

iñaki bonillas

marginalia

oct.5 — dec.7, 2019

opening
saturday, october 5
11 am – 1 pm

kurimanzutto
gob. rafael rebollar 94
col. san miguel chapultepec
11850 mexico city

tue – thu, 11 am – 6 pm
fri – sat, 11 am – 4 pm

press
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kurimanzutto presents a solo exhibition by Iñaki Bonillas in its New York cabinet space. In *Marginalia*, Bonillas approaches the photographic object from the manifestation of its materiality. Three distinct groups of work explore the artist's interest in photography, as it emerges from the technical and physical prowess of its own creation and presentation.

Photography, as opposed to the medium of painting or sculpture, has an inherent liquid quality: the same image can vary wildly from one format to another. What we finally behold before us, is in fact the amalgamation in a series of choices, including but not limited to: color, size, contrast and quality. Each time a photograph is printed or shown, its mischievous mutability presents it as a version unlike any other. To crop it closer: the same work can often seem to be a different work altogether.

For Bonillas, books are a medium par excellence, where photography can roam freely, living its best life as a copy of a copy. For the titular series *Marginalia*, the artist focuses his attention on the layout of images in books, and the corresponding white margins created across these layouts. Following the trace between images, and placing these white paths at the center of his collaged compositions, Bonillas proposes a new approach to what lays in the fringes, yet is an essential part of our photo-consumption.

In *Voyage autour de ma chambre*, the artist conducts an exercise based on the late 18th century novel by Xavier de Maistre. Having defied the social norms of his time, de Maistre lived six weeks in self-imposed exile inside his bedroom, narrating adventures inspired by the furniture and interiors surrounding him. Bonillas, in emulation, spent months collecting the vacation postcards of strangers from the internet, setting out to travel the world without leaving his studio. A set of 42 postcards is exhibited as a disjointed travel diary to be read with a magnifying glass.

Finally, *Shavings* is a photo series where the artist works with the use of the fortuitous as a tool for composition. By gathering the random shapes of clippings from the edges of photographs and letting them fall in accidental compositions to be photographed, these images restore what seems insignificant to the center of the works.

about the artist

Iñaki Bonillas's recent solo exhibitions are: *Secrets*, as part of Estancia Femsa, Casa Luis Barragán, Mexico City (2017) and *Arxiu J. R. Plaza*, La Virreina Centre de la Imatge, Barcelona (2012). His work has also been included in exhibitions and institutions such as *Strange Currencies: Art & Action in Mexico City, 1990-2000*, The Galleries at Moore, Philadelphia (2015); *Punctum*, Salzburger Kunstverein (2014); *The Imminence of Poetics*, 30th São Paulo Biennial (2012); *Beyond*, KUMU Art Museum, Tallin (2011); *Poule!*, Jumex Collection, Mexico City (2012); *Resisting the Present*, Amparo Museum, Puebla, Musée d'Art Moderne de la Ville de Paris (2011 & 2012); *Little Theater of Gestures*, Kunstmuseum Basel and Malmö Konsthall (2009); *Intervention to the Pavilion*, Mies van der Rohe Pavilion, Barcelona (2005); *Little History of Photography*, MUHKA, Antwerp (2003); *Utopia Station*, 50th Venice Biennial (2003) and *Locus Focus*, Sonsbeek 9, Arnhem (2001).

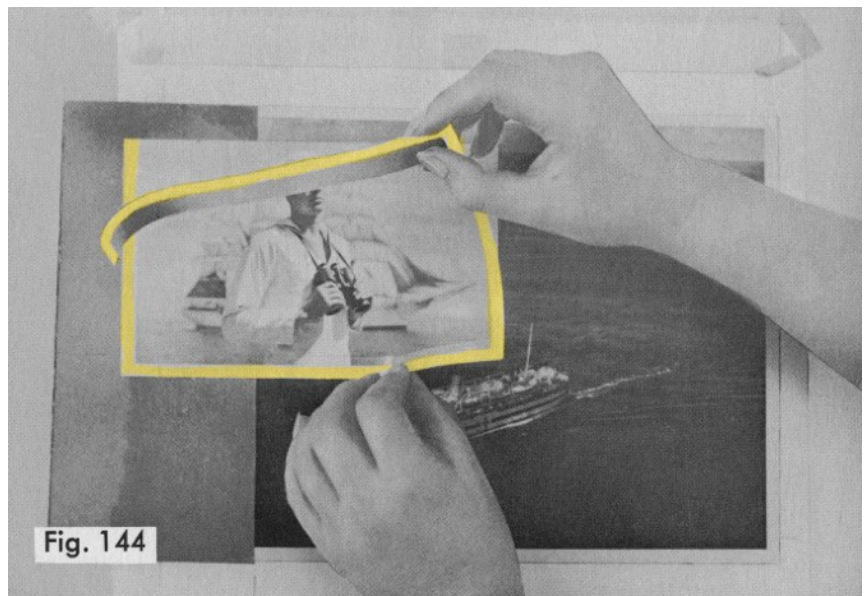
Iñaki Bonillas lives and works in Mexico City.

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Iñaki Bonillas, *Marginalia E*, 2019

Courtesy of the artist and kurimanzutto, Mexico City / New York