

J. R. Plaza Archive

Program Monographs & Artists' Books

Edited by Ekaterina Alvarez Maria Minera

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ing the books in the gallery in Beu tring the books in the gallery in Reusels, in deadics, he generally does, no carry out a x ion, and gathers the thirty folders contains a activity in order to place them on a central does to the catalogues of the other artism is does to the catalogues of the other artism is whose names he has followed carefully and ation for a long time. Now he artranges in gather has hereos of conceptualism and and place them near his albums, their spin gather has been in the soft and where of the optical careful and it, with a first strp-on the long journey home.

(III) Forgetfulness is a property of all action. Transmiss Neurosci

Finise transmiss range that investigation to warm assort Rank Binallin's Larde Hastory of Pholography came at an eque characterization of the entry of the structure of the structure, in was at the very end of any career at MattKa, the Anterey Maceum of Contemporary Art, where I started working back in 2005 – and where one of the first projects I organ ized, an a matter of fact, was none other than the first-ere similarizer of Late Hastory of Hongyuhy ineff. Looking back upon this adventure, then, is not so much (see at late to some the structure then a some other structure the struc-ture of the source of the source of the source source there are some on the adventure, then, is not so much (see at late see of treading do d by eight years of it

Artist's book

then the art world underwent signific

when the art works intervent spinorant campy of which are indeed replicated in the very rout querty taken by Bonilla's encyclopedic photo-p As is now sufficiently well-known. Little H Phongspapy, which takes its name from an inf treatise written by Walter Benjamin in 1931, is b downword them within down while appropriate the second arly articulation of what Hal Foster, in an essay n October in the fall of 2004 – right when our n view at MMERA – has called the "archival in outemporary art. Already, then, this impulse h o be an especially powerful and alluring one. Fo 6 the first decade of the 21st century, a veritable of the first decade of the anti-century, a vertiable "a freer," to quote the tifle of an important book aut by Jacques Derrich in 1995, held wroy in many pro-sectors of the art workl, taking soot particularly the critical establishment, "Archive Fever" eventus came the tide of an exhibition counted by Okwei En-at the International Center for Photography in New 1 - en

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In 2003, Mexican artist Iñaki Bonillas introduced the photographic archive belonging to his grandfather, José Rodríguez Plaza, into his work. Its content which, since that time, has undergone a wide range of operations, has permitted him to combine elements that seemed, a priori, incompatible: on the one hand, a personal, biographical narrative, consisting of anecdotes and rather personal character notes; and, on the other, a quasi-scientific sense of compilation and classification.

The book "J.R. Plaza Archive" sets out to assemble a series of theoretical and literary digressions by an equal number of writers, philosophers, and poets, on 20 of the works that Bonillas has created from the material of this archive: a vast collection of images that appears to have awakened in the artist a need to explore the possibility of ultimately exhausting all its combinations and variants.

The book is conceptualized, then, as a kind of catalogue raisonné that ranges from the very first attempts, where the artist dealt with the diverse ways in which the pages of the more than 30 albums that comprise the archive (and which trace, without even intending to, a little history of photography of the 20th century) could be displayed; to the most recent exercises, in which the images have lost their familial nature in order to become starting points for a broader reflection about the various uses of photography, and the transmissibility of the archive.

The publication is part of the series of artists' projects edited by Christoph Keller.