



John Divola
X-files

22 May - 27 June 2020
Online exhibition

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“The photographs in this exhibition were made on the sets of the television program The X-Files during the filming of the final season in 2002. In the past few years I have completed several bodies of work that have dealt with the literal manifestations of existential desires. This has included photographing small isolated houses in the desert, and generic buildings that housed liquor stores, adult bookstores, palm readers, churches, and bars.

Most of us harbor an existential anxiety born of the predictability and probabilities of observable reality. The observation that tomorrow will most likely be like today and that we will be one day closer to the undeniable destination of death. It is an anxiety that drives us away from culture toward nature, to get drunk, have sex, climb mountains, or that predisposes us to believe in miracles and space aliens. I was interested in The X-Files because it is literally a stage for the expression of these desires. I hope that there is some resonance between the generic nature of these sets, the character of photographic insistence on the observable present, and the X-Files as cultural fact.

I wish to especially thank Corey Kaplan, the Production Designer for The X-Files for making access to these sets possible as well as ongoing aid and encouragement. I also want to thank Chris Carter, the creator of The X-Files, for giving me the permission to complete this project.”

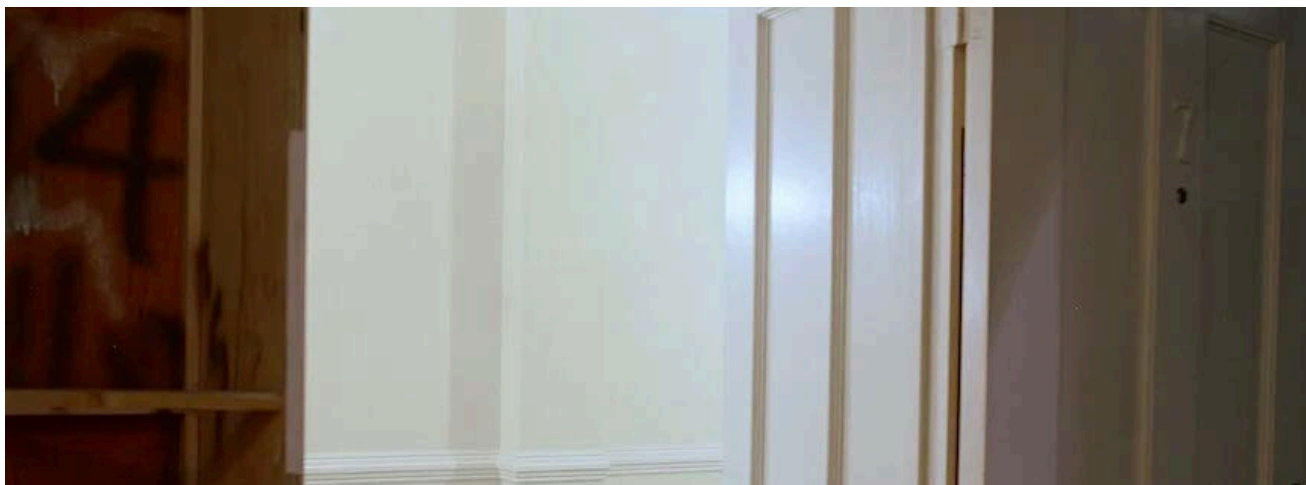
— John Divola



John Divola, X—Files, X4F8, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP



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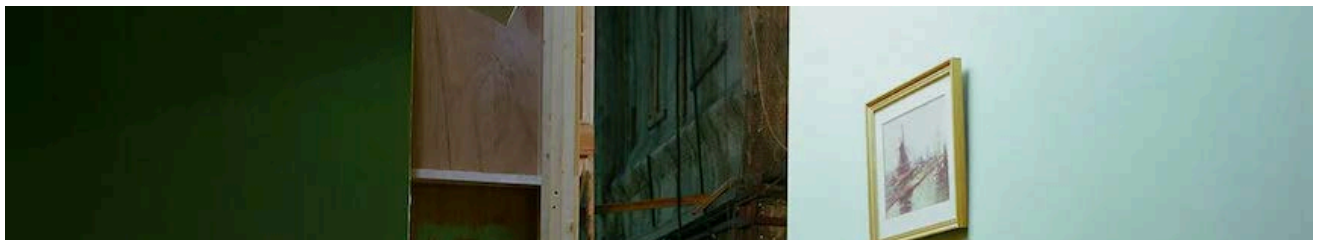
John Divola, X—Files, X4F10, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



John Divola, X—Files, X7F1, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



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John Divola, X—Files, X7F5, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP

During the production of the final season of "The X-Files" (January to April, 2002), Divola gained access to the set and produced a series of pointedly forensic interiors of FBI offices, a 60's-style home, and several accompanying still-lives. In this work ... a bright, bureaucratic sheen prevails; every line is straight and sharp.

— Jan Tumlir, ARTFORUM, September 2003

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John Divola, X—Files, X8F5, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



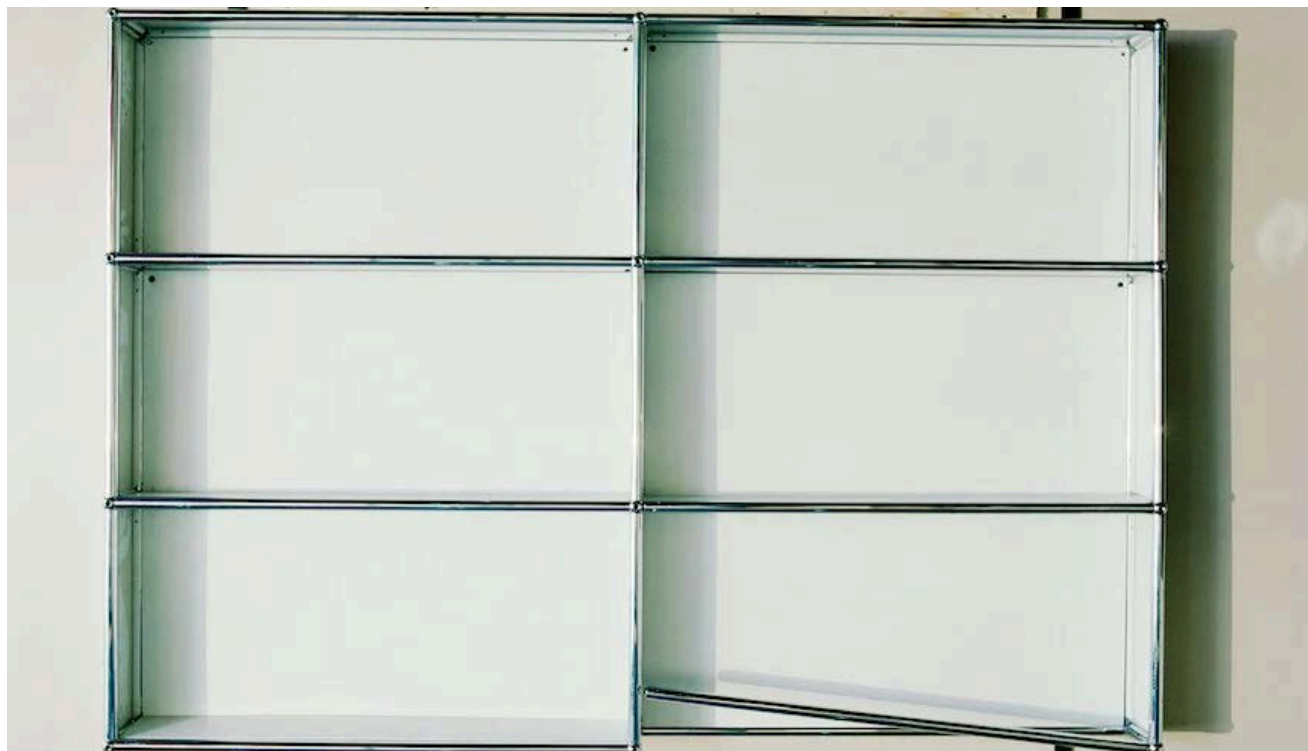
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John Divola, X—Files, XIIF2, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
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John Divola, X—Files, XIIF6, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



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John Divola, X—Files, X11F11, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP

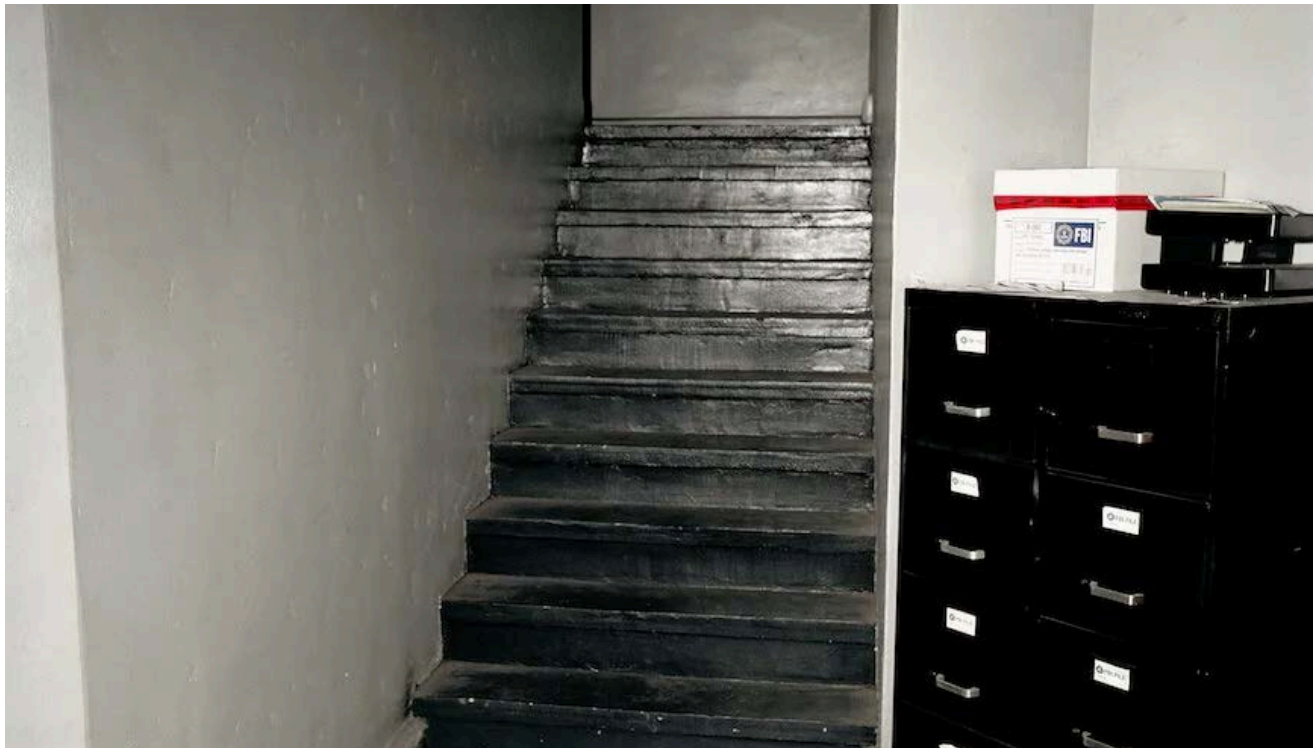
The X-Files was a place to watch our fears and desires unfold. We root for the heroes. We want the answers. We believe in the conspiracy. We are sure the truth is out there. But the truth was a fabrication. What truth is out there? Divola is looking for 'evidence of existential desire' that exists in both the real and the fabricated world and his images map our desire by presenting objective documentation of the sites of our projections. What lies beyond the frame? Does it exist? That which exists beyond the frame, that which Divola has no control over – memory, desire, and fantasy - is subject of his quest.

— Jody Zellen, Artpapers, 2003



John Divola, X—Files, X11F12, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



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John Divola, X—Files, X14F12, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP

Included in Divola's images are photographs of a TV show looking back at a TV show, sets from an X-Files episode that was filmed in a re-make of 'The Brady Bunch' house. In this episode there was an investigation of a man who appeared to have telekinetic powers and was obsessed with 'The Brady Bunch.' 'The Brady Bunch' was recognizable to all X-Files viewers as an icon of a specific time and attitude in television viewing. Divola's images undermine our expectations. All that is left of the set are the green chairs and orange dinning room table. This modernist décor is complete with shag carpet and a Van Gogh-esque painting. Divola presents numerous views of this setting, each shot from a different

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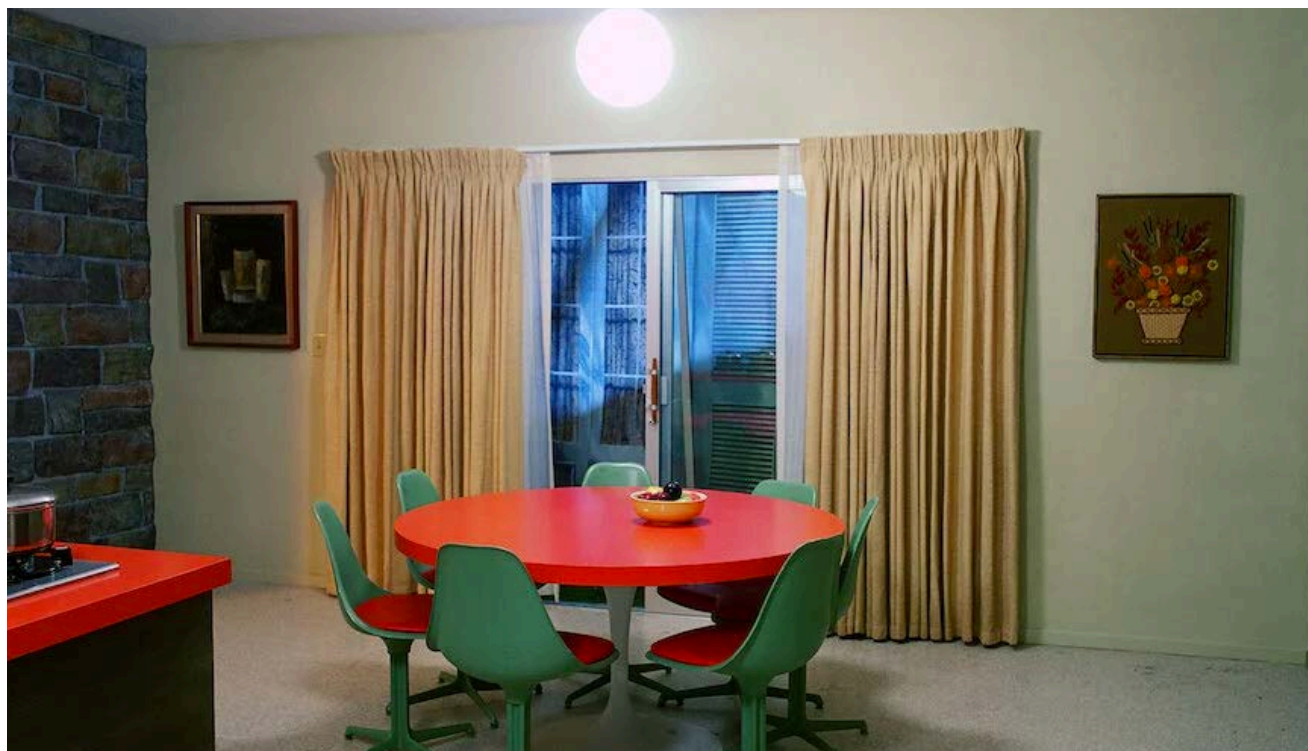


John Divola, X—Files, X18F3, 2002

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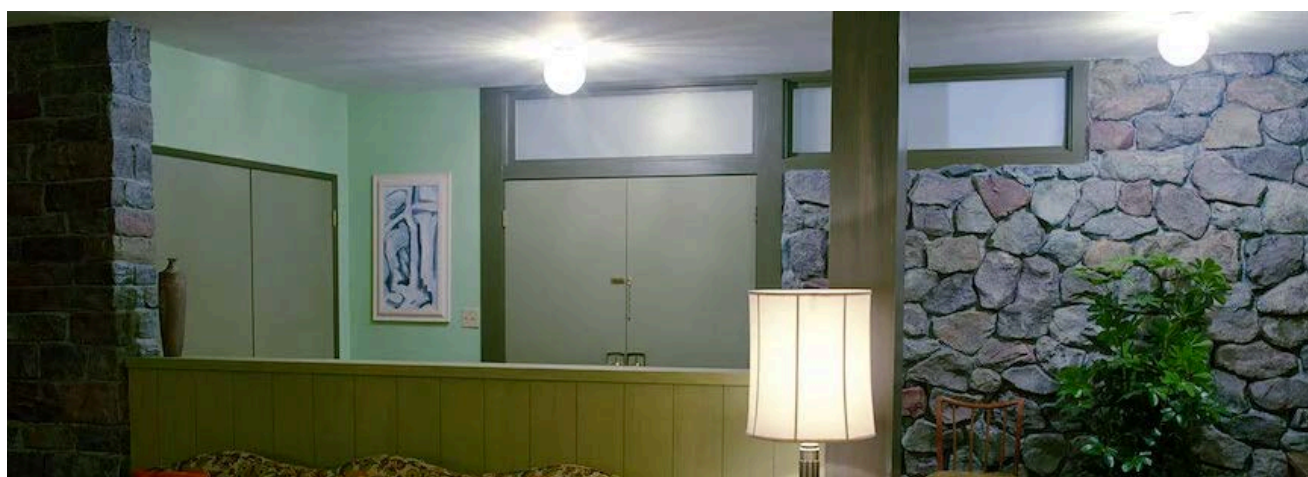
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John Divola, X—Files, X18F7, 2002

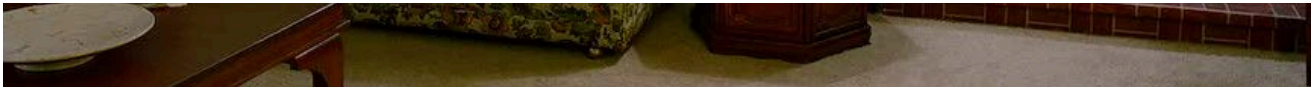
Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
edition of 6 plus 1 AP



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John Divola, X—Files, X18F5, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP



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John Divola, X—Files, X18F8, 2002

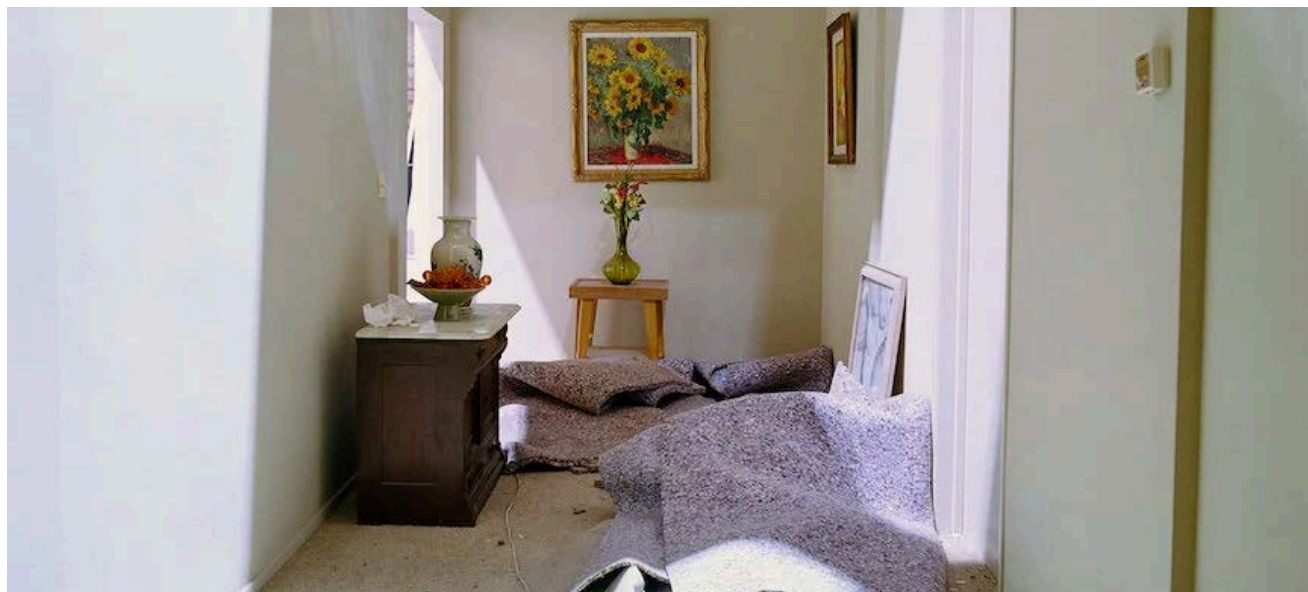
Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP

More here than in any previous body of work, Divola deployed his photographic apparatus in a most orthodox manner - truly as if to conduct a search of the premises. The X-Files set becomes a kind of crime scene without ever ceasing to be essentially a pictorial construct.

The clues that Divola uncovers are, accordingly, aesthetic ones. As an element within a composition, however, the trace of a hand brushed across a dusty lampshade or the arbitrary confluence of the blue blouse of a murder victim and the blue tape that holds up her image begin to thrum with an otherworldly energy.

— Jan Tumlir, ARTFORUM, September 2003



John Divola, X—Files, X20F3, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
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John Divola, X—Files, X20F12, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

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John Divola, X—Files, X21F9, 2002
Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
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John Divola, *X-Files*, X21F10, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

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installation view *John Divola, X-Files*, Patricia Faure Gallery, Los Angeles, May 2003



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John Divola, X—Files, X21F1, 2002
Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
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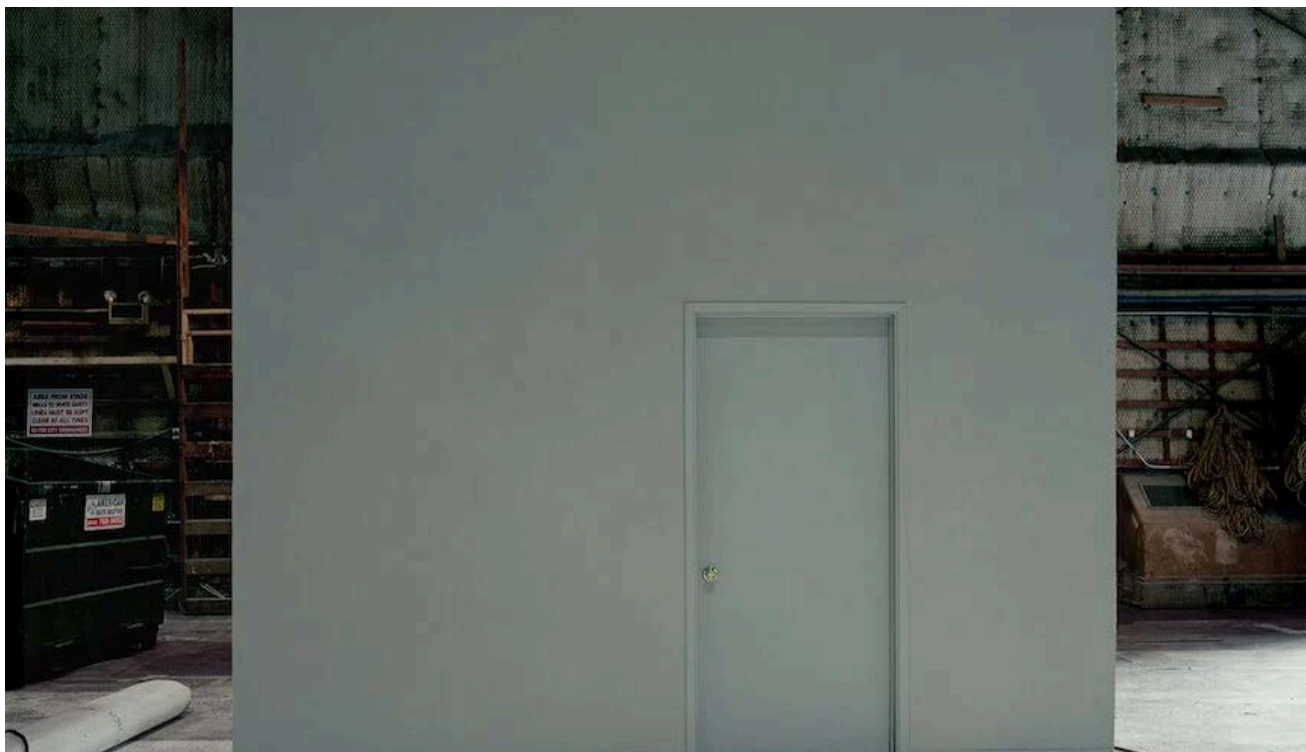
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John Divola, X—Files, X23F2, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP



John Divola, X—Files, X24F8, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

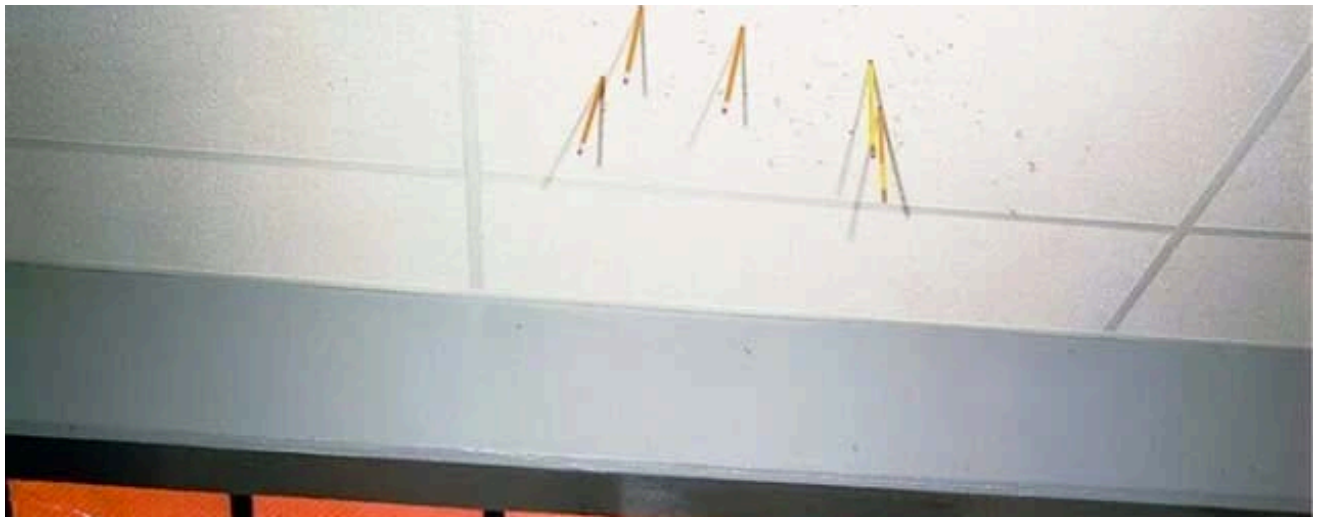
edition of 6 plus 1 AP



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John Divola, X-Files, X26F15, 2002
Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm
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John Divola, X—Files, X29F8, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP



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John Divola, X—Files, X29F12, 2002

Archival pigment print, 40 x 40 inches; 101,6 x 101,6 cm

edition of 6 plus 1 AP

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