

EXIT





John Divola

*Los Angeles International
Airport, Noise Abatement
Zone, Forced Entry*
1976

Fotografía en blanco y negro.
35,6 x 35,6 cm.

Cortesía del artista

artists from the United States. He has exhibited in myriad museums and events throughout the world, among which, particularly worth mentioning, are the V and VII Documentas in Kassel, the Museum of Contemporary Art in Lyon, in 1960 and, recently, at the Museo de Arte Contemporáneo in Barcelona.

Alphonse Bertillon. (France) 1853-1914. In the year 1872 the first photographic service, based on the Bertillon method of criminal recognition, is created in Paris. This method is in essence a study and cataloguing of criminal types based on photographs taken of convicted criminals, and their anthropomorphic analysis. In 1882, Bertillon is nominated director of this service with his own photography studio. This was the origin of modern-day bureaus of identification employed by police.

Christian Boltanski. Paris (France), 1944. An autodidactic artist, in the beginning his work consists of objects and, since the late 60s, also of photographs, his own and those of others, used for the reconstruction of personal and collective memory. What, during a first stage, started as a search for his own childhood, for his origins, over time has become a substantial document of the history of oblivion and loss, especially that of segments of populations massacred in wars or by other circumstances. His photographs, currently mostly originating from archives, are exhibited in a scenic manner wherein they constitute authentic installations amidst lights and shadows. Boltanski has become a part of a public and historical conscienceness. He has participated on a number of occasions, since 1972, in the Documenta in Kassel, and has shown his work at the Museum of Modern Art and in the Centre Georges Pompidou, both located in Paris, and in Spain, at the Centro Nacional Museo Reina Sofia, in Madrid and the Centro Gallego de Arte Contemporáneo, in Santiago.

Chris Burden. Boston (United States), 1946. He studies art at the University of Irvine in California. He begins his artistic career as a sculptor, but the gigantic dimensions of his sculptures make them unviable, so he turns to body art, of which he becomes a maximum exponent. From 1971 on, he presents performances, events and videos that explore the extreme limits of physical and psychological resistance, from shooting himself with a gun and real fire, to inviting spectators to poke him with pins, or crucifying himself over an automobile. In 1977, he participates in the Kassel Documenta.

Matt Collishaw. Nottingham (United Kingdom), 1966. He belongs to a group of young British artists who earned international recognition during the decade of the 90s, after the exhibition "Sensation. Young British Artists from the Saatchi Collection" (Royal Academy of Art, London, 1997). Currently, his work is centred on digital imaging and the creation of alternative fantastic worlds. In 1993, he participated in the "Aperto" of the Venice Biennial and later in group shows at the Walker Art Center in Minneapolis, at the Musée d'Art Moderne in Paris and at the Serpentine Gallery in London, among others.

Luis Contreras. Valencia (Spain), 1959. Like a contemporary landscape, Luis Contreras' photography compiles visions and fragments of our most ordinary surroundings. In his work, he uses fragments of images taken from film, television and signs, with a method reminiscent of the channel flipping of a modern-day TV spectator. This utilisation of colour and of the agglomeration of messages, icons and visual clichés configure a very particular body of work in which texts in English and parallelisms between similar forms with quite different contents are frequent. The

structure of his pieces remind us of video installations in which video screens are superimposed and all sorts of messages, texts, forms and colours are crisscrossed. He has shown his work in numerous galleries and participated in group shows at the Museo Reina Sofia in Madrid, at the Santa Monica museum in Barcelona, the Fundación Arte y Tecnología in Madrid, etc.

Juan DelGado. Cartagena, Murcia (Spain), 1965. Since he started working in 1988 the themes that have most captured his interest have been gender identity (*Transformer*, 1991) and the ambiguity in portrait photographs (*The Sexual Androgyne*, 1995). In 1994 he moved to London where he graduated in Contemporary Communication Studies from the University of Westminster and where he is currently working on a Master's degree in Art and Design Media. His work has been exhibited at the May Royal Festival, the National Portrait Gallery in London, and the Centre for Developmental Arts in Glasgow. DelGado has made several experimental films such as *Tocatta et Fugue*, 1997; *The Passion of Teresa*, 1998; and the documentaries, *Breaking Mirrors*, in 1999 and *Coming on Strong*, in 1999.

John Divola. Los Angeles (United States). Centred on photography as a method of analysis, Divola has a long trajectory with subjects such as frontiers, transgressions and crimes, works which he has exhibited in many different places around the world such as Australia, Holland and Japan, both in privately run spaces and public centres, among which are the PhotoBiennale of Enschede, the Siebu Gallery in Japan, The Center for Creative Photography in Arizona, the Museo Carrillo Gil in Mexico D.F. or the Whitney Museum of New York. He has been awarded several prizes and grants for his work, among which are the National Endowment for the Arts Photography Fellowships of 1974, 1977, 1980 and 1991. At present, he is art professor at the University of California at Riverside.

Willie Doherty. Derry (Northern Ireland), 1959. Doherty's work, his photographs as well as his films and videos, have always been closely related to the social and political situation of violence and, on occasion, of outright war, that he has experienced ever since childhood in Northern Ireland. Terrorism and violence, and city streets where these things happen, constitute the axis of his photographs. He was nominated for the Turner Prize in 1994. Among his most recent exhibitions, most worthy of mention are those celebrated in the ICA in London, the Tate Gallery in Liverpool, the MoMa of Oxford, the Kunsthalle of Berna, the Kunstverein in Munich and the Musée d'Art Moderne in Paris; in Spain, his work has been seen in Barcelona, at the Palacio de la Virreina and in San Sebastian, at the Koldo Mitxelena exhibition space.

Marcel Duchamp. Blainville, Normandy, 1887 - Neuilly-sur-Seine, 1968 (France). Marcel Duchamp's work and attitude mark not only the passage between centuries, but also a way of understanding art and creation, which, between the pleasure of living and the exercise of intelligence, leads to a fracture in the concepts and procedures of artistic production. Influenced during his early years by Cézanne, the fauvists, the cubists and the futurists, his work will later derive toward less formal, more intellectual and mental suppositions, as he becomes interested in optics, mechanics, chess and yet also in pleasure and desire, as he questions the bourgeoisie status of the work of art in its entirety, through pieces like *The large glass* or his famous *ready mades*. After his participation in 1913 in the "Armory Show" in New York, he founds in that city a pre-dada group together with Many Ray, Picabia and Alfred Stieglitz. In 1936, he