

Amorfosis 032, 2015, Print on aluminum, (image detail)

ABOUT

AITOR ORTIZ

Beyond the documental photography of architecture, and asserting the dilution factor and transmutation of reality that is associated with photographic representation, Aitor Ortiz works with space, architecture and objects as opening elements to introduce a number of visual and cognitive unknowns. His interest persistently raises a series of dilemmas between representation and interpretation (perception) while establishing a relationship between the content of his images, the physical properties of the materials on which he reproduces his works and their physical position in an exhibition. That's why Aitor Ortiz is trying to establish a broad spectrum of work process and a relationships between photographed places, the conscious and unconscious mechanisms involved in the process of image manipulation: »the eye« (interpretation, frame, contextualisation...), »the camera« (focus/blur, optical distortion, motion transmission...), and »the brain« (the limitations of an imperfect device in the interpretation of data and empirical skills: experience, association of concepts...) that culminate in the exhibition space; where physical experience again transcends the content of his photographs as part of a process of constant interaction between their representation and the viewer's perception.



Amorfosis 024, 2015

BOOKS (SELECTION)

INTROMISIONES. Ed. Arte Contemporáneo y Energía. A.I.E.
Text. Alvaro Rodríguez Fominaya, Kosme de Barañano y Víctor del Río.

ARTE ESPAÑOL CONTEMPORÁNEO (1992 - 2013).
Text. Rafael Doctor. Ed. La Fábrica

NOT VITAL BY AITOR ORTIZ. Ed. Ivorypress

DICCIONARIO DE FOTÓGRAFOS ESPAÑOLES del siglo XIX al XXI.
Ed. La Fábrica (2013)

AITOR ORTIZ 1995 - 2010. Ed. Hatje Cantz
Text. Norman Foster, Michelle Marie Roy, Fco. Javier San Martín (2011)

NUEVAS HISTORIAS. A new view of spanish photography and video Art.
Ed. HATJE CANTZ, Text. Estelle af Malmberg (2008)

SPANIEN. Arte Español 1957 - 2007. Ed. SKIRA
Text. Demetrio Paparoni (2008)

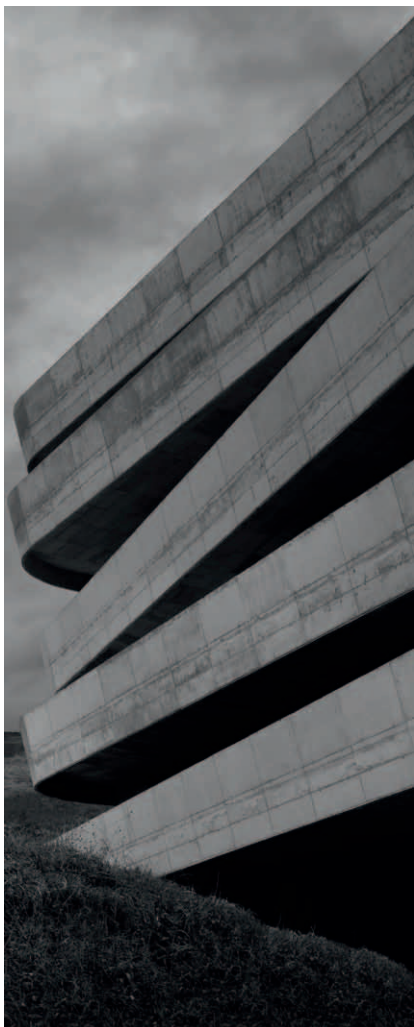
CHACUN À SON GOÛT. Ed. Museo Guggenheim Bilbao
Text. Rosa Martínez (2007)

C PHOTO (Internacional photo magazine) nº 3 "C ON CITIES".
Ed. Ivory press.(2007)

MUROS DE LUZ. Ed. ARTIUM, Text. Marta Gili (2006)

EINBLICKE IN PRIVATSAMMLUNGEN. Ed. Museum Folkwang Essen
Text. Ute Eskildsen (2003)

DESTRUCTURAS. Ed. Llamaoscura
Text. Jose Luis Brea, Javier González de Durana



Destructuras 105, 2010

SOLO EXHIBITIONS (SELECTION)

INTERSTICES. Photographs and Elements.
Galerie Springer Berlin, D

2016

Le Centquatre, Paris, F

2015

Galerie Stefan Röpke, Cologne, D
Museo de Arte Contemporáneo Gas Natural Fenosa, Coruna, E
Le Centquatre, Paris, F

2014

Galería Max Estrella, Madrid, E
VERWEILEN. Sala CANAL DE ISABEL II, Madrid, E

2013

Galerie Nusser & Baumgart, Munich, D

2012

FOTOGRAFISKA.
The Swedish Museum of Photography, Stockholm, S
LABORATORIOS. Museo Guggenheim Bilbao, E

2011

Galerie Stefan Röpke, Cologne, D

2010

GAP. ESPACIO LATENTE, Museo Patio Herreriano, Valladolid, E
Galería Max Estrella, Madrid, E

2009

Galería Senda, Barcelona, E

2008

2007

MUROS DE LUZ, Museo ARTIUM, Vitoria, E
Galería Max Estrella, Madrid, E

2006

Galería Clairefontaine, Luxembourg, LUX
Sebastian Fath Contemporary, Mannheim, D

2005

Galerie Stefan Röpke, Cologne, D
Galería Senda, Espai Znou2, Barcelona, E
Galerie Bob Gysin, Zurich, CH

2004

GROUP EXHIBITIONS (SELECTION)

La piel translúcida. Sala de Exposiciones CENTROCENTRO. Madrid, E / Centro cultural Bancaja. Valencia, E

Implosió. Permanent collection d'Es Baluard. Palma de Mallorca, E
La piel translúcida. Museo Patio Herreriano. Valladolid, E

Enlaces + seis. Últimas adquisiciones de la Colección Arte Contemporáneo. Museo Patio Herreriano, Valladolid, E

De paso por la tierra.
Institute Francais, in different cities (Madrid, Nantes, Sevilla, ...)

PETERSBURG. Galerie Nusser & Baumgart, Munich, D
Centro Andaluz de la fotografía, Almería, E

Nuevas historias. Kuntsin modernin taiteen museo, Vaasa, FIN
La luz como pincel. Musée National Zabana, Oran, AL
Faraway ... So Close. Museo Nacional de Soares dos Reis, Porto, P

Nuevas historias. The Stenersen Museum, Oslo, N

Arte español 1957 - 2007. Palazzo Sant'Elia, Palermo, I
Nuevas historias. Kulturhuset, Stockholm, S

JANO - La doble cara de la fotografía. Fondos de la colección permanente. Museo Nacional Centro de arte Reina Sofía, Madrid, E
CHACUN À SON GOÛT. Museo Guggenheim, Bilbao, E
Hipervinculos. MACUF, A Coruña, E

C on Cities. Bienal de Arquitectura de Venecia, I
Colección IVAM. Instituto Valenciano de Arte Moderno, Valencia, E
Antirrealismos. Spanish Photomedia Now.
Experimental Art Foundation, Adelaide, AU
The Subversion of reality. CAFA Art Museum, Beijing, CHN

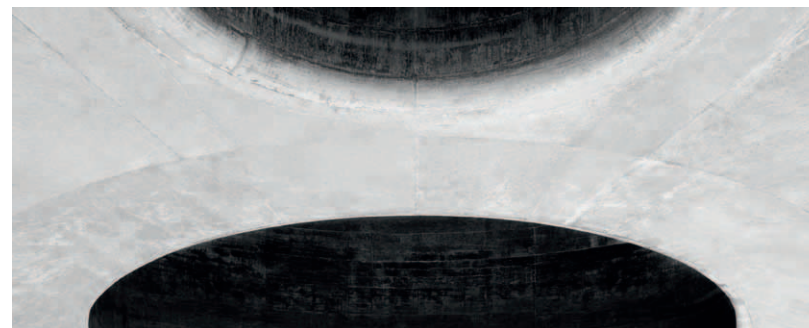
IVAM. Sede Fundación Astrok, Valencia, E
Antirrealismos. Spanish Photomedia Now.
Govett-Brewster Art Gallery, New Plymouth, AU / Experimental Art Foundation, Adelaide, AU

Colección Caja de Burgos. Museo de Bellas Artes, Santander, E
The Subversion of reality. Museo de Arquitectura, Bogotá, COL / CAFA Art Museum, Beijing, CHN / Centro de la Imagen, Mexico D.F., MEX
Antirrealismos. Spanish Photomedia Now.
Fremantle Art Centre, Perth, AU / Institute of Modern Art, Brisbane, AU / The Plimsoll Gallery Center for the Arts, Tasmania, AU



Millau 003, 2008

The artist, born in Bilbao in 1971, is one of the best known Spanish photographers. He has already held group and solo exhibitions in numerous big museums in Europe, Asia and America. The largest solo exhibitions include: Museo Guggenheim, Bilbao (2011), Fotografiska Stockholm (2012), Sala Canal de Isabel II, Madrid (2012). The book »Aitor Ortiz« published by Hatje Cantz in 2011, is an important monograph about his work, for which he has been celebrated by critics and awarded numerous prizes. His works have been included in many different collections, including: Museo Nacional Centro de Arte Reina Sofía, Madrid, Museo Guggenheim Bilbao, Fundación La Caixa, AXA. Belgium, IVAM. Instituto Valenciano de Arte Moderno, Norman Foster Collection and many more.



Destructuras 119, 2012