Mexican Íñaki Bonillas (born 1981) inherited the archive amassed by his grandfather, J. R. Plaza, in 2001: over 30 photo folders, 800 slides and many documents concerning his family life, work and free-time activities. Since 2003 he has selected and subtly reworked hundreds of snapshots to produce an "ethno-photographic" interrogation of the archival process, representation, personal and familial memory, and the figure of the artist and author, of which J. R. Plaza serves as an inspiring counter-example.

This show forms a retrospective of his grandfather’s work, a sort of fictional "biopic"—Bonillas never offers any real information about his family. For him, this archive is subject and object, raw material and excuse. The show consists of three parts. The first retraces the history of photography, from black and white to color, and gelatin-silver to digital. The second traces the artist's evolving practice, from his seminal conceptual installation presenting documents as if they were archeological relics (Little History of Photography II, 2003) to the attractive Cibachromes (2012), where he has fun with his grandfather's role games. The third shows how archival material can be manipulated. Whether conceptual, administrative, fictional, discursive or even burlesque, these procedures give proof of the breadth of the repertoire of this artist who is interested in both what is filed away in an archive and its future.