

IÑIGO MANGLANO-OVALLE

Born 1961, Madrid, Spain

Resides in Chicago, Illinois

EDUCATION

1989 M.F.A. Sculpture, The School of the Art Institute of Chicago, IL

1983 B.A. Art and Art History, B.A. in Latin American and Spanish Literature,
Williams College, Williamstown, MA

TEACHING

Professor, School of Art and Design, College of Architecture and the Arts,
University of Illinois at Chicago

SOLO EXHIBITIONS

2009 Mass MOCA, North Adams, MA (forthcoming)

2008 Donald Young Gallery, Chicago, IL
National Sculpture Factory, Cork, Ireland

2007 Galeria Soledad Lorenzo, Madrid, Spain (cat.)
Galerie Thomas Schulte, Berlin, Germany

2006 "Paradise," Max Protetch Gallery, New York
"Blinking Out of Existence," Rochester Arts Center, Rochester, MN (cat.)
Galerie Thomas Schulte, Berlin, Germany

2005 "Focus: Iñigo Manglano-Ovalle," The Art Institute of Chicago, IL
Krefelder Kunstmuseen, Krefeld, Germany (cat.)

"Beyond the Irish Sea," Liverpool Biennial
"Vanishing Sky," Nelson-Atkins Museum, Kansas City, MO
"Alltagszeit (In Ordinary Time)," Oakville Galleries at Centennial
Square, Ontario

2004 Museo de Arte Contemporaneo de Monterrey, Mexico (cat.)
Franklin Art Works, Minneapolis, Minnesota

- 2003** La Caixa Foundation, Madrid, Spain (cat.)
“Purgatory,” Max Protetch Gallery, New York, NY
Museo Tamayo de Arte Contemporáneo, Mexico City, Mexico (cat.)
- 2002** “White Flags,” Barcelona Pavilion, Mies van der Rohe Foundation,
Barcelona, Spain
- 2001** “Iñigo Manglano–Ovalle,” Cranbrook Art Museum, Boomfield Hills, MI
(cat.), traveled to Cleveland Center for Contemporary Art, Cleveland,
OH; Orange County Museum of Art, Newport Beach, CA; Palm Beach
Institute of Contemporary Art, Lake Worth, FL
- 2000** “Climate,” Max Protetch Gallery, New York, NY
“Clock,” Wexner Center for the Arts, Ohio State University, Columbus,
OH
“Banks in Pink and Blue,” Henry Art Gallery, University of Washington,
Seattle, WA
Galeria Soledad Lorenzo, Madrid, Spain (cat.)
- 1999** “Sonambulo II (Blue),” The Art Institute of Chicago, IL
Commission, semi-permanent site-specific installation
“Le Baiser,” Institute of Visual Arts, University of Wisconsin, Milwaukee, WI
- 1998** “The Garden of Delights,” South Eastern Center for Contemporary Arts
(SEECA), Winston-Salem, NC (cat.)
“The Garden of Delights,” Max Protetch, New York, NY
“The El Niño Effect,” Christopher Grimes Gallery, Santa Monica, CA
- 1997** “Balsero,” Museum of Contemporary Art, Chicago, IL
“Flora and Fauna,” Rhona Hoffman Gallery, Chicago, IL
“Woofer,” Galerie Froment & Putman, Paris, France
“Game of Jacks,” Instituto Cultural Cabañas Museo, Guadalajara,
Mexico
“The El Niño Effect,” ArtPace: Foundation Contemporary Art, San
Antonio, TX (brochure)
“Woofer,” Contemporary Arts Center, Cincinnati, OH
- 1996** “Bouquet (from the Bloom series),” Real Art Ways, Hartford, CT
Andrea Rosen Gallery, New York
- 1995** Feigen Inc., Chicago, IL
- 1994** “Balsero,” Thomas Blackman Associates, Chicago
“Torch,” installation, IMAGE Film and Video Center, Atlanta, GA

- 1993** "Cul-De-Sac: A Street-Level Video Installation," Museum of Contemporary Art, Chicago, IL
"Culture in Action: A Public Art Program by Sculpture Chicago," Chicago, IL (cat.)
- 1992** "Aliens who...", New Langton Arts, San Francisco, CA
- 1991** "Assigned Identities," Centre Gallery, Miami-Dade College, Miami, FL
- 1989** "Gallery (in-ste'lashen), n.," Gallery 2, School of the Art Institute of Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2008** "Human | Nature: Artists Respond to a Changing Planet," Museum of Contemporary Art, San Diego, CA (cat.), travels to Berkeley Museum of Art/ Pacific Film Archive, Berkeley, CA
"Flow," Minneapolis College of Art and Design, Minneapolis, MN
- 2007** Documenta XII, Kassel (cat.), Germany
Art Unlimited, Art 38 Basel, Basel, Switzerland
Art | Basel, Miami Beach, FL
Invitational Exhibition of Visual Arts, 2007, American Academy of Arts and Letters, New York, NY
"Negatec," Espacio Fundación Telefónica, Buenos Aires, Argentina
"Window | Interface," Kemper Art Museum, Washington University, St. Louis, MO
"Interiority," Hyde Park Art Center, Chicago, IL (cat.)
"Faces/ Facades," Krannert Art Museum, University of Illinois, Champaign, IL
"Weather Report: Climate Change and Visual Arts," Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria and Biennale of Lanzarote, Museo Internacional de Arte Contemporáneo de Lanzarote, Canary Islands, Spain (cat.)
"Broadcast," Contemporary Museum, Baltimore, MD
Invitational Exhibition of Visual Arts (2007), American Academy of Arts and Letters, New York, NY
"Eco-Media," Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany (cat.)
"Manifesting Emptiness," Betty Rymer Gallery, Chicago, IL

- “Existencias: Coleccion MUSAC,” Museo de Arte Contemporaneo de Castilla y Leon
- “Weather Report: Art and Climate Change,” Boulder Museum of Contemporary Art, Boulder, CO (cat.)
- 2006** “GlasKultur,” Koldo Mitxelena Cultural Centre, Donostia-San Sebastian, Spain (cat.)
- “Not I: A Samuel Beckett Centenary Celebration,” Museum of Contemporary Art, Chicago, IL
- “TRANSactions: Contemporary Latin American and Latino Art,” Museum of Contemporary Art San Diego, La Jolla, CA (cat.)
- 2005** The 48th Corcoran Biennial, Washington, DC (cat.)
- “Emergencias,” Museo de Arte Contemporáneo de Castilla y León, Spain (cat.)
- “What’s New Pussycat?” Museum für Modern Kunst, Frankfurt (cat.)
- “The Forest: Politics, Poetics and Practice,” The Nasher Museum of Art at Duke University, Durham, NC (cat.)
- “YOUgenics,” Betty Rymer Gallery, School of the Art Institute of Chicago, IL
- Award for Excellence in Design, The Art Commission of the City of New York, AIA Center for Architecture, New York, NY
- 2004** The 9th International Exhibition of Architecture, La Biennale di Venezia (cat.)
- International Liverpool Biennial, Liverpool, England (cat.)
- “Arti & Architettura 1900 – 2000,” Palazzo Ducale, Genoa, Italy (cat.)
- “Cómo aprender a amar la bomba y dejar y dejar de preocuparse por ella (How to learn to love the bomb...),” Central de Arte en WTC, Guadalajara, Mexico
- “5 Jaar SMAK,” Stedelijk Museum voor Actuele Kunst, Gent, Belgium
- “Astonishing Knowledge,” Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
- Christopher Grimes Gallery: 25th Anniversary The L.A. Years, Christopher Grimes Gallery, Santa Monica, CA
- 2003** “Doing Business: Dysfunctional Corporate Culture,” Contemporary Art Galleries, Storrs / Stamford, CT
- “Frágiles,” EspacioLiquido, Gijon, Spain
- “Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art,” The Contemporary Arts Center, Cincinnati, OH (cat.)

"Moving Pictures," Guggenheim Museum Bilbao, Bilbao, Spain

"UnNaturally," Contemporary Art Museum, University of South Florida, Tampa, FL (cat.), traveled to Fisher Gallery, University of Southern California, Los Angeles, CA; Lowe Art Museum, University of Miami, Coral Gables, FL

"Nature Delivers: Urban Gardening and Beyond," Ukrainian Institute of Modern Art, Chicago, IL

"Picturing the Artist: Photography from the MCA Collection," Museum of Contemporary Art, Chicago, IL

"Mask or Mirror? A Play of Portraits," Worcester Art Museum, Worcester, MA (cat.)

2002 "Tempo," Museum of Modern Art, Queens, NY (cat.)

"Moving Pictures," Guggenheim Museum, New York, NY (cat.)

"gene(sis): Contemporary Art Explores Human Genomics," Henry Art Gallery, University of Washington, Seattle, WA, traveled to Berkeley Art Museum, Berkeley, CA; Frederick Weisman Museum of Art, Minneapolis, MN; Berkley Museum of Art / Pacific Film Archive, Berkley, CA

"Límits de la Percepció," Fundació Joan Miró, Barcelona, Spain (cat.)

"Visions from America: Photographs from the Whitney Museum of Art, 1940–2001," Whitney Museum of American Art, New York, NY (cat.)

"Life Death Love Hate Pleasure Pain, A Spectrum of Contemporary Art at the MCA, Chicago," Museum of Contemporary Art, Chicago, IL (cat.)

"Lateral Thinking: Art of the 1990's," San Diego: Museum of Contemporary Arts San Diego, La Jolla (cat.), traveled to the Hood Museum of Art, Dartmouth College, Hanover, NH; Colorado Springs Fine Arts Center, Colorado Springs, CO

"Culture of Violence," University Gallery, University of Massachusetts, Amherst (cat.), traveled to Bowdoin College of Art, Brunswick, ME; Harn Museum of Art, University of Florida, Gainesville

"A New World Trade Center," Max Protetch Gallery, New York, NY (cat.), traveled to The National Building Museum, Washington D.C.;

The Venice Architectural Biennial, Venice, Italy

2001 "Mies in America," Whitney Museum of American Art, New York, NY (cat.), traveled to the Canadian Center for Architecture, Montreal, Canada; Museum of Contemporary Art, Chicago, IL

"What's New: Recent Acquisitions in Photography," Whitney Museum of American Art, New York, NY

"InSITE 2000-2001," Installation Gallery, San Diego, CA and

Centro Cultural Tijuana, CECUT, Tijuana, Mexico (cat.)

“Age of Influence: Reflections in the Mirror of American Culture,”
Museum of Contemporary Art, Chicago, IL

“In Between: Art and Architecture,” MAK Center for Art and Architecture,
Schindler House, West Hollywood, CA

“Empathy: Beyond the Horizon,” Pori Art Museum, Pori, Finland (cat.)

“Hieronymus Bosch,” Museum Boijmans Van Beuningen, Rotterdam,
Netherlands

“Políticas de la diferencia: Arte Iberoamericano fin de siglo,” Centro
Pernabucano, Recife, Brazil, traveled to Museo de Arte
Latinoamericano, Buenos Aires, Argentina

2000 “Ultra Baroque: Aspects of Post Latin American Art,” Museum of
Contemporary Art, San Diego, CA (cat.), traveled to Modern Art
Museum of Fort Worth, TX; San Francisco Museum of Modern Art, San
Francisco, CA; Art Gallery of Ontario, Toronto, Canada; Miami Art
Museum, Miami, FL; Walker Art Center, Minneapolis, MN

“Unnatural Science,” Massachusetts Museum of Contemporary Art,
North Adams, MA (cat.)

Whitney Biennial 2000, Whitney Museum of American Art, New York, NY (cat.)

“Paradise Now: Picturing the Genetic Revolution,” Exit Art, New York,
NY (cat.), traveled to The University of Michigan Museum of Art, Ann
Arbor, MI; Tang Museum, Skidmore College, Saratoga Springs, NY

“Dinge, Die Wir Nicht Verstehen (Things We Don’t Understand),
”Generali Foundation, Vienna, Austria (cat.)

“Interventions: New Art in Unconventional Spaces,” Milwaukee Art
Museum, Milwaukee, WI (cat.)

“Eiszeit (Ice Age),” KunstMuseum, Bern, Switzerland (cat.)

“Out of Order: Mapping Social Space,” Colorado University Art Galleries,
Boulder, CO (cat.), traveled to Contemporary Art Centre, Atlanta, GA;
Center for Contemporary Art, Pittsburgh, PA; Contemporary Arts Forum,
Santa Barbara, CA

“F[r]icciones,” Museo Nacional Centro de Arte Reina Sofia, Madrid,
Spain (cat.)

1999 ARCO International Artist Project Room, ARCO, Madrid, Spain

“Best of the Season,” The Aldrich Museum of Contemporary Art,
Ridgefield, CT

“The Self, Absorbed,” Bellevue Art Museum, Bellevue, WA

- “Search Light: Consciousness at the End of the Millennium,” The CCAC Institute, California College of Arts and Crafts, San Francisco, CA
- “As Above, So Below: The body’s equal parts,” The Fabric Workshop and Museum, Philadelphia, PA
- “Digital Sites,” Numark Gallery, Washington, D.C.
- “Transmute,” Museum of Contemporary Art, Chicago, IL
- “Niños de la calle (Street Kids),” Museo Alejandro Otero, Caracas, Venezuela (cat.)
- 1998** XXIV Bienal Internacional de São Paulo, São Paulo, Brazil (cat.)
- Recent Acquisitions, Contemporary Art Collections, Arizona State University Art Museum, Nelson Fine Arts Center, Phoenix, AZ
- “Amnesia,” Christopher Grimes Gallery and Track 16, Santa Monica, CA (cat.), traveled to The Contemporary Arts Center, Cincinnati, OH; Biblioteca Luis Angel Arango, Bogota, Colombia; Contemporary Arts Museum, University of South Florida, Tampa, FL; Bronx Museum of the Arts, Bronx, NY
- “Chicago Hip,” Rocket Gallery, London, England
- “Then and Now,” Terrain Gallery, San Francisco, CA
- 1997** Recent Acquisitions, The Bohen Foundation, New York, NY
- 1996** “Human Technology,” Revolution, Detroit, MI
- “Art in Chicago 1945-1995,” Museum of Contemporary Art, Chicago, IL (cat.)
- “Video Sans Titre,” Galerie Froment & Putman, Paris, France
- “Selections from the Moral Imagination,” Plug In, Winnipeg, Canada
- “Second sight: Printmaking in Chicago 1935–1995,” Block Gallery, Northwestern University, Evanston, IL (cat.)
- “Elbow Room,” Art Chicago 1996, Chicago, IL
- “Dark Planet,” Terrain, San Francisco, CA
- “Untitled,” Gallery 312, Chicago, IL
- “Push Pause,” Randolph Street Gallery, Chicago, IL; Miami Warehouse Project, Miami, FL
- 1995** “New Works II,” Feigen, Inc., Chicago, IL
- “Radius,” Radius Group, Chicago, IL
- “Correspondences/Korrespondenzen,” Chicago Cultural Center, Chicago, IL (cat.)

- “Cultural Connections: Explorations of Cultural Identity,” Spaces, Cleveland, OH
- “Xicano Progeny: Redefining the Aesthetic – Toward a New Vision of American Culture,” The Mexican Museum, San Francisco, CA (cat.)
- 1994** “Latin American Art in Miami Collections,” Lowe Art Museum, University of Miami, FL
- “Correspondences/Korrespondenzen,” Berlinische Galerie Museum für Moderne Kunst, Berlin, Germany (cat.)
- “Urban Masculinity,” Real Art Ways, Hartford, CT
- “Changing Views,” Feigen, Inc., Chicago, IL
- 1993** “Urban Masculinity,” Longwood Arts Gallery, Bronx, NY
- “Mixed Messages: a Survey of Recent Chicago Art,” Forum Center for Contemporary Art, St. Louis, MO
- “What you wear, where you wear it. Are you a prisoner of fashion?,” Billboard Project commissioned by the University of Illinois-Chicago, Chicago, IL
- “New Works,” Feigen Gallery, Chicago, IL
- 1992** “The Year of the White Bear,” Mexican Fine Arts Center and Museum, Chicago, IL, traveled to the Otis Gallery, Los Angeles, CA; Walker Arts Center, Minneapolis, MN
- “Artist's Auction,” New Langton Arts, San Francisco, CA
- “Divided Colors,” Billboard Project commissioned by the University of Illinois at Chicago, Chicago, IL
- “Tele–Mundo,” Terrain Gallery, San Francisco, CA
- “Bookmarks,” Northern Illinois University Art Gallery, Chicago, IL
- “Choice Work,” Roy Boyd Gallery, Chicago, IL
- “Los Encuentros,” Betty Reimer Gallery, School of the Art Institute of Chicago, IL
- “From Americas Studio: Drawing New Conclusions,” Betty Reimer Gallery, School of the Art Institute of Chicago, IL
- “Multiples,” Randolph Street Gallery, Chicago, IL
- “Misadventures,” University of Wisconsin, Eau Claire, WI
- “Disorient: Perspectives on Colonialism,” Gallery 400, University of Illinois at Chicago, IL
- 1991** “Uprooted: Public Work and Installation,” N.A.M.E. Gallery, Chicago, IL

- "In the Heart of the Country / En el Corazón del País," Chicago Cultural Center, Chicago, IL
- "Valentine's Exhibition," N.A.M.E. Gallery, Chicago, IL
- 1990** "Designation," Morning Gallery, Chicago, IL
- "Assigned Identity Project," Emerson House Community Center, Chicago, IL
- "Beneath the Skin," Hyde Park Art Center, Chicago, IL
- 1989** "Group Show," E.M.I.T. Gallery, Chicago, IL
- 1988** "Desapariciones," Public outdoor projection, Chicago, IL
- "Say it," Columbus Drive Gallery, The School of the Art Institute of Chicago, IL
- "Art in the Dark," Hyde Park Art Center, Chicago, IL
- 1987** "Close Watch," Randolph Street Gallery, Chicago, IL
- 1986** "Platforms for Sculpture, Installation in Two-person Exhibition," SAIC Gallery, Chicago, IL
- 1985** "Unseen," ARC Gallery, Chicago, IL

SELECTED DESIGN PROJECTS

2002 – 2003 *Design Study of World Trade Center Site*

Member of team of architects and artists: Skidmore Owings and Merrill – New York, Kazuyo Sejima + Ryue Nishizawa/SANAA – Tokyo, Neutelings Riedijk – Netherlands, Michael Maltzan – Los Angeles, Field Operations – Philadelphia, Tom Leader Studio – Los Angeles, Rita McBride – New York, Jessica Stockholder – Princeton, and Elyn Zimmerman – New York. One of six teams invited to present design proposals for rebuilding the World Trade Center site. Commissioned by the Lower Manhattan Development Corporation (LMDC).

2000 – 2001 *Exhibition Design of Mies in America*

Commissioned by the Whitney Museum of American Art, New York, NY and the Canadian Center for Architecture, Montreal, Canada to design the Mies in America exhibit. Debuted at the Whitney Museum of American Art, New York, NY, and traveled to the Canadian Center for Architecture, Montreal, Canada, and the Museum of Contemporary Art, Chicago, IL.

SELECTED AWARDS AND FELLOWSHIPS

- 2008** The Richard H. Driehaus Foundation's Individual Artist Award, Chicago, IL
- 2007** Medium Award in Fine Arts, Material ConneXion, New York, NY
- 2005** Award for Excellence in Design, The Art Commission of the City of New York
- 2005** Bicentennial Medal, Williams College, Williamstown, MA
- 2001** John D. and Catherine T. MacArthur Foundation Fellow
- 2001 - 2004** University Scholar, University of Illinois at Chicago
- 1997 - 2001** Media Arts Award, Wexner Center for the Arts, Columbus, OH
- 1998 - 2000** Media Arts Residency, Henry Art Gallery, University of Washington, Seattle
- 1997** ArtPace Foundation, International Artist Residency Fellowship, San Antonio, TX
- 1995** National Endowment for the Arts Visual Artist Fellowship
- 1995** Orion Fellow, University of Victoria, British Columbia, Canada
- 1995** Great Cities Fellowship, College Urban Planning, University of Illinois at Chicago, IL
- 1994** Neighborhood Arts Program Grant, City of Chicago Dept. of Cultural Affairs, IL
- 1992** Illinois Arts Council Artist Fellowship Award

SELECTED PUBLIC COLLECTIONS

- Albright-Knox Art Gallery, Buffalo, NY
- Art Institute of Chicago, Chicago, IL
- ArtPace, San Antonio, TX
- The Blanton Museum of Art, Austin, TX
- Bloomberg Enterprises, New York, NY
- Bohen Foundation, New York, NY
- Kunstmuseen Bern, Bern, Switzerland
- The Cleveland Clinic Collection, Cleveland, OH
- Centro de Arte Contemporaneo de Malaga, Malaga, Spain
- The First National Bank of Chicago, IL

Solomon R. Guggenheim Museum, New York, NY
Maxine and Stuart Frankel Foundation For Art, Bloomfield Hills, MI
Fundacion Cisneros, Caracas, Venezuela
General Services Administration Art and Architecture Program, Chicago, IL
Library of Congress, Washington, D.C.
Linc Collection, Chicago, IL
MacArthur Foundation, Chicago, IL
Mies van der Rohe Foundation, Barcelona, Spain
Metropolitan Bank and Trust Collection, Highland Hills, OH
Milwaukee Art Museum, Milwaukee, WI
Museo de Arte Contemporaneo de Castilla y Leon, Leon, Spain
Museo de Arte Contemporaneo, Bilbao, Spain
Museum of Contemporary Art, Chicago, IL
Museum of Contemporary Art, San Diego, CA
Museum for Moderne Kunst, Frankfurt, Germany
New York City Public Library, New York, NY
Peter Norton Family Collection, Los Angeles, CA
Orange County Museum of Art, Newport Beach, CA
The Progressive Art Collection, Cleveland, OH
Refco Collection, Chicago, IL
Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium
Thyssen–Bornemisza Contemporary Art Foundation, Austria
Whitney Museum of American Art, New York, NY
Worcester Art Museum, Worcester, MA

SELECTED BIBLIOGRAPHY: EXHIBITION CATALOGUES/ PUBLICATIONS

- 2008** *Weather Report; Cambio Climatico y Artes Visuales*. La Fabrica: Centro Atlantico de Arte Moderno, 2008. Edited by Alvaro Rodriguez-Fominaya.
- 2007** *Documenta Kassel 16/06-23/09 2007 Catalogue*. Kassel, Germany: Documenta and the Museum Fridericianum, 2007: 280-281, plates 281. Edited by Isabella Marte. Text by Russell Storer.
- Ecomedia: Ecological Strategies in Today's Art*. Germany: Hatje Cantz Verlag, 2007:120-123. Essay on the artist by Karin Ohlenshläger

Edited by Sabine Himmelsbach and Yvonne Volkart for Edith Russ Site f
or Media Art, Oldenberg.

Exit 26: Through the Window, "Exit — Image & Culture" quarterly
publication, Madrid, 2007: 172-174, plates 172-173. Edited by Rosa
Olivares.

Iñigo Manglano-Ovalle: Blinking Out of Existence. Rochester, MN:
Rochester Art Center, 2007. Essays by Claire Barliant and Kris Douglas.

Interview with the artist by Yasmit Raymond.

Weather Report: Art and Climate Change. Boulder, Colorado: Boulder
Museum of Contemporary Art in collaboration with EcoArts, 2007: 80-
81. Essays by Lucy R. Lippard, Stephanie Smith and Andrew C. Revkin.

Edited by Elizabeth Marglin, Kim Manajek and Isabella Gonzales.

2005 *City Art, New York's Percent for Art Program*. London: Merrell
Publishers Limited, 2005: 36.

Closer to Home, The 48th Corcoran Biennial. Washington, D.C. The
Corcoran Gallery of Art, 2005: 16, 52-3. Essay by Jonathan P. Binstock
and Stacey Schmidt. Text by Jonathan P. Binstock

Haus Esters and Haus Lange of the Krefelder Kunstmuseen 2005. The
Krefeld Suite. Krefeld, Germany: Edited by Martin Hentschel. Essays by
Stuart Krimko and Jonathan Miller

Musac, Collection Volume 1. Museo de Arte Contemporáneo de Castilla
y León, Spain: Junta de Castilla y León, Fundación Siglo, 2005: 432,
433, 675. Text by Isabel Yanez.

2004 *Iñigo Manglano-Ovalle*. Monterrey, Mexico: Museo Tamayo Arte
Contemporáneo and the Museo de Arte Contemporáneo de Monterrey,
Mexico, 2004. Essays by Pedro Alonzo, Cuauhtémoc Medina, Tobias
Ostrander and Victor Zamudio-Taylor.

International 04 Liverpool Biennial. Liverpool, England: Liverpool
Biennial of Contemporary Art Ltd, 2004: 131-134. Essay by Paul
Domela.

2003 *Empathy, Beyond the Horizon*. Pori, Finland: Pori Art Museum
Publications, 2003: 159, plates 42-3. Edited by Marketta Seppala.

Frágiles. Spain: Espacio Liquido, 2003. 30–31.

Iñigo Manglano-Ovalle. Barcelona: Fundación "la Caixa," 2003 Essays
by Ralf Christofori, "Beyond Limits and Frontiers;" Ivo Mesquita. "A
Conversation with Iñigo Manglano-Ovalle;" and James Rondeau, "Event
Horizons."

*Moving Pictures: Contemporary Photography and Video from the
Guggenheim Museum Collections*. New York: The Solomon R.

Guggenheim Foundation, 2003: 132–135. Essay by Lisa Dennison, Nancy Spector, and Joan Young, “Introduction.”

Rush, Michael. *Video Art*. London: Thames & Hudson, 2003: 178–181.

Somewhere Better Than This Place: Alternative Social Experience in the Spaces of Contemporary Art. Cincinnati: Contemporary Arts Center, 2003. Essays by Thom Collins and Michael Foucault.

Unnaturally. New York: Independent Curators International, 2003:19. Essay by: Mary–Kay Lombino, “Artists in the Garden.”

2002 Barragán, Paco. *El arte que viene/ The Art to Come*. Madrid: Subastas Siglo XXI, 2002.

A New World Trade Center: Design Proposals from Leading Architects Worldwide. New York: Harper Collins Publishers Inc., 2002.

Essays by Max Protetch and participating artists and architects.

Fugitive Sites. San Diego: Installation Gallery, 2002: cover, 162–165, 254–255.

Gene(sis), Contemporary Art Explores Human Genomics (cd–rom catalog): 2002. Essay by Robin Held.

Lateral Thinking: Art of the 1990’s. San Diego: Museum of Contemporary Art, San Diego, 2002: 20, 130. Essay by Toby Camps.

Life Death Love Hate Pleasure Pain, A Spectrum of Contemporary Art at the MCA, Chicago. Chicago: Museum of Contemporary Art, Chicago, 2002: 29, 164, 256–57, 347. Essay by Elizabeth Smith.

Límits de la Percepcio. Barcelona, Spain: Fundació Joan Miró 2002: 22, 104, 114. Essay by Teresa Blanch.

One Place After Another, Site–Specific Art And Locational Identity. Cambridge: The MIT Press, 2002: 102, 133, 130, 132–135, 146, 150, 153, 200–201. Essay by Miwon Kwon.

Políticas de la diferencia: Arte Iberoamericano fin de siglo. Generalitat de Valencia, Spain: 2002. Essay by Flores F. Castro and Kevin Powers, “Cool Passages: Late Modernism & Contemporary post Latino–American Art in the US.”

Tempo. New York: Distributed Art Publishers, Inc., 2002: 8, 15, 47. Essay by Paulo Herkenhoff, “A Tempo Lexicon.”

Visions from America, Photographs from the Whitney Museum of American Art. New York: Whitney Museum of Art, 2002: 46, 226.

Essay by Andy Grundberg, “A Medium No More (Or Less): Photography and the Transformation of Contemporary Art.”

Mask or Mirror? A Play of Portraits. Worcester: Worcester Art Museum, 2002. Essay by Susan L. Stoops.

- 2001** *F[R]ICCIONES*. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2001: 156–157. Essay by Ivo Mesquita and Adriano Pedrosa.
- Iñigo Manglano-Ovalle*. Bloomfield Hills, MI: Cranbrook Art Museum, 2001. Essays by Irene Hoffman, “In the Presence of Mies;” Anna Novakov, “Nowhere to Hide;” and Michael Rush, “Interview with Iñigo Manglano–Ovalle.”
- Iñigo Manglano–Ovalle*. Madrid, Spain: Galeria Soledad Lorenzo, 2001. Essay by Gean Moreno, “The Politics of Pleasure.”
- Mies in America*. New York: Whitney Museum of American Art, 2001: 506-507.
- Paradise Now: Picturing the Genetic Revolution*. Saratoga Springs: The Tang Teaching Museum and Art Gallery at Skidmore College, 2001. 76–77. Essay by Marvin Heiferman and Carole Kismaric.
- 2000** *out of order: mapping social space*. Boulder: CU – Art Galleries, Colorado University, 2000. Essays by Maureen P. Sherlock and Susan Krane.
- Whitney Biennial, 2000 Biennial*. New York: Whitney Museum of American Art, 2000. Essays by Maxwell Anderson, Michael Auping, Valerie Cassel, Hugh M. Davies, Jane Farver, Andrea Miller-Keller, and Lawrence R. Rinder.
- Eiszeit: Kunst der Gegenwart aus Berner Sammlungen*. Bern, Switzerland: Kunstmuseum Bern, 2000. Essays by Ralf Beil and Marc Fehlmann.
- Ultra Baroque: Aspects of Post Latin American Art*. San Diego: Museum of Contemporary Art, San Diego, 2001: 9–10, 56–61, 200–201. Essays by Elizabeth Armstrong, Miki Garcia, Victor Zamudio–Taylor.
- 1999** *Dinge, Die Wir Nicht Verstehen (Things We Don’t Understand)*. Vienna, Austria: Generali Foundation, 1999: 51–86. Essay by Roger M. Buerger and Ruth Noack, “Das Erzahlbild/Narrative Image.”
- 1998** *Amnesia*. Santa Monica: Smart Press, 1998. Essays by Monica Amor, Dan Cameron, Charles Merewether, Adriano Pedrosa.
- Iñigo Manglano–Ovalle: 97.4*. San Antonio: Art Pace: A Foundation for Contemporary Art, 1998. Essay by Lynne Cooke.
- Iñigo Manglano–Ovalle: The Garden of Delights*. Winston–Salem: Southeastern Center for Contemporary Art, 1998. Essays by Mark Linga, “Bridging the Worlds of Art and Science: The Garden of Delights Residency;” Ron Platt, “Iñigo Manglano–Ovalle: The Garden of Delights;” and Maureen Sherlock, “Shadow Dancing: the work of Iñigo Manglano–Ovalle.”

- XXIV São Paulo Bienal*. São Paulo: Fundação Bienal de São Paulo, 1998. Essay by Rina Carvajal, "Rutas—America Latina."
- 1996** *Art in Chicago 1945–1995*. Chicago: Museum of Contemporary Art, Chicago, 1996: 128, 139–141, 92. Essays by: Kate Horsefield, "Towards a history of Chicago Video;" Judith Russi Kirshner, "Resisting Regionalism;" and Lynne Warren and Staci Boris, "Chicago City of Neighborhoods."
- Second Sight: Printmaking in Chicago 1935–1995*. Evanston: Mary and Leigh Block Gallery, Northwestern University, 1996:31, 41, 161.
Essay by James Yood, "Sighting/Citing the Site."
- 1995** *Culture in Action*. Seattle: Bay Press, Inc., 1995: 16–17, 25–27, 76–87.
Essays by Michael Brenson, "Healing in Time;" and Mary Jane Jacob "Outside the Loop" and "Tele-Vecindario."
- Xicano Progeny: Investigative Agents, Executive Council and Other Representatives from the Sovereign State of Aztlán*. San Francisco: Mexican Museum, 1995: 5, 33–35. Essay by Armando Rascón.
- 1994** *Korrespondenzen/Correspondences*. Berlin: Berlinische Galerie Museum für Moderne Kunst, 1994: 86–91, 42–44. Essays by Doug Ischar, "Iñigo Manglano-Ovalle;" and Judith Russi Kirshner, "Lost in Berlin/Verlonen in Berlin."

SELECTED BIBLIOGRAPHY: CRITICAL/ EXHIBITION REVIEWS

- 2007** Artner, Alan, "Rymer Gallery is Full of Emptiness," *Chicago Tribune*. Sept. 13. 2007: Art & Entertainment: Art Review.
- 2005** Artner, Alan, "Massive Works Reveal Less Than Meets the Eye," *Chicago Tribune*. Mar 3, 2005: 3.
Danto, Ginger. "Ice Bound." *The New York Times*. March 27, 2005: AR6.
- 2004** Leonard, Jennifer. "Q&A: Iñigo Manglano-Ovalle." *Azure*. June 2005: 28.
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