



Blanca de Navarra, 12.  
28010, Madrid

NF / NIEVES FERNÁNDEZ  
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NF / Fritzia Irizar.  
Chicxulub, estudios en un paisaje.

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**FRITZIA IRÍZAR.  
CHICXULUB, ESTUDIOS EN UN PAISAJE.**

66 million years ago on the Yucatan Peninsula in Mexico, a meteorite struck the earth. This phenomenon led to the extinction of the species that reigned on earth and determined the beginning of a new order in the life of the planet. Few times, beyond fiction, has life suffered a global attack like the one we all live this year, a specific and direct attack on our species, selective and almost with the design of a macabre experiment that has already changed us all.

There is no doubt that in order to understand our present and to be able to imagine our future, it is essential to study our past, even the most distant of which there is only a record between rocks or under the sea, as is the case of the Chicxulub crater.

Looking for clues in the most catastrophic past of our planet, I reached the center of the Chicxulub crater in Yucatán, wishing to allow myself to think about a possible future, armed with simple observation instruments, searching for clues, but at the same time transforming a magnifying glass into a sphere of divination. The crater at first glance is only a landscape, one marine and the other jungle, but in a context like that of the pandemic we are living in, it is an oracle. 66 million years ago the strongest and largest species perished, today the attack is for the weak, but not the weak by force of nature, the weak victims of the systems, victims of massive poisoning for money or food productivity, victims from their circumstances from which it is almost impossible to escape.

The landscape as a living entity suffers from the control exercised by groups in an authoritarian position, something like what Foucault names as pastoral power, referring to the shepherd, the guide of the sheep, who has control of where and where to go. Well, the French philosopher makes a comparison of that power exercised by the church and sentences contemporary life with the idea that this same authoritarian control has been prolonged in the modern state.

This project mainly questions that use of pastoral power exercised by the state and privileged groups over the rest of the inhabitants, but especially portrays specific circumstances in which this power dictates and decides on the collective natural environment, making use of tools of control such as economic to obtain immediate benefits, particular situations where ethics and respect for community life and the future of it lose all its value, leaving all decisions to economic or political criteria, the true pastors of our times.

An exhibition of return to the essential, made up of drawings, installations and photographs about the landscape, its desire for confinement, its transformation, its exploitation and its mourning.

Fritzia Irízar, 2021

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**Fritzia Irizar**

Culiacán, Mexico, 1977

Fritzia Irizar's conceptual artworks test the elusive forces of value as it is expressed in economic and symbolic forms including labor, precious materials, money, and myths.

Her work refers to the flow of money on an individual scale and to the consumption of the work of art.

Several of her projects have incorporated diamonds and salt, both crystals and similar in appearance, and both used as currency in different historical moments. Salt is prized for its food preserving properties, while diamonds have been valued only for the purity of their composition. The notions of these materials' value are subject to the beliefs and fantasies, a complexity alluded to in her pieces.

Fritzia Irizar body of work recognizes that history and science are almost fictions, built on small surfaces of knowledge and subject to the decision of a few individuals. However, they are fictions that we want to hold: as acts of faith, of belonging, of will or certainty

Taken out of its typical environments, the currency Irizar uses in her works takes on symbolic qualities that speak to the construction of desire and value.

**Fritzia Irizar**

Has exhibited in several international institutions such as the MUAC, Museo Ex Teresa Arte Actual, Sala Siqueiros and Museo Rufino Tamayo in Mexico City, the Orange County Museum of Art in Santa Ana, CA2M (Centro de Arte 2 de Mayo) in Madrid, Headlands Center for the Arts in San Francisco, CIFO Fundación Fontanals Cisneros in Miami, Giorgio Cini Foundation in Venice, Seattle Art Museum in Seattle, Fundación Banco Santander in Madrid, Beirut Museum of Art (BeMA) in Beirut and the Rashid Karami International Fair in Tripoli. She has also participated in different biennials: the 9th and 10th Mercosur Biennial in Porto Alegre, the 12th FEMSA Biennial in Monterrey and the 14th Cuenca Biennial.

Her work can be found in collections such as JUMEX, Mexico; Isabel y Agustín Coppel Collection, Mexico; Servais Collection, Belgium; Colección Olor Visual, Spain; Braddock Collection, USA; Proyecto Bachué, Colombia; CIFO Collection, USA; Fondazione Benetton, Italy; and CA2M, Spain.



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Chicxulub, estudios en un paisaje

2021

Installation views

NF/ NIEVES FERNÁNDEZ, Madrid



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Sin título [Chicxulub, estudios en un paisaje]  
2021  
Installation in sawdust and pigment powder  
Variable measures

NF /

Sin título [Chicxulub, estudios en un paisaje]  
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Sin título [Paisajes selva yucateca]

2020-21

Dollar bills ashes ink on rag paper

56 x 76 cm



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Chicxulub, estudios en un paisaje  
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Installation views  
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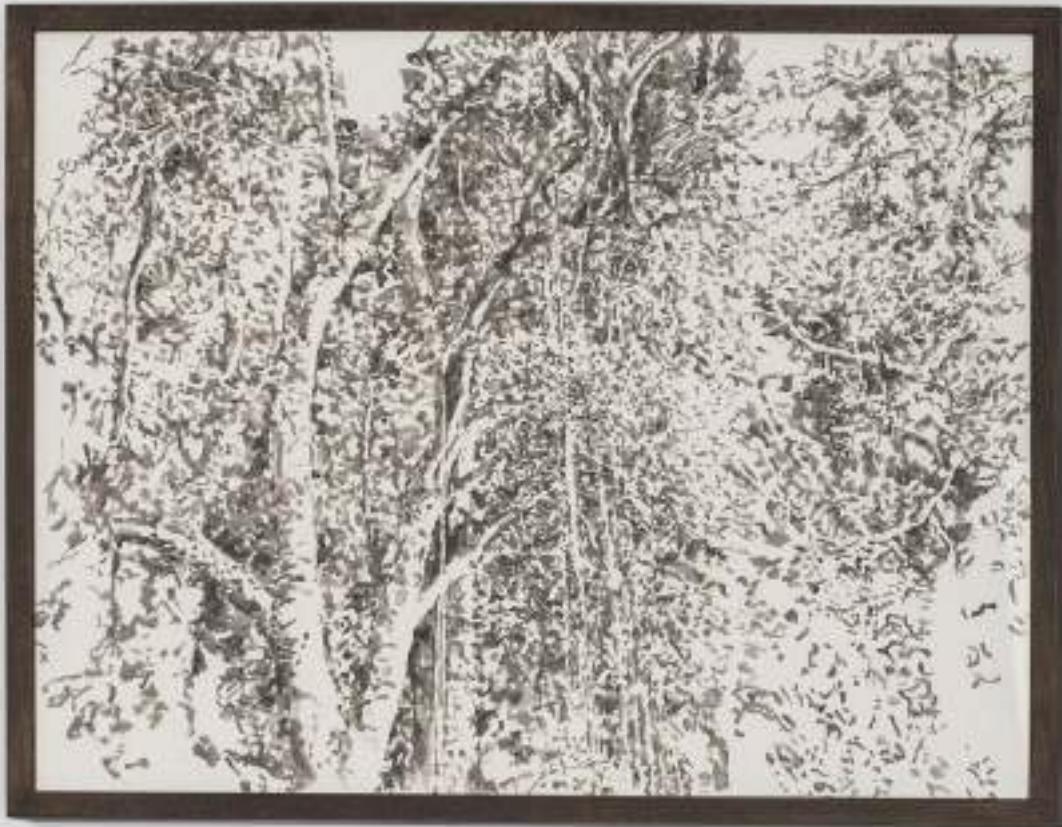
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2020-21  
Dollar bills ashes ink on rag paper  
57 x 38 cm



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# NF / Fritzia Irizar

## Solo Exhibitions

- |      |  |      |  |
|------|--|------|--|
| 2019 | Mazatlánica. MUAC (Museo Universitario de Arte Contemporáneo), Mexico City<br>CaCO3. Orange County Museum of Art (OCMA), Santa Ana, CA   | 2016 | XII Bienal FEMSA: Poéticas del decrecimiento ¿Cómo vivir mejor con menos?. Centro de las Artes, Monterrey<br>A la conquista del caucho. Curated by Bárbara Cuadriello. Arredondo \ Arozarena, Mexico City<br>¿Cómo te voy a olvidar?. Curated by Anissa Touati & Peggy Leboeuf. Galerie Perrotin, Paris<br>Rastros y Vestigios. Indagaciones sobre el presente: Museo de San Ildefonso, Mexico City  |
| 2016 | La historia del humo. NF/ NIEVES FERNÁNDEZ, Madrid<br>Golden Green – Greening Gold, Arredondo \ Arozarena, Mexico City<br>White Chameleon / HFCS, The Lab, San Francisco<br>Golden Green – Greening Gold, Headlands Center for the Arts, San Francisco | 2015 | 10 <sup>th</sup> Mercosul Biennial. Curated by Gaudencio Fidelis. Porto Alegre<br>The Future is Unwritten. Giorgio Cini Foundation, Venice<br>APPROPRIATION   Performance   Part 1. Michaela Stock Gallery, Vienna<br>Utopia is no place. NF/ NIEVES FERNÁNDEZ, Madrid<br>Rastros y Vestigios. Indagaciones sobre el presente. Instituto Cultural Cabañas, Guadalajara<br>Rumorosa: Sinuosidad visual y auditiva. Arredondo \ Arozarena, Mexico City<br>Estudio Abierto 5: Zea Mays. Museo de Arte de Zapopan, Zapopan, Mexico |
| 2015 | Camaleón blanco JMAF, Museo de Arte de Zapopan, Zapopan, Mexico  | 2014 | Prospección al Nuevo Territorio, Arredondo \ Arozarena, Mexico City<br>Obliteraciones, SAPS (Sala de Arte Público Siqueiros), Mexico City  |
| 2012 | Naturaleza de Imitación, Arredondo \ Arozarena, Mexico City  | 2014 | Bienal del Paisaje. Instituto Sonorense de Cultura, Hermosillo, Mexico   |
| 2009 | Ilusión y Decepción, Museo de la Ciudad, Querétaro, Mexico   | 2013 | 9a Bienal do Mercosul, curated by Sofía Hernández Chong, Porto Alegre<br>Biennial Online, curated by Cuauhtémoc Medina<br>Comedores de Loto. Casa del Lago, Mexico City  |
| 2006 | Fritzia Irizar, Garash Galería, Mexico City  | 2012 | Zona Maco Sur 2012. Curated by Patrick Charpenel. Arredondo \ Arozarena, Mexico City<br>Programa Bancomer-MACG. Arte Actual, Second Edition. Curated by Carmen Cebreros. Museo Carrillo Gil, Mexico City<br>Primer Acto. Museo Rufino Tamayo, Mexico City  |

## Group Exhibitions (selection)

- |      |   |      |   |
|------|---|------|---|
| 2018 | XIV Cuenca Biennial: Estructuras Vlvidentes. El arte como experiencia plural. Cuenca, Ecuador<br>NO PLACE at Glinkastrasse 17, Berlin<br>Cycles of Collapsing Progress. Beirut Museum of Art (BeMA), Rashid Karami International Fair, Tripoli, Lebanon | 2012 | Zona Maco Sur 2012. Curated by Patrick Charpenel. Arredondo \ Arozarena, Mexico City<br>Programa Bancomer-MACG. Arte Actual, Second Edition. Curated by Carmen Cebreros. Museo Carrillo Gil, Mexico City<br>Primer Acto. Museo Rufino Tamayo, Mexico City |
| 2017 | Poéticas de lo cotidiano. Seattle Art Museum, Seattle<br>Punto de partida. Colección Isabel y Agustín Coppél. Sala de Arte Santander, Madrid<br>Transformed: reclamation, re-invention + identity. Site 133, Texas                                      | 2011 | Fetiches Críticos. Residuos de la economía general. Museo de la Ciudad de México, Mexico City<br>Arte y Política. Cecut, Tijuana<br>Viewpoint 2011 CIFO Grants & Commissions. CIFO, Miami   |

ZonaMaco 2011 Solo Booth, Arredondo \ Arozarena, Mexico City

- 2010 Arte y Política, Museo de Sinaloa, Mexico  
Fetiches Críticos. Residuos de la economía general. Centro de Arte 2 de Mayo (CA2M), Madrid  
Tangible. Arredondo \ Arozarena, Mexico City  
Trayectorias aleatorias. Ancienne école des vétérinaires, Brussels
- 2009 El Resplandor. Salón Los Angeles, Mexico City
- 2008 Bolso Negro. Casa Vecina, Mexico City
- 2007 Stealing Time. The Bertha and Karl Leubsdorf Art Gallery, New York  
Creación en movimiento. Centro Nacional de las Artes, Mexico City
- 2005 Jornadas de Puertas Abiertas. Casa de Velázquez, Madrid
- 2004 Invasión, ocupación, expansión. Centro Cultural España, Mexico City  
El misterio del kilo de oro. Instituto de México, París
- 2002 Aktuelle Kunst Aus Mexico. Braunschweig, Germany  
21/05/20. La Estación Arte Contemporáneo, Mexico City  
Despedida y Debut. Galería La Esmeralda, Centro Nacional de las Artes, Mexico City  
Lo Zoo. Museo Ex Teresa Arte Actual, Mexico City
- 2001 Sin título. MUCA-Roma, Mexico City
- 2000 1 metro cuadrado. Galeria Alikarnassus, Monterrey  
1. Galería de Arte Joven DIFOCUR, Culiacan, Mexico  
Salón de la plástica sinaloense. Galería Frida Kahlo, Culiacán, Mexico  
Premio de pintura Antonio López Sáenz. Mazatlán, Mexico
- 1997 Being In The Other Side. World Tree Center Espacio Alternativo, Michigan

## Collections

- Colección Isabel y Agustín Coppel, Mexico
- Colección JUMEX, Mexico
- Colección Olor Visual, Spain
- Proyecto Bachué, Colombia
- Servais Family Collection, Belgium
- CA2M, Centro de Arte dos de Mayo, Spain
- Braddock Collection, USA
- CIFO, Colección Fontanal Cisneros, USA
- Fondazione Benetton, Italy

## Awards

- 2016 Headlands Residency, Headlands Center For the Arts, San Francisco
- International Residency at Recollets, Centre International d'Accueil et d'Echanges des Récollets, Paris
- 2011 13th Biennial of Visual Arts from Northwest Award, Museo de Arte de Sinaloa
- 2010 Arte Actual 2010-2012 Scholarship, Bancomer-Museo Carrillo Gil, Mexico City
- 2008 Creadores con Trayectoria FOECA scholarship. Fondo Estatal para la Cultura y las Artes, Mexico
- 2007 FONCA scholarship, Fondo Nacional para la Cultura y las Artes, Mexico
- 2005 FONCA scholarship, Fondo Nacional para la Cultura y las Artes, Mexico
- Casa Velázquez Residency, Madrid
- 2004 Antonio López Sáenz Painting State Award
- Salón de Artes Plásticas Photography State Award
- 2003 Unión Latina a la Creación Joven Award
- 2002 Jóvenes creadores FOECA Scholarship, Fondo Estatal para la Cultura y las Artes in Sculpture
- 1999 Jóvenes creadores FOECA Scholarship , Fondo Estatal para la Cultura y las Artes in Painting
- 1996 Guest Artist in Sculpture, Kalamazoo Institute Of Arts, Michigan



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