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28010, Madrid

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NF / Fritzia Irizar

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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.



INTE /



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Fritzia Irizar

Sin título (vuelta 1937-2017)

Painting and paper on canvas

Replica of Picasso's *Guernica* and paper collage created through the detonation of confetti cannons.

Confetti made with images of the bombings in Aleppo, Syria

Untitled (vuelta 1937-2017)
2017

Fritzia Irizar's work addresses war as an act of barbarism that we continue to repeat century after century. In other words, we keep making the same decisions, driven by selfish and perverse ambitions—the clearest and most influential of all being money.

A consideration that was not taken into account in *The Wealth of Nations*, a beautiful economic utopia that serves as the foundation for the neoliberal capitalist system, which grants complete freedom to the market, in the hope that for some reason (an invisible hand), the economic system will thrive. Evidently, current facts scream that this is not the case.

Fritzia's discourse speaks of a market that has been sustained by this decadent economic system, which originated from Adam Smith's analysis of the origin and causes of prosperity. This market has enriched a few at the expense of millions of lives and has served the political interests of the world's great powers: the war market.

The artwork becomes a protest against all these hidden purposes that fuel armed conflicts and seeks a final vindication through art, as well as an analysis of the critical state of society through the language of poetry.



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NF/

Fritzia Irizar

Untitled (Injerto madre perla)

2015-2018

4 sculptures created by grafted oysters

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City

For this work, the artist performed grafts on farmed oysters to generate sculptures made of nacre formations. In researching symbols found on various coins and banknotes, the artist collected matching forms from numismatics to create—in collaboration with specialized biologists and following regulated cultivation protocols—small plastic molds that were implanted into the animals. The result, after leaving them in the sea for four years, are mother-of-pearl sculptures in which one can see the formations generated by the slow process of covering the implanted objects in the bodies of the bivalves with layer upon layer of hexagonal aragonite plates (crystallized calcium carbonate).



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2015-2018

4 sculptures created by grafted oysters

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City



NF/

Fritzia Irizar

Untitled (Makech)

2019

Living beetle with gemstones and precious metals encrusted on its back

Video HD, 2'45"

Mazatlanica, 2019. Installation views.

Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City



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Fritzia Irizar

Untitled (Makech)

2019

Living beetle with gemstones and precious metals encrusted on its back

Video HD, 2'45"

Ed. 1 of 3 + AP

Link to video: https://www.youtube.com/watch?v=18_-wpCz1qE



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Fritzia Irizar

Untitled (Vanish) 1,2,3,4 & 5

2013

Five channel color video installation

Ed. 1 of 5 + AP

Five archeological objects appear and disappear due to a simple and quite evident film editing trick.

Link to the video: <https://vimeo.com/113357790/e75bb4d22d>



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Fritzia Irizar

Untitled (burnt dollars)

2017

Video

Ed. 2 of 3 + AP

In a previous action to the show, the artist burnt 1000 bills of 1 \$ in a completely controlled, inexpressive process, recovering entirely the ashes, to build a pencil. This pencil was used by seven poets to write 7 poems on the business of war.

These poets were hired and paid according to the amount of ink used, and the poems were hand and individually written on paper recycled from one edition of *The Wealth of Nations*, by Adam Smith.

A group of objects, images and processes that recall the history of humanity, the value of ideas and cultural products, trying to reclaim the achievements of our civilization in a moment of our history when the feeling of loss is continuous.

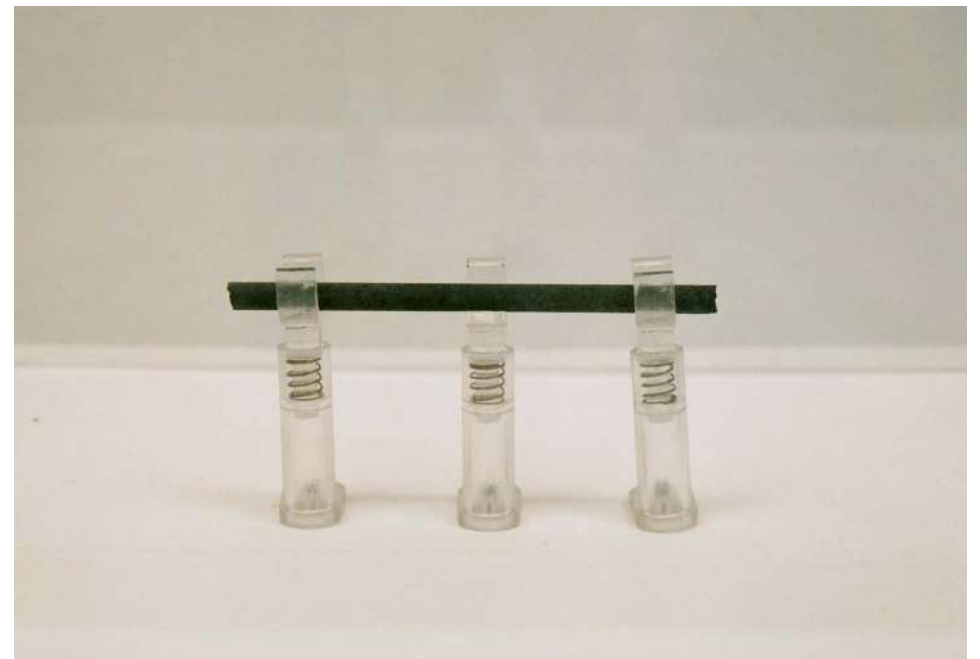
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Fritzia Irizar

Untitled (ISO 4217) I, II, III, IV...

2017

Pencil made from the ashes of burned banknotes





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Fritzia Irizar

Untitled (ISO 4217) I, II, III, IV...

2017

Recycled paper and ink made with ashes from paper money

Poems about the business of war commissioned to different writers. Written with ink made from the ashes of burnt American dollars. Hand-made paper produced by using pages of the book "The Wealth of Nations" by Adam Smith.

Poets:

Oscar Paul Castro, Eduardo Ruiz, Alejandro Lee, Leonardo González, Francisco Alcaraz



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Rutas Relacionales
Galería Lucía Mendoza
2024
Exhibition view

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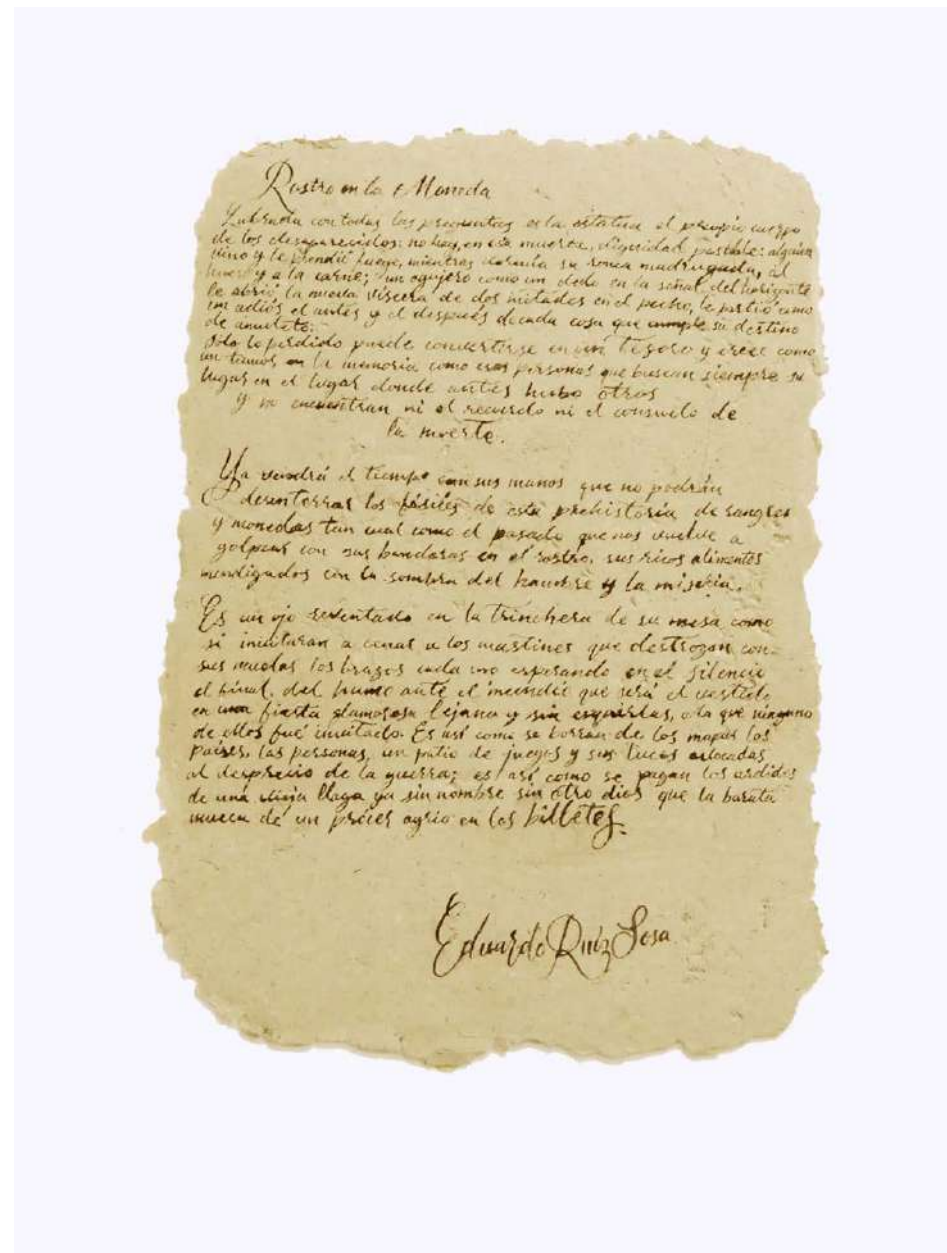
Fritzia Irizar

Untitled (ISO 4217) I, II, III, IV...

2017

Recycled paper and ink made with ashes from paper money

Variable dimensions





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Chicxulub, estudios en un paisaje
2021
Exhibition view
NF/ NIEVES FERNÁNDEZ, Madrid



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Fritzia Irizar

Untitled [Plantas selva yucateca]

2020-21

Ink made from dollar ashes on cotton paper

57 x 38 cm



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Chicxulub, estudios en un paisaje
2021
Exhibition view
NF/ NIEVES FERNÁNDEZ, Madrid



NF/

Chicxulub, estudios en un paisaje
2021
Exhibition view
NF/ NIEVES FERNÁNDEZ, Madrid



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Fritzia Irizar
Sacarosa
2015
Video. Color
4'19"
Ed. 1 of 5 + AP

[Link to video: https://www.youtube.com/watch?v=4x94GJ3vqik](https://www.youtube.com/watch?v=4x94GJ3vqik)



NF/

Untitled (Sin aliento)

2019

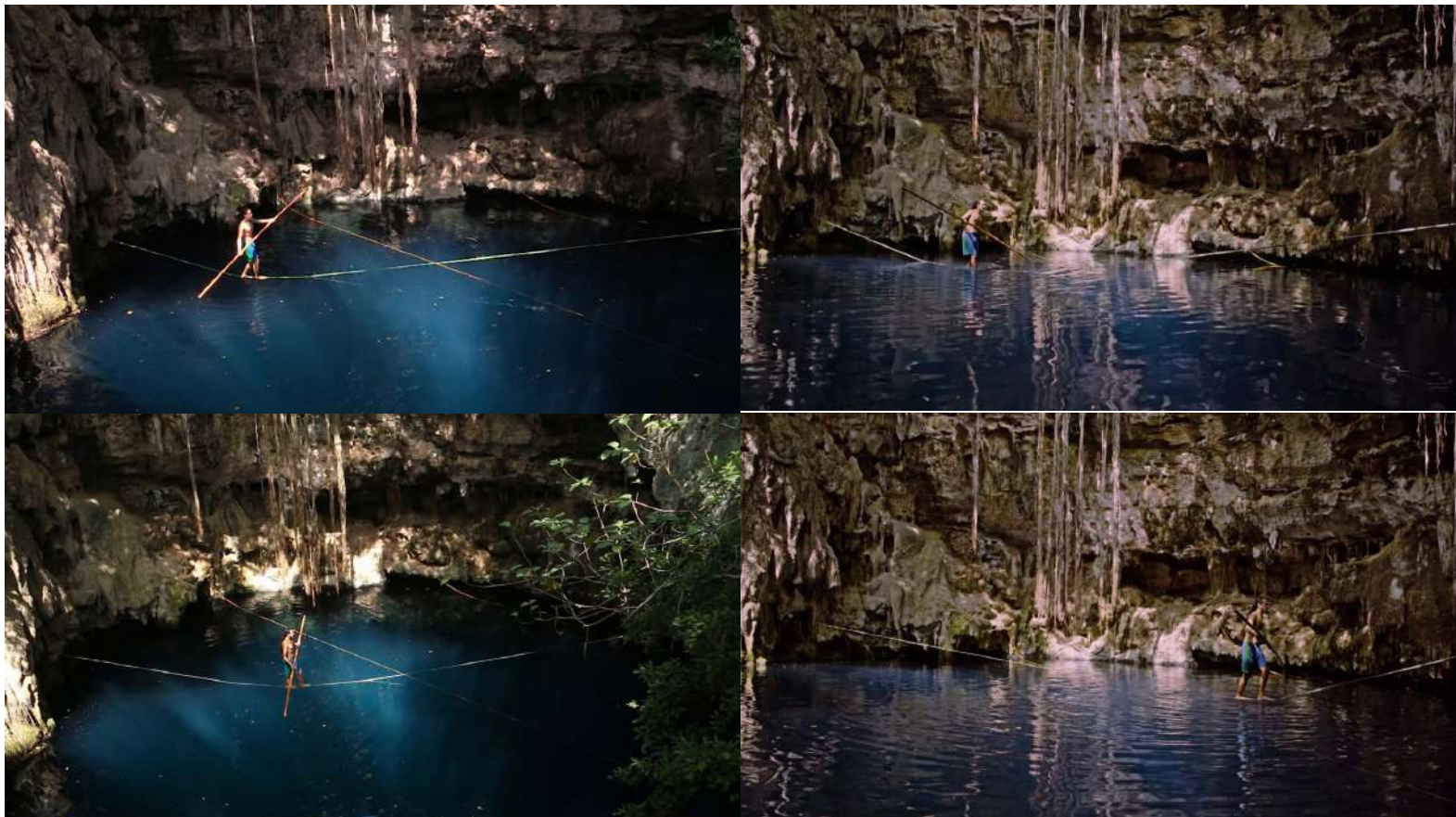
HD Video (Music by Dafne Vicente-Sandoval)

54"

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.

The artist has located a family of ama women, a community in Japan that still practices traditional diving for pearl extraction. In the work, the artist highlights their ability to hold their breath and dive for extended periods, a result of a practice that has shaped their bodies over generations.

[Link to video: https://www.youtube.com/watch?v=ohBUKUfPnLY](https://www.youtube.com/watch?v=ohBUKUfPnLY)



NF/

Fritzia Irizar
Equilibrista
2017
Video. Color
1'19"
Ed. 1 of 5 + AP

Link to video: <https://www.youtube.com/watch?v=UkMOYE4aJpA>



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Fritzia Irizar
 Untitled ('Cuatro espejos' project). Capítulo 2_Sonorización del gesto
 2018
 Inkjet print
 100 x 150 cm
 Ed. 5 + AP

Silence and stillness have been the ways in which sentences are executed against victims of abuse. The law, literally, asks for a "No" of certain dimension for it to be interpreted to its full meaning. Inspired in ritualistic dances such as "Haka" from Polynesia and the "Dance of the Deer" in northern Mexico, this project voices the silent gesture of negotiation done by moving the head from one side to the other hence stressing the obvious or making the inaudible be heard. Several women are asked to perform this gesture using a mask made from cocoons turned into rattles of - Four Mirrors- butterflies (are as known in Mexico). The photographs work as an analogy between two facts. On one hand the Rotschildia butterfly that upon its metamorphosis loses its digestive system that hence provokes its ultimate death days after reaching its heightened state of beauty (becoming a butterfly) and the young women than perhaps because of their beauty are marked by stereotypes conditioned by our culture.



NF/

Fritzia Irizar
Untitled ('Cuatro espejos' project). Capítulo 2_Sonorización del gesto
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP

NF/

Fritzia Irizar

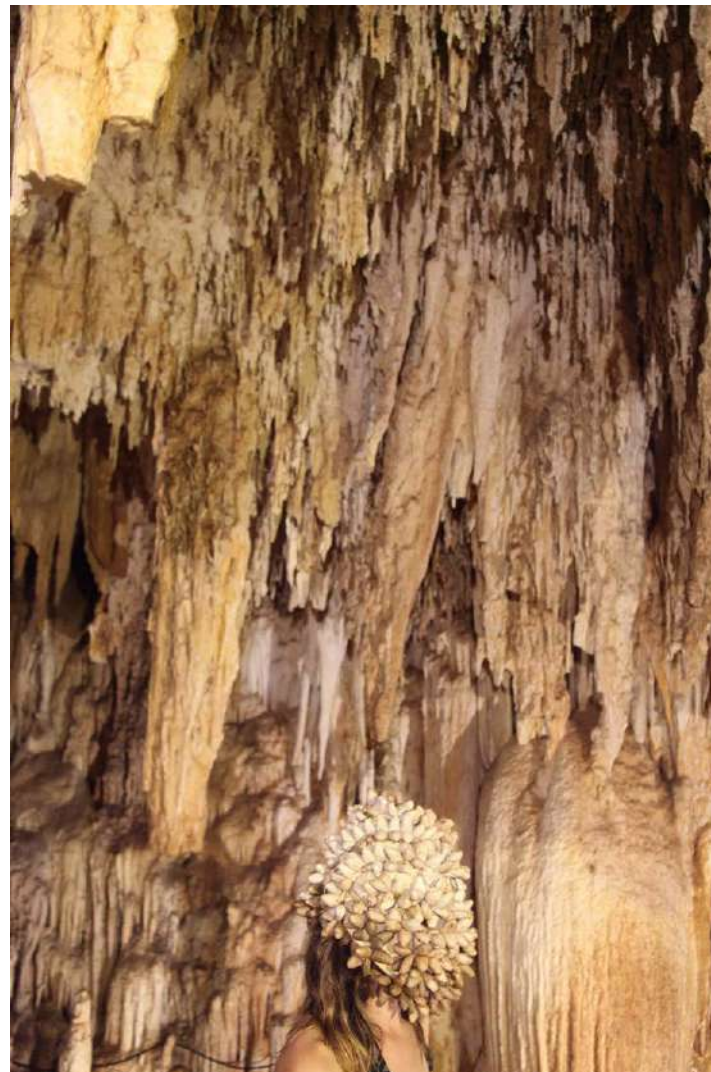
Untitled (Cuatro espejos project). Capítulo 2_Sonorización del gesto

2018

Inkjet print

150 x 100 cm

Ed. 5 + AP





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Fritzia Irizar

Untitled ('Cuatro espejos' project). Capítulo 2_Sonorización del gesto

2018

HD video, color, sound

5'53"

Ed. 1 of 5 + AP



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Fritzia Irizar

Untitled

'Cuatro espejos' (sonorización del gesto)

2018

Video, HD, color

5'33"

Edition 2 of 3



NF/

Fritzia Irizar

'Cuatro espejos' project Cap. IV: Chicxulub

2018

Vídeo, color

Ed. 1 of 5 + AP

NF/

Fritzia Irizar

Sin título (Proyecto cuatro espejos). Capítulo 1_Gracia involuntaria
2018

Embroidered fabric, metal structure and engine

Variable dimensions

XIV Bienal de Cuenca: Estructuras Vivientes. El arte como experiencia plural, 2018. Installation views. Cuenca, Ecuador.

Project carried out for the Biennial of Cuenca in reference to the typical costume used by the Cuenca cholitas, which is composed of various elements and especially a skirt made with a large amount of dense fabric up to 12 meters in some styles. The pieces manage to generate a hypnotic and almost autonomous movement on the women's body. Rather than evidencing the natural exotization of the foreigner who visits an unknown country, Fritzia conducts a study on almost invisible aspects of oppression and gender inequality, generally ignored in societies such as Latin America, in which equality is assumed as an instruction but not as a practice.





NF/

Fritzia Irizar

Sin título (Proyecto cuatro espejos). Capítulo 1_Gracia involuntaria

2018

Embroidered fabric, metal structure and engine

Variable dimensions

XIV Bienal de Cuenca: Estructuras Vivientes. El arte como experiencia plural, 2018. Installation views. Cuenca, Ecuador.



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Sin título (Proyecto cuatro espejos). Capítulo 1_Gracia involuntaria

2018

Embroidered fabric, metal structure and engine

Variable dimensions

XIV Bienal de Cuenca: Estructuras Vivientes. El arte como experiencia plural, 2018. Installation views. Cuenca, Ecuador.



NF/

Fritzia Irizar
Untitled ('Cuatro espejos' project)
2018
Color photography
100 x 150 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Sin título (Proyecto 'Cuatro Espejos')
2020
Inkjet print
100 x 150 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Sin título (Proyecto 'Cuatro Espejos')
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Sin título (Proyecto 'Cuatro Espejos')
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Sin título (Proyecto 'Cuatro Espejos')
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Sin título (Proyecto 'Cuatro Espejos')
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP

NF/

Fritzia Irizar
Untitled ('Cuatro espejos' project) III
2018
Inkjet print
100 x 150 cm
Ed. 5 + AP



Untitled (The Disappearance of the Symbol)

2015

Fritzia Irizar

In Mexico, the Phrygian cap was used as a symbol since 1823 with the establishment of the Republic and until the first half of the twentieth century. A symbol of freedom regained from the French Revolution and, at the same time, from the ancient world; when the slaves from Phrygia (now Turkey) were liberated, they would put on this hat, whose name derives from that particular geographical area. Fritzia Irizar takes such a significant image in the history of Mexico as well as all the Republican Latin American countries in order to discuss the construction and disappearance of the political symbols in the collective imagination. In this work *Untitled (the disappearance of the symbol)*, a weaving machine undoes the stitches of a gold threaded Phrygian cap, causing the total disappearance of the object. This action triggers a series of meanings about the ideological fabrication between politics, economy and society.

In America, the Phrygian cap was mainly used in numismatics and heraldry and it represents an allegorical statement of republican freedom imposed by the new Nation States. In this sense, this is the result of an interest that is not born on the social sphere but on the political sphere. The different emblems where the Phrygian cap appears, such as in Mexican coins, show a nation in political transition going from independence towards the constitution of the republic. Therefore, the geared sheaves (pulleys) used by the artist in her work, are understood as an apparatus that controls, manipulates and, at the same time, disappears the construction of symbols according to the political interests in turn. Moreover, the gold thread redefines the value of a symbol with a lost allegorical force. The Phrygian cap, never materialized before in the work of Irizar, is less of an iconographic study, it rather focuses on the possibility or impossibility of freedom. The absence of the object, sets the debate on democracy and the political machinery in motion behind the images and symbols that circulate through the repetition of history.



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Fritzia Irizar

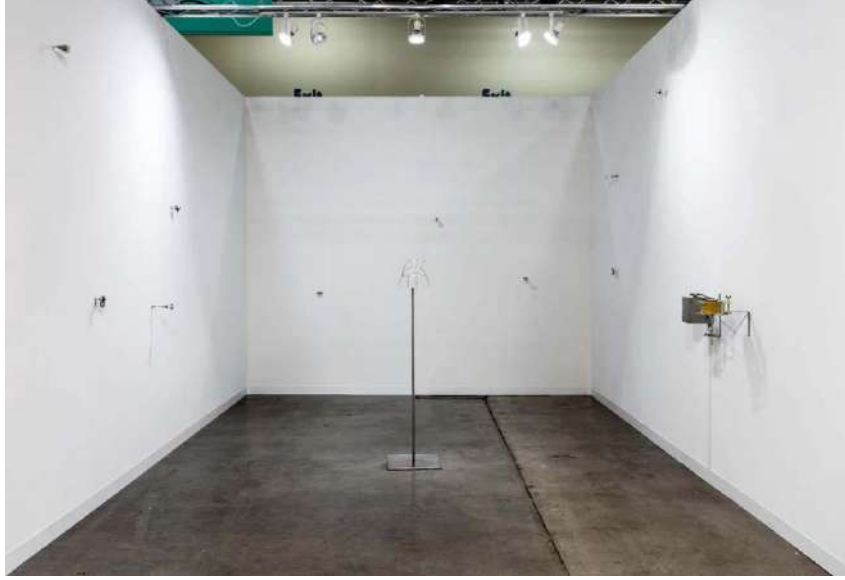
Untitled (the disappearance of the symbol)

2015

Gold thread, pulleys, motor and steel structure

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.





NF/

Fritzia Irizar

Untitled (La desaparición del símbolo, paisaje) 1 & 2

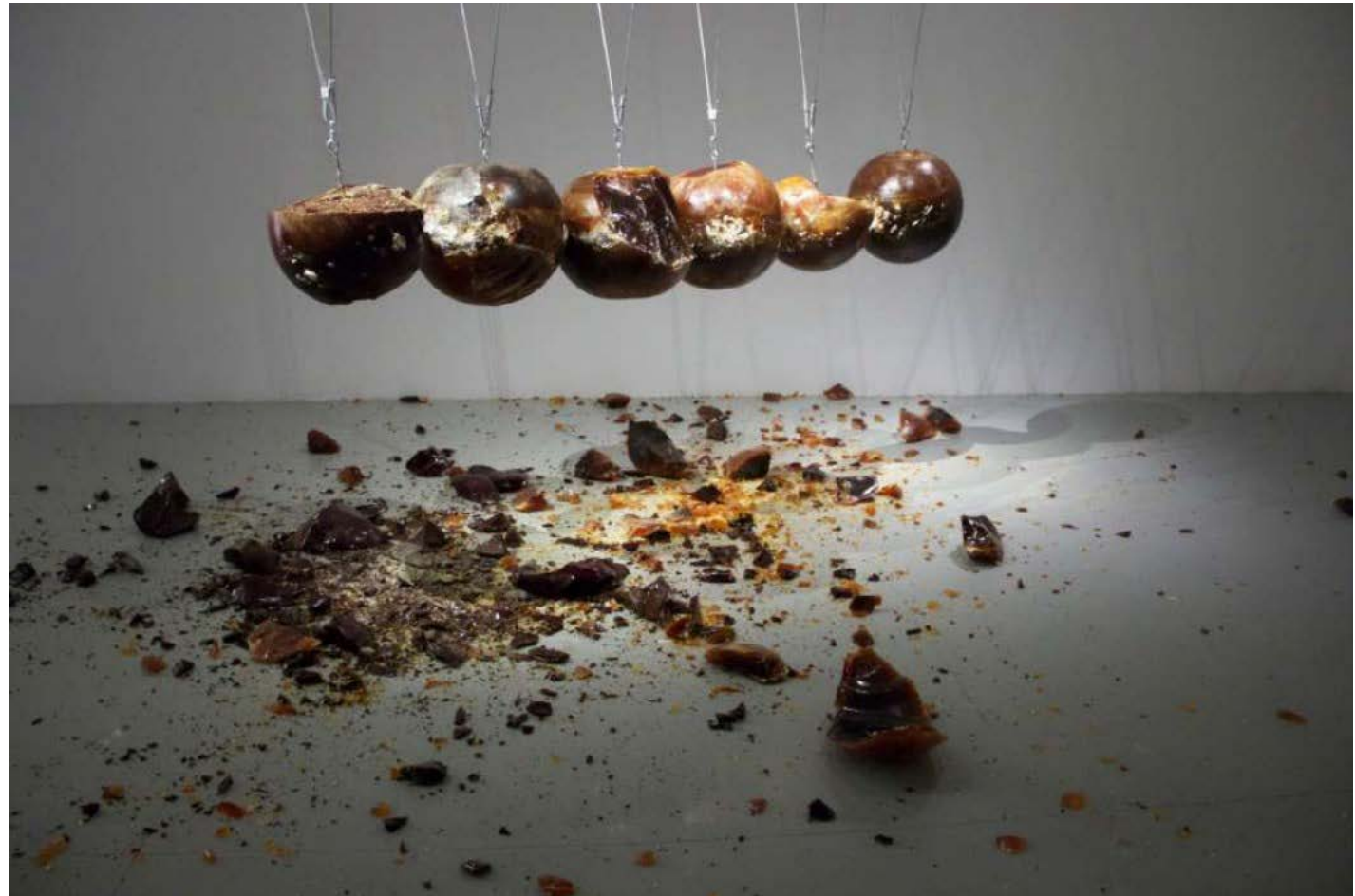
2016

Inkjet print

80 x 120 cm each. Diptych

Ed. 1 of 5 + AP

Through this series, Irizar takes a historical symbol of liberty and places it within overwhelming landscapes that she has visited throughout her career and that have forced her to re-think the meaning of symbols in general.



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Fritzia Irizar

Sin título (K.O.)

2015

Metal cast for five spheres made of sugar cane caramel and one made of sugar substitute caramel / Video and photo documentation of the action

Ed. 2 + AP

Given the increasing use of HFCS as a sweetener and the unfair effect of international trade on the Mexican market, Fritzia Irizar has turned her attention to the sugarcane processing industry. Nowadays the increase in people's diets of sugar in any of its forms -sucrose or high fructose corn syrup- has become a public health issue. High consumption is linked to several diseases. There is some uncertainty regarding the information available to consumers in this debate. It can also seem contradictory, since it is easily manipulated by the powerful vested interests of those involved. *Untitled (K.O.)* takes a stance against the mystique forced on consumers by corporate strategies and defies the fictions and sleights-of-hand promoted by modern industry.



NF/

Fritzia Irizar
Untitled (Origen)
2014-2015
Video
01'00"
Ed. 1 of 5 + AP



NF/

Fritzia Irizar

Untitled (Sobre el desgaste)

2006

5 gold pieces

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.

Based on samples from the worn-out areas of tools used by workers in various professions and trades, whose jobs required significant physical effort, the artist created solid gold replicas of the voids left by wear. The objectives were: to make an imaginative recovery of the energy invested by those workers, to create a kind of scaled monument to the imprint left by the worker as evidence of the daily use of their tools, and to evoke a sense of nostalgia for the space yielded by the material due to wear.



NF/

Fritzia Irizar

Untitled (Sobre el desgaste)

2006

5 gold pieces

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.



NF/

Fritzia Irizar

Untitled (Sobre el desgaste)

2006

5 gold pieces

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.



NF/

Fritzia Irizar

Ilusión y decepción II

2011

Gold leaf, infinite series

Variable dimensions (approx. 5 cm)

Fingerprints extracted from scratched lottery tickets were imprinted onto gold leaf, with the aim of representing, in a material of high economic value, two emotions felt by the person who scratched and discarded the ticket: the first, of hope, when imagining they could win the lottery, and the second, of disappointment, upon realizing they did not have the winning ticket.



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Fritzia Irizar

Untitled (Portrait of the Bourgeoisie)

2014

Photograph and confetti

100 x 150 cm

Ed. 3 of 3 + AP

Shows the process for the "Proyecto fachada" at the Sala de Arte Público Siqueiros (Siqueiros Public Art Hall), commissioned in 2014. The façade of the SAPS building Siqueiros's 1939 mural for the headquarters of the Sindicato Mexicano de Electricistas (Mexican Electrical Workers Union), entitled *Retrato de la Burguesía* [Portrait of the Bourgeoisie]—was printed to scale. The print was then shredded into pieces the size of confetti. The entire surface of the façade was covered in slow-drying glue. As an inaugural event, and in an environment marked by a festive air, paper-projecting cannons were set off—allowing the image of Siqueiros's mural to be spontaneously reconstructed in tiny pieces across the front wall of the building.



NF/

Fritzia Irizar
Untitled (Portrait of the Bourgeoisie)
2014
Photograph and confetti
Installation views



NF/

Fritzia Irizar

Untitled (Fe de azar)

2010

333 bags of 3 kilos of salt each, 1 diamond, and 1 notary certificate

Variable dimensions

The piece consists of placing a ton of salt directly on the floor, within which there will be a real diamond worth at least one thousand dollars. This act is carried out in the presence of a public notary who certifies that the diamond is authentic. During the exhibition, 333 sealed bags with a security tape, each weighing three kilos, are put up for sale, and it is possible that one of them contains the diamond. The piece continues when the buyer is notified, through a document, that the work will lose its value as an artistic product if they open the bag and break the seals. Thus, the buyer must decide whether to keep it intact or take their chance and open it in search of the diamond.



NF/

Fritzia Irizar

Untitled (Fe de azar)

2010

333 bags of 3 kilos of salt each, 1 diamond, and 1 notary certificate

Variable dimensions



NF/

Fritzia Irizar
Untitled (Portrait of the Bourgeoisie)
2014
Video
8' 18"
Ed. 2 of 3 + AP



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Fritzia Irizar

Untitled (100ml of Rose Water can perfume the Danube River)

2013

Three channel video

Ed. 2 of 3 + AP

Documentation of the action of pouring 100 ml of rose water into the Danube river.

Link to video: <https://vimeo.com/94583734/8df39a52c2>

Palimpsestos por corrupción, 1985-2017 2017

The Tamashiro is a white wooden tablet where, according to Shinto customs, the soul is meant to enter. The name of the deceased is written on it, preceded by the word Mikotoy, followed by the date of death and their age at passing. After the priest's prayer in front of the Mitayama (a small wooden chest, also white, where the Tamashiro is placed), its doors open, and part of the person's essence can enter this miniature sanctuary and share its soul with the Tamashiro. The purpose of this ritual is to honor ancestors, transforming them into Kamis (small nature deities).

Fritzia Irizar's funeral tablets, as both homage and protest, take inspiration from this ancient Japanese tradition and open the door to a dialogue that oscillates between empathy for the victims and the search for those responsible. It is an attempt to shout names while simultaneously remaining silent to listen to cries for help, a discourse built from the rubble of collapsed buildings—buildings with foundations of corruption, conflicts of interest, and political negligence.

The piece speaks of victims, of corruption, of power, of ambition, but above all, it speaks of memory—of the need to remember and keep these events present, to not ignore the causes of tragedies. In Japanese tradition, the closeness sought with a deceased ancestor is achieved through the ritual object meant to remember and eternally preserve the presence of the being. This palimpsest of corruption is a reminder of everything that must be kept in mind to not lose sight of the genealogy of things, of the tragedy, and to not lose sight of the culprits: to learn from history.



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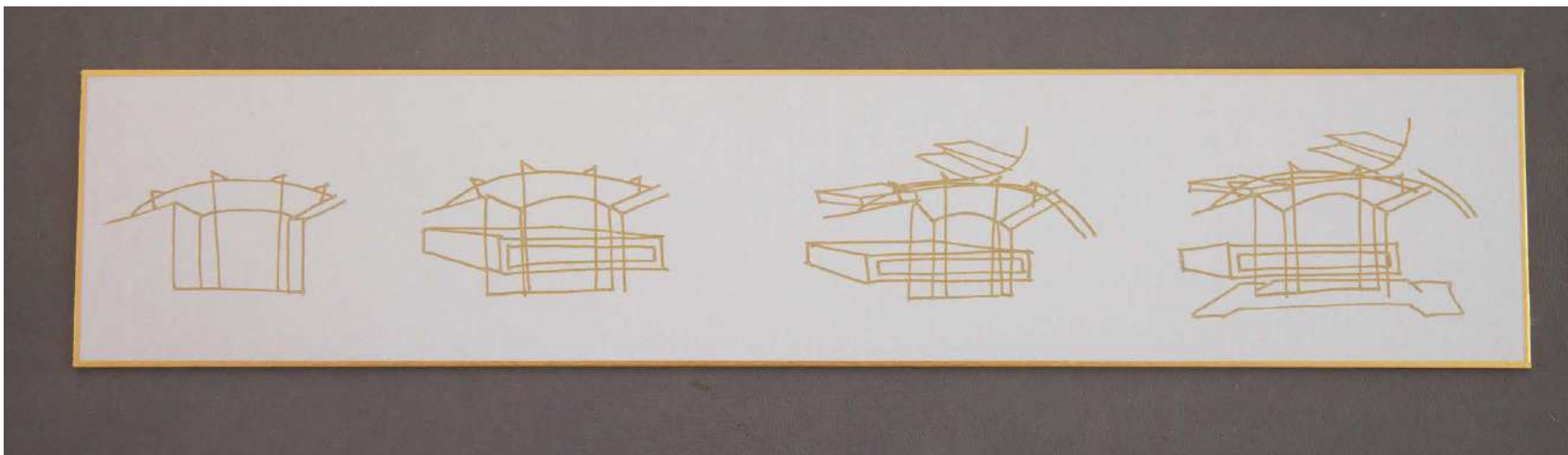
Fritzia Irizar

Palimpsesto por corrupción 1985/2017

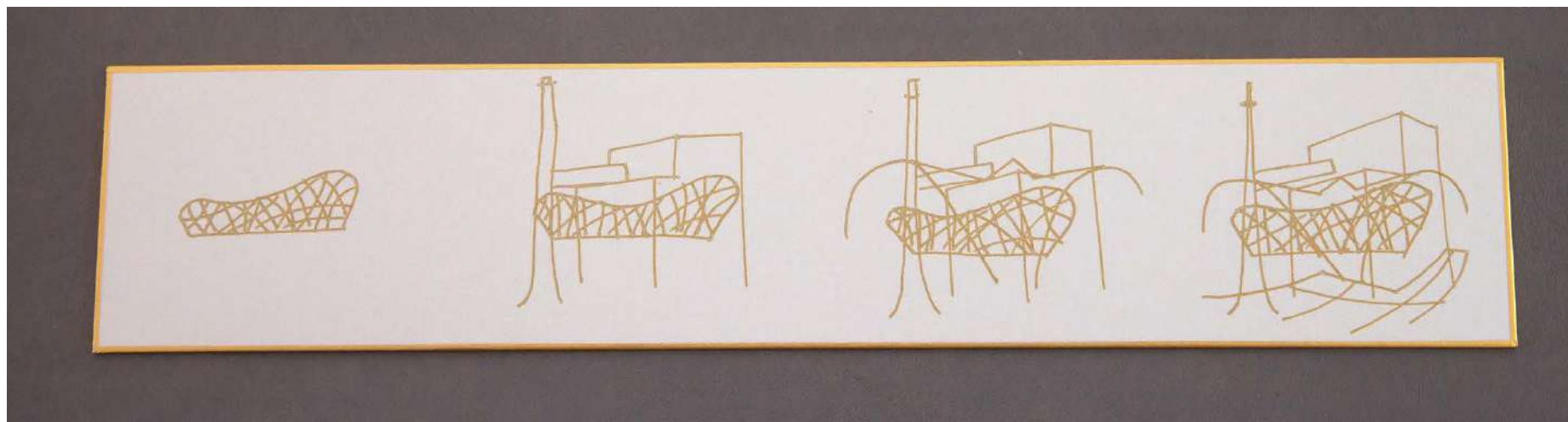
2017

Laser cut on burned wood

150 x 15 cm



NF/
Fritzia Irizar
Untitled (Palimpsestos Globales IV)
2017
Ink on paper
7 x 35 cm



NF/ Fritzia Irizar
Untitled (Palimpsestos Globales V)
2017
Ink on paper
7 x 35 cm



NF/

Fritzia Irizar
Untitled (New worlds)
 2013
 6 digital prints
 50 x 50 cm (19.69 x 19.69 in)
 AP

In her practice, Irizar often uses the transformation of ordinary objects into archeological artifacts or scientific specimens. This six-picture series takes scientific photography as the model to make pictures of something resembling—at first sight—planets or asteroids. The artist isolates a common object such as a quail egg, on a black background and takes a picture from a certain perspective to simulate astronomical photography. The work deals with how our ways of illustrating and displaying objects changes the perception we have of them.

**NF/**

Fritzia Irizar
Untitled (Vestige)
2012
Inkjet print
80 x 120 cm
AP

"Untitled (Vestige)" results from the artist's interest to question the need of contemporary societies to preserve their tangible heritage. Aesthetic guidelines within sciences such as archeology or history point to this fact and can be recognized in the way that these sciences detect, classify and exhibit their objects of interest. Fritzia Irizar portrays the concrete base that was built by workers of the Parque Constitución in Culiacán to hold for thirty-three years (1959-1992) an alien metal object weighing twenty tons. The meteorite was then taken to the Centro de Ciencias de Sinaloa, leaving the pedestal without a function. However, the pedestal is kept intact at the park and has become an emblem of empirical engineering as well as the recipient of countless myths and legends surrounding the Bacubirito meteorite (the world's fifth largest meteorite).



NF/

Fritzia Irizar

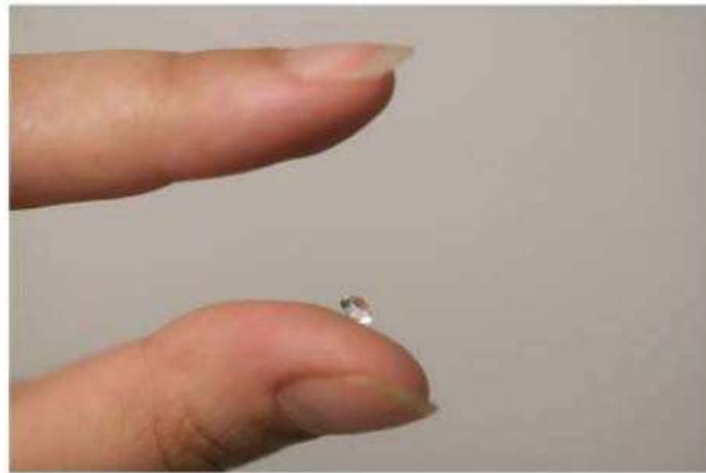
Untitled (Ilusion and disappointment I)

2009

Digital prints and audio

90 x 60 cm each

After collecting discarded instant lottery tickets, a graphologist interpreted the marks - left on the stubs when the buyer scraped the removable strip-in order to analyze the personalities of the people who scratched and threw away the tickets. The interpretations are presented as audio clips accompanying a series of digital prints that correspond to the marks on each lottery ticket.

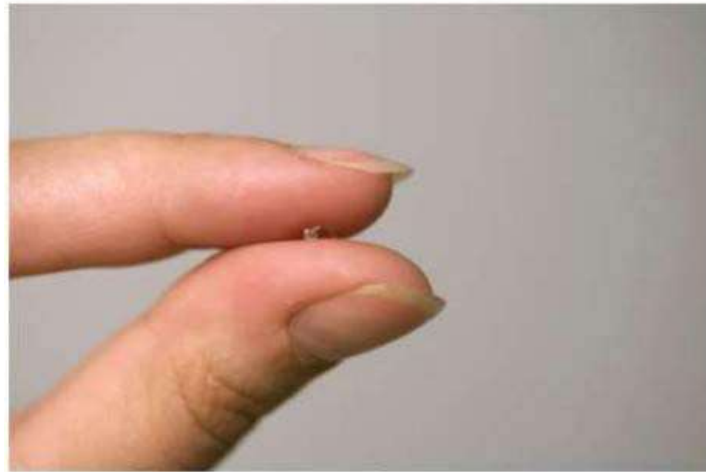


00:00:01

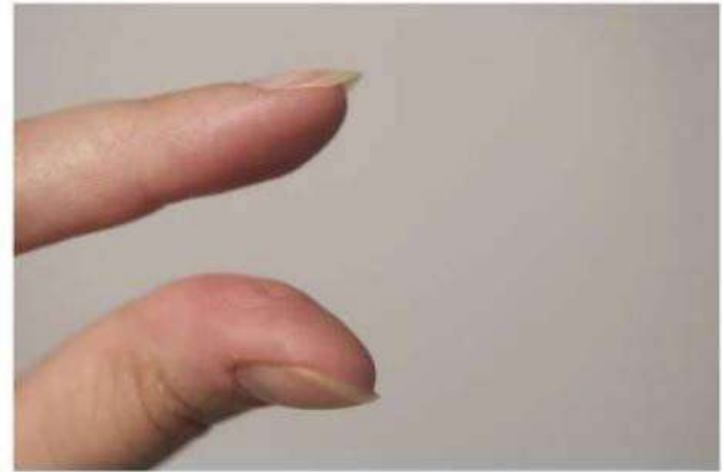


00:02:00

23:58:59



23:59:59



24:00:00

NF/

Fritzia Irizar

Untitled (4.81mm x 2.95mm, 43ct VS2, G)

2008

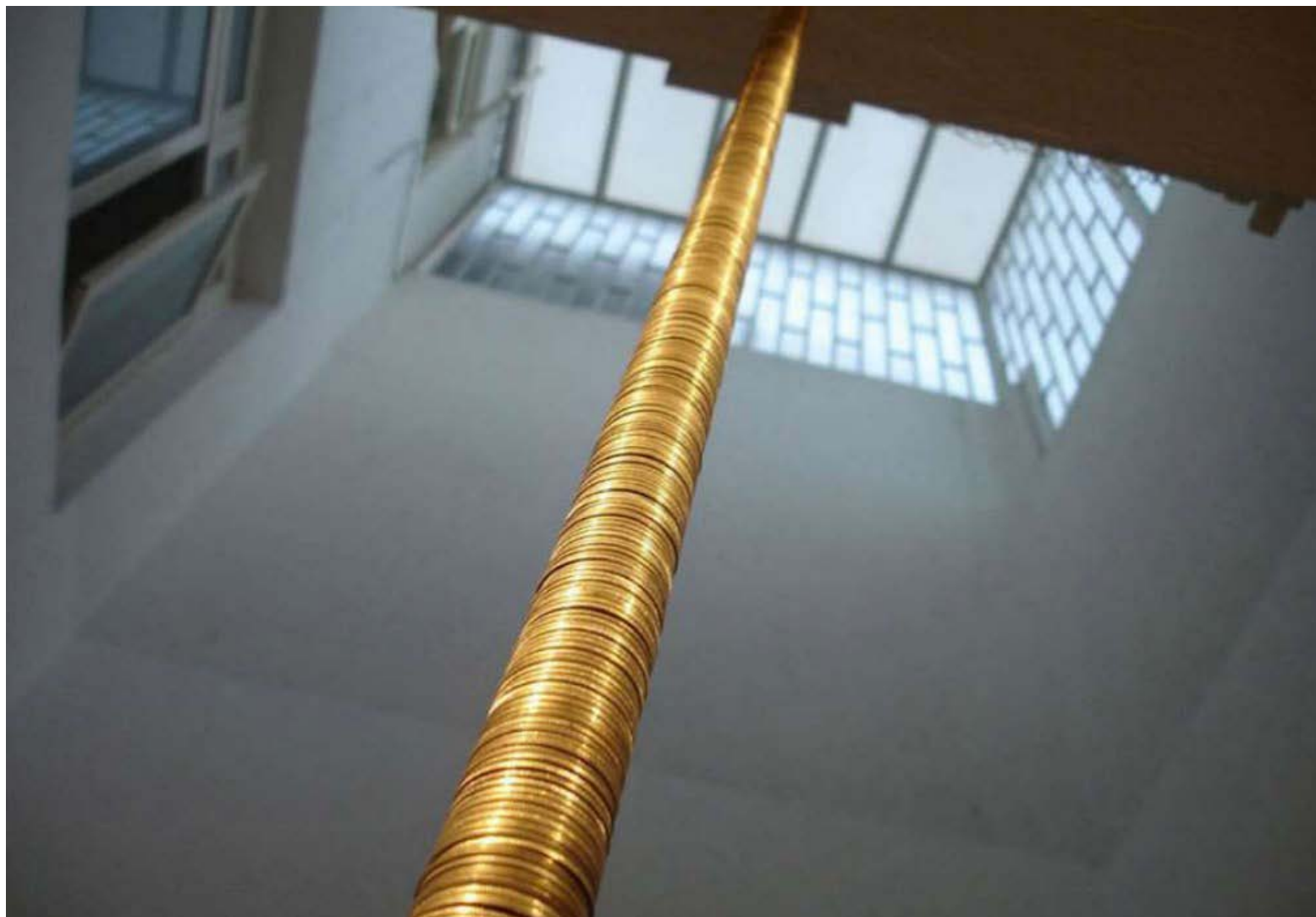
Chromogenic print

100 x 150 cm

Ed. 4 of 5 + 2 AP

A diamond, of the size and quality described in the title, is placed between the artist's fingers; she carries out her everyday activities, keeping the gem between her thumb and index finger for 24 hours. A selection of four photos, taken to document different moments of the action, testifies to the process - and to the incision the diamond leaves in her hand.





NF/

Fritzia Irizar
Untitled (Pilar)
2004
10 peso Mexican coins
Variable dimensions



NF/

Fritzia Irizar

Untitled (Since Cleopatra)

2016

3 single-channel videos, shell, X-ray in light box, photographs and certificates

Variable dimensions

Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.

The artist explores the materiality of the pearl and our fascination with it through a recreation of the famous bet between Cleopatra and Mark Anthony. As recounted by Pliny the Elder, Cleopatra, wanting to make the most luxurious banquet, dissolved a pearl in wine vinegar and then drank it. Fritzia Irizar recreates this incident with an actress adding further elements by asking her to cry the liquid pearl to then bottle it when expelled by her body. The pearl thus takes on a variety of physical forms: dissolved into the drink, digested in the body, condensed back into a liquid (tears) and then objectified once again.



NF/

Fritzia Irizar

Untitled (Since Cleopatra)

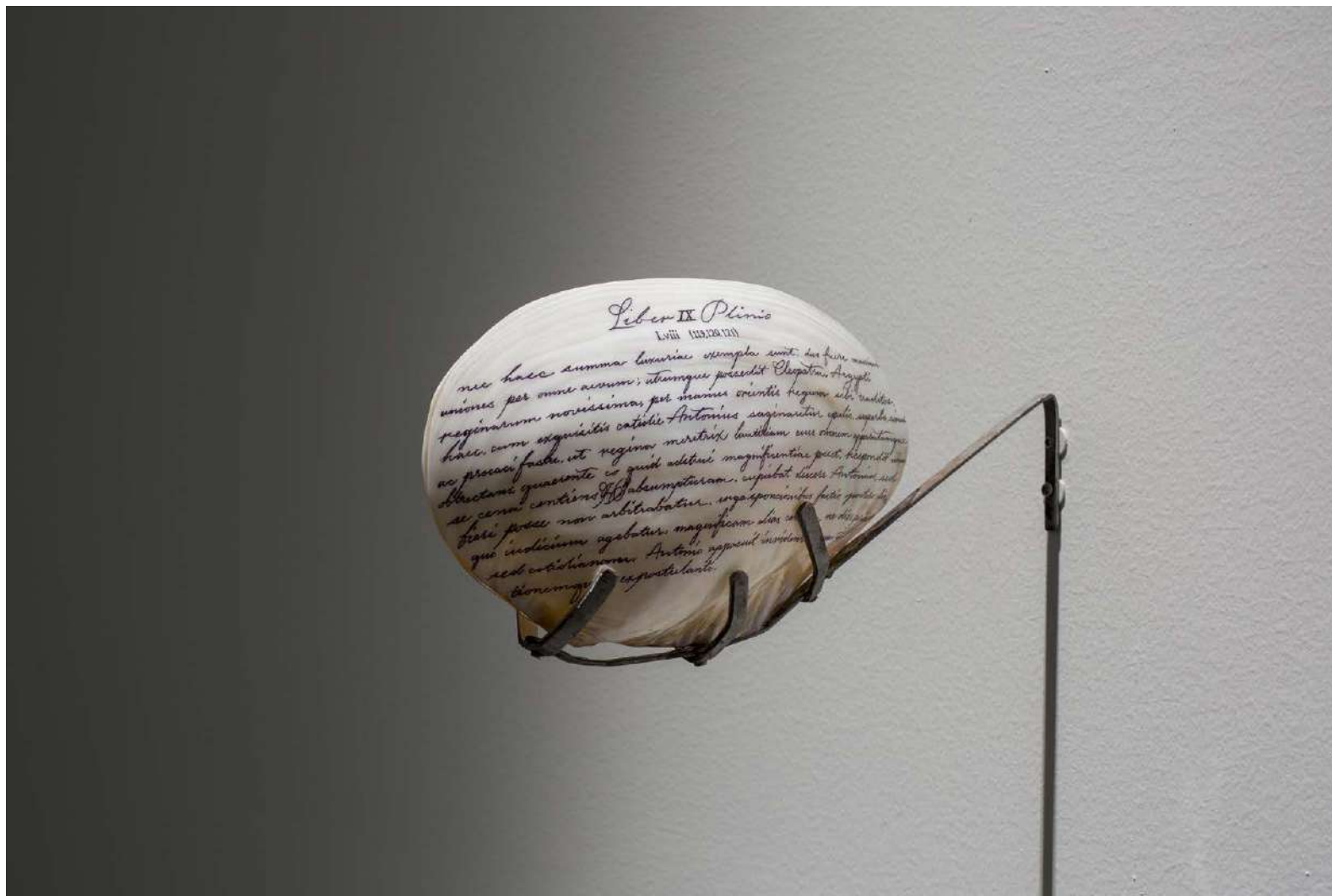
2016

3 single-channel videos, shell, X-ray in light box, photographs and certificates

Variable dimensions

Mazatlanica, 2019. Installation views.

Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City



NF/

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NF/

Fritzia Irizar

Untitled (Since Cleopatra)

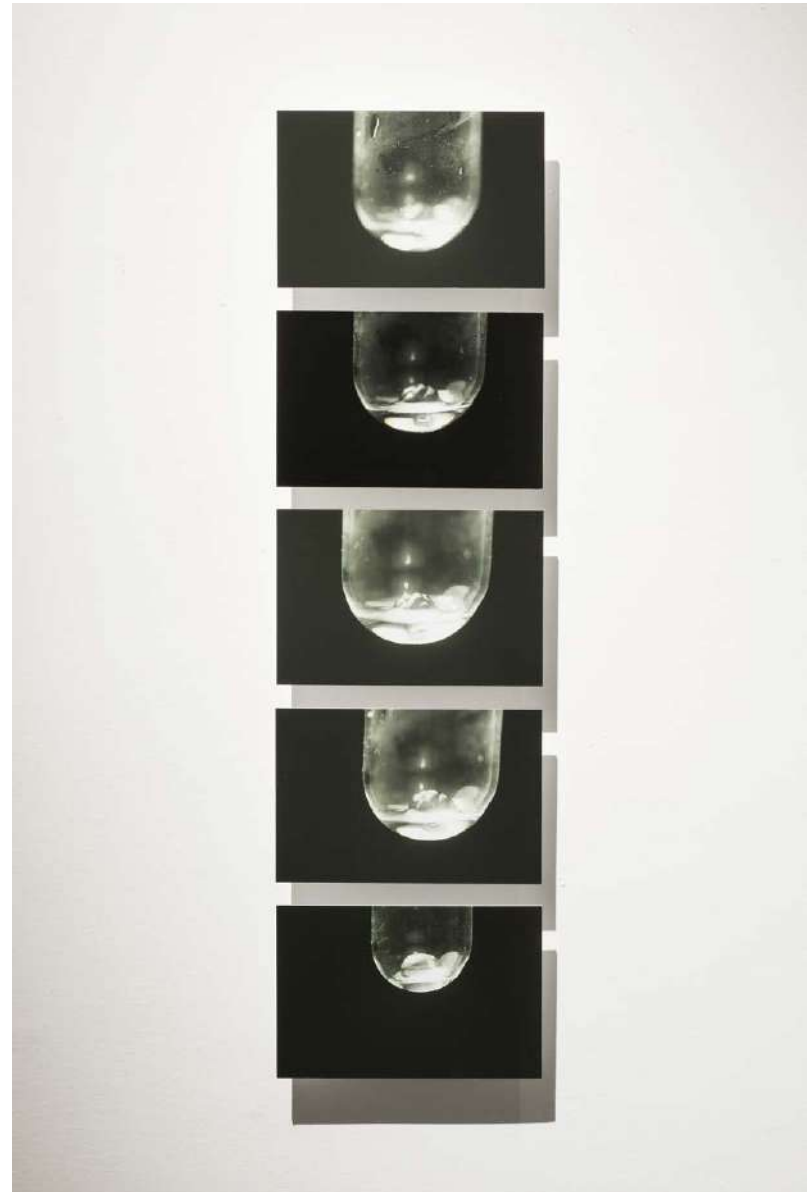
2016

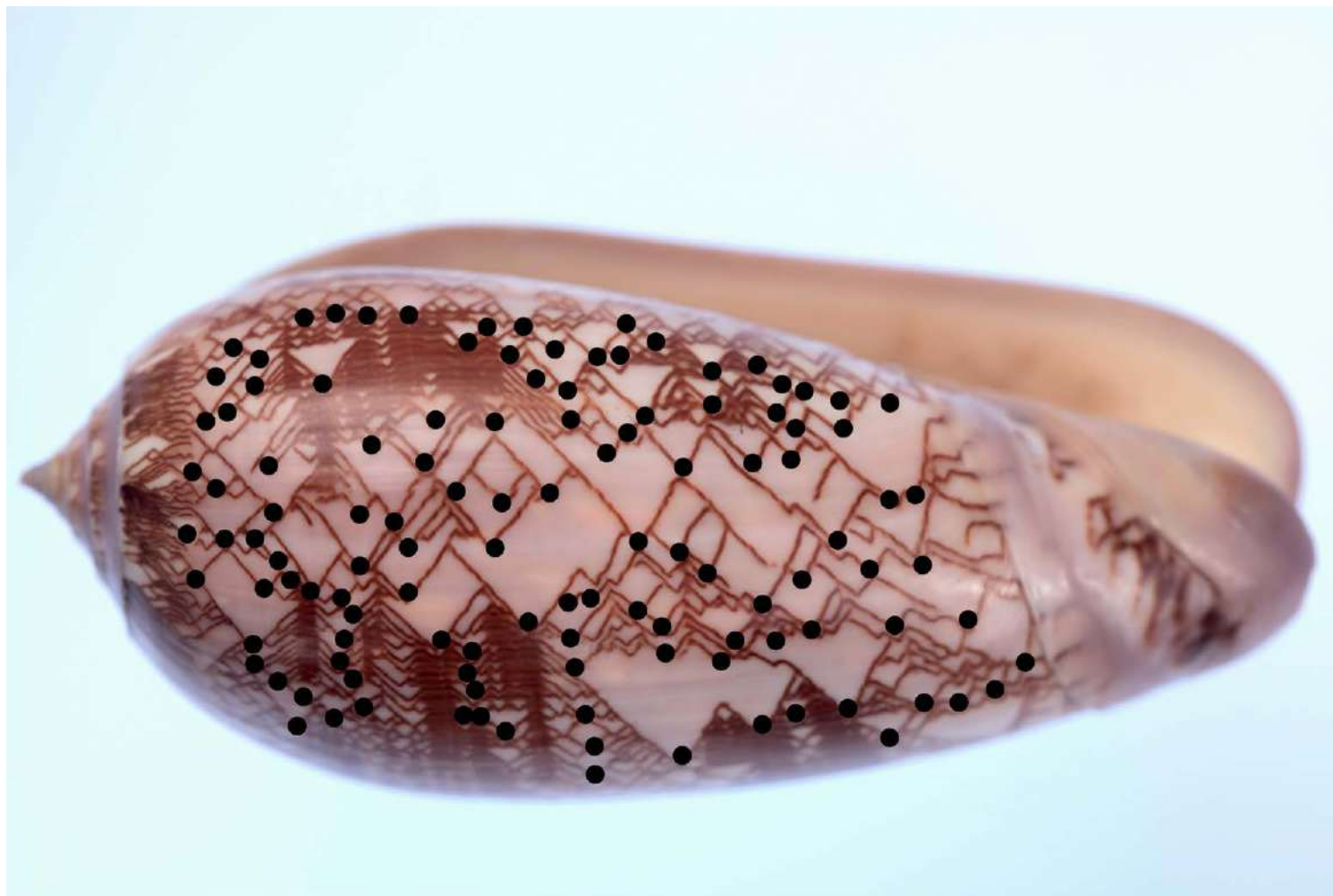
3 single-channel videos, shell, X-ray in light box, photographs and certificates

Variable dimensions

Mazatlanica, 2019. Installation views.

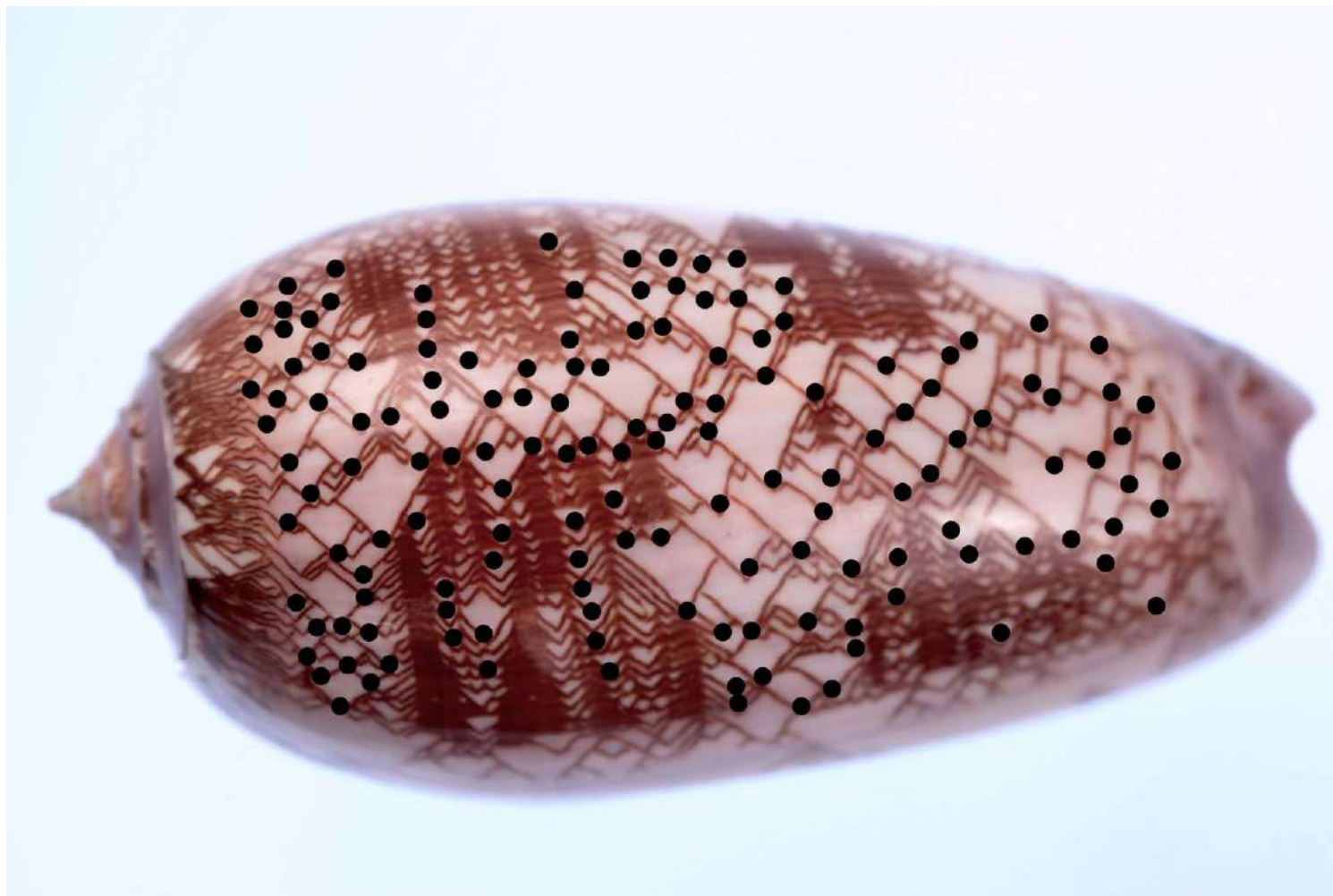
Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City





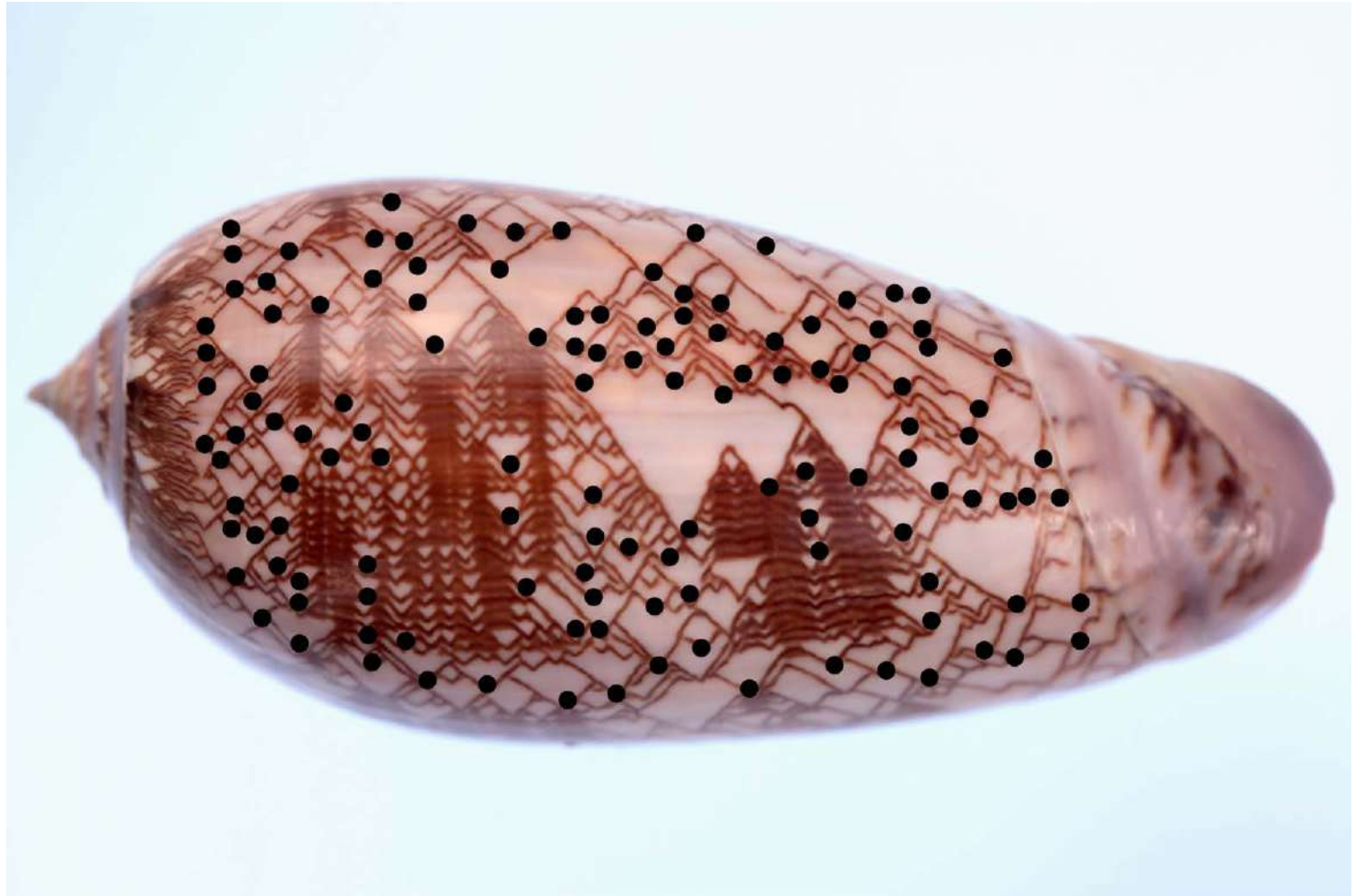
NF/

Fritzia Irizar
Untitled (partituras conus)
2022
Digital photography
120 x 180 cm
Ed. 5 + AP



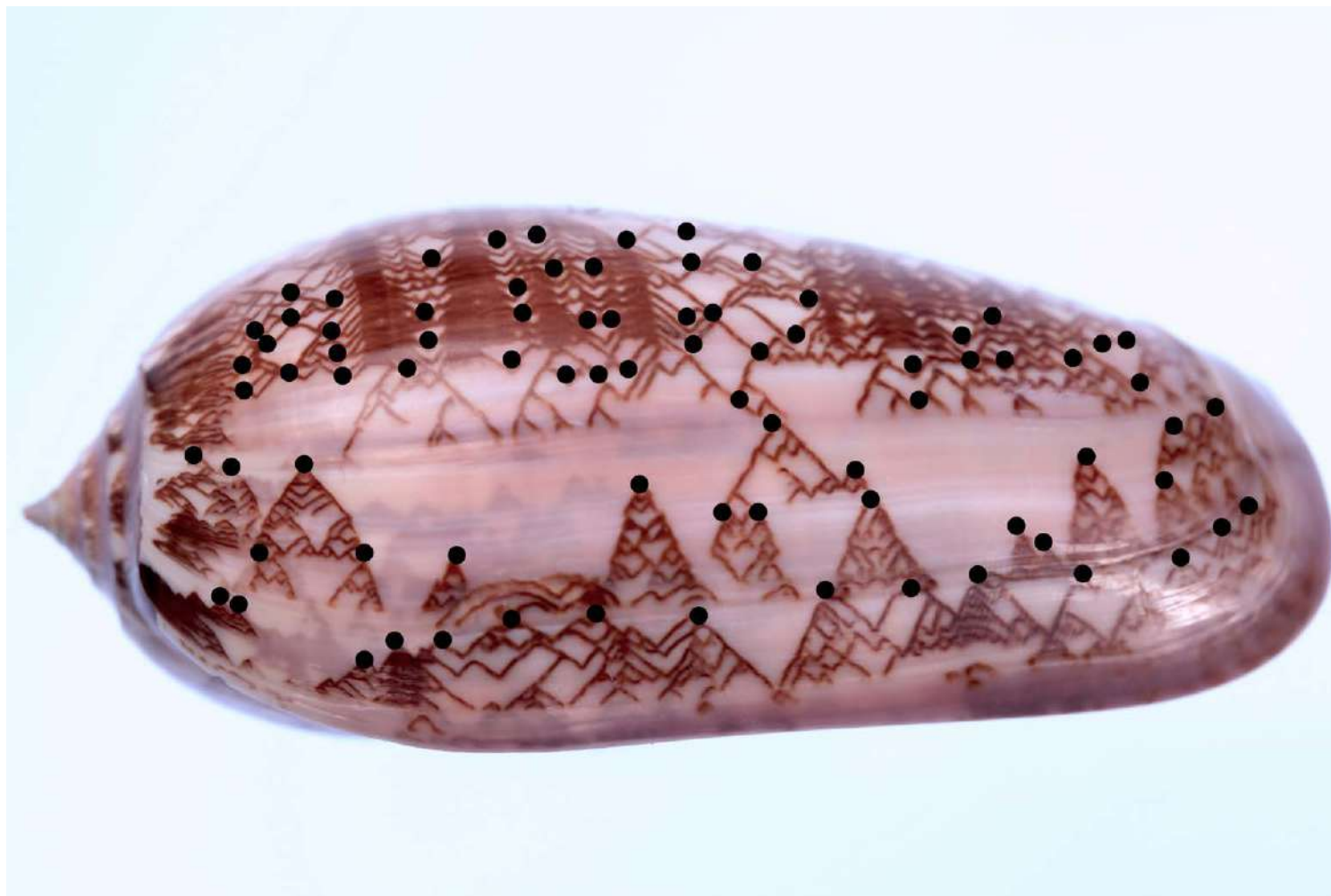
NF/

Fritzia Irizar
Untitled (partituras conus)
2022
Digital photography
120 x 180 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Untitled (partituras conus)
2022
Digital photography
120 x 180 cm
Ed. 5 + AP



NF/

Fritzia Irizar
Untitled (partituras conus)
2022
Digital photography
120 x 180 cm
Ed. 5 + AP





INTE /

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Fritzia Irizar

Solo Exhibitions

- 2025 Xcambó: estados del agua. Fritzia Irizar. Fundación MARSO, Ciudad de México
- 2021 Chicxulub. Estudios en un paisaje. NF/ NIEVES FERNÁNDEZ, Madrid
- 2019 Mazatlanica. MUAC (Museo Universitario de Arte Contemporáneo), Mexico City
CaCO3. Orange County Museum of Art (OCMA), Santa Ana, CA
- 2016 La historia del humo. NF/ NIEVES FERNÁNDEZ, Madrid
Golden Green – Greening Gold, Arredondo \ Arozarena, Mexico City
White Chameleon / HFCS, The Lab, San Francisco
Golden Green – Greening Gold, Headlands Center for the Arts, San Francisco
- 2015 Camaleón blanco JMAF, Museo de Arte de Zapopan, Zapopan, Mexico
- 2014 Prospección al Nuevo Territorio, Arredondo \ Arozarena, Mexico City
Obliteraciones, SAPS (Sala de Arte Público Siqueiros), Mexico City
- 2012 Naturaleza de Imitación, Arredondo \ Arozarena, Mexico City
- 2009 Ilusión y Decepción, Museo de la Ciudad, Querétaro, Mexico
- 2006 Fritzia Irizar, Garash Galería, Mexico City

Group Exhibitions (selection)

- 2025 Bienal de Arte de Pontevedra. Spain
- 2024 Rutas Relacionales. Galería Lucía Mendoza, Madrid
- 2022 Desde la herida. Bienal Sur, Centro Cultural Kirchner, Buenos Aires
Raíz y Rizoma. México en la Colección Otazu. Casa de México, Madrid
- 2021 Americas COVID 19 Memorial. Museo de las Americas, Denver
The two entrances of a mine. Daniela Libertad and Fritzia Irizar. NF/ NIEVES FERNÁNDEZ for Female Voices of Latin America, Vortic #novoyola. Mexico City
- 2020 El animal herido. Museo Experimental el ECO, Mexico City
- 2018 XIV Cuenca Biennial: Estructuras Vvientes. El arte como experiencia plural. Cuenca, Ecuador
NO PLACE at Glinkastraße 17, Berlin
Cycles of Collapsing Progress. Beirut Museum of Art (BeMA), Rashid Karami International Fair, Tripoli, Lebanon

- 2017 Poéticas de lo cotidiano. Seattle Art Museum, Seattle
Punto de partida. Colección Isabel y Agustín Coppel. Sala de Arte Santander, Madrid
Transformed: reclamation, re-invention + identity. Site 133, Texas
- 2016 XII Bienal FEMSA: Poéticas del decrecimiento ¿Cómo vivir mejor con menos?. Centro de las Artes, Monterrey
A la conquista del caucho. Curated by Bárbara Cuadriello. Arredondo \ Arozarena, Mexico City
¿Cómo te voy a olvidar?. Curated by Anissa Touati & Peggy Leboeuf. Galerie Perrotin, Paris
Rastros y Vestigios. Indagaciones sobre el presente: Museo de San Ildefonso, Mexico City
- 2015 10th Mercosul Biennial. Curated by Gaudencio Fidelis. Porto Alegre
The Future is Unwritten. Giorgio Cini Foundation, Venice
APPROPRIATION | Performance | Part 1. Michaela Stock Gallery, Vienna
Utopia is no place. NF/ NIEVES FERNÁNDEZ, Madrid
Rastros y Vestigios. Indagaciones sobre el presente. Instituto Cultural Cabañas, Guadalajara
Rumorosa: Sinuosidad visual y auditiva. Arredondo \ Arozarena, Mexico City
Estudio Abierto 5: Zea Mays. Museo de Arte de Zapopan, Zapopan, Mexico
- 2014 Bienal del Paisaje. Instituto Sonorense de Cultura, Hermosillo, Mexico
- 2013 9a Bienal do Mercosul, curated by Sofía Hernández Chong, Porto Alegre
Biennial Online, curated by Cuauhtémoc Medina
Comedores de Loto. Casa del Lago, Mexico City
- 2012 Zona Maco Sur 2012. Curated by Patrick Charpenel. Arredondo \ Arozarena, Mexico City
Programa Bancomer-MACG. Arte Actual, Second Edition. Curated by Carmen Cebreros. Museo Carrillo Gil, Mexico City
Primer Acto. Museo Rufino Tamayo, Mexico City
Fetiches Críticos. Residuos de la economía general. Museo de la Ciudad de México, Mexico City
Arte y Política. Cecut, Tijuana
Viewpoint 2011 CIFO Grants & Commissions. CIFO, Miami
- 2010 ZonaMaco 2011 Solo Booth, Arredondo \ Arozarena, Mexico City
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. Galería 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

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

Awards

2021 Americas COVID 19 Memorial Award. Museo de las Americas, Denver
 Residencias Charco. Cidade da Cultura, Santiago de Compostela
 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

The background image is a still life composition. A white, rectangular pillow with a subtle texture and a small, dark, circular mark on its top surface rests on a dark, rectangular pedestal. A small, white, rectangular object, possibly a tag or a piece of paper, is placed on the pedestal to the right of the pillow. The scene is dramatically lit from above, creating a strong greenish-yellow glow that highlights the pillow and the pedestal. The background is dark and out of focus.

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