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28010, Madrid

NF / NIEVES FERNÁNDEZ
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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 /



NF/ Untitled (Return 1937-2017)
Painting and confetti on canvas
303x669 cm
Reproduction of Picasso's Guernica and paper collage made by confetti shooting machine.
Confetti produced with images of the bombardments in Aleppo, Syria.

Untitled (Return 1937-2017) 2017

Fritzia Irizar's work approaches war as an act of barbarism that we keep repeating century after century, as if we fail to understand the mistakes of our past in order not to commit them again, that is, we continue to make the same decisions guided by ambitious interests; the clearest and most influential of all of them, money.

This is perhaps a consideration that was not taken into account in *The Wealth of Nations*, a beautiful economic utopia that functions as the basis for the neoliberal capitalist system, which gives full freedom to the market, in the hope that for a reason (an invisible hand) the economic system thrives.

Fritzia's discourse tells us about a market that has been sustained by that decaying economic system that arises from Adam Smith's analysis of the origin and causes of prosperity, a market that has enriched a few at the expense of the life of millions and has responded to the political interests of the great world powers, the war market.

Her work becomes a protest against all those hidden purposes that fuel warlike conflicts, and seeks a last claim through art, a pure art that has not yet been corrupted by mercantile or economic purposes, an exploration and analysis, through language, of the critical state in which society finds itself, such pure art is poetry.



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NF/ 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.

The Phrygian cap was used as a Mexican national 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 were liberated, they would put on this hat, whose name derives from that particular geographical area. The artist takes such a significant image in the history of Mexico in order to discuss the construction and disappearance of the political symbols in the collective imagination. In the work, a weaving machine undoes the stitches of a gold threaded Phrygian cap, causing the total disappearance of the object.

Untitled (Burning dollars)
2017

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.



NF/

Untitled (Burning dollars)
2017
Video HD, colour



NF/ 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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Video HD, 2'45"
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NF/ 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.



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NF/

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, Fancisco Alcaraz



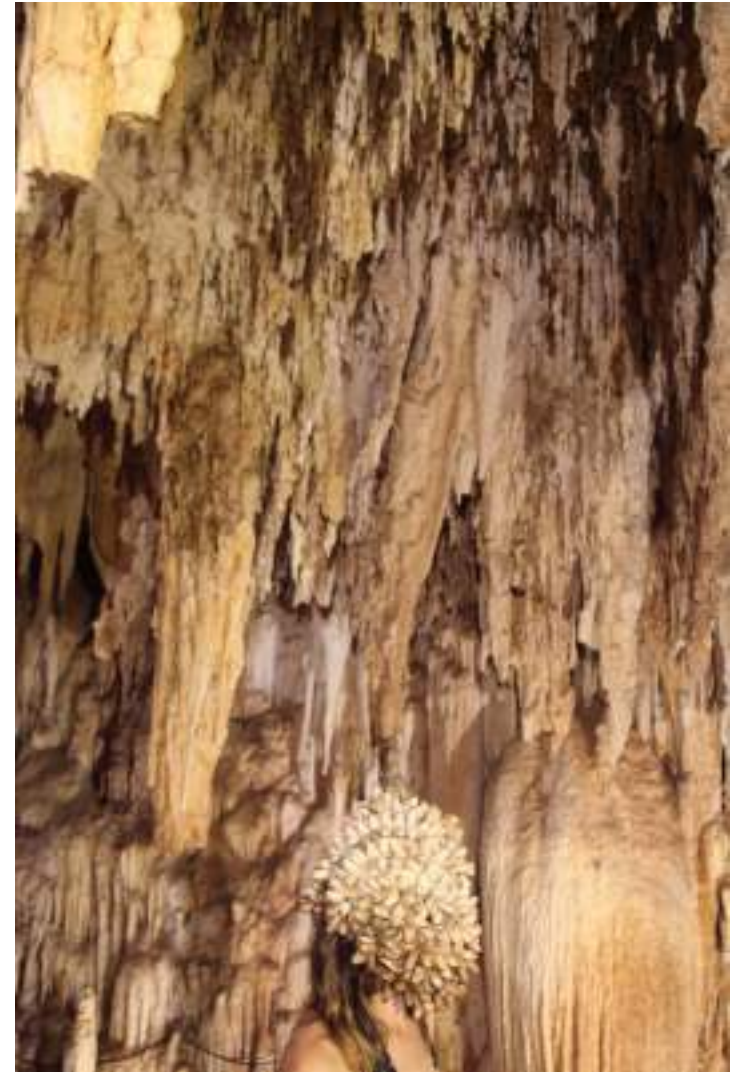
NF/ Sin título (Proyecto cuatro espejos). Capítulo 2_Sonorización del gesto
 2018
 Inkjet print
 100 x 150 cm

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.



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NF/ Sin título (Proyecto cuatro espejos). Capítulo 2_Sonorización del gesto
2018
HD video, color, sound
5'53"

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NF/ **Untitled (Mother-of-Pearl Graft)**

2015-2018

4 sculptures created by grafted oysters

Variable dimensions

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

For this artwork, the artist has grafted objects in farmed oysters in order to create mother-of-pearl sculptures/formations. Through her investigations into the different symbols found on metal and paper money, the artist settled on a series of common forms to create - in collaboration with specialized biologists and following the protocols of pearl farming regulations - small plastic molds that were grafted in the animals. The result, after four years of leaving them in the sea, is a series of mother-of-pearl sculptures in which we can see the formations created through a slow process in which the inserted objects were covered with layer upon layer of hexagonal plates of aragonite (crystalized 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/ Untitled (ISO 4217) I, II, III, IV...
2017
Pencil made from the ashes of burnt American dollars





NF / Untitled (ISO 4217) I, II, III, IV...
2017
The book "The Wealth of Nations" by Adam Smith



NF/ 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.



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2016

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

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Mazatlanica, 2019. Installation views.

Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City



NF/ Untitled (Since Cleopatra)

2016

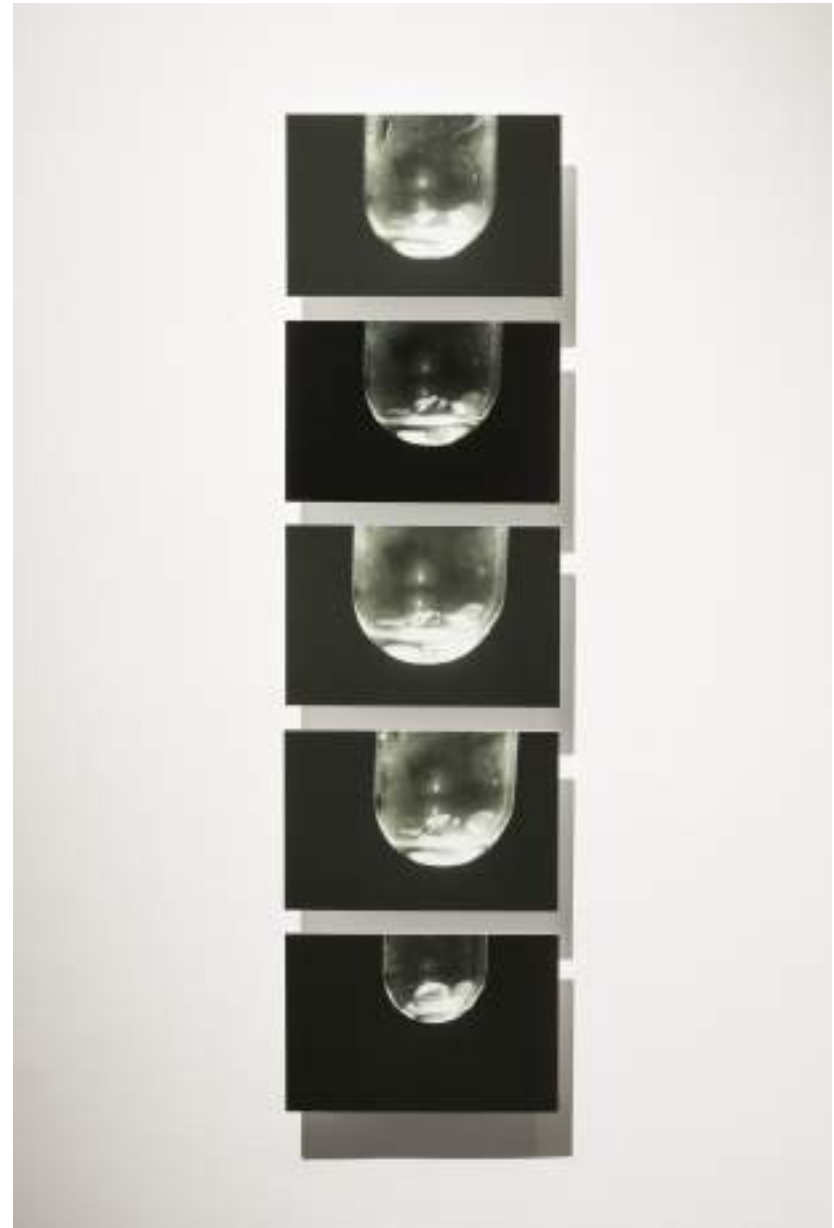
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2016
3 single-channel videos, shell, X-ray in light box, photographs and certificates
Variable dimensions
Mazatlanica, 2019. Installation views.
Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City





NF/

Untitled (Powder)

2017

Powder on paper

Five pieces (\$20, \$50, \$100, \$200 and \$500-peso bills)

6 x 15 cm each

The piece comprises powder acquired by sanding the printed surface of different banknote denominations and then pasting this powder onto a paper surface with the same dimensions as the bill from which it was removed. In another attempt to extract the meaning of a nature's symbolic composition from an economic tool, the artist disintegrated the printed surface of bills of different denominations in Mexican pesos, separating their elements and eliminating the heroes represented there — thus constructing an image that serves, despite its monochromatic appearance, as an alternative representation or presentation of a country's symbolic essence.



NF/ **Untitled** (4.81 mm x 2.95 mm, 0.43 ct, VS2, G)
2008
4 inkjet prints
100 x 150 cm each
Mazatlanica, 2019. Installation views. Museo Universitario Arte Contemporáneo, MUAC-UNAM, Mexico City.

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/

Untitled

2004

One-dollar bills, glue, plaster

157.48 × 98.43 inches

Commissioned by the Centro Cultural de España in Mexico, in which the established production budget was entirely converted into American dollars; the bills were subsequently affixed, by the center's own workers, on one of the gallery walls. The wall was completely papered with one-dollar bills, which were then covered with plaster and white paint in order to restore the surface to its original appearance, the money is now permanently buried underneath.



NF/ **Untitled (Breathless)**

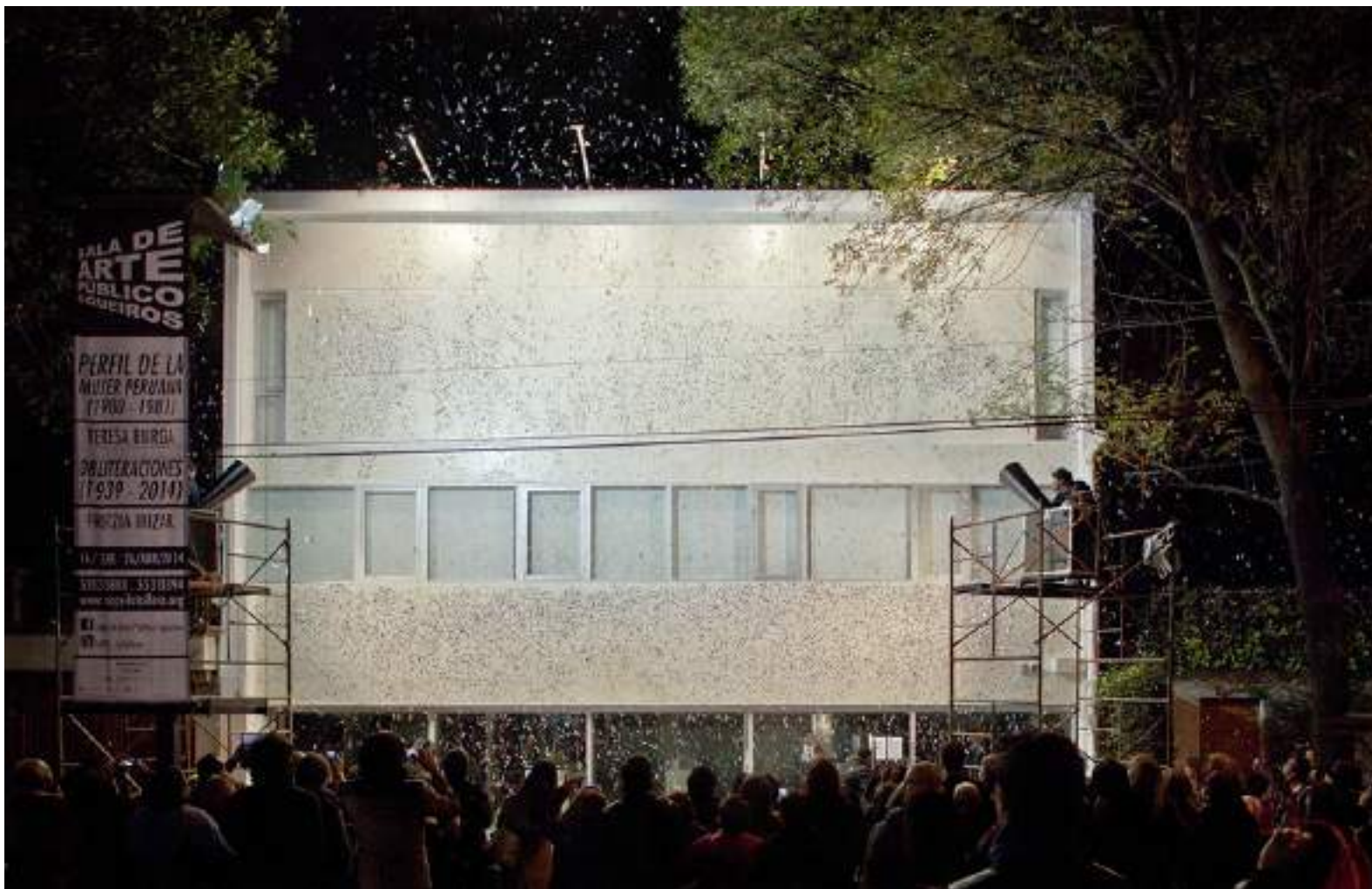
2019

HD video (Music: Dafne Vicente-Sandoval)

54"

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

The artist encountered a family of *amas*, a community of women who still practice traditional pearl diving in Japan. In the work, the artist highlights their ability to hold their breath in order to stay under water for a long period of time, as a result of a practice that has modified their bodies for generations.



NF/ Untitled (Portrait of the Bourgeoisie)
 2014
 Photograph
 100 x 150 cm

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 "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/ Untitled (Portrait of the Bourgeoisie)
2014
Photograph and confetti
Installation views



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



NF/ Oro líquido
2018

Graft of oud to live tree and handrail wood
Variable dimensions

The oud, the oil that is obtained from the infectious disease of a timber tree in South Asia, is one of the most expensive fragrances today. The agar tree when infected with a fungus and suffer an infection, produces this oil to fight the disease, which permeates its wood of a particular smell. This aroma has historically been considered as a connection with the gods and, due to its uniqueness, has been exclusively used by nobles and monarchs to belong recently to the luxury market. The perfume industry has found ways to intentionally infect trees in order to obtain the valuable essence in a controlled manner, thus increasing the production of the so-called "liquid gold". The project makes visible the biological aspect of the elements in the production of luxury items, emphasizing the living state of the production machinery, highlighting human actions to the detriment of natural resources and other species. In the first intervention, two pieces of agarwood are converted into oud to the handrail of the main stairway and, in the second, a live tree of Mexican ceiba, is permanently grafted with agarwood in its oud state, waiting its germination or its integration into the tree trunk.



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NF/ **Untitled (Portrait of Bacubirito II)**
2013
Meteorite and print on vynil acetate
Variable dimensions



NF/ Palimpsests for corruption 1985/2017
2017
Laser cutting on burned wood
150 x 15 cm

Palimpsests for corruption 1985/2017 2017

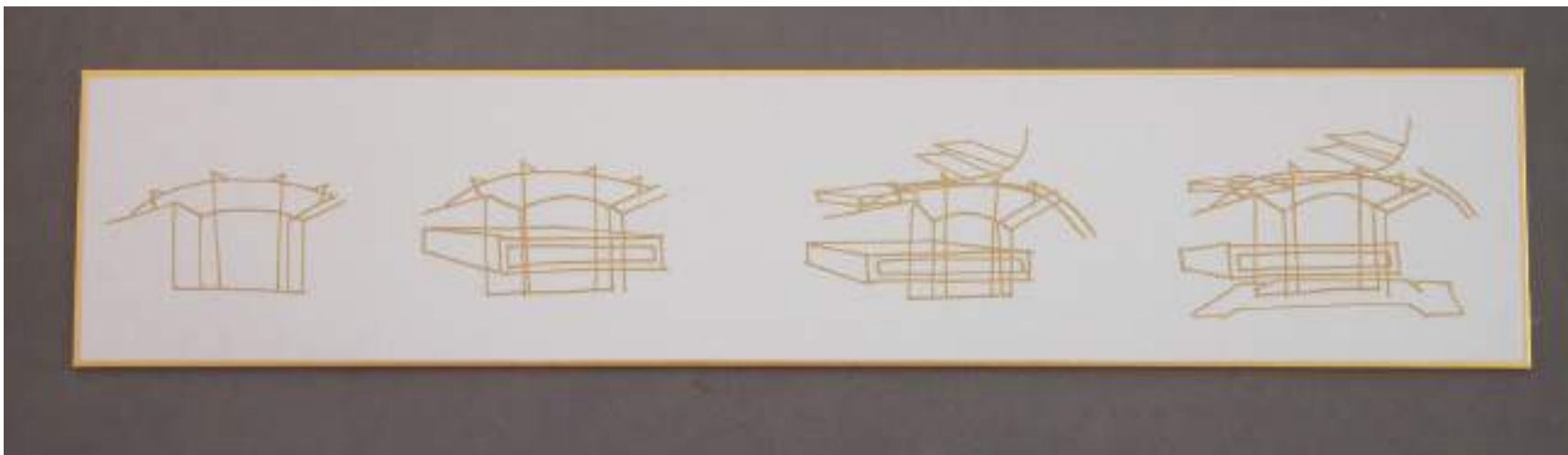
Tamashiro is a white wood panel where, according to Shintoism, the soul enters. The name of the deceased with the date of death and his age are written on it. After the priest's prayer in front of the Mitayama (small wood chest, also white where the Tamashiro is deposited) its doors are opened and part of the spirit of the deceased can enter this small shrine and share his should with the Tamashiro. The purpose is to pay tribute to the ancestors transforming them in Kamis (small nature gods).

Fritzia's funerary panels, an homage but also a protest, use this Japanese tradition and open the door to a discourse divided between the empathy for the victims and the search for those guilty. An attempt to shout names and, at the same time, remain silent to hear the cry for help. A discourse built with the rests of the collapsed buildings, buildings with foundations of corruption, conflicts of interest and political negligence.

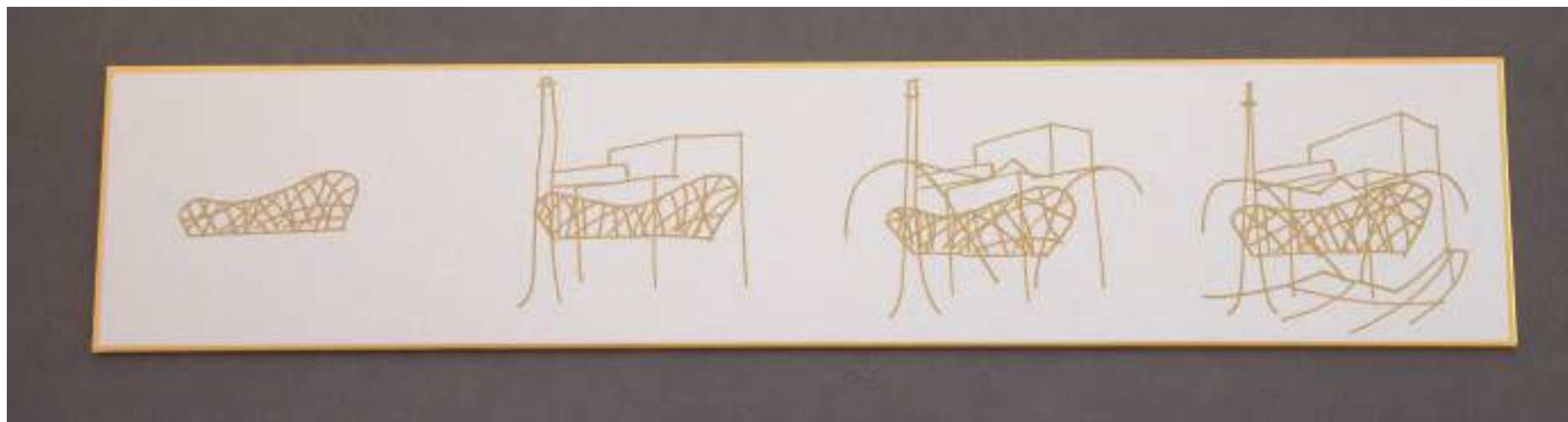
This work talks about victims, corruption, power, ambition but, above all, about memory, the need to remember these facts, to do not ignore the causes of this tragedy. In Japanese tradition the closeness with passed away ancestors is reached with the ritual object with which it is expected to remember and maintain through eternity its presence. This palimpsest of corruption is a memory of all we need to keep in mind not to lose sight of the family tree of things, of the tragedy, not to lose sight of those guilty: to learn from history.



NF/ Palimpsests for corruption 1985/2017
2017
Laser cutting on burned wood
150 x 15 cm



NF/ Untitled (Global Palimpsests IV)
2017
Ink on paper
7 x 35 cm



NF/ **Untitled (Global Palimpsests V)**
2017
Ink on paper
7 x 35 cm



NF/ **Untitled (Fate faith)**

2010

333 bags of 3 kg of salt each, 1 diamond and 1 act of notary

Variable sizes

The piece involves placing a ton of salt directly onto the ground; somewhere within the salt will be a real diamond worth at least a thousand dollars. This act is to be conducted in the presence of a notary public, who will attest to the diamond's authenticity. During the exhibition dates, 333 sacks, sealed with security tape and weighing three kilos each, will be put on sale; the diamond could be found in any of these sacks. The piece continues when the buyer is notified in writing that the work will lose its value as an artistic product if she opens the sack and breaks the seals, which means she must decide whether to keep it intact or try her luck by opening it.



NF/ Untitled (Fate faith)
2010
333 bags of 3 kg of salt each, 1 diamond and 1 act of notary
Variable sizes



NF/ Untitled (On Wear and Tear)

2006

5 gold pieces

Variable dimensions

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

Samples were taken from the worn-down parts of tools used by workers in different trades and professions—all of which involve substantial physical effort—to subsequently recreate, in solid gold, the shape of the concavities created by use. The objectives were to produce an imaginary recovery of the energy invested by these workers; to create a kind of monument, on the same scale as the mark left behind by the worker himself, as testimony to his tools' everyday use; and to invoke nostalgia for the space given up by the material in question, product of the wear and tear that tools represent today.



NF/ Untitled (On Wear and Tear)
2006
5 gold pieces
Variable dimensions



NF/ Untitled (On Wear and Tear)
2006
5 gold pieces
Variable dimensions



NF/ **Untitled (Illusion and Disappointment II)**
2011

Gold sheet, infinite series

Variable dimensions (approx. 5 cm)

The extracted marks of scraped lottery tickets were transferred onto gold sheets to capture, through a material of great monetary value, two emotions expressed by the person who scraped and discarded the ticket: first, the excitement of imagining he could win the lottery; second, the disappointment of realizing he didn't have the winning ticket.



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Fritzia Irizar

Solo Exhibitions

- 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)

- 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
- 2011 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 shows a gallery setting with a white cushion and a small object on a pedestal, illuminated by a green spotlight. The logo 'NF/' is overlaid in large white letters.

NF/

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