

Maximiliano Lizárraga



Diálogo de mi Vida

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Pintura

23 de septiembre de 2004 - 20 de octubre de 2004

Dialogue of my Life

Paintings

September 23, 2004 - October 20, 2004

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Robert L. Pincus

El diálogo de mi vida es el viaje visual hacia si mismo. Eso caracteriza el proceso al cual **Maximiliano Lizárraga** se somete cuando inicia pintar y dejarse llevar hacia adentro de los colores y texturas. Como ser amigo a su mismo la pintura también será un amigo, su más íntimo y verdadero amigo. No existen barreras algunas entre ellos; honestidad, sinceridad y su espíritu abierto son sus compañeros en este viaje hacia su yo por dentro. Finalmente su amigo y su alma están totalmente de acuerdo el uno con el otro, y como resultado de esta unidad nace una nueva pintura.

La parte narrativa del diálogo entre su alma y la pintura deja huellas de palabras y frases que parecen explicar fragmentos de su vida. La traducción visual del encuentro con su mismo fluye con facilidad y deja las pinceladas contar su cuento. El decide lo que tiene que plasmarse visible de sus imágenes interiores. La pintura terminada es el amigo de su alma, es el alma de su amigo, es él mismo.

Las superficies con sus trazos libres de colores vibrantes brillan, y se puede sentir la energía en el empleo de las pinceladas. Siguiendo sus impulsos espontáneos nada resulta accidental en este proceso creativo. Dejando los colores y la composición de la pintura actuar sobre uno se le ofrece una sensación de dinámica y movimiento como una rueda dentada o un mecanismo de reloj revoloteado en colores. Lo que parece espontáneo es la consecuencia de un proceso creativo basado tanto en conceptos espirituales como en habilidades artísticas.

Con una soltura de la pincelada Lizárraga crea abstracciones de gran colorido de colores vivos y luminosos explorando la escala amplia de vitalidad que el arte abstracto puede ofrecer (“Bocetos Espirituales VI”, Serie “Planos”), inconscientemente siguiendo la tradición de Gerhard Richter (“Abstraktes Bild” - Pintura Abstracta, 1995).

Petra y Jens Herrmann

The dialogue of my life is a visual journey to his inner self. This characterizes the process **Maximiliano Lizárraga** undergoes when he starts painting and lets himself drift into the colors and textures. As being a friend to himself the picture also becomes a friend, his most intimate and truthful friend. There are no boundaries between them; honesty, openness and sincerity are their companions on this journey to his inner self. Finally his friend and his soul become one and in this unity a new painting comes to life.

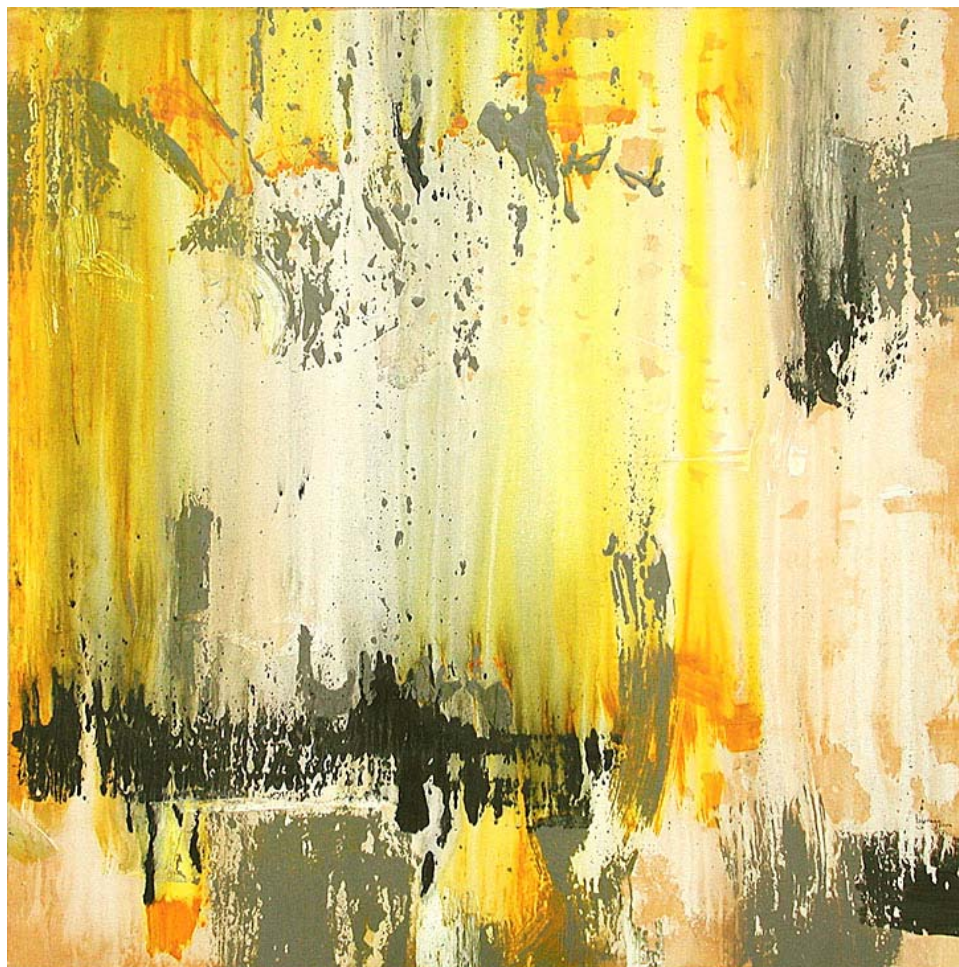
The narrative part of the dialogue between his soul and the painting leaves traces of words and phrases that seem to explain fragments of his life. The visual translation of the encounter with himself flows with ease and lets the brush strokes tell his story. He decides what shall become visible of his inner images. The finished painting is the friend of his soul, is the soul of his friend, is himself.

The surfaces with their free brush strokes of vibrant colors shine, and you can sense the dynamic in the employment of the paint. Following his own spontaneous impulses nothing is accidental in this creative process. Letting the colors and composition of the painting flow over you gives a sensation of dynamic and movement like a gear mechanism or clockwork whirled in colors.

What seems spontaneous is the consequence of a creative process based on spiritual concepts as well as on artistic skills.

With the informality and casualness of his brushstrokes Lizárraga creates luminous, colorful abstractions and explores the full scope of vitality that abstract art can offer (“Bocetos Espirituales VI”, Serie “Planos”) unconsciously following the tradition of Gerhard Richter (“Abstraktes Bild” - Abstract Picture, 1995).

Petra and Jens Herrmann



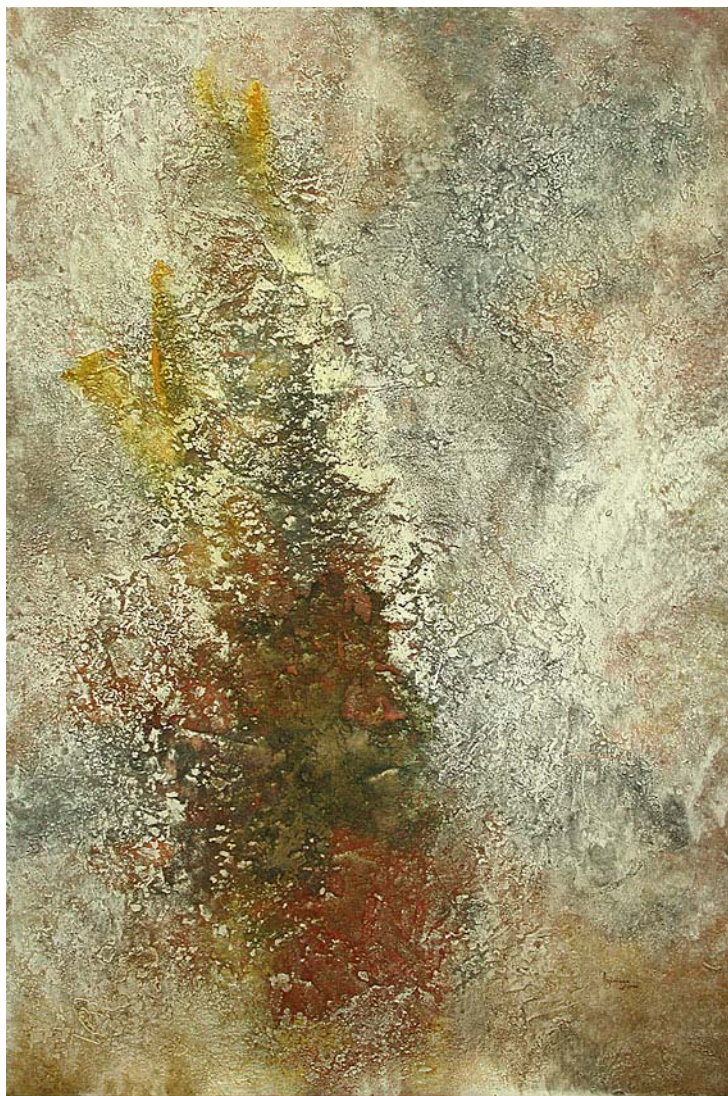
Maximiliano Lizárraga, Bocetos Espirituales VI; Serie "Planos", 2004, Acrílico, Marmolina /Tela \diamond Acrylic, Marble Dust/Canvas, 100 x 100 cm \diamond 39¼ x 39¼ in



Maximiliano Lizárraga, Bocetos Espirituales II; Serie "Planos", 2003, Acrílico, Marmolina/Tela ◊ Acrylic, Marble Dust /Canvas, 120 x 120 cm ◊ 47¼ x 47¼ in



Maximiliano Lizárraga, La Reina de las Nieves, 2004, Acrílico/Tela ◊ Acrylic/Canvas, 150 x 150 cm ◊ 59 x 59 in



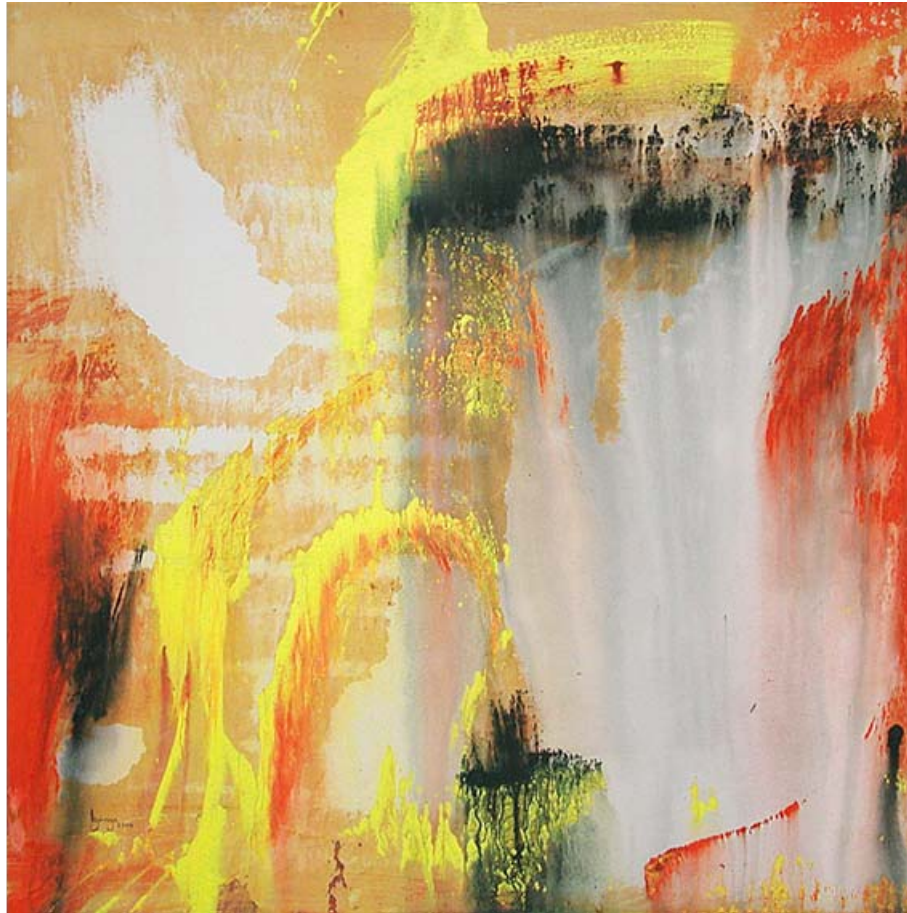
Maximiliano Lizárraga, Hefestos, 2002, Acrílico, Marmolina/Tela ◊ Acrylic, Marble Dust/Canvas, 183 x 122 cm ◊ 72 x 48 in



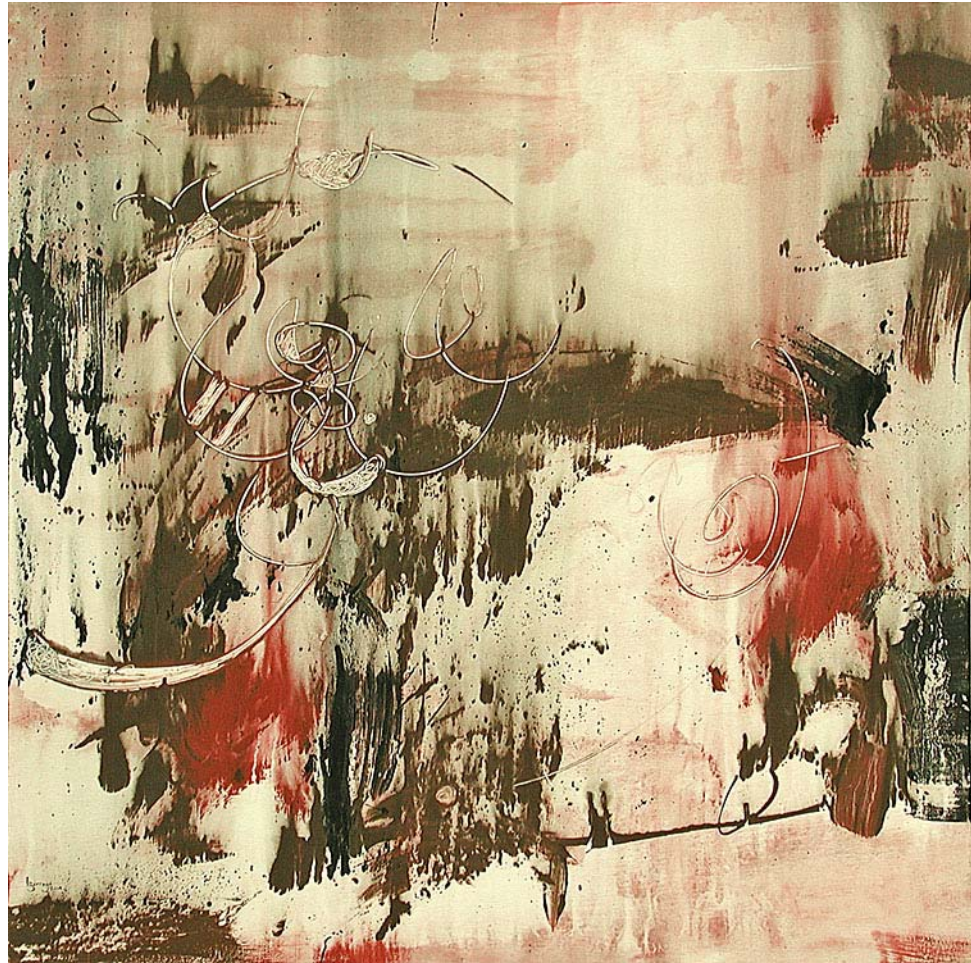
Maximiliano Lizárraga, Bocetos Espirituales VIII; Serie "Planos", 2003, Acrílico, Marmolina/Tela ◇
Acrylic, Marble Dust/Canvas, 122 x 153 cm ◇ 48 x 60¼ in



Maximiliano Lizárraga, Bocetos Espirituales IV; Serie "Planos", 2003, Acrílico/Tela ◊ Acrylic/Canvas, 120 x 120 cm ◊ 47¼ x 47¼ in



Maximiliano Lizárraga, Bocetos Espirituales VII; Serie "Planos", 2004, Acrílico, Marmolina/Tela ◊ Acrylic, Marble Dust/Canvas, 70 x 70 cm ◊ 27½ x 27½ in



Maximiliano Lizárraga, Bocetos Espirituales XII; Serie "Planos", 2004, Acrílico/Tela \diamond Acrylic/Canvas, 100 x 100 cm \diamond 39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in



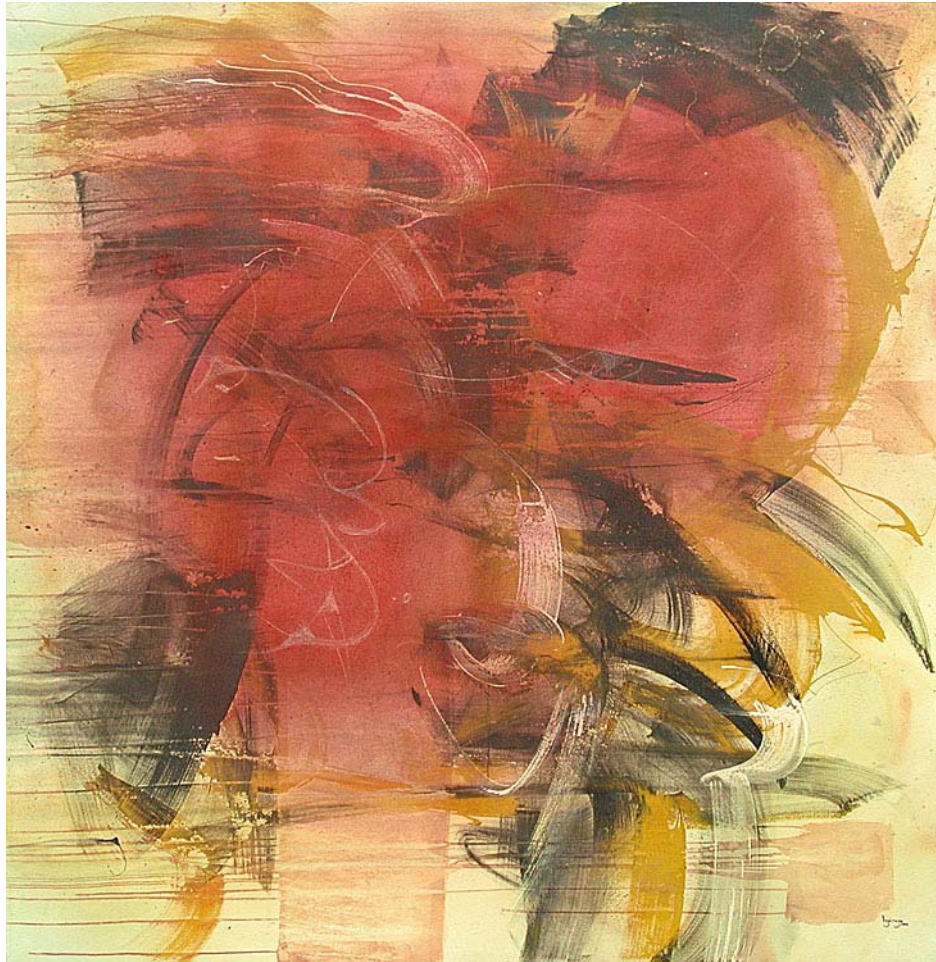
Maximiliano Lizárraga, Bocetos Espirituales IX; Serie "Planos", 2004, Acrílico/Tela ◊ Acrylic/Canvas, 100 x 100 cm ◊ 39³/₈ x 39³/₈ in



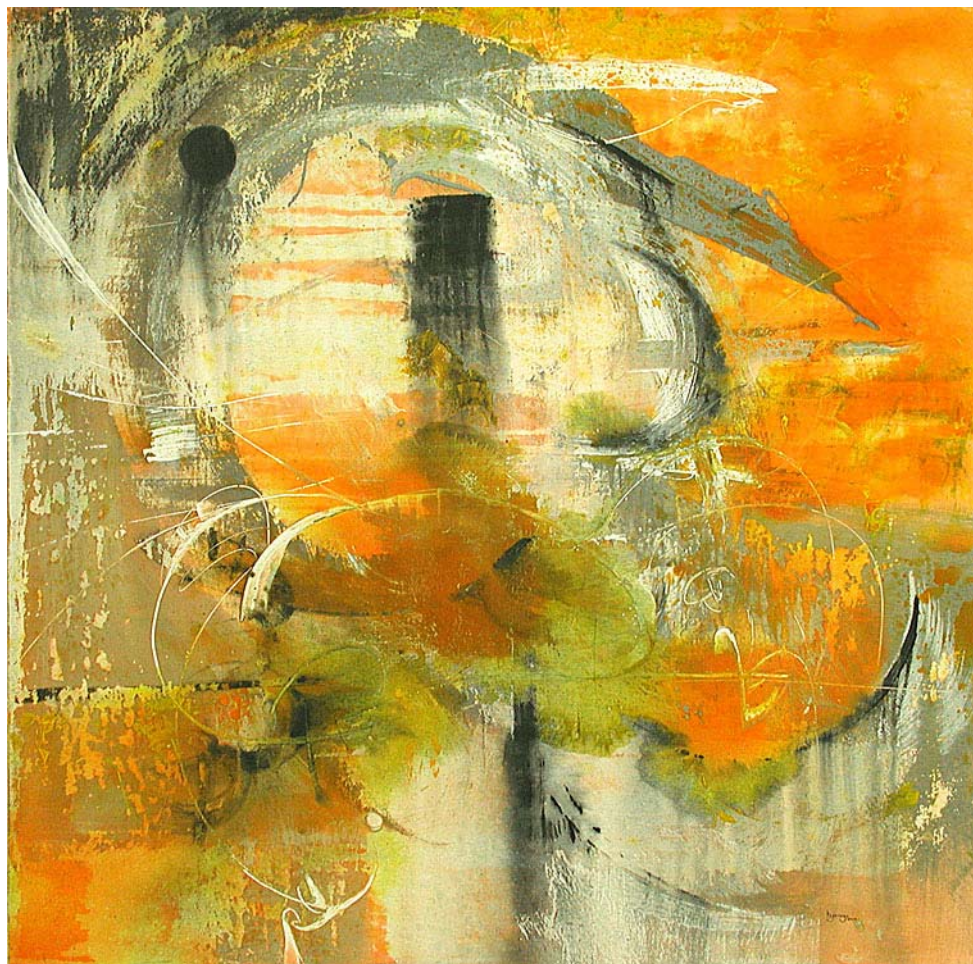
Maximiliano Lizárraga, *Ilíon*, 2004, Acrílico/Tela ◊ Acrylic/Canvas, 150 x 200 cm ◊ 59 x 78 $\frac{7}{8}$ in



Maximiliano Lizárraga, SiesoNoes, 2004, Acrílico/Tela ◊ Acrylic/Canvas, 82 x 178 cm ◊ 32¼ x 70 in



Maximiliano Lizárraga, Esclarecimineto, 2003, Acrílico, Marmolina/Tela ◇
Acrylic, Marble Dust/Canvas, 180 x 180 cm ◇ 70⁷/₈ x 70⁷/₈ in



Maximiliano Lizárraga, Bocetos Espirituales XIV; Serie "Planos", 2004, Acrílico/Tela ◊ Acrylic/Canvas, 150 x 150 cm ◊ 59 x 59 in



Maximiliano Lizárraga, Bocetos Espirituales V; Serie "Planos", 2004, Acrílico, Marmolina/Tela ◊ Acrylic, Marble Dust/Canvas, 120 x 120 cm ◊ 47¼ x 47¼ in

Maximiliano Lizárraga

Tijuana, Baja California, México



Nacido/Born

▶ 1973

Lugar/Place

▶ Marsella

País/Country

▶ Francia

Áreas Principales:

Pintura

Main Fields:

Painting

Estudios / Studies

1992-1998 Diseño Gráfico (especialidad en Ilustración), terminando la carrera con la Licenciatura, Universidad Iberoamericana Noroeste, Tijuana, B.C., México

Otros estudios / Additional Studies

1998-2004 Taller Interdisciplinario de Arte Abstracto con el Mtro. Alvaro Blancarte, Centro Cultural de Tijuana, B.C., México

1998-2002 Taller de Arte Interdisciplinario con el Mtro. Alvaro Blancarte, Centro de Extensión Universitaria (Universidad Autónoma de Baja California), Tecate, B.C., México

Exposiciones colectivas e individuales / Collective and Individual Shows

2004 "Diálogo de mi Vida", Galería H&H, Tijuana, B.C., México

- Proyecto "Orillas", Giuseppi's Deli del Instituto de Cultura de Baja California, Tijuana, B.C., México

2003 "Las Californias Mexicanas", Galería H&H, Tijuana, B.C., México

2002 1ra Muestra "Taller Interdisciplinario de Arte Abstracto Alvaro Blancarte", Galería "Espacio Norte", Centro de Extensión Universitaria Tecate, Tecate, B.C., México

2001 XIII Bienal Plástica de Baja California, Instituto de Cultura de Baja California, Tijuana, B.C., México - itinerante por los Institutos de Cultura del Estado de Baja California

Docencia / Academic Teaching Activities

2004 Maestro en la Escuela de Artes, UABC, Tijuana, B.C., México.

2001-2004 Maestro en la Licenciatura de Diseño Gráfico, CETYS, Ensenada, B.C., México



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Galería H&H

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The San Diego Union-Tribune.



THURSDAY
OCTOBER 14, 2004



VISUAL ARTS

IN THE ABSTRACT

39 You may not recognize water, earth and sky in the paintings of Maximiliano Lizárraga, but they're there to experience.



Taut, curving line, vibrant color and subtle brush work are prime qualities in Maximiliano Lizárraga's solo exhibition. *Galeria H&H*

TIJUANA DIALOGUE

Maximiliano Lizárraga's works capture a world beyond the reach of nature

By Robert L. Pincus
ART CRITIC

New York may have been the place where abstract expressionism surfaced in a large way, but now, more than a half-century later, the approach has disseminated across the globe.

Call the style old school — which it is. It's been superseded by styles, theories and approaches too numerous to list in the decades since. But that doesn't mean this genre of painting can't be practiced with flair and passion. Maximiliano Lizárraga's best paintings possess both.

Not that his solo exhibition at Galería H&H in Tijuana doesn't have its lulls. There is an uninspired example here and there, such as the static "Bocetos Espirituales II," with its vertical bar of brilliant color that hovers, incongruously, in a field of muted greens and browns.

But the majority of selections, 13 in all, carve out a carefully conceived and animated territory. They suggest water, earth and sky but their terrain remains abstract. The artist has an eye for ways to balance

ART REVIEW

"Diálogo de mi Vida,"
paintings by Maximiliano Lizárraga

Through Oct. 20
Galería H&H,
Avenida Estéban Cantú 2651, Tijuana
Free; (011-52-664) 900-6133 or
www.GaleriaHH.com

gesture and brush stroke, atmospheric color and scraped line.

Several of the paintings in the exhibition are in a series entitled "Bocetos Espirituales," which, in English, can read "spiritual sketches." The almost blinding yellow in "Bocetos Espirituales V, Serie 'Planos'" hints at the otherworldly realm its title suggest.

In "Ilion" — the allusion is to Ilium or Troy — shapes have the quality of things revealed with a quick strobe effect: a cliff in black, an oceanic wave in red. These darker forms exist in a yellow universe too, with the space suggestive of infinite sky. It's as if, given the title, he's pointing us toward a landscape shrouded by the centuries.

The 31-year-old Lizárraga, a native of Marseille, France, who has been Tijuana-based for all of his

years as a painter, was a student of the city's best-known living painter, Alvaro Blancarte. They share an interest in the geometric form, but Blancarte favors solid forms with an architectural undercurrent, while Lizárraga leans toward organic shapes with a mystical glow to them.

Some pictures also seem to be about a pictorial universe in flux. The gray-and-white form that takes up much of the top portion of "Bocetos Espirituales V" is akin to a vortex, with its lines whipping around it in circular patterns. Things appear fluid in "La Reina de las Nieves" too. There is no explicit queen of ice or snow in the picture, as the title says, but instead a vertical field of bright colors above and a territory of icy grays below.

The equally vertical bands of color in "Bocetos Espirituales VI; Serie 'Planos'" take him too close to territory defined by German artist Gerhard Richter's paintings. Reportedly, Lizárraga had no awareness of Richter when he made this composition. Yet, given the greatness of some of Richter's compositions and the fact that he staked a claim to this mode of abstraction, Lizárraga should consider this one picture an

elegant but failed experiment.

This painting is an aberration. The exhibition, taken as a whole, displays a far more fluid sense of line and shape. And in turn, Lizárraga's compositions visualize a world just beyond the reach of nature.

■ ■ ■

Galería H&H, which has proven to be a serious showcase for Tijuana artists during the past year, always features a small group show for its artists. Of particular interest, among current selections, are Mely Barragán's "El Padrecito," which pictures a distinctly distorted father figure who towers above the church at his left.

Also, take note of José Hugo Sánchez's hand-painted linocut, "Gilgamesh," which doesn't so much depict the ancient Sumerian figure — part king and part god — as create a complex, layered pattern of figures and world in lush colors. Daniel Ruonova's dizzying geometric painting is, true to his form, visually striking and conceptually provocative.

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