

MARÍA NOËL



# MARÍA NOËL

on books, labyrinths and poets  
de libros, laberintos y poetas

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ART  
on paper  
FAIR  
1999

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中國書法出版社









« MON FAUST »

MÉPHISTOPHÈLES

Toi. Tu as pensé trois mille deux cents fois à ton vieux serviteur depuis huit jours, depuis que la demoiselle transparente est chez toi. J'ai senti tout lointain frémir la résonance de l'idée que tu







## In the Weave of Writing. Works by María Noël

### I.

If for a long time the tradition of Western painting exalted the notion of form, gradually, starting with Romanticism, that system of representation began to shed its closed, conclusive identity. Some spoke of the explosion of painting or the work of art, and with it a diversification of formal means. The entrenched specificity of the disciplines –painting, sculpture, printmaking and others– gave way to the work of art as incident, to the notion of art as activity.

María Noël's work is part of the tradition that underwent significant changes, turning points, in modernity and post-modernity, and in that lies its singularity. The concept of aperture is at the core of the language Noël uses to construct her art, firstly in terms of the aforementioned historical processes. Thus, her work emphasizes the gesture, releases and evidences it, which, with its earth-tones, greens and blacks, entails transcribing a temple suggestive of old walls, like those at the Temple of Knossos, of Pompeii, of Herculaneum. Then collage, a medium privileged by Cubism, Dadaism and Surrealism is, here, crucial. Papier collé as a resource emerged at the same time that it was becoming evident that the notion of classical beauty was depleted. At that same moment, a new vision of African carvings and Egyptian art –*Mademoiselles d'Avignon*, 1907– also evidenced that the traditional canon was faltering.

This aperture in the work of the Argentine artist María Noël opens up in other directions, and entails permeability in relation to other disciplines. She has given shape to a magma, a hybrid linguistic body open not only to the written word, but also to literature, poetry, music and history. She forges a weave in which recollections come back to life, breathe again, bring forth memory through the network of signs that the artist places on the canvas or paper.

### II.

Invoking memories is one of María Noël's main strategies as an artist, and a recurring theme throughout her work. At other times, her work has been concerned with, among other things, Torres García's formulations and San Juan de la Cruz's mystical poems. More recently, her work has entailed an homage to the Teatro Colón, a milestone in Argentine culture which, at present is undergoing a turning point in its history. Noël does not linger at mere anecdote, but rather effects a regeneration of other types of signs, ones hidden yet present. Labyrinths, symbolic theme par excellence whose origin lies in the Cretan palace of Minos, came to her through a journey to the Greek Islands a year ago,

where she delved into that ancient culture in search of roots. Noël then transferred that experience to Jorge L. Borges's notion of the labyrinth.

Another one of her recent themes is English poetry. This started, perhaps, with Shakespeare and then went on to figures like John Donne, William Wordsworth and P.B. Shelley. Indeed, the following words of Shelley's from afar and long ago perhaps offer us a key to reading Noël's work:

"Poets are the trumpets which sing to battle; poets are the unacknowledged legislators of the world."

I would venture to say that, retrospectively, in that poetic desire voiced by Shelley lies María Noël's intent as an artist. The world has a structure that cannot be grasped through common codes, one glimpsed at through reserved, sporadic channels that flee into mystery.

III.

Noël's most recent work has a new format: the artist's book. Like a peculiar sort of Aleph, herein reside all contents, just on a smaller scale by which subjectivity itself becomes discourse. It contains the aforementioned themes, as well as Plato's Parmenides, Paul Valéry, Sur –a magazine by which she includes a specific moment in Argentine cultural history–, pages from Goethe's Faust in French, and the map of South America upside down. All these elements serve to draw out a specific and unique cultural field, a selected appropriation of the imaginary.

There are also documents from her own personal past, like pages of the letters that her father wrote to her mother from distant academic settings. Though the back of these letters are displayed, rendering them illegible, the handwriting can be made out by the reader-viewer.

Also present is the artist's own handwriting, to which she always returns. And herein lies another key to her work. Through writing, her art becomes interwoven, a code that, because unrepeatable, shows that each being is unique. This is the inner logic that has brought her to the book as a mode of art, both a means of expansion and synthesis. Her work is also a register of a process of poetic transformation. Yet, in its aperture, the manifestation of her subjectivity is not closed in on itself; instead, it opens up to relate to the viewer. Returning to writing as the underlying weave of her art formulates the blossoming, on the level of the real, of crucial dimensions that, in the world as it appears before a surface vision, seem to be forgotten.

*Mercedes Casanegra  
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Member of the Argentine and International  
Association of Art Critics*

## En la trama de la escritura. Obras de María Noël

I.

Si bien la tradición de la pintura en la cultura occidental exaltó por largo tiempo la noción de forma<sup>1</sup>, paulatinamente, de manera más notable desde el Romanticismo y hacia adelante, ese sistema de representación artístico comenzó a abandonar su identidad cerrada, conclusa. Hubo quienes hablaron de un estallido de la pintura o de la obra, y con él se inauguró una diversificación de modos formales. Se dejó de lado la especificidad estanca de las disciplinas -cuadro, escultura, grabado, entre otros- para llegar a la obra como acontecimiento, a la noción de arte como actividad.<sup>11</sup>

La obra de María Noël se inscribe en dicha tradición que observa los cambios experimentados con sus puntos de inflexión en la modernidad y posmodernidad, dando lugar a la singularidad de su propuesta artística. Ya nos hemos referido al concepto de 'apertura' que está en la esencia del lenguaje artístico escogido por Noël para la construcción de sus obras<sup>111</sup>, en primer lugar, ligado al devenir histórico mencionado. Así, su obra enfatizó el gesto, lo liberó en su evidencia, el cual inscripto en colores de pigmentos tierras, verdes, negros, transcribe un temple que evoca antiguos muros, como habrán sido los del Templo de Cnossos, de Pompeya, de Herculano. Luego, el collage, que integrado por el cubismo, el dadaísmo, el surrealismo, cobra aquí un nuevo protagonismo. La aparición del recurso del papier collé fue contemporáneo de aquellos signos de agotamiento del concepto de belleza clásica, momento en el cual también las tallas africanas u otra mirada sobre el arte egipcio –Mademoiselles d'Avignon, 1907- manifestaron que el canon tradicional se resquebrajaba.

Sin embargo, aún más allá, esa condición de 'apertura' de la obra de la artista argentina se amplía en otras direcciones, y denota una condición de permeabilidad, con otras disciplinas. Ella ha arribado a la plasmación de un magma, de un cuerpo lingüístico mixto, que permite la entrada no sólo de la palabra escrita, sino de la literatura, de la poesía, de la música, de la historia. Establece una trama en la cual las reminiscencias acceden a volver a tener vida, a respirar, a atraer la memoria a través de la red de signos que la artista ubica sobre la tela o el papel.

II.

El invocar reminiscencias es parte de las estrategias artísticas de María Noël y esto ha constituido las múltiples temáticas de sus series. En otros momentos fueron, las propuestas artísticas de Torres García, los poemas místicos de San Juan de la Cruz, por citar sólo algunos. En los últimos tiempos han sido un homenaje al Teatro Colón, hito de

la cultura argentina, que atraviesa en estos días un cimbronazo en su historia. La artista no se detiene en la rayana anécdota, sino que opera una regeneración de otro tipo de signos, ocultos allí pero presentes. Los laberintos, tema simbólico por excelencia y que en su origen se refieren al laberinto del palacio cretense de Minos<sup>IV</sup>, llegaron a través de un viaje realizado un año atrás por las islas griegas para internarse en el arcaísmo de su cultura y en la búsqueda de raíces. Noël lo trasladó luego a la noción de laberinto en Jorge L. Borges.

La poesía inglesa ha sido otro de sus temas recientes. Estas reminiscencias, tal vez, comenzaron con la literatura de Shakespeare, para ir a otros nombres como John Donne, William Wordsworth, P. B. Shelley. Una exclamación de este último posiblemente nos haya entregado desde lejos y tiempo atrás una clave de lectura de nuestra artista: "Poets are the trumpets which sing to battle; poets are the unacknowledged legislators of the world".<sup>V</sup>

Nos aventuramos a percibir de manera retrospectiva que en este deseo poético escrito por Shelley está contenida la intención artística de María Noël. Hay una estructura del mundo inaprehensible a través de códigos comunes, entrevista a través de canales reservados, esporádicos, que se escabullen en el misterio.

### III.

La última producción ha tomado un nuevo formato: el libro de artista. Y, allí están todos los contenidos como en un Aleph particular. Sólo que en una escala más íntima que hace a la misma subjetividad de su discurso. Por una parte, aparecen los temas citados, pero también el Parménides de Platón, Paul Valery, la revista Sur incorporando una época de la cultura argentina, páginas del Fausto de Goethe en francés, el mapa de América del Sur invertido. Todos son elementos que hacen las veces de demarcación de un campo cultural propio, de una apropiación del imaginario, pero elegida para sí. Aparecen también documentos de su propia memoria individual, como algunas de las páginas de las cartas que su padre escribía a su madre desde sus lejanos destinos académicos. Muestran su contracara y no son legibles, pero la caligrafía es aprehensible desde la mirada del lector-espectador.

Y, está su propia caligrafía, a la cual Noël vuelve siempre. Y, es aquí donde se encuentra otra de las claves principales de la obra de la artista. Su obra se entrama a través de la escritura, código que en su irrepitibilidad señala a cada ser como único.<sup>VI</sup> Aquí se

encuentra también la lógica interna que la ha llevado hacia el libro como otra modalidad de su obra, tanto de expansión como de síntesis. En su trabajo está el registro de un proceso de transformación poético. Sin embargo, en su 'apertura' la manifestación de su subjetividad no queda cerrada sobre sí misma, sino que se abre a una cualidad relacional hacia el espectador. Retomar la escritura<sup>VII</sup> como trama de la obra formula el florecimiento en la realidad de dimensiones fundantes que en el mundo, tal como se nos aparece en la visión de superficie, parecen olvidadas.

*Mercedes Casanegra*

*Lic. en Historia del Arte (UBA)*

*Miembro de la Asociación Nacional e Internacional de Críticos de Arte*

<sup>I</sup> J. Jiménez, Teoría del arte, Madrid, Tecnos / Alianza, 2002, p.53.

<sup>II</sup> Frederico Morais, Grafico Arte Moderno/Posmoderno, 1977, Rio de Janeiro.

<sup>III</sup> Mercedes Casanegra, "Territorios de convergencia" en María Noël, Ed. Argentina, 2003, Bs.As.

<sup>IV</sup> Jean Chevalier / Alain Gheerbrant, Diccionario de los símbolos, Ed. Herder, 1986, Barcelona, p.620.

<sup>V</sup> John Burgess Wilson, English Literature, Longmans, Green ad Co. Ltd, 1966, Londres., p.216

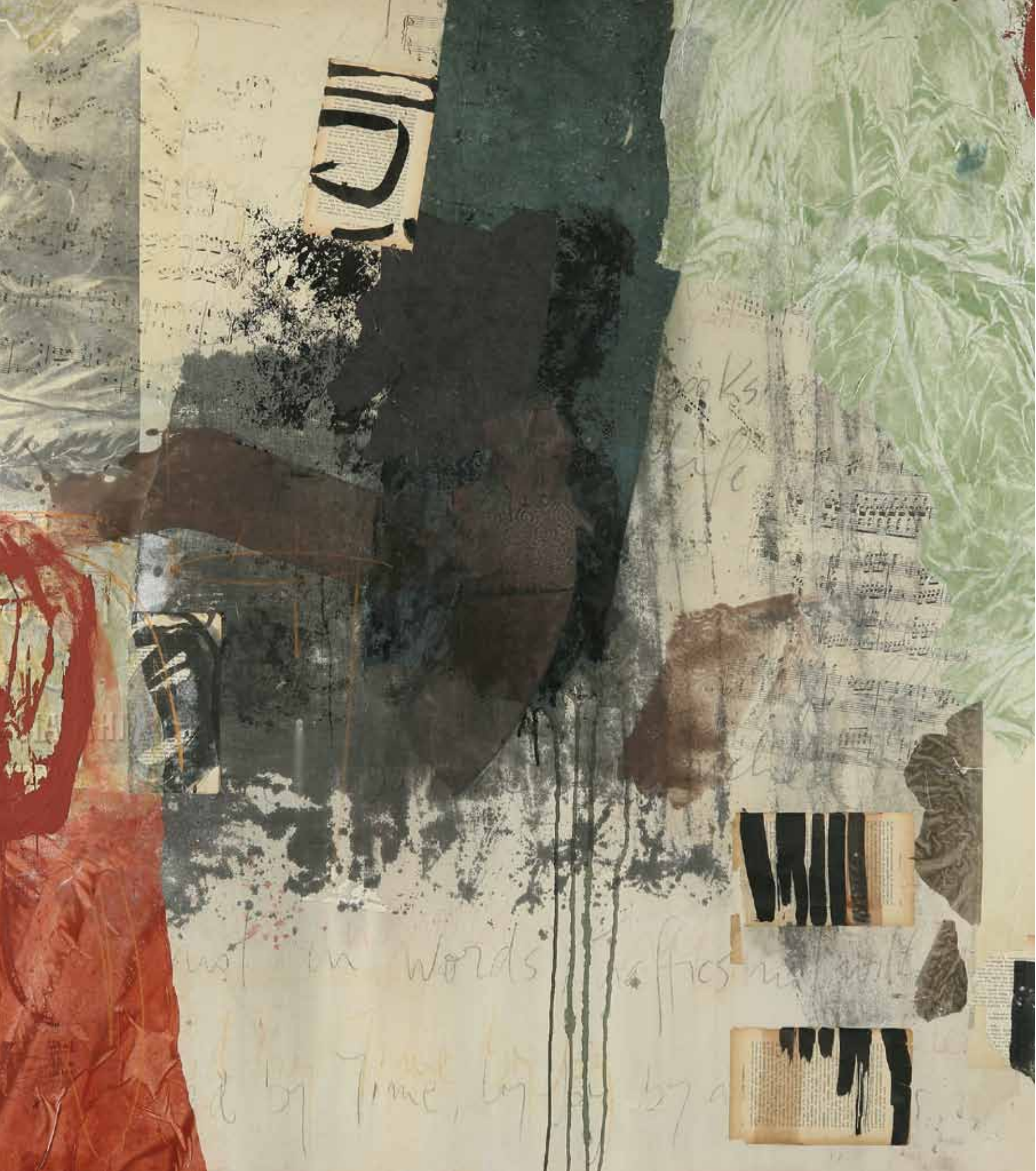
<sup>VI</sup> Guillermo Jaim Etcheverry, "Escrito a mano" en La Nación Revista, Bs.As., 27 de septiembre de 2009, p.130

<sup>VII</sup> "Un antiguo documento representa a Thot extrayendo los caracteres de la escritura del retrato de los Dioses", Jean Chevalier / Alain Gheerbrant, op. cit. p.463

2. The Muse / from the series to Teatro Colón







Handwritten text, possibly a signature or name, in black ink on a light background.

books  
life

not on words  
effies  
by time, by

Blacked-out text in a rectangular section.

Blacked-out text in a rectangular section.



3. Homenaje al Teatro Colón IV



“The work of art is essentially transformed when it opens up to fragments of reality. In that moment it is not only about the artist’s renunciation to the creation of whole paintings: the paintings themselves acquire a different status as a part of them no longer maintains the relationship with reality which characterized organic artworks, they do not communicate to us as signs of reality, they are reality”.<sup>1</sup> (The theory of avant gardes)

Collage, just like memory, consists of fragmented fractions which are the residuum of a vital experience. With the inclusion of photographs / photo etchings they are also wrapped in the lyricism bestowed by the emotion of contemplating beloved images (the Teatro Colon, landmark of Argentine cultural life, a portrait of Strawinsky at Victoria Ocampo’s house in San Isidro, etc. This option for juxtaposed memories deposited in the depths of the artist’s imagery gives rise to Noël’s new posits. Old letters, yellowed pages of books read and re read indicate the degree of temporal residuum and evoke the poetics of spiritual heirlooms. At this point, our contemplation as spectators makes us question our own memories, those which have faded but may always return.

<sup>1</sup> Peter Burger





HERMS



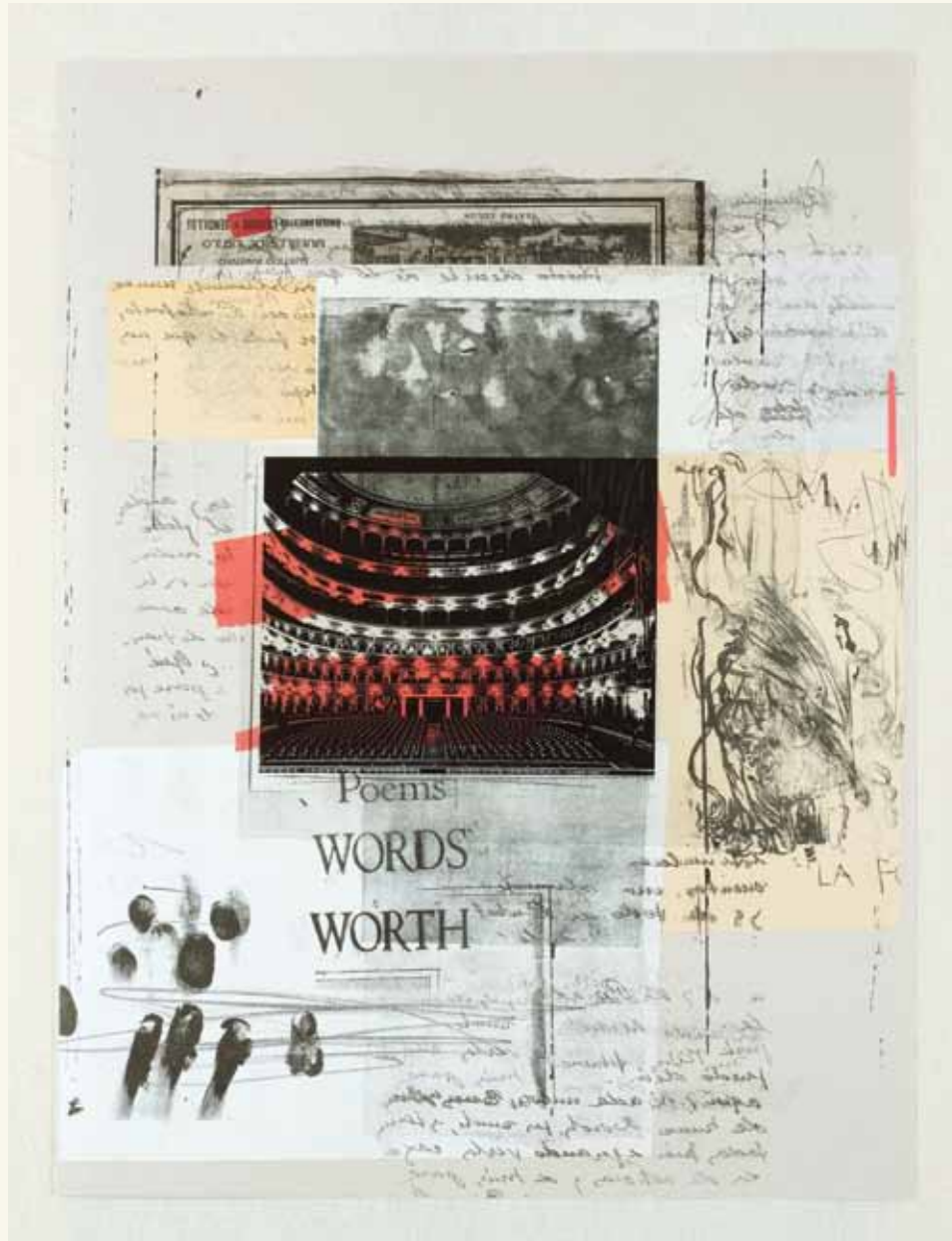
8+

Mia

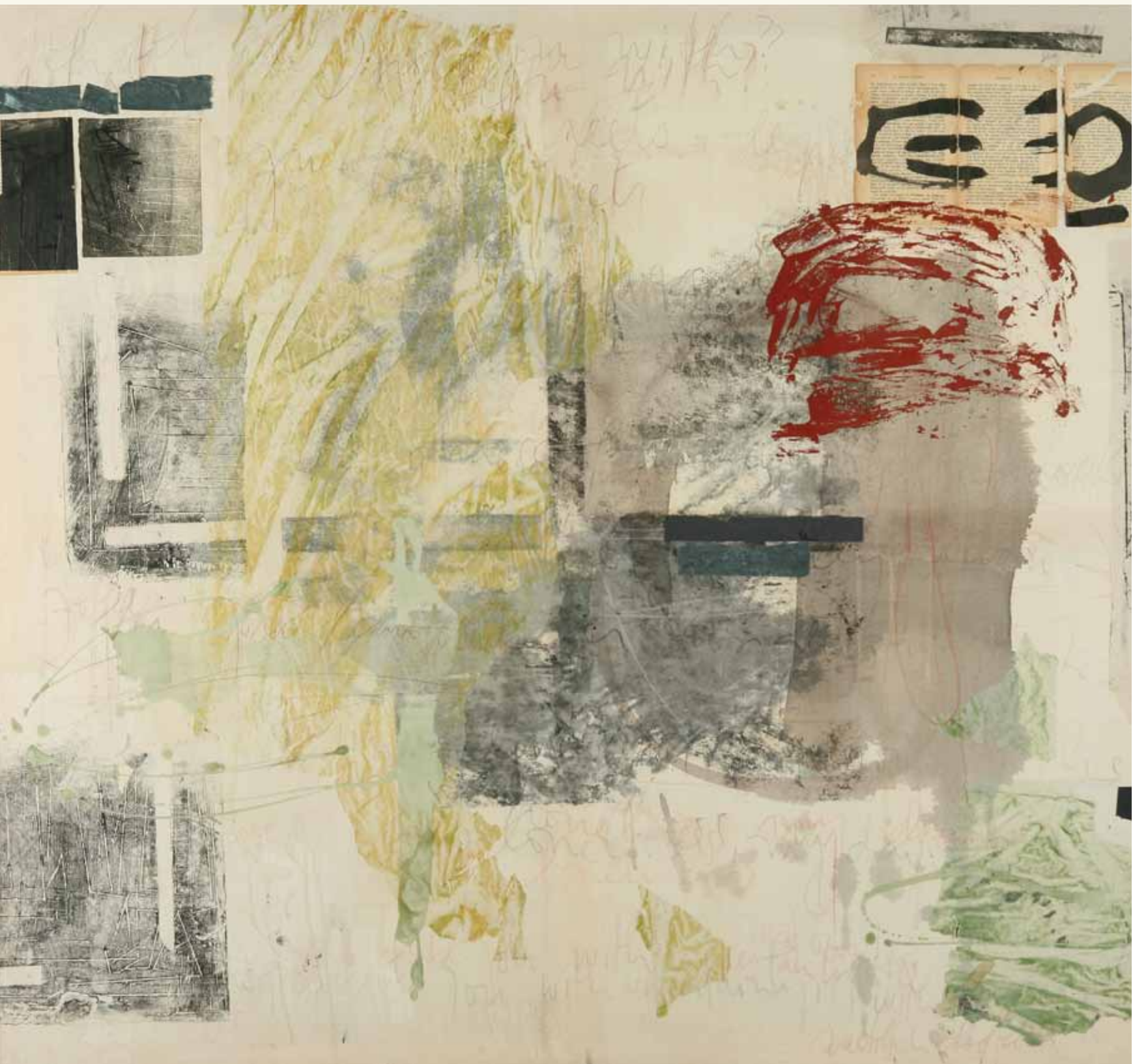
Am. Giuseppe

TEATRO  
COLON  
1910  
CON C. CIACCHI





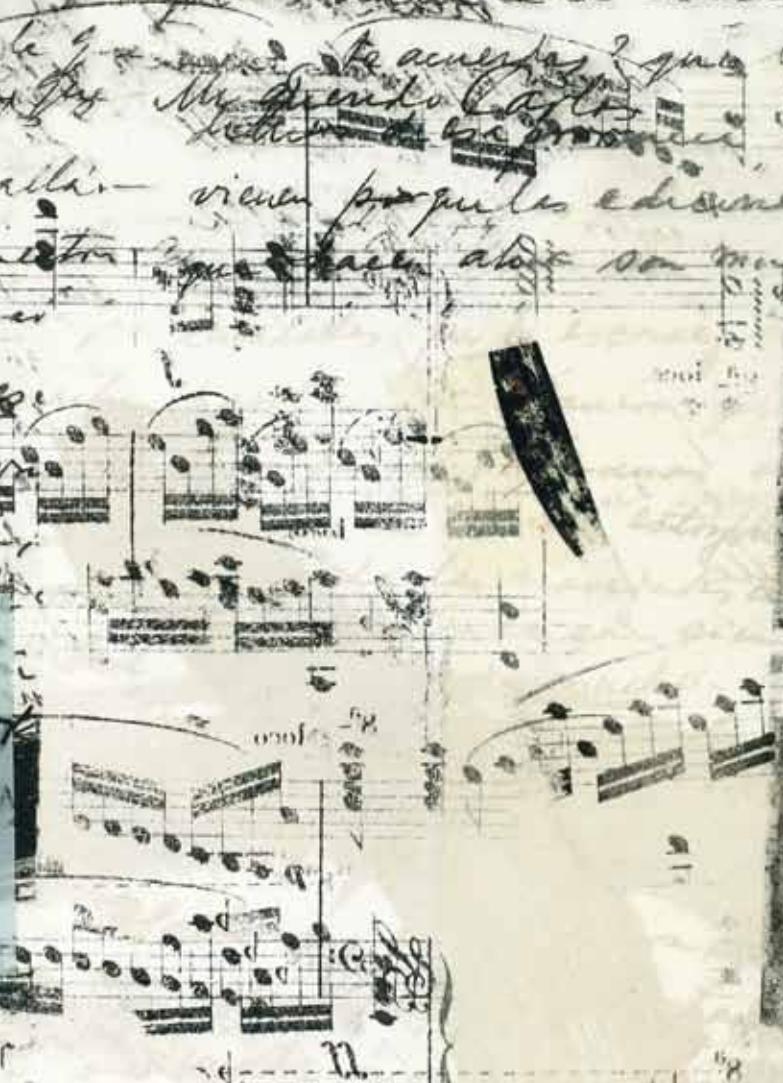
6. Where angels used to sing
7. The garden of forking paths







9/42 resulta que los dioses de papel se maneran que  
7/42 Satta un vicen ahora, por sale por los telegramas de  
: ven que ven a aquellos muchachos. Tercer de los  
que ven en la Calle. Tele. provincia  
te acuerdas? que lo pag me agra  
Mr. cuando Carlos me quedo  
vienen por que las ediciones me agrada much  
que hacen ahora son muy ven, mi gran  
de la promeida de la escoria de  
vienen por que las ediciones me agrada much  
que hacen ahora son muy ven, mi gran  
de la promeida de la escoria de



Homenaje a Igor Strawinsky

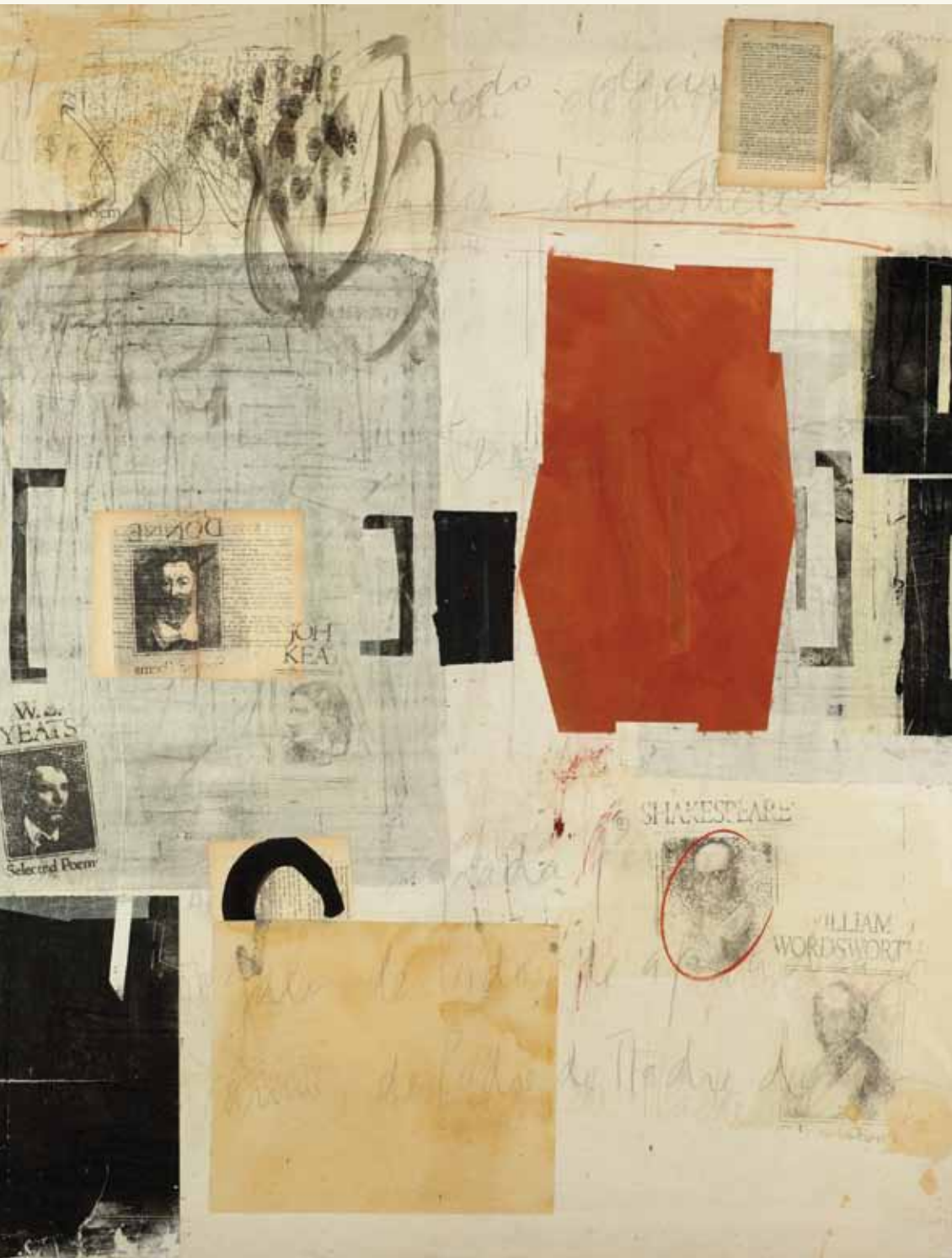
ante de escribir los sonchados  
del radiu en la Calle  
de la promeida  
vienen por que las ediciones me agrada much  
que hacen ahora son muy ven, mi gran  
de la promeida de la escoria de  
Salute, my carissima  
de a Chicos



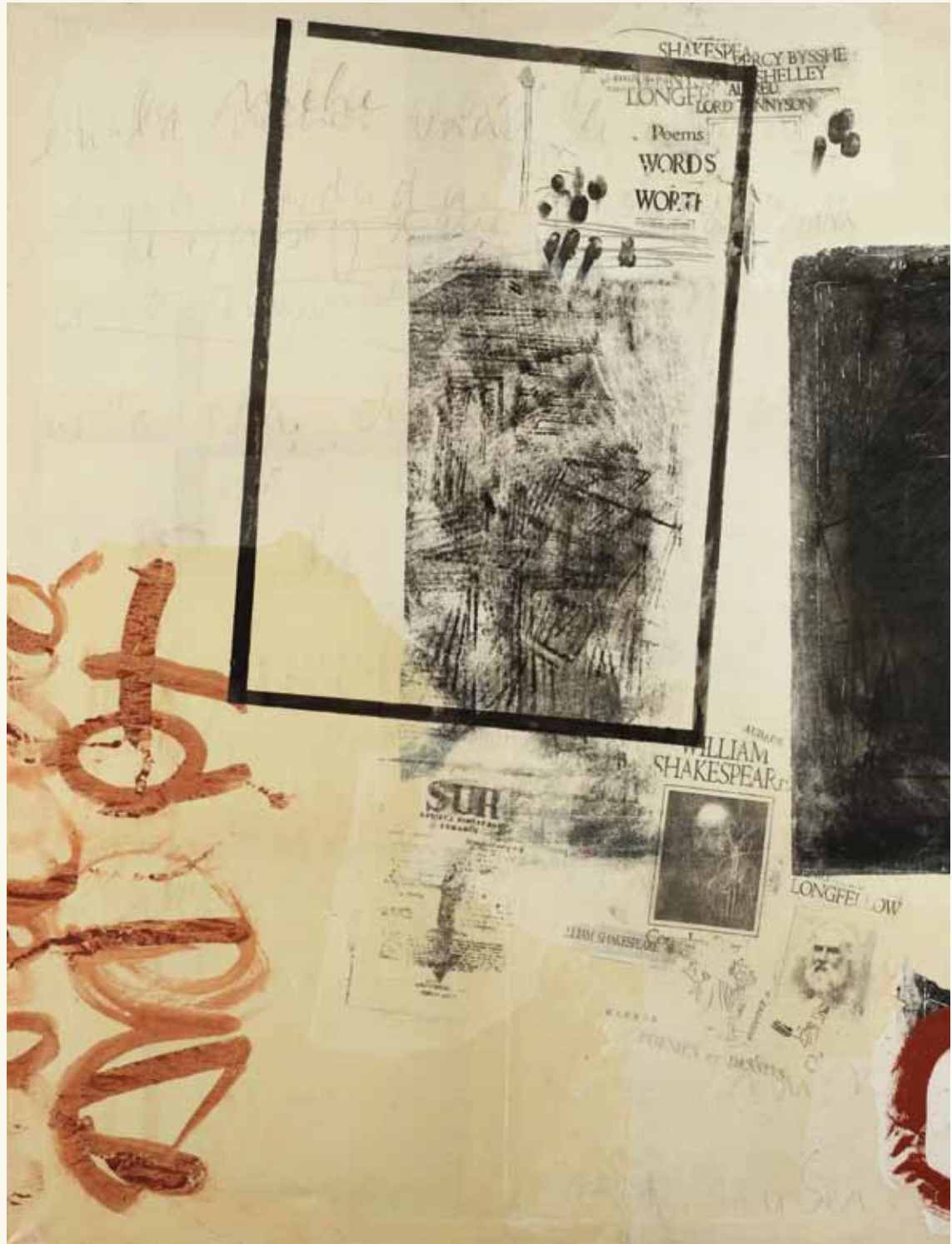


JOHN DONNE  
WILLIAM SHAKESPEARE





10. Sonnet - a painting in three stanzas / London series



Siguen las mismas ecuaciones sin resolver detrás de los colores...

Habr  estatuas de sal del otro lado?

Es en los reversos donde la palabra se desnuda,  
(sin alcanzar jams el coraz3n cerrado de la rosa)

...Y yo que me cobijo en las palabras  
como en los pliegues de la revelaci3n

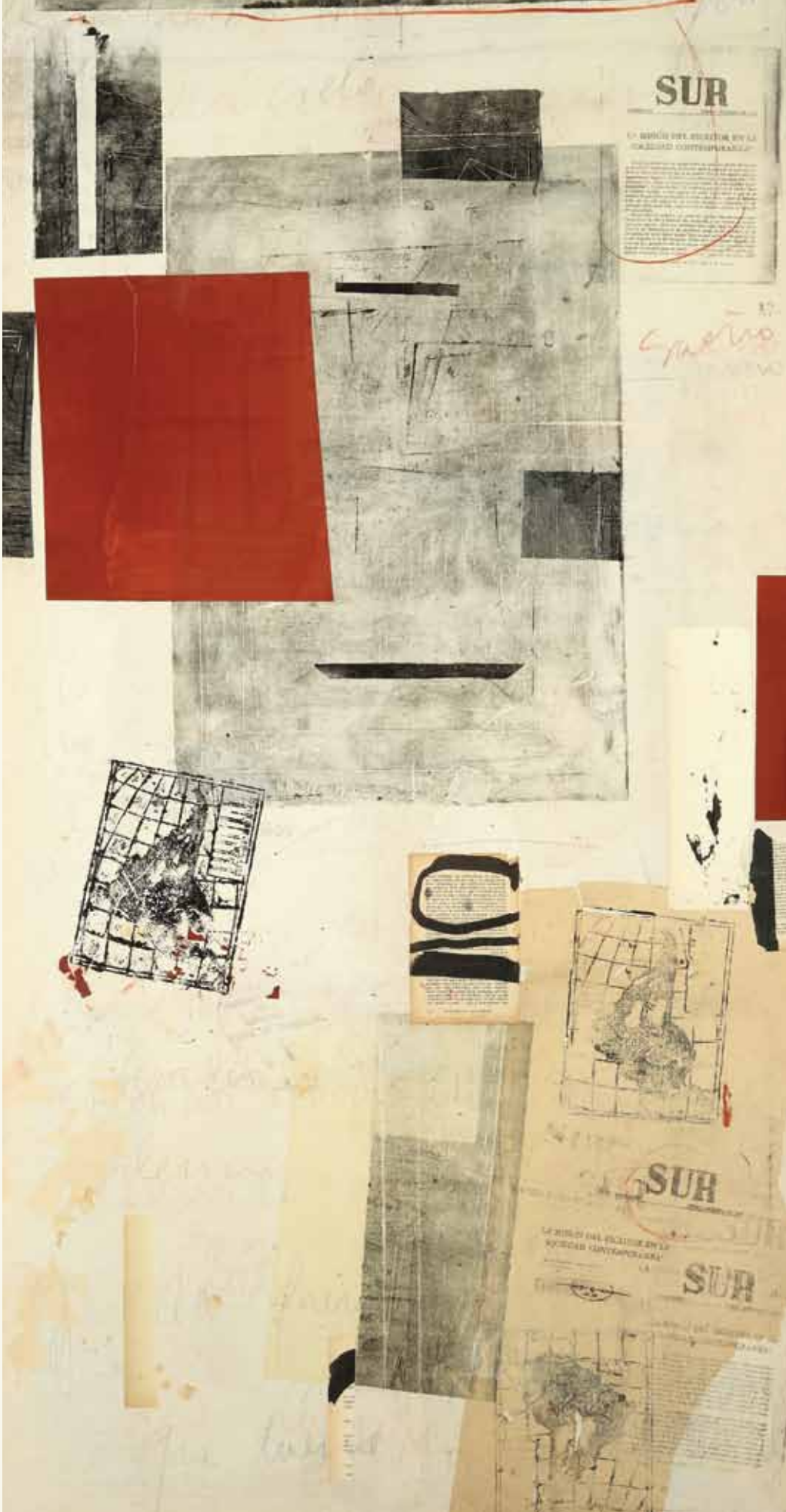
Busco algo con que alumbrar las s labas dispersas  
de un c3digo perdido

Para poder leer en estas piedras  
mi costado invisible

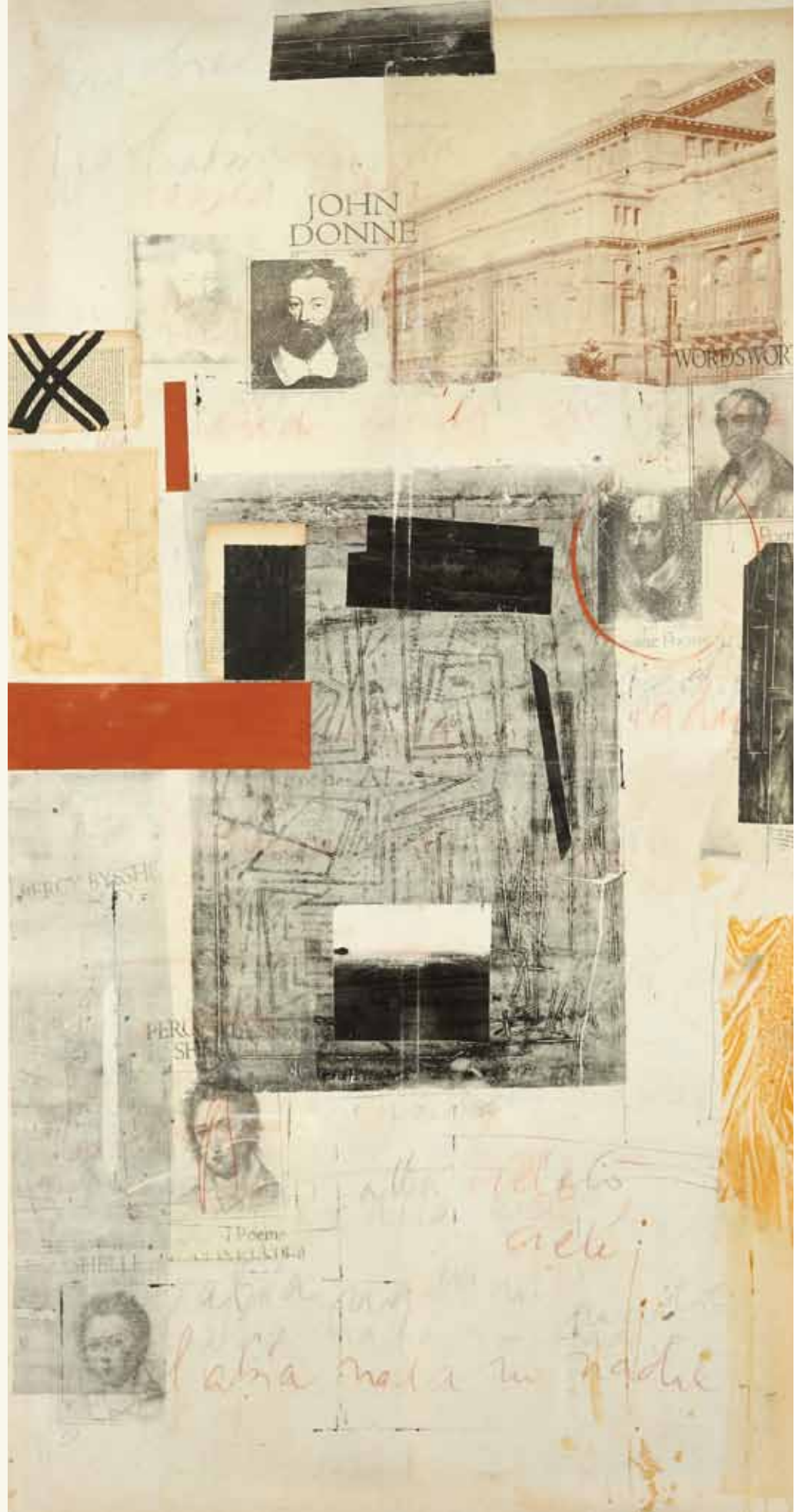


# POETRY

*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]*









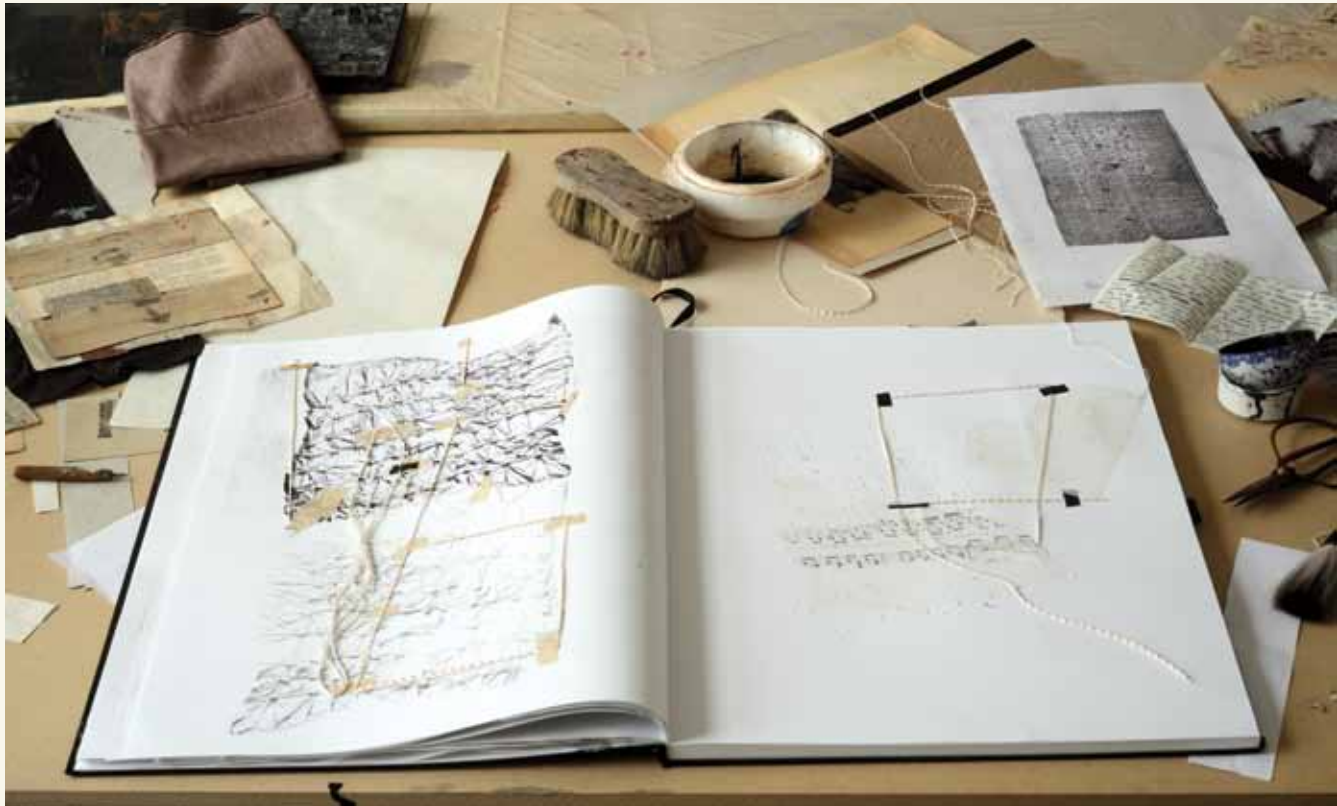
from previous pages

12. (Sur) & a midcentury daydream

13. The circle of Poets

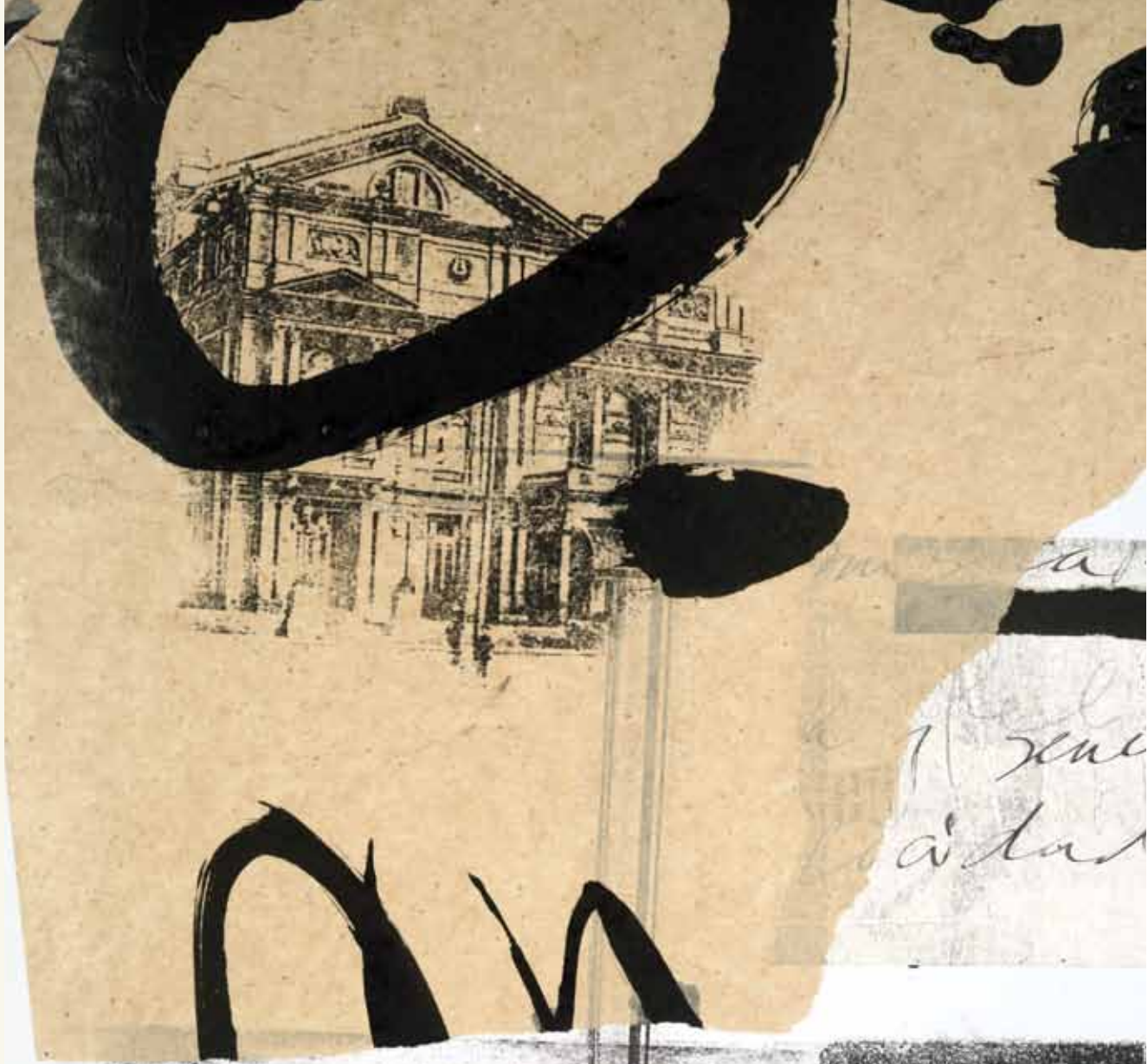
14. Labyrinth of Poets





16. Artist's book I

17. Artist's book I / detail



... nous appe-  
... toujours mériter  
... à ce qui est  
... inimitable, et que nous  
... prix, mais qui se dérobe  
... suite qu'à vous, comme si  
... dérogé la boole qui est le  
... le genre même dont il  
... Mais vous ! On dirait que  
... manque à vos pensées, et que  
... toujours arde de ce qu'il faut  
... de ce qu'il faut d'honneur  
... rendre les esprits les jours  
... charités qu'il consolider  
... que l'âme de ce à  
... le redouble

... attendez des conseils  
... meilleur des conseils  
... prodence, et n'a jamais été  
... quelque qu'il ne l'ait justé dign

3000

LE VIBRO SOGON



18. The silent season

19. The silent season / detail

Quero dizer  
Bom dia

Me querendo  
Me querendo

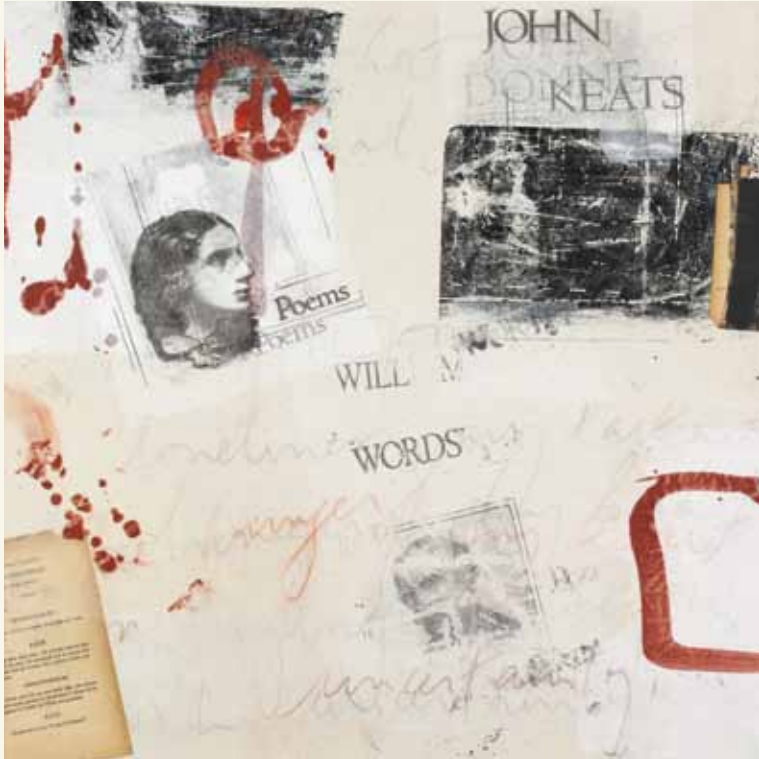
Carissima, querida,  
Carissima, querida,  
meu amor

Te amo  
meu amor

Me querendo  
meu amor

Me querendo  
meu amor

meu amor



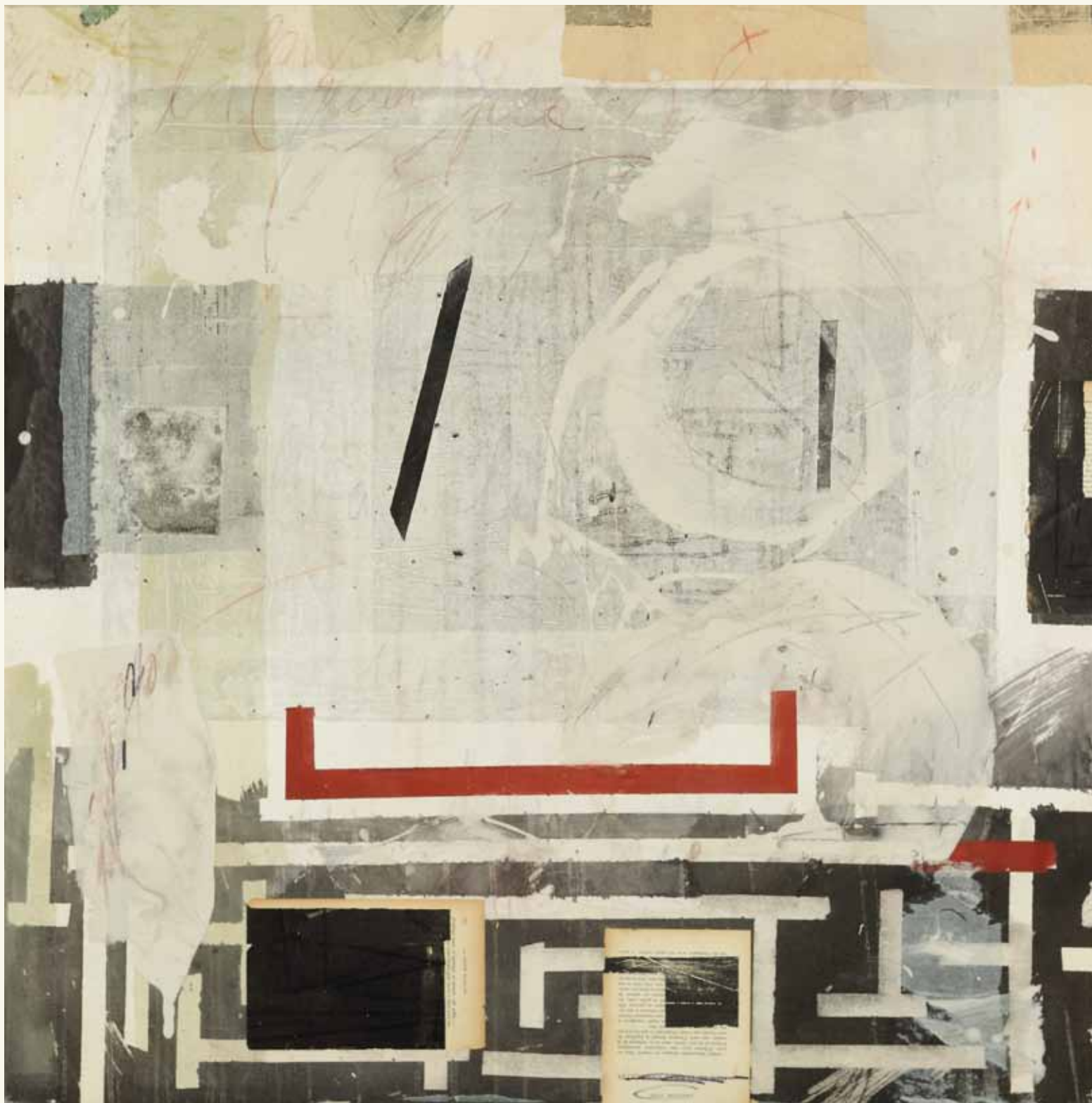
20. To John Keats  
21. Selected Poems





una fisura blanca como un tajo de Dios en la muralla del tiempo.







25. El Laberinto de la Soledad / after Octavio Paz's essay

mada



Estatuas derribadas por la luna

Hilos deshilvanados de la memoria

Sortilegio en clave de luz  
que despierta al silencio

Y un pajarito suelto, multiplicado  
como silencios desatados  
que dibujaran rayaduras en un cielo de acero

Apertura  
de una imagen moderna –si la hay –  
para pintar a la vuelta –quizá –  
cuando el tiempo de los dioses antiguos haya quedado guardado ...

Un laberinto ... otro laberinto,  
mas laberintos

y la intuición que irrumpe  
desatando a la realidad del sentido ...  
Porque la *poesía* (en Delos)  
es manifiesta y arrogante, como la perseverancia de la luz.

(isla de Delos , Grecia , agosto 2008 )

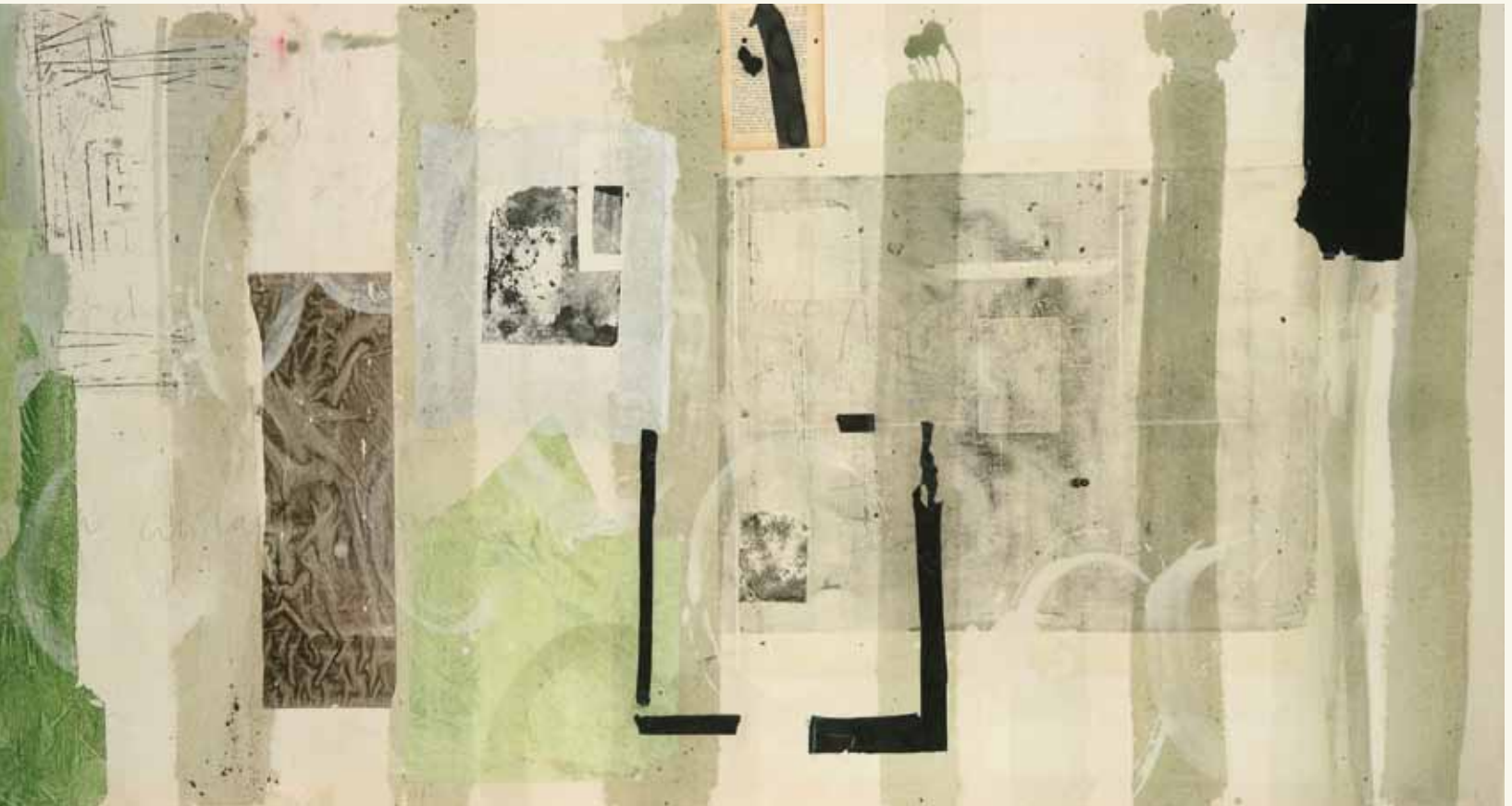
la casa de un abad / por la barba

estaba en la casa a la izquierda



Lo real se confundía con lo soñado o mejor dicho, lo real era una de las configuraciones del sueño. Parecía imposible que la tierra fuera otra cosa que jardines, aguas, arquitecturas y formas de esplendor:

*Jorge Luis Borges*



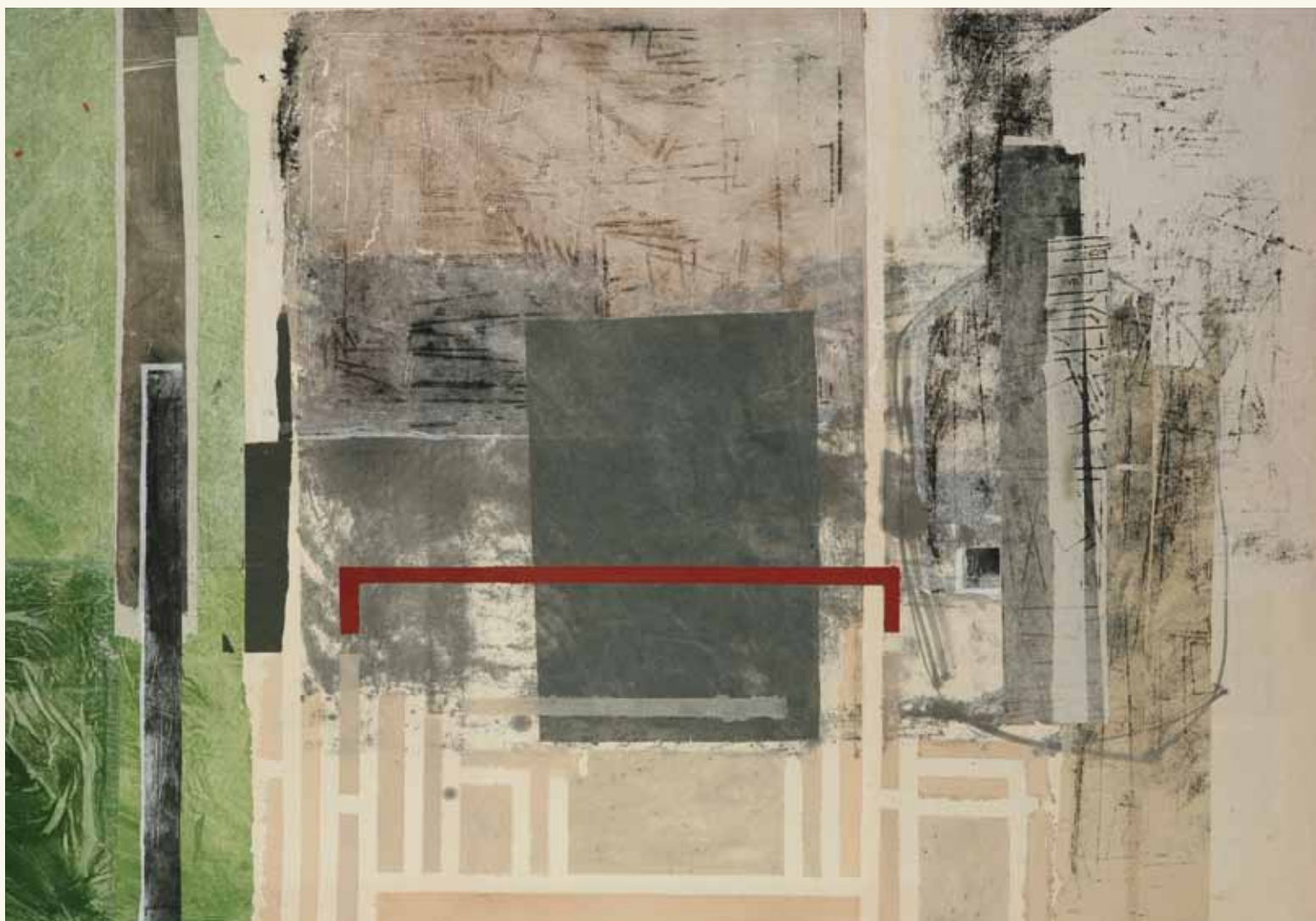


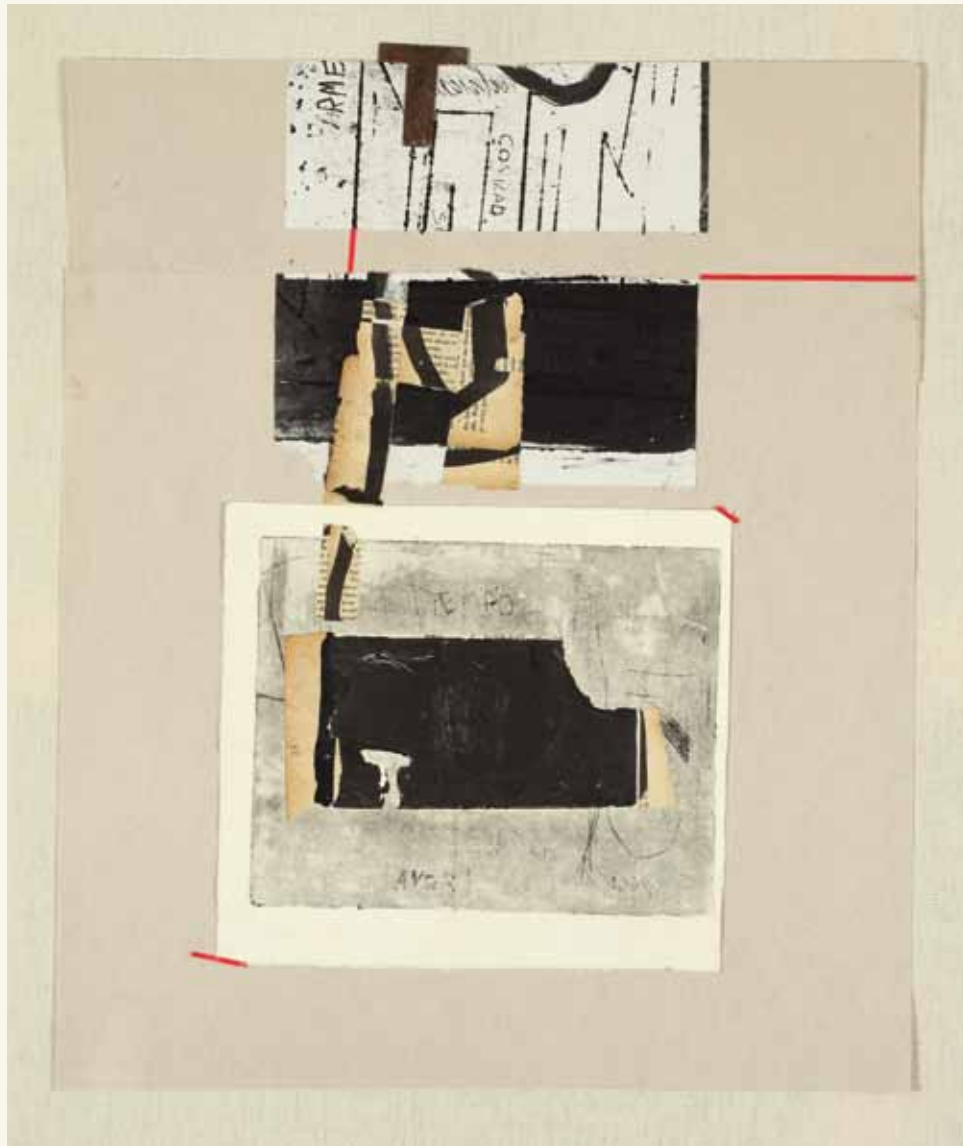


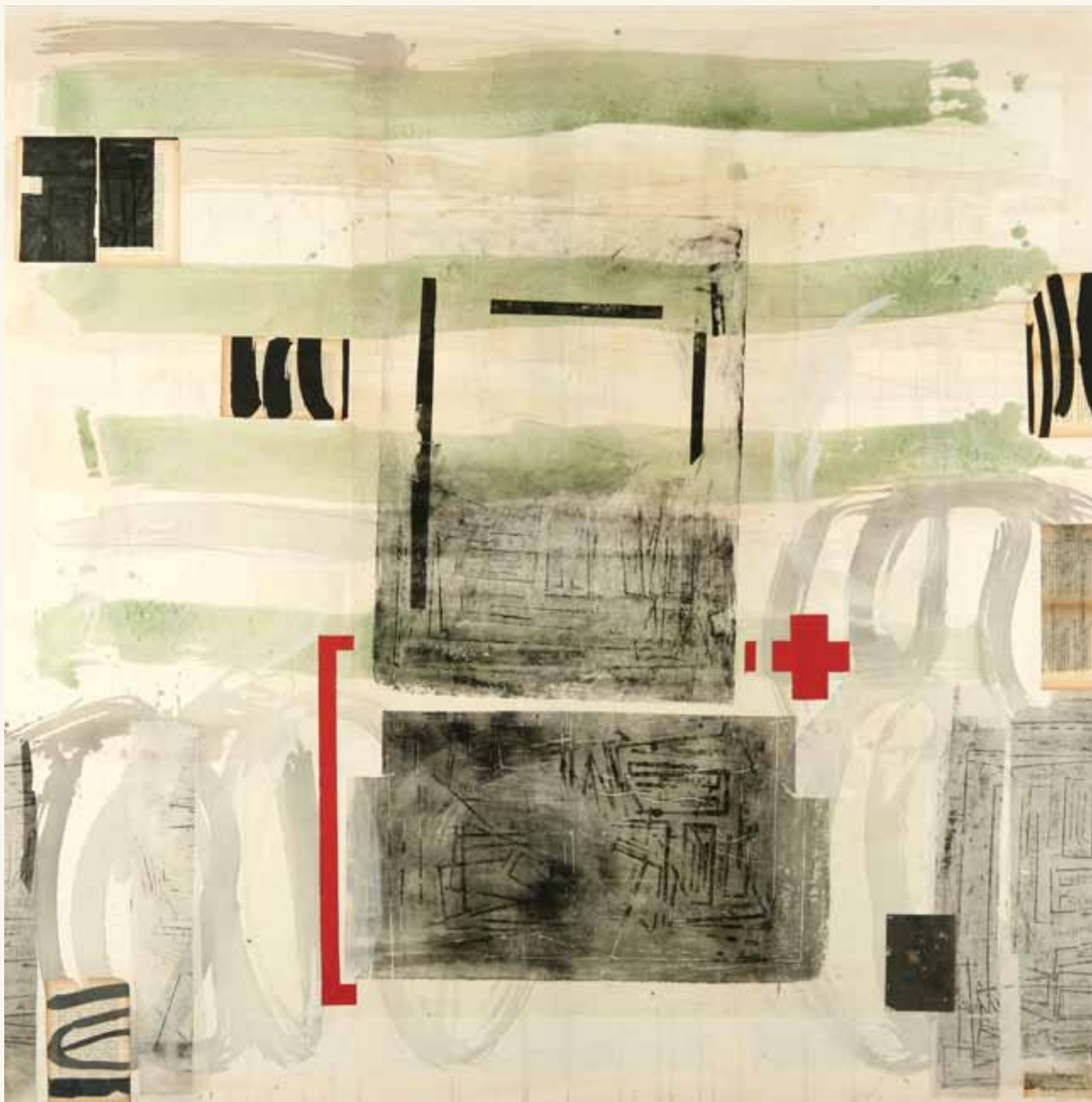
28. Labyrinth for a blind poet



29. A Labyrinth in the South / Laberinto en el Sur







32. Labyrinth with lost red



33. Invisible City - labyrinth of books for a blind poet

34. Letters on words



Art too is just a way of living, and however one lives, one can, without knowing, prepare for it (...) I am glad, in a word, that you are solitary and courageous, somewhere in a rugged reality.

*Letters to a young poet - Rainer Ma. Rilke*

Words, books, poems... the landscape of my life. There's this idea within me, absolutely wrong for sure, but so deeply rooted in myself that, in places that are full of books and literature, I am protected. Sometime in a very early stage of my life I felt that beautiful words came with beautiful spirits... I don't know, but the truth is that of all the objects in the world, books are those I love the most. I love the smell of ink, the touch of paper, the way they are sewn together and loosen as they age. I can't help feeling moved by the perfect tone of mate yellow of old pages, nor making up the story when reading a dedication. Latin characters, roman numbers in lithographic relief, words in greek that always sound immense and wise... and stories, most of all I love stories and the way they sound.


I imagine that is why I am so attracted to paper in my work and to collage in particular, for I have always understood this technique as the most playful invitation to freedom, deconstructing the world and building it up again in my own way and - as in the science of kabbalah - different combinations creating different realities, letters and forms being powerful entities associated to bring sometimes a miracle, and always an adventure.

A month ago, in September, I stayed awake the whole night, working in my studio on my first artist book. I did not realize, until I had completed a good number of pages, that I was feeling so fulfilled; the book as a surface to work on provoked in me a sensation of intimacy I hadn't felt before, there is only the possibility of spontaneity, no way back, and an enormous permission to be vulnerable. Books have that double feature of being public but yet so private. When reading a book, there is a silent dialogue between two souls, or just with yourself, through the thoughts and ideas of an author. Something similar happens during the work on an artist book... it may end up being exhibited, but during the process I am writing on my diary, I am talking to myself in the most intimate tone. This first book includes a series of letters my father sent home while he was a visiting professor in literature in different universities of the United States; there are also some remains of labyrinths after the big canvases of that series were finished. References to the Teatro Colón and the school of the South, as well as references to admired authors, my own thoughts or, better, my too many inquiries and a lot of calligraphy, always my own handwriting, that primary drawing to which I come back every time I want to know who I am.



Sali por los telegramas de  
Lonch "La Nación" <sup>l'atón</sup>  
terato de los <sup>Rejo</sup> ~~novistas~~ <sup>en</sup>  
la provincia lo que siem-  
pre me agrada mucho.

Buenos, mi querido Carlos,  
con mucho saludos muy cariñosos  
a todos y a todos a todos.



Est-il possible  
Est-il possible,  
Ce fier exil, ce triste  
exil, ce triste exil?  
Jean-Luc Godard





## List of works

- 1 *Artist's book I*, detail of page 29, 2009, mixed media on paper (ink, lithography, ancient book, sanguina, paper tape)
- 2 *The Muse*, series to Teatro Colón, 2008, mixed media on canvas. On commission for Mr Bruce W. Addison & Mr Michael H. Foster, New York, USA.  
1,25 x 1,35 m / 49.2" x 53"
- 3 *Homenaje al Teatro Colón IV*, 2008, mixed media on canvas.  
1,25 x 1,35 m / 49.2" x 53"
- 4 *Divertimento*, from the series in homage to Teatro Colón, 2008, mixed media on canvas.  
1,25 x 1,35 m / 49.2" x 53"
- 5 *Persephone & a poem*, from the series to Teatro Colón, 2008, mixed media on canvas.  
1,25 x 1,35 m / 49.2" x 53"
- 6 *Where angels used to sing*, 2009, mixed media on gray paper (collage, lithography, ink).  
61 x 46 cm / 24" x 18"
- 7 *The garden of forking paths*, 2008, mixed media on canvas.  
1,25 x 1,35 m / 49.2" x 53"
- 8 *To Igor Strawinsky II*, 2009, mixed media (lithography & collage) on Fabriano paper  
50 x 70 cm / 19.7" x 27.6"
- 9 *To Igor Strawinsky I*, 2009, mixed media (lithography & collage) on Fabriano paper  
50 x 59 cm / 19.7" x 23"
- 10 *Sonnet - a painting in three stanzas*, London series, 2009, triptych mixed media on canvas.  
1,40 x 3,30 m / 55" x 130"
- 11 *Artist's book I*, page 4, 2009, mixed media on paper (etching, ink, old manuscript).
- 12 *(Sur) & a midcentury daydream*, 2008, mixed media on canvas, Property of Mrs Claudia Iturralde de Atucha, Bs As.  
1,80 x 0,90 m / 70.9" x 34.5"
- 13 *The circle of Poets*, 2008, mixed media on canvas.  
1,80 x 0,90 m / 70.9" x 34.5"
- 14 *Labyrinth of Poets*, 2008, mixed media on canvas.  
1,80 x 0,95 m / 70.9" x 37.4"
- 15 *Poetry, that music in words*, 2008, mixed media on canvas.  
0,90 x 1,80 m / 35.4" x 70.9"
- 16 *Artist's book I*, pages 24 & 25, 2009, mixed media on paper.
- 17 *Artist's book I*, detail of pages 26 & 27, 2009, mixed media on paper.
- 18 *The silent season*, 2009, mixed media on gray paper (collage, lithography, ink)  
24" x 18" / 61 x 46 cm
- 19 *The silent season*, detail, 2009, mixed media on gray paper (collage, lithography, ink)
- 20 *To John Keats*, 2009, mixed media on canvas. Private collection, New York, USA  
0,60 x 0,60 m / 24" x 24"
- 21 *Selected Poems*, 2009, mixed media on canvas. Private collection, New York, USA  
0,60 x 0,60 m / 24" x 24"
- 22 *Artist's book I*, 2009, pages 46 & 47, mixed media on paper (acquaforte, image of the interior of Teatro Colón printed on acetate, red pigment and stone powder)

- 23 *Artist's book I*, detail of pages 65, 2009, mixed media on paper.
- 24 *Labyrinth*, 2009, mixed media on canvas.  
0,60 x 0,60 m / 24" x 24"
- 25 *El Laberinto de la Soledad*, after Octavio Paz's essay, 2009, mixed media on canvas.  
0,87 x 1,80 m / 35.4" x 70.9"
- 26 *The remains of a labyrinth*, a memoir of Delos, 2008, mixed media on canvas (natural pigments, rice paper; etching, old book pages, sanguina, chestnut tree powder).  
1,70 x 1,70 m / 67" x 67"
- 27 *Oriental Garden*, after Cinq meditations sur la beauté, 2008, mixed media on canvas.  
Property of Mrs Sabrina Soldati & Mr Federico Dumas, Bs As.  
0,90 x 1,80 m / 35.4" x 70.9"
- 28 *Labyrinth for a blind poet / laberinto para un poeta ciego*, mixed media on canvas (stonepowder, rice paper, ink, natural pigments, old book pages, etchings). Property of Mr & Mrs Carlos H Blaquier, Bs As.  
1,70 x 1,70 m / 67" x 67"
- 29 *A Labyrinth in the South / Laberinto en el Sur*, 2009, mixed media on canvas. 0,60 x 0,60 m / 24" x 24"
- 30 *Silent Labyrinth / Laberinto en silencio*, 2009, mixed media on canvas.  
Property of Mr & Mrs Jean de Ganay.  
1,10 x 1,70 m / 43.3" x 66.9"
- 31 *Homenaje a Chillida III*, 2009, mixed media on paper.  
0,56 x 0,70 m / 22" x 27.6"
- 32 *Labyrinth with lost red*, 2008, mixed media on canvas.  
Property of Mr & Mrs Christophe Durand, New York, USA.  
1,70 x 1,70 m / 67" x 67"
- 33 *Invisible City*, labyrinth of books for a blind poet, 2008, mixed media on canvas.  
Property of Mr & Mrs James Hunt, New York, USA.  
1,40 x 1,70 m / 55" x 66.9"
- 34 *Letters on words*, 2009, mixed media (lithography & collage) on Fabriano paper  
50 x 70 cm / 19.7" x 27.6"
- 35 *Scene in four shots*, 2009 mixed media (lithography & collage) on Fabriano paper  
50 x 70 cm / 19.7" x 27.6"
- 36 *Livre d'artiste I a drawing book consisting in 80 sheets of paper*. Intervened from page 1 to page 84. August-September 2009. All mixed medias combining ink, etchings on paper, acetate, organic pigments, pencil, charcoal, rice paper; old books pages, manuscripts and letters from the 60's.  
Size of the closed book 3 ft x 2 ft.
- 37 **The work reproduced in the cover is "The remains of a labyrinth II" 2008, mixed media on canvas.**  
**1,70 x 1,70 m / 67" x 67"**

**María Noël** was born in Buenos Aires, Argentina, on November 25th, 1965. She studied Fine Arts at the Prilidiano Pueyrredón Higher School of Fine Arts, in Buenos Aires. She also studied philosophy and art history at the Philosophy and Literature School of the University of Buenos Aires. She was a regular student with prestigious Argentinian artists, being Aurelio Macchi, Alberto Delmonte and Luis Barragán those who left the deepest imprint. A tireless traveler; she has visited countries in the East and the West. In 1989-1990 she lived in Naples (Italy) and Milan. During a stay in Cairo in 1990, she learned techniques for paper manufacturing and the use of vegetable dyes. A daughter and a grand-daughter of Argentinian writers, literature is a main character in her work. She has series of paintings and collages dedicated to J. L. Borges, Octavio Paz, Juan de la Cruz, Paul Valery and Fernando Pessoa. Her eloquent use of materials is remarkable; textures speak of ancient craftsmanship, rooted in the cultures of Northern Argentina, a region devoted to pottery and textiles. A strong affinity to Eastern knowledge led her to studying, for five years, Zen philosophy and arts with Father Ismael Quiles, a referent for these disciplines in Argentina.

María Noël made her first individual exhibition in 1989, at the Roberto Martin art gallery in Buenos Aires. Since then, she has continually exhibited her work in Argentina and abroad, with the following highlights:

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| <p>2009</p> <ul style="list-style-type: none"> <li>• PINTA Art Fair ,Aina Nowack Gallery , New York , USA.</li> <li>• Inaugural Exhibition of Contemporary Art, curated by Adrienne Ruger Conzelman, ARC Fine Art LLC, Fairfield, Connecticut, 2009</li> <li>• Arte BA09 –Agalma Gallery , Buenos Aires , Argentina</li> <li>• Variations on Paper – AAC Gallery, Madrid , Spain</li> </ul> <p>2008</p> <ul style="list-style-type: none"> <li>• PINTA Art Fair (one-woman show), New York, USA</li> <li>• A. Nowack Contemporary Art Gallery, Madrid, Spain</li> <li>• ARTE BA –Agalma arte Gallery , Buenos Aires</li> <li>• Five English Poems , Project on commission by private collector , London , UK</li> </ul> <p>2007</p> <ul style="list-style-type: none"> <li>• PINTA Art Fair (one-woman show), New York, USA</li> <li>• A. Nowack Contemporary Art Gallery, Madrid, Spain</li> <li>• “Contemporáneo Argentino”, Hotel de Russie, Roma, Italia</li> <li>• BA ART, Eyestorm Gallery, London, UK</li> <li>• “Elogio de la Fragilidad” (In Praise of Fragility), (one-woman show). Recoletos Quince Gallery, Madrid, Spain</li> <li>• Art-Madrid Fair; Arte Privado Gallery, Madrid, Spain</li> <li>• “Buenos Artes”, Barbara Cicero Gallery, Rome, Italy</li> </ul> <p>2006</p> <ul style="list-style-type: none"> <li>• Installation: “Juegos con el Tiempo y con el Infinito” (Playing with Time and Infinite). An homage to J. L. Borges. Chateau de Chaumont sur Loire, France (Contest &amp; Award).</li> <li>• Solo Exhibition in Madrid, curated by Aina Nowack</li> <li>• “Buenos Artes”, Barbara Cicero Gallery, Capalbio, Italy</li> <li>• Espacio Gris Dimensión, Annual Show, Buenos Aires</li> <li>• Expotrastiendas – Buenos Aires Art Fair</li> </ul> <p>2005</p> <ul style="list-style-type: none"> <li>• Individual show – M. Pinto, Contemporary Art Gallery</li> <li>• Arte BA 2005 – Contemporary Art Fair in Buenos Aires</li> </ul> <p>2004</p> <ul style="list-style-type: none"> <li>• Arte BA 2004</li> </ul> <p>2003</p> <ul style="list-style-type: none"> <li>• Arte BA 2003 - Individual show – M. Pinto, Contemporary Art</li> </ul> <p>2002</p> <ul style="list-style-type: none"> <li>• Individual show – Bacano Art Gallery, Palermo Viejo</li> <li>• Painters &amp; Poets – Exhibition at the Museum of Contemporary Art, Bahía Blanca (Argentina)</li> </ul> <p>2001</p> <ul style="list-style-type: none"> <li>• Arte BA 2001</li> <li>• National Painting Contest 2001 - Buenos Aires</li> </ul> | <ul style="list-style-type: none"> <li>• 20 Critics/20 Artists - Praxis Art Gallery - Invited by critic Alicia de Arteaga</li> <li>• Abstraction Today, curated by A. von Hartz, Miami Design District</li> </ul> <p>2000</p> <ul style="list-style-type: none"> <li>• Mercosur Incentive Award (Premio Mercosur) - Banco Provincia de Buenos Aires</li> <li>• Arte BA 2000</li> </ul> <p>1999</p> <ul style="list-style-type: none"> <li>• 21 Artists for the XXI Century – Praxis International Art Gallery</li> <li>• Pettorutti Award, granted by the National Academy of Fine Arts – Exhibition at Museo Sívori</li> <li>• “Livre d’artiste” exhibit - Palais des Glaces, Buenos Aires</li> <li>• Argentine painting exhibition - Argentine Consulate in Sao Paulo, Brazil</li> <li>• Individual show - Nexus Gallery, Buenos Aires</li> <li>• Avon Art Biennial - Borges Cultural Center, Buenos Aires</li> <li>• 250 x 250 Exhibition - Recoleta Cultural Center, Bs. As.</li> <li>• Puerto Madero - Two mural paintings (118” x 354”)</li> </ul> <p>1998</p> <ul style="list-style-type: none"> <li>• Contemporary Art in Argentina - BankBoston Foundation</li> <li>• First Prize - IV National Contemporary Art Contest - Municipality of San Isidro, Buenos Aires</li> <li>• Second Prize - Painting - National Contemporary Art Contest 1998</li> <li>• Avon Woman in the Arts Exhibition - Praxis Art Gallery, Bs. As.</li> <li>• Honorable Mention - Avon in the Arts Contest - Mar del Plata (Argentina) Municipal Auditorium</li> <li>• Mention - Visual Arts Contest sponsored by Union Personal</li> <li>• Individual Show - FOA ’98 – Tattersall – M. Pinto, Contemporary Art</li> </ul> <p>1997</p> <ul style="list-style-type: none"> <li>• Honorable Mention - National Contemporary Art Contest (CEARCO - Center for Contemporary Art)</li> <li>• Individual show - Espacio Giesso Gallery</li> <li>• National Painting Contest 1996 - Palais de Glace, Bs. As.</li> <li>• Municipal Visual Arts Contest “Manuel Belgrano” - Recoleta Cultural Center, Buenos Aires</li> <li>• Individual show - R. Martín - Arte Contemporáneo Gallery</li> </ul> |
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María Noël’s work is a part of collections in London, Paris, Madrid, Zurich, Milan, Rome, New York, Peru, Saudi Arabia, Buenos Aires, Punta del Este. She is represented in the United States by RJ Fine Arts, and in Spain by Aina Nowack Gallery.



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Original title / on books, labyrinths and poets

Work reproduced in the cover / The remains of a labyrinth II

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# WORDS

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*Handwritten text in cursive script, partially obscured by a white vertical bar.*

# Poems

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