

MARÍA NOËL



# MARÍA NOËL

Book V: Chronicles of the elusive  
Libro V: Crónicas imprecisas

PINTA ART FAIR

NOVEMBER 11-14, 2010

PIER 92 ON THE HUDSON RIVER. TWELFTH AVENUE AT 55TH STREET. NEW YORK CITY, NY 10019

AINA NOWACK / AAC GALLERY

C / JORGE JUAN 46. 1º, (28001) Madrid, Spain  
galeria@ainanowack.com www.ainanowack.com

+34 610 569030

(by appointment only)



2010



... la...  
... el...  
... nave...  
... ventan...  
... pensand...  
... particular...  
... este viaje ser...  
... cho. cierta esqui...  
... rnéndez, que ha...  
... mado es una...  
... mado



... será...  
... la...  
... de...  
... hombre...

*[Handwritten notes on various pieces of paper, including envelopes and scraps. The text is mostly illegible due to blurriness and overlapping.]*

... de...  
... a los...  
... mana...  
... seti...  
... acco...  
... Despo...  
... Cated...  
... a...

*[Other visible fragments of text:]*

- ... de...
- ... en...
- ... me...
- ... en...
- ... me...
- ... me...
- ... me...
- ... me...
- ... me...







*"Comment Parler Peinture?" P. Valéry*

What leads a person to become an artist? I will venture a possible response to that question. Art is not simply the exercise of a creative vocation; it is, rather, a territory, a homeland. I am a foreigner in lands where certain notions that I deem essential, like the preeminence of imagination, have been disregarded. Art is also a way of dialoguing with these times, with that unreliable entity we call reality, with culture, but most of all with myself. It is also investigation... since it makes no sense to make art if one does not await a discovery, some sort of revelation.

It is in the exploration of forms, in the intimacy with materials and the creation of signs that I deconstruct generic reality and reconstruct a universe of my own, outlining as I do my own shape. Each artist creates his or her own universe with its own system of meaning. I intend my universe to incite the honing of perception, the association of ideas and references, and unencumbered reflection...

Freedom is, for me, an essential component of artistic creation, and that freedom is offered to the viewer. The image in my work does not attempt to have a single, set meaning; it is, rather, an invitation to let thoughts wander; it is based on de-structuring forms, on gestures, on the abandon of a liquid matter allowed to flow, on the unconventional use of very simple materials, on the rescue of the handwritten word, which is always so fragile...

I still understand art as a religious discipline in the purest sense of the word. Art re-connects me to the oneness that my soul longs for; it is through the workings of the material that I come into contact with the holiness of existence, since every painting unfolds before me in a way that remains a mystery. And the presence of that mystery has come to be so vital that I can hardly imagine the day without that time unconfined by usefulness, logic or functionality.

In this territory (the territory of art) there is no fixed geography; ideas overlap, limits are elusive and disciplines merge or are assembled in an ever new and suggestive manner. Thus, a single work brings together literary texts, elements of a musical poetics, photographs and documents that are reinterpreted through lithograph or engraving, ground stone and pigment, the admiration I feel for so many authors, the randomness always yielded by stains, traces of ink, writings, fingerprints, carefree lines, the pleasure of touch and texture... and words, always written words, engraved, crossed out, underlined, words... trying to say what I don't know...

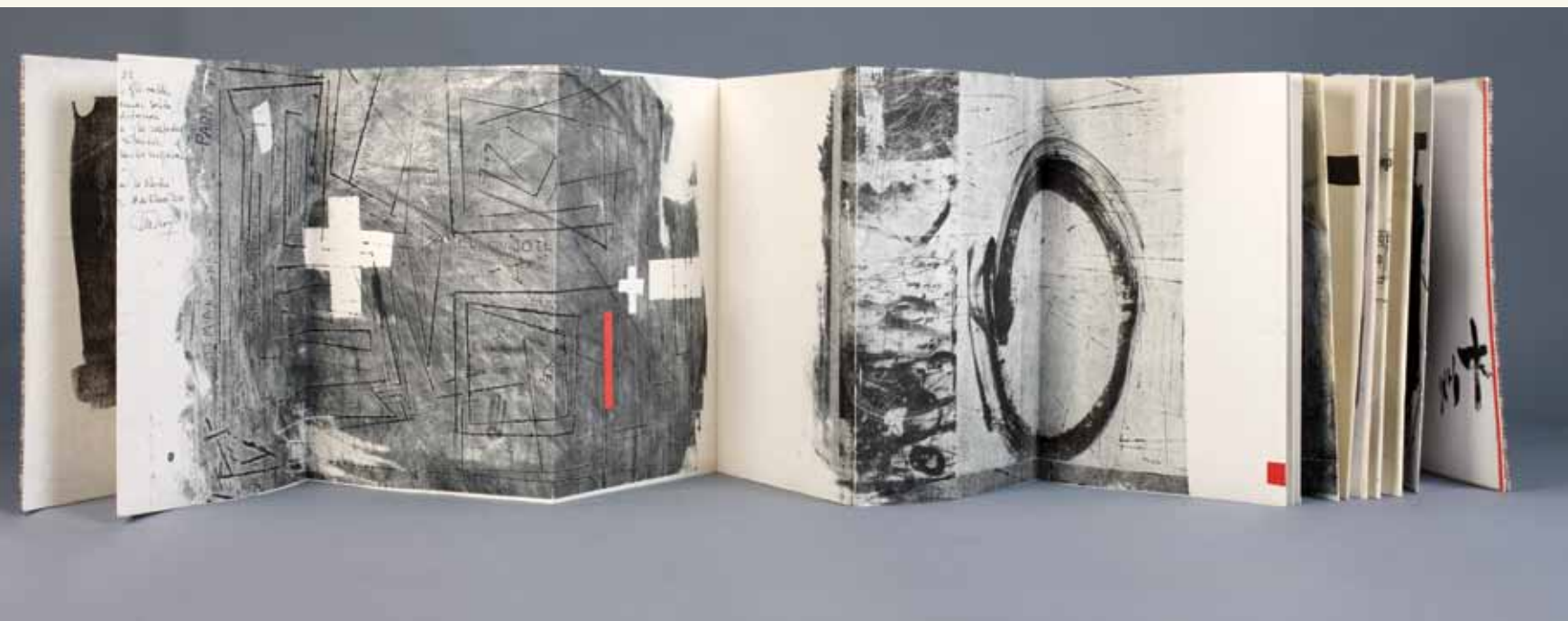
Perhaps that is it... the search for something deeply individual that calls for the invention of a language of one's own. From this point of view, the path of art would be a backward course, a road to be retraced from language to the center of being.







I wanted to write poetry in the beginning because I had fallen in love with words. ...I had come to love just the words, the words alone. What the words stood for, symbolized, or meant, was of very secondary importance; what mattered was the sound of them as I heard them for the first time ...  
I cared for the shapes of sound that their names and the words describing their actions, made in my ears. I cared for the colours the words cast in my eyes.



What I like to do is to treat words as a craftsman does his wood or stone or what-have-you, to hew, carve, mould, coil, polish, and plane them into patterns, sequences, sculptures, fugues of sound expressing some lyrical impulse, some spiritual doubt or conviction, some dimly realized truth I must try to reach and realize.  
The best craftsmanship always leaves holes and gaps in the works of the poem so that something that is not in the poem can creep, crawl, flash, or thunder in.  
The joy and function of poetry is, and was, the celebration of man, which is also the celebration of God.

Dylan Thomas (from Notes on the art of poetry, 1951)









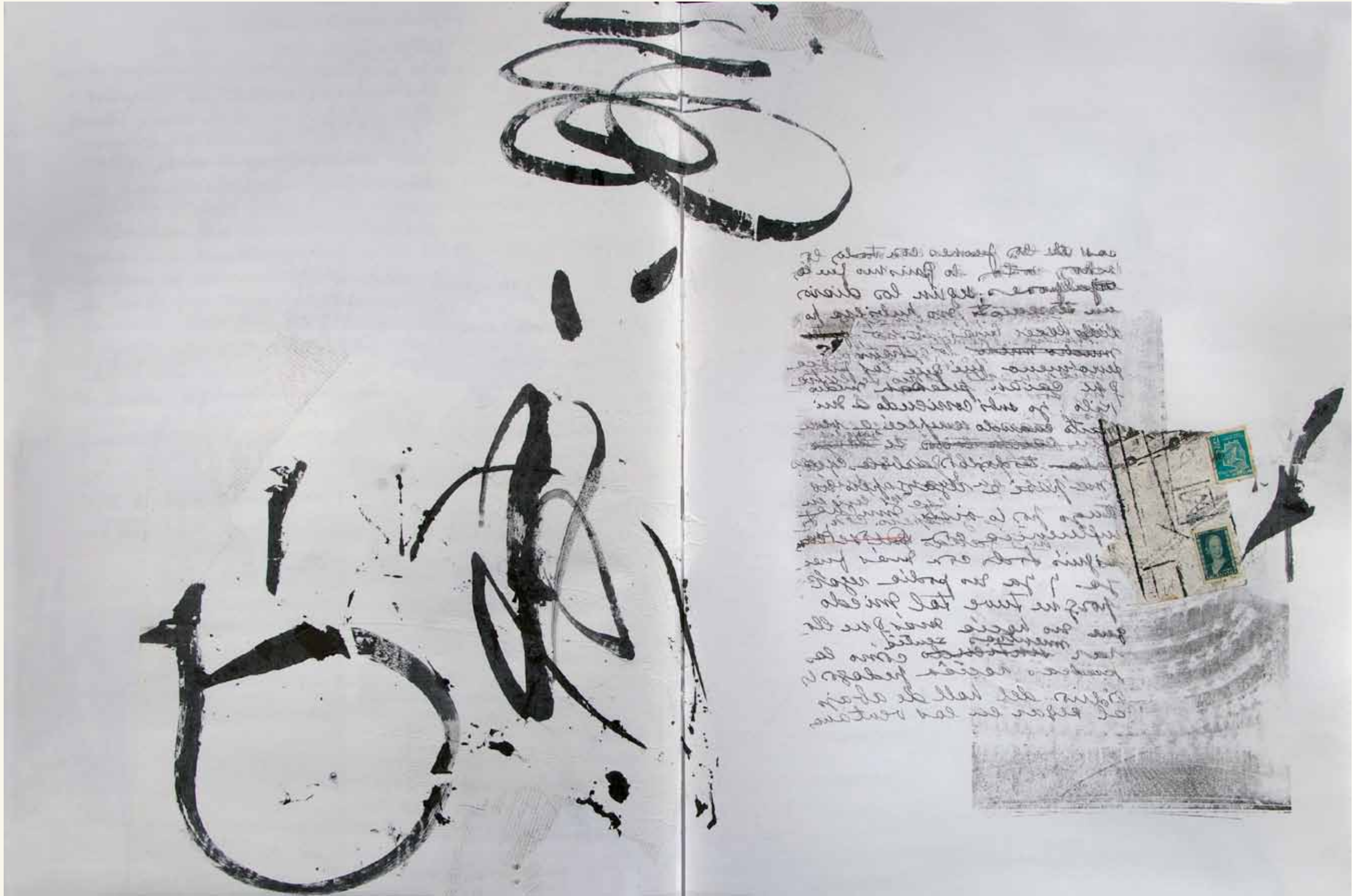


VISION AND PRAYER  
I

When  
The wren  
Bone writhes down  
And the first dawn  
Furied by his stream  
Swarms on the kingdom come  
Of the dazzler of heaven  
And the splashed mothering maiden  
Who bore him with a bonfire  
His mouth and rocked him like a storm  
I shall run lost in sudden  
Terror and shining from  
Crying in yain  
In the cauldron  
Kiss









cuando el aspecto aburrido de esta vida mecanizada de los  
 raras... Este es un... para visitarlo quince  
 días o un mes... pero nada más...  
 Diles a Fernando y a... que quiero que estudien bien  
 el inglés para traerlos por aquí algún día para que hablen  
 con los boys y con indios piales cosas verdaderas.  
 Un gran abrazo, te acuerdo muchísimo de  
 vos y te extraño enormemente.

When  
 The wren  
 Bone writhes down  
 And the first dawn  
 Furied by his stream  
 Swarms on the kingdom come  
 Of the dazzier of heaven  
 And the splashed mothering maiden  
 Who bore him with a bonfire in  
 His mouth and rocked him like a storm  
 I shall run lost in sudden  
 Terror and shining from  
 The once hooded room  
 Crying in vain

In the cauldron  
 of his kiss  
 KISS

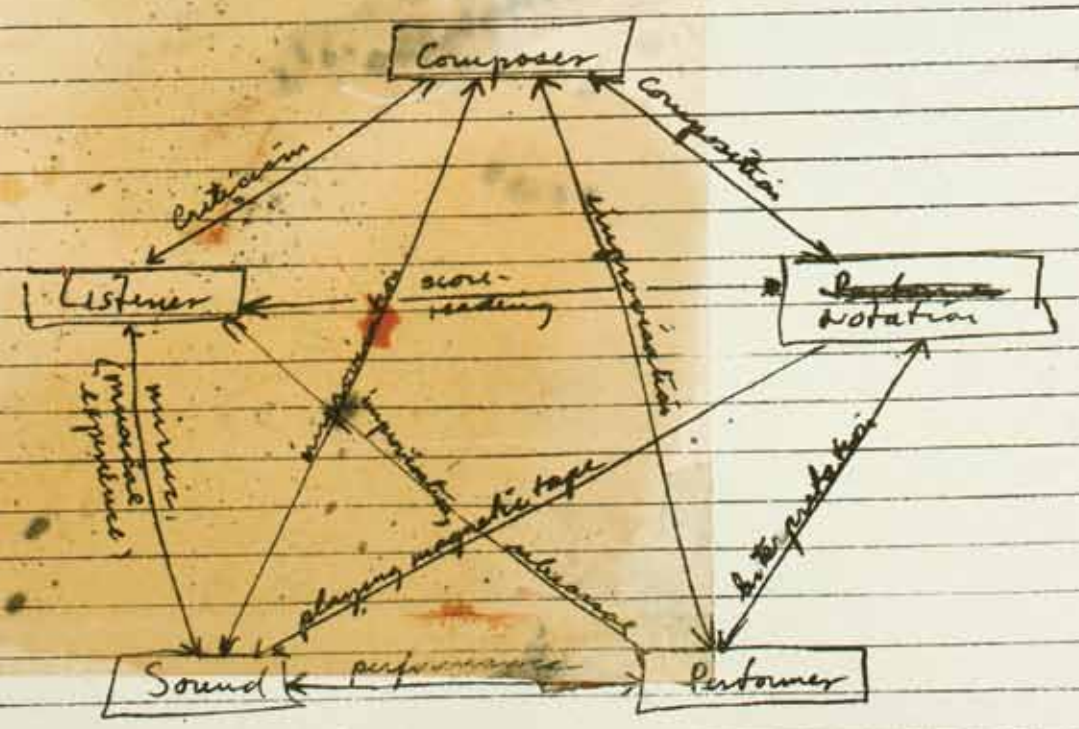
7. In the cauldron of his kiss ...

# JOHN CAGE

AN EXPERIMENTAL ART

Even the unsophisticated someone allows us to conceive  
 of certain multiple elements of the situation simultaneously;  
 $\Delta C$  = ~~change of the composition~~  
 $\Delta N$  = Stylistic change  
 $\Delta P$  = changes in performer attitude and skill, may equal  
 $\Delta S$  = difference in sound between notes

Situation = segment of a process at a point in time.  
 Situation = state of a process at a chosen point in time. We  
 seldom find it practical to think in uni-dimensional terms,  
 because of this situationality, this awareness of many dimensions,  
 but analysis never seems very interesting until it becomes so  
 complex that it flows out into experience. We take the experience  
 and let it go at that. So many relationships.



8. To John Cage



Places  
Ways  
Passages

For the country of death is the heart's size (!)  
I  
Must lie  
Still AS STONE

That he let the dead be though they mourn  
For his briared hands to hoist them  
To the storn of his world's wound  
For his ~~world's~~ hands to hoist  
To the ~~storn~~ world's  
Endure the stone  
Blind not to sleep  
In the dark  
And the ~~drop's~~ drop's  
Rock  
The stone  
The heart bone  
But let it break  
On the mountain crown  
Unbidden by the sun  
And the beating dust be blown  
Down to the ~~rooting~~ rooting plain  
Under [the night forever falling]  
Awake  
Forever falling night is a known  
Star and country to the legion  
Of sleepers whose tongue I roll  
Forever ~~known~~ known night is a known  
Star and country to the legion  
Of sleepers whose tongue I roll  
Places  
Ways  
Mazes  
Kings  
Charters and graves  
Of the endless fall  
Now common Lazarus  
Of the ~~charming~~ sleeping sleepers prays  
Never to awake and arise  
For the country of death is the heart's size (!)  
Passages  
I must Must lie  
Still AS STONE



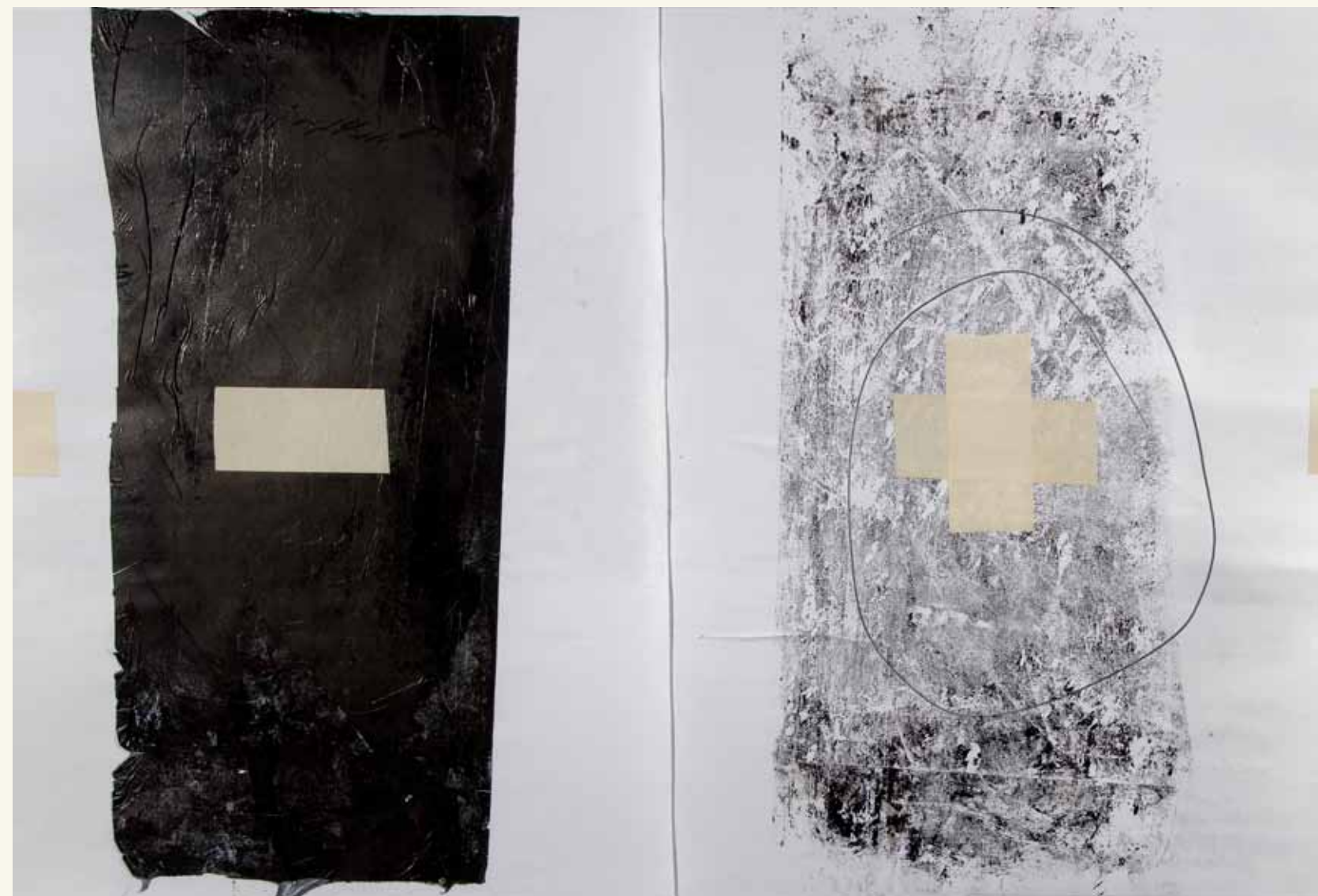
Who is born  
Are you  
Who  
In the next room  
So loud to my own  
That I can hear the wump  
Opening and the dark run  
Over the ghost and the draped son  
Behind the wall thin as a wren's bones  
In the dark bloody room unknown  
To the burn and turn of time  
And the heart print of man

But dark alone

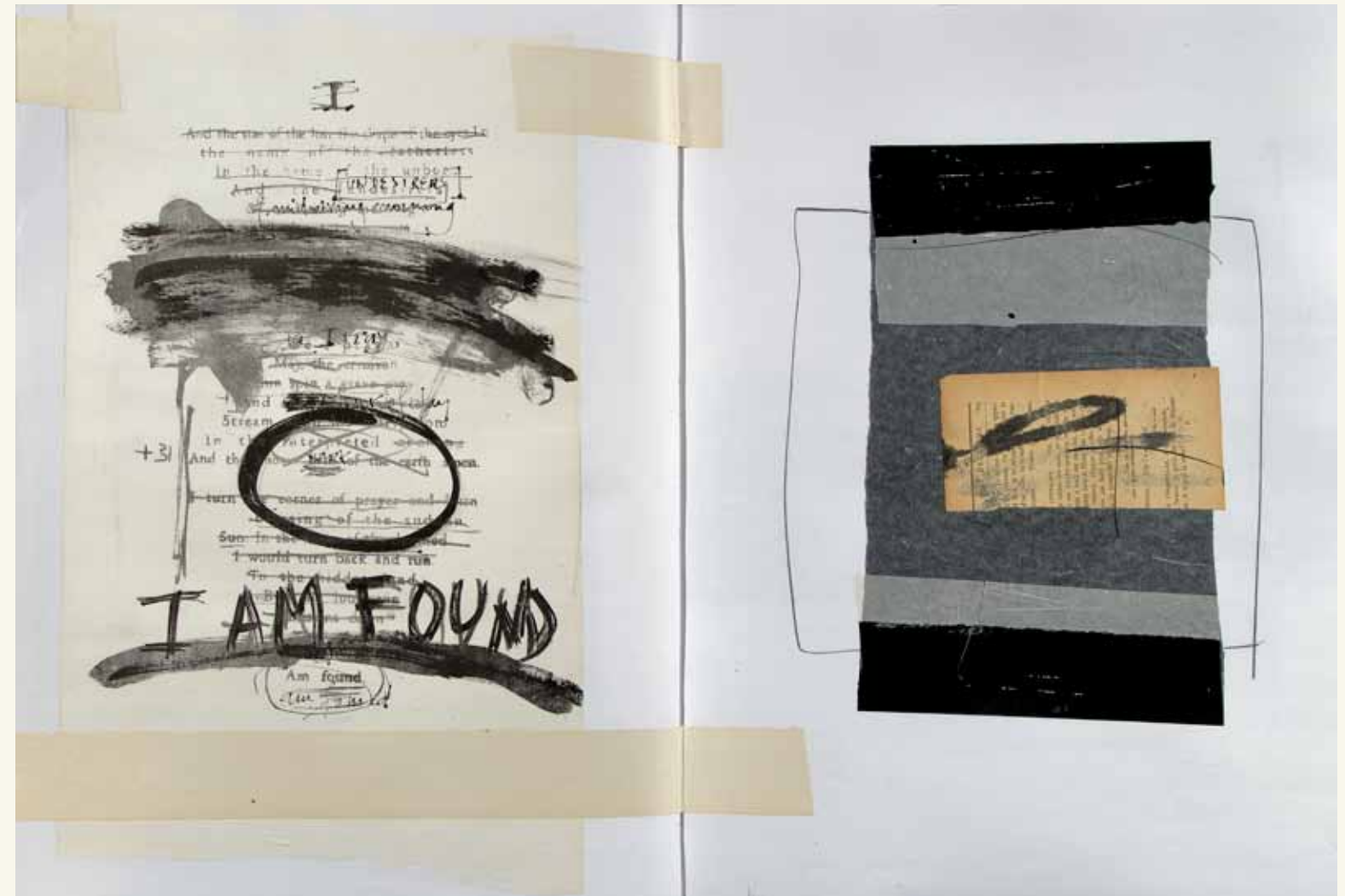
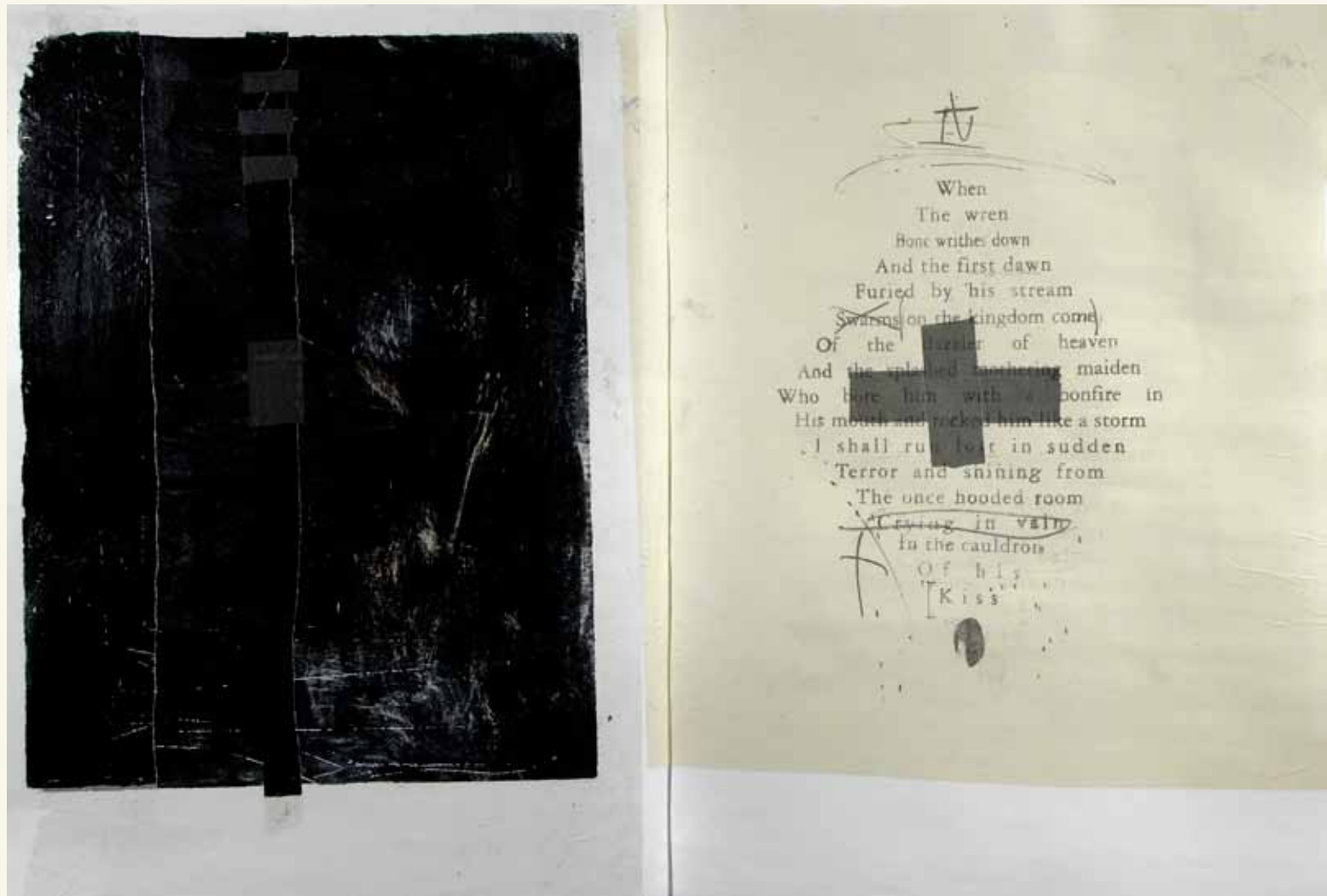


Selected Poems  
No  
One to  
The prayer  
Sun in a grave grey  
And the colour of clay  
Stream upon his martyrdom  
In the interpreted evening  
And the known dark of the art amen.  
I turn the cone of prayer and burn  
blessing of the sudden  
Sun In the name of the damned  
I would turn back and run  
But the hidden land  
Christens down  
The sky  
Am found  
Kiss

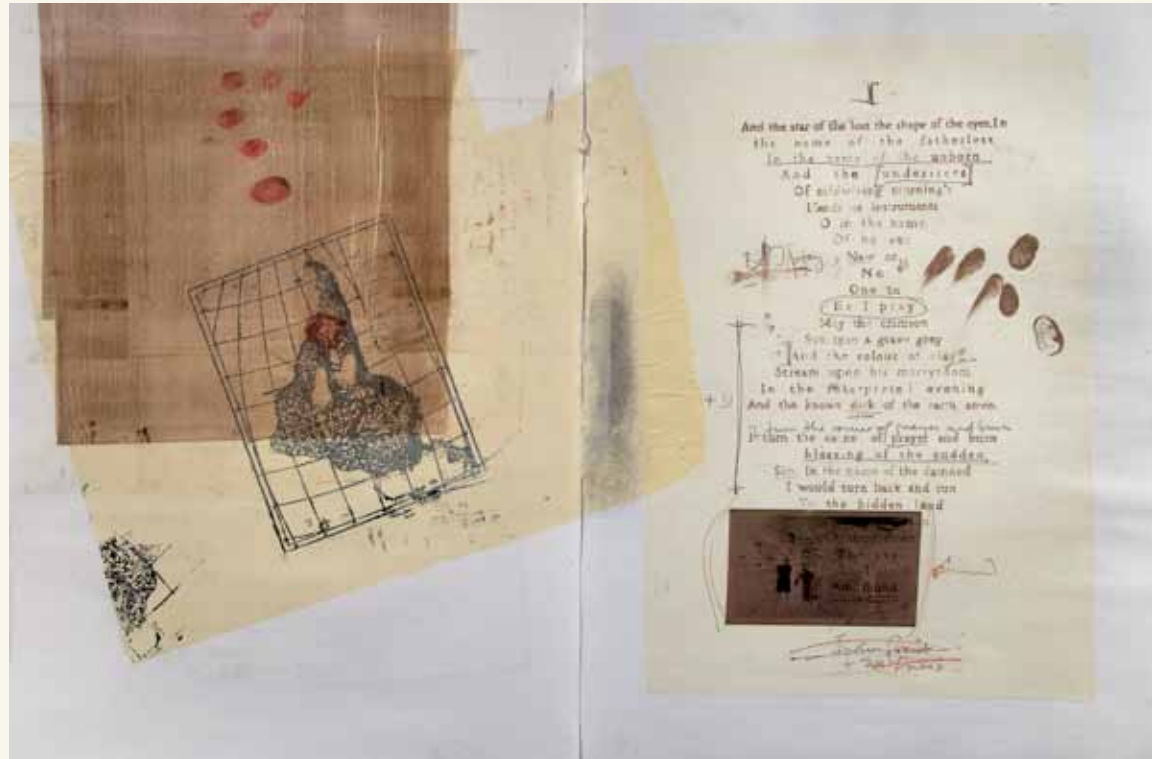








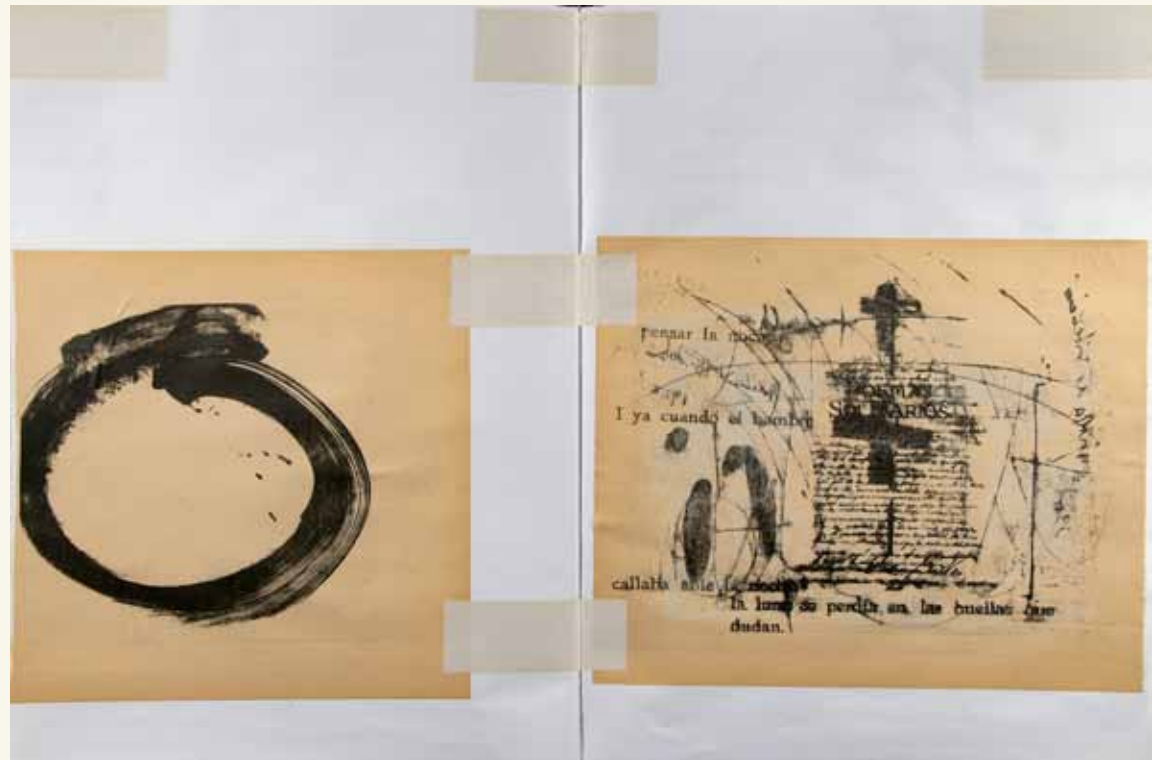




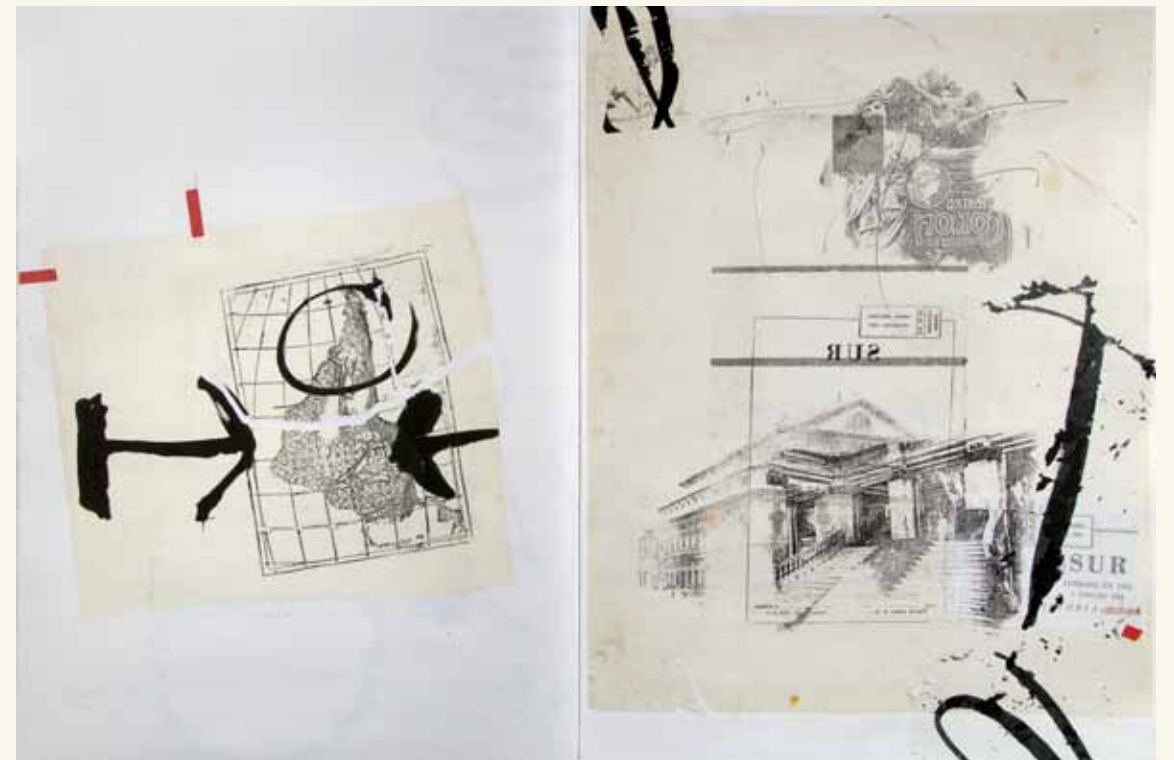
15.



17.

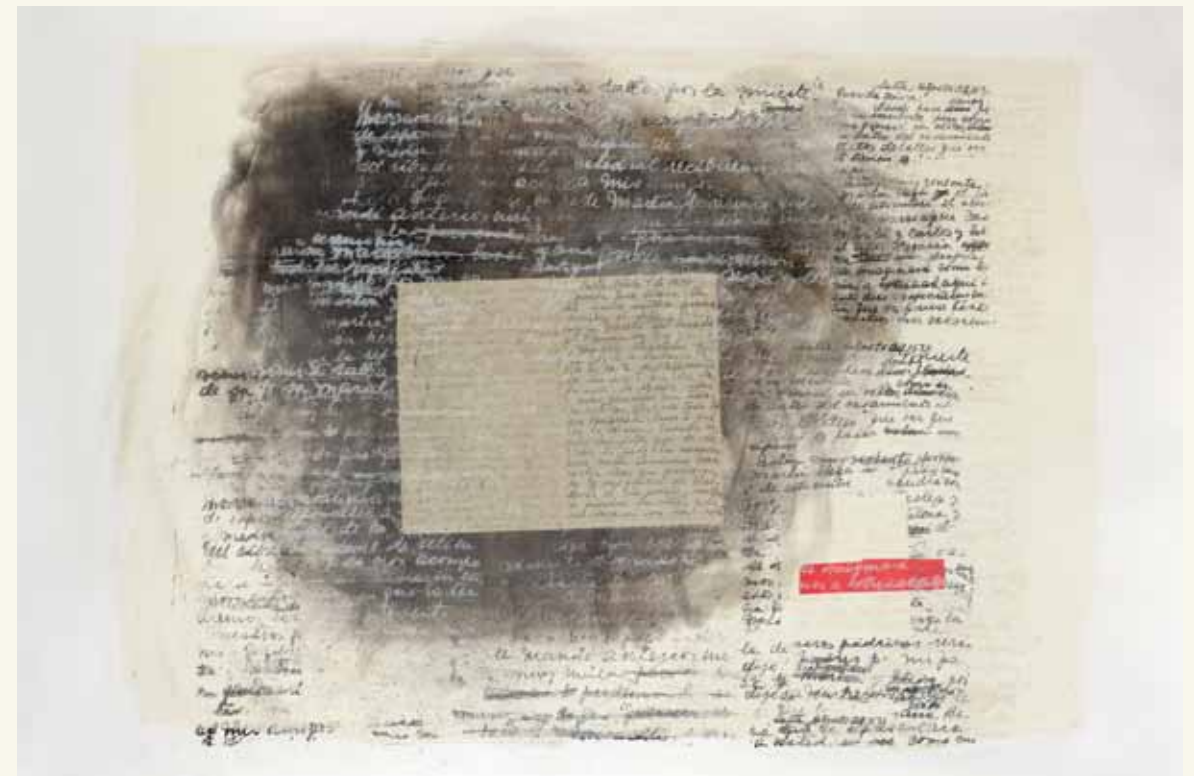
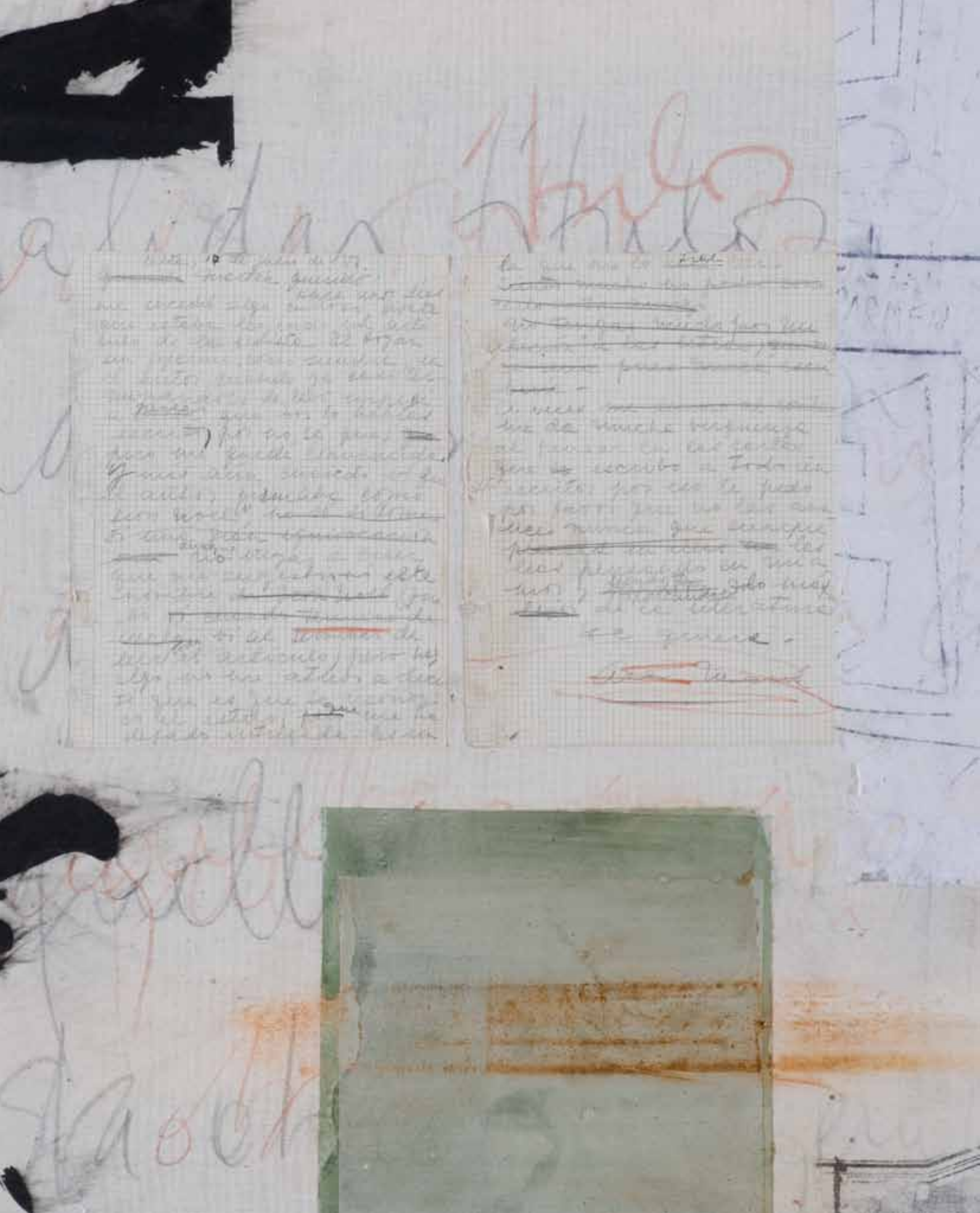


16.

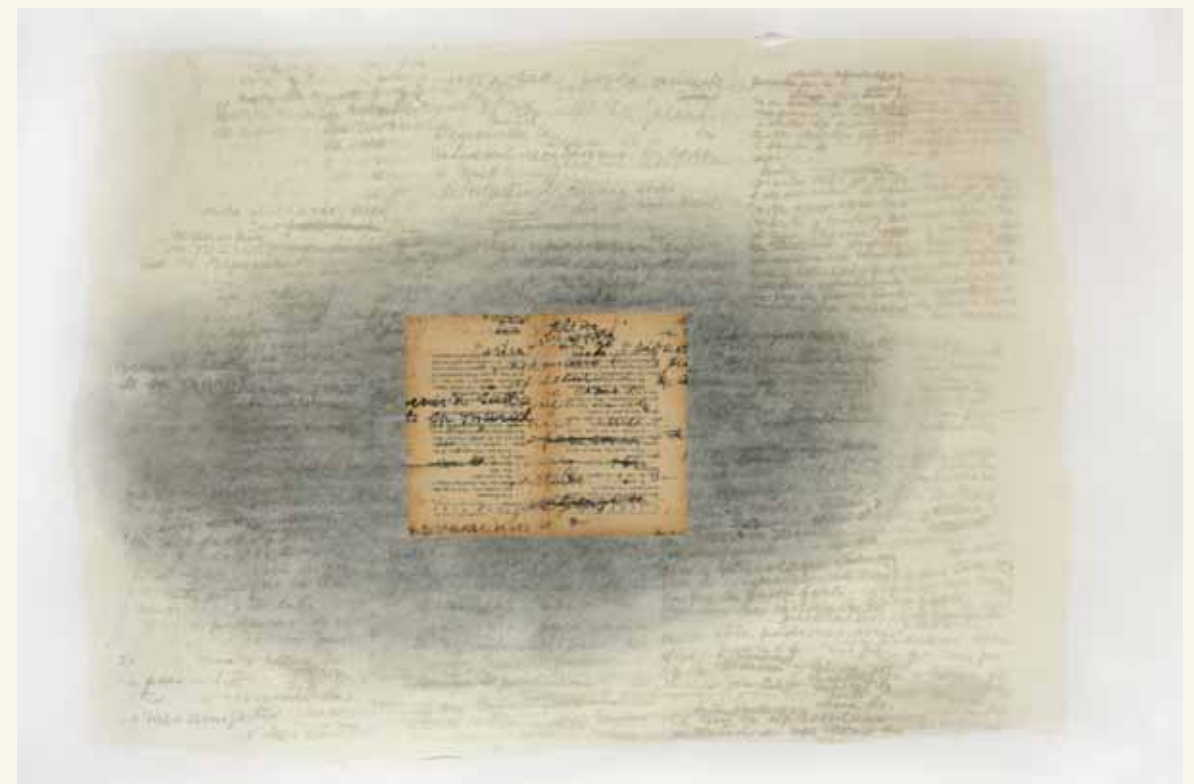


18.





20.



21.

19. (detail)







Handwritten text on a rectangular piece of paper, possibly a page from a book or manuscript. The text is dense and appears to be in a cursive or shorthand script. The paper is slightly aged and has some staining.

Handwritten text on a rectangular piece of paper, similar to the one above. It features dense, cursive handwriting. The paper is also aged and shows signs of wear.



Handwritten text on a rectangular piece of paper, oriented vertically. The text is dense and appears to be in a cursive or shorthand script. The paper is aged and has some staining.

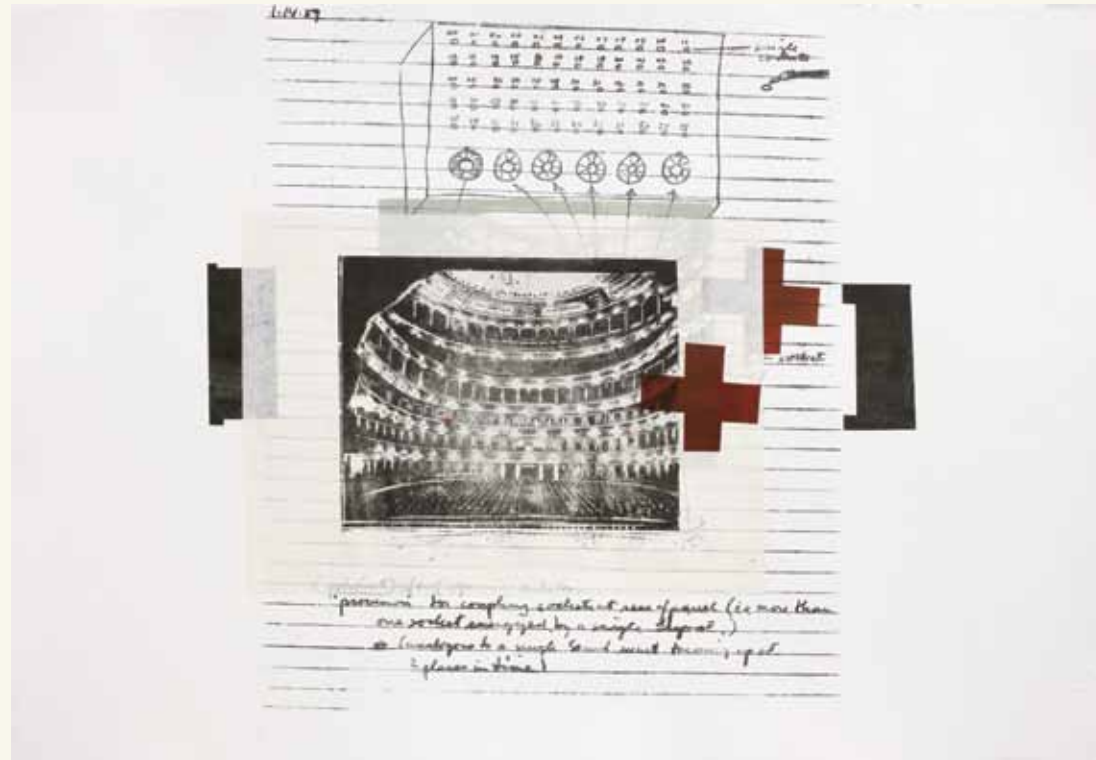
Handwritten text on a rectangular piece of paper, oriented vertically. The text is dense and appears to be in a cursive or shorthand script. The paper is aged and has some staining.

Handwritten text on a rectangular piece of paper, oriented vertically. The text is dense and appears to be in a cursive or shorthand script. The paper is aged and has some staining.

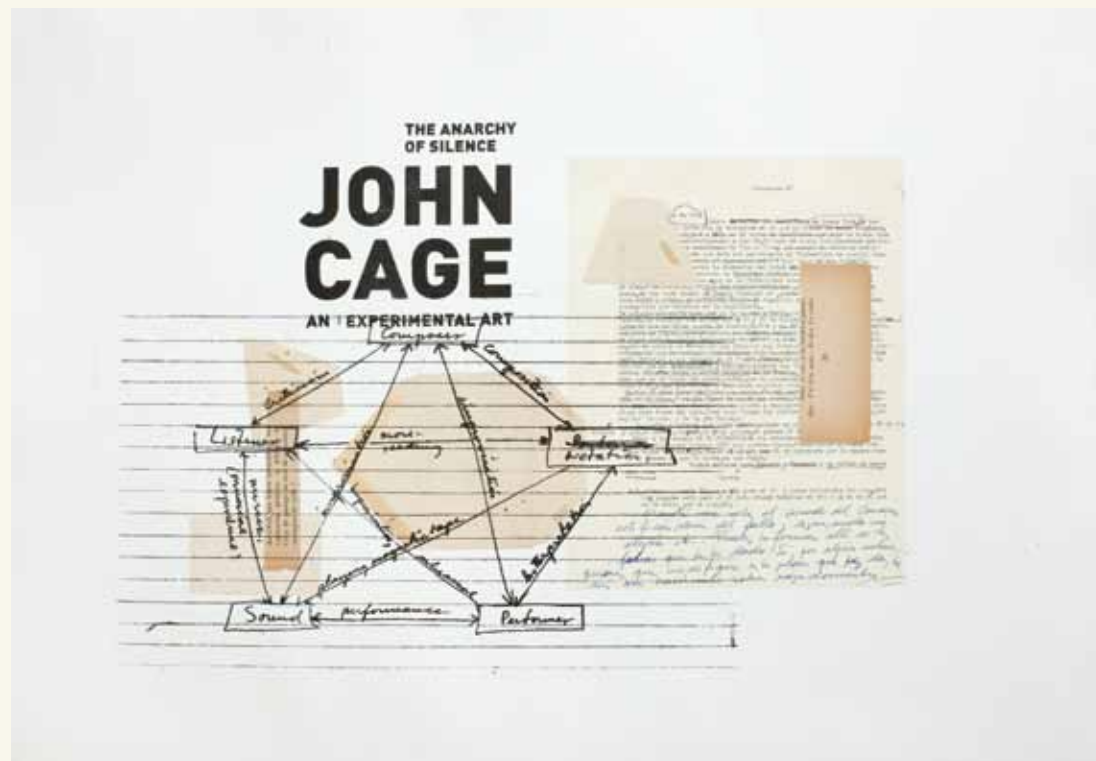


POEM





24. Teatro Colón & John Cage



25. To John Cage III

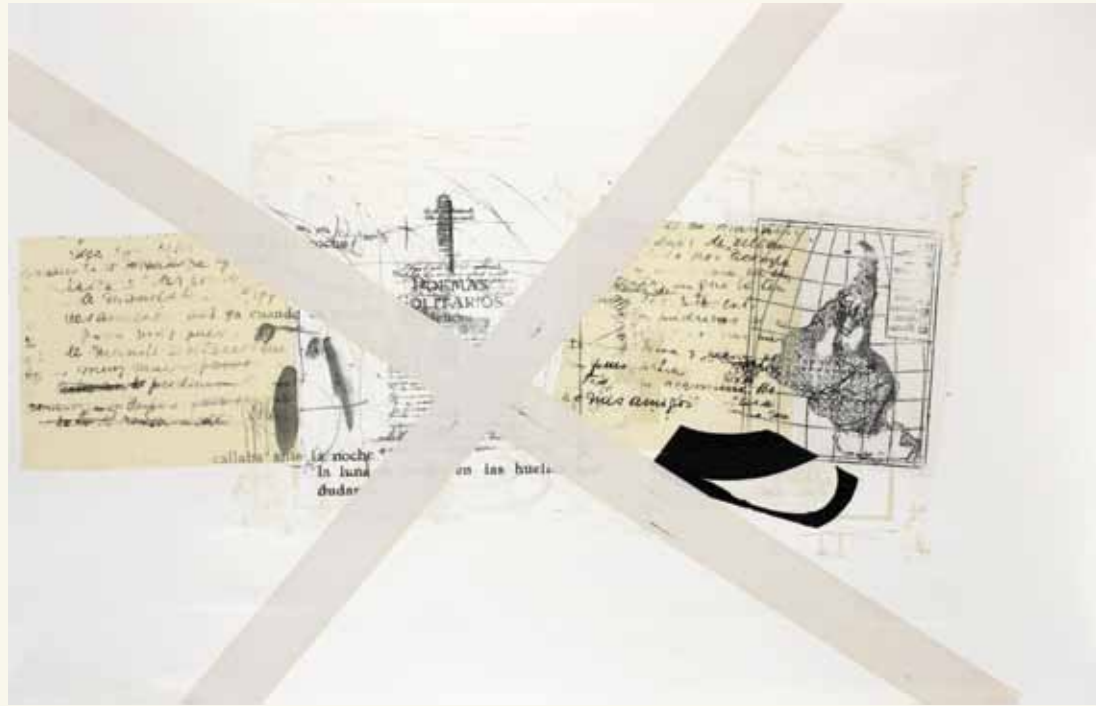


26. Imaginary Landscape I (detail)

Originally, we had in mind what you might call an imaginary beauty, a process of basic emptiness with just a few things arising in it ... And then, we actually set to work, a kind of avalanche came about which corresponded not at all with that beauty which had seemed to appear to us as an objective. Where do we go then?... Well what we do is go straight on; that way lies, no doubt, a revelation. I had no idea this was going to happen. I did have an idea something else would happen. Ideas are one thing and what happens another.

John Cage: What are we doing? 1961

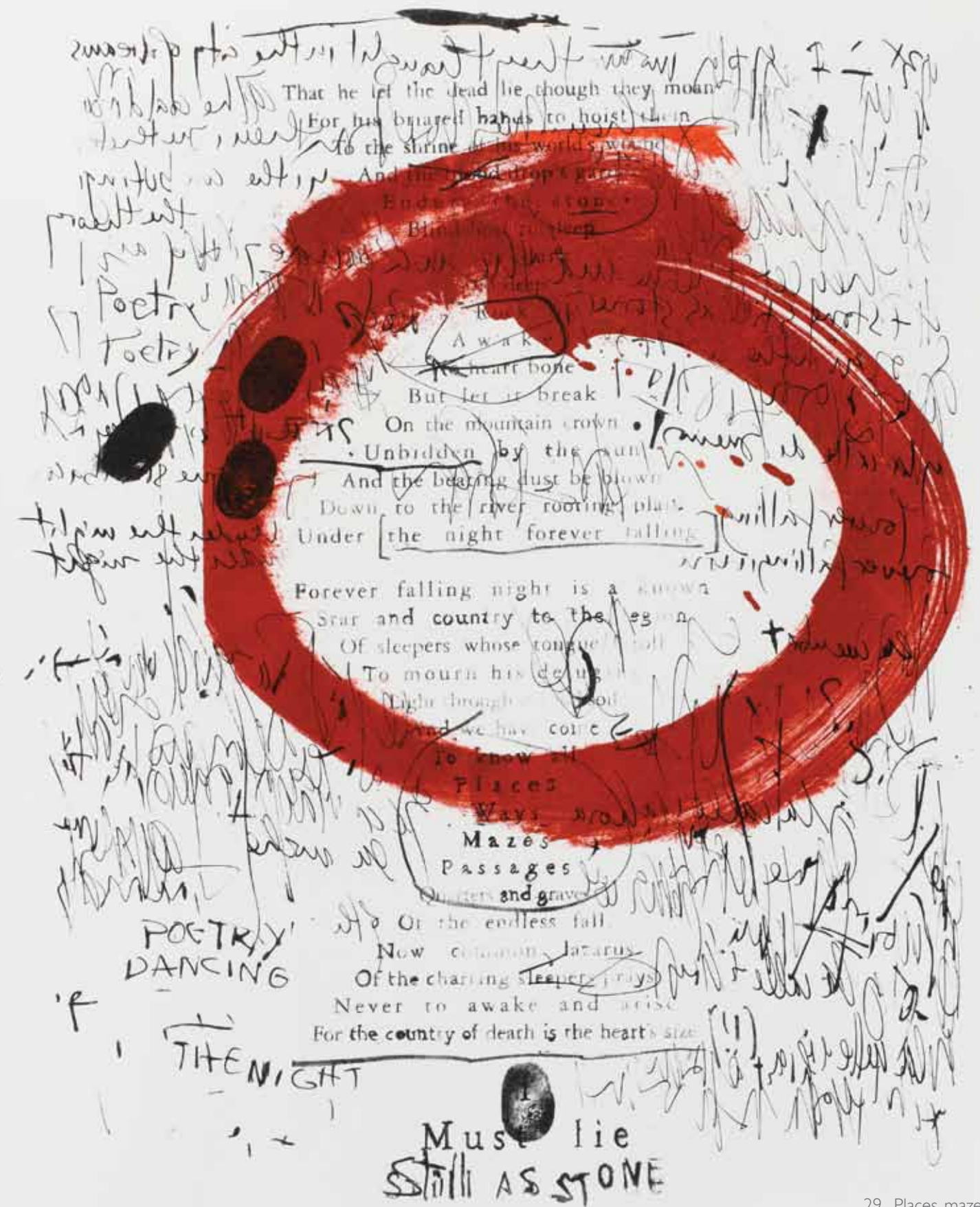




27. Sur & Poemas Solitarios I



28. Sur y Poemas Solitarios II



29. Places, mazes, passages



2010 : Year of the bicentennial of Argentina 's revolution for independence.

I received an invitation from Jagged art for a show in London while I was immersed in the corners and passages of my series on labyrinths. The gallery proposed that the exhibit be in some way related to Argentina and its history. This is how the cycle "Tales of Migrations" came into being.

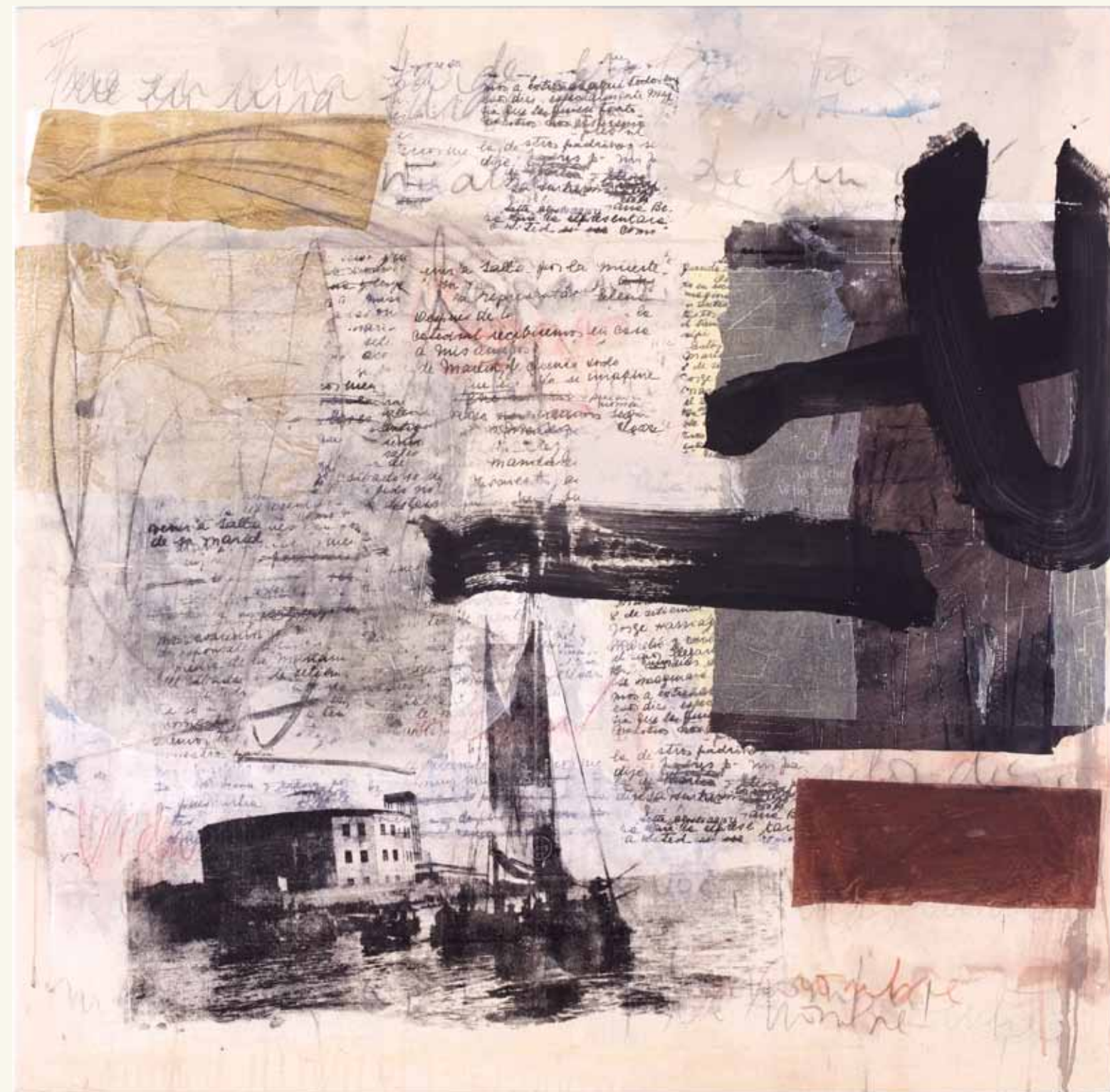
In search of inspiration, I decided to visit the National Archive in Buenos Aires, a murky building with the fading glamour of the 20s. I leafed through hundreds of photos of old Buenos Aires and selected a small group which stood out for their quality and aesthetic criterion. They were all shot by the same photographer, and, to my surprise, he was an English immigrant... Alexander Witcomb. Alexander Witcomb (1834-1908) was born in London and arrived in Argentina as a young man. He founded the first large-scale photography studio, which was to live on for generations. He was also responsible for the first art gallery in Buenos Aires, and I believe I'm not mistaken if I say that his is the most interesting visual testimony of our social, architectural and political life during the 19th century.

It was fascinating to read journals and letters and to make up the stories of people leaving everything behind and setting off to an unknown land, with fears and uncertainties as their only luggage.

I started by digitalizing some of Witcomb's images and transferring them onto lithographic stone, having first sanded the stone in order to have a rough surface which would result in a more imperfect print, a print with a charcoal texture. I liked including for the first time in my works fragments of real life, documents, hints of bygone times...

Some old family letters which had been in my studio for a long while, waiting for inspiration to put them to use, were included on a whim, and my grandmother's handwriting describing slow everyday life in Salta conversed with the characters in Witcomb's photos. Envelopes and mail stamps added the scent of distance and solitude. I found myself writing a sort of diary, using calligraphy as a first layer on the canvas, describing imaginary landscapes and reading to myself in my own charcoal words the call for adventures and hidden desires.

This cycle speaks of change, of openness, of expectations, of hope...but, foremost, of pushing boundaries...





Handwritten text in Spanish, partially obscured by a large black brushstroke on the left side of the page.

Handwritten text in Spanish, including a letterhead that reads: "Después de la... a mi... de Madrid...". The text is partially obscured by a large orange brushstroke at the top.

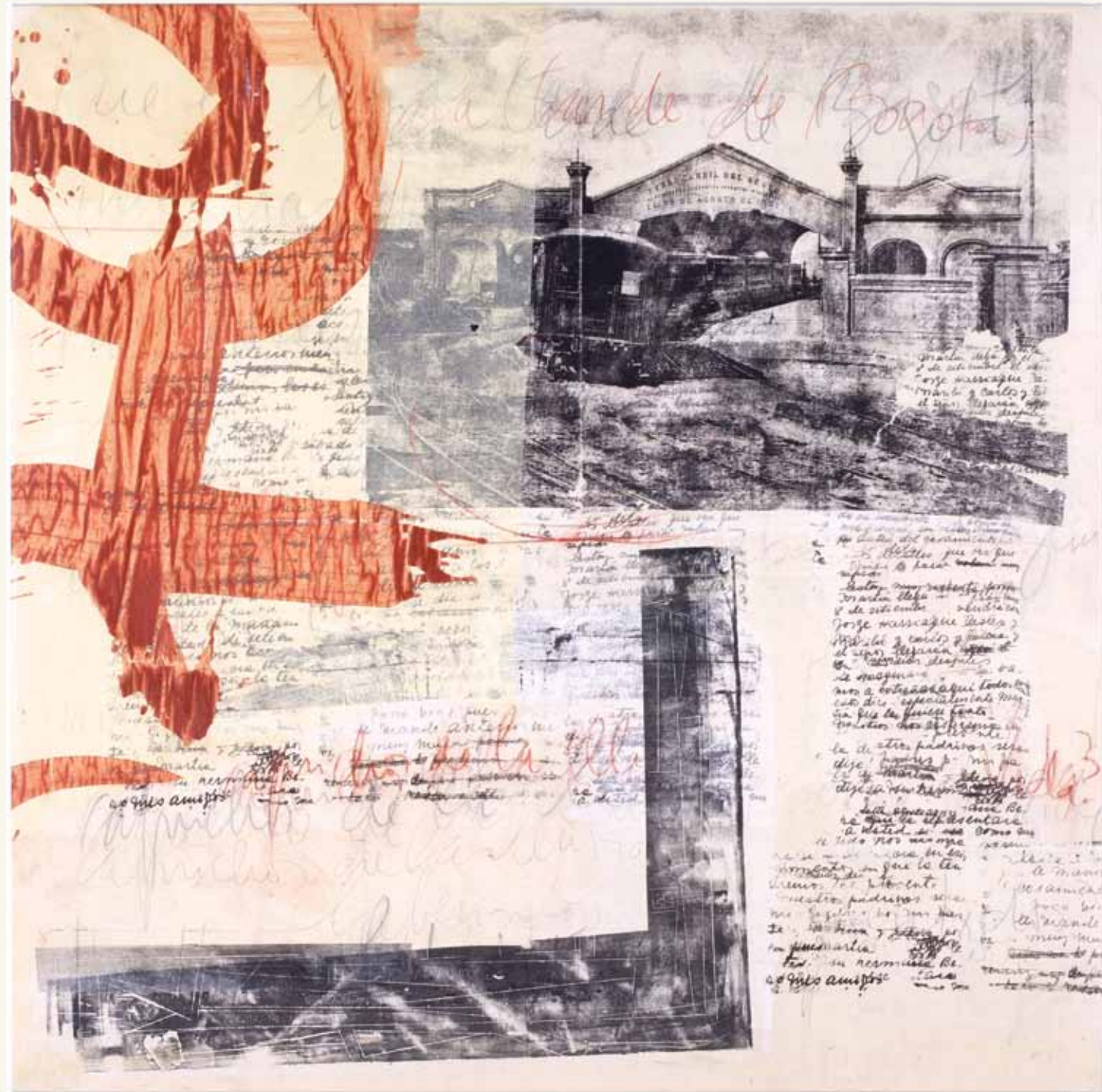


Fotografía Witcomb

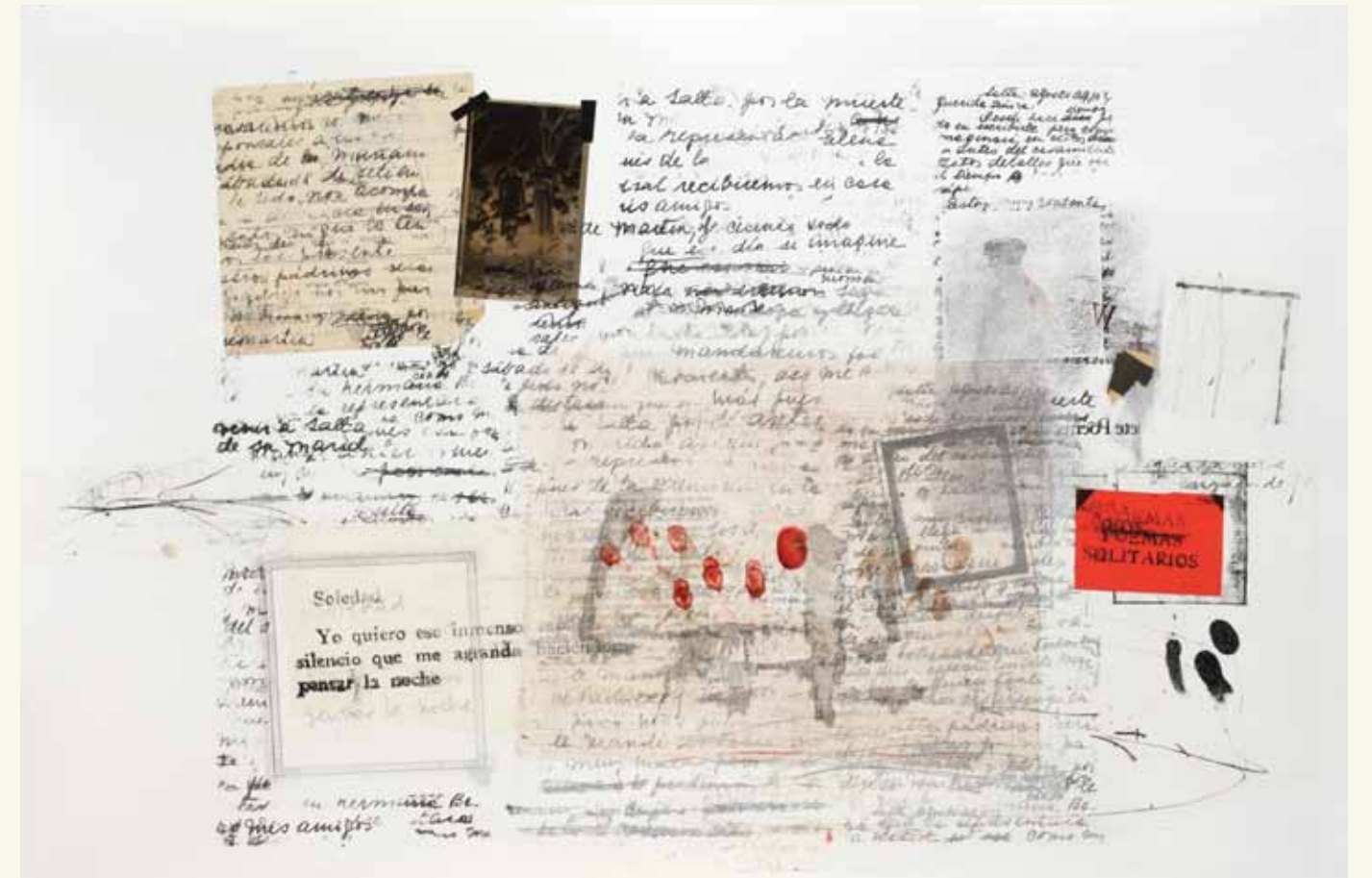


Handwritten text in Spanish, including the name 'Henry' written in red ink. There are also some faint pencil sketches and a red horizontal line at the bottom.





32. Southbound I



33. Strawinsky & Victoria



I have been after an adventure all my life, a pure dispassionate adventure,  
such as befell early and heroic voyagers.  
R. L. Stevenson

Y fue por este río de sueñera y de barro ... J. L. Borges







... out loved the night

... [whisper] dark blue top heavy  
... with all hues of deep spool

... a black + ...  
... desirable  
... houses of ...



... of jets with a dark hemisphere



interno en un estuario... el más ancho del mundo, por lo  
cual le llaman Mar Dulce, el único Mar Dulce que  
existe sobre la Tierra, y que presintuosos geógrafos  
ron lo llaman por río, y lo de dulce por de la Plata. El nombre  
se hizo venda, y a Solís se lo comieron los indios.

La historia occidental, por supuesto, ha dado sus primeros  
pasos por esta latitud americana. Marcó los suyos en 1536 don  
Pedro de Mendoza, quien realizó la primera fundación de Buenos  
Aires. Una inmensa soledad de agua y tierra.

En un principio, los indios proveyeron víveres; pero  
traición de los españoles despertó encono de flechas de fuego,  
y la pequeña aldea ardió. Fue borrada. Por las aguas por donde  
ieron se fueron los fundadores, y otra vez volvió la inmensa  
soledad. Fue la iniciación de la guerra entre indios, españoles y  
argentinos que duró más de trescientos años. ¿Qué fue todo  
aquello? Una espantosa tragedia que inaugura un segundo tra-  
mo de las fundaciones en nuestra tierra, pues la anterior fue en  
San Julián en la Patagonia, por Magallanes y su gente, en  
1520. La primera Buenos Aires, una población fantasma, un  
espejismo que fingió la nada de una inmensa soledad de tierra.

Mar Dulce  
(La Plata)

Soledad de  
Una inmensa soledad de tierra





NADIE escribe fechas en el agua; pero el agua escribe la historia de los hombres sobre la Tierra. Por la mar océano vinieron los descubridores y los conquistadores con el magín lleno de mitologías, de miedos y esperanzas salvadoras, ardidios de fe.

En el 1516, Juan Díaz de Solís dejó el oleaje salobre y se internó en un estuario o en el río más ancho del mundo, por lo cual le llamó, justamente, Mar Dulce, el único Mar Dulce que existe sobre la Tierra, y que presuntuosos geógrafos TOMARON lo de mar por río, y lo de 'dulce' por "de la Plata." El nombre se hizo leyenda, y a Solís se lo comieron los indios.

La historia occidental, por supuesto, ha dado sus primeros pasos por esta latitud americana. Marcó los suyos en 1536 don Pedro de Mendoza, quien realizó la primera fundación de Buenos Aires. Una inmensa soledad de agua y tierra.

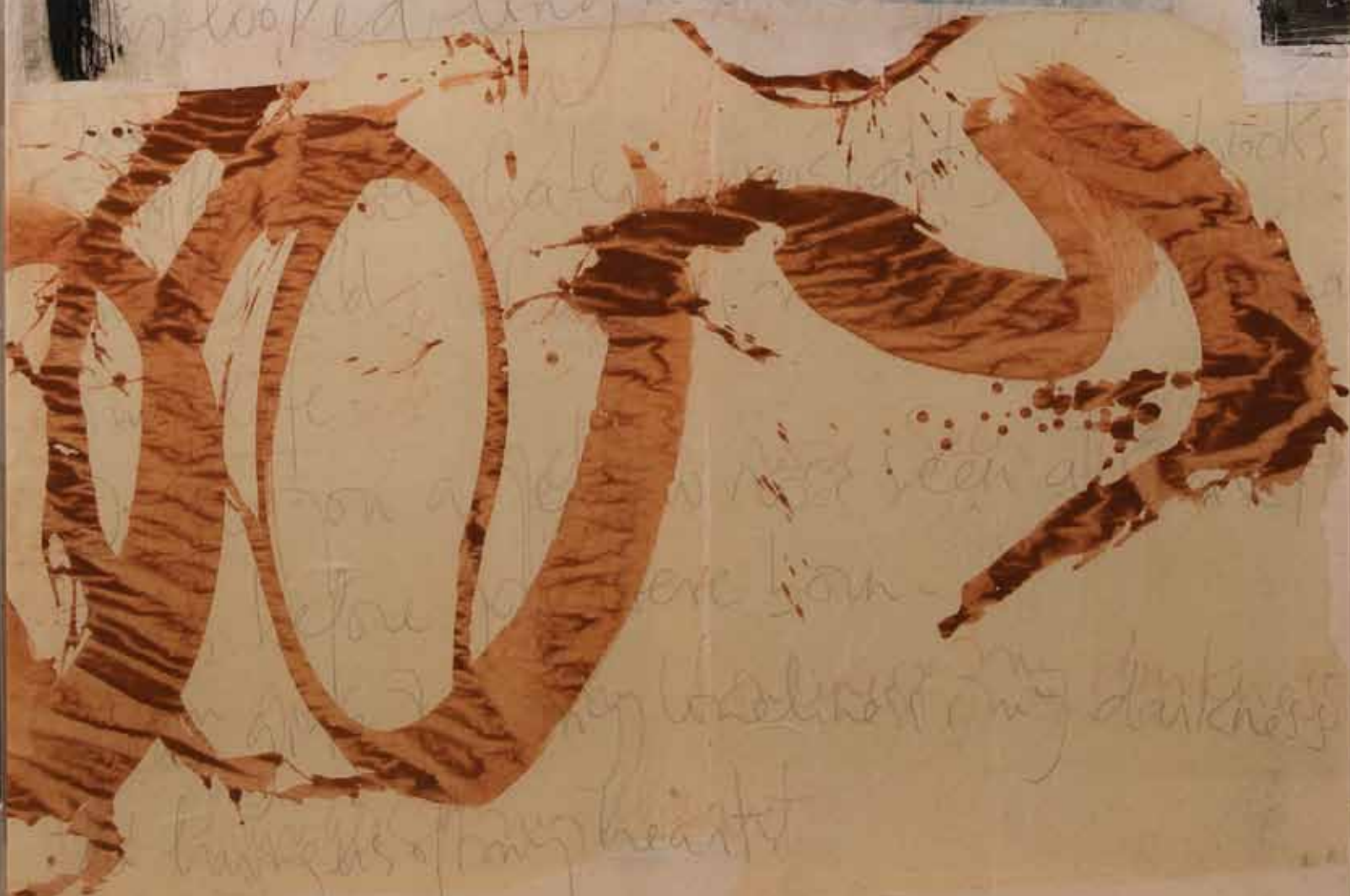




*[Faint handwritten notes in French, including words like 'cibicromo', 'marche', and 'maison']*



*[Faint handwritten notes in French, including words like 'maison', 'maison', 'maison', and 'maison']*





I hold you better?



em a salt...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...

Wade



Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...  
Depois de o  
Catedral recebeu  
a Missa  
de Martin A. de  
...



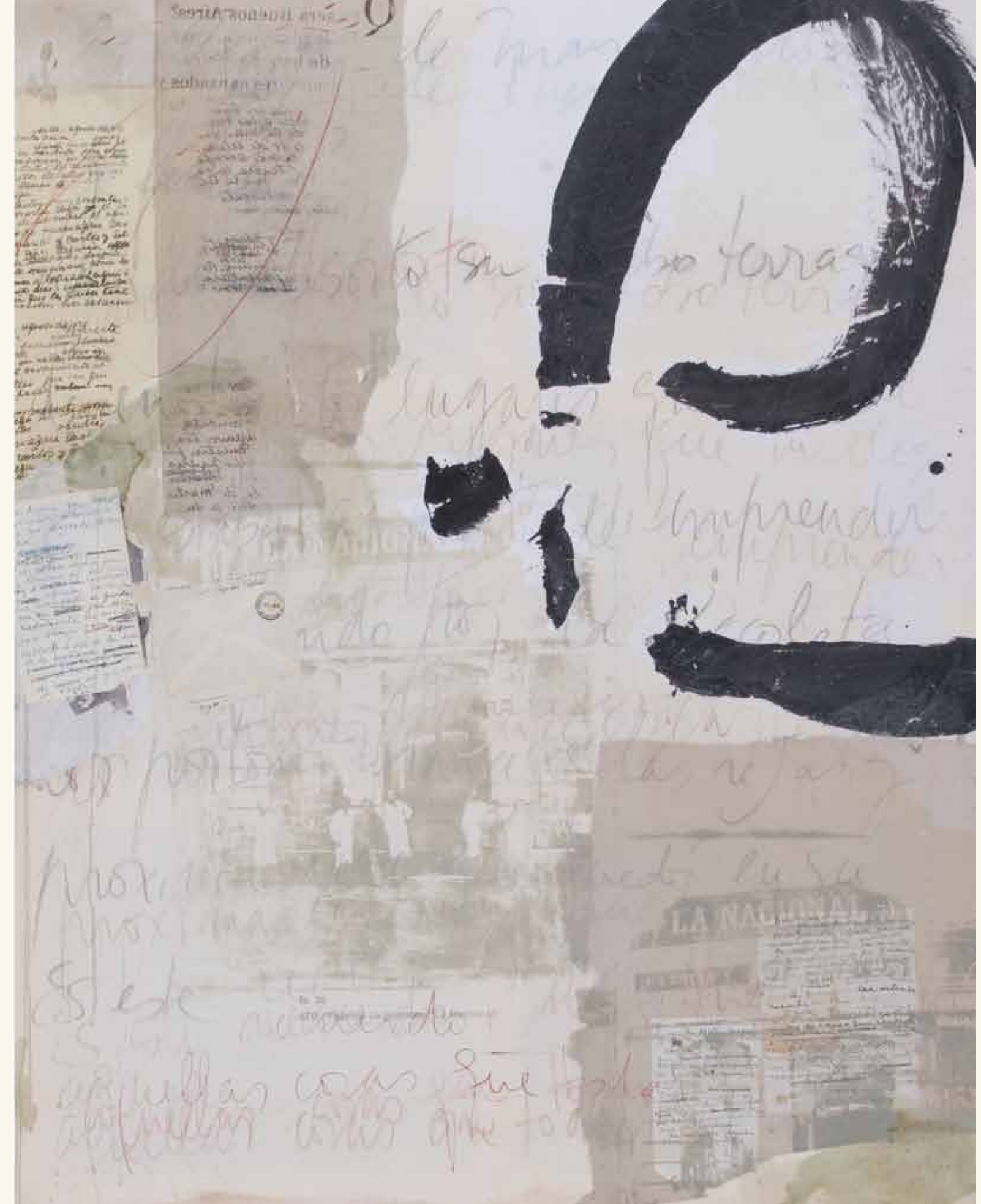
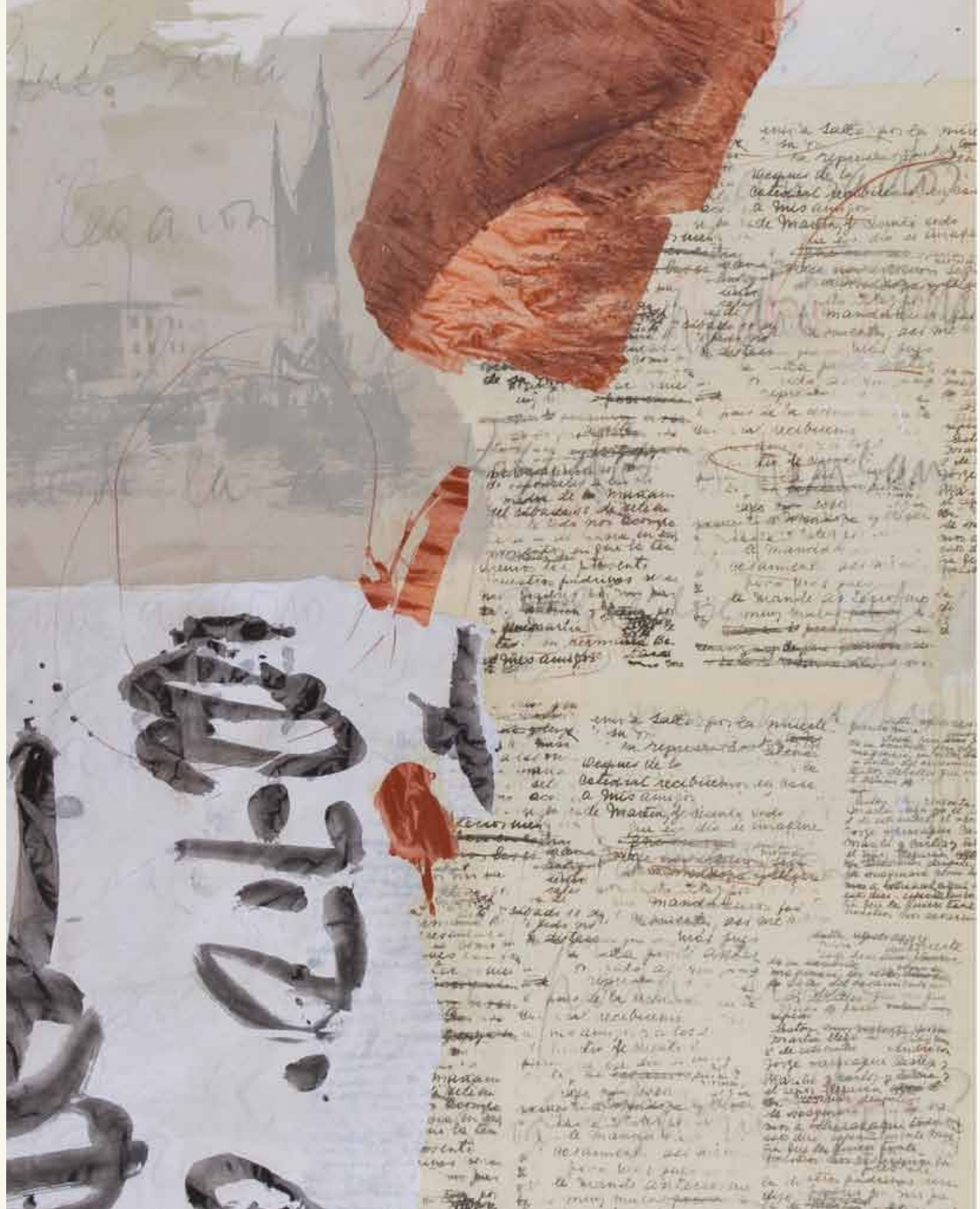


... de los españoles despierto encono de hechas de fuego,  
y la pequeña aldea ardió. Fue borrada. Por las aguas por donde  
ieron, se fueron los fundadores, y otra vez volvió la inmensa  
soledad. Fue la iniciación de la guerra entre indios, españoles y  
argentinos, que duró más de trescientos años. ¿Qué fue todo  
aquello? Una espantosa tragedia que inaugura un segundo tra-

mo de las fundaciones en (nuestra tierra) pues la anterior fue en  
San Julián, en la Patagonia, por Magallanes y su gente, en  
1520. La primera Buenos Aires, una población fantasma, un  
espejismo que fingió la nada de una inmensa soledad de tierra

*con espejismo que fingió la nada de una  
inmensa soledad de tierra...  
inmensa soledad de tierra...  
Buenos Aires*







Handwritten scribble in black ink, possibly initials or a signature.

*Qui será Buenos Aires?*

No quiero proseguir; esas cosas son demasiado individuales, son demasiado lo que son, para también Buenos Aires.

Buenos Aires es la otra calle, la que no pisé nunca, es el centro secreto de las manzanas, los patios últimos; es lo que las fachadas ocultan, es mi enemigo, si lo tengo; es la persona a quien le desagradan mis versos (a mí me desagradan también); es la modesta librería en que acaso entramos y que hemos olvidado; es esa racha de milonga silbada que no reconocemos y que nos toca; es lo que se ha perdido y lo que será; es lo ulterior, lo ajeno, lo lateral, el barrio que no es tuyo ni mío, lo que ignoramos y queremos.



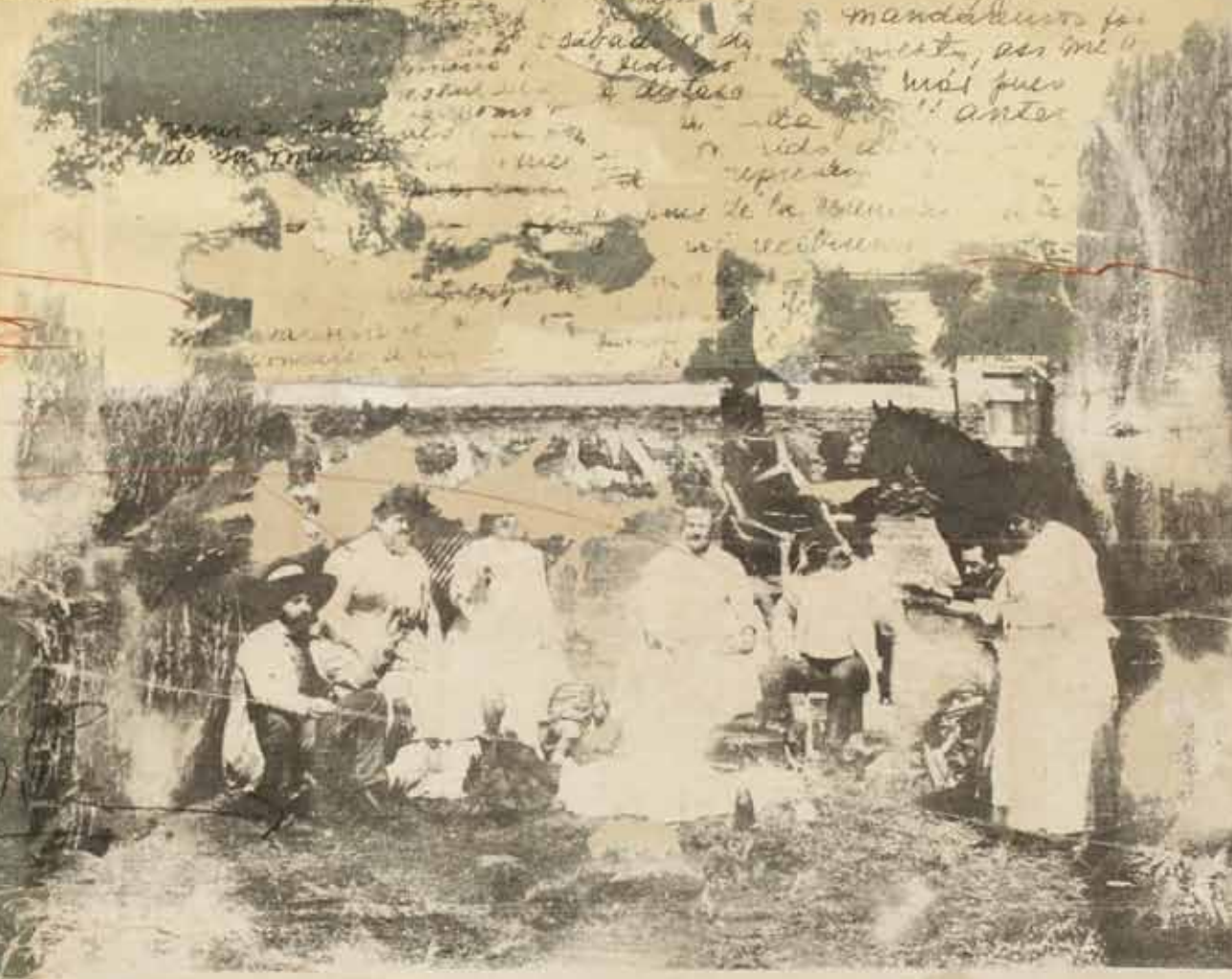


C'est le pont...  
Te promener au bord...  
Les ponts dans la nuit...  
L'homme silencieux à la...  
dars et...  
He s'attachent à...  
Devant des sites...

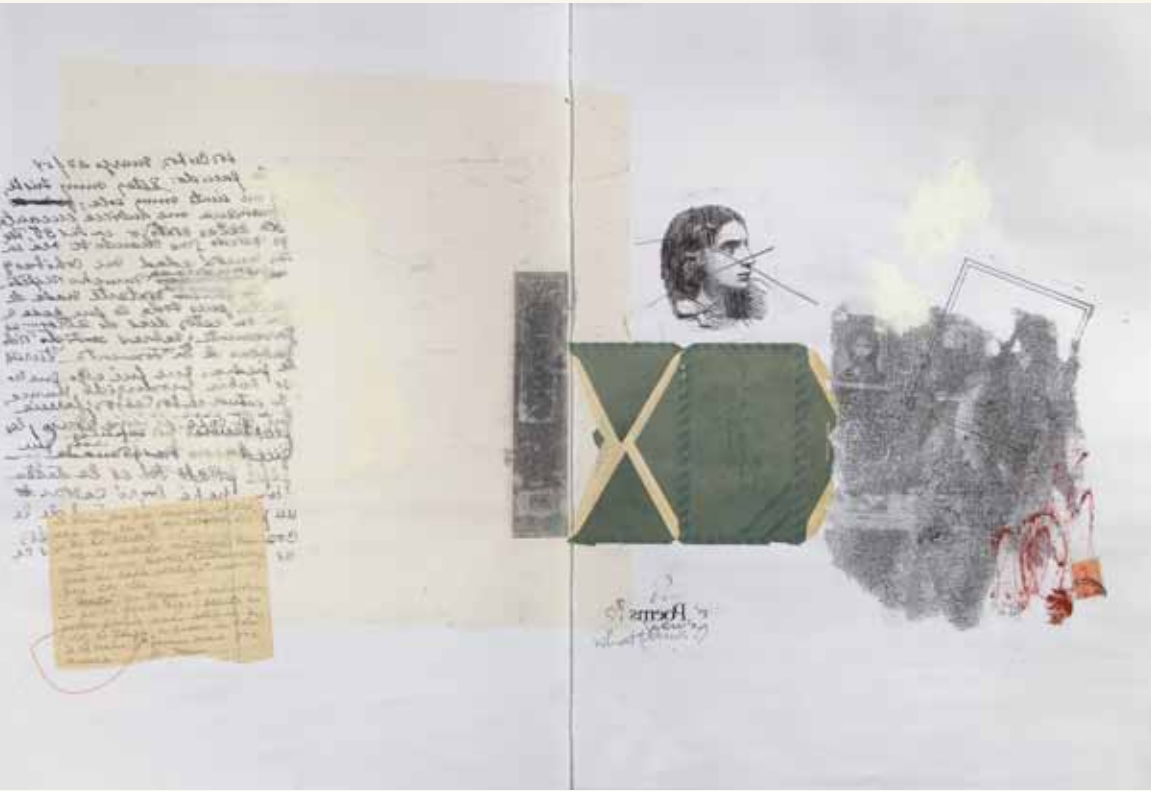
*[Handwritten notes in French, including:]*  
C'est le pont...  
Te promener au bord...  
Les ponts dans la nuit...  
L'homme silencieux à la...  
dars et...  
He s'attachent à...  
Devant des sites...



SUR 37°



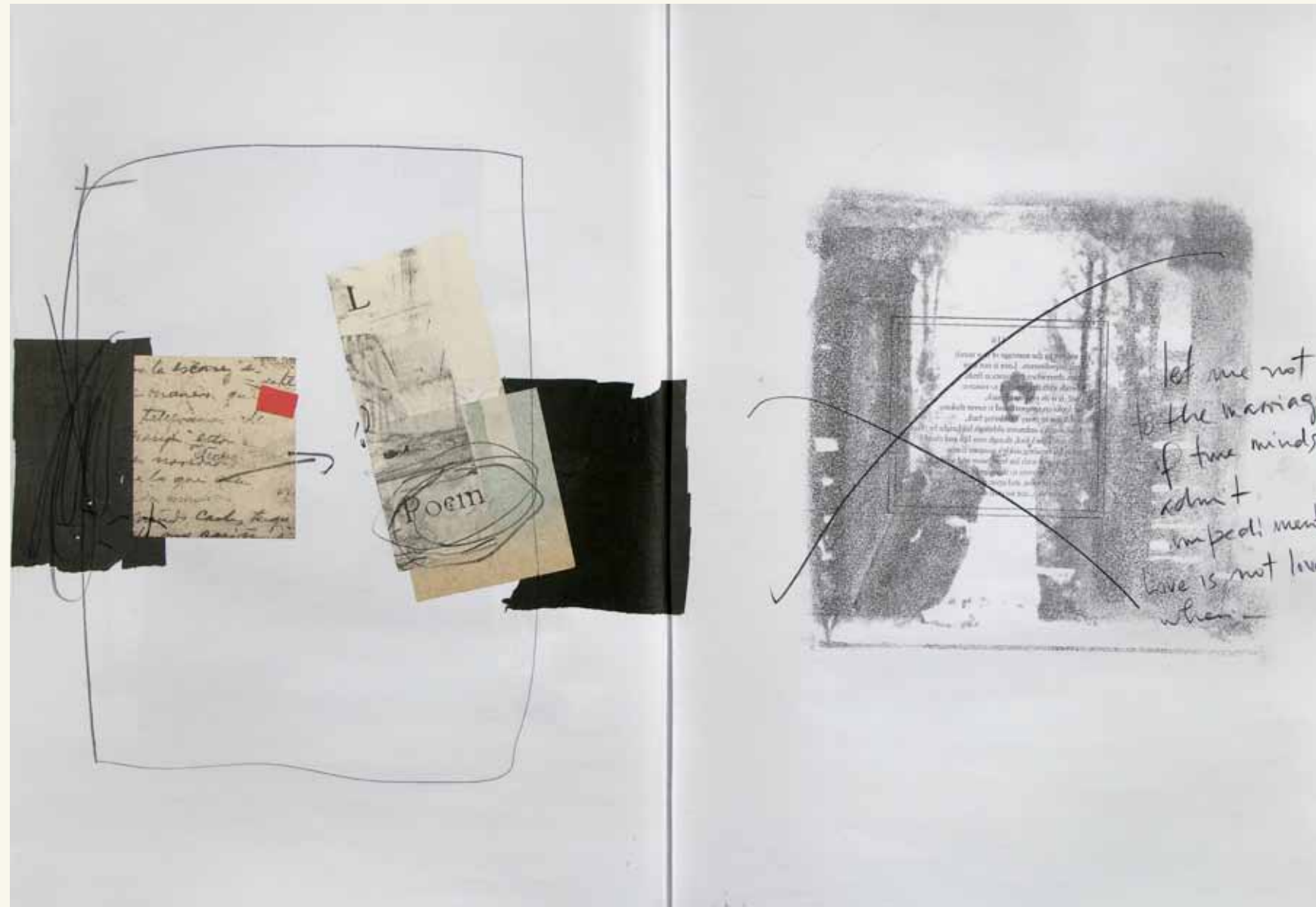




45.



46.



47. Artist Book V



## List of works

**1 - 2 - 3** *Journal / A Solitary poem (Diario de los poemas solitarios)* 2010  
Artist Book IV  
H 41cm / 16.3 in W(closed ): 27,5cm / 10.8 L (open): 715cm / 283,5

Handmade acordeon book, kozo paper, double faced 7.15 metres long each face. Unique piece.

Mixed media. Diverse techniques converge in this book like lithograph on stone, aquaforte, china ink, charcoal, sanguine, stone powder, natural pigments, collage of handmade papers, old handwritten letters, transfer, references to Argentina's cultural icons of the first period of the century (revista Sur, Teatro Colón, Victoria Ocampo, Ricardo Güiraldes author in 1922 of the book of poems titled "Poemas Solitarios", Borges' poem "Qué será Buenos Aires?" and texts on the discovery of the Río de la Plata which was named by the sailors The Sweet Sea.

All the lithographs and etchings in the book are either unique or intervened in a unique way.

**4** *Labyrinths and Poemas solitarios*, 2009, mixed media on canvas  
102 x 170 cm / 40 x 67 inches

**5** *Artist Book V*, a hard cover book featuring about 70 pages of mixed media works: lithograph, etchings, collage, old letters, stamps, handmade paper, charcoal, ink, stone powder, natural pigments, sanguine over a total of 160 acid free pages. Unique piece. 2010  
18 x 24 in / 46cm x 61cm closed, 46 cm x 122 cm open

**6** *Artist Book V*, a hard cover book featuring about 70 pages of mixed media works: lithograph, etchings, collage, old letters, stamps, handmade paper, charcoal, ink, stone powder, natural pigments, sanguine over a total of 160 acid free pages. Unique piece. 2010  
18 x 24 in / 46cm x 61 cm closed, 46 cm x 122 cm open

**7** *In the cauldron of his kiss ... (after Dylan Thomas)*, 2010, mixed media on Fabriano paper 220 gs. 70 x 50 cm / 27.6 x 19.7 inches

**8** *To John Cage*, 2010, mixed media on paper (lithograph and collage)  
70 x 54 cm / 27.6 x 21.3 inches

**9 - 10** *Artist Book V*, 2010, (For detail description see above number 5)  
These four specific pages in Artist's book V are collages and lithographs. Texts are poems by Dylan Thomas and photoetching features a scene of a film by A Kurosawa.

**11 - 12** *Artist Book V*, 2010, (For detail description see number 5)  
Unique piece. These four specific pages in Artist's book V are collages and lithographs. Texts are poems by Dylan Thomas.

**13 - 14** *Artist Book V*, 2010, a hard cover book featuring about 70 pages of mixed media works: lithograph, etchings, collage, old letters, stamps, handmade paper, charcoal, ink, stone powder, natural pigments, sanguine over a total of 160 acid free pages. Unique piece.

**15 - 16 - 17 - 18** *Artist Book V*, 2010. (For detailed description see number 5) *These eight pages dwell upon the poetry of Dylan Thomas (15 & 17) and pay homage to the School of the South (16 & 18)*

**19** *Detail of diptych "La Espera"*, 2010, mixed media on canvas  
140 x 220 cm / 55 x 86.6 inches

**20** *Letters I*, 2010, mixed media on paper  
50 x 70 cm / 19.7 x 27.6 inches

**21** *Letters II*, 2010, mixed media on paper  
50 x 70 cm / 19.7 x 27.6 inches

**22** *La espera*, 2010, diptych - mixed media on canvas  
140 x 220 cm / 55 x 86.6 inches

**23** *Artist Book V*, 2010, unique piece.  
18 x 24 in / 46cm x 61 cm closed, 46 cm x 122 cm open  
These pages dwell upon the subject of labyrinths, British poets and memory.

**24** *Teatro Colon & John Cage*, 2010, lithograph and collage on Fabriano paper. 50 x 70 cm / 19.7 x 27.6 inches

**25** *To John Cage III*, 2010, lithograph and collage on Fabriano paper  
50 x 70 cm / 19.7 x 27.6 inches

**26** *Imaginary Landscape I*, lithograph and collage on Fabriano paper  
70 x 50 cm / 27.6 x 19.7 inches

**27** *Sur & Poemas Solitarios I*, 2010, lithograph and collage on Fabriano paper. 50 x 70 cm / 19.7 x 27.6 inches

**28** *Sur & Poemas Solitarios II*, 2010, lithograph and collage on Fabriano paper. 50 x 70 cm / 19.7 x 27.6 inches

**29** *Places, mazes, passages*. 2010, lithograph on Fabriano paper 1/5  
70 x 50 cm / 27.6 x 19.7 inches.

**30** *Oda al Mar Dulce II (from the series Tales on migrations)*, 2010, mixed media on canvas, with lithograph after a photograph of A Witcomb. Exhibited and sold at Sale number NY000510 of Phillips de Pury & Co. 111 x 111 cm / 44 x 44 inches

**31** *Southbound II (from the series Tales on migrations)*, 2010, mixed media on canvas, with lithograph after a photograph of A Witcomb.  
114 x 178 cm / 45 x 70 inches

**32** *Southbound I (from the series Tales on migrations)*, 2010, mixed media on canvas, with lithograph after a photograph of A Witcomb.  
111 x 111 cm / 44 x 44 inches

**33** *Strawinsky & Victoria, 1937 (from Tales of migrations)*, 2010  
Mixed media on paper, lithograph, collage, etching, ink, photo film.  
After a photograph of Strawinsky during his visit to Argentina invited by Victoria Ocampo. Poem of Ricardo Güiraldes.  
50 x 70 cm / 19.7 x 27.6 inches

**34** *Artist Book V*, 2010, (for detailed description see number 5).  
Unique piece.  
18 x 24 in / 46cm x 61 cm closed, 46 cm x 122 cm open  
This page displays a lithograph on asian paper made after a photo by A Witcomb featuring a sailboat on the Río de la Plata in the 19th century. An envelope with stamps of 1954 completes the collage.

**35** *Two hundred years of Solitude, 2010*  
*Mixed media on canvas 100 x 130 cm / 39 x 51 inches*

**36** *Oda al Mar Dulce / Fundación mítica de Buenos Aires, 2010.*  
*After a poem by J. L. Borges. Mixed media on canvas with lithograph after a photograph of A. Witcomb, 19th century.*  
*100 x 130 cm / 39 x 51 inches.*

**37** *Journal / A Solitary Poem*, 2010  
Artist Book IV (for detailed description see 1-2-3).

**38** *Tales of migrations*, diptych, mixed media on canvas.  
*140 x 220 cm / 55 x 86.6 inches*  
*Private collection, London, UK.*

**39** *The Pic-nic / Dejeuner* (from the series Tales of migrations), 2010.  
This piece includes a lithograph made from a photograph by Alexander Witcomb showing immigrants in the early years of 19th century having lunch on the pampa grassfield. He shot this photo from real life in the far South, while in Paris, Monet was breaking the rules with his famous painting *Le déjeuner sur l'herbe*, on the same subject.  
Diptych - mixed media on canvas. 140 x 220 cm / 55 x 86.6 inches

**40** *Journal / A Solitary poem*, 2010  
Artist Book IV (for detailed description see 1-2-3).

**41** *La Nacional (from the series Tales of migrations)*, 2010  
Diptych - mixed media on canvas. 140 x 220 cm / 55 x 86.6 inches

**42** *Journal / A Solitary poem / Diario de los poemas solitarios*, 2010  
Artist Book IV (view detail above 1 - 2 - 3)  
Last stanzas of poem "Qué será Buenos Aires?" by J. L. Borges.  
lithograph and ink.  
H 41 cm / 16.3 in W closed 27.5 cm / 10.8 L open 715 cm / 283.5 in

**43** *La Nacional*, 2010, mixed media on Nepalese paper.  
Lithograph made after a photograph by British photographer Alexander Witcomb. 100 x 70 cm / 39.4 x 27.6 inches

**44** *The Pic-nic II* (from the series Tales of migrations), 2010  
This piece includes a lithograph made from a photograph by British photographer Alexander Witcomb showing immigrants in the early years of 19th century having lunch on the pampa grassfield. He shot this photo from real life, in the far South, while in Paris Monet was breaking the rules with his famous painting *Le déjeuner sur l'herbe*, on the same subject.  
Mixed media on canvas, approx 100 x 138 cm / 39 x 54 inches

**45 - 46** *Artist Book V*, 2010  
18 x 24 in / 46cm x 61 cm closed, 46 cm x 122 cm open  
These pages dwell upon the subject of labyrinths, British poets and memory.

**47** *Artist Book V*, 2010.  
18 x 24 in / 46cm x 61 cm closed, 46 cm x 122 cm open.  
In these pages, etching of a lady at Witcomb's studio, and a sonnet by William Shakespeare.



**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 Argentine artists, being Aurelio Macchi, Alberto Delmonte and Luis Barragán, those who left the most deep 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 North Argentina, 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.

At present she is involved in the different graphic techniques such as etching on polymer and lithography and investigating the genre of the Artist Book. María Noël made her first individual exhibition in 1989 in Buenos Aires. Since then, she has continually exhibited her work in Argentina and abroad, with the following highlights:

- |  |   |
|--|---|
| <p><b>2010</b></p> <ul style="list-style-type: none"> <li>• PINTA Art Fair NYC, Aina Nowack Gallery</li> <li>• Summer show, Jagged art, London UK</li> <li>• Arte BA, Galería Agalma arte, Buenos Aires</li> <li>• Labyrinths &amp; Poems. Solo show. A.R.C. Fine Art LLC, New York</li> <li>• Tales of Migrations, Jagged Art Gallery, London, UK</li> <li>• Miquel Barcelo, Maria Noel &amp; Eduardo Stupia at Aina Nowack Gallery, Madrid, Spain.</li> <li>• PINTA Art Fair London - Aina Nowack Gallery, Earl s Court Exhibition Center, London, UK</li> </ul> <p><b>2009</b></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, USA.</li> <li>• Arte BA – Agalma, Buenos Aires, Argentina</li> <li>• Variations on Paper – AAC Gallery, Madrid, Spain</li> </ul> <p><b>2008</b></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, Buenos Aires</li> <li>• Five English Poems, Project on commission for private collector, London, UK</li> </ul> <p><b>2007</b></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), (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><b>2006</b></p> <ul style="list-style-type: none"> <li>• Installation: “Juegos con el Tiempo y con el Infinito” (Playing with Time and Infinite). A homage to J. L. Borges. Chateau de Chaumont sur Loire, France (Contest &amp; Award).</li> </ul> | <ul style="list-style-type: none"> <li>• Solo Exhibition in Madrid, curated by Aína 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><b>2005</b></p> <ul style="list-style-type: none"> <li>• Solo show – M. Pinto, Contemporary Art Gallery</li> <li>• Arte BA 2005 – Contemporary Art Fair in Buenos Aires</li> </ul> <p><b>2004</b></p> <ul style="list-style-type: none"> <li>• Arte BA 2004</li> </ul> <p><b>2003</b></p> <ul style="list-style-type: none"> <li>• Arte BA 2003 - Individual show – M. Pinto, Contemporary Art</li> </ul> <p><b>2002</b></p> <ul style="list-style-type: none"> <li>• Solo show – Bacano Art Gallery, Palermo Viejo</li> <li>• Painters &amp; Poets – Exhibition at the Museum of Contemporary Art, Bahía Blanca (Argentina)</li> </ul> <p><b>2001</b></p> <ul style="list-style-type: none"> <li>• Arte BA</li> <li>• National Painting Contest 2001 - Buenos Aires</li> <li>• 20 Critics / 20 Artists - Praxis Art Gallery</li> <li>Invited by critic Alicia de Arteaga</li> <li>• Abstraction Today, curated by A. von Hartz, Miami Design district</li> </ul> <p><b>2000</b></p> <ul style="list-style-type: none"> <li>• Mercosur Incentive Award (Premio Mercosur) - Banco Provincia de Buenos Aires</li> <li>• Arte BA</li> </ul> <p><b>1999</b></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>• Solo 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> |
|--|---|

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 ARC Fine Art LLC, in London by Jagged art and in Spain by Aina Nowack Gallery.





This catalogue has been possible thanks to the generosity of  
Cabanelas, Etchebarne, Kelly & Dell' Oro Maini

Abogados

Original title / Book V: Chronicles of the elusive  
Work reproduced in the back cover / La Nacional  
Artwork photographer / Gustavo Sosa Pinilla [www.sosapinilla.com.ar](http://www.sosapinilla.com.ar)  
Portraits of María Noël / Ines Miguens  
Graphic design / Hilda Devoto [www.trazosdd.com](http://www.trazosdd.com)  
Art logistics in NYC / Celica Soifer  
Printers / Imprenta Ronor [www.ronor.com.ar](http://www.ronor.com.ar)  
Printed during October 2010 in Buenos Aires / Argentina  
Print run / 800 copies  
Paper used / Illustration matte 350-200grs.

