



MARÍA NOËL

... new chronicles of the elusive. Book VI
... nuevas crónicas imprecisas. Libro VI

PINTA ART FAIR

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(by appointment only)



2011





The works that make up this volume represent a period of transition - a nebulous term perhaps - given that our passage in this world is by its very nature, transient. But when we use this term to speak of a stage in creative work, we are referring to a somewhat hybrid moment, a moment slightly less defined than others. Such moments contain features that we feel are becoming part of the past and others that we sense are coming to stay. It is characterized by uncertainty and with that comes a sense of searching and experimentation. For this reason, I believe that transitions, which might be painful for those experiencing them, are rich and fascinating for those who witness them; more than ever the emphasis is placed on the search, on the unknown. Though there are still some traces of mazes in this work, they are devoid of context and clear references; they are pure symbol in the broadest sense. The lithographs from the series based on Witcomb's photographs are still present, but they are now less bound to their documentary or historical function. The boat in the image is no longer the vessel used by immigrants to the Rio de la Plata; it is now just a boat, which is every boat, the idea of sailing which is also the idea of living. A series of geometrical images appears and gives rise to a certain sense of dissonance. I call them "heliocentric variations" since they were born of an exercise inspired on the work of Helio Oiticica. Like genuine musical variations, the first of these pieces are tightly bound to the work that inspired them. They gradually move away from that original source, though, and resonate instead with earlier works of mine that partake of the same structure but are more gestural and Informalist in appearance. I decided to include them in this catalogue to accentuate this dialogue and to confirm my belief that the essence of a work lies in its spirit, not its form. And, of course, what has always been present is here as well: paper , words , lines , poems , and the immense and always renewed pleasure of working.

Las obras que componen este volumen corresponden a un período de transición. Concepto engañoso si lo hay, el de la transición, ya que en rigor el tránsito nos define como hombres sobre la tierra. El estado de transición es nuestro estado natural. Pero cuando usamos este término referido a una instancia creativa, nos referimos a aquellas etapas un tanto híbridas, un poco más indefinidas que las demás y que tienen en el presente, aspectos que sentimos que entran en el pasado y otros que intuimos llegados para quedarse. La incertidumbre es su rasgo y con esta la búsqueda, la experimentación. Creo que por esto mismo las transiciones a veces angustiosas para quien las atraviesa, son tan ricas y fascinadoras, porque el acento más que nunca está en la búsqueda y no en lo conocido. Aparecen aquí todavía algunos laberintos pero ya es solo el perfume, están descontextualizados, no hay referencias claras, solo el símbolo puro en su aspecto más abarcador. Las litografías de la serie basadas en fotografías de Witcomb continúan apareciendo pero, otra vez, más liberadas de su valor documental e histórico. La imagen del barco ya no es más el de los inmigrantes en el río de la Plata. Ya es solamente un barco que es todos los barcos, la idea del navegar que es a su vez la idea de vivir. Aparecen y producen cierta disonancia una serie de imágenes geométricas. Las llame "variaciones heliocéntricas" ya que surgieron a partir de un ejercicio inspirado en la obra de Helio Oiticica. Como auténticas variaciones musicales, en las primeras claramente presente la obra que las inspiró, gradualmente se alejan y encuentran resonancias en previas obras más que tienen la misma estructura pero una apariencia más gestural /informal. Decidí intercalarlas en este catálogo para acentuar ese diálogo y para confirmar mi creencia de que es el espíritu más que el aspecto formal, lo esencial en una obra.

Por otro lado, lo que siempre está: el papel , las palabras , la línea , el poema , y el enorme y siempre renovado placer de trabajar.

...a las Misericordias
...a las Misericordias



...mosaicas



...cada
...a los
...al
...a los



...a los
...a los
...a los



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 bagán lleno de mitologías, de miedos y esperanzas salvadoras, ardidos 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 se llamó, justamente, Mar Dulce, el único Mar Dulce que existe sobre la Tierra, y que presuntuosos generales tomaron lo de mar por río, y lo de dulce por de... se hizo leyenda, y a Solís se le cobraron...

La historia occidental, por supuesto, no tiene los pasos de la cultura americana. Mar Dulce...



San Julián, en la Patagonia, por Magallanes y su gente, en 1520. La primera Buenos Aires, una población fantasmática, un espejismo que fingió la nada de una inmensa soledad de tierra...



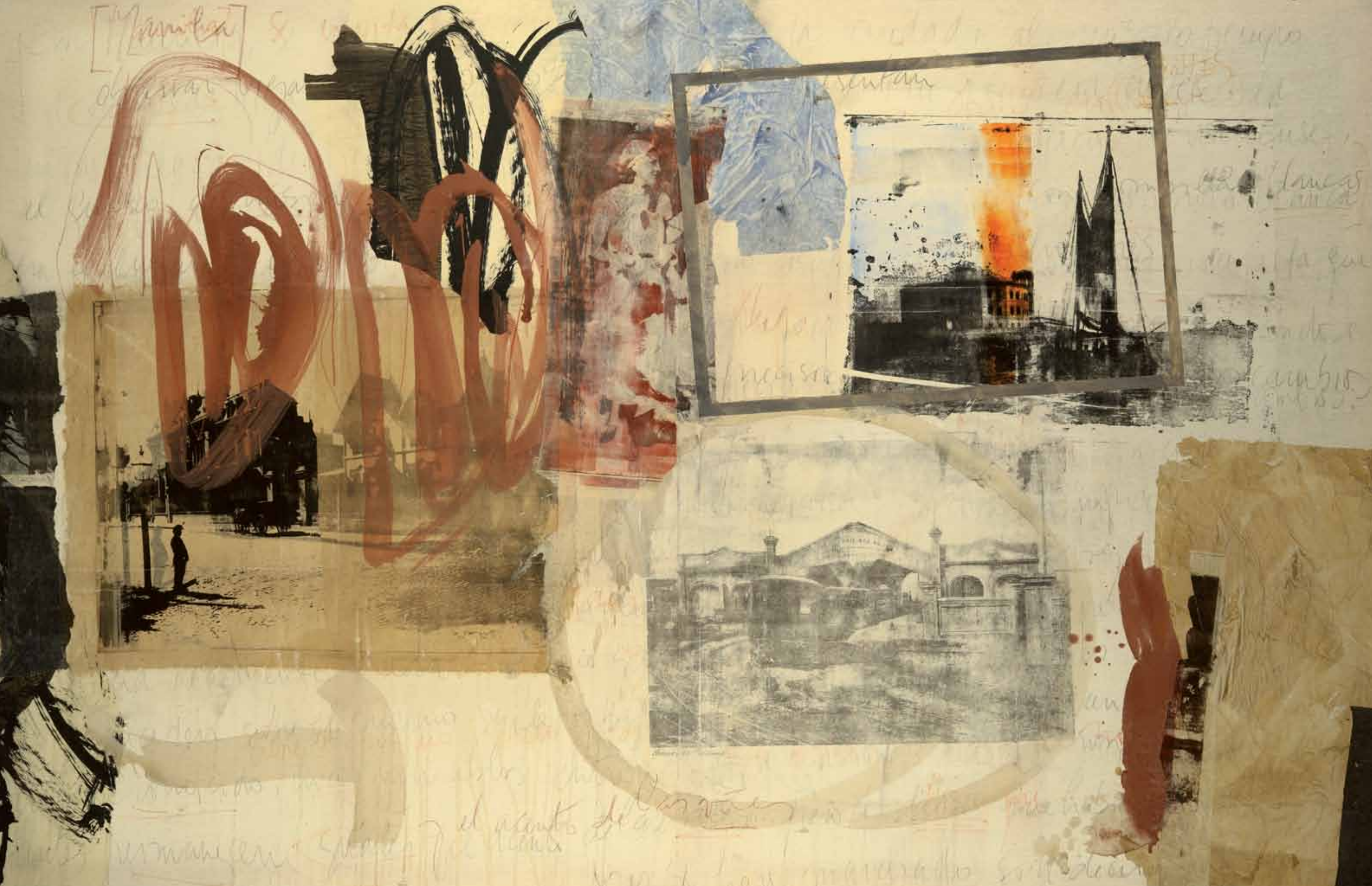


Buenos Aires es la otra calle, la que no pisé nunca,
centro secreto de las manzanas, los patios últimos;



es lo que las fachadas ocultan; 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.





WILLIAM SHAKESPEARE
The Poems



WORDS

Selected Poems

*my face in time become
which I would not
push me
The agents
yellowed
May
eye*

...vela, que al principio estaba hecha de palabras y al fin de vagos rasgos indescifrables.

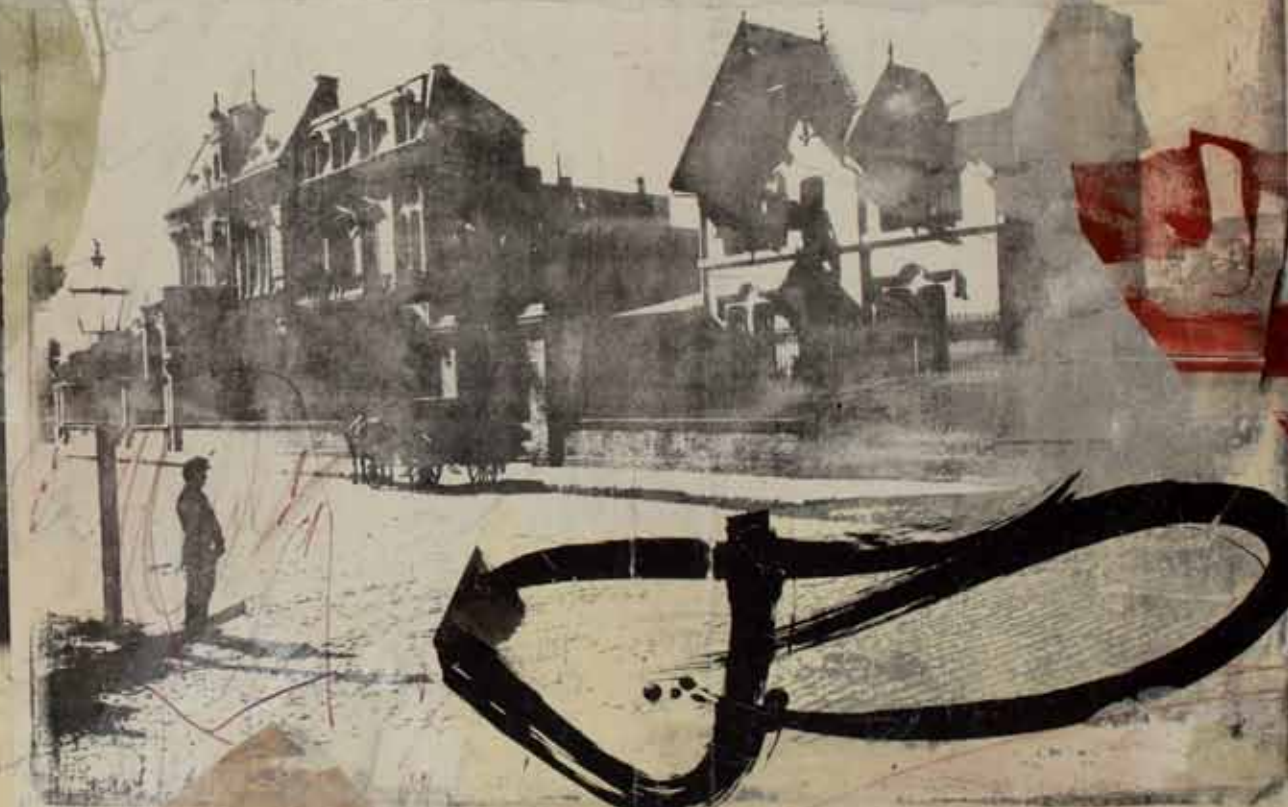
Es la mano de Norah, trazando el rostro de una amiga que es también el de un ángel.

Es una espada que ha servido en las guerras y que es menos un arma que una memoria.

Es una divisa descolorida o un daguerrotipo gastado, cosas que son del tiempo.

Es el día en que dejamos a una mujer y el día en que una mujer nos dejó.

Es, en la deshabitada noche, cierta e... del Once en la que Macedonio Fernández, ... ha muerto sigue explicándome que la muerte

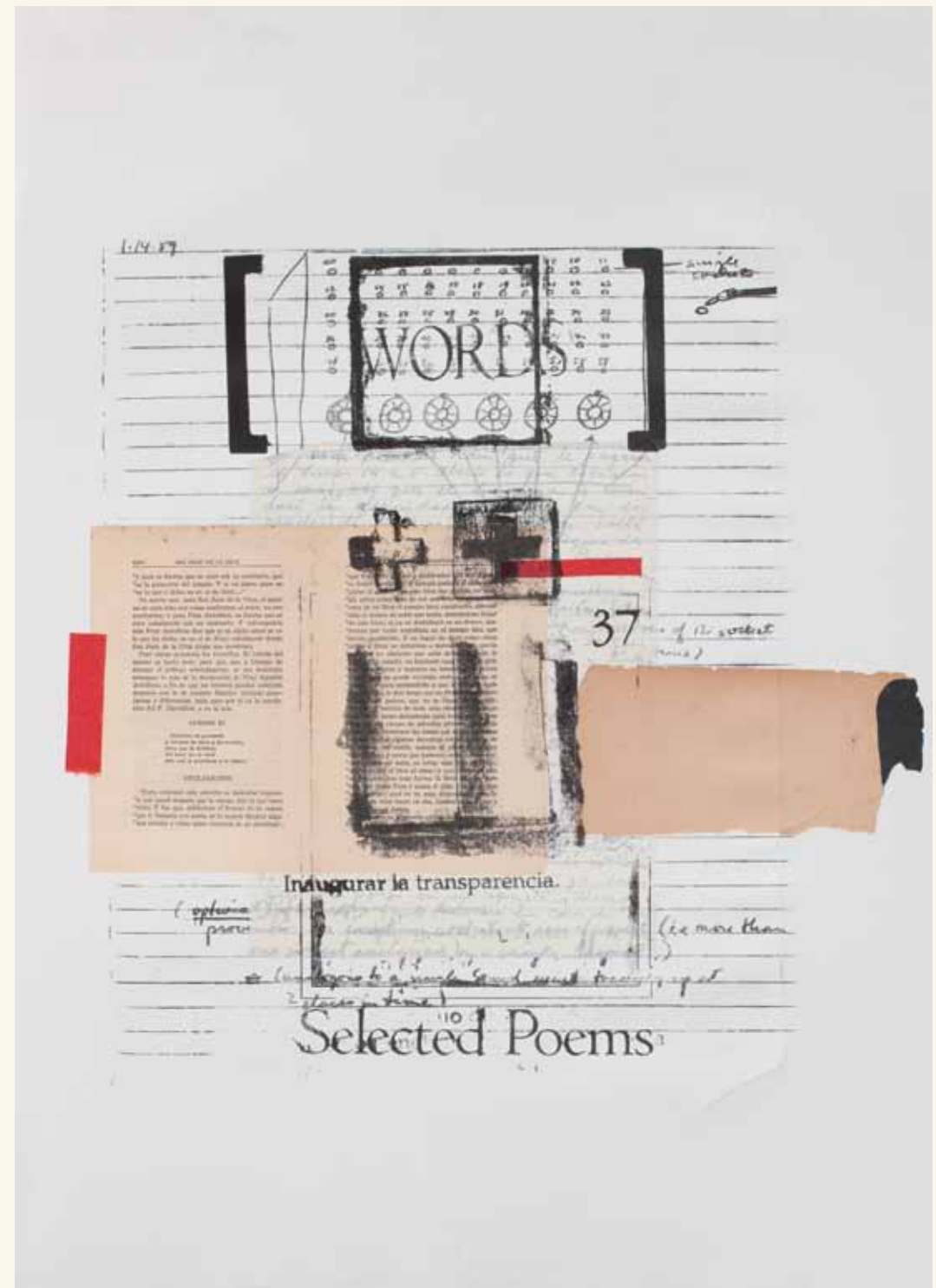


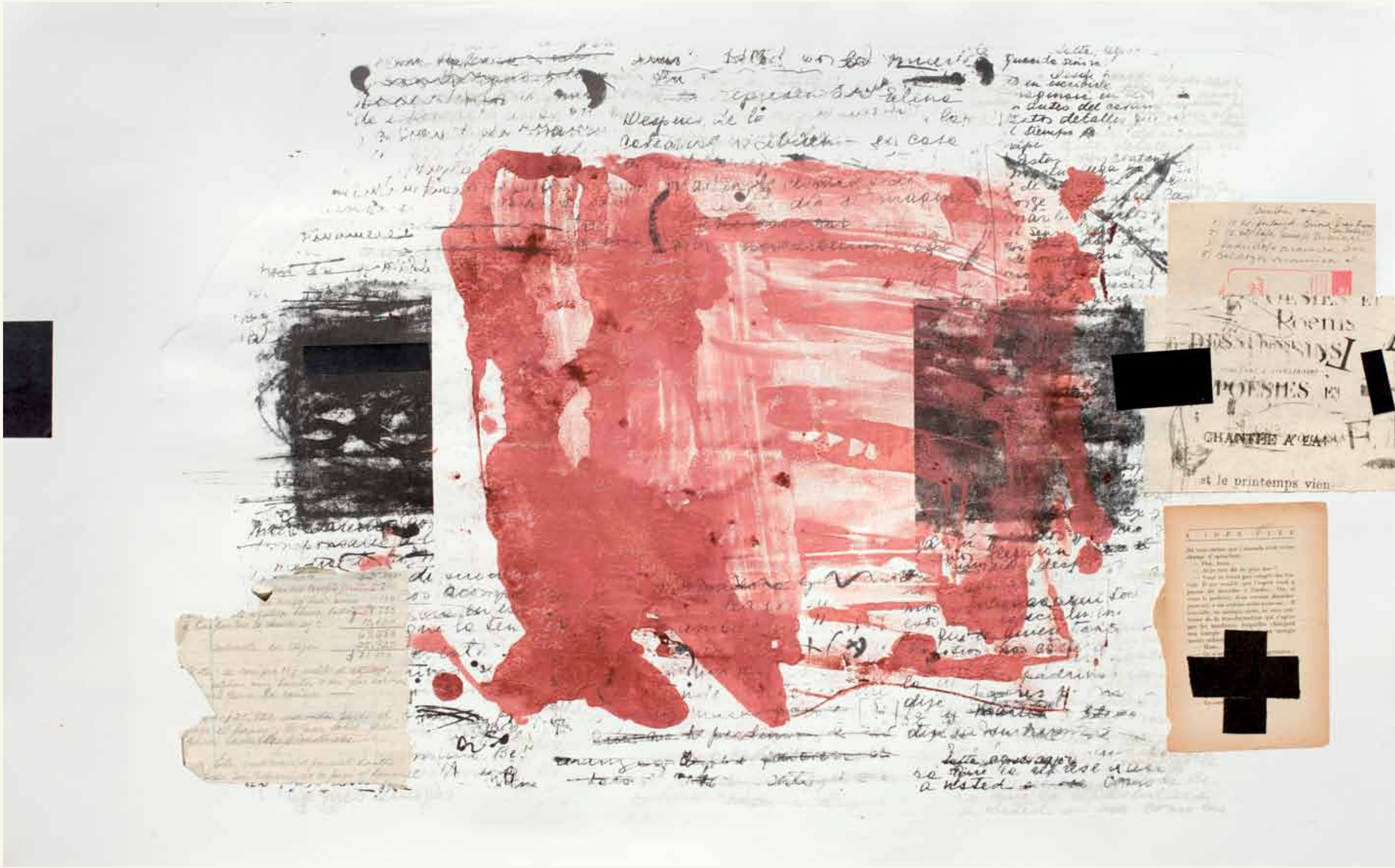
... Buenos Aires es la otra calle, ... que n...
centro secreto de las manzanas, de patios
últimos; es lo que las fachadas ocultan es mi
enemigo, si lo tengo; es la persona a quien
le desagradan mis versos (a mí me desagradan
también); es la modesta librería en que acaso
entramos y que hemos olvidado;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

*en la oscuridad
por la noche*

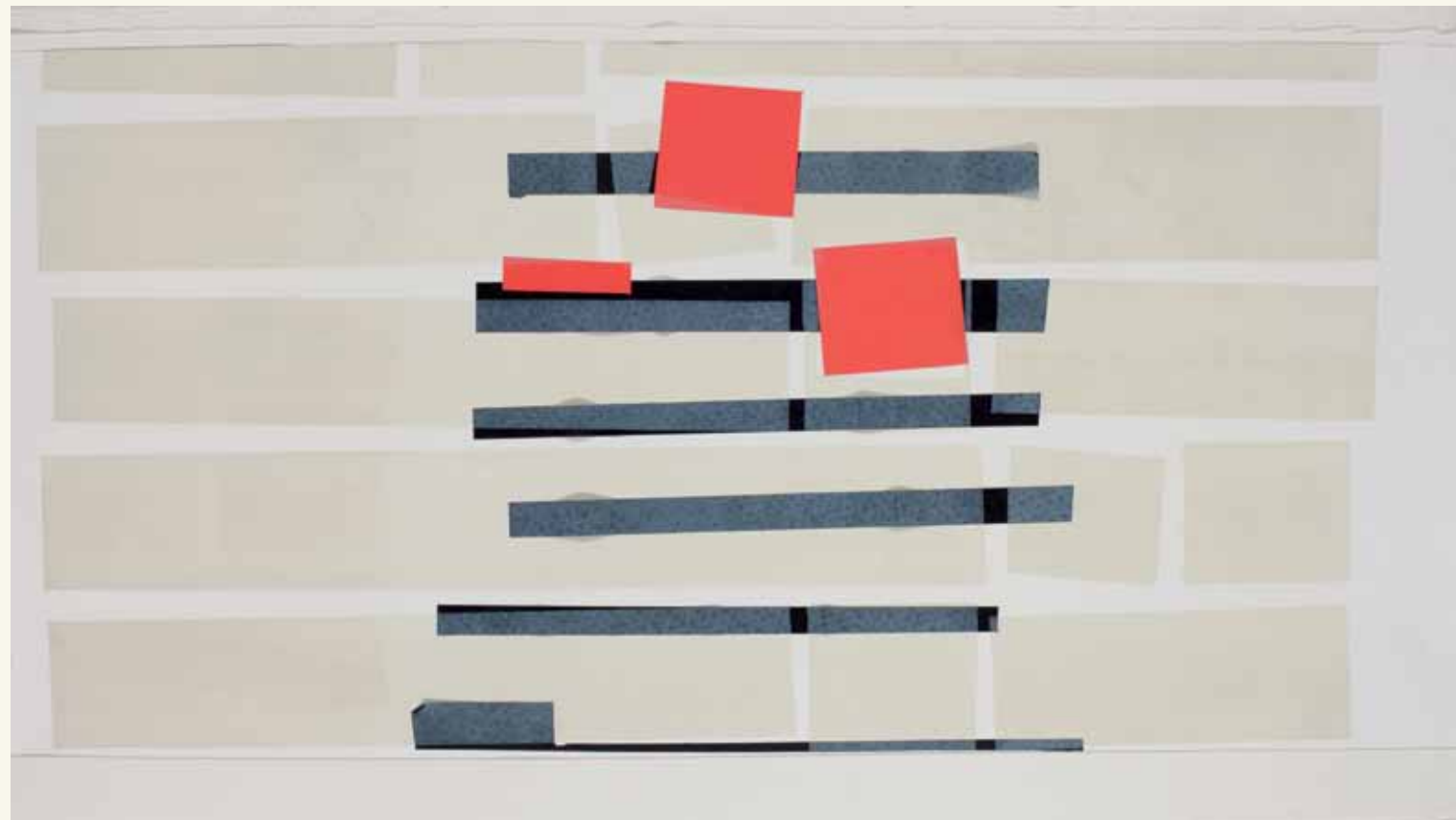
*...te sentía
...que...*



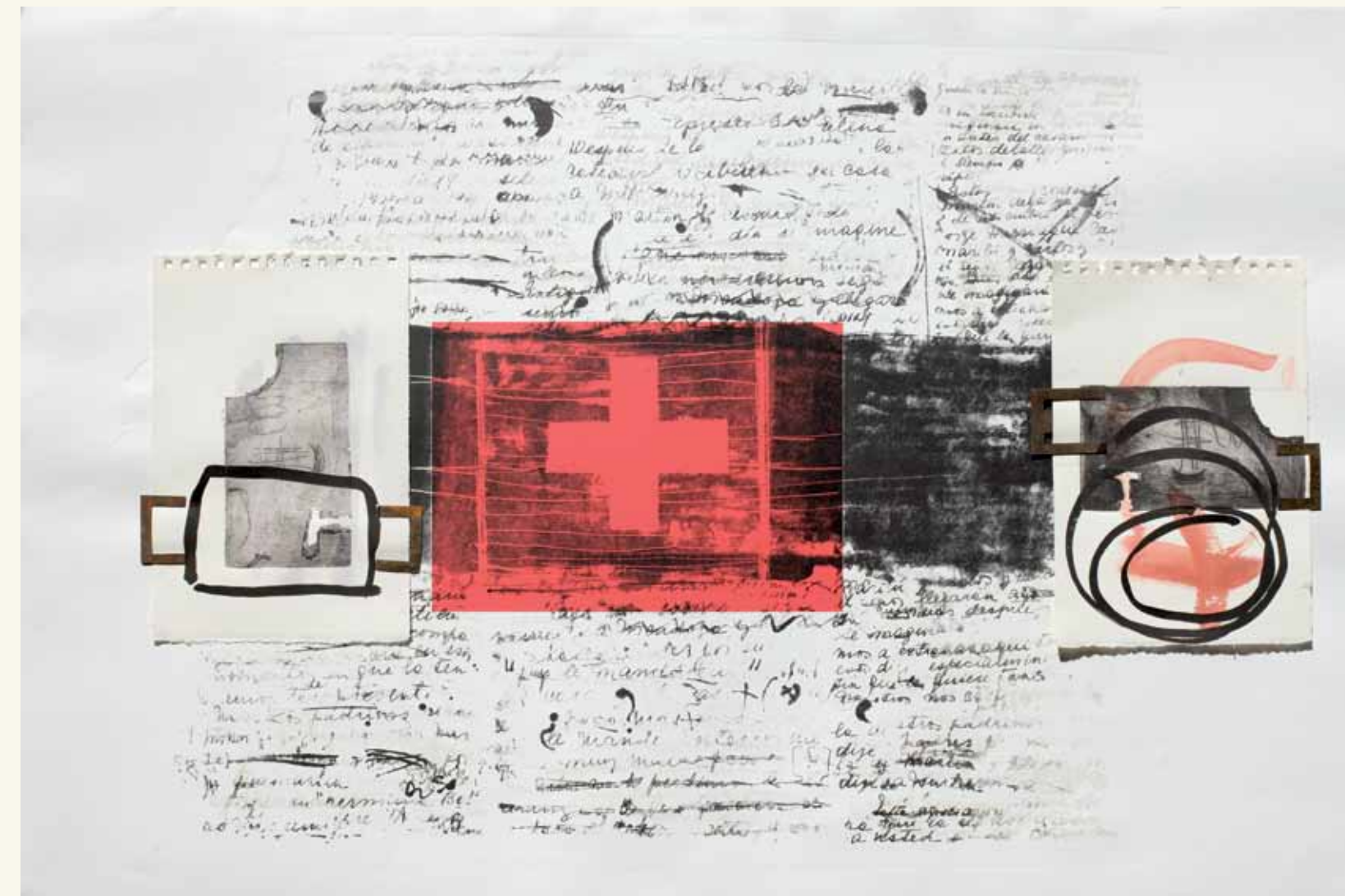




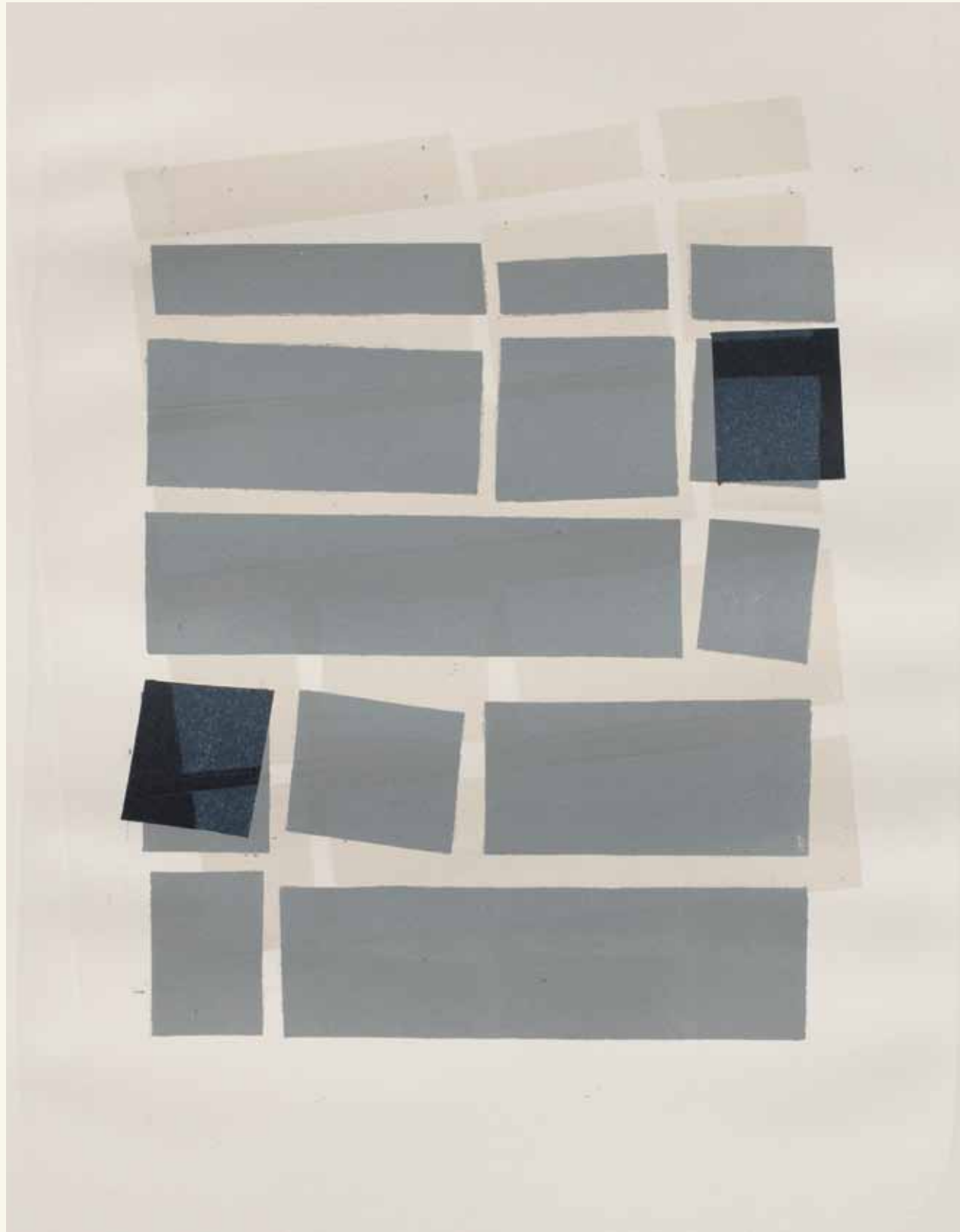
|| A letter found (or lost) among poems



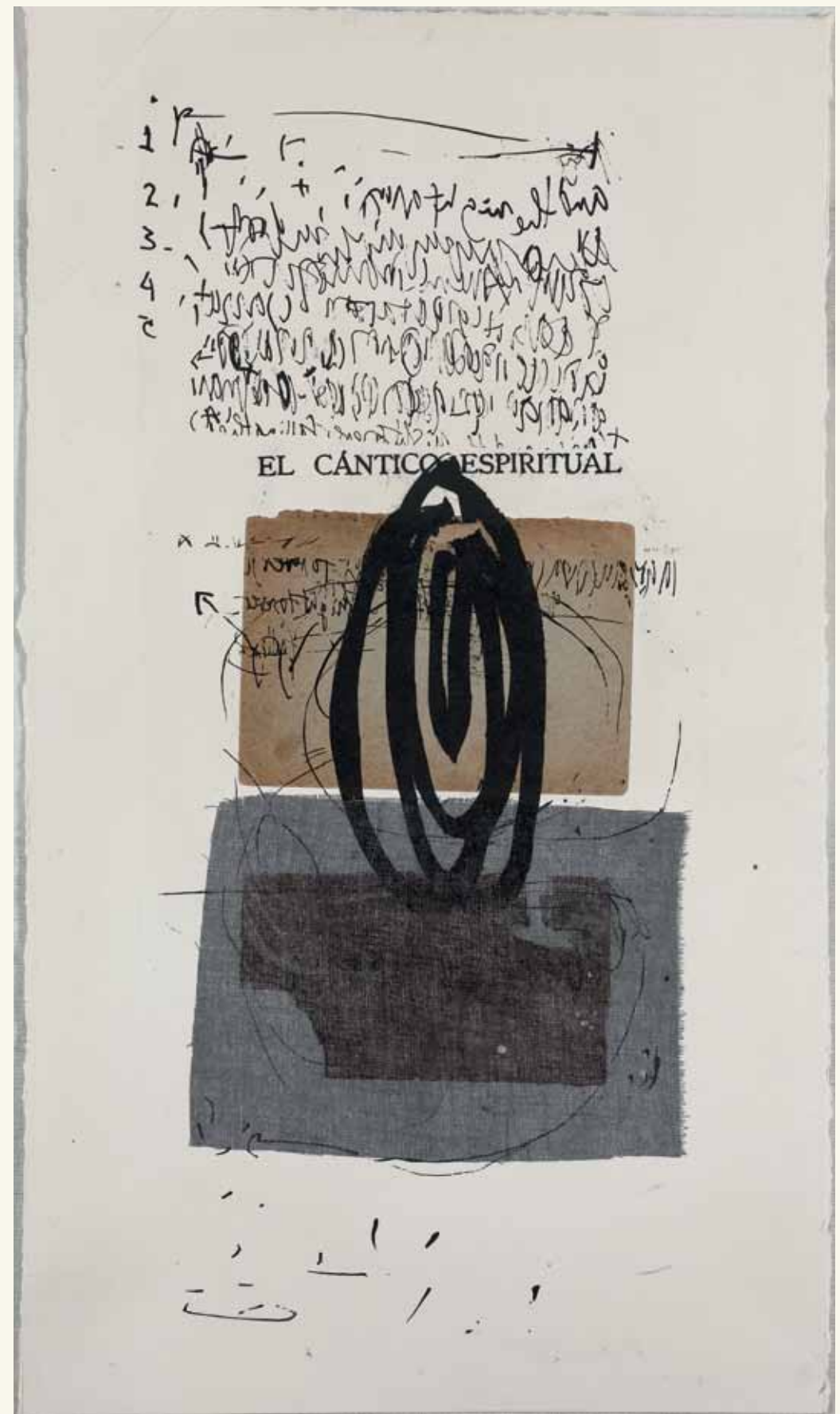
12.Variación #15



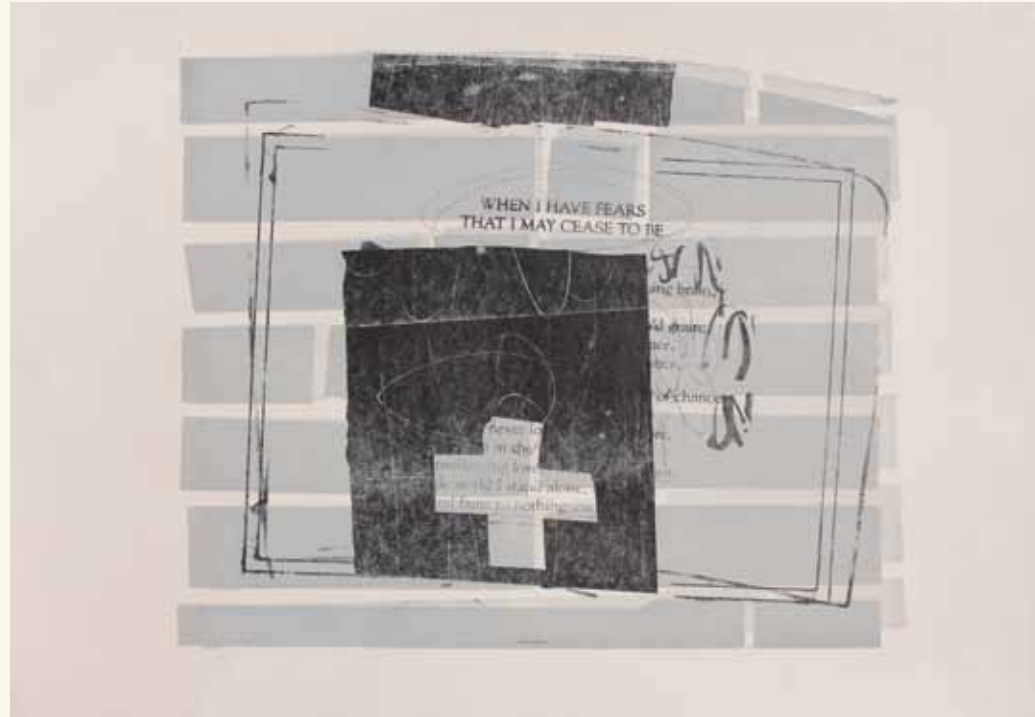
13.Your letter and some notes on labyrinths



14. Variación Heliocéntrica #1



15. Vertical poem / Cántico espiritual



18. When I have fears ...



21. Variacion Heliocentrica # 2



19. Variación Heliocéntrica # 4

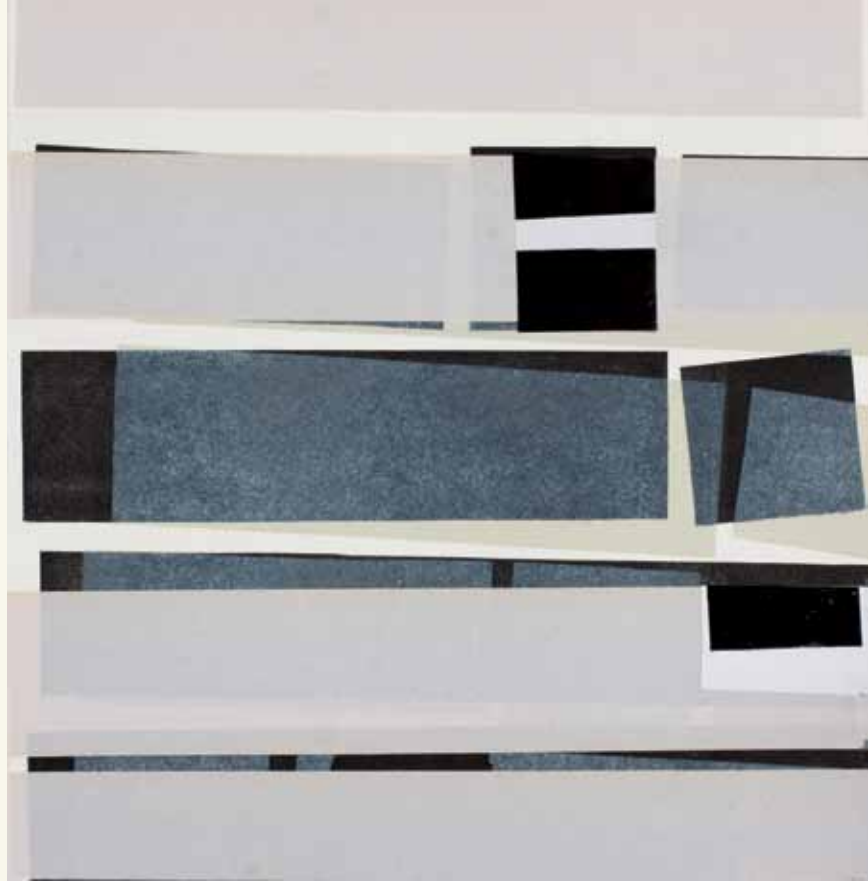


20. Variación Heliocéntrica # 5

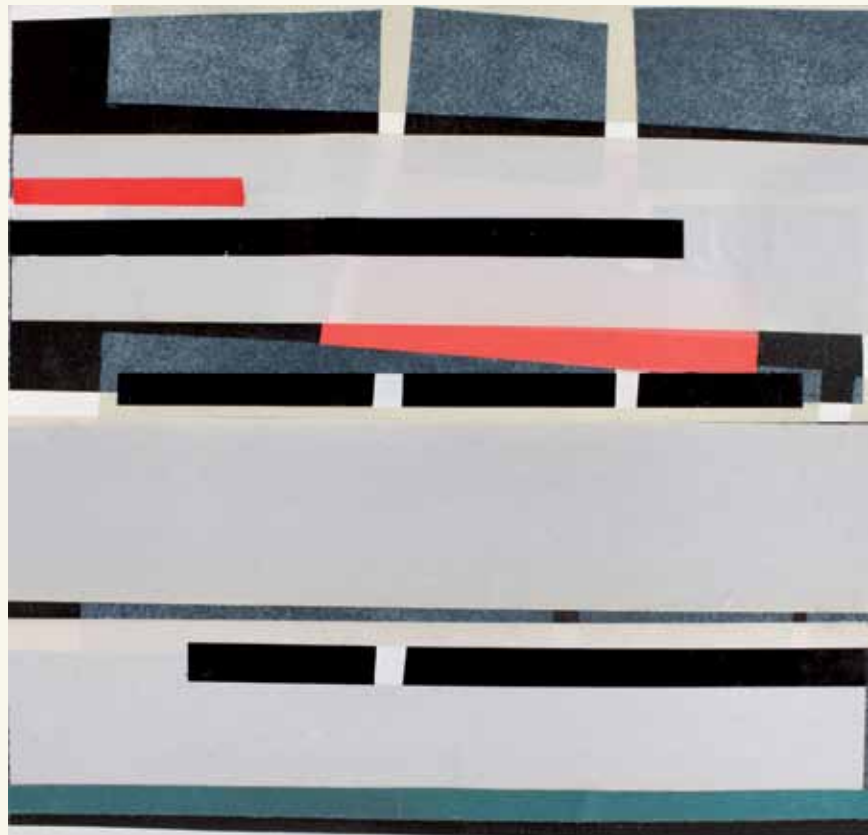


22. Variacion Heliocentrica# 3

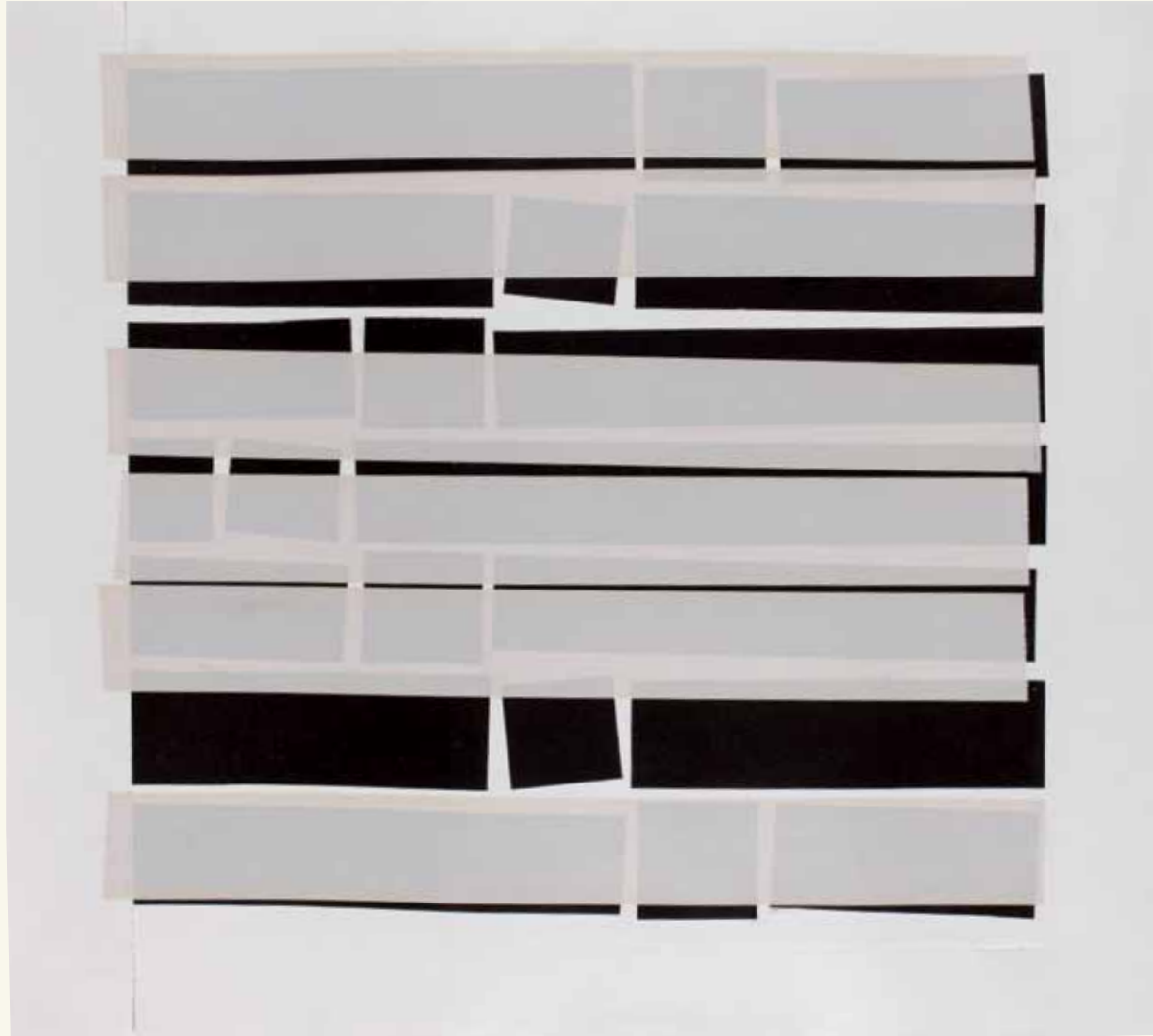
23



24



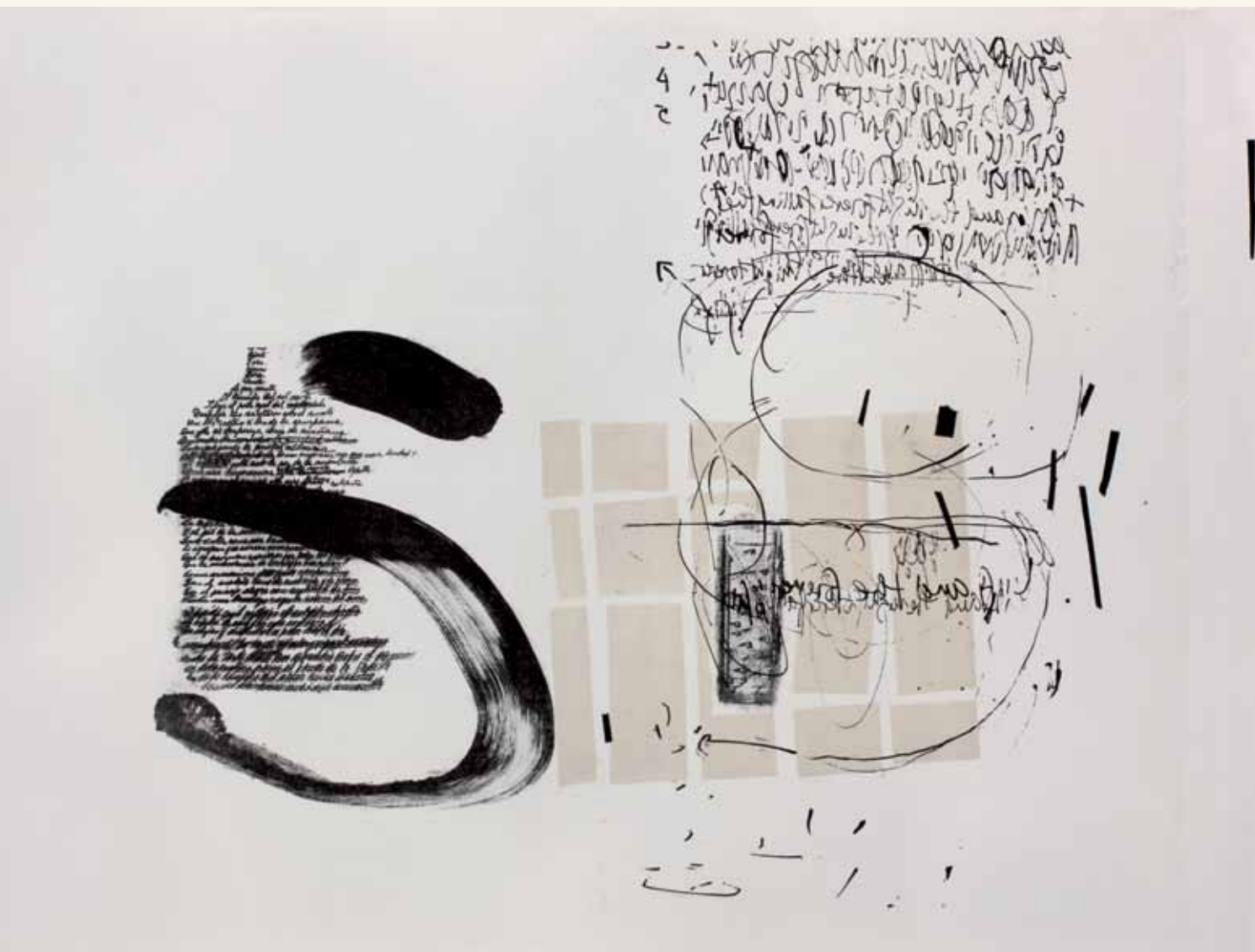
25. Pensar la noche



26. Variacion Heliocentrica # 12



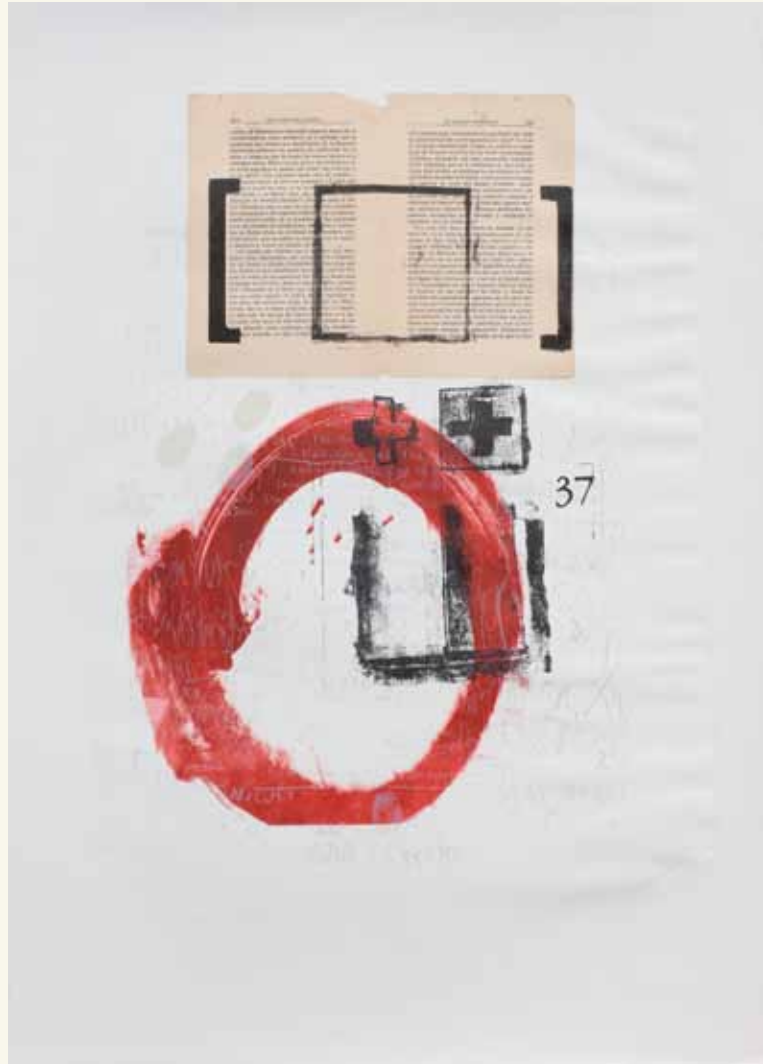
27. Labyrinth variation #12



28. Variación sobre un poema de V. Huidobro.



29. Variación sobre un poema de G. Rojas



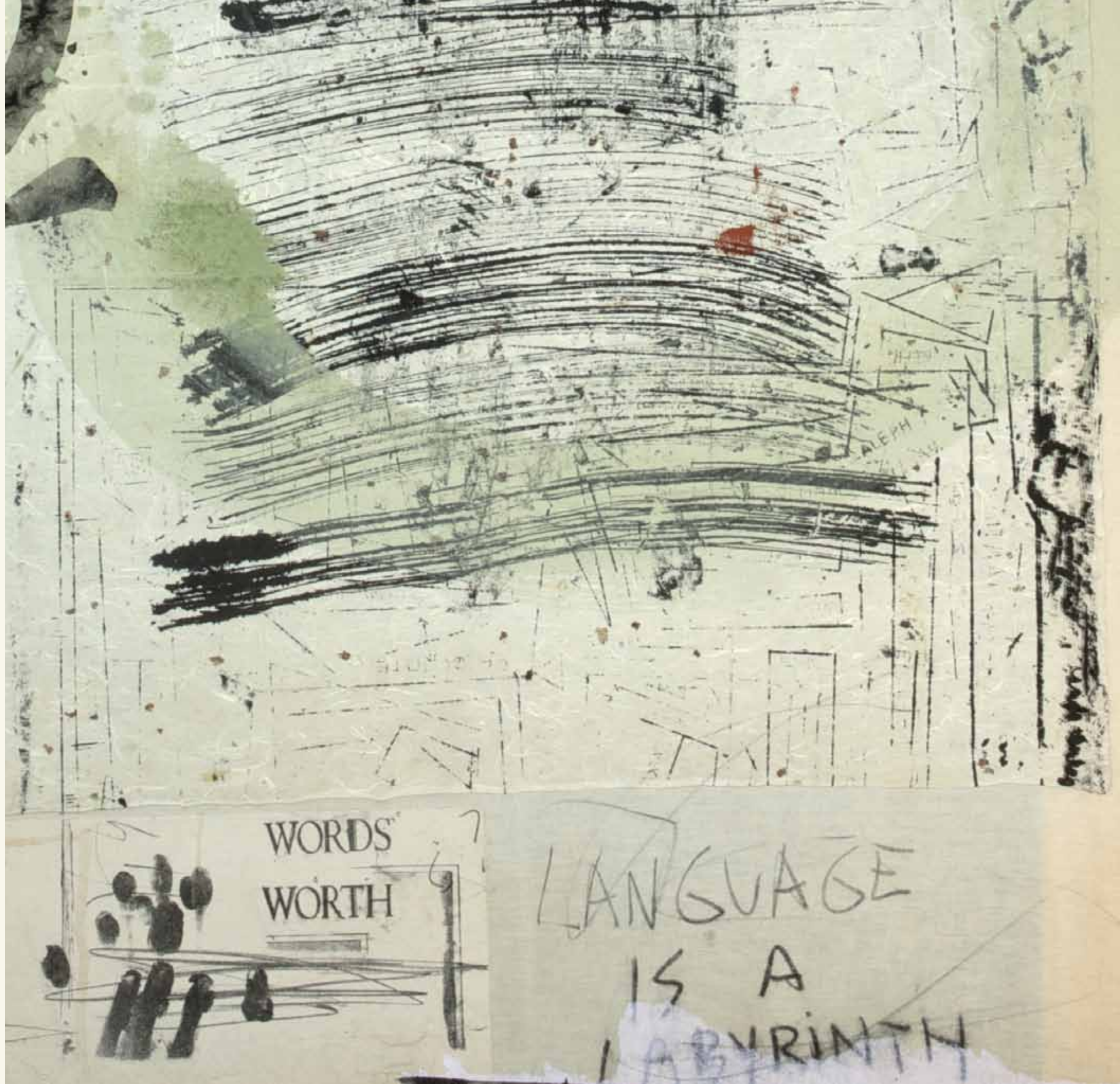
30. Red , Dylan & 37 words



31. Thirty seven nights , forever falling...



32.



List of works

- 1** *Tales of Migrations II*, 2011.
Mixed media on canvas.
Property of Mrs. Suzanne Joseph-Lobel, London UK.
173 x 280 cm / 68 x 110 inches
- 2** *Chronicles of the elusive I / Crónicas imprecisas I*, 2011.
Mixed media on paper: lithograph & collage with photo by A. Witcomb which originated the series.
70 x 200 cm / 27.6 x 78.7 inches
- 3** *Chronicles of the elusive III / Crónicas imprecisas II*, 2011.
Mixed media on paper: lithograph & collage with photo by A. Witcomb which originated the series.
70 x 200 cm / 27.6 x 78.7 inches
- 4** *Tales of Migrations III*, 2011.
“Y sahumó como una Rosa el desierto...”
Mixed media on canvas: lithograph, collage, stone powder, natural pigments, Asian papers and text by Italo Calvino.
150 x 230 cm / 59 x 90.6 inches
- 5** *Sonnet XVII*, 2011.
Mixed media on canvas.
80 x 130 cm / 31.5 x 51.2 inches
- 6** *Man, labyrinth and the deserted night – a comment on JLB. / Un hombre, un laberinto y la noche deshabitada – un comentario a JLB.*, 2011.
Mixed media on canvas. 122 x 157 cm / 48 x 61.8 inches
- 7** *A piece of silence to John Cage*, 2011.
Lithograph & collage on Fabriano paper 290 grs. Unique piece.
35 x 50 cm / 13.8 x 19.7 inches
- 8** *Poesie*, 2011. Lithograph, china ink, pencil, collage on Fabriano paper; 285 grs. Unique piece.
70 x 40 cm / 27.6 x 15.7 inches
- 9** *Selected Poems*, 2011.
Mixed media, lithograph & collage on Fabriano's Avorio paper 280 grs. Unique piece. 70 x 50 cm / 19.7 x 27.6 inches
- 10** *(Words) 37*, 2011.
Lithograph & collage on Fabriano paper 285 grs. Unique piece.
70 x 50 cm / 19.7 x 27.6 inches
- 11** *A letter found (or lost) among poems / Carta hallada (o perdida) entre otros poemas*, 2010.
Mixed media on Fabriano paper 285 grs.
68 x 100 cm / 27 x 39.4 inches
- 12** *Variación #15*, 2011.
Lithograph & collage on Fabriano paper 285 grs.
Unique piece. 40 x 70 cm / 15.7 x 27.6 inches
- 13** *Your letter and some notes on labyrinths / Tu carta y apuntes sobre laberintos*, 2010, mixed media on Fabriano paper 285 grs.
68 x 100cm / 27 x 39.4 inches
- 14** *Variación Heliocéntrica #1*, 2011.
Lithograph on Fabriano's cottone paper 290 grs.
50 x 70 cm / 19.7 x 27.6 inches
- 15** *Vertical poem / Cántico espiritual*, 2011.
Mixed media on Fabriano cottone paper; 295 grs.
62 x 36 cm. / 24.4 x 14.2 inches
- 16** *To Erik Satie II*, 2011.
Mixed media on paper.
Triptych, 64 x 50 cm / 25 x 20 inches
- 17** *Notes for a poem by St John of the Cross / Apunte para la Noche Oscura del alma*, 2011.
Mixed media on Fabriano cottone paper; 290 grs.
34 x 30 cm / 13.4 x 11.8 inches
- 18** *When I have fears ...*, 2011.
Lithograph and collage, unique piece.
35 x 50 cm / 13.8 x 19.7 inches
- 19** *Variación Heliocéntrica # 4*, 2011.
Lithograph 1/1 on Fabriano cottone paper 290 grs.
62 x 70 cm / 24.4 x 27.6 inches
- 20** *Variación Heliocéntrica # 5*, 2011.
Lithograph 1/1 on Fabriano cottone paper 290 grs.
50 x 35 cm / 19.7 x 13.8 inches
- 21** *Variación Heliocéntrica # 2*. Lithograph 1/1 on gray paper; 2011.
35 x 24 cm / 13.8 x 9.4 inches
- 22** *Variación Heliocéntrica # 3*. Lithograph 1/1 on gray paper; 2011.
35 x 24 cm / 13.8 x 9.4 inches
- 23** *Variación #10*. Lithograph & collage, 2011.
38 x 36 cm / 15 x 14.2 inches
- 24** *Variación #11*. Lithograph & collage, 2011.
39 x 33 cm / 15.4 x 13 inches
- 25** *Pensar la noche / after a poem by Ricardo Güiraldes*, 2010.
Mixed media on canvas. 111 x 111 cm / 43.7 x 43.7 inches
- 26** *Variación Heliocéntrica #12*. Lithograph & collage, 2011.
70 x 80 cm / 27,6 x 31,5 inches
- 27** *Labyrinth variation #12*, 2011. Mixed media on canvas.
111 x 111 cm / 43.7 x 43.7 inches
- 28** *Variación sobre un poema de V. Huidobro*, 2011.
Lithograph 1/1 on paper: 50 x 70 cm / 19.7 x 27.6 inches
- 29** *Variación sobre un poema de G. Rojas*, 2011.
Lithograph 1/1 on paper:
111 x 111 cm / 43.7 x 43.7 inches
- 30** *Red, Dylan & 37 words*, 2011.
Mixed media on Fabriano 285 grs. paper:
70 x 50 cm / 19.7 x 27.6 inches
- 31** *Thirty seven nights, forever falling...* 2011.
Mixed media on Fabriano 285 grs. paper:
70 x 50 cm / 19.7 x 27.6 inches
- 32** *John Cage in the labyrinth*, 2011.
Mixed media on paper (lithograph, etching and collage).
Unique piece. 70 x 50 cm / 19.7 x 27.6 inches
- 33** *Language is a labyrinth*, 2011.
Mixed media on canvas. 180 x 95 cm / 71 x 37 inches
- 34** Detail of work 33

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 Valéry 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>2011</p> <ul style="list-style-type: none"> • London Art Fair, Jagged art, London, UK • Poemas en papel - Aina Nowack Gallery, Madrid • Arte BA - Centro de Edición Galería, Bs As • PINTA Art Fair London - Aina Nowack Gallery • Earl's Court Exhibition Center, London, UK • Pinta Art Fair NYC, Aina Nowack Gallery at PIER 92, New York <p>2010</p> <ul style="list-style-type: none"> • PINTA Art Fair NYC, Aina Nowack Gallery • Summer show, Jagged art, London UK • Arte BA, Galería Agalma arte, Buenos Aires • Labyrinths & Poems. Solo show. A.R.C. Fine Art LLC, New York • Tales of Migrations, Jagged Art Gallery, London, UK • Miquel Barcelo, María Noël & Eduardo Stupia at Aina Nowack Gallery, Madrid, Spain. • PINTA Art Fair London - Aina Nowack Gallery, Earl's Court Exhibition Center, London, UK <p>2009</p> <ul style="list-style-type: none"> • PINTA Art Fair, Aina Nowack Gallery, New York, USA. • Inaugural Exhibition of Contemporary Art, curated by Adrienne Ruger Conzelman, ARC Fine Art LLC, Fairfield, Connecticut, USA. • Arte BA – Agalma, Buenos Aires, Argentina • Variations on Paper – AAC Gallery, Madrid, Spain <p>2008</p> <ul style="list-style-type: none"> • PINTA Art Fair (one-woman show), New York, USA • A. Nowack Contemporary Art Gallery, Madrid, Spain • ARTE BA – Agalma arte, Buenos Aires • Five English Poems, Project on commission for private collector, London, UK <p>2007</p> <ul style="list-style-type: none"> • PINTA Art Fair (one-woman show), New York, USA • A. Nowack Contemporary Art Gallery, Madrid, Spain • "Contemporáneo Argentino", Hotel de Russie, Roma, Italia • BA ART, Eyestorm Gallery, London, UK | <ul style="list-style-type: none"> • "Elogio de la Fragilidad" (In Praise of Fragility), (show). Recoletos Quince Gallery, Madrid, Spain • Art-Madrid Fair; Arte Privado Gallery, Madrid, Spain • "Buenos Artes", Barbara Cicero Gallery, Rome, Italy <p>2006</p> <ul style="list-style-type: none"> • 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 & Award). • Solo Exhibition in Madrid, curated by Aina Nowack • "Buenos Artes", Barbara Cicero Gallery, Capalbio, Italy • Espacio Gris Dimensión, Annual Show, Buenos Aires • Expotrastiendas – Buenos Aires Art Fair <p>2005</p> <ul style="list-style-type: none"> • Solo show – M. Pinto, Contemporary Art Gallery • Arte BA 2005 – Contemporary Art Fair in Buenos Aires <p>2004</p> <ul style="list-style-type: none"> • Arte BA 2004 <p>2003</p> <ul style="list-style-type: none"> • Arte BA 2003 - Individual show – M. Pinto, Contemporary Art <p>2002</p> <ul style="list-style-type: none"> • Solo show – Bacano Art Gallery, Palermo Viejo • Painters & Poets – Exhibition at the Museum of Contemporary Art, Bahía Blanca (Argentina) <p>2001</p> <ul style="list-style-type: none"> • Arte BA • National Painting Contest 2001 - Buenos Aires • 20 Critics / 20 Artists - Praxis Art Gallery • Invited by critic Alicia de Arteaga • Abstraction Today, curated by A. von Hartz, Miami Design district <p>2000</p> <ul style="list-style-type: none"> • Mercosur Incentive Award (Premio Mercosur) - Banco Provincia de Buenos Aires • Arte BA <p>1999</p> <ul style="list-style-type: none"> • 21 Artists for the XXI Century – Praxis International Art Gallery • Pettorutti Award, granted by the National Academy of Fine Arts – Exhibition at Museo Sívori • Argentine painting exhibition - Argentine Consulate in Sao Paulo, Brazil |
|---|---|

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.



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