

MARÍA NOËL



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

PINTA ART FAIR

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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



"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...

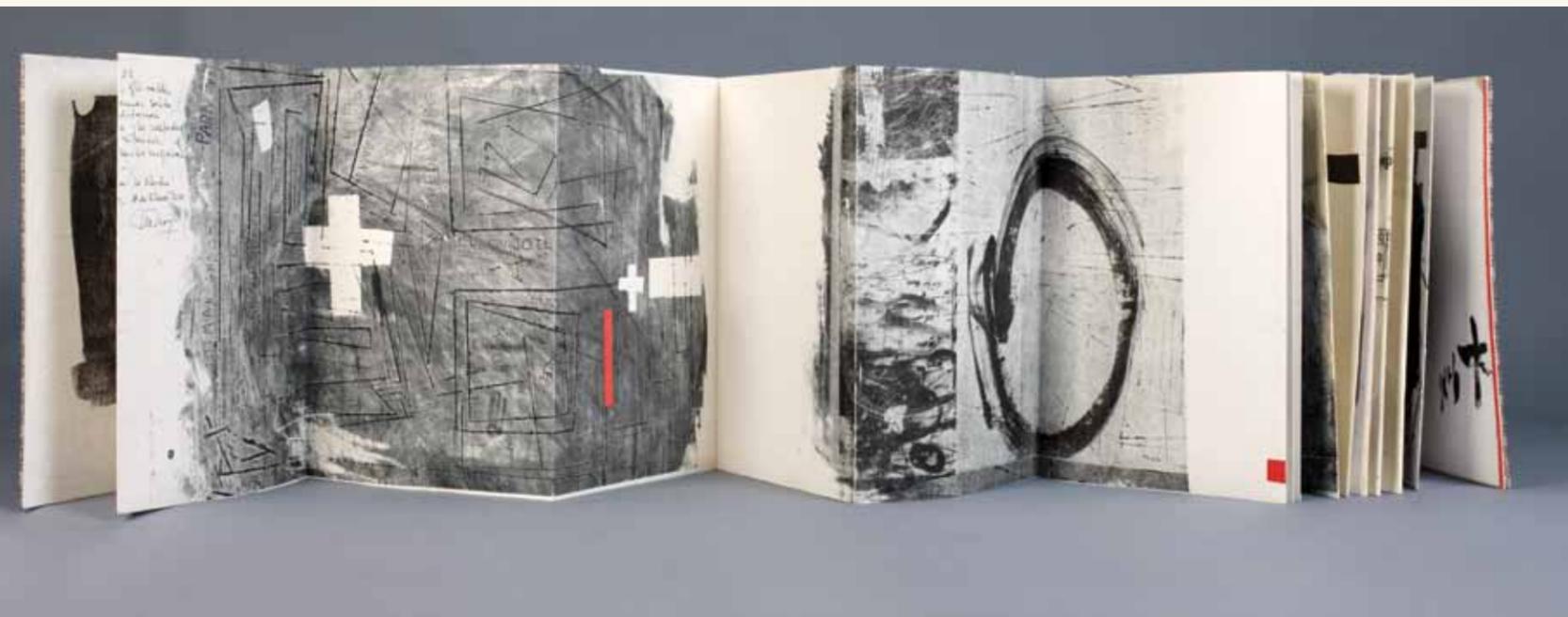
I still understand art as a religious discipline in the purest sense of the word. Art re-connects me to the oneness that my soul longs for; it is through the workings of the material that I come into contact with the holiness of existence, since every painting unfolds before me in a way that remains 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)

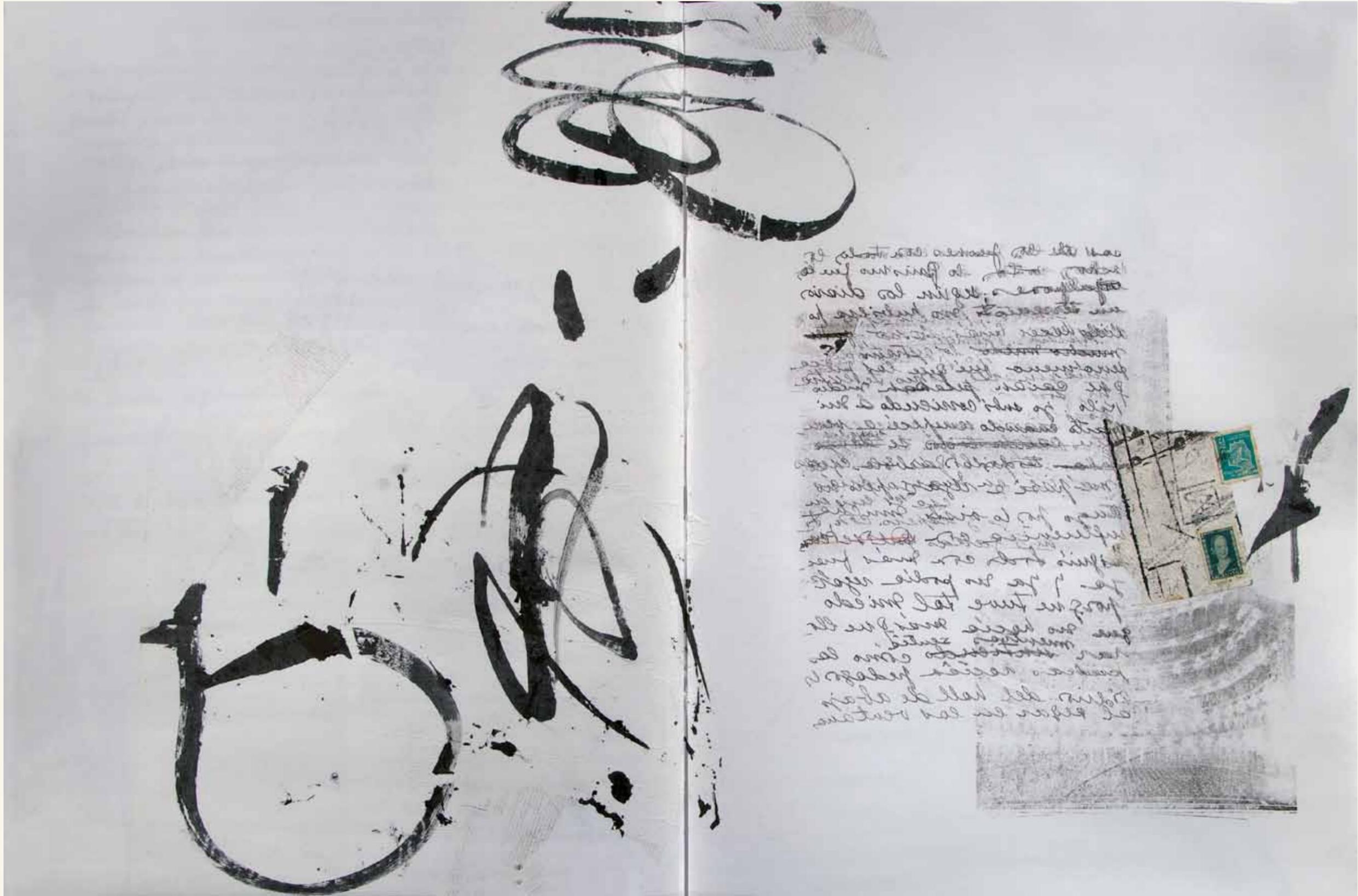




VISION AND PRAYER
I

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 yanquis... Este es un país... para visitarlo quince días o un mes... pero nada más... Diles a Fernando y a... 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 ...

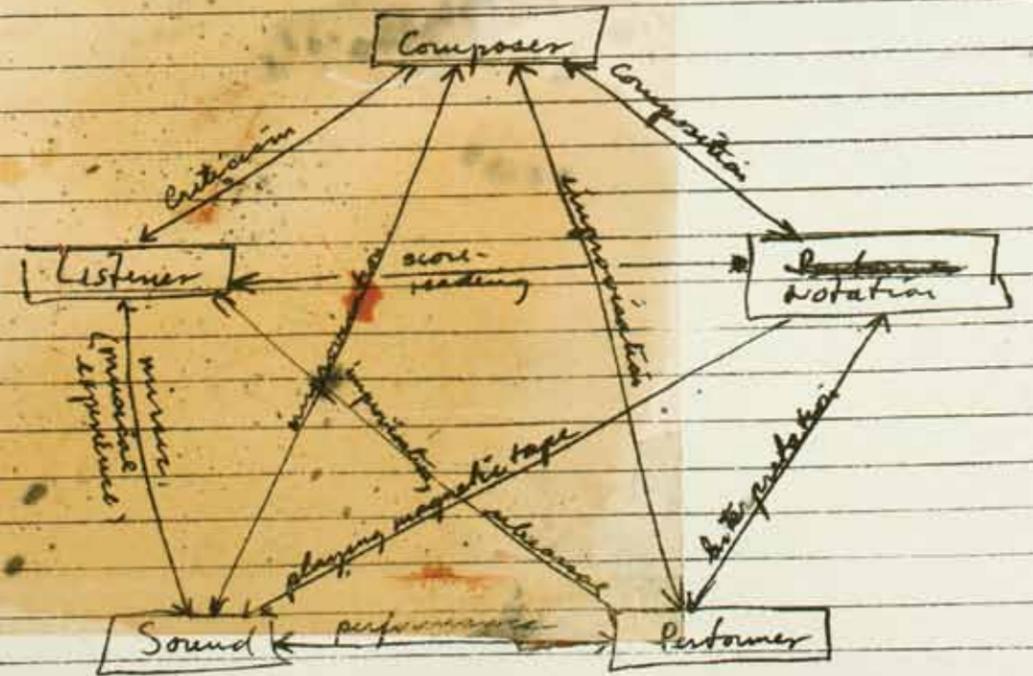
JOHN CAGE

AN EXPERIMENTAL ART

Even the unsophisticated seldom allow us to conceive of certain multiple elements of the situation simultaneously;

ΔC = ~~change of the composition~~
 ΔN = Stylistic change
 ΔP = changes in performer attitude and skill, may equal
 ΔS = 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 simple that it flows out into experience. We take the experience and let it go at that. So many relationships.



8. To John Cage

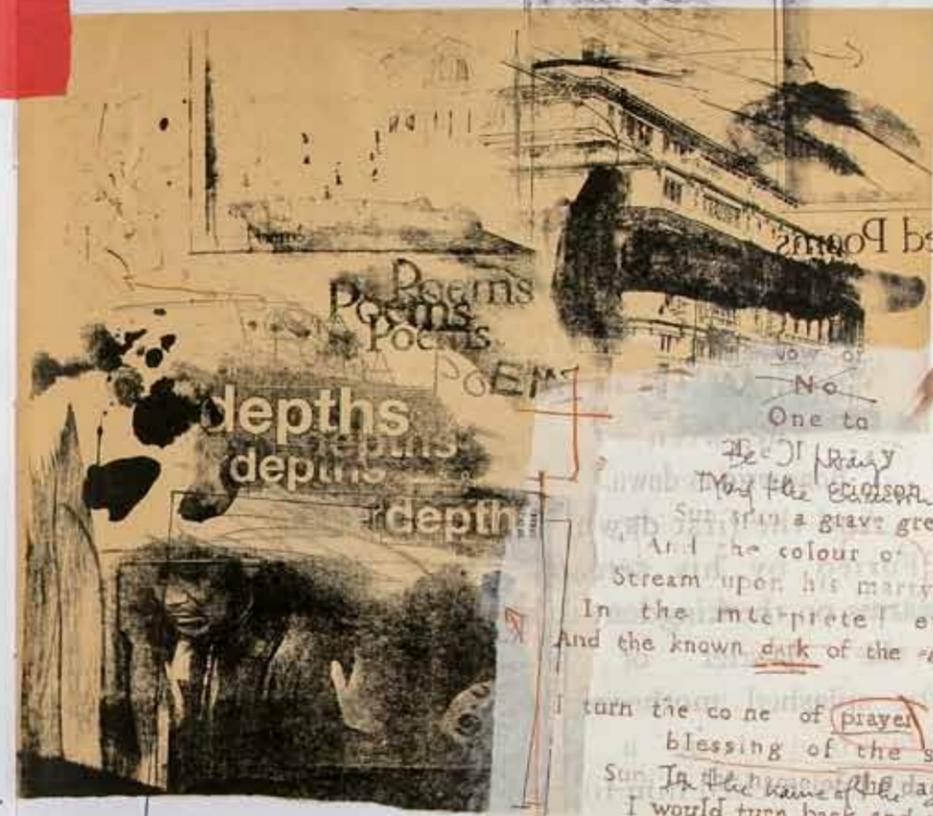
Places
Ways
Passages

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

That he let the dead though
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 that to sleep
In the dark
And the ~~storn~~ drop's
Rock
The heart bone
But let it break
On the mountain crown
Unbidden by the sun
And the beating dust be blown
Down to the ~~storn~~ rooting plate
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 ~~storn~~ 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 ~~storn~~ sleepers pray
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 wire's bones?
In the dark bloody room unknown
To the burn and turn of time
And the heart print of man

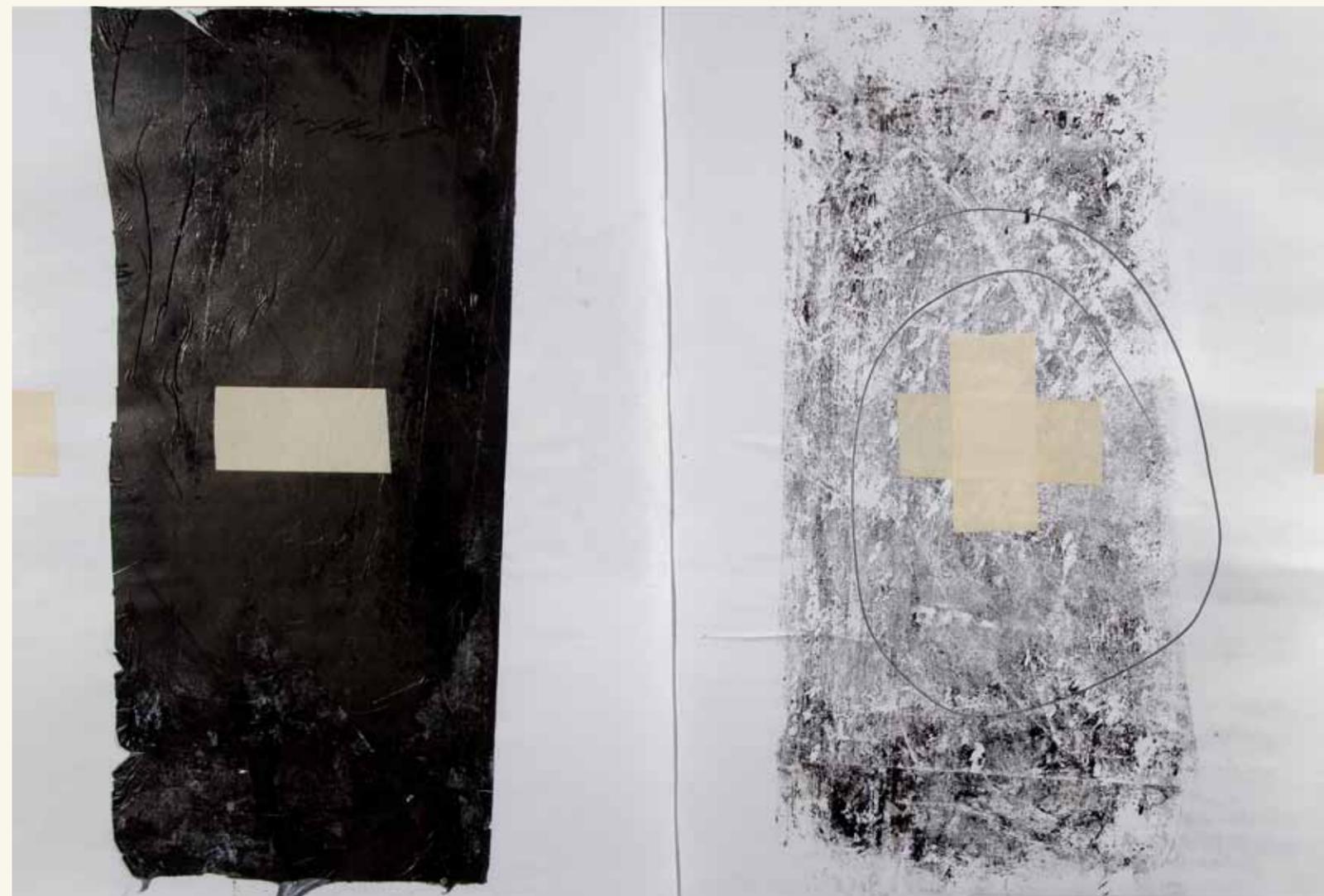
But dark alone



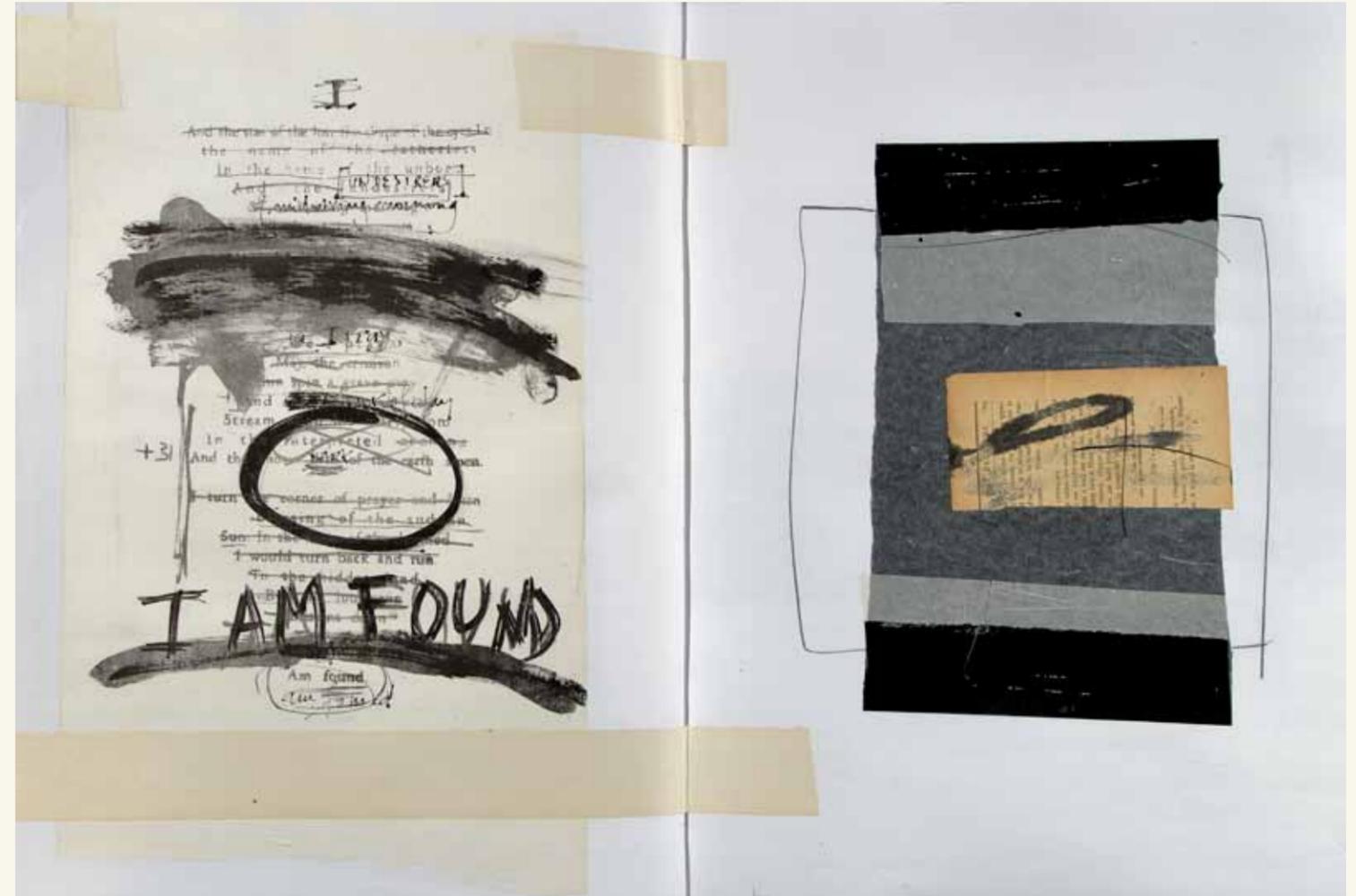
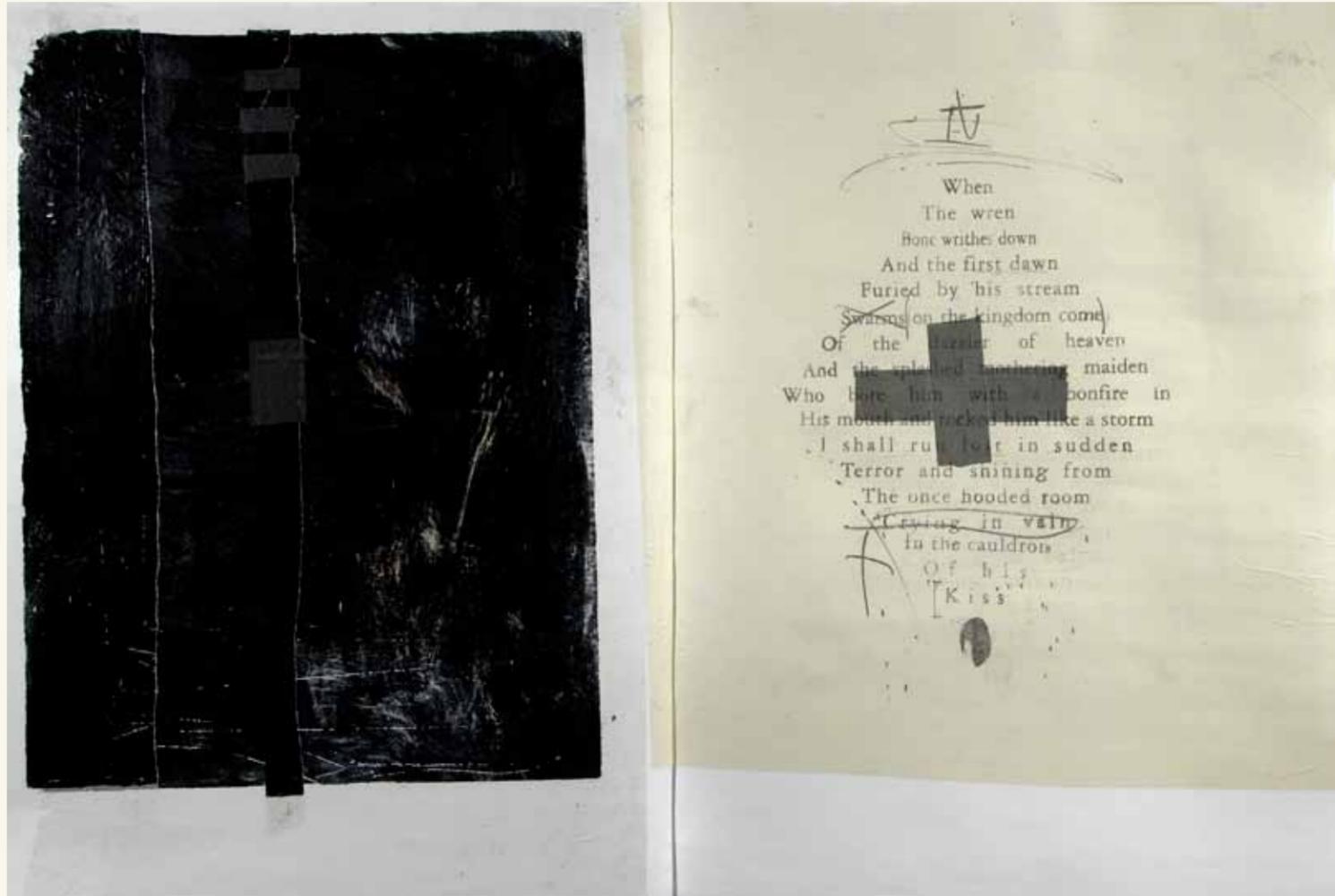
Selected Poems
No
One to
The prayer
Sun in a grave grey
And the colour of clay
Stream upon his martyrdom
In the interpreted evening
And the known dark of the art amen.
I turn the cone of prayer and burn
blessing of the sudden
Sun In the name of the damned
I would turn back and run
But the hidden land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

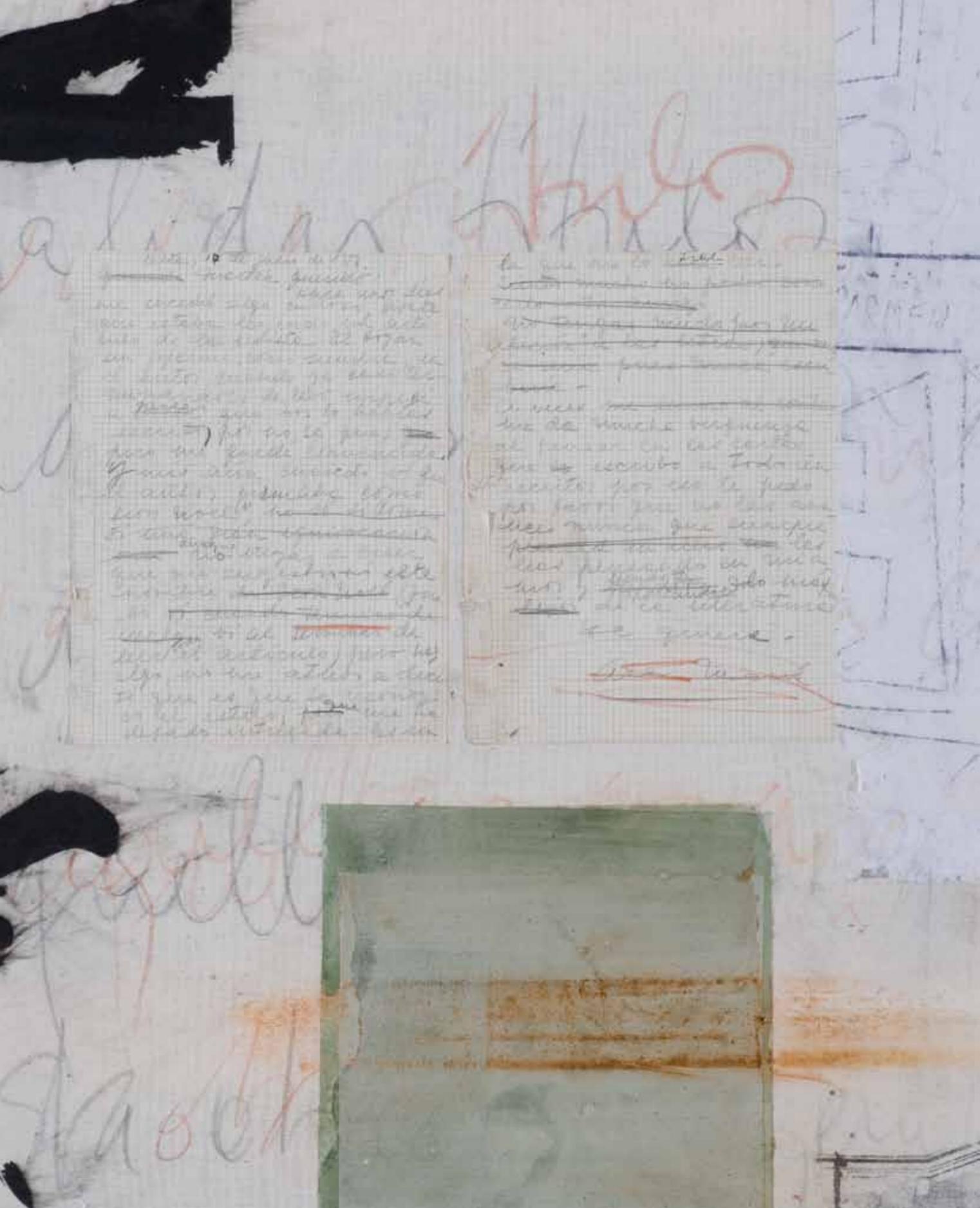


11.

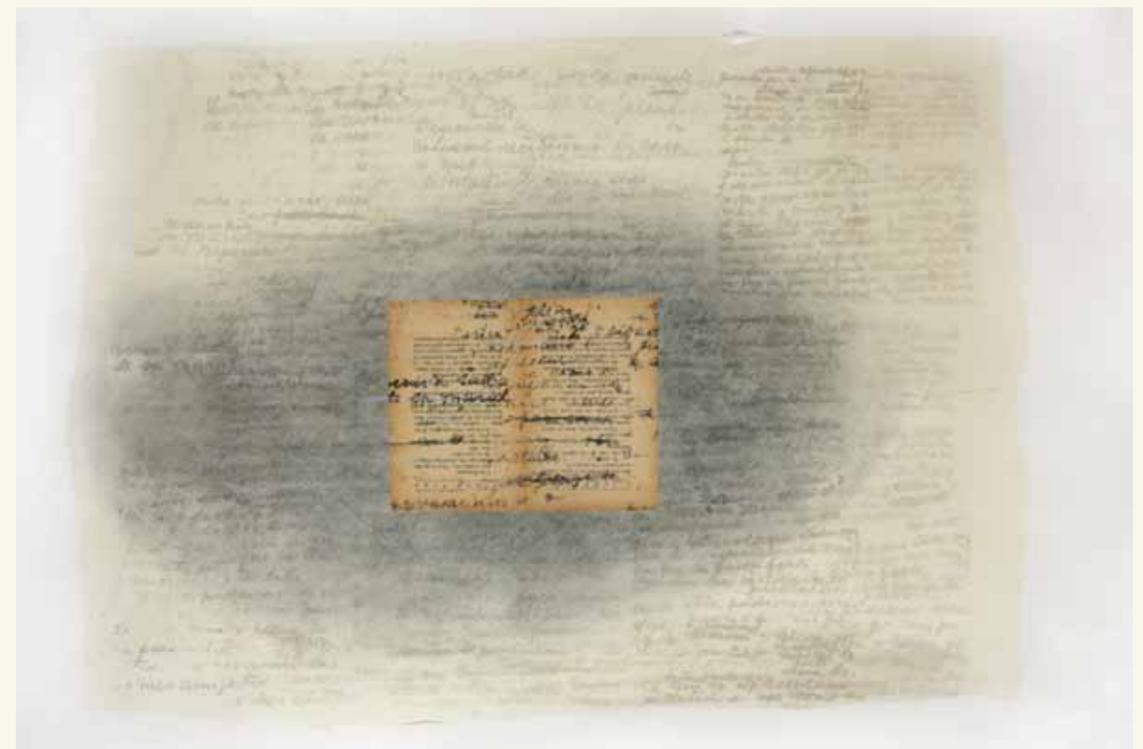


12. Artist Book V





20.



21.

19. (detail)

Handwritten musical notation on a page with a rectangular border. The notation consists of many small, dense characters arranged in vertical columns, resembling a form of shorthand or a specific musical notation system.

Handwritten text within a rectangular border, appearing to be a list or a set of instructions. The text is dense and difficult to read due to the handwriting style.

Handwritten musical notation on a page, similar to the top section, with dense vertical columns of small characters.



Handwritten text, possibly a name or a title, written vertically in a stylized font.

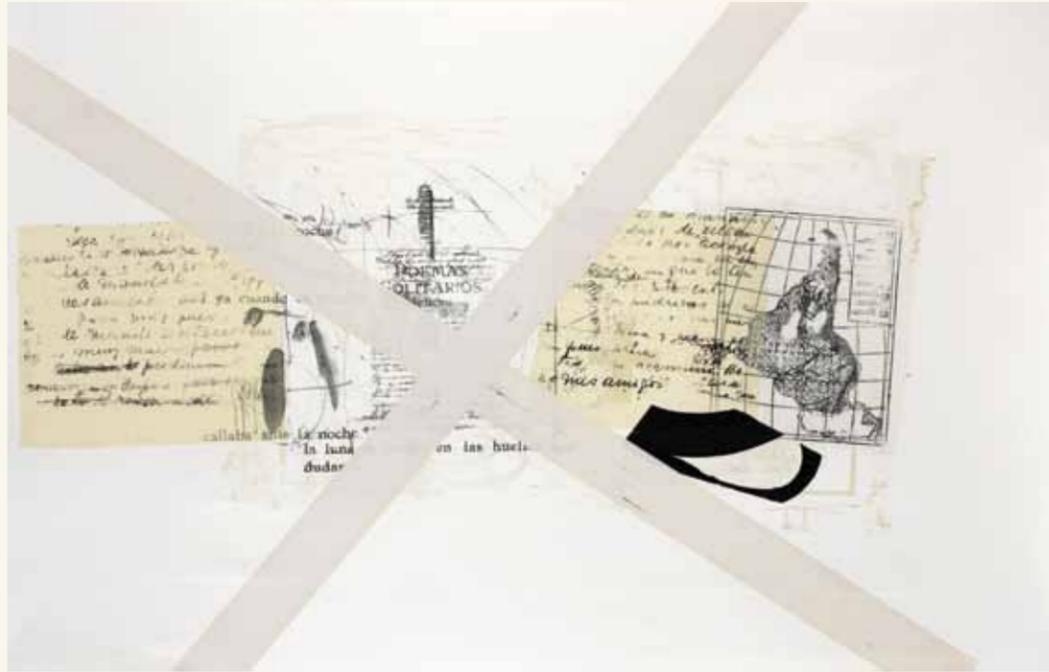
Handwritten number '25' in the center of the page.



A large, heavily layered and textured area on the right side of the page. It features a grid of black lines, some of which are thick and dark, creating a complex pattern. There are various handwritten markings, including the word 'ROYCE' and 'STILL', and some illegible scribbles. The overall appearance is that of a heavily used or perhaps damaged page with multiple layers of paper and ink.



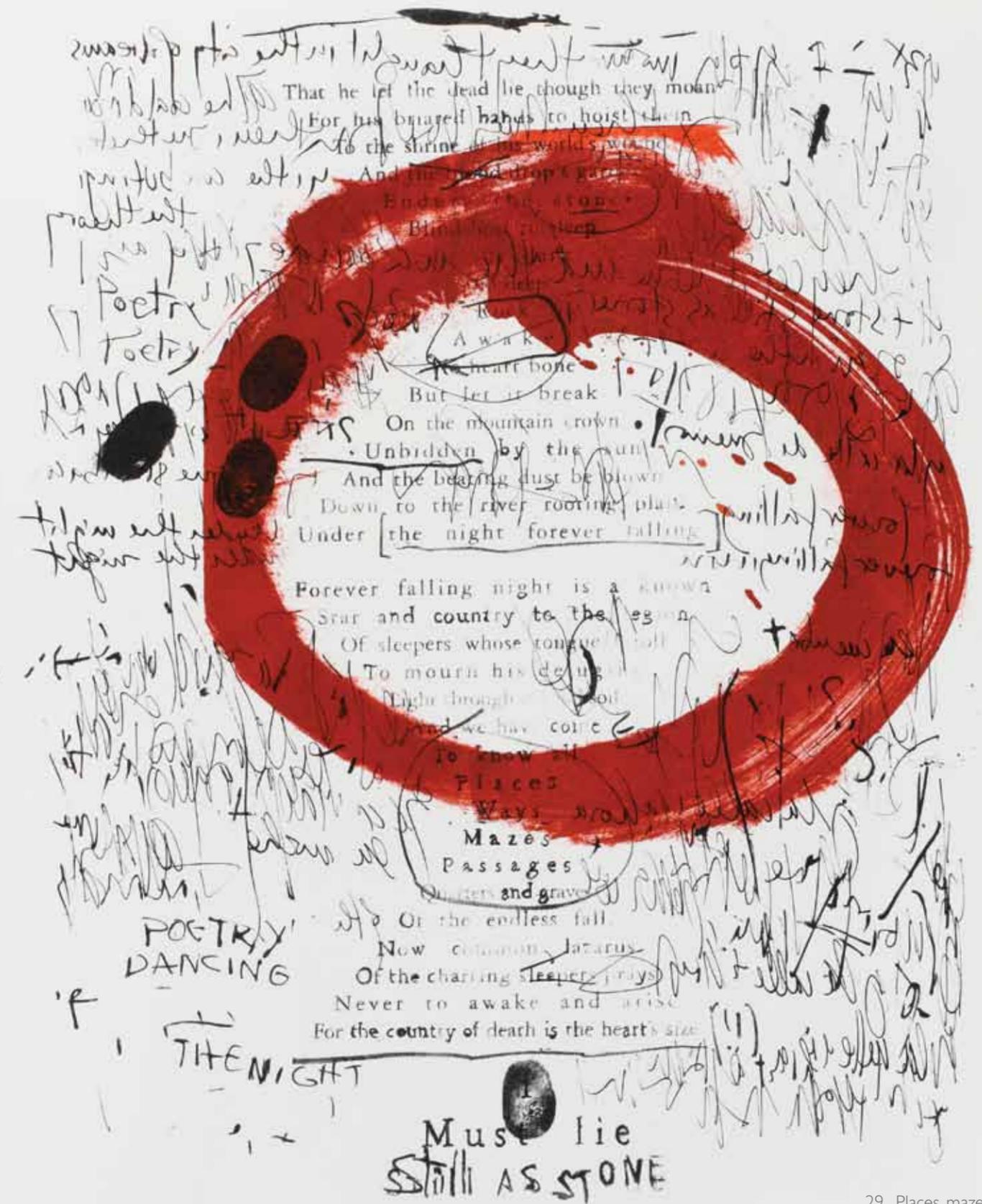
Handwritten text 'Pocimus' at the bottom of the page, oriented vertically.



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.

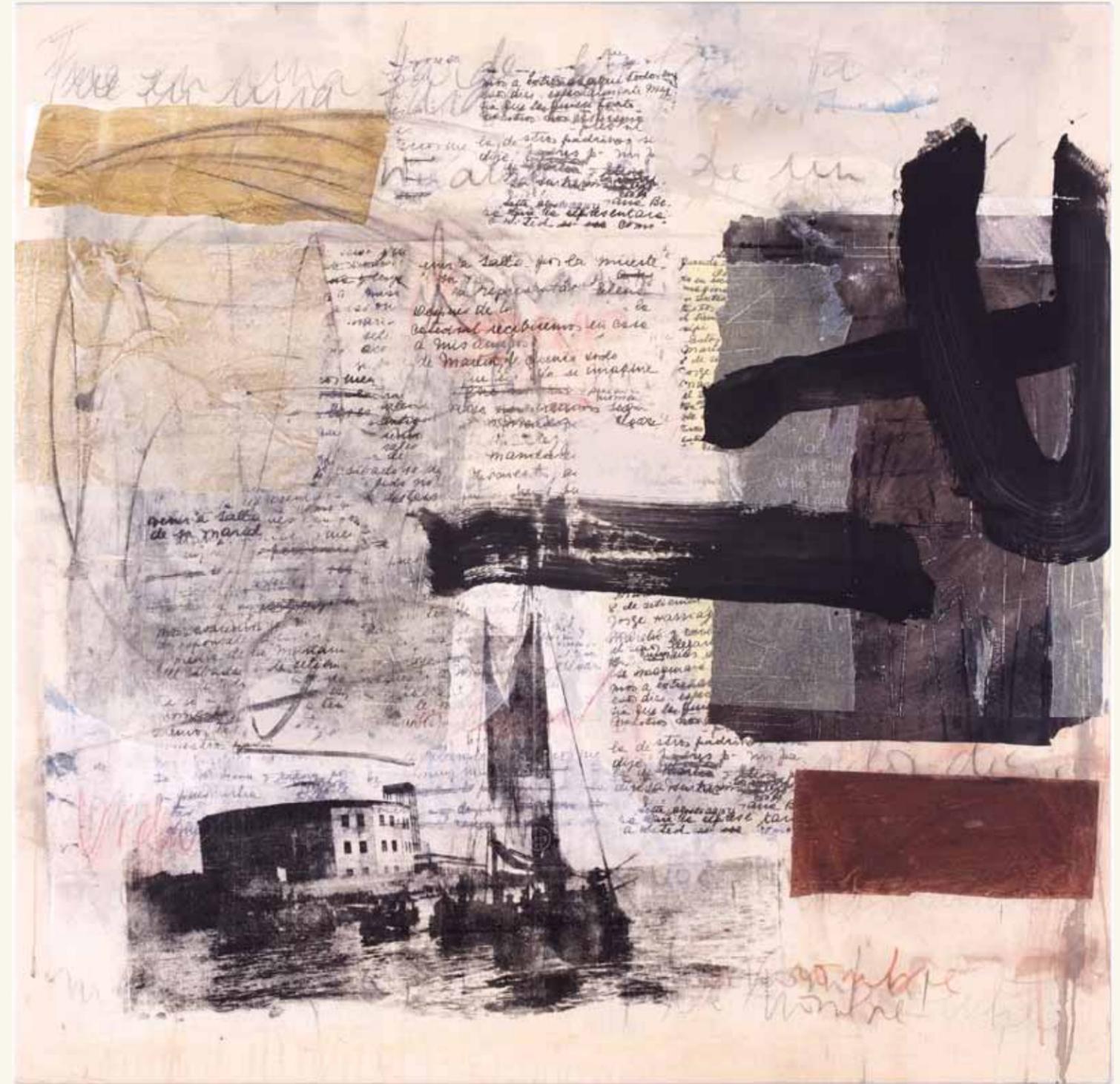
In search of inspiration, I decided to visit the National Archive in Buenos Aires, a murky building with the fading glamour of the 20s. I leafed through hundreds of photos of old Buenos Aires and selected a small group which stood out for their quality and aesthetic criterion. They were all shot by the 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...



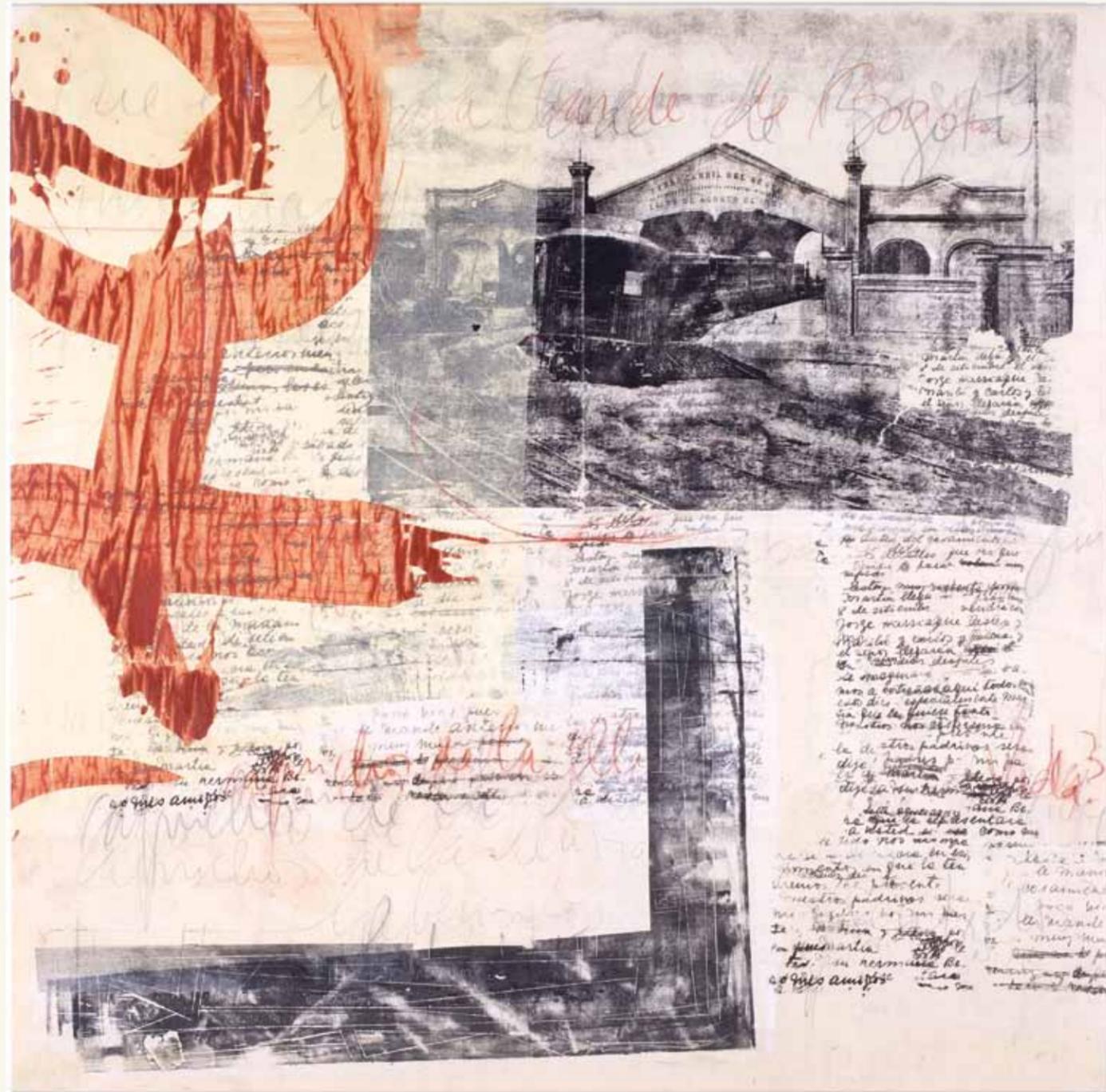
Handwritten text in Spanish, including phrases like "Después de la...", "a mi...", "de Madrid...", and "Mis amigos".



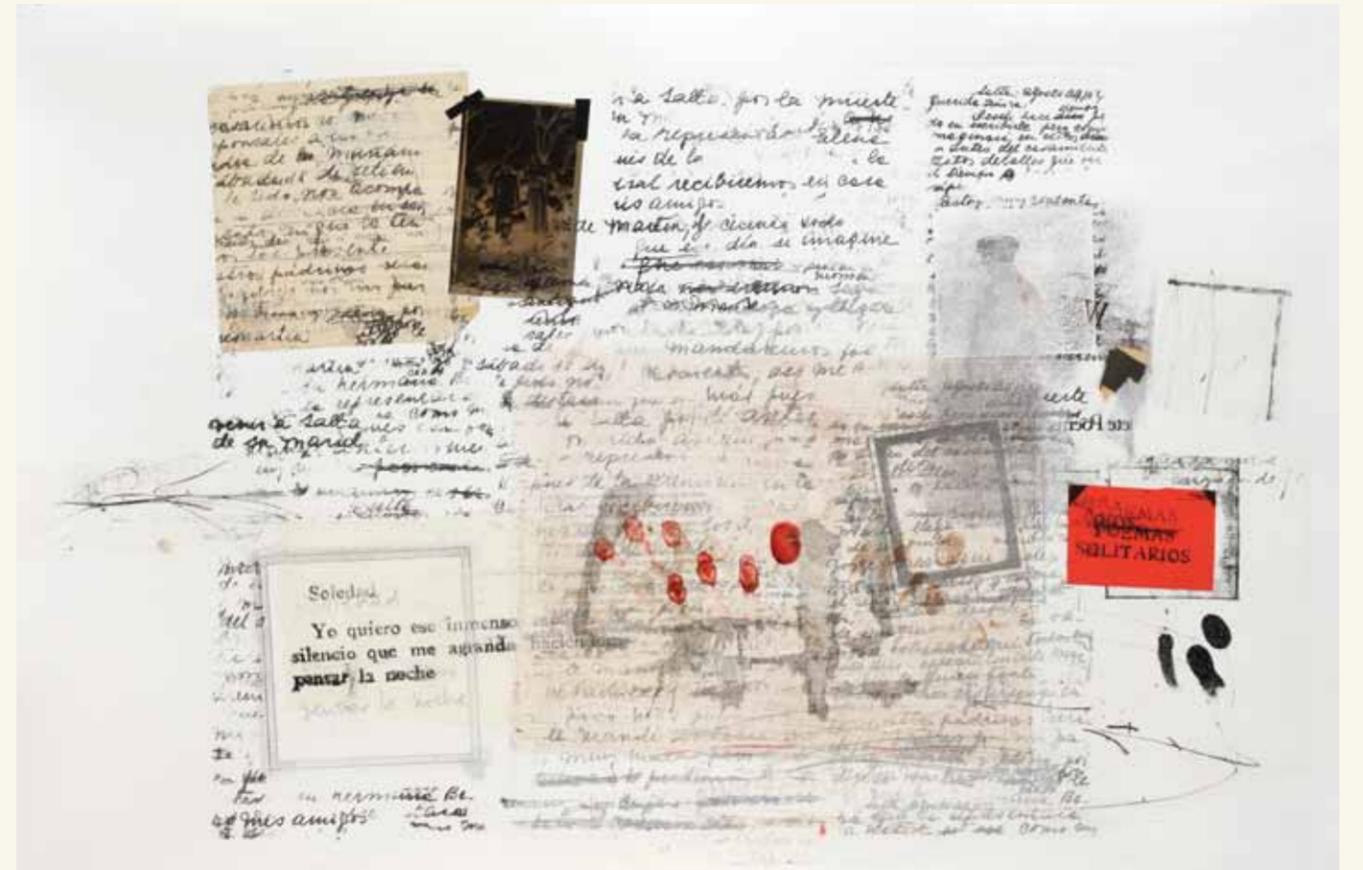
Fotografía Witcomb



Handwritten notes and scribbles at the bottom of the page, including a red horizontal line.



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 Solis 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. Que a iniciación de la guerra entre indios, españoles y
argentina 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.



M. A. H. Dulce (La Plata)

*Soledad de
Una inmensa soledad de tierra*

Un gran mundo

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.

... 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*

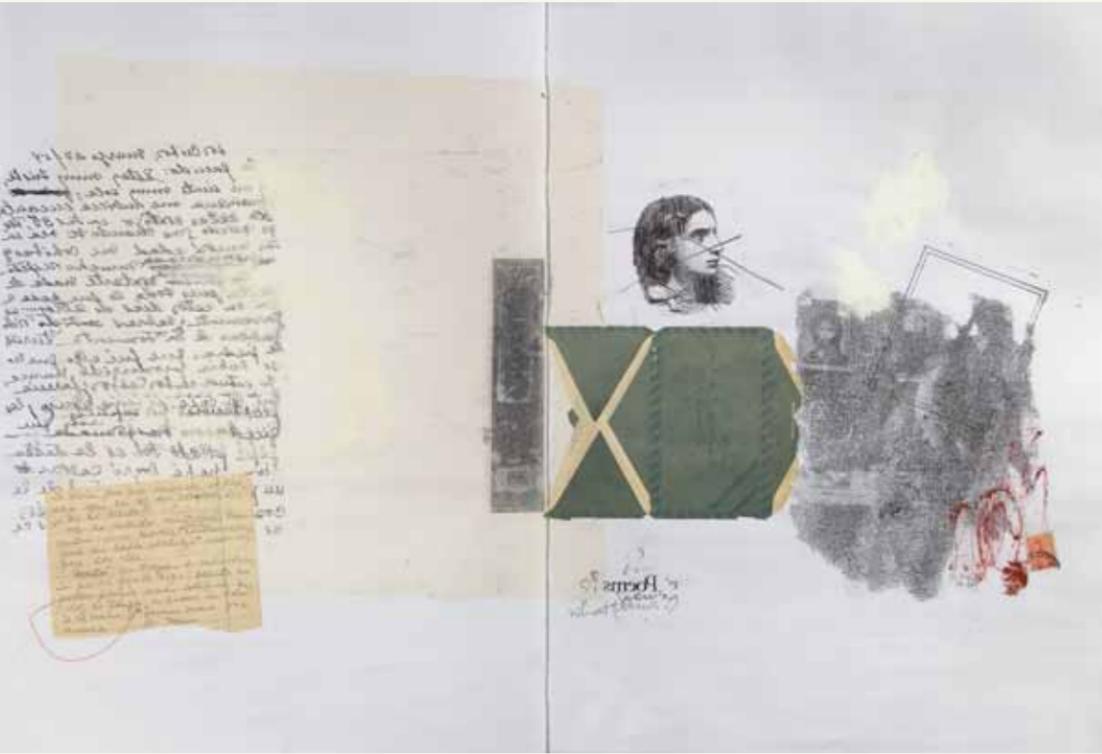


Qui será Buenos Aires?

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.





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:

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| <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, Maria Noel & 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 • "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). | <ul style="list-style-type: none"> • Solo Exhibition in Madrid, curated by Aína 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 • "Livre d'artiste" exhibit - Palais des Glaces, Buenos Aires • Argentine painting exhibition - Argentine Consulate in Sao Paulo, Brazil • Solo show - Nexus Gallery, Buenos Aires • Avon Art Biennial - Borges Cultural Center, Buenos Aires • 250 x 250 Exhibition - Recoleta Cultural Center, Bs. As. • Puerto Madero - Two mural paintings (118" x 354") |
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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 ARC Fine Art LLC, in London by Jagged art and in Spain by Aina Nowack Gallery.



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