

MARIE ORENSANZ

[1936, Argentina/Lives in France]

“The incomplete is a constant of my work, because I think that we are all fragments of a whole: at the same time, we are part of a past and of a future.”

Marie Orensanz began her artistic career studying painting with two of the foundational artists of Argentine Modernism: Emilio Pettoruti and Antonio Seguí. An active member of the art scene in Buenos Aires in the 1960s and 1970s, she participated in the exhibitions and cultural activities organized by the Instituto Torcuato Di Tella, and she was involved with the Centro de Arte y Comunicación. In 1972, she moved to Milan. The proximity to Carrara and its marble quarries sparked her early production in stone. She has continued to work with fragments of marble, making them into books and sculptures, since the 1970s. Christina M. Harrison writes, “Orensanz uses material and symbolic fragments—of marble, of line, of signs—to represent thoughts.... An interpretation of the work, in Orensanz’s conception, depends on the intersection of the fragments with the viewer’s own thoughts and experiences.”

In 1975, Orensanz moved to Paris, eventually becoming a naturalized French citizen. Three years later, she wrote a “Manifiesto of Fragmentism,” in which she outlined the conceptual basis of her works, many of which are deeply informed by the practice of drawing. Written in Spanish, English, and French, the Manifiesto reads: “Fragmentism searches for integration of a part with a totality; transforms by multiple readings in an object non-terminate and unlimited, traversing time and space.”

Since the mid-1980s, Orensanz has completed several public works, including installations at Puerto Madero in Buenos Aires, Parque de la Memoria in Buenos Aires, the Lycée Blanc-Mesnil in Paris, the Universidad San Martín in Buenos Aires, and the Musée National des Sciences, des Techniques et des Industries in Paris.

Marie Orensanz’s works are represented in several major collections including Bibliothèque Nationale, Paris, France; Bremen Museum, Germany; Centre Georges Pompidou, Musée National d’Arte Moderne, Paris, France; Centro de Arte y Comunicación (CAYC), Buenos Aires, Argentina; Centro de Documentación de Arte Actual, Barcelona, Spain; Colección Banco Velox, Buenos Aires, Argentina; Colección Cancillería Argentina, Buenos Aires, Argentina; Fond National d’Art Contemporain, Paris, France; Fondation Camille, Paris, France; Fondo Nacional de las Artes, Buenos Aires, Argentina; Maison du Livre de l’image et du son, Ville de Villeurbanne, France; M2A2 Musée Martiniquais des Arts des Amériques, Le Lamentin, Martinique; Museo de Arte Latinoamericano Contemporáneo de Managua, Nicaragua; Museo de Arte Contemporáneo de Rosario (MACRO), Rosario, Argentina; Museo de Arte Contemporáneo Marcos Curi, Buenos Aires, Argentina; Museo de Arte Moderno de

Buenos Aires (MAMBA), Buenos Aires, Argentina; and Museo Nacional de Bellas Artes (MNBA), Buenos Aires, Argentina.