

MARIE ORENSANZ

[1936, Argentina]

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 (CAyC). 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.

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.”

Orensanz’s works have been shown in several important solo exhibitions, including *Marie Orensanz. Distintas formas... y un mismo pensamiento*, Complejo Cultural Santa Cruz, Río Gallegos, Argentina (2005); *Marie Orensanz. Tout qui se voit et tout ce qui est caché*, Maison de l’Amérique Latine, Paris, France (2010); *Marie Orensanz. ... hablamos...*, Museo de Arte Contemporáneo de Rosario (MACRO), Argentina (2007); *Marie Orensanz – 1963-2007*, Museo de Arte Moderno de Buenos Aires (MAMBA), Argentina (2007); *Marie Orensanz*, Museo Emilio Caraffa (MEC), Córdoba, Argentina (2008); *Marie Orensanz. Variaciones sobre un mismo tema*, Museo Municipal de Bellas Artes Juan B. Castagnino, Rosario, Argentina (2003); *Marie Orensanz. Las hojas de la vida*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina (1998); *Marie Orensanz. ¿Para quién? ... suenan las campanas*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina (2002); and *Marie Orensanz. Esperando una nueva primavera*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina (2003). Orensanz has completed several public works, including installations at Faena Group in Buenos Aires, Argentina; the Lycée Mozart in Le Blanc-Mesnil, France; the Musée National des Sciences, des Techniques et des Industries in Paris, France; Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado in Buenos Aires, Argentina; and the Universidad Nacional de San Martín (UNSAM) in Buenos Aires, Argentina.

Orensanz’s works are represented in several major collections including Bibliothèque nationale de France, Paris, France; Centro de Arte y Comunicación (CAyC), Buenos Aires, Argentina; Centros de Documentación de Arte Contemporáneo, Barcelona, Spain; Colección Banco Velox, Buenos Aires, Argentina; Colección de Arte de la Cancillería Argentina, Buenos Aires, Argentina; Fond National d’Art Contemporain (FNAC), Paris, France; Fondo Nacional de las Artes (FNA), Buenos Aires, Argentina; Maison du livre, de

l'image et du son (MLIS), Villeurbanne, France; Musée martiniquais des Arts des Amériques (M2A2), Le Lamentin, Martinique; Musée National d'Art Moderne - Centre Pompidou, Paris, France; Museo de Arte Contemporáneo de Rosario (MACRO), Argentina; Museo Moderno, Buenos Aires, Argentina; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; and Weserburg Museum für moderne Kunst, Bremen, Germany.