

**MARIANNE MARIC**

Selected Works

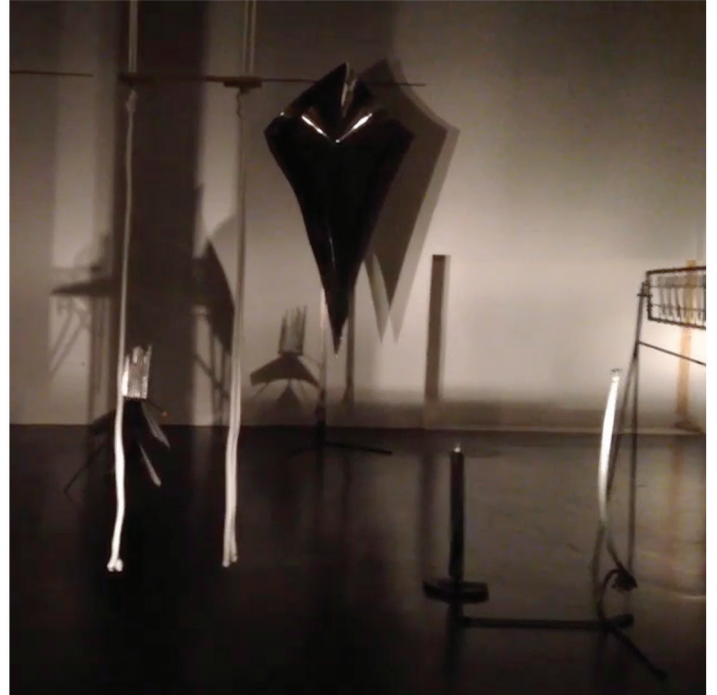


***miss Buren***

40/60 cm / silver photographic print / Sarajevo, 2014

*Miss Buren* stages the place where the contemporary art museum of Sarjevo should have taken place : it shows the mats that Daniel Buren had created so as to welcome international flags. Today the place is deserted, the museum project has been abandonned and the flags have never been hanged.





***Silence, oeuvres ouvertes***  
**CAC Brétigny, 2014**

Invited by Pierre Bal-Blanc, Marianne has spent one year exploring the Baschet brothers' work, to finally showcase it in a new, unique way, through an 'opera performance' in 12 acts, breaking boundaries of Arts.

For additional information, please see the file named : ExhibitionMM



***Femmes Françaises***

60/80cm / silver photographic print / Belfort / 2014

Spontaneous picture taken on the balcony of an Art History Museum





***Les lèvres des failles***

60/80cm / silver photographic print / Sarajevo/ 2012

Jewish Cemetary / Bombarded gravestone





***Les Roses de Sarajevo***

20/30cm / silver photographic print / Sarajevo/ 2012

A Sarajevo Rose is a concrete scar caused by a mortar shell's explosion that was later filled with red resin. Mortar rounds landing on concrete create a unique fragmentation pattern that looks almost floral in arrangement. Because Sarajevo was a site of intense urban warfare and suffered thousands of shell explosions during the Siege of Sarajevo, the marked concrete patterns are a unique feature to the city.

Throughout the city, explosion marks have been filled with red resin to mark where mortar explosions resulted in one or more deaths.

The Sarajevo roses are disappearing as the asphalt is replaced.





**Rousse Sarajevo**

20/30cm / silver photographic print / Sarajevo/ 2012



***Les Fleurs du Mal***

40/60cm / silver photographic print / Sarajevo/ 2012





***L'Ours***

40/60cm / silver photographic print / Sarajevo/ 2012

Bosnia's 124 years-old National Museum closed its doors Thursday following disputes among politicians and dwindling state funding, with employees not receiving their salaries for a year.

It survived the breakup of the Austrian empire, two world wars, the longest city siege in modern history and a bloody war in the 1990s that killed 100,000 people. Yet after 124 years, Bosnia's National Museum closed its doors Thursday due to dwindling state funding and disputes among rival.



***L'oeil de Tito***

20/30cm / silver photographic print / Sarajevo/ 2012





**Lukomir**

40/60cm / silver photographic print / Sarajevo/ 2012

The village of Lukomir, at 1,500 meters, is considered the most isolated village in Bosnia - Herzegovina.





***Nardina ou La Pudique Insolente***  
60/80cm / silver photographic print / Sarajevo/ 2012





**Milk, voie lactée**  
60/90cm / silver photographic print / Mulhouse / 2012





**Femme Fontaine**  
13/18cm / digital photographic print / Mulhouse/ 2011





**La Femme au Corbeau**  
60/80cm / digital photographic print / Les Arques/ 2009

According to *La Femme au Perroquet* (Courbet), suggested by this Bouroulec chair who was in my flat, and from the spirit of Ingres, born not far away from this village.





**Loren**

60/80 / digital photographic print / Les Arques/ 2009





***Steel Hills versus II & III***  
pierres de Sarlat / Les Arques / 2009





***La Femme au Divan Noir***  
Ceramics / Dublin / 2007

Inspired by a body in a painting by J-J Henner, the boots position is identical to the legs of the model in the painting.





**Nu**

1m30/45 cm / 2008



**CHAIR / PIERRE**

Installation with my picture and a gravestone / Les Arques / 2009

In an environment where the look can be digitally saturated, the viewer is invited to here to stop, to lie to contemplate a work. It will thus take the same position that the figure of the body. Installation consists of an overturned gravestone found near the house of the sculptor Ossip Zadkine.





**CHAIR / PIERRE**  
*Reversibility, CAC Brétigny, 2010*



**CHAIR / PIERRE**  
*Reversibility*, CAC Brétigny, 2010

In the exhibition *Reversibility*, the curator (Pierre Bal-Blanc) wanted to play with the others artpieces on the exhibition. According the moment of the day, you can see the nude or not, sometimes hidden by Robert Breer' floating wall, and you are lying near Teresa Margolles floor.