

ARTFORUM

I N T E R N A T I O N A L

Marco Maggi

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The information overload that characterizes the digital age is reflected in the ever-increasing production of art to accommodate an expanding circuit of international exhibitions and galleries. This phenomenon, however, has also generated a reaction in some contemporary art that invites us to slow down or offers an opportunity—visual or verbal—for reflection. It might be a losing battle, perhaps, but that should hardly prevent artists from making an effort. The new exhibition by Marco Maggi, titled "Micro and Macro," is a fine contribution to this struggle. New York-based Uruguayan Maggi uses common household materials—stacks of plain white paper, ceramic tiles, apples, aluminum foil, 35 mm slide frames—which he submits to delicate forms of drawing. Minute, precise incisions and carving, these drawings of vaguely familiar elements suggest strange alphabets and diagrams and, when reproduced or grouped together, resemble some kind of cartographic representation or imaginary landscape. *Hotbed*, 2001, one of the largest works on view, comprises forty-eight stacks of paper arranged on the floor in a grid. Maggi has carved off bits of paper to create microsculptural elements from the top of each stack. Obviously, Felix Gonzales-Torres and Carl Andre come to mind, but something else is at stake here: This is not about picking up or walking over, but about leaning down and looking from up close in search of the world's finest details.