

MARCO MAGGI

[1957, Uruguay]

Maggi attended the State University of New York at New Paltz (SUNY New Paltz), graduating with an MFA in Printmaking in 1998. The medium, he has said, interested him not for its process, but for the way in which it provided a “threshold between two and three dimensions.” This formal interest connects directly to Maggi’s longstanding concern with the variability of knowledge—the way in which overwhelming amounts of information are disseminated flatly, deflecting introspection or focus. By making works that are both subtle and meticulous, Maggi encourages his viewers to slow down and reflect upon each object’s details and intricacies; that act, of slow looking, is a political act that runs counter to the dominant tendency to look quickly and superficially. Myopia, Maggi writes, is the “best answer to globalization...delicacy is a subversive activity and to pay attention is really shocking.”

New York-based Uruguayan artist Marco Maggi takes everyday objects such as photocopy paper, aluminum foil, apples, and parking mirrors as the foundations for his precisely rendered sculptures and drawings. Using humor, wordplay, and a range of visual allusions, Maggi uses his meticulous processes to explore the relationship between information and knowledge in our contemporary world.

Maggi’s works have been a part of numerous important solo exhibitions, including Bienal de Cuenca, Ecuador (2012); *inCUBAdora*, Bienal de La Habana, Havana, Cuba (2003); Bienal de São Paulo, Brazil (2002); *Global Myopia (Pencil & Paper)*, La Biennale di Venezia, Venice, Italy (2015); *Construcciones & Demoliciones, dibujos en español*, Centro Cultural Reina Sofia, Montevideo, Uruguay (2003); *Language Descending a Staircase*, East Wing Biennial at the Courtauld Institute of Art, London, England, UK (2016); Gwangju Biennale, South Korea (2004); “*Desinformação funcional, desenhos em português*,” Instituto Tomie Ohtake, São Paulo, Brazil (2012); *By disappointment only*, Joséé Bienvenu Gallery, New York City, New York, USA (2007); *No Idea*, Museum of Latin American Art (MoLAA), Long Beach, California, USA (2012); *Marco Maggi: The Gold and the Moor*, Nara Roesler, Rio de Janeiro, Brazil (2017); *Hotbed Online*, Sala 1 – Centro Internazionale d’Arte Contemporanea, Rome, Italy (2002); and *Esperando el 104*, Xippas, Paris, France (2022).

Maggi’s works are represented in several major collections including Art Institute of Chicago, Illinois, USA; Colección Patricia Phelps de Cisneros (CPPC), Caracas, Venezuela and New York City, New York, USA; Daros Latinamerica Collection, Zurich, Switzerland; de Young Museum, San Francisco, California, USA; Hirshhorn Museum and Sculpture Garden, Washington DC, USA; Indianapolis Contemporary, Indiana, USA; Judith Rothschild Foundation, New York City, New York, USA; Kemper Museum of Contemporary Art, Kansas City, Missouri, USA; The Morgan Library & Museum, New York City, New York, USA; Museum of Fine Arts, Boston (MFA), Massachusetts, USA; The Museum of Fine Arts, Houston (MFAH), Texas, USA; Museum of Modern Art

(MoMA), New York City, New York, USA; San Jose Institute of Contemporary Art (ICA), California, USA; Solomon R. Guggenheim Museum, New York City, New York, USA; and Whitney Museum of American Art, New York City, New York, USA.