

marco maggi

galeria nara roesler



sobre **Marco Maggi**

Marco Maggi nasceu em 1957, em Montevidéu, Uruguai. Ele vive e trabalha entre Nova York e Montevidéu. O artista prefere formas de expressão simples. A maioria de seus trabalhos apresenta cortes precisos de estilete em papel, maçãs, zinco, seda, alumínio, slides fotográficos e plástico, numa crítica ao predomínio da tecnologia na existência contemporânea. Desde que se tornou conhecido, na década de 1990, Maggi tem incentivado seu público a desacelerar seu ritmo cotidiano para observar atentamente e mergulhar em suas obras e na vida que as cerca.

O artista está participando da 56ª Bienal de Veneza e já expôs na Bienal de Cuenca, no Equador (2011); na 17ª Bienal da Guatemala (2010); na 8ª Bienal de Havana, em Cuba (2003) e na 25ª Bienal de São Paulo (2002). Em 2013, Marco Maggi recebeu o Prêmio Figari (Conjunto da Obra). Algumas de suas principais exposições foram: *Uma Frase com Três Cantos* (Galeria Nara Roesler, São Paulo, Brasil, 2015); *Drawing Attention* (Kemper Museum of Contemporary Art, Kansas City, EUA, 2015); *Embracing Modernism: Ten Years of Drawings Acquisitions* (The Morgan Library & Museum, Nova York, EUA, 2015); *Desinformação Funcional - Desenhos em português* (Instituto Tomie Ohtake, São Paulo, Brasil, 2012); *Optimismo Radical* (NC-arte, Bogotá, Colômbia, 2011); *New Perspectives in Latin American Art, 1930–2006* (Museum of Modern Art, Nova York, EUA, 2008); *Poetics of the Handmade* (Museum of Contemporary Art, Los Angeles, EUA, 2007). Seu trabalho faz parte das coleções públicas do The Museum of Modern Art, Nova York; Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, Nova York; Art Institute of Chicago; The Drawing Center, Nova York; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Museum of Fine Arts, Boston; Fine Arts Museums of San Francisco; Walker Arts Center, em Minneapolis; Museum of Latin American Art, Long Beach; El Museo del Barrio, Nova York; Cisneros Collection, Nova York; Daros Foundation, Zurique, entre outras.

about **Marco Maggi**

Marco Maggi was born in Montevideo, Uruguay in 1957. He lives and works in New York and Montevideo. The artist prefers simple means of expression. In most of his works he uses an x-acto knife, with which he marks detailed incisions on paper, apple, zinc, woodblock, silk, aluminium, photographic slides, and plastic, to comment on our contemporary technology-dominated existence. Since rising to prominence, in the 1990s, he has encouraged his audience to slow down from their daily pace in order to watch intently and delve deep into his work and the life that surrounds them.

He is featuring at the ongoing 56th Venice Biennale, and has also exhibited at the Cuenca Biennial, in Ecuador (2011); 17th Guatemala Biennial (2010); 8th Havana Biennial, Cuba (2003) and the 25th São Paulo Biennial (2002). In 2013, he received the Premio Figari (Career Award). Selected exhibitions include: *Uma Frase com Três Cantos* (Galeria Nara Roesler, São Paulo, Brazil, 2015); *Drawing Attention* (Kemper Museum of Contemporary Art, Kansas City, USA, 2015); *Embracing Modernism: Ten Years of Drawings Acquisitions* (The Morgan Library & Museum, New York, USA, 2015); *Desinformação Funcional, - Desenhos em português* (Instituto Tomie Ohtake, São Paulo, Brazil, 2012); *Optimismo Radical* (NC-arte, Bogota, Colombia, 2011); *New Perspectives in Latin American Art, 1930–2006* (Museum of Modern Art, New York, USA, 2008); *Poetics of the Handmade* (Museum of Contemporary Art, Los Angeles, USA, 2007). Public collections include The Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Art Institute of Chicago; The Drawing Center, New York; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Museum of Fine Arts, Boston; Fine Arts Museums of San Francisco; Walker Arts Center, Minneapolis; Museum of Latin American Art, Long Beach; El Museo del Barrio, New York; Cisneros Collection, New York; Daros Foundation, Zurich, among others.

Global Myopia 2015
56th Venice Biennale, 2015
Uruguay Pavilion

The challenge was to conceive a project that could travel in a carry-on suitcase and unfold on the walls like a .zip file, a portable infinite able to expand slowly during months prior to the inauguration. The diminutive papers are disseminated or connected following the specific traffic rules and syntax dictated by any accumulation of sediments. A paper skin with no letters, or handwriting, free from messages, displayed slowly, according to no previous plan, on the walls of the Uruguayan pavilion. The colonies of paper sticker on the walls enter in dialogue with a custom lighting track provided by Erco. Myriads of high-definition shadows and infinitesimal incandescent projections will aim to slow down the viewer.

The project divides the act of drawing in two stages. First, by cutting an alphabet of 10,000 elements during the course of 2014 in New York, and second by using the precut elements to write on the pavilion walls during the Spring of 2015. In the same way, the project separates the two key elements of drawing, pencil and paper, into two spaces—paper drawings in the main space and an installation of pencils in the first room.

Drawing Machine (nine possible starting points) are nine pencils sent to penitence. The parallel black pencils pointing against the wall are suspended in the air by the tension of nine archery cords. With the instability of a seismograph, the work attempts to document the options available at the outset of a drawing.

In conclusion, the only subject of Global Myopia is drawing.

Marco Maggi, 2015

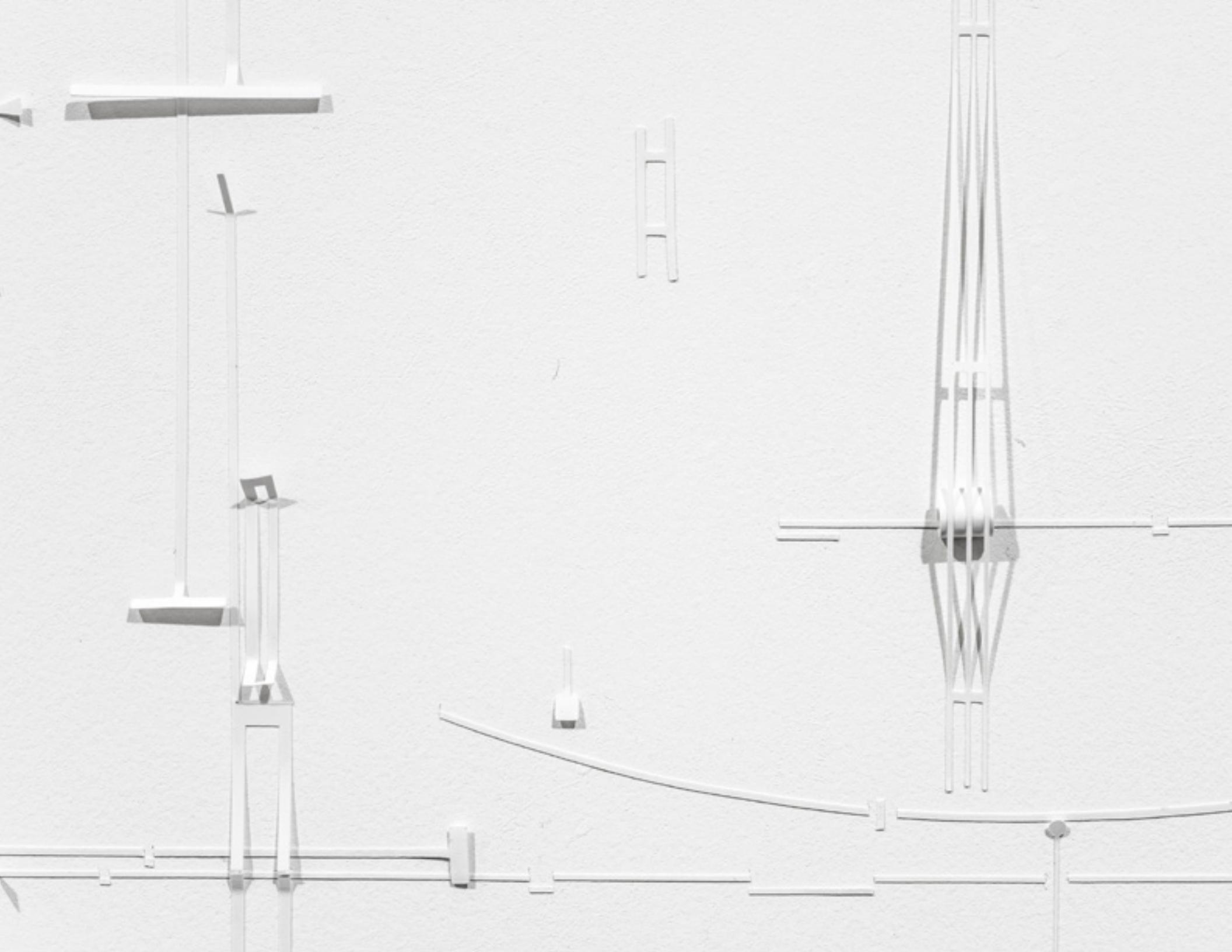




vista da instalação/installation view **Global Myopia** (2015) -- 56th Venice Biennale, Veneza/Venice

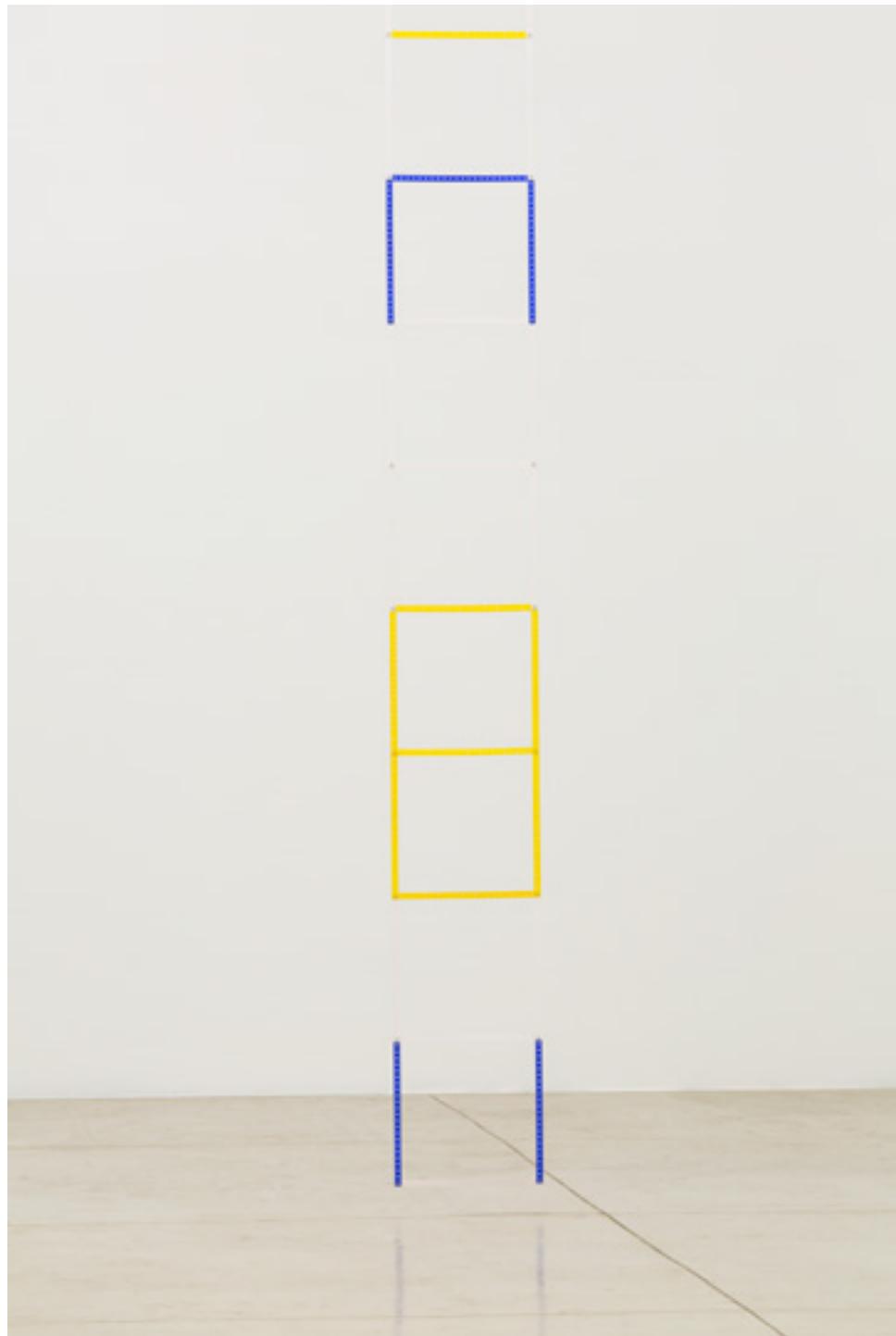


vista da instalação/installation view **Global Myopia** (2015) -- 56th Venice Biennale, Veneza/Venice

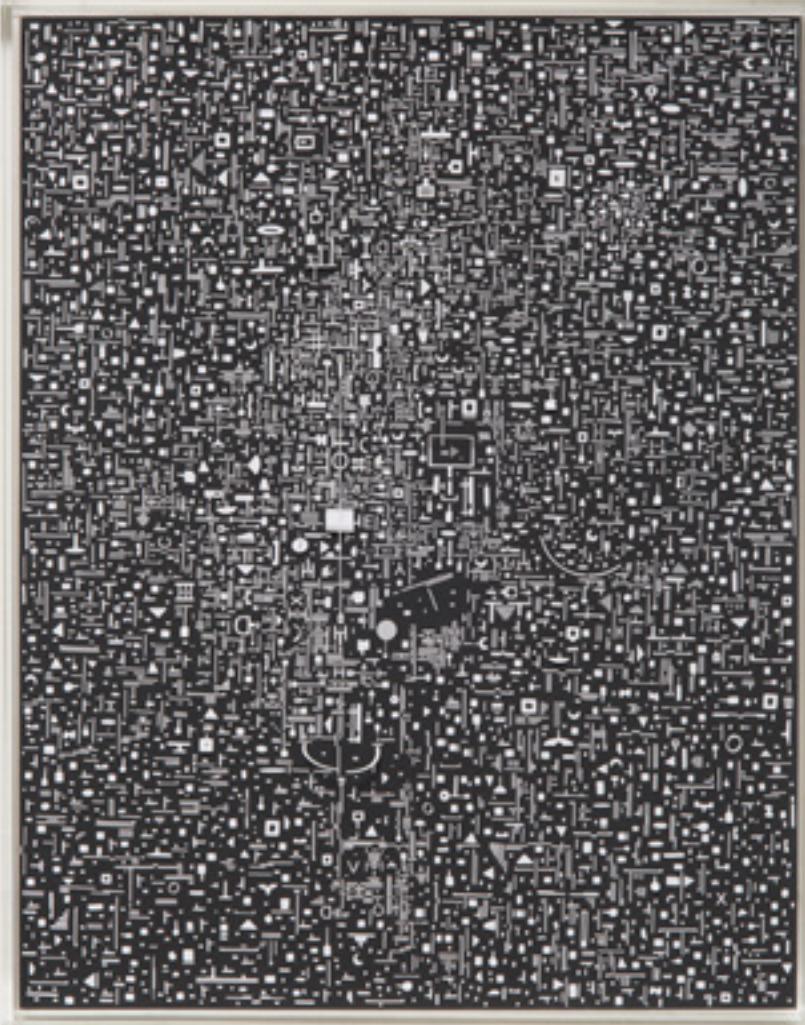




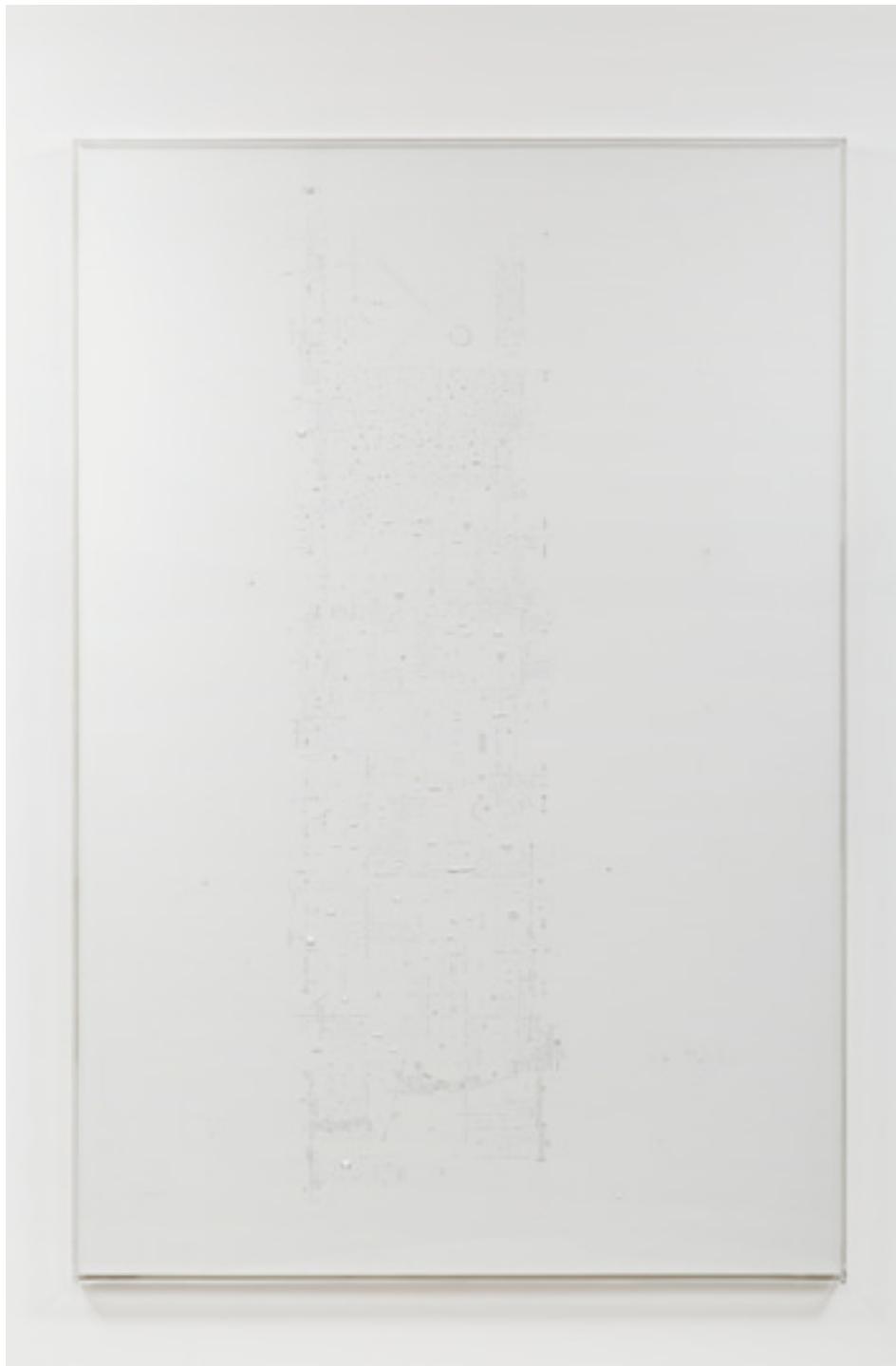
Drawing Machine, 12 possible starting points 2015
12 lápis soviéticos coloridos entre 12 cordas sobre parede/
12 vintage Soviet colored pencils between 12 bow strings mounted on wall
158 x 150 cm -- detalhe/detail



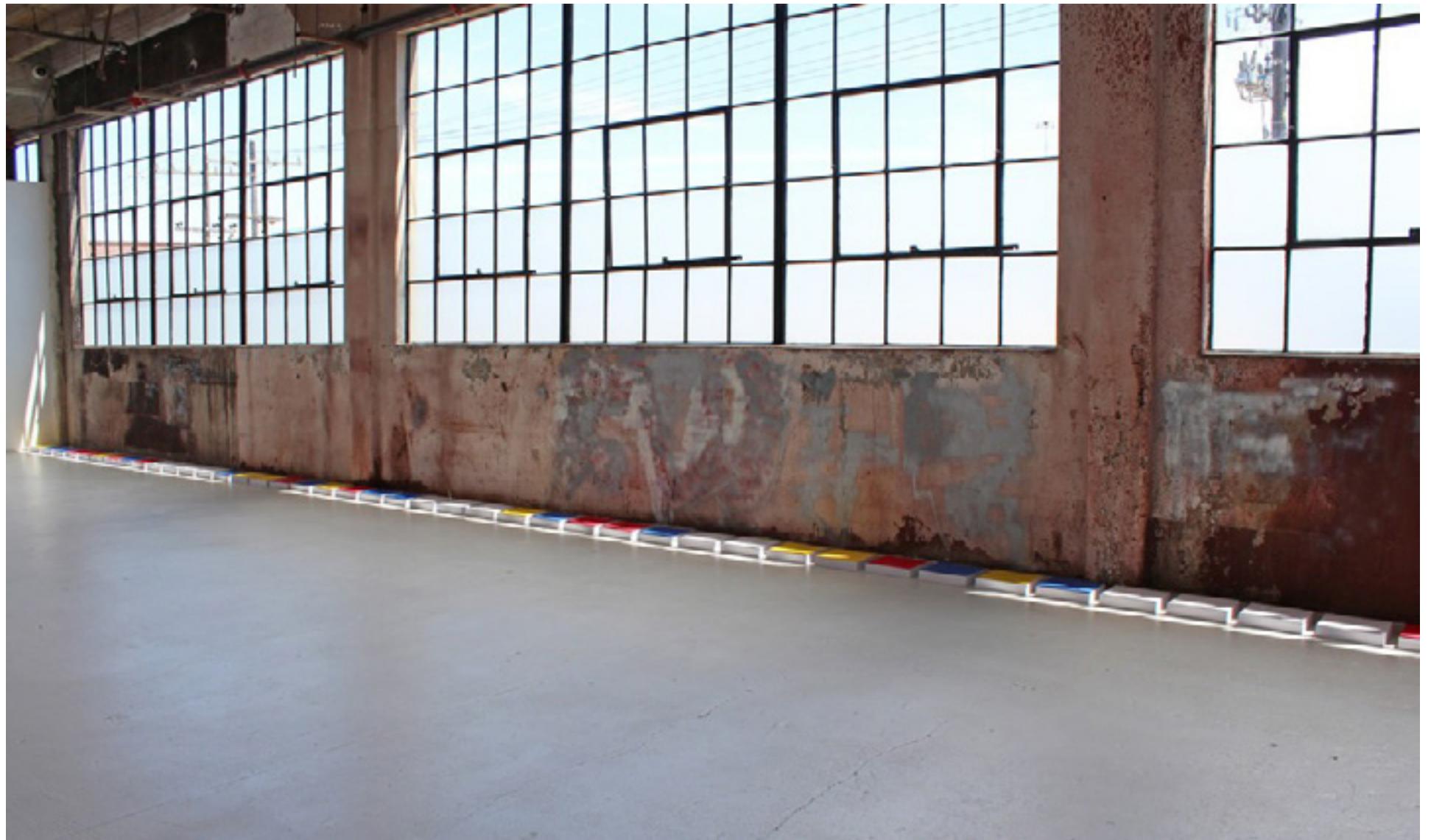
Escada fanfold 2015
água-forte sobre papel, parafusos e porcas/
etching on stationery paper, screws and nuts
ed unique -- 140 X 272 X 64 cm



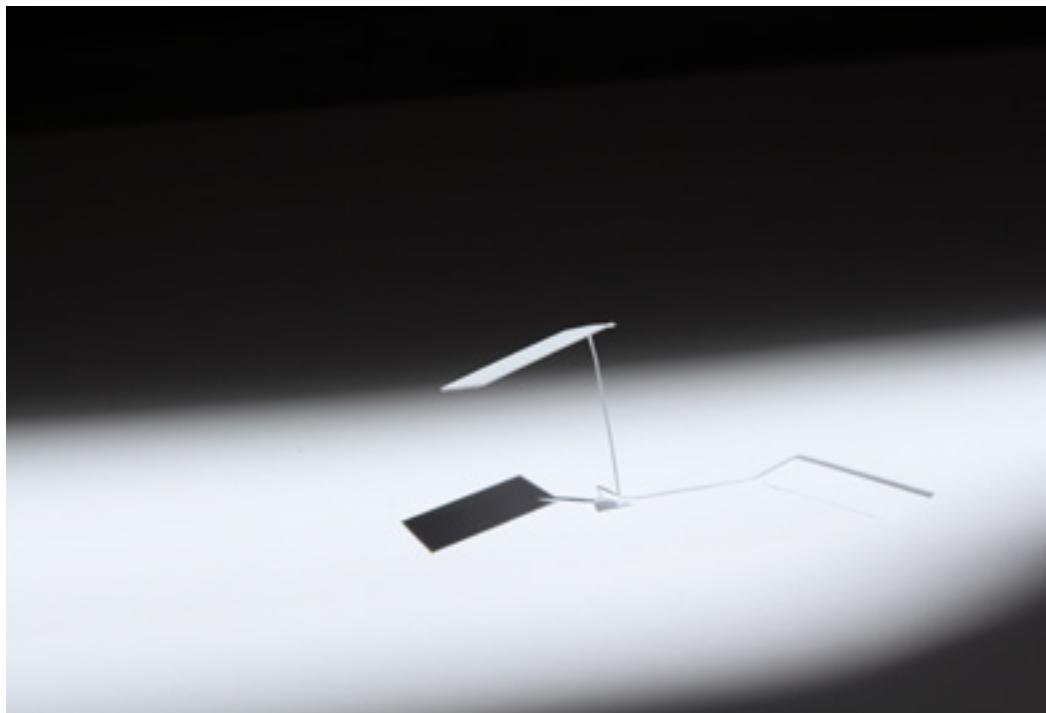
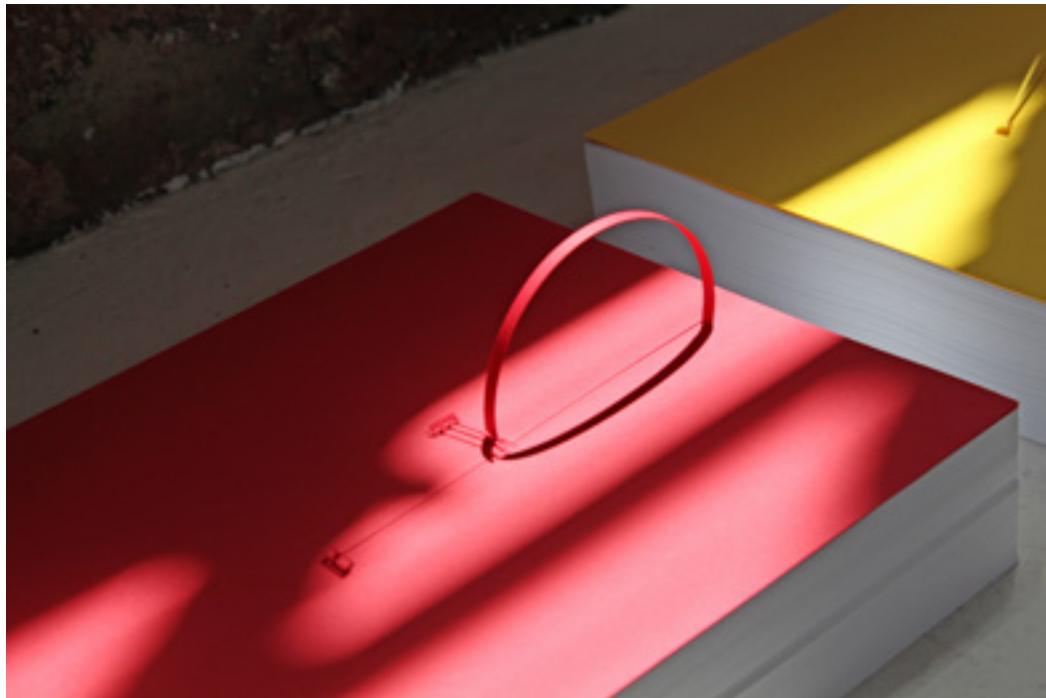
Black Complot (white) 2015
adesivos sobre cartão museológico/
self adhesive alphabet on black museum board
28 x 35,5 cm



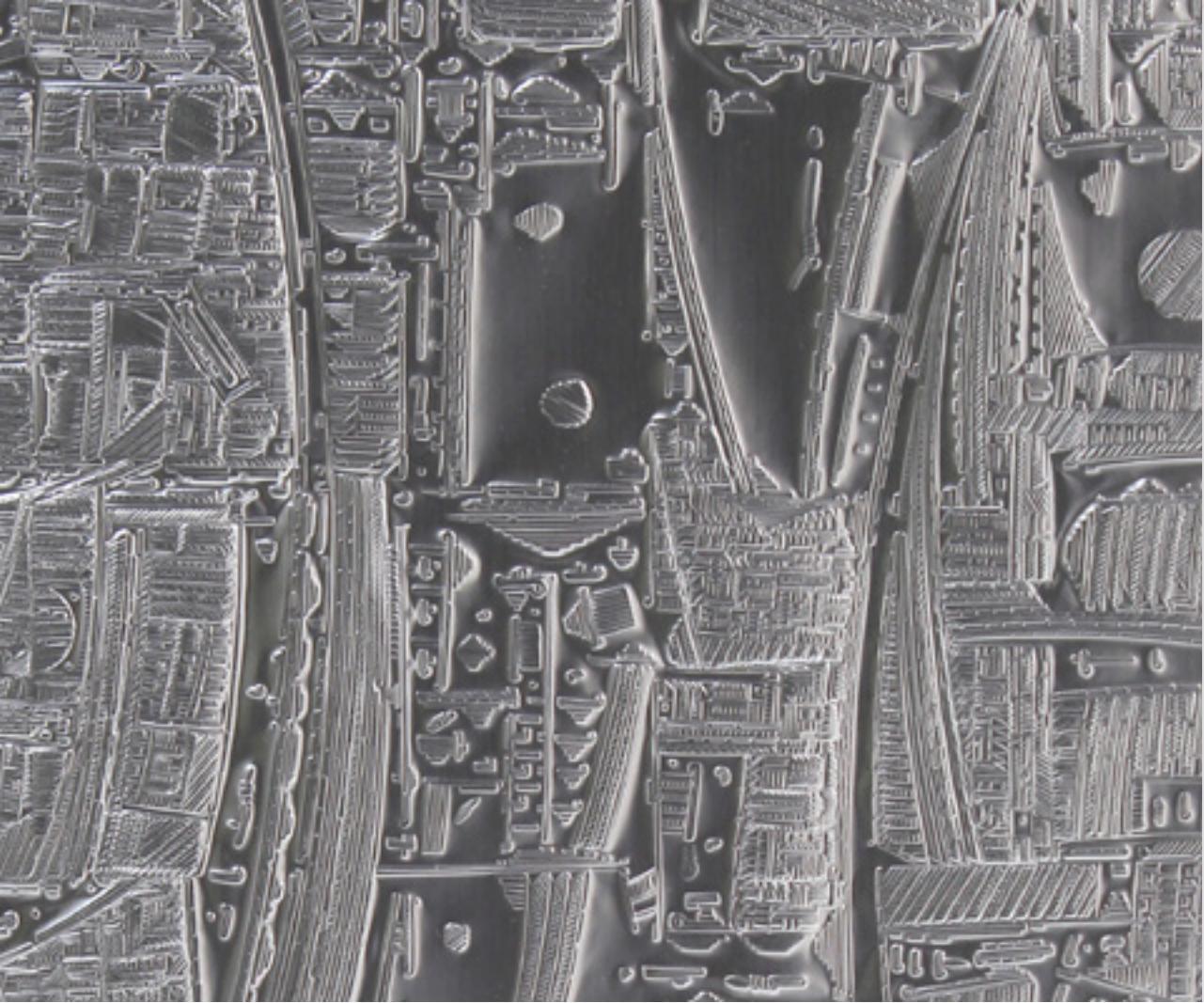
Vertical Complot 2015
adesivos sobre cartão museológico/
acid free white self adhesive alphabet on white museum board
152 x 101 cm



Time Specific 2014 -- cortes em folhas de papel A4 instaladas no chão/cuts on A4 paper installed on the ground -- 22 cm x 20 m



Time Specific 2014 -- detalhe/detail



Motherboard 2014 -- grafite sobre grafite tamanho papel carta/graphite on graphite tablet, on letter size format -- 27,9 x 21,5 cm



Slow foil 2008 -- lápis sobre alumínio/pencil on aluminum -- 71 x 55,8 cm



Reynolds wrap (SP) 2008 -- alumínio e rolo de papel alumínio (Reynolds)/etching needle, aluminium paper -- 5 x 30,4 x 5 cm



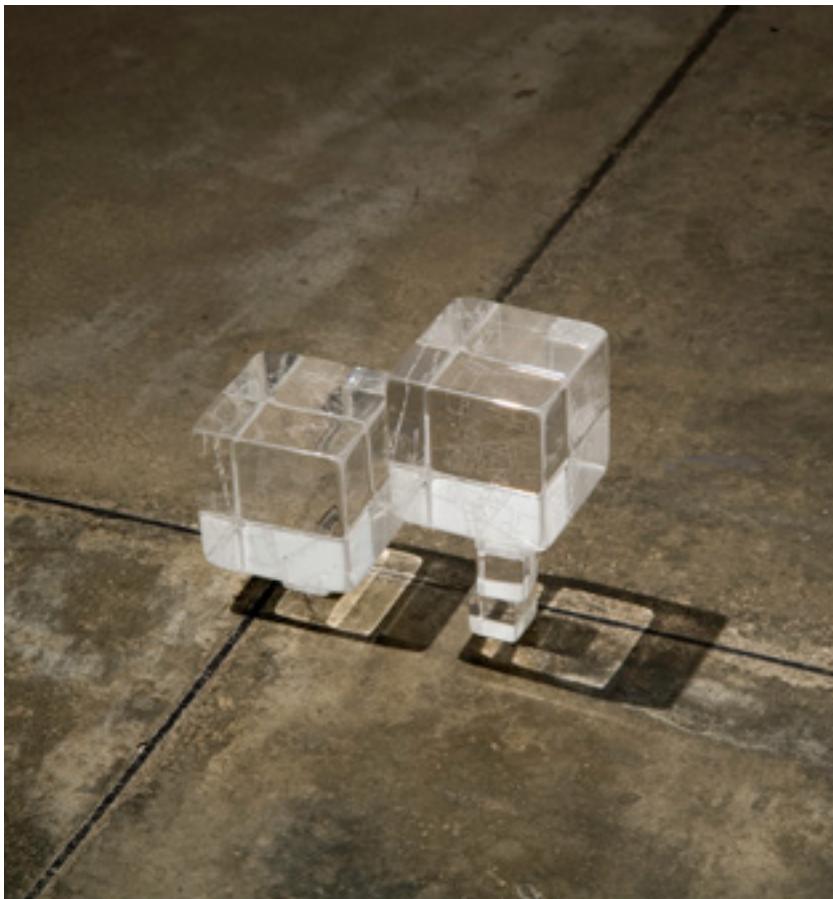
Fast viewer (SP) 2008 -- ponta-seca sobre Yupo/dry point on Yupo -- 50,8 x 121,8 cm



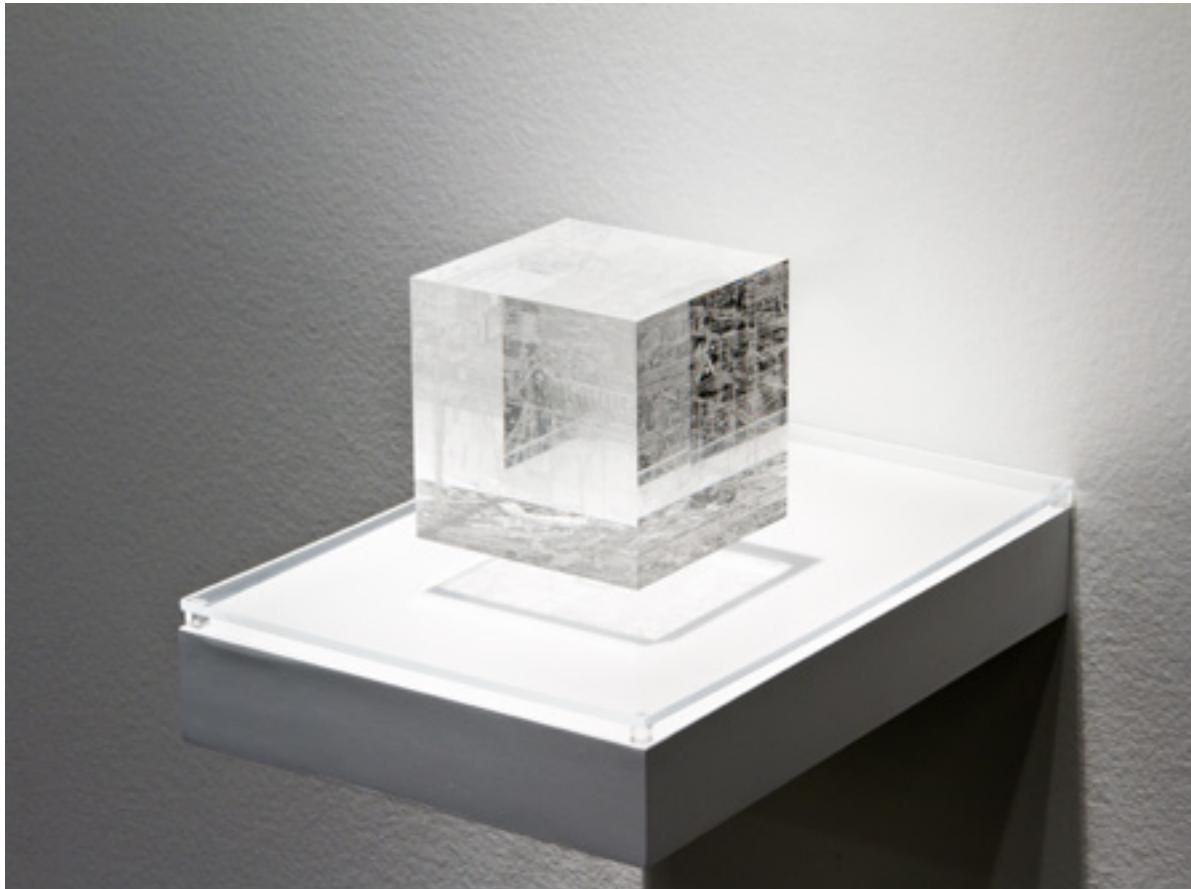
Tablet 2014
lápis sobre cerâmica tamanho papel carta/pencil on ceramic, letter size -- 27,9 x 21,5 cm



Hipo real (SP) 2008
incisões a estilete sobre cubos de acrílico/incisions on acrylic cubes -- dim variáveis/variable dim



Hipo real (SP) 2008
incisões a estilete sobre cubos de acrílico/incisions on acrylic cubes -- dim variáveis/variable dim



Drop 2012
incisões sobre bloco de acrílico/incisions on acrylic block -- 10 x 10 x 10 cm



Independent red 2011
12 unidades de pilhas de slides/12 slide stacks units ed unique -- 21 x 15 x 5 cm



Arco 2012 -- cortes em 150 folhas de papel de 35mm em moldura de slide/cuts on 150 35mm paper (150 slide mounts stacks)
10 metros por 5 x 2 cm/10 meters by 5 x 2 cm



Desinformação Funcional, 2012 -- vista da exposição/exhibition view, Instituto Tomie Ohtake, São Paulo



Desinformação Funcional, 2012 -- vista da exposição/exhibition view, Instituto Tomie Ohtake, São Paulo



Kodak Square 2012
carrossel de 80 slides Kodak/carrousel with 80 Kodak slides -- Ø 25 cm



Stacking Quotes 2012
7 cadernos com recortes em adesivos/cutting stickers on 7 Cachet notebooks -- 22 x 14 x 18 cm



Grid Ream 2012 -- recortes em papel e caixa de acrílico/cuts on paper and acrylic box -- 30,5 x 23 x 5 cm

Complete coverage on Norman Foster 2014
recortes em papel e plexiglas/cuts on paper, plexibox
29,2 x 22,8 x 6,3 cm





Turner box (Complete coverage on Warhol) 2006
recortes em papel e plexiglass/cuts on paper and plexiglass -- 30 x 23 x 6 cm



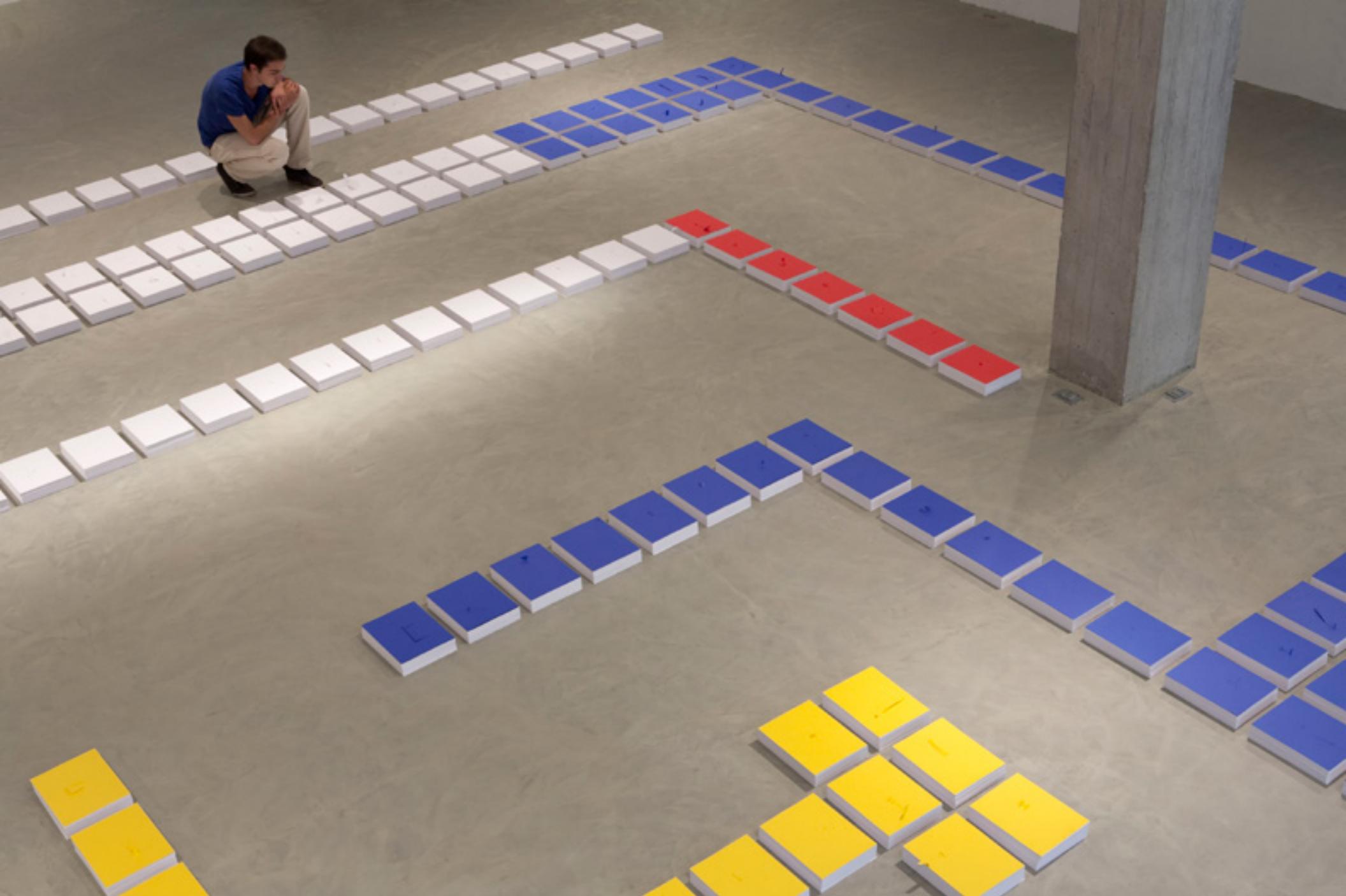
Turner box (Complete coverage on Schendel) 2007
recortes em papel e plexiglass/cuts on paper and plexiglass -- 33 x 24,1 x 8,9 cm



Optimismo Radical, 2011 -- vista da exposição/exhibition view, NC-Arte, Bogotá



Optimismo Radical, 2011 -- vista da exposição/exhibition view, NC-Arte, Bogotá



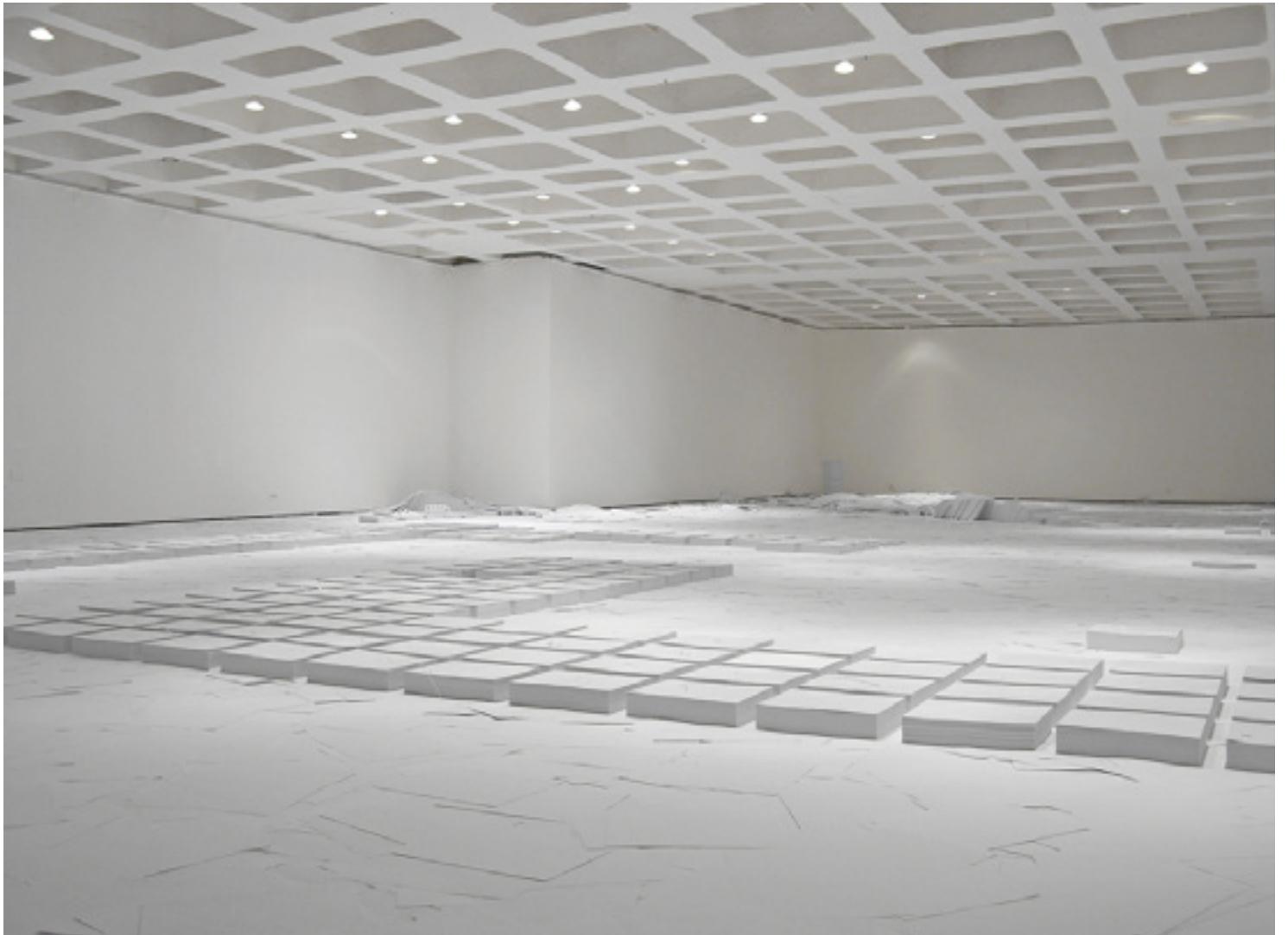
Optimismo Radical, 2011 -- vista da exposição/exhibition view, NC-Arte, Bogotá



Optimismo Radical, 2011 -- vista da exposição/exhibition view, NC-Arte, Bogotá



Hotbed, 2005 -- vista da exposição/exhibition view, Vitamin Arte Contemporanea, Torino, Italy



Hotbed, 2005 -- vista da exposição/exhibition view, Vitamin Arte Contemporanea, Torino, Italy

marco maggi
n./b. 1957 -- montevideo, uruguay
vive e trabalha em / lives and works in new york

formação / education

1998
MFA, State University of New York, New Paltz, NY

principais exposições individuais / selected solo exhibitions

2015
Déplier, Xippas, Paris, France
Unfolding Marco Maggi, Josée Bienvenu Gallery, New York, USA
Uma frase com três cantos, Galeria Nara Roesler, São Paulo, Brazil

2014
Instalação, Sayago & Pardon, Tustin, USA
Los Galpones, Caracas, Venezuela

2013
Fanfold, Sicardi Gallery, Houston, USA

2012
Desinformação Funcional, - Desenhos em português, Instituto Tomie Ohtake, São Paulo, Brazil
No Idea, MoLAA, Long Beach, USA
La Menor Idea, Galería Cayón, Madrid, Spain
X – ACTO II, Gallerie Xippas, Paris, France
Lentissimo : Lehman Loeb Museum, Vassar College, Poughkeepsie, New York, USA
Sliding Road: Josee Bienvenu Gallery, New York, USA
Turn left, Galerie Xippas, Paris, France

2011
Optimismo Radical, Fundación NC, Bogotá, Colombia
X ACTO, Xippas arte contemporáneo, Montevideo, Uruguay
From Huguenot to Microwave, Dorsky Museum, New Paltz, New York, USA
Chaos I & B / OSART Gallery, Milan, Italy

2009
America Ream, The Warehouse Gallery, New York, USA
Slow Scandal, Point of Contact Gallery, Syracuse University, Syracuse, USA,
Cubic Drops, Hosfelt Gallery, San Francisco, California, USA

2008
Hipo real, Galeria Nara Roesler, São Paulo, Brazil
Slow Politics, Sicardi Gallery, Houston, Texas, USA

2007
Josee Bienvenu Gallery, New York, USA
by disappointment only, Josée Bienvenu Gallery, New York, USA

2006
Off / Fora, 29th Pontevedra Biennial, Pontevedra, Spain
Profiles: The Ted Turner Catalog (from CNN to DNA), Hosfelt Gallery, San Francisco, USA

2005
The Ted Turner Collection, Complete Coverage, Josee Bienvenu Gallery, New York, USA
El Papel Del Papel, Centro Colombo Americano, Bogota, Colombia
Hotbed e Altre Storie, Vitamin Arte Contemporanea, Torino, Italy
From DNA to CNN, Sicardi Gallery, Houston, USA
Video Box (with Ken Solomon), Centro Cultural Reina Sofia, Montevideo, Uruguay

2004
Fifth Gwangju Biennial, Gwangju, Korea

2003
inCUBAdora, VIII Havana Biennial, Havana Cuba
Constructing & Demolishing, Cristinerose | Josee Bienvenu Gallery, New York, USA
exPECTACLE, Hosfelt Gallery, San Francisco, USA
Construcciones & Demoliciones, dibujos en español, Centro Cultural Reina Sofia, Montevideo, Uruguay

2002
25th São paulo Biennial, São Paulo, Brazil
Hotbed Online, Sala Uno, Rome, Italy
PreColumbian & PostClintonian, Sicardi Gallery, Houston, USA
Micro Macro, DAN Galeria, São Paulo, Brazil

2001
Global Myopia, Kemper Museum of Contemporary Art, Kansas City, USA
BITNIKS, Hosfelt Gallery, San Francisco, USA

2000
The Pencil Monologues, 123 Watts, New York, USA
Hardware vs, Software, Miller & Block Gallery, Boston, USA
micro, macro, mArco, Project Room, 123 Watts / ARCO, Madrid, Spain

1999
From Freezer to Microwave, Hosfelt Gallery, San Francisco, USA

1998
Techtonic, 123 Watts, New York, USA

principais exposições coletivas / selected group exhibitions

2016
Artificial Realities, Courtauld Institute of Art, London, UK

2015
Global myopia, 56th Venice Biennale, Venice, Italy

The Suspended Line, Josée Bienvenu Gallery, New York, EUA
Embracing Modernism: Ten Years of Drawings Acquisitions, The Morgan Library & Museum, New York, EUA
Polígrafa Obra Gráfica, Espacio Monitor, Caracas, Venezuela

2014
Latina, Xippas Art Contemporain, Genebra, Suíça
Cães sem Plumás, MAMAM, Recife, Brasil
Art Design: Diálogo entre dos épocas, Museo Nacional de Artes Decorativas, Madrid Espanha

2013
Drawing UP: Jonathan Callan, Marco Maggi, Jacob el Hanani, Ignacio Uriarte, Josée Bienvenu Gallery, New York, USA
Undrawn Drawings, Gallerie Hussonot, Paris, France
New acquisitions, Museum of Latin American Art, Long Beach, USA
Flow, just flow, Joel and Lila Harnett Museum of Art, Richmond, USA
MoCA's permanent collection: selection of recent acquisitions, MoCA, Los Angeles, USA

2012
Optimismo Radical, NC-arte, Bogotá, Colombia
Museum of Latin American Art, Long Beach, USA

2011
Bienal de Cuenca, Cuenca, Ecuador
Beyond the Chaos Between Intelligence and Beauty, Osart Gallery, Milan, Italy

2010
Works from the Daros LatinAmerica Collection, Fundación Banco Santander, Madrid, Spain
Colorado University Art Museum, Boulder, USA
In Transition: 2010 CIFO Grants & Commissions Program Exhibition, Cisneros Fontanals Art Foundation, Miami, USA
Optimismo Radical, Josée Bienvenu Gallery, New York, USA
XVII Bienal de Guatemala, Centro Cultural Metropolitano (CCM), Guatemala City, Guatemala

2009
Collecting History – Highlighting Recent Acquisitions, The Museum of Contemporary Art, Los Angeles, USA
How Soon is Now: Contemporary Art from the Permanent Collection, De Pauw University, Indiana, USA
TEOR / ética: 10th Anniversary, TEOR / ética, San José, Costa Rica
Paper Trail v.5 Intimate Gestures, Judi Rotenberg Gallery, Boston, USA
WALL ROCKETS, Contemporary Artists and Ed Ruscha, curated by Lisa Dennison, Albright Knox Gallery, Buffalo, New York, USA
White Noise, DePauw University, Indiana, USA
Cutters, Leubsdorf Gallery at Hunter College, New York and Hunterdon Museum of Art, Clinton, New Jersey, USA
Under the Knife, Museum of Art and Design, New York, USA
Leaded: The Materiality and Metamorphoses of Graphite, Memorial Art Gallery, University of Rochester, Rochester, New York, USA

2008
New Perspectives in Latin American Art, 1930–2006: Selections from a Decade of Acquisitions, Museum of Modern Art (MoMA), New York, USA

2007
Leaded: The Materiality and Metamorphosis of Graphite, Joel and Lila Hartnett Museum of Art, University of Richmond, Richmond, USA
Poetics of the Handmade, Museum of Contemporary Art, Los Angeles, USA
ARCO, Project Room with Martí Cormand, Josee Bienvenu Gallery, Madrid, Spain

2006
Estrecho Dudos, Museo de Arte Contemporáneo, San José, Costa Rica
Poetics of the Handmade, Museum of Contemporary Art, Los Angeles, USA
Gyroscope, Hirshhorn Museum, Washington DC, USA
Art on Paper, Weatherspoon Museum, The University of North Carolina at Greensboro, USA
Art Rock, Rockefeller Center Plaza, New York, USA
Paper Trails, Howard House Contemporary Art, Seattle, USA
Skirting the Line: Conceptual Drawing, Peeler Art Center, DePauw University, Greencastle, USA
TEORetica, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica
Table Top, Josee Bienvenu Gallery, New York, USA
MOCA, Los Angeles, USA

2005
Drawing From the Modern 1975–2005, Museum of Modern Art, New York, USA
Pages, iSpace, University of Illinois at Urbana-Champaign, Chicago, USA
RISD Museum (with Ken Solomon), Providence, USA
Drawing: Six Perspectives, Amelie A. Wallace Gallery, Old Westbury, USA
Minimalist Art Now, The Elvehjem Museum of Art, University of Wisconsin, Madison, USA

2004
Happy Days are Here Again, David Zwirner Gallery, New York, USA
Trienal Poligráfica de San Juan, San Juan, Puerto Rico
Drawing a Pulse, University of Michigan, School of Art and Design, Ann Arbor, USA
Newpapers, Cristinerose | Josee Bienvenu Gallery, New York, USA
microwave, Sicardi Gallery, Houston, USA
Troy Story, Hosfelt Gallery, San Francisco, USA
Micro & Soft on Macintosh Apple (with Ken Solomon), Cristinerose | Josee Bienvenu Gallery, New York, USA
Indivisible Cities, Bill Maynes Gallery, New York, USA

2003
Vision & Revision: Works on paper since 1960, Museum of Fine Arts, Boston, USA
A Fine Line: Artists Who Draw, Museum of Art and History, Santa Cruz, USA
Pages, Cristinerose | Josee Bienvenu Gallery, New York, USA
IV Biennial del Mercosur, Porto Alegre, Brazil
Paper, Hosfelt Gallery, San Francisco, USA

2002
Museo de Arte Contemporáneo de Buenos Aires, Buenos Aires, Argentina
Selection from the 25th São Paulo Biennial, Museum of Contemporary Art, Santiago, Chile
YesteryearNowadays, Hales Gallery, London, England
Residency, Civitella Ranieri Foundation, Civitella, Italy

The Microwave, Cristinerose | Josee Bienvenu Gallery, New York, USA
Itinerancia do Mercosur, La Caixa, Brasília, Brazil

2001

Mercosur Biennial, Porto Alegre, Brazil
By Hand: Pattern, Precision & Repetition in Contemporary Drawing, University Art Museum, University of California, Long Beach, USA

2000

From the inside out - landscapes reconsidered, San José Institute of Contemporary Art, San José, Costa Rica
Meat Market Art Fair, 123 Watts, New York, USA
Mapping, Territory, Connections, Galerie Anne de Villepoix, Paris, France
Extraordinary Reality, Columbus Museum, Columbus, USA
Prints 2000, Bard College for Curatorial Studies, Annandale on Hudson, New York, USA
Drawing on Tradition, Fuller Museum, Brockton, USA
Horror Vacui, Mark Moore Gallery, Los Angeles, USA
Introducing..., Gallery Joe, Philadelphia, USA

1999

Microwave, one, 123 Watts, New York, USA
New Space / New Work, Hosfelt Gallery, San Francisco, USA
Summer Voices, Miller & Block Gallery, Boston, USA
New Work: Drawing, Hosfelt Gallery, San Francisco, USA

artigos / selected press

2015

Caeiro, Fernando. "Apuntes para Esquire, Dialogo con Fernando Caeiro", Esquire, No 83, Mar.

2012

Adatto, Vanessa, "Solo Show: Marco Maggi", ArtNexus, No 84.
"Marco Maggi, un artiste qui vous suspend dans le temps", Dandy, Mar.
Lombino, Mary-Kay. "A Conversation with Marco Maggi", Roll Magazine online, Jan.

2010

Zamudio, Raul, "Marco Maggi", ArtNexus, No 19.

2009

Hunter, Becky, "Interview with Marco Maggi", Whitehot Magazine, Mar.

2008

Smee, Sebastian. "Filling in the blanks", The Boston Globe, Sep 12.
"Uruguai dá volume ao tempo em exposição", Folha de S.Paulo, Aug 25.
Hirschman, Maria. "A arte latino-americana em alta", O Estado de São Paulo, Aug 23.
MacAdam, Alfred. "Marco Maggi", ARTnews, Jan.

2007

O'Steen, Daniel. "X-Acto Science", Art + Auction, Dec.
Tiscornia, Ana. "Marco Maggi, To Be Looked at Closely", Arte al Dia International, #120.

Yoshpe, Sheila. "A Slow Walk with artist Marco Maggi", Roll Magazine.

2006

Baker, Kenneth. "Artist Reveals Slivers of Information in S.F. Shows", San Francisco Chronicle, Apr 8.

2005

Gonzalez, Julieta. "San Juan Triennial: Latin America and the Caribbean", ArtNexus, No 56, Vol 3.
Schwendener, Martha. "Marco Maggi, The Ted Turner Collection", Time Out New York, Apr 28 - May 4.
"The Ted Turner Collection: Report from the Battlefield (Paper on Uccello)", Cabinet, Issue 17.

2004

Jana, Reena. "How It Was Done: Paper Cuts", Art on Paper, Nov/Dec.
Baker, Kenneth. "Hosfelt Gallery show suggests we're blinded by information", San Francisco Chronicle, Jul 10.
Baker, Kenneth. ArtNews, Apr.

2003

B.L., "Arte: Marco Maggi En El CCE", Caras Caretas, May 9.
Baker, Kenneth. "Look closely: It's not what you think. 'Warped' works play tricks with space", San Francisco Chronicle, Sept 20, page D10.
Barlant, Claire. "The Microwave", Art on Paper, Jan- Feb.
Bing, Alison. "Raising Expectations", sfgate.com, Sep 18-24.
Levin, Kim. "Marco Maggi", Village Voice, May 20.
MacAdam, Barbara A. "Marco Maggi", ARTnews, Nov.
MacAdam, Barbara A. "Marco Maggi", Review: Literature and Arts of the Americas, Fall.
Nichols, Matthew Guy. "Marco Maggi at Cristinerose|Josée Bienvenu", Art in America, Dec.
Phillips, Patricia. "Constructing and Demolishing: manual to settle sediments", Art Journal, Vol. 62, No. 3, Fall.
Scott, Andrea. "Marco Maggi", Time Out New York, NY, May 15-22.
Sholis, Brian. "Pages", Artforum.com, Dec 18.
Tiscornia, Ana. "Marco Maggi", ArtNexus, Sep - Nov.
Weinrabu, Linda. "Unending Beginnings: The Graphic Work of Marco Maggi", Southward Art: Latin American Art Review, Year 4, Issue 8, Feb.
Wasserman, Sara. "Report from Italy: Roma Renovatio", Art in America, Jun.
Waxman, Lori. "Marco Maggi", ArtForum.com, Apr-Jun.

2002

Cresci, Simona. "Marco Maggi alla Salla 1", Time Out Roma, Sep.
Gonçalves, Lisbeth Rebollo. "Contemporary Art at the 3rd Mercosur Biennial", ArtNexus, No 44.
Hirschman, Maria. "Um susurro sobre a falta de sentido do mundo", O Estado de São Paulo, Jul.
Johnson, Ken. "The Microwave", The New York Times, Oct 4.
Machado, Alvaro. "Marco Maggi, faz arte a curta distancia", Folha de São Paulo, Jul 20.
"Marco Maggi", Veja São Paulo, Jul 31.
Pedrosa, Adriano. "Marco Maggi - São Paulo Critic's Pick", ArtForum.com, Aug.
Schroth, Mary. "Dalle Biennale Di São Paulo alla Salla Uno", La Stampa, Sept.

2001

Amarante, Leonor. "Ecos Globais", Bravo!, São Paulo, Mar.

Caniglia, Julie. "Marco Maggi, 123 Watts", Artforum, Mar.
MacAdam, Barbara A. "The Micro Wave", ArtNews, Apr.
Scott, Andrea K. "Marco Maggi", The New Yorker, Jan 29.

2000

A.C, "Las Diez Mejores Galerías de la Feria", ABC Cultural, Feb 12.
Baker, Kenneth. "Contemporary Works at Hosfelt", San Francisco Chronicle, Aug 7.
E.A., "Lo Último de EE UU", El País, Feb 12.
McQuaid, Cate. "Landscapes plumb the divine; drawings trace the intricate", The Boston Globe, May 25.

1999

Porges, Maria. "Marco Maggi", Hosfelt Gallery, ArtForum, Dec.

1998

Levin, Kim. "Short List", Village Voice, Dec 15.

bibliografia selecionada / selected bibliography

2014

Cusset, François. "Unfolding Marco Maggi", Marco Maggi, Josée Bienvenu Gallery, New York and Galeria Cayon, Madrid, ES.

2008

Adriano Pedrosa. Slow Politics, Nara Roesler Gallery, São Paulo, BR.

2006

100 Latin American Artists, EXIT Publishers, Madrid, ES.

2005

Vitamin D: New Perspectives in Drawing, Phaidon Press, New York.

2004

Gwangju Biennial, catalogue, text by Marco Maggi, KR.

2003

Havana Biennial, catalogue, text by Ana Tiscornia, CU.
IV Mercosur Biennial, catalog, text by Gabriel Peluffo, BR.
"Construcciones & Demoliciones", essay by Robert Hobbs, Centro Cultural Reina Sofia, Montevideo, UY.
Weintraub, Linda. "Being Gently Subversive", In The Making: Creative Options for Contemporary Art, D.A.P. Distributed Art Publishers.

2002

São Paulo Biennial, catalogue, text by Marco Maggi, BR.

2001

III Mercosur Biennial, catalog, text by Angel Kalemberg, BR.
By Hand: pattern precision and repetition in contemporary drawing, University Art Mu-

seum, Text by Marie-Kay Lombino, College of the Arts, California State University, Long Beach, CA.

Marco Maggi: Global Myopia, Text by Dana Self, Kemper Museum of Contemporary Art, Kansas City, MO.

2000

The Pencil Monologues, introduction by Joséé Bienvenu, 123 Watts, New York.

1999

Drawing on Tradition, Texts by Denise Markonish, Fuller Museum of Art, Brockton, MA.
Microwave one, introduction by Joséé Bienvenu, text by Marco Maggi, 123 Watts, New York.

1998

Techtonic, essay by Linda Weintraub, 123 Watts, New York.

coleções permanentes / permanent collections

Museum of Modern Art, New York, USA
Hirshhorn Museum and Sculpture Garden, Washington DC, USA
Guggenheim Museum, New York, USA
Museum of Fine Arts, Boston, USA
Fine Arts Museums of San Francisco, San Francisco, USA
The Judith Rothschild Foundation, New York, USA
Indianapolis Museum of Contemporary Art, Indianapolis, USA
Syracuse University, New York, USA
Kemper Museum of Contemporary Art, Kansas City, USA
Progressive Corporation, Mayfield Village, USA
San Jose Institute of Contemporary Art, San Jose, USA
Starwood Urban, Washington, USA
The Sprint Corporation, Overland Park, USA
American Express, New York, USA
Dacra, Miami, USA
Whitney Museum of American Art, New York, USA
The Drawing Center, New York, USA
Cisneros Collection, New York, USA
Morgan Library, New York, USA
Walker Arts Center, Minneapolis, USA
MoCA, Museum of Contemporary Art, Los Angeles, USA
Darus Foundation, Zürich, Switzerland
Halle Collection, Scottsdale, USA
The Rachofsky House, Dallas, USA
El Museo del Barrio, New York, USA
MoLAA, Museum of Latin American Art, Long Beach, USA
CIFO, Miami, USA
Loeb & Lehman Art Center, Vassar College, New York, USA
Dorsky Museum, New Paltz University, New York, USA
21c Museum Hotel, Louisville, USA

Marco Maggi é representado pela Galeria Nara Roesler.
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