

**Marco Maggi**  
**Language in Residence**

October 15 - November 12  
Opening Brunch: October 15, from 11am to 3 pm

Josée Bienvenu is pleased to present Marco Maggi's eighth solo exhibition with the gallery. *Language in Residence* is an invitation to fast, a semiotic fast in order to rest from the indigestion we are subjected to on a daily basis. Awareness of the escalating pollution of the air, soil, and water is growing. Opposition to genetically modified crops or to industrial farming of animals treated as protein factories is raising as well. To these forms of pollution we should add the constant flow of 24-hour news and messages that keep our immune systems in high alert. We can not erase our memory intentionally but one can choose to pause and stop swallowing alarms and offers. A healthy parenthesis instead of another thesis.

As the second fold\* in the trilogy *Unfolding Marco Maggi\*\**, inaugurated with the 56th Venice Biennale in 2015, *Language in Residence* is a semantics-free fabric.

In the ocean, a wavy boundary separates water and air. Explanations emerge and proliferate as the inexplicable gets submerged deeper and deeper: so is the ebb and flow of the information tide. Maggi's drawings document the only trustworthy news in high definition: news intentionally insignificant (waiting to surface.)

"Drawing is similar to writing in a language that I cannot read. Before entering the exhibition, the viewer has to forego every hope of being informed." (Marco Maggi, 2015)

*Language in Residence* is the transition between the gentle and subversive paper graffiti shown in Venice last year and the forthcoming *Drawing Up*, 2017. The exhibition will include new works: drawings of paper, pencil drawings on clayboard and paper, a video, a large acrylic sculpture, as well as installations of inscribed ping-pong balls.

Born in Montevideo, Uruguay in 1957, Marco Maggi lives and works in New Paltz, NY. His work has been exhibited extensively throughout the United States, Europe, and Latin America in galleries, museums, and biennials. His work is currently on view at *Cut, Folded, Pressed & Other Actions* at David Zwirner on 20th Street, New York through October 29, 2016, at the 3rd Bienal de Montevideo, Palacio Legislativo, UY, through December 4, 2016, and at the East Wing Biennial at the Courtauld Institute of Art at Somerset House, London, through June 30, 2017. His work will be featured in the upcoming group exhibition *Paper into Sculpture* at the Nasher Sculpture Center in Dallas from March 11 through July 16, 2017. He represented Uruguay at the 56th Venice Biennale in 2015 and his first monograph was published on this occasion. In 2013, he received the Premio Figari (Career Award), UY. Selected exhibitions include *Piano Piano*, Espacio Monitor, Caracas, VE (2016); *Into Whiter Space*, SPACE, Irvine, CA (2016); *Unfolding Marco Maggi*, Josee Bienvenu Gallery, New York (2015); *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas City, MO (2015); *Embracing Modernism: Ten Years of Drawings Acquisitions*, The Morgan Library & Museum, New York (2015); *Functional Desinformation*, Instituto Tomie Ohtake, Sao Paulo, BR (2012); *Optimismo Radical*, NC-arte, Bogota, CO (2011); *New Perspectives in Latin American Art, 1930–2006*, Museum of Modern Art, New York (2008); *Poetics of the Handmade*, Museum of Contemporary Art, Los Angeles, CA (2007); Fifth Gwangju Biennial, KR (2004); VIII Havana Biennial, CU (2003); 25th Sao Paulo Biennial, Sao Paulo, BR (2002); and Mercosul Biennial, Porto Alegre, BR (2001). Public collections include 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; and Daros Foundation, Zurich.

\*A fold is a portion of data that is folded or bent, as an anticline or syncline, or that connects two horizontal or parallel portions of data (strata) of different levels (as a monocline.)

\*\*Josee Bienvenu Gallery, New York, September 10 – November 7, 2015.