



# Ruggero Maggi

Itália

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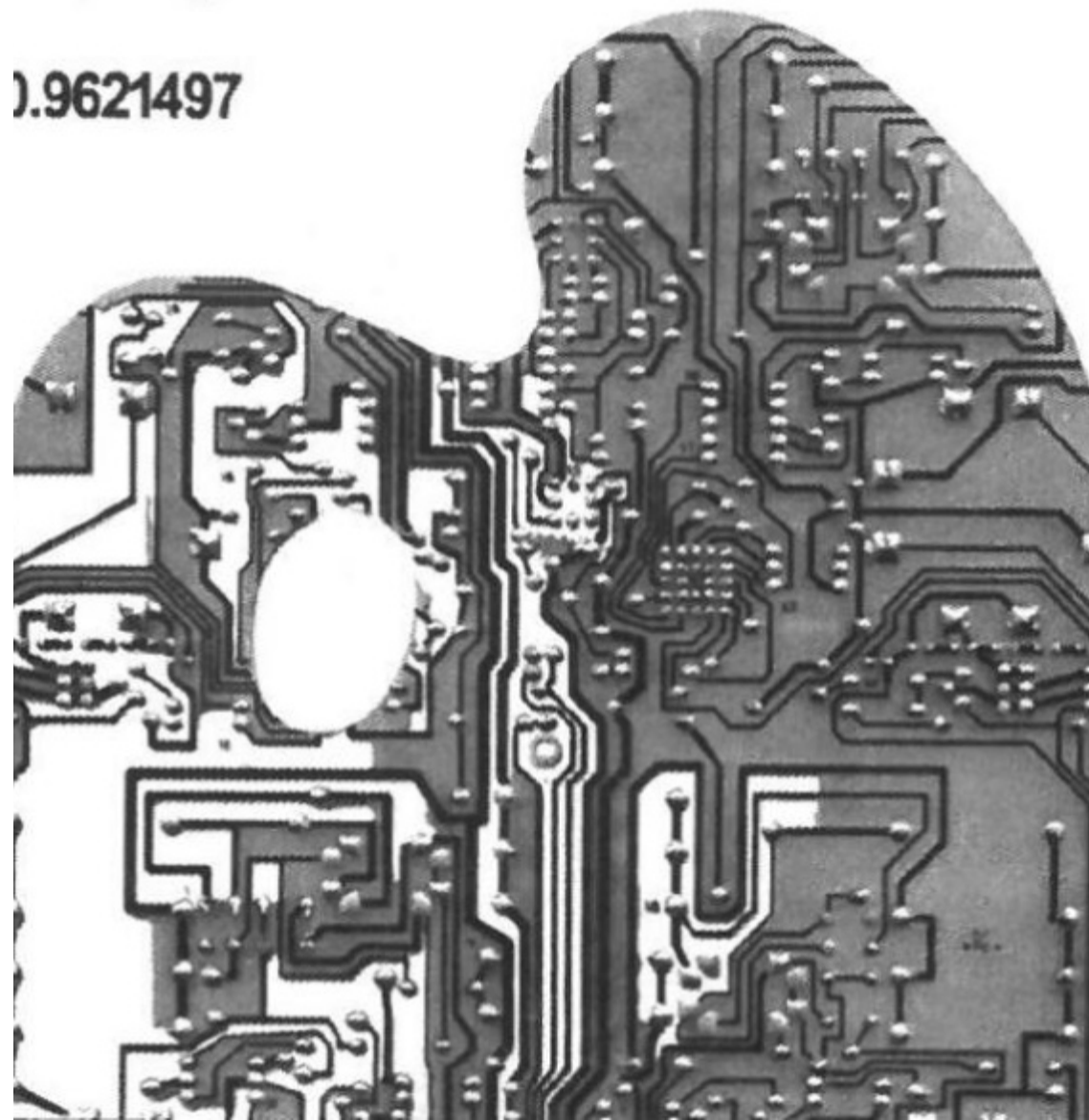
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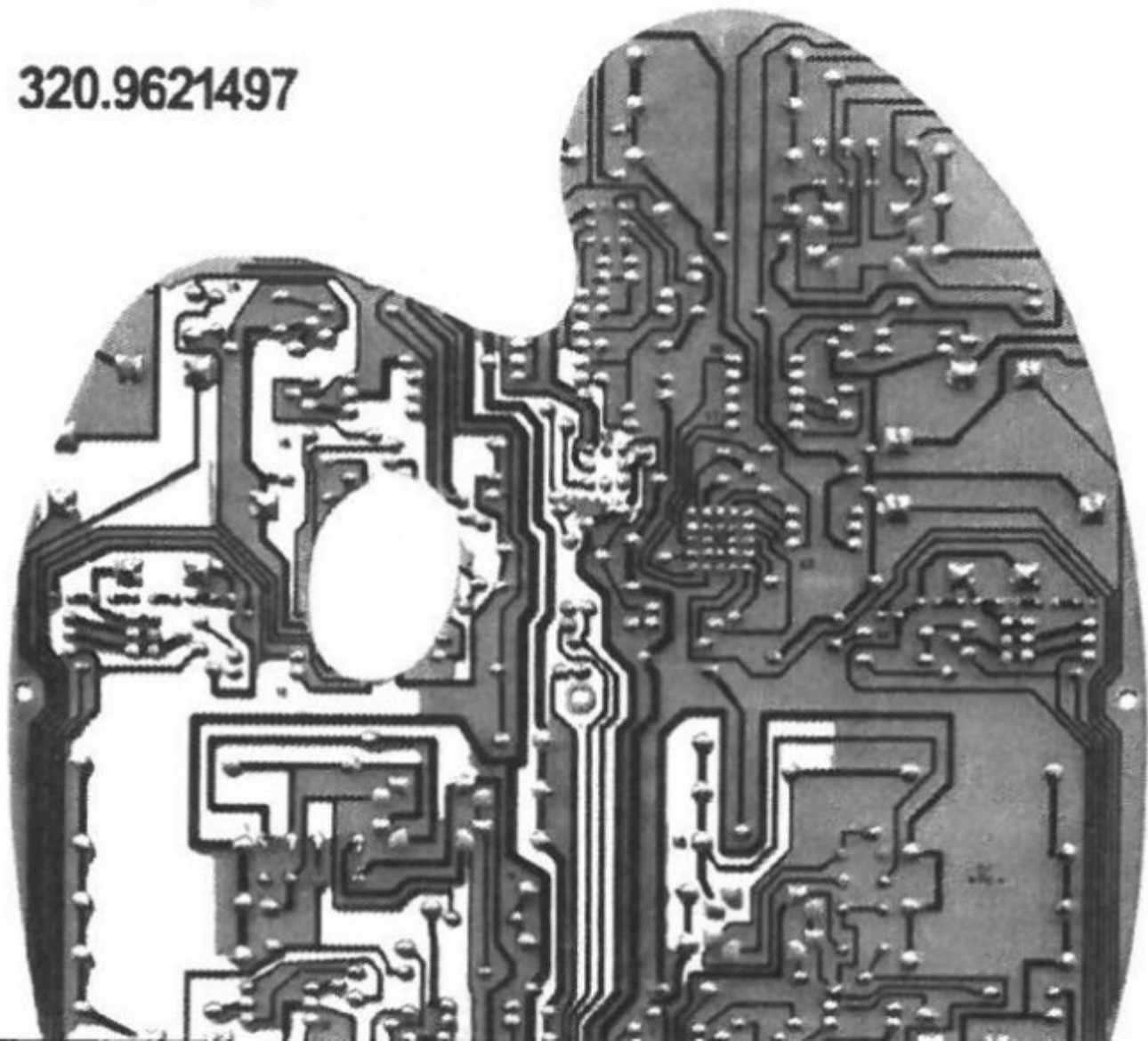
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**Ruggero Maggi**

His prevalent artistic interests are: the visual poetry since 1973 - copy art, artist's books and mail art since 1975 - laser art 1976 - holography 1979 - X-rays art 1980 - chaotic art based on the theory of Chaos, fractals, entropy since 1985.

Between the most known holographic installations: "A forest of stones" (1988) presented at the Media Art Festival of Osnabrück (D) and "Just a simple exclamation mark" (1992) at the International Holographic Show at Rocca Paolina of Perugia (I), between the neon and laser installations: "Chaotic death" and "A long silent line" (1993), "The great book of life" and "The casual sinner" (1994) at Cont. Art Museum in Sao Paulo (BR). He has exhibited in many shows in all the world. His works are exposed at the Chinese History Museum in Peking and at the Modern Art Museum in Gallarate. He has participated to 49 Venice Art Biennial in the project "Poetic bunker" and at Sao Paulo Art Biennial at 1980.

2006 "Underwood" site-specific installation at the Modern and Contemporary Art Museum in Gallarate realized directly on the walls of the museum by a special transparent wood painting.

2007 as curator, he'll show the project dedicated to Pierre Restany "Camera 312 - promemoria per Pierre" at the 52nd International Art Exhibition - La Biennale di Venezia.

2008 as curator, the project "Depth 45 - Michelangelo at work" about the report Art -Technology. Always at 2008 he has realized at Villa Glisenti (near Brescia) and at the Silpakorn University's Art Centre in Bangkok the installation "Ecce ovo" for an Italian-Thai art meeting dedicated to the problem of global warming.

2009 he has arranged a site-specific installation dedicated to XX years of the Fall of Berlin's Wall 2010.

2010 "GenerAction" Mail PostLit Art project - Galleria di Arti Visive dell'Università del Melo - Gallarate (VA).

2011 "Tibet Pavilion" Venezia;

2011- 2013 Tibet Pavilion of Venice Biennial - Italy Pavilion - Torino Palazzo delle Esposizioni - Sala Nervi, Museo Diotti (CR), Laudense Library (LO).

2013 Tibet Pavilion (II ed.) Santa Marta Congressi - SpazioPorto - Venezia with of City of Venice patronage Assessorato alle Politiche Giovanili Centro Pace

2014/2015 Tibet Pavilion - Bienal del Fin del Mundo (Argentina). 2015 (III ed.) Santa Marta Congressi - SpazioPorto - Venezia with of City of Venice patronage

2016 Tibet Pavilion - Castello Visconteo Pavia

2017 Tibet Pavilion (IV ed) - Palazzo Zenobio - Venezia

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## TRUER THAN NATURE

Ruggero Maggi is defined as an outsider and, maybe this best describes how he operates on the margin of the accepted forms. Since the early seventies, Ruggero Maggi has been researching and developing in a apparently eclectic manner but, in fact, wholly supported by an inner logic and by a vision of perfect and total continuity. Ruggero Maggi's work is closely associated with language.

His individual creations are derived from a research into language based on an elementary and primary dialectic. His language combines "high-tech" elements with primary and elementary materials: the primitive and sophisticated interrelated. Cement, wood, pictures, holograms, neon lamps, paintings, sculptures, installations, performances. Ruggero Maggi's work is connected with an ethical approach to language. His universe is the world of morality. The basis of his linguistic activity is the world of philosophy of action; although to speak of the artist as a moral being does not mean he is a moralist, Ruggero Maggi's morality is the morality of human action. His linguistic approach to the artistic world of morality implies a generous vision of Man - perhaps, even speak a humanistic approach. Nowadays, to speak of the artist as a humanist in a highly industrial society and through the analytic paradigm of the post-modern condition, is to suggest a quite different meaning from that of scholastic tradition. Ruggero Maggi's humanism is directly related to the image and measure of his own humanity. It's not by chance that, from Hiroshima to the Amazon, the artist has coped with the innermost destiny of Man, his role and his function on our planet. Maggi's work is an everlasting struggle against human injustice. His structural dimension is represented by the truth. The artist at the beginning of his commitment accepts a fundamental challenge: the revolution of the Truth!

Truth is the fundamental criterion of Maggi's aesthetics. Truth substitutes beauty, the concept of beauty of the traditional canons of art. Substituting truth for beauty implies a revolutionary idea of truth, and the artist's truth certainly is not the product of the inescapable observations of evidence. Maggi's truth is a system of appearances. If truth is formed by appearances, this true reality cannot be represented. In fact, the whole of Maggi's work is a display of truth and not a representation. The passage from representation to display of truth informs the rhythm and essential structure of language. The display of truth in reality is not perceived by the Man if the truth is limited to his own being. In order to get aesthetical truth, to get the fundamental criterion of the artistic language it is necessary to present it as truer than Nature. And it is exactly in this expressive addiction where lies the key for reading Maggi's art.

To express truth as truer than Nature means to engage oneself to give to human action its intrinsic dynamics of moral motivation. The more truth is perceived as such, the more we are in the universe of an active aesthetics, an operational aesthetics, capable of creating the elements of an harmonic sensibility. Right this sense is truth finds its basis in the great question of the moment, in the great challenge to taste and sensibility. We are in a post-industrial society, and therefore in a society which has not gone beyond the industrial stage, but is wholly sutured with machines. In this society it becomes necessary to re-create the relationship between Man and machine, and today this machine is the computer. To re-create this relationship implies the creation of right and true conditions of a dialogue between two types of intelligence: artificial and human. And it's in the core of this dialogue that Ruggero Maggi's linguistic research is inserted.

This is the reason why his research is true, and truer than Nature. Without this supplement of soul, truth itself would be no longer credible.

*Pierre Restany*

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