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ON LINE ÒN
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by Ruggero Maggi
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digital print » 150 x 100 mm
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mix media » 150 x 100 mm
envelope » 260 x 340 mm
2021



elastic & clips



Ruggero Maggi
C.so Sempione 67
20149 Milano
Italy







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ART by Ruggero M...
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maggi@sempronio.com

Ruggero Maggi
C.so Sempione 67
20149 Milano
Italy

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ON LOVE



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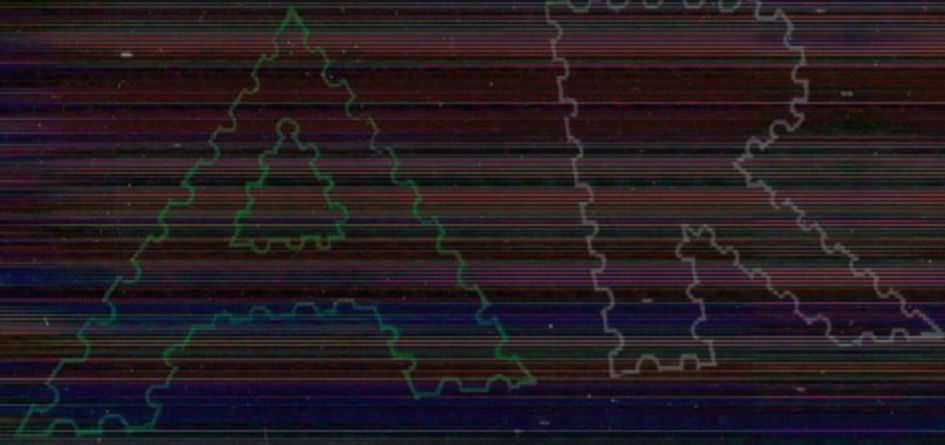
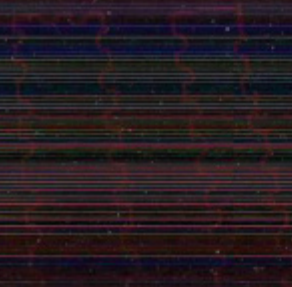
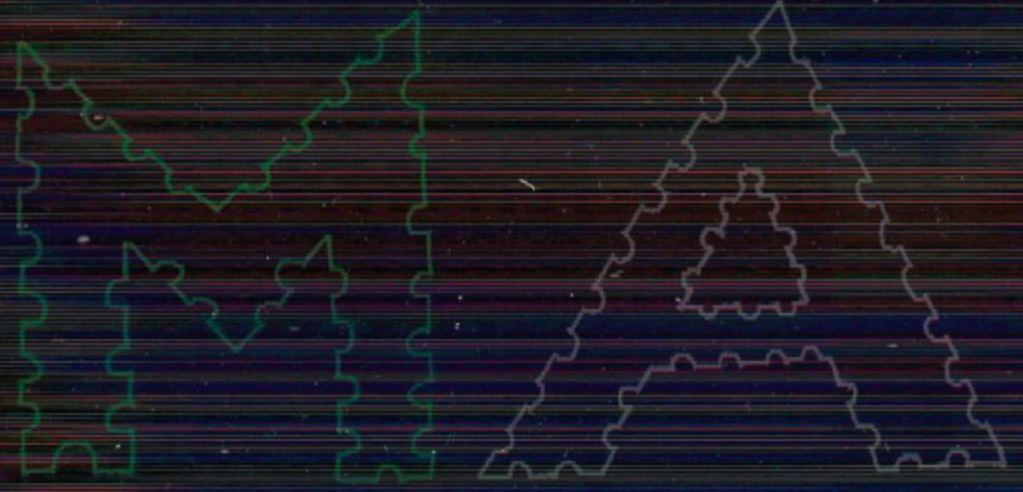
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VENEZIA 2015

1. BIENNALE

INTERNAZIONALE DI





1° Biennale Internazionale di Mail Art a Venezia

Archivio Amazon 40 anni di Mail Art

di Ruggero Maggi

Santa Marta Congressi 8. 08. 2015 / 9. 09. 2015

L'Arte Postale è un network internazionale che ha contrassegnato, soprattutto alla fine del secolo passato, un'infinita serie di progetti, riviste, libri, mostre, in cui ha valore la relazione intrinseca tra l'oggetto spedito, il mittente ed il destinatario.

Il Futurismo e il Dadaismo sono da considerarsi senz'altro gli antecedenti storici di questa forma di comunicazione artistica, così come è da sottolineare l'opera di Kurt Schwitters, creatore dei primi lavori realizzati con timbri e l'avvento, alla metà degli anni '50, della ricerca Fluxus con l'opera di artisti come Joseph Beuys, Ray Johnson, George Maciunas, Ken Friedman, Ben Vautier e di alcuni artisti e teorici del Nuovo Realismo francese come Pierre Restany ed Yves Klein. Ray Johnson, artista di New York, è considerato il creatore dell'Arte Postale: nel 1962 fonda, sbeffeggiando le vere scuole per corrispondenza, la New York Correspondence School (così definita da Ed Plunkett). Questa Biennale non vuole assolutamente rendere istituzionale un fenomeno artistico come la Mail Art che ha nel proprio codice genetico un'avversione per tutto ciò che può renderla ufficiale ed istituzionale - nel 1986 scrisse: "la Mail Art usa le istituzioni nei luoghi delle istituzioni contro le istituzioni" - ma vuole fare il punto su questo network antesignano dei recenti social network.

Un grande archivio aperto al pubblico con migliaia di opere e con la partecipazione straordinaria di Guglielmo Achille Cavellini, il grande GAC, con una mostra a lui dedicata.

MAIL ART USES INSTITUTIONS IN THE PLACES OF INSTITUTIONS AGAINST INSTITUTIONS

The First Venice International Mail Art Biennial

Archive "Amazon" 40 years of Mail Art

by Ruggero Maggi

Santa Marta Congressi 8. 08. 2015 / 9. 09. 2015

R. MAGGI


Mail Art is an international network that, especially during that last century, has organized an infinite series of projects, fanzines, books and exhibits that underline the value of the intrinsic relationship between the object sent, the sender and the receiver.

Futurism and Dadaism are without a doubt considered to be the historic predecessors of this form of artistic communication, as are the works of Kurt Schwitters, creator of the first works by rubberstamps and, in the mid 1950's, the Fluxus research with the works of artists such as Joseph Beuys, Ray Johnson, George Maciunas, Ken Friedman, Ben Vautier and other artists and theorists of French New Realism, such as Pierre Restany and Yves Klein. The New York artist, Ray Johnson, is considered to be the creator of Mail Art: in 1962 he founded the New York Correspondence School in mockery of real correspondence schools (as defined by Ed Plunkett).

This Biennial does not want to institutionalize in any way an artistic phenomenon such as Mail Art, that has in its genetic code, an aversion to all that could make it official and institutional - in 1986 I wrote "Mail Art uses institutions in the places of institutions against institution" - but rather aims at taking stock of this network precursor of current social networks.

A vast archive is open to the public, with thousands of works and with the extraordinary participation of Guglielmo Achille Cavellini, the great GAC, with an exhibit dedicated to him.



 **Ruggero Maggi - per Padiglione Birmania**
Ruggero Maggi - for Burma Pavilion

Aung San Suu Kyi è stata arrestata con tutti i deputati ed i militanti del suo partito, la Lega Nazionale per la Democrazia. In questo periodo, segnato dalla "recessione delle democrazie", questo violento attacco frontale da parte dei militari alla transizione verso la Stato di diritto è assolutamente da condannare con tutti i mezzi possibili e l'Arte, la Poesia e la Cultura rappresentano strumenti formidabili per lanciare al mondo un grido d'allarme.

Nella motivazione per il premio Nobel per la Pace che fu assegnato nel 1991 a Aung San Suu Kyi era scritto: "un esempio del potere di chi non ha potere".

Aung San Suu Kyi was arrested with all the deputies and militants of her party, the National League for Democracy. In this period, marked by the "recession of democracies", this violent frontal attack by the military to the transition to a state subject to the rule of law has absolutely to be condemned by all possible means and Art, Poetry and Culture represent formidable tools to utter a cry of alarm to the world.

In the motivation for the Nobel Peace Prize which was awarded in 1991 to Aung San Suu Kyi, it was written: "an example of the power of those who have no power".



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Ruggero Maggi - Hiroshima Shadow Project 1988

da sn.: Shozo Shimamoto, Daniel Daligand, Ruggero Maggi, Gerard Barbot, Ryosuke Cohen, John Held Jr.

Il Progetto Ombra realizzato dal 1985 da Ruggero Maggi in Italia - con la partecipazione anche di GAC (Guglielmo Achille Cavellini) ed Enrico Baj -, Irlanda, Germania, Stati Uniti, Uruguay (con la collaborazione di Clemente Padin) culminò in Giappone, con il contributo di Shozo Shimamoto e Ryosuke Cohen, ad Hiroshima il 6 agosto 1988: un grande "Mail art meeting" con performers internazionali e presentato poi anche in altre città giapponesi come Tokyo, Osaka, Kyoto, Iida. Quando la prima bomba atomica esplose su Hiroshima gli esseri umani furono istantaneamente vaporizzati, lasciando sul terreno solo le loro ombre. I resti di queste vittime hanno fornito le immagini ed il tema per il Progetto Ombra.

Since 1985 Ruggero Maggi has carried out the Shadow Project in Italy - with the participation of GAC (Guglielmo Achille Cavellini) and Enrico Baj among other -, Ireland, Germany, the United States, Uruguay (with the collaboration of Clemente Padin) and in Japan in 1988 with the contribution of Shozo Shimamoto and Ryosuke Cohen: a great meeting of International mail artists culminated in Hiroshima on August 6 and then also presented in other Japanese cities such as Tokyo, Osaka, Kyoto, and Iida. When the first atomic bomb exploded in Hiroshima, humans vaporized instantly, leaving only their shadows on the ground. The remains of these victims have built the images and the theme of the Shadow Project.




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"THE FUTURE OF POLITICS ?
AFTER A BAD ACTOR FOR PRESIDENT IN USA,
A PORNO STAR IN THE GOVERNMENT OF
ITALY, A NAZI FOR PRESIDENT IN AUSTRIA ...
THE PERFECT POLITICIAN: THE PIG GINA !,,
DUQUETTE, JOKI & MAGGI



 **Ruggero Maggi - La saga di Gina**
Ruggero Maggi - The saga of Gina

Ruggero conobbe la maialina Gina a Minden (D) durante un incontro di Mail Art organizzato da Joki nel 1987 e ne rimase folgorato! In un mercatino trovò un timbro con l'emblema delle Poste tedesche che, con pochi semplici tratti, trasformò nel mitico musetto di Gina e con un altro timbro - realizzato in tre copie spedite allo stesso Joki e a Mike Duquette - rese la maialina un simbolo artistico, sociale e politico.

Ruggero knew the piggy Gina in Minden (D) during a Mail Art meeting organized by Joki in 1987 and he was dazzled by Her! In a local market he found a rubberstamp with the German Post emblem which he transformed, with a few simple strokes, into the mythical Gina's pretty snout and with another rubberstamp - made in three copies sent to Joki himself and Mike Duquette - rendered the piggy Gina an art, social and political symbol.



GINA FOREVER!

Maggi



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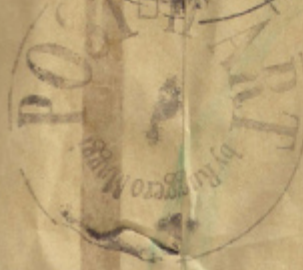


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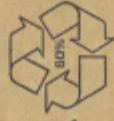
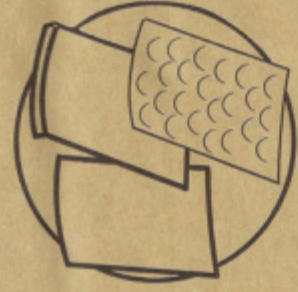
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PROMO



Ruggiero Maggi

His prevalent artistic interests are: the visual poetry and artist's books (Archivio Non solo libri) since 1973; copy art and mail art (Archivio Amazon) since 1975; laser art 1976; holography 1979; X-rays art 1980 and 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 Carr. 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 1990.

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 Silpakom University Art Centre in Bangkok the installation "Ecco 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 "GeneAction" Mail Post.it Art project - Galleria di Arti Visive dell'Università del Melo – Gallarate (VA).

2016 "Earth-rawmaster" Mail 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 Clotti (CR), Laudense Library (LD).

2013 Tibet Pavilion (II ed.) Santa Marta Congressi SpazioPorto – Venezia with of City of Venice patronage Assessorato alle Pubbliche Gioventù Centro Poca

2014/2015 Tibet Pavilion – Biennial del Fin del Mundo (Argentina)

2015 (II ed.) Santa Marta Congressi – SpazioPorto – Venezia with of City of Venice patronage; Palazzo Ducale Genova

2016 Tibet Pavilion – Castello Visconteo Pavia

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

2018 Tibet Pavilion – Moggiolanga Venezia

2019 Tibet Pavilion – Art Night Venice – video projection

Magazzini del Sale, Reale Società Canottieri Sucinoro

www.camera312.it

associated with language

His individual creations are derived from a research into language based on an elementary and primary dialectic. His language combina "high-tech" elements with primary and elementary materials: the primitive and sophisticated interrelated. Cement, wood, pictures, holograms, neon lamps, paintings, sculptures, installations, performances... Ruggiero 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. Ruggiero 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. Ruggiero Maggi's humanism is directly related to the image and measure of his own humanity. If not by chance that, from Hirstiana to the Amazon, the artist has copied 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 aesthetic 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 addition 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 moral 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 saturated 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

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