

The Armory Show 2015

Marco Maggi

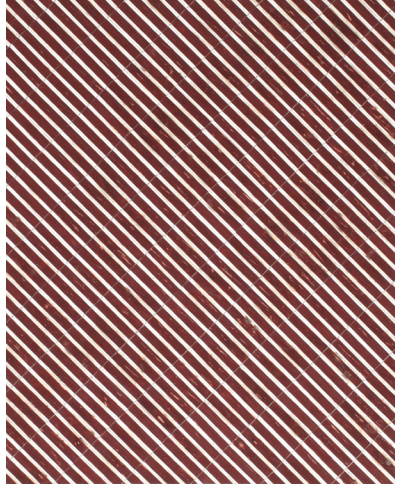
Gabriel de la Mora

Miguel Angel Ríos

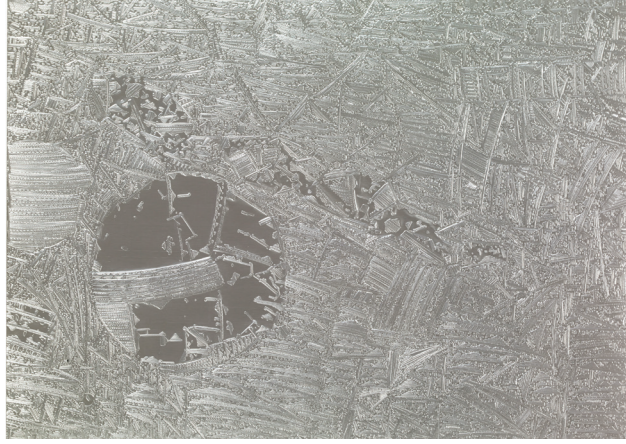
Miguel Angel Rojas



Miguel Angel Rojas, *Machu Picchu*, 2013 (detail).
Dollar bills and coca leaves on paper, 197/8×66 7/8in.



Gabriel de la Mora, 9,200 from the series
Cerillos Cancelados, 2014, 360 used sides of
184 match boxes from 9,200 burnt matches on
cardboard, 1911/16in. x 157/8in.



Marco Maggi, *Kitchen Circuit*, 2008.
Engraving on aluminum foil, 28in. x 22in.



Miguel Angel Ríos, Untitled from the series *The Ghost of Modernity*, 2012.
One channel wall projection, 3:1 min.

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The Armory Show 2015 Pier 94, New York Booth 912

March 5 to 8, 2015

Sicardi Gallery

When Sicardi Gallery opened its doors in 1994, it was among the very first galleries in the United States to represent modern and contemporary artists from Latin America. Founded by María Inés Sicardi, the gallery became a partnership between Allison Ayers, Carlos Bacino, and Sicardi in 2001. For twenty years, SG has grown in tandem with the emerging field, offering an internationally-respected expertise built from strong relationships with artists, research-driven programming, and collaborations with leading curators and writers. Creating more than ten exhibitions each year, the gallery also publishes monographic catalogs for its artists, while maintaining an active art fair presence and serving as liaison and supporter for major public art commissions, museum exhibitions, and international biennials.

With a roster of artists that includes kinetic masters Carlos Cruz-Diez, Gego, and Jesús Rafael Soto, the gallery has committed to support and promote the careers of the most important historical avant-gardes to emerge from Latin America. Simultaneously, Sicardi Gallery provides a space for critical experimentation and conversation around the intellectually and politically-engaged artistic practices of today, representing conceptual innovators León Ferrari, Marco Maggi, Gabriel de la Mora, Oscar Muñoz, Liliana Porter, Miguel Angel Ríos, Miguel Angel Rojas, and Melanie Smith, among others. Since the beginning, Sicardi Gallery has built its exhibitions and programming around rigorous scholarship and object-based connoisseurship, while offering a site for a dynamic, artist-centered discourse and exploration of contemporary issues and ideas.

The gallery building, designed by Brave Architecture, is located in the heart of Houston's Museum District, directly across from The Menil Collection and boasts an expansive 5,900 square feet, including two floors of exhibition space and a dedicated research center and library.

Sicardi Gallery is a proud member of the Art Dealers Association of America (ADAA), an invitation-only organization that recognizes the highest levels of expertise and professional standards in the art market.

Miguel Angel Rojas

b. 1946, Colombia

Miguel Ángel Rojas is a conceptual and multi-media artist whose work addresses international drug trafficking and related violence. Working with photo, video, installation, sculpture, and textiles, much of Rojas’s work focuses upon experiences of marginality. In 1969, he enrolled at the School of Fine Arts at Universidad Nacional de Colombia in Bogotá, and in the early 1970s, he began making long-exposure photographs in a B-movie theater in Bogotá, documenting the gay community that gathered there.

In the mid-1990s, Rojas began using coca leaves in his drawings and installations. Initially the works explored histories of indigenous life in Colombia, but over time Rojas began using them to comment upon the production of cocaine for consumption in the first world. Since the 1990s, he has used coca to create text-based works on paper; many of these reference specific exchanges between the Colombia and the U.S., which fuel the Drug War and its attendant violence.

Miguel Ángel Rojas lives and works in Bogotá. He has had four solo exhibitions at Sicardi Gallery, and his work has been featured in numerous international exhibitions, both solo and group.

Selected Public Collections

Biblioteca Luis Angel Arango del Banco de La República, Bogotá, Colombia
Daros Latinamerica Collection, Zürich, Switzerland
Fundación La Caixa, Barcelona, Spain
Museo de Arte Contemporáneo de Monterrey, Mexico

Museo de Arte Moderno, Bogotá, Colombia
Museo de Bellas Artes, Caracas, Venezuela
Museo Nacional, Bogotá, Colombia
The Museum of Fine Arts, Houston (MFAH), Houston, USA
The Museum of Modern Art (MoMA), New York, USA
Tate Modern, London, UK

For a complete CV, please visit www.sicardigallery.com.

Marco Maggi

b. 1957, Uruguay

New York-based Uruguayan artist Marco Maggi takes everyday objects such as 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 meticulous processes to explore the relationship between information and knowledge in our contemporary world.

Maggi attended the State University of New York, New Paltz (SUNY), graduating with an MFA in Printmaking in 1998. He has a longstanding interest in 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. He suggests that this act of slow looking is a political gesture that runs against a dominant tendency to look quickly and superficially.

Marco Maggi will represent Uruguay at the 2015 Venice Biennale. He has had four solo exhibitions at Sicardi Gallery, and numerous international solo and group exhibitions. He lives and works in New York.

Selected Public Collections

Daros Latinamerica Foundation, Zürich, Switzerland
Fine Arts Museums of San Francisco, USA
Guggenheim Museum, New York, USA
Hirshhorn Museum and Sculpture Garden, Washington DC, USA
Indianapolis Museum of Contemporary Art, Indianapolis, USA

The Judith Rothschild Foundation, New York, USA
Kemper Museum of Contemporary Art, Kansas City, Missouri, USA
The Museum of Fine Arts, Boston, USA
The Museum of Fine Arts, Houston (MFAH), Houston, USA
The Museum of Modern Art (MoMA), New York, USA
Patricia Phelps de Cisneros Collection, New York, USA
Whitney Museum of American Art, New York, USA

For a complete CV, please visit www.sicardigallery.com.

Gabriel de la Mora

b. 1968, Mexico

Trained as an architect, Gabriel de la Mora left his career as a practicing architect to study visual arts, and in 2003, he received a Master of Fine Arts degree in painting at Pratt Institute in New York.

Since the early 2000s de la Mora has collected detritus and ephemera ranging from hair to found photographs, shoe soles to painted ceilings. Much of de la Mora’s production focuses upon the intimate functions of objects that, outlasting their usefulness, have been discarded. By repurposing found things, de la Mora points to the actions of time upon the object.

In de la Mora’s most recent body of work, he uses fire-making as a vehicle for reconsidering geometric abstraction. Striking thousands of matches against the red phosphorus-covered paper on the sides of matchboxes, de la Mora collects the used strikers and arranges them in compositions that create repeating patterns, rectangular grids, and minimalist constructions. The resulting imagery evokes Minimalist paintings from the 1950s and 1960s. And, marked by the act of striking matches, the canvases also insistently present another narrative: that of the industrialization of fire. By pairing these two narratives, de la Mora presents a new series of questions about abstraction and vision, invention and industrialization.

De la Mora has had three solo exhibitions at Sicardi Gallery, and numerous international solo and group exhibitions. Most recently, his solo exhibition *Lo Que No Vemos, Lo Que Nos Mira*, curated by Willy Kautz, was on view October 18, 2014 through February 9, 2015 at Amparo Museum, Puebla, Mexico.

Gabriel de la Mora lives and works in Mexico City.

Selected Public Collections
Albright-Knox Art Gallery, Buffalo, USA
Art Museum of the Americas, Organization of American States, Washington, DC, USA
Fundación/Colección JUMEX, Mexico City, Mexico
Museo de Arte Moderno, Mexico City, Mexico
El Museo del Barrio, New York, USA
Museum of Contemporary Art (MOCA), Los Angeles, USA
The Museum of Fine Arts, Houston (MFAH), Houston, USA

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Miguel Angel Ríos

b. 1943, Argentina

In his work, Miguel Angel Ríos pairs a rigorous conceptual approach with a meticulously constructed, handmade aesthetic. Since the 1970s, he has made work about the concept of the “Latin American,” using this idea as both an artistic strategy and a political problem. In the 1990s, he began creating a series of maps, which he carefully folded and pleated by hand. Marking the 500th anniversary of the “discovery” of the Americas, the maps indicate long histories of power and colonial experience, and they reference traditional indigenous arts in the Americas, including the Andean *quipu*. His cut paper works, made in 2012, use the tradition of *papel picado* to create almost-abstracted images of weapons; a contemporary reflection on violence and Mexico.

Since the early-2000s, Ríos has also delved into the medium of video to create symbolic narratives about human experience, violence, and mortality. In his 2012 Untitled video from the series *The Ghost of Modernity*, Ríos references high Modernism--with direct nods to John Cage, Marcel Duchamp, and Donald Judd--in the midst of the Mexican desert. “Is this ghostly geometric figure a lens through which the world can be reinterpreted?” the artist asks. “Or is it the paradigmatic principle of modernist thought that organizes the world around it?”

Miguel Angel Ríos will have a major video retrospective at Arizona State University Museum in the fall of 2015. His work has been shown extensively in solo and group exhibitions, and he had his first solo exhibition at Sicardi Gallery in 2013. He lives and works in Mexico and New York.

Selected Public Collections
Biblioteca Luis Angel Arango, Bogotá, Colombia
Colección Patricia Phelps de Cisneros, New York, USA
Daros Latinamerica Collection, Zürich, Switzerland
Fundación Arte y Mecenazgo, “la Caixa”, Barcelona, Spain
Fundación Costantini, Museo de Arte Latinoamericano (MALBA), Buenos Aires, Argentina
Hirshhorn Museum and Sculpture Garden, Washington, DC, USA
La Maison Européenne de la Photographie, Paris, France
Museo Nacional, Centro de Arte Reina Sofía, Madrid, Spain
The Museum of Fine Arts, Houston (MFAH), Houston, USA
Museum of Modern Art (MoMA), New York, USA
Pérez Art Museum Miami (PAMM), Miami, USA
Philadelphia Museum of Art, Philadelphia, USA
Phoenix Art Museum, Phoenix, USA

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