

Eduardo Costa

b. 1940, Buenos Aires, Argentina.



Eduardo Costa is an Argentine artist who lived twenty-five years in the US and four in Brazil. He started his career in Buenos Aires as part of the Di Tella generation and continued to work in NYC, where he made a strong contribution to the local avant-garde. He collaborated with American artists Vito Acconci, Scott Burton, John Perreault and Hannah Weiner, among others. In Brazil, he participated in projects organized by Hélio Oiticica, Lygia Pape, Antonio Manuel, Lygia Clark, and others from the school of Rio. His work has been discussed in *Art in America*, *Art Forum*, and in the main books on conceptual art: A. Alberro, MIT, 1999; P. Osborne, *Phaedon*, 2002; Mari Carmen Ramírez and Héctor Olea, *Yale/Houston Museum of Art*, 2004; Inés. Katzenstein, *MoMA*, New York, 2004, Luis Pérez- Oramas and others, *San Antonio Museum of Art*, 2004; Luis Camnitzer, *University of Texas*, 2007, among others. Eduardo Costa's work has been exhibited at the *New Museum*, New York; *Victoria and Albert Museum*, London; *Museo Reina Sofía*, Madrid; *Queens Museum of Art*, Queens, New York; *List Art Center*, Boston; *Miami Art Museum*, *Walker Art Center*, Minnesota, *MOMA*, Buenos Aires; *Museo Nacional de Bellas Artes*, Buenos Aires, among others. A current project is to manufacture 30 Duchamp/Costa bicycles inspired by a 1980 model, for an exhibition on Duchamp-based work curated by Jessica Morgan (Tate Modern) for the *Jumex Foundation* in Mexico City.

Museum Exhibitions

The New Museum, New York
Museum of Fine Arts-Houston, Texas
The Queens Museum, New York
List Art Center, Boston, Massachusetts
Miami Art Museum, Miami, Florida
Walker Art Center, Minnesota
Jumex Foundation Collection, México DF
Victoria and Albert Museum, London, UK
Museo Centro de Arte Reina Sofía, Madrid
Vienna Secession, Vienna, Austria
Museu de Arte Moderna, Rio de Janeiro, Brazil
Museu de Arte Moderna, Sao Paulo, Brazil
Museo de Arte Moderno, Buenos Aires, Argentina
Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Malba, Buenos Aires, Argentina

Public collections

The Museum of Modern Art, New York
The Metropolitan Museum, New York
Cisneros Collection, New York
Space Collection, Irvine, California
Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Museo de Arte Moderno, Buenos Aires, Argentina
Jumex Foundation Collection, México DF
Banco Mercantil, Caracas, Venezuela

Exhibitions

- 2015 *Eduardo Costa, Five Museum Pieces, Cosmocosa*, Buenos Aires, Argentina
International Pop, Walker Art Center, Minneapolis, Minnesota
- 2014 *Eduardo Costa, Moda ficción, naturaleza, joyas y bicicletas*, Museo de Arte Moderno (MAMBA), Buenos Aires, Argentina
- 2013 *Fussiform Gyrus*, Lisson Gallery, London, United Kingdom
- 2012 *Pop, realismo y Política*, PROA, Buenos Aires, Argentina; GAMEC, Bergamo, Italia; MAM Rio de Janeiro, Brazil.
- 2010 *Iman: Nueva York*, Fundación PROA, Buenos Aires, Argentina
- 2009 Ideobox Art Space (solo), Miami, Florida
Art Basel/Miami Beach, Faría/Fábregas Galería, Miami, Florida
Bienal del Mercosul, Belo Horizonte, Brazil
The Death of the Audience, Vienna Secession, Vienna, Austria
ArteBA 09, Henrique Faria Fine Arts, Buenos Aires, Argentina
Feria de arte de Sao Paulo, Galeria Luisa Pedrouzo, Sao Paulo, Brazil
- 2008 *Pinta 08*, Feria de arte Latinoamericano, Enrique Faria Fine Arts & Ideobox, New York
The (Unruly) History of the Readymade (catalogue), Jumex Foundation Collection, México DF, México
Las entrañas del arte, Un relato material (Siglo XVII-XXI) (catalogue), Fundación OSDE, Buenos Aires, Argentina
A Retrospective (solo), Museo de Arte Moderno, Buenos Aires, Argentina
E. Costa, El Salto de la imaginación 2, Faría/Fábregas Galería (catalogue), Venezuela
E. Costa, El salto de la imaginación 2, (catalogue) Ruth Benzacar Galería, Buenos Aires, Argentina
A Show That Is... (with Dan Graham, William Anastasi, Stephen Kaltenbach), Galerie Jan Mot, Brussels (brochure)
Arte/vida, El Museo del Barrio (catalog), New York
ArteBA, Faría/Fábregas Galería, Buenos Aires, Cecilia de Torres, Ltd., New York, Alejandra Von Hartz Gallery, Miami, Florida
- 2007 *Names of Friends: Poem for a Deaf-Mute*, Museo de Arte Moderno, Buenos Aires, Argentina
ArteBA, Buenos Aires, Argentina
Pinta! La feria Latinoamericana en New York
- 2006 Arco, Madrid, Cecilia de Torres, Ltd.
Draw A Straight Line and Follow It, Bard College, (catalog), with La Monte Young, Nam June Paik, Yoko Ono, George Brecht, and others
- 2005 *Photo Art Buenos Aires*, Alejandra von Hartz Fine Arts. Buenos Aires, Argentina
Merril Lynch Arteamericas, Alejandra von Hartz Fine Arts, Miami
Art Basel/Miami Beach, Cecilia de Torres, Ltd.
- 2004 *La Lección de Anatomía*, performance & solo exhibition, Museo Nacional de Bellas Artes, Buenos Aires
(The Biology of Painting), available DVD
Inverted Utopias, The Museum of Fine Arts Houston, Texas (catalogue)
Arco, Madrid, Curated Section, Cecilia de Torres Ltd.
- 2003 *Opening the Fruits*, a performance with show (solo) Galeria Ruth Benzacar, Buenos Aires, Argentina
Paralelos: Selecciones de la colección Patricia Cisneros (group), MALBA, Buenos Aires, Argentina;

- Funky Fine, Chelsea Museum, NY
El Salto de la Imaginación, (solo) Galería Ruth Benzacar, Buenos Aires, Argentina
- 2002 *The Biology of Painting*, (solo) The Artist's Network, New York
- 2001 *Volumetric Paintings: The Geometric Works* (solo) Cecilia de Torres Ltd., New York
Re: Duchamp, Bienal de Venezia, 450 Broadway Gallery, and others
- 2000 *Heterotopías, 50 años sin lugar*, Museo de Arte Reina Sofía, Madrid
Square Roots, Cecilia de Torres Ltd., New York
- 1999 *Global Conceptualism: The Queens Museum*, New York; The Walker Art Center, Minneapolis; List Center for the Arts, Cambridge; Miami Art Museum, Miami, FL
En Medio de los Medios, Museo Nacional de Bellas Artes; Group Show, Elga Wimmer Gallery, New York; Soho Biennial, 450 Broadway Gallery, New York
- 1998 *La Pintura Dura, Pura*, (solo) ICI, Buenos Aires, Argentina
- 1994 *Talking Paintings*, IBEU Copacabana and Dreams, IBEU Madureira, created with Marta Chilindron, Río de Janeiro, Brazil
- 1992 *The Art Mall: A Social Space*, The New Museum, New York
The Latin American Spirit, The Bronx Museum of the Arts, Bronx, New York
- 1987 *Fashion and Surrealism*, FIT, New York
- 1986 *Eminent Immigrants*, Snug Harbor, S.I., New York
- 1984 *Fashion Fiction IV*, in Harper's Bazar, 1/84, The New York Times magazine, New York
- 1982 *Fashion Fiction II*, in Vogue, 9/82, New York
- 1981 *The Usable Art Show* (group). Queens Museum, San Diego Museum of Art, Danforth Museum, and others
Fashion Fiction III, en Vogue Brasil, 5/81, Sao Paulo, Brazil
- 1980 *Esquenta pro Carnaval* organized by Helio Oiticica, Río de Janeiro, Brazil
- 1977 *Homenaje a Marcel Duchamp*, Galería Arte Nuevo, Buenos Aires, Argentina
- 1970 *Art in the Mind*, a exhibition/catalogue, Oberlin College, Oberlin, Ohio
You See a Dress en "Four Theater Pieces" with Scott Burton, Vito Acconci y John Perreault, Wadsworth Atheneum, Connecticut
- 1969 *Street Works, I, II, III y IV* (group), various street locations and at The Architectural League, New York
Six Absences, en "Theatre Works" at Hunter (group), New York
The Fashion Show Poetry Event, with Hannah Weiner and John Perreault, The Americas Society, New York
Tape Poems, edited by Costa and Perreault with work by the editors and Vito Acconci, Scott Burton, and others
- 1968 *Fashion Fiction I*, in Vogue, p.170, 2/1/68, New York
- 1966 *Fashio Fiction I*, with Juan Risuleo, in Confirmado and other publications, Buenos Aires, Argentina
First Mediatc Art Work with R. Escari y R. Jacoby, in El Mundo and other publications, Buenos Aires, Argentina
First Work Made of Oral Language, with R. Jacoby y J. Risuleo, Instituto Di Tella, Buenos Aires, Argentina

Selected bibliography

- Deborah Cullen, *A Part and Apart: Contextualising Asco*, in "Asco, Elite of the Obscure", Hatje Cantz, with LACMA and Williams College, 2012
- Ver Sacrum, *The Death of the Audience*, Vienna Secession and CAC Brétigny, Pierre, Bal-blanc, 2011
- Miguel A. Lopez, *How Do We Know What Latin American Conceptualism Looks Like?*, Afterall magazine, N° 23, 2010
- William Oliver, *The Death of the Audience*, The Art Newspaper, 2009
- Brigitte Huck, *The Death of the Audience*, Art Forum, 2009
- Arte al Dia Article: http://www.arteldia.com/International/Contents/Artists/Eduardo_Costa
- William Oliver, *The Death of the Audience*, The Art Newspaper, August 2009
- Brigitte Huck, *The Death of the Audience*, Art Forum, September 2009
- María J. Herrera, Eduardo Costa: *Art Permeated By Language*, Arte al Día, March 2008
- María Elena Ramos, *Painting Beyond its Limits*, in El salto de la imaginación 2, catalogue, Faría/Fábregas Galería, 2008
- Luis Camnitzer, *Conceptualism in Latin American Art: Didactics of Liberation*, University of Texas Press, 2007
- Victoria Kim & D. Brewster, *Art With Its Own Motor*, Financial Times, July 13-14, 2007
- Flash Art, Review online, FlashArtOnline.com, 2007
- Juan Valentini, *Pigment Piano Marble*, in Mandla Reuter, Pigment Piano Marble, Revolver, Francfort, 2006
- Luis Perez Oramas, *Contemporary Latin American Portraiture in 2000 Years of Latin American Portraits*, San Antonio Museum of Art, Smithsonian Institution, San Antonio, 2005
- Ines Katzenstein, editor, *Listen, Here, Now! Argentine Writings From the Sixties*, The Museum of Modern Art, New York, 2004
- Ana María Torres, John Perreault, others, *Scott Burton*, IVAM, Valencia, Spain, 2004
- Mari Carmen Ramirez and Hector Olea, *Inverted Utopias: Avant-Garde Art in Latin America*, Yale University Press & Houston Museum of Fine Arts, Texas, 2004
- Edward Leffingwell, *Hélio Oiticica: Myth of the Outlaw*, Art in America, NY, December 2002
- Peter Osborne, *Conceptual Art*, Phaidon Press, London, 2002
- Karen Wilkin, *At The Galleries*, Partisan Review, Boston, Massachusetts, Summer 2001
- Edward Leffingwell, *Eduardo Costa at Cecilia de Torres*, Art in America, New York, July 2001
- David Ebony, *David Ebony's Top Ten*, ArtNet Magazine, artnet.com, New York, March 2001
- Carter Ratcliff, *Absence Revised*, in *Out of the Box: The Reinvention of Art*, Allworth Press/School of Visual Arts, NY, 2001
- Ana Tiscornia, *Eduardo Costa*, Art Nexus, Miami, August 10, 2001
- Alexander Alberro, *Reformulating Modernist Painting: Eduardo Costa's Geometrical Abstractions*, catalog essay in *Eduardo Costa: Volumetric Paintings*, Cecilia de Torres Ltd., New York, 2001
- Mari Carmen Ramírez, *Tácticas para vivir de sentido: carácter precursor del Conceptualismo en América Latina*, catalog essay in *Heterotopías: medio siglo sin lugar, 1918-1968*, Museo de Arte Reina Sofía, Madrid, 2000
- Alexander Alberro, *A Media Art: Conceptualism in Latin America in the Mid 1960's*, in *Rewriting Conceptual Art*, edited by Michael Newman and John Bird, Reaktion Books, London, 2000
- Thomas Messer and Anna Indych, *Kaleidoscopic Visions in A Hemispheric Venture*, Americas Society, New York, 2000
- Ilona Katzew, *A Forum for the Arts in A Hemispheric Venture*, Americas Society, 2000
- Ana Longoni and Mariano Mestman, *Del Di Tella a "Tucumán Arde": Vanguardia artística y política en el '68 argentino*, ed. El cielo por asalto, Buenos Aires, 2000
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Jorge López Anaya, *Método e ironía*, *La Nación*, Buenos Aires, March 21st, 1998

Santiago García Navarro, *De vuelta en casa*, *La Nación*, Buenos Aires, March 12th, 1998

Fabián Lebenglick, *Eduardo Costa subió el volumen: Pinturas con cuerpo*, *Página 12*, Buenos Aires, March 17th, 1998

Eva Grinstein, *Pintura tridimensional*, *El Cronista*, Buenos Aires, March 18th, 1998

Jeff Weinstein, *Art in Residence*, *Artforum*, New York, March 1997

María José Herrera, *En medio de los medios*, in *Arte Argentino del siglo XX*, FIAAR, Buenos Aires, 1997