

Dematerialization / applause to substance

Eduardo Costa's solo show at MCMC gallery – may-july, 2018.

Dematerialization / applause to the substance a solo show of Eduardo Costa, curated by Diego Bianchi, at MCMC gallery.

The show exhibited a series of volumetric paintings that show the inexhaustible validity and creativity of one of the most talented and representative conceptual artists.

Costa (1940, Buenos Aires) is an Argentine artist who lived twenty-five years in the United States and four in Brazil. He began his career in Buenos Aires as part of the Torcuato Di Tella Institute generation and continued working in New York, where he made a strong contribution to the local avant-garde. He has collaborated with american artists such as: 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 among others artists from the School of Rio de Janeiro.

Costa imposes his presence with the powerful conceptual production that carried out up to the present. A new art emerged from the possibilities offered by the pictorial filling. The painting in solid state agrees in his hands to adopt forms an unusual relief. Parodying still- life and geometric figures representations.

Volumetric paintings arose by exploring the limits of matter with an experimental zeal. "Twenty years ago I wanted to rescue the painting of the structural boredom it was in and I thought about Lucio Fontana and the Madí who renewed the pictorial world by force of depth and meaning". Costa then hit the paint introducing a new twist. He discovered that he could stop representing vases and instead acquire the real volume of things.

His work has been discussed in art in America, Art Forum and in the main conceptual art books: Alberro A., MIT, 1999; P. Osborne, Phaedon, 2002; Mari Carmen Ramírez and Héctor Olea, Yale / Houston Art Museum, 2004; Agnes. Katzenstein, MoMA, New York, 2004, Luis Pérez-Oramas and others, San Antonio Art Museum, 2004; Luis Camnitzer, University of Texas, 2007, among others. His work has been exhibited at the New Museum, New York; Victoria and Albert Museum, London; Reina Sofía Museum, Madrid; Queens Museum of Art, Queens, New York; Art Center List, Boston; Miami Art Museum, Walker Art Center, Minnesota, MOMA, Buenos Aires; National Museum of Fine Arts, Buenos Aires, among others. Participates in a project that consists of making Duchamp / Costa 30 bicycles inspired by a 1980 model, for an exhibition on the work of Duchamp curated by Jessica Morgan (Tate Modern) for the Jumex Foundation in Mexico City.

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