

Edgardo Antonio Vigo

Edgardo Antonio Vigo's solo show at MCMC gallery | March - April 2019

MCMC is pleased to announce a solo exhibition from Edgardo Antonio Vigo (La Plata, Argentina, 1928-1997): conceptual artist, xylographer, engraver, critic and essayist.

Vigo is one of the greatest referents of conceptual art in Argentina, as well as of mail art and experimental poetry.

He used to record and certify the existence of everything that was positioned outside the boundaries of art. He appealed to the social conscience and sometimes operated on language. He was an admirer of Marcel Duchamp, Macedonio Fernández, as well as of *Lettrism* and *Fluxus*.

Vigo used postal mail as his maximum vehicle of expression. He conceived *Mail art* as “communication at distance”, which facilitated the active participation of the spectator. A circulation that rescued the vitality of a utopian and magical reality where collaboration was key, and the distance traveled that configured its structure was the work itself. In his countless critical interventions he created *useless* objects, *strange machines*, poetry and woodcuts.

Among his numerous editorial works we can highlight the following: *Diagonal Cero* (1962-1969), a quarterly magazine dedicated to experimental poetry and *Hexágono '71* (1971-1975), a magazine dedicated to experimental theory and poetry.

Vigo understood the world as an organic whole in which there was no separation between knowledge, artistic practice and life. He believed fervently in the potential of art to mobilize the intellectual and emotional stillness of society and therefore sought, through his work, to establish new ways of looking and acting in the world.

After the major retrospective presented at the Museum of Modern art of Buenos Aires in 2016, MCMC presents a small fragment from the large body of works preserved from this artist, whose limits are not yet completely defined. The exhibition includes: pamphlets, *Diagonal Cero* (Diagonal Zero) and *Hexágono '71* (Hexagon '71) publications from 1962-1975, *Mail art* (converted into concrete actions), visual poems, a series of actions called *Señalamientos* (signal work) from 1968, woodcuts, as well as unique museum quality pieces, such as *Proletarian Chess*.

Vigo's works condense many stories: from the Di Tella Institute, as well as Buenos Aires's underground and military dictatorship. Vigo's production is unthinkable outside references to criticism, institutions, history, his colleagues and to his environment.

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