

Conceptualism and Other Fictions: The Collected Writings of Eduardo Costa, 1965–2015

Eduardo Costa

Conceptualism and Other Fictions reveals the aesthetic range, critical wit, and literary sensibility of Argentine artist Eduardo Costa. This collection brings together essays, letters, interviews, reviews, scripts, and other texts published in Spanish and English over the past fifty years.

Costa studied with Jorge Luis Borges and was one of the first conceptual artists, working in Buenos Aires during the mid-1960s before moving to New York in 1968, where he collaborated with Vito Acconci, Scott Burton, Bernadette Mayer, John Perreault, Anne Waldman, and Hannah Weiner. He is also a painter and sound, video, and textual artist. But more than anything else, he is a creator of genres. Fashion fictions, street works, tape poems, talking paintings, volumetric paintings: these are just a few of the art forms that he has invented or helped invent over the past half century. Costa's innovative works have emerged from an intense reflection on the forms and materials of modern and contemporary art, as shown in his essays collected here for the first time in any language.

Ranging from essays on Duchamp and reflections on his friendships with artists like Ana Mendieta and Hélio Oiticica to literary texts and performance scripts, this book reconstructs Costa's creative development from the 1960s until the present, demonstrating the importance of dialogue, collaboration, and history for this key figure in global conceptualism.

advance praise for *Conceptualism and Other Fictions*

“Eduardo Costa, a member of the first generation of Latin American conceptualists, gives us first hand insights into the artistic and political moment in Latin America that preceded hegemonic conceptual art. He offers us an invaluable personal document about a time that only recently has become the subject of academic study.”

—Luis Camnitzer, author of *Conceptualism in Latin American Art: Didactics of Liberation*

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more praise for *Conceptualism and Other Fictions*

“Eduardo Costa is a leading conceptual artist, the co-author of the very first manifesto of conceptualism. He is someone who thinks through art. The ultimate goal of his actions and words is to think, analytically and ironically. Costa is both serious and witty, and his work possesses gravitas and lightness. *Conceptualism and Other Fictions* is more than a brilliant title: it’s a true and daring proposition and an urgent read. Like Duchamp, who might be Eduardo Costa’s alter ego, and whose work can’t be understood without *Duchamp du signe*, Costa’s work is oeuvre and writing, action and language. This book stands well as *Costa du signe*. I imagine Eduardo Costa like Pierre Menard, authoring time and again Conceptualism, and Duchamp, as Fictions.”

–Luis Pérez-Oramas, Estrellita Brodsky Curator of Latin American Art at the Museum of Modern Art

“A valuable anthology that makes clear the historical importance of Eduardo Costa’s art.”

–Alexander Alberro, author of *Conceptual Art and the Politics of Publicity*

“Eduardo Costa has long been interested, as Patrick Greaney writes in his introduction, in ‘rethinking materials and concepts of materiality.’ This is where Costa joins in with the extraordinary vitality of the intellectual scene in Buenos Aires in the 1960s, its marriage of the questioning of received ideas and the liberty of experimentation. It was a scene in which friendships and collaborations were an essential element of thought, as Costa’s many co-authorships with other artists attest. Costa’s curiosity and thoughtfulness have been a feature of his writing right up to today, which makes this generous compilation so delightful.”

–Guy Brett, author of *Carnival of Perception: Selected Writings on Art*

about Eduardo Costa

Eduardo Costa was born in 1940 in Buenos Aires and studied painting and literature, graduating in 1965 from the University of Buenos Aires with an MA equivalent (profesor en letras) in literature. In 1960, he cofounded and coedited the literary journal *Airón*, which published nine issues before folding in 1965. In the early and mid-1960s, Costa published poems and short stories, and he was an active participant in the multimedia experiments in the arts that centered on the Instituto Torcuato Di Tella in Buenos Aires. He lived in New York from 1968 to 1971; Buenos Aires from 1971 to 1978; and Rio de Janeiro from 1978 to 1981. From 1981 to 2003, he lived in New York, where he exhibited his work and wrote for *Art in America*, *Flash Art*, and other magazines. Since 2003, he has lived in Buenos Aires. His work is in the permanent collections of The Museum of Modern Art, the Metropolitan Museum, the Guggenheim, Museu de Arte Moderna do Rio de Janeiro, Museo Nacional de Bellas Artes (Buenos Aires), Museo de Arte Moderno de Buenos Aires, and the Fundación Jumex, among others.

