ARTFORUM

Eduardo Costa

MUSEO DE ARTE MODERNO BUENOS AIRES (MAMBA)
Av. San Juan 350
May 10–September 14

In 1968, *Vogue* published Richard Avedon's photo of star model Marisa Berenson wearing a twenty-four-karat golden ear made by Eduardo Costa, a young Argentine artist living in New York. This was one of Costa's many "Fashion Fictions," wearable sculptural items that appeared in *Harper's Bazaar*, *Glamour*, and other magazines in Latin America and the US. Like the media art he produced in Buenos Aires in 1966, these were conceptual works about cracking the media's codes. The first large room encountered by visitors contains documentation of Costa's "Fashion Fictions," along with mannequins wearing clothing designed by nineteen contemporary artists for the *Fashion Show Poetry Event* staged at the May 2014 opening. There are also photos of the original *Fashion Show Poetry Event*, a performance organized in 1969 in New York by Costa, John Perreault, and Hannah Weiner with models wearing designs by Marisol, Claes Oldenburg, Andy Warhol, and others. The other two galleries introduce viewers to Costa's paintings, as well as sound, film, text, and video pieces.

Although the exhibition is not a retrospective, it gives a sense of the complexity of Costa's work, which has developed in dialogue with teachers, friends, and collaborators in Buenos Aires, New York, and Rio de Janeiro. Conceptualism, pop, performance, Neo-concretism, the Afro-Brazilian tradition, and avant-garde writing: He has brought all of these together in surprising ways over the past fifty years. The show lacks key works, such as his "Talking Paintings"—and documentation of his role in street and theater performances is also absent. But the exhibition still allows for a rich experience of Costa's nomadic, syncretic art.

Eduardo Costa, *Mujer joven que acaba de lavarse la cara con jugo de limon* (Young woman who just washed her face with lemon juice), 1998–99, solid acrylic paint, dimensions variable.

— *Patrick Greaney*