

PRINT NETWORKS

Edgardo Antonio Vigo and Artists' Periodicals

15 October – 28 November 2025.

Artpool Art Research Center, 1135 Budapest, Szabolcs u. 33. building D

Born in La Plata, a city located sixty kilometers from Buenos Aires, Edgardo Antonio Vigo (1928–1997) developed a prolific, multifaceted, and experimental practice over the course of his forty-year artistic career, one that defies categorization. From assembling impossible machines to new poetry, from wood engraving to photocopying, from collages and paintings to actions in public spaces, he constantly navigated between techniques, media, and genres. Influenced by the avant-garde and concrete art, his work engages a conceptual stance as much as it evokes Fluxus attitudes.

Among these explorations, Mail Art occupies a decisive place in Edgardo Antonio Vigo's work: it opened up a particularly stimulating and conducive avenue for the artist to disseminate his art and ideas. Vigo championed Mail Art, defining it on multiple occasions and in different contexts, and many consider that he introduced the phenomenon to Argentina. Whatever the case may be, he actively participated in the development of this large international network which was consolidated through the production and distribution of periodicals.

This collection display aims to highlight Vigo's special relationship with artists' periodicals and show how he embraced this medium, having quickly realized that these publications, as shared creative spaces that were easy and simple to produce, were also powerful means of dissemination. Vigo was constantly involved in alternative collective periodicals, both as a contributor and as a publisher. He himself launched several series, including four periodicals: W.C. (5 issues, 1958–1960), DRKW '60 (3 issues, 1960), Diagonal Cero (28 issues, 1962–1969), and Hexágono '71 (13 issues, 1971–1975). Although motivated by different projects, these publications demonstrate that a periodical is not only a medium for reproducing works or a space for disseminating ideas, but can also be understood as an artistic project in its own right, exploring both the possibilities and the boundaries of the genre. The periodicals orchestrated by Vigo are thus at once spaces for experimentation and sharing, involving both the local artistic community and artists working on the other side of the world who are active contributors to the international Mail Art network.

Vigo's periodicals also demonstrate the adaptability of this medium and its ability to react quickly to current events. When the need arose, as the political situation in Latin America deteriorated with the establishment of authoritarian regimes, he did not hesitate to turn these periodicals into an artistic space for expression and protest, which was vital for artists at the time.

The collection display is based on the Mail Art exchanges conducted by György Galántai and Júlia Klaniczay, founders of Artpool, which made it possible to assemble a collection of postcards by Vigo, as well as numerous Mail Art periodicals from Europe, North America, and Latin America to which the Argentinian artist contributed (sometimes with Graciela Gutiérrez Marx, with whom Vigo formed the duo G. E. Marx Vigo from 1977 to 1983).

Although Vigo's work has long been recognized in Argentina and Latin America thanks to numerous academic studies and several landmark solo exhibitions, he has remained relatively unknown in Europe, as his works were shown at very few events to date. This collection display of Artpool, the essential historical archive of mail art, aims to contribute to Vigo's recognition in Europe by showcasing the art of this marginal yet essential poet, artist, and publisher.

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curator of the collection display

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ABOUT THE ARTIST

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Selected Solo Exhibitions

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1995 — *Edgardo A. Vigo. Poeta de la Distancia*, Instituto de Cooperación Iberoamericana (ICI), Madrid, Spain.

2003 — *Edgardo Antonio Vigo*, Fundación Telefónica de Buenos Aires, Buenos Aires, Argentina.

2008— 2009 — *MAQUINACIONES. Edgardo Antonio Vigo: Trabajos 1953-1962*, Museo Caraffa, Córdoba ; Museo Castagnino + macro (Rosario) ; Museo Provincial de Bellas Artes de Buenos Aires, La Plata; Centro Cultural de España en Buenos Aires (CCEBA), Buenos Aires, Argentina.

2011 — *Edgardo Antonio Vigo*, Weserburg Museum für Moderne Kunst, Bremen, Germany.

2014 — *The Unmaker of Objects: Edgardo Antonio Vigo's Marginal Media*, Museum of Modern Art (MoMA), New York, USA.

2016 — *Edgardo Antonio Vigo: Usina Permanente de caos creativo. Obras 1953-1997*, Museo de Arte Moderno, Buenos Aires, Argentina.

2017 — *Edgardo Antonio Vigo: Un Arte a Realizar [An Art in Becoming] et Edgardo Antonio Vigo: A Collection*, Richard Saltoun Gallery, London, UK.