

PIETRO COSTA

NEW YORK





ITALY NEW YORK

Pietro Costa (Sant'Arsenio, Salerno, 1960) currently lives and works between Italy and New York, where he moved in 1972.

Costa began his artistic practice in New York in the early 1980s, by exploring the relationship between image and object, real and represented space, art-making and ritual. Since then he has employed a wide range of materials and processes which have included the use of cast materials, hand-blown and cut glass, various types of mirrors, neon, incandescent and natural light, words, live fire fueled by combustible fluids and gasses and his own blood and the blood of donors.

His most recent project *"/ri.trà.ti / pör träts/* (April-July, 2022) was exhibited at the Museo di Palazzo Pretorio in Prato, Italy. Both the exhibition and the catalog (published by Silvana Editoriale), were curated by Chiara Spangaro, independent curator and curatore scientifico of *Fondazione Aldo Rossi*.

The exhibition focused on a group of portraits, made between 2019-2022, using each subjects' own blood (*bloodworks*) and various methods of photographic printing. The exhibition was conceived by the artist as a site-specific project in dialogue with the museum's rich collection of medieval religious portraiture. The artist involved numerous residents of the city of Prato including: Giuliano Gori founder of *Fattorie di Celle*

and two generations of his family (*The Gori Family Portrait*, 2019), musician Riccardo Onori and author Sandro Veronesi. One of the works from the exhibition (*Carlo*, 2022) became part of the museum's permanent collection, installed among the other historic works. The exhibition was featured and reviewed by *La Repubblica*, *La Stampa*, *Il Corriere della Sera*, *Il Tirreno*, *La Freccia* (May 2022), *Prato Review*, *LEFT* magazine and online by *Artribune* and *MemeCult*.

Costa's work (*Good blood/Bad blood*, 1993) is part of the permanent collection of the Solomon R. Guggenheim Museum in New York and was awarded a NYFA-New York Foundation for the Arts Fellowship in 2007. Critical essays on his work have been written by Chiara Spangaro, Robert Morgan, Albert Mobilio and Robert Mahoney. His work has been reviewed in *The New York Times*, *The Village Voice*, *Art in America*, *Sculpture Magazine*, *Arts Magazine*, among other journals, radio and television in the United States and Italy.

Pietro Costa's rich life experiences include 14 years as exhibition installation manager with the Guggenheim Museums: New York, Venice and Bilbao, working on the installation of most of the museum's exhibitions in the US and abroad from 1982-1996. In this capacity he also oversaw the production of major works for numerous artists, including Mario Merz, Enzo Cucchi and Dan Flavin alongside notable curators: Gerardo Celant, Carmen Giménez, Walter Hopps. He worked with the sculptor Richard Serra as engineering, fabrication and installation manager, producing all of Serra's large-scale work and installing his exhibitions at Matthew Marks Gallery, Gagosian Gallery, DIA Center for the Arts, New York, MOCA, Los Angeles and Serra's permanently installed work in the Guggenheim Bilbao, from 1996-1999.

He is founder of two non-profit organizations that cultivate interdisciplinary collaborations: Luquer Street Projects, (2001-ongoing) which promotes collaborations between visual artists, poets and writers and publishes their works and BACAS - Borghi Antichi Cultura Arti e Scienze (2018-ongoing), a center for culture, the arts and sciences, with programming in the Cilento, Vallo di Diano and Alburni National Park, a UNESCO World Heritage Site, in southern Italy, the artist's birthplace. During the launch (2018) BACAS received extensive press coverage: *RAI 1*, *RAI 3*, *Canale 5*, *La Repubblica*, *Il Mattino*, *Marie Claire*, and numerous others.

Costa's interest in architectural space, design and the natural environment drew him to complete numerous projects in concert with his art practice: restoring turn-of-the-century architecture, designing a line of unique furniture pieces, designing and building his own studio and other building projects in New York and in Italy. He has also established an ongoing large-scale environmental project of land and habitat restoration on the property surrounding his studio in the Hudson Valley, New York.

He received a *Bachelor of Fine Arts from the School of Visual Arts*, a *Master of Fine Arts from Hunter College/CUNY*, has taught drawing and anatomy at the *Parsons School of Design*. Since 2020, he is the New York ambassador for Michelangelo Pistoletto's "Terzo Paradiso"- promoting social change through art activities.

1972 2022

WORKS AS

ONGOING SERIES

SERIES SPHERES & BOWLS

(...) The semi-spherical works sit balanced with their straight edge level to the ground - a curved surface in itself. They are either filled only with the atoms of space, or with light reflected by interior gilding (*Gold leaf half sphere*, 1990), or they cradle a neon element that fills their void with a swirl drawn with colored light (*Copper bowl with red swirl*, 1991). In other works, the perfectly round semi-spheres are tipped at varying inclinations to the ground by the earth's gravity pulling on the shifted central mass which was cast within their concentric void (*The weight of space III*, 1991). Thus, the invisible and ever present force of gravity becomes an essential element of these works by being the source that creates a delicate balance between the object and the greater sphere they sit on – the planet. (...)

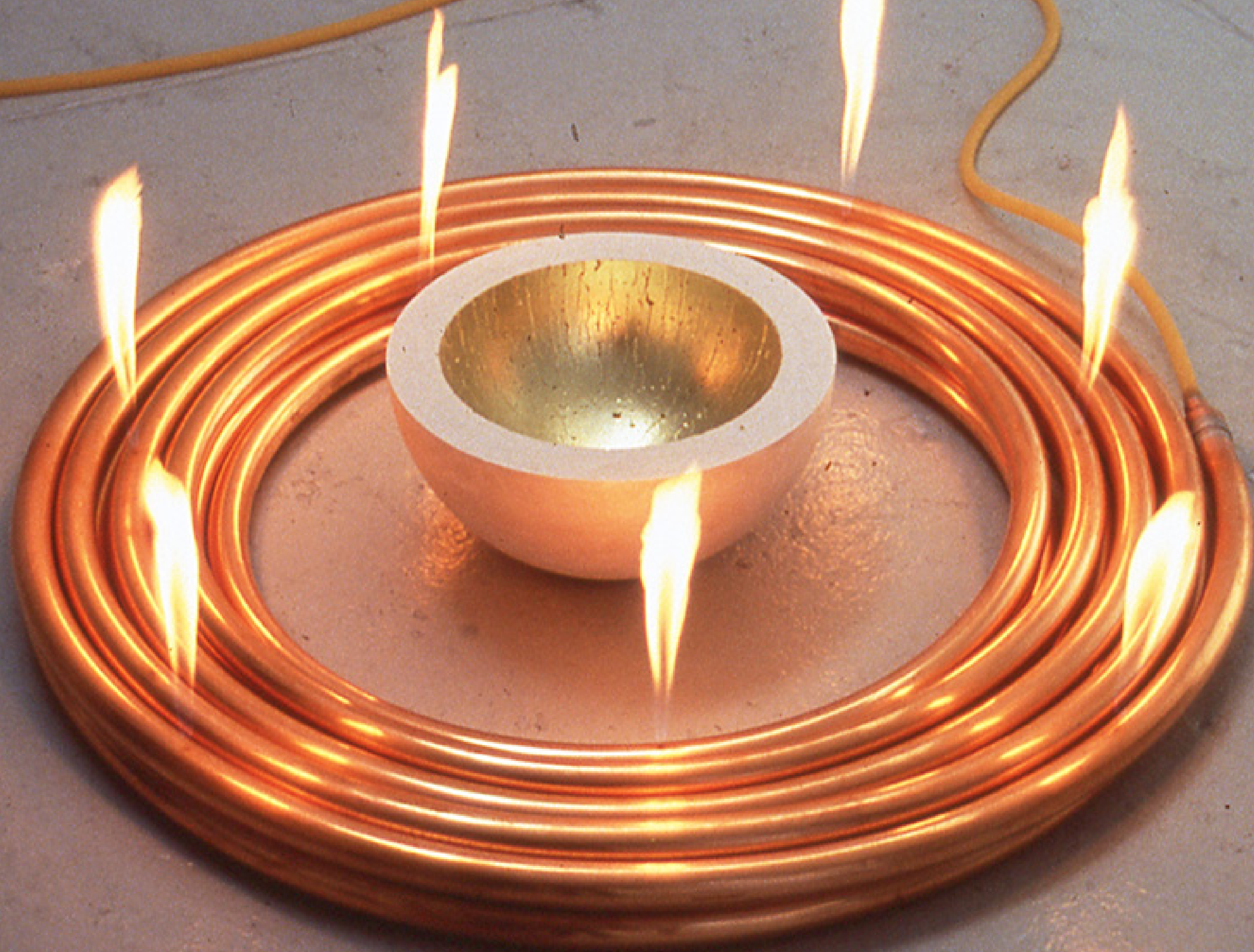
1_ *Gold leaf half sphere*, 1990
Cast Ultracal cement and gold leaf,
15.24x30.5x30.5cm

2_ *Copper bowl with red swirl*, 1991
Cast salvaged copper, neon and electric components,
23x30x30cm

3_ *Spheres and folded circles*, 1990-1991
Grand Avenue studio installation









4_ *L'ultime sette parole II*, 1991
 Cast Ultracal, gold leaf, copper tube, propane tank, latex tube, flames
 50x120x120cm (variable dimensions)

5_ *The weight of space IV (CuPb C.W.)*, 1991
 Cast salvaged copper, cast lead
 30x30x30cm

6_ *With no title*, 1991
 Cast salvaged copper, 15 minutes of burning alcohol
 30x60x60cm

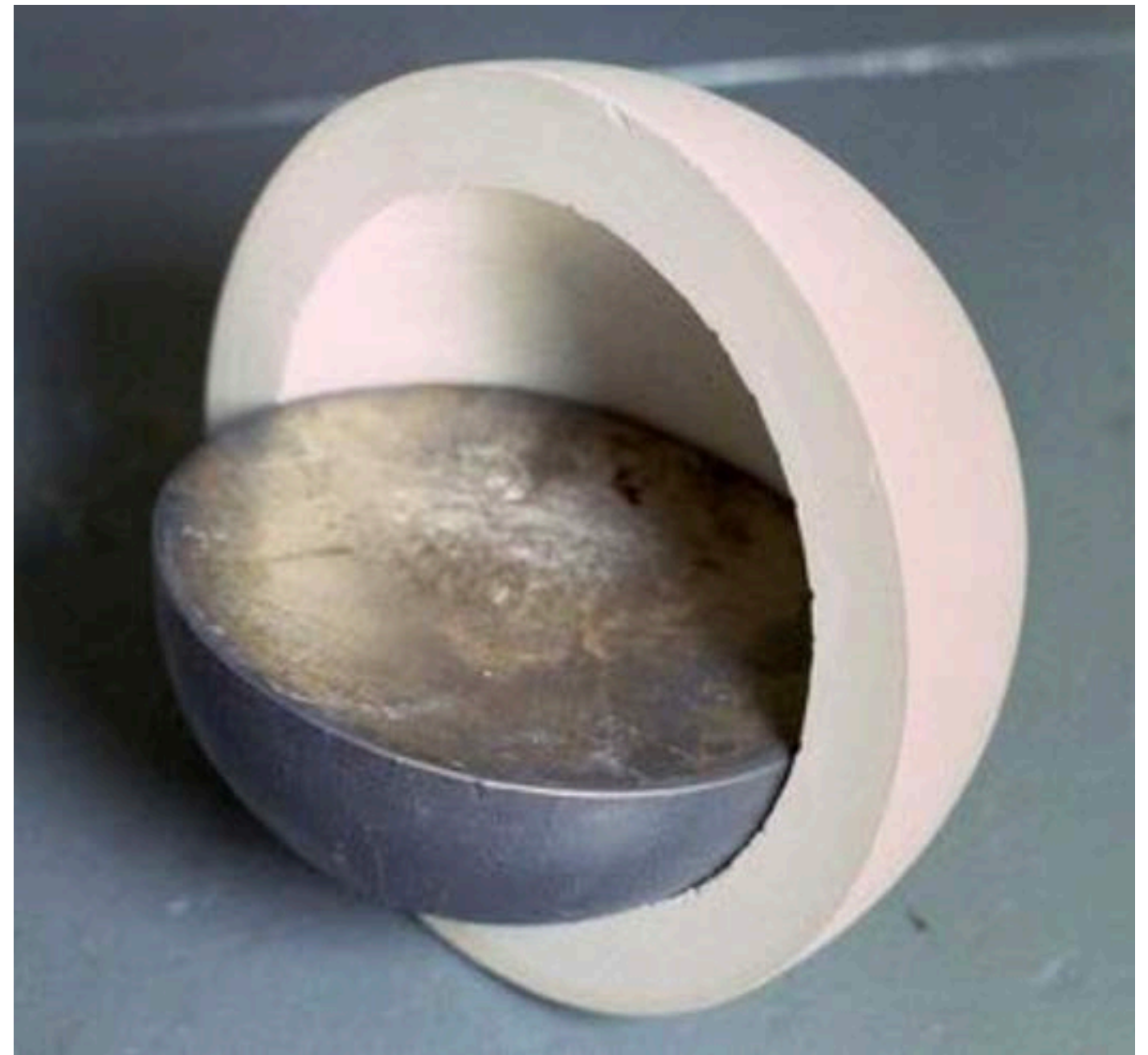




7_ *The weight of space III*, 1991
Cast black microcrystalline wax, cast aluminum
30x30x30cm

8_ *The weight of space II*, 1991
Cast Ultracal cement, cast lead
30x30x30cm

9_ *Plaster bowl with blood*, 1993
The artist's blood, cast plaster
43x86x86cm





THE ARTIST'S STUDIO
**HUDSON
VALLEY**
NY

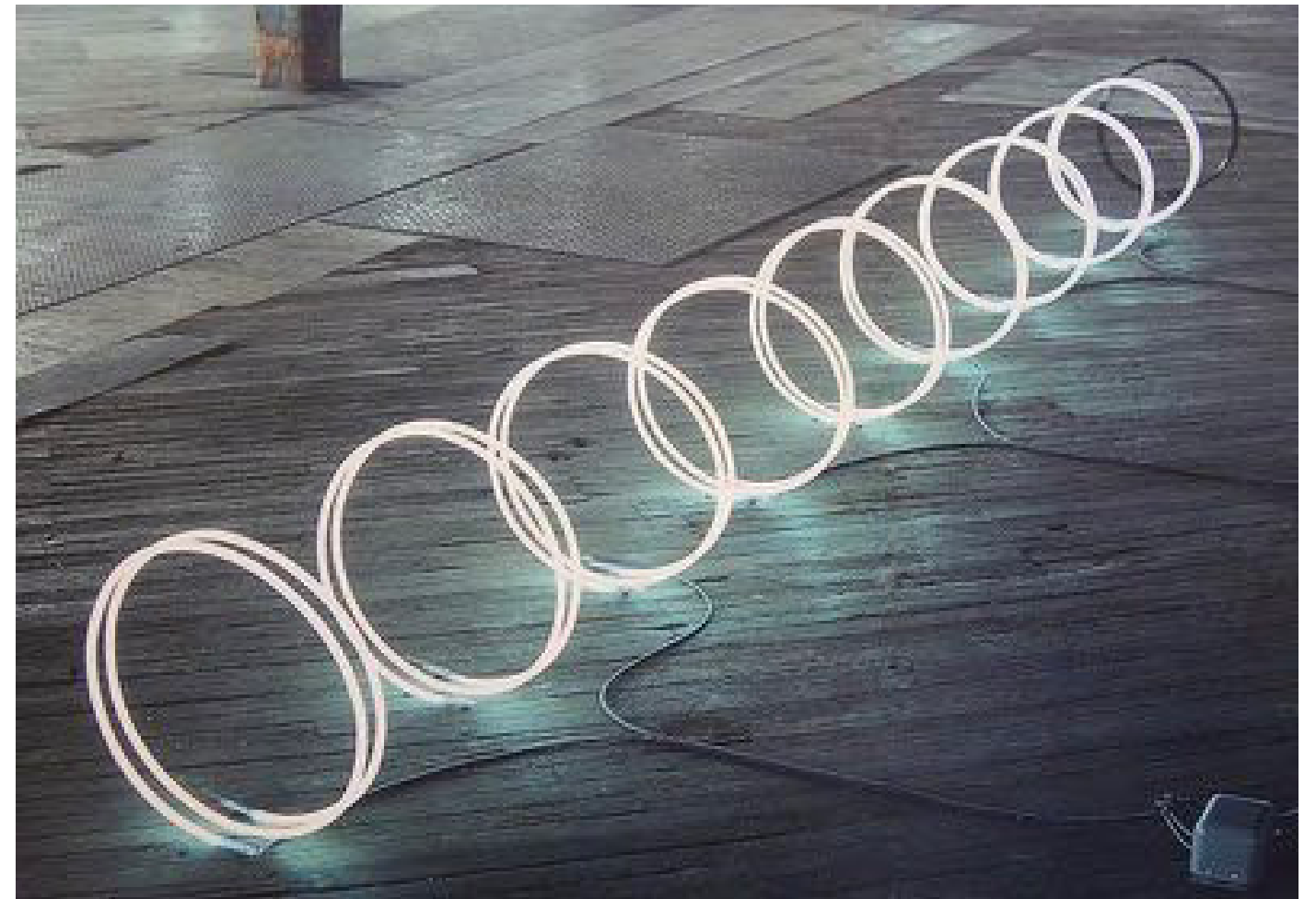


SERIES **CIRCLES & SPIRALS**

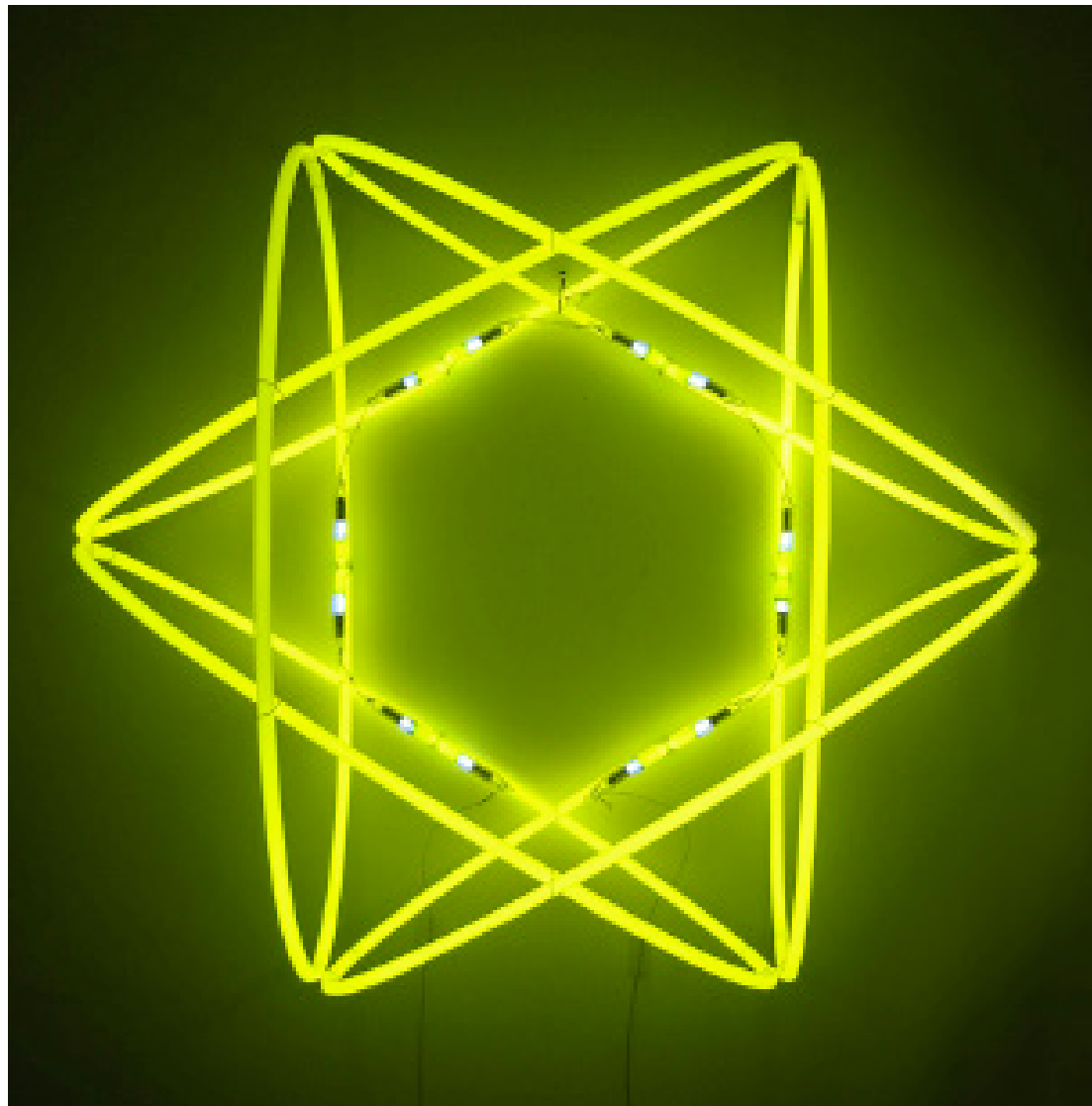
(...) *Circles* and *Spirals* interact with the semi-spherical works, connecting them to the *Columns*, *Towers* and *Light Structures* made of neon light, floating ghost-like in space (*grace*, 2001-2002) or resting flat on the ground (*L'ultime sette parole II*, 1991) and (*A Tembola Rossa*, 1992). The neon glass tubes contain electrically activated neon gas, emanating intense colored light that paints the interior and exterior spaces they inhabit except when the viewer's gaze is surprised when one of the glass tube is not filled with electrified gas producing light, but the artist's own blood (*Una piccola sosta*, 1992), continuing the interconnections in Costa's expansive web of works. (...)

1_ *Una piccola sosta*, 1992
(55 Ferris Street installation)
The artist's blood, neon, electrical components
46x46x615cm (variable dimensions)

2_ *A Tembola rossa*, 1992
(Newhouse Center for Contemporary Art, Snug Harbor installation)
Neon, electrical components, wheat flour
4x308x308cm (variable dimensions)



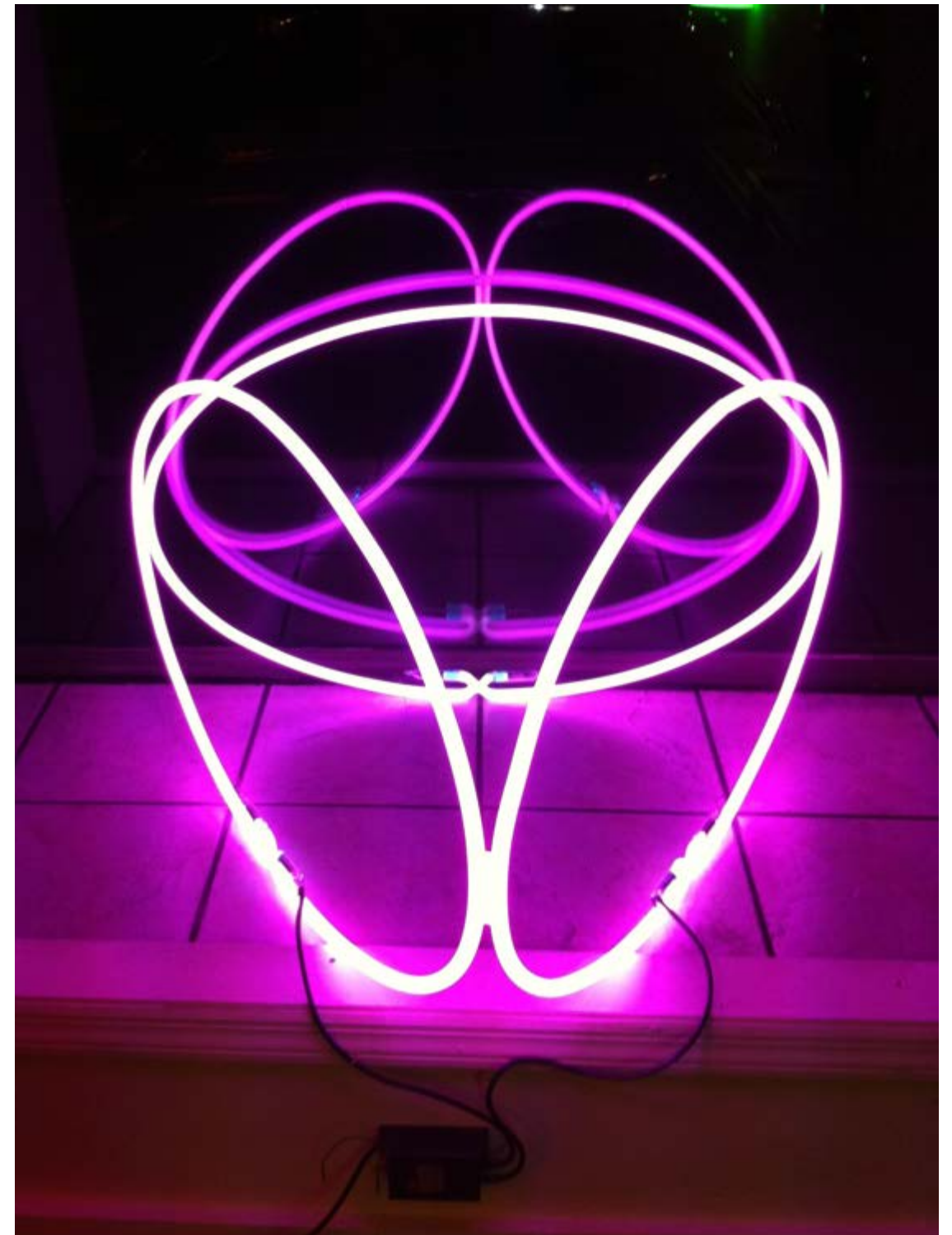


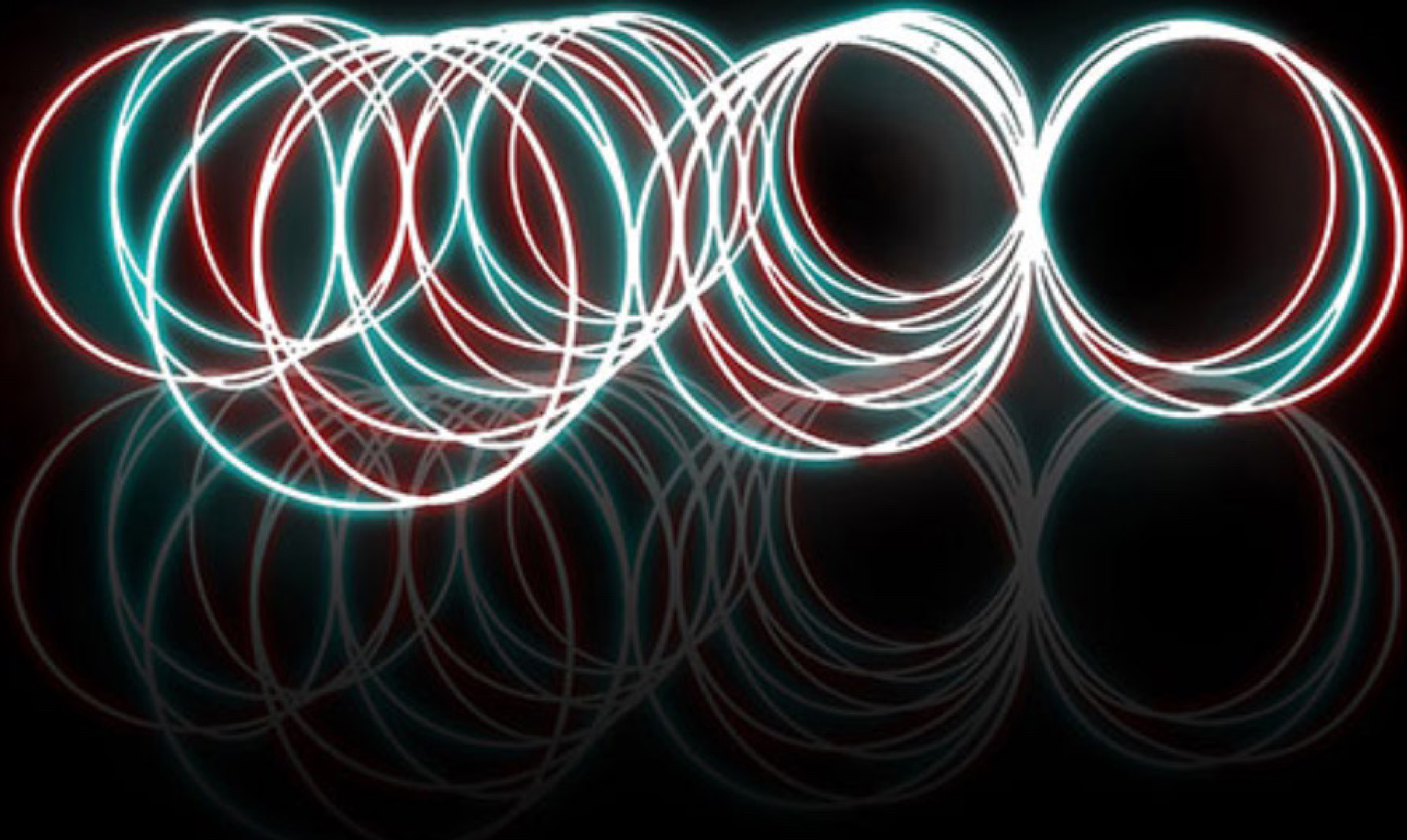


3_ *Six yellow neon ellipse star*, 2008
Neon, electrical components
90x90x50cm

4_ *Three magenta neon ellipse triangle*, 2008
(Martinez Gallery)
Neon, reflection, electrical components
90x90x50cm

5_ *Twenty-eight red & blue circle light structure*, 2006-2021
Digital rendering

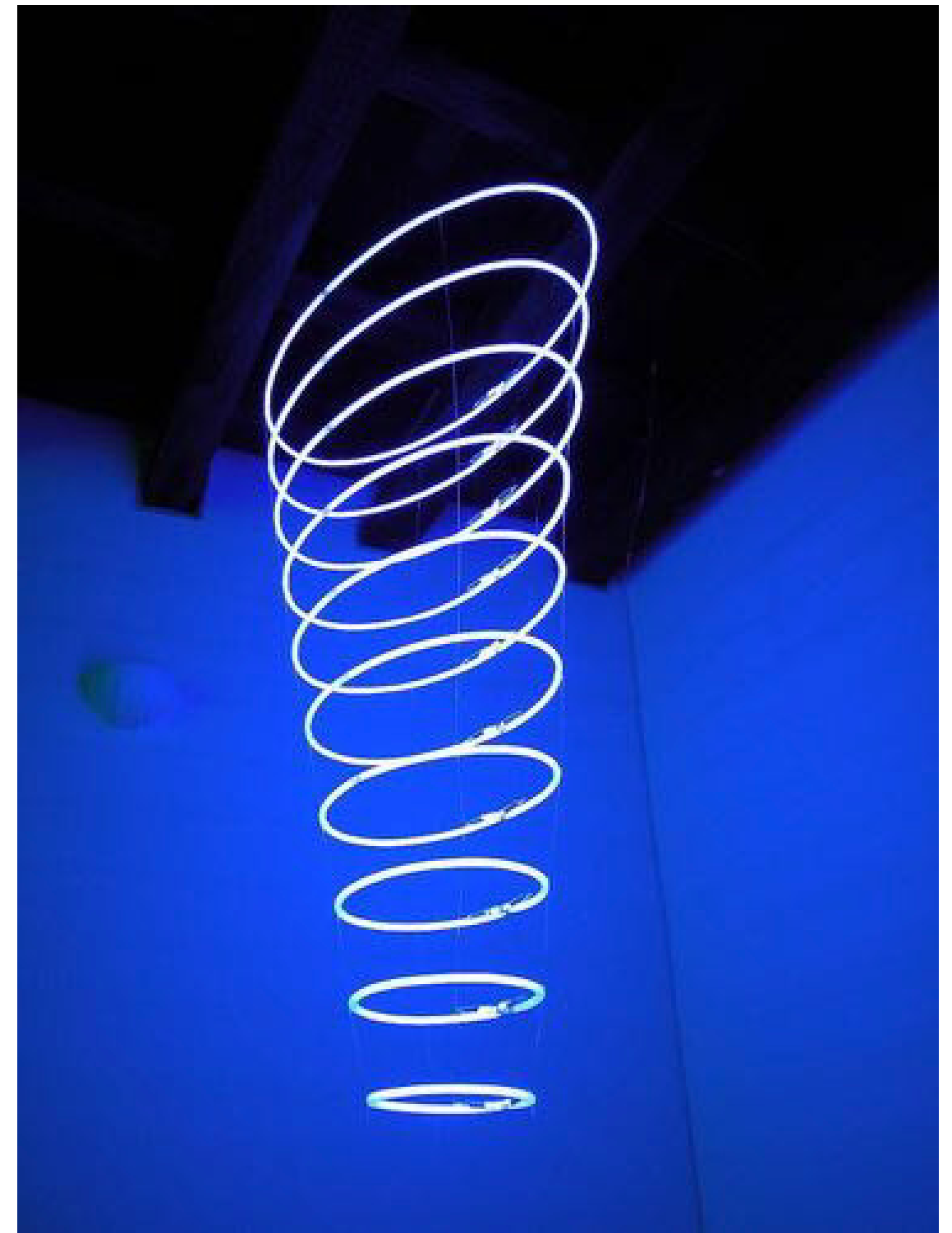


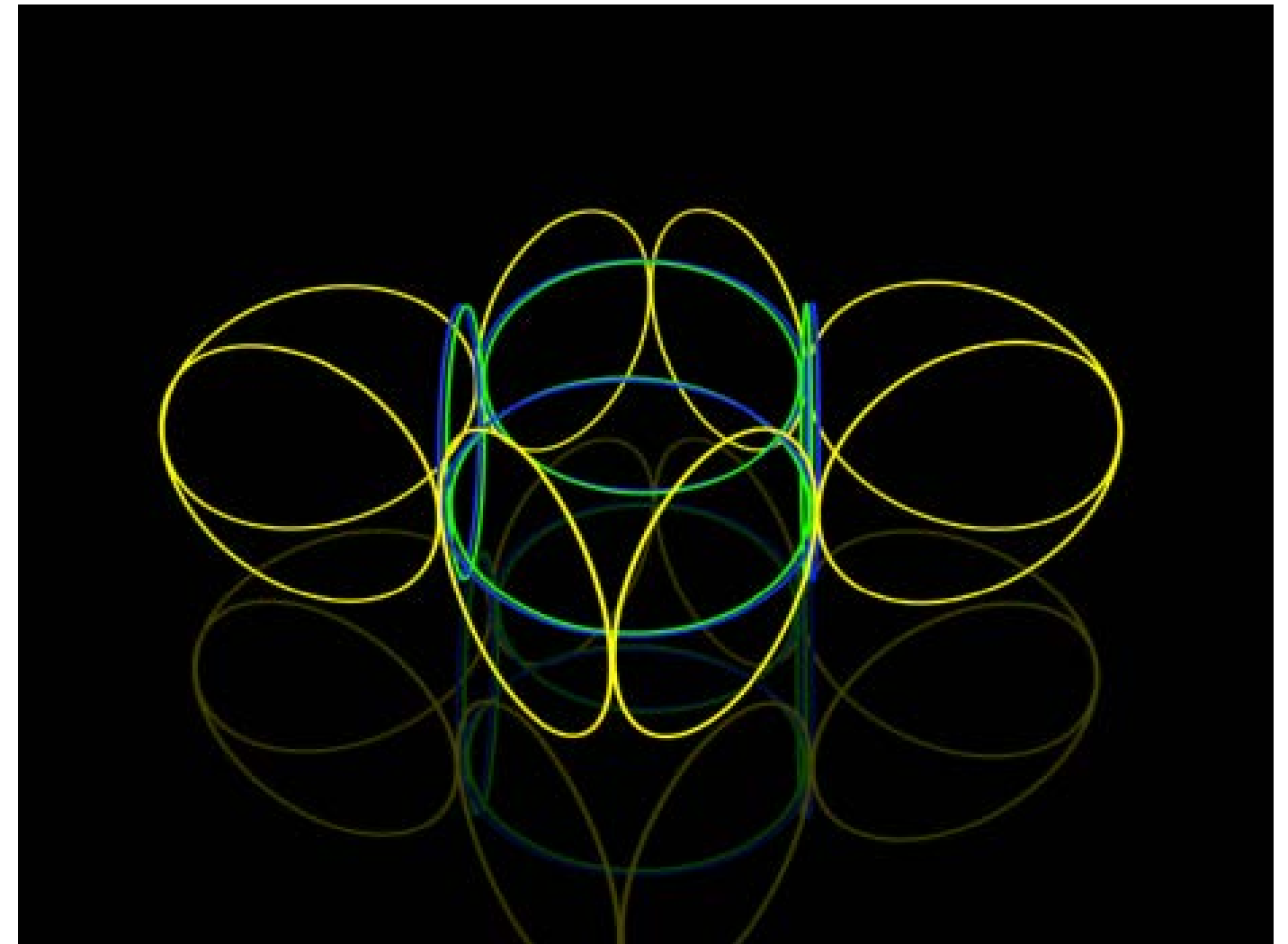
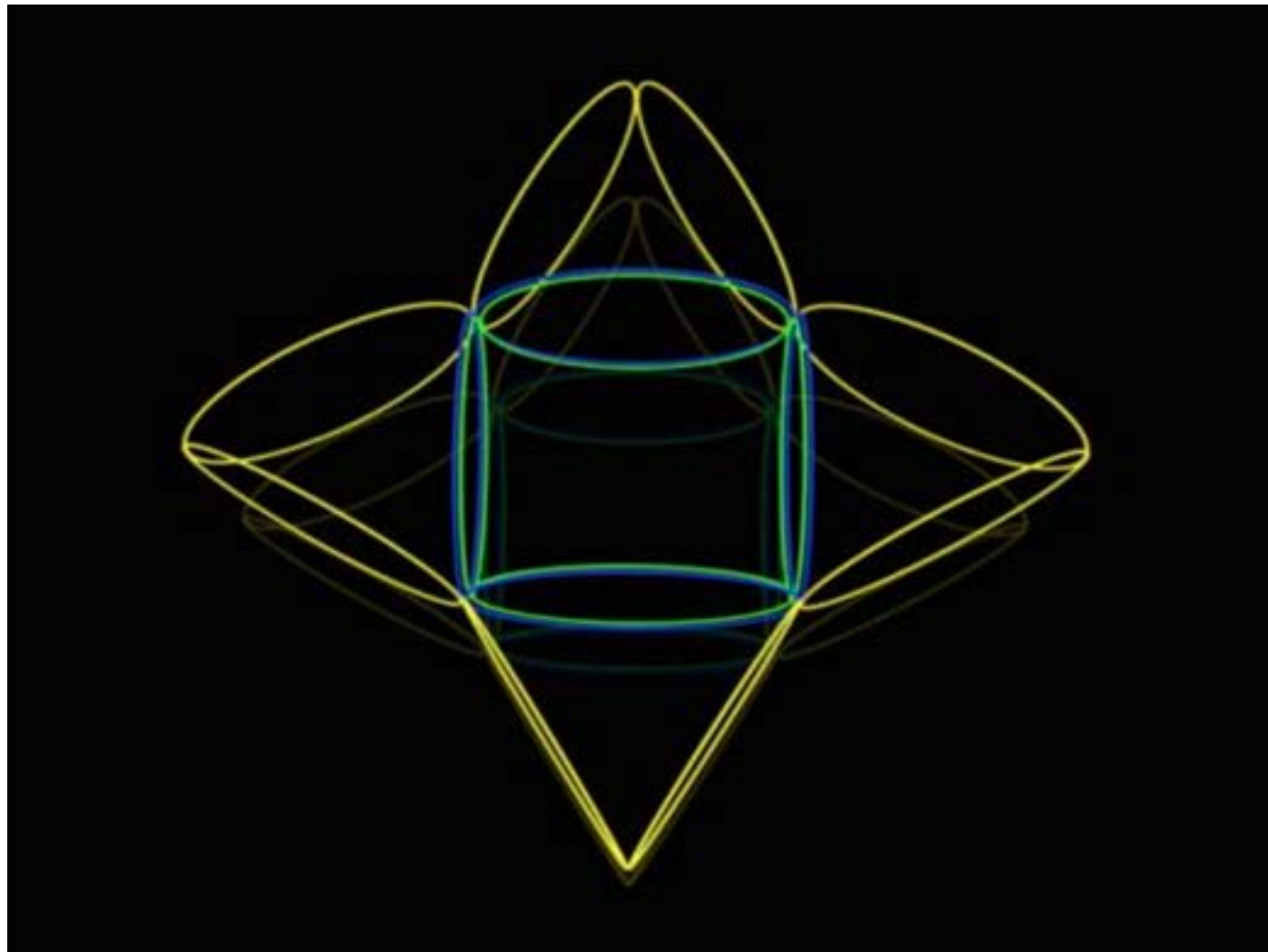




6_ *Green wormhole, Certosa di San Lorenzo, 2003*
 Neon, plumb bobs, nylon line, copper wire, electrical components
 160x120x60cm

7_ *Blue wormhole, Certosa di San Lorenzo, 2003*
 Neon, plumb bobs, nylon line, copper wire, electrical components
 160x120x60cm





8_ *Yellow, blue, green light structure*, 2006-2021
Digital rendering, view A

9_ *Yellow, blue, green light structure* 2006-2021
Digital rendering, view B

THE ARTIST'S STUDIO
**HUDSON
VALLEY**
NY



SERIES **DRAWING & LIGHT**

(...) Beginning in the 1980s Costa was struck by the limitless possibilities of what a simplest mark, a straight line, could also be in three-dimensional space. From this observation he saw the possibility that a line, from a single point of view, could also be a complex shape like a circle turning in a three dimensional space on a central axis. If the circle, a two-dimensional form, rotated in space, it could define its three-dimensional version, a sphere. (...)

1-2_ *Square book drawings*, 2016

Oil stick on paper
20x40cm

3_ *Drawing along*, 2018

Oil stick & pencil on paper
20x20cm

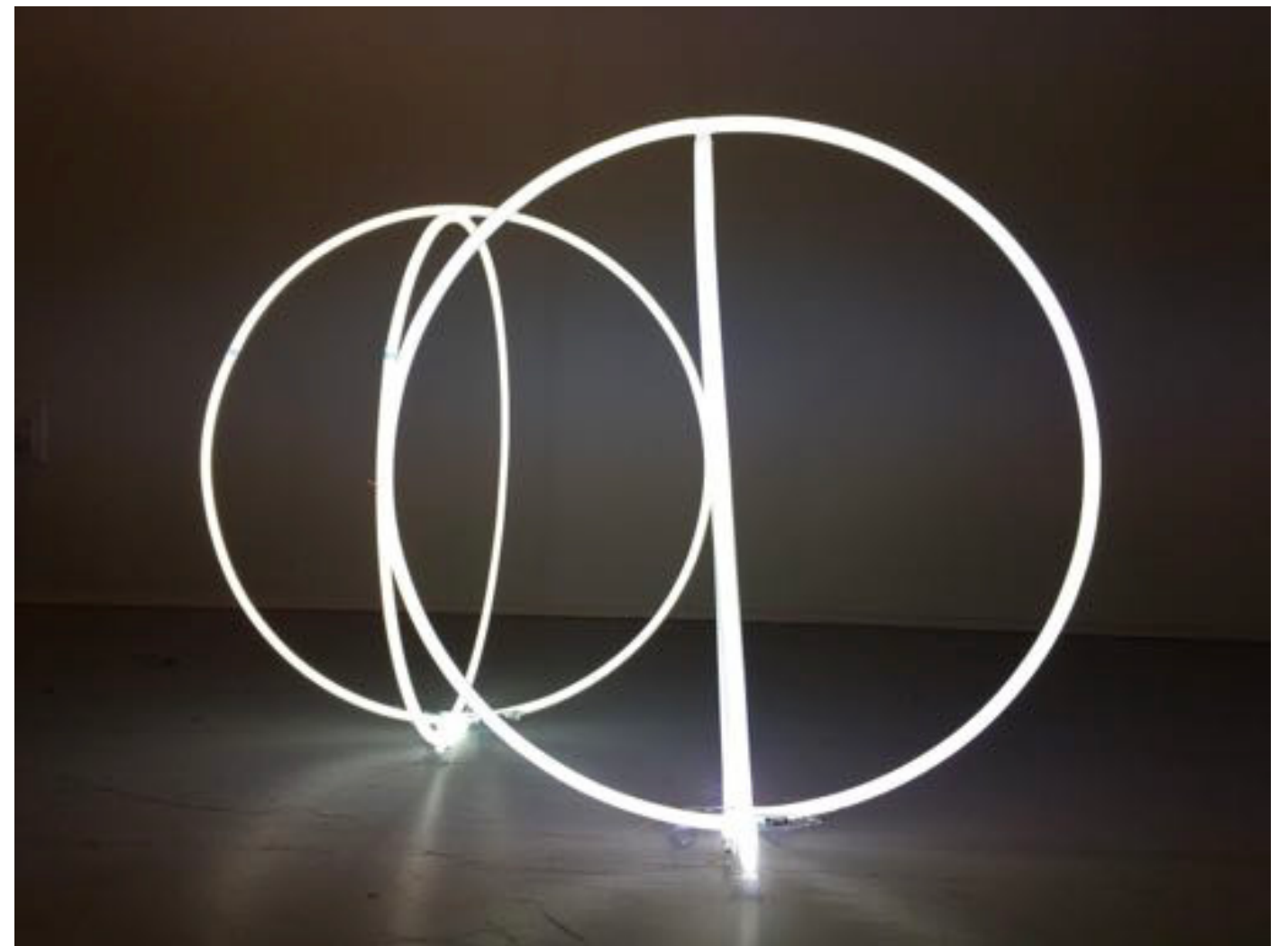
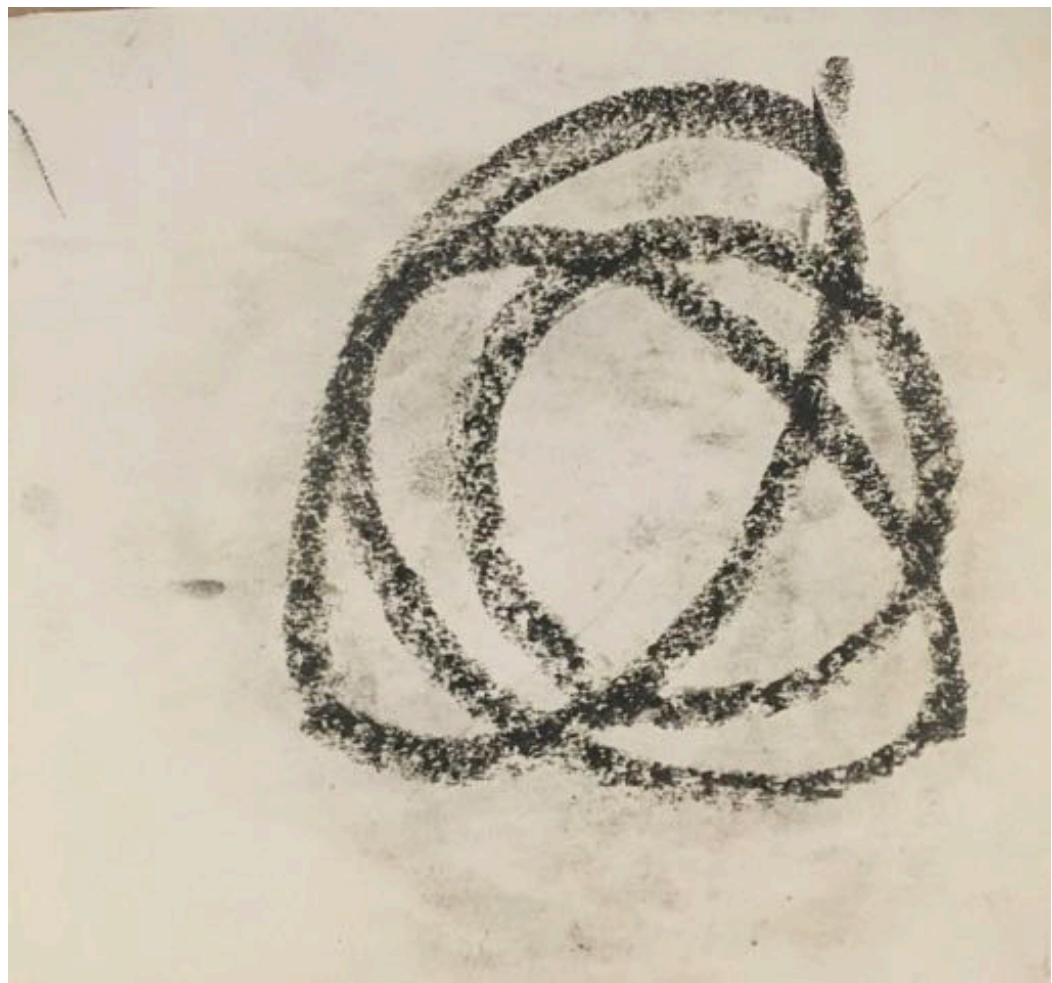
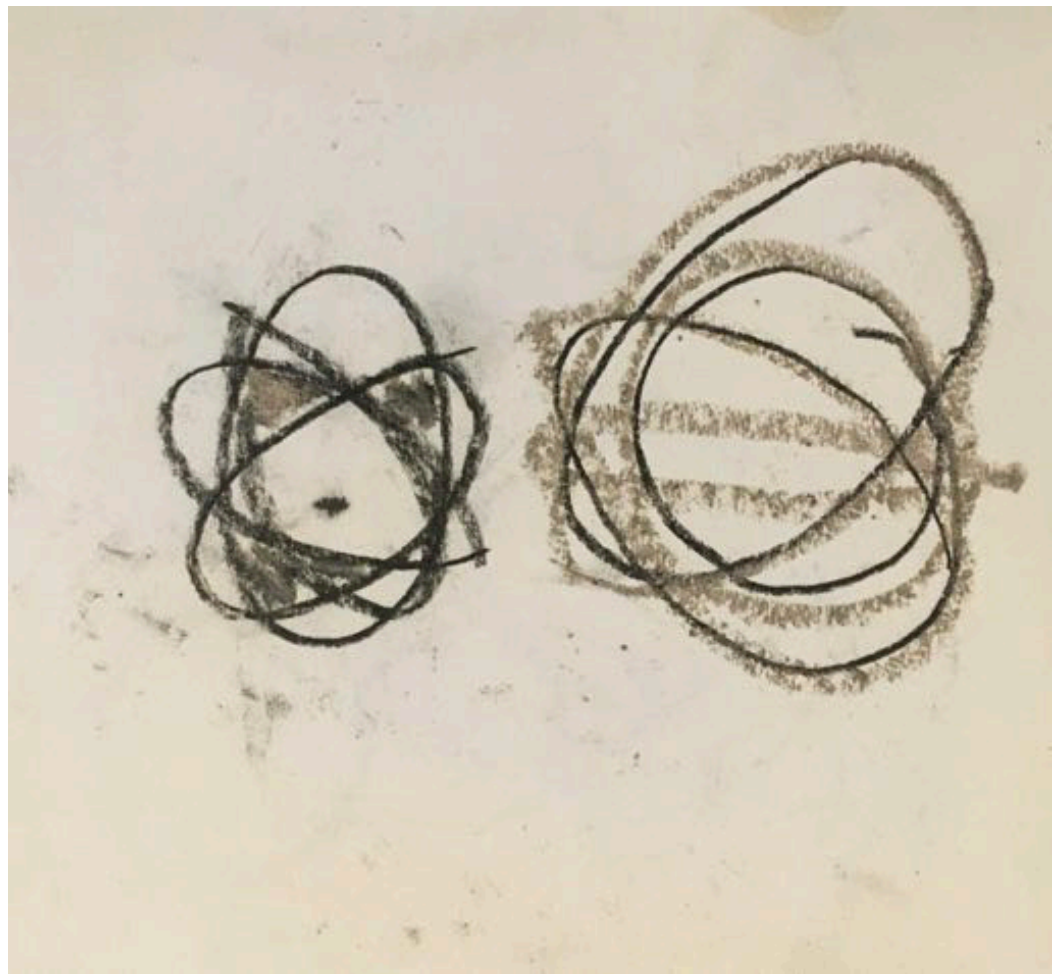
4_ *Drawing along*, 2015

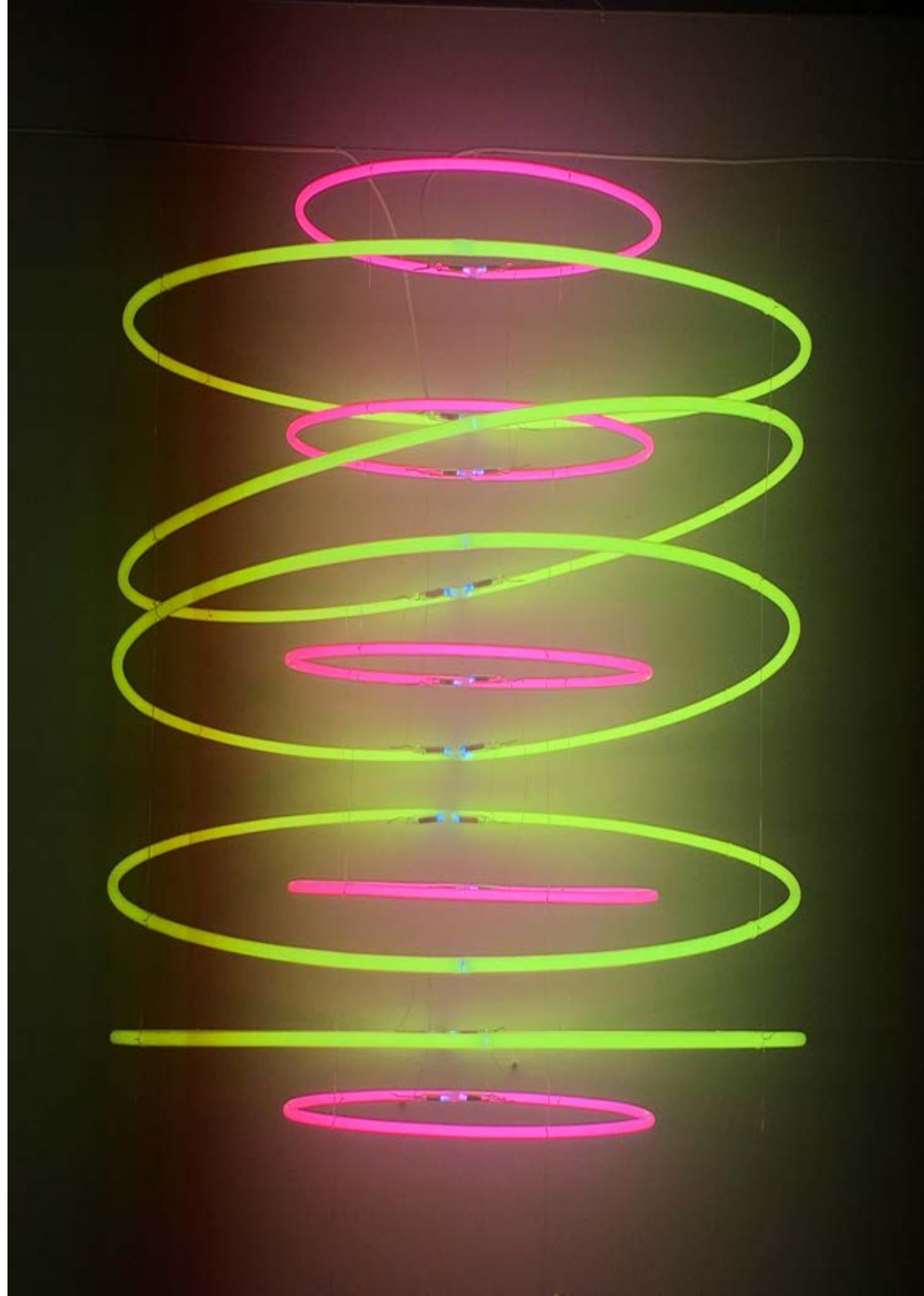
Oil stick on paper
20x20cm

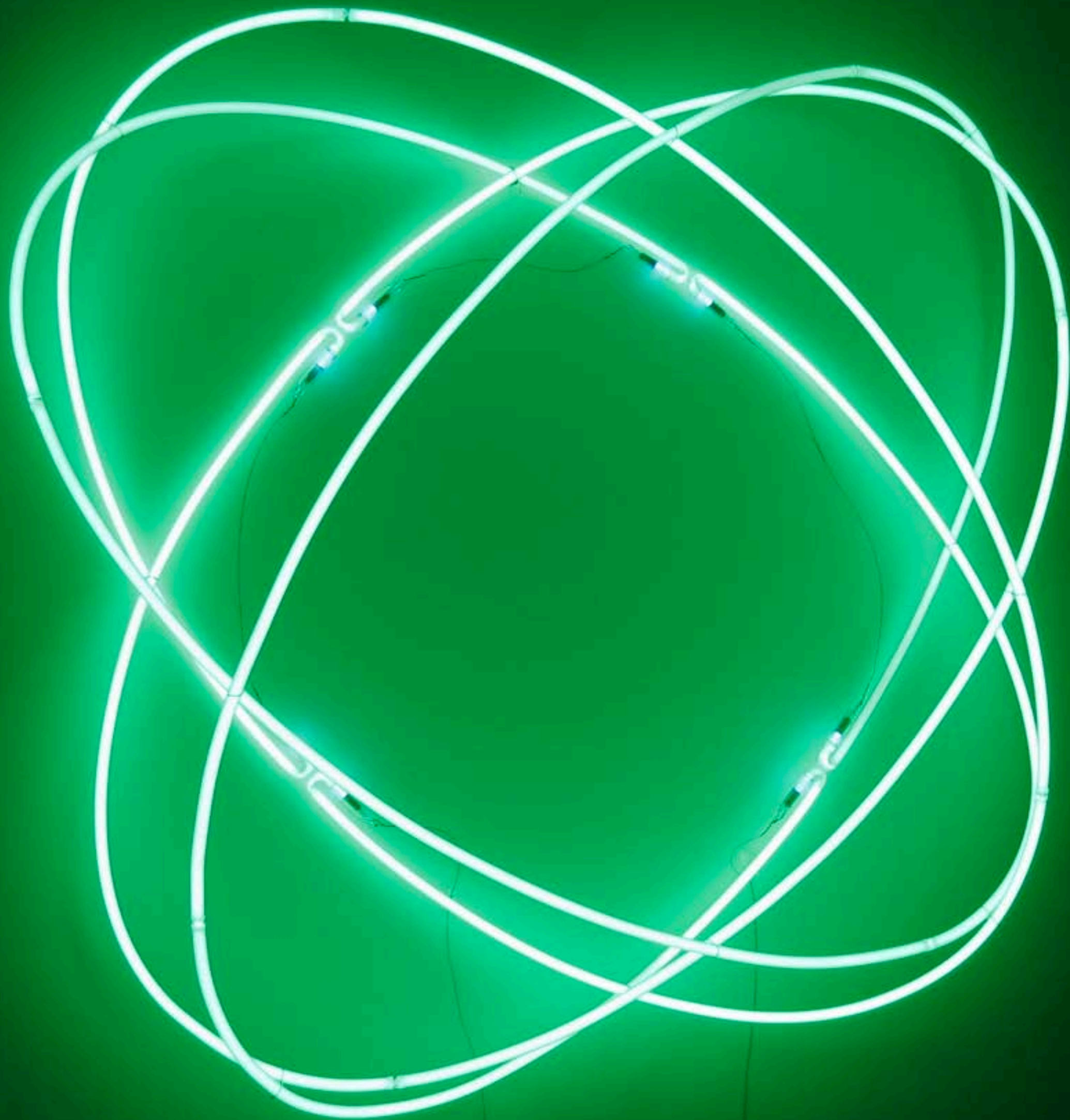
5_ *Four white neon circles double crossing*, 2017

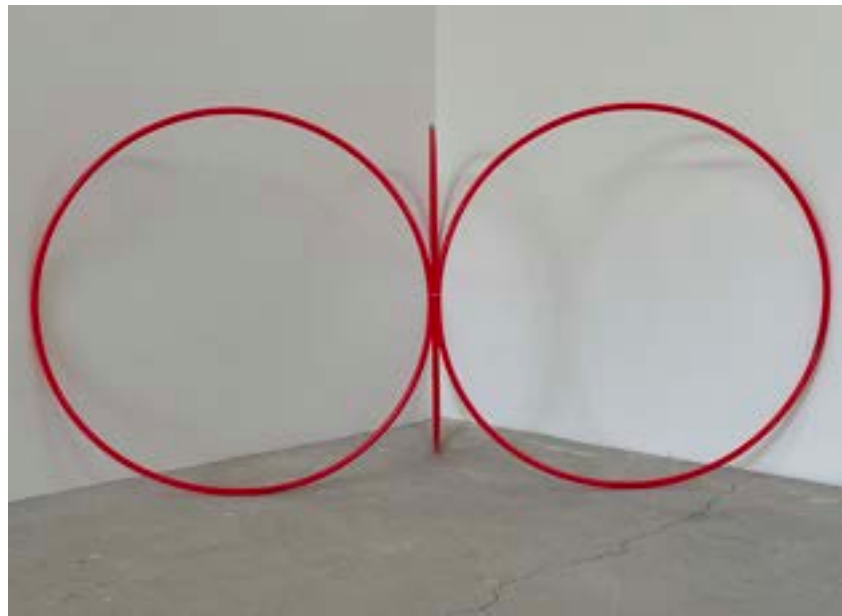
Neon, electrical components
81x150x81cm











6-7_Study for *Drawing with a light circle*, 2019

Digital photo stills for a video

8_Yellowpink concentric double ellipses neon tower, 2019

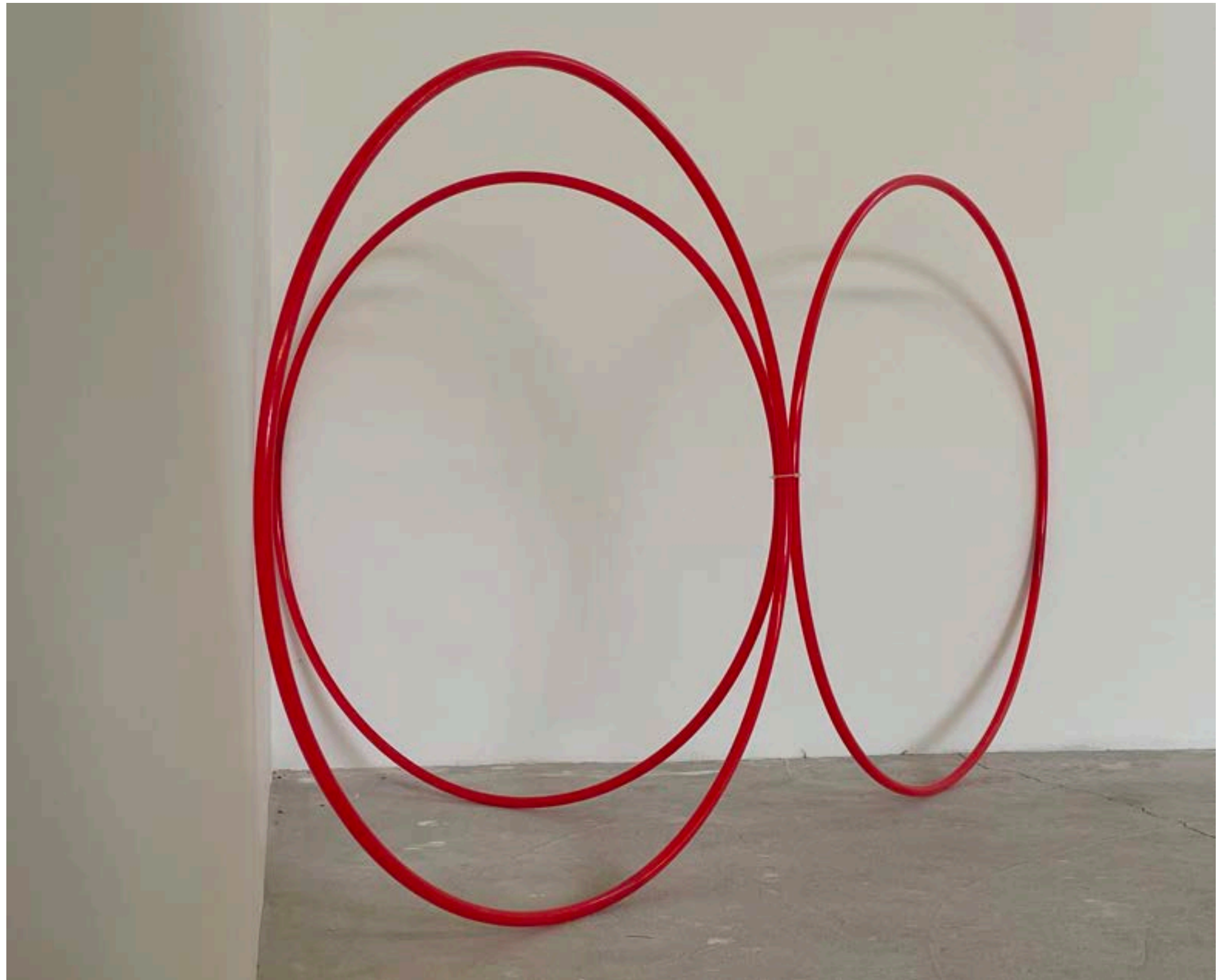
Neon, nylon line, plumb bobs, copper wire, electrical components
(variable dimensions)

9_Four green neon ellipses crossing, 2006

Neon, electrical components
150x150x25cm

10-11_Study for *Corner of a floor* (in neon), 2022

Plastic Pex tubing, view A & B
100x200x100cm



TRAVELLING EXHIBITIONS & MUSEUM COMMISSIONS

GRACE USA

The work *grace**, was installed at the second venue in the *Savannah Convention Center* in Savannah, Georgia, for the *IN RESPONSE* exhibition. The exhibition was a survey of works and commissions inspired by the events of September 11, 2001 (9/11), on its first anniversary, organized by *SCAD - Savannah College of Art and Design*. *grace* was originally commissioned by the *Hudson River Museum* for the exhibition titled *The Magic of Light* (2001-2002). The installation was originally created as a tower of red light, meant to interact with a green light work by Dan Flavin permanently installed in the museum's main skylight. The events of 9/11 postponed the exhibition opening and forever changed the work to become a memorial for those who lost their lives: civilians, emergency personnel, undocumented workers and the nineteen terrorists themselves. *grace** was exhibited at five different venues between the USA and Italy: the *Hudson River Museum* NY (2001-02) / *SCAD Savannah* (2002) / *Certosa di San Lorenzo* in Padula, Italy (2003) / *BDG Gallery* in Brooklyn, New York (2011) and for the *Martinez Gallery at Art Basel*, Miami (2011).

1-2_ *grace*, 2002

Installed at the *Savannah Convention Center* as viewed across the *Tugaloo River* at dusk (top). A visitor's hand taking away one of the pieces of paper composing the wreath at the base of *grace*. Each one containing the personal data of a victim of that day (bottom).





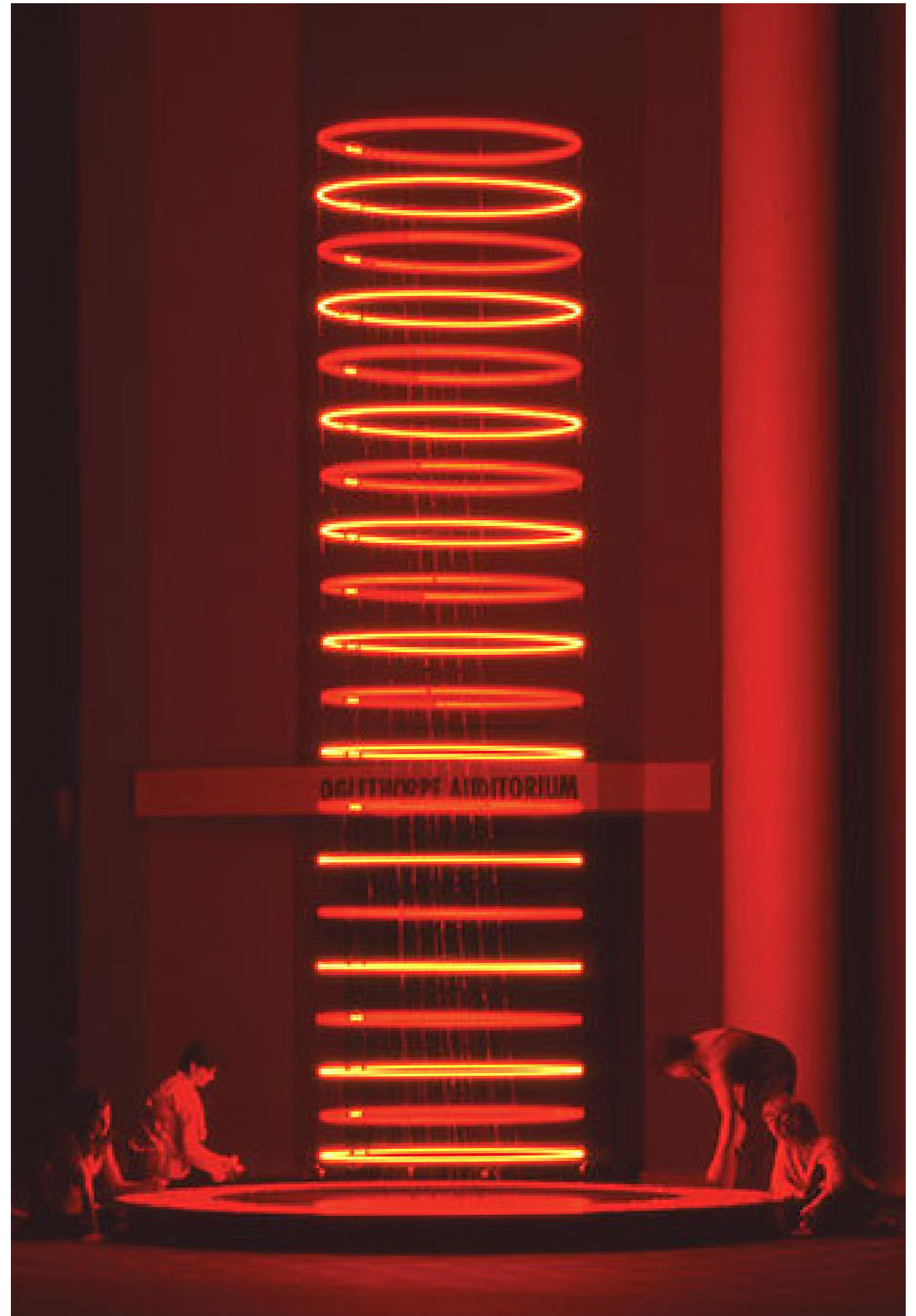


3_ *grace*, 2002
The artist installing *grace*
The Savannah Convention Center, Savannah, Georgia

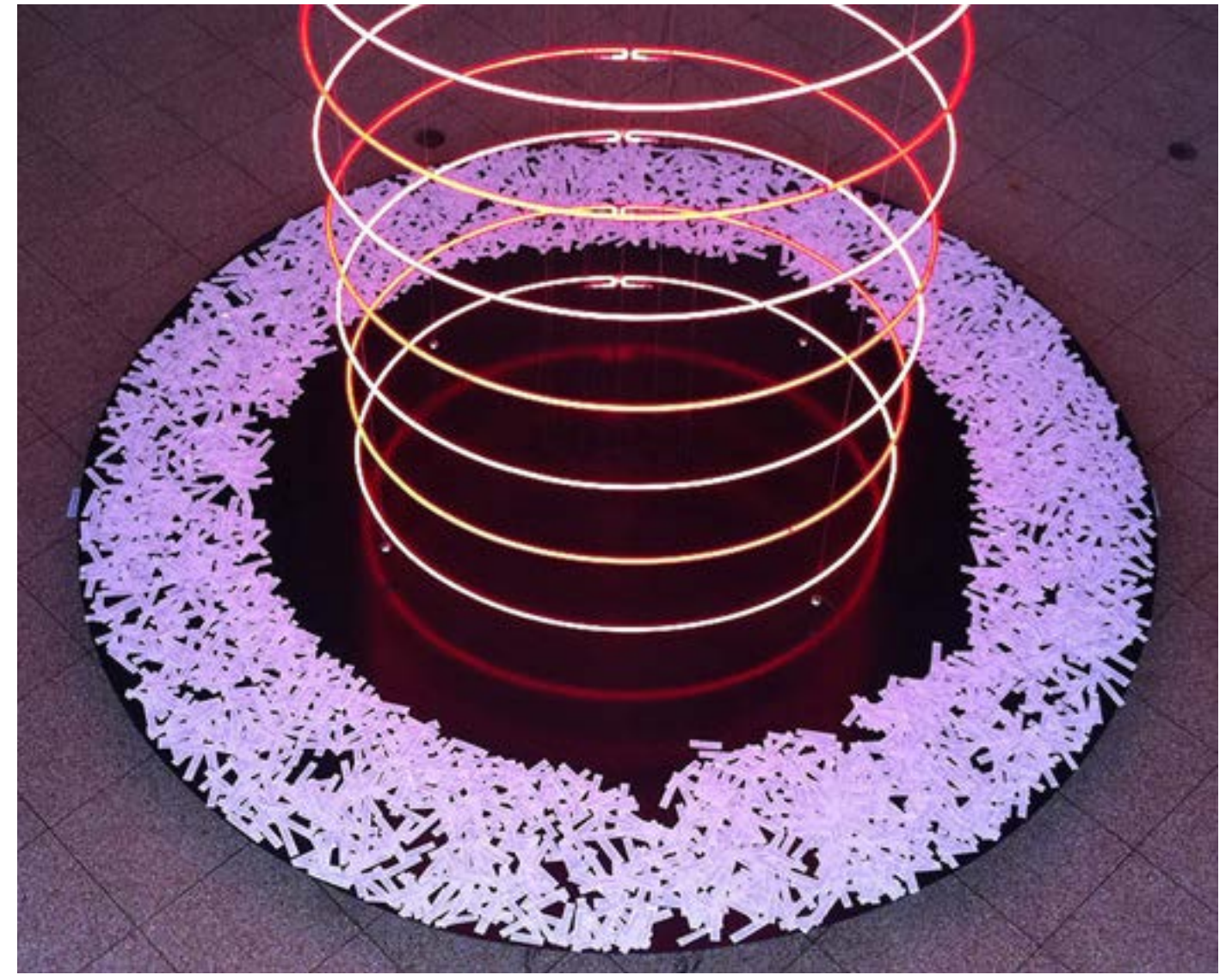
4_ *grace*, 2001-02
Schoolchildren visiting *The Magic of Light* exhibition
The Hudson River Museum, Yonkers, New York

5_ *grace*, 2002
Opening day, *IN RESPONSE* exhibition
The Savannah Convention Center, Savannah, Georgia

6_ *grace*, 2002
Laying down the memorial paper wreath below the work
The Savannah Convention Center, Savannah, Georgia







7_grace - 10 years since, 2011

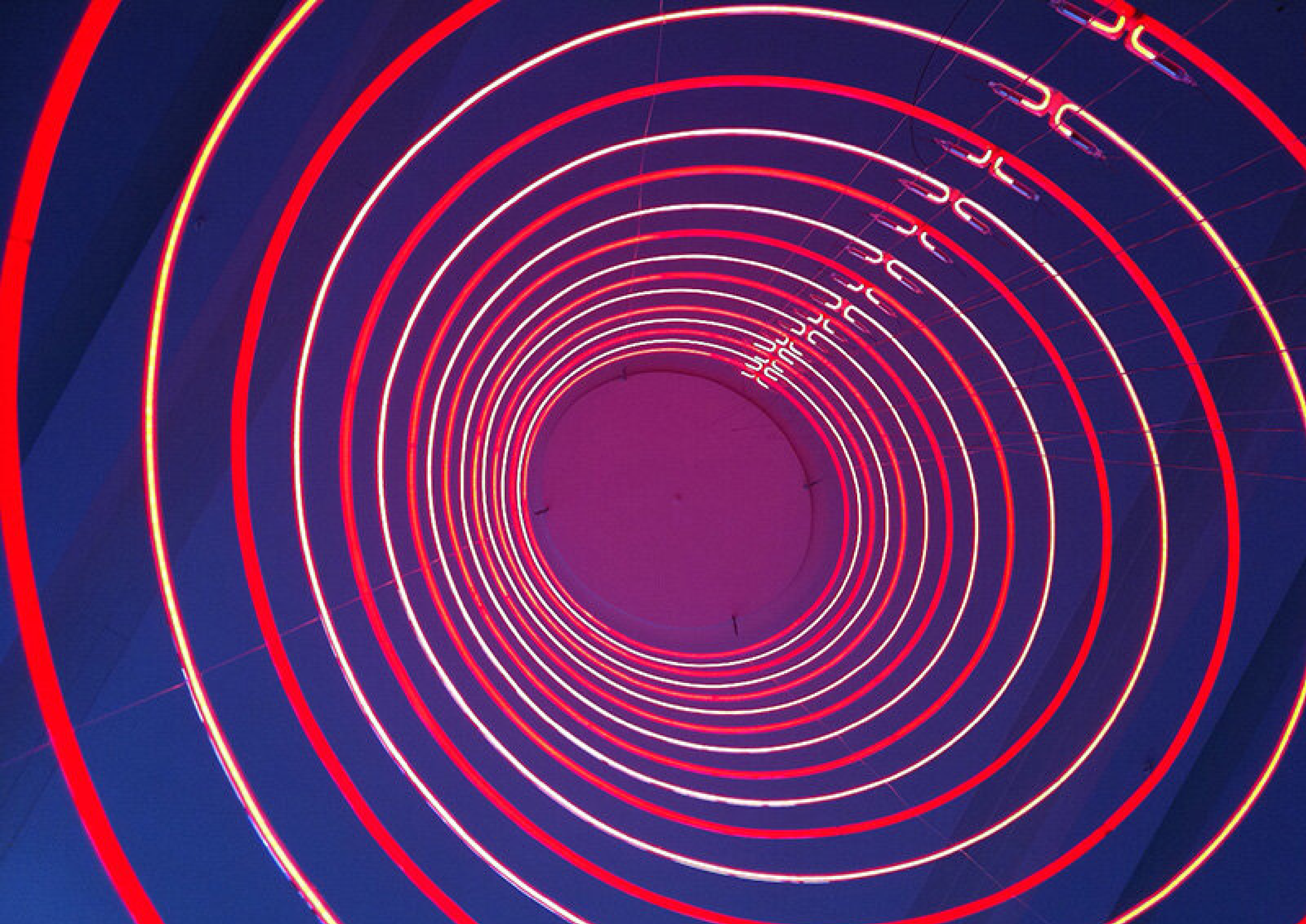
Night view from outside on Atlantic Avenue
BDG Gallery, Brooklyn, New York

8_grace - 10 years since, 2011

Opening night
BDG Gallery, Brooklyn, New York

9_grace - 10 years since, 2011

The memorial paper wreath at the base of the work
BDG Gallery, Brooklyn, New York







10_ *grace* - *10 years since*, 2011
 As seen from the inside looking upwardly
 BDG Gallery, Brooklyn, New York

11_ *grace* - *10 years since*, 2011
 Artist at work on the installation
 BDG Gallery, Brooklyn, New York

12_ *grace* - *10 years since*, 2011
 Detail of installation
 Martinez Gallery at Art Basel, Miami, Florida
 Collection of the City of Miami Police Academy



TRAVELLING EXHIBITION

GRACE ITALY

The work *grace*, installed at the third venue in the exhibition *Pietro Costa, Torri e Colonne di Luce* at the Certosa di San Lorenzo in Padula, Italy. The exhibition included two other works by Costa: *Green wormhole*, 2003 and *Blue wormhole*, 2003. It was accompanied by a bilingual publication titled *grace, per tutti i bambini*.

grace specifications:

8 meters (26 feet) high / 3.5meter (11.5 feet) base diameter
20 neon ellipses / 180x170cm each ellipse / 10 transformers
3,000 pieces of paper 4 plumb bobs / 160 meters (328 feet) of
copper wire / 160 meters (328 feet) of nylon line

1_*grace*, 2003

Opening night
Cappella delle Donne, Certosa di San Lorenzo, Padula, Salerno

2_*grace*, 2003

View at dusk from the outside
Cappella delle Donne, Certosa di San Lorenzo, Padula, Salerno





SITE SPECIFIC **KATONAH MUSEUM**

(...) "It is with his installation at the Katonah Museum of Art that Costa found the proper occasion to incorporate words into his art for the first time. This was a natural outgrowth of his founding of a non-profit poetry press and his self-proclaimed 'obsession' with poetry. Costa employs words like art materials, combining them in ways that are thought-provoking and aesthetically pleasing. The result is an artwork that, through its formal nature, questions centuries-old motives for conflict and war, which have particular relevance in today's fragile world." (...) Ellen J. Keiter, exhibition curator

1/5 *Conflicts & War*, 2003

Katonah Museum, (night-time partial view)
Marilyn M. Simpson Sculpture Garden, New York
Seven fiberglass cylinders with neon words, mirrors
electronic light blinkers, electrical components

2-3 *HIS* cylinder / *GOD* cylinder. *Conflicts & War* installation, 2003

Katonah Museum
Marilyn M. Simpson Sculpture Garden, New York
120x40x40cm / 120x50x50cm

4 *Conflicts & War*, 2003

Katonah Museum, (daytime view)
Marilyn M. Simpson Sculpture Garden, New York
seven cylinders with neon words: I, YOU, HE, HER, US, THEM, GOD

6-7 *THEM* cylinder. *Conflicts & War* installation, 2003

Katonah Museum, (daytime view / night view)
Marilyn M. Simpson Sculpture Garden, New York
120x40x40cm





SITE SPECIFIC
**CERTOSA DI
SAN LORENZO**

The installation *SIAMOSIETE* was commissioned by the MiBAC (Ministry for Cultural Heritage and Activities) - Soprintendenza Campania, as a permanent site-specific installation for the gardens of the Certosa di San Lorenzo, Padula for the exhibition *Opere e Giorni - Fresco Bosco/Ortus Artis*, curated by Achille Bonito Oliva. The installation consisted of seven translucent containers (white garbage cans in this case), modified to contain different "amounts" of light, mirrors and the words: *Siamo, Siete, Tutti, Ladri, Bugiardi, Vittime*. The seventh container had no words, only a flat mirror reflecting the viewer looking in and becoming part of the contents of the work. The title *SIAMOSIETE*, is a fusion of "Siamo (we are)" and "Siete (you are)", setting up the question of where does the culpability of corruption lies within our society? With all of us! The exhibition was accompanied by a publication by Prearo Editore.

1_ *SIAMOSIETE*, 2008

Exhibition poster

2_ *SIAMOSIETE*, 2008

Seven white, translucent containers, mirrors, vinyl stenciled words and a scored light composition fading on and off intermittently.

(Night view)

3-4-5_ *SIAMOSIETE*, 2008

SIAMO, SIETE, BUGIARDI containers (details)

(Daytime view / Night view)







THE ARTIST'S STUDIO

**HUDSON
VALLEY**

NY



SERIES

METAL WORKS

These forms and primary elements: spheres, circles, spirals, light, space, noble gases, electricity and gravity, are components of the exterior universe we all share. They are contained by that universe which also contains the artist whose body contains a universe unique only to him. The use of his own blood as an art material alone or together with the other materials, makes the artist both container and contained.

(...) *The universe cannot be read until we learn its language and become familiar with the characters in which it is written...triangles, circles and other geometrical figures* (...) Galileo, 1564-1642.

1_6 circles crossing vertically I, 2022

Rendering of a large-scale fabrication - dimensions to be established

2_10 circles II (Wall piece), 2019-2020

Galvanized steel wire, solder
(each circle) 21x21x41cm

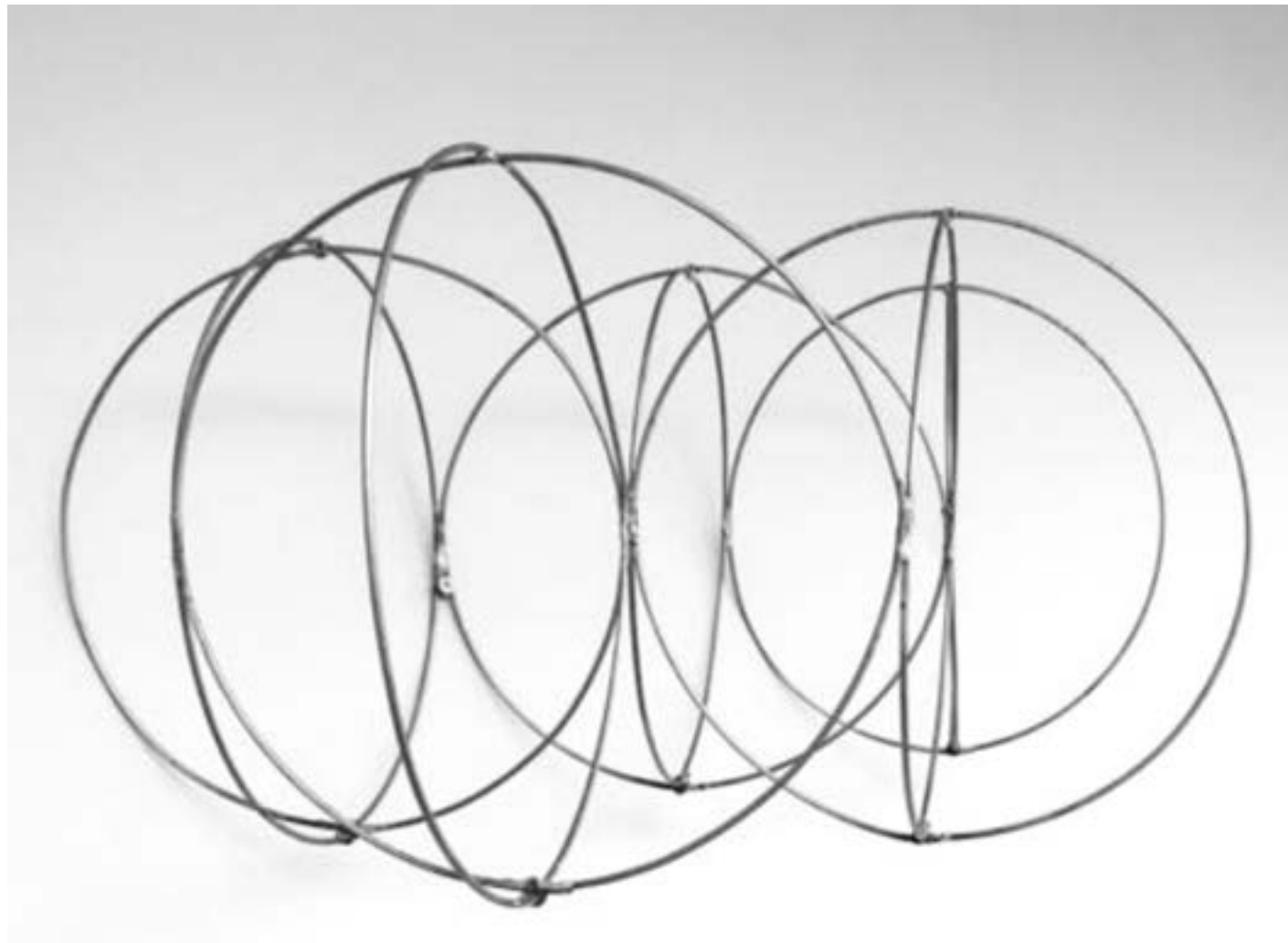
3_6 circles crossing horizontally I, 2022

Rendering of a large-scale fabrication - dimensions to be established

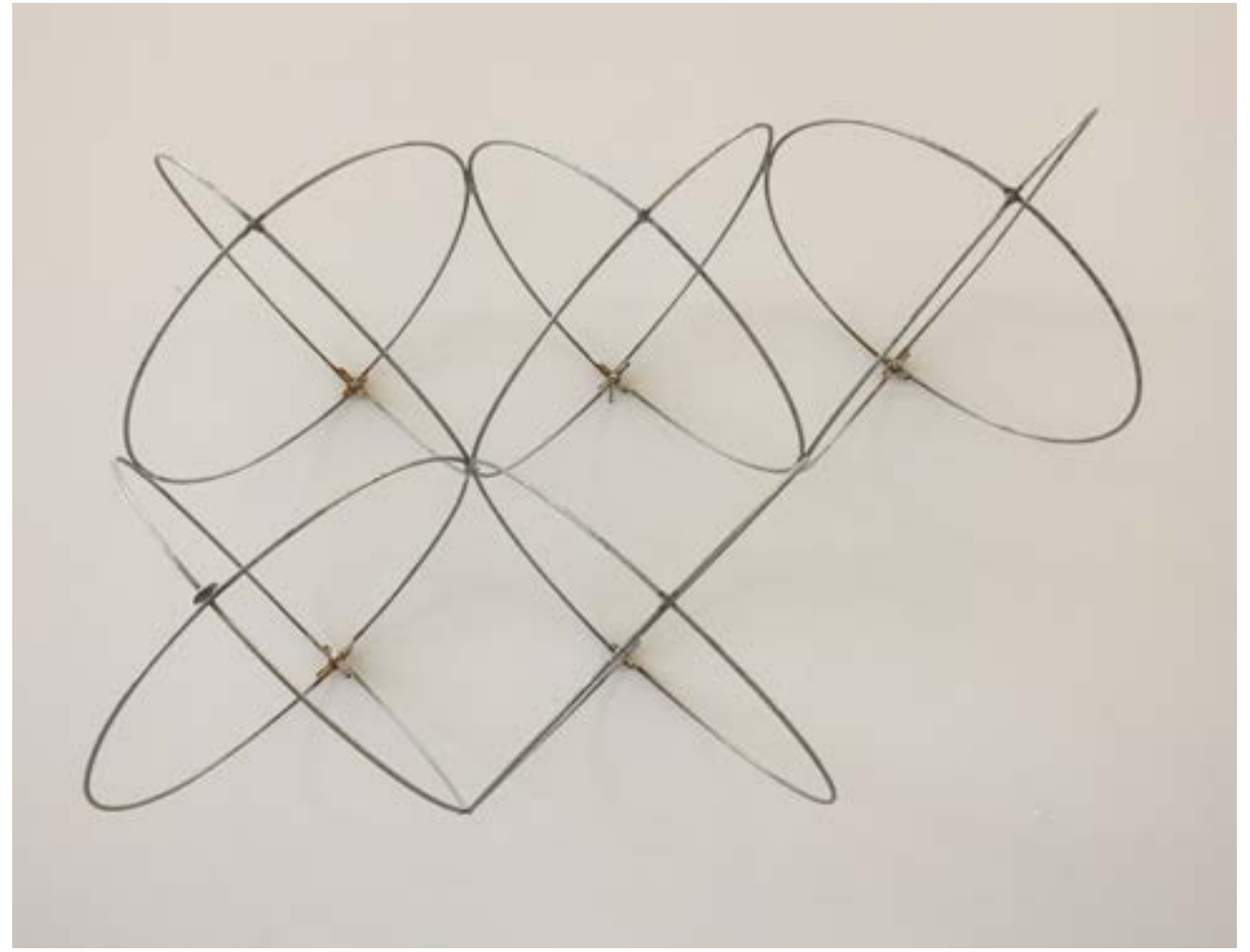
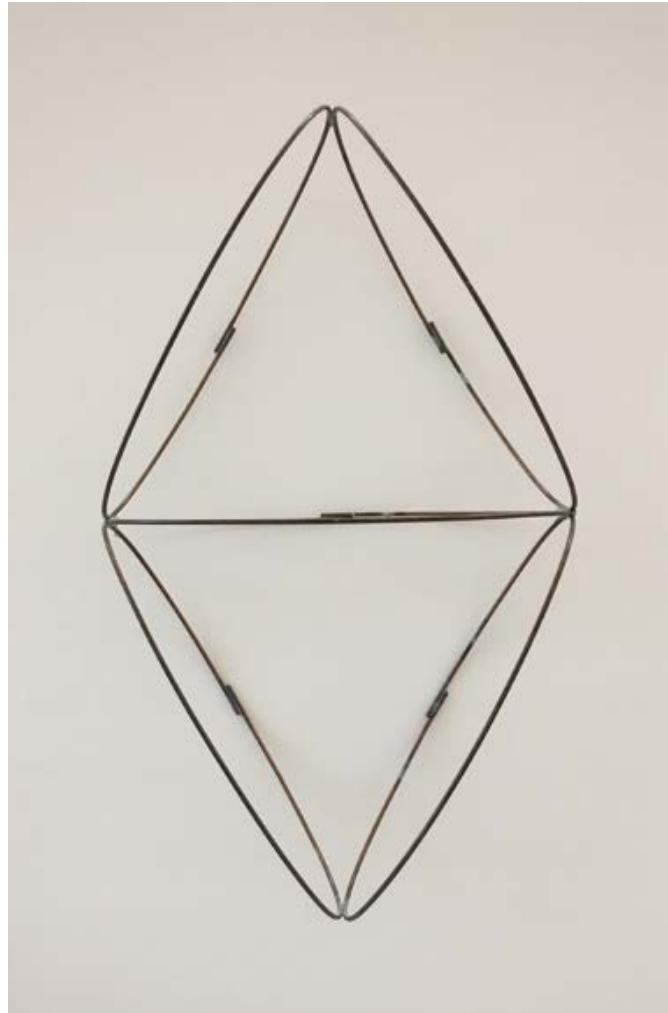
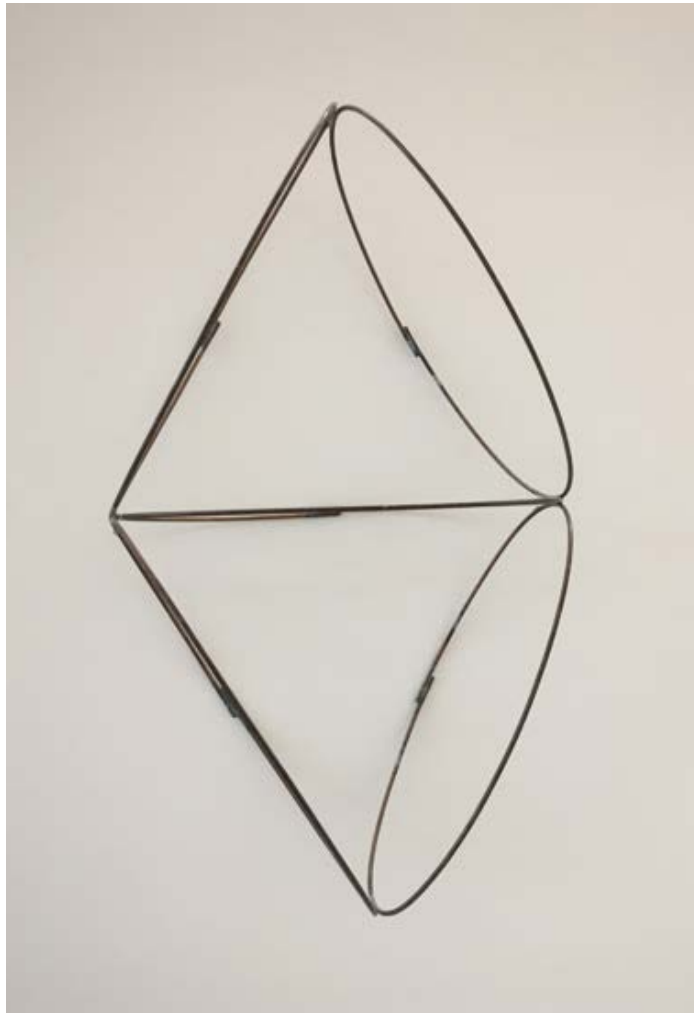
4_7 circles I, 2022

Rendering of a large-scale fabrication - dimensions to be established





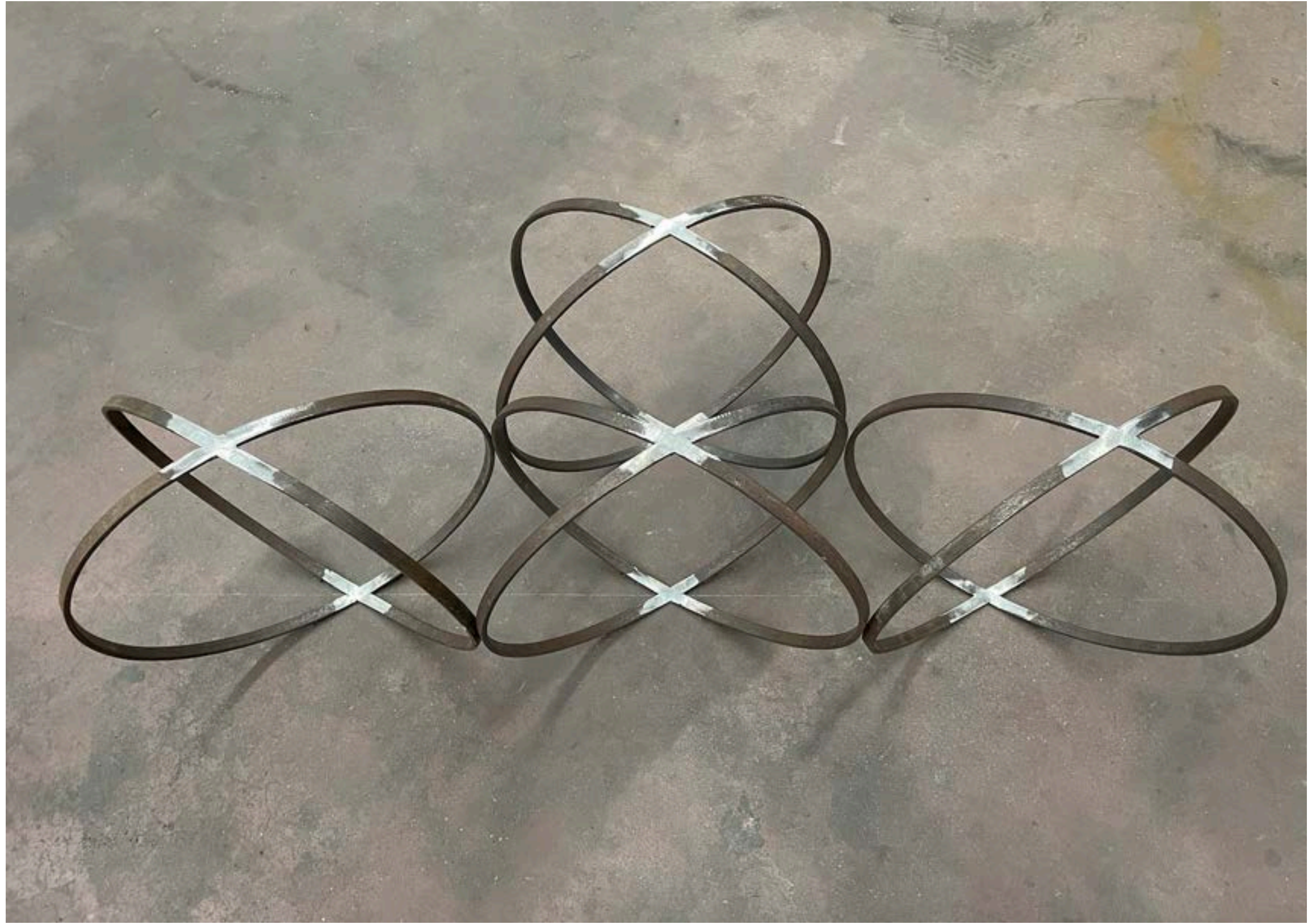




5-6_5 *Copper Ellipses I* (Wall piece), 2020
Copper wire, solder
40x80x20cm
(each ellipse is 20x40cm)

7_10 *circles I* (Wall piece), 2019-2020
Galvanized steel wire, solder
29x20x41cm
(each circle has a 20cm diameter)







8_ *Artist's studio*, 2020
Vallo di Diano, Italy

9-10_ *2 circles crossing* (45/135 degrees), 2022
Cold formed steel
163x150x58cm

11_ *8 circles crossing* (30/150 degrees), 2022
Cold formed steel
42x112x42cm

12-13_ *Artist's studio*, 2020
Hudson Valley, New York

14_ *Seven Copper Ellipses II* (floor piece), 2020
Copper wire, solder
20x80x40cm
(each ellipse is 20x40cm)



SERIES

BLOODWORKS & GLASS

(...) "Glass is an amorphous liquid with atoms in a constant state of movement. Their movement is so slow that the changes are not visible during our lifetime, even if we spent every second staring at the same spot on a piece of glass. I became very interested in the contrast of the two time elements between glass and blood, two liquids in motion. They are both in a constant state of change and decay, driven by different speeds of unfolding time: two cycles of being and becoming." (...)

1_ *Good Blood/Bad Blood*, 1993

The artist's blood, heparin, hand-blown glass and metal hook.
Collection of the Solomon R. Guggenheim Museum, New York
85x23x13cm

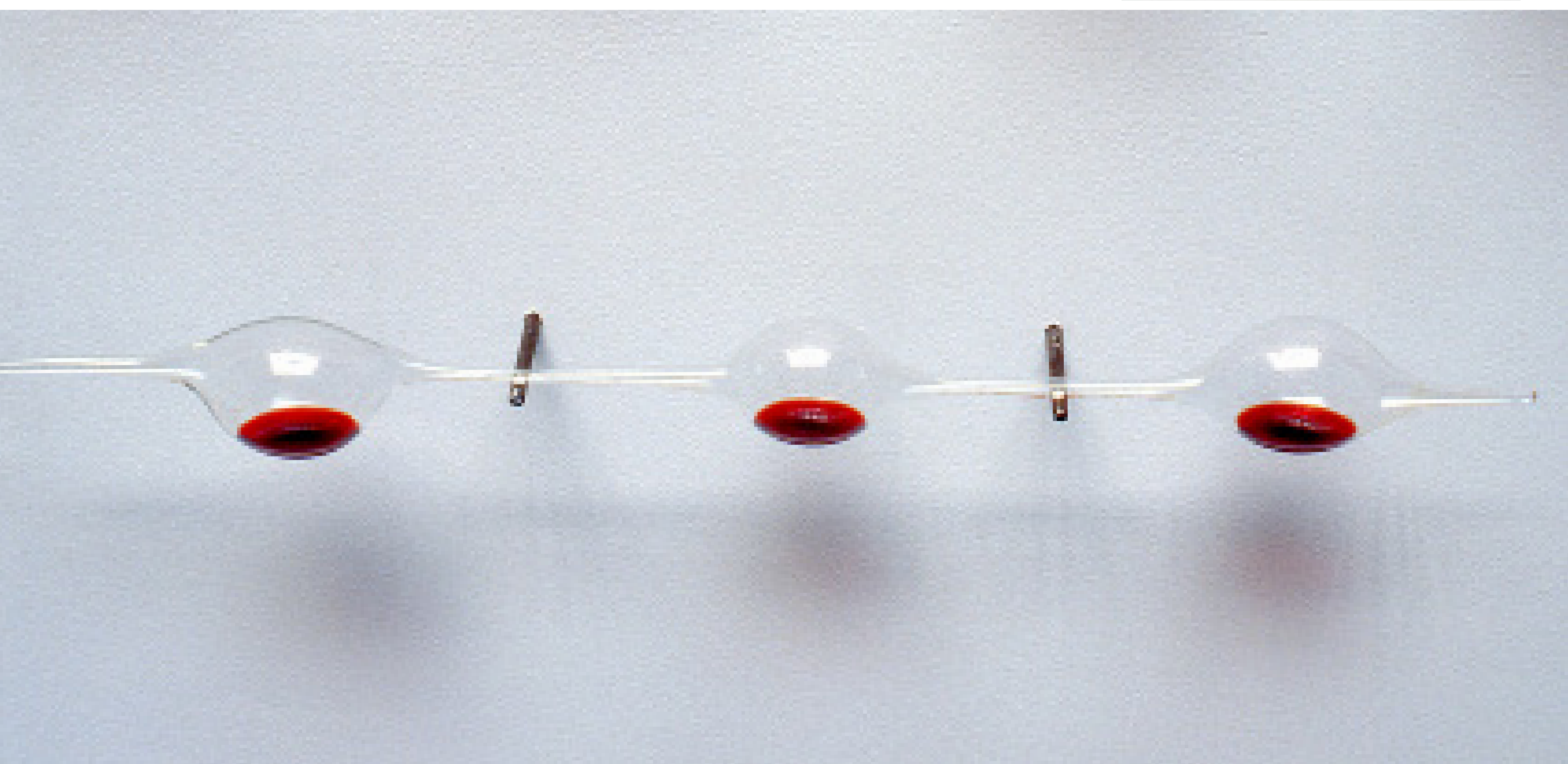
2_ *Self-portrait*, 1989

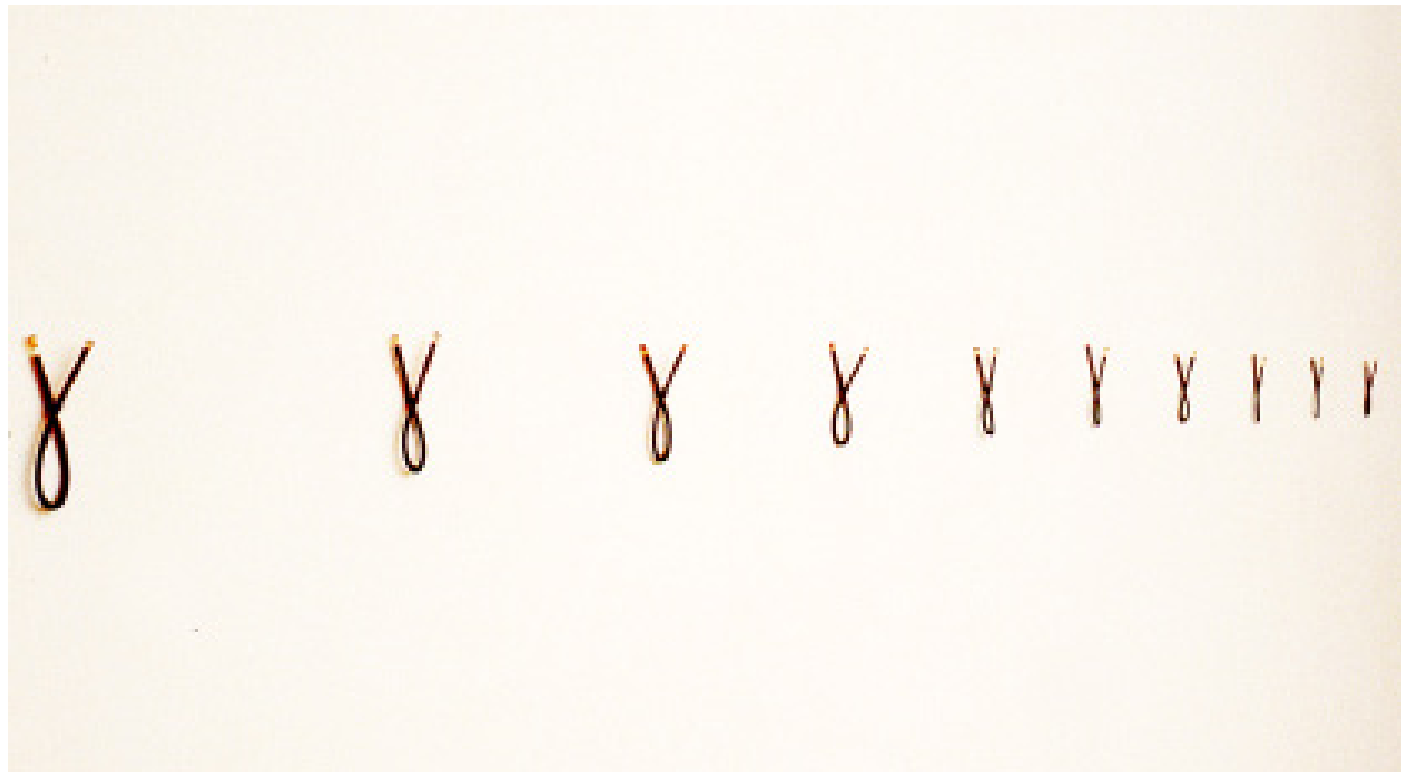
The first work made with the artist's blood, which later became part of a larger work with fire and light. The artist's blood, heparin, glass tube, plastic tube, metal wire and screw.
45x45cm

3_ *Good Blood/Bad Blood*, 1993 (detail)

The artist's blood, heparin, hand-blown glass and metal hook.
Collection of the Solomon R. Guggenheim Museum, New York
85x23x13cm





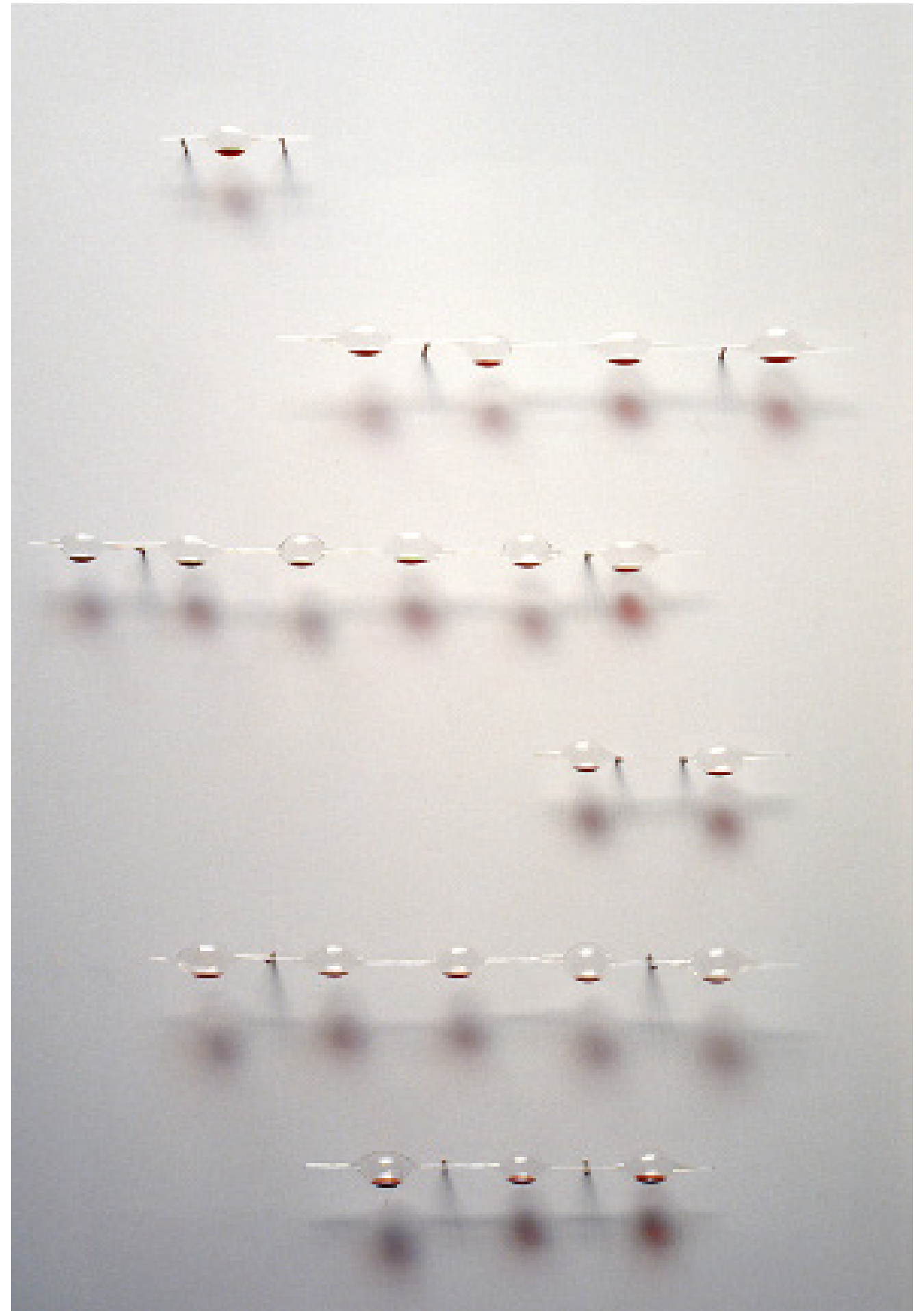


4_ *Shoemaker-Levy 9*, 1994 (detail)
The artist's blood, heparin, hand-blown glass and metal pins
183x101x10cm (variable dimensions)

5_ *13 Halves of Infinity*, 1993 (detail of six elements)
The artist's blood, heparin, hand-blown glass, metal wire
10x5x2cm (variable dimensions)

6_ *13 Halves of Infinity*, 1993 (detail of one element)
The artist's blood, heparin, hand-blown glass, metal wire
10x5x2cm (variable dimensions)

7_ *Shoemaker-Levy 9*, 1994
The artist's blood, heparin, hand-blown glass and metal pins
183x101x10cm (variable dimensions)



THE ARTIST'S HOME&STUDIO

**HUDSON
VALLEY**

NY



SERIES **BLOODWORKS &MYLAR**

(...) "During experimentations with my own blood, I found that the self-defense aspect (coagulation) of blood made it dry almost instantaneously when exposed to air, or applied to a porous surface, making it impossible to use it as a painting or drawing medium. This led me to adapt to its nature and allow the material to change my work. I invented a process involving two layers of a non-absorbent, stable polyester plastic, mylar, which became an ideal way of spreading the blood in thin washes, without ever touching it. It also resulted in a finished impermeable work that prevented direct contact with the blood. The two mylar sheets became the new skin which kept the blood permanently protected from the environment." (...)

1-2_ *John II*, 2021

The donor's blood, mylar, color photographic print
61x69cm / Private Collection

3_ *Generations I*, 2022

The donor's blood, mylar, color photographic
print on plexiglass
90x180cm / Private Collection

3_ *Nick*, 2022

The donor's blood, mylar, color photographic print
130x106,5cm / Private Collection

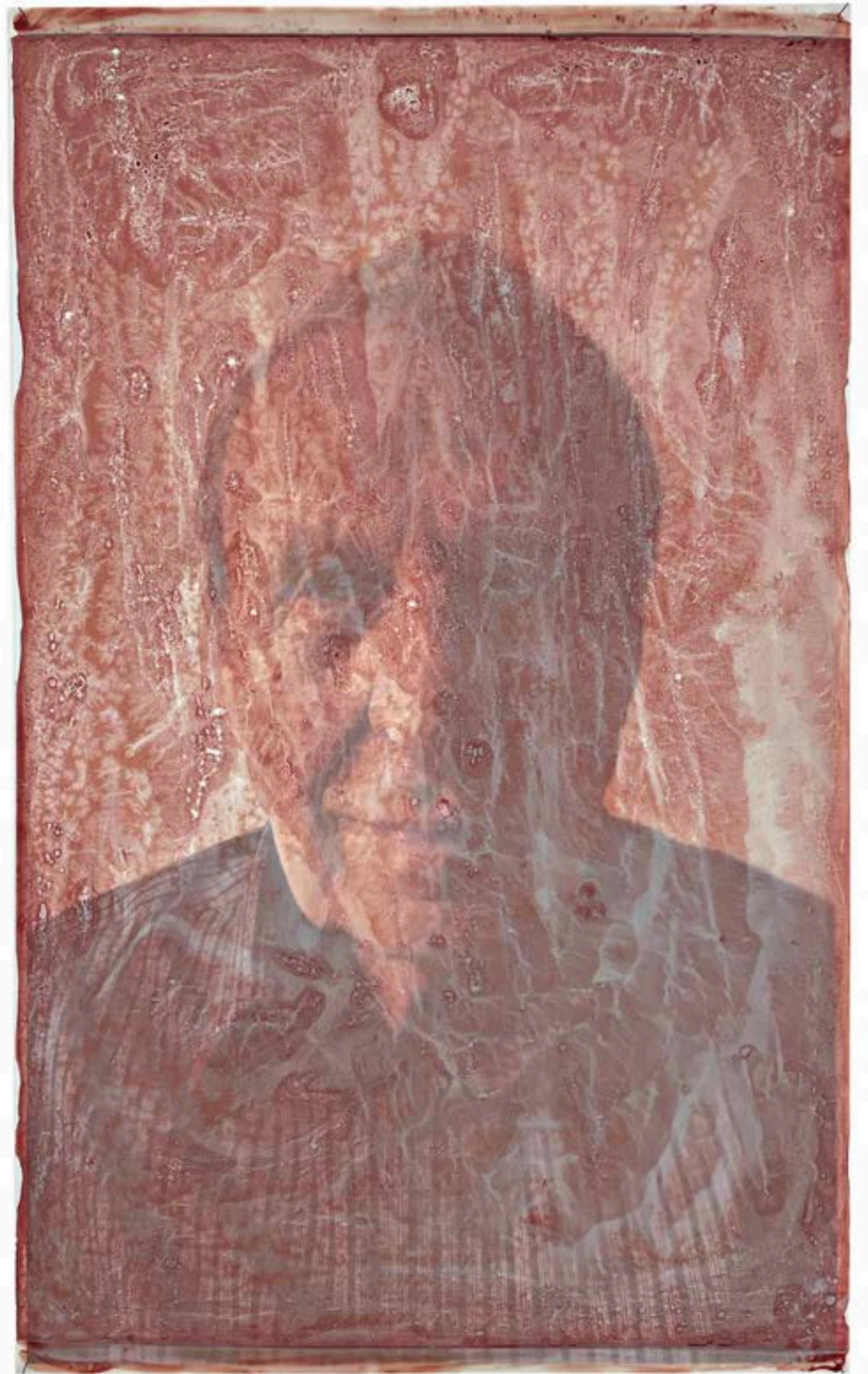
4_ *Giuliano*, 2019

The donor's blood, mylar, color photographic print on forex
132x81cm / Private Collection







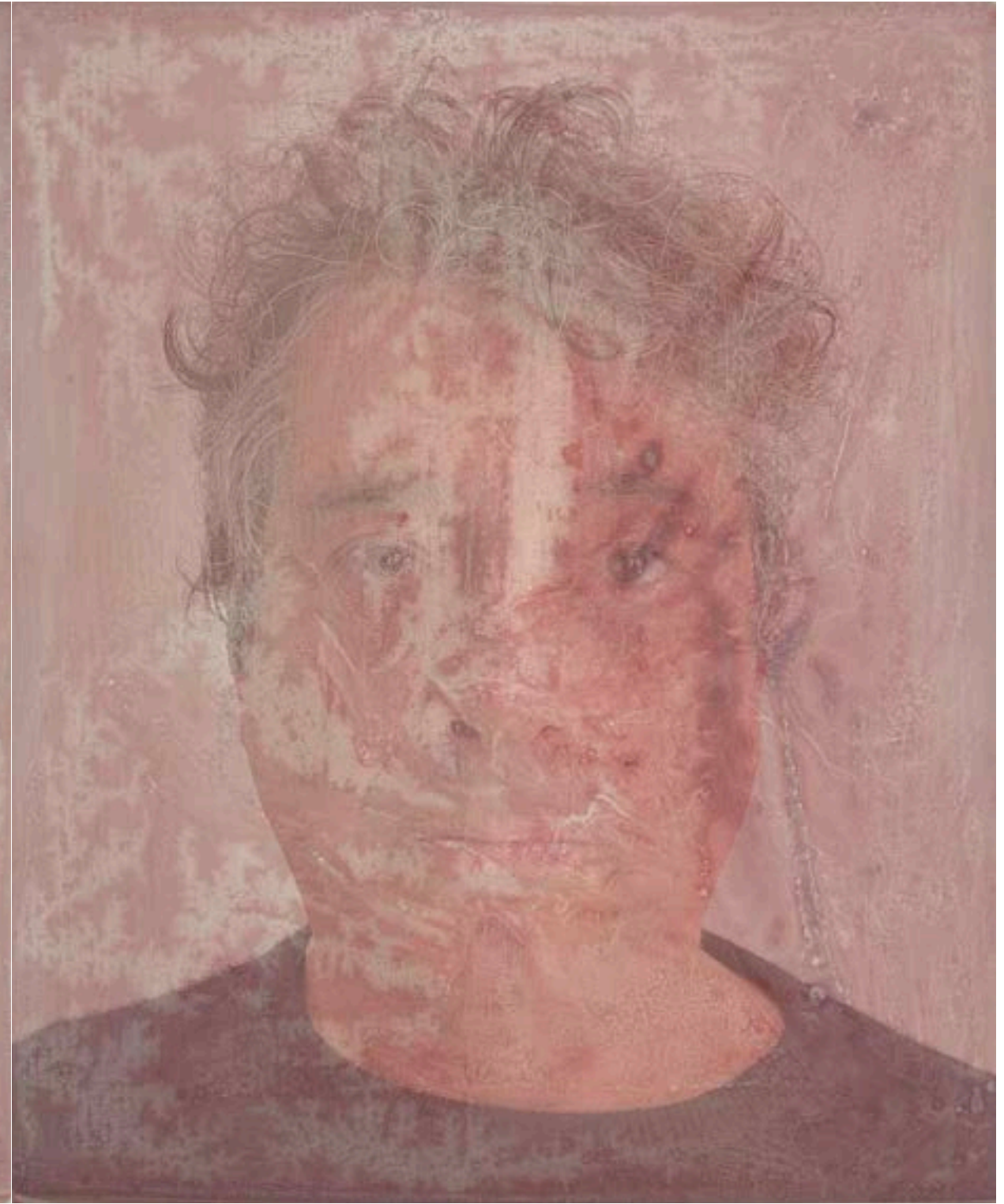














5-6_ *Brothers I*, 2020-2022

The donor's blood, mylar, color photographic print on plexiglas
132x164cm / Private Collection

7_ *Joseph I*, 2021

The donor's blood, mylar, color photographic print
182x182cm / Private Collection

8_ *Chris & Jess*, 2022

The donor's blood, mylar, color photographic print.
70x140cm / Private Collection

9-10_ *Father & Son I*, 2022

The donor's blood, mylar, color photographic print
90x160 cm / Private Collection

11_ *Angela double*, 2022

The donor's blood, mylar, color photographic print on forex.
90x120cm / Private Collection

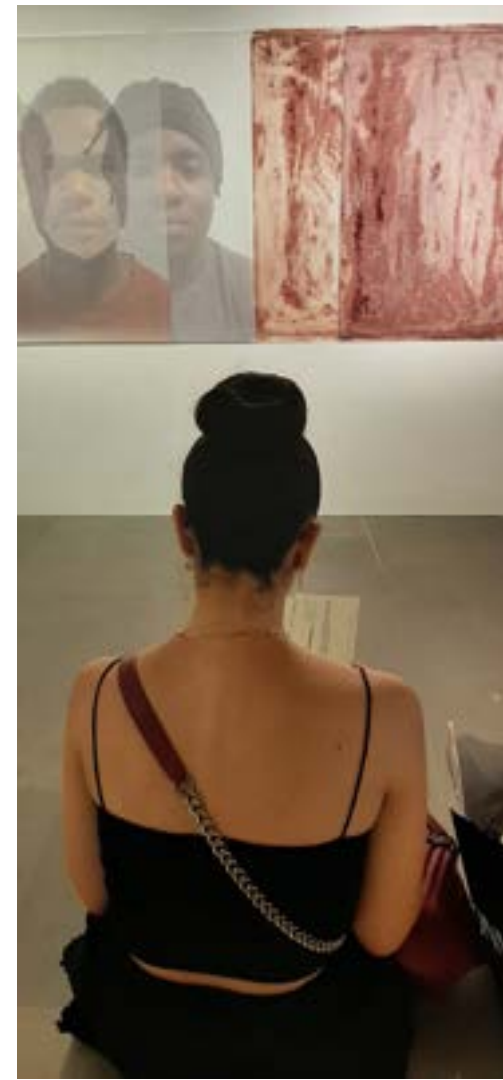
12_ *My 60th year*, 2020

The artist's blood, mylar, color photographic print
122x122cm / The Artist's Collection

13_ */ri tràt ti/'pôr strâts/*, 2022

Exhibition and permanent installation work *Carlo*
in the Museum of Palazzo Pretorio, Prato / Italy





THE ARTIST'S HOME&STUDIO

**VALLO DI
DIANO**

ITALY





SELECTED BIBLIOGRAPHY

Gretchen Faust, "Emerging Sculptors at the Sculpture Center", in *Arts Magazine*, 1991

Geppino D'Amico, *Pietro Costa*, "Quando il Genio diventa Straordinaria Forma", in *Il Giornale di Napoli*, February 1992

George Melrod, "Emerging Sculptors at the Sculpture Center", in *Arts Magazine*, April 1992

Michael J. Fressola, "The Spirit Moved" in *Staten Island Advance*, 16 October 1992

Anna Bloom, "Spirito di Novità", Newhouse Center for Contemporary Art, in *Il Giornale*, 6 December 1992

Vivien Raynor, "A Show by Contemporary Italian Artists at the Newhouse Center for Contemporary Art", in *The New York Times*, 6 December 1992

Michael J. Fressola, "Artists Build Houses of the Spirit at the Newhouse Center for Contemporary Art", in *Staten Island Advance*, 13 December 1992

Giuseppe Sacchi, "Spiritualità dell'arte". A Show by Contemporary Italian Artists at the Newhouse Center for Contemporary Art, in *Oggi* 7, 21 December 1992

Robert Mahoney, *Between Art and History*, in Pietro Costa X3, 1993

Janet Koplos, "55 Ferris Street II", in *Art in America*, February 1993

Raffaello Siniscalco, "Intervista a Pietro Costa", RAI, March 1993

Helen Kohen, "COCA's Eclectic Electric 27 neon artists", in *The Miami Herald*, 25 September 1993

George Melrod, "Pietro Costa IPSE at David Beitzel Gallery", in *Sculpture Magazine*, July- August 1993

Dominick Lombardi, "Celebrating the Planet in Water, Air and Fire - The Drip. Blow Burn" at the Hudson River Museum, in *The New York Times*, 6 June 1999

Albert Mobilio, "Pietro Costa, bloodworks", 2002 (unpublished)

Georgette Gouveia, "Artists respond to September 11 - The Magic of Light Exhibition at the Hudson River Museum", in *The Journal News*, 10 February 2002

William Zimmer, "Show Turns Spotlight on Light Itself - The Magic of Light at the Hudson River Museum", in *The New York Times*, 17 February 2002

Grace Glueck, "Painting Exuberant Forms with a Palette of Light - The Magic of Light at the Hudson River Museum", in *The New York Times*, 1 marzo / March 2002

Raanan Geberer, "Brooklyn Artist's Neon Sculpture Memorializes WTC Victims. The Magic of Light exhibition at the Hudson River Museum", in *The Brooklyn Eagle*, 21 March 2002

Christy Goodman, "Neighborhood Man Engineers a New Kind of Art", in *The Carroll Gardens Courier*, 15 April, 2002

Robert Morgan, "Pietro Costa, The significance of blood", 2003

Rebecca Metzger, "Pietro Costa. Grace", 2003

Dominick Lombardi, "ART REVIEWS; Folk Art, Seascapes and Musings on Conflict. Conflict and War at the Katonah Museum", in *The New York Times*, 7 September 2003

Ellen Keiter, "Pietro Costa. Conflicts & War", 2006

Jesus Manuel Rojas Torres, "Pietro Costa's grace, 10 years since the Colonial Heritage of Florida & Triennial, Miami", Florida, in *The Examiner*, 27 December 2011

Michael Janairo, "Troy Gallery Reaches out to Miami, Pietro Costa's grace at the Colonial Heritage of Florida & Triennial", Miami, Florida, in *Times Union*, 8 December 2011

Florina Codreanu, "The Future Present of Art, Between Artistic Experiment and Blood Discourse", 2015

Pasquale Sorrentino, "Valdiano, il pane nel petrolio: un'opera artistica contro le trivelle. Pietro Costa Acqua, Pane e (Petr) Olio", in *Il Mattino*, 25 April 2019

Chiara Spangaro, "Scientific Identity", in *Ritratti/Portraits* catalogs,

Rita Iacopino, "Lucrezia", in *Ritratti/Portraits* catalog, 2022

Policarp Hortola, "Blood, bloodstains, the science of haemotaphonomy and visual art", in *Ritratti/Portraits* catalog, 2022



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PRESS & EXCERPTS

- **Pietro Costa** /*ri.trât.ti/ /'pôr trâts* / Palazzo Pretorio, Prato

(...) "Costa takes the work from its original abstract and almost scientific guise, into a new sphere of magical and carnal relationship with the subjects, where blood is intertwined with blood, but also with the gaze and the gesture, leading the portrait, even when it is double or multiple, to a unique yet composite identity." (...)

- Chiara Spangaro, *Scientific Identity*, 2022

(Independent curator and Scientific Director of the Aldo Rossi Foundation)

- **Conflicts & War** exhibition / Katonah, New York

(...) "The most compelling aspect of this installation is how each of the lights pulsed on and off. For instance, the "God" cylinder was like a quickened heartbeat. The "I" neon light was faster, a more anxious beat. "Hers" was rhythmic, steady, almost calming. "His" looked somewhat like a radar blip: 1-2-3, then a pause, then 1-2-3 again. All these effects add a certain personification to an otherwise lifeless combination of objects...Nevertheless, this is a work that brings layers, and layers of subtlety to the meaning of conflict and war." (...)

- D. Dominick Lombardi, *The New York Times*, September 7, 2003

- **The Magic of Light** / Hudson River Museum, New York

(...) "...the red neon spiral "Grace" by Pietro Costa has a narrative attached. It is a memorial to Sept. 11, with the names and brief biographies of the victims on slips of paper arrayed beneath the otherwise abstract sculpture. Mr. Costa's history as an artist associated with the Italian movement Arte Povera lends the sculpture genuine feeling for those artists' deliberately incorporated humble materials, here the slips of paper, along with more sophisticated ones."(...)

- William Zimmer, *The New York Times*, February 17, 2002

The significance of blood

(...) "Pietro Costa's use of blood as a medium for his art is different from all of the above. There is nothing overtly violent or symbolic about it. There is no politicized rhetoric. His statement tends towards the relatively "neutral" presence of formal manipulation. But the term "formal" must be reassessed in Costa's work because of the "loaded signifier" of his medium. Just as "the body" is never absent in its signifying potential, so blood as a sustaining part of the body is never absent. What makes Costa's work original is the manner in which he manipulates the blood as a repetitive action between the translucent mylar...This is where I find the power in Costa's work. It gives us the sense of being in a world that is not limited by the fake sensations (and cynicism) of popular culture. It transmits a sense of being whole within the fragmentation that exists around us." (...)

- Robert C. Morgan, 2006

(American author, art critic, art historian, curator, poet, and painter. Morgan has authored numerous books, catalogs and monographs on contemporary artists in various countries. Morgan has worked extensively as an independent curator and has organized museum retrospectives).

- **The Future Present of Art, Between Artistic Experiment and Blood Discourse**

(...) "A proliferating obsession that haunted man, namely the fragility of his existence, is traceable in all the post-war creations. The end of the sixties launched under the large concept of "action art" a multitude of kindred trends: happening, performance, body art, fluxus etc...Costa's greatest victory consists in overlapping time and its fundamentals. By manipulating the blood, he projects its repetitive actions and contradictory resources: a type of space that is both contained and open, a kind of interior galactic space...a cosmology of physical matter, both elusive and diffuse in its substance and reality. In the end, whatever is process and matter evolves towards certainty - relatively controlled by the creator. Blood follows its own track of transfiguration." (...)

- Florina Codreanu, February, 2015

PhD, University of Cluj-Napoca, Romania

- **Between Art and History**

(...) "In his blood work, then, Pietro Costa straddles history and art history, religion and science, past, present and future: by a simple act of bloodletting, begun in a breakthrough moment under pressure in the late 1980s, Costa undertook a new way of making art. And now he has explored his limited practice in such a searching way that he has come up with, thus far, a wide range of tonalities and semiotic dispositions...a world of interpretation, at the intersection of histories, that look forward and back at once. In that too then - by transforming his materials and his outlook - Costa is also an artist moved by the millennium to seek out a new future for art - and history as represented in other art forms or artwork - where the intensely personal and the most broadly cultural, the most refined and artistic and most clinical and actual, the most optimistic prophecy and the most lugubrious memento mori - are at last one." (...)

- Robert C. Mahoney, 1993

(American art critic. He has written and reviewed exhibitions for: Arts Magazine, Time Out New York, Artnet, Flash Art, Tema Celeste and Brooklyn Rail, among and many others)

SELECTED EXHIBITIONS

One person exhibitions:

1987

_Fragmentum - Painting Objects, "Hunter College Gallery", New York City, New York / 12-17 October

1993

_IPSE, "David Beitzel Gallery", New York City, New York / 18 March - 17 April

1994

_A Tembola Rossa, Galleria "Il Ponte", Roma, Italy / 9 June - 4 July

_Pietro Costa Recent Works. Bloodworks, Penine Hart Gallery, New York City, New York / 8 September - 8 October

_Blood and neon, "Piano Nobile", Perugia, Italy / 15 October - 30 November

2003

_Conflicts & War, "Katonah Museum of Art", Katonah, New York / 11 May - 26 October

_Sangue dalle grotte, Pertosa, Italia / 1-30 August

_Torri e Colonne di Luce, "Certosa di San Lorenzo", Padula, Italy / 1 August - 2 November

2006

_Light Structures, "Il Ponte Projects", Roma, Italy / April-May

2008

_Play Sand, "The Mooradian Building", Troy, New York / 4 July - 30 September

2011

_Grace, 10 years since, "BDG Gallery", Brooklyn, New York, New York / 11 September - 30 October

_Grace, 10 years since, "Colonial Heritage of Florida & Triennial", Miami, Florida / 29 November - 27 December

2017

_Per Carlo Levi, Il povero cristo, Aliano, Italy / 22-25 agosto

2018

_L'ultime sette parole, "Chiesa di San Ciro", Atena Lucana, Italy / 22-26 April.

_In residence at BACAS, "Castello Macchiaroli", Teggiano, Italy / 15 July -31 August

2019

_Acqua, pane e (petr)olio, "Chiesa di San Ciro", Atena Lucana, Italy / 22-26 April

2022

_Pietro Costa /ri.tràt.ti/ /pôr trâts/, curated by Chiara Spangaro, "Museo di Palazzo Pretorio", Prato, Italy / 23 April - 31 July; catalog published by Silvana Editoriale

Group exhibitions:

1982

_Group Exhibition, "Visual Arts Gallery", New York City, New York / 10-21 May

1988

_Group Exhibition, "John Davis Gallery", New York City, New York, 7-24 December

_Group Exhibition, "Hunter College Gallery", New York City, New York, 21 December - 15 January 1989

1990

_Geometry on Site, "Soho Center for Visual Artists", New York City, New York / 21 February - 31 March

1991

_Block prints, a cura di Vincent Longo, "Hunter College Gallery", New York City, New York, / June

_Emerging Sculptors. Brian Albert, Pietro Costa, Peter Rizzo, Beverly Semmes, curated by Marian Griffiths, "Sculpture Center", New York City, New York / 20 November - 24 December

1992

_The wall project, curated by Muranushi / Lederman, "Sculpture Center", New York City, New York / 10-25 April

_The Sculptural Body, curated by Margaret Thatcher, “Stark Gallery”, New York City / 2-25 June
_Group Exhibition, “Thread Waxing Space”, New York City, New York / 1 July - 7 August
_Voices and Vision Voci e Visioni, curated by Diane Kelder, “Staten Island College Gallery”, Staten Island, New York / 15 October - 5 November
_55 Ferris Street, curated by Frederieke Taylor, Brooklyn, New York / 17 October - 21 November
_Lo Spirito, curated by Olivia Georgia, “Newhouse Center for Contemporary Art”, Staten Island, New York City, New York / 18 October 1992 - 10 January 1993

1993

_Eclectic Electric, curated by Lou Ann Colodney, “COCA-Center for Contemporary Art”, North Miami, Florida / 9 September -16 October
_55 Ferris Street Drawings, “Jessica Berwind Gallery”, Philadelphia, Pennsylvania / 10 September - 16 October
_55 Ferris Street Drawings, “Wynn Kramarsky”, New York City / 29 October - 20 November

1994

_Life/Boat, curated by Robert Mahoney, “Rotunda Gallery”, Brooklyn, New York / 5 March - 9 April
_Opera Prima, curated by Giacinto di Pietroantonio, “Flash Art Museum”, Trevi, Italy / June-August

1997

_Group Exhibition, curated by Stuart Horodner, “Karen Goldman Fine Arts”, New York City, New York / June-August

1999

_Drip, Blow, Burn. Bill Viola, Dennis Oppenheim, Andy Warhol, Meg Webster, Jannis Kounellis, Donald Lipski, Robert

Whitman, Betty Beaumont, Bill and Mary Buchen, Pietro Costa, Eve Andree Laramee, MiYoung Sohn, Ray Beldner, Roman de Salvo, Stacey Levy, curated by Ellen Keiter, “Hudson River Museum”, Yonkers, New York / 12 February -20 June

2002

_In Response, “Savannah College of Art & Design (SCAD)”, Savannah, Georgia / 11 September - 30 November
_Celebrate: 10th Anniversary, curated by Achille Bonito Oliva, “Il Ponte Contemporanea”, Roma, Italy
_The Magic of Light. Stephen Antrakos, Susan Chorpenning, Pietro Costa, Dan Flavin, Felix Gonzalez-Torres, Kenny Greenberg, Robert Irwin, Sheila Moss, Liz Phillip, Erwin Redl, Keith Sonnier, Robert Thurmer, James Turrell, curated by Ellen Keiter, “Hudson River Museum”, Yonkers, New York / 2 February - 19 May

2003

_Celebrate-The Bridges of Art, curated by Achille Bonito Oliva, “Il Ponte Contemporanea”, Roma / October-November

2006

_Opere e giorni - Ortus-Artis, curated by Achille Bonito Oliva, “Certosa di San Lorenzo”, Padula, Italy / 23 June - 23 September

2008

_Group Exhibition, “Martinez Gallery”, Troy, New York / 7 January - 10 February

2011

_Summer Exhibition. Blumfeld, Cannavacciuolo, Cobo, Costa, Mochetti, Pisani, Sonnier, Tatafiore, “Il Ponte Contemporanea”, Roma, Italy / July-August

2019

_Opere, idee, progetti, persone dalla collezione del Madre. Marisa Albanese, Monica Biancardi, Pietro Costa, Jimmie Durham, Mimmo Jodice, Pierpaolo Lista, Nino Longobardi, Bianco-Valente, Mimmo Paladino, Nicholas Tolosa, Ivano Troisi, curated by Andrea Villani e Silvia Salvati, “Castello Macchiaroli”, Teggiano, Italy / 10 July - 15 February 2020



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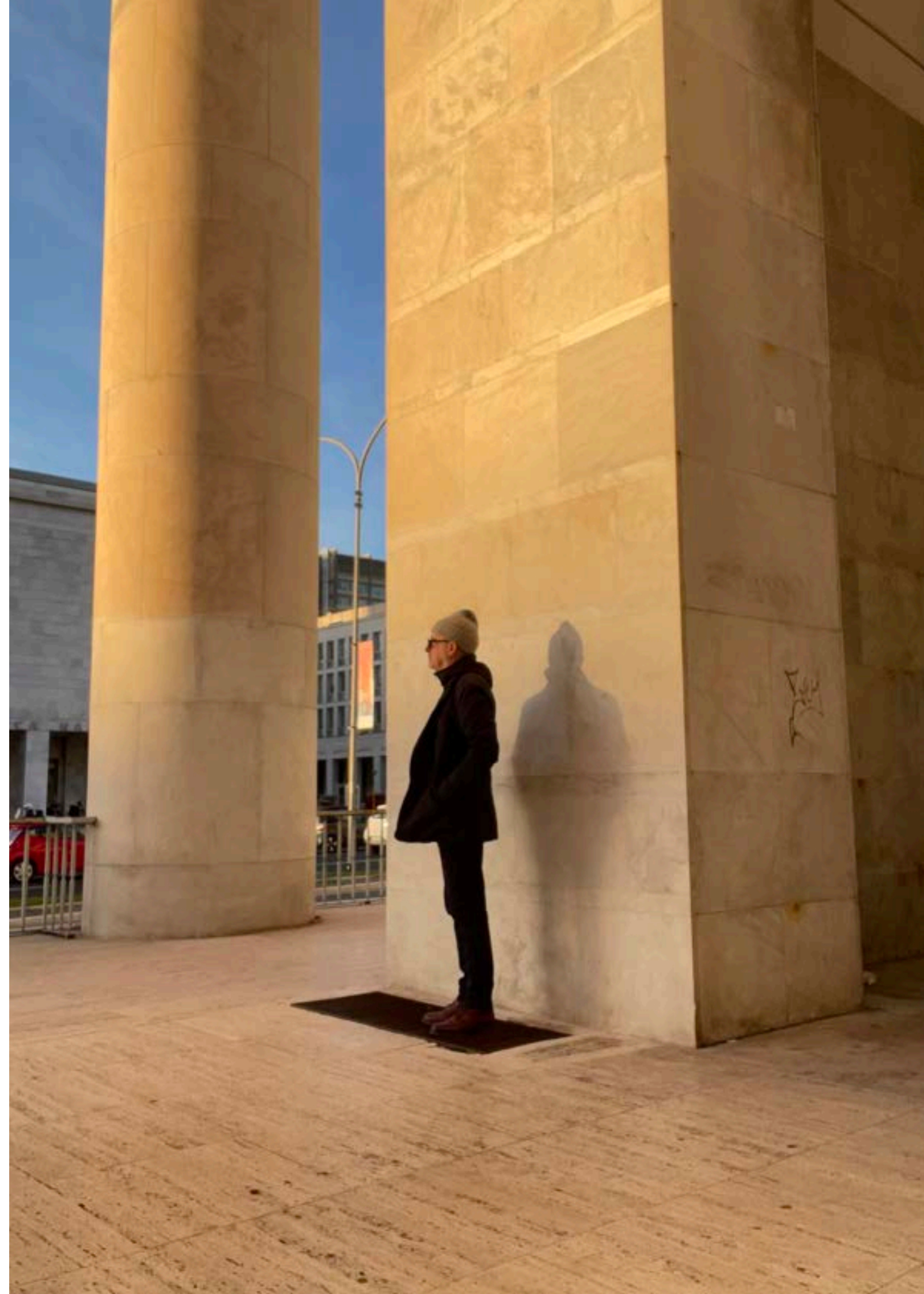
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