

01

Costa, Claudio

Claudio Costa: 21 novembre - 15 dicembre, 1969.

Genova: Galleria La Bertesca, 1969.

Artist book-*qua*-exhibition catalogue. Thick card-stock boards (29 cm.), spiral-bound, with titles and an asymmetrical arc-of-dots printed in red to front panel, which also features two (presumed intentional) "errors:" a useless row of binding-perforations to the bottom edge, and a vertical "slice" extending below the apex of said arc. Some foxing to boards. Contents: 21 leaves, printed on various coloured stocks. Illustrated throughout after photographs, as well as with 4 black-and-white plates (*hors-texte*). Concludes with descriptive catalogue of 9 of Costa's works (1968-1969).

500 USD

"La prima impressione che si ricava guardando il tuo lavoro è che esso si basa su una grossa curiosità per tutto quello che riguarda le forme già trovate esistenti e per materiali che mi pare siano tipicamente locali, cioè mentre altri artisti usano materiali tecnologici per fare il riassunto, lo strumento di un mondo esistenziale, tu localizzi più precisamente un tuo immaginario privato." Thus begins the interview of Costa by Tommaso Trini, which is reproduced here, along with texts from Germano Beringheli, Carlo Morandi, and Costa himself (also present in French translation). Issuing from Costa's first solo show at La Bertesca / the beginning of his collaborations with Francesco Masnata.

With no OCLC records discovered. SBN records three copies; with the copy preserved at Fondazione Giorgio de Marchis also featuring the ambiguously "useless" binding-perforations to the bottom of the front board; interpreted by this cataloguer as a form of arte povera.

02

Costa, Claudio

Claudio Costa 1970: sintomi di un lavoro.

Genova: Edizioni Masnata, 1971.

Black wrappers (27 cm.), illustrated to front panel with shimmering black-on-black reproduction of Costa's *Opera abbandonata*. Minor scuffing. Contents: [36] pp. of text, interspersed with 15 leaves of plates reproducing photographs and drawings.

200 USD

This edition from Masnata takes the form of a dialogue between eight of Costa's early works and short texts from Nanni Cagnone (gathered under the collective title *A, in altre parole b*). Additional credits given to Barboni of Genova (foto), Barboni and Canessa (stampa), and Giuliani (Milano, serigrafia). With 4 OCLC records discovered, only one outside the Continent; another 6 on SBN.

03

Costa, Claudio / Galleria Ferrari

Questa scatola contiene un pensiero di Claudio Costa.

Verona: Edizioni Grafiche / G. F. V., 1971.

100 USD

Single sheet of pink card, die-cut to compose two flapped surfaces (26 x 13 cm.); the flaps folding together to form a hollow box (9 x 7 x 6.5 cm.). Printed to verso (and thus hidden inside the box): the fragment of a quote from one of Leigh Brackett's Martian narratives (translated into Italian): "Curiosità' mormorò Carey con voce soffocata. 'Non conoscerò mai la fine della storia, ma posso almeno avvicinarmi al suo inizio.'" Beneath which is printed: "Claudio Costa, Evolution Involution, 1971."

04

Costa, Claudio

Evoluzione e involuzione.

Genova: Edizioni Masnata, 1972.

Crisp white wrappers (22 cm.), with black titles printed to front panel and spine, underneath tan dustjacket, illustrated with image of human nervous system to front panel and evolutionary chart to rear; wide flaps. Trace of price sticker to upper corner and small puncture to jacket at spine (roughly mended); else Near Fine. Contents: 105, [4] pages, illustrated throughout with scientific diagrams, charts, and drawings. Further illustrated by 2 black-and-white plates (*hors-texte*), which reproduce (recto/verso) four of Costa's sculptural "ricostruzioni" from 1971 (i.e. Australopithecus, Pithecanthropus, Homo sapiens neanderthalensis, and Homo sapiens Cro-Magnon). The book is further illustrated at rear by large folding plate (40 x 26 cm.), depicting a densely-visual history of evolution.

350 USD

"Evoluzione: il tempo trasportato. Involuzione: lo spazio perduto." With *Evoluzione e involuzione*—self-described as "un testo a carattere saggistico"—Costa first formalized (and aestheticized) the parameters of inquiry that would structure the subsequent anthropological period of his work. With no OCLC records discovered outside the Continent; 11 SBN records. Uncommon in the trade.

05

Costa, Claudio

Estratti da Evoluione-involuzione. [With typescript letter from Masnata].

Genova: Edizioni Masnata, 1973.

Tan wrappers (21 cm.), with bordered titles to front panel. Contents: [38] pages of text, printed rectos only, with Italian, German, and English translations separated by black tan dividers. Illustrated with 4 black-and-white plates (interspersed throughout text), reproducing some of Costa's anthropological artworks. *Accompanied by:* typescript letter from La Bertesca/Edizioni Masnata (not signed), in English.

100 USD

From the accompanying letter from Masnata: "We enclose the first book of the 'Chisel Book' collection... We are preparing for the same collection books by: Aldo Spinelli, Claudio Parmiggiani, Gianni Emilio Simonetti, Robin Page, Robert Filliou." A strategic introduction to Costa's anthropological themes (addressing Italian, German, and English audiences). With 3 OCLC records outside of the Continent.

06

Costa, Claudio

Claudio Costa: In the company of human brain and prehistoric man. Works, 1970-74. [Claudio Costa: im Umgang mit Gehirn und Vorgeschichte des Menschen...].

Aachen: Neue Galerie-Sammlung Ludwig, 1974.

Cardstock portfolio, printed with blue titles. Contents: 8 pp. of documents (including two essays by Wolfgang Becker), followed by six folders of loose materials, well-illustrated, with captions in both German and English. Being: (1) *The human brain (1970)*, with 5 illustrated leaves; (2) *The structure of evolution (1971)*, with 7 leaves; (3) *The evolution of prehistoric man (1972)*, 4 leaves; (4) *The colour of human skin (1973)*, 4 leaves, with mounted colour photographs (5 x 4 cm.) of Costa's "head" sculptures; (5) *The pluridimensional human species: series of physical types (1973)*, 7 leaves of photos, with text from Costa printed to folder's verso; and (6) *The culture of prehistoric man (1974)*, 6 leaves.

100 USD

Published in conjunction with the exhibition in Aachen (March 23 - April 15, 1974), where Costa made his international mark within the context of contemporary art's anthropological turn. With single OCLC record discovered outside the Continent (CalArts).

07

Costa, Claudio

Due esercizi di antropologia.

Brescia: Edizioni Nuovi Strumenti (Piero Cavellini Editore), 1974.

Textured wrappers (23 cm.), with French flaps; black-stamped titles to front panel. Preserved in Fine condition. Contents: 32 leaves (unpaginated), the majority being illustrated after sepia-toned photographs. The [8] pages of text alternate between Italian and English translation, corresponding to three photo-essays. One of 500 copies.

150 USD

After his explorations of prehistoric humans, Costa's anthropological bent compelled him to travel, in search of still vital pre-modern cultures. For this publication in Nuovi strumenti's "Artist book" series, Costa explores Maori and Berber cultures through 3 photo-essays (with his sequence of Berber desert huts bearing uncanny resemblance to the photography of the Bechers). With 4 OCLC records outside the Continent.

08

Costa, Claudio / Caminati, Aurelio

Indagine su una cultura. Monteghirfo, 4 ottobre 1975.

Monteghirfo: Il Museo Attivo di Antropologia, circa 1975.

Handmade artist book. Green cardstock covers (38 x 28 cm.), laminated in plastic and fastened by two bolts. With titles stenciled in black to front cover. Hand-stamps to both recto and verso of rear cover identifies this work as issuing from "Museo Monteghirfo, A.C. - C.C." Contents across 14 leaves (recto/verso) secured by laminate sleeves: 122 photographs (9 x 12 cm., or the reverse), 14 of those in colour, with a dozen manuscript captions inscribed in ink directly onto leaves. A handful of photographs appear to have been removed.

Accompanied by: two typescript documents (stapled together) issuing from this project: *Monteghirfo: Museo di Antropologia (Sezione Arte Moderna)*, 9 pages (illustrated with map and photocopy of 3 photos), and *Controprocesso: "verifica per una processualità contro-"* (*Rilettura e trascrizione animate di alcuni riti presenti a Monteghirfo*), 11 pages (also illustrated with map and photocopy of 3 photos). The documents stapled together under tall wrappers (32 cm.), with official Museo stamp and further hand-stamp ("Il Segretario") to bottom of front cover. Hand-numbered as 23 of 99.

5000 USD

"Il Museo di Monteghirfo è stato attuato nell'intento di ristabilire il preciso rapporto che un oggetto fabbricato a mano ha con l'uomo, e per riproporre quell minimo spazio originario che una cultura periferica ha usato per la sua sopravvivenza e che, se ritrovato, restituisce alla conoscenza, alle emozioni, alla fantasia, la sua intatta carica di autenticità."

In 1975, in partnership with fellow Ligurian Aurelio Caminati, Costa sought to move beyond the voyeuristic tendency in anthropology, as well as the museological provocations of Duchamp, by developing a practice of "active anthropology." Rather than transport everyday objects into the Museum (in a bid to disrupt that institution's sacred aura), Costa instead attempted to mobilize that very aura for productive purposes; to transpose it onto "historical" objects, *in situ*, to help them recover their "anthropological statute." (Hence Costa's politics: "Specialized science has restricted the space of things. All we need to do is give space to things to see what they were once like: the field will be a field and not land for property construction.")

Costa and Caminati thus inserted themselves within the out-moded / threatened peasant culture of the Ligurian countryside, where they occupied a house in Monteghirfo that had sat vacant after the death of its owner; cataloguing its furniture, objects, and tools in the local dialect. To document their work—and presumably to allow the museum, and its aura, to travel beyond itself—Costa and Caminati produced the present handmade photo-book, where the rooms of "il padre di Arturo" are photographed in all their details;

each of their objects visibly labelled. This work further documents the local magical ritual of Sperlengoevia, in vivid colour photographs that would reappear in Costa's 1975 sculpture *Il tempo magico nel rito*, and concludes with 69 photos of the *Controprocesso* performance, the first of the series of "trascrizioni animate" that would occupy Caminati.

A compelling artist publication from the anthropological turn in contemporary art; not mentioned in the 2000 Skira retrospective publication of Costa's works. Further contextualized by two scarce documents issued from the Museo: providing its overall programme of research, maps, additional photographs, and a description of the *Controprocesso* performance. With only 2 OCLC records discovered for this additional document (one at MART). For an illustrated description, please visit www.paperbooks.ca/29

09

Costa, Claudio

Dieci spazi umani racchiusi in [una] teca, [Invitation].

Genova: Galleria Arte Verso, [1976].

Bifolium (21 cm.) with front and third panels illustrated after photographs of exhibition art-works; text to second panel, presumably being an artist's statement from Costa.

50 USD

"Arte come risentimento amaro dello straniamento dell'umano e della perdita di un reale vero e naturale, obiettiato attraverso la ricomposizione di uno spazio culturale dell'uomo racchiuso nell'intimità di una teca." Unrecorded in either OCLC or SBN.

10

Costa, Claudio

Claudio Costa: work in regress: dal 19 novembre al 5 dicembre 1978.

Alessandria: Comune, Assessorato cultura e teatro, [1978].

Exhibition catalogue. Staple-bound white wrappers (23 x 20 cm.); minor discolouration. Contents: 20 pp., well-illustrated after black-and-white photographs.

100 USD

Beginning with 4 pp. text from Costa ("Emergenza: dall' ovest all' est, leggermente trasmigrando"), followed by catalogue of 9 works, illustrated with full-page photos. With single OCLC record in Germany.

11

Costa, Claudio / Carrega, Ugo

Ebetudine.

Milano: Edizione Rare, 1988.

White folder (23 x 17 cm.), with simple black lettering; minor scuffing. With poem from Carrega printed to [3] pp. affixed to right-hand page of the folder's interior. To the left-hand side: a die-cut window, revealing a loose etching from Costa; platemark (105 x 65 mm.); signed & numbered by Costa beneath print, as 10 of 120.

200 USD

Costa met Duchamp while studying engraving in Paris on scholarship. Here, in his final "alchemical" period, Costa illustrates a poem from Carrega, with the caption below his etching taking the first lines of the poem: "La forma che la stravaganza assume." With only 2 OCLC records discovered outside of Italy (Getty and Watson); SBN records two additional copies.