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**Edgardo Antonio Vigo, from *Biopsies to señalamientos* : the artist as an archivist
of everyday life**

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Abstract :

The notions of the archive and of documentation occupy a central role in the multiple stages of production, dissemination and conservation of the work of the Argentinian artist Edgardo Antonio Vigo. Such consideration of the conservation and the posterity of the artist's work contrasts with the forms that the work itself utilizes: collective and anonymous *performances*, fleeting installations, "instructions" for how to see everyday urban space with new perspective, to name only a few. This study aims to highlight Vigo's commitment to what we will call an "*art project*", in which the techniques of documentation, recording and the construction of a personal archive play a major role.

Key-words: Vigo, project, archives, everyday-life, instructions, documentation

This presentation will focus on the methods of documentation and of the construction of an artist's archive that characterize the artwork of Argentinian artist Edgardo Antonio Vigo, member of the *Centro de Arte y Comunicación* [Center of Art and Communication] (CAyC). Paradoxically, the fragility and the ephemeral quality of these artistic "*actions*" are inextricable from Vigo's conception of documentation and archiving as fundamental stages of creation. Before directly addressing the work of Vigo, I would like to briefly draw attention to the two principal collectives that he took part in, alongside other Argentinian artists such as Alberto Greco and Carlo Ginzburg. We will first turn our attention to the "Grupo de los 13", made up of artists, such as Carlos Ginzburg, Luis Pazos, Juan Carlos Romero and Vigo, whose emergence is connected to the activities carried forth by the CAyC. The Third Biennial of Coltejer, which took place in Medellin, Columbia under the name *Hacia un perfil del arte latinoamericano* [Towards a Profile of Latin-American Art] in 1972,

stands out as a foundational moment for the group. Secondly, we have the CAyC itself, founded in 1969 and headed by Jorge Glusberg, a center aimed at continuing the experience of an “*arte de acción*” [“action art”] that had been developed and featured at the Centro de Artes Visuales of the Di Tella Institute until its closure in 1970.ⁱ The members of the CAyC were pioneers of an “art of the media”, which questioned the production of art as “media event”, that is to say, art whose very existence depends on the media’s construction of it. The CAyC is indispensable to thinking about the decline of Argentinian conceptualism and informalism.ⁱⁱ

Moreover, the CAyC and the Grupo de los 13 were in dialogue with other Argentinean artist groups in France and other parts of Europe also seeking to articulate the capacities of the media and the necessity to transform our anesthetized view of the quotidian. Amongst these collectives of artists was the group formed by Raul Escari, Roberto Jacoby et Eduardo Costa, which released the manifesto “Un arte de los medios de comunicación”. The manifesto proposed the creation of a false *happening*, or event, that never took place, through the proliferation of information about this ‘event’ by the press.

Also of note was the Groupe de recherche d’Art Visuel, or GRAV, a collective of Argentinean artists in Paris that included Horacio Garcia Rossi, Julio Le Parc, François Morellet, Francisco Sobrino, Joël Stein and Jean-Pierre Yvaral. This group produced a series of urban “micro-actions” involving the active participation of spectators through playful interference with public space. The project “One day at the street” [“Une journée dans la rue”], which took place in Paris in 1966, figures amongst the most famous experiences generated by this group. The GRAV was aimed at interrogating spectators about the connections they might be able to establish with a piece of art while taking part as active participants in a series of urban performances. By transforming the city through a series of small artistic and aesthetic interventions, these artists focused on the “network of repetitive facts encountered during an average day in Paris” [“réseau des faits répétés et retrouvés d’une journée à Paris”]ⁱⁱⁱ. Daily routines thus become the trigger which allows artists to challenge the passivity of passersby; the suggestion becomes that the street is “a woven network of daily habits” [“est tramée d’un réseau d’habitudes et d’actes chaque jour retrouvés”]^{iv} capable nonetheless of developing creative “ways of proceeding” [« manières de faire »]^v.

The particularity of these artists is that they did not so much aspire to produce artworks as to develop practices, contexts and situations defined by their ephemeral quality — transient and precarious. Much like the Russian formalist theoretician Victor Chklovski's notion of *ostranénie*, the object of such works is to provoke an effect of *de-alienation* or “strangement”, which destabilizes our manner of interacting in and observing everyday spaces.

The Argentinian 1960's: towards a politicization of the artistic field

In Latin America, this artistic interest in everyday life is inextricable from a desire for the confluence of the avant-guard, on the aesthetic level, and the revolutionary, on the political level. The appropriation of the streets, “subversive” practices in public space, should be considered here as alternative modes of resistance to the violent military dictatorship known as the “Revolución Argentina”, which took place between June 1966 and 1973 and whose principal leaders were the dictators Juan Carlos Onganía (1966-1970), Roberto Marcelo Levingston (1970-1971) et Alejandro Agustín Lanusse (1971-1973).

In the late 1960s, the steady processes of state militarization lead to a radicalization of protest movements.^{vi} For the artistic avant-guard, this phenomenon found expression in the progressive politicization of artists, in more and more direct ways. This increasingly pronounced politicization of artistic practices sometimes resulted in the abandonment of artistic activity for the pursuit of direct armed protest. Vigo's work accounts for this escalation of state violence reflected in the development of subversive practices on the part of civil society. If Vigo's “*señalamientos*” or “signals”, of the late 1960s aspired to show the quotidian from a playfully disruptive angle, his pieces from the 1970s show increasingly politicized slogans such as those used in his adaptation of “*arte correo*”, or “mail art”. It is in the context of this progressive state militarization that we should consider Vigo's notion of “SUBVERSION” [“REVULSION”],^{vii} which implies a re-appropriation, in aesthetic terms, of everyday spaces through the transformation of real life as an objective, through the fusion of art and life as it is purported by the historical avant-guard. To cite Vigo: “*REVULSIONAR*” *es la palabra para designar la actitud limite del arte actual*”. *La “obra” debe perimir “para dar paso a otro elemento LA ACCIÓN*” [“REVOLT is the word designating the ultimate attitude of contemporary

art”. The “work of art” should “give way to another element, ACTION”]. Here Vigo rejects the creation of aesthetic objects. The work of art transforms into the very process of the spectators’ active observation of everyday reality, and then into the artist’s simultaneous documentation of the experience.

Before taking on two material artworks in particular, we would like to point out two characteristics fundamental to our understanding of how the practices that derive from the archive undergo production. Firstly, we will consider the idea of an *arte pobre* [poor art]. On a statement on this subject by Edgardo Antonio Vigo, delivered to Ángel Osvaldo Nessi on January 3rd, 1969, we read:

Creado en Europa, el ARTE POBRE, reacciona contra la técnica y vuelve su mirada a la ecología. En LATINOAMERICA el “ARTE POBRE”, en consecuencia de la falta de medios, surge por carencia y no por exceso como en Europa.^{viii}

[Created in Europe, POOR ART is a counter-reaction to technology; it shifts the focus back to ecology. In LATIN AMERICA , “POOR ART”, the result of a general lack of resources, emerges from shortage rather than from excess as is the case with art in Europe].

Amongst the multiple procedures, techniques and original materials used for this “Latin American *arte pobre*”, we can identify: “mail art”, “rubber stamps”, “postcards and postal tapes”, distribution by means of 8mm films, “photocopy art” and even the publication of avant-guard low-cost journals and performances in unconventional spaces (ranging from the street to vacant lots). These procedures should be considered within the framework of a political response to the economic shortages that exist in Latin America. Another central point is Vigo’s commitment to what we will call an “*arte del proyecto*”,^{ix} or project art, in which the techniques of documentation, recording, and the construction of a personal archive play a major role.

A Project Art

Establishing the principals of new procedural art, the North American Sol LeWitt elaborates a kind of manifesto of the conceptual work of art, according to which “the plan would design the work”.^x According to this principle, the plan should precede the artwork; the idea or the concept determines the final result. Thus, the finished artistic product takes on a supplementary, or secondary, role at the expense of the concept or project that precedes it. The art that is conceived as a “Project” then

posits the idea of the artwork not so much as finished product, but rather as the corollary of the collective and anonymous carrying out of a set of protocols, rules and pre-fixed procedures. Focusing on the performative aspect of the project, we will see that the artist's subjectivity is submitted to a *work in progress*; it remains thus unfinished and subjected to a state of constant improvisation.

The connections between an art of the project and the field of contemporary art are highlighted by Lucy Lippard, who emphasizes the secondary role of the materiality of contemporary art, its *dematerialized* and ephemeral qualities. Lippard says: "conceptual art, for me, means work in which the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or 'dematerialized'".^{xi} Contrary to the notions of the design, or plan, the project relies more on a mental premise than on the idea of its own accomplishment or achievement. The process thus becomes more important than the result or the final product and, by doing so, an art of the project interrogates the criteria of finality and productivity in the artistic field. The work therefore appears to be the report or the recording of an experience and its idea of success or possible failure becomes secondary in relation to the whole process of its creation.

Vigo appears to subscribe completely to this idea of art as a "Project to Realize", or to carry out. Vigo does not refer, to this effect, to "the artist", but rather to the "*projectista*", or, "the designer".^{xii} An excerpt from a draft of Vigo's text, "*La calle: escenario del arte actual*" ["The Street: the stage for contemporary art"], published in 1972 in the journal *Hexágono '71*, reads as follows:

La función del 'proyectista' será la de *indicar* simples elementos que permitan un 'hacer' posterior legando al receptor las mayores posibilidades de desarrollo (...) se deberá PROPONER mas que HACER. (...) "Proponemos el término "PROYECTISTA" pues el mismo es una derivación directa (de algo a realizar) del "PROYECTO".^{xiii}

[The function of the 'designer' will be to *indicate* simple elements that permit a subsequent 'act', or 'doing', granting the receiver the maximum possibility for development (...), to PROPOSE rather than to DO. (...) "We propose the term "DESIGNER" because it is a direct derivation (of something to be done) of the "PROJECT"].

From this perspective, the artist is assimilated, on the one hand, into a conceptual inventor of a series of projects to be realized. On the other hand, the artist is considered a simple *operator* who establishes the protocols and the "minimal

instructions” so that a group of active spectators can carry out, or realize, said experiences.

These two principles of *arte pobre* and the work of art as a “project” having been established, we can address the central question of: How does Vigo’s work relate to the archive? How do these CAyC artists propose an original approach to documentary and archival aesthetics?

The artist as an everyday life archivist

There are four ‘c’s that make up the major practices associated with the work of the archivist as proposed by Vigo: collection, classification, conservation and communication. Before analyzing the artworks in question, I will define what it is that I mean by archive and by documentation. According to Paul Ricoeur, the archive is defined as a collection of documents or recordings that, independently of their form or their material format, never ceases to grow.^{xiv} The document, meanwhile, is considered, according to a broad definition, as any ‘written item providing information or evidence’.^{xv} According to this approach, the document constitutes a clipping of ‘the real’ before the processes of selection, classification and conservation, which are associated with the archive. It is thanks to these two techniques of photographic documentation and to the collection of materials related to the “*mise en route*” of his experiences that Vigo’s work appears as a true archive of an artist’s existence.

We will first concentrate on the “Personal Archive” of Vigo, accessible online on the Centro de Arte Experimental Vigo-Fundación Artes Visuales website, the headquarters of which are located in the city of La Plata, Argentina. Integrating the documentary aspect of the Vigo archive, we find a series of “Personal Documents” made up of 37 boxes, collected, cataloged and conserved by the artist between 1953 and 1997.^{xvi}

According to the information provided on the website, the boxes:

contienen hojas sueltas y el soporte que prevalece es papel, cartulina y cartón. Desde la caja 6 hasta la 37 fueron denominadas por el artista con el nombre ‘Biopsia’. Todas estas cajas son de cartón corrugado y contienen hojas con detalles de la actividad del artista año por año^{xvii}.

[contain loose sheets of paper — paper, poster-board and cardboard being the predominant media. Boxes 6 to 37 were designated by the artist as ‘Biopsy’. All of these boxes are made from corrugated

cardboard and contain sheets of paper with details about the artist's activity each year].

As pointed out by Ana Bugnone of the University of La Plata, who has thoroughly studied the question of Vigo's personal archive, the author has ordered the collection chronologically until his death. Each box of the archive is also accompanied by a CV, later called a "Biopsia", which Vigo updates annually and which serves as a sort of *index* of the archive.^{xviii} Departing from the idea that the daily activity of an artist leaves written traces that are linked to their work, these Biopsias constitute the product of the patient act of collecting and sorting what Daniel Fabre would call "*écritures ordinaires*" ["*ordinary writings*"], dating back to the beginning of Vigo's career. Following the description of Fabre, this kind of writings:

s'opposent nettement à l'univers prestigieux des écrits qui distinguent la volonté de faire œuvre, la signature authentifiante de l'auteur, la consécration de l'imprimé (...) la plupart de ces écritures-là (...) semblent vouées à une unique fonction qui les absorbe et les uniformise : *laisser trace*^{xix}.

[are the exact opposite of the prestigious universe of writings which distinguish the will of becoming a piece of artwork, the author's identifiable signature, the recognition of the printed (...) most of these works (...) seem to be oriented towards a unique function which absorbs and makes them uniform: *to leave a mark*]

The artist also creates a documentary record of his production and of all of those documents which provide an account of his "artist's life. In a way, this conservation of personal "*ephemera*" confronts us with the artwork as a "work in progress", as a process rather than an end product. At the same time, it leads us to consider the work from the temporality of its "past future", that is to say, seeing the work from the perspective of its posterity.

We can see to what extent the notion of the Archive traverses not only the artwork, but also Vigo's life, from its beginning. From the perspective of the construction of the personal Archive of the artist, each artwork appears to be conceived as part of a potential future *archive*.

Biopsia's content

The artist also creates a documentary record of his production and of all documents which provide an account of his "artist's life". This archive is mostly composed of:

recortes periodísticos sobre exposiciones, reportajes, ensayos escritos por él, críticas y comentarios a sus obras, catálogos, folletos, afiches, invitaciones y convocatorias a exposiciones nacionales e internacionales de grabado, arte conceptual, poesía visual y arte-correo, actuaciones como jurado, comunicaciones vía postal, fotografías, dibujos y grabados originales, pruebas, diseños, correspondencia, manuscritos.^{xx}

[newspaper clippings about exhibitions, reports, essays written by him, reviews and commentaries on his works, catalogs, brochures, posters, invitations to and notices of national and international printmaking exhibitions, conceptual art, visual poetry and mail-art, jury performances, communication by mail, photographs, drawings and original prints, proofs, designs, correspondence, manuscripts].

In a way, this conservation of personal “*ephemera*” confronts us with the artwork as a “work in progress”, as a process or an activity rather than an end product. At the same time, it makes us consider the work from the temporality of its “past future”, that is to say, seeing the work from the perspective of its posterity. Furthermore, this project of documentation potentially manages to circumvent the threat of erasure of the subject which, integrated into the logic of the collection and of the archive, transforms itself into a conserved object. We can see, thus, to what extent the notion of the Archive traverses not only the artwork, but also the life of Vigo from its beginnings.

In effect, from the perspective of the construction of the personal Archive of the artist, each artwork appears, in itself, to be conceived as part of a potential future archive. According to this point of view, we see that each of Vigo’s pieces is made up of multiple documents and elements, namely: the artwork itself, whether it is a conceptual object or a collective performance that develops from this object;^{xxi} the photographic documentation of said performance-piece or “do-it-yourself project”; and, lastly, a diverse collection of texts (manifestos, newspaper clippings, personal reflections written by the author) created either before or after the presentation of the art piece, which describe and conceptualize the action in question.

We will, at last, focus on three precise cases of signals, documentation and recording of everyday life in Vigo’s work.

***Señalamientos* [Signals] (1968-1975)**

The *signals* were performance pieces, which the artist either proposed or carried out himself, in order to identify different everyday objects, events or spaces.^{xxii}

The complete list is as follows:

Listado de señalamientos

[List of Signals]

- I, Manojó de semáforos [Bundle of Traffic Lights] 1968
- II, Remember Grupo Sí [Remember the Yes Group] 1968
- III, No va más!!! [No more!!!] 1968
- IV, Poema demagógico [Demagogical Poem], 1969
- V, Un paseo visual a la plaza Rubén Darío [A Visual Tour of Plaza Rubén Darío], 1970
- VI, 5' de filmación de un monumento en el monumento de B. Mitre [5 minute Film of a Monument at the B. Mitre Monument], 1971
- VII, De tu mano [By Your Hand], 1971
- VIII, Devolución del agua del '70 [Return of the Water From '70], 1971
- IX, Enterramiento y desenterramiento de un taco de madera de cedro [Burial and Exhumation of a Piece of Cedar Wood], 1971-1972
- IX bis, Tres actos interconectados '71 [Three Interconnected Acts], 1971
- X, Llamado del limonero [The Call of the Lemon Tree], 1972
- XI, Souvenir del dolor [Souvenir of Pain], 1972
- XII, Almacigo de arena [Sand Seedbed], 1972
- XIII, Los puntos cardinales [The Cardinal Points], 1974
- XIV, Llamado del silencio [The Call of the Silence], 1974
- XV, De doble acción [On Dual Action], 1974
- XVI, The Oval House Gallery, 1974.
- XVII, Acción gratuita [Gratuitous Act], 1974
- XVIII, Tres formas de negar la libertad y una propuesta de rescate simbólico [Three Ways of Denying Freedom and a Proposal for a Symbolic Rescue], 1975
- S/N° [XIX], Transplante y almacigo de arenas [Transplant and Sand Seedbed], 1992

The *signals* reveal elements of everyday space as aesthetic objects. According to Vigo, the purpose is: “*No construir más imágenes alienantes sino SEÑALAR aquellas que no teniendo intencionalidad estética como fin, la posibiliten*”^{xxiii} [“Not to construct more alienating images, but rather to INDICATE those that, not having aesthetic intentionality, do suggest it”].

By graphic and radial means, Vigo participated in an act of contemplation at the intersection of Avenues 1 and 60 of La Plata, Argentina. In the box labeled *Biopsia* for the month of October, 1968, no. 27, we read:

MANOJO DE SEMAFOROS- experiencia estética con aprovechamiento de elemento cotidiano. Se citó a las 20 horas al público pero no me hice presente en esa cita. Una declaración y una utilización de los medios de comunicación, periodístico y radial fomentaron durante veinte días la duda de lo que iba a pasar.

[CLUSTER OF TRAFFIC LIGHTS - aesthetic experience with enjoyment of the everyday element. The public was summoned at 8 o'clock [P.M.] but I was not present for the appointment. A statement and the use of the means of communication of radio and newspaper fomented the question of what was going to happen for 20 days].

Through these *signals*, Vigo expresses his rejection of the creation of aesthetic objects. The work of art transforms into the very process of active observation of

everyday reality on the part of the spectators, and of the simultaneous documentation on the part of the artist.

Let's consider a second *signal* : “Señalamiento V. Un paseo visual a la plaza Rubén Darío (Noviembre 1970)” [“Signal V. A Visual Stroll to the Rubén Darío Plaza”]. This piece essentially consists of a series of PROTOCOLS, or “Minimal Codes” — brief instructions that Vigo distributes in his “do-it-yourself projects” as early as 1970. The one from “Un paseo visual a la plaza Rubén Darío”, for example, reads:

INDICACIONES

tomar una tiza, y marcar con ella una cruz o el límite de una o varias baldosas, o entice una superficie por ud. determinada. Colocarse dentro de la zona demarcada y hacer un giro sobre sí mismo en 360 ° (1) grabe en ud. lo visto, saque sus conclusiones, en definitiva ud. ha realizado”

(1) VARIANTE: puede agregar a este movimiento el de PERSPECTIVA POR ALTURA

desde la posición de puntas de pié o viceversa, llegar a la posición de cuclillas o de estiramiento horizontal

NOTA: reclame

LA MARCA DE VIGO

Esta certificará

SU PASEO

[INSTRUCTIONS

take a piece of chalk, and mark with it a cross or the limit of one or of various tiles, or any one surface determined by yourself. Place yourself inside the demarcated area and rotate around yourself 360 ° (1) record what you have in your line of sight, draw the conclusions you, in essence, have made”

(1) VARIATION: you can add to this movement that of PERSPECTIVE FROM HEIGHT

from a tip-toe position or vice-versa, take a squatting position or one of horizontal elongation

NOTE: claim

THE BRAND OF VIGO

This will certify

YOUR PASSAGE]

These protocols include a series of rules or instructions to carry out, or realize, a more complex action, and attempt to control the vicissitudes involved in the experience. Furthermore, by playing with legal lingo Vigo proposes, through the photographic record, to “certify” the realization of the *performance*. What remains of the artwork is then the text of instructions for carrying out, or the “methods of use”.

Conceptual art thus becomes literature and, more specifically, a summary of the experience carried out.

Ultimately, we will analyze a work of art that vests in the artist the role of investigator-archivist, a work entitled “Acción de investigar una acción. Documento” [“Action of Investigating an Action. Document”] (September 1973).

The artist as investigator

In the Biopsia box from September 1973, the following explanatory document can be found preceding the images of the piece itself:

*Desde comienzos del presente año, colecciono sobres u otros envíos de mi correspondencia. Los separo y « PROCESO » según sus características (dirección postal o domiciliaria, origen, obliteración, aéreo, marítimo, simple, etc. etc.)
Elegí un sobre de cartón que contenía IMPRESOS y que fuera recibido el día ! de julio, de acuerdo a su orden de llegada le correspondió el n° 343.
Despegando las distintas etiquetas que marcaban sus destinatarios, según la ocasión, fui descubriendo los diferentes destinos recorridos por el citado gran sobre de cartón, antes de ser yo su receptor.
Ahora lo he retirado de la circulación DEFINITIVAMENTE, pertenece a mi archivo y como tal es un OBJETO INVESTIGADO

[Since the beginning of this year, I have collected envelopes or other mail deliveries from my correspondence. I separate and “PROCESS” them according to their characteristics (mailing or home address, origin, obliteration, air, maritime, simple, etc. etc.)
I selected a cardboard envelope that contained PRINTED MATTER and that would be received the same day!) of July, according to its order of arrival it corresponded to No. 343.
Removing the various labels that marked their recipients, according to the occasion, I discovered the different destinations reached by the aforementioned large cardboard envelope, before I received it.
Now I have removed it from circulation DEFINITELY, it is now a part of my archive and as such it is an INVESTIGATED OBJECT)

Correspondence / 1973
Edgardo-Antonio Vigo]

Vigo chose an envelope he had received from his correspondence (that he himself had previously created and sent to several correspondents) and he started taking out all the stamps and little labels that were glued or patched to the envelope in order to analyze them, as a doctor would do with a corpse in a biopsy. While performing this procedure he asked Juan José Esteves to photograph and document the whole process. He could then later say that the object had become an “investigated object”.

Conclusion

Vigo's work interrogates both the production of the work of art as a document and the modalities of conservation and transmission, which determine the transformation of these documents into an autobiographical archive. His work shines light on the "fabrication" of an artist's archive. The analysis of these three specific works highlights the multiple ways through which Vigo imitates the procedures of the archivist. His purpose is to produce everyday archives in order to renew our perception of quotidian spaces as potential sources of aesthetic experience. By collecting, classifying, preserving and communicating the documents that result from his ephemeral *performances*, Vigo emphasizes their importance in the whole process of making visible the minor, transient elements of everyday life.

ⁱ For further information about the CAyC, see: Graciela Sarti, Grupo CAyC [en línea], Buenos Aires, Centro Virtual de Arte Argentino, disponible en: http://www.cvaa.com.ar/02dossiers/cayc/03_intro.php.

ⁱⁱ Cf. Rodrigo Alonso, "Sistemas, Acciones y Procesos. 1965-1975", Fragment of the text published in the catalogue: *Sistemas, Acciones y Procesos. 1965-1975*, Buenos Aires, Fundación Proa, 2011 [On Line].

ⁱⁱⁱ AA.VV., "Une journée dans la rue" (April, 1966), document of the *Groupe de recherche d'Art Visuel*, Paris 1964-1966. Participants: Garcia Rossi, Le Parc, Morellet, Sobrino, Stein, Yvaral, Archive Julio Le Parc, Paris.

^{iv} *Ibid.*

^v For further information about the GRAV, see the catalogue: AA.VV., *GRAV 1960-1968: mouvement, lumière, participation : Garcia-Rossi, Le Parc, Morellet, Sobrino, Stein, Yvaral* [exposition, Rennes, Musée des beaux-arts, 18 mai-22 septembre 2013] / [catalogue par Marion Hohlfeldt, Laurence Imbernon], [Rennes], Galerie Art & essai, Musée des beaux-arts, 2013.

^{vi} We follow here the study of Argentinian researcher Ana Longoni, "Vanguardia y revolución. Ideas y practicas artístico políticas en la Argentina de los sesenta y setenta" in *Arte y política*, Santiago de Chile, Consejo Nacional de la Cultura y las Artes y Universidad Arcis, 2005.

^{vii} For a detailed analysis of the significance of this notion in Vigo's work, see: Fernando Davies, "Prácticas "revulsivas". Edgardo antonio vigo en el escena crítica del conceptualismo" [On line]. URL: https://www.wkv-stuttgart.de/uploads/media/davis_es.pdf

^{viii} Edgardo Antonio Vigo, "Sellado a mano", La Plata, 1975. Published in the journal *Hexágono* '71, La Plata, 1975. Text produced through mimeograph, La Plata 1968-1969. Published in the catalog 1954-1994. Quoted from: "Edgardo Antonio Vigo: Textos recobrados", *Ramona*, revista de artes visuales, Buenos Aires, November 2007, p. 14. [On line].

^{ix} For further reading about Vigo's series "Proyectos a realizar", see the article of Vanessa K. Davidson, "Proyectos a realizar", Jornadas Internacionales de Estudio sobre y desde Edgardo Antonio Vigo (La Plata, 9 y 10 de noviembre de 2017), Facultad de Bellas Artes [On line]. URL: <http://sedici.unlp.edu.ar/handle/10915/79606>

^x Sol LeWitt, "Paragraphs on conceptual art", *Artforum*, June, 1967.

^{xi} Lucy Lippard, “Escape attempts” in *Six years: the dematerialization of the art object from 1966 to 1972 ; a cross-reference book of information on some esthetic boundaries*, New York, Praeger. 1973, p. vii.

^{xii} Together with artists Clemente Padín et Elena Pelli, Vigo organizes in 1971 in the CAyC the *Expo/Internacional de proposiciones a realizar* [*Exhi/International of proposals to achieve*]. The artist highlights that art no longer aims to be the result of a project but it becomes instead a series of “projects to achieve”.

^{xiii} Cf. Edgardo Antonio Vigo, “La calle: escenario del arte actual”, *Hexágono '71*, La Plata, 1972. Quoted from the article “Un arte a realizar”, published in *RITMO* revue, La Plata, 1969, N° 3. Quoted from: “Edgardo Antonio Vigo: Textos recobrados”, *Ramona*, revista de artes visuales, Buenos Aires, November 2007, p. 15-16 [On line].

^{xiv} I draw here upon the definition of Jacques André in “De la preuve à l’Histoire. Les archives en France”, *Traversée*, 1986. Cited by Arlette Farge in *Le Goût de l’archive*, Paris, Seuil, 1989, p. 11.

^{xv} Definition of the document taken from Larousse online.

^{xvi} Cf. [Unidentified author], “Descripción archivística del Fondo Archivo Edgardo Antonio Vigo. Serie: Documentos personales”. [On line]. URL: <http://www.caev.com.ar/>

^{xvii} *Ibid.*

^{xviii} For a detailed analysis of archival practices in Vigo’s work, see: Ana Bugnone, “Edgardo Antonio Vigo: Archivo / vanguardia”, VI Jornadas de Filología y Lingüística, 7 al 9 de agosto de 2013, La Plata, Argentina. In *Memoria Académica*. [On line]. URL : http://www.memoria.fahce.unlp.edu.ar/trab_eventos/ev.3844/ev.3844.pdf

^{xix} Daniel Fabre (et al.), *Écritures ordinaires*, Paris, Bibliothèque publique d’information, Centre Georges-Pompidou, P.O.L., 1993, p. 11.

^{xx} *Ibid.*

^{xxi} This statement is made bearing in mind that the decade of the 1970s is a period of reinforcement of the *performance* as a privileged artistic practice. Cf. RoseLee Goldsberg, *Performance Art, from futurism to the present*, [1988], London, Thames and Hudson, 1990, p. 7.

^{xxii} For a more detailed analysis of the “*señalizaciones*” procedure, see: Fernando Davies, “Prácticas ‘revulsivas’. Edgardo Antonio Vigo en el escena crítica del conceptualismo”, Lecture presented at the Workshop *Vivid [Radical] Memory. Radical Conceptual Art revisited: A social and political perspective from the East and the South*, Stuttgart, Württembergischer Kunstverein, September 2007 [unpublished] [On line]. And also: Ana Bugnone, «El espacio público en la poética de Edgardo Antonio Vigo: los *señalamientos* », *Revista digital de la escuela de historia*, UNR, año 5, n° 8, Rosario, 2013.

^{xxiii} Edgardo Antonio Vigo, “Manifiesto Primera No-Manifestación Blanca. Manojos de semáforos”. Text reproduced in “Edgardo Antonio Vigo: Textos recobrados”, *art. cit.*, p. 14. [On line] URL: <https://docplayer.es/9225283-Ramona-edgardo-antonio-vigo-textos-recobrados.html>

Vigo’s texts:

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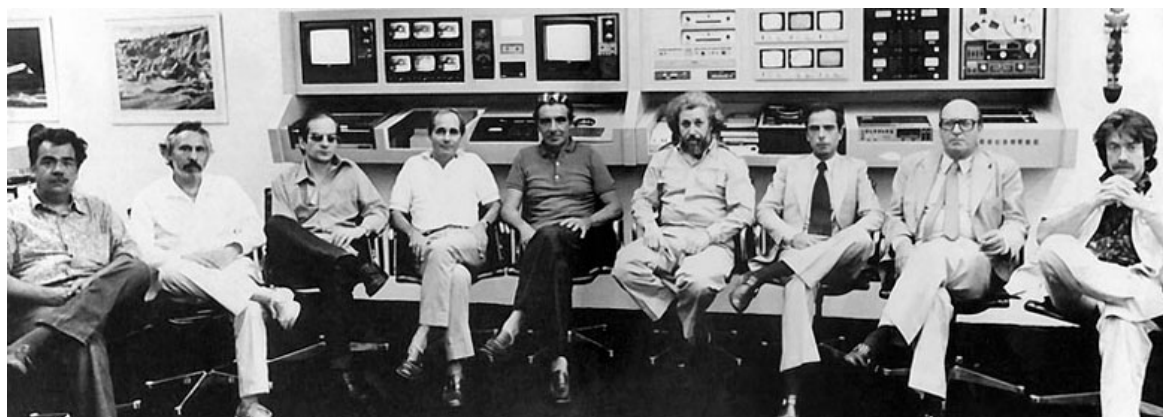
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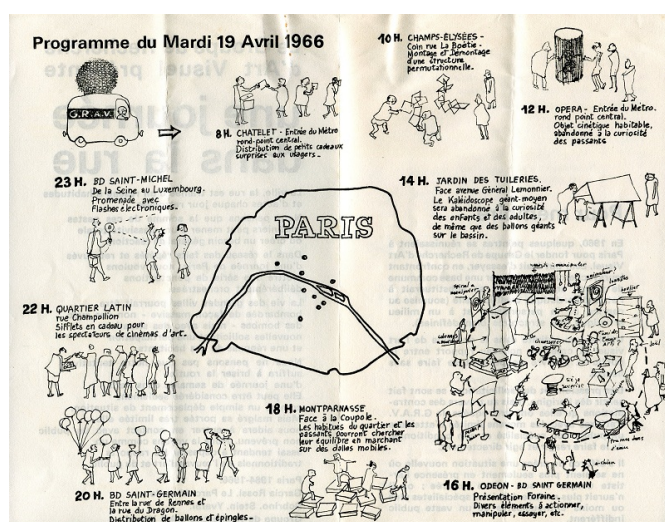
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Title : Grupo CAyC, around 1980. Luis Bénédict, Alfredo Portillos, Victor Grippo, Jorge González Mir, Vicente Marotta, Jorge Glusberg, Jacques Bedel, Clorindo Testa and Leopoldo Maler
URL : <https://www.vam.ac.uk/blog/caring-for-our-collections/centro-de-arte-y-comunicacion-cayc>

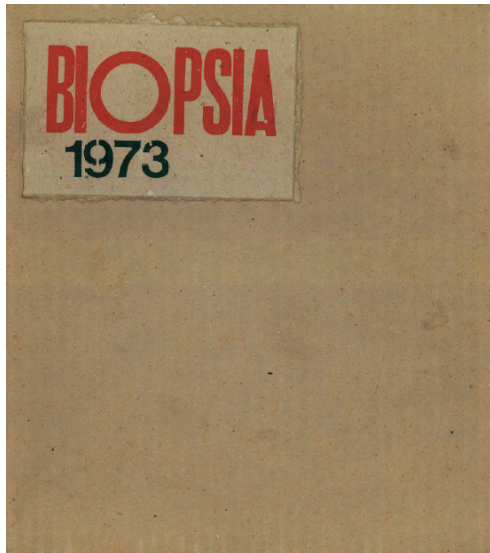


Title : Programme du GRAV « Une Journée dans la rue », mardi 19 avril 1966, fonds Pierre Restany – Archives de la critique d'art
URL : <http://journals.openedition.org/critiquedart/docannexe/image/8334/img-3.jpg>



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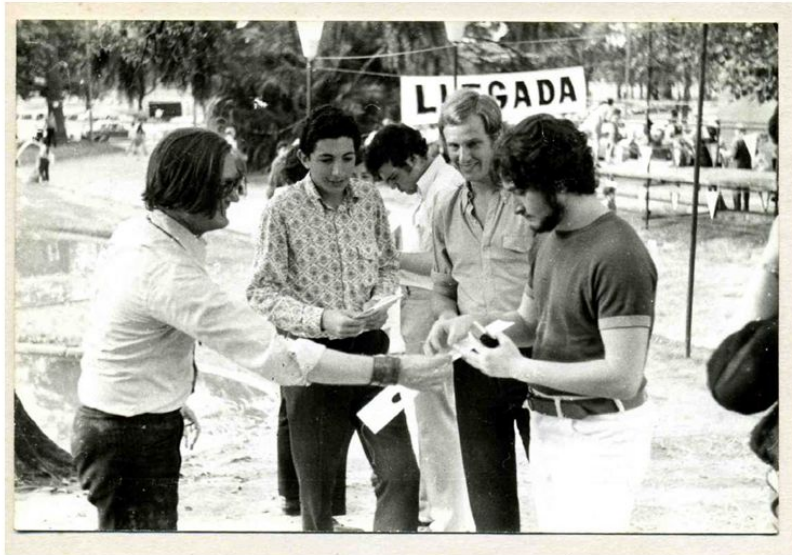


MES DE SEPTIEMBRE *****
 15 al 26 * FORTINER - FESTIVAL INTERNACIONAL DE MÚSICA - IVREA (ITALIA)
 de activos está representado con :
 FIBRO DAY OWEN
 SOLAZIENGO EN MÚSICA OPERADORA POR EL "STUDIO" AL PUEBLO
 CON LAFER OCH VIANARU,....
 CELESTIEN
 MARIO BERTICO
 SOUVENIR de VIPS-MAX
 INTERCONECTED ACTIONS BY KEANO OF SEQUENCES -Tirsa/Teurth seq.
 *
 21 SEÑALAMIENTO KILLA. - llamado de " LA COOPERACION ", consistió
 en señalar el espacio de trabajo por medio de la Mandrill (24-
 total) para luego traer un oficio en la zona de la plaza de la
 escuela (MUDALANA) y marcar los cuatro puntos cardinales.
 PRIMER VARIANTE : trabajar con el concepto de la odara ojo y de
 mostrar fotográficamente haciendo centro en
 el centro del oficio, tras lo que se aparta-
 miento en el centro del señalamiento Va-
 SEGUNDA VARIANTE : la cámara fotográfica capta por detrás el fi-
 gura, como documentando el momento ante el
 paisaje que se copia desde los distintos pun-
 tos cardinales.
 ASESORO : antes de levantar el señalamiento se agregó la acción
 de arrojar al agua el poema de CULLA (español) con-
 puntando con un grido de conmemoración en caso de
 hallarlo por algún fuera.
 *
 22 al 30 BIENAL INTERNACIONAL DE KILOGRAFIA (soc. Latinoamericana) - la
 obra del MUNDO DE LA KILOGRAFIA DE LA PLAZA en el centro de Be-
 nito Juárez y Espinosa de Seriana. Participa con FIBRO I, kilog-
 grafía (1972).
 *
 5 (Antología)
 ACCION DE INVESTIGAR EN ACCION- de correspondencia 1973 , se pu-
 blica esta acción en la revista del CAYO (Centro de Arte y Comuni-
 cación de Buenos Aires), fotografía : JUAN JOSE ESTEVEZ - DUBIEF
 de 1974.
 *
 26 " EL MONTE HERIBERTO " - libro, se presenta la cubierta de UNO
 " EL MONTE HERIBERTO " edición reducida de la misma librería en el
 MUNDO DE LA KILOGRAFIA DE LA PLAZA.
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Title: Señalamiento I. Manoj de semáforos, 25 de Octubre de 1968
 URL: <https://www.dropbox.com/s/q38wm8rkta257ev/CAJA%207-1968%20WEB.pdf>



Title: Aspectos del "señalamiento" quinto Un paseo visual a la plaza Rubén Darío, 1970 (Plaza Rubén Darío, Ciudad de Buenos Aires). Fotografía Archivo CAEV.
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Title : “Acción de investigar una acción”. Publication of the action in the CAyC Newsletter.
Photographs from the experience of Juan José Esteves.
URL : <https://www.dropbox.com/s/b6vg678e75m51j4/CAJA%2012-1973web.pdf>