

Margherita Moscardini

solo presentation

Art-O-Rama, Marseille 2024 | Aug. 30 - Sept. 1

أبهاك، لدور یاد کتور



Grand Marais Carriage
Gallery
Livorno



In February 2011 in the Syrian city of Dara'a, five children wrote some words on a wall. They could not know that their graffiti would have turned forever the future of their country, their people and Europe.

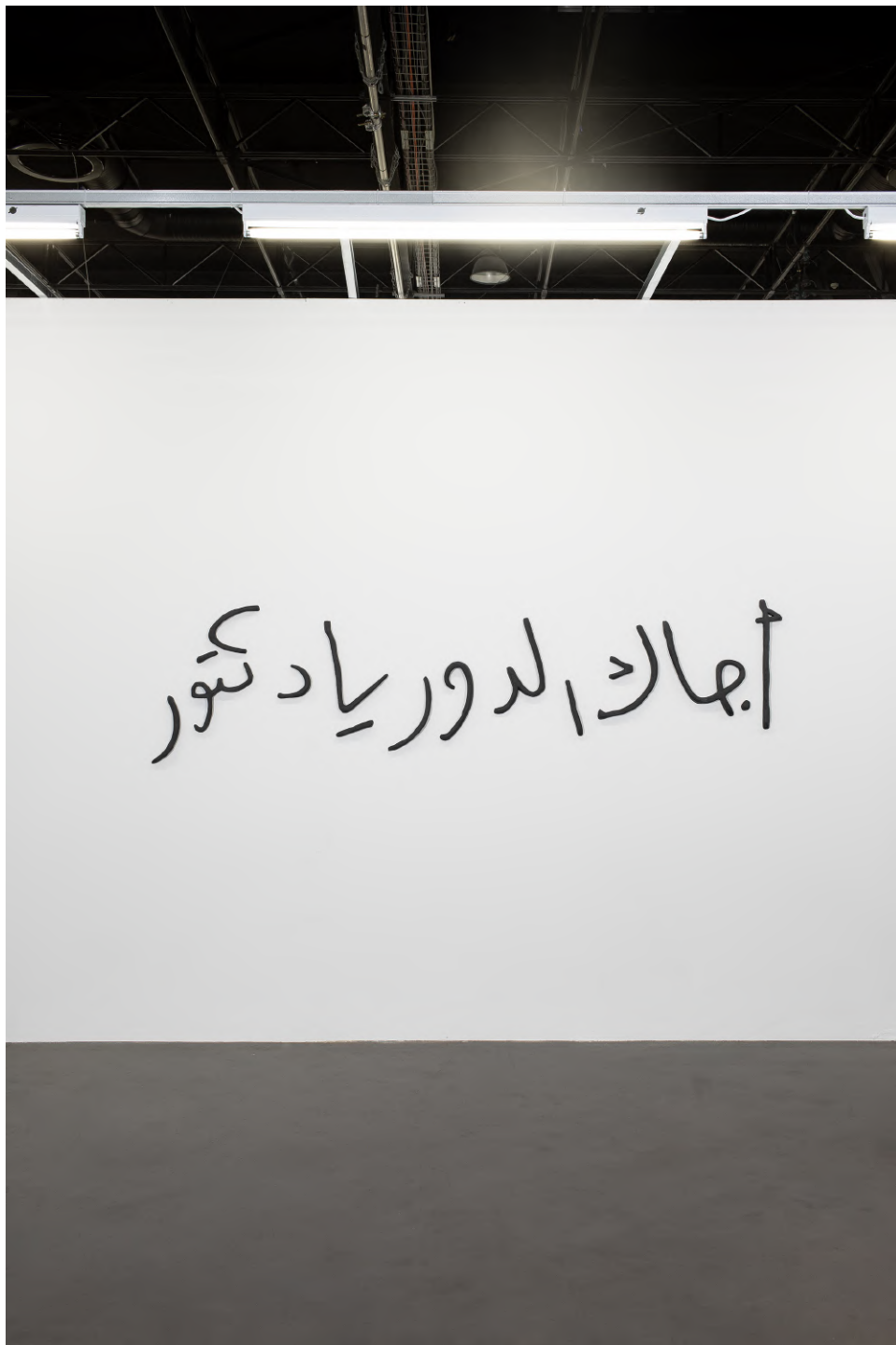
When, after four years, the new people of diaspora marched towards Europe, for the first time since the Schengen agreements, Europe was split between countries ready to receive newcomers and countries that began to defend their borders. Later, Brexit referendum separated the United Kingdom from the European Union, whose nation-states missed the opportunity to question the very principle of the inscription of nativity as well as the trinity of state-nation-territory.

For Art-O-Rama, Gian Marco Casini presents three works by Margherita Moscardini. A sculpture made of fired clay which reproduces graffiti made by a group of kids on the wall of their school in Dara'a; a print on PVC where the building is captured in recent years, and whose graffiti are covered black; and a sound track where the voices of those kids are recorded.

This project by Moscardini can be well described with the words of Giorgio Agamben: <<we could conceive of Europe not as an impossible “Europe of the nations”, whose catastrophe one can already foresee in the short run, but rather as an *aterritorial* or extraterritorial space in which all the (citizen and noncitizen) residents of the European states would be in a position of exodus or refuge.>>

أهالك، الدور، ياد سحر





Margherita Moscardini

Dara'a, Syria, February 16, 2011, 3 a.m.

2024

fired clay, 70x250x4 cm

ed. of 3 + 1AP



Margherita Moscardini
THE SCHOOL
2024

print on PVC, 80x145 cm
ed. of 3 + 1AP.



Margherita Moscardini

THE KIDS

2024

sound, 9' 42", loop, speaker

ed. of 3 + 1AP.

BIO

Margherita Moscardini investigates the relationships between transformational processes in the urban, social and natural orders of specific geographies meant as paradigmatic of the present time. Her practice favours long-term projects developed through large-scale works, drawings, writings, scale models and video. In recent years she has worked in the intersections between art, *architecture*, the *city* and *citizenship*, seeking to generate sculptures meant as objects and spaces which legally differ from the territorial sovereignty.

Her works include *Istanbul City Hills_ On the Natural History of Dispersion and States of Aggregation* (2013- 2014), about the recent urban transformation of Istanbul; *IX Unknown to Fortress Europe with Love* (2012-2018), a series of 21 short videos documenting the Atlantic Wall defensive line's remains: 15,000 bunkers built by the Third Reich across the European Atlantic coast, with the purpose of defending "Fortress Europe"; *The Fountains of Za'atari* project (2016-ongoing), whose main purpose is to reproduce in Europe the courtyards with fountains built within Za'atari Refugee Camp (Jordan), in the form of public sculptures legally ruled as common resources that cannot be subjected the sovereignty of any state.

She attended the XIV Advanced Course in Visual Arts, Fondazione Ratti, Como, Italy, directed by Yona Friedman (2008). She was research fellow 2015, Italian Academy for Advanced Studies in America, Columbia University, New York, USA. Her work has been presented through lectures and exhibitions at CCA, Tel Aviv-Yafo, Israel; Centro Pecci, Prato, Ar/Ge Kunst, Bolzano, MAXXI and MACRO museums, Roma, Italy; SVA and ISCP, New York, USA; MMCA Changdong and SongEun ArtSpace, Seoul, South Korea; MADRE museum, Napoli and Collezione Maramotti, Reggio Emilia, Italy; IIC of Istanbul, Turkey; CCA, Plovdiv, Bulgaria, etc.

Hamza Badran
Clarissa Baldassarri
Juan Pablo Macías
Alessandro Manfrin
Margherita Moscardini
Yehuda Neiman
Renato Spagnoli

Gian Marco Casini
Via Montebello 5
57127, Livorno, Italy
<http://gmcg.it/>
info@gmcg.it
+39 3403014081