

**Margherita Moscardini**  
**(selected works)**

She investigates the relations between transformation processes of urban, social and natural order belonging to specific geographies. She often focuses on abandoned areas and sites under demolition, whereby the demolition waste system becomes a paradigm of the local complexities. Her practice favours the process and long-term projects, considering the context as a medium: the existing architecture, the landscape (meant as geo-morphological features) on which the material environment is designed, how urban plans condition the behaviour of local communities.

The context often suggests specific issues, materials and methods for the work, which she carries out through large-scale interventions, drawings, writings, scale models and video-documents.



*Once they came, and they cut and stolen  
the tops of our mountains, 2014-2015*

(from the ongoing project for Seoul,  
produced by MMCA, Seoul and NCTM,  
Milan).

Print on cotton paper, cm 30x20, frame.



*Asylia*, 2015

Project for a long-term work for ArtLine,  
Milan (Never built).  
Cement, black marble dust,  
mt 13,5x8,34x0,80.  
(Photo Credits CityLife)

A black cement platform is a golden  
rectangle placed in the park of CityLife.  
It is managed by local realities engaged in  
supporting human rights and will be  
ruled by a jurisdiction with extraterritorial  
qualities. As a parvise relocated (a *power  
vacuum*), it is a *monument* to the condition  
of the refugee, recognized as the paradigm  
of the present time.

Elaborated with the help of Elena de Luca,  
Valeria Verdolini, arch.Tullio Leggeri,  
Bergamo, OBRAarchitects (New York,  
Beijing, Seoul).



*To San Rocco with Love*, 2014-2016

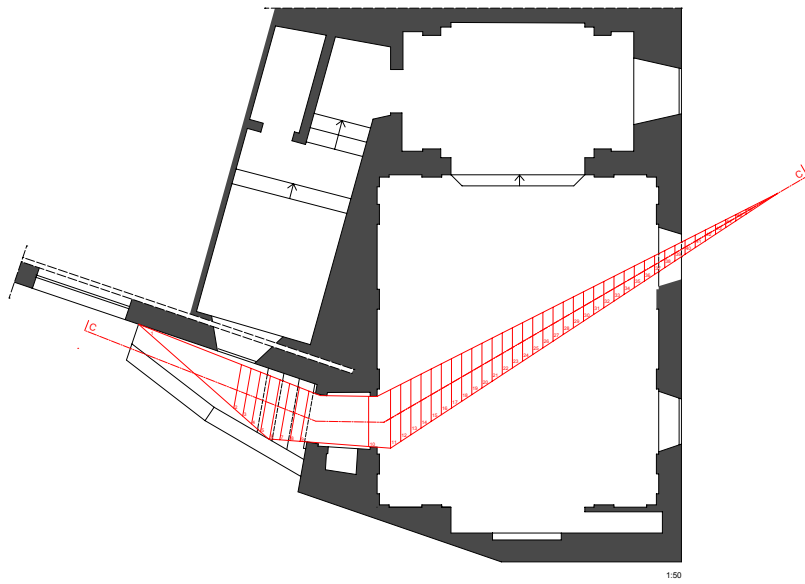
Cement, aluminium, paper, cm 100x70x20.



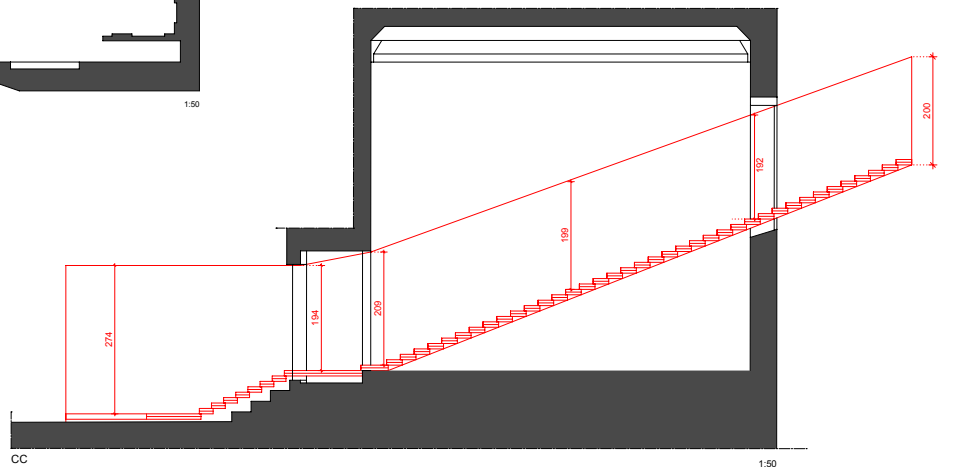
*To San Rocco with Love, 2014.*

Scaffolding poles, metal mesh panels, wood, neon lights, twilight switch connected to public lighting. Ambient size. Built and demolished. Produced by Contemporary Locus and Impresa Poloni, Bergamo.

The wedge-shaped structure is made with materials used as safety measures in construction or in derelict or bombed sites. The metal structure fits the architectural limits of the former church of San Rocco, Bergamo, Italy. It is a device that allows the visitor to visit the abandoned site (closed since 1930). The structure transforms the site into an accessible square, open 24 hours a day, without any filters like custodians, doors or info tools. The indoor lights act like the street lighting: they turn on at sundown and turn off at sunrise. In this way the site becomes totally public.



1:50



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1:50



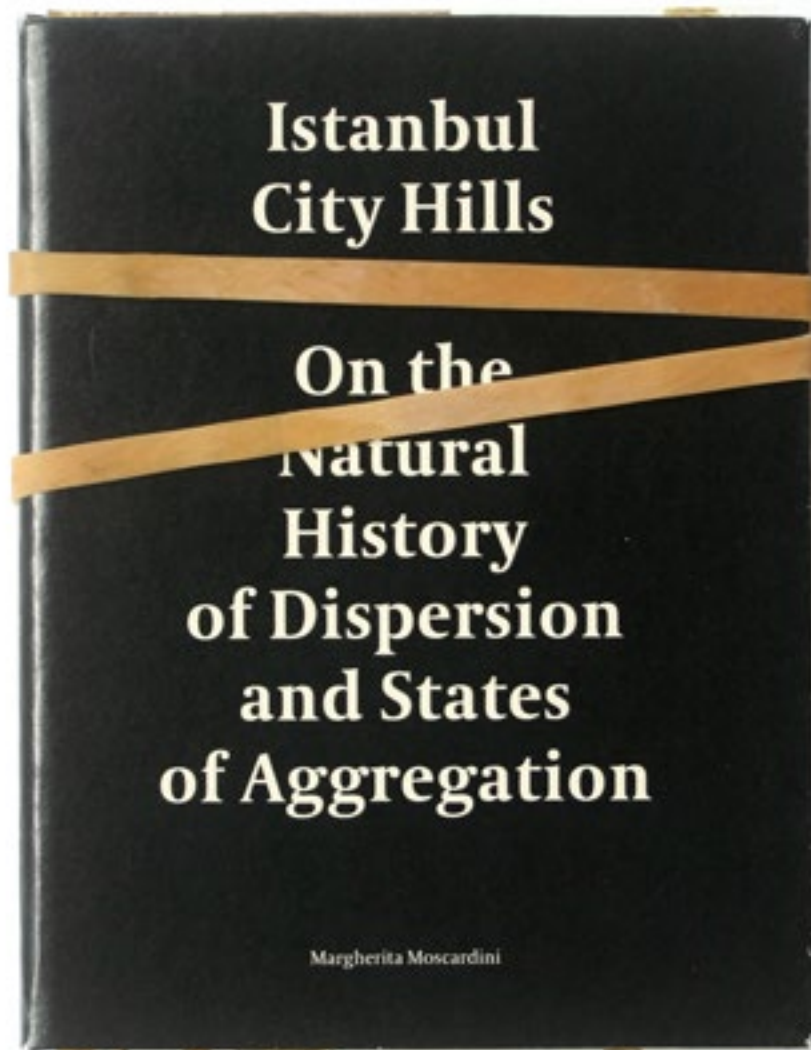
*Istanbul City Hills*  
*On the Natural History of Dispersion  
and States of Aggregation,*  
2013-2014.  
Video-still, Courtesy Fondazione  
MAXXI, Rome, Italy.

Video-document, 5'30" HD transferred  
on Blu-ray Disc, sound.  
Filmed and edited by Artkisler Video-  
collective (Istanbul/Ankara). Filmed  
inside the Özen Cam facility in  
Kayaşehir, İstanbul, on June 2013.  
There, the company collects and  
processes 7,000 tons of waste glass  
per month, preparing the fragments for  
their next melting. The material comes  
from all the Istanbul municipalities and  
includes also the demolition's residuals.

The project was developed in Istanbul  
in 2013, with the aim to portrait the  
current urban transformation of the  
city, how it is conditioned by the  
geomorphological features of the area,  
and how the local community reacts.  
Local waste disposal system (waste  
glass in particular), is considered as  
the paradigm able to portrait the local  
contradictions.

Produced in collaboration with Eugenio  
Crifò.

Produced by AlbumArte, Roma, AGI  
Verona, Visioni Future, Potenza,  
Embassy of Italy in Turkey, IIC of  
Istanbul, VetroRicerca, Bolzano.



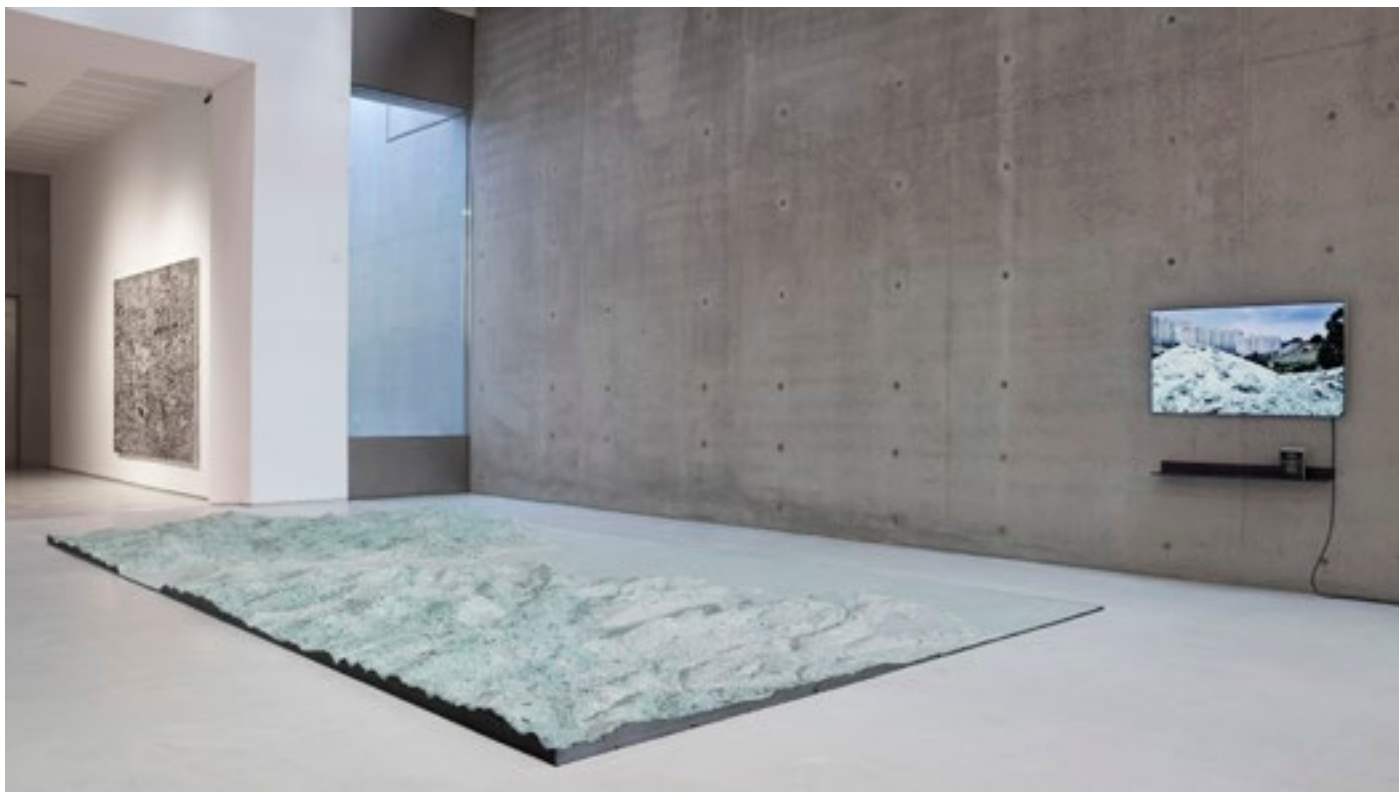
*Istanbul City Hills\_*  
*On the Natural History of Dispersion*  
*and States of Aggregation*  
2013-2014

Courtesy Fondazione MAXXI, Rome,  
Italy.

n. 5 ed. cm 17,5(l)x2,5(l)x13,5(h).  
Video-document, HD transfered on Blu  
Ray Disc, 5'30", sound; print on cotton  
paper gr. 200, cm 77,6 x 52,5; Book,  
cm 13x17, 144pp, color, Ed. Libria,  
printed in Istanbul in September 2013;  
Rubber band.

The book portraits the whole project  
through a choral conversation among  
all people involved.





*Istanbul City Hills*  
*On the Natural History of Dispersion*  
*and States of Aggregation, 2013-2015*

Installation view, Fondazione MAXXI,  
Rome, Italy.

3000 kg waste glass from the  
city-center demolitions, iron,  
video-document, book. The waste glass  
is used to reproduce the elevations of  
the Istanbul area.



*Melting of the elements of different coefficients. Only at the highest temperatures, their union is guaranteed. After the cooling and throughout time, it could be known wheter the tensions generated by the differences produce any cracks, or the sheets resist. The fragments have been collected in Beyoglu, Istanbul in June 2013. 2014*

Steel, glass (Photo Dario Lasagni).  
Courtesy Ex Elettronica, Rome, Italy.



*Istanbul City Hills\_ On the Natural  
History of Dispersion and States of  
Aggregation, 2014.*

Installation view (Photo Dario Lasagni).  
Courtesy Ex Elettronica, Rome, Italy.



*Istanbul City Hills\_*  
*On the Natural History of Dispersion*  
*and States of Aggregation, 2014.*

Inks on paper 200gr cm40x30

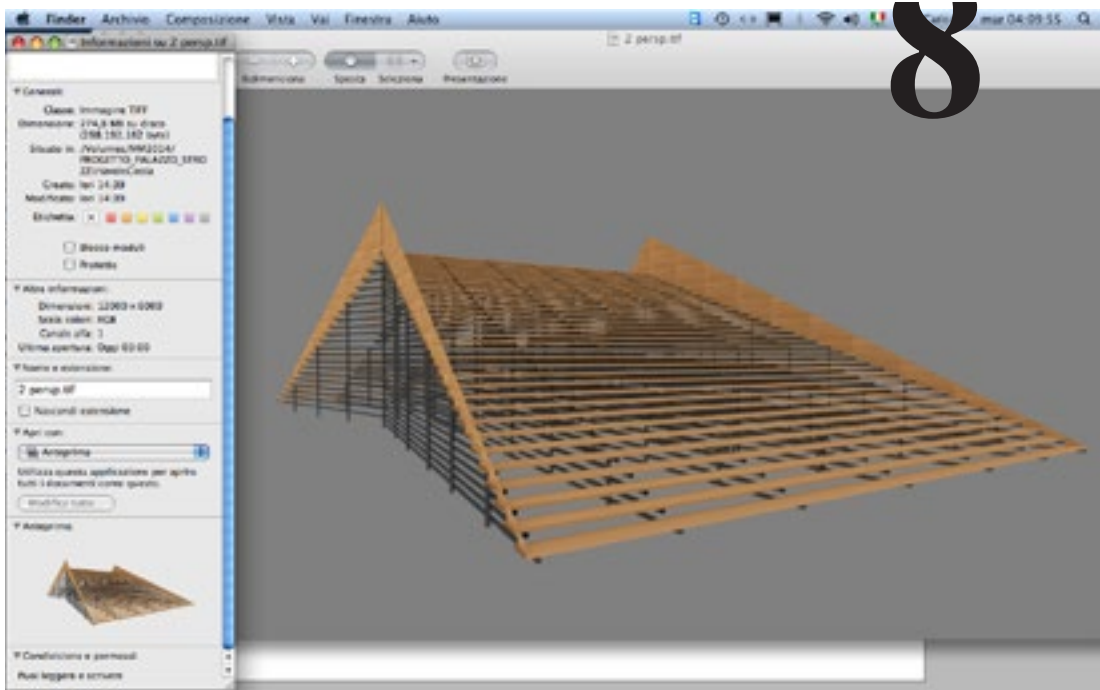
(Photo Dario Lasagni)  
Courtesy Ex Elettronica, Rome, Italy.



*A Forest/ Public Stage, 2015.*

Temporary project for Fondazione Palazzo Strozzi, Firenze, Italy.  
Consultant prof. Pippo Ciorra, technical sketches arch. Costantino de Sambuy.  
Never produced. (Image from the web)

A stairs is built in the courtyard through the use of trees naturally collapsed in Tuscany. The stairs is meant to be a square and a stage for summer events.  
Each step corresponds to a different tree. On the surface, the gps coordinates of the tree are engraved in order to localize its provenance.



*A Forest/ Public Stage, 2015.*  
(simulation)  
Wood, iron tubes. Ambient size.



*Maquette with sentimental defects,*  
2013.

Installation view and details,  
Ex Elettrofonica, Rome, Italy.  
(Photo Dario Lasagni)

Carrara white marble (parent material), linden, glass, cm 187x75x121,  
Kg450.



*Maquette, 2013*

View, Ex Elettrofonica, Rome, Italy.  
(Photo Dario Lasagni).

Asphalt, marble (evidence), marble  
sand, glass, cm 70x35x17.



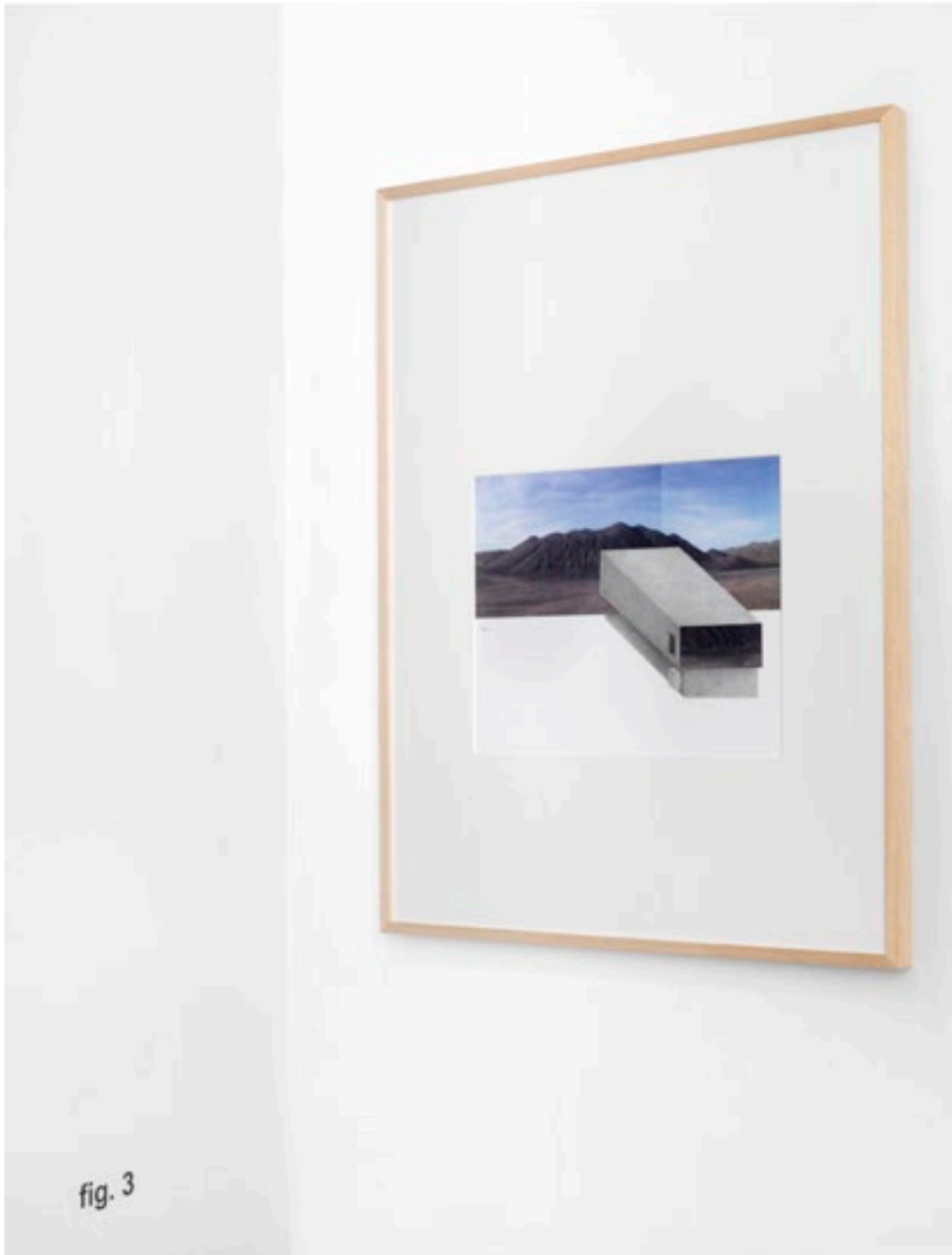
fig. 4



*Fig. A*, 2013

View, Ex Elettronica, Rome, Italy.  
(Photo Dario Lasagni).

Pencil and print on paper, cm 100x70.



*Fig. B*, 2013

View, Ex Elettrofonica, Rome, Italy.  
(Photo Dario Lasagni).

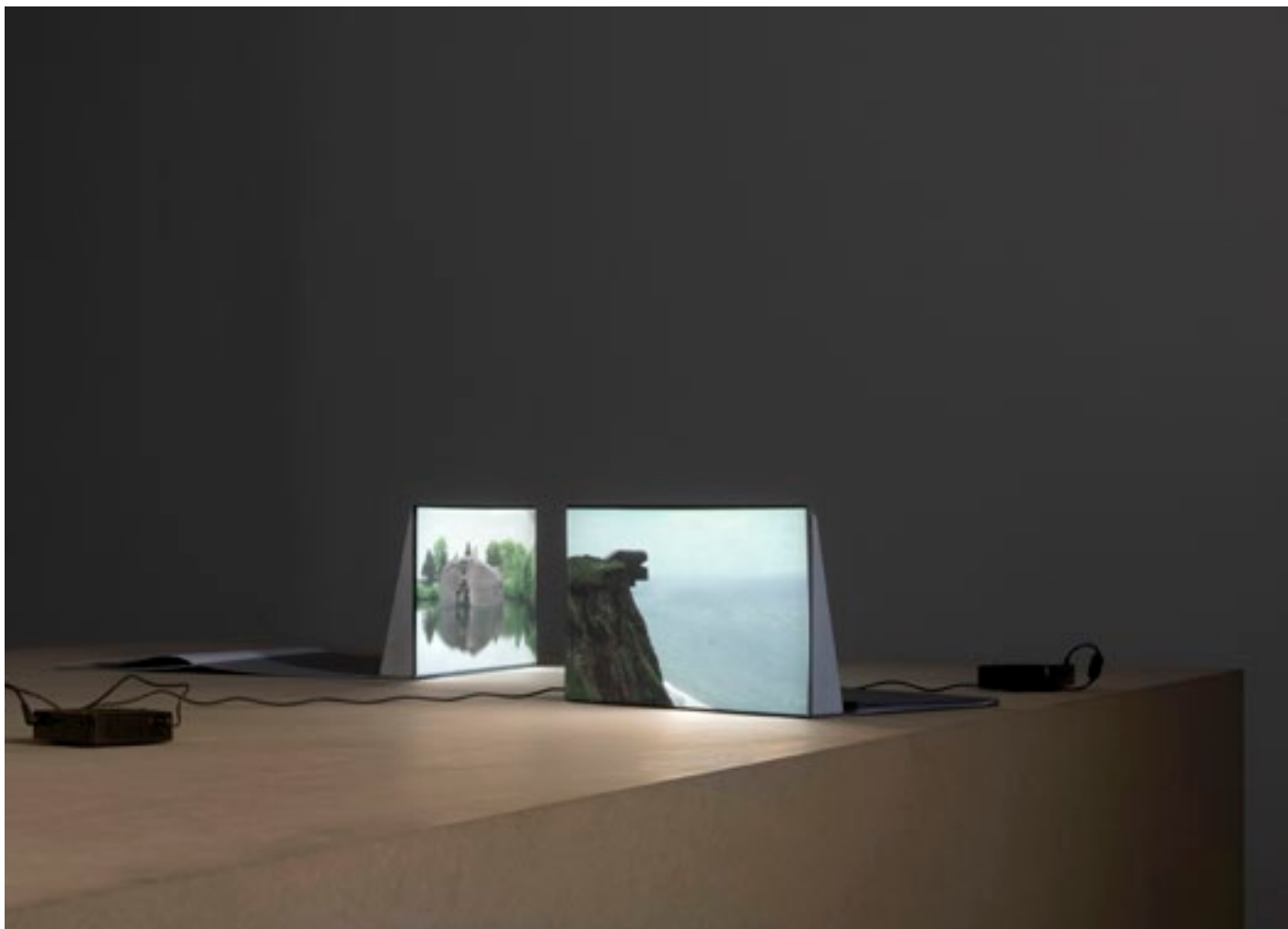
Pencil and print on paper, cm 100x70.



from the ongoing series *1XUnknown*,  
2012

Video-Still, Quiberville (FR).  
Courtesy Ex Elettronica, Rome, Italy.

The project *1XUnknown* is composed by a series of volumes conceived as "kit" collecting short videos of monoliths. It originates from research into solid inhabitable forms whose permanent nature expresses the way they belong to their context. The initial core of images was collected along the *Atlantic Wall (1940-1944)*, a line of about 15,000 fortifications built across the European Atlantic coast for the purposes of defending "Fortress Europe". Each one is named, whereas *1XUnknown* classifies bunkers whose function is not yet identified.



*1XUnknown*, 2012 (ongoing)

partial view, MACRO Museum, Rome,  
Italy (Photo Dario Lasagni).  
Courtesy Ex Elettronica, Rome, Italy.

MDF, paper, cement, window, lamp,  
timer, n.8 video, audio, n.8 mini-  
projectors, cables (ambient size).



*1XUnknown*, 2012 (ongoing)

Installation view,  
Schauwerk Foundation, Sindelfingen,  
Germany.  
Courtesy Ex Elettronica, Rome, Italy.

MDF, paper, cement, window, lamp,  
timer, n.8 video, audio, n.8 mini-  
projectors, cables (ambient size).



from the series  
*Unknown (1942-2016)*  
Watercolor on paper gr.600, frame,  
serigraphy on glass, cm 105x75.



from the series *1XUnknown*, 2012  
(ongoing).

Video-Still, Heuqueville (FR) and Bihen  
Saint Firmin (FR)

Courtesy Ex Elettronica, Rome, Italy.



*A Project for the Ancient Bath, 2011.*

View and detail of the installation,  
Ancient Bath, Plovdiv, Bulgaria.  
(Photo Elitsa Sarbinova)

MDF, plastic, acrylic paint, cotton paper  
cm 90x140, 5 kg of water from Iskar  
river, 5kg from Danube river, 5 kg from  
Struma river, 5 kg from Arda river, 5 kg  
from Kamstchia river (ambient size).  
Built and destroyed.





*A Project for the Ancient Bath, 2011.*

View of the installation,  
Ancient Bath, Plovdiv, Bulgaria.  
(Photo Elitsa Sarbinova)

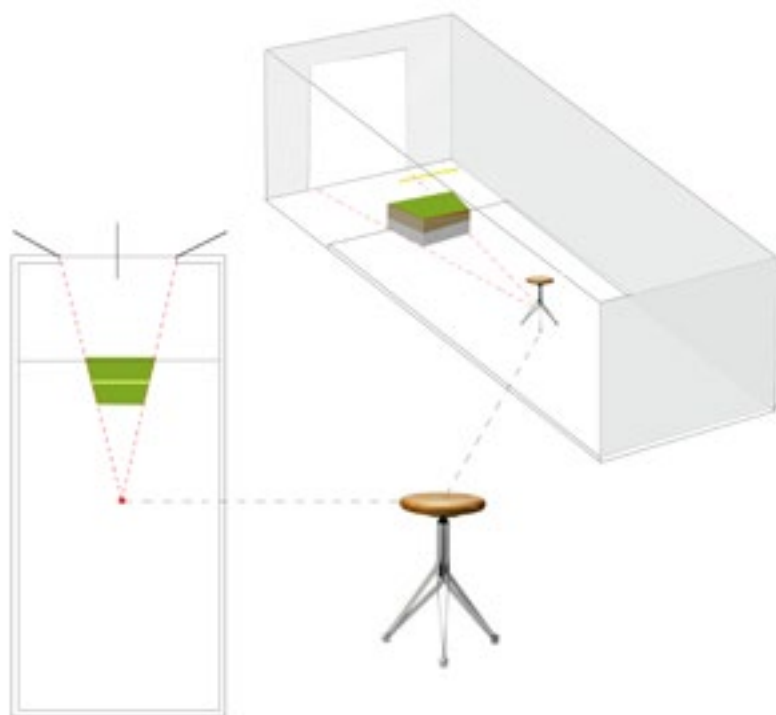


*Untitled (2009)*

Partial view (back), temporary intervention for Villa Medicea La Màgia, Quarata (PT), Italy. (Photo Dario Lasagni)

Local sandstone 350 kg, local clay 90 kg, local soil, grass, bonsai oak tree, 150cm neon tube daylight, adjustable stool. Ambient size. Built and destroyed.

The sculpture acts as a device. It is designed on the basis of the Renaissance optical criteria which are suggested by the context.





*TheLandscapeProject#Milan (2010-11)*

Glass fragments collected walking  
along the streets, Milan.  
Built and demolished.

The work reproduces the city map:  
waste glasses are composed and  
placed in the exact point where they  
were found.



*A Room / Out of Place*, 2010

Temporary intervention for SpazioA gallery, Pistoia, Italy.

Cut, removal and re-installation of existing plasterboard walls, ceramic, iodide lamp, cable.

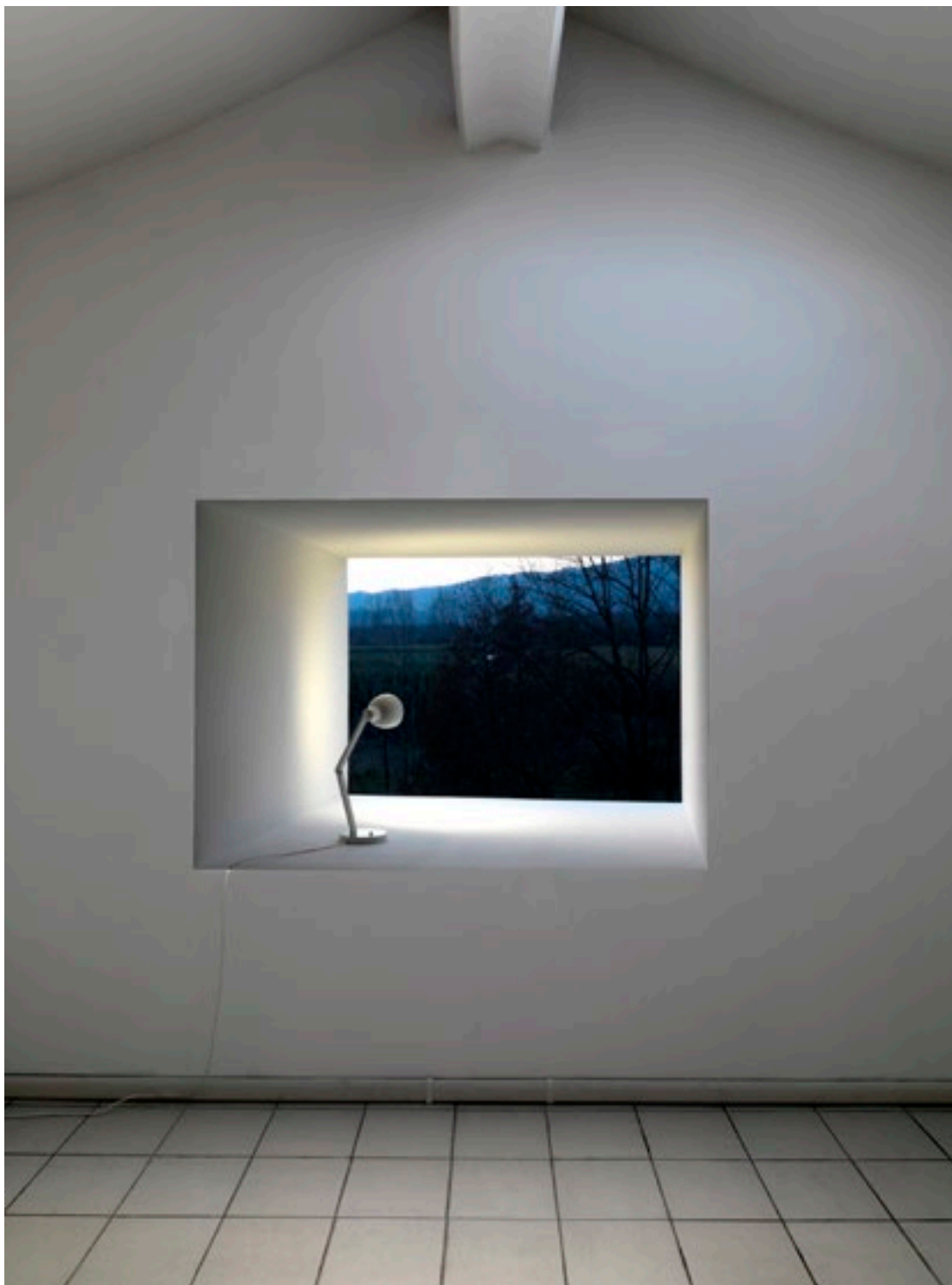
Ambient dimensions.  
Built and demolished.

Once calculated the amount of the plasterboard used to build *Terza Stanza* in 2008, I extracted the same amount, as if from a quarry, cutting the partitions built in the new gallery venue. The material was used to re-build *Terza Stanza* as a sculpture.



from the series  
*To Formentor on the Right*, 2010.

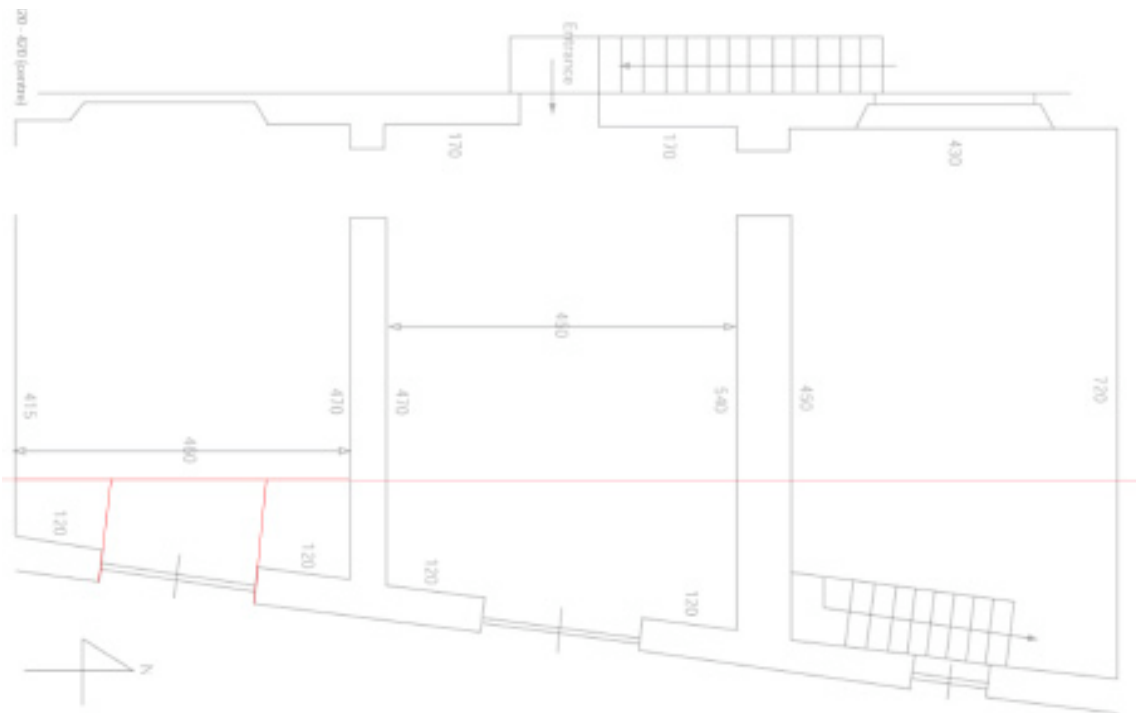
Print on paper, cm 26x34.



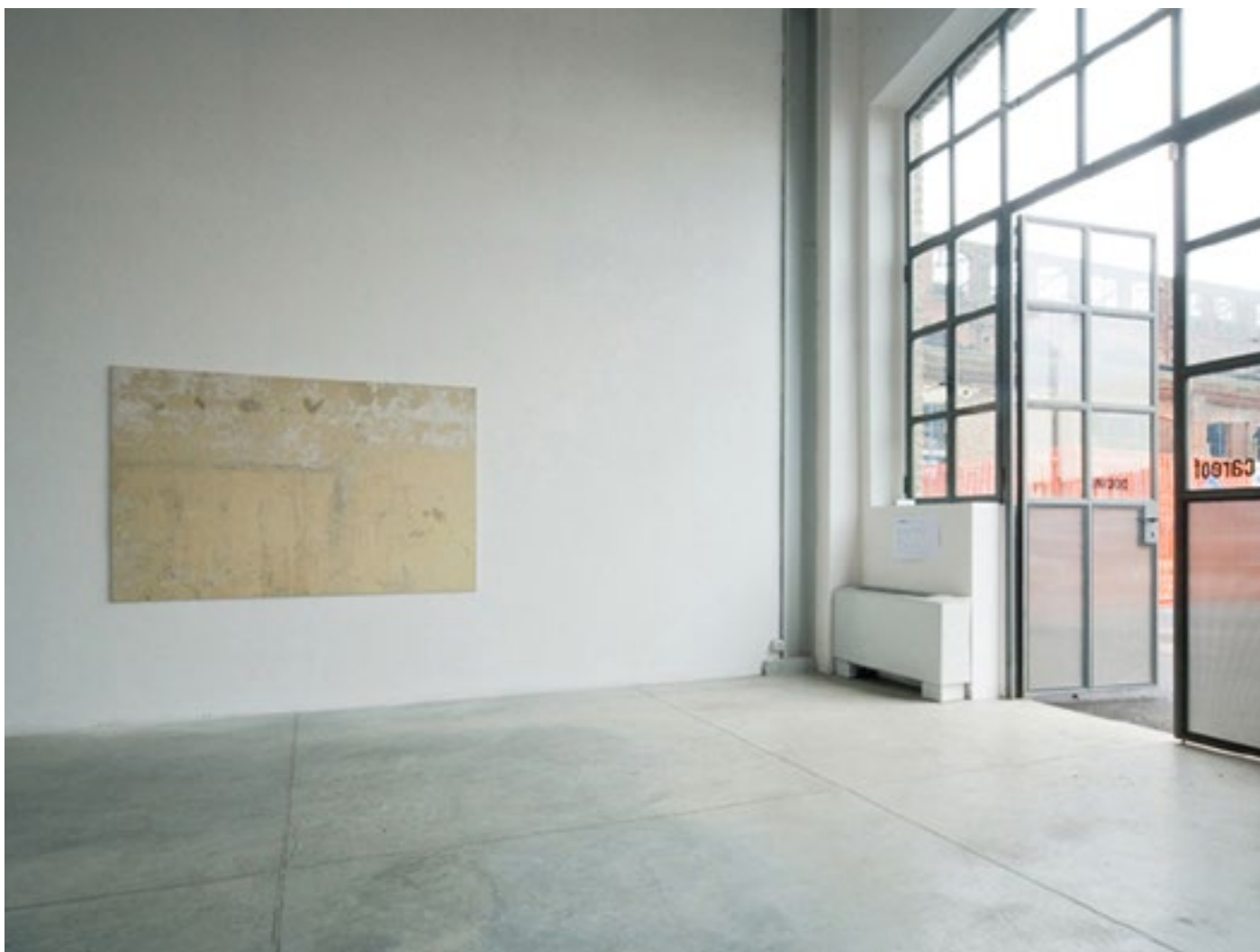
*Terza Stanza, 2008.*

Temporary intervention for SpazioA gallery (Pistoia, Italy), former house/studio.  
Partial view (Photo Dario Lasagni).

Plasterboard; enameled white ceramic, iodide lamp (ambient dimensions). Built and demolished.



Before, after and plan.  
(Photo Dario Lasagni)



*STRAPPO#-cattedrale-fdv, 2008.*

Installation view, Careof / Fabbrica del Vapore, Milan, Italy (Photo Moira Ricci).

Sampling and repositioning of a portion of a painted wall, cm 190x125x1,5.

Modified iodide lamp.

Works: Gasparoli restoration company.





*STRAPPO#-cattedrale-fdv, 2008.*  
Production stills.

## BIO

Margherita Moscardini (Italy, 1981) obtained a BA Cultural Anthropology, Academy Fine Arts Bologna, Italy (2006); she attended the XIV Advanced Course in Visual Arts, Fondazione Antonio Ratti, Como, Visiting Professor: Yona Friedman (2008) and the workshop by Peter Friedl, Fondazione Spinola Banna per l'Arte, Torino (2009). She developed long-term projects as a guest of CCA Andratx Foundation, Mallorca, Spain (2010), CCA ArtToday, Plovdiv, Bulgaria (2011) Cité Internationale des Arts, Paris, France (2012), Fondazione Pastificio Cerere, Rome, Italy (2012-2013), MMCA Changdong, Seoul, South Korea (2014), ISCP, New York, USA (2015) and fellow 2015, Italian Academy for Advanced Studies in America, Columbia University, New York, USA.

### Talks:

2015: *From Bunker to Immaterial* (in conversation with X. Vytuleva, GSAPP), Italian Academy for Advanced Studies in America, Columbia University, New York; *Istanbul City Hills* (in conversation with J. Stokic, SVA and P. Ciorra, MAXXI Architecture), School of Visual Arts, New York; *Istanbul City Hills* (in conversation with K. Conte, ISCP), International Studio & Curatorial Program, New York.

2014: *Istanbul City Hills*, Fondazione MAXXI, Rome, Italy.

2013: *Condominium*, Master-Class, Sole24ore group, Milan, Italy, by Fondazione Ermanno Casoli.

Selected Solo Shows: *ATLAS. On the Human Condition, Places and Times*, Ex Elettrofonica, Rome, Italy, 2016, *A due*, IIC of Bruxelles, Belgium, 2016; *To San Rocco with Love*, Contemporary Locus 06 (with Jo Thomas), Bergamo, Italy, 2014; *Istanbul City Hills - On the Natural History of Dispersion and States of Aggregation*, IIC of Istanbul, Turkey, 2013, *Annexe-1XUnknown*, Ex Elettrofonica, Rome, Italy; *1xUnknown*, MACRO Museum, Rome, Italy, 2012, *A project for the Ancient Bath*, ArtToday Center for Contemporary Art, Plovdiv, Bulgaria, 2011, *studio per un'erosione*, Fondazione La Quadriennale, Rome, Italy, 2011, *una stanza/ fuori luogo*, 2010, and *Terza Stanza*, 2008, Galleria SpazioA, Pistoia, Italy.

Selected Group Shows: *16° Quadriennale di Roma*, Palazzo delle Esposizioni, Rome, Italy, 2016, *La Forma della Città*, Galleria Eduardo Secci, Firenze, Italy, 2016; *Istanbul City Hills - On the Natural History of Dispersion and States of Aggregation*, Sezione Volume e Sintesi Collezioni MAXXI, Fondazione MAXXI, Rome, Italy, 2016; *30 projects for ArtLine*, Palazzo Reale, Milan, Italy, 2015; *Other Forms of Relation*, MMCA Changdong, Seoul, South Korea, 2014; *We have never been modern*, SongEun ArtSpace, Seoul, Korea, 2014, *VAF Foundation Prize*, Schauwerk Foundation, Stuttgart and Staedtlergalerie Kiel, Germany, 2014, *Oltre il Giardino*, Palazzo Fabroni, Pistoia, Italy, 2012, *Premio Terna 04*, Tempio di Adriano, Rome, Italy, 2012, *Ariane de Rothschild Prize*, Palazzo Reale, Milan, Italy, 2011, *Emerging Talents*, CCCS, Fondazione Palazzo Strozzi, Firenze, Italy, 2011, *JUMP CUT dialectic dream*, the Barber Shop, Lisbon, Portugal, 2011, *Col-lecció Art Foundation Mallorca*, CCA Andratx, Mallorca, Spain, 2010, *In full Bloom*, Galleria Raffaella Cortese c/o kaleidoscope project space, Milan, Italy, 2010, *Public improvisations*, Careof c/o Fabbrica del Vapore, Milan, Italy, 2008.

She won the 1st edition of Pinacoteca Giovanni and Marella Agnelli Prize Torino, Italy, (2008), and the New York Prize 2014-2015, promoted by the Italian Ministry of Foreign Affairs.