

Margherita Moscardini

una stanza / fuori luogo
curated by Roberto Daolio

opening: **Saturday 6th March 2010**

via Amati 13, Pistoia | **h 17.30**

until 30th April 2010, Tuesday to Saturday, 15.30 – 19.30
and by appointment

>> Press Release

Assessing the extent to which an object belongs to its context implies determining and considering a landscape above and beyond its entity and dimensions.

A landscape's capacity for transformation makes space and time coincide in every instant in the landscape's present form, a form which is entirely necessary because it is empty of residue and above all precludes any memory of what came before.

Cancellation triggered by a transformation process in which time is free to act in the absence of intention resembles our own ability to forget the sources once an input has been absorbed into a thought. This is order of a natural type, if for no other reason than a certain form of indifference.

Of another category entirely is cancellation caused by juxtaposition, accumulation or devastation.

In *Natural History of Destruction*, W. G. Sebald reports that 'the date of bombing could be deduced from the height of the plants that sprouted over the ruins. It was a botanical problem [...]'.
Some claim that only a disaster today might provoke effects comparable to those of the slow working of time.

In the present-day triumph of versatility, which may also signify relentless persecution of conservation, it is hard to hope that we may be able to consider the layers of history deposited on the facades of our buildings a reliable system for the measurement of time: this time that lets us witness the effects of its passage only grudgingly. Respecting the conditions of sedimentation of a thought or laboring on a work of art with no end in sight is almost never contemplated. To which extent (or on the basis of which measurements) does an object declare its appurtenance to a given space? And then in which way will this object be able to display all its indifference to this space? After which, and in the meantime, in order for a space assigned to the function of a specific activity – not this space, not now - to work in the same way as landscape, is it necessary for it to be evacuated, abandoned, or bombed?

In other words, given that every intention, every project, distances itself from the spontaneous behavior typical of a landscape by definition, how can a space offer itself to its own definitive transformation?

In the triumph of versatility, perhaps the only possibility for an object or a structure to totally belong to its context and to participate in its modification lies in the desire for permanence. And therefore definitive disappearance.

In her second personal show in the **Galleria SpazioA**, **Margherita Moscardini** (Piombino 1981) intends to give form to this thought by starting from an intervention that took place in 2008 at the Gallery's former premises, which has now returned to host the Uscita Pistoia Project.

The show presents an object. The material utilized for the creation of the figure was visibly taken from the formerly exclusive use of a few of the Gallery's functional but not structural parts.

The parts in question were two plasterboard partition walls, the only structures added to the Gallery's original space for the purpose of closing off the warehouse and office areas.

Moscardini uses gallery space to display the structure of what now presents itself as a sculpture that is capable of belonging to such context only literally.

In this sense, the show's objective must be considered as the staging of an event that in its temporality signifies the passage required between a fact and the possibility that this fact may occur again and definitively. An interval between documentation and the intention (of the future possible action).

