

Margherita Raso was born in Lecco, I, in 1991.  
She lives and works between New York City, USA, and Milan, I.  
She was a co-founder of the Artist-run-space Armada, Milan, I.

## SOLO EXHIBITIONS

2020

Abbazia di Lucedio, Vercelli, I (Upcoming)  
Curated by Eva Fabbris, Fondazione Arnaldo Pomodoro, Milan, I  
(Upcoming)

2018

Canal, Bible, New York, USA

2017

Piercing, Fanta-MLN, Milan, I

## GROUP EXHIBITIONS

2019

Pendant, organised by Tabhita Piseno, WPN-NYC, New York, USA  
Curva Blu IV, curated by Attilia Fattori Franchini and Marianna Vecellio,  
various location, Favignana, I

Le Monde Ou Rien, curated by Sgomento, Naples, I

I got the Moon in the Morning and the Sun at Night, curated by Gian-  
gia- como Rossetti, WallRiss, Fribourg, CH

La terra piatta è la dimensione lirica di un luogo come se regredire  
fosse inventare, organized by Matt Paweski and Jacopo Mazzetti,  
Octagon, Milan, I

2018

That's It!, curated by Lorenzo Balbi, MAMbo, Bologna, I

2016

St. James, curated by Bianca Stoppani, Menaggio, I  
Where Wild Flowers Grow, Armada, Milan, I

The Fallen Astronaut, A+A Gallery, Venice, I

2015

Coordinates, Dowd Gallery, New York, USA  
Collective Gardens, Komplot, Bruxelles, B

Margherita Raso's practice is informed by a continuous interest in the skin of things and the possible areas of contact between actions in reciprocal tension. Through the use of Jacquard-woven textiles, the artist investigates the role and the meaning of texture. By creating microscopic reliefs of different scale and dimensions, namely woven drawings, her intent is to access a space simultaneously with a painting and a sculpture while tearing them both from their immobility. Textile is also employed in the realization of ceramic, bronze or cast iron works. Here the artist experiments with the possibilities of the materials and the casting techniques, sacrificing, mainly through combustion, the fabric in the process. Embracing loss allows her to create irreversible narrations of mutated forms where the body exists with its limits and possibilities for transformation.