

Simonetta Moro - Selected Art Projects

1. Venice/Gowanus: Mapping Watery Landscapes 2. The Panorama Project
3. The Other Drawings 4. Peripatetic Box
5. L(A)ttitudes 6. Liquid City/Emotional Geographies 7. Process: *Spo/vero* Technique



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1. Venice/Gowanus: Mapping Watery Landscapes, 2011 2. The Panorama Project, 2011 3. The Other Drawings, 2008 4. Peripatetic Box, 2007-2008 5. L(A)ttitudes, 2008 6. Liquid City, 2006-2008

Simonetta Moro 1. Venice/Gowanus: Mapping Watery Landscapes



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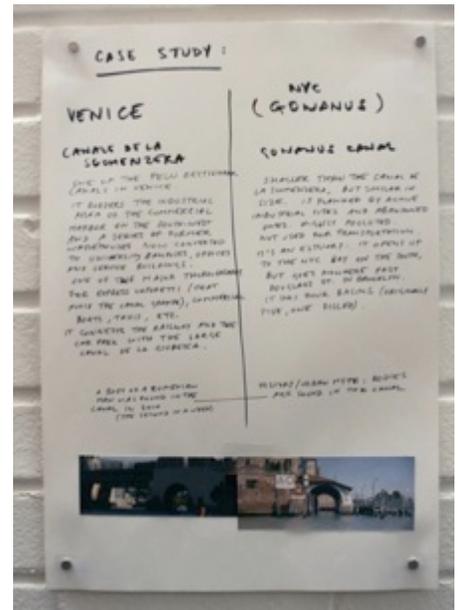
Part of the exhibition: Fieldnotes from the Gowanus, Sheila C. Johnson Design Center, Parsons The New School for Design, New York, November 3 – December 15, 2011

In October 2011 I was invited to participate in a collaborative project that led a number of artists to explore the Gowanus Canal in Brooklyn, NY. My contribution is situated within a work in progress focusing on a comparative study between Venice and New York, their relationship with water, and the effects on these two cities of rising sea levels and climate change. The work has been presented in the conference U-n-f-o-l-d: A Cultural Response to Climate Change, Parsons The New School for Design.

Simonetta Moro 1. Venice/Gowanus: Mapping Watery Landscapes



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Part of the exhibition: Fieldnotes from the Gowanus, Sheila C. Johnson Design Center, Parsons The New School for Design, New York, November 3 – December 15, 2011

Geographically distant places become interrelated by associations our mind produces. While paddling on the Gowanus Canal, familiar features of Venice slowly emerged. The barge with rubber tires on its side; the decaying foundations eaten by moss; the house on stilts; the sound of bells in the distance; the floating garbage moving placidly on the murky water, birds flying over our heads and cats screaming below. As I drew the view, I saw myself drawing on a different water edge, months before, looking at a different horizon. Through overlapping memories, time comes to a standstill. Until the gentle rhythm of the boat lulls me into daydreaming once again.

2. Venice/Gowanus: Mapping Watery Landscapes, ink and graphite on mylar, 60x57" (detail), 2011

3. Detail of research drawing, 11x14" 2011

4. Panorama drawings of Gowanus Canal and Venice, research drawings, 132x26"

Simonetta Moro 2. The Panorama Project



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The Panorama Project, January 28 - February 25, 2011 Hatton Gallery, Fort Collins, CO.

This solo exhibition displays a series of new drawings on the theme of the city, inspired by the concept of 19th Century *panorama*. Four ink drawings on long scrolls of paper represent different views of New York City and Rome. The scroll drawings have been made from direct observation of a street scene, by using the Panorama Box (fig. 3), a self-designed tool to carry the scroll around and draw on small sections at a time. Also displayed are a series of drawings on polyester recording street life along 14th street in Manhattan, ten small “footnotes” drawings on the history of the panorama and three video pieces. The Hatton Gallery is a renowned exhibition space part of the Colorado State University, dedicated to contemporary and historical art.

Simonetta Moro 2. The Panorama Project



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4. View of *A Little History of the Panotama: Footnotes*, 2011 5. *Footnotes*, detail, sanguine on paper, 11x14", 2011

6. View of the Panorama Project, Clara Hatton Gallery, 2011

Simonetta Moro 3. The Other Drawings



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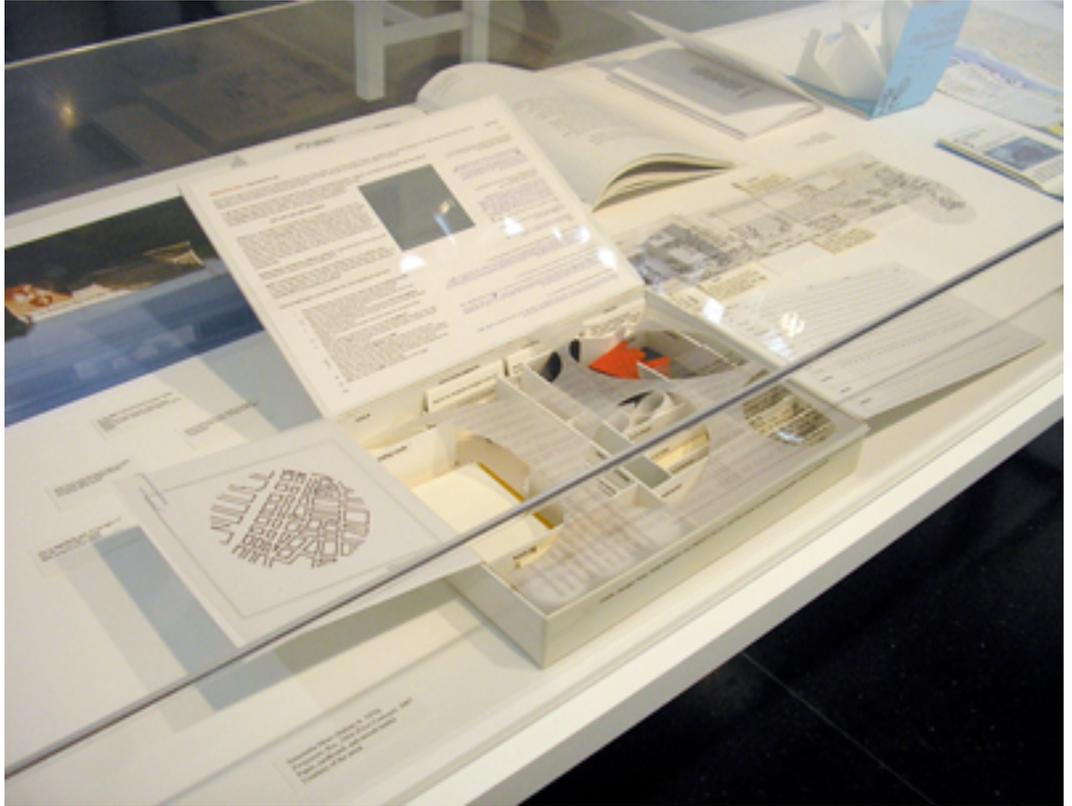
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The Other Drawings – two-person show with Marius Lehene. Directions Gallery, Colorado State University , Fort Collins, CO, 2008.

This collaborative project explores issues of borders, walls, journeys across Countries, dangerous trespasses and the concept of otherness. The Roma-people of Eastern Europe became a source for a series of drawings. Their nomadic habits and recent political tensions in Europe brought them, as a topic, to a discussion that involved both our native countries -- Romania and Italy. Relationships to the current US immigration issues were evident. My technique follows a situationist predicament: images from newspapers and magazines were first collected, then “detoured” by tracing them onto mylar with inks of various colors, often combining them from different sources, and further displaced by associating a caption that refers only slightly to the image they are supposed to “explain.” In the installation at the Directions Gallery in Fort Collins, CO, a tent stands as a metaphor for a negative definition of geographical position. Through this space of absence, the (nomadic) visitor is informed about where she is *not*.



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Peripatetic Box – exhibited in:

***Mapping the Self*, Museum of Contemporary Art, Chicago, 2007-2008 (fig. 1)**

***Conflux*, Center for Architecture, New York, 2008 (fig. 2)**

The Peripatetic Box deals with the idea of portability, miniaturization and systematic investigation of the urban space - and the emotional response that it provokes in the observer/walker. It consists of a hand-made box with compartments and distinct areas. While being carried around, it works as a toolbox to provide an “active” guide to The City. The user of the box constructs his or her itinerary by answering questions, writing comments on prepared cards, drawing maps and collecting various materials. The box can only be completed by the action of the user, through his or her direct experience of moving through the city (peripatetic, i.e., learning by walking). In the box there are several categories, illustrating “facts” of the city (the elements of which it is made, many based on the seminal essay by Kevin Lynch, *The Image of the City*); the personal responses create another layer – the “emotional” element – that associates places in the city with certain feelings, emotions and memories triggered by the place.

INDOOR INSTALLATION

HQ

Mapping Yourself: Peripatetic Box (de)Tour

by Simonetta Moro, New York, NY US

TIME/PLACE: Sept 11-14, 2008
Conflux HQ - Gallery



By borrowing my Peripatetic Box for a short period of time, you will create your own guide to the city, indicating personal landmarks, places of interest, and things worthy of notice. While taking a tour, fill in the moodometer: it records the variations of mood in relation to places. At the end of the festival, I will create a graph or map indicating the places box-users visit and their respective moods. Examples of topics to focus on while using the Peripatetic Box: -Grey Areas Hunt (underdeveloped, obsolete areas in Lower Manhattan, such as unutilized space between the buildings, abandoned sites, empty lots, etc.) -Hot Spots/Cold Spots (the most trafficked sites against the least animated sites in the city or neighborhood, or the sites that are emotionally perceived as hot or cold) -Time Travel (participants will be given New York maps from the 19th century, and invited to take a walk while recalling a time long past).

website: simonettamoro.com/peripatetic%20box/index.html



Peripatetic Box



Simonetta Moro, New York City 2007



Conflux Festival 2008
September 11 - 14, 2008
Center for Architecture
56 LaGuardia Place - NYC

confluxfestival.org

CONFLU 

Simonetta Moro 5. Mapping Boundaries for L(A)ttitudes



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***L(A)ttitudes*, The Ann Loeb Bronfman Gallery, DCJCC, Washington, DC, 2008**

In November 2007, I was invited by Wendy Fergusson, Director of the Ann Loeb Bronfman Gallery in Washington, DC, to participate in an exhibition on mapping borders and boundaries of Israel/Palestine. Over the years, I had collected many maps and atlases of the ancient world, including Palestine, and a recent newspaper article brought to my attention an architect's plan for an underground train that would connect the West Bank with the Gaza Strip (bypassing the checkpoints above the ground). I created a site-specific mural piece including three map drawings on mylar encased in plexiglas, a spolvero drawing on the wall representing the underground train, and a small oil painting on panel with a black and white postcard-style view of the Mediterranean coast. The three maps behind plexiglas represent: the State of Israel (the large one in the middle), quoting a found postcard from the 1950s celebrating the water system in a Jewish settlement, and the Gaza Strip and the West Bank (on the two opposite sides) as blank shapes. Running across the wall, as a symbolic thread connecting the pieces, the faint drawing of the underground train alluded to the fragility and precariousness of Utopian ideals.

1. Installation view of *Mapping Boundaries* with details of the various components. Central piece: mixed media on mylar, 42"x36", side pieces: punctured mylar, 24"x18" each, panel: oil on board, 10"x10", wall drawing: graphite dust on wall, 2008



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Liquid City, exhibited at the Lower Manhattan Cultural Council, 2006; in the solo show Emotional Geographies, SACI Gallery, Florence, Italy, 2008; and at Galleria Millesimato, Montalcino, Italy (solo), 2008

Liquid City is comprised of fifty-six canvases, based on a series of aerial views of Manhattan; each canvas is a fragment of the island, reproduced from a bird's eye view. Seen from a distance, the city appears displayed horizontally with the southern tip at the left. In the paintings, I used a technique of photographic transfer, worked over with oil paints and wax. The vectors are borrowed from batometric lines on nautical charts, measuring the currents and depth of the Ocean; with the fragments of the city floating over them, they recall the Situationists' maps of the city of Paris, represented as a fragmented, imperfect and partially unknown territory. The 'empty' areas in "Liquid City" representing the unknown, the interstices. In the studio installation, the arrows are drawn on the wall with black tape; in the LMCC version, they are painted on the wall. In the 2008 version at Galleria Millesimato they are reproduced with the "spolvero" technique on the wall, that is, by pouncing graphite dust through tiny holes made on a large sheet of paper that had been previously prepared with the design.

Simonetta Moro **6. Liquid City**



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2. Installation view: Lmcc, New York, 2006
3. Detail of *Liquid City* (Manhattan tip), oil, ink and wax on paper mounted on canvas, 11x14"
4. Installation view: *Emotional Geographies*, SACI gallery, Florence, Italy, 2008



Simonetta Moro 7. Process: Spolvero Technique



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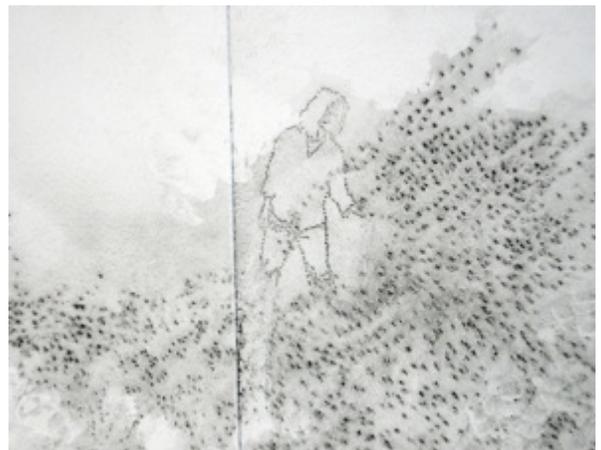
A spolvero drawing is made by pouncing pigment or graphite dust through tiny holes previously pricked along the lines of a preparatory drawing. The dust transferred to the wall or surface behind the paper creates a dotted line showing the contour of the drawing.

In my search for a synthesis between new and traditional art forms, I have often employed and re-purposed ancient techniques. The spolvero technique was employed in the middle ages and the Renaissance as a preparatory drawing for fresco paintings. I utilized this technique when I learnt fresco painting at Skowhegan School of Painting and Sculpture in 2003, and have used it for reproducing large-scale wall drawings in a number of installations (*In the Forests of Maine*, 2003-2004; *L(a)ttitudes*, 2008; and *Liquid City*, 2008).

Simonetta Moro 7. Process: Spolvero Technique



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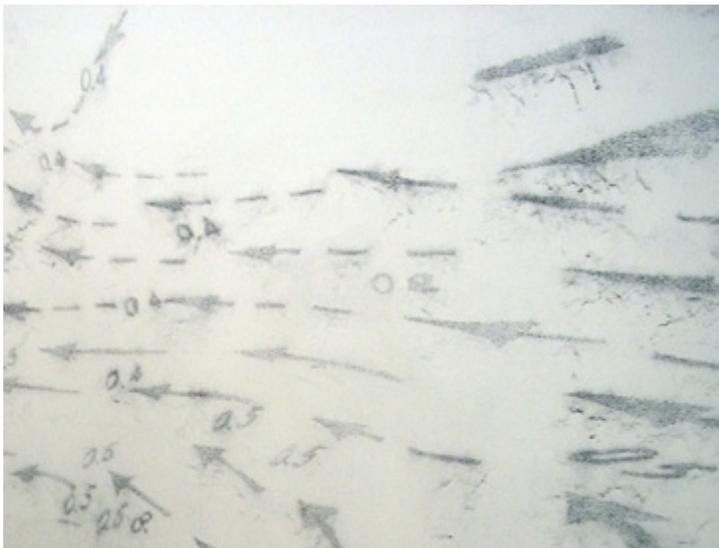
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2. Installation view: *In the Forests of Maine, Outside/In*, Wooster Art Space, New York, 2003
3. detail of spolvero drawing

Simonetta Moro 7. Process: Spolvero Technique



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In the exhibition *Emotional Geographies* (SACI gallery, 2008) I used a modified spolvero method: instead of pouncing through the holes of the paper with graphite dust, I used black spray paint. Fig. 4 shows the process of spraying on the paper; fig. 5 shows a detail of the resulting drawing after the paper was removed.

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