

Simona Ferrari
Selected Works

The Annals of My Glass House

2022

C-prints, pigment prints, acetate cellulose, paper, magnets
dimension variable

The work borrows its title from Julia Margaret Cameron's autobiographical account (1890) of her photographic practice developing within the setting of her household. The piece consists of image fragments of Eileen Gray's E-1027 House (1929) and its immediate surroundings. The photos are enclosed in boxes which I obtained by folding sheets of acetate cellulose, a material used by Gray in her interiors that I came across while photographing the house. They reference the size of a design magazine and sit on large roll papers with text fragments. Through layering, mediation, shifts between inside and outside the work engages with an analogy between architecture and photography revolving around the notion of environment: from E-1027's multilayered spatial configuration (unlike that of the modernist glass house), which expands the house itself into an environment, to notions of contingency and liquidity of the photographic labour.

(detail view)
C-prints, acetate cellulose, magnets
33 x 25 x 7 cm



*The Annals of My Glass
House* (detail view)
C-prints, acetate cellulose,
magnets
33 x 25 x 7 cm each



The Annals of My Glass House
(detail view)
pigment print on paper
215 x 111,8 cm



The Annals of My Glass House
(detail view)
C-print, acetate cellulose, magnets
33 x 25 x 7 cm



*The Annals of My Glass
House* (detail view)
C-prints, acetate cellulose,
magnets
33 x 25 x 7 cm each



Garden in Progress

2020-21

laser prints on paper, glue binding
20 x 26 cm, 225 pages

The work began as an extended observation process of several large prints of houses I visited in Los Angeles, using my iPhone camera as a magnifying lens over the images. While documenting my observations through hundreds of iPhone shots, I began to turn my attention to the plants accidentally captured in the photos, which eventually led me to discover Bertolt Brecht's garden poetry of his wartime exile in LA.

My photographs thus behaved as an interface between the modernist poetry of Brecht's exile and the modernist architecture of Southern California: While the latter embodied a modern lifestyle in control of nature, turning gardens into pictures behind large glass surfaces, Brecht's gardens, haunted by images of the war, manifested the ambiguous nature of LA's landscape.

A selection of 170 iPhone shots are presented in their screen size alongside fragments of Brecht's poems in the form of an artist book. Given the lengthy process eventually building up into a collection of (photographic) greenery, I decided to name the work *Garden in Progress*, a title borrowed from one of Brecht's exile poems.

(selected spread, detail view)





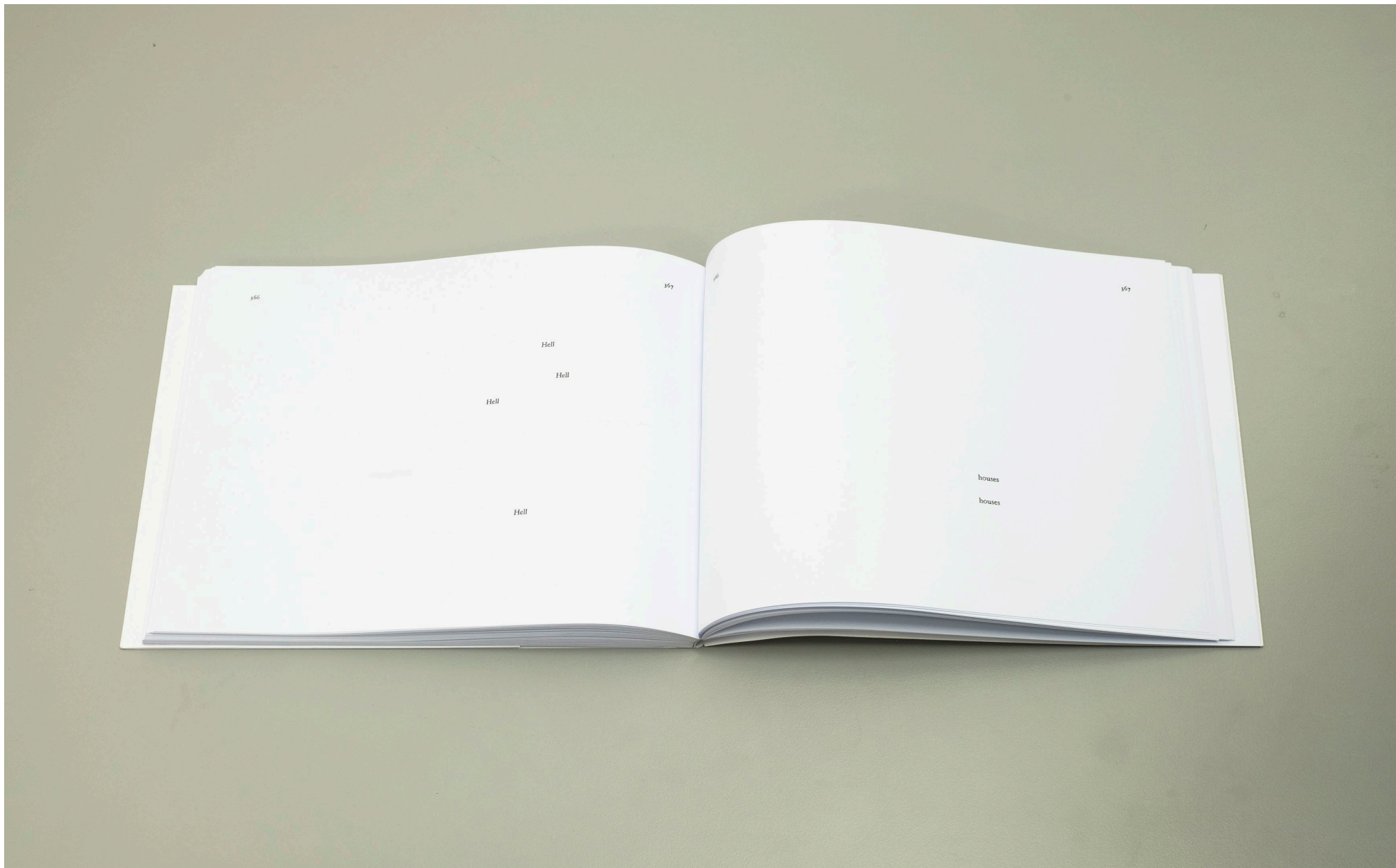
Garden in Progress (selected spread)
laser prints on paper, 20 x 26 cm



Garden in Progress (selected spread)
laser prints on paper, 20 x 26 cm



Garden in Progress (selected spread)
laser prints on paper, 20 x 26 cm



Garden in Progress (selected spread)
laser prints on paper, 20 x 26 cm



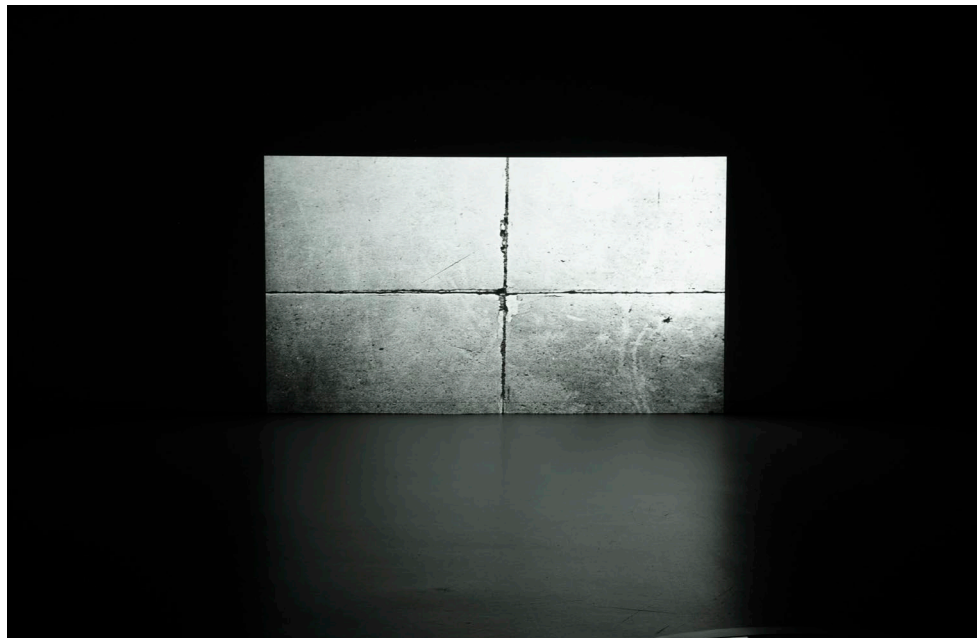
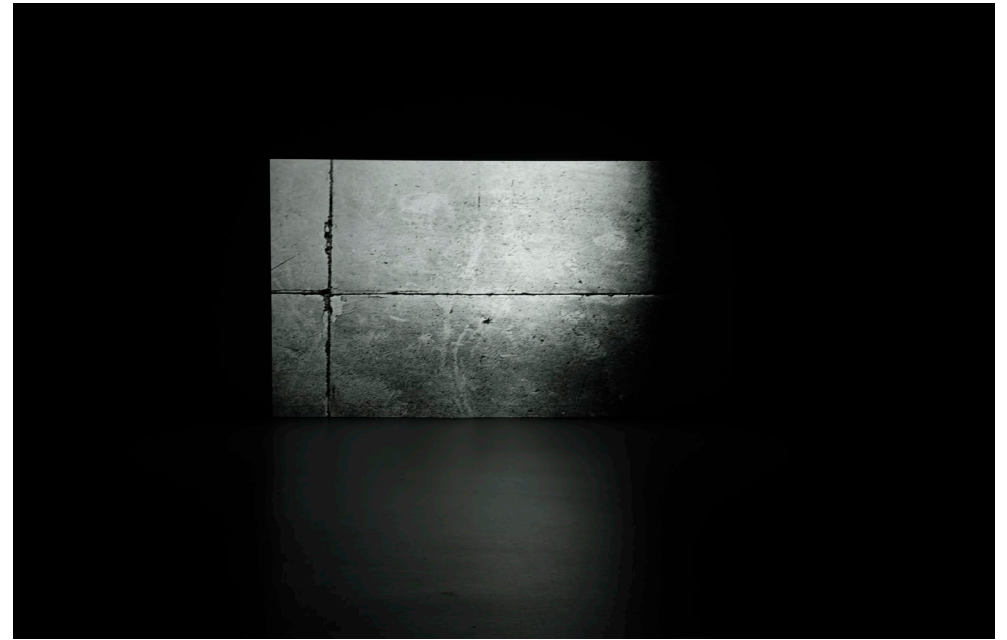
Garden in Progress (selected spread)
laser prints on paper, 20 x 26 cm

Ludwig's floor

2020

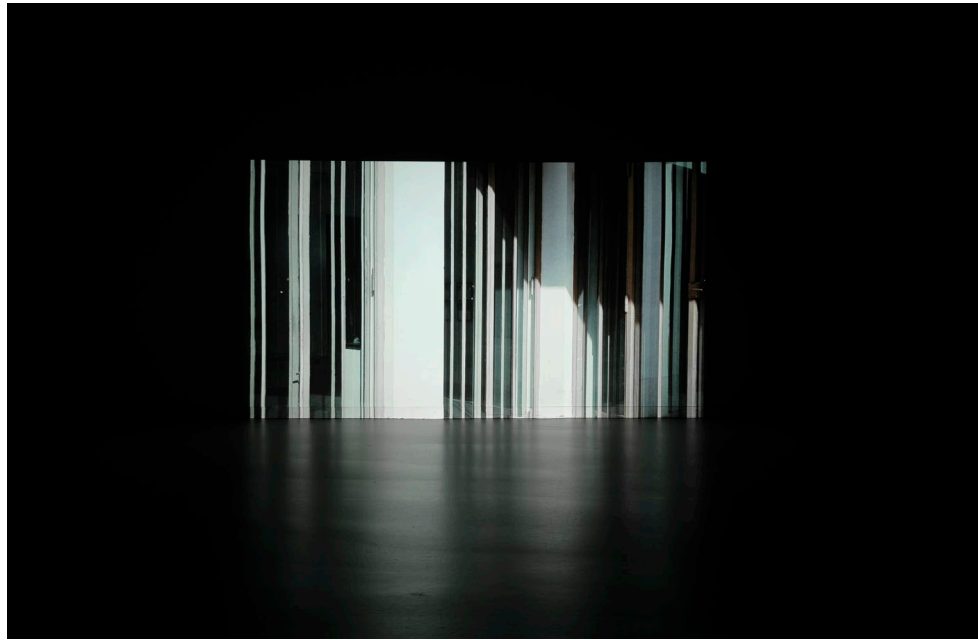
video projection (5 min. loop, no sound), existing architecture
dimension variable

The video projection documents my movement across several large prints depicting the Wittgenstein House in Vienna while observing them with a hand-held camera. The floor pattern's geometry and other details function like a script guiding my movement on the images' surface. The edge of each photo acts as an imposed limit, determining the length of each take. The projection is installed at the junction between floor and wall, expanding into the exhibition space via the floor's reflection.



(exhibition views)

link to video documentation:
<https://vimeo.com/537616342>
password: ludwigsfloor



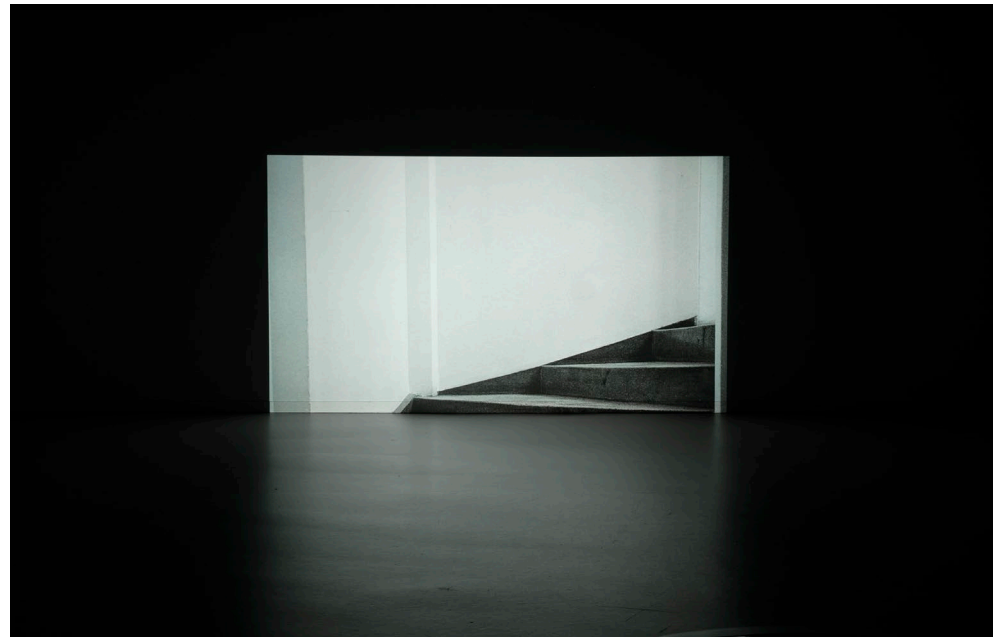
Ludwig's floor (exhibition views)
video projection, existing architecture
dimension variable



Ludwig's floor (exhibition view)
video projection, existing architecture
dimension variable



Ludwig's floor (exhibition views)
video projection, existing architecture
dimension variable



Shop sign (Olympic Apartments)

2020

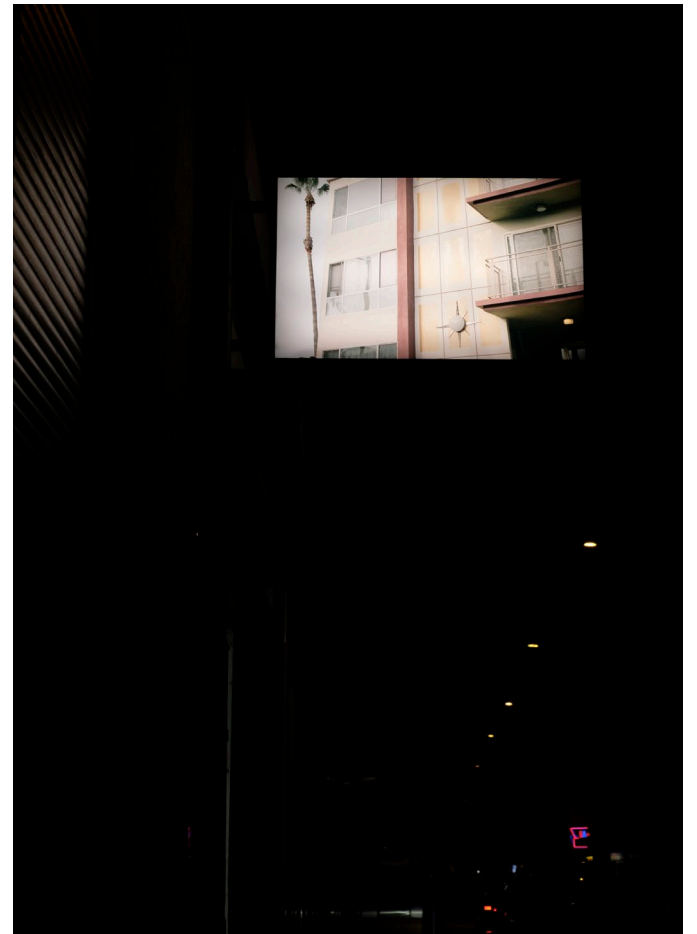
digital prints mounted on backlit light box
57 x 89,5 x 10 cm

The student-run exhibition space of the Department of Fine Arts in Zurich (a former take-away corner) is often named after its address, Dienerstrasse 33. Likewise, the generic apartment buildings in Los Angeles are called after their street name and number.

Two photographs featuring one of those constructions on Olympic Boulevard are installed on the gallery's shop sign, engaging with the idea of doubling: Doubling the photographer and the viewer's gaze looking upwards, and doubling the architectural elements in the images with those of the gallery's immediate built surroundings.

(exhibition view)
group show: *Customer Satisfaction is our Main Motivation*, al_vista, Zurich





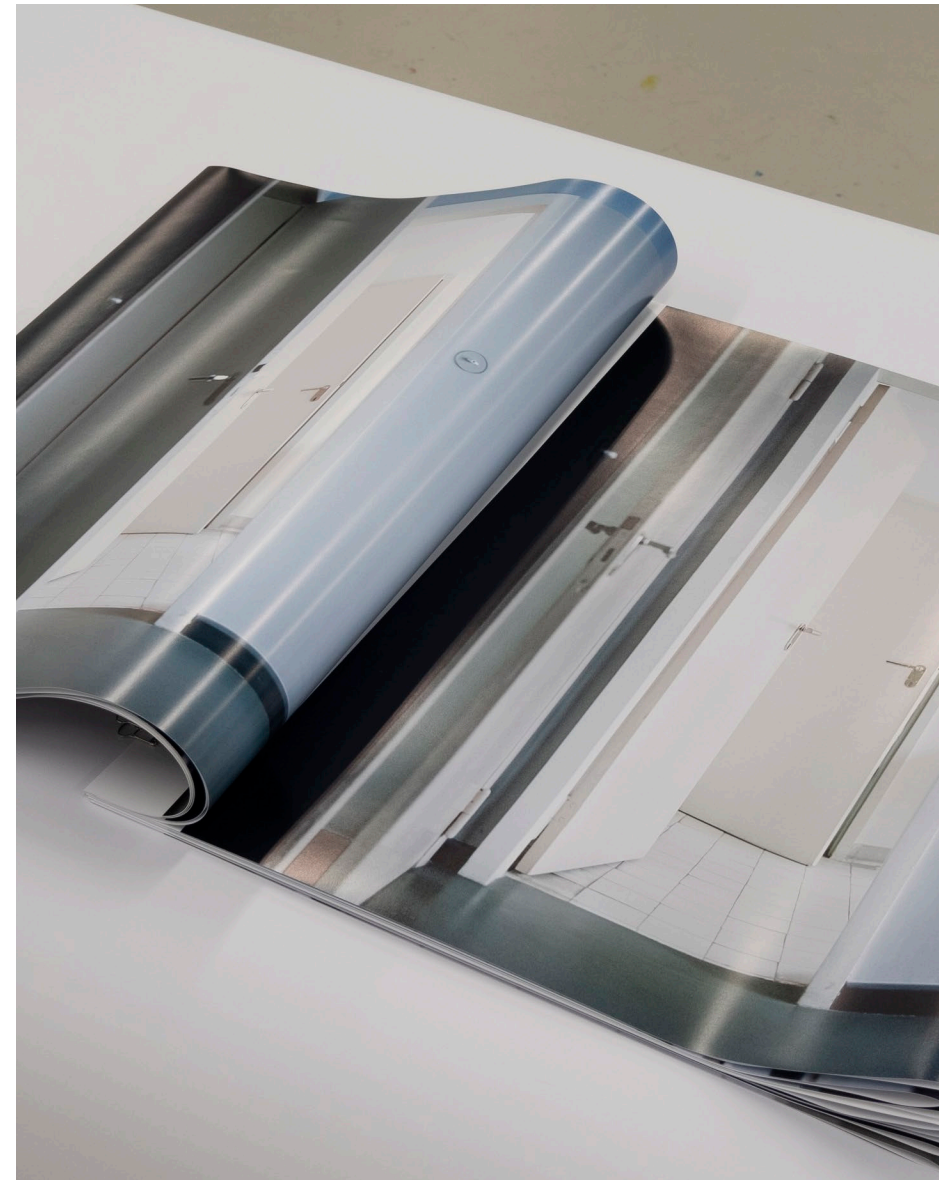
(exhibition view)
group show: *Customer Satisfaction is
our Main Motivation*, al_vista, Zurich

Untitled

2020

pigment prints, clips
dimensions variable

This body of photographs documents my movement across two bedrooms and a bathroom in one of the Master Houses at the Bauhaus in Dessau. My own progression through the enfilade of rooms is replicated in the work's display, with the images (each of them printed twice) bound together like an oversized magazine on a table. The haptic movement of the doors is re-enacted by the viewer flipping the pages. Two close-up images are displayed on the wall, arranged vertically.



Untitled 1
pigment prints, clips
50 x 40 x 3 cm



Untitled I
pigment prints, clips
50 x 40 x 3 cm

Untitled II
pigment print
61,7 x 40 cm



By departing from encounters with peculiar environments (primarily houses), my practice has developed over the last years as an exploration of the multilayered dimension of photography, moving between intuitive and analytical, documentary and personal, visual and haptic; with the camera's mediation between bodies, built environment, and desire. It unfolds via lengthy observation, accumulation, and editing processes at the interstice between image, text, and space. Through display, layout, and montage, different fragments and histories are woven together with the contingencies of each spatial encounter.

CV

Simona Ferrari
(* 1988, Luino IT)
lives and works in Zurich CH

Education

2019-22 Master of Arts in Fine Arts, Zurich University of the Arts, CH;
2012-14 International Graduate Program in Architecture, Tokyo Institute of Technology, JP;
2010-12 Master in Architecture, Technical University of Vienna, AT;
2007-10 Bachelor of Science in Architecture (with honors), Polytechnic University of Milan, IT;

Grants and Awards

2019 Recipient of BKA Stipendium, Austrian Ministry of Culture;
2012-14 Recipient of Mombukagakusho Scholarship (MEXT), Ministry of Education, Culture, Sports, Science, and Technology of Japan;
2011 Entwurfsarbeit des Jahr, Faculty of Architecture, Technical University of Vienna;
2010 Medal of the Polytechnic University of Milan, Bachelor of Science in Architecture;
2010 Erasmus Program Scholarship, European Union;

Selected Exhibitions

2022 *Degree Show*, ZHdK, Zurich CH (upcoming);
2021 *Summer School: Dimension of the Book*, Istituto Svizzero, Rome IT (screening);
2020 *Customer Satisfaction is our Main Motivation*, al_vista, Zurich CH;

2020 *Semesterfazit*, ZHdK, Zurich CH;
2019 *Young Artists Award*, Spazio Officina (Max Museo), Chiasso CH;
2019 *Camera Work 2019, Circuito Off*, Galleria PR2, Ravenna IT;
2016 *On the Form of Form*, Mãe d'Água das Amoreiras, Lisbon PT;
2016 *Architecture as Art*, Hangar Bicocca (XXI Triennale di Milano Int. Exhibition), Milan IT (with Atelier Bow-Wow);
2015 *Chicago Architecture Biennial 2015*, Chicago Cultural Center, Chicago US, (with Atelier Bow-Wow);
2013 *Made in Kanda*, 3331 Arts Chiyoda, Tokyo JP;
2012 *360 plus 5*, Kunstlerhaus Wien, Vienna AT;

Selected Writing

2021 *On Exposed Film and Embodied Spaces*, in: Kazuo Shinohara View from the Other Side (Rollo Press, Zurich);
2019 *Domestic Forms*, in: Cartha – On the Form of Form (Park Books, Zurich);
2018 *Inhabiting Pictures: On Luisa Lambri's Artistic Practice*, trans magazin, n.33 (gta Verlag, Zurich);
2017 *Tower of Azuma*, AA Files, n. 74 (The Architectural Association, London), with W. Sawada;