

PART ONE:

Report on Faculty Development Grant awarded to Renée Petropoulos for *Naples Project*.

I traveled to Naples Italy, January 4 through January 18, 2016 to initiate a project in conjunction with scholar Dr. Denise Spampinato. As laid out in my grant application, the city of Naples was to be the primary subject of my project. By taking the view of the 'tourist' and the uninitiated visitor to the city, I was confirming my position as an outsider. I read some material prior to my visit and began reading a contemporary novel set in Naples and spanning the period of my own life. My project is a collaboration that had not been described as such before my arrival. By this I mean, that Dr. Spampinato and I had not sorted our roles or our artist relationship. Upon my arrival we began a series of conversations to establish how we could work together and apart.

I established the perimeters of my project within the first 4 days with conversations (Dr. Spampinato and others at the University) and exposure to the city. The project began with a set of responses to a panel discussion on the archive and the contemporary city of Naples in relationship to various art and investigative practices.

Excerpt:

NOW
WHEN
JIMMIE DURHAM
DESTINATION CURATING ANTHROPOLOGY
VIDEO
ALL
REMEMBER
WHEN
ANKARA
WHEN
WHO
EUROPE
WUNDERKAMMER
INDIVIDUAL
COLLECTIVE
YOUTH
MANY
CULTURE
POST COLONIAL AESTHETIC
EPISTOLOGICAL
ONTOLOGICAL
INSTITUTION
TIME
ALTERED
DISCONTINUOUS

WHERE
YOUTH
OBJECTIVE
TEMPORAL
LINEAR
PROFUNDITY
CONTAMINATION

This excerpt is my hearing of the panel presentation which were given in Italian, a language that I do not speak. My understanding of the presentation was based on my “hearing” words, which I then translated from “listening” into a set of notes or lists.

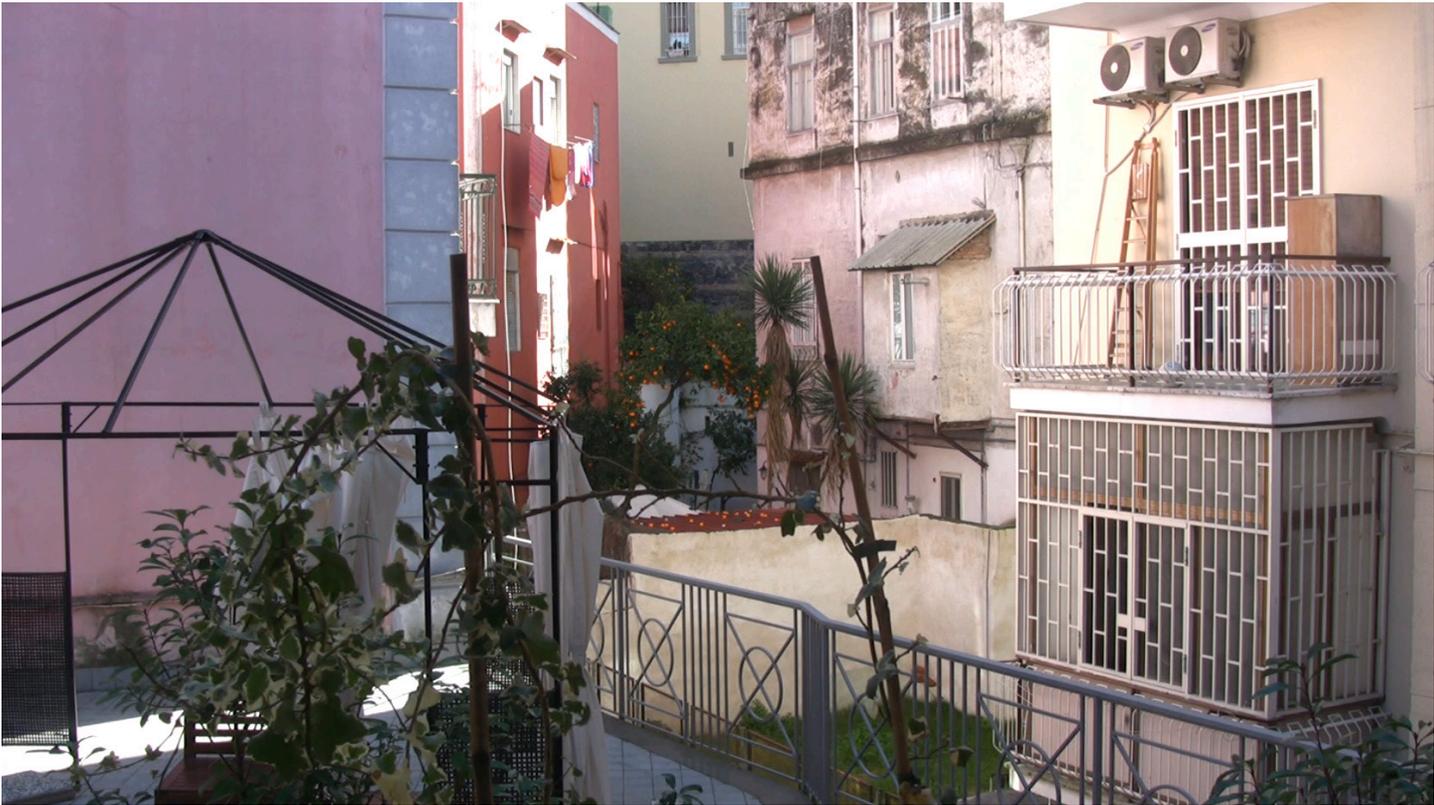
Using this list and the idea of translation as my departure point, I began a set of drawings that would then form the basis for a series of “walks”. I began to walk my drawings, collecting various materials, both audio material and visual material. The initial drawings, based on phrases, or words, specifically our names, Denise and Renée, formed the model for my project. We will now develop phrases that will come from my collections of words (from the lectures and elsewhere) to form the basis or structure for my drawings to be made here in my studio. (In Italy I was only able to make the sketches, which are too small to actually use for the walks. Therefore, large drawings will be made here in my studio, which then can be ‘read’ as maps for the walks.) The walk(s) would begin at the museum, the locus for the project, and radiate out from that center into the city itself. The drawing would allow the visitor to penetrate the city via a kind of ‘abandonment’ to the form of the drawing. The normal dictates for seeing the city would not be prioritized, nor would following the streets as one might do ordinarily. This is in fact how the performance aspect of my project has developed. The ‘sensorial geography” that I mentioned in my proposal has come to be performed and enhanced by the ‘walker’. Headphones with audio material will be provided for the walker. This aspect of a displaced time will act as a layer for the navigation of city.

Accompanying the drawings, which will be housed in the locus of the project, the Museum of Contemporary Art in Naples, will be an audio and video installation reflecting the points of view of the two authors and their interactions with the city and each other. (This location is in discussion, but is the center for my/our project) This institution was chosen as it affords forays into various neighborhoods of a diverse nature. As Naples is often ‘feared’ before visited, the free or welcoming city is often averted or avoided. This constructed walk considers this and attempts to shift this apprehension into another type of engagement.

Throughout my stay, I drew, walked, researched locations, and collected materials for this new work.

I will be able to provide a public presentation of this project and where it stands, some time in the fall of 2016. The ramifications of this project are far reaching as it has developed into a artwork including many aspects of my teaching commitments, including public engagement, performance and research.





Video still, Naples, 2016