

How was the residency? Advantages and disadvantages of AIR – ARTIST IN RESIDENCE Niederösterreich.

What did you realize during your residency period?

What did you miss at the residency?

What do you appreciate at AIR – ARTIST IN RESIDENCE Niederösterreich?

GENERAL REMARKS

I stayed in Krems for the period of one month in December 2021. The AIR residency was a wonderful opportunity to engage with a new work in this specific cultural and architectural context.

Flora from the AIR team welcomed all of us in a nice get together at the start of the residency period. My partner institution was Architektturnetzwerk Niederösterreich, here I was greatly supported by Christina Nägele, Regina Stierschneider and Heidrun Schlögl. Regina so kindly picked me up from the train station the day I arrived. Christina also warmly welcomed me and contributed in the talks we had together to the change of direction in my work.

I really appreciated the openness of the program, without any pressure or preset expectations on the work. This allowed me to follow my interests as they arouse and engage with Krems and its surrounding in a very unique way. Due to the lockdown and the winter month the working time in Krems was very quiet and calm.

[The studio apartment was generous and left enough space to work and live there. The common room or atelier was a nice place to meet, yet it lacked a proper space to work with materials as gypsum, clay or else. It missed as well a large cutting mat and/or tools to cut paper or cardboard in a large format.

Unfortunately at the end of my stay there was a problem with the internet for three days, printing and scanning did not work without internet (normally it should also work with a cable connection...). Also it would be great to not have a public internet connection that everybody can enter, so one has more security (for online banking etc.).]

List of Projects, Exhibitions, Events, Concerts during December:

14.12 Kunsthalle Krems guided tour by the curator Andreas Hoffer

19.12 Visit of Kloster Melt

21.12 Galerie Stadtpark guided tour by the curator David Komary and the artist Meta Drcar

28.12 Landesgalerie Niederösterreich

29.12 Albertina Wien - Ausstellung Modigliani

WORK DESCRIPTION

[Initially I wanted to investigate the topic of public/semipublic ‚Schwellenräume‘ specific to the city of Krems. Due to the unusual circumstances I shifted my interest and adapted my investigation to the situation at hand.]

In Krems I walked and I looked. The weather in the first days was cold and often wet. It was midst another nation wide lockdown. Cafés, restaurants, museums and shops were closed. Resting and standing still became almost impossible.

My starting and destination point was the apartment. Everything between is a continuous timeline. A flowing of movement through the city and its surrounding landscape. I notice the hierarchies in the city start to dissolve. Every street and square passes me or I pass them. I tried finding a way to the water. Sports fields, swimming baths, streets and train tracks make it hard. At the Donau shore I found a bit of sun and stood for a short while. Here I recognised the colours. Soft colours of a winter landscape, the trees, the earth, the water, the buildings. Only the red of the roofs stand out.

My sight is always directed from the outside, as a foreigner on my surrounding.

I got intrigued to walk, draw, collect and write a personal map of Krems and its landscape in order to understand the rhythms, colours, smells, surfaces of the city and its surrounding.

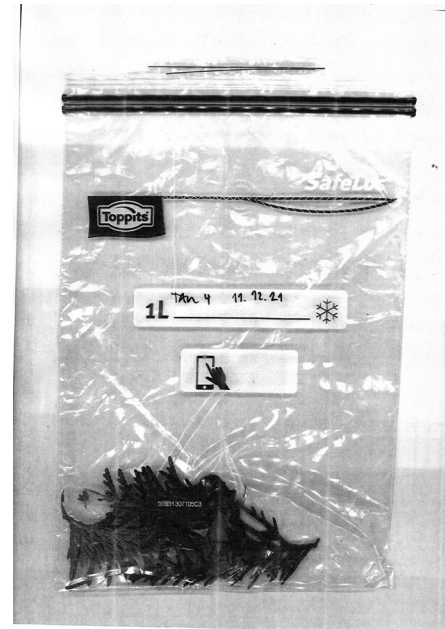
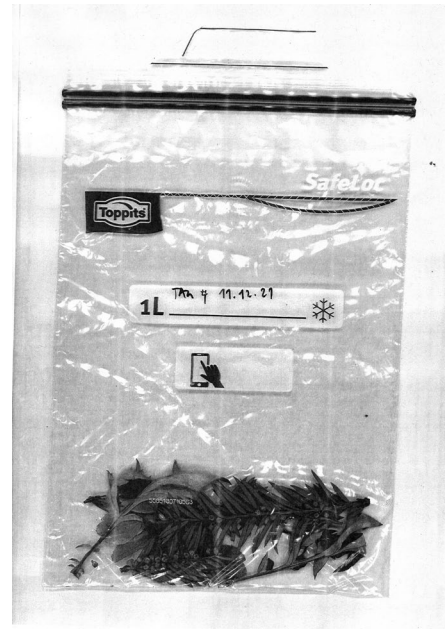
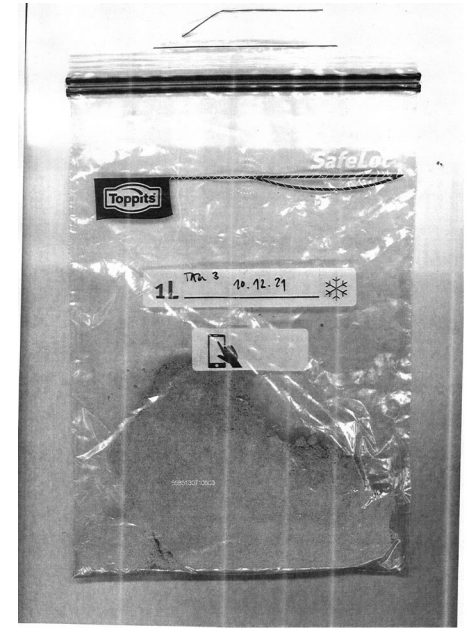
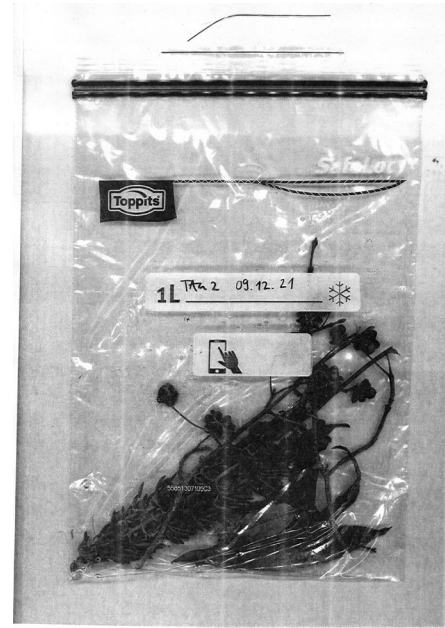
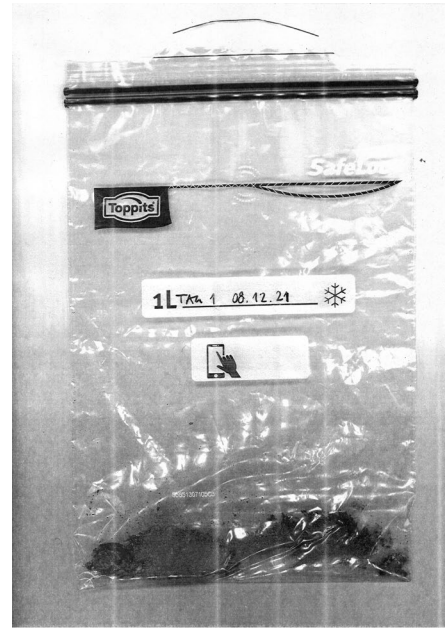
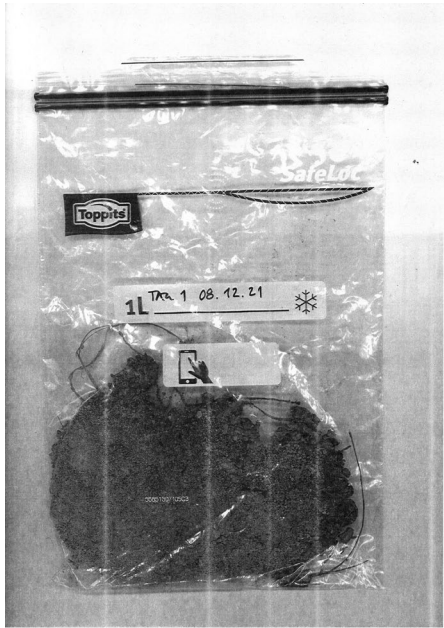
I did four walks five to six hours long to the west (08.12.21), the east (09.12.21), the south (10.12.21) and the North (11.12.21) of Krems. On those walks I collected colours of leaves, flowers, sand, earth. Afterwards I crushed and rubbed them on paper. On paper they become pixels of a very unique colour palette. I gave them the title of their coordinate. The walk transfers into a continuous line drawn with pencil on paper. Added is a list of the streets I walked.

I make paper copies of the plastic bags with the collected material.

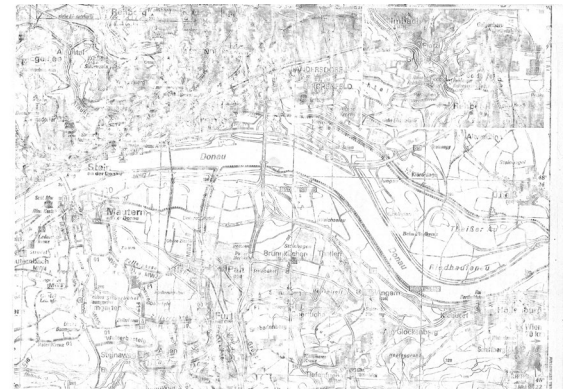
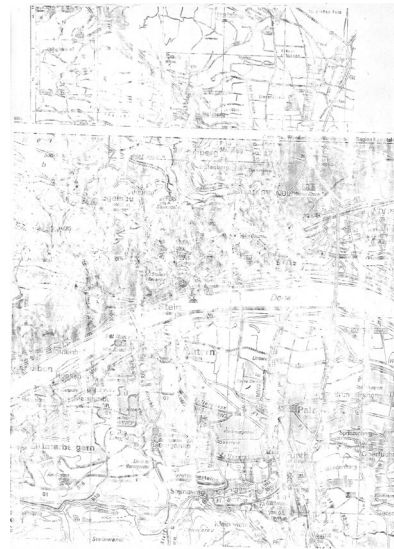
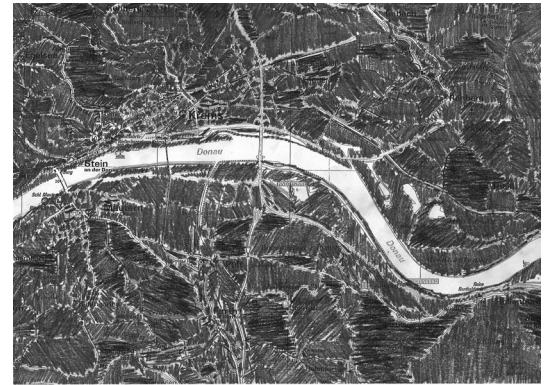
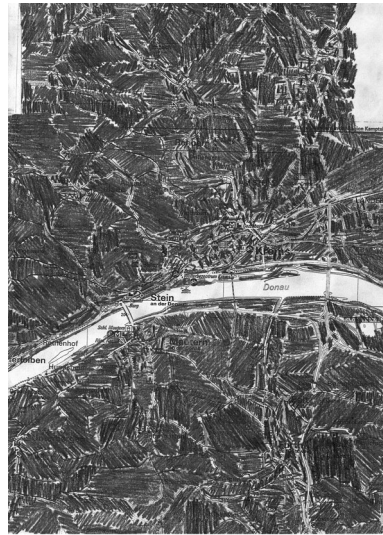
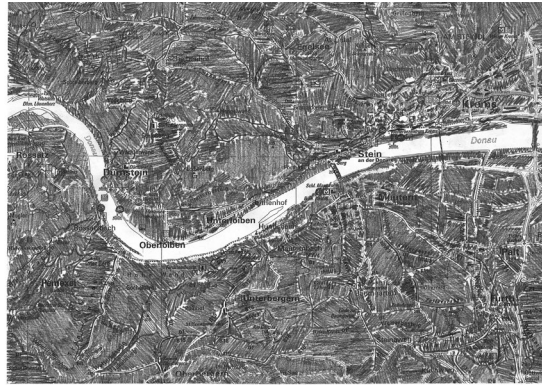
In the weeks after the walks I redrew/overdrew a series of landscape maps, that show the shifted segment of the walks I did. One series with white wax crayons tries to erase the existing map to an extent. The other series with pencil transforms the map into a field landscape or hills.

Now in the upcoming months I am working on finding a way to collect and show the material in the form of a booklet.





Archival copies of the collected materials



Scans of the Maps, pencil and white wax crayon