

AIR – ARTIS IN RESIDENCE NIEDERÖSTERREICH
REPORT
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My residency at AIR in Krems was an enriching experience and a wonderful opportunity to concentrate on my research and projects. In addition, I always appreciate the exchange of ideas with artists of other disciplines and during my stay I have the chance to meet with other guest artists. The studio I was given was very comfortable and had all the necessary elements to live in. I was also provided with all the music and technical facilities I needed. All that made living and working in my studio very comfortable. I also enjoyed having long walks along the Danube and getting to know beautiful areas in Krems.

To me, an important advantage of being an AIR artist in residency was the opportunity to have access to the historic Buchla 100 modular synthesizer at the Ernst Krenek Forum. This is an experience I appreciate enormously since it is not easy to have access and work with this rare vintage synthesizer. That also gave me the chance to learn the techniques of working with a modular synthesizer. Regarding disadvantages of the AIR program I cannot find any.

I spend most of my time exploring and working with the Buchla 100 modular synthesizer. My original idea was to incorporate sounds generated with Buchla in a composition that includes field recordings. However, after my first days of working with the Buchla I decided to also work on a piece using exclusively sounds generated with the Buchla. I did several recoding sessions where I collected more than 4 hours of sounds and sequences generated with the Buchla. My idea is to develop a multichannel sound installation with this material as well as a stereo version that could be released in an album. Another plan is to use some sounds generated with Buchla in some of the pieces of my second ambient/electronic music album that also includes piano, cello and percussion.

What I missed during my residency is to have more time to work on my projects and to explore the Buchla possibilities even more deeply. Due to the pandemic situation I also missed the chance to visit galleries, museums and restaurants. And in this respect, I also missed meeting with local artists.

I do appreciate very much the kindness of the team working at AIR. All of them were very supportive and always ready to help. In addition, Paula Haslinger, the curator, was always very kind and ready to answer my queries. And I am very grateful to Alethea Neubauer from the Ernst Krenek Institute who was very friendly and provided me with all what I needed to work with the Buchla 100 modular synthesizer.

Data of projects I worked on during my residency:

- an electroacoustic piece with sounds generated with the Buchla 100 modular synthesiser and field recordings.
- a piece composed exclusively with sounds generated with the Buchla 100 modular synthesiser.
- incorporation of sounds generated with the Buchla 100 modular synthesiser in some pieces of my second ambient/electronic album that also includes piano, cello and percussion.