

This residency has been an enriching experience and I am grateful for the opportunities it has given. With less than a week to go, I am reflecting on the weeks that I have already spent here. I came to this residency to look at how weeds (nature) always find a way to break through and express, no matter how we try to suppress them. I was particularly looking around Krems' public buildings, and although they are clean and (almost) without any weeds, I was still able to find some!



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During my residency I documented and gathered a collection of weeds from locations around the town and made paper from them. Because each collection of weeds has a different make-up, the colour and texture of each piece of paper is quite different. This was fascinating to observe. I was also conscious that some of the weeds may have been herbs and therefore edible. For instance, I was able to identify chickweed growing in a couple of the locations. So much of what we classify as weeds are in fact herbs and wild foods. However, the weeds at the train station were mostly a tough type of grass and it was extremely difficult to break down the cellulose within to make paper. The task of making paper without the proper equipment was challenging, but I made do with what was available to me. This meant that the paper was very rough and textured, but then this lead directly to a series of drawings.

Walking around Krems, I was especially interested in the work of Iris Andraschek. *Ich bin hier* is her street art project, remembering the 106 Jewish women from Krems who were taken by the Nazis. I feel the carpets/mats that she painted onto the roads and footpaths around the town, which represents the home of each woman and records basic information about her, is extremely powerful work. I found myself

thinking of the weeds that would have grown beneath those women's feet, and how they have continued to grow beneath our own today – a continuity of sorts. And so I found myself inscribing their names into some of my drawings. I have used words in my work on many occasions over the years, and so this felt a natural thing to do. I felt a deep emotion when writing the names of women/girls who were clearly from the same family.



As my final week began, the whole of Austria went into full lockdown due to Covid19. This has added a certain dimension to my experience here. The restrictions mean the closure of all cultural institutions, and although I am very thankful for the exhibitions and events that I have already been able to visit, there were others that I have missed. To name just two – a trip to Vienna to visit the exhibition at Fotogalerie Wien, and my own exhibition as part of the Kulturpreise Des Landes Niederösterreich 21, in the NÖ DOK in St Pölten, which was due to open this Friday. It has been postponed until the lockdown is lifted, which will be after I have returned home. However, I was glad to be able to install the work for when it does open.

As an oil painter, I was conscious of the different studio space I was working in. Because of the nature of this residency, I replaced my familiar paints, cleaners, brushes, and boards, with charcoal, graphite, oil pastels and paper. However, this allowed me the freedom to experiment and play around with new materials and try new ways of working. Of the five participants here during my residency, two of us are visual artists, while the others are from a background in sound-art, architecture, and literature. Being part of a collective generates a supportive and creative environment.

The accommodation and studio space are comfortable and spacious with lots of natural light. There is a wonderful support team that makes all our residencies run so smoothly and I am very appreciative for all their work and efforts. I had great support and backup from Flora Renhardt, answering my many queries and clarifying things for me. Andreas Hoffer was helpful and generous with his time in driving me to St Pölten, both to prepare for my exhibition, and for the installation. I had a very enjoyable tour of the exhibition in the Galerie Stadtpark. David Komary gave me much of his time to explain the work on show and the concepts behind it. During our AIR Get-together, I was appreciative of all who attended my presentation: along with Flora, Andreas, and David, there was also Christina Nägele, Heide Thurner, Julia Schwarzingler, and Paula Haslinger. Also, on the day of my arrival in Krems, Günther Oberhollenzer met me and kindly showed me to my accommodation. I would also like to acknowledge my fellow AIR-ARTISTS IN RESIDENCE who became good friends and neighbours during my time here: Markéta Pilátová, Simon Whetham, Saskia Rodríguez, and Nicola Cani.

I have really enjoyed my time here. The architecture of Krems and Stein is wonderful. On the one hand, it feels like a world set apart, a step back in time, and yet, on the other, wonderfully contemporary. The landscape around the town is beautiful with its endless vineyards growing up the hillsides. Breath-taking views were the rewards when I hiked up high enough to appreciate the extent of the Danube valley far below.



## List of Projects, Exhibitions, Events, Concerts during November

- 3<sup>rd</sup> Arrived in Krems.
- 4<sup>th</sup> 4:30 – Attended the launch of Lichtfest at the Lichtfest centre, Untere Landstraße 6, along with Flora and all the residents.
- 5<sup>th</sup> I saw an exhibition by Eva Werdenich in the Galerie Göttlicher, 45 Jahre. Her beautiful works were in stoneware and paper.
- 6<sup>th</sup> 11:00 – Attended the opening of Helmut & Johanna Kandl: Viva Archiva! at the Landesgalerie Neiderösterreich. I also viewed the other exhibitions on show.
- 8<sup>th</sup> Visited the Piarist Church and was fortunate that the organist was rehearsing at the time. I was the only other person there and I sat for a long time until the rehearsal ended. I spoke to the organist afterwards, and he was a young man of about 18 years.
- 9<sup>th</sup> 15:30 – AIR Get-together in the Ateliers on the first floor. Each resident gave a ten minute presentation.
- 10<sup>th</sup> Went swimming at Badearena Krems with Marketa and Saskia.
- 12<sup>th</sup> 10:30 – Travelled to St Pölten with Andreas Hoffer to meet with Leopold Kogler to plan ahead for my exhibition at the NÖ DOK. Afterwards, I remained in the city and visited the Cathedral.
- 13<sup>th</sup> 11:00 – Attended the opening of the exhibition in the Karikatur Museum – Christine Nöstlinger und Ihre Buchstabenfabrik. It was also showing the work of three of this year's artists-in-residence: Nina Pagalies, Stephanie Wunderlich, and Martina Peters.
- 14<sup>th</sup> 9:23 – Took a train trip from Krems Campus-Kunstmeile, getting off to visit Dürnstein, Spitz, and Emmersdorf.
- 16<sup>th</sup> Visited Krems' Tourist Office to enquire about the street art by Iris Andraschek – Ich bin hier. I discussed the work with the woman working there, and she gave me literature about it.
- 16<sup>th</sup> 18:00(?) – Attended Simon Whetham's performance of one of his compositions on the second floor of our building.
- 17<sup>th</sup> Visited the exhibition 'Un-buildings' by Erik Smith at the Galerie Stadtpark. I met with David Komary and enjoyed an interesting and lengthy engagement about the work.
- 18<sup>th</sup> Visited Belvedere Palace, Vienna.
- 19<sup>th</sup> Visited the Albertina Museum, Vienna, to see the Modigliani exhibition.

- 19<sup>th</sup> Visited the amazing Stephansdom, Vienna.
- 19<sup>th</sup> 20:30 – Schloss Schönbrunn – attended a classical concert,  
'Wiener Musik und Wein' in the Orangerie Schönbrunn.
- 21<sup>st</sup> 15:30 – Visited the Kunst Halle Krems to see the two exhibitions –  
Margot Pilz: Selbstauserin  
Andreas Werner: Galaktal
- 23<sup>rd</sup> 13:30 – Travelled with Andreas to the NÖ DOK, St Pölten, to install  
my work for the exhibition: Kulturpreise Des Landes  
Niederösterreich 21.
- 23<sup>rd</sup> Attended Simon Whetham's performance of one of his  
compositions in room 25.