

**Report:** Manuel Pessoa de Lima

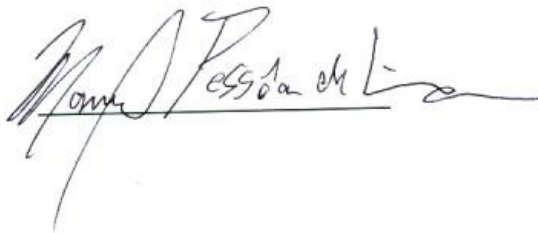
**AIR – ARTIST IN RESIDENCE Niederösterreich, November 2022**

This residency was particularly good for focusing on my artistic practice. As there was not so much pressure for "showing off" results (or socializing), the time spent at Krems became for me a time of deep introspection, and naturally, with introspection comes work. Something about this location, where on one hand, there is a city full of things to discover, and on the other hand, a very strong presence of nature and history, helps the creative process to develop in isolation, but without the feeling of entrapment. I can't identify any downside to the residency, I wish every artist could have such an opportunity and I feel very lucky to have been awarded. I think it's important that residencies with this level of support remain open for projects that not necessarily involve specific aspects of the region (as a way to reinforce a diverse group or visiting artists). But it is really nice to feel at the same time supported, and left alone, while having such welcoming contacts from Krenek Institute, and the Evangelische Kirche, as well as the contact with local musicians like Gammon or Veronika, planted the seeds for future collaborations.

I had a breakthrough that wasn't predicted on my initial application, which consisted more on a project involving recordings with the Buchla and the organ. However, as it was after more than a year my application was sent, once I arrived at Krems, I became really interested not only in recordings but also in developing different ways to process sound recordings in real time in a way that could be incorporated into live performances. Since 2015 I have been studying this programming language which is specific for sound named *supercollider*. As computer programming is very far from my technical scope, I could never develop something strong enough to be used artistically. I have started this study and given up many times, but it was at Krems that, for the first time, I developed something that was powerful enough to actually be used in a full live performance. In the first half of the residency I worked heavily towards the development of this script (which ended up being a bit over 2000 lines of code), using the piano and the microphones given by the residency. It was a routine starting at 10 in the morning, to 10 in the evening for around two weeks. I tested this in a concert I had scheduled in Berlin long ago and that happened on the 19th of November. However the product of my research here was shown in Berlin, and not yet in Krems, this is an implementation

that will for sure be present and will be further developed in my work in general. While I was "obsessing" over the development of this live processing technique, I managed to meet Gammon in person, who is a specialist with the Buchla, and took part in his wonderful Analogue Synthesis Workshop on November 18th. I learned that he also has a project with the organ and we started a correspondence for a collaboration. Also met with Veronika Grossberger, who already does very similar workshops with kids as the one I thought of doing. We will correspond through the next months to see if we would be able to attend a workshop together that joins our experiences together. Similarly I had a wonderful meeting at the Evangelische Kirche, which signaled the possibility of hosting a concert in the near future. I also have done recording sessions with the Buchla 100 at Salon Krenek: their trust, support and openness was fabulous, and dealing with the Buchla while at the same time trying to code my own audio processing technique was quite an inspiration. My main goal with the application was to find a way to relate to the city, mainly through recordings. In a way, I recorded less than I planned to, but the final goal of actually creating ties with the city was achieved, while at the same time creating a concrete technical and artistic improvement that I would never achieve if I didn't have the time and space to do it.

Krems, 28th of November, 2022

A handwritten signature in black ink, reading "Tommaso Pessina de Lina". The signature is written in a cursive style with a horizontal line underneath the name.