

Report Sabine Wilharm, End of June 2022

(First at all: I'm sorry for my english)

1

My Residency-Month was in June 22 and I found all things very comfortable, especially my rooms which has a balcony and were very suitable for living and working. First Flora Renhard and after a few days Cornelia Auer with the AIR-Team took much care for the artists, answering questions even when they were not at work and tried to help as much as possible. Both were very friendly so it was a pleasure to have contact with them. They suggested many things like exhibition openings, museums in Krems and Vienna, films and music events or special locations like Kloster Melk or Kloster Göttweig, but gave also tips of nice locals to have a glas of wine in the evening (especially the Heurigen locals). Many thanks to them!

2

The advantages were -beside the big rooms- the possibility to have my own way of doing work and living and being undisturbed. It was possible to meet other Residencies but no duty. I enjoyed the being at a new and unknown location for that gave my brain pushes of ideas and energy. All the things of everyday life in Hamburg became less important so that the concentration for work grew.

It was a little sad that we can't use the common atelier because it was occupied during the month I've been there, but I understood very good the situation with Ukraine people whom the AID staff wanted to help.

3

From Hamburg I brought with me the plan for essayistic drawings inspired from a book of Rüdiger Safranski named 'Das Böse oder das Drama der Freiheit'.

In there he wrote about the correlation of Evil and Freedom in different views of famous philosophers through the times and in the first I planned short and somehow funny picture stories and playing with stereotypes.

Shortly after my arrival I understood that this plan would not work. Meanwhile the war against Ukraine had spread in my mind like a kind of monster. So I cancelled the plan and after thinking and reading intensely I made five bigger drawings animated of sentences of Schopenhauer I found in the book.

All 5 drawings developed of my thinking around the possibility of empathy and the existence of cruelty and had became at least a bit enigmatic and not at all funny.

I wrote the sentences that inspired me directly into the drawings because I

discovered that a kind of riddle arose in that moment both, drawing and sentences were put together. The jpgs of the drawings are not sharp enough so here they are:

Drawing 1

'Die Selbstbejahung des Willens bewaffnet sich in der Regel mit einem großen Nein gegen die anderen Verkörperungen des Willens. (Schopenhauer)

Drawing 2

'Nun ist diese Welt so eingerichtet wie sie sein muss, um mit genauer Not bestehen zu können: wäre sie aber noch ein wenig schlechter, so könnte sie schon nicht mehr bestehen. Folglich ist eine schlechtere gar nicht möglich, sie selbst also unter den Möglichen die schlechteste. (Schopenhauer)

Drawing 3

'Wir sind nicht gemeint, es geht uns nichts an.' (kein Zitat)

Drawing 4

'Der Staat hängt den Raubtieren einen Maulkorb um, so werden sie zwar moralisch nicht besser, aber unschädlich wie ein grasfressendes Tier' (Schopenhauer)

Besides this I work several days on a children book project of my own which I began in Hamburg and is now growing slowly over the months.

4

I missed nothing at the residence, all was fine.

5

I appreciated the meeting and presentations of all residents in the beginning so that we know a little more from each other. It helps to break the ice.

The really highlight of the big exhibition of Helen Frankenthaler in the Kunsthalle Krems.

The landscape and the very friendly people, Krems itself and Stein, which are very beautiful and vivid villages.

Kloster Göttweig.

The Danube.

The weather (except the heat over 30°).

And the conversations and vine in the evenings.

My being there.

Thank you for all!