

REPORT

By Irma Stanaitytė-Bazienė

The residency is located in Krems, the major town in Wachau valley. It's really beautiful around – medieval and baroque architecture, rocky hills, vineyards, monasteries, Danube. It was a pleasure to walk or to bike around, or to take a bus to farther placed locations. The residency house is located twenty minutes from a train/bus station, a food shop "Hofer" is almost in front of the house, there is a huge swimming pool a few minutes away, outdoor gym just across a street, Kunsthalle Krems and Karikature Museum in the yard. Well, do not forget a prison – it's just in front of the building, and weird enough – it makes one architectural complex with Kunsthalle Krems.

The team working on AIR program was really nice – warm, open-minded people who truly did the best to make you welcome. I appreciate their support very much. It's really good to be there and even accidental meeting with someone from the office was making your day! So if someone would ask me what was the best I experienced during my residency – it's definitely that wonderful home-feeling atmosphere created by the team!

I liked how the process was structured – there were artists' presentations once a month, upon arrival of a new resident. So if you have two-month-long residency, you probably take part in two presentations, as it was in my case. It gives you a possibility to present both, your former art works and a fresh project you are working on. And – perhaps it's even more important – you have a chance to get to know other artists in residency by their works. Generally speaking, I see presentations as a very important part of AIR program structure.

The studio I lived in (No. 24) was perfect for working – spacy and bright also well isolated from outside noises. Sometimes I was feeling like I was completely alone

in a whole building. I liked it in a way. It helped to stay concentrated on a work. I liked many things in my studio including a balcony with a nice view towards Danube.

There was also possible to use studio No. 25 – it's a common place for working and socializing. There were a computer and a printer, also few bicycles what was really nice. I understand that it's an optional possibility but it was really good to have it!

I think the equipment is extremely important part of every international residency as the most of artists are coming by plain and can't take with them everything they might need. Well, if you are from literature field you probably do not need a lot, but if you work in a field of photography, video or sound, your work definitely depends on tools you are using. So.. There is a perfect set of sound monitoring in residency! Even if I started to use it in a quite late phase of my creative process, it was very useful to go through all my sound records. If the residency got a professional sound recorder (Sound Devices could be nice) and few basic type of microphones, it would be just a perfect place for working on sound.

I was not used to Olympus cameras before my arrival but I was surprised positively about the one they had in residency. The camera was extremely small so very easy to carry, and a quality of image was good enough.

I also appreciate two excursions we had during my stay at residency – it was extremely inspiring, especially the trip to Gugging art brut center. I felt it was a place I was looking for, so I decided to go there again and work with a local community of artists. The place is interesting because it used to be a psychiatric hospital which was reformed into art institution. The patients who have wish and skills to paint and/or draw live in Gugging art center, in the House of Artists, and work daily in the open studio located in museum's building. I spent my time there recording sounds, interviewing people, photographing and filming. Finally I have

a lot of material gathered that has to be processed.

I came into residency with an idea to work on field recording and soundscapes of buildings. During my research I became extremely interested in special types of microphones, such as contact (piezo) microphones, hydrophones, pickup coil and ultrasonic microphones. I made piezo microphones, also got some microphones from sound artist Jez Riley French whose works I found related to my recent interests in some way. I started to experiment with those different types of microphones, and it turned out to be the most exiting part of my creative process. Finally I merged it with my initial interest in soundscapes of buildings and I made an audiovisual work connected to the residency house, in which the sound reveals metaphorically some plane of building's obscure reality.

List of attended places and events

03. 07. 2018

Museumkrems and exhibition *SPACES* by Eva Schlegel in Dominican Church (Dominikanerkirche Krems)

04. 08. 2018

Trip by boat (Brandner) on Danube, Wachau valley

05. 08. 2018

Melk Abbey's museum, library, church and garden

06. 08. 2018

Trip to Grossglockner High Alpine Road (Grossglockner Hochalpenstrasse)

08. 08. 2018

Trip to Gugging art brut museum and Rollfähre Spitz to see work *Camera Obscura for the Danube* by Olafur Eliasson

09. 08. 2018

Göttweig Abbey

11-12. 08. 2018

Vienna film festival 2018 at Rathausplatz

18. 09. 2018

Opening of Helen Grogan's and Judith Saupper's exhibition *INTO THE SPACE*
at Galerie IG Bildende Kunst, Vienna

20. 09. 2018

SOKOL Prize Ceremony, Karikaturmuseum Krems and Kunsthalle Krems

21.09. 2018

Melk abbey's garden and Garden Pavilion

25. 09. 2018

Exhibition *Picasso Gorky Warhol* and exhibition *SPACES* by Eva Schlegel,
Kunsthalle Krems

Plus few additional trips (visiting or working) to Vienna, St. Pölten, Melk, Spitz,
Dürnstein, also in surroundings of Krems (Stein, Mautern).

27 09 2018