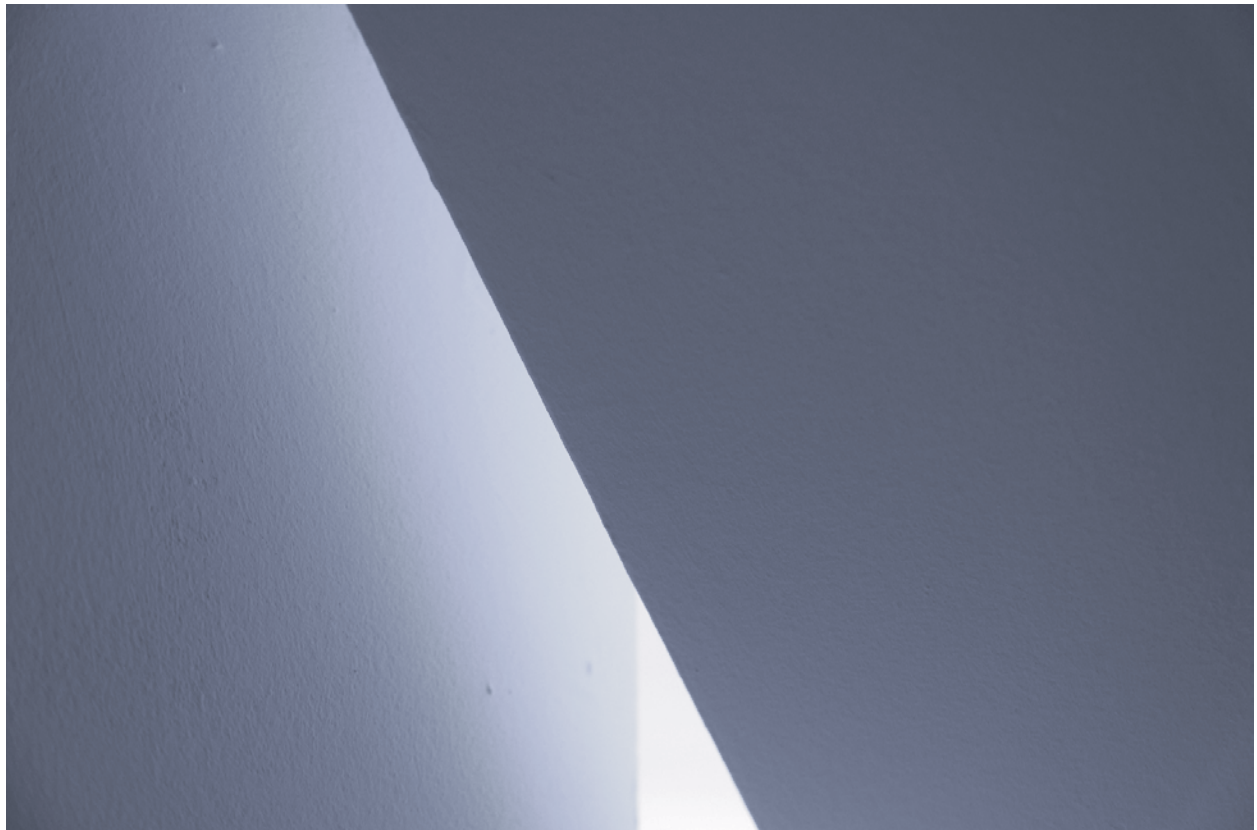


I'm writing this report very happy, a bit deferent and a bit sad (for leaving).

This has been a wonderful, magical, life-changing journey for me. Although I was just a few hours ride away from home, I felt I was in a faraway 'bubble'. It was like a return to childhood days, because you made possible for me to play, to explore and to produce what I like the most by giving me absolutely everything I needed and by supporting me to feel free and creative.

The apartment that was my home for the past three months — 'Top 21' — has all that is necessary for working, contemplating and relaxing. It was a perfect base for my residency. The equipment it has plus what I brought in my suitcase, was more than enough for me. And not only that, it became my place of inspiration, my gallery and the theme of two of my projects in Krems.

'I entered very carefully my temporary apartment that I was living in during my residency in Krems. In a way, I considered it a social space at first, since it wasn't mine. I was sharing this space with all the artists that were here before me and with those who will come after I leave. In this situations people tend to modify their space requirements and so did I. But as days were passing, I started to feel the urge to make it more personal. In a short while, I adopted it completely. It became a place where I continuously had control over my individual territory. The zone of my personal space has spread and the proof I could see in the feeling of freedom while I was there.'\*



\*From the photo series 'Intimate distance'

But most of all, this residency was about people. For me that was the most precious thing I could get, since I am all about people. Not only that we collaborated as artists, but we also became true friends. And I want to shout all the names here: first the girls that I spent the most incredible moments with: Adriana, Yvonne and Clara, then Andrew, who was here when we came and gave us the first tour of Krems, Eric and Eiríkur, who were watching all the football games with us and cheering for Croatia, Monica and Niels, with whom I had a chance to be a VJ and at the end of my stay, Marlena and Jay, with whom I really enjoyed talking about space and art and who discovered me some new places in Krems. And last (but not a bit less dear or important to me) — wonderful ladies from the AIR office — Sabine and Nadja. And although it was very nice to have all the privacy I needed in my 'Top 21', it was also very comforting that Sabine and Nadia were two floors below, handling everything to make us all feel welcome and informed and that we have all that we needed to work and to be creative.

In Krems I had the opportunity to do art projects with artists from different fields, as well as my own art projects and I don't get much chance to do that back home. As an architect, the usual way to make a living is by working for an architectural office a job that, most of the time, leaves me no energy to think about my own projects, as I could do here. But I'm not only an architect, so that option is sometimes very hard for me. Here I gained the courage and self-confidence to recognize myself as an artist as well. So I really appreciate the opportunity to recall how this work truly makes me happy and how much I'm enjoying it. It wasn't supposed to be like that, but this residency turned out to be a real test for me.

I hope to keep this magical energy and take it with me back home.



Clara Rivière, Adriana Affortunati, Jana Dabac, Yvonne Freckmann & Andrew Neumann

I would like to thank ORTE NOE (especially Heidrun and Manfred) for inviting me here and making this amazing experience possible.

### 'Ohrenbetäubendes Geflüster'

'Ohrenbetäubendes Geflüster' ('Deafening Whispers') was an audiovisual one-day-exhibition and cello performance that emerged from the collaboration between Adriana Affortunati (Visual artist/Brazil), Jana Dabac (Architect/Croatia), Yvonne Freckmann (Composer/USA, Germany) & Clara Rivière (Cellist/Spain). The artworks are the result of the poetic impressions assembled collaboratively between the artists during their first month of residency in Krems.

By using Krems as an inspiration, but also as a gallery, we created a series of photo-video-audio pieces and urban installations that describe the impressions gained during our residency. Impressions are controversial — in a fairy-tale medieval city there is a veil of dark past that runs through the stone streets of Krems as well as through audiovisual pieces. Some of the work was presented on an exhibition in a typical Krems wine cellar that was transformed into a theatre, a fairy-tale scenery, but still remained both a familiar and an authentic setting, which stimulated the proximity between the artworks and the public, allowing the visitors to feel more free while exploring the exhibition and provoking them to create different meanings while experiencing each installation.



German lesson no.1 /Adriana Affortunati, Jana Dabac, Yvonne Freckmann & Clara Rivière, with Nadja Klement/

## Photo series '**Intimate distance**'

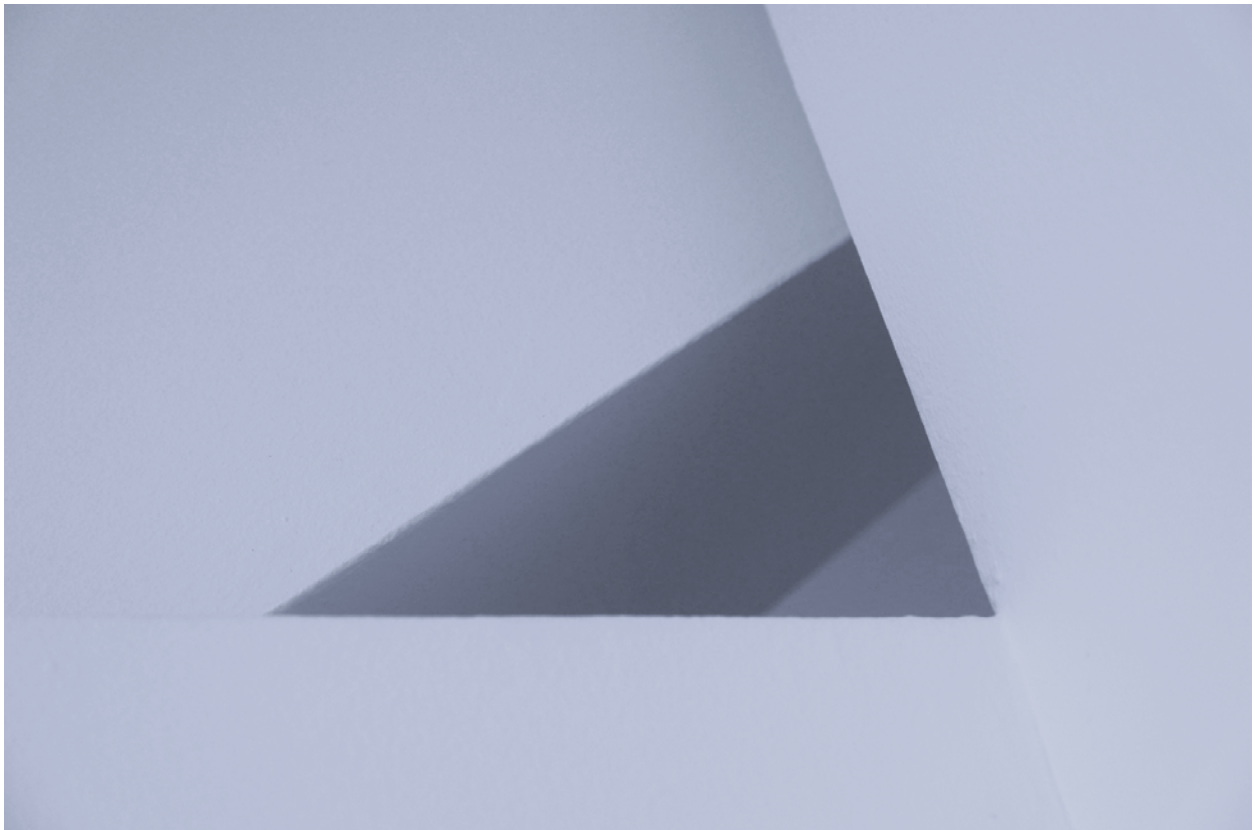
The distance surrounding a person forms a space.\*

Spaces we occupy are public and social. Personal and intimate spaces, along with body territory, are spaces we carry with us everywhere we go. They are the most inviolate forms of territory. The radius of a specific zone depends on situational and cultural factors.

I entered very carefully my temporary apartment that I was living in during my residency in Krems. In a way, I considered it a social space at first, since it wasn't mine. I was sharing this space with all the artists that were here before me and with those who will come after I leave. In this situations people tend to modify their space requirements and so did I. But as days were passing, I started to feel the urge to make it more personal. In a short while, I adopted it completely. It became a place where I continuously had control over my individual territory. The zone of my personal space has spread and the proof I could see in the feeling of freedom while I was there.

This photo series is the intimate portrait of my personal space.

\*Proxemics (Edward T. Hall) is the study of human use of space and the effects that it has on behavior, communication and social interaction. The study of proxemics is valuable in evaluating not only the way people interact with others in daily life, but also the organization of space. Proxemics remains a hidden component of interpersonal communication that is uncovered through observation and strongly influenced by culture.



From the photo series '**Intimate distance**'

Photo-video series '**The red string**'

During my residency in Krems, I was living in the building across the top-security Stein prison, housing some of Austria's worst offenders. Most of my place was overlooking the prison. That view is strictly forbidden to photograph — it's the forbidden view. In time, I started to feel more and more comfortable with that view, but I was always very aware of what I'm looking at.

The other view, view from the terrace, was completely opposite — overlooking the Danube river, hills on the other riverside and, most important to me, a big piece of sky.

Watching all kind of spectacles on that sky, I noticed this thin red string, always in my view.

I shared my view of freedom with this thin red string. And I thought it's kind of sad that the only thing sharing my view of freedom is actually not free — it's tied to the terrace fence.



From the photo-video series 'The red string'

### 'Echoes of Krems'

'Echoes of Krems' is the sound map that would be a simple map of Krems printed on a box with audio inputs (for headphones) on specific locations on the map. When the headphones would be plugged in the certain audio input (certain spot on the map), you would hear the sound recorded at that specific place in the city. I started this project with Adriana Affortunati, Yvonne Freckmann & Clara Rivière. We were recording ourselves shouting definitions of intimate space from the theory of Proxemics in different spots/public places in Krems. When we're using the public place, we're taking our personal and intimate zone into that space, like the public space is sometimes entering our private zone (our home) through the social networks and devices for long distance mass communication, increasingly diminishing our intimate space, making us feel constantly available and stressed out. With this map, audience could explore the city through the way that it sounds, but would also be reminded of the importance of the personal and intimate zone around them (even when in public space).

### 'The Wall'

The Wall is the project for urban installation/performance set up in one of those tunnel-like passages in Stein. With all the city walls of Krems, I started to think — if you wanted to close this passage (for instance to defend a city) you would build a wall and leave a door you can control. I wanted to do the opposite — leave the passage empty as it is and set up a door with somebody knocking on the other side, trying to get out exactly through the door, although there is all this empty space around. Like we do in life. Following the learned and expected paths, although there are so many different ways of moving and passing through. And we do know it subconsciously, but we're not always able to see the way or to break the walls in and around ourselves.

...Or you can close the passage and build a wall yourself, as we do most of the time.



Still from the stop-animation 'The City Gate'



Picasso-Gorky-Warhol Exhibition opening

- 07-06 'The Two Halves of Martha Wilson's Brain'** /Exhibition opening and talk with the artist  
Martha Wilson/ Kunstraum Niederoesterreich/Vienna
- 08-06 Introduction to Kunsthalle Krems and Axel Hütte Exhibition** /Guided tour/ Kunsthalle Krems
- 09-06 'Fontänen'** Videowalk by Antje Seeger / Galerie Stadtpark/Krems
- 15-06 'Self similarity'** /Josef Achrer and Doris Piwonka exhibition opening/ Galerie Stadtpark/Krems
- 16-06 'Love parade'** / Wien
- 21-06 Susanne Wenger Foundation** /Guided tour/ Kunstmeile/Krems
- 23-06 '06.04.45'** /Opening of the project for the Stein prison wall design by Ramesch Daha/ Krems
- 28-06 'Ohrenbetäubendes Geflüster'** /Audiovisual exhibition and cello performance by  
Adriana Affortunati, Jana Dabac, Yvonne Freckmann & Clara Rivière/ Margit's Wine cellar/Krems
- 30-06 'Spaces'** /Installation by Eva Schlegel/ Opening / Dominikanerkirche/Krems
- 30-06 Sommerfest der Kunsthalle Krems and Picasso-Gorky-Warhol Exhibition opening** /  
Kunsthalle Krems
- 06-07 'Circulus virtualis'** /Sound installation by Hans Peter Kuhn/ Opening /  
Klangraum Minoritenkirche/Krems
- 29-07 'Glatt&Verkehrt'** /Music festival/ Krems
- 03-08 'Spaces'** /Installation by Eva Schlegel/ Guided tour / Dominikanerkirche/Krems
- 08-08 'Camera obscura'** by Olafur Eliasson /Ferry boat ride/ and visit to **Gugging museum**