



I arrived at Krems at the same time as the summer, from -20 C to +20, from 120 cm snow to buds and blooms! Even though I slowly approached Krems by train, it became a bit of a shock with all the heat and sun after a long, cold and snowy winter.

Expectations and some experiences

This is the real central Europe, within just a few hours of several European capitals, and far away from my northern outskirts. I was curious about how the cultivated landscapes look like in Krems? What does the trees look like? How are they used? I see fir-trees and factory chimneys from my studio window at home. Here, vines, cropped fruit trees and willows along Danube's beaches. Then all wreaths of branches on the beautiful doors in Stein. Also within my view is the prison with deliveries and visiting women and children.

I was surprised by the traces of Swedish warfare I stumbled across on several occasions. On the walk in Krems, in front of Pulverturm, a Swedish soldier turned into stone after shooting against a Madonna image. On an excursion to Spitz we saw a monument of a massacre made by Swedish soldiers during the 30-year war...

After a week, my digital information flow is entirely Austrian, despite presetting and when I look for major current events in Sweden I have trouble finding them. Algorithms?

It's so inspiring with colleagues from other parts of the world who work with different subjects. We have met for beer, talks and also made some excursions together. Thank you very much, Andrew, Joseph, Kathy and Andrius!

My project

Forest as saga and commodity! is an ongoing project where I investigate the relationship of human nature, myths and performances. My starting points has been a famous Swedish saga and also the landscape where I was born. Woodcuts and Phenakistoscopes are my tools. Phenakistoscopes (and Zoetropes), are devices that was widely popular in the late 19th century for creating the illusion of motion, before film existed. It made static sequences of drawings appear to be in motion when it spins and is viewed through slits. Now there's a new generation of these devices where you can also use sculptures and models. Instead of looking through a slit you use a strobe light, or look through a camera/mobile.





I want to try these techniques to create ways for the audience to experience moving images, that are engaging both emotionally and physically. I also want to explore the possibilities of using it as a sketchbook for my project and try to work with ideas and materials directly on the turntable.

In my suitcase I packed a gramophone, some lights and a simple program that controls how fast LEDs flashes. In my studio in Krems, I have built a small "cave" to keep it a little darker. It's not very easy with the gazing sun.



I've collected material on walks and excursions around Krems. Objects such as tourist brochures, maps and packaging. But also more conceptually with thoughts about the landscape and the things I encountered. I have tested how different materials work and how different intervals affect the expression. The RPM (round per minute), the number of images and how often it flashes affects how it is perceived. The objects can change tempo and direction but also relation to each other. Very magical! I have showed results at Atelier Kunstmeile Krems.



Visits

Took long walks in Krems with surroundings, I really appreciate the beauty of the old city, and also a boat trip on the Danube to Spitz.

We got generous invitations and guided tours in *Gallerie Stadtpark*, *Kunsthalle Krems*, *Susanne Wenger Foundation* and *Klangraum Krems*.

Visited some galleries and museums in Vienna. Met artists Jenny Lundgren and Christoph Luger in their studios in Vienna. Of course I visited Venus from Willendorf on *Natural History Museum*! Looking forward to the *Danube Festival* that I plan to experience for a day before I leave. I also will meet representatives of the *Tricky Women* animation festival in Vienna.



Advantages

These are great conditions for artistic work. A nice studio perfect for work and rest. With areas where one can spread out, continue to work where it ended.

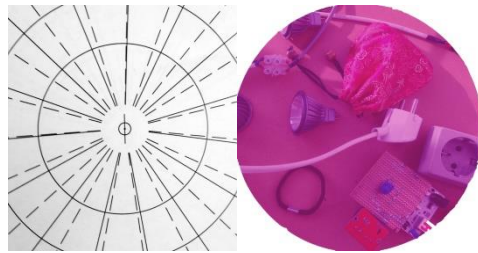
Also located in the center of Krems/Stein, close to everything you need.

But above all I appreciated the AIR team! They make sure everything works and provides contact areas through the exhibition openings and other activities they offer us to participate in. Sabine Gueldenfusz, Nadja Klement and Kathrin Schönfelder have made me feel very well taken care of before and during the stay.

I have really appreciated the conversations and the suggestions for exhibitions and artists who may interest me from Guenther Oberhollenzer.

Also thank you to Region Västernorrland Art Department

I really had an amazing time at AIR Krems!



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