

Yvonne Freckmann
Krems, June 2018

AIR Krems Report

AIR Krems was a fantastic experience for me in which I was very fortunate to make new friends with which to collaborate and cross-pollinate our knowledge from different disciplines. This instant connection led to a month of joint exploration, which defined my time at AIR Krems artistically and socially. Adriana Affortunati (visual arts/Brazil), Jana Dabac (architecture/Croatia) and Clara Rivière (cello/Spain), and I completed each other as an artistic team so well that we could even organize our own exposition *Ohrenbetäubendes Geflüster/Deafening Whispers* and cello performance to share our poetic impressions of Krems. We turned a beautiful old wine cellar (which is a local restaurateur's garage) into an exhibition room to show our audio-visual pieces, installations, and a my new work *Sentinels* for cello and field recordings on June 28, 2018. Margit Werner-Pietsch hosted us so generously and also shared some of her own poetry. A beautiful exchange.

About my composition at AIR: *Sentinels* combines field recordings of birds from Krems as both conductor-metronome and inspirational sound source. I used tempi, shifting patterns, harmonies and melodies of birds in different ways throughout the piece. During the first two parts only the cellist hears the field recording birds, and in the third part the audience also hears the ambient source recording. This builds upon my research of using field recordings as source for instrumental composition, and was part of my goal of coming to the residency.

Some other smaller projects I worked on a music workshop for children with learning difficulties in the Sonderschule Krems, organized through Klangraum with Veronika Großberger. For this was the inaugural *Blickwechsel Workshop* we created a week-long workshop on the theme of air, instruments that can be played with moving air. We gave classes twice per day for four days, teaching musical concepts ranging from listening, playing, conducting, to instrument making. It was exciting to watch their understanding and communication through music and sound grow.

Another personal project, *Audio Postcards @Krems* is a series of 1-minute field recordings and photo documenting sounds I collected in Krems. It is available for free streaming on SoundCloud and is part of my Audio Postcard collection since 2014. I expect to add more as I go through all of my sonic archive in the next months.

The residency gave me motivation and freedom to focus on experiencing, collecting, making, and thanks to my wonderful collaborators a chance to present. The month flew by and I wish I could have more chances for such an intensive time to work and explore with inspiring colleagues. (Perhaps the only disadvantage was that I could not extend my stay!) AIR does not pressure residents to produce or prove what they make while in Krems, but they provide a calm setting for exactly this to happen. The modern studio apartments are as beautiful as they look in the photo on the website, and provide a lovely hub from which to explore Krems and Stein. When I arrived there were quite a few art openings or other events to attend, which was a nice way to meet other people active in the art scene in Krems and Vienna, and we were regularly invited to other exhibitions or concerts, so there were plenty of opportunities to witness current culture in Lower Austria. As mentioned before, I was very lucky to have AIR neighbors with whom I connected and who were very happy to share meals. This made me feel very at home, and I think AIR could encourage this aspect more for future residents. Some previous residents told me they were lonely, and this could be easy to avoid. Perhaps organizing a dinner at the beginning of each month to let people connect from the start.

My sincere thanks to all who made my time in Krems possible and memorable.

Yvonne Freckmann
Artist in Residence
Krems, June 2018

Additional information AIR Krems

Realized during AIR Residency June 2018

I. Workshop

Blickwechsel Workshop Sonderschule Krems und Klangraum

In collaboration with Veronika Großberger (Klangraum) and the Sonderschule Krems we created a week-long workshop on the theme of air, instruments that can be played with moving air. We gave classes twice per day for four days, teaching musical concepts ranging from listening, playing, conducting, to instrument making.

II. Exhibition

Together with my AIR colleagues Adriana Affortunati and Jana Dabac, and Collaborator Clara Rivière we organized our own exhibition in a private wine cellar on June 28, 2018. We presented our work we created together during the month of June. This was the highlight of the residency for me.

Ohrenbetäubendes Geflüster ist eine audiovisuelle Ausstellung und Cello-Performance, die aus der Zusammenarbeit zwischen Adriana Affortunati (Bildende Künstlerin / Brasilien), Jana Dabac (Architektin / Kroatien), Yvonne Freckmann (Komponistin / USA, Deutschland) und Clara Rivière (Cellistin / Spanien) entstanden ist.

Die präsentierten Kunstwerke sind ein Resultat poetischer Impressionen gemeinsam erstellt vom ersten Monat ihres Aufenthalts in Krems, Österreich. Die Installation in einem alten Weinkeller regt die Nähe zwischen den Kunstwerken und dem Publikum an, da sie sowohl ein vertrauter als auch ein authentischer Ort ist. Der Ort ist selbst ein Kunstwerk und multipliziert Interaktionsmöglichkeiten und dadurch erzeugt unterschiedliche Bedeutungen für die Gäste während sie jede Installation erleben.

Ohrenbetäubendes Geflüster (Deafening Whispers) is an audiovisual exhibition and cello performance that emerged from the collaboration between Adriana Affortunati (Visual artist / Brazil), Jana Dabac (Architect / Croatia), Yvonne Freckmann (Composer / USA, Germany) and Clara Rivière (Cellist / Spain).

The artworks presented are a result of the poetic impressions assembled collaboratively between the artists during their first month of residency in Krems, Austria. Installing the exhibition in an old wine cellar stimulates the proximity between the artworks and the public since it is both a familiar and an authentic setting. The place is an art piece itself and thus multiplies the possibilities of interaction with the artworks, provoking the visitor to create different meanings while experiencing each installation.

Facebook link https://www.facebook.com/events/2128878217397350/?active_tab=about

III. Projects

Sentinels for cello and field recordings (6:45 minutes), composed during the residency in collaboration with cellist Clara Rivière. Premiered during the exhibition *Ohrenbetäubendes Geflüster* on June 28, 2018. It combines field recordings of birds from Krems as both conductor-metronome and inspirational sound source. The first two parts only the cellist hears the field recording birds, and in the third the audience also hears the ambient source recording. This builds upon my research of using field recordings as source for instrumental composition.

Copy/Paste/Remix for Werkplaats K exhibition in the Netherlands in July

- Concept Yvonne Freckmann
- Realization Jana Dabac and Adriana Affortunati
- Performance upcoming by Clara Rivière

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Attended during AIR Residency June 2018

- June 1, 2018 – Film screening in the Kesselhaus *Tarpaulins* (Krems)
- June 7, 2018 – Kunstraum art opening *The two halves of Martha Wilson's Brain* (Vienna)
- June 8, 2018 – Private gallery tour *Axel Hütte* exhibit (Krems)
- June 9, 2018 – Antje Seeger Videowalk opening *Fontänen im Stadtpark* (Krems)
- June 21, 2018 – Tour Susanne Wenger Foundation (Krems)
- June 23, 2018 – Art opening *Fluxus* exhibition in Spoerri (Hadersdorf am Kamp)