

INGA DOROSZ | REPORT AIR KREMS 2010

I had a very wonderful and productive time during my residency at AIR Krems. Before coming to the residency, I was working on a series of landscape drawings with ink and pencil. I wanted to continue and expand the series but the landscape really shifted my way of working, both in choice of media and content. I started working on video and sculpture and my focus moved more onto the topic of water.

At AIR Krems I finished two videos about the Danube. From my TOP 20 studio I became interested in the traffic on the river. I watched barges and boats with all types of cargo and tourists passing by my studio window. The Danube is a historical artery of Europe and since the completion of the canal to Rotterdam in 1992, it continues as a major modern transport highway. I went to the pedestrian bridge and the first barge I filmed was a gas tanker. After watching the footage at home, I realized that the everyday objects and work of the crew was equally as interesting as the cargo on the boat. The camera captured the contents of the boat, sounds and movements of the people. From then on, I biked everyday to the bridge and filmed anywhere from an hour to three. "Vermillion Sands", 23 minutes, a title taken from a collection of short stories by the science fiction writer JG Ballard, is one of the videos I started and completed at AIR Krems about the traffic that goes up and down the Danube.

Spending days on the bridge made me interested in how much the river and riparian habitat is manipulated for this transport. It is a river that is constantly being dredged, manipulated and controlled. And the surrounding riparian habitat is equally manipulated. I did a lot of hiking around the hills in Krems and I followed the smaller creeks from their sources above Krems down to the Danube, recording how each creek was mitigated, controlled and manipulated. I also followed a dredging barge for a few days as it worked on the Danube. I edited the video structurally – 15 seconds clips following each stream as it empties into the Danube and 15 minutes of dredging. This video is called "All into the Danube", 24 minutes. It explores what goes in and out of the Danube.

I finished a few sculptures at AIR Krems as well. I experimented with paper, glue and ink working from the structures in my drawings as well as the water flows I observed from my hikes in the hills around Krems.

Exhibition

I exhibited the drawings, sculpture and videos at the Kunstraum Arcade Galerie in Moedling. It was an opportunity for me to work site specifically, since the architecture of the room, other than being beautiful, is dominant and a challenge

to work with. I saw the space early on into my residency and created the work with the space in mind, using the arches of the room to the benefit of the work.

In Summary

I started new directions with my work at AIR Krems. I think I kept a good balance between the exploration of the landscape and coming back into the studio to integrate it into the art making process. I am very excited about this new direction in my work, both the content and media. I feel like I took a lot out of the landscape. It brought me back to doing sculpture; started me in a new and exciting direction with video work; and integrating the two together.

Very many big thank yous!

Thank you to Djerassi and AIR Krems for the opportunity.

Thank you to Gerlinde Thuma for the hours of installation help at the gallery and to Helga Cmelka for hosting me in the gallery and in Moedling.

Thank you to Alexandra Schantl, curator of the show, for the studio visits and thoughtful words.

And a very big thank you to Sabine Güldenfuß for coordinating everything and being supportive throughout the residency. She introduced me to people in the area, coordinated studio visits, the details of the exhibit, magazine interview and always made sure I had everything I needed to get the work done.