

## Krems Report – Ross Cochrane

Research and process in Krems has been influenced by documenting situations on a daily basis during my stay. The process thereafter has evolved through discussions and meetings between people regarding local historical and cultural events. Shorthand passages concerning conversation comments were recorded, along with visual documentation of my surroundings. The documentation and media recordings exist as a creation on meaning and as an archive of my stay there. Below is a brief synopsis of activities during the residency.

All of this documentation provided me with a diary, mapping my time and daily routine. Initially my process began by developing drawings, firstly from preparatory sketches, arranged, in order to explore various compositions and afterwhich reproduced, again in pencil. The composition of the drawings is considered, reflecting the social condition of the area itself. They are deliberately left looking unfinished, the objects and lines have been hidden and muted, fading away from areas of the main body of drawing. The white areas of space, which hold and push the drawings, have been taken from aerial photos of sky between buildings in the city. The drawings also record daily visual journeys through Krems, images of the objects, people, and places encountered; as such they also exist as a form of visual mapping also.

The process of drawing, an exploration on how to relate to my surroundings, and the everyday things encountered, led me to consider more simplistic approaches. This aided a positive re-engagement with the process of writing, with which I had been lacking. Relating to an everyday engagement with my surroundings; I began to consider how a child relates to the world around them. Everything we relate to as children; how every sense, taste and touch is explored. Every exploration and knowledge developed at this early age is, initially explored through the mouth.

I then began to discuss the mouth, its uses and limitations, its role as a communicative and sexual device, its nature as being both internal and an internal extruder. I began to explore this in many different ways through writing and on how best to use the mouth as visual producer. This resulted in numerous ideas on how to use the mouth as a sculptural tool, as a lens, within performance pieces and inclusive of its obvious and many communicative forms, work which I am continuing to examine.

Short film recordings and visual documentation were then developed and influenced from brief communicative encounters, from mundane everyday activities to meetings and happenings. Media recordings took the form of short films, documenting my personal daily interactions. Some of which films exist on their own, others shall exist within a complete piece; scenes from which vary, from 3 to 15 seconds each. The films generally document events, which are fleeting, and short lived, and are largely filmed while on both deliberate, and unplanned journeys.

Places in Krems, which hold a specific historical or cultural meaning became an interest for me also; specifically stories surrounding the prison, visually invasive on a daily basis; and also events in the surrounding area during the early 1940's. Most notably this led research to an analysis of Stalag 17, a former Pow camp three kilometres from Krems itself.

The idea of making a memorial where ridged architectural forms disturb the organic, almost abandoned pattern of the Stalag, seemed poignant to me; and led me to create a temporary installation on the site. It remained there to exist as a place of remembrance and healing, not only in relation to the site itself, but also as a wider example of discourses in positive thought, indicating renewal and growth. There is also physical meaning through the process of interaction, where accumulative signatures of different participants could claim ownership of the piece. All of this posed considerations on how to re-install the project on a permanent basis, one which I would be interested in pursuing in the not so distant future.

I have found the residency programme very positive and engaging, it has allowed me the space and time needed to engage with my creative process. In retrospect two months would have been more adequate duration, as I am continuing work from imagery gathered during the residency. Many aspects of my practice were realised, specifically in relation to a re-engagement with the process' of writing and drawing, which has proven to be most productive. These were elements lacking or missing within my practice of late, and the residency programme at AIR provided me with the time and space sorely needed to reacquaint myself with these areas of creativity.

Studio and living facilities are excellent, and their proximity to other studios, where you can engage with other artists is very positive, although, broadband / internet access within each single studio should be considered, and would be one of the only things which I missed during my stay. The constant support given by the AIR team in relation to research related questions, a wide range of facilities and contacts has been nothing short of fantastic, and I certainly was left lacking nothing during my stay, and quite impressed with the organisational structure. In particular how AIR staff became both mentors and research assistants for the artists as a whole. This in itself is very productive as it enables the artist to acquire information at an accelerated level, thus enabling their practice to develop at a much quicker pace.

I would like to thank Sabine and Karin for the constant support and advice and direction, and thanks to all the members of the AIR team; this has proved to be a very positive engagement with the process of writing and art creation.