

AIR Krems. November-january 2011/12.  
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### **November:**

I arrived in Krems at the beginning of november. The first two weeks were quiet. I had a solo show coming up at the Kunstverein Baden at the middle of the month so I had some preparing to do. But as I had brought with me a lot of work from iceland I didn't have to stress about making new work for the show.

In the beginning I took a lot of long walks in and around Krems and was planning to get to know the place before I started working. However, before I knew it myself, I was already working on a new series of drawings. New characters appeared very suddenly in my drawings. Characters that were new to me. I suddenly had this new sense of freedom that I felt I had lost a little bit in the last few years, perhaps due to too many exhibitions with not enough time between to develop the work. I felt like I was going forward but also back in time and remembered the freedom in my work that I felt when I was just graduating from the Glasgow School of art in 2004. It's difficult to know what caused this sudden change of feeling towards my work but it happened really clearly in my first 2 weeks in Krems. I had a very good studio visit from Karin Pernegger where we discussed the new and older work and my upcoming show in Baden. We discussed if the new strange characters were influenced by the people of Austria, the people of Krems. How a lot of Catholic symbolism had all of a sudden entered my work since I was staying in this very Catholic country.

In the middle of the month I got picked up by Cornelia Köning from the Kunstverein Baden. She took me to Baden where I had a week of installing for my exhibition "Guests of Prey". I really enjoyed the stay in Baden and Cornelia was extremely helpful and generous towards me during the installation time. I made very large scale wall drawings in the gallery and also exhibited drawings and an animation I had previously made in Iceland. I also decided to exhibit a few of the new works I had made in Krems. Even though they were already looking different from my previous work. I somehow felt that these new characters should also be included in the exhibition. The opening was great and Karin Pernegger came and did a very nice opening speech.

### **December:**

At this point my series of new work and this new feeling of freedom in my work had only grown bigger. I felt like I had a new start somehow and I decided that it was important to have my own website again. I spent the first half of december to first figure out how to make a website and then going through hundreds..even thousands of images of work and then eventually I created and completed this: [www.siggabjorg.net](http://www.siggabjorg.net) .

Along with creating the website and making new drawings I also had the luck to travel up north, to the Salzburg area and stayed with friends in the village of Golling for a few days. In this time I got to know some amazing austrian traditions. The *Crampus* was one of them. At the 5<sup>th</sup> of december I saw the festival of the Crampus. The streets of Golling filled up with these beasts and I was totally amazed and inspired. Since then I have been very interested by the national tradition, stories and costumes of Austria and hope to continue a research on this some day.

In december new artists arrived at the residency and it was nice and very inspiring to spend time with artists with different cultural and professional backgrounds than me. I had many nice talks and good times with Karin Pernegger and Sabine Gueldenfusz and was feeling more and more at home in my studio in Krems.

## **January:**

I had to go home for a few days for christmas for family reasons, so I sadly missed spending the hollidays in Austria. When I got back, early in january I was very much aware of that the time in Krems was limited and I wanted to make the most of my stay in this very large and beautiful studio. So in january I put my head down and worked day and night. I had no idea what time it was and if I was wearing pyjamas or painting clothes or if I had eaten or slept. I have an exhibition coming up in iceland so I simply had no choice but to work. A few times though I took a brake and spent time with my lovely fellow artists there and I had many good talks and studio visits with Karin and Sabine.

It was a very intense and creative time in my work. I made huge changes in my work in Krems that I had not been able to do before. In Krems I had the time and surroundings to clear my head and take big steps that were needed. It was a time of work and solitude but also a time full of experiences and inspirations.

I came out of the studio at the end of january with portfolios full of new work.

It was a privilege to work in Krems. The surroundings are quiet but inspiring at the same time. The people of the residency, Karin and Sabine, are extremely generous of their time and work and I am thankful of the talks I had with them. They played a big part in the positive change I felt in my work. Being so close to the city of Vienna was also a big plus. I did several trips to the city during my stay and got to know the city and its art scene.

In this report I also want to thank two austrian artists: Thomas Hörl and Peter Kozek – Kozek Hörlonsky. I am so lucky to have had them, two great austrian artists and good friends, in Vienna to introduce me to austrian cultures and traditions and to the austrian art scene.

Now I am back in my studio in iceland and have not stopped working since I got back. Something new has started and I continue to work with these new inspirations that started already in my first weeks in Krems. I feel like I have made big steps in my work and I thank the time and people in Krems for that.