

The A-i-R Krems program has been recommended to me by another artist, who participated in it several months earlier. I was told that the program offers excellent conditions and this proved to be absolutely true. Both when it comes to practice (equipment, information) and merit (curatorial support) – Sabine, Alexandra and David made sure I had everything I needed to realize my work.

My stay was prolonged by an extra month - an artist who was supposed to come right before me cancelled his stay, and I was offered his time. I thought three months would be much too long, but it was not so at all: each of these three months turned out entirely different considering the way I worked. The first month of the residency I spent working on my book "Algebra of Fiction" that was coming out in print at the Gdansk City Gallery ([www.ggm.gda.pl](http://www.ggm.gda.pl)). Naturally for projects like this, when one needs to focus and reflect on visual material, this residency is a perfect set up. Little distraction, but at the same time beautiful nature around and a window view to the river, which gives a sense of wide, open space. Basically I was very efficient with preparing the visual material – I spent most of the time in my studio, if I left it was to take long walks in the surrounding vineyards or go swimming in the nearby Badearena.

The second month was entirely different. All of a sudden with a change of constellation – when new artists arrived - I found myself in the middle of a collaborative project, spending lots of time outside my own studio, mostly in the common room: planning an exhibition together and playing ping-pong on the office table! The outcome of this collaboration was an exhibition "Außenseiter / excerpting the Artothek's collection", featuring works by: Gerhard Kaiser, Robert Kabas, Matias Hammer, Werner Hartinger, Johann Fruhmann, Karl Grabner, Anton Wichtl and Clemens Stecher; curated by : Katja Blum, Eduard Constantin, Andrea Palašti and Dorota Walentynowicz. Taking up the role of curators *in situ*, we conducted a 'fieldwork': reflecting on and re-collecting (excerpting) the collection of Artothek, an institution which offers images for rent (around 1500), and which is located in the same building as the artists' studios. Andrea Palašti put the summary of the project in words: *Having in mind the great technical and stylistic diversity of the numerous artworks of the collection, we wanted to know which artworks are the most rentable ones and the ones that had never been rented before – what are the differences in the medium, shape and/or color. By trying to explain which formal conditions are affecting the domestic display ideas, we turned our attention towards the artworks that were never rented before. Therefore, we rented the artworks that were never rented and proposed an exhibition: a place for the activation and interpretation of these images.*

Coincidentally during that time I was working on another curatorial project, which was starting up in PF Photography Gallery in Poznan, Poland (<http://www.zamek.poznan.pl/sub.pl,37,galeria-pf.html>). This project, titled "*time-specific*", comprises of 7 exhibition spread out over the period of the whole year, showing works of Polish and international artists as a synthetic presentation of contemporary approaches within the domain of photographic medium.

The third month of my residency was again something else. I was back at my studio a lot, but not in front of the computer anymore: equipped with saw, hammer, solder, nails and screws (Krems studios have a great workshop background) I turned toward handwork, working on models and ideas for new body of works. I started up by collecting second-hand speakers, which I ended up turning inside out and building pinhole cameras out of them. In a camera like that the negative becomes a membrane, which vibrates during the exposure set in motion by sound that is fed into the speaker. This way the negative gains a volume, and escapes the flattening context, entering into validity/reality/emotion.

Although I did not entirely finish the work, I brought it to a point that will keep me continuing for a while. Since the residency in Krems is a multidisciplinary one, there were musicians around to give me some feedback on sound characteristic that I needed for my project. I also build several models for sound installations and objects "with potential" to fill with action (projection/ movement/ emission). And finally, I traveled to Vienna several times to meet up with an artist with whom I am preparing a collaboration piece. I enjoyed these trips a lot – vicinity of Vienna is a big bonus for Krems.

All in all the time I spent in Krems was really productive. It was also personally enriching. There's one thing that I particularly like about a-i-r programs, and this counts also for this one: you never know whom you're going to meet: one thing is however always true – you always meet interesting people. And you coexist under specific conditions: if you want to go out to the village disco or take a trip to the next big city or just hung out after working and take the time off – you do it together with the other artists, because there's simply no one else there! So apart from personal advantages, like making new work, there are also the socio-cultural advantages of getting to know other artists really well, getting an insight into their background, their approach towards art and into their way of working: into the whole process – which is amazingly inspiring.