

Attila Faravelli – February 2015

How was the residency? Advantages and disadvantages of AIR-ARTIST IN RESIDENCE.

The residency period was very fruitful, the main advantage for me coming from having the opportunity to stay in the heart of the Wachau region during low season: as part of my activities I record sounds (like taking 'sonic pictures') in different locations and what interests me most are the not easily recognizable sounds (both concrete and abstract) that one can collect only in an environment which is both natural and human. Wachau proved to be a perfect place for exploring such a hybrid soundscape where woodpeckers and chainsaws would inhabit the same forests and where the rivers and brooks flowings gets intercepted by artificial irrigation systems.

Compared to most regions in Italy where population density is very high, the Wachau has a huge amount of paths through which reaching almost deserted spots while being close (sometimes in the the midst) of human activities; I guess in more touristic periods the Wachau might be more crowded but I appreciated a lot the relatively deserted season's conditions where I could take my time to listen to isolated sounds (and to set up my equipment without being bothered by anybody as well).

Also, being the Wachau such a windy region, all the materials present in the environment tend to produce some interesting sounds as they are shifted by the Danube's wind (in my experience as a sound recordist, only in Chicago I could find an equally windy condition).

What did you realize during your residency period?

I had the opportunity to go to Vienna for a few days in order work to the mix of an album I had recorded the last summer together with Angelica Castello, Burchard being and Mario De Vega.

I have been working on a new multiple for my Aural Tools series consisting in a magnetic speaker-transducer ideated by Felicity Mangan that I've been further developed during the residency period.

As reported above, I've been collecting many sounds in the Wachau region, literally hours of recordings, for my phonography archive. I plan to edit them in the next months, eventually producing a work, be it in the form of a solo cd or a radio-art broadcast.

Furthermore, thanks to Jo Aichinger I had access to the amazing church in Stein where I've been having some very interesting recording sessions during two intense days.

What did you miss at the residency?

The only quite negligible thing I would eventually improve is the internet connection in the apartments. As a musician I have to exchange (both send and receive) some audio materials with my collaborators and colleagues through the internet; my laptop computer, being pretty new, lacks any network port where to plug the cable available in the rooms and the wi-fi network proved to be a bit slow and unreliable, especially when sending and receiving audio files. I heard other artists at the residency taking a long time for sending a curator some pictures related to their own project.

What do you appreciate at AIR-ARTIST IN RESIDENCE?

I appreciated a lot the possibility to have access both to a private apartment and a common space where to meet the other artists, which by the way were all very sweet and interesting people with whom I spent some very nice time.

Sabine Gueldenfulz was very helpful in providing support and informations about both the residency and the region.

At last, having a cab picking me up at the airport was very appreciated, the cleaning service in the room was great, as it was the spacious and comfortable apartment.