

AIR Krems, December 2014 – January 2015

Our works investigate the complex net of relationships existing between things: the way we perceive the environment, the relation living/dwelling/building, the matter transformation cycles and morphogenesis, the domestication processes, the landscape transformations. We investigate the relationships linking human beings to other living organisms and inorganic matter, developing projects that evolve over the long term. In the last years we have worked on the idea that the form of things (objects, organisms, cities, society, landscape...), could be intended as an emergent property, expression of a “relational field” with which the artist has to confront.

We have been in Krems for two months from 1st December 2014 to 1st February 2015.

Our studio at AIR Krems was extremely comfortable to us. The top 20 studio is the biggest one in the residency and we had enough space to live and work in the best conditions. We liked very much the brightness and quietness of our studio and the big windows with the view on the Danube river. Air Krems is for sure the best-equipped and well-organized residency we ever visited!

Before coming, we were a little bit worried about the season we chose for the residency. Winter is not certainly the typical season for visiting Wachau... No apricots, trees and vineyards without leaves, nobody around, cold weather, etc... Nevertheless we were happy to be in Krems in winter season. In December, but also in January, we had many sunny and warm days although it was the heart of winter. We were glad to have the opportunity to visit places without masses of tourists and maybe to live a more authentic dimension of the places, concentrating on some aspects like soil, subsoil, geologic structures, and basic structures of the landscape, that in winter are much more visible and that were essential elements of our research.

The only problem with the season was that in winter many places we would have liked to visit (Museum Krems, Venusium of Willendorf, etc.) were closed.

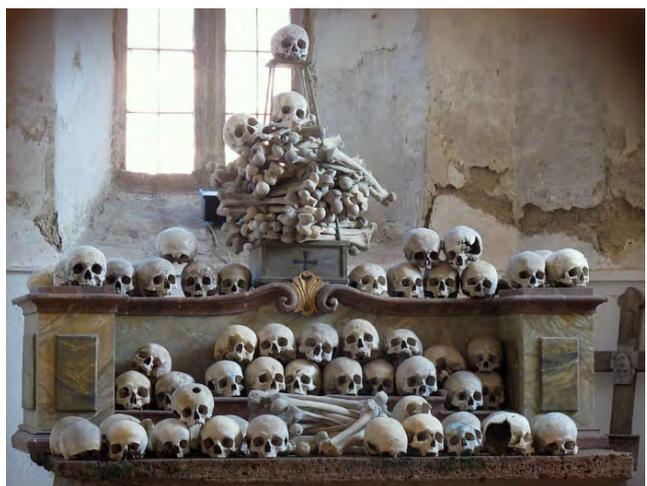
Anyway, although we enjoy our winter in Krems we would like to come back in another season to see the other side of Wachau!



Island on Danube river, near Rossatz, Wachau



Loja quarry, Persenbeug-Gottsdorf, Waldviertel



Skulls on altar, ossuary, gothic bone house, fortified church, St Michael, Wachau – photo: ARCO / K Hinze

Our first approach to places is always an aesthetic one (in the original meaning of the word, related with the *perception*); we wander observing different elements of the landscape at different scales, collecting experiences, objects and images. We dedicated the first month of the residency to explore and discover the Wachau region. Through a series of excursions on field, we have tried to enter in relationship with the field of forces that *in-form* Wachau landscape. We visited many places, some of them very well-known and tourist: Melk and Göttweig monasteries; Krems cathedral, important churches in Wachau valley, Danube riversides, etc., others more unusual: active and disused quarries, Jauerling National Park (during winter), wild river islands, etc.

During our excursions on field, normally we collect many finds: natural and artificial objects, and do photographic documentation that we then use to create an archive of mix-materials, that is essential for us to finds relationships and structure the thoughts in the next phases of the research.

Part of the residency was also dedicated to the study of some text, in particular by Tim Ingold, Jane Bennet and John Dewey, related with the topic of the relation between materials, forms and perception.

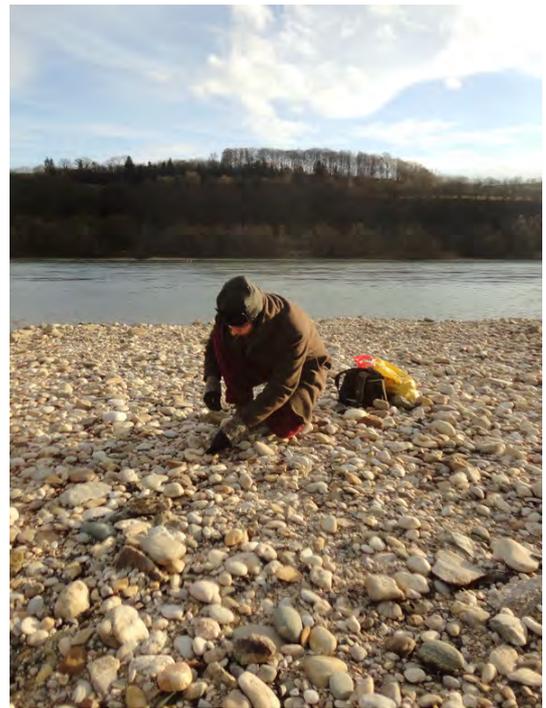
We dedicated the second part of the residency to elaborate a project for the exhibition at **kunstraumarcade gallery** in Mödling that was scheduled for the second part of January 2015.

Even if we were quite worried not to have enough time to elaborate a complete context-specific project in one and half month, in agreement with the curator Verena Gamper of Kunsthalle Krems, we thought that the exhibition could be a good occasion to show not something really definitive, but a first restitution to the public of our experience in the Wachau region till that moment.

At the end, we were quite satisfied of the result. We presented an installation that for us was representative of our experience (press release here below).

The relationship with the AIR Krems visual art curator Verena Gamper was very significant and pleasant. She followed all the very process of creating the exhibition and we had the opportunity to share with her ideas and visions for all the residency period. She followed us with an affectionate participation and was always very helpful with us both for conceptual and practical questions.

During our two months residency we had the great opportunity to know 8 artists of different disciplines, coming from all over the world. The common space of the studio 25 was the perfect place where to spend some time all together, sharing ideas and point of views and playing Ping-Pong until 2pm ...



Upper: collecting pebbles, Danube Island, Grimsing, Wachau; Middle: two pebbles from Danube; Below: collection of Danube pebbles in studio 20, Air Krems,.

We would like to thank all the AIR Krems Staff, in particular: the super-efficient and kind Sabine Gueldenfuszand and the great curator Verena Gamper, that were always very caring and attentive with us, in all the aspects of the residency; we are also part of an artists association that organize an artists residency program in Turin: www.progettodiogene.eu , and we know how complex is to manage an art residency (and we host just one-two artists each year!) .

We would also like to thank you artist Claudiu Cobilanschi, from Bucharest, for keeping us very good company during our exploration of Wachau and for the evening Ping-Pong trainings; but we also says thank-you and goodbye to: the super interesting composer Rytis Mazulis from Vilnius, Lithuania; the very kind poet Girgis Shoukry from Cairo, Egypt; the welcoming and good artist István Haász from Budapest, Hungary; the very passionate sound-artist Attila Faravelli from Milan, Italy; the writer Jagoda Marinić from Heidelberg, Germany, originating from Croatia, a true “force of nature”; the young and acute architect Aleksandar Bede from Serbia and the very talented artists-duo Anca Benera & Arnold Estefan from Bucharest.



We also would like to thank you the artist Helga Cmelka, director of Kunstraumarcade Gallery and her husband, the artist Robert Svoboda for the help and the nice time spent together in Mödling.

Krems, 29th January 2015

Andrea Caretto and Raffaella Spagna

Press Release

FieldWorks_Wachau

andrea caretto | raffaella spagna

Opening: 17 January 2015, 6pm

Kunstraumarcade - Hauptstrasse 79, 2340 Mödling, Austria

Presented by AIR—ARTIST IN RESIDENCE in cooperation with kunstraumarcade
Curated by Verena Gamper

The primary focus of the artists Raffaella Spagna and Andrea Caretto, who have worked together since 2002, is on the relationship between man and nature in terms of philosophy, economics, society and architecture. Drawing on their original training – as landscape architect and scientist respectively – they apply the tools of research and experiment to their work. In this regard, the breeding ground for their installations, collective actions, performances and sculptures is always the specific context in which the works are created. The current emphasis of their artistic work is on morphogenesis, according to which in their belief the concrete form of an object – and of an artwork as well – is the expression of a complex field of relationships between the actual material and physical and creative powers.



During their stay at AIR—ARTIST IN RESIDENCE in Krems, the Danube as well as archeologically and geologically interesting sites in the Wachau became focal points of their work. In the exhibition, Caretto/Spagna present a possible formalization of their field research as an installative notebook: They reflect the winter landscape of the Wachau, whose skeletonized body is missing its otherwise so picturesque dress, in a morbid installation in the main room of the kunstraumarcade. The vaults of this space provide the appropriate setting for the staging of a pseudo crypt in which river pebbles are presented on a hybrid of altar and museum-like showcase as the “skeleton” of nature. In

addition to stones, other objects and forms with a strong thing-power are also part of the installation, such as tree stumps that beavers have transformed into perfect cones, or assemblages of polyurethane boards and foam glue – reminiscent of contemporary sculpture – that have washed up on the river bank. The landscape as a whole as well as the forms of the individual finds are the result of a constant interplay of forces that the two Italian artists observe with meticulousness. In a process of selection and consolidation they translate it into an installation, thus creating an image of the Wachau that is as compelling as it is unusual.

Verena Gamper

Duration of the exhibition: until 31 January 2015

Opening times: Fri. 3-6pm and Sat. 10am-3pm

www.kunstraumarcade.at - www.air-krems.at



Upper left: “Rosa Ding” and “Schwarzes Ding”, 2015, collected materials. Upper right: “Populus sp. | Biber”, 2014, wood. Bottom left: “Mineralischer Altar_Wachau”, 2015, pebbles and clay from Danube River, wood. Bottom right: photos and documentation collected during the residency period, December 2014-January 2015.

FieldWorks_Wachau

andrea caretto | raffaella spagna



17. 1. – 31. 1. 2015 | Fr 15–18, Sa 10–15

kunstraum**arcade**

2340 Mödling, Hauptstraße 79 (Beethovenhaus)
www.kunstraumarcade.at – arcade@artprint.at



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AIR—ARTIST IN RESIDENCE