

Lou Mallozzi
AIR report, August 2015

The 4-week residency at the AIR was an exceptional time for me. Since I work at two rather demanding jobs in Chicago (faculty of the School of the Art Institute and executive director of Experimental Sound Studio), I seldom have long stretches of uninterrupted time to patiently work.

For example, the open time at the AIR allowed me to pursue a particular research project that I did not anticipate: the archaeological dig in Krems-Wachtberg that uncovered three 27,000-year-old Paleolithic child burials in 2005. The well-known "twins" in one of these burials became the focus of a series of drawings; I also walked to and found the unmarked (an now closed) dig itself; saw the model of the burial at the Naturhistorisches Museum; visited the MAMUZ at Asparn an der Zaya (which has the best collection of objects from the site); and tracked down and interviewed Ulrich Simon from the Austrian Academy of Sciences, an archaeologist who worked on the dig and was one of the people who uncovered the burials there. My initial curiosity therefore developed into something approaching an obsession, and the challenge of finding the scant available information and following up on it was only possible given the time, assistance, and location afforded by the residency. In addition to the hours spent researching, reading, walking, and looking, I also began a series of drawings related to the dig.

I also made several extremely long drawings using narrow adding machine paper that I had planned to begin at Krems. One is a drawing that marks the actual length of the wavelengths of all 88 notes of a piano. Since the longest of these wavelengths is 12.5 meters, a large space was required. By coincidence, I found, after making calculations and measurements, that the studio space is just a bit longer than this measurement, making it possible to execute and fully display the drawing in situ. I also made another long drawing related to the width of the studio (6.7 meters) and one-to-one renderings of eye-level views along its length.

In addition, I worked on several other sound and visual projects, as described below. The opportunity to meet with Jo Aichinger of the Minoritenkirche sound installation series, and to propose a project to him, was particularly valuable, as were studio visits with Verena Gamper and David Komary.

My "German-language muscles" were also well-exercised during these four weeks, having to use (and improve) my minimal German in numerous everyday situations such as markets, local shops, heurigers, transit systems, taxis, boats, etc. Having some

German helped a great deal in these situations and made it possible to approach the culture with a bit more insight and interaction than might otherwise be possible.

The responsiveness and attention of the staff was absolutely great. Sabine was incredibly helpful in every way, and her intern assistant Katharina, was fantastic. They went out of their way to facilitate our work and our experience of the region. The location, the Danube, the viniculture, the quality of available produce at the markets, the extremely friendly and accessible people, the access to Wien, and the elegance and beauty of the place are all tremendously invigorating. I cannot imagine a better residency situation. I was also impressed by many of our fellow residents, although my interaction with them was limited because I really wanted to spend as much time in the studio as possible. But there were a few particularly wonderful personal moments of sharing.

Great gastronomic discoveries: Eierschwammerl; the Beyer coffee roaster in Stein, and their Marillen Senf; Mohnzettel, heurigers; the astonishing range and quality of Grüner Veltliner and Riesling; Sodazitrone.

The early train return to Krems from Wien was sometimes a hindrance, or at least an inconvenience; whether this can be considered a "disadvantage" is arguable, since it also meant that the focus was being in Krems.

Work produced

Drawings:

Stereo ear-room drawing.

λ *pianoforte*, 12.5-meter long drawing related to the wavelengths of piano notes.

Scan drawing: north and south, 6.7-meter long drawing related to the architecture of the studio and the views to the north and south.

Zwillinge drawings (21 cm x 14.5 cm), a series related to the Paleolithic Krems-Wachtberg "twins" archaeological site.

Sound:

Proposal to the Minoritenkirche sound installation series.

Beginning sketches for *de-Lucia*, a quartet improvisation related to Sandra Binion's installation *Distillé*.

Beginning sketches for investigations into dislocating vocal formants.

Meetings:

Verena Gamper, curator, Kunsthalle Krems.

Jo Aichinger, director, Minoritenkirche sound installation series.

Davd Komary, curator, Galerie Stadtpark.

Georg Weckwirth, curator, Tonspur sound installation series.

Ines Lombardi, artist with an exhibition at the Kunsthalle Krems.

Katharina Klement (AT), pianist, and Lynn Book (US), performance artist, who are collaborating on a project I am curating for Experimental Sound Studio and the Chicago Goethe-Institut.

Museums, galleries, festivals:

Albertina, Akademie für bildende Künste, Kunsthistorisches Museum, Naturhistorisches Museum, Secession, Kunsthalle Krems, Krems Museum (Rudolph Polansky), Grafanegg, Glatt und Verkehr Festival, Minoritenkirche, Leopoldmuseum, MUMOK, MAK/Vienna Biennial, Arnulf Rainer Museum, MAMUZ at Schloss Asparn an der Zaya, Nitsch Museum Spoerri Museum.