

## Summary report

A.I.R. Krems 02. 03.- 30. 03. 2011

András Kecskés painter

*How was the residency? Advantages and disadvantages of AIR Krems.*

One of the most important material conditions of the creative work is providing the convenient space and atmosphere. The studio apartment provided by A.I.R. Krems proved itself to be an ideal space for living and working in the same time. It's a pity, but the one month passed quickly. The large surfaces of the windows equipped with blinds give a well- controlled brilliance for painting. The kitchen with the living room is comfortable and well equipped for daily use. The weekly cleaned flat is suitable for one or two person. You can realize a deep focusing on your project in this studio. The administration is well organized, I was welcome at arriving. I've already been informed on the first day about the residency and Krems. The personal subsidy was also available at arriving.

The necessary infrastructure, the internet is easily reachable, although it could be a bit faster. You can use the copy machine and the printer for your works, if you need in the common studio. This place is appropriate for meetings each other. It's a pity, that during this month there wasn't a common dinner or party, but this depends on the temper and motion of the artists. If there would have been an "official" program to get acquainted with each other, it had started to build the contacts.

The location of the residency building in the town is very good, because you can go on foot or by bicycle to the center of Krems. I came by car and I used it rarely, only for travelling around here in the countryside. But sometimes I had problems with parking around here, because of the reconstruction. At this point I say thank to Renate Hirtzberger for helping me in arranging a misunderstood penalty at the police station. The staff is very-very helpful here.

It's a big advantage for the resident that he can visit the contemporary exhibitions for free. This helps our artistic progress and could open new viewpoints for us.

*What did you realize during your residency period?*

Beside the brilliant conditions and being enthusiastic, it's not easy to begin working. I needed some days to be tuned up for painting. During this few days' accommodation, I explored the town, which seemed familiar to me with the same Danube I have in Budapest. I like the old buildings of Krems also. The town diffuses harmony and peace for me.

I had success in finishing one of my series with two middle size paintings. This series is about the large, airy surfaces combined with the general aspect of the Hungarian landscape. The horizon line sometimes disappears (not only in Hungary). I examined the proportion of the surfaces and intensity of colors. My other project is about the passing time. I was always interested in meditation about our presence here in the present. On the walls you can see fine reflexes of light and shadow, which are changing almost invisible. Is the time moving? I don't know, but the influence of it produces slow moving on the wall in forms of pictures. In this series I painted 16

pieces with oil and canvas technic. Here I hadn't enough time for big size paintings. I hope later I'll have time and energy to paint the large versions of them.

When I didn't paint I wrote my doctoral dissertation. This is about the relation of the pictorial instruments and modern Hungarian landscapes. Fortunately I could write 20.000 useful characters, which is a big deal for me, because I don't find the exact words easily.

Spending a longer period abroad gives a good perspective view to yourself and your country in general. You can see yourself a bit different way comparing the habits and thoughts. You have chance to change your bad aspects and fill you up with new ideas connecting to your work. I did so. I went to contemporary exhibitions here in Krems and Vienna also. In the Galerie Stadtpark I looked at the Subsequent Formation of Andreas Heller and Katarina Matiasek, and I had an interesting discussion with David Komary, curator of the gallery. We were talking about the situation of art in the cultures with different social backgrounds. In Vienna, in the Albertina it was good to see the retrospective of Mel Ramos and the early works of Lichtenstein. I found three works of the KÖR in Vienna. The conception of Memorial to the Austrian Jewish Victims of the Shoah was the most exciting for me, because I'm a coauthor of a similar memorial in Budapest. Exhibition of Tacita Dean in the MUMOK was very impressive for me.

It' was good to go to four openings in the same afternoon, here in Krems on my last week. The one man show of Jonas Burgert made me think about the connection between size and expression and the details and the entire surface. The installation of Ole Aselmann was interesting and familiar for me. (I helped him for a few days to paint the floor- decoration, and I got acquainted Nicole Fritz who also helped for a while.) The Graffiti in der Kunst, in Forum Frohner gave interesting examples of the different types of graffiti. At the openings I could talk to other artists making my viewpoint wider.

For having rest I explored the closest countryside, Melk and Tulln. My car was useful in this case.

*What did you miss at the residency?*

Basically nothing, I had little problem with my bicycle, and I couldn't repair it in lack of right tools. And perhaps, if there was a common organized program here in Krems or somewhere around in the countryside, it would be a good occasion to get closer contacts to each other.

*What do you appreciate at AIR Krems?*

I appreciate the positive relation to the culture and art. The artist has entire freedom to do his project without any obligation.

I thank specially to Sabine Gueldenfusz to manage my life here and Karin Pernegger who was paying attention on my works here.

Krems, 30th of march, 2011

András Kecskés