

Report AIR Krems

Maria Sundström

My residency at AIR Krems lasted for one month, in April 2013. First of all it gave me the opportunity to think, to work concentrated and the time and space to develop some new ideas in my practice. I only wish it had been for another month, totally two months would have been perfect. My residency at AIR Krems had also support from Iaspis, the Swedish Visual Arts Fund's international programme.

My stay in Krems made possible a concentrated work on my project "Heilige Schrift", further investigations in seven different archives on what my grandfather was doing during his stay with his family in Salzburg 1938–40. It also made possible my solo exhibition "Eine gesammelte Geschichte" at the Kunstverein Baden bei Wien 26 April– 23 June 2013. And of course I got a lot of new impressions that no doubt will inspire further work and projects.

As for the "Heilige Schrift" I have started writing a story, on the book as an artefact and the notes and imprints the three owners of the book has left. Microscopically studied the tracks page by page to document and organize them in a kind of readable order There are stories scribbled down on the pages: a family history there, a son lost in a battle of the first world war, a devoted Nazi woman and the Jewish friends of the family disappearing one after another – all this in the history of one single German family.

"Wiedergutmachung" is an on-going project together with the Swedish journalist Elisabet Blomberg, herself being of Jewish central European ancestry. She came to visit me in Krems and we worked together with some matters that we want to continue, such as: How do man make own choices? Losses and change and understanding over time. So far we've established our own archive consisting of 24 interviews, two collection of private letters, photos and documents from eleven archives in Germany, Poland, Sweden, Israel and Austria related to our families.

My solo exhibition "Eine gesammelte Geschichte" was sent to Austria from Sweden, almost ready to show, but I had some translation and new developments added in advance. One of my works was reproduced in Krems "Vanmakt/Ohnmacht", two sculptures of silver on a steel shelf.

Early during my stay I visited Kunstverein Baden and met the director, Cornelia König, to get to know the gallery. I was pleased with my visit and how the space was working. Later on in Krems it was easy to make a plan on how to use the facilities there. During my three-day stay in Baden installing the show, Mrs. Cornelia König gave me the best support to make the exhibition work and took personal care of me day and night.

On the opening 26 of April, Cornelia König made the introduction, and there were talks by Alexandra Hennig, Curator, AIR – Artist in Residence and Gemeinderat Mr Hans Hornyik. All three of them placed min exhibition in the right contemporary context. I met a lot of questions and reactions from the audience about the content of the show and that's exactly what I want to achieve, people engaging in this painful part of the European history. It was also a new experience to show my work to a European audience with bands to Third Reich than a Swedish audience. The media showed the exhibition interest in Sweden and Austria articles where published in Västerrbottens-Kuriren April 2013, NÖN Woche 19/2013 and Kunstinvestor – Kunst als Kapitalanlage 2013.

I stayed in Vienna one week before I arrived in AIR-Krems. Being there I had the opportunity to see interesting exhibition on Austrian photography. One great discovery was the photographer Dora Kallmus and her photos taken in Vienna the last days of Second World War. I found her works related to the Swedish photographer Sune Jonsson. Other exhibitions of interest for me was at Otto-Wagner Hospital, Gedenkstette Steinhof, the "Documentationsarchiv für Österreiches Widerstand"

and "Nacht über Österreich" at Nationalbibliothek in Vienna.

In the end of my stay "Donau festival" took place, which was an interesting art experience for me, coming close to the artists Teresa Margolles with her strong work *Relectura de la Tela Bordada*, the performance work of Tino Segal and Carsten Höllers work.

I have also met the art educator Tanja Münichsdorfer on Kunsthalle Krems, to change experiences. We spoke of our different institutions. I told her about my work at Bildmuseet in Sweden and the show and workshops we offer for the youngest museum visitors 2–15 month and their parents. Where we offer small babies and children, aged 0–6 years different ways of getting to learn about contemporary Art. I got to know through Tanja the way they worked with the exhibition "Grosse Gefühle", their cooperation's and work with Karikaturmuseum Krems and how Kunsthalle go along with contemporary art walks through Krems.

The studio where I lived and work was very functional and the organization around the different artist's staying in Krems was perfect. Good and valuable information on what was going on in the region, invitations and a proper introduction to the other artist's staying there. In other words, everything worked out perfectly, I felt secure and well taken care of.

Maria Sundström
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