

**for** any business to survive, income has to cover costs and investments must reap positive returns.

in the creative industries, which include art and music, I saw a lot of upfront investments, high transaction costs, meager revenues, lumpy cashflows, high uncertainty, large supply of creative talent, and vaguely defined demand for it.

I started to theorise on the cretan mountains.

the creative process involves making apriori assumptions and ideas, testing them in an environment of exploration and experimentation, tweaking or changing the original plan, abandoning initial plans, starting anew, etc.

it's a necessary part of being an artist.

the goal is not to create but to engage in the process.

**those** were my thoughts as I confronted the daily reality of braving the wind and the sun on a mediterranean island far from my piano.

the levka ori site where we gathered our materials and thoughts was full of potential and nothingness. and out of that, something was to happen.

**my** original ideas were falsified by the climate and logistics.

in the end, I created nothing that I could bring to exhibit in brugge.

I left behind everything I collected and attempted to make.

the only things I brought back were memories of

the creative encounters with the norwegian artist,

the american film maker,

the dutch guitarist,

and the american photographer

and ultimately the hope of future creative collaboration.

*anne ku, utrecht 23 february 2010*