

January - March 2023



GL  GAU AIR

ARTISTS IN RESIDENCE / BERLIN

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The Journey

Notes about Chema Alvargonzalez

The journey is a constant process of disconnection and reconnection. Along the route, Chema Alvargonzalez saw himself as an itinerant figure and it is during this experience of "spinning around the world" that Alvargonzalez establishes points for connection with his surroundings.

As part of this journey, Chema Alvargonzalez (b. Jerez de la Frontera, 1960 - Berlin, 2009) founded GlogauAIR, in 2006. After studying Fine Arts in Barcelona, Alvargonzalez continued his studies in HdK (Udk Berlin) under the direction of Rebecca Horn, where he obtained a Master of Fine Arts and Multimedia. From that point on he worked and lived between Barcelona and Berlin.

Alvargonzalez experienced the exciting events surrounding the Fall of the Berlin Wall in 1989 and the period that followed it. During that time, he was part of the Künstlerinitiative Tacheles and dedicated much of his time **introducing incoming artists to the city of Berlin and its art scene**, something that was formalized when he conceptualized GlogauAIR.

Alvargonzalez was a representative of the generation of artists whose artwork was highly influenced by **globalization and technology**. As a consequence, Chema's artwork, as well as GlogauAIR, were conceived as transcending geographical boundaries.

After Alvargonzalez's early death, his siblings Pablo and Columna took over Chema's heritage, founding Memoria Artistica Chema Alvargonzalez in order to preserve Chema's artwork as well as taking over the direction of GlogauAIR.

Memoria Artistica Chema Alvargonzalez
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GlogauAIR

The space and the program

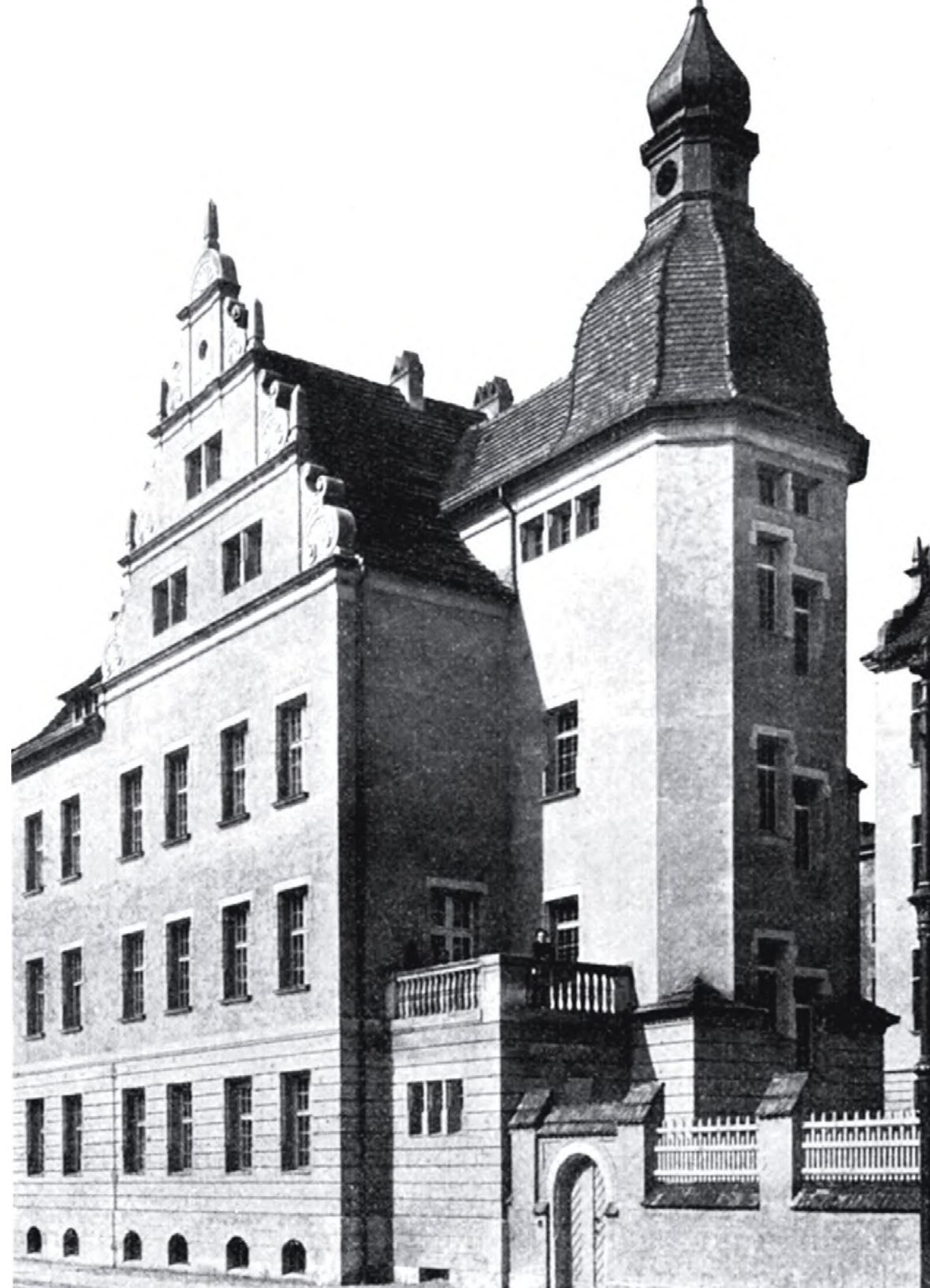
Today GlogauAIR is a non-profit art space and residency, located in a beautiful, historicist-style building that was originally designed to be a school. The building was one of the first projects erected by the architect Ludwig Hoffmann in 1896, during his time as the Building Advisor of Berlin.

Focused on the principles of **exploring, creating, and exhibiting**, the residency offers an on-site and on-line program for international artists from all fields.

Artists in GlogauAIR's **on-site Residency Program** live and work in one of thirteen studios. They receive curatorial and technical support, as well as a diverse program that aims to help them in their professional careers; encouraging not only the development of the artist's work but also the opportunity to share ideas and opinions with the other artists living in the building.

Through the **on-line Program**, the artist has the opportunity to receive curatorial support, regular group meetings, talks by experts, and workshops, from their homes or personal studios, located anywhere in the world. The on-line program was set up as a result of the challenges we faced in 2020. Far from letting this stop us, we expanded our program to make it available for artists who can't join us physically in Berlin, and have continued the on-line program, as we realized it provides an important and useful tool for those who are unable to travel to Berlin.

Above all, GlogauAIR continues the project created by Alvargonzalez, built on openness, receptivity to new ideas, and support of local and international contemporary art practices.





Open Studios

Winter 2023

GlogauAIR's Open Studios invites the public to witness the result of three months of intensive research and production by the artists taking part in GlogauAIR's residency program on-site in Berlin and on-line throughout the world. These artists join GlogauAIR to dedicate themselves to the creation of new work and to explore new processes together with an international cohort of artists.

While each of the artists prepare and produce an individual project, it is also possible to observe topics and themes that overlap among the artworks. During this term, walking as a meditative art form, engaged a number of the artists. For many onsite artists, Berlin itself becomes the nexus of their work, from exploring sites of remembrance, to daily visits to the nearby canal as a marking of time. On-line artists are exploring and engaging with new tools to display their work in virtual environments, often for the first time, and enjoying the freedom that this offers. Being able to observe these coincidences, crossovers and influences is one of the most exciting aspects of the open studios, which offers the chance to see all-new artworks presented to the public for the very first time.

The Project Space on the ground floor of GlogauAIR is dedicated to exhibition proposals and local initiatives. During this term, the Project Space has been transformed into the solo exhibition, 'Fragile' by GlogauAIR's Berlin Guests, brustudio, an initiative which is generously supported by La Memoria Chema Alvargonzalez.

Open Studios is the culmination of a program of activities in different formats such as curatorial visits, tours within the city of Berlin, talks and workshops that have provided resources, inspiration, and understanding to enhance the artist's work and create a platform for their career. This time and as always, GlogauAIR keeps finding opportunities to develop, exchange and invite conversation on contemporary art and multidisciplinary culture.



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Clara Álvarez + Elena Rocabert

Spain

www.alvarezrocaert.com

Clara Álvarez and Elena Rocabert are an artistic Spanish duo with a background in architecture. In their joint practice, they have been exploring the margins of what is known as 'architectural thinking', seeking experimental environments of study, research and thought, as an alternative to the academy. They use sculpture, installation and spatial design as critical languages to build new narratives that unfold the way humans relate to their territories—developing new dynamics of production, distribution and consumption.

Through their residency at GlogauAIR, they generated ambiguous and complex sculptures, questioning the relationship between temperatures and the processes of material transformation, speculating on the contemporary aesthetics of the drastic thermodynamic change that we undergo. They are particularly interested in reusing post-industrial materials such as glass and metal, as tools to give life to new ideas and shapes, seeking experimentation and visual impact.

This series of pieces evidence the critical realities that are a consequence of the materials we use, such as extractivism, mining operations, urban and natural peripheries. These materials allow them to study and experiment with the beauty of discarded industrial materials, to prevent them from becoming common waste. Their main influence is based on the idea of geological metabolism. What would the post-industrial fossils look like? How would they mutate, melt and transform?

Waldglas (2023)

Industrial glass debris transformed at 1050°C



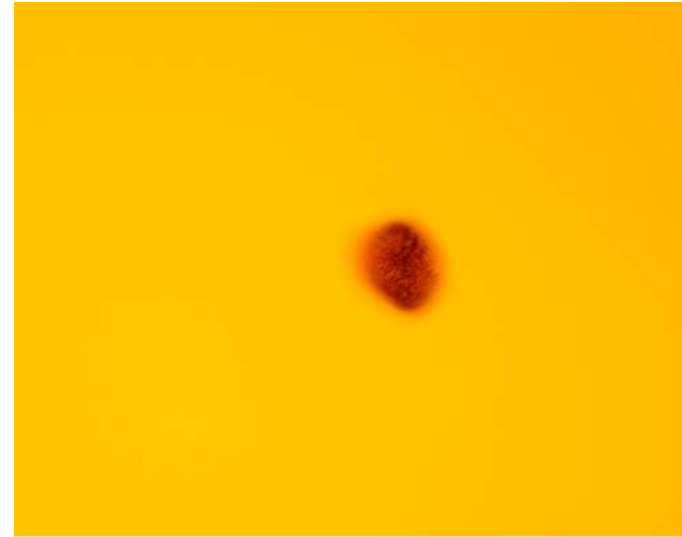
Dane Pollok

United States of America

www.danepollok.com

Dane Pollok is a photographic artist exploring themes of identity, belonging, place and time. He is drawn to the transitional spaces that we traverse and to the texture of those experiences. What does it feel like to navigate a new environment, to age, to be at home, to love? Working with photography's allegorical qualities he weaves portraiture, landscape, still life and abstraction to suggest a reinterpretation of the observable world and to visualize those aspects of life that lay just below the surface.

Currently Pollok's interest is on the relationship between Berlin and its people. For him, the German tradition of the Stammtisch (a table reserved for locals) provides a unique framework for studying this symbiosis: the city's history speaks directly to how ideas of who gets to sit at the 'local's table' are in constant flux. The nature of belonging is malleable. As an American with a German father, Pollok considers the opaque parts of his own identity while engaging with others who are also navigating a relationship to the city and, by extension, to themselves.



Untitled (Diptych 2) (2023)
Photography

Ellen-Rose Wallace

Ireland

www.ellenrosewallace.com

Ellen-Rose Wallace is an Irish visual artist working with lens-based media, 3D animation, sculpture, and sound art. Developing from a fascination with folklore, her practice is concerned with how we conceptualise time, history and narrative. She is interested in how during times of societal upheaval, our experience and depictions of reality are altered.

Through long-form film installations, she explores how the experience of time can be articulated through unfinished, unending or cyclical narrative structures. There is an emphasis on human absence, while the things we leave behind are centred. These objects are displaced and misused, acting as accidental or inaccurate horological instruments, allowing the artist to observe the patterns of light and weather.

Within her current body of work, 'morrow morrow', she is interested in the division and categorisation of time into periods of history, mythology and geology, and how certain narratives have influenced our interpretation of the past and future. The use of limestone dry stone walling is central, with the sedimentary stone functioning as a reminder that life existed long before humanity and will prosper after. The work explores the significance of the mythological 'deluge' in a contemporary context where further great floods are imminent.



Gionata Girardi

Italy

www.gionatagirardi.com

Gionata Girardi is a multidisciplinary artist currently based in Torino, Italy. His practice primarily consists of audiovisual and site-specific installations, which he creates with the intention of building a bridge between humans, nature and technology.

Through various media and the combination of light, sound and water, Girardi is interested in creating a space where we can admire the behaviour of natural phenomena and explore our relationship with it. He is currently experimenting with interactive systems, sound visualisation and data-driven art.

The core of his work currently revolves around water, both as the subject and the medium of his research, seeking to portray the various aspects of the liquid, from its shape to its cultural identity in our society. Since water is an essential element of urban life, Girardi has been investigating how the presence of waterways can influence our perception of the city; the Landwehrkanal, situated next to the residency, is at the center of his project. By collecting data through daily walks along the canal, he explores his perception of space and time related to water and the life around it.



Sound Spring (2022)
Metal plates, speakers, water
75 x 55 x 25 cm

Hannah Stoll

United States of America

www.hannahstoll.com

Hannah Stoll was raised in rural Vermont where she first learned to paint in oil. She has been based largely in western Colorado and has exhibited work locally, in Denver, and in Vancouver, BC.

Stoll's paintings have long been concerned with memory, momentary dynamics between people, and the built environment. In the wake of the pandemic, she began to pursue an interest in the role of technology in the way we socialize and see ourselves. By compounding her own iPhone photographs as reference imagery, she aims to communicate essential emotional and sensual qualities of her experiences. Rendering contemporary moments in an antiquated medium, Stoll's paintings ask for a slowing of pace and a meditation on the ordinary. Her observational linework meets an affinity for dark interiors, colorful sources of light, crowds in public, and quiet renderings of herself and close friends. Mainly painting on paper and stretched canvas, Stoll reminds her viewers of the process itself by utilizing texture, subtractive painting, and layering techniques.

During the residency at GlogauAIR Stoll continues to explore her interest in representing people and human spaces while experimenting with scale and stylization. The group of resident artists, the local community, and the infrastructure of Kreuzberg continue to shed light on exciting new interests and important questions in Stoll's work.



Jacuzzi at Nighttime (2022)

Oil on paper
20 x 20 inches

Katarina Meglic

Canada

www.katarinameglic.com

Katarina Meglic is a figurative, mixed-media painter based on Denman Island, on the West Coast of Canada. Her work centers around shared human experiences of joy, grief, isolation, and vulnerability.

Her current body of work explores the human desire to derive comfort and meaning from structure and pattern in an otherwise unpredictable existence. Repetition is omnipresent: as a tool of learning, an expression of devotion, an ornamental expression of value, a behavioral habit. In her painting, Meglic seeks to consider these intangible aspects visually.

Drawing from museum collections, architecture, contemporary textiles and stationery, she builds compositions including expressively-rendered abstract and representational elements. In her process, Meglic refrains from using commercially printed or machine-made samples, preferring the variability and complexity of paint, ink, printmaking, and collage.

In these narrative works, the viewer is invited to consider the ways in which structure (known and predictable) and innovation (unknown and unpredictable) co-exist. In what ways do the containers of our personal patterns protect and serve us, and in what ways are they restrictive?



Kate Corroon Skakel

United States of America

www.kateskakel.com

Kate Corroon Skakel is a Brooklyn-based installation artist and printmaker. Her projects blend architecture, fiber arts and traditional craft to probe our understandings of false binaries and the value judgements we assign them. Male vs. female, hard vs. soft, utility vs. beauty; each falls on one end of a clear but arbitrary social hierarchy.

By creating architectural spaces and bringing a feminine practice into the urban environment, where we are conditioned to see only hard materials such as concrete, Skakel suggests that the lines we adhere to are inherently made up. Using a soft medium as if it were a construction material asserts that it has just as much power in the world.

Her work at GlogauAIR puts woven sculptures into digital renderings of cityscapes on Google Earth. While these exist on that scale only in the digital realm, we increasingly live our lives on the internet, and their existence in Google Earth still represents a kind of domination.

Through the process of digitally manipulating these works, something nefarious starts to appear. Objects created through traditional practices, meant to inspire feelings of care and coziness take on an egomaniacal bent when enlarged to the size of the monuments they butt up against. They become reflections on what happens to the desire for tenderness once it becomes distorted.



Berlin With Woven Block Screenshot (2023)

Balsa wood covered with yarn, digitally imported to Google Earth

Katharina Langer

Germany

www.katharinalanger.de

Katharina Langer is a Hamburg-based visual artist, working mainly with collage, painting and printing techniques.

Driven by curiosity, questioning and a view to the essentials, Katharina's work examines the human condition beneath its surface. She sees the beauty in people's everyday scenes and transforms them into figures reflecting the whole range of the human condition we all are part of. Her paintings refer to the present but also to a past and a future. They reflect the universality of the human condition and the connectivity of everything. Though working mostly figuratively she is always playing with how to lose a form and return to it.

The starting point of a new series is selecting an image from her extensive photographic archive. The archive is an ongoing eclectic research in the field of Greek mythology, found vintage books but also everyday moments that she captures in her everyday life. From the images she is creating collages which are the inspiration for her paintings. It is the action of constructing and deconstructing the images several times during the process. She often works with one image over a period of years.

Katharina recently discovered a beautiful drawing of a parrot from her great-grandfather. Coincidentally Katharina was also maniacally drawing birds as an early teenager. Through this accidental coincidence, Katharina makes use of this returning subject for an upcoming project.



Untitled (2022)
Oil on paper
50 x 70 cm

Katija Bogdanic

Croatia

www.katjabogdanic.com

As a cross-cultural artist, Croatian-born Katija Bogdanic, researches homemaking in a variety of contexts. Bogdanic experiments with a combination of unconventional acrylic materials that allow her to paint sculpturally. This unique impasto technique is embedded with playful desaturates while utilizing gestural movements. The use of hardware store materials allows the artist to push the medium beyond traditional limitations.

Her paintings depict a narrative of searching and belonging through the abstracted representation of caves, houses, and fragmented figures. The collection of other people's stories and associations of home directly informs the context of the work.

Caves are depicted as a universal, existential metaphor to represent the space of adaptation, and liminality. There is an ambiguity to a cave's symbolic implications, whether it's a shelter, house, form of survival, or an opportunity to explore the unknown. This creates a contrast between the roof-like structures and bodily forms. Expanding beyond caves and houses, Bogdanic's recent work touches on the symbolism of the house as an image, and philosophy of the homebody.



Adaptation Series (2022)
Acrylic
16 x 12 cm

Masha Maroz

Belarus

@mashamaroz

Masha Maroz is a multidisciplinary artist, ethnographer and designer currently based in Minsk, Belarus.

She reflects on the connection between mythology, collective identity and vitality. In her artistic and research practice Maroz explores the historical Belarusian context through the synthesis between archaic forms and technology, assuming the transformative potential of traditional culture in the dominant socio-political matrix. Inspired by quantum physics, Oriental philosophy and the ancient worldview of the Slavs, the artist sees affinity between these forms of knowledge.

Maroz is the founder and curator of the Past Perfect platform, which is dedicated to the preservation and popularization of the ethnographic heritage of Belarus. Expeditions to the Polesia region of Belarus are an important part of her research. With an interest in crafts, material and image-making she uses a diverse array of disciplines to develop her language through different artistic forms: installations, textiles, photography, analog and digital graphics, as well as objects.

During her time at GlogauAIR Masha Maroz is structuring the information of her five-year research for a monograph on the tradition of ritual veneration of the roadside crosses in Belarusian Polesia.



Untitled (2022)
Analog photography

Mason Weiss

United States of America

www.mweissart.com

Mason Weiss is an artist from Los Angeles who stitches together autobiographical sculptures primarily out of beads and textiles combining the figure, self-portraiture, and wearables.

Weiss's practice acts as an ongoing diary where each sculpture is an entry exploring his relationship to being queer as a transmasculine person. Using materials and techniques traditionally associated with "women's work," he amends his history with womanhood and alleviates the tension between his body, psyche, and desires.

For Weiss, the method of "freestyle stitching" is a resistance to the use of patterns, which frees him from adhering to a formulaic approach in his work. This technique directly correlates to queerness; by defying predetermined societal expectations, he liberates himself by redefining and reconciling his relationship with gender.

"Too Faced" is Weiss's series of masks that investigates gender performativity by contemplating the coexistence of the feminine and masculine in nature. Guided by conversations with the Berlin LGBTQ+ community, he selects animals and insects associated with gendered attributes and unifies these qualities to create wearable hybridized creatures.

Too Faced #1 (2022)
Beads, fabric, fishing line, and thread
66 x 24 x 42 cm



Meghan Marie Malar

France • United Kingdom

Meghan Marie Malar is a French-Malaysian artist whose moving image and sculptural work form a visual constellation orbiting style. Inspired by Catholic iconography and dress codes inscribed in her maternal lineage, she considers how style exists at the intersection of reality and fiction. “Glamour”, especially in one of its antecedent meanings as magic or spell, is embedded in work that takes the guise of clothing, perfume and jewellery.

Notions of privacy and concealment, and how dress conspires in the creation of personas and the act of disguise, are core interests. To that end, her sculptures and videos, though deeply sincere, obstruct access to that sincerity. Through their refusal to give themselves away, they activate imaginary spaces and become prismatic bodies, encouraging layers of interpretation.

Owing to her background in filmmaking, Marie Malar is interested in the tension between material and immaterial bodies: her sculptures reference cinema, while her videos integrate sculptural forms. This cross-disciplinary dialogue between moving image and sculpture forms a fertile ground on which to explore the experience of growing up in a multi-cultural hybrid.



The Surrealist's Rosary (2022)
Chestnuts, wire, acrylic, seashell, velvet, wood
139 x 67 cm

meimei (Xinyi Mei)

China

www.meixinyi.net

Meimei's multidisciplinary practice comprises mainly works of installation, moving image, and writing. She examines parody and storytelling as means of speculative narratives. She also proposes discussions about the communication strategy and spatial politics between the author, the audience, and the work.

She oscillates between image and text while incorporating media theory to intervene in the representations of material culture. Her interests settle around the feminist identity agency in the background of posthumanism and new materialism. Her research context is primarily in digital materiality—the narrative of kitsch in the television medium and cyberspace; and physical space—the vertical perspective mediated by environmental media and infrastructure. Meimei's methodology is influenced by tableau vivant photography, which often features staged performances. She recreates and modifies digital archives and ready-made objects to fabricate performative events in the way of multimedia rehearsals and auditions.

During the residency period at GlogauAIR, meimei has expanded her long-term study of hanging—the physical form—as a feminist scenario. She perceives “hanging” as a representation of gravity, hesitation, suicide, precariousness, fragility, the uprooted, and the inevitable. Specifically, she plans to continue her research of specific hanging objects. She looks to learn the fishing lures' manufacture in the context of biosemiotics, and directs a live performance using a cradle to depict a household allegory impacted by the environmental catastrophe.

Dubious Fusion (a black dog* at the top of waterfall) (2022)
Mineral pigment on silk, aluminum alloy window frame
80 x 100 cm



Moa Gustafsson Söndergaard

Sweden

www.moagustafssonsondergaard.se

Moa Gustafsson Söndergaard's work is situated around materials and places we surround ourselves with. She is interested in the memories these places and objects carry with them and how they shape us and our society. Her practice is a combination of studio and field work. She collects materials, images and objects from different places and uses them as a starting point in her work. She explores her surroundings through theories connected to geology and anthropology and examines walking as an artistic method. Both the physical aspect of movement but also the idea of mapping and translating a space with the body.

Her installation based work explores different sculptural techniques combining them in the space she is exhibiting in. Materials that are reoccurring in her work are clay, hemp thread and paper. She is drawn to materials that have a sense of resistance and are easily altered or cast into a shape. Materials that are connected to nature in some way or carry a narrative of their own.

At GlogauAIR Gustafsson Söndergaard continues exploring walking as an artistic method, experiencing the topography and the architectural heritage of Berlin, while observing the changes due to socio-economic and geographical aspects.

A study of currents 4 (2022)
Hemp thread on MDF
90 x 120 cm



Mollie Burke

Canada

www.mollieburke.art

Mollie Burke is a Canadian artist who uses painting, installation, printmaking, sculpture and light projection to explore states of dissonance. Through a process of material abstraction, her recent work describes the oscillating position between being resistant to, and in the control of, systems of desire and consumption, of entropy and control, and subjective and objective systems.

Throughout her time at GlogauAIR, Burke has been collecting fragments of used detritus from sidewalks (lighters, wrappers, and other surprises), in combination with researching histories of product design in German modernism, global supply chains, and online branding strategies that use colour, composition, and graphics to encourage consumptive habits through emotional manipulation. For this body of work, she forefronts the experience of encountering waste along with affective means of colour and form, as a way to speculate on states of collapse. Each work acts as a synecdoche: a single part or a fragment that is representative of a larger whole.



collection #4: i sometimes feel blue (2022)

Silicone and found detritus

40 x 65 cm (when flat flexible material draped in photo)

Morgen Christie

United States of America

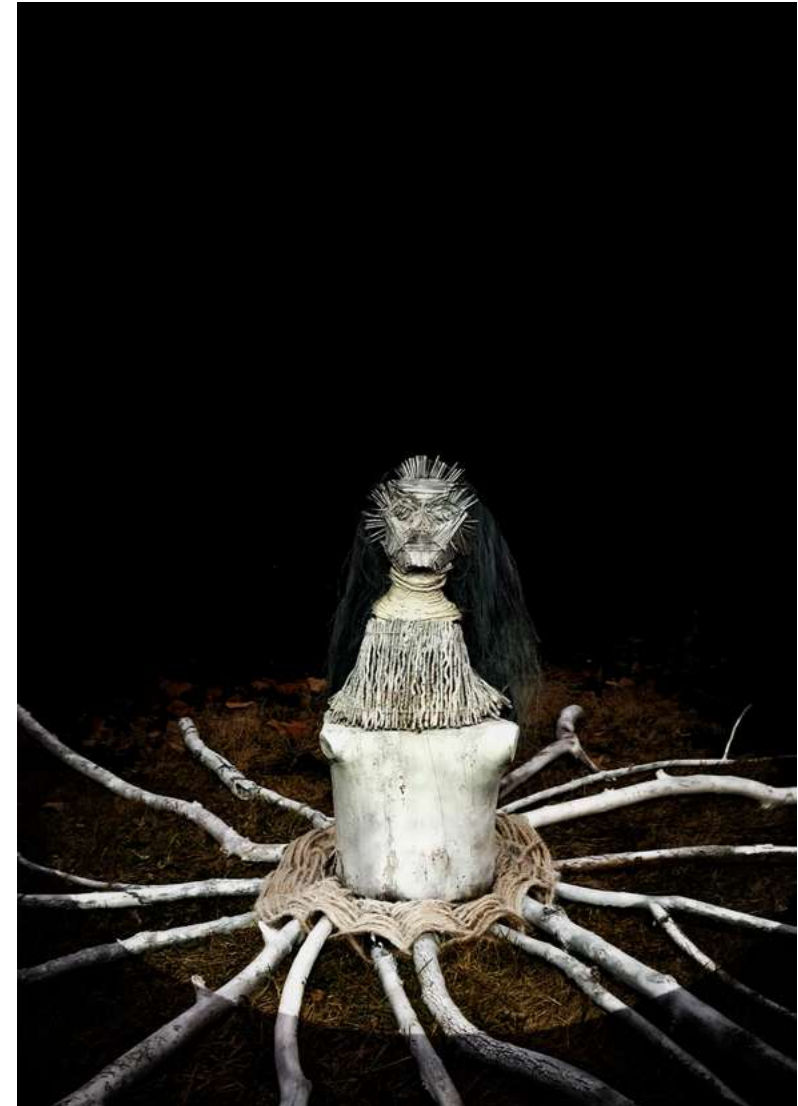
www.morgenchristie.com

Morgen Christie is a self-described time-specific artist. Her work utilises time-based media such as video and sound, while focusing on historical timelines of the past. The significance of the technology of her medium like projection and light relates to ancient traditions of smoke signals and vision quests.

She is reclaiming her ancestry. Some mythologies are more apparent to her than others. The myth she personifies the most, is the futuristic artisan within 18th-century Pennsylvania. The historical context at times appears similar to science fiction than fact.

Morgen maintains the classification of “other.” She utilises race, culture, and memory to create socially charged work, which she sees as truth telling. Her truth lies in observation and fact collecting. Mostly, of how her world changes when she comes home at night to her studio of reconciliation.

Morgen created a memorial of Hannah Freeman or Indian Hannah. She was believed to be the last Delaware Indian living in Pennsylvania in the 18th-century. A virtual studio or website developed research into Hannah's life. Not only did it prove that she was not the last, but that the colonists were insurrectioning a land grab. A treaty stated as long as one Delaware Indian lived on that land, it would always belong to its people. Hannah died in 1802. The land was taken by 1803.



Whitewashed Tomb (2023)

Stump, bark, sticks, reeds, white paint, rope, wig, spray paint
Various dimensions

Oleksandr Sirous

Ukraine

www.sirousoleksandr.com/intro

Oleksandr Sirous is a Ukrainian sound and media artist. He is an active member of Photinus Studio - a unique communication and creative structure that has been and continues to be involved in the development of Ukrainian new media art by organizing exhibitions, residencies and educational events.

His practice as a new media artist is working with large data sets and the principles of interaction and communication in web environments, creating complex simulation environments using AI. His background in animation and comics has influenced his practice and led him to continually take a non-trivial approach to narrative and composition in media works.

He has focused on the themes of social systems and paradoxes, and the new social and linguistic constructs. The interrelation between biological and digital nature. Decentralization of physical, digital and intellectual resources. Investigation of chaotic structures. In these areas, he has used game engines and neural networks to create simulations of advanced social constructs that simulate natural evolution. He also used web tools to explore the possibilities of creating new ways of communication and decentralization.



Decentraland, visualisation of digital simulation (2023)
Real time video projection

Ryan Zogheb

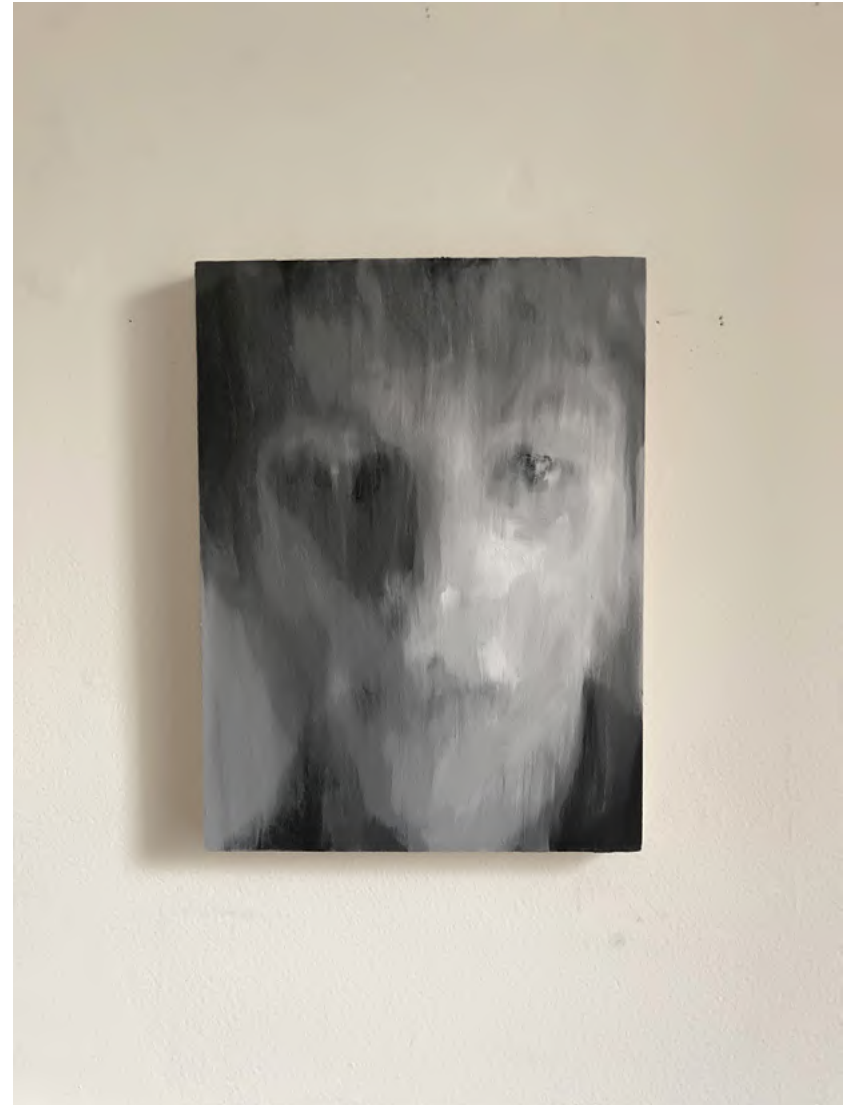
United States of America

www.ryanzogheb.com

Ryan Zogheb is an oil and digital painter born and raised in New York and currently living in Manhattan. He graduated from NYU in spring of 2022, majoring in studio art with a focus on painting and graphic design. Since graduating, his work has been shown in four group exhibitions and he has participated in three artist residencies.

Ryan Zogheb's paintings refute the image and embrace the subconscious through haunting expressionist portraits. Working solely in grayscale and painting only from life, his work becomes surreal and allows for more gestural renderings of form to come through and for the artist's hand to always be held within the work.

Through the progression of Zogheb's paintings, the viewers begin to perceive the emotional directionality and the intentional sensitivity of the painting process itself. His paintings communicate what is not so easily verbalised, and evoke feelings of inadequacy and longing while encapsulating the sense of walking aimlessly on a rainy day.



Portrait of a young man, I (2022)
Oil on panel
22 x 30 cm

Se Young Yim

South Korea

@surrealmantis

Se Young Yim is a painter and sculptor based in New York City. She majored in fashion as an undergraduate in South Korea, and holds an MFA from the School of Visual Arts, New York.

Se Young's practice begins with a subtle sense of relationships. She is curious about 'why people are programmed to fall in love?' She focuses on the fragile, reflecting on texture and intimate places which depicts her curiosity and emotions. She attempts to explore vulnerable physicality in our memories through her sculptures and paintings.

Her daily routine consists of writing dream journals, walking through the city and taking lots of photos. In this way, she collects images and objects which are somehow domestic and familiar, she then re-assembles into her practice.

She wants to give her audience the experience of eerie intimacy through her work. In this way, she attempts to create art that can give people time to reflect on love for a moment.



I hide tulips within my neck (2023)
Acrylic on mixed media, cement
150 x 73 cm

Suyi Xu

China • United States of America

www.suyixu.com

Suyi Xu is an artist currently based in Brooklyn, New York. Her paintings are contemplations on space, interiors, and architecture that morph into meditations on light and color fields.

Her current project addresses the idealism and authorship of art historical narratives, especially how western institutional spaces act as a repository of power and knowledge. With direct references to the Metropolitan Museum, the Louvre, the Royal Museum of Fine Arts, etc., her subjects are austere, solitary, and self-contained rooms stripped of human existence. Grounded in a power-oriented point of view, the composition turns inward with a spiralling, inescapable symmetry.

By adopting an omnipresent perspective and a highly mediated palette, she heightens the monumentality of historical museums that call forth the atmosphere of cathedrals. However, behind the devotional process of replicating their structures, she also experiences a desire for alterations and derangement. Such spaces inspire reverie as well as a sense of domination and surveillance.

Suyi Xu responds to this state of tension by removing and repurposing the original artworks that inhabit the spaces, introducing counterfactual narratives and contemporary adaptations of historical traditions. Using painting as a way of embodied thinking, Xu bears witness to the sovereignty of institutional spaces and their role in our culture—how they function as a site of indoctrination to the public, through the supremacy of idealized space.



The Unwinged Surrender of Kneeling Youth (2022)
Oil on linen
163 x 121 cm

Tamar Segev

United States of America

www.tamarsegevert.com

Tamar Segev is a visual artist who works in painting, drawing, and printmaking. Her work explores connections between familial memory, historical narratives, and contemporary culture, as they are embedded in specific sites and surfaces of architecture.

She creates abstract works on paper and canvas that interpret official and unofficial sites of memory she encounters in a city. Through numerous interpretations of the same site, she creates records of observation, inquiry, and response. She utilizes stitching as an intentionally slow and arduous process, which embodies the labor of remembering and conjures a long lineage of textile work in her family. Through abstraction, she conveys the inescapable inability to fully reconstruct memory.

During her residency at GlogauAIR, Segev engages with the built-environment of Berlin through walks guided by memorials and commemorative plaques. This project expands on her previous work, which interpreted the site of the former Lodz Ghetto in Poland, where her grandmother lived from 1940-44.

Her creative research foregrounds the importance of memory as a practice, where active remembering ensures memory's place in the present.



Gleis 17, Am Bahnhof Grunewald, Berlin, January 16, 2023, Number 2 (2023)
Oil pastel, wax pastel, and thread on paper
30,5 x 23 cm

Tara Turnbull

United States of America

@taraandtheturnbulls

Tara Turnbull is a classically-trained actress. During her residency at GlogauAIR, she is creating a new character for a screenplay she is writing.

Turnbull's media are action, event, and experience. She investigates mimesis and gesture. Her acting practice researches residency as a resource and sculpting force. She interprets the actress as an auteur sketching inside, outside, and alongside the lines of stock character. She points at and puzzles over performativity, inverts, and transposes lecture performance into learning performance. Her work springboards off that of philosophers and poets.

"Les Fenêtres / Die Fenster / The Windows" is a performance process that Turnbull has been developing during her residency. The format of this piece resides between those of a scene study, a character study, and a creation story. It exhibits inhibitions, expresses excerpts, recounts the room's lights, shadows, resonances. It researches a role's inter-actions with architectures, their shared theatricalities or dramatic possibilities. It feels for intra-murality between face and façade, infra-structures for a visceral vitrine that work like a layered, dynamic screen. Moving toward methods for mise-en-scène, her action asks: how can a space be a scene partner?



Februar (2023)

Berlin Guest

brustudio

(Ane Crisan, Sandra Palau, Covadonga Cueto-Felgueroso)

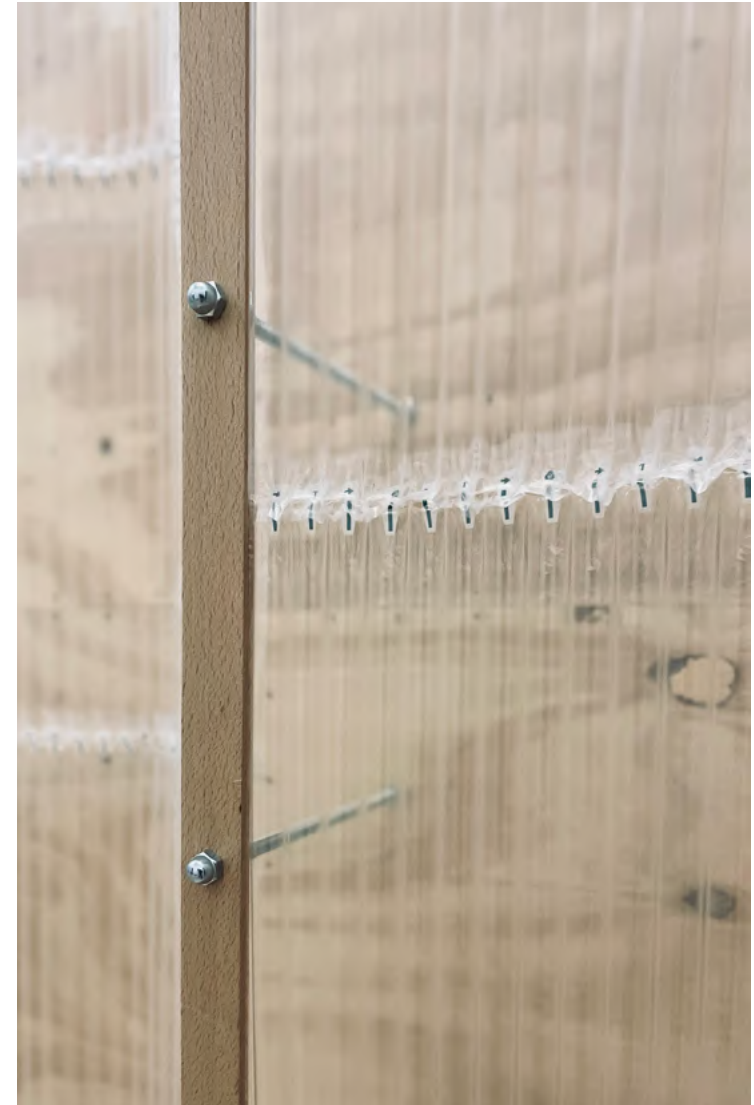
Germany

www.brustudio.com

brustudio is a Berlin-based studio founded by Ane Crisan, Covadonga Cueto-Felgueroso and Sandra Palau. Their body of work focuses on spatial art and architecture. They work with medium to large-size interactive installations and structures, made mostly of wood and textiles, daring to shape existing realities into playful, interactive, contextual installations or objects. brustudio aims to discover new ways of understanding, perceiving and consuming the spaces around us through sustainable materials.

The project FRAGILE explores the possibilities of the spatial context and transforms it into a safe-participatory act. The studio researches immersive moments, through playful design and the inception of sensitive, sensorial experiences. The focus is on identity, belonging, subjectivity – offering the possibility of unfolding, gaining a pocket of personal reality: a temporary setup.

Through the installation, the collective brings dynamism into an unmoving room by letting the participants develop an individual womb-like space for each one of them. They become the language between the motionless room and the artwork. The social element is brought about by observing that one still-space can be perceived in many different ways, depending on how and who interacts with it.



brustudio

FRAGILE (2023)
Wood, packing film
9 x 2 m

Catalogue's cover

Every three months, GlogauAIR releases a new catalogue collecting the work and projects of the artists in residence. The catalogue in your hands not only showcases this term's creations but also constitutes a reflection of this past term's experiences.

Our first catalogue edition was released in 2006, and it has changed a lot since then. Starting in 2021, the catalogue cover is now decided by an open call to all of the participating artists, giving them the opportunity to present their work on the cover; making this publication a canvas in which our artists in residence can intervene results in a more personal publication for every residency term.

After carefully reviewing the proposals for this session, the jury selected the image submitted by meimei (Xinyi Mei), a Chinese artist who joined the Online Residency Program for the first term of 2023. The jury opted for an intriguing, even disturbing image, that reveals itself further once one moves past the punch of beautiful pleasure of a good composition full of colour. But these organic elements are mediated: the petals and pollen are covered by bags of polluted plastic. In contact with an ever-lasting material, the contradiction and absurdity are a result of their differences.

This is a charming example of meimei's methodology in developing long-term research that results in outcomes on different disciplines and formats. This image unfolds from experimentation between digital materiality and natural objects, the vase in the scene was printed from a 3D digital model. Meimei's artistic practice is crossed by the speculative attitude, exploring the pre-existing social and natural contexts that surround us and transcribing them through a feminist, non-patriarchal lens via recreation and variations.

The cover image for this catalogue represents an awkward encounter, a current tension, and transmits the shivers of a bizarre tactile sensation. A bodily experience powered by the affections of an image representing what many other images of this catalogue refer to.



meimei (Xinyi Mei) © Untitled II from *Kuchibiru* (lips) series, (2021)

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