

April - June 2023



GLO 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

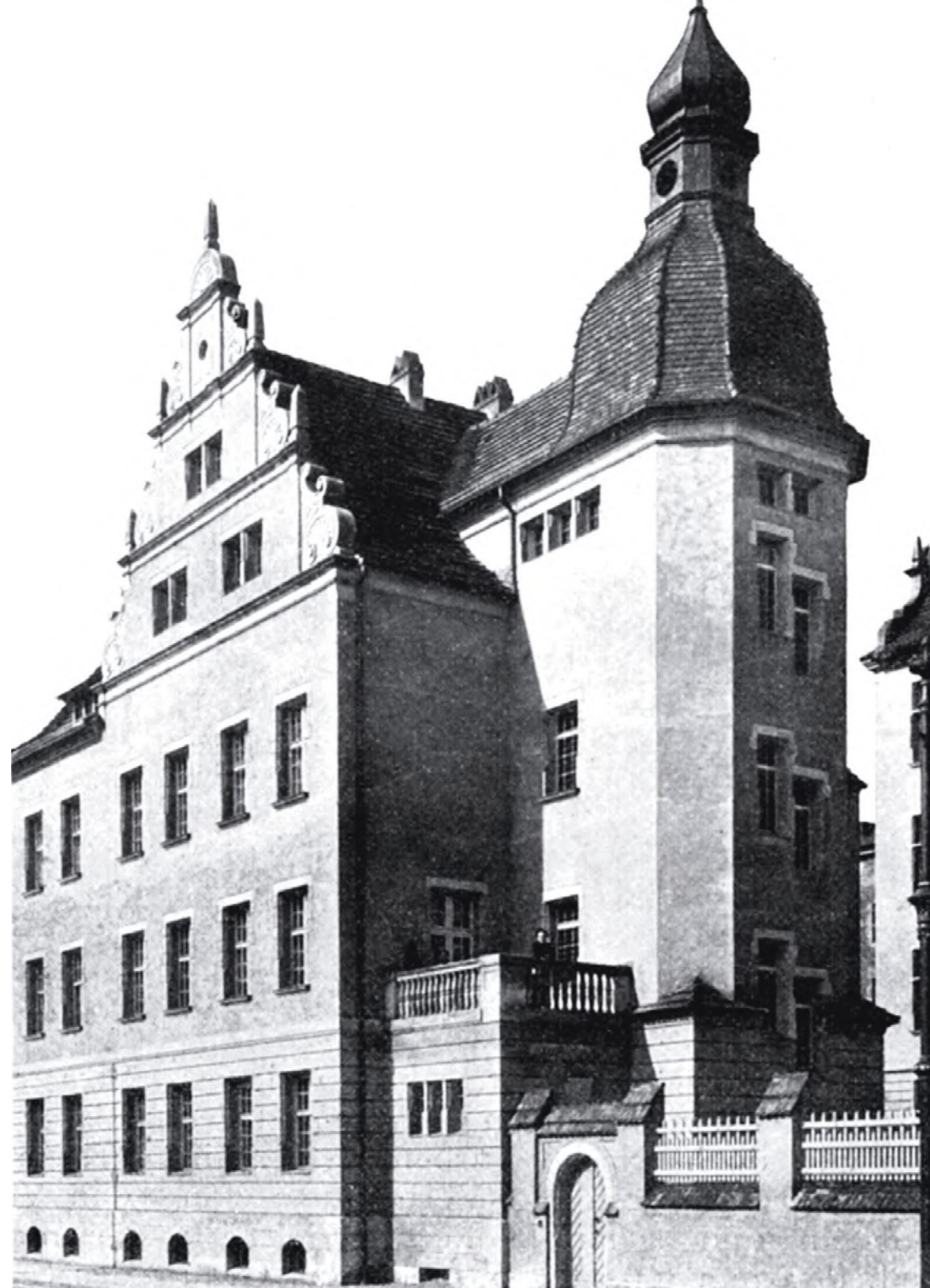
Today GlogauAIR is a non-profit art space and residency, located in a beautiful, historicist-style building that was originally designed to be a school. The building was one of the first projects erected by the architect Ludwig Hoffmann in 1896, during his time as the Building Advisor of Berlin.

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.





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Open Studios

Spring 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 worldwide. These artists join GlogauAIR to dedicate themselves to creating new work and explore new processes with an international cohort of artists.

Using different tools and mediums some artists have found captivating the exploration of the vulnerability of the body and natural environments, some of them have included very personal experiences and inspiration drawn from their dreams. Through their fearless pursuit of artistic expression, they embark on a captivating journey of exploration about the expression capacities of materials and their expressive capacity. This combination of perspectives is an exciting opportunity to witness this innovative artistic research 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 Open Studios, a new collaboration with the Chilean Conexión brings us an exhibition of thirteen artists from various creative fields, which include sound art, installation, video art, and performance.

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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Annika Stridh

United States of America • Sweden

www.annikastridh.com



Annika Stridh is a multidisciplinary artist based in New York City whose work blends painting, construction, and performance to create immersive installations. Stridh's work investigates the objectification and redistribution of collective nostalgia and the commodification of Americana kitsch.

While working in New York for the duration of the GlogauAIR residency, Stridh was interested in objects that reflect the materiality of personal and interior life within a city. A sketchbook and an iPhone camera were the tools Stridh used to cultivate a habitual practice of creating, observing, and collecting data with intention during this time. Daily sketches to exercise the hand and mind, along with snapshots of day-to-day life in a city, became an archive that reinforced Stridh's artistic practice.

The resulting imagery from these daily exercises is varied: ghostly scavenger dogs appearing in pencil sketches; remnants of a pile of burnt garbage on the corner of 86th and Lex; rose petals scattered along a well-traveled street; glowing decanters and vases filled with sinister liquids. While these images might appear disjointed at first, they ultimately reflect the careful observation of the layered networks of aesthetics, material, and nature that define a place and community.

Stridh plans to create layered iconography reflecting these observations through a variety of media and materials, including recycled and found objects.



Wasted Talent (Kips Bay) (2023)
Digital print
12,7 x 15,24 cm

Carlos Muñoz

Mexico

www.carlosmunozsilva.com



Carlos Muñoz is a visual artist who works with painting, sculpture, photography, installation and digital media. At the core of his artistic practice is the notion of self-confrontation. Focusing on themes such as trauma, wounding, defense mechanisms and social interactions the artist sheds light on behaviors and reactions that distance us from connection and affection. His work encourages viewers to embark on their own introspective journeys, prompting reflection on the intricacies of human existence.

He uses mainly clay, plaster, silicone and resin to obtain a high level of density necessary to express a sense of weight and rigidity, in addition the artist avoids the use of color and instead generates a dark atmosphere that evokes confusion but also contemplation.

Through abstraction and a sense of density he creates a place where the viewer can spend time inside the work and have different perspectives of the same piece, not only in sculpture but also in painting. The idea of exploring the darkness is crucial for the artist because that is where the figures are born.

During his participation in GlogauAIR's online residency program, Muñoz continues his explorations by making them even more precise. Drawing from his personal experiences, he embarks on a journey to understand the origins of trauma and its profound impact on one's identity.



GlogauAIR project (2023)
Resin, clay, acrylic and silicone on wood
Various dimensions

Carlos Sebastián

Spain

www.carlossebastia.com



Carlos Sebastián is a multidisciplinary artist who works from pictorial concepts. He is interested in how our mind generates spaces where dreams are mixed with the subjectivization of reality, reproducing a new state of things. Sebastián investigates different ways of representing the shapeless, blurry matter that is memory and the images we perceive.

He uses heterogeneous and opposing artistic resources to create pictorial/photographic installations with non-linear, even absurd narratives. Narratives that make sense from an intimate personal look. He likes to bring geometric shapes closer and combine them with expressive drawings. Complementary colours are common and the back and foreground are interrelated, breaking fixed positions, all seeking to stress dialogues and generate vibrations.

Sebastián's work has a spiral tendency, his artwork representing snapshots of his work processes. The materials used, collage, acrylic, drawings and digitised photographic images are reused at different times, constantly moving from the analogue to the digital in a continuous transformation process.

At GlogauAir, he is working on a new project in which, based on certain symbols, shapes and images, he tries to trigger the viewer's own narratives, composing an installation work where the pieces can be read in multiple directions.



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 his 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.



Charlotte/Cousine (2023)
Photography

Eva Fajčíková

Slovakia

www.fajcikova.com



Eva Fajčíková is a Prague-based traditional and digital painter whose practice focuses on two main themes, the female figure and the topos of video games.

Her figural imagery is oriented toward depictions of women based on mythical origins, mixed with European and Japanese folklore, as well as religion combined with the study of the sublime. The settings are ancient forests full of dark and dangerous flora. These figures are often inspired by fashion magazines, in particular Italian Vogue of which she is an avid collector. The figurative work combines elements of preexisting mythologies, folklore, and spiritualities to create a hybrid vocabulary that explores the complexity of female figures.

Fajčíková's second theme explores archetypal venues in platform games, such as ruins, forests, clouds, and portals. In her current series, the archetypal forest is translated into the "Paradise" world, with apples as its main symbol and the ruin becomes "Avalon" with coins for tokens. Each painting is an individual level in a fictional game that the viewer can traverse visually. A desktop game is available to play, utilizing the paintings, so the circle of digital/analogue inspiration loops back.

During her GlogauAIR residency she has been expanding beyond her typical oil paintings on paper. She is experimenting with acrylic pastes, metals, chains, and beads, allowing them to move beyond the flatness of a painting to become an object.



Level Paradise 3 (2022)
Oil on Arches paper
125 x 90 cm

Gabrielle Kruger

South Africa

www.gabriellekruger.com



South African artist Gabrielle Kruger has developed an artistic practice that pushes the conventions of traditional painting. She experiments with acrylic paint as a dynamic medium by blurring the boundaries between painting and sculpture.

Kruger has developed a process where the paint mimics the viscosity of glue when wet and the elasticity of rubber when dry. By extruding and drying pieces of paint to assemble the painting, the paint becomes a collaging material. Drawn to the malleability of her chosen medium, the artist pushes and plays with the limits of acrylic paint. In her process of layering, weaving, scraping, cutting, collaging and folding, she allows the paint to develop its own language. Each element becomes a new brushstroke; a new type of mark making, that becomes part of intricate and sculptural compositions that go beyond traditional painting techniques.

Kruger finds inspiration from the natural environment; landscape scenery and the plants in gardens both wild and tamed. The idea of a socially and materially constructed landscape informs her work in both an abstract and figurative way. Through her investigation into the materiality of acrylic paint as a type of plastic, she re-imagines a landscape that transcends the boundaries of simulation and reality, drawing attention to the plasticity of our contemporary world and challenging perceptions of what really comprises the natural environment.



Night Shadows (2023)
Acrylic on board
180 x 200 cm

John Graham

Canada

www.john-graham-artist.com

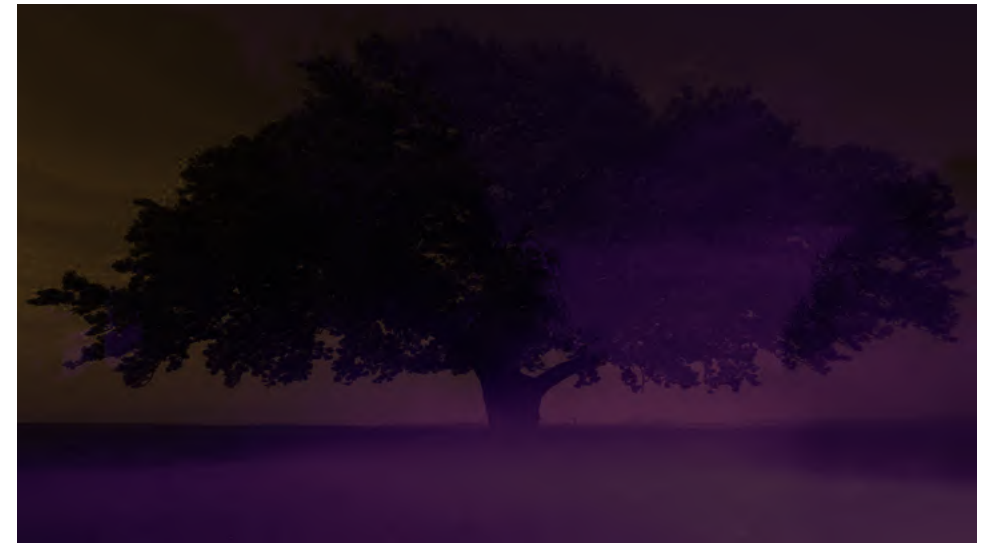


John Graham is a multidisciplinary artist based in Saskatoon, Canada. His diverse art practice includes printmaking, artist's books, painting, drawing, installations, digital imaging and experimental filmmaking.

Graham is collaborating with his talented team to realize a poetic and philosophical art film entitled, STILL HERE, during his GlogauAIR residency. This independent film project will be shot in various locations in Berlin. The international art film will portray the powerful story of an intergenerational friendship between two people with strong spiritual and imaginative tendencies. Their bond will unfold in compassionate storytelling amplified by the subtle melancholic moods that permeate many parts of Berlin.

Death and dying are perpetually represented in film and media worldwide. No one wants to die in a hospital and this short film project will openly question the widely-accepted convention that it is more dignified to die comfortably in one's own home. What if someone wishes to be in nature when she leaves this world? So, STILL HERE will boldly disrupt fear in the Western mind by exploring how dying can be beautiful.

Creating whimsical digital collages is what Graham does in his downtime to de-stress between the endless tasks required for the planning and organization of his complex Berlin film. These collages will be shown during GlogauAIR's June Open Studios.



Lily Baldwin

United States of America

www.lilybaldwin.com



Lily Baldwin is an artist, filmmaker and performer working in fiction and documentary focusing on genre-bending forms. Her work often sources personal experience, as in the podcast she wrote and hosted *Stories of The Stalked* (Peabody Awards nominee). Currently she's developing *Chronicle of Hip*, a feature documentary film about Baldwin's journey losing control of her body, from crash-and-burn, to living with a rare illness in a societal ecosystem that dismisses a woman in pain.

Baldwin uses verité footage documenting her experience to create still images and projections. Lily is technically a restorative cyborg. She appropriates pop-aesthetics of the cyborg using depictions of the "compensated" body to create images that defy easy categorization and hijack ableist cultures of beauty. Her projections investigate the pace of pain and mobility – altering time by not participating in it.

Baldwin's multidisciplinary approach to creation, moving image and self awareness has built a background with films in festivals like Sundance, Berlinale and La Biennale di Venezia. Her work has also been exhibited at Lincoln Center, the V&A Museum, and Carnegie Hall with her documentary about Misty Copeland. In the field of live arts has performed with David Byrne, the Metropolitan Opera Ballet, Trisha Brown and also as choreographer at the opening event at Times Square with Arto Lindsay for *Performa* in NYC.

Chronicle of Hip is on Creative Capital's 2022 shortlist and is supported in part by Sundance Institute's Interdisciplinary



Self Portrait: Rehabilitative Cyborg (2023)

Reclaimed Paper

70 x 100 cm

Lloyd Tabing

Sweden

www.lloydtabingart.com



Lloyd Tabing is an abstract painter from the USA now living and working in Sweden. Tabing's paintings are a visual representation of the dichotomy between reality and his simplified interpretation of this difficult subject to identify. Concealing as much as they reveal, Tabing's paintings intertwine gestural marks, textures and fields of color that lure you in, tempting one to get lost in thought and emotion.

Tabing's paintings are based on the sense of space in which he seeks to understand what makes one space more appealing or catches one's eye while others that are equally beautiful go virtually unnoticed. Tabing uses the physicality of paint and the combination of colors to create abstract paintings that express what he feels, experiences, and observes in these settings. Elements of light, color, movement, and texture, coupled with emotions and life experiences contrasted are found throughout his paintings.

A self-proclaimed perfectionist, Tabing says that being self-taught has allowed for his uninhibited and pure style of painting. His approach to painting is reactionary and "guttural", yet provocative and captivating. His hope is that the language of his paintings in some way provides the viewer a personal connection that speaks to them in an intimate way.



The Writing Is On The Wall (2023)
Acrylic on canvas
150 x 120 cm

Magdaléna Ševčík

Czech Republic

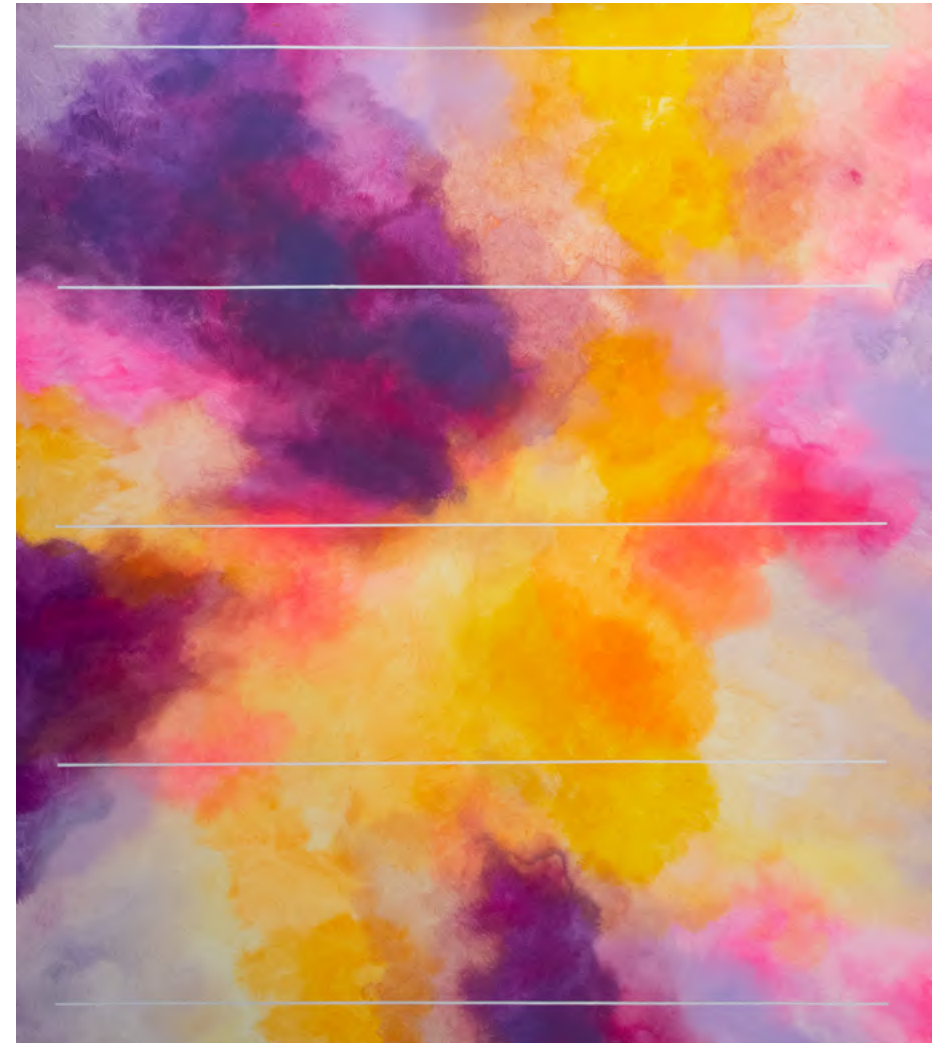
www.magdalenasevcik.com



Magdaléna Ševčík is a professional abstract painter. She is one of the most prominent representatives of young Czech abstract painting and has exhibited her work in Czechia, Slovakia, the Netherlands, and the UK.

She is interested in the topic of the human mind and its representations through perception, which she interprets and explores in large scale paintings and playful installations.

Her compositions examine hidden possibilities, and extensions or flaws of the human brain, in memory, self-control and regulation, entanglement, and higher self. Ševčík uses acrylic paints, always choosing a specific set of colors, she explores how they mix and blend, how they express what can't be expressed otherwise by words or other actions. Her visual language is expressive and symbolic. The fluid background tells a story and speaks of strong moments and experiences. It follows a certain topic in a free and flowing manner. Her work is subjective and raw. On the other hand, the foreground brings a certain rationality with its simple forms, sharp lines and ellipses. Without them the artwork is incomplete. They either support and amplify what's happening in the background or negate it completely.



You have played me long enough (2022)
Acrylics on stretched canvas
170 x 150 cm

Maja Lindberg Schwaner

Denmark

www.majaschwaner.com



Maja Lindberg Schwaner (she/they) is a Danish artist working with writing, sculpture and installation. Their project at GlogauAIR is a 3D animation project called "NFTasia". It's about two friends – a YouTube-obsessed teenager and his dog, a former NFT – who visit a "crypto amusement-park". The point of entry for the project has been a speculative and critical approach to the promises of cryptocurrency and NFT's. The park, a promised land of fun and wealth, may turn out to be less sparkly than the characters first anticipate.

Lindberg Schwaner's work process at the residency has involved 3D modelling and animation, combined with some research into NFT's and cryptocurrency, and the critique thereof.

Lindberg Schwaner works from the idea of art as an uneven mirror that briefly fixates parts of contemporary society and reflects them back to it. Rather than making a statement with their art, Lindberg Schwaner aims to reflect these complexities back to the viewer in a humorous way.

Cryptocurrency and NFT's may not be completely disappearing, but it's starting to show that they might not be able to live up to the ideals they have been inflated with. However, they still have an allure, a mystery because they feel like – or at least have been sold as – the future, and have become connected to the mystery of what the future might look like.



Still from "NFTasia" (2023)

Mar Ripoll

Spain

www.marripoll.com



Mar Ripoll uses painting as her main means of artistic expression. When she practices meditation, she needs time to empty herself to reach an unknown and deep place. With her painting practice, she does something similar to meditation, working with many layers of paint, constantly adding and removing. While painting, she reaches a similar depth to meditating, by fully immersing herself in the process.

Ripoll explores a series of themes based on intuitive experiences, by developing abstract imagery with representational qualities, using an acrylic on resin technique. The use of layers of resin, creates a multi-dimensional effect, where the interior and the exterior layers are united. Within an abstract visual language, her work is positioned in the contemporary art world in relation to spiritual and emotional qualities in the world.

Ripoll has ongoing conversations with her paintings. They tell her what they want to communicate to her as a collaboration. Ripoll is challenging herself at GlogauAIR, exploring the metaphor of the human being, as a layered experience. During her time at GlogauAIR, she has been researching historical German female painters, who have often been forgotten in the art historical canon, by including elements of their imagery into her own work.



A Mask (2022)
Acrylic and epoxy on wood
65 X 50 cm

Rosa Park

South Korea

www.rosapark.org



Rosa Park, a multi-disciplinary artist and educator, merges her diverse background and profound fascination with sound in her latest artistic venture. Grounded in her deep understanding of psychoacoustics, algorithmic composition, and digital fabrication, Park explores the subtle intricacies of sound, bridging the gap between the audible and imperceptible realms.

In her most recent undertaking, Park embarks on a poignant exploration, capturing the elusive topographical recordings of the earth's nearly inaudible sounds and employing various methods to make the imperceptible audible. This project holds profound personal significance as she documents the topographical audio signature of a cherished cemetery in Korea, a sacred space where her beloved relatives rest eternally. As urban development threatens to transform this site, Park's mission becomes all the more crucial, preserving the sonic essence of the place before it fades into oblivion.

Park's project is an act of reverence and remembrance, a testament to the power of sound in capturing the essence of place and evoking a profound connection to our roots. By making the inaudible audible, she invites us to engage with the disappearing cemetery, its history, and the enduring legacy of her ancestors. It is a call to listen, to bear witness, and to honor the vanishing spaces that hold our collective stories.

Absence and Presence (2016-2019)
Sound, wood, bone conduction transducers



Sally Craven

Australia

[@sally_craven](#)



Sally Craven has always been particularly drawn to translucent materials and aesthetics—glass, mesh, ice, tracing paper, clouds, mist. Using methods that include hot glass techniques, glass kiln-casting, mould-making, pouring and assemblage—leakages reveal themselves as material investigations. The formlessness that refuses to take shape, to behave as an object.

Sally questions: how can she transmit experience and memories, and can they be embedded in material? She thinks about feminist embodiments, breaking moulds, glass ceilings, and unearthing the unexpected utopias of materials.

Ethereal, tender and wonder-filled combinations of varied materials will be developed on-site as a sculptural installation, an outcome which will be process-driven, developing with research and space in mind.



Circuit breaker (detail) (2022)

Diamante chain, kiln-formed glass chain

Hanging height of 3 meters

Image courtesy of Jessica Maurer

Sixing Xu

China

www.xu6ing.com



Sixing Xu creates sculpture-text narratives interwoven with elements of printmaking. China-born and Brooklyn-based, Xu considers her lived reality as a site for chance encounters, where its most accidental and peripheral indicators become prompts for imagining storylines that contemplate, contradict, or circumvent its existing narratives. In each work, sculptures and texts conjure a narrative time-space that they co-inhabit, often featuring one or more characters from the artist's narrative universe: The Detective, Thief, A Chinese, An American, Friend, Enemy, Traveler, Eavesdropper, and Alien/Child.

Xu's current project begins with two Super8 films: one records her last pre-pandemic travel to Berlin, while the other, arriving to herby mistake, a stranger's travelogue in her hometown Beijing. Documenting movement in a time when China was fortifying its physical and ideological borders, the two travelogues offer an entry point to explore the construction of China's national narrative in relation to the rest of the world, using cinema and travel as the chief threads. At GlogauAIR, Xu has expanded her research on the pre-modern history of China's outbound travel, the material development of local cinema, and the contentious legacy of travel films. These research materials contribute to a counterfactual narrative that appropriates and "relocates" the source films' existing storylines to an anachronistic one traversing three key periods: the late 1800s, the 1960s, and the 2020s.

Storyboard Study (01-00526-00530) (2021)

Drypoint engravings from transparent film sheets, printed on giclee prints
95 × 30 cm



Sofía Mendiondo

Argentina

www.sofiamendiondo.com

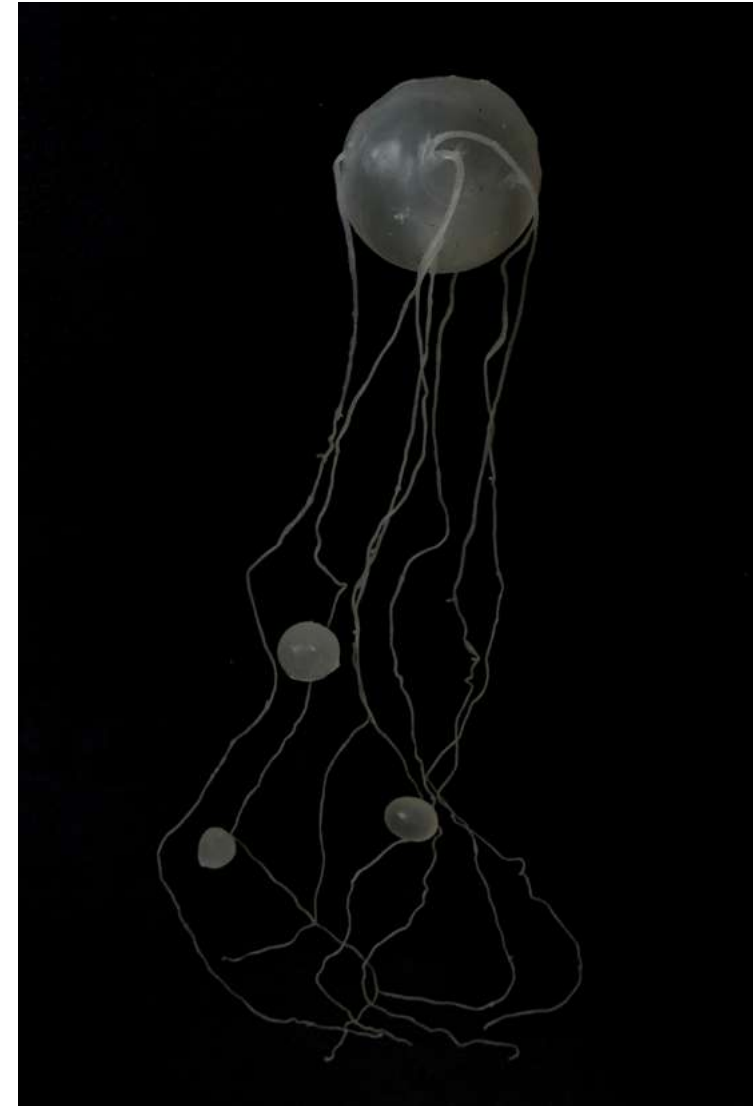


Sofía Mendiondo is a multidisciplinary artist and psychologist from Argentina. Dreams are a central part of her work. She examines them for patterns, which she then translates into sewn artworks and videos. The sewing machine is a point of investigation itself. She is particularly interested in the procedures involved in its use. The high-speed error, the imperfect stitch, and the variation that arises from repetition are the main points she explores.

Her latest project, The Dream Incubator, functions as a digital platform where people can enter their dreams and interact with them. Built on the repetition of words, the project aims to encourage the remembrance of dreams, their potential impact on us, and to create a collective archive of dream experiences. During her residency at GlogauAIR, her project has expanded to include experimentation with biomaterials. The objective is to manage the way of making them interact.

She also uses video to document unused breast prostheses and investigate the material that has been inside a human body. Through this exploration, she delves into various concepts like body memory and the rates of decomposition of living and non-living materials.

Dream incubator inspired by a breast prosthesis (2023)
Biomaterials
120 x 12 cm



Sophia Borowska

Canada

www.sophiaborowska.com



Sophia Borowska is an artist and weaver based in Tiohtià:ke/Montreal, Canada. She creates site-specific installations combining textiles with salvaged construction materials like concrete, brick, and steel. Borowska's projects offer feminist revisions of the social contexts and power structures surrounding architecture and public space. She recentres women's perspectives and contributions turban development through historical research, photography, and laborious, feminine-coded textile processes.

This project responds to Berlin women's material-salvaging practices in building and clothing post World War II. The mythologized Trümmerfrauen were women who cleared rubble and salvaged reusable building materials from the wreckage during reconstruction. Their labour transformed rubble into pleasant park hills throughout the city (Trümmerbergs).

More overlooked were the Heimarbeiterinnen (home-based garment workers), who created clothing out of severely limited materials like curtains, rags, and uniforms. These strategies even became fashionable, as high-end designers began presenting patchwork collections as early as 1945. This feels especially prescient now, as fashion has returned again to upcycling strategies not in the face of shortages, but of hyper-consumption and waste.

Walking around Berlin with a shopping trolley, Borowska foraged for historic rubble from the surfaces of Trümmerbergs and fresh rubble resulting from redevelopment and gentrification. Combining this debris with thrifted fabrics and hardware, she considers how urban renewal and fashion can be modes of hope but also forgetting.



Taryn Kneteman

Canada

www.tarynkneteman.com



Taryn Kneteman creates installations of expanded cinema in which dream-like gestures well up within habitual routines. Her practice is a space for contemplating transformations of water, weather, and porous boundaries of the body. She combines video, sound, paper, and architectural forms such as doorways in her work.

The ability to alter the past is a captivating part of working in video. Cuts, repetition, mirroring, and simultaneity are methods of time travel. They shift the linear playback of a recording as past>present>future to become more like the cycles of seasons, spirals of weather, translations of memory, and ruptures of coincidence. The tunnels and pathways made possible by video editing, projection, and screens suggest that somatic, domestic, civic, and social spaces are not as fixed as they seem. Trembling bodies express desire to flow free from fixed categorizations.

In the studio and spaces of GlogauAIR Kneteman is finding ways that her background in dance can become (or just “becomes”) part of her videos. She’s jumping on furniture, balancing on edges, and folding to rest in crevices. Through editing she makes hybrid rhythms of real and unreal movements that are in and out of time.



Affection is marvellously changed in ghostly feeling (2023)
Single-channel video

Tiflah Al-Naimi

Qatar

www.talnaimi.com



Tiflah Al-Naimi is a Qatari visual artist with a multidisciplinary approach. She obtained her Bachelor of Fine Arts degree, with a major in Painting and Printmaking and a minor in Art History, from Virginia Commonwealth University in Qatar.

Central to Tiflah's artistic practice is a reliance on symbolism and portraiture, through which she explores the complex and multifaceted aspects of the female experience, both physical and metaphysical. Her oeuvre is characterized by a powerful conveyance of the hidden depths of the feminine psyche, revealing stories and messages from the spiritual realm that speak to the resilience and strength of women everywhere.

This current project at GlogauAIR serves as a visual representation of Tiflah's dream journal, documenting her daily exploration of the intriguing messages she receives from both the complexities of reality and her subconscious mind. Through paintings, illustrations, and embroidery, she delves into visual storytelling, exploring the interplay between matters of the heart and the harshness of logic. Creating powerful and resonant messages, striking a harmonious balance between introspection and exploration, while continuously attempting to decode and unravel the profound messages conveyed to her from the spiritual realm.



Xinyi Zhang

United States of America

www.artofxinyi.com



Xinyi Zhang is a multidisciplinary artist working across painting, drawing, installation, and new media, currently based in Hawaii.

She creates visual and sensory works that highlight spiritual themes in the personal and collective unconscious, bringing awareness to the transformational journeys of the soul. Her pieces, depicting fantastical landscapes, metaphorical symbols of nature, and channeled objects from a personal mythology, unlock portals into metaphysical worlds that invite viewers to engage with their own experiences of healing and growth.

Zhang's artistic process is rooted in meditation and surrender. She engages with traditional mediums in a visceral manner, establishing a direct connection with her subconscious during the act of image creation. Multimedia, music, and cutting-edge technologies such as AI are used to further enhance forms of expression in her work.

During her residency at GlogauAIR, Zhang is developing "Healing Garden", an art project designed to facilitate personal healing and transformation through visual symbols. The concept is inspired by shamanic healing practices, sacred spaces, as well as the artist's personal practice of using archetypal imagery to release limiting beliefs and reclaim personal power.

Envisioned as a virtual 3D immersive space, the Garden will be accessible to participants who can request bespoke "Healing Garden Objects" for themselves, others, or for specific causes affecting communities around the world.

Dream Garden (Enchanted Womb) ()
Pastel on paper
72 x 56 cm



Yev Kazannik

United Kingdom

www.kazannik.com



Yev Kazannik is a visual artist specializing in analogue printing techniques, with a background in photography from the London College of Communication. Through his work, Kazannik explores themes of time, light, the human mind, and its constructions.

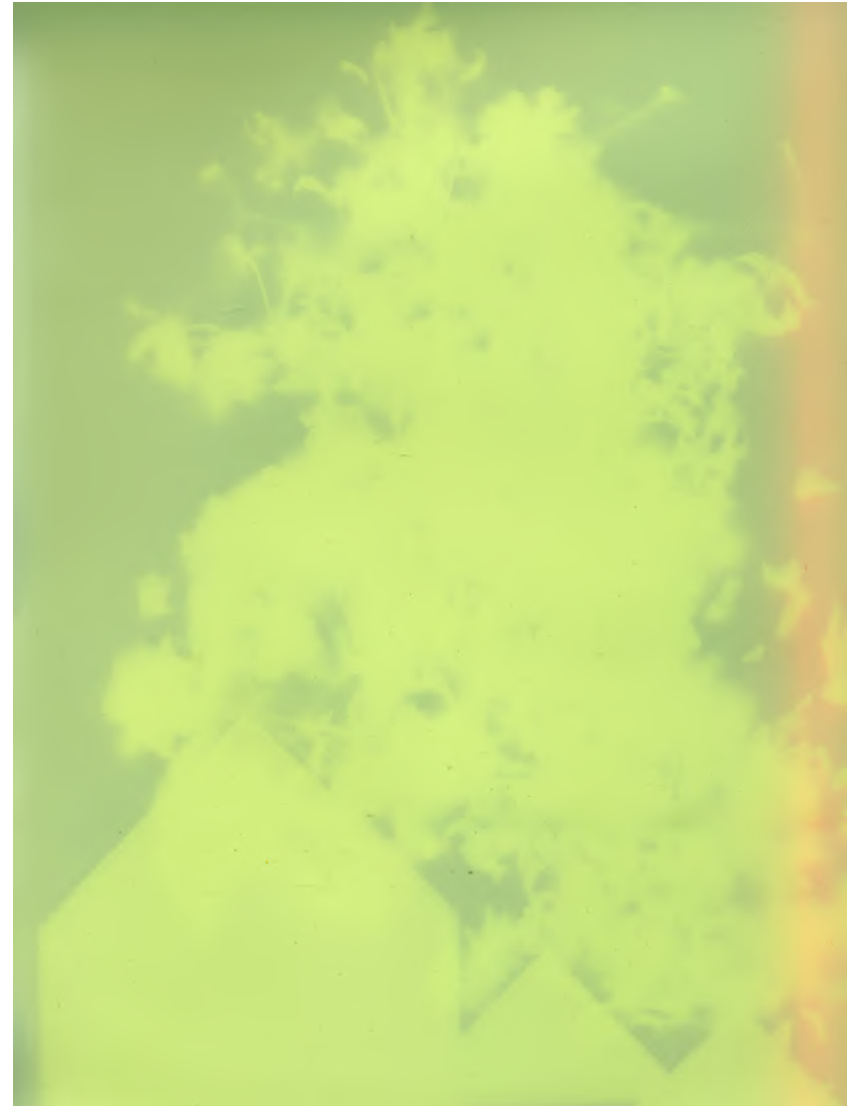
Employing exclusively analogue and camera-less techniques, Kazannik incorporates found objects and reclaimed materials into his compositions. His focus extends beyond the literal forms of buildings, exploring displacement and nostalgia, reflecting on the universal longing for community and connection.

Inspired by the Berlin Dadaists as well as the Constructivists and the Bauhaus, Kazannik embraces alternative printing techniques, breathing new life into his works through repurposed imagery and experimentation with industrial materials. This layered approach creates metaphoric imagery, evoking a dynamic and multilayered style.

In the darkroom, Kazannik's process allows for intuitive exploration and serendipitous discoveries. Observing the patterns shaped by light in internal habitats, his work circles back to the exploration of the concept of home.

Guided by Gaston Bachelard's "The Poetics of Space," Kazannik explores personal notions of identity and belonging. Drawing parallels between his homeland of Kaliningrad and Berlin, he examines emotional responses to architectural spaces and their relationship with nature.

Home (Early Spring) (2023)



Project Space

Colaboraciones: artists in collective creation

by Chilean Conexión

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Colaboraciones: artists in collective creation

by Chilean Conexión

www.chileanconexion.cl

Since its inception, the “Chilean Conexión” Arts Festival, has fostered the collaborative work of artists from the south, in order to help them connect with the local art world and create community, while supporting the dissemination of their work in Berlin. Similar to the current collaboration with GlogauAIR as a host and opportunity for exchange.

Collaboration has become, more than ever, a necessity due to the numerous global crises, such as climate change, the pandemic, and war. Collective artistic practices have impregnated the art world, and it is common to find productions and exhibitions focused on the subject, such as Documenta 15, curated by the Ruandgrupa Collective, the Venice Architecture Biennale entitled “How will we live together?”, or the past Berlin Arts Biennale curated by a group of 4 curators.

But what does it mean and why should we collaborate today, when competition and individualism are valued artistically?

The 13 artists and collectives gathered together in this exhibition bring us closer to the subject from various creative fields, which include sound art, installation, video art, and performance:

Telluric Collective / Tanza Lab + Melanie Garland / Cero 8 Collective / Bernardita Villarroel & Roberto Duarte / Marcos Mesa & RedMi / Never School and the Other Futures / Pink Valley Collective / Santiago Mac-Aullife, Pablo Perra & Bigote Acrochet / Carolina Pérez / Hello i Chau / Pablo Hassmann / Valentina Wong, Andrés Benjamin Salazar & Nicolás Russi / Offject Ensemble



Blanqueamiento, Chilean Conexión (2020)
Performances, Hugo Peña & Daniela Durand

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 Maja Lindberg Schwaner, a Danish artist who joined us in the on-site residency program in March, 2023. The image selected ultimately captures something about the present moment and simultaneously about the experience of the residency itself. The featured work is a still from Lindberg Schwaner's current video project they are working on during the residency. Their 3D animated miniseries 'NFTasia' depicts an immaterial crypto-amusement park, inspired by the marketing of crypto currencies and NFTs, which are often sold as a new exciting currency that will also make you rich. For Lindberg Schwaner, the image relates to the feeling of looking at something new, which is something a residency can provide - seeing new art, gaining new input from the people and environment that surrounds you, and putting your daily life into perspective.

At first glance, Lindberg Schwaner's cover image appears to be a sweet, fluffy animal, harmless and fun. Diving deeper into the fantastical video world they have created, we encounter a darker, more sinister aspect. The tantalizing world of NFTs and crypto currency is not all it is hyped up to be and has often resulted in broken dreams with huge losses to investors and

artists alike. Lindberg Schwaner's image and project as a whole, encourage us to ask questions about the new forms of technology and possible empty promises to the art world.



Maja Lindberg Schwaner © Still from "NFTasia", mini-series in process, (2023)

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