



October - December 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 Artística Chema Alvargonzalez in order to preserve Chema's artwork as well as taking over the direction of GlogauAIR.

Memoria Artística Chema Alvargonzalez
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GlogauAIR

The space and the program

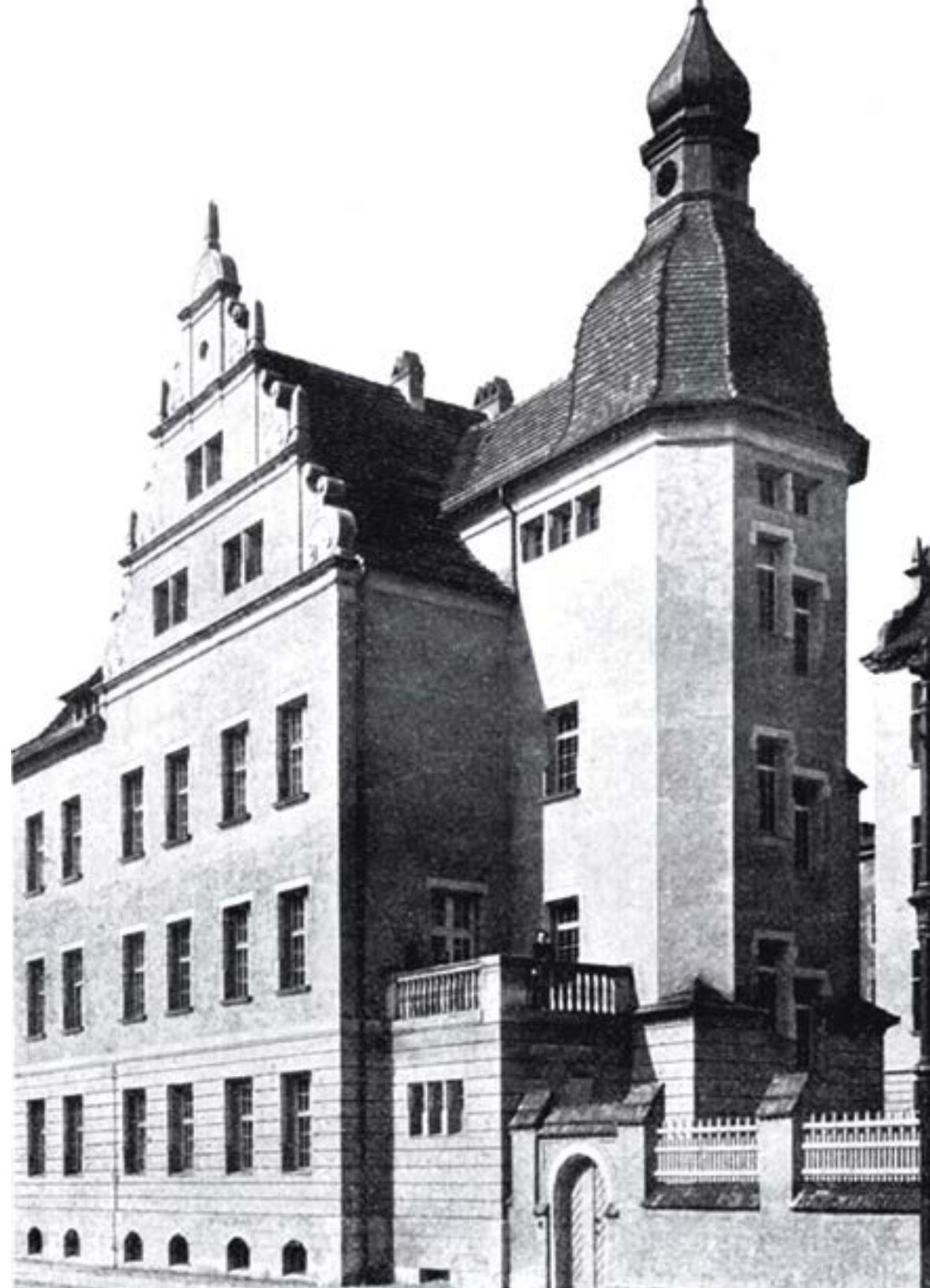
Today GlogauAIR is a non-profit art space and residency, located in a beautiful, historicist-style building that was originally designed to be a school. The building was one of the first projects erected by the architect Ludwig Hoffmann in 1896, during his time as the Building Advisor of Berlin.

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

Fall 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.

Every resident develops their own project and research, but embedded in this international community of artists, we witness the exchange of ideas, and common explorations converge together. The depths of human emotions have been a transversal topic and every artist has found their personal way to translate these complexities into painting, installation, photography or film. The Online Program allows artists to push boundaries by experimenting between analogue and digital mediums, creating a fusion that opens up new possibilities for their creative expression. This fusion of mediums and themes creates a dynamic landscape for the residents, sharing a space that is both introspective and boldly communicative.

The Project Space on the ground floor of GlogauAIR presents the work of Maria León, the Berlin based artist selected by La Memoria Artística Chema Alvargonzalez as Berlin Guest Artist of fall 2023. León embraces the notion of the "expanded object" in her work and she explores new ways of human connection, extending her artistic inquiry beyond the objects themselves into sculpture, installation, and drawing.

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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Anja Musura

Canada

www.anjamusura.format.com

Anja Musura is a Toronto-based, multi-media artist making experimental, conceptual, minimal art about light, energy and sound. A graduate of OCAD University, her current project focuses on the unseen within the seen – the energy that objects, light, and sound retain and transmit. Her body of work offers themes of escapism and flux, an invitation to the viewer into the dreamscape, to escape in and outside of themselves. Her current work is explored via photography, 3D objects and materials, painting, and digital media. She uses a minimal color palette with a focus on space, shape, and texture.

During her on-line program with GlogauAIR, she is developing 'Digital' a continued series on the exploration of sound to visual. A study on synesthetic processes – sound enters as energy and exits onto the page – she is the conduit to place it. The process includes minimalist, black and white digital drawings, digitally projected into spaces which engulf the viewer in an immersive experience. The intent is to create a series that reflects sound to visual in a minimalist, experimental format, and to invite the viewer into an immersive experience to interact, absorb, and be absorbed by the pieces. The intent is to communicate the unseen energy of sound to visual, to invite the viewer into the energy of the pieces – into a portal of the unknown.



Untitled (2023)

Digital drawing/digital installation/video projection

Daniel Dobarco

Spain

@danieldobarco

Daniel Dobarco holds a BA in Fine Arts and an MA in Artistic Production from the Polytechnic University of Valencia, Spain. His work has been exhibited in Spain as well as internationally, including the gallery “Tuesday to Friday” and the Fran Reus Gallery in Spain, as well as Gallery Slika in France. He has also carried out artistic residencies in Barcelona, Castellón and Berlin.

Through painting and sculpture, Dobarco creates spaces that reference fantasy culture and video games. His work creates a fictitious world from a tragicomic point of view, inhabited by beings extracted from the new gamer mythology, fiction literature and popular culture. This fictional world is presented as a histrionic reflection of ourselves, a space to talk about things that do not fit in the real world, a place of refuge and analysis.

During his residency in GlogauAIR, Dobarco has made two series with different themes. One during his first three months, inspired by the lakes of Berlin, reinterpreting the classic theme of bathers. His current painting series is titled, “riding dragons” and is a dreamlike vision between the duality of calm and danger. This duality is produced by the contrast in the installation that places the viewer in a sky of white clouds and the monsters that populate his paintings. These creatures, which he calls dragons, symbolize the conscious form of our inner darkness, which we must learn to ride.



El beso del dragón (The dragon's kiss) (2023)
Oil on canvas
160 x130 cm

Eabha Cleary

Ireland

www.eabhacleary.art

Eabha Cleary is a visual artist who practises between Ireland and Berlin, Germany. Cleary explores social issues such as class dynamics, the consequences of post-capitalism, and the pervasive effects of globalist commodification. Her work is somatically engaged with the environment while considering and mediating the cultural, political, and personal impacts.

Using printmaking, photography, and moving images, Cleary draws inspiration from anarchist philosophies and ancient Irish folklore. Cleary's practice probes the visible and invisible imprints etched into the environment, and by extension, the imprint on culture and society. She endeavours to visually explore her subject matter in a tactile, empathetic, and emotional manner. Embracing uncertainty and speculation, her evolving practice aims to challenge and offer fresh perspectives on the world we inhabit.

During her residency at GlogauAIR, Cleary proposes a two-month artistic exploration in the vibrant city of Berlin, where she will experiment with printmaking and moving image to create a body of work that delves into the intricate relationship between urban life, socio-economic dynamics, and the often-overlooked inhabitants of this city – rats.

This project will align with her artistic practice and the themes mentioned in her artist statement, while introducing a unique and captivating element – Berlin animals. Cleary will use this time to consider the rat as an anarchic being which resists the imminent globalisation of this city.



Shadow Paradise (2023)

Video & sound installation with large-scale chalk drawings

ON-LINE

elena pachner sarno

Italy • Australia

www.catalinasproject.hotglue.me

elena pachner sarno, based in Livorno and Barcelona, works with filmmaking and performance, lights, sounds, cameras and bodies. Steeped in play and eclectic research, her works are anarchic dada films and performances. Her hybrid colourful inventions are real imaginations, fed by a lively attention to who and what is out there and a desire to make new concoctions. She throws political challenges in the form of playful radical imaginations. Her tools: hyper-inventive storytelling, primal play and co-creation.

Her work shows her many years of experience on film sets, as well her theatre studies background and more recently, her PhD research on play in film and art. sarno's productive processes are fed by the constant gathering of all sorts of notes and materials. Her works can be described as multimedia collages where filmmaking and performance contaminate each other jestfully. Fundamental to her production are catalytic collaborations with other creators, particularly in the fields of performance, sound and light.

The Catalinas Project - inspired by Catalina de Erauso - a Basque woman/man who lived 500 years ago in Spain and South America - is a collection of 5 short films expressing a sharp critique of binary gender and the violence of colonialisms. These anti-realist films are animated by powerful body work and eccentric visual and aural design.



Performers looking at themselves in monitor during filming of
'She who lives by the sword' (2023)
Ph Chiara Cunzolo

Emily Hunt

United States of America

www.emilyhuntart.com

Emily Hunt is an interdisciplinary artist with a background in textiles and art history. These two disciplines have allowed her to observe objects with an informed and critical lens, while also having the freedom to create and experiment. Her work strives to emphasize process over product and the value of labor.

Raised by an architect and an engineer outside of Boston, she is inspired by how structures and systems are created and maintained. While in residency she is working on creating dialogue between found and made objects in controlled environments. These arrangements focus on visual hierarchy, contrasting materiality, and familiar forms to encourage the viewer to place their own meaning into the objects. Ideas of gender, craft, home, and memory inspire her work. Brought up primarily by her mother, line becomes a metaphor and repetition is her tool through which the clean and controlled minimalistic continuity flows through her work. Her fascination lies in the balance of giving and taking, exploring how structures can mirror profound meanings and the essence of being grounded.

Hunt received her BFA from Massart and since graduating has worked at the Textile Arts Center, the Museum of Fine Arts in Boston, and Haystack School of Craft. She attended residencies in Iceland and the Netherlands and has shown work across the States and Europe, as well as attending workshops at Pennland, Arcosanti, and AqTushetii.



Untitled (2023)
Reed
25x12x111 cm

Ioanna Lamprou

Greece

www.readymag.com/u36333508551/ioannalamprou

Born and raised in Athens, Ioanna Lamprou resides in Manchester after completing her studies in the Manchester School of Architecture. Her role as an architectural assistant informs her artistic practise based on conceptual architectural representation.

Rooted in the principles of collage making, her digital art combines hand drawings, architectural models, photographs and virtual habitats. The co-existence of mixed media in her work allows the continuous rebirth of imagined timber installations. They are given a new-found depth by intruding and inhabiting an abstracted urban environment which is visually manipulated to resemble a topographical privacy diagram, responding to the design visualisation challenges of what cannot be measured.

Her artworks propose an alternative conception of architectural primary structures, represented by glitches between the physical and the virtual. These refer to the transition between alternate architectural realms controlled by interpretation. By inviting the viewer to virtually observe the scene, her speculative works challenge the notion that architecture needs to be physically entered to enable occupant understanding. In different geometrical orientations, the structures are depicted in nature, where raw wood elements blend with architectural timber in a state of reformation and deformation.



Bridging Pavements (2023)
Digital arts
320x460 mm

Jacqueline Huskisson

Canada

www.jacquelinehuskisson.com

A behemoth of a woman and destructor of narratives both linear and abstract, Jacqueline Huskisson's artistic practice encompasses everything that makes us uneasy. Her art searches for one's place in our metaphysical realm while examining historical and societal relationships to the natural world using the human body as context and narrative.

Huskisson resides in a body broken and bruised, seeking salvation in the stories of youth, nostalgia, and witchery. A breach of unrecognised folklore is spewing forth from her old wounds, symbols and memories come together with each new brushstroke, each carving, every seam. Memories will go up into smoke and only through the process of making she finds salvation. During her six month residency with GlogauAIR, Huskisson will create pieces that strive to bridge the gap between mediums. Artworks that are neither paintings or drawings, and sculptures that are neither soft or hard. Her project Miasma will be an accumulation of cosmic witchcraft, digital deceit sci-fi paintings, and sewn dreams.

Huskisson is an interdisciplinary artist from Calgary, also known as Móhkinstiss, in the treaty 7 region of Southern Alberta, Canada. In 2011 she received a BFA in Print Media from the Alberta College of Art and Design. In 2017 she received an MFA from the Belfast school of Art, N.Ireland.



Downstairs (2022)
Relief print with acrylic on Canvas
142x111 cm

James Evans

United States of America

www.jme.nyc

James Evans is a New York based painter and writer. He grew up in Colorado, heavily influenced by the surrounding Rocky Mountains, before moving to New York to pursue the arts. With a background in literature, Evans' painterly approach to writing quickly transitioned to an exploration of the visual arts as well. The ideas of shifting scale and interconnectivity that define his art are the same sorts of subjects he explores in his writing.

By focusing on small portions of pastel sketches from his surroundings and using these as a framework, Evans makes work that feels simultaneously small and large, abstract, yet figurative. His paintings often feel like a landscape, like they belong to a larger image, but are much harder to pin down in context.

Utilizing this approach, Evans explores the connection between figuration and abstraction. His forms and ideas slip in and out of focus, much the same way they might in the course of daily life. The foreground often bleeds into the background, the negative space frequently dictates the composition. The paintings are a perversion of the very scenes they could easily become. They coalesce and fall apart simultaneously. Within this framework, it is possible to grasp ideas and moments of clarity and autonomy in their most salient state, just before they begin to drift away.

Empty nest (2023)
Oil on linen
140x150 cm



Jiawei Fu

China

www.jiawei-fu.com

Jiawei Fu (b.1998) is an interior designer and painter, born and raised in Guangzhou, China and now living in Los Angeles, USA. She received her BFA in interior design from Pratt Institute, NY.

Jiawei Fu's artistic journey is rooted in a profound connection to storytelling, a thread woven into the fabric of her earliest memories. The omnipresence of "communication" in her life stems from her family's teachings, emphasizing that the essence of community lies not solely in spoken words but extends to various modes of expression.

Within Fu's creative practice, she portrays the subtleties of mundanity and emptiness through a lens of surrealized reality. Employing the quiet intimacy of a diary, her work serves as a conduit to awaken the subconscious and foster new dialogues among individuals. A deliberate and nuanced palette reveals the harsh truths of contemporary existence, laying bare the sugar-coated veneer of modern ignorance and the unyielding nature inherent in all beings. Yet, amidst this collision, there emerges a gesture of that which unites us in the simple act of being alive.

Fu's work draws from her determined introspection, providing viewers with a contemplative space to reflect on their own experiences. It beckons them to delve into a shared, mutual language. Behind each piece lies a tangible real-life story, drawn from people both within and beyond her immediate circle.



Heart is hole (2023)
Acrylic, egg yolk, and plaster
20,3x 40,6 cm

Julia Kan

Brazil

[@juliakan](#)

Julia Kan primarily works with photography and has recently been experimenting with other media. She often integrates her background in set design with photography to explore the dynamics between space and image. Julia collects spaces through images and conceives images through objects; this duality between the three dimensional and the two-dimensional is a source for a body of work in the expanded field. Her works are based in concepts such as vision, spatiality, time, transformation, and perception.

For the GlogauAIR [Virtual] Open Studios, the artist is working on the project 'Tela', which translates to "screen" and also "canvas" in Portuguese. 'Tela' delves into the evolving landscape of image consumption. Screens not only transform the visual and material nature of images but also evolve technologically while succumbing to deterioration over time. This project explores the dynamics of image dissemination devices and its properties, considering the physical characteristics of this emerging image-object.

The idea for the project started as an investigation on why the artist prefers working with analog and alternative photography than with digital photography. And continued with questions like: what is the digital image made from? And also: what are the differences between these two? Since then the project is focusing on the materiality of screens and their relationship with light.



Detail from 'Tela #12' (2023)
Screen protectors and acrylics on glass
60x70 cm

Lena Becerra

Argentina

www.lenabecerra.com

Lena Becerra is a visual artist from Argentina working across multiple mediums. Her practice revolves around poetical approaches on a social hatch and, in particular, to the exploration of the sensitive layers of xenofeminism. She creates hybrid organisms where the border between gender, sexuality, technology and nature are not defined, as well as notions around the sublimation of imposed structures.

Becerra places materials in constant tension, enhancing the visceral seductiveness of her work. When looking deeper into her pieces, this feeling can quickly turn dark, mysterious and almost threatening. Becerra reflects on the complexities of the world she inhabits, addressing a dialogue between personal and collective memory and trauma.

Becerra's latest work explores a restorative and imaginary work of a space of absence, through the idea of pleats and fissures in memory and trauma. Fragmented, mistaken, mutant, memories rise from those dark holes in the plot and materialise in the present narrative as a multi-layered organism.

During her 6-month residency at GlogauAIR, Becerra is developing a project called "Metameria", where she explores the idea of a flexible contorted body shape, investigating the resistance of soft organic and found metal objects. These compositions or assemblies of the mutable narrations of the past, are impregnated with actions of the present and are intended to expose the fragmented shape of a memory.



Die Organprojektion (2023)
Installation piece
200x150x150 cm

Lena Zak

Slovakia

www.lenazak.com

Lena Zak is a mixed-media artist primarily working in painting who also explores text-based and installation art. Her work focuses on the interplay of opposing elements, illustrating the connection between conflicting forces that influence our world and her personal experiences. Themes such as duality, personal experiences, and generational trauma hold significant importance within her artistic practice. This is reflected through a contrasting black-and-white palette, compositions that blend chaos with harmony, and the use of destructive techniques to create new forms. In her creative process, Lena explores acoustic and visual relationships, allowing sound to shape the landscapes of her abstract paintings, resulting in a visuality with calligraphy-like qualities. Her body of work fundamentally mirrors the interconnected yet contradictory forces that shape our world: creation emerging from destruction, harmony from chaos, and the potential for positive growth from adversity.

For her second term of the GlogauAIR residency, Lena Zak, along with her fellow duo resident Marco Dvorak, will prepare a room installation conveying their (visual, emotional, and audible) experiences and influences gathered during their 6-months stay in Berlin's Kreuzberg while living in their art studio.



THE LIGHT INSIDE IS BROKEN, BUT I STILL WORK (2023)

Acrylic, torn canvas and mesh on raw canvas, burnt frame
120x100 cm

Marco Dvorak

Slovakia

[@marco_experimental](#)

Marco Dvorak is a multimedia artist, combining animation, creative coding and music in his works. Influenced by his background in graphic design, he often utilizes sharp, bold aesthetics, integrating typography and a restrained color palette in his visuals. In his sound works he explores decomposition and experimental manipulation, as he transforms recordings and samples into surprising forms. Diving deep into visual and sound experimentation, he discovers creative freedom through unpredictable outcomes.

Previously Dvorak utilized the digital medium of creative coding and sound to create seemingly chaotic virtual 3D sculptures and a soundscape that emphasized the open studios installation created with his artist duo partner Lena Zak. During his second term at GlogauAIR, he focused mainly on his musical practice and how Berlin's environment, aesthetics and culture influenced his work while living here. He is mainly interested in old school drum & bass sounds and composition, but in this project he is simultaneously clashing and complementing this with the iconic Techno sound of Berlin. Marco gathered various industrial field recordings that he then manipulated and tied together with other sounds from his repertoire to prepare for his live performance that he then recorded. The result is a long, improvised sound piece that, similarly to Berlin, embraces the chaos, the noise and the ever-present music.



Fragments (2023)
Code generated image
1748 × 2480 px

Maria Ferrer

Chile

www.ferrermaria.com

Maria Ferrer is an artist from Santiago, Chile, currently living and working in Berlin. Her art reflects on the multiple layers, conscious and unconscious, that shape human existence. From the intricate microcosm of biological and metaphysical inner processes, to the broader macrocosm of our relationship with non-human entities and interspecies ecosystems.

Ferrer's creative practice revolves mainly around performance and installation, giving life to immersive sensory experiences where different disciplines interconnect, such as sculpture, sound and movement. In some works the pieces evolve dynamically through actions, or in other proposals, are stagings in which the body remains almost immobile, acquiring a sculptural character. Inspired by anatomy and using the body as her material, she seeks to juxtapose its symbolic and historical weight, with the spectacularity and unpredictability of the present moment. Thus, time and space acquires a unique significance in her experimental scenarios.

During her residency at GlogauAIR, she is developing a project which consists in the construction of a hybrid between a sculpture and an instrument called The Spine Harp. For Open Studios, the artist will perform live, playing with sound while touching the strings of this object as well as using the human voice, generating a material contrast in which the organic and the synthetic, intersect with the body-object relationship.



Lessonia trabeculata (2019)
Performance

Nuria González Alcaide

Spain

www.nuriartt.com

Nuria González Alcaide is an abstract visual artist from Barcelona, Spain. She has been travelling during the last three years around Singapore, Indonesia, Thailand and in European countries, experiences that reflect in her work. She has done several international online residencies and is currently represented by the gallery AI Tiba9 Contemporary Art in Barcelona.

Nuria works with painting and installation. Her intuitive brushstrokes modify while she develops her work, and they mutate into a more defined, precise and translucent shape. The significance of location is pivotal to Nuria's artistic methodology. She meticulously documents her surroundings, utilising an online archive of photographs to decipher the nuances of her environment and inform her artistic translation. This deliberate engagement with place serves as a foundation for her creative process.

She is also interested in the personal histories of local people, and likes to discover and share what they might keep silent for most of their lives; she is captivated by people that have a history related to personal trauma, immigration, borders and displacement, and how it has changed their physicality and psychology.



Something is growing (2023)
Acrylic, pencil and pen on paper
42x29,7 cm

Ona Lillet

United States of America

www.onalillet.com

Ona Lillet is an artist interested in realms of possibility, questioning ways of living, working, and relating, and advocating as a change agent. Creating multi-layered oil paintings that are built up, one decision responding to the last, a series of relationships form a journey into the depths of observing how color, texture, and shape create new ways of reaching out towards life. In these celestial landscapes of paint, Ona searches not for a representation of an idea, but the experience itself of holding oneself open.

Uncomfortable in sterile, fluorescent, and often oppressive art institutions; Ona is using her time at GlogauAir to reimagine ways of interacting in art spaces. Exploring and unlearning what it means to belong, in ourselves, in society, and as part of the natural world, Ona's practice is reflective and celebratory of the creative possibilities achievable through utilizing change.

Earning a BFA from The School of the Art Institute of Chicago in 2014, Ona has since been included in numerous group exhibitions including Natural Quandaries at RISD's Woods-Gerry Gallery, Vibrant Life at Sprout Gallery and Erinnerungen an ein Haus at Kunstraum Pro Arte in Hallein, Austria. She also received a solo exhibition at Domus Gallery in Chicago, IL and is included in numerous private collections.



The Reach (2023)
Oil on Canvas
66x76 cm

Sallia

Ukraine

www.salliabrand.pro

Sallia (Sofia Kozeniuk) is a contemporary Ukrainian artist who combines the possibilities of digital technology with fine arts outlines. She researches ways of communicating emotions and transitional feelings through sensitive portraits in digital painting. Her art reveals personality traits without limitations and navigates both suppressed and exposed aspects of psyche.

Supported by her studies in psychology, Sallia emphasizes the significance of internal support based on introspective research between human relations. Her personal narrative of immigration, compounded by her experiences in militarized zones in 2014 and 2022, profoundly informs her artistic exploration of the emotional resilience and complexities inherent in critical circumstances.

Sallia's technique involves the intricate depiction of robust characters, integrated in harmony with semi-abstract elements. Her artworks predominantly feature women, delving into the complexities of female perspective associated with vulnerability, especially highlighted in times of war. This focus reflects the courage and strength required to acknowledge and bear the risks that come with expressing female sexuality, a bold statement on the enduring resilience amidst life's challenges.



The Lullaby (2023)
Digital painting

Sammi Carr

Australia

[@scarrjam](#)

Sammi Carr is a self-taught emerging artist from Western Australia. Her work is intimately informed by colour, form and shape. She flows between abstract and figurative expressionism, through the mediums of painting, drawing, collage, and writing. Sammi's artistic process is a deeply emotional exploration, weaving together memories, photographs, sketches, conversations with friends and everyday observations of the environment. Her work delves into the intricate layers of both individual and collective human experiences.

Carr is currently based in Imsouane, Morocco, where she has been working on her GlogauAIR project, as well as other works. Her current work focuses on the social significance of 'play' in every facet of life. Open-ended exploration, experimentation, process over product.

Facilitating "Expression Sessions" workshops with the wider community, she has collaborated with local artists at Taghazout Skate Park. Her next workshop will involve a community trash clean up over Imsouane to generate dialogue about environmental responsibility and make something new from the discarded.

Carr's work is a space for everyone to get back to their inner child, to their self, and to play for play's sake.



Grievous Bodily Harm (2023)
Oil on board
28x41 cm

Shaun Murawski

United Kingdom

www.shaunmurawski.com

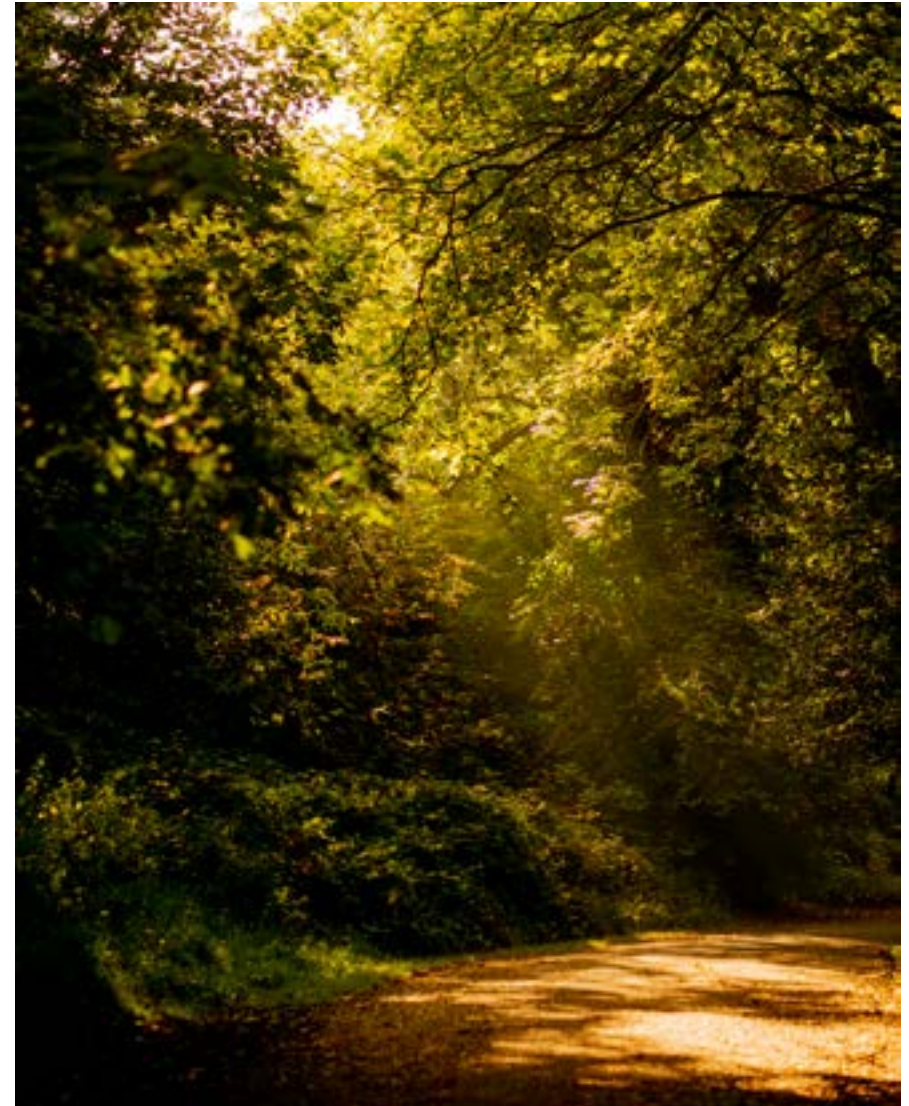
Shaun Murawski is a Photographer & Poet. His work is a meticulous, yet considered observation of presence and absence, a blend of photography and poetry to evoke stillness, melancholy, and shadow. His artistic research is an offering of the fragments of time we're allowed to keep. an invitation into a saturated yet quiet world, allowing introspection.

Shaun is based in Glasgow, Scotland but much of his work is created in transit or when in unfamiliar surroundings, allowing moments of reflection to become more apparent and amplified. Accompanied by poignant poetry, it tugs at the curtain that shrouds the profound. In the depth of image and simplicity of verse, exploring the delicate balance between the seen and the intangible, creating space for the viewer to dwell in the beauty of the present and an echo of what is absent.

His current project "Màthair" is a distillation of this practice. An honest conversation about death, and what remains when the past belongs to you, and you alone. Honesty, tenderness alongside the experience of anger are offered and shared as a conversation on the things that we find in common.

Asking a simple but profound question:

"If this is the weight of now, then how did we arrive here?"



Things that make me think I'll see you again (2023)
Photograph

Tamara Jacquin

Chile

www.tamarajacquin.com

Tamara Jacquin is a Chilean artist based in Madrid with a background in architecture, interior design, and visual arts.

Her interdisciplinary practice involves sculpture, painting, textiles, video-performance, and photography. The artist's process is additive, involving the layering of different media. In each layer, she introduces a new element, thereby enhancing the complexity of the piece. Her main technique is transfer: starting with a photograph, it undergoes digital manipulation before being transferred onto fabric or wood. This step is the core of her work, which can then take on various forms such as sculpture, art installation, or be further enriched through drawing, painting, or embroidery.

In her recent project at GlogauAIR, she explores everyday objects and decorative arts from the 17th to the 19th century. She is attracted to the details of these elements that can be found all around Europe. Jacquin combines historically laden objects, placing them in a current context by interweaving them with contemporary elements, textures, and vibrant colors. She especially takes care of the dialogue between form and materiality. The aim is to connect with the memories and imaginations that these objects evoke, creating new narratives. Through this process, Jacquin merges the antique with the present, reality with representation, and mass production with the unique and unrepeatable.



Poetics of the Ordinary - Furniture I (2023)
Sculpture, transfer, wood, acrylic painting and golden tube
173x58x58 cm

Tiana Jefferies

Australia

www.tianajefferies.com

Tiana Jefferies is a spatial artist working predominantly in sculpture and installation. Her practice is driven by the entangled relationships between people, architecture and climate. Shaped by the locality and specificity of place, her works emerge from experimentation with camping equipment, traditional sculptural materials, and found building items. Informed by intersections of queer theory and ecocriticism, Jefferies desires to evoke an emotional ambiance through theatrical suggestions of structures and shelters. Populated with camp materials, ideas and fantasies, Jefferies' installations delight in ironic slippages and glimmer with joyful degeneracy. These temporary shelters imagine sites of play and pleasure, allowing new unarticulated worlds to unfold.

During her residency at GlogauAIR, Jefferies is exploring the way architecture and ecology respond to climate. Process led studio experimentation with terracotta, neon paracord and found metal items have produced structures that suggest shelter without being fully enclosed. Jefferies is interested in cultures (human and non-human) that have had time to become intimate with a climate, finding ways to be at home in it. While working in the studio she is asking, what structures and structures of feeling will we need to bring with us into the future?

Jefferies' practice is shaped by growing up in settler-colonial so-called Australia. She pays respects to First Nations elders past, present, and acknowledges sovereignty was never ceded.



Install of "Neongelb and terracotta clouds" (2023)
Kunststoffschnur, clay
Dimensions variable

Working Hard

Taiwan

www.artworkinghard.wixsite.com

The Taiwanese artistic duo, Working Hard has been the brainchild of the creative duo Wen-Ying SHE and Po-Yu KUO (She and Boy) since 2015. They work at the intersection of audio, sculpture, and installation. For them, Working Hard is more than just the name of their art collective but a method of aesthetic practice to reconstruct an imaginative space via archival approaches.

Due to their passion for materials, as well as their handmade objects, their final installations create a life-like verisimilitude in the form of a movie or theater set, through the combination of sound, smells, and images. This 'set' expresses the outsider culture that survives as a slice of the city—setting up the audience as the critical element in the scene in which they will be given a chance to discover the strange scenario. They want to trigger their audience to rethink the different narratives in the unfamiliar landscape.

The duo's practice is driven by Taiwan's unique geopolitical position as a sovereign entity with diverse histories and identities. Their artistic practice reflects their curiosity about migration and pursuing vanishing histories due to modernization.

From an individual angle, they observe the collective life of different cultures and societies. Through field research and collaboration, they unveil the soon-to-be-forgotten social landscapes by conjuring the memories of a distinct, culturally hybridized immigrant history.



Cómo están de ausentes las cosas queridas [How Dear Things are Absent] (2022)
Installation, movie prop, wood, light, soft poly, cable, receipt
450×440×1,100 cm

Yulia Bas

Russia

www.yuliabas.com

Yulia Bas currently resides in Barcelona. Originally born into a Jewish family in Moscow, she first moved to Italy and then to Spain. Pursuing fine art studies from an early age, she later earned her architecture diploma and spent a decade working in design before reigniting her passion for art seven years ago.

Her multicultural background and immigrant story deeply informs her work, reflecting her perception of fragmented identity and the pursuit of subjective wholeness. Through paintings, sculptures, installations, and performances, Bas's art explores the multiplicity of self, personal boundaries, and the body as a somatic memory tool.

Guided by her personal journey of healing through body therapy and meditation, Yulia's work delves into the intricate struggle of self-perception in today's world.

In her most recent project, "Siamese Twins," Bas explores the transformation of the physicality of the everyday objects as a metaphor for the merging of the past and present "I." This collision represents references to past selves, memory fragments, and digital identities inseparable from the corporeality of the present. She seeks to illustrate the tension that arises from the necessity of coexisting, compromising, and adjusting with different facets of identity.

Bas's work delves into the experience of lacking privacy from one's own polymorphic nature, examining the tension and symbiosis between inner parts.



Join me in my solitude / S (2023)

Installation. Oil and mixed media on canvas, water based resin, sand, metal, marble, paint

Berlin Guest

María León | 62
Spain

María León

Spain

www.marialeon.net

María León uses objects and materials with diverse historical and cultural values to explore new ways of relating to each other. Her artistic research is a process that transcends the object itself, expanding into sculpture, installation and drawing. The idea of the "expanded object", inspired by Rosalind Krauss' concept of "expanded field", is the one she feels most comfortable with when describing her work.

After collecting objects or materials she intervenes with them through an open and intuitive process, which includes strategies such as intervention, decontextualisation or deconstruction, in order to generate tension or specific encounters. The temporality of materials is very present, manifested through constant reference to the fragment, the remainders or traces, which are characteristic elements of her aesthetic language.

As GlogauAIR Berlin Guest Artist, she has developed an exhibition for the project space titled "Hold My Hand", which questions the notion of support as a form of resistance from a material perspective. Understanding resistance as a mechanism of protection against a traumatic experience, or as a form of creative empowerment, she creates an installation using hanging leather elements containing loaves of bread and fragile structures with pieces of candelabra.



Hold On To Me (2023)
Leather, fringe, metal tacks, bread
60x100x7 cm

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. Making this publication a canvas in which our artists in residence can intervene results in a more personal publication for every residency term. Participating in the cover of the catalogue also allows the artists to translate their work into a different medium.

After carefully reviewing the proposals for this session, the jury selected the image submitted by Daniel Dobarco, a Spanish figurative painter and sculptor, who joined us in the residency starting in July 2023. It has been wonderful to watch Dobarco develop as an artist, he first undertook a three-month residency at GlogauAIR, winter 2020. Dobarco's bright, colorful paintings explore fantasy culture and the world of video games, while maintaining strong references to classical art history.

The image selected for the cover, 'Romeo y Tomillo', ultimately captures something about the experience of the residency and the production of art itself. Similar to the moment in a boxing match when opponents take a break, hugging one another, Dobarco describes the hug of the two boxers in his painting as, "that point in art, where you finish the work and embrace your creation". The artists living and working side-by-side in the residency are experiencing these moments of creation together throughout their stay with us.

Dobarco's current painting series is titled, "riding dragons" and represents a dream-like vision between the duality of calm and danger. With the addition of painted cardboard sculptural elements, his studio will be transformed into an

immersive installation, the viewer physically 'entering' into his painted fantasy world.

GlogauAIR residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. During Dobarco's six-month residency, which has been generously supported by Håbitat Artistic Castelló, he was able to explore his themes and research freely during his week-long presentation in our showcase window, culminating in our open studios event with all of the resident artists.



Daniel Dobarco © Romeo y Tomillo (2023)

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