

July - September 2023

GLOGAUAIR

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

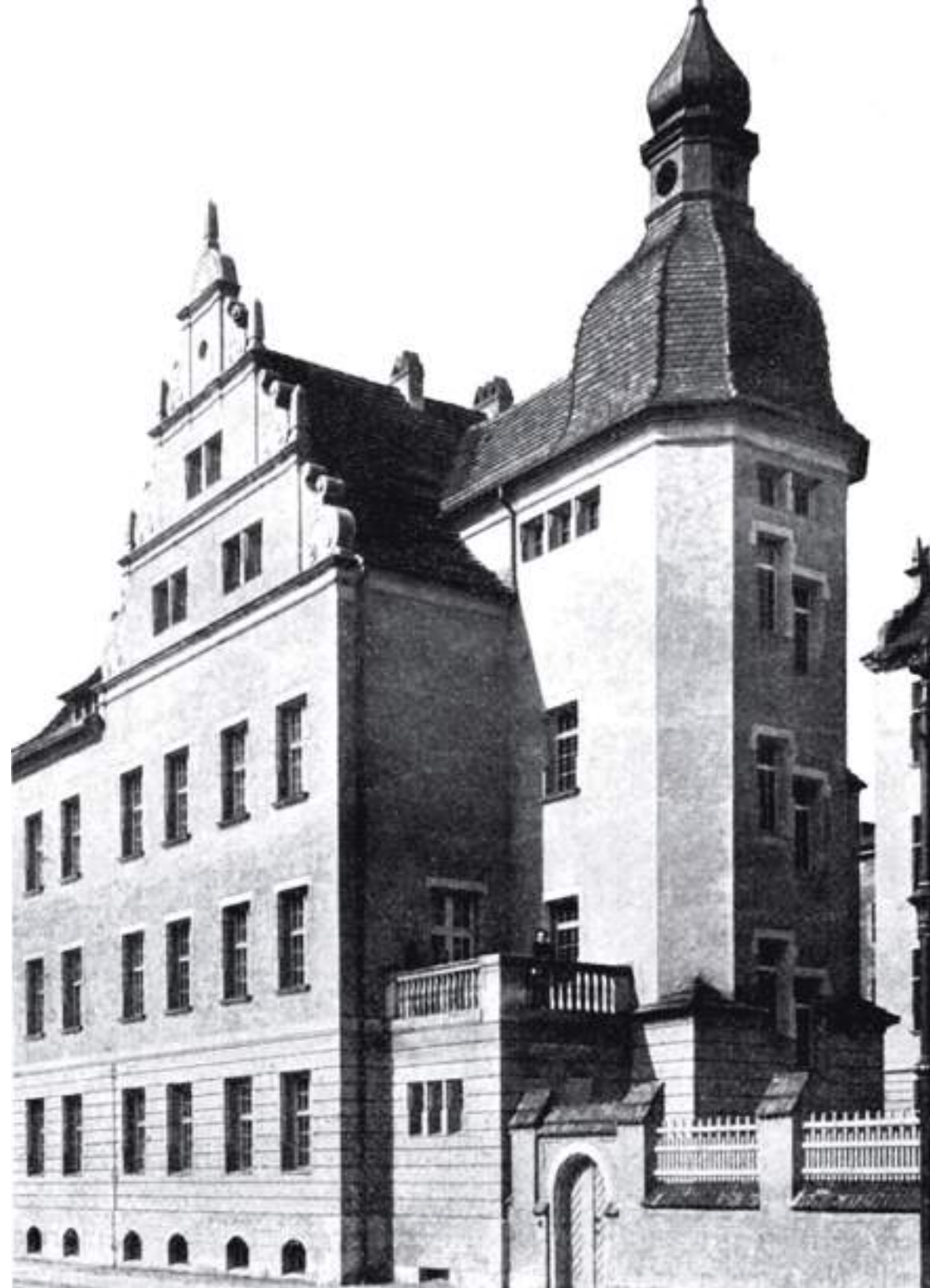
Today GlogauAIR is a non-profit art space and residency, located in a beautiful, historicist-style building that was originally designed to be a school. The building was one of the first projects erected by the architect Ludwig Hoffmann in 1896, during his time as the Building Advisor of Berlin.

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

Summer 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 us 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 prepares and produces an individual project, it is also possible to observe topics and themes that overlap among the artworks. During this term, painting and image expression has been channelling myth-making, invention and the internal processing of emotion by artists. For many on-site residents, Berlin itself becomes the nexus of their work, from exploring sites of remembrance, to making artworks from materials and posters found in the streets. 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 presents 'Love Letter' a group exhibition curated by Laura Olea López with artworks by Helena Almeida, Aimée Zito Lema and Basma Alsharif. This exhibition is a new edition of the ongoing collaboration between GlogauAIR and LOOP, the art fair and festival dedicated to video art in Barcelona.

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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Andrei Haesen

Belgium

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Andrei Haesen is a contemporary photographer, who started making images at the age of 11. He began to photograph seemingly banal subject matter such as soil, hands, sand, and branches of trees.

Recently Haesen returned to his first photo camera from when he was 11, again photographing banal subject matter. Particularly interested in the natural world, he began photographing cracks of organically degrading elements, taking cracks on the street out of context, making still lifes of cracks in the asphalt.

During his residency at GlogauAIR, Haesen explores art installations and experimental sound for the first time. He is interested in working with clay, glass, resin, textiles, pigments, chemicals, and human remains to investigate the reactions between these materials. Using pure pigments, human blood and organic objects his installation will examine natural mistakes of a human nature.



No title (2023)
Installation work

Carlotta Proietto

Italy

www.carlottaproietto.it



Italian artist Carlotta Proietto navigates diverse artistic disciplines, often delving into socio-political topics such as immigration, sexual violence, and prostitution. Employing various mediums, she translates these themes into her work. Her paintings and tapestries offer glimpses into personal moments, while her broader portfolio draws inspiration from a spectrum of subjects, each resulting in a unique visual outcome.

In her socio-political pieces, Carlotta Proietto grounds her work in the cultural fabric of her country. Employing a straightforward visual style, she invites viewers to find their own meanings. When exploring personal themes, like family memories, she exclusively employs painting and tapestry techniques, capturing the essence of photos and videos.

Carlotta Proietto's installations, influenced by "poor art," incorporate video, performance, and photography. Guided by the belief that artists have a social responsibility, she aims to enlighten audiences on sensitive subjects. Through this residency, her goal is to uncover hidden facets of Italian culture, spotlight issues concerning youth, and challenge societal norms.



INTRUSIVE ACT (2023)
Fabric, sponge, plywood
4.15 x 4.20 m

Christine Balcer

United States

www.christinebalcer.com



Christine Balcer is a visual artist and designer based in New York City who uses her practice to posit textures of alternative worlds. Holding a Masters of Fine Arts in Transdisciplinary Design from Parsons School of Design, she borrows from and blends the fields of speculative design, fashion, and ecology. Her practice creates space for the convergence and dissolution of these disciplines, led by a curiosity about the regrowth that emerges from fragmentation. Interrogating our relationship with a damaged planet, she learns with and through both human and nonhuman interactions.

Release/relace is a series of sculptural forms made from algae-based bioplastics, a material that can be molded, melted, re-molded, and re-melted. Tactile and ephemeral, these forms gesture towards garments and bring attention to the cycles within which the pieces exist. The works thus become an exploration of the systems surrounding alternative materials, not in their commercial viability, but rather in the textures and rituals of fictional worlds that embrace regeneration.

Untitled (2022)
Biomaterial, metal hardware
80 x 56 cm



Daniel Dobarco

Spain

@danieldoobarco



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 and Gallery Slika in France.

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, presented as a histrionic reflection of ourselves. This fictional world is a space to talk about things that do not fit in the real world, a place of refuge and analysis.

During his residency at GlogauAIR Dobarco's paintings take inspiration from the colors and qualities of the Berlin lakes, referencing the classical theme in art 'the bather'. Within these works of classical composition, his creatures feel displaced while their intimacy is truncated by the intrusion of the viewer.



Perla (Pearl) (2023)
Oil on canvas
160 x 130 cm

Elen Alien

Ukraine

www.elenalien.com



Elen Alien is a Ukrainian-born nomadic artist temporarily based in Oslo. She employs a diverse range of mediums, including sculpture, digital art, oil painting, and herbaria in her practice that transcends borders between nature, technology, and human identity. Elen Alien's art is her emotional response to the events and mood of the surrounding world and her way to digest information, survive changes, and understand herself better. Inspired by personal experiences, psychoanalytic and philosophical theories, places, and materials around her, her art invites viewers to contemplate their own inner worlds. The human body is a recurring motif in her work, symbolising vulnerability, introspection, and interconnectedness in her art.

Currently, she works in cooperation with a team of non-human actors - AI and Nature – on the phygital (combining physical and digital art forms) project “The Garden of Transcendence,” which seeks to understand the dynamic and evolution of our relationships with nature and technology, igniting conversations about new types of interaction. It is a portrait of today's humanity balancing between natural and digital environments as their only connecting point. Elen Alien's project provokes introspection and appreciation for the complexities of the human condition, ultimately encouraging a conscious design of our position in the ever-evolving world and helping us to perceive the interconnectedness of all existence.

Blossoming void (2023)

Mixed-media painting (primarily oil and dry plants on canvas)

100 x 120 cm



Elizabeth Littlejohn

Canada

www.vimeo.com/elittlejohn



Elizabeth Littlejohn is a Toronto-based artist, documentary filmmaker, and journalist who focuses on revealing hidden histories within urban geographies. As a visual researcher, Littlejohn utilizes photogrammetry, projection mapping, augmented reality, and documentary film to re-contextualize buildings, islands, and cities through the eyes of mythical urban heroes.

In 2022, the first project Littlejohn created at GlougauAIR was 'Berlin's Hidden Heroes', which celebrated four civic heroes, with the *Kaugummi-Mann*, the bubblegum machine operator, as its augmented reality tour guide.

'*Klangböden: Sound Floors*' is the second project in her location-based series. It is based upon the true story of revellers breaking through the attic floor, falling into the floor beneath it, at Glougauer Strasse 16. GlougauAIR resides in one of the first buildings designed in 1896 by Berlin's municipal architect, Ludwig Hoffman, so has a rich architectural history. This multi-media installation uses images from the floor plan, projection mapping, binaural sound, video, and hand drawings.

The inspiration for this installation is based upon a 1960 story by JG Ballard, 'The Sound-Sweep', in which '*der Klangsauger*' vacuums up residual sound from its attic and stairwells, as the sounds become too overwhelming for its studio resident. '*Klangböden: Sound Floors*' asks questions about the weight of history, the importance of memory, and the heightened sensitivity towards the accumulation of the past.

Concept Drawing for '*Klangböden: Sound Floors*' (2023)
Digital Print on Paper
148.5 x 210 mm



Emily Francisco

United States of America

www.emily-francisco.com



Emily Francisco is a sculptress utilizing disrupted signal flow, cheap consumer technologies, and discarded obsolete devices. Her work largely deals with fragmented time. Collecting existing objects and processing the physical and metaphorical weight those objects carry, Emily pieces together these disparate elements in an attempt to make things whole. This process results in objects and environments that require activation; work that is incomplete until the viewer is present and engaging in the moment.

Her project titled "Collecting Fragments of Time" is a series of recordings involving instruments that pull live radio frequencies from the air. These recordings are being compiled to create an archive of fragmented time. "The Archive of Fragmented Time" will exist as a physical drive containing images and video files in addition to existing in various forms on the internet. Contributions to the archive can be submitted via various online sources after encountering these instruments.

Once compiled, the archive along with the The Trans-Harmonium - a DIY clock radio synth - will be donated to an organization interested in keeping the project alive by loaning out the instrument to spaces in various cities, expanding the archive.



Collecting Fragments of Time: The Trans-Harmonium at the Kennedy Center (2015)

Image credit: Yassine El Mansouri

Esteban Patino

Colombia

www.esteban-patino.com



Born in Medellín, Colombia, Esteban Patino is an Atlanta-based artist whose work explores the expression and representation of language. Spanning sculpture, collage, and painting, he aims to represent concepts of transmission and reception of language, as well as communication vs. miscommunication. Semiotics are present in his work in which he displays a system of symbols that are based on 6 characters, each of which rotate on their own axis 4 times to make a total of 24 characters. With these shapes—which are an alphabet that creates the illusion of language—he plays with word structures by creating palindromes, speech bubbles, and metaphors to represent written and spoken language.

His collages are composed of imaginary creatures: monsters built from paper elements gathered from Patino's environment, street signage, advertisements & art magazines. These works represent parts of Patino's subconscious; invented personas that transform into collective archetypes.

Patino's current project uses found posters, and other visual materials that he collects daily in Berlin, and then creates characters from it. Based on his interactions with people he has met during his residency at GlogauAIR, these "Portraits" are always changing with the same rhythm as the visual landscape of the city changes.



New Metropolis (2023)
Collage on board
63 x 50 cm

Jahnvii Nirmal

India

www.jahnvinirmal.com



Jahnvii Nirmal is an immersive designer, new media artist and musician working between digital and physical realities. She holds a BDES in Visual Design from MIT, Pune and an MFA in Interactive Arts from Pratt Institute, New York. Her body of work addresses the interdependent behaviours of humans and the natural world while interweaving them with aspects of transcendence and folk culture.

Born and raised in India, she was exposed to a wide mix of urban/rural settings and vibrant colours that translate into her practice. Having previously worked with a range of immersive installations, digital imaging and projections, Nirmal is currently diving into manipulating generative systems with interactive hand-drawn elements.

For her project at GlogauAIR, she is seeking inspiration from the Abhala folk embroidery of her native town Gujarat, and blending it with technology to create an interactive playground for environmental awareness through cultural exchange. Exploring relationships between symbol & language and connecting tradition with technology, the work questions - how can human created forms stay alive in the digital age? How can technology help preserve tradition and the environment? She credits her subconscious, that holds her love for psychedelic art and Indian textiles, with being the one to deliver freeflowing forms for this artistic process.



Eka in Natural-Abstract Realities (2022)
Multi-channel kinetic interactive installation

Jan Yongdeok Lim

South Korea

www.lotuswoodland.nl



Jan Yongdeok Lim is an artist from Seoul who lives and works in Utrecht. Lim holds a BA & MA in Fashion Design from Seoul and an MA in Fine Arts from Utrecht. His work combines painting with installation to explore ambivalent identities and social memories.

Lim wants painting to resemble poetry. A single word, sentence, material, or image, how it calls him and how his/our memories talk to it, becomes a painting. His artistic approach lies in a careful examination of the oscillating boundaries surrounding discordance, disparity, and chaos, which defamiliarizes by disassembling and reassembling. For him reality thus becomes a flexible expanse. Nothing stands still or can be taken for granted. This perspective guides him as he traverses from introspection of personal identity to societal identities both as a subject and as an attitude within his paintings.

His most recent series of paintings "The Remnants" explores what's left behind: the abandoned, the spilled and the discarded - a daily news report, one morning poem, a small talk with a stranger in Berlin, a fragment of a train of thought. He speculates that these interests he has developed stem from enduring the long pandemic. The work captures these things and moments in a concise and swift touch between abstract and figurative.



STREETLAMP (?)

Oil on canvas
100 x 60 cm

Karen Hendrickx

Belgium

www.karenhendrickx.be



Karen Hendrickx is a visual artist from Belgium. Since 2017 she has been working on a series combining painting, dance and movement, for which she created the performance 'Sketches of Emotion' together with the Belgian choreographer Justine Copette. In this performance, dancer and painter play off of one another, Hendrickx's abstract paintings spontaneously created in the moment.

Emotion is always central to Hendrickx's work. In this way she always tries to live through and intensify her subject, rather than depicting it exactly. The works she will show during GlogauAIR's open studio are inspired by the rhythm of the city of Berlin. For this series, Hendrickx embraces the emotion that the city evokes in her, which she then translates into powerful rhythmic works. These works explore the emotional heaviness of Berlin's multi-layered history.

While working, Hendrickx uses her medium in a gestural, spontaneous way, literally trying to get into the movement. This way of working is strongly influenced by her collaboration with the choreographer Justine Copette. Her choice of materials are diverse, ranging from charcoal, chalk, Chinese ink, bistre, acrylic to oil paint, which she applies to a variety of surfaces; paper, canvas, even plexiglass.



From the performance 'Sketches of Emotion' - work 2 (2021)
Chinese ink, chalk and charcoal on paper

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.



Frunce (2023)
Installation piece
200 x 150 x 150 cm

Lena Zak & Marco Dvorak

Slovakia

www.lenazak.com | [@marcodvorak](https://twitter.com/marcodvorak)



Lena Zak is a mixed-media artist whose primary medium is painting, who also explores text-based work, and sculptural objects. Her practice delves into the interplay between destruction and creation as she works with the symbiotic bond between these seemingly opposing forces. She explores acoustic and visual relationships while the sound often shapes the landscapes of her abstract paintings, resulting in a visuality with calligraphy-like qualities. Her artwork employs a monochromatic palette, featuring disruptive techniques like decomposition and fragmentation, utilizing unconventional materials as painting tools. In essence, Lena Zak's body of work serves as a testimonial to the entwined forces that shape our world — creation emerging from destruction, harmony from chaos.

Marco 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. Diving deep into experimentation, he discovers creative freedom through unpredictable outcomes.

During their time at GlogauAIR, the artistic duo explored the theme of burnout as an intricate, intimate experience and a common result of many pressures of our social environment, as well as our own inherited beliefs. They prepared works in painting, object, sound and animation done by creative coding, exposing the viewers to nonlinear moments of burnout in an immersive room installation.



Lena Zak: Garage Punk (2023)
Mixed media on canvas
120 x 100 cm

Marco Dvorak: Fragments (2023)
Code generated digital sculpture
3544 x 2174 px

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 a 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 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 introduces 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.



Memory capsule (2023)
Acrylic on canvas

Milan Sanka

France

www.milansanka.com



Milan Sanka is a Paris-based figurative painter from Toulouse, France. His work is rooted in his Martinican and Spanish origins, giving life to satirical, offbeat, and sometimes serious scenes from an obscured topicality. Influenced by the Narrative Figuration movement, his paintings depict an environment with a concern for synthesis that allows the underlying themes to be grasped at a glance. Contrasted on a black background, the anonymity of the white-masked characters gives them a universal appeal and prompts viewers to see themselves within the works.

During his residency at GlogauAIR, Milan Sanka is researching the night and nightlife and exploring these themes in his paintings.

Nighttime can be experienced differently depending on the time of night, the people you meet and the things you do. It's a time for dreams and festivities, but also for calm and reflection. It can be simultaneously mysterious and charged with magic. Night attracts, intrigues and sometimes frightens. Time seems to slow down and shadows gradually envelop the world; when the hustle and bustle of the day gives way to calm and silence. It's also a time when opposites meet and mingle. It is both mysterious and charged with a certain magic.



Rashid Kulbatyrov

Kazakhstan

www.rashidkulbatyrov.wixsite.com



Rashid Kulbatyrov is a multifaceted artist who mainly works in watercolour, acrylic and mixed media techniques. He paints impressionistic scenes of his homeland that pay homage to the traditions and customs of the Great Steppe, seen through a modern lens.

Growing up in a rural environment distinct from urban life significantly influenced his artistic path. The expansive beauty of endless grasslands, the environment, distinct people, and pure nomadic cultural elements all profoundly contributed to the shaping of his creative practice. Kulbatyrov's primary subject matter is horses which he interprets within the context of nomadic life's culture. His interests revolve around exploring the different cultures and nations that existed during the period of the Silk Road. His research is grounded in Kazakh culture and is modified through the interplay of blended cultures and trade interactions.

During his time at the GlogauAIR residency, he has been deeply exploring his own identity by looking into the roots of Kazakh culture. He uses traditional elements and history, choosing recognizable symbols like horses to tell his story, while keeping their identities hidden on purpose. This intentional mystery encourages viewers to imagine identities and think about cultures, using the horse imagery as a clue.



Nomads (2023)
Acrylic on board
46 x 65 cm

Rosa Park

South Korea

www.rosapark.org



Rosa Park, a multi-disciplinary artist and educator, merges her diverse background and deep-seated fascination with sound in her latest artistic venture. Grounded in her expert 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 project, "A Body I Touched: New Sonic Look on the Graveyards," Park explores the elusive topographical recordings of the earth's nearly inaudible sounds and employs various methods to make the invisible audible, incorporating Geophone-based microseismic technology and wooden sculptures. The installation incorporates hand-crafted photography that Park developed through the Photopolymer Gravure process. The eight photo prints not only reveal the geographical locations and contextual information of the gravesites but also represent the expressive aspects of the lost places that Park reflected on.

This project holds profound personal significance as she documents the topographical audio signature of a cemetery in Korea, where her own relatives have been put to rest. As urban development threatens this site, Park is preserving the sonic essence of the place before it fades into oblivion. 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.

A Body I Touched: New Sonic Look on the Graveyards (2023)
Sound, Wood, Bone Conduction Transducers, Photopolymer Gravure Prints



Sally Craven

Australia

@sally_craven__



Sally Craven is an artist from Tarntanya/Adelaide in Australia, working across sculpture and installation. She is interested in non-traditional ways of working with glass. Using methods that include hot glass techniques, glass kiln-casting, mould-making, pouring and assemblage—leakages become material investigations. She is interested in the formlessness that refuses to take shape, to behave as an object.

Drawing from the anthropologist Tim Ingold, Craven's process of working with material is transferred as embodied knowledge through making. In her work, she enjoys finding the unexpected utopias embedded in materials. She thinks about, feminist embodiments and breaking moulds; exploring themes surrounding gender, desire and the body.

During the process of working with molten glass, Craven makes the first shape that comes to her mind in a performative drawing action and rhythm - a loop or a ring. Since the molten glass cools quickly, time slows down and draws all her attention into the shapes of the loop—how does it start and end?

Small breaks in the glass during the annealing process cause vulnerability and weakness, but also opportunity to connect. Forming a fragile glass chain, each shape is carefully balanced with the next to resist putting too much weight on the weakest point. How can vulnerability create connection? How can we transmit experience and memories, and can they be embedded in material?



Circuit-breaker (installation view) (2023)

Kiln-formed glass chain (hanging height of 3 meters), diamante chain

Photo: Jessica Maurer

Sophie Gabrielle

Australia

www.sophiegabriellephoto.com



Sophie Gabrielle is a Naarm (Melbourne, Australia) based contemporary photographer. Interested in the intersection of photography, memory and myth-making, their work uses found archives and organic material to create space in which the past and present co-exist.

We shall by morning Inherit the Earth explores the symbiotic relationship between mycelium and humans in a social and historical context. In Western societal structures, women historically were custodians of ecological knowledge through foraging practices. However, many were silenced from formal participation in the field of science, and their knowledge was dangerously cast aside as 'witchcraft'.

Within the work, pink oyster mushrooms grow through the features of acclaimed 19th-century European male Mycologists. Subverting the identity of the portrait is an act of reclamation, an acknowledgement of the lost recognition of female knowledge. Coinciding with these ephemeral pieces is a collection of photographs that broach places of kept knowledge and living systems: a Mother's breath grown on a petri dish symbolising oral histories passed down generations and a forest floor representing places of congregation. Red, the only colour within the series, invokes *Amanita muscaria*, the most famous fungi, toxic and beautiful.

Gabrielle lives and works on the lands of the Wurundjeri Woi Wurrung people of the Kulin Nation, and pays their respects to Elders past and present and acknowledges that sovereignty was never ceded.

Portrait #1 from *We shall by morning Inherit the Earth* (2023)
Archive Photograph, pink oyster mushrooms and black cardboard
15 x 21 cm



Xinyi Zhang

United States of America

www.artofxinyi.com



Xinyi Zhang is a multidisciplinary artist working across painting, drawing, installation, and new media. 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 channelled objects from a personal mythology, unlock portals into metaphysical worlds that invite viewers to engage with their own experiences of healing and growth.

Zhang establishes a direct connection with her subconscious during the act of image creation, working gesturally and delicately with traditional mediums in a process rooted in spontaneity and surrender. 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 growth and transformation through visual symbols. The concept is inspired by shamanic healing, sacred spaces, and the artist's use of archetypal imagery in her painting practice to 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.



Healing Garden (2023)
Digital

Yumo Wu

China

www.wuyumo.net

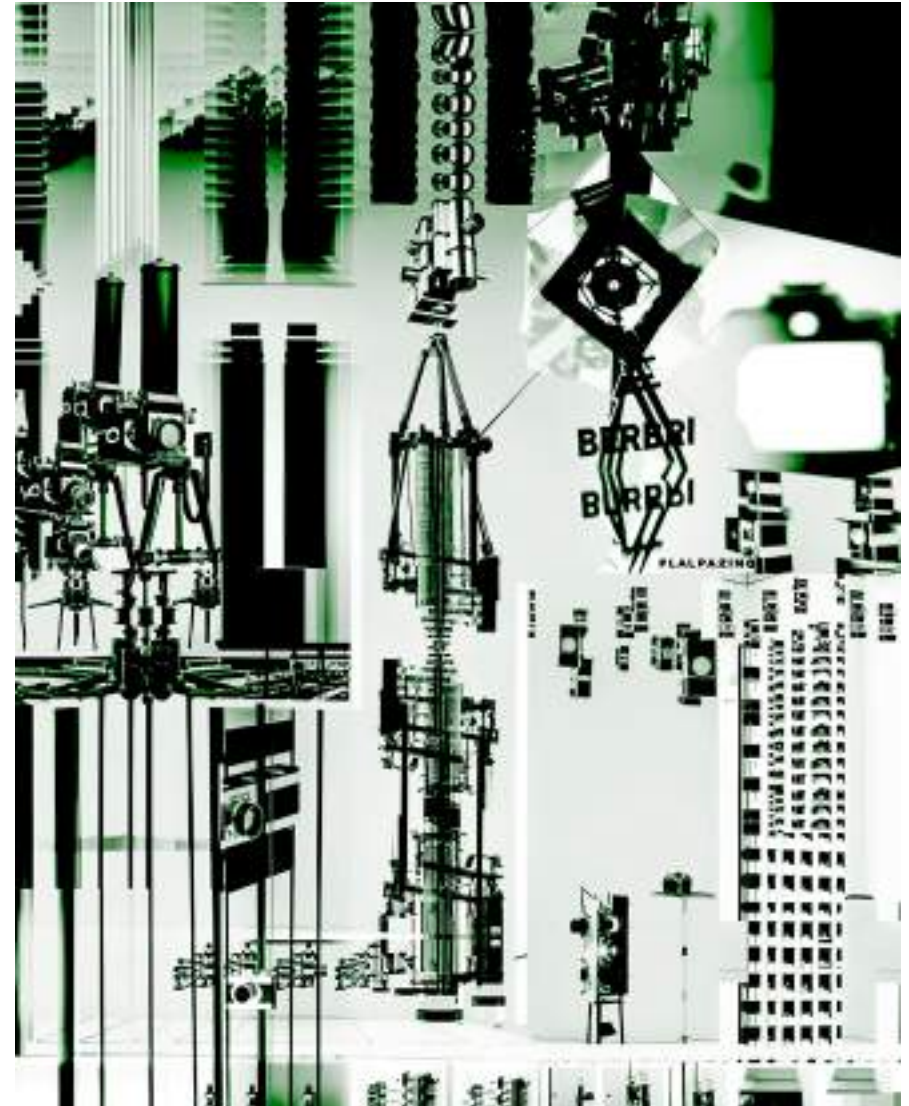


Yumo Wu's artistic practice is seen as a natural extension of the existing photographic system. The act of photography involves a photographer's intervention—framing, manipulating, and constructing a photograph. Simultaneously, the photographer interacts with the photograph—moving, scaling, and transferring it—in an ongoing loop without end. After extensively studying and exploring it, there arose a desire to rebel against its inherent constraints. Wu received a BFA Honors degree from the Rhode Island School of Design (RISD) and recently completed a master's degree with Mention Excellent at ECAL.

The realm of photography, given its vast scope, provides an avenue to delve into philosophical and ontological realms. Wu examines the intricate entanglements between various concepts woven into photography. These include the dynamic between operator and observer, the interplay of seeing and being seen, the duality of representation and prototype, the tension between fixity and flux, and the juxtaposition of stasis and speed. By scrutinizing these dynamics, the artist seeks to illuminate novel perspectives. Photography becomes the medium through which familiar notions are both affirmed and challenged.

Wu approaches photography as a distant operator, employing a counterintuitive gesture—a deliberate puncturing of the medium with resistance. The artist gazes backward into the future, unearthing overlooked accidents from the past. The imperative emerges to repeatedly speculate upon photography, engendering fresh revelations each time.

Camera Eye 08, from the series *Nonexistent Apparatus* (2023)
Archival Inkjet Print
70 x 87.5 cm



Project Space

Love Letters

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Group exhibition in collaboration with LOOP Barcelona

Love Letters

Group exhibition in collaboration with LOOP Barcelona

curated by Laura Olea López

GlogauAIR is pleased to present a group exhibition in the Project Space during September Open Studios on the 15th and 16th, until September 23rd of 2023 featuring three video artworks by three renowned artists: Helena Almeida, Aimée Zito Lema, and Basma Alsharif. This exhibition is a new edition of the ongoing collaboration between GlogauAIR and LOOP, the art fair and festival dedicated to video art in Barcelona.

The three videos presented in this exhibition use video art as a platform to share personal experiences, document emotions, and explore complex themes like love, intimacy, and the human condition. From Helena Almeida's captivating black and white meditative piece which delves into the artist's relationship with her life-long partner; to Aimée Zito Lema's two-channel work "The Sea as Common Ground (From a Wave Point of View)" which explores the interconnections between any community and the natural environment; and Basma Alsharif's intimate and powerful "The Story of Milk and Honey" that addresses themes of displacement, identity, and memory in a beautiful visual poem.

The artists here use the first person as a vehicle for honesty, building intimacy with the viewer and expressing their emotions. The three artworks were selected from the digital archive of video art VideocLoop a project by LOOP the video art Fair and Festival based in Barcelona. This new edition of the collaboration between Loop and GlogauAIR continues our long-lasting bond between Berlin and Barcelona's artistic community.



Basma Alsharif, *The Story of Milk and Honey* (2011)

Duration 9 min 45 s

Single channel, SD video, colour, stereo sound

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 Sophie Gabrielle, a Naarm (Melbourne, Australian) contemporary photographer who joined us in the residency starting in July 2023. Gabrielle's practice explores the intersection of photography, memory and myth-making - using archival photography, organic materials, as well as her own photography.

The image selected and the photo series it is from, ('Regarding Others'), ultimately captures something about the experience of the residency itself. The close and intimate time spent with fellow artists - living, working, and experiencing the city together- involves an intense amount of 'regarding others'.

The work is alluring, yet unsettling. The vibrant red of the photograph draws the viewer into the setting of an unknown forest, the central figure's face obscured by a ghostly, otherworldly halo. Gabrielle's works are appealing, intriguing, yet open to our own interpretation.

GlogauAIR residency is a place for artists to fully concentrate on their

artwork; exploring, experimenting and exhibiting. During Gabrielle's three-month residency, she was able to explore her themes and research freely during her week-long presentation in our showcase window, culminating in our open studios event with all of the resident artists.

Sophie Gabrielle lives and works on the lands of the Wurundjeri Woi Wurrung people of the Kulin Nation, and pays their respects to Elders past and present and acknowledges that sovereignty was never ceded.



Sophie Gabrielle © Untitled, from the series We shall by morning inherit the earth (2023)

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