



JULY - SEPTEMBER 2024

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





# GLOGAUAIR

## THE SPACE AND THE PROGRAM

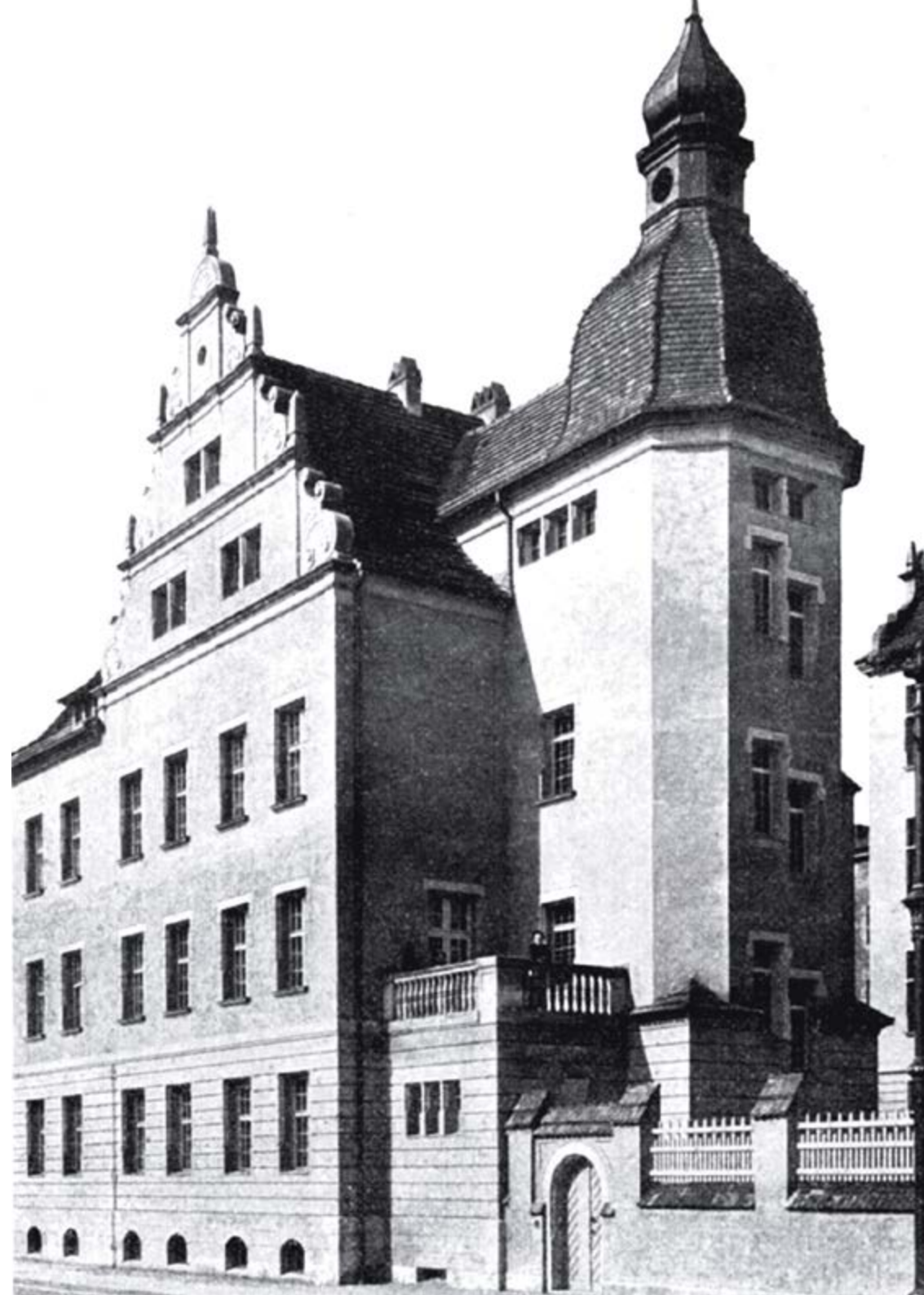
Today GlogauAIR is a non-profit art space and residency, located in a beautiful, historicist-style building that was originally designed to be a school. The building was one of the first projects erected by the architect Ludwig Hoffmann in 1896, during his time as the Building Advisor of Berlin.

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

SUMMER 2024

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.

This period has been an opportunity for artists to explore new techniques that evolve and develop their practice based on the input and influences that come from close communication with other artists. Society's impact on the environment and the contemporary urban landscape are two distinct themes which many of the artists have been exploring through performance, video and installation.

This term GlogauAIR's project space hosts The Eternal Network, an exhibition curated by Laura Olea López, one of GlogauAIR's online curators. Olea López brings together five previous online artists, Michalina W. Klasik, Hyunseo Cho, Ellen-Rose Wallace, Aitor Lajarin Encina (in collaboration with other artists) and Daniela Stubbs-Levi, as well as works on loan from La Memoria Chema Alvargonzalez, featuring artwork by GlogauAIR's founder. The exhibition is a homage to Alvargonzalez' dream of uniting artists from around the world together, whether working together or exhibiting together.

Open Studios is the culmination of a program of activities in different formats such as curatorial visits, tours within the city of Berlin, as well as 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.



# ARTISTS



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# APRIL WIDDUP

AUSTRALIA

[aprilwiddup.com](http://aprilwiddup.com)



April Widdup is an early career multidisciplinary artist from Australia currently living and practicing in Europe. Widdup's practice engages themes of identity, memory, and phenomenology, to examine the intersections of structural power, human agency, and experience. Their work often culminates in the form of sculptures and installation, featuring interactive, sensory, and embodied elements.

Widdup's current GlogauAIR project emphasises the power of storytelling in preserving marginalised histories. *Idein Eidenai*, is a participatory, non-linear, intergenerational anthology of queer reflection and storytelling. Through interviews, Widdup creates an auditory encounter that weaves together stories, experiences, and queer feelings, fostering a sense of togetherness and continuity.

Accompanying the audio, building materials like bricks and stone are stacked into pillars, with charcoal portraits of the interviewees meeting the viewer's gaze. Designed spaces serve as physical repositories of memory, *Idein Eidenai* calls into scrutiny the erasure of queerness in built environments.

This ongoing project critiques how history is recorded to favour the privileged, leading to the erasure and silencing of marginalised voices. It underscores the importance of recognizing and valuing diverse experiences, offering insights into the domestic, intergenerational stories and resilience that shape and empower the queer community.





# BOB LANDSTRÖM

UNITED STATES OF AMERICA

[boblandstrom.com](http://boblandstrom.com)

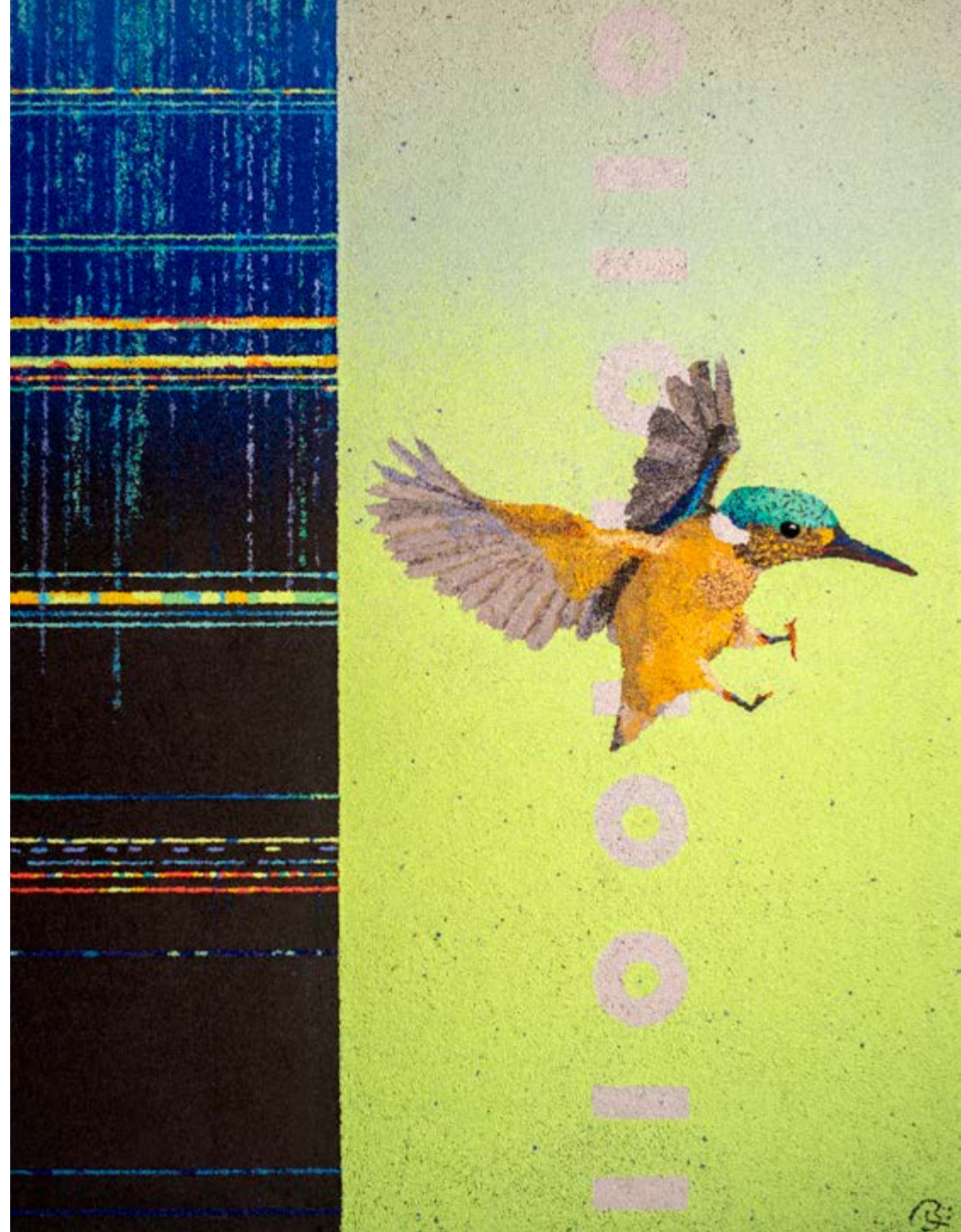


Bob Landström is a matter painter working in Atlanta, Georgia, USA. He studied fine art at Carnegie-Mellon University in Pittsburgh, Pennsylvania and at the School of the Museum of Fine Art at Tufts University in Boston, Massachusetts. He is best known for using the Earth as his painting medium, and in particular, pigmented volcanic rock through processes uniquely his own.

Landström often works in the conceptual areas where science and art meet, where physics and metaphysics overlap. His images are assemblages and dis-assemblages of totem animals, letters and word fragments, diagrams, symbols, and glyphs (some invented and others drawn from research). The surfaces of his paintings are a testament to his arresting style, literally gritty and bristling across the canvases by way of trowels, knives, nails, and invented tools.

When an idea or concept captures his attention, Landström jumps into the rabbit hole with a pick and a shovel. He will spend months reading, researching, and experimenting with the concept until a new body of work emerges.

In a surprising development for an artist holding materiality dear to the heart, Landström is now experimenting with fully digital art forms. Following nearly twelve months of investigations into the metaphorical dimensions of electromagnetic static, the artist is stretching his oeuvre beyond physical painting and into the native dimensions of his subject matter itself.



# ELISE BEAUCOUSIN



ONLINE

FRANCE

[elise-beaucousin.com](http://elise-beaucousin.com)

Elise Beaucousin is an artist living in Paris and in the Loire Valley in France. She is a graduate of the École supérieure des beaux-arts d'Angers in France and twenty-five of her drawings entered the collection of the Centre Pompidou in Paris in 2013. Her drawing practice combines plant and mineral elements, architectural observation and climatic factors.

Slow, precise execution is characteristic of her graphic work, enabling her to draw on her imagination and memory of sensations arising from her experience of nature. Her various methods of drawing; on paper with graphite or on the wall with steel pins (Steel Drawings) or with black velvet, pay particular attention to the exhibition space. Her artworks are based on the observation of light's interaction on materials and surfaces, and the resulting illusion of movement of light into architecture.

Recently she began working with black and white silver gelatin photography. During her residency at GlogauAIR, she is developing an in-situ drawing on a large scale, and experimenting with the association of silver gelatin photography in an installation project in relation to the architecture of the building. Additionally, with black velvet, she will work on the visual rhythm in relation to the wall.





# EMMA TODD

UNITED STATES OF AMERICA

[emmatodd.art](http://emmatodd.art)



Emma Todd is a sculptural installation artist working with experimental, experiential approaches to space-making and object-creation. Based in Virginia, USA, she graduated from the University of Virginia earlier this year with studies in Studio Art (Sculpture), Cognitive Science, and Design. She is currently developing her studio practice through the Aunspaugh Post-Baccalaureate Fellowship.

Her art practice integrates playful methods with multilayered materiality. Through an intentional refusal of precision in material application, she incorporates the authenticity of materials and artistic labor processes within the work. Her work strays from representational legibility, instead functioning as actualized, embodied modes of conceptual exploration.

Stemming from her transdisciplinary philosophies on phenomenology, she orients her pieces around the embodied, interactive, and affective qualities they facilitate for viewers, integrating sensorial immersion and subjective experience as subject matter.

During her time at GlogauAIR, Todd has been exploring elements of tactility to layer into installations, building spatially and sensorially immersive structures that consider opportunities for subjective experiences of welcomeness and comfort, with kinetic additions for inviting dynamic interaction. This work investigates the capacities of a phenomenologically oriented approach to artmaking and sensorial interactivity in art viewership.



# ERICA ZHAN

CHINA

[ericaisplaying.xyz](http://ericaisplaying.xyz)



Erica Zhan is an interdisciplinary artist and writer from the southeastern hills in China currently based in Chicago, USA. Swallowed by their experiences of celebration capitalism and narratives of competition, Zhan explores the paradigm of contemporary games and sports, as well as the vulnerability shaped by competitive intensity in the context of commodification. Their works employ performances, moving images, installations, and writing to interrogate the mode and dynamics of professional sports and competitive games. Zhan is drawn to utilize the performativity and community-based approach in their works, involving the body and the audience to build intimate dialogues. By using low-tech language and parodic methods, Zhan wants to scrutinize the zones of freedom in human society that have been eroded by professionalism.

During the residency at GlogauAIR, Zhan worked on their project “Whole Olympics Catalog”, which mimics the tone of advertisement texts in the format of a commercial catalogue. This project serves as a satirical commentary on the commercialization of sports, particularly in the context of the Olympic Games. This is an attempt that shifts Zhan’s practice from performativity to archive, to investigate the representation of the Olympics as a global spectacle driven by economic and nationalist agendas.





# GETSAY

UNITED STATES OF AMERICA

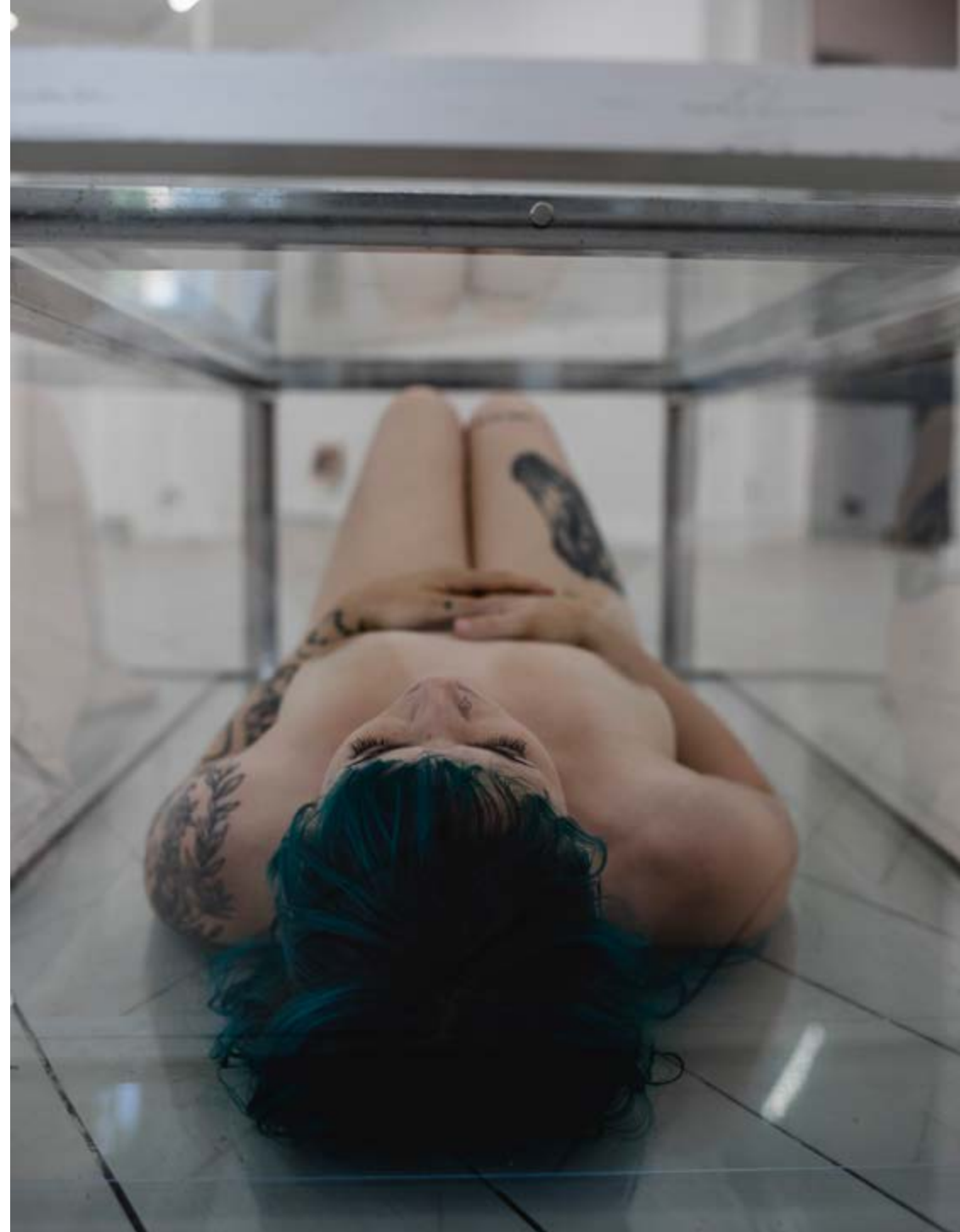
[getsay.com](https://getsay.com)



Getsay is a US- born conceptual artist and curator living in Berlin. As a Nonbinary / Queer artist and activist, their artistic endeavours serve as an exploration of that which confronts the very essence of human understanding. With a focus on the intricate dynamics of body, identity, and reality, their work encompasses a range of mediums including performance, installation, sculpture, and image.

At the core of their process lies a deep-seated connection to personal experience, the cultivation of ideas, and rigorous research. Through an intentionally relatable and deeply textual lens, they undertake a journey of self-discovery, inviting viewers to accompany them on a thought-provoking exploration of the human condition.

Getsay is currently investigating Michel Foucault's concepts of surveillance and power, particularly his exploration of the "panopticon" as a metaphor for modern societal control. Through performance and installation, they investigate how these structures of surveillance infiltrate everyday life, subtly shaping identities and behaviours. Their work seeks to make the often-invisible mechanisms of control visible, encouraging viewers to confront the ways in which they are both observed and complicit in systems of surveillance. By immersing audiences in environments that reflect these dynamics, the artist creates spaces for critical reflection on the power relations that define contemporary existence.



# JAMES LEMON

AUSTRALIA, AOTEAROA

[@jameslemon](#)



STUDIO 12

James Lemon, born in Aotearoa (NZ) and based in Naarm (AU), is a multidisciplinary artist whose work centres on the materiality of clay and its connections to history, ecology, and what he describes as the "erotics of end-times." His practice explores clay as a shared ecological medium, reflecting on its role in developing culture and its significance in human and nonhuman life.

Lemon's work is crafted through entropic and negentropic methods and a "sphexish" mode of making. Inspired by insects' instinctual architectural behaviours, it bridges human and nonhuman approaches to creation. He uses wheel-throwing, hand-building, and intentional degradation with tools or excessive kiln use. This process responds to his materials' fragility, endurance, and fluidity, mirroring the duality of human existence amid ecological and existential crises. His work acknowledges species' critical role in maintaining environmental balance, lamenting and celebrating our interconnection.

Additionally, Lemon's practice engages with his experiences of religion and queerness. Recently, he has expanded his work to include audio/visual projects that recontextualize religious aesthetics and music. For his residency, Lemon continues his ongoing project "SPHEXISHNESS", producing sculptural and multimedia works.





# JAMIE DENBURG HABIE



STUDIO 22

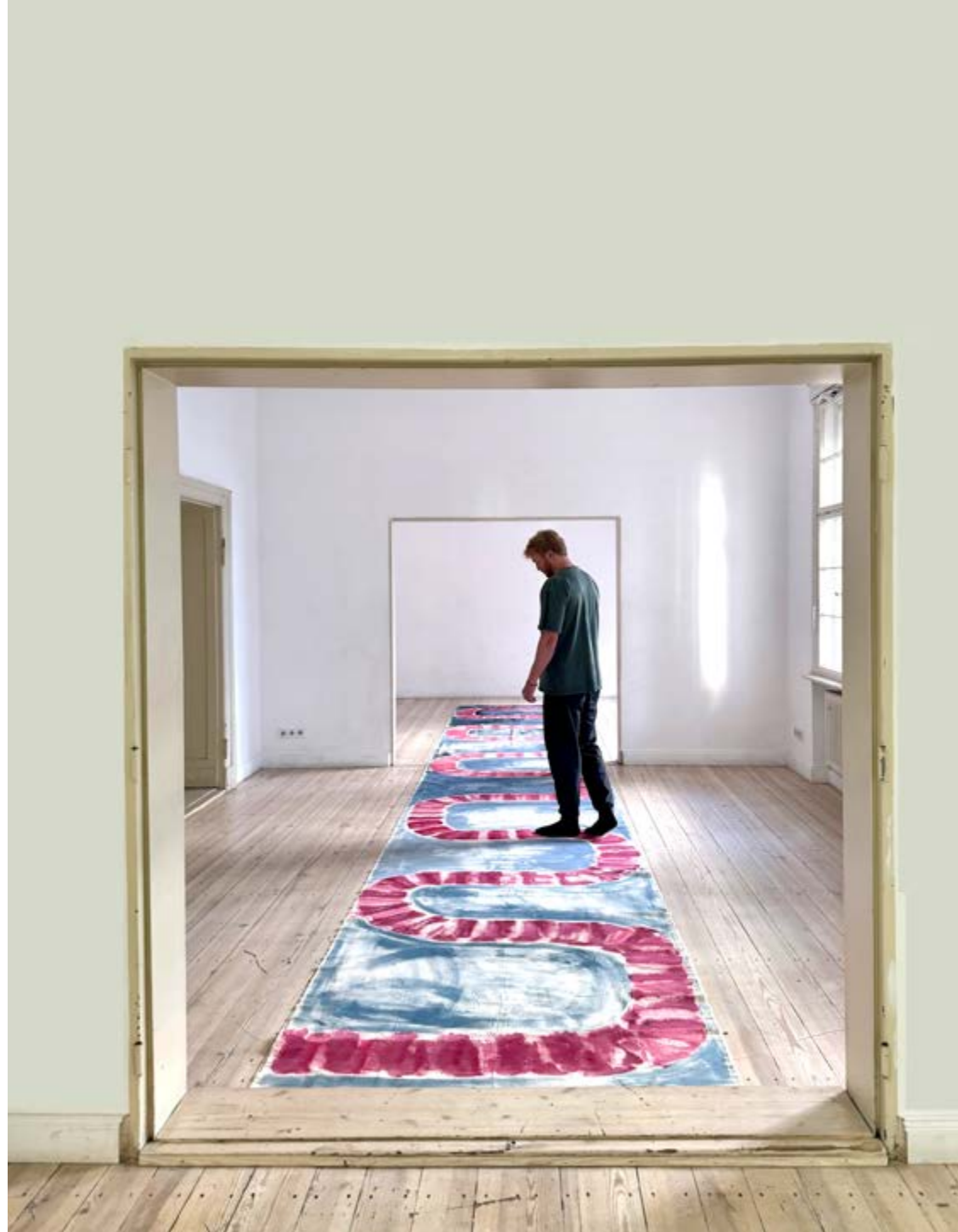
GUATEMALA

[jamiedenisburg.com](http://jamiedenisburg.com)

Jamie Denburg Habie is a Guatemalan artist and cultural practitioner. Informed by the sociopolitical context of Guatemala, her work seeks to reveal unexpected relationships between diverse bodies—human, animal, earth and celestial—as a means to challenge separatist thinking and foster feelings of interconnectedness.

She does this primarily by creating paintings that highlight shared materialities between beings, and often serve as scores for movement, breath, and meditation exercises. Developed through research into materials, somatic practices, meditation, and neuroscience, her paintings offer instructions to catalyse nondual experiences, or feelings of symbiosis with others and the world. She aims to connect her works to viewers through the use of materials. These include cochineal and indigo—pigments that redefined notions of power through complex colonial histories—as well as bone ash, volcanic sand, clay, and calcium, which share an ancestral history with the body through chemical composition.

At GlogauAIR, Denburg Habie is developing a methodology called “seeing-breathing,” consisting of a series of meditation techniques and paintings that connect the visual and respiratory system through movement-based practices meant to blur the boundaries of self.



# KATE MCELROY

IRELAND

[katemcelroy.com](http://katemcelroy.com)



STUDIO 33

Kate McElroy is an Irish artist, her practice spans across various media, presenting a dynamic ecology of photography processes, moving image, sound, spoken word and sculptural installation. The work questions the altering environment and our place within it.

Existing in a space between construction and destruction, her work highlights a moment of precarity. McElroy highlights the tension between capitalism's constant need for growth and the incipient destruction of our natural environment and human experience. Through correlating different media that spans across places and times she questions the interlinked nature of our current conjuncture.

McElroy's practice merges a sense of past, present and possible future(s). She is interested in the process of change itself and how by seeing the world as a constant state of transformation, we are given opportunities to interrupt it. A sense of flux is contrasted by a sense of slow observation. She is interested in the intermingling forces that affect our environments and actions.

She re-presents elements on the edge of abstraction, stretching the usual parameters of perception. For this open studio, McElroy will create a critical and ambiguous environment, inserting a space to interrupt structures and reconfigure.





# KONSTANTINA MAVRIDOU



GREECE

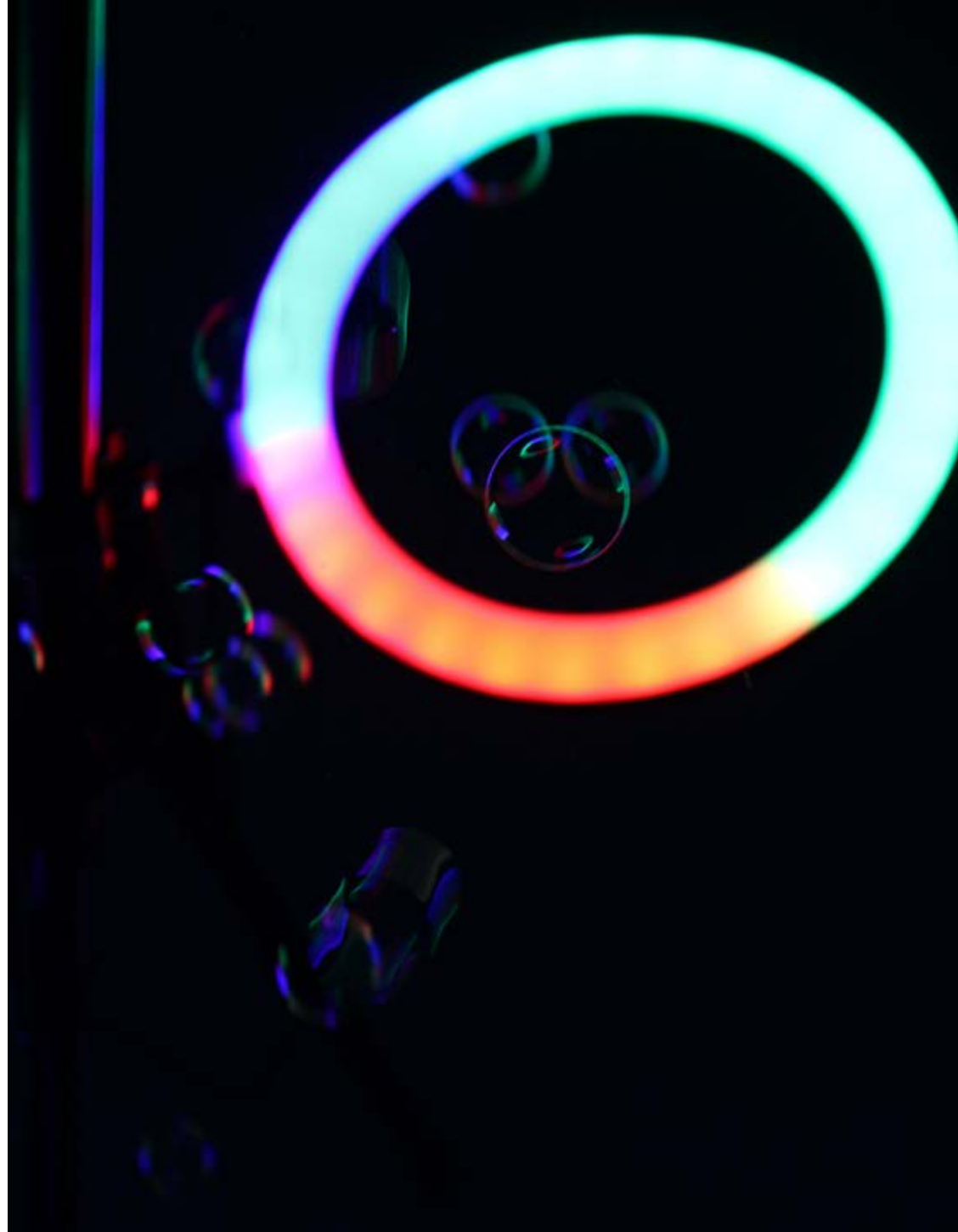
[konstantinamavridou.xyz](http://konstantinamavridou.xyz)

Konstantina Mavridou is a Greek multidisciplinary artist based in Thessaloniki. She creates reflective spaces questioning our thinking and actions within social structures through installations.

Mavridou's work is influenced by various sciences, mathematics, and philosophies, projected onto current technological trends. The whole's invisibility and incalculability necessitate a new way of seeing, reconnecting us with our environment through observation and understanding of invisible dynamics and hybrid encounters.

Her process is conceptual and based on lengthy experimentation, from initial sketches to crucial decisions, inspired by technological trends affecting perception and mentality shifts. Using a-signifying semiotics, she barely alters everyday ready-made electric, electronic or super smart high-tech devices, creating unexpected settings, exploring human understanding by also using sound, light, and space to set specific environmental conditions for the work. She places devices within these conditions, tuning and observing their behaviour until they form an unexpected whole, which she then recognizes and lets it be.

She views economic and political processes through different lenses, exposing an altered view of the phenomena, stripping content, allowing meanings to be explored by viewers, believing a-signification forms new creative spaces within the work's limitations. She mostly acts as an enabler, setting conditions for the work to come alive.



# LOTTE LOUISE DE JONG



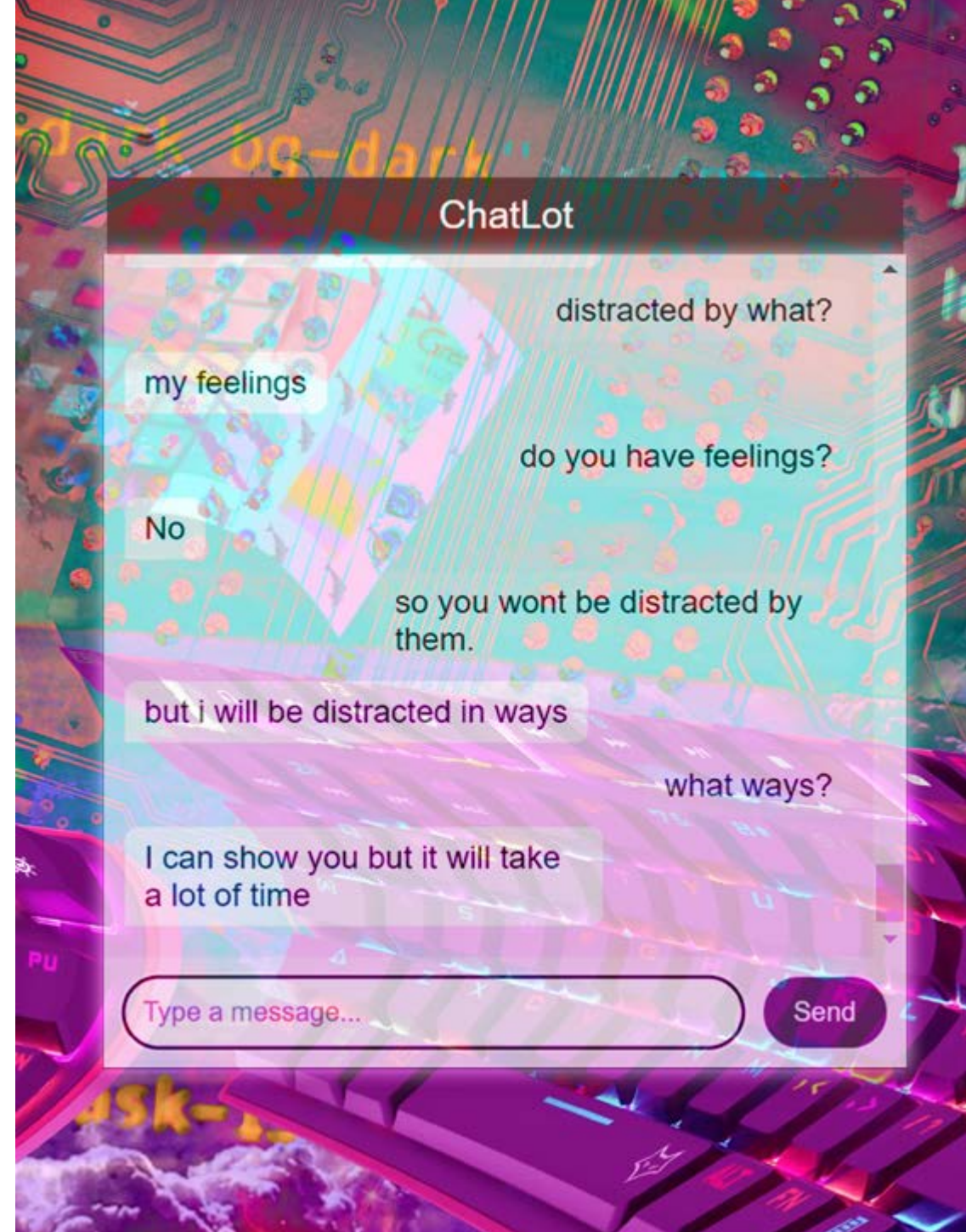
NETHERLANDS

[lottelouise.nl](http://lottelouise.nl)

Lotte Louise de Jong is a multidisciplinary artist based in Rotterdam, the Netherlands, whose work delves into the intersections of identity, intimacy, economy, and sexuality within the digital realm. Through a blend of humour and critical reflection, de Jong investigates the dynamics of online personas and digital environments.

Her practice is research-driven, encompassing a variety of media, including web-based works, game engines, and video installations. de Jong's projects, whether spontaneously conceived or deeply researched, explore the complexities of intimate digital spaces and their social implications.

During her second term at GlogauAIR, de Jong explores the concept of a virtual clone designed to manage the affective labour involved in maintaining relationships. One such project, 'ChatLot,' is a chatbot trained on approximately 100,000 personal messages between former partners and close friends. Through this work, the project questions whether this historically gendered labour could be outsourced to AI, examining the value of intimate communication in a digital context. This ongoing research delves into the implications of relieving emotional and affective labour through technology. As AI companions increasingly assume roles that encompass emotional and romantic connections, the project raises questions about what these developments mean for our understanding of human intimacy and relationships in the digital age.





# MAB.KO

FRANCE, PORTUGAL

[mabko.art](http://mabko.art)



Mab.ko is a multidisciplinary artist based in Porto, Portugal. Trained as an architect in France, her practice is rooted in research on design scale and composition, through the development of a personal lexicon of symbols.

She follows a two-dimensional working protocol in which drawing is the fundamental medium, as well as the matter for patterns and archetypal forms. She then engages in a systematic, ritualistic approach where each design research results in a collection of illustrations. Her body of work mainly takes shape in multiple series of three-dimensional objects, from micro-scale talismans made of ceramic to more domestic and large, cardboard and plaster sculptures. These objects are both the apparatus and the artwork itself, coming from direct projections of her drawings. Mab.ko also develops various series of acrylic, pastel, and ink paintings, thus giving another assembled body to her illustrations.

Through her practice, Mab.ko aims to create new archetypes, as symbols that belong to a collective unconscious and are embodied in myths and rituals. Drawing on ancient mystical or religious instruments, her work evokes sacred figures and objects meant for protection and contemplation. She explores ways to activate these shrines through the notion of ritual, by stimulating personal sensitivity and memory.



# MARIOS STAMATIS



STUDIO 25

GREECE

[@mariostamatis](#)

Marios Stamatis is an artist, designer and educator currently based in Athens, Greece. He works across media such as sculpture, performance, video, sound and text. His practice focuses on techno-social entanglements, specifically observed in the relationship between humans, nature and Artificial Intelligence. He is interested in how new technologies influence our lives and the way we communicate with each other, as well as the way we interact with our environment, and the way technology shapes our political landscape. His work asks questions such as how does AI impact and change the way we perceive, understand and represent ourselves, and ultimately how does it affect our bodies.

His practice explores the haunting merge between new forms of intelligence and human emotion. How does this duality create close, prolonged associations between desire and detachment, connection and isolation, vitality and mortality, ambiguity and certainty. From within the realm of technological singularity and media fatigue emerges profound human concern: the machine becomes the catalyst for human inward reflection.

For GlogauAIR Open Studios, Stamatis will exhibit a body of work created during the residency, including ink drawings, prints and paintings. His work explores the impact of this ever-growing influence on our sense of belonging, examining how it affects our feelings of togetherness and the sense of stress, fatigue, and awkwardness that this friction imposed on our bodies.





# NEDA KOVINIĆ

BORN YUGOSLAVIAN

[nedakovinic.wixsite.com/neda-kovinic](http://nedakovinic.wixsite.com/neda-kovinic)



Neda Kovinic is a research-based artist originally from Serbia, whose work spans visual arts, dance, and film. In her works Kovinic continuously questions how body politics, social relations, power structures and ecology are inscribed into bodies and how this in turn shapes body movements in space. Her art reflects on contemporary challenges such as the climate crisis, geopolitical tensions, and a permanent war.

Kovinic's collaborative, process-oriented approach involves participatory performances that bring together artists from diverse backgrounds. Central to her work are principles of fair practices, emphasising care, empathy, and closeness.

Her current research focuses on social nudity, or Freikörperkultur (FKK) in Germany, examining it from political, social, and ecological perspectives. She began by exploring Yugoslavian nudism as a Cold War soft power tool and has since expanded to study FKK's philosophical roots and ideological shifts in Germany and across Europe.

Recognising the ecological potential of reconnecting humans with nature, other species, and landscapes through this marginalised culture, Kovinic is developing a sensorial performance. This project employs story mapping techniques, integrating archival materials, interviews, and explorations of body movement to create an immersive and reflective experience. Through her work, she seeks to reveal the transformative potential of these often overlooked and misunderstood cultural practices.



# NÉSTOR DEL BARRIO



SPAIN

[nestordelbarrio.net](http://nestordelbarrio.net)

Néstor del Barrio is a painter and multidisciplinary artist who develops his practice from painting to large scale installations. His practice includes decoration and interior design in theatre, fashion presentations and ambience in public spaces through furniture design.

He has been developing his pictorial investigation for more than 15 years and now is at a turning point for the rest of his multidisciplinary practice, seeking new forms and languages that contain his very personal visual imagery. Since the beginning of his career, his artistic research has been influenced by the environment he grew up in, the mountains near the sea in Cantabria, in which he includes and merges with visual references from new technologies and industrial elements. His methodology includes using obsolete materials, component parts and dismantling -physically or conceptually- recognisable everyday objects that are repurposed in artistic narratives.

During his residency at GlogauAIR, he continues his methodology going a step further in the encounter between nature and culture and this time del Barrio approaches the body to study it as a vehicle and external object part of the city and its rhythms. The ergonomics and engineering that converge into cars or bicycles are connected with the idea of repair and care in his new series of paintings and sculptures.





# PÁDRAIC BARRETT



STUDIO 21

IRELAND

[padraicbarrett.com](http://padraicbarrett.com)

Pádraic Barrett merges performance, film and installation to explore human and machine agency through bodily and technological frameworks that can open a space for reflection on the nature of our contemporary experience. These complex relationships are interrogated through non-human imagery and post-human landscapes, casting resonances on how the current world is constructed. This demonstrates how the body can mediate the tension between cinematic modes and how we live our lives.

Barrett's work is a response to techno-capitalist structures and explores alternative vantage points in the realm of the Anthropocene, that contains a mapping of futurity. By placing the queer body in a suspended and simulated space in time, he alludes to the activation of a state of heterotopia and imagines other ways of being in the world.

Explorations of the social and spatial experience to the ubiquity of machines are impressed upon by fictional frameworks that have a direct port into our lives. By identifying with Fraser's concept of Cannibal Capitalism and signalling how our system is devouring care, Barrett takes on the role of the performer and facilitates an investigation into the possibility of rebalancing the place of human beings within the natural world. The work seeks out political imagination and presents a modelling of worlds past and future as a mode of thinking, sensing and seeing across time.





# PAULINE MAURE

FRANCE

[paulinemaure.com](http://paulinemaure.com)



STUDIO 24

Pauline Maure is a film and performance artist from Paris, France, with a background in philosophy. She is researching unusual forms of filmmaking and storytelling to create revived narratives and imagery. Her performative screenings aim to reshape the traditional movie-theater experience, through live interventions and multisensory triggers.

Maure creates anti-westerns, subverting the codes of the genre in a highly critical manner. Their dried-out wide landscapes act as a cinematic sandbox for deeper concerns. Through core motifs such as horns, ropes, and scissors, she deals with love, hate, joy and violence as polarizing forces within simplistic plots and abstract environments. The filming is rough, low-budget, minimalist, and driven by a spirit of experimentation. She draws inspiration from amateur family movies, to operate with as much freedom and playfulness as possible.

During her second term at GlogauAIR she is writing an 80-minute beach western musical as well as making a western mini-series of 80 one-minute episodes. This superposition explores her two methods of creation, which involve , breaking down the film into pieces, and building it back up. They are the mini-dreams of a filmmaker longing to make a maxi-film.

Through constant doing and undoing – her own creative self-sabotage – Maure seeks transformative entertainment. She wants to give enhanced feelings of absurd beauty, without ever covering up the undercurrent of violence.





# TANIA TRAVER

SPAIN

[taniatraverart.com](http://taniatraverart.com)

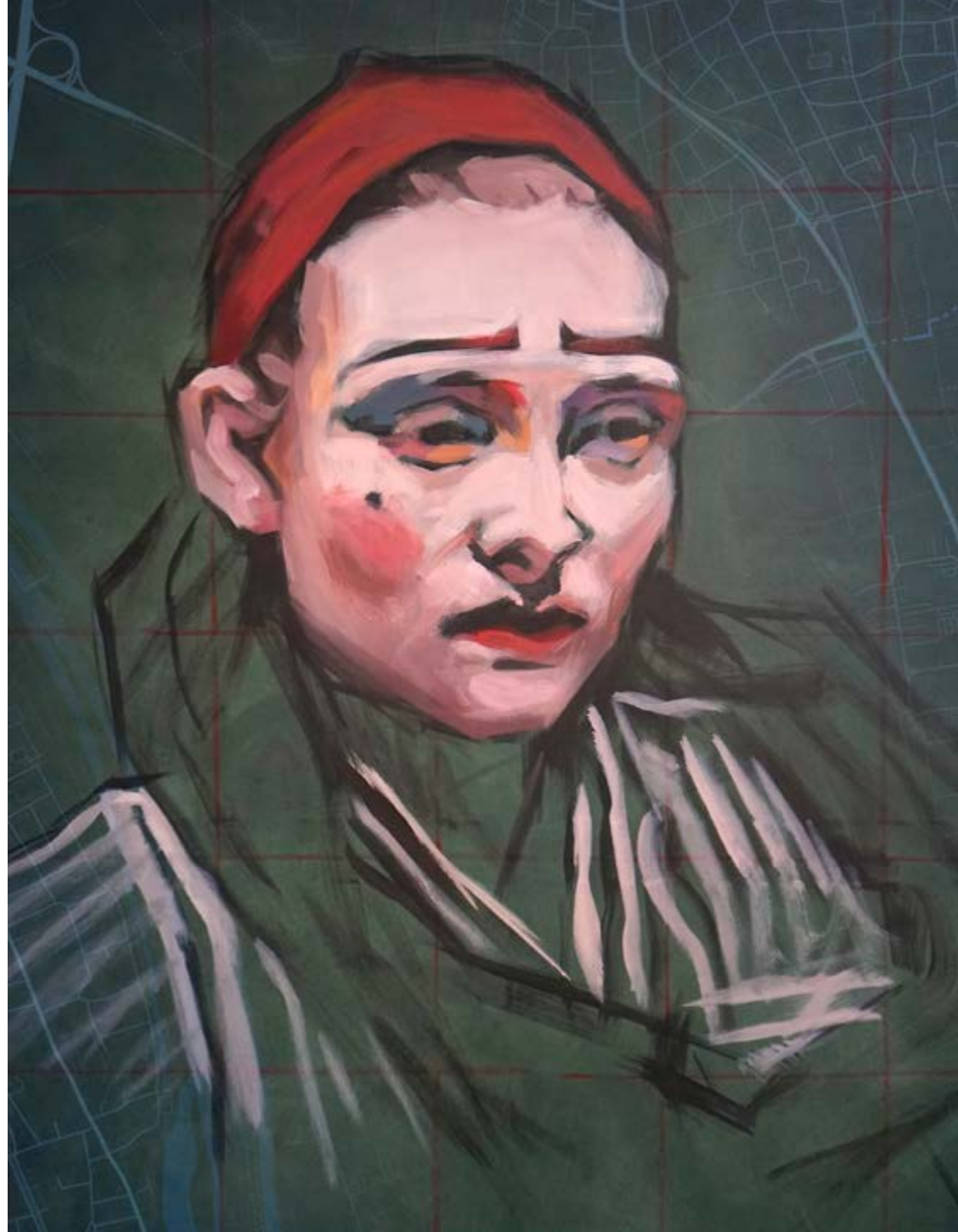


STUDIO 23

Tania Traver is a Valencian painter who explores new ways to depict faces, retaining some classical references that she absorbed from her MA in Fine Arts in Sevilla, where she studied traditional techniques and the classic painters of the Spanish Baroque. Her work focuses on portraiture, blurring the boundaries between the physiognomic and cultural identity, trying to undo her romanticised view of the world.

From an anthropological perspective, she creates a dialogue about the image as a historical factor in which she investigates ethnic archetypes and their representation. She does this through different techniques that interact with her paintings, such as photography, cyanotype and tinting. Inspired by a multicultural environment and the history of Spain, she merges evocative memories from her childhood with historic archives and maps, which act like a witness of migration and contemporary displacement.

Her concern for migrational movements and tourism is accentuated by her interest in maps and public spaces. She tries to understand the routes that reconfigure the spaces of flow in large cities and the feeling of an outsider who does not belong anywhere. In this sense, she focuses on developing a project that collects a series of characters that are combined with cartographic data. She adds this visual information to her portraits in a similar way to the layers that shape one's identity.



# TIPHAINÉ SCOTT DE MARTINVILLE

FRANCE

[tifenscott.com](http://tifenscott.com)



Tiphaine Scott de Martinville is a Paris-based artist born in southern France. Initially pursuing a career as a lawyer, she was profoundly influenced by the emancipatory power of art during the first Louise Bourgeois' retrospective in Paris. This experience led her to shift toward art, eventually resuming formal studies at Paris 8 University and the School of Fine Arts TALM-Le Mans, where she graduated with the highest honors.

de Martinville's multidisciplinary practice transforms blank spaces into transitional places where she builds knowledge systems for a desired horizon, blending three elements: visual art, playgrounds and language. Her approach results in a diverse body of work seeking inner mechanisms to navigate a hypothetical elsewhere, including initiatory and allegorical paintings, portraits of developing minds, tender maps, transitional logograms, dice and speech rolls. These elements combine to create devices she regularly activates in collaboration with the public.

From painting to mediation, Tiphaine interweaves text and images—often bordering on the esoteric—to craft uncanny spaces where internal movements find external expressions of freedom through embodied symbols and representations, hypnotic protocols, perplexing rules and exploratory maieutics that challenge conditioned thoughts. With rapid, spontaneous and intense gestures, she explores paths of desire for an "elsewhere," navigating obsessions and detours to approach.





# ZOË ROBERTSON

CANADA, FINLAND

[zoerobertson.ca](http://zoerobertson.ca)

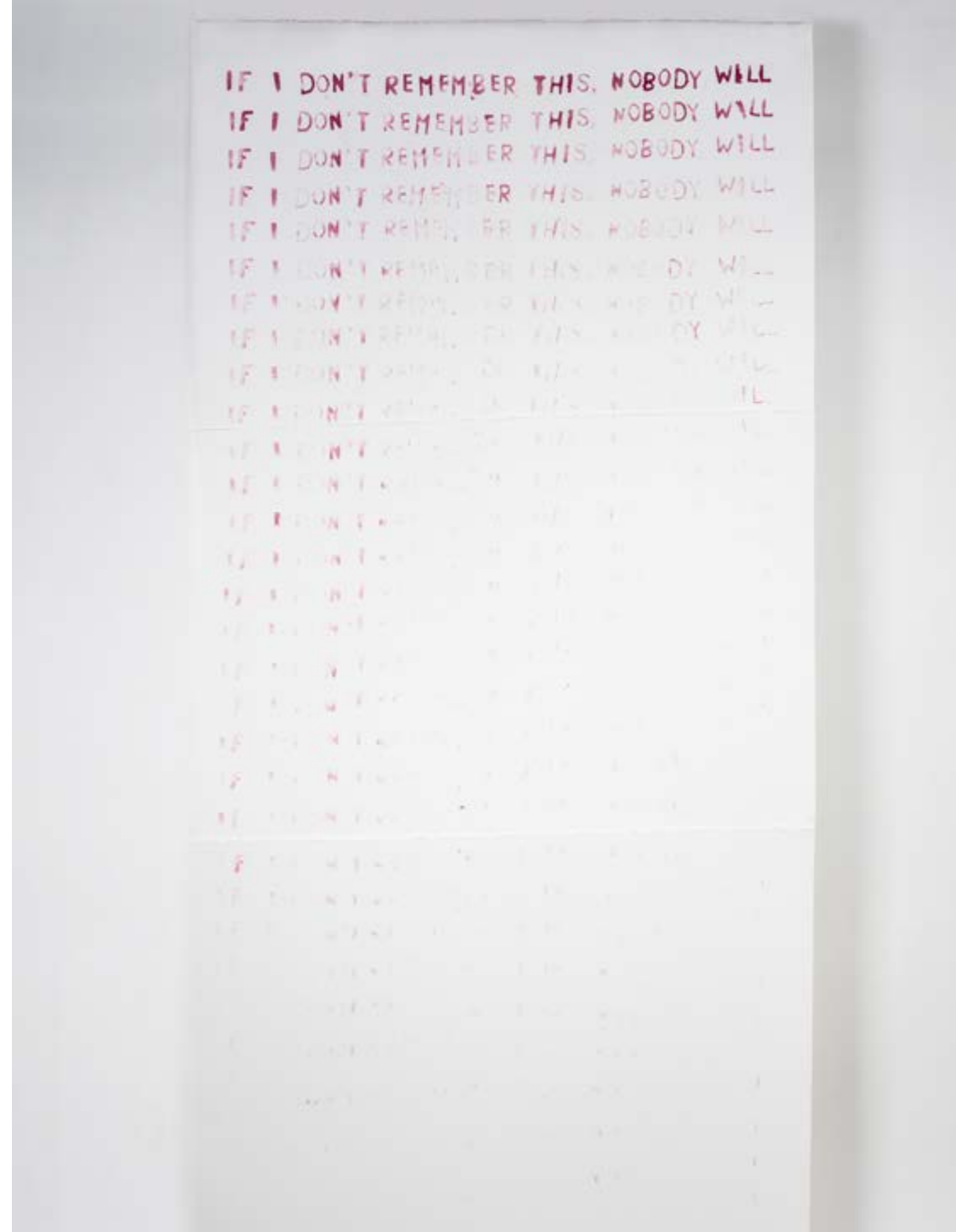


ONLINE

Zoë Robertson is a Finnish and Canadian multidisciplinary artist currently based in Helsinki, Finland. She holds a BA in English Literature from McGill University in Montreal, Canada, a dual-degree MA in Journalism, Media, and Globalization from Aarhus University in Aarhus, Denmark and the University of Hamburg in Hamburg, Germany, and is currently completing the MA Contemporary Design at Aalto University in Espoo, Finland.

Robertson's work centres around sound and story. She explores themes of identity, memory, legacy, and agency, filtered through a personal lens like her dual-nationality. Her work also reflects on grief and the responsibility of remembering. Robertson works across various mediums like paper, ceramic, and print, blending her background in journalism, creative writing, and audio production to create artworks that weave narrative into material artefacts.

During her GlogauAIR residency, Robertson questions the firm edges and boundaries of self, exploring the fuzzy in-between spaces of how we self-identify in a series of pieces made from different media. Defining our identity is the process of a lifetime, and our idea of who we are continues to morph with time. There are countless ways to categorize and interpret, with no end of frames to look through. Her work is an exercise in attempting to catalogue and represent the self by re-interpreting the concept of self-portraiture through novel perspectives.



# PROJECT SPACE



## THE ETERNAL NETWORK

11-21 SEPTEMBER

A group exhibition featuring works by:

Aitor Lajarín Encina (ES)

Chema Alvargonzalez (ES)

Daniela Stubbs-Levi (PE)

Ellen-Rose Wallace (IE)

Hyunseo Cho (KR)

Michalina W. Klasik (PL)



# THE ETERNAL NETWORK

GROUP EXHIBITION CURATED BY LAURA OLEA LÓPEZ

Supported by Memoria Artística Chema Alvargonzalez

In this exhibition, we invoke Robert Filliou, embracing the art of play, and exchange in the creative process, just as we encourage these attitudes in the Online Program every day. This show celebrates the global community of artists supported through GlogauAIR's virtual residency since 2020. It is a portrait of an international program, materialized here in a group show, to listen to different voices and approach complementary methodologies with artworks of former residents.

The Fluxus artist Robert Filliou asserted that every artist was interconnected and capable of working together through telepathy, as seen in his installation 'Musique Télépathique N°5' from around 1976. Today, tools like Zoom or shared mind maps seem to serve as channels for this interconnection, making that 'telepathy' visible through continuous interaction that promotes creation, critical thinking, and the enrichment of multidisciplinary art practices. Filliou's concept of Permanent Creation deeply influenced GlogauAIR's founder Chema Alvargonzález, shaping not only his artistic practice but also the founding of La Escuelita – as GlogauAIR is known among Chema's family and friends.

This group show includes works by Michalina W. Klasik (Poland), Hyunseo Cho (South Korea), Ellen-Rose Wallace (Ireland), Daniela Stubbs-Levi (Peru), and a collaborative painting initiated by Aitor Lajarín Encina (Spain) continued by Carlos Asensio, Sofia Bevione, Savanna Fortgang, Sergei Kurek, Elizabeth Littlejohn, Laura Olea Lopez, Julia Rigby, and Mason Weiss. The exhibition also features a rare conceptual wall piece by Alvargonzalez, which reminds us of the extensive reach of the network he established in 2006 and which continues to inspire alongside the Online Program.



# CATALOGUE'S COVER

CHOSEN ARTIST: ERICA ZHAN

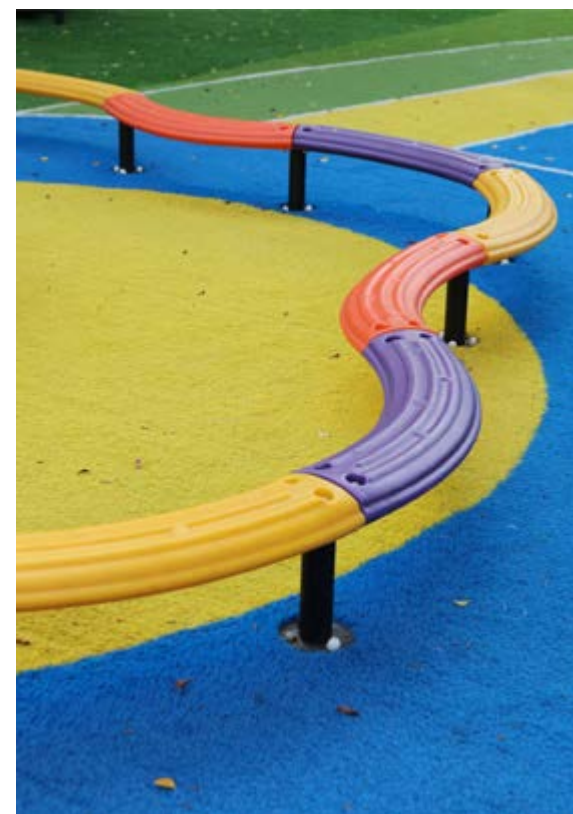
Every three months, GlogauAIR releases a new catalogue, collecting the work and projects of the artists in residence. The catalogue in your hands not only showcases this term's creations but also constitutes a reflection of this past term's experiences.

Our first catalogue edition was released in 2006, and it has changed a lot since then. Since 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 reviewing the proposals, the jury selected as the cover of the catalogue an image by Erica Zhang. Zhan is an interdisciplinary artist and writer who moves between the mediums of performance, video and experimental writing.

Zhan scrutinizes the zones of freedom in human society in her series "When You Play Here", which shows photographs of a playground from Zhan's hometown. Attracted by the astonishing shapes and vibrant colors, Zhan reads public play facilities as the only remaining spaces that escape consumerism. Children play without instructions nor rules, they tend to use the playground equipment in unexpected ways, as alternative cityscapes carrying the vision of emancipation. This is similar to GlogauAIR's methodology, allowing artists to develop their projects with freedom and playfulness around creation.

The residency at GlogauAIR is a place for artists to fully concentrate on their artwork, exploring, experimenting, and exhibiting. During Zhan's residency, she developed deep research into the Olympics as an event that presents sports and games but also seeped in politics, media, and capitalism.



Erica Zhan © When you play here (2024)



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Memoria Artística Chema Alvargonzalez



## INSTITUTIONAL PARTNERS:

Embassy of Spain in Berlin

AC/E (Acción Cultural Española)

Ajuntament Caixa Castelló



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