

OCTOBER - DECEMBER 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

AUTUMN 2024

GlogauAIR's Open Studios invites the public to witness the result of three months of intensive research and production by the artists participating in GlogauAIR's residency program, both on-site in Berlin and online across the world. These artists join GlogauAIR to dedicate themselves to the creation of new work and to explore innovative processes alongside an international cohort of peers.

This period has provided artists with the opportunity to deeply mine their personal experiences while experimenting with new techniques and approaches. The artists delve into themes of introspection, personal expression, and social experimentation, processing these ideas across a variety of mediums—including painting, multimedia works, video, sculpture, and performance—to explore the complexities of individual and collective experiences.

This term, GlogauAIR's project space hosts *Convergence of Spaces*, a duo exhibition curated by Dafne Tree featuring the works of Dafne Tree and Aya Ando. Working in isolation while responding to the same environment, Tree and Ando created works intrinsically tied to the site's conditions. Tree examines abandoned urban spaces, while Ando explores the fluidity of time and space, revealing the interplay between humanity, memory, and the ever-changing environments we inhabit.

Open Studios is the culmination of a program of activities in various formats, including curatorial visits, tours within the city of Berlin, and talks and workshops. These activities provide resources, inspiration, and understanding to enhance the artists' work and create a platform for their careers. As always, GlogauAIR continues to find opportunities to foster development, exchange, and conversations on contemporary art and multidisciplinary culture.



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ABIGAIL SEVERANCE

UNITED STATES OF AMERICA

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STUDIO 25

Abigail Severance is a Los Angeles-based artist making films and other images about nostalgia, flawed history and queer thought. She has shown at Sundance, The Broad, MOCA/LA, Studio Museum Harlem and Wexner Center, among other spaces. With rich color, intimate composition and layered sound, her films exist between documentary, fiction and abstraction, using moving image as a meditative practice for contemplation.

Severance's recent work delves into post-pandemic fragility, asking how entropy might stir radical imagination and how queer futurity might activate a sense of longing for something beyond the present. For her, working with the moving image means constantly chasing time; its very impermanence a haptic, existential form of witnessing where we tumble through memory, anticipation, longing and back again. She aims to use such sensory images as a language of resistance, both as a refuge for the weary soul and as a space for dreaming radical possibilities.

In her residency, Severance has been developing YOU, AN ARCHIVE, a video installation that links radical queer imaginaries to intelligent natural systems (forests, glaciers, oceans) in an experiment toward possible world-makings and un-makings. Familiar images become rhythmic, embodied portals to memory, thought and desire; that is, you are provoked by your own archive of experiences so the quotidian becomes strange, mystical, queer in every sense, and perhaps even transformative.



CHI ZHANG

CHINA

chizhangart.com / @chizhang.studio



STUDIO 11

Chi Zhang is a multidisciplinary visual artist based in Beijing, Shanghai, and New York. Her work spans installation, painting, and drawing, reflecting personal narratives shaped by diverse social contexts, including mental well-being, environmental concerns, and societal beauty standards. Zhang's art invites reflection on inner peace and human connection, offering a unique perspective on contemporary society.

Over the years, Zhang's experience with art's therapeutic qualities has led her to explore themes of healing. Her recent projects take place in cities across the world, where she collects moments of peace and calmness integrating them into her art. Through these works, she opens pathways for reflection on well-being, inviting audiences to find a sense of balance and peacefulness in today's complex world.

In her latest healing series, Zhang begins by gathering first-hand images from her research and forming collages as initial sketches. She then layers acrylic and oil paint to create meditative textures on canvas, building a visual language that conveys depth and serenity.

Her current Berlin project continues to focus on art's therapeutic potential, using Berlin libraries as inspiration for an installation of paintings designed to evoke calm and comfort. In an increasingly complex and tumultuous social climate, Zhang hopes this immersive installation will invite visitors to engage actively, fostering a shared space for mental and emotional well-being.



EMILIA FRANCISZKA JECHNA



STUDIO 15

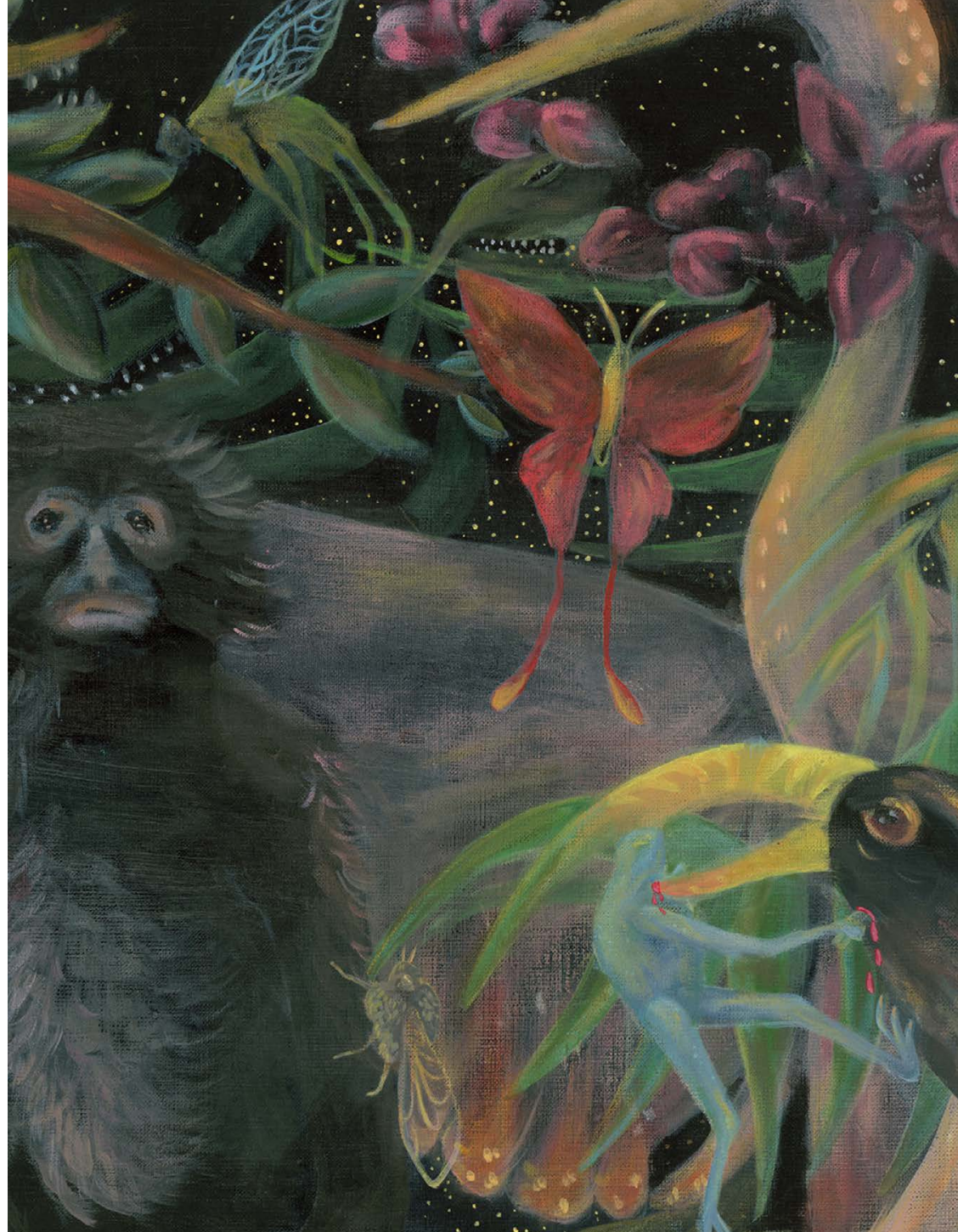
POLAND

emiliajeczna.net / [@emilia.jeczna](https://www.instagram.com/emilia.jeczna)

Emilia Jeczna is a Polish painter based in Berlin. She holds an MA degree in Fine Arts (Academy of Fine Arts in Breslau) and a BA in Art Therapy.

Jeczna uses her own body as an artistic tool, imprinting various parts of it onto the canvas. The unexpected shapes that appear during this process become the primary inspiration for her distinctive artistic narratives. Some of her works are based on other people's silhouettes, including one of her pregnant friend. This work is particularly important for her, as she is constantly exploring the amazing abilities of the human body - not only to change itself, but also to grow new lives. Two of the GlogauAir residents, Farhat and Jay Lee, have left their mark on Jeczna's recent canvases. Executed primarily on black backgrounds, Jeczna's dream-like paintings are created instinctually. She is constantly conversing with the work as it comes to be: when she paints, her silhouette becomes a part of her creation, allowing her to make it into anything she wants it to be.

In her latest works, she explores dinner scenes; full of wine bottles and fish with scary looking eyes, as well as scenes depicting strange characters on the way to this fantastical feast. Jeczna takes inspiration from old books of animals and plants; her wild dreams; and artists who have influenced her such as René Magritte, Toulouse Lautrec, Francis Bacon. Hieronymus Bosch or Pieter Breugel.



ESTEBAN PATINO

COLOMBIA

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Esteban Patino is a Colombian born artist currently living in Atlanta, Georgia. He studied at the Instituto de Bellas Artes in Colombia, before moving to the USA. He has been exhibiting throughout the country from Chicago to Miami and recently moved into curating exhibitions as well.

Patino's work explores the multitudes of language creation and perception. Spanning sculpture, collage, and painting, Patino investigates the transmission, reception, and creation of arbitrary forms and semiotics that permeate his work. In order to consider these questions he has created 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—Patino plays with word structures by creating text based pieces, such as speech bubbles, palindromes and metaphors, to represent how we understand written and visual language.

During his GlogauAIR residency, Patino is moving into a more playful aspect in his work, creating an initial layer of his shapes, situated randomly thru the canvas, which will be eventually filled in and will be used to create a bigger symbol or image, the process will be intuitive, to be seen as an experiment in abstraction.



FARHAT

PORTUGAL AND LEBANON

@_frht_/



Farhat is a Portuguese-Lebanese visual artist from Porto, Portugal. With a background in sculpture, she integrates drawing, photography, and painting into an interdisciplinary approach. Central to her work is the exploration of plastic and visual languages, where elements gathered from her surroundings are decontextualised and reimagined.

Tied to the urban environment, her practice draws visual references and materials from her surroundings. Found objects—wood, metal, and glass—are central to her approach, transformed through techniques honed in traditional metalwork, such as welding and chiselling. Rather than starting with a fixed vision, her artworks emerge organically from discovered materials, making the city both subject and source.

Her works are modular, designed to be rearranged and reinterpreted. They invite viewers to explore individuality through composition, transforming into evolving installations. Each work becomes an altar of identity, offering freedom to engage, personalise, or reject. By emphasising adaptability and choice, her practice shifts from the fixed artwork to the possibilities it inspires, creating a dialogue between artist, object, and audience.

By reframing details, her work constructs perspectives that reveal shared elements of urban landscapes. This interplay between materiality and meaning creates spaces for interaction and individuality as a concept, where images and materials evoke universal yet deeply personal connections.



FRANCESCA ROSATI



ONLINE

ITALY AND UNITED STATES

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Francesca Rosati is a painter and arts educator based in Vienna. She earned her BFA in Painting with a concentration in the Theory and History of Art and Design from the Rhode Island School of Design receiving her Master of Arts in Teaching the following year.

Rosati works primarily in oil paint, water-based paint, collage, and textile. She is fascinated by ritual and routine. Her work captures scenes of cleaning dishes, sharing a meal with close companions, to the striking tree she spotted on an evening walk. In devoting an entire composition to these subjects, she honors them.

Rosati carries a sketchbook with her at all times, this allows her to take note of what catches her eye. Currently, she is directing her attention towards making a series of “soft-scapes.” This kind of painting is comprised by found textiles sewn together to create an upcycled composition. These compositions are used as the groundwork for paintings made with oil/acrylic paint, colored pencil, and pastel, which is then embellished with thread and ribbon. The soft-scape is a painting that reaches into the 3D realm and welcomes viewers to touch the work, due its tactile nature.

Rosati wants her work to offer a moment of respite and play for her audience. The rich colors and soft curves of her depictions of nature and intimate scenes is a reminder of why we could benefit from a break from the harsh realities of our day to day.



GWEN CHARLES

UNITED STATES OF AMERICA

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STUDIO 32

New York based conceptual performance artist gwen charles interjects her performing body in live performances and short films interweaving sculpture and movement as an exploration of the emotional female experience. Her current practice explores metaphors related to rest, caretaking and loss, a contemplation on an intense period of caretaking for loved ones and her increasing need for self-care.

In her recent sight-specific and context-dependent project Rest in Public (RIP) gwen charles wears a nightgown and holds a pillow, resting with her eyes closed in public locations in various cities, on the search for a safe place to sleep, considering the security and rights around resting in communal space. As she rests in public, usually on her own, she records video, producing a series of photographs and videos, creating a log of rest for each site.

For this Berlin-specific version of the work, she explores the search for comfort and safety in a foreign city as she rests in historic and treasured spaces around the municipality including public parks, on the canal, at the Berlin Wall and on the local streets. These archives offer a way to open discussion asking questions about where we can rest, when and why we do, and who has the permission to rest and grieve in public, adding layers of inquiries about each city and location.



JAY LEE

SOUTH KOREA

whywhatmatters.com / [@jay.art.making](https://www.instagram.com/jay.art.making)



STUDIO 21

Jay Lee, a Seoul-born interdisciplinary artist, engages in a nomadic practice that delves deeply into the material essence of time, memory, and place. Her site-specific installations—spanning painting, sculpture, found objects, video, and photography—use an eclectic mix of mediums to explore the ways in which we transform and adapt within both familiar and foreign environments. Through her work, she seeks to bridge the personal and universal, uncovering layers of meaning in the objects and spaces we inhabit.

Her process begins with extensive research into materials of local, natural, or historical significance, which she carefully selects to resonate with the locations she inhabits. This approach reflects her deep interest in the transient and relational qualities of human experience, as well as the emotional and cultural connections embedded in the materials themselves. Each piece becomes a personal dialogue between past and present, inviting viewers to reflect on their own evolving sense of self, belonging, and home.

At GlogauAIR, she expands her material research by creating sculptures from glass, integrating them into an installation that incorporates paintings with historical natural pigments, sculptures of bioplastic, wax, and clay molded from found objects, alongside plants and flowers.



JUAN COUDER

SPAIN

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ONLINE

Juan Couder is a Spanish studio based artist currently working between Madrid and Paris. Couder completed his MA in Photography at Aalto University, and his work has been presented internationally. Couder challenges contemporary expectations on permanence, positioning his work in a field of expanded photography.

He is currently working on his project Clepsydra, which explores photography as a body vulnerable to time. Through a particular use of cyanotype, Couder creates photographic objects and site-specific installations that transform according to the light conditions of their environment.

Inspired by the clepsydra –an ancient tool for measuring time by means of a flow of water– he developed a technique to produce cyanotypes that bridge photography and the water clock working with glass, resin, photographic emulsion and the process itself. Allowing the emulsion to drip, sediment and transform, his works open a dialogue with the climate of the environment they are placed in, making it an active participant of their transformation.

Clepsydra will be presented in two exhibitions in Madrid that will coincide with the winter solstice. During the darkest weeks of the year, these photographic objects will be presented in a state of latency or wait, a stillness that has little to do with capturing a moment, but rather with a state of belonging to time.



JUDITH FANG

CHINA

judithsquare.com



STUDIO 24

Judith Fang is an interdisciplinary artist who works with installation and site-specific projects. She was born and raised in Shanghai, where she experienced the rapid transformation of the city and the accompanying loss of her sense of belonging.

Her work engages with the social and physical environment, reflecting contemporary collective nostalgia and the placelessness inherent in fast-paced urban living amid relentless change. She explores and collects images of the physical appearance of the street to question how cultural narratives are constructed through urban spaces. By examining the semiotics present in her surroundings, she critiques how societal changes affect personal and collective identities.

Her latest project, *Playground*, is a set of ceramic building blocks incorporating the textures of a soon-to-disappear creative neighbourhood due to gentrification. Fang collects silicone imprints of the chosen area's features, creating a unique visual dictionary of the place. These fragments are then montaged onto porcelain slabs, transforming them into interactive building blocks. During exhibitions, audiences are encouraged to touch and rearrange the pieces, allowing the history of the neighbourhood to serve as material for constructing new landscapes.

During her residency in Berlin, she is focusing on the typography of random handwritten graffiti, which exists in a dynamic space between text and image, voicing anonymous perspectives that invite completion.



KATHLEEN JUDGE

UNITED STATES OF AMERICA

judgeworks.com



STUDIO 14

Kathleen Judge is a mixed-media artist from the United States who explores the representation of landscape through ink drawings, acrylic paint, animation and sound.

Her current series of drawings began many years ago at an abandoned Wyoming junkyard. Judge was inspired by the catastrophic panorama of smashed cars, burnt-out school buses, and wild goats she encountered. This brutal terrain butted up against burgeoning life, with shocks of green seedlings and wildlife hiding amid the twisted metal. Car engines, no longer serving their intended purpose and separated from their car bodies, became a haven for rabbits. Within the disarray and chaos, car windshields lay in the dirt, transformed into micro greenhouses with new green plants budding underneath the glass.

That long-ago junkyard sent the artist on a journey through mountains of scrap metal and jagged rocky terrain. She has continued being inspired by and looks for sites of disarray and chaos. Her inspiration comes from the evidence of immense forces exposed in the twists and gasps of metal, the punch of metamorphic rocks against the edges of land and water, places of unmovable mass existing with delicate, vulnerable things.

During Judge's six-month residency at GlogauAIR, she walks the streets of Berlin, channeling the staccato visual noise of Berlin's graffiti, the Stolpersteine, children playing, and war protestors, into her work.



LEANNE FINNEGAN

IRELAND

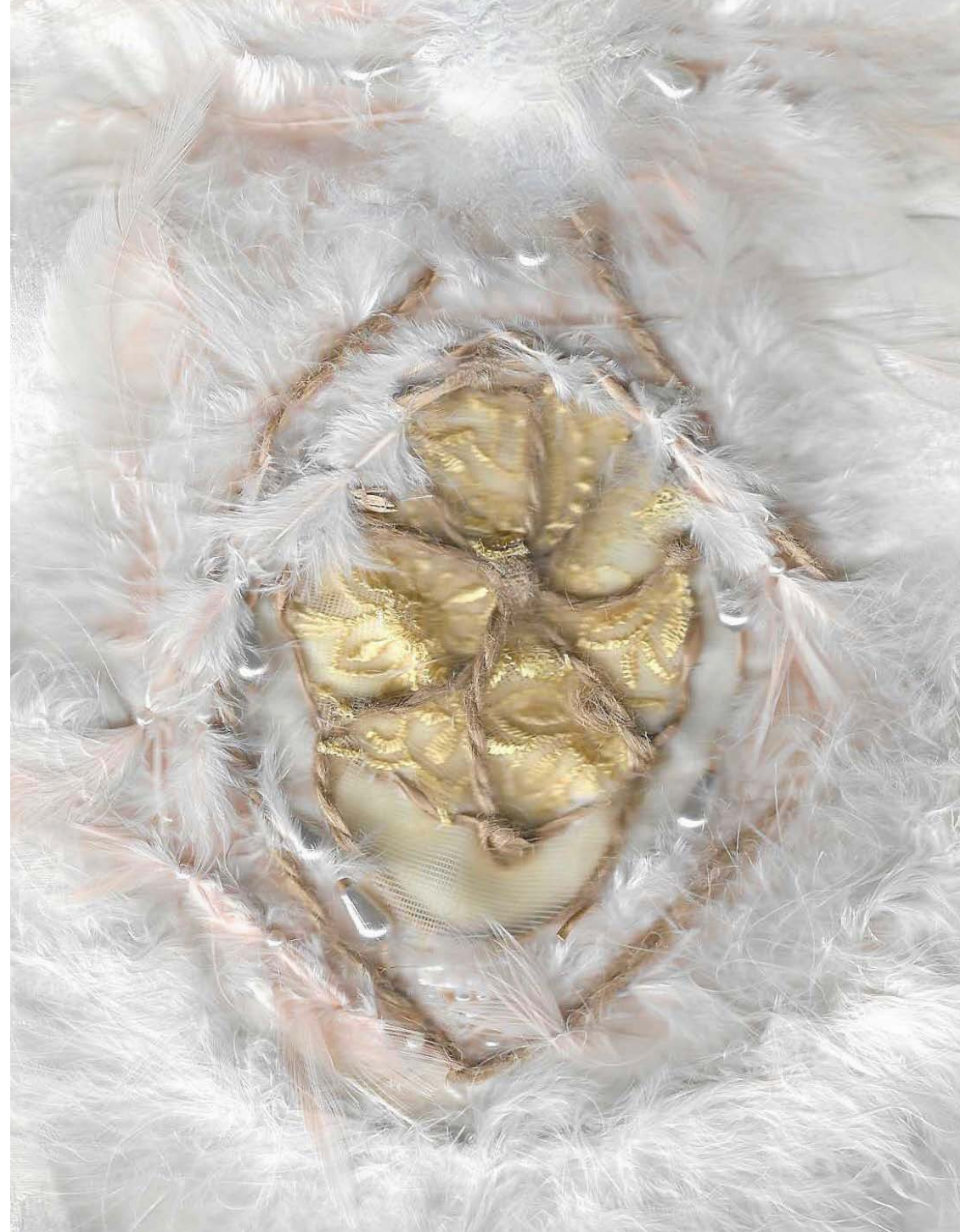
@leannefinnegan



Leanne Finnegan is a multi-disciplinary artist from Ireland, working across video, sculpture, text, and drawing. Her practice explores the appearance and functions of the "sacred" in post-modernity, recontextualising texts, materials, and symbols to create playful dialogues that act as antidotes to alienation and disconnection. Leanne's work examines the pain of becoming a subject, using semiotics, poetic imagery, and religious imagination as means of cultural and personal respite. Influences in her work include figures such as Julia Kristeva, Georges Bataille, and Simone Weil.

Her process begins with research, tracing ideas and thought pathways that resonate thematically. This research phase is followed by a somatic response: first through writing, then reacting materially with video, sound, text, and imagery.

Followed by a period of research on Kristeva's theories of psychosexual development and Bataille's ideas of transgression, Leanne's current project focuses on the development of a new film. Through the lens of dirt as both a literal and symbolic substance, the visual research explores human acts like burying, tracing, building, hiding, and fertilizing. The current outcome is a series of images of a theatrical vision of a sacred burial site. In the works these signifiers are created through textile and sculptural elements, tapping into where camp and artifice meet folk tradition through contemporary materials.



LIANG HE

CHINA

lianghestudio.com



STUDIO 31

Liang He is a research-based artist and gamer from Foshan, China. Currently he is an MFA candidate of Art and Technology studies in the School of the Art Institute of Chicago.

He works with systems, games, fictions, maps and machines in the extended field of sculpture and installation. His research delves into shifting politics and culture, along with technological evolution. Driven by his research, he renders invisible dynamics experiential to replicate and counterbalance anxiety concerning human subjectivity under capitalism.

During his residency at GlogauAIR, he will continue developing a project he initiated in spring 2024, provisionally titled How to Become a Punch Card. This project is an interactive installation that situates a human as the communication bridge between the earliest and latest machines considered to be computers. In the project's current iteration, the core system comprises a workstation featuring a traditional shaft loom and an algorithmic system. The algorithm continuously generates maps and delivers weaving instructions through text and binary codes via a monitor. A human loom operator then translates these binary digits into woven patterns, following the provided instructions. Reconstructing upon the rubble of computer genealogy, this project stages a parody of an excavation site to understand the complex past and dig out a path to the future of human-machine relationships.



MARIA MITSI (MITΣI)

CYPRYS

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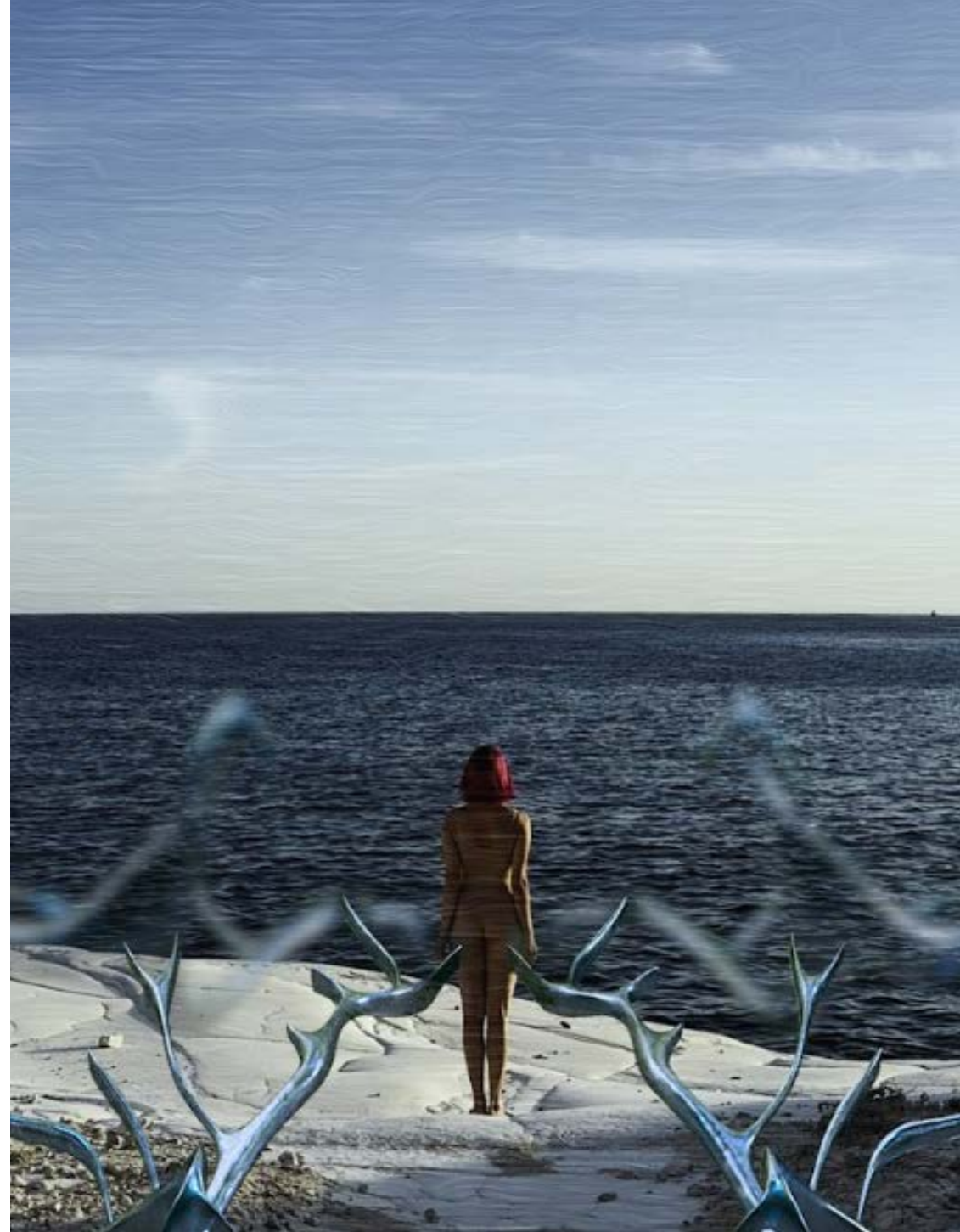


ONLINE

Maria Mitsi (MITΣI) is a Cypriot multidisciplinary artist and VJ based in Berlin, specializing in real-time visuals, digital scenography, and performance. Her work explores the intersection of digital technology, body integration, and nature, inviting audiences to engage as observers or participants in site-specific installations and stage designs. Simultaneously, she delves into visual imagery elements accompanied by electronic and experimental sound.

Drawing inspiration from nature's power and sublimity, Mitsi examines how such encounters shape self-perception. Her work reflects a philosophical inquiry into moments when individuals confront nature's overwhelming forces, challenging their autonomy and control. With a background in painting, programming, computer software, controllers, and cinematography, she brings a multidisciplinary approach that unites diverse mediums.

Her residency at GlogauAIR explores the intersection of nature and technology, inspired by her early admiration for Caspar David Friedrich, particularly his painting *Woman Before the Setting Sun* (c. 1818–1820), which reflects on humanity's relationship with the sublime forces of nature. Mitsi's work, titled *ONISM*, delves into the awe and fear of nature within modern existence. It was showcased in the Awareness Art Exhibition in Cyprus (Nov. 2024). Through immersive digital imagery, ambient sounds, and interactivity, she invited audiences to engage in a sensory exploration of self and nature.



MIRUNA MOGOSANU



ROMANIA

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Miruna Mogosanu was born close to the end of the Soviet Era; she grew up in turbulent post-communist times in Bucharest, Romania and grateful for the experience as one needs to face and overcome challenges to become a hero which takes into her artwork as the major topic: the call to adventure, the hero's journey of becoming and the constant shifts between good and evil.

With influences from traditional Persian miniature painting, sacred geometry, surrealism and traditional oil painting techniques. Mogosanu, now living in London, has chosen oil painting, as this medium gives her the freedom to be playful and express her creativity.

Her process starts with introspection, looking into the darkness to find light and to connect with her subconscious in the form of dreams. She then picks up a brush and brings it onto the surface of the canvas.

Her artworks are meant as short immersive experiences and her current project is entitled 'The Fool and The World'. It focuses on the first and the last cards of the major arcana in the Tarot deck of cards. The Fool symbolizes a permanent beginning while The World is an infinite epilogue. Viewers are invited to meditate upon their own journeys and be reminded they are never alone, their past selves and their future selves are always here with them in the present moment.



NICOLE HIPP

MEXICO AND GERMANY

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ONLINE

Nicole Hipp is a new media artist and technologist based in Berlin, Germany. She graduated with degrees in Interaction and Digital Media from Centro - diseño, cine y televisión in Mexico City, complementing her education with a diploma in Contemporary Art. Her works explore the ever-evolving landscape where art and technology converge.

Hipp's identity as a lesbian, autistic, German-Mexican woman is central to her artistic vision, infusing her work with themes that challenge conventional narratives. Her art serves as a powerful commentary, encouraging viewers to confront complex social and personal issues. She addresses subjects that provoke dialogue and diverse opinions, fearlessly engaging with sensitive topics such as sexual abuse and racism.

Through extensive research and conceptual exploration, each project emerges from a foundation of deep understanding and lived experience. Converting research into observation, she examines the topic from multiple perspectives, uncovering core themes that ultimately shape each project's narrative. Guided by a principle-centered approach, she selects innovative, technology-based mediums that align with the concept.

Each of Hipp's artworks confronts viewers directly, urging them to dismantle ingrained societal norms and engage deeply with themes of inclusivity and diversity. By challenging comfort zones and exposing hidden biases, her work demands a reconsideration of assumptions, leaving a provocative and lasting impact.



ROSALINE DOU

CHINA, UNITED STATES

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ONLINE

Rosaline Dou is an art thinker and cultivator from Wenzhou, China, currently based in New York. She grew up in a military courtyard that served as a historical residence for Christian missionaries in the 1800s. The residence now stands in stagnation, caught between its identity as a historical building and a military property. Living here, Dou felt the tension of a past held in place, complicated by the forward momentum of change. This duality of preservation and progression is central to her artistic practice.

In her work, Dou decontextualizes everyday habits through auto-ethnographic storytelling. She begins with specific, often mundane moments or behaviors, which then evolve into documents of social engagement. Dou creates propositions that activate actions and reconfigure both the process of thinking and the meaning assigned to ordinary behaviors. By engaging in subtle actions, her work evokes physical responses that prompt involuntary reactions before conscious awareness. Through this, she rethinks how actions can reshape and reinterpret methods of processing.

Dou sees herself not only as an artist creating tangible work but also as a thinker, cultivator, and researcher. She focuses on meaning-making itself, inviting participants into an experience that lingers, transcending mere output. Her work plants seeds that grow organically within participants, inviting them to rediscover daily rituals and reconnect to an underlying metabolism of simple actions.



SHIRLEY MONEYHON



ISRAEL

shirleymoneyhon.com

Shirley Moneyhon is a painter based in Tel Aviv, Israel, whose work explores the intimate spaces of the Israeli family unit. Rooted in local culture, her art is closely connected to Jewish religion, tradition, and the dynamics of everyday life. She investigates the relationship between the sacred and the ordinary, highlighting how spirituality often manifests in the simplest actions and rituals. These rituals, both personal and collective, provide a therapeutic response to the challenges of contemporary life, offering solace and meaning amid uncertainty.

Moneyhon's art reflects the beauty in these everyday rituals, emphasizing their role in coping with adversity and building connections. She sees these practices as a way to navigate personal and collective experiences of faith, memory, and identity. Through her work, she creates a space for reflection. Primarily working with oil on canvas or wood, Moneyhon occasionally incorporates ceramic objects into her compositions. The combination of two-dimensional and sculptural elements creates a tactile, immersive experience, as though the objects are emerging from the surface of her paintings.

Currently, Moneyhon is working on a body of work that examines how the ongoing war in her country has impacted local families. She aims to highlight the comforting moments that have turned into sources of fear and anxiety, delving into the everyday rituals that help us cope with new realities and the resilience found in ordinary objects.



TANIA TRAVER



STUDIO 23

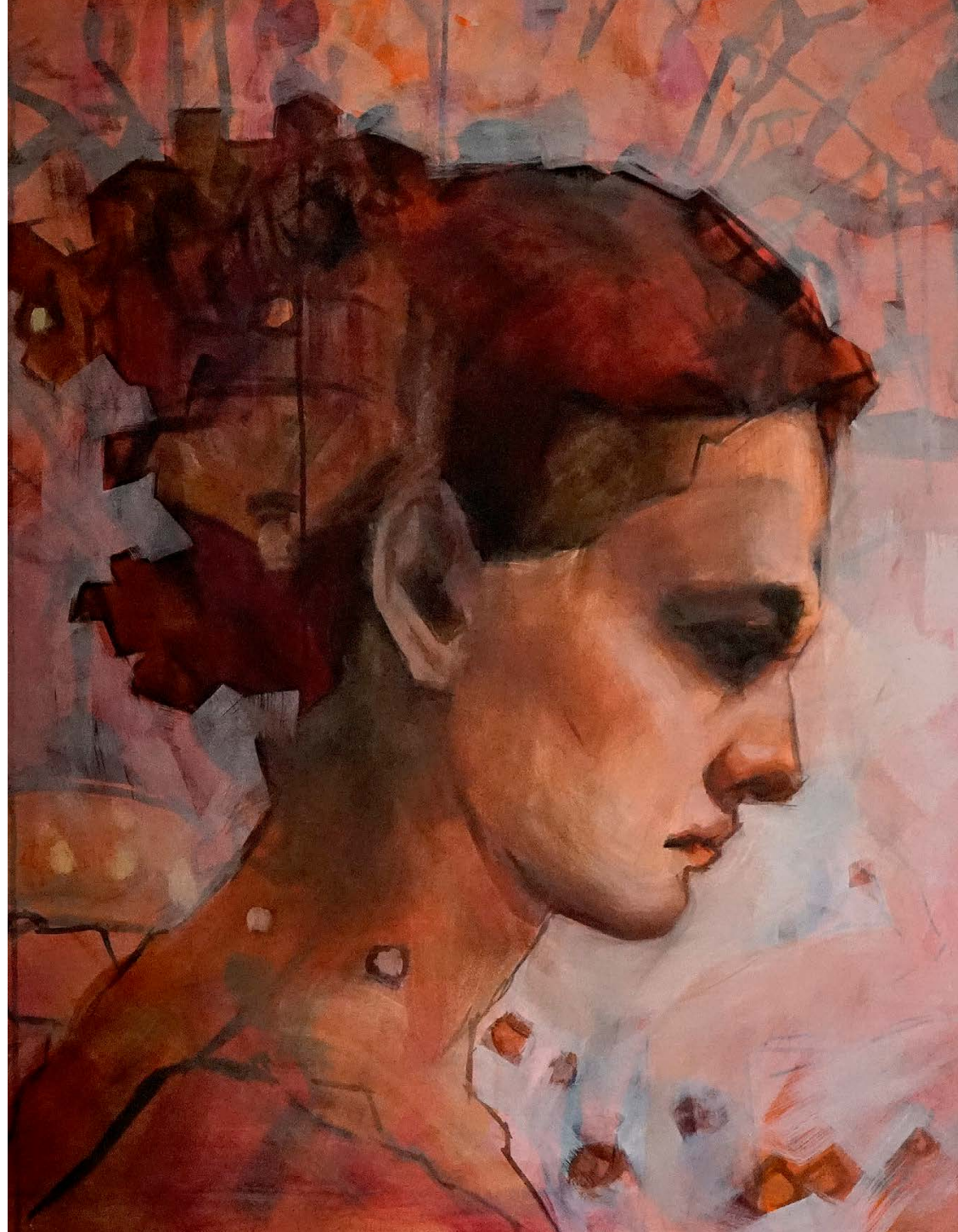
SPAIN

taniatraverart.com / [@taniatraver_art](https://www.instagram.com/taniatraver_art)

Tania Traver is a Valencian painter who explores new ways to depict faces, retaining classical references that she absorbed during 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.

Inspired by multicultural environments and her experience as a woman, she creates portraits that are camouflaged by different components that shape identity, such as striped costumes, floral patterns, masks, outlandish hairstyles and other pieces of clothing. She alternates figuration with expressive abstract brush strokes, where parts of the face, such as the eyes and mouth can be recognised, in combination with less elaborate surfaces.

During her six-month residency at GlogauAIR she has focused on the concept of migrant identity and how social expectations mould one's behaviour. She works with photos taken of street posters and flea markets and has merged it with evocative memories from her childhood. She starts by creating a digital collage of mixed images to create a fictitious character and get into the painting process. This step involves acrylic media but also pastels and calligraphy quills.



YOAB VERA

MEXICO

@yoabvera

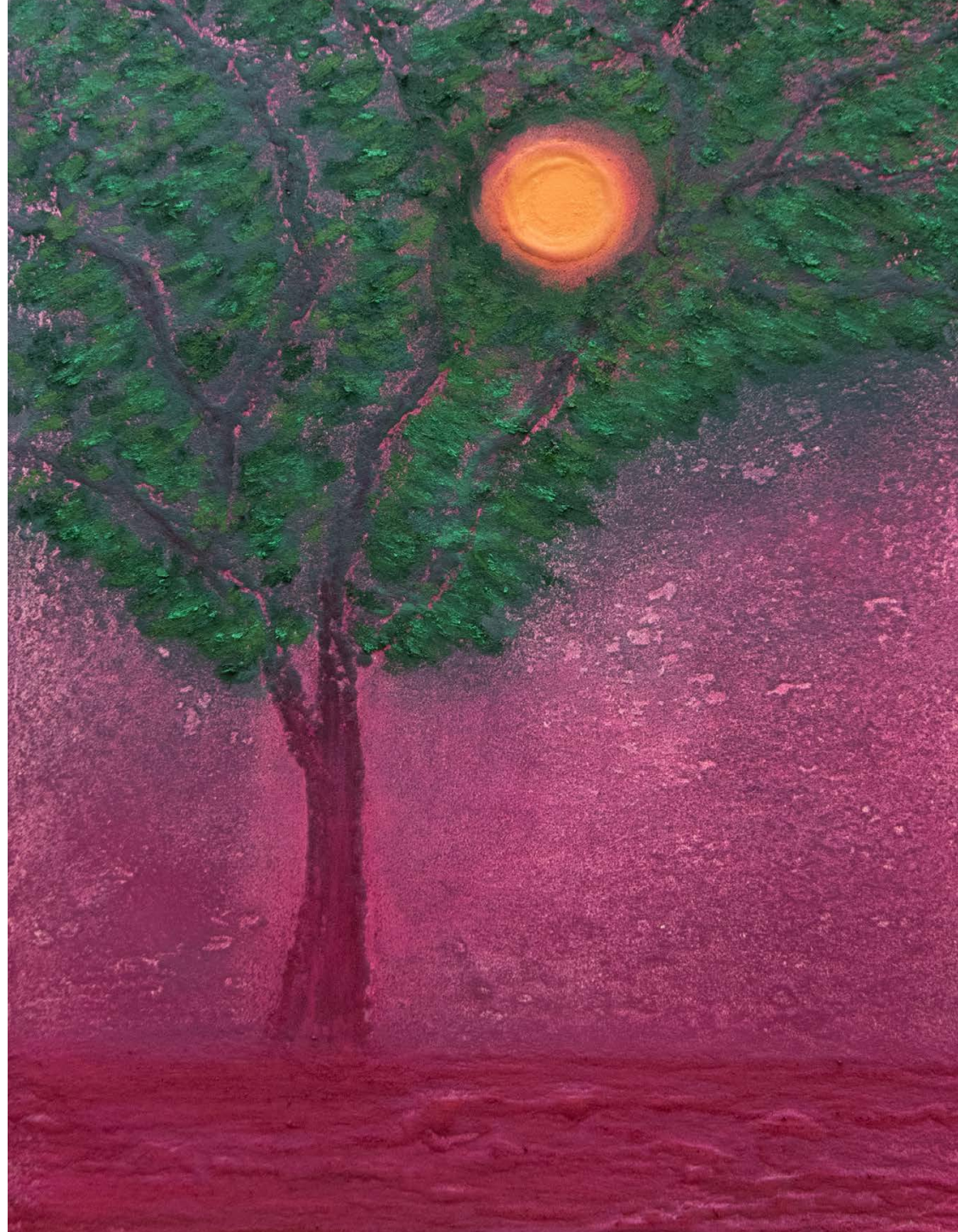


STUDIO 13

Yoab Vera is an artist from Coyoacán, Mexico City, whose work is influenced by the vibrant colors, textures and memories of his hybrid Mexican heritage. His practice, which includes drawing, painting, and installations, contemplates on the rhythm and fluidity of everyday life.

Vera's work is buoyant, modular, and transitory, often incorporating materials from urban environments. The surface of his paintings functions as an impermanent field of possibility, exploring affective translation and the search for belonging. Central to his practice is the horizon, a guiding structural element that marks the passage of time and natural phenomena, particularly the rise and fall of the sun. Vera's meditative and tactile process focuses on mindful, slowed-down actions. Using oil-stick and concrete, he integrates architecture, spirituality, and sensory perception, creating what he calls "haptic contemplative painting."

His work delves into sensory-perceptual layers of memory, with color as a material embodying the essence of daily life. Drawing from self-awareness, cognitive science, and ancient contemplative traditions, Vera's work investigates the interplay between the individual and their environment. His gestures, in both paintings and installations, reflect the relationships between objects, subjects, and context.



PROJECT SPACE



"CONVERGENCE OF SPACES"

13 DECEMBER 2024 - 11 January 2024

Duo Exhibition by Aya Ando & Dafne Tree



CONVERGENCE OF SPACES

DUO EXHIBITION BY AYA ANDO & DAFNE TREE

Supported by Memoria Artística Chema Alvargonzalez

"Convergence of Spaces" explores the intersection of two distinct artistic practices shaped by different cultural and geographical contexts. The exhibition brings together the work of Dafne Tree and Aya Ando, whose collaborative journey began in Berlin about a year ago. The artists met on an early Sunday morning and decided to explore the city's abandoned spaces, specifically an unused building owned by the UAE and Berlin City Council. This neglected space, full of potential, yet untouched by time, became a site for reflection on their perceptions of space and its role in shaping human experience.

In their shared exploration, Tree and Ando engaged in parallel creative processes: they meditated in isolation, painted in separate rooms, and responded to the same physical environment, allowing their artistic approaches to be influenced by the space itself. This experience led them to create works that are intrinsically tied to the specific conditions of the site—a key concept of their collaboration.

Through Tree's focus on abandoned urban spaces and Ando's reflections on the interconnectedness of time and space as fluid forces, the exhibition delves into the dynamic relationship between humanity and the spaces it occupies—whether forgotten, fragmented, or ever-changing. "Convergence of Spaces" invites viewers to reflect on the role of memory, the passage of time, and the constant transformation of the environments we inhabit.



AYA ANDO

JAPAN

@aya_m_r

Aya Ando is originally from Japan. She graduated from the UDK in Berlin, recently finishing an artistic residency at Culterim in Dahlewitz, outside of Berlin.

Ando's work explores the dynamic interplay between time, space, and human existence, questioning conventional perceptions of their structure. She sees time not as a linear sequence but as an eternal, coexistent flow where past, present, and future are intertwined. "Now, you are. Now, you are not. Now, you haven't been born. Now, you are dead". This simultaneity invites a rethinking of how the "now" holds every moment within itself.

A formative memory for Ando involves the cutting of a tree with her grandfather. As the tree fell, she pressed her cheek to its fresh stump, sensing the energy of its lost form. Though much of the tree was gone, the stump retained a connection to its branches and leaves, still sending energy outward. This experience revealed how the past remains present and alive, shaping Ando's belief in the interconnected nature of time.

Influenced by Foucault's concept of heterotopia, Ando approaches space as a force of perpetual motion and change. She likens it to bubbles in a bottle—distinct yet interconnected, each existing within a dynamic whole. Her work reflects on human relationships with space and time, creating environments that challenge norms and invite viewers to consider existence as a fluid, infinite, and interwoven continuum.



DAFNE TREE

SPAIN

@dafnetree

Dafne Tree, originally from Spain, graduated from Universidad de Sevilla, and completed a Master's degree in Public Art at UPV València. She obtained a scholarship to the Winchester School of Art, UK, and currently works as an artist at the Urban Spree Gallery in Berlin.

Tree's work is a powerful exploration of the relationship between urban decay, capitalism, and memory. By focusing on abandoned or forgotten spaces, often left to deteriorate due to economic collapse, she examines the physical remnants of human activity in these spaces—unfinished buildings and crumbling infrastructures—as traces of exploitation, neglect, and historical amnesia. These "monuments to waste" not only bear witness to the past but also embody a form of resistance to conventional narratives of progress and permanence.

Her artistic practice transforms these abandoned sites into sites of inquiry, where the past and future intersect in a space of constant flux. Her work is dynamic and multi-disciplinary, utilizing a wide range of media—including painting, drawing, collage, installation and murals. This multiplicity of techniques reflects the fragmented nature of the spaces she explores, as well as the fragmented condition of society itself. Like the unfinished buildings she observes, her work resists the impulse to "complete" them in any conventional sense; they remain suspended, incomplete, and unresolved, echoing the impermanence and disintegration that defines both the urban landscapes she engages with and the larger societal forces at play.



CATALOGUE'S COVER

CHOSEN ARTIST: LIANG HE

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 carefully reviewing the proposals for this session, the jury selected the image submitted by the on-site artist Liang He, a research-based artist from China. He works with systems, games, fictions, maps and machines in the extended field of sculpture and installation. His research delves into shifting politics and culture alongside technological evolution.

The image selected for the cover, 'The Ant and the Grasshopper', ultimately captures something about the experience of the residency and the production of art itself. 'The Ant and the Grasshopper' is an image of an installation by the artist that explores play and identity of a player within a community. The artistic freedom artists encounter, while participating in a residency, is evidenced in this work and the research the artist has completed in the past three months.

GlogauAIR residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. During He's three-month residency, he was able to explore his topic and research freely, which culminated in our open studios event with all of the resident artists.



LIANG HE © The Ant and The Grasshopper (2024)

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