


APRIL - JUNE 2025



GL  GAU AIR

ARTISTS IN RESIDENCE / BERLIN

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THE JOURNEY

NOTES ABOUT CHEMA ALVARGONZALEZ

The journey is a constant process of disconnection and reconnection. Along the route, Chema Alvargonzalez saw himself as an itinerant figure and it is during this experience of "spinning around the world" that Alvargonzalez establishes points for connection with his surroundings.

As part of this journey, Chema Alvargonzalez (b. Jerez de la Frontera, 1960 - Berlin, 2009) founded GlogauAIR, in 2006. After studying Fine Arts in Barcelona, Alvargonzalez continued his studies in HdK (UdK Berlin) under the direction of Rebecca Horn, where he obtained a Master of Fine Arts and Multimedia. From that point on he worked and lived between Barcelona and Berlin.

Alvargonzalez experienced the exciting events surrounding the Fall of the Berlin Wall in 1989 and the period that followed it. During that time, he was part of the Künstlerinitiative Tacheles and dedicated much of his time **introducing incoming artists to the city of Berlin and its art scene**, something that was formalized when he conceptualized GlogauAIR.

Alvargonzalez was a representative of the generation of artists whose artwork was highly influenced by **globalization and technology**. As a consequence, Chema's artwork, as well as GlogauAIR, were conceived as transcending geographical boundaries.

After Alvargonzalez's early death, his siblings Pablo and Columna took over Chema's heritage, founding Memoria Artistica 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.





ARX9



OPEN STUDIOS

SPRING 2025

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 on-line 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 term has provided artists with the space and time to reflect on their existing practices and experiment with new forms and techniques, allowing the artists to evolve their practice and examine new concepts in artistic research and production. The artists have actively incorporated their environments—whether through considered sensitivity to material choices or a broader social practice—across a variety of formats to create new work in painting, video, sculpture, and performance.

GlogauAIR's project space hosts *Fold of Time*, a duo exhibition curated by Mercedes Cerón, director of NAVE Gallery in Lisbon, Portugal and including the work of GlogauAIR's founder, Chema Alvargonzalez in dialogue with the Norwegian artist Einar Grinde.

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.



OPEN STUDIOS // MARCH 2025
MOKSHA RICHARDS' STUDIO INSTALLATION
PICTURE BY GIULIA GR ©

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ALEX SEE



ONLINE

RUSSIA

@alexssseee

Alex See is a Berlin-based artist working across objects, video, and photography. His practice explores the nature of the image in post-digital reality, the processes of material–immaterial transformations, and the ambiguity of truth within complex knowledge systems.

Beginning with photography or found digital imagery, See engages in processes of manipulation, dissection, and reconfiguration. He seeks uncertainty, overcomplexity, and confusion—destabilizing the image and dismantling its coherence. The result is removed from its original context and transferred into new material states, forming physical objects and video works. Recent projects involved printed fabric, cotton, and resin to create sculptural hybrid forms. Their blurred, distorted surfaces retain traces of multiple transformations—oscillating between the digital and the physical, always bearing the residues of both.

In his work, See attempts to perceive the world through images—as fundamental components of contemporary reality shaped by AI, hyperconnectivity, and perceptual saturation. During the residency, he is developing a project based on UAP (Unidentified Aerial Phenomena) footage. The material carries multiple layers: political (sightings often coincide with geopolitical tension), aesthetic (lo-fi, distorted, ambiguous visuals), and speculative (suggesting non-human intelligence). The outcome is an open-ended narrative unfolding through video and sculptural objects.



AFTER IMAGE—SELVES 09 (2025)

DIGITAL PRINT ON ECO SILK, COTTON, RESIN, WOODEN BASE, 39 × 36 × 11 CM

IMAGE PROVIDED BY THE ARTIST

ALYAZIA AL NAHYAN

UNITED ARAB EMIRATES

@alyazialnahyan

Alyazia Al Nahyan is a visual artist based in Dubai, UAE. Her practice explores landscapes as repositories for memory and material culture. Al Nahyan's work explores an intimate, process-driven collaboration with the natural world.

Working closely with naturally foraged materials—plants, rusted metals, soil, and herbs, she translates them into pigments, stains, and textures that speak to their origin. Drawing from the feel of naturally dyed fabrics, she approaches material as both subject and collaborator. Nature plays an active role in the outcome: stains, wrinkles, and environmental traces on raw fabric are not corrected but embraced, reimagined as echoes of place and passage.

Through slow, process-based methods, she investigates the tension between permanence and ephemerality. The compositions in her work often take shape through an intuitive response to site explorations and natural fabric dyeing, where collected materials guide the language of each work. These abstract forms resemble aerial views, sediment layers, or ecological shifts—suggesting landscapes seen from both above and within.

During her residency, Al Nahyan has expanded her practice, to deepen her relationship with the natural environment by experimenting with creating novel natural pigment dyes and incorporating representations of local flora and fauna in her work in the pursuit of a subtle balance between figuration and abstraction.



SKELETAL REMAINS (2024)

NATURAL PIGMENTS, OIL, AND BLEACH ON NATURALLY DYED MUSLIN, 60 X 80 CM

IMAGE PROVIDED BY THE ARTIST

ARTA DELHARTE



STUDIO 25

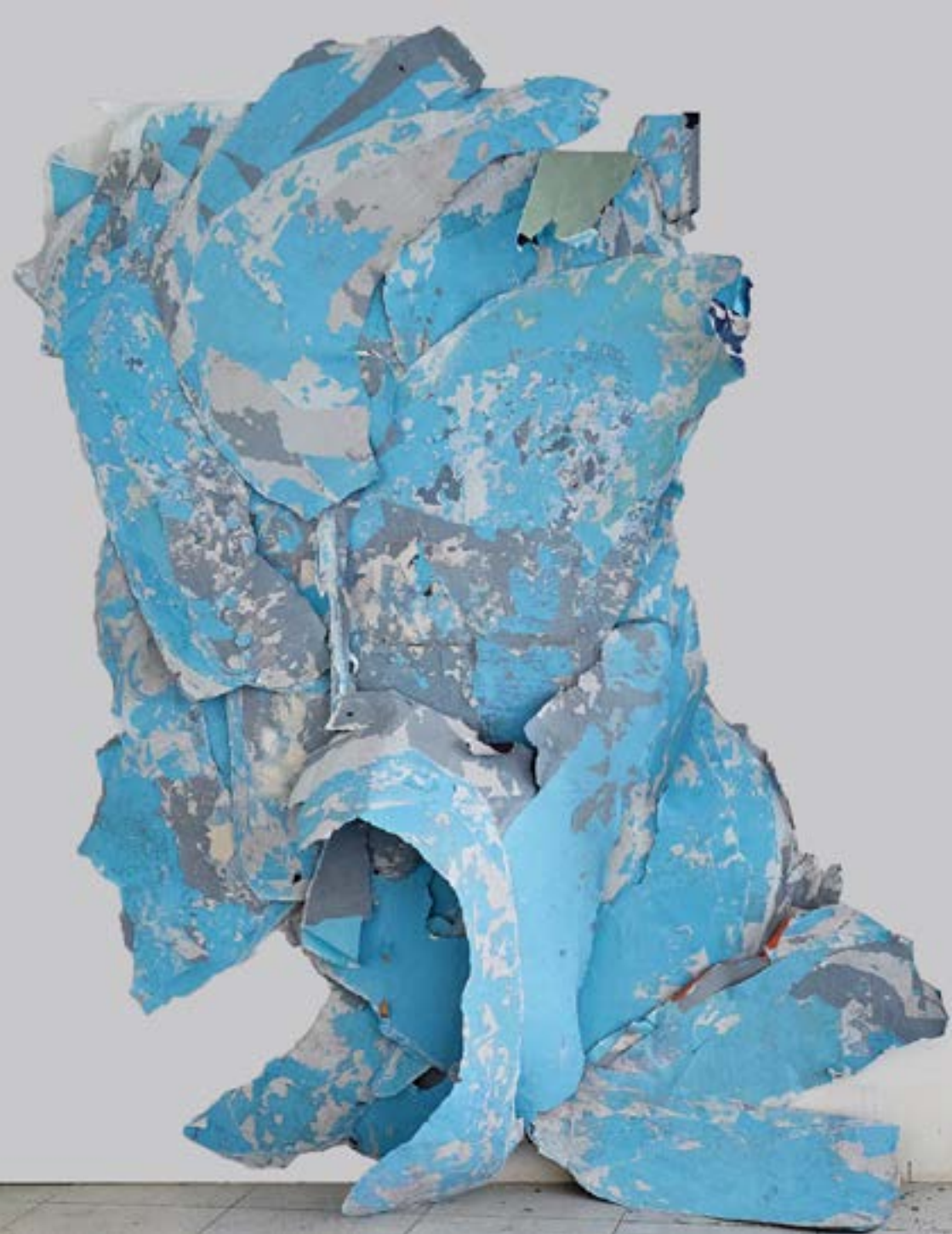
SPAIN

@artadelharte_

Arta Delharte emerges in Year 30 After Internet (A.I.), situating their practice in a post-digital era where technological narratives reshape the foundations of meaning. Based in Madrid, Delharte is a Spanish artist who studied at the University of Castilla-La Mancha in the city of Cuenca. Their body of work unfolds as an interdisciplinary, appropriationist, and conceptual practice, rooted in the pictorial yet constantly interrogating its limits.

Delharte examines the blind spots of a sector that promotes progressive values while remaining tethered to the dynamics of the market. Through a practice situated at the intersection of the pictorial and the digital, Delharte addresses themes such as the instability of meaning in language, regimes of permanent connectivity, societal collapse, and speed.

During her residency, she is continuing to develop Collecting Walls, a pictorial project that explores ways of looking at residue and the passage of time. In this context, painting appears as residue—a trace of a language preceding semantic domestication. In this process, error, interference, and discontinuity operate as critical strategies of resistance against the inertia of visual culture. Delharte's work challenges the viewer's perceptual comfort, favoring tension over harmony, and unresolved gestures over fixed interpretations.



UNTITLED (FOUND OBJECT I, MANIPULATED) (2024)

FRAGMENT OF TIME ON PAPER , 210 X 146 CM

IMAGE PROVIDED BY RAÚL SILVA

CHENG YU LIN



STUDIO 32

TAIWAN

linchengyuartist.com / [@lin_chyo](https://www.instagram.com/lin_chyo)

Cheng-Yu Lin is a Taiwan-based artist whose practice spans sculpture, video, and spatial installations. His work explores the nuanced relationships between contemporary individuals—especially younger generations—and the technologies and media that increasingly mediate their lives. Through observation and embodied experience, Lin captures the absurd, often ambiguous moments where bodies and media intersect in daily life.

Central to his installations is the tension between presence and absence, particularly how the body becomes both a sensing tool and a forgotten entity within systems of viewing. He uses spatial and sculptural strategies to prompt viewers to become aware of their own physical presence in the act of perception, challenging the disembodied habits shaped by screen culture and media saturation.

Lin's artistic inquiry questions how we inhabit a world where bodily experience is continually reshaped by virtual structures. His installations become critical environments where digital and physical materials collide, prompting reflection on how we watch, are watched, and are conditioned by contemporary media.

At GlogauAIR, Cheng-Yu Lin explores Berlin's chaotic urban landscape, where objects and sounds overlap like digital glitches. During Open Studios at GlogauAIR, Lin presents a multimedia installation blending objects, video, and sound, to reflect the fusion of city life and digital culture.



SLOPE THREE DEGREE (2022)

MIXED MEDIA, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

CLARA SILVEIRA



STUDIO 33

BRAZIL

clarasilveira.com

Clara Silveira is a multimedia artist and professional dancer with a nomadic background. Her practice explores the fragile boundaries between memory and fiction, trauma and identity.

Working primarily with installations, Silveira examines unresolved tensions embedded in personal and collective history. Her work inhabits ambiguous spaces between intimacy and exposure, where themes of love, loss, femininity, and violence intersect. Drawing from familial archives and personal narratives, she constructs dialogues between individual recollection and shared experience, interrogating how violence shapes and fragments memory.

Central to her work is storytelling's duality - how every act of recollection faces both truth and fiction - and the impossibility of articulating radical experiences. In a never-ending exercise, Silveira materializes this tension through installations that reflect on memory's paradoxical nature: its simultaneous persistence and unreliability.

Currently, Silveira focuses on impermanence, using materials that decay, tarnish, or transform. Influenced by mourning jewelry's symbolism and the historically gendered labor of domestic spaces, her pieces evoke memory's ephemeral nature. By creating spaces where narratives remain unstable - where materials fade and invite reinterpretation - Silveira asks how we engage with memory when language fails. Her work doesn't seek resolution, but makes visible what we carry, alter, and cannot speak.



HARD CANDY/BALA (2025)
BURNT SUGAR, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

DAKOTA GUO



STUDIO 22

CHINA

@kotaiwas__

Dakota Guo is a visual artist and researcher from China, currently based in the Netherlands. She holds a Master of Arts from the Dutch Art Institute. Working primarily through installation—alongside video, text, performance, and objects—Guo's practice explores the ethics of relation between the living and the dead.

Drawing from Han Chinese funerary traditions, her ongoing research, *Tools for Speculative Archaeology* (2023–), reimagines archaeology as a form of ritual trespass. The first case study, *An Archaeological Report Sent to the Underworld* (2024), proposed the speculative restitution of a forged tomb-quelling document to its deceased owner, staging a gesture of ancestral justice.

At GlogauAIR, Guo is developing the second case study, *Permission to Trespass*, which extends this critique by shifting from restitution to the ethics of access. What does it mean to enter tombs—spaces not meant for the living—without invitation? Who grants permission when the dead cannot answer? Based on LiDAR scans performed during an unauthorized visit to two Eastern Han cliff tombs in Sichuan, the project takes the form of a video installation accompanied by a series of phantom archive materials. Centered on a virtual reconstruction that imagines a dwelling from the tomb owner's perspective, the work unfolds as a fragmented field log—staging a dialogue between the speculative archaeologist and the ghosts of the tomb's owner and its visitors.



REPATRIATION (DETAIL) (2024)

PLASTER, SILICONE, WAX THREADS, ALUMINUM PLATE, RICE PAPER, WAX-COATED JOSS PAPER, RUBBER BAND, BRASS EYE BOLTS, PORTABLE CONSTRUCTION LIGHT, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

EVA BUSCH VERNI



STUDIO 13

CHILE

evabuschverni.com / [@eva.bv](https://www.instagram.com/eva.bv)

Eva Busch Verni is a multidisciplinary artist from Chile currently based in Berlin. She holds a BA in Visual Arts and a BA in Aesthetics.

Busch Verni's work is centered around sensory and sensitive experience, focusing on themes of fluidity, ephemerality, eroticism and the body's relationship with its surroundings, often highlighting traces, imprints and arbitrary details that may go unnoticed in their quietness.

Her work arises from playful and spontaneous experimentation with various materials and phenomena that are within reach, spanning across drawing, sculpture, photography, writing and time-based media. Her process is informed by the principles of meditation: attentive observation, an opening of the senses, finding spirituality in the mundane, and welcoming the complexities of embodied experience.

During her residency at GlogauAIR, she is experimenting with latex, installation, chalk and charcoal drawings. The works create visual contrasts between transparency and opacity, light and dark, ephemerality and density, positive and negative space. The series delves into the permeability of bodies and their boundaries, understanding skin as a porous membrane and considering the way in which physical surroundings and relationships affect our definition of personal space. The symbolism of hands is present throughout the works, representing crucial energy points in the body, marks of personal identity and the creative core of artistic practice.



LAO GONG I & II (2025)
CHALK ON BLACKBOARD, 72 X 76,5 CM EACH
IMAGE PROVIDED BY THE ARTIST

HEDVIG GREIFFENBERG



STUDIO 15

DENMARK

hedviggreiffenberg.com

Hedvig Greiffenberg's practice spans sculpture, installation, and writing. In her work she investigates systems of signification in a sculptural-poetic context, examining how the gaze shapes the world and how the act of reading is destabilized.

Greiffenberg's work is driven by an interest in how we as humans categorize and structure the world. Rooted in a foundational interest in language, structuralist theories, and epistemological liminality, her practice explores the relationship between perception and knowability in simple yet poetic sculptural constellations.

Working with a strong material sensibility, she investigates how associations and references are embedded in the materials she works with. As a sculptor, material and spatial negotiations are central to Greiffenberg's work. Employing both traditional cast materials and found or readymade objects, she questions the semantics of the material itself, exploring layering and framing of objects as well as the void in between, hereby creating installations with subtle rhythmic properties. She actively blurs the boundaries between the known and the unfamiliar, working both with and against the associative properties of materials, challenging habitual patterns of perception and drawing attention to how perception is inherently contingent and mutable. Within each of her works, elements touch, transform, and inscribe meaning upon one another so that new meanings and associations arise through contact and interaction.



"] [] " (2024)
POLYSTYRENE, FIBER CONCRETE, WAX, GRAPHITE, PIGMENT, LED DISPLAY PANELS, ANCHOR CHAIN, DIMENSIONS VARIABLE

IMAGE PROVIDED BY THE ARTIST

HSIN YEN WANG



STUDIO 31

TAIWAN

hsinyenwang.com / @miss_choww_

Hsin Yen WANG is a Taiwanese 3D animation and visual artist based in Paris and Bordeaux, France. She studied fine art at the Taipei National University of the Arts and is currently pursuing her master's degree at l'École Supérieure des Beaux-Arts de Bordeaux.

While grounded in traditional fine art training, she has continuously expanded her artistic language to include immersive digital tools. She integrates 3D animation and virtual reality with multidisciplinary approaches such as food installation and video games, which build her perspectives on identity and history. The essence of her work lies precisely in the political interconnectedness between humans and food, as well as the absurdity of artificial technology.

Having lived between Taiwan and France, she pays close attention to the subtle yet powerful ways food shapes one's sense of belonging, and how digital space might offer a speculative system to re-negotiate these remnants.

During her residency at GlogauAIR, she developed her current VR project, "Who eats the rice on the table?" inspired by the traditional Ghost Festival (中元普渡) in Taiwan. During the festival, people place various foods on offering tables to nourish ghosts who have lost their identity and roots. Fascinated by how food constructs a transdimensional relationship between the spiritual realm and reality, she invites viewer to reflect on food memory, displacement, and the embodied politics of ritual.



WHO EATS THE RICE ON THE TABLE? (2024)
3D MODELS, VR, READY-MADE, ADJUSTABLE DIMENSIONS

IMAGE PROVIDED BY THE ARTIST

JESSICA LEDWICH



STUDIO 21

AUSTRALIA

jessicaledwich.com/ @jessicaledwich_artist

Jessica Ledwich holds a Master's in Fine Art from RMIT University in Melbourne, Australia. Her work has been exhibited internationally, including in Mexico City, Hong Kong, London, and Lisbon. She was recently published in *Art Monsters: Unruly Bodies in Feminist Art*.

Using photography and collage she explores how the image is employed by capitalism as a tool to create desire. By delving into the strange, shiny world of synthetic objects, her work seeks out the space where weirdness and consumerism collide. Inspired by the hyperreal aesthetics of advertising, German food, and the accidental poetry of found postcards, her images create a tension between seduction and absurdity.

During her residency, Ledwich has been trawling discount stores, markets, and second-hand shops for curious objects that speak to mass-produced desire. Using these finds—alongside flowers, food, and postcards—she constructs still life scenes and collages that reveal the slippages between authenticity and artifice. Her use of vibrant colour, deliberate excess, and re-photographed materials reflects a fascination with the seductive strategies of commercial media and the glossy illusion of capitalism. The resulting images sit somewhere between sincerity and satire, inviting viewers to question their own entanglement with consumer fantasies. In this space, glamour becomes distorted, and the banal takes on an uncanny glow.



STUFF FROM THE SHOP (2025)

TYPE C PRINT, 59.4 X 42 CM

IMAGE PROVIDED BY THE ARTIST

KATHLEEN THUM



ONLINE

UNITED STATES OF AMERICA

kathleenthum.com/home.html

Kathleen Thum is a visual artist and educator who lives in the Southeast region of the United States. She uses different visual and conceptual approaches to examine the physical, material qualities of coal and oil to heighten an awareness of our dependence on fossil fuels.

In her charcoal drawings, Thum simplifies pieces of coal into abstract silhouetted shapes to capture the materiality of the coal. The contours and the uncertain scale invoke topographic imagery of land masses, touching on the extraction of coal and its ramifications on the land. The dark, sooty quality of artist charcoal, coal dust and dirt capture the physical and corporeal characteristics of this sedimentary rock. These materials are used beyond the edge of the silhouettes to heighten the crumbly, dusty, earthy properties of coal, creating an explosive quality indicating movement and nod to the methods used to extract the coal. This series captures the darkness of coal's impact on our environment, urging us to confront the environmental cost of our dependence on this carbon-emitting resource.

During her residency at GlogauAIR, Thum is further experimenting with form and materiality by creating and using her own inks made with ingredients sourced from her region, including coal from Appalachia. Through research, trial and error, and adapting to the limits and natural tendencies of these materials on paper, Thum is creating new artworks that take a closer look at our relationship to the land.



COAL DUST (2024)

CHARCOAL, BLACK 3.0, COAL AND DIRT ON DISTRESSED STONEHENGE PAPER, 38 X 28 CM

IMAGE PROVIDED BY THE ARTIST

LILI 丽丽 NACHT



STUDIO 23

UNITED STATES OF AMERICA / CHINA

lilinacht.com / [@lili.nacht](https://www.instagram.com/lili.nacht)

LiLi 丽丽 Nacht is a Chinese-American painter, performance artist, and educator based in Berlin. Her work is rooted in meditation, ritual, Daoist/Buddhist philosophies, and 山水 (*shan shui* or mountain water) ink painting traditions.

Nacht creates environments, abstract forms and fluid compositions that transcend the literal, inviting viewers into a space of reflection and connection with their inner world. Her work also engages with social practice, creating opportunities for people to gather and explore the tensions between chosen vs. inherited identities, reimagine historical narratives, and foster collective unlearning.

Nacht is a founding member of the MengCheng 梦城团 Collective, a queer collective of Asian-American artists from the American South with a focus on resource dissemination, archive making, intergenerational dialogue, communal healing, and empowerment. She is currently researching the ancient Chinese oracle tool and book of wisdom I Ching, which emphasizes the law of eternal change and transformation. She also explores 山水 (*shan shui*) ink painting techniques and materials—in particular, 留白 *liu bai*, or “leaving white.” With this compositional method, negative space is intentionally used to represent an internal state or as a blank web for projecting the imagination—an emptiness that is not truly “empty.”



POSTCARD FOR MEMORY (2023)

OIL PAINT ON CANVAS, 60 X 90 CM

IMAGE PROVIDED BY THE ARTIST

MARTIN WINKLER



STUDIO 14

GERMANY

martinwinkler.org / [@mart.winkler](https://twitter.com/mart.winkler)

Martin Winkler is a visual artist living and working between Göttingen and Berlin. He studied Fine Arts with a focus on painting at the Kunsthochschule Kassel. His practice moves fluidly between painting, installation, and illustration, often using gouache and ink in layered and experimental ways. His work is rooted in figuration, using symbolic forms, vivid palettes, and expressive gestures that oscillate between the playful, the poetic, and the unsettling.

Winkler explores themes such as queer history, intimacy, vulnerability, and erased or forgotten narratives. Deeply influenced by medieval imagery, mythology, pop culture and personal memory, he creates scenes that shift between private reflection and collective experience. Humor, softness, and emotional transparency are essential tools in his approach. His artistic process begins with intuitive writing, automatic drawing, and extensive material research. His paintings often grow beyond the canvas into spatial compositions, where surfaces speak and borders dissolve.

For Open Studios at GlogauAIR, Martin Winkler expands the idea of what painting can be. Through light elements, layered textures, and fragmented storytelling, he invites visitors into a world where personal and political layers blur. His large-scale paintings reflect on the unraveling of childhood logic, while a sculptural horse covered in teeth stands as a surreal symbol of transformation, fear, and memory.



TEARS FOR QUEERS (2024)

ACRYLIC, CHARCOAL, GOUACHE ON CANVAS, 60 X 80 CM

IMAGE PROVIDED BY THE ARTIST

MOKSHA RICHARDS



STUDIO 24

AUSTRALIA

@moksha.richards

Moksha Richards holds a BFA in Fine art from the Royal Melbourne Institute of Technology, Australia. Her work has been exhibited in Australia and internationally including galleries in Tokyo, Prague, Bucharest and Berlin.

Through drawing and sculpture, Moksha interconnects concepts from theoretical physics, spirituality, mathematics, technology, and ancient history. Influenced by theories of deep time and the material (atomic) expression of consciousness, the ecological resources of technology and the redistribution of all matter into the cosmic commonwealth. Research acts as a genesis while the formation of the work remains relatively immediate, material and direct.

Her materials are chosen from intuitive attraction. They are often non-traditional art materials which remain virtually unprocessed, or products of greater systems of industry and infrastructure.

Recent sculptures are shaped by an interest in making work with the invisible forces of the universe such as magnetism and an ongoing curiosity into the storage of information in matter. While drawing works were made within the conceptual frameworks of theoretical physics and Eastern philosophy, particularly as explored in Fritjof Capra's *The Tao of Physics*, which demonstrates the parallels between both schools of thought in recognizing time as non-linear and reality as fundamentally relational.



AND ONCE AGAIN MERGE BACK INTO PERFECT EMPTINESS (2025)

GRAPHITE ON JAPANESE PAPER, 31 X 24 CM

IMAGE PROVIDED BY THE ARTIST

OLLIE KENDRICK



STUDIO 12

UNITED KINGDOM

@b4__sale

Ollie Kendrick is a multidisciplinary artist specialising in photography, video and installation. Having studied moving image practices, his work seeks to distill objects in the space of the gallery, utilising the philosophical frameworks of these mediums.

With a research background in the potential of psycho-geography as an artistic practice, the subject of his work often finds its elaboration within architecture and the psychic landscapes that encompass his subjects. Whilst capturing these 'landscapes', new image spaces are created, and new possibilities arise for the reinterpretation of objects as vectors of desire, anxiety, grief and boredom.

He focuses on sites of collective emotion within contemporary housing and post industrial spaces confronting history with a surrealist-realist lens. Taking inspiration from the film work of Patrick Keiller, in which images are narrated in absentia in order to allow an unfolding of hidden forces, the artist aims to occupy a threshold between sleeping and waking, between new and old.

During his time at Glogauair, Kendrick has been reanimating industrial objects in the service of narratives around boredom and grief. These objects will interact and elaborate current photography practices and research that he has been undertaking during the past year in London and Mexico City.



POST-INDUSTRIAL GRIEF WITH COLOUR (2025)

ACRYLIC AND RESIN ON PVC, 100 X 200 CM

IMAGE PROVIDED BY THE ARTIST

PROJECT SPACE



DUO EXHIBITION "FOLD OF TIME"

June 13th - 21st 2025

Exhibition curated by **Mercedes Cerón**



FOLD OF TIME

DUO EXHIBITION CURATED BY MERCEDES CERÓN

Supported by Memoria Artística Chema Alvargonzalez

Artistic language is one of the strongest influences in our modern society, shaping the way we see and interact with the world today. Contemporary art challenges us to think critically and to participate actively in society. In a world that is constantly changing, art remains vigilant, bringing people together through its expression. Yet it never ceases to amaze us that incoherencies persist in contemporary society—cyclical, and even excessively repetitive. It is also remarkable that two artists from such different geographies and cultures—even with differing life circumstances—can find such common ground in their unease with these discrepancies.

Although their methods of materialization are deeply personal and inimitable—Chema Alvargonzalez with his works of light and image layering, and Einar Grinde with his replication of black as a delicate skin of emptiness that also materializes in abundance—both artists grapple with and express a society that insists on being a “nothingness.” There is an enormous void towards which we cannot look, grasp, or idealize, because, in general, contemporary society has lost the powerful tool of establishing progress between the past and the present, and of confronting the future.



CHEMA ALVARGONZALEZ, EL AFUERA COMO PLIEGUE DEL TIEMPO (2005)

DIGITAL PHOTOGRAPHY, 55 X 160 CM

IMAGE PROVIDED BY LA MEMORIA ARTÍSTICA CHEMA ALVARGONZALEZ

NAVE Gallery was founded in May 2019 by Mercedes Cerón in the Príncipe Real neighborhood of Lisbon, Portugal. Since 2021, while still in the aftermath of the pandemic, the gallery began developing international artistic projects focused on promoting exhibition opportunities for Portuguese and foreign artists, through collaborations with institutions, curators, galleries, and independent spaces.

With a particular emphasis on young and emerging artists—extending over time to mid-career artists—a cooperative model enables the gallery to shape the professional growth of its artists, promoting them internationally and contributing to the dissemination of their work in new contexts and to wider audiences. This global vision of the art scene has enabled its artists to enter new markets and encounter novel opportunities. NAVE Gallery's program has consisted of 42 national and international exhibitions and 7 international art fairs to date.

Founder and director Mercedes Cerón (b. 1972, Lisbon, Portugal) lives and works between Lisbon and Madrid. She is a member of the Board of Directors of EXHIBITIO – the Portuguese Association of Gallerists, and also serves on the Selection Committee for the GlogauAIR Artist Residency in Berlin (DE). She is regularly invited by international organizations to collaborate in the organization of exhibitions, mentor young artists, participate in conferences, and curate exhibitions in Portugal, Spain, Uruguay, Germany, and Norway.



MERCEDES CERÓN (2024)
PHOTOGRAPHY BY JON GOROSPE

Chema Alvargonzalez (1960-2009) was a conceptual multidisciplinary artist who lived and worked between Barcelona and Berlin. Born in Jerez de la Frontera, Spain, he studied painting and multimedia art at the Escola Massana in Barcelona and later obtained a Master of Fine Arts and Multimedia at the Hochschule der Künste in Berlin under the direction of Rebecca Horn.

In 2006, he founded GlogauAIR in Berlin as a meeting point for international artists to collaborate and expand their practice beyond geographical boundaries. His work, distinctly conceptual in nature, spanned photography, installations, and sculpture, with a particular emphasis on light as both a formal and metaphoric language that "illuminates paths that are dark," as he described it himself.

"El afuera como pliegue del tiempo" (The outside as a fold of time), created in 2005 and first exhibited at Art Forum Berlin by Galeria Baró Cruz, exemplifies Alvargonzalez's mastery of light as artistic medium, as well as his early and advanced use of photomanipulation. The work presents a luminous architectural outline emerging from water against a dramatic sky—a ghostly structure caught between materiality and immateriality. Like many of his works, it uses light boxes to create a dialogue between presence and absence, reality and phantasmagoria. The architectural structure, neither fully present nor absent, exists in a liminal space—a fold where time bends back upon itself.



CHEMA ALVARGONZALEZ, EL AFUERA COMO PLIEGUE DEL TIEMPO (2005)

DIGITAL PHOTOGRAPHY, 55 X 160 CM

IMAGE PROVIDED BY LA MEMORIA ARTÍSTICA CHEMA ALVARGONZALEZ

Einar Grinde was born in 1989 in Trondheim, Norway where he continues to live and work. He studied Fine Arts, Music and Design at the Bergen Art Academy NTNU and has a Master in Fine Art from NTNU, Faculty of Architecture and Design at the Trondheim Art Academy.

Grinde is a contemporary artist known for his innovative installations and sculptures. His work explores themes of economic and social issues using innovative materials and methods. Grinde's art is characterized by its blend of classical sculpture traditions and contemporary materials, often addressing the vulnerability of social and political systems. His work reflects a deep engagement with historical and cultural transformations, making poignant statements about the evolution from industrial to cultural economies.

In 2023 Einar Grinde received the recognition of the Eckbos Legat Jubilee Scholarship and BKH Art Student Scholarship Awards. The same year he was invited to hold a solo exhibition "Eckbos Legat Jubileumsutstilling" in Oslo's renowned Vigeland Museum. More recently, in 2024, he participated in a group exhibition "RANDOM" in Lisbon, "Nordic Fragments" at Skog art space in Oslo and at the beginning of this year he exhibited at the Nordic Embassy in Berlin with the group exhibition of Norwegian artists, entitled, "Echt?!" His work is also currently showing at Galeria NAVE where he is presenting his first solo exhibition in Lisbon, "False Hope and Empty Threats."



EINAR GRINDE
IMAGE PROVIDED BY THE ARTIST

CATALOGUE'S COVER

CHOSEN ARTIST: JESSICA LEDWICH

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 Jessica Ledwich, a photographer and installation artist who lives and works in Australia. Ledwich's artistic practice lies at the intersection of consumer culture, eroticism, and contemporary ideals, resulting in work which is humorous, yet, thought-provoking.

Ledwich's photograph, *Bunny* (2025), features a small, kitschy, rabbit statue reminiscent of a Jeff Koons sculpture. Seemingly bursting from the image's frame, the rabbit carries a reduced price tag due to a chipped ear. With soft-pastel colors Ledwich elevates the tacky bunny from broken trinket to a sexy, sensual 'Instagrammable' object. Ledwich's interest in this subject lies in the throwaway consumer culture we can't seem to escape. Like many artists coming to Berlin for their residency, she dove into the city's numerous flea markets, junk stores and One-Euro-shops, finding a treasure trove of material for her projects.

GlogauAIR's residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. During Ledwich's three-month residency, she was able to dive deeper into her concept and explore new techniques with the support of our curatorial team, culminating in our open studios event with all of the resident artists.



JESSICA LEDWICH © Bunny (2025)

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AC/E (Acción Cultural Española)

Ajuntament Caixa Castelló



COLLABORATORS:

SomoS

Art Tours Berlin



MEDIA PARTNERS:

Artconnect

Berlin Art Link

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THANKS TO:

Preussen Quelle

PinguinDruck.de



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