





JANUARY - MARCH 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

WINTER 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 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 *When the body is queer, I feel free*, a group exhibition curated by our current curatorial resident, Pauline Kling. The exhibition includes works by former GlogauAIR artists Stella Wiemann and Miriam Kaib, as well as six other Berlin-based artists. Through paintings, photography, installations and video art, the exhibition examines questions about the relationship between the body, freedom, and queerness.

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 // DECEMBER 2024
ESTEBAN PATINO' STUDIO INSTALLATION
PICTURE BY GIULIA GR ©

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ALEXANDRA TAHEREH KAUCHER



ONLINE

UNITED STATES OF AMERICA AND IRAN

alexandrataherehkaucher.com

Alexandra Tahereh Kaucher is a second generation Iranian immigrant who grew up in the United States. Kaucher's video installation and film work primarily grapples with her cultural identity. She grew up with a second-hand account of Persian culture, relying on her mother's descriptions. This has made getting in touch with her roots exceedingly difficult, as she feels like she is an outsider looking in. Her work is about charting her heritage, from the perspective of growing up in the Western world, to the perspective of Iranians, and the disparate place in between.

Through omnifarious media collage, pulled from archival and contemporary media sources, she attempts to distill what Iranian culture permeates in a world ever expanding with global ideals in the internet age. She is interested in exploring feminism, consumerism, as well as decoding social standards in Western culture, and how that juxtaposes with her Persian heritage. She directs and produces various films with her partner and collaborator under the moniker Hiss. She has directed a dozen short form pieces for the BBC in various countries in multiple languages as well as various short video art pieces.

During her residency at GlogauAIR, she has been working on her latest film *Never Move Backwards*, an intimate exploration of an all-female parkour troupe in Shiraz, Iran.



رانا **ANAR, STILL FROM “HOW TO CUT A POMEGRANATE” (2020)**

VIDEO INSTALLATION

IMAGE PROVIDED BY THE ARTIST

CLÁUDIA KÖVER JORDÃO



ONLINE

PORTUGAL

@claudia_kover

Cláudia Köver Jordão is a Portuguese writer and multidisciplinary artist from Lisbon working with poetry and short-stories, collage, drawing, painting, and documentary photography. Stemming from her multicultural upbringing, her work explores themes of identity, the multiplicity of self, and belonging. She currently lives and creates in Kigali, Rwanda.

Much like moving between languages, Köver navigates between seemingly opposing traits: a deep creative drive and a highly structured mindset, embracing both the systematic approach of the Bauhaus movement and the intuitive nature of folkloric art. Inspired by Fernando Pessoa's exploration of multiple selves, she works across different mediums, with storytelling at its core.

Living far from Portugal has surprisingly deepened her connection to her cultural roots. Drawing from Portuguese folklore and ancient legends, she currently investigates what remains after we pass away, creating pieces that weave together protective superstitions, spiritual beliefs, and stories that span generations.

Her current project at GlogauAIR manifests as an immersive experience where viewers step into a space filled with handcrafted objects and their layered histories. During virtual open studios, visitors will meet an alter ego and learn of her story through the artefacts she left behind, reflecting the artist's desire to create art that fills her home - pieces that will one day be discovered and tell their own tales after she is gone.



TRAVELING ALTAR (2025)

INK AND ACRYLIC ON CARDBOARD, 75 X 50 CM

IMAGE PROVIDED BY THE ARTIST

DARREN GUO LI



STUDIO 22

CANADA

darrenguoli.com / @odadao3

Darren Guo Li is a Chinese-Canadian art-scientist working primarily in oil painting and drawing. His research-based practice centers around interdisciplinary scientific and queer thought, drawing on knowledge from his Bachelor's studies in Quantitative Biology from McGill University.

His work explores the human body as a cybernetic ecosystem that evolves with technological advancements and societal power structures, like stereotyped Asian representations in media. By visually deconstructing and distorting his own form—digitally, mathematically, anatomically—the artist attempts to represent the body both as a product of these power structures and a site of resistance to them.

Li's current work investigates the representational entanglement of organic and technological. Referencing photos of his contorted body taken with a distorted lens and using computer programs to (de)construct his body, Li's work transforms the human form into a topological gradient of recognizability with different sections of the body rendering each other into (in)coherence. Building luminant layers with earthy tones, textural depth, and mixed materials, he aims to capture a fleeting formfulness that mirrors the fluid nature of identity. The dissolved body is an armour, constructed and constantly modified to maintain personal agency over external forces; your own "bodily" perceptions might emerge from your capacity to perceive the uncannily familiar human form and its relational entanglements.





A CANYON DISSOLVING, IN TORQUE (2025)

OIL ON CANVAS PAPER, 100X70 CM

IMAGE PROVIDED BY THE ARTIST

EMAL DUBSK



STUDIO 21

SWITZERLAND AND ROMANIA

@emal.dubsk

Emal Dubsk is a stage, documentary and portrait photographer from Switzerland. He holds a Federal Diploma in Photography at CEPV and has exhibited at the Biennale Festival Images Vevey, Camille Guerrero in Switzerland.

In his current photographic documentary, Dubsk works on Safe Place, which is dedicated to non-cisgender people, including trans, non-binary, genderfluid and agender people. Through portraits and interviews, this project aims to highlight the diversity of experiences of these often marginalized identities. The title refers to the places chosen by the participants, symbols of a space of safety and acceptance where everyone can express themselves freely. During the meetings, he begins with an interview by recording the person with intimate questions about their journey and the society's impact that they experience as a non-cisperson. He transcribes certain moments of the discussion which will be associated with a portrait and the safe place.

Himself in transition, he wishes to represent his community with an inner look and be able to raise awareness and show the diversity of life paths which are often too little represented and poorly informed by the media and the politics.

During the residency he explores different recycled materials and paints a mural to represent marginalised communities to speak about the tough political situation which represses all the minorities, as he did previously in his documentaries and art about queerness.



MILE, BRUXELLES (2024)
PHOTOGRAPHY

IMAGE PROVIDED BY THE ARTIST

FAHSAI CHAINARONG



ONLINE

THAILAND

@fahsai_chnrb20

Fahsai Chainarong, a multidisciplinary artist born in Nakhon Ratchasima, Thailand, currently studies and resides in Wellington, New Zealand. She creates performative installations that utilise technology to recognise the coexistence of microbes and humans. She is fascinated by the intersection of nature, humanity, and the need for connection, culminating in time-based artworks.

Her practice has ventured into the technological realm, with plant-facilitated audio synthesis and performative installations that necessitate active audience participation. Rekindling her connection to her Buddhist foundations, she embraces the philosophy of self-reflection, balancing the individual with the community and transforming sound into an art piece that evokes emotional and physical reactions from participants. Her experience of self-doubt while striving for public engagement have prompted her to delve into the root of her uncertainty and encourage introspection, which inspires her to practice contemplation and seek a more profound understanding of Buddhism.

Chainarong aspires to turn her journey into a form of artistic expression. During GlogauAIR's open studios, attendees will experience a sound installation presented in video format, featuring her latest creations developed during this residency. This project enriches her artistic practice while promoting self-preservation and providing soothing comfort through sound and space.



CRAVING SENSATION (2025)

DIGITAL COLLAGE, 46 X 32 CM

IMAGE PROVIDED BY THE ARTIST

FARHAT

PORTUGAL AND LEBANON

@_frht_



STUDIO 24

Farhat is a Portuguese-Lebanese visual artist based in Porto, Portugal. With a foundation in sculpture as her primary practice, she integrates drawing, photography, and painting in an interdisciplinary approach. Her work draws materials from her surrounding urban environment, incorporating found objects like wood, metal, and glass. These elements are transformed through selection and reconstruction, creating modular compositions. Photography also plays an integral role, capturing fragmented city details that are recontextualized in her installations.

Her works are modular and installative, combining various mediums with a new focus on projection. In these installations, elements respond to the movement of viewers, who, through their interaction, alter the composition. This shifting balance between detail and whole expands the dialogue between physical and visual dimensions.

By isolating and recontextualizing fragments of the urban landscape, her work explores how perception is shaped by context. The interaction between object and projection creates a dynamic relationship where space and surface merge, revealing the tension between presence and absence. This exploration of negative space and shifting perspectives underscores the connection between physical action and visual experience.



UNTITLED (2024)

ACRYLIC PAINT, TAPE ON PAPER, 30 X 17 CM

IMAGE PROVIDED BY THE ARTIST

FLÁVIO MALAGUTI



ONLINE

BRAZIL

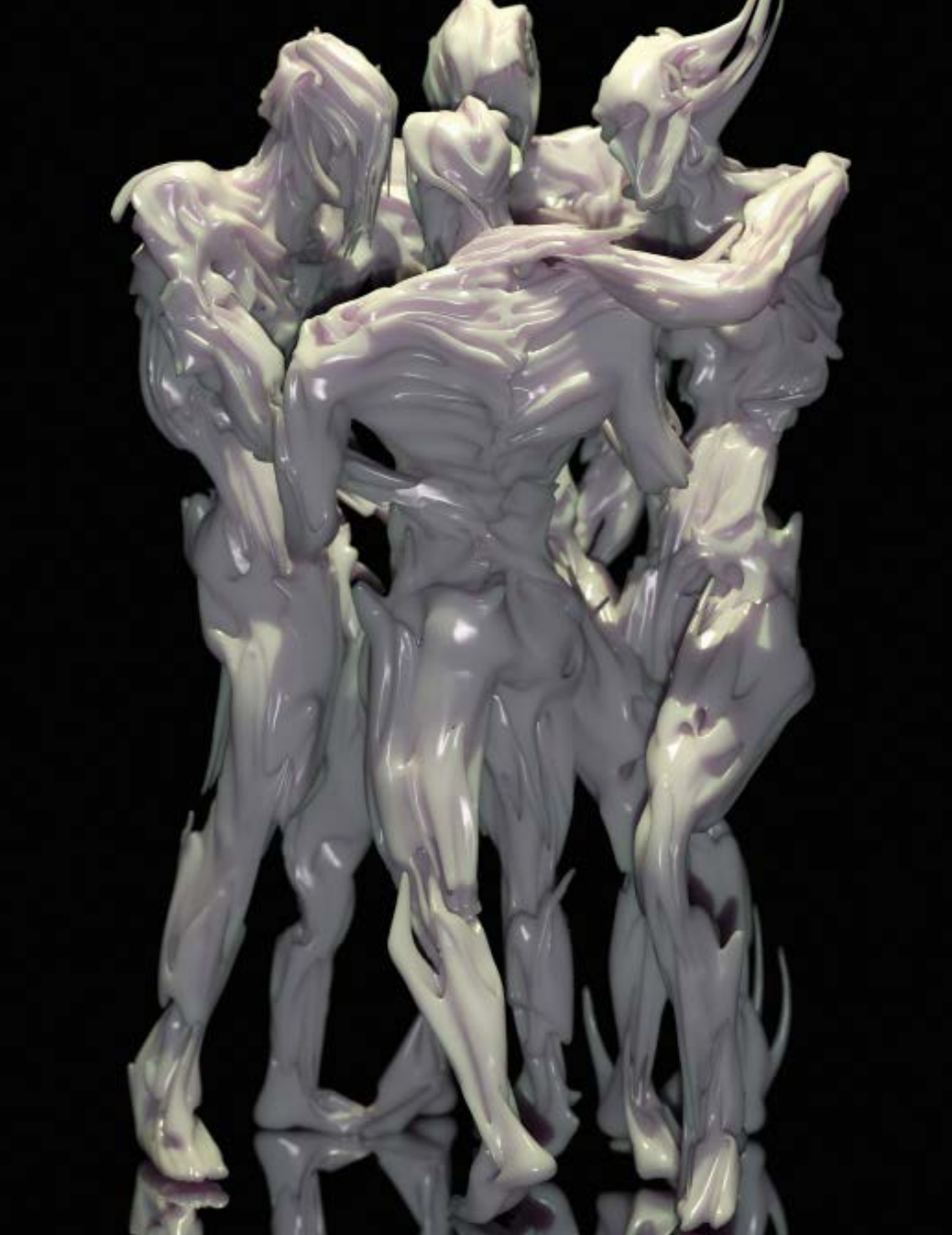
flaviomalaguti.com / [@malaguts](https://www.instagram.com/malaguts)

Flávio Malaguti is a Brazilian self-taught artist based in Florianópolis. After dedicating 12 years to working as a scenographer and art director for the audiovisual industry in São Paulo and Rio de Janeiro, he returned to his roots, where he now lives and creates art that challenges conventional boundaries.

His artistic practice delves deeply into themes of self-perception and identity, with a special focus on the diverse experiences of the LGBTQ+ community. Specializing in digital sculpture, clay modeling, and photogrammetry, Malaguti's work is enriched by an array of influences—ranging from surrealism and futurism to spatialism and anthropomorphism.

The natural textures and folklore of his native island further inform his creations. The region's rich tapestry of legends, myths, and characters is interwoven with his artistic vision, infusing his pieces with both mystery and cultural resonance. Through the use of surreal, biomorphic forms that seamlessly merge the familiar with the alien, his work is not only a personal exploration of identity and transformation but also a universal dialogue that speaks to the interplay between nature, technology, and the human experience.

During his residency at GlogauAIR, he will explore armor as a physical and symbolic form through 3D techniques. Using his body in various poses as the foundation for digital sculptures, he aims to reimagine armor and surface as reflections of identity, strength, and vulnerability.



DESIRE (2024)
3D SCULPTING

IMAGE PROVIDED BY THE ARTIST

FRANCESCA ROSATI



STUDIO 15

UNITED STATES OF AMERICA AND ITALY

cargocollective.com/francescarosati / [@fran.cesca_rosati](https://www.instagram.com/fran.cesca_rosati)

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 + Design from the Rhode Island School of Design and then received her Master of Arts in Teaching the following year.

Francesca works primarily with oil, acrylic, collage, and textile. Deeply connected to Europe, her work often references its antiquity and nature. Recently, she has focused on capturing the habitual moments and the overlooked objects of daily life. Capturing fleeting interactions on public transportation and observing items such as matchboxes and butter wrappers - the act of depicting these subjects aims to encourage 'a slow down' to appreciate the small details of daily life.

During her residency at GlogauAIR, Francesca has taken an interest in the melancholic nature of a German Winter. She aims to capture the contrast of the romantic cobblestone streets that surround the sleeping swans of the canals, framed by the bare trees and graffitied surfaces. The city is much like a graveyard - it's a museum of overgrown and unattended memorials. She explores these themes in her "soft-scapes," a painting genre she developed using found textiles sewn together to create an upcycled base for the mixed-media work. Her process involves layering and then removing paint, unearthing the ground to reveal the initial brushstrokes—an act that mirrors her own story, serving as an evolution of her work and a reminder of where she came from.



SCHÖNBRUNN BABY! (DETAIL) (2024)
COLORED PENCIL ON PRIMED PAPER, 19.5 X 18 CM

IMAGE PROVIDED BY THE ARTIST

HANI KIM



ONLINE

SOUTH KOREA

hanikim.com / @hanikim_art

Hani Kim is an artist from South Korea, currently based in Berlin. Over the past 12 years, she has lived in Seoul, Bern, Milan, and London. These diverse experiences have broadened her perspective while also creating a sense of cultural dissonance, shaped by the contrasts between Eastern and Western influences.

This inner dialogue unfolds in her art through themes of introspection and psychological depth. She explores identity, displacement, and the emotional states that come with existing between cultures. Her paintings capture fleeting emotions—loneliness, nostalgia, and the weight of unspoken struggles.

Her process balances control and spontaneity. While she finds comfort in structure, her art challenges this tendency by embracing instinct. She begins with raw, unrestrained gestures, allowing emotions to take control of the canvas, then steps back to refine and bring balance, creating a conversation between chaos and order.

Through her project "Innerscapes", she is expanding her practice by integrating sound with her paintings to create an immersive experience for viewers. She invites her audience to engage with emotions that often remain unspoken, aiming to create a space where these feelings can be acknowledged and reflected upon. GlogauAIR Open Studios provides an opportunity to step into this emotional landscape, encouraging visitors to connect with their own introspective moments.



THE MISTY HEAVEN 6 (2024)

OIL ON CANVAS, 120 X 80 CM

IMAGE PROVIDED BY THE ARTIST

KATHERINE HOWARD ROGERS



ONLINE

UNITED STATES OF AMERICA

@katherinehowardrogers

Katherine Howard Rogers is a visual artist based in Illinois. She received her MFA and BFA in painting from Bard College and Pratt Institute. Her work uses a phenomenological approach to express the nonmaterial aspect of our relationship to place and self.

The work begins at the water's edge, stepping in, the touch of water, air and light-warmth as they move and are felt across the body. Watching as the elements intersect and weave; creating, growing and dispersing form and patterned gesture. The movement and ever-changing gesture of the elements give shape to the place we inhabit. This process seeks a way to know the character of a place and to form a relationship with it by participating with these forces.

Her studio practice begins with a wood panel on the floor in the same orientation as the initial experience: a person standing amidst a horizontal field. The paint is applied in thick layers. Building up, the gestures change and adapt to mimic the character and elemental movements. The opposing actions of breaking apart, wearing down, carving away happen with the use of a heat gun, power sander, and palette knife. Rogers works by pulling together and fracturing work apart, rhythmically, to embody the lived experience.

For her current project, presented during GlogauAIR's virtual open studios, Rogers explores new color techniques and painting methods to describe and represent the ever-mobile elements of water, earth, air, and fire that defy all manner of capture.



VORTEX (2024)

OIL ON WOOD PANEL, 30 X 30 CM

IMAGE PROVIDED BY THE ARTIST

KATHLEEN JUDGE



STUDIO 14

UNITED STATES OF AMERICA

judgeworks.com

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.



SCHISM (2024)

ACRYLIC PAINT ON CARDBOARD, 85 X 185 X 26 CM

IMAGE PROVIDED BY THE ARTIST; PHOTO CREDIT ANDREI HASEN

LAURA ANSALDI



ONLINE

SWITZERLAND

laura-ansaldi.ch

Laura Ansaldi is a professional opera singer (soprano) and actress with an international career. Born in Italy, she has performed worldwide in the most important venues and with renowned orchestras and conductors. Since the beginning of her career, she has felt the need to go beyond the border of performing arts and exploring the universe of the visual arts, researching a way to bring music and the visual together, for a holistic experience. At GlogauAIR, for the first time, she uses music to create a visual work of art.

In her artwork, Ansaldi wants to distance herself from today's extravagant sets and productions that populates the world of opera, returning to the very essence of music and art, taking all the unnecessary sophistication out.

Her artwork comprises a compilation of 10 short videos, that the viewer can select and play as if they were CD tracks. Some of them are video pieces of a contemporary opera composed ad hoc, some are famous classical works revisited, others are interviews and testimonials. The stage design is sober but very provocative, the videos are intentionally imperfect, letting go of any technical sophistication, the focus being the momentum of the performance. The viewer is free to navigate the artwork as they wish, leading the viewer to the key message the artist wants to impart: the new frontier of classical music is taking the audience out of its passive role, giving the viewer the power to interact and to choose what they see.



WHAT IF THIS WOULD BE ENOUGH (2025)

VIDEO INSTALLATION

IMAGE PROVIDED BY THE ARTIST

LAUREN BLANKSTEIN



ONLINE

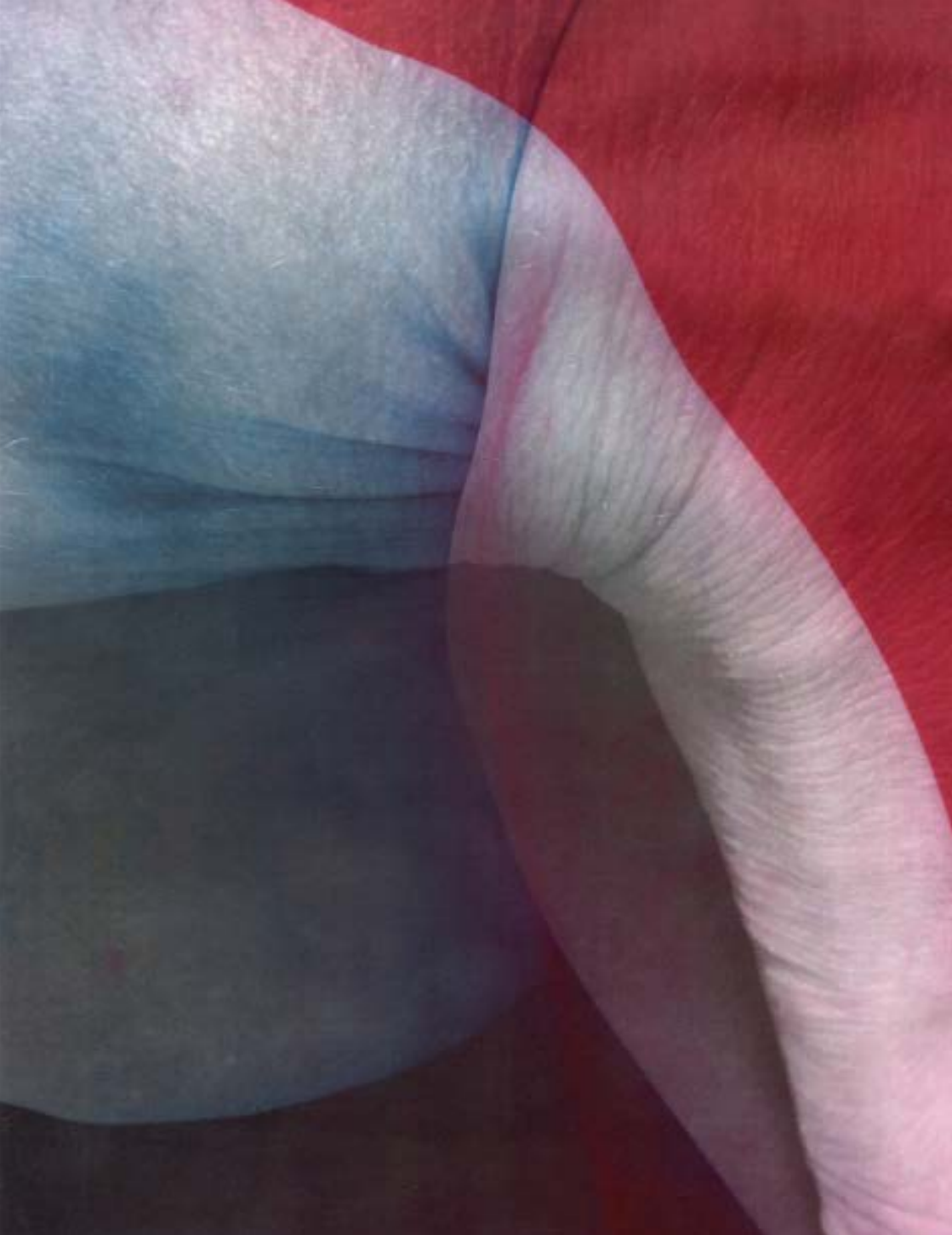
UNITED STATES OF AMERICA AND CANADA

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

Lauren Blankstein is a Toronto-born multidisciplinary artist based in New York City. Coming from a lineage of artists and architects, she views her practice as an uncontrollable, deeply ingrained calling—one that feels woven into her DNA.

For Blankstein, exploring materials and trusting her intuition keeps her open to a diversity of investigations, transforming lived experiences—such as memories of her childhood home—into abstract two- and three-dimensional forms. She sees herself as a conduit between the everyday and the art that emerges from her. By creating intimacy through scale, tactility, and an embrace of imperfection, she seeks to foster a deeper connection with viewers.

Blankstein's current series, *Body Puzzles*, uses magnified photos of her own body as the primary material. This work places the body in a liminal space—both familiar and elusive. During the residency she is researching how to communicate its essence in the digital sphere while conveying the handmade quality of each piece. Through layering photographs and transparencies, the imagery transforms, dissolving into something independent of its source. Each element becomes a dialogue between intuition and experimentation. It is about rebirth and renewal and also speaks to the idea of oneness—we are not separate from nature, from each other, or from the spaces we navigate.



BODY PUZZLE (HEEL AND LEG IN RED AND BLUE) (2024)

PHOTOGRAPHY AND MIXED MEDIA , SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

LOKTUNG WONG

HONG KONG

@loktung__wong

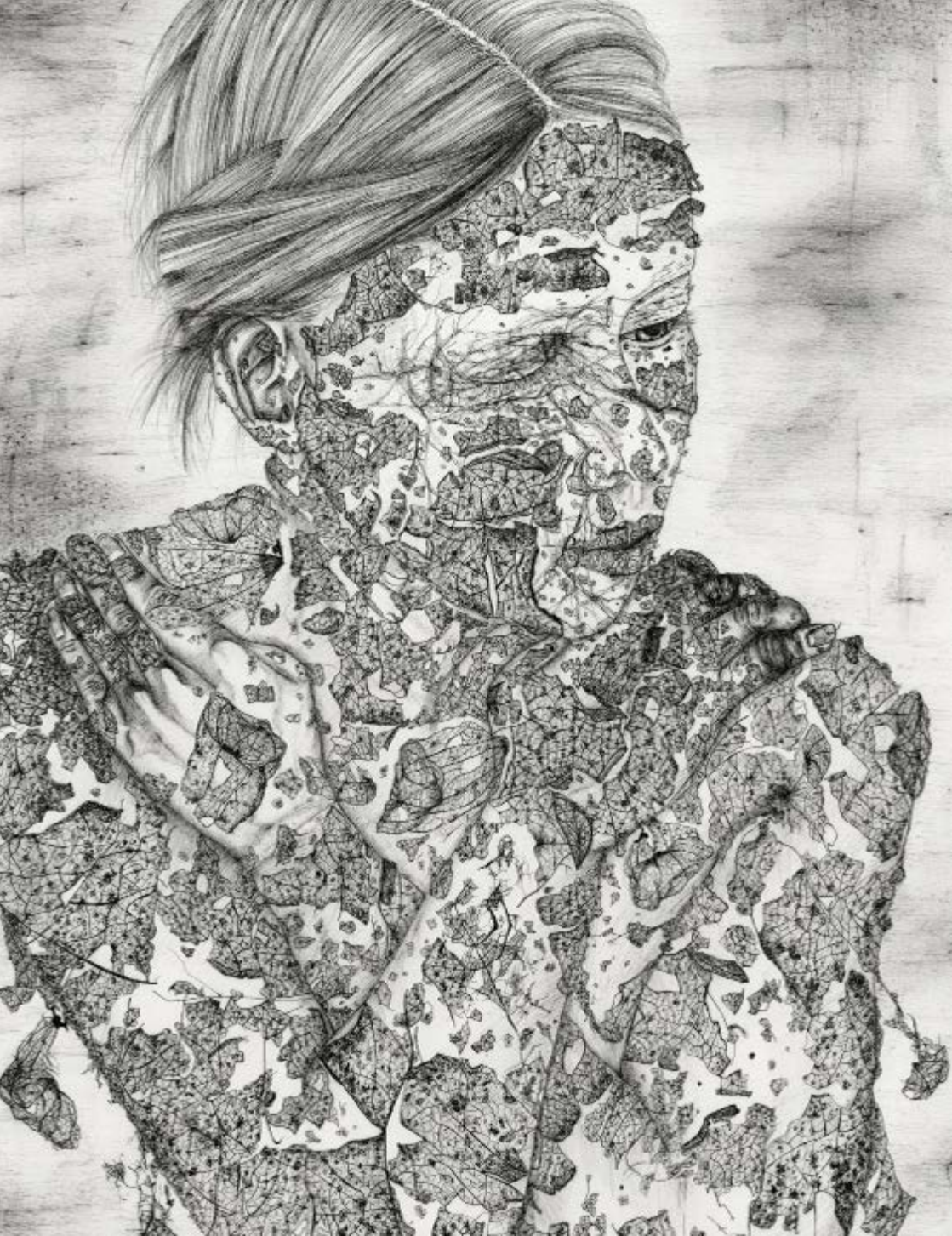


STUDIO 25

Loktung Wong's works are ultimately about being human. Every decision Wong makes from the creation of textures, layers and patterns of nature to pushing boundaries of an ink pen is so she can resonate with the complexity of the human emotion. Her realisation on her experiences underscore the intricate textures and layers of nature that she places on the figures. The leaves and rocks may seem pleasing at first glance, but within the fine details viewers will notice there are so much distortion and brokenness - black blots, peelings, broken leaf skeletons, dead skins, like they are struggling to survive. She believes this combination of contradiction creates a tension that captivates us, and also echoes the uniqueness of humans.

Viewers can see the reticulate venations of leaves on the figures, which are formed by veinlets irregularly distributed over its lamina. Wong finds these veins have similarities to the unpredictability of humans. The pain from her experiences has pushed Wong to embrace her tryphobia, in order to create visuals that provoke rather than satisfy the eye. By manipulating her discomfort poetically into art through the chaotic black blots, she wants to demonstrate the truth of being human.

By using only an ink pen and her fingers to smudge, Wong has been able to create raw textures of nature. Through striving to transcend the limits of an ink pen, she is learning and exploring how subjects assumed to be so simple, can be so profound once grasped.



WOULD YOU PLEASE TOUCH MY FACE LIKE A BLIND PERSON? (2023)

INK ON PAPER, 31 X 41CM

IMAGE PROVIDED BY THE ARTIST

LUCIJA ZAJA



STUDIO 12

CROATIA

lucijazaja.com / @lucija.zaja

Lucija Zaja is a Croatian mixed-media artist, based between Europe and Australia. Her work is a fusion of abstraction and figuration, where her main sources of inspiration include memories and recollections related to her experience with war and growing up in Croatia.

What fuels her practice most, are themes related to trauma, and how certain events transform our emotional, psychological, and physical body. In her process, she begins with painting a layer, after which figures are formed representing our broken parts, personal struggles, and lack of humanity. The mediums she uses include acrylics, gouache, and different types of collaging. Through delicate brushstrokes and pouring methods, and deconstructed body parts Lucija captures the schisms and contradictions of our lives.

Zaja's approach is very intuitive, and defies conventional description. Everything that is stored in the subconscious mind can be revealed and translated into a depiction in painting.

During her three-month residency, Zaja continued developing her current practice of experimenting with sewing canvas and other materials. This departure from the traditional ways of using canvas and paper serves as an investigation of deconstructing the very materials and mediums that she typically uses. Through this exploration, Zaja investigates where she belongs, how the environment she lives in shapes her, and if it is possible to embrace our tragedies as inspirations.



NESTED/Self-Portrait (2025)
ACRYLIC AND GOUACHE ON CANVAS, 76 X 95 CM

IMAGE PROVIDED BY THE ARTIST

LUCILA SANCINETI



ARGENTINA

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Lucila Sancinetti is a visual artist from Buenos Aires, Argentina. Different disciplines converge in her practice, which takes literature as a matrix for imagination and seeks in various materials like textiles, ceramics, painting, jewelry and photography, ways to foster forms that connect us to otherness.

Drawing inspiration from exoskeletons, pieces of corsetry, armors -devices to cover, protect, support-, Lucila crafts pieces by combining morphologies and experimenting with materials that provide texture, flexibility and rigidity. With slow, repetitive and meticulous processes, matter becomes skin: inviting caress, longing for inscriptions. Her pieces suggest an encounter with remains in suspended stages of mutation. The process of recreating those shapes seems to stop time with the intent of embodying the entities that could have inhabited those casts.

In her latest project, she is working with the sewing patterns and illustrations of fashion magazines found at the National Museum of Garment History in Buenos Aires. She is interested in taking these morphologies, part of a system of standardization of bodies, and doing an exercise akin to translation or fictions: making them tell another story, that of anatomy as something malleable. The body as a porous territory, without fixed roles or functions, susceptible to friction with other anatomies and open to change.



OTHER CRUSTS -INTERSTICES.02 (2025)

DIGITAL PHOTOGRAPH ON TRACING PAPER, CUT AND REASSEMBLED, 35 X 35 CM

IMAGE PROVIDED BY THE ARTIST

MARCUS MILLER



STUDIO 31

IRELAND AND UNITED KINGDOM

@marcus_miller74

Marcus Miller is an emerging artist working across painting, drawing and printmaking, whose primary interest lies in exploring the ways in which desire can be mapped across the contemporary cityscape. He completed his studies in 2024 at the Royal College of Art in London.

Miller is interested in expressive potency and authenticity, seeking to explore the full range of human experience—and his own—through the visceral suggestiveness of his work: from the epiphanic joy of a reconfigured garden, to the intensity of city life, with all its pleasures, pains, and aids to addiction. He is investigating the ways in which colour, composition and mark-making can be most effectively used to convey the intensity of urban experience. He uses a variety of materials, including oils, pastels and charcoal, often engaging with the overlap between painting and drawing. As such, his work attempts to move beyond traditional ‘fixed’ conceptions of what a painting should be to offer a more fluid and playful interpretation.

During this residency he has continued to develop his ‘City fix’ series, creating a body of paintings and drawings which take direct inspiration from the energy and vitality of Berlin. As part of this series he has sought to paint on a range of supports beyond traditional canvas, sometimes using discarded objects to help navigate the rich tapestry of the Berlin experience.



CITY FIX (RED AND BLACK) (2025)

OIL ON CANVAS, 150 X 108 CM

IMAGE PROVIDED BY THE ARTIST

MIDORI SAMSON



ONLINE

UNITED STATES OF AMERICA

midorisamson.com

Dr. Midori Samson is a sound artist, bassoonist, professor, and social worker, creating at the intersection of music, trauma, and resilience. Her work integrates acoustic bassoon, field recordings, imagery, and storytelling to investigate intergenerational memory and self-healing.

Samson's practice is rooted in her Asian American identity and shaped by the histories of her Japanese and Filipino immigrant ancestors. Themes of displacement, war, erasure, and assimilation define her work, influenced by visits to ancestral sites such as Camp Tule Lake, Hiroshima, and Okayama, with upcoming visits to the Philippines. She finds inspiration while gathering artifacts, studying archives, retracing ancestral paths, learning languages, and reclaiming cultural traditions disrupted by migration, war, and separation.

Samson's composition process involves improvisation, deep listening, documenting environmental sounds, and reconstructing soundscapes that evoke pain and nostalgia. She uses methodologies like pilgrimage, autoethnography, and speculative fiction with musical techniques such as distortion, repetition, and classical forms; visual elements such as multilingual poetry, altar construction, and photography accompany her music.

Samson hopes to model how music can be a tool for understanding trauma, cultural reclamation, and intergenerational healing. She invites audiences to reflect on how personal histories shape our identities and our connections to broader society.



STILL FROM "OKAYAMA, 1906" (2024)
MUSIC AND IMAGE INSTALLATION

IMAGE PROVIDED BY THE ARTIST

MOKSHA RICHARDS



AUSTRALIA AND GERMANY

@moksha.richards

Moksha Richards is an installation artist based in Berlin. She holds a BA 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, Richards connects concepts from theoretical physics, spirituality, mathematics, technology, history and cosmism. She is 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.

During her residency at GlogauAIR Richards' sculptures were shaped by vertical thinking from the centre of the earth straight up to a universe with no edge, pausing briefly on the surface of earth, to experience being human for the first time and still teething. Her current work represents her interest in the invisible forces of the universe such as magnetism and an ongoing curiosity into the storage of information in matter.



SPACE COCOONS (2024)

WOOD AND PIG INTESTINE, DIMENSIONS VARIABLE

IMAGE PROVIDED BY THE ARTIST

NICOLÁS FIORENTINO



ONLINE

ARGENTINA

@fioren7ino

Nicolás Fiorentino is a photographer from Buenos Aires, Argentina. He studied Multimedia Arts at UNA in Buenos Aires. Over the years, he has developed his career as a photographer, and in 2020, he moved to Europe to complete his Master's in Photography in Madrid.

Fiorentino's work is deeply rooted in street photography, using it as a medium to analyze society, urban spaces, and contemporary life. In recent years, he has expanded his practice beyond photography, integrating collage, cyanotype, and mixed media techniques to explore new visual narratives.

His work challenges established norms and societal conventions, blending personal experience with a philosophical approach to visual storytelling. It unfolds in different layers—from the observation of daily life and its unnoticed beauty to capturing abstract interpretations of urban spaces. Fiorentino creates a delicate balance between a soft yet empathetic narrative that defines his photographic style.

Constantly on the move, he finds inspiration for new projects through travel. After his stay in Berlin, he developed *Berlin is Part of Me*, a photobook reflecting his personal experience as a migrant artist. During his residency at GlogauAIR, he is taking this project further—transferring these past images onto glass. Through this medium, he explores memory, identity, and self-reflection, giving new form to his visual narrative.

"You may not find answers today"



YOU MAY NOT FIND ANSWERS (2024)

DIGITAL COLLAGE, 110 X 165 CM

IMAGE PROVIDED BY THE ARTIST

RAFAŁ WYSOCKI



STUDIO 33

POLAND

@photoncream

Rafał Wysocki is a photographer and visual artist educated at the Academy of Fine Arts in Krakow. His work explores the intersection of visual perception, memory, and abstraction, using different media to construct a distinctive artistic language.

He primarily works with photography but also explores drawing and painting. His practice involves capturing and reshaping reality through multiple visual approaches, often merging different photographic techniques to expand the boundaries of traditional image-making.

For him, the camera is more than a recording device—it is a tool for presenting his vision of the outer world and shaping a unique visual language. His work often seeks to transform fleeting moments into lasting impressions, playing with perception and the unexpected. A key example is his recent project "City Lights," where he explores the unpredictable beauty of urban illumination through night photography.

During his residency at GlogauAIR, he has continued his exploration of symmetry, a recurring element in his work. He investigates how structured balance coexists with organic randomness, revealing an underlying order in visual chaos. His project expands upon his previous photographic inquiries by further emphasizing the dialogue between form, light, and composition.



SYMMETRY (2025)
PHOTOGRAPHY, SIZE VARIABLE
IMAGE PROVIDED BY THE ARTIST

RINA KAWAI



ONLINE

JAPAN

rinakawaiartworks.wixsite.com/home / [@rinakawai_artworks](https://www.instagram.com/rinakawai_artworks)

Rina Kawai is a painter and performance artist who is based in Berlin and Japan. She is interested in society, nature, geometry, oriental thought, biology, Zen philosophy, and Butoh dance. She invites audiences to engage with her work dynamically and statically. By focusing on the structure of the mind and body through Zen philosophy, her artistic practice investigates the interaction between the visual realm and the non-visual realm. Her work reveals how our rapidly changing society is linked to the divide between mental and physical experiences.

For Kawai, the closest approach to awakening that explores the realm of action, are the bodily experiences of painting and Butoh dance. Her works always take into account reality through her own bodily experience. This was the theme of her experimental 1,000 drawings exhibition in Japan in 2024. After completing this work, she became keenly aware of how human physical and mental capacities interact based on her personal experience.

During her residency at GlogauAIR, she delves into the bodily experience through her project "Stay". She will perform an improvisational performance in front of her works on canvas, as well as her drawings on handmade paper. This work created during her residency, will eventually be shown in her first solo exhibition in Berlin.



TO FIND OUT WHAT IT IS (2024)
PAINTING INSTALLATION (RESIN, ENAMEL, ACRYLIC, PEN ON FABRIC)

IMAGE PROVIDED BY THE ARTIST

ROM



ONLINE

NIGERIA

iamrom.net / @romstudio12

ROM (Rebecca Obiageli Madu) is a Nigerian-born multidisciplinary artist whose work delves into identity, resilience, and self-reclamation. Through digital and traditional media, she crafts evocative visual narratives that challenge societal perceptions of womanhood, mental health, and transformation. Her art is a reflection of lived experience—shaped by solitude, displacement, and the pursuit of self-definition.

Her process is deeply intuitive, beginning with fragmented sketches that evolve into layered compositions rich in symbolism. ROM merges figurative storytelling with abstraction, using bold contrasts of color, texture, and form to depict the tension between vulnerability and strength. Whether on canvas or screen, her work serves as both a mirror and a refuge—a space for introspection, healing, and empowerment.

ROM has exhibited in both digital and physical spaces, contributing to global conversations on identity and transformation. Her work is currently featured in *Dreams and Nightmares* at Bloomer Gallery, London, further exploring themes of subconscious narratives and personal reclamation.

During her residency at GlogauAIR, ROM has worked on the *My Lady Series*, which celebrates feminine power, heritage, and resilience. This body of work fosters dialogue on the evolving role of women while honoring the unseen battles they navigate.





SHIFTING IDENTITY (2024)
DIGITAL ARTWORK, 14.85 X 21 CM

IMAGE PROVIDED BY THE ARTIST

SAMANTHA JENSEN



STUDIO 11

UNITED STATES OF AMERICA

samanthakjensen.com

Samantha Jensen is a Brooklyn-based visual artist and photographer from Northern California. Her work tells stories about intimacy and fragility, the familial and the environmental, and the collision between personal and public histories. Born into a family affected by chronic health issues and within a physical landscape plagued by wildfires, droughts, and earthquakes, her artistic practice speaks to a sparing, sometimes removed view of intimacy, and the mirroring often found within relationships, between each other or the spaces in which we inhabit.

Utilizing both single-image photographs and collage, color and b&w, documentary and staged work, she explores the limitations of photography to present fixed identities – of efforts to consolidate a subject within the confines of the given frame. She engages with fragmentation and rupture, inviting the viewer to put the pieces together, questioning what worlds can be created when we break from the imposed structures of the photographic medium. What happens when the traditional binaries are rearranged, or reimagined?

Throughout her residency at GlogauAIR, Jensen is exploring the idea of repurposing. From still lifes of found objects on the street, portraits of individuals reinventing themselves in the city, to printing on expired darkroom paper, she is exploring where history lies within the urban space and how the city, its objects, landmarks, and residents breathe new life into old things.



LIGHT'S NEWEST MEASURE (2025)

DIGITAL C-PRINT, 42 X 59.4 CM

IMAGE PROVIDED BY THE ARTIST

SHARA FRANCISCO



ONLINE

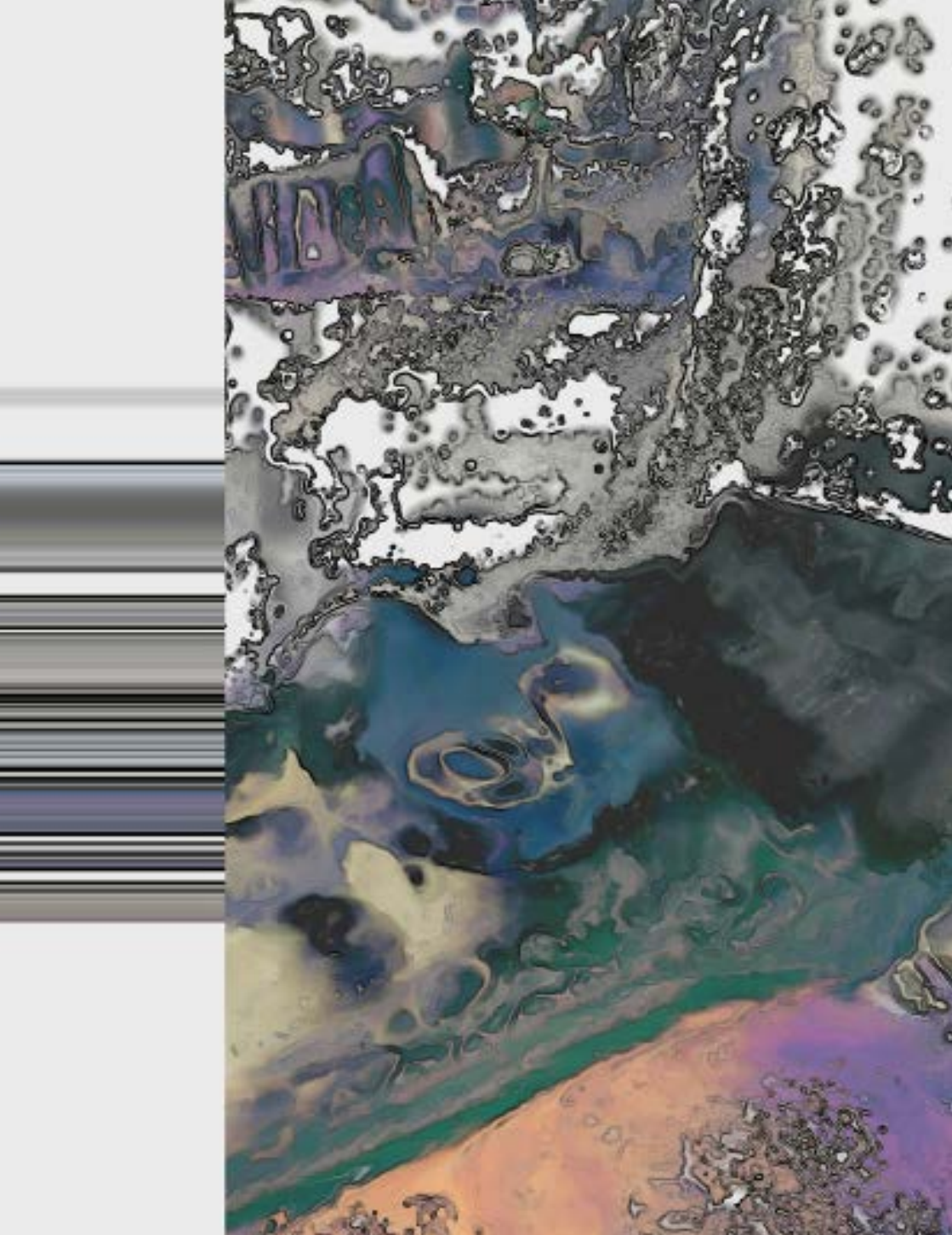
PHILIPPINES

@sharafrancisco_

Shara Francisco is a Philippine-based artist and designer whose practice explores the interplay between the tactile and the digital, focusing on the process of translating or replicating a sensory synthesis through painting (tactile) and visual programming (digital). Consequently, she is also a member of the artist-run space 98B COLLABoratory in Escolta, Manila.

Francisco's background in behavioural design and user experience research influences her practice, leading to a sustained exploration of 'pattern-finding' – examining how mediums shape and inform context. By using technology as a tool, Francisco captures the essence of the transient present, focusing on the systematic manipulation and reinterpretation of sensory data. Her work involves translating textures of sound and touch into visual replications, utilising the iterative processes of distortion, layering, and recontextualisation.

During her residency at GlogauAIR, Francisco goes through an iterative and conceptual process of the project titled 'ang mga bagay ay nakakaramdam', which examines the sensory observation in 'tambay' spaces within the historical First United Building in Escolta, Manila. The series of media installations utilises sound walks to gather field recordings, 3D point clouds, and texture scans that capture the interaction of auditory and visual perceptions of the physical space and its found objects, generating a moving pattern of how these inanimate beings perceive transient moments.



SALA 12 (2024)
AUDIOREACTIVE POINT CLOUD SCAN
IMAGE PROVIDED BY THE ARTIST

WU YAN LIN



ONLINE

TAIWAN

muscomorpha.cargo.site/Curriculum-Vitae

Wu Yanlin is a Taiwanese artist and researcher exploring human-species interactions and biotechnology. His interdisciplinary practice integrates interactive sensing, mechanical systems, spatial installations, and 3D modeling, to examine how technology reshapes species, territories, and identities.

His work interrogates the legitimacy of genetic modification and the role of animals as biological sensors. By merging biology and machinery, he examines subjectivity, control, and evolution in an era where biotechnology redefines life.

As part of the GlogauAIR online residency, Wu is developing Medicine II—a large-scale mechanical organism controlled by transgenic fluorescent zebrafish. The project investigates technological intervention in evolution and its implications for defining life.

Medicine II symbolizes humanity's attempt to counteract natural selection, with pharmaceuticals as a central intervention. This work dissolves biological-mechanical boundaries, posing the question: *When evolution is no longer governed by natural selection but by human design, how do we redefine life?*

In an era of gene editing and synthetic biology, Medicine II functions as a speculative inquiry into the ethical and technological dimensions of controlled evolution. Even minimal genetic modifications, such as zebrafish fluorescence, can induce profound cognitive and systemic shifts.



TRANSGENIC-FLUORESCENT FISH-DRIVEN BIO QUADRUPED ROBOT (2025)
ELECTRONIC COMPONENTS, STEPPER MOTORS, PLA 3D PRINTING, FLUORESCENT GENE FISH, 74 X 34 X 38 CM

IMAGE PROVIDED BY THE ARTIST

PROJECT SPACE



WHEN THE BODY IS QUEER, I FEEL FREE

March 14th - 15th 2025 Fri 6-9 PM / Sat 3-9 PM;
March 18th - 22nd 2025 2-6 PM

Exhibition curated by **Pauline Kling**



WHEN THE BODY IS QUEER, I FEEL FREE

CURATED BY PAULINE KLING

Supported by Memoria Artística Chema Alvargonzalez

@_towardsart

Pauline Kling is a Berlin-based curator and part of the current GlogauAIR curatorial residency program. Her research is informed by critical analysis, as well as queer-feminist and relational theory. She is interested in the emancipatory and transformative potential of que(e) ring heteronormative ways of relating to one another.

Her curatorial project *When the body is queer, I feel free* is based on a quote that was shared by an acquaintance while dancing together at a Berlin club, inspiring Kling to examine questions about the relationship between the body, freedom, and queerness.

The starting point of this exhibition is the observation of the binary of human characteristics consisting of a male-oriented—public sphere of competition and a female-oriented—private sphere of care. By deconstructing the binary division, these attributes open up a trove of possibilities. By drawing from this rich repository, new forms of relations to the self, as well as to the surroundings can develop, thereby allowing the individual, as well as the collective body to transform. Individual subversion and collective solidarity can be seen as practices of freedom through which a public coexistence can be guided by the principle of care.



ANDREW BARRY O'MALLEY, SO WELCHE WIE EUCH SOLLTE MAN VERBRENNEN (2025)

DIGITAL DRAWING, 70 X 100 CM

IMAGE PROVIDED BY THE ARTIST

In the exhibition space, Kling aims to build a narrative pathway: beginning in the first room, leading from heteronormative entanglement, into the second room, a soft space of vulnerability and tenderness. In the last room, the pathway reaches an open end that imagines a solidary (future) space in which one is free to create.

The exhibition begins with the work *People like you should be burned* by Andrew Barry O'Malley which was created in response to a homophobic attack. It explores the tension between normative violence and self-determined ways of living. The exhibition concludes with two paintings by Rory Midhani, in which different bodies coexist in (utopian) harmony, free from comparative norms.

Participating Artists

Andrew Barry O'Malley @andrewbarryomalley

Johnny McMillan @__mcmillan

Lisa Götze @lisa__goetze

Mike D'hondt @mike_dhondt

Miriam Poletti @miriamakaib

Rory Midhani @rorymidhani

Stella Wiemann @stella_loona_

Uta Bekaia @utabekaia

Pauline Kling is part of GloguaAIR's recently established curatorial residency program. Curatorial residents have the opportunity to meet and engage with the artists and curators in our program, as well as develop their own projects.



RORY MIDHANI, TULIPS (DETAIL) (2023)

ACRYLIC ON CANVAS, 150 X 100 CM

IMAGE PROVIDED BY THE ARTIST

CATALOGUE'S COVER

CHOSEN ARTIST: LAUREN BLANKSTEIN

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 Lauren Blankstein, an installation artist originally from Canada and now living in New York, who is participating in the online program. Blankstein's work is materially-driven with an experimental attitude to exploring how to combine traditional artistic techniques with industrial processes.

Last one (2021) by Lauren Blankstein presents a delicate yet resilient house-like form, suspended in a state of quiet tension. Constructed from paper clay, cheesecloth, and metal, the layers of ink and wheat paste lend a weathered, almost archival quality, suggesting a history embedded within its surface. The simple yet emblematic image of the house—described and shaped by the artist's marks—resonates deeply with the purpose of the residency itself: to be both a shelter and a host for artists, a space that offers support while being continuously shaped and redefined by those who inhabit it.

GlogauAIR's residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. During Blankstein'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.



LAUREN BLANKSTEIN © Last One (2021)

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AC/E (Acción Cultural Española)

Ajuntament Caixa Castelló



COLLABORATORS:

SomoS

Art Tours Berlin



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