

JULY - SEPTEMBER 2025



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 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

SUMMER 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. The resident artists have actively incorporated their unique cultural and environmental backgrounds—whether through incorporating local materials or a broader reflection on cultural relativity and the desire to seek a sense of home while also comparing and contrasting experiences. These tendencies manifest in a variety of formats to create new work in painting, video, sculpture, and performance.

GlogauAIR's project space presents Spaces of Perception, a group exhibition curated by Ashley Kranak, GlogauAIR's current curatorial resident. The exhibition includes work by five artists, Jonathan Esperester, Suzanne Levesque, Giulia Gr, and former GlogauAIR artists gwen charles and Arbnor Karaliti, to explore belonging across time and space and the convergence and inversion of perceptions of comfort and vulnerability.

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 // JUNE 2025
ARTA DELHARTE'S STUDIO INSTALLATION
PICTURE BY GIULIA GR ©

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ALEJANDRA PRIETO



STUDIO 31

CHILE

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Alejandra Prieto is a Chilean artist who studied at the Pontifical Catholic University of Chile and completed a master's degree in visual arts at the University of Chile. Her work is primarily sculptural and is constructed with minerals such as coal, lithium, copper, iron, and sulfur.

Prieto conceives minerals as chemical elements in constant transformation, whose value and meaning change depending on their use. She is interested in how minerals not only sustain our material lives but also shape our everyday actions. Through traditional sculptural techniques—such as stone breaking in the case of coal and marble, and mold casting for lithium—Prieto creates sculptures that blend not only different materials but also different production times.

During her residency at GlogauAIR, Prieto will develop a project consisting of a video that reflects on how contemporary art from the Global South is often interpreted through a colonial lens. This project is complemented by small watercolors exploring a universal theme: the relationship between fatigue and rest in contemporary life.

One of Prieto's main interests is extractivist systems of mineral production, which, in her project at GlogauAIR, are presented from a critical perspective—while also challenging the art system itself, within which a part of the Global Center is mainly interested in the thematic and formal exoticism of art from the Global South.



AGAVE (2025)
DIGIRESIN, COAL, CEMENT
IMAGE PROVIDED BY THE ARTIST

ANNETTE-KARIN RICHARDS



ONLINE

NEW ZEALAND

annette-karin-richards.com

Annette-Karin Richards is a New Zealand artist and writer working across photography, focusing on environmental portraiture, abstraction, and landscapes. Richards engages with thresholds—grief and resilience, presence and absence, rupture and repair.

Born in West Germany to Kiwi parents and informed by the legacies of her own intergenerational trauma, her practice is grounded in personal history, ancestral memory, and a search for connection across time and distance.

She attunes to what has been silenced or overlooked, using image-making to witness what endures—threads of identity, belonging, and memory.

Her process is tactile and experimental, moving between analog methods such as cyanotype, darkroom printing, and emulsion lifts, and her current work with old drawn glass. Each pane is coated with a gelatin tooth for archival stability, then with a light-sensitive emulsion, using a 19th-century dry plate process to create images that light passes through rather than falls upon. These works invite movement around them, holding space for what is both present and ghosted.

Her project created for GlogauAIR, *Transference: How the Light Gets Out*, explores memory, silence, and the imprint of colonialism across bodies, places, and generations. Visitors will encounter quiet acts of resistance and remembrance. Her work invites reflection on survival, sovereignty, and the scars through which light pours.



YAMS IN PARIS (2024)

SILVER GELATIN EMULSION ON HAHNEMÜHLE PAPER, 20.3 × 25.4 CM

IMAGE PROVIDED BY THE ARTIST

ANTON VERTWEN



UKRAINE

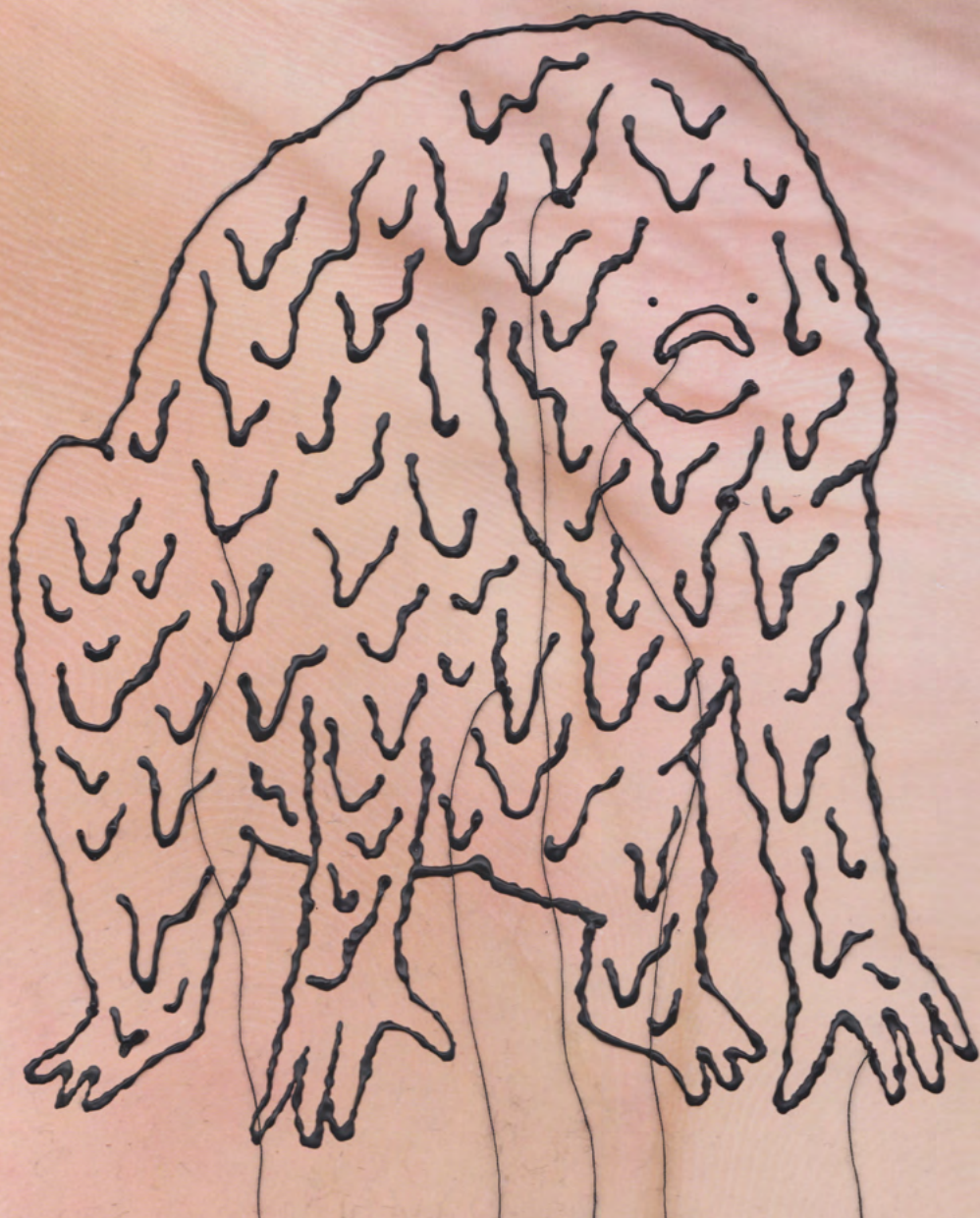
@vertwen_aaa

Anton Vertwen is a self-taught artist based in Berlin, with roots in illustration and design. Through simple visuals and texts filled with humor and the absurd, he explores themes of home and war, anxiety, overthinking, and escapism.

When viewing the work of other artists, Vertwen prefers not to impose assumptions or interpretations; this is why his own work usually presents a clear story or idea for people to feel and relate to. The artist aims to make his work accessible and unpretentious, while still keeping it intriguing. He also feels that he has little authority to speak about anything but his own experience, and that's why his art is expressed through personal stories.

For Vertwen, the idea comes first. A key part of his process is walking around the room and talking to himself: thinking about a theme and how he can relate to it; planning how to present his idea, how it would look and what it would say.

Vertwen finds the instant a clever idea comes to mind deeply satisfying, and his works help him reflect on himself. Meanwhile, the artist hopes to connect to others, give a memorable experience, evoke emotions or even summon inspiration with his art. At GlogauAIR, Vertwen's main project is a hand-made encyclopedia of personal artifacts, full of memories and emotions, through which he strives to build a foundation for what could be a lifelong art project.



BLLGHARL THE SHAMEFUL (2025)
ACRYLICS, THREAD, DIGITAL PRINT, 29,7 X 21 CM

IMAGE PROVIDED BY RAÚL SILVA

BIRGIT MOFFATT



ONLINE

NEW ZEALAND AND GERMANY

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Birgit Moffatt is a German multidisciplinary artist based in Aotearoa, New Zealand. Her work spans installation, sculpture and object-making using traditional and contemporary techniques. Her material-driven practice explores the intersection of culture, migration and place, all of which continually shape her sense of self and belonging.

Moffatt's work is strongly inspired by her exposure to Māori culture, with its values and beliefs clearly reflected in her use of natural materials and processes. She approaches her work with a minimal aesthetic, reduced to reveal its essence.

Addressing her East German heritage, the fall of the Berlin Wall, and the subsequent adaptation to a new political system has been a recurring theme in Moffatt's past work. Her recent research has focused on the East German art movement of Socialist Realism, Kunst am Bau, as well as the architecture of the time.

During her three-month residency, Moffatt furthered her explorations of combining elements from urban landscapes with natural materials. She uses plaster as her materials of choice, resembling the raw, sharp and unpolished aspects of her upbringing in East Berlin with the organic, natural and earthy materials of her current life in rural New Zealand.

Is it possible to create effective juxtapositions that reflect an emotional connection to more than one place?



IN BALANCE (2025)
PLASTER, VOLCANIC ROCKS, 30 X 20 X 5 CM
IMAGE PROVIDED BY THE ARTIST

CARLOS BONET



STUDIO 12

SPAIN

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Carlos Bonet is a multidisciplinary artist working across audiovisual and pictorial media, with a parallel focus on cultural mediation. He holds a degree in Fine Arts from the Polytechnic University of Valencia and has studied Cultural Heritage Management at the Faculty of History. He has contributed to spaces like EACC (Espai d'Art Contemporani de Castelló) and is co-founder of the assembly-based contemporary art space CÚMUL.

His work investigates the relationship between power and pleasure within capitalist structures and often includes cultural phenomena such as techno and punk.

At GlogauAIR, Bonet is developing *When We Were The Five*; a (self-) fictional project rooted in a photograph taken at the Pirámide nightclub in 2009, just before its closure in the aftermath of the 2008 economic crisis. The image, nostalgic and almost ghostly, becomes a symbol of a generation on the edge of a cultural and economic shift. Drawing inspiration from Enid Blyton's *The Famous Five*, Bonet contrasts mid-century ideals of youth, with the realities of adolescence shaped by the hedonism and collapse of late capitalism.

In early 2025, the artist returned to the nightclub—now abandoned—to document what remains there. Based on this experience and through an installation that combines painting, photography, video, and some intervened objects, the artist shows us the reconstruction of some fragments that narrate the events of a specific territory.



SE ACABÓ LA FIESTA TV5 (2022)
PAINTING OVER VIDEO INSTALLATION, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

CHRISTINA KRAH



STUDIO 23

GERMANY AND SPAIN

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

Christina Krah is a visual artist whose abstract paintings explore the subtle yet resilient presence of nature within urban environments. Drawing from her experiences in cities like Berlin and Barcelona, Krah's work examines how nature coexists with, disrupts, and transforms the built world.

Inspired by poetic images such as roots breaking through concrete, trees sprouting from abandoned structures, and vines crawling up facades, Krah's work captures the friction and harmony between human architecture and living systems. A hallmark of her practice is the use of vibrant, self-mixed colors reflecting the emotional intensity and richness of natural forms reclaiming urban space.

The contrast between permanence and impermanence is central to her artistic inquiry. In Krah's vision, buildings are temporary gestures. Nature, by contrast, is a patient witness that adapts, waits, and returns. Her compositions express this interplay through bold chromatic choices, shifting perspectives, and an intuitive rhythm.

Her current project at GlogauAIR focuses on the quiet persistence of the organic amidst the brutality of city life. It meditates on how nature reclaims space and reasserts itself, even in inhospitable environments. She continues to paint on canvas while experimenting with ways for her work to extend beyond traditional wall formats, inviting viewers to interact with it from multiple perspectives.



MONBIJOU PARK (2025)
MIXED MEDIA ON CANVAS, 138 X 212 CM
IMAGE PROVIDED BY THE ARTIST

DANIELA FEDERIGHI



BRAZIL

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Daniela Federighi is a Brazilian visual artist whose work explores encounters in everyday life. Her attentive observation of the surrounding world focuses on spatiality and landscapes, tying these to her lived experiences while also flirting with fable, constructed atmospheres, and narrative.

Throughout her walks, she documents what she calls “scenes”: a pair of abandoned shoes, the sound of rain on a plastic awning, a beam of light cutting through a house, suits being sold by the canal, ladders leading nowhere, walls resembling paintings. Alongside this, she collects ordinary and found materials with constructive or poetic potential.

Photography is usually her primary manner of collection, but the work also unfolds through video, drawing, sculpture, collage, and assemblage, connecting analog and digital media into a visual-material, non-linear diary. Images and materials are revisited in search of coincidences, narrative threads, and contrasts, especially when manipulated, displaced, and juxtaposed.

At GlogauAIR she engages with Berlin intuitively, like someone flirting without hurry. The notion of travel structures her process, allowing questions of distance, dislocation, and home to quietly unfold. During this period, she gathers elements from this context abroad, drawn not only to the new environment but also to the strangeness of a foreign language, so that the work itself becomes an echo of what she lived here.



THE REISEBÜRO, (2025)
INSTALLATION / MIXED MEDIA, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

HAEIN KIM

SOUTH KOREA

waseanasun.com



STUDIO 11

Haein Kim is a South Korean painter and writer. While she has primarily self-published her works, she is currently taking new approaches to presenting texts and images during her residency at GlogauAIR.

She examines the raw structures of urban environments, revealed when human presence recedes. These bare spaces—shown in public transport, modular buildings, and arcades—is her lens for interpreting the character of cities. She schematizes such visual elements into map-like compositions. With this subjective cartography, she documents her geographic and psychological journeys.

At GlogauAIR, she is experimenting with texts from her daily journaling. Handwritten and juxtaposed alongside drawings and paintings, or even laid on the same surface, the written language accumulates layers of sensual narratives. It recalls her distant memories, observations from daily life, and reflections on unfamiliar surroundings. Alluding to intimacy and frankness, the writings counterbalance her abstract visual language, inviting the audience to decode the symbols and imagine beyond.

Simultaneously, she investigates how her language shifts depending on non-verbal gestures and atmosphere by reading aloud her Korean texts to the listeners, translating them spontaneously. This performative practice connects her work not only with places but also with people.



WALKING IN TENSION (2025)

OIL ON CANVAS, 100 X 68 CM

IMAGE PROVIDED BY THE ARTIST

HYEYEON CHUNG



STUDIO 22

SOUTH KOREA

chunghyeyeon.com / [@hyeyeonchung.studio](https://www.instagram.com/hyeyeonchung)

Hyeyeon Chung is a South Korean artist whose work moves between memory, perception, and place. She studied traditional Korean painting in Seoul before completing her master's in drawing at the University of the Arts London. Living and working across Korea, Ireland, the UK, and now Germany has shaped her perspective as both an artist and a diasporic subject, informing a practice that bridges cultural and spatial experiences.

Chung is interested in how landscapes carry memory, becoming both personal and collective spaces. Her works are not depictions of a single view but layered fields where fragments of experience, displacement, and imagination overlap. The material presence of ink, thread, and textile suggests time and touch, while her use of optical tension and abstraction unsettles what first appears familiar.

At GlogauAIR, she develops a project exploring memory and perception through layered gestures, considering how personal and collective experiences intersect. She extends this into participatory contexts, engaging others in creating a dialogue and reflection. By combining drawing, embroidery, textile, and moments of shared experience, Chung investigates how fragile traces of presence can become threads connecting across space, time, and culture, inviting viewers to encounter the subtle tensions between presence and absence, intimacy and distance in spaces that unfold slowly and thoughtfully.



LIGHT ON FORM (2024)
INK ON COTTON CLOTH, CHIFFON, METAL, 20 X 140 CM

IMAGE PROVIDED BY THE ARTIST

KANDICE KARDELL



ONLINE

UNITED STATES

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Kandice Kardell is a visual artist with a practice rooted in alternative photographic processes and textile techniques. She often works outdoors with natural materials, creating pieces that are both shaped by and responsive to elemental forces.

Her work delves into existential themes, particularly the relationship between death and desire, and how cultural avoidance of grief disrupts our connection to the natural world. She seeks to restore reverence for impermanence and highlight the interdependence between humans and ecological systems. Inspiration comes from both philosophical ideas—unselfing and ecological grief—and an intuitive desire to preserve what is inherently fleeting. Kardell's process is both labor-intensive and research-based, emphasizing sustainability and the integration of bio-based, foraged, and reused materials.

Her recent work at GlogauAIR involved experimenting with algae as a biodegradable, ephemeral medium that mirrors the transient nature of human life—woven and stitched into shroud-like textiles. Bridging emotional and ecological narratives, her work invites viewers to reflect on mortality, grief, and their relationship to the living world. She aims to cultivate a deeper appreciation for impermanence and encourage reflection on the need for balance in a world increasingly shaped by consumption and the absorption of self.



FADING (2025)

CYANOTYPE, RECLAIMED COTTON SHEETS, COTTON THREAD, PRESERVED FORAGED ALGAE, NATURAL DYE, 106 X 146 CM

IMAGE PROVIDED BY THE ARTIST

MEGAN SHARKEY



ONLINE

UNITED KINGDOM

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Megan Sharkey is a Welsh artist currently based in Porto, Portugal. She works with textiles using hand-craft techniques.

Sharkey's work has a spacious quality which is predominantly monochromatic and abstract in form. Absence or lightness play an important part in the work. This is achieved physically by the use of sheer materials, hand-made lace netting and suspended elements, as well as through the themes she investigates which have an intangible quality; how we belong and behave in the world, what it means to be, memories, emotions, and our relationship with each other and our bodies.

These ephemeral ideas are explored in a physical and grounded practice, primarily using needle and thread. Through slow, repetitive stitching and lace-making, she listens closely to the materials, allowing them to guide the work, and influence emerging-forms and rhythms. This tactile process takes shape through small-scale maquettes that explore how materials respond to one another - seeking combinations of texture, form, and light that evoke a certain feeling or bring the ideas into form.

Sharkey aims for the work to carry a sense of embodied thinking: a way of being in the world that honours process, imperfection and sensitivity. Through the care embedded in each piece and the time it takes to create them, the work invites presence - a slowing down that opens space for reflection on the relationship between inner experience and the material world.



I NEED TO SOFTEN (2025)
NYLON, COTTON THREAD, STEEL WIRE, INK, 70 X 22 X 20CM

IMAGE PROVIDED BY THE ARTIST

NATASHA LUBIS



STUDIO 15

INDONESIA

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Natasha Lubis is an Indonesian artist based between Bali and Jakarta. Her practice explores internalized archetypes through representations of femininity, weaving cultural memory, psychological inquiry, and non-linear visual storytelling. Rooted in both the personal and the Jungian notion of the collective unconscious, her work reflects on how identity and subjectivity are shaped—through façades, myths, and inherited symbols.

She is drawn to the tension between perception and imagination, exploring how façade, artifice, and illusion shape feminine identity. Drawing on archival images of Indonesian women from the colonial era, she playfully reimagines these figures through a contemporary lens, reclaiming their agency and placing them within enchanted, whimsical tableaux.

Lubis blends digital and traditional techniques, often working with painting and mixed media to create layered, dreamlike scenes. Her recent work revisits three-dimensional forms beyond the canvas—a return to earlier methods that continue her dialogue with myth, folklore, and archetypal imagery as tools to navigate and reimagine both personal and cultural histories.

Through this blended approach, she bridges the introspective with the historical—weaving together inner worlds and broader cultural narratives where the mythical, melancholic, and whimsical coexist.



PETAL CHAMBER (2025)

ACRYLIC AND PHOTO CUT-OUTS ON CANVAS, 100 X 125 CM

IMAGE PROVIDED BY THE ARTIST

PAULA GARCIA SANS



STUDIO 25

SPAIN

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Paula Garcia Sans is a visual artist born in Barcelona and based in Amsterdam, where they graduated from the Gerrit Rietveld Academie in 2020. With a background in 3D animation, worldbuilding and digital visual storytelling, Garcia Sans' work navigates themes of politics and science fiction.

Their practice combines digital tools and sculpture, using materials such as stone, wax, 3D softwares and game engines to create installations and video works. Recently, they have approached hauntology not just as an abstract idea but as a material practice - using 3D technologies to resurrect past objects and ruins in different registers. They are particularly drawn to the eerie and the uncanny — sensations that arise when the boundaries between the organic and the virtual, the past and the future, become unstable.

Their current long-term project, *Ethereal Estate*, is grounded in the ruins of Sant Romà de Sau, a village submerged by the Spanish dictatorship in the 1960s to make way for a water reservoir, and exposed again during an extreme drought in 2023. Garcia Sans visited the site and 3D-scanned its remains, struck by the tension between what should have remained invisible, underwater, and what was then exposed. Through this work — which spans a video game and a series of sculptures — they explore hauntology and virtual architecture through an immersive lens.



THE HATCHING (2025)
SCULPTURAL INSTALLATION, 100 X 80 X 60 CM

IMAGE PROVIDED BY THE ARTIST

PEI SHAN LEE



ONLINE

TAIWAN

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Pei Shan Lee is a Taiwanese visual artist based in Venice. Her multidisciplinary practice includes photography, video, generative imagery, and installation, all anchored by a sculptural approach to material. She is interested in how physical and digital forms carry meaning, often exploring the relationship between technology, memory, myth, and the body, through the lens of digital aesthetics.

Lee's work centers on the tension between beauty and disintegration, revealing how forms can decay, glitch, or unravel while retaining an emotional or symbolic presence. Drawing on Surrealism, glitch poetics, and Asian mythologies, her images frequently depict unstable digital bodies that melt, repeat, or fragment, evoking both vulnerability and transformation.

She works with generative tools such as GANs and combines them with tactile materials like ceramics, artifacts, and debris to construct what she calls speculative rituals—open-ended assemblages that resist narrative closure.

Her recent focus on afterimage aesthetics explores emotional and temporal residues, what lingers after something has disappeared. She also examines the shifting boundaries of humanity, especially the porous line between human and cyborg. Informed by posthumanist thought, Lee's practice challenges fixed identity and embraces fluid, interdependent systems of being.



RENDERED SOUL (2023)

MIXED MEDIA, CERAMIC, TABLET, 40 X 35 X 8 CM

IMAGE PROVIDED BY THE ARTIST

RIEKO TSUJI



STUDIO 32

JAPAN

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Rieko Tsuji is a Japanese multi-disciplinary visual artist. Using the kimono as a material, Tsuji reflects on her own longing for foreign lands and the cultures that she carries with her while also questioning gender norms and roles.

Why do people yearn for distant cities and want to leave their familiar homes? This question is asked from both a general perspective and a personal one, informed by Tsuji's own family history. She feels that her own culture is identified as an inconvenient characteristic of living in a foreign land. In particular, she uses visuals that deliberately emphasize exoticism to comment on the submissive and mysterious image that is often expected of herself.

Lately she researches and expresses gender issues through creating works using crafts and video. Through traditionally feminine methods of handicrafts and sewing, as well as turning the works into cute visuals, Tsuji is attempting to defy the expectations of gender non-confirmity that are often directed at female artists who talk about queer culture and feminism. How can women be respected while remaining feminine?

During her residency, Rieko Tsuji expresses the relationship between mother and daughter and the changing social status of women by creating handicrafts using a kimono. This particular kimono has a special significance for her as it was worn at a coming-of-age ceremony by her mother after she gave up her dream of studying abroad.



KIMONO (1981)
FABRIC, SIZE VARIABLE
IMAGE PROVIDED BY THE ARTIST

RITA FERNÁNDEZ



STUDIO 14

MEXICO

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Rita Fernández is a Mexican artist based in London. She graduated from the Royal College of Art (MA: Painting). She holds a BA in Philosophy from Universidad Nacional Autónoma de México. At the intersection of the visual and the conceptual, Fernández's practice explores the tension between material and meaning by raising questions about the self, womanhood and identity through material-based inquiries.

Through a deeply personal engagement with the body, she uses her own experience as a starting point to examine broader questions of materiality, gender and self-representation. She approaches self-portraiture not as a genre but as a matrix, a framework for exploring an everchanging subject. This approach allows her to produce works that fall within a broader narrative system, each piece a node in an ever-expanding exploration of the self.

For Fernández, materials are not just vehicles for representation, but active participants in the narrative. At GlogauAIR, Fernández is creating a body of work that entertains one of Clive Cazeaux's ideas, the metaphoricity of materials. In these works, she incorporates personal materials (such as underwear, tights, bedsheets and hair) into her paintings; not as add-ons but as mediums. These elements become metaphors for her lived experience, serving as both literal components of the artwork and symbolic extensions of the self.



GISELA Y YO (2025)
TIGHTS, PVA, OIL BARS, CHARCOAL, OIL AND WAX ON RAW COTTON CANVAS, 100 X 70 CM

IMAGE PROVIDED BY THE ARTIST

SAMANTHA LEE

MALAYSIA

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Samantha Lee is a visual artist and creative technologist practising across digital spaces and interactive installations. Her work explores how something becomes ordinary to us, especially how technology shapes perception, memory, and the construction of the self.

She examines how the Internet mirrors our humanness while simultaneously reshaping it, staging interactive mixed-media environments that intentionally resist being photographed and remain dark, weird, ephemeral, absurd and surreal.

The Internet is both mirror and sculptor; mediated experience no longer supplements reality—it replaces it. Mining digital nostalgia, collective false memory and algorithmic legibility, she lingers where hyperreality collides with primal instinct.

Lee works with TouchDesigner, web technologies, and live data streams to build interactive systems that respond in real time to movement and text input.

Her ongoing video work, self-portrait, explores how personal documentation becomes performance under digital capitalism. Lee records herself doing pull-ups, deliberately framing the shot to exclude her face. The piece probes self-surveillance, internalised metrics and attention economies, asking: what part of the story still belongs to its author when we turn the gaze from private to public?



OBJECTLESS I-III (2025)

REAL-TIME DIGITAL RENDERING, MULTI-CHANNEL VIDEO, MONITOR DISPLAY, KEYBOARD,
INTERNET-CONNECTED LANGUAGE MODEL, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

SHUAI YANG



STUDIO 13

UNITED STATES AND CHINA

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Shuai Yang is a New York based interdisciplinary artist whose work spans sculpture, printmaking, drawing, painting, and installation. Her practice investigates the conflicts between lived experience and man-made laws, with a particular focus on challenging systems of measurement.

From body-based concepts to objectified instruments such as rulers and levels, Yang engages with systems of measure that both promise clarity and conceal the violence of abstraction. She often stages tension between these systems and natural materials—tree branches, slate, metal—highlighting the invisible space between natural existence and representational power.

Yang focuses on the language of suspension (both conceptually and physically) to expose the push-and-pull moments between subject and representation—like a surgeon incising skin to locate the tumor. Suspended are not only objects, but also meanings, power dynamics, habitual flights of thoughts, and normative syntax. Suspension reveals a field of uncertainty, where the dominant structure cannot define meaning without the activation of a sensing subject.

During the residency, Yang continues to open a space for reorientation toward sensation and dissonance. Her work seeks to release proliferation and indeterminacy from the grip of systems that disguise control as clarity, and quantification as truth.



ONE MÈTRE AND TWO ENDS (2025)
SCULPTURE, PHOTOGRAPHY, SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

SOLMAZ KHALEGHPANAH



ONLINE

IRAN

@solmaz_khaleghpanah

Solmaz Khaleghpanah is a visual artist, costume, and set designer from Iran, deeply influenced by the visual heritage and ancient symbols of her homeland. Her work explores themes of lost civilizations, cultural memory, and identity, reflecting on the silent destruction of historical narratives. Working primarily with mixed media—acrylic, gouache, oil, and textured materials—she creates layered, symbolic compositions that evoke both presence and absence. Her artistic process is intuitive, combining historical research with emotional response, aiming to reconstruct a fragmented cultural past.

Through her art, Khaleghpanah seeks to honor forgotten histories while questioning the political and social forces that erase them. She invites the viewer to reflect on the fragility of cultural identity and the enduring strength of memory.

During her residency at GlogauAIR, she is developing her ongoing project “Pillaged Silence”. This project reflects on the looting, destruction, and erasure of cultural heritage, and contemplates the silence that remains after the disappearance of civilizations. Through a series of mixed-media works, she reconstructs fragments of historical symbols and narratives, creating a visual dialogue between absence, resilience, and remembrance. For the Virtual Open Studios, she will present works in progress alongside preparatory sketches and research materials, offering insight into both the artworks and the underlying process of reconnecting with cultural memory.



OPPRESSED IRAN (2010)
ACRYLIC ON CANVAS, 60 X 60 CM

IMAGE PROVIDED BY THE ARTIST

SUYI XU



STUDIO 24

CHINA

suyixu.com / [@suyi.xu](https://www.instagram.com/suyi.xu)

Suyi Xu is an artist currently based in Brooklyn, New York. Her paintings are contemplations on space, interior, and architecture that morph into meditations on color and form. Using a wandering recursive structure akin to dream-logic, she constructs labyrinths that allow forms to emerge intuitively and associations to unfold organically.

Xu's paintings unfold a series of gridded planes, opening a study on perspective in which shapes and forms emerge from hazy mists. She enacts the ritual of architecture, yet discards the integrity of physics in the process of making—horizon vanishes, perspective spins, interior folds inward, and spatial relations are obscured by sudden bursts of light. Space is experienced not as a static form but as a psychic state and medium for perception.

This gradual process of decreation stems from a desire to reach a state prior to reason and the conscious mind. Her fascination with the void in the center of the canvas is informed by Simone Weil's spiritual philosophy of undoing the self.

At GlogauAIR, she is developing a new body of work that uses fabric as a metaphor for the materiality of longing. She is interested in the gesture of waiting and thinks of her spatial intervention as building "the ideal environment for the act of painting." By draping, floating, and suspending white cloth throughout the space, she constructs a composition that becomes kinetic through the activation of light, atmosphere and time.



LIMERENCE (2025)
OIL AND PASTEL ON LINEN, 182.88 X 132.08 CM

IMAGE PROVIDED BY THE ARTIST

PROJECT SPACE



"SPACES OF PERCEPTION" EXHIBITION

September 12th - 20th 2025

Exhibition curated by **Ashley Kraynak**



SPACES OF PERCEPTION



EXHIBITION CURATED BY ASHLEY KRAYNAK

Supported by Memoria Artística Chema Alvargonzalez

“ . . . can we not find ourselves, while dreaming in our own modest homes, the consolations of the cave? Are the towers of our souls razed for all time?”

- Gaston Bachelard, *The Poetics of Space*

Ashley Kraynak is a Los Angeles-based curator and a recent graduate of Art History from UCLA. She studied contemporary art in fall 2024 in Berlin, while assisting the GlogauAIR curatorial team. As part of GlogauAIR's curatorial residency program, her current project explores physical space, particularly in the home, and the way in which we physically and emotionally interact with it.

Her exhibition, *Spaces of Perception* navigates the physical and metaphysical qualities of lived-in space. The concept is inspired in part by *The Poetics of Space*, by the French philosopher Gaston Bachelard, who argues the human soul is considered best understood through the places in which it dwells.

Spaces are where we retreat, construct, and open up our personal worlds. Between self and space, or lack thereof, the internal and external meet. *Spaces of Perception* asks how these exterior and interior states – imagined, isolated, or shared – shape our understanding of self, belonging and purpose. Internal dialogues, shaped through formative memories, are navigated through rituals and expressed through habits, unique to each soul's essence.



ARBNOR KARALITI, LONG TIME NO SEE (DETAIL) (2003)

OIL ON LINEN, 125 X 175 CM

IMAGE PROVIDED BY THE ARTIST

Through each room of the exhibition, perceptions of comfort and vulnerability converge and interact. The exhibition begins with works that depict the “dream life”, where anxieties and desires echo through the subconscious and are nurtured in both private and public spaces. Giulia Gr’s photographs and gwen charles’ video work are meditations on physical sleep, where the body is simultaneously most vulnerable and able to transcend worlds. Suzanne Levesque’s paintings incorporate intricately handsewn textiles, as if to piece together elements of the conscious and the subconscious mind. Jonathan Esperester’s surrealist interiors balance intricate details with faded memories. In his painting “FEH”, the viewer may have just entered a lucid dream: a leopard coat - an item from a childhood memory for Esperester - floats without a hanger next to a nondescript clock.

As the exhibition concludes, Arbnor Karaliti’s paintings fill the final space with portrayals of human interaction and co-existence. In “Long time no see”, there is a comfort inherent within this exact co-existence, yet still a potential discomfort —two people, instead of interacting with each other, gaze coldly out at the viewer and pose, as if you have just entered their space without permission. After breaking away from one’s life in solitude, where reflection and daydreaming are more valued, one is forced to reconsider how space can be either tainted or influenced by the presence of another.

Participating Artists

Jonathan Esperester <https://www.jonathanesperester.de/>

Suzanne Levesque <https://suzanne-levesque.com/>

Giulia Gr <https://giuliagr.myportfolio.com/>

gwen charles <https://www.gwencharles.com/>

Arbnor Karaliti [@arbnorkaraliti](https://www.instagram.com/arbnorkaraliti)

Ashley Kraynak is part of GlogauAIR’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.



JONATHAN ESPERESTER, FEH (DETAIL) (2024)
OIL, ACRYLIC AND INK ON CHIFFON, 125 X 170 CM

CATALOGUE'S COVER

CHOSEN ARTIST: NATASHA LUBIS

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 every residency term. Participating in the cover of the catalogue also encourages 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 Natasha Lubis, an Indonesian painter who lives between Bali and Jakarta. Lubis' practice blends digital and traditional painting techniques to create theatrical, dream-like scenes.

In her multi-layered mixed-media work, *Primeval Playground* (2024), intense shades of green and pink assault our senses as our eyes are drawn inward towards a gaping monstrous mouth. Inspired by the mystical Goa Gajah (Elephant Cave) in Ubud Bali, which dates back to the 9th century, Lubis carefully intertwines the modern and the traditional, challenging and playing with our preconceptions of Indonesian art.

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



NATASHA LUBIS © Primeval Playground (2024))

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AC/E (Acción Cultural Española)



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