

OCTOBER - DECEMBER 2025



**GLOGAUAIR**

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

AUTUMN 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 online across the world. These artists join GlogauAIR to dedicate themselves to the creation of new work and to explore innovative processes alongside an international cohort of peers.

This term has provided artists with the space and time to reflect on their existing practices and experiment with new forms and techniques. Many artists have taken experimentation in new and exciting directions, engaging with ideas around playfulness and conscious 'unlearning' to yield new possibilities. The city of Berlin, and our surroundings in general, influenced a number of resident artists to incorporate found objects, materials, illustrations and writing based on their experiences into their practice. The resident artists have pushed the boundaries and present newly developed works across a wide range of mediums.

GlogauAIR's project space presents a solo exhibition by GlogauAIR's Berlin Guest Artist 2025, Selma Köran, who was awarded a spot in the residency program through a competitive open call. Köran has developed a new work at GlogauAIR that uses a video game-based installation to explore and upend expectations surrounding her Turkish-German identity.

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 // SEPTEMBER 2025  
DANIELA FEDERIGHI STUDIO INSTALLATION  
PICTURE BY GIULIA GR ©

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# ALEX Z. WANG



CHINA

[alexzwang.com](http://alexzwang.com) / [@alexzwang](https://twitter.com/alexzwang)

Alex Z. Wang is a New York based abstract painter whose practice centers on oil and pigment to explore the tension between chaos and stillness. His work investigates how movement, light, and materiality converge to create moments of quiet vitality and depth.

Wang's paintings draw inspiration from rhythm, emotion, and the atmospheric qualities of light — how it reveals, obscures, and transforms color into energy. His work distills sensations that exist before language, capturing the fluid states of transformation and becoming. His approach reflects a dialogue between order and entropy, control and surrender, mirroring his transition from a career in strategy consulting to a life devoted to intuitive creation.

At GlogauAIR, Wang is developing a series that examines the emotional and perceptual power of texture. These works contrast minimal brushwork with dense, tactile layers to question how surface alters feeling and meaning. This process-driven inquiry invites viewers to engage with the materiality of paint itself, sensing emotion through surface rather than image.

Through his work, Wang invites reflection on how emotion, memory, and movement inhabit the physicality of paint. Visitors to his open studio are encouraged to experience the subtle tension between restraint and intensity — to slow down, observe, and rediscover their own rhythm within the shifting interplay of texture, color, and light.



**GLACIAL ECHO** (2025)  
OIL ON CANVAS, 102 X 76 CM

IMAGE PROVIDED BY THE ARTIST

# ANDIE JAMES



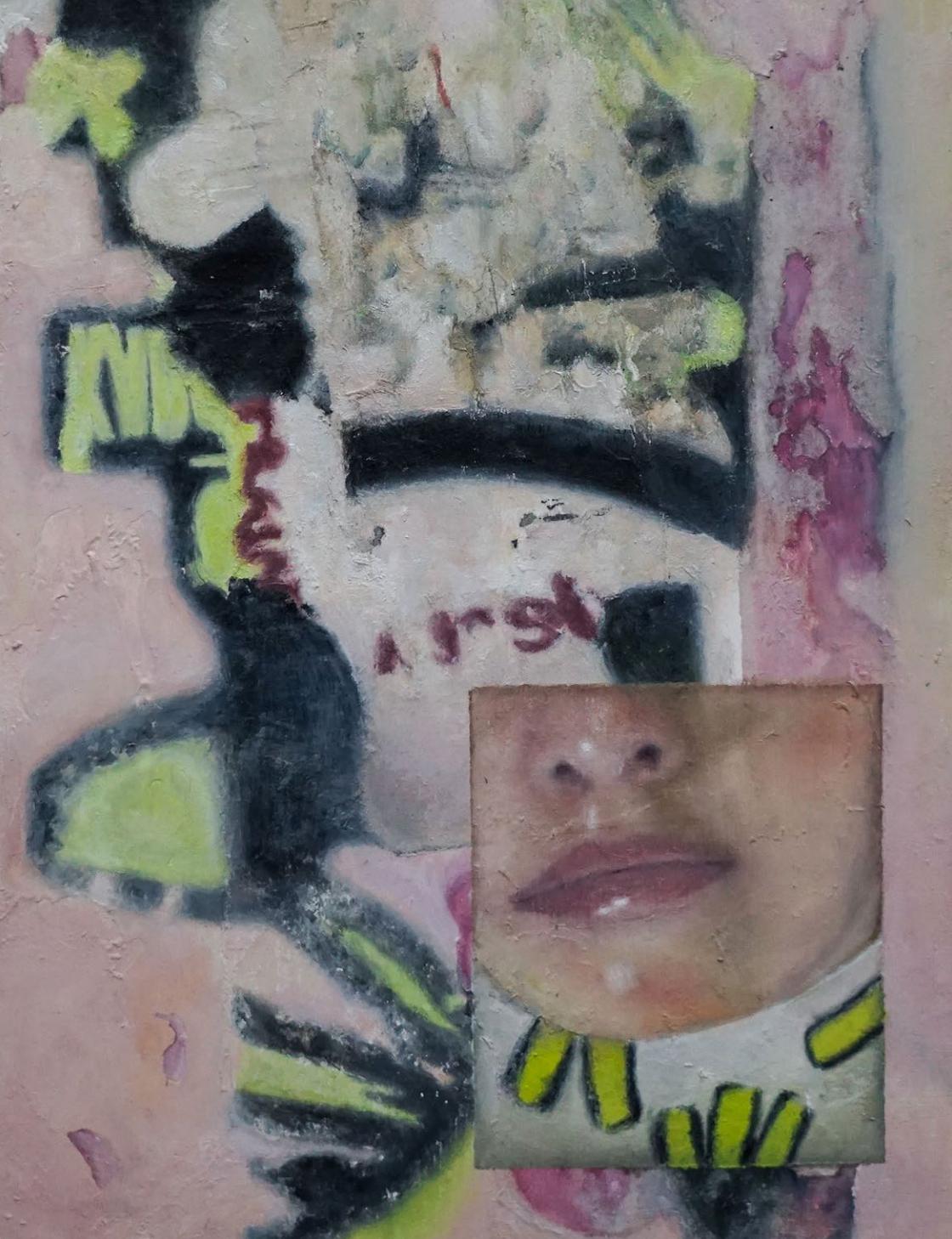
AUSTRALIA

[andiejames.com](http://andiejames.com) / [@andie\\_\\_james](https://twitter.com/andie__james)

Andie James is an Australian interdisciplinary artist based in London. Her work spans painting, photography, and digital art, exploring the physical and emotional residues we leave behind as we share space with strangers. Incorporating these elements, she creates happenstance portraits that reflect the collective aesthetic and cultural values around her.

James is interested in our need to express and locate ourselves within a wider social fabric. She sees fragments, discarded objects, decontextualised images, street posters, and digital leftovers as shared expressions rather than isolated statements about our individual lives. Using methods such as image transfer, collage, digital manipulation, and painting, she merges materials collected through both analogue and digital processes. These include found wooden panels, salvaged street posters, discarded photos, receipt-printer outputs, digital scans, and oil paint. Through this hybrid approach, James builds textured surfaces that operate as living archives.

At GlogauAIR, James is collecting and reimagining residue to form collective portraits. Fragments will be printed, displayed, scrapbooked, and archived across screens, installations, and paintings. She will also initiate opportunities for co-authorship through interactive digital platforms, encouraging participants to exchange digital clutter.



**UNTIL 1 AM (2025)**  
MIXED MEDIA AND OIL ON WOOD PANEL, 29,7 X 21 CM  
IMAGE PROVIDED BY THE ARTIST

# AZIN LIM

SOUTH KOREA

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



ONLINE

Azin Lim holds a BFA from the Rhode Island School of Design, and is based in Seoul. She works with painting, sculpture, installation, and performance art to make narrative work stemming from the queer experience. Questions about sexuality, the body, love, romance, relationships, and community are central to Lim's practice.

Lim's work revolves around an imagined narrative of the character Na-bi, meaning 'butterfly' in Korean. Na-bi is characterized by its yellow butterfly wings, red boots, and blue hair. Over the past few years, Na-bi has eventually become the main character in Lim's work. The background story is that Na-bi had been kicked out of paradise after tasting the forbidden fruit, hence becoming 'fruity' and failing to fulfill societal norms. Ever since, Na-bi has been roaming the busy streets of Seoul in search of a place to belong where it can love and live freely.

Lim creates paintings, paper-mache sculptures and installations that capture scenes from Na-bi's journey. She also performs with hand-crafted masks and costumes where Na-bi comes to life to interact with the audience in person. Lim uses bright colors and creates textured surfaces using various beads, fabric, wire, glitter, ribbons, and other materials she has accumulated over time. The narrative quality and the way her work is crafted evoke childhood fairytales. While Lim's approach remains playful and light-hearted, there is an undertone of vulnerability and anxiety.



NA-BI WANTS LOVE! (+ OTHER THINGS) (2025)  
PERFORMANCE

IMAGE PROVIDED BY THE ARTIST

# BARBARA D'ANGELO MÅNSSON



ONLINE

SWEDEN / ITALY

@bdanm\_art

Barbara D'Angelo Månsson is an Italian-Swedish abstract conceptual artist with a background in science, working at the intersection of analytical thinking and creative intuition. Through the use of mixed materials such as textiles, wool, metal, paper, and found objects, her work explores how materiality and gesture can translate emotional and perceptual experiences into tangible forms.

D'Angelo Månsson investigates the dialogue between instinct and rationality, the natural and the artificial. Her process is guided by gesture and intuition — spontaneous brushstrokes and layered surfaces that capture emotional intensity — yet grounded in a structural logic that reflects her scientific and analytical background.

Throughout her residency, she will develop a new body of work combining painting and sculptural assemblage using reclaimed materials, studying how these human-made elements adapt to and interact with natural environments. Through experimentation, she reflects on perception, rationality, and humanity's impact on the environment.

Her project invites viewers into a space of tension between emotion and logic, instinct and control. Through sculptural forms made from found and artificial materials, she explores how the remnants of human creation coexist and collide with nature, prompting reflection on the evolving relationship between ourselves and the natural world — and the delicate balance that binds us to it.



**PLASTIC PLANET (2025)**

MIXED MEDIA INSTALATION, YAM, TEXTILES, METALS AND FOUND MATERIALS

IMAGE PROVIDED BY THE ARTIST

# BINYU CHEN (BING)



STUDIO 21

CHINA

@theonlybing000

Binyu Chen (Bing) is a Chinese artist based between London and Berlin, working across performance, sound, installation, and text. Their practice embraces amateurism and intentional chaos, creating spaces where the boundaries between subject and object, human and nonhuman, visible and invisible become fluid.

Bing's work is centered on one question: how do we resist discipline in an era that disguises control as freedom? They examine how law, technology, language, and media silently shape our emotions and behaviours. From poems disguised as delivery labels to graffiti reimaged in gallery spaces, Bing explores how language positions us and how anonymity can become a political strategy of resistance. Their performances merge sincerity with absurdity, bringing everyday gestures and social media expressions into an artistic context that questions what it means to be seen, heard, or understood.

At GlogauAIR, Bing collects discarded objects from the streets of Berlin to create a self-playing sound installation. These waste materials, carrying traces of human history and culture, become active agents telling their own stories. In the performance, Bing joins the system—disturbing and rebalancing it—to blur the boundaries between object and subject. By letting these objects play by themselves instead of being controlled by humans, the work seeks to break the binary structure between human and nonhuman, and to imagine new forms of coexistence through sound, rhythm, and chance.



**SOCIAL DISCARDED SYSTEM (2025)**  
INSTALLATION, FOUND OBJECTS

IMAGE PROVIDED BY THE ARTIST

# BRYN K. MCCONNELL



STUDIO 23

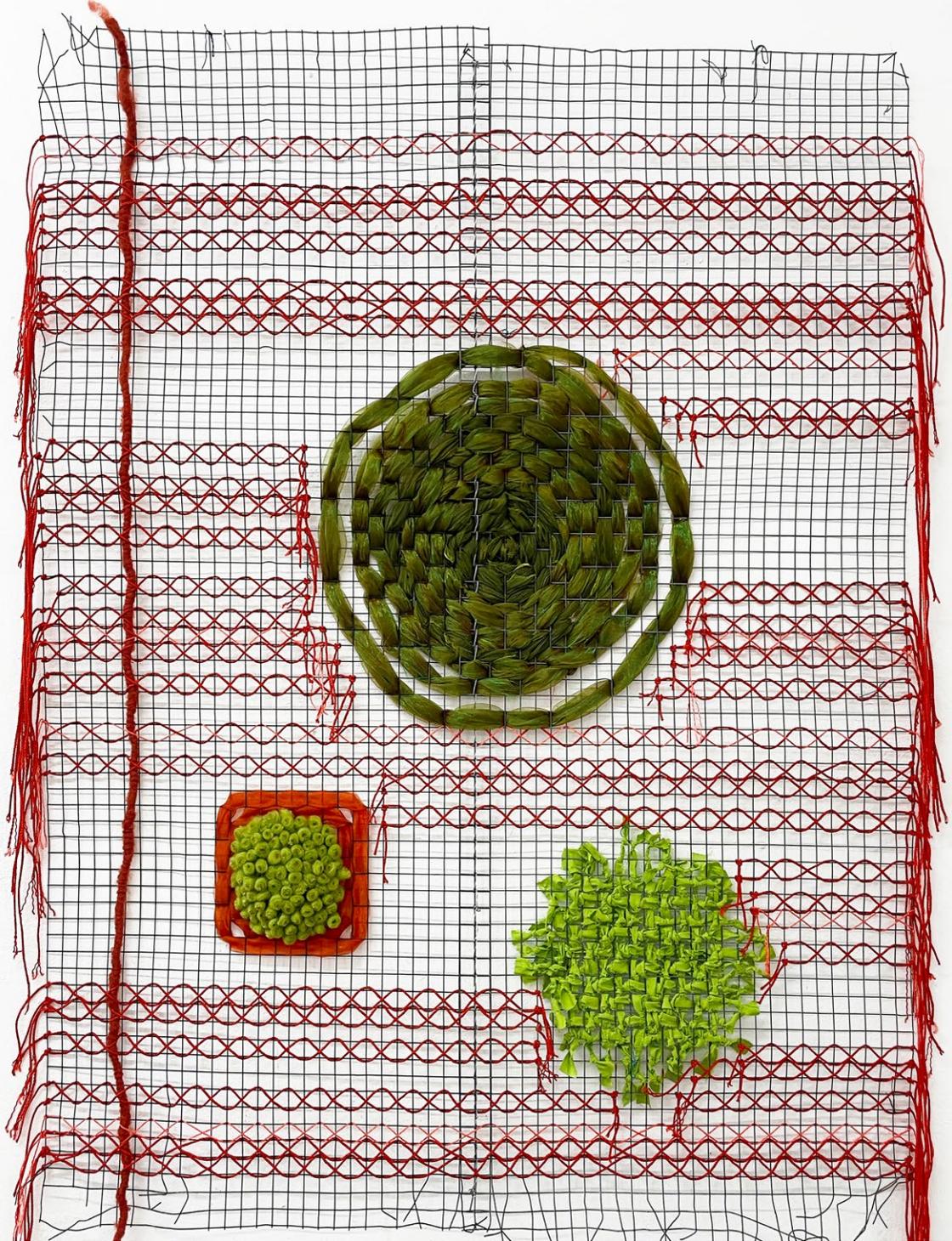
UNITED STATES

[brynmccconnell.com](http://brynmccconnell.com) / [@brynmccconnell](https://twitter.com/brynmccconnell)

Bryn McConnell is a textile artist currently based in Berlin. Her work transforms found objects into abstract compositions that explore storytelling and patterning with unique material combinations. She holds a degree in architecture from Tulane University, which guides her approach to creating art.

McConnell's weavings are based on a metal grid structure. She describes the grid both as a constraint and as a framework that allows her creativity to flow, similar to the process of solving a math problem. With fabric, wire, or a needle and thread, she tediously sews the mesh into rhythmic and textured landscapes. McConnell collects materials while walking through the city like a magpie. She feels that discarded or recycled objects are rich with energy that she then meshes into a harmonious fabric, reflecting an analogy to the interconnection of all things.

McConnell came to GlogauAIR as a step in her journey of moving from New Orleans, USA, to Berlin, Germany. The work she has developed during this time weaves together narratives of home with insights gained from her new environment. Guided by lessons she learned while living in New Orleans, the pieces McConnell presents at the open studios ultimately examine a search for finding belonging within a foreign city.



**BREAKING BAD HABITS (2025)**

MIX MEDIA, 152 X 112 CM

IMAGE PROVIDED BY THE ARTIST

# CARLOS PESUDO



STUDIO 15

SPAIN

[carlospesudo.com](http://carlospesudo.com) / [@carlos\\_pesudo](https://twitter.com/carlos_pesudo)

Carlos Pesudo is a visual artist from Spain, currently based in Madrid. His work evokes ambiguity and unease. His visual research has led to a complex interplay of forms and registers—gestural, expressive, yet also subtle and delicate paintings that unfold through a balance of action and restraint. His work exists in a constant state of tension, with images that linger on an undefined threshold between abstraction and figuration.

In the studio, Pesudo works intuitively, seeking out unexpected and unsettling forms. For him, the canvas is an unknown space—one that reveals itself only through the act of painting. It is a process of summoning an image and a sensation not yet known.

The artist's approach to image-making challenges traditional codes of representation. The ambiguity within his paintings invites viewers to question what they are seeing. The scenes that emerge—dynamic and theatrical—feel both strange and familiar, revealing, almost unintentionally, his fascination with certain forms in nature, particularly those that strike him as violent or illogical for its understanding.

Pesudo has a relationship with Berlin that goes beyond his residency at GlogauAIR; there have been certain milestones in his creative process that were born in this city. This new series aims to revisit those symbols in order to transform them into his new proposal. On this occasion, the artist focuses on the surroundings of the residency, particularly focusing on the nearby canal.





**DERIVA Y COLAPSO 6 (2025)**  
ACRYLIC ON LINEN, 150 X 120 CM

IMAGE PROVIDED BY THE ARTIST

# COURTENAY K. MCCUE



STUDIO 22

AUSTRALIA

@crt\_artt

Courtenay McCue is a multidisciplinary artist who creates work that blends social commentary, nostalgic memory, and layered symbolism, in a playful yet thoughtful way. Whether painting, working with ceramics, or creating with textiles, her work feels like a dreamscape scrapbook; vibrant, a little chaotic, and sprinkled with hidden messages.

Her process is intuitive and iterative, evolving through cycles of adding, removing, and reimagining, ultimately serving as a self-portrait that captures her personal journey and inner world. Layers of symbols carry personal significance, while others remain intentionally ambiguous. When starting an artwork, the final piece is always unknown, and the process itself becomes the art form.

During this residency, McCue has been exploring Berlin, a journey reflected throughout her large-scale paintings. Immersed in the city's nightlife and urban energy, the works absorb its rhythm, freedom, and seductiveness. Many of the paintings were imagined while lying in bed in the studio, in that liminal space between night and morning where thoughts drift and images rearrange themselves. As a result, the compositions are designed to be viewed in both portrait and horizontal orientations, mirroring this shifting, dreamlike perception.



No 22

**BLUE (2025)**

ACRYLIC ON LINEN, 140 X 200 CM

IMAGE PROVIDED BY THE ARTIST

# DOROTA DZIONG



STUDIO 31

CANADA / POLAND / NORWAY

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

Dorota Dziong is a Polish-Canadian multidisciplinary artist currently staying in Norway. Her work includes painting, drawing, video, animation, and site-responsive installation. She explores the human need for containment, both physical shelter for our bodies and containers for the things we collect.

Examining real and imaginary spaces, Dziong builds a personal universe where playfulness and absurdity become ways of navigating complexity. She uses drawing and painting to create installations and stop-motion animations that evoke set-building, collecting, and transience. Having emigrated and moved many times, she has developed an interest in the spaces within which we live and exist in and the objects we acquire and store.

Layered and maximalist, her work embraces imperfection and impermanence through the use of discarded materials such as cardboard with a DIY aesthetic, employing collaging methods that recall Dadaism. Within these environments, flawed creatures move through unstable worlds, while drawings spread across walls like living organisms.

At GlogauAIR, Dziong is developing a site-responsive installation and animation that explore shelter, boundaries, nostalgia, and the struggle between personal and collective histories. Through this project, she hopes to continue to evolve ways of combining media toward installation-based storytelling that embrace complexity and contradiction.



**EVERY SINGLE POCKET HAS A HOLE IN IT (2025)**

INSTALLATION, 41.5 X 30 CM

IMAGE PROVIDED BY THE ARTIST

# ELIISA LOUKOLA



ONLINE

FINLAND

[eliisaloukola.com](http://eliisaloukola.com) / [@eliisa.loukola](https://www.instagram.com/eliisa.loukola)

Eliisa Loukola is a visual artist working across painting, installation, performance, and writing. She holds an MA from HKU, the Netherlands and a BA from Academie Minerva, the Netherlands, and is currently based in Helsinki, Finland.

Her practice is an investigation of temporality, traces, (dis)appearances and embodied memories, beginning with encounters of found objects. She relies on writing as methodology and discusses memory as an embodied, fragile, and transformative phenomenon through dealing with objects as archives of memory in themselves. The poetics of disappearance inform the choices of medium and presentation in her work, which often plays with the translation and inaccessibility of language.

Loukola's practice intertwines writing and visual art. Over the years, writing has evolved from a reflective tool into a central medium, equal to her painting, exploring traces, embodied memories, and the unstable relationship between remembering and forgetting. Through the investigation and reconsideration of traces she aims to create a language where the works produced within each project function like sentences, forming together a readable whole through their repetition and relation.

During her residency, Loukola further develops her ongoing series *Löttö*, through painting and fragmented writing which plays with the memory of childhood, and the impossibility of letting it go.



**HÄNELTÄ** (2023)  
INSTALLATION, BALLPOINT PEN, WINDOWBLIND, TEXT.  
IMAGE PROVIDED BY THE ARTIST

# ELISABETTA LOMBARDO



ONLINE

ITALY

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

Elisabetta Lombardo is a ceramic artist based in Berlin, where she co-founded and runs a ceramic studio focused on traditional hand-building techniques, and has had her work exhibited internationally. She also writes about the impact of clay in culture, by connecting stories and ceramic pieces. Her work is an ode to the inspiration our species has felt for centuries while observing the landscape, discovering materials and watching minerals turn to glass.

Lombardo works with hand-building techniques building her works by hand without a pottery wheel, using porcelain and stoneware. Her work combines poetry and science: she researches topics of transformation and metamorphosis by exploring how materials work and change together when being fired in the kiln. The forms she creates fulfill dual roles as functional, ceremonial vessels as well as art objects.

During her residency at GlogauAIR, Elisabetta is continuing her exploration of the theme of metamorphosis by combining metal and ceramics and reflecting about the creative process itself, which is in a constant state of flux. She is building ceramic panels and uses electroforming, a process through which metal is layered on a conductive surface via electrical current, to add copper to the fired clay. Her project will combine her works, her writings, pieces of her notebooks and photos, giving us a glimpse into the process of how material is transformed through the artistic process.



**SHIELD NO.2 (2025)**  
PORCELAIN AND WIRE, 12.5 CM IN HEIGHT AND 11 CM AT WIDEST POINT

IMAGE PROVIDED BY THE ARTIST; PHOTO CREDIT ANDREI HAESEN

# HAEIN KIM



STUDIO 11

SOUTH KOREA  
waseanasun.com

Haein Kim is a visual artist born in South Korea. She documents her experience with cities and surroundings, presented from a cartographic perspective. She is currently incorporating printmaking to capture such moments.

Following her last term in GlogauAIR, where she had worked with a fresh impression of Berlin, she now focuses on the routines she has adapted to within the surroundings. Through daily walks and tasks, she observes the city through a more intimate lens for visual inspiration. These impressions are then carved into linoleum plates in small sizes, so that they can be used casually or even playfully. As small-scale of the carving leaves the details rather crude, it compresses her sensory experience and simplifies it into visual symbols. They are printed on scraps of paper, from everyday items like tickets and bakery packages to others such as surcharge bills and notes taken for job applications that allude to practical struggles.

Her work also highlights how prints reproduce their own mirror images, and how the use of pressure is always required in the process. This is represented by the sentences printed with linocut, which imply the powerplay in misogynistic and racist encounters she has experienced. Her goal is to experiment further with such characteristics of prints in order to reflect on the relationships she builds with people and cities.



**OMEN (2025)**

LINOCUT ON RIPPED ENVELOPE, 2 PIECES. TOP: 17.9 X 11.4 CM BOTTOM: 13.5 X 11.4 CM

IMAGE PROVIDED BY THE ARTIST

# HYEYEON CHUNG



STUDIO 24

KOREA

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

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 explores how landscapes carry memory, becoming both personal and collective spaces. Her works are layered fields where fragments of experience, displacement, and imagination overlap. The material presence of ink, thread, and textile suggests time and touch, while optical tension and abstraction unsettle what first appears familiar. She strives to combine minimalist elements with contemporary sensibilities, challenging viewers to see familiar landscapes anew. By merging nostalgia and modernity, she evokes beauty in the simplest, most restrained geometric forms.

Her creative process has evolved into a quiet ritual where embroidery meets ink. Every stitch and stroke is an exercise in patience and precision, crafted with the sensibility of printmaking. At GlogauAIR, Chung develops a project exploring memory and perception through layered gestures, extending it into participatory contexts that invite reflection on how surroundings and experiences shape our perception of the world and ourselves.



**CAMOUFLAGE LANDSCAPE (2025)**

DIGITAL PRINT OF DRAWING

IMAGE PROVIDED BY THE ARTIST

# IOANNA LOUP



ONLINE

GREECE / GERMANY

@iwannaloup

Ioanna Loup (she/her) is a performer, dancer and medical doctor from Athens, Greece, based in Berlin, Germany. Her multidisciplinary practices focus on embodied movement practices, video, text, poetry and healing through art therapy. Her work focuses on the human body both as anatomy and a system of movement and emotions, using the body as her material. She reflects on the way we look at things and how this is translated in our brain, bringing the science of vision into performance lectures.

She draws inspiration from myths and symbols, Jungian concepts, everyday text extracted from conversations, digital spaces, lyrics or doctor's letters. She uses the medium of collage in pictures, sound and text as a practice for forming, reforming and transforming. Moreover, drawing from a very personal grief and mourning experience, Loup questions the nature of society's separation from grief, while attempting to bring to the forefront a more visible, colourful, and vivid expression of mourning and loss as a part of everyday life.

The project Interval explores taking a break as a radical act and not as a task to master. It borrows simplicity from childhood games, remembering that pause was once a thrill. The breaks become the performance inhabiting the in-between of a non place and the body explores fulfilment through play.



*INTERVAL* (2025)  
VIDEO

IMAGE PROVIDED BY THE ARTIST

# IÑAKI BEASKOA



SPAIN

@inakiworks

Iñaki Beaskoa is a multidisciplinary artist from Barcelona who now lives in Berlin, Germany. Inspired by the transformative processes he observes in his surroundings and within himself, he examines how forms evolve from the different phases of these lived experiences and observations. His monochromatic, organic work has gravitational qualities that convey a sense of solidity and weight, as well as fluidity. He uses light very intentionally to influence and define the forms and contrasts he creates.

His creative mediums include tattooing, painting and, more recently, sculpture. He tends to use painting and ceramics for abstract and spontaneous expression, and tattooing and drawing for more premeditated and figurative representations. Throughout his creative processes, he meticulously explores the limitations of each technique and the changes that occur when transitioning between them.

During his three-month residency at GlogauAIR, he has continued to explore the relationship between memory and emotion. Some of the memories dated back a long time, while others related to when he moved to Berlin at the start of the year. To do this, he created a dialogue between sculptural representations of memories and the influence of light on the works. Through this process, he sought to create new shadow forms and perspectives that distorted the original concept of the memory.



**LA MOSCA — CONDICIÓN ARRABASSADA (2025)**

CERAMIC, 14 X 10 X 11CM

IMAGE PROVIDED BY THE ARTIST

# JING XIA



STUDIO 13

CANADA

[jingxia.ca](http://jingxia.ca) / [@jing.xiaa](https://www.instagram.com/jing.xiaa)

Jing Xia is a Chinese Canadian artist whose practice spans painting, sculpture, and installation. She originally studied industrial design at Emily Carr University of Art + Design (Canada) and Lund University (Sweden).

Her work grows from an intuitive, hands-on process rooted in curiosity, play, and the simple pleasure of creating. She explores fragmentation, transformation, and the shifting line between building and breaking down.

Xia's practice unfolds through cycles of making, unmaking, and remaking—constructing forms, breaking them apart, and reassembling them in renewed configurations. During her residency at GlogauAIR, she has been developing chance-inspired works shaped directly by her surroundings and daily routines. She incorporates unpredictable elements such as overheard or misheard words, objects gathered on morning walks, and traces left by rain. These found elements function as prompts, guiding the work toward discovery rather than control and allowing intuition and circumstance to influence its evolution.

Through this approach, Xia embraces uncertainty as a generative force. Her works inhabit a space where forms shift, meanings wander, and possibilities emerge through free association and attentive observation. Visitors to her open studio are invited to a walk among chance poems, rain marks, and a makeshift forest.



**RAIN NOTES (12:33-12:34, OCT 28, 2025, BERLIN) (2025)**

RAIN ON PAPER, 29.7 X 21 CM

IMAGE PROVIDED BY THE ARTIST

# LUIS GREGORY



ONLINE

AUSTRALIA

@lui57r37ory

Luis Gregory is a sculptor living and working in Australia, who uses assemblage to create spatial interventions. He does this using architectural elements like jacuzzis, discarded timber and window frames.

In these works there is little evidence of the artist's hand; he places and arranges things to look ordinary, playing on the feeling of the everyday. Gregory chooses objects that are functional, have deliberate design features and he is attentive to distinct colour palettes. For him, the gallery space becomes a canvas, the sculptures provide a medium for him to make gestures with. Gregory considers the relationship of materials to viewers by activating them in his compositions. His formally aesthetic assemblages are made of repurposed materials; documenting and exploring representation in objects.

The artist prefers to work on a large scale so the viewers can conceptualise the work within their field of vision. For his on-line residency at GlogauAIR, Gregory is sculpting a self portrait of his face using wood steaming techniques. Gregory is trying to capture the details of his own face and allow time to focus on himself. He is hoping that later it can be used as a mold for casting with wood, bricks and copper and used as outdoor sculpture.



**I'M ALLOWED TO MAKE \$3,000 EACH YEAR AS A TAX FREE HOBBY (2023)**

WOOD, SHOES, 90 X 20 CM

IMAGE PROVIDED BY THE ARTIST

# MARIA LUKOMSKY



STUDIO 12

RUSSIA / GERMANY

lukomsky.art / @lukomsky.art

Maria Lukomsky is a Saint Petersburg-born, Berlin-based visual artist whose work navigates the interplay between color, texture, and form. With a background in graphic design, she approaches visual language as a means to translate quiet, unspoken emotions into form.

Her practice is rooted in the sensitivity of everyday life—in gestures that repeat and in moments that pass unnoticed. Watercolor remains central to her work for its transparency and spontaneity, while textile and sculptural processes allow her to give material shape to tenderness, exhaustion, and care.

In her current residency project at GlogauAIR, *The Silence of Everyday Care*, Lukomsky reflects on the quiet beauty and sadness within domestic routine. The project asks, “Can a caregiver also have a caregiver?”—a question that echoes throughout the small, repetitive gestures sustaining daily life. Working with papier-mâché, yarn, and found fabrics—some inherited from her mother, others discovered in flea markets—she explores how materials, like memories, intertwine across generations. In these fragile vessels and altar-like forms, the interweaving of threads becomes a metaphor for attachment itself—how lives, gestures, and histories overlap and hold. Through these quiet acts of making, Lukomsky turns care into presence, transforming repetition into reflection.



**THE QUIET PATTERN 1 (2025)**  
WATERCOLOR ON PAPER, 25 × 35 CM

IMAGE PROVIDED BY THE ARTIST

# MIRELA FIORESY



ONLINE

BRAZIL

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

Mirela Fioresey is a visual artist whose work explores the invisible forces that shape how we see ourselves and each other. Through painting and mixed media she focuses on what brings us together and what keeps us apart, examining how our environments, beliefs, and emotions shape both personal experience and the wider collective consciousness.

For her GlogauAIR residency, Fioresey introduces "Water and Oil Don't Mix" as both the title and the guiding principle of her project. She takes a fundamental lesson from painting — that oil and acrylic will never blend — and transforms it into a method for discovery. By layering these materials on a single surface, she allows their resistance to guide the outcome, watching pigments push, repel, and settle into surprising organic forms. This encounter becomes both process and metaphor, capturing moments of tension, separation, and uneasy coexistence.

Open Studio visitors will encounter a series of paintings alongside process videos produced during the residency. By witnessing these evolving surfaces and the boundaries they reveal, Fioresey invites reflection on the fragile truces we negotiate in life. Rather than offering easy resolution, her work asks us to consider how we must continually learn to coexist, sharing the same space even when differences remain, and recognizing that navigating these divisions is part of our shared human experience.



**WATER AND OIL DON'T MIX 2 (2025)**

MIXED TECHNIQUE, 50 X 70 CM

IMAGE PROVIDED BY THE ARTIST

# RAGE KAMIYAMA



STUDIO 33

JAPAN

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

Rage Kamiyama is an illustration and digital comic artist based in Osaka, Japan. They received a degree in digital film production in the United Kingdom which led them to think that visual storytelling is the best way to tell one's opinion.

They originally started their career as a graphic novel artist, and published more than ten independent zines. Some of them are distributed to independent bookshops in Tokyo. Then, they began exploring different methods, including visual diaries, photography, watercolour and acrylics in 2025. They often use analog paints and drafts before redrawing them digitally, to experiment with the theme and the composition.

Kamiyama produces both narrative and essay-based comics, and during their stay at GlogauAIR, they are focusing on creating essays in the form of comics. Kamiyama's essay comics are mainly based on what they encounter during their experience staying in Berlin. They try to find humour—a mixture of British and Japanese styles—in everyday life and then record it in the form of comics or zines. They place importance on combining analogue and digital techniques to add a more human-made touch to the comic.

You can see Kamiyama's latest essay comic zine about their life during the residency at Open Studios, along with acrylic paintings and sketches of Berlin displayed as well.

# LOST IN BERLIN

ベルリンにぐるぐるトリップ

Einzelfahrausweis

\*\*\*4,70 EUR



44104936

09:02



I'm going to Berlin!



I wonder what they have Apart from Neo-Nazis.



I'M SURE THEY HAVE MUCH MORE THAN THAT!!!

Rage Kamiyama  
神山 辰巳

# SUZANNE BEAN



ONLINE

CANADA

@suzannebeanart

Suzanne Bean holds a BFA in Visual Arts from the University of Victoria, Canada. Her artistic practice began with painting and process-based art, creating a dialogue between realism and abstraction where the two coexist and inform one another.

Bean draws inspiration from the psychological landscape of the human mind, exploring themes of vulnerability and identity through figurative painting, often centered on the nude form. She views skin as a metaphor for human fragility—an intimate surface that connects to the core of one's vulnerability. Her figures often appear distorted, fragmented, and partially dissolved in paint, reflecting the tension between exposure and concealment. Bean's work evokes feelings of loss, pain, and personal affliction, yet also carries an undercurrent of renewal and hope through self-reflection.

While her early work was rooted in realism, Bean's current approach emphasizes mark-making, spontaneous brushstrokes, and emotional response to her subjects. In her recent project, she investigates the intersection of technology, selfies, and identity—examining how the digital image transforms personal perception. By reinterpreting the selfie through painting and material transformation, she creates versions of the self that become abstracted and unrecognizable, revealing how identity can dissolve within the digital landscape.



**DISTORTION** (2025)  
OIL ON CANVAS, 61 CM X 91 CM  
IMAGE PROVIDED BY THE ARTIST

# THÉO METAIS



ONLINE

FRANCE

[theometais.com](http://theometais.com) / [@guardian\\_alfred](https://twitter.com/guardian_alfred)

Théo Metais is a self-taught Berlin-based artist whose work explores impermanence and the absurdity of the human experience. With a background in film journalism, his visual language draws on the narrative power of cinema and the expressive potential of painting, illustration and comic books.

His topics revolve around alienation, toxic masculinity, corporate violence, memory, movement and the passage of time. As his work evolves, he turns more frequently to satire and caricature inspired by Goya's grotesque, Soutine's brush strokes, the comic book chef-d'oeuvres of the 80's and contemporary artists celebrated for their use of bold, expressive lines, Rose Wylie, Georg Baselitz and Philp Guston above all.

Metais is primarily working with a limited color palette, oil paint, ink and various printmaking techniques to reinterpret photographs and sketches from life or at the museum. His doodling practice often plants the seed for new projects, later developed into monotypes or painting series.

During his residency at GlogauAIR, Metais intends to create visuals that explore inner vulnerability. His pieces are often completed in a single session and carry an intentional sense of hastiness. Sometimes timing himself, he seeks candid ways to express the unspeakable. The distorted proportions of his figures and his distinctive sense of framing become metaphors for our porous selves in troubled times.



**MARCEL (2025)**

MONOTYPE, COMPOSITION: 20.5 X 14.5 CM, SHEET: 50 X 35 CM

IMAGE PROVIDED BY THE ARTIST

# XINYI MEI



STUDIO 32

CHINA

@meixiinyii

Xinyi Mei works across video, film, photography, performance, and installation to compose teasing situations for temporary dialogue. Her practice investigates the failures and restrictions of communication, affection, and belief within digital culture.

Her recent works interweave material metaphors and ritual gestures—hanging, folding, and reflecting—as ways to read urban infrastructure and emotional labor. Mei explores how objects suspend between gravity and narrative, and how care and control manifest through surfaces, joints, and adhesives. Her approach draws from feminist theory, media archaeology, and East Asian pop imaginaries to translate affect into spatial choreography.

In Berlin, she extends *Hanging Study* by transforming logistical materials into snowflake-like assemblages that act as both installation and instrument. These modular structures reflect on systems of support and the poetics of suspension, turning industrial circulation into a site of sensorial inquiry. In parallel, she develops a film-fiction project inspired by Walter Benjamin's *Berlin Childhood*, reimagining the city's history through drifting recollection and fictional encounters.

Her project invites viewers to attune to the subtle tension between structure and collapse, faith and fatigue, and intimacy and distance—to how both cities and emotions settle, loosen, and reassemble through small, momentary negotiations.



**WHERE DAY EQUALS NIGHT (2025)**

ARCHIVAL INKJET PRINT ON HAHNEMÜHLE PHOTO RAG, WOODEN FRAME, TUNING PEG, MIZUHIKI CORD, APPROX 100 X 125 CM

IMAGE PROVIDED BY THE ARTIST

# PROJECT SPACE



**BERLIN GUEST PRIZE: SELMA KÖRAN (DE/TR)**

Awarded by Memoria Artística Chema Alvargonzalez



# SELMA KÖRAN



PROJECT SPACE

GERMANY / TURKEY

[selmaselma.com](http://selmaselma.com) / [@bauchfrei69](https://www.instagram.com/bauchfrei69)

Selma Laura Köran is an artist of personified chaos, sculpting, claying, stop-animating and hacking her way through digital and mythological debris. Her interdisciplinary practice merges sculpture, film and game aesthetics to challenge hierarchical systems of meaning.

With Turkish-German roots and a studio deep in Berlin, she operates as a self-declared “dilettantish archaeologist” who digs through collective memory, internet culture and fictional ruins to rewrite dominant power narratives through feminist world-building and glitchy counter-myths. Köran creates poetic, fragmented realities that ask: How is identity constructed, fragmented and performed within systems of power?

Köran’s work is about hijacking the script, infecting it with symbols until something new emerges. Her practice is a defiant, anarchic attack on linear logic and gendered expectations, with the ultimate goal of reclaiming narrative power and reshaping cultural memory.

As GlogauAIR’s Berlin Guest Artist, Köran developed a new mini video game installation that dissects her Turkish-German identity, humorously stitched together into a disobedient yet intimate experience. Centered around the word Yakamoz (the Turkish term for moonlight shimmering on the sea), the game invites players to collect the scattered fragments of a broken moon. Through this surreal and uncanny journey, longing intertwines with rebellion, transforming the act of play into a tender defiance against patriarchal expectation.



TOTAL SIEGE OF THE SKY (2024)  
VIDEOGAME STILL

IMAGE PROVIDED BY THE ARTIST

# CATALOGUE'S COVER

CHOSEN ARTIST: BRYN K. MCCONNELL

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 Bryn K. McConnell, an American textile artist. McConnell weaves thread and cloth onto wire structures, layering and incorporating found objects she scours from the streets of Berlin.

In her recent work, *Korb vom Landwehrkanal* (2025), fluffy threads drape and intertwine over a wire basket, creating a delicate contrast between the harsh metal and the soft fabric. The pink and white braids, loosely woven together, create a work which is at once absurd and humorous, yet pleasing to the eye. Through her meticulous method of creation she aims to evoke our shared human experiences.

GlogauAIR's residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. McConnell is currently participating in a six-month residency, where she is 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.



**Korb vom Landwehrkanal (2025)**  
SYNTHETIC BRAIDING HAIR AND FOUND OBJECT, 70 X 40 X 30 CM

IMAGE PROVIDED BY THE ARTIST

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AC/E (Acción Cultural Española)



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