

JANUARY · MARCH 2026

2006 **GLG GAU AIR** 2026
20 Years
By Chemo Abvargonzalez



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.



MEMORIA ARTISTICA CHEMA ALVARGONZALEZ
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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.



LUDWIG HOFFMAN, ARCHITECT IN BERLIN





OPEN STUDIOS

WINTER 2026

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 it upon themselves to explore the city of Berlin and reflect on how their interaction with the city, its architecture, and its people are fertile area for creative expression. In the online program, an unusual concurrence of disciplines led us to seven artists who center painting in their practice. Despite centering on painting, these artists bring a wide range of techniques to their practice and approach it from conceptually diverse perspectives, producing new works that push the boundaries of and expand the definition of the medium.

GlogauAIR's project space presents a solo exhibition by GlogauAIR's team member and talented photographer Giulia Gr. The exhibition, *Melancholia Archive*, is curated by Virginia Valeri from Berlin's MOLT collective and brings together a decade of photographic and video-based investigations into the emotional presence of moments and affirming vulnerability as strength.

Open Studios is the culmination of a program of activities in various formats, including curatorial visits, city tours in 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 2025
SELMA KÖRAN BERLIN GUEST ARTIST SOLO EXHIBITION

PICTURE BY GIULIA GR

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ADELA ANGULO PORTUGAL (SP)

@adelaangulostudio

Adela Angulo Portugal is a Spanish artist based in Madrid. Her work is articulated around painterly practice and her interest in the process of creation. Starting from formal and material aspects, she investigates the limits of painting and the language that is generated around it. Her practice revisits the conception of painting, addressing its structures and its historical weight.

Her research focuses on the configuration of the pictorial image and on the ways in which it is constructed and shifts into other forms. The works thus acquire a corporeal character and relate directly to space, presenting themselves as sensitive bodies. At times, her practice operates in an intermediate field between painting and sculpture. Her work engages with questions linked to human existence, alluding to emotional and intimate dimensions.

Angulo Portugal is currently working on a project that explores painting as a horizontal, bodily act—an act of laying down, of resting, of opening the body to space and matter. It also questions traditional ways of exhibiting painting, shifting away from the upright, wall-mounted format to embrace horizontal modes of display that invite rest, suspension, and physical proximity.

The work investigates the horizon not as a fixed or continuous line, but as a series of perceptual breaks that suggest continuity: a space of interruptions, held together by the gaze that tries to make sense of what is fragmented.





TO SEE BLURRY (2025)
ACRYLIC ON CANVAS, 100 x 80 cm

IMAGE PROVIDED BY THE ARTIST

ANDREI CAMPAN (RO)

campan.ro

Andrei Campan is a Romanian visual artist working between oil painting, illustration, and animation, investigating how digital culture reshapes perception and subjectivity. He approaches painting as a slow gesture against the accelerated rhythms of contemporary media. His work unfolds in the fragile territory where intimacy and technology intersect.

Campan explores the visual language of social networks—screenshots, notifications, and algorithmic feeds—treating them as a new collective mythology. Ephemeral images drawn from personal devices and online environments are translated into compositions in which the human figure dissolves into signs and luminous interfaces. Influenced by classical artworks and the aesthetics of the smartphone screen, he combines painterly sensitivity with a critical awareness of digital spectacle, oscillating between melancholy and irony.

His process begins with collecting and archiving digital traces that are later reworked through drawing studies and transferred onto canvas. Through a deliberate method, fleeting moments are slowed down and materially reconstructed, transforming the surface into a site where the immaterial flow of data is sedimented and made tangible.

Through this body of work, Andrei Campan invites viewers to reconsider their participation in the image economy and to reflect on the emotional structures hidden beneath everyday scrolling.





STUDY #8, (2025)

OIL ON CANVAS, 140 x 80 cm

IMAGE PROVIDED BY THE ARTIST

BEATRIX VILLIERS (UK)

murplart.com / @murpll

Working across London, New York, and based in Tokyo, Beatrix Villers' multidisciplinary practice spans oil painting, sculpture, print making and digital media, investigating the body as a site of constant metamorphosis. She explores the tension between beauty and the grotesque, examining how the female form is medicalized and pathologized within our hyper-curated digital age. Her research into reproductive health and PCOS provides a conceptual departure point, her work expanding into broader experiences of personhood, including chronic pain, objectification, and the fragile complexity of being human. In today's world, the body exists increasingly estranged from the natural cycles that once grounded human life. Her art explores a modern paradox: though we are detached from the environment, our bodies remain tethered to the Earth's recurring cycles of renewal and decay.

She seeks to reframe discomfort and perceived imbalance in the body and mind not only as destructive, but as generative forces that affirm vitality. By centering the recognizable body in its raw realities, she aims to dissolve the shame surrounding what is deemed broken or different. Her work creates space for tenderness and solidarity, honoring the body not as fixed, but as resilient and dynamic, continually negotiating destruction and regeneration. Ultimately, she strives to reclaim human experience from cultural distortion, resisting erasure and giving voice to what is often left unsaid.





SPIRALING TIME (2025)
OIL ON CANVAS, 127 x 127 cm
IMAGE PROVIDED BY THE ARTIST

BRYN McCONNELL (US)

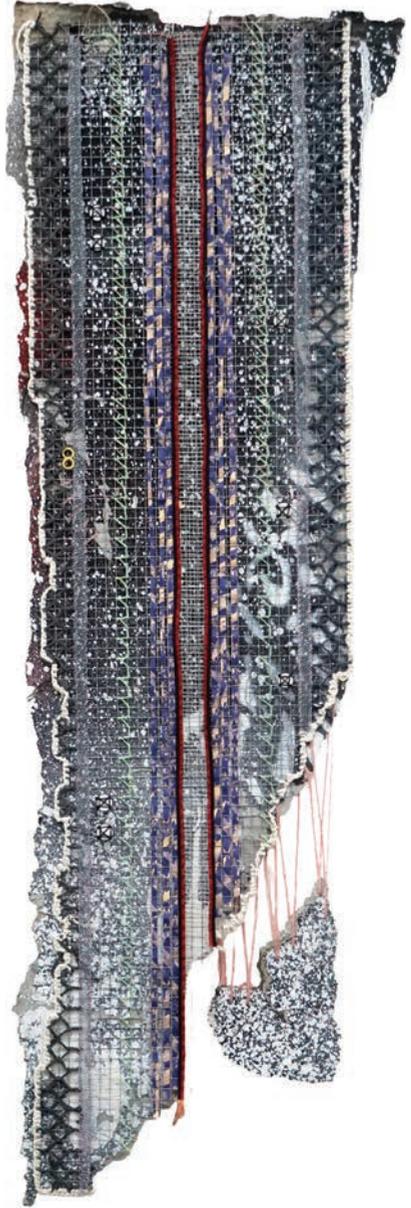
brynmcconnell.com / @brynmcconnell

Bryn McConnell is a contemporary textile artist. Her work transforms found objects into abstract compositions that diagram personal stories with unique material combinations. McConnell collects her materials like souvenirs from day to day excursions and adventurous travels. She meshes these items into harmonious fabrics, creating an analogy to the interconnection of all things.

The woven artworks that McConnell creates are primarily based on a metal grid structure. She describes the grid both as a constraint and as a framework that allows her creativity to flow. With fabric, wire, or a needle and thread, she tediously sews the mesh into rhythmic and textured landscapes. McConnell's work often celebrates transparency by embracing negative space and highlighting her meticulous construction techniques. McConnell holds a degree in architecture from Tulane University, which she relies on to guide her approach to creating art.

McConnell came to GlogauAIR as a step in her journey of moving from the United States to Berlin. The work she has developed during this time maps her explorations of the city and weaves together narratives of home with insights gained from her new environment. The pieces she presents at the open studios ultimately examine a search for feelings of belonging within a foreign city.





KOTTBUSSE DAMM (2025)

METAL MESH, THREAD, WIRE, PAPER, FOUND OBJECTS, 75 x 21 cm

CARLOS PESUDO (SP)

carlospesudo.com

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, like his rubber duck project. During the second half of his six-month residency, Pesudo creates a new series which revisits his earlier symbols in order to transform them into his new project.





CHIP FALLING ON FROZEN CANAL (2026)

ACRYLIC ON CANVAS, 220 x 180 cm

IMAGE PROVIDED BY THE ARTIST

CARLOTA M. VALENTINIS QUERALTÓ (SP)

@carlottamvalentinis

Carlotta Valentinis Queraltó's artistic practice is grounded in a sustained and intimate connection with nature and territory, developed through attentive observation, walking, and the collection of stones and materials from specific landscapes. Painting becomes both a sensitive bond with place and an ethical commitment to ecological responsibility.

She includes mineral pigments extracted from rocks gathered in Berlin and Barcelona into her works, transforming them through artisanal processes into living pictorial matter. By producing her own materials and experimenting with natural binders and raw canvas, she reclaims the role of the artist as craftsperson, critically distancing her practice from industrial and toxic production methods.

With a background in performative arts, the body remains central to her process. Painting is conceived as a space of direct contact between body, matter, and surface, where gesture negotiates with the behavior of natural materials. Texture, density, and erosion guide the image rather than impose form.

Positioned between abstraction and figuration, her works function as thresholds, where landscape, movement, and time converge. Embracing organic temporality, the paintings are understood as living organisms, open to transformation and change.





GUFAL, (2025)

CUSTOM RYE-BASED BINDER & EGG TEMPERA ON CANVAS, 200 x 150 cm

IMAGE PROVIDED BY THE ARTIST

CIAN HANDSCHUH (IE/DE)

cianhandschuh.cargo.site / [@andschuh_cian](https://www.instagram.com/andschuh_cian)

Cian Handschuh is an Irish visual artist often using sculptural installations to explore questions of dwelling, ownership, land dysphoria, and heritage. The work examines links between body and land, approaching the dwelling as a mutual space and, as such, an analysis point for their interaction. Drawing from the environment through the lens of an “extended body,” formal construction materials are frequently contrasted and combined with those of the natural world.

The work seeks to shorten the proximity between ourselves and our dwelling, establishing a sense of nearness to material and land, often drawing on mythological and folkloric narratives to further situate the practice within an Irish context, animating land and making energies visible. The things attempt to embody a seeking and a longing for an open transference, a softening of the boundary between self and land, as a means of questioning.

Materials are often gleaned, foraged, and recovered; their remnants borrowed, their histories, speculative or otherwise, carried into his work.

During his residency at GlogauAIR, the work flows specifically toward the sonic and musical infrastructure of sacred spaces, examining dissonance and its potentially luring nature. Here, industrially manufactured things themselves are positioned as sacred architecture, shifting in status to be approached as sites of animate presences rather than as discarded capitalist bi-products.





GROUNDFAST CONCRETE (2023)
CONCRETE, VARIOUS WILD CLAYS, BEACH SAND TEMPER
DIMENSIONS VARIABLE

CONRAD KACZOR (US/PL)

(Icon Sleepy Tut)

conradkaczor.com / @sleepytut

Conrad Kaczor's artistic practice integrates movement, film, photography, and emerging digital tools to explore themes of grief, memory, and transformation. Rooted in over twenty years of street dance, particularly Popping, Tutting, and geometric movement, his work merges physical precision with emotional vulnerability.

Influenced by post-war architecture and art, Brutalist structures, Cubism, and the traditions of street dance, he examines how structure and emotion coexist. His solo project, Kola, combines dance, projected visuals, video, and site-specific performance to investigate personal and collective healing.

The loss of his mother fundamentally reshaped his relationship to movement and image. In response, he began working across digital media, expanding his practice beyond the body alone. Drawing on personal grief alongside histories of migration and generational memory, he treats the body as both archive and instrument.

Through performance and media-based storytelling, Kaczor constructs immersive environments in which movement becomes a language for reflection and resilience. For open studios, he will perform Kola as a live, site-responsive work that integrates projection and movement to transform space into a living architecture of memory.





DARI (US)

ohdarij.com

Dari is a self taught painter from Detroit, Michigan, who lives in New York and currently works in Berlin. His work explores restraint, compression, and the unstable space between abstraction and recognition. Influenced by observation and distance, the paintings reflect what it means to witness rather than fully participate.

His practice begins with construction: he cuts the wood needed for his frames, builds the stretcher bars, and prepares each canvas by hand, treating the time before paint as inseparable from the final image. Layers of gesso are sanded to create a flat, resistant ground that holds pressure and determines how forms meet and settle into space. Nothing is incidental; each decision is deliberate.

His work moves between two visual languages that share the same concern with perception. Sharply masked forms create structure and containment, while sprayed and diffused surfaces introduce erosion and instability. Both approaches test how little information an image needs before a viewer begins constructing meaning. The eye is given just enough to trigger recognition, but not enough to confirm it. Forms hover between abstraction and familiarity, almost appearing before dissolving again.

At GlogauAIR, Dari is allowing structure and erosion to coexist within the same surface, testing how much control can be maintained before an image begins to dissolve. The paintings do not resolve themselves. They ask how long the viewer is willing to stay with uncertainty.





BLACK WATER STRIP (2026)
ACRYLIC ON CANVAS

IMAGE PROVIDED BY THE ARTIST

HANA BLEUE CHAUSSETTE (US)

hanableuechaussette.com

Hana Bleue Chaussette is a multidisciplinary artist exploring human connection as the digital age increasingly isolates and divides us. Her path—from an Alabama childhood as the grandchild of Eastern European immigrants, to a decade as a broadcast journalist in Asia (1990–2000)—has deepened her commitment to bridging differences through storytelling.

To fully understand her work today, it is critical to examine her time in Asia. In China she created documentaries and radio shows on topics that connected East and West. In Japan, Chaussette began incorporating objet trouvé she calls “constructions”—half painting, half sculpture—built from a visual logic rooted in written Chinese and Japanese, languages that use serial images to create meaning. This approach continues to inform her work, which is now evolving to include sound and performance.

During her residency at GlogauAIR, Chaussette is working on two major projects: “Two Remarkable Women at the Museum,” a life-sized diptych pairing a curator at the highest levels of the museum world with a custodial worker in the same institution. Completed, the paintings will also include a motion-triggered audio narrative about the two women. Chaussette is also developing a multimedia collaboration with the four-time Grammy Award-winning ensemble, Eighth Blackbird. This full-length performance as a “portrait” will debut in late 2027.





ZEIGEIST I, (SELF PORTRAIT, 2014)

GOUACHE, PENCIL, WASHI, WOOD ON CLAYBORD - CERAMIC BED, FAIRY
LIGHTS, FLASH DRIVE WITH AUDIO AND TEXT, 91 x 121 cm

HEAMI LEE (US)

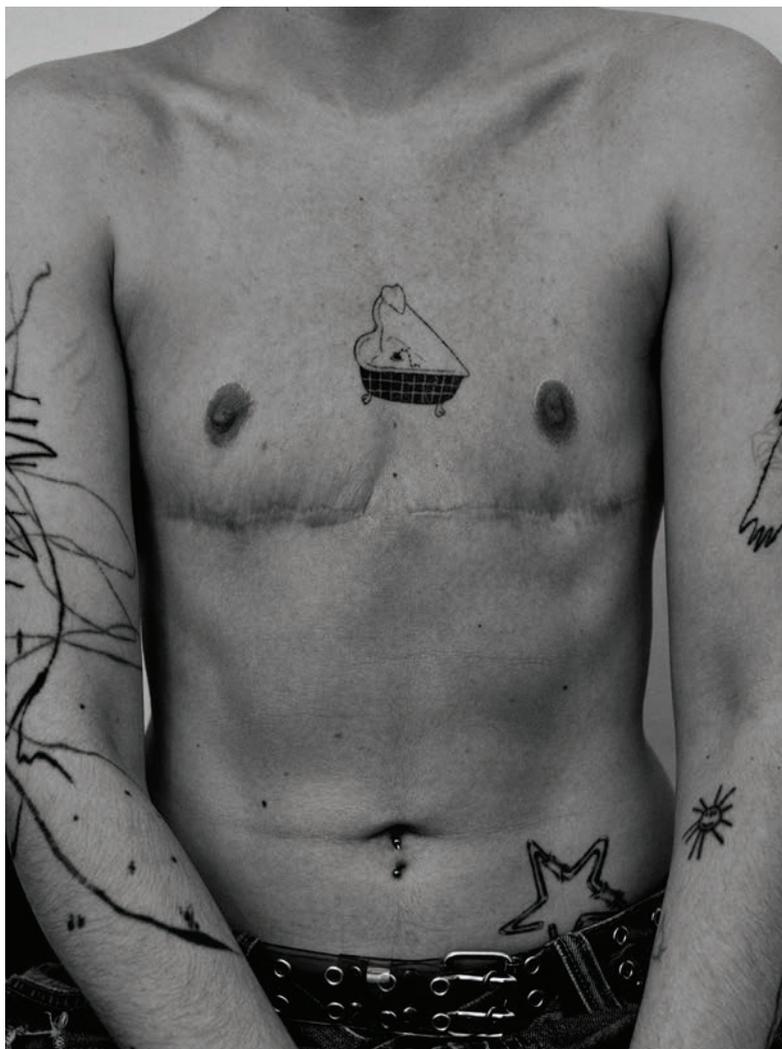
heamilee.com/nothinginpassing

Heami Lee is a photographer and director based in New York, working across commercial and fine art practices. Their personal work is drawn from their own life and experiences, reflecting who they are while exploring human connections, intimacy, and everyday experiences that shape how we live and relate to each other.

Currently in Berlin for an artist residency at GlogauAIR, Lee is developing a queer portrait project shaped by chance encounters and brief connections. Arriving without an established queer network, photographing strangers has become a way of learning the city through people rather than place. They navigate queer spaces both in person and online, exploring Berlin as they would a city they are only just beginning to know. For each portrait, they start by talking with subjects about themselves and queer Berlin, so the portrait grows out of the conversation.

Much of queer visual culture continues to be shaped by images that center gay white men, leaving many experiences and perspectives largely invisible. This project creates space for work that reflects Lee's own perspective. As a queer immigrant and Asian American artist, Lee approaches Berlin from a position shaped by layered visibility. The portraits often resonate with those navigating multiple identities, borders, and forms of marginalization. The work sits alongside dominant images of queerness without trying to replace them, offering a point of view shaped by encounter, distance, and visibility.





CAPTAIN (2026)
PHOTOGRAPHY

HOORIA SANEI (IR)

[instagram.com/hooria_sanei](https://www.instagram.com/hooria_sanei)

Hooria Sanei is a multidisciplinary artist and composer who studied Interaction Design at the University of the Arts London. Her work spans installation, photography, print, video, and sound.

She is drawn to the transformative power of art for human and non-human life, using her practice to translate and synthesize her interpretation of the world. Sanei's work often engages with identity and memory through embodied experience, exploring different media to create non-verbal forms of communication that shape fleeting moments into shared, resonant experiences. Ambiguities and transitory states interest her more than affirmations. It is in this state of mind that she seeks bridges between materials and forms and continually tests new techniques.

Having lived across multiple cultures, she is fascinated by intersections where ideas, materials, and experiences collide. She seeks the poetic accidents that arise from these encounters, drawing inspiration from existentialism, perception, embodiment, and the philosophy of experience. Her work invites reflection and opens the possibility of seeing oneself and the world anew.

Her recent research during her residency at GlogauAIR focuses on the ecology of scent and sound, investigating the subtle interactions between sensory worlds and their impact on perception, memory, and experience.





ALTERNATIVE PRINTING (2025)
PHOTOGRAPHY

IVAN SUVANJIEFF (US)

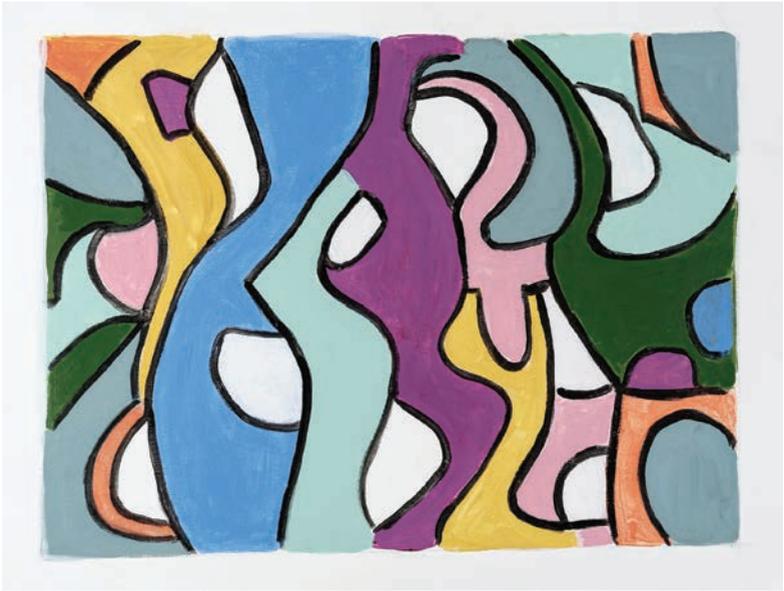
ivans.fr

Ivan Suvanjieff is an abstract painter living and working on the Costa Brava, Spain. His latest solo exhibition, "Quanta Dada Berlin," will launch in Berlin, Germany in March 2026. Suvanjieff's book, *Quanta Dada: Ivan Suvanjieff's Chaotic Symphony of Truth*, was published in November of 2025.

Suvanjieff's passion for social activism and free expression is evident in his diverse body of work. This commitment spans across multiple mediums, from his days as the lead singer of punk rock bands *The Ramrods* and *The 27*, to his role as associate editor of *CREEM* magazine. His writing is featured in "The Stooges: The Authorized Story" and he published over 50 issues of "The New Censorship: Monthly Journal of the Next Savage State." Suvanjieff also extends his influence into the world of film; his most recent film, "Shirin Ebadi: Until We Are Free," was recently broadcast on BBC.

He created his artistic series, "Quanta Dada", to express his disgust with what is happening in the world today. He is drawn to the Dada movement of 1916-1923, which began as a powerful reaction to World War I by artists who believed that war itself is a craziness incarnate. Like the original Dadaists, Suvanjieff's "Quanta Dada" series embraces chaos, irrationality, and the absurd. The "Quanta Dada" series is his way of capturing the interplay of both the light and the dark, *la danse de la mort*, at this inflection point in human history.





QUANTA DADA #216: "I WAS ONCE TWICE" (2025)

ACRYLIC ON CANVAS, 52 x 70 cm

JIN FANG (CN)

jinfangstudio.com

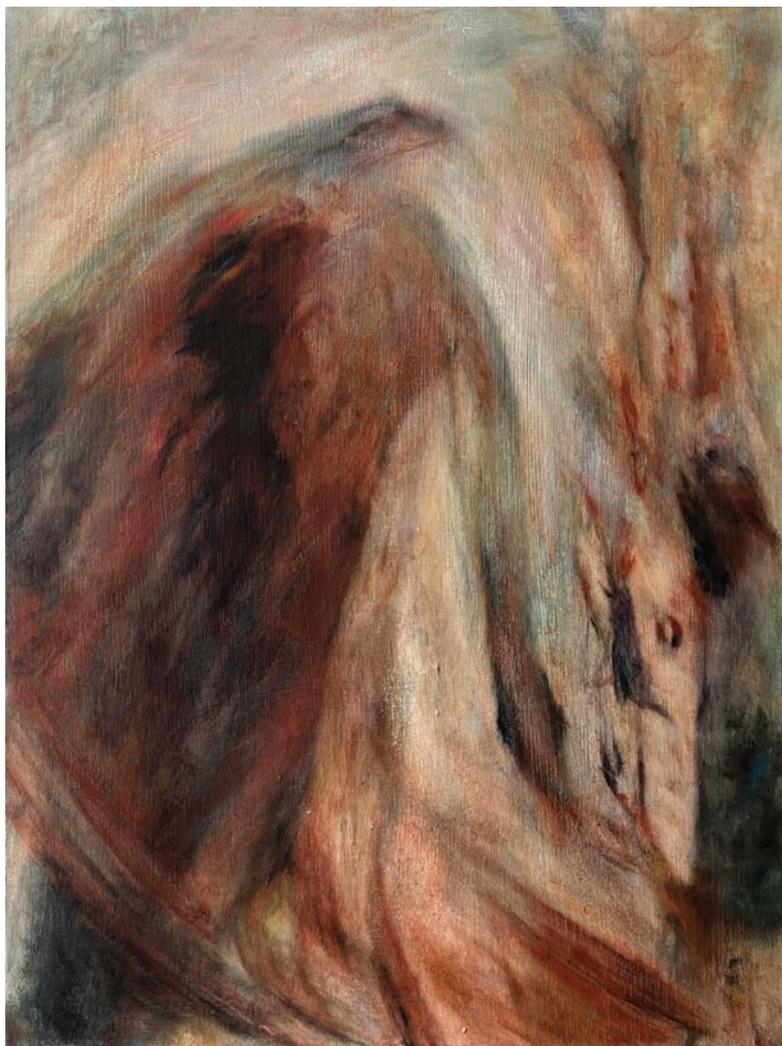
Jin Fang is a Chinese artist currently living and working between the Netherlands and China. Working primarily in painting, her practice is shaped by attentive observation and sustained movement across unfamiliar cultural and ecological contexts.

Fang's work establishes perceptual links between nature, spirituality, the body, history, and the subconscious within a shared pictorial space. Moving between the familiar and unfamiliar, she transforms biological and psychic experiences into ambiguous beings that resist fixed identity. Inspired by Chinese mythology and non-anthropocentric thinking, she constructs dreamlike environments that hold memory, ecological entanglement, and reflection on the human condition.

Fang develops paintings through layering, erasing, and reworking, allowing impressions from travel and daily life to surface gradually rather than from predetermined images. Forms emerge through gestures and fragments that are built, interrupted, and reconfigured into unstable structures, reflecting her understanding of life as non-linear and shaped by repair and adaptation.

During her residency at GlogauAIR, Fang is developing a new body of paintings exploring non-linear life-forms and interspecies entanglements through process-based image-making, expanding her visual language of unstable beings and inviting reflection on coexistence beyond a human-centered perspective.





A BURNING POMEGRANATE (2025)

OIL ON CANVAS. 61 x 46 cm

IMAGE PROVIDED BY THE ARTIST

KAMI MILLION (NL)

@kikikamillion

Kami Million is a chameleon who cycles between different alter-egos depending on each context—the mystical pigeon, the farmer dyke, the super-femme stripper, the caring facilitator. Kami Million hides in order to reveal. They use performance, community gatherings, ceramics, paintings, and writing, as tools to communicate and feel through, working to destigmatise and decriminalise sex work and deconstruct power relations.

They organise talks, dinners, collective writing sessions, film screenings, and club nights where sex workers and their allies are invited to gather, to generate more care and visibility for the community of Whores. Their work is both affective and direct, with gestures of care, embracing the contradictions that come with living multiple lives.

The performance, *Floating In Our Waters* invites the audience to tap into a moment of grief and hold space for this feeling with care and softness. The work came from a desire to honour feelings of grief and sadness from the sex work community that are often dealt with in solitude. If stigma weren't such a deadly beast we constantly have to resist, we would be more able to reveal our pain. The performance travels through various states of wetness, exploring the relationship between body fluids and release. Sadness can be followed with bliss; the closeness between grief and pleasure is fascinating. There is love in every droplet so that the salty tears we tasted in solitude can now be re-lived in togetherness.





FLOATING IN OUR WATERS (2026)
CERAMICS

KATHLEEN JUDGE (US)

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

Kathleen Judge, an artist from the United States, works in paint, printmaking, film, and sound. Her subjects are urban structures, metal scrapyards, auto junkyards, and rocky terrain—places where material bears the marks of time and force.

Judge grew up in a once-thriving manufacturing region that lost most of its industry, surrounded by empty factories, abandoned machines, signs of past businesses and lives. What interests her is how people rebuild within these structures—reinterpreting space, living within layers of past and present. Communities continue beside deteriorating buildings, where sounds and images of previous generations mix with contemporary life.

This compression of time and material is central to Judge's work. A car crushed in a second, rock compressed over millions of years, a city built, demolished, and built again through wars, conflict, and development; each carries evidence of the forces that shaped it. Her work traces these moments of impact: how collision creates new form, how time accumulates in layers, how destruction and construction leave the same marks.

Berlin's layered landscape, where architecture and structures from sharply different and violent eras sit side by side, aligns closely with what Judge will examine during her time at GlogauAIR. She will explore these themes through time-based media: video, animation, light, and sound.





ALL THAT SHINES IS NOT GOLD (2025)

ACRYLIC ON PAPER, 63 x 63 cm

IMAGE PROVIDED BY THE ARTIST

LARA MARINO (CH)

[instagram.com/o.x.y.m.o.r.e/](https://www.instagram.com/o.x.y.m.o.r.e/)

Lara Marino is a graduate of ECAL – University of Art and Design Lausanne. Working primarily with painting and drawing, she explores the relationship between the female body and its environment, approached as a site of tension between control, constraint, and disintegration. Her work examines how social and affective structures produce these images and maintain them under pressure.

The notion of hunger runs through this research as an active principle acting upon the body as much as upon its image, understood as appetite, desire, lack, and a form of social regulation.

Through oil painting, sometimes combined with organic materials such as blood, the image is built up, as much as it comes undone. Oil establishes a slow and dense temporality, while blood introduces instability within the surface, engaging painting as a process of material erosion that directly affects the image of the body.

The figures that emerge are diffracted bodies held in intermediate states, appearing through accumulations, removals, or altered zones.

Her practice operates within an ecofeminist perspective that considers body and environment as interdependent systems and surfaces of control and destruction.





TLK 2 DRNK DN8 (2025)

OIL AND BLOOD ON CANVAS, 250 x 200 cm

IMAGE PROVIDED BY THE ARTIST

MARIO DAVALOS (DO)

mariodavalos.com

Mario Davalos' work unfolds from a sustained inquiry into the moral and perceptual framework that organizes contemporary life. Capitalism is understood not only as an economic system, but as a logic that places technique before thought, efficiency before meaning, and profit as a moral measure.

For Davalos, this framework has profoundly altered our relationship with nature. The natural world is no longer approached as origin or mystery, but as a reserve of energy, something to be managed and optimized. Humanity no longer belongs to the world; it administers it. This condition becomes a central tension within his practice.

His paintings start far from the studio, with field experience in remote, wild places, especially the Alaskan arctic. In his landscapes, water, land, and vegetation appear as charged substances rather than descriptive elements. His works explore how nature becomes a product and is replaced by simulations of itself.

In this process, a specific form of beauty is lost: the sublime. Natural beauty does not stimulate desire; it displaces the subject. It demands reverie: a slow, non-instrumental attention in which perception opens without intent to use or possess. Painting, in this context, functions as an interruption. It resists speed, spectacle, and immediate legibility. Within the residency at GlogauAIR, time and distance become essential conditions, allowing the work to move away from production, toward listening, presence, and sustained attention.





DISCOVERED GARDEN (PAIRIDAEZA), (2025)

ACRYLIC ON CANVAS, 152 x 152 cm

IMAGE PROVIDED BY THE ARTIST

PETR KARPOV (US)

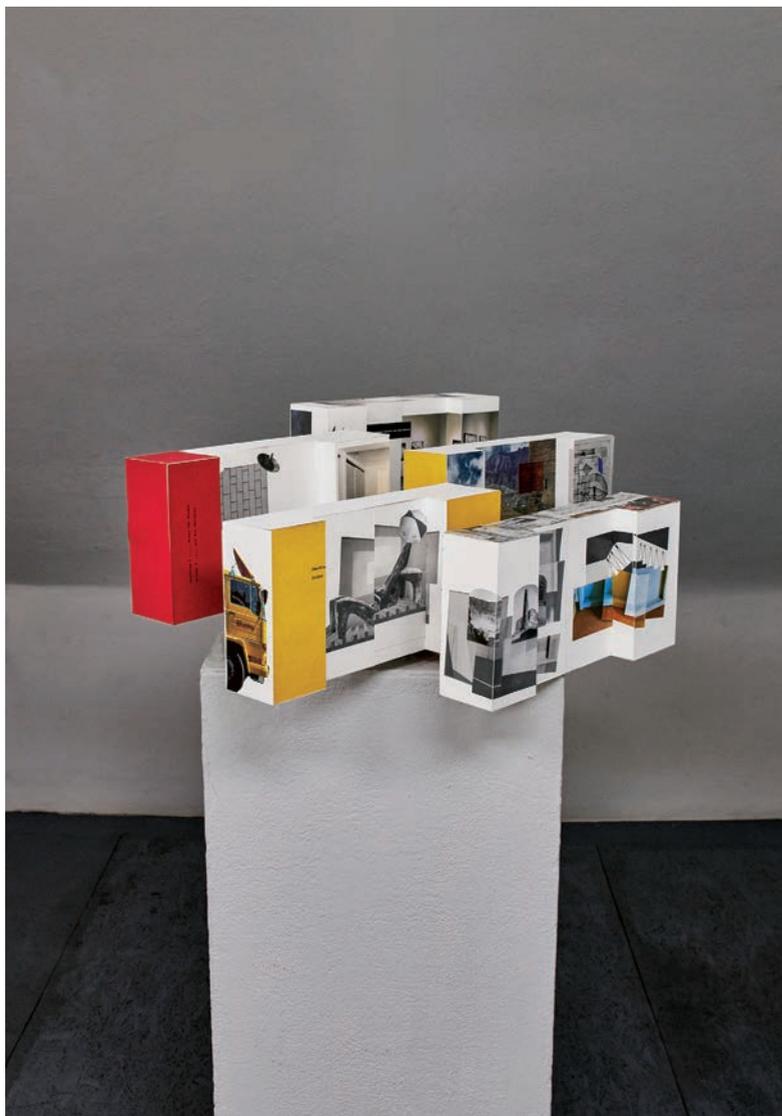
petrkarpov.com / [@ptrkrpv](https://twitter.com/ptrkrpv)

Petr Karpov is an artist, architect, and DJ who holds a BA from Princeton University. Through a practice shaped by research and process, he creates sculptures, installations, and performances.

Through his writing and exhibitions, Karpov explores unconventional systems of spectatorship. He creates spaces and events in which roles blur: where spectators are invited (or even forced) to become active participants in the creation of the artwork. Karpov uses these moments to foreground the act of perception and to make audiences more conscious of their role as observers. The artist applies this same framework to the production of sculptural objects. These works act as two-way channels: both shaping spectatorship and documenting the contact that audiences have with them. Through these encounters, participation and use become tangible building materials.

During his residency at GlogauAIR, Karpov is exploring ideas related to the lifespan of artworks, creating objects that function beyond the exhibition period. Working primarily with found materials, this practice confronts material longevity and the tension of producing work for both a defined present and a speculative future. Rather than treating open studios as a fixed endpoint, he is creating objects with future lives, whose meaning emerges through contact and use.





PLATTENBAU (2026)

24 ARCHITECTURAL COLLAGES AND 1 WITH HORSES, 40 x 40 cm

SARAH BAEK (US)

[instagram.com/sarahbaekart/](https://www.instagram.com/sarahbaekart/)

Sarah Baek is a painter based in San Diego, working between the United States and Korea. She received a BFA from Hyosung Women's University and an MFA in Painting from Hongik University in Korea.

In her paintings, she is interested in capturing the way memory lingers in the atmosphere as a feeling on surfaces. Her ongoing work explores the boundary where memory is still forming and being fixed. It is the point where memory can fade, shift, or intensify. She draws inspiration from small things in everyday life, such as a flower blooming on the street, a single word from a book, a scene from a film, or one line of dialogue. Through this process, she tests color and transparency and works with layering and partial textures. She often uses recycled paper, usually newspaper, because it already carries traces of time. For her, these materials are not just technical. Fragile, layered, and stacked, they feel like memory itself.

Her recent research asks how the intensity of memory can be visualized. Fragmented surfaces and partial layering reflect how memory does not appear evenly. She experiments with contrasts between density and softness, pressure and release, clarity and disappearance. She wants the painting to behave like memory itself, uneven, shifting, and alive. For her, painting is a way to stay with something fragile, to hold onto what would otherwise disappear.





FAMILY, (2024)

MIXED MEDIA ON CANVAS, 162 x 130 cm

IMAGE PROVIDED BY THE ARTIST

PROJECT SPACE



'MELANCHOLIA ARCHIVE'
GUILIA GR

MARCH 20TH – 28TH 2026

Melancholia Archive - Giulia Gr

Supported by Memoria Artística Chema Alvargonzalez

"I used to think that I could never lose anyone if I photographed them enough. In fact, my pictures show me how much I've lost." – Nan Goldin

The collaboration between Virginia Valeri and Giulia Gr for her first solo exhibition, originates from a private and intimate connection that slowly evolved into the desire to create a space capable of holding fragility, memory, and transformation as lived experience. The project took form in the aftermath of a profound emotional rupture around the Spring Equinox of 2025, experienced as a collapse, a purge, and a ritualistic emotional reset. *Melancholia Archive* emerges from necessity, born from a visceral need to hold on. It marks a pause in time, a moment of looking back, an act of acknowledging Giulia Gr's life and artistic trajectory across 10 years of material.

Melancholia Archive presents a decade-long journey through Giulia Gr's visual journaling practice, through four core bodies of work. *The Body / Sexuality* (2018–2020) explores hair, skin, eroticism, lovers, and intimacy, presenting the body as an archive and vulnerability as a language; *The Portraits* focuses on family—especially her grandmother—and relational intimacy as the core of emotional identity; *The Flowers* reflects on shadows, fragile forms, femininity, and beauty, rejecting decorative "girlishness" while affirming vulnerability as strength; and *Spirituality*, her most recent research, introduces a growing symbolic dimension, with moons, rituals, veils, altars, and lunar imagery shaping an intimate cosmology.

In Giulia Gr's research, photography does not function as mere documentation but as a survival mechanism. It is the voice she found when the urge to create transformed into the need to archive. The act of photographing becomes a way to breathe; a way to release emotional weight, to translate sensations into images, to make a feeling visible so it can be carried. The archive becomes a place of devotion; a sacred space where relationships, bodies, encounters, gestures, and fleeting moments are



AMANDA, BERLIN (2025)

ANALOGUE PHOTOGRAPHY, PRINTED ON HAHNEMÜLE PAPER 308 gsm
29,7 x 21 cm - EDITION 1/5 + 1 AP

preserved as acts of care. The anxiety of forgetting, of losing people, emotions, and connections, delegates to each image the responsibility to resist disappearance; every photograph becomes an act of preservation against loss.

The exhibition was conceived specifically for GlogauAIR, the space that has been so important throughout Giulia Gr's years in Berlin. The spatial tripartition of the show guides the visitor along a precise, ritualistic passage: moving from one room to the next, the viewer is led through three dimensions of the artist's self. The first space is the most intimate and interior, displaying self-portraits and images that confront the body as a site of vulnerability and self-recognition. The second room expands outward, transforming the archive into a relational altar: here, memories extend beyond the self and embrace friends, lovers, family, and loved ones; a journey made of feelings and connections, where photography becomes an act of devotion to shared experience. The final room gathers the last ten years into a video work that composes her photographs into a continuous flow, tracing the golden thread of melancholia that runs through her life. The visitor, compelled to move forward through the space, simultaneously looks backward, witnessing how memory, intimacy, and loss sediment into an archive of becoming.

Melancholia Archive reveals an artistic practice that seeks immersion within life. It is a work born from fear, love, memory, and necessity. An archive of emotions. An archive of presence. An archive of survival.

Artist: Giulia Gr @giuliagr

Curator: Virginia Valeri @vorginger

Exhibition Design: Bebe Le @haut_lecoeur

Sound Installation: AT-XYA @at_xya

Virginia Valeri is an Italian art historian who graduated from the University of Pisa and is now a curator based in Berlin. In her dramaturgical and curatorial practice, she investigates how language and symbolic systems shape shared understanding and contemporary cultural narratives. Since January 2023, she is curator and head of production at MOLT.



SOFT SEPTEMBER MORNING, BERLIN (2024)

ANALOGUE PHOTOGRAPHY, PRINTED ON HAHNEMÜLE PAPER 308 gsm

29,7 x 21 cm - EDITION 1/5 + 1 AP

CATALOGUE COVER

Chosen Artist: Conrad Kaczor

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 Conrad Kaczor (Icon Sleepy Tut). Kaczor is an American dancer and performance artist practicing street dance styles called Popping and Tutting. Kaczor's artistic practice integrates movement, film, photography, and emerging digital tools to explore themes of grief, memory, and transformation. Although we have had numerous performance artists attend GlogauAIR, this is the first time the jury has chosen one for the catalogue cover.

GlogauAIR's residency is a place for artists to fully concentrate on their artwork; exploring, experimenting and exhibiting. Kaczor is currently participating in a three-month residency where he is able to dive deeper into his project and explore new techniques with the support of our curatorial team. During this time, Kaczor has expanded and refined his solo work, Kola. Performed once in the United States in 2025, the work combines dance, projected visuals, video, and site-specific performance, to investigate personal and collective healing. The recently expanded Kola will be presented for a Berlin audience during open studios.



UNTITLED (2022)

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