

APRIL · JUNE 2026

2006





GLÖGGAU AIR
20 Years

2026

GLÖGGAU AIR

ARTISTS IN RESIDENCE / BERLIN

INDEX

| | | |
|-----------------|-----------------------------------------------------------------------------------|----|
| THE JOURNEY |  | 4 |
| GLOGAUAIR |  | 6 |
| OPEN STUDIOS |  | 10 |
| ARTISTS |  | 12 |
| PROJECT SPACE |  | 50 |
| ABOUT THE COVER |  | 56 |



GlogauAIR

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.



LUDWIG HOFFMAN, ARCHITECT IN BERLIN





OPEN STUDIOS

SPRING 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. Across both our in-person and online programs, artists are reimagining our relationship with the body through diverse material, physical, and experimental digital approaches, while pushing conceptual boundaries and testing new methods of engaging with memory, identity, and the world around us. The results are a rich and varied set of new works that speak to the expansive range of perspectives and disciplines represented in our community this term.

GlogauAIR's project space presents *Matriamorphosis*, a group exhibition curated by GlogauAIR's curatorial resident Lihi Shmuel and supported by Memoria Artística Chema Alvargonzalez. Bringing together five artists—Nadja Verena Marcin, Penny Monogiou, Shir Shoval-Simhoni, Elinor Sahm, and Maria Lukomsky—the exhibition examines the hidden structures of exclusion that persist in contemporary art, centering the maternal, communal, and domestic as foundations of creative practice.

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 // MARCH 2026

HEAMI LEE

PICTURE BY BEATRICE LEZZI

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ARTISTS

| | |
|---------------------------------------------|----|
| 33 - CHINA | 14 |
| ARNIKA - AUSTRALIA | 16 |
| CARLY OSTLER - UNITED STATES | 18 |
| CHEYENNE HENDRICKSON - UNITED STATES | 20 |
| CHIU I-CHI - TAIWAN | 22 |
| CHRISTIAAN MOLL - NETHERLANDS | 24 |
| CZESLAWA WOJTKOWSKI - UNITED STATES | 26 |
| JUPITERFAB - ITALY | 28 |
| KARL VON ORB - GERMANY | 30 |
| KATHLEEN JUDGE - UNITED STATES | 32 |
| LARA ORDOÑEZ - SPAIN | 34 |
| MELISSA VAN HAVERE - BELGIUM | 36 |
| MEREDITH TOYAMA - JAPAN / THAILAND | 38 |
| NINA B - CZECHIA | 40 |
| PANIDA TE PETCHARA - THAILAND | 42 |
| PETR KARPOV - UNITED STATES | 44 |
| SIYUAN QIN "LUNA" - CHINA | 46 |
| ZOE ILIĆ - UNITED STATES | 48 |



33 (CHINA)

33de9.net / [instagram.com/33de9_](https://www.instagram.com/33de9/)

33 (Zixuan Wang) creates paper-based works and installations through a practice of memory poetics, exploring the flow of memory and existence. Rooted in the softness, vulnerability, and viscosity of materials, her work investigates cross-sensory perception and resonance, pointing toward a drifting poetics of memory suspended between what is deferred and what remains unwritten. She also works as a sound artist, experimenting with modular synthesizers to explore temporal and linguistic gaps, navigating between historical narratives and spectral territories. DJ33de9 is her club alter ego.

During the residency, her work focuses on the space of childhood play—through beading, marbles, teddy bears, and slime—as an entry point into the fossilization of memory. Adopting a deliberately playful and post-sentimental sensibility, it re-imagines childhood memory through the coexistence of tenderness, dark humor, and estrangement.

For the open studios, she will present an exhibition featuring video works, sculptural installations, and interactive elements that transform memory into an immersive landscape. Rather than framing nostalgia as a return to authenticity, it positions memory as mediated, unstable, and continuously rewritten. Through processes of recollection, distortion, and forgetting, the work seeks to sculpt time itself, constructing a fragile castle of memory.



MEMORIA ORBIT, 2026
INSTALLATION, MARBLES, PONY BEAD, SLIME,
STAINLESS STEEL, 23 x 23 cm

IMAGE PROVIDED BY THE ARTIST

ARNIKA (AUSTRALIA)

arnika.au / [instagram.com/arnikaworld/](https://www.instagram.com/arnikaworld/)

Ashleigh Hobbs, known by her artist name Arnika, is a multidisciplinary artist and musician working across sound and performance, expanded through self-portraiture and installation. Her practice explores femininity, bodily autonomy, and the ways internalized ideals shape the female body and psyche.

Drawing on personal narrative, her work examines how identity is formed under social expectations of beauty, desirability, and control. Through music, image-making, and sculptural forms, she creates immersive environments that move between seduction and unease, where the body becomes both the subject and a site of tension.

During her six-month residency at GlogauAIR, Hobbs is developing *Inherited Hunger*, an interdisciplinary project exploring the emotional and cultural inheritance of restriction. The work considers how shame, survival strategies, and ideas of worth are passed through familial and societal structures, shaping relationships to desire and the body.

The project combines original music, self-portraiture, photography, and sculptural elements, including stretched fabrics and body-like forms. Together, these materials construct a psychological landscape in which the body appears both present and dissonant: suspended somewhere between visibility, disappearance, agency, and objectification.



UNMASK (2026)

MIXED MEDIA, PHOTOGRAPH

IMAGE PROVIDED BY THE ARTIST

CARLY OSTLER (UNITED STATES)

sites.google.com/carlyostler.com/carlyostler / instagram.com/_co_studios/

Carly Ostler is an interdisciplinary conceptual artist whose practice explores the intersections of art and psychology. Encompassing a wide range of media — including sculpture, photography, video, ceramics, and installation — their work allows the physical materials themselves to reveal deeper meaning.

Ostler works with symbols and sites from their cult upbringing to pervert structures of power used to oppress and control. With a background in the field of psychotherapy, they use methods of embodiment, presence, curiosity, play and non-judgement to explore themes of transformation. Materials are predominantly natural, foraged and found, often in varied states of renewal. Through experimentation, they assess the self as an unending process, as it attaches to the external world.

Their current project builds on a photo and video series that documents site-specific rituals of relating with land in Texas and Utah, which holds deep, personal meaning for the artist. They interweave ceramics, alternative photographic development processes, as well as various forms of documentation of ritual and found organic materials. Each object used in the project speaks to states of transformation through worshipping the altar of the body. The work asks what can be made of what we've been through.



UNTITLED (2025)
VIDEO STILL

IMAGE PROVIDED BY THE ARTIST

CHEYENNE HENDRICKSON (UNITED STATES)

cheyennehendrickson.com / [instagram.com/cheye_nnehendrickson](https://www.instagram.com/cheye_nnehendrickson)

Cheyenne Hendrickson holds an MFA in Photography and Expanded Media from Georgia State University. Her work has been exhibited internationally, including at the Smithsonian's Hirshhorn Museum, MINU Festival for Expanded Music, and The Goat Farm, with residencies at Sound Art Lab, SÍM, and GlogauAIR. Working across installation, sound, sculpture, and video, her practice explores the human body through intuitive, phenomenological, and sonic inquiry.

Hendrickson works in the in-between, the fluid, membranous space where inside and outside remain in negotiation. Drawing on Pauline Oliveros's Deep Listening, Drew Leder's concept of *dys-appearance*, and the vibrational mythologies of radionics, she investigates the unseen visceral worlds carried within the body. Her inspiration is deeply personal: a genetic predisposition to tumors has led her to approach the body not through fear, but through listening.

Her research begins somatically, listening to and through the body before any material is made. At GlogauAIR, she is developing a sonic installation and EP exploring the relationship between the body's genetic code and its biological language, investigating how we might come to understand our internal worlds through their sounding bodies and genetic sonic memory. Are tumors a direct point of contact with our ancestors, a shared experience across time? She is building a *temenos*, an interior space that opens us up more to what the body might be sharing with us.



SONIC INHERITANCE, 2026
BODY ORGAN, TRANSDUCERS, WOOL, LATEX,
SEVEN TUMOR COMPOSITIONS

IMAGE PROVIDED BY THE ARTIST

CHIU I-CHI (TAIWAN)

chiuichi.com / [instagram.com/chiu_i_chi_studio/](https://www.instagram.com/chiu_i_chi_studio/)

Chiu I-Chi is a Taiwanese visual artist working across painting, embroidery, soft sculpture, and installation. She creates fictional organisms that exist between bodies, plants, organs, and wounds, using them to reflect on healing, transformation, mutation, and the memories carried by the body.

During her residency at GlogauAIR, Chiu is developing soft sculptures painted directly on fabric. These works have pearlescent surfaces, vein-like patterns, and soft bodies that seem to grow, heal, or repair themselves from within. Through this process, she brings together the sculptural language of *Hello, Would You Like a Piercing?* and the organic painting textures of *Beneath the Skin*.

Chiu sees skin as a surface that records lived experience. Wounds, scars, and wrinkles form a body's unique history. In Berlin, she observes tree knots and wounds along the canal, transforming these forms into marks on the bodies of her imagined organisms. Inspired by museum specimens, she constructs a new species shaped by biological observation and poetic fiction. Drawing from her experience in her family's piercing shop, Chiu also transforms piercing into a cultural and ritual symbol within this species.

Through these works, Chiu invites viewers to encounter a beauty that is intimate, strange, and slightly uncomfortable. She hopes the audience can sense how wounds and illness change the body, while also seeing how these beings continue to live, adapt, and quietly heal with their scars.





TWINS (DETAIL), 2026

FABRIC, COTTON STUFFING, OIL PAINT, 17 x 45 x 15 cm

IMAGE PROVIDED BY THE ARTIST

CHRISTIAAN MOLL (NETHERLANDS)

christiaanmoll.com

Christiaan Moll is a lens-based visual artist. He holds a BFA from the Fotoacademie, Amsterdam, which he pursued after a career in international law, security, and geopolitics.

In developing his photographic language, he blends art, science, and technology. Practically, he conducts research and eagerly experiments with light, geometric shapes, abstractions, transformations, dimensions, and materials.

In his academic research and work, Moll establishes his visual process as the abstract threefold pattern of 'construction, deconstruction, and reconstruction' based on a single image. He adopted this trinity as core to his creative and production concept, in which he conceives scientifically intuitive and intellectual modes of visual structuring in connection with practically distinct perceptual viewpoints.

In the spirit of László Moholy-Nagy's 'Light Modulator,' Moll explores the interaction of light and form by using materials with distinct light-absorption and reflection properties. This fascinating interplay illustrates the diversity of visual perception. An awareness of this diversity is urgent, as visual perception is directly linked to social perception. What we notice visually guides us socially: it informs our social judgement. Moll makes his pressing call for diversity awareness to Open Studio visitors to counter polarization and promote inclusivity in dialogue, debate, and conflict over urgent societal issues.



GESTALT #1

21 x 15 cm

CZESLAWA WOJTKOWSKI (UNITED STATES)

czessie.com / [instagram.com/extremelyc001](https://www.instagram.com/extremelyc001)

Czeslawa Wojtkowski is a contemporary fiber and collage artist. Their work externalizes reactive feelings of violence as a rebuke against America's relentless efforts at trans and queer cultural erasure.

Wojtkowski creates a maximal, chaotic visual language through a combination of manifesto-like language and archival images of trans and cisgender women who represent non-normatively femme experiences. Their subjects include nightclub performers, pornographic models, literary and filmic depictions of mentally-ill women, and masked Tokusatsu characters, from sources often considered disreputable, such as tabloids, fetish magazines, and direct-to-video movies. This ephemera may have been disposed of or forgotten after perfunctory use, but Wojtkowski very carefully selects the images, fabrics, and embellishments for inclusion in their work. The intentional nature of collaging and beading, both in the choice and placement of materials, is an act of resistance.

Performing such repetitious activities rejects the idea that there are those inherently unworthy of existing and becomes a call to action for queers to embody this sentiment for themselves and their community. By translating the digital to the physical, the subjects become precious treasures in intricate, eye-catching fabric tapestries and works on paper. Wojtkowski's work collapses time to create a nebulous space where they, the artistic subjects, and queer audiences can confront their oppressors together.



UNTITLED (VENUSIAN), 2026

COLLAGE OF PAPER, FABRIC, AND RHINESTONES, 23 x 12 cm

JUPITERFAB (ITALY)

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

Jupiterfab is an Italian artist based in Mexico and working worldwide on art projects with social impact. He is a multimedia artist with a practice spanning visual arts, sound installations, and multimedia installations. Over the years, he has engaged with contemporary social issues. His focus is on the effects of migration and digital technology, as well as the right to protest.

Visual arts, and murals in particular, are his main media. As an expressionist, he exaggerates and sometimes deforms his characters to reveal the fragility behind the mask. His practice highlights the tensions and complexities of contemporary life, while his works invite reflection.

Jupiterfab deploys a methodology that is based on a deep analysis of the social fabric and its core issues. As part of his practice, he runs workshops in communities to connect with them and collaborates with social scientists to offer additional perspectives and expertise to his projects. The artworks that he develops are mostly site-specific, taking into account the architecture and the social, political, and economic complexity of their surroundings.

His art stimulates people to rethink their lives, question their principles and behaviors, and invite them to stand up for their rights but also to be self-responsible, acknowledging the context and climate that encourage us to do precisely the opposite.





WATCHING AT OUR LIVES (DETAIL), 2025

ACRYLIC ON CANVAS, 80 x 80 cm

IMAGE PROVIDED BY THE ARTIST

KARL VON ORB (GERMANY)

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

Karl von Orb is a Berlin-based artist who studied philosophy and German literature at Goethe University Frankfurt. Trained at the Akademie für Malerei Berlin and in classical atelier practice with Sadie J. Valeri, he works with object-based constellations drawn from familiar functional and cultural systems.

Von Orb introduces subtle displacements into everyday objects and situations, producing quiet tensions between use, meaning, and material presence. What appears rational or operational begins to falter – functions remain legible but no longer align with their conditions. Humor emerges as a by-product of precise misalignment, while the work oscillates between familiarity and unease without resolving into spectacle.

During the residency, von Orb develops new propositions through sketches, renderings, and small-scale physical studies using found objects, cast or fabricated elements, and printed matter, allowing configurations to emerge in response to critical dialogue. The process remains deliberately open, testing how far recurring questions about coherence, displacement, and fragility can be extended.

His work invites visitors to notice the provisional nature of structures they had never questioned – the moment when the familiar loses its self-evidence. The takeaway is not a conclusion but a condition: the quiet recognition that stability, in objects as in systems, is always borrowed.



UP WE RISE, 2022

SHOPPING TROLLEY, STAINLESS STEEL, 150 x 260 x 150 cm

IMAGE PROVIDED BY THE ARTIST

KATHLEEN JUDGE (UNITED STATES)

judgeworks.com / [@judgeworks.bsky.social](https://www.bsky.social/@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.

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.

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.

Berlin's layered landscape, where architecture and structures from sharply different and violent eras sit side by side, aligns closely with what Judge has been examining during her time at GlogauAIR. She explores these themes through time-based media: video, animation, light, and sound. Judge will share sculptures, lighting, and interactive sound installations for the next GlogauAIR open studio.





CHASM (DETAIL), 2026
CARDBOARD, AUDIO, SENSORS, ELECTRONICS,
VIDEO PROJECTION, 213 x 365 cm

LARA ORDOÑEZ (SPAIN)

galeriavangar.com/artista/lara-ordonez / [instagram.com/laraordoneyez](https://www.instagram.com/laraordoneyez)

Lara Ordoñez holds a doctorate in Artistic Production. In addition to her academic career, she has held several solo exhibitions in collaboration with internationally renowned galleries and has participated in international art fairs, receiving numerous awards for her artistic and academic work. Her work is part of the collections of institutions such as IVAM and the Hortensia Herrero Foundation.

Ordoñez's work is characterized by the use of traditional textile materials and techniques. Through the language of textiles, she addresses themes such as memory, identity, and the passage of time from a perspective of observation and direct experimentation with materials and space.

The materials Ordoñez uses in her work are directly linked to each specific project. These materials come from the environment in which she is at that moment: wool, raffia, esparto grass, or cotton, for example. The process of selection and preparation prior to weaving on the loom is a central concern and becomes part of the artwork.

Ordoñez's interest stems from traditional forms of knowledge transmission, generally through oral tradition, and is strongly linked to work by hand in spaces occupied by women. The project she is developing during her residency at GlogauAIR centers on the residency space itself and includes research into the Bauhaus Archive's Textile Workshop.



FUNDACIÓN
CAJA CASTELLÓN



APRIL 17TH GREEN, 2026

PAPER, COTTON, WOOL AND DIGITAL SKETCH

IMAGE PROVIDED BY THE ARTIST

MELISSA VAN HAVERE (BELGIUM)

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

The artistic practice of Melissa Van Havere revolves around animals. Through her work, she seeks to question the current relationship and dynamics between human and non-human animals.

Van Havere is a mixed media artist who creates paintings, installations, performances, and sculptures. Her work can be recognized by the bright colors and a playful, naïve style. She primarily works with oil paint on canvas, ceramics, plaster, and papier-mâché. Van Havere's practice is driven by her strong commitment to justice and her research on animal ethics and rights. She will delve deeper into this research during her six-month residency at GlogauAIR.

The goal of her work is to encourage reflection on our relationship with the animals with whom we share our planet. She hopes to raise awareness about the absurd and 'inhuman' way we treat them. By approaching these themes in a lighthearted manner, she aims to plant a seed of empathy, one that inspires change from within.

Van Havere uses her art to depict animals as beings with agency and emotions, just like us. During the first part of her residency, she has mainly focused on pigs. Van Havere has created masks to perform with, to embody and 'become' the pig; this has resulted in photographs and a video, which she will show at open studios alongside her paintings.



I LOVE TO PLAY YOU LOVE TO EAT ME, 2026

OIL ON CANVAS, 145 x 110 cm

IMAGE PROVIDED BY THE ARTIST

MEREDITH TOYAMA (JAPAN / THAILAND)

[instagram.com/meredith.toyama](https://www.instagram.com/meredith.toyama)

Influenced by their childhood spent in Asia, Europe, and the Middle East, Meredith Toyama is interested in exploring how we exist in relation to others and the relationship between the mind and body.

With painting and drawing as their primary medium of expression, Toyama's practice seeks to externalize their internal world, showcasing how one perceives and expresses their thoughts, as well as how we share space and emotions. Their work presents itself in the form of life lessons, observations of the self, and reflections of their relationship with others.

Toyama's practice is driven by process over outcome. They let the materials or objects they collect and find guide them. Their inspiration often comes from their journal, conversations with others, or childhood memories.

By documenting intimate and vulnerable moments, Toyama aims to encourage deeper self-understanding and remind visitors of the broader world of emotions we all share. The project they developed during their residency explores emotions through memory and objects. Their experimentation led to memories of their grandmother and the feminine crafts and bond that they shared. They hope this project about their grandmother inspires visitors to do something that helps them feel connected to a maternal figure in their life.



**I AM UNSURE ABOUT MOST THINGS
BUT I AM SURE THAT I LIKE YOU, 2021**

PAINT AND PEN AND WATERCOLOUR
ON HANDMADE PAPER, 15 x 11,5 cm

NINA B (CZECHIA)

ninab.me / [instagram.com/photoninab](https://www.instagram.com/photoninab)

Nina B is a Czech-born, London-based visual artist working with photography and moving image. Her practice is shaped by documentary observation and an interest in memory, identity, and place. Through images of landscapes, interiors, and everyday objects, she explores traces of human presence and the quiet ways people leave themselves behind in the spaces they inhabit.

Many of Nina B's projects develop over several years, shaped by long periods of observation and research. Influenced by the atmosphere and stillness of Dutch Master paintings, her work often combines a slow, contemplative approach with the use of analogue medium and large-format cameras. Moving between documentary and cinematic image-making, she is interested in creating work that feels both personal and timeless.

During her residency, Nina B continued working on *The Book of Trees*, an ongoing project exploring nature within the urban landscape. She began the work nearly a decade ago through long walks around London, usually in the evenings or at night, when the city felt quieter, and small details became more vivid. Walking through nearby areas where she had lived at different times, she became drawn to the relationships and tensions between nature and artifice. The project brings together both exterior and interior spaces, shifting between public and private views. Most of the images were made in London, alongside a small number photographed in the Czech Republic.



BOOK OF TREES, 2019

120 mm FILM, FINE ART BAMBOO PAPER PRINT, 50 x 50 cm

IMAGE PROVIDED BY THE ARTIST

PANIDA TE PETCHARA (THAILAND)

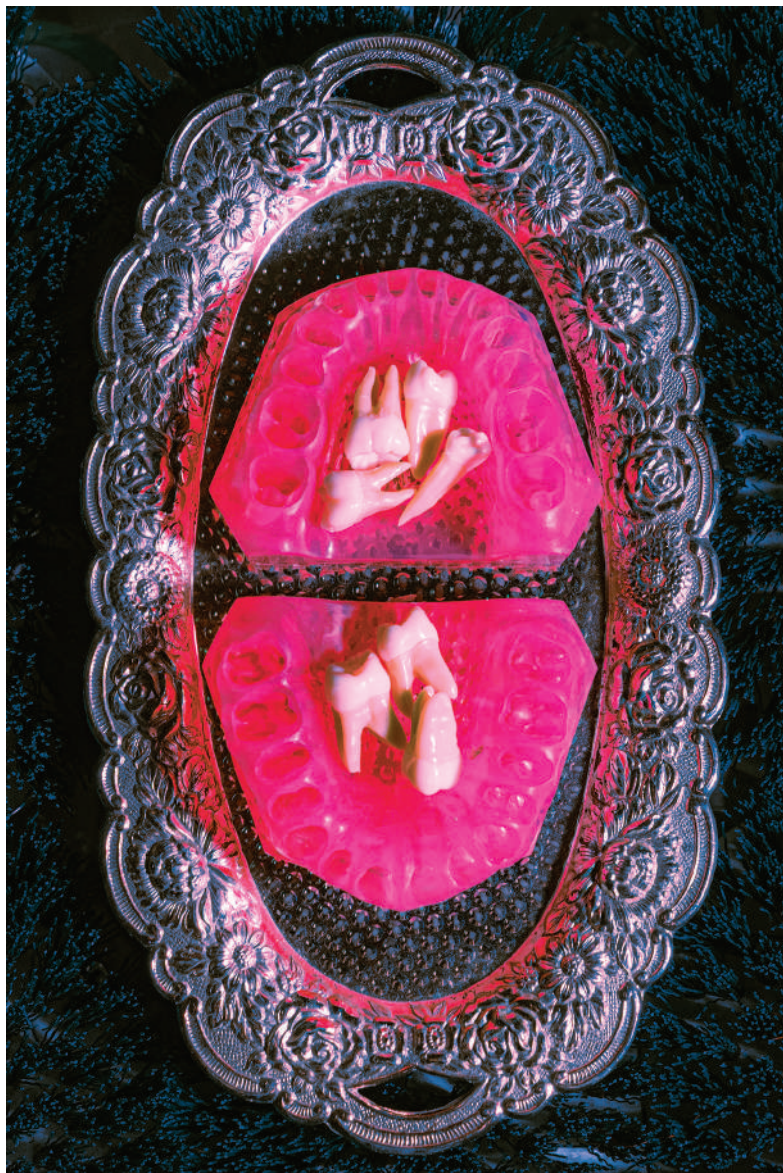
panidapetchara.com / [instagram.com/taaaaaaaeto/](https://www.instagram.com/taaaaaaaeto/)

Panida Te Petchara is a Rotterdam and Bangkok-based artist-filmmaker working with moving images, photography, objects, and installation. Her transition from the Thai media industry to the Netherlands serves as the foundation for her exploration of identity and the friction between personal memory and global capitalism. She employs a pop-fever-dream aesthetic, humor, and satire to subvert everyday objects and amplify stories of (queer) migration and the resilience of underrepresented communities.

Her research often draws on Thai superstitions and belief systems to navigate the tensions of displacement and memory. Currently, she is developing an experimental film, *failing, falling, falling*, investigating how precarious social conditions, especially the housing crisis, shape the migrant subconscious. The work originates from her recurring dream of teeth falling out, which is interpreted in Thai culture as a dark omen and in the West as a sign of social embarrassment.

During her time at GlogauAIR, Te is researching migrant dreams to experiment with dream logic and alternative narrative structures. She aims to translate the disorientation of living in constant transition into a sensory experience through moving images and installation. By layering these cultural clashes, she maps the restless subconscious of those in flux, turning private dream scenarios into a shared surreal cinematic landscape.





FALLING, FALLING, FALLING, 2026
PHOTOGRAPHY

PETR KARPOV (UNITED STATES)

petrkarpov.com / [instagram.com/ptrkrpv/](https://www.instagram.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 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 observer. 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.

At GlogauAIR, Karpov is exploring ideas related to the lifespan of artworks, creating objects that function beyond an 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 creates objects with future lives, whose meaning emerges through contact and use.



GRAPHIC UTENSILS, 2026

GRAPHITE EPOXY MIX ON CUTLERY, 20 x 20 cm

IMAGE PROVIDED BY THE ARTIST

SIYUAN QIN “LUNA” (CHINA)

lunas-portfolio.cargo.site / [instagram.com/_lunna_sy](https://www.instagram.com/_lunna_sy)

Luna Qin is an emerging artist and visual designer from China, currently based in Berlin. After receiving her MA in Illustration with Distinction from Camberwell College of Arts, Qin’s practice has expanded from illustration into AI-generated imagery, moving image, 3D modeling, and installation. Working at the intersection of digital culture and material experimentation, she investigates how images shape belief, desire, and emotional projection.

During her online residency at GlogauAIR, Qin is developing *Fusion Protocols Algorithmic Intimacy*, a project that examines how artificial intelligence represents closeness, love, and the body. The project begins with AI’s visual errors: distorted bodies, merged limbs, and unnatural physical proximity. Rather than reading these glitches as simple failures, Qin treats them as visual material through which intimacy can be reconsidered.

Her process moves between prompting, generating, editing, and material transformation. AI-generated images may become moving-image sequences, 3D models, textures, or printed objects, allowing Qin to explore how an image changes across media.

Fusion Protocols asks whether AI is only repeating idealized images of affection, or whether its failures reveal something more complex. In Qin’s work, intimacy is not only soft or harmonious; it can also contain tension, ambiguity and a hidden form of violence.



FUSION PROTOCOLS, 2026

DIGITAL PRINT, 42 x 29,7 cm

IMAGE PROVIDED BY THE ARTIST

ZOE ILIĆ (UNITED STATES)

zoellic.com / [instagram.com/zoe.ili/](https://www.instagram.com/zoe.ili/)

Zoe Ilić is a visual artist based in New York. They received their BA in Printmaking and Drawing from Bennington College. Their work has been exhibited at Halsey Mckay Gallery, Gallery MC, and Usdan Gallery.

Ilić's practice explores materiality and mark-making as they mirror experiences of human connection and desire. They engage with a process deliberately, seeking to understand how an image is constructed. Recently, Ilić has been thinking about forms of incomprehensibly large motion and deep time. They are interested in the rare moments when these monumental processes become perceptible.

At GlogauAIR, Ilić has shifted in their mark-making process, moving away from image planning and leaning into intuition and immediacy. It has been an exercise in repeatedly facing the blank page, allowing forms to emerge on the paper surface through the interplay of wet and dry material.

The result has been an inclination toward landscape-like forms. Ilić draws a connection here to the presence of repetition and pattern in some of their previous works, thinking of the recognizable nature of landscape imagery as a singular unit of a larger pattern. In these pieces, the bisection of a horizon(tal) line, or the suggestion of a vanishing point, serves as an anchor for the viewer as they take off into Ilić's enigmatic world. For Ilić, this time in Berlin has marked a vulnerable turning point in making and thinking.



DRAIN, 2026

WATERCOLOR, GOUACHE, AND METALLIC INK ON PAPER, 30 x 22 cm

PROJECT SPACE



'MTRIAMORPHOSIS'

GROUP EXHIBITION

JUNE 19 - JUNE 27

PENNY MONOGIOU

SHIR SHOVAL SHIMONI

ELINOR SAHM

MARIA LUKOMSKY

Curated by LIHI SHMUEL

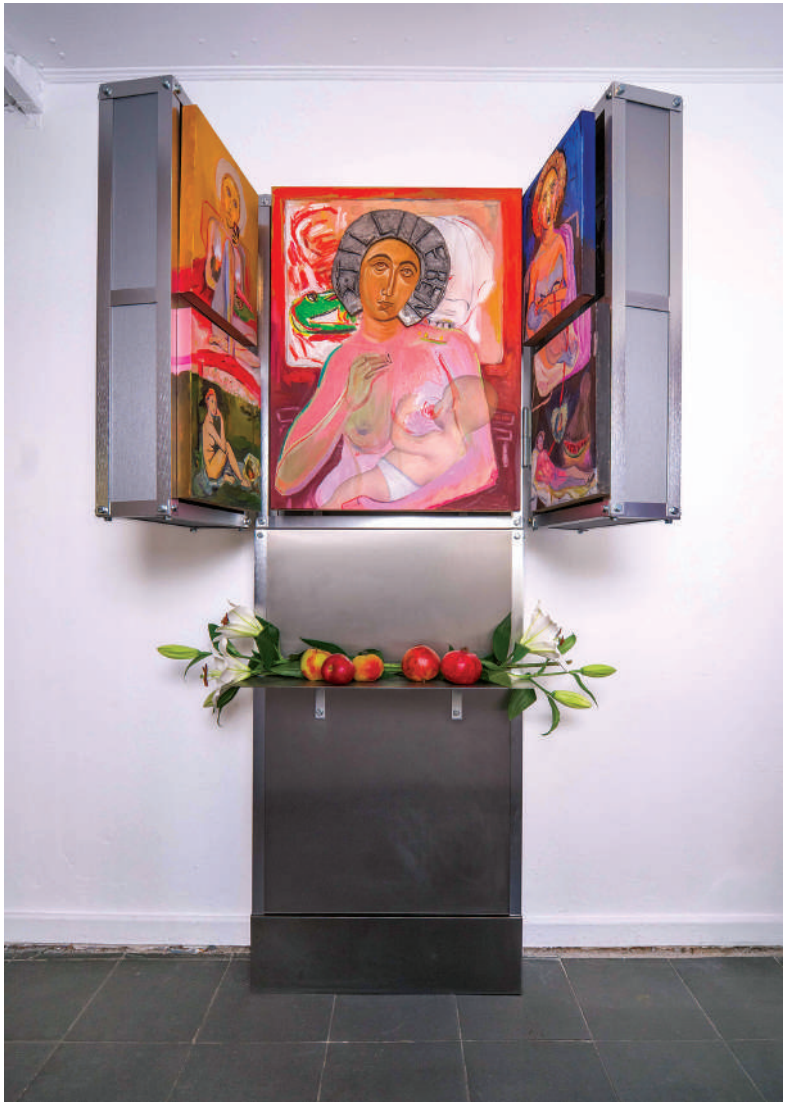
MATRIAMORPHOSIS - GROUP EXHIBITION

Supported by Memoria Artística Chema Alvargonzalez

The exhibition **Matriamorphosis** is the radical transformation of the creative process from a solitary, competitive conquest into a communal act of stewardship, recognizing that the labor of care and the friction of living are the true foundations of artistic genius.

When we look back at the old art world, the one that explicitly banned us from its academies and archives, it is easy to assume the battle has been won because the doors are now unlocked. But a door left ajar is not the same as a level playing field. In this industry, many begin the race several meters behind the starting line, weighed down by a system that views the domestic, the maternal, and the communal, as distractions rather than the bedrock of genius.

"These hidden systems are brought into light through the work of four artists, two of which are former GlogauAIR residents, who refuse to separate their lives from their practice. Whether through **Penny Monogiou's** reclamation of the maternal body from religious and mythological archetypes, or **Maria Lukomsky's** insistence on the emotional labor and vulnerability that the "intellectual" market so often dismisses, we see the body fighting back against its own erasure. This resistance continues as **Shir Shoval-Simhoni** uses repetitive manual labor to mimic and critique the bureaucratic structures that dictate our value. Finally, **Elinor Sahm** counters the clinical, patriarchal archive by channeling "old ghosts" through storytelling; her work gives presence to familial narratives and mystical spaces, proving that the personal and the fantastical are rooted in a very real, lived experience."



PENNY MONOGIOU

STILL LEBEN, 2025

ALTAR- STAINLESS STEEL AND ALUMINUM. ICONS- OIL, OIL PASTEL
AND GOLD LEAF ON WOOD, ALUMINUM CASTING, VIDEO, 143 x 86 x 17 cm

To center “women’s” labor is to demand a shift toward matriarchal values: a recognition that creativity is an act of stewardship rather than conquest. We have moved past the era of explicit exclusion, yet we remain trapped in an architecture designed for a person who has no one to care for but their own legacy. Once we acknowledge that this framework no longer fits the reality of who is making art today, we can stop trying to fit into these unrealistic roles and start changing the system accordingly.

Based in Berlin and active across Europe, Lihi Shmuel is a multidisciplinary creative and curator working at the intersection of contemporary art and community innovation. Their curatorial practice is rooted in a collaborative, hands-on approach. With a background in art mediation and facilitation of several initiatives, Shmuel focuses on the generative power of art, advocating for its accessibility as a tool for collective expression and institutional transformation.

Participating Artists:

Penny Monogiou - pennymonogiou.art

Shir Shoval Shimoni - shirshovalsimhoni.cargo.site

Elinor Sahm - elinorsahm.com

Maria Lukomsky - lukomsky.art

Lihi Shmuel 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.

thismightbeaboutart.com / [instagram.com/shmueltelihi/](https://www.instagram.com/shmueltelihi/)



SHIR SHOALM SHIMONI

THE OTHER WOMAN, 2025

SILKSCREEN MESH, DIGITAL PRINT ON PAPER, TURPENTINE PRINT
ON PHOTO PAPER, DIGITAL PRINT ON TRANSPARENCY PAPER

CATALOGUE COVER

CHOSEN ARTIST: CHIU I-CHI

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 has been 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 Chiu I-Chi. Chiu is a Taiwanese visual artist working across painting, embroidery, soft sculpture, and installation. Her soft, colorful sculptures are organic in form and ask viewers to reflect on the connections between humans, nature, and trauma.

In her large-scale sculpture, *Hello, Would you like a Piercing?* Chiu created a fictional creature, which she ritualistically pierced with needles, much like the work she performed working in her parents' piercing studio in Taoyuan, Taiwan. Elaborate, ominous needles decorate the hybrid life forms, while colorful beadwork provides a playful contrast. The work connects directly with Chiu's personal history, as well as examining the process of healing, mutation, and decay.

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



HELLO, WOULD YOU LIKE A PIERCING?, 2024

FABRIC, COTTON, PIERCING NEEDLES, JEWELRY, SUITCASE, SILICONE MODEL, GLOVES
DIMENSIONS VARIABLE

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