

JULY · SEPTEMBER 2026

2006

GLUGAUAIR
20 Years
By Chemo Abzugantuler

2026

GLUGAUAIR

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

SUMMER 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 creating new work and exploring innovative processes alongside an international cohort of peers.

This term, artists have taken time to reflect on their practice and embark on journeys of experimentation with new forms and techniques. Across both our in-person and online programs, artists are taking into account the changing world around them and delving into worldbuilding and speculative futures. A renewed emphasis on self-expression has led to approaches that seek to highlight the freedom of artistic expression.

GlogauAIR's project space presents *Latent Touch*, a solo exhibition by Berlin-based Swiss artist Valentine E. Bossert, selected as GlogauAIR's Berlin Guest and supported by La Memoria Artistica Chema Alvargonzalez. Working across graphite, ink, found materials and clay, Bossert explores the threshold between body and matter, translating traces of physical contact into fragile yet enduring drawings and prints. The exhibition considers surfaces as records of time, memory and transformation—inviting a slower, haptic encounter with what remains beyond language and digital mediation.

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 // JUNE 2026

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ADRIEN IZ NETTERE (UNITED STATES)

[instagram.com/horsegirlceram1cs](https://www.instagram.com/horsegirlceram1cs)

Adrien IZ Nettere is an artist and designer who works with light and images. Using ceramic and illuminated panels, Nettere's constructions indulge fiction and projection.

Nettere's work stages encounters dense with latent projections present in perception. Through repetition, the image wavers into a sign that stands in for rather than recovers the image's object. The viewer finds reflected back an opaque exteriority, a felt absence in place of the thing itself.

For Nettere, this absence is not a finality. His intention is not to look away, but to find a form of relation attentive to the gap between sign and meaning. Drawn to the contours and affordances of unknowability, Nettere views the image-objects as silhouettes and scaffolds, exterior forms that are protective of a mutable interiority and a subject that remains in motion.

Nettere is interested in what arises in the space between things: between a thing and its image, fiction between neurobiological memory and its narration, and projection across what Janet Malcolm calls a "dense thicket of absent others" in interpersonal encounter. Light, a nonmaterial thing making contact with objects, like fiction, traverses this distance without closure. In the phenomenal impossibility of stable contact, Nettere develops a devotional orientation towards this distance by way of image, surface, and container.



THICKET SCAFFOLD, 2026
FOUND OBJECT, PORCELAIN, LIGHT
150 x 100 x 29 cm

AKIHITO NORO (JAPAN)

[instagram.com/_akihitonoro](https://www.instagram.com/_akihitonoro) - akihitonoro.com

Akihito Noro is a Japanese painter based in Tokyo whose practice centers on oil painting. He begins painting without deciding on a specific motif in advance, placing lines and colors, layering them, wiping them away, and painting over them again. Through this repeated process, shapes resembling faces, bodies, animals, or landscapes begin to emerge.

He is not interested in completing or fixing these images, but in the moment when something without a name starts to become recognizable, and in that moment when recognition begins to dissolve again. When an image becomes too definite, he often intervenes, covering or disrupting it so that another possibility can appear.

Oil paint allows traces of different moments to remain on the same surface, turning each painting into a record of appearance, disappearance, and transformation. The Buddhist idea that “form is emptiness, and emptiness is form” serves as one reference for this process, not as a religious subject, but as a way of thinking about instability and change.

During his residency at GlogauAIR, Noro will develop a new group of large-scale oil paintings through repetition, erasure, and repainting. For Open Studios, he plans to present works made during the residency, allowing viewers to encounter the accumulated traces of the painting process and the unstable images that surface within them.



BEFORE THE NAME, 2026

OIL ON CANVAS

227,3 x 181,8 cm

IMAGE PROVIDED BY THE ARTIST

AMY RONDAHL (SWEDEN)

[instagram.com/amyrondahl](https://www.instagram.com/amyrondahl) - amyrondahl.com

Amy Rondahl's work stems from an interest in how the body is regulated through cultural and social boundaries. Focusing on spaces where these distinctions are temporarily blurred, she investigates the conditions that make such spaces possible.

In recent years, Rondahl has explored the public toilet and how it creates a space between the public and the private. This project has developed into a fascination with dirt and filth. The dirt in these spaces can mark a form of freedom, where a refusal or inability to conform to societal expectations of cleanliness and order is possible. As a continuation of this research, Rondahl's work in Berlin focuses more closely on how dirt emerges as a political aesthetic, both through the physical presence of dirt in spaces such as clubs, bars and public toilets, and through aesthetics that are perceived as dirty or non-conforming.

In Rondahl's work, she begins with photographs of her loved ones, which she translates into painting. This process involves attention to capturing figures and forms, as well as an emphasis on texture. Using a layering technique developed by the artist, wood glue, acrylic, oil, and various materials build up the painting in multiple layers, creating surfaces that can preserve the sensation of dirt.

Helge Ax:son Johnsons stiftelse



TEDDIE AT BULBUL, 2026

ACRYLIC, WOOD GLUE, COLLECTED DIRT ON WOOD PANEL,
METAL FRAMES WITH PIERCINGS

21 x 15 cm

ARNIKA (AUSTRALIA)

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

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 subject and site of tension.

During the final term of her six-month residency at GlogauAIR, Hobbs is developing *Doll, Interrupted*, a performance and installation, which is an extension of her previous work *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, installation, 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 between visibility and disappearance, agency and objectification.



INHERITED HUNGER, 2026

LIVE PERFORMANCE WITHIN A COLLABORATIVE INSTALLATION

SCULPTURAL COLLABORATION: I-CHI CHIU

TEXTILE COLLABORATION: MARIA SALOUVARDOU

PHOTO CREDIT: ELOISE HARCOURT

BELÉN BENAVENT (SPAIN)

[instagram.com/_bbcart_](https://www.instagram.com/_bbcart_) - belenbenavent.com

Belén Benavent Cortés is a visual artist who works primarily with painting. Her practice stems from an interest in recording and dignifying everyday life in urban contexts that often go unnoticed. Through a vibrant pictorial language, she explores the relationship between light, color, and the everyday, using light as an element that transforms reality into an explosion of color.

Her work emerges from direct immersion in the places she depicts — such as Douala (Cameroon), Kolkata (India), Marrakech (Morocco), and Cañada Real, Madrid. In these spaces, she observes and engages with the social dynamics that sustain everyday life. These experiences are transformed into narrative images that combine an empathetic gaze with an intense and intuitive aesthetic.

Through dense compositions and a palette of saturated colors, Benavent seeks not only to represent reality, but also to make its complexity visible. Her work lies at the intersection of testimony, celebration, and social critique. She is particularly interested in how people inhabit, work, and relate to one another within the urban fabric.

She is currently developing a project in Cañada Real, Madrid, as part of her residency at GlogauAIR, exploring the relationship between territory, community, and everyday life. For Open Studios, she will present paintings and visual material resulting from her research process and ongoing work in the area.



دوست (FRIEND), 2025

ACRYLIC, OIL AND MARKER ON CANVAS

146 x 114 x 1,5 cm

BERK AKKAYA (TURKEY/GERMANY)

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

Berk Akkaya is a multidisciplinary visual artist working across kinetic sculpture, installation, photography, film and painting. Rooted in industrial and costume design, his practice expands through fashion installation, set and art direction. Politics, human rights, identity and systems of power are central to his work. Through his photography he has also documented queer underground communities and nightlife.

Akkaya uses sexuality not as the subject of his work, but as a shared visual language and point of connection. He creates loud, radical and provocative images while placing them against ideas that are thoughtful, tender and deeply human. Rather than dictating interpretation, his work creates space for viewers to confront their own experiences, judgments and truths.

Working through sculpture and symbolic forms, Akkaya examines patriarchy, religion, colonial history, gender norms and the politics of the body. His recent work at GlogauAIR, *Iron Condoms: BIG BOY*, consists of iron condom-like cages carrying patriarchal and religious figures. The cages imagine the body growing painfully against rigid structures, mirroring the emotional and psychological violence of being shaped by predetermined ideas of masculinity.

For Akkaya, the concept always comes first; the medium follows. His practice remains open, allowing material, movement and form to emerge from what each work needs to communicate.



IRON CONDOMS: BUILDING THE BIG BOY, 2026

MIXED METAL

(1) 44 x 8,8 cm, (2) 51,5 x 9,5 cm, (3) 48 x 9 cm, (4) 41,5 x 9,9 cm

CHIEMI HARAGUCHI (JAPAN)

[instagram.com/chemz_doodlez](https://www.instagram.com/chemz_doodlez) - chemzdoodlez.xyz

Chiemi Haraguchi is a Japanese-Indonesian mixed media artist. She uses materials from found objects in her everyday life to create works on a variety of surfaces. Born in Indonesia, she has lived in Japan, Australia, Portugal, and now Germany, and is inspired by the places she has lived and visited.

Haraguchi's approach to art is intuitive. The support for her artwork varies, it can be paper, driftwood, a car, a piece of wall from a construction site, or human skin, where she hand pokes tattoos. Her medium varies too: paint, magazines, bottle labels, food packaging, which she collages together. Her work is often monochrome, layered with fine grid lines, drips, and small repeating marks, broken by a single pop of color. A material finds her, and the piece takes shape from there. Haraguchi doesn't draw directly from an object, she lets her hands move freely and prefers her audience to form their own conclusions about what her art means. Some see a city skyline, a computer motherboard, musical notes, a bike, an elephant.

For her, art is her way to transfer emotions from within and release them onto whatever canvas is in front of her. She uses layers on top of layers, painting over, adding and subtracting from what she creates, letting go of what's been made and starting fresh. Trust the gut and enjoy the process. That's her philosophy.

"When do you know if an artwork is done?" people often ask her. Her answer: "The art will tell me when it's done, and I let go."



ACID GREEN, 2026
ACRYLIC AND MAGAZINE SCRAPS ON CANVAS
80 x 60 cm

DARI (UNITED STATES)

[instagram.com/ohdarij](https://www.instagram.com/ohdarij) - ohdarij.com

Dari Johnson is a painter from Detroit, now based in Brooklyn, whose work begins with a question: how little information can an image hold before someone starts finding meaning in it?

He builds each canvas by hand, treating the surface as part of that investigation rather than simply a place to paint. Layers of gesso are built up and sanded back until the surface is quiet enough for small shifts in shape, texture, and absence to matter. His paintings develop through brushed layers of paint, with black, gray, and exposed canvas. Forms blur, overlap, and disappear, suggesting bodies, objects, or fragments of a scene without becoming any of them.

Johnson is interested in how much to give and how much to withhold. A shape, title, memory, or piece of information can make something feel recognizable, while less context leaves room for experience to enter. He's interested in that threshold, where an image offers enough to begin a thought without deciding where it should end.

At GlogauAIR, Johnson extends this interest in context into the materials by collecting discarded wood around Berlin. Each piece carries a history he cannot know. By bringing this uncertainty/mystery into the work, he considers how knowing where something came from changes what is already in front of us.



UNDER ALL THIS, 2026

ACRYLIC ON CANVAS

30 x 25 cm

IMAGE PROVIDED BY THE ARTIST

ESTEBAN HUACUJA (MEXICO)

[instagram.com/estebanhuacuja](https://www.instagram.com/estebanhuacuja) - [estebanhuacuja.com](https://www.estebanhuacuja.com)

Esteban Huacuja Mena was born in Guadalajara, Mexico, later moving to Monterrey, where the contrast between craft traditions and industrial culture shaped his thinking. Drawing has remained central to his practice since childhood, first as a way to navigate the world and later as a way to develop and record thoughts and ideas.

His interest in various disciplines led him to study architecture, where art, technique, and spatial thinking could coexist. His practice moves between an internal world of images and speculative forms and the physical world in which they take shape. Through drawing, models, prototypes, and fabrication, Huacuja develops objects and environments that engage with architecture and the scale of the body. He is interested in forms that feel simultaneously ancient and futuristic, building speculative mythologies through recurring symbols and imagined systems.

During his residency at GlogauAIR, Huacuja is developing an ongoing codex based on a family archive of vintage paper, using watercolor, graphite, ink, and printing techniques. The project began earlier this year at Virreina residency in Colombia, the 333 page project functions as a living archive shaped by everyday life, travel, memory, and experience. Its aged, scroll-like pages accumulate time, with each residency becoming another chapter in an expanding work that continues to evolve across places and contexts.





500 AÑOS DE TONATIU, 2025

ALUMINUM, BRASS, BLACK QUARRY, BLOWN GLASS, STAINED GLASS, OBSIDIAN
MOONSTONE CABOCHONS, WIXARIKA ELEMENTS, CRYSTAL SPHERE, LED LIGHT
300 cm DIAMETER

EVA MARIA BUTSCHER (GERMANY/SWITZERLAND)

eva-maria-butscher.org

Eva Maria Butscher is a psychologist, shamanic practitioner and visual artist, working under the artist name Herzensfluss. Her interdisciplinary background in psychology, Jung-inspired art-therapeutic approaches, trance, body- and nature-based practices, and shamanic traditions inform an artistic practice centered on inner perception and transformation.

Working intuitively with mixed media and gold leaf on canvas, Butscher explores how inner experiences — emotions, sensations and subtle perceptions — can become visible. At the center of her practice is the inquiry of making the invisible visible.

For Butscher, painting is a space of translation: from sensation into color, from energy into form, from the unseen into something that can be encountered. Her works often emerge in a single sitting, without a predetermined composition. She follows what appears on the canvas, allowing forms, symbols and, at times, words to arise through the process.

Gold leaf plays a central role in this visual language. Its reflective quality reveals shifting light as the viewer moves in front of the work. For Butscher, gold also carries a symbolic meaning: it reveals value and luminosity where they may previously have gone unseen. Recurring circles and feathers become symbols of transition, protection and transformation.

Across painting and writing, her work asks how inner experience can become form — and how what was previously invisible can become perceptible.





BE A CREATOR, 2026

ACRYLIC, GOLD LEAF, FEATHER

60 x 60 cm

IMAGE PROVIDED BY THE ARTIST

HERA WING (AUSTRALIA)

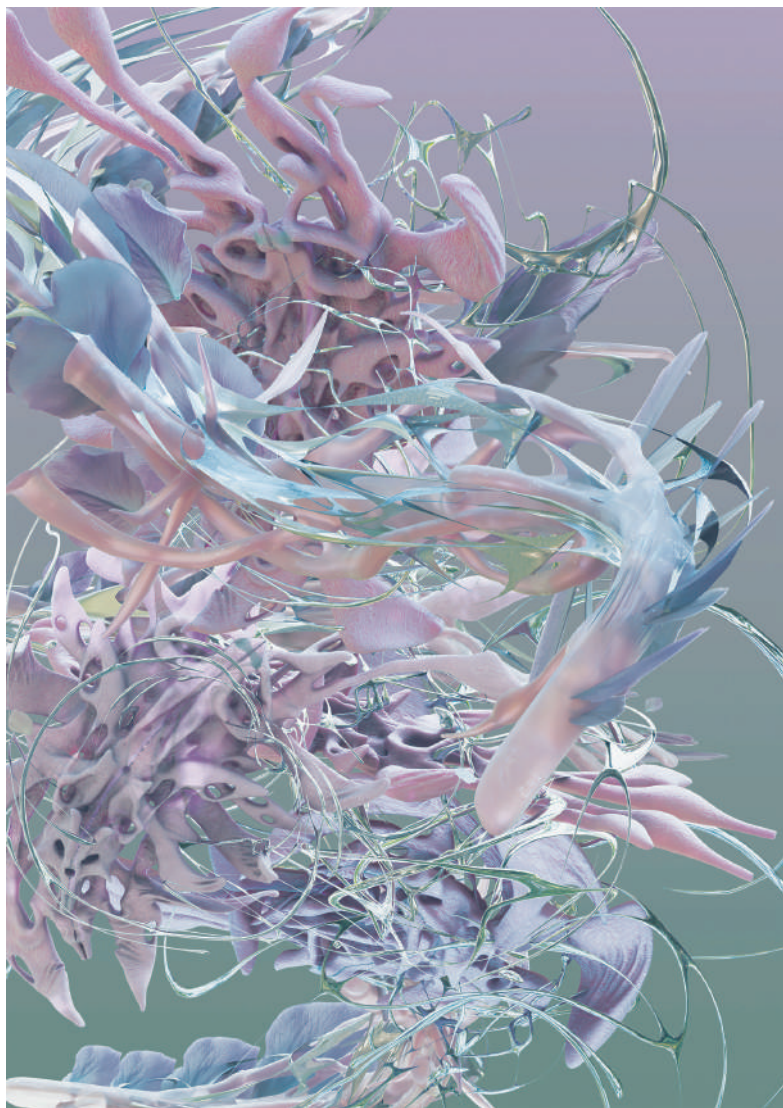
[instagram.com/hera_wing](https://www.instagram.com/hera_wing) - herawing.xyz

Hera Wing is a worldbuilder based in Melbourne, Australia. She blends mediums and disciplines, assembling printed material, found objects and new media into immersive environments.

Her work sets the discomfort of visceria against symbols of myth and divinity, exploring themes of mutation, evolution and symbiosis among things natural, artificial and metaphysical. Hera Wing's speculative futures contain chimeric hybrids; biological and technological forms tangled in dreamlike refractions of life and sentience, reflecting an ever blurring line between the natural and the engineered.

Working with found materials and blending new media with traditional mediums gives her work a dynamic, sensorial quality. Approaching the creative process from a place of play and experimentation, Hera Wing's practice evolves through non-linear narratives that harness chaos and myth as scaffolding for future fables.

For her current project at GlogauAIR, Hera Wing is examining urban wild places inhabited by the life forms that have a long history of co-existing alongside humans. Using collage and interactive media, she is exploring the symbiosis between humans and our environment, layering fairy stories and folklore with the biology of these life forms, as a way of rebuilding a connection to the natural world within an urban landscape.



SWARM, 2026
ANIMATED RENDER

JAYE JIYOUNG YOON (SOUTH KOREA)

[instagram.com/jaye_jiyoung.yoon](https://www.instagram.com/jaye_jiyoung.yoon) - byulbon.com

Jaye Jiyoung Yoon practices “Visual Literature” through mixed-media works: Korean essays (*supil*) with croquis art and English poetry with layered, tactile pieces on canvas. Raised in Iraq, she studied English Literature, began drawing in 2011, and later joined the Korean Fine Arts Association.

At the core of her work is *Strategic Self-Narrative*™, her method of reflection and creation, exploring how a self is constructed from fragments of lived experience. Yoon leaves figures faceless, not as erasure of identity, but as an invitation to meet — The Passing You and The Watching Me. Fluorescent color refuses to behave, pointing to an ever-present true self — one that persists through life’s circumstances, whether dimmed by the mundane or spotlighted in special moments, recognized or not.

Through layering, erasure, and reconstruction, and extending the principles of *yeobaek* (spaciousness of the unsaid) and *haehak* (warm resilient humor), she brings text and visual art into active dialogue — a spirit also reflected in her biweekly visual essay column, *Breath* (숨), in *The Hankyoreh* since July 2025.

During her residency at GlogauAIR, Yoon is developing artworks and poems for her virtual exhibition, *The Prologue* — 숨: *Breath | Breathe*, her planned series that invites viewers to reflect on themselves, others, and the world — gently suggesting how one can stand separate while connected.



My past runs deep
as will your present,

Thus—
not

silence but
meet

.

LIFE1002. OFFERING, 2026

DIGITAL COLLAGE WITH ORIGINAL DRAWING AND ENGLISH POEM (BREATH02.)
73 x 60 cm

KRISTA GAY (UNITED STATES)

[instagram.com/digitalblackface.jpeg](https://www.instagram.com/digitalblackface.jpeg) - kristagay.com

Krista Gay is an artist living and working in New York. Gay received their BFA from the School of Visual Arts in Photo/Video and their MFA from Columbia University with a focus in moving image. Their practice focuses on the complex relationship between Blackness and its viewer(s). Much of their photographic work involves appropriated imagery from sources such as family archives, media fragments, and the digital remains of images once familiar or cherished by someone unknown. These images arrive already burdened with voyeurism, commodification, and historical baggage. Gay aims to reclaim them.

What objects become witness to everyday life? Rather than presenting photographs as flat images, Gay is interested in experimenting with embedding images into domestic materials and architectural elements commonly found within the home. Mirrors, window blinds, doors, curtains, shelving, and other household objects function as image-bearing surfaces, transforming familiar items into repositories of memory.

During their time at GlogauAIR, Gay is using photography from their family's archive along with appropriated stills and video fragments from Black film, television, and popular media to examine how images of Black life move between the private and public spheres.



FOR LOVING ME, 2024

INKJET PRINT

36 x 28 cm

IMAGE PROVIDED BY THE ARTIST

LAUREN MAY (NEW ZEALAND)

[instagram.com/laurenspecies](https://www.instagram.com/laurenspecies) - l-may.net

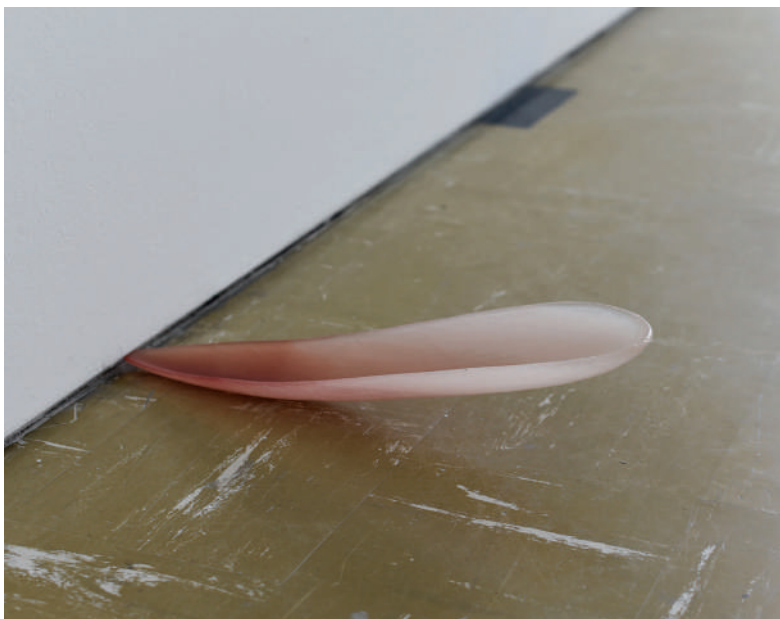
Lauren May is an artist from New Zealand, working in both painting and sculpture. The experience of being in a body is a central predicament in her practice, emerging as a tension between the wondrous and the uncomfortable; a central concern that recurs across her work.

In her paintings, she addresses depiction as an act of intimacy and vulnerability, and the power dynamics of being seen. Painted in oil, and rendered with a hyperreality, the work is concerned with the barrier between subject and observer, and the vulnerability inherent to being represented.

Her sculptural practice includes a material inquiry through materials with an innate bodily quality and poetic resonance. Mold making, resin, silicon, polymer clay, and recently glass, these materials are adopted for their bodily quality, seeming to transcend physicality and alluding to the otherworldly, while carrying an undercurrent of the abject.

Fairy tales and their strange symbolism are an ongoing subject matter in her work. Looking at specific narratives and archetypes, including Cinderella, Rapunzel, the mill pond nixie, and, most recently, giants, texts are examined and confronted through sculpture, surfacing their uncanny imagery, charged, symbolic and tugging at something unconscious.

During her time at GlogauAIR she is continuing these explorations in both painting and sculpture, looking at the archetype of the giant in her sculptural work, and the concept of the veil in her paintings.



SNARE, 2026

RESIN

47 x 14 cm

IMAGE PROVIDED BY THE ARTIST

LOREL HILL (UNITED STATES)

[instagram.com/lorel.hill](https://www.instagram.com/lorel.hill) - lorelhill.com

Lorel Hill is an artist from northern New Jersey, known for its highway ramps, swamps and general pollutedness. He chooses this landscape as a starting point, imagining possibilities where nature and industry collide.

His current series is based around a fictional real estate development company: PoND Ventures LLC (Power of Natural Degeneration), which takes inspiration from real abandoned sites and proposes how they could integrate urban and natural systems. Pictured here is the fictional Jersey City Civ-Eco Center, based on the abandoned site at 125 Monitor Street in Jersey City.

Hill blends real research on overlooked local history and combines it with his worldbuilding process. In response to a feeling of powerlessness over urban space, the work satirizes what it could mean for institutions to address historically neglected spaces. When a city land title becomes tied up in legal limbo, the actual land often becomes a hub for other species and vibrant subcultures, from foxes to graffiti artists. Rather than ignore these worlds, why not organize their cohabitation?

In Berlin, Hill will develop diorama scenes of the fictional *Berlin Urban Wildlife Safari*, based on an abandoned hospital in the Weisensee neighborhood, like a zoo for urban explorers. His open studios will be modelled as the gift shop of this fantasy attraction



JERSEY CITY CIV ECO CENTER, 2026

WOOD, UNDERLAYMENT, XPS FOAM, PAPIER-MACHE, PAINT, MDF,
PLASTIC, PAPER, CORK, FAUX GRASS, SPONGE, RESIN, PLEXIGLASS,
FOUND PLANTS, 3D PRINTED RESIN, LED LIGHTS

70 x 192 x 70 cm

MARÍA JOSÉ GRANDA VILLAGÓMEZ

(ECUADOR)

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

María Granda is a self-taught artist working with different media including oil painting, drawing, photography, sculpture, and installation. Under the artist name Ginebra she works as a visual artist and poet expressing herself through symbols, colours, and geometry. Her practice reflects the intersection of craftsmanship and fine arts, characteristics attributed to her mestiza identity.

Her work is a manifesto of the generational and individual memories residing in her body, memories that find relief in the act of creation. Her work alludes to the juxtaposition of opposite elements that somehow find harmony when put in the artwork. Her work recognizes the language of symbols and therefore it is common to find geometric figures, flowers, fruits, objects, letters or crosses in her pieces. She also likes to go from one pole to another when adjusting the exposure and lighting to create conceptual and subjective interpretations of the readings.

Granda is narrating contemporary art from a political, philosophical and poetic perspective. Hence, some of the concepts that currently frame her work are the complexity of racial mixing, the celestial harmony of the cosmos, the imperialist legacy in the new capitalist state, and the anthropological differences that give rise to singularity.



ST. NARCISSUS, 2024

HIGH-EXPOSURE PHOTOGRAPH OF DRAWING DONE
ON A5 PAPER WITH CHARCOAL AND INK

MELISSA SCHWARZ (GERMANY/UK)

[instagram.com/msschwarz](https://www.instagram.com/msschwarz) - [melissaschwarz.com](https://www.melissaschwarz.com)

Melissa Schwarz is a German interdisciplinary artist, designer, and researcher, based between London and Berlin, whose practice spans critical ecology, speculative futures, and investigative design. Working with digital media, installation, field research, and collaborative methodologies, she examines how bodies, landscapes, technologies, and infrastructures shape one another.

Through an ontological lens, her work asks how concepts of nature, the body, and place are constructed, and how they shift through ecological and technological entanglements. Informed by posthumanism, hauntology, critical ecology, and investigative aesthetics, she approaches hybridity as both a condition and a method for encountering complex sites.

Her current project, *Hybridity Mapping Toolkit*, investigates the instability of distinctions such as natural and artificial, human and non-human, or biological and technological, through several postindustrial sites in Berlin. The toolkit, as a collection of methods, develops through situated fieldwork, theoretical inquiry, observation, conversation, and collective experimentation. At GlogauAIR, Schwarz invites visitors to question the categories through which we perceive ourselves and our surroundings. Rather than offering a fixed representation, the project proposes methods for noticing interdependence, ambiguity, and multiple forms of agency within worlds that are continuously becoming.



FRESH LAVA, 2025

3D RENDER

SIZE VARIABLE

IMAGE PROVIDED BY THE ARTIST

MELISSA VAN HAVERE (BELGIUM)

[instagram.com/melissavanhavere](https://www.instagram.com/melissavanhavere) - melissa-van-havere.netlify.app

Melissa Van Havere is a multidisciplinary artist whose practice centers on animals and questions the relationship between human and non-human life. Her work critiques systems such as industrial farming and exploitation, highlighting how animals are treated as objects rather than sentient beings. Through a light and accessible approach, she invites reflection, empathy, and more conscious ways of coexisting.

It's very important for Van Havere to represent the animals as beings with agency and emotions to awaken empathy in the viewer. With her naïve and colorful visual language, she wants to convey a feeling of hope and wonder. Van Havere presents a positive outlook on our future and its capacity to change. The way we view and treat animals has been taught to us, so it is also possible to 'unlearn' this behavior. Van Havere seeks to remind us of our inner child, the idealist that thought it self-evident to have empathy for all living creatures.

At GlogauAIR, Van Havere has spent the last months researching animal rights and ethics. Guided by observation and encounters, she translated sketches and impressions into new works. Alongside this research, she has taken the time to experiment and refine her visual language and create her own world.



PIGGIES, 2026

OIL ON CANVAS

47 x 47 cm

ONLYSATTVA (BRAZIL/ITALY)

[instagram.com/onlysattva](https://www.instagram.com/onlysattva) - [onlysattva.com](https://www.onlysattva.com)

Onlysattva is an Italian-British painter born in Milan and trained at the Accademia di Belle Arti di Brera. He works in acrylic on canvas, building symmetrical compositions out of ornament: circles, triangles, borders and repeated marks, all drawn and painted by hand.

Onlysattva draws on ornamental traditions that are usually kept apart, from Greek and Roman ornament to Amazonian and Mesoamerican patterns, and treats them as equal systems of knowledge rather than decoration. He is not quoting these traditions so much as looking for what they hold in common: a shared grammar of rhythm, symmetry and line that appears independently across cultures and centuries.

The work begins away from the canvas, picking up and combining ornaments wherever he finds them, then drawing and redrawing until only the essential lines remain. Painting itself is slow, and it is held by a daily practice of meditation: there is a right moment to make a mark, choose a colour, draw a line, and the discipline is learning to wait for it.

During his residency at GlogauAIR, onlysattva is making paintings meant to slow the viewer down, so that standing in front of one of his works feels closer to meditating than reading an image. A return to the self is a return to love, and the paintings exist to hold open that space; the takeaway is less an idea than a state, arrived at through forms that belong to everyone.



WASHING MACHINE, 2026

ACRYLIC ON CANVAS

120 x 120 cm

IMAGE PROVIDED BY THE ARTIST

ROX VAZQUEZ (ARGENTINA)

[instagram.com/rox_vazquez](https://www.instagram.com/rox_vazquez) - roxvazquez.com

Rox Vazquez is a visual artist working across material research and speculative fiction, creating mixed-media installations that construct imagined organisms and biologies.

She develops hybrid objects that move between specimen, artifact, and evidence, constructing fictional forms of life through the material languages and conventions of scientific evidence. Through 3D modeling and printing, silicone, latex, digital animation, and interactive technologies, she gives material form to these imagined systems.

Her process draws on methodologies associated with natural history museum displays, speculative design, and world-building: collecting, observing, modeling, cataloguing, and reconstructing. These processes allow her to translate patterns, structures, and forms encountered through research into speculative biological systems.

Her most recent works focus on collaborations with natural history museums, investigating the material and institutional practices through which living beings are documented, classified, and made visible. She is interested in what remains outside public view: specimens reserved for research, objects removed from display, damaged or forgotten materials, and knowledge that remains within institutions rather than reaching audiences. Through these collaborations, she is developing a research methodology applicable across different collections and institutions, bringing what lies beyond public view into new forms of artistic research and material practice.



OBSERVATORY OF THE SUBMERGED, 2025

SILICONE, GLASS JAR, VIDEO PROJECTION

45 x 25 cm

SEEHYUN KIM (SOUTH KOREA)

[instagram.com/_pm.6](https://www.instagram.com/_pm.6)

Seehyun Kim is a Seoul-based South Korean visual artist. Working across painting, installation, moving image and theatre, she explores how shifts in scale, distance and viewpoint alter perception.

Her work moves between microscopic and vast scales, focusing on moments when a familiar form begins to register as another body, environment or world. She enlarges microbial structures beyond human scale and compresses landscape-like or planetary spaces into an installation, while bodily, botanical and animal-like forms shift into one another. Through these changes in scale and form, the same image can move between fragment, organism and landscape without settling into a single identity.

Her practice develops through painting, moving image, theatre and spatial experimentation, while thin paper often functions as both surface and membrane, extending into space. At GlogauAIR, she is developing new works based on clothes-hanger forms, placing organic forms between botanical and bodily references where clothing would normally be. Her current series brings different scales and viewpoints into one frame while experimenting with wax and thin materials to create translucent, membrane-like surfaces.

She is drawn to moments when shifts in scale, viewpoint or context unsettle what seems familiar and certain. At Open Studios, viewers encounter these forms through movement and changing distance, becoming aware of how their own position shapes what can be perceived.



Ministry of Culture, Sports
and Tourism



ARTS COUNCIL
KOREA



ORGAN BLOOM, 2026
INK, CONTÉ, ACRYLIC ON PAPER
VARIABLE DIMENSIONS

IMAGE PROVIDED BY THE ARTIST

TIPHAINE SCOTT DE MARTINVILLE

(FRANCE)

[instagram.com/tiphaine.scottdemartinville](https://www.instagram.com/tiphaine.scottdemartinville) - tifensmart.jimdoweb.com

Tiphaine Scott de Martinville is a French artist developing situated cartographies and devices of (dis)orientation. Her work begins with an institutional and professional paradox: people are asked to imagine new futures, while the language, timeframes, and outcomes of that imagination remain governed by performance imperatives. She works with projective, reflective speech from facilitated conversations, following its impulses and examining frameworks that enable and constrain it.

Her practice of poietic dialogue assembles words, diagrams, gestures, images, and activatable installations into situations where exploratory thought can regain time, presence, and the capacity to move otherwise. In anonymous notebooks, hesitations, contradictions, slips, and images form a first-person trajectory without a fixed speaker. The “I” circulates among speaker, artist, and interwoven voices to form a “choral I.” She calls this movement towards a desired, unknown horizon “horizodesie”.

Unrolled, painted, projected, or vacuum-sealed, these traces become speech scrolls, logograms, passage objects, and “theatres of thought”: operators of movement where languages of change are detached from prescribed ends and put back into play. Their activation opens intervals of disorientation from which other orientations may emerge.

At GlogauAIR, she extends this research through an “élanographic compass”: an interactive environment that makes orientation perceptible without prescribing a direction.



MENTAL FILMS, 2025

ASSEMBLAGE OF PHOTOCOPIED PRINTS ON 80G A4 PAPER,
ACRYLIC PAINT, PAINTER'S TAPE
400 x 250 x 100 cm

XUECONG WANG (CHINA)

[instagram.com/xuecong.art](https://www.instagram.com/xuecong.art) - xuecong.art/artworks

Xuecong Wang is a multimedia artist from China, based in New York City. Her practice begins with a premise, an unlikely proposition she takes seriously for the length of a work, and follows it into the unresolved states it opens. She works across watercolour, sculpture, ceramic, and installation.

During the residency, Xuecong Wang is working on *Wolf Peach*, a project inspired by the hearsay that 16th-century witches used tomato (*Lycopersicon*, wolf peach) in the ointment that turned them into werewolves, and from it she builds a contemporary myth of a female werewolf. Tomato and werewolf share a history: each was moved from wild to legible under changing systems of classification, and Wang finds the same sorting at work in people. Impulse, emotion, and conviction escape rational governance, and a person who carries them is called wild, all the more readily if she is a woman. The works borrow power dynamics from historical painting across cultures, and use the archival format against its institutional purpose, granting fantastical objects the authority it reserves for fact.

Wolf Peach treats wildness not as a property belonging to a creature but as a verdict issued by whatever system is doing the sorting. The werewolf's existence marks an alternative reality in which wildness is admitted: confessed, let in, allowed to stand as evidence.



WOLF PEACH, 2026

INK ON BROWN PAPER

190 x 101 cm

IMAGE PROVIDED BY THE ARTIST

PROJECT SPACE



VALENTINE E. BOSSERT
LATENT TOUCH

SEPTEMBER 18th - 26th 2026

VALENTINE E. BOSSERT - LATENT TOUCH

Supported by Memoria Artistica Chema Alvargonzalez

Valentine E. Bossert (Nyon, CH) is a visual artist based in Berlin, with a background in fine art, philosophy and archaeology. Working mainly with graphite and ink on paper, found materials and clay, Bossert makes drawings, prints and sculptures that translate physical encounters into objects.

Her work is situated in the in-between: the threshold where a body meets the material world, and where matter holds what language cannot. She is drawn to surfaces on which human meaning has settled without being declared, such as the weathered stones of a Roman amphitheatre, the tool marks of the Carrara quarries or the pavements of Berlin. What interests her there is not their symbolic weight but their muteness and their ambivalence, and what time has transformed in them: what is missing, what is deteriorating, what is coming loose. The works that follow hold contradiction together rather than resolving it: fragile in appearance yet durable, faithful to their source yet distinct from it, closer to memory than to a copy.



TEKTON (STUDIO DOOR), 2021

GRAPHITE ON PAPER
250 x 120 cm

PHOTO: PAVEL DOUŠEK

Each project begins with a period of research on a site, on how it was built and used and on what its material qualities record of that history. The method that follows is experimental and deliberately simple: Bossert describes, records and reproduces her surroundings with means borrowed from archaeology, letting the material speak for itself. What results is a negative form, a record of contact that preserves a surface while becoming something else, made less by an author than by an interpreter of the physical environment who curates what emerges on its own.

In a dematerialised and information-saturated present, this work insists on the tangible and on what resists digital mediation and linguistic capture. Bossert's pieces are documents of interaction rather than declarations, and they ask for a slower, haptic kind of attention. What visitors are invited into is the gap the work opens: inside nature but removed from it, bound to the present but carrying history, alive but impermanent, self and other at once. What lies in that gap is theirs to decipher.

[instagram.com/vebossert.art](https://www.instagram.com/vebossert.art) - vebossert.art



ŮTOR XXII (CAVE 35), 2022

GRAPHITE ON JAPANESE PAPER
230,5 x 96 cm

PHOTO: PAVEL DOUŠEK

CATALOGUE COVER

CHOSEN ARTIST: XUECONG WANG

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 Xuecong Wang. Wang is a Chinese multi-media artist currently living and working in New York City. In her work she examines how perception shapes reality. She is particularly interested in folklore, myths, and alternative ways of looking at the world.

In her recent watercolor, *Wolf Peach*, Wang combines speculative fiction with an archival format to create the contemporary myth of a female werewolf. In her delicately painted work multiple legs of a werewolf (or werewolves?) scramble over gigantic red tomatoes. Playing with 16th century beliefs regarding witches turning themselves into werewolves with the help of tomatoes, the work questions our concept of wildness and the desire to tame and subdue the unknown, especially in women.

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



WOLF PEACH: RITUAL DANCE, 2026

WATERCOLOUR ON PAPER
50,8 x 40,6 cm

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MEMORIA ARTISTICA CHEMA ALVARGONZALEZ

C/ Martinez de la Rosa, 48 Bajos
Barcelona 08012, Spain

(+34) 93 415 12 93 - chemaalvargonzalez.com

GLOGAUAIR gGmbH

FOUNDERS

Chema Alvargonzalez / Pablo Alvargonzález

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Columna Alvargonzález

PROGRAM COORDINATION

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Común Cobete

TECHNICAL SUPPORT

Sergei Kurek / Tiberiu Bleoanca

PHOTOGRAPHER

Giulia Gr

INTERNS

Laura Bikulčytė / Veronika Laczai

CATERING

Andrew Bridges

GLOGAUAIR gGmbH

Glogauer Str. 16 10999 Berlin, Germany

(+49) 0 30 61 222 75 - glogauair.net

OFFICIAL CONTRIBUTORS



INSTITUTIONAL PARTNERS

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