

OpenStudios

GlogauAIR

27&28.09.2013



Welcome to GlogauAIR

GlogauAIR -Artist in Residence Program- was founded in 2006 as a multidisciplinary platform for artistic production, collaboration and exchange.

In this context artists from diverse social and geographical backgrounds find a place to develop their works in a dynamic environment of coexistence, exchange of ideas and internationalization. Furthermore they get to know a new culture and landscape in Berlin, getting influenced by a city that has became a pioneer place for contemporary culture. The works in progress of the resident artist are shown every three months in the Open Studios Exhibition, in which the audience enter the working spaces to experiment closely the artistic production. Besides the Open Studios, GlogauAIR is inviting other creative initiatives to be presented in the Project Space, on the ground floor of the building.

Currently the space has been offered to the Frontviews project, a collective of artists and theorists, based in Berlin.

Frontviews develops regularly exhibition concepts to present contemporary art in collaboration with international non-profit organisations and galleries. The collective was founded in memory of Karmin Kartowikromo (*01.12.1948 – † 06.06.2011) and Emmo Grofsmid (*29.12.1951 – † 06.06.2011), founders of the former Frontviews Gallery, Berlin/Rotterdam.

Besides »A marked preference for« in GlogauAIR, Frontviews is currently participating in Remap4 in Athens with the exhibition »idiopolis« curated by Stephan Köhler.

A marked preference for

» When you receive your picture, I beg of you, if you like it, to provide it with a small frame; it needs one so that, in considering it in all its parts, the eye shall remain concentrated ...«

Nicolas Poussin, 1639

Frames establish territories. On top of their material constitution, frames are enactments of demarcation. Frames mediate social, cultural and economic dispositions. A frame draws a line between the internal and the external. Leaving the private for the public sphere, an artwork requires framing. This can take place – as Poussin points out – as a practical decision relating to the substance and purpose of the frame, but also spaces themselves work as frameworks.

The museum of art played a part in the constitution of the bourgeoisie. During the rise of European national states, the museum of art was deemed a stabilizing agent of the system – for instance as a retreat for the individual – as well as a catalyst of identity.

In opposition to academic painting, the impressionists turned the frame itself into a political issue. Instead of using golden frames – previously a requirement to be granted exhibition – they turned to plain wooden frames. Simplicity as »manifesto«. Wooden frames as »hallmarks of anti-academic painting perceived as radically different« (Eva Mendgen) and as symbol of a liberation from, and an affront to, marketing pressures. With the rise of the art market, handy framing, be it made from wood or gold, allowed the transportation of art, serving a practical function, since acquired property could now be taken home. The new function of art, as loan, for educational or recreational purposes, entailed »privatization«.

The frame has long since lost its explosiveness as a topic of formal quality.

Photographs, paintings or sculptures are for the most part framed by their own physical margins. Other kinds of frames, however, operate by means of inclusion and exclusion. Private and institutionalized space is defined by its seclusion from the public sphere. Within this space, art acts as balancing out, as educating or soothing.

These borderlines inform about the societal, social and artistic requirements of framing. Defining boundaries always already implies the possibility to cross those boundaries. In fact, they are overcome, challenged or shifted.

Frontviews is showing approaches that deal with the way artworks set and cross boundaries to determine the conditions and possibilities for them to be perceived – and in reference to the Greek and German, the public and the private spheres.

Gabriel Braun



Untitled, 2013. Wood core plywood, lacquer. 140x100x20 cm

Silke Briel



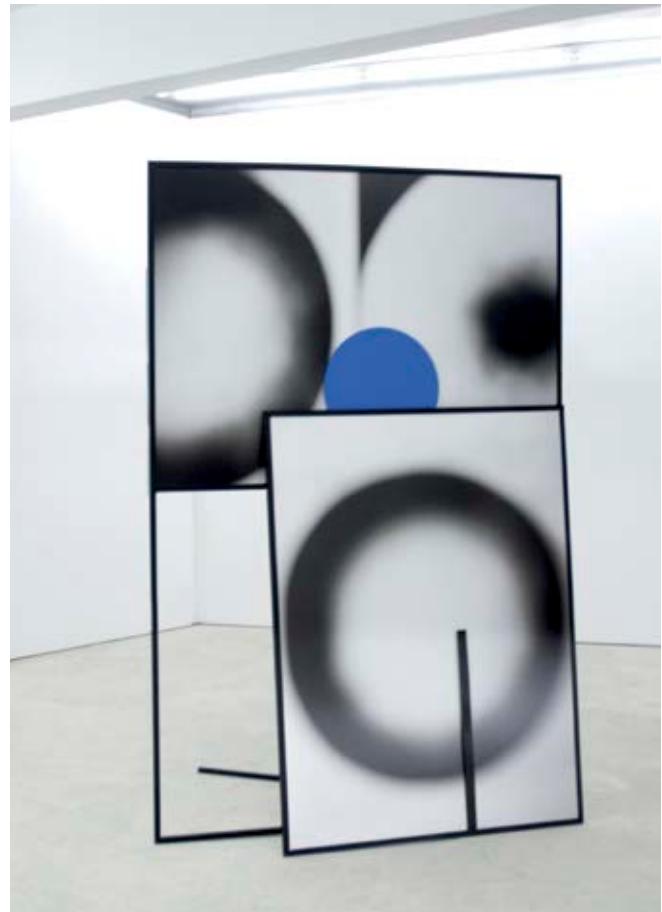
Untitled, 2013. Dibond. 30x40 cm

Stella Geppert



Nowhere is Everywhere, 2007. Mirror. 40x60 cm

Vassilis H.



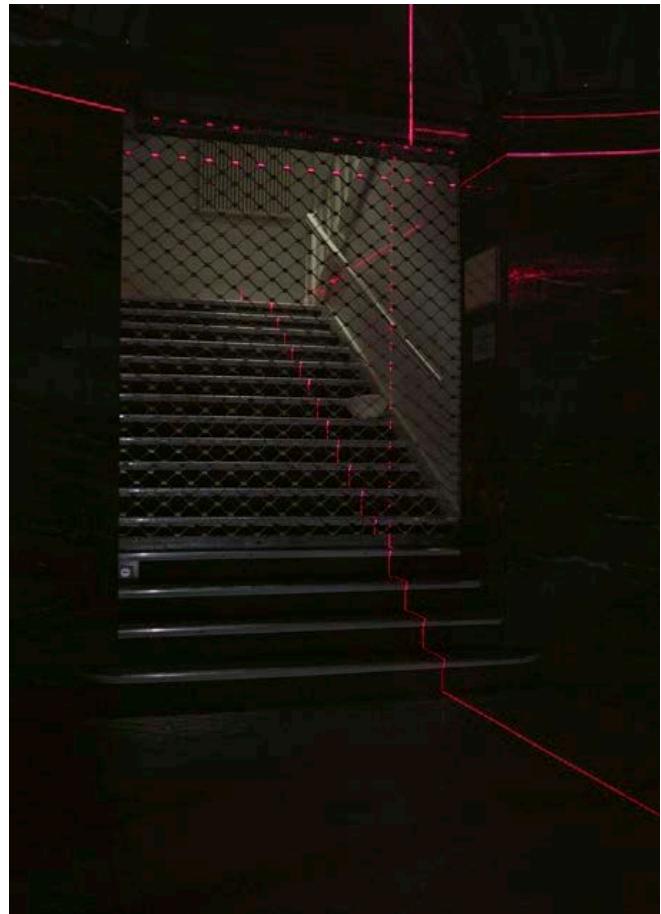
BauhausBoobo, 2011. Metal, paint, c-print on aluminum. 120x225x140 cm

Stelios Karamanolis



Grace II, 2012. Acrylic on canvas. 142x125cm

Marc Klee



Rotunde 02, 2011. Lambda print on acrylic, framed. 30x20 cm

Eftihis Patsourakis



Portrait 01, 2004. Used cigarette butts collage. 31x24 cm

Tula Plumi



Untitled works from the Lines & Circles series, 2012. Spray paint on metal sheet. 148x10x10cm and 175x12x12cm

Joseph Zehrer



Bohrung, 2012. Acrylic, plexiglas and canvas. 201 x 110,5 cm

Open Studios

Paula Anguita

Dorota Halina Gaweda

Déborah Borque

Luis Renato Hermosilla

Cheng-Ta Yu

Hye Kyoung Kwon

Cristina De Gennaro

Michelle Matson

Juan Duque

Cezary Poniatowski

Judith Duquemin

Pei Yin Chen

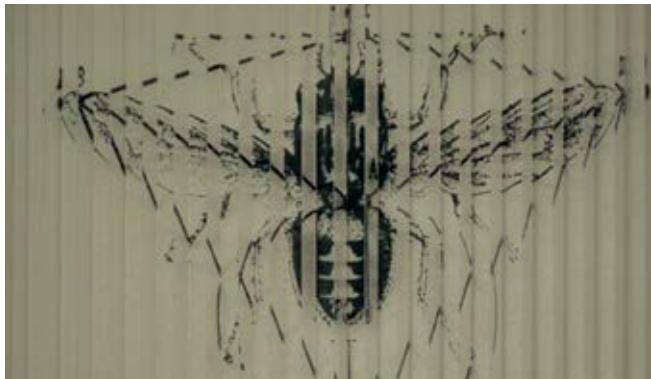
Silas Fong



Paula Anguita

My visual and conceptual research is based on the construction of mechanisms which generate optical illusions on the observer, producing a “visual deception” in the perception of the image. I aim to present a critical view on how we see and how we perceive. I show different approaches and points of view of a single event incorporating the observer as a dynamic factor in the act of contemplation, instead of being a static spectator. One of the devices I use is the Fresnel Optic. I use a two-dimensional plane which, once is folded like an accordion, acquires a third dimension with a series of vertical planes emerging from its triangular base. In each dimensional plane I use different images.

The transition from one image to another is gradual, involving the shifting dynamics of the observer. Contemplation becomes a spatial-temporal action, turning into an event which alters the order of the relationship between past-present-future and offering a new possibility to reorganize our linear perception of time and space.



Paula Anguita

Déborah Borque

Borques work tries to interrelate different disciplines using various techniques such as installation, performance and new media to found out new forms of expression and get close to the public, making them part of the creative process.

Her work MOBILE is an interactive video-installation that combines two almost antagonistic concepts: the analog and the digital. This work invites the public to be responsible for everything that happens in the space, depending on how they interact with the piece.

In her concept Borque refers to the philosophical theory of Deleuze & Guattari on the concept of rhizome, considering that the public can be aware of the many possibilities that exist, depending on their decisions and movements.

“A rhizome is a descriptive or epistemological model in which the organization of the elements is not reporting lines, but any element can affect or influence any other”.
(Deleuze & Guattari 1972:13)



Déborah Borque





Cheng-Ta Yu

Born in 1983 in Tainan, Taiwan. Lives and works in Taipei.

The process of imagining the relationships between different entangled forms in life, for me, involves rethinking the distance between others and myself and beginning to determine my own position therein.

In my works, I attempt to address the imagined relationship between a subject and an other, through the subtle cracks that may exist within culture, language or identity and the differences that exist within those cracks. This creates the possibility for a new kind of relationship. I do not attempt to express the conflicts and contradictions that lie within differences, but use humour as a means to make connections or produce accidents.



Cheng-Ta Yu

Cristina de Gennaro



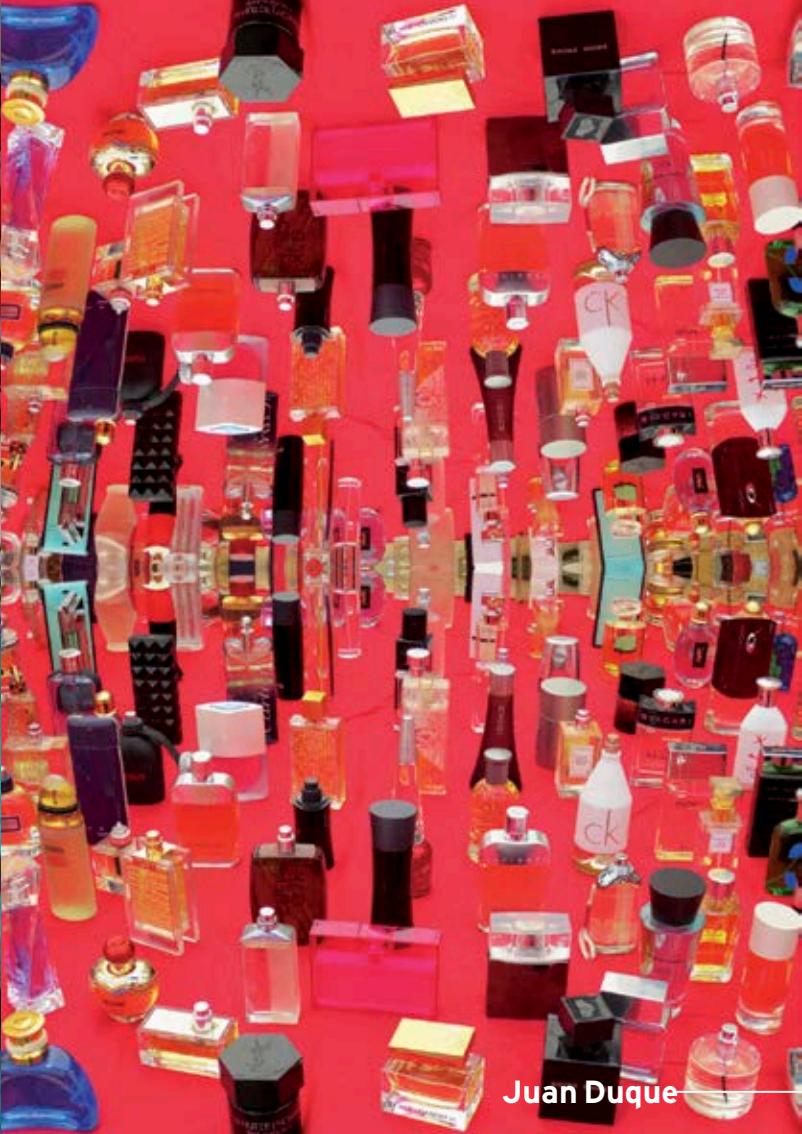
This series was begun last summer while I was a fellow at the Wurlitzer Foundation in Taos, NM.

My interests in contemporary landscape led me to focus on the high desert and I became fascinated with the forms of the dried, dead sage bushes as they begin to decompose, falling apart into the earth.

For me, the forms bring to mind the concept of entropy, the tendency of things to change from a state of order and growth to a state of disorder and dissolution. The drawings, on translucent mylar combined with inkjet prints on paper, are layered to create a depth of tangled, twisted forms.

Cristina De Gennaro





Juan Duque



My personal situation of cultural and geographical displacement has become the departing point of my art practice. While moving, the experienced space is being conquered, occupied, activated and left behind.

I question creativity under conditions of immediacy and mobility; these are also key words that trigger processes and spatial dynamics such as displacement and repositioning.

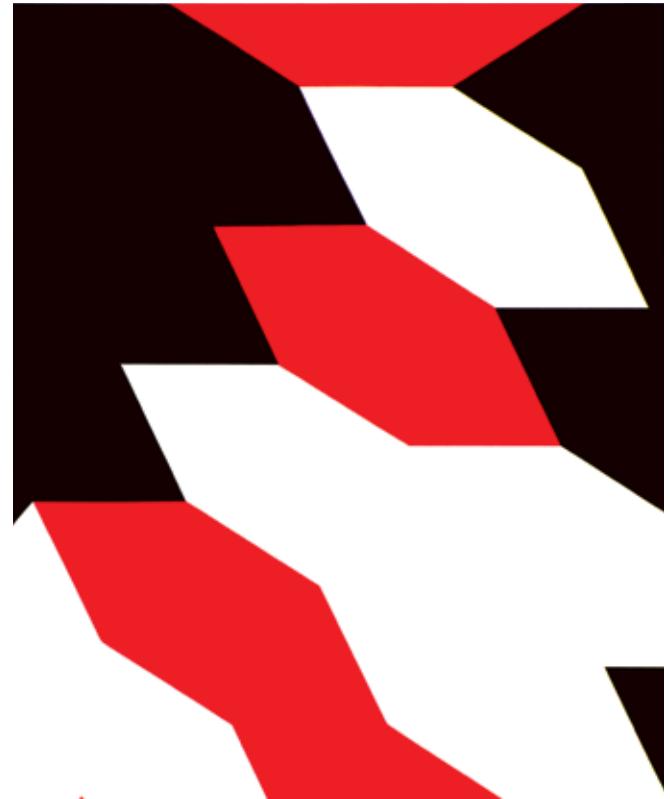
This constant mobility allows me to inhabit multiple places, memories, borders and temporalities simultaneously.

Juan Duque

Judith Duquemin

Through practice led inquiry, I research the visual properties of colour and light using flat colour fields, geometry, grids, visual algorithm, hardedge technique and digitalization to create hybrid variations of painting.

My current work explores Arabic geometry.



Judith Duquemin





Silas Fong (b.1985) is a contemporary artist born and educated in Hong Kong. He works with moving images and film photography. With an intense interest in time and space, his research topics mainly explore urban city life and the subtleness in interpersonal relationships.

The obsession of Fong towards stranger is immense. He has been trying to create imaginative space between himself and strangers he met in the public space. These experiences draw him into fantasy. He furthers this fantasy into a stalker curiosity game 'Interview Service Provider'.

Having lived at his home in Hong Kong over 27 years, Fong started his new life in Germany beginning with the 3-month GlogauAIR residency (Jul – Sep 2013). Since the style of living in Berlin is completely different and most of his previous works are context specific to Hong Kong, he lost his focus. He tries to regain focus by finding the meaning of the artist residency and explores the possibility of everyday life compared to that in his home city. Living itself is the most important experience during an artist residency.



Silas Fong

Dorota Halina Gaweda



Who watches them?

They watch themselves, but who else does, since everyone can get off virtually speaking from the same domestically integrated circuit? There will soon be nothing more than self-communicating zombies, whose lone umbilical relay will be their own feedback image (...) perpetually passing their time retelling their own story. -Jean Baudrillard, *Telemorphosis*. The Young-Girl swims in *deja-vus* for her, the first time something is lived is always [at least] the second time it has been represented. -Tiqun.

Preliminary Materials For a Theory of the Young-Girl Applying languages of contemporary culture,. My practice reflects on the commoditization of inter-personal relationships and the questionable possibility of closeness and intimacy in the face of the Spectacle. My intention is to make works that consider the resonance of seemingly arbitrary, often intimate gestures and forms drawn from personal histories in the context of the common experience of a post-internet society.



Photo on 2013-08-02
at 09.30 #2

Photo on 2013-08-02
at 09.30

Photo on 2013-08-02
at 09.29

Photo on 2013-08-02
at 09.27 #3

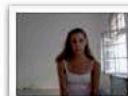
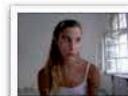
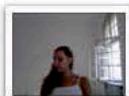


Photo on 2013-08-02
at 09.27

Photo on 2013-08-02
at 09.23 #2

Photo on 2013-08-02
at 09.23

Photo on 2013-08-02
at 09.21

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Who watches them?
They watch themselves, but we
from the same domestically int
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Jean Baudrillard, *Telemorphos*

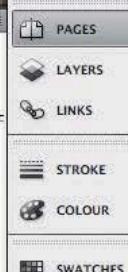
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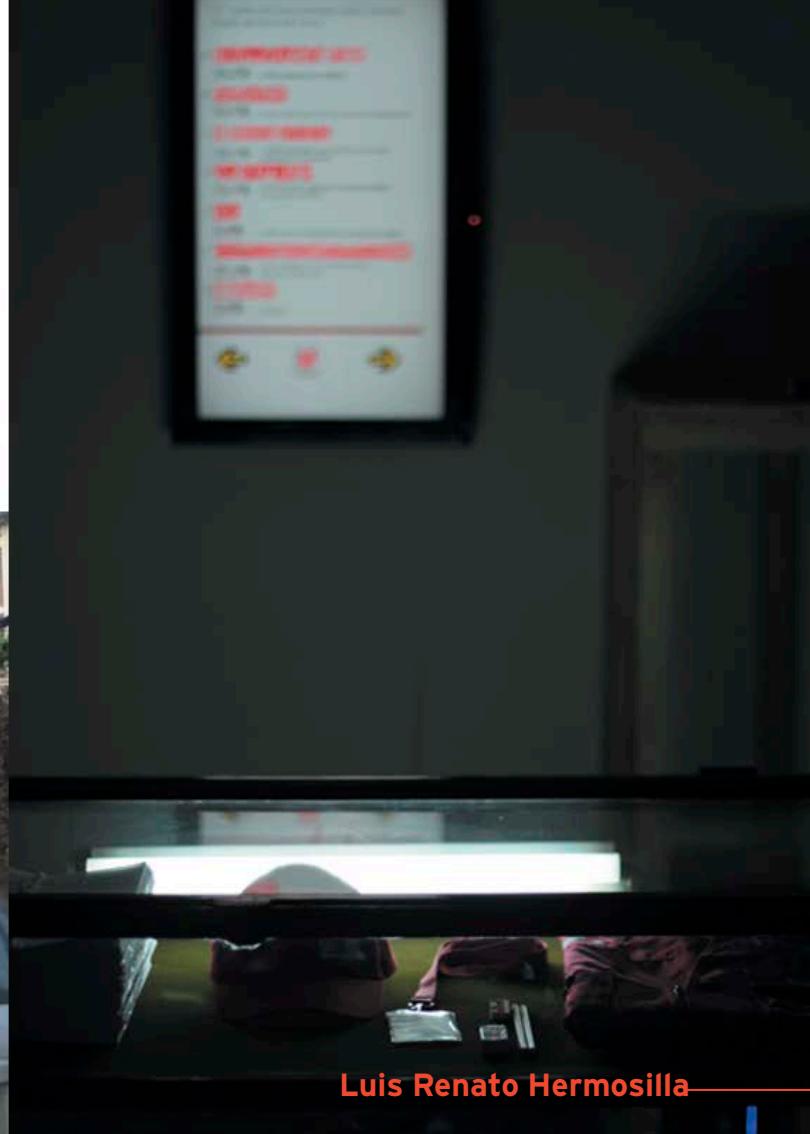
Tiqun, *Preliminary Materials F*

Applying languages of contemp
of inter-personal relationships ;
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the context of the of the comm

Image: 12/04/2013, Berlin
Untitled (Polish Girls)

www.dorotahalinagaweda.com





Luis Renato Hermosilla

My early interests with the representation of reality through drawing led me to consider problems of space, landscape representation, their scale and composition.

I immersed myself into the history of the still image and became a devoted web surfer of the most important world's art collections.

The classes of drawing and lithography introduced me to the techniques and its use as mean of expression and support for communication.

With time, I discovered the technique of video, along with its options for representing reality and the being, as well as all the practical problems you encounter in this kind of work. From that moment on, almost eight years after, I have been exploring and learning the trends and possibilities of the video media and film editing.



Luis Renato Hermosilla

Hye Kyoung Kwon



The Streets, the Things and the Signs

My artistic interest is cented on the urban exterior. In various cities such as Vancouver, Seattle, Paris, Barcelona, London, and Berlin I gained inspiration out of the experience of the foreign and strange.

I capture fleeting moments and impressions on camera. Cities have a major impact on my work, especially signs, logos, symbols and construction sites.

To me it's often the graffiti and lettering on street signs which shape the character of a street and which leave a lasting visual impression. Therefore I use the motifs of graffiti and street art as well as all further typographical elements in my paintings.



The View from the Road, Kassel; 200x200cm;
Acrylic, enamel, spray paint on canvas; 2013



LOOK RIGHT; 175x200cm;
Acrylic, enamel, spray paint on canvas; 2013



Michelle Matson

www.michellematson.tv

This body of work combines hand-made facsimiles of everyday, commercial objects and figures into darkly humorous, sexually charged, dreamlike totems and tableaux.

They are fabricated using a limited palette of commercially manufactured colored paper and common construction materials. The narrative is compiled using the viewers' personal history, the objects' commercial legacy and the specific arrangement of the objects within the sculpture.

I envision the totems to be slightly surreal, discarded props-stills from an imagined film. The figures are built with a focus on pattern and repetition. Using thousands of paper coils, they are intricately assembled like simplified, aesthetically organized cellular structures. The conceptual focus of these arrangements continues to explore systems of humor, social/sexual politics, consumerism, and decay.



Michelle Matson

Cezary Poniatowski



These paintings and drawings are the reaction to the modern world around us, decadent and uncertain. They constitute a response to the informational and visual chaos that surrounds us, created as a result of conviction of the universal deception and nihilistic quality of today.

The works seem to be grotesque, claustrophobic, tragicomic. Their form is quite synthetic and ascetic, painted only with black paint and oscillating within the borders of the presentation and association. The mood of the works treated as whole remains melancholic, unexplained, sometimes naïve and yet it still releases more and more internal, metaphysical anxiety.

www.cezaryponiatowski.pl

Cezary Poniatowski





Pei Yin Chen

My work revolves around “seeing”.

Photography is my paintbrush and clay; it is my means of capturing what I see, how I feel and how I sculpt the fleeting light into something tangible. I observe elements, that are normally overlooked and then make them the center focus. These become the symbols I use to construct the language I speak, and what I say is what you see. The result is a form that is such nuanced that we might see the world differently.



Pei Yin Chen



Guest Artists

Alejandro Cerón

'Mind the Crowd'

'Crowd behavior is heavily influenced by both, the individual loss of responsibility and the impression of behavior's universality. Both cases increase depending on the size of the crowd. These facts sound like negative things. Nevertheless when the goal of the crowd is right and fair, these kinds of crowd behaviors might be just the key for a collective collaborative awareness.'

Although we might tend to refer to crowds as a negative phenomenon, throughout history crowds have demonstrated the potential to produce positive reactions. Crowds can reflect and challenge the held ideologies of their sociocultural environment.'

Elias Canetti. 'Crowds and Power' (1960)



www.alejandroceron.com

María Rogel



BE SO MELO(dramatic) Project // footage-in-progress and site-specific interventions for the 'melodramatization' and recovery of cinematographic heritage.

BESOMELO is about the emotional impact of the classic melodrama genre in our present day. It's a democratization and contemporary adaptation to our daily lives and the technology at our disposal.

Remakes and reviews of the melodrama in the setting in which they took place. A fieldwork to build the credibility of reconstruction, bringing people closer to the characters and the climax of the film. About expression and empathy.

<https://www.facebook.com/BesomeloDramaticProject>

Friday, September 27th, from 7 to 12 pm.
Saturday, September 28th, from 3 to 9 pm.

Artistic direction: Irene Pascual

Text edition: Fernando Lagares
Technical Support: Sergio Frutos
Graphic Design: Paola d'Andrea



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