

The Glenkeen
Variations

Gathering Winds

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Variations:
Gathering Winds

with David Habets,
Eva Posas,
Sonya Schönberger
and Forerunner

Glenkeen Garden
Residencies —
ArtNature/NatureArt

Goethe-Institut,
Dublin

Exhibition: 14.5.— 13.6.26
Opening: Wed., 13.5.26, 6pm

Uillinn: West Cork
Arts Centre,
Skibbereen

Artist Presentations:
Fri., 15.5., 2pm

An exhibition and event
series with Glenkeen
Garden artists-in-residence

The Glenkeen Variations

Glenkeen Garden is a masterwork of dynamic composition. Over 20 years, it has been designed, cared for, and constantly revitalised. While general sketches set the garden's tones, stages, and scenes, flora and fauna take over and constantly form and re-form the land from within the pre-given frame. Carefully crafted by photographer, psychologist, and philanthropist Ulrike Crespo (1950—2019) along with her partner Michael Satke (1943—2024), this garden, nestled on the shores of Roaringwater Bay in West Cork, has welcomed artists since 2021 for an artist-in-residence programme, facilitated by the Crespo Foundation.

Under the title 'ArtNature/NatureArt', the garden has been a temporary home for artists working across various media, immersing themselves in this distinctive environment and the unique and welcoming social tapestry of West Cork. A specific emphasis is placed on scientific collaboration, facilitated in cooperation with the Environmental Research Institute at University College Cork and Frankfurt's Senckenberg Research Institute.

'The Glenkeen Variations' is an exhibition and event series focused on the artists' return to Ireland. Across events at the Goethe-Institut in Dublin and at Uillinn: West Cork Arts Centre in Skibbereen the former residents present their work to a broader audience and continue their discussions with research and community partners.

Gathering Winds

It is rather obvious to point out that air is all around us. Yet there is something quietly striking in pausing to consider what this invisible element actually does — how it breathes life into us, carries signals across land and sea, can push us down and lift us up, all without ever revealing itself to the eye. 'Gathering Winds', the latest iteration of 'The Glenkeen Variations', brings together three artistic positions shaped by time spent in West Cork's Roaringwater Bay, each attuned to different frequencies of elemental restlessness.

David Habets and Eva Posas, working as their family collective Mbuchi, present 'Roaring Winds Radio Dublin Set' (2026), a silkscreened kite and a portable emergency radio. Before ships navigated by chart and compass, the wind carried life between continents: spores, pollen, and other forms of life crossed the open water. This project traces aerial transmission from lichen to language, broadcast to breath, drawing on the history of radio and the kite-assisted experiments of Guglielmo Marconi at Crookhaven — not far from Glenkeen Garden — site of some of the earliest transatlantic wireless transmissions. 'Roaring Winds Radio' is the first instalment of an ongoing series imagining the invisible space made of air moving between worlds and lungs.

The collective Forerunner arrived at Glenkeen Garden during a period of deliberate slowing-down — stepping outside the usual pressures of deadline and outcome to find what a practice looks like when given room to breathe. The works that emerged from this time begin from unexpected places: questions about where art ends up once it leaves the studio, and what forms might hold that uncertainty. Their contribution to 'Gathering Winds' carries the spores of thinking-in-progress, from galvanised air-conditioning ducts to a stained-glass hand dryer.

Sonya Schönberger's photographic triptych 'Skull and Heart' (2024) combines two close-up studies of stones with a central self-portrait. The skull- and heart-shaped stones appear threaded with lava-like structures, conveying a frozen movement, primal and grounded. The self-portrait depicts the artist in a staged, ritualistic setting. Perhaps lost, perhaps hiding. Oscillating between the natural and the artificial, the work connects body and landscape, raising questions on possession, appropriation, and cultural transformation.

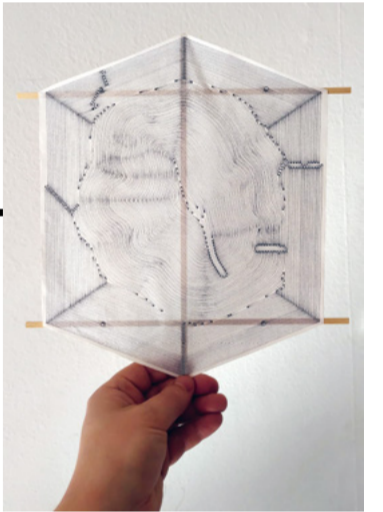
The series is curated by Ben Livne Weitzman.



David Habets' practice revolves around making place-based art installations and staging material performances. He operates at the crossroads of visual arts, landscape architecture, and philosophy. Over the last fifteen years, Habets has been making a series of large-scale site-specific artworks as a core member of RAAAF (Still Life, Deltawork //, Hidden Worlds, Intensive Care, a.o.). Following Habets' background in physics and landscape architecture, his work is grounded in collaboration. Habets' work concerns mental and physical pollution through staging fragile, temporary art installations that slowly degrade, dissolve, or wash away over time. He has founded and is active in several art/science collectives to explore wide-ranging topics from lichen (WAAE) to the zoo (ZOOOF) to resource depletion (LiCo), working closely with architects, lichenologists, anthropologists, and political scientists. Recent work involves collaborative art installations, performances, and drawings together with artists Marjet Zwaans (Amsterdam), performer Antonio Ianiello (Rome), RAAAF (at Cappadox in Turkey), and at the Jan van Eyck Academie (Maastricht). His work has earned him invitations to HKW in Berlin and the Art/Science programme at the Royal Netherlands Academy of Arts and Sciences (KNAW), a fellowship at the Jan van Eyck Academie, and a PhD research project in arts and philosophy at the AMC department of psychiatry, titled *Landscapes of Stress*.

Eva Posas is a curator, writer, and editor. Her work has evolved at the intersection of curatorial and editorial practices, the politics of language, non-western imaginaries, the power of subtly and intergenerational memory as a form of resistance and reflection. She is the initiator of *Xigaguetta*, a programme of art, writing, and thought from Binnizá land, the author of *Mbuchi: Turtle Words. On Forbidden Mother Tongues*, published by PrintRoom in the Netherlands in 2024. Since 2024, she is curator of Resquicio at Casa de Lago, UNAM and from 2026, she is the Head of the Master's Programme Phantom Scores, at Sandberg Instituut in collaboration with *If I Can't Dance I Don't Want To Be Part Of Your Revolution*. She has a background in German Literary and Language Studies, additionally, she conducts research and dissemination activities related to Binnizá culture.

Interested in collective learning processes, Posas was part of the team behind *Materia Abierta* from 2019 to 2024. Alongside Mónica Hoff, she co-curated the edition *Ni apocalipsis ni paraíso* in 2021. From 2020 to 2021, she was selected as a curator in residence at the Jan van Eyck Academie (Maastricht) and as a fellow at the Nieuwe Instituut (Rotterdam) from 2022 to 2023. From 2012 to 2018, she served as editorial director and curator at Fundación Alumnos47, where she explored the role of publishing as social provocation, counter narratives, the intersection of public and private spaces, and editing as a subversive methodology. In 2019 and 2020, she shaped and curated *Reading Material*, a programme within Material Art Fair. She has collaborated with various institutions in Mexico City, Guatemala, Bogotá, Gateshead, Rotterdam, Amsterdam, Basel, Zurich, Berlin, Copenhagen, Venice, Los Angeles, and New York.



Crespo Foundation

The Crespo Foundation, founded by the late Ulrike Crespo — a gifted photographer, accomplished psychologist and passionate philanthropist — is based in Frankfurt am Main. This organization supports the arts and artists, as well as various educational and social initiatives. The residency in Glenkeen Garden, in keeping with Ulrike Crespo's vision, has been set up as a place for artists to ruminate, reflect and create.

Goethe-Institut Irland

As the cultural institution of the Federal Republic of Germany, Goethe-Institut Irland promotes cultural exchange, education, and societal discourse in an international context. Since its opening in 1961, its main objective has been to convey a contemporary image of Germany and to focus on European opportunities and challenges. It endeavours to bring different perspectives into a dialogue based on trust in collaboration with partners from the cultural and educational sectors in Ireland.



Glenkeen Garden

Glenkeen Garden is a large estate spanning 10 hectares located in Roaringwater Bay in West Cork, on Ireland's south coast. The garden was created by Ulrike Crespo, founder of the Crespo Foundation, and her partner Michael Satke over a period of 20 years. The garden is an inspiration for creativity and was also a significant source of influence for Ulrike Crespo's photographic experiments and series. The garden features sculptures by several artists, such as Peter Kogler, Gunter Damisch, Arie van Selm, David Nash, Gregor Eichinger, Laura Ford and Ulrich Rückriem. Piet Oudolf, who also designed New York's High Line, designed the central grass meadow. There are designated viewpoints within the garden that provide stunning views of the landscape and beyond. Nearby, the 'rough lands' are an untouched area owned by the Crespo Foundation, which has never been cultivated or farmed and was acquired by Ulrike Crespo to preserve its natural state.



crespo-foundation.de/en/programm/glenkeen-garden-residencies



goethe.de/ireland

Partners:



UCC Futures - Sustainability UCC Inbhuanaítheacht



Forerunner is the collaborative practice of Tom Watt, Tanad Aaron and Andreas Kindler von Knobloch.

Since their first formal exhibition together in 2016, Forerunner has worked with architectural form, building materials and the gallery as a staging ground. Using their background as gallery and theatre technicians, their work has an added feeling of temporality, tests, hanging between a site of production (studio/workshop) and display (gallery/public), whilst at the same time allowing 'use-value' to creep into the space. Within this fixed circuit they use the premise that the viewer is a material too. The viewer needs to be able to engage with the work and so 'use value' here refers to a point of translation between material and a person, which inevitably becomes the work as a space. The space for the viewer is constructed through familiar materials, forms and established architectural and construction practices so as to allow an audience into it. The idea that the familiarity of materials and processes used allows people to be comfortable, knowledgeable and navigate and engage with the work is called 'material navigation'. In their displayed form the objects, the processes that created them and their composition as a space is what communicates with the audience.

Forerunner has exhibited and produced permanent and public works, nationally in Ireland and internationally in the UK, Croatia and Japan.

Recent projects include *Let's Get The Hell Outta' Here*, The Lab Gallery, commissioned by Superprojects, Dublin, *YOUNG FOSSIL building* (permanent installation), Place, Wexford, *Boom Nouveau* (public sculpture), Cook St, Cork City, Cork, *Tigh Drop*, Do Anything, Inis Orr, Galway, *YOUNG FOSSIL 2*, curated by Rachael Gilbourne and Janice Hough, IMMA, Dublin, *Granite Leap* (permanent installation), curated by Kate Strain, Kunstverein Auhgrim, Wicklow, *Slovenian Apiary*, permanent installation, with Motoko Fujita and Takeshi Hyatsu, Kiwanosato, Yamaguchi Prefecture, Japan, *Misplaced Concrete* (permanent installation), Grizedale Arts, UK.

