



MKG Museum für Kunst und Gewerbe 2019
Dagmar Rauwald, Ongoingness, 3m x 2m, Acryl/Folie

Ongoingness

Carol Yinghua Lu

Director of Beijing Inside-Out Art Museum, China

When she started working on this commission, Rauwald asked questions such as: **How did artworks find their way into museum collections? As storehouses of knowledge and objects, can museums still have a role in an era of digitalization?** How can a historical collection of Chinese art be made visible and tangible today to the world audience? What do we experience in the museum? What different impressions do we gain by looking at the actual artworks compared to seeing photos in social networks? With such questions in mind, Rauwald developed the site-specific room installation *Ongoingness* that was inspired by the spectrum of vibrant and distinctive colours used in the display of mainly Ming dynasty (1368–1644) porcelains in the East Asian collection. Rauwald placed sheets of transparent plastic underneath a selection of porcelain objects. On these sheets, she splashed colours that appeared sometimes in harmony and sometimes in conflict with the colours painted on the porcelain objects that sit on top of them. In some instances, she reversed the display of a certain object, such as a Ming plate, to reveal the name of the royal kiln that fired the porcelain, and labels of its previous collectors on its bottom. Rauwald further refurnished two showcases with *famille verte* and *famille rose* porcelain from the Qing dynasty (1644–1912) that replaced the popular Ming dynasty blue and white porcelain in the export to Europe. Her choices of colour pigments for her paintings on foil, and her attempts to juxtapose them next to the antiquities, which bear extremely vibrant colours themselves, were aimed to create a new aesthetic language within the gallery, highlighting the artist's aspiration to dialogue with the rich history of Chinese porcelain. With some showcases, Rauwald sealed off an entire section of a cabinet from outside with a sheet of painted foil and hung a scroll of her painting on plastic in front of a cabinet so that the viewer would have to walk around the hanging sheet to see the display of porcelain.



Dagmar Rauwald's starting point for this room installation was porcelain of the *famille verte* and *famille rose* types, which was mainly produced for the European market in the 18th century. *famille verte* porcelain, i.e. porcelain with multi-coloured, predominantly green overglazes, was developed during the Kangxi era (1662 - 1722) as a reaction to the European preference for multi-coloured Japanese porcelain over the older Chinese blue and white porcelain.

The rise of *famille rose* porcelain soon replaced this trend. Jesuit missionaries brought a pink pigment that enabled fine color nuances to the Chinese imperial court. Dagmar Rauwald's color traces seem to decompose the lucid lines and planes of the high-fired porcelain back into pigments.

Meanwhile, this room full transcultural relations is also a Chat room. The works of art inside showcase remind Dagmar Rauwald of the smooth surfaces of digital screens, which open up brand-new imaginary museums for ever user. The negotiation of imaginary and real museum can only succeed together. Visitors are invited to take a seat on one of Ai Wei Wei's Fairytale chairs (documenta 12, 2007) and join in the Ongoingness of artistic and cultural processes of negotiation.

Ausgangspunkt für Dagmar Rauwalds Installationen sind die Porzellan – Gruppen *famille verte* and *famille rose*, die im frühen 18. Jahrhundert vorwiegend für den europäischen Markt produziert wurden. Die *famille verte*, d.h. Porzellan mit mehrfarbigen, vor allem grünen Aufglasuren, entwickelte sich in der Kangxi-Ära (1662-1722) als Reaktion auf die Vorliebe der Europäer für mehrfarbige japanische Porzellane gegenüber dem älteren chinesischen Blau-weiß Porzellan. Dieser Trend wurde schnell von der *famille rose* abgelöst. Jesuitische Missionare brachten ein rosafarbenes Pigment an den chinesischen Kaiserhof, dass zartere Farbabstufungen ermöglichte. In Dagmar Rauwalds Farbspuren lösen sich die glatten klaren Linien und Flächen der hoch gebrannten Porzellane scheinbar wieder in Pigmente auf.

Gleichzeitig ist dieser Raum transkultureller Wechselblicke ein Chat-Raum. Die in Vitrinen eingesperrten Werke erinnern die Künstlerin an die glatten Oberflächen der digitalen Bildschirme, die ihren Nutzern zwar ganz neue imaginäre Museen im virtuellen Raum eröffnen, sie aber letztlich von den realen Werken fernhalten. Die Verhandlung des imaginären und des realen Museums kann nur gemeinsam erfolgen. Die Besucher sind eingeladen, auf Ai Wei Weis Stühlen aus dem Projekt Fairytale (documenta 12, 2007) Platz zu nehmen und sich in die *Fortläufigkeit* künstlerischer und kultureller Aushandlungsprozesse einzubringen.

Wibke Schrape, Curator

Head of East Asien Department, MKG



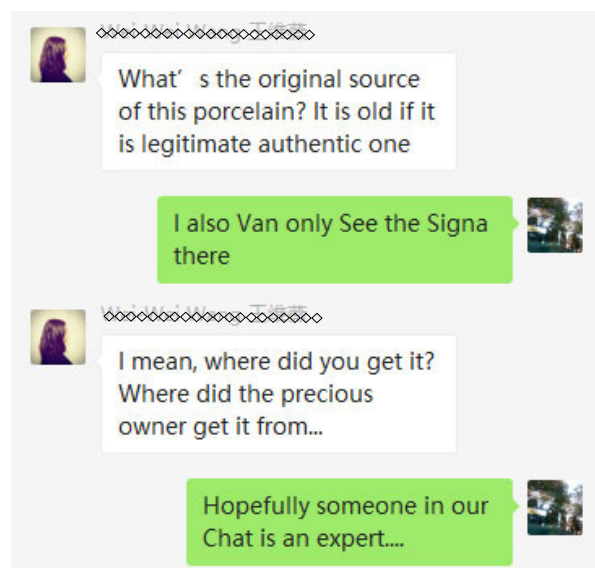
For the chat of Ongoingness, she set up two tablets, where photographs taken during her research trip to Qingdao and Shanghai in July 2018 and messages from the Internet are streamed via Wechat.

Five Chinese antique chairs that were part of Ai Weiwei's 艾未未 (*1957) work Fairytale (Tonghua xiangmu 童话项目) at documenta 12, 2007, were brought in and placed around the tablets. Visitors are encouraged to sit on the chairs and have a dialogue among each other as well as with online viewers. In her own words, Rauwald has seen this work as 'an artistically staged chat that contextualises communication in social networks with the historical collection in the halls of the museum. By using distribution channels of global networking such as Wechat, a worldwide dialogue on Western and Eastern networks is opened.'

For the artist, 'The crossover of the various ontologies is the focus of this artistic debate.'



(...)



(...)

It was as if she was inviting the audience to approach the presence of these antique objects beyond their mere aesthetic surface but to engage with them through her lens and the questions she posed.

In addition, the room, where her interventions with the porcelain display take place, functions as a chat room. Surrounded by antiquities from a few hundred years ago, Rauwald intended to enable a 'conversation' to take place among audiences online and on site.

Carol Yinghua Lu
Director of Beijing Inside-Out Art Museum, China
Out of: Welcome my Future Guest - Interventions

by Liu Ding and Dagmar Rauwald at MKG







We are dealing with porcelain of the “famille rose”, the “pink family”. **Why the Chinese call “Yangcai” - strange color - to say: The pink color pigment is a European invention:** developed by Andreas Cassius in a Dutch laboratory and brought to China by Jesuit missionaries in the 1680s. In the eighteenth century, the so-called Cassius purple superseded the green tone of the “famille verte”, the “green family”, especially in the case of porcelain intended for Europe.

FAZ, 15.12.2018

(...)

Zweigleisig fährt auch Dagmar Rauwald bei ihrer Betrachtung von farbigen Porzellangruppen des achtzehnten Jahrhunderts, die überwiegend für den westlichen Markt produziert wurden. Eine besondere Rolle spielte ein rosafarbenes Pigment. Missionare führten es am Kaiserhof ein. Angefreundet haben sich Chinesen mit dieser Provokation ihrer Sehgewohnheiten bis heute nicht. Von Rauwald hingekleckst auf die Glasvitrinen, verwandeln sich die feinen Linien des Porzellans in eine pollocksche Kakophonie. Die eine oder andere im Raum untergebrachte transparente Folie hat noch mehr Geschichte zu bieten. Wer genauer hinschaut, entdeckt Kopfumrisse, die aus einem Buch von Jun Kuei Kao stammen.

Der Historiker veröffentlichte 1935 in Berlin eine Abhandlung, die Mischehen zwischen Deutschen und Chinesen verdammt. Am 13. Mai 1944 machte Hamburg nach Jahren der Diskriminierung dann unter dem Stichwort „Chinesenaktion“ ernst. Die einstigen Seemänner und Heizer, auf Dampfschiffen Ende des neunzehnten Jahrhunderts eingereist und in St. Pauli heimisch geworden, wurden von der Gestapo verhaftet. Für nicht wenige von ihnen endete das Einlassen auf das Fremde mit einer Einweisung in ein Konzentrationslager. ALEXANDRA WACH

Inky Bytes. Tuschespuren im Digitalzeitalter. Im Museum für Kunst und Gewerbe, Hamburg, bis zum 13. Januar 2019. Der Katalog kostet 8,90 Euro.



Titel: ...
Ordnung: ...
Jahr: ...
Maße: ...
Material: ...

Titel: ...
Ordnung: ...
Jahr: ...
Maße: ...
Material: ...



July: Artistic Research
in China
Sept.: Exhibition in
Hamburg



1900-
Hamburg
1944
St. Pauls
Kreuz
Shanghai

more
green
1944
Hamburg
18-19. Century
Yuan + Ming Dyn.

1860-
1944
FRAFRANT
Hamburg
AEL (Forum
Camp 2016
Past.

Beijing
Shanghai
Guangzhou

Social BOOKMARKING QUINGDAO

An artistic dialogue in public space

Social bookmarking is the setting of bookmarks in virtual space. I transfer the procedure with real objects into urban space. The project, planned in July and September 2018, sees itself

as an artistic research that creates places of historical and cultural reflection.

The aim is to create culture-connecting, open spatial moments that deal with both the reality of the place and the principle of cultural exchange: social bookmarking.



Social Bookmarking Qingdao, Lily XinXin und Dagmar Rauwald in: St. Michael, Qingdao Juli 2018



Handwritten text in green ink, possibly a signature or date, located below the top section of the painting.



Handwritten text in green ink, possibly a signature or date, located below the pink face painting.



Handwritten text in green ink, possibly a signature or date, located at the bottom right of the painting.



Dagmar Rauwald (Künstlerin) in Kooperation mit St.Pauli-Archiv | Dr. Lars Amenda (Historiker) und Flora Tong (PhD Studentin UHH)

September 2018-Februar 2019.

In Anknüpfung an das Projekt "Social Bookarking Hamburg" 2016 spiegeln sechs großformatige Kollagen im urbanen Raum die Geschichte des 1944 von der Gestapo weitestgehend zerstörten Chinesenviertels in Hamburg St. Pauli.

„Chinesenaktion“

Zur Rassenpolitik und Verfolgung im nationalsozialistischen Hamburg

Von
Lars Amenda

Am 13. Mai 1944 durchkämmten Beamte der Hamburger Geheimen Staatspolizei sowie der Kriminal- und Ordnungspolizei die Straßen St. Paulis auf der Suche nach chinesischen Staatsangehörigen, die ausnahmslos inhaftiert werden sollten. Diese kollektive Verhaftung einer kleinen ethnischen Gruppe ging als „Chinesenaktion“ in die Chronik der Hansestadt Hamburg ein; ihre Geschichte ist bislang noch nicht geschrieben und geschichtswissenschaftlich untersucht worden.¹ (...)



Schmuckstraße, (former Chinatown, Hamburg until 1945) 2018-2019

THE ART OF MEMORY: “SOCIAL BOOKMARKING HAMBURG”

NOGA STIASSNY
University of Hamburg
nogi365@gmail.com

XIN TONG
University of Hamburg
tongxin.flora@gmail.com

Abstract: At the end of November 2016, a unique and intruding art project took place in the city of Hamburg, Germany, a result of collaboration between German artists and a Chinese artist, who all seek to commemorate the Chinese victims who lived in the city pre- World War II but had to suffer the injustices of the Nazi regime. The project lasted three days and was presented in various locations throughout the city, while including many artistic mediums alongside scholarly work. By referring to the main events of that weekend, the paper traces after a “forgotten” past that many people refuse to look at, not to say to take responsibility for it, while in contrast, the art continues to extract it from the depths of oblivion and forced amnesia – to the dismay of many.

Keywords: memory, art, Nazi regime, traumatic landscape, Chinatown.

*“Cultures create a contract between the living,
the dead, and the not yet living”
Aleida Assmann (2008: 97)*



Schmuckstraße, (former Chinatown, Hamburg until 1945) 2018-2019

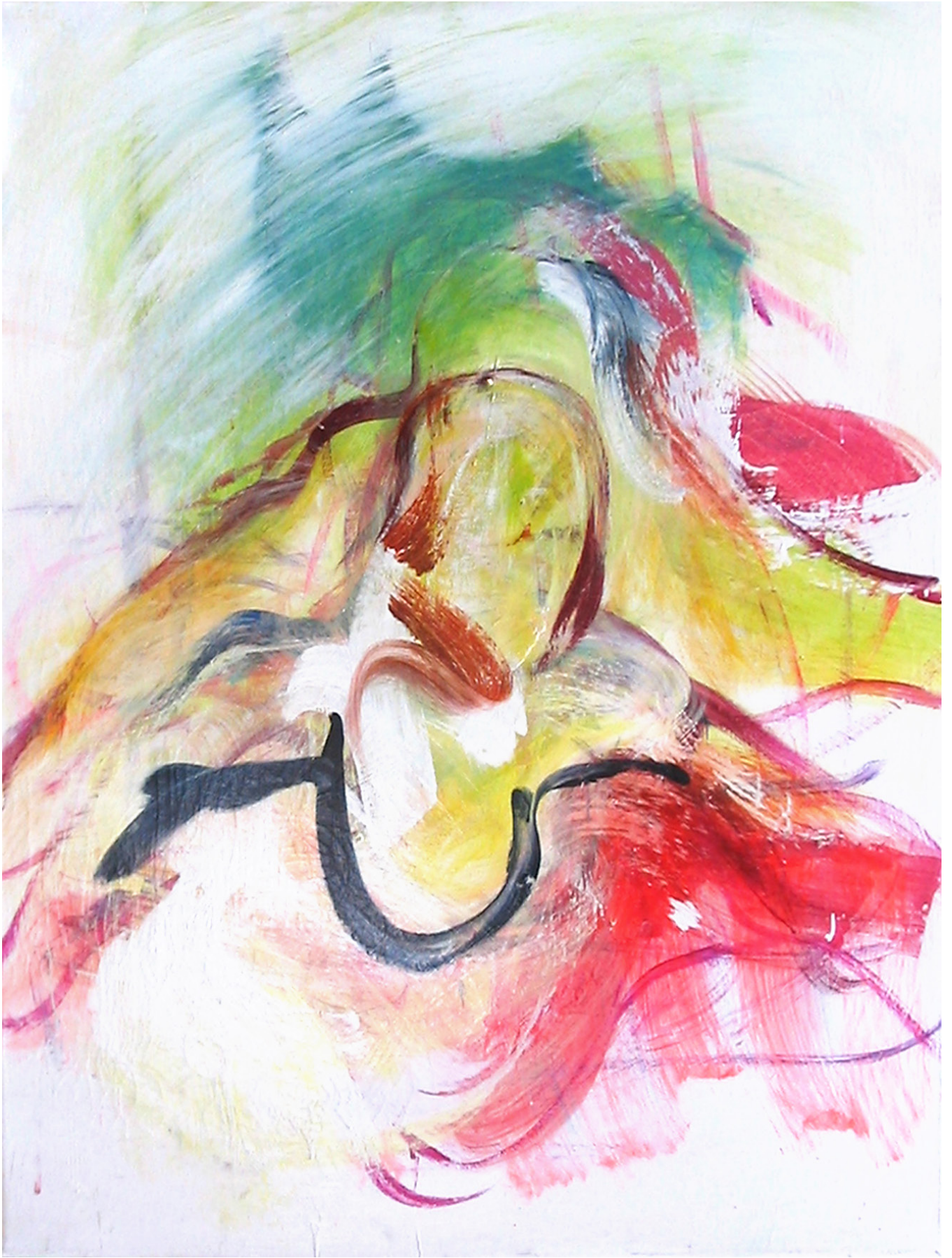
It is not only that many people have never heard on the camp to which the Chinese were deported, but also, unlike other “Chinatowns” around the globe, a walk through the area of the former Chinese quarter of St. Pauli does not trigger any special historical awareness. There is a greater chance that a tourist visiting this area in Hamburg may identify the bars or the clubs, while Hamburg’s famous port is located in the background; not a thing from a haunted past. Besides a few Asian restaurants or shops, it is very difficult to find almost any evidence of the small immigrants’ community that used to be an important part of the social fabric of this region of Hamburg. As a matter of fact, very few public monuments are dedicated to the Chinese victims in Hamburg’s cityscape, while almost all of them were created by local artists, with almost no institutional support, if any. Most of these monuments remain almost invisible and hidden from the non-expert eye that does not intentionally look for them.

(...)

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Ongoing Interference, Arylic on Canvas, 140 cm x 105 cm

Dagmar Rauwald was born in Essen in 1965 and studied art with Sigmar Polke at HFBK university of Fine Arts Hamburg. Based today in Hamburg, The painter is also a curator at Gallery MOM on space in the Gängeviertel quarter. She typically paints on transparent supports, in the style that oscillates between figuration and abstraction. Her works often deal with complex discourses such as gender issues and German history. As part of an artist in residence program in Chengdu in 2014, Rauwald began to engage more intensively with Chinese art. For China Time 2016, she initiated the project *Social Bookmarking*, with which she has since then artistically reflected on Hamburg's postcolonial heritage in public space.

Dagmar Rauwald ist 1965 in Essen geboren und studierte bildende Kunst bei Siegmund Polke an der Hochschule für bildende Künste in Hamburg. Die heute in Hamburg tätige Malerin ist auch als Kuratorin in der Galerie MOM on space im Gängeviertel aktiv. Charakteristisch für ihre künstlerisches Schaffen ist eine zwischen Figürlichkeit und Abstraktion changierende Malerei auf transparenten Folien. Ihre Werke setzen sich dabei häufig mit komplexen Diskursen wie Gender – Fragen und der deutschen Geschichte auseinander. Im Rahmen eines Artist in Residenzprogramms in Chengdu 2014 begann Rauwald sich intensiv mit der chinesischen Kunst auseinander zu setzen. Anlässlich der China Time 2016 initiierte sie das Projekt *Social Bookmarking*, mit dem sie seitdem (u.a.) das koloniale Erbe Hamburgs im öffentlichen Raum künstlerisch reflektiert.

1965	born in Essen
1985-88	Studies Law, University Marburg and Hamburg
1988-94	Fine Art, HFBK university of Fine Arts with Sigmar Polke
2006	Master, Philosophy, University Hamburg
Since 2008	Teaching at schools and colleges.

GRANTS AND PRIZES

2020	Project Funding of "Dear All", Hamburgische Kulturstiftung BKM Hamburg, Katalogue-Funding
2019	Artist in Residency at C.A.P. Kobe, Japan Supported by Kobe Bunkna Shien Foundation, Japan
2018	Project Funding of Social Bookmarking Qingdao by Cultural Offices, Hamburg
2017	Artist-in-Residence, Grenswerk, Eindhoven, Holland
2016	Artist-in-Residence, C.A.P. Conference of Art Projects, Kobe, Japan Project Funding of Social Bookmarking Hamburg by Cultural Offices, Hamburg
2014	Artist-in-Residence, Chengdu, China
2013	Project Funding of Interchange and Commentary (1) by Cultural Offices, Hamb.
2012	Artist-in-Residence, Velada Santa Lucia, Maracaibo, Venezuela
2004	Project Funding of Interchange and Commentary (1) by Cultural Offices, Hamb.
2001	Grant, Izlake, Slovenien
2000	Grant, Fulda (Kleinsassen)
1995	Prize of <i>Große Kunstausstellung NRW</i> , Düsseldorf

Nomionated for Grant Casa Baldi, Goetheinstitut, Schmidt-Rottluff-Stipendium, Prize of Kunsthalle Lingen, Hamburg Grant among others.

SOLO EXHIBITIONS (Selection)

2020	Kunstverien Harburger Bhanhof
2018	Kunstraum Frappant, Hamburg Museum für Kunst und Gewerbe, Hamburg
2017	Mom art space, Hamburg
2016	C.A.P. Conference of Art Projects, Kobe, Japan
2015	Künstlerhaus 2025, Hamburg
2014	Kunstverein Lohne, Lohne
2011	Galerie von Loeper, Hamburg
2008	Art Karlsruhe, One Artist Show, Galerie von Loeper, Karlsruhe
2007	Kunstverein Siegen, Siegen
2006	Galerie von Loeper, Hamburg
2005	Galerie Uhde, Toulouse, France

2001 Galerie Eikelmann , Düsseldorf
2000 Galerie von Loeper , Hamburg
Künstlerhaus Sootbörn, Hamburg
1996 Kulturspeicher Oldenburg, Oldenburg
1994 Galerie von Loeper, Hamburg

GROUP EXHIBITIONS (Selection)

2019 C.A.P. Conference of Art Projects, Kobe, Japan
2018 Kunsthaus Hamburg, Hamburg
Kampnagel, K2, Hamburg
2017 Künstlerhaus Eindhoven, Holland
Kunsthaus Hamburg, Hamburg
2016 Künstlerhaus Speckstraße, Hamburg
2015 Museum Jurmala, Riga, Lettland
2014 Sichuan Art Museum, Chengdu, China
2012 Velada Santa Lucia, Maracaibo, Venezuela
2010 Galerie Obrist, Essen
2009 Künstlerhaus Speckstraße, Hamburg
2008 Art Cologne, Galerie von Loeper, Köln
2001 Forum, Art Fair, Kopenhagen
1996 Goetheinstitut und Galerie L'Ariete, Bologna
1995 Kampnagelfabrik, K3 , Hamburg
1994 Art Frankfurt, Galerie von Loeper, Frankfurt

PERFORMANCE (Selection)

2017 GAP, Brechtfestival, Augsburg
2016 Performance EDT Ernst Deutsch Theater, Hamburg
Gender Dungeon, Kampnagelfabrik, Hamburg
2015 Performance EDT Ernst Deutsch Theater, Hamburg
2014 Performance EDT Ernst Deutsch Theater, Hamburg
2013 Performance EDT Ernst Deutsch Theater, Hamburg
2011 Performance EDT Ernst Deutsch Theater, Hamburg
2010 LEA, Kultuhauptstadt Ruhr2010, Essen und Kampnagel, Hamb
2009 Performance EDT Ernst Deutsch Theater, Hamburg
2008 La Poubelle est vide, Kampnagel, K6, Hamburg
2006 Heinrich und Margarete, Ruhrtriennale, Essen
2005 Buddhalounge, Sprechwerk, Hamburg

WORKS IN COLLECTIONS (Selection)

Collection Galerie von Loeper, Hamburg
Kunstverein Siegen, Siegen
Collection Uhde, Toulouse, France
Sammlung Galerie Eikelmann, Düsseldorf
Collection CA, Canadian Academy, Kobe, Japan
Collection Sichuan Art Museum, Chengdu, China (among other Private Collection)

PUBLICATIONS (Selection)

GLOCALISM: JOURNAL OF CULTURE, POLITICS AND INNOVATION:

The art of Memory, 2018
Unfreeze, Dokumentarfilm über das Projekt Social Bookmarking, 2017
Cooperations, Projektarbeiten 2012-2016
Metamorphosen. Künstlerinnen in Hamburg mit Werken seit 1968, Meyer-Rogge 2011
No Fear from Rear, Bilder bis 2009
Weiße Bilder, Galerie von Loeper, 2004
Transformelle Malerei, Goetheinstitut Bologna, 2000
Malerei auf Transparentfolien, 2000
Ins Bild, Malerei, K3, Kampnagel, 1995
Der Kopf als Körper, Galerie von Loeper, 1994