Pakistan National Council of the Arts
presents

# Intention vs Convention

## Fluid Presence

Solo exhibition by German Artist

***Dagmar Rauwald***

Dagmar Rauwald, a contemporary German painter, is known for her emotionally expressive and intuitive style. Her work prioritizes personal expression over convention, inviting viewers into a rich, interpretive visual experience.

**May 29 | 3 PM – 6 PM**

**Gallery #6**

PNCA, National Art Gallery, Islamabad

**Workshop: 30th May, 11 AM, Gallery# 10**

Daily timings: 10 am -04 pm
The exhibition will continue until 03rd June, 2025
(Saturday galleries are closed)

Hamburg | Behörde für Kultur und Medien

## INTENSION vs CONVENTION

*Fluid Presence*

The paintings in the exhibition are created on transparent surfaces. Dagmar Rauwald views the transparent medium as a hybrid interface, a kind of platform where she reflects real-world events through painterly gestures. These works become visual reports within the context of evolving codes in the digital age. Her interest in color codes arises from observations of our hybrid world, where the use of colors has long since become a widespread verbal communication strategy. Patterns conhas long since become a widespread verbal communication strategy. Patterns condense in series of images into dynamic compositions, through which she finds a personal approach to unfamiliar and complex interconnections. personal approach to unfamiliar and complex interconnections.

Her painterly expression intertwines intention and conventional perspectives, drawHer painterly expression intertwines intention and conventional perspectives, drawing on the theory of philosopher John Searle. Like art, language derives its meaning from the speaker's intentions within a societal framework. This interplay is compafrom the speaker's intentions within a societal framework. This interplay is comparable to Rauwald's abstract-associative art, in which visual elements encourage interpretation. interpretation.

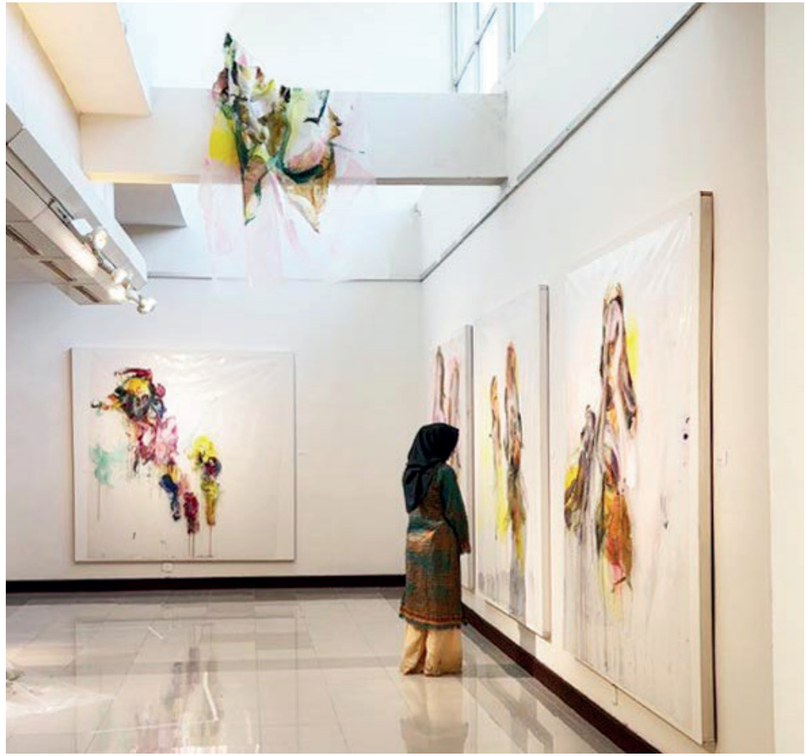
Rauwald's works emphasize intuitive processes and the authenticity of the present moment. They foreground personal intentions while simultaneously reflecting on conventions and norms. Her dynamic visual language evokes the fluidity and rhythconventions and norms. Her dynamic visual language evokes the fluidity and rhythmic structure of Urdu calligraphy, which merges script and art in its aesthetics and meaning. Similarly, Rauwald's paintings create a multilayered hermeneutic depth, where form and content share a symbiotic relationship.

where form and content share a symbiotic relationship. The interplay between artistic intention and individual reception generates a tension that situationally and contextually enables a form of "concrete understanding." In this way, the artist's intuitive intentions and the viewer's subjective interpretations merge into an open dialogue, offering new perspectives on the perception of "descriptions." merge into an open dialogue, offering new perspectives on the perception of "descriptions."

This dialogue reflects a cultural exchange: Western-influenced painting meets the visual power of calligraphy. The connection establishes a new level where Western and Eastern traditions converge. Thus, the painterly expression blends cultural narand Eastern traditions converge. Thus, the painterly expression blends cultural narratives, hinting at a transcultural understanding. ratives, hinting at a transcultural understanding.

The focus on a quasi-language and the movement toward verbalization also mirThe focus on a quasi-language and the movement toward verbalization also mirrors a current international trend: In times of unrest and looming dangers, there is a heightened search for certainties. Ultimately, the artist finds her certainty in the autonomy of the artistic gesture.

Exhibitionview, PNCA, May 2025



Exhibitionview, PNCA, May 2025

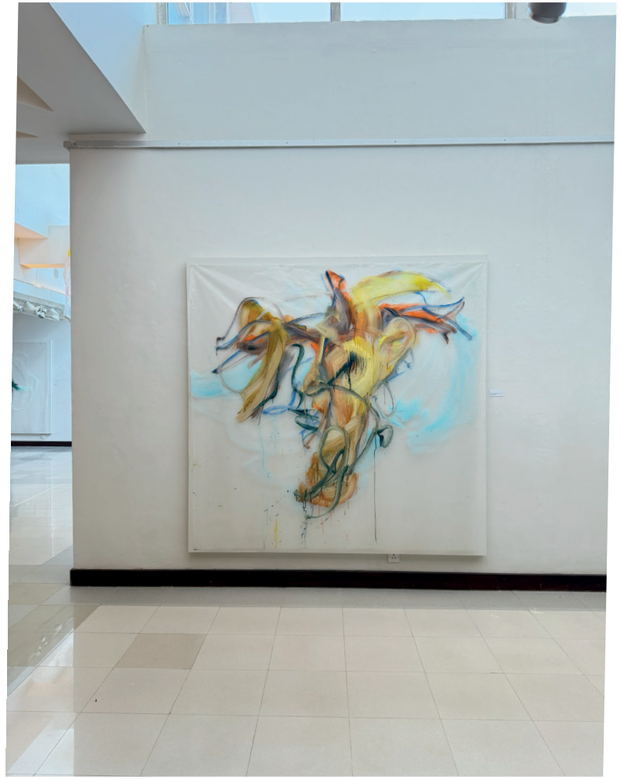
Exhibitionview, PNCA, May 2025

Mother-I-Doll | III, Acryl on Polyester, 200 cm x 200 cm, 2025

Mother-I-Doll | III, Acryl on Polyester, 200 cm x 200 cm, 2023

Exhibitionview, PNCA, May 2025

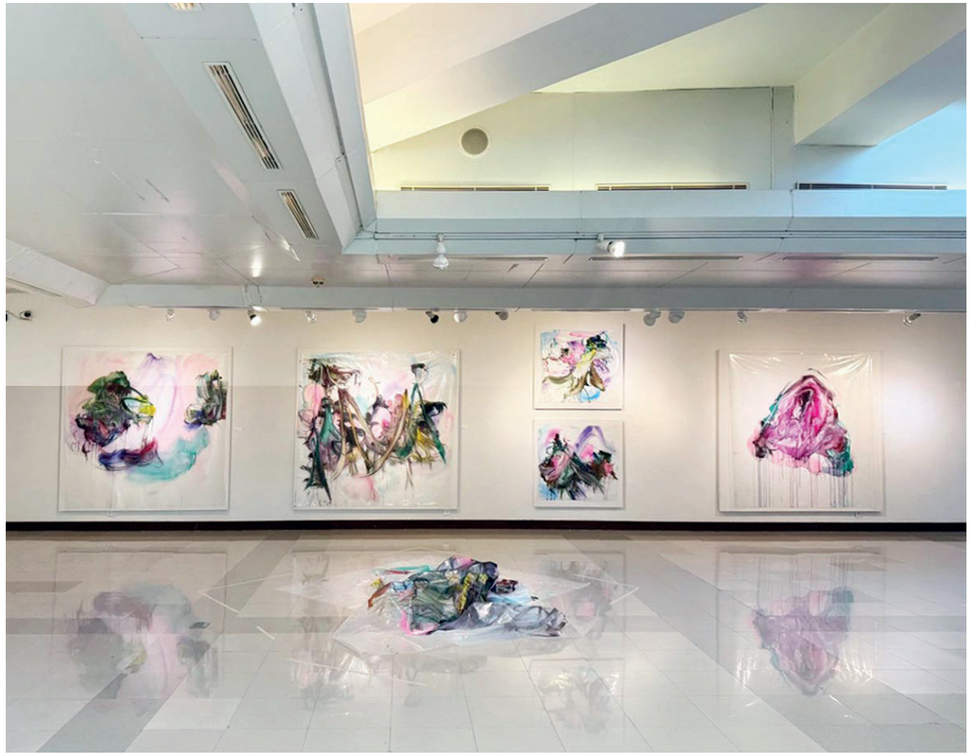
Exhibitionview, Installation - Site of Destruction PNCA, May 2025



Lama Island | Securizy Area III, Acryl on Polyester, 200 cm x 200 cm, 2023

Site of Destruction, Acryl on Polyester, 200 cm x 320 cm, 2025

Jericho Sunbird, Acryl on Polyester, 200 cm x 200 cm, 2025



Exhibitionview, PNCA, May 2025

Exhibitionview, PNCA, May 2025

Peace Hare| III, Acryl on Polyester, 160 cm x 160 cm, 2024

Peace Hare| XIII, Acryl on Polyester, 200 cm x 200 cm, 2024

Togtehrness | I, Acryl on Polyester, 200 cm x 200 cm, 2022

Togetherness | XIII, Acryl on Polyester, 200 cm x 200 cm, 2025

Inner Voice XI, Acryl on Polyester, 100 cm x 100 cm, 2025

Inner Voice XI, Acryl on Polyester, 100 cm x 100 cm, 2025

Untitled Family | II, Acryl on Polyester, 200 cm x 200 cm, 2025

Untitled Family | I, Acryl on Polyester, 200 cm x 200 cm, 2025

Inner Voice | Vulnerable, Acryl on Polyester, 200 cm x 200 cm, 2024

**Farrah Mahmood Rana**

I take pride in curating the solo show of Dagmar Rauwald, ‚Intention vs Convention,‘ from Hamburg, Germany. I am honored to host international artists who is visiting Pakistan and showcasing their work in our country. Dagmar‘s selection of CAG for her first-ever show in Pakistan is a testament to the growing recognition of Pakistan‘s vibrant art scene and its increasing presence on the global culture.
As an artist, Dagmar contributes to academia and curations of national and international shows at MOM ArtSpace (Hamburg, Germany). Her paintings are characterized by a high degree of emotional expression, utilizing unique techniques of transparency blended with strong colors and a vast color palette. Her artistic approach is based on transparency, often incorporating vibrant and primary and secondary colors. Notably, her work is underpinned by a feminist perspective, exploring themes relevant to women and female artists.
Dagmar‘s artworks explore opposites like transparency, glaze, mass, opaqueness, and materiality, intentionally setting these elements against each other. As a conceptual painter, she examines the spaces between painterly empathy and analytical structures, often addressing current social-political issues. With numerous national and international awards and participation in solo and group exhibitions worldwide, Dagmar‘s reputation as a renowned artist is well-established.
We truly welcome Dagmar to Pakistan and wish her the best of luck with her show. We hope she takes back memorable experiences from her trip. This exhibition is a significant milestone in cultural exchange between Pakistan and Germany, and we are proud to facilitate this collaboration.

**Dagmar Rauwald**

The paintings in the exhibition are created on transparent surfaces. I view the transparent medium as a hybrid interface, a platform where I reflect real-world events through painterly gestures. I appreciate the translucent glitter of the material and want to enhance it with my work as a kind of upcycling. The works become visual reports within the context of evolving codes in the digital age.
My interest in color codes arises from observations of our hybrid world, where the use of colors has become a widespread visual communication strategy. Patterns condense in series of images into dynamic compositions, through which I find my personal approach to unfamiliar and complex interconnections. My painterly expression intertwines intention and conventional perspectives, drawing on the theory of philosopher John Searle. Like art, language derives its meaning from the speaker's intentions within a societal framework.
This interplay is comparable to my abstract-associative art, in which visual elements encourage interpretation. My works emphasize intuitive processes and the authenticity of the present moment. They foreground personal intentions while simultaneously reflecting on conventions and norms. My dynamic visual language evokes the fluidity and rhythmic structure of Urdu calligraphy, which merges script and art in its aesthetics and meaning. The focus on a quasi-language and the movement toward verbalization also I follow a current international trend: in times of unrest and looming dangers, there is a heightened search for certainties. Ultimately, I find my certainty in the autonomy of the artistic gesture.

**Franziska Glozer**

## Mother - I - Doll

The abstract painting ‚Mother-I-Doll' confronts us with a figurative depiction: one larger and one smaller figure. ‚Mother' and ‚I,' with their clear reference to the Pakistani version of a Barbie doll, where a mother and daughter are sold as a set, dressed identically, have no faces. Rauwald's brushstrokes in luminous white-pink trace the oval of the head as a loop of writing, whose ribbons sketch out two bodies. There is something tentacle-like about it—lines of force and skin.
The larger-than-life dolls literally loom over the bodies of the viewers, ghostly in their open contours, emerging against the painting's ground. This ground, as in all works from Rauwald's Transparency series, consists of transparent, color-absorbing polyester, thus creating an artificial presence within the painted image. Rauwald's painting, in turn, feels ephemeral, employing the cleansing power of water and repainting. Her unique approach lies not only in her masterful painting, in the informal interplay of painterly gestures with visibility and unfolding, presence and absence, but also in the accompanying dynamics of a rigorous analytical echo chamber and a research-driven curiosity. With these, the artist subjects the medium of painting to the social present and recontextualizes it.
Another viewer might interpret the black and orange on the head and abdomen of the larger figure as injuries. In Mother-I-Doll, the figures appear self-assured, beautiful, and unafraid, as if we are now invited to meet them.
Franziska Glozer, Hamburg 2024

**Dr. Carsten Brosda**
Senator, Ministry of Culture and Media, Free and Hanseatic City of Hamburg

On behalf of the Free and Hanseatic City of Hamburg, Federal Republic of Germany, it gives me great pleasure to congratulate you on the opening of the exhibition Intentions vs Conventions - Fluid Presence. Under the artistic direction of Mariam Ahmed (Islamabad) and curated by Farrah Mahmood Rana (Islamabad), the Hamburg artist Dagmar Rauwald is showing her work in a solo exhibition at the National Art Gallery of Pakistan, Islamabad. It seems particularly important to me that this is not a one-off event, but that this exhibition is part of an artistic dialogue between Islamabad and Hamburg that has been going on for three years now.

A dialogue between the cultural worlds of both cities, between artistic expressions and also between different generations of female artists is taking place and is making an invaluable contribution to understanding in difficult times. These are artistic spaces and artistic interventions that we so urgently need in the face of multiple global and regional crises and challenges - they show us how we can initiate social change processes through art and learn and live tolerance. This is all the more true in international cultural exchange. Fluid Presence is a wonderful example of this: It creates a common space, a togetherness, cultural workers from Islamabad and Hamburg exchange ideas about intercultural and intergenerational issues and their common language is art.

I would like to thank the initiators, supporters and, of course, the artists involved in this exchange, namely Mariam Ahmed, Dagmar Rauwald, Farrah Mahmood Rana and Franziska Glozer, and wish the exhibition and the other elements of their collaboration that are still to come all the success and attention it deserves.

Pakistan National Council of the Arts
presents

Pakistan National Council of the Arts
presents

Pakistan National Council of the Arts

DAILY EXPRESS

روزنامہ ایکسپریس اسلام آباد

پاکستان کے 11 شہروں سے بیک وقت شائع ہونے والا واحد اخبار

جلد 25 شمارہ 2 | جمعۃ المبارک، 2 ذوالحج، 30 مئی 2025ء، صفحات 10 قیمت 40 روپے

DAILY EXPRESS, ISLAMABAD, FRIDAY, MAY 30, 2025

## METROPOLITAN

اسلام آباد: سابق پاکستانی سفیر شاہد کمال جرمن آرٹسٹ اور شائقین کے ہمراہ مختلف کوئسل آرٹس میں پینٹنگ کی خوبیاں دیکھ رہے ہیں

THE EXPRESS TRIBUNE

TODAY'S PAPER | MAY 30, 2025 | EPAPER



# Exhibit showcases German artist's mesmerising art

Her work celebrates shared cultural heritage, drawing in local and foreign enthusiasts

ZULFIQAR BAIG

ISLAMABAD

Pakistan National Council of the Arts, National Art Gallery, Islamabad hosted the highly anticipated solo exhibition titled: "Intention vs Convention: Fluid Presence" by renowned German artist Dagmar Rauwald which will go on till June 3.

The event included an immersive workshop and presented a vibrant celebration of shared cultural heritage and creative exchange between Pakistan and Germany. The event was graced by Pakistan's Ambassador to Germany, Ambassador Shahid Kamal.

During the event, Dagmar Rauwald, a dynamic artist based in Hamburg, presented a captivating body of work that thrives on emotional expressiveness and conceptual depth. Her paintings, applied to transparent film with bold, sweeping gestures, evoke a tension between fluidity and solidity, lightness and opacity. By embracing transparent foils—either layered or singular—Rauwald immerses viewers in the immediacy of the present, abstracting real-world events influenced by media imagery and socio-political narratives.

**FLIGHT THROUGH COLOURS: Visitors admire German artist Dagmar Rauwald's vision expressed through bold strokes and skillful mastery in her paintings displayed at the 'Intention vs Convention: Fluid Presence' exhibition at the PNCA in the federal capital.** PHOTO: EXPRESS

Her exploration of hybridity and evolving visual codes invites a profound dialogue that bridges Western and Eastern traditions, drawing inspiration from the fluid rhythm of Urdu calligraphy. Through her concept of "fluid presence," Rauwald's art created a multilayered hermeneutic experience, resonating with contemporary discourses on gender, identity and the autonomy of artistic expression. Her mastery of technique and her commitment to fostering transcultural exchange have earned her national and international recognition.

Central to the event's success was the visionary curatorship of Farrah Mehmood, an esteemed Pakistani visual artist and educator. Farrah's dedication to nurturing cultural dialogue and artistic excellence elevated the exhibition, illuminating a path for future collaborations between Pakistan and Germany.

The event was further supported by Dr Carsten Brosda, Senator for Culture and Media, Free and Hanseatic City of Hamburg, whose message of congratulations reflected his vision for sustained artistic exchanges between Hamburg and Islamabad. His emphasis on the importance of intercultural dialogue—particularly during these complex global times—resonated deeply with the event's purpose.

In its entirety, this landmark event demonstrated that art is not merely an aesthetic pursuit but a bridge that connects cultures, fosters mutual understanding, and builds a more harmonious wor

The collective efforts of Shah Kamal's inspiring leadersh Farrah Mehmood's curatorial b lance, Mariam Ahmed's directi and Dagmar Rauwald's bold art tic expression stand as a testam to the transformative power of c ativity, diplomacy and vision.

As this exhibition conclude it leaves behind not just beau ful works and inspired min but also a blueprint for futu collaborations that will contin to strengthen the cultural, art tic, and educational ties betwe Pakistan and Germany.

The opening drew a diver audience from the arts, medi diplomatic community, and d velopment sectors. It was we attended and warmly receive with visitors appreciating t variety of perspectives and t shared message that photogr phy speaks across languages a backgrounds. The exhibition w remain open to the public un June 3, 2025, and can be visit during official PNCA gallery hou PNCA has also announced a pai ing workshop by Dagmar.

"I would rather die of passion than of boredom."
Vincent van Gogh

Pakistan OBSERVER
Eyes & Ears of Pakistan
Widely read and trusted Daily

Friday
May 30, 2025
Zil-Hajj 03, 1446
Rs.40
pakobserver.net
Vol. XXII, Issue 0146 Regd. No. 111
KARACHI

# TwinCities

Pakistan OBSERVER

n harmful
twave

added.
and rose water can
in, so people can apply
kin to bring relief from
ched.
hould wear lightweight
ic fabrics like cotton or
linen which allow hu-
man skin to breathe and
prevent the build-up of
moisture.
Wearing tight clothes
can cause more sweat-
ing which creates an
ideal environment for
growth, increasing the
susceptibility to infec-
tion, he warned.
Sunglasses are an
important part of your
sun-protective ward-
robe. When purchasing
sunglasses, always look
at offer UV protection.
ppear dark do not ne-
UV protection, so make
the label before pur-

German artist Dagmar Rauwald explaining guests about her art work at exhibition Intention and Convention" at PNCA.

# Dagmar Rauwald CV

Study Hafbk Hamburg, Academy of Fine Art 1990-1996
Philosophy, University Hamburg, Master 2007

GRANTS / PRIZES / ART FUNDING

2025  Project Funding Jaoan CAP
2024 Project Funding “Art Connetcts” : Hybrid Peace
Artist-in-Residence,
Yokohama, Japan
2023 Elbkulturfond Projektförderung
2022 Stipendium Neustart Kultur, Kunstfond, Bonn
2021 Zukunft Stipendium, Hamburgische Kulturstiftung, BBK und BKM
Project Funding: Socialising Double
2020 Kultur kennt keinen Shutdown, Project-Funding, Hamburg
2019 Artist-in-Residence, C.A.P. Conference of Art Projects, Kobe, Japan
Grant, Kobe Bunkna Shien Foundation, Japan
2018 Sponsorship Cultural Offices Hamburg: Social Bookmarking Qingdao
2017 Artist-in-Residence, Grenswerk, Eindhoven, Holland
2016 Artist-in-Residence, C.A.P. Conference of Art Projects, Kobe, Japan
Sponsorship Cultural Offices, Social Bookmarkng Hamburg
2014 Artist-in-Residence, Chengdu, China
2013 Sponsorship Cultural Offices Hamburg, Interchange and Commentary
2012 Sponsorship Cultural Offices, Velada Santa Lucia, Maracaibo, Venezuela
2010 Artist-in-Residence, Tel Aviv, Israel
2004 Sponsorship Cultural Offices Hamburg
2001 Artist-in-Residence,, Izlake, Slovenien
2000 Artist-in-Residence, Fulda (Kleinsassen)
1995 Kunstpreis zur Großen Kunstausstellung NRW, Düsseldorf

Nominated for a.o. Stipendium (Grant) Casa Baldi, Goetheinstitut (2019), Hamburg Stipendium (2018, 2017), Schmidt-Rottluff-Stipendium, Preis der Kunsthalle Lingen (2001), Preis der Kunsthalle Willhelmshaven (2004) und weitere
SOLO SHOWS (Selection)
2025 Intention vs Convention, PNCA, Islamabad, Pakistan
Shapes of their own weight, Videokaffe, Turku, Finnland
Each other retention of intimacy
, Kunstverein Lohne
2024 Seen Inbetween, Koganecho - Air, Yokohama, Japan
2023 Performance, Artspace Cambridge, Cambridge
Other Expectations, COMSATS Art Gallery, Islamabad, Pakistan
2022 In Her* Words, Parks, Hamburg
2020 Dear All, Kunstverein Harburger Bahnhof
2019 Measuring Beauty, C.A.P. Conference of Art Projects, Kobe, Japan
2018 Ongoingness, Museum für Kunst und Gewerbe, Hamburg
2015 Doing Earth, Künstlerhaus 2025, Hamburg
2014 Freehanded, Kunstverein Lohne, Lohne
2012 Models of a Better World, Galerie von Loeper, Hamburg
2008 Art Karlsruhe, One Artist Show, Galerie von Loeper, Karlsuhe
2007 Kunstverein Siegen, Siegen
2006 Weiße Bilder, Galerie von Loeper, Hamburg
2005 Ambivalence du Blanc, Galerie Uhde, Toulouse, France
2001 Galerie Eikelmann, Düsseldorf
1996 Kulturspeicher Oldenburg, Oldenburg
1994 Galerie von Loeper, Hamburg

GROUP SHOWS (Selection)
2025 Interventionen in Infiltrationen Frappant, Hamburg
Dancing Age, CAP, Kobe, Japan
Aboutness, Westwerk, Hamburg

2024 Hybrid War, MOM art space, Hamburg
2023 Sense of War, Frappant, Hamburg
2022 Enclosures, Woman Artwork, New York, USA
La Sueé, Galerie B2, Leipzig
2021 [404: NOT FOUND], PAL, Hamburg
2020 If Not Now, Mom art space, Hamburg
2019 WabiSabi meets West, Conference of Art Projects, with Verena Issel, Japan
2018 Impernent Codes, Kunsthaus Hamburg, Hamburg
Ein Plädoyer fürs Sprechen, Ausstellung und Performance, Kampnagel, K2
2017 Grenswerk, Künstlerhaus Eindhoven, Holland
Kunsthaus Hamburg, Hamburg
Ausstellung und Performance, GAP
, Brechtfestival, Augsburg
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
2006 Ausstellung und Performance, Ruhrtriennale Essen
2001 Forum, Art Fair, Kopenhagen
1996 Goetheinstitut und Galerie L'Ariete, Bologna
1995 Kampnagelfabrik, K3, Hamburg
1994 Art Frankfurt, Galerie von Loeper, Frankfurt

PUBLICATIONS / CATALOGS (Selection)
2020 C.A.P. Conference of Art and Art Projects, Kobe, Japan
GLOCALISM: JOURNAL OF CULTURE, POLITICS AND INNOVATION:
The art of Memory, 2018
Unfreeze, Dokumnentarfilm 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

WORKS IN COLLECTIONS (Selection)
Sammlung 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
Weitere Privatsammlungen im In- und Ausland

Exhibitionview, PNCA, May 2025