

Dagmar Rauwald

Tranparencies

2021 - 2023



## Transparency as a battleground:

With pastel and plush against old gods and new demons

On the pictures by Dagmar Rauwald by Lara Viktoria Gorski | art historian, Basel

Barbara Kruger's words "Your body is a battleground" from 1989 have lost none of their topicality since then and the battles on and around the female body have still not been fought. It is not only these battles that the conceptual painter Dagmar Rauwald addresses in her works, re-appropriating autonomy through various narratives and thus condensing the themes of our time in her works. Her battleground: the transparent foil as a visual membrane, which translates current events from the media into a color code. This is based on Rauwald's general interest in informal structures and pieces of text, which she uses to create a new and necessary form of painting that can be located between individual processing and social relevance.

Rauwald's original impulse was to understand the abstract image as a reference, as a quasi-painted photograph. Early on, the student of Sigmar Polke created an iconography from both private and social fragments of history, in which the focus is initially on fleshy, physical inner states. In her works, the artist addresses current political events (Ultima latet (the last hour is hidden) | Fulda 23.07.00), deals with the legacy of collective memory (Social Bookarking Hamburg, AEL Langer Morgen, Hamburg-Wilhelmsburg) and questions cultural identities. In doing so, Rauwald uses codes and metaphors that help to make the complex relationship between inside and outside comprehensible. The gesture follows the content and, over time, Rauwald's painting increasingly detaches itself from the painting ground and contributes to the emergence of third spaces that create interfaces of encounter on a transparent foil like an interface.

Since the self-understanding of a hybrid everyday life in the early 2000s, the artist has opened her discourse on transparent foil, which is sometimes staggered, sometimes used individually.

Whereas at the beginning up to three foils were placed one behind the other to make several moments tangible, her art now conveys the present moment ever more clearly. (...) The pictorial theme reflects the here and now in an abstract and withdrawn way, influenced by the masses of media in the form of press images and political context that confront us every day.

(...) The media images also leave their mark in the color codes of the works. Here, the artist processes current war events in Belarus, Ukraine or reports from refugee camps on Europe's borders. The impressions of the harsh colors of the war images are combined with soft shades of pink and purple, whose colors are dangerously close to hematomas and injuries. Pastel and hints of plush teddy bears contrast with the dirty colors of tank tracks, asphalt, steel and earth. The dynamic application of the gouache technique testifies to a powerful confrontation with existential and political themes and places them almost lovingly and anxiously in the vibrational space of the transparent film, whereby the viewer becomes the witness of a tangible realization of the incomprehensible.

(...) Her works create a strong driving dynamic of physical and mental intermingling in a world in which everything flows into one another, the private and the public can hardly be separated and wars and suffering through the media seem simultaneously close and unapproachable. Through a physical approach to existential themes, the artist places herself and the viewer in a relationship. Rauwald's work calls for the reappropriation of political, sexual and individual power and negotiates this process in an artistic, innovative and fearless way.

*TOGETHERNESS*



*Together* 01 | Acrylic on polyester, circa 40 x 30 cm, 2022



*Togetherness 13 + 14* | Acrylic on polyester, circa 70x50 cm 2022

*Togetherness 03* | Acrylic on polyester, circa 200x200 cm, 2022

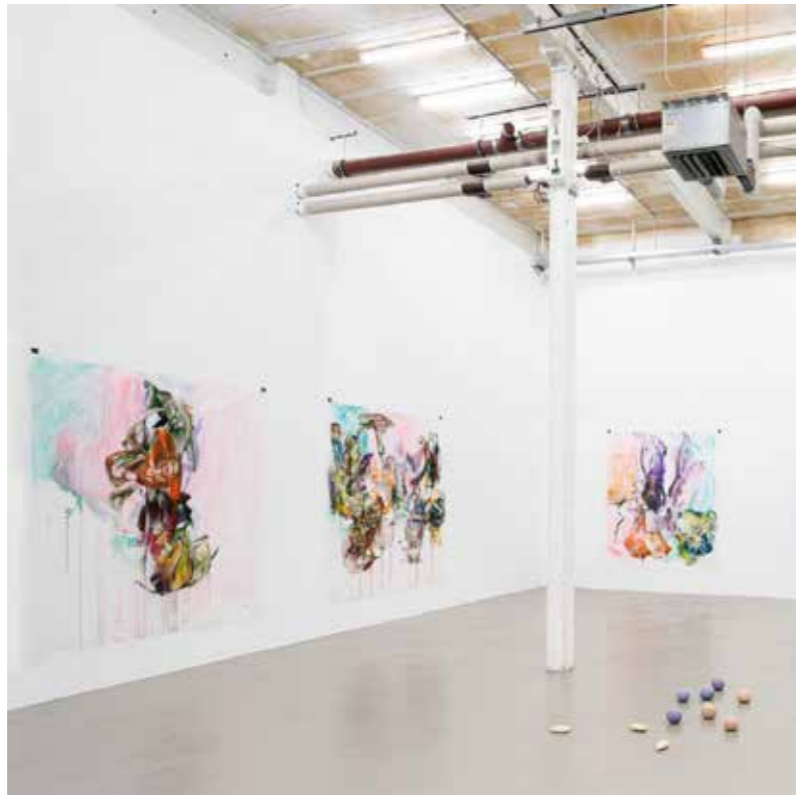


*Togetherness 07* | Acrylic on polyester, circa 200x200 cm, 2022



*Togetherness 05 + 09* | Acrylic on Canvas, 170x140 cm 79x79 inch, 2022  
*Togetherness 09*, Acrylic on polyester, ca 200x200 cm, 2022





*Exhibitionsview Galery B2, August 2022*  
*Togetherhness 11| Acrylic on polyester, circa 200x200 cm, 2022*





*Togetherness 10* | Acrylic on polyester, circa 200x200 cm, 2022





*Vulnerable* | Acrylic on polyester, circa 70x50 cm, 2022



## HYBRID WAR

More than a year ago, the war in Ukraine began. The ongoing state of affairs that moves us all is mostly experienced digitally beyond the military battle zones.

What is happening fills us with concern. Our perception of war through virtual media makes the events close and omnipresent on the one hand, and on the other hand it alienates the real of the warlike actions. Floods of images and reports reach us - but we see the events in a different way. Far away.

The information is available at any time and forms a seemingly objective picture of what is happening in Ukraine. They form the basis for our different perceptions and shape our thinking. The images of the cruel trench warfare evoke memories of the First World War. Sometimes they seem to be borrowed from dystopian computer games.

Is there a causality between the events and the virtual form in which we process information? Does digital viewing enable us to deal responsibly or does the apparent participation via the internet also harbour dangers?



kritisch gesehen: die ukrainisch-deutsche ausstellung „hybrid war“ in hamburg

### Vom Singsang der Überforderung

Den Krieg mit dem Finger wegwischen, das geht einfach. Nächster Bild, nächster Reiz: Wir entscheiden, was wir sehen möchten und wie lange – auf dem Smartphone zumindest. Dabei forme die virtuelle Berichterstattung maßgeblich die Wahrnehmung des Kriegsgeschehens, sagt die Hamburger Künstlerin Dagmar Rauwald: „Bilder und Videos haben einen immersiven Effekt und lassen die Realität dadurch teilweise auch verschwimmen.“ In der von Rauwald kuratierten Gruppen-Ausstellung „Hybrid War“ befasst sie sich zusammen mit 14 ukrainischen und deutschen Künstler\*innen mit den Auswirkungen eines Krieges, der, eben, auch im digitalen Raum geführt wird.

Fotos und Videos können die Realität dokumentieren, wo Worte sie verfälschen: Darauf macht die Ukrainerin Paula Lytovchenko in ihrer zweitelligen Arbeit „Before and After“ aufmerksam. Wie in einem Vorher-

Nachher-Bilderpaar zeigen zwei nebeneinander hängende Ölgemälde die gleiche Satelliten-Ansicht eines kleinen, ukrainischen Dorfes. Von der mit satten Grüntönen angelegten Landschaft auf dem einen ist auf dem anderen kaum noch etwas zu erkennen, stattdessen dunkle Krater – Beweise für die Kriegsverbrechen Russlands an der zivilen Infrastruktur, schreibt die Künstlerin.

Viele der ausgestellten Arbeiten thematisieren eher die Gefahr, dass die Realität im virtuellen Raum falsch abgebildet werde: Da ist von „Propaganda“, „Fake News“ und „Framing“ die Rede; die vermittelte Welt als Möglichkeit, gezielt auch falsche Narrative zu bilden.

Der diffizile Kampf zwischen Wahrheit und Lüge erfährt in der Installation des Hamburgers Lorenz Goldstein einen auditiven Höhepunkt: Von einem im Raum stehenden Etagenbett ist ein Flüstern zu vernehmen. Es sind Stimmen, die auf einen fik-

tiv dort Schlafenden einreden: harte Fakten zum einen, Desinformation zum anderen, ein Singsang der Überforderung, der an die mediale Überflutung durch Bilder, Videos und Meinungen im Netz erinnert.

Die Ausstellung wirkt allein durch die bloße Anzahl des Gezeigten erschlagend. Es ist anstrengend, sich mit dem Thema zu beschäftigen – und gerade nicht mal eben weiterwischen zu können. Klar wird: Der Krieg ist kein Spektakel, sondern eine Realität, die im virtuellen Raum selbst angreifbar ist. „Hybrid War“ verdeutlicht gekonnt, wieso ein kritischer Blick auf die Darstellung und Bildsprache unerlässlich bleibt – wohl nicht nur in diesen Gefilden.

Paul Weinheimer

Hybrid War: bis So, 14. 5., Hamburg, MOM Art Space, Valentinskamp 34a.  
Finissage/„Hybrid Panel“ (mit Künstler\*innen aus Hamburg und Kiew): heute, 18 Uhr



HYBRID WAR, Near Dead Acryl on Polyester, displayed on i-Phone interface 2023

The displayed painting is the pictual result of feelings and thoughts evoked by digital information about the current war in Ukraine. As a curator of the project Hybrid War, I asked: Is there a causality between events and the virtual form in which we process information? Does digital viewing enable us to deal with things responsibly, or does the apparent participation via the Internet also harbor dangers? As an artist, I have focussed on depicting what I have experienced digitally, both reflecting and empathising, as an immediate expression through painting. Summarising a moment by reflecting the complexity of the subject matter.



HYBRID WAR | Near Dead, Acrylic on polyester, ca 40x30 cm, on I-Phone, 2023

## ***PERFORMANCE***

### ***Life imitating stereotypes, imitating Sense***

Exhibition in Cambridge Artworks, Mai 2023

The works exhibited in Cambridge were created in response to a film experience. They relate to the British cult film *Performance* (1968). In the fall of 2022, the film was shown at a festival in Hamburg where there was a programme of feminist films. Many of the guests were feminists. We were confronted with formerly-familiar, very violent cis-male read patterns, male fantasies, but then followed by queer and beautiful, sensual scenes. Many of us were unsettled. Incendiary images, beat images - sensations.

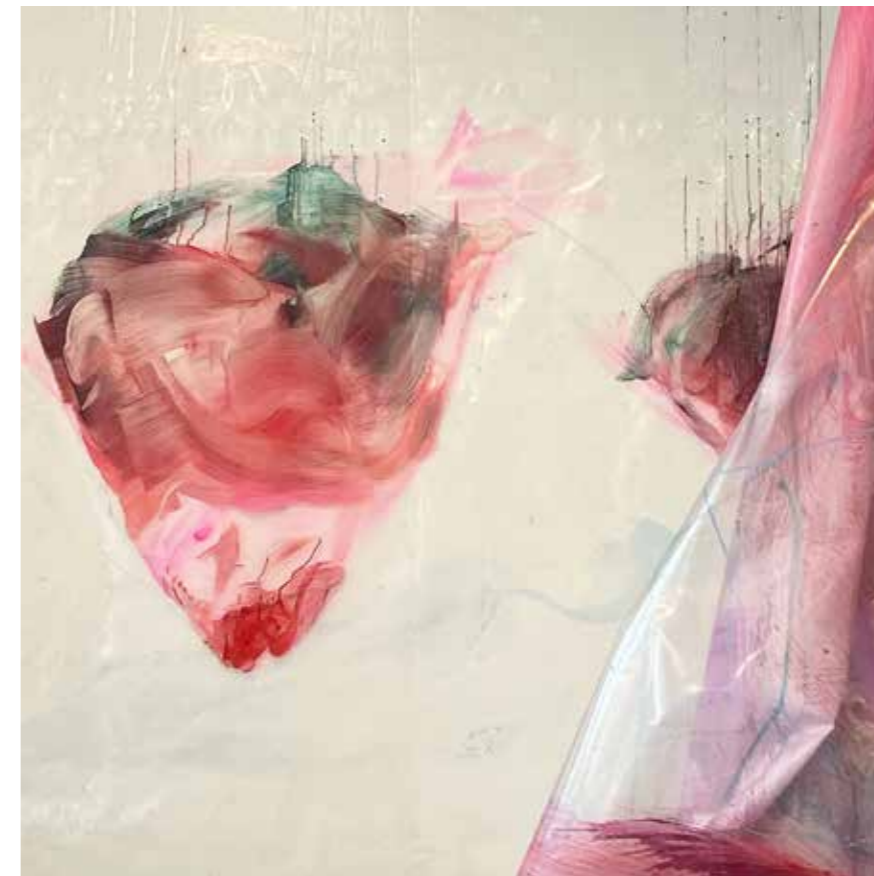
“Sensation” was also what the Young British Generation of the 90s called themselves.

Today, the word sensation could also be used to describe many of the images of the current and hybrid Ukraine war that have been shaping our everyday, mostly virtual, visual experience for the past year.

We are forced to deal more strongly with aspects that did not affect us so directly in the past because they were not so present. The abstract narratives in the paintings in the exhibition are constituted by stereotypes and at the same time blur the too unbearable patterns that transport the past into the present.

In my artistic reflections I combine the ambivalent impressions of the film *Performance*, the artist movement “Sensation” perceived from Germany and the media, sensational images of the present of the war as a “painterly performance”.

In this context, a new pictorial invention is generated in a painterly-abstract crossover out of historical and contemporary sensational stereotypes.



*Ausstellungsansicht, Cambridge Art Works, Mai 2023*



*Ausstellungsansicht, Cambridge Art Works, Mai 2023*





*Ausstellungsansicht, Cambridge Art Works, Mai 2023*



*Ausstellungsansicht, Cambridge Art Works, Mai 2023*





*Ausstellungsansicht, Cambridge Art Works, Mai 2023*



*In the Exhibition with Idit Elia Nathan (Cambridge)*



*Cambridge Art Works, Mai 2023*

## Intention vs Convention

*Ausstellung in der Comsats Art Gallery (CAG) in Islamabad, 2023*

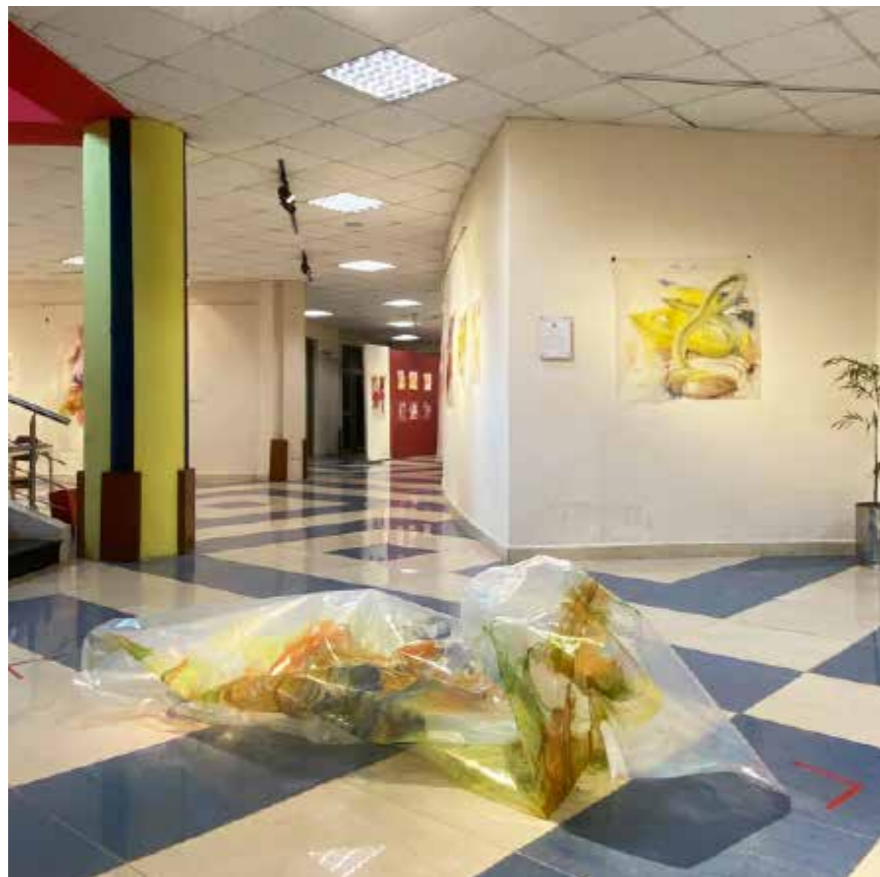
In der Ausstellung wurden neben Bildern der letzten Jahre Arbeiten aus der Serie Mother-I-Doll gezeigt, die vor der Reise nach Pakistan entstanden sind. Hier habe ich mich mit der Identität islamischer Frauen anhand des Kinder-Spielzeugs "Mother\_I-Doll" für Mädchen mit der Frage nach Identität beschäftigt. Im Umgang mit dem Puppenpaar erlebt das Kind das eigene Ich als Duales System, eine Verdopplung und erlernt beide Lebensperspektiven. Die Auseinandersetzung mit der Identität islamischer Frauen durch das Medium des Spielzeugs hat mich insbesondere interessiert, da es einen Zugang zu Themen wie Geschlechterrollen, kulturelle Identität und die Prägung von Kindern durch gesellschaftliche Normen öffnete.

*More Info:*

<https://www.dagmarrauwald.de/intentionvsconvention.pdf>



*Ehibitionview, Comsats Art Gallery (CAG) in Islamabad, 2023*



*Exhibitionview, Comsats Art Gallery (CAG) in Islamabad, 2023*



*Intention, Acrylic on Polyester, 200 x 200 cm, 2022*



*Mother-I-Doll, Comsats Art Gallery (CAG) in Islamabad, 2023*



*Mother-I-Doll, Comsats Art Gallery (CAG) in Islamabad, 2023*



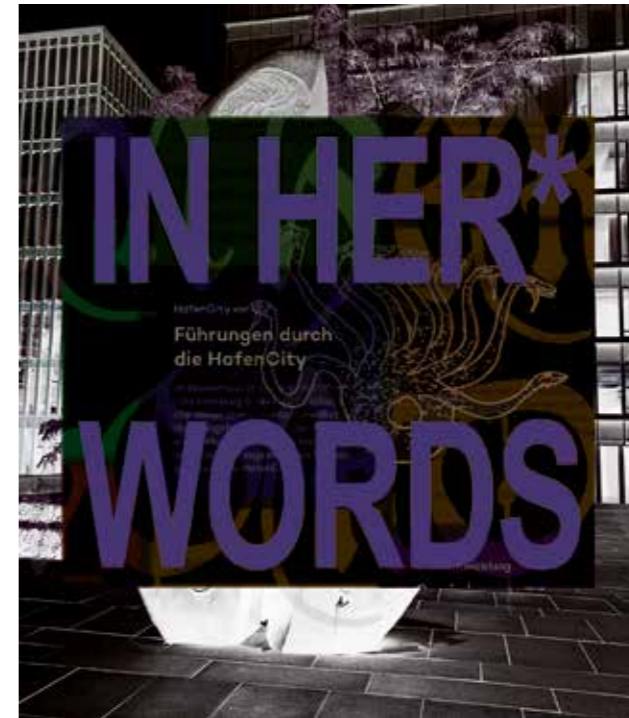
*Ehibitionview, Comsats Art Gallery (CAG) in Islamabad, 2023*



*Ehibitionview, Comsats Art Gallery (CAG) in Islamabad, 2023*

## In Her\* Words

*In the Context of Shefararsparade 2.0 | August 2023*



*In Her\* Words, Schwimmpformance, August 2023*







*In Her\* Words, Coffeplaza, Über-Verwerfung, August 2023*



*In Her\* Words, Coffeplaza, Über-Verwerfung, August 2023*



*In Her\* Words, Coffeplaza, Über-Verwerfung, August 2023*



*In Her\* Words, Coffeplaza, Über-Verwerfung, August 2023*



*In Her\* Words, IMAGINE THE CITY, August 2023*

## Introduction to the action by Dagmar Rauwald, HafenCity, Hamburg, 26.08.2023

Dr. Belinda Grace Gardner

It is no coincidence that we are standing at the foot of a gigantic coffee bean, which towers before us in enormous proportions as the centrepiece of the “Coffee Plaza” here in HafenCity. Five metres high is the bronze sculpture “Große Kaffeebohne” (Large Coffee Bean), which the Salzburg artist Lotte Ranft, born in Berlin in 1938, completed in 2008. The reliefs and inscriptions that criss-cross the surface celebrate coffee production and the pleasures of consuming coffee, flanked in highlights by the history of coffee with a focus on its entry from Arab culture in the 16th century via the Ottoman Empire into the coffee houses of Europe, from where the drink spread worldwide from the 18th century onwards. Idyllic garden-like landscapes, which are supposed to symbolise coffee cultivation, and mythical-looking coffee pickers who dance around the bean, as it were, are as much a part of the design as the lines from Bach's famous coffee cantata from the 18th century, in which a certain Liesgen lets nothing and no one stop him from drinking his beloved coffee.

(...) The Coffee Plaza is located on the former site of the coffee warehouse, just around the corner from the former coffee exchange in the Speicherstadt, where the coffee trade has a long tradition. It can be said that this is where a very important commodity of the port city of Hamburg comes together. However, colonial history is deeply inscribed in this commodity - as in other goods that made the city and its businessmen rich. The giant bean, the centrepiece of the Coffee Plaza, does not tell this story of coffee. Its depictions of cultivation also exclude the problematic conditions under which it has always taken place around the world. The nymphs gathered on the sculpture to celebrate coffee reveal nothing of the darker side of coffee production, which has historically been intertwined with the exploitation of people and the soil on which coffee is grown in large quantities. Even today, the conditions under which coffee is grown and distributed internationally are by no means determined by “fair trade” alone.

The Hamburg artist Dagmar Rauwald, who as a painter is active in installation and performance - not only in museum spaces but also in public spaces - is on the trail of these fade-outs and superimpositions of the past and present of oppression, especially the postcolonial power structures that continue to be effective in the global South and seamlessly merge with those of patriarchal systems of power. Her intervention today in the context of the 2nd Sea Women's Parade, which is directed against the history of patriarchal domination on land and on water, is part of her series of “Verwerfungen” (“Condemna-

tions”), which she has been realising in Hamburg, Graz and other places in loose succession since 2016: an act of temporary, critical appropriation of public works of art by overthrowing and covering them with a specifically coded painting on a corresponding foil carrier for the purpose of revealing the content hidden in them.

The term “rejection” is understood by Dagmar Rauwald in its entire spectrum of meaning of rejection, refusal and uncertainty, but also the deliberate shifting of a given political or social structure. In the artist's temporary intervention, the “Large Coffee Bean” becomes the venue for questioning and scrutinising, for illuminating what is NOT being said or seen on the word- and image-rich interface of the sculpture on the Coffee Plaza. The fact that the sculpture - more or less consciously - evokes the shape of a vulva and that Bach's cantata ultimately ends with an act of female emancipation when Liesgen, who drinks coffee, ties the unhindered enjoyment of her favourite drink to her acceptance of a potential husband - accommodates Dagmar Rauwald's feminist point of view.

The image carrier of the current “Vewerfung” is coded with the colours of the British suffragette movement and in memory of the British feminist and suffragette initiator Emmeline Pankhurst (1858-1928), who stood up for women's right to vote. Purple here stands for the dignity of women, white for the sheer expressiveness of her demands and green for hope. “In Her Name”, which is also the name of a series of events by the artist, expands the statement of “rejection” to the Hydra of the revolts of those oppressed by colonialism, which rebels against injustice and violence: a many-headed serpent whose heads grow back again and again and thus can never be overcome. This hydra, which is inscribed on the banner of the Sea Women's Parade, was also chosen by Dagmar Rauwald as the motif for her revealing cover.

(...)

The artist's veiling thus serves to sharpen the eye for what lies hidden beneath or behind the appearances. To bring this hiddenness into the light of consciousness: Therein lies a central concern of Dagmar Rauwald. For only through the comprehensive perception of what constitutes our history and present in its unadorned entirety can a dissolution of existing power and injustice structures be made possible, and a future of equal participation of all in the wealth of our common world be conceived.





MOM Experiments / present tense

*November 2023*



*Present Tense, Exhibition View, November 2023*



*Present Tense, Performance, November 2023*

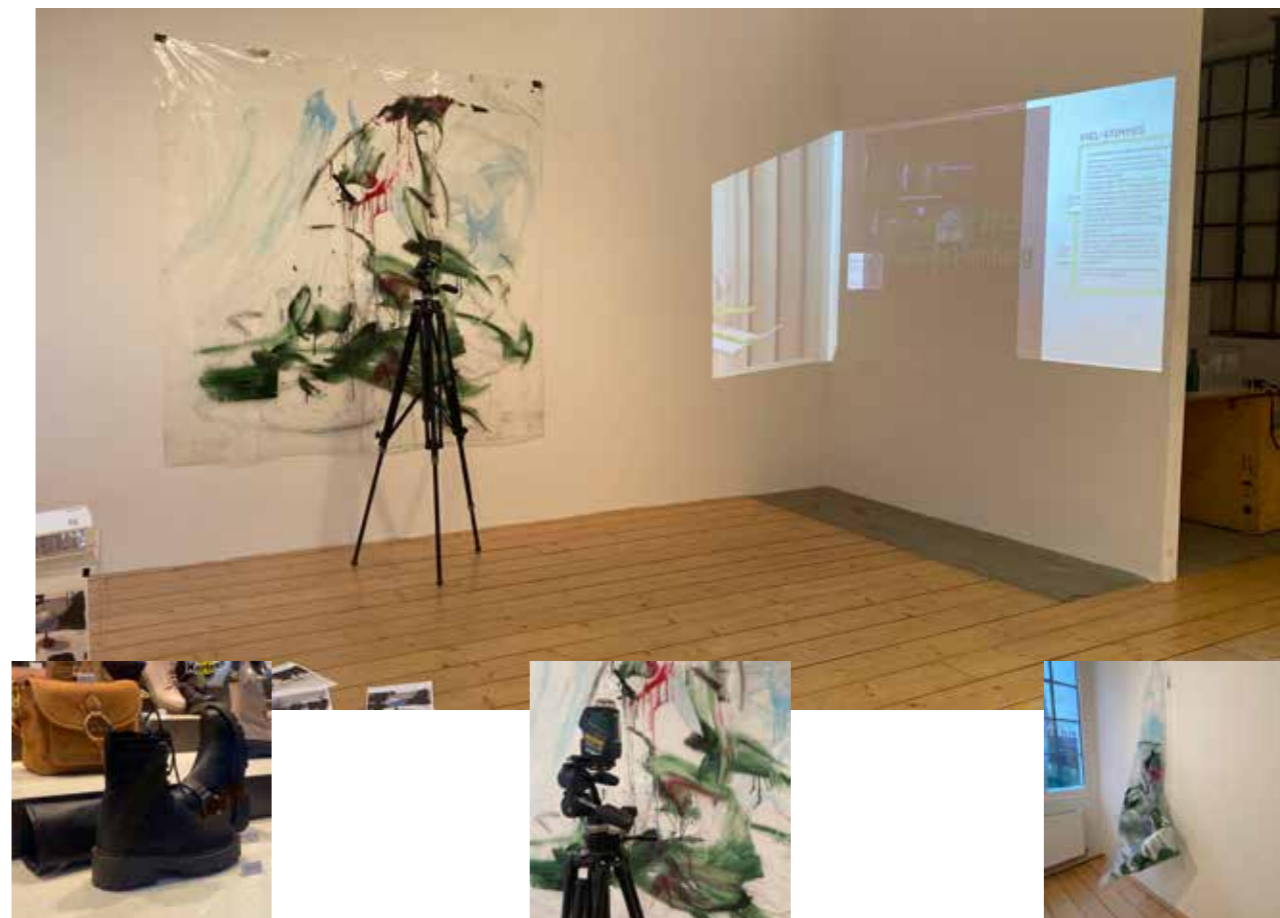




*Present Tense, Exhibition View, November 2023*



*Present Tense, Exhibition View, November 2023*



## CV

Dagmar Rauwald is a freelance artist living in Hamburg. As a conceptual painter, she explores the interstices of painterly empathy and analytical structures in the context of changing codes and opens up the medium to current social issues. Dagmar Rauwald studied fine art from 1988 to 1994 at the University of Fine Arts in Hamburg under Prof. Sigmar Polke, specializing in painting. She has received national and international awards and has participated in numerous solo and group exhibitions.

### GRANTS / PRIZES / ART FUNDING

2023	Elbkulturfond Projektförderung Project Funding "Art Connetcts" : Hybrid War
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, Preis der Kunsthalle Wilhelmshaven und weitere

### SOLO SHOWS (Selection)

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, Karlsruhe
2007	Kunstverein Siegen, Siegen
2006	Weiße Bilder, Galerie von Loeper, Hamburg
2005	Ambivalence du Blanc, Galerie Uhde, Toulouse, France
2001	Galerie Eikemann, Düsseldorf
1996	Kulturspeicher Oldenburg, Oldenburg
1994	Galerie von Loeper, Hamburg

### GROUP SHOWS (Selection)

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

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

#### 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

#### EDUCATION

1988-94 Studium Freie Kunst HfBK Hamburg (Academy of Fine Arts Hamburg) Diplom  
PAINTING / DRAWING Teachers: Bernd Koberling, Sigmar Polke  
Universität Hamburg (University of Hamburg) MA Philosophy (Master)  
THEORY Teacher: Prof. Dr. Birgit Recki, Prof. Dr. Hanne Loreck

#### 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, 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