

Dagmar Rauwald

Tranparencies

2021 - 2024



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 The pictorial theme reflects the here and now in an abstract and withdrawn way, influenced by the masses of media in the form of press images and political context that confront us every day.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 01 | Acrylic on polyester, circa 40 x 30 cm, 2022



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



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

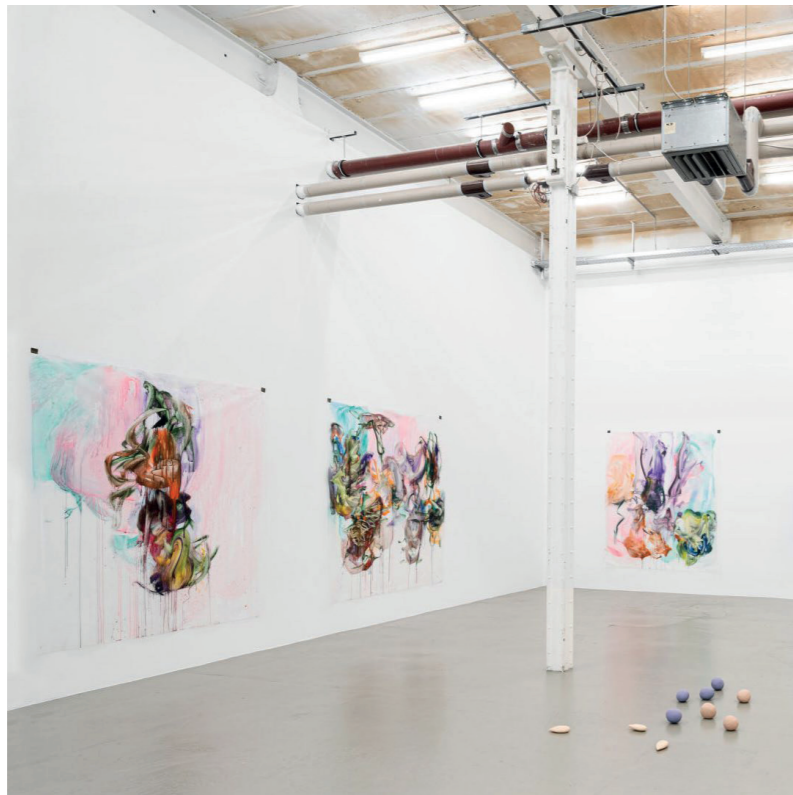
Togetherness 03 | Acrylic on polyester, circa 200x200 cm, 2022





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



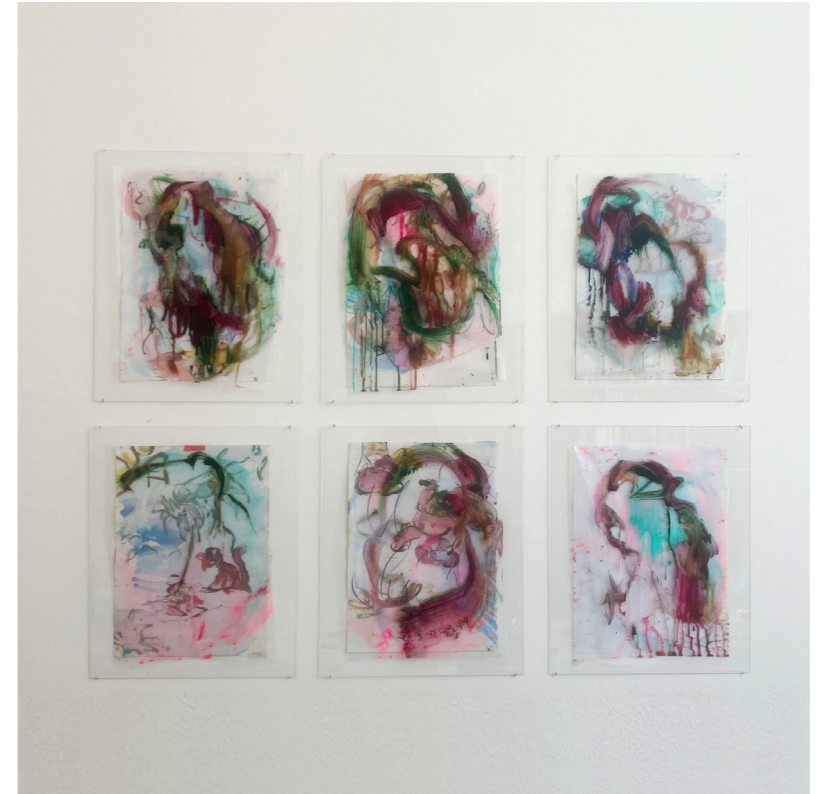


Exhibitionsview Galery B2, August 2022
Togetherhness 11| Acrylic on polyester, circa 200x200 cm, 2022





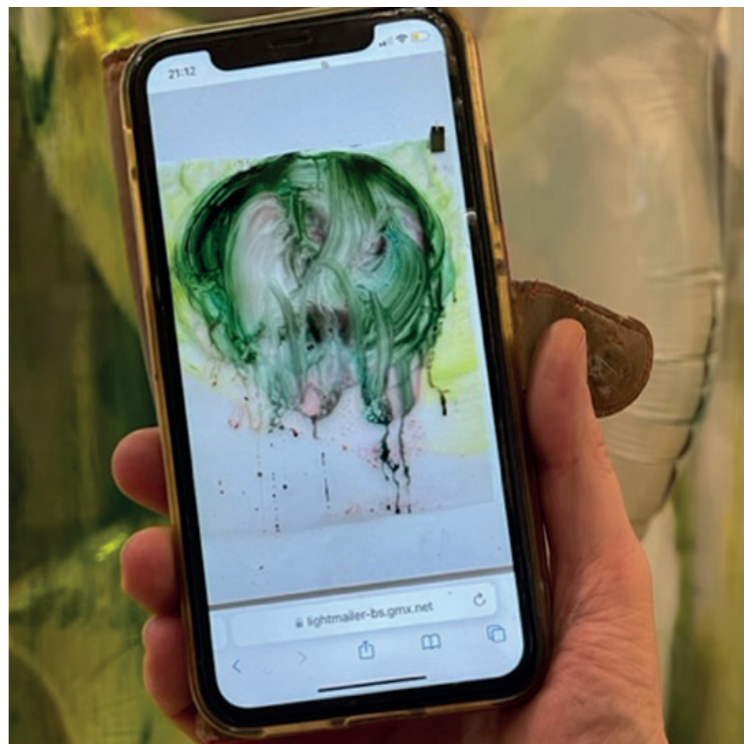
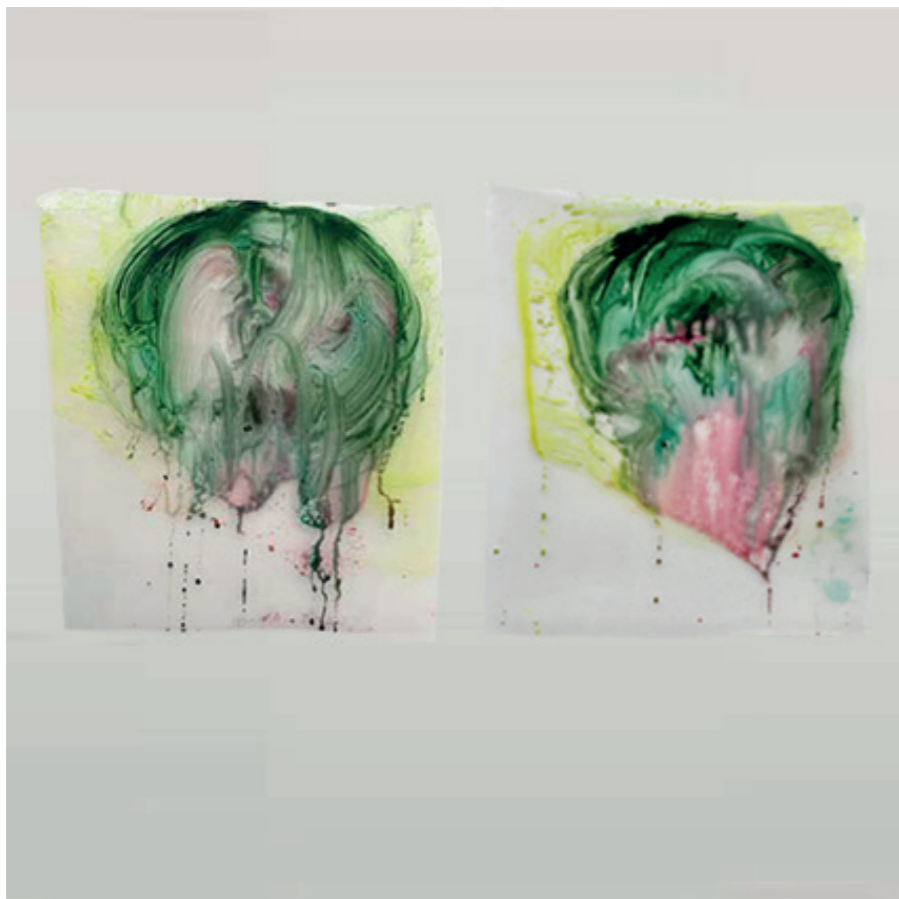
Togetherness 10 | Acrylic on polyester, circa 200x200 cm, 2022





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





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



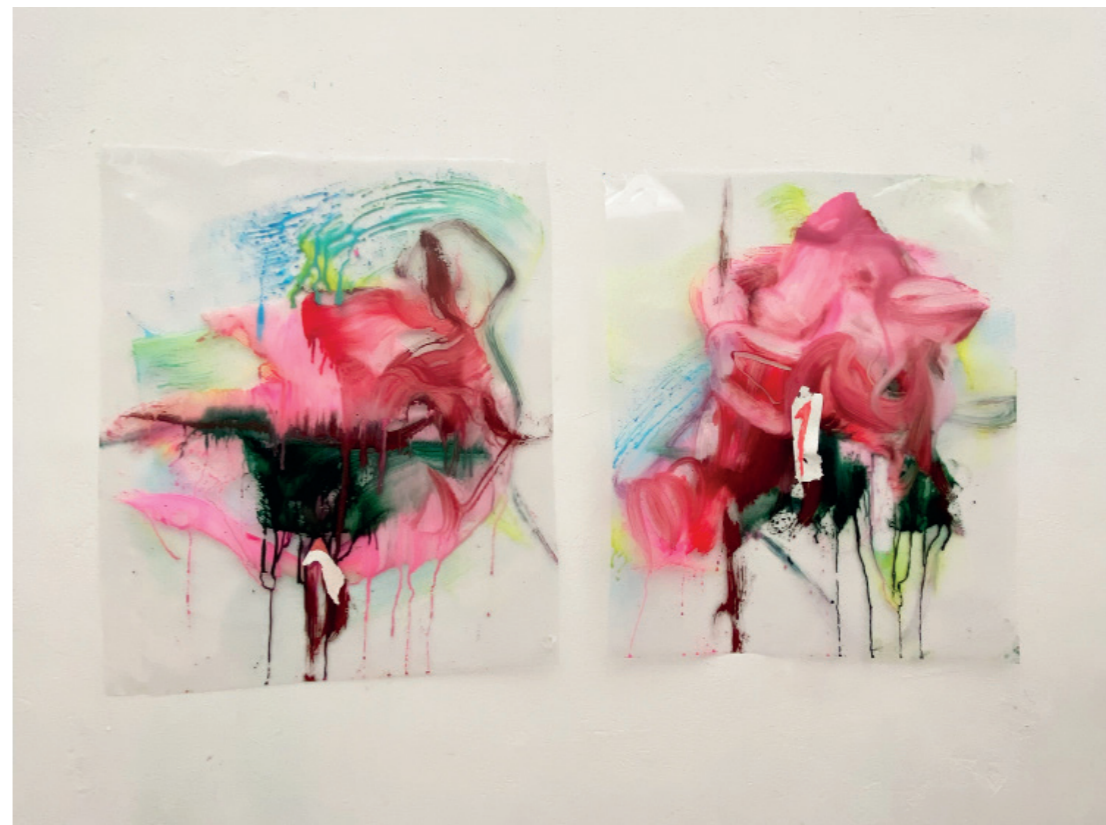


Ausstellungsansicht, Cambridge Art Works, Mai 2023





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>



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



Exhibition view, 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



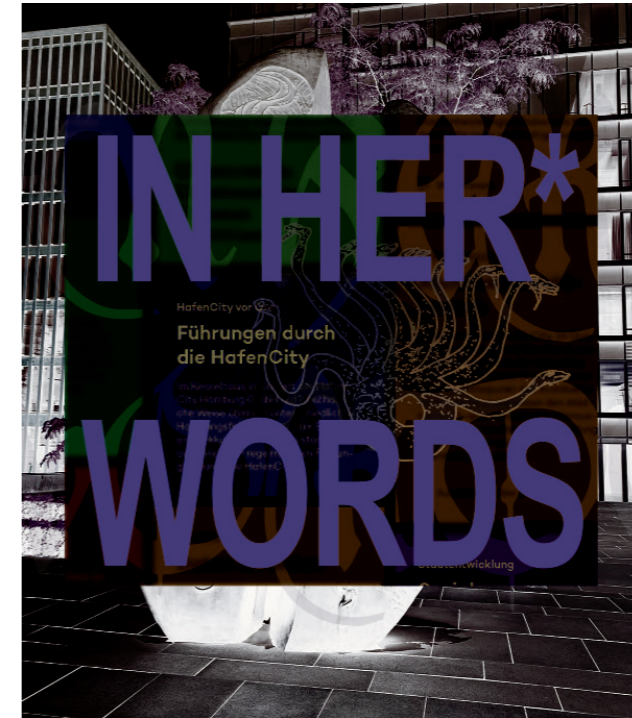
Ehibitionview, Comsats Art Gallery (CAG) in Islamabad, 2023



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

In Her* Words

In the Context of Shefararsparade 2.0 | August 2023



In Her Words, Schwimmperformance, 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.



Soft-Logical, September 2023



MOM Experiments / present tense

November 2023



Present Tense, Exhibition View, November 2023



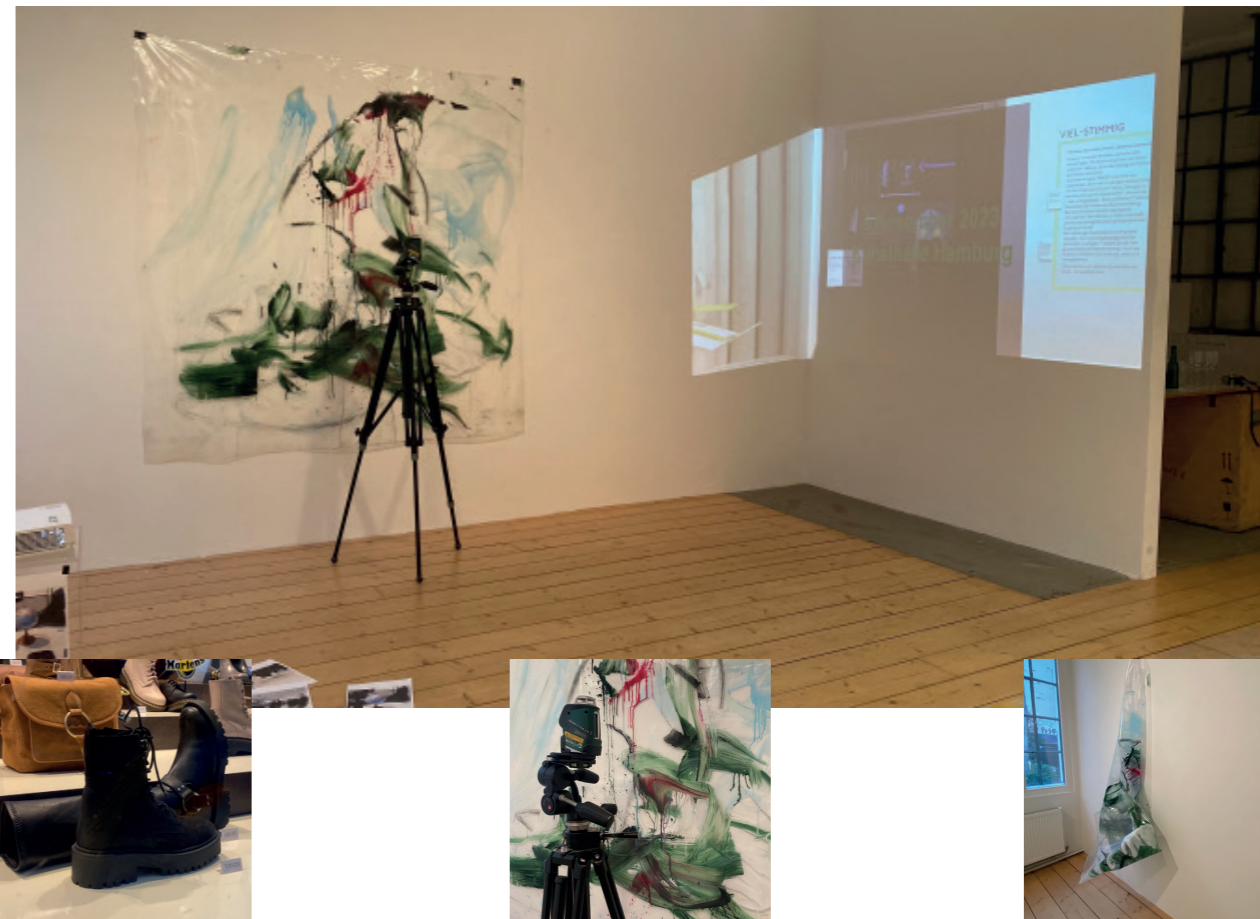
Present Tense, Performance, November 2023



Present Tense, Exhibition View, November 2023



Present Tense, Exhibition View, November 2023





MOM Experiments XXX
Oktober 2024

XXX, Exhibition View, Dezember 2024



XXX, Exhibition View, Dezember 2024





XXX, Exhibition View, Dezember 2024





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.

EDUCATION

1988-94 Studieum 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

GRANTS / PRIZES / ART FUNDING

2025	Artist-in-Residence, C.A.P. Conference of Art Projects, Kobe, Japan
2024	Project Funding “Art Connetcts”: Hybrid Peace, Hamburgische Kulturstiftung Artist-in-Residence, Yokohama, Japan
2023	Elbkulturfond Projektförderung Project Funding “Art Connetcts”: Hybrid War, Hamburgische Kulturstiftung
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	Kunstpries 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 Willhelmshaven und weitere

SOLO SHOWS (Selection)

2025	Kunstverein Lohne, Lohne Intention vs Convention, PNCA Nationalgalerie, Islamabad
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, Karlsruhe

2007 Kunstverein Siegen, Siegen
2006 Weiße Bilder, Galerie von Loeper, Hamburg
2005 Ambivalence du Blanc, Galerie Uhde, Toulouse, France
2001 Galerie Eikermann, 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
2019 WabiSabi meets West, Conference of Art Projects, with Verena Issel, Japan
2018 Impernent Codes, Kunsthau Hamburg, Hamburg
Ein Plädoyer fürs Sprechen, Ausstellung und Performance, Kampnagel, K2,
2017 Grenswerk, Künstlerhaus Eindhoven, Holland
Kunsthau 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

WORKS IN COLLECTIONS (Selection)

Sammlung Galerie von Loeper, Hamburg
Kunstverein Siegen, Siegen
Collection Uhde, Toulouse, France
Sammlung Galerie Eikermann, Düsseldorf
Collection CA, Canadian Academy, Kobe, Japan
Collection Sichuan Art Museum, Chengdu, China
Weitere Privatsammlungen im In- und Ausland

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
THEORY Teacher: Prof. Dr. Birgit Recki, Prof. Dr. Hanne Loreck

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2023	Sense of War, Frappant, Hamburg
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2019	WabiSabi meets West, Conference of Art Projects, with Verena Issel, Japan
2018	Impernent Codes, Kunsthau Hamburg, Hamburg Ein Plädoyer fürs Sprechen, Ausstellung und Performance, Kampnagel, K2,
2017	Grenswerk, Künstlerhaus Eindhoven, Holland Kunsthau 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

WORKS IN COLLECTIONS (Selection)

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Kunstverein Siegen, Siegen

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Ins Bild, Malerei, K3, Kampnagel, 1995
Der Kopf als Körper, Galerie von Loeper, 1994