

Press Release  
**carrying my bones to St Petersburg...**  
**Retrospective at kunstwerkstoff, Jerxheim Bahnhof,**  
**Germany**  
**by Dagmar I. Glausnitzer**

Glausnitzer Retrospective on July 4<sup>th</sup> and July 5<sup>th</sup>, 12 – 8 pm

**Dagmar I. Glausnitzer-Smith** is professional artist and Senior Lecturer at Kingston University, London. She is the founder of the project 'transit station', Exhibition as Event. Next transit station event takes place in Copenhagen 2010 with 60 international artists, [www.transitstation.de](http://www.transitstation.de),

**Background and Comments by the artist about herself**

The process of artistic activities hides the question about reality in the background. Materials determine each time anew the search for the unknown and unconventional perspectives, which seem to detonate the accustomed peripheries of definitions of reality. Language and artistic practice here open the space between two poles of the approach. The choice of medium, whether photography, painting, performance art or Installation remains open and occupies the moment of the creative action itself. In order to free the intuition, it is necessary to exercise self-awareness and generosity for the positions in the world of perceptions.

During the Performance Art Workshops T.a.T. in England as well as in Jerxheim Bahnhof Germany, Glausnitzer always emphasizes the structures of being in the 'Now'. Practical exercises are in part based on repetition and take different forms each time. They are the basis for a methodology in order to learn the approach towards an understanding of being in the present. The workshop experience is a give and take situation, avoiding cause and effect. A situation is established, reminiscent of an exchange of 'magical' connections. This is similar to process of painting where personal, intimate connections are tied to the unknown occurrences of colors and a surface work of the canvas. Hands and brush strokes follow an energy aimed to control emotions of the moment. If control is by-passed, intuition is revealed. Often emotions remain unrecognizable.

Ideas in the work derive from the immediate environment and questions arise from everyday life, locations and their meaning. Sometimes the work is inspired by the existing architecture and its structures, sometimes informed by experiences made during travels, and experiences of human behavior. In the process of reflection, concepts of language are the circumference of the creative process, its connotations and interpretations of the manifold definitions and meanings disturb known realities.

The focus of the chosen objects is directed towards a future potential for idea and work. This is speculative and can only be presented in commentary and the imagination.

Though, it is possible to detect a 'superior', serene center within consciousness, unaware of its content, I am calling this: the gathering. It is a location where the objects occur together in one place.

The work of painting, photography, sculpture or film is seen coherently in the idea of image. It is a connection of the known and the unknown. That which is familiar in the image combines the metaphorical element with fragments of perhaps estranged regions. The space between viewer and work offers the questionable and gives room for contemplation: how objects behave and how they seem to change. This is a reminder of different positions and their perspectives of perceptions. The work occurs outside the means of language, the signified very quickly conquers its own space. Nevertheless, words occupy room for debate between known intentionality and a feeling of perception beyond conscious awareness.

The gathering is as a heap of objects but is carefully chosen and selected. There is no strategy for order and chaos. Each object next to another has its claim of presence. The language to the objects is maintained in the use of familiar names but the definitions and pre-determined functions in conventional terms, escapes the logic of known understanding.

The gathering exists inside the artists' mind as well as in the work.

Positions of opposites can merge into one as process and experience.

The retrospective is a place of gathering. It is the possibility to meet with what has happened since 1980, as if the eyes are glued to the back and recognize what really has happened. Though the mind moves into reminiscence during the passage of observation, the focus is pointed towards the clarity of the 'Now', to emphasize the question – what pronounces the creative process? Some possibilities of finding answers can be explored during the weekend of July 4<sup>th</sup> and July 5<sup>th</sup>

Live Performance Art Action takes place on July 5<sup>th</sup> at 3 pm by Eru ( Alexander Rues) and Seven of Eglise (Dagmar I. Glausnitzer) (Dagmar I. Glausnitzer), Performance Art and Experimental Music

kunstwerkstoff in Jerxheim Bahnhof, [www.kunstwerkstoff.de](http://www.kunstwerkstoff.de),  
Aktionshaus for Art and concept development  
Next dates at kunstwerkstoff, Jerxheim Bahnhof:

TaT Performance Art Workshop August 10<sup>th</sup> to August 14<sup>th</sup> 2009

Open Day August 16<sup>th</sup> 2009 with Performances, Open Studio, Music, Installations, Reading and Exhibitions of regional and international artists

## Commentary to the title of the retrospective, exhibition: carrying my bones to St Petersburg...

(Source on-line Faz Net, 24.5.09, Maria Fjodorowna)

The Daughter of the Danish King Christian IX, who was married in 1866 to the Russian Court of the Czar fled during the revolutionary chaos to Great Britain later returned finally back home to Denmark from exile, was always seen as the beloved 'duchess Dagmar'. She died in 1928 and was buried in the Dome of Roskilde near Copenhagen alongside all Danish Kings. Though perhaps she wanted to be buried in Russia next to her husband Alexander III, at the Peter and Paul Cathedral in St Petersburg. May be now it is only a re-placement of her coffin but it is the same route, which she took in November 1866 on her journey east to the Russian Wedding.



Studio situation I (photographed by Alexander Rues)



studio situation 2 (photographed by Alexander Rues)