

Conversations about Feminism and Age

Intergenerational dialogue with female artists from
Hamburg and Kobe 2025
ハンブルクと神戸の女性アーティストに
よる世代間対話 2025



Verena Issel, Dagmar Rauwald, Yuka Tamagawa and Rie Takezawa in Kobe, Japan 2025

Conversations about Feminism and Age

フェミニズムと年齢についての対話

**Rie Takezawa, Yuka Tamagawa, Verena Issel and Dagmar
Rauwald in Cooperation with Shimoda Nobushima and
Yuki Tsukiyama**

In the art world, issues of age and gender discrimination are rarely addressed openly. While younger women often have easier access to opportunities, they are more frequently exposed to harassment; older women, by contrast, are disadvantaged in a system that privileges youth. Already in 1972, Susan Sontag criticized this “double standard of aging” and the marginalization of older women.

Verena Issel (45) and Dagmar Rauwald (60) are artists who explore feminist themes in their work. Both engage with painting and spatial installations, reflecting on social inequalities, particularly regarding gender and age. Despite shared interests, their discussions on feminism are shaped by generational differences, which influence the dynamics of their dialogue.

Our project aims to create an intergenerational and intercultural exchange between artists from Hamburg and Kobe. In Asian contexts, age has traditionally been highly valued—yet how does this translate into today’s art and cultural field, especially in a digitalized world?

Building on an earlier residency in Kobe and initial talks with Japanese artists, we will bring together four generations and two cultures. Over ten weeks, we will hold weekly online meetings with Rio Kawaguchi (26) and Yuka Takagawa (78), whose perspectives will inform our artistic process. The outcomes will culminate in an exhibition in Kobe in autumn 2025, followed by a publication and a second exhibition in Hamburg.

By uniting voices across generations, the project seeks to explore feminism and age as crucial, yet often overlooked, dimensions of cultural dialogue.



Intergenerational Dialogues on Age, Gender, and Feminism

年齢・ジェンダー・フェミニズムをめぐる世代間対話

In the contemporary art world, age and gender are still among the most underestimated axes of discrimination. While the rhetoric of diversity has become increasingly visible, the lived realities of women across generations remain shaped by unequal structures. Youth is celebrated as innovation, beauty, productivity, and promise, while aging—especially female aging—often becomes synonymous with invisibility, loss of value, or social withdrawal. This paradox was already articulated in the early 1970s, when Susan Sontag described the “double standard of aging,” a concept that continues to resonate today with unsettling accuracy.

Artists Verena Issel and Dagmar Rauwald, working from Hamburg, address these contradictions through painting, spatial installation, and performative dialogue. Their feminist practices are informed not only by political urgency but also by lived experience. At 45 and 60 years old respectively, they occupy different positions within the same system—positions that reveal how age reshapes perception, agency, and vulnerability. Their conversations are marked by solidarity, but also by friction, as generational differences influence how feminism is understood, practiced, and articulated.

The project expands this dialogue through an intercultural exchange with artists from Kobe, Japan, where age has traditionally been associated with authority, wisdom, and respect. Yet even in this context, contemporary realities complicate inherited values. Digitalization, shifting family structures, and globalized visual cultures have transformed how age and gender are experienced and represented. What does it mean to grow older in a society that is increasingly governed by speed, visibility, and constant self-optimization? And how do these pressures intersect differently for women and men?

Over a ten-week period, weekly online meetings brought together four generations and two cultural backgrounds. Rie Takezawa (26) and Yuka Tamagawa (78) joined Issel and Rauwald in a shared space of questioning, storytelling, and reflection. Rather than aiming for consensus, the group embraced divergence: differences in language, memory, expectation, and emotional tone became productive material for artistic research.

Recurring questions structured the exchange: Is aging frightening? Does it feel different depending on gender? How does society react when a woman no longer fits the image of youth? The answers revealed striking contrasts. For some, aging is associated with fear—fear of illness, loss of autonomy, or social irrelevance. For others, it is linked to relief, calmness, and a growing sense of self. Several voices emphasized that while men are often allowed to “grow into” age through experience and authority, women remain measured by appearance, desirability, and reproductive function.

Verena Issel describes aging as a deeply political condition. Her fear is not only biological but structural: a capitalist system that worships young women as ideal consumers and sexualized images, while discarding older women as unproductive or undesirable. Dagmar

Rauwald situates aging within a broader backlash against feminist achievements, observing the return of outdated role models and power hierarchies that threaten decades of struggle for emancipation. Both stress the urgency of resistance—through art, dialogue, and intergenerational solidarity.

In contrast, Yuka Tamagawa speaks from a position of strength and continuity. She does not perceive herself as old, despite her age. Her perspective challenges linear narratives of decline and suggests that vitality cannot be measured numerically. Rie Takezawa reflects on how age is often socially misread, shaped by gendered expectations around clothing, behavior, and appearance. Being perceived as younger or older becomes less a biological fact than a mirror of societal norms—and an opportunity to question them. The conversations also reveal how internal age often diverges from external classification. Many participants describe a persistent sense of inner continuity: feeling fundamentally the same at 20, 40, or 60, despite physical and social changes. Moments of sudden categorization—being labeled “elderly,” receiving senior discounts, or being addressed through generational stereotypes—create ruptures that expose the arbitrariness of age boundaries.

Memory plays a crucial role in these reflections. Childhood and adolescence appear not as idealized pasts to be reclaimed, but as complex periods marked by constraint, confusion, or silence—especially around gendered experiences such as menstruation, sexuality, or expected life paths. Several participants express no desire to return to youth, valuing instead the language, clarity, and agency gained through feminist consciousness.

The question of longevity opens yet another dimension. Wanting to live longer is less about prolonging time than about sustaining curiosity, dignity, and connection. For some, life’s beauty lies in its impermanence; for others, the hope is to witness social change, new knowledge, and evolving forms of coexistence. Aging, in this sense, becomes not an endpoint but a process of continuous negotiation between body, society, and imagination. Ultimately, the project understands age not as a fixed identity but as a relational condition—one that emerges in encounters, misunderstandings, and shared attention. When generations meet with genuine interest, age momentarily loses its power as a dividing line. What remains is a fragile but vital space of resonance: a place where feminism is not inherited or imposed, but rethought, contested, and transformed.

By weaving together voices from different cultural and generational positions, the project insists on age as a feminist issue and feminism as an intergenerational practice. The resulting exhibition in Kobe and its continuation in Hamburg do not aim to provide answers, but to make tensions visible—to hold contradictions open and allow them to speak. In doing so, the project resists the silence surrounding older women and affirms dialogue as an artistic and political act.

I年齢・ジェンダー・フェミニズムをめぐる世代間対話

現代美術の世界において、年齢とジェンダーは、いまだに最も過小評価されている差別の軸のひとつである。多様性をめぐる言説が可視化されつつある一方で、異なる世代に生きる女性たちの現実には、依然として不平等な構造によって形づくられている。若さは革新性、美、生産性、そして未来の象徴として称賛されるが、老い——とりわけ女性の老い——は、しばしば不可視性、価値の喪失、社会的後退と結びつけられる。この矛盾は、1970年代初頭にスーザン・ソントグが「老いの二重基準」として指摘したものであり、今日においても驚くほどの切実さをもって響いている。

ハンブルクを拠点とするアーティスト、ヴェレーナ・イッセルとダグマー・ラウヴァルトは、絵画や空間インスタレーション、対話的な実践を通じて、こうした矛盾に取り組んでいる。彼女たちのフェミニズムは政治的緊急性だけでなく、個人的な経験にも深く根ざしている。45歳と60歳という異なる年齢に立つ二人は、同じシステムの中にいながら異なる位置を占めており、その差異は、年齢がいかに認識、行動力、脆弱性を変化させるかを明らかにする。連帯に支えられつつも、世代差による緊張やズレは、フェミニズムの理解や実践のあり方に影響を与えている。

本プロジェクトは、この対話を日本・神戸のアーティストたちとの異文化交流へと拡張する。日本では、年齢は伝統的に権威や知恵、敬意と結びつけられてきた。しかし、現代社会においては、デジタル化、家族構造の変化、グローバル化された視覚文化によって、こうした価値観も揺さぶられている。スピード、可視性、自己最適化が支配する社会の中で年を重ねるとはどういうことなのか。そして、これらの圧力はジェンダーによってどのように異なって作用するのだろうか。

10週間にわたるプロジェクト期間中、週1回のオンラインミーティングを通して、4世代・2つの文化背景をもつ参加者が集った。竹澤理恵（26）と玉川由加（78）は、イッセル、ラウヴァルトとともに、問い、記憶、物語を共有する場を形成した。合意を目指すのではなく、言語、記憶、期待、感情のトーンにおける差異そのものを、芸術的リサーチの素材として受け入れた。

対話を貫いた問いはシンプルでありながら根源的である。老いることは怖いのか。ジェンダーによって老いの感覚は変わるのか。若さのイメージから外れたとき、社会は女性をどのように扱うのか。そこから浮かび上がったのは、驚くほど多様な立場だった。老いを、病や自立の喪失、社会的不可視性への恐れとして捉える声がある一方で、安定や落ち着き、自己理解の深化として捉える声もあった。多くの参加者が、男性は経験や権威を通じて老いることを許されるのに対し、女性はいまだに外見や性的価値、生殖機能によって評価され続けていることを指摘した。

ヴェレーナ・イッセルは、老いを極めて政治的な状態として捉える。彼女の恐れは生物学的なものにとどまらず、若い女性を理想的な消費者かつ性的イメージとして崇拜し、年老いた女性を非生産的な存在として切り捨てる資本主義的構造に向けられている。ダグマー・ラウヴァルトは、フェミニズムの成果に対するバックラッシュの中で、時代遅れの役割モデルや権力構造が再び強化されている現状を指摘し、芸術と対話を通じた抵抗の必要性を強調する。

一方で、玉川由加は、年齢にもかかわらず自らを「老いた」とは感じていない。その姿勢は、老いを衰退とみなす直線的な時間観を揺さぶり、活力や好奇心は数値では測れないことを示している。竹澤理恵は、年齢がしばしば社会的に誤読されるものであり、服装や振る舞い、化粧といったジェンダー化された規範に左右されていることを語る。若く、あるいは年上に見られることは、生物学的事実ではなく、社会規範を映し出す鏡となる。

対話の中で繰り返し現れたのは、「内的な年齢」と「外的な年齢」の乖離である。多くの参加者が、20代、40代、60代になっても、内面では連続した自己感覚を保っていると語る。一方で、「高齢者」とラベル付けされる瞬間や、シニア割引を提示される経験は、年齢というカテゴリーの恣意性を強く意識させる断絶の瞬間でもある。

記憶もまた、重要な役割を果たす。子ども時代や思春期は、必ずしも懐かしむべき理想郷として語られるのではなく、制約や混乱、沈黙に満ちた時期として振り返られる。特に月経や身体、将来像に関するジェンダー化された経験は、言葉を与えられないまま内面化されてきた。フェミニズムによって初めて、それらを語り、整理できるようになったという声も多い。

長生きしたいかという問いは、時間の長さではなく、好奇心や尊厳、他者との関係性をいかに保つかという問題へと開かれる。老いは終点ではなく、身体、社会、想像力のあいだで続いていく交渉のプロセスとして捉えられる。

最終的に、本プロジェクトが提示するのは、年齢を固定されたアイデンティティとしてではなく、関係的な状態として捉える視点である。世代が互いに関心をもって出会うとき、年齢は一時的に境界としての力を失う。そこに立ち現れるのは、壊れやすいが重要な共鳴の空間であり、フェミニズムが継承されるものではなく、再考され、衝突し、更新されていく実践であることが明らかになる。

異なる世代と文化の声を編み合わせることで、本プロジェクトは、年齢をフェミニズムの核心的な問題として位置づけ、フェミニズムを世代間の実践として再定義する。神戸での展覧会と、それに続くハンプルクでの展開は、答えを提示することを目的とするのではなく、緊張や矛盾を可視化し、それらに語らせる場となる。沈黙



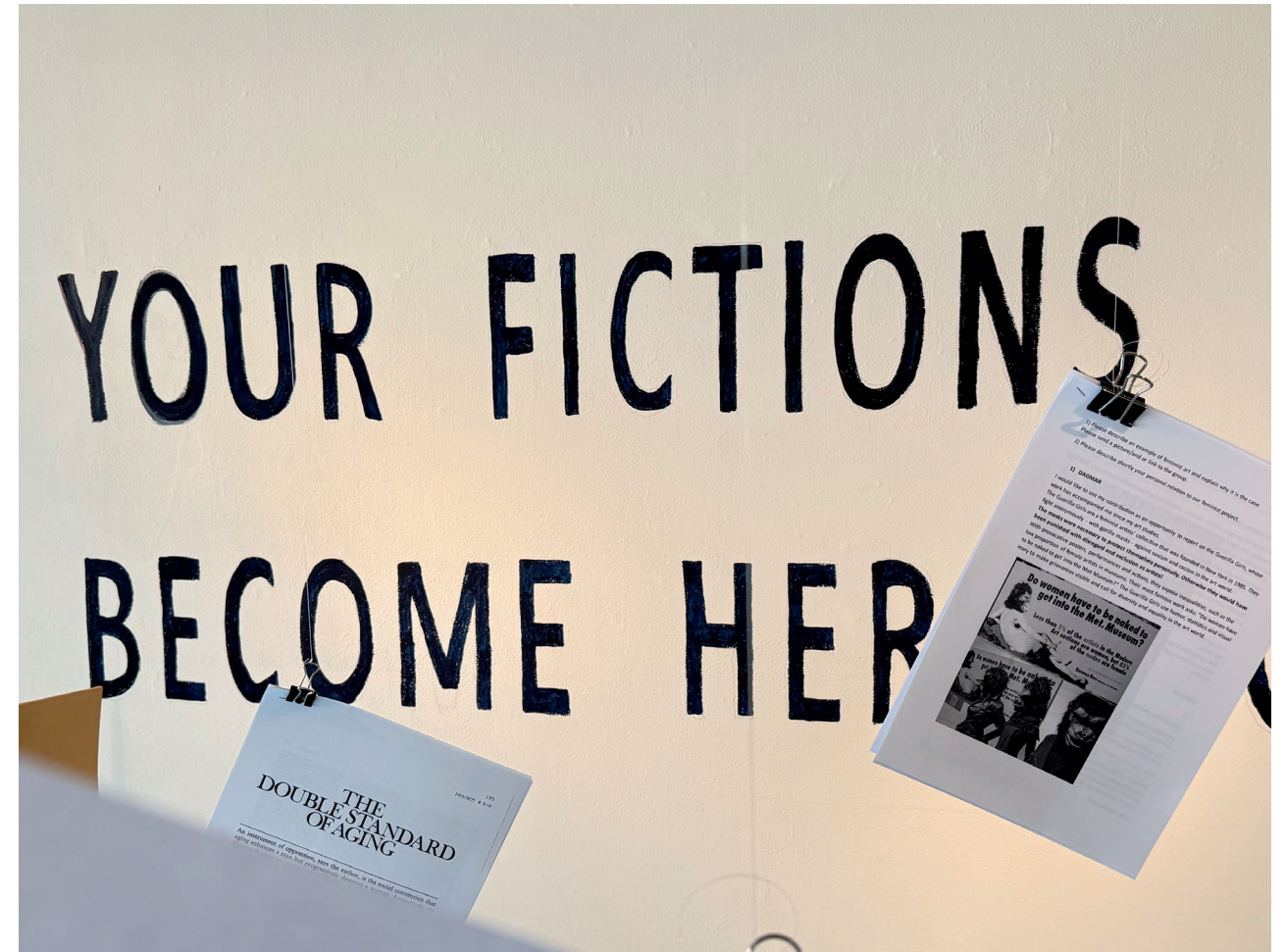
YOUR FICTIONS BECOME HER*STORY

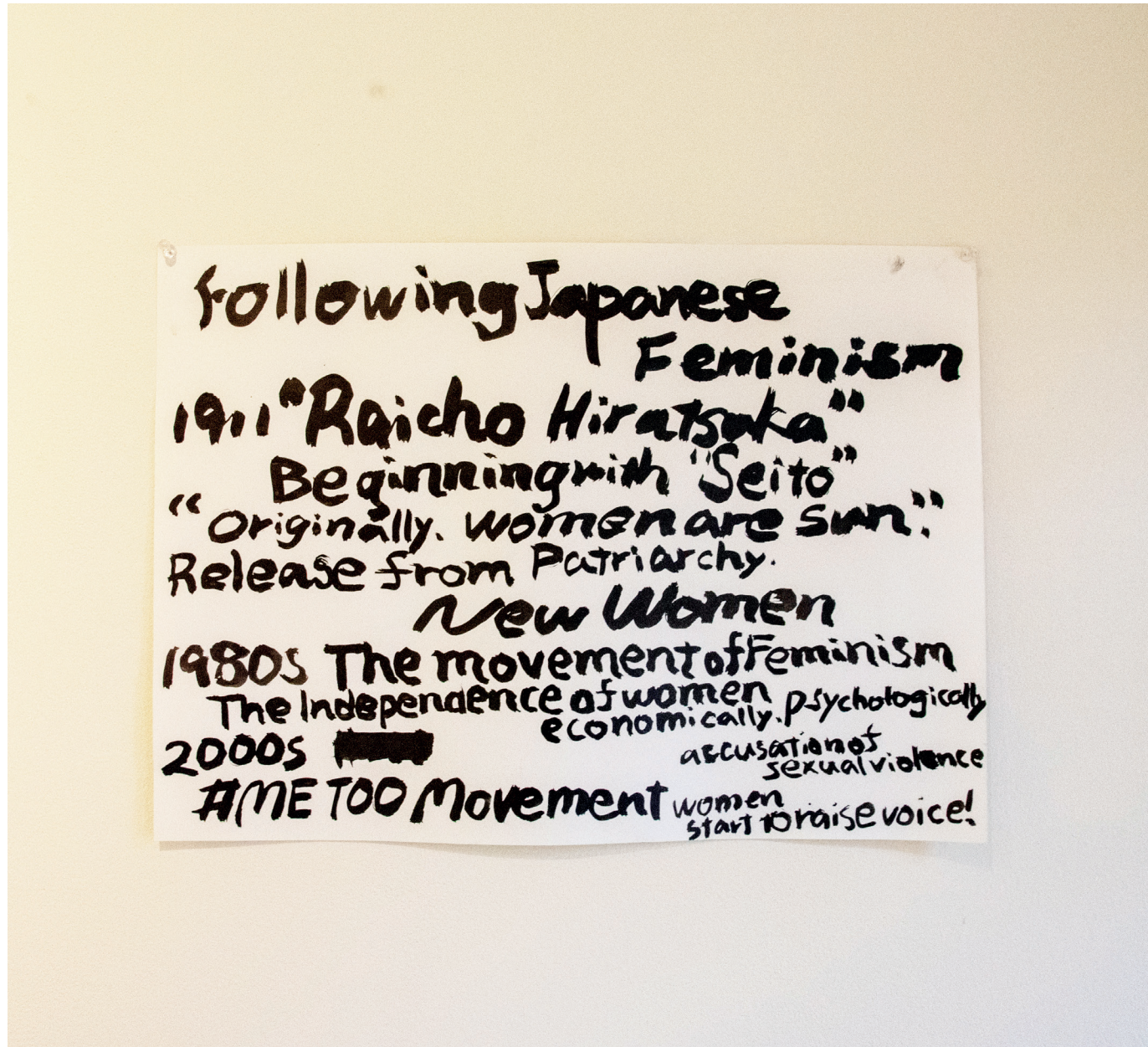
In Your fictions become Her*story, (after Barbara Kruger)we exhibit our Conversations and texts we discussed. visitors could also view Yuka’ s feminist magazines.Founded in 1981, the women’ s group published magazines at irregular intervals in which Japanese women published texts from a critical perspective.Two days after the opening, we discussed questions that our team of four had compiled beforehand at the Talking&Cooking event. This brought to light some exciting and sometimes surprising considerations... Unfortunately, due to time constraints, we were unable to broadcast the discussions online and discuss them with other visitors. We will make up for this later in Hamburg. Intercultural Dialogue between Women Artists from Hamburg and Kobe

《In Your Fictions Become Her*story（バーバラ・クルーガーに着想）》では、私たちの対話や議論したテキストを展示している。来場者はユカのフェミニスト雑誌も閲覧することができる。1981年に設立されたこの女性グループは、不定期に雑誌を発行し、日本の女性たちが批判的視点からテキストを発表してきた。

オープニングの2日後には、私たち4人のチームが事前にまとめた質問をもとに、Talking & Cooking イベントで議論を行った。この中で、興味深く、時には驚くべき考察が明らかになった。しかし、時間の制約により、この議論をオンラインで配信したり、他の来場者と共有したりすることはできなかった。この点は、後日ハンブルクで補う予定である。

ハンブルクと神戸の女性アーティストによる異文化対話の場として開催された。

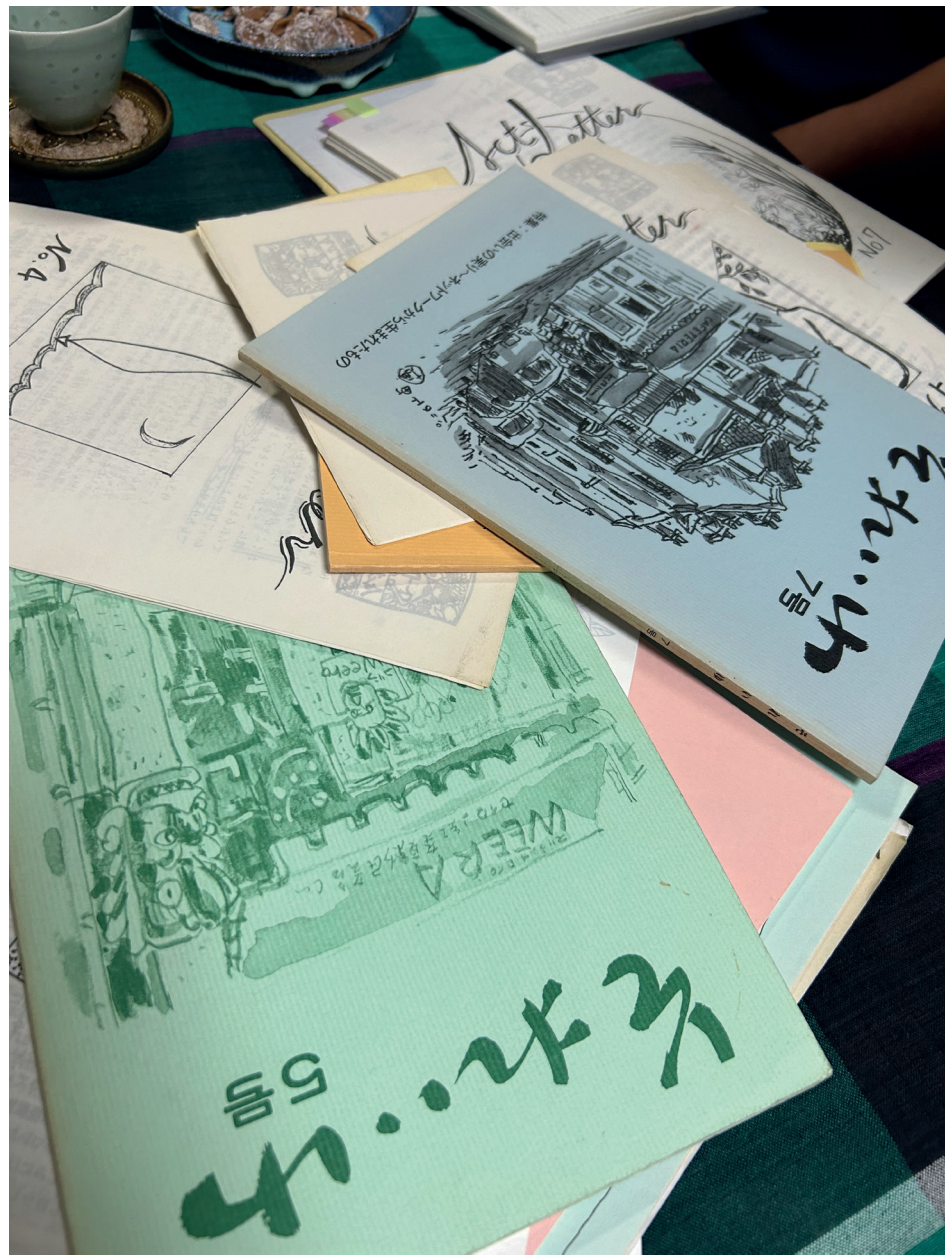




Exhibition view, C.A.P. Confernece of Art and Art projects, Kobe, Japan 2025



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Yuka Tamagawa was reading one of her poems, performed together with Shimoda Nobushima, who accompanied her with singing and guitar. The intimate collaboration unfolded as a shared moment of voice and sound, bridging generations and transforming personal reflection into a collective, emotional experience.

Through the interplay of poetry and music, the performance created a fragile yet powerful space of listening. Individual memories and emotions resonated beyond the performers, inviting the audience to reflect on time, intimacy, and the subtle bonds that connect different generations.

ユカ・タマガワは自身の詩を朗読し、シモダ・ノブシマが歌とギターで伴奏する形でパフォーマンスを行った。この親密な協働は、声と音の共有された瞬間として展開され、世代を越え、個人的な内省を共同体的で感情豊かな体験へと変換した。

詩と音楽の相互作用を通じて、このパフォーマンスは脆くも力強い「聴くための空間」を生み出した。出演者を超えて個々の記憶や感情が共鳴し、観客に時間、親密さ、そして世代をつなぐ微細な絆についての思索を促すものである。





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Her* vs His Rules

Dagmar Rauwald shows in the installation HER* vs HIS VIEW, 170 cm x 160 cm, Acrylic on polyester, 2025 the completely different perspectives on aging as an woman. Three views on physical condition, expectations and behaving.

The paintings in blue and pink, as well as their shadowy gray tones, use the stereotypical color patterns for gender identity that have been obsolete since the 1970s but have reappeared in the digital age, and at the same time deconstruct them. The kimono is a garment worn by both women and men and stands in stark contrast to patriarchal gender roles. The resulting installation on transparent foils subtly changes the environment. The familiar seems strange, new to experience.

ダグマー・ラウヴァルトは、インスタレーション《HER vs HIS VIEW*》（170 × 160 cm、ポリエステルにアクリル、2025）において、女性として年を重ねることに対するまったく異なる視点を提示している。本作は、身体の状態、社会的期待、そして振る舞いという三つの側面から、老いをめぐる認識の差異を可視化する。

青とピンクを基調とした絵画、さらにそれらの影のようなグレーのトーンは、1970年代以降すでに時代遅れとなったはずのジェンダー・アイデンティティに関するステレオタイプな色彩コードを引用しつつ、デジタル時代に再浮上したそれらの規範を同時に解体する。男女のいずれにも着用される着物は、家父長的なジェンダー役割と鋭い対比を成す存在として機能している。

透明なフィルム上に展開されるこのインスタレーションは、周囲の環境をさりげなく変容させる。見慣れたものが異化され、新たな体験として立ち現れるのである。







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The work of Rie Takezawa emphasises how the same statements are perceived differently when articulated by a man. Yuka-san performed by presenting her collection of feminist magazines, edited since the 1980s, revealing decades of resistance, continuity, and the persistence of feminist discourse across generations. The performance highlighted how authority and credibility are still unevenly distributed along gendered lines. By juxtaposing spoken language with archival material, the work exposes power structures embedded in everyday communication and honors feminist knowledge as lived, accumulated, and transmitted over time.

竹澤理恵の作品は、同じ発言であっても男性が発するとどのように受け取られ方が変わるかを強調している。ユカさんは1980年代から編集してきたフェミニスト雑誌のコレクションを提示するパフォーマンスを行い、世代を超えた抵抗の歴史、継続性、そしてフェミニズムの議論の持続性を明らかにした。

このパフォーマンスは、権威や信頼性がジェンダーに基づいていまだに不均等に分配されていることを浮き彫りにした。口頭での言語表現とアーカイブ資料を並置することで、日常のコミュニケーションに内在する権力構造を露わにし、フェミニスト知識が生きられ、蓄積され、世代を超えて伝えられてきたことを讃えている。





Exhibition view, C.A.P. Confernece of Art and Art projects, Kobe, Japan 2025

Verena Issel shows an aging face consisting of fresh leaves which age more and more and finally decay.

HAPPENS TO THE BEST OF US, 2025, 2 m × 3 m.

It's a portrait of an ageing woman that reflects the inevitable passage of time, connecting human vulnerability with natural cycles of growth, transformation, and disappearance, while questioning ideals of beauty and permanence.

By using organic material, the work allows time itself to become an active force within the image. The gradual withering of the leaves makes aging visible as a process rather than a fixed state, confronting viewers with empathy, fragility, and the shared temporality of all bodies.

ヴェレナ・イッセルは、新鮮な葉で構成された老化する顔を提示する。葉は次第に老化し、やがて朽ちていく。

HAPPENS TO THE BEST OF US, 2025、2 m × 3 m。

これは、時間の不可避な経過を映し出す老いた女性の肖像であり、人間の脆弱性と成長・変容・消滅という自然のサイクルを結びつけながら、美や永続性の理想に問いを投げかける作品である。

有機素材を用いることで、時間そのものがイメージの中で能動的な力となる。葉の徐々の枯れゆきは、老いを固定された状態ではなく、過程として可視化し、観る者に共感、脆弱性、そしてすべての身体に共通する時間性を意識させる。



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Her* vs His Rules

Her vs His Rules* is part of the installation and serves as an interpretation and homage to Yoko Ono's Cut Piece (1964), conceived as a deliberate vice versa. Developed in collaboration with Yoshi Sumino and Rie Takezawa, the work is not a simple reversal but a performance governed by her rules. By mutual agreement, it explicitly resists degradation and objectification.

Based on one of the artist's paintings, the piece unfolds as a precise and sensitive act of tailoring, accompanied by a powerful and nuanced performance by Yoshi Sumino. The conceptual development emerged through close exchange and discussion with Rie Takezawa.

Reclaiming agency and consent as central elements of the performative act, the work shifts the focus from exposure to self-determination. In doing so, it opens a space of trust and negotiation, critically questioning power relations, authorship, and the gendered dynamics historically embedded in performance art.

Her vs His Rules* はインスタレーションの一部として制作され、1964年のオノ・ヨーコによる《カット・ピース》へのオマージュであり、その意図的な「ヴァイス・ヴァーサ（逆転）」として構想されている。本作は、スミノ・ヨシおよび竹澤理恵とのコラボレーションによって発展した。単なる役割の反転ではなく、「彼女のルール」に基づいて行われるパフォーマンスであり、相互の合意のもと、意図的に屈辱や客体化を拒否している。

本作はアーティスト自身の絵画を基にした、繊細かつ正確なテーラリングの行為として展開され、スミノ・ヨシによる力強くニュアンスに富んだパフォーマンスによって完成する。コンセプトの形成は、竹澤理恵との継続的な対話と共同思考を通して行われた。

パフォーマティブな行為において、主体性と同意を中心的な要素として再獲得する本作は、露出から自己決定へと焦点を移行させる。そこから生まれるのは、信頼と交渉のための空間であり、パフォーマンス・アートに歴史的に埋め込まれてきた権力関係、作者性、そしてジェンダー化された力学を批評的に問い直す試みである。





Exhibition view, C.A.P. Confernece of Art and Art projects, Kobe, Japan 2025



Exhibition view, C.A.P. Confernece of Art and Art projects, Kobe, Japan 2025



Verena Issel, Dagmar Rauwald, Yuka Tamagawa and Rie Takezawa in Kobe, Japan 2025

Exhibition view, C.A.P. Confernece of Art and Art projects, Kobe, Japan 2025

Her* vs His Rules

Rie Takezawa, 2026

The project Conversation about Feminism and Age, if described simply in terms of its participants, brought together two German women artists, Japanese women artists in their twenties and seventies, and two Japanese men, sustaining an ongoing dialogue. The performance by Dagmer Rauwald, Yoshi Sumino and me on the opening day of the exhibition in Japan vividly demonstrated that this endeavor, continuing for more than a year, had clearly transcended gender, age, and even nationality.

In the performance, Yoshi, a Japanese man, wore a hakama constructed from Dagmer’s drawings. He received questions posed in both English and Japanese by Dagmer and myself, and in the end, the garment was completely cut away—not only by Dagmer, but with the participation of everyone present. Inevitably, the piece evoked Yoko Ono’s Cut Piece, a landmark of feminist art. Yet what deserves particular attention here is that Dagmer’s performance incorporated “dialogue” between the one who cuts and the one who is cut. As is unmistakably evident when viewing the recorded footage, Ono’s Cut Piece is founded upon an extraordinary asymmetry. There is, of course, no dialogue between the cutter and the one being cut. Ono silently wears the garment, gazes straight ahead, and simply waits to be cut. As has often been noted, Ono’s posture of seiza, frequently read as culturally “Japanese,” exposes her overwhelming vulnerability within the Western, white male – dominated art world, where she appears as a solitary Asian woman. In one segment of the Carnegie Hall recording, the camera pans to focus on a white Western man who has just cut her clothing. His smile powerfully suggests the asymmetry embedded in the situation.

This performance,” Her* vs His Rules” , by contrast, shared a superficially similar structure—clothing worn by a Japanese participant—yet introduced the crucial element of dialogue. Questions such as “Was it difficult to make the garment?” and “How do you perceive artistic exchange between Germany and Japan?” were posed, and Yoshi responded in a mixture of Japanese and English. This exchange became an attempt to present the feelings of the one being cut, something never revealed in Cut Piece, and to rebalance the asymmetry between cutting and being cut. Perhaps the most striking moment came at the

very beginning of Dagmer’s performance, when she asked Yoshi, “May I sit beside you?” The seemingly violent act of cutting unfolded hesitantly, with visible consideration and care for him.

Across nationality, across gender, across age, our dialogue has continued. At its core has always been an act of first respecting the other beside us, and then, sometimes with hesitation yet with conviction, giving voice to one’s thoughts. In a world increasingly defined by division, how is dialogue possible? Yoshi’s reflection during this German – Japanese artistic exchange remains deeply memorable:

“We may certainly make mistakes. Germans may sometimes misrecognize Japan as interchangeable with other Asian countries, and Japanese people may similarly mistake Germany for Europe as a whole. But does the existence of mistakes truly mean that dialogue is impossible?”

The scissors, cutting without a predetermined path, moving freely while remaining in contact with Yoshi, seemed to symbolize the possibility of continuing dialogue even amid failure and misunderstanding—the necessity of not stopping the scissors. Dialogue is always a form of contact, inevitably accompanied by anxiety, violence, and misinterpretation. Yet even so, dialogue persists. It can be sustained.

Conversation about feminism and ageのプロジェクトは、まず属性だけを言うならば、特にドイツ人の女性のアーティスト2人、そして20代と70代の日本人の女性アーティスト、さらに日本人男性2人を加え対話が続けられてきた。この日本での展覧会の初日に行われたDagmer Rauwaldのパフォーマンスは、まさにこの1年を超える営みが、ジェンダーと年齢、そしてnationalityをも超えていたことをはっきりと示していた。

日本人男性であるYoshiがDagmerのドローイングで作られた袴を着て、Dagmer、そして私からの英語や日本語での対話を受け、最終的にはその衣服が参加者も含めた全員にカットされ終わったパフォーマンス。それはある意味でフェミニズム美術の金字塔であるオノ・ヨーコのカット・ピースをもちろん想起させるものだった。ただここで留意したいのが、このDagmerのパフォーマンスが、カットする側とさ

れる側の「対話」を含んでいたことだろう。

記録映像を見てははっきりとわかるように、オノのカット・ピースは、ずば抜けた非対称性に基づいている。切る側と着られる側に対話はもちろんなく、黙々と衣服は着られ、オノはただ前を見つめ切られるのを待つ。しばしば言われるように、日本的な「正座」の姿勢をとるオノは、西洋白人男性優位な芸術界において、1人のアジア人女性であり、その立場の圧倒的な被痛性を暴露している。カーネギー・ホールでの記録映像の一部では、衣服を切った白人西洋人男性にピントがあたりカメラがパンする場面があるのだが、彼の薄らとした笑いは、そこにある非対称性を強烈に示唆している。

他方Dagmerのパフォーマンスは、ある意味同様に、日本人が衣服を着られると言う構造を共にしながらも、そこには「対話」という発露があった。「衣服をつくるのは難しかったか?」「ドイツと日本の芸術による交流を、どう捉えるか?」などと言った質問に対し、日英を交え答えるその時間は、カット・ピースで明らかにされることのなかった切られる側の感情を提示する試みであり、切る・切られるの非対称性を均等化していた。その極め付けはDagmerのパフォーマンスを始める最初の一言だろう――DagmerはYoshiに尋ねたのだ、「隣に座ってもいいですか?」と。一見暴力的なカットという行為は、Yoshiを気遣いながら、躊躇いがちに行われていく。

nationalityを超え、ジェンダーを超え、年齢を超え、私たちの対話は進んできた。そこにはいつも、隣にいる他者をまず尊敬し、時に躊躇いながらもしっかりと声を伝えていく行為があった。分断の進む世界の中で、「対話」はいかに可能か――Yoshiが、今回のドイツと日本の芸術交流の中で考えたことについて答えた言葉が深く記憶に残っている。「私たちは確かに間違えるかもしれない。ドイツの人ならば日本を他のアジア諸国と間違えて捉える時もあるかもしれないし、逆に日本人ならば、ドイツのことをヨーロッパ全体と間違えることもあるだろう。だが、間違いがあることが対話ができないことにはならないのではないか?」カットするハサミが、進路を定めず、Yoshiとの交感もへながら自由に進んでいく様は、失敗や

間違いがあっても、対話を続けていくことができる――ハサミを止めずにいられること――をある意味で象徴していたのではないだろうか。対話とは常に接触であり、そこには不安や暴力、誤解がつきまとう。だが、それがあってもなお、対話は続く、続けられるのだ。

Questions by Dagmar Rauwald

Are you afraid of getting older and does the feeling of aging have something to do with gender?

年を取るのが怖い？ また老いを感じるのは性別と関係があると思う？

Answer / 回答

Shimoda A

It’ s not scary, but it can be a little disappointing.

As for gender, I have never thought about combining age and gender before.

怖くはないが少し淋しく感じる時はある。

性別に関しては、これまで年齢と性別を組み合わせで考えたことはなかった。

Verena-sanA

I am very afraid of getting older because of health issues, but as a woman, I’ m also afraid because of the structure of our society. Our society only worships young women. The young girl is the ideal protagonist of capitalist society, young people are perfect consumers because they are curious and want to have new things and women are the producers of new consumers a.k.a. children. so the young girl is the ideal capitalist model. Curious and re-productive at the same time! Young woman are on top the sexy objects of advertisement. Women are used as a sexualised objects -either men make them naked to show them often advertisement or their hide them because of religion so other men don’ t see them, but it’ s always about how men see women . Young women thus - because old women are often regarded as trash, they are not visible and not taken seriously, men make fun of them and other younger women often don’ t show solidarity and don’ t respect them as well.

Our society has generally very little respect towards old people and especially towards old women… so yes, I am very afraid of the prospect of becoming an old woman in a society where old men rule… and most of them are not solidaric with us but just think with their penis and prefer young women. It’s so sad answer but it’s the truth!

私は健康上の問題から年を取ることをとても恐れているが、女性として、社会の構造からも恐れている。私たちの社会は若い女性ばかりを崇拜しています。若い女の子は資本主義社会の理想的な主人公であり、若者は好奇心旺盛で新しいものを欲しがるため、完璧な消費者であり、女性は新しい消費者、つまり子供を生み出す生産者なのです。好奇心が旺盛で、同時に生殖能力がある！若い女性は広告のセクシーな対象である。女性が性的な対象として利用されるのは、男性が女性を裸にして広告に頻繁に登場させるか、宗教上の理由で隠して他の男性に見られないようにするか of the どちらかだが、常に男性が女性をどう見ているかが問題なのだ。若い女性たちは、年老いた女性はゴミとみなされることが多く、人目につかず、まともに相手にされないため、男性たちは彼女たちを馬鹿にし、他の若い女性たちも彼女たちに連帯感を示さず、敬意を払わないことが多い。私たちの社会は一般的に、年寄りや特に年老いた女性に対する尊敬の念がほとんどありません.....ですから、私は年老いた男性が支配する社会で年老いた女性になることをとても恐れています.....そして彼らのほとんどは私たちと連帯することなく、ただペニスで考え、若い女性を好みます。とても悲しい答えだが、これが真実だ！

Yuka-san

I am not afraid of getting older.

About the feeling of aging , between gender… .I feel something… .women are strong than men.

年を取ることは怖くない。

老いについて、男女間で感じることは.....女性は男性より強いということです。

Dagmar-san

Yes, I am afraid of getting older and I think it has a lot to do with being a woman.

Questions by Rie Takezawa

How do you feel if someone misunderstood your age? (I would like to know both cases, younger or older)

誰かがあなたの年齢を間違えたとき、どんなふうに感じる？(若く思われた時も、実年齢より歳をとってみられたときのどちらも知りたいです)

Answer /回答

Verena-san

I personally don’t care, I am proud of every year I lived. I think: wow, I managed to another year. Younger I also don’t care! Age is so important to me regarding looks. I am more worried for health!

私は個人的には気にしない。何歳だった時にも誇りを持っている。あらー、また1年何とか過ごしたわ。若く見られた場合も、気にしない！年齢なんて見た目には関係ない。それよりも健康が心配だ！

ShimodaA

I wonder if I look young because I don’t think about things.

I wonder if I look old because I am worried about something.

But I don’t feel much concern whether I look young or old.

若く見られるのは、何も考えていないからかなあ。

老けてみられるのは、心配事があるからかなあ。

などと多少思うけれど、若くみられても老けてみられてもあまり何も感じません。

Yuka-san

I don’ t care someone misunderstood my age.
But someone looks me too old,I may be shocked.
年齢を誤解されても気にしない。
でも、あまりに年上に見られると、ショックを受けるかもしれない。

Dagmar-san

If someone misjudges me, I always find it more interesting than if it’ s true.
You can always see or feel very clearly how the other person sees your age.
That can also be very funny... Especially with the different genders... Ha ha ha
もし誰かが私のことを誤解しているとしたら、私はいつもそれが真実かどうかよりも面白いと思う。
相手が自分の年齢をどう見ているのか、いつもはっきりと見たり感じたりすることができる。
それはまた、とても面白いことでもある…。特に性別が違うと…。ハハハ

Yuki

My face seems childish and I have never been seen as old. People used to say I looked like a college student, but I didn’ t feel anything special.
顔が子供っぽいらしくて、歳をとってみられたことはありません。昔はよく「大学生みたい」 と言われたけど特に何も感じませんでした。

Rie-san

I’ m often regarded as younger and I think this is because I avoid make-up or some neat clothes. So I feel like misunderstanding age is related to some rules in society, often gender-biased (such as adult women should make-up or wear cloths not so casual one), I don’ t like this customs, so I avoid them. But because of this my action, my age is often misunderstood.
In opposite, when my age is regarded as older, I think “Wow, maybe I take too adult behavior?” , which means too modest behavior for me.

私はよく若く見られることが多いのですが、それはメイクをしたり、きちんとした

服を着たりしないからだと思います。年齢を誤解されるのは、社会の中での何らかのルール、特に性別に基づく偏見に関係していると思います（例えば、大人の女性はメイクをしたり、カジュアルな服装を避けるべきだというような）。私はこうした習慣が好きではないので、避けています。しかし、この行動のせいで、私の年齢はしばしば誤解されます。
逆に、年齢が実際よりも上に見られると、「ああ、もしかして私は大人っぽすぎる行動をしているのかな？」 と思います。つまり、私にとっては少し控えめすぎる行動だということです。

Questions by Verena Issel

How do you recently feel about your age and how did you think you would feel about your age now when you were a teenager?
最近、自分の年齢についてどう感じていますか？また、10代の頃は今の年齢についてどう感じていたと思いますか？

Answer /回答

Shimoda

I think I’ ve lived a surprisingly long time. I feel my age at where I am in terms of envisioning my total life span. I mean I became to tend to look at my goal and measure the location where I am in.
When I was a teenager, I thought I would definitely be dead by the time I was about 40.

トータルの寿命を思い描いての自分の現在地という感覚で、意外と長く生きてるなと思う。
10代の頃は、40歳くらいにはもう絶対死んでると思っていました。

Verena-san

When I was 14, I ran away with my best friend to attend a big music festival in Denmark, Roskilde festival. We were two little teenage girls of 14 years old and we were very excited to see the big bands, we had just brought a tiny tent and nothing else. I remember that in the neighbouring camp there was a group of Danish students and one of them was Rasmus, he was 24 years old and he was very worried for us, he asked whether we had our parents with us and if we had enough food and so on and we were just laughing and said no, we just want to see “The Cure” . Rasmus was very nice and told us, he would cook dinner every night at 6 pm and we were invited to come and eat with him. He was fatherly and gentle. We thanked him a lot and went there to eat every day of the festival, but inside myself I was secretly thinking, what a loser, he’s 24 years and still hanging out at the festival, ha ha! When I am 24 myself, so I thought, I will have two children and a beautiful big house and I will be a proper adult and never hang out at stupid rock festivals. WELL! I would like to say sorry to Rasmus because today, I am 42 years old, I don’t have a nice big house and no children and I still go to festivals sometimes! Ha ha

14歳のとき、私は親友と一緒にデンマークの大きな音楽フェスティバル、ロスキレ・フェスティバルに参加するために家出した。私たちは14歳の小さなティーンエイジャーの女の子2人で、ビッグバンドを見ることにとても興奮していた。隣のキャンプにデンマークの学生グループがいて、その中の一人がラスマスで、24歳だったんだけど、彼は私たちのことをとても心配してくれて、両親は一緒なのかとか、食料は足りているのかとか聞いてきたんだ。ラスマスはとても親切で、毎晩6時に夕食を作るから一緒に食べようと言ってくれた。彼は父親のように優しくかった。私たちは彼にたくさんお礼を言い、フェスティバルの毎日そこに食べに行った。でも内心では、24歳にもなってまだフェスティバルをぶらぶらしているなんて、なんて負け犬なんだろう、と思っていた！自分も24歳になったら、2人の子供と立派な大きな家を持って、バカげたロック・フェスティバルに出入りしない、ちゃんとした大人になるんだ、と。さて！というのも、私は現在42歳で、立派な大きな家もなく、子供もいない！ハハハ

Yuka-san

I am satisfy with my age.

When I was teenage, I felt – How old 77years old!

But now I don’t think old, I am young still now!

私は自分の年齢に満足している。

10代のころは、「77歳ってなんて年寄りなんだろう」と感じていた！

でも今は、年をとったとは思わない！

Dagmar-san

I feel young and old at the same time... In any case, quite old too. I feel now, it’s good to keep an eye on the process and develop your own idea of how you can succeed in resisting stereotypical patterns of behavior that force you.

When I was young, I couldn’t imagine it like that... My parents seemed much, much older to me...than I feel now. Sometimes I think about it and then I count the years. How old my mother was at that time and compare myself to her in my imagination. The same with my father.

In addition, it was always very clear that my parents were still much younger in their generation than those older relatives who didn’t live so intensively in the family with many children.

so I had an idea early on as a child and teenager that there was no one way to be older. Or that there are old people and then ancient people

若いような、年を取ったような...。いずれにせよ、かなり歳もとっている。今感じるのは、そのプロセスを見守りながら、自分を強制するステレオタイプな行動パターンに抵抗して成功するにはどうしたらいいか、自分なりの考えを発展させるのがいいということだ。

若い頃は、そんなこと想像もできなかった.....。両親は今よりずっと、ずっと年上に思えた...。時々、そのことを考えて、年を数えるんだ。その時、母は何歳だったのか、想像の中で母と自分を比べてみるんだ。父もそうだった。

加えて、私の両親は、子たくさんで家族の中でそれほど集中的に生活していない年上の親戚たちよりも、世代的にまだずっと若いということが、いつもはっきりとわかっていた。

だから、私は子供や10代の頃から、年を取る方法の一つではないという考えを持

っていた。あるいは、年寄りには年寄りがいて、それから年寄りがいるのだと。

Yuki

I can’ t believe I’ m almost 50 - I was about 30 just a few days ago!

I wonder if I felt as a teenager that I was in the “soon to be retired generation” about 48 year olds...

もうすぐ50歳なんて信じられないよーつい先日まで30歳くらいだったのに！
10代の頃に48歳の人について「もうすぐリタイア」と感じていたかなあ...

Rie-san

I recently feel like my age nothing …I’ m sorry …lol Generally in Japan, my age, 26, is often regarded as around 30s, usually meaning the entrance to adult world from my view. But actually I know many people around 30s don’ t become so matured and I feel they, including me, don’ t have to become matured. But when I was young, this my age is beyond my imagination. In teenager imagination, I in 26 years old is working as architect. (Future is unimaginable..)

最近、自分の年齢が何だかどうでもよく感じてきました…ごめんなさい…笑 一般的に日本では、私の年齢、26歳は30代くらいに見られることが多いです。普通、これは大人の世界への入り口という意味に感じます。でも実際、30代の人たちが必ずしも成熟しているわけではなく、私を含めて、成熟する必要はないと思っています。でも、若い頃は、26歳の自分なんて想像もできませんでした。ティーンエイジャーの頃、26歳の私は建築家として働いていると思っていました。（未来は想像できなかったですね…）

Do you want to go back to your younger days,or childhood?

若い頃、あるいは子供の頃に帰りたいと思うか？

Answer /回答

Questions by Yuka Tamagawa

Verena-san

It’ s a surprising to myself to admit, but I think I maybe don’ t want to go back, I did not like my childhood very much because I was not free! I enjoy the freedom I have now also I don’ t want to be a young adult anymore, because I was so confused and overstimulated , I feel much more calm in my mind now!

自分でも驚いているんだけど、私はもう不自由だった子供の頃には戻りたくないのかもしれない！今持っている自由を楽しんでいるし、もう若い大人にはなりたくないと思っている！というのも、私はとても混乱していたし、過度な刺激を受けていたからだ！

Shimoda

Very occasionally I want to go back to being a toddler.

ごくたまに幼児に戻ってみたいです。

Dagmar-san

I would love to go back to my childhood That would be very nice if you could always jump back and live life again and a little differently....

Yuki

I don’ t think so.Cause I feel like I have to relearn a lot of things, and it’ s going to be hard... 思わないです。なんだか色々勉強し直さなければならないような気がしてちょっとしんどそうなので...

Rie-san

NO! I’ m really satisfied with today’ s myself. When I was young, I had so many troubles in my life. In terms of feminism, when I was young, I feel a lot of negative feeling toward such

as girl custom(=eating osekihan at the first girl period for celebration), girl period, and so on, but I don’ t have any word to fit my feeling. But now, I can talk about this and organize my feeling thanks to feminism or so.

いいえ！今の自分に本当に満足しています。若い頃は、人生でたくさんの悩みがありました。フェミニズムの観点で言うと、若い頃、私は女の子の習慣（例えば、生理が始まった時にお祝いでお赤飯を食べること）や、生理そのものに対して、すごくネガティブな気持ちを抱いていましたが、自分の気持ちにぴったり合う言葉がありませんでした。でも今は、フェミニズムのおかげで、このことについて話すことができ、自分の気持ちを整理できるようになりました。

Questions by Shimoda Nobushima

シモダ

Is there any occasion that you happened to think of your age? And if so, in which kind of occasion is it?

自分の年齢を意識したことはありますか？ あるとすれば、それはどのような場面ですか？

Answer /回答

ベレーナさんA

Most often, I don’ t think about it so much, I always thought I would feel different as a proper grown up when I was younger- but it’ s strange, I still feel the same, always the same me-feeling. I once had a funny story with my mum. I learned that she felt like that too when I was a teenager! I want to tell the story: I always tried to go to parties when I was 13 or 14 years old, but I was not allowed by my strict parents. My mum had a liver cirrhosis when she was young and because of this, if she accidentally has one drop of alcohol, she will be totally drunk and not remember anything. This wouldn’ t happen often, but if she only had a little cake with alcohol inside accidentally, she would be really really drunk and I knew how to use this. I was a nasty teenager and used this, I took my cassette recorder and went to my accidentally very drunk mum and asked her whether I could stay out all night

long. I hoped her drunk answer would be positive and I could record it and play it to her the next day when she would not remember what she said: a smart way to avoid getting in trouble. So she was answering me, yes, you can go. That was all I wanted and I recorded her answer. Years later, I found the tape and I heard what she also said on the tape: “oh my daughter, you can stay as long as you want. But my gosh, with this make-up, you look so old, you look like 21 years- even though you’ re only 14 years old! It’ s crazy, because myself, I also feel like 21, I always feel like 21 - since I was 21! But then I look in the mirror and I see a ruin!!” those were the words of my drunk mum. Back then, I didn’ t care, but when I found this tape many years later, it cut my heart, because now I know what she meant! I always feel the same inside of myself and it’ s weird that I become older!

So far, I have no health problems, thank God, but I had to adjust my fashion! When I was in my 20s, I liked to wear typical grandma clothes, I found it ironic and cool. One day I saw myself in a mirror on the street and I thought shit, I just look like a grandma, there is nothing ironic or cool about it! So I gave away my favourite grandma clothes and bought more fashionable younger looking clothes, ha ha!

でも不思議なもので、私は今でも同じように、いつも同じように自分を感じている。ママと面白い話をしたことがある。私がティーンエイジャーだった頃、彼女も同じように感じていたことを知ったのだ！その話をしたい： 私は13歳か14歳の頃、いつもパーティーに行こうとした。わたしの母親は若い頃に肝硬変を患っていて、そのせいでうっかりアルコールを一滴でも飲むと、完全に酔っぱらって何も覚えていない。そんなことは滅多になかったが、アルコール入りのケーキを少し食べただけで、本当に酔っぱらってしまう。私は意地悪なティーンエイジャーだったが、これを使い、カセット・レコーダーを持って、うっかりとても酔っぱらってしまった母親のところへ行き、一晩中外出してもいいかどうか尋ねた。酔った彼女の答えが肯定的なものであることを期待し、それを録音して、翌日彼女が何を言ったか覚えていないときに聞かせることができた。それで彼女は、はい、行っていいよ、と答えてくれた。私はそれだけを望み、彼女の答えを録音した。

数年後、私はそのテープを見つけて、彼女がテープの中で言ったことも聞いた：

「娘よ、好きなだけここにいていいのよ。でも、この化粧のせいで、あなたはとても老けて見えるわ、まだ14歳なのに21歳に見える！私自身、21歳のような気がして、いつも21歳のような気がする！でも、鏡を見たら、ダメになってる！」これが酔っぱらった母親の言葉だった。当時は気にも留めなかったが、何年も経ってからこのテープを見つけたとき、彼女の言っていた意味がわかり、胸が張り裂けそうになった！私はいつも自分の中で同じことを感じていて、歳をとっても不思議な感じがする！

今のところ健康上の問題はない！20代の頃は、典型的なおばあちゃんの服を着るのが好きだったし、皮肉でクールだと感じていた。ある日、街で鏡に映った自分を見て、私はおばあちゃんにしか見えない！だから、お気に入りのおばあちゃんの服を手放して、もっとファッショナブルで若く見える服を買ったんだ！

Shimoda

I am sometimes surprised at my own age when the term “elderly” is used in the news and it refers to people around 65 years old. I was also surprised that I am a senior citizen when I was offered a pensioner discount in Finland.

ニュースなどで高齢者という言葉が使われて、それが65歳くらいの人を指している時に、自分の年齢に驚くことがある。またフィンランドで高齢者割引が適用された時に、自分が高齢者なのかと驚いた。

Yuka-san

I don’ t happen to think of my age, almost occasion.

Occasion I think of my age, when I am telling with my grandchildren.

自分の年齢を思い出すことはほとんどない。

たまに自分の年齢を思い出すのは、孫と話しているときだ。

Dagmar-san

Poeple say that ageing happens in leaps and bounds.

Suddenly you’ re thrown into another generation that you weren’ t in before.

That can happen, unfortunately I’ ve experienced it.

But there are days when the opposite seems to be the case. These are moments when we take an interest in each other. Suddenly, age doesn’ t matter because we are interested in each other.

I often experience this with artists and guests in the MOM art space.

We experience a symbiosis; we meet in the middle of our respective ages.... That is beautiful.

人は、歳をとることは飛躍的に進むと言う。

突然、それまでいなかった別の世代に放り込まれる。

残念ながら私はそれを経験した。

しかし、その反対に思える日もある。それは、お互いに興味を持つ瞬間だ。突然、年齢が気にならなくなるのだ。

MOMのアートスペースでは、アーティストやゲストとよくこのような体験をする。私たちは共生を経験し、それぞれの年齢の真ん中で出会う.....。それは美しいことです。

Yuki

I remember being aware of this when I reached the age of 30, 40, and so on.

I thought about the following teachings by KOUSHI(from China), and I put my own age on top of them.

age 15, aspire to a successful career in academia

30, the academic foundation is cultivated and becomes independent

40, no more wandering of the mind

50, realize the mission that heaven has given you

60, learn to listen to others honestly

70, no longer miss the courtesy of acting on my desires

30歳、40歳、と区切りの年齢になった時に意識した覚えがあります。孔子が以下のような教えを説いていて、それに自分の年齢を重ねて考えました。

15歳 志学 学問で立身しようと志す

30歳 而立 学問の基礎が培われて自立

40歳 不惑 心の迷いがなくなる

50歳 知命 天が自分に与えた使命を悟る

60歳 耳順 人の意見を素直に聞けるようになる

70歳 従心 自分の欲望のままに行動したとしても、礼を外すことがなくなった

Rie-san

I think my age when I meet younger person than me. The way of remembering my age is often like this: She is so smart even if she is not so younger than me…Oops, I made a mistake, my age is actually very older than I think….

私は自分より若い人と会うときに、自分の年齢を感じます。自分の年齢を思い出す方法は、だいたいこんな感じです：「彼女は私よりそんなに若くないのに、とても賢いな…あれ、間違えた、実際には自分の年齢は思っているよりずっと年上だ…」

Questions by Yuki Tsukiyama

Do you want to live longer?(For either answer) Why is that?

あなたは長生きしたいですか？（どちらの答えに対しても）それはなぜですか？

Answer /回答

Verean-san A

The world is beautiful and big and there are so many things to discover and do! I love life!

世界は大きく、美しく、まだまだ探索してやってみることもいっぱいあるから。そんな人生が好き。

Shimoda A

I don ‘t particularly want to live long. As my body gets weaker and weaker, I will not be able to do anything interesting, and living will become boring.

特に長生きしたいとは思わない。だんだん身体も弱ってくると、何にも面白いことが出来なくなってって、生きていることが退屈になりそうだから。

Yuka-san

Of course,I want to live longer,but I can keep helth.

I want to know more about the new knowledges.

もちろん、もっと長生きしたい。

新しい知識をもっと知りたい。

Dagmar-san

There are moments that are so, so beautiful and then I can ‘t imagine that life will end...

Then I wish and I am certain that it will go on and on and become more and more beautiful ...

for all of us...and all sensitive nature.

Then I think, You have to get through some things somehow and that is of course also de-

ath...it will only be a turning point...

On the other side the reality - life in freedon - it’ s hard work!

とてもとても美しい瞬間があって、そのとき人生が終わるなんて想像もできない...

。そのとき私は願う。そして、人生はずっと続いて、もっともっと美しくなってい

くと確信する.....私たち全員にとって.....そしてすべての繊細な自然にとって.....。

そして、どうにかして乗り越えなければならないことがある、それはもちろん死で

もある.....ターニングポイントになるだけだ.....と思う。

もう一方の現実、つまりフリードンでの生活は大変な仕事だ！

Rie-san

Yes! I want to live until 120 years old lol. I want to see the changing time from 21th centu-

ry to 22th century (at least 78 years). But my biggest motivation to live longer is that I feel

really comfortable now or matured only after I became 26 years old. So I think our inner

mental is younger than actual age. So if I want to experience my actual 100 years old condi-

tion, I have to live around 120 years old.

はい！私は120歳まで生きたいと思っています（笑）。21世紀から22世紀への時

代の変化を見たいんです（少なくとも78年後）。でも、長生きしたい一番の理由は、26歳になって初めて本当に楽になったり成熟したりしたとを感じるからです。だから、私たちの内面的な年齢は実際の年齢より若いと思うんです。実際の100歳の自分の状態を体験したいなら、120歳くらいまで生きないといけないと思っています。



Verena Issel

born on June 16, 1982 in Munich, is a German-Norwegian artist. She lives and works in Hamburg and Berlin. Issel is a co-founder and active member of the feminist art platform CALL, which addresses questions of visibility, authorship, and feminist practice within the art field. From February 2019 to February 2021, she held a visiting professorship at the University of Fine Arts Hamburg (HFBK). In 2021, she developed and realized a coaching program for female graduates in collaboration with BBK Berlin.

Issel studied Fine Arts at the University of Fine Arts Hamburg, graduating with a diploma in 2011, where she studied under Andrea Toppel, Franz Erhard Walther, Michaela Mélian, and Pia Stadtbäumer. She also holds an MA in Classical Philology (Latin/Ancient Greek) from the University of Hamburg (2009). Further studies include a postgraduate program at the China Academy of Art in Hangzhou, as well as numerous international study programs and artist-in-residence stays, among them in Lisbon, Seoul, Shanghai, Taipei, Japan, Russia, Iran, and in 2022 with The Arctic Circle residency on Svalbard.

Her artistic practice spans sculpture, installation, drawing, text, and artist books, addressing social, political, and ecological questions with both analytical and poetic precision. Issel has realized numerous solo exhibitions, including Backlash (Kunsthalle Mannheim, 2022), Pandora Papers (Haus am Lützowplatz, Berlin, 2021), Studio Bonn / Common Grounds (Bundeskunsthalle Bonn, 2021), and Klapp Klapp (Kunstverein Springhornhof, 2021), as well as exhibitions in art institutions, museums, and galleries across Germany, Europe, and Asia.

Her work has also been shown in major international group exhibitions, including at Berg-hain Berlin, Kunsthalle Hamburg, Goethe-Institutes worldwide, Trafo Kunsthall Asker/Oslo, the ZARYA Center for Contemporary Art in Vladivostok, the Bundeskunsthalle Bonn, the Haus der Kunst Munich, and in biennials and institutional exhibitions throughout Europe and Asia.

Verena Issel has received numerous awards and honors, including the Lothar Fischer Prize (2021/22), grants from the Stiftung Kunstfonds and the City of Hamburg, as well as multiple international artist-in-residence programs.

Dagmar Rauwald

is a freelance artist living and working in Hamburg. As a conceptual painter, she explores the interstices between painterly empathy and analytical structures, examining how changing visual, social and political codes shape perception. Her practice opens the medium of painting to contemporary social issues, often extending into installation, public space, curatorial formats and long-term research-based projects.

Rauwald studied fine art from 1988 to 1994 at the University of Fine Arts Hamburg, where she specialized in painting under Professor Sigmar Polke. Since then, her work has been widely exhibited in national and international contexts. Recent solo exhibitions include Seen Inbetween (Tokyo, 2024), Intention vs Convention (Islamabad, 2023), Enclosures (New York, 2022), Socializing Double (public space, Hamburg, 2021), Dear All (Kunstverein Harburger Bahnhof, Hamburg, 2020) and Measuring Beauty at the C.A.P. Conference of Art Projects in Kobe, Japan (2019).

Her work has also been presented in numerous group exhibitions, among them Art in the Context of Sexualized Power (MOM Art Space, Hamburg, 2021), If Not Now (MOM Art Space, Hamburg, 2020), exhibitions at Kunsthau Hamburg (2018), the Sichuan Art Museum in Chengdu, China (2014), and collaborative projects at the C.A.P. Conference of Art and Art Projects in Japan.

Rauwald has received multiple prizes, awards and scholarships, including project funding from the Hamburgische Kulturstiftung (2024), the Elbkulturfonds (2023), a scholarship from the Art Fund Bonn (2022), the Future Scholarship of the BKM Hamburg (2021), and project funding from the City of Hamburg (2020). In 2019, she was Artist-in-Residence at the C.A.P. Conference of Art Projects in Japan.

Alongside her artistic practice, Rauwald initiates and curates long-term projects that address power relations, feminist perspectives and collective knowledge production. Since 2016, she has developed Social Bookmarking, followed by the ongoing series Art in the Context of Sexualized Power (since 2018), HYBRID WAR (2023), Feminist Networking in the Port of Hamburg (2023), and ONGOINGNESS. Her work is documented in numerous publications and catalogs, including contributions to international journals, exhibition catalogs and documentary formats.und Asien zu sehen.

Rio Kawaguchi

(born 1998) is an artist based in Japan and a graduate of Osaka University (MA). Their practice works across performance, video, and craft, focusing on the body as a site of social, political, and emotional inscription. Kawaguchi’s work examines how physical experiences are culturally coded and how these codes affect embodied perception.

Central to their practice are works addressing the womb and menstruation—phenomena often framed as biologically “female” and socially regulated. By approaching these themes from a nonbinary perspective, Kawaguchi investigates the distance and friction between body and mind, questioning normative assumptions about gender, identity, and embodiment. Rather than presenting the body as a fixed biological fact, their work highlights it as a contested and shifting space shaped by language, power, and social expectation.

Kawaguchi’s artistic approach seeks to materialize social events in their rawest form. Through performative and time-based formats, they aim to involve not only their own body but also the bodies of viewers, creating situations in which spectatorship becomes a physical and affective experience. In this way, their work moves beyond representation toward shared, bodily encounters that expose vulnerability, intimacy, and collective responsibility.

In 2023, Kawaguchi presented the solo exhibition *whitening* in Osaka. The same year, they participated in *Osaka indecompe 2023*. In 2024, their work was included in the group exhibition *artRelations* in Tokyo. Through an emerging yet conceptually rigorous practice, Rio Kawaguchi continues to develop a body of work that challenges binary frameworks and foregrounds the body as a dynamic, relational medium.

Yuka Takagawa

(born 1947 in Kobe, Japan) is a poet, writer, artist, and long-standing cultural organizer whose work spans poetry, essays, picture books, sound works, and independent publishing. For nearly three decades, she has also been the owner and director of Ichiba-Gallery Yuka, an artist-run gallery in Kobe that continues to function as a vital space for artistic exchange, memory, and social engagement.

In the aftermath of the Great Hanshin-Awaji Earthquake in 1995, Takagawa played a central role in rebuilding cultural life in Kobe. That same year, she founded Ichiba-Gallery Yuka, and in 1996 she initiated the independent collective “artmaking group of 965,” conceived as a platform for artistic production and solidarity in response to the disaster. Since then, her artistic and curatorial practice has been deeply shaped by questions of memory, loss, survival, and the social responsibility of art.

Takagawa’s publications reflect a sustained engagement with personal and collective histories. Her works include poetry collections, essays, picture books, and sound publications. Notable titles include *Eating the War* (2017), a poetry book based on the real experiences of her father, who worked as a boat builder in Indonesia during wartime; *The Festival for Sorrow* (2020), a memorial CD released on the 25th anniversary of the earthquake; and *The Books for Continuing to Tell about the Earthquake* (2000), a series of picture books addressing remembrance and transmission. In 2024, she published *The Story of Hirano-town*, an essay reflecting on memories of her hometown. Her earlier works date back to the 1980s and demonstrate a continuous commitment to writing as a form of social testimony.

Takagawa has received multiple awards, including recognition as a Cultural Contributor of Kobe City (2018), the Japan Self-Publishing Network Award (2017), and the Shigeji Tsuboi Award (2017) for *Eating the War*.





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Dagmar Rauwald

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