

**KUNSTRAUM  
DORNBIRN  
ANGELA GLAJCAR  
21. JUNI BIS  
1. DEZEMBER  
2024**

Media information

# Angela Glajcar *FLASHBACK*

## Overview

### Teaser

Angela Glajcar uses paper to create expansive works of apparent lightness and poetic plasticity. "FLASHBACK" brings together for the first time two works from the impressive "Terforation" series, which were created ten years apart. The German artist initiates an exciting interplay in which the construction and deconstruction of architecturally structured forms can be experienced through physical presence, movement and the incidence of natural light. For this, the historical architecture of the Kunstraum Dornbirn exhibition hall offers a unique setting.

### Events

Press preview Wednesday, 19 June 2024, 10:30 a.m.

Exhibition duration 21 June to 1 December 2024

Opening Thursday, 20 June 2024, 7 p.m.

As part of the opening there will be a dance performance entitled "Sound Layers", especially developed for the occasion and taking place as part of the exhibition.

Mark Nowakowski and Jonas Marx (dance), Florian Betz (music)

Artist talk Friday, 21 June 2024, 2 p.m.

Further dates in the context of educational work can be found from page 6 onwards.

### Press images

Download press images → [kunstraumdornbirn.at](https://kunstraumdornbirn.at)

### Contact

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### Publication

Accompanying the exhibition, a catalogue will be published by the Verlag für moderne Kunst, Vienna, in autumn 2024, comprising a photo series of the exhibition, texts by Elisabeth von Samsonow (philosopher, artist and university professor) and Gerda Ridler (Landesgalerie Niederösterreich in Krems). The individual design of the publication will be done by Proxi Design.

# Angela Glajcar *FLASHBACK*

## Press release

In the exhibition “FLASHBACK” Angela Glajcar’s two expansive installations “2009-072 Terforation” and “2019-043 Terforation” meet for the first time in the historic assembly hall of the Kunstraum Dornbirn, spanning a decade of artistic creation.

The titles lead directly to placing the works in Glajcar’s oeuvre: they were created in 2009 and 2019, bear in the catalogue raisonné the numbers 072 and 043 respectively, and are part of the series “Terforation”. Glajcar has been developing this series, very diverse and variable in form and dimensions, since 2006. In her text for the Dornbirn exhibition catalogue, Elisabeth von Samsonow says of the series title: “‘Terforation’ is an artificial term coined by the artist to denote a specific element of her installation works.”<sup>1</sup> In the catalogue raisonné of 2013, Sasa Hanten explains that the term “is derived from “perforation” (Lat. foramen = “hole) on the one hand, i.e. the perforation of hollow or flat objects. On the other hand, the term established by Glajcar alludes to the Latin word for earth, “terra”, with which the artist refers to “terra incognita”, unknown land, virgin soil.”<sup>2</sup>

The construction of the term is linked to the use of materials: Glajcar’s preferred material is paper, which is torn into shape in large sheets and added together in a staggered arrangement to form spatial structures. The work process is direct, physically demanding and time-consuming. Accumulated with the help of mechanical devices, the paper hangs in the room and the high grammages of up to 450 g/m<sup>2</sup> give it a spatial-plastic presence and physicality. Glajcar opens the material through the torn edges. The fibre layering and interior direction becomes visible and the composition comprehensible. The addition of binders or fillers in the industrial manufacturing process does not occlude the plant-based fibres, which create the organic appearance of the paper and give the works a natural form that the series title underlines.

Entering the big industrial hall at Dornbirn, we stand directly in front of the monumental work “2009-072 Terforation”, which was presented for the first time in 2009 at the Kunst Station St. Peter in Cologne. A large number of threaded sheets of paper hang ten metres long on a holder made of metal and plastic. They form a kind of wave that reaches four metres at its crest. Each sheet was processed by hand and punctured with a hole of

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<sup>1</sup> Elisabeth von Samsonow, “The (W)hole. Perspektiven zum Werkkomplex der ‘Terforation’ im Werk von Angela Glajcar”, in *Angela Glajcar. FLASHBACK*, exhibit. cat., Kunstraum Dornbirn (Vienna: Verlag für moderne Kunst), forthcoming in autumn 2024.

<sup>2</sup> Hanten, Sasa, “Werk”, in *Angela Glajcar* [Catalogue raisonné up to 2012], ed. Sasa Hanten (Cologne: Wienan, 2013): 38.

# Angela Glajcar *FLASHBACK*

## Press release

different dimensions, which then runs like a tunnel-cavity through the body of paper. At the lowest hanging point of the installation, we are invited to enter through an opening and look inside. The outer edges of some sheets were torn and their rectilinear integrity was thus interrupted, giving the entire structure an additional ambivalent character hovering between contour and its dissolution.

A determining factor in this immanent, highly aesthetic ambivalence is the light that shines on the reflective paper, the torn edges and into the interstices. Here the former industrial hall of Kunstraum Dornbirn offers a particularly attractive environment: the natural light, beaming through the large, all-round lattice windows and shaping the mood inside the building over the course of the day, allows the paper surfaces and sculptural bodies to enter into an exciting, constantly changing relationship with the space.

The second work in the exhibition, “2019-043 Terforation”, was on display at the Sharjah Art Museum in 2019. With a length of 4.8 metres and a width of 4.6 metres, this installation offers a fundamentally different experience of form. Floating above the ground, it cannot be fully grasped in a single glance. The paper strips are lined up in several strands, forming curves or fans. Everything seems to spring from a single point and close in on itself; but this impression is repeatedly reduced to absurdity when we walk around the work and the form that just seemed closed now opens up and dissolves. Through the flowing forms, the torn edges and holes form a highly attractive contrast to the materiality.

Glajcar’s works experiment with the relation to the space in which they are presented in an interplay of the construction and deconstruction of expansive forms. Her structures move, always determined by the point of view, between the spheres of the abstract and the representational, without ultimately committing themselves. They are characterised by the apparent lightness and poetic plasticity of paper and architecturally structured conception. Owing to the changing daylight, the viewer’s experience is always situational and unique: it is worth coming back.

# Angela Glajcar *FLASHBACK*

## Biography

Angela Glajcar (\*1970, Mainz, Germany) studied sculpture at the Academy of Fine Arts in Nuremberg from 1991 to 1998. From 1998 to 2004, she taught there as well as at the Mainz University of Applied Sciences and Arts and the Universities of Giessen and Dortmund, and in 2007 and 2008 she was a visiting professor at the University of Giessen. Glajcar's works have been shown in numerous solo and group exhibitions around the world, such as the Landesgalerie Niederösterreich in Krems (2023/2024), the Jeonbuk Museum of Art South Korea and the Haus des Papiers, Berlin (both 2021), the NMWA National Museum of Women in the Arts, Washington (2020), the Sharjah Art Museum (2019), Les3Cha centre d'art Châteaugiron (2018), the CODA Museum Apeldoorn (2017) and a permanent installation at the Museum Wiesbaden (since 2017).

The detailed exhibition history and an insight into Angela Glajcar's entire oeuvre can be found online: [www.glajcar.de](http://www.glajcar.de)

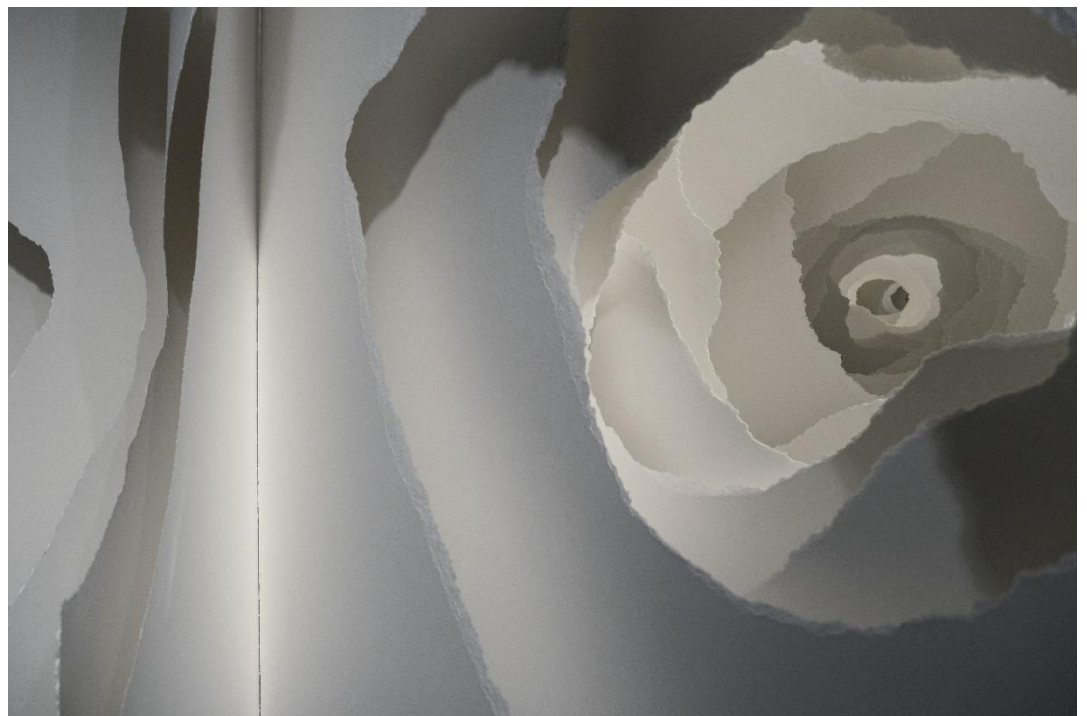


Image: Angela Glajcar, „2019-043 Terforation“(detail), site specific installation, paper 450g, torn, metal mounting, 127 x 460 x 480 cm, Sharjah Art Museum 2019, Photo Angela Glajcar, © the artist, courtesy of the artist and bechter kastowsky galerie.

# Angela Glajcar *FLASHBACK*

## Education: dates and formats

### Opening

20 June 2024, 7 p.m.

### Opening with dance performance

As part of the opening there will be a dance performance entitled "Sound Layers", especially developed for the occasion and taking place as part of the exhibition. Mark Nowakowski and Jonas Marx (dance), Florian Betz (music)

### Artist talk

21 June 2024, 2 p.m.

### Artist talk

Experience Angela Glajcar in conversation with Kunstraum director Thomas Häusle. We look forward to exciting insights into her work and the exhibition.

### After-Work-Tours

Dates will be announced in due course

### After-Work-Tours

Short tours through the exhibition provide an insight into the artistic work and the exhibition.

### Kunstheft – Art Booklet

Free for all visitors

### Kunstheft – Art Booklet

For Angela Glajcar's exhibition, Martin Oswald (Pädagogische Hochschule Weingarten) is creating the popular art booklet!

Thanks to the concept a small, versatile booklet containing numerous impulses and activities has been created. The art booklet is meant to provide easy access and new approaches to contemporary art. This booklet is free of charge and readily available to kindergardens, schools, and visitors for free: [www.kunstraumdornbirn.at](http://www.kunstraumdornbirn.at).

### Reiseziel Museum

7 July, 4 August and  
1 September 2024

### Reiseziel Museum

In summer, children can once again experience and discover a lot with their families. On three Sundays in the summer months, an exciting family programme is offered in many museums across borders. On these days, the participating museums in Vorarlberg, Liechtenstein and the canton of St. Gallen will open their doors and bring the museum to life with entertaining family programmes.

Here at Kunstraum Dornbirn, art educator Christa Bohle has a great programme for young and old under the title 'Experience paper in a new way': German artist Angela Glajcar is building huge sculptures out of paper. After you have explored them, you too can experiment and create your own works of art.

You can find more information here: [www.reiseziel-museum.com](http://www.reiseziel-museum.com)

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## Education: dates and formats

### Kindersommer

15-19 July and  
22-26 July 2024

### Kindersommer im Stadtgarten

Fun and games during a two-week programme in the Stadtgarten Dornbirn. inatura, Stadtmuseum Dornbirn, vai Vorarlberger Architektur Institut and Kunstraum Dornbirn are once again jointly inviting children to one of Dornbirn's most beautiful areas. Children between the ages of seven and eleven can spend two weeks with us from Monday to Friday as young researchers, artists and architects.

Art educator Christa Bohle organises one workshop per week for the exhibition at Kunstraum Dornbirn.



Images: Christa Bohle in a workshop with kids, Kunstraum Dornbirn 2022, Photos Darko Todorovic.

### About us

Kunstraum Dornbirn was founded in 1987 as a non-profit association with the aim of presenting and communicating contemporary art. Since 2003, the exhibitions have found ideal conditions for the showing of large-scale installations in the historic assembly hall of the former Rüschi-Werke, a machine factory in Dornbirn's Municipal Gardens (Stadtgarten). The quality of the architecture in its original, raw state offers space for the presentation of current trends in international art. We show established, internationally renowned artists and newer positions in about four exhibitions every year.

The exhibition history of Kunstraum Dornbirn is marked by international artists such as Toni Schmale (2024), Judith Fegerl and Chiharu Shiota (both 2023), Monika Sosnowska and Robert Kuśmirowski (both 2022), Tony Oursler (2021), Atelier Van Lishout and Claudia Comte (both 2020), Hans Op de Beek (2017), Nathalie Djurberg & Hans Berg (2016), Berlinde de Bruyckere (2015), Not Vital and Tue Greenford (both 2012), Jan Kopp (2010) and Mark Dion (2008), and Austrian artists such as Peter Sandbichler (2021), Bernd Oppl (2019), Thomas Feuerstein (2018) and Roman Signer (2008).

### Location and infrastructure

Vorarlberg is located in the four-country region around Lake Constance, with fast routes to and a lively exchange with Germany, Switzerland and Liechtenstein as well as other parts of Austria. The region is not only scenically attractive for tourism but can also boast the further appeal of the most diverse institutions' dense and high-quality cultural activities in the performing and visual arts.

The large brick assembly hall was built on the grounds of the Rüschi-Werke in 1893. In 1999/2000, the area was redesigned as municipal gardens in an international landscape planning competition. The re-design preserved important buildings of the Rüschi-Werke such as the assembly hall and created an urban recreational and cultural site. With a length of 30 metres and a width of 14 metres, the hall measures a total area of 420 m<sup>2</sup>.

### Support

The exhibition programme is realized thanks to the support of our subsidy providers, sponsors and project partners!

Subsidy Provider Stadt Dornbirn | Land Vorarlberg | Republik Österreich

Main Sponsor Dornbirner Sparkasse Bank AG

Project Partner inatura | Ö1 Club | Proxi Design