

# MY APPROPRIATION OF HER HOLY HOLLOWNESS RAPHAELA VOGEL

Confort Moderne presents *My Appropriation of Her Holy Hollowness*, the first institutional solo exhibition in France by Berlin-based artist Raphaela Vogel. Her distinct artistic language interlaces monumental sculptures with paintings on leather or fabric and video-sculptures, from which emanate hypnotic, at times screeching sounds, creating unsettling constellations. Gender, violence, death and humour are explored throughout Vogel's work and form the basis of her inquiry into the assumed binary relationships between humanity and nature, technology and biology, fantasy and reality.

*My Appropriation of Her Holy Hollowness* comprises recent and new works across three gallery spaces. A new series of seven large-scale sound sculptures, which gives the exhibition its name, dominates the central space. Casts of lions made of polyurethane are mounted on metallic poles, fixed and suspended in rows from the ceiling. Round-shaped speakers adorn the tips of the sculptures' tails and hover tentatively above the floor. They emit the soft tune of a German song, the first from Austrian romantic composer Franz Schubert's series *Winter Journey* titled 'Good Night' (1828) that deals with the pain of lost love. Played and sung by Vogel herself, the song's lyrics, originally written by German poet Wilhelm Müller, are replaced by extracts taken from angrily written letters exchanged by the artist with a former lover whereby both quarrel over the claim and access to cultural spaces following their separation.



The installation becomes an intimate biographical portrait, a melancholic elegiac musical score presented in form through the rigid regularity both of the sculptures that follows the rhythm of the sound and of the speakers that act as notes. The traditional symbolism of power and masculinity associated with the lion is abstracted through the porous drip of the casting process, and further undermined by the sound of the artist's voice which permeates the space. Hybrid, skeletal forms emerge and serve as a macabre reminder of the violent mechanisation of the farming industry. It also offers a reflection on the disintegration of the today's socio-political system, which Schubert addresses metaphorically in his *Winter Journey* series within the context of 19th century Germany.

## EXHIBITION

From June 11th to August 22nd 2021  
Le Confort Moderne, Poitiers, FR

Director : Yann Chevallier

- Associate curator : Juliette Desorgues

- Press relations : Emma Reverseau  
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As the sound ebbs and flows throughout the gallery spaces, it serves as the score to a film presented silently in an adjoining room. This new work presents itself as a baroque yet sombre collage of kaleidoscopic imagery and text, the latter transcribing the lyrics heard throughout gallery spaces. Filmed in a circular room filled with cameras, the imagery echoes the formal hollowness, as stated in the title, of the lions presented in the gallery.

A new painting on leather adorned with a skeletal tail titled *Defenders of the Faith* (2021) is presented on a back wall in the main space. Referencing both art history and popular culture – namely a 1904 painting by Adolf Mossa titled *Circé* and Judas Priest's album cover *Defenders of the Faith* from 1984 – its title offers a humorous defence of art's role within society.

It echoes the hybrid forms and violent quality of the main installation and creates a formal dialogue with a recent installation titled *The (Missed) Education of Miss Vogel*, 2021 presented in the back gallery. Seventeen leather paintings hang like animal cadavers in a slaughterhouse from two circular metallic structures. The installation creates a complex rhizomatic mind map of the artist's own interests and references spanning music, literature, philosophy and popular culture from Karl Marx and Pierre Bourdieu, to dressage and jazz music. The work addresses how – Eurocentric – canonical systems of knowledge are created and contribute to the formation of subjectivity. In echoing the aesthetic language of so-called 'Outsider Art', such systems are questioned and undermined.

A tension is formed, creating a dizzying landscape through a play of scale and materiality, circling between opulence and scarcity, a holy hollowness, that serves to reflect on the relationship between the personal and universal, the symbolic and science, the reified and mass production.



Raphaella Vogel  
*Defenders of the Faith*, 2021  
Oil and varnish pen on cow and deer hide,  
polyurethan elastomer  
336 x 208 x 46 cm  
Courtesy: BQ, Berlin; Raphaella Vogel  
Photo: BQ, Berlin

# Biography RAPHAELA VOGEL

Raphaela Vogel (Born in 1988 in Nuremberg. Lives and works in Berlin) studied under Michael Hakimi at the Academy of Fine Art, Nuremberg (2009 – 2012) and at the Academy of Fine Arts Städelschule, Frankfurt under Prof. Peter Fischli (2011-2014). She has had solo exhibitions at the Haus der Kunst in Munich (2019), Kunsthaus Bregenz, (2019), Kunsthalle Basel (2018), Berlinische Galerie, Berlin, in cooperation with Videoart at Midnight, 2018, Goethe-Institut China (2018), the Volksbühne am Rosa-Luxemburg-Platz in Berlin (2017) as part of the philosophical series Überstürztes Denken (Hasty Thinking), the Westfälischer Kunstverein in Münster (2016), the Motorenhalle in Dresden (2016), and the Bonner Kunstverein (2015), among other venues. She has also participated in numerous international group exhibitions, including shows at the Berghain & Boros Foundation in Berlin (2020), Tai Kwun Contemporary in Hong Kong (2019), Foundation Vincent van Gogh in Arles (2019), Foundation Cartier in Paris (2019), TARS Gallery in Bangkok (2018), Kunstverein Hannover (2017), the Cobra Museum of Modern Art in Amsterdam (2017), the MINI/Goethe-Institut Curatorial Residencies at Ludlow 38 in New York

(2017), the Nam June Paik Art Center in Gyeonggi-Do, South Korea (2016), and the Halle für Kunst in Lüneburg (2016). Two monographs have been published about her work: „Raphaela Vogel - Bellend bin ich aufgewacht“, edited by Kunsthaus Bregenz, Walther König Verlag, Cologne (2020) and „Raphaela Vogel“, edited by Kunstpalais Erlangen, Kunsthalle Basel Leopold-Hoesch-Museum, Walther König Verlag, Cologne (2018). She has been the recipient of scholarships and awards including: Günter-Peill-Foundation (2016-2018); Düren Columbus Award for Contemporary Art (in cooperation with ADKV) (2015), de Ateliers, Amsterdam (2014 – 2016).

## ASSOCIATE CURATOR : JULIETTE DESORGUES

Juliette Desorgues is a curator and writer. She is currently Curator at MOSTYN, Wales, UK. She was previously Associate Curator at the Institute of Contemporary Arts, London and has held curatorial positions at the Barbican Art Gallery, London and Generali Foundation, Vienna. She studied at the University of Edinburgh, the University of Vienna and University College London.



Portrait Raphaella Vogel, 2018.  
Foto/Photo: Dominik Asche / Kunsthalle Basel

# CV RAPHAELA VOGEL

## Raphaela Vogel

Born in Nuremberg  
Lives and works in Berlin

### Education

2011 – 2014 Academy of Fine Art  
Städelschule, Frankfurt/Main, master  
class of Prof. Peter Fischli  
2009 – 2012 Academy of Fine Art,  
Nuremberg, master class of Prof.  
Michael Hakimi

### Scholarships / Awards

2021 Stipendium für bildende  
Künstler\*innen, Stiftung Kunstfonds,  
Bonn  
2020 Shortlist Kunstpreis der  
Böttcherstraße, Kunsthalle Bremen,  
Bremen  
2016 - 2018 Günter-Peill-Foundation,  
Düren  
2015 Columbus Award for  
Contemporary Art (in cooperation with  
ADKV)  
2014 - 2016 de Ateliers, Amsterdam  
2014 Stylepark Award, Städelschule,  
Frankfurt/Main  
2012 - 2014 Studienstiftung des  
Deutschen Volkes, Bonn

### Solo Exhibitions

2021 « My Appropriation of Her Holy  
Hollowness », Le Confort Moderne,  
Poitiers  
« o.T. », Schaufenster Kunsthalle  
Gießen, Gießen  
2020 « La scultura senza qualità »,  
Galerie Gregor Staiger, Milano  
« Uterusland », Neues Museum,  
Nürnberg  
2019 « Bellend bin ich aufgewacht »,  
Kunsthaus Bregenz, Bregenz  
« Vogelspinne », BQ, Berlin  
« A Woman's Sportscar », Haus der  
Kunst, Munich  
2018 « Son Of A Witch », Berlinische  
Galerie, Berlin; in cooperation with  
Videoart at Midnight  
« Gregor's Loch », Galerie Gregor  
Staiger, Zurich  
« Il Mondo In Cui Vivo », Leopold-  
Hoesch-Museum, Düren  
« Ultranackt », Kunsthalle Basel, Basel  
« Gipsy King Kong », Kunstpalais,  
Erlangen  
« Hasi Hang », Goethe Institut,  
Shanghai  
2017 « Abbruch Korrektur Hilfe  
Bestätigung », Exhibition within the  
framework of the philosophical series;  
« Überstürztes Denken », Volksbühne  
am Rosa-Luxemburg-Platz, Berlin; in  
cooperation with BQ, Berlin  
2016 « She Shah », Westfälischer  
Kunstverein, Münster

« In festen Händen », Motorenhalle,  
riesa efau, Dresden  
« Ich gebe euch eine Verfassung »,  
BQ, Berlin  
2015 « Raphaela und der große  
Kunstverein », Bonner Kunstverein,  
Bonn

### Group Exhibitions (Selected)

2021 « Beaufort 21 », Beaufort  
Triennial, Flanders  
« Carnivalesca. Was Malerei sein  
könnte », Kunstverein in Hamburg,  
Hamburg  
« yes. this is how we pierce the vault  
of heaven », Galerie Gregor Staiger,  
Zurich  
« ROD », Kantine, Brüssel  
2020 « Hommage à Rainer Werner  
Fassbinder », CFA, Berlin  
« Studio Berlin », Berghain, Berlin  
« Crepuscolo », Bastione Sangallo,  
Loreto  
« The Birthday Show », Grzegorzki  
Shows, Berlin  
« Kunstpreis der Böttcherstraße »,  
Kunsthalle Bremen, Bremen  
« Kunst am Bau », Rummelsburger  
Landstraße 15, Berlin  
« The Route is Being Recalculated -  
From De Pont's Collection », De Pont  
Museum, Tilburg  
« State Of The Arts. Die  
Verschmelzung der Künste »,  
Bundeskunsthalle  
Bonn, Bonn (06/20)  
« Rohstoff Pourquoi », BQ, Berlin  
(06/20)  
Hooks and Claws,  
« Mythologies - The Beginning and  
End of Civilizations », ARoS Aarhus  
Kunstmuseum (4/20)  
« Dream Baby Dream », Haus  
Mödrath, Kerpen (02/20)  
2019 « Flesh And Bone - Die Party Is  
Over », PS120, Berlin  
« Affektive Allianzen », Herzoglicher  
Kunstbesitz Sachsen-Coburg und  
Gotha Schloss Callenberg, Coburg  
« YOU. OEuvres de la collection  
Lafayette Anticipations », Musée d'Art  
Moderne de la Ville de Paris, Paris  
« Magic Media - Media Magic.  
Videokunst seit den 1970er Jahren  
aus dem Archiv Wulf  
Herzogenrath », Akademie der Künste,  
Berlin  
« Algorithmic Rituals II - Ancient and  
Newborn Intelligences, Ein szenischer  
Parcours von Markus Selg »,  
Freiraum in der Box, Berlin  
« Game Of Drones. Von unbemannten  
Flugobjekten », Zeppelin Museum  
Friedrichshafen  
« Das Tier in der Kunst », Wurlitzer

# CV RAPHAELA VOGEL

- Ptc, Berlin  
« Conversing Motherboards »,  
Antwerp Art Weekend, The Studio,  
Antwerp  
« Halfway House », Exile, Vienna  
« Straying From The Line », Schinkel  
Pavillon, Berlin  
« The Violence Of Gender », Tai Kwun  
Contemporary, Hong Kong  
« Niko Pirosmeni - Promeneur entre  
les mondes », Foundation Vincent van  
Gogh, Arles  
« Jeunes Artistes en Europe - Les  
Métamorphoses », Foundation Cartier,  
Paris  
2018 « Insane In The Membrane »,  
Philara, Dusseldorf  
« Pissing In A River. Again! »,  
Kunstraum Kreuzberg/Bethanien,  
Berlin  
« Hybrids », Lustwarande, Platform for  
Contemporary Sculpture, Tilburg  
« Voyage », Tropez, Berlin  
« Why Are My Friends Such Finks,  
1998-2018 », BQ, Berlin  
« Distropical Encounters », TARS  
Gallery, Bangkok  
2017 « Fundraiser & Hors d'oeuvre »,  
Stations, Studio Thea Djordjadze,  
Berlin  
« Apocalyps », Art Chapel, Amsterdam  
« Mother's Tongue And Father's  
Mouth », curated by Vienna, unttd  
contemporary, Vienna  
« I Wanna Give You Devotion », a pos-  
ter exhibition curated by Philipp Gufler  
and the Forum Homosexualität  
München e.V., Platform, Munich  
« PRODUKTION. Made In Germany  
Drei », Kunstverein Hannover,  
Kestnergesellschaft,  
Sprengel Museum Hannover, Hanover  
« Apparat », Kunstverein  
Braunschweig, Brunswick  
« Jo Baer, Michael E. Smith, Josh  
Smith, Raphaela Vogel », Essex  
Street, New York  
« Radicale Sociale Animale Talen »,  
Cobra Museum of Modern Art,  
Amsterdam  
« Hütli », MINI/Goethe-Institut,  
Curatorial Residencies Ludlow 38,  
New York  
« Belong Anywhere », Exhibition wit-  
hin the framework of « Berlin, Rebel  
City?!; Warum gibt es eigentlich  
in der Hauptstadt keine  
Protestbewegung? », organised by  
Hate Magazine, Berlin  
2016 « Kristalle im Beton »,  
Skulpturenmuseum Glaskasten, Marl  
« Zu Gast bei BQ, Nr. 20: AUGURY - a  
project compiled by Adam Fearon,  
John Holten,  
Caique Tizzi and Raphaela Vogel »,  
BQ, Berlin  
« Dragon's Lair », Oslo 10, Basel  
« Fantasie », Halle für Kunst, Lüneburg  
« Picknick am Wegesrand »,  
Dortmunder Kunstverein, Dortmund  
« Wrap Around The Time », Nam June  
Paik Art Center, Gyeonggi-Do, Korea  
2015 « Double XP », HafenCity  
Universität, Hamburg  
« Touch », Agora Collective/Vorspiel  
Transmediale 2015, Haus der Kulturen  
der Welt, Berlin  
« New Frankfurt Internationals: Solid  
Signs », Nassauischer Kunstverein  
Wiesbaden and Frankfurter  
Kunstverein, Frankfurt/Main  
2014 « Collision 50% », Einraumhaus,  
Mannheim  
« Pashmina. Absolventen der  
Städelschule 2014 », Museum für  
Moderne Kunst, Frankfurt/Main  
2013 « Driving Fast Nowhere »,  
Polansky Gallery, Prague  
« Eine Ausstellung zum 50. Jahrestag  
der Martin Luther King Rede »,  
Fightclub, Berlin Platform Sarai,  
Frankfurt/ Main  
« Kunststudenten und  
Kunststudentinnen stellen aus »,  
Bundeskunsthalle, Bonn  
2012 « In The Future 15 People  
Will Be Famous », Neues Museum,  
Nuremberg  
« Notes On Sculpture »,  
Ausstellungshalle AdBK, Nuremberg  
« Tilt », Akademie Galerie Nuremberg  
Artist Talks / Screenings  
2019  
« Raphaela and the Weighty School »,  
Symposium Les Autodidactes de Van  
Gogh à Pirosmeni, Fondation Vincent  
Van Gogh Arles, Arles  
« Alumni Talks: Raphaela Vogel »,  
Academy of Fine Arts Nuremberg,  
Nuremberg  
« Raphaela Vogel in conversation with  
philosopher Juliane Rebentisch »,  
Haus der Kunst, Munich  
2017 « FRIEZE Film 2017 - in collab.  
w/ Channel 4 », FRIEZE, London  
« Plazaletto », Skyline Plaza, Frankfurt/  
Main  
2016 « Double Feature », Schirn  
Kunsthalle, Frankfurt/Main  
« Potlatch », De Ateliers, Amsterdam  
« Zum zehnten Todestag von Nam  
June Paik. Die Videokunst der Post -  
Internet - Generation », Artist Talk w/  
Raphaela Vogel and the curator  
Gregor Jansen, Nam June Paik Art  
Center, Seoul, in coop. with  
Goethe Institut Korea, Seoul  
2015 « Companions. A Video  
Screening », Galerie Andreas Huber,

# CV RAPHAELA VOGEL

Vienna

## Monographs

2020 « Raphaela Vogel - Bellend bin ich aufgewacht », edited by Kunsthaus Bregenz, Walther König Verlag, Köln, 2020

2018 « Raphaela Vogel », edited by Kunstpalais Erlangen, Kunsthalle Basel Leopold-Hoesch-Museum, Walther König Verlag, Köln 2018

## Books (selection)

2018 « Raphaela Vogel: (in collaboration with Thirsty Moon) ‚Hasi Hang‘ », edited and published by Goethe Institut, Shanghai, China, 2018 (Exhibition catalogue)

2017 « Produktion. Made in Germany Drei », edited by Kastner Gesellschaft, Kunstverein Hannover, Sprengel Museum Hannover, Snoeck Verlag, Köln 2017

2016 « Raphaela Vogel. In festen Händen », edited and published by riesa efau., Kultur Forum Dresden and ADKV Berlin, 2016 (Exhibition catalogue)

« Raphaela Vogel. Heast As Net », edited and published by BQ, Berlin, 2016 (Exhibition catalogue)

« Wrap around the time », edited and published by Nam June Paik Art Center, Seoul, Korea, 2016



## ZURICH



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View of 'Raphaela Vogel,' 2018.

## Raphaela Vogel

GREGOR STAIGER

The title of Raphaela Vogel's exhibition "Gregor's Loch" recalled many Gregors, among them Pope Gregory I, the gallerist Gregor Staiger, and Kafka's Gregor Samsa. *Loch*, German for *hole*, could refer to a lair or a hideaway, which in this case might have been the gallery or perhaps an orifice, Gregor's hole. It was tempting to see the title as intended to needle, to gear at Mr. Staiger, who is known for his genial, imperturbable, lightly self-deprecating distance. You have to admire Vogel's consistency: She never smooths over the awkward question of the artist's relationship to a host institution. As if the name of the exhibition were not enough to create a little space between her and the gallery, Vogel made her own entrance, erecting a gate made (in white polyurethane) from a mold of the entrance to a tai chi studio, and guarding it with a couple of those awful garden gnomes that Dieter Roth so loved. The center of the gallery was filled with enough chrome and leather to build a waiting room full of Bauhaus knockoffs, but here the assemblage drew attention to the materials themselves, to the origins of the tubing in the gas pipe and of the leather chair in an animal skin.

Animal hides have become a kind of signature material for the artist. Projected on one of them here, in a work titled *Einparken* (Parking), 2013/18, was a deadpan loop of Vogel attempting the Sisyphean task of parking her van in a tight spot. Stretched across two structural columns in the center of the gallery nearby was a huge leather hide (*Ambiguar*, 2018). The checklist said it was the skin of a horse. If so, it was a big animal, rendered enormous in this case by three extra pieces of elk hide appended to its extremities, making a dugong-shaped pelt. The material fixing the extensions was silicone laced with a black-green pigment. Dragged in handfuls down the line of the spine, it also functioned as paint. The imprint of a small hand could be seen in the mess, and light passed through a few irregular holes that could be read as orifices—either eyes in a mask, or (if such a form could be worn as a giant diaper) as holes to shit and piss through. Only later did it occur to me that perhaps these were bullet holes. What looked like a couple of blind contour drawings had been scrawled on the scraped horsehide: two nudes, one spread-eagle, done with a virtuoso line skilled enough to make ironic use of a couple of blotches.

In the confines of this Swiss gallery, with its even white walls, perfect humidity, and balanced air-conditioning, the abject work found a fitting rhetorical frame: a white box so stable, so hygienic, so free of ideology, empire, or resistance that obscenity was not sustainable. Here, atrocity collapsed into a kind of flatness. The skins hanging in the room seemed not so much abject as dejected. Their forms sagged a little against the white walls. The German word *Bildträger*, usually translated as "support," did double work here, suggesting both a neutral medium such as a canvas and something that carries, or suffers, an image. As well as serving as a vehicle for an image, the skin represented itself, or, rather, the shape of the hide recalled the animal that it once covered. The skin of the horse pointed to a horse without a skin, a flayed animal we didn't see.

It seems like there are two Raphaela Vogels: the artist who produces and produces, and the artist who reflects and intervenes. One is diligent but compulsive; the other is critical and reflective but not always in control. This apparent lack of control is perhaps deceptive. The works on view here, taken individually, appeared underdetermined, even arbitrary, but as an ensemble revealed an extraordinary level of deliberation.

—Adam Jasper

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## Look at Her: How Raphaela Vogel Moves Between Selfie-Feminism and Voyeurism

The artist's video installation at Berlinische Galerie sheds new light on female strategies of self-staging

BY [GRACE SPARAPANI](#) IN [REVIEWS](#) | 15 MAR 19



The entrance to 'Son of a Witch', Raphaela Vogel's first institutional solo show in Berlin, resembles a Chinese Moon Gate, albeit one constructed from a melted material that seems to be mid-drip. Set within are a group of Buddha-hand chairs, the open palms supporting a vast, metal pentagonal frame, which sits inside a second, half-cylindrical structure. The setting is one of religious kitsch: a temple constructed from mixed-and-matched parts, its industrial architectural skeleton obscuring the white gallery walls.

Once inside, viewers encounter *Sequence* (2017), a video that opens on the artist, swathed in covers, as she reclines on a circular bed that might be an inflatable paddling pool or a trampoline. With the assistance of a selfie stick, she spins the camera directly overhead, at which point the video shifts shortly to footage of a roundabout shot by a drone. *Sequence* flicks through a series of circles and holes: from bed to roundabout and from roundabout to cave, where Vogel stands in flowing, blue robes like a witch-practitioner. From here, we move to a round derriere slapped in front of a webcam; to the now-empty cave, the mouth of which is laced with disembodied, floating hair; and back to Vogel, in a new bed, thrashing under her covers while holding a toy swan. The sequence ends on an X: the shadow of a drone that Vogel attempts to align with her body underneath. In this shot, the drone ceases to be just a filming tool and becomes a character. Vogel plays with the machine but remains at odds with it: she stretches and contorts her body in an attempt to mimic its shadow, a knowingly impossible task, her body too corporeal to recreate the angular skeleton of the drone.

At the head of the gallery-cum-industrial-temple, the video takes the place of an altar: a point from which the ceremony leader surveys the congregation and the watchful eye of the abstract deity reminds its disciples that they are seen. Reclining in bed, Vogel is both watcher, gazing from above, and watched, the focus of both the camera's mechanical lens and the viewers' fibrous eyes. She is mistress of her domain, her recumbent pose exuding the same calm confidence as the figure of Christ. But when we find her in bed at the film's close, this ease has vanished. Vogel thrashes with the toy bird, a tussle evocative of the myth of Leda and the Swan, and she no longer wields her selfie stick, so what (or who) is controlling the camera above?

Vogel, whose work often explores the male gaze of technology, seems to find her body at odds with the drone in a way that she does not with the iPhone or the webcam. Is this due to the gendered coding of such devices? The drone: a tool of war and a recurring inclusion on '25 Toys Your Guy Will Love' listicles; the phone camera: a technology that, thanks to c. 2014 (white) selfie-feminism, remains imbued with a so-said 'empowering' sexualization. While Vogel watches herself in her phone, thus retaining a degree of agency over the device, the drone looks down on her from a remove, its literal shadow cast across her body. It is a spirit of a new age, observing silently from the skies. *Sequence* ends where it begins: in Vogel's circular bed, with the camera spinning faster than before on its selfie stick. If Vogel feels a sense of security here, then it is a false one, the result of a flawed dichotomy.

*Raphaela Vogel, 'Son of a Witch' was on view at Berlinische Galerie from 30 November 2018 until 11 March 2019.*



# Flash Art

REVIEWS

## Raphaela Vogel *Berlinische Galerie / Berlin*

by Louisa Elderton

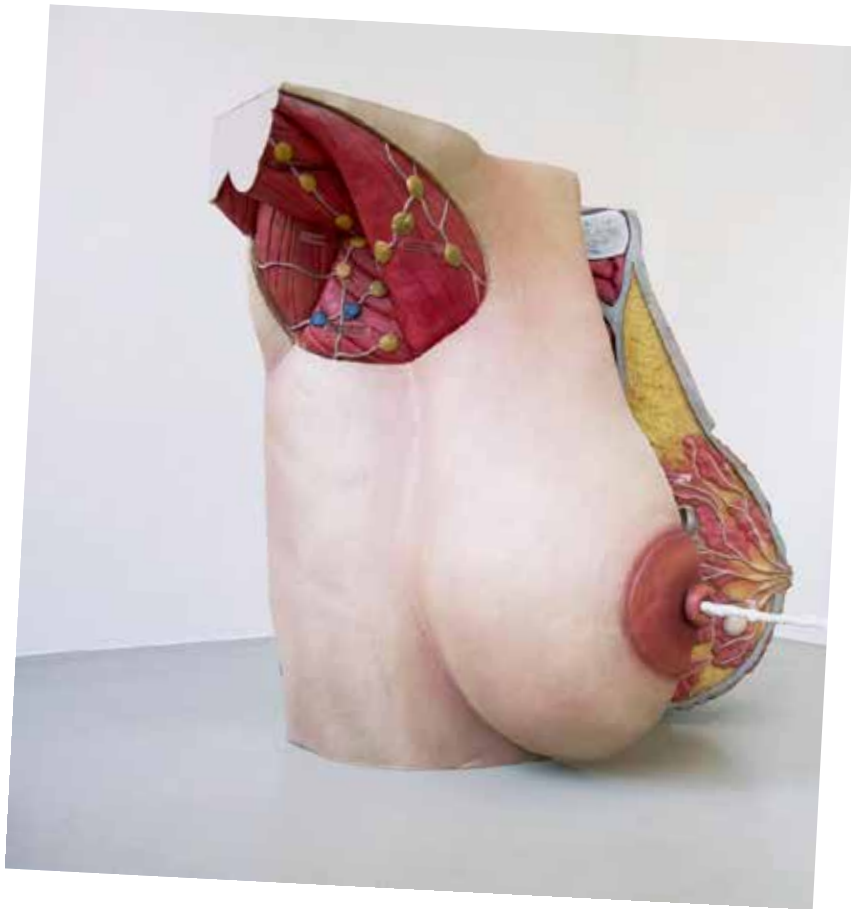
March 12, 2019



Raphaela Vogel, *Sequenz*, Videostill, 2018, Courtesy BQ, Berlin and Raphaela Vogel © Raphaela Vogel

How much control do we really have over who sees us, how, and when? Known for her video sculptures, which probe at the relationship between our bodies, space, and technology, Vogel performs for the camera, using drones and improvised selfie sticks to become her own voyeur – self-fetishizing. Of course, we too watch: all eyes are on Vogel. At the Berlinische Galerie, the artist's first institutional solo exhibition in Germany's capital (where she also lives and works), she is oracle, onlooker, and the observed. Therefore as a subject, she is simultaneously in control of the gaze and self-determining, but also *dependent*. These positions interchange as Vogel poses the question: *Who's watching whom?*

Walking through an arch symbolically decorated in a Chinese style with dragon and bird, the viewer emerges into a different aesthetic register: a metal skeleton or church-like cage with screen as altar. Chunky, open-palmed metal hands frame the room. It feels Brutalist. A video opens with Vogel reclining upon a circular bed, colorful pillows and duvets bunched around. The artist began her career as a painter (interested in pigment's relationship with space, action, and happening), and a painterly approach to color and composition are evident early on in this film; green, blue, and red tones coalesce and turn together as Vogel films using a silver pole. She keeps eye contact, the room slowly spins; it's sort of sexy, like a webcam. Elsewhere Vogel reconfigures footage from the video *For 10 Years Later* (2017): she stands in a subterranean tunnel as sorcerer, reeling in the camera with a fishing line; plays her own ass like a drum to rhythmic music; thrashes about in another bed, plastic swan-wand in hand, doubled as a symmetrical two-headed being; and surrenders, marked by the shadow of an ominous flying drone.



① 2 3

Raphaela Vogel, Uterusland, 2017, Image: Raimund Zakowski, Hannover Courtesy BQ, Ber

Surveillance and the limits of trespass are overarching themes. Via social media, we invite people to watch our daily lives, our intimate moments. We crave the dialectic of self-reinforcement: *I see you watching me, therefore I am*. Vogel paints this contemporary experience underscored by a menacing message: you think you're in control, but there's something else going on in the shadows.