

## Kunsthaus Bregenz

Karl-Tizian-Platz | Postfach 45 | 6901 Bregenz

Telefon +43-5574-485 94-0 | Fax 485 94-408

kub@kunsthhaus-bregenz.at | [www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)

Austria



KUB 2019.04 | Press Release

# Raphaella Vogel

## Bellend bin ich aufgewacht

19 | 10 | 2019 – 06 | 01 | 2020

### **Press Conference**

Thursday, October 17, 2019, 11 am

### **Opening Reception**

Friday, October 18, 2019, 7 pm

### **Press photos for download**

[www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)

“The question of heaviness is a main question in sculpture, it’s interesting to counter that with the lightness of a video.”

Raphaela Vogel



The lions, a symbol of power and masculinity, open their mouths as if in a piercing cry of pain. They each press powerfully down on a snake’s body with their paws, the serpents stretching their heads out. These are their last stirrings before being mortally clawed by the feline predators. Raphaela Vogel dangles two copies of this monumental sculpture from the ceiling, attaching the weighty bronzes with chains and straps. The colossi hang upside down as if falling, a grotesquely inverted trapeze act. “These strongest creatures in the animal kingdom are also present in front of the Berlin district court,” says Vogel. The two bronze sculptures were probably cast in 19th century Italy. Black spheres hang from their noses, which are, in fact, Audiorama loudspeakers manufactured by Grundig in the 1970s. The voice of Raphaela Vogel emerges from them, singing a song by pop singer Milva; oppressive, gloomy, and lost.

Fears, reflections, and bizarre architectural decoration are all amongst Raphaela Vogel’s recurring creative tools, as is the music that accompanies her installations. Always sweet, wistful melodies, they are played on the accordion or piano, contrasting with weighty structures, kaleidoscopic videos, and massive sculptures.

On the first floor Raphaela Vogel is showing spider figures. A cracked plastic shell sits on one of them, like a white skeleton or a skin, making it appear as if the spider is “shedding skin or mating.” *Vogelspinne* (literally tarantula) – the title of her exhibition at Galerie BQ in Berlin in 2019 where the figures were shown for the first time – is a play on Vogel’s own name and alter ego, evoking a widespread fear of spiders. Surfboard sails have been erected, their colorful plastic sheeting glimmering like mysterious animal eyes. Another construction displays chrome-plated steel struts that form a weblike framework: a spider-like roof structure, from whose gable a bundle of staring dolls hangs. Vogel conveys the viewer into a world of fears, the abysses of desire, loneliness, and hypnosis. She is invested in ideas around “horizontal sculpture,” inspired by Land Art and above all Nancy Holt and her husband Robert Smithson. An HD screen is present that has been combined with aluminum struts that, like tentacles, divide the space

into eight sections. Vogel stands on a rock, the spray of a turbulent sea surging around her. Everything spins, the waves have been warped and distorted, the imagery reminiscent of a screensaver that never achieves tranquility. It is a psychedelic, almost mythical scene, a “panorama of the fear of death,” filmed by a drone. The screaming of a baby is audible, slowed to such an extent that the voices whine like sirens, culminating in a noise and once again the voice of the singer Milva, singing *Ich hab’ keine Angst* (I Have No Fear), accompanied by Edith Clever reciting the “fear of death” scene from Kleist’s *The Prince of Homburg*.



On the second floor, the artist is showing an installation that was on view at the Berlinische Galerie. The supporting structures of two storage tents interlock. Such rails and steel struts are typical of Vogel's work, embracing the recycling of disused stages, discos, and defunct adventure parks. The multiple-beam construction forms a tubular space that is entered via a Chinese gate. A polyurethane dragon surrounds the entrance, the ornamentation imitating the moldings of typical Chinese restaurants. At the other end is a screen, tracking Vogel through a tunnel, lying in a bed, filmed from above, in “postcoital fatigue.” This image also spins, provoking states of dizziness and anxiety, whilst the music ripples away. At the end, the protagonist, always portrayed by Vogel herself, is pursued by a drone. The flying spider is a sinister shadow, a technoid tattoo, a crosshair on her body and the landscape.

The top floor houses a work specially developed for Kunsthhaus Bregenz. Raphaela Vogel has acquired the remains of a disused miniature model park. The models are weathered and covered in moss: Tower Bridge, the Arc de Triomphe, the Statue of Liberty, Vienna's Giant Wheel, the Frauenkirche in Dresden, and the Victory Column in Berlin. “The Kunsthhaus, too, is a sign, a landmark, and an image for marketing the town.” The replicas are connected by chromed pipes, like supply lines running around a construction site. They lead to a central sculpture consisting of a video projector and loudspeakers, the whole resembling the Atomium in Brussels. A film is being screened, Vogel sings a German interpretation of Nina Simone's *Ain't Got No, I Got Life* from the musical *Hair*, an array of missing and regained possessions and relationships, a “universal parable, a sort of inventory list of having and not having, an existential debit and credit.”

Biography  
**Raphaela Vogel**



Raphaela Vogel (\*1988, Nuremberg) studied at the Akademie der Bildenden Künste Nürnberg under Michael Hakimi and at the Städelschule in Frankfurt/Main under Peter Fischli.

Her solo exhibitions have included ones at Kunsthalle Basel (2018), Berlinische Galerie (2018), Volksbühne Berlin (2017), BQ Galerie, Berlin (2016 and 2019), and at Bonner Kunstverein (2015). Her works were on display within the format Kapsel 09 at Haus der Kunst in Munich from January till July 2019.

Raphaela Vogel lives and works in Berlin.

## **Helke Sander**

*Nr. 1 – Aus Berichten der Wach- und Patrouillendienste*



As part of the exhibition, a film by the German filmmaker Helke Sander (\*1937) is being screened. The approximately eleven-minute black-and-white film shows a young woman climbing a construction crane in Hamburg with two small children. On the pamphlets that she throws down from the crane, she demands affordable housing. Sander shot the film *Nr. 1 – Aus Berichten der Wach- und Patrouillendienste* in 1984 against the background of a true story. In 1985 she won the Goldener Bär for best shortfilm for this work.

Helke Sander's films were one focus of the Retrospektive at the 69th Berlinale in February 2019. Under the title *Selbstbestimmt. Perspektiven von Filmemacherinnen* it explores the filmmaking of women directors during the period from 1968 to 1999.



The billboards located on Seestraße, the main thoroughfare in Bregenz, are an integral part of Kunsthaus Bregenz program, extending each KUB exhibition into public space.

For KUB billboards, Raphaela Vogel has chosen enlargements of a Christmas present which she designed in 1997, as a nine-year-old girl, for her mother: a small booklet containing texts and drawings. She describes in it how, after the failure of the originally planned presents, it was ultimately writing about the failure and the subsequent re-planning that became the actual "Christmas present." These private writings and drawings are now being reproduced in Bregenz as a public wall newspaper, enlarged to three by three meters.

The childish ingenuity that emerges, the creative solution to emerging problems that turn out well could be regarded as an analogy for the work of the artist.



In her spatially expansive installations that are stage and scenery at the same time, the artist Raphaela Vogel combines an abundance of objects rich in references with sound and video. Using defamiliarization and recontextualization, she creates an opulent, radically new vocabulary for her subject matter. Raphaela Vogel is sound engineer, cinematographer, and editor of her videos, as her own leading actor staging them both ruthlessly and aesthetically. In their essays Thomas D. Trummer, Oriane Durand (Dortmunder Kunstverein), and visual artist Vera Palme examine Vogel's oeuvre that merges the animalistic, archetypal, and technoid, playfully deconstructing gender-specific associations. Paul Sochacki refers by experience of his close cooperation with Raphaela Vogel. Generously sized photographs document the apocalyptically and poetically charged settings in Kunsthaus Bregenz.

Edited by Thomas D. Trummer, Kunsthaus Bregenz  
Essays by Oriane Durand, Vera Palme, Paul Sochacki, and Thomas D. Trummer  
Graphic design: Studio Marie Lusa  
German | English  
Softcover, approx. 20.5 x 27.5 cm, approx. 224 pages  
Date of publication: December 2019  
Price: € 42  
Distribution: Verlag der Buchhandlung Walther König, Cologne

**KUB Online-Shop**  
[www.kunsthaus-bregenz.at](http://www.kunsthaus-bregenz.at)

## Partners and Sponsors

Kunsthhaus Bregenz would like to thank its partners for their generous financial support and commitment to culture.



Principle sponsor  
of Kunsthhaus Bregenz



With kind  
support from



Partners

