

**RAPHAELA VOGEL**

***MY APPROPRIATION OF HER  
HOLY HOLLOWNESS***

**June 10–July 23, 2022**





Raphaela Vogel, *My Appropriation of Her Holy Hollowness*, 2021  
Polyurethane elastomer casts, aluminium rods, audiorama ball speakers, video, sound;  
Dimensions variable; Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *My Appropriation of Her Holy Hollowness*, 2021

Polyurethane elastomer casts, aluminium rods, audiorama ball speakers, video, sound; Dimensions variable; VOGE/I 13

Audio track from the installation:  
<https://vimeo.com/603957254/8195346bd9>



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Polyurethane elastomer casts, aluminium rods, audiorama ball speakers, video, sound; Video track from the installation:

Dimensions variable; VOGE/I 13

<https://vimeo.com/716777116/ba61242b6c>



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# RAPHAELA VOGEL

## *My Appropriation of Her Holy Hollowness*

Galerie Gregor Staiger, Zurich  
June 10—July 23, 2022

'My Appropriation of Her Holy Hollowness' was originally presented at Confort Moderne, Poitiers in the summer of 2021 which marked Vogel's first solo institutional exhibition in France. For the presentation at Limmatstrasse, Vogel has reconfigured the installation in response to the gallery's architecture. Five metal poles are suspended from the gallery skylights, each bearing three plastic-cast dual lions down the length. Animals make recurrent appearances in Vogel's works, where she explores symbolic representations of traditions and values associated with them, and in the case of lions, particularly their connotations with authority and masculinity. At the very bottom, spherical speakers are tightly bound to the tip of each pole, playing the tune of 'Gute Nacht' (Good Night, 1828), from Schubert's 'Winterreise' (Winter Journey) series. German poet Wilhelm Müller had written the original words to the song, telling the story of a love lost and the subsequent pain encountered. Utilising the melody of the song, Vogel replaces Müller's lyrics with excerpts of a heated farewell letter from a former lover, in which they claim right over various cultural spaces following their split. As one navigates the installation by the rhythmic positioning of the sculptures, the musical score follows through from speaker to speaker, offering a study of an intimate, private memory of the artist.

A monitor placed amidst the installation plays a film comprised of kaleidoscopic imagery as the song's words appear on the screen, translated in French - a considered choice, as the film was first exhibited in Geneva, and then Poitiers. Vogel conflated the very personal nature of the song's text with the vastly public space it was shown in when it was first exhibited as part of a public art initiative in the underground stations of Geneva in 2020. The collaged visuals themselves are from the program used for 3D scanners, in which multiple cameras analyse from all angles a figure to recreate its shape. Indents and holes emerge in the scanned subjects revealing a hollowness – a motif that also permeates the main installation both in form and title. Vogel carefully considers how to assume space and volume, as can be witnessed by the physicality of the installation and the sound. The large casts of the lions declare/hold the majority of the gallery space whilst at the same remaining entirely hollow shells of the feline animal suspended from above.

Across at the gallery's Zollikerstrasse location, Vogel is exhibiting a new body of work comprised of a large-scale installation, video and new wall-based sculptures concerned with the possibilities and limitations of language. Vogel is currently participating in the 59th International Art Exhibition, La Biennale di Venezia in the main exhibition 'The Milk of Dreams', curated by Cecilia Alemani.

Raphaela Vogel (\*1988, Nuremberg, Germany) studied at Akademie der Bildenden Künste, Nuremberg (2009– 2012), Hochschule für Bildende Künste Städtelschule, Frankfurt/Main (2011–2014) and De Ateliers, Amsterdam (2014–2016). Vogel is currently participating in the 59th International Art Exhibition, La Biennale di Venezia in the main exhibition 'The Milk of Dreams', curated by Cecilia Alemani. She will have a major solo exhibition at DePont Museum, Tilburg in 2023.

Recent solo exhibitions include 'My Appropriation of Her Holy Hollowness', Le Confort Moderne, Poitiers (2021); 'Mucksmäuschenmusik', Kleiner Wasserspeicher, Berlin (2021); 'Raphaela Vogel', Kunsthalle Giessen (2021); 'La Scultura Senza Qualità', Galerie Gregor Staiger, Milan (2020); 'Bellend bin ich aufgewacht', Kunsthaus Bregenz (2019); 'Vogelspinne', BQ, Berlin (2019); 'A Woman's Sports Car, Kapsel 09: Raphaela Vogel', Haus der Kunst, Munich (2019); 'Ultranackt', Kunsthalle Basel (2018), 'Gipsy King Kong', Kunstpalais, Erlangen (2018), 'Gregor's Loch', Galerie Gregor Staiger, Zurich (2018); 'She Shah', Westfälischer Kunstverein, Munster (2016) and 'Raphaela und der große Kunstverein', Bonner Kunstverein, Bonn (2015).

