

RAPHAELA VOGEL

ZUCKER * TOTHOLZ * SCHIMMEL

JUNE 13 - JULY 25, 2026



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EXHIBITION TEXT

Zucker * Totholz * Schimmel, June 13 – July 25, 2026

The triangular panels that are central to Raphaëla Vogel's painting practice correspond not only to the female pubis as a primary surface of projection within Western visual culture, but also to triadic conceptual structures. The invention of triolectics and of three-sided football, introduced already in the 1950s by the Danish Situationist Asger Jorn, suggests that the decisive constellations of our lives, our thinking, and politics are not bipolar in nature. Three enemies confront the organization, planning, and shaping of a successful petit-bourgeois family life: the dead growth (Totholz) in the garden, especially from trees and large shrubs; sugar (Zucker), eternally seductive and particularly corrosive to children's health; and above all mold (Schimmel), which repeatedly threatens the walls, cupboards, and cellars of the family home. The ineradicable dampness of life.

Alongside painting, however, 'Zucker * Totholz * Schimmel' focuses above all on problems of the sculpture. Sculpture is, by definition, heavy; it must either support itself or be supported. Three nymphs by the Wilhelmine sculptor Walter Schott — whose non-triolectic loyalty to the Kaiser (at a time of threefold Ententes — France, England, and Russia after 1907) proved ruinous to his career — cannot fully surrender to the natural lightness of their gift for dance. Instead, they require aggressively curved walking aids, since the negotiation of gravity no longer comes naturally to them. It was not only the cosmetic operations of life that became too exhausting. Yet in this moment they do not need the walking aids as supports; they wield them as weapons in a three-way struggle over truth. The suspended inverted question mark already contains the answer to every question in its title: 'You tell me!' Or, in northern German idiom: 'Whoever asks is the one.' Needless to say, the dance with walking aids can only be sustained through a three-part constellation; with two or four nymphs, centrifugal force would strike mercilessly.

A critical encounter between painting and sculpture is staged through the female torso repeatedly painted after Gustave Courbet's 'The Origin of the World', as well as through the vagina sampled from the center of the torso and subsequently recurring as a heraldic motif throughout Vogel's painting. During his tenure as president of the republican arts commission in the period of the Paris Commune, Courbet also confronted sculptural questions, as well as those of phallogocentrism, by ordering the destruction of the Vendôme Column. Since he was forced to live in Swiss exile after the Commune, it may be assumed that vaginal and female-coded memes in the Courbetian tradition also survived in Zurich, where they ultimately found their way into Vogel's work.





Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Matilda von Boulogne*, 2026
Oil on moose and goatskin, chrome-plated metal rods
268 × 207.5 cm, VOGÉ/WM 42



Raphaela Vogel, *Matilda von Boulogne*, 2026
Oil on moose and goatskin, chrome-plated metal rods
268 × 207.5 cm, VOGÉ/WM 42

Detail



Raphaela Vogel, *Zucker*, 2026
Bronze (ready-made and new casting)
180 × 170 × 100 cm, VOG/S 35



Raphaela Vogel, *Zucker*, 2026
Bronze (ready-made and new casting)
180 × 170 × 100 cm, VOG/S 35

Alternate view

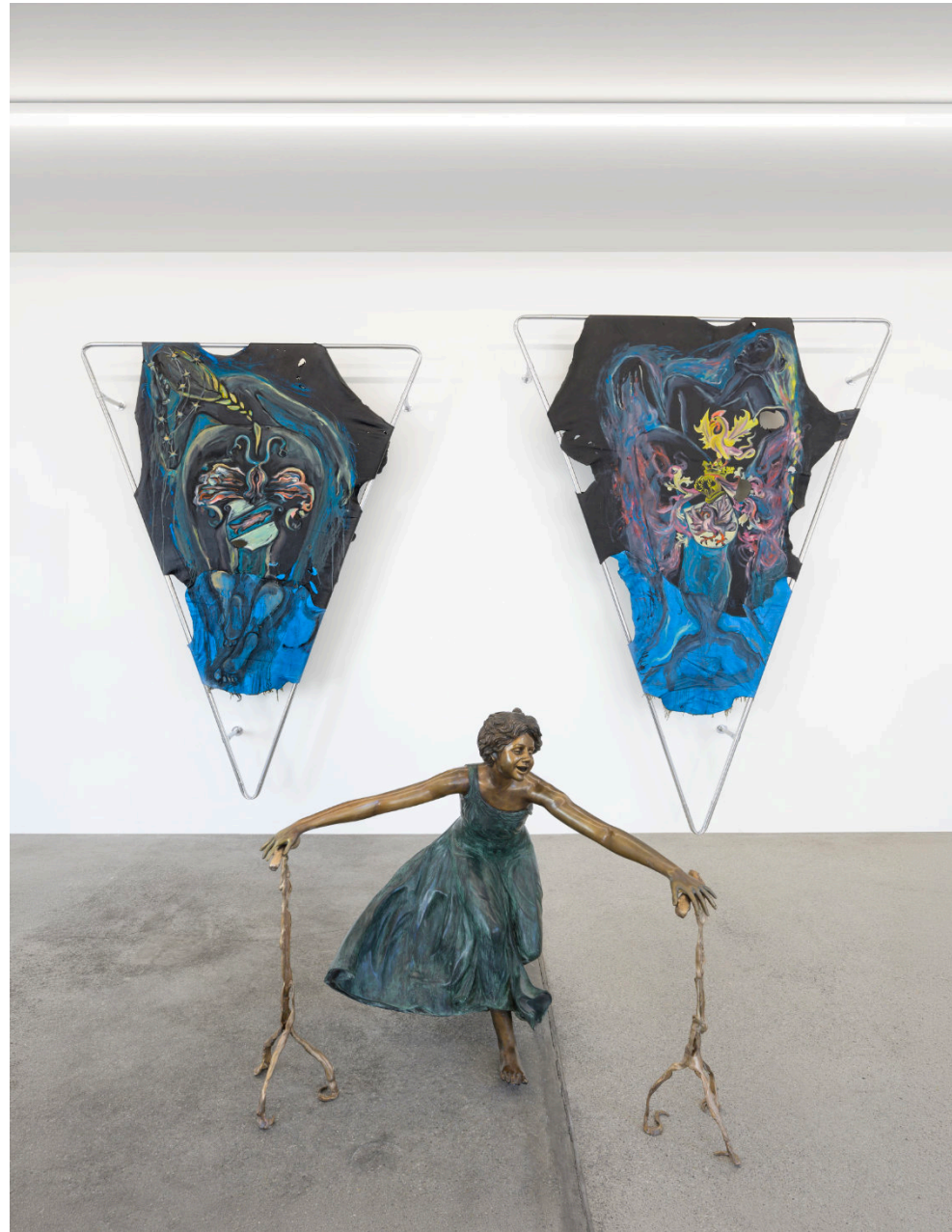


Raphaela Vogel, *Lagertha*, 2026
Oil on moose and goatskin, chrome-plated metal rods
238 × 158 cm, VOGÉ/WM 49



Raphaela Vogel, *Lagertha*, 2026
Oil on moose and goatskin, chrome-plated metal rods
238 × 158 cm, VOGÉ/WM 49

Detail



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Totholz*, 2026
Bronze (ready-made and new casting)
110 × 80 × 105 cm, VOGES 34



Raphaela Vogel, *Totholz*, 2026
Bronze (ready-made and new casting)
110 × 80 × 105 cm, VOG/S 34

Alternate view



Raphaela Vogel, *Tomoe Gozen*, 2026
Oil on moose and goatskin, chrome-plated metal rods
271.5 × 180 cm, VOGÉ/WM 48



Raphaela Vogel, *Tomoe Gozen*, 2026
Oil on moose and goatskin, chrome-plated metal rods
271.5 × 180 cm, VOGÉ/WM 48

Detail



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Sichelgaita von Salerno*, 2026
Oil on moose and goatskin, chrome-plated metal rods
204 × 167 cm, VOGÉ/WM 38



Raphaela Vogel, *Sichelgaita von Salerno*, 2026
Oil on moose and goatskin, chrome-plated metal rods
204 × 167 cm, VOG/WM 38

Detail



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Schimmel*, 2026
Bronze (ready-made and new casting)
100 × 190 × 180 cm, VOGES 36



Raphaela Vogel, *Schimmel*, 2026
Bronze (ready-made and new casting)
100 × 190 × 180 cm, VOGES 36

Alternate view



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Musst Du sagen*, 2025
Bronze, brass
283 × 176 × 110 cm, VOGES 31



Raphaela Vogel, *Musst Du sagen*, 2025
Bronze, brass
283 × 176 × 110 cm, VOG/S 31

Detail



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Einbahnstraße*, 2026
Oil on moose and goatskin, chrome-plated metal rods
244 × 186 cm, VOGÉ/WM 41



Raphaela Vogel, *Einbahnstraße*, 2026
Oil on moose and goatskin, chrome-plated metal rods
244 × 186 cm, VOGÉ/WM 41

Detail



Zucker * Totholz * Schimmel, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Raphaela Vogel, *Parkverbot*, 2026
Oil on moose and goatskin, chrome-plated metal rods
247 × 195.5 cm, VOGÉ/WM 40



Raphaela Vogel, *Parkverbot*, 2026
Oil on moose and goatskin, chrome-plated metal rods
247 × 195.5 cm, VOGÉ/WM 40

Detail



Raphaela Vogel, *Vorfahrt achten*, 2026
Oil on moose and goatskin, chrome-plated metal rods
233.5 × 182.5 cm, VOGÉ/WM 39



Raphaela Vogel, *Vorfahrt achten*, 2026
Oil on moose and goatskin, chrome-plated metal rods
233.5 × 182.5 cm, VOGÉ/WM 39

Detail



Raphaela Vogel, *Murano Abramović*, 2026
Polyurethane elastomer, glass chandelier, smartphone, speaker (video: 3:21 min.)
260 × 79 × 59 cm, VOGE/I 15



Raphaella Vogel, *Murano Abramović*, 2026
Polyurethane elastomer, glass chandelier, smartphone, speaker (video: 3:21 min.)
260 × 79 × 59 cm, VOGÉ/I 15

Detail



Raphaela Vogel, *Murano Abramović*, 2026
Video preview

<https://vimeo.com/>
Password: vogel-ggs