

INSIDEOUT

#1 Raphaela Vogel

Duration: 01.02. –25.02.2021

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Kunsthalle Gießen is pleased to present works by Raphaela Vogel, the first artist of the INSIDEOUT series.



Raphaela Vogel, installation view, *Ultranackt, Blick auf Uri*, 2018, Kunsthalle Basel, 2018.
Photo: Philipp Hänger / Kunsthalle Basel

By means of this series, the Kunsthalle Gießen is responding to the current lockdown and the consequent closures of cultural institutions. Different artistic positions will be shown each month in the Kunsthalle's display window from 1st February to 18th April 2021. This special format transports contemporary art into the exterior space and thus continues to make it accessible to visitors despite the closure. We were able to engage the Berlin-based curator Gesine Borchardt for the first exhibition.

“White silicone that looks like flash-frozen bodily fluids. Stretched out animal skins as if they were broken wings. Raphaela Vogel's (born 1988 in Nuremberg, lives and works in Berlin) installations appeal to all the senses. They are brash and demanding, dreamy and intense, humorous and melancholic, contradictory and provocative. Many of the works relate to animals. But also Marsias and Arachne as well as musical collages of piano compositions, drone sounds and shrill hits recur, as does the artist herself when she appears in her own videos. Vogel's works form circuits: intuitive, distorted, unreal and for precisely this reason, coherent within themselves. Omnipresent is the internal feeling of pressure of an artist whose work sweeps everything away as if in a hypnotic stream of consciousness - and who lends contemporary art a wholly new feminist visual language.

For INSIDEOUT in the display window of the Kunsthalle Gießen, Raphaela Vogel will erect a series of *Uris*: white silicone casts of free-standing urinals like the kind used on beaches or at festivals. The curious, skeleton-like forms look as if they were just dutifully standing in line awaiting their turn. Despite their expressive appearance, they are almost identical and display no significantly individual signature – their figures were formed solely from material that Vogel let flow down the side of the urinals.

There is a huge painted collage of moose and horse skins on the wall above them. The *Zahn* (tooth), in its pointed form, is reminiscent of the root of a tooth, but above all it adopts a form that appears again and again in Raphaela Vogel's work: the triangle. Contrasting most strongly with the virile rectangle that dominates most architecture, it contains a metaphor that especially catches the eye in INSIDEOUT: Like a pubic triangle, it dominates the wall as a giant female genital that is at the same time an abstract painting. Thus Vogel alludes to a discipline that is particularly representative of masculine art history. The artist painted on leather from early on, gaining a new freedom from the preloaded canvas, all the more so as animal skins already carried meaning.

Raphaela Vogel's work is distinguished by this obscure physicality. Combined with the latest materials and techniques, which nevertheless always retain something fragile, narratives emerge in a very unique, dystopian visual language – full of astuteness, symbolic power and humour that extends far beyond the zeitgeist of our digital era.”

(Text by Gesine Borchardt)

Raphaella Vogel lives and works in Berlin. She studied at the Nuremberg Art Academy and at the Städelschule in Frankfurt. Her most recent solo exhibitions were held, among others, at the Neues Museum Nürnberg (2020), Kunsthaus Bregenz (2019), Haus der Kunst Munich (2020), Berlinische Galerie (2018) and Kunsthalle Basel (2018). She has also participated in the group exhibitions *DREAM BABY DREAM* at Haus Mödrath, Kerpen (2020), *Mythologies – The Beginning and End of Civilizations* in Aarhus (2020), *Game of Drones* at the Zeppelin Museum Friedrichshafen (2019) and *Jeunes Artistes en Europe* at the Fondation Cartier in Paris (2019), among others.

Gesine Borchardt is an art journalist and curator living in Berlin. She is a writer for *Welt, Welt am Sonntag*, *BLAU International* and *AD Germany* and was senior editor of the art magazine *BLAU*. She was the curator at the CAPRI art space in Düsseldorf from 2014-2019. In 2020, she curated the exhibition *DREAM BABY DREAM* at Haus Mödrath in Kerpen. She is currently working on an interview book with VALIE EXPORT.