

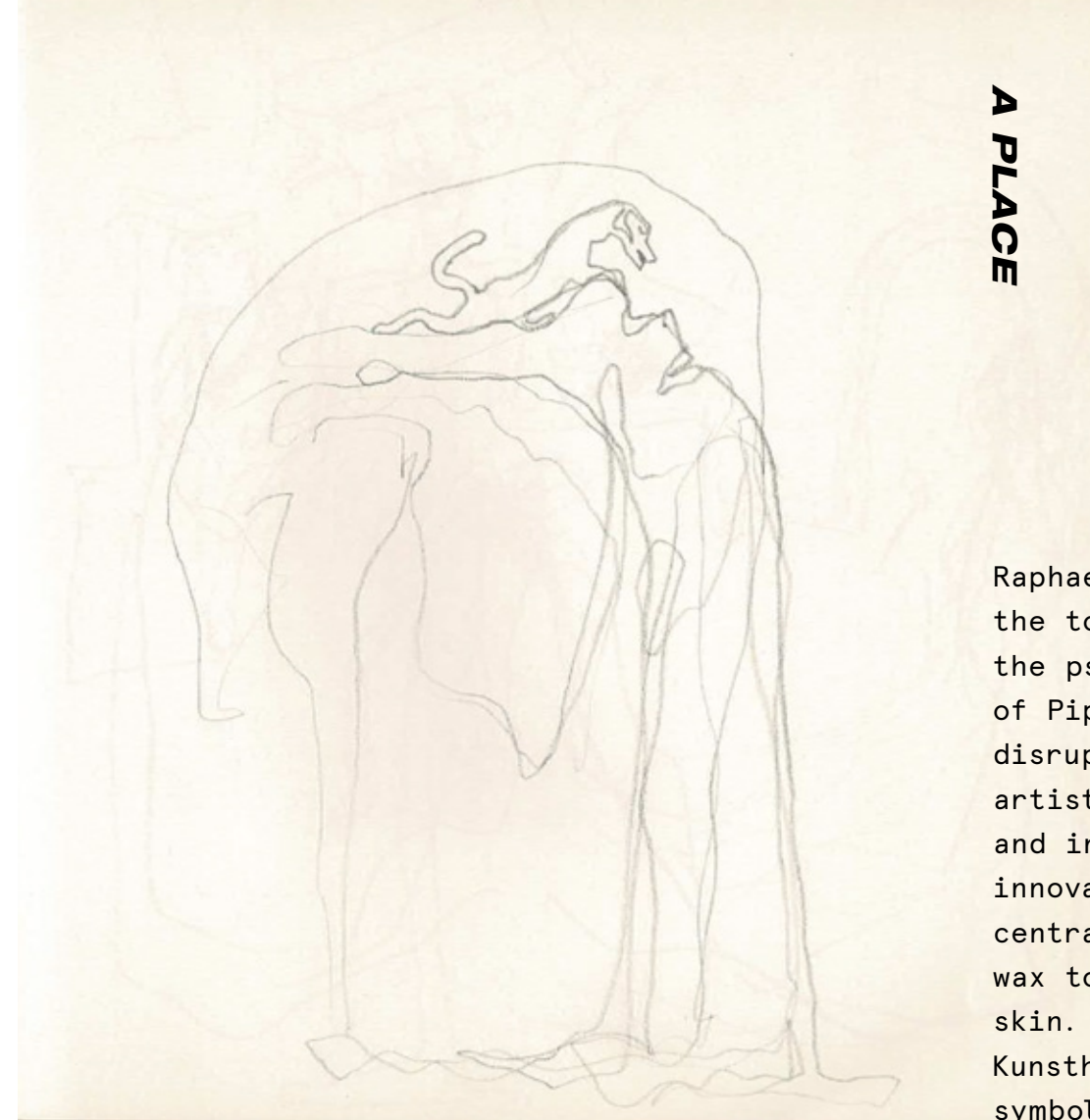
no. 10

RAPHAELA VOGEL

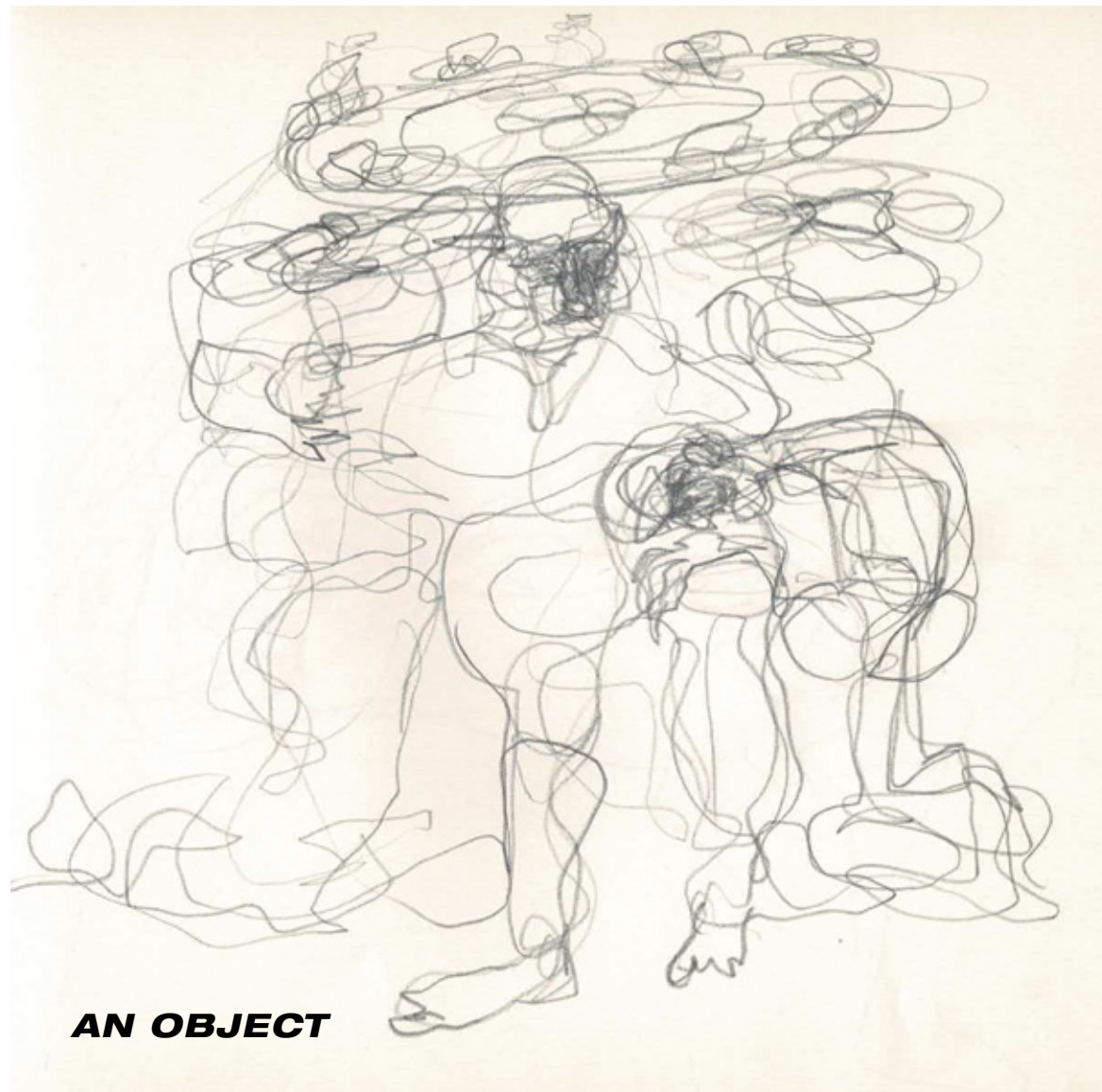
interview by
FRANCESCA GAVIN

illustrations by
RAFAELA VOGEL

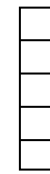
A PLACE



Raphaela Vogel's work sits somewhere between the total artwork of Philippe Parreno, the psychedelic video experiments of Pipilotti Rist, and the gothic disruption of Chloe Peine. She is an artist working with video, sculpture and installation that feel truly innovative, contemporary. Material is central in everything she does from wax to silver, red plastic to animal skin. Her breakthrough solo show at the Kunsthalle Basel last summer took the symbolism of toxic masculinity from football chants to biker culture, and turned everything upside down.



AN OBJECT



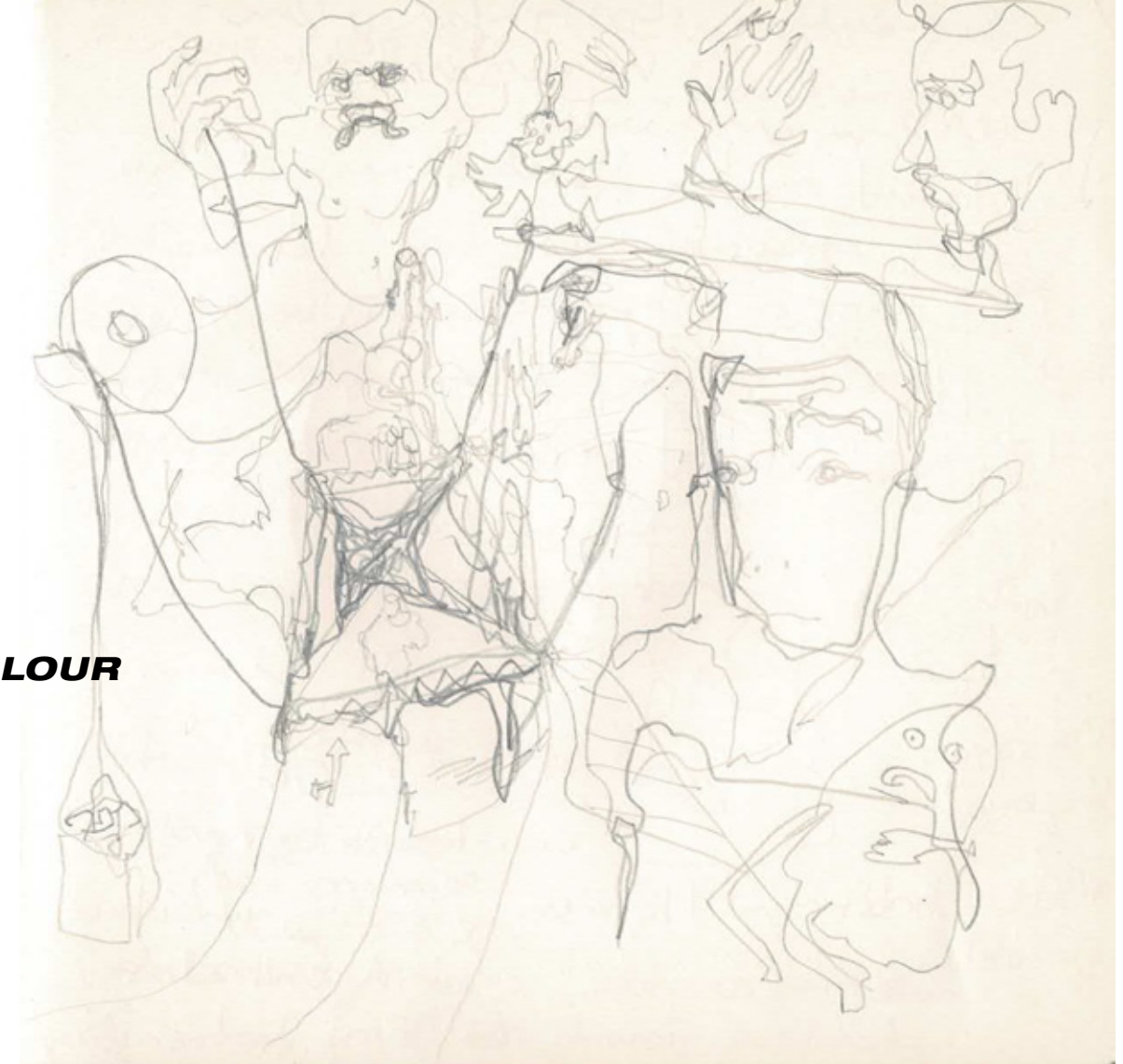
ULTRANACKT, BLICK AUF KOPFSCHUSS, 2018

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A COLOUR



A MATERIAL



In many ways, the exhibition in Switzerland felt like a single work. The rooms seemed to blur together as a giant singular concept. Titled Ultranackt, which translates as Ultra Naked, the exhibition began with sound installation - filling the room from endless small red speakers hanging around the space. Sound and video elements in different rooms switch on and off, like a musical score with crescendos to hectic noise before seeping away to cicada buzz. Music is something central throughout her work - from hard metal to ambient electronic.

There were also gothic and uncanny elements here. Hanging sculptures made of bones and vegan leather. Wax figures that look like back bones lead the viewer between rooms in a strange pathway. Strange doubling that feels almost monstrous, wet hair hanging lip in a psychedelic moving Rorschach test. She often repeated motifs of masculinity - broken arrows, eagles, public plastic urinals upended into peep holes to view video works. Surveillance, scopophilia and the visceral all play together here.

Pinning down the meaning of her sprawling narrative feels unnecessary. A broken arrow made of electrical pylons opens the show and the exhibition ended with a huge hanging pylon cum projection structure. Rather than pin things it is more fun to get on the roller coaster ride of her references.

raphaelavogel.com

AN ARTIST

