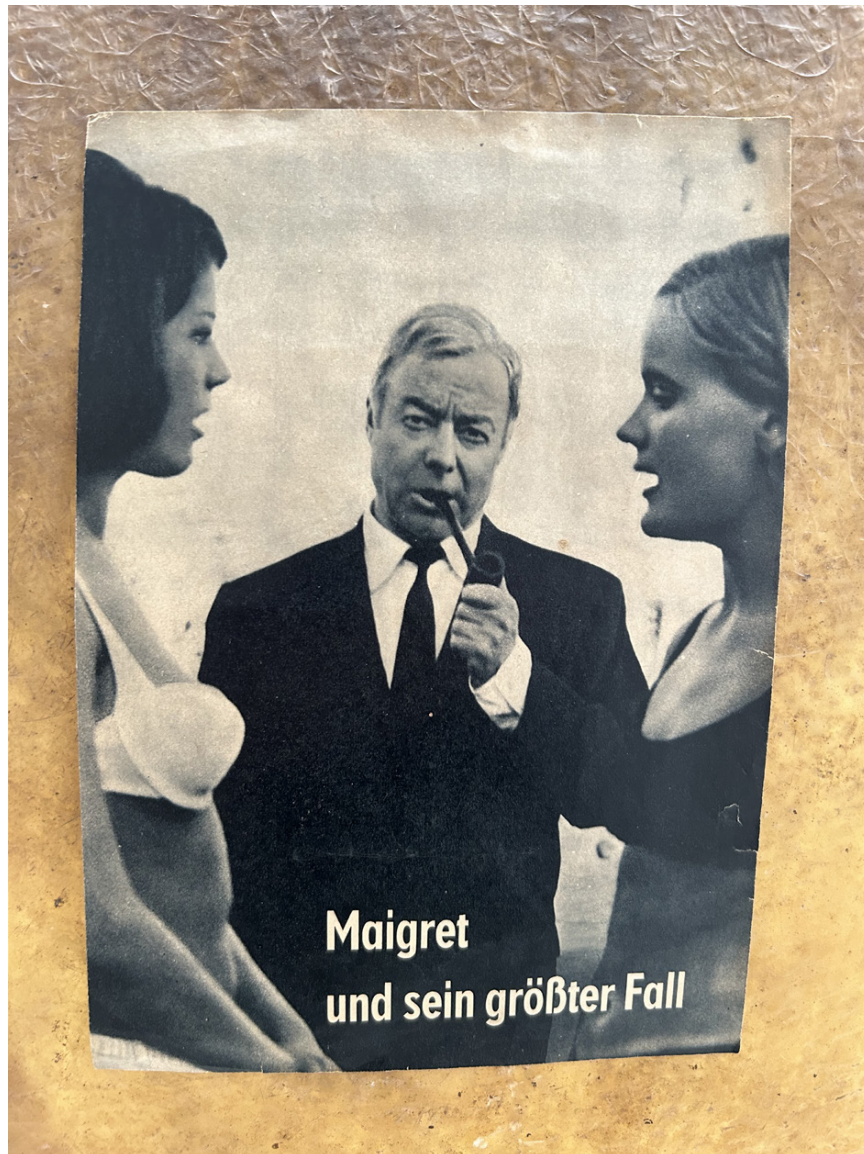


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“Raphaëla Vogel: International Comparision,” Press Release, Centre d’art Contemporain la Synagogue de Delme, July 6 – December 20, 2024.

RAPHAELA VOGEL **International Comparison**



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

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PRESS RELEASE

RAPHAELA VOGEL
International Comparison

EXHIBITION FROM JULY 6TH TO DECEMBER 20TH 2024
OPENING ON FRIDAY JULY 5TH FROM 6PM
ATTENDED BY THE ARTIST

The Centre d’art contemporain - la synagogue de Delme and Raphaëla Vogel would like to thank Diedrich Diederichsen, BQ gallery in Berlin, Susanne Prinz, Nadia Ismail, Juliette Desorgues, Valentin Wattier and the Delme municipal employees.



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The art of Raphaela Vogel portrays a strangeness that is very specific to our period, the kind in which hopes – which cannot really be projected into the future without clashing with a kind of techno-politico-environmental apocalypse – find nothing better than to turn to the past, its myths, nostalgia, and “golden age”. In which we cling to an inverted, retrofuturist, and hence illusory promise. Already described as neo-romantic¹ in the Germanic sense of the term, her art expresses this mood through the intermediary of found objects of various origins, sometimes “antiques”, used as they are, in singularly structured installations. These recuperated elements of random value are often associated with more recent technological apparatuses. These assemblages sometimes become multimedia installations, projecting videos in which the artist stages herself in various environments, ranging from domestic space to vast outdoor landscapes. This entanglement between past and future tends to blend in more than it contrasts within the artist’s world.

Her work confronts monumentality in art history, in classical sculpture symbolising power in public space. Her artistic experimentation contributes a way of thinking about how monumentality shapes myths, history, and notably that of empires, through animal allegories. This external symbolism of power, this relationship of scale in relation to bodies and through experience are constantly tested in the artist’s installations, which reveal a fragility inherent to any form of supposedly immutable power. The pastiche of monumentality in Raphaela Vogel’s works thus appears precarious, rusted up, suspended, ready to fall, and on the verge of destruction. Even the most high-tech elements featured in them are already obsolete or about to become so. The planned obsolescence of our world, caught in an eternal headlong rush, thus becomes one of the subjects of this new form of romanticism crafted by Raphaela Vogel, in a vision inspired by nineteenth-century culture – marked by changes of paradigm deriving from the industrial revolution – like the incorporation of machines into contemporary subjectivities. This techno-romantic atmosphere is accompanied by paintings with ‘soft’ structures, at once figurative and composed of broad streaks of earthy or coloured matter, shapeless, resolutely expressionistic, and highly energetic in their gestuality. They appear on animal hides brought together in triangular forms, containing floating and amorphous materials whose monstrosity is unsettling.

The importance given to animal representations evokes the archetypal constructs of the collective subconscious. Rather “feminine”, giraffes and spiders oppose the “masculinism²” of the lion and eagle, allowing the artist to present a degree of femininity, at once mistreated by the system but also unattainable, mysterious, and unnerving. The artist is constantly playing on some of the clichés of femininity in her works, responding through a touch of humour and the incursion of venomous sensations.

Entitled *International Comparision*, her exhibition at the former synagogue of Delme belongs to a series of projects³ whose central figure is the German Jewish writer Erich Hopp (1888–1949) whom the artist discovered when she bought a house in Eichwalde⁴, where he had lived in hiding for three years with his family up until the liberation by the Red Army in 1945. A little-known author today, the artist rehabilitates him in her own way, just as she pays homage to his written work, presenting various facets of it over the course of this series. On the ground floor, Raphaela Vogel presents a monumental installation, *Elephant’s Memory (Memorial Structure)* (2023), a kind of fragile memorial erected in honour of the artists and activists of the past, victims of racism and fascism. Hollow sculptures of elephants, symbolising memory, scale an old amusement park kiosk. Retro loudspeakers broadcast the corny tango “Jede Frau ist Schön” (“All Women Are Beautiful”) composed by Carla Boehl, who was Miss Germany 1930,

¹ In this respect, see the text “Hopeless Romantic” by Kristian Vistrup Madsen accompanying the collective exhibition FUTURA, Prague, 2021.

² Masculinism is most often defined as a reactionary, misogynous, androcentric, and antifeminist movement.

³ Presented at the Kunstverein am Rosa-Luxemburg-Platz and the BQ Gallery in Berlin in 2023, at the Petzel Gallery in New York, and the Kunstverein in Heidelberger in 2024.

⁴ Eichwalde is a town near Berlin.



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written by Erich Hopp and sung by Raphaela Vogel. At the end of a mast, like a flag, floats a painting of the memorial for Karl Liebknecht and Rosa Luxemburg, as it was devised by architect Ludwig Mies van der Rohe, built in Berlin in 1926, then destroyed by the Nazis between 1933 and 1935. Only a few photographs from the building’s façade have survived today and we have no further information about its size. Similarly, the tango was never recorded and only its scores and lyrics remain. Added to this is the presence within the memorial of a plan for Rosa Luxemburg Square in Berlin (1992), by German-Brazilian Jewish landscape architect Roberto Burle Marx, which was never undertaken. Through this triangulation, *Elephant’s Memory (Memorial Structure)* not only pays tribute to the artists and activists, but also to the art objects and creations now lost forever. By installing her memorial inside the synagogue, the artist thus establishes a dialogue with the dark hours of Delme’s history⁵, and recalls the duty of memory of fascist destruction that must be upheld by all, both then and now.

Upstairs (dedicated to women, when the synagogue was in use) a series of sculptures presents sets of old commercial scales on which are delicately placed photographs of women from across the globe who were selected in the thirties to become “Miss Universe”. Not far away, a Louis de Funès mask – an ambivalent favorite of the artist – observes and somewhat absurdly and facetiously compares the beauty of these women. It looks at his – somehow – German equivalent Heinz Rühmann, who also seems to compare women on an old film poster, personifying the most stereotypically French character for German audiences: Maigret. If Raphaela Vogel has chosen to present the unnuanced concept of comparison through the reduction of these women to objects of desire, she has done so in order to more readily associate current debates, causing us to ponder which events, acts, or historical personalities can legitimately be compared. Beyond this contemporary reference, the artist also strives to observe the extent to which capitalist competition blights social relations and aesthetic criteria, based on which a person, a work of art, or an object will be recognised or rejected.

A new Raphaela Vogel’s monograph will be soon published in partnership with Kunsthalle Gießen and Franz and Walther König, Cologne.

5 The synagogue of Delme was largely destroyed by the Nazis in 1945.



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BIOGRAPHY OF THE ARTIST

Raphaëla Vogel (Nuremberg, 1988) studied at the Städelschule in Frankfurt and the Akademie der Bildenden Künste in Nuremberg. She lives and works in Berlin.

Her work has been shown in solo exhibitions at the Heidelberger Kunstverein, Heidelberg; Petzel Gallery, New York; De Pont - Museum of Contemporary Art, Tilburg; BQ, Berlin; Public green at Rosa-Luxemburg-Platz, Kunstverein am Rosa-Luxemburg-Platz, Berlin; Galerie Gregor Staiger, Zurich and Milan; Galerie Mayer Kainer, Vienna; Le Confort Moderne, Poitiers; Kunsthalle Gießen, Gießen; Kunsthaus Bregenz, Bregenz; Haus der Kunst, Munich; Berlinische Galerie, Berlin; Kunsthalle Basel, Basel; Kunstpalais, Erlangen; Westfälischer Kunstverein, Münster; Bonner Kunstverein, Bonn. ..

Her work has also been shown in group exhibitions at Petzel Gallery, New York ; Galerie Gregor Staiger, Zurich ; Kunsthalle Tübingen, Tübingen ; Kunstverein Bielefeld, Bielefeld ; BQ, Berlin ; Centre d’Art Contemporain Genève ; Kunsthalle Trier, Trier ; Galerie Meyer Kainer, Vienna; 59th Venice Biennale International Art Exhibition; Kunst Museum Winterthur, Winterthur; Creamcake, Berlin; Futura, Prague; Beaufort Triennial; Kunstverein Hamburg; Contemporary Fine Arts Galerie, Berlin; Berghain & Boros Foundation, Berghain, Berlin; De Pont - Museum of Contemporary Art, Tilburg; Kunsthalle Bremen; AROS Aarhus Kunstmuseum; Musée d’Art Moderne de la Ville de Paris; Exile, Vienna; Schinkel Pavillon, Berlin; Tai Kwun Contemporary, Hong Kong; Foundation Vincent van Gogh, Arles; Foundation Cartier, Paris; Kunstverein Braunschweig, Brunswick; Maxwell Graham/Essex Street, New York; Cobra Museum of Modern Art, Amsterdam; Dortmunder Kunstverein, Dortmund; Nam June Paik Art Center, Gyeonggi-Do, South Korea...



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PRESS IMAGES

Exhibition views will be available after the opening. HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



Raphaëla Vogel, installation view *Found Subject*, 2023. Courtesy B0 Berlin and the artist. Photo: Roman März.



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Raphaela Vogel, installation view *Found Subject*, 2023.
Courtesy BQ Berlin and the artist. Photo: Roman März.



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Raphaela Vogel, Installation view, *Elephant's Memory (Memorial Structure)*, 2023, Kunstverein am Rosa-Luxemburg-Platz, Berlin. Courtesy BQ Berlin, and the artist. Photo: Roman März..



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Exhibition overview of *KRAAAN*, Raphaëla Vogel, De Pont Museum, Tilburg (NL) 2023. *Können und Müssen*, 2022. Courtesy the artist, BQ Berlin, Galerie Meyer Kainer, Vienna. Photo: Eddo Hartmann.



Exhibition overview of *KRAAAN*, Raphaëla Vogel, De Pont Museum, Tilburg (NL) 2023. *Rollo*, 2019. Courtesy the artist, BQ Berlin. Photo: Eddo Hartmann.



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Exhibition overview of *KRAAAN*, Raphaëla Vogel, De Pont Museum, Tilburg (NL) 2023.
A Woman's Sports Car, 2018. Courtesy the artist, BQ Berlin. Photo: Eddo Hartmann.



Raphaëla Vogel, Installation view, Paris Internationale 2023. Courtesy BQ, Berlin and the artist. Photo: Margot Montigny.



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Raphaela Vogel, *Pokal*, 2023, Green patinated bronze, 111 x 90,5 x 67 cm. Courtesy BQ Berlin, and the artist.
Photo: Roman März.



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TOURS

ART AND TERROIR VISIT

To accompany the guided tour of the exhibition by Benoît Lamy de La Chapelle, director of the art centre, the Syndicat des Viticulteurs de Moselle will be offering a tasting of wines from vineyards in the area.

In October (date to be confirmed)

TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *International Comparision* by Raphaëla Vogel.

Wednesday September 18th 2024 from 2 pm to 3.30 pm.

WEEKLY TOUR

Guided tour of the exhibition *International Comparision* by Raphaëla Vogel.

Every Sunday at 4 pm.

Free, reservation not required.

WORKSHOPS



PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME

> CHILDREN AGED 7 AND UP

Play-workshop around the exhibition *International Comparision* by Raphaëla Vogel.

Wednesday July 24th 2024 from 9.30 am to 11 am.

Free. Reservation required on 03 87 01 39 91.



HAND-IN-HAND WORKSHOP > PARENTS AND CHILDREN AGED 5-12

For children aged 5 to 12 accompanied by their parents. The art centre is offering a workshop for children and their parents! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Saturday July 27th 2024 from 3 pm to 4.30 pm.

Free. Reservation required on 03 87 01 43 42.

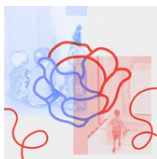


“BIG IDEAS SMALL HANDS” WORKSHOPS > FOR CHILDREN AGED 6-11

Led by Camille Grasser, head of visitor services, and artist Katia Mourer, these workshops allow children to discover the current exhibition through a playful, concrete approach to the exhibited works.

Wednesdays August 21st, September 25th and November 13th 2024 from 2 pm to 5 pm.

Free. Reservation required on 03 87 01 43 42.



VISITE BOUT'CHOUX > FROM 1 TO 3 YEARS OLD

IN PARTNERSHIP WITH THE EARLY CHILDHOOD RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

Discovery of the current exhibition *International Comparision* through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

Wednesday September 18th 2024 from 10 am to 10.45 am.

Free. Reservation required to rpe@cc-saulnois.fr / 03 87 01 17 88



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LINDRE-BASSE RESIDENCY PROGRAM



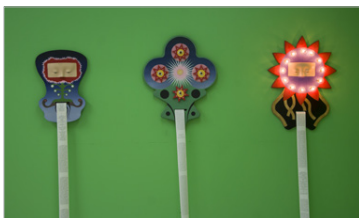
Photo: OH Dancy

Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio.

The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist.

The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.

ONGOING RESIDENCY



JUNE - AUGUST 2024
Antoine Granier

Image: Antoine Granier, *Florablantes Clavo*, 2023.



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CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.

Romain Leclère
Chair

Benoît Lamy de La Chapelle
Director

Fanny Larcher-Collin
Administration and communication

Camille Grasser
Educational services and reception and residency coordinator

Alain Colardelle
Production manager and head technician

Sarah Viollon
Educational services and reception

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past thirty years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Clovis Maillet and Louise Hervé, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Shilpa Gupta and more recently Jean-Luc Moulène, Merlin Carpenter, Camille Blatrix, Henrike Naumann, Magali Reus or Josephine Pryde.

All have developed a special view of the venue by creating site specific works.

In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist residency program in the village of Lindre-Basse, in the heart of the Lorraine regional park area.

The Delme synagogue, located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.

The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » by the french Ministry of Culture.



Inaugurated on 22 September 2012, *Gue(ho)st House* is an architecture-sculpture made out of an existing building. It offers visitor reception spaces dedicated to mediation and documentation, and allows everyone to prolong their visit to the exhibitions at the art centre.

It's signed by the artists Christophe Berdaguer and Marie Péjus.

CAC - la synagogue de Delme.
Gue(ho)st House, Berdaguer & Péjus, 2012.
© Adagp Paris 2012 / Berdaguer & Péjus.
Photo: OH Dancy.



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PRACTICAL INFORMATION

Exhibition *International Comparison* by Raphaëla Vogel from July 6th to December 20th 2024.
Opening: Friday July 5th 2024 from 6 pm attended by the artist.

Free shuttle from Nancy for the opening of the exhibition.
Departure at 5pm from the bus station, place de la République.
Informations and booking : 03 87 01 43 42 or info@cac-synagoguedelme.org
Or book online.

From Wednesday to Saturday, 2 pm - 6 pm and Sunday 11 am - 6 pm.
Admission free. Guided tour every Sunday at 4 pm.
The CAC will be open on Sunday July 14th, Thursday August 15th and Friday November 1st 2024.

PRESS CONTACT

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CONTACT AND ACCESS

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FROM PARIS (by train 90mins): TGV Est, get off at Metz or Nancy
FROM METZ (by car, 30mins): D955, formerly route de Strasbourg
FROM NANCY (by car, 30mins): N74 towards Château-Salins then D955 towards Metz

PARTNERS

The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » from the French Ministry of Culture.

The CAC - la synagogue de Delme is supported by



The art center is a member of DCA / association française de développement des centres d’art, Arts en résidence - French national network, of BLA! – national association of mediation professionals in contemporary art and Plan d’Est - visual arts pole Grand Est.



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