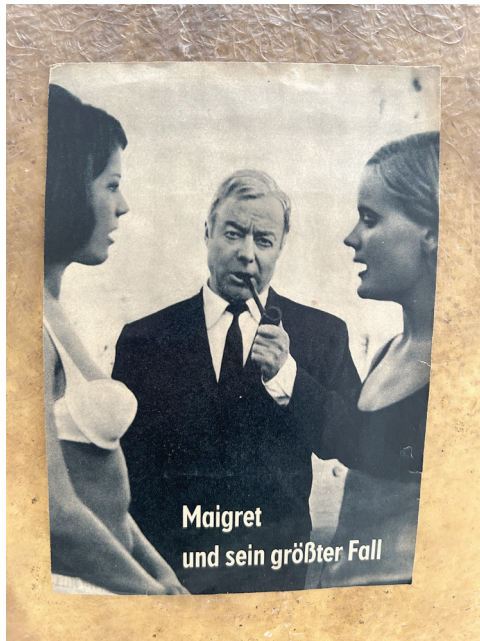




CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

# RAPHAELA VOGEL International Comparison

EXHIBITION FROM JULY 6<sup>TH</sup> TO DECEMBER 20<sup>TH</sup> 2024



From Wednesday to Saturday, 2 p.m – 6 p.m and Sunday  
11 a.m – 6 p.m.

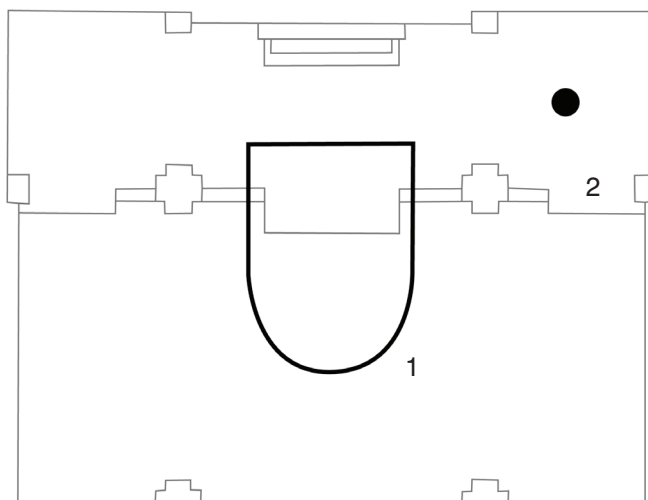
**Admission free.**

Guided tour every Sunday at 4 p.m.



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

Entitled ***International Comparison***, her exhibition at the former synagogue of Delme belongs to a series of projects whose central figure is the **German Jewish writer Erich Hopp** (1888–1949) whom the artist discovered when she bought a house in Eichwalde, 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.



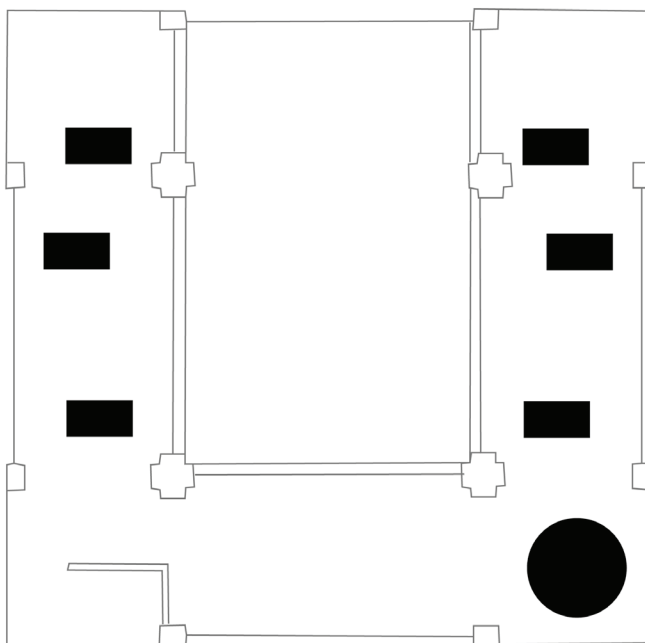
Ground floor

**1. *Elephant's Memory (Memorial Structure)*, 2023**

Oil on leather, steel, loudspeakers, old kiosk, recyclable plastic, 340x440x750 cm.

"*Jede Frau ist Schön*", tango written by Erich Hopp and composed by Carla Boehl in 1931, sung by Raphaela Vogel in 2023, 3 min.

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 florist kiosk. Retro loudspeakers broadcast the **tango "Jede Frau ist Schön"** ("All Women Are Beautiful") composed by **Carla Boehl**, who was Miss Germany 1930, 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. 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 history**, and recalls the **duty of memory** of fascist destruction that must be upheld by all, both then and now.



2

First floor

## **2. *International Comparison*, 2024**

Mixed media consisting on film poster, pharmacy scales, Louis de Funès mask, scrapbook for cigarettes pictures, fiberglass resin, metal, cigarette cards of Miss election's contest of 1930, recyclable plastic, variable dimensions.

Upstairs (dedicated to women, when the synagogue was in use) **a series of sculptures** presents sets of **old pharmacy 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. On which criterias a person, a work of art, or an object will be recognised or rejected?

## PRACTICAL INFORMATION

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The CAC will be open on Sunday the 14<sup>th</sup> of July, Thursday the 15<sup>th</sup> of August and Friday the 1<sup>st</sup> of November 2024.

## THANK YOU

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

The CAC – la synagogue de Delme obtained the label «Contemporary art center of national interest».

The art center is a member of DCA/association française de développement des centres d'art, Arts en résidence – French national network, BLA! association nationale des professionnels de la médiation en art contemporain and Plan d'Est – visual arts pole Grand Est.