

“There’s dance anyway” - Text by Moritz Gramming

Now, says Sophia Domagala, her work has reached a point she likes and a state that seems to refine her way of painting. Her works are currently being created in her studio in Berlin-Lichtenberg.

Domagala has been able to simplify her technique again. The motifs are spontaneous moods that almost grow naturally. Only rarely are the canvases stretched. If she wants to paint, then she must start right away, she says. No complicated processes, intermediate steps or big obstacles.

Like an unfiltered thought that is transmitted directly.

The simple, direct is what she passes on to the viewer.

This principle already existed at Art school.

In 2009 she showed a 10-minute video work in the exhibition *La Bonne Horse* at the Bonner Kunstverein, in which she dances in front of a drawing to the song *Sinnerman* by Nina Simone.

Simple, not choreographed, just for herself without the intention to impress.

Someone dances anyway.

Her diary-like drawings also began during her studies. Recorded sentences that document her everyday life into a few words. The limitations of pregnancy and the imminent motherhood were the source and how to deal with it. A selection of this first phase is collected in the booklet *My White Gangster*. Published in a 200 edition by Edition Taube.

The drawings are the starting point for larger works and extensive installations.

*Spiele mehr Klavier mit mir* (Eng, *Play more piano with me.*) This imperative stood on the wall of her first solo exhibition *Retrofrost* (Kiel, 2013). Next to it a bicycle made of MDF very reduced, but well recognisable. Art as a need, an irrepressible dependence of expression. Not to show yourself, but to reduce something, such as lust. A transformative process that remains clear and comprehensible in Domagala’s work. The simple language moves somewhere on the border between romantic world pain and actual, individual experience touches one easily.

Sophia Domagala is real. That’s why it’s so much easier to fall in love.

Just be careful, because her simplicity reflects the over-sophistication of a society paralyzed by its perfectionism. She expresses this, shows her rejection and insists on a subjective concept of freedom. What Sophia Domagala offers is not a concept of life for sale, even if her sentences sound almost as instructive as those of a calendar. If she invites us to stay in her installations, it’s because we should actually engage. In her solo exhibition *Between Lips and Forehead* (sic! Elephanthouse, Lucerne (CH), 28.2.-2.4.16), she distributed fine sawdust.

Not everywhere, the door area remained free. Very safe appearance. Just like the concert of the musician S S S S S at the end of the exhibition, which replaced the artist talk.

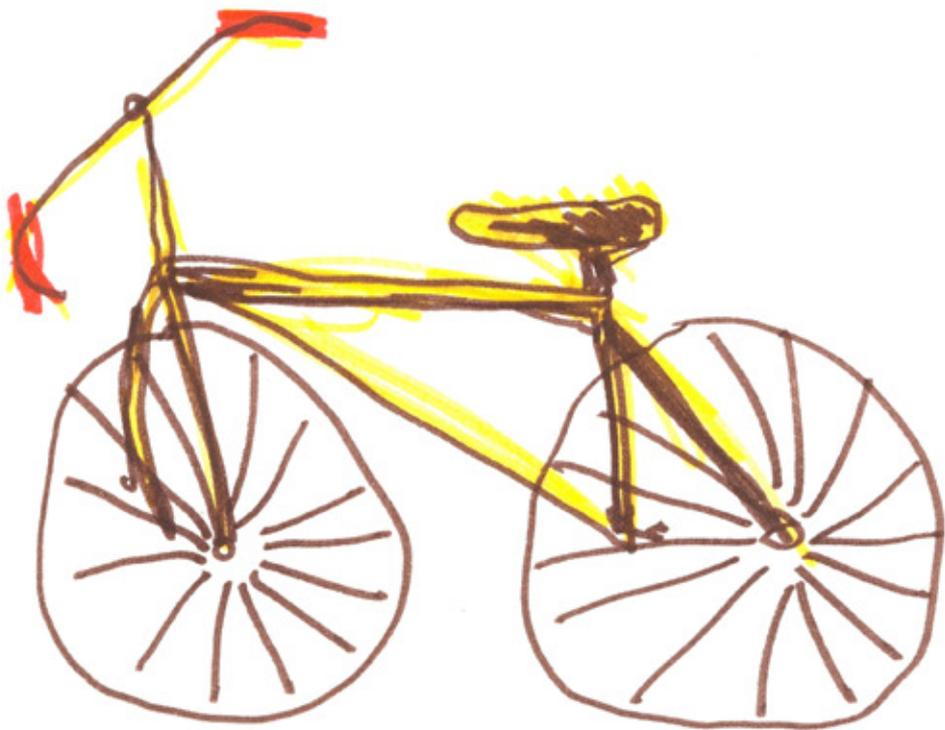
The fact that she transported all the paintings rolled in the ICE to Lucerne is also the kind of statement that makes her appear credible. She does not talk inconveniently about art and economics, but has appropriated simple means to practice. In her current paintings, everything grows quickly, huge berries line up, paradisiacal conditions prevail.

Colourful plants full of leaves and fresh bananas clearing the air.

Is that enough? - This simple line, to escape for a moment, is that legitimate? Sophia Domagala’s answer is always very clearly “Yes”. Her work has had this surprising self-image for a long time and is therefore more timeless without falling out of time. So it won’t be the last time she gets to that point where she likes the work, because it’s not about that point at all, it’s about doing something right away.



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LET US  
LOVE AS  
MUCH  
AS  
WE CAN

WHO IS CALLING  
OUT YOUR  
NAME?

LIFE OR DEATH?

