

Titel:
ZARTE GRÖßE

Artists:

Sofia Duchovny

Curated by: Oona-Léa von Maydell

Date: 28.04. - 20.05. 2017

Text:

What kind of bed does a human need and how do you sleep in unfamiliar beds?

A pop-up tent can be easy to build. That is to say, you just throw it down. But how do you fold it back up? Many a camper has left their night's campsite in a fit, the pop-up tent abandoned in their wake. Friendships are ruined this way. Even entire marriages.

Tents make us independent of exterior circumstances. They enable us to transform into world citizens, ones that are often, or just temporarily, itinerant, freely, or perforce, set astray through time and space—some on the run, others by their own accord.

The tent is a space that appears intimate but is not. It is constantly expanding and often very feminine. At the same time, it has something of an organic feel with its transparency and the autonomy of movement it allows—you are armed for anything, so to speak. There is also something lyrical about sleeping in a tent, a certain levity that can stir sexual fantasy. You hear it all, basically.

Duchovny combines tent poles with netting and forms them into sculptures that are easily transportable, light and translucent, with a specially prepared "skin." She squeezes the fly between the side panels of Real Positive's exhibition space. It is reminiscent of a female figure accented with ink—ornamentation that resembles tattoos. The sculpture is effectively constricted by the walls, but against its will so it is forced to be resistant. A work process that makes it tremble slightly.

The inflatable crescent-shaped cushions (travel pillows) lie nestled together, distributed on the floor around the foot of the sculpture: beings that lay around like humans or animals.

In her drawings and watercolours, Duchovny paints different beds. Mattresses. Mosquito legs. A state in-between wakefulness and sleep plays out in them. No humans appear to be present. The animals moving inside the work have a fantastical effect. A transformation that takes place in sleep? The motives appear untidy and improvised. A blanket lies crumpled as if you had just gotten up, not yet fully awake. Maybe you don't know where you are. And "in the now" is a place, or rather a situation.

Although there is something both romantic and practical in the idea of having a home anywhere, life in a tent is surely not the most comfortable. Given life's fast pace and the conditions of being an artist, it may, however, possibly be a solution to live and get around the world.

(Oona-Léa von Maydell)

