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The current works of Mia De Vos are the result of an urge to process, treat and give shape – to contain them – in ceramic objects. The containers are the metaphorical carriers of, as it were, congealed emotions which swing back and forth in an accosting and sinking way between on the one hand memories to what has become lost: childhood, and on the other hand adult desires which can never fill in or fill up the loss. In that sense it is a paradoxical trial of a pendulum, oscillating between the impossible and that which, possibly, is not allowed. The material container only just fails to grasp the persisting desire. The nostalgia of missed chances drips from the wounds.

The emotional experiences affect several aspects of a very personal experience and take form in corporeal, lived-through material forms with a great sensuality.

That tactile awareness is too often neglected: a first missed chance. The sensuality of the works touches the topics 'man versus female', sexuality, duality: the paradox of the second missed chance and the desire that cannot be subjugated. The containers invite, like skin, to caress. But the understanding and the interpretation of the experiences escape.

Process

Each work is unique. It creates itself from an unique indistinctness without a rough draft. It realises itself from an idea, an emotion, an experience which stimulates creative pleasure and pushes up to new, sublimated yearning that gradually takes and gets its shape. The form succeeds, only for a short while, maybe, to cover up the dearth. Not each pot has its lid.

Once the creative labour has started, the hands think along in the process and the body thinks itself within the clay a desired proliferation.

Influence

The forms and colours are influenced by a journey to South Africa and, subsequently, to the written history and described cultures of that country. The exhibited creations point out lost paths through several traditions.