

Kasper De Vos (BE, 1988)

www.kasperdevos.com

In his studio, Kasper De Vos' collages, drawings and sculptures form a colourful and rather uncanny environment where vibrant imaginary landscapes were deeply rooted down by everyday absurdities. A visual storyteller, De Vos utilises serendipity, surprise and salvaged social remnants as key elements in his process. Materials and idea are gathered on the natural route of any given day, and classical sculptural forms (such as base, bust, and body) are incorporated into odd combinations of contemporary throwaways.

A bulk of his artistic production, including miniature utopian mock-ups and works on paper, are classified as studies for future sculptures. Everything is material for something else and these sculptures tend to be constructed from found and frequently perishable materials; leftovers that De Vos transforms to make humorous reflections on the awkward intersections between culture and consumerism. Sandwiches become tables, plastic water bottle crates act as the base of temples, and raves are reduced to totemic systems (what de Vos called "Native Kitsch") as elements from the artist's environment are removed from their habitat and reassembled. Throughout his practice, De Vos flirts playfully with filth, cloaking serious social issues with a light hearted type of Trojan horse aesthetic where basic colours and forms carry questions about materials, motivations and social phenomena. He is a sculptor who seems to want to give away an object's secrets.

De Vos finished his MA in sculpture at KASK, School of Arts - Ghent (2013) and currently lives / works with his girlfriend on an old farmstead in the area of Mechelen (BE).

ABOUT THE WORK

'Egg Terror' (2019)

110,0 x 85,0 x 92,0 cm

Ceramic powder, plaster, jute, wood, organic materials, wood, nails, plastic

De Vos is a Panamarenko kind of engineer, creating with his heart and following his gut instead of calculating everything. Different as Panamarenko he does not want to create robots, machines, flying saucers, or any other kind of transportation (yet) - he wants to joint venture the worlds of art and science. He's a visual explorer, but also an inventor.

Recurring elements in his work or questioning daily routines, exploring folklore and questioning food. Food as an object, food as currency, food as humor, food as a power-tool... Food often seems to be playing a significant role in his practice and the artist's fascination with the latter goes beyond eating, leading him to activities like dumpster diving and selling vegetables every Friday in the market place. These experiences offered reminders that what we eat is usually coupled to what we buy and that while our dinner may speak to familiarity, socio-cultural context, pleasure and pride, it also addresses economic and social contradictions like starvation and systemic overproduction that further contributes to mountains and mountains of waste.

Intriguing for De Vos is the point where an object can become food. For example the work he is presenting here in Harelbeke: Egg Terror. This giant and massive egg is heavy. It seems to be protected by a plastic covering. Is the egg the first of its kind, waiting for someone to breed it out? Is it the first step in the creation of a new species? Or is the egg food, waiting to transform in an omelette? An extra connotation appeared with the COVID-19 pandemic: eggs (specially the egg-white) as base for the creation of vaccins. The egg as a symbol of a possible cure? The egg as a transformer?