

Wandering the world towards the origins

Wandering...

Aimlessly, without guidance or direction, around the world or through it...

Over territories, peoples and people... that build affectionate relations, of friendship, love and disappointment: journeys.

The set of works "China White" or "Made in China" and, more specifically, "Made in China – Living quarters of happiness" deal with the lightness of white porcelain, with reflected attachment, in methodical and melodic composite organizations.

A tea break!

In some of these objects the sounds composed by Jorge Queijo create environments and invite to a relationship with the spectator, closer and more attentive, that whispers in our ear. These are "sound tracks" that intertwine the East and the West but that also incorporate sounds of the work universe of Sofia Beça: the splitting and cracking of wood when it is burning in the oven, the feeling of warmth contained in the objects' skin.

These "Sound Tracks" also suggest, due to their shapes, musical wind instruments, but whose organicity and plasticity we can easily associate to the principle of vegetable and animal life: the seeds, cocoons, eggs.

Lights and shadows, colours and shades, temperatures, smells, textures and sounds...

Made of earth, with earth, water and fire, of clay, with work... with the hands...

"Earth, contrarily to the other three elements, has indeed resistance as a first feature. The other elements may be hostile, but they are not always so. The resistance of the earth, on the contrary, is immediate and constant."

Gaston Bachelard, in *The earth and the reveries of will: essay on the imagination of forces* (free translation)

Bachelard confronts us with several categories of Imagination and with the idea of a material cognitive experience (or the imagination of the hands) - this material and dynamic imagination, expressed through the recurring patterns of the four alchemical elements (earth, water, air and fire) is considered by Bachelard the primary language of the unconscious.

The material imagination challenges the resistance and the specific forces, in a one-on-one with the materiality of the world, in a dynamic and transforming attitude.

It is necessary for a reverie to encounter its matter, it is necessary for a material element to provide its own substance to it, its own rule, its poetical specification – expression -

materialization – possibility for socialization. In Sofia Beça’s work the matter and the result were chosen many years ago - Ceramics.

The ceramic panels “Wandering” or “Wandering in the Mountains” trail paths and bring us to shale grounds, stratified and accumulating History. These are of time in our space – and seek to guide themselves, or to be guided in a path that has its rest in the home... the origins. However

“we know that there is no longer time to look at ourselves
escape is only possible within the fragmented bodies
and one day..... who knows?
we will arrive”

Al Berto, *in* Attempts to return home (free translation)

In the returns from Sofia Beça’s journeys, wanderings or even reveries... the smell and colour of the warm earth awaiting the rain are always present. An exiting and entering movement enriched by the experience of living.

“...we move slowly out from our bodies
and we devastate, devastate...”

Al Berto. *in* Toxic Trick (free translation)

Rute Rosas, Porto, October, 2017

Artist-Sculptor, Professor of the Department of Fine Arts at the Faculty of Fine Arts of University of
Porto, PhD Teacher and Integrated Member I2ADS – FBAUP.