

the fossil. She told me: 'Fossils don't stop to fascinate me.' It's true: fossils are nature's prints. In the end only beauty will last, harmony. Fossiles are at a remote distance from life, far away from our daily sorrows, from the silly side effects, from life's irregularities. We like the things of the past because we don't really know much about them, seeing only their shapes and these are not the shapes of people but of plants and animals, nerves, bones, turnings. Marie Julia Bollansée's fossils are not real fossils, they only look like them; they're still close to life, but she's only preserved their beautiful design. And what's more, in her case, it's about human beings. Human beings over and over again.

Marie Julia Bollansée is a wife and mother. It's a biological fact that she receives and gives, and in this order. She nests. The nest is a temporary dwelling, everything is temporary; the children will become adults, they'll leave the nest, start leading their own lives. This exhibition is something similar. The nest is given away, is left. This exhibition is a fragile event; things give themselves away, they have left the nest and have entered the public domain. The images seem to tremble slightly when we look at them. To tell you the truth, for me this work contains primitive elements: the circle, the human figure, the archetypes representing togetherness, pregnancy, curves, security, but at the same time there's also the foreboding of pain, the pain of being cut off, being left, memories, being abandoned. The more personal the work, the less noncommittal, the more moving, the more painful. The big things in life hurt.

Johan De Vos, photographer, recent AICA introduction to A THIN SKIN, one man show in ELZENVELD, Antwerpen from 4-6-1999 until 10-7-1999, catalogue