

TARQUINIA

The title of Marie Julia Bollansée's (°1960) work refers to an old Etruscan city near Rome. Tarquinia was the most important of the twelve cities of the Etruscan League and is now an archaeological site primarily known for its necropolis – an underground cemetery containing more than six thousand tombs, many of which are decorated with splendid colourful murals. However, of this partially macabre history hardly a trace can be found in Bollansée's "Tarquinia", a three-part projection in which a festively set table with an ever changing line-up of guests is the central point – a picture which is loosely based on Tarquinia's ancient wall paintings. Although associations with the iconographic tradition of the Last Supper are brought to mind, "Tarquinia" definitely plays on a different emotional register – that of a festive beginning rather than that of a majestic fatal ending. The images of the artists's friends and acquaintances sitting at the banquet together breathe hopeful expectation and the promise of an almost endless quantity of (possible) conversations. As important as the evening glow in which this lyrical tableau is bathed are the sounds: a hardly recognizable but heartwarming buzz of voices (impossible to find out what the conversations are about, but then again, intelligibility is not what Bollansée wants to achieve), the constant clattering of plates and cutlery and the clinking of wineglasses which keep on being refilled. And in that way the festive vein of this work with its small and big hopes reflects perfectly the ambitions of "Lonely at the Top" as a new, autonomously operating exhibition and presentation programma – in "Tarquinia" Bollansée stages the tribute and toast of the moment.

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