

VISION

My way of looking at the world, my frame of thought as well as my pattern of feeling only reflect my own perception of reality.

It is most likely that others have a different perception of reality, which remains hidden for me simply because I can only use my own system .

As a result of this insight curiosity about possible other gateways of perception arise as well as an alertness and willingness to cross frontiers.

Scientists try to objectify their observations and in doing so they also try to draw conclusions.

As regards an artist's observations, the reverse could very well be the case: precisely those observations which are only visible for the experienced and alert artist's eye (or another unspecified instrument of observation), i.e. the supersubjective observations, bring in interesting material.

As an artist I register life as it is. I let it happen without interfering. I make images without any other connotations.

I see images without making formal demands. I do not judge, I just observe with diffidence.

And then the chemical reactions occur in my mind and the elements from reality seen by the artist metamorphose into an aesthetic whole which will live a life of its own as a work of art.

That which vibrates under the skin – more specifically under the skin of both human beings and society - is placed into a world of observation through a work of art (video installations, photographs, performances, objects). The invisible obtains perceptibility.

And then there is the exploration of the impact of my power of expression.

“What is the effect of my work on the spectator?” is a question I find myself asking more and more, thus becoming the observer of the chemistry which was (partly) caused by myself.

“We cannot experience the mental experiences of others directly.”

The spectator does not come and view a work with an empty mind, but with a mind full of memories, knowledge, prejudices...

The unexpected chemical reactions which are caused by all kinds of collaboration is an acute point of interest in my work as well as a field of exploration to be developed further.

As an artist I would like to find formulations for the observations which I keep on making from my own point of view; for the perception which I as an artist have of “the other”. I try to detect the chemistry between people and to formulate this in my work (so that the spectators may become more aware of their humanity).

One can (only) hope that art – a way of exploring powerful opposite desires and changing these into a search for a better comprehension of ourselves – is capable of exploring, meditating and being shared without judgement.

I want to push out the frontiers of that which is perceptible.

I am convinced that contemporary society is in urgent need of visibility of its invisible vital motives and sources.

On OBSERVATION

The zoologist observes animals and their behaviour.

The botanist studies the growth and metamorphoses of plants.

The geologist explores rocks, earth formations, weather conditions.

The physician examines the physical body of human beings.

The psychologist tries to gain insights into the psyche of human beings.

The observant artist is present in all domains.

The artist's observations cannot be planned schematically and orderly; she lives with an always present alertness and clarity. And she also knows that often that what occurs is not and that what is invisible is reality.

For the observations she makes, the artist does not only use her physical senses but also other instruments of perception: intuition, clairvoyance, empathy may not be recognized senses, but through these channels that what is growing under the skin can be detected.

The talent of observation of a contemporary artist has been developed through the ages and in former times may very well have been the domain of shamans, oracles and alchemists.

The artist reports on her observations in her work; she formulates them. In my case the findings are shown in (video) images. The observing artist paints humanity, invents ways of expression to picture humanity so that the spectators become more aware of their humanity.

The artist is capable of "feeling the soul without interpreting, without words, and of expressing this feeling in images". (cf. Yves Klein)

The artist looks at age-old elementary questions in a modern way.

These questions are never answered, but they are reformulated.

What make a human being human?

How dead is dead?

How does a new human being grow from a human being?

How does chemistry between people work?

Which webs are woven between human beings?

How relevant is the idea of time?

How comprehensible is language?

What/who leaves traces?

Which twilight zones are we willing to enter?

How normal is a normal human being?

Marie Julia Bollansée, 2006