

Virgo, the Virgin, symbol of the earth, symbol of Aelle. Although, virgin, the earth is fertile.

The first sculpture of Aelle that I acquired just represented one of those virgins, seemingly so wise, with long braided hair, rounded belly, pregnant, and on these curves still shines the beautiful and sharp light of work. Undoubtedly that of a woman, for Aelle's sculpture bears the quintessence of femininity, with its so singular strength. The strength of the earth and of a sex which tamed it by domesticating wild plants million years ago. Because earth and women share a very intimate relationship from the very beginning and Aelle's work is in the heart of this intimacy.

At the first glance, at the first touch, her clays and her bronzes evoke as well the Andean Pachamama, the *Mother-Earth*, so often transmuted as a Latin virgin, but also the dizziness you feel from an afternoon in a hammam, or again the animality of a wolf. It is with the strength of her feminity that Aelle stages virility; and with such sensuality. And it is well from her that appears the man's slim body as a birth. Between her hands, he finally finds his right place in a unique ballet, ballet in love but so metaphysical.

Connected with the earth, and not only the one that her hands mold nor that of her sign or her sex, but more widely, watching out, from her aubracian lands, for telluric forces. Waiting for the first snow flakes, the gusts of the storm hustling the trees, the sunset light, the autumnal flavour of mushrooms, the insolent fragrance of a truffle or the musky perfume of a wine bottle, these are the senses that nourish her works and feed her hands inspired by an Indian divinity or by the curve of a wooden ancillary tool coming out from the deep lands of Morocco.

Aelle's factory is there, inside, and on earth, deeply humanistic, for she deals with Humanity and its profoundly deep roots, whose, a bit of a witch, she knows the mysteries. Wise virgin and foolish virgin, she is all at once...

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