

It is by way of an experimental work rooted in the parameters particular to sculpture that Caroline Tapernoux choose to put forth a plastic that is entirely dedicated to transparency. A transparency considered as a direct access to a reality that can go by unnoticed either because it is thought as being too anodine or too banal or because it escape our senses.

The mirror, the "Altuglas", the polyester wrap are examples of materials which, once formed and put in context, are no longer simple representatives of a cold industrial world of physics, capable of creating emotions in the spectator through strange evocations freed by contemplation expectation.

Her work, either suspend and free to move or "framed" and whose construction is dependant upon the infinite play of light and shadow, or simply plates laid on the ground, testify to the dominating role of the unfinished in creation. A creation that understand that nothing lasts and only the laws of transformation can seem everlasting to us.

For the suspensions, the spectator is not obliged to go around the sculpture. He or she may offer him or herself the luxury of a singular vantage point as the piece has been set in motion by a rotation of air currents sometime caused by the spectator. From these work arise several ideas : movement, lightness, silence. [Her work testify of a research always increased in favor simplicity and essentiality ?] The artist propose several work orienting her choice toward simplicity and essentiality.

A simplicity that approaches nothingness as often the work is more and more discreet, more and more invisible to the point of disappearing despite its aluminium or iron axle. Sometime it can also start to radiate in an exuberant way. There is a definite aesthetic certainly, but it rejoins an immoderate taste for the paths of vision that lead to an appreciation of the world that is both tangible and poetic.

Her recent works testify an ever-growing desire for apparent simplicity under which lies a precise work, a knowledge and certain intuition of the material. The fragility of her work escape neither the eye nor the body which try to find their own landmarks. *Casted shadow, light refraction, reflection are not more epiphenomenon but the work itself* that the material, the origin erase itself through its projections and/or reflection. That the drawing which appears all in light and shadow brings forth new forms in gestation, tends to make her model disappear like a draftsman who sees his live model disappear to be replaced by its essence, by its aura so very visible on the paper.

One could think after all that has been said about what one may consider as a memory of materials. A memory capable of recording reality in its most subtle manifestations, capable also of provoking the memory of the spectator.

The artist seems to be continuing her streamlining project because whereas before there was an addition of materials and elements, her more recent work emphasize a transparency on the order of "nudity".

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