

CAROLINE TAPERNOUX, LIGHT
STAGING, SHADING BY MARIELLE BARASCUD

Glass plates
Mirror discs
Polymethacrylate strips
Polyester films
Resin streaks
Acrylic mirror
Unfilled blister packs

Making black gleam, overshadowing light.

Moving from volume to plane, constructing space with a mere sheet of matter.

For a long time, Caroline Tapernoux's goal has been to extract the juice, the sap, to press, to distort and turn the materials that she chooses to use for her pieces inside out – a frenzied rigour in the choice of components, in the research and improving of techniques, to attain both an almost visible and almost invisible result.

These components have become more and more diversified in the course of her plastic research. They have grown lighter [polymethacrylate], more flexible [polyester], and even shapeless [resin] or misappropriated [blister packs]. But this does not prevent Caroline from using them concomitantly.

Is time not an integral part of the luminous phenomenon?

Indeed, the subject here is truly light, in the sense that it links the different stages of Caroline Tapernoux's pieces as it weaves its way through them. It is projected or reflected onto their various materials or supports. In turn passive or active, it transforms them, transfigures them in order to inscribe and construct the projected shadow. It shades, densifies transparencies, and darkens blacks.

And still it makes the drawing vibrate, reveals small and insignificant things, and makes them essential.

It gives the object its autonomy, enables those who see it every day to witness a continuous activation, an infinite re-creation.

Here, the artist creates the object, light creates drawing, and the spectator creates his own work of art. The impermanence of the piece stages a spectacle, a perpetual representation. It is up to each of us to grasp the small aspects that will make the piece "every time not quite the same/not quite another"...

Caroline Tapernoux's work is made up of families that interpenetrate and self-fertilise one another. The mobiles send back the reflections captured by their altuglas sheets; mirages spring up from installations; the photographs of blister packs memorise the structures of a reference packaging; light circulates and breathes through the paintings.

The image [of the mirror] is acted out.

These transparencies are the opposite of an unveiling, in that they are not a way of bringing out the essential in what is superficial, or of delving from the surface to the core.

They are the acknowledgement of turmoil, the staging of our own shadows.

Did what I see really exist?

Marielle Barascud