

**“Seeming to carry but the shadows of flowers”**

Louis Aragon

“Figures were never for me a compact mass, but like a transparent construction,” wrote Giacometti...

Caroline Tapernoux seems to have made this sentence hers, when she favours transparency as the main material for her hangings. She plays with this transparency so as to stimulate the spectator's vision and make it reconstruct the exhibition space, using the sculpture's superimposed “veils”. The surface then comes to life in its depth, the volume oscillates or even cancels itself out, the very idea of a sculpture is put aside, only to reappear where light gives body to form, or where it is not expected: a shadow cast on a wall, hollowed out spaces, faint or even unexpected lines, bordering on the infra-thin favoured by Duchamp. This paternity is claimed even more through a form of voyeurism – forcing the vision – inviting it to read sensual and erotic geographies...

Then, almost suddenly – surprisingly – the fervour subsides to give way to minimalistic shapes, to purity devoid of chromaticism. After all, the illusion is only there to throw us into contemplation, to awaken in us a memory of reality. So there is no obscurantism here or, as Wittgenstein expressed it: “Light is colourless. If so, then in the sense in which numbers are colourless,” light, this ‘absence of darkness’, can be felt, as through a negative and not without magic, in Caroline Tapernoux's work...

Marie-Pierre Donadio