

CHOREOGRAPHED LIGHT

BY FLORIAN BESSET

Binôme #2 [rooms 1 of the Castle of Barjac]

Tribute to a passed person, expression of pain itself but also of faith in life, this artwork was inspired to Caroline Tapernoux by an especially hard grief.

The light is lowered. But like a lowered flag can be raised again to deploy its colours with magnificence in front of the eyes of everyone, from the confiscated light can re-birth the beauty of the light, source of life: the punctuation of immersed red cellular elements in the circle of confiscated light evokes the red cells promising a possible re-birth, germs of the return to beauty, of a return to life. Caroline Tapernoux works « in situ » which means that she chose the ceremonial room of the Castle of Barjac to offer to this powerful artwork the framework of dignity and deference it deserves.

Victor Hugo wrote :

« Death and beauty are two deep things

Which contain as much shadow and azure that they seem

Two sisters equally terrible and fruitful

Keeping the same enigma and the same secret . »*

* Victor Hugo, Complete Poems [Poésies completes], Tome III, éd. Seuil 1972

The Minotaure and the Star [rooms 2 of the Castle of Barjac]

Caroline Tapernoux in a certain way spiritual daughter of Kasimir Malevitch which she studied the work and the writings, knows that abstraction in his work was more about an metaphysical absolute than a plastic construction with no sense. If contemporary art is far too often neglecting beauty and spirituality, Caroline is the representative on edge for whom the metaphysic [the beyond of things], the intelligible and the sensible could not be separated, as they are not distinguishable in reality. « The truth of art is its power of life»*. Power which beauty and spirituality are fully part of.

The Luminances created for this room play magnifically with the particular structure of the walls, becoming almost a parietal art of the light. The tension of forms coming from the radius projected on the polycarbonate sheets delicately deformed reminds the mastership of the line and the exploitation of the reliefs of the Prehistory Masters, for instance the Chauvet grotto nearby, these artists whom perception of the world was not yet altered by no school, no institution or self-appointed chapel holding the truth of art.

Gérard de Nerval :

« Respect in the beast an acting spirit

Each flower is a soul with a bloomed Nature;

A mystery of love lies in the metal;

All is sensitive! And all on your being is powerful. »**

* Jérôme Alexandre, L'art contemporain, un vis-à-vis essentiel pour la Foi, Collège des Bernardins, 2010

** Gérard de Nerval, Les vers dorés, Forgotten Books, 2018

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The Carmélites [rooms 3 of the Castle of Barjac]

After the penumbra of the room 1 and the obscurity of the room 2, here we are in the bright light generously distributed by the south and west windows of this beautiful room.

The artwork conceived « in situ » was supposed not to have any title but, to designate by chance during a conversation, Caroline named it very spontaneously « The Carmélites ».

By chance? I do not think so. These two volumes very simple, made of sanded polycarbonate that capture the light with great softness and seem in the middle of a whispered exchange, evocate the two young novices of the movie « The Dialogue of the Carmélites »*, and the notion of contemplation to which the work of the artist invites so often. By their luminosity, these figures establish an intense dialogue with the surrounding architecture, glorifying it and call inside the spectator the esthetical emotion synonymous of beauty, key moment of an inner reconciliation between the opposites that live inside ourselves.

Giorgio de Chirico :

« Silent life, listening, hearing, learning to
express the hidden voice of things, here is the path
and the goal of art. »**

* Film by Philippe Agostini (1960), dialogues by Georges Bernanos, with Jeanne Moreau, Allida Valli, Madeleine Renaud, Georges Wilson, Pierre Brasseur, Jean-Louis Barraud]. Le Carmel est un Ordre contemplatif.

** Giorgio de Chirico, L'Histoire de l'art est-elle finie?, Jacqueline Chambon, 1989