

TITLE TO BE CONFIRMED

The sedimentation of memories
The passing of time
The fragility of suspension

Full circle
Seeking the unseen
Capturing the fleeting

A protest against forgetting*
Hide and seek
Words and images

Burning books
Trial and error
Fixing mistakes

Unfinished sentences
Sites under (de)construction
Secrets

“Title to be confirmed” is a series of canvases presenting compositions made out of burnt papers and ashes for the most part with the addition of other media. The fragility of suspension, the passing of time, the sedimentation of memories that all encompass one self are some of the concepts that animate these pieces. In particular, the archeological nature of the work as well as the capture of personal histories find a poignant resonance in the premises of the Museu Nacional de História Natural e da Ciência (MUHNAC),

For these compositions, Diane Giraud went through a series of experimentations that led to the use of meticulous processes including taping and the gold leaf laying technique used to apply the burnt papers and ashes piece by piece on the canvases.

The artist chose to burn some books from her own collection as well as carefully picked magazines. Through trial, she developed an understanding of which texture, colour and size she wanted to achieve. In some of the canvases, remnants of the original pieces though barely recognisable pop out in fragments of wording or imagery. Never complete, they're left for the viewers to discover and wander in these unseen existences, juxtaposing metaphors of life and death in an attempt to demonstrate that everything is everything.

* Eric Hobsbawm



IMPULSE IS CURIOSITY
PROCESS IS EXPLORATION
OFFERING IS INTRIGUE.....

This elliptical equation captures in its essence the path that Diane Giraud has been tracing for herself over the last decade as a creative practitioner.

Her passion for the creative process led Diane Giraud, a native Parisian to interrupt a promising career in the headquarters of corporate companies after obtaining a degree in business law to engage into art and design studies.

First in Paris, she trained in oil painting and drawing in les Ateliers des Beaux Arts. Then, in Camberwell College of Arts, she expanded her creative techniques to metalwork and silkscreen printing before majoring in fashion. Offered a place in London College of Fashion - which recently ranked within the top 5 colleges for fashion worldwide - she graduated in Fashion Design Technology Womenswear. She also partook in the Menswear Handcraft Tailoring program there, learning some of the traditional techniques and best kept secrets of Savile row.

Naturally drawn to experimentation and craftsmanship, she honed her skills in the couture ateliers of Alexander McQueen, Boudicca and Giles Deacon. From these inspirational collaborations she took away an inclination for original concepts, an assertive taste level and a meticulous approach to process.

She was then introduced to the demands of the fast-fashion industry, working as a senior designer within a reputable design agency whose portfolio of clients include all the most prominent brands of the UK "high-street" such as Topshop, Whistles and River Island.

After more than 10 years in London, she felt ready for new developments.

So, she headed back to Paris where she consulted for a few ready-to-wear brands but also started to re-engage with her artistic practice.

With a specific interest in installations whether as a piece or a means to deconstruct format and presentation for art, her projects include painting, sculpture and poetry.

Recurrent threads inhabit her work such as:

- . The pervasiveness of language in setting-up formats that are to be dissected.
- . The dilemmas we - as human beings - incarnate in contemporary society as a backdrop to all observation.
- . The necessity to preserve intimacy and create opportunities for authentic, spontaneous, unguided interactions.

In Lisbon since 2015, and prior to her current exhibition in the so-called Attic of Embaixada, she presented a site specific installation both in Lisbon for a Silver Spoon* event and at the Galeria Fernando Santos** in Porto. She currently produces new work in her studio based in the district of Principe Real.

* www.silverspooncph.com

** galeriafernandosantos.com

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