

Children built shift huts they dream to live in one day. Some architects try sometime to draw structures free from every esthetic restraint, adapted to the functions or to the real needs of the human being, to their surroundings and to their desire for freedom.

From Oregon where he is born in 1975 (he published in 2007 a book speaking of his experiences with nomads living in the forests of this *American West State : Unhouse — The Architecture of Dwelling Portably*), to Los Angeles where he recently moved after living for many years in Paris, Oscar Tuazon never stop to chase for this alternative utopic. The architect and theoretician Buckminster Fuller, inventor of the geodesic dome, is an inspiration for Oscar Tuazon who built forms reminding of the human experience.

But now, we have to admit that he has become an outstanding sculptor. Out of any ideology cast, cluding the trap of the medium disposed to the authoritarian abuses and to the illusion traps, Oscar Tuazon is at the origin of a singular production based on the notion of investigation of the world of the possible and the sense of a fabrication he personally and cooperatively assume the art craft and prosaic dimension.

From the pragmatic dimensions to a symbolic balance between domestic references and associate places, he offers a proportion accuracy. He was for a time, Vito Acconci's assistant (who displayed huge artworks on the first floor of the factory where Tuazon exhibits now). He also offers an dialogue accuracy between materials and situations, included sometimes the use of the artwork by the public.

And to quote Stephanie Moisdon; "The forms of Oscar Tuazon watching us as the same time they living in us, direct and traveling answers to a world loosing its ideal". This accuracy is also in his artistic way of a man being careful to the activities of others. Next May in Offemont, next to Belfort, will be installed the first stone of *Un Pont sans fin* (an endless bridge). This monumental sculpture has been required (Nouveaux commanditaires actions of the Fondation de France) by an association of old soldiers and teachers of middle school to celebrate the memory of the battle of Le Bois d'Arsot, in November 1944, where a lot of soldiers from Africa and Provence died or have been hurt in terrible fights with the german soldiers. In the exhibition, a piece of the final project with the real high is display. The real bridge will be nine times longer. It will be a crossroad with two uncessible bridges pointing to North Africa and the other to the Belfort Lion.

The rendezvous is taken for a new meeting for this incredible work from which one the piece at Le Consortium is the most ambitious presentation ever made.

Xavier Douroux

*(This document was automatically generated by Contemporary Art Library.)*