

A P P R O A C H

■ **APPROACH**

From the sacred gesture to programmed movement

FABRICE AINAUT

Drawn to the arts from an early age, I naturally turned towards a multidisciplinary artistic training. I entered the École supérieure d'art et de design de Tarbes in the sculpture section, while at the same time studying at the Music Conservatory in the percussion class. This dual approach, visual and sonic, nurtured from the very beginning a sensitivity to rhythm, matter and space. During the same period I took up photography, a medium that would later become an essential extension of my research into light.

At the age of sixteen, driven by a desire for freedom and experimentation, I left the academic framework to venture into West Africa. I stayed there for several years, notably in Côte d'Ivoire and Burkina Faso, where I immersed myself deeply in traditional cultures and artistic practices. I worked alongside local craftsmen and artists, played Mandinka music within traditional groups, and created art furniture, masks and light fixtures from calabashes. This foundational period was marked by a sensitive and spiritual approach to matter, closely tied to ritual and animist thought. There I experimented with the symbolic and mystical nature of materials, as well as the sacred dimension of the creative gesture.

After five years living in Africa, I returned to Paris, where my meeting with the visual artist Carmelo Arden Quin marked a decisive turning point. I worked with him for five years as an assistant. At his side, I discovered geometric abstraction, exploring in particular the question of relief, the tension of forms and the contrasts between materials and colours. This collaboration led me to produce my first abstract works in 2005. Encouraged by Carmelo Arden Quin, I committed myself resolutely to this artistic movement and developed a reflection on the relationships between geometric formal language and spirituality, echoing the thought of Wassily Kandinsky. My approach then sought to combine formal rigour with an inner dimension, a balance between structure and sensitive vibration.

In 2010, I met the kinetic artist Julio Le Parc, whose assistant I became. This new collaboration considerably broadened the scope of my research. I explored the relationships between form and movement, mechanisms and light, optical effects and the perception of the viewer. The work becomes experience, dynamic and participatory. My African journey, combined with the teaching of the masters under whom I trained, proved decisive in the evolution of my artistic practice.

Since then, I have been passionate about robotics and programming, bringing movement and light to the heart of my sculptures and reliefs. My research also extends to the art of paper folding, as well as to the photographic exploration of the mystical and vibratory effects of light, tirelessly pursuing a dialogue between matter, energy and perception.