



Fabrice AINAUT

Ainaut's work, in the tradition of the Madi movement, is highly original, harmonious, and executed with extreme rigor. May Ainaut continue his research and make his art the purpose of his life. He possesses all the necessary elements for the fulfillment of this.

Carmelo Arden Quin
Savigny sur Orge, 2010

Fabrice Ainaut is a young visual artist. He constructs works in the spirit of Kineticism, aiming to develop its still unnoticed visual possibilities. Through complex volumes where straight lines and planes play an essential role, he manages to find new paths that allow shadow and light the necessary space to engage in their confrontations in an ever unpredictable dialectic.

Fond of black and white when it comes to colors, the artist pays extreme attention to inventing contrasts that he seeks to make ever more diverse, unstable, and fleeting.

The main idea pursued by Fabrice Ainaut, an almost utopian idea, but one he is right to hold onto, as the future is open, is to breathe life into his works. Thus, he leans towards a particular robotics that leads him to develop an autonomy in the interaction between the movements of the work and the mere presence of the spectator before it, with the artist remaining the one who controls the modalities of this autonomy.

Hence, the artist's research to make more efficient use of the frequent use of the computer and microcontrollers, in order to better program the complex movements that he inscribes into the different pieces that compose his works.

Fabrice Ainaut has an ideal, and this ideal is to build works that would have a true intelligence within them, an intelligence that would give them the means to self-transform.

Fernand H. Fournier
Paris, 2013

Fabrice Ainaut , a dedicated member of my workshop for thirteen years, has shaped an impressive range of skills over time. From the careful restoration of my historical works to the design and production of my international exhibitions, he was able to meet all challenges with exemplary consistency and rigor.

However, Fabrice is not limited to being a simple assistant, he is above all a distinguished visual artist. His career places him at the center of the contemporary art scene . Inspired by constructivist art, he develops his own artistic vision, exploring three-dimensional volume, light and transformed forms. Through the innovative use of materials such as PVC, LEDs, motors and microcontrollers, he notably creates programmed lumino-kinetic works that challenge conventions and stimulate the imagination. In addition, his interest in serial systems, sculpture, paper folding, photography and reliefs further enriches his artistic practice.

His aesthetic approaches, both sensitive and rigorous, demonstrate a boundless intellectual curiosity. Fabrice excels in reconciling tradition and innovation, giving birth to works that amaze and intrigue the viewer.

In short, I wish him the richest and most flourishing artistic career.

Julio Le Parc
Cachan, 26 March 2024

Fabrice Ainaut

The development of new technologies has facilitated global communication and consolidated a common dream for many artists, suggesting the movement or producing it. From Tatlin to Moholy-Nagy, or from Gabo to Pevsner, formulated in a different way, from the simulated movement to real movement, we have gotten to the essence of the optical phenomena and Lumino-Kinetic art. Trend initiated by Frank Malina and Nino Calos, based on electricity as a source of dynamism and the fluctuations of light, generators of the diversification of harmonies.

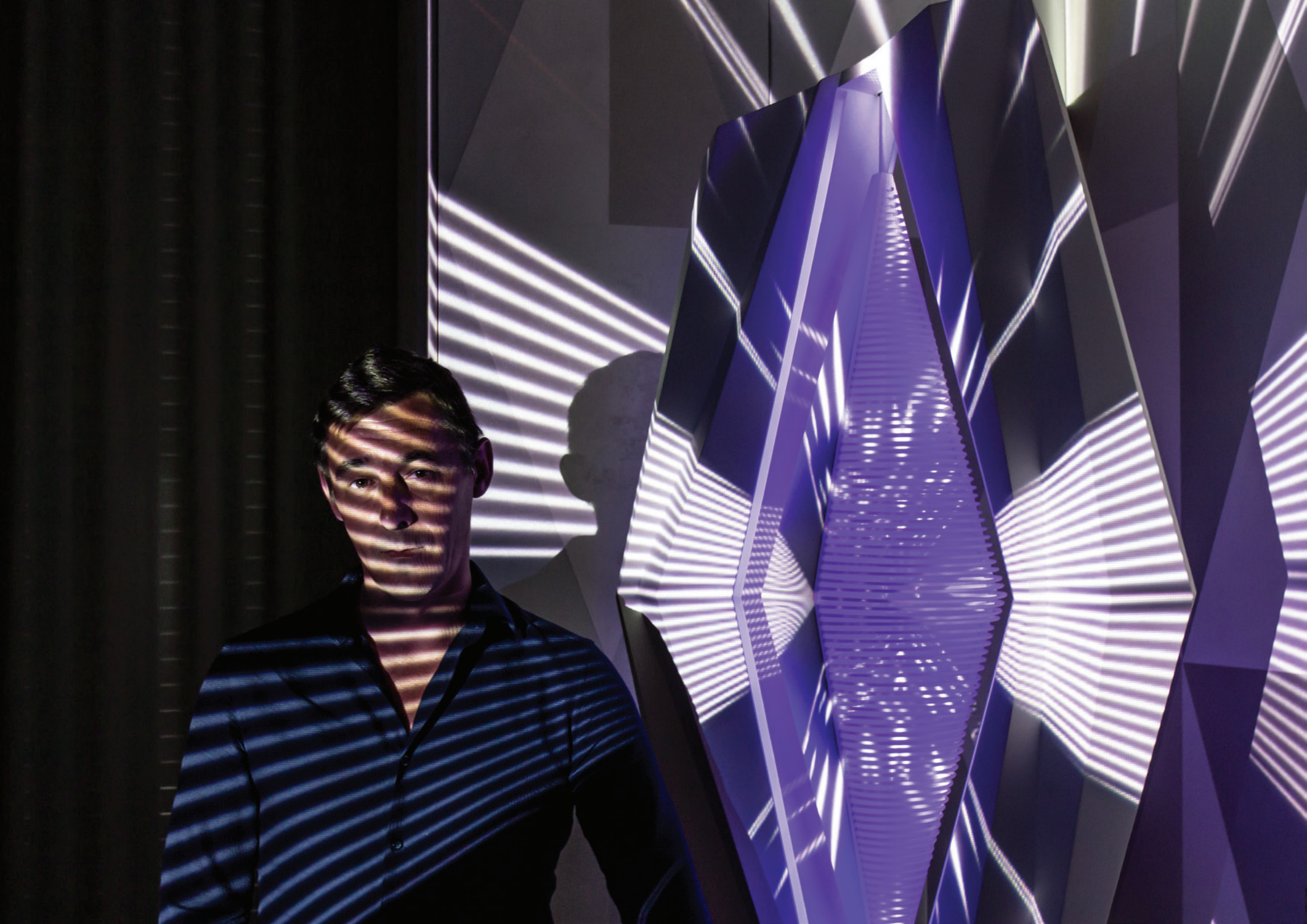
Coming from the last generations that inherited from Constructivism, Fabrice Ainaut develops, in his own way, the progress of this physical expression of multiple combinations, being able to bring it to the devices and to the most penetrating effects that disorder the codes of perception attached to the inertia of the image. From the beginning he goes through the instances of geometric orthodoxy in the essence of Arden Quin, who advocated for the process of the convertible painting. Ainaut gradually gains his autonomy, he's interested in African art, he has a passion for serial systems and leans toward the movement and its inclusion in space, closer to the innovations of the modern world.

The shapes set by Ainaut answer to a physical and mental elaborate process, which infuses its structures with a turning movement, by means of intermittent light, unifying its conical volumes with the aid of one or more micro-motors. Usually erected vertically, sometimes curved in the middle, front facing or in profile, coupled or individual, the smooth PVC frames of Ainaut's pieces are often accompanied by a luminous chromatic spectrum which magnetizes the retina. Other times, his structures duplicate or merge in small groups, otherwise they're adorned with blue triangular reliefs, that allow viewing from under their tangled striped skins.

There is a lot of architectural rigor in the colorful articulation of his revolving layout, a precise dose of shining speed, an extreme vigilance in the control of movement and light provided directly by the computer, a subtle inventiveness in the synthesis of the elements, in short, a clear ability to make spirit and matter coexist. But signs of a discreet playfulness can also be identified, a just intuition in the creation of many optical illusions, related to an inner feeling that transcends mechanisms. In their perimeter, transformations, transparencies and shadows, they secrete quiet and silent atmospheres that combine the real and the virtual. Here, everything moves and retracts, reappears and fades again, over a controlled reciprocity, which finds extensions in everyone's imagination.

On the other hand, on an adjacent register, Ainaut provides a set of digital photos coming from his three-dimensional pieces, enclosed in light boxes, and controlled by microcontrollers, where veiled colors and disappearing and weightless mounts fuel a ballet with infinite variations. Furthermore, it interposes a series of mobile triangular shapes painted in acrylic over PVC, whose segmented conical frame accommodates curved volumes, while other groups of small dynamic shapes articulated amongst themselves, and other non color-coated compositions, compose a group of triangular or diamond-shaped shapes that, from the simplicity of the most ardent geometry, can still allow fantasy to filter through.

This is a process brimming with ideas and perspectives in line with our present. In short, the restless and consistent work of Fabrice Ainaut offers more than promises... it's ready for the future.



Fabrice Ainaut

Born in 1982 à Tarbes.
Lives and works in Paris.

1994-95, Tarbes Higher School of Art.
1998-2006, Toutenkalbas.
2005-2010, Carmelo Arden Quin Workshop.
2010-2021, Ivan Contreras-Brunet Workshop.
2011 to date, Julio Le Parc Workshop.

Group member Art Construit International (A.C.I).
Member of the committee of Salon des Réalités Nouvelles.

Represented by :

Metahaus, Paris, France.
Galerie Závodný, Mikulov, Czechia.
Atelier-Editions Fanal, Bâle, Swiss.

Personal exhibitions :

-2020, Château des Tourelles, «Au rythme des contrastes» , Le Plessis-Tréville, France.
-2019, Viktoria's Gallery, Bratislava, Slovakia.
-2018, Galerie Zavodny, Mikulov, Czechia.
-2018, Été Concret, Institut Français de Bratislava, Slovakia.
-2018, Galerie La Ligne, Zurich, Swiss.
-2016, Galerie 55bellechasse, Paris.
-2010, Galerie Akié Arichi, Paris.

Fairs, Exhibitions :

-Art Basel Art Fair, Atelier-Editions Fanal, Bâle, Swiss, 2017 à 2019.
-Art Paris Art Fair, Galerie La Ligne, de 2017 à 2019.
-Salon des Réalités Nouvelles, Paris, depuis 2011.
-ST'ART, Strasbourg, de 2014 à 2015.
-ART'UP, Lille, 2015.
-Salon Comparaisons, Grand Palais, Paris, de 2011 à 2017.

Public Collections :

-The Dentsu Aegis Network Collection Toronto, Canada.
-Mobile MADI Fondation, Budapest, Hungary.
-Centre d'Art Contemporain Frank Popper, France.
-Satoru Sato Art Museum, Tome, Japan.

Price :

-Fondation Taylor, Salon des Réalités Nouvelles 2019.

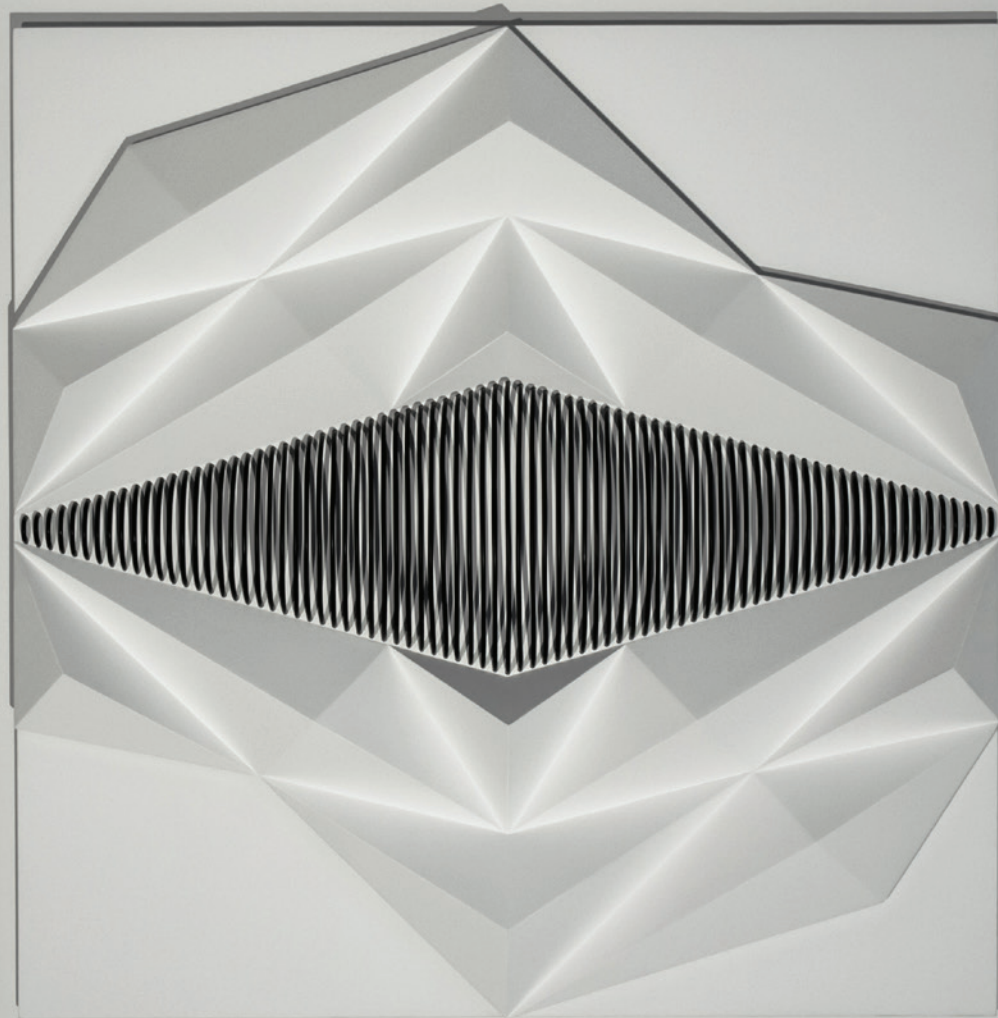
Artist portrait projection directed by Gilles Thomat :

- 2023, Art Montpellier, France.
- 2023, 9e édition du Mifac, Angoulême, France.
- 2023, Le champ des possibles, Algiers Cinematheque.
- 2022, Catholic Institute of Toulouse, France.

Collective exhibitions :

-2025, Metahaus, «Fluctuations», Paris.
-2025, Galerie Zavodny, «Hidden memories», Czechia.
-2024, Metahaus, « UnReal», Paris.
-2024, A.C.I, «Moyens formats», Paris.
-2024, Déak17Galeria «Madi Univerzum – Poliuniverzum», Budapest, Hungary.
-2024, Metahaus, «Vitriol», Paris.
-2023, Galerie Wagner, «En Parallèle», Paris.
-2023, 36degrés, «Psych.e», Paris.
-2023, Nuit Blanche 2023, Cachan, France.
-2023, Ambassade du Venezuela, «Hommage à Nicole Guyart», Paris.
-2023, Saxon Art gallery, «MiniMadiMax», Budapest, Hungary.
-2023, Metahaus, «Source Code», Paris.
-2022, Galerie Wagner, «Liberalitas», Paris.
-2022, Institut Francais de Naples, «Liaisons de l'Abstraction», Italy.
-2022, Galerie Wagner, «La Couleur en Mouvement», Paris.
-2022, Ambassade du Venezuela, «Octavio Herrera et ses Amis», Paris.
-2022, Espace Atelier-Edition Fanal, «Transparence Volume», Bâle, Swiss
-2022, Biennale de Caserta, Caserta, Italy.
-2022, Institut Français de Bratislava, «Cinétique II», Slovakia.
-2022, Galerie Wagner, «Hommage à Ivan Contreras Brunet», Paris.
-2022, Musée MACS, «Realités Nouvelles hors les murs», Italy.
-2022, Galerie Einszwei, «Cinétique II», Prague, Czechia.
-2021, Galerie Seine 55, «Abstract Group Show», Paris.
-2021, Espace Atelier-Editions Fanal, «Artistes de l'édition», Bâle, Swiss.
-2021, Nuit Blanche 2021, Cachan, France.
-2021, Galerie NMarino, «Hommage à Octavio Herrera», Paris.
-2021, Espace artistique Stoffen, «Cinétique II», Stoffen, Germany.
-2020, Galerie Sehsaal, «Cinétique II», Vienne, Austria.
-2020, A.C.I, «Convergences», Espace Christiane Peugeot, Paris.
-2020, Musée Lapidarium , «Cinétique II», Novigrad, Croatia.
-2020, Galerie Három hét, «Cinétique II», Budapest, Poland.
-2019, Galerie Renate Kammer, «Cinétique II», Hambourg, Germany.
-2019, Galerie Saxon Art, «Super Madi Exhibition», Budapest, Hungary.
-2019, Espace Atelier-Editions Fanal, «Cinétique II», Bâle, Swiss.
-2019, A.C.I, Château des Tourelles, Le Plessis-Tréville, France.
-2018, Galerie Abstract Project, «Cinétique II», Paris.
-2018, A.C.I, IKKP, Kunsthaus Rehau, Germany.
-2017, A.C.I, Centro Cultural Mario Monreal, Valence, Spain.
-2017, Espace Atelier-Editions Fanal, «Nouvelles Editions», Bâle, Swiss.
-2017, Galerie Roy Sfeir, «Autour de Gérard Xuriguera», Paris.
-2016, Galerie La Ligne , «Light, Motion, Space», Zurich, Swiss.
-2016, Galerie 55Bellechasse's, «Belle Night 1», Miami.
-2016, A.C.I, Collège Officiel des Architectes de Grenade , Spain.
-2015, Musée en Herbe «Tombol'Art», Paris.
-2015, Galerie à L'écu de France, «Couleurs et illusions», Viroflay.
-2015, A.C.I, «Bleu, Blanc, Noir», Paris.
-2014, A.C.I, «Monochromes», Paris.
-2014, Galerie NMariño, «Sculptures Grands et Jeunes», Paris.
-2013, Portes Ouvertes De Cachan.
-2013, Musée en Herbe «Made in light», Paris.
-2013, Galerie Grand E'terna, «Abstraction Contemporaine», Paris.
-2012, Portes Ouvertes De Cachan.
-2012, Galerie Grand E'terna, «Les Artistes des Réalités Nouvelles», Paris.
-2011, Galerie NMariño, «Art Construit», Paris.
-2011, Galerie Grand E'terna, «Les artistes des Réalités Nouvelles», Paris.
-2010, Galerie NMariño, Paris.
-2010, Galerie Lavignes Bastille, Paris.
-2008, Galerie NMariño, Paris.

Losange noir sur relief en 52 facettes
Manipulable
2023
Acrylic on PVC, PVC rods, etc...
88 x 88 x 14 cm



Losange blanc sur relief en 52 facettes
Manipulable
2023
Acrylic on PVC, PVC rods, etc...
88 x 88 x 14 cm



Variation autour d'un demi cône

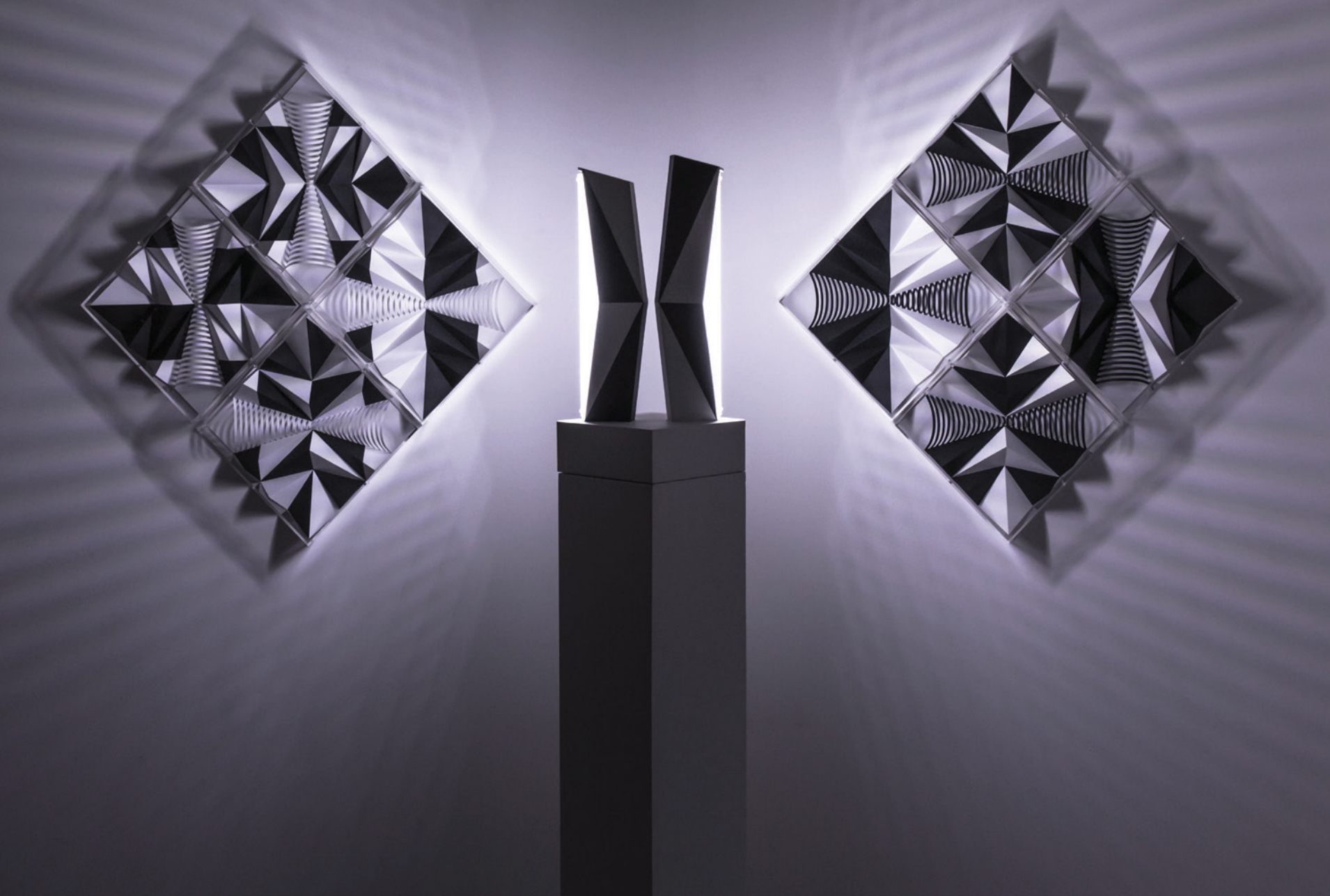
Installation

2022

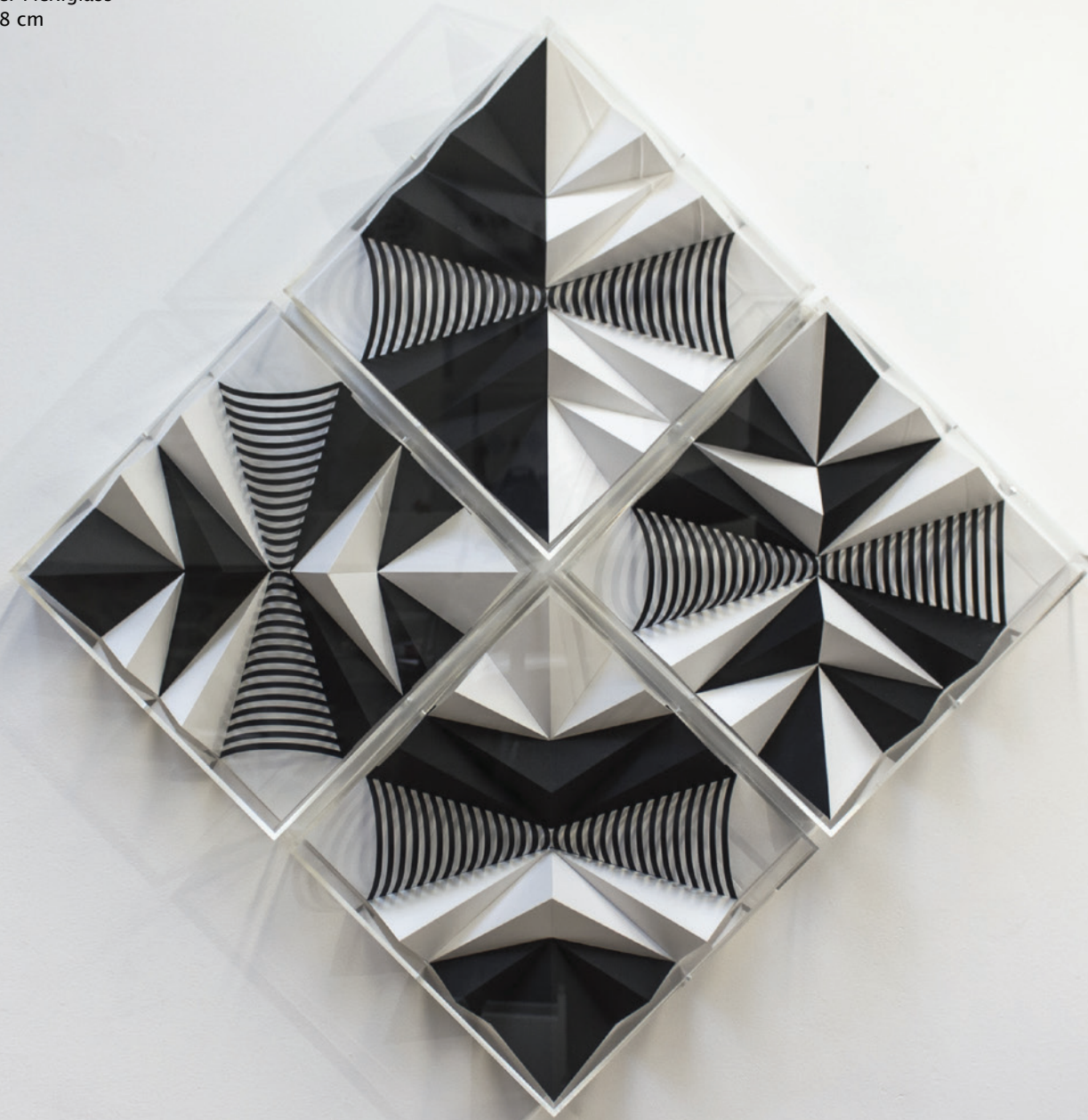
Acrylic on PVC, LEDs, servomotors, microcontrollers, paper folding, Plexiglass, etc...

Variable dimensions

[Play Vidéo](#)



Variation autour d'un demi cône
Composition 01
2019
Paper folding under Plexiglass
86 x 86 x 8 cm



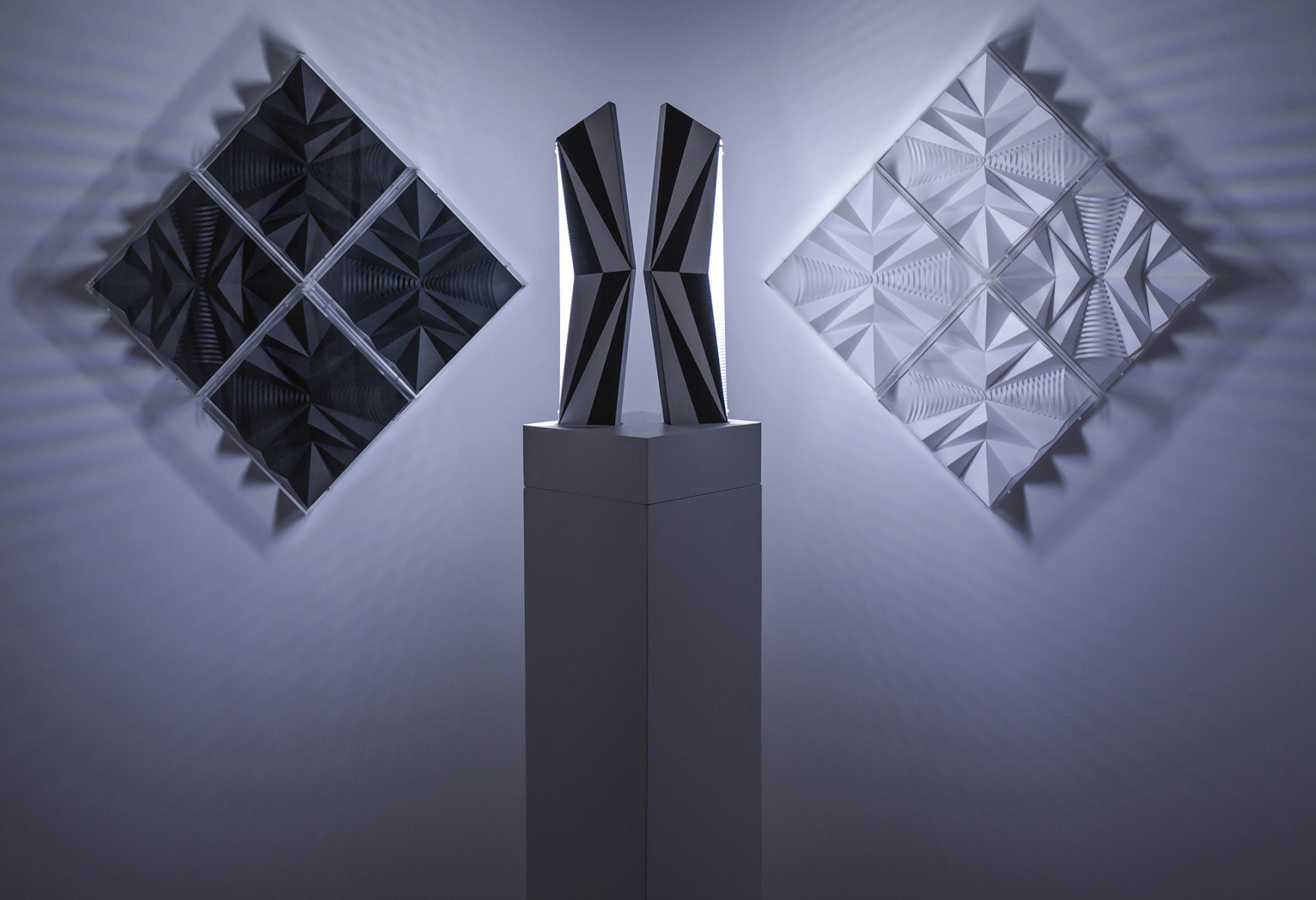
Variation autour d'un demi cône

Installation 02

2022

Acrylic on PVC, servomotors, microcontrollers, LEDs, paper folding, Plexiglass, etc...

Variable dimensions



2 Eléments 05
2019

Acrylic on PVC, servomotors, microcontrollers, LEDs, Plexiglass, etc...

62 x 28 x 28 cm



Volume en équilibre
2019

Acrylic on PVC, servomotors, microcontrollers, etc...
76 x 22 x 22 cm

[Play Vidéo](#)



Volume en équilibre
Installation
2020

Acrylic on PVC, servomotors, microcontrollers, Paper folding under Plexiglass, etc.
Variable dimensions



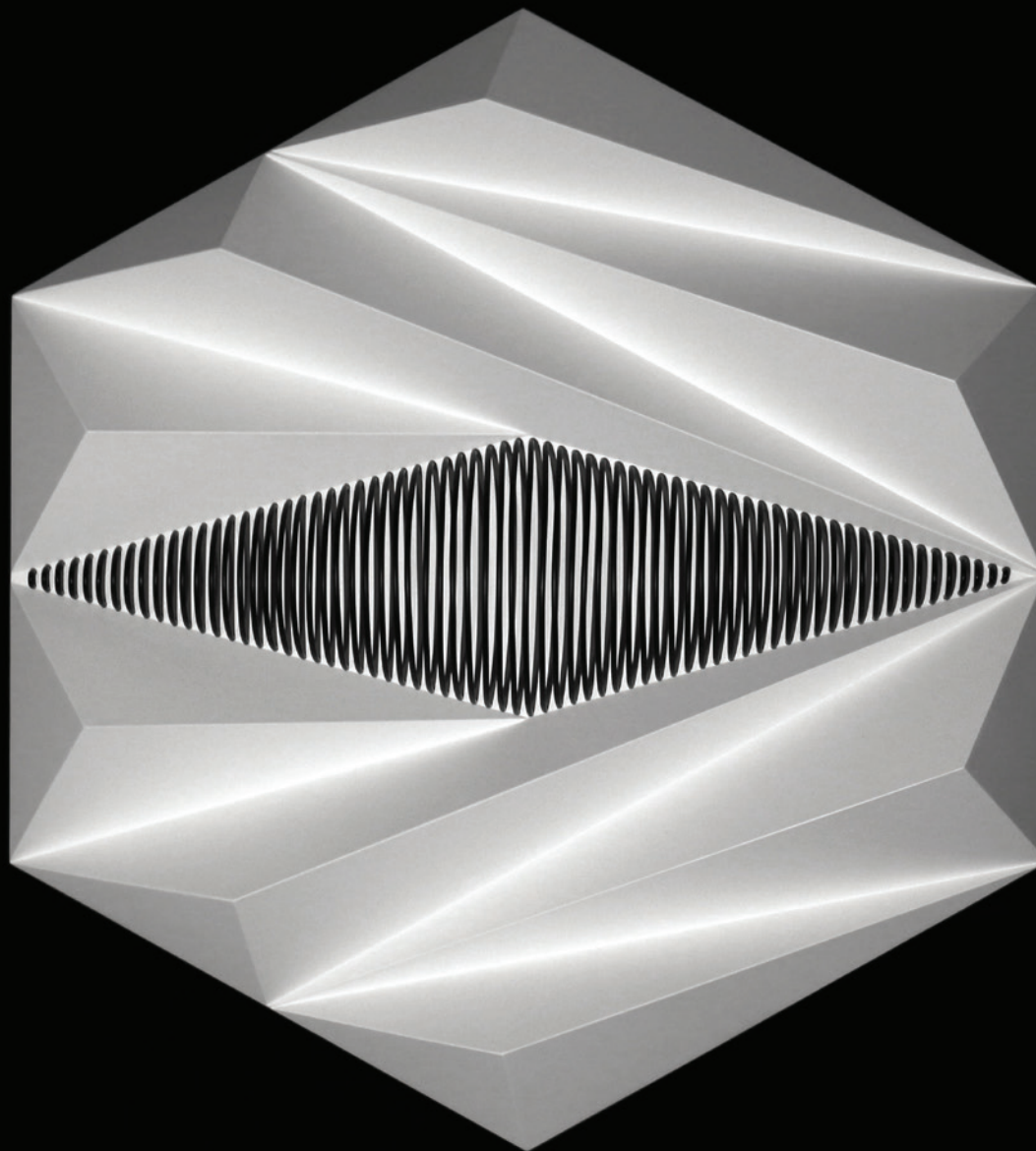
Volume en équilibre
Composition 03
2020
Paper folding under Plexiglass
90 x 40 x 7 cm



Volume en équilibre
Composition 04
2020
Paper folding under Plexiglass
90 x 40 x 7 cm



Relief hexagonal 01
2017
Acrylic on PVC, PVC rods
80 x 70 x 9 cm



Relief hexagonal 02
2017
Acrylic on PVC, PVC rods
80 x 70 x 9 cm





7 Eléments

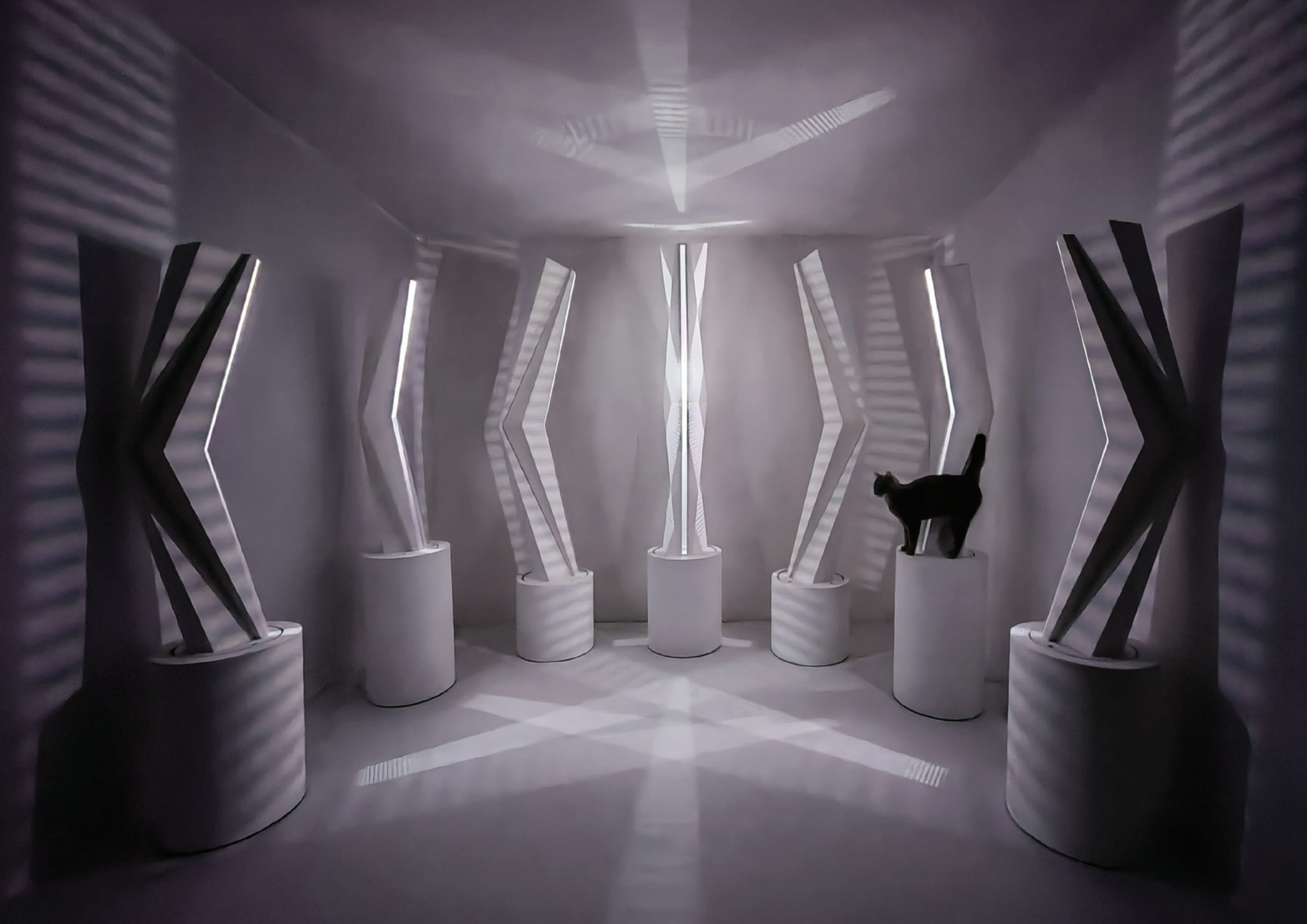
Programmed kinetic light installation

2016

Acrylic on PVC, LEDs, motors, microcontrollers, sensors, Plexiglass, etc...

Variable layouts and dimensions

[Play Vidéo](#)





[Play Vidéo](#)

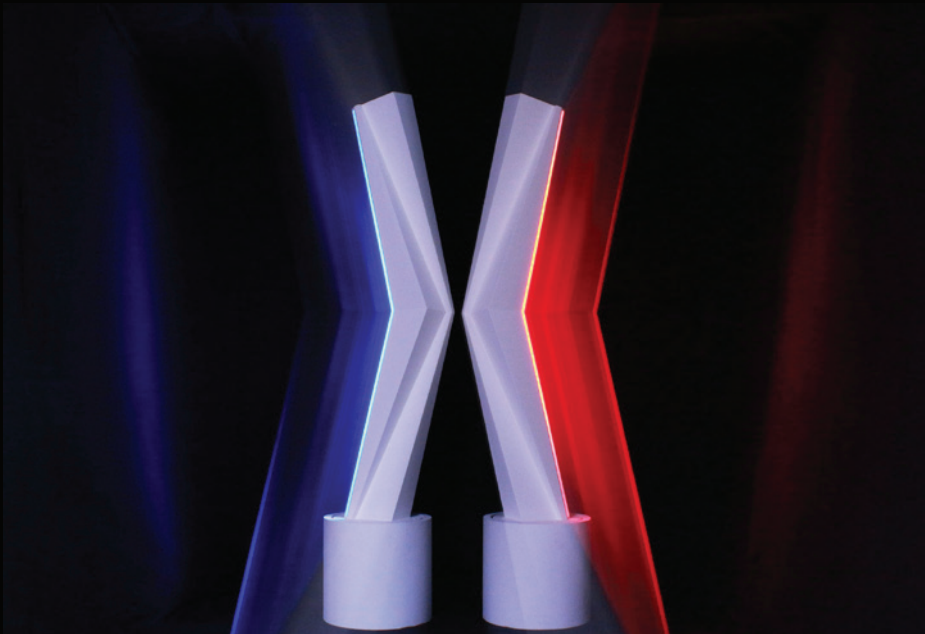
Nuit Blanche 2023, Paris



Solo Show, Galerie 55Bellechasse, Paris, 2016

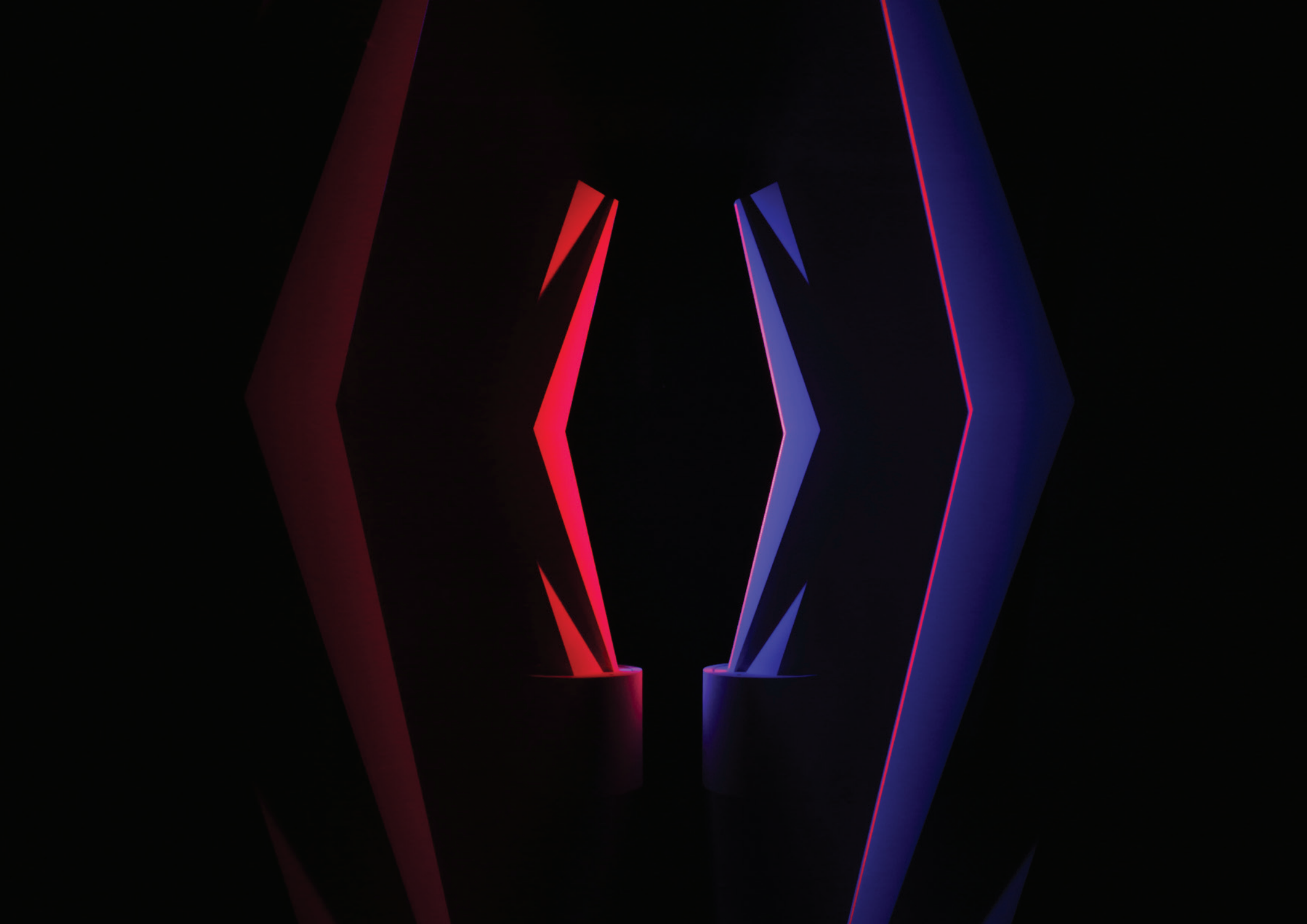
Sans titre
2015
Acrylique sur PVC, leds, moteurs, microcontrôleurs, Plexiglass, etc....
215 x 150 x 50 cm

[Play Vidéo](#)



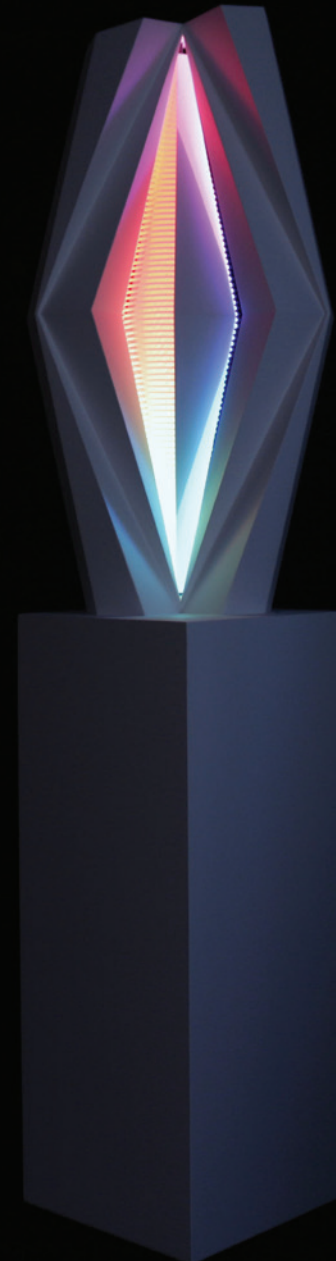
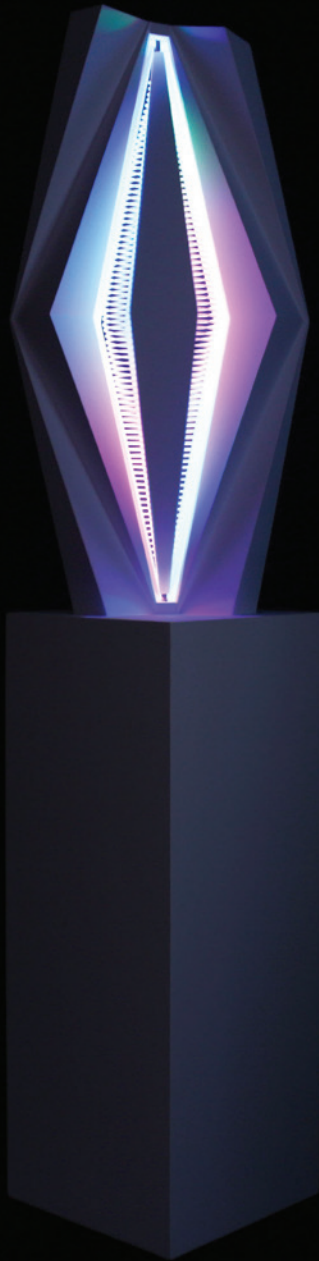
[PlayVidéo](#)

Salon Comparaison, Grand Palais, Paris, 2015



Objet lumino cinétique programmé Blanc
2015
Acrylic on PVC, PVC rods, LEDs, motor, microcontrollers, Plexiglass, etc...
204 x 56 x 30 cm

[Play Vidéo](#)



Galerie Wagner, «La couleur en mouvement», 2022.
From right to left Julio Le Parc, Santiago Torres, Fabrice Ainaut.

[Play Vidéo](#)





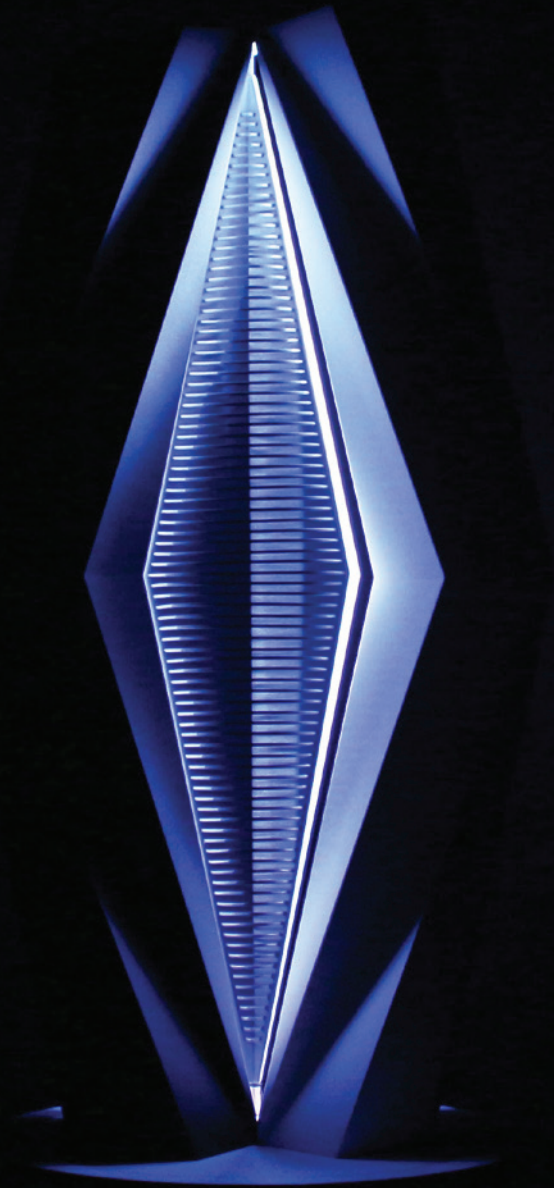
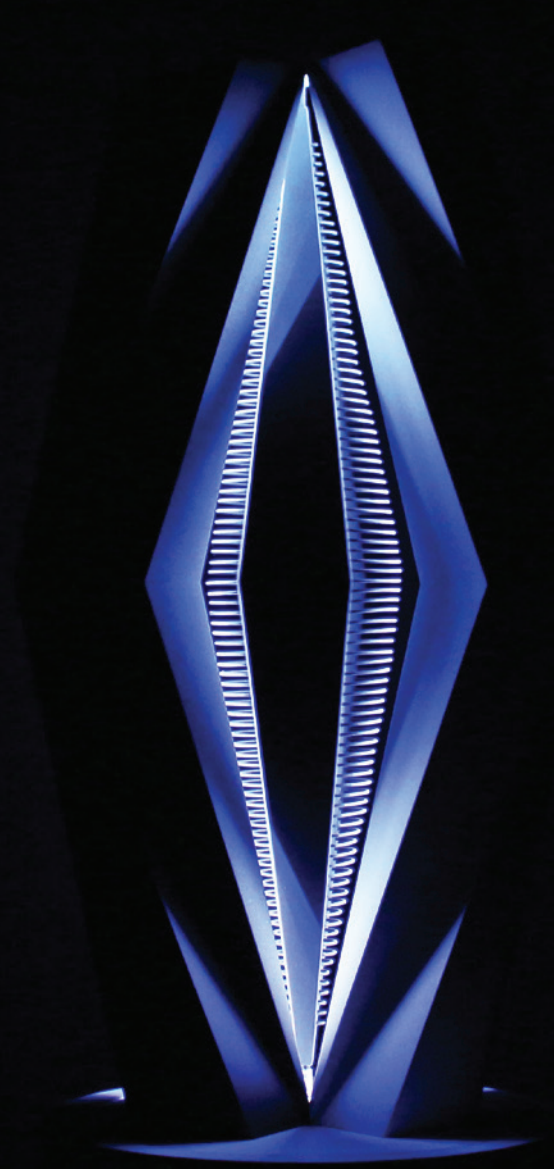
Objet lumino cinétique programmé noir et blanc

2014

Acrylic on PVC, PVC rods, LEDs, motor, microcontrollers, Plexiglass, etc...

204 x 54 x 50 cm

[Play Vidéo](#)



Transformation d'un losange 02

2013

Acrylic on PVC, PVC rods, LEDs, servomotors, microcontrollers, sensors, Plexiglass, etc...

191 x 38 x 38 cm

[Play video](#)





Exposition Galerie à L'écu de France, «Couleurs et illusions»
Viroflay, 2015
Fabrice Ainaut – Julio Le Parc

Transformation d'un losange
2013
Acrylic on PVC, servomotors, microcontroller, sensor, Plexiglass, aluminum, etc...
62 x 40 x 40 cm

[Play Vidéo](#)



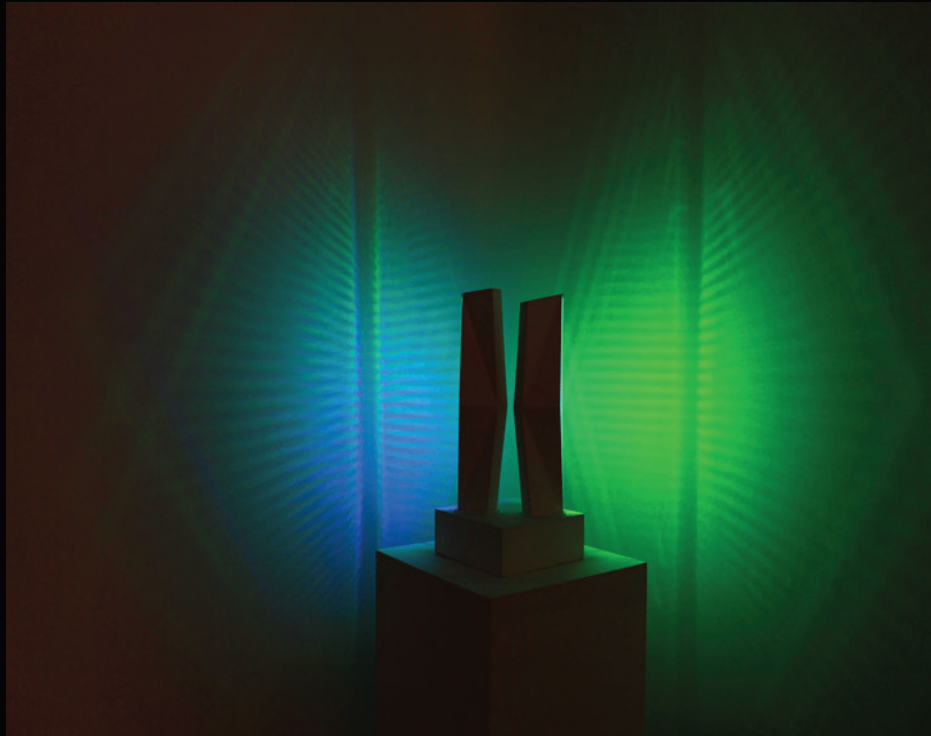


Exposition «Made in Light», Musée en Herbe, 2013, Paris.

2 Eléments
2013

Acrylic on PVC, Plexiglass, LEDs, servomotors, microcontrollers, etc...
46 x 31 x 31 cm





4 Eléments 02

2012

Acrylic on PVC, LEDs, motors, microcontrollers, sensors, Plexiglass, etc...

195 x 66 x 66 cm

[Play Vidéo](#)





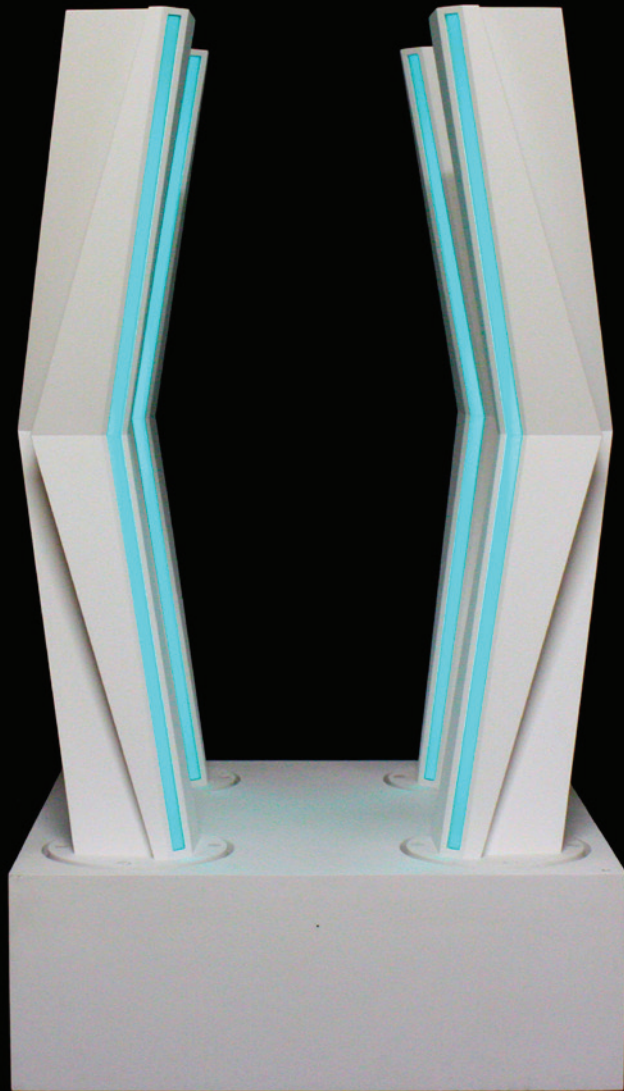
[Play Vidéo 1](#)

[Play Vidéo 2](#)

Solo show, «Au rythme des contrastes»,
Château des Tourelles, Le Plessis-Tréville, 2020

4 Eléments
2012
Acrylic on PVC, motors, microcontrollers, LEDs, sensors, Plexiglass, etc...
153 x 105 x 105 cm

[Play Vidéo](#)





Objet lumino cinétique programmé
2011
Acrylic on PVC, PVC rods, LEDs, motor, microcontrollers, Plexiglass, etc...
180 x 67 x 30 cm

Play Vidéo

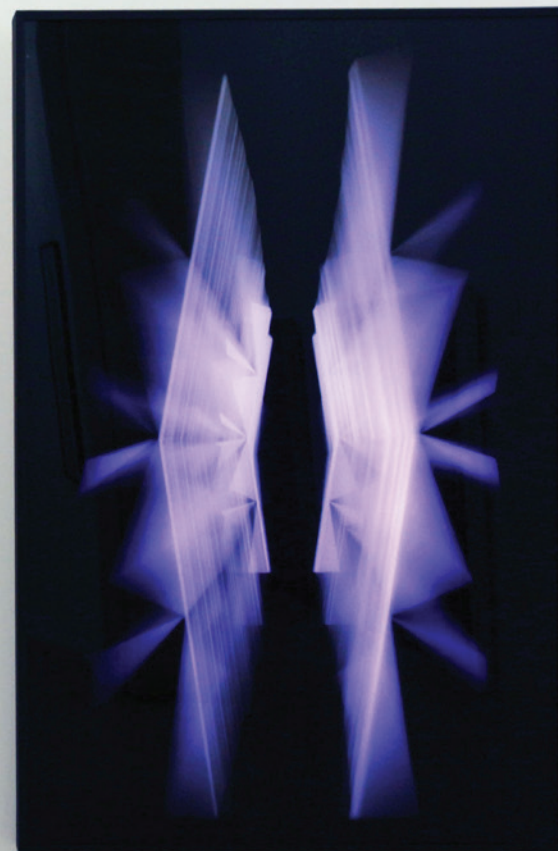




Selection of photos from the sculpture "4 Elements 02"
Programmed light boxes
2014
Plexy printing, LEDs, microcontrollers, etc...
90 x 60 x 5cm
Edition of 7 copies.



Salon St'Art 2015, Strasbourg



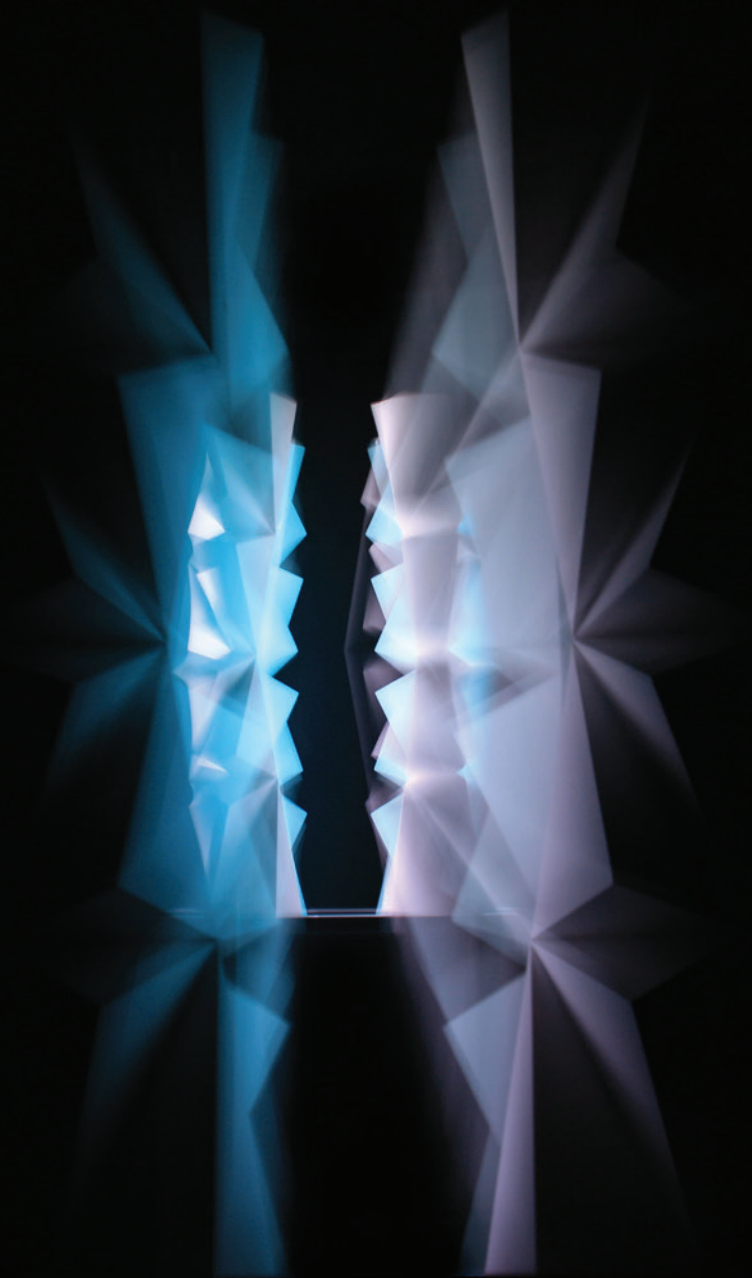
Jeff Aérosol – Fabrice Ainaut, Musée en Herbe, Paris, 2015

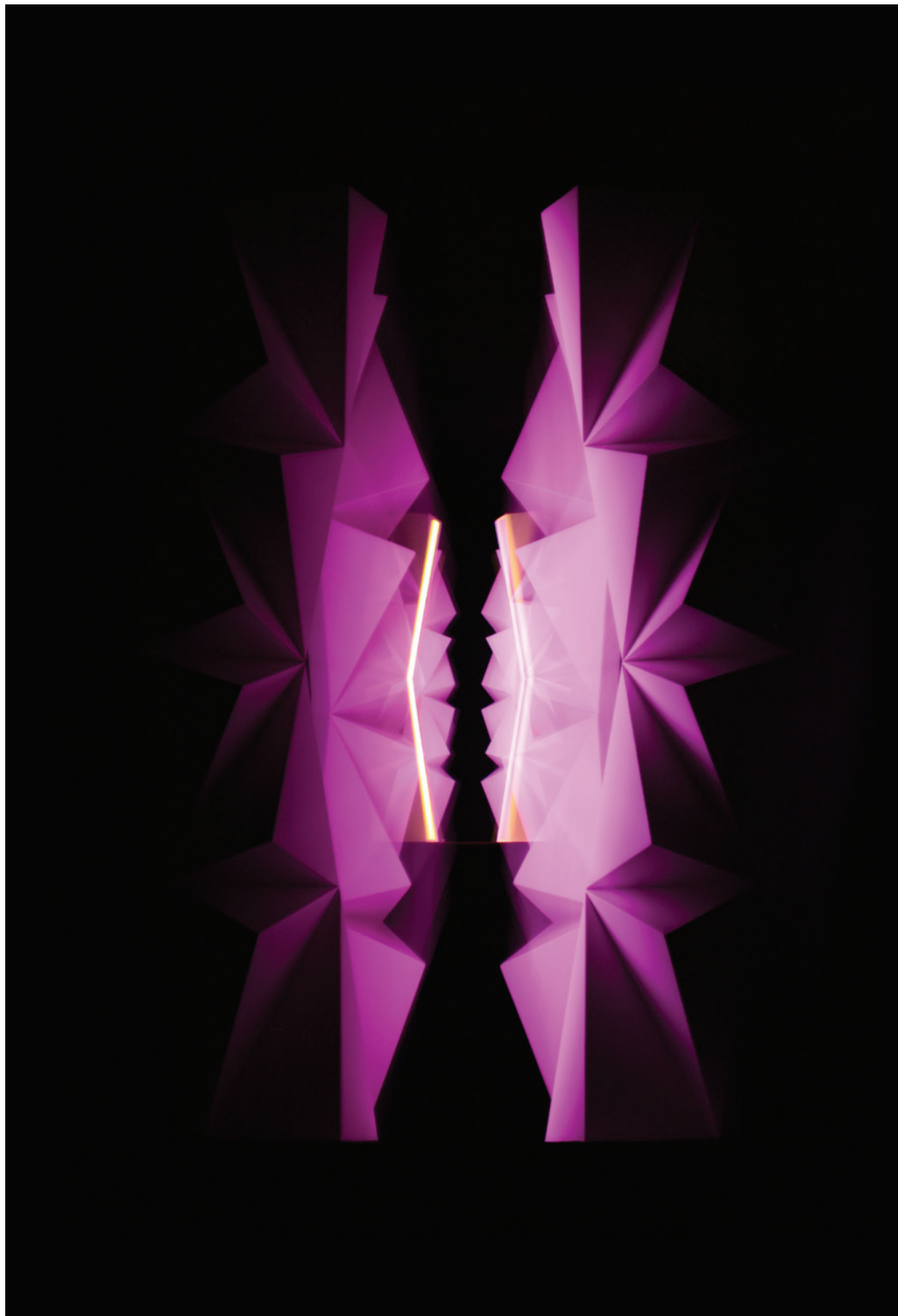
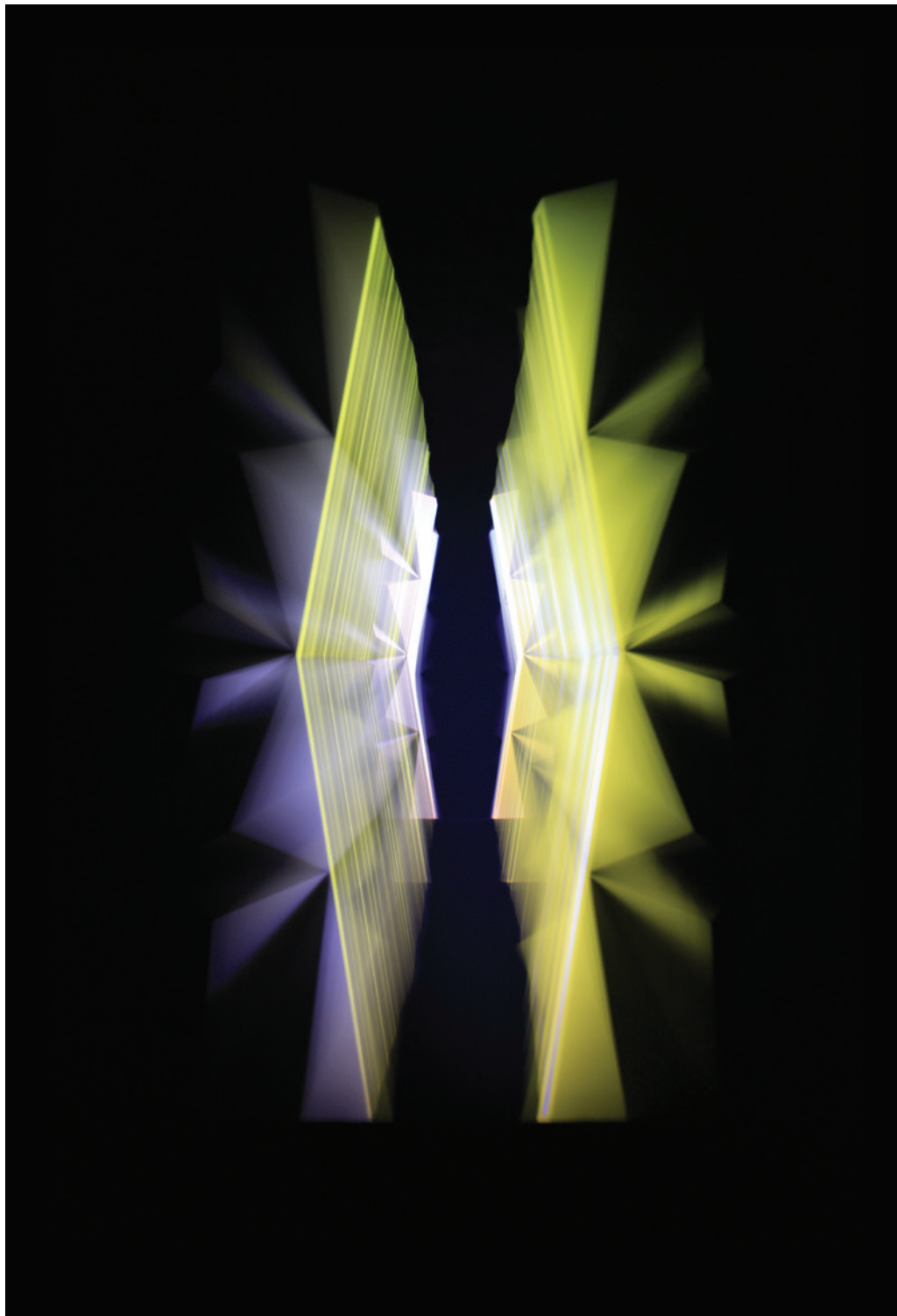
Selection of photos from the sculpture "4 Elements 02"

2013

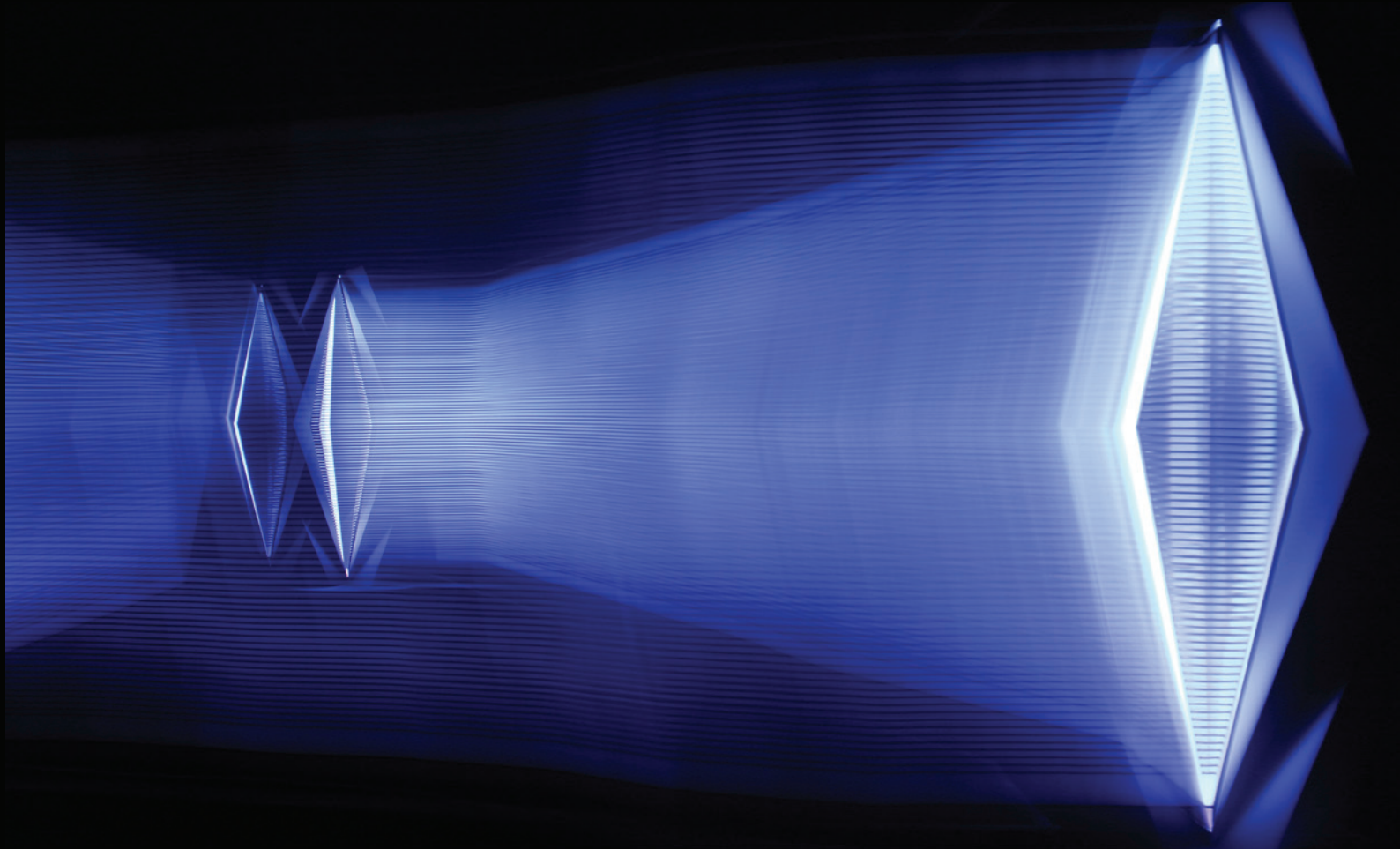
Series No. 2

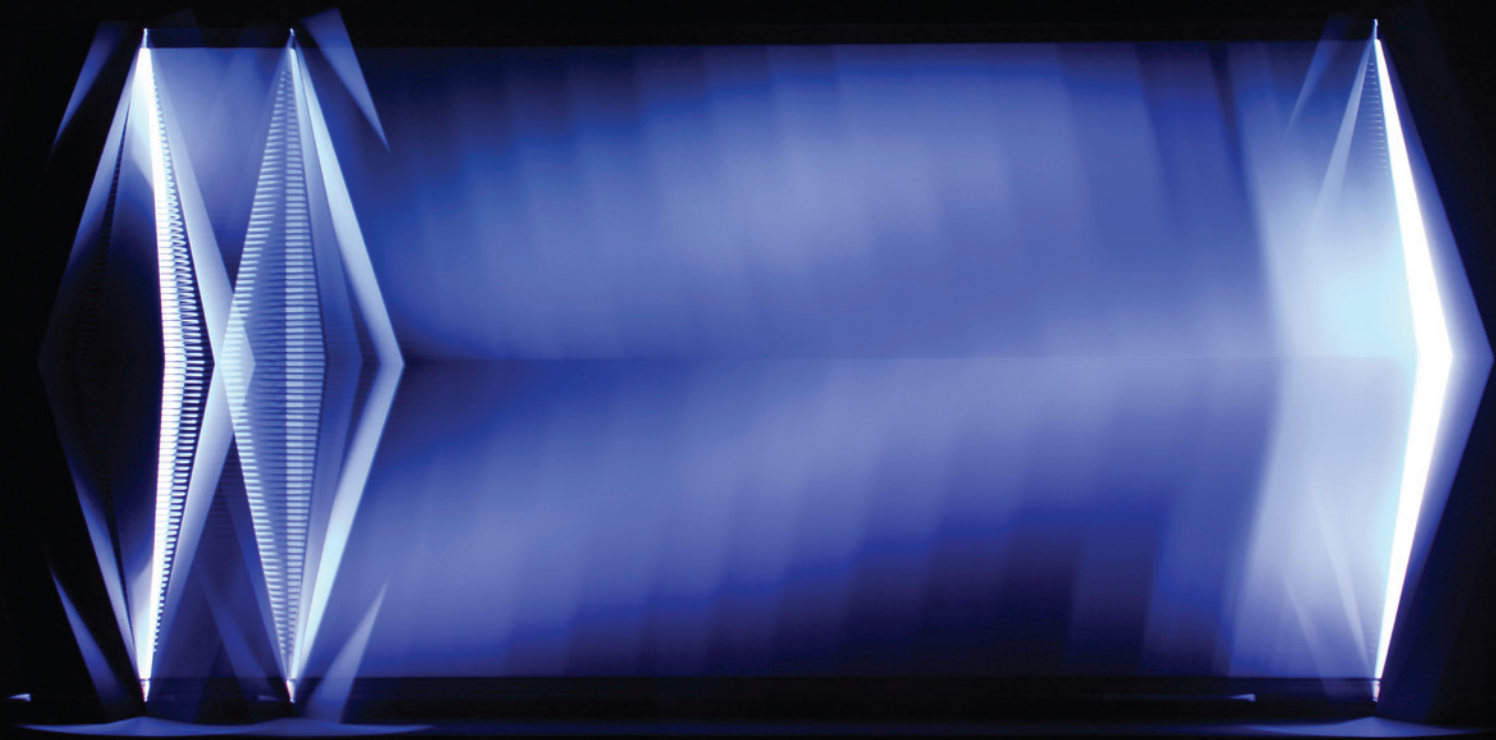
Paper edition of 5 copies + NFT





Selection of photos from the sculpture « Objet lumino cinétique programmé noir et blanc »
2022
Series No. 1
Paper edition of 5 copies + NFT

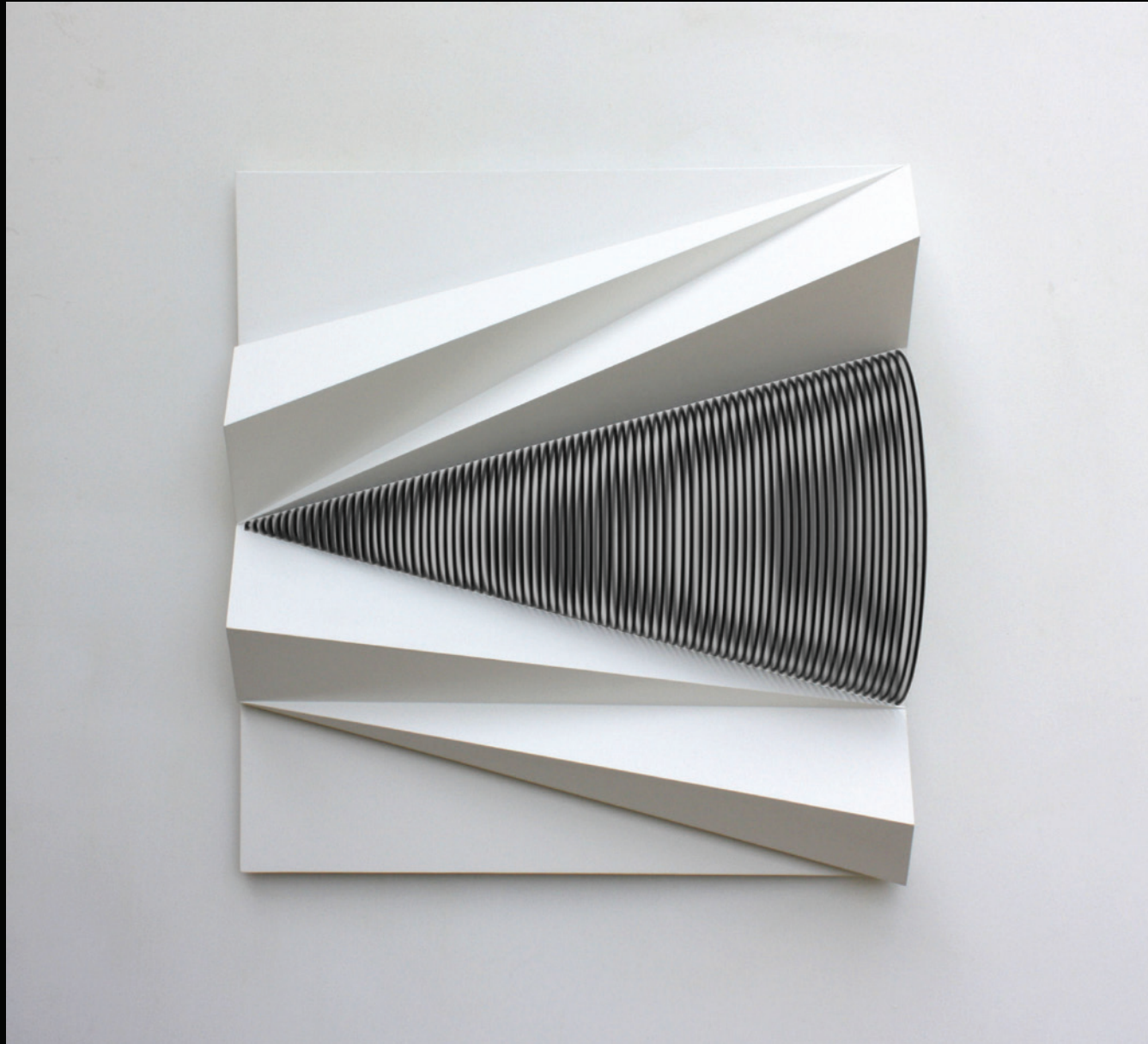




Attraction
2011
Acrylic on PVC, PVC rods
40 x 26 x 22 cm



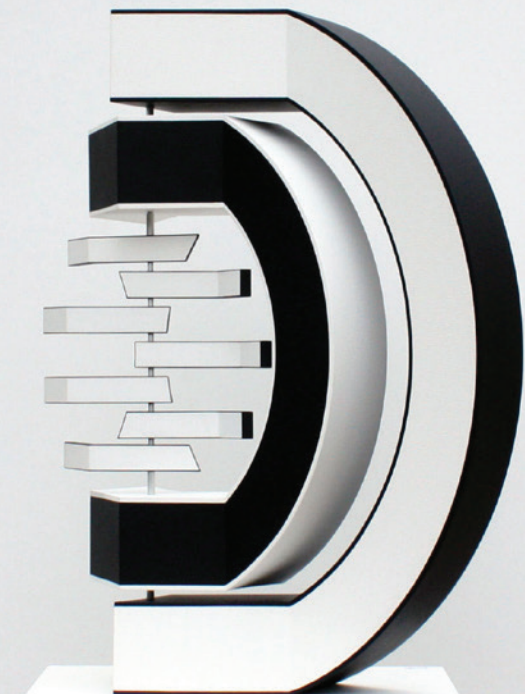
Triangle mobile
Manipulable
2011
Acrylic on PVC, PVC rods
80 x 80 x 21 cm



Hommage à Arden Quin
Manipulable
2010
Acrylic on PVC, aluminum
71 x 58 x 31 cm



Sans titre
Manipulable
2010
Acrylic on PVC, aluminum
64 x 60 x 10 cm



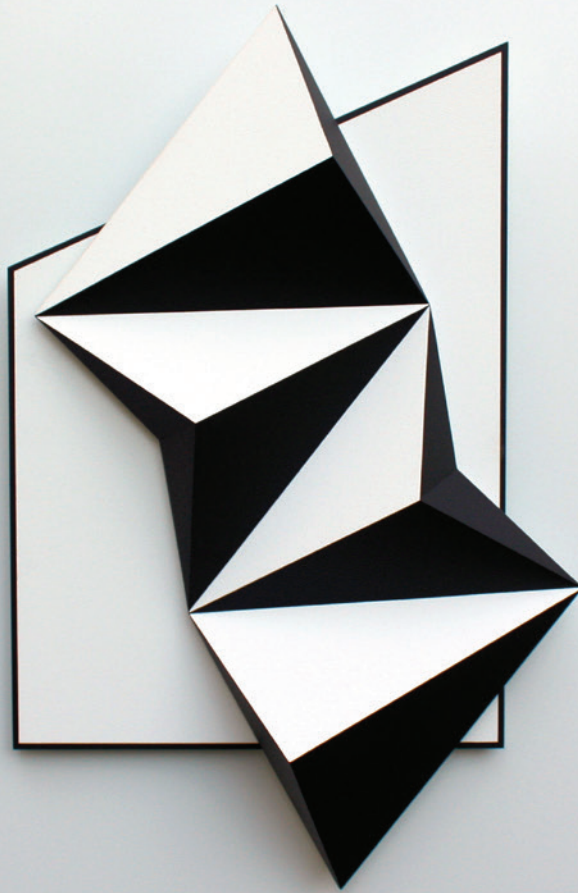
Sans titre
Manipulable
2010
Acrylic on PVC, aluminum
69 x 57 x 12 cm

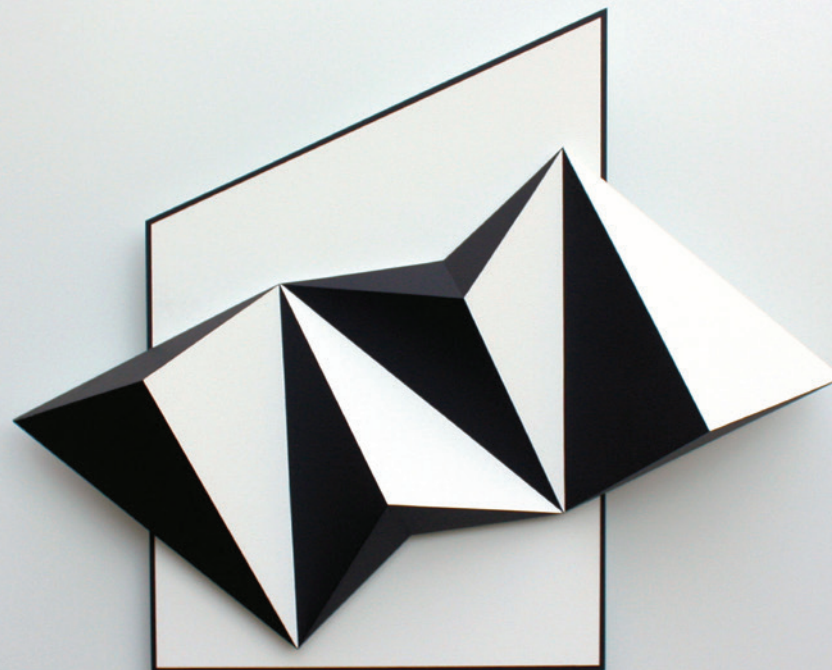
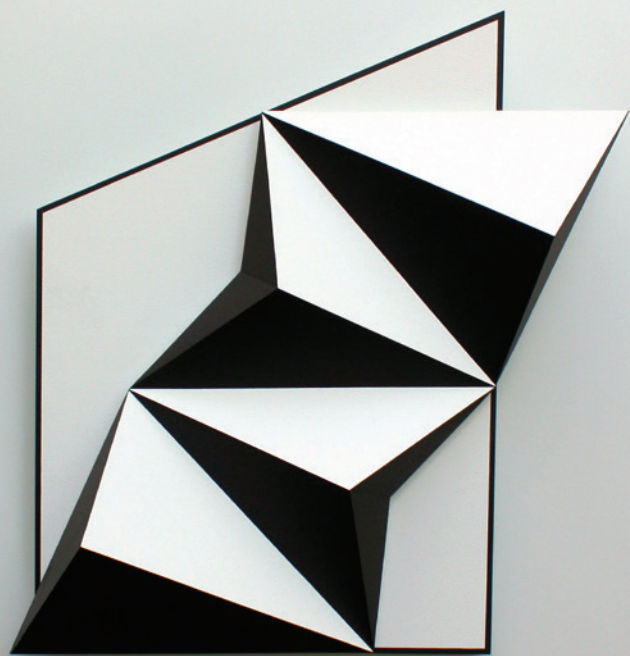


Sans titre
2009
Acrylic on PVC
49 x 55 x 11 cm



Sans titre
Manipulable
2009
Acrylic on PVC
70 x 70 x 12 cm





Sans titre
2008
Acrylic on PVC
65 x 42 x 11 cm



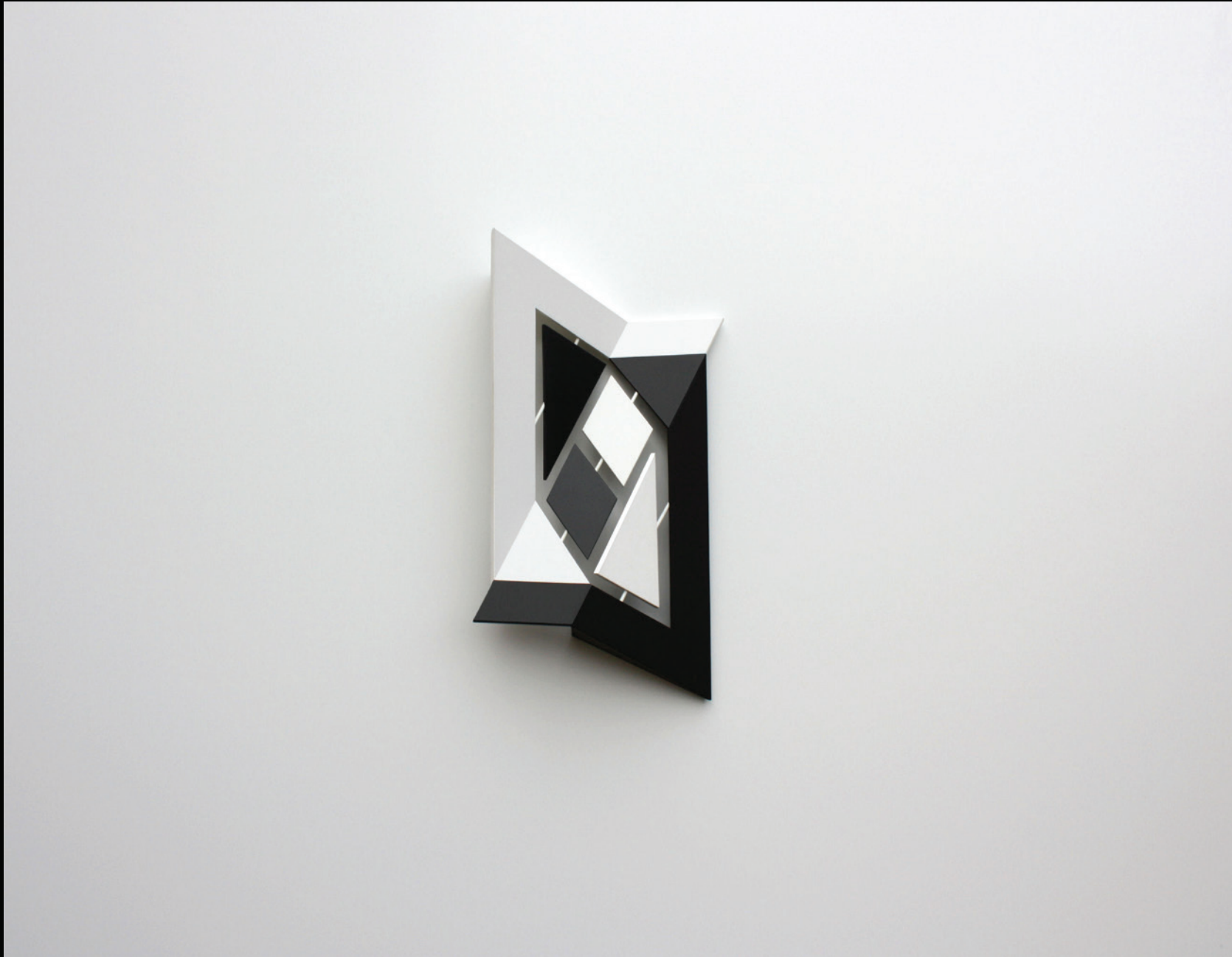
Sans Titre
2006
Acrylic on PVC
63 x 34 x 23 cm



Sans titre
Manipulable
2006
Acrylic on PVC, PVC rods
46 x 40 x 13 cm



Sans titre
Manipulable
2006
Acrylic on PVC, aluminum
54 x 28 x 9 cm



Workshop view



Short film, Artist portrait directed by Gilles Thomat, 2021

Play Vidéo

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