

■ FERNAND H. FOURNIER

ON FABRICE AINAUT

Fabrice Ainaut is a young visual artist. He builds works in the spirit of a kinetic art whose still-unnoticed visual possibilities he intends to develop.

Through complex volumes in which the line and the plane play an essential role, he finds new paths that give shadow and light the space they need to engage in their confrontations, in a dialectic that remains forever unpredictable.

A lover of black and white where colour is concerned, the artist pays extreme attention to the invention of contrasts, which he seeks to render ever more different, more unstable and fleeting.

The guiding idea that Fabrice Ainaut pursues — an almost utopian idea, but one he is right to hold to, for the future is open — is to succeed in breathing life into his works. He thus turns towards a particular kind of robotics that leads him to develop an autonomy in the interaction between the movements of the work and the mere presence of the viewer before it, the artist remaining here the one who controls the terms of that autonomy.

From this stem the artist's efforts to make more effective the frequent use he makes of the computer and of microcontrollers, in order to better program the complex assemblies of movements that he inscribes in the different parts making up his works.

Fabrice Ainaut has an ideal, and this ideal is to succeed in building works that would possess within them a true intelligence — an intelligence that would give them the means to self-transform.

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