

One of the principal preoccupations that innervate Frédéric Gaillard's research is probably that of the long-term exercise which is demonstrated there in two ways. On the one hand, the reception of the work is no longer brought about through contemplation but instead through the entry of the spectator within a linear sequence – with all that this notion identifies as its beginning and ending. Beyond its sequential development, the work itself no longer lays claims to an illusory eternity : it has its own duration of existence, determined by the irreversible transformation process of the materials of which it is formed. To the immobile status quo postulated by the traditional art forms, the works prefer the ephemeral splendour of burning incandescence. The heady intensity of the ephemeral, rather than the boring immutability of eternity.

Behind these agitated machines, shaken by electrical discharges, points a form of existential questioning. Behind the movement of Frédéric Gaillard's installations, beyond their jubilant animation, from the falsely childlike extravaganza that seems to overtake them, the awareness takes shape of the inevitable end which awaits all living organisms. The amusing comedy conceals the tragic theatre. In this sense, Frédéric Gaillard's works can be seen as vainness: every birth is an inevitable prey for death. It's better to know, just so you can be prepared for it.

If is this absurd tragedy of life, called from birth to close in this foreknown chapter, with which Frédéric Gaillard conflicts. His mechanical works and installations are sequences which defer the final moment, in joyful exuberance: If life is a joke, it is even funnier to believe in it! Frédéric Gaillard answers the certain death of his ultimate advantage with the power of his irony.

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