

Artist:

Aymeric DeMeautis (b.1986, Australia)

Aymeric DeMeautis is a multi-disciplinary Australian artist, currently based in Paris, France. Through the medium of digital art, he explores the mutability of form, light, and space. Modeling objects in looping transformation, DeMeautis investigates the gap between the substance of things and their appearance.

DeMeautis emphasises the evolving nature of his art practice. His dynamic digital objects - deploying a combination of industrial imagery, contemporary tech culture, and metaphysical reflections- represent the opportunity to change himself as a human and artist. They encourage stepping out of his comfort zone and experimenting with ever-changing media and subjects.

Aymeric DeMeautis started his work as an artist in 2021 and is now internationally represented in private collections in Australia, North America, Europe, and Asia. He also works as a freelance art director and 3D artist. Specialising in motion design, 3D animation, and CGI, DeMeautis is a passion-driven and detail-obsessed creative. His artworks embody a reflection on the creative processes of digital artists, contributing to the debate on the relationship between contemporary and computer-generated art.

Series

turning energy into

In *turning energy into*, Aymeric DeMeautis presents three infinitely looping digital artworks. As in a play divided into three acts, these seductive objects introduce a metaphysical journey in the field of creative energy and inspiration. The series questions the time-consuming and generative effort underlying the artist's creative work, using dynamic and hybrid machines as metaphors.

Inspired by the advertising slogan *Turning energy into inspiration*, Aymeric DeMeautis splits up the three components of the sentence, as if it was a physics formula. Each of the artworks of the series reimagines the three elements of the motto: energy, transformation, and inspiration. The abstract concepts are embodied in *Life of Zed*, *The Conversion of x, y, and z*, and *The Birth of III*, ever-evolving tech objects in which organic and inorganic forms coexist.

DeMeautis creates intricately detailed digital sculptures in constant transformation, consisting of a chaotic arrangement of components from automobiles, computer hardware, and natural elements. His objects draw on influences from contemporary art sculptures, digital art, and artificial intelligence, creating a harmonious combination of different imagery. Situated in brutalist environments inspired by minimalist spaces by architect Tadao Ando, the backdrop of the series explores the perception of form and light.

The uncanny machines of *turning energy into* reflect on the automatised identity of digital art, which is no less creative or energy-consuming. Like mechanical fantasies or powerhouses, the sculptures by Aymeric DeMeautis are meta-art: they materialise the artist's process of inspiration and creation. The birth of an idea from nothingness is a transforming process that can bloom in any environment.

Artworks

001: Life of Zed

Life of Zed focuses on the theme of energy. It depicts a chaotic but programmed structure in which automotive components, computer hardware, and natural elements coexist. On the surface, a featureless dynamic digital object, *Life of Zed* is an abstract time paradox.

Energy is interpreted as a mechanical construct of time, specifically the time the artist spent realising this particular artwork. By placing a screen at the foot of the object recording the time employed in the creation of the artwork, Aymeric DeMeautis realised a metaphysical commentary on his work as a digital artist. 3D artists are slaves to the clock; they put countless hours into their workload. Their time and effort are depicted as the electrical components that power the structure itself: an endless source of energy coming from nowhere.

Set in an underground space devoid of natural light as a dark studio, *Life of Zed* is a metaphor for the everyday life and creative process of digital artists. The work also features influences by the Dall-E artificial intelligence program, showcasing the program on the laptop screen. This choice, which affected the aesthetic design of the entire series, emphasizes the relevancy of AI in contemporary arts. It investigates the synergy between artificial and human intelligence.

002: The Conversion of x, y, and z

The process of transformation is embodied in *The conversion of x, y, and z*, a steam-punk and mechanical digital sculpture that turns energy into something new. Energy is converted into a base of particles that power the structure, where a modified RB26 engine works as a powerhouse. Each element moves and churns creating the image of endless automation. The metamorphosis is happening: the natural elements have been replaced by mechanical parts and the static natural sculpture is progressively morphing into a machine of dynamism.

In the second act of his series, Aymeric DeMeautis proves to be attentive to every minute component of his artifacts. Each piece of the transforming object becomes a precise metaphor for a phase of the digital creation: the energy chamber converts the particles into more power, as a mechanical allegory of computers that render artwork in real life. The presence of dynamic beams of light penetrating the space and a static one in the background is another commentary about

time: when the artist is deeply focused on his creative work, time can stand still but move simultaneously fast.

Also, the sudden stop, initiated by the brake disc component that shakes the core without breaking it, is a powerful metaphor: computers can crash and hinder the artist's faculty to create for a while, but they never irreversibly stop the process of creativity. Artists can restart from where they left off, transforming from that exact instant of interruption.

003: The Birth of III

The final form of evolution takes the shape of a mechanical blossoming flower. The third and final piece of the series is the most poetic and evocative. It embodies the moment of inspiration, the unexpected fulfillment, which is unfolded in a naturally shaped object that recalls birth and generativity. It absorbs energy, light, and living force.

The structure of *Birth of III* is more elegant and formally simple than its predecessors. This progressive simplification represents a creative process that necessarily proceeds through trial and error. Viewers tend to see the final result of the artwork, the flower that grows after the 3D modeling, animating, and compositing are completed. But Aymeric DeMeautis aims to show the underlying workflow that generates art. He displays the shattered pieces of mirrors that catch glimpses of angles that could not be seen by the audience, making visible the invisible.

The Birth of III aims to question the ideational process in art making. What an artist creates is the result of blossoming inspiration but also of drawing inspiration from the work of others and inspiring them in return. At the base of the sculpture, like an easter egg, scrolls the transcript of a conversation about inspiration the artist had with artificial intelligence. Asking questions about how an idea is born & what is the best approach to finding it.