

Press Review
stove, Cristian Palanga, February 2019

stove

Louis Gary between grotesque, poetry and black humor

 Cristian Palanga -  ART



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During his experiences at the Regional School of Fine Arts of Nantes first and then at the National Photography Institute, the French artist explores the figurative possibilities of sculpture and invests in the territories of design: the works he produces evoke hieratic statuary.

At first glance, Gary's works convey a feeling of freshness, like the taste of a bite of fresh fruit in the middle of summer. This freshness, however, is not easily perceived. Looking at him, we immediately understand that the artist's approach to the figurative arts involves great care. Indeed, [Louis Gary](#)'s works embrace a great sensorial and formal freedom, inherent to the non-dualist philosophies that accompany him on a daily basis, far from reflective and cerebral art.

Contemplation, the supernatural, carnival: the multiplicity of forces evoked offers the viewer the possibility of considering the world, gestures and things in a new way. His photographic practice, however, links him to a history of forms that play without irony on their own ambiguities.



Art is part of the essential conditions for the well-being of the human species: Gary makes it clear that works can become a real "meeting point" between living beings. The aspects that make up individuals' personalities therefore, despite being very different, can come into contact through art.

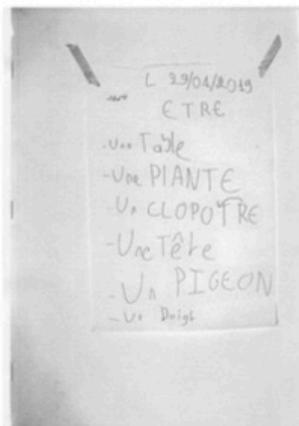
For this reason, he elaborates each project meticulously, creating works tailored to the place in which they will be exhibited. The ultimate goal is to give the feeling that things work, without explaining why.

Press Review
stove, Cristian Palanga, February 2019



His works fascinate with their clean and pure lines which recall the spontaneity of the drawings one made as children. Behind this apparent simplicity there are references to the works of predecessors, such as the cartoonist Hergè. A set of clues that destabilize the viewer but that give him that feeling that nothing is out of place in that universe and that everything contributes to making it a great show.

It is no coincidence that his work has been defined as a carnival, understood as a party in which freedom reigns supreme. His work, therefore, in addition to a decorative aspect, has a functional one which allows us to define him as a designer.



Press Review

stove, Cristian Palanga, February 2019

Le Monde Connu, 2019

His approach to art is playful and his modus operandi is equally bold and impeccable: his uniqueness lies in managing to create an abandoned universe in which the sculptures are arranged according to a syntax unknown to us and in which their narration is intertwined with a clumsy psychoanalysis that links the grotesque, poetry and black humor.

Le Monde Connu was iconic, a long-term project, the first phase of which took place at the Confort Moderne, in Poitiers, at the beginning of 2019. Louis Gary invites groups, formed in various contexts (scholastic, professional, associative) to give formal and/or performance answers to questions such as: what is a flower? what is a dream? what is a finger? Gary photographs before, during and after the proposals made by the participants. The images he produces gradually constitute the basic material of a subjective, fragmentary and poetic visual encyclopedia of the known world.

His work at Confort Moderne led to the publication of a fanzine, as well as an exhibition visible from 15 February to 17 March 2019.



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