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Luca Gianola

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Tatiana Trouvé Studio

Luca Gianola was born on October 2nd, 1999 in Paris to a French mother who was a professor of Fine Arts and a Swiss-Chinese father, an audio-visual director.

He spent his childhood between Switzerland and the southwest of France.

In 2018, he was admitted to the École Nationale Supérieure des Beaux-Arts in Lyon where he obtained his first Bachelor's degree in 2021. The same year, Luca entered the Beaux-Arts in Paris where he continues his education to this day.

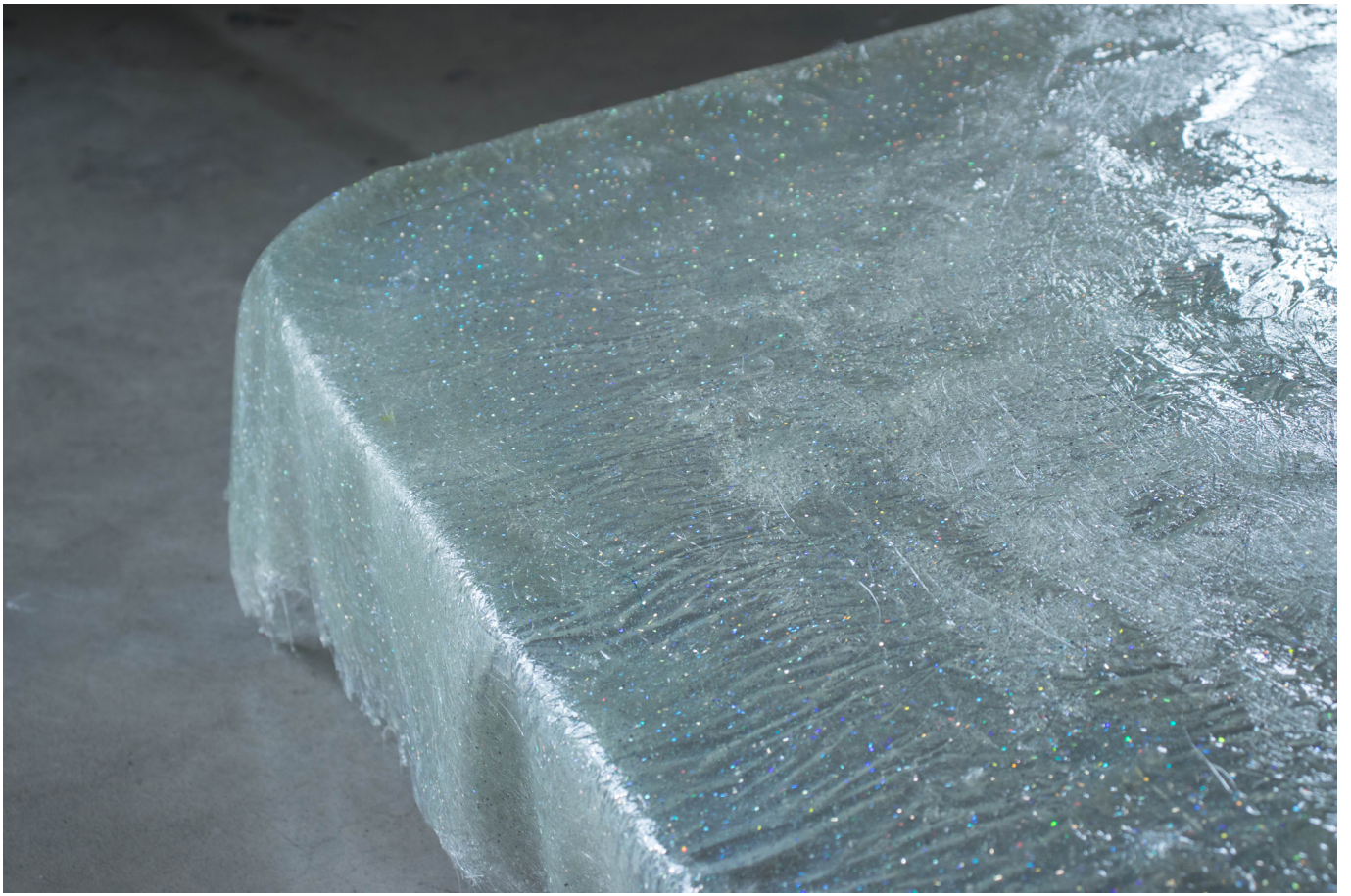
His practice, initially oriented towards painting and textile work, evolves over time and through his experiments with different materials, towards installation and sculpture.

Luca uses his dreams as a primary inspiration for his work. He began to write down his dreams at the age of 17 and over time developed a corpus of texts which oscillate between story and poetry and which he uses to fuel the dreamlike imagination which constitutes the core of his installations.

Coming from a cultural mix between Switzerland, France and China, he is marked by the stories of his childhood as well as the traditions, folklore and rituals that he has witnessed since a young age, and uses them often as elements that he re-interprets through different processes throughout his practice.

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My work comes from a desire to connect sensibility and spirituality.

My practice is multidisciplinary and stands between rituals and the meditative emptiness. I evoke dreaminess and melancholy by drawing on my dreams, my memories and my emotions. Far from all norms, the dreamlike space allows almost infinite freedom. I transcribe my dreams, materialize them through my art. Whether it is an object, a memory, a feeling or a narrative, I find inspiration and take from this personal and intimate imagination.

I create installations composed of shapes and objects made independently from one another, but which interact in the overall "ecosystem" of my practice.

The core of my practice revolves around my work and reflection about sleep, rest, dreams and emotional introspection.

When I question my relationship with my artworks, I think about transforming the burden caused by emotional fatigue to liberate myself from it. My work then evokes a form of immobility and tranquility free from any physical movement. Although the movement is present through the play with light and the imprints left by my pieces on a sensory level (smell).

Finally, I often draw inspiration from places of worship and places of contemplation as symbols with a strong spiritual appeal and which also evoke this notion of emptiness and peacefulness.

For more informations and resources about my work please visit my website linked down below as well as my instagram :

lux02.hotglue.me/?START

[.instagram.com/luca.gianola/](https://www.instagram.com/luca.gianola/)

Onirisme liquide (Liquid Oneirism) - 2020
Installation - Resin, fiberglass,
coloring, glitter, pebbles, variable elements
160 x 90 x 20cm



«Onirisme Liquide» means “Liquid Oneirism”. In this work I made an imprint of my mattress with resin.

This imprint is not complete and we can imagine its movement which, like a wave, spreads across the surface of the mattress.

Unstable and fragile, I use pebbles, products of erosion and the passage of waves, to keep it in balance.

While the light is reflected by the glitter mixed with the resin, a tension is created between this delicate and light liquid form and the pebbles that act as anchoring elements to reality.









Melting my feelings away (freeing the Mind and the Heart) - 2023
Installation - Plaster, beeswax and paraffin candles
Diameter 1.50cm

« C'est le crâne d'une de ces licornes qu'on voit dans la ville, n'est-ce pas ? lui demandai-je.

Elle hocha la tête.

- C'est là que sont enfouis les vieux rêves, répondit-elle calmement.

- C'est là-dedans que je dois déchiffrer les vieux rêves ?

- C'est la tâche du liseur de rêves, répondit-elle.

- Et que dois-je faire des rêves ensuite ?

- Tu ne dois rien en faire. Tu les lis, c'est suffisant. »

Haruki Murakami, «*The End of the World*», 1985

In his novel "The End of the World" (1985), Haruki Murakami details the protagonist's arrival in the city of the end of times. Immediately, he puts on the role of the « reader of dreams » ; these dreams are unicorn skulls within which the memory and hearts of the inhabitants of this city sleep. Through his reading, the dream reader releases the emotions of the inhabitants.

While the assembly of colored plaster rocks calls for a form of ritual and evokes magic circles or even Cairns that are placed to mark a burial site or celebrate the dead, the beeswax skulls release a sweet fragrance when their horns burn, recalling the Catholic processions of Saint-Lucia and a metaphor for the liberation of feelings.





This piece is contextual, it was born through introspection and a moment of pause and transition between my 3rd year diploma and what comes next. Like most of my installations, the elements are arranged on the ground and call for the spectators to crouch down to discover and appreciate all the diversity of the elements that are present. Thus, it is a call to meditation in this space which evokes a ritual as well as a place of rest.













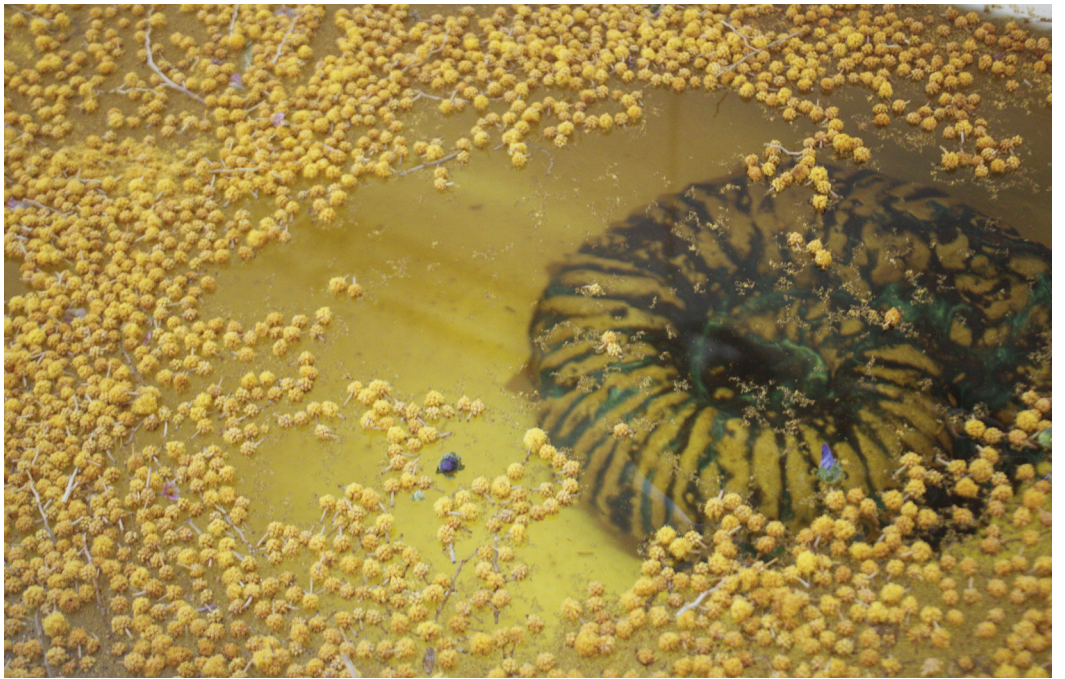
My work on the potter's wheel began because I was interested in different tea ceremonies. The teapot and the tea bowl (Chawan) are two essential elements of these ceremonies whose use is governed by particular codes.

The ancestral process establishing the making of these objects is also of paramount importance.

It is codified and repetitive and for me has the vocation of a ritual.

I like to include my ceramics in my installations. They are the receptacles of elements that I collect, stones, seeds, dried flowers or even infused tea bags.

Récit d'une noyade (Tale of a Drowning) - 2023
Glazed ceramic, water, dried mimosa flowers, sink





Everything that sleeps in your depths - 2023
Installation - fabrics, padding, paraffin, lamps, rope
Variable dimensions

This piece was born after the study of silkworms which weave their cocoons in a circular manner from a fiber that they produce. I wanted to reproduce this circular movement with the action of wrapping as if to protect or imprison these fabric shapes.

Thus, this work represents a period of transition, introspection and waiting. The lights, imprisoned, protected in the chrysalis symbolize the presence of a heart that beats in waiting. They are only visible in the dark and only come "to life" once night falls. The superposition of layers of wax forms drops and crystallizes the hanging fabric threads, giving the piece a second dimension. The chrysalis has turned into a cocoon, its armored has become its prison, like prays caught by spiders trying to free themselves while waiting for an inexorable death.

We can distinguish a paradox between the chrysalis which protects the butterfly from external attacks and the cocoon where the prey is the victim of this shell. Hung high up, their scale makes them frightening and dangerous.





Onirisme Liquide 2 (Liquid Onirism 2) - 2021
Installation - Resin, fiberglass, dye, glitter, ceramics,
clementine powder, variable elements
90 x 50 x 75cm





For this complementary work to “Liquid Onirism”, I recovered a table from my grandmother. I then produced a print of the table in resin. The plastic and visual qualities of the resin as well as the blue dye and glitter added to the mixture give the table a special appearance. One might think it is covered in a sticky liquid material similar to syrup or soda.

I arrange different ceramics on and around this table as well as various collected elements: dried flowers, stones, seeds, clementine powder and peels, infused tea bags or even fortune cookies.

Thus the table could serve as an altar. It could also become the place for tea ceremonies.



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Cordyceps Vase 5 - 2021

Installation - Glazed stoneware, variable elements



Cordyceps is a genus of entomopathogenic fungus, used for several millennia in traditional Chinese medicine.

When one of its spores lands on a suitable host, the fungus rapidly proliferates within the insect's body until it takes over its nervous system, eventually emerging from its carcass to emit more spores. This fungus parasitizes many insects and spiders to produce other plant structures with diverse and varied shapes and colors from which I draw inspiration for this series of vases.

These vases are placed on the ground, appearing as a tomb and encouraging the viewer to crouch and gather near the sculpture. I scatter around several elements with visual, digital and olfactory attractions like offerings.

Cordyceps Vase 3 & 5 - 2021
Sculpture - Glazed stoneware





Cordyceps Vase 5, variation - 2021
Installation - Glazed stoneware, variable elements











In this work I produced a powder made from dried and then crushed tangerine and clementine peels. I placed this powder in a straight line in front of the entire entrance to the gallery.

As visitors pass by, paying attention or not to crossing this line, their movement as well as that of the doors and the wind move this powder throughout the space of the gallery. Like pollinating bees, the powder clings to visitors' shoes and clothing and settles at another random point.

The olfactory quality of this material is then omnipresent, giving the installation a unique sensory dimension.







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Premiers Jours de Pluie (First Days of Rain) - 2022

Installation - Futon and hand-dyed and sewn cushions, neon lights, ceramics, dried flowers, handmade paper, incense

*«Quand la pluie eut fini de m'emporter
Je me retrouvai flottant à la surface de l'eau
Trouble.
Troublée ma vision par un voile laiteux,
Cristallin
Devrais-je plonger ?
Enivré par le venin aqueux et verdâtre,
Qu'il était froid
La chaleur des rayons du Zénith pénètre ma peau
Je suis opale.»*

*"When the rain had finished carrying me away
I found myself floating on the surface of the water
Trouble.
Disturbed my vision by a milky veil,
Crystalline
Should I dive?
Intoxicated by the watery and greenish venom,
So cold it was
The heat of the Zenith rays penetrates my skin
I am opal."*

For this installation, I brought together a futon and cotton pillows,
56 dyed with red cabbage using Shibori techniques.

The dyeing process marks the fabric from the passage of water which has deposited the pigments on the surface of the latter, just like running rain. I seek to capture this action through dyeing.

In the center of the mattress is a ceramic pearl from which a fine column of smoke produced by incense emanates. This silent movement evokes the state of tranquility and ataraxia of the first days of rain.

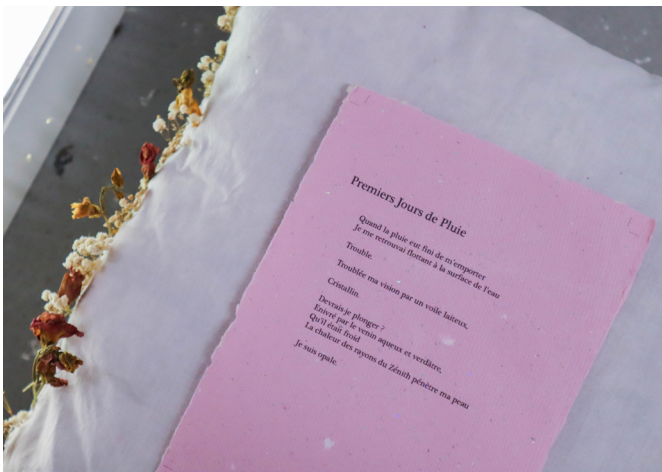
The purple dried flowers sewn to the futon in a circular movement around the pearl nevertheless signify the presence of a heart which beats reluctantly in this state of serenity, almost sanctuary like. Finally the neon lights appear as a disruptive element of this calm, their cold lights are barely visible hidden by the mattress but still strong enough to let us guess the insides of the latter.

The red cabbage coloring process used for this piece is subject to the vagaries of time. The dye is sensitive to daylight and will fade if exposed to too much light. So this piece is only visible on rainy days.



Self-written poem, «*Premiers Jours de Pluie (First Days of Rain)*», 2021





Premiers Jours de Pluie (First Days of Rain) variation - 2023
Installation - Futon and hand-dyed and sewn pillows, neon lights,
ceramics, dried flowers, handmade paper, incense



