



Thomas Canto

Born 1979

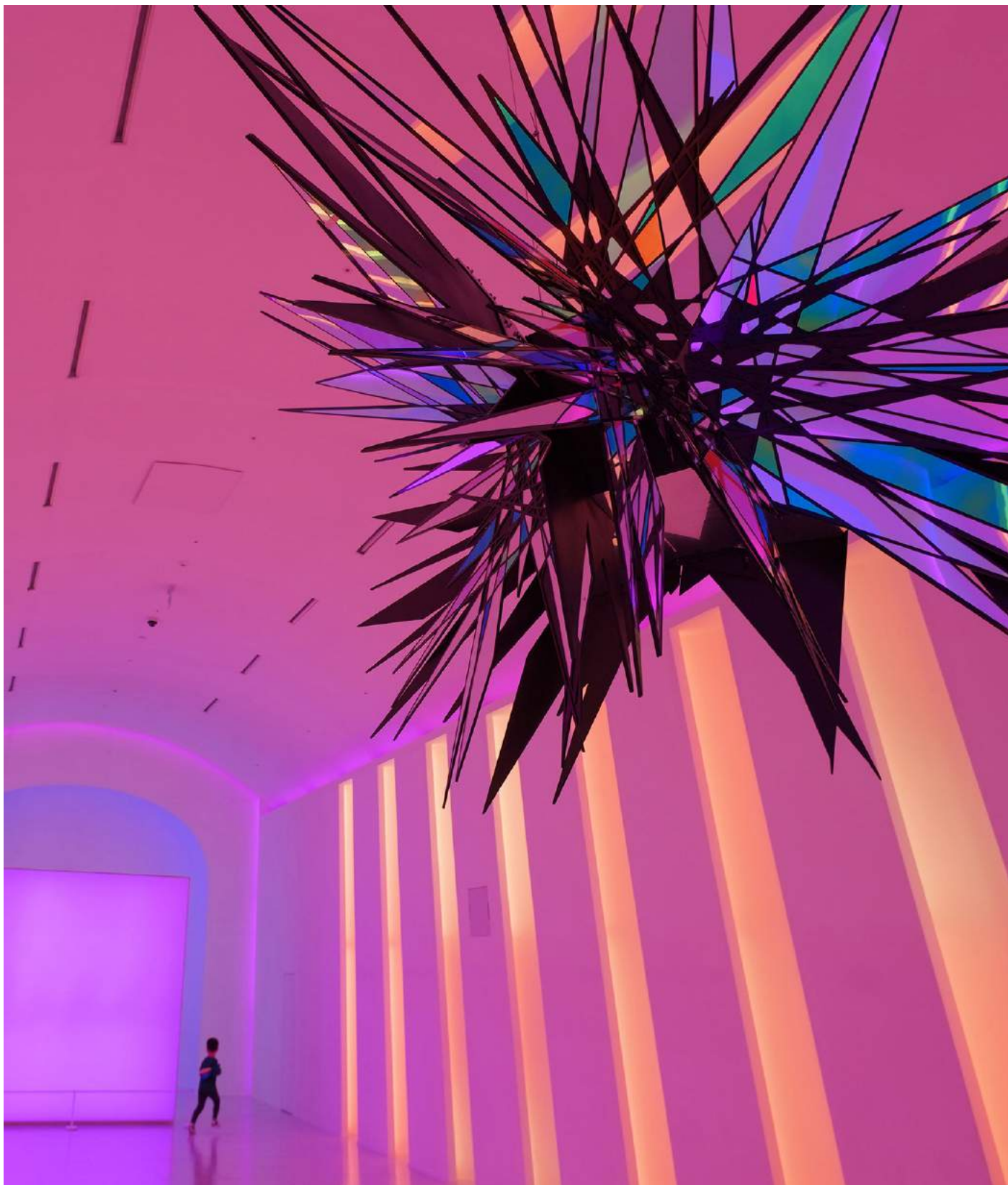
Inspired by experts across a variety of industries, Thomas Canto has charged himself with the task of finding the connection between the different areas. He is known for his work distorting speed and city structures until their original forms are effectively unrecognizable. Regardless of the genre, Canto finds inspiration from figures like the Hungarian painter and sculptor László Moholy-Nagy to architects like Zaha Hadid and Jean Nouvel. His works also focus on creating new images through technology that express the relationship between humans and architecture.

Canto's works are precise and geometric in nature, using boundary lines to delineate spaces where tension can be released. He relies on light and shadows to compose his pieces with reflective effects, sometimes layering moving images with video projector mapping over sculptures to rebirth the pieces into installation art.

Thomas Canto's repertoire is based on the energy of cities, which he is able to incorporate into his pieces thanks to his deep understanding of optical and kinetic (movement) art. Light and movement are critical elements in art today, and these focal elements are prominent in his works and compose his language.

Pieces by Thomas Canto depict a fine and detailed world of the city and the interactions between humans and architecture. Containing modern components, his pieces are all accented with his unique individual flair. Additionally, the artist considers the many reiterations of daily life in the city and works to convey the chaos of the scenes through a variety of elements working in concert.

Collections: New York Metropolitan museum of art, K11 foundation, Fosun Foundation, French national Library, Gunther Sächs collection, BIC collection and many more.



Levitating structured inertia

Installation view

Paradise city, Incheon (Korea)

2019





"In the end the character of a civilization is encased in its structures " Frank Gehry

The concept of space and movement is rarely confined, defined or limited in Thomas Canto's work. In fact, his deeper origins founded in urban sensitivity reach back to the classical form of optical art and kinetic art, formed in Paris in 1955 by artists who called into question how form and line would create optimal movement in a work of art. Vasarely, Le Parc, or Soto all brought such movement and spatial perception as central concepts in contemporary art.

The highly-precise structures of Thomas Canto's works are also inspired by the city, its complex urban architectural space and the interplay of humanity and functionality. Travelling often to cities such as Shanghai, New York and Hong Kong, Thomas Canto transposes his personal vision of the contemporary environment into his installations and artworks; proposing an abstract and duplicate vision to the disorganized entanglement of the urban life. The sculptural and pictorial aspects of Canto's installations play a role within the perception of the spectator while he immerses into the work itself. Depth, geometry and illusion are intricately intertwined in each work, questioning how humanity and created material respond to one to another.

Hence, Canto's public is indeed as much an element of his artwork as the piece of art itself.

Canto is influenced by renowned architects as Zaha Hadid, Tadao Ando and Oscar Niemeyer. For him the dialect and exchange between man and architecture is as prominent a subject matter as the elements of color, line, form and shadow in his work.

The sculptural and pictorial aspects of Canto's installations play a role within the perception of the spectator while he immerses into the work itself. Depth, geometry and illusion are intricately intertwined in each work, drawing into question how humanity and created material respond to one another. Hence, Canto's public is indeed as much an element of his artwork as the piece of art itself.



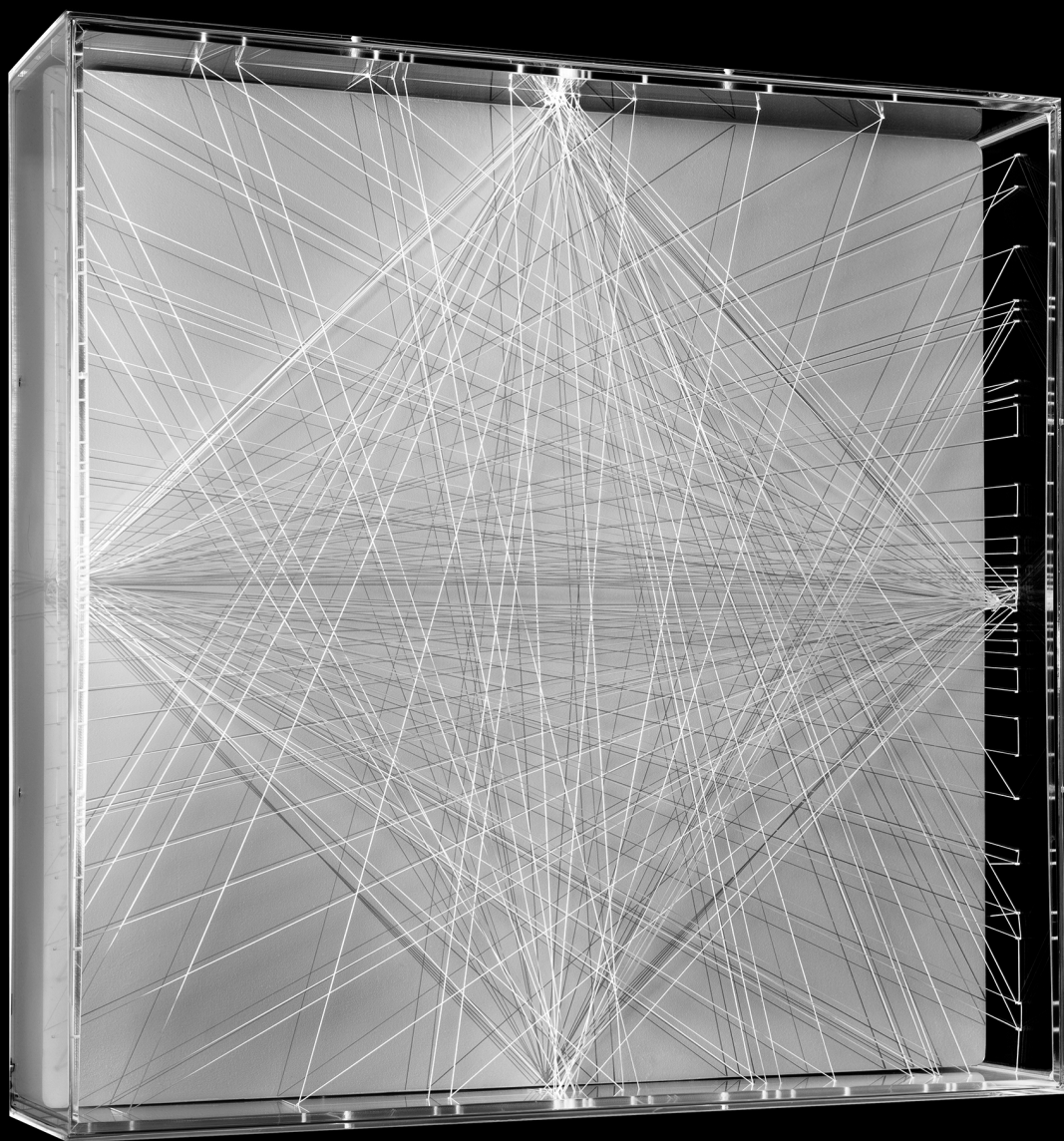
Illusory perspectives
Installation view
Centre Pompidou, Paris (France)
2016



Structuring shadows

Installation view
RX Gallery, Paris (France)
2017

Physical boundaries created in Thomas' studio works help force the artist to renew inquiry into landmarks of space, confinement and the architectural field. The multi-dimensional character of light and space inside the "cubicle" of lucite, glass or metal, plays with optical laws, shadows and ultimately the illusions which are created through the interlaced lines created with readed nylon or reflections. Within the translucent or reflective field, Canto recreates the same concepts of movement and space as working with his larger, immersive installations however devoid of confined limitations. Maximized by the depths of these works, he multiplies the viewpoints of color, shadow and form by concentrating focus on his original attributes and its indirect play with materials, within another scale.

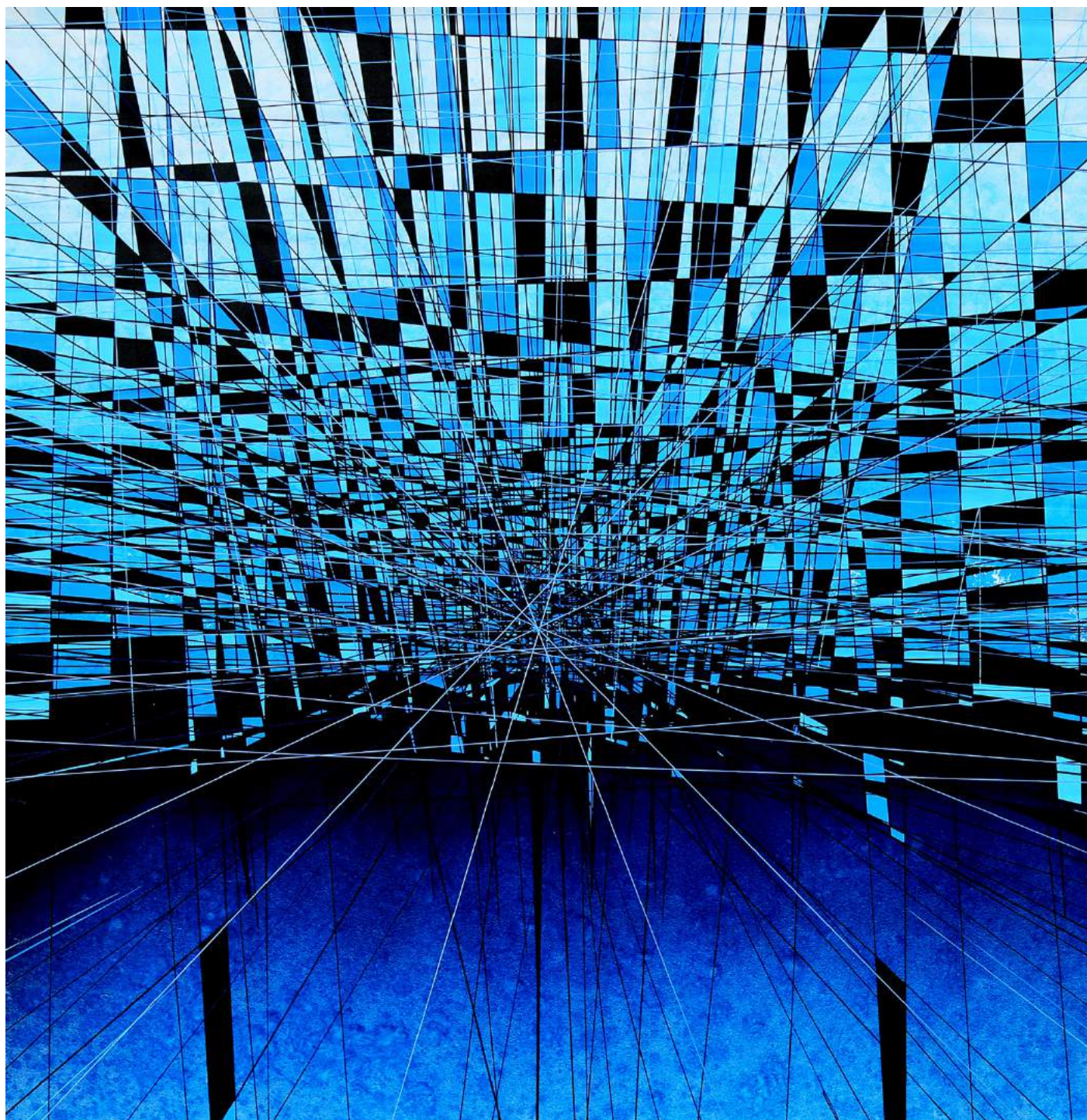


Crystallic white hole

83 x 83 x 15 cm

Mixmedia on MDF, acrylic glass, nylon wires

2017



Cerulean suspended horizon

83 x 83 x 10 cm

Mixmedia on MDF, acrylic glass, nylon wires

2017

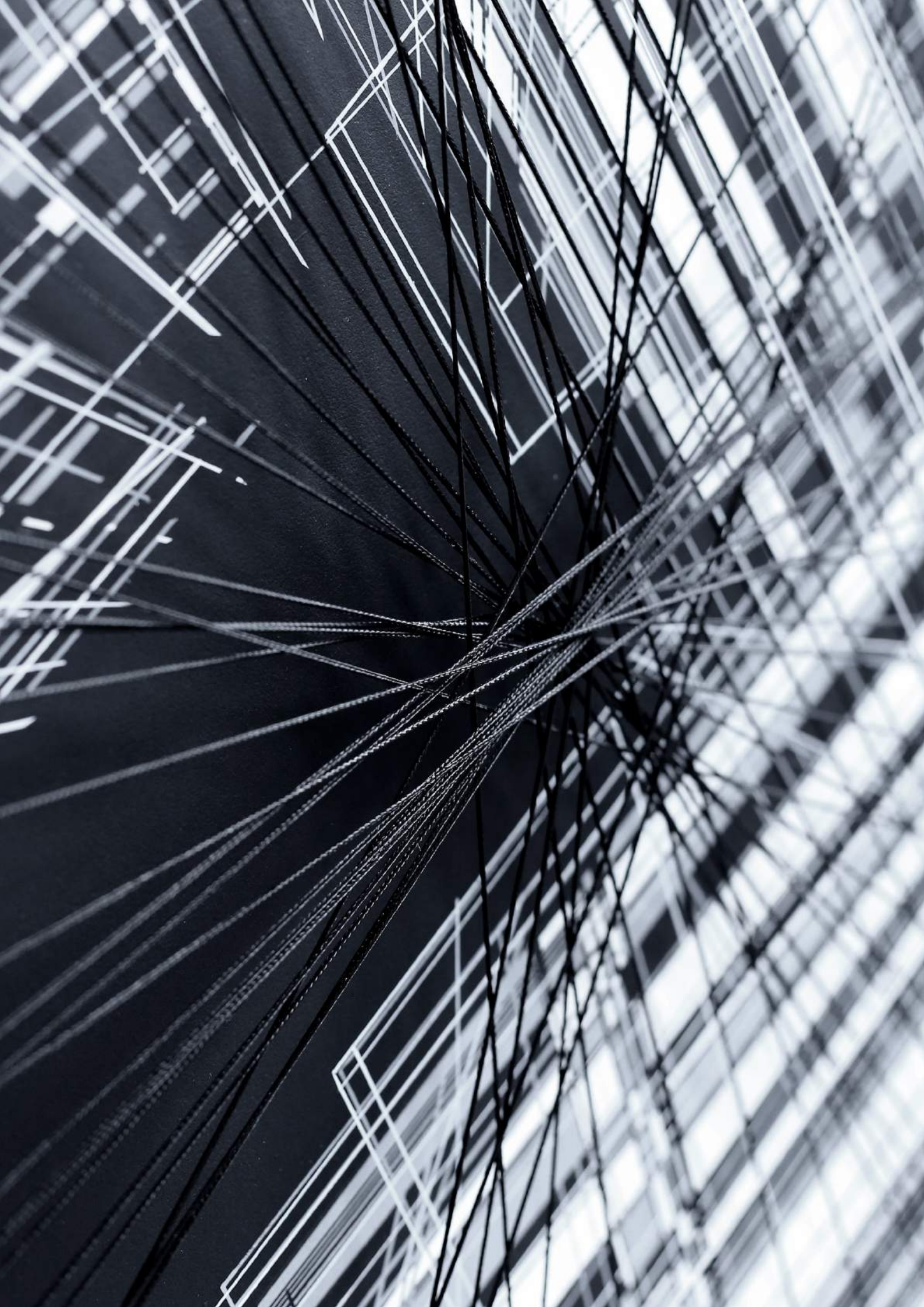


Structured attraction

100 x 151 x 10 cm

Mixmedia on MDF, acrylic glass, nylon wires

2020





Multiplied crossings

100 x 149 x 10 cm

Mixmedia on MDF, acrylic glass, nylon wires

2020

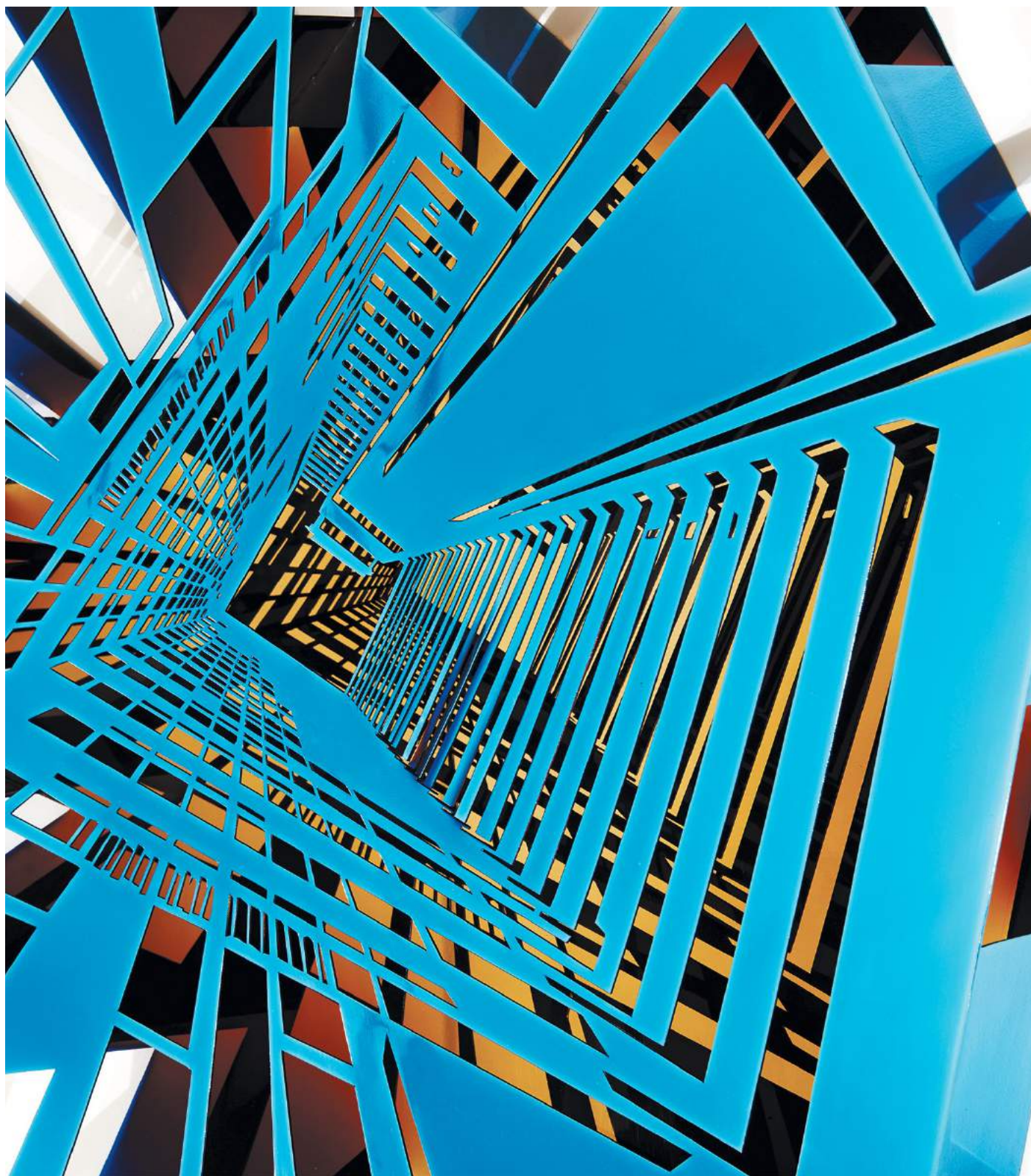


Structural reflections

80 x 80 x 7 cm (variable)

Stainless steel

2019



Expanded limits

Detail
Electroplated stainless steel
2019

U r b a n S y m p h o n i e s

is a new body of work creating both an infinite space and a materialization of the scripture of sound. Potentially seen as both a city-scape and a sound-scape, this work is composed of rectangular paintings, long and narrow, to which volumes of mirrors are affixed. They reflect the geometric shapes, turning the sound and the city into images of each other in an endless reflection. This body of work has also been the subject of a multimedia installation.



Urban symphony #1

Detail

2019



Urban symphony #1

Mixmedia on wood, mirror polished stainless steel
160 x 150 x 14 cm (variable)

2019



Exponential Urban symphony

Installation view

Paradise art space, Incheon (Korea)

2019



Concrete expansion

Permanent indoor installation 10 x 6 x 5 m.

Steel

Private building, Rouen (France)

2022



Concrete expansion

Permanent indoor installation 10 x 6 x 5 m.

Steel

Private building, Rouen (France)

2022