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## A Pilgrimage To The Future – Réal Fournier's 3D Paintings

Opening time : 3:30pm, September, 2015

Duration : 2015.09.03 – 2015.09.18

Location : **Today Art Museum**, 3/F Exhibition Hall of Building No. 1

China

Writing by Xu Li, curator

In the 21st century, artists around the globe have been searching for a way out for art. What used to be classics in art history are no longer worshiped. Art becomes the presentation of pure sensory stimulation, or even falls into mediocrity of dull mechanical repetition or grotesque ideas and behaviors, with which artists are trying to steal the show. "Everyone is an artist" has become an ironic slogan. Vacuous names, instead of classic works, are left behind contemporary art. The celebrated scholar Yin Jinan once appealed, a serious artist should avoid being a star or being captured by capital. That's a rare sober voice. A common feature shared by true artists, local or international, is the pioneering initiative to propel the development of art. They are fated to be alone. The only warmth should come from their works, just to warm our hearts. They march alone with no fans around them. It's a combination of Futurism and Cubism – that's my intuitive impression of Réal Fournier's works. This might be a little bit subjective. In 1907, Georges Braque and Pablo Picasso established Cubism. Starting it from Paris, artists began to deconstruct and recreate daily objects so as to provide the audience with more unrealistic art forms, and therefore, they had released their emotions to an unprecedented extent. Braque's Houses at L'Estaque (1908) and Picasso's Les Femmes d'Alger (1907) are masterpieces of the system. Cubism had broken the mechanical way that people accepted the real world. People started to shiver with the sensation that came with artists' emotional expression. Similarly, as an appalling anti-traditional art form, Futurism, which spread to Italy in 1911, influenced all fields – not merely painting – including sculpture, design, architecture and city construction. It was initiated by poets and litterateurs, who had poured their rebellious passion into their works, where we can sense the power of subversion. Due to its existence, almost all the isms were broken in the late modernism, and hence there was no boundary left in art. All these are rooted in the fact that art is subject to history and moves forward with it continuously. Better genes are being retained while new breakthroughs are waiting. With the development of civilization and the advancement of science and technology, new materials are constantly being explored and discovered. Our senses have been completely subverted after we step from the industrial age into the digital era. Painting is more than a simple act to depict objects in front of us, and neither is the realistic technique of the classics the only channel of expression. People's eyes and brains are to be occupied by new materials and perceptions. All these are revolutionary to traditional art forms. Naturally, art enables people to experience all kinds of human emotions. However, the piece of artwork needs to be created and displayed by artists to do its job. As a devoted guide, Réal Fournier shows the amazing power of technology, and more importantly, urges people to reflect on themselves. Peace, calmness; no war, no killing; sunshine and love is the eternal theme that he expresses incisively and vividly. As some foreign media put it, he turns a dream into art and presents it to people. The dream will be realized in the near future. His love for nature comes above anything else, which is so deep that he is fully motivated to elaborate his inner feelings through the painting brushes, and with the help of special equipment, the audience are able to walk into his, or maybe also their own hearts. Of all his paintings, A Land to Save is my favorite, with a deer and a plane in the foreground and the undefined space indicating the future. It is brightly colored and carries a shade of melancholy, yet it does not cast any desperation. On the contrary, the different layers allow the audience to imagine the possibility of being involved. We can perceive our own strength, believing that everyone is capable of salvation. I suppose, that's exactly what the painter wished to express. The art forms around the world tend to be oriental after years of development. After Post-modernism, artists around the globe begin to reflect: how much has been cast away while we are inheriting? What's the point of individualization? Do we still care about the Classics? Where is art going in the future? Will the Orient brew a miracle for art with its rich cultural accumulation? Or we should say we are actually part of art.

by Erik Xu li, curator

二十一世纪以来，全球的艺术家，都在为艺术的未来寻找方向。一度，那些艺术史上曾经的经典，早已不再是膜拜的对象。艺术变成了纯粹感官刺激的表现。简单机械的重复制作，或是以怪异的念头、行为哗众取宠，艺术已经到了令人无视的境地。“人人都是艺术家”成了一句极具讽刺意味的口号。当代艺术留下的，不再是经典的作品，而是一串串名字。著名学者尹吉男先生曾呼吁：严肃的艺术家应该远离成为明星，或是为资本所俘虏。这是少有的清醒的发声。无论本土的、还是国际的。真正的艺术家所共同的特征，就是为艺术的推进实现先行的探索。他们注定是孤独的，如果说还有温暖，那是他们用作品为我们的内心带来的些许暖意。他们不需要拥趸，只身前行。

第一次看到雷奥·福尼的作品，直觉反应，这是未来主义和立体派结合的产物。或许这有些主观。1907年，乔治·布拉克和毕加索建立了立体主义，从巴黎开始，人们将眼前所见的事物，解构，重新创作，使得我们的眼球享受到更多的、非写实形态的艺术，艺术家的感情得到前所未有的宣泄。布拉克的《爱斯塔克的房子》和毕加索的《亚维农少女》都是这种体系的杰出的作品。它完全打破了人们对现实世界机械性的接受。人们开始感受通过艺术家情绪表达所带来的快感。同样，未来主义也是惊世骇俗的反传统艺术形态。1911年，它蔓延于意大利，不仅仅在绘画领域，它所波及的范围涵盖了雕塑、设计、建筑、以及城市建造等所有领域。它的发起者是诗人和文学家，所有炙热的情感都被宣泄在作品里，我们可以从中感受到颠覆的力量。也正是由于它的存在，现代主义的后期，几乎所有的主义都被打破了。艺术没有了疆界。而这一切的根源，在于艺术是历史裹挟着，向前不断进步的。保留优良的基因，寻求全新的突破。随着现代文明的发展，科学不断进步，技术不断发展，新材料不断被探索和发现。我们从工业时代，步入数字时代，感官被彻底颠覆。绘画，已经不是描绘眼前事物这么简单的行为，古典绘画中，那种写实的表现手法也不再是唯一的了。我们的眼睛和大脑都将被新型的材料和观感所颠覆。而这一切，对传统艺术形式而言是革命性的。艺术理所当然地，让人们感受着人世间的喜怒哀乐。这种感受，就艺术品而言，是需要艺术家创作，并引导展示的。雷奥·福尼是一位虔诚的引路人。他不仅仅展示技术的力量，更多地是引领人们反观自己的内心。祥和、宁静，拒绝战争、拒绝杀戮。阳光和爱永恒的主题。他将这个主题淋漓尽致地表达出来。正如国外媒体对他的评价：他将梦变成了艺术，展现在世人面前。这个梦，在不远的将来会变成现实。他对自然的爱，胜过一切，正是这种大爱，给了他充分的激情，通过画笔层层阐述他的内心，借助特殊的工具，让观众也能走进他的，或许也是观众自己的内心。我个人非常喜欢他的一幅作品，名为《拯救那片土地》，前景是一只鹿，一架飞机，还有那预示未来的不明空间。色彩绚丽而洋溢着淡淡的忧伤。可是整幅作品并没有给人绝望的感受。相反，作者给出的不同图层，能让观众觉得这是一个可参与的场景，我们在其中感受到自己的力量，拯救是每个人都能做到的，我想，这也正是作者希望表达的部分。最近十几年的文明的发展，使得全球的艺术形态倾向于东方。后现代主义之后，全球的艺术形态也开始反思，传承让我们抛弃了多少？个性化的意义在哪里？经典我们还在乎么？未来的艺术又走向何方？厚积的东方，能给艺术的未来提供奇迹么？或者，我们本来就是艺术的一部分。

策展人——许力

De gauche à droite:  
Jonathan Jia, manager at Peninsula Gallery  
Ying Tang, owner of Peninsula Gallery  
Xu Li, curator & professor  
Réal Fournier, canadian artist  
Guy St-Jacques, Canadian Ambassador in Beijing  
Gao Peng, curator at Today Art Museum  
Zengyue Liu, Diplomacy Officer at the Canadian Embassy in Beijing

