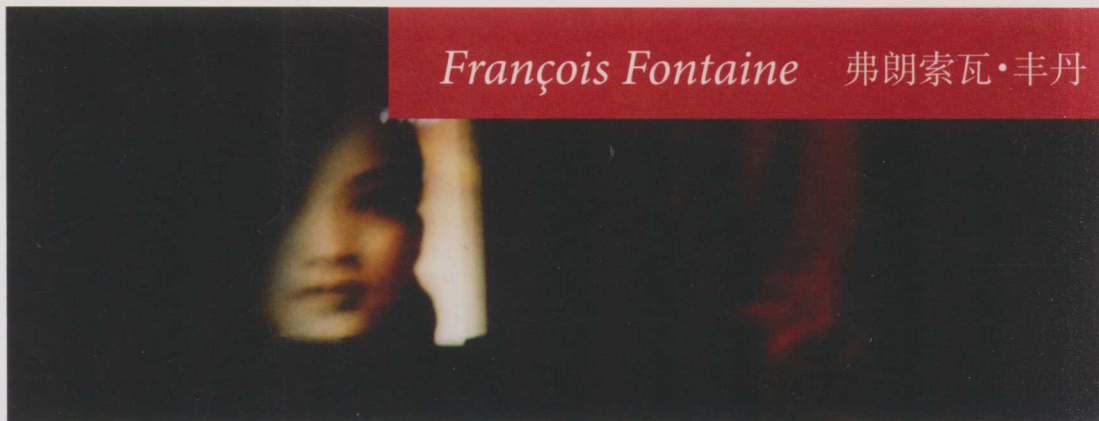


广东美术馆摄影工作室  
Photo Residence of GDMoA

现代影像丛书  
Contemporary Photography

*François Fontaine* 弗朗索瓦·丰丹



主办：广东美术馆

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*François Fontaine* 弗朗索瓦·丰丹

## Preface

Guangdong Museum of Art initiated the Photo Residence in 2004. Having invited the photographers from around the world to Guangzhou for a three-week visit, the Museum has selected a number of representative works for at the exhibitions of individual artist. The Museum will also collect some of these art works in order to enrich its photographic collection.

François Fontaine, based in Paris, is an experienced graphic editor and photographer. His well-known works was originated from the Christ in Brazil. In the gaze of silence and pain, the photographer is having a cryptic dialogue with the ikon. In the summer of 2005, François accepted the invitation to China from the Museum. This collection of photograph demonstrates his comprehensive feelings about this flourishing city, which persists in turning itself into a myth of development. From the trace on the move, the breath and the impression, we could easily feel the respect of the artist towards the Asian films and his opinion about appreciation of photographic works.

We are exhibiting the works of François Fontaine produced during their stay in Guangzhou. The other representative works, series Christ and Statues are also being exhibited, which will enable a thorough understanding of the artist.

Herein, We would like to give our thankfulness to the artist for his hard work. we would like to acknowledge our gratefulness to Mr Alain Jullien. With his suggestions and assistance, the Photography Residence Project was realized. We are also for the great support from French Embassy of China and French Consulate-General of Guangzhou to this project. Thanks also to the people who have contributed to this exhibition.

Wish the exhibition every success.

Guangdong Museum of Art  
2008.4

## 前言

广东美术馆于2004年启动了摄影工作室计划，持续邀请国际上摄影艺术家到广州进行为期三个星期的考察与创作，之后就其在广州的创作成果及其历年代表性作品中挑选形成艺术家个展，同时广东美术馆就艺术家展览作品进行挑选收藏，丰富广东美术馆的摄影藏品。

弗朗索瓦·丰丹(François Fontaine) 常年工作于巴黎，是一位资深图片编辑兼摄影师。他此前为人所熟知的作品系列是创作于巴西的基督圣像，在静谧而痛苦的凝视中，摄影师与圣像进行神秘的对话。2005年夏天，弗朗索瓦接受本馆邀请开始了中国初旅，这组照片呈现了他对于这块执着于发展神话的动感土地的全面感受，循着这些流动的踪迹、气息和印象，我们不难体会到艺术家对于亚洲电影的由衷敬意，以及他本人对于摄影观看之道的主观驾驭。

此次我们将向观众展示弗朗索瓦·丰丹在广州期间创作的作品，同时还将展出其《耶稣基督》系列和《雕像》系列作品，令观众能够更为立体地了解艺术家。

在此我们感谢艺术家的辛勤工作。感谢阿兰·朱利安先生，在他的建议和帮助下，摄影工作室计划得以实现。感谢法国驻华大使馆及法国驻广州总领事馆对于此项目的大力支持。感谢为展览成功举办付出劳动的工作人员。

祝展览举办成功！

广东美术馆  
2008年4月



## A word from the curator

Coming from a strong background in photojournalism, François is interested in strong content while using a modern and color coded language that allow the viewer to understand the author's meaning with a sensitive strength.

Although he has always been interested by religions, from the West and the East alike, his main interest is in the way they are represented by man in all the diverse artistic ways. In Brazil, the statues of Christ are what express the most the religious feeling imported and imposed by the western Christian civilization. Later François set his camera on different statues.

If during the day, Paris is full of quiet and still people, at night these stiff and hard bodies suddenly awaken and come to life. These innocent statues usually filled with the dignity of Parisian monuments evolve in a string of strange persons; night illumination transforms them, lights make them up while shadows allow them all kind of liberties. While most of us sleep at night, the dreamiest statues are living their other life.

In China François was impressed by the frenzy for everything modern, by its intact power to fantasize and imagine, something the Westerner he is always dreamt of. He chose to transpose the rawness of what he perceived into a symphony of colours and sensations, a kingdom of poetry and dreams.

His aim was to render, in the present body of photographs, the traces, fragrances, and impressions of this both ancient and extremely contemporary China - far from the habitual documentary.

Alain Jullien

## 策展人语

弗朗索瓦具有牢固的摄影新闻背景，对深刻的内容深感兴趣，运用现代并且富于色彩的语言使得观众能够敏锐地了解作者的意图。

尽管他常常对宗教题材兴趣浓厚，然而从西方主题到东方主题，他的主要兴趣都在于用不同的艺术手法处理这些题材的方法。在巴西，耶稣雕像主要是用来表达强烈的宗教感情，这种感情是被西方基督教文化引导并强加的。弗朗索瓦将他的相机对准了不同的雕像。

如果在日间巴黎满是静默的人群，那么在夜晚这些僵硬的躯体则突然间惊醒并被灌注了生命。这些带着巴黎名胜古迹的庄严感的纯洁的雕像，变化成为了一行行奇怪的人，夜灯改变了他们，光线塑造了他们，而阴影又让他们任意而为。当我们的大多数在夜晚沉睡时，造梦者的雕像却是生动的。

在中国，一种所有的一切都是现代的狂乱让弗朗索瓦印象深刻，去幻想和梦想的完整力量，那是他作为一个西方人经常梦想拥有的。他想将他所感受到的变幻为色彩与感觉的交响乐，诗章与梦想的王国。其目的是通过照片本身去呈递这个既古老又非常当代的中国的踪迹、气息和印象，而非通过惯常的文章。

阿兰·朱利安

## Lost in China, 2005

During the summer of 2005, I left for a residency at the Museum of Art of Guangdong, city of Guangzhou (Canton). I took the Transsiberian to Peking and then travelled China by train from the north to the south and from there to the east. During this long and impressive journey I turned my attention in the silence of shapes, the density of substances, the sensuality of bodies and the radiance of souls. What impressed me in this country overcome with a frenzy for everything modern, was its intact power to fantasize and imagine, something the Westerner I am always dreamt of. I chose to transpose the rawness of what I perceived into a symphony of colors and sensations, a kingdom of poetry and dreams.

In trains (compartments, corridors, railway platforms) and in towns (hotels, restaurants, museums, parks) one new window on China after the other opened before my neophyte eyes, but deformed, altered, sublimized by the reflexion of my imagination. Faced with a strongly architecturized and socialized China I wanted to show the extraordinary power of seduction and the astounding ambiguity of this deeply changing country which day after day drew simultaneously on the magic of its past and the revolutionary strength of its future. My aim was to render, in the present body of photographs, the traces, fragrances, and impressions of this both ancient and extremely contemporary China - far from the habitual documentary.

While roaming day after day the streets of Beijing, Guanzhou or Shanghai, I was overcome with the strong feeling of a sort of

## 迷失在中国, 2005

在2005年夏季,我启程前往位于广东省广州市的广东美术馆参加工作室计划。横穿西伯利亚到达北京,然后乘坐火车,从北到南,再往东。

在这漫长而让我印象深刻的旅行中我将注意力转向于形体的静默、物体的密度、身体的官能感受与灵魂的闪光中。这个国家克服了一切皆为现代的狂乱,让我感动的是它发挥想象的本能力量,这是我,一个西方人,经常梦想去做的。我决定将我的感知转变为色彩与感觉的交响乐,诗章与梦想的王国。

在火车上(包厢、走廊、站台)和城镇里(酒店、餐馆、美术馆、公园),一扇接着一扇,中国的窗口在我这个初到者的眼前打开,但是因为源于我的想象的反射,它们是变形了的,改变了的,升华了的。面对一个被强度建筑化与社会化了的中国,我想展示这个被深刻改变了的国家的诱惑力和令人吃惊的模棱两可,日复一日地同时刻画在它过往的魅力与未来上的革命性力量上。我的目的是通过照片本身去呈递这个既古老又非常当代的中国的踪迹、气息和印象,而非通过惯常的文章。

每天在北京、广州或上海的街头漫步时,我克服了一种强烈的持续不断的对中国的审美意识,对这个国家特有的一种“观看”的力量,这种“观看”来自于过去的久远年代并且在当今中国印上烙印。受到亚洲电影的巨大影响,我构想自己的作品就像许多电影系列那样,尝试通过我的中心定位与色彩取向去传播自主的无限,远离在这个国家至今仍然影响深远的学识上的正统观念。

随着迷失在一个潜意识里的、梦想与幻想中的中国的神秘里,我将自己给予了这次旅程。

弗朗索瓦·丰丹

persistence of chinese aesthetics, the power of a « look » peculiar to this country, that came from old ages and durably marks present-day China. Strongly influenced by Asian cinema, I conceived my body of works like just as many movie sequences, trying to transmit, via my centrings and coloristic approach, an infinity of spots of liberty, far from the intellectual orthodoxy that is still so strong in this country.

By losing myself in the urban arcanses of a subliminal, dreamt and fantasized China I gave life to this imaginary voyage .

François Fontaine

China 中国

—Lost in China, 2005

迷失在中国，2005

























