François Carrier: Material Expansion

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YOUTH AND AMBITION GO HAND IN HAND, AND IN ART, OFTEN LEAD TO WORKS THAT COMPEL
BY BEING BOTH AUDACIOUS AND TENTATIVE. SUCH IS THE CASE WITH FRANÇOIS CARRIER,
WHOSE TEXTURED ABSTRACT LANDSCAPE COMMANDS A DIFFERENT AND UNBIASED PICTORIAL
APPRECIATION.

In giant leaps, this young Quebec artist has been testing his creative mantle, beginning
with early, smaller works with lyrical undertones, to his recent large format paintings. Although
faithful to his earthy palette and executed in the heavily textured mixed media technique he de­
developed, Carrier's new pieces are, nevertheless, a departure.

In his preceding series Reliquus, the title implied a literal reading, and kept the
viewer searching for meaning in the abstract compositions.

Separate yet undeniably fraternal, Reliquus 16 and Reli­

Verging on three-dimen­sional, these 59" x 30" paintings-
cum-reliefs offer no immediate interpretation, remaining, as it were, Untitled.
Their sense, and presence, lie in their physicality, and in the unhindered, audacious use of material. To that extent, Carrier follows in the footsteps of other Quebec artists like Pierre Patry, François Samson, or even the highly stylised Dominic Couturier; painters whose works are marked by masculinity and an inescapable earthiness.

While gender and geographical location can be unreliable, if not irresponsible, factors in dis­
cussing art, they nevertheless speak to the human element in every creative accomplishment.

In the realm of visual expres­sion, these tendencies are neither unique nor avant-garde, they are, however, individual and as such, irreplaceable. Carrier's talent is his own, and it is still evolving. By abandoning the maturity and sophistication of his earlier works for an experimental expansion of his visual landscape, he proves to be daring, and as such, promising. □