

Jean Doulliez : Interview Its Liquid Group

learn and understand much more about your work and creative process.

In order to proceed, we need:

- The answers to the questions you will read below; please note that synthetic answers will not be published
- Your bio/statement
- At least 10 professional images of your works in high resolution (more than 950 pixels of width) and one of you (in black and white); please note that if the images do not follow our standards, the interview won't be published
- Your social accounts, so that we tag you on our social media pages

Pour poursuivre, nous avons besoin de : - Vos réponses aux questions ci-dessous ; veuillez noter que les réponses synthétiques ne seront pas publiées. - Votre biographie/déclaration. - Au moins 10 photos professionnelles de vos œuvres en haute résolution (plus de 950 pixels de large) et une de vous (en noir et blanc). Veuillez noter que si les images ne respectent pas nos normes, l'interview ne sera pas publiée. - Vos comptes de réseaux sociaux, afin que nous puissions vous identifier sur nos pages.

Questions:

**- What's your background?**

See : <https://www.jeandoulliez-peintures-dessins.be/biographie>

La Louvière, Hainaut, Belgium, 1943

Private address and workshop : Boulevard Dolez, 36A, B-7000 Mons, Belgium.

T-F : +32/65/840012. GSM : +32/485/183856.

[jean.doulliez@gmail.com](mailto:jean.doulliez@gmail.com)

Professor of « Theory of Architecture » and « History of Architecture » at the Higher Institute of Architecture (ISAI - Mons) to 2008. Lecturer, University of Liege, Faculty of Applied Sciences until June 2006. Lecturer at the Higher Institute of Architecture "La Cambre" (ISAE), Brussels, (1978-79). Lecturer at the Higher Institute of Architecture "Victor Horta" (ISABr), Brussels, (1982-83). Author of several books, articles and papers dealing with themes related to architecture and art.

Practice drawing, painting (charcoal, ink, pastel, oil, acrylic and mixed media) since 1957 (14 years old). Participated in numerous group exhibitions from 1975 : La Louvière, Manage, Haine-St-Paul, Liege, Spa, Chaudfontaine, Nivelles, Tournai, Braine-le-Comte, Mechelen, Seraing, Hornu, Mons, Verviers, Dour, Ecaussinnes, De Panne, Vierset, Brussels, Nieuwpoort and in solo exhibitions : Paris, Mons, Aubel, Verviers, Visé and virtual exhibitions in : Miami, Los Angeles, New York, Monaco,...

See : <https://www.jeandoulliez-peintures-dessins.be/copie-de-04-expositions-listing-partie04>

See also: <https://www.jeandoulliez-peintures-dessins.be/apropos>

**What is the experience that has influenced your work the most?**

An insatiable and natural desire to create beauty. The best experience is work, curiosity, visiting museums and knowledge of Art's history. My universe is somewhere between figuration and abstraction so that reading must not be immediate. Nothing must be given to see without a part of ambiguity and mystery.

**- What are your thoughts while you paint? Do you have any habits or rituals while you work?**

I need calm, concentration and psychological preparation. My thoughts are of the type of fight with the paper or with the canvas to achieve the desired result. The speed of execution is part of my process: it is the love of the sketch and the unfinished. The ephemeral instant of a world in eternal change. Each series must be the result of a new technical or stylistic research by mixing different tools. What does the means matter? The search leads to surprise! Art is a permanent search. Each work is a discovery even if the path is sometimes technically known. I hate to repeat myself.

**- Among the several techniques you use, which one do you prefer to practice and which are most compelling for you?**

For paper I prefer ink with an old-fashioned dip pen and oil for canvas. Sometimes charcoal or pastels for paper and mixed techniques with other tools like pastels, original supports (for example, tablecloth-paper then mounted on canvas), etc..

**- What do you think about art on social media? Are they turning into the new showcases of contemporary art?**

Yes, I believe that art on social media is becoming a new showcase for contemporary art. A traditional gallery exhibition ultimately reaches only a limited audience. With social media, art is spreading to all corners of the world.

**- Did your style change over the years? In which way?**

See : <https://www.jeandoulliez-peintures-dessins.be/02-d%C3%A9marche>

I am inspired above all by the principle of minimalism in architecture (Bauhaus) as well as by the principle of "Less is more" in architecture (Mies Van Der Rohe). Some of my favorite painters are: Nicolas de Staël, Alechinsky, Karel Appel, Antonio Saura, Picasso, Joan Mitchell, Baselitz, Basquiat, Destarac ... Each of them was able to influence my journey. Another element that gradually appeared was the taste for speed of execution, the taste for sketching, the unfinished.

Sometimes old paintings are revisited to make them a new complexity ("Descent of the cross 1993", "The plague 1993"). I used acrylic, black and gray, on paper by rubbing on a wall in blocks.

The gesture becomes preponderant in view of the initial message. Spontaneity takes over. The path then gradually opens towards a more minimalist painting ("Telluria 01 (1992)", "Thalassa").

In acrylic works on Kraft paper, "Abyss" or "Ocher and black fragments", the emphasis of gestural painting is limited. The anecdotal emotion gives way to something more universal. The same goes for "Croissance 1992", where the composition confronts a series of spontaneous variations with a center close to a reality put into abstraction.

Some of the works of 2014-2015 are made by "dripping-sliding", the brush being replaced by a piece of wood soaked in color. The layout changes. White areas evoke moments of rest. The look is a partial fill, like the silences in a musical score. One perceives a half-erased reality, faces with absent features, characters to whom only colorful clothes come to life. The speed of execution increases as much as the taste of contrasts. Example: "The king dances"

The 2015-2019 inks demonstrate an obvious interest in quasi- abstractions, vivid, fast and without remorse. In pell-mell, for example, the aim is to represent news scenes taken at random in the press. They are reinterpreted, caricatured, in the form of quick drawings in the shadow of the wash. Images and texts juxtaposed lead to an essentially aesthetic visibility, the shape taking precedence over the content.

As an extension of these evocations, a new stage is reached early 2017. A tissue paper is placed on fresh paints. The successive prints are then enhanced with inks, charcoal or pastels. The whole is mounted on canvas. Thus is born a part of the series "Horizon" (2016-2025), which contains reinterpretations of the landscape in low angle shot. Another blue series (2017), refers to the industrial past of Wallonia with its "tributes to industry".

**- In which way is the artwork presented in our exhibition connected with the exhibition's theme?**

I believe that the work "Horizon 78" corresponds to the theme of new landscapes, another way of representing the landscape with the aim of suggesting the unpredictable, the unknown, the surprising which are on the other side of the horizon.

**- Can you explain something about the artworks you have in our exhibition?**

The work "Horizon 78" is the culmination of a long series on the theme of the unexpected beyond the horizon. It is executed with inks, oil pastels, and oil on a paper tablecloth mounted on canvas.

**- Do you think ITS LIQUID GROUP can represent an opportunity for artists?**

Yes, the "ItsLiquid" platform seems serious, honest, and keeps its promises for hanging, shipping, and returns to storage. The exhibition and activity proposals are precise and varied.

**- What is your idea about ITS LIQUID GROUP?**

The "ItsLiquid" platform is a bit expensive but reliable. The artist knows what to expect with certainty.

## **My Biography**

See : <https://www.jeandoulliez-peintures-dessins.be/biographie>

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## **Declaration**

How to fill an aesthetic obsession? By creating without conditions, without repetitions, an original world while allowing itself stylistic and technical variations.

Place to the imaginary, on the border of figuration and abstraction so that reading is not immediate. Nothing must be given to see without a part of ambiguity and mystery. The speed of execution is part of this process: it is the love of the sketch and the unfinished. The ephemeral instant of a world in eternal change. Technical research mixes charcoal, pencil, markers, ink, pastel, oil or acrylic. In this way, the style is realized between expressionism, lyrical abstraction and Neo-Cobra. In the spontaneity of the raw work, in the evocation rather than in the realism, here is a presentation between lines and surfaces inspired by nature, time flowing and existential concerns.

10 artworks presented

