

English Interview JP Dubosq  
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- Your first memory of painting...

It goes back as far as memories allow, something invasive, paintings and paintings stacked face against wall in my father's studio, in my parents' apartment, in the living room, in the room to eat, in the bedroom, but also smells of turpentine. I already liked all this. Besides, I had a lot of fun in my father's facilities.

- How did you decide to become a painter?

I did not decide to become a painter, any more than to become a musician, sculptor or director. All of this was put in place little by little, a bit like a drive belt. My father was a painter, and in the family there were a lot of musicians (conductor, pianist, violinist, ..). I was permanently surrounded by artists, collectors and philosophers. And so, it quickly led me to try myself.

- Did an artist particularly inspire you?

I was 5 years old when a friend of my parents, Herman Daled, doctor and collector, invited us to see a drawing of Cy Twombly bought under the advice of my father. I was led to believe that it was the son of this collector who had made this drawing. I was extremely jealous as this work seemed extraordinary to me. After that, it took me years to free myself from the influence of this artist.

- Do you need to » understand" a painting to love it?

Wanting to understand a painting or a work is a business that seems very ambitious to me. Besides, there is a famous sentence by Cézanne which says: "The sensations making the essential of my business, I believe to be impenetrable". On the other hand, I can appropriate a work, I can steal something from it; it can make me think, it can make me want to work. Basically, it generates a desire for creation. And that seems essential to me to love a work.

- Is there a work for which you said to yourself "This is exactly what I wanted to do"?

No, I do not think so. I would be more likely to know what I don't want to do than what I want to do. Anyway, I do not want it, because the whole adventure of a creation is to be confronted with resistances, to be faced with timely or inappropriate choices.

- The famous work that you don't like ...

I do not know if there is a particular work that I do not like but I hate any work that transpires the overrated, the manufactured or the blink blink even if it is famous.

- What is essential for your creation?

The desire to want to destroy what I know. And time to try.

- What is your relationship to recognition?

Recognition is not essential to me. Proof of this is: I returned to La Cambre (National Higher Institute of Visual Arts of La Cambre- Brussels) in 1976 but it was not until 2012 that I started to show and

sell my work. However, I never stopped painting. On the other hand, recognition generally comes at the same time as a certain notoriety, which means that it is easier to live by what we do and therefore to focus on the creative and poetic aspect of his work.

- If tomorrow you could no longer be a painter, what would you do?

Certainly music by stuffing my mouth and partying every night to make it sound rock n 'roll.

- Your artistic dream ..

Become young.