

PHILIPPE CHARLES JACQUET





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UN AUTRE MONDE

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LANDSCAPES

The landscapes of Philippe Charles Jacquet, painted in quaint, nostalgic colors, appear orderly, peaceful, silent, secret, and mysterious. They are the hidden memories of an invisible world. Poetic and of refined perfection, these dreamlike landscapes seem to evoke the passage into another world – *un autre monde*.

It is in Brittany on the banks of the Rance river or towards the small coastal town of Saint-Briac with its wooded hills, its quiet anchorages, and its abandoned windmills that Philippe Charles Jacquet draws inspiration, letting himself become immersed into his experiences. He has been roaming and navigating around there for a long time – along the waters, across the landscapes of granite houses, the shorelines, and the beaches at low tide.



4 | Fond d'estuaire 39½" x 39½"



Le Balcon 31½" x 31½" | 5





PHILIPPE CHARLES JACQUET

Philippe Charles Jacquet is not simply a painter of landscapes; he is a creator. Jacquet has mastered the ability to combine what is real and what is imagined. As a result, his compositions, heavily inspired by Brittany coasts and estuaries, have an element of the sublime and register deeply with the subconscious. Although he paints sparse landscapes there is something fundamentally pleasing in the surreal, idealized quality of his work.

Born in Paris in 1957, Jacquet was trained as an architect at the Ecole Nationale Supérieure des Arts Décoratifs. After pursuing his career in architecture, he decided to dedicate himself solely to painting and has been doing so for nine years. One can detect his background in architecture in his heavily symmetrical, geometric landscapes. However, he successfully offsets the very calculated appearance of architectural compositions with rich colors and an intriguing variety of surfaces ranging from glass-like water to rusted, flaking hulls of barges.

Jacquet takes extra care when approaching the houses that often appear in his paintings. He builds, rather than paints these structures, often composing them on paper and later transferring them onto the backdrop. They effectively serve as reminders of a human presence in these expansive, dream-like landscapes.

Jacquet currently lives and works in Pantin, a suburb north of Paris, where he ran an exhibition hall.



10 | *Au fil de l'eau* 47½" x 35½"



Rive Gauche 59" x 39½" | 11

Poetic and of Refined Perfection,
These Dreamlike Landscapes Seem to Evoke
the Passage into Another World
– Un Autre Monde.







47½" x 35½"

16 | Le Café Du Port

THE CONTEXT

Jacquet's experience as an architect contributes to his so subtle structuring of space between the heavens and earth, mountains and the sea. This poetic arrangement of the elements leaves time suspended and our eyes freely floating. The technical mastery of colored smoothness and frayed transparency evokes the rusty gold of fields with its allusion to the passing of time as well as the calming greens and blues.

The human, in Jacquet's paintings, is often present only as a reflection. The casual wanderer, immobile fisherman or an enlightened window, a silhouette immersed into a transcendent landscape, he tells us his story. The solidly constructed residences in Jacquet's paintings are of an almost supernatural presence. The guardians of inscrutable lives, they fuel our desire to cross their thresholds. The mist emanating from the cliffs, the vast horizon, the waving of the wheat fields, a refuge sitting in the landscape, a lighthouse or a village facing immensity, they all invite our dreams to board.









Jacquet is entirely self-taught and his painting technique undoubtedly sets him apart from other artists. Working in gloss paint, an industrial medium, he begins by painting his plywood surface with a uniform base of an off-white color. This medium allows him to achieve remarkably smooth surfaces. Each area of the composition is approached differently; sometimes textures are created using several transparent layers while others are achieved through the use of a razor blade to scratch away at the surface.

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IN THE STUDIO

Located on the hills of Paris, sheltered from the fury of the city, overhanging the Plaine Saint-Denis, like a bird, Jacquet has built his nest out of sight and away from the noise.

Large bay windows open onto a sloping garden where the noise of the pond and the birds are heard.

When you enter the artist's lair, the first impression is that of entering a cathedral. Your voice falls to a whisper; you dare to move about. The floor is strewn with papers and pieces of wood; you need to thread your way between trestles and improvised tables to reach the place where the painter presides.

Pictures are posed like fruit on racks according to their stage of maturity; several are in waiting; others finished and posed delicately on a wall, departing travelers waiting to show themselves. They are proud knowing that they will soon be stars. And then there is the painting enthroned on the easel like a king, for it knows that the first looks and the first comments will be for it; alongside are seated its subjects, paint pots and brushes.

A handsome shambles reigns in the studio.

The smell of white spirit mixed with a pipe envelops you; a light descends from the roof just above the easel. Rays of dust float in the air.

In a corner of the room, there is the wan light of the computer, a luminous link to the world.

The studio is where he spends most of his time; it is his refuge. It is made in his image, an ascetic and silent world, focused on work. As a self-taught painter, he tries and starts again, like a cook or a handyman, as he likes to be and say, "*to build his painting*". As he does not belong to any movement, his style is unique. Meticulous work and a very personal technique mean that the artist and his work, his paintings are instantly recognizable.

The artist impregnates the atmosphere of the studio with his work, with strokes of inspiration, with ideas and an almost daily need to create.



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