

William DeBilzan Bio



All art stands as a reflection of the artists vision of the world and all world visions are framed by experience.

William DeBilzan's story is as unique as the artwork. As a young man of humble origins born and raised in Michigan, DeBilzan found himself drawn to imagery and beauty from a young age. However as a young man, untrained in art, he married and lived the ordinary American life. Working in construction, DeBilzan tirelessly perfected his craft in anonymity and obscurity until he saved enough money to open a small gallery. He added the roles of professional artist and full time gallery owner operator to his already crowded roster of responsibilities: husband, father, construction worker.

Soon though people started buying the work and after more then ten years of struggle, DeBilzan was finally able to focus on his work full time. That's when his pieces became the technically impressive and narrative rich pieces they are today.

Artist William DeBilzan began his unique journey on February 27, 1956 in Amarillo, Texas. As a youth growing up in Grass Lake, Michigan, DeBilzan would for many years only dabble in art related arenas. It would be some time later before this California Abstract Expressionist would embrace the inevitable.

High School found DeBilzan sketching and day dreaming a host of design-oriented art, clothing lines and architectural scenarios. Sports and other projects compromised young William's artistic exploration and energy devoted to this particular cause. Artistic pursuits were still only nice distractions, undertaken between games or during uninteresting lectures. Young DeBilzan seemed precocious to adults unfamiliar with his odd perceptions of the world and unsolicited commentary. He appeared eclectic and curious, yet remarkably unfocused. Even the college years painted young DeBilzan as a most unlikely candidate to passionately pursue any one subject.

These days and perhaps ironically, DeBilzan would consider an eight-hour session of painting, play personified and just about half his "working day". Exceptional galleries and active collectors both domestic and abroad, fully reinforce this artist's playful obsession and massive number of logged studio hours. A focused DeBilzan would be an understatement today in no uncertain terms.

Southern California would be DeBilzan's home from 1980 to 1999 and his muse in many significant ways. Fellow artists, mentors, friends and a colorful coastal haven would prove inspirational. Artistic projects escalated dramatically in the late 80's and early 90's in Laguna Beach. It was in Laguna that local galleries and private collectors first began representing and collecting his figurative and purely abstract bodies of work.

In addition to considerable career recognition received in the 90's, one particular city project, begun in 1997 by DeBilzan, was awarded Event of The Year 1999 in all of California. First Thursday's Art Walk, DeBilzan's idea for promoting a monthly collaborative event among Laguna Beach galleries, remains one of the most talked about and replicated promotions of its kind. Remarkably enhanced awareness of art and increased art commerce characterized this now famous event. DeBilzan's Post Art Walk Party also served as a catalyst/venue for performance art, communal artistic development and collaborative art projects.

DeBilzan's gallery representation and notoriety would continue to increase remarkably throughout the mid to late 90's and well into the 21st Century. Television shows like Frasier, Spin City, L.A. Doctors, Just Shoot Me, and C.S.I. Miami, featuring DeBilzan paintings, were all favorable contributors to visibility in the United States and all European countries hosting these programs. More recently, episodes of CSI Miami and a variety of featured films are currently being shot in DeBilzan's massive studio.

A new millennium brought with it an invitation and perhaps the single greatest artistic and production challenge for DeBilzan. A series of eight enormous 7 x 14 foot paintings, based on his interpretation of Vivaldi's famous concertos, The Four Seasons, would earn him enormous press and critical attention in 2000. This Millennium Project, by invitation of the New Mexico Symphony Orchestra, was hung in Pope Joy Hall in Albuquerque and simultaneously viewed during all the N.M.S.O. performances of The Four Seasons.

William DeBilzan is the proud father of three boys and a girl. Between marathon painting sessions in his massive studio, he can often be found on a plane headed to yet another opening.*

