

HUBERTY
& BREYNE

Bastien VIVÈS

Héritages

12.04.2024
> 11.05.2024

BRUSSELS | Châtelain

33, place du Châtelain

1050 Bruxelles



Bulles en délire - Watercolour and Indian ink on paper - 40 x 55 cm (detail)

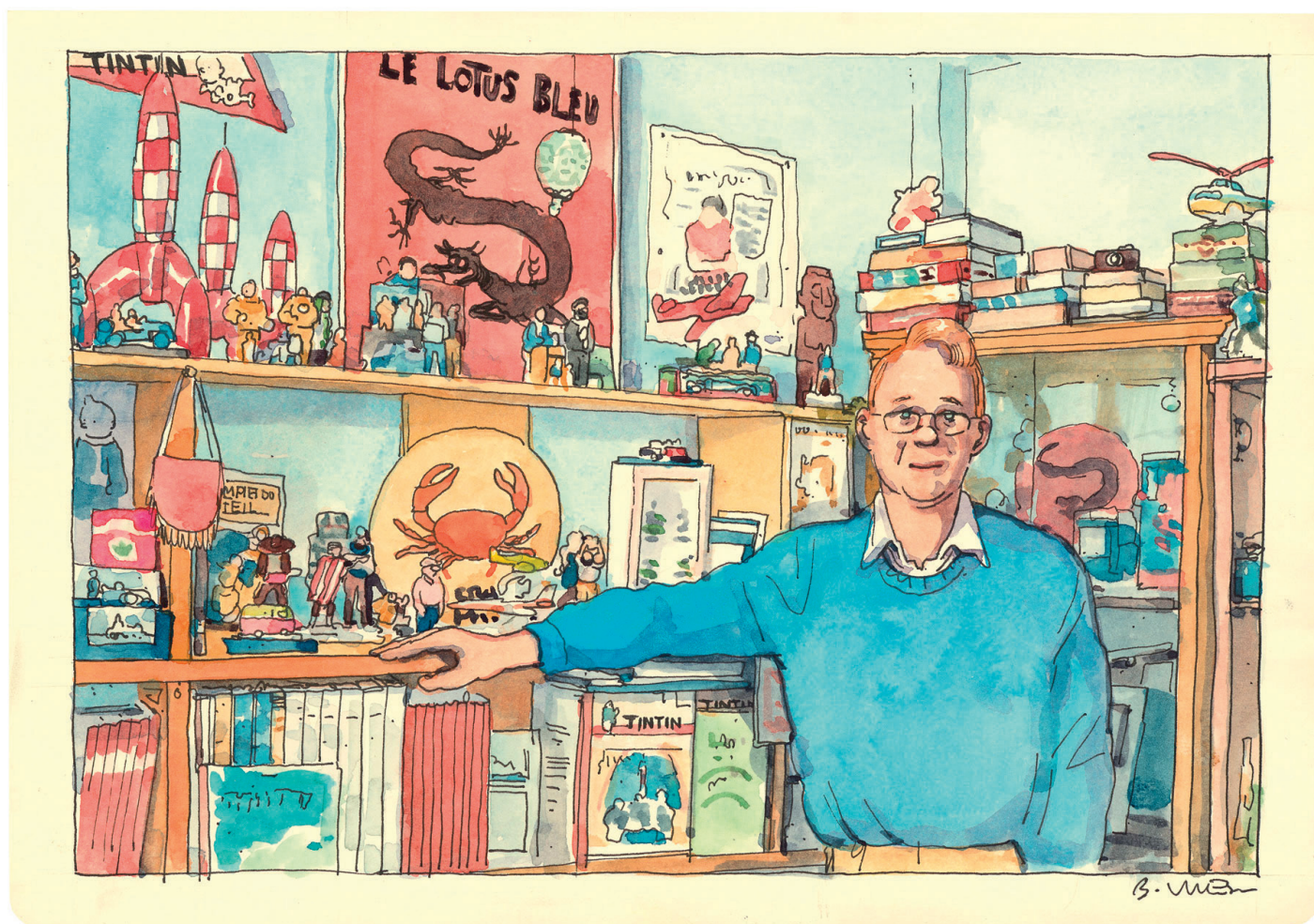
Bastien Vivès, talented and controversial exponent of the art of the comic book, exhibiting for the first time in Brussels.

From 12 April to 11 May 2024, the Huberty & Breyne gallery (Brussels) is hosting the first Belgian exhibition of the work of Bastien Vivès.

Since his exhibition at the 2023 Angoulême International Comics Festival was cancelled due to controversy, this has been a particularly turbulent year for the French cartoonist – a recipient, in equal measure, of criticism and praise.

The Huberty & Breyne gallery (Brussels) is showing a selection of over 70 watercolour illustrations by Bastien Vivès, the majority of them new works.

The exhibition reveals the impact of recent events on the author's imagination while demonstrating his technique and enormous talent.



Martin et sa collection - Watercolour and Indian ink on paper - 18 x 26 cm



3 Polina achetés = 1 goût du chlore offert - Watercolour and Indian ink on paper - 21 x 27 cm



Va-t'en Satan! - Watercolour and Indian ink on paper - 24 x 34 cm

Héritage... The inheritance of Bastien Vivès. The inheritance of an avid reader of time-honoured comics like *Boule et Bill*, *Gotlib*, *Tintin*, *Astérix* and *The Smurfs*... This is a subtle analysis of a universe that draws primarily on the 9th art but also on the world of cinema and the TV series of the author's childhood (*The Muppet Show*, etc.) – an acknowledgement of both where Bastien Vivès finds himself today and where he has come from.

For Vivès, this exhibition is also an opportunity to disclose the impact of the recent controversies on both himself and his work. He does so by resorting to characteristic humour and absurdity, although his work ultimately amounts to much more than these.

Bastien Vivès defies expectations, refuses to bow to the seriousness of life, asserts his right to “do his own thing” and creates constant disconnects. He allows himself to play with constraints, to free himself from the weighty burden of everyday life, and to reveal its mechanisms, consciously or otherwise. Nevertheless, Vivès' work cannot simply be labelled as humorous. Beneath the humour there is an incontestable seriousness.

Vivès creates images that shout for attention, that are sometimes paradoxical, ambiguous, divisive. Mesmerised by what he has to say, we might easily overlook the way he says it – his technique. And yet Vivès, whose digital work, and work in black and white, have been familiar to us for years, proves here how stunningly he has mastered the art of watercolour.



The Late Show - Watercolour and Indian ink on paper - 20 x 28,5 cm



Rue Herge - Watercolour and Indian ink on paper - 16 x 16 cm

Bastien Vivès

Always seeking out the company of others interested in drawing, Bastien Vivès trained at the Penninghen School of Graphic Arts and later the Gobelins School. Having started out in the field of animation, he soon discovered that what he wanted to do was tell stories.

Vivès' career as a cartoonist properly began in 2007 with the publication of *Elle(s)* (Casterman). The following year, he published *Le Goût du chlore*, which earned him his first public recognition and the Prix Révélation at the Angoulême International Comics Festival.

There followed *Dans mes yeux* and *Amitiés étroites*, in collaboration with Thomas Cadène for the series *Les Autres Gens*, and then the triptych *Pour L'Empire*, with Merwan Chabane, in the "Poisson Pilote" collection.

In 2011, Vivès published *Polina*, which sealed his fame with the general public and was awarded the Grand Prix de la Critique, then later adapted for the cinema by Angelin Preljocaj. A few months later, for the publisher *Les Requins Marteaux*, Vivès produced the extraordinary *Les Melons de la colère*, then, in 2012, *La Grande Odalisque* with Ruppert and Mulot, published by Dupuis (and later made into a film, *Voleuses*, by Mélanie Laurent for Netflix – to this day still one of the most successful films on the platform in France).



Bastien Vivès - © Mathieu Zazzo

In 2018, Vivès returned to *Les Requins Marteaux* with *La Décharge mentale*, later commenting "I'm as attached to Bambi as I am to Russ Meyer". A third volume appeared in mid-August, and the same year Vivès brought out *Petit Paul* with Éditions Glénat in their "Porn'Pop" collection.

Working at a phenomenal rate, between 2013 and 2019 Vivès produced the *Lastman* series in collaboration with Balak and Michaël Sanlaville. This "French manga" series, also an Angoulême prize winner, has been adapted as a video game and an animation series on France 4 and Netflix. A second season was broadcast by France Télévision in the autumn of 2022.

Spring 2017 saw the publication of *Une sœur*, which was a runaway success, as was *Le Chemisier*, published in September 2018. Charlotte Le Bon's adaptation of *Une sœur* would be released in cinemas on 7 December 2022. *Quatorze Juillet*, a fast-paced social thriller produced in collaboration with Martin Quenehen, appeared in March 2020, just before lockdown.

Autumn 2021 saw the publication of *Océan Noir*, which focuses on the adventures of Hugo Pratt's famous character Corto Maltese in a contemporary version produced in collaboration with Martin Quenehen.

With *Dernier week-end de janvier*, Bastien Vivès returned to working solo, providing his readers an immersive treat in the world of cartoon.

The Angoulême Festival announced that it would be holding a "carte blanche" exhibition of Bastien Vivès' work in 2023. Following controversy regarding some of Vives' work and intense public debate as to whether the exhibition should actually go ahead, the latter was finally cancelled in December 2022.

La Reine de Babylone, the second Corto Maltese album, produced once again in collaboration with Martin Quenehen, appeared earlier this year.

Bastien VIVÈS

Héritages

EXHIBITION

From Friday 12 April 2024
to Saturday 11 May 2024

BRUXELLES | Châtelain

33, place du Châtelain
Wednesday > Saturday 11.00 am – 6.00 pm

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HD visuals on request
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HUBERTY & BREYNE

Huberty & Breyne is a contemporary art gallery specialising in original cartoon work. Operating out of Brussels and Paris under the direction of Alain Huberty and Marc Breyne, the gallery – which has been in existence for almost 30 years – represents both established and up-and-coming artists linked to, or inspired by, the 9th art.

Its exhibitions of original plates, paintings and sculptures champion contemporary art in all its guises and provide a platform for the crossover of different disciplines. A key reference point in the world of comic art, the Huberty & Breyne gallery offers collectors a rigorous selection of works by both household names and promising newcomers.

The gallery is closely involved with the contemporary art market scene and a contributor at major international fairs such as Brafa (Brussels Antiques & Fine Arts Fair), 1 – 54 London, Art Paris and Drawing Now. It occupies a 1,000m² exhibition space in Brussels, in place du Châtelain, and two further exhibition spaces in Paris, in avenue Matignon and rue Chapon.

Aside from running the gallery, Alain Huberty and Marc Breyne also advise auction houses regarding the sale of works of comic art.

BRUXELLES | Châtelain

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