

HUBERTY
& BREYNE

ART PARIS

Gilles Barbier et Nicolas de Crécy

9.04.2026
> 12.04.2026

PARIS | Grand Palais

Stand G2

7 avenue Winston Churchill

Paris 8^e

9—12 AVRIL 2026

GRAND PALAIS

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ART ET LANGAGE EN FRANCE

LA RÉPARATION



PARTENAIRE PREMIUM OFFICIEL

The joint presence of **Gilles Barbier** and **Nicolas de Crécy** at Art Paris is no coincidence: it brings into tension two practices that the art world likes to categorize—one on the side of the “high,” the other of the “low,” as if drawing and comics still belonged to a lesser geography. Here, on the contrary, the reliefs merge.

De Crécy contemplates the summits, capturing their slowness and breath; Barbier, for his part, probes the depths, excavating the layers of the visible. Together, they trace a line that runs from the underground to the mountain, from fragment to panorama: a single space of circulation, porosity, and drift.

Neither of them belongs to those surveyors—or castrators—who delimit the territories of art. Neither one deconstructs: they overflow. Pierre Sterckx wrote that Barbier belongs to that family of creators of overabundance, where everything contradicts itself, loses its way, disperses through excess vitality. This description could just as well apply to de Crécy: in both, imagination proliferates to the point of dissolving boundaries.

This dialogue, far from opposing two worlds, connects them. It celebrates the freedom to move between forms, materials, and degrees of nobility. Barbier and de Crécy share this way of inhabiting art: not as a domain to defend, but as a landscape to open.

Nicolas de CRÉCY

— *One subject moves and fascinates me: the mountain. I have been walking its trails for years. Beyond the passion these landscapes inspire in me, I am concerned (like many of my contemporaries) by the rapid transformations caused by climate change (that can be observed across all mountain ranges). I feel the need to “record” this nature whose contours will soon change radically—we know that the paths we take today will be dangerous tomorrow, that rocks are collapsing, that ice no longer holds them in place, that speculation tied to the ski industry is disfiguring the valleys, and so on. —*



Nicolas de CRÉCY - *Concrétions Roses, 3* - 2024 - Oil on canva - 40 x 50 cm - Signed bottom right



Nicolas de CRÉCY - *Volcan* - 2024 - Oil on canva - 35,7 x 49,5 cm
Signed bottom right and dated on the back

Gilles BARBIER

These collages extend Gilles Barbier's reflection on inhabiting art rather than merely looking at it. Drawing from catalogues or books fragments of old still lifes, the artist cuts out silhouettes—discreet, almost surgical gestures of extraction—and transfers them onto a blank ground. These ghostly forms, torn from their context, become the matrices of a new pictorial space. Barbier then reworks them in pencil and ink, drawing shadows, windows, volumes, as if attempting to reconstruct the memory of a lost image. Neither figuration nor abstraction, these works belong to a process of poetic excavation: they reveal painting in its latent state, between appearance and disappearance.



Gilles BARBIER - Pieter De Ring - Nature morte au homard - Habiter la peinture - 2025
Collage, graphite, and ink on paper - 50 x 41,7 cm - Artist's stamp and date in the lower right corner

With *From Depuis Sous la Terre jusqu'au Ciel*, Gilles Barbier materializes the vertical traversal that haunts all his work: that of a buried world toward a breathing one. The sculpture connects below and above, the subterranean and the celestial, not as opposites but as two faces of the same vital continuum

This movement of ascent—slow, organic—evokes the growth of a root, the surge of sap: a way of inhabiting the world from within. The title clearly expresses what the work gives form to—a passage, a circulation, a porosity between realms. In Barbier's work, matter is never inert; it is animated by memory. The “underside” of the world—earth, flesh, darkness—nourishes the visible. It is from this generative zone that everything seems to emerge: the sculpture becomes a vector, a column of breath connecting the layers of reality.



Gilles BARBIER - *Depuis sous la Terre jusqu'au Ciel* - 2024 - Mixed technique - 262 x 130 cm
Artist's stamp

In this new figure of *Pion*, Gilles Barbier brings forth a truncated character: a legless man perched on a small cart, his face lifted, his gaze bold. His disability does not weigh him down; it propels him. Absence becomes a driving force, loss becomes a position.

As often in Barbier's work, the body is not an end but a field of experimentation: amputated, prosthetic, repaired, it seeks its verticality by other means. The upward gaze inscribes this fragile sculpture within the great axis of From Beneath the Earth to the Sky: the tension between gravity and elevation, between anchoring and the desire to escape.

With this *Pion*, Barbier reactivates one of sculpture's original forces: the passage from the recumbent body of the effigy to the conquered verticality of the statue. The legless figure, nailed to the ground yet looking toward the sky, stands within this founding in-between—between fall and erection, immobility and the desire for ascent.

The loss of his legs is not an end but the point of origin of his ascent. Where classical statuary raised man upon a pedestal, Barbier brings him back to the ground, to the very root of human posture: a moment before standing, before mastery.

There is no longer triumph, only a stubborn persistence to exist, to keep looking. The Pawn becomes a liminal figure, suspended between death and the effort to rise again. In this fragile, sometimes burlesque tension, Barbier condenses the human condition: a being stripped of its power, yet still intent on lifting its gaze.



Gilles BARBIER - *Pion: Le Cul-de-Jatte* - 2024 - Mixed technique - 78 x 70 cm
Artist's stamp

ART PARIS

Gilles Barbier et Nicolas de Crécy

EXHIBITION

Du Thursday 9 April
to Sunday 12 April 2026

Thursday 9 April 2026 from 12 p.m. to 8 p.m.
Friday 10 April 2026 from 12 p.m. to 8 p.m.
Saturday 11 April 2026 from 12 p.m. to 8 p.m.
Sunday 12 April 2026 from 12 p.m. to 7 p.m.

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HD images available on request

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HUBERTY & BREYNE

Huberty & Breyne is a contemporary art gallery specializing in comic books, founded in 1989 and now run by Alain Huberty and Marie-Caroline Bronzini. With locations in Brussels and Paris, it promotes established and emerging artists linked to or inspired by the 9th art.

Its exhibitions of original comic strips, paintings, and sculptures support contemporary creation in all its diversity and the blending of disciplines. An international reference in the field of the ninth art, it offers collectors a rigorous selection of works by classic and promising artists.

The gallery takes part in major art market events, participating in international fairs such as Brafa, Art Paris, and Drawing Now. It has a 1,000 m² space in Brussels, on Place du Châtelain, and two spaces in Paris, on Avenue Matignon and Rue Chapon.

In addition to his gallery activities, Alain Huberty is a comic book expert for auction houses.

BRUSSELS | Châtelain

33 place du Châtelain
1050 Brussels
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Wednesday > Saturday
11.00 am – 7.00 pm

PARIS | Matignon

36 avenue Matignon
75008 Paris
+33 (0)1 40 28 04 71

Tuesday > Saturday
11.00 am – 7.00 pm

PARIS | Chapon

19 rue Chapon
75003 Paris
+33 (0)1 71 32 51 98

Wednesday > Friday
1.30 pm - 7.00 pm
Saturday
12 pm - 7.00 pm

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