

HUBERTY  
& BREYNE

UNE PROGRAMMATION  
MYCÉLIUM

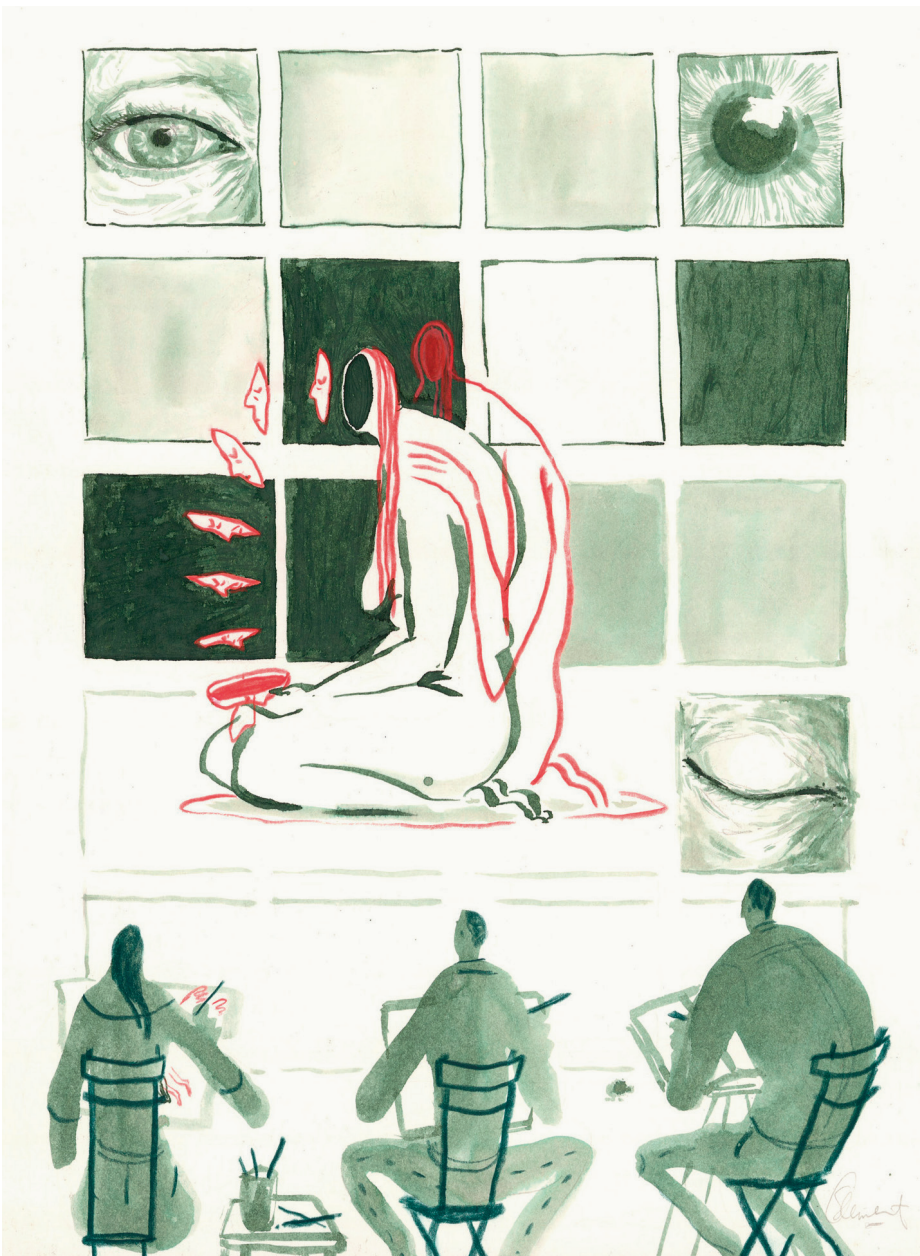
# Sabien CLEMENT

*Peau*

9.09  
> 30.09.2023

**PARIS | Matignon**  
Mezzanine

36 avenue Matignon, Paris 8<sup>e</sup>



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For its 4th exhibition, *Mycélium* has chosen to work with Sabien Clement, focusing on the theme of the human body and the ways in which it can be represented. Switching between children's books, drawings, illustration, comic strip and – leaving paper behind altogether – theatrical adaptation and stage drawing, the Flemish artist varies her supports to suit her medium, adapting her technique and way of working – what we might call her action. Because drawing is exactly that – an action, involving a body, on either end of the pencil. The mark made becomes a bridge linking or separating these bodies which are simultaneously subject and object in Sabien Clement's work.

With 12 small-format drawings that possess the quality of snapshots, Sabien Clement invites us to witness a series of strange intimate moments. Little scenes played out behind closed doors, with the blinds down, bodies deprived of a setting that raise questions about their existence beyond the gaze of others. These undulating bodies each occupy in their own way the space of the page.

Placed full centre, or curled in a corner, each of them seems to both communicate and elicit a discourse. There is no artifice here, simply the precision of a drawn line that appears to echo a movement, leaving the rest to the imagination.

Clement's drawings for *Peau*, a comic album written by Mieke Versyp and which won the Prix René Goscinny at the last Angoulême comics festival, focus similarly on the body, and how we see and represent it.

The one-word title – *Peau* – looms large on the cover of the book, which seems to be offering the reader something of a slow dissection of its subject. Its two protagonists, Esther and Rita, flit in and out of view as their story subtly unfolds. As if they were skating around each other on an ice rink, the two women trace their own lines – parallel, symmetrical, random, sometimes faint, sometimes erased altogether – and the drawing reveals how their individual trajectories intersect.



Tel de vlinders in de kamer - 148 x 210 mm

*Peau*. The word resurfaces in the text itself, in both an actual and a figurative sense, and has an onomatopoeic effect. *POW!* It is the sound of something being hit – shockwaves on skin, the map of all Rita’s little life scars and the internal monologues, written in italics and preventing her from thinking “straight”. *POW!* It is the sound of something exploding – Esther’s apparitions, their skin thin to the point of cracking, and the rules of comic strip itself. Mieke Versyp’s words and the marks Sabien Clement makes on the page meet, spill past and complement one another, collide and “dance” together to give us a closely observed portrait of two very different women. Esther draws as a way of understanding and Rita takes off her clothes so she can understand herself. Rita’s “model” body expresses itself; Esther’s drawing is an impression of that body. The drawing, framed-within-the-frame at the start of each chapter, appears to be a means alternately of delimiting the contours of her existence and of transporting the reader into the inner life of another person.

Sabien Clement’s style is impossible to pigeonhole, a combination of direct colours, a lively drawing technique, and a mixture of forms and counter-forms. She draws, crops, fills, empties, tears up, and sticks back together, using multiple techniques – watercolour, gouache, crayon, pastel, etc – while switching between figurative and abstract. Like Esther herself, Clement is not interested in the realism of the drawing but in the experience, the sensation, drawing as free expression. Only the colours seem to be governed by certain rules: green for Esther and yellow for Rita. In every other way, the drawings tend towards a formal boldness, creating a visual symphony that draws the eye and punctuates the narrative. Physical movements become fragmented, de-structured, as in a photograph by Eadweard Muybridge, or merged to the point of blurring and fading out. Sabien Clement experiences her drawing physically, as if through ... her skin.



*Peau* - Page 61 (détail)

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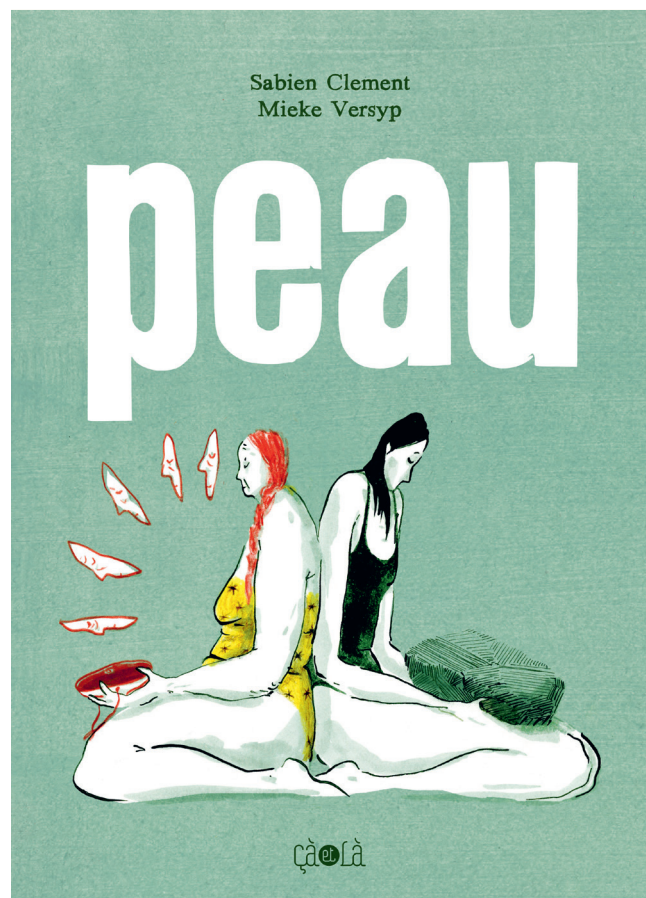
# Peau

## Sabien Clement, Mieke Versyp

Esther and Rita meet at the drawing studio where the former, a young artist, is running a life-drawing course for adults. Rita is older, a divorcee and mother who is posing as a life model to help pay the bills. Despite their differences, the two women have a connection as artist and model – a relationship that revolves around vulnerability and physicality, around the fact of looking and of being seen. Outside these moments, each of them leads her own life. Both struggle to deal with their past, their insecurities. Esther is unable to find love. Rita has a difficult relationship with her daughter... Both women are waiting for something and, while they wait, they muddle along as best they can.

*Peau* is a story of bodies and of nakedness. A story about ageing, motherhood, ideal beauty, the quest for perfection and the impact of time. About scars, shame, pride, sexuality and intimacy. And about life itself. *Peau* is a beautiful graphic novel – the first Belgian/Flemish graphic novel to be published by Éditions ça et là – gorgeously illustrated in soft, delicate colours, and a superb portrait of two women bound by a friendship at first tentative but ultimately life-changing.

**Prix Goscinny – jeune scénariste 2023**  
**Sélection Officielle Angoulême 2023**



*Peau* - Couverture de l'album

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# Biography

The Flemish illustrator Sabien Clement (born in 1978) launched her career in 2002 with the prize-winning *Jij lievert*, written by Geert de Kockere. Several other children's comic books followed, together with a series of awards (Gouden Uil 2008, Boekenpauw 2009, Boekenpluim 2003, 2008, 2013, 2014, Winnares Picturale Ronse 2013, Prijs Letterkunde West-Vlaanderen 2014...). Clement's style defies any attempts at pigeonholing. She may produce exuberant sketches using a pen, or she may resort to brush and paint, or paper and scissors. And her work is not limited to drawing on paper either, since she has been known to draw directly on the stage too, while her book *De koningin is verdwenen* has been adapted for theatre (at the Kopergieterij in Ghent).



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## UNE PROGRAMMATION MYCÉLIUM

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### Sabien CLEMENT

*Peau*

#### OPENING

Friday 8 September 2023, from 6.00 pm to 9.00 pm, in the presence of the artist

#### MEET THE ARTIST

Saturday 9 September 2023

Discussion with Serge Ewencyk (founder of Éditions ça & là) at 4.00 pm

Saturday 9 September followed by a signing session at 5.00 pm

#### EXHIBITION

From Saturday 9 September 2023 to Saturday 30 September 2023

#### PARIS | Matignon

Mezzanine

36 avenue Matignon, 75008 Paris

Lundi > Samedi 11h – 19h

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#### CONTACT

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HD visuals available on request

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## MYCÉLIUM

The Mycélium project is a new Huberty & Breyne initiative intended, in the first instance, to occupy the mezzanine-level exhibition space at the gallery's avenue Matignon venue. Conceived as a novel approach to the graphic arts, exploring the point at which these arts (in all their ramifications) intersect with one another, Mycélium aims – through a mixture of collective and solo exhibitions – to establish an artistic identity that is both coherent and eclectic.

Amélie Payan, who devised the project, is passionate about literature and the visual arts and eager to explore what happens when the two come together – the tenuous relationship between words and drawing, narrative and emotion, reading and looking.

Seen from this perspective, the hybrid art of comic strip offers an ideal medium for the artist who is simultaneously the writer – or vice versa – to keep coming up with new ideas and breaking formal rules, and so invent a potent sensory writing that mediates an artis-

tic dialogue where the mark drawn can become a word, and the word can become a mark. In this "amphigraphic" art, drawing and narration come together to create a new visual language.

The idea behind the Mycélium project is to be present at this crossover point and explore just what the drawn line can do – to go beyond drawing as a utilitarian or transitional concept and treat the medium as an experimental "vocabulary", explore different artistic "ways of writing" and thereby consolidate the continuum of the arts.

The artists involved in this project – both established and emerging – explore multiple graphic forms that enable them to keep extending the expressive power of drawing. Drawing is affirmed as a creative, organic and living act, a vibrant thing that resonates with other art forms, in the same way that, for the poet Charles Baudelaire, "perfumes, colours and sounds correspond". The idea is to explore the porousness of artistic boundaries, allow drawing to vibrate, like a living language, and so provoke thought.

#### Represented artists:

Donatien Mary - Sabien Clement - Margaux Meissonnier - Lisa Blumen - Florent Chavouet - Louise Duneton - Vahram Muratyan...

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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 1,000m<sup>2</sup> exhibition space in Brussels, in place du Châtelain, and two further exhibition spaces in Paris, in avenue Matignon and rue Chapon. The latter – the Huberty & Breyne | Les Arts dessinés gallery – is dedicated to contemporary drawing under the direction of Frédéric Bosser.

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

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## BRUXELLES | Châtelain

33 place du Châtelain  
1050 Bruxelles  
+32 (0)2 893 90 30

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 | Les Arts dessinés

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

Wednesday > Saturday  
1.30 pm - 7.00 pm

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