

Alain HENRIET

Black Squaw et Dent d'Ours

02.07.21

> 31.07.21

BRUSSELS

Espace rencontres



Black Squaw
Cover of Spirou no. 4330
Indian ink on paper, 50 x 36.5 cm

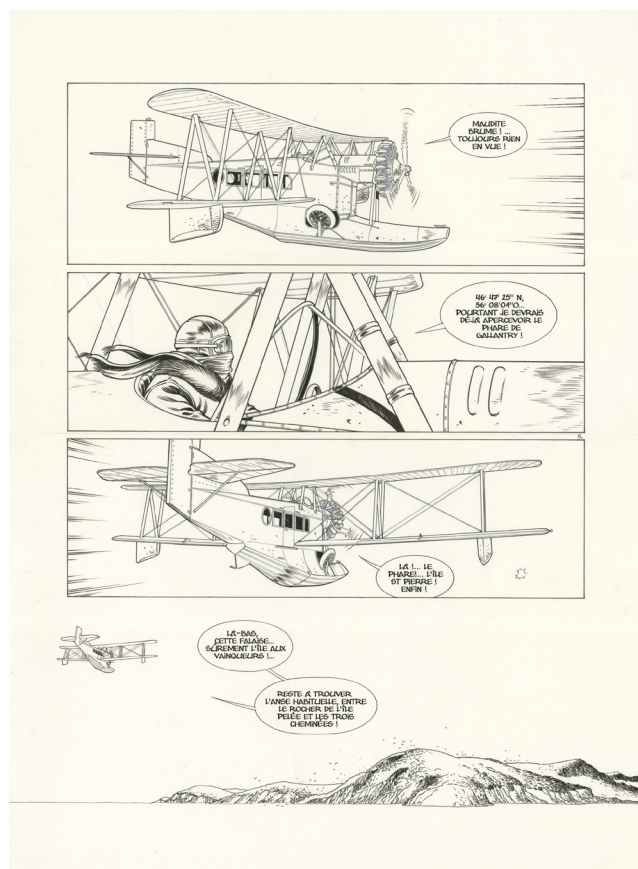
Exhibition

The Huberty & Breyne Gallery is delighted to be hosting an exhibition, from 2 to 31 July 2021, showcasing the work of comic book illustrator Alain Henriët (born in Gosselies in 1973). Viewers will be treated to an exclusive selection of original plates from the famous *Damoclès*, *Dent d'ours* and *Black Squaw* series in addition to the original Pandora Box illustration that served as the cover for the series box set of eight albums.

The exhibition celebrates the publication of volume 2 in the *Black Squaw* trilogy (Éditions Dupuis), which tells the incredible story of the American aviator Bessie Coleman, the first person of African American and Amerindian heritage and the first black woman ever to obtain a pilot's licence.

As the author himself observes:

"Bessie Coleman has a whole series of handicaps of that type: mixed heritage, part-Indian, part-African American, female, poor and living in a Texas in the grip of the Ku Klux Klan. And rather than falling into line and working in the cotton fields for a pittance, what she wants to do is fly, although that strictly isn't possible. You might say that she goes out of her way to make life difficult for herself!"



Black Squaw - Night Hawk
Volume 1, Plate 5
Indian ink on paper, 45.6 x 32.6 cm

Alain Henriët has been making his mark on the world of comic strip for over twenty years now, offering readers futuristic stories (Pandora Box, Dupuis), science fiction (Golden Cup, Delcourt), historical narratives (Dents d'ours and Black Squaw, Dupuis) and darkly menacing tales (Damoclès, Dupuis).

With Dent d'ours and Black Squaw, Henriët handles the world of aviation with extraordinary accuracy and precision:

"I get lots of documentary material from Yann (...), but I get ten times as much again by digging around (...) to beef up what I'm going to draw. My office is totally awash with material. Think of Gaston Lagaffe with his cozy book cave. For me, it's the same thing, but with documents. I want everything to be believable, every element described by Yann to seem authentic and absolutely right."

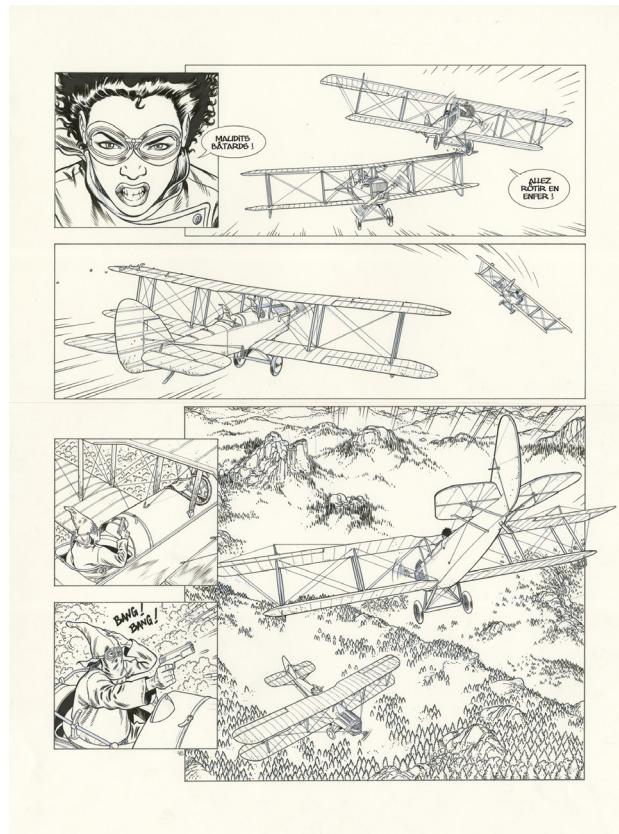
Henriët's fine eye for detail is strikingly apparent in the plates from these two series, on show for the first time here in Brussels.

Visitors to the exhibition will also appreciate the loving attention Henriët bestows on his figures, and on faces in particular:

"I love drawing figures, and bringing them to life. Making sure that the expression on Bessie Coleman's face corresponds with the situation Yann is describing at that precise moment. I also love big landscapes and above all ensuring that everything rings true, visually, so that we're immediately immersed in a specific period of time. It's essential to root out any anachronisms."

Dent d'ours and Black Squaw are two worlds where history with a small and a big "H" plays out. Also on show in this exhibition are a handful of large original drawings from Henriët's earlier albums, such as Damoclès and Pandora Box, as well as some huge illustrations produced for the Dent d'ours saga.

The quotations above are taken from an interview with Alain Henriët and Yann conducted by Charles-Louis Detournay on 20 June 2020 for ActuaBD.



Black Squaw - Night Hawk
Volume 1, Plate 40
Indian ink on paper, 43.8 x 32.5 cm



Black Squaw - Night Hawk
Volume 1, Plate 16
Indian ink on paper, 44 x 32.5 cm

Alain HENRIET

Alain Henriet discovered a passion for comic strip at a very early age when he began devouring back copies of *Strange* and *Le Journal de Mickey*. He became a great fan of Dupuis albums thanks to the *Le Scrameustache* and *Les Tuniques bleues* series, and one of his favourite characters was Photonik, a super-hero drawn by a French author - something the young Alain could hardly have pictured doing himself.

In 1990, Henriet enrolled at the Institut Saint-Luc in Mons for his three final years in humanities. Meanwhile, he was teaching himself to draw from books on anatomy and perspective. It was during his final year at secondary school that he began attending evening classes run by Philippe Foerster and Gérard Goffaux. And it was in the magazine *Brazil* - launched by Foerster and Goffaux with three of their former pupils - that Henriet's first artwork appeared in 1993. In 1994, he enrolled at the Academy of Fine Arts in Liège and was already contributing on a regular basis to the fanzine *L'inédit*. The following year, he produced the drawings for *Une pizza à l'œil*, an exuberant thriller written by Éric Poelart, otherwise known as "Baloo". *Une pizza à l'œil* would spawn a whole collection when the story was revived several years later with publishers Delcourt.

Alain Henriet won an internship at Spirou magazine in 1996 and carried on working there following his internship, publishing some thirty or so pages of artwork over the course of two years. In 1998, while attending the Angoulême comics festival, he landed his first publishing contract with Le Portail, two albums written by Olier, the first of which was published by Le Téméraire.

In 1999, Henriet and Eric Poelart decided to do a remake of *Une pizza à l'œil*, but this time something rather more professional. Retitled *John Doe*, their classic thriller was published as a trilogy between 2000 and 2002 by Éditions Delcourt. The same publisher then commissioned Henriet to produce the drawings for *Golden Cup*, a spin-off of *Golden City*, both written by Daniel Pecqueur. Working with his co-illustrator, Manchu, Henriet drew some impeccably designed futuristic vehicles for the project. In 2005, he drew *Loup-Garou*, a collection of short stories, for Éditions Khani, and illustrated the sixth volume of *Pandora Box*, *L'Envie*, written by Alcante. In 2007, still for Dupuis, he produced *Damoclès* in collaboration with Joël Callède.

In 2008, Yann suggested to Henriet that the two of them work on a remake of *Buck Danny*, a project that never came to fruition. The two authors got together, however, and decided to find

a project they could work on. And, so, the planes of *Buck Danny* became the planes of *Dent d'ours*, the story of three childhood friends forced to contend with one another as adults under the shadow of Nazism. The series was a runaway success and won a number of prizes.

Following the six volumes (2013-2018) and two all-in-one cycles of the series - already regarded as a classic - Henriet (still working with Yann) illustrated the adventures of *Black Squaw*, whose heroine is inspired by the aviator Bessie Coleman, a woman of steely determination who fought to overcome prejudice and discrimination. The first volume, *Night Hawk*, appeared in 2020. As in the case of most of Alain Henriet's albums, the colours have been applied by Usagi, whose nuanced palette lends verisimilitude and a feeling of real harmony to Henriet's historical reconstructions.

When it comes to drawing a specific make of plane, Alain Henriet is as precise as an engraver. That said, he can also convey a sense of its movement in the sky as effectively as the best of contemporary film makers. It is thanks to the likes of Alain Henriet - a key author in the Dupuis catalogue - that the great tradition of realistic multi-audience comics enjoys such status today.



Black Squaw - Night Hawk
Volume 1, Plate 41
Indian ink on paper, 44 x 32.5 cm

YANN

Yann's name is virtually synonymous with the art of comic writing. The man himself is something of an enigma. Funny, cynical, ferocious, at times romantic, passionate about History, curious about the world as a whole. He writes stories - always original ones - that are full of twists and turns, often vitriolic, and based on extensive research and vast amounts of knowledge. He loves a good joke and all his stories are backed up by wonderful dialogues.

Born in Marseille on 25 May 1954, Yann lived for many years in Brittany before moving to Brussels. As a very young man, he dabbled in advertising and architecture before immersing himself in the world of comics, his earliest stories appearing in the "Carte Blanche" section of Spirou magazine in 1974, under the pseudonym Balac.

In 1978, following a brief stint at Curiosity Magazine, Yann returned to Dupuis and Spirou, teaming up with Conrad - a collaboration that would really shake things up at the venerable publishing house in Marcinelle. Under some pressure after producing Jason (with a script by Mythic), they set to work on their first big adventure series, Les Innommables, creating a trio of characters completely at odds with the traditional juvenile comic. They followed this with two albums, published by Glénat, parodying the popular adventure series Bob Morane before finally going their separate ways.

While still occasionally taking pleasure in sketching out scenes and narrative sequences for the benefit of his illustrators, Yann soon realised that he would never be able to translate all his multiple ideas quickly enough into finished projects through drawing. He was impatient to work with a whole range of publishers and create a whole range of series, and so he abandoned graphics and took up writing instead for a veritable army of illustrators. The following are just a few examples: Frank Le Gall (Yoyo), Marc Hardy (La Patrouille des Libellules, Croqu' la vie), François Avril (Le Voleur de ballerines), Denis Bodart (Les Affreux, Nicotine Goudron), Batem and André Franquin (Le Marsupilami), Olivier Neuray (Nuit blanche), Édith (Basil et Victoria), Berthet (Pin up, Yoni), Morris (Lucky Luke, Cotton Kid), Virginie Augustin (Whaligoë), Meynet (Les Eternels) and André Juillard (Mezek, Double 7). The list goes on ...

Yann succeeded in creating openings for himself with the majority of comic book publishers. He then returned to Dupuis, writing a couple of epic stories for René Hausman which appeared in the Aire Libre collection (Les Trois cheveux blancs and Le Prince des écureuils), the Chasseurs d'étoiles saga for Wozniak and a number of particularly raunchy series in the Humour Libre collection - Lolo et Sucette, Spoon & White and the Sales petits contes - together

with a fictitious (though carefully researched) account of the fantastic adventures of Franquin, Morris and Jijé in Mexico, in 1947 (Gringos Locos).

In early 2010, Yann teamed up with Olivier Schwartz to create their own hugely successful Spirou story, Le Groom vert-de-gris, which was soon followed by a diptych, La Femme-Léopard and Le Maître des hosties noires. From 2013 to 2018, Yann also worked with Alain Henriët on their Dent d'ours series (Dupuis), followed in 2020 by Black Squaw, and in 2018 he and Olivier Schwartz launched Atom Agency.

Yann also collaborated on the XIII Mystery series (with Eric Henninot) and wrote the Mondes de Thorgal spin-offs (Louve and La Jeunesse de Thorgal), drawn by Romain Surzhenko. He has been creating the stories for Thorgal since volume 36 and has now teamed up with Fred Vignaux, having previously worked with Rosinski on the series.

Yann lives myriad lives through the characters he creates on paper and sweeps his readers along with him from one adventure to the next - through a host of situations that may be funny, epic, violent, cynical, firmly grounded in the human, and sometimes all these things at once. Whether we consider his legendary Hauts de pages for Spirou magazine or Le Groom vert-de-gris and Gringos Locos, Dent d'ours or Black Squaw, Yann is an author of huge appeal, a key figure in the world of comics and a writer whose wit is only matched by his erudition.



Black Squaw - Scarface
Volume 2, Plate 37
Indian ink on paper, 49 x 41.4 cm

Fiche technique

Black Squaw

Publication date 14/05/2021

Synopsis :

The incredible life story of Bessie Coleman, an exceptional woman pilot in America during the era of Prohibition.

During the Battle of the Somme, a plane makes an emergency landing in no man's land, between the trenches, on the Argonne front. The plane belongs to the "Black Swallow of Death", Eugène Bullard, an African American pilot serving in the French army during the First World War. A role model for the female aviator Bessie, a young Black American whose Cherokee father nicknamed her "Asdayagoga", meaning "Stubborn Crow". At a time of prohibition and racial segregation in the United States, the young Texan-born woman offers her services to Al Capone, flying his planes for him and transporting black market supplies in order to finance her great passion - flying! The indomitable Bessie is beset with obstacles, from attacks by the Ku Klux Klan to struggles between rival gangs of bootleggers! This is a series for all aviation fans and anyone seriously interested in History.

Price: 14.50 euros

Format: 240 x 320

Hardcover

48 colour pages

EAN : 9791034754113



Black Squaw - Spirou Calendar - June
Indian ink on paper, 32 x 29.6 cm

Alain HENRIET

Black Squaw et Dent d'Ours

PREVIEW

Thursday 1 July 2021 from 11.00 am to 8.00 pm

BOOK SIGNING

Thursday 1 July 2021 from 6.00 pm to 8.00 pm

EXHIBITION

From Friday 2 July to Saturday 31 July 2021

33 place du Châtelain

1050 Bruxelles

Tuesday > Saturday 11.00 am – 6.00 pm

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HD VISUALS AVAILABLE ON REQUEST

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HUBERTY & BREYNE

The Huberty & Breyne Gallery is a key reference point in the world of Comic Art and has been specialising in original cartoon work for almost 30 years now. Operating out of Brussels and Paris, Huberty & Breyne offers collectors a choice selection of original works by the greatest comic book illustrators of all time - the likes of Hergé, Franquin, Martin, Hubinon and Schuiten. It is the only gallery to represent the work of Milo Manara and also collaborates with contemporary artists such as Philippe Geluck, François Avril, Jean-Claude Götting, Loustal, Miles Hyman and Christophe Chabouté.

The Gallery is closely involved with the international art market scene and a contributor at major art fairs such as Brafa (Brussels Antiques & Fine Arts Fair), 1 – 54 London, Art Paris Art Fair and Drawing Now.

Alain Huberty and Marc Breyne are also advisors to Christie's regarding the sale of works of Comic Art.

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