

HUBERTY
& BREYNE

Guillaume SOREL

Rétrospective

16.10.21

> 06.11.21

BRUSSELS



Macbeth Roi d'Écosse
Seconde partie : *Le livre des fantômes*,
Album cover, 2019
Mixed technique on paper, 61.8 x 47.1 cm

Exhibition

The creator of more than 30 comic books, during a career spanning 30 years, Guillaume Sorel has simply lost track of time.

"I think this difficult period we're going through is also making me reassess a great many things in relation to my work. I feel a real need to approach it differently, especially as regards time management, and to take a step back for various reasons. For 30 years now, I have produced one album after another without ever really stopping."

This retrospective also marks a slight shift in favour of illustration, even though the artist insists that he is not abandoning the 9th art. *"I'm going to mix things up a bit, but there will still be comics,"* he says.

Sorel's graphic and technical evolution is something we can clearly deduce from his work as a whole.

"I have always been fairly critical and demanding of my own work," he says. *"I have always wanted to correct, and improve, but that didn't stop me heading off in lots of different directions and exploring new avenues. Always with the sense that you can progress, but ultimately convinced that you master 'nothing'. Each time I saw myself heading in a certain direction, I knew that I couldn't go back. Sometimes you can achieve something with colour, for example, while accepting that you'll 'lose out' somewhere else. Fortunately, I think that, despite everything, I've made some headway at every level,"* he says laughing.

The exhibition also includes plates from Sorel's most recent work – *Macbeth*, *Roi d'Écosse*, *le livre des fantômes* (Éditions Glénat, September 2021), the second volume of the diptych, freely adapted from Shakespeare's play.



Hôtel particulier
Cover project, 1, 2013
Mixed technique on paper, 24.1 x 18.2 cm



Le Horla, 2013
Indian ink and watercolour on paper, 24 x 18 cm

Guillaume SOREL

Guillaume Sorel was born in Cherbourg in 1966.

He acquired a professional teaching qualification (BEP-CAP) in civil engineering on the island of Réunion and then, in 1983, enrolled at the School of Applied Arts in Lyon.

In 1985, he enrolled at the National School of Fine Arts in Paris.

His professional illustrations began appearing in the magazines *Scales* and *Casus Belli* in 1987. Sorel also illustrated the *RuneQuest* and *Stormbringer* series of role-playing games for Oriflam and contributed to three issues of the fanzine *Karpath* and four issues of the American magazine *Heavy Metal*.

He met Thomas Mosdi, who was creating role-playing games at the time, and together they produced the *L'île des morts* series for Éditions Vents d'Ouest – the first time that Sorel was to draw on the work of 19th-century writers and artists he admired.

In 1993, he met Mathieu Gallié when the two of them were nominated for a prize at the Belgian Comic Strip Centre in Brussels. They came back empty-handed but hell bent on collaboration. A number of shared enthusiasms – for 19th- and early-20th-century fantasy writing and old Hammer Horror and Universal Studios movies, and for whiskey and game terrine – would lead to the duo's first album, *Le fils du Grimacier*.

In 1996, Sorel began collaborating with François Froideval on the *Mens Magna* series.

In 1999, he teamed up once more with Thomas Mosdi for the diptych *Amnesia*. Michel Crespin – much admired by Sorel – also collaborated on the project, adding a whole new dimension to Sorel's colouring technique.

The year 2000 saw the publication of Sorel's first solo album, *Mother*, a reinterpretation of the vampire myth in which the author worked through some of his "little personal issues".

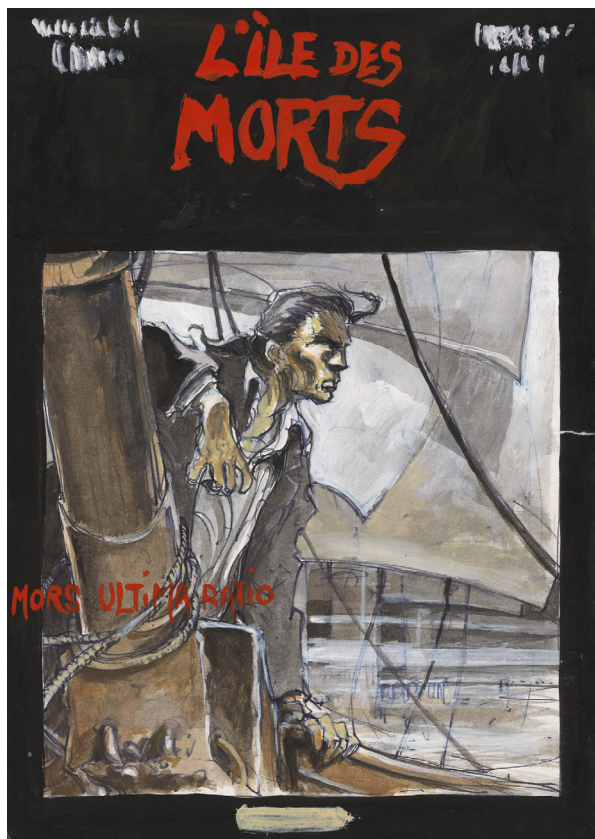
He teamed up with Dieter to produce the diptych *Typhaon*, published by Casterman.



Les derniers jours de Stefan Zweig,
Cover project, 9, 2012
Watercolour, Indian ink and graphite on paper
20.5 x 14.9 cm



L'amer,
Mâle de mer - Projet de portfolio, 2009
Felt pen on paper, 26.5 x 14.3 cm



In cauda venenum,
L'île des morts - Tome 1, 1991
Mixed technique on paper, 29.3 x 20.8 cm

There followed another project with Mathieu Gallié, the *Algernon Woodcock* series.

In 2005, his collaboration with photographer and writer friend Laëtitia Villemin led to an exhibition and a book entitled *N'être*, and in 2009 the duo produced the graphic novel *Mâle de mer*, giving Sorel the opportunity to quit his studio and to work on his plates in situ, in a contemporary location for a change.

After illustrating a travel guide to Prague for Casterman, in 2011 he worked with Laurent Seksik, for the same publishers, on an adaptation of Seksik's novel *Les derniers jours de Stefan Zweig*.

In 2013, Sorel published his second solo album, *Hôtel particulier*.

With *Le Horla* (written by Guy de Maupassant), in 2014, Sorel produced his first adaptation of a piece of fantasy/horror writing, brought out by the new publishing house Éditions rue de Sèvres – the same company that would go on to publish his illustrated *Alice in Wonderland* (*Alice aux pays des merveilles*).

Following Sorel's collaboration with Serge Le Tendre on a collective album (*Paroles d'étoiles*, published by Éditions Soleil in 2008) based on the memoirs of Jewish children who went into hiding during World War Two, Vents d'Ouest commissioned the duo to work together on a project focusing on the great crimes that have shaped the destiny of mankind. The subject they chose, in launching the collection, was one of the great biblical myths and in 2015 Vents d'Ouest brought out *J'ai tué Abel*.

The end of 2016 marked Sorel's return to comic strip. *Bluebells Wood*, published in the spring of 2018, was a personal project, but one typically steeped in fantasy.

After collaborating with him for a number of years – notably on the covers for certain of his novels – Sorel teamed up with Thomas Day to produce a highly personal adaptation of Shakespeare's *Macbeth*, the first volume of which appeared in September 2019 and the second in September 2021.

Guillaume Sorel is also a well-known illustrator. Aside from producing paintings and illustrations dealing with favourite subjects, he has illustrated a great many book covers in collections with a fantasy theme.

Macbeth, Roi d'Écosse

Tome 2/2 - Le livre des fantômes.

Conclusion of a sumptuous and flamboyant diptych.

"They will call you Lord. Thereafter, you will wed the lady of the red hands. And, finally, you will be king." Macbeth has at last ascended the Scottish throne, in accordance with the words of the prophecy. But is he even the author of his own destiny? He is accused of the crime of regicide and of usurping the throne. In the shadows, it is Lady Macbeth who continues to write – in blood – her husband's life story. As the years of their reign pass, the couple are consumed by feelings of guilt and paranoia. How much longer before the two of them descend into madness?

With *Macbeth, Roi d'Écosse*, Guillaume Sorel and Thomas Day are offering a new way of reading Shakespeare's play. While basing their work on the original, the authors introduce new elements from the Scottish legend and foreground the Machiavellian figure of Lady Macbeth, whose actual role in the play is less important than posterity has understood it to be. Prepare yourselves for an epic story that is as dramatic as it is violent, and runs its course in page after page of blood and fury, marked with the seal of ineluctable death.

Publisher: Éditions Glénat

Publication date: 22/09/21

Script: Thomas Day

Drawings: Guillaume Sorel

After the play by William Shakespeare

Format: 24 x 32 cm

Number of pages: 56

EAN: 9782344029473



Macbeth Roi d'Écosse
Seconde partie : *Le livre des fantômes*,
Plate 1, 2021
Mixed technique on paper, 56.3 x 36 cm



Macbeth Roi d'Écosse
Seconde partie : *Le livre des fantômes*,
Plate 22, 2021
Mixed technique on paper, 62.3 x 47.4 cm

Guillaume SOREL

Rétrospective

PRIVATE VIEW

Friday 15 October 2021 from 5.00 pm to 8.00 pm
in the presence of the artist

EXHIBITION

From Saturday 16 October to Saturday 6 November 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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