

HUBERTY
& BREYNE

DRAWING NOW PARIS

26.03.2026
> 29.04.2026

PARIS | Carreau du Temple

Stand B10

4 rue Eugène Spuller, Paris 3^e



Florent CHAVOUET - Gros fruit n°2 - 2025 - Mixed technique on paper - 29,3 x 41,7 cm - Signed and dated bottom left

Featured Artists

Focus: Florent Chavouet

Sergio Aquindo, Claire Bretécher, Cornelia Eichhorn, Marion Fayolle, Kevin Lucbert, Anne Touquet

For this new edition of Drawing Now, Huberty & Breyne is pleased to present the work of seven artists, with a special focus on **Florent Chavouet** alongside works by **Sergio Aquindo**, **Claire Bretécher**, **Cornelia Eichhorn**, **Marion Fayolle**, **Kevin Lucbert**, and **Anne Touquet**.

Through this selection, the gallery fosters a dialogue among contemporary drawing practices, where formal exploration, technical experimentation, and distinctive styles intersect. This presentation reflects its commitment to supporting artists with distinctive artistic worlds, while highlighting the vitality and diversity of drawing today.



Florent CHAVOUET - *Ile flottante* - 2025 - Aquarelle sur papier - 21,3 x 15,1 cm
Signé et daté en bas à gauche

Florent CHAVOUET

In books that are hybrid objects – midway between travelogue and comic strip – Florent Chavouet invites the reader on a journey where caricature alive with schoolboy humour meets the precision of an architectural survey. For this passionate Japanophile, each of his journeys is an opportunity to hone his eye no less than to sharpen his pencils. Without a tourist guide or GPS, he explores both urban (*Tokyo Sanpo*, *Touiller le Miso*) and rural Japan (*Manabeshima*), venturing into the unknown, following wherever his pencils take him. “Listening” with his eyes for every new sound, colour and shape, he records with equal rigour a detailed panorama or an abandoned box of bananas...

In the city's ceaseless flow, Florent Chavouet is out of step. He pauses where others pass on by, jots in his notebook words overheard, searches for the best vantage point from which to draw this concrete jungle. Colour pencils become his greatest ally – easy to transport and practical for on-the-spot sketches, made in sometimes perilous conditions. Florent Chavouet has mastered the technique, playing with velvety textures that contrast with sharply drawn lines, alternating transparency and opacity in chiaroscuro effects that only he knows how to achieve. Nuanced or contrasting, his colours capture the pulse of an urban scene as it unfolds before his eyes – the gait of a passer-by, a neon sign reflected in the glass of a vending machine ... On paper, he compiles a poetic inventory of everyday life. Every detail offers a pretext for a drawing: the chilly metal of a utility pole, the bark of a tree or the pleats of a piece of fabric. Florent Chavouet captures atmosphere and emotions, textures and light, which together weave a narrative composed of subtle connections between nature, architecture and the people who inhabit these spaces. His drawing is as much a map-making process as a piece of story telling. He sketches street façades, some of which no longer exist, attempting to re-locate them on meticulously drawn maps, as if to preserve their memory, the ghost of their existence. His images, like fragments of memory, sensitively restore the geography and history of place.



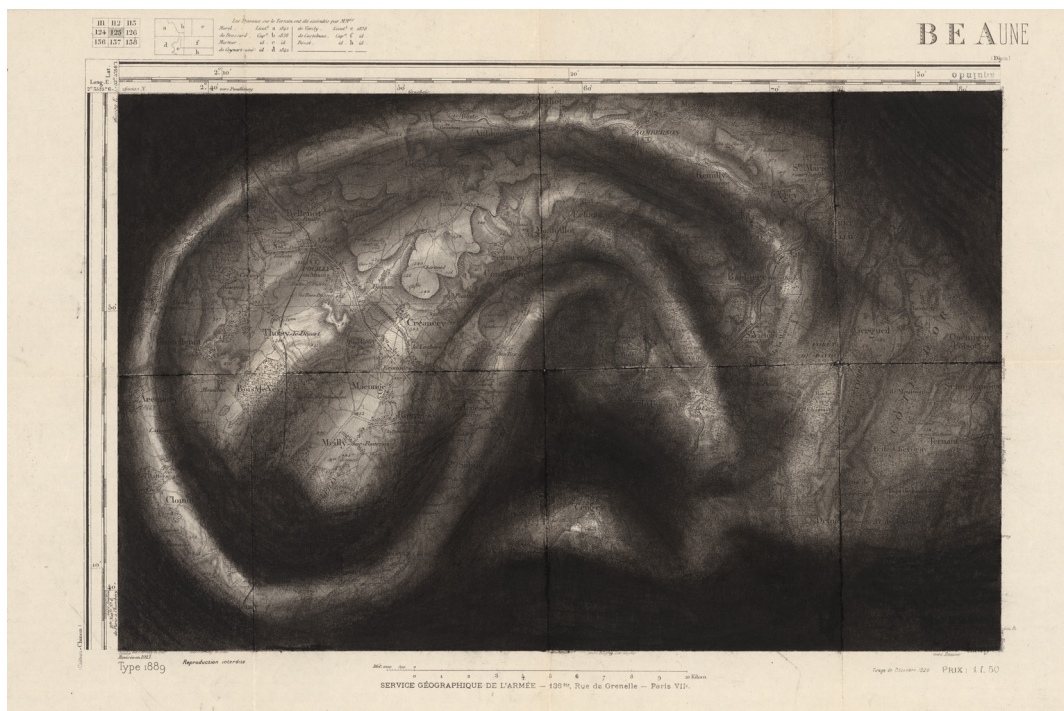
Florent CHAVOUET - *Coucou n°7* - 2026 - Mixed technique on paper - 21 x 30,4 cm
Signé en bas à droite

To enter the world of Florent Chavouet is to relax into the rhythm of a leisurely stroll while bringing a fresh gaze to bear on everything around us, observing every element of the life of a city, where every street corner gives rise to a story, every walk taken is the beginning of a new narrative.

Sergio AQUINDO

Sergio Aquindo's diverse body of work encompasses drawings, illustrations, engravings and collages where a subtle alchemy is at play, a merging of the darkly realistic, the absurd and the dreamlike, oriented along two axes – drawing and writing. For Aquindo, these two actions are closely linked: they involve tracing boundaries, capturing fleeting images, sensations and words, and describing what now exists only in his head...

The series *Perdu en lui-même* evolved directly from its original medium – some twenty 19th-century Ordnance Survey maps, which the artist acquired in 2005 and kept in a drawer in his studio. Using charcoal, for its suitability to the thin paper and the folds of the maps, Aquindo plays on the idea of interpenetration, the interconnecting lines of the maps becoming the skin of incomplete faces when the drawings are viewed close up. Seen from a distance, the texture of the map is just another grey tone in the drawing. The resulting portraits are thus contained and simultaneously lost within the cartographic arrangement that chance has allotted them.



Sergio AQUINDO - *Perdu en lui-même 10* - 2025 - Charcoal on vintage map - 29,5 x 42 cm - Signed upper right

Claire Bretécher

Claire Bretécher has left her mark on many generations thanks to her analytical insight, her energetic and flawless drawing style, and her cast of colorful characters. It all began with *Les Frustrés*, followed by *Docteur Ventouse*, *Bobologue*, *Le destin de Monique*, and finally *Agrippine*, whose adventures appeared between 1988 and 2009 in the pages of *Le Nouvel Observateur*. This young heroine embodies the brilliant artist's perspective on the new generation and the boundless energy of youth. Within this framework, and in practice, Claire Bretécher most often uses short stories, spanning one or two pages. She works primarily on tracing paper using a pen and a hairdryer. For two of the eight albums published, she deviates from this rule.

Agrippine et l'ancêtre, self-published in 1998, is the first of these. Not only is the story long, but it is drawn on paper and colored directly by Claire Bretécher herself. This technique is rare because it leaves no room for error. One mistake, and the whole thing has to be redone. In this scene, for once, she places her heroine in the background amidst the generational conflict embodied by her mother, grandmother, and great-grandmother. The mechanics of this matriarchy are spot-on and scathing, an extraordinary mise en abîme of her timeless and universal signature theme. Finally, this original page must be considered as a whole. By broadening our perspective, we see the perfect contrast between the situational comedy in the first two panels and the prominence given to dialogue in the second half of the page. With Bretécher, it is literally all about balance.



Claire BRETÉCHER - *Agrippine et l'ancêtre* - Agrippine - 1998
India ink and watercolor on paper - 30 x 23,4 cm

Cornelia EICHHORN

In Cornelia Eichhorn's work with paper cut-outs, colour pre-exists: it is the material from which she "sculpts". There is touch here, embrace, and contrast, but no actual mixing or dilution: the colour is fixed. Cornelia Eichhorn works with colour through association. Whether contrasting or monochrome shades, the colours do not blend but resonate, vibrating differently according to the arrangements, the interplay of layering and transparency. The artist's technique is painstaking. Using a scalpel, she cuts into the paper with surgical precision, working against the grain to extract a variety of sinuous forms. This process enables the artist to create as many shapes in the paper she cuts as she accumulates from it. She plays on the ideas of fullness and emptiness, revealing what was previously invisible by superimposing layers of dissected forms. It is a technique that allows her to create subtle reliefs that take shape as she assembles her pieces of paper. Like limbs or appendages with natural or accidental openings, the cut paper invites the viewer to look inside, and guess what is happening underneath.



Cornelia EICHHORN - *You wear me out*, 1 - 2026 - Paper cutout - 18 x 13 cm
Signed on the back

Marion Fayolle

Marion Fayolle is an illustrator, novelist and poet focused on images, which, in Fayolle's view, precede meaning. Her drawings are like windows on to the imagination, offering a slant, poetic and humorous perspective on the world. As in a dream, the images speak for themselves. Fayolle plays with meaning and mystery, shifting reality into a choreography of bodies against a white ground. Her colour transfer work offers the viewer "flawed" textures, transparent vibrations that, like her characters, resemble ghostly projections on to the paper. Clear, fluid and minimalist, Marion Fayolle's drawings question identity and our relationship to others in metaphorical scenes from which, despite her economy of means, complex emotions are capable of emerging.

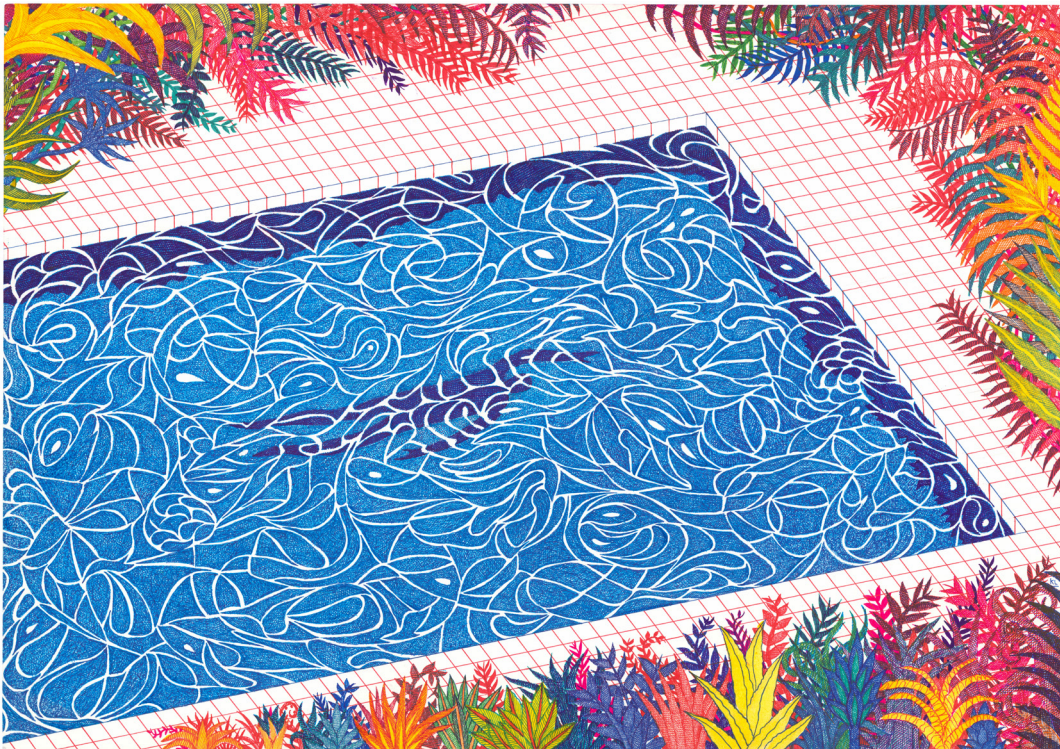


Marion FAYOLLE - *Constuire* - 2024 - Ink transfer and India ink on paper
32,5 x 26 cm - Signé en bas à droite

Kevin Lucbert

Armed with his ballpoint pen, Kevin Lucbert invents, creates and constructs landscapes and places that are located somewhere between the known and the unknown, the real and the imaginary.

His works draw the viewer into surreal worlds imbued with the atmosphere of dreams. Whether he is observing a city, or mountains, or the sky, an element of strangeness disrupts the apparent tranquillity of the scene and arouses our curiosity. Lucbert is beguiled by blue Bic biros, those most commonplace and “simple” of writing tools, eager to explore their full potential and bring them into the realm of art by playing with the lightness of the lines they produce and the depth that can be achieved through hatching. In Lucbert’s world of symbols – of box-like houses, lush forests, labyrinths and winding paths – the viewer is invited to enter into a state of contemplation and wonder.



Kevin LUCBERT - *The plunge* - 2025 - Ballpoint pen on paper - 42 x 60 cm
Signed in the lower right corner and dated on the back

Anne Touquet

Anne Touquet's drawings are imbued with a fascination for ruins and the fragility of things. And we, like astonished archaeologists, are invited to observe these enigmatic remnants of the past that hover midway between reality and dream – faces of statues, weather-worn and patched with lichen; decorative fragments, centuries old; petrified flesh engaged in strange rituals, frozen in time.



Anne TOUQUET - *Derrière les paupières, un souffle* - 2026 - Graphite on paper - 50 x 75,5 cm
Signed and dated on the back

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EXHIBITION

From Thursday 26 March
to Sunday 29 March 2026
11 a.m. to 8 p.m. (7 p.m. on Sundays)

Thursday 26 March 2026 from 12 p.m. to 8 p.m.
Friday 27 March 2026 from 12 p.m. to 8 p.m.
Saturday 28 March 2026 from 12 p.m. to 8 p.m.
Sunday 29 March 2026 from 12 p.m. to 7 p.m.

CONTACT

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HD images available upon request

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© Claire Bretécher
© Cornelia Eichhorn
© Marion Fayolle
© Kevin Lucbert
© Anne Touquet

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

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Wednesday > Saturday
11.00 am – 7.00 pm

PARIS | Matignon

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Tuesday > Saturday
11.00 am – 7.00 pm

PARIS | Chapon

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75003 Paris
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Wednesday > Friday
1.30 pm - 7.00 pm
Saturday
12 pm - 7.00 pm

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