

HUBERTY
& BREYNE

GOTLIB

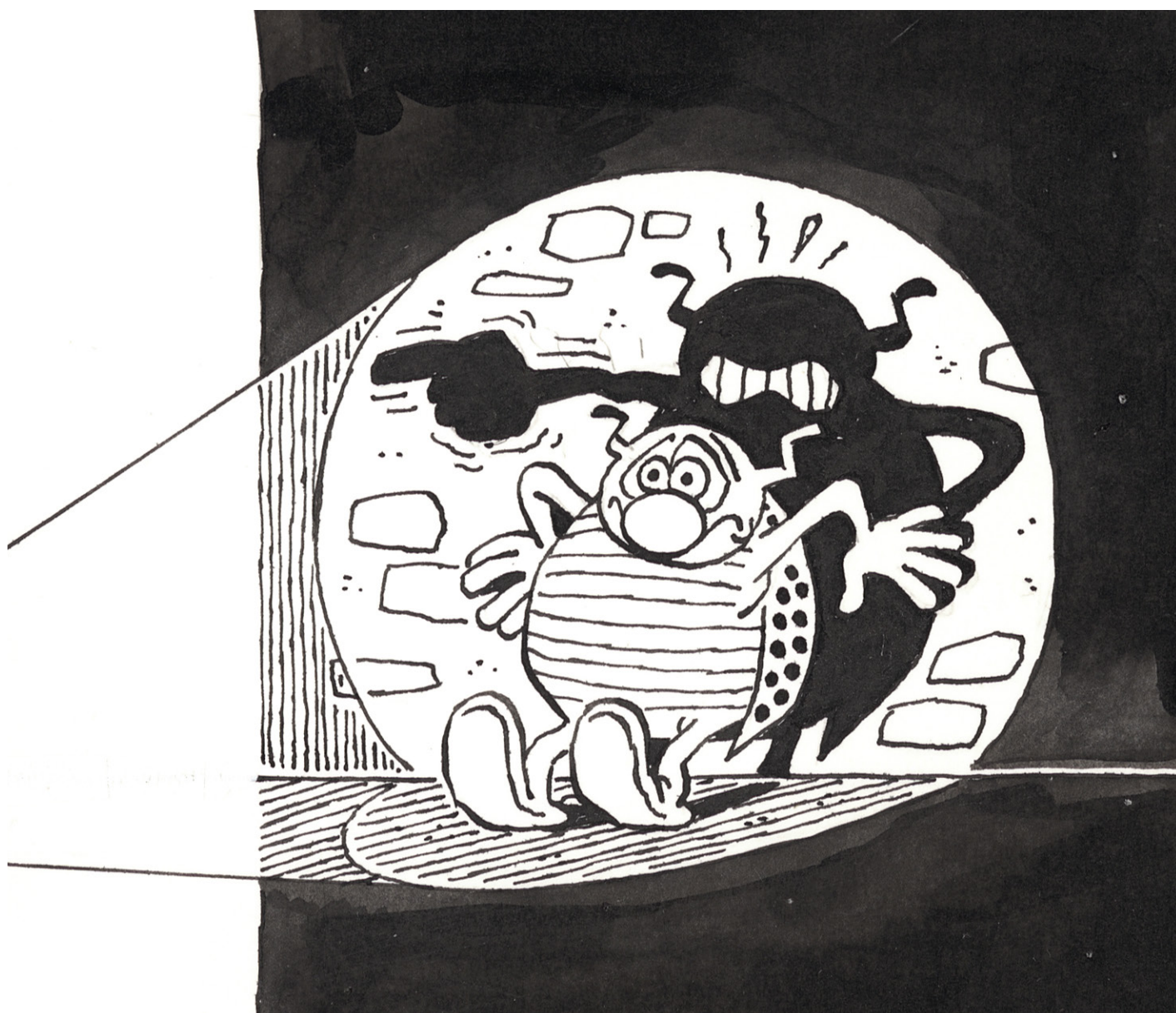
Rétrospective

04.09.2026
> 10.10.2026

PARIS | Matignon

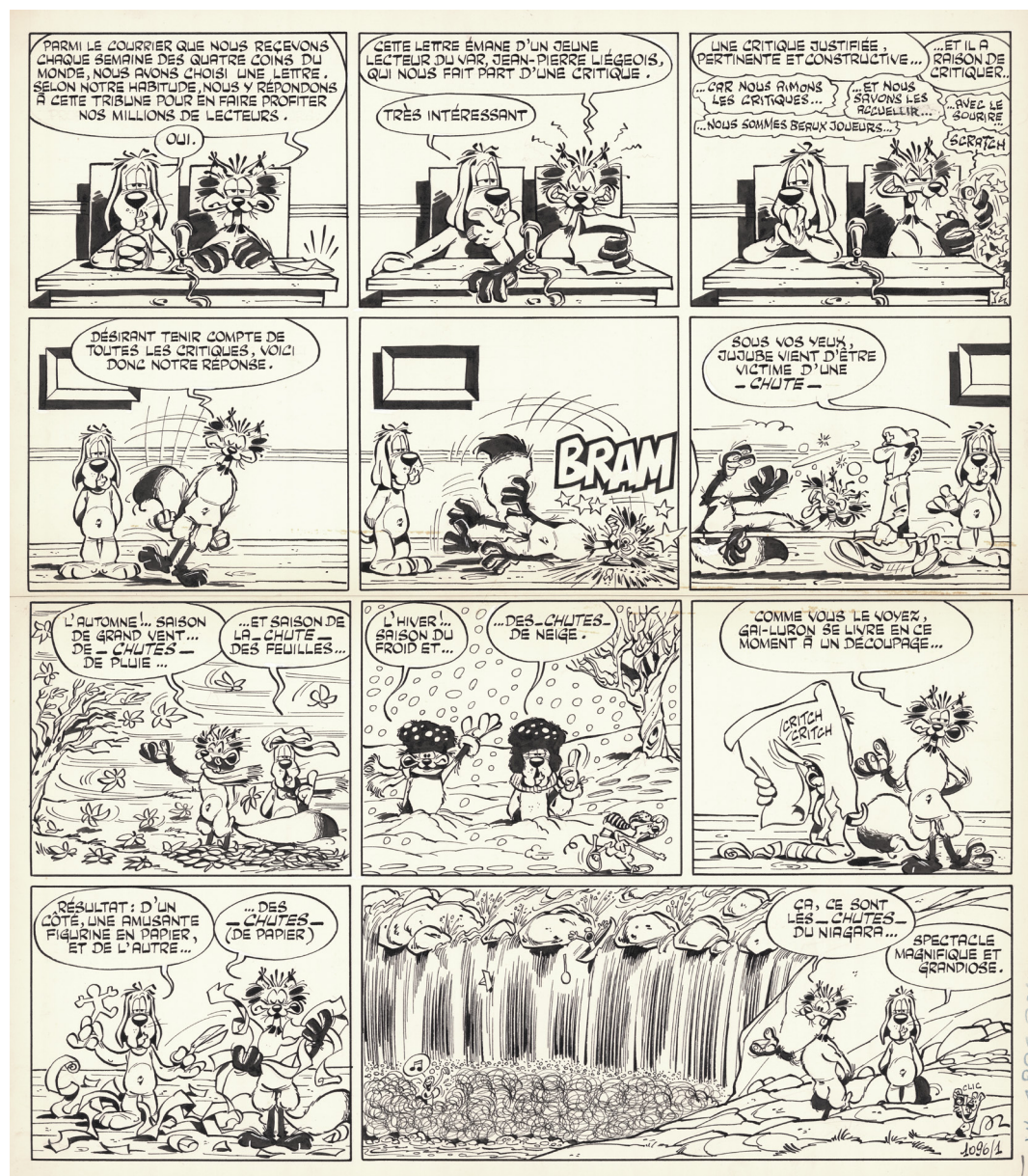
36 avenue Matignon

Paris 8^e



(Detail) *Trucs-en-vrac, Tome 2 - Les bas-fonds du monde animal* - 1985 - Indian ink on paper - 27 x 25,8 cm - Signed bottom right

The first major gallery exhibition dedicated to the work of Marcel Gotlib (1934-2016), a key figure, and an immensely popular one, in the world of French comics, this retrospective traces the entire career of a cult artist whose influence spans generations and continues to leave its mark on the landscape of the 9th art.



Jujube et Gai-Luron - Planche 1 - Published in Vaillant n°1096 - 1966 - Indian ink on paper - 41,2 x 35,8 cm

From *Gai-Luron* to *La Rubrique-à-Brac* and *Les Dingodossiers* to *Rhââ Lovely*, Gotlib participated in the evolution of French comics towards a teenage and later adult readership while establishing a unique brand of humour that blends absurdity, erudition, social satire and tenderness. His comics career also coincided with the development of the French press, spanning the period from *Vaillant* and *Pif Gadget* to *Pilote*, *L'Écho des Savanes* (to which he was one of the first to contribute) and *Fluide Glacial* (which he founded).



Le coin cinéma de l'écho - *Rhââ Lovely*, Tome 2 - Page 29-30 - Published in *L'Écho des Savanes* n°6 - 1974
Indian ink on paper - 29 x 20,3 cm - Signed bottom right

An extremely talented artist, peerless writer of dialogue, and sharp observer of French society, Marcel Gotlib revolutionised the conventions of humorous storytelling. His sense of pacing, his instantly recognisable inking style and his iconic lettering all contributed to producing a body of work admired by the general public and contemporary creators alike.

This exhibition brings together original artworks from the entire span of Midam's career, highlighting the richness, both graphic and narrative, of his work. It also underscores the growing recognition of the latter on the art market. The cover art for *La Rubrique-à-Brac*, Volume 5, fetched €91,000 (excluding fees) at a 2025 sale, while the cover for *Rhââ Lovely*, Volume 2, sold for €50,600 (excluding fees) in 2026. This year, an iconic page from the *La Rubrique-à-Brac* story "Comment il naquit" sold for €30,000 (excluding fees).

Aside from developments on the art market, this exhibition is above all a celebration of an artist whose laughter has a profoundly human resonance. As Arnaud Le Gouéfflec writes, "*Gotlib's laughter is radical because it's therapeutic.*" It is laughter devoid of cynicism and capable of defusing solemnity, subverting conventions and speaking freely to each and every one of us.

Marcel Gotlib continues to be part of our lives because he never stopped sharing his way of viewing the world and playing with words, images and ideas, while also conveying a sense of immense creative freedom. This exhibition aims to pay tribute to an artist who remains, to this day, one of the great masters of the comics genre.



La marionnette infernale - Rubrique-à-brac, Taume 2 - Page 1 - Published in Pilote n°551 - 1970
Indian ink on paper - 45,2 x 33 cm - Signed bottom right

– I encountered Marcel Gotlib one summer holiday. We were travelling across France – from Marseille to Saint-Brieuc. My two brothers and I, in our parents' Simca Aronde... We set off at dawn and arrived in Brittany very late at night. So, just this once, to stop us from fidgeting on the cramped back seat, our parents let us read comic books – otherwise banned at home. During a petrol/toilet stop, the three of us rushed not to the loos but to the little corner where the comics were displayed! Amidst our haul of *Pim-Pam-Poum-Pipo*, *Moustache et Trotinette*, and *Kiwi*, there was a strange little pocket-sized book titled *Gai-Luron*... It featured old local sayings and proverbs that had been butchered and absurdly repurposed by an anthropomorphic canine with a gormless face... The upshot was that my brothers and I spent the second half of the journey doubled over with laughter as we repeated those – instantly legendary! – sayings to one another. Sixty years later, simply mentioning them is enough to make us squirm with delight! I quote from memory: "*Il n'y a que le premier bas qui goutte*", "*Les bons gongs font les bonzes amis*", "*Tant va la cruche à l'eau qu'à la fin elle se case*", "*Pêcher à Vouhé est à demi-part donné*"...

Then came the discovery of *Les Dingodossiers* in *Pilote* and, most importantly, *La Rubrique-à-Brac*, featuring Prof Burp and his ladybug, Bougret and Charolles! Two weekly pages packed with gags covering every area of zany humour, yet capable at times of a quiet, understated tenderness, as in the episode "Le Boueux de mon enfance" and the cryptic tale titled (if memory serves) "L'Abiscouty? Leblésmouty?" – a nursery rhyme incomprehensible to the child Marcel hiding on a farm during the Nazi occupation, but whose meaning dawns on him years later – and the touching story "Le Boulet", a delicate and poetic evocation of the birth of Gotlib's daughter that captures both the immense joy but also the sense of responsibility felt by her "big kid" of a father. In short, for my brothers and me, Marcel was a demigod – but of the Super-Dupont variety...

Years later, I had the immense pleasure of meeting the real Marcel... It happened during a TV show where the bar was set incredibly low, and where simply spouting cheeky nonsense and pseudo-thoughts of unfathomable vacuousness was enough to pass for a minor genius. Backstage – feeling very ill at ease in that artificial setting – I encountered a man of incredible modesty and kindness, a humble man who mistrusted the quality of his work; the Super-Dupont of my childhood was, it turned out, a real human being after all! The proof? That inimitable Parisian accent!

Sadly, Marcel Gotlib is no longer with us... Inspector Charolles would grimace and exclaim "Such human misery!"... to which Commissioner Bougret would instantly retort "Good heavens! Of course!" Marcel hasn't vanished; he lives on within us – scattered like puzzle pieces – in the DNA of his countless readers, alongside Bretécher, Goscinny, Mandrika, Gébé, Reiser, and the whole merry band of *Pilote* "gai-lurons"...

Some pompous, materialistic windbag once dared to claim that we are what we eat. Absurd! (And I use that word advisedly.) I am convinced that we become, instead, what we read and, above all, what we take away from it! Marcel Gotlib is part of my soul, and I shall be eternally grateful to him for that! –

Yann Le Pennetier



Bougret et Charolles, C'est le métier Fiston - Rubrique-à-Brac - Page 10 - Gag 111, published in Pilote 561 - 1970
Indian ink on paper - 41,7 x 32,8 cm

– Gotlib's laughter is radical because it's therapeutic: it systematically counters tragedy – starting with the tragedies that marked his own life. And it defuses anything that feels oppressive, heavy, or overly solemn. Whatever goes down is made to bounce back up, the way that a spring does, or a piece of rubber. His laughter is like a martial art: rather than striking a blow, it uses the opponent's own stance to destabilise him and make him look ridiculous. Hence his gallery of pompous figures getting hit on the head by apples, his nutty professors and alpha males cut down to size. He draws on the spirit of *MAD*, *Monty Python* and *National Lampoon*, and also on *Oulipo*; in other words, he works seriously hard at mocking seriousness, delighting in dismantling instruction manuals, demystifying the mysterious, engaging in mock pedagogy and playing with conventions without ever falling prey to them. "Comedy is the height of logic," said Jacques Tati. Gotlib pushes the logic of his humour to the limit, to the point of effectively exhausting his own comic system. One final point: Gotlib's laughter is devoid of any cynicism. —

Arnaud Le Gouëfflec

– I have always loved lettering and typography, wherever they appear – in graffiti, signage, the press and so, logically enough, in comic strips. Drawing is a form of writing, and writing is a form of drawing: of that I have always been sure. Aside from his brilliant and revolutionary humour, Gotlib is a master of the art of typography. In his exceptional inking, there is nothing to separate his drawing from his lettering, both of which are instantly recognisable. Both must be treated with the same care and intent, and it's essential we take this on board. A letter is expressive in terms of its form, not just its content. Scrutinising a page by Marcel is a delight; everything is executed with incredible mastery, even amidst the madness. There are no corrections; he knows exactly where he is going. His lettering and his drawing are inseparable, and the result is perfect. A total art form. —

Julien Solé

– On 26 August 2004, I met Marcel Gotlib and Tibet in the south of France. Both were kind enough to respond quite openly to my questions about the ageing process for comic book creators. I have fond memories of these two men, who remained modest and unassuming despite their long and illustrious careers. Tibet welcomed us into his home, "La Tibetière". Gotlib was wearing a tank top. I imagine they didn't notice I was wearing Levi's. —

Lewis Trondheim

GOTLIB

Rétrospective

OPENING

Tuesday 3 September 2026
from 6 p.m.

EXHIBITION

From Friday 4 September
to Saturday 10 October 2026

PARIS | Matignon

36 avenue Matignon, 75008 Paris
Wednesday > Saturday 11 a.m. - 7 p.m.

PRESS CONTACT



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HD images available upon 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.

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Wednesday > Friday
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Saturday
12 pm - 7.00 pm

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