

HUBERTY  
& BREYNE

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# Ilan MANOUACH

*Œuvres complètes*

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20.02.2026  
> 21.03.2026

**PARIS | Matignon**

36, avenue Matignon

75008 Paris

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Ilan Manouach's recent artistic practice looks at the comics genre as a quantifiable corpus, a set of data that can be aggregated, compressed and reorganised according to a system of non-narrative logic. In this new exhibition – due to run from 19 February to 21 March 2026 at Huberty & Breyne's Paris gallery, 36 avenue Matignon – Ilan Manouach continues his masterful exploration of a line of research that started with *ONEPIECE* (2022). The entire print run of the latter sold out in three days and the project generated tens of thousands of online reactions from fans.

This exhibition presents five monumental new works *DragonBall*, *Naruto*, *DetectiveConan*, *Bleach* and *Berserk* – by compressing several decades of serial publication into a single, monolithic volume. Each individual volume is protected by a custom-made slipcase and numbered.



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The project relies on an incredibly simple idea – the transformation of the serialised narrative into sculpture via material sabotage. What was read page by page, chapter by chapter, in anticipation of the next episode – the thing that embodied lived time, anticipation, the simultaneous ageing of reader and author – becomes here a totalised mass, a physical dataset rendered unreadable by its own exhaustiveness. The work "literalises" the fantasy of the complete archive: thousands of pages per volume constitute the analogue equivalent of databases that machine learning algorithms now ingest in millions of images. But where the machine processes the invisible corpus Manouach materialises it in raw weight. The complete archive becomes the buried archive. Manga logic – industrial fragmentation, serialisation and digital circulation – is compressed into objects of a formal radicalism that engages with contemporary questions of storage, computational processing of visual information and the transformation of narrative into a measurable quantity. Where conceptual artists' books favour the page as the smallest single unit, the *Œuvres complètes* inverts the scale so that the page becomes a mere speck within a whole too vast to be apprehended other than as an inert totality.

And, finally, Manouach incorporates a new mechanism into his concept – the mechanism of rarity, according to which each object is seen to occur more or less frequently. The design, materials and history associated with these creations reinforce their exclusivity. Cognisant of the fact that such rarity fosters a sense of camaraderie and distinction among collectors, Manouach situates these objects (identified as Bronze, Silver or Gold category) within today's prevailing economic and cultural logic.

By removing the manga from its original context and monumentalising it within the Western museum space, Manouach produces the physical equivalent of what artificial intelligence accomplishes soundlessly: the reduction of narrative to raw material, to a processable corpus. This is the death of publishing in sculptural form: everything at once, and therefore nothing at all.



### **DRAGONBALL**

7800 pages, 168 mm x 252 mm x 739 mm, 24,5 kg

**Gold edition:** 1 copies numbered 1/50

**Silver edition:** 4 copies numbered from 2 to 5/50

**Bronze edition:** 45 copies numbered from 6 to 50/50

### **NARUTO**

13852 pages, 154 mm x 256 mm x 806 mm, 24,9 kg

**Gold edition:** 1 copies numbered 1/50

**Silver edition:** 4 copies numbered from 2 to 5/50

**Bronze edition:** 45 copies numbered from 6 to 50/50

### **BERSERK**

9046 pages, 171 mm x 247 mm x 855 mm, 28,5 kg

**Gold edition:** 1 copies numbered 1/50

**Silver edition:** 4 copies numbered from 2 to 5/50

**Bronze edition:** 45 copies numbered from 6 to 50/50

### **BLEACH**

14428 pages, 154 mm x 256 mm x 839 mm, 25,6 kg

**Gold edition:** 1 copies numbered 1/50

**Silver edition:** 4 copies numbered from 2 to 5/50

**Bronze edition:** 45 copies numbered from 6 to 50/50

### **DETECTIVE CONAN**

18344 pages, 154 mm x 246 mm x 927 mm, 28,2 kg

**Gold edition:** 1 copies numbered 1/50

**Silver edition:** 4 copies numbered from 2 to 5/50

**Bronze edition:** 45 copies numbered from 6 to 50/50

**Book binding:** SongYi Han

**Cover design:** Antoine Graff

**Text:** Original version

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## Biography

- *The most provocative, critical, and intelligent comic artist alive.* —  
Kenneth Goldsmith
- *One of the most critical contemporary cartoonists and thinkers working today.* —  
The Comics Journal

Ilan Manouach, a conceptual artist and FNRS (Fonds de la Recherche Scientifique) researcher affiliated to the University of Harvard, occupies an unusual position at the crossroads between artistic practice and scientific research.

For the last two decades, Manouach has been conducting a radical investigation into the publishing structures and economics of the comic genre. His œuvre – from *Katz* (2011), a reappropriation of Art Spiegelman's *Maus*, and *Tintin Akei Kongo* (2014), the translated version of *Tintin au Congo* in lingala, to *Shapereader* (2017), a haptic comic for blind readers, and *Fastwalkers* (2021), the first comic to have been entirely generated by artificial intelligence – represents a conceptual mapmaking exercise that is without parallel. In Kenneth Goldsmith's words, Ilan Manouach is "the Marcel Duchamp of the 21<sup>st</sup> century".



Ilan MANOUACH

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*Œuvres complètes*

## OPENING

Thursday 19 February 2026  
from 6 p.m.  
in the presence of the artist

## EXHIBITION

From Friday 20 February  
to Saturday 21 March 2026

## PARIS | Matignon

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

## PRESS CONTACT

**FOUCHARD  
FILIPPI**  
COMMUNICATIONS Philippe Fouchard-Filippi  
+33 1 53 28 87 53  
phff@fouchardfilippi.com

HD visuals available on 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 9<sup>th</sup> 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 m<sup>2</sup> 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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## **BRUSSELS | Châtelain**

33 place du Châtelain  
1050 Brussels  
+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 | Chapon**

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

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

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