

HUBERTY
& BREYNE

25.11.22
> 07.01.23

BRUSSELS

33 place du Châtelain, 1050 Ixelles



Zeina ABIRACHED, Léandre ACKERMANN, Max BAITINGER, Stephan BALLEUX, Gilles BARBIER, François BOUCQ, Marc BUCHY, Sarah CAILLARD, Louis CANE, Éric CHEVILLARD, Lieven DE BOECK, Hannah DE CORTE, Johan DE MOOR, David DELRUELLE, EVER MEULEN, Douglas EYNON, Sébastien FAYARD, Bernard GIGOUNON, Régis GONZALEZ, Ezio GRIBAUDO, Lotta HANNERZ, Pierre JOURDE et Pierre JOURDE, Katya KABALINA, Anton KANNEMEYER, Patrice KILLOFFER, Stéphane LEVALLOIS, Tanino LIBERATORE, Kevin LUCBERT, LUZ, Marc-Antoine MATHIEU, Richard MCGUIRE, Dave MCKEAN, David MERVEILLE, Ernesto MORALES, Stanislas MOUSSÉ, Selçuk MUTLU, Marine PAGÈS, Albert PEPERMANS, Annaïk Lou PITTELOUD, Marie-Françoise PLISSART, PLONK & REPLONK ZBIGL, Evariste RICHER, Gianluigi RICUPERATI, Stéphanie ROLAND, RUPPERT & MULOT, Vincent KOHLER et Fabienne RADI, Pen SO, Joost SWARTE, Agnès THURNAUER, David TREMLETT, Sam TSE, Chloé WARY, Shannon WHEELER, WIDMO, WINSHLUSS.

CURATOR
CÉCILE ANGELINI

Onomatopée

Collective exhibition

From 25 November 2022 to 7 January 2023, Huberty & Breyne is delighted to be hosting the exhibition “Onomatopée” in its Brussels gallery. Curated by Cécile Angelini, the exhibition brings together more than 50 contemporary artists from across the globe and from a variety of disciplines. Each of their creations contributes to a lively new dialogue focussing on a cutting-edge concept in the arts.

The aim of the exhibition is to re-examine the notion of onomatopoeia from a variety of fascinating angles. Is there an original language upon which all others are founded, and how would such a language be interpreted in art? Can all aspects of reality be converted into onomatopoeic words? Which best express the age in which we live? How do we represent a sound or make an image “speak” in sound? Is an image worth a thousand words?

As Cécile Angelini, curator of the exhibition, explains, “Onomatopoeia is a concept dear to comic strip, but also to the visual arts and to Japanese literature. It enables the artist to tackle such exciting subjects as the relationship between sound and image, translation, reality and its representation.”

Paintings, sculptures, installations, videos, drawings, original plates, texts, photographs and limited editions, executed or selected specially for the occasion, are displayed throughout the gallery’s 1,000 m² space, filling the brilliant white cube with a riot of shapes and colours.

Treats in store for the viewer include, among others, an “articulating” snake by Gilles Barbier, a “noisy” canvas by Agnès Thurnauer, travel-reminiscence-words by David Tremlett, a chatty duck by Lotta Hannerz, a rebus-installation by Lieven De Boeck, an original comic text by Éric Chevillard and super-heroes by Albert Pepermans.



Gilles Barbier, Le serpent (entre les articulations, le langage), 2022
Graphite, acrylic and spray paint on polyester layer (both sides).
142 x 132 cm



Douglas Eynon, Closure 6, 2022
Watercolor on paper
18 x 13 cm

Onomatopoeia is “the written interpretation of a noise or sound” – “BOOM!”, for example. Occasionally regarded as a primitive form of language, onomatopoeia is important on several counts: it clarifies, punctuates and enlivens the thing being expressed, and it also has a creative function in that it makes new words out of sounds.

Often considered as naturally reproducing a real phenomenon, onomatopoeia is therefore a – more or less conventional – construction. It varies depending on language, context and the speaker him- or herself. The latter can, for example, create an entirely new onomatopoeic word as a way of surprising or amusing his or her audience.

Onomatopoeia changes with geographical boundaries; but does the sound made by an object, an action or a living creature change from country to country, or region to region? A bird goes “cuicui” in France and “tweet-tweet” the other side of the Channel. In France, the sound made by a person diving is “plaf” or “plouf”; in a painting by David Hockney, it becomes “splash”.

In art, onomatopoeia has traversed ages, styles and genres. Its use in Japanese literature is based on a rich and ancient tradition: it serves to reproduce sounds but also refers to physical and emotional states; it can describe the sound made by objects or the cries made by animals. In poetry, onomatopoeia enables the writer to personify natural phenomena, to animate inanimate objects and to “lend colour” to living creatures – humans, animals, bacteria, microbes – by linking them with their very own music.



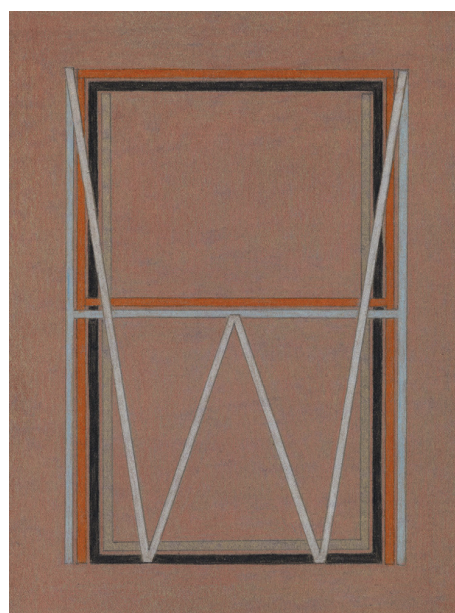
Lotta Hannerz, Canard, 2022
Oil on cut teak veneer, wood, string, chalk
34 x 63 x 32 cm



Winchluss, Tears don't stop fire, 2022
Gouache, watercolor and pencil on paper
109,5 x 74,5 cm.
Courtesy Galerie GP & N Vallois, Paris



Joost Swarte, Onomatopée CRASH
Colored inks and watercolor on paper 300 g/m2
30 x 30 cm



Marine Pagès, whaou , 2022
Ink wash and colored pencils on paper
20 x 15 cm

Cartoons have popularised the use of onomatopoeia and propelled the latter into the world of the visual arts. They employ various devices for “representing” a sound and making images “speak”: speech bubbles incorporating direct speech, lettering (sometimes heavily distorted), pictograms and, most importantly, onomatopoeia itself, either incorporated within a speech bubble or appearing independently, as an essential element of the scene. The United States recognised early on the performative power of such expressions, which abound in comic strips but also in advertising and political manifestos. Serge Gainsbourg was to pay homage to them in *Comic Strip*, in 1968, in which his co-singer Brigitte Bardot punctuates the melody with a whole series of onomatopoeic words: “Shebam, pow, blop, wizz”!

In 1962, the American artist Ed Ruscha produced *Oof* – the three letters painted in yellow capitals against a blue ground. “Words have temperatures,” Ruscha said. “When they reach a certain point and become hot, they appeal to me.” Roy Lichtenstein’s famous work *Whaam!*, created in 1963, was inspired by an image in an *All-American Men of War* comic and shows a fighter jet firing a missile in a great explosion of yellow and red above which we read the word “Whaam!” Minimalism and conceptual art have always played around with words, making language an essential part of their creations.

Today, we are bringing together more than fifty visual artists and comic book authors who examine the concept of onomatopoeia and, in so doing, reinvent the rules of art history.



Douglas Eynon, *Closure 13*, 2022
Watercolor on paper
17 x 6,8 x cm



Patrice Killoffer, BIP-BIP, 2022.
Color pencil on paper
29,7 X 21cm

Cécile **ANGELINI**

Cécile Angelini (1989) is a Doctor of Philosophy and exhibition curator, and the author of numerous books and articles of cultural and academic interest. Her research to date has focused on the question of artistic judgement and philosophical issues raised by new modes of expression in contemporary art. Since 2018, she has curated a series of international collective exhibitions, including “Ekphrasis, l’art de Roger Pierre Turine” (2018), “Aurora Eterna” (2019), “Contaminazione” (2020), “Assemblamenti” (2020), “Memorabilia – David Delruelle” (2021), and now, in 2022, “Onomatopée”. She currently works for the Huberty & Breyne gallery, organising and curating exhibitions and events linking comic book art with the whole range of the visual arts.

Alain Huberty, gallery director

"This exhibition is very much in line with the gallery's artistic approach, which champions the concept of art without borders. The key element for us is comic strip and art that is directly linked to or inspired by this practice. Our goal is to blur the boundaries between disciplines and to promote contemporary creativity in all its forms."

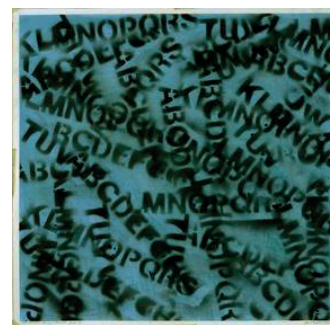
Cécile Angelini, curator

"Onomatopoeia is a very fruitful concept in art, evoking the subtle associations that exist between sound, image and text. It raises questions about translation, since the same sound is expressed differently depending on one's geographical location. The artists in this exhibition hail from the United States, South Africa, China, Uruguay, Ukraine, England, Switzerland, France, Belgium and Italy. They are sculptors, painters, visual artists, comic book authors and writers. Their works are enormously varied and explore every aspect of onomatopoeia with great dynamism."

David Tremlett, artist

"The letters in the drawings are all on the subject of where I travelled and worked over many years. The work becomes a puzzle of the sounds of letters and the sounds of places."

David Tremlett, The History of my Travels part 13, 2010
Pastel on paper
61 x 62 cm



Agnès Thurnauer, artist

*"There is sound in the picture
Odd words spoken by different voices
Onomatopoeia flashes like a light
Everything happens"*

Agnès Thurnauer, Prédelle (brouhaha), 2018
Acrylic and watercolor on canvas
55 X 38 (x2)



ONOMATOPÉE

Collective exhibition

PRIVATE VIEW

Thursday 24 November 2022, from 6.00 pm to 9.00 pm,
in the presence of the artists and the exhibition curator

EXHIBITION

From friday 25 November 2022
to saturday 7 January 2023

LECTURE SERIES AT THE GALLERY

“La bande dessinée est-elle de l'art?” [Is comic strip art?]
Inaugural lecture by Thierry Groensteen
on Saturday 10 December 2022

33 place du Châtelain
1050 Brussels
Tuesday > Saturday 11 am - 6 pm

PRESS CONTACTS :

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HD visuals available on request

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HUBERTY & BREYNE

Huberty & Breyne is a contemporary art gallery, run by Alain Huberty and Marc Breyne, which has been specialising in original cartoon work for almost 30 years now.

Operating out of Brussels and Paris, the gallery champions established and up-and-coming artists linked to or inspired by the 9th art.

Its exhibitions of original plates, paintings and sculptures support contemporary creativity in all its forms while seeking to blur the boundaries between disciplines.

A key reference point in the world of comic art, Huberty & Breyne offers collectors a choice selection of works by the great names in comic book creation and by promising newcomers to the scene.

The gallery has a 1,000 m2 exhibition space in Brussels, in place du Châtelain, and three venues in Paris, in avenue Matignon, rue de Miromesnil and rue Chapon.

It recently opened a new space dedicated to contemporary drawing and run by Frédéric Bosser: the Huberty & Breyne – Les Arts dessinés gallery, in Paris.

Alongside their gallery activities, Alain Huberty and Marc Breyne also advise auction houses regarding the sale of works of comic art.

BRUSSELS | Châtelain

33 place du Châtelain
1050 Brussels
+32 (0)2 893 90 30

Tuesday > Saturday
11 am - 6 pm

PARIS | Matignon

36 avenue Matignon
75008 Paris
+33 (0)1 40 28 04 71

Monday > Saturday
11 am - 7 pm

PARIS | Les Arts dessinés

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

Tuesday > Saturday
12 am - 7 pm

PARIS | Miromesnil

4 Rue de Miromesnil
75008 Paris
+33 (0)1 89 33 69 24

Tuesday > Friday
11 am - 2.30pm / 3.30pm - 7pm
Saturday 1 pm - 7 pm

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