

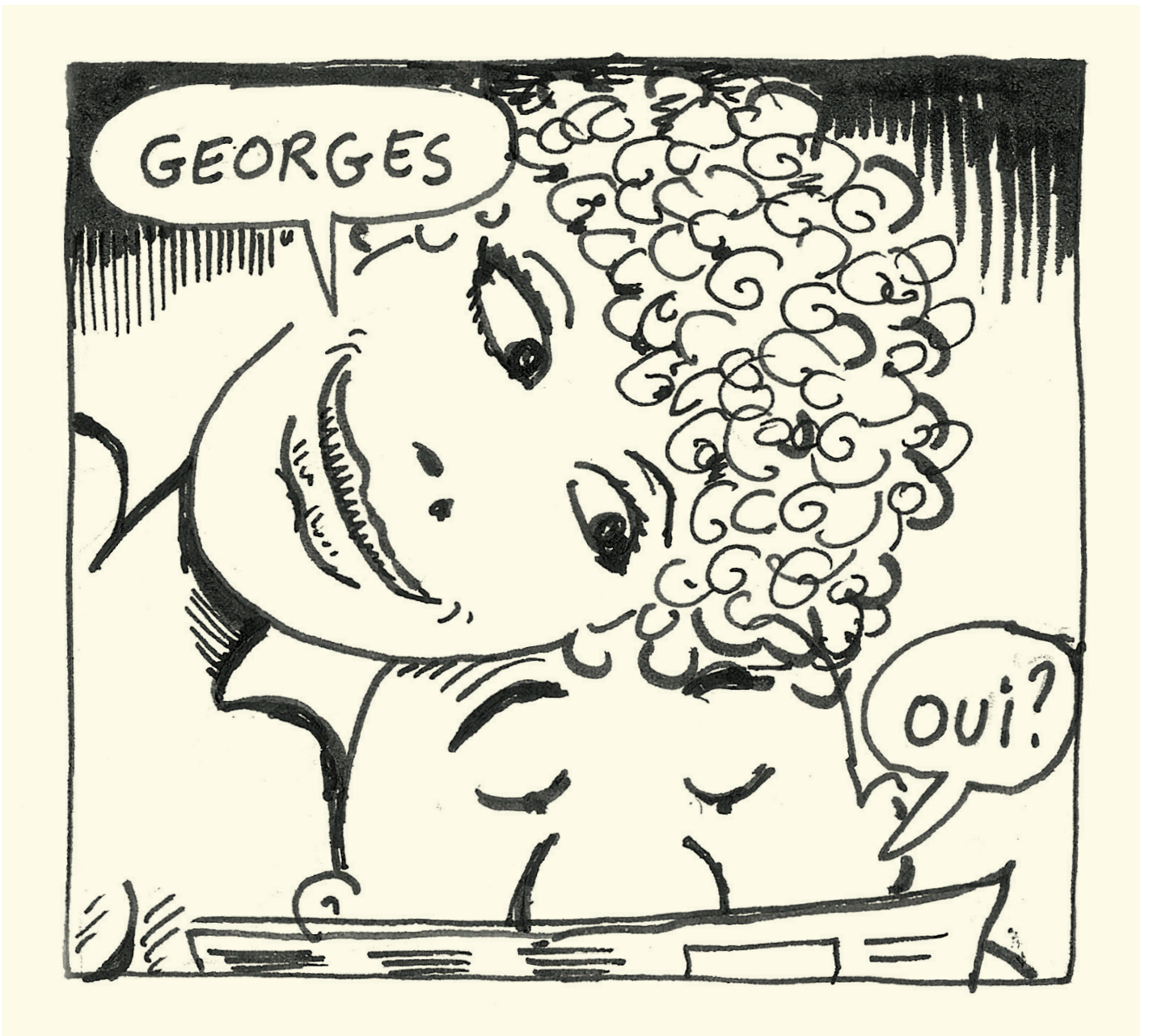
HUBERTY
& BREYNE

WOLINSKI

13.09.2024
> 26.10.2024

PARIS | Matignon

36 avenue Matignon,
Paris 8^e



George le tueur (detail) - India ink and felt pen on paper - 23,7 x 17,6 cm © Succession Wolinski

For the first time since Georges Wolinski's death in 2015, the Huberty & Breyne's Paris gallery is showing an exceptional collection of drawings by the celebrated cartoonist.

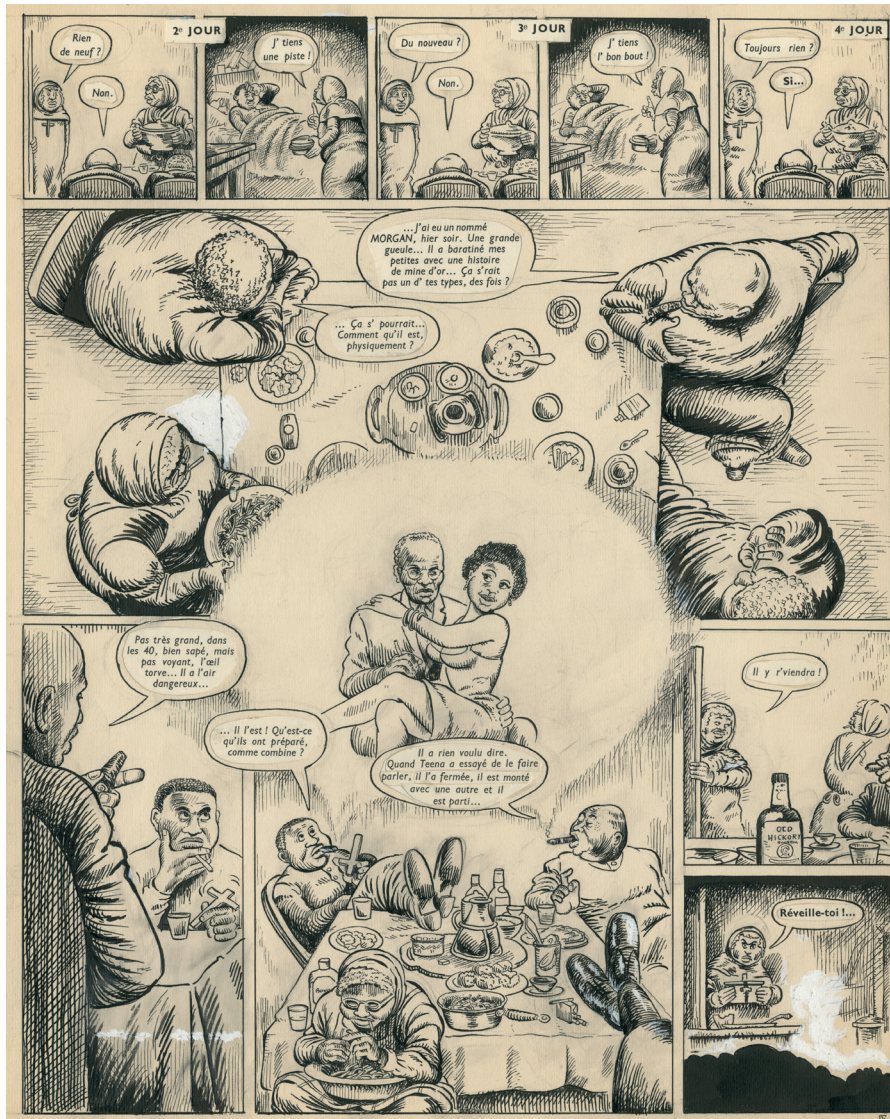
This homage to Georges Wolinski – a selection of 70 drawings from among the most representative of the artist's work – coincides with the 90th anniversary of his birth (in Tunis in 1934) and highlights Wolinski's favourite themes and the different ways in which he chose to express them, from humorous drawing to comic-book panel, rough sketch to published image, in black and

white and in colour and typically combining insolence, mockery, laughter, love and passion.

By immersing ourselves in his work, we accept that Wolinski will shake up our ideas. And that what he brings us is a mixture of autobiography and fiction, always firmly anchored in the reality of its time, always sincere.



Carte Postale - India ink and felt pen on paper - 29,4 x 23,4 cm
© Succession Wolinski



La Reine des Pommes - Published in Hara Kiri monthly No. 45, November 1964 - India ink on paper - 41,5 x 33 cm © Succession Wolinski

“That’s all he thinks about”

In life as in his work, Wolinski was a man dedicated to pleasure and a great lover of ridicule. A man who enjoyed cigars and delighted in the company of women. And who stressed – with humour and self-irony – that his encounters with feminists had forced him to face facts: that he was “a male chauvinist pig” and women represented the future. An inescapable truth and a paradox for someone who had long argued for abortion rights and equal pay and whose most gritty and salacious drawings reveal both the bad boy and the bashful lover, the affable villain and the rough diamond – in short, a shy human being who was good at looking after himself, and who made women laugh.

“Talking nonsense to intelligent people”

Georges Wolinski hated anything slick and easy. He put his energetic drawing style entirely in the service of his ideas. The aim was always to reflect and to make us reflect, while accepting that he himself might sometimes be wrong. He employed whatever means were necessary to achieve this, as his work demonstrates so well: from outright provocation – when it came to devising covers for *Hara Kiri* or *Charlie Hebdo* – to pure poetry, the sheer escapism of his solitary figures declaiming odes to the sun and curling up in bouquets of flowers. Wolinski was above all a man who championed the right to challenge an idea and who defended freedom of expression, a cardinal virtue of French society.

From the de Gaulle to the Hollande years, Wolinski's drawings reflected what was going on in France at the political level and how its social norms were evolving.

A journalist

An overview of Wolinski's œuvre is simultaneously a review of recent press history, from his school fanzine, *Potache libéré*, to his professional media collaborations – from *Rustica* to *Charlie Hebdo* via *Hara Kiri*, *Bizarre*, *L'Enragé*, *Action*, *Le Journal du Dimanche*, *Libération*, *Le Nouvel Observateur*, *Le Point*, *L'Humanité*, *L'Écho des Savanes*, *Phosphore* and *Paris Match*.

The evolution of Wolinski's graphic style – which was initially influenced by contributors to the American cult magazine *Mad* and by the French cartoonist Albert Dubout (1905-1976) – mirrored the evolution of his attitudes and ideas. As time went by, he fine-tuned a style that relied on simplicity and economy and was to become his trademark. Having favoured Indian ink in his early days, Wolinski soon switched to felt tip pens, which produced

a more even line that was to be a distinctive element of his approach. This was no doubt the reason why, over the years, he was regularly offered advertising work – from which he would pick and choose those commissions that allowed him to express himself most freely.

Georges Wolinski is also known for his cartoons, among them *Georges Le Tueur* and *Cactus Joe*. Sometimes he might simply be responsible for the text, teaming up, for example, with Georges Pichard (1920-2003) on the famous *Paulette* saga. He also had a keen editorial eye, as demonstrated by his time at *Charlie Mensuel*, where for ten years he was editor-in-chief, introducing the public to artists like Guido Crepax, Dino Buzzelli, Benito Jacovitti, Francis Masse, Quino, Max Cabanes and Willem and reviving the fortunes of such cartoon greats as George Herriman, Charles Schulz and Reg Smythe.

Wolinski's skill at encapsulating a story and creating fascinating dialogues was a feature of his drawings throughout his career. Each of his panels is an object lesson in rhythm and sequencing.



Disco (detail) - India ink and felt pen on paper - 32 x 26,5 cm © Succession Wolinski

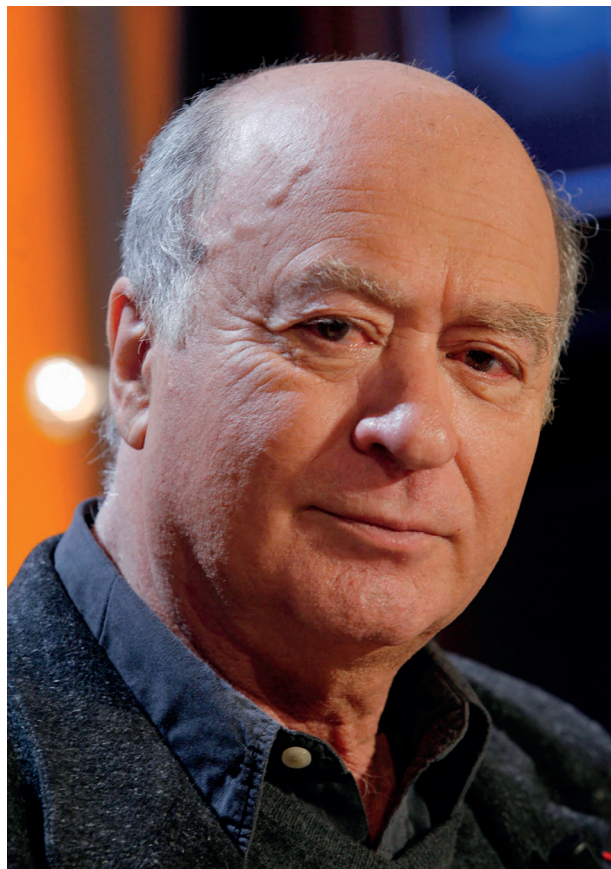
Georges WOLINSKI (1934 - 2015)

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Georges Wolinski - © Guillaume Baptiste - AFP

WOLINSKI

OPENING

Thursday 12 September 2024,
from 6.00 pm to 9.00 pm

EXHIBITION

From Friday 13 September 2024
to Saturday 26 October 2024

PARIS | Matignon

36 avenue Matignon
Tuesday > Saturday 11.00 am – 7.00 pm

PRESS CONTACT

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HD visuals available on request
© WOLINSKI - Succession Wolinski

HUBERTY & BREYNE

Huberty & Breyne is a contemporary art gallery specialising in original cartoon work. Operating out of Brussels and Paris under the direction of Alain Huberty and Marc Breyne, the gallery – which has been in existence for almost 30 years – represents both established and up-and-coming artists linked to, or inspired by, the 9th art.

Its exhibitions of original plates, paintings and sculptures champion contemporary art in all its guises and provide a platform for the crossover of different disciplines. A key reference point in the world of comic art, the Huberty & Breyne gallery offers collectors a rigorous selection of works by both household names and promising newcomers.

The gallery is closely involved with the contemporary art market scene and a contributor at major international fairs such as Brafa (Brussels Antiques & Fine Arts Fair), 1 – 54 London, Art Paris and Drawing Now. It occupies a 1,000m² exhibition space in Brussels, in place du Châtelain, and two further exhibition spaces in Paris, in avenue Matignon and rue Chapon.

Aside from running the gallery, Alain Huberty and Marc Breyne also advise auction houses regarding the sale of works of comic art.

BRUXELLES | Châtelain

33 place du Châtelain
1050 Bruxelles
+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 > Saturday
1.30 pm - 7.00 pm

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