

JOE SACCO & ART SPIEGELMAN

NEVER AGAIN!..

AND AGAIN...AND AGAIN...AND AGAIN...

December 18th 2025 — January 10th 2026

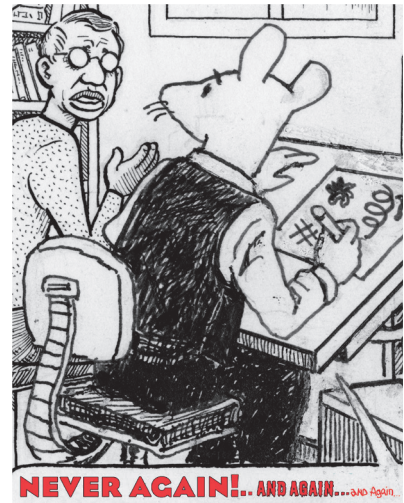
17 rue Martel | 75010 Paris

opening reception with the artists

Thursday, December 18th at 6pm

signing session upon reservation

Saturday, December 20th at 3 pm



Starting Thursday, December 18, 2025, Galerie Martel presents *Never Again!.. And Again... And Again...*, a groundbreaking exhibition bringing together Joe Sacco and Art Spiegelman. Pioneers of documentary comics, the two authors engage in a powerful graphic and political dialogue around the Israeli–Palestinian conflict, marked by striking emotion and clarity. The exhibition features the original pages from the project published in *Le 1 Hebdo* alongside a selection of the many preparatory drawings. In keeping with their commitment, all profits from the sale of the artworks from *Never Again!.. And Again... And Again...* will be donated to Unicef, a humanitarian organization providing aid on the ground to Palestinian children.

It is a meeting at the summit—a rare encounter between two giants of comics who brought the ninth art into countless homes through their ability to bear witness to reality, to tell History—both the official and the intimate—paving the way for innumerable successors. Art Spiegelman and Joe Sacco are not only extraordinary draftsmen; they have themselves become recognizable icons: the first under the guise of a large, anxious grey mouse; the second hidden behind dark glasses and full lips, a weary witness to the horrors of our time. For four decades, they have guided us through the shadowy corners of history, wielding their pens like torches to chase away ghosts. Seeing them brought together in one exhibition is, in every sense, an event—literary, of course, graphic by nature, but above all political.

Why? Who are these two sacred monsters? The elder, Art Spiegelman, told the horror of the Shoah as no one before him had, in *Maus*, tracing the footsteps of his parents, deported to Auschwitz. Published between 1986 and 1991, this unclassifiable work propelled comics into a new dimension, revealing the narrative and graphic power of the medium, its political and historical reach, at a time when many still saw it merely as entertainment. *Maus* stunned readers by portraying its tragedy through animals—mice as Jews, cats as Nazis. In *MetaMaus*, a “making-of” published in 2011, Spiegelman explained that this choice echoed the imagery propagated by the Third Reich, which depicted “Jews as rats, as the vermin of humanity.” The device also allowed readers to feel a new kind of empathy for the nightmarish odyssey of Spiegelman’s parents, Vladek and Anja, trapped in the jaws of the Nazi death machine—first confined in the Sosnowiec ghetto in 1942, then deported two years later to Auschwitz. By miracle—and thanks to Vladek’s resourcefulness—they survived the horror, passing on their painful story to their son. Thus came *Maus*, whose first pages appeared in 1980 in *Raw*, the avant-garde magazine Spiegelman founded with his wife, Françoise Mouly, that year. Since then, the work has sold over three million copies worldwide and, in 1992, became the first comics ever to receive a Pulitzer Prize. Awarded the Grand Prix of the City of Angoulême in

2011, Spiegelman has continued to question the barbarity that haunts us, notably in *In the Shadow of No Towers*, his powerful reflection on the September 11 attacks.

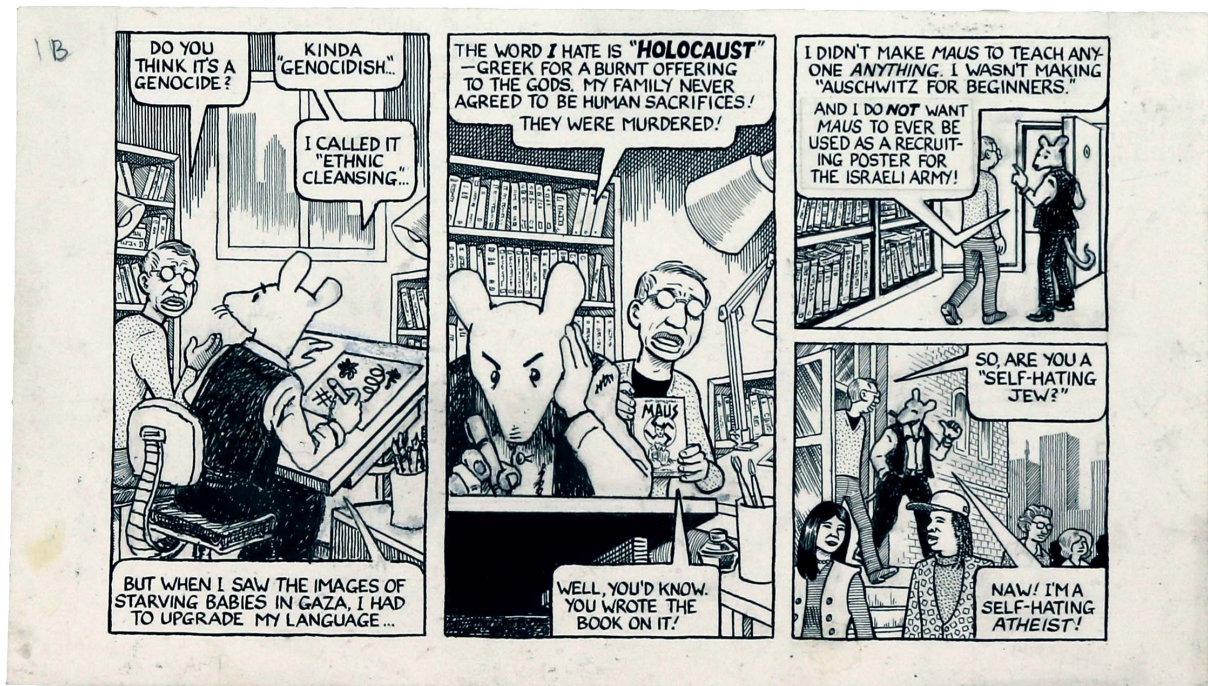
Joe Sacco, meanwhile, has been roaming the planet for over thirty years. His breakthrough came with *Palestine* (1993–1995), a 300-page volume in smoky black and white that offered an unprecedented, immersive reportage from the occupied Palestinian territories during the First Intifada. Two months of drawing, observing, documenting—but also of listening, giving voice to the forgotten, restoring to them their share of humanity. Sacco went on to apply this method wherever people were crushed: in Iraq, the Caucasus, among Canada’s dispossessed First Nations, and in the no-man zones of the American dream. Each time, he produced long-form graphic documentaries where dense, generous text gave context and historical depth to the stark imagery—along with a touch of compassion.

Yet it is always the Middle East that calls him back. Since the success of *Palestine*—which earned him an American Book Award—Sacco has devoted two further works to the Israeli–Palestinian conflict. The first, *Footnotes in Gaza* (2009), masterfully revisits the forgotten massacres of Rafah and Khan Yunis, committed on the margins of the Suez Crisis. Nearly 400 Palestinian civilians were killed by Israeli forces, largely ignored by the international community. Sacco brings this tragic episode back from the footnotes of history, examining both the mechanics of the killings and the seeds of anger sown in the refugee camps. Gaza, he tells us, is an open wound, a never-healed gash where hatred and despair fester. It is hardly surprising, then, that last autumn he published *War on Gaza*, a thirty-page “cry” in response to the Israeli offensive—its pages are shown in the exhibition. This time, there is no field reporting, no meticulous investigation, but rather a fierce pamphlet against America’s complicity in the ongoing massacre, which shows Sacco both appalled by Hamas’s killing of civilians and profoundly disgusted by Netanyahu’s government.

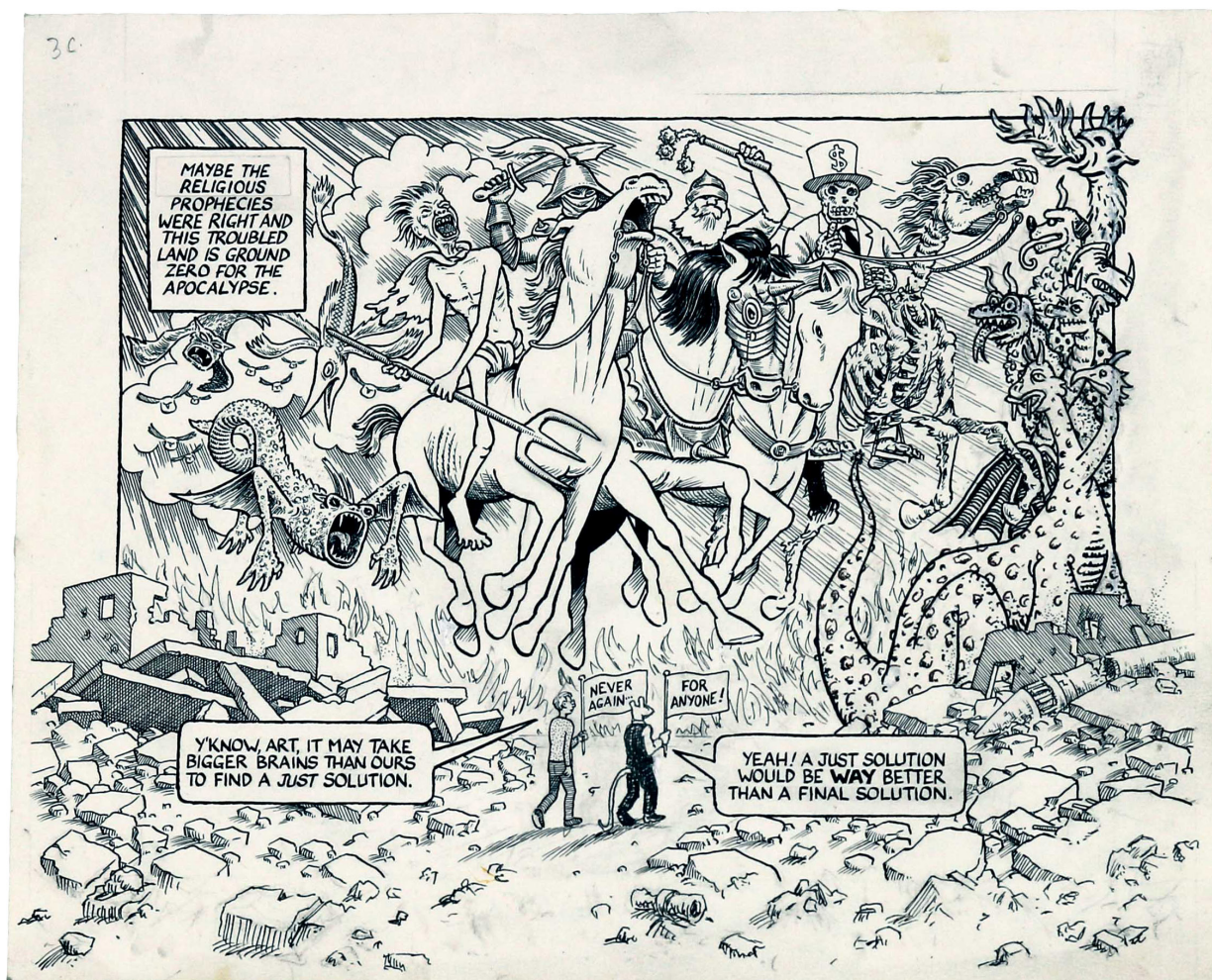
It is in the spirit of this double denunciation that the two artists have joined forces, united by their outrage at the great chariot of History—driven by madmen and killers, rolling over the powerless without remorse. Published last February in *The New York Review of Books* and reprinted across major European outlets (*Le 1 Hebdo* in France, *The Guardian* in the UK, *El País* in Spain...), *Never Again!.. And again... And again...* is an uncompromising dialogue on the fragile ceasefire in Gaza, and more broadly on the future of the Israeli–Palestinian conflict. It is both a cry of anger and one of despair in the face of an endless cycle of violence, where weapons fall silent only to better reveal the groans of the victims. How can a war end, if it is followed by no lasting peace? How can hatred be stilled, when “never again” is forgotten—when, as Brassens sang, it is “death, death, always beginning again”?

The exhibition of their pages—and of the magnificent preparatory drawings—reveals the collaborative process of these two masters of documentary comics: the mechanics of their graphic dialogue and their shared questions along the way. How far can horror be represented? How does one find the right distance? The right words? Especially in a conflict that is also one of imagery and semantics. The result is a work of three pages that, in just a few panels, captures the horror of what has unfolded since October 7, 2023—from the bloody Hamas attacks to the blind fury of Israeli bombs. With a somber conclusion that resonates here as everywhere: vengeance is an infernal machine that is never sated. And the story of the next wars is already being written—in the black ink of resentment.

Julien Bisson, journalist



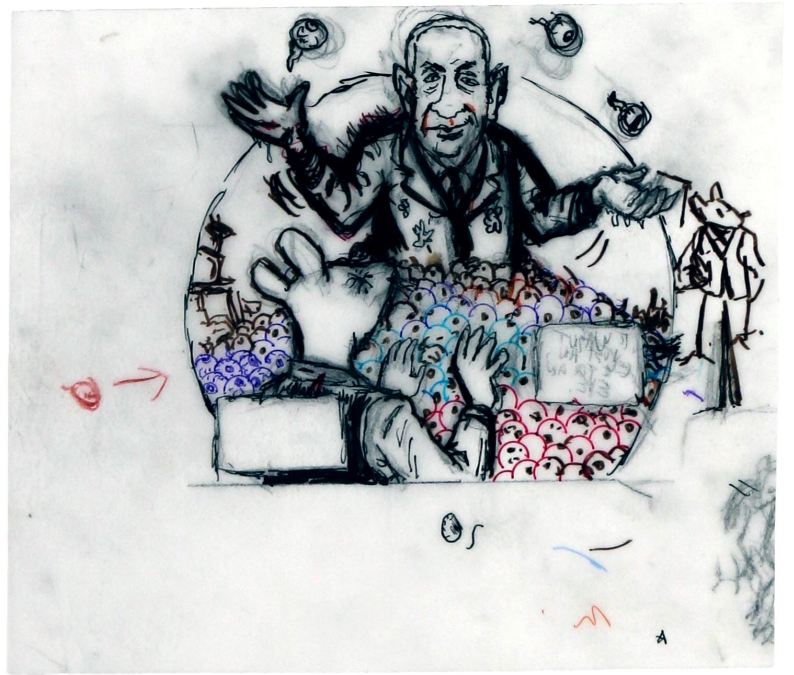
Joe Sacco & Art Spiegelman, *Never Again!..And Again...And Again...*, final drawing page 1, 2025, ink, collage and white-out on paper
 © Courtesy of the artists and Galerie Martel



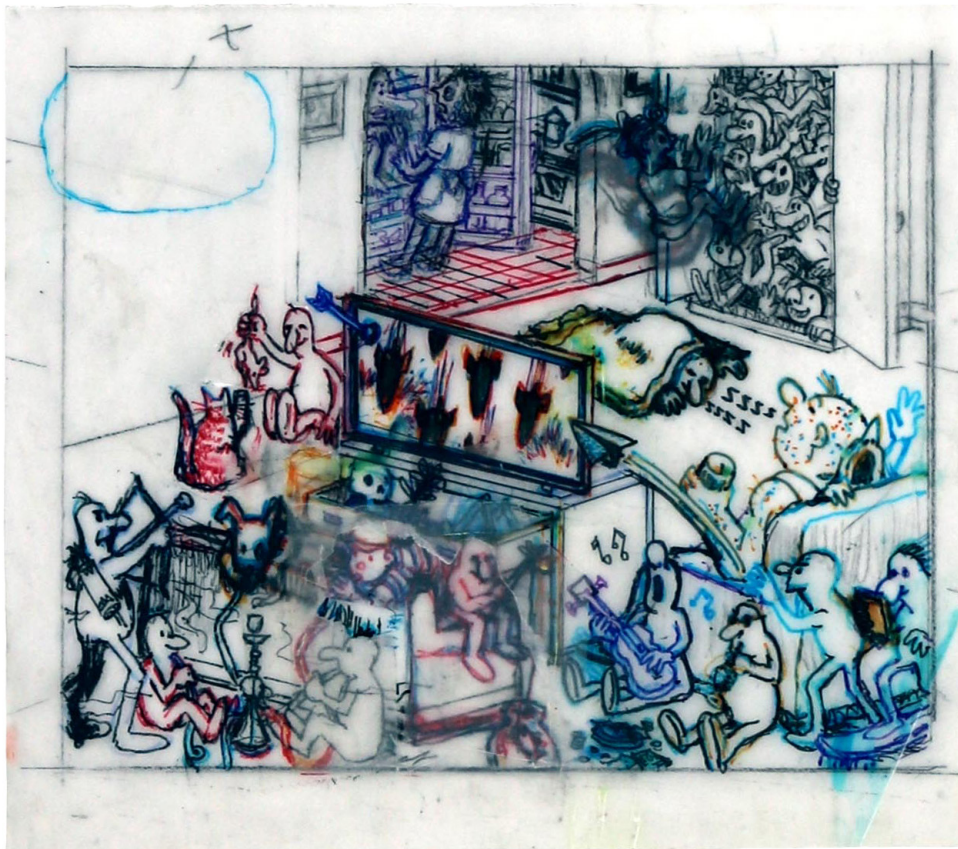
Joe Sacco & Art Spiegelman, *Never Again!..And Again...And Again...*, final drawing page 3, 2025, ink, collage and white-out on paper
 © Courtesy of the artists and Galerie Martel



Art Spiegelman, *Never Again!..And Again...And Again....*, preparatory drawing, 2024, ink on paper ©Courtesy of the artists and Galerie Martel



Art Spiegelman, *Never Again!..And Again...And Again....*, preparatory page 1, 2024, ink and and graphite on tracing paper ©Courtesy of the artists and Galerie Martel



Art Spiegelman, *Never Again!..And Again...And Again....*, preparatory drawing page 2, 2024, ink, graphite and collage on tracing paper ©Courtesy of the artists and Galerie Martel