

ART PARIS 2026

April 09 — April 12, 2026
Grand Palais | 75008 Paris

Brecht EVENS

Miles HYMAN

Yann KEBBI

Lorenzo MATTOTTI

Miroslav SEKULIC-STRUJA



Since its founding in Paris by Rina Zavagli nearly twenty years ago, Galerie Martel has built its identity on the diversity of artistic paths it explores and the voices it seeks to champion. Its outlook is international; its inclination is multidisciplinary. The artists it chooses to represent include painters, illustrators, and also pioneering or emerging figures in the narrative arts of animation and comics.

It is through the ninth art, in particular, that the gallery has distinguished itself, being among the very first to promote the work of comic artists as artworks in their own right. These same artists play with boundaries, styles, and techniques, moving from one shore to another, unfolding lines, patterns, textures, and colors, allowing text and image to converse. An ongoing dialogue that has found a new resonance since September 2024, with the opening of a second exhibition space in Brussels, another capital of contemporary art.

“Never interrupt a dreamer. How could he not hate you?”
Henri Michaux, *Poteaux d’angle*

On paper, cardboard, or canvas, made of ink or acrylic, of artifice or transparency, still or in motion, contemplating their own reflections or chasing clouds, all are dreaming. Sometimes, these are dreams begun behind closed doors, escapes that collide with the bars of apartment blocks. Sometimes, these dreams open onto travel and become omens of elsewhere. The road is full of graces that promise the traveler a horizon, only to ultimately return them to themselves.

Galerie Martel presents the works of five artists—comic authors who here move beyond pure graphic narration and into large-scale formats—as so many journeys. Works as stops, as suspensions.

Brecht Evens (born 1986 in Hasselt, Belgium)

It seems that Brecht Evens grasped color early on in all its meanings: in his work, color is both brilliance (from the Latin *color*) and secrecy (from the Latin *celo*, sharing the same root). Phantasmagoric, cryptic, and mesmerizing, his work absorbs both the tragedies and the lightness of everyday life through a liquid, phosphorescent palette.

One must lose oneself in the folds and strata of the image—sometimes made visible through collage—and surrender to the interplay of silence and revelation. Here, it refracts (*Lac extérieur*, *Sol glissant*); there, solitude in silhouette gives way to a multitude of figures (*Étonnants voyageurs*). Brecht Evens encloses epiphanies within each creation, where color becomes the master of composition and the mirror the instrument of unveiling.

Miles Hyman (born 1962 in Bennington, USA)

These are almost cinematic confrontations. Cropped images of female bodies, sketched in profile or three-quarter view, their gaze veiled behind opaque lenses. Rising behind them are other bodies of concrete and metal—buildings and imposing signage. Nothing is cold in these fragments of urban architecture: the tracing of shadows suggests the gentle passage of time, and the façades are sunlit.

Miles Hyman's oils resemble staged photographs. Beyond the silence and solitude of the figures, one can almost hear the hum of roads and passersby, the continuous melody of large cities and anonymous spaces. Within them, perhaps, tragedies unfold—fictions with strangely familiar tones.

Yann Kebbi (born 1987 in Paris, France)

Movement: agitation, tremor, emotion. On the surface of oneself, the train passenger is caught in a displacement that no longer concerns the body but the mind. He enters a metaphorical tunnel compressing time and space. Carried along yet motionless, the traveler drifts into contemplation (*J'aime bien le train, on a le temps de regarder*).

In black and white, Yann Kebbi's line plunges into the latency of inner transport, into the marbling of a seat or a thought, into the mise en abyme created by windows suddenly plunged into darkness, multiplying reveries and toying with reality. In the distance, ink diffuses its colors like a soft vapor. It dissolves figures while preserving impressions—here, the ephemeral attaches itself to a sense of eternity.

Lorenzo Mattotti (born 1954 in Brescia, Italy)

In Mattotti's work, there is a persistent tension between dance and capture, between what escapes and what remains. The settings intertwine, crossing lines and intensifying colors, shaping the landscape as though it were a human curve. Through anamorphosis, everything breathes and lives within his paintings; everything trembles and opens, seeking to break free from the frame.

Those who wander merge with tangy grass and winding paths (Una Passeggiata series). Their walk becomes synesthetic; their walk becomes a poem. Before them, the horizon bends and dissolves into their wandering. Above, within an ivory fabric, a woman contemplates the ballet of hills (*Dal Balcone*), echoing the solitary lover of Verona while embracing contrasts in a composition reminiscent of David Hockney.

Miroslav Sekulić-Struja (born 1976 in Rijeka, Croatia)

The perspective is vast; streets and buildings sometimes dissolve into night. Spaces, both vacant and alive, teem with silent scenes, visible and invisible. The colors Miroslav lays onto cardboard might suggest desolation, yet—as in his comics—they are infused with a quiet, everyday magic. They rescue from ruin, for it is through them that the narrative always escapes.

In a port or a café, among shop windows and streets of the German capital, what seeps through are traces of History and fragments of smaller stories. Each window holds a memory—heavy, tender, or melancholic. And the wandering eye suddenly feels the urge to draw aside the curtains of variegated hues and step into the intimacy of a space.

Cathia Engelbach

Relations Presse : Sylvie Chabroux | +33 6 64 25 48 42, sylvie@chabroux.com

MARTEL PARIS | 17 rue Martel, 75010 Paris, France | +33 1 42 46 35 09

MARTEL BXL | Chaussée d'Ixelles 337, 1050 Bruxelles, Belgique | +32 2 721 79 57

contact@galeriemartel.fr | www.galeriemartel.com | mar - sam 14h30 - 19h



Brecht Evens, *Sol glissant*, 2025, gouache, pastel, encre et collage sur papier, 73 x 120 cm ©Brecht Evens / courtesy Galerie Martel



Miles Hyman, *Spindletop*, 2026, 21 x 30 cm, peinture à l'huile sur lin ©Miles Hyman / courtesy Galerie Martel



Yann Kebbi, *J'aime bien le train, on a le temps de regarder*, 2024, encre de Chine sur papier, 109 x 60 cm ©Yann Kebbi / courtesy Galerie Martel



Lorenzo Mattotti, *Una Passeggiata*, 2025, peinture acrylique sur toile, 140 x 92 cm ©Lorenzo Mattotti / courtesy Galerie Martel



Miroslav Sekulic-Struja, *Bundestag Panorama*, 2025, acrylique sur carton, 120 x 80 cm ©Miroslav Sekulic-Struja / courtesy Galerie Martel