

Brecht Evens

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.



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



Brecht Evens, *Prix choc* 2025, gouache, pastel, encre et collage sur papier, 69 x 106 cm ©Brecht Evens / courtesy Galerie Martel

BIOGRAPHY

The young prodigy was only 23 when he published *The Wrong Place* (*Les Noceurs*, Actes Sud BD, 2009), based on his graduation project from the Higher Institute of Fine Arts Saint-Luc in Ghent. Awarded the Willy Vandersteen Prize and later the Prix de l'Audace at the Angoulême International Comics Festival in 2011, this first book, like those that followed — *The Making Of* (*Les Amateurs*, 2011), *Panther* (2014), and *Louis Vuitton Travel Book – Paris* (2016) — disrupted and liberated drawing.

The City of Belgium (*Les Rigoles*, 2018) unfolds in Fauvist tones, structured through a rhythm of vibrant images. The reader is immersed in a succession of stylistic shifts mastered by the artist, who actively seeks what he calls the “happy accident,” embracing drawing in its most liberated form.

Explosions of vivid color dissolve into a calm, organic, sequential narrative. The boldness and virtuosity of his drawing captivate the eye. This striking work received the Special Jury Prize at Angoulême in 2019. Brecht Evens has developed a pictorial language built through the accumulation of textures and layers, combining watercolor, gouache, ink, and pencil. His drawings span both small and large formats, dense with detail, trompe-l'œil effects, and false perspectives, all driven by a powerful chromatic dynamism. His work forms a fertile chaos where reality merges with the fantastical — a fluid, opaque territory where gentleness confronts violence, enchantment, and nightmare.

His works have been exhibited at major festivals (Angoulême 2013; Rencontres du 9e Art, Aix-en-Provence 2016; Taichung Festival, Taiwan 2017) and in museums. His work is held in collections such as the Fondation Louis Vuitton, MIMA Brussels, and the Belgian Comic Strip Center. In 2018, one of his works was reproduced on a monumental mural in Brussels, on rue du Grand Serment.

At the end of 2018, for the 40th anniversary of Actes Sud, he created a monumental fresco presented in a major retrospective in Arles. Early 2024 marked the publication of the first volume of *The King Medusa* (*Le Roi Méduse*, Actes Sud BD), a deeply moving story of a child confronting an omnipresent and paranoid father. On this occasion, the Belgian artist was the subject of a new exhibition at Galerie Martel from March 1 to May 4, 2024.

BIBLIOGRAPHY

2024 — *Le Roi Méduse Vol.1*, Actes Sud BD

2021 — *Idulfania*, Actes Sud BD

2019 — *Lontano*, Actes Sud BD

2018 — *Les Rigoles*, Actes Sud BD

2016 — *Travel Book Louis Vuitton – Paris*, Éditions Louis Vuitton

2014 — *Les Cromosaures de l'espace*, avec Wladimir Anselme, Actes Sud

2014 — *Panthère*, Actes Sud BD

2011 — *Les Amateurs*, Actes Sud BD

2010 — *Les Noceurs*, Actes Sud BD