

## 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.

**Cathia Engelbach**

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**Miles Hyman (born 1962 in Bennington, USA)**

Working between Europe and the United States, Miles collaborates with major publishers and media such as The New Yorker and Gallimard, while asserting a style recognizable for its warm palette. His work, exhibited in numerous museums, spans illustration and comics, including notable projects such as his adaptation of The Lottery and collaborations with Jean-Luc Fromental.

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.



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