martel
paris | bxl

THE NEW YORKER

A CENTURY OF COVERS



November 6, 2026 – January 16, 2027
17 Rue Martel | 75010 Paris

Due to the announced social demonstrations,
the opening has been postponed to
Friday, November 6, from 6 pm

Book signing
Saturday, November 7, from 3 pm

To mark the publication of *The New Yorker: A Century of Covers*, conceived by Françoise Mouly to celebrate the magazine's centenary, Galerie Martel presents an exhibition dedicated to the artists who have shaped its visual identity. Curated by Françoise Mouly, art editor of *The New Yorker* since 1993, and Rina Zavagli, director of Galerie Martel, the exhibition brings together a selection of original artworks, preparatory drawings, sketches, and studies that led to the creation of some of the magazine's most memorable covers.

The exhibition shifts the focus to the creative process behind the published image. We are familiar with *The New Yorker cover* in its final form: framed by the magazine's masthead and reproduced on a large scale, it immediately enters the public sphere. This exhibition takes us back to the moment when the image is still an artwork in the artist's studio, revealing the different stages of its creation, from the initial idea to the final composition. Drawings, paintings, studies, and variations bear witness to a process that is sometimes straightforward, sometimes marked by hesitation and transformation.

For behind every iconic magazine cover lies, first and foremost, an artwork and an artist. By presenting these original works alongside their preparatory studies, the gallery returns these images to the realm to which they belong: that of drawing and contemporary artistic creation. Before becoming part of our collective imagination, they are works on paper, bearing the traces of their materials, revisions, gestures, and accidents. Seen in this light, they reveal what reproduction inevitably erases, allowing us to appreciate the distinctive artistic approaches brought together each week beneath a single masthead.

Press : 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

This attention to original artworks and the creative process has been at the heart of Galerie Martel's mission since its founding. The exhibition brings together **Ivan Brunetti, Daniel Clowes, Malika Favre, Ana Juan, Anita Kunz, Lorenzo Mattotti, Bruce McCall, Richard McGuire, Jean-Jacques Sempé, Art Spiegelman, Adrian Tomine, Mark Ulriksen, and Chris Ware**. Spanning different generations, techniques, and artistic languages, their works reflect the diversity of perspectives that the magazine's art direction has brought together over the decades, encouraging each artist to assert their own visual language rather than conform to a shared aesthetic.

Finally, this project continues a story that began in 2012, when the gallery hosted its first exhibition conceived by Françoise Mouly, on the occasion of the publication of *Les Dessous du New Yorker*, exploring original artworks and the creative process behind the magazine's covers. Fourteen years later, the magazine's centenary offers an opportunity to continue this dialogue and take a fresh look at this remarkable artistic and editorial journey.

I arrived at The New Yorker in the early 1990s, at a moment of transition. One of the first people I met there was another newcomer, the art editor Françoise Mouly, who, with remarkable composure and intelligence, seemed unperturbed by the responsibility of creating a compelling cover every week. Looking back on those exciting and sometimes chaotic days in the offices on West 43rd Street, I think she may have been the person with the clearest vision of what we were trying to achieve. She did not want merely to decorate a magazine, but to provide an outlet for wildly diverse imaginations, with the aim of making readers laugh, commenting on political events, or dazzling and moving them through the beauty of a single image.

Excerpt from the foreword by **David Remnick**, Editor of The New Yorker.



By Françoise Mouly and David Remnick
The New Yorker: A Century of Covers
Hardcover
650 illustrations
336 pages
23.6 × 30.5 cm
€89

Available in bookstores November 3, 2026

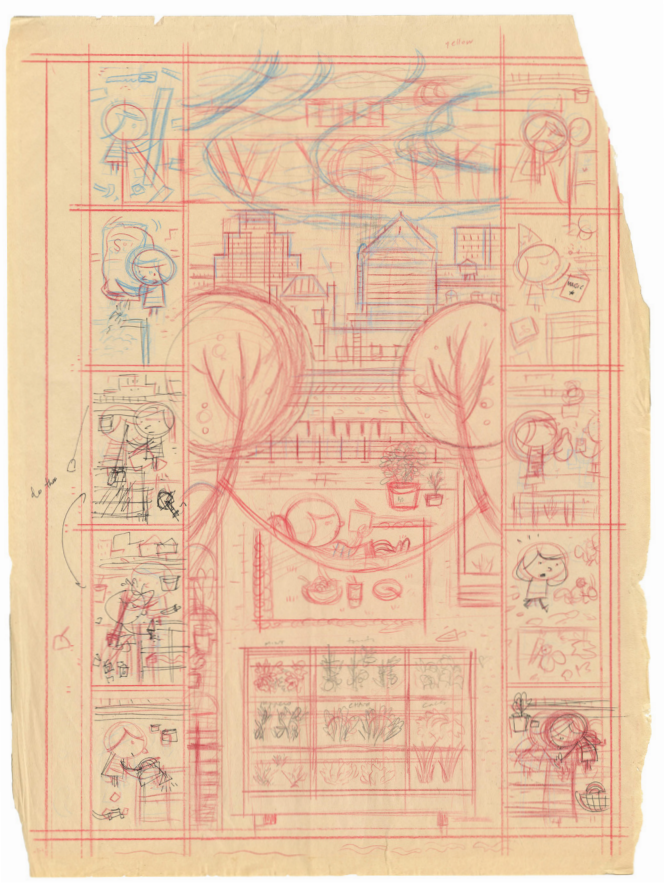
CITADELLES
& MAZENOD

Press Citadelles & Mazenod : Louise Rossignol | 06 63 22 90 00 | louise@lr2s.fr
Françoise Mouly's presence in Paris from November 1 to 8.

Press : 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

martel
paris | bxl

IVAN BRUNETTI (born in Italy, 1967) is a teacher (mostly), a writer (occasionally), and an artist (sometimes). He lives in Chicago. Since January 8, 2007, he has created 17 covers for *The New Yorker*.

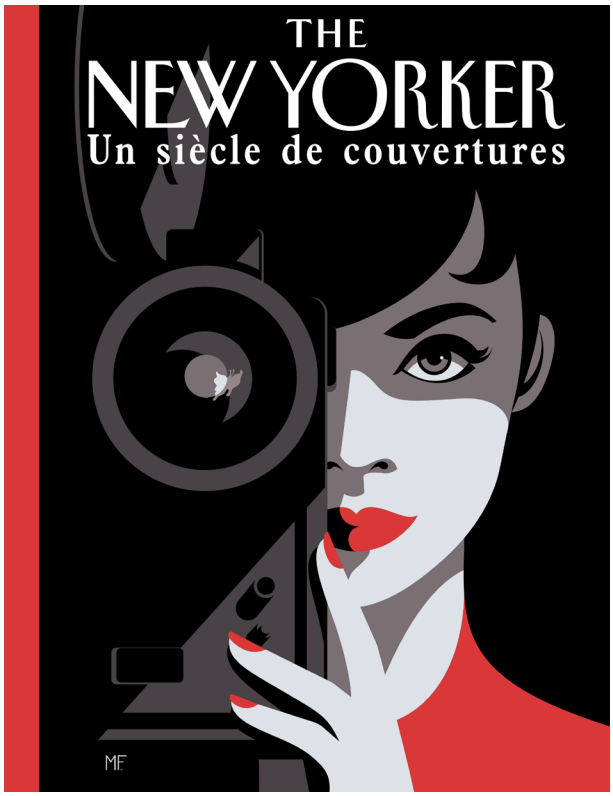


Ivan Brunetti, Box Garden, preparatory drawing, 2013, colored pencil and ink on paper, 61 × 45 cm. © Ivan Brunetti / The New Yorker, courtesy Galerie Martel.



Daniel Clowes, *Boomerang Generation*, preparatory drawing, 2010, ink on paper, 54 × 40 cm. © Daniel Clowes / The New Yorker, courtesy Galerie Martel.

DANIEL CLOWES (born in the United States, 1961) is a cartoonist. His covers for *The New Yorker* are often inspired, at least in spirit, by the comic-book artists of his youth, such as Dan DeCarlo and Harry Lucey, whose work was sometimes looked down upon by earlier generations of readers, including his father. He lives in Oakland. Since May 12, 2008, he has created 10 covers for *The New Yorker*.



Malika Favre, *Behind the Lens*, 2020.
© Malika Favre / The New Yorker, courtesy Galerie Martel.

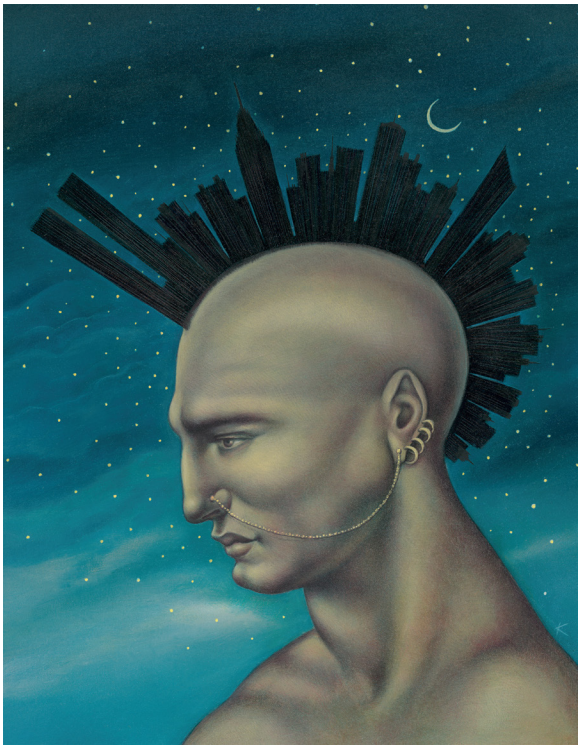
MALIKA FAVRE (born in France, 1982) is an artist and illustrator known for her bold, minimalist graphic style. She lives in Barcelona. Since June 6, 2016, she has created 18 covers for *The New Yorker*, one of which has been adapted for the cover of the accompanying book.

ANA JUAN (born in Spain, 1961) is an illustrator based in Madrid who describes drawing as a language that allows her to connect with the world. She has illustrated numerous children's books. Since October 16, 1995, she has created 28 covers for *The New Yorker*.

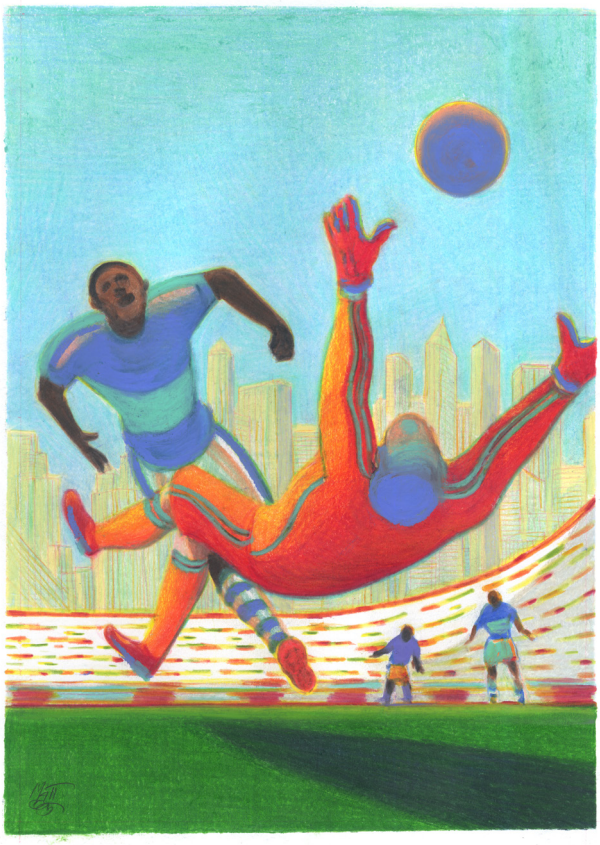


Ana Juan, *Hiroshima*, 2011, acrylic and charcoal on paper, 28 × 20 cm.
© Ana Juan / The New Yorker, courtesy Galerie Martel.

ANITA KUNZ (born in Canada, 1956) is an artist based in Toronto. Her work is held in numerous private and public collections. She has been inducted into the Society of Illustrators Hall of Fame. Since July 10, 1995, she has created 17 covers for *The New Yorker*.



Anita Kunz, *Mohawk Mannhattan*, 1995, watercolor and acrylic on board, 33 × 30 cm. © Anita Kunz / The New Yorker, courtesy Galerie Martel.

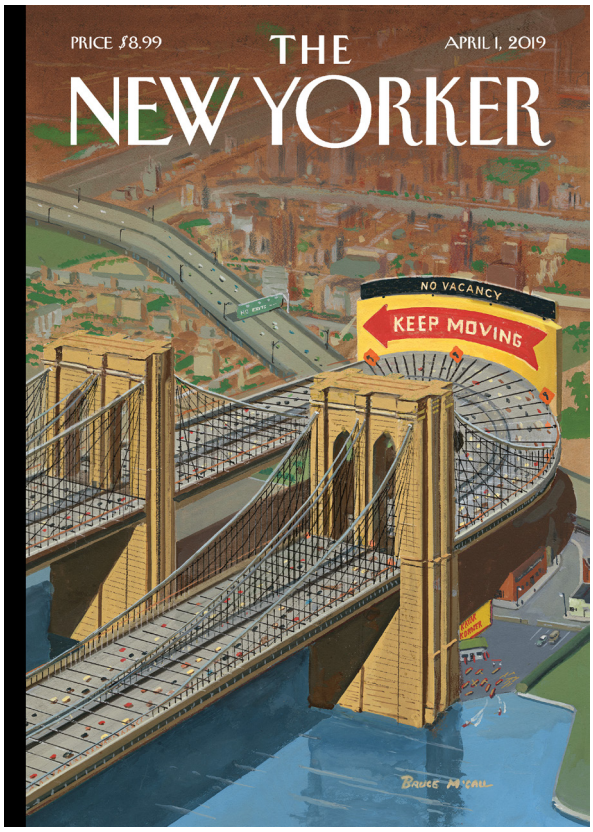


Lorenzo Mattotti, *The Beautiful Game*, 2026, colored pencil and pastel on paper, 30 × 40 cm. © Lorenzo Mattotti / The New Yorker, courtesy Galerie Martel.

LORENZO MATTOTTI (born in Italy, 1954) is a painter and graphic novelist. He studied architecture before turning to illustration. His graphic novel Fires brought him international recognition, and his animated feature film *The Bears' Famous Invasion of Sicily* was selected for the Cannes Film Festival in 2019. Since June 21, 1993, he has created 38 covers for The New Yorker.

martel
paris | bxl

BRUCE MCCALL (born in Canada, 1935–2023) was largely self-taught. He began contributing to *The New Yorker* in 1980, first writing humorous articles and later creating covers. Between August 16, 1993, and May 15, 2023, he created 81 covers for the magazine.



Bruce McCall, *Keep Moving*, 2019, gouache on board, 28 × 36 cm.
© Bruce McCall / The New Yorker, courtesy Galerie Martel.



Richard McGuire, *Covid*, preparatory drawing, 2020, mixed media on translucent paper, 32 × 23 cm. © Richard McGuire / The New Yorker, courtesy Galerie Martel.

RICHARD MCGUIRE (born in the United States, 1957) grew up in Perth Amboy, New Jersey. His graphic novel *Here*—first published as a six-page comic in *RAW* in 1989, then expanded into a book in 2014—traces the history of the plot of land on which his childhood home stood, spanning millions of years. It was adapted into a film in 2024.
Before pursuing a career as an illustrator, he co-founded the post-punk band *Liquid Liquid*, whose song Cavern features one of the most sampled basslines in music history. Since December 27, 1993, he has created 24 covers for The New Yorker.

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

martel
paris | bxl

JEAN-JACQUES SEMPÉ (born in France, 1932–2022) spent most of his life in Paris. Together with René Goscinny, he created the beloved children's book series *Le Petit Nicolas* (*Little Nicholas*).
Sempé's covers for *The New Yorker*—characterized by delicate lines and subtle irony, often depicting tiny figures in vast urban landscapes—made him one of the magazine's most beloved contributors over a period of forty years. Between August 14, 1978, and September 5, 2022, he created 114 covers.



Jean-Jacques Sempé, *Rooftop*, 1998, watercolor and India ink on paper, 35 × 28 cm.
© Jean-Jacques Sempé / The New Yorker, courtesy Galerie Martel.



Art Spiegelman, *The Guns of September,* preparatory drawing, 1993, mixed media on translucent paper, 35 × 28 cm.
© Art Spiegelman / The New Yorker, courtesy Galerie Martel.

ART SPIEGELMAN (born in Sweden, 1948) is a cartoonist, editor, and advocate for comics. He is best known for his graphic novel *Maus*, which recounts the story of his parents, both Holocaust survivors. Following the September 11 attacks in 2001, he published *In the Shadow of No Towers*. He lives in New York. Since February 15, 1993, he has created 38 covers for *The New Yorker*.

ADRIAN TOMINE (born in the United States, 1974) is a fourth-generation Japanese American cartoonist whose work explores themes of identity and belonging. The film *Shortcomings*, which he adapted from his own graphic novel, was released in 2023. He lives in Brooklyn. Since November 8, 2004, he has created 24 covers for *The New Yorker*.



Adrian Tomine, *Post-Vacation*, preparatory drawing, 2026, India ink and blue pencil on paper, 28 × 21 cm. © Adrian Tomine / The New Yorker, courtesy Galerie Martel.



Mark Ulriksen, *Oasis*, 2009, acrylic on board, 40 × 57 cm.
© Mark Ulriksen / The New Yorker, courtesy Galerie Martel.

MARK ULRIKSEN (born in the United States, 1957) is an artist and illustrator. His parody of the poster for the film *Brokeback Mountain* was named Best News Magazine Cover by the American Society of Magazine Editors in 2006 (see p. 247). He lives in San Francisco. Since May 30, 1994, he has created 75 covers for *The New Yorker*.

martel
paris | bxl

CHRIS WARE (born in the United States, 1967) is a cartoonist best known for his series *The Acme Novelty Library*, his graphic novel *Jimmy Corrigan* (winner of the Best Album Award at the Angoulême International Comics Festival in 2003), and Building Stories, a boxed set containing 14 printed works. He lives in Riverside, Illinois. Since June 21, 1999, he has created 29 covers for *The New Yorker*.



Chris Ware, *Happy Mothers' Day,* preparatory drawing, 2013, India ink, white gouache, and blue pencil on board.
© Chris Ware / The New Yorker, courtesy Galerie Martel.

Press : 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