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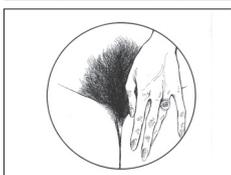
Guido CREPAX

Exhibition *Guido's Women*

30 octobre > 29 novembre 2014



The Italian Guido Crepax (1933-2003) created “Valentina” in 1965 and asserted himself as a giant of black-and-white draughtsmanship. Cerebral eroticism had found its Grand Master. The exhibition *Guido's Women* is devoted to five of his great erotic stories: *Bianca* (1972), *Story of O* (1975), *Emmanuelle* (1978), *Justine* (1979) and *Venus In Furs* (1984). Not forgetting some of the most erotic pages from *Valentina*. 60 museum-quality original drawings will be available for purchase. As soon as 15 of them have found a connoisseur, the opportunity to acquire one of these masterpieces will end. But the pleasure to the eyes will continue for visitors!



Guido Crepax was destined for a career as an engineer. And no doubt this artist's universe, filled with different machines, particularly very sophisticated ones designed for torture, harks back to this initial vocation. He graduates from the architecture faculty of Milan in 1958. His first comic appears in *Tempo Medico* in 1959. And it's in 1965 that *Valentina* appears. His output is considerable: there are more than twenty *Valentina* albums. Alongside these he publishes the adventures of other female characters : *Bianca*, *Belinda* and *Anita*. From 1970 he is recognised as a master of erotic comics. His adaptations of *The Story of O* (1975), *Emmanuelle* (1979), *Justine* (1982) and *Venus in Furs* (1985) bring him international acclaim. His work is remarkable. In his time, it was noticed by such writers as Alain Robbe-Grillet and philosophers like Roland Barthes.



Crepax gave a breath of fresh air to the 9th Art. He is an heir to the encyclopedists of the Enlightenment (a time when he would have loved). The high level of his drawing, his daring approaches to framing and storytelling, his multifaceted culture, the cerebral and sensual aspect of his universe, all of this make him a true master of modern comics.

The eroticism of Crepax (according to Roland Barthes) is not to be found in what he describes, nor what he relates, but in the way in which he suggests the obedience of the naked body offered for punishment and torture as the Degree Zero of the dialogue. Crepax shows a great anthropo-ethnological wisdom here. He is correct that torture (and his inquisitorial sessions) were invented to make those people speak who had distanced themselves from the codes of power and culture. We are a long way from psychoanalytical interpretations on this topic (like the masochist is mama, the sadist is papa!). Strippings, agonising struggles, cuttings, sadistic and fetichistic fixations abound in the images of Crepax. *Justine* by Sade and the *Story of O* were his models and he would have invented them himself if necessary.



Crepax is, with McCay, Eisner et Fred, one of the greatest innovators in the 9th Art when it comes to the laying out of panels in a story. His panels fragment in all directions, elongate, widen, stayed fixed or repeat themselves. In this way, the breaking up of bodies into pieces goes hand-in-hand with a fragmentation of the comics medium itself.

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Press

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