

Paul GILLON

Selling Exhibition *Les Naufragés du Temps* [Lost in Time]

From June 17th to July 24th 2011



Paul Gillon (1926-2011) is one of the Giants of world comics. Galerie Champaka has the honour of paying tribute to him by presenting *Les Naufragés du Temps* [Lost in Time], his landmark series. The public will discover the majesty of Gillon's original pages. As well as their exceptional size, they demonstrate an absolute mastery of black and white. The exhibition will present 20 original pages, two covers and around twenty preparatory layouts.

In 1964, Jean-Claude Forest and Paul Gillon offer European science fiction offer its finest flagship. The first nine pages of *Lost in Time* appear in *Chouchou*. The saga depicts a couple, Christophe and Valérie, eternally separated. Following the closure of *Chouchou*, *Lost in Time* seems permanently lost, but their cosmic wanderings resume, ten years later, in *France-Soir*. A vast potential readership, but in principle less receptive to the fantastic. *Our ambition*, explained Forest, *was not modest, since it involved being clever enough to seduce this public, through the mediation of relatively conventional characters and situations in which science fiction was just a backdrop, and from there to lead them insidiously, from episode to episode, towards infinitely more disturbing imaginary worlds.* After four albums, the series transfers to *Métal Hurlant*. Paul Gillon takes over as the complete auteur for the following 6 albums. Thanks to the recent definitive edition produced by Editions Glénat, the graphic work of Gillon is finally reproduced in a manner worthy of art admired by many of his peers. Some examples:

François Schuiten on the original pages: *First, their format, huge, out of the ordinary, which allows the line and gesture to flourish, fade, leaving plenty of room for white. Ah, those voids in Paul Gillon's work! Those spaces which give the rest its meaning, which create counter-forms which too often are forgotten and here are mastered so well. Then the lines, sometimes so thin that they disappear when printed, but especially so sure, so elegant, never incidental, as if they were the work of a calligrapher. Finally, those blacks which scrape and play with the light, which pose and compose the image to balance the whole.*

Enki Bilal about a drawing that powerfully transcends time: *The drawing is classic, understated, elegant and outside the norm. The fluidity of reading derives from this, no empty graphic effects, no redundancy whatsoever, but an art of persuasion which imposes a coherent and hence indisputable vision of the future. Gillon crosses time with force.*

Jean Giraud about Alex Raymond and Paul Gillon: *His faith is secret, demanding and flawless (he's a real human being!). As for his imagination, it is ample and structured, unfolding on two closely intertwined planes: literary and graphic, towards a style at once classical and original. The cast of "Lost in Time", however, are far from being orphans; they are the spiritual sons of "Flash Gordon". And if Paul Gillon is our Alex Raymond, the only question that arises is this: Who will be the Paul Gillon of the future? ... I'm afraid the answer to that is for the moment only pure science fiction ...*

Galerie Champaka

27, rue Ernest Allard
B-1000 Bruxelles - Belgium
Tel : + 32 2 514 91 52
Fax : + 32 2 346 16 09
sablon@galeriechampaka.com
www.galeriechampaka.com

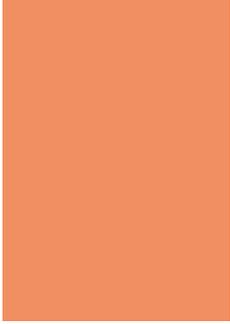
Opening Hours:

- Monday and Tuesday:
by appointment
- Wednesday to Saturday:
11.00 to 18.30
- Sunday : 10.30 to 13.30

Press:

Viviane Vandeninden
Viviane.vandeninden@klach.be
Tel: + 32 2 351 26 10
GSM: + 32 472 31 55 37

Comments extracted from the prefaces of the definitive editions of *Lost in Time* published by Editions Glénat.



Paul GILLON

A life dedicated to a passion for drawing



Paul Gillon was born in Paris, May 11th 1926. His childhood was divided between Montreuil and Berck Beach sanatorium where he was treated for tuberculosis of the hips. From a solitary temperament, he developed a gift for observing the small things in life. He also staved off boredom by devouring the comic magazines which flourished in France during the Thirties. The Phantom of Bengal, Mandrake and Jungle Jim are among the escapist companions who will urge him to pursue the paths of illustrated adventure. At twelve, he sold his first drawn stories to his classmates.



At fifteen, he frequented artistic venues to combine his two passions: drawing and music hall. He quickly earned his living by illustrating the covers of scores of songs by Charles Trenet, Tino Rossi and other artists. At twenty, Gillon signed the poster for Trenet's new show in Paris and illustrates many short stories and novels published in magazines. Throughout his career, he will seek to maintain a strong relationship with press illustration (*France-Dimanche, Elle, Marie Claire, L'Express, L'Expansion, L'Equipe, Libération*, etc.).



After the Liberation of Paris, Paul Gillon joined *Vaillant*, a children's weekly published by the French Communist Party. He published his first comic strip, *On se bat sur terre* (story by Lécureux), a tale devoted to the French Interior Forces. In 1947, he relocated to St. Germain-des-Prés, where he mingled with the actors and musicians of the era. In the late forties, Gillon finally opted for the trade of comic artist. In 1950, the first pages of *Fils de Chine* (166 pages scripted by Lécureux) appeared in *Vaillant*. In 1953, he launched *Le Cormorant* (written by Jean Ollivier) on the way to maritime adventure. For *France Soir*, he started *13, Rue de l'Espoir* (script by Gall). Begun in 1959, this tale - one of the milestones of the Gillon myth because it illustrates brilliantly the changing context of French life and, in particular, fashion - which is released as a strip of three or four pictures a day for thirteen years!

1964 saw the birth of *Lost of Time* (co-written by Forest). From 1968 to 1972, there appeared in *Vaillant*, now called *Le Journal de Pif*, the adventures of *Jeremie*, a narrative without speech balloons, the images annotated directly by the author. In the following years, Gillon puts into pictures Herman Melville's novel *Moby Dick*, *Notre-Dame de Paris* by Victor Hugo, and *Au nom de tous les miens* by Martin Gray, before his much-anticipated return in 1984 with *The Survivor*, published in *L'Echo des Savanes*. In 1992, appears to *Jehanne*, a sensuous vision of *Joan of Arc*. *La Dernière des salles-obscuras* (story by Lapiere) is published in two volumes by Aire Libre/Dupuis. His last series to date is the legal saga *L'Ordre de Cicéron*, written by the lawyer Richard Malka.

Paul Gillon passed away on May 21st 2011.