



FONDATION  
FRANÇOIS SCHNEIDER

la **citô** internationale  
de la bande dessinée  
et de l'image

Press kit

# Drawing water

Exhibition from October 26, 2019 to  
March 29, 2020



Crédit : Futuropolis/Christian Cailleaux



# DRAWING WATER

October 26, 2019 - March 29, 2020

*Drawing Water* tells the story of water through comic strips and illustrations across a range of themes from travel to science fiction, to environmental issues or island tales. The joyous, playful scenography features more than two hundred documents and objects, including original pieces, manuscripts, illustrations and animated films. The collection aims to capture the imagination of those nostalgic for the sixties, as well as aficionados of more contemporary graphic novels.

Paper twirls all through the Foundation to elicit the substance of water, its link to the landscape and the environment, to travel stories and imaginary worlds, or its relations with humanity and with the body - in particular, with the tradition of taking baths.

The exhibition is constructed from the heritage collections of **the Cité internationale de la bande dessinée et de l'image in Angoulême**, as well as loans from authors, publishers and collectors. It retraces the history of drawings and illustrations on the theme of water over the past century, which have inspired a multitude of stories.

The different approaches of the authors and artists down the years are all on show: from the early authors of the late-nineteenth century who set the tone for comic art (Georges Mory, Marcel Turlin) to the «clear line» school (Bruno Le Floc'h, Christian Cailleaux) to the iconic Mœbius or Schuiten, and into the contemporary period and the rejuvenation of the genre via the graphic novels of Nicolas de Crécy, Marine Blandin, Suehiro Maruo, and others.

Work by graduates of the **HEAR art school** (Haute École des arts du Rhin, Mulhouse et Strasbourg) – an institution famous for its illustration department – are also on display.

The exhibition is produced in partnership with the Cité internationale de la bande dessinée et de l'image. It is curated by scientific advisor Jean-Philippe, with scenography by the Lucie Lom agency. In this context, and in partnership with HEAR and the illustration department, artists' residencies are open to 2019 graduates. An «off limits» week for fourth- and fifth-year students will likewise be held in November 2019 at the François Schneider Foundation. Parts of the exhibition are also being shown at L'ESPACE 110 - Centre Culturel d'Illzach as part of the **35<sup>th</sup> Bédéciné Festival**.

The program also features numerous illustration and writing workshops, round tables and book signings, a series of comic concerts and a youth zone. A large reading area will also be available, where visitors are invited to immerse themselves.

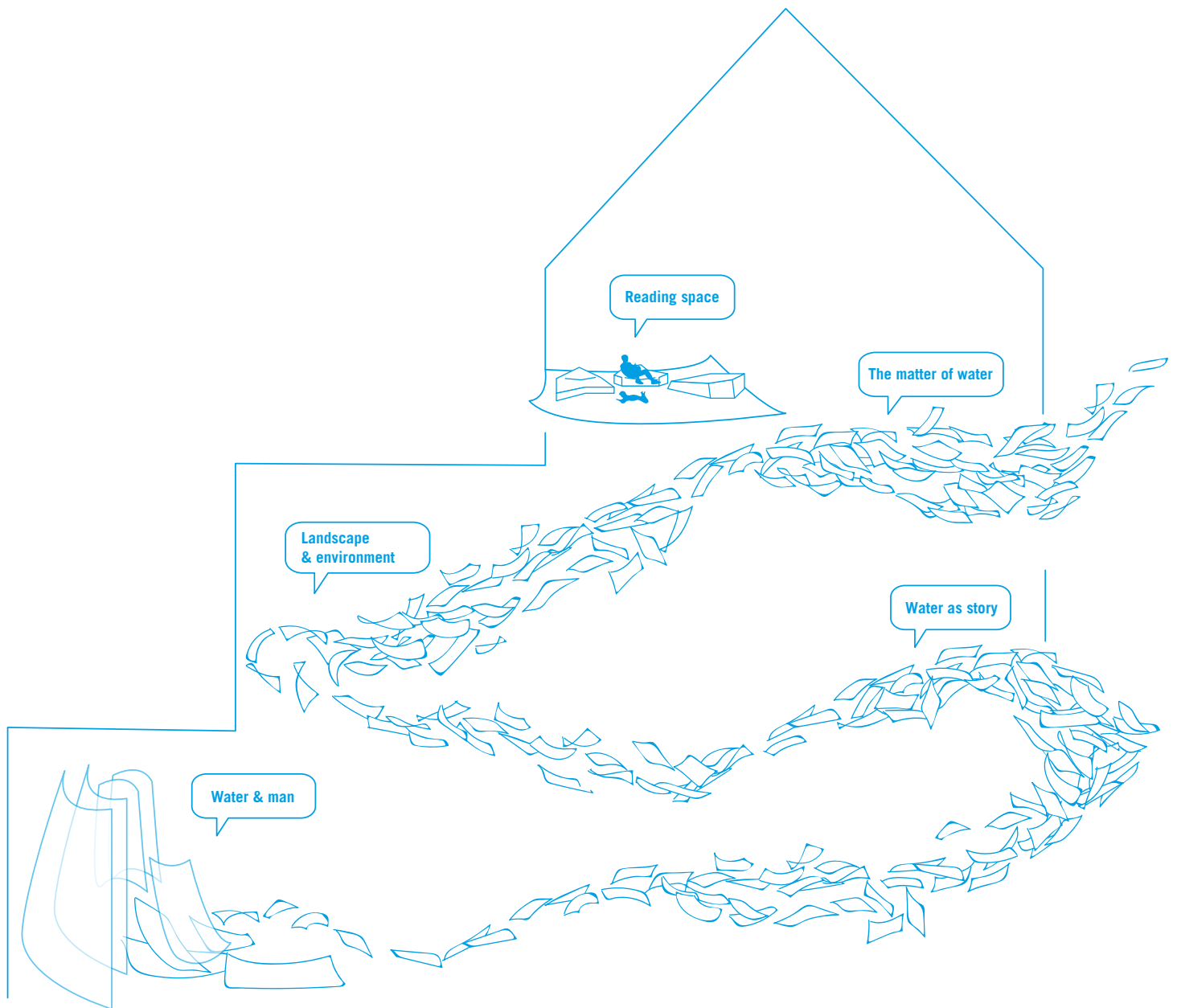
This exhibition will feature in **2020's Year of the Comic Strip**, announced by the Minister of Culture and coordinated by the Cité internationale de la bande dessinée et de l'image and the National Book Center.



## List of authors

Yarô Abe, Claude Auclair, Thomas Azuêlos, Mi-Young Baek, Baru, Antoine Marius Barret, René Bastard, Dino Battaglia, Edmond Baudoin, Bearboz, Tara Beaufils, Béhé, Clément Belin, Christophe Blain, Marine Blandin, Nina Bocahut, Laurent Bonneau, François Boucq, Hélène Boudier, François Bourgeon, Hervé Bourhis, Dominique Brisson, Noé Broudic, Max Cabanes, Christian Cailleaux, Calvo, Catel, Antoine Causaert, Cazanave, Manon Cezaro, Yves Chaland, Jérôme Charyn, André Chéret, Pierre Christin, Georges Colomb, Bruno Costès, Nicolas de Crécy, Gaël Darmois, Martin Tom Dieck, Tristan Domenjus, Jean-Yves Duhoo, Fanny Dujardin, Louise Duneton, AJ Dungo, Nathalie Ferlut, Marie Flacon, Benjamin Flao, Anke Feuchtenberger, JC Forest, Fred, Adrien Fromenteil, Jerry de Fuccio, Caroline Gamon, Bernard Giraudeau, Eugène Gire, Godard, Sacha Goerg, René Goscinny, Lucas Harari, Jens Harder, Hermann, Claire Inguimberty, Alain Kokor, Leonard Koren, Joe Kubert, Harvey Kurtzman, Amandine Laprun, Caroline Lefevre, Bruno Le Floc'h, Frank Le Gall, Pierre Le Goff, Léo, Inès Léraud, Marine Loscos, Loustal, Antoine Maillard, Claude Marin, Suehiro Maruo, Laureline Mattiussi, Lorenzo Mattotti, Lisa Matuszak, Winsor McCay, Rita Mercedes, Jean-Claude Mezières, Benoit Michelet, Möbius, Henri Monnier, Marius Monnier, Thierry Murat, Islena Neira, Georges Omry, Hugo Fabrice Parme, Amélie Patin, Florine Paulius, Jean-Denis Pendanx, Emeline Perrin, Jérôme Peyrat, Stéphane Piatzszek, Matthias Picard, Violaine Picaut, Picq, Amélie Poirier, Emile-Joseph Porphyre Pinchon, Hugo Pratt, Benjamin Rabier, Mathilde Ramadier, Mariette Ren, Mathieu Reynès, Marine Rivoal, Simon Rochepeau, Johanna Schipper, François Schuiten, Pauline Segalat, Valentin Simaer, Pierre Soymier, Erwann Surcouf, Audrey Spiry, Caroline Sury, Jacques Tardi, Adèle Tariel, Lewis Trondheim, Troubs, Marcel Turlin (Mat), Albert Uderzo, William Vance, Pierre Van Hove, Laura van Moere, Alex Varenne, Daniel Varenne, Robert Velter, Sylvain Venayre, Valérie Vernay, Lele Vianello, Bastien Vivès, Clément Vuillier, Addison Mortimer Walker, Isaac Wens, Zidrou.

# Plan of the exhibition



# The matter of water

In his book, *Water and Dreams*, the philosopher Gaston Bachelard describes water as the physical matter from which our imagination creates dreams, poems, metaphors and works of art. Not at all insipid, odorless, colourless and tasteless, and far from being a mere compound of hydrogen and oxygen, water is by turns salty, sweet, maternal, rocking; at times, dark and violent; at others, welcoming and soothing. And this ambivalent element is the source of many drawn images.

Following a large wave made of paper conceived by scenographers at the Lucie Lom workshop, we discover a wide variety of depictions and manifestations of the liquid elements. Each designer finds a way of drawing water to evoke its different states.

The aim is to restore its movement, its different textures, and also the sensations of the characters existing on or underneath its surface. Water is depicted either sparingly (black lines of varying thickness and shades, dots or shading, etc.) or in greater detail in an attempt to translate the variations of the liquid elements (transparency, unfathomable depth, surface iridescence, shimmering, fast-moving water, cascading water, stagnant water, silty water, etc.). It is perceived both in the specific details of each artist's depiction and also as a universal vision, applicable to all. The attentive viewer thus achieves a true “technical” understanding of all the different states of water. Working in black and white, with no consideration for peaks and troughs, or depth of focus, the sea is unleashed by Edmond Baudoin's pounding brush in thick, swirling, smoky drifts, before it calms to no more than a diaphanous line. *Fishing Day* by Antoine Maillard is exemplary; this silent story is a kind of catalogue depicting water in all its forms (stagnant water, rainwater, deep water). Jens Harder, author of a history of the world from the time of Big Bang (*Alpha, Beta, Gamma*), offers a quasi-encyclopaedic approach. His comic brings together multiple depictions of the elements, some of which have belonged to the collective imagination for centuries.

Amélie Patin, *Walk in the open sea*, 2018.





## Landscape & environment

As part of a long tradition of scientific draftsmen or marine painters, some comic book writers pay particular attention to the re-transcription of the aquatic «reality» and its traditional landscapes (boats, rocks pounded by the waves, ice-covered cliffs, typical fauna and flora, etc.).

The comic strip, with its minimal requirements (a man, a piece of paper, a pencil) and its power to evoke can record real life in ways far better than other media. Artists like Bruno Le Floc'h, Christian Cailleaux or even Clément Bélin – who are often from maritime or coastal regions themselves! – work to express or to enhance the essential feature or detail that conventional imagery may not be able to highlight. In a practical, effective way they thus reveal the greatest information about the appearance of matter, its limits in space, etc. The artist is therefore a kind of interpreter of the world that they observe – a world about which they often have a quasi-intimate understanding.

In many cases, this interpretation betrays a concern for the preservation of an environment threatened by global warming, melting ice, disappearing species, etc. The almost militant approach of Jean-Yves Duhoo or Catel resonates with the more “objective” stance of Joseph Béhé or Christian Cailleaux, who warn us in their own way about the environmental consequences of human actions.

Catel and Véronique Grisseaux, *Help, it's melting!*, detail on page 6, Casterman edition.



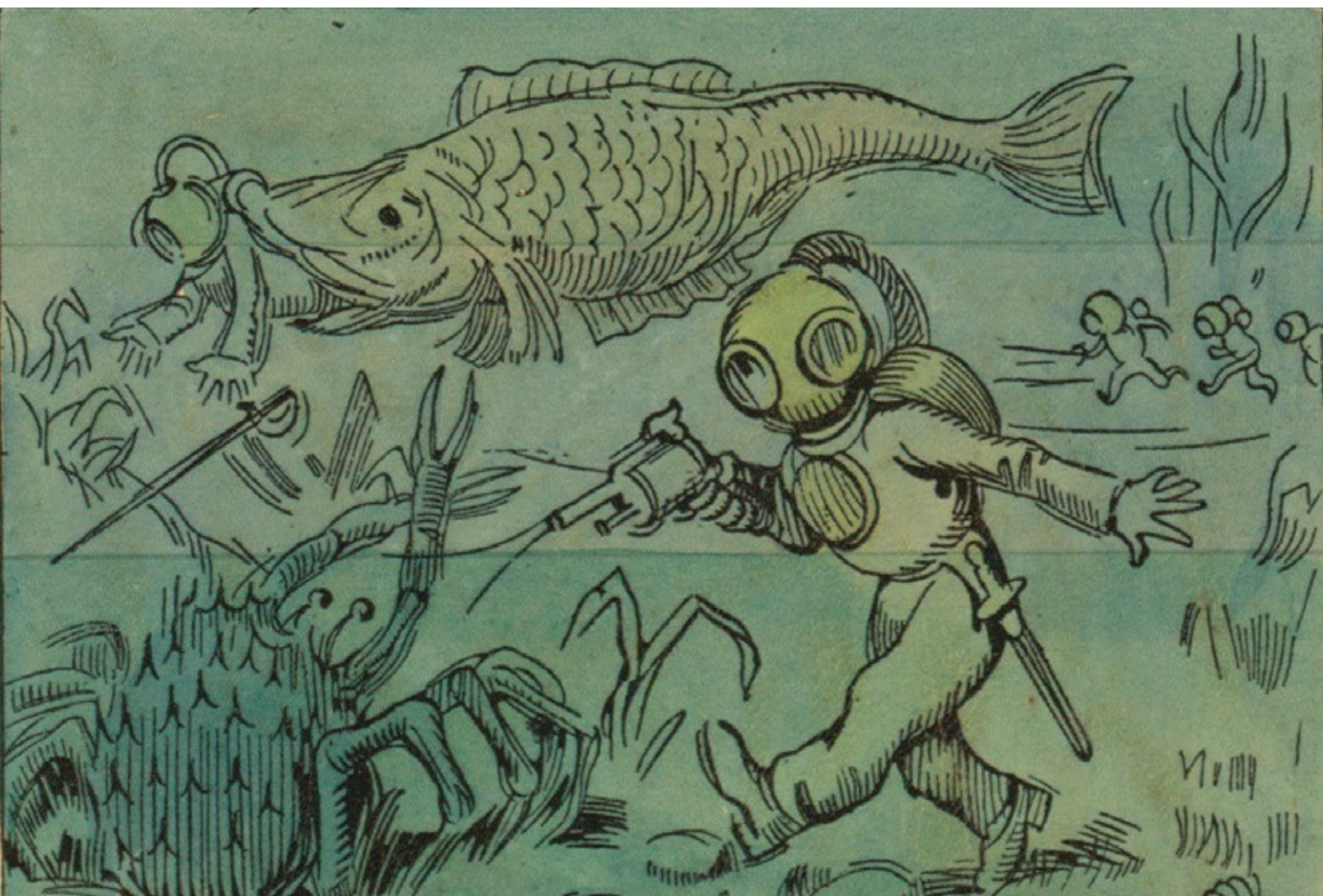


## Water as story

With *The Odyssey*, Homer anchored his stories in the oceans, making the sea both a fictional setting and a mythical, primordial object. In comics – another literary object – the authors mix ink with water to produce their odysseys or intimate narratives. Many of these stories have borrowed, somewhat faithfully, from iconic or even codified adventure stories. Clearly, all the piracy stories come to mind, with Robert Louis Stevenson's *Treasure Island* as the benchmark. This novel has been adapted for film on multiple occasions, and even more frequently in comics. It sets the archetypes for the genre. References to the story are direct in some instances, more allusive in others, with occasional parodic variations. They lead the reader into the slipstream of these pirates, buccaneers and other corsairs on every sea and ocean of the world, and onto islands tucked away from the regular shipping routes. These colourful adventures sit alongside stories of man's struggling with a sea that is by turns threatening, dangerous or nurturing. Ernest Hemingway's *The Old Man and the Sea* or Herman Melville's *Moby Dick* (or *The Whale*) – two of whom are exhibiting here (Dino Battaglia's version and one published in 2019 by Sylvain Venayre and Isaac Wens) – are two famous examples of this confrontation between weak, derisory man and the immense, powerful sea.

Diving into "the matter of water" can also make the stories accessible to poetic dreaming, or to the Jungian "unconscious data" that may manifest the fantastic world roamed by Philemon, the character imagined by Fred – a place where islands form the words «OCEAN ATLANTIC» in the middle of the ocean of the same name.

Monnier Marius, Barret Marius Antoine, *The Commander Fury-of-the-Flats*, Museum of comics - Cité internationale de la bande dessinée et de l'image





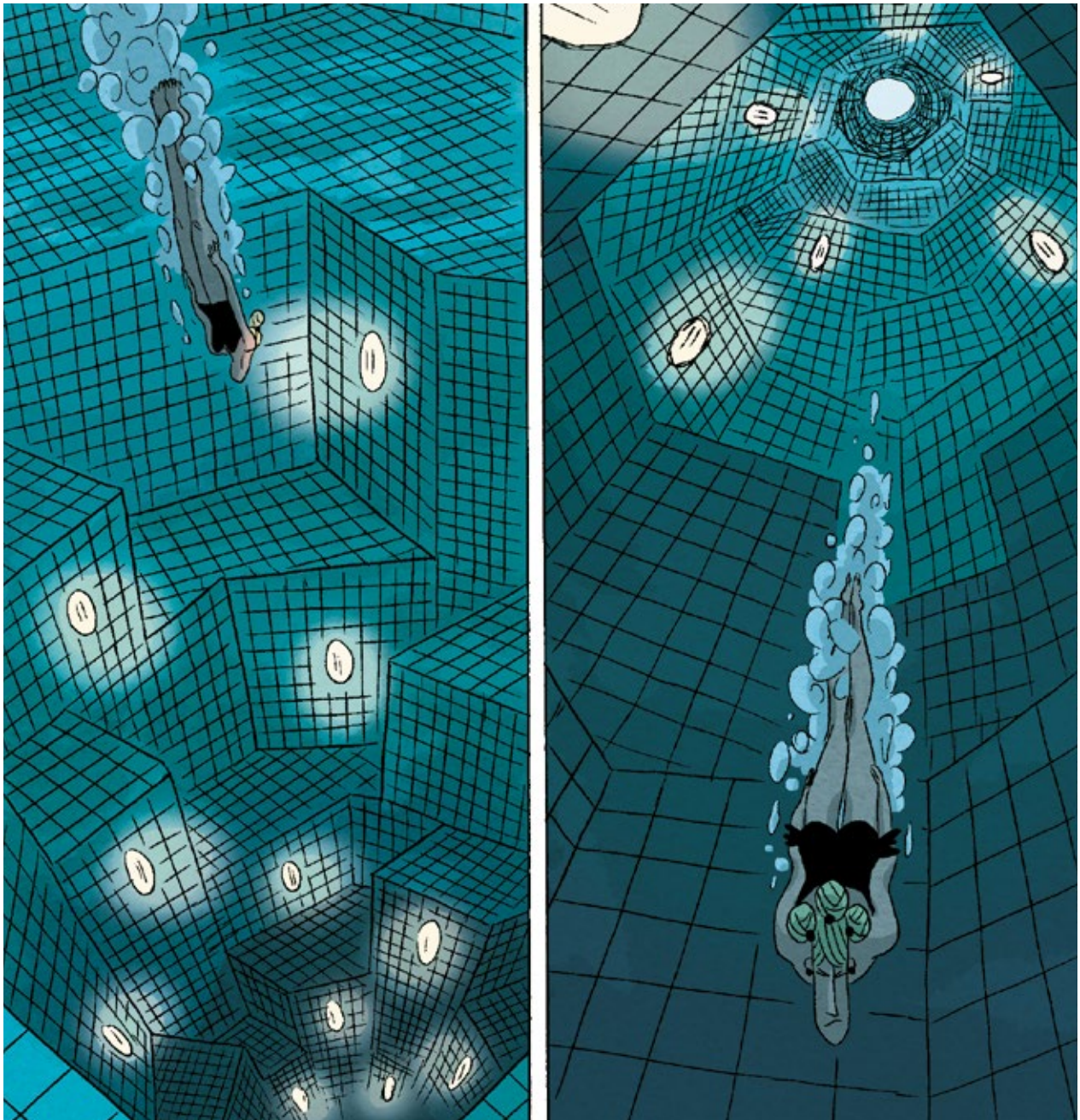
# Water & man

Water is everywhere on earth; water is life. It represents the raw material in different cosmogonies and traditions where it is used to fertilize, to baptize and to purify. The notion of primordial waters and the myth of the ocean of origins are almost universal.

Composed largely of water, humans experience the need to immerse themselves (either physically or psychologically) in soft, soothing water. It's a memory of the maternal breast that seems to encourage reflection, internalization or socialization.

Streams, rivers, lakes, public baths, swimming pools, baths and other places of spiritual or social rituals are the setting of many stories that mark this communion between man and water. *Nautiland* – the nautical microcosm into which Marine Blandin immerses us – is the modern incarnation of this primal relationship. Meanwhile, Leonard Koren and Suehiro Maruo's astonishing book, *The Art of the Japanese Bath*, teaches us how the ritualized hedonism of the bath is elevated to the rank of Art.

Marine Blandin, *Nautical fables*, Delcourt edition.





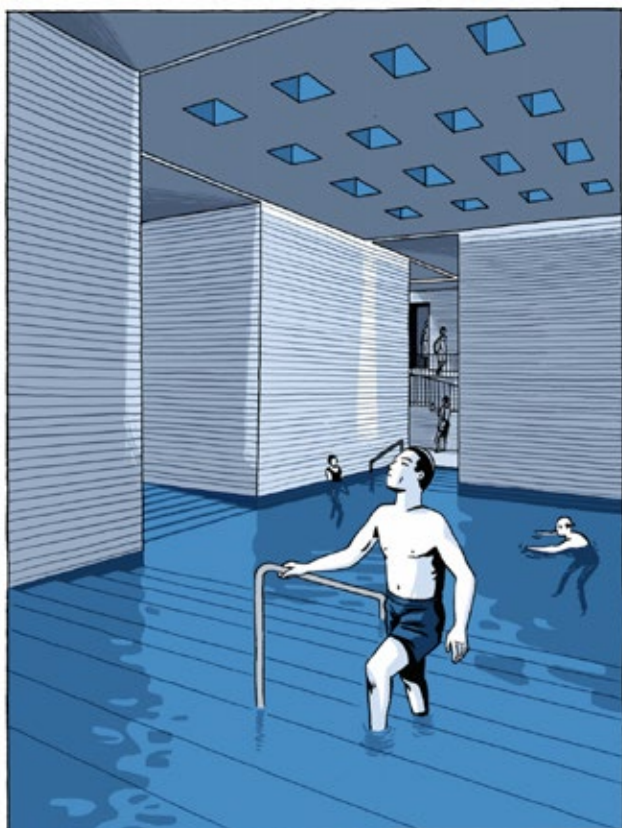
## Images for the press



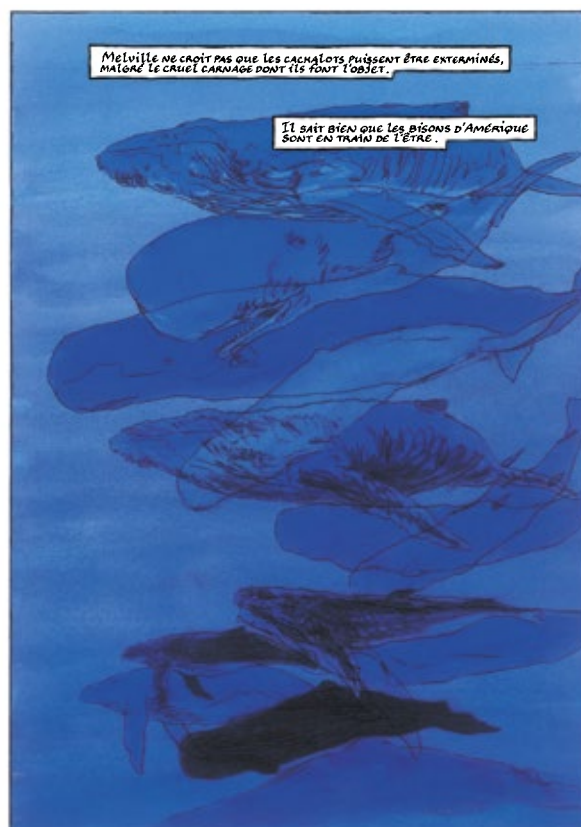
Clément Belin and Costès, *Fortune of sea*, page 92, Futuropolis edition.



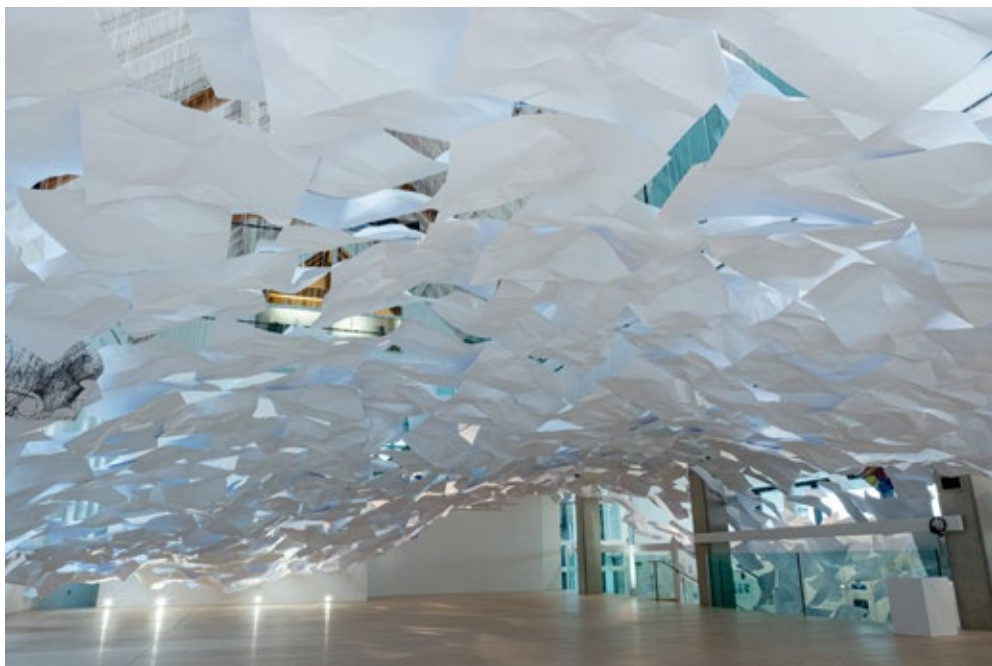
Jean-Denis Pendanx and Stéphane Piatzszek, *The master of crocodiles*, page 44, Futuropolis edition.



Lucas Harari, silkscreen extracted from *The Magnet*, Sarbacane edition.



Isaac Wens and Sylvain Venayre, *In search of Moby Dick - Volume 1*, page 186, Futuropolis edition.



Exhibition views (other views available from l'Art en plus)  
© Steeve Constanty



# Exhibition program

2019

**Friday, October 25 at 6pm** | Opening of the exhibition *Drawing water* and evening dedications.

**Saturday, October 26 at 2.30pm** | Round table of the authors.

**Tuesday, October 29 at 6pm** | Opening at l'ESPACE 110 - Centre Culturel d'Illzach.

**Friday, November 8 at 6pm** | Opening of the exhibition *Diaphanie* at Apollonia Strasbourg.

**Friday, November 15 at 6pm** | **Restitution of a week of Workshop** at the Foundation with the students visual artists and musicians of the HEAR. Under the direction of Finzo and Antoine Spindler.

**Saturday, November 16 & 17** | **Bédéciné Festival** at l'ESPACE 110 - Centre Culturel d'Illzach.

**Sunday, 1<sup>st</sup> December** | **Yoga** at 10am (by reservation).  
**Guided tour** of the exhibition at 2.30 pm

**Saturday, December 14 from 2pm to 5pm** | **Christmas market** | Reading tales, dedications and snack.

2020

**Sunday, January 5 at 2.30 pm** | **Guided tour** of the exhibition.

**Saturday, January 18 from 10am to 4pm** | Workshop **Creation of comics** with the author Stéphane Piatzszek and the designer Jean-Denis Pendanx. Family workshop from 8 years, places limited to 20 participants.

**Sunday, 1<sup>st</sup> February at 2.30pm** | **Guided tour** of the exhibition.

**Saturday, February 29 at 2.30pm** | **Family workshop illustration *The inked water*** animated by Louise Duneton. Places limited to 15 participants.

**Sunday, 1<sup>st</sup> March at 2.30pm** | **Guided tour** of the exhibition.

**Friday, March 6 at 7pm** | **Concert drawn** with plastic students and musicians of the HEAR. Under the direction of Finzo and Antoine Spindler.

**Sunday, March 22nd at 10am** | **Yoga** (by reservation).

## About La Cité internationale de la bande dessinée et de l'image

The **Cité internationale de la bande dessinée et de l'image** is the product of a cross-collaboration between the Charente County council, the French ministry of Culture and Communication, the city of Angoulême and the New Aquitaine region. It contains a museum with the largest comic strip collection in Europe (and the second largest in the world), a heritage library, a specialized public library, a documentation and research centre, an international artists 'residence (the «Maison des Auteurs»), a reference bookshop and an arthouse cinema.

Spread over three superb buildings including the Möbius Vessel designed by the architect Roland Castro, the "City" sits at the heart of the artistic hub that has sprung up within the department. It plays an important role in its national and international fame, confirming Angoulême as the world capital of comics strip art.

In 2020, the "Cité" is staging the **Year of the Comic Strip** in collaboration with the National Book Center.

la **cité** internationale  
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## About la Haute École des Arts du Rhin | Strasbourg - Mulhouse

In 2011, the School of Arts in Mulhouse, the School of Arts and Design in Strasbourg, and the Music Academy and Conservatory in Strasbourg, merged to become the HEAR, Haute École des Arts du Rhin. As a public establishment, HEAR provides higher education courses (equivalent to a Bachelor's and Master's degrees) in Visual Arts (Art, Art-Object, Graphic Communication, Design, Textile Design, Information Design, Illustration, Scenography) and music (classical, ancient and contemporary music, jazz and improvised music).

Based in Mulhouse and Strasbourg, the HEAR prepares students towards becoming autonomous creators, authors and musicians able to interpret and invent artistic languages.





## About the ESPACE 110 - Centre Culturel d'Illzach

Unusual and must-see place of the Mulhouse conurbation and the Eastern region, the ESPACE 110 - Centre Culturel d'Illzach shows a great diversity by offering a multidisciplinary cultural season composed of more than thirty shows per season, mixing theater, dance, circus, music, puppets, innovative forms and enriched with many proposals: meetings, movies, exhibitions, tales, literary brunches. The ESPACE 110 is also more than 150 recreational activities for children, teenagers and adults and a music school; an international festival of comics and a library. A place of life, where arts meet conviviality; its mission is to make culture and leisure accessible to all and to support artists, especially the companies of the East of France.



## About the Bédéciné Festival

It is Philippe Luguy, who will chair the 35<sup>th</sup> edition of Bédéciné, international festival of comics. Around him, unrepentant designers, extravagant scribblers, young wolves with sharpened pencils, as many authors who come to share the enthusiasm and passion of the expected 15,000 visitors. Bédéciné, the unmissable event for comic book buffs in the East of France and neighboring countries, where the experts of 9<sup>th</sup> art mix with the family audience, attracted by the diversity of activities offered during the festival: exhibitions, workshops around drawing, the youth bubble, animations, tales, live shows ...





## About the François Schneider Foundation

Philanthropic foundation, established in 2000 and recognized as a body acting in the public interest in 2005, the François Schneider Foundation, works in the twin fields of culture and education. The Foundation enables secondary school pupils to access higher education by offering them grants and assists contemporary artists by supporting the diffusion of their work.

The Foundation, directed by Marie Terrieux, encourages creative activity through various initiatives devoted to the theme of water, including an international competition, the acquisition of works for its collection and the organisation of themed exhibitions in its contemporary art centre and sculpture garden. This work is complemented by publications, loans, travelling exhibitions and a residency programme for young artists from art schools along the Rhine.

Located beside the Rhine, which runs from Switzerland to the Netherlands by way of France and Germany, the François Schneider Foundation places interculturality at the heart of its programming, aiming to bring about fruitful contacts between artists and the local populations of these different areas.



### Press contact

L'art en plus

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