



Press Kit

Flemish Cartoon and Comic art
at the Illustration House in New York



Sequential Art

Graphic Novel Art & Illustration House, a gallery in New York City, are pleased to present "Sequential Art: The Universal Language" a special exhibition and sale of Flemish Cartoon and Comic art, which will run from July 16 to August 20, 2008. The exhibition will present over 100 paintings, illustrations, comic strips and book art by the five selected artists debuting in the United States: Jan Bosschaert, NIX, Ilah, Judith Vanistendael, and Olivier Schrauwen.

The universal language

The show is curated by Carl Wyckaert and organized by his company Graphic Novel Art. In 2006, he invited five American artists to have their works shown at a premiere exhibit in two cities in Belgium. Graphic Novel Art was born as a result of this show, and "Sequential Art: The Universal Language" is Wyckaert's reciprocal event showcasing Belgian artists in the United States.

Belgium is the historic cradle of European comics, and it still generates talented artists. The show provides an introduction to the wide variety of contemporary Flemish illustration and comic culture. The current selection of artists, who have all been published overseas, range from paintings by Jan Bosschaert to the highly sarcastic comic strips of NIX. Ilah's character Cordelia would blend in nicely with the women of "Sex and the City". Van Istendael's psychological narratives blend the illustration and comic book genres, and Schrauwen's work for "My Boy" shows that Europeans also find inspiration in American classics like Winsor McCay, but with their own peculiar viewpoint.

Illustration House is located at 110 West 25 Street in the Chelsea district of Manhattan. For further information, contact Zaddick Longenbach at (212) 966-9444 (info@illustrationhouse.com) or Carl Wyckaert at (+32) 476-875133 (wyckaert_carl@hotmail.com).

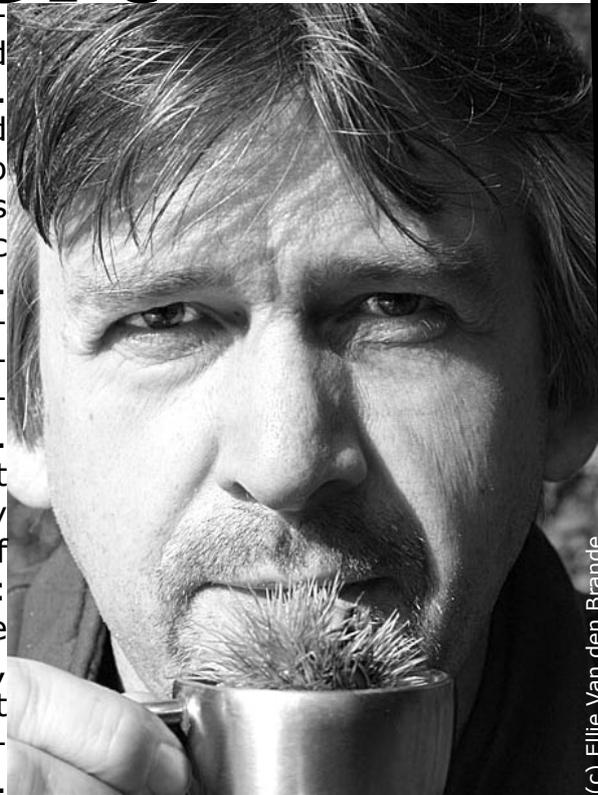
www.illustrationhouse.com & www.graphicnovelart.com



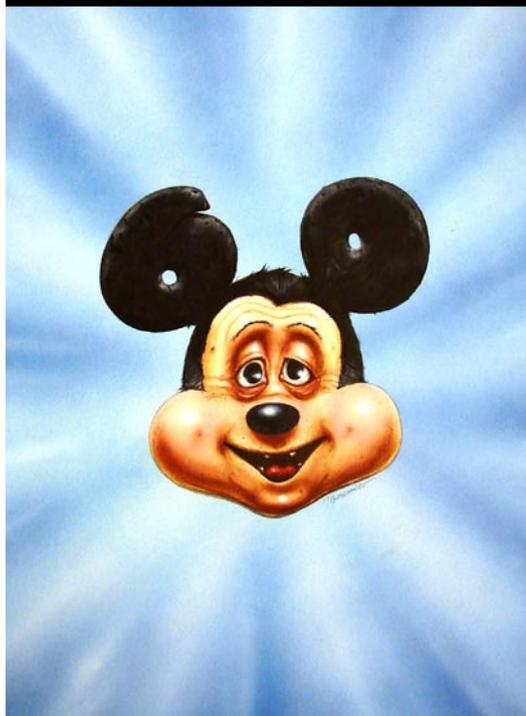
Official opening
Wednesday 16th of July
from 4:00 - 8:00p.m.
at the Illustration House
110 West 25 Street
New York

Jan Bosschaert

Jan Bosschaert : Born in 1957 in Antwerp, Belgium, Bosschaert studied at the St.Luc's Institute in Brussels. He is a freelance painter and illustrator and lives near Antwerp with his wife and two sons. His activities range from illustrations for magazines and book-covers to comic strips (Sam and Jaguar) and paintings. He participated in several group exhibitions and had also many individual exhibitions in Belgium, France, Japan, Germany and the Netherlands. About Jaguar: On an unidentified planet rises a Maya city in the jungle inhabited by Amazons. In this world only a small group of men are allowed to have male descendants: the priests. Otherwise, only baby girls are allowed to survive birth. Strangly enough, will this universe interfere with our current world. A fantastic painted Epos by Jan Bosschaert based on a scenario by Jean Dufaux.



(C) Ellie Van den Brande



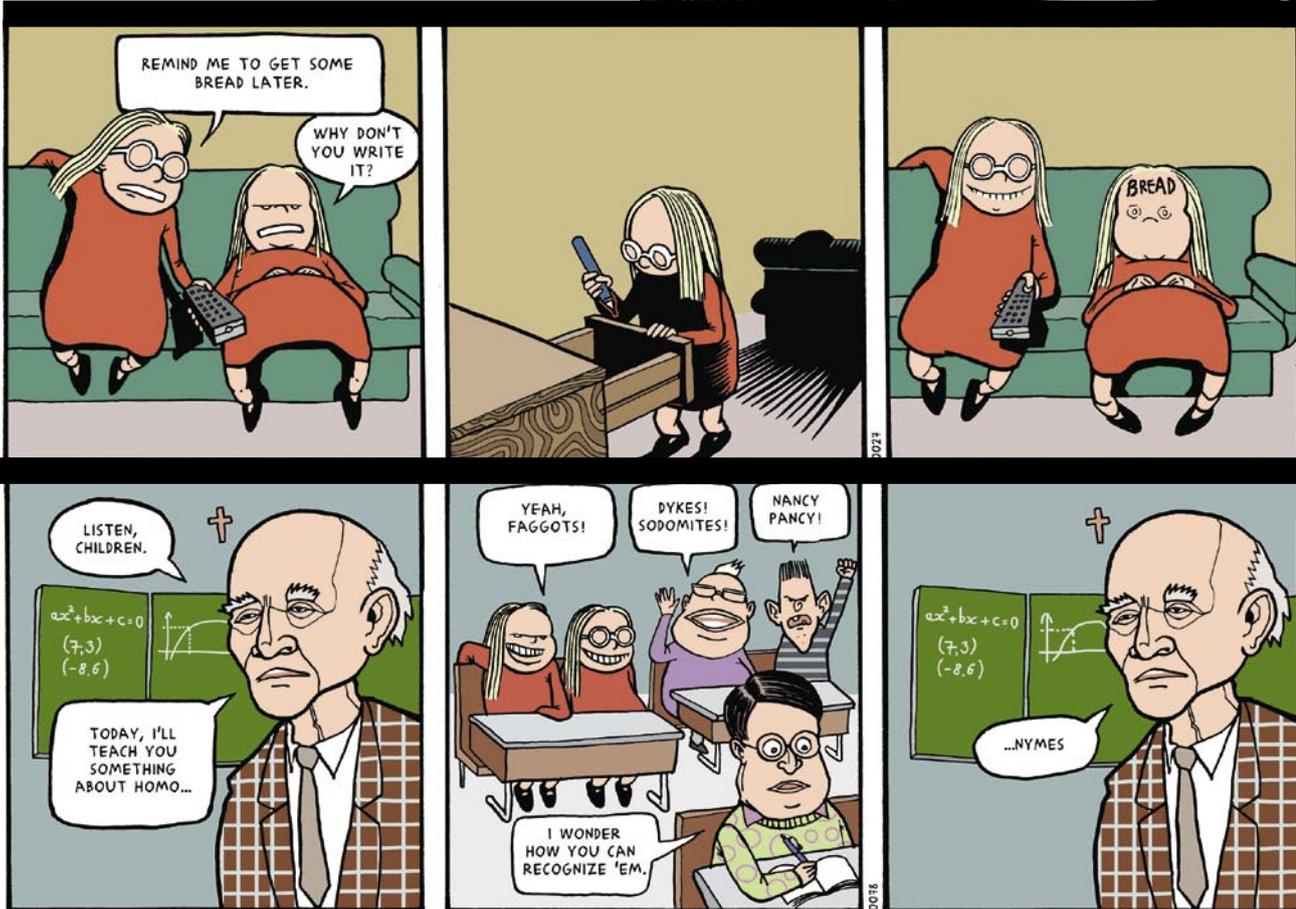


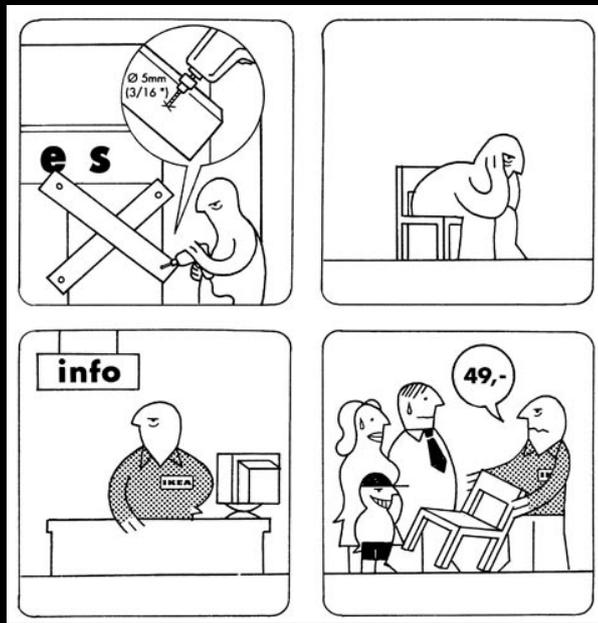
NIX

Nix, a.k.a. Marnix Verduyn, is the creator of the newspaper comic 'Kinky & Cosy' and 'Billy Bob'. His comics fascinate both by the visual style as by the weird situations. Absurd humour, strange characters, an atmosphere of another world, absolutely kinky and very rock'nroll. His sense of humour also surfaces in his involvement in stand-up comedy performance in Holland and France. Nix's series 'Kinky & Cosy' won the 2006 Angoulême Award for Best Humour Comic and the Award 'Le Petit Spirou' at the Brussels Comic Festival La Quinzaine 2007. Nix is currently a Professor at Sint-Lukas art school Brussels, Comics section.



(c) Bart Van der Moeren





Judith Vanistendael

Judith Vanistendael was born in Leuven, Belgium in 1974. After graduating from high school, she lived in Berlin for a year and followed courses at the Hochschule der Künste. After returning to Belgium, she studied art sciences for four years, after which she did a postgraduate in Sevilla, Spain. She illustrated the children's book 'Vlaamse Sprookjes', written by her father Geert Vanistendael.

In 2000, she moved to Brussels and enrolled at the Comic School of the Saint Lukas Institute. She created several comics, among others for magazine Demo, and illustrated the book 'Het Koeienboek' by Bibi Dumontak. Her partially autobiographical graphic novel 'De Maagd en de Neger' is published by Oog en Blik in 2007. Currently Judith works with Lannoo Editions.



(c) Daphne Tribeca

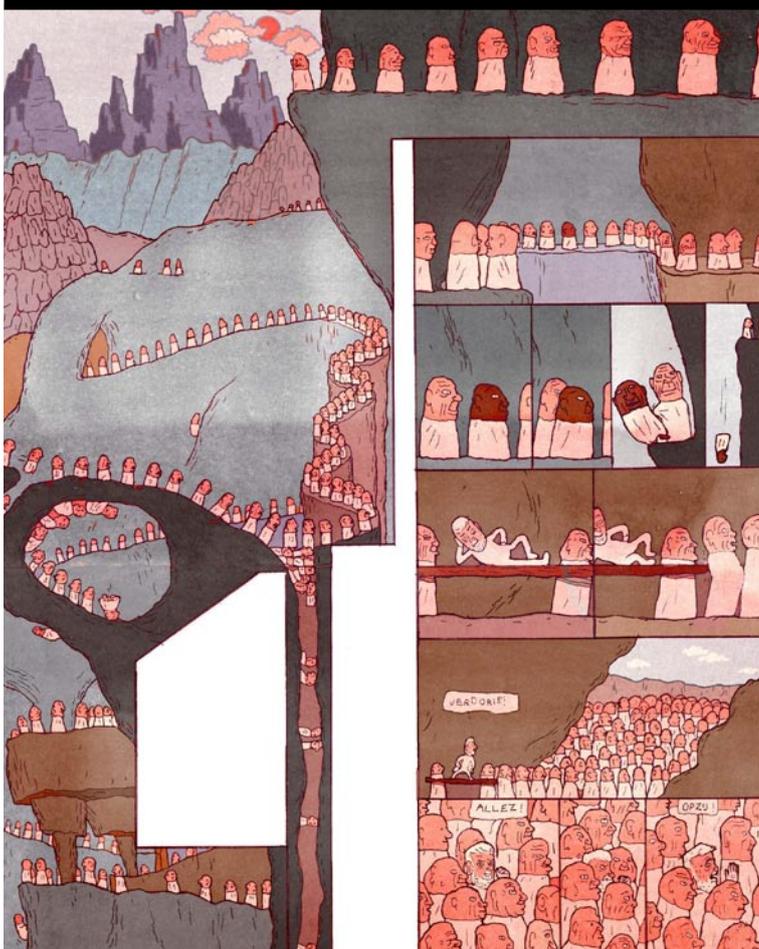


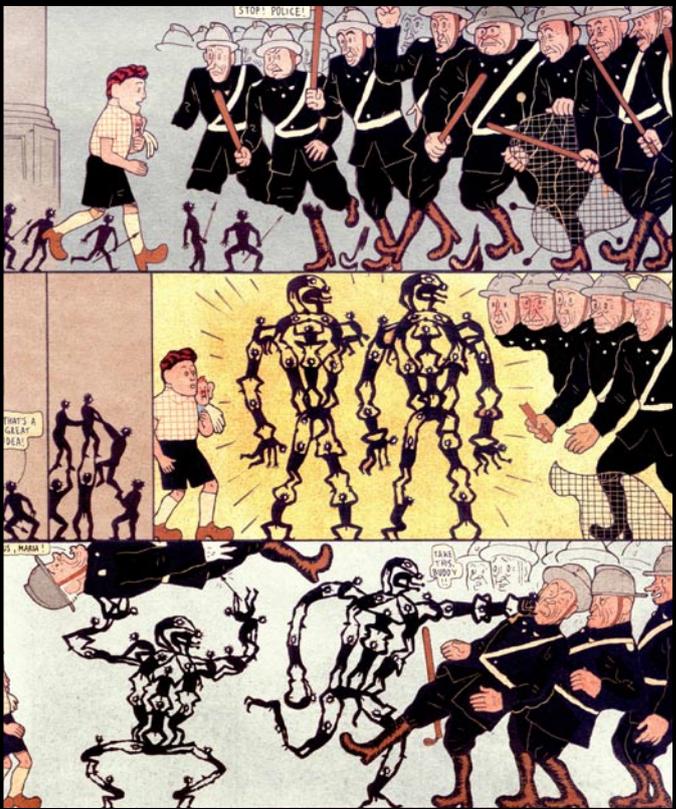
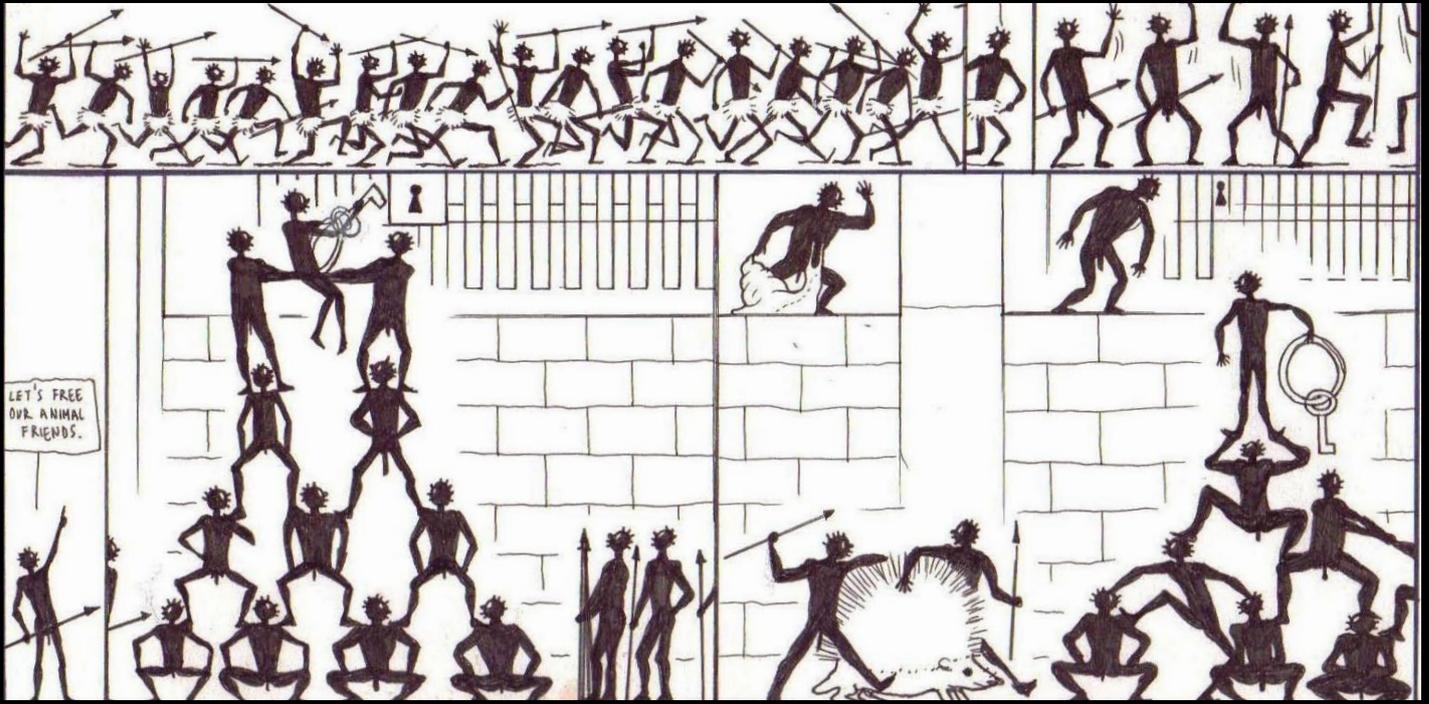


Olivier Schrauwen

Olivier Schrauwen was born in Bruges on November the 7th 1977. He started art school at the age of 19, studying animation at K.A.S.K. in Ghent. After 3 years he moved to Brussels to study comics at Saint-Luc where he graduated in 2001.

He has cooperated on collective albums as 'Hic Sunt Leones' (Bries, 2003), and contributed to Beeldstorm, Demo, INK, Zone5300 and Spirou. Schrauwen, who works in an old-fashioned style that resembles classic American newspaper comics, made the critically acclaimed book 'My Boy', published by Bries in 2006.





Ilah

Ilah a.k.a. Inge Heremans-who was trained as a philosopher and wrote a thesis on Henri Bergson's *Le rire*- is one of those very rare female cartoonists in the continually flourishing young Flemish comic and cartoon scene who has already established herself in the Flemish daily and weekly papers.

Inge Heremans has an extremely economic drawing style and only sets down the most necessary attributes on paper, generally supported by evocative colours. The atmosphere she creates with the minimum of means focuses all the attention on the central character. In other words, not much 'happens' in these drawings; they revolve chiefly around Cordelia's thoughts.

They air all too human, but controversial, thoughts and feelings inadmissible or ambivalent in daily life: jealousy, loneliness, doubt, anger, frustration, coquetry, shyness, ambition, being misunderstood, vindictiveness, clumsiness, the entire, unfortunately, too familiar, gamut... From this point of view, Cordelia is extremely efficiently drawn-and written- because the strip contains a lot of captions. There are no traditional punch lines; the whole thing is pervaded with modesty and humanity and always ends in a minor key. The familiarity of the strip gives it a consoling effect, engendering a warm feeling of gratitude in the receptive reader. But don't say that too loudly.



BEREND THE LITTLE LION TAMER

Hummm.
you smell
so nice.

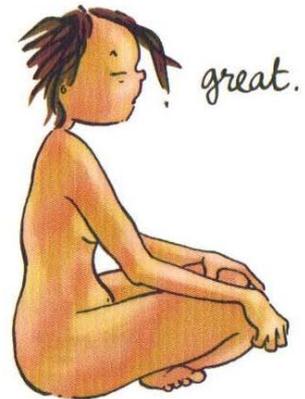
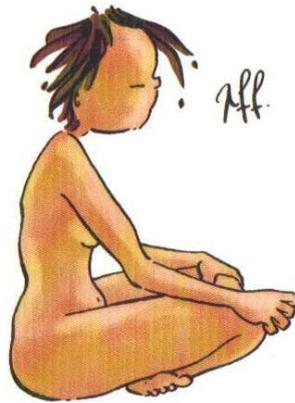
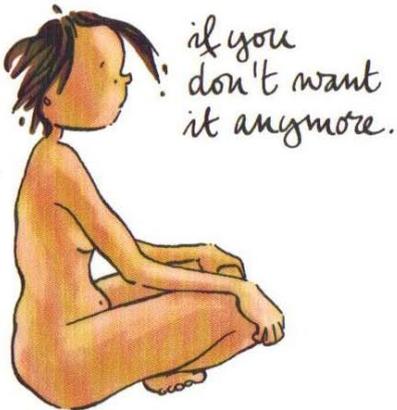
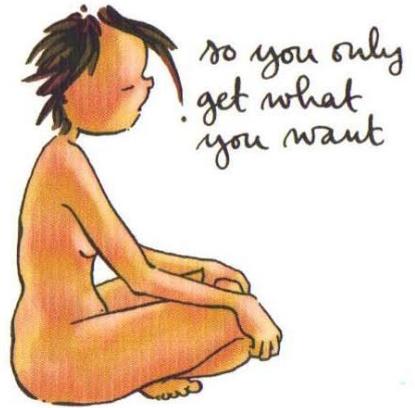
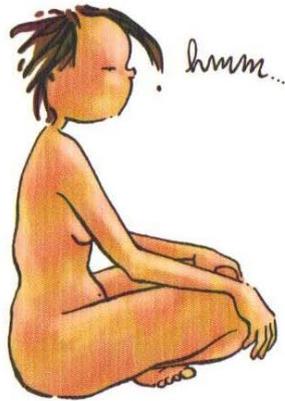


just kidding,
little
guy.



©ilah

DA LAME LAMA



©ilah

VRouW oKSELHOLLE



How I HATE
PEOPLE WHO
ARE SO SURE.

YES!



Sponsored by:

