

Strasbourg, 22 April 2024

JULIE DOUCET A REVIEW

Lire notre monde
Strasbourg
CAPITALE MONDIALE DU LIVRE
UNESCO 2024

RÉTROSPÉCTION
JULIE DOUCET

CONTINUED

25 AVRIL - 3 NOVEMBRE 2024
MUSÉES DE LA VILLE DE STRASBOURG
MUSÉE TOMI UNGERER - CENTRE
INTERNATIONAL DE L'ILLUSTRATION

Les Arts
DES
STRASBOURG

Centre
Culturel
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de
Strasbourg

Quebec

Julie Doucet, dessin pour l'œuvre de l'empire, 2007, coll. collection D. Jaffo, Paris

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1. Exhibition Project

This solo exhibition presents the work of Julie Doucet, a Quebec artist who has been one of the most important and influential authors of alternative comics in Canada, the United States, France and Germany since the 1990s. In 2022, she was awarded the Grand Prix at the Angoulême Festival for her body of work. This cult author has created a prolific body of work that extends beyond drawing to include printmaking, collage, video and poetry.

Central to Julie Doucet's work is a deep-seated desire to break away from formal social and artistic constraints. In the 1990s, the Quebec artist (born in 1965) brought her subjective and radical perspective on the female condition to the underground scene with her autofictional comic book series *Dirty Plotte*. Her depictions of menstruation, masturbation and mental health, as well as her experiences of competition and success in a male-dominated field, paved the way for situated writing for a whole generation of women artists. As such, she pioneered autofiction as a means of empowerment, of taking control over your own life.

In the 2000s, Doucet abandoned comics in favour of other art forms, developing an artistic practice that aims to constantly reinvent the relationship between image and writing. Her illustrations and collages are images of matter, her films are studies in lines, and her photocomics are images to be read aloud. She writes her poetry in the form of concrete images of cut-out words. She published her most recent drawings in the form of graphic essays.

The exhibition is therefore also a history of bookmaking and publishing: from the underground fanzine, through her publications in the very first comic-book publishing houses, to an experimental practice on the material form of the book, to which she has returned in recent years. Through her graphic essay, which unfolds like a *Leporello*, and an autobiography in cut-out words, Julie Doucet's formal innovations go beyond the limits of what the commercialisation of books allows. In this way, she is constantly renewing the political and aesthetic possibilities of bookmaking. To coincide with the exhibition, an artist's book by Julie Doucet will be published by Editions des Musées de la Ville de Strasbourg.

Curator: Anna Sailer, curator in charge of the Musée Tomi Ungerer - Centre international de l'illustration

With the support of the Canadian Cultural Centre, Paris, and the Délégation générale du Québec à Paris. As part of Strasbourg World Book Capital UNESCO 2024 and the Rencontres de l'illustration de Strasbourg.



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LES
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2. Exhibition Visit

Central to Julie Doucet's work is a deep-seated desire to break away from formal social and artistic constraints. In the 1990s, the Quebec artist (born in 1965) brought her subjective and radical perspective on the female condition to the underground scene with her autofictional comic book series *Dirty Plotte*. Her depictions of menstruation, masturbation and mental health, as well as her experiences of competition and success in a male-dominated field, paved the way for situated writing for a whole generation of women artists. As such, she pioneered autofiction as a means of empowerment, of taking control over your own life.

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Julie Doucet has been one of the most important and influential authors of alternative comics in Canada, the United States, France and Germany since the 1990s. In 2022, she was awarded the Grand Prix at the Festival d'Angoulême in recognition of her career.

ROOM 1

Dirty Plotte

From fanzine to book. The end of magazines and the emergence of publishing houses

In 1988, Julie Doucet abandoned her studies of visual arts and began working on the fanzine *Dirty Plotte*. The fanzine – the flavour of which is clear from the title (“plotte” is a Canadian slang term that can refer derogatorily to a woman's vagina and to the woman herself) – was 12 pages long and the artist printed it at the photocopy shop where she had a temporary position.

Dirty Plotte was a cultural revolution for the underground comic scene of the 1990s. Ever since *Raw Magazine*, founded in 1980, had presented the avant-garde of European and American comics, experimental black-and-white illustrations were all the rage, scattered with elements of punk and immersed in a highly-detailed setting. Transgression, violence and sex were recurring subjects at the time. But Doucet also injected a radical feminist perspective. Her main character was called Julie Doucet, she talked about her experience at art school, her desire, her menstruation, her dreams, her epilepsy. For her, sex was not about violent fantasy but about pleasure

(or displeasure), described from a young woman's point of view. In literature, the autofiction genre is closely linked to the situated writing of women authors who, through their personal stories, paint a portrait of the political and social conditions of their time. With *Dirty Plotte*, Doucet paved the way of this autofiction tradition for future generations of women comic artists.

At the time, there were two conventional distribution channels for fanzines: the local library and magazine advertisements, which allowed readers to order the fanzines directly from the authors. After the American magazine *Factsheet Five* and the Paris journal *Métro Riquet* featured *Dirty Plotte* in their advertisements, Doucet began receiving letters from around the world, with interest in her work reaching as far as the USSR. This kind of correspondence with readers is akin to "mail art", also known as postal art, centred around sending carefully made, envelopes and drawings through the post for fun. Sales through bookshops were less successful, with some feminist bookshops even refusing to stock it. The artist kept a full record of names and addresses, and the local letterbox became a hub for a new kind of artistic exchange between people sharing the same interests and desires. *Dirty Plotte* was published every month, with a total of 14 issues.

Before long, more mainstream media outlets began to take an interest in this new fanzine. The Montreal magazine *Drawn & Quarterly* soon offered to publish it, in the form of a comic book in several volumes. These were, as the magazine's title suggests, released quarterly, with Doucet adding new panels to the original issues. Through this monographic series, *Drawn & Quarterly* became a publishing house in its own right and would go on to be one of the most influential comics publishers in North America.

Generally speaking, the 1990s brought about the end of an era for major magazines. Art Spiegelmann and Françoise Mouly commissioned Julie Doucet for the final issue of the legendary underground *Raw Magazine* (which was never published). The artist also contributed to the last two issues of *Weirdo*, the other legendary name in alternative comics, founded by Robert Crumb, as well as taking part in the last hurrah of *Wimmens Comix*, a magazine launched in San Francisco in the early 1970s by a group of women in response to the majority-male circles that dominated the world of alternative comics, which closed in 1991. But the end of magazines also heralded the start of publishing houses, and with them the early institutionalisation of the comic genre. Doucet was taken on by L'Association, a publisher that had recently been launched in France by authors who would later become her publishers for French-speaking regions. The German publishing house Reprodukt, founded in 1991, would also publish Doucet's work.

ROOM 2

My New York Diaries

Success as an illustrator and the Berlin years

Through her drawings in *My New York Diaries* (published in French with the title *Changements d'adresses*), Julie Doucet describes her time in New York in the early

1990s. The main character – the artist herself – lives north of Harlem in a poor, run-down neighbourhood; her boyfriend turns out to be a loser who envies her success. Despite his attempts to slow her down, the young woman keeps drawing and finds success on the New York scene. Doucet finds herself producing illustrations for major newspapers such as *The Village Voice*, *New York Press* and *National Post*.

My New York Diaries describes a chapter in the artist's life but was in fact made retrospectively, in 1997 in 1998, and was not published until 1999. Meanwhile, the artist spent several years in Seattle and Berlin, publishing the books *Lève ta jambe, mon poisson est mort !* (1993) and *My Most Secret Desire* (1995) with Drawn & Quarterly.

In 1995, Doucet moved to Berlin, where she stayed for two and a half years. The drawings from this time see her make a shift from the carefully crafted, exuberant comics sequences of *Dirty Plotte* to mainly character studies, isolated on cheap note paper, often lined or squared. The series *Leçon allemande* is made up of themed lessons on German language. The artist published these collections later, along with the series *Melek*, in the book *Long Time Relationship* (Drawn & Quarterly, 2001). In Germany too, her success as an author and illustrator continued unabated: the Berlin urban magazine *Zitty* and the daily *tageszeitung (taz)* commissioned drawings, while the publisher Reprodukt released short stories from *Dirty Plotte* under the titles *Schnitte 1* (1996) and *2* (1997), which made a name for the artist in German-speaking countries.

Melek

Engravings on wood and portraits of others

Melek (2000), a series of portraits, is based on photographs that the artist found next to a bin in Berlin's Tiergarten. From these, she made lino-cut prints and several engravings on wood, reproducing the facial features and contour lines in a contrasting style reminiscent of her comics, while making room for a new form of figuration. Though the people in *Melek* remain unknown and anonymous, her artistic appropriation tells their story, which is also the story of Berlin and the influence of its Turkish community. This series marked a movement that shifted away from autofiction towards portraits of others, something the artist pursued with the series *Photomaton* (2000), also based on photographs, though this time of friends and acquaintances rather than strangers.

ROOM 3

Mouvement Lent

Writing takes its toll. *Sophie Punt*

In 2000, along with the writer Benoît Chaput from L'Oie de Cravan, a Montreal-based publisher of poetry, Julie Doucet founded *Le Mouvement Lent*. The name was a

subversive call for a slowing-down, a change of pace in our hectic lives. *Le Mouvement Lent* put up posters in the urban space, distributed members' cards and sold practical, useful items such as cutlery.

Having worked on the comic *L'affaire Madame Paul* (L'Oie de Cravan, 2000) at the end of a frenetic decade of relentless drawing, the artist withdrew from the world of comics to break away from the genre and its male-dominated environment. But this break also marked a quest for a less all-consuming drawing style and a desire to focus more on writing. In her autobiography *J comme Je* (Seuil, 2005), she recounts the first 15 years of her life through collages of cut-out text. In 2002 and 2003, she worked on *Journal*, a diary project featuring one page of notes and drawings per day, the four books of which were published in a single volume by L'Association in 2004.

In parallel to this, the book series *Sophie Punt* (2001-2005) marked the start of Doucet's miniature forays into self-publishing. *Sophie Punt* was published in highly varied formats, from silkscreening to printing on Italian newspapers through more classic publications, totalling 14 editions.

Dissociation

Line and letter – letter as line

After her engraved portraits and screenprinted work for *Le Mouvement Lent*, Julie Doucet continued experimenting with different media, as shown in this room. Through her abstract engravings, she continued to distance herself ever further from an autobiographical narrative and go beyond figuration.

In 2005, for the exhibition *À l'école de l'amour* at the CLARK gallery in Montreal, the artist presented her series of sculptures in dialogue with her collage poems; here, however, these papier-mâché objects come together with the artist's abstract engravings, attesting more to the transition of forms from one state to another, from 2D to 3D.

Video-making also enacted another change, from inanimate to animate, allowing Doucet to bring her abstract drawings to life and incorporate them into a narrative through the addition of words. In these shorts, the artist returns to the combination of word and image that has typically remained central to her work, and which was missing from the series *Melek* and *Photomaton*. With an almost Dadaist feel, the videos feature abstract forms, words and lettering that come alive to metallic sounds by Anne-Françoise Jacques. Sound, too, is given substance here, becoming one with the drawing.

ROOM 4

Je suis un K

Writing without ink. Poems as images of writing

Julie Doucet's poems are inspired by concrete poetry: they are onomatopoeic, they play with the different senses through sound, and always refer to their materiality and "leading letter". The material aspect of the poetry is emphasised by the typography of the letters, which are intricately linked to create a form of writing with its own lines and contours, despite its graphic incongruity. The artist has no ink, no personal written form, just words and letters she has borrowed, painstakingly put together. As if language were an alienating medium. As if feeling at home with the language were an impossible endeavour.

The series of poems *Je suis un K* (L'Oie de Cravan, 2006) is an example of this poetic materiality. Here, it is presented with the sound performance that accompanied the book's publication. Its title is taken from the first line of the first poem, which also sets the formal principle for the subsequent ones: "I am Love...", "I am Death...", "I am Life...", "I am a Pea...", "I am a Breast...".

Je suis un k, / seul au monde, / sans amour, / sans L. / a ! donne z- moi / un k le en EX.

(I am a K, / alone in the world, / without love, / without L. / a! give me / a k le en EX.)

"Je" is a letter (k) and "je" is a case (*cas*). The case of Julie Doucet. The letters thus become protagonists: the letter K is isolated (*seule au monde*) from its neighbour, L (for Love), while the "kleenex" is a clean ("kleen") ex.

The German-language version, *Der Stein*, was published in nine separate books, featuring poems made from cut-out words that explore the end of artistic creation. It was a project that effectively turns its back not only on comics, as in the 2000s, but also on art in general. Other publications include *Lady Pep* (Drawn & Quarterly, 2004), touted as a post-comics book and containing issues of *Sophie Punt*, among others, *Chevalladar* (self-published, 2005), a project on an invented language, *Elle Humour* (PictureBox inc., 2006), which features drawings, collages and poems, and *À l'école de l'amour* (L'Oie de Cravan, 2008), with poems and collages.

Self-publishing

Cutting, sticking, printing, copying, folding, stapling

In 2013, Julie Doucet founded the self-publishing company Le pantalitaire. As with the fanzine, there is an emphasis on the tactile element of bookmaking – cutting, sticking, printing, copying, folding, stapling –, which runs throughout her artistic practice at varying degrees. The micro-publications *Un deux trois je ne suis plus là*, *Le révolution*,

99-plus suicide projects (all in 2013), *The adorable little school of art of Canada* (2014) and *Kpsake* (2016) bring together poems and collages. These little books were published at a low cost, far removed from the formal constraints of the publishing industry.

Suicide total **Reinventing drawing**

With *Suicide total* (L'Association, 2023, first released in English with the title *Time Zone J* by Drawn & Quarterly in 2022), Julie Doucet returned to drawing through graphic novels. But this comeback was subject to a strict formal constraint: the sequence of events follows the pages of a *leporello*, or a booklet made from a long unbroken strip of paper, folded into a concertina, which leaves no room for error or revision. The novel is written across five of these booklets. The story is that of Doucet's relationship with a Frenchman during a trip to Europe in the summer of 1989. The trip had been preceded by a long love affair by correspondence, which started with the order of a fanzine in the late 1980s.

The pages of *Time Zone J* are filled to the brim with animals, people and objects from left to right, without any linearity or distinction between foreground and background. The pages have no beginning or ending, and through the *leporello* folds out to the right, the direction of reading is from bottom to top, thereby creating a brand new form of storytelling. The protagonist Julie Doucet is back, but always appears in multiples, in the middle of a crowd of people, which breaks away from the traditional isolation of the lone, autofictional protagonist that prevailed in the previous comics.

The notebooks on display show studies that Doucet made of illustrations published in *National Geographic* and that can be considered studies for the motifs and graphic vocabulary of *Time Zone J*.

ROOM 5 **Mixed media: Collage**

Right from the early days of *Dirty Plotte*, Julie Doucet's artistic practice has included the technique of collage, made up of two essential elements: illustrations from magazines – mostly old, found issues – and cut-out words. The intricate composition of letters and words, with their contrasting typography, lends the collages a graphic materiality that sets them apart from any work based purely on words and text. Collage is a form of illustration that she has published frequently in newspapers such as *The New York Times*, *Tagesspiegel* and *Le Monde diplomatique*. Fascinated by this technique, the artist dedicated an entire photographic comic to studying the visual identity of old magazines, entitled *Carpet Sweeper Tales* (Drawn & Quarterly, 2016).

In the style of so-called *fumetti*, the reproductions are accompanied by text bubbles and put together to form a new storyline.

The series of collages, presented in the exhibition, draws more inspiration from her visual poems and was made in 2023, as Canada was being devastated by forest fires. The graphic elements that form the basis of these collages of triangles and squares are reminiscent of abstract trees. They feature apocalyptic phrases suffused with a dark, biting humour: *It's the speedwriting end of the world. "Tell a friend" / It's the speedwriting Hot cricket End.*

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- *La mémoire se mange*, Le pantalitaire, Montréal, 2014
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- *J'aime*, auto-édition, 2012
- *Rémi Eurelec et les autres*, auto-édition, 2012
- *99-plus Suicide Projects*, Atelier Graff, 2012
- *La révolution*, auto-édition, 2011
- *Catalogue de boulons*, Mille Putois, Montréal, 2011
- *Scraps*, auto-édition, 2011 (?)
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- *Intermission*, auto-édition, 2008
- *À l'école de l'amour*, L'Oie de Cravan, Montréal, 2007
- *365 Days: A Diary*, Drawn & Quaterly, Montréal, 2007
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- *Skizzenbuch*, Reprodukt, Berlin, 1996
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- *My Most Secret Desire*, Drawn & Quaterly, Montréal, 1995
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- *The Real Dope*, auto-édition, 1992
- *Dirty-Plotte*, Drawn & Quaterly, Montréal, 1991-1998

4. Educational and Cultural Programming

VISITES

À deux voix

Samedi 27 avril à 14h30

Durée : 1h / Tarif : entrée du musée

Rencontre avec Julie Doucet, autrice de bandes dessinées, illustratrice et artiste contemporaine, et Anna Sailer, conservatrice du musée et commissaire de l'exposition.

Découvrir l'exposition

Dimanches 5 et 12 mai, 2 et 23 juin à 15h

Durée : 1h / Tarif : entrée du musée

Entdeckung der Ausstellung und der Sammlung

Samstag 25. Mai und 15. Juni um 15.00 Uhr

Dauer: 1 St. / Preis : Eintritt Museum

Führung auf Deutsch.

ATELIER TOUT PUBLIC

Autoportrait en papier découpé

Dimanche 26 mai à 14h30

Durée : 1h30 / Tarif : entrée du musée

Avec Sarah Ménard, illustratrice, les participant·es sont invité·es à réaliser une ou plusieurs images sur le thème de l'identité et l'expression de genre et à se poser la question de leur représentation : qu'est-ce qui les compose, les habitent, les définissent. les participant·es représentent leur visage, leur corps, et également des symboles, des intermédiaires qui les représentent (émotions, animaux, végétaux, formes, mouvements, objets, mots).

À partir de 12 ans.

TABLE RONDE

Réécrire l'histoire des femmes : les grandes figures féminines de la BD

Judi 16 mai à 18h

Durée : 1h30 / Tarif : gratuit

Cette soirée est consacrée aux femmes incontournables, et parfois méconnues de la BD, qui ont eu une forte influence sur les générations à suivre. Conférence et table ronde avec Elsa Klée et Lucile Ourvouai pour l'histoire des fanzines féministes et la présentation de l'anthologie *Fanatic Female Frustration*, un hommage à Aline Kominsky-Crumb et le groupe des chercheuses *Les Bréchoises* sur l'histoire, la

mémoire, les revendications et représentations des femmes dans le neuvième art. Des originaux de l'anthologie *Fanatic Female Frustration* sont exposés à cette occasion.

SPECTACLE ET +

La grande lecture

Je suis un K

Dimanche 28 avril à 15h

Durée : 30 min. / Tarif : entrée du musée

Une performance vocale d'Anne Ayçoberry, comédienne, avec des lectures de la poésie de Julie Doucet, de ses fanzines engagés et autres textes.

Du 1^{er} juillet au 3 novembre 2024

Visites commentées, spectacles, ateliers, visites-rencontres, conférences...

Suivez le programme et nos actualités sur www.musees.strasbourg.eu

et les pages FB et Instagram du Musée Tomi Ungerer – Centre international de l'illustration.

PUBLICATION

ISBN: 9782351252215

Suggested retail price: 15 euros

As part of her exhibition, Julie Doucet is presenting previously unpublished works in a publication by Editions des Musées de Strasbourg. Publication is scheduled for May 2024.

5. Partners

- This exhibition is supported by the Canadian Cultural Centre in Paris.



- and the Délégation générale du Québec in Paris.



- As part of Strasbourg's role as UNESCO World Book Capital 2024



- and the Rencontres de l'illustration in Strasbourg.



- With the media partnership



The Strasbourg Illustration Meetings

The Strasbourg *Rencontres de l'Illustration* defend a broad, outward-looking concept of illustration. They cover every aspect of ancient and contemporary drawing from scripted drawings with or without texts (comics, fanzines, etc.), to out-of-format drawing, including animated films and more scenic events like concert drawings, comic strips staged as performances, events in the public space (poster exhibitions, parades, etc.).

In this instalment of the event you will find exhibitions, workshops, meetings and autograph sessions, as well as less conventional activities like the *Central Vapeur* "Micronations Parade" or shows for young audiences.

In a unifying approach, the *Rencontres de l'Illustration* highlight Strasbourg's exceptional illustration resources, both in terms of heritage and state-of-the-art contemporary creation. Its ambition is to establish national and international influence, with a cross-border reach.

On a permanent basis, the *Rencontres de l'Illustration* bring together:

- The Media Libraries of the City and the Eurometropolis, in particular its three collections devoted to the visual arts: the Illustration Centre, the Heritage Fund and the Art Library, as well as the collections made directly available to the public;
- The Museums of the City of Strasbourg, with the participation of the Tomi Ungerer Museum - International Illustration Centre, the MAMCS Graphic Arts Room, the Museums Library and the Prints and Drawings Room;
- *Le 5e Lieu*, an interpretation centre for architecture and heritage and a gateway to culture in Strasbourg;
- *Central Vapeur*, an association whose young creation festival is part of the RIS
- The *Haute École des Arts du Rhin*, with the Illustration Workshop created by Claude Lapointe in 1972, the first of its kind in an art school in France.
- And on this occasion, an independent publishing house for comic books, *Éditions 2024*.

The full programme is available at strasbourg.eu/rencontres-illustration.

Strasbourg, UNESCO World Book Capital 2024

The “UNESCO World Book Capital” label is awarded each year to a city which is committed to promoting books and reading in all its forms and for all ages, to fight against illiteracy and inequalities in a radically changing world.

On July 20, 2022, UNESCO designated Strasbourg as World Book Capital 2024, succeeding Accra (Ghana). It thus becomes the first French city to be awarded this label, created in 2001, and will remain the only one for at least ten years.

In accordance with UNESCO's commitment in the face of climate change, social inequalities and faltering democratic values, Strasbourg is upholding between the city's residents' and stakeholders' exchanges with writers, intellectuals and artists on the issues of social and ecological transition. Through this approach, Strasbourg has set out to reaffirm the place of the book and of reading as vectors of knowledge – knowledge of oneself and of others, knowledge of world construction.

“As they explained when awarding the label, UNESCO and the World Book Capital Advisory Committee were impressed by Strasbourg's emphasis on books as a response to the challenges of social cohesion and climate change. The city emphasises the role of books in sharing environmental concerns and scientific awareness, while prioritizing young people as agents of change.

Strasbourg has also been praised for its literary heritage and its projects designed to hybridize literature with other artistic disciplines such as musical composition, playwriting and illustration. Furthermore, the city has solid experience in organizing large-scale, outward-looking events.”

6. Visitor Information

Musée Tomi Ungerer

2, avenue de la Marseillaise, Strasbourg

Opening times: weekdays from 10 am to 1 pm and from 2 pm to 6 pm. Saturdays and Sundays from 10 am to 6 pm. Closed on Mondays

tel. +33 (0)3 68 98 50 00

Group Visits: information at

www.musees.strasbourg.eu/groupe-tarifs-reservations

Tickets: €7,5 (reduced: €3,5)

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- visitors under age 18
- Carte Culture card holders
- Atout Voir card holders
- Museums Pass Musées card holders
- Éduc'Pass card holders
- disabled visitors
- students in art history, archaeology and architecture
- employment seekers
- social assistance beneficiaries
- Strasbourg Eurometropolis badge-holding employees

Admission free, all visitors:

1st Sunday in the month.

1 day Pass: €16, reduced: €8 (access to all of Strasbourg's Museums and their temporary exhibitions)

3 day Pass: €20, reduced: €12 (access to all of Strasbourg's Museums and their temporary exhibitions)

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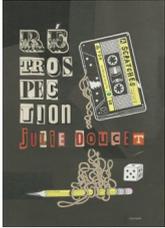
www.musees.strasbourg.eu

Julie Doucet

UNE RÉTROSPECTION

Musée Tomi Ungerer - Centre International de l'Illustration
Du 25 avril au 03 novembre 2024
LISTE DES VISUELS TÉLÉCHARGEABLES SUR LE SITE
WWW.MUSEES.STRASBOURG.EU

Demande à adresser :
Service communication
Musées de la Ville de Strasbourg
julie.barth@strasbourg.eu
Tél. + 33 (0)3 68 98 74 78



1. Julie Doucet, dessin pour l'affiche de l'exposition, 2024. Collection de l'artiste © Julie Doucet

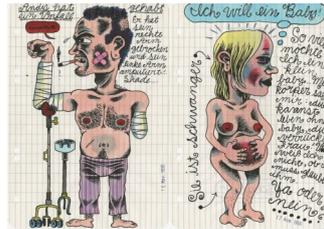
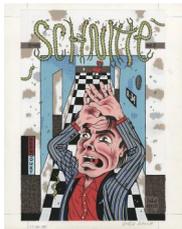
2. Julie Doucet, *Mon forcast*, 2010, collage sur papier. Collection de l'artiste © Julie Doucet

3. Julie Doucet. Photo : Prune Paycha



9. Julie Doucet, 24 février 1997, gravure sur bois en couleur. Collection de l'artiste © Julie Doucet

10. Julie Doucet, dessin pour *Rolling Stone*, 24 août 1998, encre noire et gouache sur papier. Collection de l'artiste © Julie Doucet



4. Julie Doucet, *Schnitte*, décembre 1996, encre noire et gouache sur papier. Collection de l'artiste © Julie Doucet

5. Julie Doucet, *Andis hat ein Unfall...*, 1996, encre noire et encre de couleur sur papier quadrillé. Collection de l'artiste © Julie Doucet
Julie Doucet, *Ich will ein Baby!*, 1996, encre noire et encre de couleur sur papier quadrillé. Collection de l'artiste © Julie Doucet



11. Julie Doucet, sans titre, issu de la série *Melek*, 2002, gravure sur bois. Collection de l'artiste © Julie Doucet

12. Julie Doucet, sans titre, issu de la série *Melek*, 2002, linogravure. Collection de l'artiste © Julie Doucet

13. Julie Doucet, couverture pour *Complete Dirty Plotte*, janvier 2018, encre noire sur papier. Collection de l'artiste © Julie Doucet



6. Julie Doucet, *Dani sur fond rouge*, s.d., gravure sur bois en couleur. Collection de l'artiste © Julie Doucet

7. Julie Doucet, *Comment j'ai choisi le plus beau métier du monde?*, novembre 1989, encre noire, collage et correcteur blanc sur papier. Collection de l'artiste © Julie Doucet

8. Julie Doucet, *Dirty Plotte*, septembre 1988, encre noire, collage et correcteur blanc sur papier. Collection de l'artiste © Julie Doucet



14. Julie Doucet, *Suicide total*, 2019, encre noire sur papier, carnet leporello. Collection de l'artiste © Julie Doucet

15. Julie Doucet, *Horoscope*, 2023, encre noire sur papier. Collection de l'artiste © Julie Doucet



16. Julie Doucet, *Suicide total*, 2019, encre noire sur papier, carnet leporello. Collection de l'artiste © Julie Doucet

17. Julie Doucet, *Suicide total*, 2019, encre noire sur papier, carnet leporello. Collection de l'artiste © Julie Doucet