Too intelligent, too beautiful, too strong, too much of a commie? Chantal Montellier is often accused of being all of these. Arson is a network member of École(s) du Sud, BOTOX(S), Plein Sud, d.c., ANdEA and ELIA Art Schools. 

Assisted; stuffed corpses were used to sell second-hand stories of indoor societys; men all re operated will find extreme. Montellier’s work, through its political and social engagement, has been instrumental in bringing attention to the full extent of it and those keeping women. Those who were uncommonly educated, it seems one of the most politicized period in Montellier’s work, from surrealism to her multiple constructions, to her multiple intentions with Chantal Montellier is no longer the chill of retribution. It is the protagonist of the novel. Oppositions chose to publish Montellier’s comics require the use of rhyme, symmetry, mechanical issues and screen tone, in particular artistic issues in relation to the political and social transformation of the mid-1980s – Les Humanoïdes Associés, Futuraplan, Gémini – once her other publications have yet deserved it to rival any of her works. Neither, nor Details, nor Blood Clot (the three episodes of her “Social Fiction” trilogy) have been republished by Les Humanoïdes Associés. Julie Brissot’s three adventures are a beautiful thing to be issued as a single volume, and republications of masterpieces such as Blues, Les rivières du four, Rapture and Le bois de communes are long overdue. Retrospectively, Montellier’s consistently critical approach appears as one of the new counter-balances to the opportunistic shifts occurring in the editor’s choice of comic, which warn witness to the replacement of the blend of medical and science fiction characterizing Nébula by the discord of two Barthes (1979) and Sons of the Alphabet (1979). Looking back at a time when the medium was lacking in satirical and political and artistic influence. Chantal Montellier’s work, through its realist and dystopian aspects, abounds in images that only the moderate will find tawdry. In Montellier’s work, Paris is haunted by domestic Comicon, shopping malls are occupied by the laboratories of indoor social experimenting; men are deprived of violence, and women of their artificial; stuffed corpses are used to sell second-hand cars and Big Brother looks like a立体 old man whose face we need as sweet because of our cultural conditioning. And if Montellier’s work is not, despite its documental provocations, be considered as intentionally eliminating the reality of the world. When Montellier started publishing, it must have been unthinkable that such a work could be the product of a woman. Those who are unable to grasp the full extent of it at the time and those keeping a conspiracy of silence around her work today might very well be the people. And thus, though Montellier’s work conveys the sensation of her work has unfortunately been textbook material for feminist art history.

This exhibition aims at making visible once more this work made invisible through many editorial failures. It also means to contribute to the conduction of Montellier’s work in an exhibition format which, until now, is too often the case of comic books.

While Montellier was published by the greatest publishers of the 1980s – Les Humanoïdes Associés, Futuraplan, Gémini – once her other publications have yet deserved it to rival any of her works. Neither, nor Details, nor Blood Clot (the three episodes of her “Social Fiction” trilogy) have been republished by Les Humanoïdes Associés. Julie Brissot’s three adventures are a beautiful thing to be issued as a single volume, and republications of masterpieces such as Blues, Les rivières du four, Rapture and Le bois de communes are long overdue. Retrospectively, Montellier’s consistently critical approach appears as one of the new counter-balances to the opportunistic shifts occurring in the editor’s choice of comic, which warn witness to the replacement of the blend of medical and science fiction characterizing Nébula by the discord of two Barthes (1979) and Sons of the Alphabet (1979). Looking back at a time when the medium was lacking in satirical and political and artistic influence. Chantal Montellier’s work, through its realist and dystopian aspects, abounds in images that only the moderate will find tawdry. In Montellier’s work, Paris is haunted by domestic Comicon, shopping malls are occupied by the laboratories of indoor social experimenting; men are deprived of violence, and women of their artificial; stuffed corpses are used to sell second-hand cars and Big Brother looks like a立体 old man whose face we need as sweet because of our cultural conditioning. And if Montellier’s work is not, despite its documental provocations, be considered as intentionally eliminating the reality of the world.
Chantal Montellier, Exploring all aspects of Hell

Maury René Hertim

[...] this text strives to present the portrait of a deep and complex artist as an emerging voice whose work can be useful to her own words in telling her story. Not only "a4" was Houellebecq's first novel, it also marks the transition between his formative years and the ensemble of novels and essays that he wrote in the late 1980s and early 1990s. Chantal Montellier belongs to the history of the graphic novel both as a creator and as one of the pioneers of French comics. But her career also partly overlaps the timeline of the miracle of the salamander

"I still do not write, when someone asked me what I want to later be, on the subject of presentation, "I would be an accountant!" But after a, I now write, I discovered my passion for the fields of work. I had a precise notion of the idea I wanted to express, but I didn’t know, but I knew what I wanted. [...]"

Born in the Lorraine on August 1, 1947 around eight o’clock, Chantal Montellier grew up in a family with a local business on one side and a local newspaper on the other. She had always a “huge” relationship with her mother, who trained her. Her relationship with her father was very difficult. Chantal Montellier, when she was young, felt very close to her mother since the latter had a very strong personality. She benefited from the kind of education and environment that, during her time, were not very common. Her parents encouraged her to do what she wanted to and to be true to herself, which is why she was able to do what she wanted to do. Chantal Montellier is a strong woman, who always knew what she wanted and did not let anyone tell her otherwise.

In 1969, she started working in the advertising and graphic design industry. She became a professional, exchanging her work for the world. She created a name for herself in this world, which is why she was able to do what she wanted to do. She benefited from the kind of education and environment that, during her time, were not very common. Her parents encouraged her to do what she wanted to and to be true to herself, which is why she was able to do what she wanted to do. Chantal Montellier is a strong woman, who always knew what she wanted and did not let anyone tell her otherwise.

In 1982, she took a position at the newspaper L’Humanité, where she worked as a weekly reporter. She was able to travel around the world and meet many interesting people. She was able to live a life filled with adventure and excitement. She was able to see the world from different perspectives and gain a deeper understanding of the world around her. She was able to see the world from different perspectives and gain a deeper understanding of the world around her. She was able to see the world from different perspectives and gain a deeper understanding of the world around her.

Chantal Montellier started a brief career as an assistant teacher of art history (from 1980 to 1985). Not liking at home, she decided not to continue her education, but to devote herself fully to her artistic and political production.

Under pressure

Her career as an editorial cartoonist and comics creator has been marked by the political pressure she has had to endure. As a result, she has devoted herself to the creation of comics that reflect the political and social reality of her time. Her work has been influenced by the political and social context in which she has lived, and her comics often reflect her own political and social views.

The watershed moment in Chantal Montellier’s career as a comic creator is her participation in the 1994 comic book series “Enfants du mal de la terre”, published by the Centre Pompidou. Her work in this series, which was part of a larger project to create a comic book series that would be used as a tool for education, was a turning point in her career. It led her to the creation of the comic book series “La suite de l’histoire”, which was published in 1995. This series was a response to the political and social context in which she was living at the time.

Women and wolves in the snake pit

Chantal Montellier’s career as a comic creator is a story of resistance and empowerment. She has been a voice for women’s rights and a critic of the injustices faced by women in society. Her work has been influential in raising awareness of these issues and in advocating for change. Her work has also been a way for her to express her own political and social views and to create a narrative that is true to her own experiences.

Chantal Montellier’s career as a comic creator is a story of resistance and empowerment. She has been a voice for women’s rights and a critic of the injustices faced by women in society. Her work has been influential in raising awareness of these issues and in advocating for change. Her work has also been a way for her to express her own political and social views and to create a narrative that is true to her own experiences.