JEAN LECLERCQ

LES CACO-MORPHIES DE JEAN LECLERCQ

On observe un renversement des valeurs qui appelle aussi les mises en scène associées au mouvement de la folie. Les travaux de Donald Duck dans le studio ont été perçus entre les machines d'un studio. On sait que par quel point le pilote a été l'esthétique de la musique. La musique de la musique de la musique a été perçue entre les machines d'un studio. On sait que par quel point le pilote a été l'esthétique de la musique. La musique de la musique de la musique a été perçue entre les machines d'un studio. On sait que par quel point le pilote a été l'esthétique de la musique. La musique de


On the table, a mess of papers and cardboard. A briskly colored composition of all sizes depict the crude action of collection or ensuing heroes. Lambik's face is greatly prominent, while Donald Duck's appears to have been flattened in the frame of the mirror. It offers understanding how Lambik's sinister unattached head and cylindrical neck might be attached to his torso, which is outside the frame, in this opposite corner a bubble floats against an empty backdrop, with the unexpected words: "Madame, would you be pleased to be the inter-china's idea?"

Each element of Leclercq's art challenges traditional expectations of modernist skill: the exaggerated anatomical distortions, the complete disregard for rules of perspective, the evoking imbalance of the compositions, the speech bubbles disconnected from the speakers, the oddly constructed dialogue in the bubbles, and the crooked edges of the cardboard. Leclercq creates visual cacophonies or, perhaps more aptly — to use a French-language metaphor coined by Louis Belloc and Fabrice Lemy that describes the "badly-down" or disarranged or the lowest - disorientation. The work falls squarely within a fertile period that has influenced the fine arts since the end of the 19th century. In the tradition of the innovators, Dada and the chaotic experiments of David Shrigley, Jean Leclercq's drawings sweep away certainties and render absolute disintegration the "well-done."

As part of the outsider art movement, his works eloquently demonstrate that the most remarkable pieces don't necessarily take the beaten path but may flourish along the backroads.

We find an inversion of values reminiscent of the monsters associated with the Flonda (good but bad) movement. In the work of Terezea Yumna, Emile Suard and Suzi Akaune, indulging in the "bad" is the best route to the essence of what is "good." Like Leclercq's French counterparts Olivia Clavel or Charlie Schlingo, narrative narrative constructions are coupled with a loose sprinkle of mainstream comic aesthetics. A similar punk ethic underpins Leclercq's work: the absence of "professionalism" in its execution, the glorification of a mishmash and disarray aesthetic and an unabashed immaturity. But his drawings are far from juvenile; they are rather a vehicle for a childish impulse, magnifying the wondrous energy that we all tapped into when trying to redraw a Psylocke cover in a panel from The Calendar Affair. Adults, the fascination a work holds for us is often connected with its otherwise — it is an object whose unique qualities overwhelm us, something we feel in the child, in the other hand, leads to become one with this work in question, to broaden and reinterpret it.

Abraham Leclercq redraws the Mayor of Chamagne, Philip Montfort or Captain America. He evolves at the same time the known and the unknown, creating a tension between mocking familiarity and discovering incongruity. Much as covers of "Universe Book" by Elert Pianka, "Yesterday Once More" by the Stampp, or "Girls On Film" by Wesley Willis deconstruct the original work to create songs that have truly never been heard before. Leclercq's comic conceals images no one has ever seen before.

In comics we usually find groups of vignettes that the reader must decipher to slowly unravel a larger story that predetermines each part. However, the reader is also an invisible "viewer," visually overstimulated, adding to their mental library of images as they go. In this process, the work of Jean Leclercq becomes a labor of encyclopedic proportions. Admitting to never having read the comics that serve as his inspiration, Leclercq instead turned to a patient work of accruing, meticulously selecting the image that will then be redrawn. He then extracts it from the original flux, reinterprets it and sublimates it to a significant change of scale. This process yields a decontextualised image of the demarcated — a new visual explosion. Traditional panel by panel reading gives way to a process of erratic understanding of the images, one in which the eye is invited to roam free.

The work of Jean Leclercq is highly scandalous, piled perilously in opposite directions by opposing forces: the continuous and the discontinuous, the material and the poetically crafted, transcription and untranslatable transformation, homage and lapse. This state of conceptual tension, which threatens all attempts to assign a definite status to the works, produces a short circuit. The viewer who has no choice but to let themselves give in to the strain of emotional laughter. It is a laugh of wan and ironic distance, creating an empathy that Augustine of Rennes affirms as being "the highest form of philosophical thinking."

---