







The air is heavy  
and I tell myself stories ;

*The seat of an animal blends into a dark mass, and on the reverse, arms anchored to the ground, from which emerge a composite bone*, now contaminating the side of the sculpture. These elements blend within the clay itself, affiliated and combined without any hierarchy. From these twists oozes a viscous, dripping blue oil, seeming to whisper that the graft continues to operate, unaffected.  
My practice attempts to consider the notion of foundation and collapse in the same gesture. It's within this continuous passage that the ruin can be seen as fertile ground, and that lies my intimate conviction that, by working on it deeply, it's possible to elaborate alternative versions.

And the slow gestation of ceramics and drawing opens up so many possibilities. Latent, lazy, underlying, trying to depict these phenomena demands forgetting any kind of direct, instantaneous capture. This need to imagine and make tangible a shifting world is embodied in the chimera, which becomes a plastic gesture as much as a narrative framework. In this way, both organisms and artefacts are constantly re-arranged according to different scenarios. Then, the proposed installations take shape as liminal space, where the surrounding forms are as familiar as they are indocent.  
These speculative narratives come in several versions of the same story, shaping characters like architectures, in a collage of discontinuous times. Where the event can be reabsorbed and displaced, where *one wears the skin of the other in order to feel them better*, change roles, and perpetually re-shape this strange, enigmatic, disjointed and plural landscape.

*The dog bites its tail, paroxysm of its vertebrate body, finished, interwoven, the circle is complete ! An ancient guardian, protective and faithful figure, the dog remains peaceful; Imperturbable, the Sphinx is too slammed these days, her head rests on the hot, sweating salt, she won't ask her riddle.*  
I'm in the dual experience of narrator and architect of the place ; in this way, I'm giving the viewer an effusive setting, but also the keys to a possible rewrite.

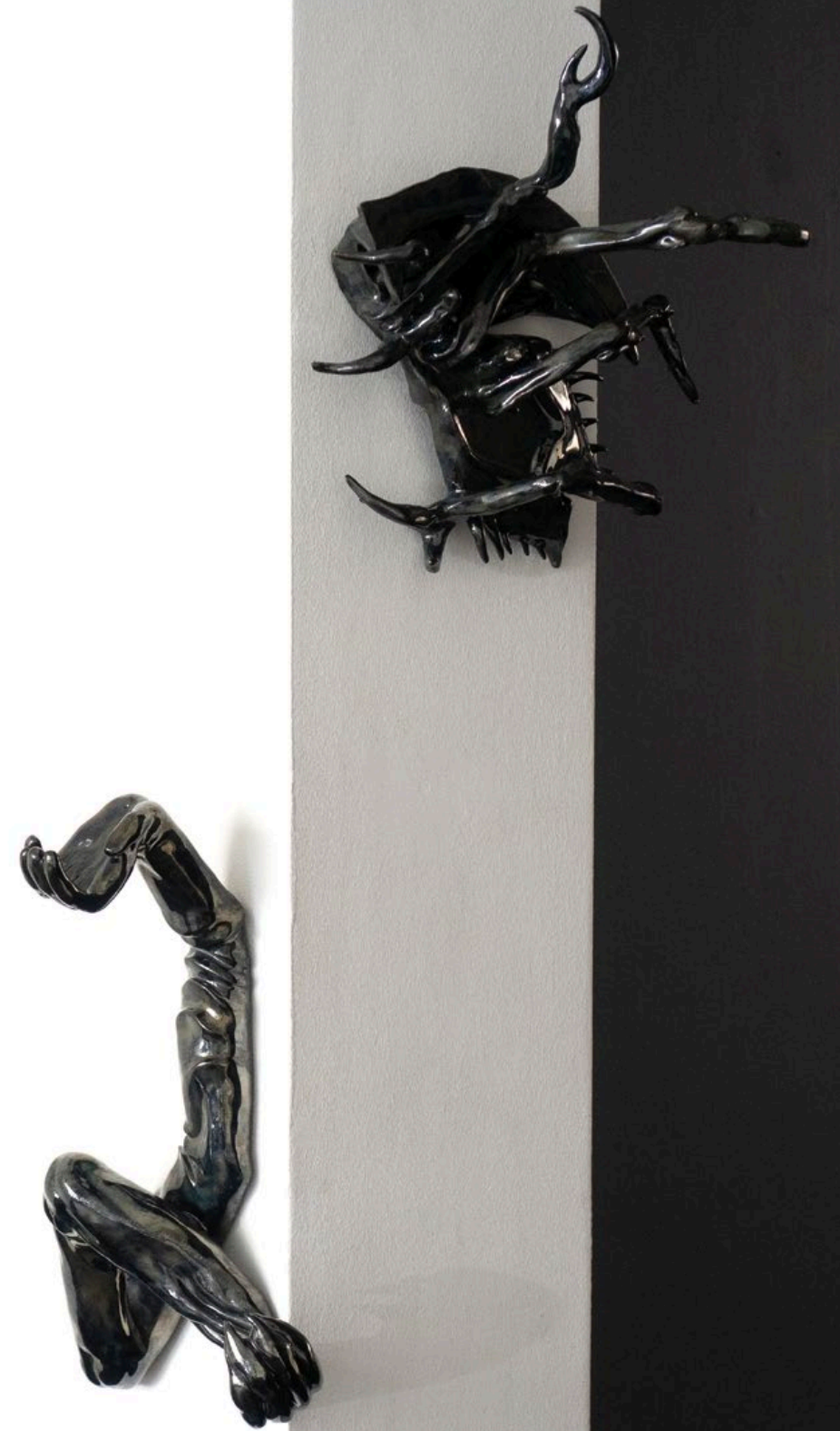
**BARBARA LÉON LECLERCQ**

**A ROOM FILLED WITH LUCKY CHARMS**

*Limules*

2024

Stoneware ceramics, glaze, oxydation firing,  
1220°, made and fired in the studio kiln in  
Brussels







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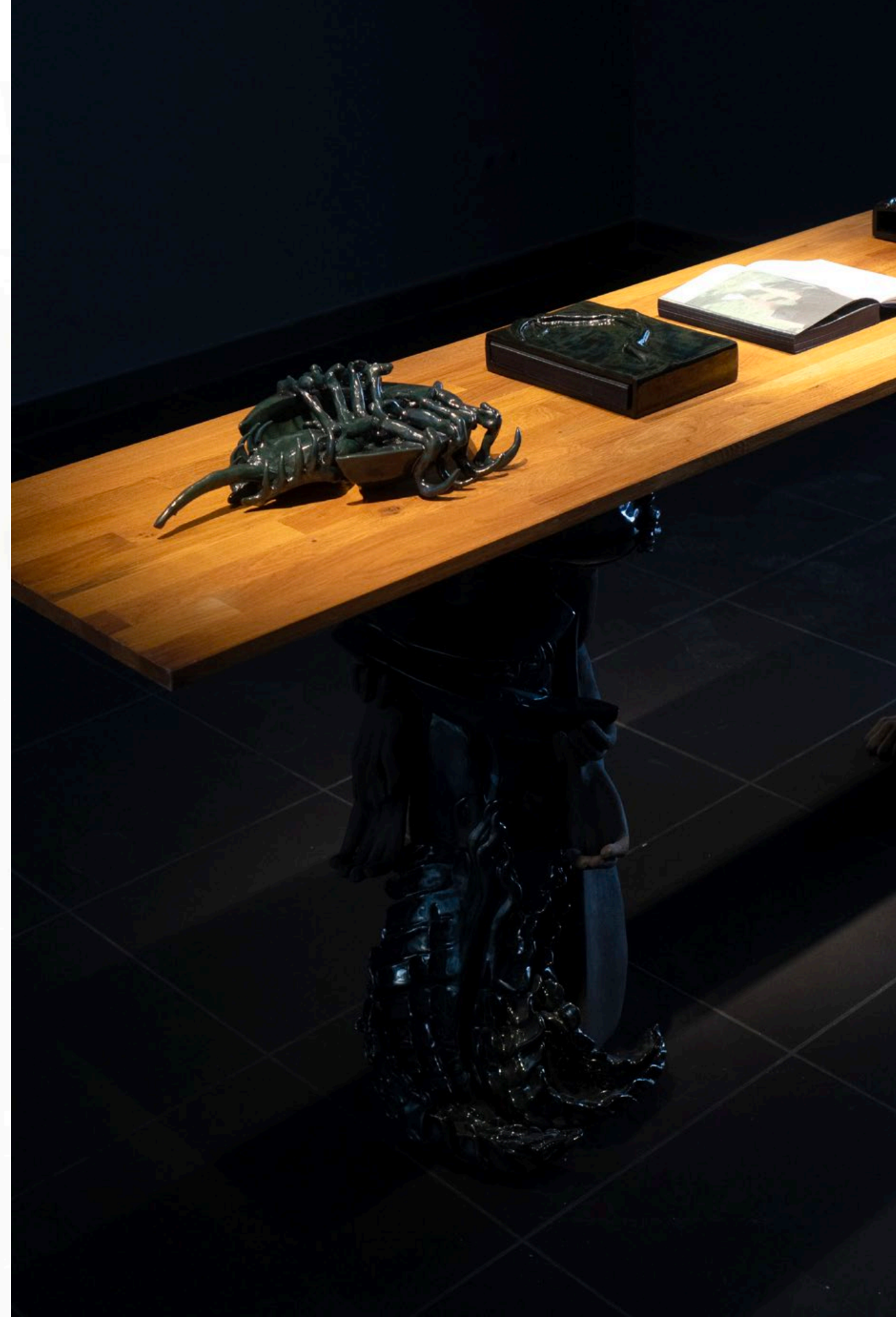
*Master thesis*

*“Chimeras, figures of collapse”*

320 p.

Under the direction of Kiran Katara and  
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« Je compris presque sur-le-champ; Le jardin aux sentiers qui bifurquent était le roman chaotique; la phrase “nombreux avenir (non à tous)” me suggéra l’image de la bifurcation dans le temps, non dans l’espace. Une nouvelle lecture générale de l’ouvrage confirma cette théorie. Dans toutes les fictions, chaque fois que diverses possibilités se présentent, l’homme en adopte une et élimine les autres; dans la fiction du presque inextricable Ts’ui Pên, il les adopte toutes simultanément. Il crée ainsi divers avenir, divers temps qui prolifèrent aussi et bifurquent. »<sup>20</sup>

Il y a quelque chose en germe dans la lignée de J Luis Borges, une idée du jardin aux sentiers qui bifurquent, dans les narratifs qui vont suivre. Quelque chose qui n’a jamais été aussi proche de la dualité et tension entre fondation et effondrement, que Borges n’a de cesse de faire et défaire, de propositions en germe.

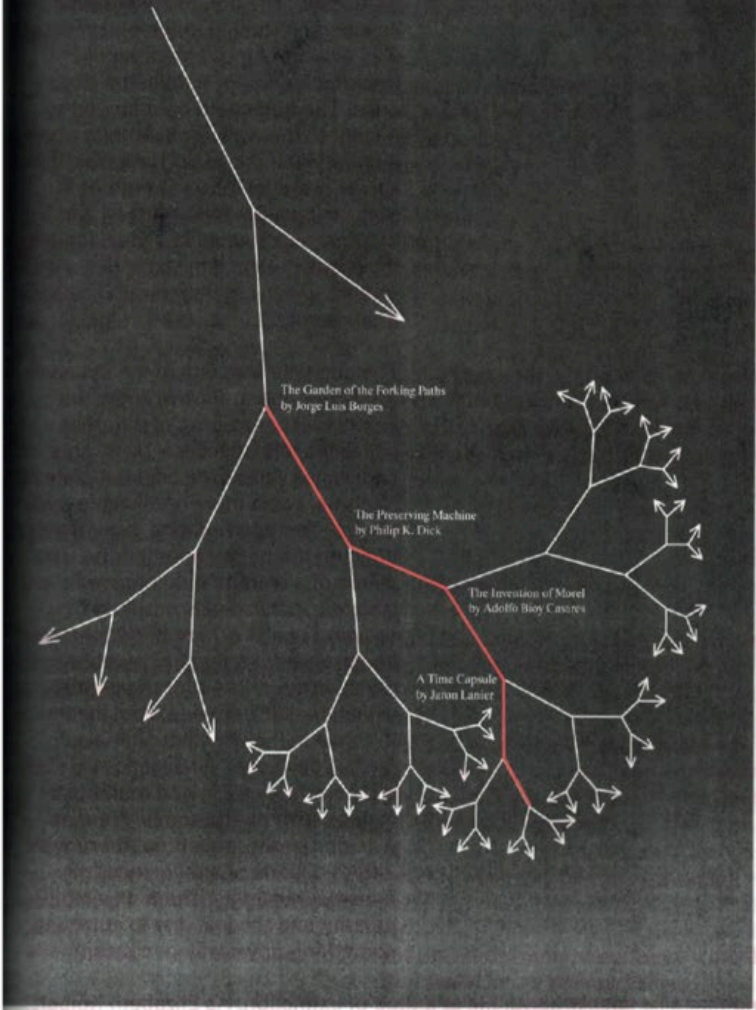
Remuer le cours des choses,  
Leurs mythes  
Et ainsi choisir d’autres énoncés  
Les artistes, chacun à leur manière, élaborent une tension productive entre fiction et faits.

« Désormais, il est exclu de ce passé réel ou hypothétique; il ne peut plus s’arrêter; il doit se rendre dans une autre ville, où l’attend un autre de ses passés, ou quelque chose qui a peut-être été un de ses futurs possibles et qui est maintenant le présent de quelqu’un d’autre. Les futurs non réalisés ne sont que des branches du passé: des branches mortes »

<sup>20</sup> BORGES, Jorge Luis, *Fictions*, “le jardin aux sentiers qui bifurquent”, (1944), éd. Gallimard, coll. « Folio » traduit de l’espagnol par Roger Caillois, Nestor Ibarra et Paul Verdevoye, révisé par Jean Pierre Bernès, 1988, p.104.

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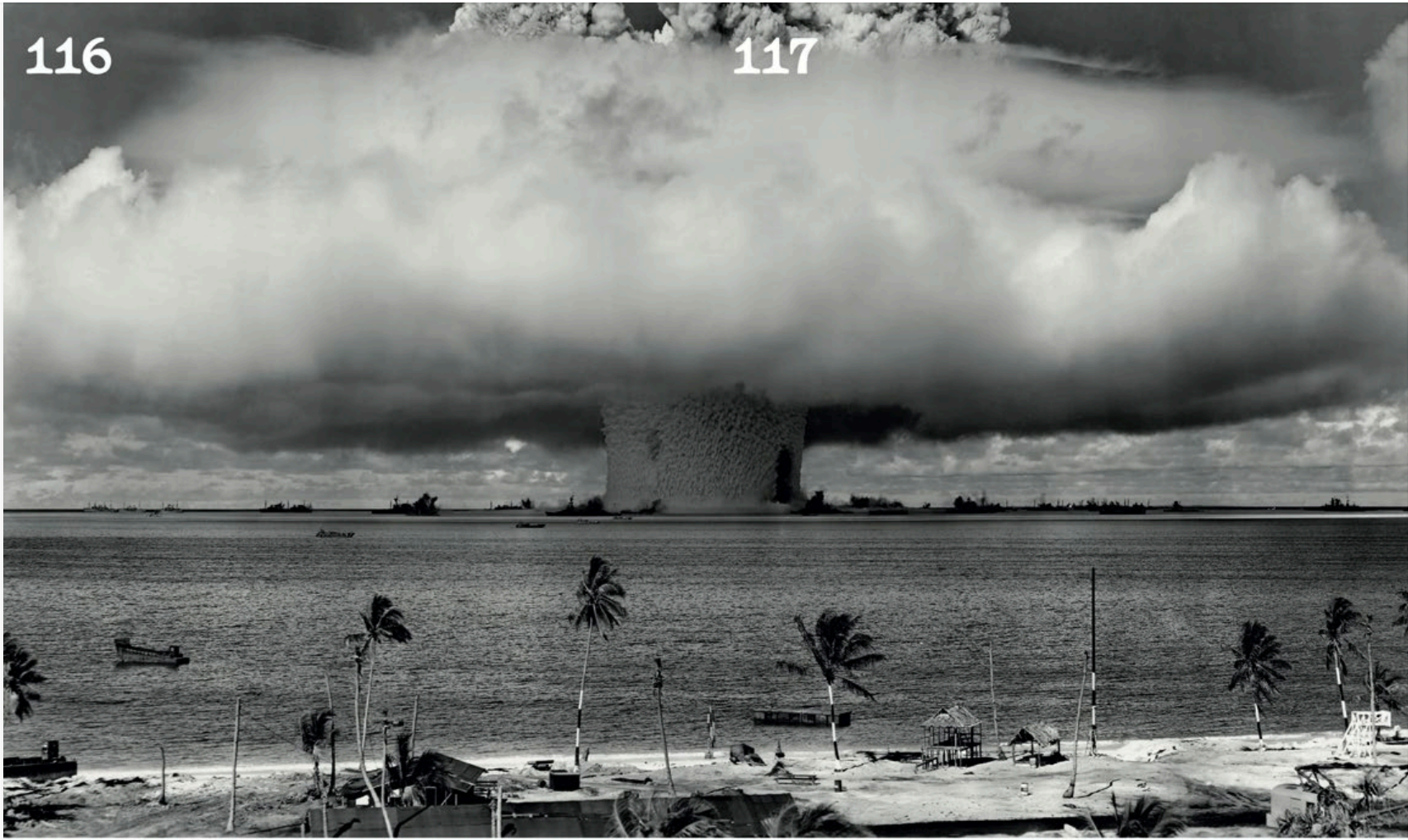
PIERRE HUYGHE

Sous la direction de  
Hans Ulrich Obrist

Co-édité par  
Serpentine Galleries,  
Luma foundation  
et Koenig Books

2019

CRAZY FRIEND, JONATHAN LETHBRIDGE



CHAMPIGNON ATOMIQUE

Image d'archive

Essai d'arme nucléaire  
sur l'atoll de Bikini.

1946





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Brussels



**DEVOURING LINES CONTINUUM**

2022-2024

Installation view

Stoneware ceramics, petroleum-like glaze

Oxidation firing, 1220°, mostly fired in the  
studio kiln, in Brussels

Variable sizes (+- 50 cm) and compositions

*p : Théo Desmaizères*







**THE SEAMSTRESS**

2025

Installations view

Stoneware ceramics, petroleum-like glaze

Oxidation firing, 1220°, mostly fired in the  
studio kiln, 85 x 110 x 45cm, 6 parts

*p : Nicolas Dewitte*





**DEVOURING LINES CONTINUUM**

2022-2024

Installation view

Stoneware ceramics, petroleum-like glaze

Oxidation firing, 1220°, mostly fired in the  
studio kiln, in Brussels

Variable sizes (+- 50 cm) and compositions

*p : Théo Desmaizères*



**DEVOURING LINES CONTINUUM**

2022-2024

Installations view, and studio research

Stoneware ceramics, , petroleum-like glaze

Oxidation firing, 1220°, mostly fired in the  
studio kiln, in Brussels

Variable sizes (+- 50 cm) and compositions

*p : Tim Evers and Noé Znidarsic*



















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Stoneware ceramics, petroleum-like glaze

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Variable sizes (+- 50 cm) and compositions

*p : Théo Desmaizères*



## DOPPELGÄNGER

2022-2024

Various stoneware ceramics and glazes  
Oxidation firing, 1220°/1280°, mostly fired  
in the studio kiln or in the ceramic depart-  
ment's kilns in La Cambre, Brussels

*Sampling different combinations:*

**1**

Stoneware ceramics, glaze  
Oxidation firing, 1220°  
220 x 50 x 40 cm

**2**

Stoneware ceramics, glaze  
Oxidation firing, 1220°  
165 x 50 x 35 cm

**3**

Stoneware ceramics, glaze  
Oxidation firing, 1220°  
180 x 50 x 40 cm

**4**

Stoneware ceramics,  
Oxidation firing, 1250°  
72 x 40 x 50 cm



1



2



3



4



## **DOPPELGÄNGER**

2022-2024

Various stoneware ceramics and glazes  
Oxidation firing, 1220°/1250°, mostly fired  
in the studio kiln or in the ceramic depart-  
ment's kilns in La Cambre, Brussels  
Variable heigh (up to 90 to 280 cm) and  
compositions

*p : Tim Evers and Dieter Van Caneghem*





## **DOPPELGÄNGER**

2022-2024

Stoneware ceramics

Oxidation firing, 1220°/1250°, mostly fired  
in the studio kiln or in the ceramic depart-  
ment's kilns in La Cambre, Brussels

Variable heigh (up to 90 to 280 cm) and com-  
positions

*p : Pierre Toussaint et Vincent Everarts*





**DOPPELGÄNGER**

*in «Poursuivre sa Chimère»*

2021

Installation of ceramics sculptures  
and drawings, displayed on a crystal-  
lized salt-coated floor

Stoneware ceramics, fired in the cera-  
mic department's kilns of La Cambre,  
1250°

and a internal perfusion system, ricin  
oil, deep blue/or deep black pigment,  
buildings blocks, unsifted salt







**DOPPELGÄNGER**

2022-2024

Various stoneware ceramics and  
glazes

Oxidation firing, 1220°/1250°, mostly  
fired in the studio kiln or in the cera-  
mic department's kilns in La Cambre,  
Brussels

Variable heigh (up to 90 to 280 cm)  
and compositions





## **DOPPELGÄNGER**

2022-2024

### *Guidelines*

Stoneware ceramics, glaze

Oxidation firing, 1220°/1250°, mostly fired  
in the studio kiln or in the ceramic depart-  
ment's kilns in La Cambre, Brussels





**POURSUIVRE SA CHIMÈRE**

2021

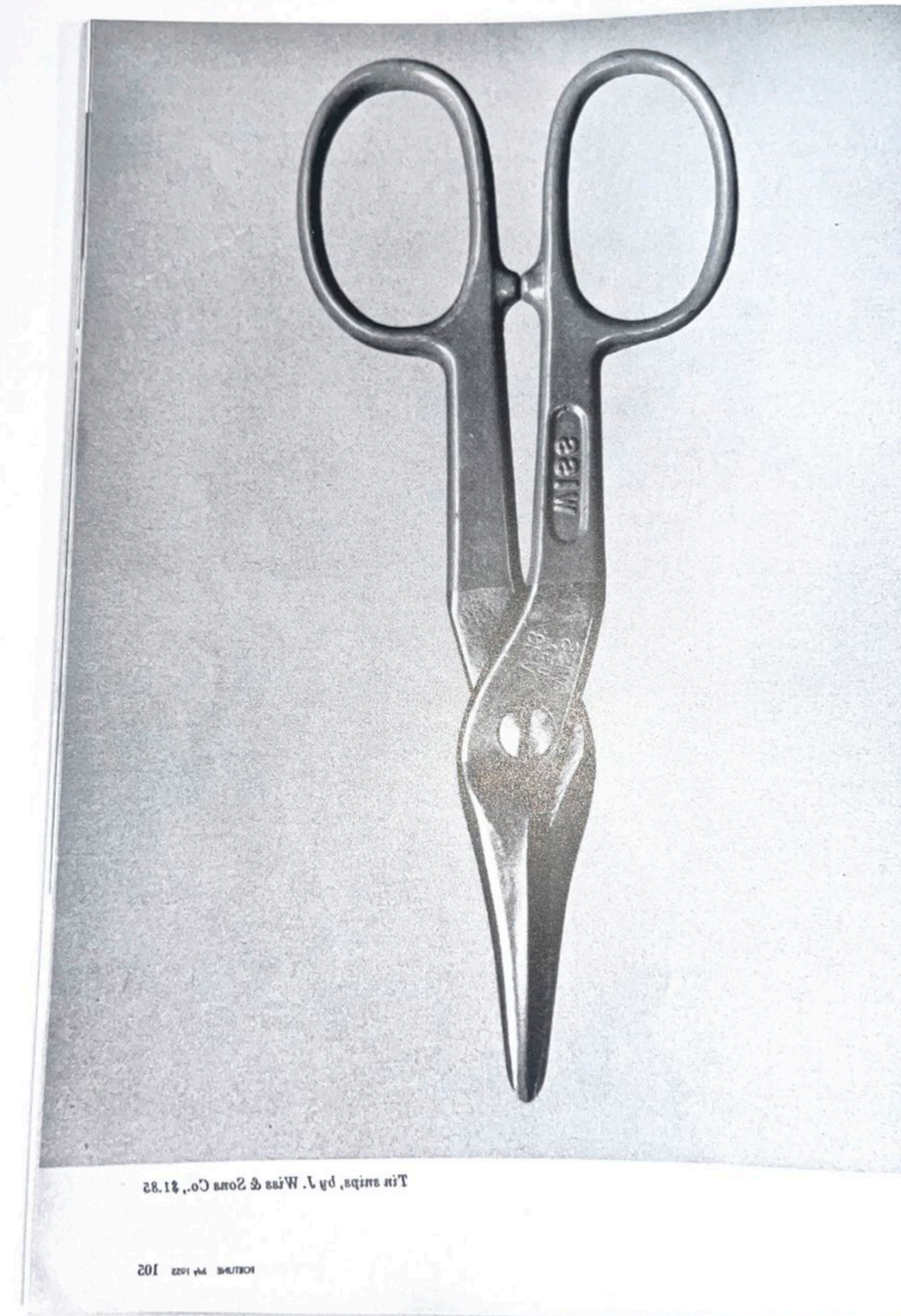
*Chien*

Stoneware ceramics, fired in the ceramic department's kilns of La Cambre, 1250°

55 x 75 x 28 cm



*Intentional picture/statement*  
Found image, personal archives





b. in 1997  
Lives and works between Brussels and Athens.  
<https://barbaraleclercq.com/>

EDUCATION

- 2023 MA with honors and research thesis between Ecole Nationale Supérieure des Arts Visuels de La Cambre, drawing department, and Université Libre de Bruxelles, architecture deparment, in Brussels, BE.
- 2020 ASFA Athens School of Fine Arts, GR
- 2019 BA at Ecole Nationale Supérieure des Arts Visuels de La Cambre, Brussels, BE

SOLO EXHIBITIONS

- 2024 *A Room filled with lucky charms*, Odradek residency, Brussels, BE

GROUP EXHIBITIONS

- 2025 Oiseaux de nuit, Lille 3000 – LaM off-site program, at La Condition Publique, Roubaix, FR
- 2024 *Mattergy Ceramics*, ed.3, curated by Lieza Dessein and Louise Devin, at BRASS, Forest, Brussels, BE  
*Phenomena*, cur. by Elders Collective, in Kortrijk, BE
- 2023 *Les heures sauvages*, cur. by Stéphanie Pécourt, Centre Wallonie-Bruxelles, Paris, FR  
*Black Show*, at Puls Galerie, Brussels, BE  
*Au seuil de l’ombre*, cur. by Point Contemporain, at Galerie Henri Chartier, Lyon, FR  
*SHOW OFF La Cambre Mode(s)*, collaboration with Pauline Haumont, Ecole Nationale Supérieure des Arts Visuels de La Cambre, Brussels, BE  
*Sugaring*, cur. by Mariana Pecháčková et Sophie Fitze, at Mercerie, Brussels, BE  
*Chemin faisant*, Prix des Amis de La Cambre, cur. by Lola Meotti, at Ecole Nationale Supérieure des Arts Visuels de La Cambre, Brussels, BE  
*Le baiser de la chimère*, cur. by Justine Jacquemin, Galerie DYS, Brussels, BE
- 2022 *The future in a fossil*, cur. by Medusa collective, Brussels, BE  
*Perseverance*, ed.3, cur. by Stefan Polak, Galerie Montoro 12 Gallery, Brussels, BE  
*Manger l’autre*, cur. by Alexane Sanchez, at Les îles mardi, Brussels, BE  
*Anticipation d’un futur*, cur. by Centre Wallonie)Bruxelles and Point Contemporain, at Vanderborgh, Brussels, BE  
*Laminar Flow*, cur. by Lola Meotti, at Espace privé, Brussels, BE  
*Graduation show*, at Ecole Nationale Supérieure des Arts Visuels de La Cambre, Brussels, BE  
*Les oiseaux nichent aussi dans les murs*, cur. by Jean Baptiste Brueder, at Fondation Moonens, Brussels, BE
- 2021 *Genius Loci*, ed. II, cur. by Denis de Rudder, Brussels Drawing Week, La Vallée, Brussels, BE  
*Genius Loci*, Fondation Moonens, Brussels, BE
- 2019 *L’intervalle.mov*, cur. by Collectif l’Intervalle, Rue Georges Matheus 43, Brussels, BE  
*Semblant*, Ecole Nationale Supérieure des Arts Visuels de La Cambre, Brussels, BE
- 2018 *Temps de plomb*, cur. by Collectif l’Intervalle, Brussels, BE  
*Résonances*, éd. IV, La Vallée, Brussels, BE

RESIDENCIES

- 2025 La Chapelle Saint-Antoine, Naxos, GR
- 2023 Moly Sabata, Fondation Albert Gleizes, on an invitation from Centre Wallonie-Bruxelles, and Joël Riff, Sablons, FR

PRESS

- 2024 Portrait, in Shadowplay Magazine
- 2023 Portrait, in Point Contemporain Magazine, n29, issue of may  
Highlights, in Eeckman insurances
- 2022 Review of the echibition The future in a fossil, at MEDUSA  
by O FLUXO platform  
by KUBAPARIS  
by Emergent magazine  
An edition of the exhibition Anticipation d’un futur, produced by the Centre Wallonie Bruxelles and Point Contemporain. 400 copies. Paris.

FAIRS

- 2024 Ceramic Brussels, with Puls Galerie, at Tour & Taxi, Brussels, BE

AWARDS

- 2022 Prix des Amis de la Cambre  
Prix de la Fondation Roi Baudouin, for the MA project



