

At the Comics Art Museum
From 22 September 2015 until 6 March 2016



Fred Jannin, Just too much

From Comic Strip to Multimedia

Frédéric Jannin was born and bred in Brussels (Uccle, 1956), and always fervently admired the comic strip artists Franquin and Gotlib as well as the Monty Python comedy group. He launched into his graphic art and media career at a very young age by producing drawings for the Belgian television, and later went on to publish his first comic strips in a rock tabloid. Considered to be a first-class observer of the 80s youth scene, he authored the *Germain et nous* series published in the Spirou Magazine. It is in this comic series that he devised the spoof rock group *Bowling Balls*, which later led to the real-life production of several records, including by the group *Zinno*, with hits in the music charts. Fred Jannin also stands for the comedy group *Les Snuls*, the radio series *Le Jeu des dictionnaires*, the television comedy series *J'aime autant de t'ouvrir les yeux*, the cartoon *Froud et Stouf*, and numerous juicy adverts which made his voice one the most famous of the Belgian French-speaking audio-visual landscape.

With the support of the Brussels-Capital Region

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From Comic Strip to Multimedia

An exhibition of the Comics Art Museum

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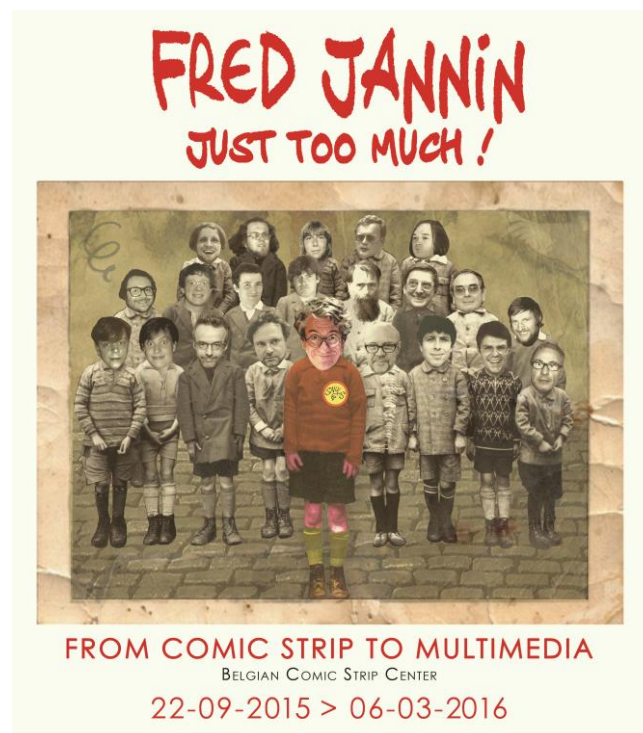
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With the support of the Brussels-Capital Region

With the collaboration of Thierry Culliford, Piero Kenroll, Dan Lacksman, Alain De Kuysche, Thierry Tinlot, Sergio Honorez, Marcel Gotlib, Stefan Liberski, Kris Debusscher, Nico Fransolet, Laurence Bibot, Jacques Mercier, Raoul Reyers and Gilles Dal.

This exhibition is a tribute to Peyo, André Franquin, Yvan Delporte, Bert Bertrand, Gilles Verlant, Marce Moulin and Jean-Pierre Hautier.



The texts of the exhibition

1. CHILDHOOD/TEENAGE YEARS

Peyo, his son

At the tender age of 10, Frédéric Jannin, an avid reader of the Spirou comic, found out that Peyo's son was also a pupil at Saint-Pierre College, just like him. His name was Thierry Culliford and he was a tall boy in year 6, whereas he was only in year 5. So, he sought out Thierry during breaktime: "Have a look, I have drawn a *Smurf*. Could you show this to your dad and ask him what he thinks about it?" Thierry was only interested in his football game so gently pushed him aside. "Go on, let the big boys play, and if you want to talk to me, be a little discreet about it!" The following year, Thierry transferred to the secondary grammar, so they no longer shared the same playground. Thierry had to re-sit his year when Frédéric was moving up to the secondary grammar. On 1st September, Thierry entered the classroom and sat down on his school bench, and who came in? None other than Frédéric Jannin, this nuisance of a boy and fan of his dad's. "Well, I am in for it now." Indeed, Frédéric had spotted him and made a beeline for his bench and said: "I will sit next to you!"

Coca Cola on Tap

"One of the best decisions in my life was to re-sit my first year of secondary grammar. If I had not failed that year, I would probably never have met Fred and I would never have experienced all the really wonderful things in my life. Going to his house was so fascinating. His room was full of magical stuff, cartoons, music, and all sorts of things. I even told my sister that there was a pipe connected to a bottle of Coca Cola in the kitchen and that he had Coca Cola on tap in his bedroom." (Thierry Culliford)

Budding Comic Strips

Frédéric was busy drawing all the time, as was Thierry Culliford. The latter had already published small drawings in *Top-Loisirs*, a magazine advertising restaurants, cafés, nightclubs, etc. They teamed up to create the characters 'Cam and Râ' and the 'Gogo's'. Whenever Fred accompanied Peyo and Thierry to top graphic artists' meetings, Frédéric benefited from the advice he received from Franquin, who would from time to time look over his shoulder and comment on his drawings: "That's good, that! Well done! Keep up the good work!"

Published!

Every Sunday, Frédéric would listen to the RTBf Sunday comedy programme *Dimanche-Musique*. This inspired him to draw the *Gertrude et Jaco* comic strip, featuring the programme presenters, Stéphane Steeman and Jacques Mercier. And hey presto! The series was published in the fan club magazine! Then one day in 1973, armed with his folder of drawings, Fred attended the *Tempo* television programme for pre-teens. Jacques Careuil, the programme presenter told him: "You are an artist, so you could perhaps draw the programme title headings?" As Jacques Careuil also ran a column for youngsters in the weekly *Chez Nous*, he asked Frédéric to supply him with illustrations. So, at the age of 16, Frédéric was starting to earn money from his drawings.

2. THE WORLD OF ROCK

Rock and Synthesiser

Louis Verlant was the producer of *Tempo*. His son, Gilles, was mad about rock and pop music, and he was the programme presenter. One day, he invited Dan Lacksman, the pioneer of synthesisers in Belgium, as a guest on his programme. He advised Fred to go to London to buy an EMS Synthi_AKS. "I remember the face of the *Tempo* continuity girl when I played a piece of music and said: "You could use it as background music on one of the sequences or something. She thought it sounded awful."

A Record Sleeve in Return for Advice

"As he came along to my studio, he sent me a drawing of myself in front of my synthesisers as a thank you. I thought the drawing was so good that I asked him to create a record sleeve, which I later used for my album entitled 'The Electronic System - vol. II.'" (Dan Lacksman)

Rock and Comic Strip

As he enjoyed reading the *Pop Hot* column by Piero Kenroll in *Télemoustique*, Fred decided to send him drawings and Piero offered him to draw a comic strip biography of Pete Townshend, the leader of the Who. This was later published in the first issues of the monthly rock magazine 'More!' launched by Piero Kenroll and Alain De Kuysche in 1975. This was in tabloid form inspired by the English magazine *New Musical Express*.

Upon completion of Pete Townshend's story, Fred had to find a new topic. JC De la Royère then suggested creating a series based on a super hero *Rockman*, who would go to the rescue of rock stars in distress. This all started in Avenue Legrand, at the magazine's head office, where we meet Bill Billboard, alias the chief editor of 'More!', Bert Bertrand (a great fan of the weekly music charts published in Billboard, the American record industry magazine). Like Superman, Rockman would don his super hero outfit as soon as a rock star was in danger and would jump to their rescue. This resulted in the publication of one comic book in 1979.

A Future Great

"I was impressed with the character of his style, and I instantly knew that he had the potential of becoming a great comic strip artist. What's more, he was a nice guy, he was keen and he loved rock music, so we were bound to get on." (Piero Kenroll)

Rockman's Revenge

"Looking back, it is quite obvious that we were rehashing Rockman's adventures, even though the series was still in its infancy. Impossible to come up with serious material! That is why the only comic book of the series is a volume 3, as that seemed the most logical." (JC De la Royère)

3. 'GERMAIN ET NOUS' PERIOD

Germain et nous... [*Germain And Us*]

In March 1977, Fred Jannin and Thierry Culliford created *Germain et nous* in *Le Trombone Illustré*, the independent supplement in *Spirou*, devised by Franquin and Delporte in response to the excessively reactionary mindset of the then chief editor. Delporte instigated it: "You two over there, start a joint project and come and talk to me about it." Fred and Thierry were not terribly keen on adventure stories, but instead preferred gags on topics familiar to them, i.e. friends, girls, school, concerts, parties, teenagers rebelling against parents, etc. Germain is more of an observer, and does not really take part in any action, in a similar vein to his creators. "We attended parties and would sit in a corner to people-watch. We would elbow each other: "That one, look at that one, look-look-look!"

Why Germain

"I was with Fred and he asked me to pass the salt, but he could not find the right word and said: "Pass me the Germain!" So, the character was called 'Germain'! and that is how it all started." (Thierry Culliford)



Peyo's birthday

In 1978, Peyo's wife, Nine, wanted to offer her husband a VHS video-recorder for his 50th birthday. Delporte and Jannin came up with a brilliant idea: "We will record a fake report on Peyo and make him believe that it is a television programme!" On Peyo's birthday, with all the guests there, Delporte switched on the video, which then showed a female RTBF television presenter announcing a documentary on Peyo. For a few minutes, Peyo thought it was a real television programme, with endearing touches, with all his friends and family, street interviews, with commentary from the *Spirou* editors and especially the incredible

choreography filmed in Jannin's garden, with André and Liliane Franquin, Roba, Tibet, F'murr, Eddy Paape, Mitacq, etc. During the programme, a young female knight dressed in full armour had to perform a strip-tease. Yvan had called Mitacq to ask him to say that turning 50 was great, and this as soon as the girl was in the nude. But when Mitacq found out that he had to pose with a naked woman, he left... and Yvan called Jacques Devos who solemnly stated: "*You see, Pierre, life begins at 50!*"

Arnest Ringard

Le Trombone Illustré was forced to close after thirty issues. Franquin and Delporte were worried about Frédéric, who was now without a job. So, they came up with *Les Démêlés d'Arnest Ringard et d'Augraphie* [*The Quarrels of Arnest Ringard and Augraphie*], which was a series of stories based on the constant battle waged between Arnest Ringard and the mole Augraphie, which was creating havoc in his garden. Franquin makes the rough of the graphics and Delporte supplied the scenarios, which were full of bad puns and sophisticated spoonerisms, especially in the exchange of insults between the main characters. Fifteen years later, his style having altered in the meantime, Frédéric completely redrew the *Arnest Ringard* stories, with the support of his accomplices Franquin, with whom he exchanged a multitude of faxes, and Delporte, who added further impact to the spoonerisms.

Germain Lives On!

Alain De Kuyssche succeeded Thierry Martens as the chief editor when the *Arnest Ringard* series was launched in Spirou. He promptly asked Jannin: "*Why not start up Germain again?*" So, in 1978, Spirou simultaneously featured *Germain* and *Arnest Ringard*. After that, and despite a succession of chief editors, Spirou featured *Germain et nous* on a weekly basis until 1992. All in all, Jannin drew some 652 panels of Germain.

Claire Bretécher

"In November 1975, I accompanied Gilles Verlant to Paris to do an interview with Claire Bretécher for Tempo. When I saw her work, I said to myself: That is what I want to do!"
(Fred Jannin)

The Bowling Balls

In *Germain et nous*, Germain and his friends were great fans of a rock group: *the Bowling Balls*. Alain De Kuyssche, the chief editor of Spirou, soon came up with the idea to create a real-life group so that he could give away a flexi disc with the magazine. As Fred and Thierry saw quite a lot Bert Bertrand, the star chronicler of *En Attendant* (which succeeded *More!*) and Yvan Delporte's son, they approached him to create a spoof rock band and to write a song. *God Save The Night Fever* will be recorded in Dan Lacksman's studio in a style that refers to punk (*God Save The Queen*) and to disco (*Saturday Night Fever*). Finally, the disc was published by EMI and was well received by the critics, because it amused the radio producers. This was followed by three further singles and one LP produced by Marc Moulin. Billy, Averell, Elton and Fernand Ball's group had become reality!

A Word from the President (of the Bowling Balls' Fan Club)

"When we were producing the Bowling Balls' magazine, Fred would be drawing, creating mock-ups, taking photos... and make the coffee, whilst we were rattling about elsewhere,

without any real purpose, in front of an old video of the Monty Pythons which he forced us to watch non-stop. Not laughing was strictly forbidden, otherwise we would not get any strawberry ice cream at Zizi's." (Thierry Tinlot)

Didi

In 1978, Alain De Kuyssche and Frédéric Jannin created Didi, a little girl lost in an adult world whose only legs were visible. In the period up to 1980, Spirou published 55 half-page gags. The following year, an IT company approached Fred to produce a comic strip to explain how computers worked. Fred knew nothing about computers, but he was very keen to do it. Working with Alain De Kuyssche, he produced three Didi comic books for Nixdorf to give to their clients.

Fast-drawing Jannin

"I did my work in three minutes and he did it in two. One graphic artist complained : he thought it was not fair that Jannin earned as much as him, as he could finish a panel in half a day!" (Alain De Kuyssche)

A New Duo for Germain

After 77 panels, Thierry Culliford decided to stop writing the scenarios for *Germain et nous*. "I felt that I had covered the topic from every possible angle, and it was at that particular time that my dad saw I could draw comic strips and asked me to come and work for him." Shortly afterwards, Sergio Honorez arrived upon the scene, at the same time as Thierry Tinlot. They formed the hard core of the *Bowling Balls'* fan club. Sergio had started to draw his very own character in Tintin Magazine by the name of *Aimé-Sylvain*. Tintin Magazine's chief editor told him that it would be good for him to do a series in the Jannin style. He subsequently co-wrote Germain, and went on to do the lettering. Afterwards, he joined forces with Laurence Deletaille (mother to Léopold and Jules; Fred's two sons), and together they set up a video production company.

Hi, You Old Sock!

"When I first approached him, I must have said something like: "Hi, You Old Sock!" Not that he looked like an old sock, but I just said it to boost myself. This proved to be quite unnecessary, as Fred is kindness personified." (Sergio Honorez)

Who is that little runt?

"At first, people asked me: "But who is that little runt that follows you around all the time?" It's funny, it reminded me of my previous experience with Thierry Culliford." (Fred Jannin)

Télex Against Krawiecz!

As he was friends with Marc Moulin, Dan Lacksman and Michel Moers, Frédéric Jannin staged their *Télex* band in Spirou, to a scenario by De Kuyssche. However, *Télex*, the forerunner of minimalistic electronic music, came last in the 'Eurovision Song Contest' in 1980. It is to him that we owe the excellent *En Route vers de nouvelles aventures* tune dedicated to comic strip art.

Lou Pescadou No Pas Fraichou

One day, Yvan Delporte felt like producing a radio programme to wacky music. He told Frédéric: "Gotlib loves crazy music, so let's do a radio programme with him!" They put on six or seven shows, all recorded in Jannin's little studio. The programme was called *Lou pescadou no pas fraichou*, which referred to Gotlib's and Goscinny's *Dingodossiers* [Crazy Files]. Yvan and Gotlib showed up with vinyl records, their collections of wacky records. They invited guest stars on the show, i.e. Franquin played the extraterrestrial *Uulevtourib*. Fred recorded his sentences back to front, etc. And Philip Catherine also put in an appearance to play *Forbidden Games*, a simple melody for guitar beginners!

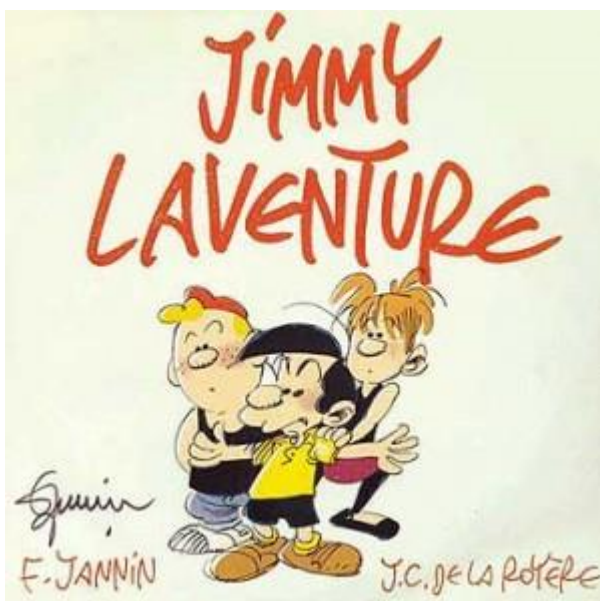
Interludes of Happiness

"I had just launched the comic *Fluide Glacial*, and my visits to Fred's were like interludes of happiness. There I was able to forget about my work at *Fluide*." (Marcel Gotlib)

4. PRESS AND COMIC BOOKS

Towards New Adventures

In 1978, the monthly magazine (*À Suivre*) decided to run *Pendant ce temps à Landerneau* [At that time in Landerneau], which was a supplement in the genre of *Le Trombone Illustré*, under the direction of Yvan Delporte. The latter brought Fred Jannin along with him, who drew *Les amours fugaces de François-Patrice* [The fleeting loves of François-Patrice]. It was at that time that JC De la Royère launched a new monthly comic magazine. Delporte came up with the title and Jannin took on the graphics. The comic was *AïE ! [Ouch!]*, the first cover of which was produced by Fred. This showed an idiot trying to nail a poster to a shop window that cracks. In the second issue, Fred and JC were creasing up with laughter with a real tear-jerker story, in which a poor sock is cowardly abandoned during the holidays. By that time, Fred and Yvan had launched a love story entitled *Cœurs* in the weekly *Spécial*, which was later published as a comic book. In 1984, this same duo then produced the comic book *Les Collectionneurs*, in which they mercilessly mocked compulsive collectors.



Jimmy Laventure

Jimmy Laventure is a scruffy boy, who fancies himself as a private detective. He is accompanied by his two associates, like in Gil Jourdan. First, there is Little Tich (small willy), a strong and rather naïve lad, who will do anything in exchange for a large marble. There is also Marcinelle, AKA Marcie, a very clever little girl. Just as well that she is there. Jimmy never hesitates to use them to solve his cases, but only he gets the credit. He is vain, somewhat of a coward and very macho. In short, a real little bastard. This series of adventures resulted in two comic books being published in 1986 and 1988 by Dargaud and MC Productions.

Minimalistic Backdrops

"I created adventure stories that required a backdrop, and that was always difficult for Fred who reduced them to the bare minimum. Once he had to draw a plane, but it was a minute plane, suitable for Pygmies! (JC De la Royère)

Big Noses

In 1970, Franquin advised the young Frédéric: *"Go for a walk into town and draw the houses, the benches, and the street furniture; it's a fun thing to do."* However, Paul Cuvelier, a friend of his father's told him: *"Do you want to do comic strip art? You will have to do the same backdrops, the same street lights from box to box. It's shitty work, don't do it."* He also received advice from his father: *"Stop looking at the big noses in Spirou; that's common. Look at Sempé or Steinberg instead."* Throughout his life, Fred was torn between these two schools. *"I feel happiest with myself when I do cartoons, whereas even Germain was somewhat of a compromise between cartoons and comic strip art. In Spirou I could not draw cartoons; for Spirou I had to draw big noses, so I was stuck in the middle. I have always been somewhat hampered by that."*

5. MEDIA ADVENTURES

Zinno

In 1985, Dan Lacksman bought a Fairlight sampler machine, and he introduced Jannin to sound sampling. Together with Jean-Pierre Hautier, Fred decided to produce a record under the Marc Moulin label. They opted for *What's Your Name?*, which was a sample of the James Bond theme tune (for *Dr No*), without ever thinking that this would lead to a golden record and that it would become an international hit, i.e. in Italy, Scandinavia, Germany, France, etc. Afterwards he produced other records, such as *Blackaya*, which achieved an MTV Award for its clip, but none was as ever as successful as *What's Your Name?*

Les Snuls

In 1989, Canal+ Belgium asked advertising executive Stefan Liberski to bring together a number of Belgian young funny chaps to produce typically Belgian comedy programmes. He therefore linked up with *Allez Allez* band members Kris Debusscher and Nico Fransolet, and with Frédéric Jannin, Sergio Honorez, Laurence Bibot, etc. *"At the end of the first season, we organised a type of charity ball at the Botanical Gardens. We thought there would be a dozen people or so. However, the hall was packed with people wearing crowns of merit and magical chicory around their neck. They were repeating sayings which we did not even know, because we had not had the time to remember all those silly sayings we had included in the sketches. That is when we realised that there were people who really liked this type of stuff, and that we were actually right to share it with them."*



Miss Bricola Strip Off!

"Until then, I had not realised what a comedy monster we had created. I must admit that hearing "MISS BRICOLA STRIP OFF" being chanted a few hundred times at the Botanical Gardens convinced me that it was worth doing a studio recording, just between ourselves."
(Laurence Bibot)

Fake Casting Sessions

"I remember when we came up with the idea of female television presenters. We were on the Falstaff terrace, and our sick brains devised this Machiavellian prank that consisted of organising a fake casting session for a regional television programme. We could not stop laughing for four years and even long after that." (Sergio Honorez)

All in One Take

"From the Snuls to our duo for the Devos-Lemmens adverts, everything about Fred made me laugh. There was no need to repeat any of the sketches, as everything just flowed and it was all done in one take." (Kris Debusscher)

J'aime autant de t'ouvrir les yeux

After the Snuls, Jannin and Liberski went on to create the television series 'JAADTOLY' *J'Aime Autant De T'Ouvrir Les Yeux [I might as well open your eyes]*. This was a completely different ambiance, i.e. no big team, no lighting, no make-up, and no costumes. There was only Stef and Fred (sometimes with Bouli Lanners and Laurence Bibot) and the camera, a small VHS. *"It was totally minimalistic. It was very exciting to do that after nearly four years of the Snuls, to manage to produce comedy without having to produce layers upon layers of collage. Sometimes, in the Snuls, we managed to cover things up by adding titles and tricks and stuff. JAADTOLY was art in its purest form."*

The Belgian Accent

"The Belgian accent (let's just say that it summarises a behaviour, manners, rituals, a language of gestures, an instinctive distrust and a brutal innocence) enables you to get right through to a Person, their pathetic truth and their touching and clumsy attempts to pull the wool over your eyes." (Stefan Liberski)

Allô c'est moi ? [Hello, Is It Me?]

John Goossens, the CEO of Belgacom, thought that the news was always so depressing that people needed cheering up. So, he contacted Jannin and Liberski and ordered a number of small radio sketches to be transmitted during Marc Ysaye's morning programme, among others. One day, King Albert II slapped John Goossens on the shoulders and said: "Your two loonies make me laugh every morning!" Fred and Stef had unwittingly become suppliers to the Royal House!

Le Jeu des Dictionnaires / La Semaine Infernale

In 2003, Lombard were publishing the complete series of *Germain et nous*. To promote this, Fred Jannin was invited on the RTBf radio programmes *Jeu des dictionnaires* and *La semaine infernale*, directed by Jacques Mercier, to work alongside famous Belgian humorists, such as Philippe Geluck, Jean-Luc Fonck, Pierre Kroll, Juan d'Outremont, Bruno Coppens, Eric De Staercke, Gilles Dal, Raoul Reyers, etc. Philippe Gouders, the radio producer of the Snuls, asked him to become part of the team. *"Me? Produce pieces of writing to read the public with all the others around me? I could never do that!"* However, Philippe Gouders — AKA Raoul Reyers, his pseudonym invented by the Snuls — insisted, so Fred Jannin turned up with numerous hilarious pre-recorded sequences and his collection of unwillingly funny single records.

Fred likes a laugh

"The way in which Fred makes me laugh is without a doubt the intelligence of his humour. His mischievousness, his irony, the sudden glint in his eyes that lights up this world of nonsense!" (Jacques Mercier)

6. COMIC STRIP ON COMPUTER

Faster, Faster!

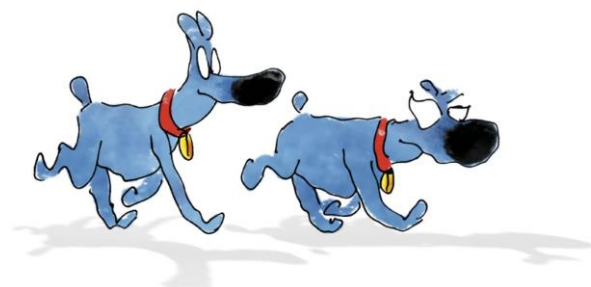
In 1993, Daniel Goossens, the celebrity graphic artist of *Fluide Glacial* went to Jannin's house to programme, with Yvan Delporte, something completely crazy on his first ever computer: 3D geometric shapes! This was revolutionary at the time! And then, drawing programmes appeared, followed by drawing tablets. Bit by bit, all colouring had to be done on the computer. Later on, there was a small company that created fonts. We sent in our lettering and they created a personalised font. This was great for Fred. He is left-handed, so he lettered everything back to front so as not to smudge the wet ink. From the third *Petit Jules et Pépé Jules* comic book, all Jannin's comic books were drawn on the computer, i.e. *Froud et Stouf*, *Que de bonheur !*, and all the comic books scripted by Gilles Dal. Suddenly, Fred Jannin, the faster drawer in the west, was drawing faster than his own shadow!

Petit Jules et Pépé Jules

Fred Jannin is daddy to a little Jules, and Stefan Liberski to a little Casimir. One evening, they realised that they were doing exactly the same thing. Rather than reading a book to their child, they were inventing stories in which they mixed snippets of *Snow White* or other fairy tales with stories that came into their head. Hence, the idea of a Grandad telling stories to his grandson, and being quite elderly, he mixes everything up. Between 1996 and 1998, Casterman published three comic books of the series.

Froud & Stouf

In 1995, thanks to computers, it became possible to draw basic little cartoons for television. For the third season of *J'aime Autant De T'Ouvrir Les Yeux*, Fred and Stef transformed their two characters into mistreated blue dogs. These acted as intermediaries between the television and the viewers. The two dogs, which had just seen what the viewers had seen, provided their Belgo-Belgian commentary. The publishers Casterman offered Jannin and Liberski to adapt *Froud et Stouf* into a cartoon, but finally it was Luc Pire who published the comic books. And the cherry on the cake is that the City of Brussels has just dedicated a mural to them, on the corner of the Boulevard Lemonnier and rue Philippe de Champagne.



Que du Bonheur !

After twenty years of silence, what has happened to Germain and his friends? Most of them have set up home, have children, and they have separated, like 1/3 of couples. They have to face problems, such as not getting along with their partners, the children's education, contending with everyday life, etc. Based on scripts written in collaboration with Catheline, his little Lucie's mother, Fred Jannin has portrayed the trials and tribulations in the everyday life of stepfamilies.

Sign of the Times

Seduced by Gilles Dal's humour and creativity in *Le Jeu des Dictionnaires* and *La semaine infernale*, Jannin subsequently joined him to work on comic books about modern life: *Malaise vagal* (Fluide Glacial, 2008) about man's struggle for survival, *Problèmes de connexion* (Fluide Glacial, 2009) about modern means of communication, *300 millions d'amis* (Dupuis, 2009) about the Facebook phenomenon, *toi+moi.org* (Dupuis, 2010) about the search for a soulmate on the internet. Modern communication technology has become an infinite source of amusement to Fred Jannin, who has always been at the forefront of electronic technology.

So-called nonsense

"Fred always says that I provide the substance and that he adds a little nonsense to relax the atmosphere, but that is not so. Behind what he refers to as nonsense, there is always something deeply interesting..." (Gilles Dal)

7. CURRENT WORKS

How To Become Belgian

This is new, as it has just come out. This new work by Fred Jannin and Gilles Dal is creating a real buzz. After all, what do our neighbours love about Belgium if not our childish sense of humour, our famous hospitality, our waffles, and our mussels and fries? Our benevolent tax system? Not for the Belgians, that's for sure!



Franquin's Colours

It all started when Sergio Honorez, appointed to the post of chief editor at Dupuis, wanted the Gomer Goof comic books republished in their beautiful original covers. Fred Jannin, urged on by Franquin's daughter, Isabelle, spent time restoring the colours of the covers, and then of all the panels. In the very best cases, Fred started with the originals to get a

better grasp of Franquin's sooo very bubbly style. It was thanks to computers that he was able to restore the entire Gomer Goof series in just over four years.

For Mankind

"I have the impression of doing something useful for mankind and it keeps me in touch with my masters! I feel like I am slogging away with Franquin and Delporte looking over my shoulder." (Fred Jannin)

Contemporary Art

With his new partner, Clémence Didion, Frédéric Jannin has again found pleasure in painting and drawing, and produces magnificent paintings and minimalistic and allegorical video clips. Fred Jannin is not only a very funny sociologist, but also a highly talented artist. He does too much of everything, to our utmost delight.

COMICS ART MUSEUM

An accomplished attraction located in the heart of Brussels, the Comics Art Museum has been honouring the creators and heroes of the 9th Art for more than 25 years. The regularly renewed permanent exhibitions and a diversified programme of temporary exhibitions enable visitors to discover the countless aspects of comics art. Tintin and the Smurfs lead the way towards further adventures, an encounter with a world where creativity has no limits.

Enhanced by an exceptional Art Nouveau home designed by Victor Horta, the Comics Art Museum is just as much a tribute to the pioneers as a glimpse of contemporary comics art.



(Photos © Daniel Fouss/Comics Art Museum)

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