

ANGE LECCIA

JE VEUX CE QUE JE VEUX

Born in 1952 in Minerviu, Ange Leccia encountered creation in his youth through darkened movie theaters and the art section of the Bastia high school. Since the 1970s, he has been offering a vibrant body of work where industrial objects and moving images are carried by the same incandescence. Cinema is often reduced to the essential, namely the technical condition of its existence - light. This is the heroine of his videos as much as his arrangements. It is the silent vector of his raw sensitivity, passionately observing his surroundings. It is the receptacle of the sensations that the audience feels in front of these decidedly contemporary creations that still capture the pulse of the world in a form of simplicity.

For his first monographic exhibition at the FRAC Corsica, *I Want What I Want* follows the path of a retrospective to sketch out offbeat paths. The journey indeed associates a single historical work with recent productions and a new assembly in order to create a mnemonic thread where memory is far from being an inert object. It is rather a ductile material that trembles at each evocation as images form the material context of its appearance. This is because reminiscence is an ongoing act, a process without end. "I Want What I Want" thus uncovers the nostalgia that is too often attributed to the act of remembering to emphasize that the past is primarily a potentiality – that of feeling the feverish exaltation of existence in its entirety.

Fabien Danesi

ROOM 1 JE VEUX CE QUE JE VEUX (1988 – 2003)

Collection FRAC Corsica

Motorcycles and cibachrome prints.

In 1988, during his first stay in Japan, Ange Leccia was marked by this Asian insular culture, combining a taste for technology and veneration of nature. He exhibited a work that reinterpreted his 1985 arrangement, *The Kiss*, two projectors facing each other, each caught in the light beam of its double, like a hyper-romantic image of love's astonishment. This time it was two brand new motorcycles, with bright red bodywork, from the Honda brand, which were positioned back-to-back, as a sign of contradiction. Symbols of mechanical power, the two VFR 750F models overturn the usual device that signifies desire to assert a distance. It's a way for the artist to assert his freedom and his lack of enthusiasm to strictly follow orders, as the Japanese curator asked him to reproduce the arrangement for which he was now recognized.

This minimal installation extends Marcel Duchamp's invention, the readymade: Ange Leccia uses industrial goods, like the bottle rack chosen at the Bazar de l'Hôtel de Ville in Paris in 1914, while appropriating the image of a couple about to kiss used by the Japanese store chain Seibu during an advertising campaign. With the photographer's approval, the artist duplicated this snapshot four times, like the frames of a filmed sequence. Of course, it's the principle of technical reproducibility that Leccia exhibits in a challenge that was still radical in the 1980s to the uniqueness of the work of art. The sensitive tension in this arrangement lies in the encounter between this couple of young Japanese with closed eyes and these sports motorcycles. The work operates by undermining the opposition between human and machine, suspension and speed, transparency and obstruction, ideal and materiality.

Destroyed in the fire in the FRAC reserves on November 6, 2001, the work was remade two years later using this time the Honda VFR 800 model of that year 2003, in a gray color.

ROOM 2 LUNES (2019)

Luminous globes.

In 1991, on the occasion of the Lyon Contemporary Art Biennial, titled *The Love of Art*, Ange Leccia designed an arrangement of 360 identical, luminous globe lamps, placed directly on the ground. Like a giant incubator, this installation strikingly represents globalization. Twenty-eight years later, as part of the *The Moon* exhibition at the Grand Palais in Paris, he used the same arrangement, this time using lamps that represent Earth's satellite. Made in China, the objects are displayed compactly in front of a mirror that multiplies their presence. They form an infinite landscape of incandescent celestial bodies, creating a dreamlike and floating atmosphere.

By reinvesting the formal simplicity and the modular character of the elements observed in American minimal art, Ange Leccia offers a contemporary version reconciling abstraction and figuration, monochrome and brilliance,

simplicity and lyricism, seriality and emotions. The geometric shapes here have been replaced by an organic figure that restores a metaphorical and/or symbolic interpretation of creation. The moon thus becomes a reservoir of images and affects, from promises of space exploration to the melancholy of the unattainable, to a form of meditation based on the logic of repetition.

ROOM 3 POUSSIÈRE D'ÉTOILES (2017)

Collection FRAC Corsica

Video, musical composition Perez.

In the style of split screen, Ange Leccia offers an abstract narrative based on recycling his image bank compiled since the 1970s. The white noise – which was already the main motif of *TV+* in 1979 – gives a ghostly allure to all the figures who appear as characters straight out of the artist's memory. We find the portrait of the singer Jacno, some shots from his short film *Stridura* (1980), the silhouette of his friend Michèle, the Concorde taking off, and the gaze of Jeanne Moreau. The syncopated rhythm of the sequences conveys the living material from which the artist constructs his works. Because Ange Leccia draws from a magma of images, which are as many sensations carried by an endless movement of transformation.

Often spotted or streaked, the shots assume an obvious fragility that gives them a particular status, contrary to a classic conception of visual archives, like a neutral material torn from organic time. In this case, the past seems rather to dialogue with the present in the mode of survival, like an energy that continues to vibrate, like the cathodic snow of old television screens. Thus, the flashes of light are like so many palpitations. They affirm the potential power of all these images, which here find a new assembly, a new use, and become the engine of the audience's emotions. The explosions meet the elements, like water and air, sea and clouds, in an intertwining of affects whose agitated form translates an anchorage at the heart of life.

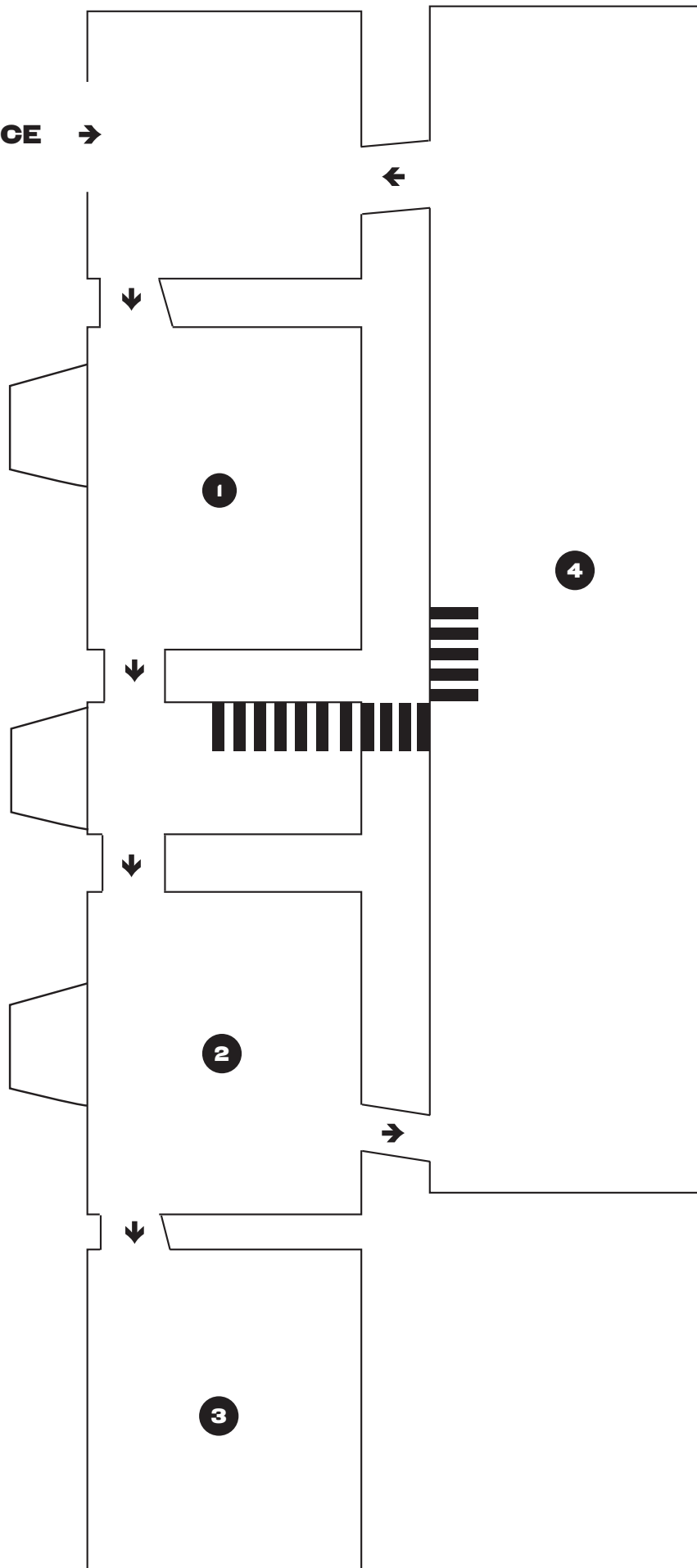
Ange Leccia has a taste for absorption that shows the always urgent search for the point of fascination, the moment when subjectivity and representations become one. Thus, his works have an immersive quality which suggests that they are listened to as much as they are seen. The soundtrack, created by the composer Perez, indeed combines storm noises, sound layers, or crackling, in a form that constantly oscillates and takes part in this undulating flow. Something akin to the sensation of flight is almost palpable, which is made concrete by the evanescent sound of a rotor for the last song of the Beatles, *The Long and Winding Road* from 1969. Paul McCartney's voice accompanies the appearance of a young woman whose face fills the six screens at the end, replacing the near-black abstract shots, which expressed a sort of nothingness. Thus, for a moment, a victorious struggle against the entropy of our lives, oblivion and erasure, is sketched out. Before the tumult starts again...

CITERNE 4 SEMPRE L'ESTATE (2023)

Video, musical composition Perez.

Ange Leccia went looking through all his forgotten rushes to evoke both his career and his relationship with Corsica. Thus, *Sempre l'estate* offers in a non-linear way a series of biographical sequences that create an abstract narrative where all the artist's motifs reappear as incisions in his memory. Summer is, of course, synonymous with sensuality through these seaside moments on the rocks where the brilliance of the sun is combined with the quivering wind. But to all these intoxicating scenes is added a continuous tension that the slow motion treatment and Perez's music only underscore. These are fires, lights at night, or explosions, which make explicit this unrest that all images carry within them. Because the concern is that of creation. By recycling these everyday situations, Ange Leccia reveals his creative process, which involves tirelessly revisiting representations of his experiences, which over time have become both expressive and mute. Their mystery is nourished by their obviousness. Their secret is indeed to manage to combine depth and surface. The materiality of the support is there to remind us of their epidermal quality. And when Ange Leccia appropriates Takeshi Kitano's Sonatine again - twenty-five years after its first use in *Ile de Beauté*, realized with the complicity of Dominique Gonzalez-Foerster - he demonstrates his ability to offer a new interpretation of his archives. The frenzied, Warholian repetition of machine gun cracklings can thus be read as a manifesto: that art is above all an energy if it is intimately linked to life. In this way, the images become through sensation a thin boundary between a mental world and a descriptive reality. In Ange Leccia's work, images are like a peeling skin that reveals an inner horizon. They are the melancholic form of indirect access to happiness.

ENTRANCE →



**JE VEUX CE
QUE JE VEUX**

**01.07.2023
→ 21.10.2023**