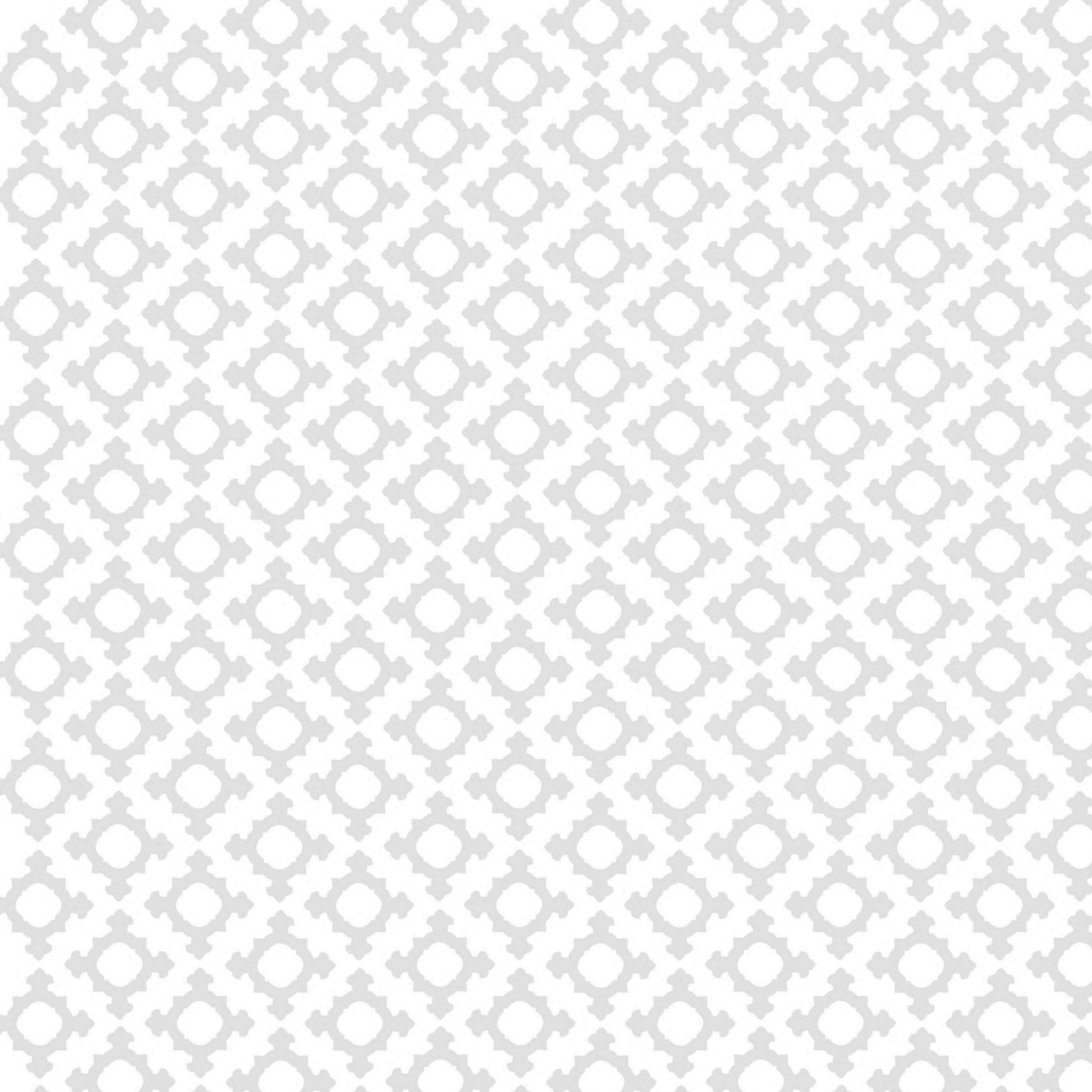


FALLING  
LIKE  
LIGHTNING  
FROM  
HEAVEN

*VI variations*

*Léo Lefort*



Léo Lefort

FALLING LIKE  
LIGHTNING  
FROM HEAVEN  
*VI variations*

*Saint-Charles' Chapel*  
*SAINT-FLORENT-LE-VIEIL*  
*SUMMER 2020*

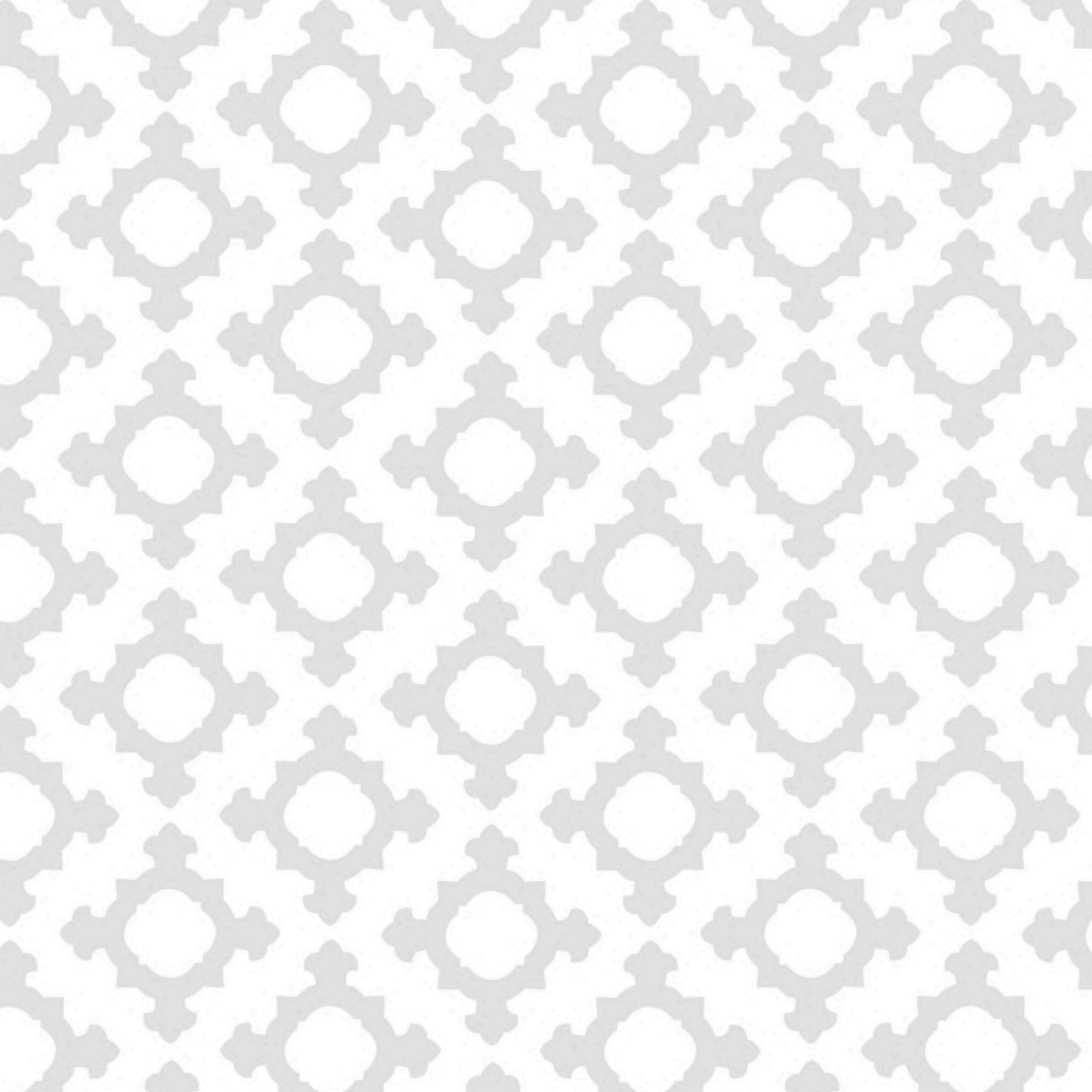
*An exhibition made possible with the support of the French Ministry of Culture*



**PRÉFET  
DE LA RÉGION  
PAYS DE LA LOIRE**

*Liberté  
Égalité  
Fraternité*

Direction régionale  
des affaires culturelles  
des Pays de la Loire





*Study* - Artist's collection

"We have no choice but to exist, even if it is most of the time against our will, because there is nothing else left for us to do ; and it is only because again and again, every day and at every moment, we chose that side, that we can move forward. (...)"

**Thomas Bernhard. *Yes***









# THUNDER STROKE IN BLUE SKY

Laure Neuchatie, *critic*, June 2020

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One of the first expressions of the neo-Plantagenet style, the Saint-Charles's Chapel is here re-affected by the occupation of the walls of its nave and transepts, temporarily transformed into gallery walls. The strictly minimalist ambition of this series of large formats is counterbalanced by the complexity of the treatment of the raw linen surface. Photography, digital manipulations, drawing, painting, and gold leaves merge to bring to light the meticulously woven symbols and patterns, reminiscent of the fine structures of a *moucharabieh*. Deep scars of vine black and burnt charcoal particles punctuate the surface of the canvas, while zinc, cobalt and copper unfold into vivid themes. By breaking and entering, the artist tears new resonances out of the chapel's stone and pierces six mysterious windows : a fourth dimension eminently spiritual?

.../...

FALLING LIKE LIGHTNING FROM HEAVEN — VI variations

*Oil on canvas, 135 x 190*

Exhibition view

Saint-Florent-Le-Vieil, 2020





It is quite obvious that this series of new works are a rather logical extension of the two previous exhibitions "*Iconomachy*" presented in Liege and Dubai. Liminal and anarchic deflagrations, they featured artificial grass sculptures cut in *bas-reliefs*, HD prints enhanced with tuning paint, shaved Persian carpets, laminated ceramics, destroyed sculptures, blocks of asphalt adorned with feathers and gold leaves and plastered *vanities* engraved in drawers. These works, pastiches of Dada objects, subtly displaced our perspectives on the expected.

The broad spectrum swept through these unprecedented *VI variations* reflects an attempt to further pursue the reflection on the nature of contemporary iconography, this time embedding an emphasis on ornamentation. In Leo's work, there is not systematically a central object - a container, a flower, a horse battle or a naked woman, or more precisely a snake, an angel, a figure, a crown - around which spatiality would be constructed. Freed from the force of gravity, the horizon line, the landscape, the anatomical completeness, Léo strips the subject's structure to its quintessential essence through drawing. Naked lines.

.../...

Nadir Blue Metal - Pattern's study

Oil, cobalt, vine black & copper's leaf on raw linen

135 x 190 cm











Stylistically these pieces embody Leo's nomadic life, through the synthesis of a multitude of visual experiences. Mediation between reminiscences of Islamic art, Ethiopian orthodox icons, Italian and British masters and wild expressionists and contemporary works. It could be that the artist brought back the golden shards that bind together those *VI variations*, from the churches of Tigray in northern Ethiopia. Unless they come from the parchments of the "*Blue Koran*" from North Africa exhibited at the Louvre in Abu Dhabi?

It should be noted that the set of operating rules established for the creation of these *VI variations* originated from the core spirit of the chapel where they are now exhibited. Thus, the architectural volume temporarily restructured by these iconographic punctuations remains intimately linked to the very nature of the pictorial space it highlights here. The chapel has thus become the key support of a reflection on its own occupation: the culmination, in short, of an artistic journey indexed to the exhibition space. The raw linen perfectly aligns with that of tuffeau, offering a sober and delicate setting for these extensive studies. The final impression could be that of a 360° travelling shot, from the narthex to the sepulcher.

.../...

FALLING LIKE LIGHTNING FROM HEAVEN — *VI variations*

*Oil on canvas, 135 x 190*

Exhibition view

Saint-Florent-Le-Vieil, 2020





This sequential montage borrowed from cinema and comics is in line with what the artist tries to confront in this installation : still and moving images, unity and multiple, sacred and profane, ruptures and continuities, cuts and connections : contradictory stakes reflecting the artists' mind.

By sublimating the immanent character of the Saint-Charles chapel, Léo offers us, in the swift and peaceful clarity of the exhibition space, totally withdrawn from the chaos of the outside world, an interior vibration, a lyrical echo to the exquisite intensity of a stormy skies. Right before lightning.

FALLING LIKE LIGHTNING FROM HEAVEN — VI variations

*Oil on canvas, 135 x 190*

Exhibition view

Saint-Florent-Le-Vieil, 2020



142



143

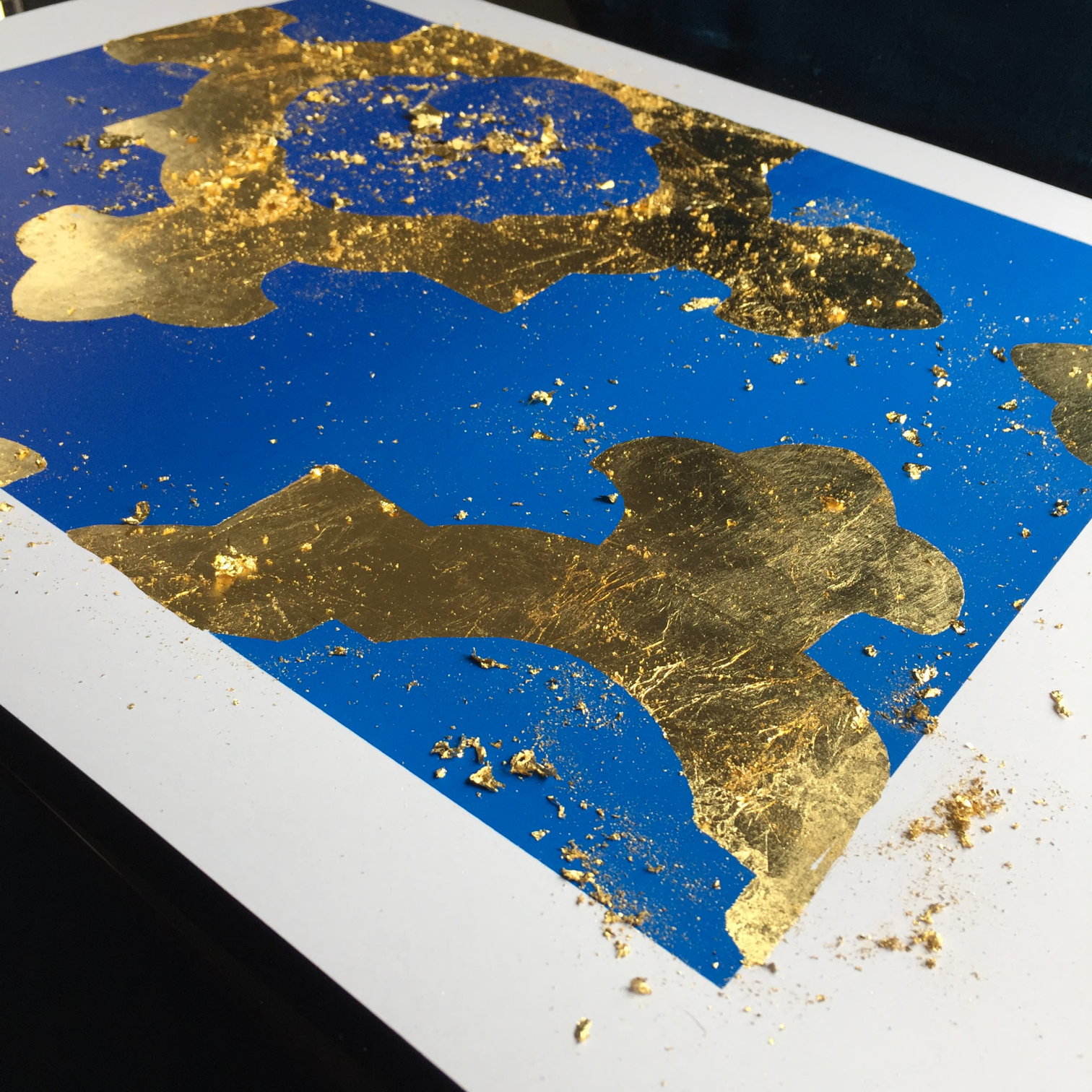












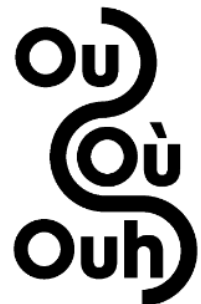
*Silk-screen prints - signed & numbered*

*Printed on Olin Paper, recycled cocoon Offset, 350g/m<sup>2</sup>, 45/64 cm*

20 prints adorned with copper's leaf

5 prints adorned with 22k gold's leaf

+ 2 prints Hors Commerce (H.C.) & 3 Artist's prints (E.A.)











Émilie Coraboeuf, *cellist* & Anaïs Giammichele, *harpist*, both graduates from prestigious European conservatories, offered three exceptional concerts on the occasion of this exhibition. Notably on July the 22<sup>nd</sup>, they performed, live — *cadavre exquis*— six amazing pieces ; musical extensions for each of the six paintings. Would you wish to listen to them from the comfort of your home, *follow me right here.*





**In the night of the nave — *a film illuminates***

Framed by the cryptic radiations of candle light, the film-maker **Jean-Marc Lamoure** (*“TARR Béla, I used to be a filmmaker”*, *“Farenji, un documentaire en ciné concert”*, *“À propos d’Icare, lettre au cinéaste Claudio Paziienza”*, *“L’hirondelle et le coq”*, *“Chaalo, les voix du deuil”*), dissects the aesthetic, pictorial and poetical magnitude of the works on display. Filmed in a way that pleases the senses and mind aesthetically, this record charts fragments of the paintings and close-ups of motifs, lines, surfaces through a beautiful poem written by **Laurent Isel**. With contributions from **Emilie Coraboeuf**, cello; **Anaïs Giammichele**, harp; **Laurent Lafuma**, voice and **Julien Taillefer**, sound.

Watch it [right here](#) or on <https://vimeo.com/atelierlk>.





PROTECTORIO DEL PATRIMONIO  
COMUNE DI LAIA

1



“(...) Since we acquired this certainty that we do nothing but gently go toward death ; since we know what it means, we try to put at our service all the means that can entertain us with this knowledge, and so we see in this world, if we look closely, only people who are permanently and all their entire lives occupied with this idea of entertaining themselves.”

**Thomas Bernhard.** *Yes*



CHORALE SAINT-GABRIEL  
SAINT-FLORENT-LE-VIEUX

# TOMBER DU CIEL COMME UN ÉCLAIR

## VI variations

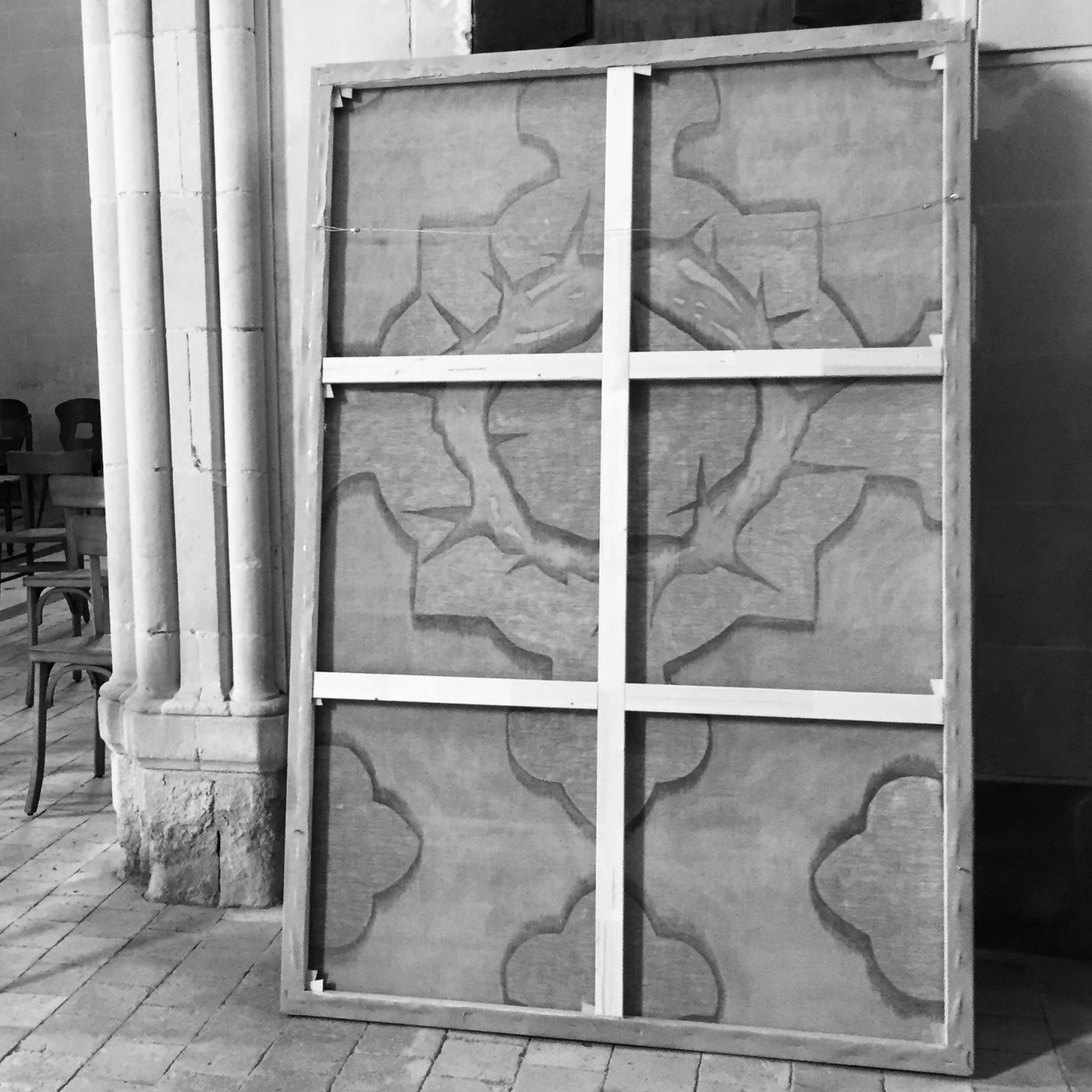
Ouvrage enregistré de l'Institut de la Musique



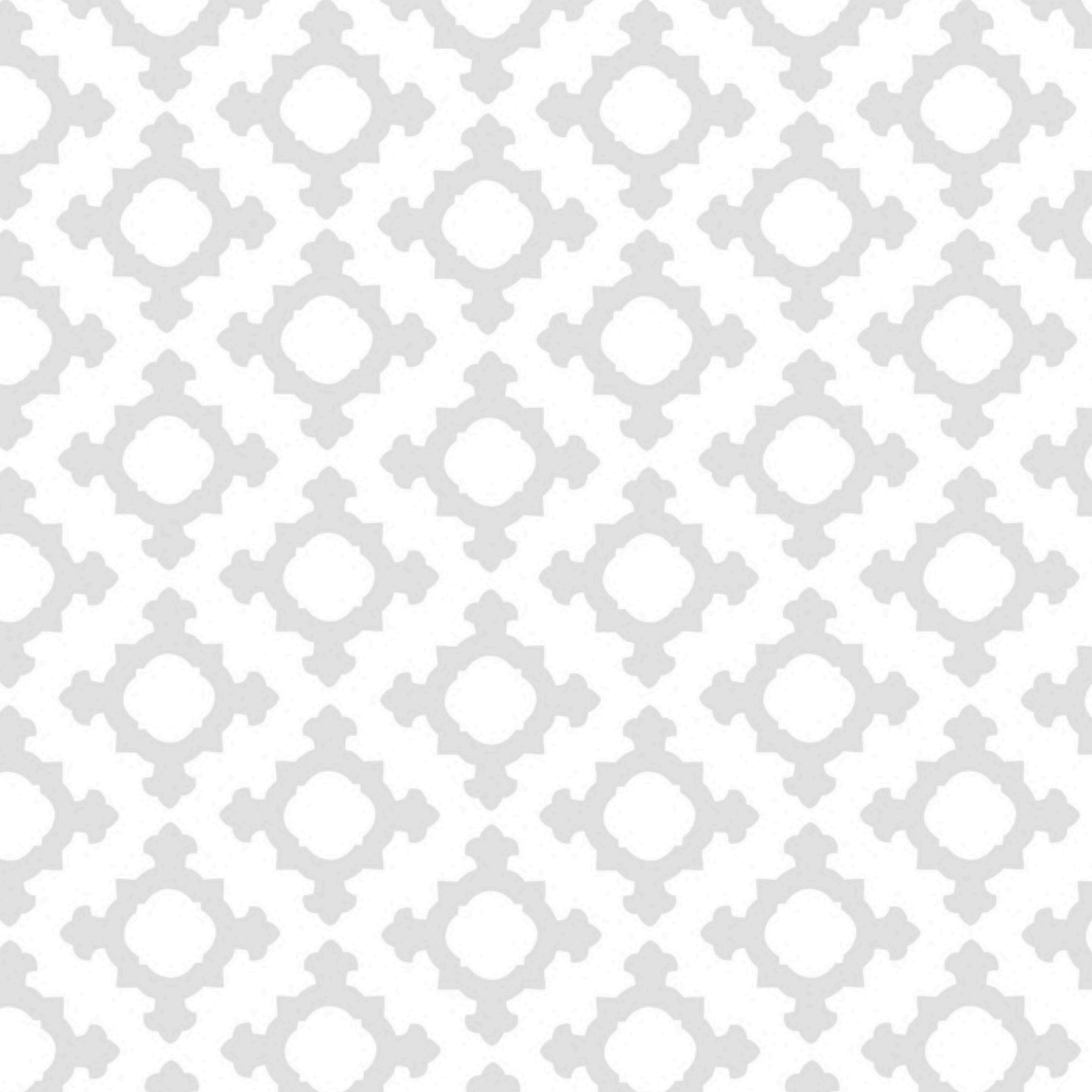
AFIN DE RESPECTER LES MESURES DE SÉCURITÉ SANITAIRE,  
des gel -désinfectants en main à disposition, la prise de température et le respect  
d'un protocole rigoureux dans l'usage et le nettoyage de l'œuvre de 15 m sont chaque soir.

MERCI À NOS PARTENAIRES & MÉCÈNES  
QUI SOUTIENNENT LA CRÉATION ARTISTIQUE EN RÉGION





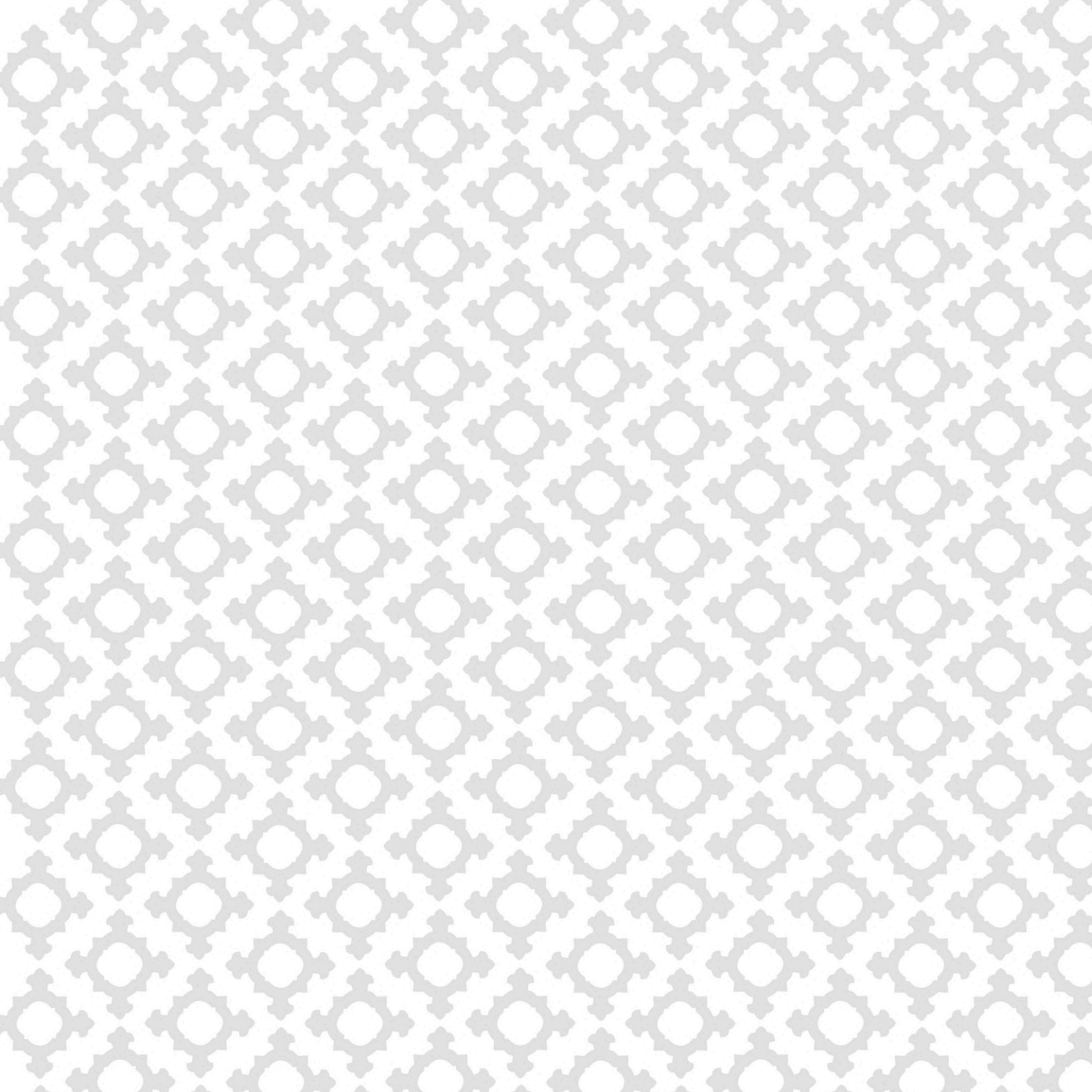




*An exhibition made possible thanks to engagement of our valuable patrons*









ATELIER LK'

Sur RDV uniquement

10, rue du Grenier à Sel  
Saint-Florent-Le-Vieil  
49410 Mauges-Sur-Loire

[www.atelierlk.art](http://www.atelierlk.art)

[leo@atelierlk.art](mailto:leo@atelierlk.art)

00 33 6 15.52.98.28