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Ange Leccia: Deplaned Ontology

Tricia Collins and Richard Milazzo

The operative principle in Ange Leccia's work is manifestly extensional and inversely functional: it issues world as social construct, subject to arrangement and rearrangement, assertion and negation. It is subject, generally speaking, to a kind of social and historical trans-syntaxing. The reality-blocks are, in turn, overdetermined by sublation. Ontology deplanes. In Leccia, efficacy somehow separates and distinguishes itself from the darkness of power; in effect, dark power is sublated, as if in a cartoon, by the power of darkness. Blocks of reality are literally stacked, reversed, overextended and deprived. In the world of the hyper-Spectacle, the "dark powers" of information and consumption emit the irradiated glow of the institutional Sublime. In Leccia's work, extension is not merely the outcome of rhetorical dialectics limited to presentation, display and representation, which are further limited to the confines of the gallery and the gallery-as-store, and by necessity to the internal dynamics of commodification; it is bracketed by global transaction and transcendental stasis.