

LAFAYETTE
ANTICIPATIONS

Fondation Galeries Lafayette



MARK LECKEY

As Above So Below

2 April → 20 July 2025

PRESS KIT

Exhibition	3
2 April → 20 July 2025	
Mark Leckey	4
Biographical highlights	
Selection of exhibited works	6
Exhibition catalogue	12
Echoing the exhibition	13
Press visuals	14
Lafayette Anticipations	22
La Fondation La Librairie pluto, café-restaurant	
Practical information	26



Mark Leckey, *Flourucci Made Me Hardcore*, 1999.

MARK LECKEY

As Above So Below

Exhibition | 2 April → 20 July 2025

Lafayette Anticipations presents Mark Leckey's first institutional solo exhibition in Paris. Bringing together around twenty existing and new works, the exhibition unfolds around the idea of ecstasy, understood as a state of extreme emotion, a spiritual or physical experience of being taken outside of oneself.

"The meaning of ecstasy is to be displaced, literally to be removed from *out of the place where you stand*", says Leckey, particularly affected by the intensity of such emotions "that make you unstable, untethered, that remove you from your normal place of function and towards something groundless, without horizon or a z-axis."

One of the most important British artists of his generation, since the late 1990s, Leckey has explored the relationship between popular culture and technology, as well as ideas around youth, class, memory, and nostalgia through raves, amusement parks, and forms found in popular culture.

His works demonstrate his fascination for the ways in which technological developments influence our experience of reality and shape our desires and memories. Technology also enables Leckey to explore the emotional, sometimes even supernatural, qualities of an object or image, thus inviting us to sense their almost magical power.

Through video, music, sculpture, installation, and performance, Leckey creates collages and edits of audiovisual elements found online, sourced in television, film, and personal archives, or self-produced.

His work draws from personal and collective memory, subcultures and British history, as well as pop and alternative music.

Curator: Elsa Coustou

Free entrance
Mark Leckey's bilingual exhibition catalogue (English & French) available in April 2025



Mark Leckey, *Fiorucci Made Me Hardcore*, 1999.

MARK LECKEY

Biographical highlights

Mark Leckey (1964, Birkenhead, UK) lives and works in London. He is the winner of the 2008 Turner Prize.

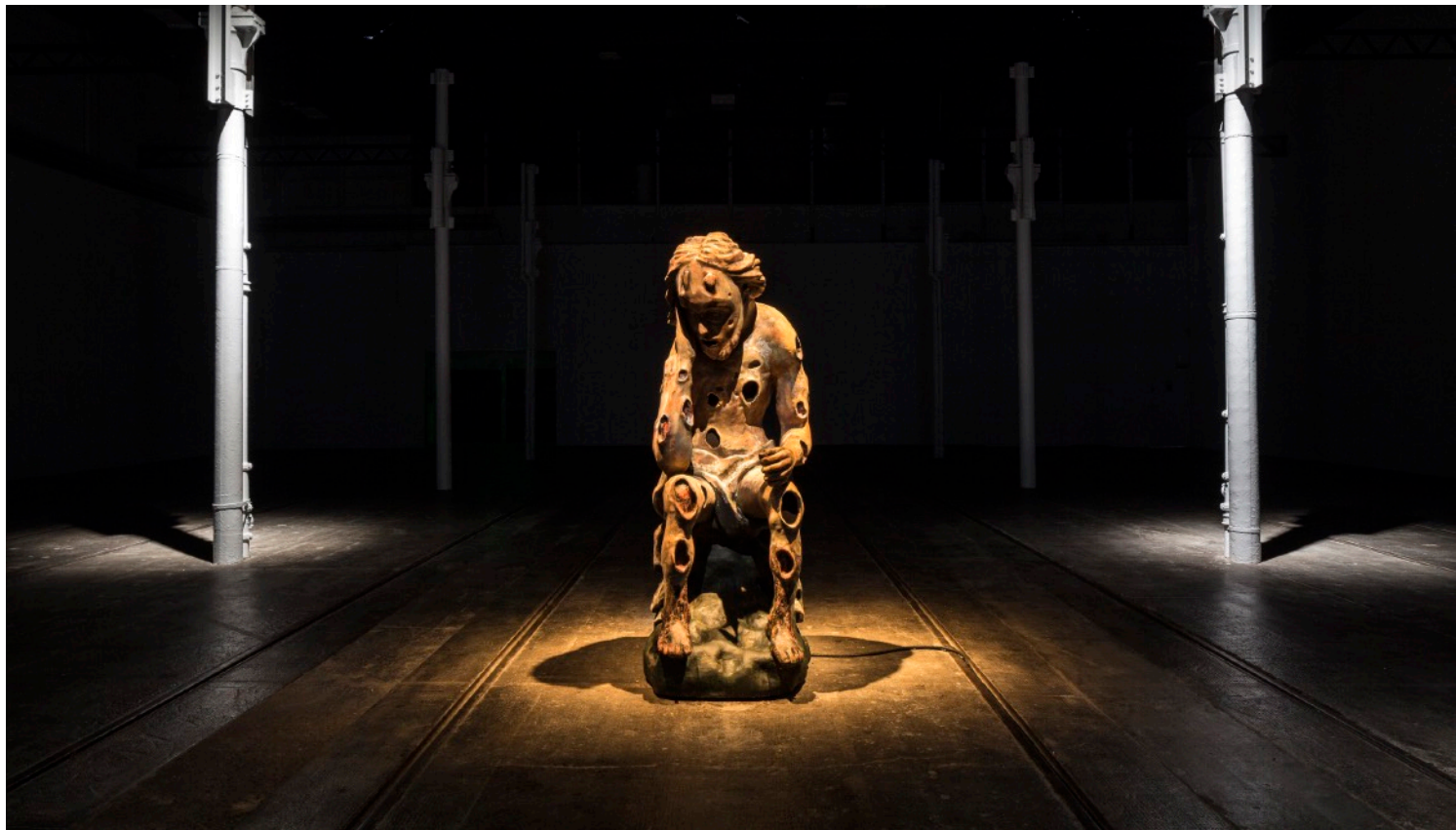
Currently on show at Gladstone Gallery in New York until February 2025 in the exhibition *3 Songs from the Liver*, the artist's work has been presented in solo exhibitions in international institutions such as Espace Louis Vuitton, Tokyo (2024); Sant'Andrea de Scaphis, Rome (2022); Tate Britain, London (2019–20); Glasgow International, Glasgow (2018); Cubitt, London (2017); SMK, Copenhagen (2017); MoMA PS1, New York (2016–17); Galerie Buchholz, Berlin (2016); Cabinet, London (2015); Haus der Kunst, Munich (2015); Kunsthalle Basel, Basel (2015); WIELS, Brussels (2014); Hayward Gallery Touring (The Bluecoat, Liverpool; Nottingham Contemporary, Nottingham; De La Warr Pavilion, Bexhill-on-Sea) (2013); The Hammer Museum, Los Angeles (2013); The Banff Center, Banff (2012); Serpentine Gallery, London (2011); Institute of Contemporary Arts, London (2009); Le Consortium, Dijon (2007–08);



Migros Museum für Gegenwartskunst, Zürich (2003); Gavin Brown's enterprise, New York (2000).

His works are held in numerous public collections including the Centre Pompidou, Paris; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; Tate, London; the Walker Art Center, Minneapolis.





Installation view of Mark Leckey *Nobodaddy*, 2018, Tramway, Glasgow International, 2018.

SELECTION OF EXHIBITED WORKS

"I've felt this for a while about technology—that it's inducing this strange kind of medieval state, in the sense that they cohabited two realms between the spiritual and the profane".

– Mark Leckey

Presented throughout the Foundation's spaces, the exhibition is conceived as an immersive installation in which videos and sculptures echo each other. A loop of repeated and multiplied images invites the viewer to experience a range of emotional states from wonder and pleasure to anxiety.

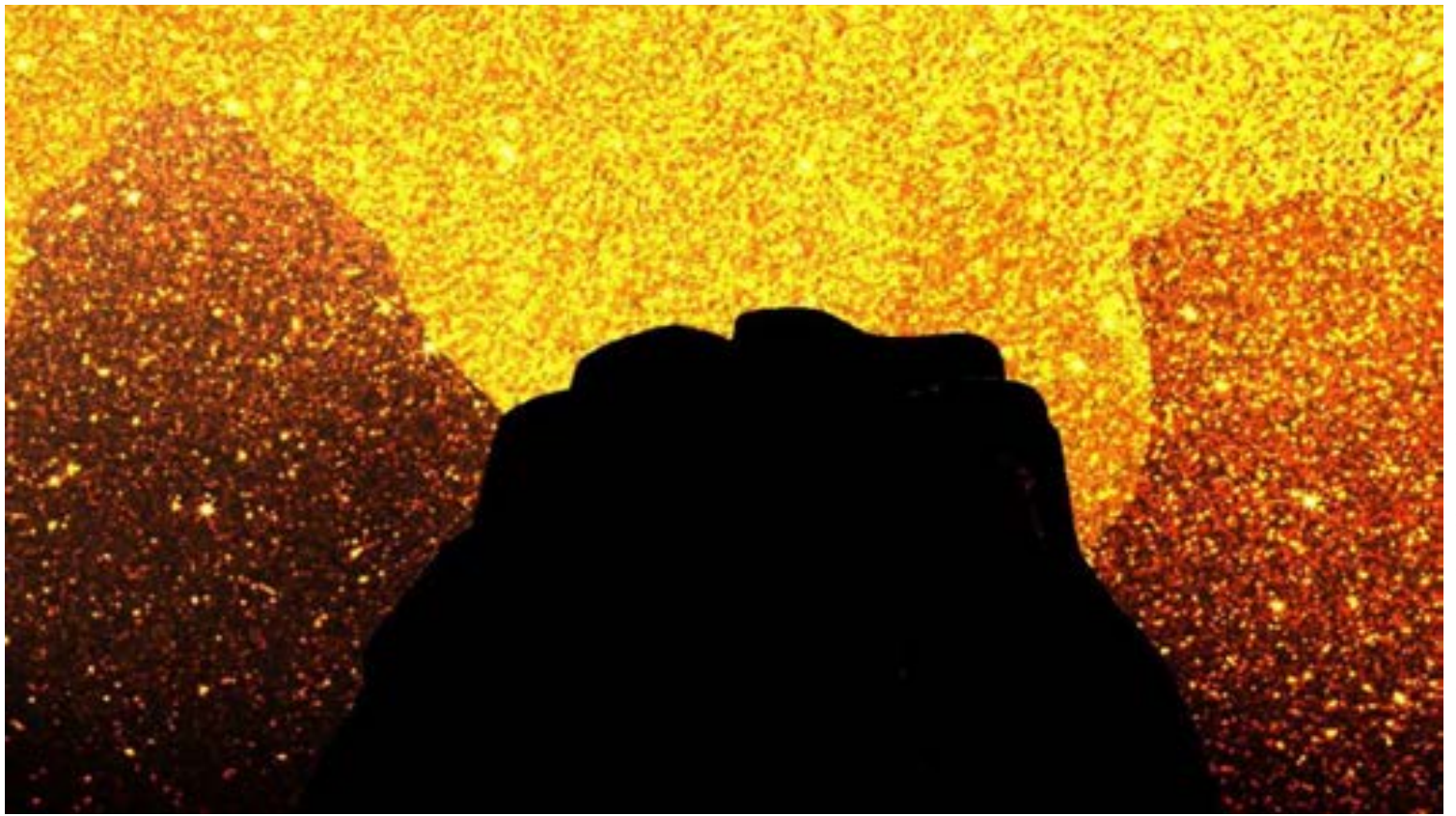
At the centre of the installation, a large sculpture of a wounded human figure acts as a symbol of both vulnerability and resilience to greater powers. Surrounding it, a group of video and wall-based works appropriates medieval iconography through computer-generated images thus merging past and future, the spiritual and the profane.

Other video installations encourage the viewer to break through an image and leap out of reality to enter a different world, or to escape the everyday in collective entertainment or dance.

Nobodaddy (2018)

Nobodaddy is an enlarged version of a doll-sized figure belonging to the Wellcome Collection in London. The figure is either of Job, the biblical character who embodies suffering, or it was made for medical purposes, depicting sores and lesions on the body. The limbs of the sculpture are filled with speakers broadcasting the words of an entity which gives the impression that Job's spirit, having left his body, has returned to inhabit this figure.

The title *Nobodaddy* refers to a poem by William Blake, in which God is described as a bodiless father, an invisible entity. Through this work, Leckey explores themes of absence, spirituality, and dematerialisation, blending the past with contemporary audio technology.



Mark Leckey, *Carry Me into The Wilderness*, 2022

Carry Me into The Wilderness, 2022

[Link to video](#)

Carry Me into the Wilderness combines video and paintings, inspired both by a fourteenth-century painting by Lorenzo Monaco depicting a hermit in his cave, and by Mark Leckey's post-lockdown experience. After months spent observing the world from his window, the artist experienced an intense sense of wonder during a simple outing to the park. This work captures the raw emotion of that return to nature and the outdoors, while questioning the use of images as vectors of meaning. Fascinated by the role of Byzantine icons as direct windows into another world, Leckey draws on these representations to create a bridge between the human and the invisible.

In *Carry Me into the Wilderness*, the artist appropriates a sacred image, amplifying the emotion that it draws on, while creating a space for transformation, where personal experience becomes a metaphor for rediscovering the world.

Bridge Fall (2021)

[Link to video](#)

Bridge Fall is a VR video that draws the viewer into the bowels of various bridges, both contemporary and medieval. Through this immersive medium, Mark Leckey explores the bridge as a powerful symbol of the passage between two worlds. This recurrent motif in his work is connected to a childhood memory in which Leckey saw a supernatural creature appear under a motorway bridge.

A witness to centuries of history and stories, *Bridge Fall* invites us to reflect on bridges as both material and symbolic objects, intertwining architecture and memory, where history and fantasy meet.



Mark Leckey, *To the Old World (Thank You for the Use of Your Body)*, 2021–22

Mercy I Cry City (2024)

Mercy I Cry City is a recently completed video work that places the viewer in a depopulated medieval city, recreated using CGI to bring about a futuristic and concerning vision. Inspired by a medieval painting, the work reveals a destabilising temporality in which past and future collide. The camera moves slowly into the city, while an omnipresent sky accompanies the journey.

The atmosphere begins with a harmonious chant, before transforming into an ever louder noise that precedes the rapid rotation of the city, followed by an almost divine white light, marking the end of this dizzying moment. Here, Leckey is interested in the reverse perspective theory of space in the medieval icon which merges multiple viewpoints in the same picture. The video is seen through a slot inspired by the squints of medieval churches, which means the image is only ever seen obliquely.

To the Old World (Thank You for the Use of Your Body) (2021–22)

[Link to video](#)

To The Old World (Thank You for the Use of Your Body) is a video work that transforms an ordinary news item into a monumental experience. Inspired by the sound of breaking glass and the images shared on social media of a young man throwing himself through the window of a bus shelter, Mark Leckey's work explores the physical and symbolic act of passing through the screen. Leckey takes these low-quality images and enlarges and magnifies them, imbuing them with an almost sacred quality.

The work refers to this brutal, impulsive gesture, in which the individual seems to exult, to rise through the screen, crossing the glass to enter another space, another world. An act of rupture, of passage, that transcends the simple violence of the image to become a reflection on the relationship between reality and its representation.

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Mark Leckey DAZZLEDDARK, 2023.

DAZZLEDDARK (2023)

[Link to video](#)

DAZZLEDDARK is a video made in the coastal town of Margate, famous for its Dreamland theme park built in 1880. The work explores the notion of the horizon, a space that is both real and imaginary, where the sky and the sea meet, symbolising what is to come, what is in the offing. By combining footage of Margate seafront with computer-generated images, Leckey creates a visual mirage, suspending the viewer in an undefined temporal space between past and future.

The ambivalent atmosphere of the work, situated between tangible reality and a futuristic projection, conjures up a floating vision where past and future merge. Here, Leckey has created a video with a strong musical dimension that he describes as a visual poem, in which the images are deeply marked by emotional experience. The contrast between the dark void of the sea, and the dazzling excess of the amusement park, instills the work with a tension between fear and pleasure.

Dream English Kid, 1964–1999 AD (2015)

[Link to video](#)

Dream English Kid is an autobiographical video in which Mark Leckey combines memories and images found online. Revisiting his youth from his birth in 1964 to the late 1990s, the work explores the intersection of memory, British culture, and the anxiety of the time, particularly the fear of nuclear war. Using videos found online and reconstructed objects, Leckey recreates vivid memories, such as a Joy Division concert he attended at the age of 15, the motorway bridge under which he spent time with his friends, and a squat in which he lived in London.

Leckey uses computer-generated images and models to revisit these moments, reflecting on how memories are altered and reconstructed over time, and illustrating how technology evolved over these years, moving from analogue to digital.



Mark Leckey, *Fiorucci Made Me Hardcore*, 1999.

Fiorucci Made Me Hardcore (1999)

[Lien vidéo](#)

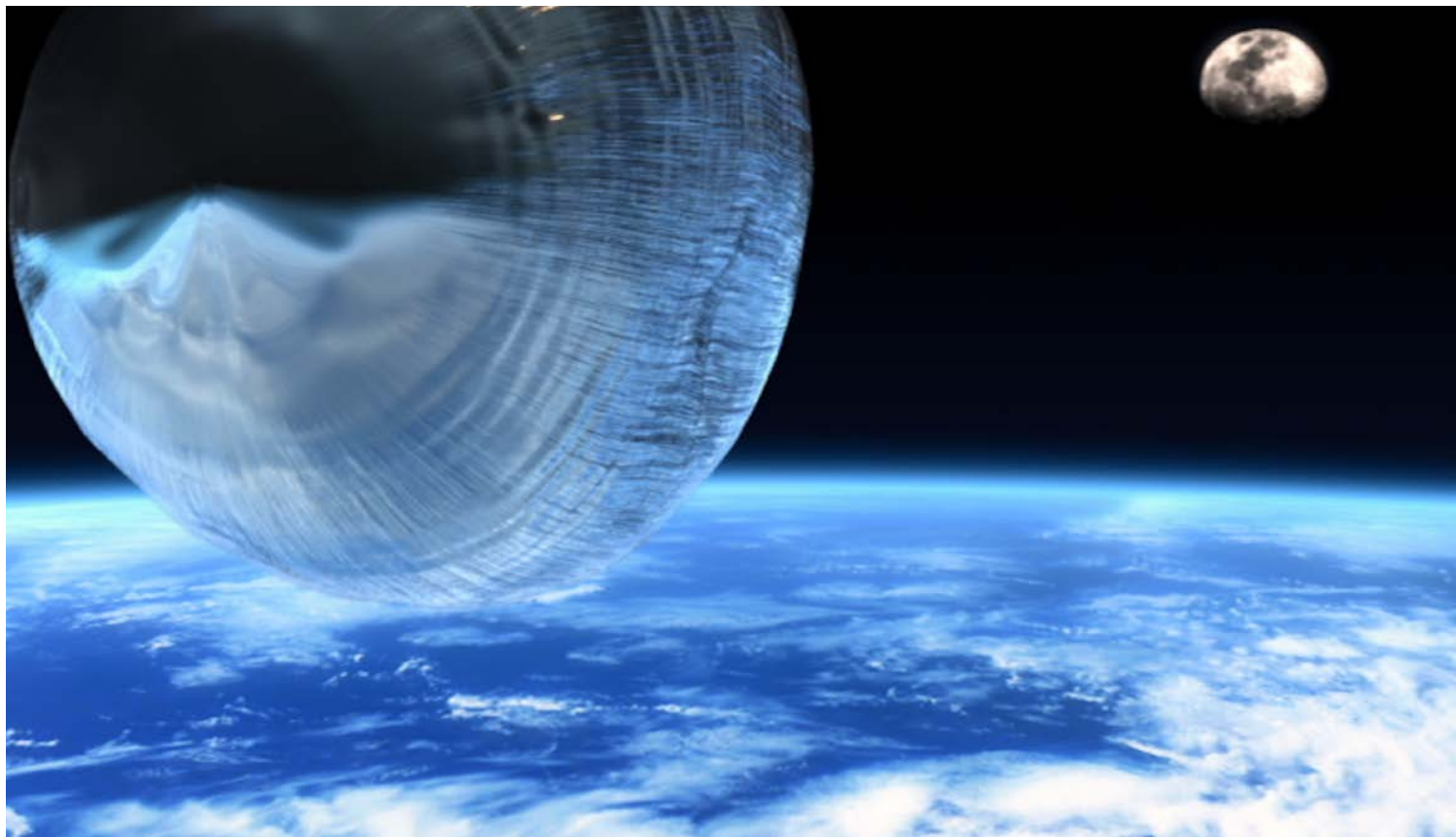
Fiorucci Made Me Hardcore is an iconic work that announced Mark Leckey's arrival on the artistic scene at the end of the 1990s. Described by the artist as a ghost film, the video evokes a sense of youth and a culture that has now largely disappeared. Through a montage of VHS excerpts, Leckey retraces the history of British subcultures from the 1970s to the 1990s, capturing the essence of musical movements ranging from Northern soul and jazz funk to disco, acid house, hardcore, and the rave scene of the 1990s.

By recreating this kaleidoscope of scenes from his youth, the artist both pays homage to a culture that he felt had little visibility, while also performing a kind of exorcism for the nostalgia of the years in which he grew up. Leckey assembled VHS cassettes of concerts, parties, and archives, an almost premonitory gesture before all this content was digitised and made available online.

Through *Fiorucci Made Me Hardcore*, Leckey invites us to revisit an era marked by vibrant musical and social movements, while questioning the way these collective memories are preserved and revisited







EXHIBITION CATALOGUE

The exhibition catalogue acts like an extension of the exhibition experience, providing a deeper insight into the richness and complexity of Mark Leckey's work. The book features contributions from several contributors including Henry Bruce Jones, Elsa Coustou, Simon Critchley, Isobel Harbison, Mark Leckey and Sheena Patel.

Through their texts, they explore essential dimensions of Leckey's work, such as the central place of music and video or the medieval aesthetic in his recent works.

Authors:

Henry Bruce Jones
Elsa Coustou
Simon Critchley
Isobel Harbison
Mark Leckey
Sheena Patel

Mark Leckey exhibition catalogue

Caractéristiques

Éditions Lafayette Anticipations

Bilingual French - English

c. 180 pages

978-2-490862-55-9

Design: Clément Gicquel

€35 - Available in April 2025

ALSO

Mark Leckey exhibition booklet

Each exhibition at Lafayette Anticipations is accompanied by a new volume in the booklet collection which provides previously unpublished content to help the audience better understand the works and the artists' approach.

Bilingual French - English - €5

ECHOING THE EXHIBITION

FOR ALL

TOURS & WORKSHOPS

Free, booking on lafayetteanticipations.com
Detailed programme on lafayetteanticipations.com

GUIDED TOUR

Every day, 5pm (1h)

ARCHI VISIT

Every 1st Sunday of the month, 4pm (1hr30)

MEETINGS

Free, booking on lafayetteanticipations.com
Detailed programme on lafayetteanticipations.com

CONCERTS, SCREENINGS AND PERFORMANCES

Booking and detailed programme on lafayetteanticipations.com



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YOUNG PUBLIC & FAMILY

Free, booking on lafayetteanticipations.com

FAMILY TOUR, 3/5 years
Sunday, 11am (1h)

FAMILY WORKSHOP, 6/10 years
Saturday, 2.30pm (2h)

FAMILY TOUR, 6/10 years
Sunday, 3pm (1h)

TEEN WORKSHOP, aged 15/18
Saturday (date to be confirmed), 2pm-5pm
(continuous)

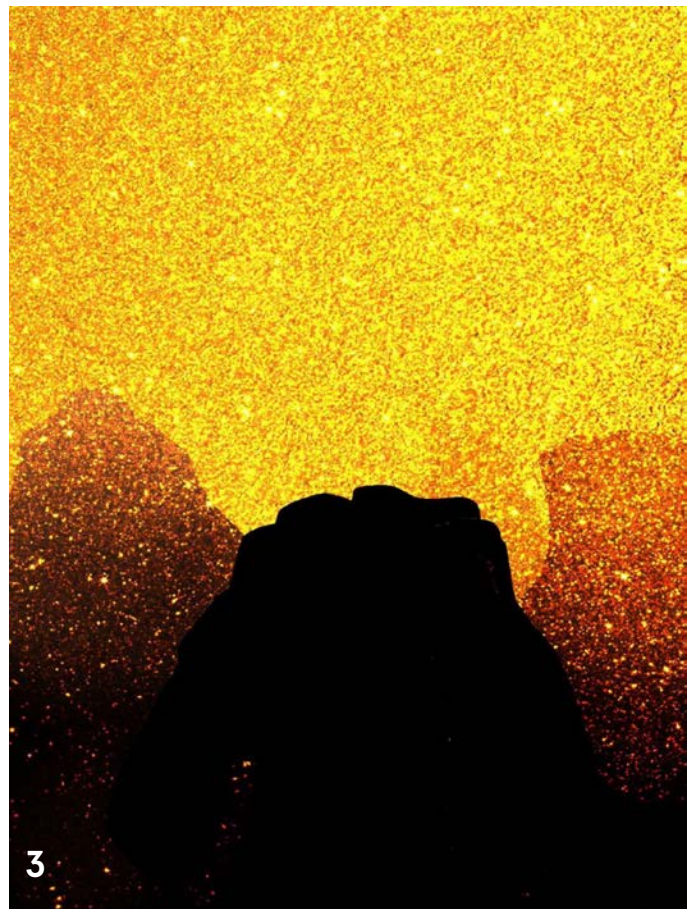
SUPER KIDS PARTY 3/10 years Saturday & Sunday
(date to be confirmed), 2pm-5pm (continuous)

SPECIAL SCHOOL HOLIDAYS
(date to be confirmed)

PRESS VISUAL

The press visuals are free of rights for the promotion of the exhibition.

For any request of high definition visuals, you can contact the Claudine Colin Communication agency, a FINN Partners Company: +33 (0)1 42 72 60 01 / harry.ancely@finnpartners.com



1. Installation view of Mark Leckey *Nobodaddy*, 2018, Tramway, Glasgow International, 2018. Courtesy the artist and Cabinet, London. Photo: Keith Hunter

2 - 3. Mark Leckey, *Carry Me into The Wilderness*, 2022. Video. Courtesy the artist and Cabinet, London
[Link to video](#)



4. Mark Leckey, *Carry me out of the city*, 2022. Wooden panels (details). Courtesy the artist and Cabinet, London.



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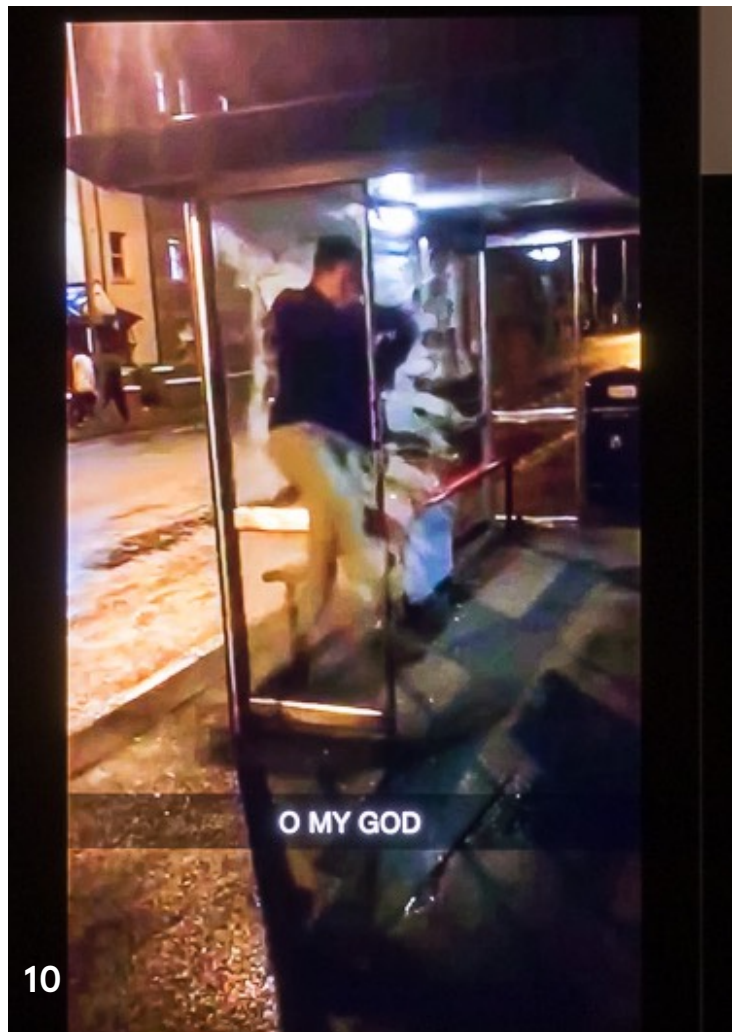
5 - 7. Mark Leckey *DAZZLEDDARK*, 2023. Video. Courtesy the artist and Cabinet, London.
[Link to video](#)



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8- 10. Mark Leckey, *To the Old World (Thank You for the Use of Your Body)*, 2021-22. Video installation. Courtesy the artist and Cabinet, London
[Link to video](#)



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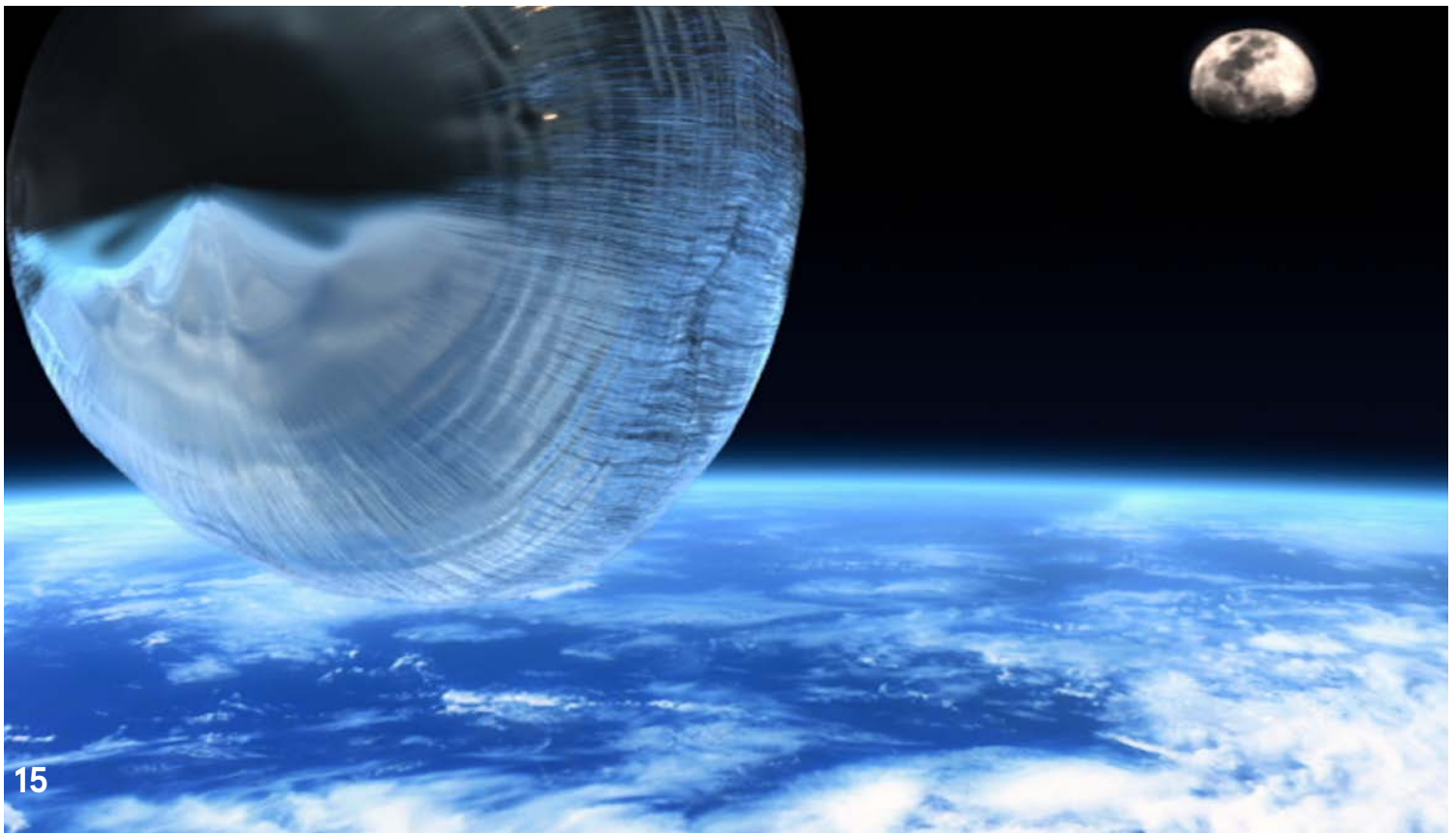


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11 - 13. Mark Leckey, *Fiorucci Made Me Hardcore*, 1999. Video. Courtesy the artist and Cabinet, London
[Link to video](#)



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15

14 – 15. Mark Leckey, *Dream English Kid, 1964-1999 AD*, 2015. Video. With Film London Artists' Moving Image Network and Arts Council England. Courtesy the artist and Cabinet, London
[Link to video](#)



16

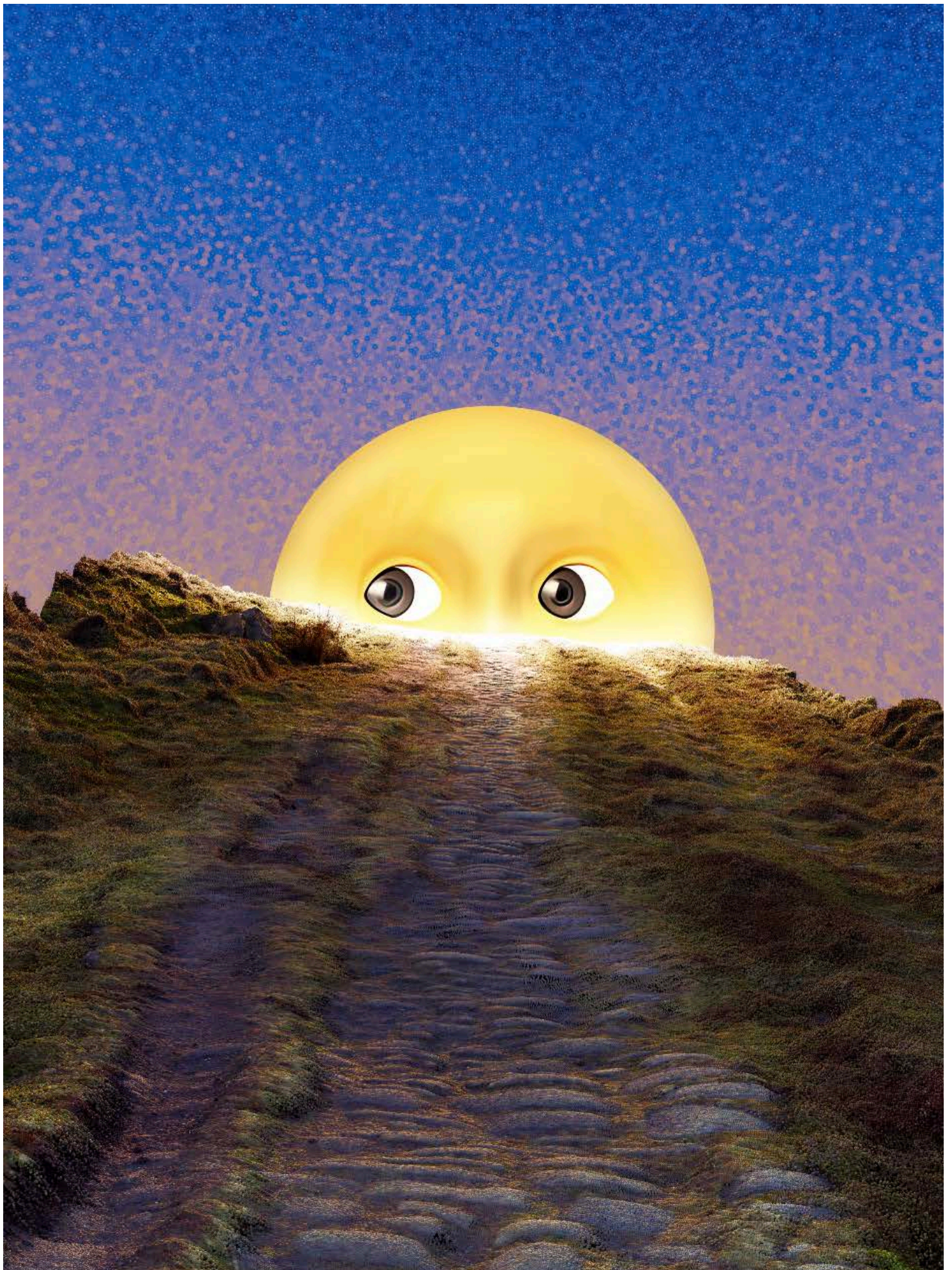


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16 - 18. Mark Leckey, *Bridge Fall*, 2021. Video. Courtesy the artist and Cabinet, London
[Link to video](#)



19. Mark Leckey, *The Old Road Leads to the Future II*, 2025
© Courtesy the artist and Gladstone Gallery, New York

Y L T I A N I C P A

9

LAFAYETTE
Boutique
&
Café-restaurant
Mater
Exposition
ANTICIPATIONS

LAFAYETTE ANTICIPATIONS

THE FONDATION

Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galeries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents several exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival in March, and the performing arts meet the visual arts during the Échelle Humaine festival in September. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Welcoming

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshop in the basement of the Fondation is a place of experimentation and creation for artists, with custom tools dedicated to production. Each year a new design studio is invited to create visual identities in connection with the exhibitions and festivals.

An open space of life

The ground floor and its agora constitute a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects. At pluto, the café-restaurant, the cuisine created by chef Thomas Coupeau is offered throughout the day and in the evenings.

A space of solidarity and care

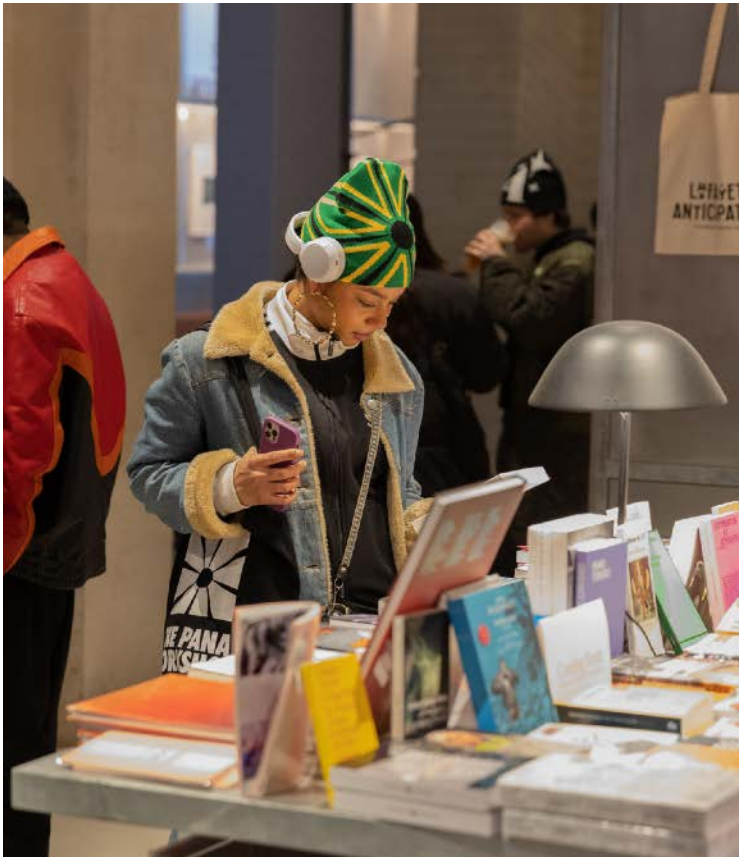
Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

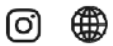
Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 400 works which are representative of its commitment.



© Léna Domergue / Camille Lecomte, Lafayette Anticipations

LA LIBRAIRIE

art & design



La Librairie is an address designed for lovers of art, design, beautiful books and surprises.

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibition ;
- A selection of self-published designers ;
- A living space for publishers highlighting the new scene.

A wealth of events

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

Find the full programme of meetings and launches at La Librairie on lafayetteanticipations.com

Open from Wednesday - Saturday: 11am - 7pm

Sunday: 1pm - 7pm

E-shop: <https://shop.lafayetteanticipations.com/en/>



pluto

café-restaurant

Surrounded by artists' works, the pluto café-restaurant is a place for culinary experimentation in tune with the seasons, from lunch to dinner!

The brainchild of three childhood friends: Adrien Ducouso, Pierre-Louis Hirel and chef Thomas Coupeau, pluto is a place of life and joy, where Coupeau's gastronomic offerings resonate with the effervescent creativity celebrated at the Fondation. The restaurant offers mischievous and delicious dishes that reflect the inventiveness of the chef, who celebrates flavour, curiosity and indulgence in equal measure.

Nestled in the unique architecture designed by Rem Koolhaas at Lafayette Anticipations, in the heart of the Marais, pluto is the new gastronomic landmark of the Parisian and international cultural scene.

In this exceptional setting, in the sunshine of the Fondation's hidden courtyard, or on its terrace on the quiet, discreet rue du Plâtre,

you'll meet artists passing through Paris, musicians at aftershows, local gallery owners and fashion lovers...

At lunchtime, the menu is relaxed and comforting; in the afternoon, you can stroll around, make appointments and enjoy coffee and pastries, followed by a visit to an exhibition or reading a magazine at the Librairie de la Fondation, just a few metres away; and in the evening, dine in iconoclastic bar and bistro mode.

In the spirit of Zen, this café-restaurant has been designed by the Hugo Haas studio, with bespoke wooden furniture and elegant chairs by Danish brand Frama. Pluto can also be transformed to accompany concerts, parties, artists' dinners and many other Lafayette Anticipations events.

Open Wednesday to Sunday
 Opens at 11 AM
 Lunch & evening services
 Snacks and pastries all day long

PRACTICAL INFORMATION

MEDIA PARTNERS

Libération
M le mag
MAD
Views
Konbini

ADMISSION FEES

Exhibitions: free of charge
Individual visits: free of charge
Talks: free of charge
Workshops: free of charge
Family activities: free of charge
Concerts: 10€

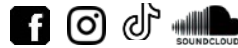
Visit lafayetteanticipations.com for the full programme of exhibitions, tours, meetings, workshops, performances and concerts.

PRESS CONTACTS

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Press kits can be downloaded on our [website](#).



ACCESS

Lafayette Anticipations
9, rue du Plâtre - 75004 Paris
44, rue Sainte-Croix-de-la-Bretonnerie
75004 Paris

OPENING HOURS

From Wednesday to Sunday: 11.00am - 7.00pm
Soirée Divine: every 1st Thursday Until 10pm
(except 1st May)

Métro

Rambuteau: ligne 11
Hôtel de Ville: lignes 1 & 11
Châtelet - Les Halles: lignes 4, 7, 11, 14 & RER
A, B & D

Bus

Archives - Rambuteau 29 & 75
Centre Georges Pompidou: 38, 47, 75
Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives - Rivoli
N° 4014: Blancs-Manteaux - Archives

Parking

31, rue Beaubourg
41-47, rue Rambuteau
4, place Baudoyer