

Anne Fontaine Foundation : 'Focusing on the Photographers : Ange Leccia', by Remi Onabanjo, March 11th, 2013

Focusing on the Photographers: Ange LECCIA

3/11/2013 by **Remi Onabanjo**

Born on the French island of Corsica, awe-inspiring artist Ange Leccia is not only an expert behind the lens, but also extremely skilled with a paintbrush in his hand. Before transitioning into the realm of photography, Leccia completed his studies in fine arts and started a dual pathed career as a visual arts and filmmaker. Beginning his career with a residency at the French Academy in Rome, Leccia developed a reflection on the vocabulary of cinema in his movies, ultimately playing on formal elements to change perception.

Between 1996 and 2004, Leccia directed the successful and beautiful films of *Ile de beauté*, *Gold*, and *Malus*. In 2010, Leccia went on to film *Personne n'est à la place de personne* with the artist Dominique Gonzalez-Foerster, as well as feature films *Azé* and *Nuit bleue*, both of which were presented at Rotterdam's festival in 2010.

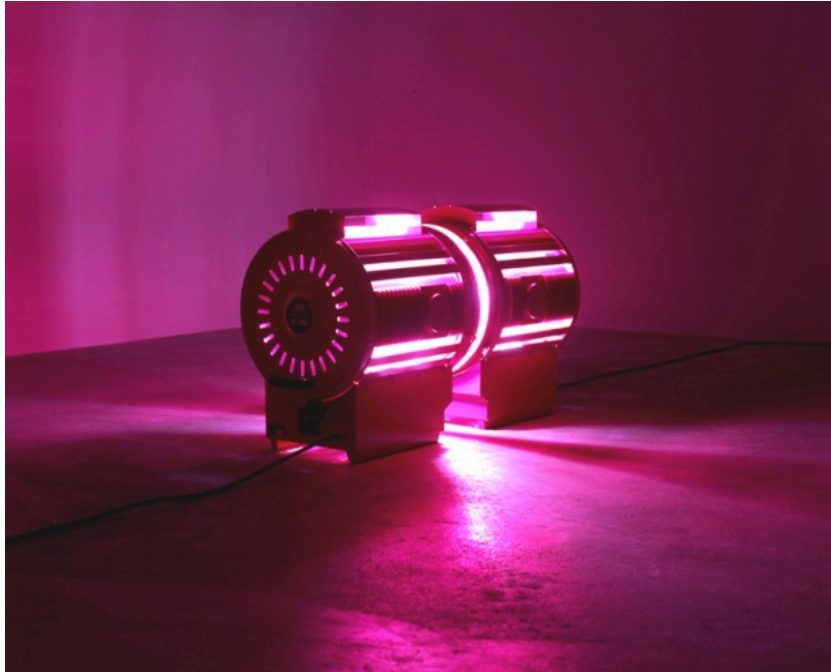




After transitioning into the photographic realm of the art world, Leccia continued to succeed in leaps and bounds. His work has been exhibited in several museums, some of which are the Musée d'Art Moderne de la Ville de Paris, the Centre Georges Pompidou, and the Solomon R. Guggenheim Museum in New York.

Apart from his evident immense artist talents, Leccia additionally is a caring and nurturing individual, as since 2001 he has been managing Le Pavillon. This establishment is a research unit that offers an eight-month residency for around ten young artists and curators recruited from around the world.





Leccia's two contributions to the Trees in Focus photographic exhibition drew on his interpretation of cultural perceptions regarding the male and female forms, and this specific interaction with forces of nature. For example, in explanation for Constance's Forest, the piece depicting a woman glimpsing at the oncoming sunlight, Leccia dwells on the fact that "**the tree and the woman are both to be cherished**". Comparatively, his piece Ikebana explores this Japanese floral arrangement in which "**its tenets, man and nature are inseparable**". With this photograph, Leccia ultimately communicates "**the profound respect that one has for nature, trees and flowers...**"



