

A Personal Route: Thrust in Clear Vision

Icebergs faultlessly exemplify a celebration of random wandering and ceaseless transformation. The mysterious, often solitary, journey of theirs into waters recon two-fold personality- above and below the sea level, deifying not only the power of *prendre l' eau*, but, also, their importance in the climate change.

In his exhibition "***Icebergs from Genesis to Extinction***", Fokion Zissiadis showcases, in a powerful way, the serenity of the seemingly empyrean journey of icebergs in Greenland's frigid waters, while all elements involved emerge, at the same time, taut on the surface of his photographs.

The detail plethora his photographs encompass, conjointly with the large scale- mostly of his black and white works, function primarily, along with their nonpareil configurations, in an abstractive way, brewing up, as oxymoron it might be, a narrative of stark quality.

This unadorned act of narrating is the measure of how Fokion uses the lens, as to confute the very limits of the medium of photography in order to upsurge the artistic composition. This kind of depiction, discharged of any implementation standards, creates a protean form of sentimental intensity, which "pulsates" between feelings of serene gratification and a stance anew toward the sensitive issues of nature's custodianship.

Hence, the photographs of his icebergs, with their crystalline fragility and their awesomeness- in the like of a marble building, are what they depict, they do not work as metaphors, they do not differentiate their meaning. They constitute the testimony of an audacious artist-explorer who hands the viewer into beauty, quality, flawlessness, to the resultant of the non-perishable to the destructible, with a geometry of lines pure and pared-down, with transparent, yet dramatic, a lighting.

The seeming Arcadia of the icebergs, and its idyllic environment, pushes Fokion, through the implication of the bipolar charges between "the non-perishable to the destructible", to focus upon an odyssey underway from the iceberg's calving to its extinction into warmer waters. And so, it becomes an Arcadia of a Dionysian trajectory, which patently epitomizes the orgiastic forces of nature's volition, as an indomitable eagerness.

By that means, his lens is inspired by the icebergs' choreography- both above and below the sea, which, as a transcriber, forges the artist's angle, refines his vision. In the process of his poetics, Fokion combines the dynamics of his personality with art, documents a life with no walls; he directs or, rather, stages by constructing the accuracy of his shot, so that his pictures render the silence within the silence, as

walled in the water- iceberg's main component, all through the moment it would violently erupt and break loose.

Here remarkably, it is as if the demiurge visually reconstitutes the central soliloquies and chorales in the broadness of an ancient tragedy. In my opinion, it is in the likes of Euripides' Suppliants, given the rationale that the tragedian cogently cleaves to the notion his heroines not to be frazzled in their eulogized features, but, rather, to delineate a global warning for the future.

Consequently, these apperceptions attempt a contemplating cogitation of experiences and sentiments. The sculptural massiveness and surfaces of the icebergs becomes for the artist the kernel of a study anew, in terms of scale and the infiltration of light within the photographic frame, its mutation by the landscape's impingement, the reaction to the weather conditions, as well as that of the imponderable element.

His aesthetic conception embraces the richness of Greenland's stratification of nature. It pays homage to the corporeality of the journey at sea, which excites his personal memory as to the collective one be triggered through his technique, expertise and artistic practice.

At the end, Fokion's photographs are straightforward and clean-cut. They are not submissive. They reflect Susan Sontag's belief in photography as the ultimate paradigm of an inherently equivocal connection between self and world.

Stavros Kavalaris