



Moschovi, Alexandra and Kokkinias, Panos (2012) Panos Kokkinias in conversation with Alexandra Moschovi. In: Panos Kokkinias: Here We Are. Powerhouse, New York City, pp. 122-127. ISBN 978-1-576787-574-2

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**PHOTOGRAPHY/ART**

Hardcover, 13.5 x 11.25 inches, 128 pages. 84 full-color photographs

**ISBN 978-1-57687-574-2****\$50.00** / Cnd \$60.00

**Panos Kokkinias** was born in 1965 in Athens, Greece. He studied photography at the School of Visual Arts, and then at Yale University, where he received his MFA in 1996. He earned a PhD in Photography in 2009 from Derby University, Great Britain. The recipient of grants from the Alexander S. Onassis Public Benefit Foundation and Yale University, among others, Kokkinias has exhibited his work worldwide, including shows in Athens, Paris, and New York. His photographs have been published in *Vitamin Ph: New Perspectives in Photography*, (Phaidon Press, 2006) and in *Panos Kokkinias* (Galerie Xippas, 2004). He lives and works in Athens.

**Régis Durand** has worked alternatively in the academic and art worlds. A University Professor, he has also written extensively on photography and contemporary art, and curated many exhibitions. He was artistic director of the Printemps de Cahors (1992–1996), Director of the Centre national de la photographie in Paris (1996–2003), and Director of the Jeu de Paume, Paris (2003–2006). Now an independent curator and consultant, he has recently been appointed Director of the Printemps de Septembre à Toulouse.

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## HERE WE ARE

**By Panos Kokkinias****Essays by Régis Durand,****Alexandra Moschovi and Susan Kismaric**

**HERE WE ARE** is an anthology of Panos Kokkinias' widely exhibited fine-art photography, from 1994 through 2007. The monograph consists of four sections, each representing different bodies of work linked by a common theme: Kokkinias' personal, ongoing obsession with existential subject matter.

*Home* (1994–1995), was produced during a difficult personal period for Kokkinias, marked by an eating disorder. To help overcome his troubles, Kokkinias turned the camera onto himself. Gradually his physical presence in the pictures gave way to surrogates for his psychological state.

*Interiors* (1995–1996), contains depictions of uncommon and unfamiliar interior spaces with the apparition of haunting human figures. Seen from a distance, the subjects are trapped, wandering, and lost, without an apparent escape.

In *Landscapes* (1996–2001), beneath an omnipresent lens, distant figures roam the countryside with urban neuroses in tow, underscoring their remove from nature and the world around them.

*Here We Are* (2001–2007), the closing section of the book, examines photography's capacity to consider the existential condition.

**Alexandra Moschovi** is a researcher, editor, curator, author, and lecturer on photographic theory at the University of Sunderland in the U.K. She earned a BA in Photography from the School of Fine Arts and Design, T.E.I. of Athens, Greece; an MA in Communications from Goldsmiths College, London; and a PhD in Art History from Courtauld Institute of Art, London. Her writing has appeared in multiple publications, and she co-edited a book released in 2007, *I Ellada mesa apo ti Fotografia: 160 Chronia Optikes Martyries* (Greece through Photographs), by Melissa Publishing, Athens.

**Susan Kismaric**, Curator in the Department of Photography at The Museum of Modern Art, New York joined the Museum in 1976. Kismaric has organized many exhibitions for the Museum, most recently, *shimmer of possibility: Photographs by Paul Graham*, which was on view in spring 2009. Other exhibitions organized by Kismaric include *Present Tense: Photographs by JoAnn Verburg* (2007), and *Photographs by Larry Fink* (1980), among many others. The author and editor of the books and catalogs accompanying these shows, she has also contributed essays to other publications issued by the Museum, most recently *Modern Women: Women Artists at The Museum of Modern Art* (2010). She has been a visiting Senior Critic of Photography at the Yale School of Art since the early 1980s and is currently teaching a history of post-World War II American photography class at Fordham University.