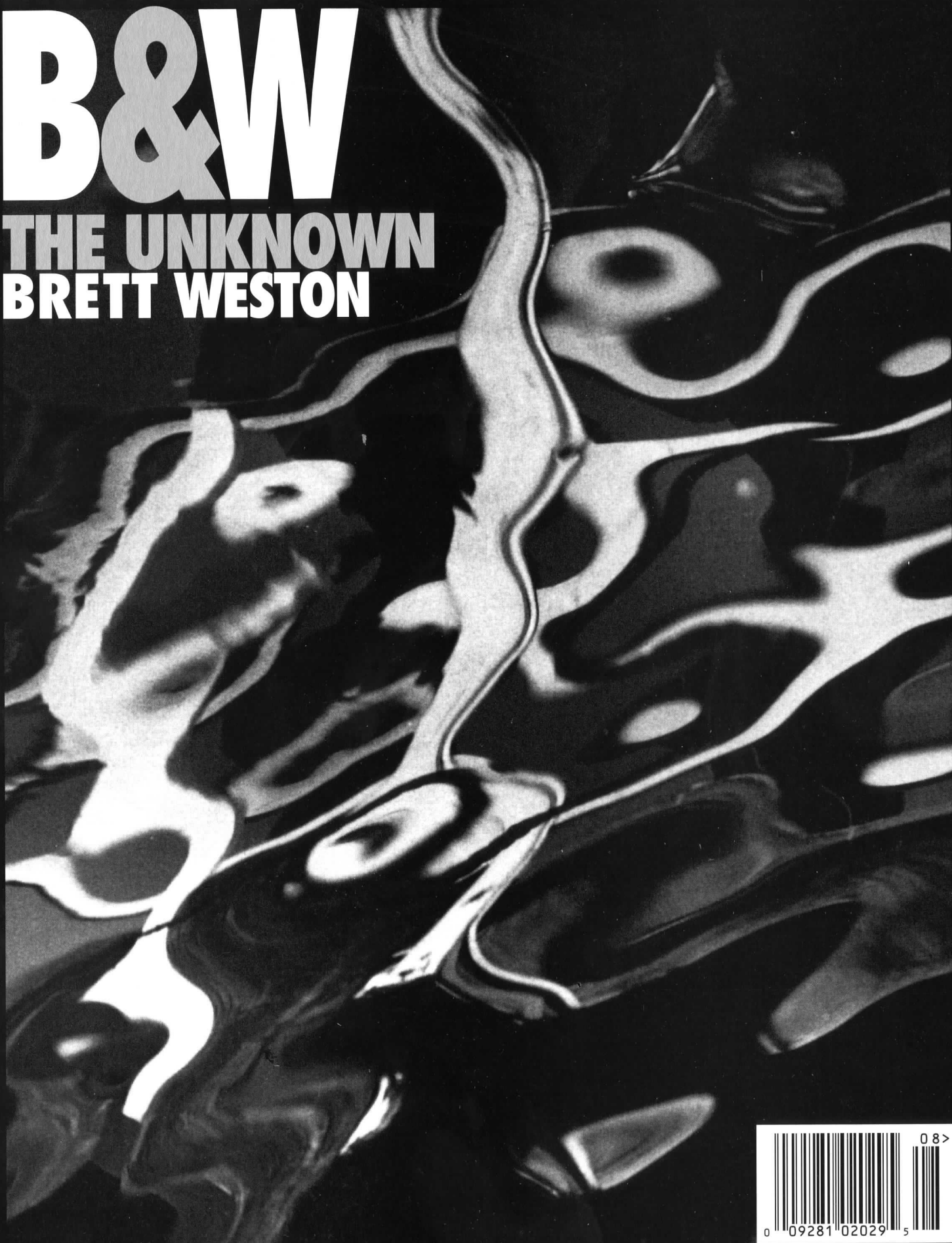


BLACK & WHITE MAGAZINE FOR COLLECTORS OF FINE PHOTOGRAPHY

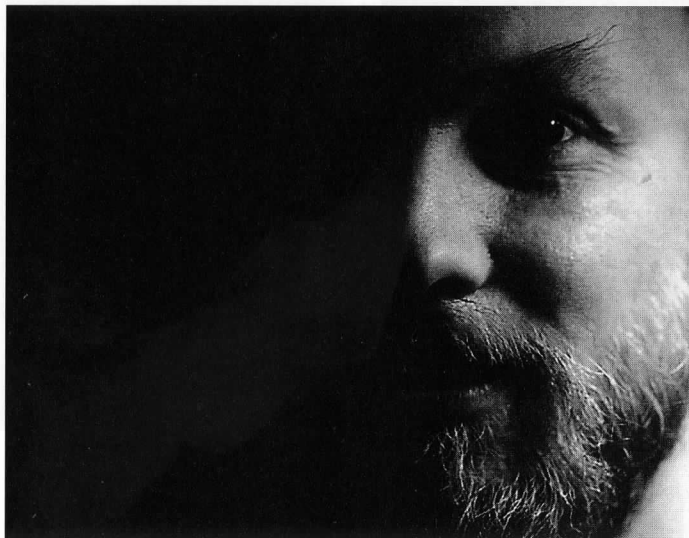
# B&W

## THE UNKNOWN BRETT WESTON



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# DAVID FOKOS



**D**avid Fokos' interest in photography was awakened in 1971 when at the age of 11 he accompanied his parents on a visit to their homeland in Hungary. There, armed with a Brownie camera, he photographed the patterns of old cobblestone streets and looming church spires. They were simple, ordinary scenes devoid of human presence. Four years later, on a bicycle trip through Europe, he focused his lens on the natural landscape and its reflections rather than the usual pictures one might take of one's traveling companions and other more mundane subject matter.

While attending Cornell University in the early Eighties Fokos acquired his first large format camera, an old 5x7 Korona view camera. Having heard that Alfred Stieglitz called platinum "the prince of photographic processes," he decided to try his hand at printing in platinum. In

the early Nineties he developed a process whereby he could make digitally enlarged negatives for platinum printing, utilizing Adobe Photoshop in place of a regular darkroom. He enlisted the aid of a friend who owned an electronic publishing company and who could provide the necessary equipment to make the large negatives. The two men worked together on weekends over a period of 18 months to create a viable process that would produce a print from a digital negative, one that would be as good as an analog print.

Later, while exploring the Iris printing process, Fokos became aware of the high quality he was getting through direct output from these digital processes. He decided to maintain a square format, 13x13-inch image and print directly from his files but switched to a Light Jet system that could give him longevity as well as the density and richness of

detail he was seeking.

Having kicked his original Ansel Adams influence, Fokos has arrived at a style that he refers to as "minimalistic," one that often concentrates on isolation of detail and strongly patterned geometry. Now honed to perfection, his artistry displays the epic beauty of simple forms and enigmatic scenes, metaphors for how he views nature.

For almost 25 years Fokos has been returning to photograph on the island of Martha's Vineyard, off the coast of Massachusetts, capturing the cliffs, beaches, and the beautiful light of early morning and end of day. His photographs are a study in silence. "I love that very quiet feeling," he says. "I photograph alone in a natural setting and it is a spiritual experience for me. It took a long time before I could understand the essence of what makes me feel that way and then to convey it. As one hopes, one's art becomes a process of discovery and in turn becomes a part of what one creates."

Having earned a degree in electrical engineering from Cornell University in 1984, Fokos made his living as a high-end speaker designer for five years at Conrad-Johnson. He then formed his own company, Icon Acoustics, which he maintained until 1993 when he decided to join Boston Acoustics. Two years ago he moved from the Boston area to San Diego, where he is affiliated with the speaker company, Bay Audio.

"Designing speakers," he says, "is very similar to making photographs. I design the cabinet and

gather all the necessary electrical parts together and go through a process of "voicing" the speaker, like a violin-maker tunes a violin. Much of the vocabulary is shared; we talk about making sound warmer, darker, brighter, cooler, and we speak of detail resolution and design and how to make our product as perfect as we can according to a particular idea of what perfect is."

Fokos is a new star on the horizon and the wide acceptance of his work is encouraging as he heads hopefully toward a full-time career in photography. In 1999, the Robert Klein Gallery in Boston the Benham Gallery in Seattle presented exhibitions of his work. This July, both the John Cleary Gallery in Houston, Texas, and the Granary Gallery in Martha's Vineyard will be showing Fokos' photographs, and in December his work will be featured at the Benham Gallery in Seattle. —Rosalind Smith

## ■ PRINT INFORMATION

*Prints are archival C-prints, signed and dated in pencil on verso, and numbered and signed in pencil on recto. Available in two standard sizes, 13x13 inches and 36x36 inches. Editions are limited to a combined total of 50 prints. Prices range from \$650 to \$6000, depending on the edition number of the print.*

## ■ CONTACT

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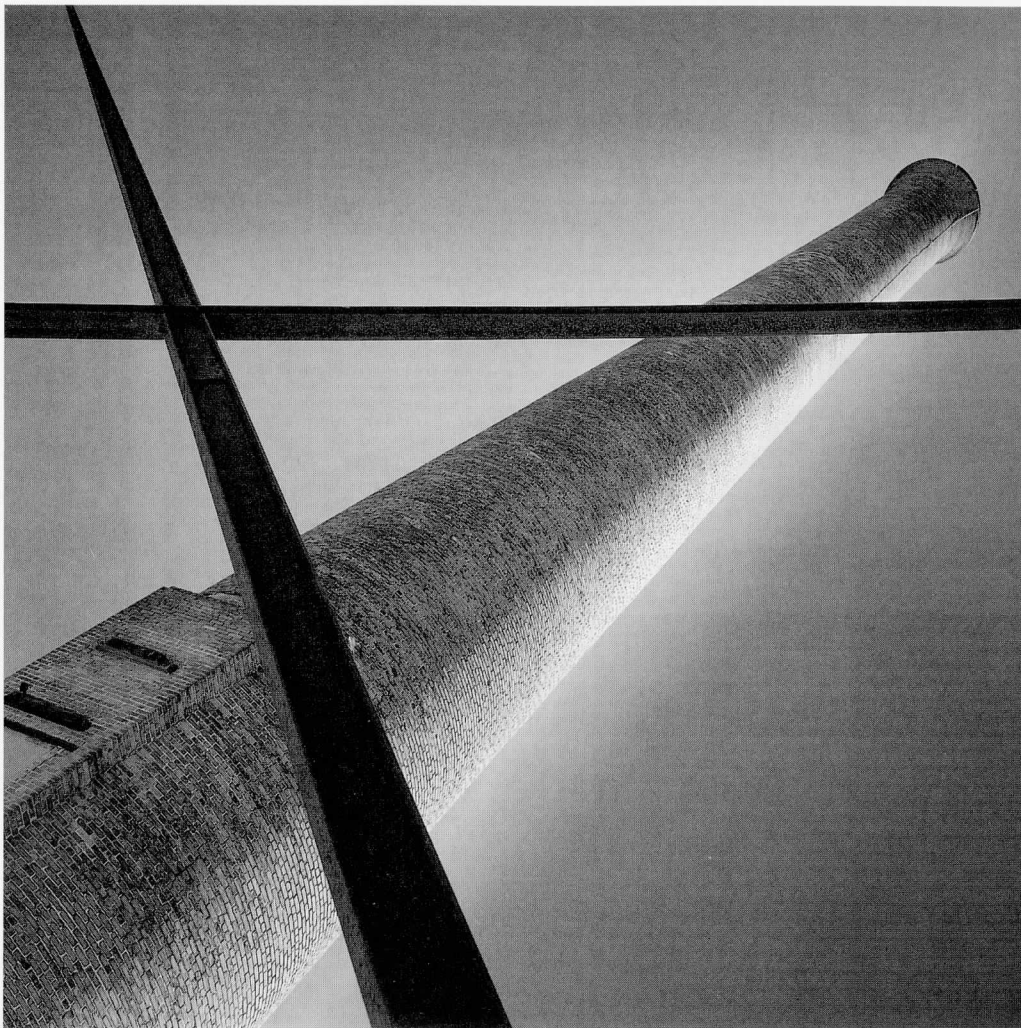


MISSING RAIL, BOSTON, MASSACHUSETTS—1997



DAYBREAK, CHILMARK, MASSACHUSETTS—1999

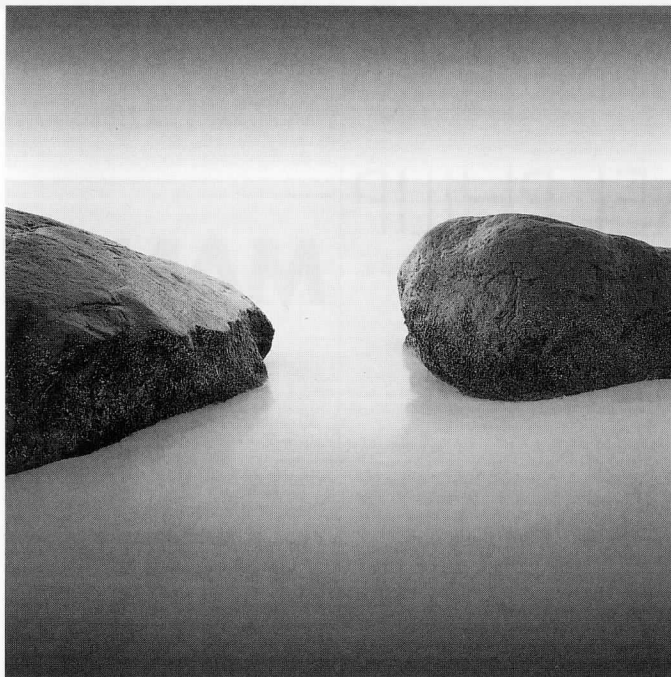




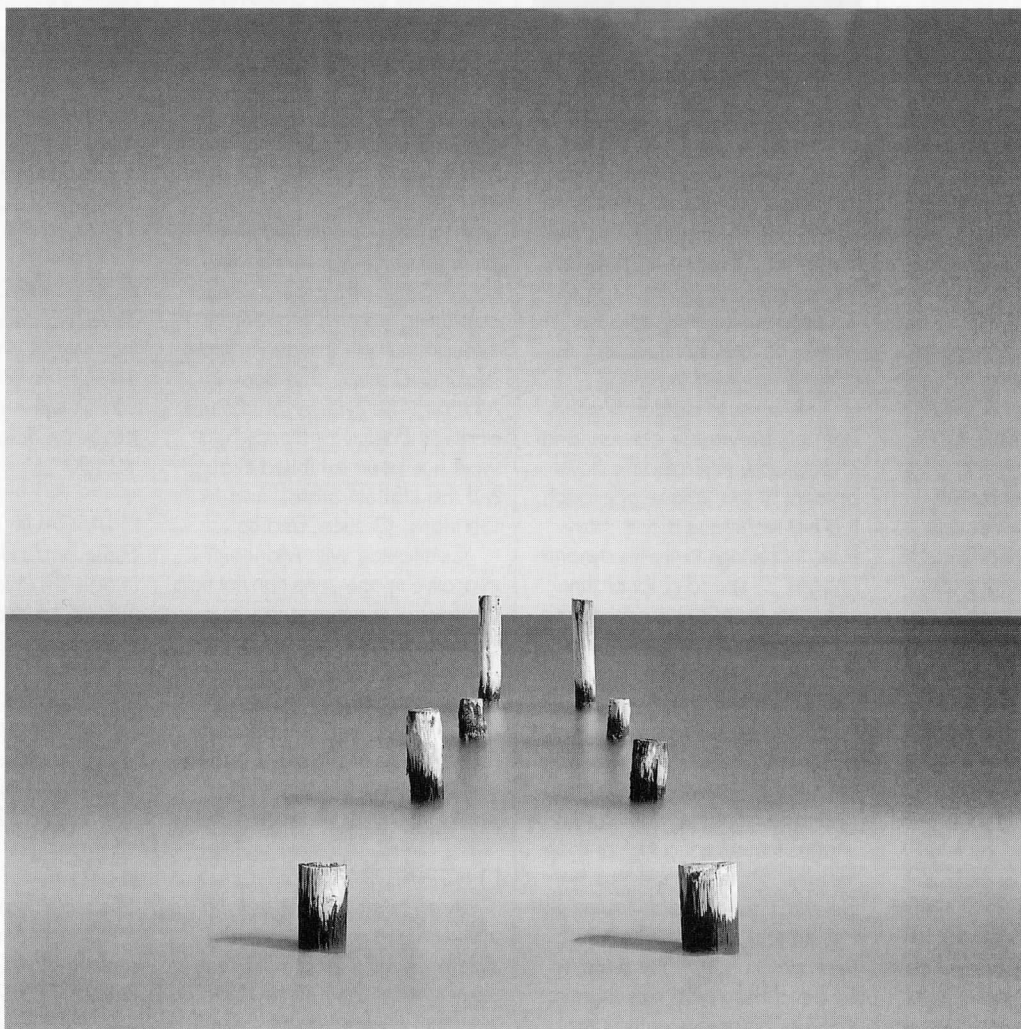
SMOKESTACK, FALL RIVER, MASSACHUSETTS—1997



HIDDEN STEPS, LYNN, MASSACHUSETTS—1998



TWO ROCKS, CHILMARK, MASSACHUSETTS—1995



EAST CHOP POLES, OAK BLUFFS, MASSACHUSETTS—1996