

"Leda and the Swan" by Giorgos Tserionis and other stories:

A version of emotional education.

The famous mosaic of the 3rd century BC. from Palaipafos in Cyprus represents the well-known myth of the incompatible passion of Leda, mythological, of astonishing beauty, queen of Sparta, mother of Helen of Troy, with the first-class god-lover Zeus, transformed into a swan. Leda is deliberately naked, with the back of her body exposed to the greedy gaze of the viewer. It emits a load of pleasure to the swan that follows her submitted to its desire. The only point of expression of (their) great passion is a "simple" gesture. An indolent extension of the female hand.

In Greek art, emotion was a matter of philosophical discussion and not of visualization. Particularly strong emotions were considered incompatible with Greek thought and ethos. The society of the classical times in particular did not need anything more than a gesture, a movement to perceive the hollow passion, to guess its carnal and other evolution. To perceive any emotions in general. The study of the texts has been more efficient in capturing and understanding the emotions from their depiction in vases or murals.

On the contrary, the decline and the consequent fear that came after the death of Alexander the Great gave to that era; elements, characteristics and proportions of modernity. The multi-consequential passage through the community and the collective spirit through which he until then interpreted the World, to the individual, their feelings and passions, the vanity and the individualization of their interest towards the "others" is now a fact! Although classical archaeologists and art historians therefore avoided depicting emotions, especially in Greek and Roman art, the German art historian Aby Warburg was the first to enter the "forbidden area" and violate the dominant perception, introducing the concept of the "type of passion", in German "Pathosformel".

Warburg, through an iconological analysis of works from Palazzo Schifanoia of Ferrara, finds and intelligently supports the profound influence of Ancient Greek art on the Italian Renaissance, on the stylistic performance of people, on the stylization of body and clothing movements. In fact, it demonstrates with a radical mood and an interpretive look, the passage of Greek paganism in the Christian West and conclusively concludes the common area of ancient Greek, medieval and

modern painting, instead of the evolutionary theory and the exhausting weight of the influence of the mastermind that dominated for years in western art history.

Indicative rendering of emotions and passions & paganisms, the useful dipole that well interprets things according to Warburg and describes the Greek "types of passions".

George Tserionis in "Leda and the Swan", a reference work for this exhibition, returns to the Greek "Pathosformel" and the revealing allusion to the passion of the erotic mythical queen and the transformed god of desire, only through the kneeling of Leda and the deep tenderness of the Swan that this wonderfully, caressingly left long neck emphasizes on the body and shoulder of his mistress.

Tserionis expressively completes his proposal with the two tables-fields where he has placed his pagan sculptures on one - a combination of two seemingly out-of-date materials, the marble and the synthetic sponge, which create a primary volume, a reference to the apotropaic xoanon, and on the other one, filled with drawings like photographs of its deliberately distorted protagonists. In the space between, grotesque figures and bodies "play" with the viewer's gaze and disturb the habit of a painless beauty that thinks it dominates and is deified by a faithful mass that does not even exist. A mass that is fortunately ignored by "those who carry their fate". The playful ugliness undermines the false glow of an inactive life and its patterns, and the children of Baselitz and Bad Painting smile sardonic and tender.

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