

HARIS EPAMINONDA

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Future Greats

The art of Haris Epaminonda is a matter of sutures, folds and strange symmetries. Among the videos that she showed at the Biennale in 2007 (Epaminonda shared the Cyprus Pavilion with Mustafa Hulusi) the most exemplary in this sense was *Nemesis 52* (2003) seven discrete segments depict various involutions of matter, space and time. A pair of disembodied hands - their symmetry in fact a mirror image produced in camera - folds and unfolds a mass of fabric so that it seems to come alive a spirited or sexualised substance. Elsewhere the foldings temporal: footage from Egyptian soap operas - slowed down, pixelated or cropped - seems to exist in some oneiric region that crosses decades and cultures. Once again, drapery is everywhere: in another fragment of appropriated television, a pair of dancers whirl endlessly before a backdrop of luxuriant fabric.

But it's in Epaminonda's meticulous and somewhat unsettling collages that the processes of cutting, folding and grafting produce the most startling meetings between times, places and bodies. In many of the images, the historical background seems to be mid-twentieth century, but incised by huge mirrored shards, suggesting an inhuman future. Certain images are almost consumed by these slivers from another time. In others, jagged holes have opened in the surface of the picture that provides the original ground, as if something alien were forcing its way through, invading eerie civic spaces and grey architectural interiors. In an untitled piece from 2006, a group of schoolgirls are pictured in a wood, beneath an article on a modernist school built by French architect Ecochard: their eyes have been covered by fragments from another scene. In a more recent example the usurper is a painting: a vast, wavering fauvist mass, like a malfunctioning television, that has hypnotised a scattered group of museum-goers.