

Haris Epaminonda

VOL. XXXIII

Sylvia Kouvali, *Piraeus*

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It takes strong imagination to travel well.

It takes containment to understand space, interiority to think of the outdoors.

She grew up in a divided city, a divided island to be precise, in seemingly peaceful times, postwar, her plateau has been the idea of the other side.

When I say the other side, I mean all of it, what's inside and what is not; not yet.

Her language is spatial, her main medium is the void, in all its spectrum, from xxs to magnum.

And as confirmed by art history, the biggest compositions are made on tiny surfaces.

She has cut and cut and cut. She twists and glues and opens and through a small window a whole new world is revealed in its fullness;

buildings of faith and devotion brought inside out, archaeological sites twisted, people in gatherings, people alone, fragments of people, ruins, vistas, all extracted from books, and books and books.

Endless images, windows to the other world, clippings of her interiority.

The house she carries on her head is huge, heavy and ever growing;

there exist doors never opened, staircases that lead nowhere (at least today);

she writes – but instead of words and pages there are images, walls, openings and personal objects, behind the walls, in front of them and occasionally atop.

She draws straight lines, through which light comes, and colour. Her colours are distinctly hers and relate to a faded world, one that seemingly vanishes but not.

She designs possibilities, turns and twists and the way back is not always feasible, like in a broken place.

Designated areas from this ever growing edifice have appeared through the years;

she's displayed innumerable constellations, arrangements (spatial crimes one can say), replicas or

memories of where she grew up, of where she would like to grow up, where space, image and object sit together without an agreement, like in a broken family, or a child's room;

and for this or for that sake, she chose to expose the cosmos that anxiously awaits to be picked and get used while being stacked on endless shelves in her room and in her chosen-to-live divided town;

rearranged for each occasion, by instinct and her compositional terrific ability of spatial tremor.

To build walls and spaces made for the body of the guest to go through, and the body of her objects to sit in and look back at us;

highly populated institutions transformed into metaphysical zones of discovery, meditation, texture, colour, objects from the history of art and the history of vision,

dispersed into flea markets and the internet.

Semi frozen in time through composition, on the occasion she said 'pause' or maybe 'stop'. For now.

Sometimes objects or pages repeat; but are they ever the same?

She is composing within the space of metaphysics, in an effort to create a whole created of fragments. The whole will never be, and should never be whole again, ethically and aesthetically; reconstruction is not necessary when we have to take care of the present.

The gorgeousness of the ruin, wherever this stands, she reframes, she elevates, not through the need of historical accuracy (does such a thing exist after all), but through a way to exist in highly charged places where politics have ruined and history has eaten up.

I am honoured to have been granted access to the house, that for the past twenty years has appeared in many museums, biennials and venues who have decided to offer their spaces for transformation, and transference to new possibilities of being a body within history and its anarchaeology.

Works from *VOL. XXXIII* have appeared at:

VOL. I, II & III, Malmö Konsthall, Malmö, 2009

VOL. VIII, dOCUMENTA (13), Kassel, 2012

VOL. XVII, Casey Kaplan, New York, 2016

VOL. XXII, Aspen Art Museum, Aspen, 2017

VOL. XXIII, Secession, Vienna, 2018

VOL. XXVIII (Fall of the Giants), Neuer Berliner Kunstverein (n.b.k.), Berlin, 2022

VOL. XXIX, Kunstmuseum St. Gallen, St. Gallen, 2023

Bio

Haris Epaminonda (b. 1980, Nicosia) lives and works in Berlin.

Haris Epaminonda studied at the Royal College of Art, London (2001–2003), the Kingston University, London (1998–2001) and the Chelsea College of Art & Design, London (1997–1998).

Her solo exhibitions include: *Untitled #03 g/i, 2017*, American Standard Co. for Art & Design, New York (2025); *VOL. XXXI: Futurism Drama*, Museo del Novecento, Milano (2024); *VOL. XXX*, Rodeo, London (2023); *VOL. XXIX*, Kunstmuseum St. Gallen, St. Gallen (2023); *VOL. XXVIII*, n.b.k., Berlin (2022); *The Infinite Library*, with Daniel Gustav Cramer, Fabra i Coats Centre d'Art Contemporani de Barcelona, Barcelona (2020); *VOL. XXIV*, Significant Other, Vienna (2018); *VOL. XXIII*, Secession, Vienna (2018); *VOL. XXII*, Aspen Art Museum, Aspen (2017); *Jubilee Exhibition Günther Peill Foundation 1986-2016*, (Winner of the Günther-Peill-Stiftung 2014-2016 for VOL.XVIII), Leopold-Hoesch Museum & Papiermuseum, Düren (2016); *VOL. XVI*, Le Plateau, Frac-île-de-France, Paris (2015); *Chapter IV*, Fondazione Querini Stampalia, Venice (2014); *Haris Epaminonda*, Künstlerhaus Zürich, Zürich (2013); *Haris Epaminonda*, Point Center for Contemporary Art, Nicosia (2013); *Chapters*, Modern Art Oxford, Oxford (2013); *Early Summer*, two person show with Daniel Gustav Cramer, Kunsthalle Lissabon, Lisbon (2012); *Projects 96*, Museum of Modern Art, New York (2011); *Vol. VI*, Level 2 Gallery, Tate Modern, London (2010); *Vol. I, II & III*, Malmö Konsthall, Malmö (2009).

Group exhibitions include: *Hereafter*, The Swedenborg Society, London (2025); *The Instant Is A Living Seed*, Platabanda, Caraca (2024); *11 Parthenon Street, Ayios Andreas 1015, Nicosia, Cyprus: Part I*, Point Centre for Contemporary Art, Nicosia (2024); *15 Years Of Love At The Pangolin Republic*, Kunsthalle Lissabon, Lisbon (2024); *Oh, the storm*, RODEO, London (2023); *Rang d'aignons*, frac île-de-france, Les Réserves Romainville, Paris (2023); *Extase de l'abîme*, La Società delle Api, Monaco (2022); *Neoclassicle*, Rodeo, Piraeus (2022); *Upward Panic: Curated by Rodrigo Ortiz Monasterio*, OMR, Mexico City (2022); *MANIFESTA 14*, Prishtina (2022); *Re-appearing Imaginaries*, Misk Art Institute, Prince Faisal Bin Fahd Arts Hall, Riyadh (2022); *Le Songe d'Ulysse*, Villa Carmignac, Porquerolles Island (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Site Visit*, Brandhorst Museum, Munich (2022); *Understudies: I, Myself Will Exhibit Nothing*, KW Institute for Contemporary Art, Berlin (2021); *Though It's Dark, Still I Sing*, 34th Bienal de São Paulo, São Paulo (2021); *Mercedes-Benz Art Scope 2018-2020*, Hara Museum of Contemporary Art, Tokyo (2020); *Between the Sun and the Moon*, Lahore Biennial (LB02), Lahore, Pakistan (2020); *On the Spiritual Matter of Art*, MAXXI, Rome (2019); *The Palace at 4 A.M.*, commissioned by NEON, Archeological Museum of Mykonos, Mykonos (2019); *Replica of the Original*, SALT Beyoglu, Istanbul (2019); *May You Live In Interesting Times*, 58th International Art Exhibition of la Biennale di Venezia, Venice (2019); *And Berlin Will Always Need You. Kunst, Handwerk und Konzept Made in Berlin*, Gropius Bau, Berlin (2019); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Pompei@Madre. Materia Archeologica*, Museo d'Arte Contemporanea Donnaregina, Naples (2017); *Antidoron-works from the EMST Collection as part of documenta 14*, Fridericianum, Kassel (2017); *Preis Der Nationalgalerie Für Junge Kunst 2013*, Hamburger Bahnhof, Berlin (2013); *dOCUMENTA(13)*, Kassel (2012); *Deste Prize 2009*, Deste Foundation at Cycladic Museum, Athens (2009); *The Generational: Younger Than Jesus*, New Museum, New York (2009); *Provisions For The Future*, 9th Sharjah Biennial, Sharjah (2009); *When Things Cast No Shadow*, 5th Berlin Biennale, The Neue Nationalgalerie, Berlin (2008); *Old Earth, No More Lies, I See You...*, co-representing Cyprus Pavilion at the 52nd Venice Biennale (with Mustafa Hulusi), Palazzo Malipiero, Venice (2007).

Public Collections

Centre national des arts plastiques, Paris

Centre Pompidou, Paris

Daimler Contemporary, Berlin

Fondation Louis Vuitton, Paris

Frac-ile-de-France, Paris

Frac Nord-Pas de Calais, Dunkerque

Kadist Foundation, Paris

Lenbackhaus, Munich

Louisiana Museum, Humlebæk

National Museum of Contemporary Art, Athens

Rose Art Museum, Massachusetts

Saastamoinen Foundation, Helsinki

Serralves Museum, Porto

Tate Modern, London

Thyssen Bornemisza Art Contemporary, Madrid and Vienna

Zürcher Kunstgesellschaft, Zürich