

# Haris Epaminonda

Haris Epaminonda, Chronicles  
Site Gallery, Sheffield. June 11 - August 21

An exhibition of new video works displayed around the gallery in small projections, about the size of a television. The format invites close inspection and contemplation. You are drawn closely into the films' details. Images appear as random moments cut into films, or fleeting pieces of action that occur over a long, drawn out course. There is little variation in speed, with the moments of action or change appearing as variations in the natural conditions - flickering lights, the moving sun, the rippling of trees in the wind.

One film features a grainy selection of historical artifacts from different world cultures - small figurines.

The nature of time is important to Epaminonda here, and the works are based on a particular conception of an image in time - an idea of history existing as flashes in the present. Images of the past and the present sit next to each other, but unlike a montage of associated parts.

All the works on display here have an archival, discovered feel to them, as if they have come from an indeterminate place and time. There's an uncertainty as to whether these have been deliberately made, as if the subjects are too accidental, unimportant to be recorded. It's clear that they have been caught by one person, standing and looking for a long time, and it's this crystallisation of old memories into images that last for a long period that lends this a unique feel.

We spoke to Haris Epaminonda as the exhibition was opening.



What period were these films made over?

Over the period of the last three to four years.

Explain the arrangement and series of films that are on display here.

These films are part of 'Chronicles', a series of moving images which I have been working on for the last 3 years, filmed originally with my super 8 camera in different locations. These films, in their majority attempt to document events and encounters I have come across during my travels, meanwhile following and tracing those moments which would otherwise disappear unnoticed and untouched...They are in many ways an investigation and reflection on personal thoughts about life - borrowing what is there already and around me and through images-incited by the world outside. I try to create atmospheres, or rather an image of a world that exists without defined location or time...these places for me could be anywhere, then or now.

In these images, I myself get caught in trying to comprehend aspects of time, stillness, motion, emotion, silence...Like for example, a tree moving with the wind endlessly or a tree dragged by a car in an endless circle, such moments for me are like contemplating planes on which I can

later let my thoughts drift.... At times, I feel as if I'm taking different roles, that of a spectator and/or a director, and it is important that within the specific choices I make on what to film and what becomes part of the frame of the picture, to let things also be led by chance, like the sun appearing and disappearing behind clouds creating sharp or soft shadows, the wind blowing, birds flying, water flowing, people walking by.

Most of the times the world is observed at a distance, and yet it remains fragmented and isolated. By filming existing forms of life, objects, archaeological sights, nature, landscape, animals, all those things that have been existing before me and continue to exist now and after or might disappear in the future, somehow all these remind me of who I am. It's a personal vision, but for me what speaks is not necessarily what is pictured but perhaps what is animated through movement, light, shadow, sound and stillness.

Regarding the arrangement of these films, I wanted to have them sparsely placed in the room so that they become repetitive and serial, but still that you can look at them individually and reflect on them as such. In one room there are four projections each looping continuously in a different area of the room, and the sound, which has been especially commissioned by 'Part

Wild Horses Mane On Both Sides' accompanies all four films, working as another type or layer/ image parallel to the visual moving images... The second room is a silent space with a single projection of a film in a circus which I came across three years ago. All that happens there, in this dark interior space, moves, and it moves always within the circular space of the circus ring.

How has the use of found media informed or helped develop this work, as something that was part of previous pieces you have done?

Perhaps the closest recent work to these films are the 'Polaroid' series which started 2 years ago. For me it is not so important if something is found or created, what matters is that the elements that constitute a work can inform one another and together or in part form other images which in turn evoke movement or a shift of perception. These images, whether found or constructed, share a similar type of texture, light, surface, color, sense and a certain level of abstraction.