

## **Subjective Outings**

The iconoplastic power of the works of Haris Epaminonda is surprising. Either in the form of collage, which recomposes images in a sort of prismatic kaleidoscope or in videos, which create bizarre constructions-objects through refolding fragmented takes, the artist moves in the limits between real and virtual/potential and challenges the perpetual abilities of the viewer. The works however do not constitute exercises of form but hold a form of mysterious sensuality and are more imposing than surrealistic objects. They are challenging, like modern paraphernalia of magic as they reconstruct the poetical charm of technological, “surrealistic” civilization and in parallel they stir philosophical contemplations, against our own will.

by Sotirios Bahtsetzis

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