

Revealing by concealing: **The art of**

# **Daniel Gustav Cramer & Haris Epaminonda**

by Theopisti Stylianou

The Pharos Centre for Contemporary Art is hosting an exhibition of two young, but already successful, London-based artists. The large, square photographs of German artist Daniel Gustav Cramer and the collages of Cypriot artist Haris Epaminonda are a refreshing change to the painting-dominated art scene of Cyprus.



Daniel Gustav Cramer 'Untitled' from Trilogy 2002-2005 Photograph  
Courtesy: Daniel Gustav Cramer & Bonobaa

**Daniel Gustav Cramer** presents a part of his trilogy *Woodland, Underwater, Mountain*. Most of the photographs on view come from the *Woodland* series and consist of forest images that are stunning in a quiet way. The artist has the ability to transform landscapes into theatrical stages on which anything can happen. The tree formations suggest an open stage curtain which reveals enclosed spaces filled with a sense of mystery and even danger. The prominent top or side lighting functions as a spotlight while the presence of fog is used to obscure the background, and thus makes the forest appear 'shallow', like a stage. In this way, from seemingly straightforward forest shots, Cramer's photographs become spaces where the viewer expects a drama to unfold before his eyes.

The single image from the *Underwater* series is similarly dramatic. A submarine seascape taken 24 metres off the coast of Cyprus could as easily be taken for a cloud formation. Cramer's work suggests something romantic, dangerous and thrilling, and it is probably this 'something' that prompted art critic Charles Darwent to refer to his work as 'a genuinely new sublime'.

In the back rooms the work of **Haris Epaminonda** changes the mood. From Cramer's large colour photographs we enter a dimly lit room with small, mainly black and white collages. Epaminonda's playful pieces remind one of the Dada obsession with the bizarre. The collages appear to be carefully constructed with hints of humor mixed with lyricism.



Haris Epaminonda 'Untitled' Collage, 24.5x37 cm, 2005/6  
Courtesy: Haris Epaminonda & Bonobaa

To create her collages, the artist overlaps pictures from books or magazines and subsequently removes parts from them. This process allows for a dialogue to take place between the merging layers, leaving the viewer to re-construct the newly created

images. However, re-constructing the image is not easy. The moment a complete picture is formed in your mind, it slips through and takes the form of another image-thought. This play with vision through concealing and revealing is what makes Epaminonda's work so interesting.

Epaminonda is also presenting a short video, *Nondescript Landscapes* - which was incidentally shot in the north of Cyprus - is projected on a wall. The images appear to be stills. Only the occasional truck or bird passing by reminds you that you are actually looking at a moving image. In contrast to Cramer's forests, Epaminonda's landscapes, which are shot in bright daylight, seem to lack drama. The only dramatic element is perhaps Mozart's background music and the fact that you are waiting for something to happen (mostly in vain). You find yourself watching the flow of a narration that does not exist.

**note from ARTERI:** The exhibition runs until 6th February 2007 at the PCCA (24 Demosthenis Severis, 1080 Lefkosia). Although seemingly closed to the public, the frosted-glass-fronted gallery is in fact open to ALL from Tuesday to Friday 10am-1pm & 2-5pm - You might need to pop upstairs to the Pharos Trust reception to gain access but it'll be worth it - don't miss this important exhibition!