

Aspen Art Museum
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Educator Notes

Haris Epaminonda VOL. XXII

March 10–May 28, 2017



Installation view: Haris Epaminonda, Vol. XXII, 2017. Photo: Tony Prikrýl

About the artist

Haris Epaminonda was born in Nicosia, Cyprus, in 1980, and lives and works in Berlin. She graduated from the Royal College of Art, London, in 2003. Recent exhibitions have taken place at: Leopold-Hoesch-Museum, Düren, Germany, Centro Andaluz de Arte Contemporáneo, Seville, Fondazione Prada, Milan (all 2016); Le Plateau, Frac-île-de-France, Paris, Fondazione Giuliani, Rome, Kunsthalle Lissabon, Lisbon, Musée d'art Moderne et Contemporain, Geneva (all 2015); Fabra i Coats - Centre d'Art Contemporani de Barcelona, Fondazione Querini Stampalia, Venice (both 2014); The Renaissance Society, Chicago, Museo Tamayo, Mexico, Hamburger Bahnhof, Berlin, Modern Art Oxford, United Kingdom, Point Centre for Contemporary Art, Nicosia, and Kunsthaus Zurich (all 2013).

About the exhibition

In her Aspen Art Museum exhibition, Epaminonda expands on her practice of carefully arranging found images, objects, and film/video footage together in space. Interested in how objects' meanings are transformed when placed in new environments, the artist reorganizes artifacts from different cultures and eras—such as found book pages, textiles, carvings, and statues—into new sculptural and architectural constellations. Developed on-site and in direct response to the gallery architecture, Epaminonda's work uses abstraction and fragmentation to create new narratives and readings, collapsing the temporal distance between the past and the present. The end result is a subtle transformation of our understanding of material, space, and form.

In her essay on this exhibition, Curator Courtenay Finn notes, "Epaminonda's pieces blur the relationship between 'looking at' and 'being part of,' and erase the division between subject and object." The artist uses a personal, intuitive process of selecting objects from her larger collection, creating combinations from other cultures and regions to create a sense of place with unlimited interpretations. These works invite us to become part of this collection of pieces, making a larger whole that is continually shifting.

Questions for discussion

- I How can collecting be a form of art?
- I How would these objects be different if they were arranged in your classroom?
- I If you could create an imaginary museum with your favorite objects, what would you choose to include?

Suggested activities

Object Landscapes

Invite students to borrow an object from their home that may belong to their parents, aunts, uncles, or even grandparents. The object should appear to be from another time and/or place.

When you are ready to create a group artwork, invite students to line up the objects they brought in on a shelf in your classroom. Perhaps they can be arranged thematically, by size, or by color. Next, clear a space large enough to create an installation, paying attention to how the space is seen when walking into the room, or when viewed from multiple angles. Invite students to work in teams of three–four to create groupings of objects based on their intuition. When finished, walk around the space and have students describe what it feels like, and what they notice.

Continue to reconfigure the installation two or three more times, taking note of how meanings or experiences change when different objects are juxtaposed.

For more information, please contact the Education Department at 970.925.8050 ext. 133 or email education@aspenartmuseum.org

Following page: Installation view: Haris Epaminonda, *Vol. XXII*, 2017.
Photo: Tony Prikryl

AAM exhibitions are made possible by the Marx Exhibition Fund. General exhibition support is provided by the Toby Devan Lewis Visiting Artist Fund.

Haris Epaminonda's *VOL. XXII* is funded in part by the AAM National Council. Additional support is provided by the Etkin Family Digital Media and Moving Image Fund. The production of new work was done in collaboration with Point Centre for Contemporary Art, Nicosia, and with the support of the Cyprus Ministry of Education and Culture.

AAM education programs are made possible by the Questrom Education Fund.

Carolyn Clark Powers

