

**CASEY KAPLAN**

121 WEST 27TH STREET  
NEW YORK NY 10001  
TEL +1 212 645 7335  
FAX +1 212 645 7835  
WWW.CASEYKAPLANGALLERY.COM  
INFO@CASEYKAPLANGALLERY.COM

## Art in America



Installation view of Haris Epaminonda, "VOL. XVII," at Casey Kaplan. Courtesy Casey Kaplan, New York. Photo Dawn Blackman.

## Haris Epaminonda

at Casey Kaplan

through Apr. 23  
121 West 27th Street

Hanging near the entrance of Haris Epaminonda's elegant solo show "Vol. XVII" is a framed page of text—apparently excised from a catalogue of Korean painting—that could be considered a substitute for the conventional gallery press release. The concise description of a landscape painting by Ra Ong, a sixteenth-century intellectual, praises the "ancient dignity" of the work and concludes simply: "The economy of line is noteworthy." Epaminonda is likewise adept at building worlds using spare means. The Cypriot-born artist carefully arranges found objects—including plinths, stands, and other display furniture—and artifacts from different cultures and eras. Many of the tableaux Epaminonda creates appear incomplete or fragmentary, inviting viewers to fill in a missing context. A vase is placed on the extreme edge of low riser, which is bounded only at the corner by a low metal fence. A scholar's rock stands simply on a metal side table. A small sculpture of a fish sits on the ground in front of a tall mirror. A face peaks out from beneath a pile of sand. These objects "oscillate between past and present," as the artist has said of previous works, generating "multiple plots." The title of the exhibition suggests a literary dimension to the project. Whatever narratives are present here, they are all rendered "a simple but elaborate manner to produce a satisfactory response in the beholder," as the show's introductory statement says about the work of Ra Ong.

—William S. Smith