

Evgeny Antufiev  
DEAD NATION:  
SHORT VERSION,  
01 – 24 March 2019  
Thu – Sat., 12-6pm  
→ 2 Cornelia St.,  
Apt. Nr.1102, New York,  
NY 10014 (USA)

Throughout March 2019, Emalin will temporarily relocate the gallery to New York. We are pleased to announce a solo presentation of recent and new works by Russian artist Evgeny Antufiev.

Evgeny Antufiev (b. 1986 in Kyzyl, Russia) lives and works in Moscow, Russia. He graduated from the Institute of Contemporary Art, Moscow in 2009, winning the Kandinsky Prize for the Young Artist: Project of the Year' during his studies. Selected exhibitions include *When art becomes part of the landscape: part 1*, Archaeological Museum Antonio Salinas (Palermo, IT, 2018); *With a copper mask in one hand and a vase full of secrets in the other, my body will rest in a sarcophagus, guarded by twelve specially trained monsters*, Emalin (London, 2017); *Immortality Forever*, M HKA – Museum of Contemporary Art Antwerp (Antwerp, Belgium, 2017); Garage Triennial of Russian Contemporary Art, Garage (Moscow, Russia, 2017); *Cabaret Kultura*, with V-A-C Live, Whitechapel Gallery (London, UK, 2017); *Eternal Garden*, Manifesta 11 (Zurich, Switzerland, 2016).

Please contact us on +1 347 722 0074 or [info@emalin.co.uk](mailto:info@emalin.co.uk) ahead to arrange your visit.

Thank you to Francesca Altamura and Alyssa Davis Gallery.

Mechanisms that mark time—light that casts shadows on a sundial; grains of sand that fall in an hourglass; and little hands that chase big hands on a timepiece—have throughout history measured the faltering evolution of existence. It was the Ancient Egyptians who divided long days into smaller segments; the Aztecs who used calendar stones to organize their society and daily rituals; and the Babylonians who forever engrained the numbers 1–60 into daily life. Time has also served to vanquish and bury the very civilizations who perfected the calendar and devised the measurements of time as we understand them today. However, the incessant ravages of time have not totally succeeded in obliterating the traces of these great civilizations, destroying the legacy of their contributions, or their processes of myth-making.

*Dead Nation: Short Version* brings together archetypal, disparate, and unclassifiable objects that belong neither to the distant past nor to the present moment, but which exist somewhere in between memory and displacement. A three-tiered vase, resembling a fountain, cast in brass and outfitted with agate and amber, is caked with the artist's fingerprints. A faded depiction of Amazonomachy, the mythical battle between the Ancient Greeks and the all-female Amazons—appropriated from a 3rd century sarcophagus and now widely available as wallpaper in Russian *супермаркеты*—serves as a backdrop to three photographs doomed to omission from history books, images that transform ancient combat into banal ornament. Hieroglyphs adorning the walls represent ideograms that have transformed in meaning and purpose, like Doric columns that now stand in as canvases for graffiti, and the accidental ammonoid fossils that have made their way into marbled Moscow subway stations. Organic processes of growth, regeneration and decay interface with the traces and semiotics of past civilizations.

- Francesca Altamura

The Moscow Metro, shaped like a spiral conch shell, now houses the ancient inhabitants of dried-up seas. Fossils pressed beneath the weight of time into marble rocks. Ammonites, bivalve molluscs, the stems of sea lilies and corals are concealed in the subway on marble slabs among volutes, stucco, columns, mosaics and bronze sculptures.

Creatures older than all of human history have become part of the décor. Usually found in the corners and most inconspicuous places, for the Metro's creators clearly regarded them as faults in the material. In principle, paleontologists already described them long ago, yet each journey underground provides new and fascinating searches. It is a rather tiring task. The photographs show fossils from a station and items of décor, or views of the same station.

- Evgeny Antufiev

## Front Room

1. Untitled, 2017  
digital c-print on glossy paper  
framed: 48 x 38 cm (19 x 15 inches)  
ED 3 + 1 AP
2. Untitled, 2018  
digital c-print on glossy paper  
framed: 48 x 38 cm (19 x 15 inches)  
ED 3 + 1 AP
3. Untitled, 2017  
wood, fired clay, bronze, enamel, acrylic, amber,  
ostrich feather  
71 x 20 x 20 cm (28 x 7 x 7 inches)
4. Untitled, 2018  
digital c-print on glossy paper  
framed: 48 x 38 cm (19 x 15 inches)  
ED 3 + 1 AP
5. Grid, each:  
Untitled, 2018  
pair of digital c-prints on glossy paper  
framed: 30.5 x 38 cm (12 x 15 inches)  
ED 3 + 1 AP
6. Untitled, 2019  
brass, amber, agate, ammonite  
48 x 34.5 x 32 cm (18 x 13 x 12 inches)

## Back Room

1. Untitled, 2018  
fabric, thread, stuffing  
50 x 22 x 14 cm (19 x 8 x 5 inches)
2. Untitled, 2018  
bronze, enamel  
36 x 15.5 x 7.5 cm (14 x 6 x 3 inches)
3. Untitled, 2019  
wood, enamel, bronze  
81 x 50 x 21.5 cm (31 x 19 x 8 inches)
4. Untitled, 2018  
bronze, enamel  
34 x 14.5 x 4.5 cm (13 x 5 x 1 inches)
5. Untitled, 2018  
bronze, enamel  
23 x 17 x 9.5 cm (9 x 6 x 3 inches)
6. Untitled, 2018  
bronze, enamel  
31.5 x 13.5 x 4 cm (12 x 5 x 1 inches)
7. Untitled, 2017  
bronze, enamel  
38 x 25 x 0.5 cm (15 x 9 x 0.1 inches)
8. Untitled, 2017  
bronze  
30 x 9 x 9 cm (11 x 3 x 3 inches)
9. Untitled, 2019  
brass, agate  
33 x 33 x 30.5 cm (13 x 13 x 12 inches)
10. Untitled, 2018  
bronze, enamel, fired clay  
42.5 x 18.5 x 18.5 cm (16 x 7 x 7 inches)

