

***Evgeny Antufiev***  
***When Art became part of the Landscape. Chapter I***

***16 June – 4 November 2018***  
***Museo Archeologico Salinas***



At times we cannot separate art from landscape.  
As Roman statues became part of the landscape  
and Etruscan vases part of the subterranean world;  
marble columns grow like trees,  
Mounds become hills.  
The domes of Russian temples look like mushroom colonies,  
Scythian stone statues protected the steppes.  
Sight perceives ancient art as part of the landscape  
like lakes, rivers, mountains and valleys.  
Ancient art is organically built in the universe and becomes part of it. (EA)

The regional Archaeological Museum Antonino Salinas in Palermo, in collaboration with the Collezione Maramotti in Reggio Emilia, presents a solo exhibition of the Russian artist Evgeny Antufiev: ***Evgeny Antufiev. When Art became part of the Landscape. Chapter I***

The exhibition, curated by Giusi Diana, marks the collaboration between one of the most prestigious archaeological museums in the Mediterranean area and an important Italian private cultural institution devoted to contemporary art which was the first to bring the artist in Italy with a large exhibition in 2013 and continues to support his research.

The exhibition has been included in the Collateral Events of Manifesta 12 and represents an ideal link with the last edition of Manifesta 11, held in Zurich in 2016, where Antufiev, invited by curator Christian Jankowski, showed the complex installation, *Eternal Garden*, in Wasserkirche near Helmhaus and other works in the first floor of Löwenbräukunst.

The Archaeological Museum Salinas, the oldest in Sicily, is the most important public museum institution devoted to Greek and Punic art in Sicily. As stated by Francesca Spatafora, the Museum director: “The purported detachment between the art from the past and the art of the present is only a misperception. As archaeological museum we guide visitors towards the erasing of this bias through the works of contemporary artists helping us to redefine the relationship with the artworks from antiquity through a novel awareness.”

This statement is in line with Antufiev’s words: “Only our obstinate will to discover something new, to feel different from what has preceded us, makes us believe that there are an ancient art and a contemporary art. Perhaps there are dead artists and living artists [...] but art is exactly what goes beyond the artist, his mere existence. Art is, in essence, only the work.”

Evgeny Antufiev’s works alongside the exhibition itinerary of the archaeological museum, intends to bring this approach to a fascinating and stimulating assessment. In this way the exhibition offers us a special revisitation of the very concept of archaeological collection becoming the premise and the extension of a contemporary artist. According to this vision, the archaeological museum becomes a real museum of contemporary art, because – in Antufiev’s words – “We are contemporary of all the art that has seen the light and has been preserved.”

The display itinerary of the exhibition will develop alongside the Chiostro Maggiore – the Big Cloister – under the loggia and inside the garden, to expand to the entire ground floor and to the recently inaugurated Agorà; in a sort of dialogue and counterpoint with the museum artifacts and finds, including the group of the lion-shaped eaves of the Victory Temple of Himera and the large mask of the Gorgon.

Thirty works are on display: from carved wood sculptures, castings, terracottas, all formally linked to symbolic images, found in religious and pagan rituals pertaining to archaic cultures. Special relevance is given to funerary iconography which Antufiev explores and reanimates with his personal gaze, by unfolding an “evoked immortality”, a core element in all his artistic research.

In the last few years Antufiev has explored Magna Grecia and Etruscan cultures in Tuscany, Lazio and Sicily, by starting an interesting manufacturing of ceramic works in Italy - during a residence at the Zauli Museum – experimenting with different earths and firings, creating special patinas made only with organic

materials. These artifacts will also be present in the exhibition.

The ceramics – like the objects in carved wood – play with special textures: oxidized and/or aged surfaces, evoking old discoveries which seem to us a “gift” found amidst the landscape, thus becoming part of Nature itself. The formal outcome is absolutely unique, intriguing and maze-like: his works take on hybrid identities, capable of generating resonances between diverse worlds and cultures, but inevitably filtered by the visual culture of his country of origin (Siberia) and Russia’s handcraft tradition in his work with materials.

The show is realized in collaboration with

## collezione maramotti

Silvana Editoriale, Milan; Museo Carlo Zauli, Faenza; Sara Zanin Gallery, Rome; Coopculture Sicily have also supported the project.

### ***Evgeny Antufiev***

#### ***When Art became part of the Landscape. Chapter I***

curated by Giusi Diana

**16 June – 4 November 2018**

**Opening: 16 June 10.00 am** / the artist will be present

Welcome Breakfast offered by Pasticceria Cappello, Palermo

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#museosalinas #lestoriedituttinoi #evgenyantufiev #evgenyantufievforsalinas

**Facebook:** <https://www.facebook.com/Museo.Archeologico.Antonino.Salinas.Palermo>

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**YouTube:** <https://www.youtube.com/channel/UCCeIXh2KKJMKqQ6FHstyBw/videos>

**Instagram:** <https://www.instagram.com/museosalinas/>

#### Opening hours

From Tuesday to Saturday h 9.30am-6.30pm. Sunday and holidays: h 9.30am-1.30pm. Closed Mondays

Admission ticket: 3 euro (reduced fare). Free admission: young people (under 18 years) and all visitors every first Sunday of the month

Info and Bookings

tel. +39 091-7489995

[www.coopculture.it](http://www.coopculture.it)

**Download pictures and the press kit of the show here:**

<https://www.coopculture.it/heritage.cfm?id=251#events>

or here: <http://www.regione.sicilia.it/bbcca/salinas/>

## Notes to Editors:

### Evgeny Antufiev

Evgeny Antufiev (Kyzyl, Tuva, Russia, 1986) lives and works in Moscow.

After studying at the Institute of Contemporary Art (ICA) in Moscow, in 2009 won the Kandinsky Prize for the category "The young artist. Project of the Year".

### Selected solo exhibitions

- 2018 When Art became part of the Landscape: part two, Konenkow Museum, Russian Academy of Arts, Moscow, Russia (upcoming)
- 2018 *When Art became part of the Landscape. Chapter 1*, Museo Salinas, Palermo, Italy (upcoming)
- 2017 *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 Gallery, London, UK
- 2017 *Organic resistance: body and knife – crossing the border*, MOSTYN, Wales, UK
- 2017 *Immortality forever: «Anna Pavlova and Leo Tolstoy room»*, MUHKA, Antwerp, Belgium
- 2017 *Immortality forever: «Leo Tolstoy rooms»*, Museum Strauhof, Zurich, Switzerland
- 2017 *Eternal garden*, z2o Sara Zanin Gallery, Rome, Italy
- 2016 *Eternal garden*, Wasserkirche, Manifesta 11, Zurich, Switzerland
- 2016 *Dead Nation: bingo version*, Performance at Whitechapel Gallery, London, UK (September 16<sup>th</sup>, 2016)
- 2015 *Immortality forever*, Moscow Museum of Modern Art, Moscow, Russia
- 2015 *Fusion and Absorption*, z2o Sara Zanin Gallery, Rome, Italy
- 2015 *Seven underground kings or a brief story of the shadow*, Regina Gallery, Moscow, Russia
- 2014 *Twelve, wood, dolphin, knife, bowl, mask, crystal, bones and marble – fusion. Exploring materials*, Multimedia Art Museum, Moscow, Russia
- 2013 *Twelve, wood, dolphin, knife, bowl, mask, crystal, bones and marble – fusion. Exploring materials*, Collezione Maramotti, Reggio Emilia, Italy
- 2012 *Exploring the Material: Absorption*, Regina Gallery, Moscow, Russia
- 2011 *Shining (with Ivan Oyuon)*, Gallery White, Moscow, Russia
- 2010 *Bones*, Gallery White, Moscow, Russia
- 2010 *Wings of horror*, Navicula Artis Gallery, St. Petersburg, Russia
- 2009 *Myths of My Childhood*, Globus Gallery, Storeys Loft-Project, St. Petersburg, Russia
- 2008 *Objects of protection*, Winzavod Center for Contemporary Art, Moscow, Russia

### Selected group exhibitions

- 2018 13<sup>th</sup> Baltic Triennial, The Contemporary Art Centre, Vilnius, Lithuania (upcoming)
- 2017 Garage Triennale of Contemporary Art, Garage Museum, Moscow, Russia
- 2016 Manifesta 11 main project, Helmhaus, Zurich, Switzerland
- 2014 *Contemporary locus 8*, Monastero del Carmine, Bergamo, Italy
- 2012 *Garden of Eden*, Palais de Tokyo, Paris, France
- 2011 *Ostalgia*, New Museum, New York, USA
- 2009 *Needle work*, Proun Gallery, Moscow, Russia

### Museo Archeologico A. Salinas

Museo Salinas The Archaeological Museum A. Salinas in Palermo, formerly the National Museum, is the most important public museum institution of Sicily and the oldest archaeological museum in the island. It houses one of the richest and most important collections of Greek and Punic art of the Mediterranean. It was established in 1814 as the University Museum, where some of the most important archaeological and historical artistic collections from Sicily had been put together. In 1860 it became the National Museum. The core of its collection is the hall displaying for more than one hundred and fifty years the famous metope of the Selinunte Temples, considered the most important sculpted compound of Western Greek art. From 2009 to July 2016 the 17th-century monumental compound of Padri Filippini underwent a complete restoration. At

present the new overhaul of the ground floor - renovated in forms and contents - housing the most relevant portion of the collection is open for visits together with the third courtyard, "the new Agorà of Salinas" housing the monumental pediment of Temple C from Selinunte and the extraordinary sculpted group of the lion-shaped eaves from the Himera temple.

The new itinerary develops around two cloisters and also comprises the open cells towards the loggia in the North aisle of Chiostro Maggiore, now serving as new display places. Inside and along the loggia one may find important works, such as the torso of Stagnone, the famous Phoenician sarcophagi of Cannita and the colossal statue of Zeus from Solunto, as well as the splendid jewelry from the Tindari necropolis, several epigraphs and an original marble sun-dial; the group of vases, epigraphs and sculptures from Centuripe, the finds from the necropolis of Randazzo, some extraordinary vases decorated with figures from the Agrigento necropolis and architectural sculptures and votive materials of Agrigento places of worship, besides the collection of the British consul Robert Fagan, comprising a fragment of the eastern frieze of the Parthenon. On the west side of Chiostro Maggiore a small room narrates the story of writing through precious objects, including the famous Stone of Palermo chronicling the history of around 700 years of Egyptian life and the annals of the first five dynasties (3100-2300 b.C.E.) and three of the eight Entellian Decrees written on bronze tablets. The whole east wing is devoted to Selinunte, with eight rooms facing the Third Courtyard, or new agorà of Salinas. Through the artifacts on display it is possible to reconstruct the life of the most western Greek city in Sicily, with its cults, architecture, sculptures, funerary beliefs.

### **Collezione Maramotti**

Collezione Maramotti is a private contemporary art collection which opened to visitors in 2007: it is located in the historical headquarters of Max Mara company, in Reggio Emilia. The permanent collection can be visited with free admission and upon booking, according to the wishes of the collectors. It comprises a relevant selection of more than two hundred works representing only a portion of the collection put passionately together in forty years. The collection includes mostly paintings, but also sculptures and installations, made from 1945 till the present day, and presents pieces from the most significant artistic trends both in Italy and abroad from the second half of the 20<sup>th</sup> century. More than one hundred twenty artists are represented with important works which at the time of their creation and acquisition had introduced elements of substantial innovation and experimentation in artistic research.

For the most part, 21<sup>st</sup>-century works are not included in the permanent collection: specific exhibitions are dedicated to them in the rooms set for temporary shows, spaces where projects commissioned to international artists are also regularly exhibited. The artworks created for these exhibitions are acquired by the Collection, with the aim of merging acquisition policies with public showing.

The Collection exhibits and acquires also the projects of artists who are awarded the two-yearly *Max Mara Art Prize for Women, in collaboration with Whitechapel Gallery*, for emerging women artists working in the United Kingdom. The winners of the seven past editions of the Prize are: Margaret Salmon, Hannah Rickards, Andrea Büttner, Laure Prouvost, Corin Sworn, Emma Hart, Helen Cammock. The Prize testifies Max Mara's close relationships with the art world.