

Evgeny Antufiev
and Megan Plunkett
PARIS INTERNATIONALE,
→ 2nd floor
16 Rue Alfred de Vigny
75008 Paris, France
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At Paris Internationale 2018, Emalin is pleased to present new works by Evgeny Antufiev (b. 1986 in Kyzyl, Russia) and Megan Plunkett (b. 1985 in Pasadena, CA, USA).

EVGENY ANTUFIEV

Evgeny Antufiev's wide-ranging practice explores the contemporary space of myth and ritual in post-digital societies. Born in the Republic of Tuva, Antufiev draws on both the materials - amber, copper, brass, bronze and embroidered textiles, amongst others - as well as the active practices of alchemy, folklore and shamanism local to this remote South Siberian region. The artist carves wood, boils bones and stuffs traditional fabrics to form recurring motifs that transcend the consistent legibility of geography and temporality: multiple references and styles therefore hybridise across cups, vessels, urns, temples, spirals and dolls.

Invested in the cultural particularity and symbolic significance of materials, Antufiev's accumulations feel both prehistoric and personal. His practice merges on zealous collecting and archaeology: of materials, objects and of myths. The forms he draws on abandon their material functions and, instead, fantastical narratives are spun around objects that escape any straightforward categorization or correlation.

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 (performance), Whitechapel Gallery (London, UK, 2017); Eternal Garden, Manifesta 11 (Zurich, Switzerland, 2016).

MEGAN PLUNKETT

Megan Plunkett's image-based practice is situated between installation, sculpture, and photography. In her work, the artist investigates the conditions of photography and assumptions around visuality through consciously dislocating and undoing recognizable images. Plunkett's practice is predicated on an acute awareness that the photographic image is always both a trace of what is in front of the camera and a record of the condition of its making. As such, she cultivates a sense of estrangement and distance within the image, often through repetition and reproduction. Her photographs exist in pairs or groups where one image continuously challenges the reality presented by the others.

For Paris Internationale, Plunkett presents an ongoing series of images pulled from Craigslist over the past year. Browsing the site listings of various items for sale, she began noticing and collecting photos where dogs enter the image frame. Appearing alongside cars, agricultural equipment, marijuana growth lights and free wood cutoffs, they figure as prop, wanderer or nuisance - or seem to simply mind their own business. Their presence is most often accidental. Sometimes, it is not as clear.

As a domain, Craigslist represents a space in which photography functions subjectively and casually. Objects put up for sale are frequently documented in the settings in which they have lived - in this way, life muddies its way into a market of DIY commerce. For Plunkett, these images continue her investigation into the material conditions of the image, its appropriation and circulation in public space as well as their complicated behaviour within the space of value, exchange and utility. Plunkett's active compilation of sale listings flips the context in the image: by focusing on the peripheral canine theme that ties these images together, the viewer is consciously displaced from the assumed commercial intent, only to be jolted back to the centre of the image where overlooked details re-emerge. This fissure highlights a dualism straddling realities. Printed on glossy commercial photo paper in standard 'headshot' formats, these images contain an instance of indelible canine companionship while complicating questions about the limits of image space.

Megan Plunkett (b. 1985 in Pasadena, CA, USA) lives and works in Los Angeles. She completed her MFA at the Milton Avery Graduate School of the Arts, Bard College, in 2017. Selected exhibitions include *Plus One*, with John Miller, Shoot the Lobster (New York, NY, USA. 2018); *Me as a dog*, Who Hit John Bar (Vilnius, Lithuania, 2018), *Caisson, Diver, Charmer*, Commercial Street at Jenny's (Los Angeles, CA, USA. 2018) *Live Rust, Not Right, Long As I Can See*, Bad Reputation (Los Angeles, CA, USA. 2017); *I Bet You Wish You Did And I Know I Do*, Emalin (London, UK. 2017), *New Human Agenda*, And Now, (Dallas, TX, USA. 2017); *Tar Pits*, Redling Fine Art (Los Angeles, CA, USA. 2017); *The Garden of Forking Paths*, curated by Adam Marnie at Magenta Plains (New York, NY, USA. 2017).

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