

By setting out a combination of materials, Evgeny Antufiev constructs a new chronology of matter that is rigorously unscientific, mythological, and subjective. By creating junctures, where steam transforms into marble and marble into slime. A knife made from meteoric iron and the central figure of the exhibition, the form of a dolphin, form a reciprocal composition. These are all syntagmas of one idea, the idea of an experiment with the material.

The objects and materials used in the exhibition undergo a series of trials; having lost their names, they must acquire a new ideal transfiguration, changing everything in turn around themselves.

We recollect the *Poem of Anabiosis*¹ written by the poet and biocosmist Alexander Yaroslavsky. He describes a project of researching and healing matter. The hero, a poet and artist, wants to freeze the Earth; plunge humanity into an icy sleep, in which it will be possible to wash away the bloody crust and rot of everything superfluous; and lead humanity to immortality. Such a cosmogenic approach is also present in the current exposition in microcosm. Uncovering materials in their unceasing transformation, a knife of meteoric iron is in the center of the action. From the beginning embodying something in its existence, something emerging from the boundaries of a different world. Remelted and reforged in the idea of dissection. What is its goal?

“An average butcher wears a knife out every month because bone dulls his knife. My knife has served me for twelve years already. It has cut apart thousands of bull carcasses, and its blade still seems freshly sharpened. It is simply that there is a space at the joints, and the blade of the knife has no breadth. Someone who knows how to insert a very sharp knife into these spaces can work with a knife with ease, for he is cutting empty places,” writes Zhuangzi in the *Principles of Hygiene*. Like the butcher’s knife, the main task of the meteoric knife is to cut through the emptiness between things, depriving them of their original natural connections and giving birth to new elements in its act of creation.

The form of the dolphin displayed in the exhibition is the twin brother of the knife. Both meteoric iron and the dolphin are phenomena of speed and dissection of space. The theory of James Grey should be noted, according to which dolphins have the ability to control the streamlining of their bodies, conserving laminar flow during rapid movements in which it should have already become turbulent. What will happen when the orbits of the motion of the dolphin and the knife meet each other? What will the collision between two such striking and unusual shapes lead to?

Formally speaking, the answer is unknown to us. In the framework of research and experimentation, the artist wants to disclose the secret strength of matter. Materials undergoing changes become part of human self-consciousness and are even anthropomorphized. The precise boundary between the thinking person and something that has only taken on a humanlike form is effaced. The very experience of studying the passage of things into various states seems to be a dangerous experiment. After all, no one defends either the artist, or the spectator, or the human being. In fact, the spectator himself can, as if dissected by the metaphysical realism of the artist, change form and become something new.

Michael Klimin

¹ Yaroslavky A.B. *Poem of Anabiosis.*, Petrograd, Commentary on the Poetry of Biocosmist Immortalists, (Northern Group), 1922.