

The artist – Temur Javakhishvili

He was born in Kakheti region in 1951. In 1968 he entered Tbilisi Theatrical Institute and in 1970 he became a student at V. Anjapharidze Cinema Art School. At the same time, he enrolled in Tbilisi State Academy of Arts. Five years after graduation from the Academy of Arts, he started his career as the director and one of the co-founders, actors and artists of Tbilisi State Marionette Theatre. Since 1976 he has actively participated in exhibitions of visual art. In 1983 he started intensive work in the field of contemporary art. Development of the artist's work in contemporary art as well as the opinions of outstanding local and international theatre theorists, art critics and curators show that T. Javakhishvili tends to reject some well established clichés and avoids taking the "paved" path. He does not accept homogeneous artistic stylistics and combines various works of art, artistic forms and contextual strategies. As early as 1990, his friend, the great artist, poet and art critic Karlo Kacharava (r.i.s.) said: "T. Javakhishvili discovered a combination of universal compound of a wide variety of materials (powdery soil and burnt land, cement, vegetation, chemical pigments, etc.) and created graphical poetry integrated with different cultural, informational and conceptual experiences. It should be noted that T. Javakhishvili's original art, as the sample of evolution of unexplored trends (especially the series of works that reveal signs of "New Geometrism" and Conceptualism) is monumental and represents the most important examples of the Georgian avant-garde."

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In autumn 1991 the artist devoted his second exhibition "Lettrism" to written language, applying Georgian as well as foreign alphabets, various written signs, conceptual texts, totemic signs of different ages and graphical equivalent of Morse code as the intimate language for intimate topics. In the same period, T. Javakhishvili created his minimalistic, visual and graphical poetry samples, most of which are used for visual art-objects. Shota Iatashvili, the famous poet and the editor of the literary newspaper "The Alternative" and the magazine "The Akhali Saunje" admits: "Temo's poem within its visual artistic objects looks like a "Land Art Space" while words cemented to each other is a phenomenon of the Contemporary Georgian poetry. T. Javakhishvili is a truly distinguished Georgian artist, since he introduced different perspectives and understanding of an artistic minimalism in poetry. He uses neither oriental poetry experience (Haiku, Tanka) nor any other artistic form. He does not imitate any conventional formal style. He avoids using the epithets and rich expressions characteristic of some other poets. On the contrary, it seems as if he "dries out" the first draft of a poem which exists in his consciousness, then strips away the "fleshy" part and rhythmic tails, thus leaving only the part on the frame in which a reader reads the essential of the primary.

Both theatre and artistic performance play an equally significant role in his art. This is what George Chartolani, the famous theatre critic, writes about his performance "P. S" in 1994: "The performance "Postscript", is an experimental performance to establish avant-garde theatre aesthetics in the Georgian artistic thinking, which is truly a step forward on the way of renovation of the Georgian Theatre."

As for the establishment of video art in Georgia, Keiko Sei, the Japanese artist and curator, says: "I saw all the Georgian video-art installations and I would like to mention about the "Silk Man" created by T. Javakhishvili in 1993-1994, which represents a classic Georgian video art. It is excellent and extraordinary, in terms of both conceptual and technical approach. I like it very much: it starts with a silent animation, then a variety of video art collages gradually developed and united. I like its texture, sound, graphical poetry and conceptual texts. I would like to admit that if I had not known the author of this video art, I would think that due to its highly energetic and emotional sensitivity, the installation was created by a twenty-year-old young man, who is disappointed and frustrated in Georgian reality. I want to express my hope and wish this video installation to be displayed at the top festivals and biennales, that, I believe, it definitely deserves."