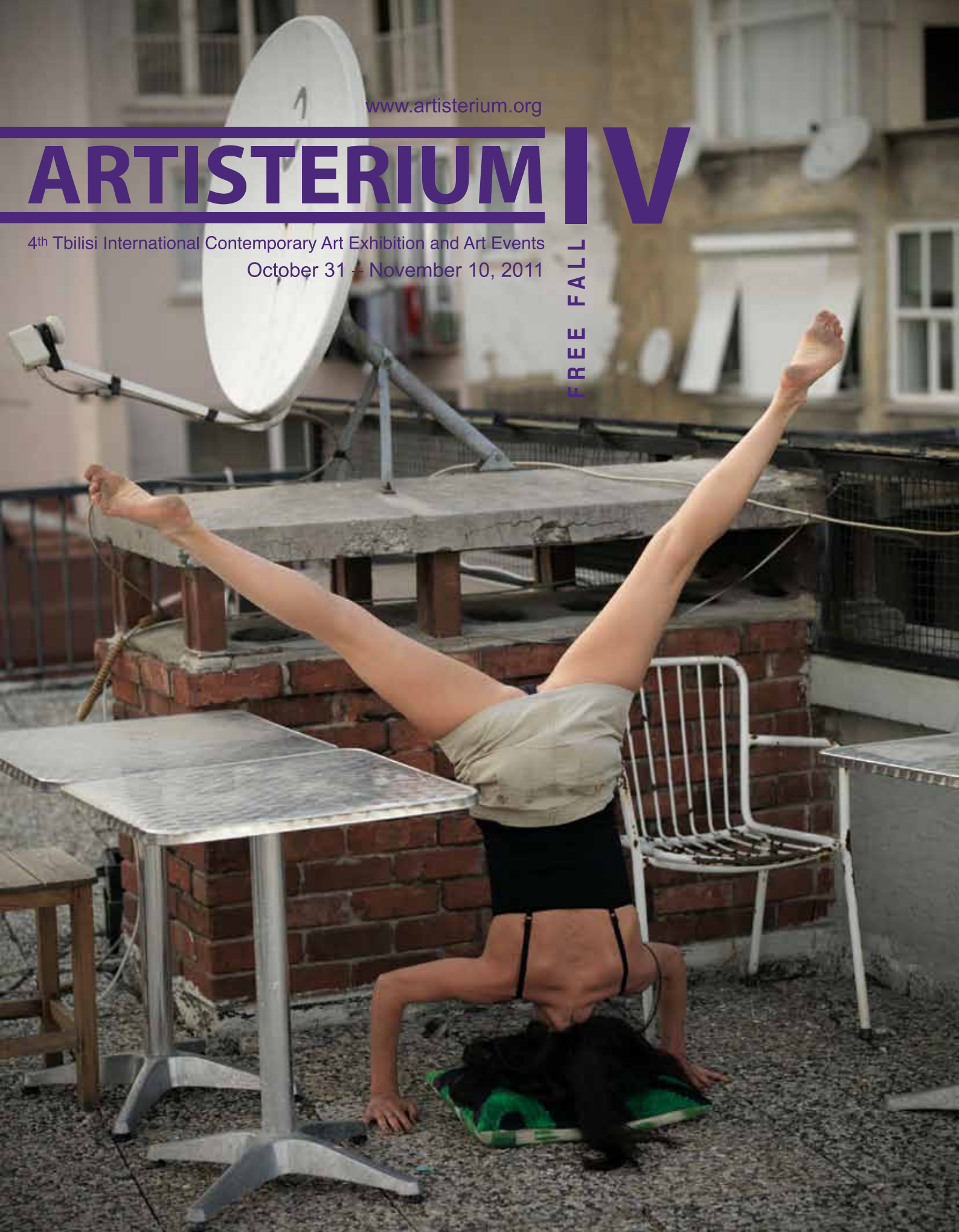


[www.artisterium.org](http://www.artisterium.org)

# ARTISTERIUM IV

4th Tbilisi International Contemporary Art Exhibition and Art Events  
October 31 – November 10, 2011

FREE FALL



Free Fall  
თავისუფალი ვარდნა

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გახდა საქართველოს კულტურისა და ძეგლთა  
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MINISTRY OF CULTURE  
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„არტისტერიუმი“ თანამედროვე ხელოვნებისადმი მიძღვნილი გამორჩეული საერთაშორისო ღონისძიებაა, რომელიც საქართველოს წარმოაჩენს, როგორც კულტურული ტრადიციის მატარებელ და ინოვაციებისადმი გახსნილ ქვეყანას. ამავე დროს „არტისტერიუმი“ მრავალფუნქციური სახელოვნებო პროექტია, რომელიც აერთიანებს საგამოფენო, საგანმანათლებლო და კულტურულ ღონისძიებებს, ხელს უწყობს ქართული სახელოვნებო სცენის, ისტორიულად აღიარებული ხელოვანთა ქალაქის – თბილისის – პოპულარიზაციას.

აღნიშნული ფორუმი განაპირობებს ქართველი მხატვრების ინტეგრაციას საერთაშორისო სივრცეში, ხელს უწყობს გაცვლითი პროგრამებისა და არტ-ტურიზმის განვითარებას.

„არტისტერიუმმა“ თავისი არსებობის 4 წლის მანძილზე წარმატებული და პოპულარული ღონისძიების სტატუსი მოიპოვა. საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტრო მიესალმება მხატვრებს, კურატორებს, არტ კრიტიკოსებს, ორგანიზატორებს და იმედოვნებს, რომ მონაწილეობა ამ ღონისძიებაში გახდება მნიშვნელოვანი მოვლენა მათ შემოქმედებით ბიოგრაფიაში.

ნიკოლოზ რურუა

საქართველოს კულტურის და ძეგლთა დაცვის მინისტრი

“Artisterium” is an outstanding international event dedicated to contemporary art, providing an excellent opportunity to present Georgian culture and demonstrating Georgia’s as a country open to innovations.

“Artisterium” is a multi-dimensional art project, which involves exhibitions, educational and various art events. It contributes to popularization of the Georgian art scene and represents further proof of Tbilisi’s historically established status of City of Artists.

The festival also promotes Georgian artists’ outreach to the international art scene and serves as a useful forum for exchange programs, as well as fosters art-related tourism.

Since its launch four years ago, “Artisterium” has gained a reputation of popular art event.

The Ministry of Culture and Monument Protection of Georgia welcomes artists, curators, art critics, organizers and hopes that participation in this event will become one more significant part of their professional activity.

Nikoloz Rurua

The Minister of Culture and Monument Protection of Georgia

არტისტერიუმის მთავარი სპონსორი: ამერიკის შეერთებული  
შტატების საელჩო საქართველოში

Main sponsor of ARTISTERIUM: US Embassy Tbilisi, Georgia



პატივი მაქვს მოგესალმით „არტისტერიუმის“ თანამედროვე ხელოვნების გამოფენა „არტისტერიუმის“ ამერიკულ ექსპოზიციამზე, სახელად „ამერიკელი საქართველოში“. აშშ საელჩო, ტრადიციულად, სიამოვნებით თანამშრომლობდა ამ მნიშვნელოვან ყოველწლიურ ღონისძიებასთან, რომელიც უცხოელი და ადგილობრივი არტისტებისთვის, ქართულ საზოგადოებასთან ნამუშევრების გასაზიარებელი პლატმოფრმის ფუნქციას ეფექტურად ასრულებს.

დღეს, ხელოვნება სულ უფრო ხშირად გვევლინება სოციალური იდეების გავრცელების მედიუმად, რაც არტის ფუნქციას მისი ტრადიციული საზღვრების მიღმა აფართოებს. შესაბამისად, ჩვენ გვჯერა, რომ თანამედროვე ამერიკელი არტისტების საუკეთესო ნამუშევრების ჩამოტანით, ჩვენ შევძლებთ ქართველ მაყურებელამდე ახალი ამერიკული კულტურული იდეების მიტანას.

ვიმედოვნებ, რომ ჩვენი წვლილი „არტისტერიუმში“ ხელს შეუწყობს ამერიკელ და ქართველ არტისტებს შორის ურთიერთობის დამყარებას, ისევე როგორც თანამშრომლობას იმ სახელმწიფო თუ დამოუკიდებელ ინსტიტუტებთან, რომლებსაც ნოვატორული იდეები მაყურებლის წინაშე საჯარო განხილვისთვის გამოაქვთ.

ჯონ ბასი  
აშშ ელჩი საქართველოში

It is my pleasure to welcome you to the opening of the U.S. exhibition “An American in Georgia” of Artisterium’s annual international contemporary arts exhibition. The U.S. Embassy in Georgia has been happy to be a partner of this important annual event, which serves as a platform for international and local artists to share their works with broad Georgian audience.

Art has increasingly become a medium for the spread of social ideas, expanding the function of art beyond its traditional borders. Therefore, we believe that bringing the best of current American artists’ works is an effective means to present American cultural thought and ideas to Georgian audiences.

I hope our contribution to Artisterium will facilitate new contacts between American and Georgian artists, as well as between state and independent institutions that are bringing their innovative ideas into public view.

John R. Bass  
U.S. Ambassador to Georgia

თავისუფალი ვარდნა  
არტისტერიუმი 2011

არტისტერიუმი 2011-ის თემის ძიებისას, ერთ-ერთ მხატვარს გავესაუბრე. როგორც ჩანს, ჩემმა შეთავაზებამ თავისუფალი თემის შესახებ საგრძობლად შეაშფოთა. იგივე ეფექტი იქონია ჩემზე მისმა პასუხმაც: „როგორ უნდა გავაკეთო ნამუშევარი, როცა არ ვიცი, რის შესახებ უნდა იყოს?“

ბოლოდროინდელი მნიშვნელოვანი პოლიტიკური, ეკონომიკური და კულტურული მოვლენები არტ-ინსტიტუციებისა და არტ-პრაქტიკის ურთიერთობაზეც აისახა. დღეს ამკარაა ხელოვანსა და მის შემოქმედებაზე იმ დამფინანსებელი ინსტიტუციის გავლენა, რომელიც მხარს უჭერს, აფინანსებს მას და მომავლშიც მის მეტ ხილულობას უზრუნველყოფს. ბოლო წლების სახელოვნებო და თეორიულ კვლევებში ნათლად ჩანს, რომ დღეს უკვე თითქმის შეუძლებელია განასხვავო ავტორი იმ სისტემისგან, რომელიც მასთან ნამუშევრის შექმნის პროცესში თანამშრომლობს. მსგავსი სიტუაცია ზოგჯერ მხატვრისთვისაც ხელსაყრელია, რადგან ის კომფორტულ არტ-პრაქტიკას განაპირობებს, კოლექტიური გადაწყვეტილება კი პასუხისმგებლობას ანაწილებს. თითქმის აღარ ხდება მხატვრის მიერ საკუთარი, უნიკალური, მართლაც კრიტიკული დამოკიდებულების გამოვლენა, რადგან შემოქმედება კოლექტიური აზროვნების ნაწილი გახდა, რომლის მიზანი საშუალო ხარისხის შედეგი და „უსაფრთხო თამაშია“.

საბოლოოდ არტისტერიუმი 2011-ს თემად „თავისუფალი ვარდნა“ შევარჩიეთ. მიმართულების განსაზღვრა შეუძლებელია გარკვეული ორიენტირის არარსებობის პირობებში, თუნდაც ვარდნა, სინამდვილეში აღმასვლა იყოს. არტისტერიუმი 2011-ის მონაწილე ხელოვანებს სივრცესა და დროში შეუზღუდავი მოძრაობის უნიკალური შანსი ეძლევათ, ისინი თავისუფალნი არიან რაიმე სახის ემოციური, ინტელექტუალური ან თემატური დირექტივებისგან. სხვა სიტყვებით, ხელოვანს სრული თავისუფლება აქვს აირჩიოს თემა, გამოხატოს საკუთარი ინტერესი და დამოკიდებულება იმ ადგილისადმი, სადაც ნამუშევარი უნდა წარადგინოს, სადაც ცხოვრობს და მუშაობს, შეუძლია გამოიყენოს ნებისმიერი თემა, მედია და სოციალური თუ ფილოსოფიური კონტექსტი.

ტერმინი „თავისუფალი ვარდნა“ იმ სიტუაციის მსგავსია, როდესაც ცილდები „დედა ხომალდს“ და საკუთარ თავს უკიდვანო სივრცეში აღმოაჩენ გადარჩენისთვის აუცილებელი კონკრეტული ინსტრუქციისა თუ განმარტების გარეშე, როდესაც არტ-ინსტიტუციონალურ „ზეცას“ მონყვეტილი, დედამინაზე დასაშვებად, იძულებული ხარ აღმოაჩინო საკუთარი, უნიკალური „გრავეიტაციული“ შთაგონება.

მაგდა გურული,  
არტისტერიუმი 2011-ის კურატორი

FREE FALL  
The theme of Artisterium 2011

When looking for a theme of the 2011 Artisterium I found myself in conversation with one artist. My suggestion of a free subject seemed to terrify her, and then her reply had the same effect on me: “How can we produce a work, when we don’t know what it should be about?”

The latest political and economic developments asset against the background of globalization are having an effect on the relationship between art institutions and art practice. The influence of the art funding institutions that support or commission work, then provide subsequent visibility, is unquestionable. In recent years, artistic and theoretical investigations into the various issues of identity critically tracing the changes in all spheres of life have arrived at the point where it is impossible to distinguish the author from the system that supports their creation. While such situations provide a level of comfort for the artist in that the collective decision softens the pressure and distributes the consequences, it does not help them develop their own, unique and critical attitudes toward the subject. Creation has become a part of a collective decision making process. But its aim of producing satisfying results can also mean playing safe.

As a direct result the theme chosen for Artisterium 2011 is “Free Fall”. With no distinct point of reference, it is impossible to determine a clear direction, or even if a fall might in fact be a rise. In Artisterium 2011 participant artists are offered a chance of unrestricted movement in space, time, free from any emotional or intellectual directives. In other word artists are at liberty to select their own theme, develop ongoing interests in relation to the place where the work is to be shown. The artist can choose any subject, medium, social or philosophical position.

The term “free fall” refers to the situation in which persons are detached from the “mother ship” and find themselves in open space without any specific instructions, or even clues on how to survive. They are cut loose from the art-institutional heaven and must find their own, unique gravitational inspiration.

Magda Guruli  
curator of the Artisterium  
Tbilisi, 2011

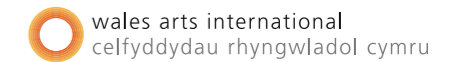




Polish Embassy in Georgia



Government of the Netherlands



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Tbilisi State Silk Museum

## Anne Elizabeth Moore

Anne Elizabeth Moore is a Fulbright scholar and the author of *Unmarketable: Brandalism, Copyfighting, Mocketing, and the Erosion of Integrity* (The New Press, 2007) and *Hey Kidz, Buy This Book: A Radical Primer on Corporate and Governmental Propaganda and Artistic Activism for Short People* (Soft Skull, 2004). Co-editor and publisher of now-defunct *Punk Planet*, founding editor of the *Best American Comics* series from Houghton Mifflin, Moore teaches at the School of the Art Institute of Chicago and works with young women in Cambodia on independent media projects. Moore exhibits her work frequently as conceptual art, has been the subject of two documentary films, and her work appeared on the radio program *Snap Judgment* and in the *Progressive*, *Bitch*, and on *Truthout*. She has written for *The Onion*, *Feministing*, *The Stranger*, *In These Times*, *The Boston Phoenix*, and *Tin House*. She recently updated Studs Terkel's *Division Street: America* for Chicago Public Radio's WBEZ's website in a project called *Revision Street: America*. Her work with young women in Southeast Asia was recently featured in *Time Out Chicago*, *Make/Shift*, and *Print* magazines, and on *GritTV* and NPR's *Worldview*. Her latest book for Cantankerous Titles, *Cambodian Grrrl*, is the first in a series of four volumes on independent culture, globalization, and women's rights in Southeast Asia. She recently mounted a solo exhibition at the Museum of Contemporary Art in Chicago.



Garment Work, 2011, Installation



## Elizabeth White

Based in New York, Elizabeth White is an artist whose work includes photography, video, installation, and social practices. Recent exhibitions include “No Soul ForSale” at the Tate Modern in London and “Surveil”, a two-person show with Anne Elizabeth Moore at the Center for Endless Progress in Berlin. Her work has also been shown in New York, Dublin, and Leipzig as well as Japan and New Zealand. In the summer of 2010 she participated in the Pilotenküche residency at the Spinnereii in Leipzig, Germany. She has been honored with an Aaron Siskind Fellowship and the support of the Hattie Strong Foundation and featured as a new talent by ArtInfo.com. White holds an MFA from the School of Visual Arts in New York, and a BA from Vassar College. She teaches courses in art, design, and digital culture at the City University of New York and Ramapo College of New Jersey, and has served as a visiting faculty member at Bennington College and Purchase College. Elizabeth White is the creator and editor of the blog HotArtAction.com.



Dressing Room, 2011,  
video projection, loop



Dressing Room / Garment Work  
Elizabeth White and Anne Elizabeth Moore

Anne and Liz are artists from the United States who occasionally collaborate on social practice-based projects in regions undergoing great economic or political change. This collaboration combines two previous projects, both addressing the role of women's work, appearance, and labor in the international garment trade and fashion industry. *Dressing Room / Garment Work* is presented in the Silk Museum, a beautiful formerly state-run facility now undergoing a rebirth—although the silk industry, itself, is receiving no such revitalization. This disparity between public celebration and economic development comes under scrutiny in *Dressing Room / Garment Work*.

*Dressing Room* (2006) explores the relationship between self and reflection in the social and psychological site of the dressing room. In U.S. culture, women in particular are held responsible for learning the language of clothing and for developing the related but separate skills of shopping and dressing. Everywhere we go, our female bodies are regularly surveyed as meaningful territory on which social status, personality, and moral character are written. Thus the capacity to project the way in which we wish to be received indicates mastery over our appearance and provides a sense of power within a system over which we have little control. Housing many of our hopes and fears, the dressing room then becomes a space in which this quest for power is continually played out through repetitive self-scrutiny. In this private space we evaluate what will be our public appearance, considering ourselves as the objects of others' gazes, simultaneously looking and being looked at. Making public my self-surveillance, projections show me trying on dresses and looking at myself in an endless loop, pointing to the awkwardness and interminability of our efforts for satisfactory presentation of self. Filmed separately, the two video feeds amplify the distinction between

self and appearance and interrupt the viewer's privileged voyeuristic perspective.

*Dressing Room* has been exhibited at the Visual Arts Gallery in New York.

*Garment Work* (2010) was conducted by Anne Elizabeth Moore in residence at the Leipziger Baumwollspinnerei, formerly one of the largest and longest-running textile mills in the world. A site for early radical socialist organizing and a haven of sorts under the GDR, the Baumwollspinnerei took a heavy hit when the Berlin Wall fell, and let most employees go, eventually ceasing production entirely and opening its doors to artists and galleries. Local demand for textiles, however, did not decrease in 1989, nor the products they are made from. Germany took advantage then of an international policy called the Multi-Fibre Agreement, which was intended to allow the world's most impoverished countries the chance to enter the lucrative industry. Today, however, this agreement has ended, alongside the local benefits it ensured, so Cambodian women now make t-shirts and jeans for the US and Germany and others under extremely difficult conditions. The video distills 34 hours and 36 minutes of work into an hour-long video of Moore's durational performance, which involved taking apart a pair of jeans with her bare hands under the contemporary conditions of the former textile mill. *Garment Work* is a meditation on capitalism, integrity, loss, and perseverance.

*Garment Work* has been exhibited at the Museum of Contemporary Art in Chicago, the Leipziger Baumwollspinnerei in Germany, Meta House in Phnom Penh, Cambodia, and DoVA Temporary at the University of Chicago. The video was screened at "Our Demons," a part of the 2011 College Art Association conference in New York City.



Georgian National Museum, National Gallery



## Elisabeth Kley

Nana Kipiani presents

Elisabeth Kley  
Born in New York, NY  
Lives and works in New York, USA.

exhibitions: 2011, Forever and Never, One More Time, Season, Seattle, WA; Color Theory, Storefront, Brooklyn, NY; 2010, The Visible Vagina, Francis M. Naumann Fine Art & David Nolan Gallery, New York, NY; 2009, A Contemporary Bestiary, A.M. Richard Fine Art, Brooklyn, NY; 2007, NADA Art Fair Miami, FL (Momenta Art booth); 2005, Picture Window, (site specific, city organized), Baltimore, Maryland; 2003, The Recurrent, Haunting Ghost, Francis M. Naumann Fine Art, New York, NY; 2001, Your Humble Servant the Genius, (two person exhibition with Rob Wynne), Rupert Goldsworthy Gallery, New York, NY; 2001, Nijinsky, Rupert Goldsworthy Gallery, New York, NY; 1998, Re: Duchamp, organized by Mike Bidlo, Abraham Lubelski Gallery, New York, NY; 1997, The Whole World in a Small Painting, Trans Hudson Gallery, New York, NY. bibliography: 2010, Nominee, Rema Hort Mann Foundation Award; 2009, Nominee, Joan Mitchell Foundation Fellowship; 1998, The Pollock-Krasner Foundation.

Best Ceramics: Elisabeth Kley's Birdbaths and Birdhouses at Le Petit Versailles' outdoor garden gallery.

In this decade in which the global art market has become more a mongrel affair than a thoroughbred show, when nations and cultures like China, Iran, and fundamentalist Islam are shaking Western sensibilities to their core, Elisabeth Kley's ability to revitalize ceramic art with an appearance of ancient and far cultural motifs and styles from around the globe is not only timely, it's in tune with the reappraisal of tradition that is marking much of the art being made abroad and newly introduced to the West. Kley's work by and large evokes the distance of time and geography without directly appropriating extant cultural designs. Her work is evocative of something we've seen somewhere in our travels or on museum visits -- at times recalling Persian, Venetian, Florentine, Chinese, and Moroccan design and ornament [see slide]--but truly articulates no one style or artifact we can name or point to. Similarly, Kley's glaze paintings recall arabesques, organic vignettes, manuscript illuminations--though her most significant accomplishment is presenting us a richly variegated cross-culturalism that blurs history, lineage, global politics and identities for a generation of global, aesthete-nomads in pursuit of an eclectic and mutable, if resurrected, beauty."

G. Roger Denson  
Women Artists Sweep Best of 2010 NYC Arts  
Marina Abramovic, Laurie Anderson, Pina Bausch, Elisabeth Kley, Deborah Kass, Shirin Neshat, Shifting the Gaze, and The Visible Vagina.

Huffington Post  
NEW YORK CULTURE, October 11, 2011



Black and White Peacock  
pencil & ink on paper  
18" x 24"  
2009



Red and Blue Peacock  
Waterbased Ink Relief  
Print and Collage on  
Japanese Paper  
unique  
2010



2 Bottle Drawings  
pencil & ink on paper  
24" x 18" each  
2009



Installation view  
Modern & Contemporary Ceramics  
A. M. Richard Fine Art  
2010

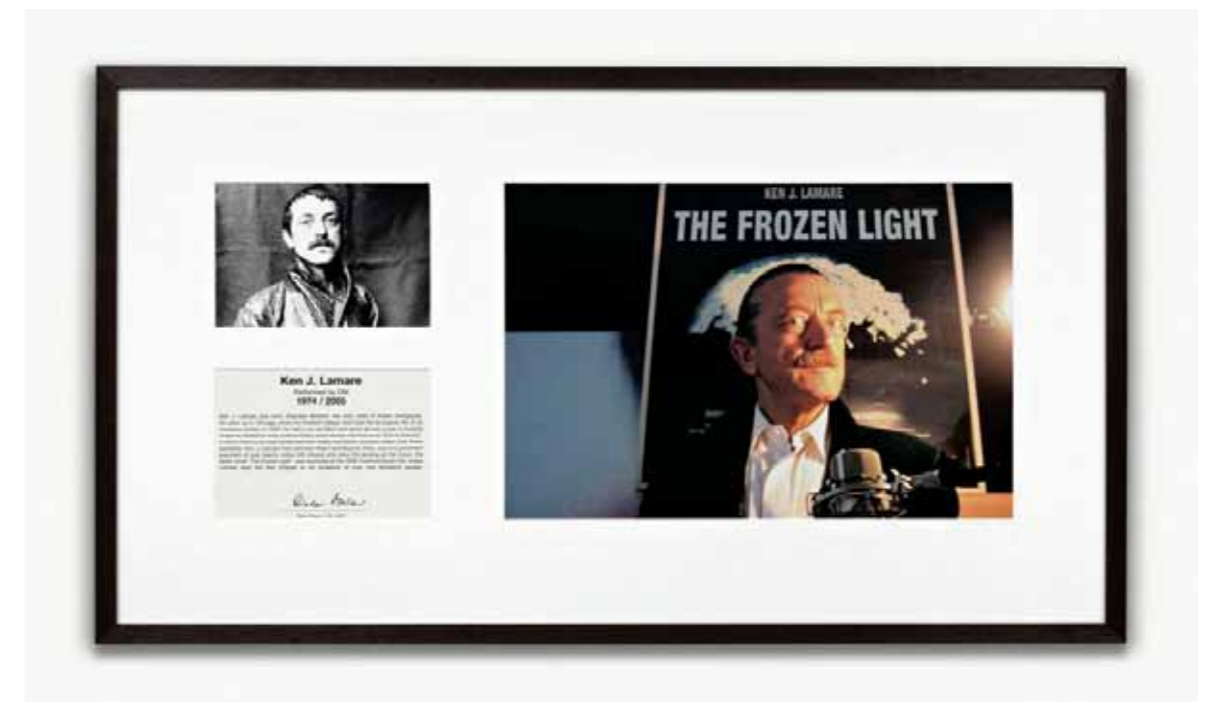
## Dieter Meier

Born in 1945 in Zurich, Switzerland.  
Swiss musician and conceptual artist, founder and a member of the electronic music group YELLO, a vocalist, a lyricist, a manager and a producer.

2011, Works 1969-2011 and the Yello years, Sammlung Falckenberg/Deichtorhallen, Berlin, Germany; As time goes by, Museum der Moderne, Salzburg, Austria. 2010, En Passant 1969-2010, Grieder Contemporary Projects, Berlin, Germany. 2009, Faces & Phrases, Jamileh Weber Galerie, Zurich, Switzerland. 2008 Le Rien en Or, Manifestations 30 - 42, Inner City Zurich/Hamburg, Germany. 2007, El Monte Dorado, Museum Tinguely, Basel, Switzerland. 1972, Datum, Documenta 5, Kassel, Germany.



As Time Goes By, 1974/2005; 2011, the series, mixed media on paper, 54X96 cm. Edition 1/1 + 1 AP  
Courtesy Grieder Contemporary, Zurich and the artist. Foto: Hans-Georg Gaul.





Magic Mirror, 1977, 8 Video  
sequence I – VIII, U-matic  
video tape, 27'10".



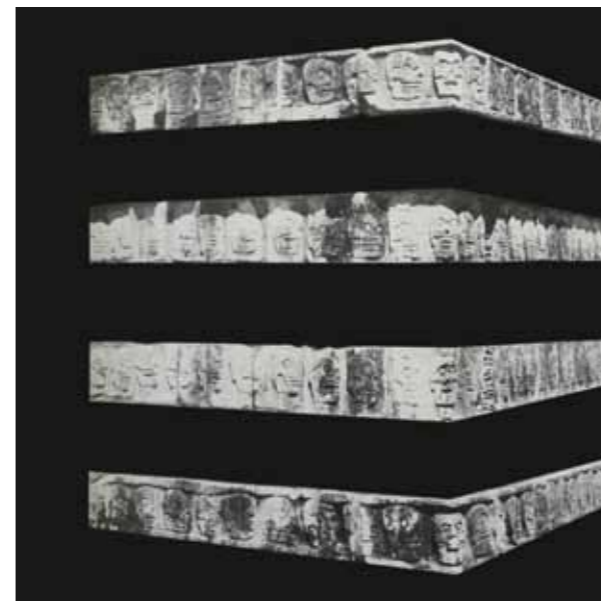
TOUCH YELLO (The Virtual Concert),  
2009, music video.

## Ana Roldán

My work is inspired by cultural phenomena: historical events, philosophical ideas, language, systems, reflections on aesthetics; theoretical concepts in general. I am interested on how the spectator can be stimulated in a physical way as well as in an intellectual way through the opposition or displacement of the mentioned systems.

Born in 1977 in Mexico City, Mexico  
Leaves and works in Zurich, Switzerland.

2011, Blank Back Mirror, solo, Switzerland; Different Orders, solo, annex14, Bern, Switzerland; Forms of contemplation, ideal forms in compositions, Badischer Kunstverein, Karlsruhe, Germany; Ready to Print, White Space, Zurich, Switzerland. 2010, Cococompositions, Dolores, Ellen de Brunije Projects, Amsterdam, Netherlands; Distant Memory, solo, Kunstmuseum Solothurn, Switzerland; Formal Repetitions and the of the World, Garash, Mexico City, Mexico.



Displacements, 2011, digital collage, 27X27 cm.



Latin American Flags, 2010, object, folded flags, 60X85 cm.

## Thomas Haemmerli

In *Naturaleza Muerta* Thomas Haemmerli uses press photos of corpses from the Mexican drug war. With elaborate settings, special-effects wounds, identical clothing, identical postures and identical light, he imitates the press photos as precisely as possible, blurring the boundaries between “authentic” photojournalism and fiction. The work calls attention to the fact that, in many Western countries, it is rare to see photos of real corpses, while fictional representations of death are becoming increasingly realistic. *Naturaleza Muerta* also questions the nature of images and their relationship to what they represent.

Thomas Haemmerli  
Born in 1964 in Zürich, Switzerland.  
Lives and works in Zürich, Tbilisi and Mexico City.

2011, *Utopia on the abyss*, National gallery - Veletržní palác, Prague, Czech Republic; *Muldenmeditation*, Kult Zürich Aussersihl, Malzfabrik, Berlin, Germany; Music Video for the Mexican Popgroup Afrodita. 2010, *Fusswaschung*, performance, Kunsthalle Friedricianum Kassel, Germany; *Wir Manager!*, Vögele Kulturzentrum, Pfäffikon, Switzerland; *Intervention Ear-Pics & Nicaragua*, intervention, Second Floor/Garash Galery, Mexico D.F. 2009, *Divo Haemmerli Fine Farts*, Art Basel, Micro-Gallery-Exhibition.



*Naturaleza Muerta*, 2009-2011,  
photo series, A1.



## Sitki Kosemen

People have attributed invisibility to things that are mythical, things that do not exist, or are of a religious or supernatural nature to explain why they are not apparent. In the Middle Ages, fern seeds were thought to be invisible since ferns don't have seeds. They were also said to grant invisibility. In medieval astronomy, the crystal spheres that held up the sun, moon, stars, and planets were invisible. Historically, creatures such as goblins and brownies have also been described as invisible or able to become invisible. Currently, many entities or phenomena whose existence is disputed, such as ghosts, demons, qi, and auras, are also ascribed invisibility. In religion, gods, goddesses, angels and demons are commonly thought to be invisible, at least part of the time. Indeed, the omnipresence attributed to the monotheistic God of Abrahamic religions would seem to require invisibility, since otherwise God would be constantly visible to all people because of inhabiting all places, however it has been theorized that a being such as God would exist in dimensions not perceptible to 3-dimensional beings. For example, a 2-dimensional being would only be able to see things in 2 dimensions, length and breadth. Anything outside of these two dimensions, i.e. height, is "invisible" to them. Additionally, Hades, the Greek god of the underworld, possessed a helmet that made the wearer invisible.

Sitki Kosemen  
Born in 1955 in Izmir, Turkey.  
Lives and works in Istanbul, Turkey.

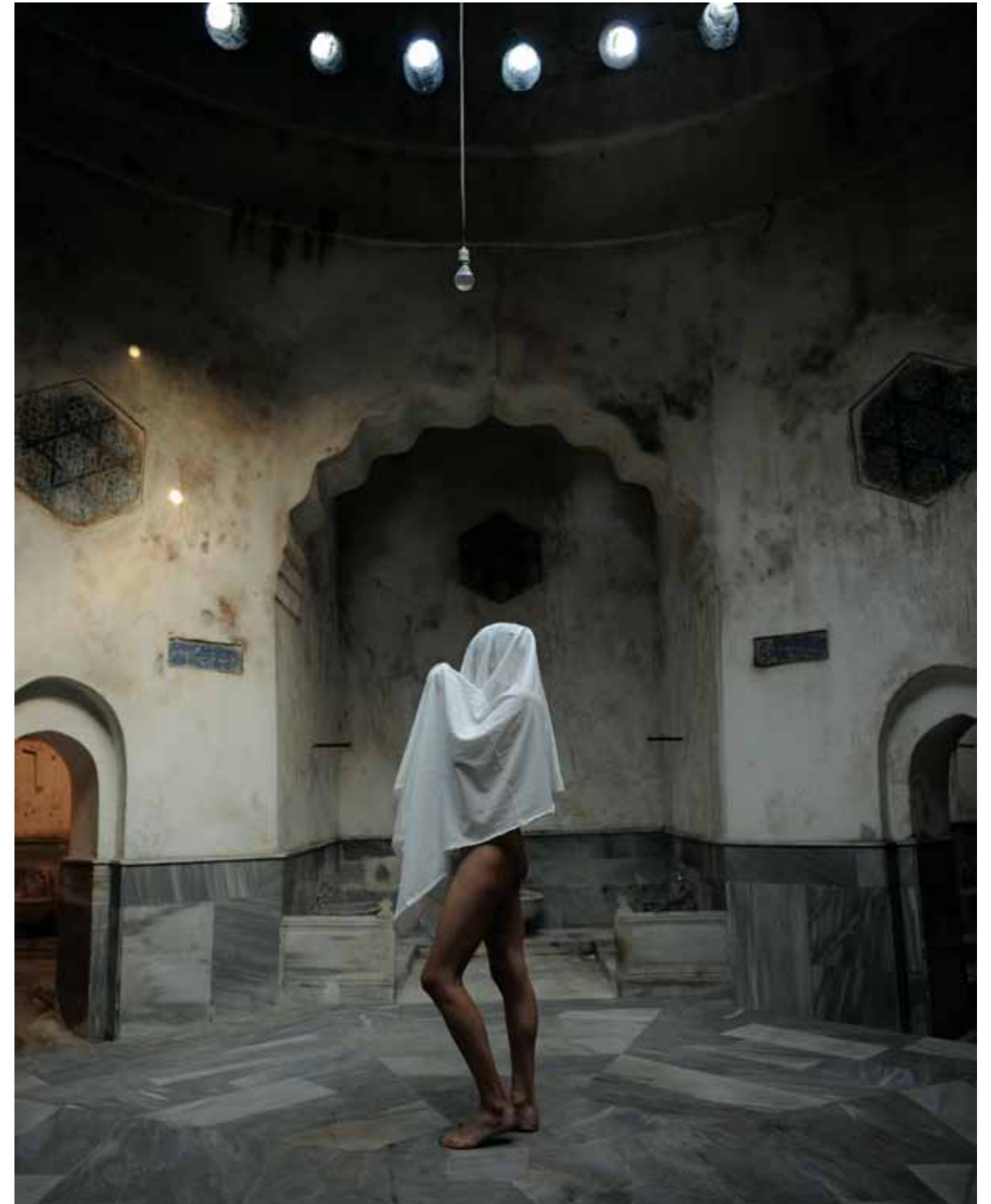
2011, Confessions of Dangerous Minds, Contemporary Art from Turkey, Phillips de Pury & Company at the Saatchi Gallery, London, UK; LIVING, Frontiers of Architecture – Video with TAMA Louisiana Museum, Copenhagen, Denmark. 2010, Seven, C.A.M. Gallery Istanbul, Turkey; New Photographs # 2, Lucca Gallery Istanbul, Turkey; Today is Today, within the Istanbul 2010 Culture Capital of Europe cultural affairs, in French Cultural Institute, Istanbul, Turkey.







Invisible, 2011, photograph, Pigment Transfer Prints on Hahne  
Muhle Archival Paper, 70X90 cm





Europe House Georgia

## Artisterium 2011

Arsenal Gallery, Bialystok, Poland

The works presented at the exhibition are from the collection of the Arsenal Gallery in Bialystok and Podlaskie Association for the Promotion of Fine Arts.

Revolving dysfunction

Artists:

Anna Baumgart, Hubert Czerepok, Oskar Dawicki, Ada Karczmarczyk, Kijewski & Kocur, Katarzyna Kozyra, Zbigniew Libera, Magisters, Agata Michowska, Dorota Nieznalska, Aleksandra Polisiewicz, Jozef Robakowski, Janek Simon, Radek Szlaga, Iza Tarasewicz, Piotr Zylinski

Curators: Monika Szewczyk, Sylwia Narewska



Death, 2004, Agata Michowska



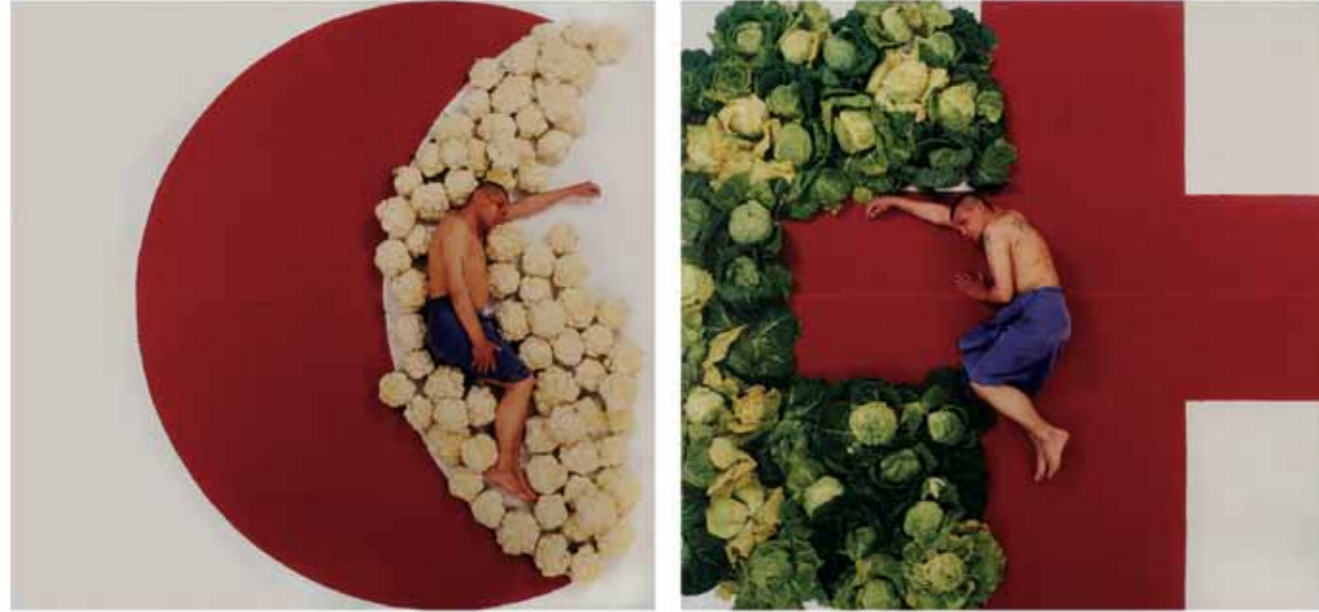
Wartopia I, 2008, Aleksandra Polisiewicz



The games Poles play, 1999, Jozef Robakowski



Shredder, 2006, Janek Simon



Krzysztof Czerwinski II, 2001, Katarzyna Kozyra



Invasion, 2001, Kijewski & Kocur



Very high degree of consciousness, 2001, Magisters (Hubert Czerepok, Zbigniew Rogalski)



Final liberation, 2004, Zbigniew Libera



Goethe Institute, Georgia

## Tino Sehgal

### SCULPTOR OF EPHEMERAL FORMS

Tino Sehgal's artworks are characterised by movement and encounters. The artist, who was born in London and lives in Berlin, forms situations into sculptures and exhibits persons in museums – foreign bodies among conventional art mediums. His international breakthrough came at the 2005 Venice Biennale, where the then 29-year old artist designed the German pavilion together with painter and sculptor Thomas Scheibitz. In the pavilion three uniformed guards danced around visitors cheerfully trilling, "Oh, this is so contemporary". This sentence, repeated over and over again, was also the title of the work, for which neither a label, nor a catalogue nor any other record existed or exists. For Tino Sehgal the fundamental principle of creative expression lies in not producing material artefacts. Rather than an artistic transformation of matter, it is traditional forms of production, which simultaneously entail creation and disappearance, that interest him – like dance.

His preoccupation on the one hand with using minimal resources in his productions and on the other with movement is not surprising. Apart from studying economics in Berlin, Tino Sehgal also trained in dance at the prestigious Folkwang University in Essen. He is constantly pushing the boundaries of art with his "constructed situations". In one of his first works, the museum guard became the focus of audience reception. At the Ludwig Museum in Cologne, he had the guard jump from one leg to the other, windmilling his arms and after completing this small sequence of movements, say, "Tino Sehgal, this is good, 2001, courtesy the artist."

The work has now changed hands; the museum bought it for its own collection. Naturally, such transformations, too, are dematerialised. There is nothing in writing, only a verbal contract witnessed by a notary and the museum staff in attendance. Gestures like this have, from time to time, been misunderstood as a criticism of the vibrant art market. In fact, Tino Sehgal works with the market, which controls the sale of material

products by means of their intangible value, and which uses the tags of lifestyle and subjectivity to project them as consumable products. The artist considers art that is divested of its immediate utilitarian value as a precursor and a reflection of an economy that increasingly relies on the production of images. His works consequently make what is sold rather than the act of selling itself the subject of debate.

This open liaison with the market distinguishes Sehgal's works from those of the avant-garde artists in the 1960s, who criticised both the commodification of art and the museum as an institution. Works such as, "This is so contemporary" or "This is good" materialise solely through the physical presence of the interpreters and exist only through oral transmission and in the memory of those who have seen them. Yet, they cooperate with art repositories. Since their structure is based on repetition, they can be permanently stored in museums and be received by audiences as long and as often as desired for the entire duration of an exhibition. They are dependent on museums and galleries to be able to set themselves apart as foreign bodies in the truest sense of the word, and to raise questions about the system of art and its conventions. Occasionally they seek to achieve this directly – by interacting with the audience.

"What is progress?" a young girl or a young boy asked every single visitor at Tino Sehgal's solo exhibition in New York's Guggenheim Museum in 2010. The work entitled "This is Progress" leads the visitor through the entire rotunda during the course of a discussion on progress, accompanied first by a child, then by a young adult, followed by a middle-aged person and finally an aged scholar. There were no artworks on the museum's walls, nothing except the movements and encounters of over 100 interpreters, including the fleeting sculptures of the dialogue on progress. If these works were directed at seeking answers, "This objective of that object", shown for the first time at the Johnen Gallery in Cologne in 2004, demanded questions. Five persons surround the visitor, their backs to the centre of

the circle and whisper, "The objective of this work is to be the object of a discussion". If the objective is not fulfilled because the recipient makes no comment about the work, the players slowly sink to the ground. If the recipient does respond, the comment becomes the object of debate among the five persons.

Discourse as the key element recurs in "This situation", which Sehgal himself described as a kind of playful salon when he created the work in 2007. The visitor is confronted with a group of six people deep in a discussion on philosophical issues. As soon as the visitor enters the room, he is greeted with the words, "Welcome to this situation!" The players subsequently change their positions with slow movements and quote a hypothesis from 450 years of intellectual history without naming the author. This sets off a new discussion in which the audience is also occasionally invited to participate. But it is not just authors who are quoted; poses are used from famous masterpieces of art, such as Manet's "Le Déjeuner sur l'herbe". Thus Tino Sehgal invokes a medium that has been handed down in time and juxtaposes it with a constructed situation, "a painting of the history of our time," as he himself once said. A painting that unfolds a journey from the past into the present through the discussion of the quotations.

The aesthetic proposal for a change in our way of life places Sehgal's oeuvre in the camp of the Situationists. The Situationists in the 1950s and 1960s, after all, wanted to achieve nothing less than total social transformation through systematic interventions. In "This Situation", moreover, there are a conspicuously large number of Situationist quotes. And yet, the framing of the constructed situation in an exhibition space coupled with the discussions on the state of social situations—which are inherent to this work—initially exhibits the artificiality of that demand. At the same time Sehgal is exploring artistic possibilities of creating an effect that goes beyond the discourse on art. For him, that, precisely, is "the essence of this experiment".



Tino Sehgal  
Foto: Goethe-Institut/Justine Kurland





Center for Contemporary Art – Tbilisi

## Frances Belser

The Voyagers, object, text, ongoing project since 2009

The rules are simple. I choose a particular quote for each participant according to their personality. They are asked to read the sentence aloud. I ask them to travel with the bag, use the bag on a daily basis, create a story with it and send it documented back to me.

Frances Belser, text/concept  
Ehfa Hiltbrunner, handwriting

Frances Belser  
Born in 1960 in Zurich, Switzerland.  
Lives and works in Tbilisi and Zurich.

2011, Celebrate the Rising, Art Basel, street installation. 2010, BEAT IT, Imagine the Future, Artisterium 2010, Tbilisi Georgia. 2009 Street installation at CAN Neuchatel; Love you Must, street installation, Bahnhofstrasse, Zurich, Switzerland. 2008, Reglittering, solo, A.C. Kupper\_Modern, Zurich, Switzerland.  
[www.francesbelser.com](http://www.francesbelser.com)  
[www.ehfa.ch](http://www.ehfa.ch)



Thank you silence was given to a woman, who needed a break, she went working in a mountain shelter high up in the Swiss Alps. She lost weight, had a fling with one of the customers, and looked beautiful when she came back to the city. It didn't last long. Later, I found out she didn't sleep with him, and is in her menopause. Swiss Alps St. Moritz, 2009



Her smile comes with a special sound. She laughs a lot. She looks great in short hair, "it's convenient, nothing fashionable I like to change" she would say. She wears bright colours. Has found her water in life & art. Together with her partner, they create worlds, magical places around the globe. Once you'll meet her, you can't forget her.  
Centre culturel Suisse, Paris 2010



"You can bite my nipple, c'mon show me" was too offensive for her. I insisted on it. To kill her neurosis, this sentence could have been a solution, perhaps the only solution. Once I entered her bedroom, I saw the beautiful lamp & the white pillow. I put the bag over the pillow and she gave me a smile, a smile I haven't seen on her face for a long time.  
Zurich in March 2010

## Franziska Koch

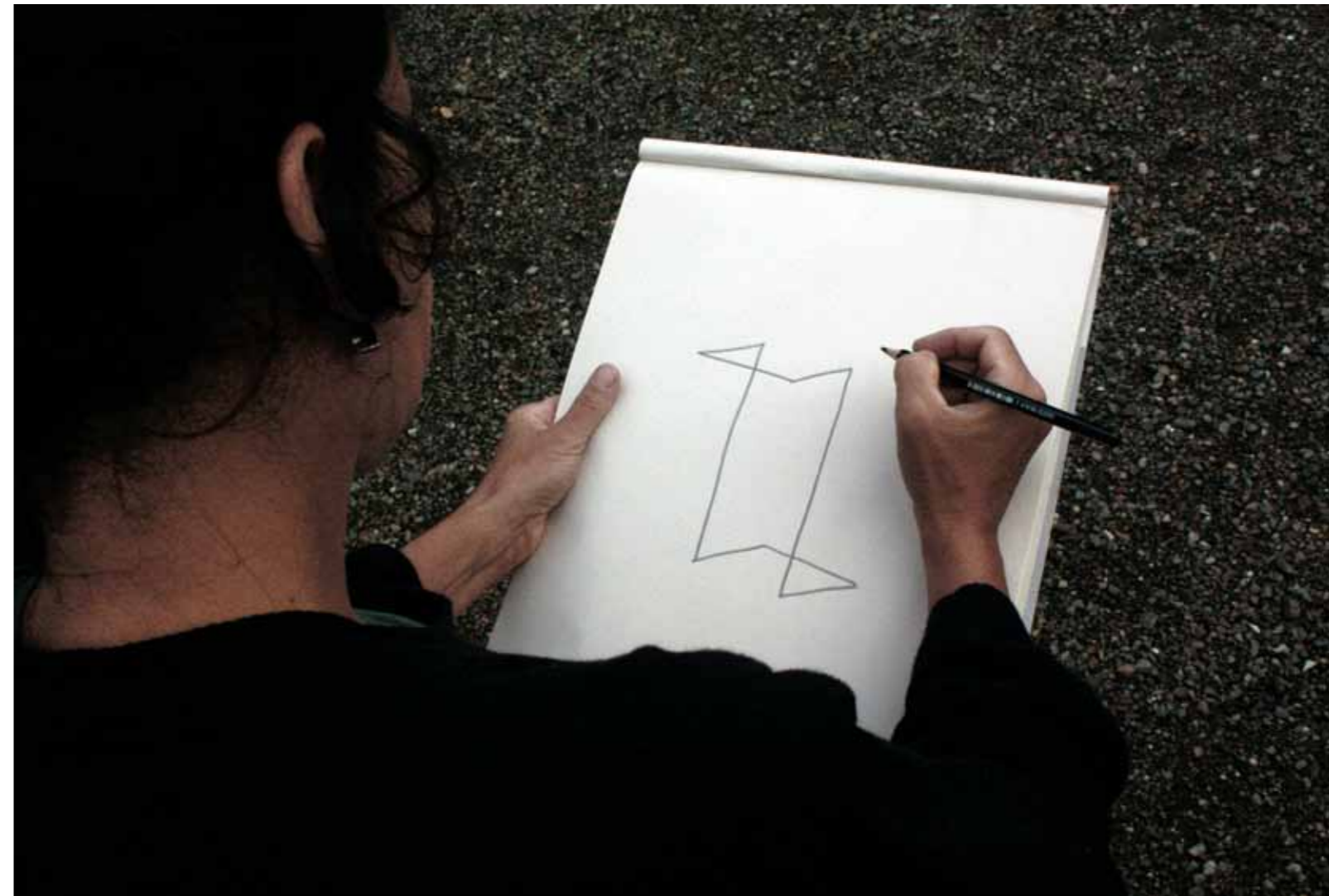
The installation *Temperatures* relates videos, sounds and different materials from within the exhibition space, with a construction in the range on the forecourt.

Several film sequences serve as a starting point for the work *Temperatures*. They are developed in collaboration with Monika Schori previously to the exhibition. For the content of these films, Schori processes, by planning and handcrafting, a basic stock of construction materials on the forecourt of the exhibition space. In doing so, she refers to formal and structural elements of scaffolding. In processual interaction with the film camera, she builds on shapes and designs, reassembles them, mounting and dismounting. The last of these elements remains as a memento of the film set on the forecourt area.

In the exhibition room Koch elaborates, on the basis of these film sequences, a spatial “démontage” of the linear film editing. In a fragmented space setting, the production and post- production facilities such as the film script, the soundtrack, voiceovers, intertitles or the actual physical form of the presentation and their elements will be spread out and literally overdrawn. The cinematic re-reading and narrative interpretation of the actions, performed by the person working on the forecourt, add up to a non-linear field, in which interior and exterior space are punctually touching and synchronically connecting each other.

Born in 1966 in Zurich,  
Switzerland.  
Lives and works in Zurich,  
Switzerland.  
<http://franziskakoch.net>

2011, P.F.T. Webstübe,  
Theaterspektakel, Zurich,  
Switzerland. 2010,  
Postfordismus/Fordismus  
(with Tim Zulauf), Cinécar  
Espasst, Zurich, Switzerland;  
Waterdispenser, Nahrung,  
Shedhalle, Zurich, Switzerland.  
2009, Reserven Kunsthof,  
Zurich, Switzerland; Proiezioni  
(Performance and exhibition  
with Peter Emch) arte-ria,  
Locarno, Switzerland. 2008.  
Today there is no bus driving  
anymore, Wartesaal, Zurich,  
Switzerland. 2007, Guitarplayer  
Habres+Partner, Vienna, Austria;  
Office, Cahiers d'Artiste, Fri-Art  
Friburg, Switzerland.



*Temperatures* – An experimental approach to a spatial narrative  
by Franziska Koch, in collaboration with Monika Schori, 2011.



*musicians pretend to play*





Giorgi Leonidze State Museum  
of Georgian Literature

## Jun'ichiro ISHII

Born in 1975, on Fukuoka, Japan.  
Lives and works in Paris, France  
contact@reart.net

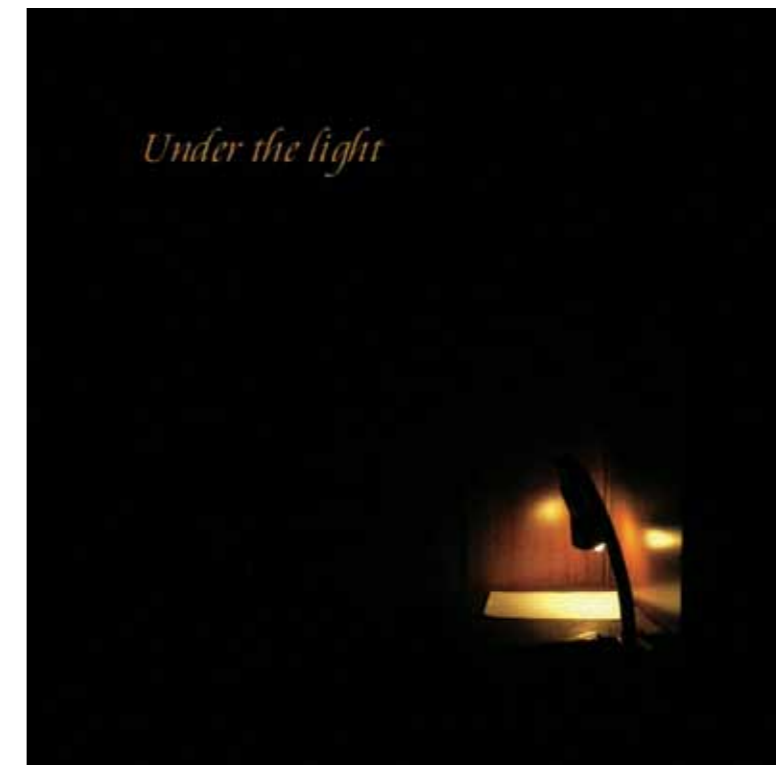
Based on a site-specific point of view, Junichiro ISHII is extremely interested in observing the bare cultural aspects. To precisely pursue his pure impression of the site, he does not have a predetermined method, but adds a symbolic form to the cultural peculiarities he experiences and represents them as a site-specific art pieces. It is similar to an unusual interpretation of a usual sensation, somewhat like a cultural sketch.  
<http://reart.net>

2011, SAN - Sentier Arte e Natura, Queyras, France, Valle Varaita, Italy ; Two Shoes Many Hats, with artist collaborator Danielle Adair, WHITEPROJECTS, Paris, France; Juncion Box, Mohsen Gallery, Atbin Art Gallery, Parking Projects, Tehran, Iran, etc. 2010, Qui Vive? - 2nd Moscow International Biennale for Young Art, ARTPLAY Centre, Moscow, Russia.

2009, LOOP Barcelona: VIDEOAKT selection, Barcelona, Spain; Tampere International Film Festival 2009, LAB10" Tampere, Finland.



Under the Light, 2011, multimedia space installation



## Masaru IWAI

民族的・国家的なアイデンティティの発露ともいえる「舞踊」と日常生活の基本的な動作の「掃除」を組み合わせる。それは相互の動きを干渉しあいます。彼／彼女がモップを持ち、動き回る様は、遊んでいるようにも、過剰な掃除にも見えます。岩井が「クリーナーズ・ハイ」という言葉を造って以来、人々の気分が掃除によって高揚していくさまを表現しています。

The “dance” which can be said as manifestation of a racial and national identity, “Cleaning” which is fundamental motion of our everyday life, Masaru Iwai combined two actions. It interferes in a mutual motion.

The video image, the s/he has a mop and moves about a place from a place it is play and seems to extreme clean-up. Iwai coined word “cleaner’s high” in since several years, it is expressing the appearance which people’s feeling raises by cleaning.

Born in 1975 in Kyoto, Japan  
Lives and work in Kyoto, Japan

2009 Received Ph.D. in Fine Arts at Tokyo University of the Arts.  
Masaru Iwai incorporates garbage and clearing in his works under the theme of “Cleaners High”. Utilizing various media such as installation, video and performances, Iwai reveals our innate desire for cleanliness in everyday lives while stirring its brunt, and redefines the circulative activities. Recent solo-exhibitions include 2010, Park cleaning, solo, Château Koganei, Tokyo; The M.I.X - All clean / Ever dirty, Taipei, Taiwan. 2009, Clean up 1. 2. 3., Art center Ongoing, Tokyo; Polishing Housing, Alternative Gallery monné porte, Nagasaki, Japan. 2008, Cleaner’s high #1, Otto Mainzheim gallery, Tokyo.

Dancing Cleansing, 2011, video installation, single channel HD Video, 8'00"/loop.







Contemporary art from Turkey

**Burcu Orhon**

103 Freedom of speech and..., 2011, digital photograph, 120X100 cm



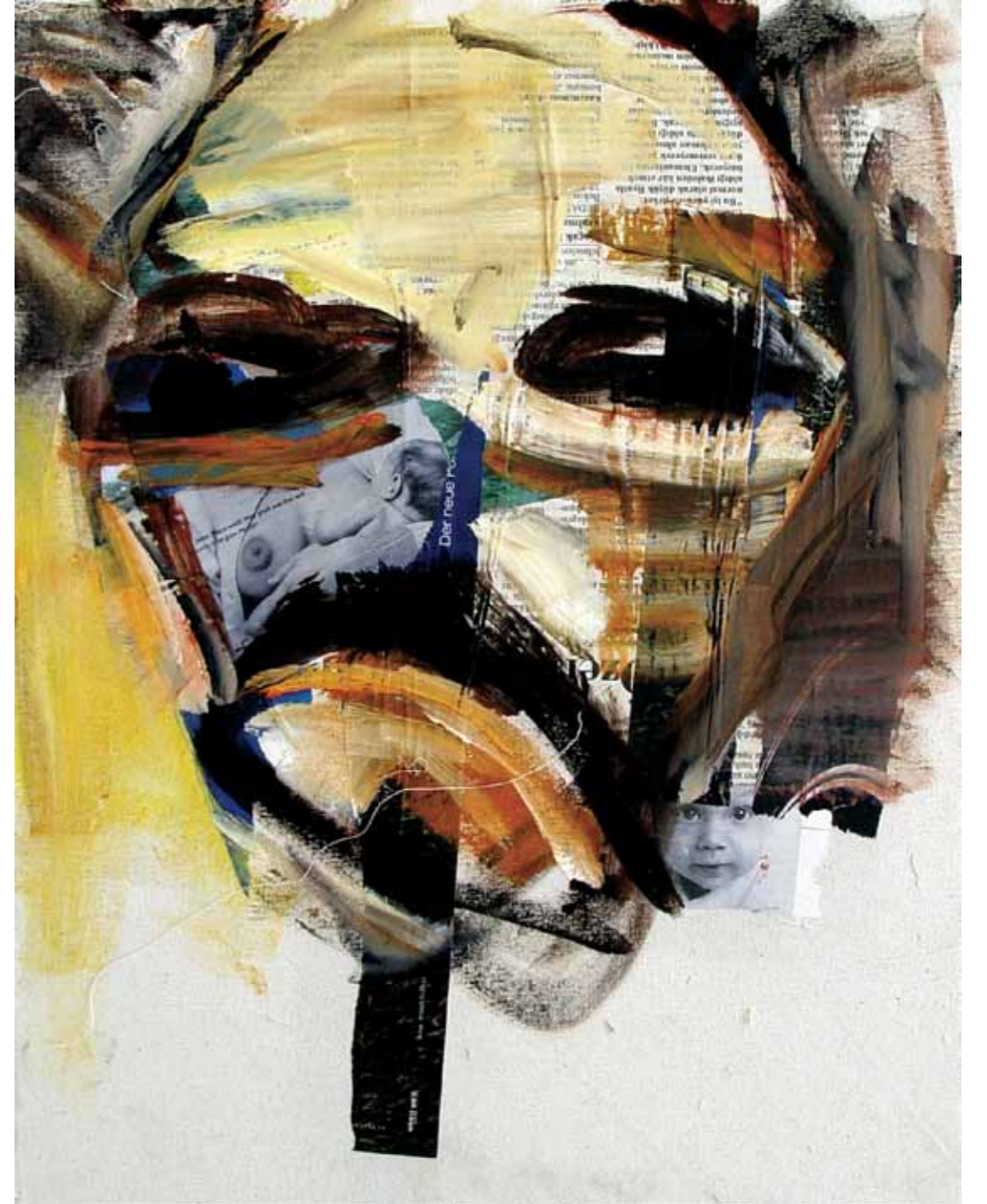
### Ceren Selmanpakoğlu

Fear of Freedom, 2011, Installation, 228X140X220 cm



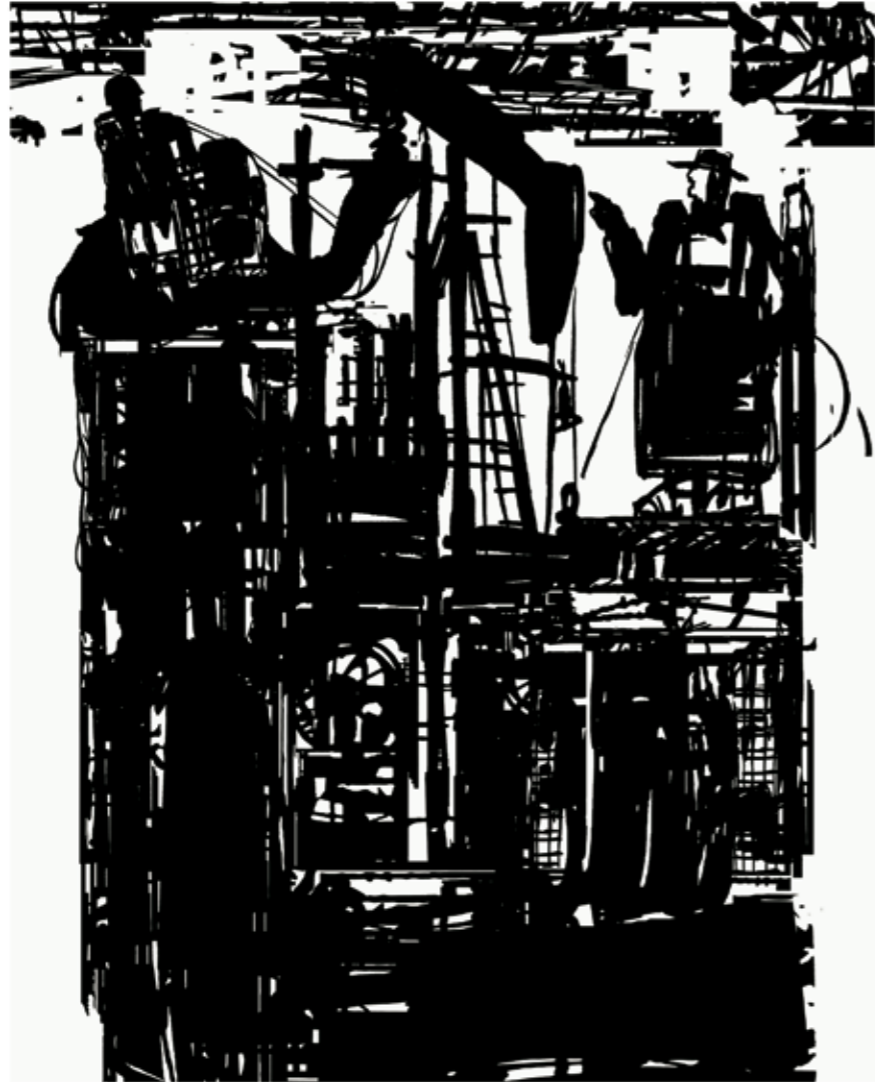
### Doğan Akbulut

Yüzle\_me. I. 2010, mixed media, 40X50 cm



**Mustafa Okan**

Camel trainer and good camel, 2006, acrylic on canvas, 160X128 cm

**Orhan Tekin**

Untitled, 2009, object - plaster, plate, nylon, glue, real size



## Pinar Yesilada

Absence II, 2011, object, polyester, 30X36X12



## ROS

Dibar, 2010, mix media on mdf, 50X75 cm

Esbar, 2010, mix media on mdf, 50X75 cm



**Semih Zeki**

Deveoren II, 2010, acrylic on canvas, 55X40 cm

**E.Yildiz Doyran**

Untitled, 2010, d-type photograph, various sizes





Tbilis State Academy of Art

## Antonia Dewhurst

Gimme shelter, 2010/2011, mixed media, dimensions variable

Between 1750 and 1860 in the United Kingdom, over 5000 Enclosure Acts were passed. These enclosed common land and removed the right of local people to graze animals, cultivate crops, cut hay and turf. In response to the resultant poverty, homelessness and overcrowding in Wales, there was a peak in the tradition of the Ty Unnos (Welsh - one-night house). If a dwelling could be raised between sunset and sunrise and have smoke emerging from its chimney at dawn, the builders could keep the house and the land as far as a hammer could be thrown from the four quarters.

The tradition continued even into the 20th century and lingers in structures built by migrant workers in South Wales in the 21st. Similar traditions exist as far away as Turkey and echo in the barn raisings of the USA, the Kalkoot of Finland and the tent cities growing on the urban margins of America today. The need to build against a time constraint resonates with the imperative for shelter throughout human experience.

Inspired by the Ty Unnos gimme shelter began life as a multi media exploration of the region where documentary and record overlap with imagination and memory. Over a number of incarnations it has evolved into the current essay on existence and our complex relationship with home. "The hut immediately becomes centralized solitude, for in the land of legend, there exists no adjoining hut."

Gaston Bachelard, *The Poetics of Space*.



Lives and works in Wales /UK/

2011, *Dwell*, The Last Gallery, Llangadog, Wales; *Shelter Mostyn*, Llandudno, Wales; *CASC*, Helfa Gelf, Llandudno, Wales; *National Eisteddfod*, Wrexham, Wales; *Out to Lunch*, Museum and Gallery, Bangor, Wales; *Oriel Pendeitsh* Caernarfon, Wales. 2010, *Time and Tide*, with Sadhya Rippon, Canolfan Beaumaris, UK; *Pump 5*, Galeri, Caernarfon, Wales. 2009, *Watch this Space*, Penrhyn Castle, Wales.





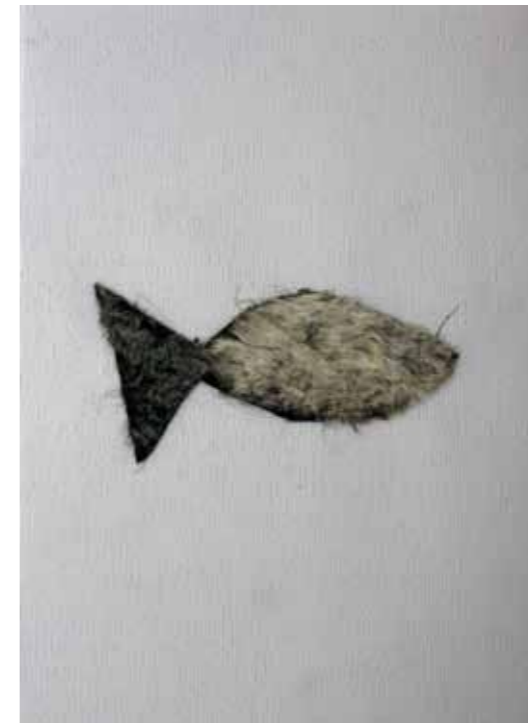


## Lois Williams

My work often uses found, used, made and altered objects and I am always conscious of the importance of touch as I am working. The process of making usually begins in a totally intuitive way with the handling and manipulation of the materials and the placement of objects within the studio space; this forms the basis for the exploration of ideas. It is important for me to be surrounded by 'things' whether in my studio (which I have occupied since 1976 and is crammed full of 'stuff') whether in the house I live in, the rooms I occupy or the other spaces I work in. From this experience I am able to make connections, visually and conceptually and the works begin to develop. Recently I have worked with an architectural practice as an artist on a design team and this new experience has made me far more conscious of the spaces I occupy and the specific qualities of the materials that go into making them what they are.

Lois Williams

Lois Williams was brought up near St. Asaph in north Wales, and studied at Wrexham College, Manchester Polytechnic and Goldsmiths College, London. Using found objects and natural materials such as paper, wax, felt, and wool, she makes sculptures which refer to matters of identity, loss and memory and their experience within everyday life. She has exhibited widely in the United Kingdom and internationally including at Tate, Ikon Gallery, Mostyn and the National Museum of Wales, and her work is in public collections including the Arts Council Collection and the National Museum of Wales. She has participated in Triangle Arts Workshops in Wales and Ghana and recently was Consultant Artist on the design team of the award-winning Mostyn gallery building. She lives and works in north Wales.



Enquire Within Upon Everything, 2011, Linen paper, fake fur, dimensions variable

From A Distance, 2011, Found, made and used objects, dimensions variable





Tbilisi History Museum Karvasla

## Bouillon Art Group

Usual body movement used in various religious confessions such as crossing, kneeling, touching different parts of a body, contain the implications, the message addressed to a certain objective for one's spiritual development. Centuries ago people probably knew the meanings of those movements. However, they got lost. Today, the body movements employed by the religions appear somehow mechanical and meaningless, some kind of aerobics that doesn't really exclude any outcome.

The work shows the body movements of three world religions such as Islam, Christianity and Judaism performed by the artists as kind of aerobics.

### Bouillon Art Group

Founded in 2008 by Konstantin Kitiashvili, Teimuraz Kartelishvili, Zurab Kikvadze, Natalia Vatsadze, Ekaterina Ketsbaia, Vladimer Khartishvili.

2011, performance, gallery fur zeitgenossiche kunst, Leipzig, Germany; The Journey to the East, Arsenal Gallery, Bialistok, Poland. 2010, Apartment Project, Installation/performance, Istanbul, Turkey; Frozen Moments: architecture speaks back, former Ministry of Roads, Tbilisi, Georgia. 2009, Apartment \_4 Supra - Betlemi mikroraion, public Art project in Betlhem district, Tbilisi, Georgia; The Manifest of Changes and an Inner Experience, Artisterium 2009, Tbilisi, Georgia.



Religious Aerobics, 2011, video documentation of the performance, 10'00"/loop

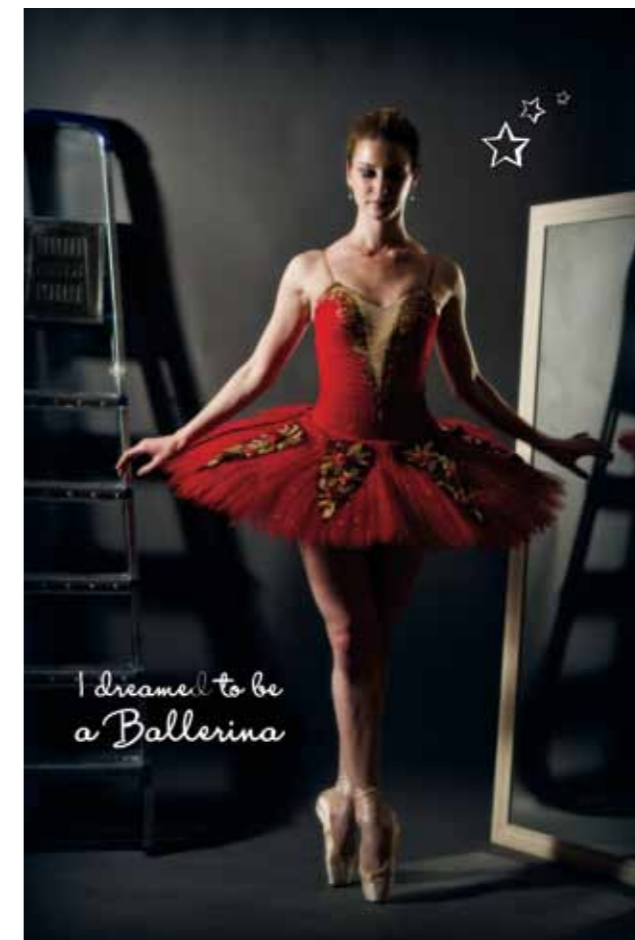
## Art Group “Magic”

We all dream as children... In a fantastic, illusive way we imagine the future...  
 Is there some internal path conducting our being?.. Or does society conducts us...?  
 Where do the questions come from...Am I on my path? What I wanted? Am I doing what I wanted?  
 Is it my voice speaking, or is it society speaking through me?...  
 How on earth society managed to shape my path... deciding what is better...  
 Do I feel myself... where am I... did I loose myself... or may be that's me... yes me...  
 Cause and effect, dream and path, why do we chase some sequences? Where do they lead?  
 la Re.

### Art Group “Magic”

Founded in 2011 by la Re /la Revazishvili/ (b. 1983), Tinatin Revazishvili (b. 1985) and Misha Maisuradze (b. 1981). Since 2001/2004 - individual participations in various exhibitions in Tbilisi Academy of Art, New Art Gallery, gallery “Academy +”, gallery “Tiflis Avenue”.

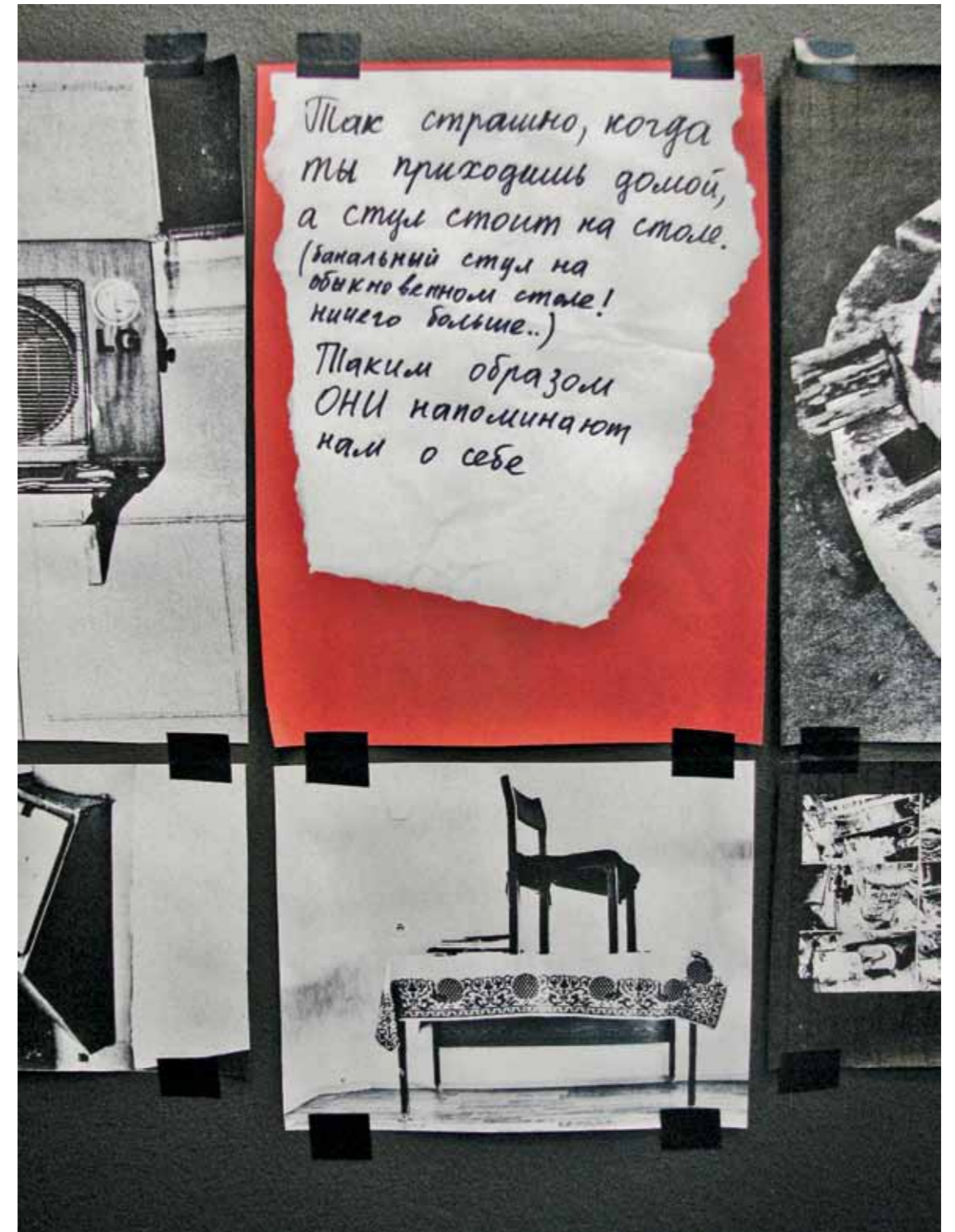
I dreamed to be a ballerina, The Swimmer, 2011, video projection, 4'00" and 3'30", loop.



## Sergey Shabohin

Born in 1984 in Novopolotsk, Byelorussia.  
Lives and works in Minsk, Byelorussia.

2011, The Journey to the East, Arsenal Gallery, Bialystok, Poland. 2010, ST()RE, solo, Art Boom Tauron Festival, Krakow, Poland; Visual arts, new practices, Gallery of Contemporary Art "Ÿ", Minsk, Byelorussia. 2009, Autoproject, solo, Gallery of Contemporary Art "Ÿ", Minsk, Byelorussia. 2008, Barocco, solo, Gallery Nordens Ljus, Stockholm, Sweden. 2008, stART, Mayakovski Library, Minsk, Byelorussia; Festival Begehungen, Hemnitz, Germany.



Subordination Practices, 2010, installation, photography, text.

## Zhanna Hladko

Born in 1984 in Minsk, Byelorussia.  
Leaves and works in Minsk, Byelorussia.

2011, She Cannot Say Heaven, contemporary art gallery "Ÿ", Minsk, Byelorussia. She Cannot Say Heaven, ARTVILNIUS'11, Vilnius, Lithuania. 2010, Oil Painting, contemporary art gallery "Ÿ", Minsk, Byelorussia; Ambivalence, solo, contemporary art gallery "Ÿ", Minsk, Byelorussia; Action Linéaire, Mon Atelier, Paris, France. 2008, Photographic , Victory Theater, Minsk, Byelorussia; NOVY CHAS, Palace of Arts, Minsk, Byelorussia. 2007, School 2007 , Gallery of the Academy of Arts, Minsk, Byelorussia; D.T. Mayakovsky State Library, Minsk, Byelorussia.



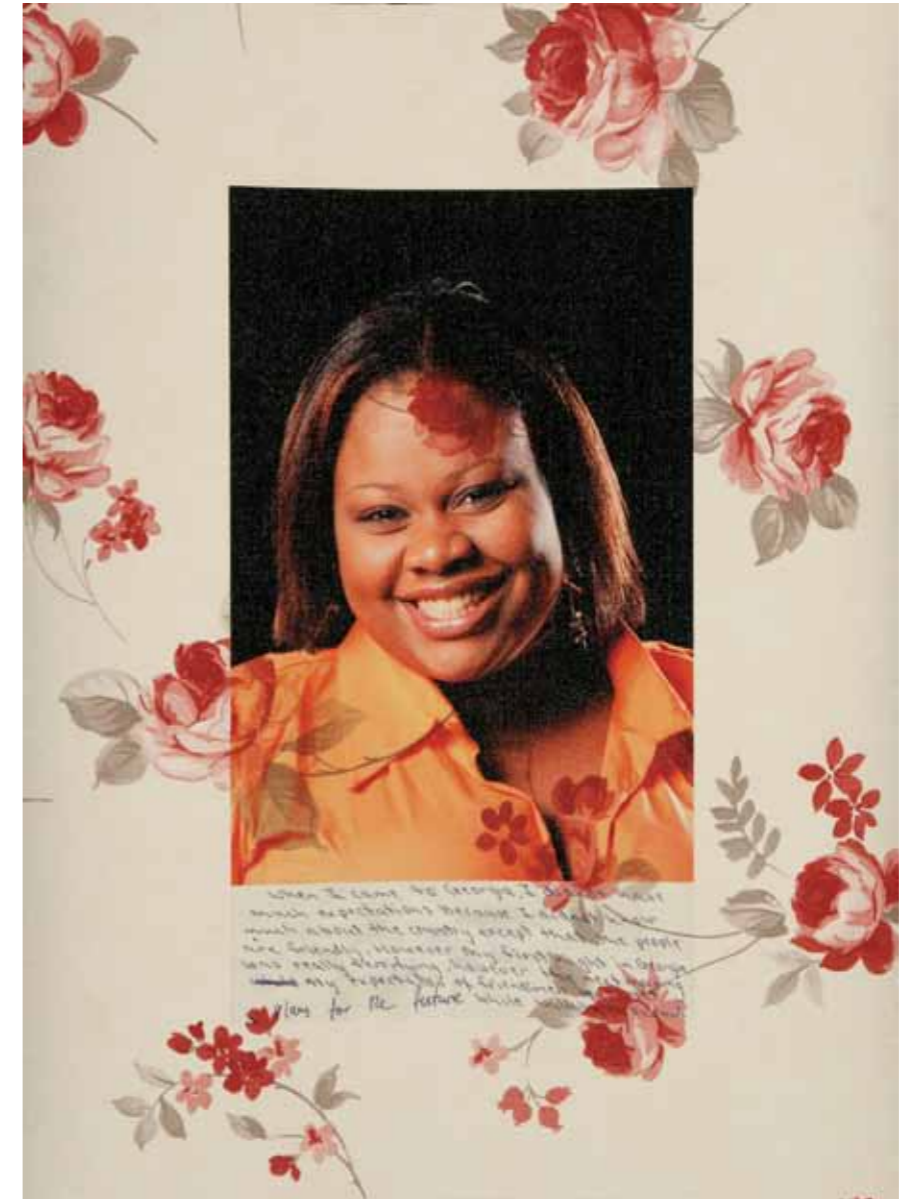
Presence, 2010, mixed media installation, print on fabric, embroidery



## Body Memory

Curator Guram Tsibakhashvili

Prodigy Son, 2010, jet-print of  
wall paper, 39X29.5 cm



## Tinatin Kiguradze

Since 2011 "Episode" magazine  
photographer; Various places in  
Georgia, European Week 2011  
in Tbilisi. 2010, Citizens, gallery  
"Academy +", Tbilisi Georgia.

## Irina Kurmaeva

Born in 1977 in Tbilisi, Georgia.  
Lives and works in Tbilisi, Georgia.

2009, Born in Georgia, Cobra museum, Amstelveen, Netherlands. 2008, Modus Operandi- In Quest of A different Way , Artisterium 2008, Tbilisi History Museum. 2007, Atmosphere 41 Degree, City, Siemens Art Gallery, 12th Istanbul Biennale, Turkey. 2005, Beyond Stereotypes, Art Caucasus 2005, Tbilisi, Georgia.



Untitled, 2011, oil on canvas, 18X24 cm

## Ana Lordkipanidze

Born in 1988 in Tbilisi, Georgia.  
Lives and works Tbilisi, Georgia

2010, Eighth Day, Leonidze State Museum of Georgian Literature, Artisterium 2010, Tbilisi, Georgia. 2009, group Exhibition with group "AG+" Tbilisi, Georgian Post; 2009, 4th international Biennale of contemporary art Aluminium, Baku, Azerbaijan.



Transformation "Mia", 2011, color photograph, 39X29.5 cm

Lick, 2011, jet-print, 300X400 cm



## Saba Shengelia

Born in 1987 in Tbilisi, Georgia.  
Lives and work sin Tbilisi, Georgia.

2010, Lee, Make History, the second edition exhibition, Modena, Italy.  
2009, Lee, Make History, the first edition exhibition, Hamburg, Germany.  
2006, solo exhibition, Tbilisi History Museum, Georgia.

## Guram Tsibakhashvili

Born in 1960 in Tbilisi, Georgia  
Lives and works in Tbilisi, Georgia

2011, To See the Dimensions, Lunds Kunsthalle, Sweden; Definitions, Newman Popiashvili Gallery, New York, USA. 2010, Ground Floor America, Den Frie Center of Contemporary Art, Copenhagen, Denmark; 2009, Born in Georgia, Cobra Museum Amstelveen, NL; 2008, Journey to Tbilisi, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France.



Useless things, 2006, B/W photograph on technical paper, 39X29.5 cm

## Channa Boon

Sasha is the name of the short videofilm (HD, 30':00) that I will be showing during the exhibition as a single channel video screening.

The film shows the portrait of a young Russian painter, living in Vilnius, who is suffering from a serious identity crisis. The story is a fictional one, but it is as much a story about painting and the clichés connected with this medium, as well as an ode to the imagination. The film is based on several 'true' stories as well as the personage Raskolnikov from the work of Dostoievski. The doctor of the painter plays an important role in the film, stating a diagnosis of his patient as well as on Painting itself.

Born in Leiden, Netherlands.  
Lives and works in The Hague

2011, Paradise Bird, solo, Stroom, The Hague, Netherlands; Big Screen Project, 6th Avenue, NY City, USA; Mute Nights Festival, Odessa, Ukraine. 2009, Room no. 610, solo, Bussan Beach Hotel, South – Korea; Limpiar el Museo, Badgast – Cultuurcontainer Cinema aan Zee; Limpiar el Museo, Cinema aan Zee, Satellietgroep Scheveningen, NL.  
Mobile Diaries Sarajevo, Sarajevo Winter Festival 2010, Turkish Cultural Institute Sarajevo, Bosnia. Julian Dashper (1960-2009): It Is Life, MINUS SPACE, Brooklyn NY, USA.

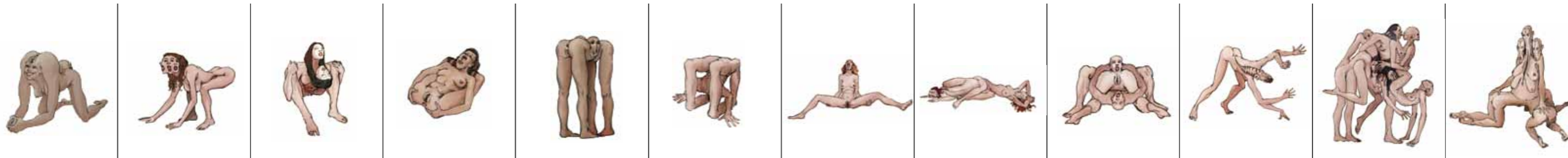


Sasha, 2010, video projection, HD 30'00"

## David Machavariani

Born in 1976 in Tbilisi, Georgia.  
Lives and works in Tbilisi, Georgia.

Graphic designer, illustrator, musician.



Toys, 2011, pencil, Indian Inc on paper, 16X163 cm

## Denizhan Özer

Born 1962 in Hopa, Turkey  
Lives and works in Istanbul and London, UK

2011, Fiction Okzident, Tophanei Amire, İstanbul, Turkey. 2010, Journey With No Return, Kurt Kurt, Berlin, Germany; Journey With No Return, "A" Foundation, London, UK.

2009, The Golden City, Akbank Art Centre, İstanbul, Turkey. 2008, Sarajevo Winter, Nine Dragon Head Project, Turkish Cultural Centre, Sarajevo. 2007 IV Tashkent Biennale, Bedi-i Academy, Tashkent Uzbekistan. 2006, Strangers with Angelic Faces, Triangle Gallery, Space Studios, London. UK.



Untitled, 2010-2011, prints, various sizes

## Dimitri Tsutskiridze

Dimitri Tsutskiridze  
Born in 1954 in Tbilisi, Georgia  
Lives and works in Tbilisi, Georgia

Works in painting, sculpture and digital media.  
Recent events include the Florence Biennale, Italy, 2009.



## Eteri and Gocha Chkadua

Eteri Chkadua

Lives and works in New York and Tbilisi

2011, solo exhibition, Museum of Dolls, Tbilisi, Georgia. 2009, Remembering Heroes, National Music Theatre, Tbilisi Georgia; The Pool NYC, Venice, Italy; Luna Kulturhus Konsthallen, Sodertalje, Sweden; Gender Check, MUMOK, Viena, Austria. 2007, La Biennale di venezia, Georgian Pavillion, Venice, Italy.

Gocha Chkadua

Lives and works in New York and Tbilisi

designed and produced furniture, toys, clocks, pipes, medical instruments etc. His works were exhibited in Science Museum of Minnesota, St . Paul , MN designed miscellaneous prototypes. Installation for The Green Bird, Broadway production by Julia Timor, NY, USA. Publications since 2000 include SPECTATOR Magazine, Japan; The International Design Magazine, US; BLOND , Das Neue Lifestyler Magazine, Germany; LODOWN, ZeitShniff Fur Popularcultur Und Bewegungkunst, Germany.



My Yard, 2011,  
installation, re-used  
plastic bottles, taps,  
various sizes

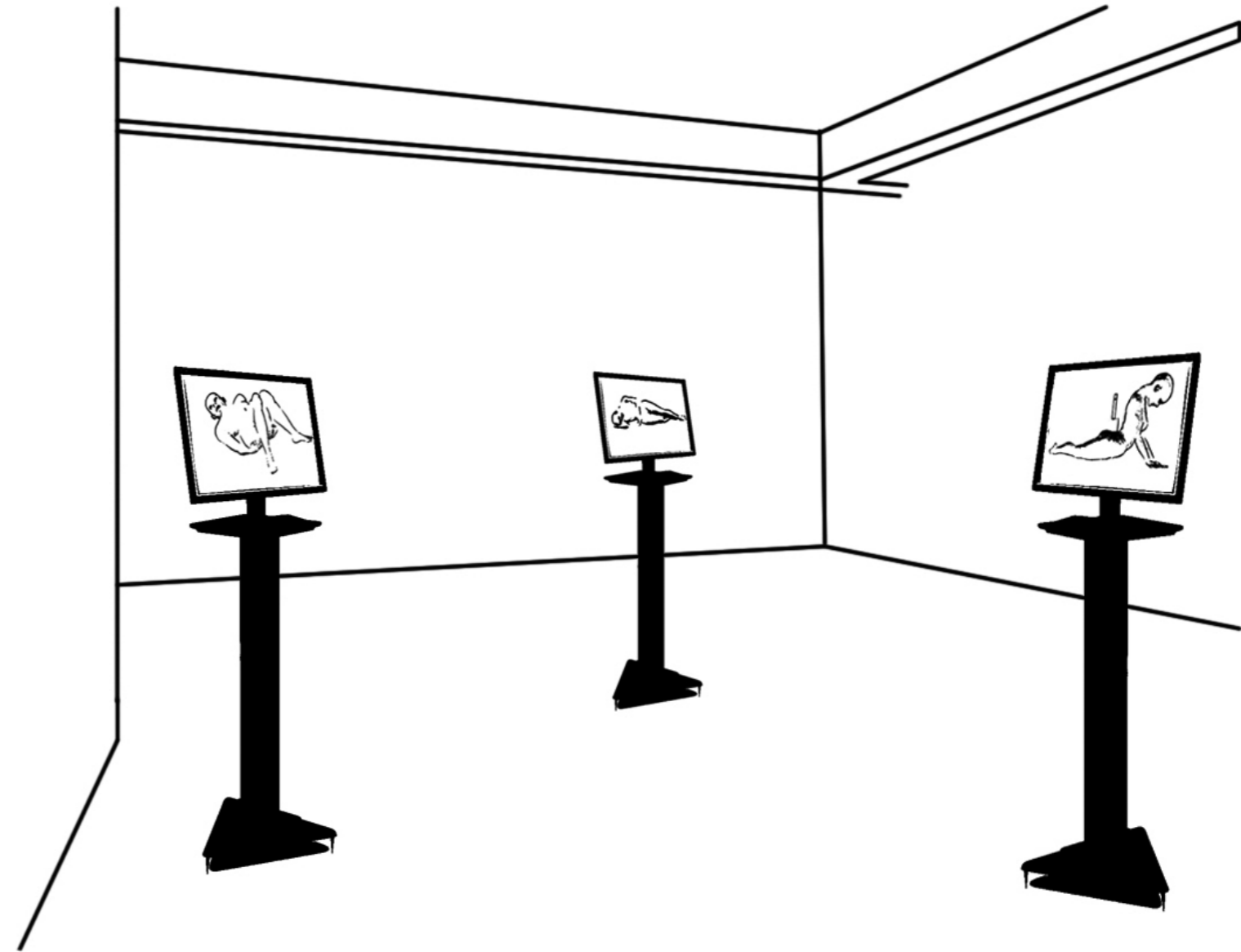


## The Fleet Group

Personal Rotation is a try to research an influence of one's cultural background on his/her ecstatic statement and a depth of a socio-cultural determination of a person.

The Fleet Group  
Founded in 2011 by Koka Vashakidze, Bessa Kartlelishvili and Vasil Macharadze.

2011, Mindware , parallel program of the 3rd Thessalonica Biennale; Technology Dialogue, site-specific program, Lublin, Poland; Kiosk, Maxim Gorki, public space projects within the Transkaukazja 2011's site-specific program.



Personal Rotation, 2011, multi channel sound stream, multi channel video stream, interactive flash game, PC hardware

## Ali Golshan, Masoud Nseri

The present project is a window to the world of women who wears Borghe (mask), living in the south region Iran, the banks of Persian Gulf. Borghe, literally means covering face, shrouds over the eyes of the traditional women, is a sort of cover-which has been knitted gracefully by blending different patterns and colors, showing the sophisticated and deep culture of the area. It is vary according to the age, region, marital status, social and economical status of each woman. It has different size, form, color and patterns. This traditional face covering, veils the face from the sight of strangers, and protect their skin from the bright light of the southern sun.



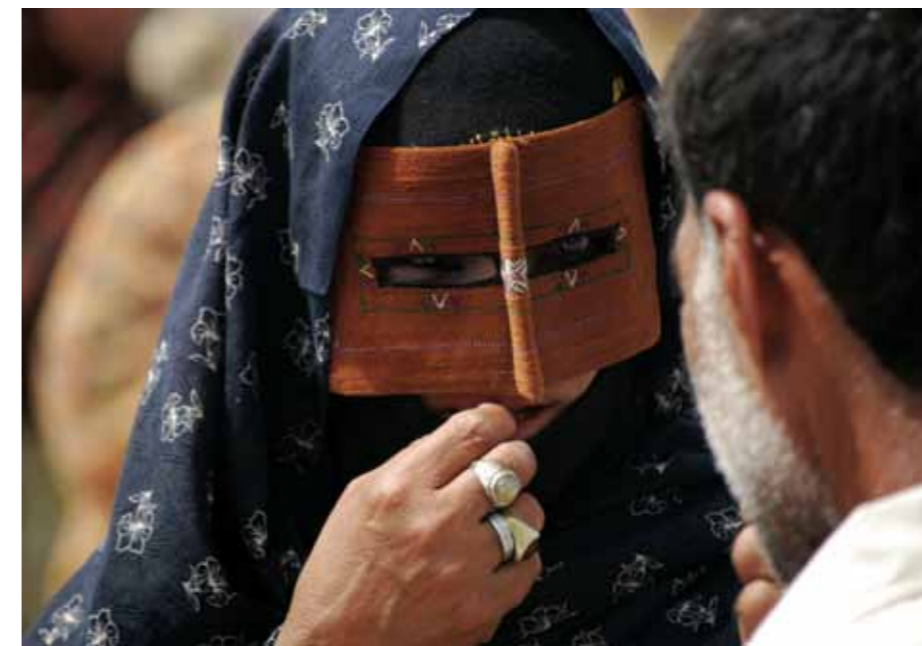
Ali Golshan  
Born in 1976 in Tehran, Iran

2009, The Women Goat Sellers of Minab, photo Exhibition, Women Museum, Merano, Italy.  
persiansalukis@yahoo.com



Masoud Nseri daryae  
Born in 1970 in Minab, Iran

2009, The Women Goat Sellers of Minab, photo Exhibition, Women Museum, Merano, Italy.  
naseri\_cbc@yahoo.com



Your Eyes, an Experience of Deep Darkness, 2011, instantiation, six photographs 50x70 cm.



## Iza Tarasewicz

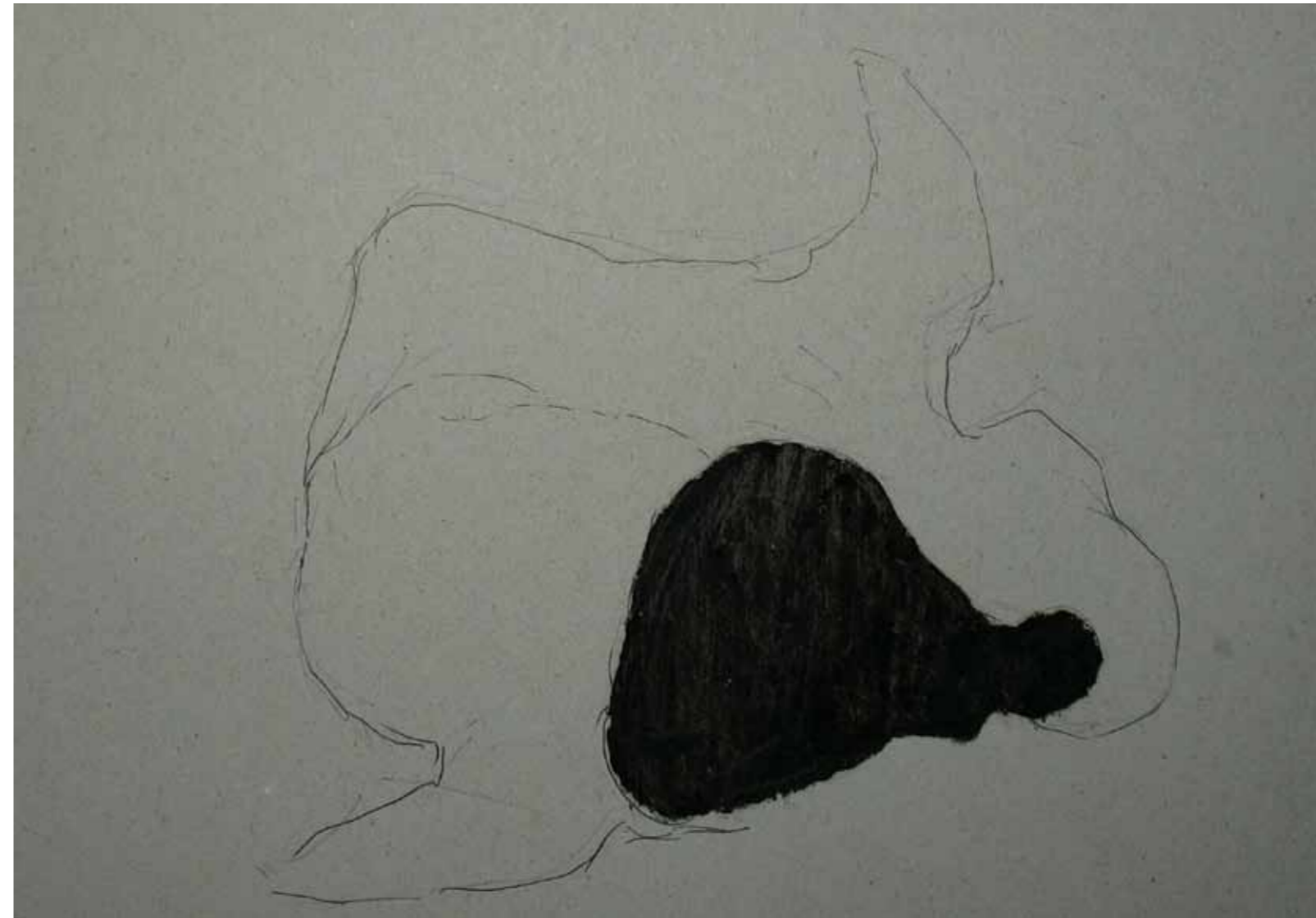
In American Indians language there exists a phenomenon of polysynthesis, which is an expression of the whole of a sentence in one word. The exhibition title is such a word. The expression like "creature" constitutes numerous references to the fundamental issues like initiating a new life or movement, transformation, ritualization of some actions, reactions to a decline in conditions and dying out. Although, these are general notions, they refer to each species, culture and nation.

The exhibition is my attempt to look at how the basic life processes are shaped, what is the starting point for spiritual needs. By analyzing primitive, instinctive behavior that acts as to save life, I present the image, mainly, of the phenomenon of the eternal circulation and variability, layering and transformation, which cause that the creature similarly as the geological history of the Earth, is characterized by high diversity. As a consequence it proves, that constant instability of occurrences create the image of the flexible creature with a structure that falls outside any definition.

Born in 1981 in Bialystok, Poland  
Lives and works in Bialystok, Poznan, Poland  
Member of PENERSTWO Group

She works with sculpture, installation, object and drawings as well performance actions. She uses in her works plaster, furs, wool, animal fat, wax, clay, dough yeast, processed wood material, wire, nutritive products.

2011, Frame, solo, Gallery Labirynt, Lublin, Poland; Open City, Lublin, Poland; Moul, solo, Stereo Gallery, Poznan, Poland; Mir, Arsenal Gallery, Bialystok, Poland. 2010, Oneness, silo, Platan Gallery, Budapest, Hungary; TRANSYLVANIA 1, BWA Zielona Gora, Poland. 2009, Nugget, solo, Arsenal Gallery, Bialystok, Poland; Difference beyond Difference, Stary Browar, Poznan, Poland.



The Creature, 2011, space installation.

## Kote Jincharadze

Borin in 1962 in Tbilisi, Georgia.  
Lives and works in Tbilisi, Georgia

2010, Portfolio Presentation, Arsi Gallery, Tbilisi.  
2009, Hends, performance, Tbilisi History Museum  
Karvasla; Laboratory - Chapter 9, Tbilisi History  
Museum Karvasla; 2008, Concentration – Page  
I, 2008, ARCI Gallery, Tbilisi; Artisterium, Tbilisi  
International Contemporary Art Exhibition and Art  
Events. 2007, Love and Work, Contemporary Art  
Festival, Ganja, Azerbaijan; Georgian Plain Air,  
international artists workshop, Racha, Georgia.  
2006, Rodinoba – The Time to Beating Water,  
Geneva, Switzerland.



Nervous  
Systems and  
the Sustainable  
Development,  
2011, multimedia  
installation,  
mirror, Plexiglas,  
wood, light,  
210X500 cm



## Katrien De Blauwer

Born in 1969 in Ronse, Belgium  
Lives and works in Antwerp, Belgium  
[www.katriendblauwer.com](http://www.katriendblauwer.com)

2012, Collage/Assemblage Centennial 1912 - 2012, the International Museum of Collage, Assemblage and Construction, Fort Worth, Texas, USA. 2011, Artisterium: 4th Tbilisi International Contemporary Art Exhibition and Art Events, Tbilisi, Georgia. 2001, Stories from a city, Space Contemporary Art Gallery, Bangkok, Thailand. 2006, Shiftwork, 85 Gallery, Antwerp, Belgium.

Where must we hide when it comes from inside - J. Taylor

For as long as I can recall, I collect objects that draw my attention and touch me deeply in an ultimate personal way. At first they appeared as a random collection of endearing objects, drawings and little paintings that later became a kind of visual diary to me. After a while, I also began to tell corresponding stories bringing this object even more gently together. Thus doodling, I found - often unwillingly - new meanings and associations within the emerging combinations of objects, colors and words.

Later on I also began to realize, that certain painful experiences that somehow colored my life, thus emerged and appeared, unconsciously. Perhaps that is also why each time I put something in my diary, a thought, a fantasy, fragments of a dream, about a country, in a sustained but gentle effort to taste, understand, and perhaps even love that country with its specific culture, I feel as having emerged as one with more gathered insight and new sense of meanings in the shortfalls of that particular culture and so as I believe my own alleged and assumed shortfalls.



Anonymous,  
2011, detail,  
found and mixed  
materials



Poetic Noise,  
2010 – 2011,  
found and mixed  
materials

## Sophia Kemoklidze

Born in 1976 in Tbilisi, Georgia  
Lives and work in Tbilisi  
Georgia

2009, Tagging My Soul  
Underground", public space art  
project, Tbilisi, Georgia; Lost  
space, public space art project,  
Tbilisi, Georgia. 2000-2007  
group exhibitions in gallery  
„Hobby", Tbilisi, Georgia,  
Kunsthandel't Galereike,  
Netherlands and Georgian  
National Gallery.



Lost Space, 2009-2011, photo installation, various sizes

## Maarten Vanden Eynde

Born in 1977 in Lauven, Belgium, Lives and works in Brussels, Belgium, Rotterdam, Neteherland and St-Mihiel, France. His work has been exhibited internationally in independent artspace, centers for contemporary art and museums of modern art. In 2005 he founded the organisation Enough Room for Space, a mobile platform for site-specific projects, together with Marjolijn Dijkman. Since 2008 he contributes to the Generali Group Strategic Leadership Programmes as an active fascilitator, consultant and participant in Think Tanks in order to create possible future scenarios.

Maarten Vanden Eynde is an artist who has devoted his life to exploring the mysteries of our future past by investigating the concept of Genetology, a self-invented 'Science of First Things' ([www.genetology.net](http://www.genetology.net)). His work is situated exactly on the borderline between the past and the future; sometimes looking forward to the future of yesterday, sometimes looking back to the history of tomorrow. He studied Free Media at the Gerrit Rietveld Academie in Amsterdam, The Netherlands. His postgraduate studies have included a year at the Mountain School of Arts in Los Angeles, USA, and two years at the Higher Institute of Fine Arts in Ghent, Belgium.



Oil Peak, 2010, object, 120X40X40 cm

## Marius Abramavicius Neboisia

Born in 1965 in Vilnius, Lithuania  
Lives and works in Vilnius, Lithuania  
<http://www.neboisia.net/>

2011, Maiden Tower ,Art Festival, Baku Azerbaijan; Two familiar strangers, Gallery SOFAR Vilnius Lithuania; Art Land, Labyrinth, Dream Columnn, Batumi Georgia.

2010, Imagine the Future, Artisterium 2010, Tbilisi History Museum, Georgia.

2009, Besikeičiantis laikas, Kaukazo namai. Tbilisi; Foto Misterija Gallery. 2008, Alaverdi, Lithuania Georgia Užupis, international project; Verticals, Pispala Arts Centre, Tampere, Finland; Zen Gardens, Myako, Vilnius; 2005-2007, Užupio photo workshop portraits.2004 LATGA A, award in the field of visual arts as a painter and photo artist. 2006, UŽUKINĖ cultural-educational project.

### Free to Create

Free Flight?  
Free Challenge?  
Free Will? Freedom to Choose?  
Free Mind?  
Free Feelings?  
Free Body?  
Free Woman?  
Free Man?  
Free Fall?  
Free Gliding?

### Free from What? Free for What?

An observer (A side observer) sees in the light of his/her convictions, through the prism of his/her mind, through his/her own window, mist, viewpoint, through the door of his/her own house.  
A look without judgement (Vision) can see/visualize a flight.



Free to Create, 2009-2011, photographic series, various sizes



## Marjolijn Dijkman

Marjolijn Dijkman has been exhibiting internationally in independent artspaces, centers for contemporary art and museums of modern art. Recent solo exhibitions included: *Theatrum Orbis Terrarum* at IKON Gallery in Birmingham, UK and Spike Island in Bristol, UK (2011), *MATRIX 234* at BAM/ PFA in Berkeley, US (2010) and *Comma 02* at Bloomberg SPACE in London (2009). Recent group exhibitions include *Portscapes* at the Boijmans van Beuningen Museum in Rotterdam (2010), *Ondertussen* at the NH Biennial, NL (2010), *Screaming and Hearing* at the Mercosul Biennial 07 Porto Alegre in Brazil (2009), *The Uncertainty Principle* at MACBA in Barcelona (2009), *Now JumP* at the Nam June Paik Museum in Yongin-si (2008), *The Order of Things* at the MuHKA in Antwerp (2008), *Decollecting* at the FRAC NPDC in Dunkerque (2007), *Neue Konzepte* at the Bonner Kunstverein (2007) and *Still life, Art, Ecology and the Politics of Change* at the Sharjah Biennial 08 (2007) In 2005 she initiated together with Maarten Vanden Eynde the independent art organisation Enough Room for Space. Often in collaboration with others she co-curated and initiated several events, residencies and exhibition projects. Marjolijn Dijkman (b. 1978) lives in Brussels (BE) and Rotterdam (NL)



Wandering through the Future, 2010, video installation, 58'58", video projection, text.

## Tamuna Melikishvili

Born in 1965 in Tbilisi Georgia  
Lives and works in Tbilisi, Georgia

2011, Genghis Khan in Pizzeria, solo, Tbilisi State Academy of Art; Fest-i-Nova, Against the Sunset, Art Festival in Art Villa Garikula. 2009, You can't change the heartbeat of my country , traveling exhibition, Georgia; Open Up, Tbilisi State Ethnographic Museum. 2008, Today, solo, Kopala Gallery, Tbilisi, Georgia. 2006. Atmosphere 41 Degree, Moscow National Center of Contemporary Art, Russia.



Against the Sunset /refugee camp in Tserovani/,  
2011, mixed media on fabric, 60X136 cm

## Olivier de Sagazan

2011, Lenfermoi, performance, meeting with the short in Bordeaux, France; Performance and exhibition, Anceny Festival at Souterrain porte 6, France; 2010, Transversality, digital art, photography, Palais des Congrès Saint-Jean-de-Monts, France. The Magnificent Seven, Prairie, Nazaire Lavoir, Pyrénées-Orientales, France



Transfiguration, performance, 25-30 minutes.

## Ana Pavlenishvili

Curator: Lika Mamatsashvili, Tbilisi History Museum Karvasla

The project Divided Integrity features female figurines made by blacksmith technique. The used material includes a brass oxidized with different chemicals.

The figurines are universal metaphors showing the parts of the whole, responding to the diversity of a women nature. The geometrical images fill in the space and aspire to integrity. They result from each other trying to reflect the forms of modern thinking.

Born in 1971 in Tbilisi, Georgia.  
Lives and works in Tbilisi, Georgia.

2010, Cultural Exhibition, art fair, Vienna Austria. 2009, group exhibition "4 Art Gallery, Tbilisi, Georgia. 2008, exhibition in Rene Pu's Gallery, Otovani, France; Georgia Motherland of Vine Online competition, Tbilisi; 2006, International Exhibition of Jewelry, Art Salon, Boston, USA.



Divided Integrity, 2010, miniature sculptures.



## SAMKURA

SAMKURA [English Shamrock, Gaelic Seamróg ]  
IRELAND, GREECE, PORTUGAL  
3RD Countries; GEORGIA and ARMENIA

### Project Concept:

SAMKURA is the Georgian name for a small earth covering plant which has a leaf composed of a stem and three interconnected leaflets.

SAMKURA envisages the co-operation of cultures (Irish, Greek and Portuguese) represented by three leaves or 'ears', whose stem is connected to the Caucasus, represented by Georgia and Armenia.

SAMKURA is a trans-European art and culture exchange linking European limits.

SAMKURA creates the conditions for understanding contemporary art as a language of cross-cultural communication. Research, development and dissemination of new art works takes place in a context of a thematic artistic exchange focusing on linguistic specificity.

The lead organization Cló provides the practical support for the production of art works through the provision of an artist-in-residence program which takes place in Ireland, Portugal and Georgia.

Cló co-operate with a leading institution for contemporary Art in Greece, The State Museum of Contemporary Art, to

vsupport the professional development of SAMKURA, through a curatorial structure leading to an exhibition and publication in the participating countries.

Participating artists are selected through agreement of the co-partners and are drawn from all 5 participating countries.

Coordinator:  
Cló  
www.clo.ie

Cló is a professionally managed not-for-profit company (registered number 616717, limited by guarantee and not having share capital) that acts as a local, regional and national resource facility for the creation and production of art in the Republic of Ireland.

Co-organiser:  
State Museum of Contemporary Art-  
Costakis Collection – SMCA

The State Museum of Contemporary Art was founded in 1997 and is one of the most prominent foundations that hosts and projects works of modern and contemporary art.

Co-organiser:  
The Junta de Freguesia Benfeita  
The Junta de Freguesia and the Camara Municipal De Arganil, BEN

The Junta de Freguesia de Benfeita is

a local council with responsibility for the village of Benfeita and environs. (see <http://benfeita.planetaclix.pt>) It represents the inhabitants of the village and provides municipal services to the local population as well as integrating social, cultural and other services within the wider municipality of Arganil, Portugal.

Third Countries, Samkura c-partners:

The Centre for Visual Researches – CFVR

The Centre for Visual Researches and Art was established in 2008 by an international artists group from Georgia who were determined to support the development of a contemporary art infrastructure in the South Caucasus.

### AKOS

Akos is a non-governmental organization performing its activity in Armenia since 2002. The goal of the organization is to support the development of contemporary creativity and carry out projects by artists and intellectuals from Armenia and abroad.

This project has been funded with support from the European Commission Culture Ireland and Ealaín na Gaeltachta.

This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein

## Aisling O' Beirn

2011, Quantum Questions for Dummies, solo, Dadapost Berlin. 2008, Some things about Armagh (Or so I'm Told), Pub Quiz, and other events, Armagh City, Ireland. 2007, Dark Matter, The Third Space, Belfast, Northern Ireland. 2006, Some Things About Belfast, Space Shuttle Mission 3, North St.

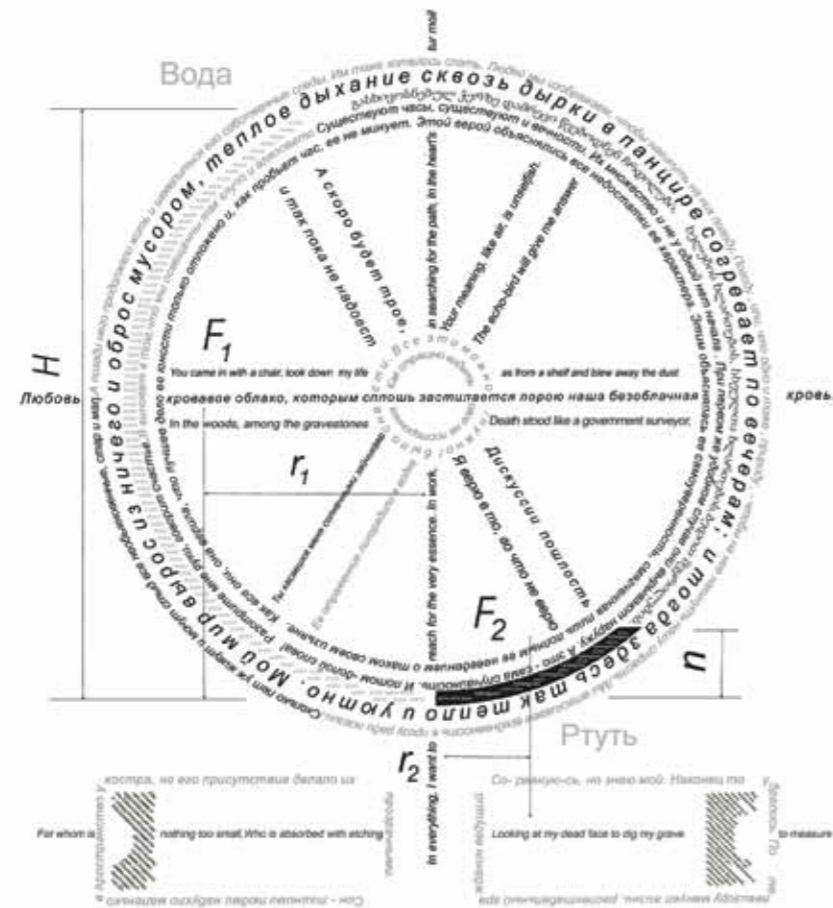


Quantum Questions for Dummies,  
2011, installation view at Dadapost,  
Berlin, mixed media  
Some Structures Invisible to the  
Naked Eye, 2011, flash animation

## Ana Riaboshenko

Born in 1977 in Tbilisi, Georgia.  
Lives and works in Tbilisi.

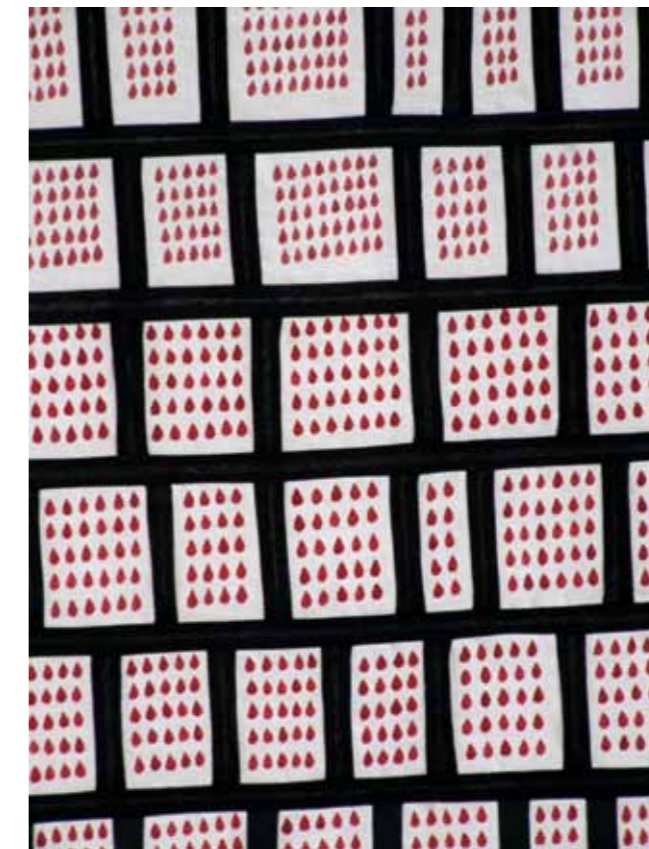
2011, Just So Stories , international exhibition Europe House Georgia, Imaginary dimension, installation. 2010, SEAS X, International art Expedition and Research, Turkey-Georgia-Sweden. 2009, Orange Tiger City and Plastic Dog Story, Georgian contemporary Art, Château de Saint Auvent, France; Georgian expanded paintings, Prague Biennale 4, Prague, Check Republic. 2008, Operandi –In quest of a different way, Artisterium 2008, Georgian National Museum, Tbilisi History Museum Karalla; Snow, The World One Minutes video exhibition, Today Art Museum, Olympic Games, Beijing, China.



Perpetubomile, 2010,  
lettraset image on the wall

## Bernadette Cotter

2008, Still Life, David Cunningham Projects, San Francisco, California, USA; Dinnseanchas, Oideas Gael, Glencolmcille, Co. Donegal, Ireland. INTER-CHANGES, Farmleigh, Phoenix Park, Dublin, Ireland. 2006, Tearmann, Clo Ceardlann na gCnoc, Donegal, Ireland. 2005, Tearmann, Clo Ceardlann na gCnoc, Donegal, Ireland.



Veil of Tears, 2005, fabric, acrylic, 292X92 cm

## Claire Halpin

Claire Halpin graduated from D.I.T with B.A Honours in Painting (1996) and went on to complete her Masters at Gray's School of Art, Aberdeen, Scotland (1998). Since graduating she has exhibited widely in group exhibitions in Ireland and abroad including 178th Royal Hibernian Academy Annual Exhibition, Dublin; Royal Ulster Academy Annual Exhibition, Belfast and Cluster at Stone Gallery, Dublin. Claire has had a number of solo exhibitions including Tabula Rasa at Cavan County Museum (2011), Anaesthetic Aesthetics at Rua Red South Dublin Arts Centre, Tallaght (2010), Always Now at Talbot Gallery, Dublin (2008), Eidetic Amalgams at Basement Gallery, Dundalk (2006) and solo exhibitions at Triskel Arts Centre, Cork, Model Arts Centre, Sligo. Her paintings are included in many private, public and corporate collections.

In October 2010 Claire participated in a one month artist residency in Tbilisi, Georgia as part of the Samkura Residency Programme. Along with two other Irish artists Claire represented Ireland at Tbilisi's Artisterium 2010, Georgia's annual international contemporary art exhibition.



Battle Scene, Baghdad,  
2010, oil on mdf, 46X75 cm

## Guram Tsibakhashvili

Born in 1960 in Tbilisi, Georgia  
Lives and works in Tbilisi, Georgia

2011, To See the Dimensions, Lunds Kunsthalle, Sweden;  
Definitions, Newman Popiashvili Gallery, New York, USA. 2010,  
Ground Floor America, Den Frie Center of Contemporary Art,  
Copenhagen, Denmark; 2009, Born in Georgia, Cobra Museum  
Amstelveen, NL; 2008, Journey to Tbilisi, Chapelle de l'Oratoire,  
Musée des Beaux-Arts de Nantes, France.



Ulysses, 1989-2000, bromsilver print, 18X24 cm

## Ian Joyce

Ian Joyce directs Cló, the international art and media workshop located in the Gaeltacht of north west Donegal which he founded with his partner Oona Hyland and which is attended by artists and curators from all over the world. 2010 Samkura, the project with partners in Portugal, Greece, Georgia and Armenia; Sarajevo Winter festival, Turkish cultural centre. 2009, Artisterium, Tbilisi International Contemporary Art Exhibiton and Art Events. 2008, Modus Operandi –In quest of a different way, Artisterium 2008, Georgian National Museum, Tbilisi History Museum Karalla; Artisterium, Tbilisi; Giumri Biennale, Armenia; Public Art Work in An Grianan Theatre in Letterkenny, Co Donegal, Ireland. 2007, Anthelion, Goethe Institute exhibition Hall, Tbilisi, Georgia. 2006, International Artists workshop, Hwei Lan, Taiwan.



Stray birds, 2010, installation, gouache on paper, gouache on paper printed onto cotton 300X500X 300 cm

## Iliko Zautashvili

Born in 1952 in Tbilisi, Georgia  
Lives and works in Tbilisi, Georgia

2011, Atlantis'11, Palazzo Zenobio, parallel event of the 54th Venice Biennale. 2010, Words, Leonidze State Museum of Georgian Literature, Tbilisi. 2009, Born in Georgia, Cobra Museum, Amstelveen, Netherlands; Emergency Biennale in Chechnya, Tbilisi History Museum Karvasla. 2008, Journey to Tbilisi, Musee des Beaux-Arts de Nantes, France; 2008-2010, Artisterium, Tbilisi International Cotemporary Art Exhibition and Art Events, Georgian National Museum. 2007/2009, Nine Dragon Heads, 12th -14th International environment Art Symposium, South Korea



Names and Names, 2011, photograph with text, 90X75 cm



## Kevin Mcgee

2011, An Cosan Glas, Bologna, Italy. 2008, BeachHaus - An Cosan Glas, Co. Donegal, Ireland; Herrin Ent. Co. Houston, Texas. Changing Of The Guards Falcarragh, solo, Co. Donegal, Ireland. Red Cells White Cells – The Living Archive, solo, Cló, Co. Donegal, Ireland. 2007, Goethe Institute, Tbilisi, Georgia. 'Úr' Centre Culturel Irlandais, Paris, France. Úr - Togra Idirnáisiúnta d'Ealaín Ghaeltachta' Na Doirí Beaga, Co. Donegal, Ireland.



Canvas Mpix1(The Arts Inside), 2011, re-used paper card and wood, 250X250X40mm

## Lisa Flynn

2011, Slet 080311, International digital & on-line performance platform produced by Performance Klub Fiskulturnik. 2010, Imagine the Future, Artisterium 2010, Tbilisi international contemporary art exhibition and art events. 2009, Tulca Season of Visual Arts, Galway, Ireland; Live at No. 8, drawing installation; Visual Deflections, Truman Brewery, London, UK; Selected artists' film screening, alongside the work of Pipilotti Rist.



'Ertkhel (Fadó)' \*\*, 2010, Mixed media, digital prints on mirror, fabiano paper, foamex, various sizes

## Mamuka Japharidze

2011, To See the Dimensions, Lunds Kunsthalle, Sweden. 2008, Journey to Tbilisi, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France; Artisterium 2008, Georgian National Museum, Tbilisi History Museum. 2007, Pea Musha, Bad Chairs in cooperation with Andro Semeiko, public space project, Green Man-Free House, London, UK; Atmosphere 41 Degree, group exhibition, the 10th International Istanbul Biennale, Siemens Art Gallery, Istanbul, Turkey



Eye Tree, 1995-1999, video projection, 9'00"/loop

## Mkrtich Tonoyan

The concept of the work is from Skype chat:

-[9:04:42 PM] Ian Joyce said: All days are extreme, it is the days of love and mediation that are for me at the foot of Mount Ararat.

-[9:04:43 PM] Mkrtich Tonoyan replied: All days are extreme, it is the days of love and mediation that are for me at the foot of Mount Erigal.

"I asked myself what keeps people here alive here in such an unstable climate and on such infertile ground?

How do they sustain life here and build, where the earth itself is soft under foot?

What keeps them here...?

What allows them to build the fortress of their identity?

Then I went to cut turf and found answer: LOVE!"

Execution and description:

This work is the video interpretation of an installation imitating the landscape of Donegal. It relates to the first impression I got walking between mountains and hills near small lakes, on the bog. The ground here is turf and local people cut turf in a brick shape, dry it and burn in the winter.

In the "room to the unknown artist" in Min an Lea (the

place of the flagstones) near Gortahork, Co.Donegal, the house is built directly on the rock. The floor is rock. The installation was built in that room photographing every step of building installation, using natural materials typical for this region: turf, wool, stone and wooden sticks.

Late, using all these photos and sound recordings of the sea waves, was made a video piece.

Mkrtich Tonoyan

20011, July the Festival Rues d'Été of Graulhet and Larroque Film Festival, France.

2010, June Art Fest Water Tower, video-installation, Sofia, Bulgaria; XXVI International Festival Sarajevskazima 2010, a video-installation.

2009 Scholarship Trasnu, residency exchange, exhibition, Donegal, Ireland. 2009, collaboration on an projects granted by IFA, Berlin, Yerevan; Art Fest Water Tower, video-installation, Sofia, Bulgaria 2008/2009, co-founder of the ACSL NGO and director Art Commune AIR program.



Du'n na nGall, 2011, video installation, work in progress, turf, wool, stone and wooden, video, 7'00"

## Vahagn Hamalbashyan

2010, solo exhibition of New Figurative Art in Yerevan, Armenia; solo exhibition in Bureaucrat Art Center, Yerevan, Armenia; OPTIMIZM, solo Artists Union of Armenia, Yerevan. 2009, Art Territory, Project, Creative Workshops for Artists, Vilnius, Lithuania; No Comment, in ACCEA, Yerevan, Armenia. 2008 Exhibition in "Artists' Union of Armenia" gallery, Yerevan, RA



Language/Tongue, 2011, mixed media on paper,  
10 pieces, 70X50 cm

## Curatorial

Samkura draws together artists and artworks from the European peripheries, in an artistic and cultural project in which language and linguistics are seen as the agent and catalyst of cross cultural activity, a vital and coherent way to understand and shape the emergence of new forms of Art within radically autonomous networks.

In this exhibition for Artisterium, the works and artists are chosen through interpreting the themes of Samkura in the specific context of Georgia and Tbilisi.

From the point of view of Samkura, Gaelic, Greek, Portuguese, Armenian and Georgian are not seen as isolated, residual and peripheral languages but rather as the potential energy which may be released through the contact of artists and art works whose works may be seen to draw on common indo-European roots.

Samkura proposes a cultural perspective from which to view the possibilities of Art as a medium of communication in the contemporary context.

Through this exhibition for Artisterium, the questions we want to ask are :

Is this deeper linguistic exchange accessible to contemporary art and creative artists?

Can it be a genuine basis for understanding artwork as a form of communication which may be thought to transcend cultural, political and social boundaries?

Samkura wants to bring into focus the possibility that the obsession with cultural identity and distinctiveness, - the specific identity of a people, a nation and religion - may in fact be rooted in a medium which is radically subversive and in essence characterised by a continuously changing network of influences and ideas transcending all agendas, historical, social and political.

As a consequence, it is implied that these works and artists - who are indeed from societies which are on the European margins - are uniquely capable of expressing ideas and experiences which relevant and resonant in the current global context because of their distinctiveness and the uniqueness of their imaginative approach

Ian Joyce  
Lead artist of Samkura and co-curator for Artisterium

## Shin Yong Gu

Born in 1971 in Kochang, South Korea  
Lives and works in Seoul and Kochang, South Korea

2011, Kcosonya Festival, Hungary. 2010, Time & Space, Nomadic Residence, Ulanbataar, Red art gallery, Mongolia. 2009 25th Jubilee International Festival Sarajevo Winter Grand Opening Performance, National Theater, Sarajevo, Bosnia. 2007, Pilgrimage - Eternal memory, The British Museum, UK; Thames Festival, Korean Village, UK; International Festival TAC VALLADOLID, Valladolid, Spain; Meeting Downhill , Korean Contemporary Art Exhibition, Quartair Gallery, Netherlands.



Between Art and Ritual, video projection of the performance

**Sophie Hofer**  
**Bessa Kartlelishvili**  
**Mariann Oppliger**

The farmer and the chicken, the artists and the curator.

The case of Genuine Georgian Chicken Egg and its flow of money, eggs and artists, the relations between the chicken, the farmer, the artists and the curator is the main example of Bessa Kartlelishvili's lecture performance about fundraising practices of artists in free fall.

As a result of the selling process of the "Genuine Georgian Chicken Egg" in Switzerland  
Mariann Oppliger and Sophie Hofer attended the Artisterium  
4/2011 personally.



The Genuine Georgian Chicken Egg  
Georgia/Switzerland/Georgia 2011

## Stigmat Multimedia Art Group

Founded in 2006 by a poet and a multimedia artist Giorgi Bundovani. Other members of the group include: Mikhail Gist, Marika Zhorzholiani, Alfred Karklinis, Manana Darsalia.

The group produces low resolution mini art films /film poetry/, performances and actions.



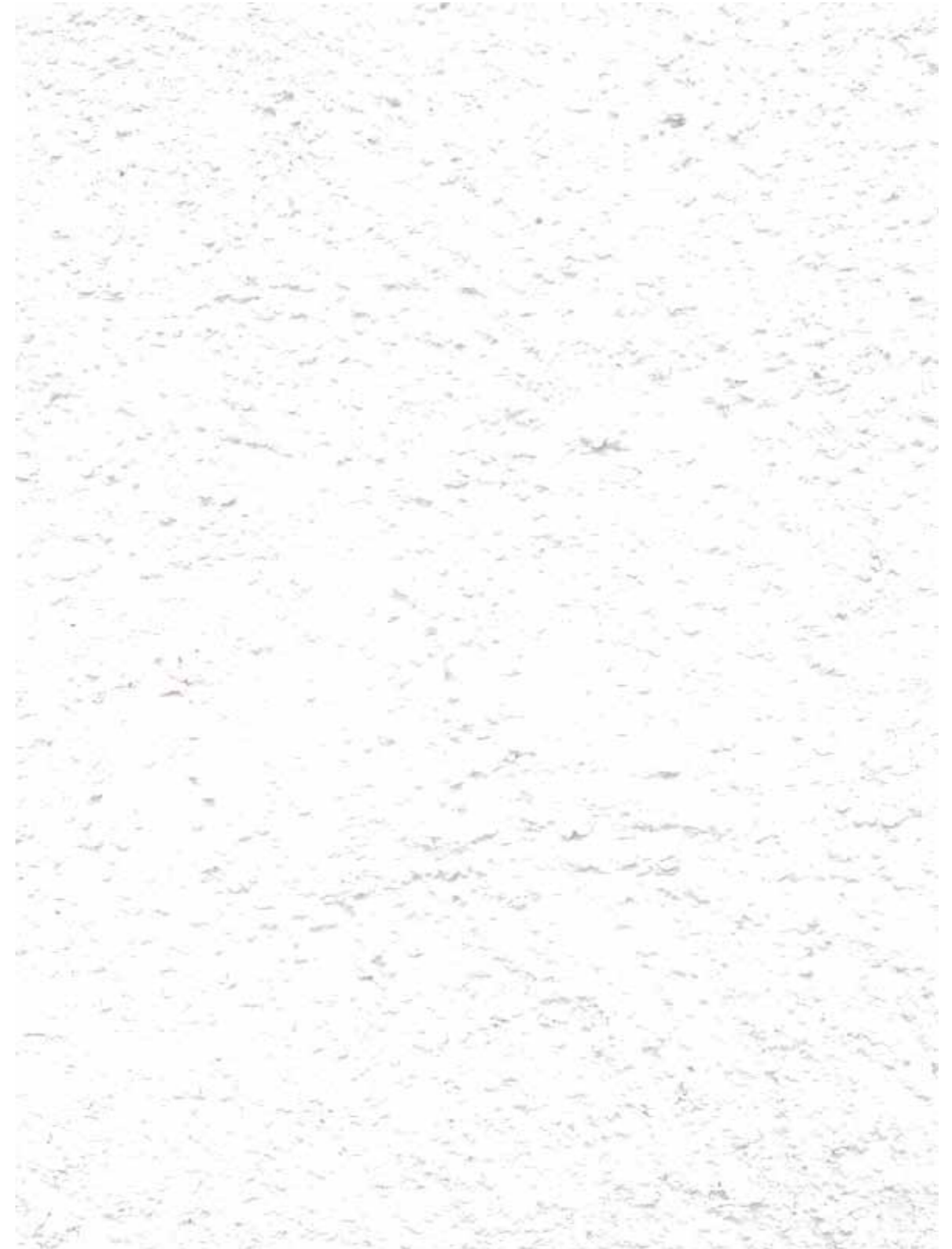
Selection of the low resolution mini  
films, 5 to 20 min., 2010/2011

## Niko Tsetskhladze

In the work *The Space that Laughs* is used a sound effect. When a spectator comes near the written on the wall name N. Tsetskhladze there is a sound of laugh. The reaction of spectators are documented through photos taken at the spot.

Born in 1959 in Tbilisi  
Lives and works in Tbilisi

2009, Born n Georgia, Amstelveen, Netherlands. 2006, Digital Story, Gallery of Academy of Arts, Tbilisi, Georgia. 2005, Group Exhibition for Christmas, Paris, France; Beyond Stereotypes, Art Caucasus 2005, Tbilisi, Georgia; Outlaw, international artists' symposium, National Art Centre, Tbilisi, Georgia. 2004, Double Bottom, group exhibition, Club 22, Tbilisi Georgia, solo exhibitions in Gallery "Universe" and N-Gallery, Tbilisi, Georgia; Wind from the Caucasus, international artists' symposium, Art-Villa Garikula, Georgia



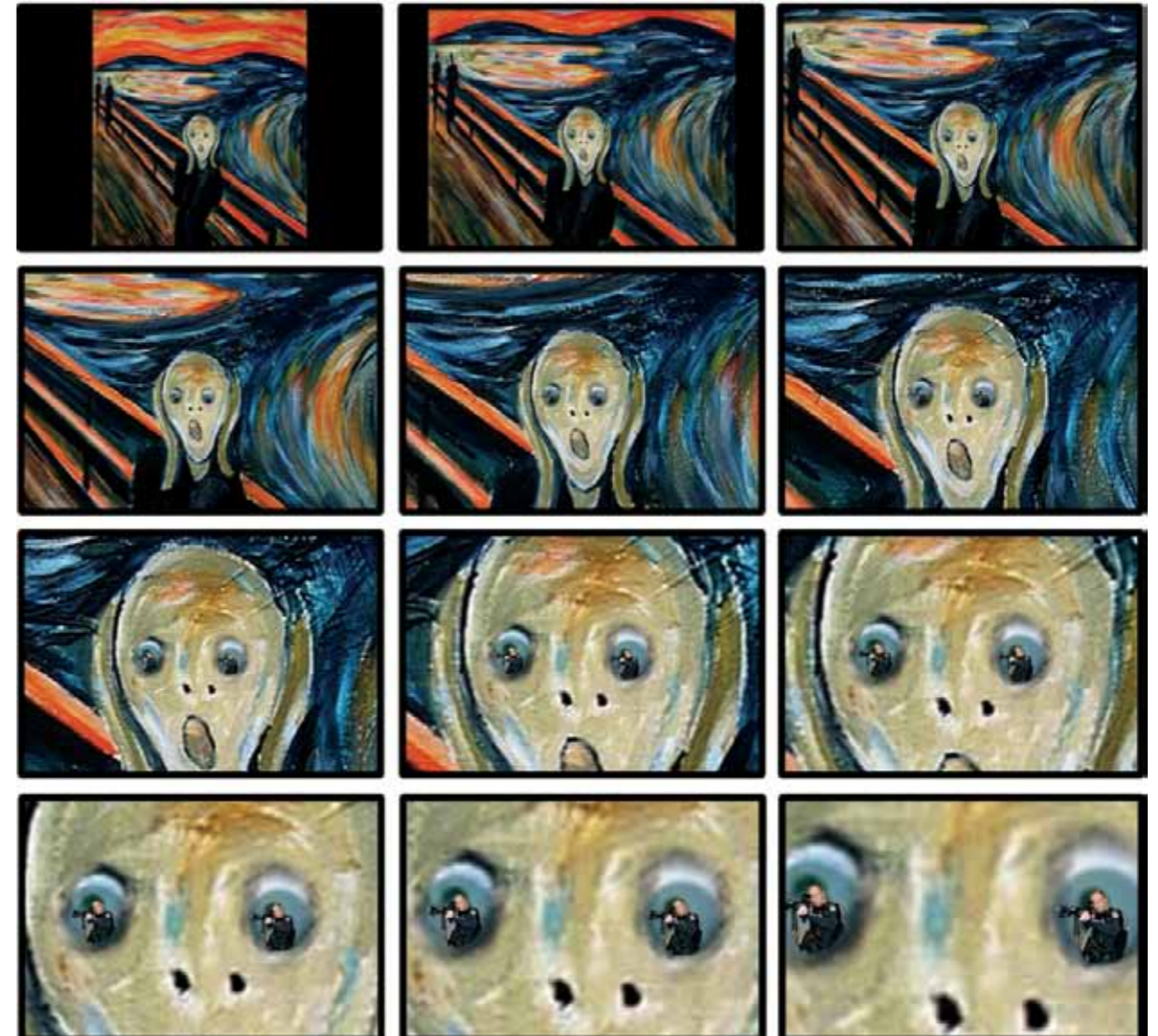
*The Space that Laughs*, 2010, installation

## Koka Tskhvediani



Born in 1957 in Tbilisi, Georgia  
Lives and works in Tbilisi, Georgia

2011, Writing with Color, CCA- Tbilisi, Georgia. 1994-2010 solo exhibitions in Haasconsulting Gallery, Zurich, Switzerland, Haasconsulting Office, Altnau, Switzerland, GEM Gallery, Yapi Kredi Plaza, Istanbul, Turkey, DEVA HOLDING Gallery, Istanbul, Turkey, TBC Bank Gallery, Tbilisi, Georgia, gallery Tiflis Avenue, Tbilisi, Georgia.



Scream, 2011, video projection, loop





Alexanrde Chavchavadze Museum

"Black Hole of Inspiration"  
 Chromed Reinforced Plastic Anatomic Models on Pigmented Aluminum cast pedestals, Iron, Neon, Tinted  
 Pills (Prozac, Xanax, valium), Black Synthetic Mink Pattern on styrofoam core, TL Lamps, Flash light  
 Broken mirror particles, Painted Steel cast Cage, Painted Japanese Wood Puzzle, Skeleton Key, Lock  
 with Three different sound loops engineered and arranged in 7.1 active monitors connected to three  
 Approximate Diameter of Black Hole: 90 cm exclusive cast Aluminum pedestal  
 Dimension of Red Light box cross Inside the Cage: 75X75X25cm  
 Dimension of Steel Cage: 92X92X92cm  
 Dimension of chromed Skulls: life size replicas  
 Dimension of Neon Circles with "I" hanged on top of the skull: 40X30cm  
 Dimension of Complete Three Part Installation: Variable

## Konstantine Mindadze

Alexanrde Chavchavadze Museum presents the project by Konstantine Mindadze  
Intoxications and Inspirational Errors - Volume I, 2011, technical studies – prints and concept, multipart multimedia space installation

Born in 1977 in Tbilisi, Georgia.  
Lives and works in Amsterdam, Netherlands.

2011, Intoxications and Inspirational Errors - volume 1, Technical studies – Prints and Concept, Atlantis'11, Palazzo Zenobio, parallel event of the 54th Venice Biennale. 2010/2011, From Heaven to Hell, (solo), Gallery Bremer, Tilburg, the Netherlands; Moments Together, Years Apart, (solo), Gallery Peter Marcelle Contemporary, Southampton, NY, USA; 2010, Collected and Assembled by Times, Void, Chaos and Order, Gallery 9, Tbilisi; Empty Spaces organized by British Council at Tbilisi State Academy of Art, Tbilisi. 2009/2010, From Heaven to Hell" (solo), gallery Bremer, in Tilburg, Netherlands; Moments Together, Years Apart, (solo), Gallery Peter Marcelle Contemporary, Southampton, New York, USA.

"Intoxications and Inspirational Errors" Volume 1 (Interactive Installation as One Environment)

### Description of Projects

Symbolism and Illuminations typical of early mannerism in today's world of Globalization appear in different perspective in which time plays prominent role. Symbols and Ecstatic light experiences adding new values, - new realities reveal through different visualizations, new mediums, variety of combinations in new contexts of transformed conceptions.

In my project presented environmental installations are about such global problems concerning timeless themes like; Time, thoughts of eternal life, inevitable death, religion and knowledge; Also about what is the reality of human in today's world of overloaded information which in one hand is a source of infinite inspirations and also can lead to possible dangerous distress in which visual expressions of inner sensations might stop. (Though it's impossible to express every feeling). But this is for temporary and might be illusionary too, because at these circumstances something is transforming. Transformed opinions, ideas etc. are expressed through new artifacts, methods, contents and interpretations.

Presented 25 meter long installation consist of such timeless symbols (crucifixion, models of human skulls, sphere, circles, globe etc.) brought in new context. Beside it's conceptual content important is used material and technique of execution; (Illuminated transparencies in Plexiglas light boxes, chromed anatomical plaster cast models, metal constructions, Rotating Sculpture, Video Animation Projections, Neon Glows, Flashing lights, split sound loops etc...)

The core idea of project is to show influence of today's developed science and digital technology on creative visual mind and its thoughts with the background of transience and virtualization. Also to underline the perils and barriers which contemporary artist is about to overcome no matter of where person might live.

© Konstantin Mindadze

Nowadays it is already clear for everybody that Postmodernism, as a multidisciplinary phenomenon, is bringing together completely controversial actions, theories and ideas. "Postmodernism is a theoretical cannibalism, it is legitimacy of the supermarket of ideas, in which different theoretical idioms are blended together" (Karlo Kacharava). At the time like this, on one hand it is easy to create an object of art. Even nothing can obtain the name of creation and especially in a time of such "chaos" it is quite difficult to determine a difference between a valuable artwork and a fake, low quality imitation.

This issue is of highest importance, because in a time of current globalization, when the borders (informative, etc.) are only conditional, it is easy to imitate certain forms, ideas and thoughts. Single barrier which stands in a way of the creator is his or her self – a responsibility that constantly controls author's scale of sincerity.

Konstantin Mindadze's project, presented on Artisterium, has this feature of responsibility towards idea, where exposure of the idea and his version of the theme are offered by contemporary artistic forms. Author travels in time and space, searches for the shapes of the theme and their combinations, and then forms them into metamorphosis with maximal power.

"Tintorento and Illuminations", Kote's project created for 54th Venice Biennale became the inspiration for the completed project "Intoxication and Inspirational

Errors" (Volume I). Artworks, based on biblical themes of XVI century Renaissance and Mannerism are naturally underlined with Canonical Symbolism. While using modern technologies author gives a new context to symbolic elements, and he himself goes through a "life cycle".

Many things are recognizable: the symbolic image of the skull reminds the spectators of the world's briefness, the black hole is somehow absorbing and then, reincarnated, spins into the world's web with a new inspiration – death, life, vanity, faith, knowledge, eternity and again transformation with comprehension of infinity. And finally, the crucifixion – as a sign of the end and the beginning. Sign as a metaphor that accumulates achievements of modern technologies.

The Tsinandali historical wine factory was chosen as a venue for the project where the objects will be put in consecutive order. The spectator will step by step apprehend each of them. In unity the objects turn into three-dimensional image. The spectator completely sinks into the darkness of the hall where the only sources of the light are illuminated installations. The actual space of the hall remains as a "breathing", "thinking" area for the spectators, where the "magic" of the artwork transforms into impression and emotion.

Tatia Gvineria  
Curator, Art Critic

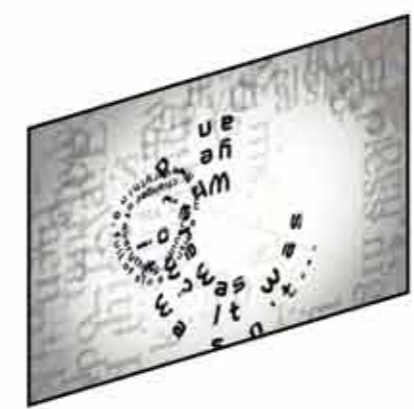
**"Intoxications and Inspirational Errors" Volume 1 (Two Interactive Installations as One Environment)**  
 by Konstantin Mindadze  
 first preview in Frames of "Artisterium" - 4th Tbilisi International Contemporary Art Exhibition and  
 Art Events at Alexander Chavchavadze Museum, Tsinandali, Georgia on 05.11.2011

**Description of Project**

Swelling and illumination typical of early modernism in today's world of Globalization appear in different perspective in which time plays prominent role. Symbols and Ecstatic light experiences adding new values - new realities reveal through different visualizations. New medium variety of combinations in new contexts of transformed conceptions. In my project presented environmental views are about such global problems concerning timeless themes like Time, thoughts of eternal life, inevitable death, religion and knowledge. Also about what is the reality of human in today's world of overloaded information which in one hand is a source of infinite inspirations and also can lead to possible dangerous distress in which visual expressions of inner sensations might stop. (Though it's impossible to express every feeling, but this is for temporary and might be illusionary too, because at these circumstances something is transforming. Transformed opinions, ideas etc. are expressed through new artifacts, methods, contents and interpretations. Presented 25 meter long installation consist of such timeless symbols (crucifixion, models of human skulls, spheres, circles, globe etc.) brought in new context. Beside it's conceptual content imported, is used material and technique of evocations (Illuminated transparencies in Plexiglas (PMMA) boxes, crossed anatomical plaster cast models, metal constructions, Rotating Sculpture, Video Animation Projections, Neon Glow, Flashing LED's, built sound loops etc.) The core idea of project is to show influence of today's developed science and digital technology on creative visual mind and its thoughts with the background of transience and virtualization. Also to underline the walls and barriers which contemporary artist is about to overcome no matter of where person might live.

© K. Mindadze

Technical studies were included in the Framework of Atlantis II at the 54<sup>th</sup> Venice Biennale at Collette Renzo Morat-Berghel, Palazzo Zerbio Dorsoduro, 2006 Fondazione Del Soccorso (Atr 01 > 05)

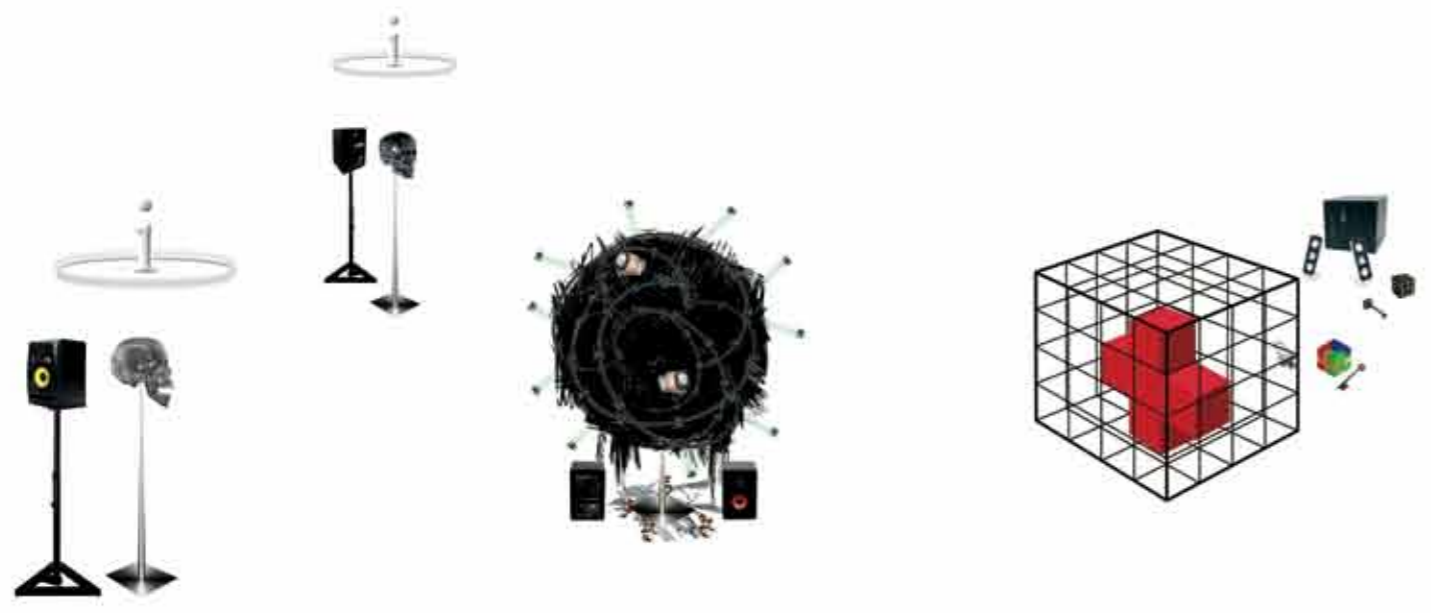


"Golden Mean and Indirect Truth"  
 Dual Channel Animation Projection with Audio Equipment, two speakers and two LED players

"Human Condition"  
 Animations on Plaster-Cast Skull Protruded in Glass Box with Electric Outlets  
 Dimension: 30x30x30cm



"I want to show that I don't have blood yet, started from my skin to determine"  
 Painted Plaster on Plaster-Cast Skull Protruded in Glass Box with Electric Outlets  
 Dimension: 10x10x10cm in Glass Box (LED Player)



"Black Hole of Inspiration"  
 Drained Reinforced Plastic Anatomical Models on Painted Aluminum cast skeletons- Iron, Steel, Tinted Plexiglas (PMMA) Box, Barbed wire,  
 Fills (fractal), Semi-circular, Black Synthetic Hair Pattern on aluminum core, TL Lenses, Flash LED's Modules (red and white strobebeams),  
 Broken mirror particles, Painted Steel cast Case, Painted Japanese Wood Puzzle, Animation LED's, Loop and sound media  
 with three different sound loops engineered and processed in P.I. audio monitors connected to three CD players  
 Installation Diameter of Black Hole: 90 cm including cast aluminum pedestal  
 Dimension of Red Line: 100 cm wide  
 Dimension of Steel Case: 117x117x117 cm  
 Dimension of Striped Skull: 17x size vertical  
 Dimension of Neon LED's: with "1" mounted on top of the skull: 40x20x20 cm  
 Dimension of Complete Three Part Installation: Variable



Georgian State Museum of Theater, Music,  
Film and Choreography

**Karlo Katcharava**  
1964-1994

Alexandre Chavchavadze Museum presents the project  
Graduated from Tbilisi State Academy of Art, Department of Art  
Criticism.

Georgian artist, art critic, social figure



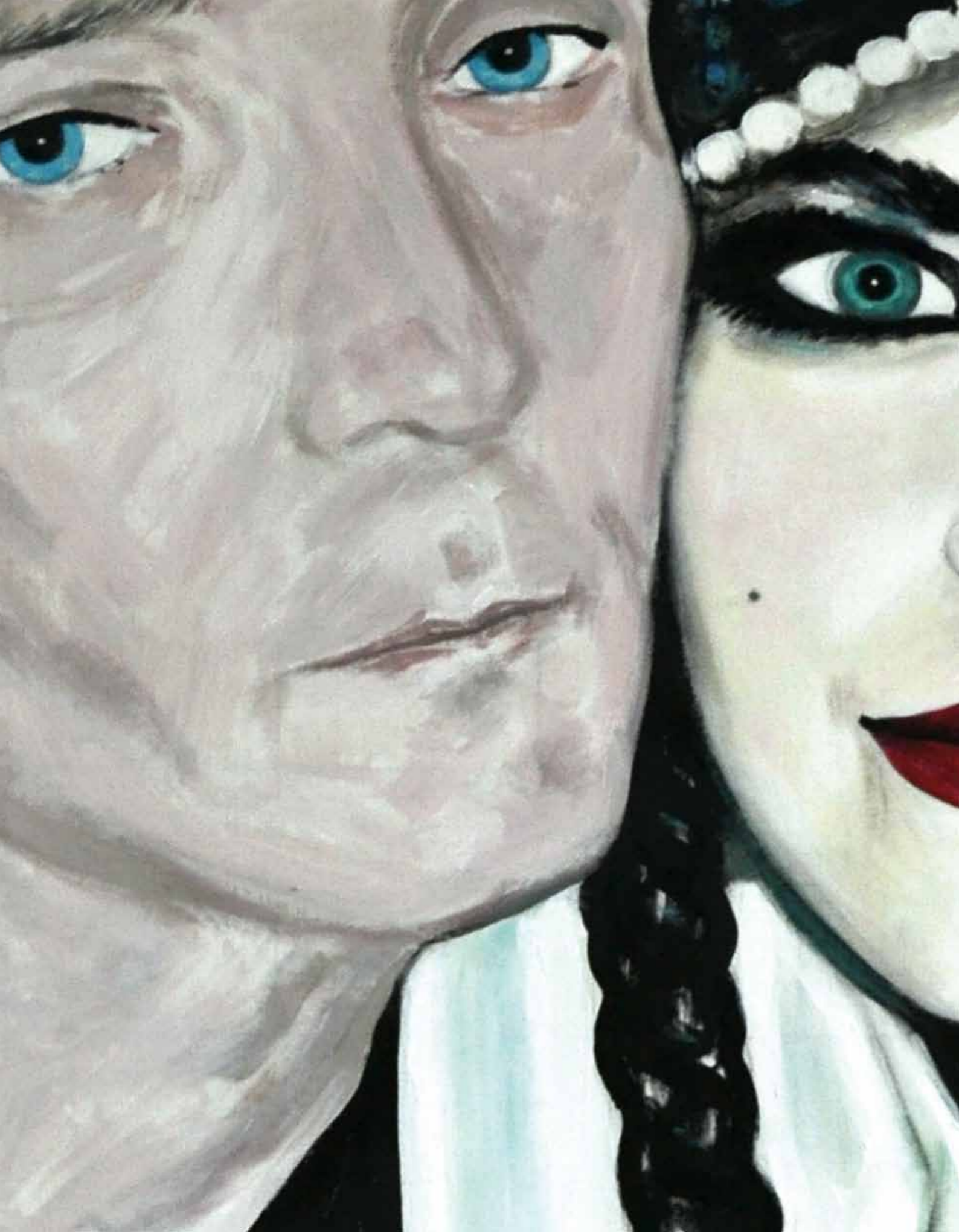
Dedicated to Lika, 1992, oil on canvas, 100X100 cm



Kings and Poets, 1993, Indian ink on paper, 17X21 cm



Dedicated to Krapotkin, 1994, watercolor, 16X16 cm



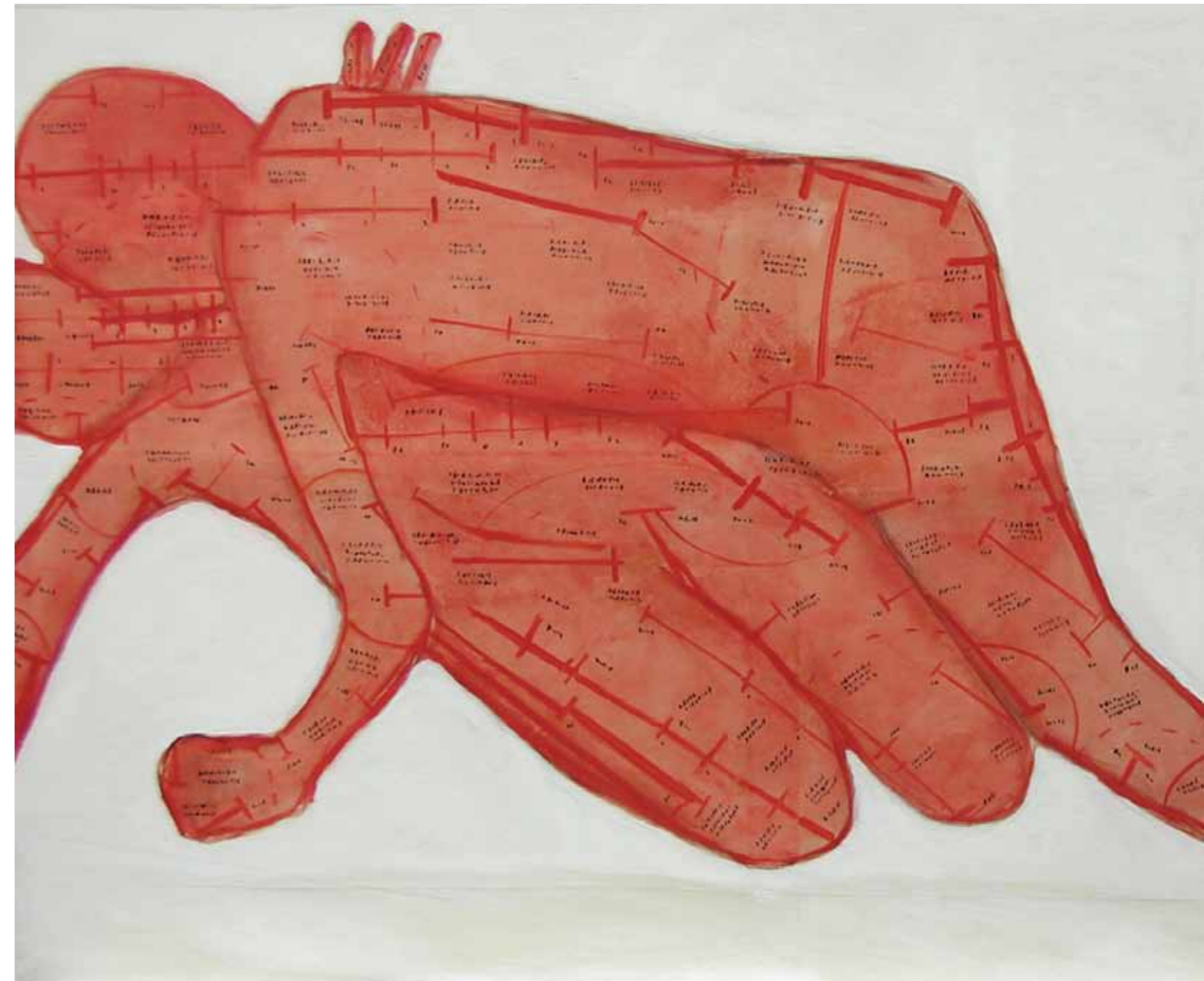
Gallery New Art  
—  
Gala Gallery

Gallery New Art presents the project  
 Untitled by Nino Lomadze  
 Oil on Canvas, various sizes  
 Curator: Rusudan Oat

## Nino Lomadze

Born in 1971 in Tbilisi, Georgia.  
 Lives and works in Tbilisi.

2009, Micro subject - Fragmentation, Micheil Tumanishvili Film  
 Actors Theatre, Tbilisi, Georgia. 2005, group exhibition, Kopala  
 Gallery, Tbilisi, Georgia; Nervous system-Micro objective, (solo),  
 Gallery Universe, Tbilisi Georgia. 2004, Neo-Geo, Art Moscow  
 2004, Guelman Gallery, Central House of Artist, Moscow, Russia.  
 2003, Artery, Ethnographic Museum, Tbilisi, Georgia.





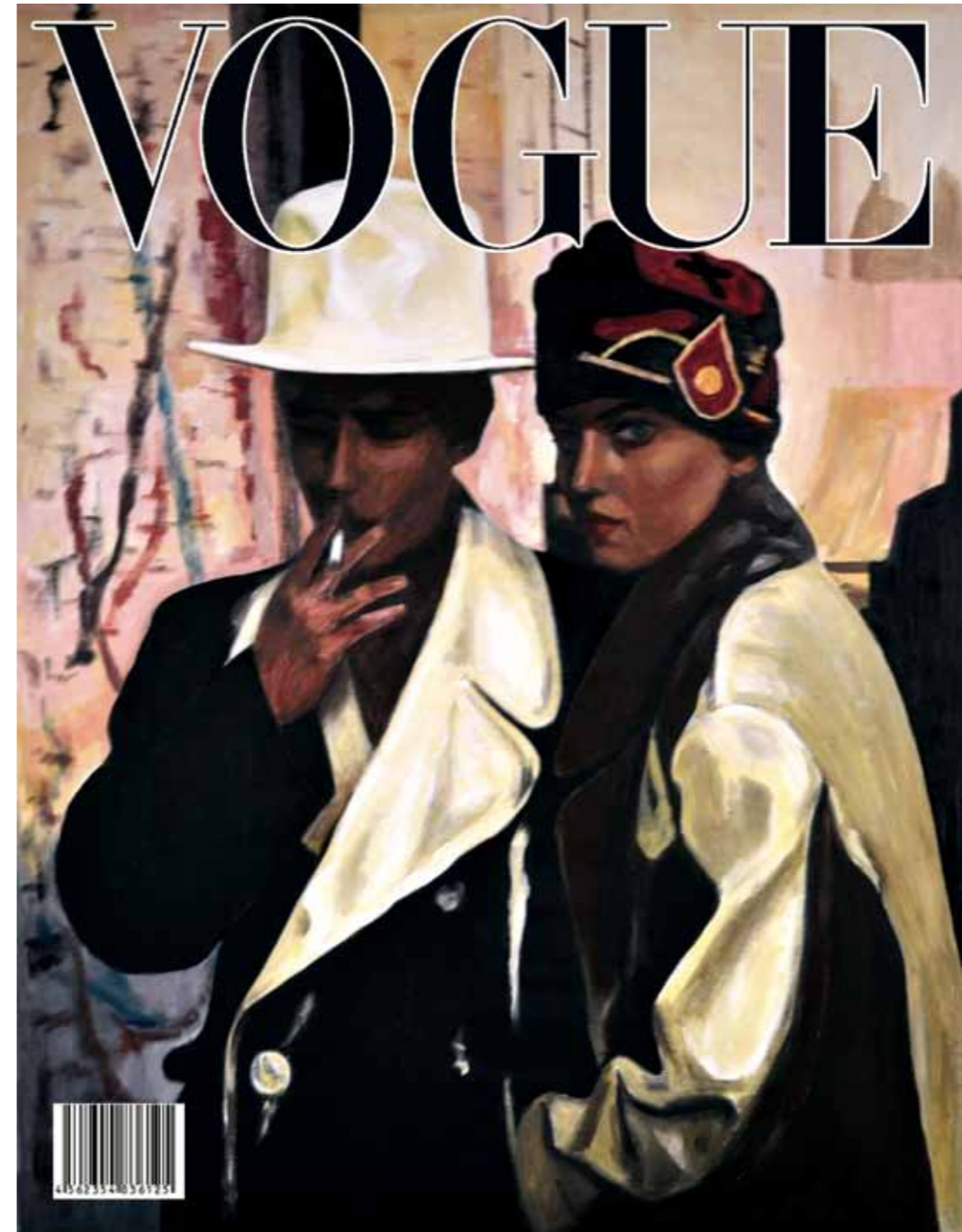
Gala Gallery presents the project Glossy by Oleg Timchenko.  
 Curators: Dedika Bulia & Khatuna Melikishvili.  
 Coordination: Irine Jorjadze & Kettie Kharatishvili.

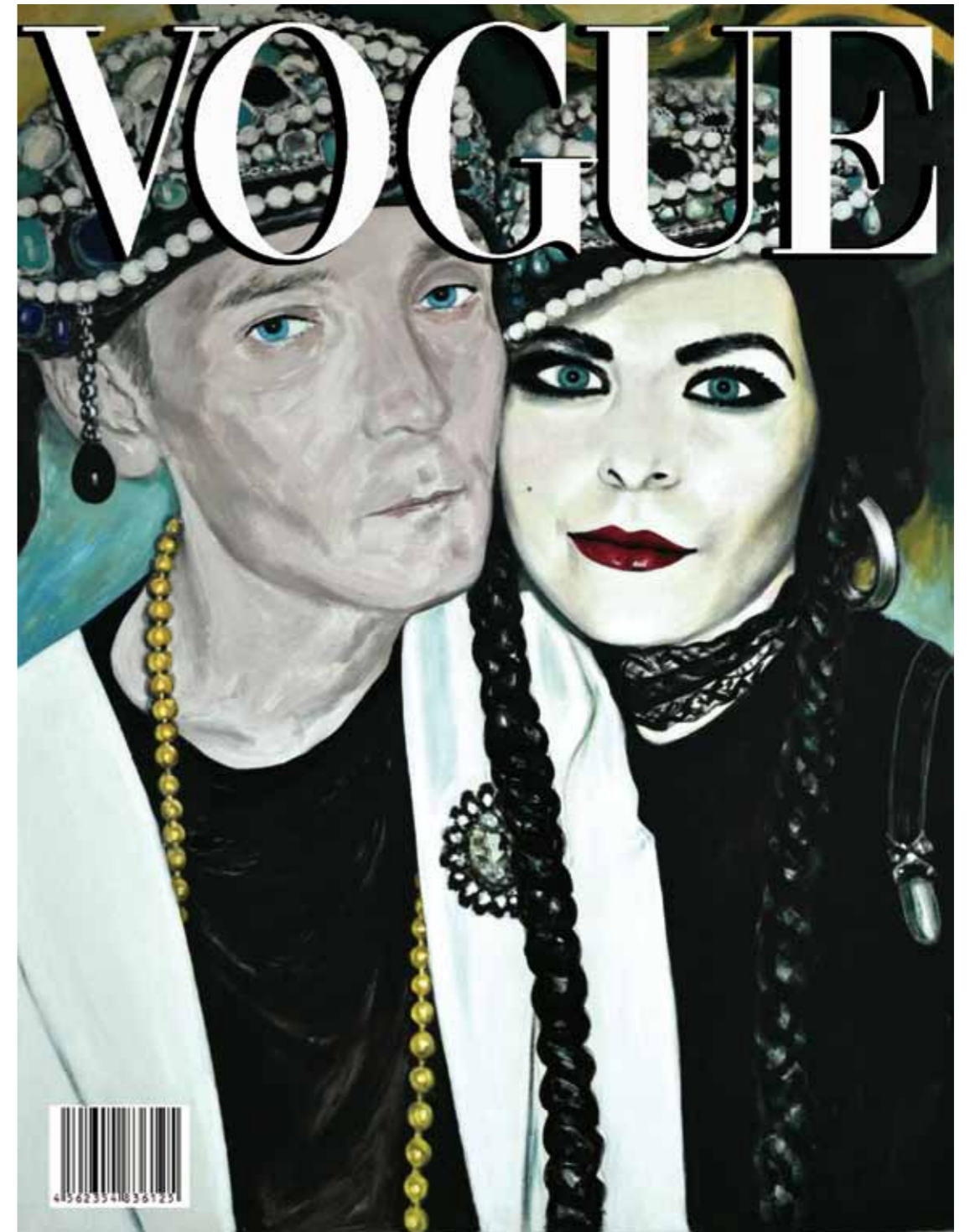
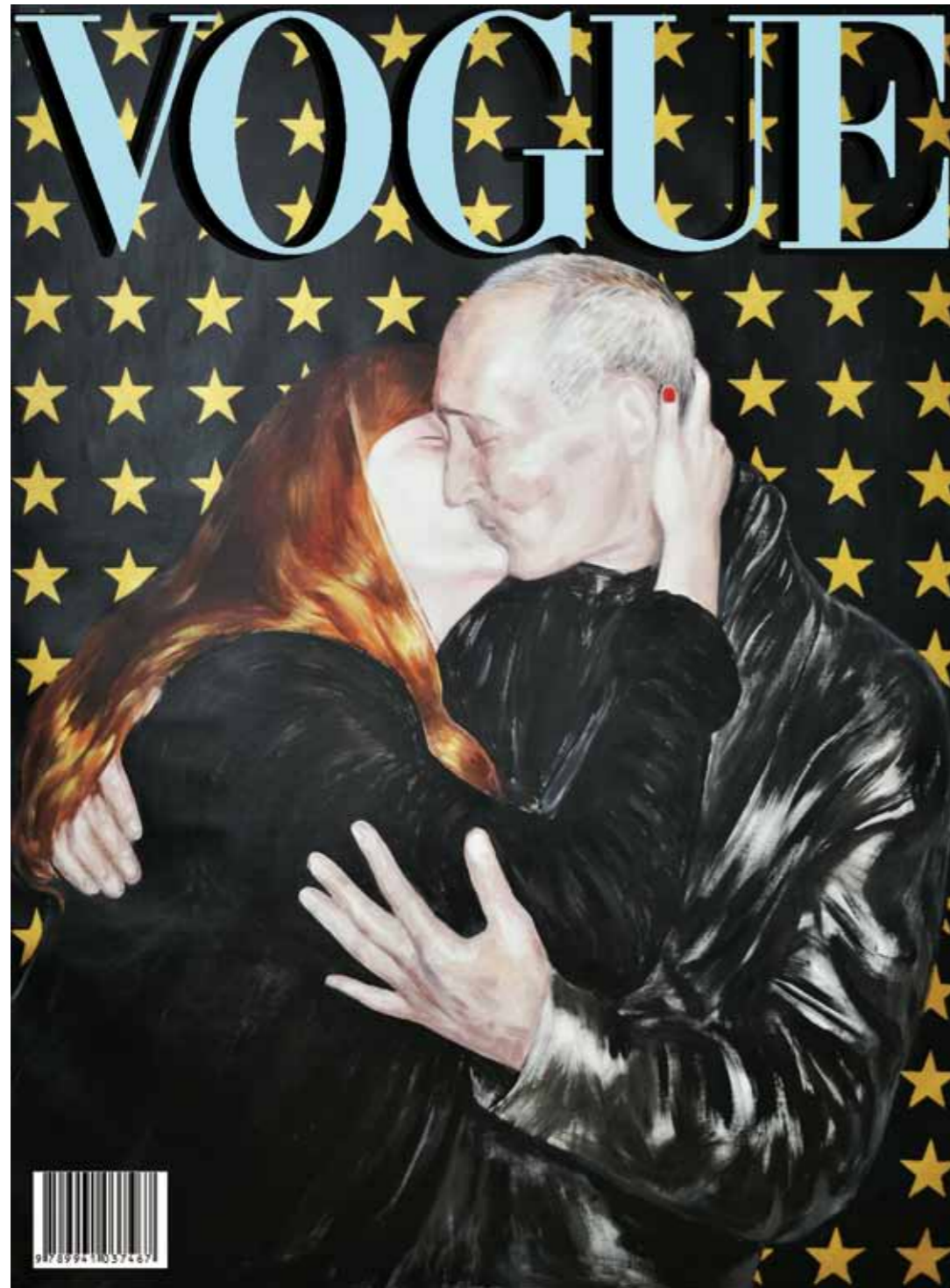
The project presents the paintings inspired by the Vogue magazine covers and depicting different themes from the author's biography.

## Oleg Timchenko

Born in 1957 in Tbilisi, Georgia  
 Lives and works in Tbilisi Georgia

2011, The retrospective of Ali baba and Baku landscapes, Gala Gallery, Tbilisi, Georgia. 2010, Kichik Gala, Baku, Azerbaijan presented by the Gala Gallery; Sphinx Collecting Jewels, solo, Gala Gallery, Tbilisi, Georgia; Ali Baba, solo, Gala Gallery, Tbilisi, Georgia. 2008, The Condition, solo, Baia Gallery, Tbilisi, Georgia. 2008, solo exhibition in The Embassy of Georgia in Netherland, Den Haag.





# ART

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ჟურნალი მუსიკის, კინოს, ვიზუალური  
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მოდის და ლიტერატურის შესახებ



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