



artisterium '08 Tbilisi

International Exhibition of
Contemporary Art
November 4-9

Modus Operandi
– In Quest of a
Different Way

„არტისტერიუმი“

თანამედროვე
ხელოვნების
საერთაშორისო
გამოფენა

„Modus Operandi –
განსხვავებული გზის
ძიებაში“

4-9 ნოემბერი,
თბილისი,
2008 წელი

ARTISTERIUM

International Exhibition of Contemporary Art
'Modus Operandi – In Quest of a Different Way'

Forum

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History Museum
'Karvasla'

Front cover/Title page
Bruno Fournier, *The Flag*

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International Exhibition of
Contemporary Art

Georgian National Museum, Tbilisi History Museum 'Karvasla'

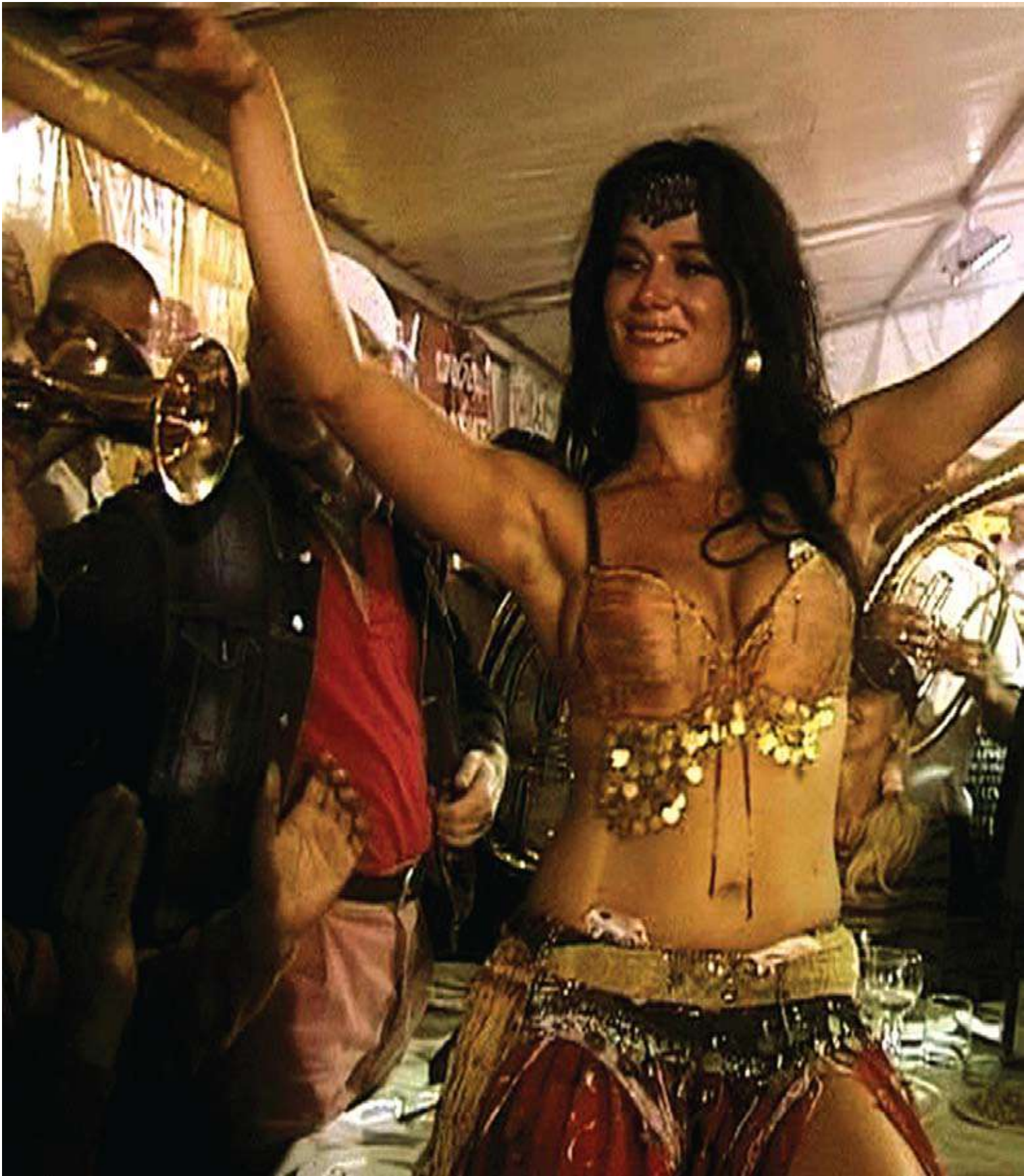






It is a brief history of my life, which I call "i-story". It consists of three black-n-white photo prints. With the help of familiar signs, each of them represents three different epochs. The black open mouth is the symbol of hunger for freedom and truth. A background of any system is similar and familiar. That's why the shouts are silent...







„000000“, „Black“],[„000080“, „Navy Blue“],[„0000C8“, „Dark Blue“],[„0000FF“, „Blue“],[„000741“, „Stratos“],[„001B1C“, „Swamp“],[„002387“, „Resolution Blue“],[„002900“, „Deep Fir“],[„002E20“, „Burnham“],[„002FA7“, „International Klein Blue“],[„003153“, „Prussian Blue“],[„003366“, „Midnight Blue“
Green espresso, asparagus and green
„Ende
Ribbe
Cerul
„Bon
„Cari
Green
„Holl
„Astr
„Blue
Lagoon“],[„01826B“, „Deep Sea“],[„01A368“, „Green Haze“],[„022D15“, „English Holly“],[„02402C“, „Sherwood Green“],[„02478E“, „Congress Blue“],[„024E46“, „Evening Sea“],[„026395“, „Bahama Blue“],[„02866F“, „Observatory“],[„02A4D3“, „Cerulean“],[„03163C“, „Tangaroa“],[„032B52“, „Green Vogue“],[„036A6E“, „Mosque“],[„041004“, „Midnight Moss“],[„041322“, „Black Pearl“],[„042E4C“, „Blue Whale“],[„044022“, „Zucchini“],[„044259“, „Teal Blue“],[„051040“, „Deep Cove“],[„051657“, „Gulf Blue“],[„055989“, „Venice Blue“],[„056F57“, „Watercourse“],[„062A78“, „Catalina Blue“],[„063537“, „Tiber“],[„069B81“, „Gossamer“],[„06A189“, „Niagara“],[„073A50“, „Tarawera“],[„080110“, „Jaguar“],[„081910“, „Black Bear“],[„082567“, „Deep Sapphire“],[„088370“, „Elf Green“],[„08E8DE“, „Bright Turquoise“],[„09
Green“],[„09255D“, „Salem“],[„0A001C“, „Laurel“],[„0A6F75“, „Green“],[„0B1304“, „Ebony“],[„0C0D0F“, „Green“],[„0C8990“, „Aztec“],[„0D2E1C“, „Bay“],[„10121D“, „Arapawa“],[„120A8
„Diesel“],[„130A06“, „Asphalt“],[„13264D“, „Blue
„Nero“],[„1450AA“, „Tory Blue“],[„151F4C“, „Bu
„Genoa“],[„161928“, „Mirage“],[„161D10“, „Hunter G
„Celtic“],[„16322C“, „Timber Green“],[„163531“, „Gable
„Chathams Blue“],[„182D09“, „Deep Forest Green“],[„18587A“, „Blumine“],[„19330E“, „Palm Leaf“],[„193751“, „Nile Blue“],[„1959A8“, „Fun Blue“],[„1A1A68“, „Lucky Point“],[„1AB385“, „Mountain Meadow“],[„1B0245“, „Tolopea“],[„1B1035“, „Haiti“],[„1B127B“, „Deep Koamaru“],[„1B1404“, „Acadia“],[„1B2F11“, „Seaweed“],[„1B3162“, „Biscay“],[„1B659D“, „Matisse“],[„1C1208“, „Crowshead“],[„1C1E13“, „Rangoon Green“],[„1C39BB“, „Persian Blue“],[„1C402E“, „Everglade“],[„1C7C7D“, „Elm“],[„1D6142“, „Green Pea“],[„1E0F04“, „Creole“],[„1E1609“, „Karaka“],[„1E1708“, „El Paso“],[„1E385B“, „Cello“],[„1E433C“, „Te Papa Green“],[„1E90FF“, „Dodger Blue“],[„1E9AB0“, „Eastern Blue“],[„1F120F“, „Night Rider“],[„1FC2C2“, „Java“],[„20208D“, „Jacksons Purple“],[„202E54“, „Cloud Burst“],[„204852“, „Blue Dianne“],[„211A0E“, „Eternity“],[„220878“,



COFFEE
NERO
MATTERHORN
MUESLI
LEATHER
TEAK

„Deep Blue“],[„228B22“, „Forest Green“],[„233418“, „Mallard“],[„240A40“, „Violet“],[„240C02“, „Kilimanjaro“],[„242A1D“, „Log Cabin“],[„242E16“, „Black Olive“],[„24500F“, „Green House“],[„251607“, „Graphite“],[„251706“, „Cannon Black“],[„251F4F“, „Port Gore“],[„25272C“, „Shark“],[„25311C“, „Green Kelp“],[„2596D1“, „Cur Paua“],[„26056A“, „Paray“],[„26283B“, „Ebony Eucalyptus“],[„281E15“, „Oil“],[„283A77“, „Aiolet“],[„292130“, „Basr“],[„29AB87“, „Jungle Baltic Sea“],[„2A380B“, „Green“],[„2A0359“, „Black“],[„2B194F“, „Turtle Green“],[„Valhalla“],[„2B3228“, „Revolver“],[„2C2133“, „Bleached Cedar“],[„2D569B“, „Outer“],[„2D383A“, „Sko Bean“],[„2E3222“, „Rangitoto“],[„2E3F6“, „Scooter“],[„2F270E“, „Onion“],[„2F3CB3“, „Governor Bay“],[„2F519E“, „Spectra“],[„2F6168“, „Casal“],[„300529“, „Melanzane“],[„301F1E“, „Coco Voodrush“],[„304B6A“, „San Juan“],[„30D5C8“, „Turquoise“],[„311C17“, „Eclipse“],[„314459“, „Pickled Bluewood“],[„315BA1“, „Azure“],[„31728D“, „Calypso“],[„317D82“, „Paradiso“],[„32127A“, „Persian Indigo“],[„32293A“, „Blackcurrant“],[„323232“, „Mine Shaft“],[„325D52“, „Stromboli“],[„327C14“, „Bilbao“],[„327DA0“, „Astral“],[„33036B“, „Christalle“],[„33292F“, „Thunder“],[„33CC99“, „Shamrock“],[„341515“, „Tamarind“],[„350036“, „Mardi Gras“],[„350E42“, „Valentino“],[„350E57“, „Jagger“],[„353542“, „Tuna“],[„354E8C“, „Chambray“],[„363050“, „Martinique“],[„363534“, „Tuatara“],[„363C0D“, „Waiouru“],[„36747D“, „Ming“],[„368716“, „La Palma“],[„370202“, „Chocolate“],[„371D09“, „Clinker“],[„37290E“, „Brown Tumbleweed“],[„373021“, „Birch“],[„377475“, „Oracle“],[„381514“, „Bl...“],[„383533“, „Dune“],[„384555“, „Oxford Blue“],[„396413“, „Dell“],[„3A0020“, „A686C“, „William“],[„3A6A47“, „Killarney“],[„30910“, „Aubergine“],[„3B1F1F“, „Jon“],[„3B2“, „Boston Blue“],[„3C0878“, „Windsor“],[„305“, „Dark Ebony“],[„3C3910“, „Camouflage Green“],[„3E“, „Pe Cod“],[„3C493A“, „Lunar Daisy“],[„3E“, „Goblin“],[„3E0480“, „Kingfisher Ship Gra“],[„3E“, „Black Marlin“],[„3E3A44“, „Madras“],[„3F2500“, „Cola“],[„3F3002“, „Mineral C“],[„3F583B“, „Tom Thumb“],[„3F5D53“, „Pod“],[„4029“, „Harlequin“],[„401801“, „Brown Fiord“],[„40“, „Thatch Green“],[„405169“, „Paco“],[„412010“, „Deep Oak“],[„413C37“, „Merlin“],[„414257“, „Gun Powder“],[„414C7D“, „East Bay“],[„4169E1“, „Royal Blue“],[„41AA78“, „Ocean Green“],[„420303“, „Burnt Maroon“],[„423921“, „Lisbon Brown“],[„427977“, „Faded Jade“],[„431560“, „Scarlet Gum“],[„433120“, „Iroko“],[„433E37“, „Armadillo“],[„434C59“, „River Bed“],[„436A0D“, „Green Leaf“],[„44012D“, „Barossa“],[„441D00“, „Morocco Brown“],[„444954“, „Mako“],[„454936“, „Kelp“],[„456CAC“, „San Marino“],[„45B1E8“, „Picton Blue“],[„460B41“, „Loulou“],[„462425“, „Crater Brown“],[„465945“, „Gray Asparagus“],[„4682B4“, „Steel Blue“],[„480404“, „Rustic Red“],[„480607“, „Bulgarian Rose“]



DISCO
HOT CINNABON
CHRISTINE
GOLD DROP
CHERRY
BRICK
RED
TANGO
GOLDEN BELL
FLAME



TUNA
GUN POWDER
OXFORD BLUE
BRIGHT GRAY
EBONY
CLAY
SHUTTLE GRAY
MIRAGE

Georgia, April 1994 – during my first journey, one could still clearly see the traces of the coup and civil war in the streets of Tbilisi...

I had a nightmare: A woman veiled in black appeared, scuffling slowly along my bed with horrible groaning.

Georgia, August 2008 – from the perspective of a Central European: In Svaneti, we heard the news of the Russian invasion. The nightmare was turning into reality... a conflict over territorial claims, over geographic – and soon to be revealed – also psychic borders. Immediately, the evacuation of all foreigners commenced, the diplomatic machinery ran full-speed. Given the panic, an understandable reflex...

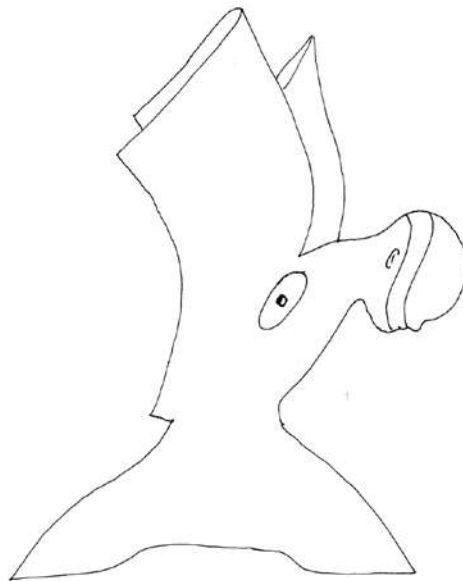
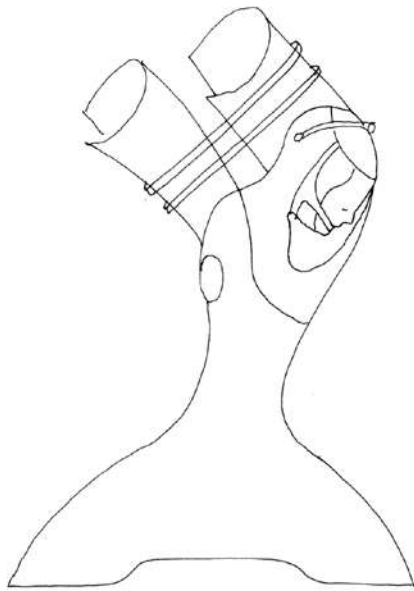
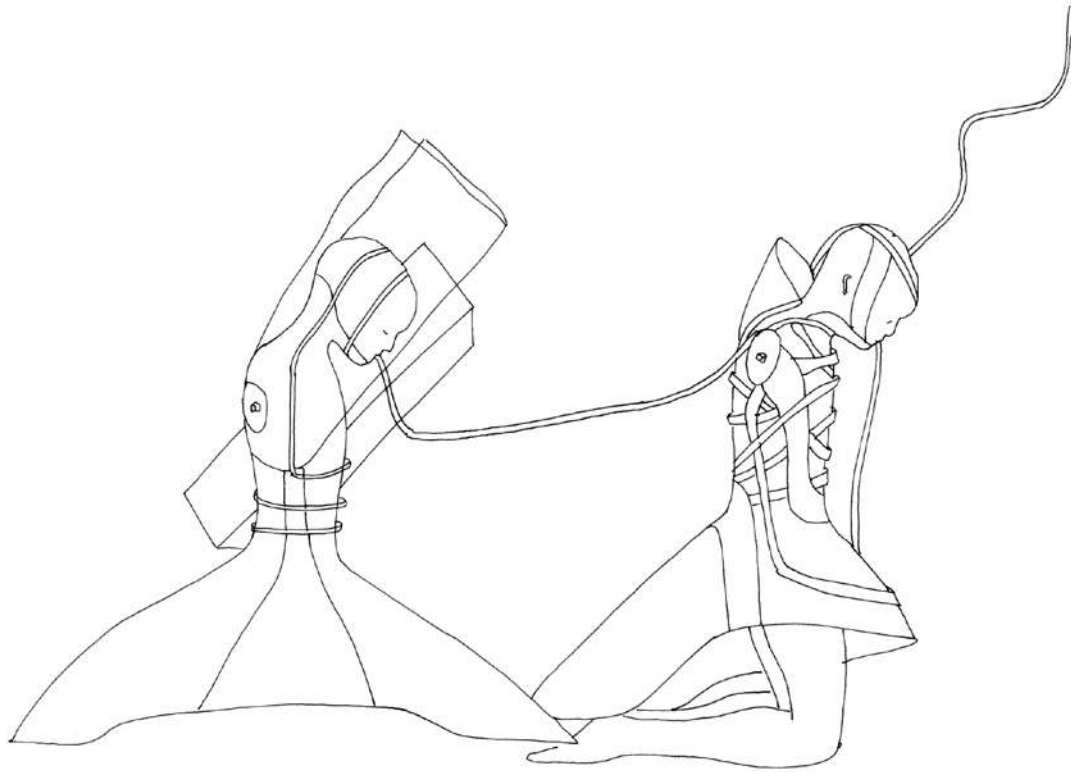
By and by, these small wooden seating constructions caught my attention, the most made out of a wood plank and a tree stump, lopsided but nevertheless functional. To understand bircha (keep up-to-date), I needed to travel several times across Georgia, from east to west, north to south. Every time, I saw some men or women gathered here or there along the streets – some seated, others squatting – being lost in history, absorbing the trauma... stoically.

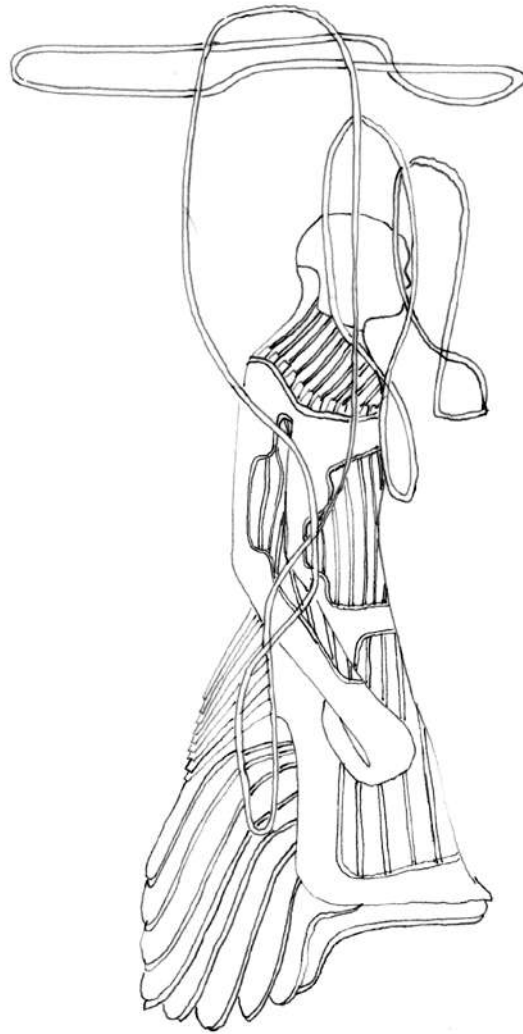
... however, I felt I just evacuated myself from Europe, and now I should go back? Back to a world I deemed empty and exhausted for a long time despite its material dominance and power. I chose to stay. Diplomatic protection in exchange for ndoba (trust). Just consider me naïve!

Tbilisi, September 2008









The word idir means between: the space and time between. In this collaboration between artists of different disciplines, we are drawn especially to the power of Gobnait and her influence on us. We go to her shrine, to her well, and draw inspiration and strength from that powerful place, a place apart, a place between worlds. We visit Naomh Aban's grave, Gougane Barra, and the many holy wells and sacred sites around Muskerry in our attempts to communicate with the otherworldly heavenly sphere and with our own inner World. Bernadette Ní Choitir, Bob Rasmussen, Eibhlín Ní Lionáird, Fergus Ó Conchúir, Bernadette Iglich, Bríd Cranitch, Iarla Ó Lionaird & Chris Hurley.



Much of our work represents transformed versions of public spaces, where the aim is a rendering of the source, which is revelatory in some way. Digital video/audio editing, and techniques of staging and presentation make it possible to suggest such revelations in a fleeting way. This is appropriate since the work often alludes to {im}possibilities or desired transformations. We want to suggest the manner in which intimations, sensations or imaginings might arise in a given location.



The art of Navigation is a visual arts project conceived as a European journey: the title is a transposition of a medieval manual entitled, The Arte of Navigation, 1561, Martin Cortes; trans Richard Eden {1521 – 76}.











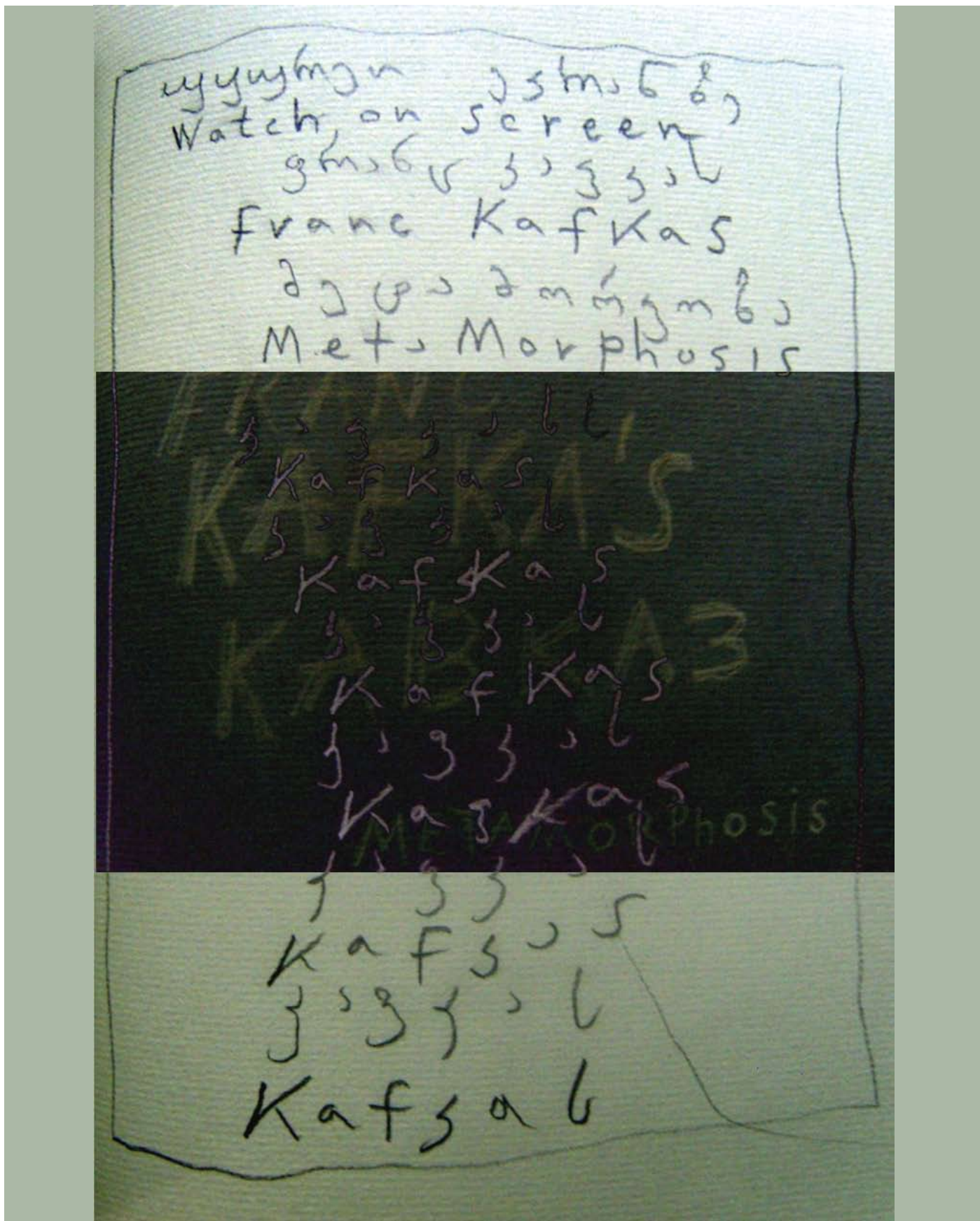


SKIRTUMAS TARE
RO

VERBENOS IR
DZMARINO KVAPO



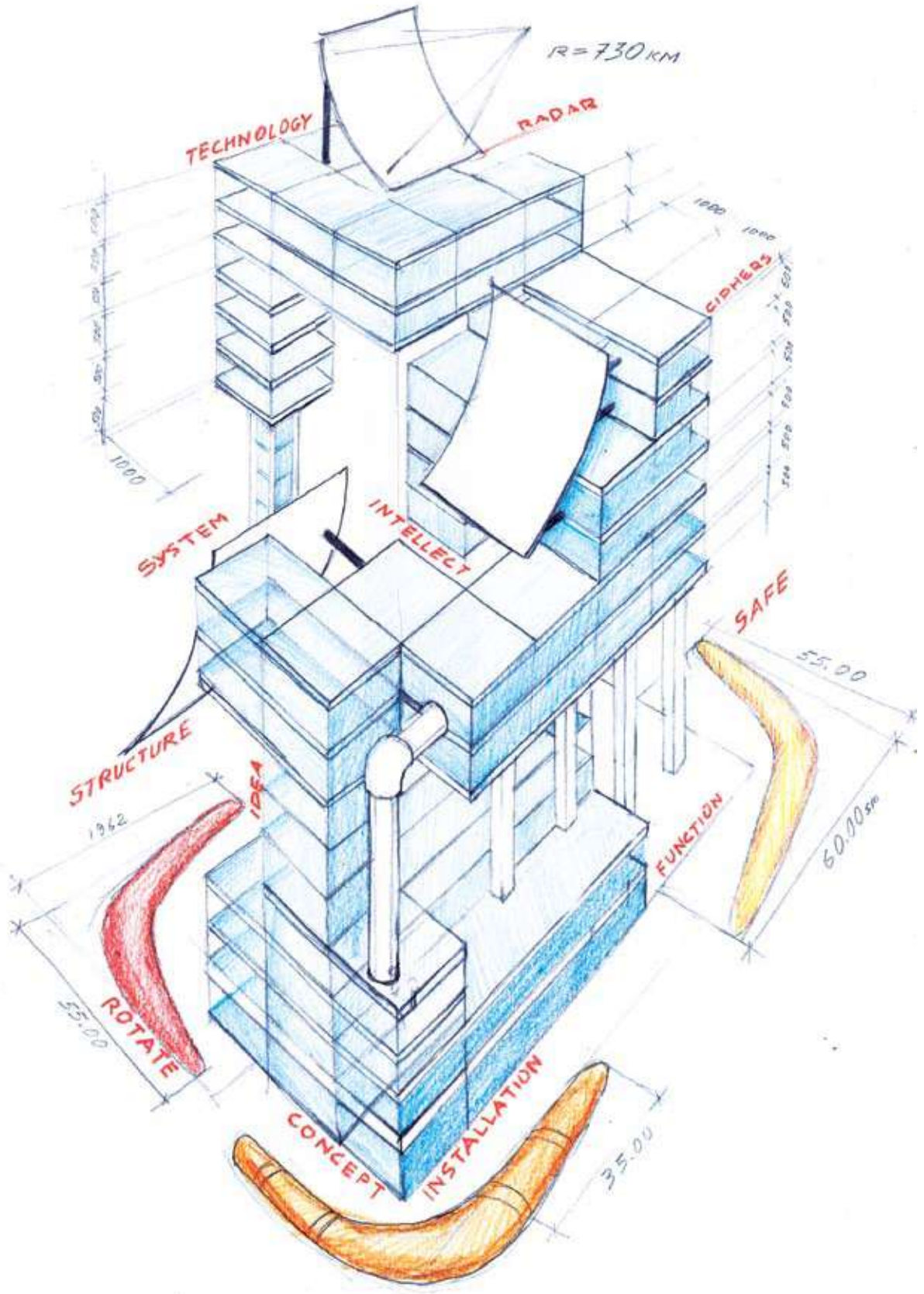












Phase of preparation of welding **LIGHT IN AUGUST**

Mount the saddle welding tool to the manual welding machine. Once the tools are positioned, check the surface temperature, which must be in the range of 253°C and 274 °C.

This operation may be performed with the lampil stick.

Check the surface to be welded, which have to be clean and dry

Scrap the same area with a blade (picture 1) and just before welding degrease by light solvent and lint free cloth.

In case of PPR-ALU pipe proceed taking away the aluminium film.

Welding phase

Heat up the pipe with the tools for 30 seconds and then further 20 sec. heat up the saddle, for a total of 50 sec. for the pipe.

Make a light pressure with the saddle on the tools.

Make sure all the surfaces have to be in contact with the heating tool.

Joining process **LIGHT IN AUGUST**

After finishing the heating phase remove the welding unit, place the welding saddle into the pipe. Fix under a light pressure avoiding rotation for an additional 30 sec.

Drill out the pipe at the welding point with a commercial spiral drill bit (picture 4). If necessary clean the hole of chips which may remain.

Caution is to be taken in drilling the correct depth and use the correct diameter see table 1.

The system may be exposed to full load after 30 minutes the last welding.

Please find in page 26 the welding parameters.

GAS

GEORG FISCHER +GF+

PIPBO

POINT OF VIEW

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Klar Kammerer flat work, 26 yrs exp. References. 218-4114.

Bowman's Welding Service: pipe fences, entry ways, gates, shop work or portable. 268-3891 or 894-0811.

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Y

NEWS magazine







Handwritten Georgian text on aged paper. At the top, there are some scribbles and the number '1'. Below that, the text reads: "განგებულ საკითხს უკავშირდება." followed by "II" and "განგებულ საკითხს უკავშირდება." and "განგებულს".

The main body of text is a dense paragraph of Georgian script, discussing educational and artistic matters. At the bottom, there is a date "27/24" and a signature "Levan Chogoshvili".

To the Commissar for People's Education. 2/1

From Artists' Society of Georgia

Announcement

As you know young Georgian artists' educational condition is organized in a way that they always have to repeat the same boring motives as they have never seen anything and have never seen anything well. Most of them don't have the possibility of going to art centres. Today is an international exhibition for artists in Venice. Almost all of the states' artists are presented there. Sending these young artists to this exhibition will help a lot and their deficiencies will slow down. So we ask you to send 40 young artists to Venice for one month like an excursion. Italian Consulate promised to help reducing travelling expenses. One month isn't so expensive as to refuse such a great deed. We hope the Commission for People's Education and the Council of People's Commission will not refuse and by the 1st December everything will be arranged.

The Chief of the Board of Artists' Society
 Vagan Sahakyan-Cristian
 Vahagyan Kakechadze, Shiro, Shavardnadze
 27/12/1924

To the charity foundations, businessmen, members of government

Announcement

As you know, on June 15th, 2003 in Venice there is the opening of Biennale Contemporary Art. It's of same importance to art life Venice, Cannes and Berlin Film Festivals. It's the main festival where artists, businessmen and representatives of publicity always are attracted to because of this festival's international importance. Art historian Victor Mazin wrote in "magazine" "Venice Biennale is such an event like Wimbledon, Cannes Film Festival, Formula one, Ceremony of Oscar and the matches of "Champion League". Artists are exposed in national pavilions on Biennale and they represent their states. During these decades many countries (including Russia and Armenia) made their own national pavilions. Georgia is among the states which are not included. After 70 years of Soviet period, only three Georgian artists had opportunity to participate in Biennale. The reason is they live outside of Georgia. One of them was financed by Mercedes Benz, the others were also financed by foreign foundations. This year I, the artist living in Georgia, got the chance to participate in this team. In my point of view, it's important in matters of morality to finance this exhibition by Georgian state. It's the essential way for Georgian art's integration in art space.

The Announcer's Signature

post scriptum: The announcement is already sent for three artists. One work is even already published in catalogue. From Italian side there is a big discount in renting the space.

2003

ქველმოქმედთა ფონდებს, ბიზნესმენებს, მთავრობის წევრებს

მიმართვა

მოგახსენებთ, რომ 2003 წლის 15 ივნისს ვენეციაში იხსნება თანამედროვე ხელოვნების ბიენალე, რომელიც საერთაშორისო სახელოვნებო სამყაროში ავტორიტეტულ ფორუმად ითვლება და მრავალ საერთაშორისო სახელის მქონე მხატვრისათვის არტისტული კარიერის წარმატებულ დასაწყისად იქცა. იგი



ისეთივე მნიშვნელობისა მხატვრობაში, როგორც კანის, ვენეციისა თუ ბერლინის კინოფესტივალები! ეს ის მთავარი ფესტივალია, რომელიც ხელოვნების, ბიზნესის, სარეკლამო საქმის წარმომადგენლები მუდამ ესწრაფვიან, როგორც მსოფლიო მნიშვნელობის მოვლენის ეპიცენტრს.

ხელოვნებათმცოდნე ვიქტორ მაზინი ჟურნალში "ХЖ" (№34/35, 2000) ვერს, "Биеналле в Венеции отнюдь не просто смотр того, что происходит в сегодняшней визуальной культуре. Венецианский биеннале – мероприятие в ряду других, таких как Уимблдон, Каннский кинофестиваль, гонки Формулы-1, церемония вручения Оскаров, матчи Лиги чемпионов." ბიენალეზე მხატვრები წარმოდგენილი არიან ცალკეულ ნაციონალურ პავილიონებში და მათი ნამუშევრების ექსპონირება ქვეყნის სახელით ხდება. ამ ათწლეულების განმავლობაში უამრავმა ქვეყანამ (მათ შორის, ამ ბოლო წლებში, რუსეთმა და სომხეთმა) საკუთარი სტაციონალური პავილიონები შექმნა ან შეიძინა. ერთ-ერთ საშუალო გამოწვავის ამ მხრივ საქართველო წარმოადგენს, რომელსაც არც პავილიონი აქვს და არც შესაძლებლობა მუდმივად მიიღოს ბიენალეში მონაწილეობა.

ამ უკანასკნელი თორმეტი წლის განმავლობაში, 70 წლიანი საბჭოთა პერიოდის შემდეგ ვენეციის ბიენალეში მონაწილეობის მიღება შესძლო მხოლოდ სამმა ქართველმა მხატვარმა. ეს მათთვის მხოლოდ იმიტომ გახდა შესაძლებელი, რომ ისინი საზღვარგარეთ მოღვაწეობენ და იქ შესძლეს დაფინანსების მოპოვება, წარმოადგინეს, რომელსაც არც პავილიონი აქვს და არც შესაძლებლობა მუდმივად მიიღოს ბიენალეში მონაწილეობა.

რომელიც საკმაოდ სერიოზულ თანხას შეადგენს. 1999 წელს ერთ-ერთი მათგანი დააფინანსა "შერსედეს-ბენცმა" და ახლაც მას "კრაისლერი" აფინანსებს. დანარჩენებიც უცხოური ფონდების მიერ დაფინანსდნენ.

წელს მე, საქართველოში მცხოვრებ მხატვარს, საშუალება მომეცა მონაწილეობა მივიღო ამ ცნობილ ფორუმში. საქართველოს მხრიდან დაფინანსება, ჩემი აზრით, უმნიშვნელოვანესია აქცია იქნება მორალური თვალსაზრისით. ამასთან, ეს არის ერთ-ერთი აუცილებელი გზა ქართული კულტურისა და ხელოვნების ინტეგრაციისა საერთაშორისო სახელოვნებო სივრცეში და ქვეყნის პრესტიჟის ამაღლების საშუალება.

რა თქმა უნდა, ჩვენ არ ვითხოვთ ბიენალეს მთელი ღირებულების თქვენს მიერ დაფარვას. ნებისმიერი თქვენს მიერ გაღებული თანხა დიდი დახმარება იქნება პროექტის განხორციელებისთვის.

ცნობისთვის მოგახსენებთ, რომ მაისის შუა რიცხვებში უკვე უნდა მოხდეს მოლაპარაკება მიენალეს ადმინისტრაციასთან საქსპოზიციო სივრცის გადასახადის თაობაზე.

განმცხადებლის ხელმოწერა ----- თარიღი 2003

P.S. განაცხადი უკვე გაგზავნილია სამ მხატვარზე. ერთის ნამუშევარი უკვე ბიენალეს კატალოგშიცაა დაბეჭდილი. იტალიური მხრიდან ფინანსური თვალსაზრისით დიდი დათმობაა შემოთავაზებული სივრცის დასაქირავებლად



3:53 PM BUCHAREST 4:53 PM BUDAPEST 3:53 PM BUENOS AIRES 11:53 AM CAIRO 4:53 PM HALIFAX 10:53 AM HANOI 9:53 PM HARERE 4:53PM HAVANA 9:53 AM HELSINKI 4:53 PM HONG KONG
HONOLULU 4:53 AM HOUSTON 8:53 AM INDIANAPOLIS 9:53 AM ISLAMABAD 7:53 PM ISTANBUL 4:53 PM JAKARTA 9:53 PM JERUSALEM 4:53 PM JOHANNESBURG 4:53 PM KABUL 7:23 PM KAMCHATKA
KARACHI 7:53 PM KATHMANDU 8:38 PM KHARTOUM 5:53 PM KINGSTON 9:53 AM KOLKATA 8:23 PM KOALA LUMPUR 10:53 PM KUWAIT CITY 8:53 PM KYIV 4:53 PM LA PAZ 10:53 AM LARGO 3:53
1:53 PM LIMA 9:53 AM LISBON 2:53 PM NEW DELHI 8:23 PM NEW ORLEANS 9:53 AM NEW YORK 9:53 AM ODESSA 4:53 PM OSLO 3:53 PM OTTAWA 9:53 AM PARIS 3:53 PM PERTH 11:53 PM PHILADELPHIA
PHOENIX 7:53 AM PRAGUE 3:53 PM REKJAVIK 2:53 PM RIO DE JANEIRO 12:53 PM RIYADH 01:53 PM ROME 3:53 PM SAN FRANCISCO 6:53 AM SAN JUAN 10:53 AM SAN SALVADOR 8:53 AM SAN
SAO PAULO 10:53 AM SANTIAGO 12:53 PM SEATTLE 8:53 AM SEOUL 11:53 PM SHANGHAI 10:53 PM SINGAPORE 10:53 PM SOFIA 4:53 PM ST. JOHN'S 11:23 AM ST. PAUL 8:53 AM STOCKHOLM

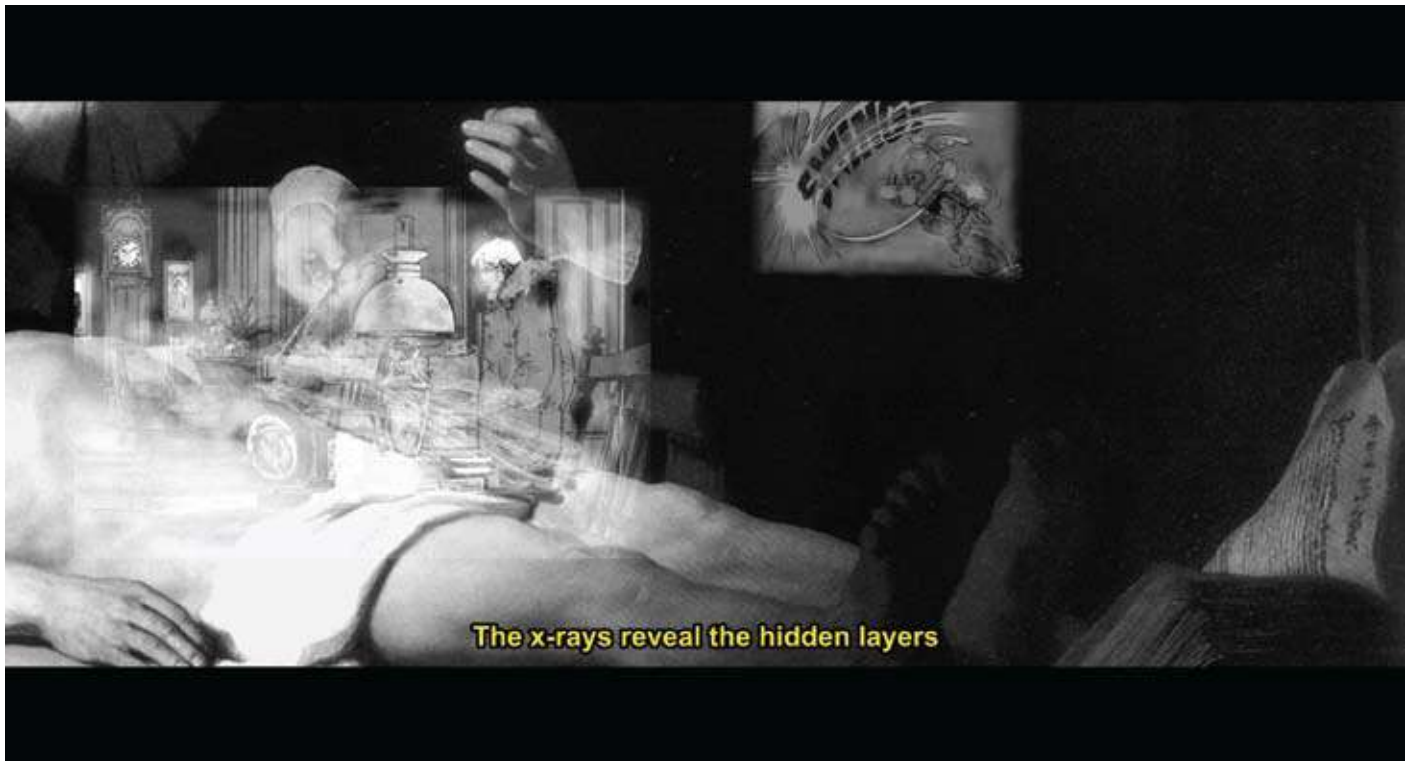






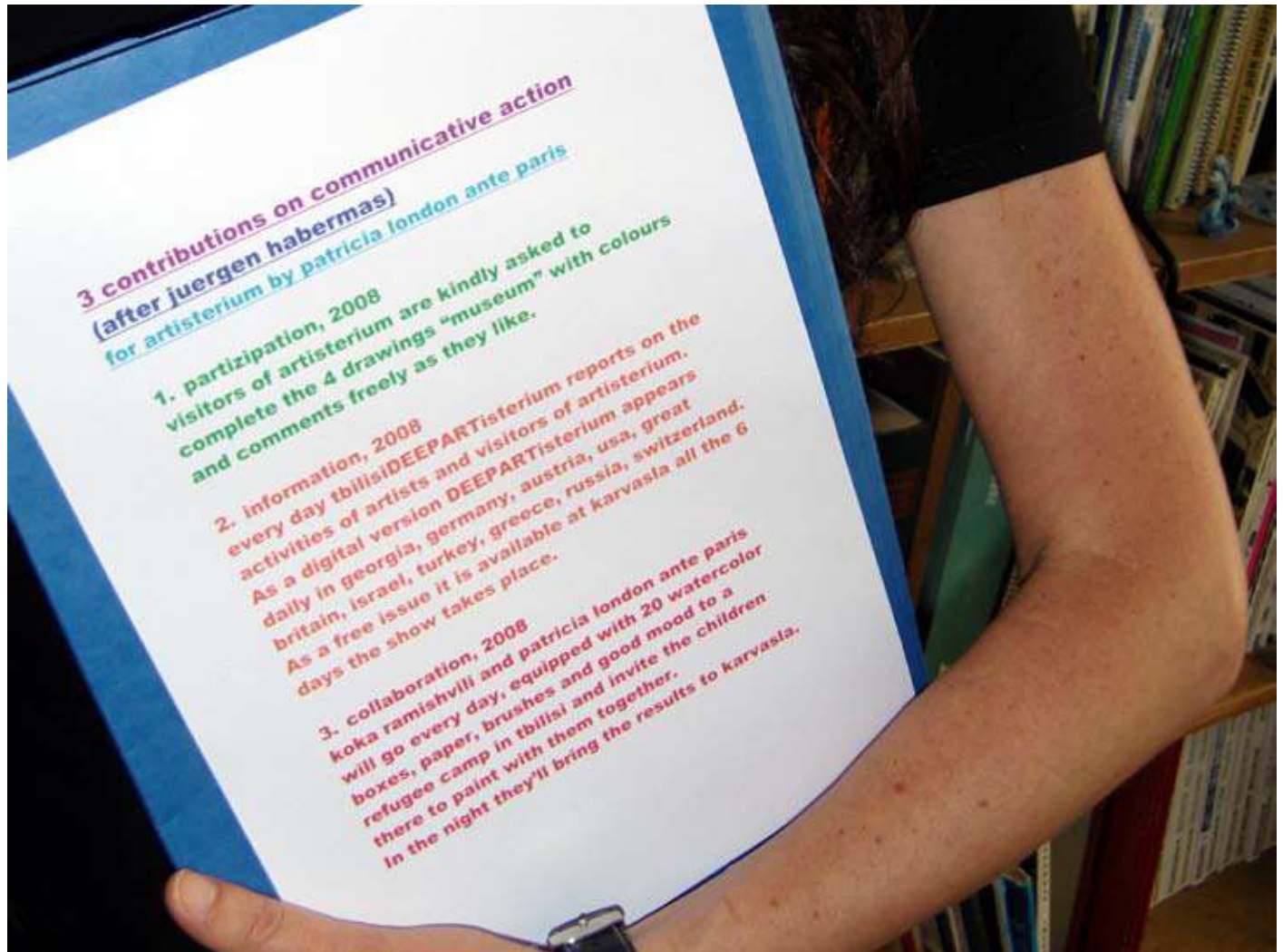


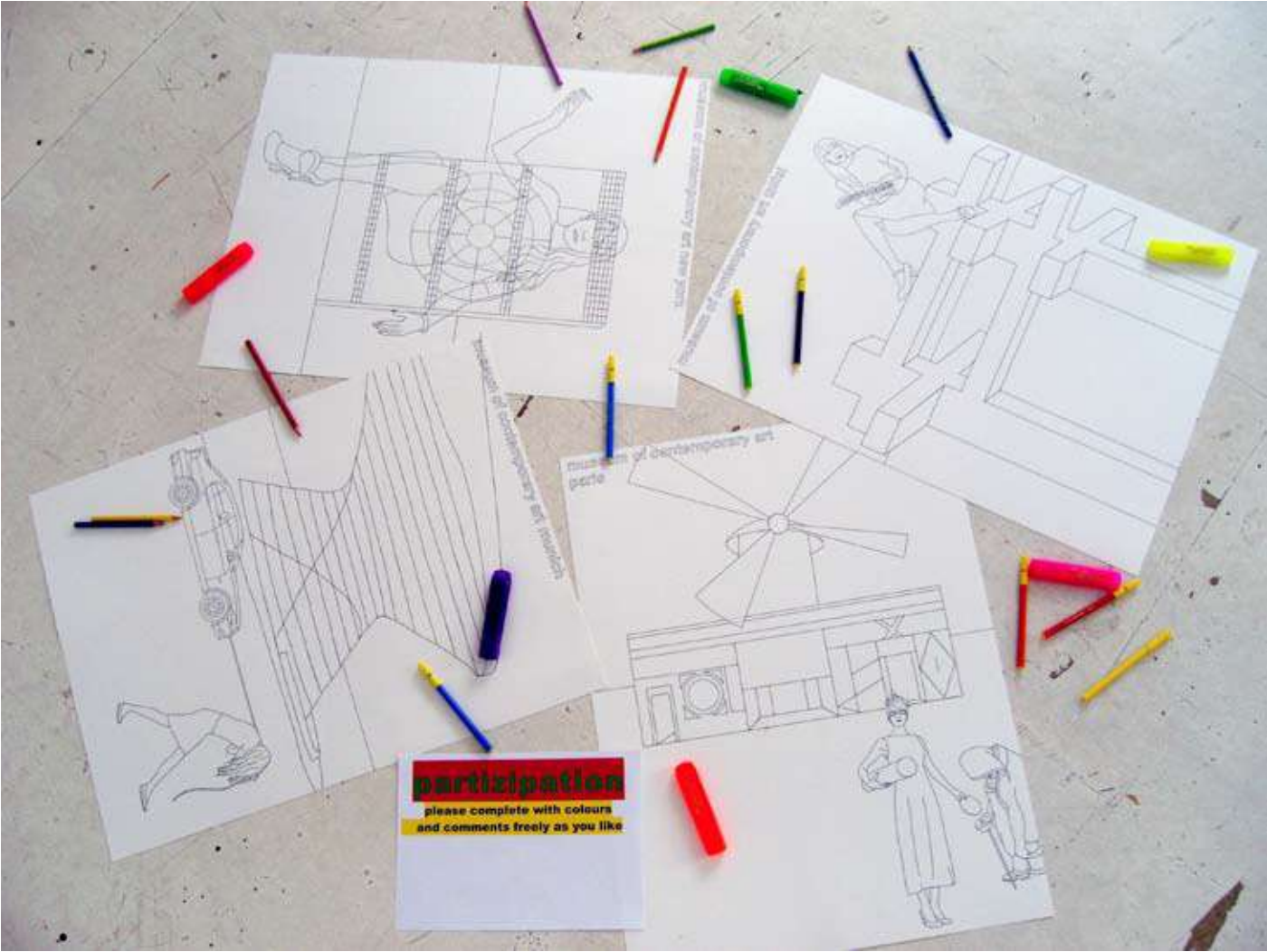




The pictures represent takes of the film that show X-ray check-up of baroque paintings in a scientific lab. Subtitles are used to describe the off-screen comments of the scientists. X-rays usually show the oldest layers of a painting. In *Takes*, pop-culture images (Japanese Manga and comics) suddenly appear under the much older baroque layer. It creates a time inversion and critically approaches the subject of originality. In a way, it is a parody on scientific discourse, a parody on evidential rightness.







partizipation

please complete with colours
and comments freely as you like

The presentation of four films, which is proposed by the Arsenal Gallery in Bialystok, is a small part of the gallery's collection that has been created since 1990. What is more, it includes the works of the most representative of contemporary Polish artists. In more or less direct ways, the films relate to the theme of the exhibition 'Modus Operandi – in quest of a different way'.

Sylvia Narewska
curator

In 'Tanagram' by Anna Molska, the transformation of classical geometrical forms into a sphere of reality constitutes the body of the film. When the main characters are for example playing with Chinese tangram, the vision is accompanied by Alexandrov Choir, whose highlight its connection to the black square of Kazimir Malevich.



Pawel Althamer works with young people on the margins of society. In a Video Clip he questions them as much about their prospects for life, plans, dreams than the image they have of the world or the values they believe in. The awareness of such information (prospects for life, etc.) very often places us in a specific position towards other people and decides on our openness and tolerance.

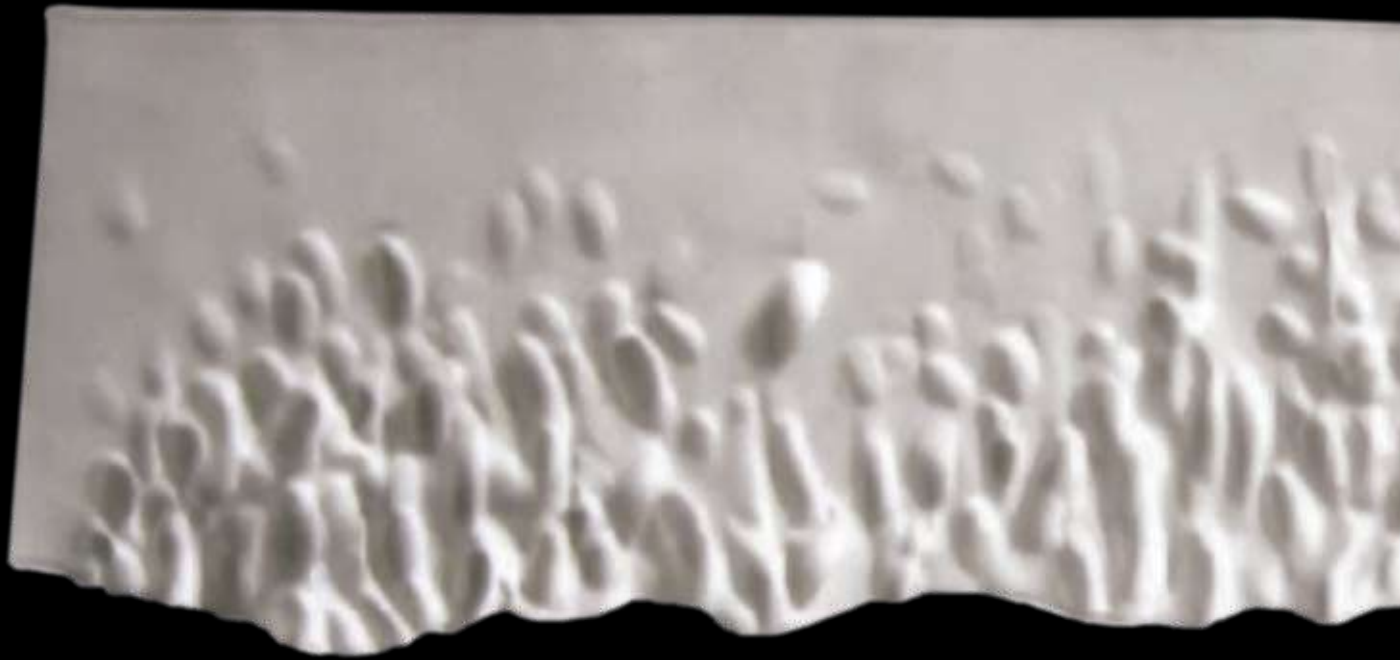


'Art is a fierce fight for human consciousness' – as Artur Zmijewski claims. His film 'Our Songbook' deals in particular with the passing of time but it also gives us an opportunity to look at Polish – Jewish relations from a different perspective.



□The Flag□of Kuba Bodzianowski is a humoristic commentary on a phenomenon that occurs in a social sphere like the appropriation of national symbols by specific groups of society.

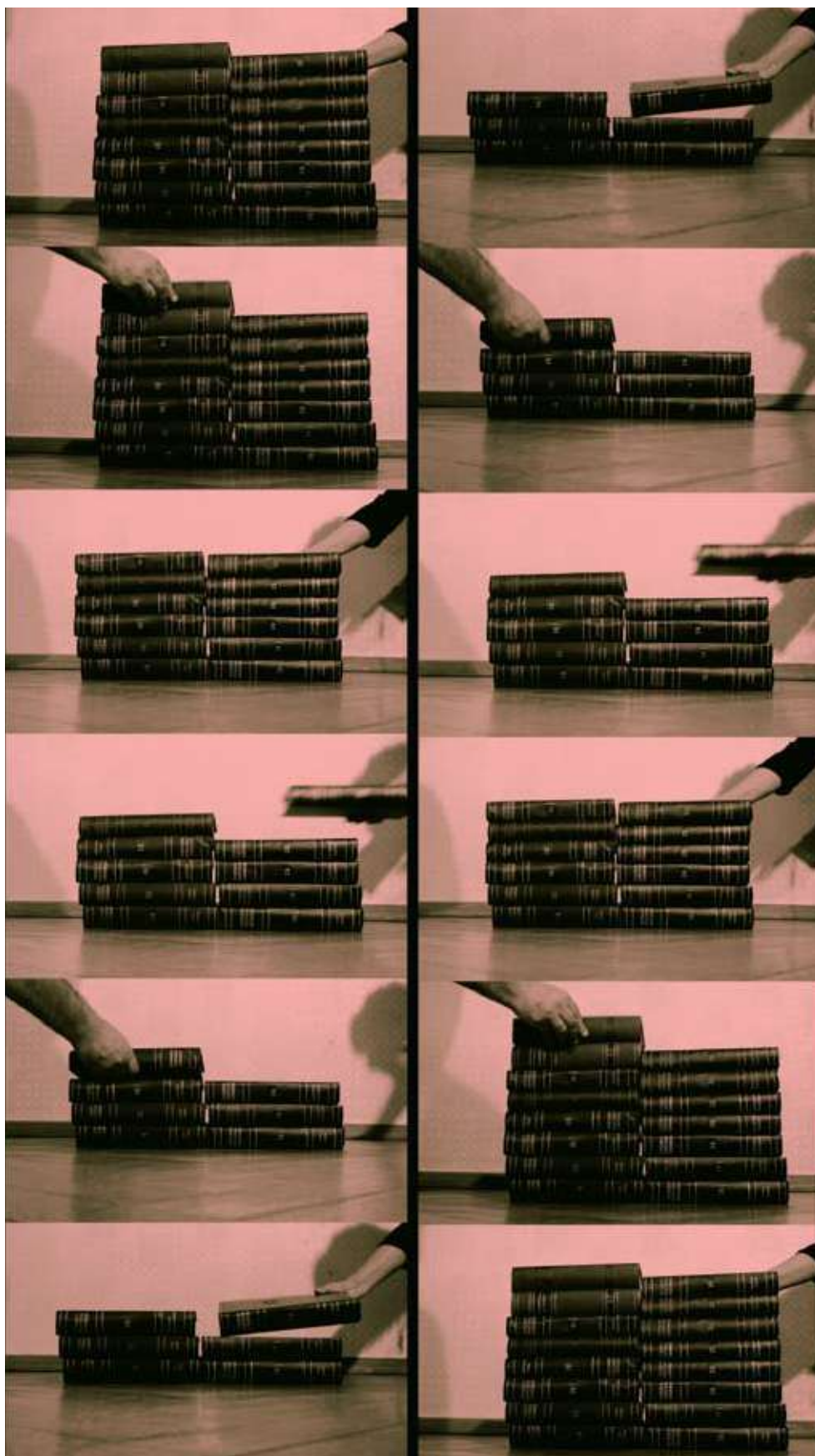




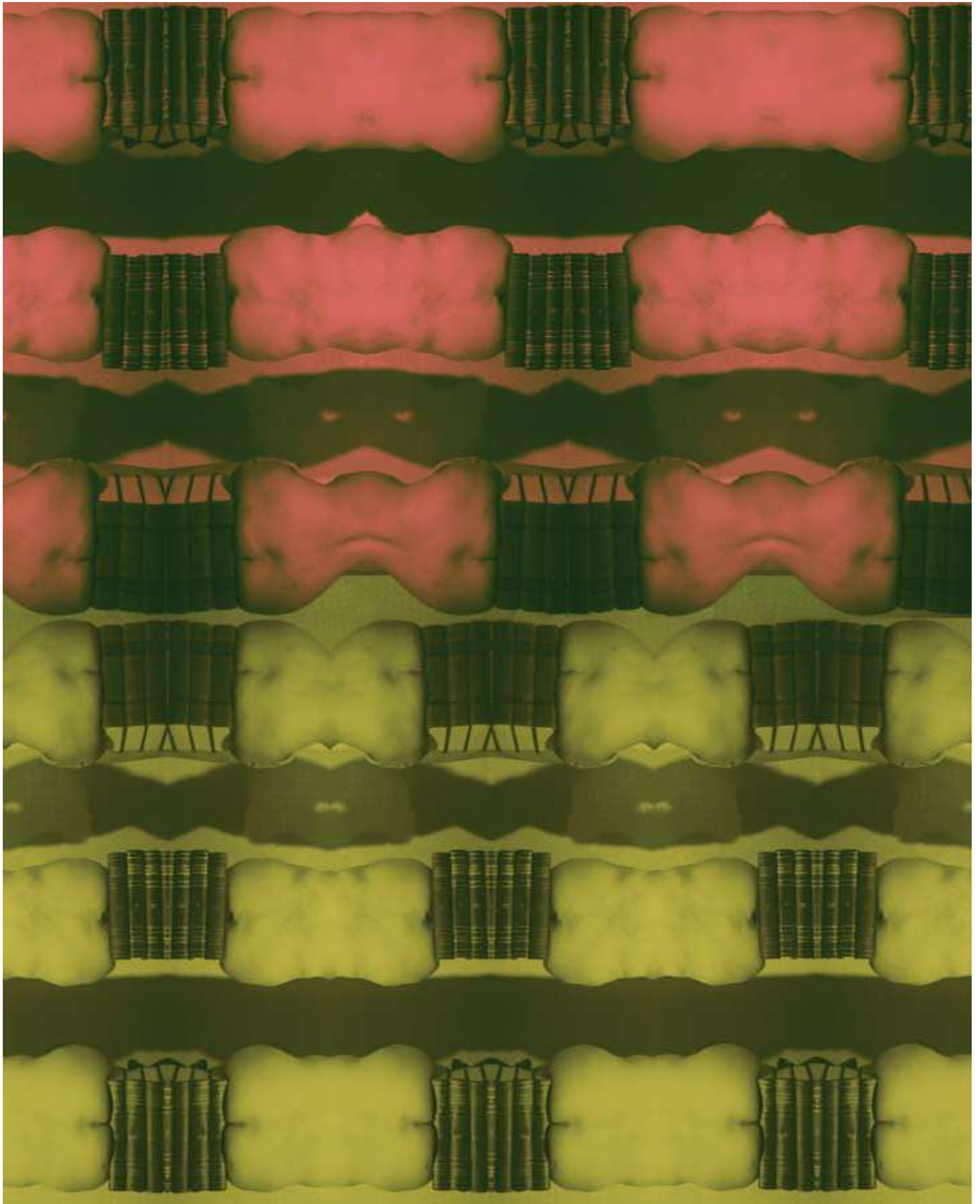








Annals – history, books, folios... Anal... The history of mankind – from annals to anal. From logocentrism to biocentrism. From theorization to body practices. The video represents compatibility (or incompatibility) of a human body (more exactly an anal) with annals, with the world history, with Big narrations in general. A postmodern man witnesses a death of the latter. 65

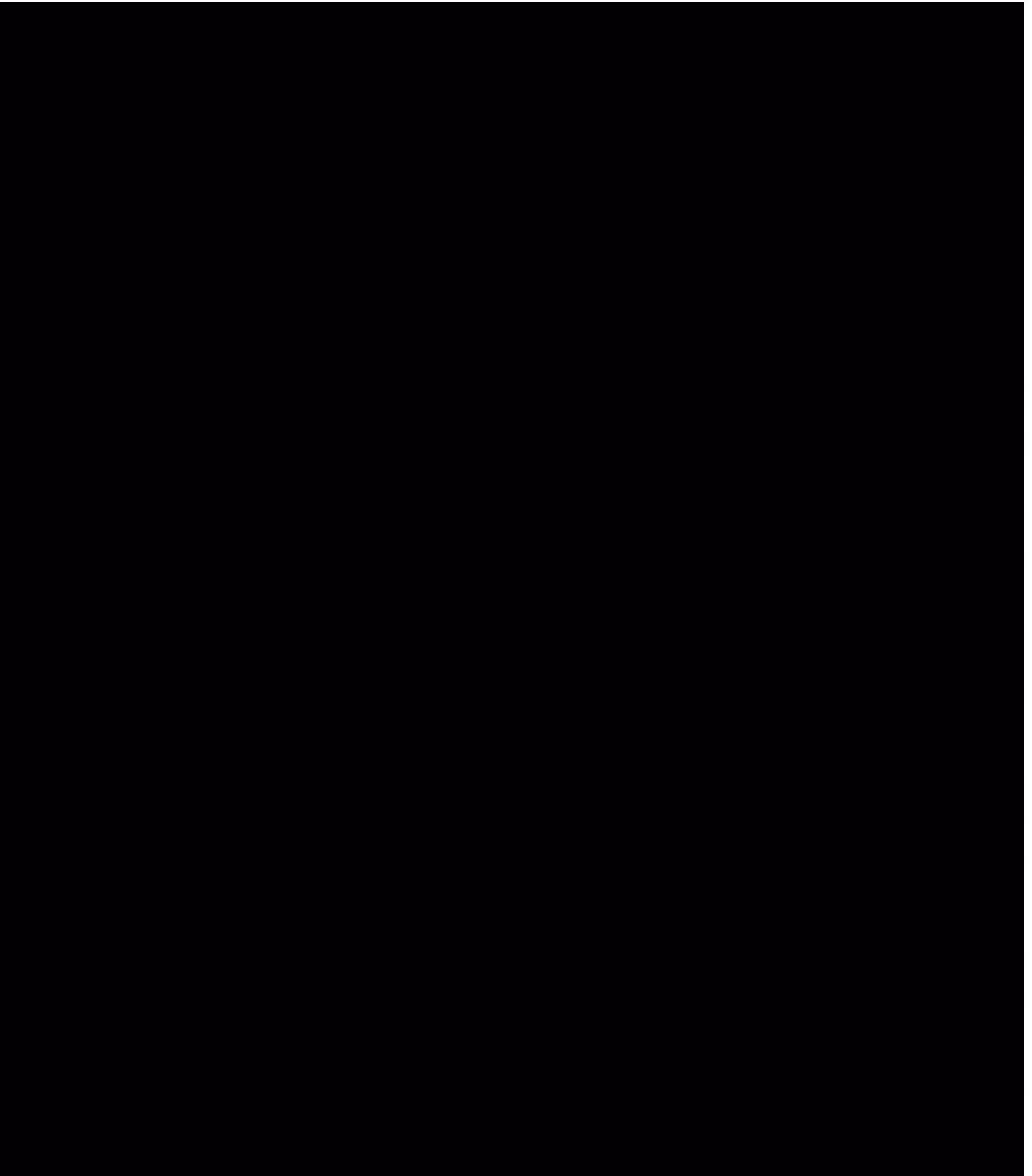




... SWEET

-KILLS ...







Bairro de São José (Bico de Pena, séc. XVIII)
Recife - PE Brasil



2,00



SELO

RPC



Thank you Jack!

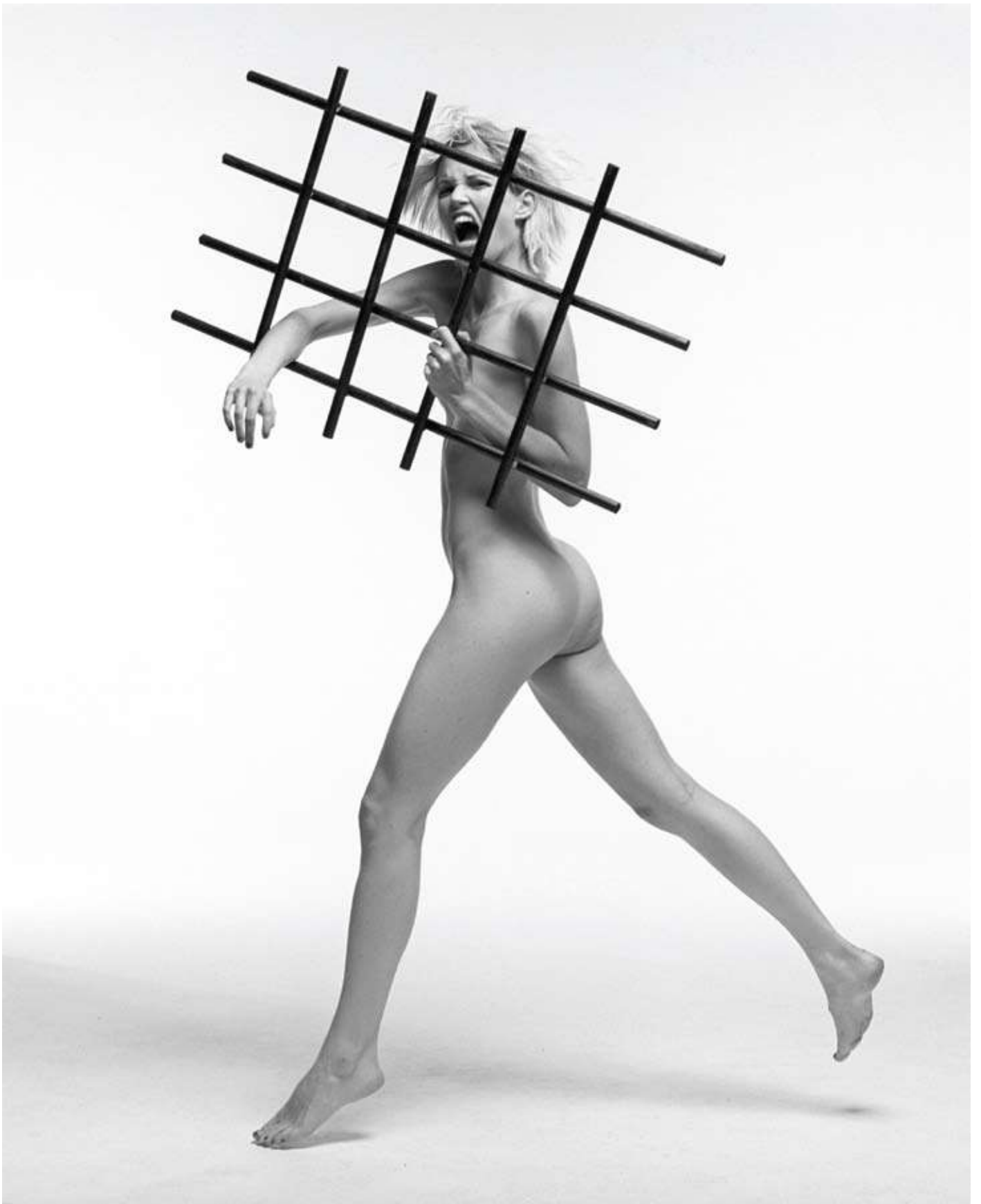
14.9.07
Laine
Contra

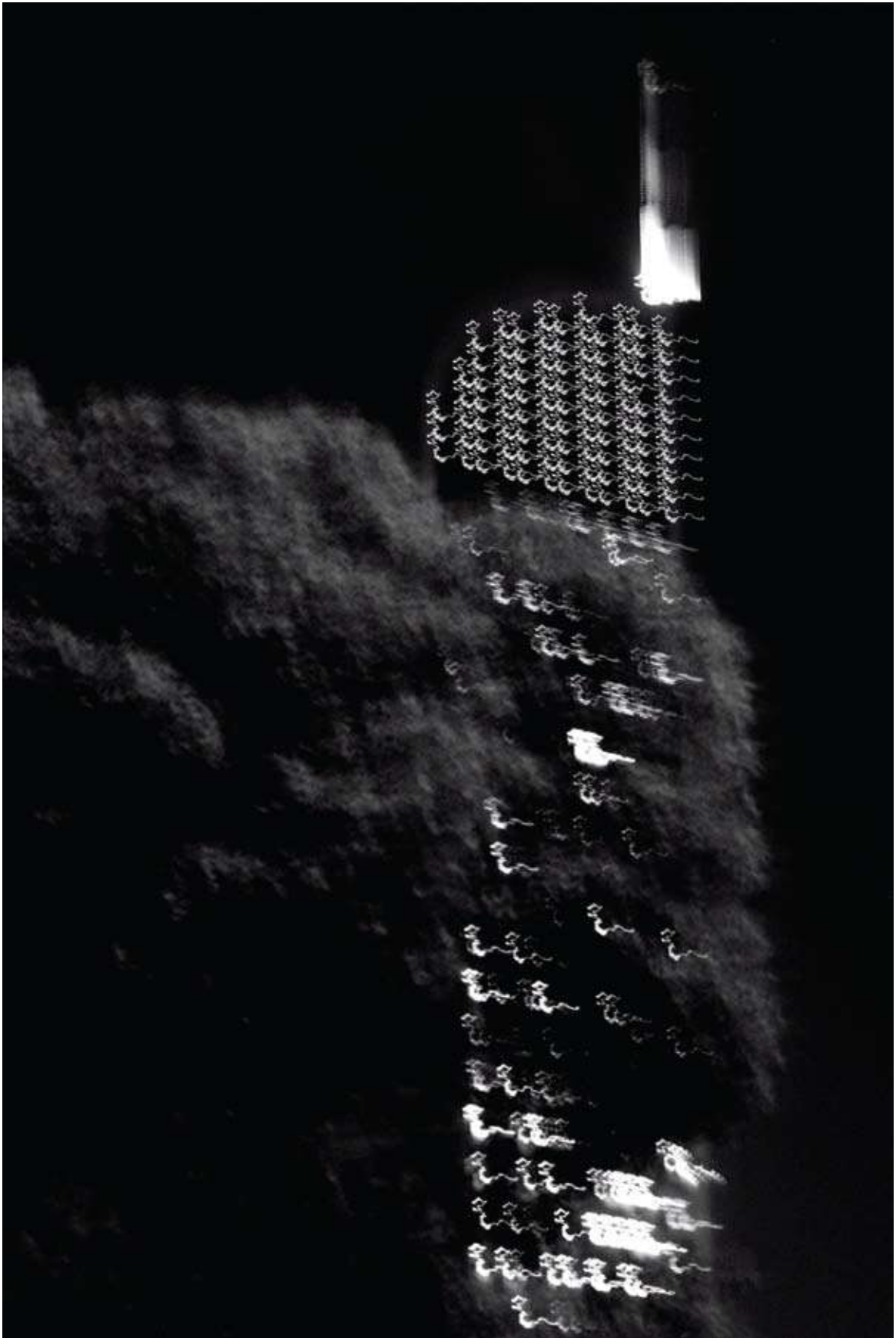
"What is the feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? it's the too huge world vaulting us, and it's good-bye. But we lean forward to the next crazy venture beneath the skies."

REF. 83 Dicol Fone:9232.1930

4 Jack Kerouac
A 360
5, Avenue Milleret de Brou
75016 - Paris
France / Franca

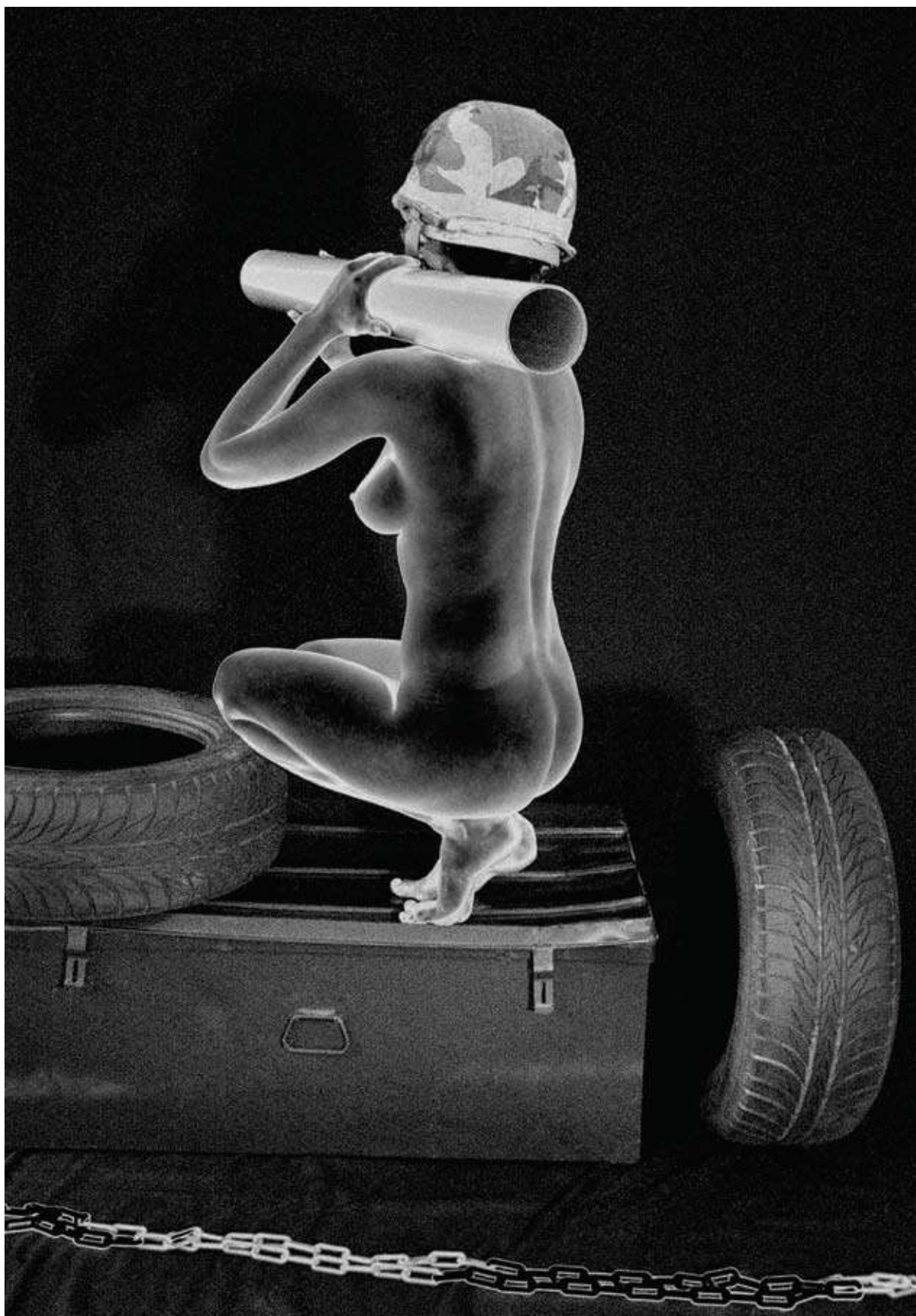


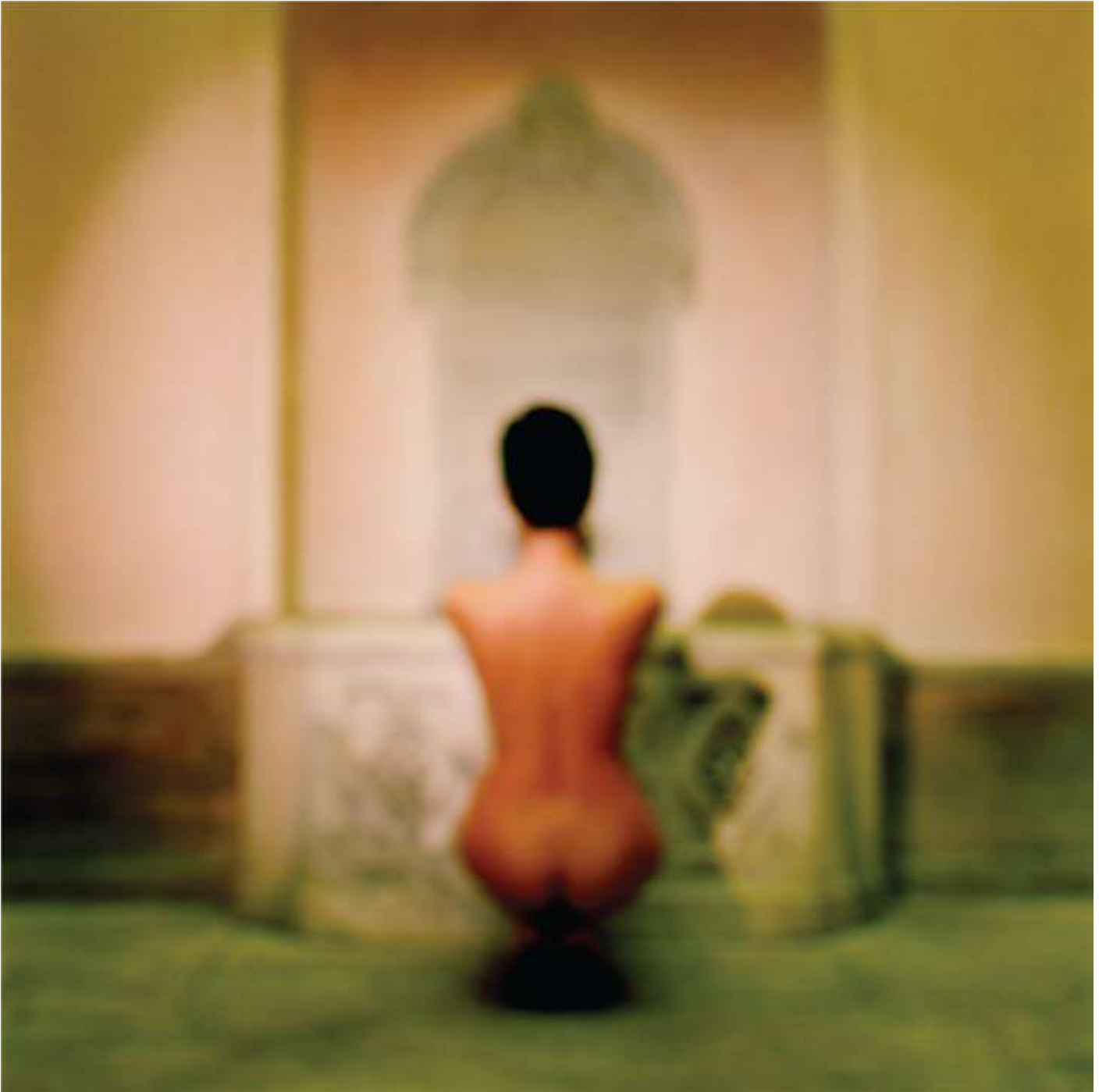






















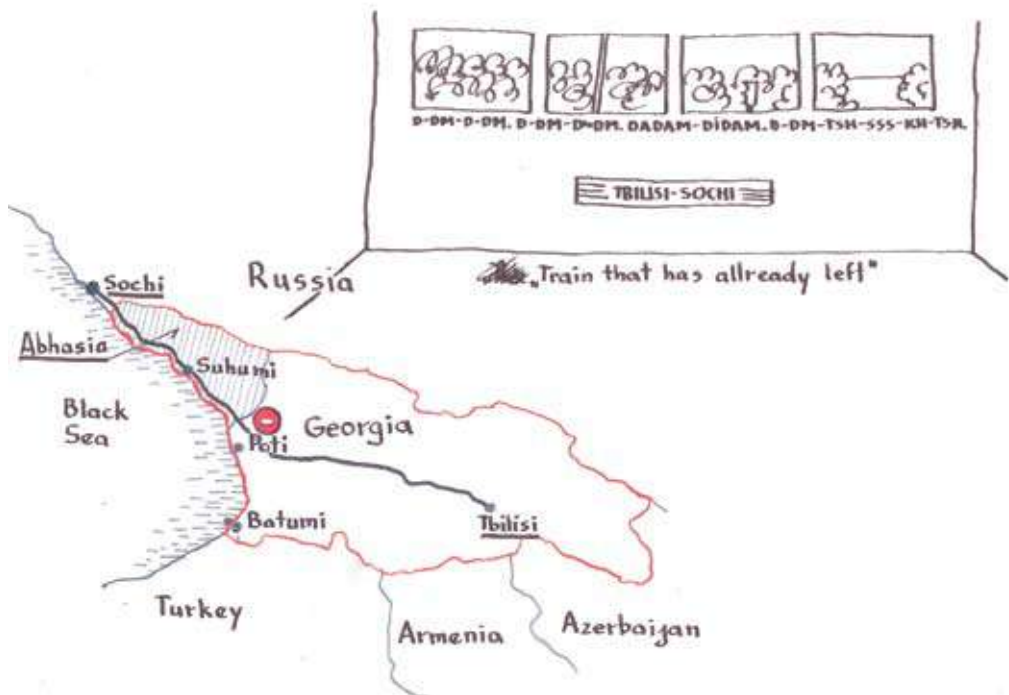




d-dm d-dm, d-dm d-dm, d-dm d-dm, d-dm



d-dm, d-dm d-dm, didam-dedac, d-dm d-



In my childhood, I often traveled to Sokhumi on the Tbilisi-Sochi train. It was a typical soviet train: sleeping cars, compartment carriages and reserved seats. Departure time was 10:10 p.m. Despite the fact that the train was not comfortable at all, I loved to sleep in it as a child. I would listen to the train's creaky sounds while the shaking wagons advanced towards the seaside. At dawn, you could see the sea from the window. We woke up very early to look at the sea. This train left forever...



დმ, დ-დმ, დ-დმ, sch-tz-z, didam ch-sh-sh-c

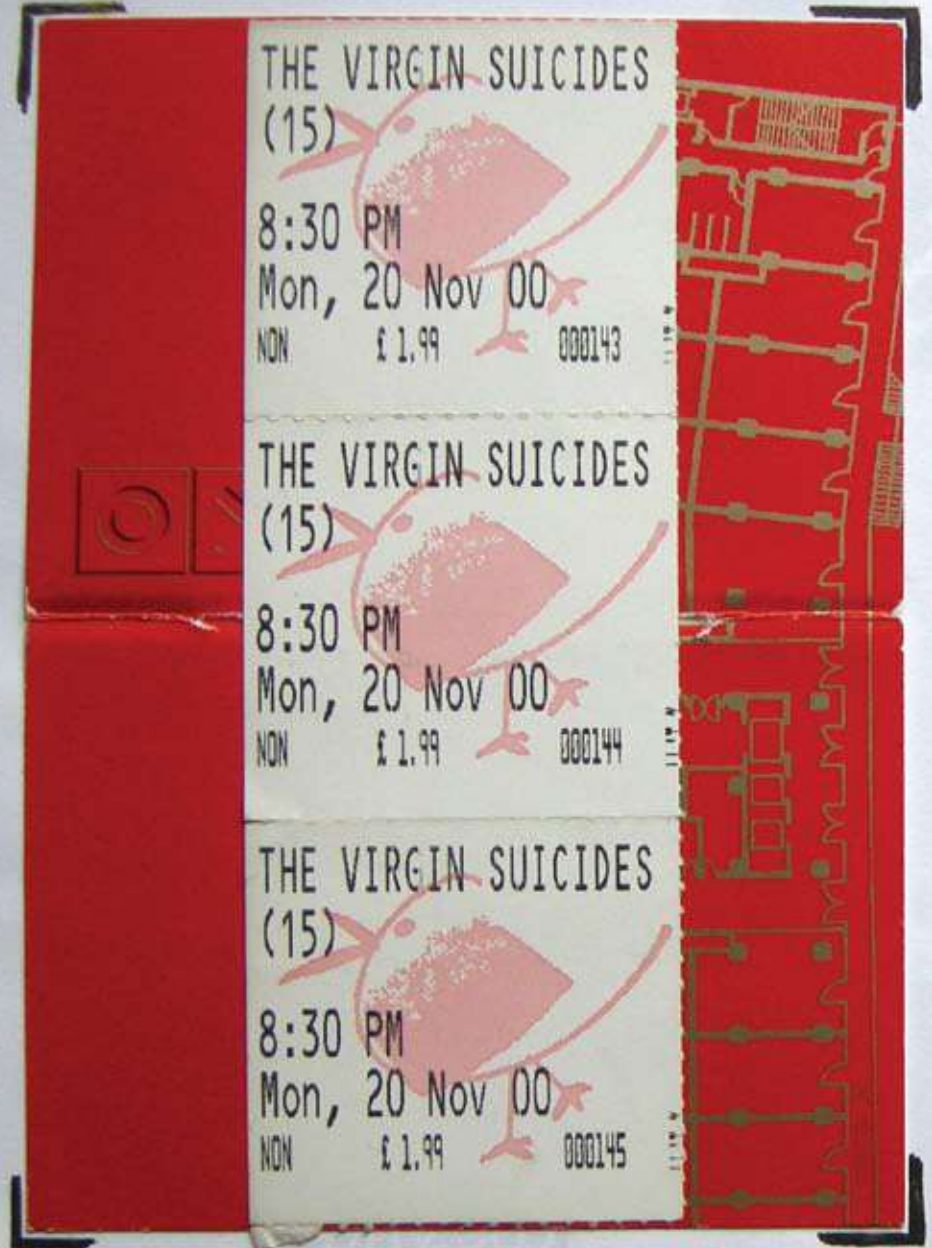


დმ, ch-sh-sh-z-ch-h-h-d-dm, ikh-dm, ch-h-h













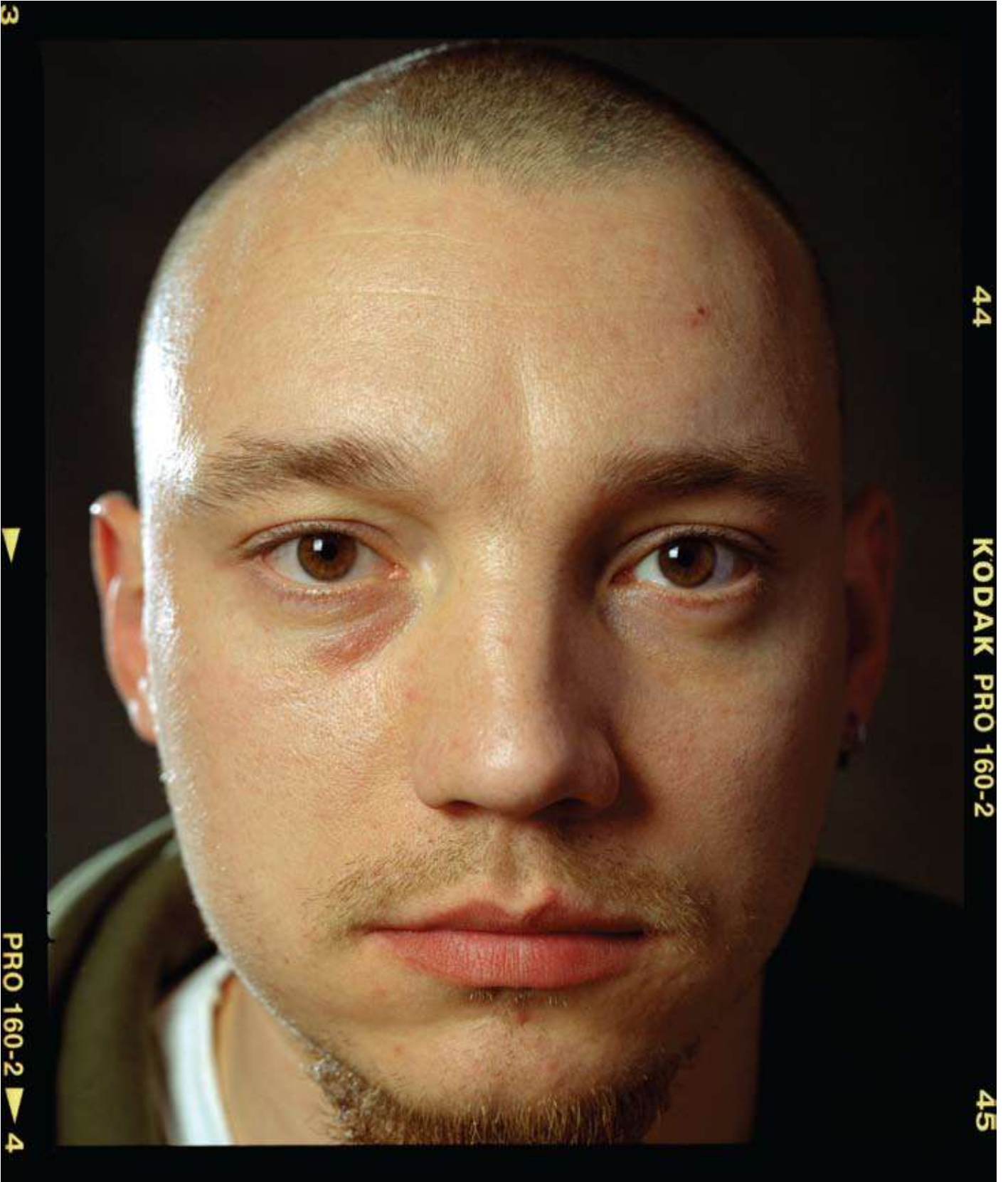




Criminal TV







3

44

KODAK PRO 160-2

45

PRO 160-2 ▶ 4

Lesson: Democracy

=Nationalism=Conservatism=Socialism=Liberalism=

Ideologies, as the representation of generally accepted truths, have the main function of homogenizing differences and concealing contradictions and relations of interest. Ideologies share this same blood that constitutes their essence, derive from each other and multiply themselves in our individualities. This single dimensional reality created by ideologies mutilates from the beginning our relationship with the world around us. This is how we accept our desperation and even if we don't make peace with this complex system that seems never-changing, we learn to live it with the threat of isolation, oppression, confinement and othering: 'To emphasize the complexity of the circumstances frees us from the responsibility of reacting' (Slavoj Zizek).

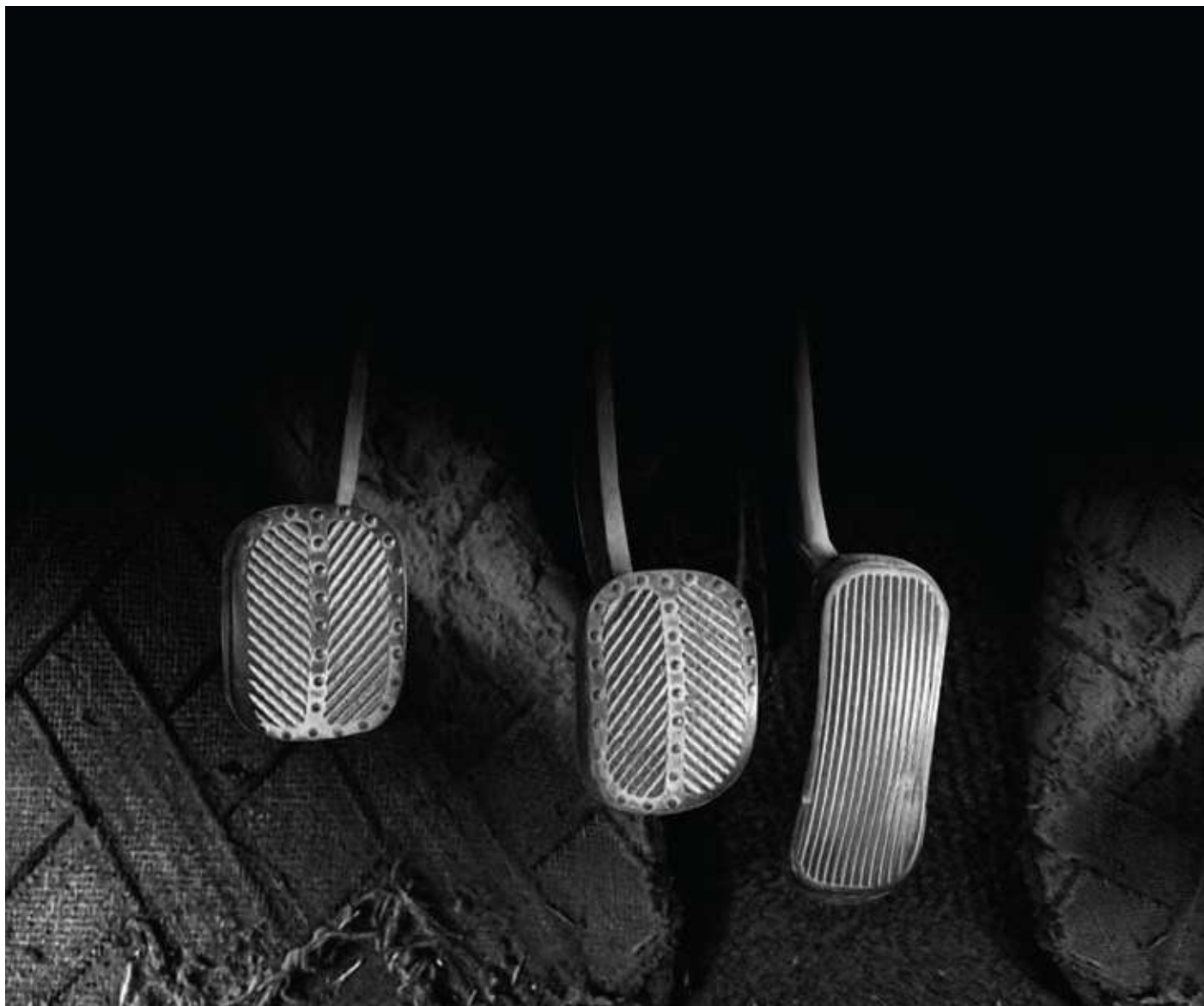
We are all being called to unite in the ideal of democracy even though it does not have a single significant achievement across the world. And when we realise that this ideal that is eternal, above all circumstances and subjectivities and the most suitable rule for humankind, that equips us with these pedals (voting, claiming justice, taking part in a demonstration, calling for a strike etc.), is the one that mutilates us in the first place, when we face this menacing and sinister, pitch-black darkness that hides behind it, will we go on pressing the same pedals as we used to?

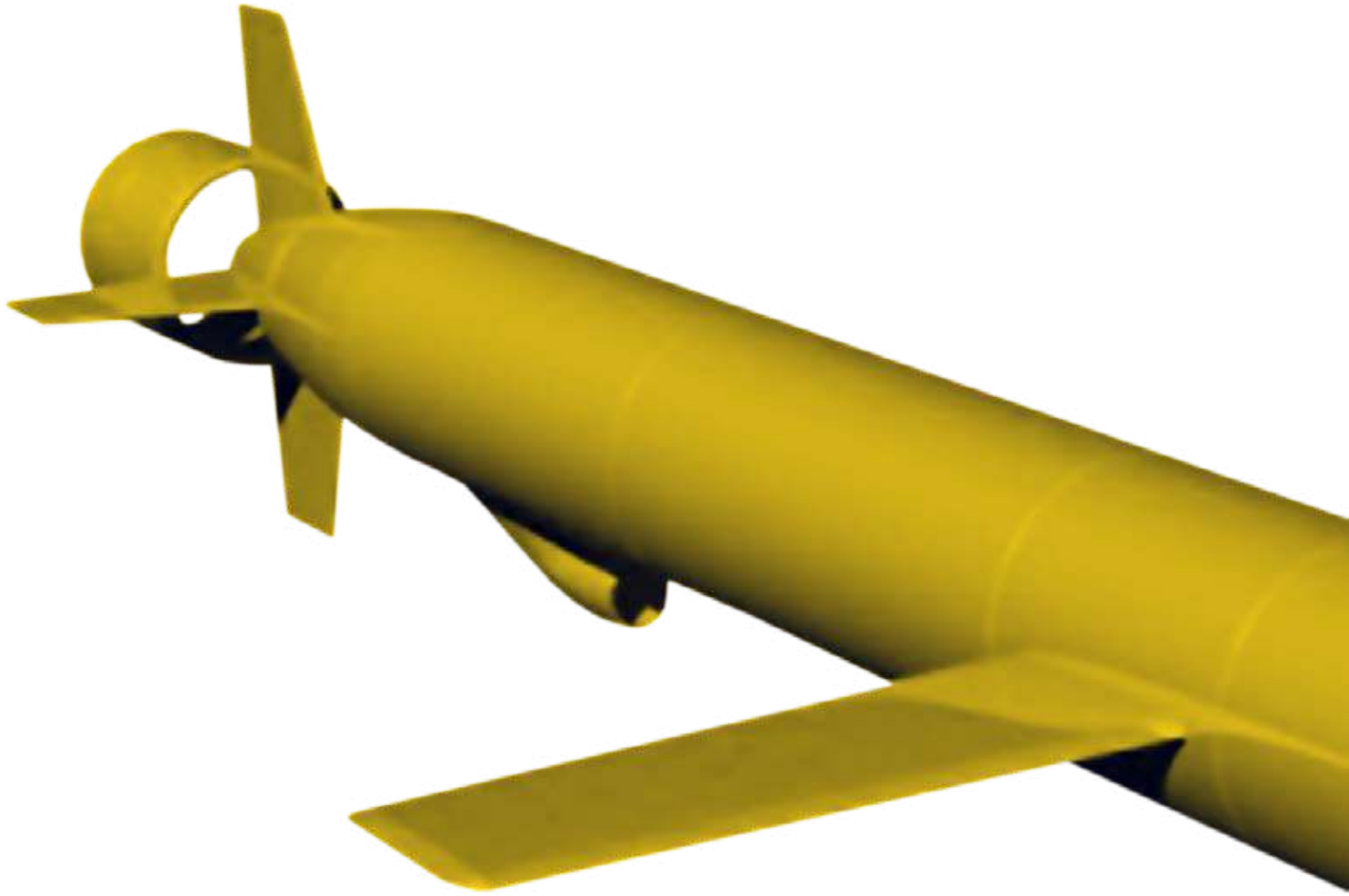


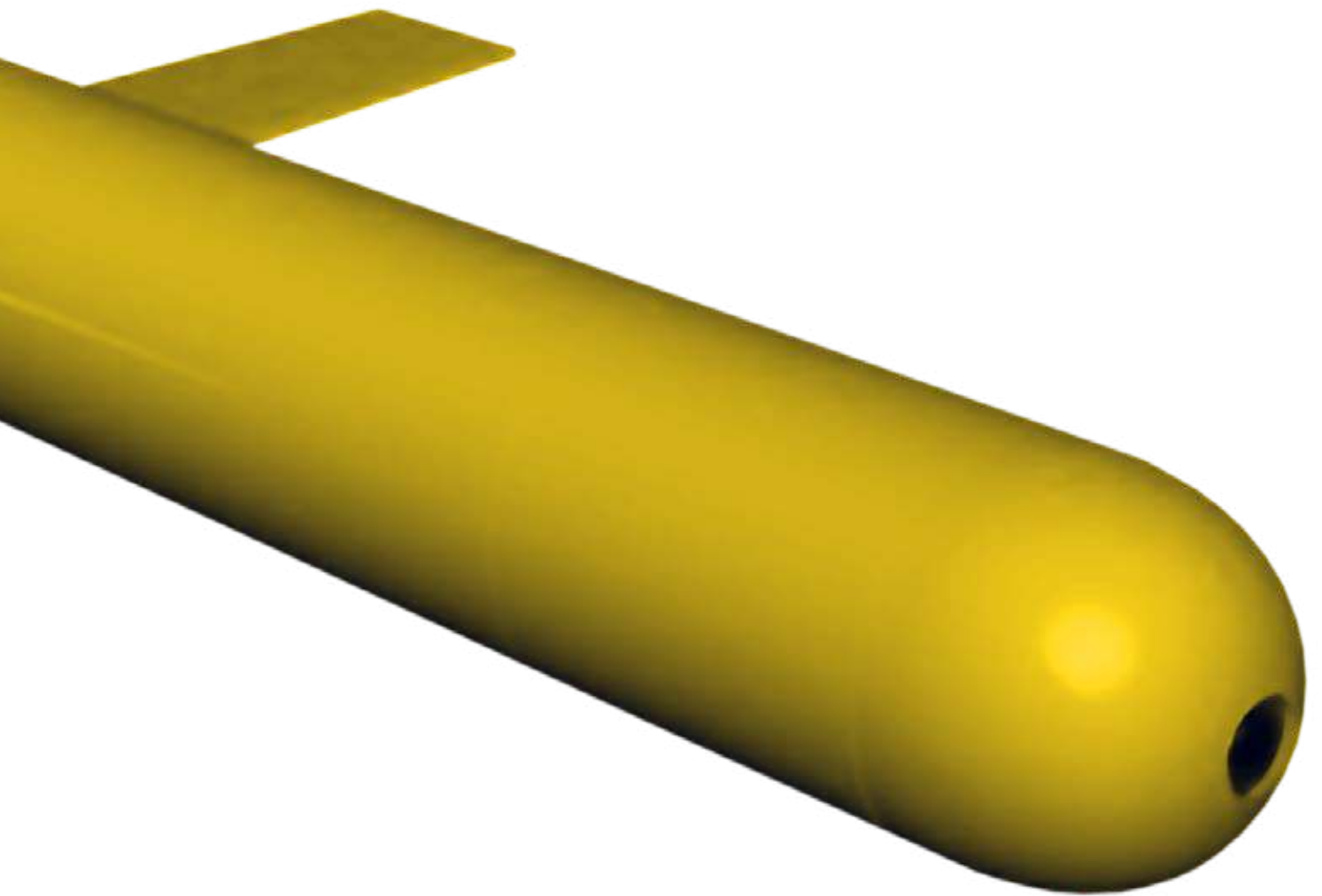
For over a year now, Neriman Polat, Evrensel Belgin and Deniz Erbaş have shared the experience of producing, working and thinking together within numerous art collectives. For the first time in this exhibition, they have developed their capacity of creating a unique work out of their shared sensibilities, intuitions and visual language. Conscious of the fact that it is impossible to say anything new, that it is futile to search for or suggest a way out or an alternative, preserving their belief in standing together and knowing that the only tool that remains in our hands is to repeatedly expose the system and the order of things, they have produced this lesson in democracy.

Deniz Erbas
Curator

translation: Nazım Dikbas











The Family, 2008

Jobless father, stressed mother, daughter running riot ... the 1970s show gets a makeover. But will it tell us anything new?

By Liz Thomas
Showbusiness Reporter

WITH temper tantrums, swearing matches and wayward teenagers, it will be a portrait of the modern British family.

But if you think Channel 4's latest documentary series sounds familiar, that's because it is. Its makers have updated the BBC's seminal fly-on-the-wall programme The Family which shocked the nation with its honest portrayal of domestic life back in 1974. They will even use the same title.

The eight-part series follows the Hughes clan from Canterbury in Kent, 24 hours a day over 100 days.

The family is made up of Simon Hughes, 44, a business development manager who has been recently made redundant, and his wife Jane, 40, who works for a charity.

Three of their four children still live at home - Emily 18, Charlotte, 17, and Tom, 14. The couple's eldest daughter Jessica lives nearby with fiance Paul Lee and their ten-month-old daughter Ruby.

More than 20 cameras were put into almost every part of their semi-detached house, leaving only the bathroom free.

Director Jonathan Smith insisted that The Family to be shown from September 17, was not a variation of Big Brother.

He said: "I didn't want it to be a daily

'We were looking for genuine stories'

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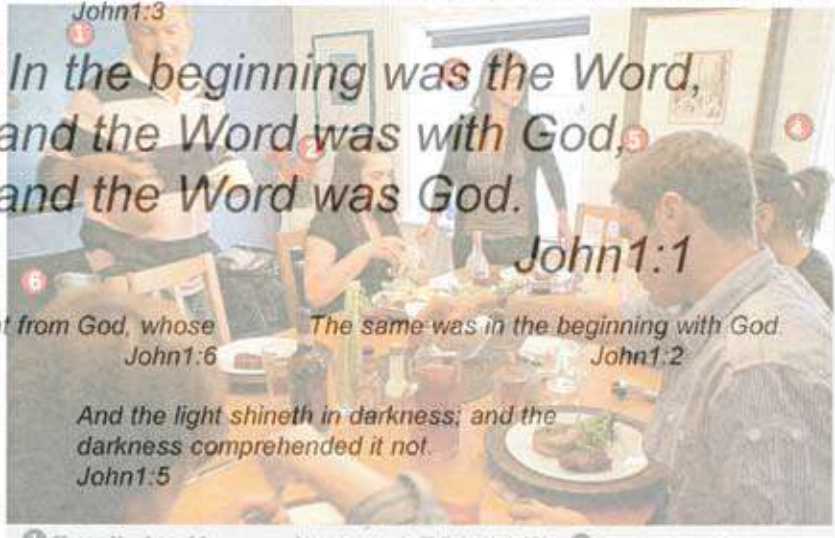
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In the beginning was the Word, and the Word was with God, and the Word was God.

John 1:1

There was a man sent from God, whose name [was] John.

John 1:6

The same was in the beginning with God.

John 1:2

And the light shineth in darkness; and the darkness comprehended it not.

John 1:5

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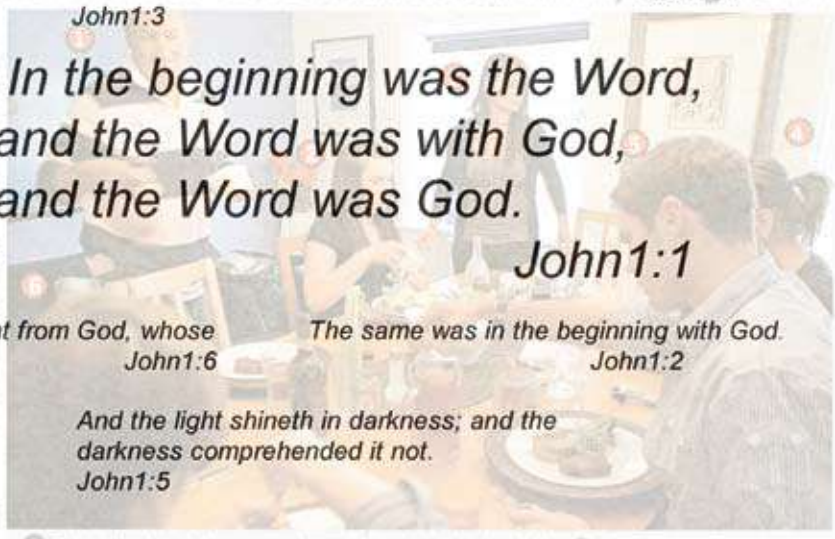
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Director Jonathan Smith explains that The Family is to be shown from September 17, was not a variation of Big Brother. He said: "I didn't want it to be a daily

'We were looking for genuine stories'

disparate type thing like you get on Big Brother. We have over 5,000 hours of material so what we looked for were genuine stories or issues."



In the beginning was the Word, and the Word was with God, and the Word was God.

John 1:1

There was a man sent from God, whose name [was] John.

John 1:6

The same was in the beginning with God.

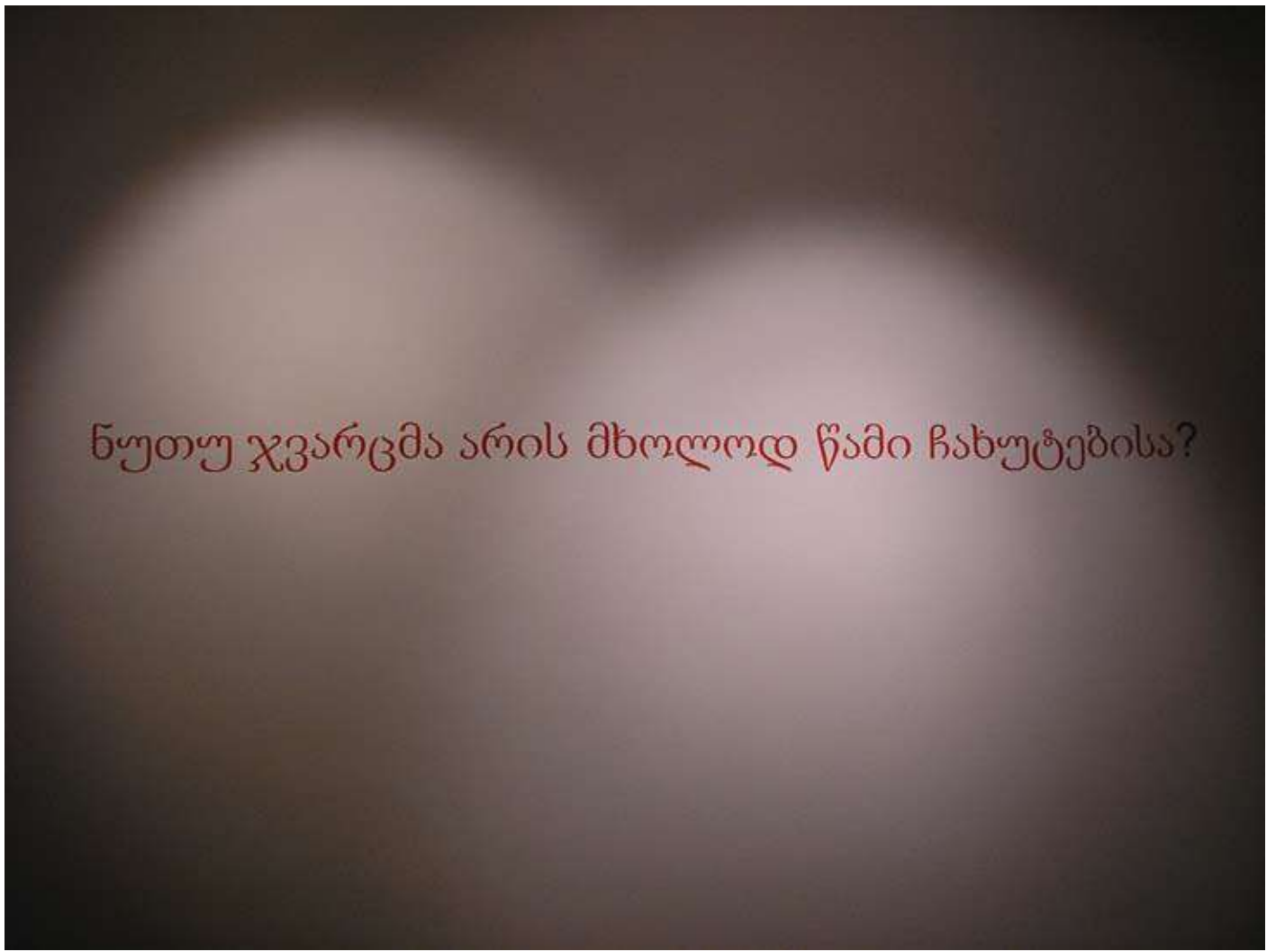
John 1:2

And the light shineth in darkness; and the darkness comprehended it not.

John 1:5

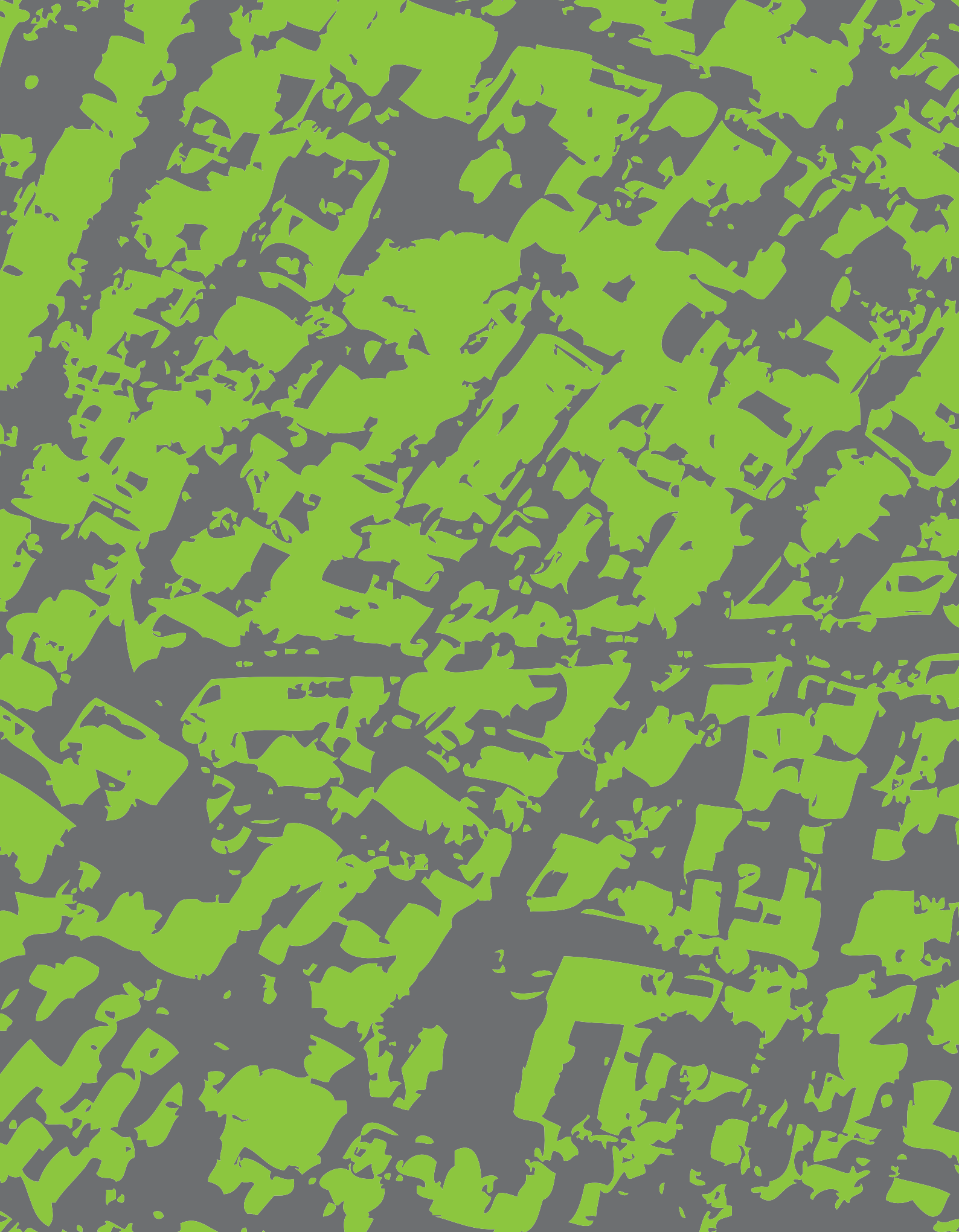
In Autumn 2006, Czech artist Martin Zet came to Moscow to participate to the "Shadows of Humor" exhibition of Czech and Slovak contemporary art (curator William Hollister). Against a background of deteriorated Russian-Georgian relations, a mass deportation of Georgian citizens, having lived many years in Russia before the repressions took place in Moscow at that time. Martin could not remain indifferent to the open racism and discrimination endured by the Georgians. He refused to show the works he had originally prepared for the exhibition and proposed a new one. The work consisted of an intricate inscription on a wall, written with wavy Georgian letters. By means of answering the visitors' recurrent question, "What does it mean?" Martin simply pointed to the title of the work saying "Ask your neighbor" Visitors were left feeling confused and ashamed as not a single "neighbor" was left in Moscow that could tell what the inscription meant.

Alena Boika
curator, Czech Republic



ნუთუ ჯვარცმა არის მხოლოდ წამი ჩახუტებისა?







artisterium 08 Tbilisi

International Exhibition of
Contemporary Art









artisterium

08 Tbilisi

International Exhibition of
Contemporary Art

Co-curated by **Laurie Lazer**, (Co-Director with **Darryl Smith**, The Luggage Store Gallery in San Francisco, California) and **Lydia Mathews** (Academic Dean/Professor at Parsons The New School for Design in New York City)

In the 1960s American folk musician Pete Seeger wrote a song entitled “Waist Deep in the Big Muddy,” about a platoon of soldiers in training for World War II. Their captain ordered them to continue wading downstream through the middle of a muddy river until they found themselves up to their necks, realizing they were potentially at a point of no return as they watched their commander drown. Seeger’s ballad became a legendary and controversial anti-war statement of the Vietnam era. It functioned as a metaphor for that critical moment when you can either rise up out of a dangerous scenario or become engulfed by it forever, and a prophesy of doom for foolish authoritarian leaders around the world.

At the precise moment of the 2008 U.S. presidential election, we find ourselves at a “waist deep” tipping point on numerous fronts. We are hopeful that the direction of history will soon change. In the spirit of contemplating a range of aesthetic strategies for action and healing amidst dire circumstances, we have assembled an inter-generational group of cross-disciplinary artists, many of whom have immigrated to North America. Most live in cities on the country’s east and west coasts and look across the Atlantic and Pacific oceans as part of their daily experience. Some combine aesthetic forms from their cultural roots with more recent influences, while others create works to help them empathize with cultural conditions in other parts of the world. Still others make art as a critical meditation on abstract systems that dominate and often disintegrate contemporary life. In the face of our omnipresent military, ecological and economic catastrophes—from the brutality of seemingly endless wars to devastating climate changes to the crumbling of our global stock markets and the daily psychic disorientation caused by colonial legacies

and the forces of globalization—these artists offer a variety of creative responses to a tenuous yet urgent state of being.

Adriane Colburn collects geographical and historical data to produce meticulous cartographies of vast oil and gas pipelines that traverse the planet, including Georgia’s Caspian oil-line. Recently she joined a team of scientists in Antarctica to study the landscape the polar region, now drastically changing due to global warming. Connecting topographical locations with their subterranean infrastructures, she constructs delicately hand-cut paper maps, reconfigured in lace-like installations filled with light and shadows. Both informative and ambiguous, they allude to highly engineered yet largely invisible superstructures—the very mechanisms that enable excessive consumer lifestyles, which in turn decadently fuel ecological disasters and military conflicts throughout the world.

Yoon Lee works in a much more subjective manner, but also addresses both visible and invisible realities in her paintings. She regularly chronicles the visually assaulting flux that she experiences daily in her life as an internationally active contemporary artist. Born in Pusan, Korea and raised in San Diego, California, her work at first appears elegant and exuberant, but when viewed more closely, it becomes evident that her seemingly spontaneous marks are actually thoroughly mediated. Lee layers computer-generated and photographic images onto sheets of glossy translucent mylar, painstakingly executing traces of fast-moving freeway systems, railroads or engineering structures. Her glossy, layered marks evoke the hyper-speed at which information and electronic signals travel through space, making visible the forces of globalization that shape our urban environments.

Both Bill Daniel and David Maisel have used their cameras to represent disasters, but tell their stories through vastly different visual vocabularies. In 2005, Hurricane Katrina hit and the levees protecting the city of New Orleans broke. Daniel, a Texas-born, self-trained itinerant filmmaker and photographer, went to the city to capture this complex and ongoing catastrophe in which thousands of people, predominantly African Americans, have lost their homes, lives and loved ones. The world watched the media coverage in horror, shocked by the disaster’s magnitude, the political neglect that caused the urban infrastructure’s failure, and the slow, inept response of the government’s recovery efforts. Daniels developed his large-scale black and white images in a blurry and uneven manner that echoes the dizzying confusion and haphazardness that characterized the events.

David Maisel visually investigates another water-related disaster zone: the infamous Owens Valley in California, one of the world’s most polluted sites. Unlike Daniel, however, he produces scrupulously controlled, color-saturated, visually seductive images through his creative process. Flying in a small airplane high above the toxic desert landscape, he shoots aerial views of the devastated scenery below, revealing a distressing history that is the stuff of California legend: a story of engineers, politicians, and big land owners working together in the beginning of the 20th Century to divert water to the rapidly growing desert city of Los Angeles, thus generating a thriving agricultural industry and a monumental environmental disaster in the process. Maisel’s images are simultaneously spectacular and horrifying, manifesting a contemporary version of the sublime.

David Gurman also monitors human influence on remote landscapes. He taps

and fuses various technologies to better understand another dangerous desert location: namely, the experience of men and women engaged in combat in Iraq. Whether grafting surveillance photographs of Washington D.C. and Baghdad onto one another through the visual creation of a singular Tigris/Potomac river, or downloading soldiers' field recordings off the internet in order to generate ripples from within a water tank caused by real-time gun shots and IED explosions in Iraq, Gurman startles the viewer into recognizing how delicately connected the digital and physical worlds can be. His meditative work demonstrates the way natural substances like water can actually register traumas occurring on the other side of the globe—a form of visualizing empathy.

Mark Thompson is a sculptor, bee-keeper, and legendary art teacher who often uses his body to investigate actual as well as metaphorical relationships between cultural and natural communication systems. In one videotaped performance, Thompson mimics the abstract hand signals used by commodities brokers to buy and sell financial futures on the Chicago Stock Exchange. Bees slowly swarm around Thompson's hands, which have been saturated with bee pheromones, and the two communication systems compete for prominence until the biologically determined instincts of the bees inevitably overcome the culturally constructed logic of their human counterpart. Through this enigmatic and mesmerizing video, the artist reveals his distrust of this highly abstracted and non-sustainable model of capitalist exchange, describing it as "a speculative form of farming and tending that had little direct relationship to anything real." The work is particularly poignant at this historic moment when people around the world are witnessing the monumental collapse of the American economy,

a profoundly disruptive phenomenon now reverberating across the globe.

Like Thompson, Sheila Ghidini uses her body as a vehicle to counteract the malaise of urban alienation. Rather than communicating with nature, she focuses on deepening her local social networks. By asking immigrant friends who have settled in her neighbourhood to teach her their favourite dances from their homelands, she has learned a range of traditional movements from a wide range of cultures, including Native American, Israeli, Italian, and Chinese. Using a pigment that relates to the cultural origins of the dance (for example, a spice like tumeric or cinnamon), she covers the bottoms of her feet and dances on paper, producing a rorschach-like image that invites the viewer to literally step into someone else's bodily experience.

Ledoh also uses his body to evoke narratives through multi-media performances. Born into the Ka-Ren hilltribe in Burma, Ledoh came to the United States to escape oppression by the brutal dictatorship holding power in his country. He later trained in Japan under Butoh Master Katsura Kan, a member of the radical 1970s collective BYAAKOSHA. During the social upheaval and rapid Westernization of Japan following World War II, butoh emerged as an avant-garde dance practice that offered both a new means of expression and a fundamentally different way of life. At once grotesque and humorous as well as erotic and violent, butoh performers began to explore a range of issues such as decay, devastation and the loss of nature in post-A-bomb Japan. In his recent work, Ledoh builds on this tradition by exploring the history and presence of violence in American culture through butoh-inspired movement and video imagery.

Walter Kitundu creates sculptural in-

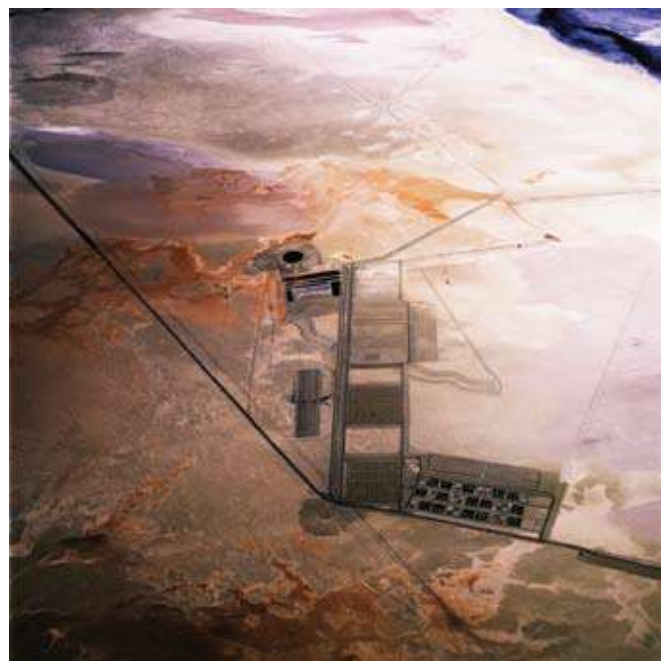
stallations and original musical instruments that navigate the boundary between live and recorded performance. His objects and performances lure the viewer into an interaction that defies sculptural expectations and offers new sonic realities. Kitundu believes that the physical properties of a record are a natural link to the exploration and interpretation of the world around us. His elaborate hand built turntables have been powered by the wind and rain, fire and earthquakes, birds, light, and the force of the ocean's waves and tides. Fusing traditional African stringed instruments with hip hop culture's turntable technologies, he pays homage to African and African American cultures once colonized and marginalized, charting a new hybrid path that is "both/and" rather than "either/or."

Anthony Cedras also synthesizes cultural traditions and musical genres through his approach to accordion, harmonium, keyboard and guitar. Born in Cape Town, South Africa but based in New York, he has toured and recorded throughout the world as a longstanding member of Paul Simon's band, as well as with Hugh Masekela, Miriam Makeba, Joan Baez, Harry Belafonte, Ziggy Marley, Henry Threadgill, Milton Nascimento, Ladysmith Black Mambazo, Cassandra Wilson, Gigi and Jonathan Butler. Before joining Paul Simon during his Graceland tour, Cedras travelled throughout the world performing as an anti-Apartheid cultural ambassador for "Nelson Mandela's People" in the Amanda cultural ensemble in exile. Like Pete Seeger, Cedras has always understood and deployed the power of music to unite and rally people to dance, to feel something deeply, and to take action. His, like the modes practiced by the other artists in this show, represent a variety of ways to imagine an exit strategy from The Big Muddy.









REFLECTOR PROJECT: 33.20N, 43.55E – 2006
installation: 'Reflector Project: Tigris-Potomac IKONOS Satellite View – 2008', Fuji Crystal Archive Prints, 112X244 cm. IPOD/MP3 player, head phones, overhead projector, subwoofer, amplifier with frequency filter, head phone amplifier, acrylic, aluminum. Field recording made by members of 3rd Battalion First Marines - in Operation Phantom Fury Al Fallujah, Iraq - 11.14.2004











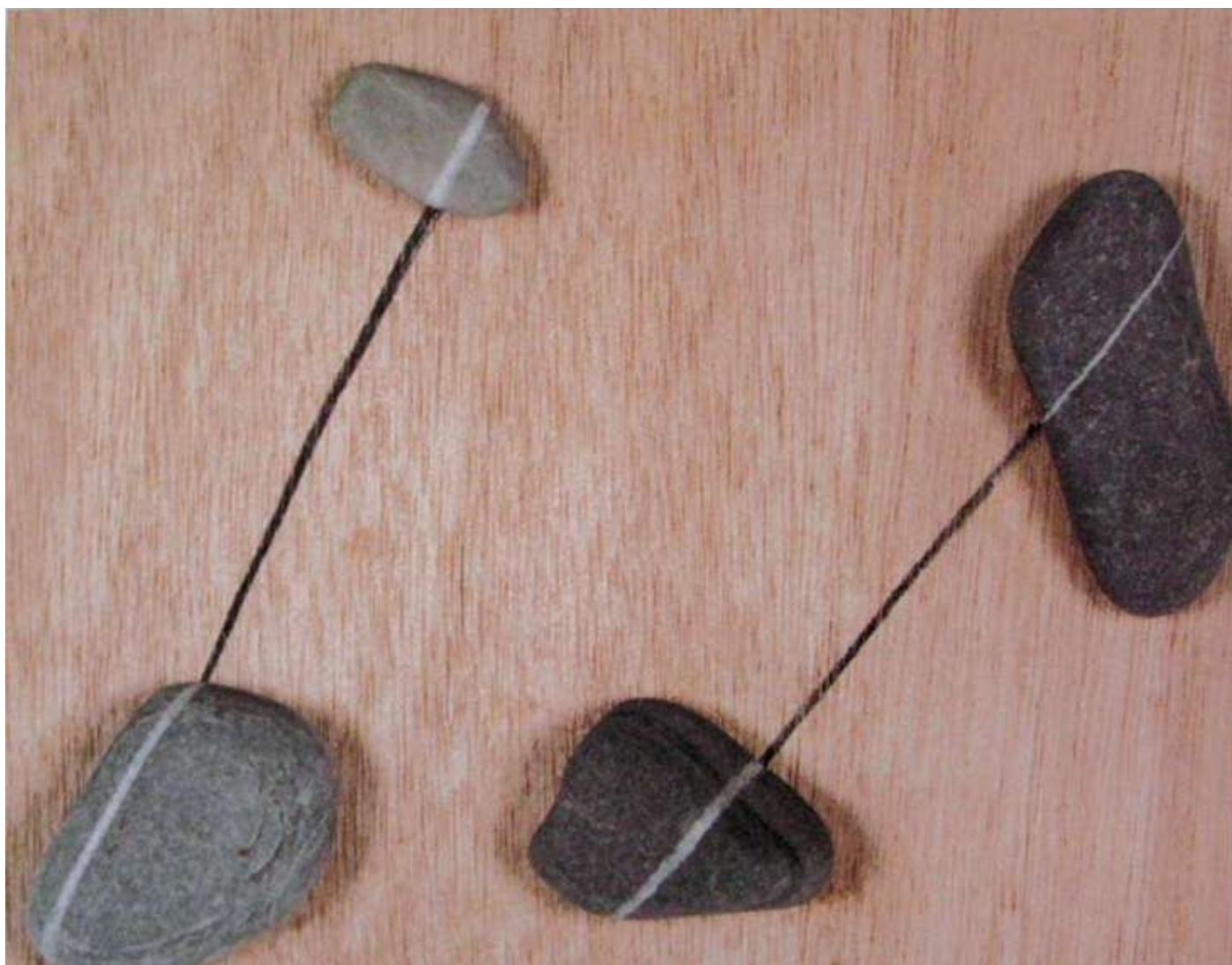




artisterium 08 Tbilisi

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Himalaya. Phot © Charles Lénares









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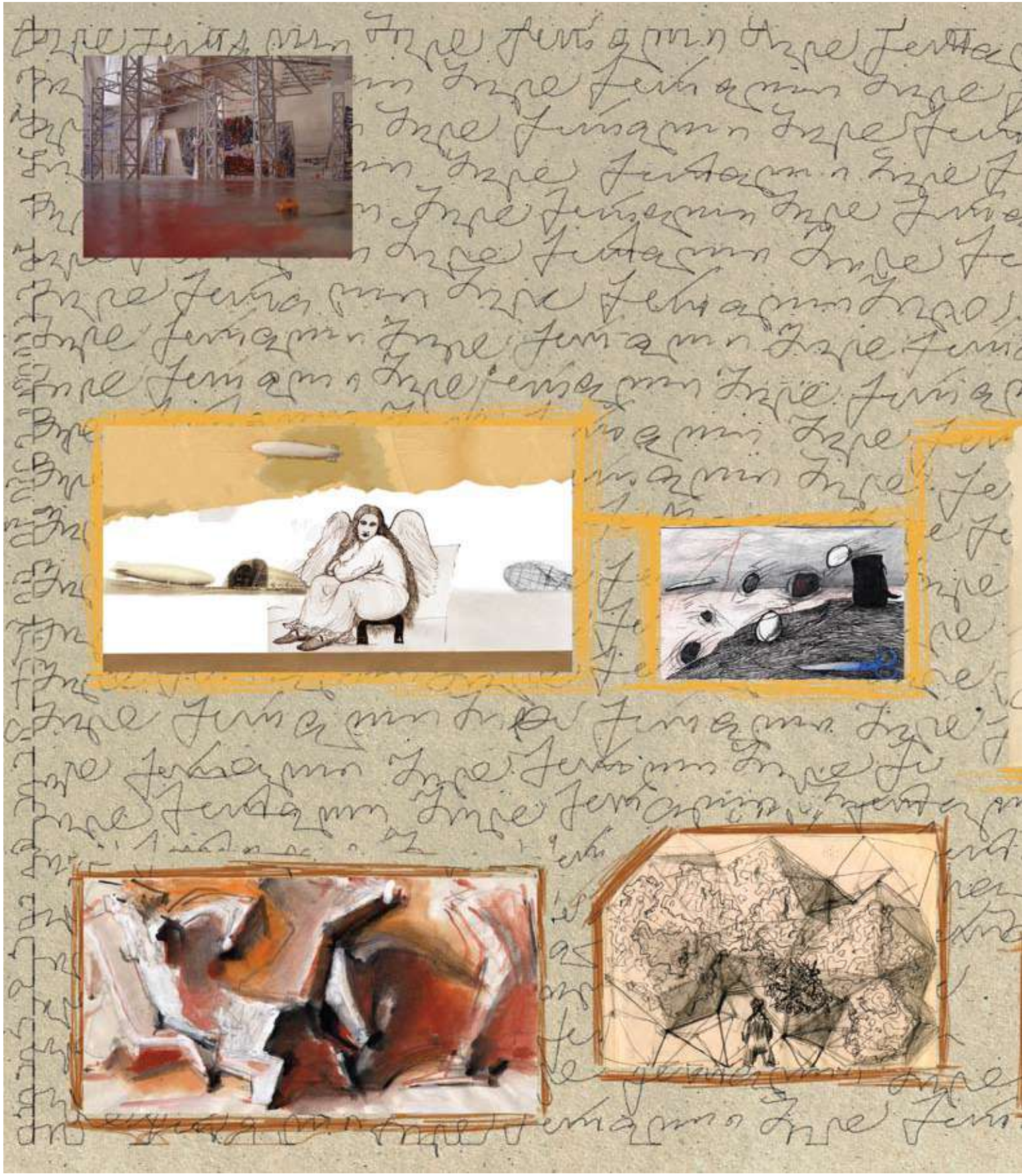
Collateral Projects











A Conceivable and a commentary, as the extended edges of the play main text body, normally is considered as only a prerequisite or the reflection of the stage production; Not so often these parts are symbolically used in a pre- or post-performance time. This project deals with immanent open-endedness of the text phenomena, taking the theory as the play source while emphasizing dominant visual communication in theater poetics in the new frame of our Internet and JPEG narration times.



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Georgian National Museum,
Tbilisi History Museum 'Karvasla'

Yeshim Agaoglu

Lives and works in Istanbul, Turkey

2008, 3rd International Festival of Contemporary Art, Kappadokia, Turkey. 'Fabrica art' workshop, Genoa, Italy; 2007, 6th Korean-Turkish Exchange Exhibition, Istanbul, Turkey. Artist Residency Program, Dresden, Germany; 2006, International Caravansarai Festival, Heartgallery, Paris, France; 2005, 5th Experimental International Artists Meeting, Zbaszyn, Poland. Poetry books published: 'Purple Secret' (2007), Ytik Ulke Publications, Istanbul, 'Heaviness of the Roses' (2007), Baku, Azerbaijan.

Chingiz Babaev

Lives and works in Baku, Azerbaijan

2008 'Oh', International Public Art Symposium and Workshop, Bishkek, Kyrgyz Republic. 'Sketches, drawings, paintings and photos', personal exhibition, Verona, Italy; 2007, 'OMNIA MEA', the Pavilion of Azerbaijan, 52nd International Art Exhibition, Venice Biennial, Venice, Italy; 2006 'Transfusion', Kunstthalle Palazzo, Liestal, Switzerland. The Third International Ceramic Tile Triennial (Elite-Tile 2006) Museum of Modern Art (MAM), Santo Domingo, Dominican Republic; 2005-2006, 'Border Dialogues', the Barents Art Triennial, Neiden, Kirkenes (Norway); 2005 'The Tile Project', International Project, Destination: The world, Public Art, USA – Azerbaijan.

Breda Beban

Lives and works in UK

2008, 'The Most Beautiful Woman in Gucha', Lightbox, Tate Britain, London, UK. 'Breda Beban Nights', Visinsrommet USF, Bergen, Norway; 2007, Galerie Aline Vidal, (solo), Paris, France. Zoo Art Fair, Royal Academy of Art, London, UK. Video_DUMBO, D.U.M.B.O. Arts Centre, New York, US; 2006, Museum of Modern and Contemporary Art, (solo), Rijeka, Croatia. Personal cinema presentation, Cinematheque, Split, Croatia; 2005, 'Insert', Museum of Contemporary Art, Zagreb, Croatia. 'Premieres', Museum of Contemporary Art, New York, US; 2004, 'Strangers to Ourselves', 201 St John Street, London, UK. Mario Flecha Gallery, (solo), Jafre, Spain; 2003, 'Little Films to Cry To', (solo), Peer, London, UK. 'A Century of Artists', Film in Britain, Tate Britain, London, UK, 2003.

Isabel Becker

2000-2002, 'conceptual art', Prof. René Green, academy of fine arts, Vienna, Austria.

2008, 'ussische Originalversion', Schauraum, (solo) curated by Gerald Zahn and Matthias Haydn, Vienna; 2007, 'exactly without - Venice', Gallery Spiazzi, (solo), Venice, Italy. Theodor Körner Art Price, Austria; 2006, Sussmann Art Price. Pilotprojekt Gropiusstadt, short artist in residence, Berlin. 'Riss/ Lücke/ Scharnier A', concept of Heinrich Dunst, Gallery nebst St.Stephan, Vienna; 2005, Public Purchase Federal Chancellery, Austria; 2004, Public Purchase Kupferstichkabinett, Albertina, Vienna; 2002, 'an evening with FO/GOlab', Das Experiment, Secession, Vienna; 2001, 'First Story – Women Building / New Narratives for the 21st Century', (solo), curated by Ute Meta Bauer, Galeria do Palacio, Porto.

Tina Bepperling

Lives and works in Vienna, Austria;

2003, 'The VIPs', SKC Gallery, Belgrad. '21st', Museum des 20. Jahrhunderts, Vienna; 2002, 'The Video Marathon', Center of Contemporary Art, Chisinau, Moldavien; 'metabole', Secession Vienna; 2001, 'Unter freiem Himmel' Skulptur im Schlosspark Ambras, Veranstalter: Galerie Elisabeth und Klaus Thoman, Innsbruck. 'Real Presence', SKC, Belgrad; 2000, 'Chiquita', Galerie Cachet, Vienna; 1997, 'Habitus, Abito, Abitare/ Progetto Arte', Sempdepot, Vienna. 'Umfeld/Agenda', Kunstbüro 1060 Wien. 1996, 'Habitus, Abito, Abitare/Progetto Arte', Museo Luigi Pecci, Prato, Italy. 'The Vienna Moving Kitchen', Kulturmanagement Häusler, München; 1995, 'Graphisches Kabinett', Galerie Krinzinger, Vienna. 'Skizzen, Modelle, Notizen', Raum aktueller Kunst-Martin Janda, Vienna.

Nino Chubinishvili

Lives and works in Tbilisi, Georgia

2007, 'Disfunctional', young designers exhibition, Rotonde, Luxembourg; 1998-2005, a member of artistic group 'Gislav', music, film, video, design, Tbilisi; 2002, 'Russian Silhouette', the presentation of collection, Monte Carlo; 2001, 'Russian Silhouette', Grand Prix on the International Fashion Contest, Moscow; 2000, 'Lines', (solo), Tbilisi; 1999, 'Airlines', (solo), State gallery, Tbilisi; 1998, 'Subtopic', International Fashion Snow, Batumi, Georgia. 'Rice Letter', The contest of young photographers, 3rd prize, Tbilisi. 'Dead Army', (solo), First International Avantgarde Fashion Show, 3rd prize, Tbilisi.

Teimur Daimi

Lives and works in Baku, Azerbaijan

2008, Group exhibition of the Azerbaijan visual art, Dresden, Germany; 2007, 'Time to live', presentation 'Black Paradise', International Social Cinema Forum Petersburg, Russia. 'Heterotopias. Other spaces', I International Biennale of Contemporary Art, Thessalonica, Greece. 52nd Venice Biennale, in the status of art critic, Venice, Italy; 2006, 'Ecotopia: Contemporary Art and Nature in the Caucasus', II stage, Berlin, Germany. Presentation 'Geo-Creation', Athens Video Art/ Film Festival, Athens, Greece. Presentation, 'Black Paradise', Tbilisi State Academy of Arts, Georgia. XXVIII Moscow International Film Festival (MIFF), Media Forum, Russia, Moscow. 'Stars of Shekin', presentation 'The Temple's Heart', International Film Festival, Almati, Kazakhstan. Festival Est-Ouest, Die, France; 2005, 'Utopia - The Documentary in Caucasian Photography', international art show, Berlin, Germany. 'New cinema. XXI century', presentation 'The Temple's Heart', Smolensk International Film Festival, Russia.

Dalia Dudenaitė

Lives and works in Vilnius, Lithuania

2008, personal exhibition, Kultflux art platform, Vilnius; 2007, BA, final work exhibition 'INTRO gallery', Vilnius; Crosskick international project 'Die ideale akademie/Idealna akademja/ Ideali akademija', Munster Kunstverein; 2006, '15 art students 18 days in Zagare', Zagare, Lithuania 'Lost projects', ARTCORE gallery, Vilnius; 2005, '10 art students 14 days in Zagare', Zagare Lithuania.

Misha Gogrichiani

Lives and works in Tbilisi, Georgia

2007, 'Culture', New Art Gallery, Tbilisi; 'Bona Fide', Edinburgh Art Festival, Patriot hall Gallery, Edinburgh, UK; Georgian Artists in Support of Terni Community Orphanage, Spectrum London, UK; 2005, 'Apartment 1110', Unitarian Church Gallery, Baton Rouge, LA, US; 2004, 'Art Caucasus', Tbilisi; 2003, 'The Last East European Show', Museum of Contemporary Art, Belgrade, Bosnia and Herzegovina; 'Transmission', Galleria Priestor for Contemporary Arts, Bratislava, Slovakia; 2001, '21st Century', UNESCO, Paris, France.

Mamuka Japharidze

Lives and works in Tbilisi, Georgia and Bristol, UK.

2008, 'Journey to Tbilisi', Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France; 2007, 'Pea Musha', 'Bad Chairs' in cooperation with Andro Semeiko, public space project, Green Man-Free House, London, UK; 'Atmosphere 41 Degree', parallel project of the 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey; 'Interpretation of Dreams', group exhibition, 'Aluminium', 3rd Biennial of Contemporary Art, Baku, Azerbaijan; 2006, KHOJ, international artists workshop, Kolkata, India; 'Still Life after Life', public space project, Visual Art Festival, Ganja, Azerbaijan; '11 Drum Street', presidency program, former base of the City of London Symphonic, UK; 2005, 'Taxi for Optimistic Transportation', public space project, international artists residency, Hwei Lan, Taiwan; 'Blue and Wind', sound installation, 'Didi Gallery', Tbilisi, Georgia; 2004, International artists residency program, iaab, Basel, Switzerland; 'Curfew Tower', residency and site-specific work, Cushendal, Northern Ireland.

Temur Djavakhishvili

Lives and works in Tbilisi, Georgia

2008, International Art Exhibition, Marburg, Frankfurt, Berlin, Germany; 2006, 'Atmosphere 41 Degree', National Centre for Contemporary Arts, Moscow; Festival Est-Ouest, Die, France; 2005, 'Beyond Stereotypes', Art Caucasus, Tbilisi; 'Tbilisi Impronte', Gallery Borgo Arte, Italy; 2004, Caravansarai, International Forum of Visual art, Tbilisi; 2003, Caucasian Photography, Video, Film', Strasbourg-Milos; 2000, 'Difference', (solo), N-Gallery, Tbilisi; 2001, 'Cross Road', international art project, Samara; 'Arch of Stability', Museum of Blockade, Leningrad, Russia 'Art Agitatsia', international art project, Yekaterinburg, Russia 'Art against torture and execution', international art project, Kaliningrad, Russia.

Kote Jincharadze

Lives and works in Tbilisi, Georgia

2008, 'Concentration – Page I', 2008, ARCI Gallery, Tbilisi; 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; 'Rodinoba – The National Celebration of Absurdity', Tbilisi; 'Silence is a Sing of Consent', action, VIII Round, Istanbul, Turkey; 2005, 'Time Structure', Gallery Ruin, Geneva, Switzerland; 2004, 'Kicci Zicci and Nina Ricci', Old Gallery, Tbilisi; 2003, 'Ghost', Old Gallery, Tbilisi; 2002, 'The Great Georgian Wall', State Art Gallery, Tbilisi; 'Silence', Club Basement, personal exhibition, Tbilisi; 2001, 'The First Morning of the First Century',

Pantheon Mtatsminda, Tbilisi; 2000, 'Pork and Candle', Gallery Verbiage, Tbilisi Exhibition of Georgian artists, the US Embassy to Tbilisi.

Gela Kintsurashvili

Lives and works in Tbilisi, Georgia

2007, 'Atmosphere 41 Degree', group exhibition, parallel project of the 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey; 2006, 'Art Caucasus', International exhibition, Tbilisi; 2003, 'Appendix II', international contemporary art exhibition, Tbilisi History Museum 'Karvasla'; 2001, 'Arch of Stability', Museum of Blockade, Leningrad, Russia; 1995, 'Cartesian Thoughts and Experience of Heart', Gallery 'Kashira', Moscow.

Ira Kurmaeva

Lives and works in Tbilisi, Georgia

2008, 'Concentration – Page I', 2008, ARCI Gallery, Tbilisi; 2007, 'Atmosphere 41 Degree', parallel project of the 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey; 2006, 'Atmosphere 41 Degree', National Centre for Contemporary Arts, Moscow; 2005, 'Beyond Stereotypes', Art Caucasus 2005; 2004, 'Neo Geo', Art Moscow, M. Guelman Gallery together with maf, Tbilisi; 2003, 'Aspects of Contemporary Photography of Southern Caucasus', Museum of Photography, Thessalonica, Greece; 'More Transparent', Museum Centre, Baku, Azerbaijan; 2001, Personal exhibition, Club 'Basement', Tbilisi; 2000, 'Two-man show' with Herman Kapor /Austria/.

Levan Chogoshvili

Lives and works in Tbilisi, Georgia

2007, 'Top and Bottom Salt Tower/Hit Eat Gods', two-men show, Elene Akhvediani Gallery, Arts Interdisciplinary Research Laboratory, Tbilisi; 2006, 'Let's Stay Alive Till Monday', curated by Daniel Bauman, Elene Akhvediani Gallery, Arts Interdisciplinary Research Laboratory, Tbilisi; 2005, 'Wednesday calls the Future,' curated by Daniel Bauman, National Art Centre, Arts Interdisciplinary Research Laboratory, Tbilisi; 2004, 'Double Bottom,' international exhibition 'Tuesday is Gone', curated by Daniel Bauman, Tbilisi History Museum 'Karvasla'. Arts Interdisciplinary Research Laboratory, Tbilisi; 'Where is the King of Poland?', Gallery Elektor, Warsaw, Poland.

Niko Lomashvili

Natalia Mali

Born in Dagestan, lives and works in Berlin, London

2008, Museum Night, Kiel, Germany; 2ème Edition du Parcours Parisien de la Photographie 2008, Gallery Stanislas Burgrae, (solo), Paris, France; 'I Hire you To Do My Homework', (solo), Centre for Contemporary Performing Arts, Galata Perform, Istanbul, Turkey. Performance 'Can't Take My Eyes Off You', video Performance, (solo), Lipoli&Crechi Window Shop Gallery, Rome, Italy; 2007, Royal Academy of Arts, Zoo Art Fair, Gallery Matthew Bawn; Il Moscow Biennale, Moscow, Russia; 'Caucasica', Centro Culturale Candiani, Venice, Italy; IFA, solo shows in Galleries of Berlin and Stuttgart, Germany; Moscow House of Photography, Russia; 2006, Biennale of

Sidney, Sidney, Australia; Galerie Art Digital, (solo), Berlin, Germany; VI International Photo Biennale, Museum Moscow House of Photography, Russia; Asian Contemporary Art Week, video presentation, Brooklyn Museum, NY, USA; 'Something About Power', National Centre for Contemporary Art, Russia in association with Geneva; 2005, First Gallery, (solo), Makhachkala, Republic of Dagestan. Asia Society Museum, Mumbai, India; I Moscow Biennale of Contemporary Art, Russia; 2004, Chelsea Art Museum, NY, USA; Art in General, NY, USA; 'Art Caucasus', National Centre for Contemporary Art, Tbilisi, Georgia; 'Russian Art Today', Kunsthalle Baden-Baden, Germany.

Miriam Nabarro

Lives and works in London, UK

2009, 'Palace of the End', scenography, Royal Exchange Theatre, Manchester; Macbeth by Shakespeare, adapted by C. Heap, scenography, National Theatre, London; 2008, 'Tombstone Tales', scenography, Arcola Theatre, London; 'Dr. Korzcak's Example', scenography, Royal Exchange Theatre, Manchester; Artist in Residence, Bundanon, Arthur Boyd AIR complex, NSW, Australia; Sonic Postcards in collaboration with the British Council and Damascus Capital of Culture 2008; 2007, 'Arts Unwrapped: Memoscreens and landscapes', (solo), Space Studios, London; 'ID 1000', 8 large scale site-specific devised performances for NYT 'ReAct', London Bubble; Salon Locale, Gallery Space, London; 2006, George+the Dragon by C. Heap+T. Morris, WAC and Lyric Hammersmith, The Fear Brigade, by A. Mitchell; Previous projects performed at the Linbury Studio (Royal Opera House), Almeida Theatre, RADA, Regents Park and in the Edinburgh International and Fringe Festivals.

Zura Narmania

Lives and works in Winterthur, Switzerland

2007, 'Dezemberexhibition', Museum of Fine Art, Winterthur; 2006, 'Dezemberexhibition', Museum of Fine Art, Winterthur. 'Winterthur surch the Superstar', Kushalle Winterthur; 2005, 'Eulach art exhibition 05', Eulachhallen, Winterthur; 2001, 'Eulach art exhibition 01', Eulachhallen, Winterthur; 1998, 'Art Flow 98', Rhenaniahallen Köln, Germany; 'Spirit of the Age', Appollinaris Bad Neunahr, Germany.

Patricia London Ante Paris,

Lives and works in Munich, Germany

2008, eine schwarz-weiße Angelegenheit, Goethe-Institut Georgien; 'Future Flowers', creme, Munich, Zukunft findet Statt, Rathausgalerie, München; Zeitgenössische Kunst am Wittelsbacher Platz, performance zum 850. Geburtstag, Munich; Munich Revisited, zk-max, Munich; 2007, auch nicht und nicht nur das, Städt. Artothek, München, pope's palace, Vienna. 'Under the Table On Dimitri', performance, cumbo club, Tbilisi; 2006, 'Pseudoperformance in Park', Central Park, New York; 'Conversation with Art', Tokyo Opera City Gallery, Tokyo; 2005, Es hilft, Städt. Galerie Esslingen; Encuentro Internacional de Pintores, La Alberca; The Apfele Land, Kunstverein München; 2004, The DaimlerChrysler Art Collection, Pretoria Art Museum, Museum Africa, Johannesburg, National Gallery, Cape Town; Photography, Video, Mixed Media, Daimler-Chrysler Collection, Berlin.

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