

artisterium '09

2nd Tbilisi International Contemporary Art Exhibition and Art Events

| SYNTHESIS |



8-15 October, 2009

2nd Tbilisi International Contemporary Art Exhibition and Art Events

**the
manifest
of
changes
and
an
inner
experience**

www.artisterium.org



8-15 October, 2009

არტისტერიუმი 09

თბილისის II თანამედროვე ხელოვნების
საერთაშორისო გამოფენა

8-15 ოქტომბერი, 2009 წელი

2nd Tbilisi International Contemporary Art Exhibition and Art Events

**the
manifest
of
changes
and
an
inner
experience**

ცვლილებების
მანიფესტი და
შინაგანი
გამოცდილება

www.artisterium.org

ARTISTERIUM 2009

2nd Tbilisi International Contemporary Art Exhibition and Art Events

'The Manifest of Changes and an Inner Experience'

Organizers

Artisterium Association,
Centre for Visual Researches,
Ministry of Culture Monument Protection and Sport of Georgia,
Georgian Season
Georgian National Museum, Tbilisi History Museum, Karvasla

Director

Iliko Zautashvili

Curators

Magda Guruli
Lika Mamatsashvili

Board

David Tskhadadze
Marine Chogoshvili
Iliko Zautashvili
Magda Guruli

Coordinator/Supervisor

Irina Saganelidze
Tamar Lordkipanidze

Georgian Season coordinator

Manana Muskhelishvili

Public promotion

Sopho Khuntsaria

All artworks © Artists
All texts © Authors
All photographs © Photographers

© Artisterium Association



© Centre for Visual Researches



© Centre for Global Coordination of Culture and Art



Exhibition

Exhibition concept

Iliko Zautashvili
Magda Guruli

Exhibitions events

Sophia Kilassonia
Rusudan Oat/Khatuna Khabuliani
Karaman Kutateladze
Niko Tsetskhladze/Archil Turmanidze
Maka Jakhua

Visiting curators

Evelyne Jouanno, France, USA
Shaheen Merali, Germany
Sylvia Narewska, Poland
Alena Boika, Czech Republic
Benjamin Godsill, USA

Logistic technical services

Vakhtang Gvetadze
Kote Jincharadze
Luka Zet

Catalogue

Main concept

Archil Turmanidze
Iliko Zautashvili

Concept design, layout

SYNTHESIS ad

Translation

Magda Guruli
Servane Laine
Peter Nasmyth

Conference

Tram Foundation

Project coordinator

Ana Riaboshenko

Project manager

George Mikeladze

Project research/coordinator

Nutsa Megvinetukhutsesi

Technical assistance

Lika Dadiani
Marta Tabukashvili
Alexander Adamia
Salome Skhirtladze

Website

SYNTHESIS ad
Eto Gabashvili

Acknowledgments

Thanks to the following people and organizations

Goethe Institute, Georgia

Werner Wöll
Tamta Gochitashvili
Natia Mikeladze-Bakhsoliani

Dumas French Cultural Centre, Tbilisi

Joel Bastenaire
Mariam Kveselava

British Council in Georgia

Paul Doubleday
Maia Kipshidze

Embassy of the United States, Georgia

Cynthia Whittlesey
Gigi Guledani
Keti Gogoberidze

Polish Embassy in Georgia

Lech Konczak

Georgian National Museum

David Lordkipanidze

Maidan Group

Beso Khaindrava

Archidrome

Nini Phalavandishvili



MINISTRY OF CULTURE
MONUMENT PROTECTION
AND SPORTS OF GEORGIA



Georgian National
Museum, Tbilisi History
Museum 'Karvasla'



GOETHE-INSTITUT
GEORGIEN



Dumas French
Cultural Centre,
Tbilisi



British
Council in
Georgia



Embassy of the
United States,
Georgia

Polish Embassy
in Georgia



Georgian season



culture ireland
cultúr éireann



Nine Dragon Heads



MAIDAN GROUP



GREEN
WAVE



The Caucasian
House of Tbilisi



NEW ART

New Art Union

Art Villa Garikula



ΥΠΟΥΡΓΕΙΟ ΠΟΛΙΤΙΣΜΟΥ
MINISTRY OF CULTURE
ΚΡΑΤΙΚΟ ΜΟΥΣΕΙΟ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ
STATE MUSEUM OF CONTEMPORARY ART

Out

door.ge

თბილისის თანამედროვე ხელოვნების II საერთაშორისო გამოფენა – არტისტერიუმი 2009 – რეგიონული და საერთაშორისო მულტიმედიური ვიზუალური კულტურის ტენდენციებს წარმოაჩენს გამოფენების, კურატორთა კონფერენციების, შეხვედრების, დისკუსიების, კულტურული და საგანმანათლებლო პროგრამების ფონზე. არტისტერიუმი 2009 ქართული სახელმწიფოს კულტურის პოლიტიკის ერთ-ერთი მნიშვნელოვანი მიმართულებაა, ხელოვნების მხარდაჭერის და პოპულარიზაციის კუთხით.

ეს სწორედ ის წამოწყებაა, რომელიც საქართველოს და მის დედაქალაქს მსოფლიო სახელოვნებო რუკაზე წარმოაჩენს, როგორც დემოკრატიულ, შემოქმედებით და პლურალისტურ სივრცეს, სადაც მომავლის პროგრესული ტენდენციები მჟღავნდება.

წელს არტისტერიუმი ქართველ და 23 ქვეყნიდან მოწვეულ ხელოვანებს მასპინძლობს, რაც გააღრმავებს ქართული სახელოვნებო სცენის საერთაშორისო ინტეგრაციას.

საქართველოს კულტურის, ძეგლთა დაცვის და სპორტის სამინისტრო მიესალმება არტისტერიუმის სტუმრებს, თანაორგანიზატორებს და უსურვებს მათ შემდგომ წინსვლას მსოფლიო თანამედროვე ხელოვნების და კულტურის კონტექსტში.

With its many discussions, meetings and cultural and educational programs, the Artisterium 2009 represents the tendencies of the regional and international multimedia visual culture.

The Artisterium 2009 -Tbilisi 2nd International Contemporary Art Exhibition and Art Events, is an important priority of Georgia's cultural policy, which aims at the popularization and support of contemporary art and culture.

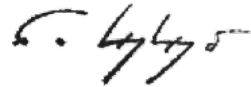
One of the main objectives of the initiative is to identify the place of Georgian contemporary art on the world's art map, to represent Georgia as a place for democratic, creative and pluralistic space, with the accent on the progressive tendencies of future.

This year, the Artisterium hosts Georgian as well as international art professionals from 23 countries. It will help the international integration of the Georgian art scene.

The ministry of Culture, Monument Protection and Sport of Georgia greets the guests, organizers and partners of the Artisterium 2009 and wishes them further success in the contexts of global contemporary art and culture.

ნიკოლოზ რურუა

საქართველოს კულტურის, ძეგლთა დაცვის და სპორტის მინისტრი



Nikoloz Rurua,

The Minister of Culture, Monument Protection and Sport of Georgia

თანამედროვე მხატვარი... მუშაობს და გამოხატავს თავის შინაგან სამყაროს – სხვა სიტყვებით რომ ვთქვათ – გამოხატავს ენერჯიას, ქმედების უნარსა და სხვა შინაგან ძალებს.

ჯექსონ პოლოკი

სამყარო ჩვენ გარშემო ისე სწრაფად ვითარდება, რომ ხშირად ძნელია დააფიქსირო, ურთიერთობებსა და ყოველდღიურ ცხოვრებაში გამოხატული ხილული ცვლილებები. ხელოვნება, როგორც მენტალურის, ფსიქიკურის და ფიზიკურის გადაკვეთის წერტილი, ცდილობს ყველაზე მოულოდნელი სახით წაიკითხოს თანადროულ სამყაროში მიმდინარე პროცესები. მხატვარი ამას შინაგანი გამოცდილების, შინაგანი მუშაობის ხარჯზე ახორციელებს იმ ცვალებად პარადიგმაში, რომლისგანაც კაცობრიობის ახალი „სინამდვილე“ იქმნება.

საქართველოს ბუნებრივი განვითარება მრავალჯერ შეფერხდა მისი გეოპოლიტიკური მდებარეობის გამო, რომელიც ყოველთვის განსაზღვრავდა ქვეყნის კულტურულ, პოლიტიკურ და ისტორიულ თავისებურებებს. თბილისი ყოველთვის იყო ფილოსოფოსების, მწერლების, მოგზაურების, მოხეციალე დერვიშების თავშესაფარი. ქალაქის ისტორიული უბნები დღემდე ინახავენ მოგონებებს აქაურ მხატვრებზე, პოეტებზე, დეკადენტებსა და მოდერნისტებზე, ე.წ. თბილისურ ბოჰემაზე, კუბო-ფუტურისტული ავანგარდის მრავალ მხატვარსა თუ პოეტზე.

2008 წელს, გამოფენისთვის სახელის ძიებისას არტისტერიუმზე შევჩერდით, რადგან სახელწოდება გასული საუკუნის 10-ანი წლების, თბილისის მოდერნისტულ, კულტურულ და სახელოვნებო დინამიკას ეხმაურება. არტისტერიუმი ერქვა ჟურნალ „არს“-თან, მისივე შენობაში არსებულ კლუბს, სადაც ავანგარდული გამოფენები, პოეზიის საღამოები და ლექციები იმართებოდა. სახელწოდებამ საშუალება მოგვცა ქართული თანამედროვე ხელოვნება თბილისურ მოდერნიზმთან, ანუ საკუთარ ფესვებთან დაგვეკავშირებინა.

არტისტერიუმზე მუშაობისას ხშირად გვიგვრძვინია თავი არაადექვატურ მდგომარეობაში, რადგან ქვეყნის სახელოვნებო ინფრასტრუქტურა, ყოველ შემთხვევაში ჯერჯერობით, არ განაწყობს დიდი მასშტაბის სახელოვნებო ღონისძიების ჩასატარებლად ქალაქში, სადაც თანამედროვე საგამოფენო სივრცის დეფიციტია და ძალიან მწირი საშუალებებია შემოქმედებითი პრაქტიკის თუ სახელოვნებო წარმოების სტიმულირებისთვის. მიუხედავად ამისა, თბილისური არტ-სცენა ძლიერ ცოცხალი და მრავალფეროვანია, რადგან თბილისში აკუმულირებულმა ევრო-აზიურმა ფილოსოფიამ და მსოფლშეგრძნებამ განაპირობა ისეთი სპეციფიური კულტურული ფენომენის ჩამოყალიბება, რომელმაც განსაზღვრა ახალი ქართული ხელოვნების დემოკრატიზმი და ინტეგრაციული ტენდენციები. მიუხედავად პრობლემებისა, თბილისი დღეს ინტენსიურ სახელოვნებო პროცესებშია ჩართული, რაც თანამედროვე ხელოვნებაში ექვერიმენტული საშუალებების და ახალი გზების ძიებას ემსახურება.

2009 წლის არტისტერიუმის მიზანი ისეთი პლატფორმის შექმნაა, სადაც შესაძლებელი იქნება „ენერჯიის, მოქმედების უნარის და სხვა შინაგანი ძალების“ გამოხატვა, სადაც მხატვრებს, კურატორებს და არტ-კრიტიკოსებს მაყურებელთან ერთად საშუალება მიეცემათ გამოიკვლიონ დღევანდელი მუდმივად ცვალებადი და ახალი გამოწვევებით აღსავსე სამყარო.

მაგდა გურული,
არტისტერიუმი 2009
კურატორი

The modern artist... is working and expressing an inner world – in other words – expressing the energy, the motion, and other inner forces.

Jackson Pollock

As the pace of change speeds up in the world around us, daily life undergoes subtle changes that manifest through visions, relationships and ideas. Art, being the sphere where the mental and physical intersect, sheds new light on the ideas of reality and perceived reality, where the most unexpected decisions and interactions are possible. Artists, whose primary concern is inner experience, are perfectly placed to reflect these new and changing paradigms on what constitutes the current state of human 'reality.'

Georgia is a country whose natural development has been interrupted many times because of its geo-political status. The location that has come to lie on the verge of both East and West, has always defined the cultural, political, economic and historical characteristics of the country.

Moreover, at all times of its complex history, Tbilisi, Georgia's capital has always been a shelter for philosophers, writers, travelers and vagrant dervishes. The historical part of the city has been keeping the memory of many decadents and so-called Tbilisian bohemia, consisting of artists and poets from modernist circles to cubo-futuristic avant-garde.

In our quest for a name fitting the event, we therefore settled on 'Artisterium', the name of a Tbilisi club functioning at the art magazine ARS in the first decade of the 20th century. The club was famous for its intense artistic milieu, avant-garde exhibitions, poetry evenings, lectures and many other activities responding to the modernistic and cubo-futuristic tendencies of the time. The name of the event thus allows us to restore the connection between Georgian contemporary art and its roots.

While working on the Artisterium project, it has been common to find oneself in a less than adequate situation. The art infrastructure of the country is indeed quite limited and consists of very few contemporary art spaces or means of supporting artistic practice or production. It is therefore hardly adapted to the organization of such a big art event. It has, however, never prevented the Georgian contemporary art scene to be lively and colorful. It is obvious to those who look around that in spite of all the historical cataclysms of the 20th century or since, the spirit of artists and poets that lived and worked in Tbilisi is still around.

Today, the artists that live and work in Tbilisi are looking for new possibilities and new ways of expressions in art. The art scene of the city reflects the full range of its multicultural environment as it keeps on accumulating a wide spectrum of Euro-Asian world-outlooks and philosophies, while local and imported tendencies interact and become mutually beneficial. Georgia's specific cultural phenomenon, being socially international, politically pluralistic and aesthetically synthetic, shapes the international tendencies of contemporary art in Georgia.

By raising the issue of "expressing energy, motion, and other inner forces" in open dialogue, 'Artisterium' aims at creating a platform for artists, curators, art critics and audience to exchange new insights on this ever-shifting, ever-challenging state of modern existence.

Magda Guruli,
ARTISTERIUM 2009
Curator

Breda Beban, artist, UK.

"had most amazing time in Tbilisi – it was my kind of a paradise: looking at new work, meeting people, warm hospitality and all this against a spectacularly beautiful place. STILL MISS all of you. and, as it is case with many of us who visited Georgia for the fist time, the whole experience left me longing for MORE."

Martin Zet, artist, Czech Republic.

"as to esthetic situation – i was absolutely excited – this old building with historical installation downstairs, recycled walls, sockets falling out – I love it + sometimes i work with it – once in St Petersburg about 10-15 years ago – i just refilled the holes after the nails in one wall with the old found nails – i mean every single hole. Artisterium made me feel very real and not spoiled – in a good place + I liked the choice of works + all new names for me so I think it was a very good event"

Lydia Matthews, art-historian, curator, Parsons New School of Design, USA.

"I can tell you that it did make a difference in the lives of all of us who visited Tbilisi, and I'm sure that more future exchanges will grow out of it. It taught the US artists how to really slow down and adapt to sets of conditions they had no control over, which is invaluable! It is always hard to measure how exposure to other people's ideas and ways of making art impact artists of a particular place--but these are the very

things that will be revealed over time. Know that your efforts were extremely appreciated, and the friendships that grew out of this are worth their weight in gold"

Sitki Kosemen, artist, Turkey.

"I would like to thank you for the marvelous days we have spent together in Tbilisi. The show was wonderful, well organized... I would be delighted to come there again in the first opportunity. Thank You so much...."

Arno Contreras, artist, France.

"Thanks again for all the efforts and time you took to organize artisterium and show our works in so good conditions"

Ledoh, artist, USA.

"With a bit of hesitancy I arrived in Tbilisi, and now I'm left with warmth in my heart; I'm filled with the desire only for the return to rekindle that essence one day. I tend to shy away from artists in my day to day life, the experience was inspiring and gives me hope for true global art. I'm grateful for this community! Much obliged"

Sylwia Narewska, curator, Arsenal Gallery, Poland.

"I would like one more time to thank You for everything – this event, invitation and hospitality. It was a great pleasure to participate in such an intense event"

Dalia Dudenaite, artist, Lithuania.

"i'm not very talkative person, but i'm very happy that i was there, met so much wonderful people, saw a part of your culture. and it stayed inside of me. and yes, i really hope, to see you again"

Patricia London Ante Paris, Artist, Germany.

"the DEEPart mysterium was incredible!"

Simone Westerwinter, artist, Germany.

"there was no time to say good bye. Now I am back in Germany. It is very cold today (3°C) and i am missing Tbilisi a lot! I just want to tell you that it was very great to be part of artisterium and to meet you all..."

Paul Doubleday, Director of the British Council in Tbilisi.

"...We enjoyed it immensely. A great experience and some wonderful work."

Cynthia Whittlesey, Chief of Education, Culture and Information Affairs, USA Embassy in Georgia.

"...It was great! Looking forward to working with you in future!"

Table of Contents

14	Bruce Allan	100	Prasto
16	Babi Badalov & Jacques Crenn	102	Ana Riaboshenko, Anatoly Riaboshenko
17	Vazha Bekauri	104	Guia Rigvava
18	Frances Belser	106	Samkura
20	Levan Beriashvili	106	Sarah Lewtas
21	Ali Bramwell	107	Ian Joyce
22	Gilbert Bretterbauer	108	Kevin Mc Gee
24	Vakhtang Bugadze	109	Nuala Ní Fhlathúin
26	Art Group Bouillon	110	Beso Shonhardt
28	Sophia Cherkezishvili	112	Maya Sumbadze
30	David Chikhladze and Margo Korableva Performance Theatre	114	Sophia Tabatadze
32	Ruth Claxton	116	The Morning After (aka RU-486)
34	Peaceful Light of Gladness Before a Thunderstorm	117	Matt Sheridan Smith, Nikolas Gambaroff
35	Lucie Ferlikova	118	Liz Magic Laser
36	Ivars Gravlejs	120	Sean Raspet
37	Lukas Karbus	122	Aaron Young
38	Nazli Kaya	123	Michael Phelan
39	Petra Petileta	124	Matthew A. Chambers
40	Goga Dadunashvili	125	Michele O'Marah
42	EBC Emergency Biennale in Chechnya	126	Selected Artworks from The U.S. Embassy Collection
56	Hans Heiner Buhr	126	Aaron Yassin
58	Niko Tsetskhladze	128	Joanne Mattera
59	Iliko Zautashvili	129	Beth Ganz
60	Nezaket Ekici	130	Russell Crotty
64	Alexander Florensky	132	Martin Wattenberg
65	Olga Florensky	134	Susan Logoreci
66	Irina Gabiani	136	Luka Zet, Natalia Gagnidze
68	Eerie & Languid – Explorations About Responsibilities and Values	138	Goethe-Institut Georgien,
69	Laleh Khorramian	138	Hans Scheib
70	Carlos Amorales	142	TBC Gallery,
71	Jean-Gabriel Périot	142	saq[art]velo
72	Tamuna Karumidze	144	Abanotubani, Old Downtown Tbilisi,
74	Bessa Kartlelishvili, Koka Vashakidze	144	Mamuka Japharidze
76	Giorgos Katsagelos	146	New Art Gallery/Café, MAF Group
78	George Kevle	146	Giorgi Khaburzania
79	Misak Khostikyan	146	Mtvarisa Joyce
80	Ushangi Khuma	147	Giorgi Makhniashvili
82	Nino Lomadze	147	Natalia Glonti
84	Fakhriya Mammadova Rafael	147	Nata Kipiani
85	Konstantine Mindadze	148	Giorgi Dadiani
88	Mariam Nakanimamasakhlisi, Giorgi Mamasakhlisi	149	Levan Kapanadze
90	Park Byoung-Uk	149	Nini Alavidze
93	Kam Yeon-Hee	150	Auditorium
94	Video Art from Poland	151	Art Villa Garikula, Festinova
95	Kobas Laksa	152	Archidrome,
96	Jacek Malinowski	152	Levan Mindiashvili, Cristian Tonhaiser
98	Hubert Czerepok	156	Index of the Artists [recent exhibitions, events, awards]
99	Azorro Group	165	Index of the Curators

ARTISTERIUM 2009

2nd Tbilisi International Contemporary Art Exhibition and Art Events



- Georgian National Museum, Tbilisi History Museum, Karvasla

8 Sioni Str.
- Goethe Institute, Georgia

16 Zandukeli Str.
- TBC Gallery

7 Marjanishvili Str.
- Abanotubani

Old Tbilisi Downtown
- New Art Gallery/Café

31 Orbeliani Str.
- Auditorium

3 Purtseladze Str.
- Art Villa Garukula

Kaspi Region, Garikula Village (75 km. from the city downtown)
- Caucasian House

20 Galaktioni Str.

The Ocean Is Not A Swimming Pool

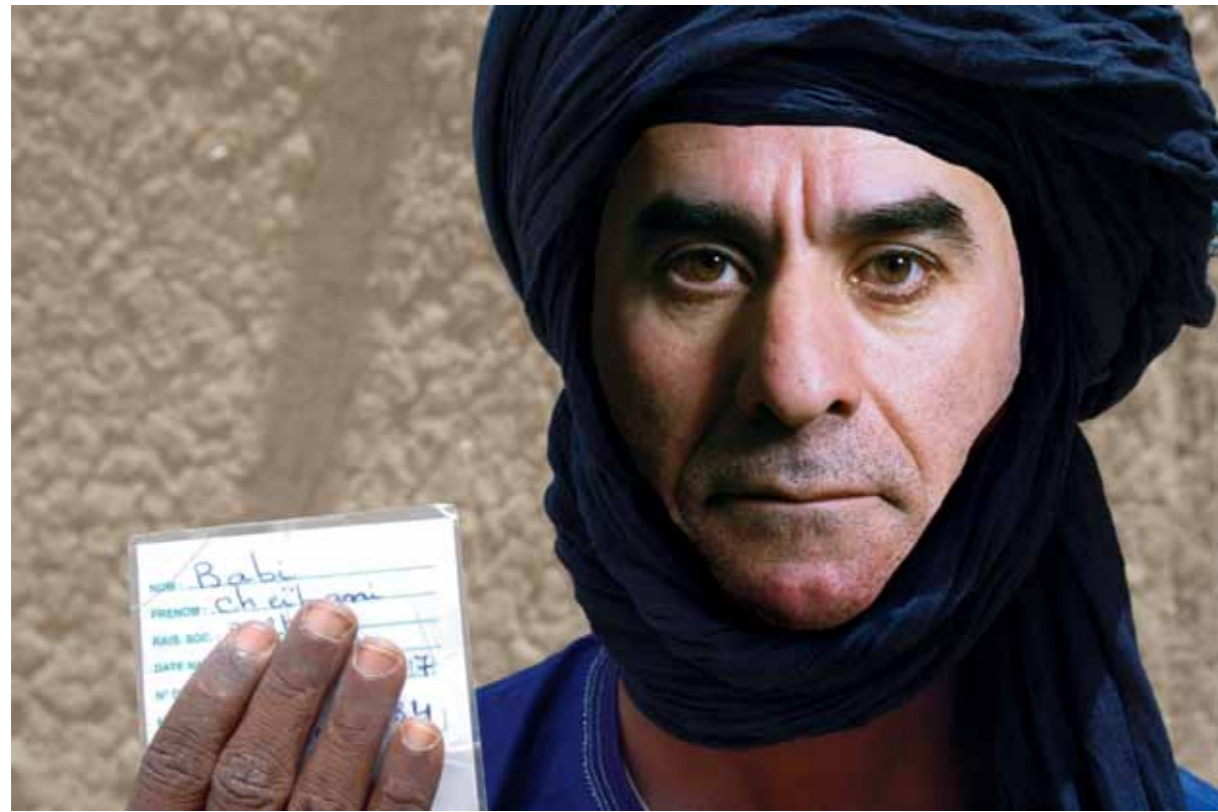
distance and proximity, glow worms and stars

A sign on the Atlantic coast near Westward Ho! North Devon, England.

Scale (1)

Dusk. Walking beside a small lake surrounded by limestone in South West France. As the first stars appear, I become aware of glow worms on the ground around me. To my eye these separate phenomena appear much the same size, a slight of scale in my imagination.

Scale (2)



A man in a white suit will get lost in a wall, but a man in a black suit will always be surrounded by four walls



LOVE YOU MUST.

HELLO! HOW ARE YOU? LIKELY, YOU WILL BE NOW SURPRISED. I HAVE RECEIVED LOVE INTERNET DISPATCH. IN THAT LETTER IS SPOKEN ABOUT... YOU LOVE ME I LOVE YOU. I HAVE SEEN YOUR NAME. I KNOW YOUR DREAM, I CONSIDER, THAT THE GIVEN CHANCE FOR ME UNIQUE, THEREFORE I HAVE DECIDED TO WRITE TO YOU. I WISH TO FIND THE TRUE LOVE! YOU ARE MY TRUE LOVE!

I WOULD LIKE TO BEGIN OUR ACQUAINTANCE, WITH THE SMALL STORY ABOUT ME. MY NAME IS AREVIK. TO ME 19 YEARS. I WAS BORN IN NOT THE BIG CITY WHICH IS CALLED ARARAT. ME THE QUIET, YOUNG, PURPOSEFUL GIRL. I CONDUCT A HEALTHY WAY OF LIFE. I DO NOT SMOKE AND I DO NOT TAKE ALCOHOL.

I HAVE WORK WHICH VERY STRONGLY I LOVE. BUT I DO NOT HAVE NOT ENOUGH LOVE. I AM ASSURED, THAT ON OUR PLANET, THERE IS A PERSON WHO CAN PRESENT TO ME HAPPINESS AND LOVE!

I SEARCH FOR THE REAL MAN WHO WILL LOVE, AND TO RESPECT ME. I CONSIDER, THAT THIS MAIN THING IN RELATIONS. I WOULD LIKE TO FIND OUT YOU IN MORE DETAILS. I WISH TO GET ACQUAINTED WITH YOU MORE CLOSE. IT WILL BE FOR US EASIER VARIANT.

LIEBE AREVIK LIEBER AUFGEBLASENER ZAUBER, LIEBER STRAHLENDER GLANZ. LEBE DEN GANZEN ZAUBER, DER AUS DER VERZWEIFLUNG KOMMT. LIEBE DEINE BESTEN JAHRE. ICH HABE BESCHLOSSEN EINZELGÄNGER ZU SEIN. **ES GRÜSST DICH ROLF**

YES I UNDERSTEND YOUR REPLY MORE THAT YOU THING... I CONFESSED THAT CAN'T SPEAK GERMAN. AND I NOW THAT WE'RE IN THE 21ST CENTURY. AND DON'T WORRY ONE DAY I WILL SPEAK GERMAN JUST LIKE YOU!!! I'M YOUNG AND I HAVE TIME :) 1 QUESTIONS-HOW LANGUAGE YOU SPEAK? I'M SORRY FOR MY BAD ENGLISH BUT IS MOST IMPORTANT WHEN 1 PERSON WILL LEARN AND I WILL!!! HOPE YOU UNDERSTOOD MY DREAM !!! **LOVE YOU MUST ! AREVIK FROM ARARAT**



Basic grammar ruled man's free will throughout history. As a result, man has locked private desires within his own language. The **Shin-Cake** appears as a kind of a tool, a guide-book to alternative comprehension of our inner profits. At a bottom, the criterions of our social status are purely marketable, like product selection.

The visual form a shin has been contemplated long before, not only by the author, but by each of you. Contemplation is an exceptional human ability, and yet, to me your tightly shaved and well groomed lower legs will make you preferable toward others, like a cake...



LAMP OBJECT
2007, various materials, light pulbs, electric cable, tape,
aluminum wire, exhibition view. 350X270 cm.
Photo by: Betty Fleck



3D NET
2007, various textile stripes. 300X300X300 cm.
Photo by: Betty Fleck







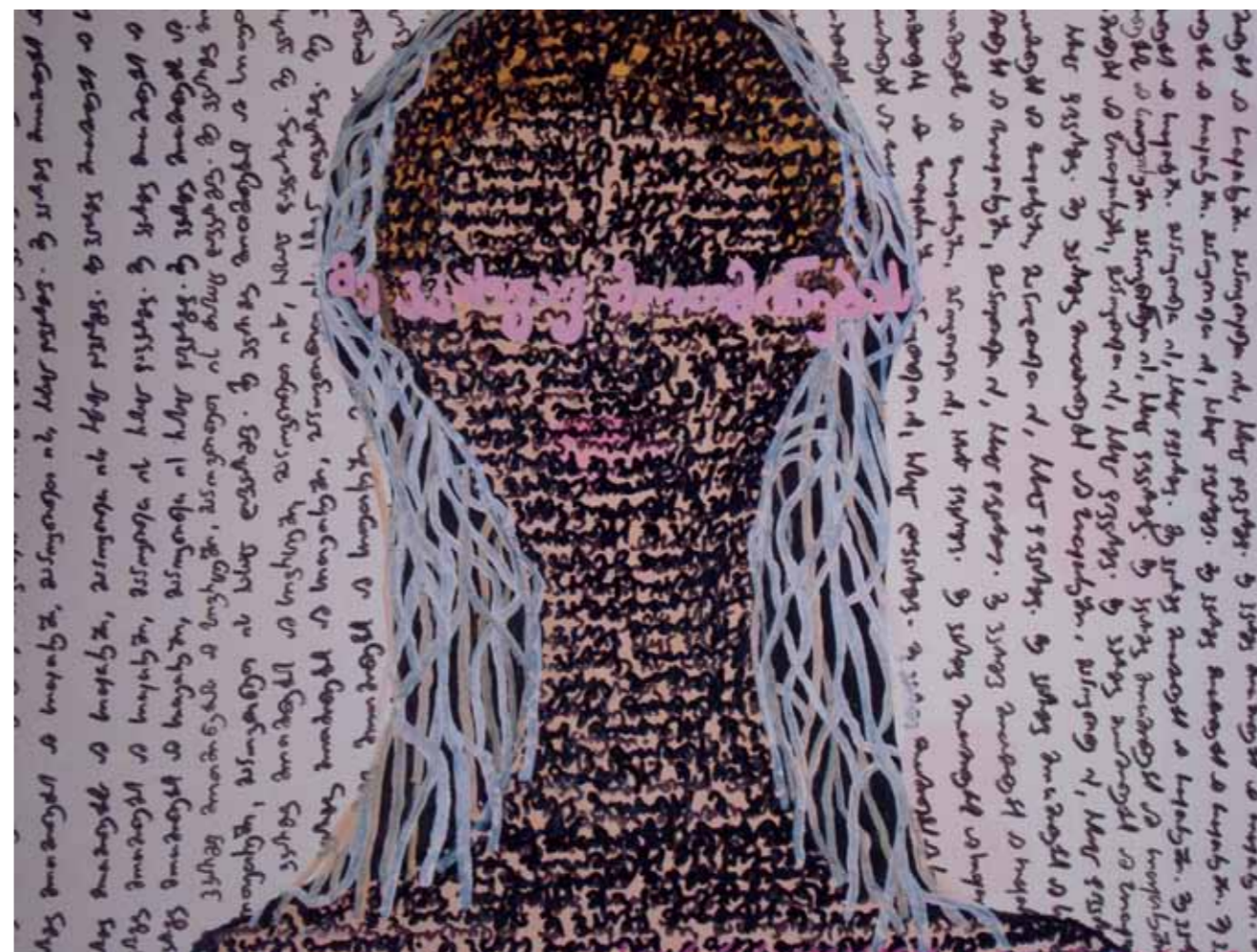
Curated by:
Natuka Vashadze,
Georgia

Bouillon group's art project **The Weight Lifters** parodies a rush of underdeveloped countries towards the Western Unions like EU, NATO...

During one month's physical trainings 5 artists make attempt to achieve nonrealistic results and become professional weight lifters. This action symbolizes the competition of EU non-member countries to reach stated standards of western civilization in a short period of time.

The project simultaneously is the simulation of the corporate "ethics" of developed society that is shown by the rules of the sports game. Artists underline that the basis of the corporate ethics is the athletic principle of competition.

The project blurs the boundaries between art, sports and politics demonstrating the combined cultural "bullion", where there is no differentiated space any more.



David Chikhladze and Margo Korableva Performance Theatre

MANDALA
2009, multimedia performance, 40'00"

The **Margo Korableva Performance Theatre** was founded in Tbilisi in 1994. The theater aesthetics is based on the concept of anti-theater and structuralism. The work material of the company ranges from elements of classical ballet to various rituals, everyday life signs and structuralized dialogues. The shows are never based on written plays but instead are developed according to a specific plan. The usual working technique of the company is to improvise on different levels during repetitions, although these improvisations seldom make it as the final product. The composition is built on a syntagmatic model, where the artistic exploration emphasizes the ever-changing syntax between forms and meanings.

Mandala is the latest show at the Margo Korableva Performance Theater. The first part of the show

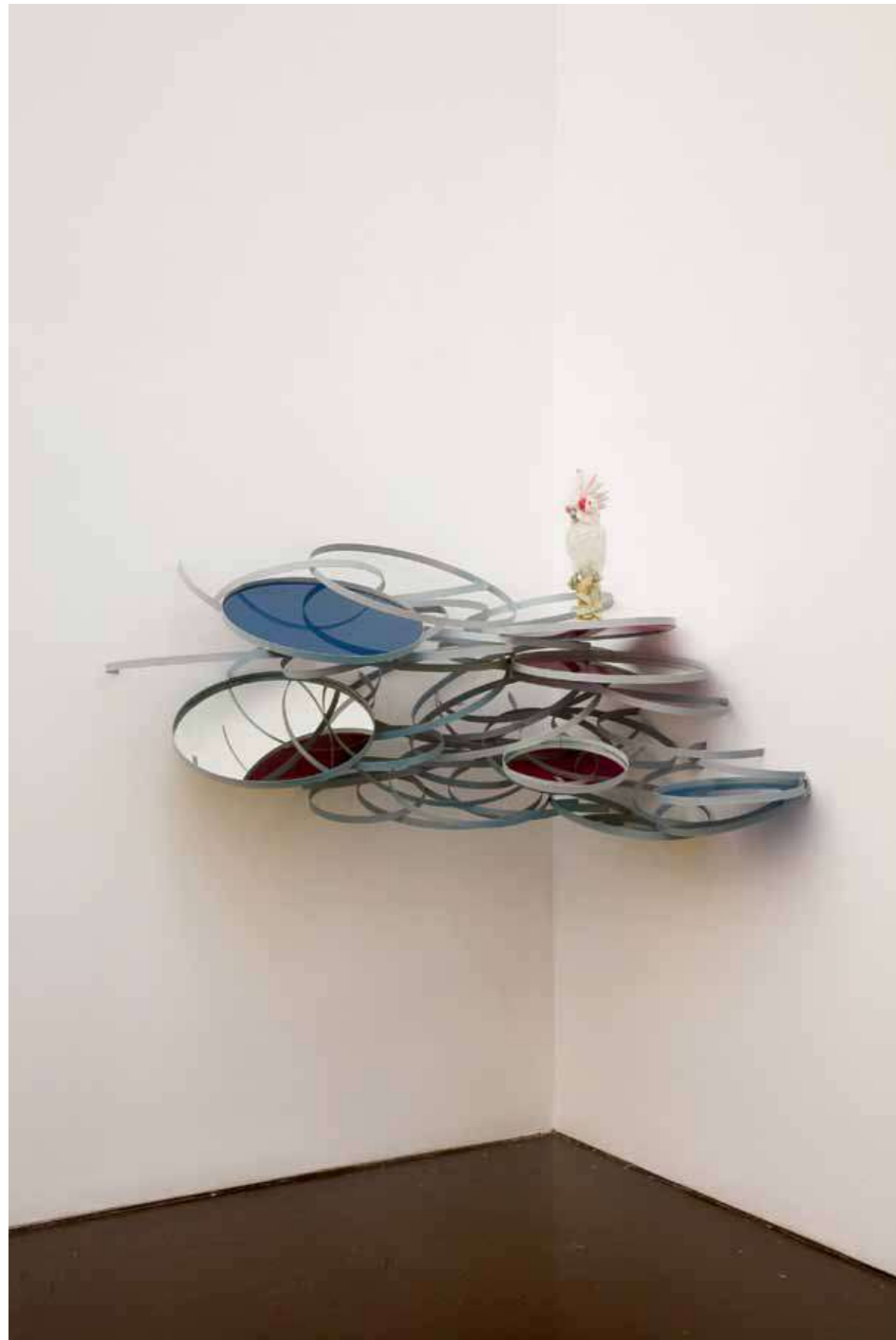
entitled **Narcisis** was presented as a window show in May 2009 at the Tbilisi State Academy of Arts Gallery "Academy +". The **Narcisis** part is based on utilitarian "dance" of everyday life presented as a ritual of fun or as a tension field emerging between the levels of natural and cultural.

The next part – **Mandala** accelerates the dance and goes into deeper explorations employing various paradigmatic signs from sport and ritual. The company uses structural dialogue as the component of general theatrical text. The narrative tries to go beyond the semiotic definition of time and is framed in two dimensional, picturesque sensibilities.

Performing artists: **Levan Maisuradze, Nutsi Gabisiani, Vaso Macharadze, Shalva Kobaladze, Maia Khvedelidze**



NEST (CRESTED PARROTS)
2008, painted steel, mirror, glass, found ceramic figurine,
fimo, 80x120x80 cm. Photo credit: Spike Island



A MILKMAID
2008, cut postcard, 14.5X10 cm. Photo credit: Whipps/Langdon



ST. JOHN THE EVANGELIST
2008, cut postcard, 14.5X10 cm. Photo credit: Whipps/Langdon



Curated by: **Alena Boika**, Czech Republic

TO ALL I EVER LOVED

It's raining for two months already, almost not stopping. People by a habit try to move fast and not to stay alone. Sticky humid air slows down their movements; atmospheric column in 214 kg begins to press with a sudden force, particularly strong by nights. People fall in a pensive despair and light, a bit hysteric confusion. It seems to them, they were betrayed and meanly misused, but if to follow certain rules – to move fast and not to stay alone, – everything will be fine. Then they suddenly notice that tomatoes put out of window bear red fruits in June. They reflect on it, look at the sky, and surprisingly discover that greenhouse effect they were told in primary school 20 years ago had already happened.

Cars barrel in with a crazy speed around and in a global warming, planes fall down, and trash wind brings and sweeps away enormous bulks of information in Internet open space. Firstly people sprightly

read news, answer all mails and write comments to their friends' blogs. It seems to them still that if to plan and schedule things in a perfect way, everything could be caught, despite greenhouse effect and global speeding-up. And suddenly at some random moment they realize that nothing could be caught. World with its societies and global tomatoes rushes past, even Esperanto is not interesting to anyone anymore. And Bulgarian artist based in Berlin as automatic machine produces ready formulations for grant applications, banging out multiculturalism, intersection, cross-cultural, European Union, cultural exchange, collaboration, investigation, to build up creative society, to make a bridge. Last nail is hammered in easily manipulated consciousness.

And then quiet contemplation comes. With a crystal sound pupil suddenly turns into itself, and eye with astonishment alights on a squirrel. She is red on the green

grass. Around is sunny silence and calm. The new era begins. As submarines from the bottom of conciseness despair, devastated, alone, loneliness, eliminated, humiliation, human, human, personal life, humanity, I love you, I love you so much, but you left me, and all my light went away surface.

Global warming, speeding-up, globalization fly into open space, accompanied by explosion of Jupiter and delight by realization of this explosion.

Small herbs, sadness, light irony, based on personal observations and very, very deep emotional experiences remain; blue jacket/ dress, quarrel, foggy winter day. The morning of the next day comes; the selfish sun rises, and continues to lucet omnibus, greeting the every sprout of a creative manifestation, despite mass greenhouse effect.

JAPONERIE
2007, acrylic on hardboard, 53X45 cm.

INDO-CHINA
2006, acrylic on hardboard, 80X67 cm.









Curated by: **Evelyne Jouanno**, France

“The ‘state of emergency’ in which we live is not the exception but the rule.”

Walter Benjamin

The **Emergency Biennale** in Chechnya was conceived and developed as a reaction against a particular background of destruction: destruction of a culture, a society, a people, an identity.

Wishing to reintroduce Chechnya to an international attention while questioning the phenomenon of proliferation of the international Biennials, the Emergency Biennale opened on 23 February 2005 both in Grozny, Chechnya (different sites in the city) and in Paris, Palais de Tokyo. This project was conceived and realized in less than a month, with no funding support, and with more than sixty international artists, established and emerging, who accepted to provide a work and its duplicate created likely to fit in suitcases shipped to Chechnya and different other cities in the world for mirror exhibitions. After Paris, the touring part of the project moved to Brussels (Matrix Art Project), Bolzano (EURAC/Museion), Milan (Isola Art Center), Riga (Riga City Exhibition Hall), Tallinn (Tallinn Art Hall), Vancouver (Centre A), Puebla in Mexico (laboratory format), Istanbul (10th Istanbul Biennial), San Francisco (World Social Forum, CCA) and Bialystok in Poland (Arsenal Gallery). The next stop is Tbilisi, Georgia, Georgian National Museum, Tbilisi History Museum, Karvasla, in the frame of Artisterium 2009, the 2nd International Contemporary Art Exhibition and Art Events.

For each of these steps, new artists are invited, conferences are organized and additional suitcases are ready to be sent to Chechnya.

Grozny, as the final destination of the artworks since 2005, will also be the last step of the touring exhibition, allowing the meeting of the artworks and of their duplicates or “twins”. The whole collection will then become the base of a local museum, even if this one remains virtual and nomad for an undetermined period.



Adel Abdessemed, A Constructed World, Dennis Adams, Hüseyin Alptekin, Maria-Thereza Alves, Francis Alÿs, Aija Apse, Maja Bajevic, Ruth Barabash, Rebecca Belmore, Lindsay Benedict, Dalida Maria Benfield, Aija Bley, Sylvie Blocher, Blue Noses, Mark Boswell & Anton Kozlov, Marc Boucherot, Véronique Boudier, Hernain Bravo, Kristians Brekte, Mathieu Briand, Hank Bull, Santiago Caicedo, Cao Fei, Banu Cennetoğlu, Raimond Chaves, Chen Shaoxiong, Paolo Chiasera, Magali Claude, José Luis Cortés S., Hubert Czerepok, Marta Deskur, Jimmie Durham, Al Fadhil, Seamus Farrell, Daniel Faust, Carlos Franklin, Fu Jie, Adriana García Galán, Ghazel, Roya Ghiasy, Kaspars Goba, Babak Golkar, Mārtiņš Grauds, Yves Grenet, Gu Dexin, Andris Grinbergs, Daniel Guzmán, Jens Haaning, Han Myung-Ok, Antonia Hirsch, IN[]EX, Alfredo Jaar, Uldis Jancis, Edgars Jurjāns, Elīna Kalniņa, Rose Khor, Kolkoz, Koo Jeong-A, Roman Korovin, Katarzyna Kozyra, Linards Kulless & Una Meiberga, Neeme Kūlm, Gabriel Kuri, Surasi Kusolwong, Tony Labat, Marco Laimre, Sally Lee, Zbigniew Libera, Raimonds Līcītis, HH Lim, Armin Linke, Ken Lum, Juan Pablo Macias, Marko Mäetamm, Ives Maes, Gilda Mantilla, Metapong, Julio César Morales, Maurizio Nannucci, Oda Projesi, Ahmet Öğüt, Jüri Ojaver, Lucy Orta, Damián Ortega, Gionata Gesi Ozmo, Adrian Paci, Alexandre Périot, Joanna Rajkowska, Emmanuelle Rapin, David Renaud, Thorbjorn Reuter Christiansen, Römer & Römer, Julian Rosefeldt, Gatis Rozenfelds, Mo Salemy, Jayce Salloum, Krišs Salmanis, Juan Esteban Sandoval, Santomatteo, Sarkis, Zineb Sedira, Shen Yuan, Nedko Solakov, Allan de Souza, Pascale Marthine Tayou, Bert Theis, Rirkrit Tiravanija, Steven Tong, Sergio de la Torre, Trinh T. Minh-ha, Enzo Umbaca, Urban Subjects, Anton Vidokle, Cesare Viel, Luca Vitone, Wang Du, Florence Wang, Hans Winkler, Jenifer Wofford, Sislej Xhafa, Yan Lei, Yang Fudong, Yang Jie Chang, Zheng Guogu, Zhu Jia, Aiva Zurina. /With the special participation of Alighiero Boetti (Francis Alÿs project). Hans Heiner Buhr, Niko Tsetskhladze, Iliko Zautashvili.

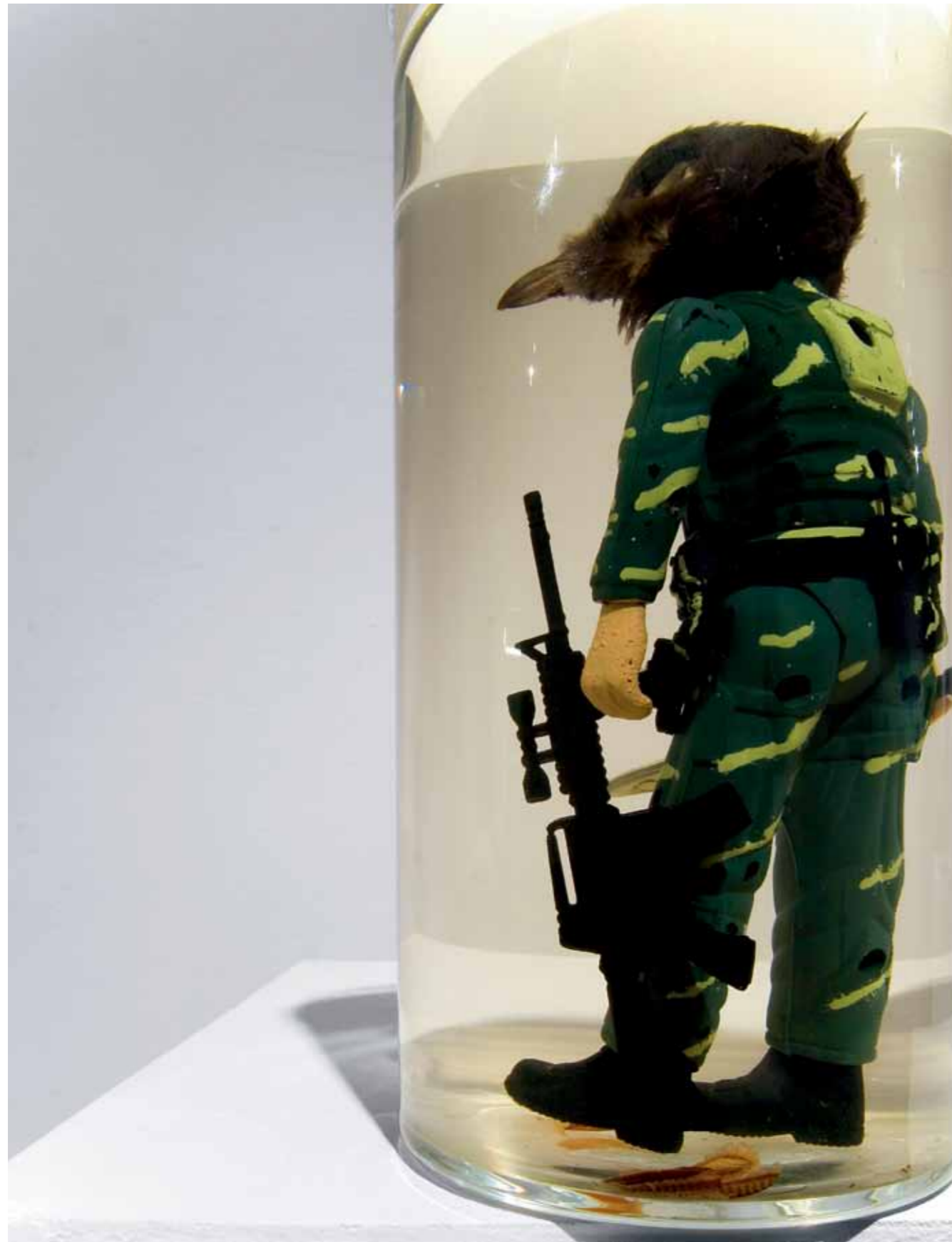












LEFT, TWO, THREE, ART: TRON'S MANIFESTO

Hans Heiner Buhr, 2009

Who has the power over the images, that has the power over us men. The digital wave has thrown the old reactionary art into a smoking shambles.

Our flowing consciousness follows the billions of pictures. From the first blink to the last dying gaze. It is the strong, unique and beautiful as terrible images that our existence does worth living: Mother, the first Christmas, a great love, once own children, a line in the desert or the sea's horizon. The unexpected images enlighten us.

Against the reign of the banal, the stupidity and the greed. Art must return as reconnaissance invading the unknown spaces of Visibility.

Can it?

Real-time digital Tsunami waves have conquered our realities. In milliseconds our weak physical focus fails to set the right attention. Will only instincts choose the important images? What makes their importance?

Images that provoke thoughts and images that enforce our decisions. New economies?

Ongoing, adjusting our reflexes, we test new attention filters for stimulus amplification and noise reduction. Our consciousness is a consciousness in transition.

We urge the continued expansion of our critical sense. Give us a better awareness for all! See, reflect, evaluate, act.

Reality. Claim. Aesthetics. Action. Expectation. Morale. Say. We have a visual right.

We create, manipulate, govern. We shock and enchant the world with new images. Frames of individual decisions becoming waves of societal change.

We are artists without art, stumbling as aging Trons through endless digital spaces. We dare for a new visual future.

Light of aesthetic information: Critical projectiles hurled by the angry fists of imagination and reason.





Artist's statement

The idea, the thought, the draft are the bases for the execution of my artwork. Ideas come from everyday life situations, social and cultural atmospheres. Then the idea expresses itself in the performances and installation art. As well as this, I use the body as a means of expression.

The artistic idea is expressed using the body alone, as part of the installation and within the context of an audience.

The subjects I deal with are time, movement, space, material, body, action/ interaction. I try to create works of art that leave for the viewer, free space for associations and new possibilities. I take a special situation from everyday life and without illustrating this one for one; I place it into a new context.

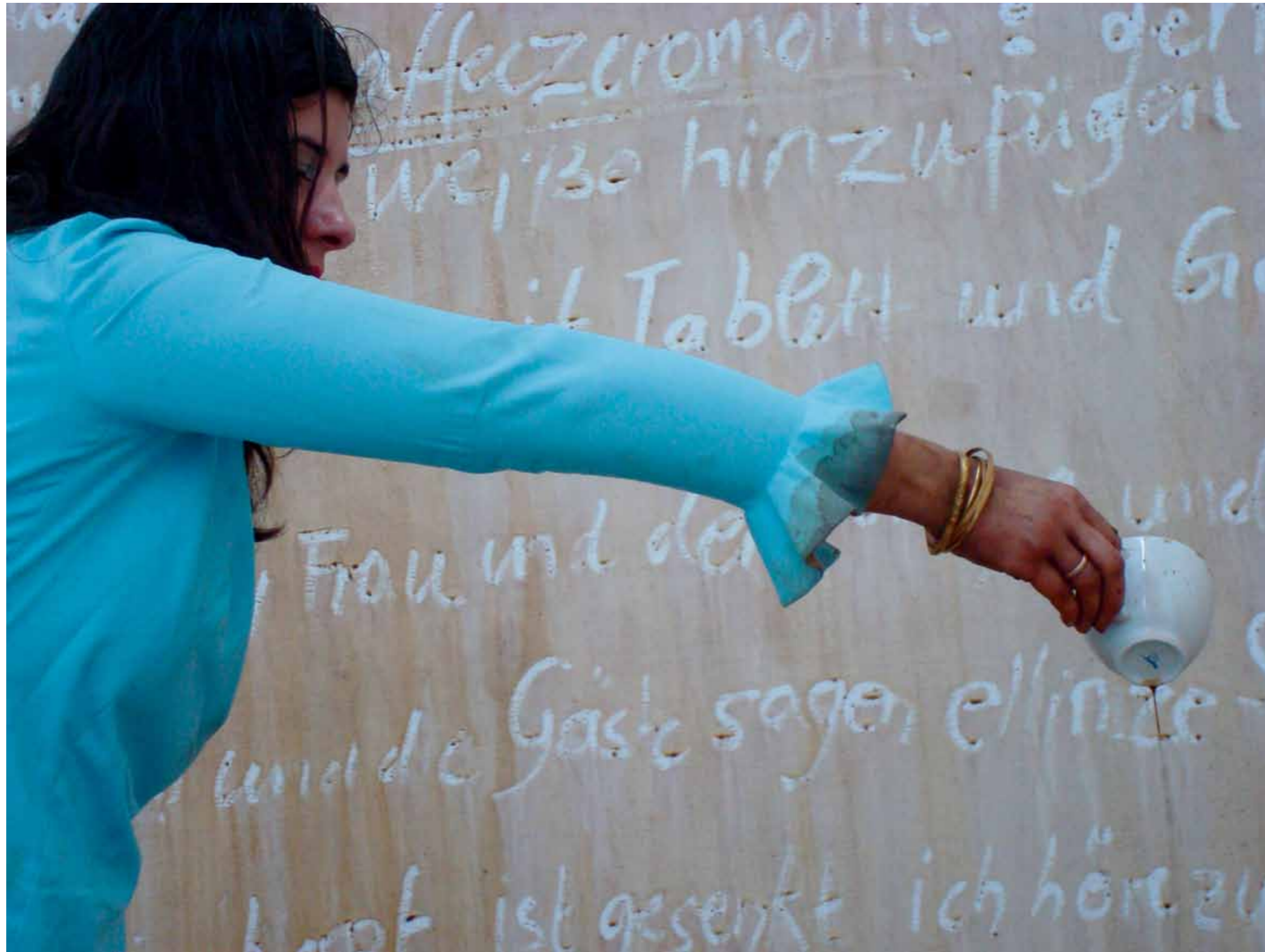
I aim to create art where all of the elements are connected together to form a whole work of art (Gesamtkunstwerk).

Presented at: Performance und Ausstellung, "Temsilde Huzursuzluk" (Discomfort at the Performance), Siemens Sanat Istanbul, 4.3.-25.4.2008 Memories of Objects, DNA Gallery Berlin, 27.6.-7.9.2008

Camera by: **Nihad Nino Pusija**

The artist stands on a pedestal, looking over the heads of the audience. As a Madonna she looks into the air, closer to heaven than to the world. The candles symbolize the wishes of the people, carried into heaven by the sight of Madonna reaching out for fulfilment. Up to here, this is the understanding of the cult about Madonna. There are 37 candles above the artist, standing for the age of the artist. The candles hang upside down and are therefore not addressing the sky, but earth. Life has not only the bright sight for us, but also sad moments. In a quiet meditative attitude, the artist, enflames one candle above her after the other, till all candles burn. It is not only meditative, but also a painful experience, caused by the hot wax, dropping down onto the artist. The hot wax grounds the Madonna and makes her a real person, when she realizes pain. Madonna is demystified and the viewer comes back to himself, when he mentions, he knows the feeling of hot wax on the skin.





Presented at: „HANDLUNG und RELIKT“,
Galerie L. Fasciati, Chur Schweiz,
3.11.-1.12.2007; Memories of Objects
DNA Gallery Berlin 27.6-9.7.2008

Equipment: Vaseline; coffee (liquid 50L);
caffemaschine; white sofa; white small
table; ladder; metallic big bucket; blue
dress; white carpet; cup

Duration: 8 hours

Camera by: **Luciano** and **Marlen Fasciati**.

The artist lifts a secret, a personal story out of her life. Her Performance combines coffee and Vaseline as legible text on a wall surface, hence, creating a wall painting as self-contained artwork. She writes with Vaseline onto the wall, and through dumping the coffee with a cup onto it for ours and hours, the writings become visible and readable step by step. In her story she relates to the ceremony of cooking coffee in order to show out, that she is ready for marriage.

As a young man comes visiting her and her parents with his parents, she has to serve the coffee in a traditional way. Only if she is cooking good coffee and served, she is a good house wife and good for marriage.

She writes down her emotional critics, and her angryness about this ritual.

This is a performance installation, where the smell of coffee, the writing installation on the wall on the objects stay as relict.

From August 7th to August 27th, 2008 I lived in Tbilisi at the artist Michael Shengelia's place. There was a war going on. Every day I drew everything that Misha and I ate. That's the story behind the documentary series **Strategic Stocks of the Shengelia**.

P.S. I am sorry for the spelling mistake in the word bread.



Russian empress Ekaterina the Second was a rather significant character. She was a woman of unusual mind and large build. The solemn portrait of her found at the Russian Museum in St. Petersburg was a source of inspiration for this work.

Georgian king Irakli II was an extremely picturesque person both in politics and in his manner of dress. The solemn portrait of him found at the Telavi Museum was a source of inspiration for this work.



WHEN I LOOK AT MYSELF
2009, acrylic, ink, photocopy on MDF, 93X42 cm.



CHERISH THE CHILD WITHIN YOU
2006, acrylic, ink, photocopy on MDF, 93X42 cm.



Curated by: **Shaheen Merali**, Germany
Exhibition Assistant: **Leonor Veiga**

Artists:
Laleh Khorramian
Carlos Amorales
Jean-Gabriel Périot

Curatorial Concept:

The idea that you cannot get something for nothing remains an un-reflected chant about transaction which has lately marked an embarrassing bipolarisation of those standing and those dying. Who belongs within and who belongs without demonstrates a condition of recess where the feeling of pressure gathers in excess and results in a gradual ruin.

Eerie and Languid is a curated exhibition of moving images committed to observing the slow but final deterioration of values in terms of both land and relationships. In employing aspects of animation and editing which help to render historical consciousness and allow a perception of human civilisation as a totalising entropy, these works chart the shifting notion of our understanding of the pervasive malaise of the new millennium. The artists' spurious observations, formed from an analysis of actual modes of representation, are further visually rendered using mediatic reinterpretations. Here, the paradigms of any contact including the familiarity of violence, of an involved physicality or the meta-memory of fear, remain the mainstay of vivid cultural experience.

Hideously, "the other" (the unloved, the opportunists and the borders that operate as zones of oppressions) are consumed virtually and inside the filmic, allowing the image as apparitions of unbounded characters, histories and cartographies to roam in the grander frame of a visuality (of dominance and disdain).

Associated references to the holocaust, to the unloved and to languid fragmentation provide these cursive works with their primal and temporal immediacy. Hosted within the limits of linear possibilities, we watch and simultaneously occupy, through engaged identification, all these disturbing relationships; as in the camps where elaborate precautions were taken to deceive the victims until the ultimate days of the Nazi regime, we are construed and constructed in the works' conclusive gigantic hole of oblivion – where all dimensions of cancellations can remain as complicit arrangements.

The three selected artists have been involved in personal excavations of facts and sites and can be said to have occupied Hal Foster's 'position of alterity' with their unique re-drawings from the margins, where their intense, blustery articulations which suggest, through their oblique references, a creeping world of sad places and drooping hearts. A terror incognito, that allows a number of entries to the abandoned fields of vile bodies and knowledge in times of global decompositions.

I WITHOUT END...MEANWHILE
2008, video projection, digital time-lapse animation, 6'20".
Courtesy of the Artist and The Third Line

Artist's Statement I Without End...Meanwhile

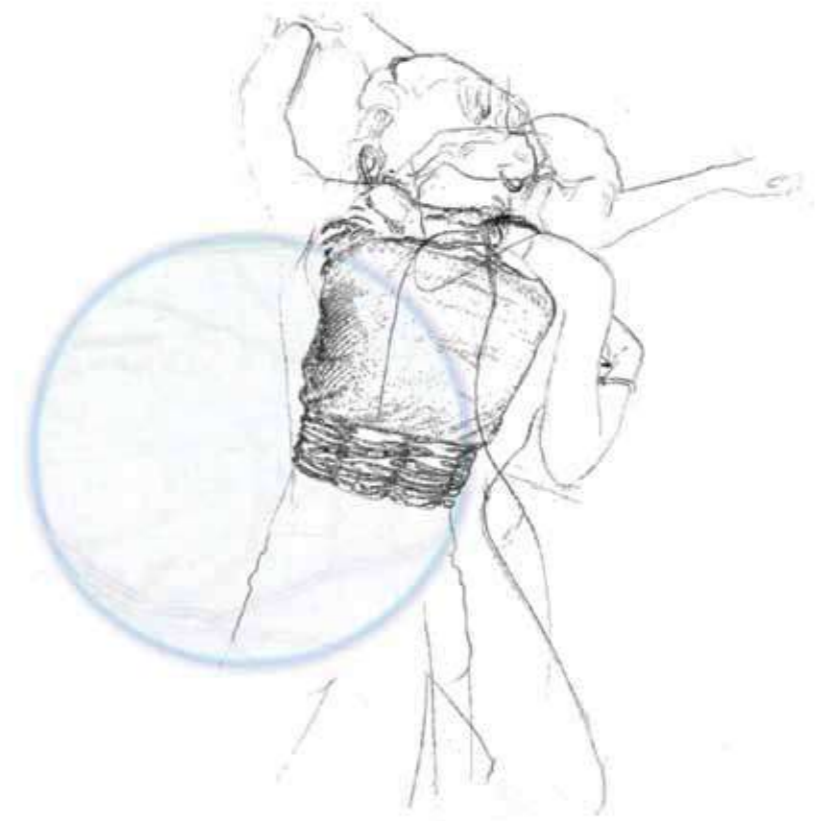
Khorramian's work uses cinema to explore painting and drawing in time. She uses the discarded as a creative strategy, to consider the transience of life and its cycles of depletion and plenitude. Matter decays, but always recreates itself. Her work often moves between the minute and the massive, and brings out the creative possibilities of this movement.

The setting of **I Without End...Meanwhile** (4:20 min), shows a domestic dwelling, spacious yet intimate. The inhabitants, carved out of orange peels, is shot in time-lapse animation, capturing an unexpectedly sensual and human drama. Caught somewhere between living and dying, the figures decay rhythmically, until all moisture is gone from the fruit and their movements subside. The soundtrack creates a texture of tactility and friction. The absurdity of fruit peel as a human metaphor brings two realities together: the physicality of the material world, and the equal force of the inner world of desire, emotion, love, and intimacy. **I Without End...Meanwhile** explores the events outside the lovers bedroom where the lovers are androgynous, coarsely comical but intensely engaged, their heads skewed in place with pins.

I Without End...Meanwhile is the accompaniment to **I Without End** (2008 6:36 min) The third chapter in a cycle of five animations, part of the artist's ongoing experiment in combining the mediums of drawing, painting and cinema. Khorramian structures each episode around a primal element—earth, air, water, fire, and space. **I Without End** takes fire as its inspiration, both as a energetic force and an emotional and psychological metaphor.

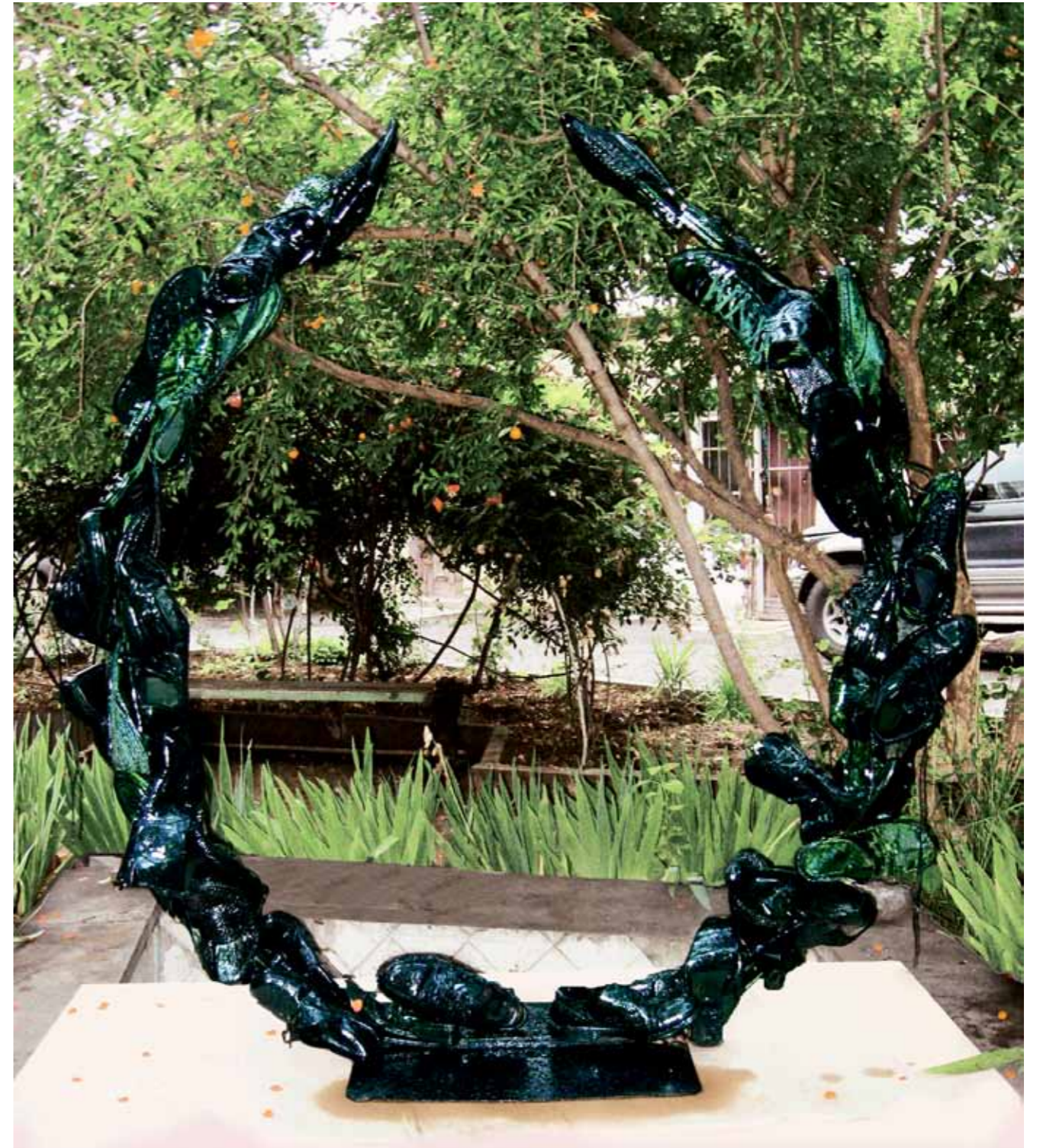








Laurel wreath – an emblem of victory and respect.
Shoes – the incident with George Bush turned a shoe into a very politically symbolical object.



Curated by: **Maria Tsantsanoglou**, Greece
 Director of the State Museum of Contemporary Art-Costakis Collection

“Kum Kapi”
 A project in progress

Photographer Giorgos Katsagelos is shooting Istanbul for the last years. He has been working on different series based on themes that are connected to People and their everyday life. He works mainly in the field of social photography, which means photographing people in their natural condition, catching different aspects of human nature and deal with reality. For this reason, people for GK are very important and they present identities both as unique personalities (that is to stress the personal stories behind the common story) and as units of groups with common characteristics in their everyday life schedule. These separate group identities differ from the established or mainstream national identity of Turkey, they often even are in conflict with the mainstream identities. These contradictions make Istanbul the perfect place to study people’s lives, behaviors, needs and aims in terms of both history and contemporary socio-political developments.

Kum Kapi is one of the historical neighborhoods of Istanbul, situated in the center of the southern part of the Wall. Kum Kapi is also the name of the Gate that leads to this certain area. There are seven Gates around the historical walls of Istanbul that lead to seven corresponding neighborhoods – giving altogether the map of the historical center of Istanbul. GK came to Kum Kapi as part of an initial project which was a remapping of contemporary Istanbul through the way lives are developed around the seven Gates today.

Kum Kapi, as all the neighborhoods around the seven Gates, has an important history of its own. Once it used to be the traditional living area of the Armenians. The Armenian cathedral and other, mostly related with religion buildings remind today that this place was once inhabited by Armenians. The houses used to be nice two-floor buildings built for the needs of a middle class family. These houses were abandoned by their inhabitants. Mostly built by the end of the 19th century, today they are left in slow destruction due to inability of proper restoration programs, both in financial and organizational terms.

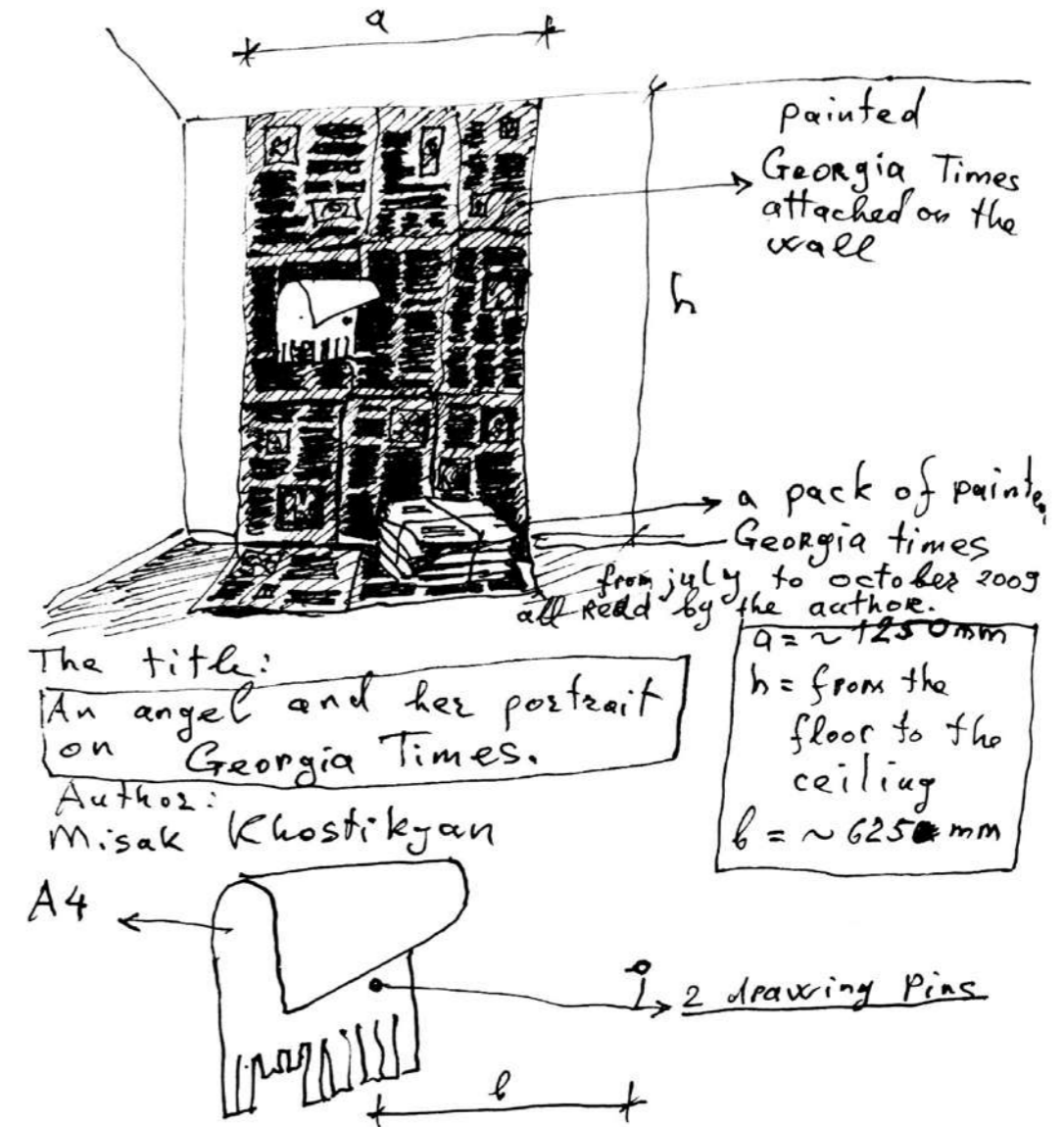
The past years the region is packed with economical refugees that move to Istanbul to look for work that would make them earn some money. There are refugees from almost all the ex soviet countries. They create a sort of a strange copy of the Soviet Union because what combines them is the common Russian language. Although they live in communities. One of the biggest communities is the Georgian.

GK found the Georgians visiting in the beginning an old wooden house in one of the most central places of the Kum Kapi region. The two or three floor buildings were built for the needs of one or two families. Now they are packed with people that sleep altogether, sometimes 10 people in one room and all the empty spaces of the old houses, stairs, kitchens, halls, terraces are transformed into living places. Whenever there is space to fit one bed, a new person can come and live. All the people have a kind of solidarity because they are all looking for the same thing: a job (temporary) that would make them earn some money to have them send back home. Of course in these rooms, the owner of the «bed» even without having his or her privacy, they try to intervene in terms of decoration in order to create an aesthetic identity that would make him or her feel more comfortable.





Glass object series based on a simple experience that love is never pure, totally given, but by some means blended, intersected with our egoism, hesitations, sufferings, weaknesses



Art or rather what is meant as a product in a way pertaining to art, never really reaches urgency, however actual it might be. It never reaches the urgency of news media, although in a sense, that is in proper sense it may be exactly that, what is really new, better to say, what is other indeed.

The piece presented here is a tribute of attention, perhaps a gesture of care and gratitude in response to the invitation received to participate in the exhibition to be held in Tbilisi in October 2009. This is an attempt of keeping in touch with the atmosphere the host dwells in, through impersonal unilateral correspondence through media reports. This is an effort of becoming aware about public events which shape the background context of the exhibition starting from the day of receiving the invitation up to its opening.

Each time after reading the texts in the next issue of the newspaper author covers the texts with paint, rendering them unreadable and leaves only the pictures intact, thus soliciting and allowing new interpretations free from the printed explications. He prefers certain color to the white paint, as far as he makes no appeal for objectivity.







"And so it is with our own past. It is labour in vain to attempt to recapture it; all the efforts of our intellect must prove futile. The past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation which that material object will give us) which we do not suspect. And as for that object, it depends on chance whether we come upon it or not before ourselves must die..."





My duties include the public art project linked with the public.

I will attempt to create the space more vitally by means of considering the objective, place, spectators' trends and characteristics in order to lead the actual public participation while escaping from the widespread and ill-advised object of spectators and forms of the existing public art.

Furthermore, the contemporary art is performed actively together with the public while narrowing down its emotional distance and it tends to be a participation-oriented exhibition not of exhibition but of the two-way communication in order to raise the understanding of both parties (artist and the public).

By means of using various media and free expression methods prevalent in modern art, the closed private space has an opportunity to come into contact with an experimental and open public space; in the meantime, the exhibition will be a chance for people to recognize creative thought, purification of emotion and the role and necessity of art for the public.

There are diverse and complicated interests among

the members in a city because an individual interest is more emphasized than the interest of the community in the city. At the same time, every change is reflected in a very sensitive manner in the city.

Especially, there were unbearable changes in the cities where rapid industrialization was done in a short period of time.

One of the characteristics that the city has is that people feel that the foundation of their lives is being constantly robbed and there are no humanity and people are alienated from each other.

What can art be in such an urban environment? No wonder that it is an important assignment for modern art to create the new role of art that can cope with a new urban environment while overcoming its public image and role. However, as the urban environment gets complex, the tradition concept of art based on exhibition is likely to lose its public features.

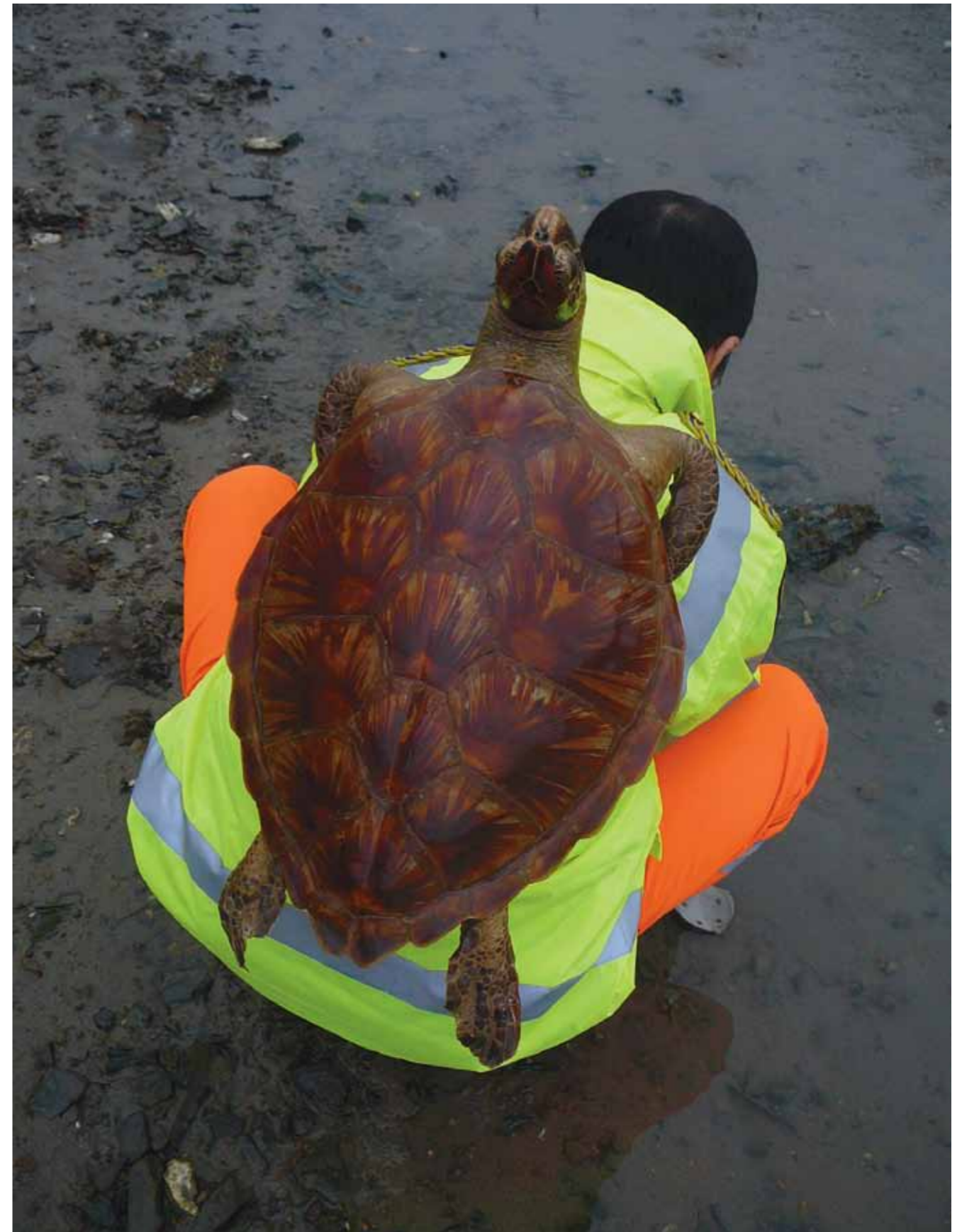
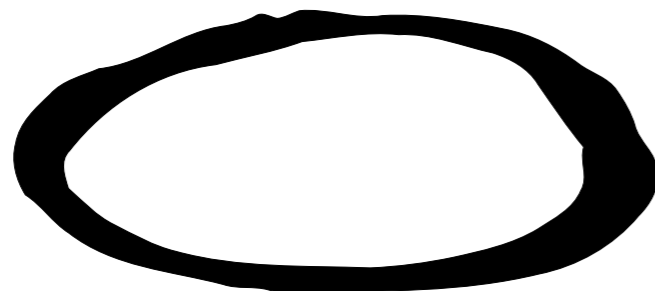
This is the reason that many people pay attention to public art in the urban environment. It is obvious that public art is an unfamiliar phrase on the

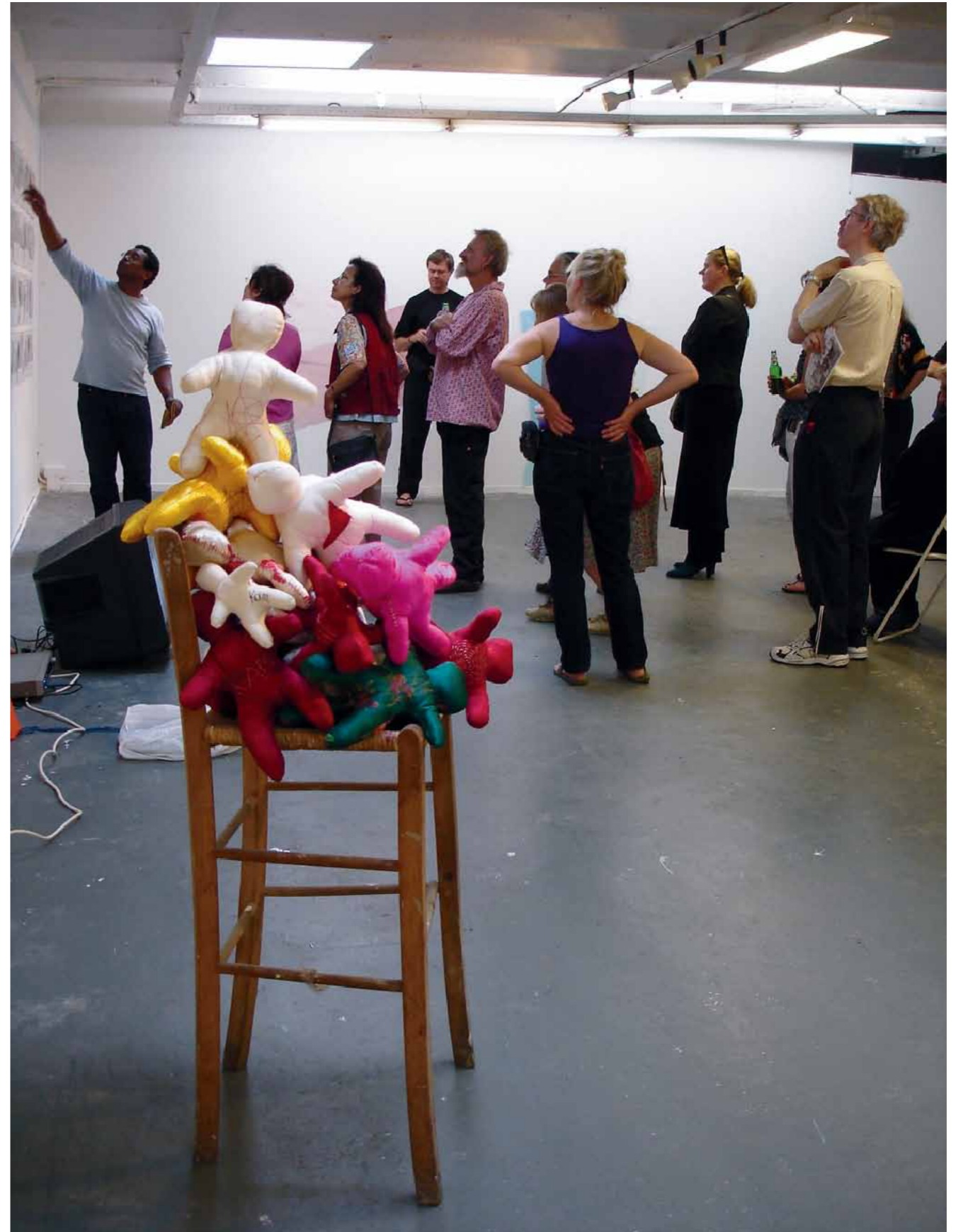
assumption that art has been understood based on the exhibition. Public art is as wide and dynamic as the complexity of urban space and its mobility in its potential. My Public Art Project prepared in environment will suggest that one should solve the urban problems with an artistic way based on the aforementioned wide potential of public art.

If one is willing to share the values and ideal of the given community through art, one can have an access to approach the problems that the special urban environment has in a community-oriented and democratically through public art because the procedures and compromise that can adjust different interests and thoughts among people in a democratic manner are emphasized in public art.

The project, in which the cultural interruption will be performed in the city, is characterized by its true meaning of public image that aims to give respect to the daily lives of the citizens and to connect them with artistic ideal.

That is also what people want from art.





Curated by: **Sylwia Narewska**, Poland

The following presentation of video works, realized by the most outstanding Polish artists, constitutes a part of Kolekcja II (Collection II) of the Arsenal Gallery in Białystok, which has been acquired since 1990. In more or less direct way, the video films relate to the theme of the exhibition. They tackle the issue of condition of contemporary art, critique of institutions and phenomena occurring in Polish society, very often assuming ironic and bantering character.

A video film by **Kobas Laksa** titled **I went on a pilgrimage with my mom** (2007) is a video recording of a bus trip to Lichen – one of the best known sanctuaries in Poland – in which the artist together with his mother, the pilgrimage's organizer at the same time the main character of the film, took part. The work displays marginal and dispersed behaviors, religious rites, rites of consumption, visits to sanctuaries or shopping at souvenir stores. However, not everything is what it seems – emotionally indifferent recording, deprived of mystical character, in fact, tackles embarrassing, usually implicit subjects – revealing religious superficiality...

Jacek Malinowski realizes video films that are located on the borderline between fact and fiction. The ability to make quasi-documentary, the consistency in the creation of characters, the permeation of issues "fake-real", mislead viewers and make them feel confused. The artist intentionally manipulates the artists and the audience, leaving the viewers a freedom of interpretation.

A video film titled **Marker** realized by Jacek Malinowski is a fictional story of a new character – British alter- globalist, temporarily staying in Poland – he attempts to free himself from the fiction of the world of global capitalism. He is a member of an informal anarchic group called Markers, the self-claimed "passive terrorists". While traveling throughout the world they mark their presence by atavistic act, leaving urine-marking, as a form of rebellion, resistance to the realities of capitalism or the opposition to the stratification or social inequality.

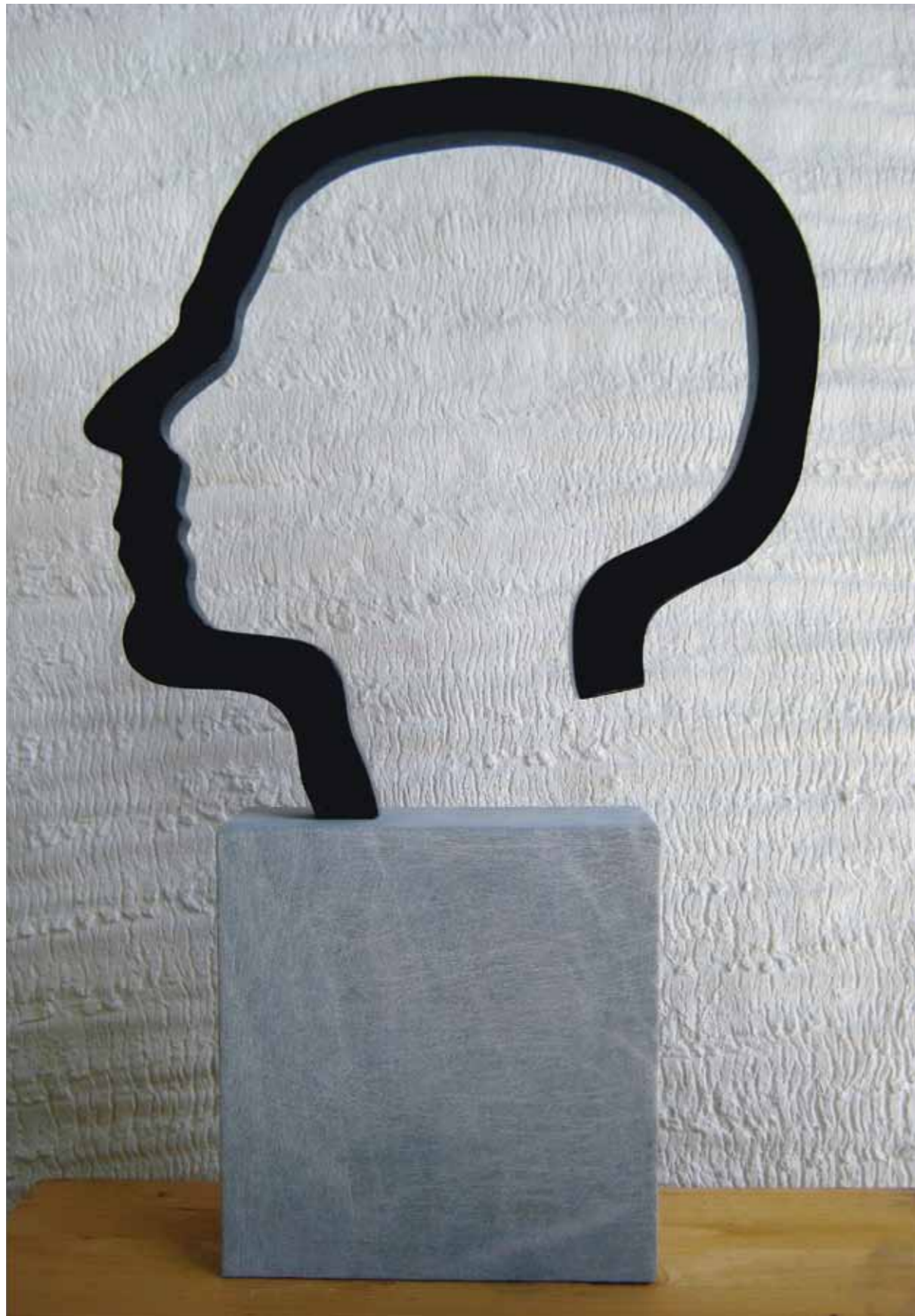
Hubert Czerepok for many years has been involved in critical art. He examines the issues of stereotypes, constraints and oppressive character of the authority, which claims the right to decide the fate of another. Czerepok is concerned with the public places with the specific social functions – an office, museum, library. Through the intervention into spaces that were created to exercise the control, the artist reveals their absurd character, and simultaneously undermines their alleged functionality. In a video film **Computerstudio 001** (2002) Hubert Czerepok displays an ironic image of work carried out in a computer studio: people preoccupied with executing their tasks using the newest technology. Nevertheless, at one point we realize, that the work is done seemingly, ineffectively and in vain, whereas the machines which are constructed to make it easier, can lead to its negligence or failure to carry out. Czerepok tackles the theme of human freedom (or constraint) in the context of a technological development.

Azorro is a group of artists (who are also involved in individual activity) composed of **Igor Krenz, Oskar Dawicki, Hubert Czerepok, Lukasz Skapski** and **Wojciech Niedzielko**. Azorro makes the video films mainly with the effective use of irony, in a sarcastic way raising the issues of art critique, questions of evaluating contemporary art and the conditions of exhibiting institutions. In a film **Hamlet** the group tackles the topic of language and its in(comprehensibility). The work is a kind of an experiment, where boyish and idiotic behavior of the artists constitute staging "adjusted" to the original soundtrack of *Hamlet*. Such attempt of adaptation represents the identity problem of those people, who aspire to "better Europe" and the gap which, in spite of many efforts or inclinations, separate them from the Western world.



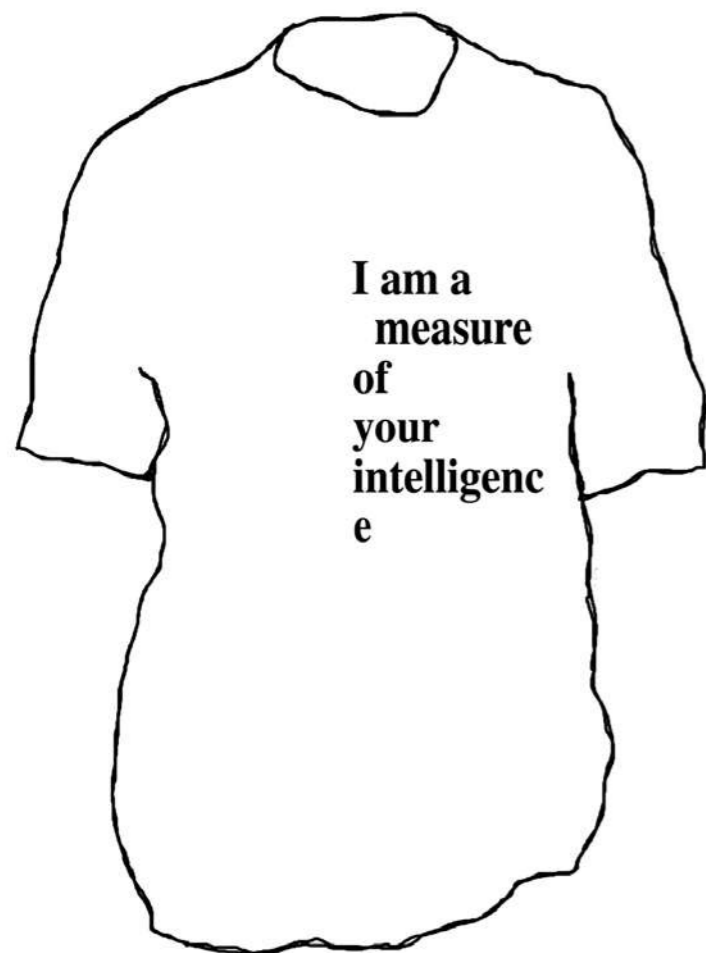






Despite global changes, hope of a new life is lost as we realize that a mirror reflects reality. One look in the mirror is enough to see our past... our parents' past, their parents past etc...As for man, our days resemble grass...



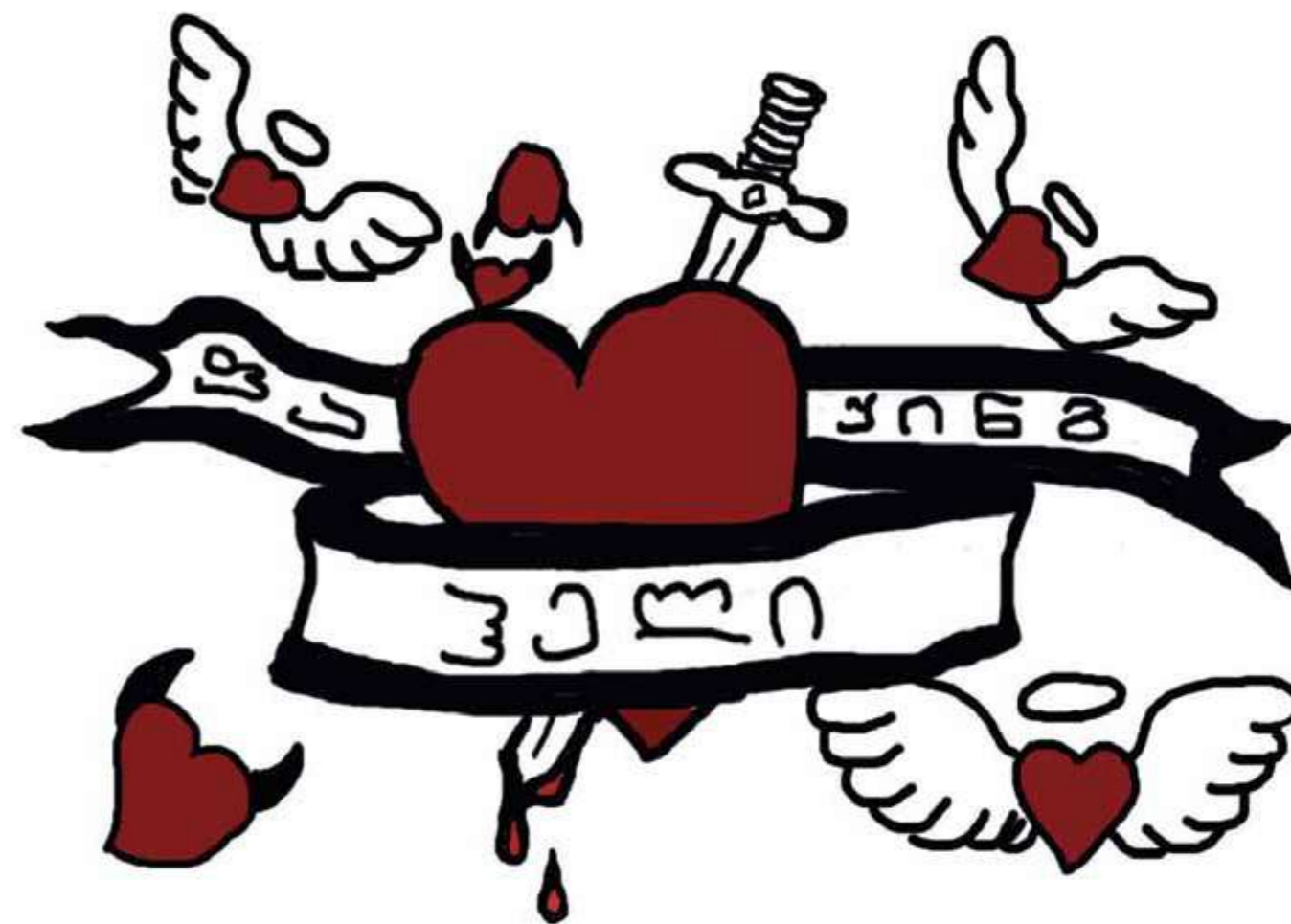


T-shirt project **I am a measure of your intelligence** (we all are cause of each other) is one of those pieces which live in a tension of the stretched space between the opposites – in this case between being dead serious and an intention to entertain.

Sentence/message – I am a measure of your intelligence is another way of saying that – I am who I am and the way I am is because you are there and because of the way you are, and you are who you are (and the way you are) because I am there and because I am the way I am.

It can be seen manifested in big spheres, such as richness and poverty and the way they are a cause of one another; or it can be seen manifested by the existence of repressed minority groups – every identity is produced by another identity. We all are cause of each other. We all are interconnected. This sentence/message can reveal instantly so many implications, connect us to history, show us an amount of moral responsibility for each other.

Produced as a multiple – edition of T-shirts – this sentence/message drops its weight. For an artist it is not a sole statement – it is meant for everybody. For somebody who wears it, there is no tie to an authorship – it is just a T-shirt not made by him/her. For an institution that has produced it, it's just a piece by an artist...



Representing Ireland with the support of Culture Ireland, **Ian Joyce** and Cló present **Samkura**.

Samkura is a Trans-European art and culture exchange.

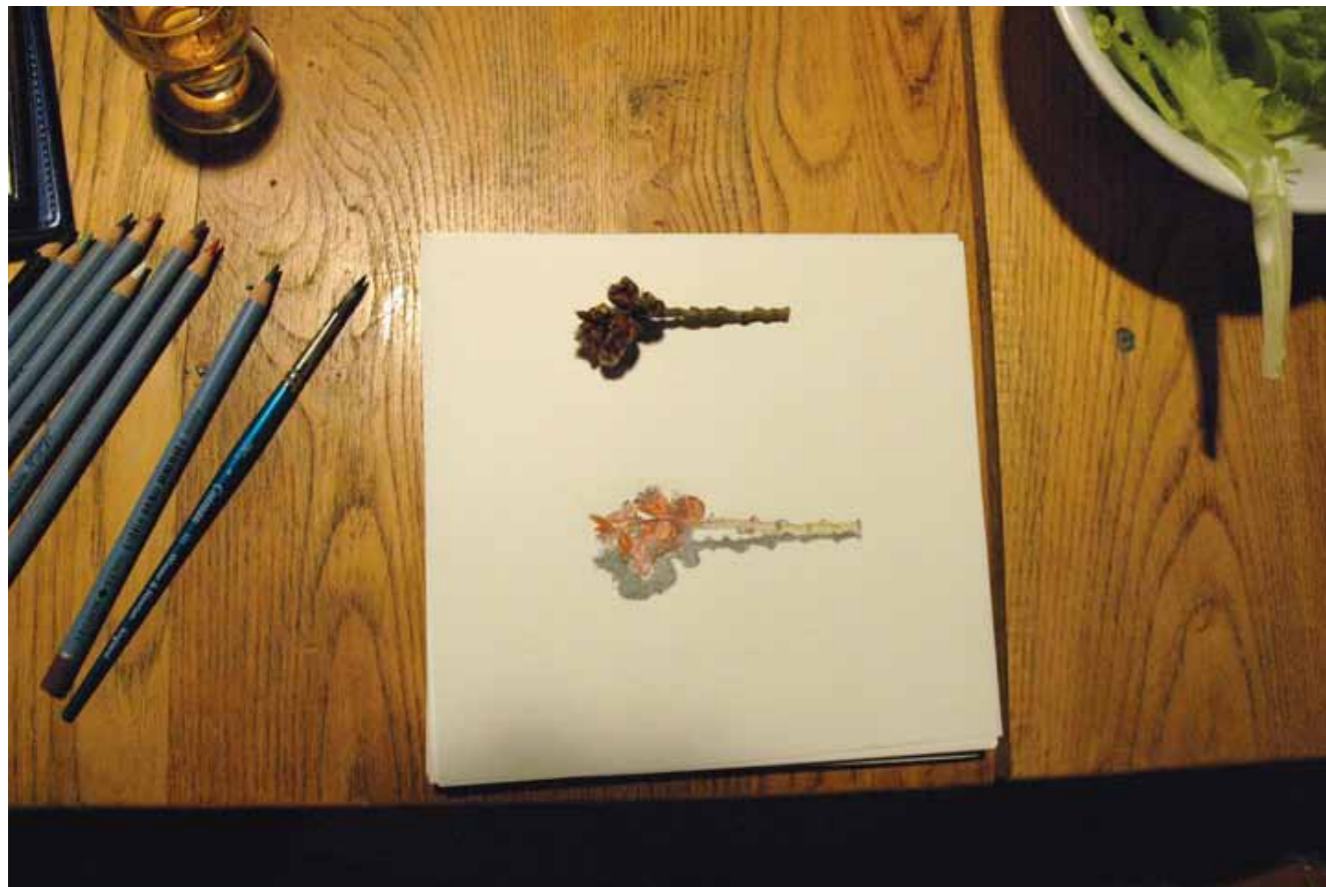
Samkura (Gaelic, shamróg, Greek, Trifili, Portuguese, Trevo, Armenian, Siri-siri,) is the name for a small earth covering plant which has a leaf composed of a stem and three interconnected leaflets. The name in its Georgian language form suggests the image of “three ears connected together.”

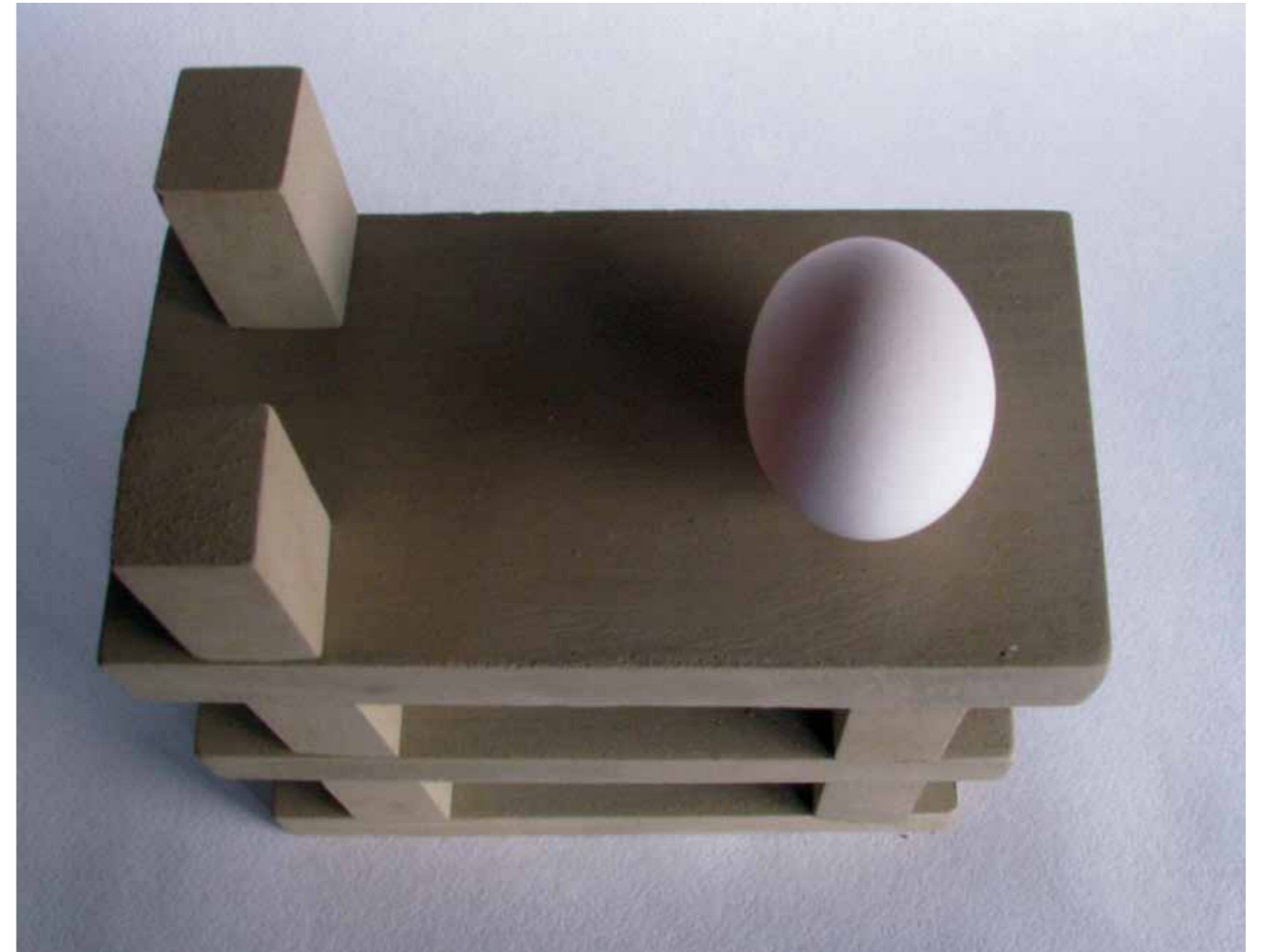
Samkura visualises a cultural constellation of Gaelic, Greek and Portuguese represented by the three leaves or ‘ears’, whose stem is represented by Georgia and Armenia.

Samkura innovates contemporary Art as a language of cross-cultural communication. The Project is realised through a residential artists exchange programme, a trans-national Forum, trans-cultural workshops, an international traveling Exhibitions and publication.

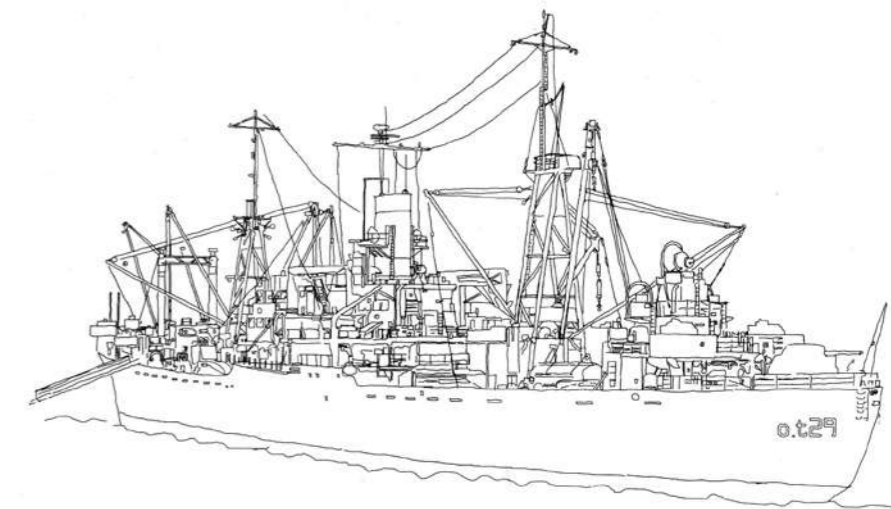
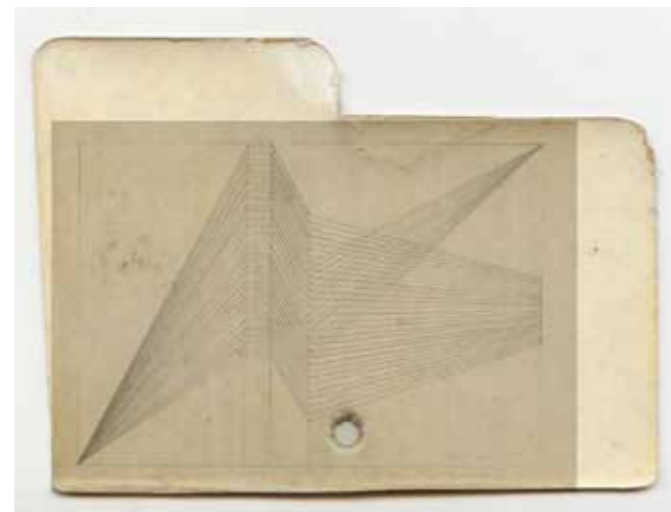
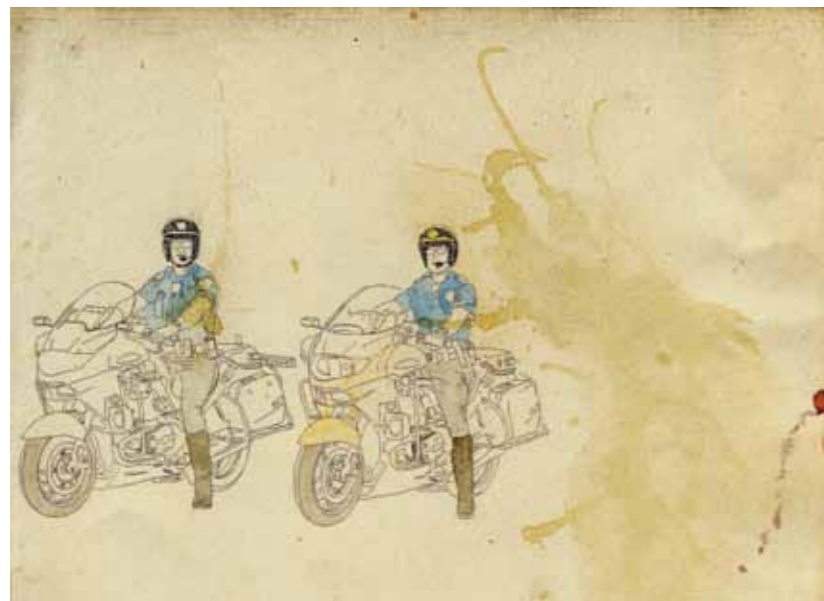
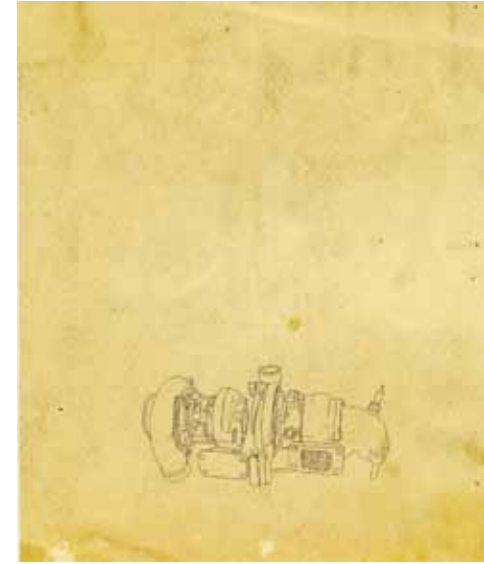
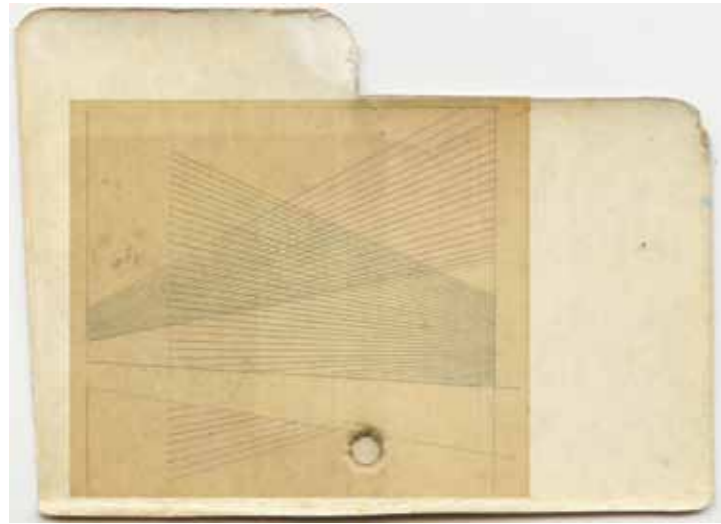
Samkura, which is co-ordinated by Marjorie Doohan, will be presented at the Artisterium Forum. Cló will present works from 4 Gaeltacht artists: Kevin Mc Gee, Sarah Lewtas, Nuala Ní Fhlathúin and Ian Joyce.

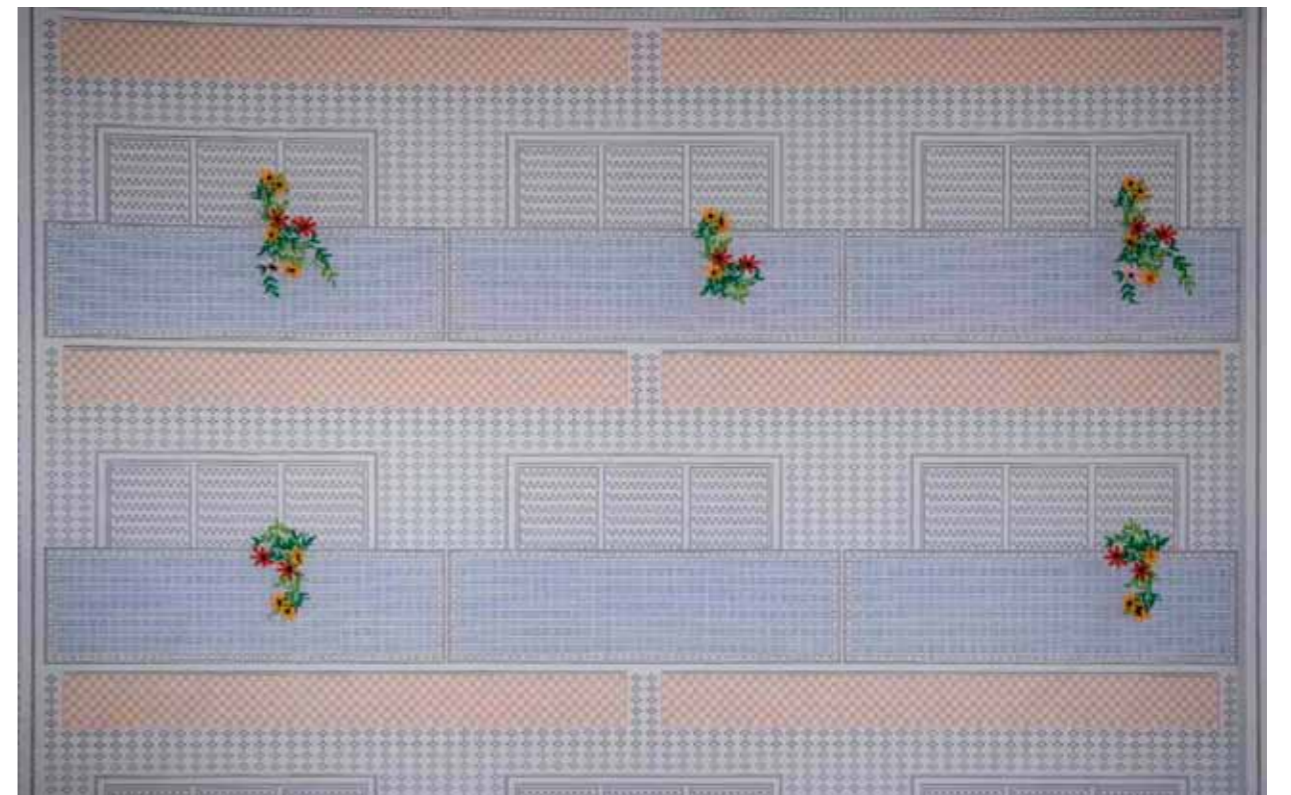
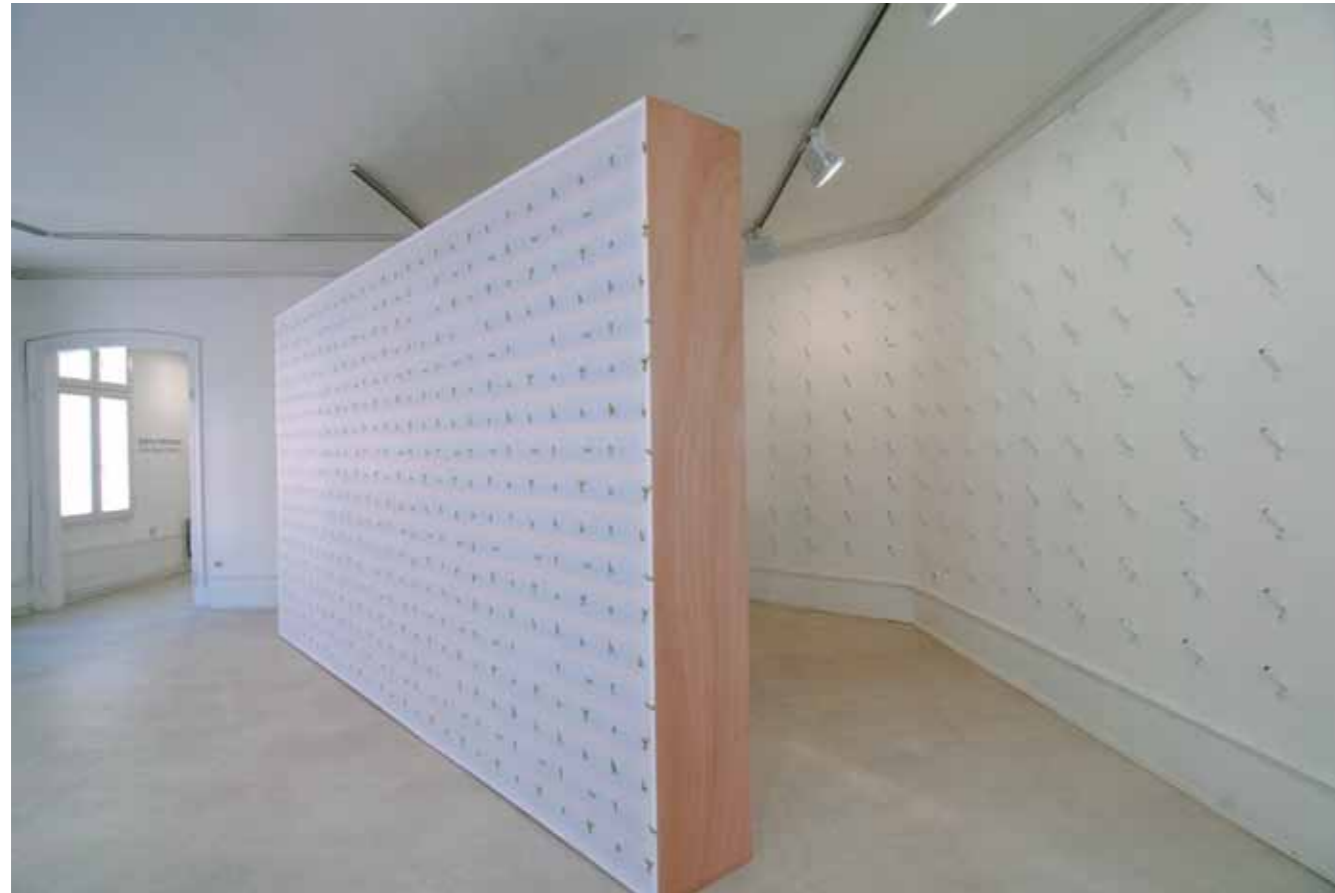
Ian Joyce
Sarah Lewtas
Kevin Mc Gee
Nuala Ní Fhlathúin











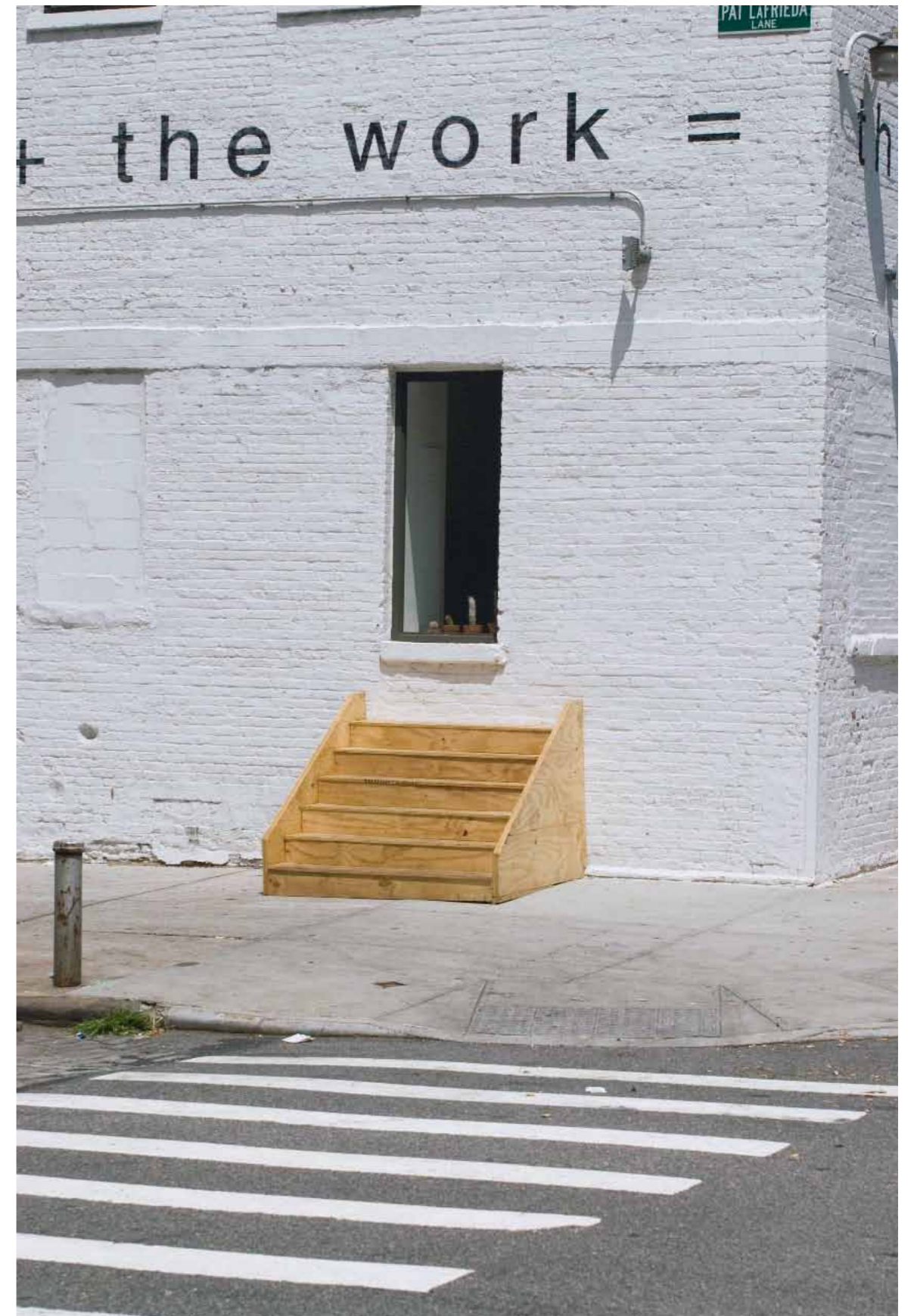
Curated by: **Benjamin Godsill**, NYC, USA

Most people hate hangovers, perhaps it is some vestige of the puritanical history of my home country but I revel in the cold dread that fills my soul as my eyes struggle to open the **morning after**. It's not so much that I like to be punished (I don't) but I get off, just a bit, on the abyss like fear of what I allowed myself to do the hours before. There is liberation in knowing that I have much to repent for, and a high in the burning anxiety that tells me that I should be getting my act together mixed with the knowledge that it might just be too late. America is in the process of waking up (a bit earlier than planned) with that self same feeling, our collective throat is parched, there is a dull, ambiguous pan behind our eyes, and our stomach is sour.

The "American Century" is over. Our time as the supposed only Superpower is over – if in fact it ever really started. The peace dividend of the post cold war era has paid off a paltry sum of fallen buildings and financial systems. The power of the age is decentralized, equally perverted by a group of men stationed in caves with pre-modern ideologies and a group of men in high-rises with post-modern notions of value. Capital and violence has strewn up in our time, resulting in broken bodies in cities near and far and empty housing developments rotting in exurban deserts. Our post-colonial project of spreading democracy has proven futile, and really a bit silly. The mathematicians' credit-default swaps and exotically backed securities have been proven to be the high finance versions of a naked emperor aimlessly wandering the streets.

Bleak, I know.

But, we're a scrappy people, or so we like to think. We won't go quietly. If our economy is foreclosed, like in the fall of many empires perhaps our culture will flourish. At least for a time. And if anything, the group of young American artists assembled for Artisterium 2009, does indeed display a "Manifest of Changes and an Inner Experience". The various artistic practices and the works assembled display an acknowledgement of this moment of flux, of changing spheres of power, of the possible fallacies of neo liberalism, while also reveling in the dark, sometimes psychedelic humor with which such times are endowed. We may be in ugly times and the seven projects gathered here don't shy from this set of facts but don't get stuck up in them either. "Sure, the sky is falling" they seem to say "but I am going to dance with my friends anyway". They might not make us feel "it's all going to be okay" but they do make me feel that we are going to make it be as okay as it can be. And perhaps, at this moment at the end of 2009, that's the most we can demand and all we deserve.



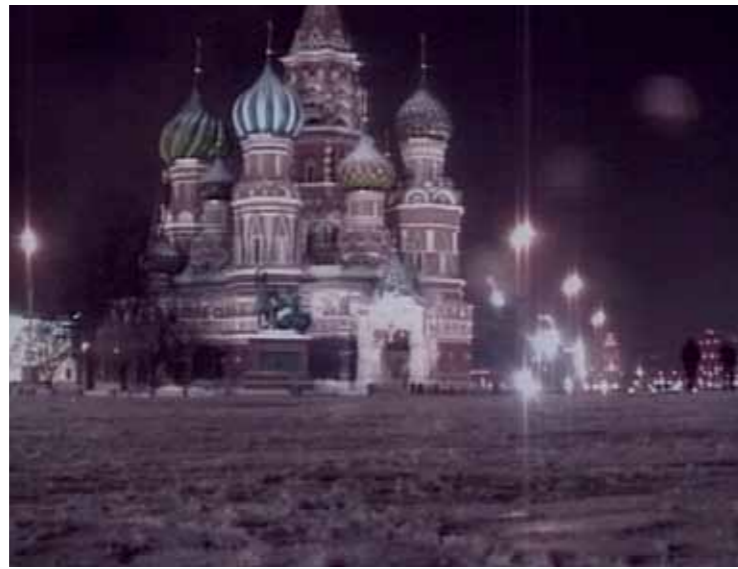


THE WORLD AS WILL AND REPRESENTATION
2007, image purchased from Getty Images, vinyl banner,
plexiglas, epoxy and mixed media, dimensions variable

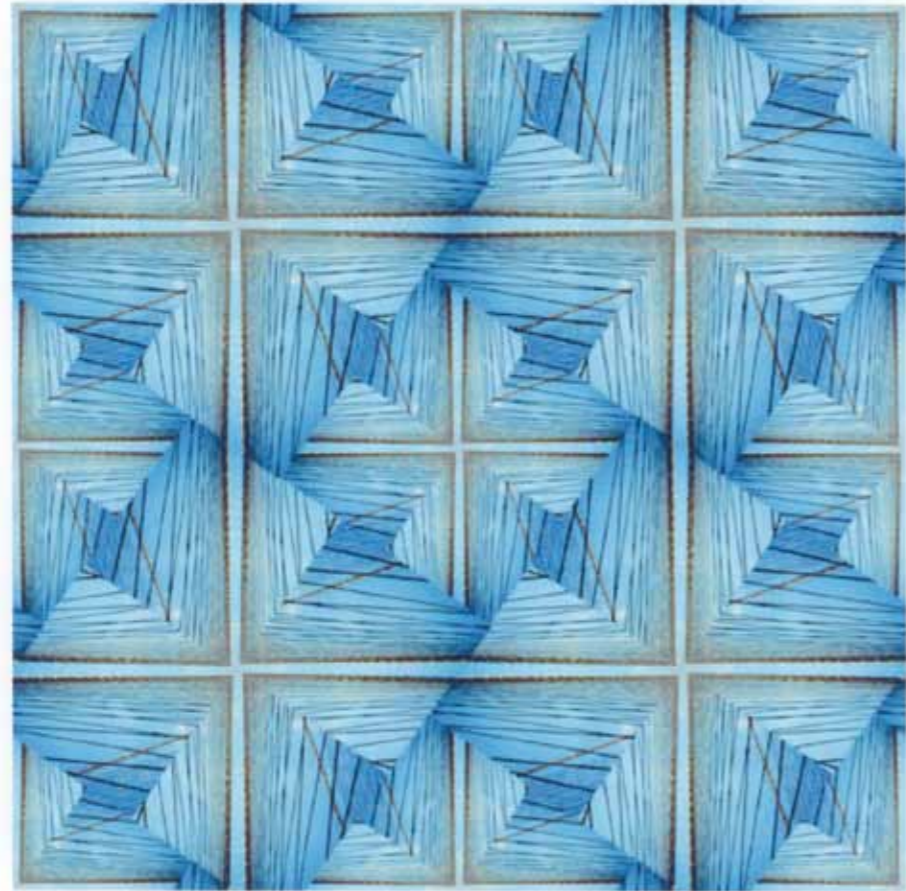


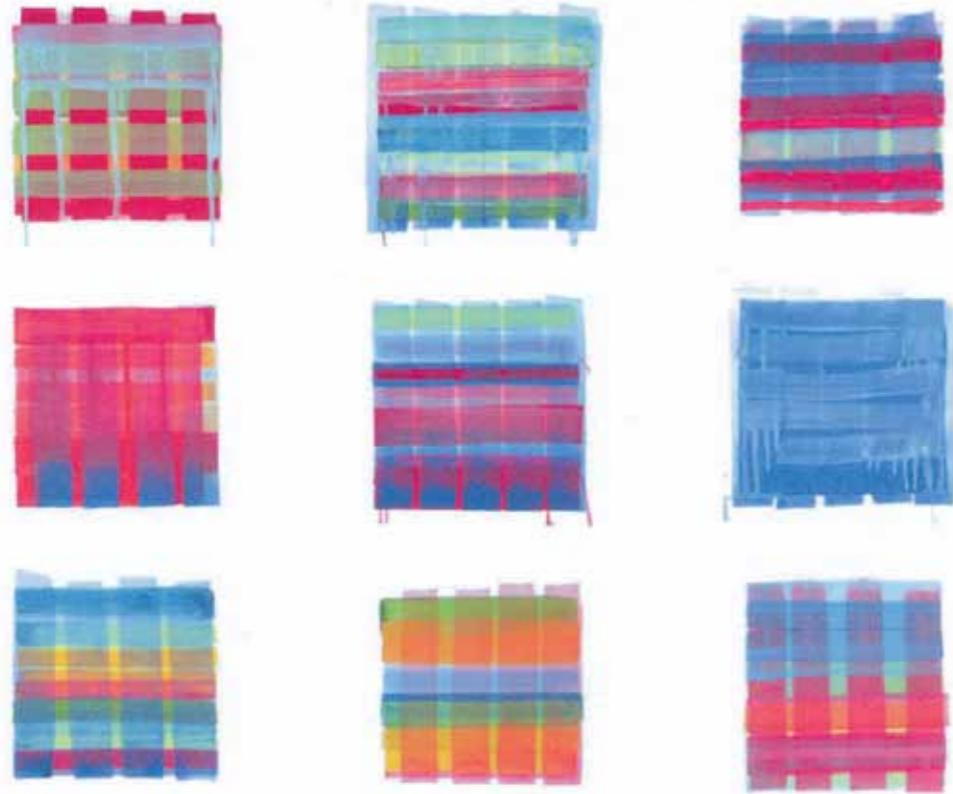
THE ONES WE WORK FOR
2008, printed commercial vinyl banners, electrical
conduit pipe, zinc-plated chain, dimensions variable

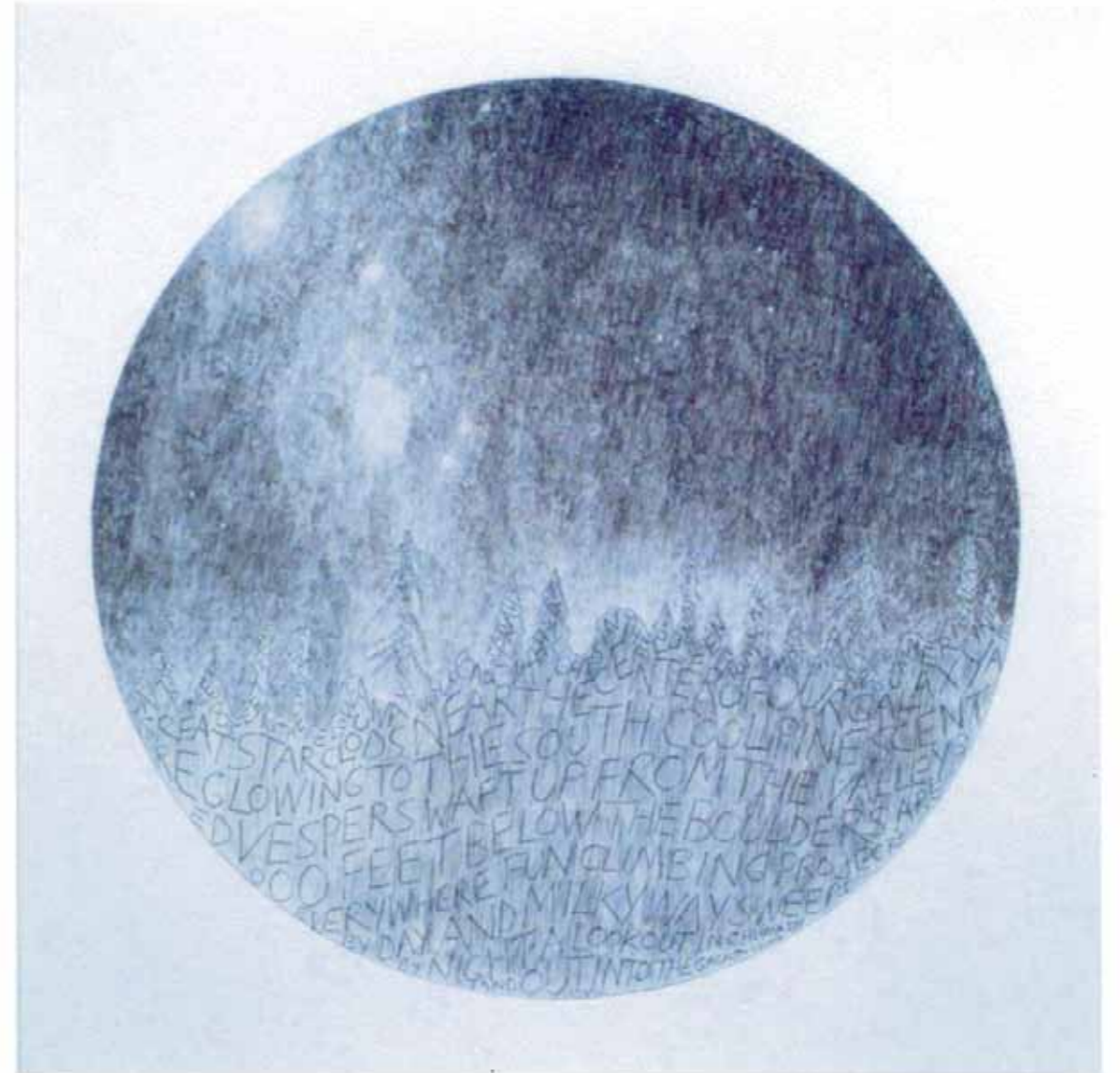
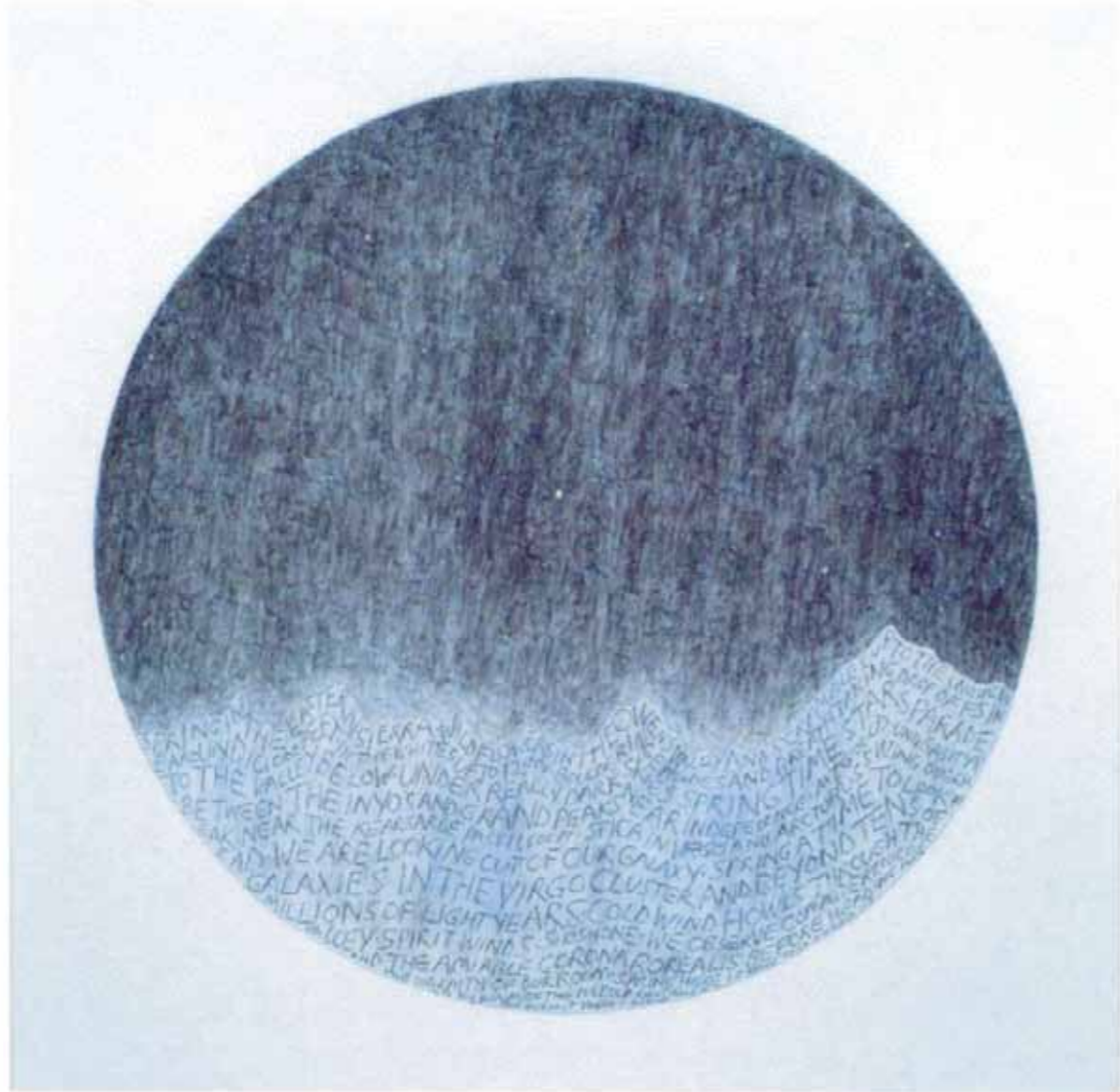


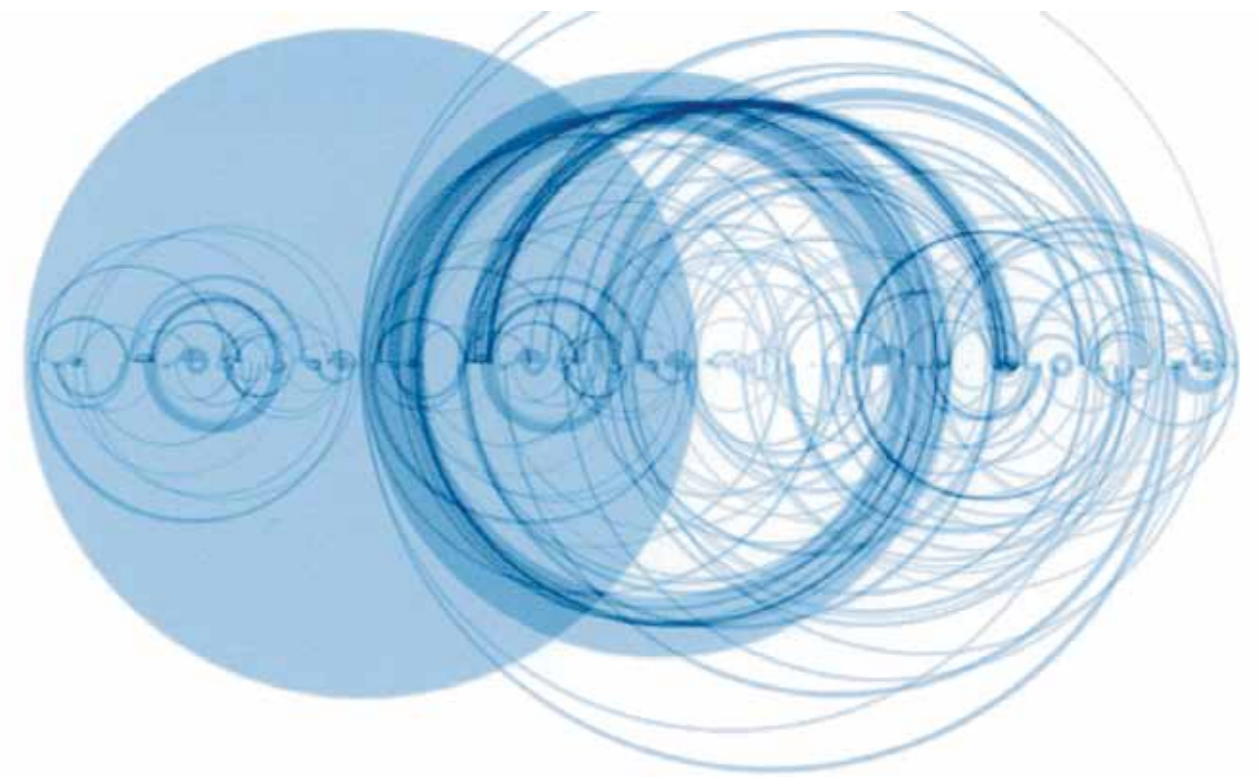
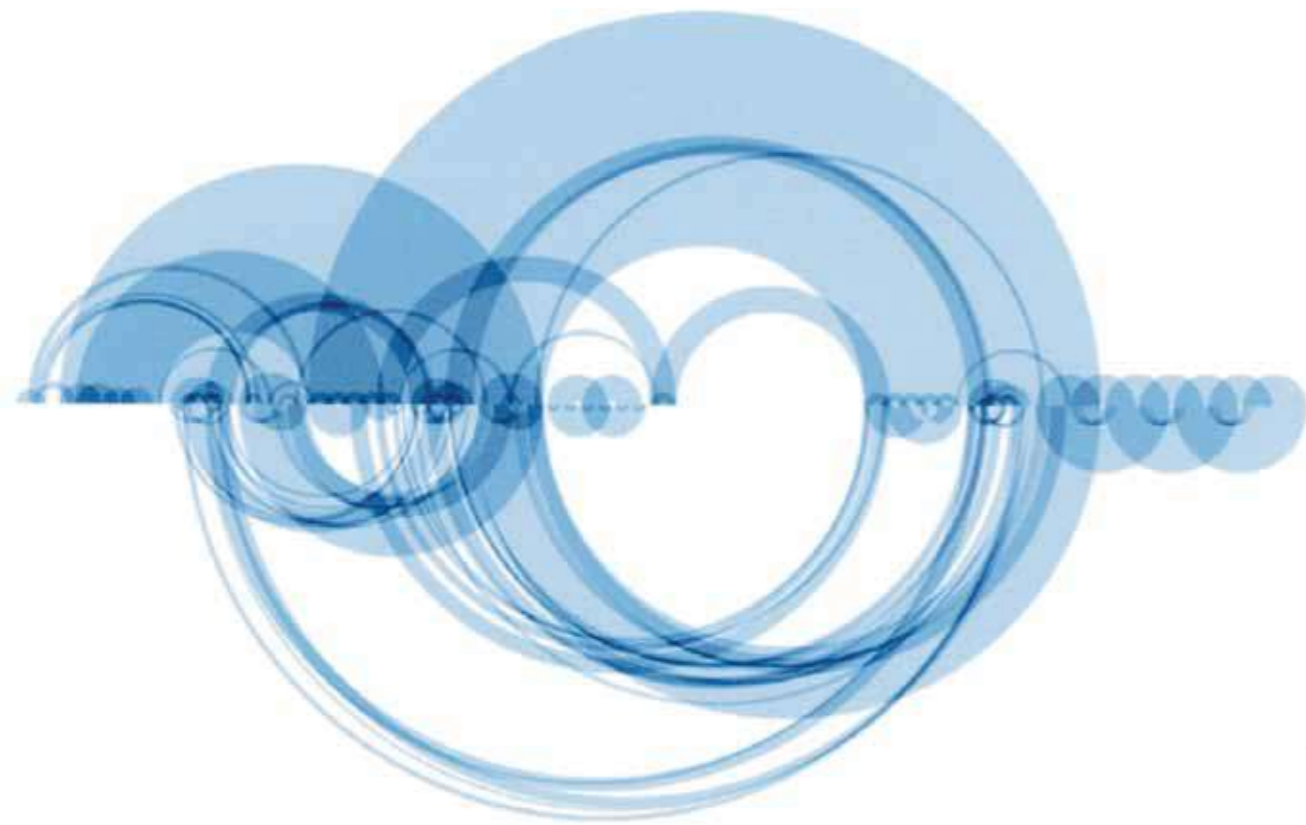








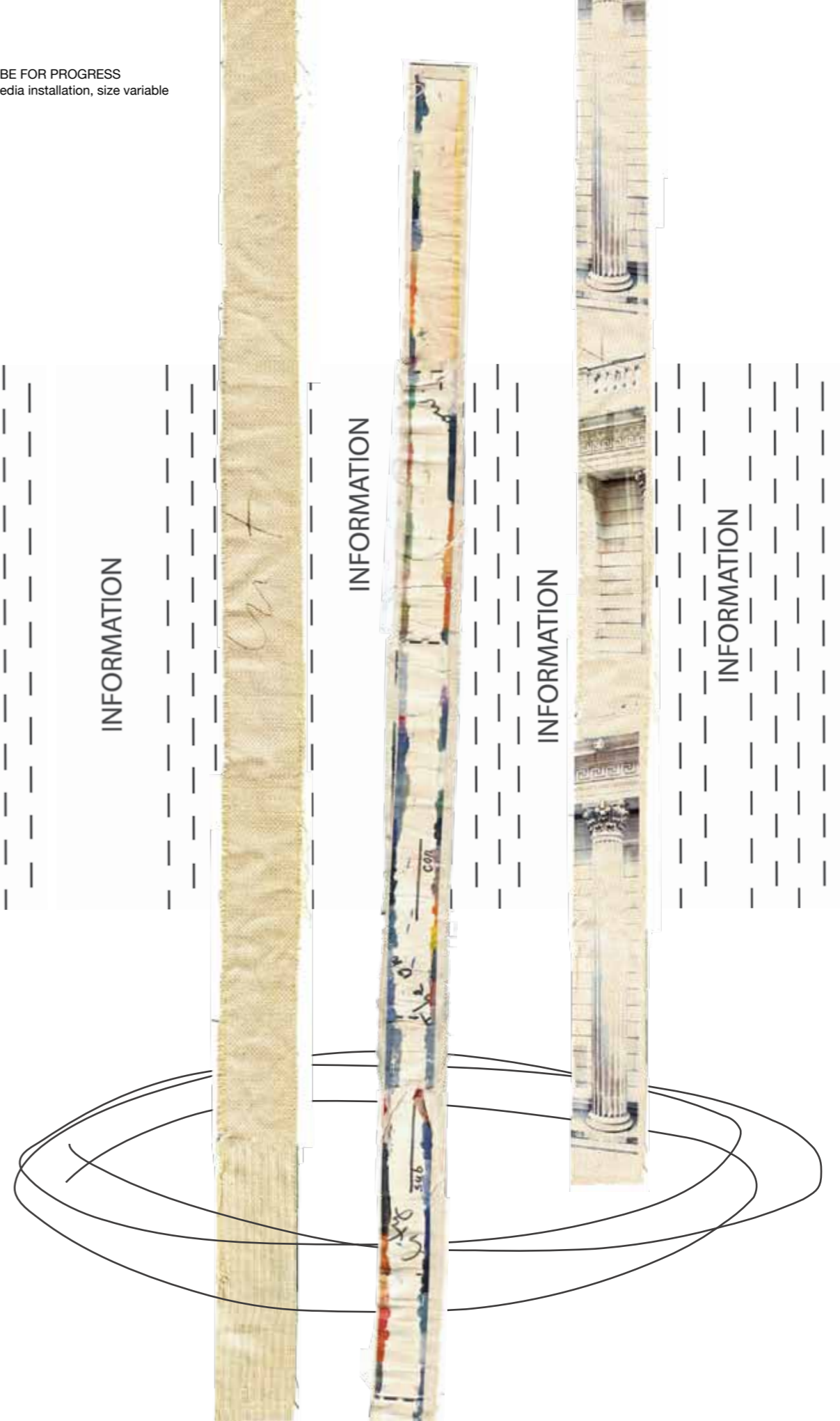
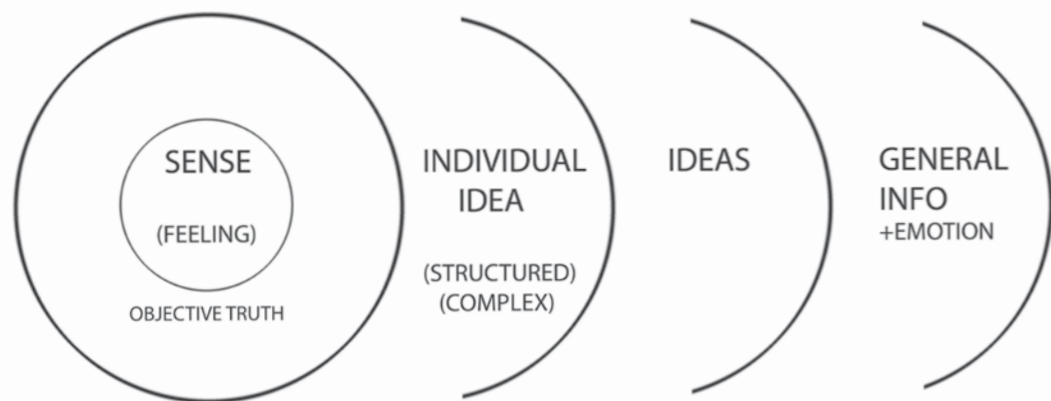
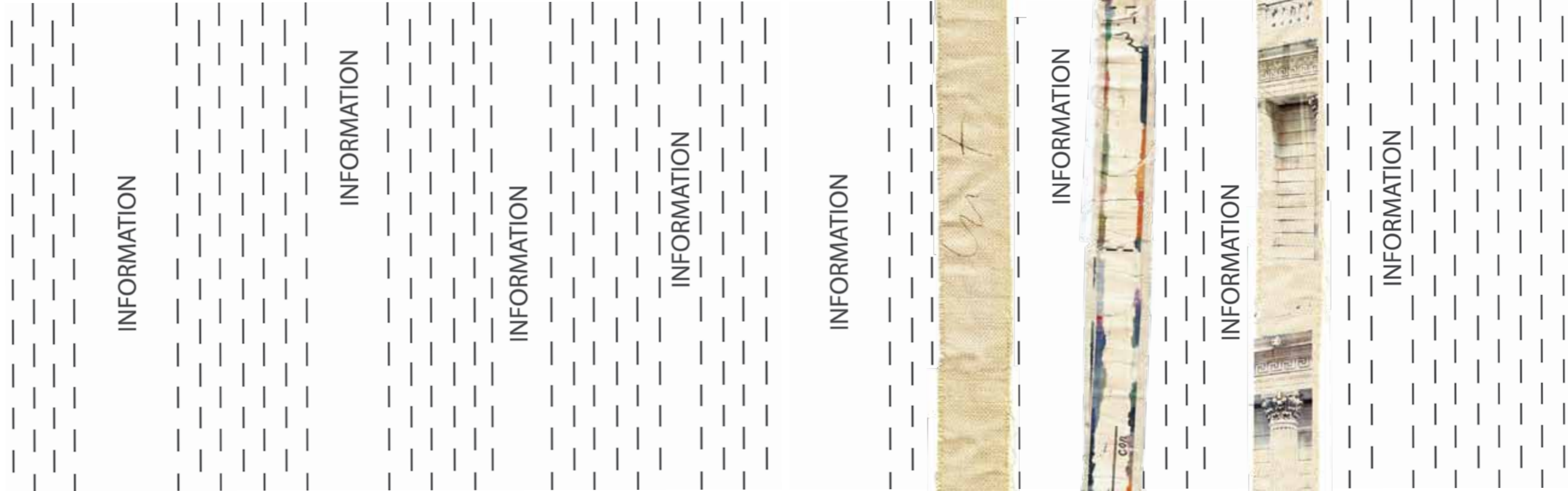






TV, radio, newspapers,
internet, advertising, etc...
We live in the information
era. The information
changes everything
around including us.
People rarely think about
or analyze the information
they receive daily. It
gradually takes effect on
an individual and tends to
destroy the uniqueness of
a human being.

The installation
represents the possible
ways of information's
transformation into pure
sense which may lead
to understanding of
something very special
that I call the Main Truth.



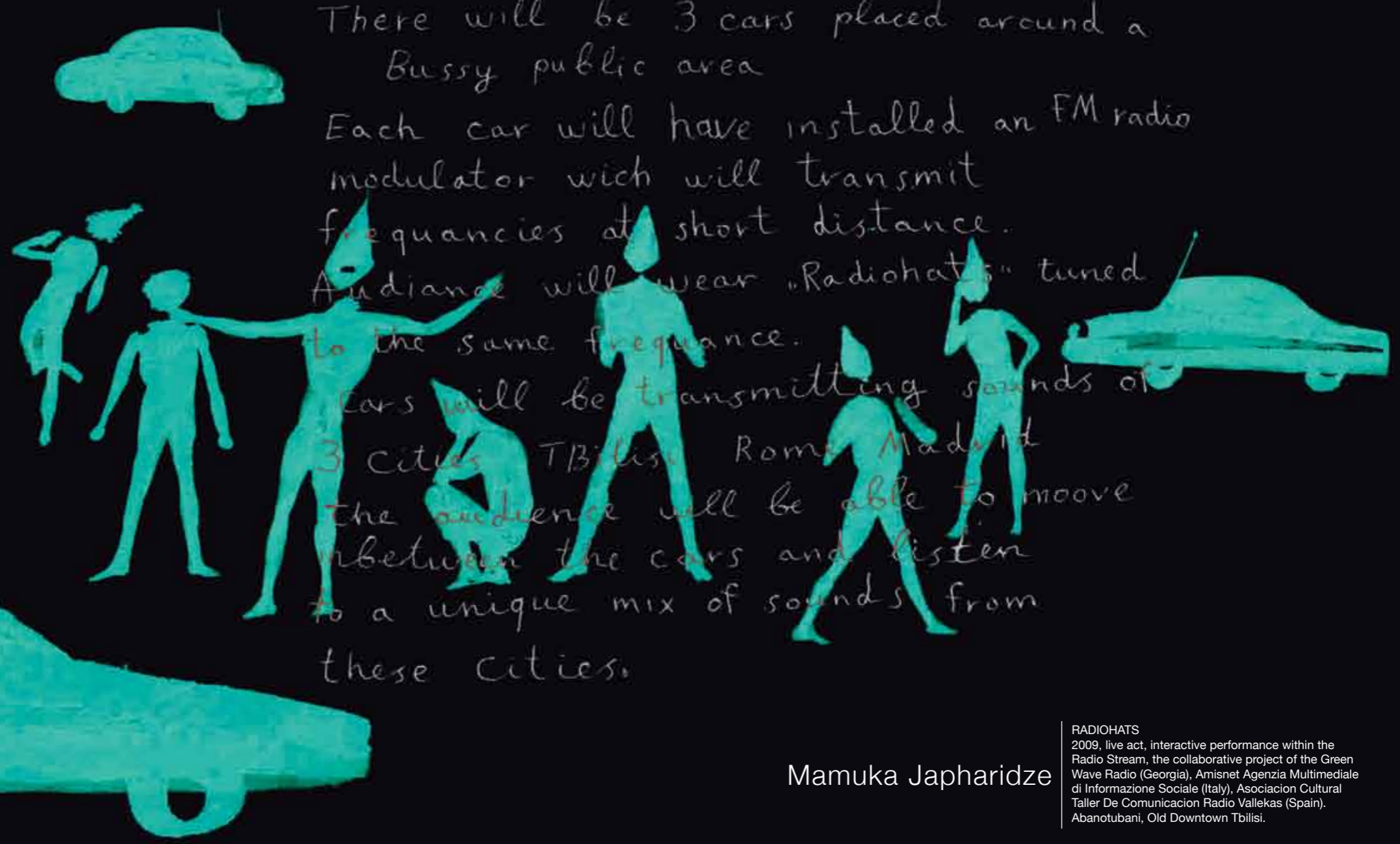


AEETES'S DAUGHTER WITH HER ANIMALS
2007, wood, paint

DRAGON TEETH
2005, wood, paint







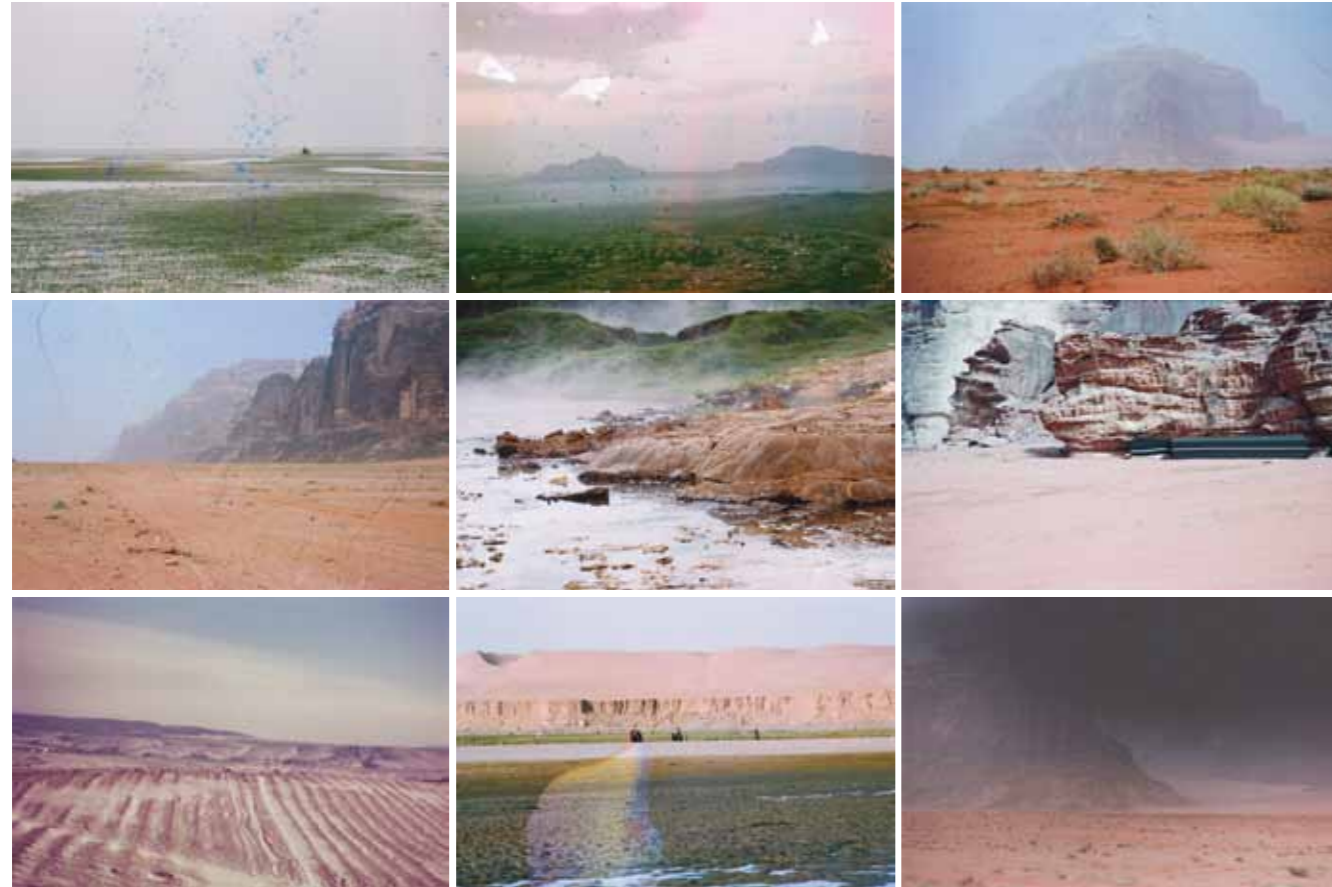
There will be 3 cars placed around a Bussy public area
 Each car will have installed an FM radio modulator wich will transmit frequancies at short distance.
 Audiance will wear „Radiohats“ tuned to the same frequency.
 Cars will be transmitting sounds of 3 cities: TBilisi, Rome, Madrid
 the audience will be able to moove between the cars and listen to a unique mix of sounds from these cities.

Mamuka Japharidze

RADIOHATS
 2009, live act, interactive performance within the Radio Stream, the collaborative project of the Green Wave Radio (Georgia), Amisnet Agenzia Multimediale di Informazione Sociale (Italy), Asociacion Cultural Taller De Comunicacion Radio Vallekas (Spain).
 Abanotubani, Old Downtown Tbilisi.



Giorgi Makhniashvili | ONE TOUCH
2008/2009, 3D graphics



Giorgi Khaburzania | BADIRUM
2008, photograph, 87 X 63 cm.



Giorgi Makhniashvili | UNTITLED
2008/2009, photograph, size variable

Curated by: **Rusiko Oat & Khatuna Khabuliani**, Georgia

New Art Gallery/Café, presents the MAF Group – young artists, with fresh views and just shaping various artistic systems. All of the participants are educated at former MAF – Media Art Farm, called as Institute of Optical Imaging at Tbilisi Academy of Fine Art, under the leadership of artist and tutor of photography, Wato Tsereteli. (this institute started the courses of high education program in photography and new media in Georgia). Various information, carrying archetype topics and social motive subjects, remains the principle themes for the members of MAF Group, with their experiments expressed individually, self realized by combinations of trainings' results with the inner and private experiences.



Mtvvarisa Joyce | LIBERATION
2008/2009, DVD video with sound, loop.



Natalia Glonti | PORTRAIT
2009, photograph, size variable



Nata Kipiani | UNTITLED
2009, photograph, size variable



Giorgi Dadiani | 08.08.08
7 photographs, A3 each



Levan Kapanadze | PROJECT 'ENERGY'
2008, photograph, size variable



Nini Alavidze | IA
2004, photograph, size variable

International conference:

Contemporary Art Development in the Caucasus Region
Tbilisi, Georgian State Museum Auditorium

8-9 October, 2009

Organized by: **TRAM**



TRAM

www.tram.ge

Project coordinator: **Ana Riaboshenko**, Georgia

BEYOND OR ABOVE CIVILIZATION

In the fast-moving world of globalisation, the so-called “new cultural vision” is increasingly holds an attraction for the newly emerged democracies.

Two main artistic trends can be distinguished – total Europeanization or Americanisation on the one hand and on the other hand, a blind pursuit of cultural traditionalism which perceives any outside influence as a step towards the destruction of unique traditional characters. Both sides, moreover, display open hostility towards each other, totally devoid of any dialog. Both use the international scene to argue their point. However, the end product is far from meeting their own criteria.

In parallel to these developments, certain foreign “pioneers” are out there roaming around the suburbs of civilization in search of exotic material to sell. Once the “interesting” story is scraped up and sold, they move on to another country, hunting down new sensations, and all the while, creating new cultural fashions. This suits both sides: artists thirsty for recognition, self-realisation and obviously money are more than willing to satisfy the needs of the “civilised world” anyway they can. Meanwhile, the foreign pioneers follow a well trodden path, where enlightenment historically entailed the destruction of the cultures they ostensibly sought to civilise. The remnants of those civilisations are invariably left selling souvenirs to “civilised” tourists. This discussion can of course continue endlessly, but one thing is clear: These countries are no longer what they once were.

How then does one avoid this trap? How do we prevent ourselves from dissipating in the streams of globalisation and yet, try to take on the best it has to offer?

FESTiNOVA

INTERNATIONAL FESTIVAL OF CONTEMPORARY ART GARIKULA'09



5/25 **AUGUST**
OCTOBER
WWW.GARIKULA.ORG





Archidrome presents:
Border – chapter I

8-9 October, 2009

The first Georgia-Argentinean collaborative art project

Curated by: **Sophia Kilassonia**, Georgia

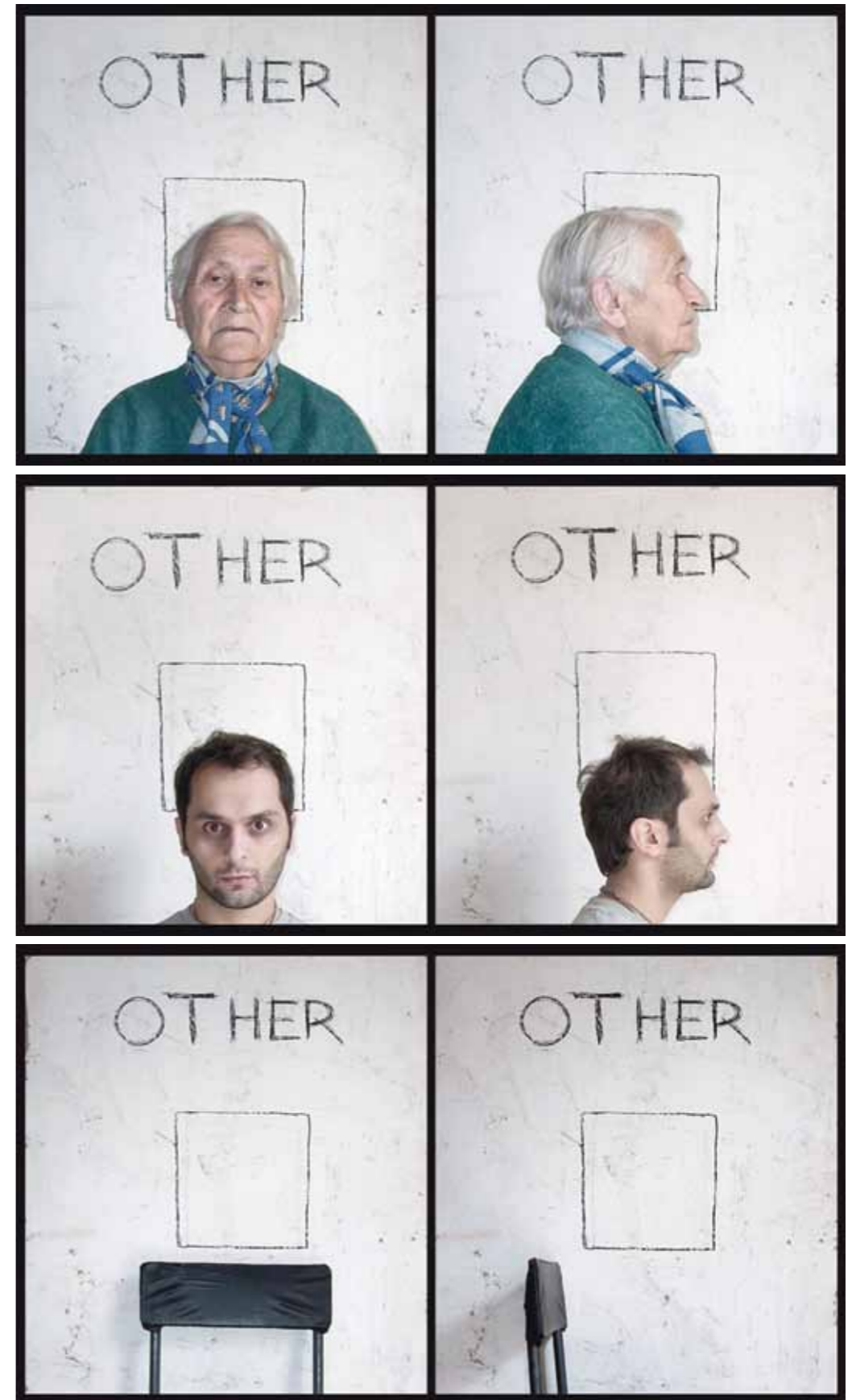
Artists: **Levan Mindiashvili, Cristian Tonhaiser**

Art Group **Girotondo**: **Cristian Tonhaiser, Marcela de Luca, Alejandra Sculi**
Buenos Aires, Argentina



Levan Mindiashvili, Cristian Tonhaiser

TRANSMIGRANTES
2009, multimedia performance, 10'00", within Breaching the
borders, International forum of Performance, Chilavert Art Center,
Buenos Aires, Argentina





Bruce Allan

Born in Boston in 1950, England. Lives and works in Forest of Dean, Gloucestershire, UK.

2009, *Two Rivers Symposium* 2, Periferry @ Khoj Guwahati, Assam, India. **2008**, *Two Rivers Symposium 1*, Chelsea Art School, London. UK; *Periferry 1.0* Artists Residency, Guwahati, Assam, India. **2007**, *Grand Bleu Galerie Artcore*, exhibitor, Paris, France. **2006**, Khoj Kolkata International Artists Workshop, Kolkata, India. **2005**, 46th October Art Salon Belgrade, Serbia and Montenegro; Art Caucasus, Tbilisi, Georgia – UK co-curator with Louise Short; Jury member 2nd Film Festival Eberswalde, Germany; *News From Nowhere: Visions of Utopia* William Morris Gallery, London, UK; 2nd Hweilan International Artists Workshop, Hualien County, Taiwan; *Leçons d'Arménien* Galerie Artcore, Paris, France; Joint Information and Partnership Development Seminar at Cló Ceardlann na gCnoc, Donegal and Dublin, Ireland. **2004-2005**, Taiwan Documenta C04 Taipei and Hualien, Taiwan; Experimental Intermedia, residency, Gent, Belgium; **2004**, Pilot London, International Art Symposium, London, nominator; 4th International Biennale Gyumri, Armenia.

Babi Badalov

Born in 1959 in Lerik, Azerbaijan. Lives and works in Paris, France.

2009, %100 *Mobile Exhibition*, Artik, Gallery Istanbul, Turkey; MONUMENT TO TRANSFORMATION, City Gallery of Prague, Czech Republic; *Very Simple Actions Without Any Particular Purpose*, Gallery ARTRA, Milan, Italy; 4th International Baku Biennale. **2008**, *The Persian Ambassador*, (solo), Freud's Dreams Museum, Saint Petersburg, Russia; *Track and Field*, Tactile Bosch Art Gallery and Art Space, Cardiff, UK; 1st Chanakkale Biennale, Turkey; 18th International Istanbul Art Forum, Istanbul, Turkey; *Step of Time*, National Gallery, Dresden, Germany. **2007**, *Raw which Cooked Perestroika*, Contemporary Art museum KIASMA, Helsinki, Finland;

Back to Memory, Time Kumu Contemporary Art Museum, Tallinn. Estonia; *On Greekom*, Benaki museum of Art, Athens, Greece; *Great Nostalge*, Luigi Pecci Contemporary Art museum, Prato, Italy; *Heterotopias*, 1st International Thessaloniki Biennale, Thessaloniki, Greece; 1st Adana International Contemporary Art Biennale, Adana, Turkey; Karavansarai-Silk Road, Karshi Senet art gallery, Istanbul, Turkey; *Crossroads*, National Photography Tashkent, Uzbekistan. **2006**, *Poetry&drawing*, (solo), Galata Perform, Istanbul, Turkey.

Jacques Crenn

Born in 1961 in Paris, France. Lives and works in Paris.

2009, *Where is my privacy*, Casa Dell'Arte Gallery, Istanbul, Turkey. **2008**, Blue Book Gallery, Paris, France. **2007**, *Heterotopias*, 1st Thessalonica International Contemporary Art Biennale, Greece; *East- West*, Tashkent Crossroad, Tashkent, Uzbekistan; Rue de Lappe Café Cantante St Valentin, Paris, France. **2006**, *Exhibition Anna Ventura*, Monaco Dance Forum, Monaco.

Vazha Bekauri

Born in 1975 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

Frances Belser

Born in 1960 in Zurich, Switzerland. Lives and works in Zurich, Switzerland.

2009, *Videos & Text*, New Art Gallery, Tbilisi, Georgia; *ne touche pas*, music Video, director Rowena True, London, UK; **2008**, *Reglittering*, A.C Kupper_Modern Zurich, Switzerland; **2007**, Unplugged concert, La Perla, Zurich, Switzerland; **2006**, Unplugged concert, Fête de la Musique, Zurich, Switzerland; **2003**, *Angry Woman*, performance, Message Salon, Zurich, Switzerland; **2002**, *spezifische Besonderheiten*, multimedia-Performance, Blauer Saal, Zurich, Switzerland; **2000**, *Austrian Psycho Nights*, multimedia performance, Volksbühne, Berlin, Germany.

Levan Beriashvili

Born in 1986 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *Water Men*, (solo), Home exhibiton, Didi Digomi, Tbilisi, Georgia. **2007**, G#1, Georgian National Museum, Tbilisi History Museum Karvasla. **2007**, Students' painting exhibition, State Academy of Art, Tbilisi, Georgia. **2006**, *Occasion*, Gallery Universe, Tbilisi, Georgia; Group project *Bgera da Feri*, State Conservatory, Tbilisi, Georgia.

Ali Bramwell

Born in 1969 in Dunedin, New Zealand. Lives and works in Dunedin, New Zealand.

2009, *Recreational Bureaucracy*, Physics Room in New Zealand; *Fragile Fortress*; *Unstable Institutional Memory*; *Instructional Models*. **2008**, *Falling: Waiting*; *Herd Corners*; **2007**, *Please Wait*; *Sighing Just Out of Earshot*; **2006**, *Kiss Protocol*, Nine Dragon Heads in South Korea; *Device*; *Under Construction*, Blue Oyster Gallery in New Zealand; *129 Oaks*, Aigantighe Gallery in New Zealand; Walking with Swan. **2005**, *City Document*, Sarajevo Winter Festival in Bosnia; *Schema*, Chiemseeart in Germany; *Lotus field*, Dawn Light Gosford regional Gallery, Australia.

Gilbert Bretterbauer

Born in 1957 in Vienna, Austria. Lives and works in Vienna.

2010, *Presenation*, Kiesler Faoundation, Vienna, Austria. **2009**, *Twilight*, Art and Function, Kunstraum Nö, Vienna, Austria; Musterzimmer, Belvedere, Vienna, Austria; *erweiterte malerei*, Gallery Andreas Huber, Vienna, Austria. **2007**, Rietberg Museum, villa wesendonck (architecture by a. krischanitz) Zürich, Switzerland; Michael Hall contemporary, with Florian Schmidt, Vienna, Austria; *Jahresmuseum Kunsthaus Mürz*, muerzzuschlag, Austria; *social sculpture / social design*, Michael Hall contemporary, Vienna, Austria; Open Art, Munich, Germany. **2006** *Networking*, Museum Bellerive, Zürich, Switzerland; o.t. gitter. Kosak

Hall, Vienna, Austria; *Pale Radiance*, Kunstraum Nö, Vienna, Austria; Krischanitz, Vopava, Bretterbauer, Private Museum dr. Gnaad, Vienna, Austria; *Lonesome Pine*, Gallery Artbits, Vienna, Austria.

Vakhtang Bugadze

Born in 1964 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *Minotaur*, Baia Gallery, *Body*, Baia Gallery, Tbilisi, Georgia; *Concentration –Page I*, ARCI Gallery, Tbilisi, Georgia; *Sheikhs*, Artsterium 2008, New Art Café, Tbilisi, Georgia. **2006**, *Sculptors' International Symposium*, Athens, Greece. **2005**, *Vienna/Garikula*, international artists workshop, Art-Villa Garikula, Georgia.

Art Group Bouillon

Founded in 2007 in Tbilisi, Georgia. Natuka Vatsadze born in 1978, in Tbilisi. Temo Kartlelishvili born in 1982, in Tbilisi. Vasil Macharadze born in 1979, in Tbilisi. Koka Kitiashvili born in 1985, in Tbilisi. Katia Ketsbaia born in 1980, in Sukhumi. Lado Khartishvili born in 1985 in Tbilisi.

2007, *Karkhaizm*, Mukhiani Radio Plant, Tbilisi. **2008**, *Toy*, Tbilisi State Academy of Arts; *I love mommy*, ARCI exhibition hall, Tbilisi; *Change*, Mukhiani Radio Plant, Tbilisi; Series of home exhibitions: *Bathing of Koka*, *Water Men* (2008), *FlatN3*. (2009).

Sophia Cherkezishvili

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

2009, *Stop waiting Georgia*, Georgian National Museum, Tbilisi History Museum; *Open*, Free Parking Space for Art, Tbilisi, Georgia; *To be a women*, Baku, Azerbaijan. **2008**, *Lets strengthen justice in Georgia*, International cultural center, Tbilisi, Georgia; *I am European citizen*, international Artists Workshop, Die, France. **2007**, *Digital Story*, Tbilisi State Academy of Art, Georgia. **2006**, *Atmosphere 41 Degree*, National

Centre for Contemporary Arts, Moscow, Russia; *Feminine fantasies*, N Gallery, Tbilisi, Georgia.

David Chikhladze

Born in 1963 in Tbilisi, Georgia. Lives and work in Tbilisi, Georgia.

Founder and art director of the Margo Korabliova Performance Theatre.

Ruth Claxton

Born July 1971, Ipswich, UK. Lives and works in Birmingham, UK.

2009, *Lands End*, (solo), Grundy Gallery, Blackpool, Spike Island, Bristol, UK; *Trade City* Excocet and Contemporary Art Manchester, UK; *Known Unknown* Gallery Loop, Seoul, South Korea; *Gothic* Contemporary Art Society fundraising exhibition, Sothebys, London, UK; *Back of the Head*, Cooper Gallery, Dundee, UK; *Fantopia* Mothers Tankstation, Dublin, Ireland. **2008**, *Lands End*, (solo), IKON Gallery, Birmingham, UK; *Interventions*, (solo), Barber Institute, Birmingham, UK; *Lands End* Oriel Davies, (solo), Wales; *Postcards*, (solo) Ingleby Gallery, Edinburgh, UK; Miami NADA, with Arquebuse; *Zoo Art Fair*, London with Arquebuse and Eastside Projects; *Make Believe (part of Concrete and Glass)*, Shoreditch, London, UK; *The Art of Birmingham 1939-2008*, Birmingham Museum and Art Gallery, UK; *No End in Sight*, Galerie Polaris, Paris, France; *The Golden Record*, The Collective, Edinburgh, The Collection, Lincoln, UK; *Art Futures*, Bloomberg Space, London, UK. **2007**, *Legerdemains*, (solo), Cabinet Magazine, New York, USA; *Extreme Crafts*, CAC, Vilnius, Lithuania; *Flock*, Arquebuse, Geneva, Switzerland; *Citadel*, David Riskey, London, UK; *What is Comprehension? Strategic Questions*, 52nd Venice Biennale, Italy. **2006**, *A Place of Rainbows*, (solo), Arquebuse, Geneva, Switzerland; *Ruth Claxton*, (solo), The Collective, Edinburgh, UK; *Personne ne veut mourir*, Arquebuse, Geneva, Switzerland.

Lucie Ferlikova

Born in 1979 in Kyjov, Czech Republic. Lives and works in Prague, Czech Republic.

2009, Gallery Actuel, (solo), Paris, France; *Girl dream 2009 testosteron*, Reduta, Brno, Czech Republic; *19 years of Intermedia studio*, Embassy of Czech Republic in Berlin, Germany; FAIRYTALE, Lucie Ferlikova & Denisa Krausova, Divus Unit 30, London, UK; **2008**, YOUNG MEETING- XI, Hodonin Gallery of Fine Art, International triennial of young artist; ART PRAGUE FAIR, Gallery Factory, Prague, Czech Republic; **2007**, group exhibition, Castle gallery Uhersky Ostroh; solo exhibition, Gallery Doma, Kyjov, Czech Republic; *Entrance*, (solo), Prague, Czech Republic; **2006**, solo exhibition, Gallery Avu, Prague, Czech Republic.

Ivars Gravlejs

Born in 1979 in Riga, Latvia. Lives and works in Prague, Czech Republic.

2009, *90's*, (solo), National Art Museum, Riga, Latvia; *Early works*, (solo), Gallery Jeleni, Prague, Czech Republic; *Shit in art*, (solo), in cooperation with A.Ter-Oganian, Gallery 36, Olomouc, Czech Republic; *My newspaper*, (solo), Gallery NoD Box, Prague, Czech Republic; *Forevers*, (solo), Kino Bio Oko, Prague, Czech Republic; *Double Blind*, Aula FAVU, Brno; *Psychology of the Future*, Gallery A.M.180, Prague, Czech Republic; **2008**, FAMU, (solo), Project space *Canteen*, Andrejsala, Riga, Latvia; *Panī Kellorovā nemā piču*, (solo), Okno – NoD.Roxy, Prague, Czech Republic; *Is the Medium the Message?*, Latvian Contemporary Photography Exhibition, Andrejsala, Riga, Latvia; *Bad Joke*, Riga Art Space, Riga, Latvia; I Moscow International Biennale for Young Art, Moscow, Russia; INTRO 518 TEĎ 69 TEĎ* TEĎ 180 BONUS Q TRACKI™, Karlin Studios, Prague, Czech Republic; *In/visible*, Festival of Visual Art, Olomouc, Czech Republic; *Michel de Certeau*, Oui, Grenoble, France; *Die Wurst*, Gallery of Elena Kolbasina, Berlin, Germany; **2007**, □unkov□ náñez in cooperation

with A. Nikitinova, Gallery 35m2, Prague, Czech Republic; **2006**, *New wave in photography*, (solo), Gallery Lumen, Budapest, Hungary; *Charming Nonchalance*, Nogallery, Prague, Czech Republic; *Young Czech Photographers*, LCC Well Gallery, London, UK.

Lukas Karbus

Born in 1981 in Česka Lípa, Czech Republic. Lives and works in Prague, Czech Republic.

2009, *Tin Dog*, (solo), Parallel Gallery, Prague, Czech Republic; **2008**, *Neon Volf*, (solo), Kabinet Gallery, Brno, Czech Republic; **2007**, SHOW, exhibition of prof. Martin Mainer's studio, *Painting 2*, Vlastivědné museum and gallery, Česká Lípa, Czech Republic; **2006**, *Team spirit*, AVU (Academy of Fine Art), Prague, Czech Republic; PUNKWA, Gallery Stará Hasička, Brno, Czech Republic; **2005**, *Mr. Frankenstein*, (solo), Eskort Gallery, Brno; *Deep forest, silent mist*, (solo), watercolours on paper, Academy in Zagreb, Croatia.

Nazli Kaya

Born in 1980 in Bursa, Turkey. Lives and works in Prague, Czech Republic.

2009, *Zlin Soup*, Best Short Film, 6th International Green Film Festival in Seoul, South Korea. **2008**, *Zlin Soup*, Best Short Film: 19th Ankara International Film Festival, Turkey; Special Jury Prize: Zlin International Film Festival for Children and Youth; Third Prize: Aerokratas Short Film Competition, Prague, Czech Republic; **2006**, *Nazli in Zlin*, Competition Selection: IF Istanbul Short Film Festival, Istanbul & Ankara, Turkey; **2004**, *Stitch*, Competition Selection: 4th Paso Student Films Festival, Goethe-Institute, Ankara, Turkey.

Petra Petileta

Born in 1978 in Prague, Czech Republic. Lives and works in Prague, Czech Republic.

2009, *Double Blind*, Gallery Aula, Brno, Czech Republic; **2008**,

1st Bienalle of Young Artists, Vinzavod, Moscow, Russia; Inro 518 teĎ 69 teĎ* teĎ 180 BONUS q TRACK, Karlin Studios, Prague, Czech Republic; *Sexismus?* Gallery Václava pály, Prague, Czech Republic; **2007**, *Peep show*, with s Pavla Gajdoříková, Altán, Klamovka Gallery, Prague, Czech Republic; Gross Domestic Product 2, MARS Gallery, Moscow, Russia; *Community concepts*, (solo), Entrance Gallery, Prague, Czech Republic; *Backstage*, the Internet project, Nogallery, Czech Republic; **2006**, *Nothing is so hot, as it seems*, (solo), Gallery Okno, N.O.D., Prague, Czech Republic; *TeleDivision Show* (by Eastern Alliance), Moldova, Kishinev, Romania, Bucharest, Hungary; *Indication, 4+4 days in movement*, Jungmanova 30, Prague, Czech Republic; *Eternal species*, Karlin studios, Prague, Czech Republic; *Untitled*, Gallery Oskara Kokoshky, rakousk institut, Prague, Czech Republic.

Goga Dadunashvili

Born in 1968 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia

2009, Very Fiery Script, author's film. **2002**, Soft Hook, author's film, 56'. **2001**, Loop, author's film, 20'. Author of many music videos, works in painting, photography.

EBC Artists

<http://www.emergency-biennale.org>

Hans Heiner Buhr

Born in 1965 in East Berlin, Germany. Lives and works in Tbilisi, Georgia.

2008, Kobuleti waves before the war, (solo), New Art Café, Tbilisi, Georgia; Horse Thief, Baia Gallery, Tbilisi, Georgia. **2004**, Wind from the Caucasus, international artists workshop, Art-Villa Garikula, Garikula Village, Georgia. **2003**, Clod Warriors, Noris Bank, Berlin, Germany. **2001**, Caucasian Baroque, (solo), Old Gallery, Tbilisi, Georgia.

Niko Tsetskhladze

Born in 1959 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, Born in Georgia, Cobra Museum, Amstelveen, Netherlands; **2008**, Concentration – Page I, **2008**, ARCI Gallery, Tbilisi; Modus Operandi – In quest of a different way, Artisterium **2008**, Georgian National Museum, Tbilisi History Museum, Karvasla. **2007**, Atmosphere 41 Degree, City, within the 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey. **2006**, Digital Story, Gallery of Academy of Arts, Tbilisi, Georgia. **2005**, Beyond Stereotypes, Art Caucasus **2005**, Tbilisi, Georgia; Outlaw, international artists' symposium, National Art Centre, Tbilisi, Georgia. **2004**, Double Bottom, Club 22, Tbilisi Georgia; Gallery Universe, (solo), Tbilisi, Georgia. N-Gallery, (solo), Tbilisi, Georgia; Wind from the Caucasus, international artists' symposium, Art-Villa Garikula, Garikula Village, Georgia. **2003**, Transmission, Gallery Priestor for Contemporary Arts, Bratislava, Slovakia.

Iliko Zautashvili

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

2009, Born in Georgia, Cobra Museum, Amstelveen, Netherlands; **2008**, Journey to Tbilisi, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France; Modus Operandi – In quest of a different way, Artisterium **2008**, Georgian National Museum, Tbilisi History Museum, Karvasla. **2007-2009**, Nine Dragon Heads, 12th-14th International environment Art Symposium, South Korea; Atmosphere 41 Degree, City, within the 10th International Istanbul Biennale, Siemens Sanat Gallery; Hweilan International Artists Workshop and Exhibition, Taiwan. **2006**, Transfusion, Kunsthalle Palazzo, Liestal, Switzerland; Atmosphere 41 Degree, National Center for Contemporary Arts, Moscow; Visual Immortality, International Biennale for Contemporary Art, Shumen, Bulgaria; Nuit Blanche, International (outdoor) exhibition of contemporary art, Paris, France. **2005**, Consumption of Justice, international artists workshop, Dyiabakir, Turkey; In the Shadow of Heroes,

2nd Bishkek International Contemporary Art Exhibition, Kyrgyzstan. **2004**, Metamorph, Venice 9th Architectural Biennale, Italy.

Nezaket Ekici

Born in 1970 in Kirsehir, Turkey. Lives and works in Berlin and Stuttgart, Germany.

2009, *Heykelsi Eylemler*, Skulpturale Handlung, BM Suma Contemporary Art Center, Istanbul, Turkey; *Istanbul between Arrival and Departure*, BM SUMA / Contemporary Art Center, Istanbul, Turkey; *Ringin*, performance, Cream Contemporary, Berlin, Germany; *Rebelle Art and Feminism 1969-2009*, Museum voor Moderne Kunst Arnhem, Netherlands; *Seriously Ironic*, Position in Turkish Contemporary Art Scene, CentrePasquArt, Kunsthaus Centre d'Art, Biel, Switzerland; *Umgestülpt*, (solo), Art Museum, Heidenheim, Germany; *Work in Progress, Personal Map*, (solo), Gedok Stuttgart, Germany. **2008**, *Il Velo*, CeSAC Centro Sperimentale per le Arti Contemporanee, Caraglio, Italy; *Türkisch Delight*, Galerie der Stadt Backnang, Germany; *Artfair Arco* with DNA Gallery Madrid, Spain; *Mahrem*, Kunsthalle project space Vienna, Austria; Nezaket Ekici, (solo) performance and videos, Gallery TPW, Toronto, Canada; *Memories of Objects*, (solo), DNA Gallery Berlin, Germany. **2007**, *Meltem of Istanbul*, Elgiz Museum of Contemporary Art Istanbul, Turkey; *Into me out of me*, Kunst Werke Berlin, Germany; *Fashion Accidentally*, performance, Museum of Contemporary Arts, Taipei, Taiwan; *Life Extreme*, (solo), U2 Alexanderplatz Berlin, Germany.

Alexander Florensky, Olga Florensky

Born in 1960 in Leningrad (St. Petersburg), Russia. Lives and works in St. Petersburg and Tbilisi.

2009, *Town of N*, 0047 Gallery, Oslo, Norway; *Town of N*, Gallery for Contemporary Art, Tromsø, Norway. **2008**, *Various Skeletons*, NOMI gallery, St. Petersburg, Russia; *Various Skeletons*, Gallery for Contemporary Art,

Tromsø, Norway; *Russkoe Bednoe*, Perm, Contemporary Art Museum, Russia. **2007**, *Georgian Landscape*, Painting and Drawing Society, Tbilisi History Museum Karvasla. *Russian Trophy*, Retretti exhibition center, Finland; ARCHITECTURE: AD MARGINEM, State Russian Museum, St. Petersburg, Russia; *Artist's Diary*, Guelman Gallery, II Moscow Biennale, Moscow, Russia; THAW Guelman Gallery, State Russian Museum, St. Petersburg, Russia; Painting and Drawing Society, *Landscapes*, Borey art center, St Petersburg, Russia; *Postcards and Envelopes*, Central Museum of History of Communication, St Petersburg, Russia. **2006**, *Russian Trophy*, NCCA, Moscow, Russia; *Russian Trophy*, State Russian Museum, St. Petersburg, Russia; *Geographic Maps*, NOMI gallery, St. Petersburg, Russia; *Collage in Russian Art*, State Russian Museum, St. Petersburg, Russia; *Russische Souvenirs*, Bielefeld, Germany; *Religious Buildings*, Guelman Gallery, Moscow, Russia.

Irina Gabiani

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

2009, Human Emotion Project (HEP) at: Sguardi Sonori 2009, Villa d'Este Tivoli, Roma; Brancalione, Roma; Museu de Ceramica, Caldas da Rainha, Portugal; La Sala, Valladolid, Spain; Guildford Lane Gallery, Melbourne, Australia; *13eme Rencontre d'art contemporain – L'art contemporain de Géorgie*, Chateau de Saint Auvent, Saint Auvent, France; Collettiva Vincitori Premio Nazionale Città di Novara, Museo Civico del Broletto, Salone Arengo, Novara, Italy, The Vitruvian Woman Video Project, Formverk Art Space, Eskilstuna, Sweden. **2008**, Video Dia Loghi 2008, Velan Centre for Contemporary Art, Torino, Italy; *Third International Art Prize Arte Laguna*, Finalist Artists Exhibition, Sculpture – Installation Section, Fondazione Benetton Studi Ricerche – Spazi Bomben per la Cultura, Treviso, Italy; *Minividfest*, Edinburgh Art Festival 2008, Total Kunst Gallery, Edinburgh, United Kingdom; *Perezagruzka 3*, New Georgian Art Festival, Teatr.

doc, Moscow, Russia; *Arte tra i piedi*, Wannabee Gallery and La Posteria, Milano, Italy. **2007**, Not closed, Galerie Beaumontpublic, Luxembourg, Luxembourg; *Otto donne ed un mistero*, Zaion Gallery, Biella, Italy; Video Dia Loghi 2007, Videoinstallazioni: I. Gabiani, Unione Culturale Franco Antonicelli, Torino, Italy.

Laleh Khorramian

Born in 1974 in Tehran, Iran. Lives and works in Brooklyn, NY.

2009, *Scene 9, Water Panics in the Sea*, (solo), Galerie Krinzinger, Vienna, Austria; *Site Santa Fe Biennale*, Santa Fe, USA; *RAAD O BARGH*, Thaddaeus Ropac Gallery, Salzburg, Austria; *Unveiled*, The Saatchi Gallery, London, UK; *Play*, Monica de Cardenas Gallery, Milan, Italy; *RAAD O BARGH*, Thaddaeus Ropac Gallery, Paris, France; **2008**, *I Without End*, (solo), Salon 94 Freemans, New York, NY; *Zenith and Nadir*, The Third Line, Dubai, UAE. **2007**, *Surface to Air*, (solo), Mills College Art Museum, Oakland, USA; *Nocturnes*, Boise Art Museum, Boise, USA; M.A.S.H., curated by Amy Smith-Stewart & Omar Lopez-Chahoud, New York, USA; *The Uncertain States of America-American Video Art of the 3rd Millennium – II Moscow Biennial*, Moscow, Russia; *Hello I'm Crashing*, Salon 94, New York, USA; *Cosmologies*, James Cohan Gallery, New York, USA. **2006**, *Laleh Khorramian*, (solo), The Third Line, Dubai, UAE. **2005**, *Chopperlady*, (solo), Salon 94, New York, USA; **2005** *Night of 1000 Drawings*, Artists Space, New York, USA; *Rainbow*, Galerie Sfeir-Semler, Beirut, Lebanon; *Nocturnes*, Soil Gallery, Seattle, USA; *Greater NY 2005*, P.S.1 Museum, Long Island, NY.

Carlos Amoraes

Born in 1970 in Mexico City, Mexico. Lives and works in Mexico City and Amsterdam.

2009, 10th Biental de La Habana, Cuba. **2008-09**, *Discarded Spide*, (Solo), Cincinnati Art Center y Orange County Museum, USA. **2008**, *Four Animations, Five Drawings and a Plague*, (Solo), Philadelphia Art Museum, USA.

2007, *Dark Mirror*, (Solo), Daros Latinamerica, Zurich, Switzerland; *Performa*, New York. **2006**, *Carlos Amoraes*, (Solo), MALBA, Buenos Aires, Argentina; *Why Fear the Future?*, (Solo), MUCA Campus, Mexico City. **2005**, *Why Fear the Future?*, (Solo), Casa de América, Madrid, Spain. **2003**, *Amorales vs. Amorales*, (Solo), Challenge 2003, Tate Modern, London, UK. La Biennale di Venezia, representing The Netherlands. **2001**, 2nd Berlin Biennale. His work is part of important collections as Tate Modern (London), The Museum of Modern Art (New York), Daros-Latinoamerica (Zurich), Walker Art Center (Minneapolis), Museum Boijmans van Beunigen (Rotterdam) and Fundación/ Colección Jumex (Mexico).

Jean-Gabriel Périot

Born in 1974. Lives and works in Tours, France.

2009, *animated*, centre d'art Bastille Grenoble, France; KKO, Altkirch 09; *You can't see Belfast* exposed photography, Northern Ireland; *in]ter]discipline*, La châtaigneraie, Liège 09, France; *Crime & punishment the sequel*, Kortil Gallery, Rijeka Croatia; **2008**, *Galerie mobile*, la créee Rennes 08; *L'art de rien*, Angers 08; *Crime & Punishment* 198 London; *Off loop*, Cafe del sol Barcelona, Spain. **Dome**, Hiroshima city museum of contemporary arts, Japan. **2007** Special Mention 'Eut-elle Ete Criminelle...' at Almeria International Short Film Festival; Best Documentary 'Eut-elle Ete Criminelle...' at FIKE – Evora International Short Film Festival. **2006** Grand Prix 'Eut-elle Ete Criminelle...' at Odense International Film Festival; Grand Prix 'Eut-elle Ete Criminelle...' at Tampere International Short Film Festival; Festival Award for Best Short 'Eut-elle Ete Criminelle...' at Cork International Film Festival Selected filmography: *2007 Nijuman No Borei* (200000 Fantomes), *2006 Gay?*, *2006 Eut-elle Ete Criminelle...*, *2005 Undo*, *2005 Dies Irae*, *2004 Devil Inside*.

Tamuna Karumidze

Born in 1975 in Tbilisi, Georgia. Lives and works in Berlin, Germany.

2009, *Born in Georgia*, Cobra Museum, Amstelveen, Netherlands; **2008**, *Trigger Tiger*, Tbilisi 8th International Film Festival. **2007**, *Underdog*, Film Festival, Vienna, Austria; **2003**, *Exit*, la Maison des Arts et de la culture de Creteil, Paris, France. **2002**, *Appendix II*, Georgian National Museum, Tbilisi History Museum Karvasla; *Goslab Presents*, Berlin, Germany; **2001**, *General Documents*, First Prize, Switzerland / Georgia.

Bessa Kartelishvili

Born in 1980 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *Me the Painter*, ARCI Gallery, Tbilisi, Georgia; *Love by Shoes*, Literature Museum, Tbilisi, Georgia. **2008**, *Wolf's Knee Dog's Fortune*, Caucasian House, Tbilisi, Georgia. **2007**, *Lustratron*, Caucasian House, Tbilisi, Georgia; *Four Georgian Artists*, Gallery AOKS, Yerevan, Armenia. **2006**, *Georgia, here we come*, part II, artists exchange program, Georgia-Holland; *Utrecht, Uitfeest*, EXPODIUM, Utrecht, Netherlands; *Unit 19*, Bureau Beyond's, Unit 19, Leidscher Rijn, Utrecht, Netherlands; *Tbilisi Presents*, EXPODIUM, Utrecht, Netherlands.

Koka Vashakidze

Born in 1983 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *Love by Shoes*, Literature Museum, Tbilisi, Georgia. **2008**, *Post Display*, ARCI Gallery, Tbilisi, Georgia; *Photosynthesis*, (solo), Caucasian House, Tbilisi, Georgia; *Steal Beating*, (solo), ARCI Gallery, Tbilisi, Georgia; *Kakutsa Cholokashvili*, post stamp Georgian Post, Tbilisi, Georgia; *United Georgia*, post stamp, Georgian Post, Tbilisi, Georgia.

Giorgos Katsagelos

Born in 1956 in Greece. Lives and Works in Thessaloniki, Greece.

2009, *Early Maturity*, (solo), Technology Museum NOESIS, Thessaloniki, Greece. **2008**, *Wandering in Balkans*, (solo), Fondation Hellénique, Paris,

France; *Early Maturity*, (solo), International Month of Photography, Athens, Greece; *Wandering in Balkans*, Cultural Center, Belgrade, Serbia. **2006**, *Siopi*, (solo), International Month of Photography, Athens, Greece; *Students*, (solo), Alatza Imaret, Thessaloniki, Greece; *Students*, Visual Arts in Greece, State Museum of Contemporary Art, Thessaloniki, Greece. **2006-2007**, *Religious*, (solo), traveling exhibition, Russia; **2007**, *Peziko*, 1st Biennale of Thessaloniki, State Museum of Contemporary Art, Thessaloniki, Greece; *Silence*, Visual Arts in Greece, State Museum of Contemporary Art, Thessaloniki, Greece. His works are kept in the permanent collections of Photography Museum of Thessaloniki, Museum of Modern Art, Florina, Brooklyn Museum of New York, Milwaukee Art Museum, Iris Baum Gallery, Chicago, Photography Center of Athens, Hellenic Photography Center, Athens, Ikonen Museum Recklinghausen, Germany, Greek Cultural Center, Stockholm, Sweden.

George Kevle

Born in 1971 in Telavi, Georgia. Lives and works in Tbilisi, Georgia. Group projects/ Exhibitions.

2009, *Prague Biennale 4*; Karlín Hall, Prague, Czech Republic. **2007**, *Georgian Art Exhibition*; Bilkent University, Istanbul, Turkey. **2006**, *Lovely Shanghai's Music*, Shanghai, China; *Tbilisi 3 – Stay Alive till Monday*, *National Art Centre*, Tbilisi, Georgia; *Teppanyaki*, Art Caucasus 2006, Tbilisi, Georgia. **2005**, *Tbilisi 2 – Wednesday Calls Future*, Children Art Museum, Tbilisi, Georgia; *Other Caucasus*, GTC Trade Centre, Art Caucasus 2005, *Tsingi*, Tbilisi State University Library, Georgia.

Misak Khostikyan

Born in 1965 in Yerevan, Armenia. Lives and works in Yerevan, Armenia.

1988, Exhibition of Young Architects and Painters, House of Architects, Yerevan, Armenia; **1998**, NPAK presentation, Yerevan, Armenia. **1997**, *Heton*,

DaDasakayn art-ivl, TAAK Gallery, Yerevan, Armenia.

Ushangi Khuma (Khumarashvili)

Born in 1949 in Kvemo Kedi Village, Georgia. Lives and works in Tbilisi, Georgia.

2006, *Meeting with Pirosmani*, Georgia-German project, Georgian National Museum, Tbilisi History Museum Karvasla, Georgia; Visual Art Festival in Ganja, Azerbaijan. **1998/2007**, personal exhibitions in various galleries of Tbilisi.

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.

Fakhriyya Mammadova Rafael

Born in 1974 in Baku in 1974, Baku, Azerbaijan. Lives and works in Baku.

2009, Transkaukazja festival, Warsaw, Poland; Azerbaijan Culture Days in Georgia, Tbilisi, Georgia; Maiden Tower International Forum of Contemporary Art, Baku, Azerbaijan; M'ARTIAN FIELDS – COLLABORATION, Exhibition of young artists, Moscow, Russia. **2008**, *Urban Jealousy*, the 1st International Roaming Biennial of Tehran, Iran; *Steps of time*, within Azerbaijan Culture Days in Germany, Dresden; **2007**, *Realities of Dreams*, Aluminium3, f International Contemporary Art Festival, Baku, Azerbaijan. **2006**, *Colors of autumn*, exhibition of arts Caucasus, NCCA, Moscow, Russia; *East or West*, Festival Est-ouest, Die, France; *Deciding Instant*, photo exhibition, St Petersburg, Russia. **2005**, *Transformation*, Aluminium2, International Contemporary

Art Festival, Baku, Azerbaijan; *Beyond Stereotypes*, international actual art convention, Art Caucasus 2005, Tbilisi, Georgia; Tashkent International Biennale, Uzbekistan; *Man & Women*, exhibitions projects in collaboration with the French Embassy in Azerbaijan.

Konstantine Mindadze

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

2009-2010, *From Heaven to Hell* (solo), gallery Bremer, Tilburg, Netherlands; *Moments Together, Years Apart*, (solo), Gallery Peter Marcelle Contemporary, Southampton, New York, USA; *Transcaucasus- All & Now*, Ujazdowski Castle, Kordegard Gallery, Warsaw, Poland; *Werk van Nieuwe Leden*, Gallery Arti Et Amicitiae, Amsterdam, Netherlands. **2008**, *de Salon*, Gallery Arti Et Amicitiae, Amsterdam, Netherlands. **2007**, *Square Foot Show*, Gallery Art Gotham, Chelsea, New York, USA; *10th Stop*, Gallery ARCI, Tbilisi, Georgia. **2005**, *InfraRed*, (solo), New Art Union Gallery Tapi, Tbilisi, Georgia.

Mariam Nakanimamasakhlisi

Born in 1982 in Tbilisi, Georgia. Lives and works in Tbilisi.

Giorgi Mamasakhlisi

Born in 1984 in Tbilisi, Georgia. Lives and works in Tbilisi.

2009, Advertisement campaign for TBC Bank; **2008-2009**, Advertisement campaign for Rompetrol Georgia; **2008**, Advertisement campaigns for Progress Group, Radio UCNOBI, Rico Group, M.Tumanishvili Film Actors Theatre; **2007**, Advert. campaigns for TV Broadcasting Company MZE, Prime Real Estate Management, The Georgian Public Broadcaster (GPB).

Park Byoung-Uk

Born in 1954 in Busan, South Korea. Recently lives and works in Chicken Dragon Mountain.

2007, *Meeting Downhill*, Quartair Gallery, Den Haag, Holland; *Encumbered*, Pyramid Art Center, Istanbul, Turkey; *Magic Garden*,

Kunstforum, Tirol, Austria; *Come Ashore*, Sunyoudo Island, South Korea. **2006**, *Change Concept*, Turkish Culture Center, Sarajevo, Bosnia & Herzegovina; *Change Concept*, DMZ & JSA North Korea. **2005**, *Dawn Light*, Gosford Gallery, NSW University, Australia; *Terminus*, Haulashore Island (Nelson) & Duniden Harbor, New Zealand; *Art in the Forest*, Sauz de Oulx, Torino, Italy. **2004**, CRANNE, Paris, France; MMAC, Mishima, Japan. **2003**, *PARK & Old House*, Zaoztrog, Croatia.

Kam Yeon-Hee

Born in 1966 in Daejeon, South Korea. Lives and works in Cheongju, South Korea.

2005-2009, *Meeting Downhill*, Quartair Gallery, Den Haag, Netherlands; *Magic Garden*, Kunst Forum, Kramsach, Tirol, Austria; *Encumbered*, Pyramid Art Center, Istanbul, Turkey; Sarajevo winter 2007, Turkish Culture Center, Sarajevo, Bosnia & Herzegovina; *Come Ashore*, Nine Dragon Heads in Island, Cheongju, South Korea; *Beyond the board*, Cheongju Artist Residency, South Korea; NIPAF, performance Art Festival, Nagano, Japan.

Kobas Laksa

Born in 1971 in Białystok, Poland. He lives and works in Warsaw, Białystok, Poland.

2008, *Places in heart*, Arsenal Gallery, Białystok, Poland; *Out There*, The 11th International *Architecture* Exhibition in Venice, Hotel Polonia, The afterlife of buildings – Golden Lion for Best National Participation to Poland. **2007**, *Video*, Arsenal Gallery, Białystok, Poland; *Horror workshop for children*, Kronika Gallery, Bytom, Poland; *Zamitero Comunale* – 3d photos, Cimek – Poznan, Poland. **2006**, *Lipsk*, Gallery PARISMOSKAU.de – RAUCHDELIKT project. **2005**, *city project WARSAW* Kaliningrad, Russia. **2004**, FINE Game from USA (video-game performance).

Jacek Malinowski

Born in 1964 in Warsaw, Poland. Lives and works in Warsaw, Poland.

2009, *Fitness*, (solo), Gallery Arsenal, Białystok, Poland. **2008**, *Collection of art of XX and XXI century*, ms2, Lodz, Poland; *Wyobraznia wielkich miast*, Der Ort Gallery, Berlin, Germany; *Game*, From the Zachęta Collection, Zachęta National Gallery of Art, Warsaw, Poland; *Blankly Perfect Summer*, VertexList, New York, USA; *Beyond the rule of reality*, Museum of Art, Lodz, Poland. **2007**, *Video Now*, (solo), films by Jacek Malinowski, Centrum Sztuki Filmowej, Katowice, Poland; *Mirror Matter*, MOCA – Museum of Contemporary Art, Cleveland, USA; *Mediascream: Simulation-Stimulation* – Transvizualia 007, Gdynia, Poland. **2006**, *The Celebration of Erwin Koloczek*, (solo), Edvard-Munch-Haus, Warnemunde, Germany; *Poza*, Real Art Ways, Hartford, USA. **2005**, *HalfAWoman*, (solo), Istituto Polacco di Roma, Italy; *Fluxus East – Fluxus networks in Central Eastern Europe*, Ludwig Museum, Budapest, Hungary; *Is an artist allowed to do anything?*, The house of arts (Dom umenia), Bratislava, Slovakia; *Fluxus East, Fluxus Networks in Central Eastern Europe*, Bunkier Sztuki, Krakow, Poland; *Asteism*, Lazna Centre for Contemporary Art, Gdansk, Poland; *Laughing in a Foreign Language*, The Hayward, Southbank Centre, London, UK. **2007**, *Random in Radom*, Museum of Contemporary Art, Radom, Poland; *Still Here, Humour in Post-communist performative video*, Artspace, Sydney, Australia; Fluxus East, Fluxus Networks in Central Eastern Europe, Kunsterhaus Bethanien, Berlin, D Asteism, Centre for Contemporary Art, Warsaw, Poland; European Attitude, Asia-Europe Mediations, School of Humanities and Journalism, Poznan, Poland; Video in Progress, RISD Museum, Providence, USA.

Hubert Czerepok

Born in 1973 in Slubice, Poland. Lives and works in Poznan, Poland.

2008, *Hauneb*, (solo), Zak | Branicki Gallery, Berlin, Germany; **2007**, *Strange tourists*, (solo), Artpol Gallery, Krakow, Poland; *Burn the rich!*, (solo), BWA Gallery, Zielona Gora, Poland; *Strange Tourists*, (solo), Potocka Gallery, Krakow, Poland; *Mark Lombardi is dead*, (solo), Kronika Gallery, Bytom, Poland; *Strike Back*, ON Gallery and the city area, Poznan, Poland; *Gone to Croatan*, Municipal Culture, Gdansk, Poland; *Fade into Black*, Studio BWA, Wrocław, Poland; *Conspiracy uncovered*, Galeria Sektor, Katowice, Poland. **2007**, *The Empire of Senses*, Stary Browar, Poznan, Poland; *Wola Art Festival*, Festival of Contemporary Art, Warsaw, Poland; *Lustration*, Piekary Gallery, Poznan, Poland; *The Black Hole*, Kronika Gallery, Bytom, Poland; *Memory of This Moment from the Distance of Years Which Will Pass*. Old Schindler Factory, Krakow,

Poland. **2006**, *Séance*, (solo), Koraalberg Gallery, Antwerp, Belgium; *Did we land on the moon?* (solo), Arsenal Gallery, Białystok, Poland; *Covers*, (solo), National Museum, Krakow, Poland; *Fuckin' Hell*, (solo), Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland. **2005**, *Children of Sodom*, (Together with S. Rushton), KunstZicht Gallery, Ghent, Belgium.

Azorro Group

Oskar Dawicki (b. 1971), Igor Krenz (b. 1959), Wojciech Niedzielko (b. 1959) and Lukasz Skapski (b. 1958) formed the Azorro group in 2001.

2008, *Spastykownie*, Sektor I Gallery, Katowice, Poland; L'artista nella rinuncia 2, Mostra a cura della Galleria Raster, Istituto Polacco di Roma, Italy; *Fluxus East – Fluxus networks in Central Eastern Europe*, Ludwig Museum, Budapest, Hungary; *Is an artist allowed to do anything?*, The house of arts (Dom umenia), Bratislava, Slovakia; *Fluxus East, Fluxus Networks in Central Eastern Europe*, Bunkier Sztuki, Krakow, Poland; *Asteism*, Lazna Centre for Contemporary Art, Gdansk, Poland; *Laughing in a Foreign Language*, The Hayward, Southbank Centre, London, UK. **2007**, *Random in Radom*, Museum of Contemporary Art, Radom, Poland; *Still Here, Humour in Post-communist performative video*, Artspace, Sydney, Australia; Fluxus East, Fluxus Networks in Central Eastern Europe, Kunsterhaus Bethanien, Berlin, D Asteism, Centre for Contemporary Art, Warsaw, Poland; European Attitude, Asia-Europe Mediations, School of Humanities and Journalism, Poznan, Poland; Video in Progress, RISD Museum, Providence, USA.

Prasto

Lives and works in Pietrasanta, Italy.

2007, International sculpture project, Monument to George Balanchine, Tbilisi, St. Petersburg, New York; 2006, *Dla Piper*, Sculpture installations, Moscow; 2005, ERNST & YOUNG,

Sculpture installations, Moscow; 2004, Monument to Sergei Parajanov, Tbilisi; 2000, Galleria la Subbia, (solo), Pietrasanta, Italy; 1997, Monument to Pirosmani, Pirosmani museum, Mirzaani, Georgia; 1996, Ville D' Avray, Pirosmani museum, France, dedicated to Camille Corot.

Ana Riaboshenko

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

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; Artisterium, Tbilisi, Georgia; *Snow, The World One Minutes* video exhibition, Today Art Museum, in the frame of cultural program around the Olympic Games, Beijing, China. **2007**, *Sugar head, Perpetumobile and Snow*, video installation, *STOP # 10* by TRAM Foundation, ARCI office, Tbilisi, Georgia; *Snow, Art Digital 2006; Board Situation*, Mars Gallery, II Moscow Biennale, Moscow, Russia.

Anatoly Riaboshenko

Born in 1948 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2006-2000, Icon paintings for different churches in Georgia and abroad. **2005**, Project for private collections, Dresden, Germany. **2004**, Art Caucasus 2004, GTC Centre, Tbilisi, Georgia. **2004-2000**, working for private collections. **2000**, *Portraits Gallery* to Mr. Noiman private collection.

Guia Rigvava

Born in 1956 in Tbilisi, Georgia. Lives and works in Vienna, Austria.

2009, *Get connected*, Künstlerhaus Vienna, Austria. **2008**, *Changing stands in a changing world*, ArtMedialab in Project, Fabrica, Moscow, Russia. **2007**, *History of Russian*

Video Art – Volume 1, Moscow MOMA, Russia. **2006**, *Several things about Power*, L-Gallery, Moscow, Russia. **2005**, *Once upon a time*, Art4u, State Gallery of Contemporary Art. Moscow, Russia. **2004**, *Moscow – Berlin*, State History Museum, Moscow, Russia. **2003**, *Berlin – Moscow*, Martin – Gropius – Bau, Berlin, Germany. **2002**, *We are friends*, (solo) Gallery Mosel & Tschechow, Munich, Germany; *Dictionary of imaginary places*, together with Vadim Fishkin, Gallery Skuc, Ljubljana, Slovenia. **2001**, *Anteprima Bovisa – Milano Europa 2000* Palazzo della Triennale, Milan, Italy. **2000**, *L'autre moitié de l'Europe*, Galerie nationale du Jeu de Paume, Paris, France.

Sarah lewtas

Born in 1953 in London, UK. Lives and works in Dunlewey, Co. Donegal, Ireland.

2009, *An Cosan Glas sculpture*, trail Errigal Arts Festival; Artist's Residency Program, Tbilisi, Georgia. **2008**, *T3-T4*, An Gaileari Falcarragh, Co. Donegal, Ireland; *Tearmann*, An Chrannog; *T3-T4*, Ionad Culturtha, Ballyvourney, Co. Cork. Co. Donegal, Ireland. **2007**, *Dunlewey Far*. A8, Albany, Piccadilly, London, UK; *Anthelion*, Goethe Institute exhibition Hall, Tbilisi, Georgia; *So They Say*, The Stone Gallery Dublin; *Aldaketa Athrú*, An Cultúrlann Belfast, Ireland. **2005-2006**, *Tearmann*, Clo Cheardlann na gCnoc. Co. Donegal, Ireland. **2005**, *AIR project*, Context Gallery, Derry, Northern Ireland.

Ian Joyce

Born in 1961 in Dublin, Ireland. Lives and works in Donegal, Ireland.

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; **2005**, *Ur An International*

Exhibition of Art Of The Gaeltacht, The Irish Cultural Centre in Paris, France; *Resources*, Genna Maria, Villanovaforru, Sardinia; *Tsunami*, public Art work in Letterkenny Institute of Technology; Public art work for The Clinton Peace Centre in Enniskillen; *Intersezioni*, Domus de Maria, Sardinia.

Kevin Mc Gee

Born in 1972 in Gortahork, Donegal, Ireland. Lives and works in Gortahork, Donegal, Ireland.

2009, *Heartwood*, An Cosan Glas, Errigal Arts Festival, Co. Donegal, Ireland; Letterkenny arts Festival. **2008**, *Athrach na nGardaí*, Ceardlann na gCroisbhealach, Falcarragh, Co. Donegal, Ireland; *Tearmann*, An Crannóg, Derrybeg, Co. Donegal, Ireland; *BeachHaus*, An Cosan Glas, Magheraarty, Co. Donegal, Ireland; *Modus Operandi – In quest of a different way*, Artisterium 2008, Georgian National Museum, Tbilisi History Museum Karalla; Artisterium, Tbilisi; Herrin Enterprise Co., Houston, Texas, USA. **2007**, *An Fearann Feasa/The Living Archive*, Cló Ceardlann na gCnoc – Co. Donegal, Ireland; *Anthelion*, Goethe Institute exhibition Hall, Tbilisi. **2005**, *Ur An International Exhibition of Art Of The Gaeltacht*, The Irish Cultural Centre in Paris, France.

Nuala Ní Fhlathuinn

Born in 1976 in Leitir Mór, Co. Galway, Ireland. Lives and works in Leitir Mór, Co. Galway, Ireland.

2009, International Residency in Tbilisi, Georgia; Awarded by Cló Ceardlann na gCnoc, Ireland; Solo Exhibition at Sliding Rock Gallery, Spiddal, Ireland; **2008**, Group Show at RDS, Dublin, Ireland; Diploma in Media Skills, National University of Ireland, Galway, Awarded First-Class Honors. **2007**, Craft Council of Ireland Merit Award; Galway-Mayo Institute Of Technology, Ireland.

Beso Shonhardt

Born in 1972 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2005, *Beyond Stereotypes*,

Art Caucasus 2005, GTC Trade Center, Tbilisi, Georgia; *Caravanserai*, N Gallery, Tbilisi; *Message to the ancient civilizations*, N Gallery, Tbilisi, Georgia. **2003**, *Women for conflict prevention and peace-building in the South Caucasus*, Georgian National Museum, Tbilisi History Museum Karvasla. **2002**, *Animated Toys*, Georgian National Museum, Tbilisi History Museum Karvasla. *Through art to peace*, Georgian National Museum, Tbilisi History Museum Karvasla. *Actual Dreams – Georgia, multicultural country*, Georgian National Museum, Tbilisi History Museum Karvasla. **2001**, *Without Borders*, Club Sardapi, Tbilisi, Georgia.

Maya Sumbadze

Born in 1972 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *born in Georgia*, Cobra Museum, Amstelveen, Netherlands; IV Prague Biennale. **2008**, *Past, Present and Future*, Washington D.C. **2007**, *Atmosphere 41 Degree, City*, Siemens Sanat Gallery, 10th Istanbul Biennale, Turkey; **2003**, *Arteria*, Georgian National Museum, Tbilisi History Museum; **2002**, *Goslab Presents*, Exit Festival, Paris, France; **2000**, *Goslab Presents*, Gallery Orient, Tbilisi, Georgia.

Sophia Tabatadze

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

2009, *From Flags to Flowers*, (solo), *Kunstverein Göttingen*, Germany; *Reciprocal Visit*, Apartment Projects, Istanbul, Turkey; *Scènes Centrales, Tri Postal*, Lille, France; Art Athina, with Mirta Demare Gallery, The Netherlands. **2008**, *All my re-Collections*, (solo) Künstlerhaus Bethanien, Berlin, Germany; *Best of Discovery*, (solo), Shcontemporary, China; *Aguhlas Negras*, project *Centro Cultural*, São Paulo, Brazil; *Open Sky*, Kunstverein Medienturm, Graz, Austria; *Voyage a Tbilissi*, Fine Arts Museum, Nantes, France; *Exchange Academy*, organization and participation *State Silk*

Museum, Tbilisi, Georgia; Art Rotterdam, with Mira Demare Gallery, The Netherlands; Art Forum, with Künstlerhaus Bethanien, Berlin Germany. **2007**, *Buildings and Strangebuildings*, 10th International Istanbul Biennale, Turkey; *Humancon Undercon*, Georgian pavilion at the 52nd Venice Biennale, Italy; *Progressive Nostalgia*, in collaboration with Nadia Tsulukidze, *Luigi Pecci Centre for Contemporary Art*, Prato, Italy. **2006**, *Alterative Travel Guide through Georgia*, in collaboration with Nadia Tsulukidze, *Caucasus Biennale*, Tbilisi, Georgia; *Caucasus Game*, in collaboration with Nadia Tsulukidze, *Est-Ouest Festival*, Die, France; *I was Silent*, in collaboration with Nadia Tsulukidze, ACCEA, Yerevan, Armenia.

Matt Sheridan Smith

Born 1980 in Red Bank, New Jersey, USA. Lives and works in New York City, USA.

2009 *Blanks, Templates, Undos, Redos*, Lisa Cooley, New York, USA; *The Living and the Dead*, Gavin Brown's Enterprise, New York, USA; *Evading Customs*, Brown Gallery, London, UK; *My Summer Show*, Galerie Lelong, New York, USA; *According to Speculative Logic*, Western Bridge, Seattle, USA; *Changing Light Bulbs in Thin Air*, CCS Bard, Hessel Museum of Art, Annandale-on-Hudson, New York, USA; *Prose pour des Esseintes*, Karma International, Zurich, Switzerland; FAX, Independent Curators International, The Drawing Center, New York, USA. **2008**, *Standard Sizes*, Andrew Kreps Gallery, New York, USA; *Dark Fair*, Swiss Institute, New York, USA; *Gut of the Quantifier*, Lisa Cooley, New York Cube Passerby, Gavin Brown's @ Passerby, New York, USA; Video Program for *untitled 2002 (he promised) 2002* by Rirkrit Tiravanija, Guggenheim Museum Bilbao *Evas Arche und der Feminist* (w/ Nikolas Gambaroff) Gavin Brown's Upstairs, New York, USA. **2007**, *Pawnshop*, E-Flux, New York, USA; *Video Program for Untitled (He Promised) 2002* by Rirkrit Tiravanija, Guggenheim Museum, New York, USA.

Nikolas Gambaroff

Born in 1979 in Berlin, Germany. Lives and works in New York.

2009, *The Living and the Dead*, Gavin Brown's Enterprise, New York, USA; *No Bees, No Blueberries*, Harris Liebermann, New York, USA; *Maximal Minimal*, Primopiano, Lugano, Switzerland. **2008**, Solo Show, Balice Hertling, Paris, France; *Evas Arche* with Matt Sheridan Smith, Gavin Browns Enterprise, New York, USA; *Cube Passerby*, GBE at Passerby, New York EVR (e-flux video rental), Maumaus/Gulbenkian Foundation, Lisbon, Portugal; *Video Program for untitled 2002 (he promised) 2002* by Rirkrit Tiravanija, Guggenheim Museum, Bilbao, Spain. **2007**, *Nowhere for Nothing*, with Matt Sheridan Smith, GBE at Passerby, New York.

Liz Magic Laser

Born in 1981 in New York, USA. Lives and works in New York, USA.

2009, *The Newest New York*, Prague Biennial 4, Prague Biennial Photo 1, Karlin Hall, Prague, Czech Republic; *chase: a production of Bertolt Brecht's Man Equals Man*, Heist Gallery, NY, USA; *Spacebuster*, organized by Storefront for Art and Architecture, NY, USA; *I Have You*, operatic performance and screening event, Fragmental Museum inside Spacebuster by Raumlabor. *Whitney Museum Independent Study Program Studio Program Exhibition*, Art in General, NY, USA; *New Deal*, The Art Production Fund, NY, USA. **2008**, *Lost It*, (solo) NT Art Gallery, Bologna, Italy, including works made in collaboration with Felicia Garcia-Rivera; *VideoZone4*, The International Video Art Biennial, the Center for Contemporary Art, Tel Aviv, Israel; *Wet*, (solo), Chashama Art Space, NY, USA; *Ahh...Decadence!* in collaboration with Ben Fain and Dafna Maimon, the Art Institute of Chicago's Sullivan Galleries, Chicago, USA; *The Peekskill Project*, Hudson Valley Center for Contemporary Art, Peekskill, USA; *Dallas Video Festival*, Conduit Gallery & the Modern Art Museum of Fort Worth, Texas, USA. **2007**, *Infinitu et Contini*:

Repeated Histories, Reinvented Resistances, Smack Mellon, DUMBO, Brooklyn, NY, USA; *-I LOVE NEW YORK*, 33 Bond Gallery, NY, USA; *Body*, Casoria International Contemporary Art Museum, Naples, Italy.

Sean Raspet

Born in 1981 in Washington, D.C. Lives and works in New York.

2009, Solo show, (upcoming), Daniel Reich Gallery, New York, USA; *Convention*, North Miami Museum of Contemporary Art, Miami, USA; *Exhibition*, collaborative project at 211 Elizabeth St., New York, USA; *The Shape of Things to Come*, (upcoming) The Saatchi Gallery, London, UK; *If the Dogs are Barking*, Artist's Space, New York, USA; "1999", 10 year anniversary show at China Art Objects, Los Angeles, USA; *To One Whose Love Was Service*, collaboration with Amir Mogharabi, Daniel Reich Gallery, New York, USA; *A Starting Point: Intrude Art & Life 366*, (retrospective exhibition selected from projects over the past year), Zendai MOMA, Shanghai, China. **2008**, *A Brief History*, (solo), Art Positions, Art Basel Miami Beach, USA; *The Ones We Work For*, (solo), Daniel Reich Gallery, New York, USA; *The Generations*, (solo), Daniel Reich Gallery, Chelsea Hotel Space, New York, USA; *Intrude: Art & Life 366*, Zendai MOMA, Shanghai, China; *Palm Beach Biennial*, Gavlak, West Palm Beach, USA; *Without Walls*, Museum 52, New York, USA; *Poster Project*, Nine Things, Frankfurt, Germany; *Whitney ISP Studio Practice Exhibition*, New York, USA. **2007**, *A Modest Proposal*, (solo), Daniel Reich Gallery at the Frieze Art Fair, London, UK; *Ilya Lipkin, Sean Raspet, Ned Vena*, Cohan and Leslie, New York, USA; *Untitled (Perfect Lovers)*, BC Project Room, New York, USA.

Aaron Young

Born in 1972 in San Francisco, USA. Lives and works in New York, USA.

2009, Solo show, Galerie Almine Rech, Paris-Brussels; *Abstract America: New Painting and*

Sculpture, Saatchi Gallery, London, UK; *The End*, The Andy Warhol Museum, Pittsburgh, USA. **2008**, *PUNCHLINE*, (solo), Bortolami Gallery, New York, USA; *Arc Light*, (solo), Gagosian Gallery, Moscow, Russia; *Smoke Flows in all Directions*, (solo), Naples, Italy; *Political/Minimal*, KW Institute for Contemporary Art, Berlin, Germany and The Muzeum Sztuki in Lodz, Poland, 2009 United Artist Ltd., Marfa, USA. **2007**, *Greeting Card*, (solo), Park Avenue Armory, New York, USA; **2006**, *Art Positions*, (solo), Art Basel Miami Beach, Florida, USA; *1%*, (solo), Harris Lieberman, New York, USA; *Invisible Colours*, Marian Goodman, Paris, France; *Beneath the Underdog*, Gagosian Gallery, ParisStop *Jalouse Magazine*, Palais de Tokyo, Paris, France; *Works from the Berezdivin collection*, Museo de Arte de Puerto Rico, Puerto Rico. Aaron Young, (solo), Kunst-Werke, Berlin, Germany; *Whitney Biennial 2006*, Whitney Museum of American Art, New York, USA; *Action*, FRAC PACA, Marseille, France.

Michael Phelan

Born in 1968 in Beaumont, USA. Lives and works in New York, USA.

2009, *This shit was bound to happen...*, (solo), Samson Projects, Boston, USA; *Abstract America: New Painting From the U.S.*, The Saatchi Gallery, London, UK; *Portugal Arte '09*, Lisbon, Portugal; *Merlin Carpenter, Daniel Lefcourt, Michael Phelan, Katia Bassanini, Tim Davis, Jonah Freeman, Bruno Pienado*, Mitterrand + Sanz | Contemporary Art, Zurich, Switzerland. **2008**, *Jonah Freeman & Michael Phelan*, (solo), Mitterrand + Sanz | Contemporary Art, Zurich, Switzerland; *One Year*, Peter Coffin, Joëlle Flumet, Daniel Lefcourt, Adam McEwen, Michael Phelan, Mitterrand + Sanz | Contemporary Art, Zurich, Switzerland. **2007**, *Everything is getting better every day*, Shane Campbell Gallery, Oak Park, USA; *Help me, help you*, Changing Role Gallery, Naples, Italy; *The Long Goodbye*, Jonah Freeman/Michael Phelan, John Connolly Presents, New York, USA;

Seriality, Shane Campbell Gallery, Chicago, USA; *Tamar Halpern, Florian Morlat, Michael Phelan*, Eleven Rivington/Greenberg Van Doren, New York, USA; *Warhol and...*, Kantor/Feuer Gallery, Los Angeles, USA. **2006**, *If today was perfect, there would be no need for tomorrow*, Gallery Edward Mitterrand, Geneva, Switzerland.

Matthew A. Chambers

Born in 1982 in Boise, USA. Lives and works in Los Angeles, USA.

2009, Rental Gallery, (solo), New York, USA; *(forthcoming)*; Blanket Contemporary Art, Vancouver; *Matthew Chambers | Brendan Fowler | Rashid Johnson | Jason Kraus*, Rental Gallery, New York, USA. **2008**, *Like Wooing a Lover*, (solo), Angstrom, Los Angeles, USA; *Fear of a Black Hat*, (solo), 2nd Cannons, Los Angeles, USA; *To Illustrate and Multiply*, MOCA, Pacific Design Center, Los Angeles, USA; *Pruess Press*, Rental Gallery, New York, USA; **2007**, *Cartier On The Way*, Blanket, Vancouver, BC, MAVIS, BROADWAY 1602, New York, USA; *2 of Six*, Angstrom, Los Angeles, USA; *Artists from the Los Angeles Collection*, Angstrom, Dallas, USA; *Nothing Moments*, MOCA, The Pacific Design Center, Los Angeles, USA; *Hovering Over the Universe*, Honor Fraser Gallery, Venice Beach, USA; *Warhol and...*, Kantor/Feuer, Los Angeles, USA; *No Jerks*, RENTAL, New York, USA; *Big Secret Cache*, Angstrom, Los Angeles, USA; *Paper Bombs*, Jack Hanley, Los Angeles, USA.

Michele O'Marah

Born in 1967 in Vallejo, USA. Lives and works in Los Angeles, USA.

2009, *Video Journeys*, Sister @ Cottage Home, Los Angeles, USA; *Group Show*, Sister, Los Angeles, USA. **2008**, *Amateurs*, CCAC Wattis Institute, San Francisco, USA; *25 Artists x 2 Screenings = 1 week*, Blum & Poe, Los Angeles, USA; *Repeat After Me: I AM A Revolutionary*, with Henry Taylor, Peres Projects. **2007**, *She Was Born to Be My Unicorn*, Smith-Stewart, New York, USA; *Performance/Film/*

Video, Daniel Hug Gallery, Los Angeles, USA; *The Backroom*, The Kadist Foundation, Paris and Le Celda Contemporanea, Mexico City, Mexico; *Repeat After Me: I AM A Revolutionary*, with Henry Taylor, Rental Gallery, New York, USA; **2006**, *From Baja to Bar Harbor: Transnational Contemporary Art*, Institute of Contemporary Art, Maine College of Portland, USA. **2005**, *The Backroom*, Los Angeles and New Langton Arts, San Francisco, USA; *Summer Show*, Mary Goldman Gallery, Los Angeles, USA; *Valley Girl*, White Columns, New York, USA; *Peachead*, Art in General, New York, USA.

Luka Zet

Born in 1986 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *sakARTvelo*, (Georgia), traveling exhibition project, Kutaisi, Poti, Ozurgeti, Batumi, Georgia. **2008**, *Modus Operandi in Quest of a different Way*, Artisterium 2008, Georgian national Museum, Tbilisi History Museum Karvasla. **2007**, *Manifatura*, Contemporary Art and Craft Days in Unkapani, the 10th Istanbul Biennale, Turkey; *Preferred Idea in Preferred Technique*, workshop, Armenian Open University, *Changes through Exchanges 2*, Yerevan, Armenia. *One Stop*, Art Caucasus 2007; video screening *She's Thinking, He's Thinking*; Literature Café, Tbilisi, Georgia; *Interpretation of Dreams*, Absheron Gallery, Aluminium, the 3rd International Biennale of Contemporary Art, Baku, Azerbaijan.

Natalia Gagnizde

Born in 1986 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2007, *People who believe in Beauty*, personal fashion show, Javakhishvili State Library Tbilisi, Georgia. **2006**, *Children of Apocalypses*, (solo), Didi Gallery, Tbilisi, Georgia. **2005**, *African party*, theatrical fashion show, club *16 Rounds*, Tbilisi, Georgia. **2003**, *Batiks*, students days at the Ikebana Gallery, Tbilisi, Georgia. **2002**, *Batiks, Wax Paintings*

on Water, (solo), the American Academy, Tbilisi, Georgia.

Hans Scheib

Born in 1949 in Potsdam, Germany. Lives and works in Berlin, Germany.

2009, *Dragon's teeth and other things*, Spandau Citadel, Berlin, Germany. **2008**, *Ni Hao!*, (solo)Galerie Brockstedt, Berlin, Germany. **2007**, *ABTart*, Möhringen (solo); *TU Berlin*, Mathematical Library (solo); *Städtische Gallery Sonneberg* (solo); Gallery Kasten, Mannheim (solo); Art Space Bernusstr., Frankfurt / M. (solo); *Hippos*, Max-Delbrück-Centrum, Berlin-Buch. (solo); *Stories from the water*, Berlin, Cologne, Aachen, Düsseldorf. **2006**, *Pirosmanis Table*, Tbilisi, Georgia; *Albergo San Lorenzo*, Mostre d'arte, Poppi, Italy (solo). **2005**, *Art Club Art Award* of Bautzen Bautzen, Bautzen City Museum (solo); *Galerie Brockstedt*, Berlin (solo); *Mother forage Gallery*, Berlin (solo); *Reflections*, sculpture and drawing, 9 Berlin galleries at the Art Center Berlin Friedrichstrasse, Berlin (Galerie Eva Poll, Berlin); 2. Biennial Beijing, China.

Mamuka Japharidze

Born in 1960 in Tbilisi, Georgia. Lives and works in Tbilisi and Bristol, UK.

2008, *Journey to Tbilisi*, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France; *Artisterium 2008*, Georgian National Museum, Tbilisi History Museum Karvasla. **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; *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*, residency 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. **2003**, *Revive Time*, Kaki tree planting project founded by Tatsuo Miyajima, Public spaces in Tbilisi and Mtskheta, Georgia. **2002**, *Transition Zero*, Gyumri Biennale, Armenia; *Double Eye*, video installation, ex-bank vault, Foundry, London, UK.

Giorgi Khaburzanian

Born in 1982 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

Mtvarisa Joyce

Born in 1978 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

Giorgi Makhniashvili

Born in 1978 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *MAF Group Exhibition*, Tbilisi State Academy of Fine Arts; an initiator/member of the MAF group; *Nostalgia*, photo series; **2007**, *Intercultural Dialogue in Georgia*, Tbilisi State Academy of Fine Arts; **2007-2008**, *Citizenship*, photo series.

Natalia Glonti

Born in 1984 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *MAF Group Exhibition*, Tbilisi State Academy of Fine Arts; an initiator/member of the MAF group; **2007**, *Intercultural Dialogue in Georgia*, Tbilisi State Academy of Fine Arts.

Nata Kipiani

Born in 1986 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *MAF Group Exhibition*, Tbilisi State Academy of Fine Arts; an initiator/member of the

MAF group; **2007**, *Intercultural Dialogue in Georgia*, Tbilisi State Academy of Fine Arts.

Giorgi Dadiani

Born in 1986 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *Structural changes, something about war and etc.*, CSW, Transkavkajia Festival, Zamok Ujazdowsky, Warsaw, Poland. **2008**, *Empty City*, photo project, *Anabechdi* Magazine; *08.08.08 Tbilisi*, photo project *Anabechdi* Magazine. **2006-2009**, graphic designer, photographer, *Anabechdi* Magazine.

Levan Kapanadze (Gaga)

Born in 1987 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2009, *Tbilisi*, photo series. **2008-2009**, *Archaos*, photo series. **2008**, *MAF Group Exhibition*, Tbilisi State Academy of Fine Arts; an initiator/member of the MAF group. **2007**, *Intercultural*

Dialogue in Georgia, Tbilisi State Academy of Fine Arts; *Horizon*, photo series. **2006-2009**, *Energy*, photo series. **2006**, Grand Prize, UN photo competition.

Nini Alavidze

Born in 1978 in Tbilisi, Georgia. Lives and works in Tbilisi, Georgia.

2008, *MAF Group Exhibition*, Tbilisi State Academy of Fine Arts; an initiator/member of the MAF group; **2007**, *Intercultural Dialogue in Georgia*, Tbilisi State Academy of Fine Arts.

Levan Mindaishvili

Born in 1979 in Tbilisi, Georgia. Lives and works in Buenos Aires, Argentina.

2009, *Punctum*, 4 Gatos Art Center, Haedo, Argentina; *HADE II – Vulnerando las fronteras*, International forum of Performance, Breaching the borders – Chilavert Art Center, Buenos Aires, Argentina; 1st Salon of Erotic Art, *Te Matate Ramirez*,

Buenos Aires, Argentina; *Body, Technical Indication and Meaning*, Multidisciplinary Forum of Performance, Gallery Arcimboldo, Buenos Aires, Argentina; *Kunst Raub #003*, Gallery Kunstraub99, Cologne Germany; Art in BPA, Bonn, Germany. **2008**, ART BASEL MIAMI – ATELIER art gallery, represented by LeonidesArts, New York and Gallery NES (Buenos Aires), Miami, USA; Festival DIVERSA, Gallery NES, Buenos Aires, Argentina; *Heterodoxa*, Salon Dorado, Teatro Roma, Buenos Aires, Argentina; *Weltreise der Sinne*, Grand Hotel Petersburg, Bonn, Germany; *New Generation*, Gallery Chardin, Tbilisi, Georgia. **2007**, OW_ART 07, International Art Fair, Buchen, Germany; *perdus*, GalerieD'Art Paris8, Paris, France.

Cristian Tonhaiser

Born in 1966 in Buenos Aires, Argentina. Lives and works in Buenos Aires, Argentina.

2009, *Punctum*, 4 Gatos Art Center, Haedo, Argentina;

RawVision Of The Men We Know And Have Known, LeonidesArts Gallery, Buenos Aires, Argentina; *Te mataré Ramirez*, a special jury award of the First Salon of Erotic Art; **2008 /2009**, Arty Thursday, Axel hotel, Buenos Aires, Argentina; **2008**, *Five Visions*, Casa Brandon, Buenos Aires, Argentina; Art Basel Miami 08 Affiliated show, The Atelier. Miami, USA; HETERODOXA, Idea, concept and realization. 1st edition of the multimedia project; **2007**, GIROTONDO, founder-member of the art group together with Marcela de Luca, Alejandra Sculli, Buenos Aires, Argentina; His works are represented by the galleries NES (Buenos Aires, Argentina) and Leonides Arts (New York, USA).

Evelyne Jouanno

An independent art curator and critic based in Paris and San Francisco. During the late 1990s, she taught courses at Paris VIII University (Saint Denis-Vincennes) based on new readings of modern and contemporary art through the analysis of geopolitical contexts in mutation and cross-cultural issues linked to these changes. In 2005 she conceived and founded the Emergency Biennale, an international traveling exhibition organized both in the war context of Chechnya and through a touring exhibition around the world. Highlights as a curator also include *Floating Territories* (collaboration between Evens Foundation and the Arts Biennials of Istanbul, Athens and Venice 2007), *Back to Zhong Guo* (Guangzhou and Nanling, China, collaboration between Vitamin Creative Space, France Year in China and 2nd Guangzhou Triennial, 2005), *Prosismic – a young generation of French artists* (Espace Paul Ricard, Paris, 2004), *Paris pour Escale* (Musée d'Art Moderne de la Ville de Paris, 2002). From 2000 to 2002, the guest curator at Kunsthalle Projectroom in Bern, Switzerland, where she developed the exhibitions program *Sous la Terre, il y a le Ciel (Under the Earth, There Is the Sky)* featuring the artists Shen Yuan, Marco Brambilla, Nebojsa Seric-Sobá, Han Myung-Ok, Adel Abdessemed, Sislej Xhafa, Ruth Barabash and Collectivo Cambalache. Evelyne Jouanno writes for books, catalogues and magazines including Flash Art International (she was a French correspondent), Third Text, Atlantica, Make, Archives de la Critique d'Art.

Alena Boika

An editor-in-chief for UMELEC International Magazine for contemporary art and culture (Czech Republic) Profile: Russian-speaking countries and the former Soviet Union. Freelance art journalist and curator Member and one of founders of Eastern Alliance Cultural Program.

Shaheen Merali

A curator and writer, currently based in London and Berlin, where, from 2003-8, he was the Head of Exhibitions, Film and New Media at the Haus der Kulturen der Welt, curating several exhibitions including *The Black Atlantic*; *Dreams and Trauma*, *Moving images and the Promised Lands*; and *Re-Imagining Asia*, *One Thousand years of Separation*. In 2006, he was invited to be the co-curator of the 6th Gwangju Biennale, Korea. Further recent exhibitions include *Blindstars*, *Starsblind*, (BodhiBerlin) a monograph exhibition on Shilpa Gupta, and the seminal *Everywhere is War* (and rumours of war) for BodhiMumbai, India.

(2008) In February 2009, he curated Indian Popular culture (and beyond): *The Untold* (the rise of) Schisms, at Alcalá 31 in Madrid, accompanied by a publication that traces the rise of the political right within popular Indian culture and its neighbouring regions. Merali has edited several publications, including *Far Near Distance*, *Contemporary Positions for Iranian Artists* (2004); *Spaces and Shadows*, *Contemporary Art from Southeast Asia and About Beauty* (2005); *New York-States of Mind and Re-Imagining Asia* (Saqi Books 2007).

Sylvia Narewska

Works as a curator's assistant/curator and translator, assisting in realization of many projects in the Arsenal Gallery and outside the gallery since 2007. 2008-2009 Graduated from Postgraduate Curatorial Studies in the Institute of Art History at the Jagiellonian University in Krakow, Poland. 2005-2007 Graduated from American Culture Studies, Institute of American Studies and Polish Diaspora at the Jagiellonian University in Krakow, Poland. July 2009 – participated in the realization of the student curatorial project as a part of the EAST international 09 exhibition in Norwich. 7-10 May 2009 – PERFORMANCE ARSenal Bialystok – festival performance – curator's assistant. 9-13 February 2009 – Because it's like that now, it won't stay that way – new art from Austria – curator's assistant. November 2008 Artisterium – participation and realization of the curatorial project from the collection of the Arsenal Gallery. 12-17.10.2008 – Place in heart – curator's assistant. 10-16.05.2008 – Uncover me – (or) theatre sale – curator's assistant.

Benjamin Godsill

A Curatorial Associate at the New Museum of Contemporary Art in New York where he develops exhibitions and programs. Recently he organized *Urban China: Informal Cities*, a discursive exhibition by *Jiang Jun / Urban China Magazine* which premiered at the museum in February of this 2009 and will also be presented by the Hammer Museum in Los Angeles, and the Museum of Contemporary Art, Chicago. Previously at the museum he contributed to the catalog accompanying *Unmonumental: The Art Object in the 21st Century*, and has organized projects with artists including Jeffrey Inaba, Agathe Snow, Daniel Guzman, Steven Shearer, David Goldblatt and Adam Helms. Mr. Godsill has lectured at numerous universities including the School of Visual Arts and Steinhardt School at New York University where he has also served as an Adjunct Faculty Member. In 2005 he was a Helena Rubenstein Curatorial Fellow in the Whitney Museum of

American Art's Independent Study Program where he curated *Image War: Contesting Images of Political Violence* and contributed to an accompanying catalog.

Khatuna Khabuliani

r, publicist and researcher. She is an author of various critical and analytical articles for different editions and now works on her PHD research – “Transformation of visual signs” (field of philosophy of art) and is a lecturer of contemporary art at Tbilisi Academy of Fine Arts. In 2009 she curated the Georgian participation at 53rd International Venice Biennale. From 2001-2005 Khatuna Khabuliani worked at CCCD_Caucasian Center for Cultural Development as an editor and curator. CCCD (later MAF_Media ART Farm) in collaboration with different organizations and studios has organized international and local exhibitions: Appendix 1 and Appendix 2, Neo Geo, Arteria, etc; it also founded The Institute of Photography and New Media and Khatuna Khabuliani worked as a lecture of contemporary art history and co-organizer of the projects on contemporary photography. In 2001 she curated the Georgian part of the exhibition *The Baw of Stability* in St. Petersburg. In 2005 she was an editor of ARTURI _ newspaper on contemporary art, collaborated as a free-lance writer with different magazines and newspapers: 24 hours, Alternative, Style, etc. In 2008 she worked as an editor of IMPRESS_magazine of visual art and literature. In 2009 she co-founded The Center of Contemporary Art and union “art&society”. She lives and works in Tbilisi, Georgia.

Rusudan Oat

An art-historian and a curator. She is a founder of the New Art Union and a director of the Newart Gallery. Lives and works in Tbilisi.

Maria Tsantsanoglou

Was born in Thessaloniki, Greece. Her Ph. D. is on “Russian Futurism, history, criticism and reception”, Lomonosov University, Moscow (1993). She has done research and has numerous publications on the Russian Avant-garde art. She has worked especially on subjects concerning synthesis of the arts, visual poetry/verbal art, art and politics, transcultural relations, modern and contemporary art scene in the countries of Caucasus and Central Asia. She was a member of the Greek State Committee for the reception of the Costakis Collection (1998). She has served as a cultural consultant (1994-1997) and press and cultural attaché (1997-2002) at the

Greek Embassy in Moscow. She has taught history of art at the Lomonosov University, Moscow (1997-2001). She has been teaching Russian Art of the 19th and 20th centuries at the University of Macedonia (Thessaloniki, Greece) since 2002. During the period 2002-2006 she worked as curator of the Costakis Collection at the State Museum of Contemporary Art in Thessaloniki and in 2006 was appointed director of this Museum. She has organised many exhibitions of modern and contemporary art mainly concentrated on the Russian Avant-garde and she has numerous participations in scientific conferences in Greece and abroad. In 2007 she was the artistic director of the 1st Thessaloniki Biennale of Contemporary Art and one of the curators of the main programme, together with Catherine David and Jan-Erik Lundstrom. In 2009 she was the artistic director of the 2nd Thessaloniki Biennale of Contemporary Art.

Magda Guruli

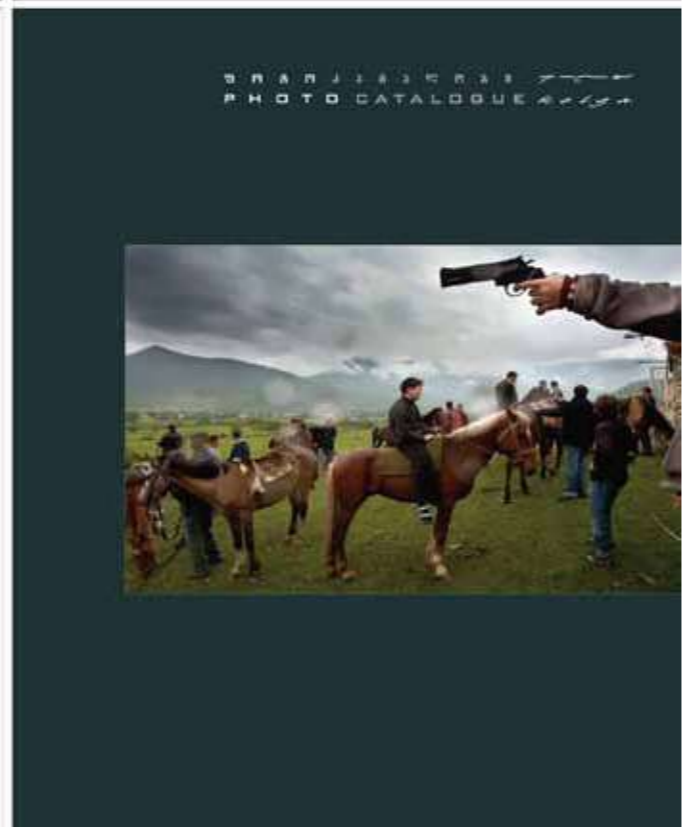
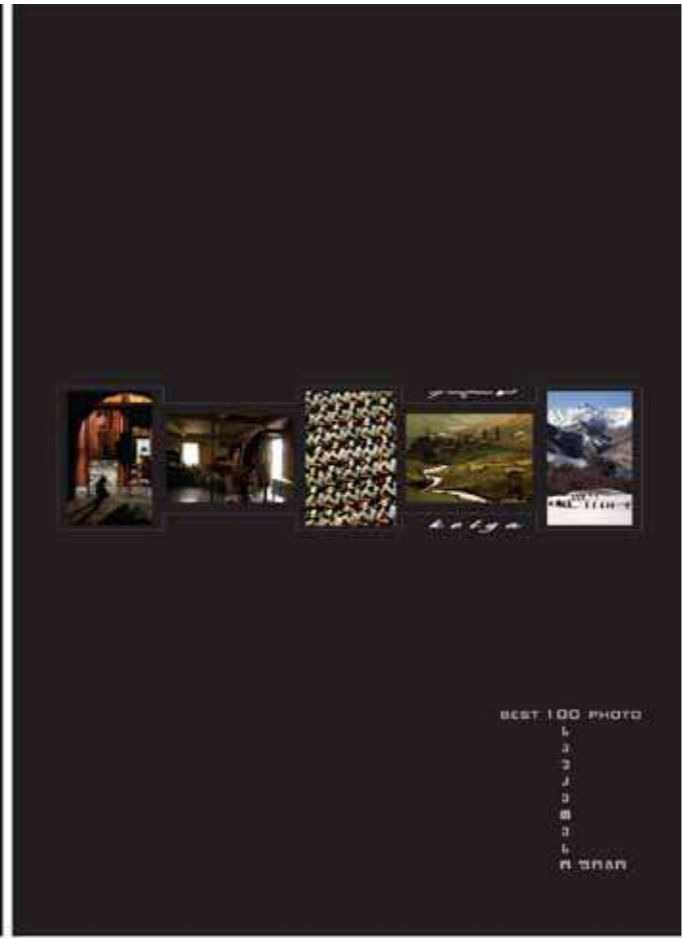
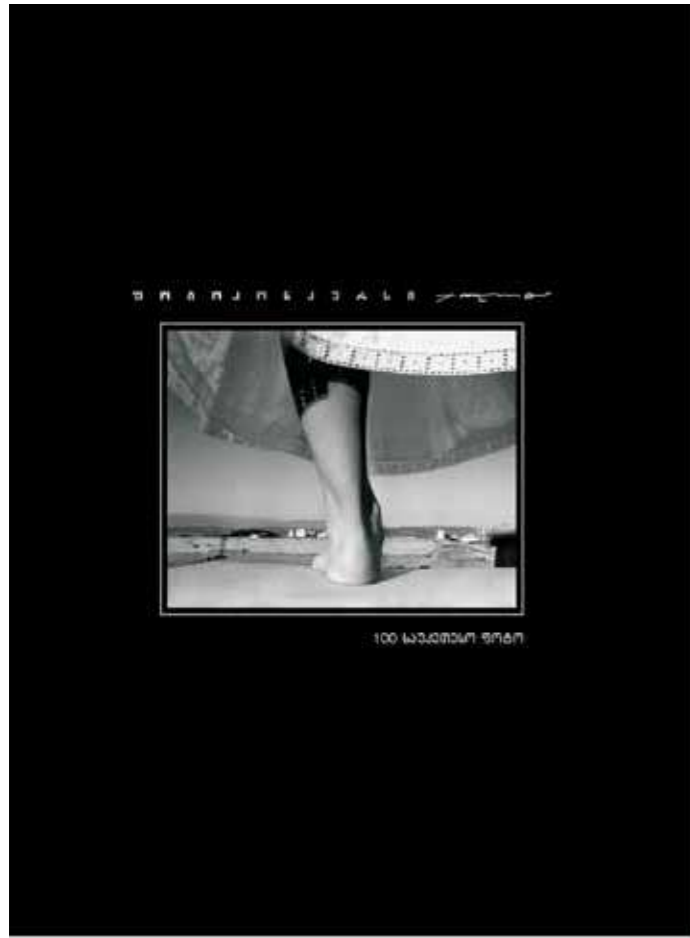
A curator of the Centre for Global Coordination of Culture and Art, CGCCA and the Artisterium Association. She is an editor of the contemporary art magazine ARTLOOP and regional art magazine CORD. She has organised the exhibitions of contemporary Georgian artists in Moscow, Nantes, Istanbul, Baku, Yerevan and Tbilisi. She organized the Artisterium 2008 and 2009 in Tbilisi, Georgia.

Lika Mamatsashvili

A curator of the Georgian National Museum, Tbilisi History Museum Karvasla from 2001 and an art manager from 1986. Expert of the Georgian photography of the 19th century. An author of the books *Alexander Roinashvili* volume I-II and *Boris Romanovski*. She has organized numerous exhibitions of Georgian contemporary art and the international exhibition projects held in Tbilisi History Museum Karvasla. She is an initiator and organizer of the educational programs: *Animation*, *Marionette* and *Silence Movie*.

Sophia Kilassonia

An art historian, art journalist, an editor of newspaper “24 hours”, a PR manager of Tbilisi State Academy of Arts, a curator of the several art projects. Magisterial of the history of art. Doctorate. Field of the professional research: Soc-realism – roots and platform; Soc-realistic ideology in culture and the influences of this culture today.



OKAMI



The publishing and printing of the catalogue has been made possible through the financial support of the Ministry of Culture, Monument Protection and Sport of Georgia,

Embassy of the United States, Georgia,

'Outdoor.ge' advertizing company.

Published on the occasion of Artisterium 2009, the 2nd Tbilisi International Contemporary Art Exhibition and Art Events.

© Artisterium Association

Printed in an edition of 1000 copies
Tbilisi, Georgia, 2009

