

ARTISTERIUM 3
3rd Tbilisi International Contemporary Art Exhibition and Art Events

October 2/10, 2010

IMAGINE THE FUTURE

ნარმოიდგინე მომავალი

Artisterium 2010 is dedicated to the 100 years anniversary of Tbilisi History Museum
არტისტერიუმი 2010 ეძღვნება თბილისის ისტორიის მუზეუმის 100 წლისთავს

October 2/10, 2010

Organizers

Ministry of Culture and
Monument Protection of
Georgia

Center for Global
Coordination of Culture
and Art

Georgian National
Museum, Tbilisi History
Museum

Goethe Institute, Georgia

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Guram Tsibakhashvili
Tamar Janashia
Nini Phalavandishvili
Lika Mamatsashvili

Visiting curators

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Monika Szewczyk, Poland
Park Byoung Uk, South Korea
Eyal Danon, Israel
David Schilter, Latvia
Areti Leopoulou, Greece
Thodoris Markoglou, Greece
Lydia Matthews, USA
Laurie Lazer, USA
Jule Reuter, Germany
Jaak Visnap, Estonia
Gogi Okropiridze, Austria
Catrin Bolt, Austria
Arnaud Contreras, France
Lionel Charrier, France

Symposium

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Nino Chogoshvili, Culture and
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Catalogue design, layout

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Acknowledgments

Thanks to the following people
and organizations:

Goethe Institute, Georgia

Werner Wöll
Tamta Gochitashvili
Natia Mikeladze-
Bakhsoliani
Elene Chechelashvili

Dumas French Cultural Centre, Tbilisi

Joel Bastenaire
Mariam Kveselava

British Council in Georgia

Paul Doubleday
Maia Kipshidze
Maia Darchia

Embassy of the United States, Georgia

Cynthia Whittlesey
Gigi Guledani
Keti Gogoberidze

Embassy of the Kingdom of the Netherlands in Tbilisi

Pieter Jan Langenberg
Lela Lomia

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Lasha Bakradze

Tbilisi State Academy of Arts

Gia Bugadze

Georgian National Museum

David Lordkipanidze

Maidan Group

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Curatorial Board

Lika Mamatsashvili, 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.

Magda Guruli, Tbilisi based curator of contemporary art. Since 2008 curates the Artisterium, Tbilisi International Contemporary Art Exhibition and Art Events, since 2006 has curated number of exhibitions of contemporary art in Georgia and abroad (in Moscow 2006, in Istanbul 2007, in Nantes 2008). She has participated in number of conferences, workshops and symposiums in Turkey, S. Korea, Poland, Mexico, Sweden and Germany. She is an author of the radio program dedicated to arts for the joint project with Italian and Spanish radios and a screenplay for 2 documentaries. Selected bibliography: Atmosphere 41 Degree, City, catalogue, 2007, Istanbul; Journey to Tbilisi, Catalogue, 2007, Musee des Beaux Arts De Nantes, France; Cooperation in Contemporary Arts in the Caucasus, 2007, publication 'Emerging Cultural Continent: Actors and Networks', Istanbul; Georgia's quest for a place on the contemporary art map, 2005, "Venice Agendas IV – Neighbors in Dialogue", publication for the conference, 51st Venice Biennale, Italy; Per Venice, international contemporary art magazine Loop'A, Issue 1, 2005, Tbilisi; Article for the publication by

Hubert Dechant "The Road to Isfahan", 2005/2006, Christoph Merian Verlag, Switzerland.

Rusiko Oat, art critic, curator, founder and chairman of the New Art Union, director of the „Newart Café/Gallery”, author and curator of many local and international projects and exhibitions. Has published articles about contemporary Art in Georgian periodic, author and editor of several Electronic books of Art, author and curator of the project: „Georgian Video Art Catalogue “Moving Reality”, author and organizer of the First Georgian International Expo of Visual Art “Art Caucasus 2004” in the frame of the project “Assistance to the formation of the market of South Caucasus contemporary Art”. Founding director of the Georgian Youth literature contest “Alubloba”, co-organizer of the International Multimedia Art Festival “Transkavkazja”. Lives and works in Tbilisi.

Dedika Bulia is one of the founders and owners of the Galla Gallery. Journalist as a first profession, she worked as an art dealer for 15 years. The exhibitions curated in 2010 include: „Classic painters and future classic painters”, personal exhibition of Vaxo Bugadze „La Strada”, of Ushangi Khumarashvili “100's”, of Oleg Timchenko “Sphinx collecting jewels”, of Misha Gogrichiani “My father's hunting dogs”, of Misha Shengelia “Lady Macbeth's office”.

Nino Tchogoshvili is an art historian and curator. She is PhD in Art History, and the founder of Culture and Management Lab. She is the Head of International and Public Relations Department at the Tbilisi State academy of Art and the guest professor at the Department of Art History

and Theory, I. Javakhishvili State University. Since 2000 she has curated several exhibitions and projects for Contemporary Art, including the Georgian Pavilion at the 52nd International Biennale of Art in Venice; Transfusion – Contemporary art from Georgia, Armenia and Azerbaijan, at the Kunsthalle Palazzo Liestal/ Basselland, Switzerland; Research Without Boundaries, International Contemporary Art Symposium and curatorial workshop, Tbilisi, etc.

Tamar Janashia, studied philology in Tbilisi State University. Later in 2005/2007 she graduated from the University of Maine, Orono, USA, where she earned her MBA. He has curated several exhibitions and joint projects in Georgia and Germany, in cooperation with Goethe Institute Georgia among others.

Lionel Charrier is a French photographer, director of MYOP photo agency. Co-founder of Europe House Georgia, he is the director of culture department of this institution. First prize of the Ecole nationale supérieure Louis Lumiere in Paris, he made a report on post-war Bosnia with portraits of young inhabitants of Sarajevo for his diploma in 2000. During two years, he worked as a picture editor of the Magnum Agency, before starting as a freelance photographer. Since 2002, he has been working for European newspapers but particularly for the French national daily Libération that recently sent him on assignment to cover the war in Georgia in 2008. In May 2010, he launched in Tbilisi the festival FOTO FEST with the Festival of Arles and the Tbilisi house of photography. His work is exhibited in the international photo festival of Arles in 2000 and 2007 and screened every year since 2005.

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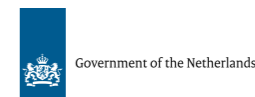
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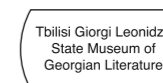
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საქართველოს კულტურის და ძეგლთა დაცვის სამინისტრო მიესალმება თბილისის თანამედროვე ხელოვნების მე-3 საერთაშორისო გამოფენას და სიმპოზიუმს, არტისტერიუმი 2010-ის მონაწილეებს, სტუმრებს და ორგანიზატორებს.

ორი წლის წინ, 8 აგვისტოს საქართველოს საერთაშორისოდ აღიარებული საზღვრები გადმოლახა რუსეთის შეიარაღებულმა ძალებმა. საქართველოს ორი ისტორიული რეგიონის ოკუპაცია დღემდე გრძელდება. ამის მიუხედავად ქვეყანამ სულ მოკლე ხანში შეძლო ამ უმძიმესი ვითარების დაძლევა. სწორედ 2008 წელს, ნოემბრის თვეში ჩატარდა პირველი თანამედროვე ხელოვნების საერთაშორისო ფორუმი “არტისტერიუმი 2008”, რომელმაც მრავალი ქვეყნის ხელოვანს უმასპინძლა. ეს გარემოება ნათლად წარმოაჩენს ქართული სახელმწიფოს პრიორიტეტებს და განვითარების ორიენტირებს.

საქართველოს ხელისუფლება საერთაშორისო თანამეგობრობასთან ერთად აგრძელებს პროგრესული რეფორმების კურსს, რაც შეუქცევადს გახდის ქვეყნის მდგრად განვითარებას.

“არტისტერიუმი 2010” მომავალზე ორიენტირებული პლატფორმაა საერთაშორისო მულტიმედიური ვიზუალური კულტურის ინოვაციური ტენდენციების წარმოსაჩენად, რაც ქართული სახელმწიფოს კულტურის პოლიტიკის ერთ-ერთი მნიშვნელოვანი მიმართულებაა.

საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტრო მოხარულია უმასპინძლოს მსოფლიო არტისტულ ინიციატივებს, მხატვრებს, კურატორებს, არტ-კრიტიკოსებს, უსურვებს მათ შემდგომ წინსვლას და წარმატებას.

ნიკოლოზ რურუა

საქართველოს კულტურის და ძეგლთა დაცვის მინისტრი

The Ministry of Culture and Monument Protection of Georgia is happy to welcome the 3rd Tbilisi International Contemporary Art Exhibition and Symposium, the participants of the Artisterium 2010, its guests and organizers.

Two years ago, on August 8, Russian armed forces violated the internationally recognized borders of Georgia. Two historical regions of the country are still occupied. However, Georgia managed to overcome this demanding stage of its recent history in a remarkably short time. The first Artisterium was held in November of that very year and hosted a number of artists from a wide variety of countries. This event clearly defined the priorities of the Georgian State and its belief in the future.

Together with the international community, the Georgian government continues a course of progressive reform in order to secure the sustainable and irreversible development of the country.

Artisterium 2010 is a platform steered towards the future. It showcases innovative tendencies of the international multimedia visual art, which represents one of the important priorities of the cultural policy of Georgia.

The Ministry of Culture and Monument Protection of Georgia is delighted to host this new world of artistic initiative, along with its artists, curators and art-critics. We wish them all the success and achievements in the future.

Nikoloz Rurua

The Minister of Culture and Monument Protection of Georgia

“...და ადამიანებმა თავი დროსა და სივრცეში დაკარგულებად იგრძნეს. დროში იმიტომ, რომ, თუ წარსული და მომავალი უსასრულოა, მაშინ "როდის" არ არსებობს; სივრცეში იმიტომ, რომ თუ ნებისმიერი არსება ერთნაირადაა დაშორებული უსასრულოდ დიდსა და უსასრულოდ მცირეს, ე.ი. აღარც "სად" არსებობს, აღარავინ ცხოვრობს რომელიმე დღეს, რომელიღაც ადგილზე...”

ხორხე ლუის ბორხესი
ახალი კვლევანი, პასკალის სფერო

2010 წლის გამოფენის თემა “წარმოიდგინე მომავლი“, “არტისტერიუმის“ წინა ორი წლის თემებს, „განსხვავებული გზის ძიებაში“ /2008/ და “ცვილებების მანიფესტი და შინაგანი გამოცდილება“ /2009/ ეხმაურება.

2008 წელს საქართველოში განვითარებულმა მოვლენებმა გამოფენის ორგანიზატორებისა და მონაწილეების ყურადღება განსხვავებული გზის ძიებაზე შეაჩერა. 2009 წელს, როდესაც გამოფენის დაარსებიდან და 2008 წლის აგვისტოდან არც ისე დიდი, მაგრამ საკმაოდ დრო იყო გასული, მომხდარიდან დისტანცირებისა და მისი შეფასებისთვის, გამოფენის მთავარმა აქცენტმა შინაგან გამოცდილებაზე გადაინაცვლა.

არტისტერიუმის მესამე გამოფენის თემა მომავლის კვლევას უკავშირდება, რადგან წარსულის და აწმყოს შესაფება ყველაზე უკეთ სწორედ მომავალზე ჩვენი წარმოდგენების ფოკუსირებითაა შესაძლებელი.

მომავალი გიგანტური დროით-სივრცითი გაფართოებაა, რომლის გაცნობიერება ცნობიერების საზღვრებს მიღმაა. ისტორიული წარსულისგან განსხვავებით, რთულია იწინასწარმეტყველო ცივილიზაციის მომავლი. ასევე შეუძლებელია იმ დროის განსაზღვრა, რომელშიც კაცობრიობა იარსებებს.

თემიდან, "წარმოიდგინეთ მომავალი" გამომდინარე, ჩვენ ვსვამთ, კითხვებს რომელთაც ვერსად გავეწყვეით:

როგორი იქნება იმ იდეათა და ღირებულებათა ბედი, რომელთა კულტივირებასაც დღეს ვწევით? რაზე ვიტყვით უარს და რას წავიდებთ თან მომავალში? როგორი შეიძლება გახდეს, ან როგორ შეიძლება გამოიყურებოდეს მომავალი? როგორი იქნება მომავალში ბალანსი აღმშენებლობითა და დესტრუქციულ ძალებს

შორის?
შესაძლებელია, თუ არა მომავლის მოდელირებისას გადავლახოთ, ან თუნდაც შევარბილოთ წარსულის ნეგატიური შედეგები?

დღეს, როცა პოპულარული კულტურა სამყაროს დასასრულს წინასწარმეტყველებს, მეცნიერება ბუნებრივი კატაკლიზმების საშიშროებაზე საუბრობს, ხოლო ეკონომიკა კრიზისშია, მსგავსი კითხვები განსაკუთრებულ დატვირთვას იძენენ.

არანაკლებ მნიშვნელოვანია ისიც, თუ როგორ აისახება მომავალი თითოეულ ჩვენთაგანზე და შედეგად, სოციუმზე? როგორია მხატვრის როლი ამ პროცესებში? როგორ ხედავენ მომავალს განსხვავებულ სოციალურ-პოლიტიკურ თუ გეოგრაფიულ გარემოში მცხოვრები და მომუშავე მხატვრები? რა აერთიანებს მათ წარმოდგენებს მომავალზე და რა განასხვავებს მათ?

მომავლის კვლევა თუ წინასწარმეტყველება ყოველთვის აწმყოსა და ჩვენს მიერ მის აღქმამდე დამოკიდებული, რასაც, თავის მხრივ, წარსული გამოცდილება განაპირობებს. ამ კონტექსტში სწორედ წარსულისა და აწმყოს პრობლემატიკა განსაზღვრავს ჩვენს მცდელობას წარმოვიდგინოთ მომავალი.

ხელოვნება ყოველთვის მომავალზეა ორიენტირებული. დღევანდელი ხელოვნებაც სრულიად ახალ, ციფრულ ეპოქაში მომავლის ენას და მიდგომებს აყალიბებს. მხატვარი თავის ექსპერიმენტებში ყოველთვის მომავალს ეძებდა. მომავლის კვლევამ შექმნა ხელოვნება, რომელსაც დღეს ვიცნობთ, ხელოვნება, რომელიც მუდმივ ძიებასა და უარყოფაში, განვლილის მუდმივ გადააზრებაში, სივრცესა და დროში ვითარდება.

მაგდა გურული
არტისტერიუმი 2010
კურატორი

“... and man felt lost in time and space. In time, because if the future and the past are infinite, there will not really be a when; in space, because if every being is equidistant from the infinite and the infinitesimal, there will not be a where. No one exists on a certain day, in a certain place; ...”

Jorge Luis Borges,
Other Inquisitions, Pascal’s Sphere

To ‘Imagine the Future’ is the main purpose of Artisterium 2010. This theme is a follow-up to those of the previous two years: ‘In Quest of a Different Way,’ 2008 and ‘The Manifest of Changes and an Inner Experience,’ 2009.

After the August 2008 events in Georgia, the exhibition organizers felt a need to explore a different approach to the notion of the ‘Quest.’ By 2009 enough time had passed to see these events from a greater distance, hence the accent of the exhibition fell onto inner experience.

In 2010 the third Artisterium turns its attention towards, new, structural imaginings of the future. By establishing a fresh platform for the perspective, it will be easier to view the present and also the past.

For us the future consists of a huge space-time continuum beyond the range of human consciousness. Unlike our definitions of the historical past, the future of civilization is exceptionally difficult to predict. Similarly enigmatic is the ability to define humankind’s existence within any perceived time period of universal law.

As a result, back here in the present moment it is always a good time to ask ourselves to “Imagine the Future.” In so doing we pose the following questions:

What is the role of ideas and values so important to us today?
What will we take into the future and what will we leave behind?
How do we imagine the future to look or be?
In what form will the balance of creative and destructive forces present themselves?

When “designing” a future is it possible to eliminate or soften the negative consequences of the past?

At a time when popular culture is predicting the end of the world; when science is warning of terrible natural disasters; when the world economy finds itself in crisis - this question stands out as never before.

In addition, we raise the vital question - how do these issues reflect into the personal realm - and from there back into the public? What is the role of artists in this - those who exchange ideas between diverse social-political circumstances and geographies? What visions of the future do they share, and not share?

But any search or prediction of the future must always flow out of the present and our current perceptions, which in themselves are based on ideas of the past. In this context, our experience of the past casts a strong light into the present and from thence into all our attempts to “Imagine the future”.

We pose these questions at a time when the entire future of art itself looks forward into a quite new digitized age. But that is the very nature of art. It moves through space and time in an eternal search and denial; in an endless re-framing of possibilities, mediums, ideas and influences. Art has always been oriented towards the future and artists an eternal experimentation into what it may hold. Thus, one of art’s most vital roles must always be to “Imagine the Future.”

Magda Guruli
Artisterium 2010
Curator

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Marius Abramavičius Neboisia

Born in 1965 in Vilnius, Lithuania.
Lives and works in Vilnius, Lithuania.

2009, Besikeičiantis laikas, Kaukazo namai. Tbilisi; Foto Misterija Gallery. 2008, Alaverdi, Lithuania Georgia Užupis, international project; Verticals, Pispala Arts Centre, Tampere, Finland; Zen Gardens, Myako, Vilnius; 2005-2007, Užupio photo workshop portraits. 2004 LATGA A, award in the field of visual arts as a painter and photo artist. 2006, UŽUKINĖ cultural- educational project. 2005-2007, What Are You Doing Now?, art festival; Author of the idea. 2006-2007 project Verticals, Užupis, Lithuania, Norway, Marocco, Sweden, Turkey, Georgia. 2007 project Shining Vilnelė, LUX VEKS 2009, Morocco in Vilnius M.Mažvydas library. On the Road in UMI Gallery.



Real-Dreamy / 2005-2009
Color and b/w photographs,
30X40 cm, 22 pieces



A mechanism of a guaranteed future or be like I want you to be, do what I want you to do and live like I want you to live. Do you love me? I love you, so be That.

Future

Future (hers) is what is wanted and waited, just a projection of wishes entwined with experience. Some kind of sandwich being eaten already.

Transience of all that

And sometimes she is watching a fading candle, watching and thinking, about the transience of all that, about the things that pass through and the things that are eternal. And what is eternal? – she thinks.

What is here eternal?

Search for a feeling of safety

She is sometimes looking for a feeling of safety. And where lives that feeling and what provides it?

Is it something appearing on its own, or is it given to you for some kind of merit?

And for what merit are they giving a feeling of safety? And how does it manifest itself?

Maybe, when you have a house and what to eat you have and nice clothing and most importantly

still believing in the idea of a guaranteed future, that tomorrow all will be the same.

Has anyone ever seen, that tomorrow would be exactly the same like today?

And is a feeling of safety inside or outside? Feeling probably inside, and safety outside. There. And you have to match it somehow. So complicated. Just like safely, but joyfully dancing on a rope.

Reasoning

Love is the most unstable state in this world. Either to look to the left, or to the sky, or the right, or to the beloved, or to dunes, or to numbers, billowing sea, white sail and butterfly Swallowtail. Wind.

Time

She has an indescribable feeling of time, which is not seen by just looking at her.

She has a really indescribable feeling of time, which is not heard by listening to her.

She has a hardly cacheable feeling of time, which you can not touch, even when you come close.

The meaning of streaming seconds is hidden from your eyes, if you are closed. Live it now, like a reality and time will become yours. Sometimes she realizes that, like a must and opens her heart.

Bruce Allan

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

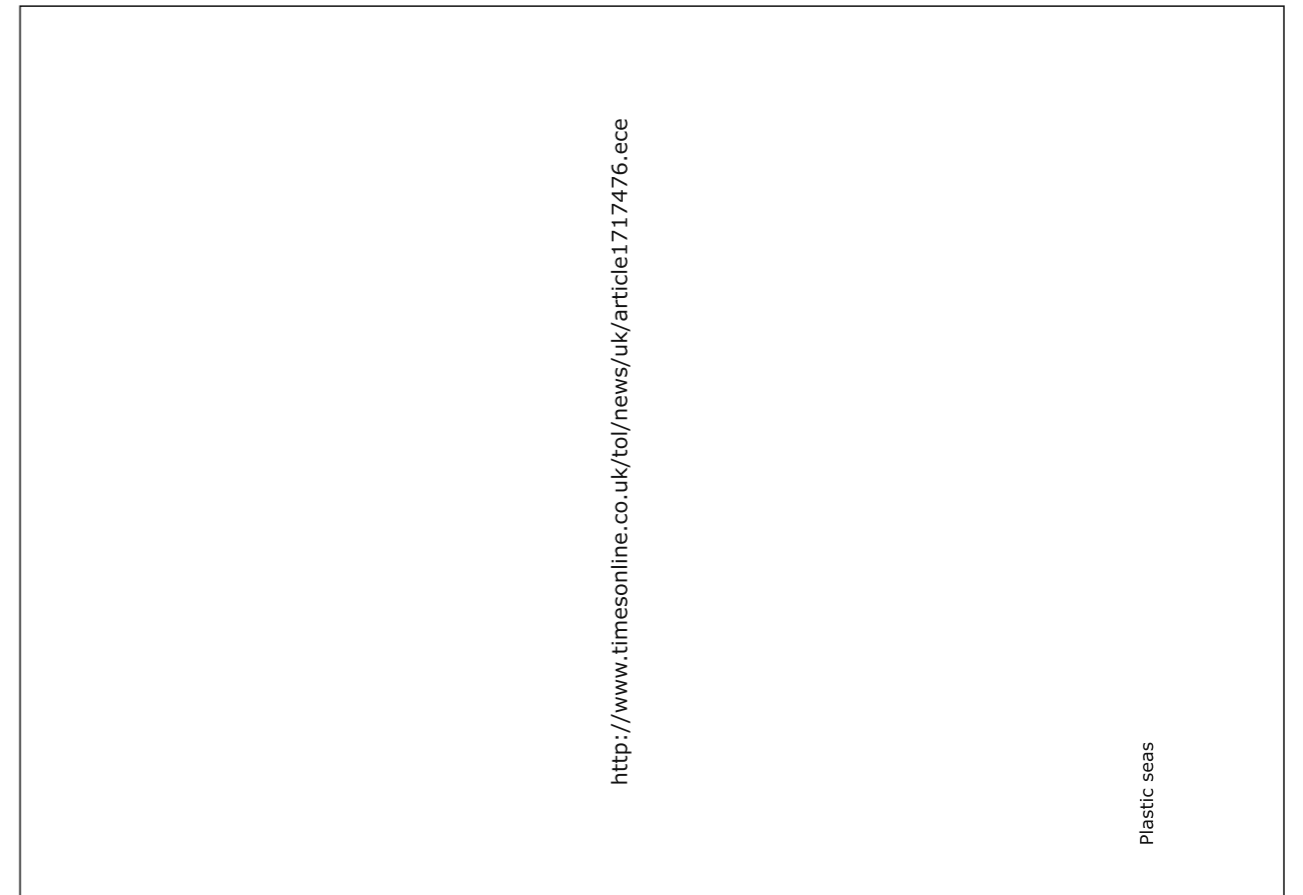
2010, Silk Road NDH Open Air Symposium, Beijing-Taklamakan-Urumqi, China; Pao to Pao NDH at Arko Art Centre, Seoul, South Korea; World Art Tendency 26th Sarajevo International Festival, Sarajevo, Bosnia Herzegovina (with Nine Dragon Heads); Appetite Gallery Panaceum, Opole, Poland. 2009, 5th Hweilan International Artists Workshop and Conference, Taiwan; Eyes on Art in Hualien National Dong Hwa University, Hualien, Taiwan; Artisterium 09, Tbilisi International Contemporary Art Exhibition and Art Events; 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.



Alternatives / 2010

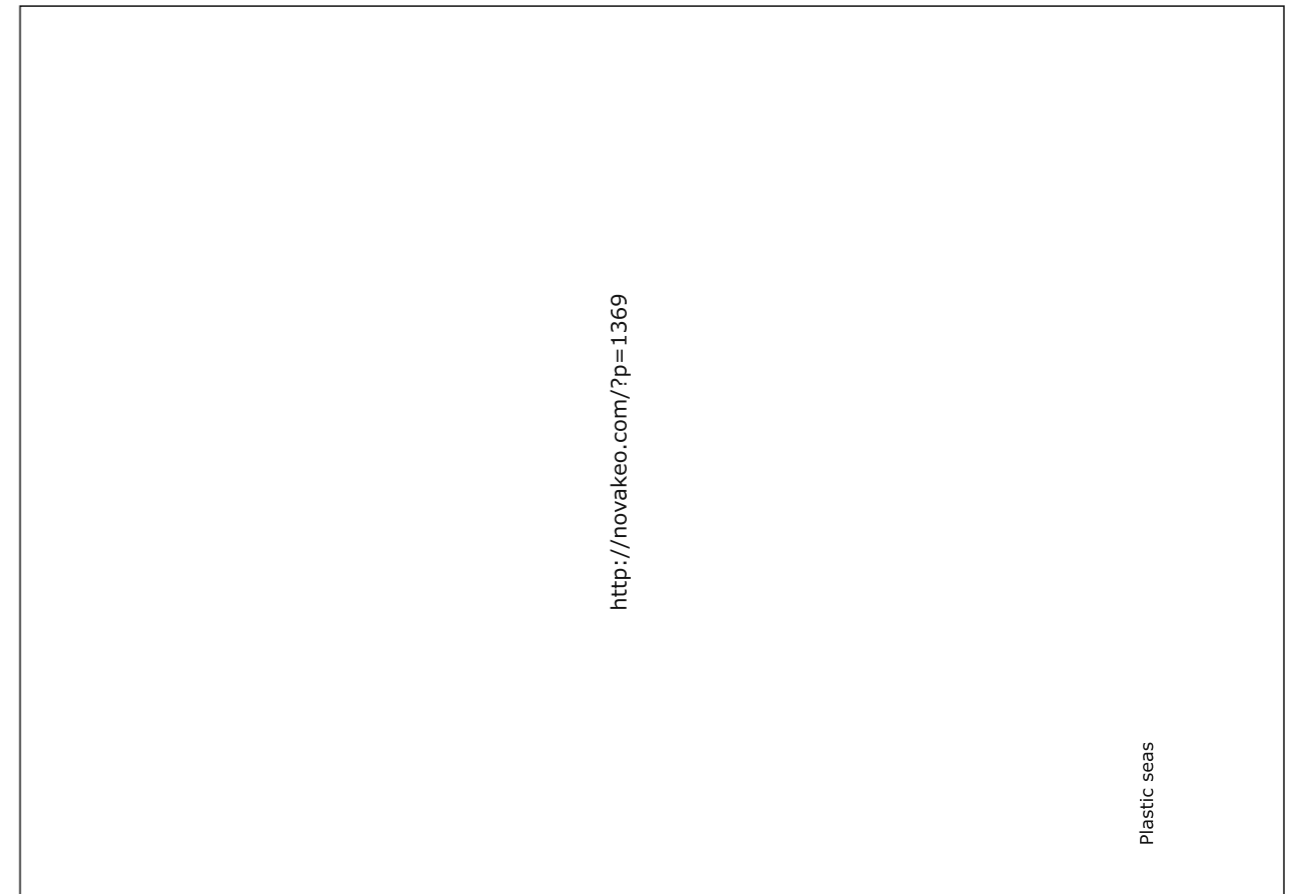
Text work, A4 copier paper

The work presents two alternatives concerning plastic. 'Plastic seas' offers a link to a website article where the degradation of the seas through plastic waste is well documented. A thin membrane of plastic particles, invisible to the eye, covers the surface of all seas and oceans. 'Paper bags' links to another article where traders in the small town of Modbury, Dorset, England banned the use of plastic bags in response to an awareness of what was/is happening in the seas.



<http://www.timesonline.co.uk/tol/news/uk/article1717476.ece>

Plastic seas



<http://novakeo.com/?p=1369>

Plastic seas

Zaza Bazel

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

2000, Advanced Course in Visual Art, Ratti Foundation. Como, Italy, (Visiting Professor: Ilya Kabakov). 2001/2003, Post Graduate Program in Fine Arts Bezalel Academy of Arts and Design Jerusalem in Tel Aviv. 2006, Looking in Looking at, Nikoladze Gallery Tbilisi. 2003, Salame and Abulafia, Bezalel Gallery Tel Aviv. 2002, Local Art, Rding Power Sation. Tel Aviv. 2001, solo shows, Bezalel Gallery Tel Aviv, Israel. Via Farini Gallery, Milan, Italy. 2000, Fountain, San Francesco Church, Como, Italy.



Flag / 2010
Video loop

Rhythmus: Sea, Sun (attempt 3) / 2010
L-print, 200 x 200 cm



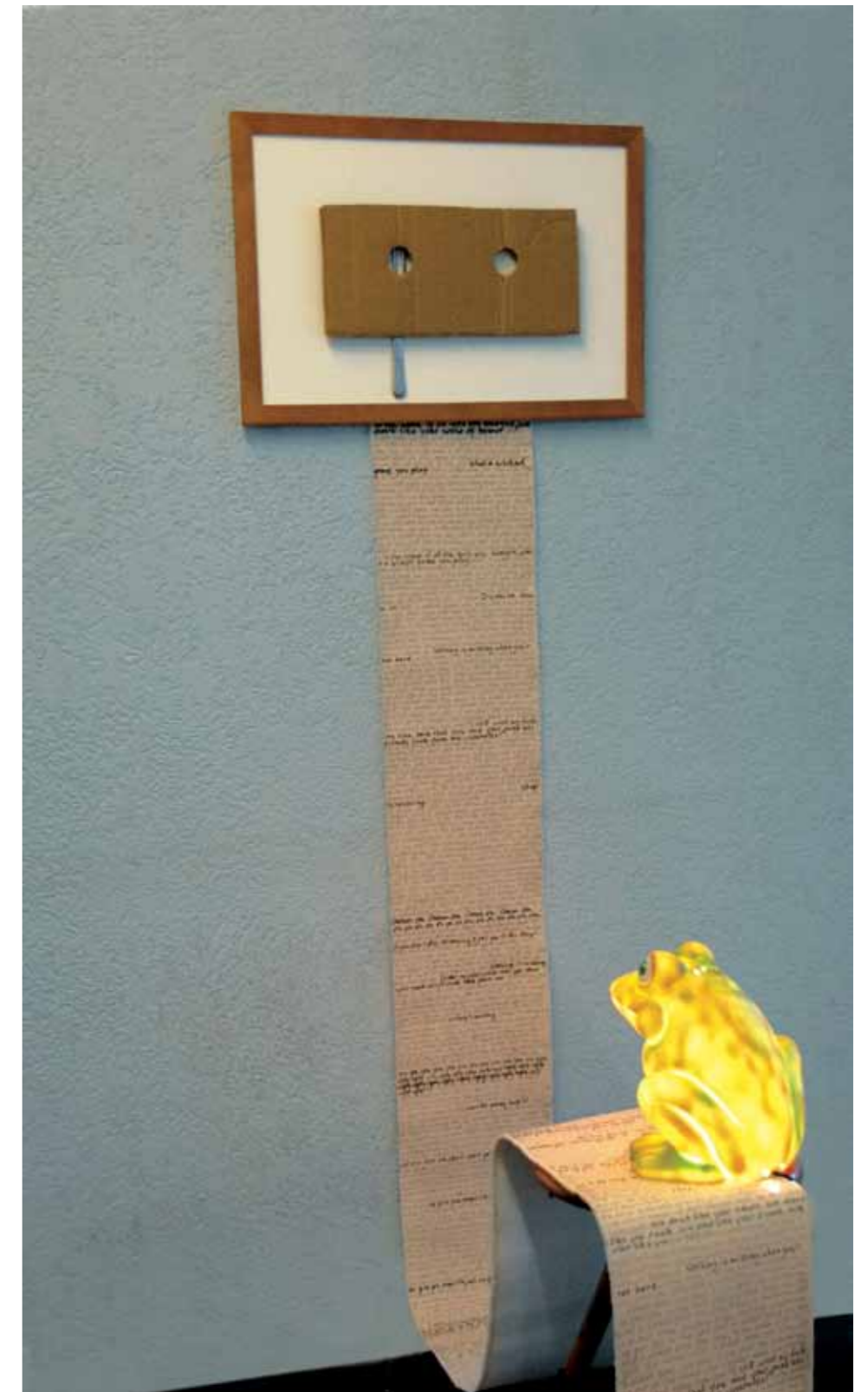
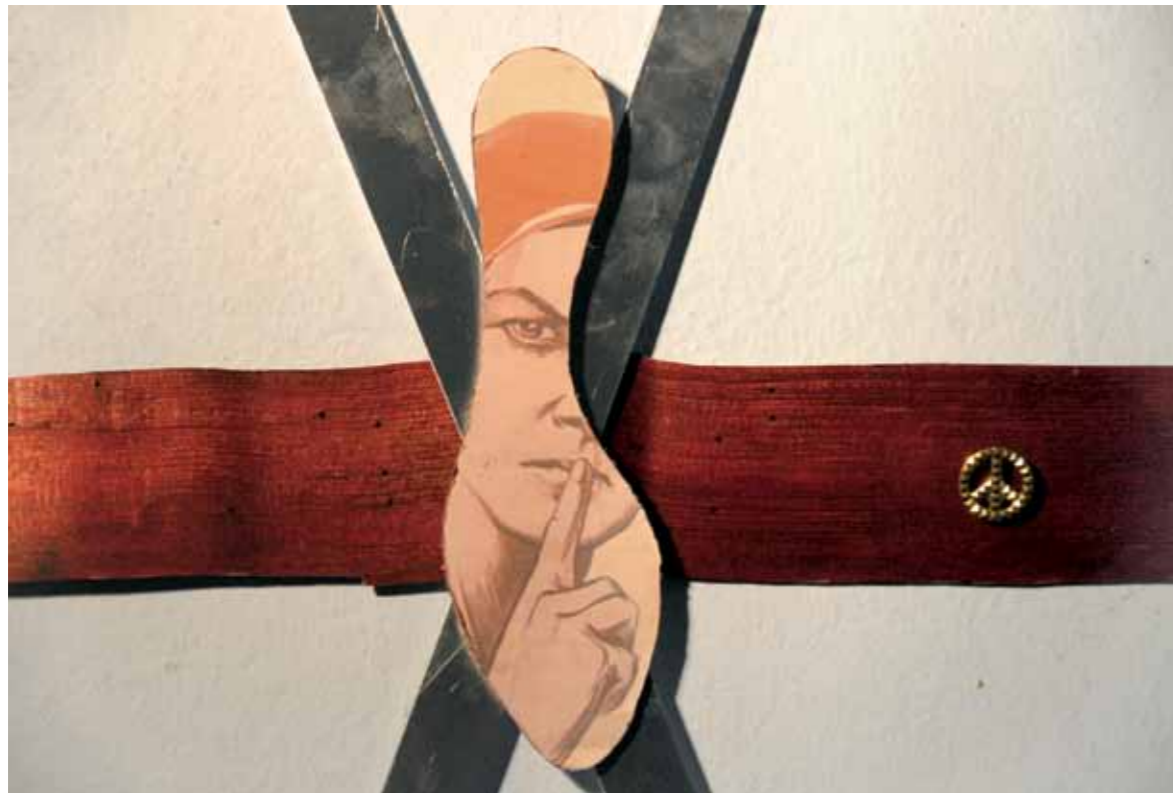
Frances Belser

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

2009, Artisterium, Tbilisi annual International Contemporary Art Exhibition and Art Events; LOVE YOU MUST, Streetperformance in collaboration with Bury the Jumbo, Bahnhofstrasse, Zurich; Art & Media Splash in collaboration with Bury the Jumbo, Perla-Mode, Zurich; Quotes on Bags, Video & Text, New Art Gallery, Tbilisi; Music Video Ne touche pas, director Rowena True, London; Music "Ne touche pas" / Woman to Woman/, for TV Spots Sunrise. 2008, Reglittering, A.C.Kupper_Modern, Zurich; Reading of her short stories, Tojo Theater Reitschule, Bern. 2007, Unplugged concert, La Perla, Zurich. 2006, Unplugged concert, Fête de la Musique, Zurich.

Beat it / 2010

Installation, text on canvas (5 m), cardboard, frog lamp, mixed painted wood, metal stripes, golden peace sign



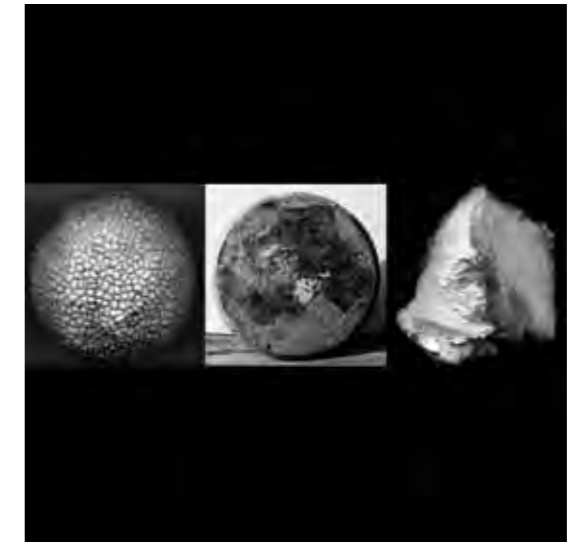
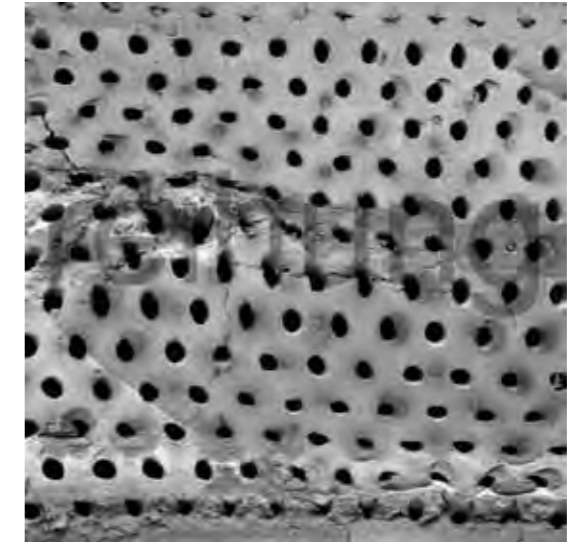
Alexander Berdisheff

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

In 1988 graduated from Tbilisi State Academy of Arts with a diploma in Graphic Design. 1990, Glasgow School of Art under a post-graduate exchange program. Since 2006, a designer and illustrator in Georgian Biographical Centre. 2006, Coca-Cola Tbilisi Jazz Festival Poster Contest, First Prize. 2008 Hobby Gallery, (solo), Tbilisi. 2004/2010, Art Gallery Line Tbilisi. 2009, Hobby Gallery, (solo) Tbilisi. 2000, John Murray Thomson Award. 2000 Royal Scottish Academy Annual Exhibition.

<http://www.artgalleryline.com>
<http://www.art.gov.ge/Berdysheff-Alexander.115>

Future in the Past / 2010
Photo series, 50X50 cm



Ali Bramwell

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

2010 Industrial Poetry in Nomadic Party, ARKO museum, Seoul; Provisional Drawing in Pao to Pao, Nine Dragon heads Silk Road project. 2009, Tiensan Mountain, China; ...etwas verloren (...Something Lost), in Subdokumenta, Sarajevo, Bosnia, curated by Jusuf Hadzifejzovic; Under Construction (series continuation), site specific installation, Artisterium 09, Tbilisi, Georgia, curated by Magda Garuli; Recreational Bureaucracy, in association with Physics Room Public Programmed, Christchurch. 2006, Kiss protocol, performance and temporary installation at Neutral Nations Supervisory commission, Demilitarized Zone between North and South Korea, supported by Swiss and Austrian Embassy and Nine Dragon Heads; Walking with swan: stone sleepers, walking performance in Sarajevo city from Svetlost Park to the National Museum. Sarajevo Winter festival. Bosnia & Herzegovina.

**Propositional sketches for extended provisional drawing
in three dimensions (architectural) and/or notes towards
structural inversions and disruptions / 2010**



Park Byoung Uk

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

2009, Time & Space, Nomadic Arts Residenc, Gobi Desert, Ulanbataar, Mongol; Organic Art Life / 25th Jubilee, Sarajevo Winter, Sarajevo, Bosnia & Herzegovina; Artisterium 2009, Tbilisi International Contemporary Art Exhibition Art Events. 2008 Bridge Gallery ES Concept, Istanbul. Meeting Downhill, Quartair Gallery, Den Haag, NL. 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.

Jump into Unknown / 2009

Video installation, 3' 25", approx: 180X240 cm

Let's jump
Touch the ground, touch the surface of the water.
Feel the earth.
Listen to the frog Chorus!
Listen to the singing Fishermen, when they pull the nets, before it is too late. To Jump is a basic need.
Have no fear.
Forget your narrow aesthetic, political, philosophical concept.
Enjoy! Play! Find new joy for Art, joy for each other..
The jump is a symbol of overcoming fear and is an attempt to become open minded and tolerant. To encounter the unknown and preserve the variety that is still around us.
Nine Dragon Heads is about to touch the New and the Old gently!
Nine Dragon Heads is about respect. Respect for nature, the base of everything, respect for variety in culture, art, philosophy and religion. Nine Dragon Heads is about relativation.
About relativity and stimulation.

Written by **Paul.D.D**



Arnaud Contreras

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

Arnaud Contreras is filmmaker and photographer. Since 11 years, he works on contemporary Saharan culture doing films, photographs and radio reports. His work is inspired by the Beat generation and their authors, Jack Kerouac, Robert Frank and takes from it the energy, the means and a taste for the drift in subjects and areas. 2010, Satori Kerouac, Beat Museum, San Francisco; Tinariwen back in Tam, Slideluck Potshow, Paris, New York; White Riot, Festival Resistances, Foix; Il Disprezzo, Man & Nature video art show, Bolognano, Italy; Southern Mail, Institut Français de Casablanca, Morocco. 2009 Desert Camp, Musée du Montparnasse, Paris; Georgian Desert, Maison d'Europe et d'Orient, Paris.

www.arnaudcontreras.com



New Saharan Frontier / 2010

Installation, 5 B&W gelatin silver print, 40x50 cm, video loop

As Western world tries to break frontiers it also invents new walls everywhere. Between regions, communities, fields of knowledge. In the Sahara, Algerian youth, Malian clandestinos, Nigerian tuaregs feel in their everyday life the consequences of our policies. The great desert, the tuaregs, suffers from those borders un-natural in a nomadic area and way of life. The only ways to escape this harsh reality are festivals celebrating their guitar heroes, the "ishumar", such as Tinariwen band.

Luigi Coppola

Born in 1972 in Lecce, Italy.
Lives and works in Torino and Verona, Italy.

2010, Free of charge, Seoul Art Space_GEUMCHEON, South Korea.
2009, Selfportrait of the artist, CCCB Centro de Cultura Contemporanea de Barcelona, Innmotion Festival, Barcelona, Spain; Breathe in, Breathe out / Ghost & I, (together with Yingmei Duan), Stazione Leopolda Festival Fabbrica Europa Firenze; Breathe in, Breathe out / Ghost & I, (together with Yingmei Duan) 1st Biennale Democrazia, Torino, Italy; As we want you (together with Yingmei Duan) performance part of the exhibition Pathological Aesthetics, University of Applied Sciences Nijmegen, NL. 2008, Untitled Portrait project, (together with Yuko Kaseki, Isak Immanuel), as part of the festival Movimentale, curated by the artists, Museo MADRE, Napoli, Italy; Untitled Portrait project, (together with Yuko Kaseki, Isak Immanuel) curated by the artists, New Lanton Arts Gallery, San Francisco, USA; To (untitled portrait and ocean), performance, Dock 11, Berlin; As close as you can, video 1st International Roaming Biennial of Teheran, curated by Amiral Ghasemi and Serhat Koksai, Istanbul, Belgrade, Berlin. 2007, Untitled Portrait project, performance / video exhibitions, Old winery Hweilan, Guling Theatre of Taipei, Taipei Artists Village, Taipei TAIWAN.

www.luigicoppola.blogspot.com



Don't Go Too Far / 2007
Performance,
Hualien (Taiwan)
Photo: Chang shu-man



Acts of Ordinary Democratic Exercise / 2008
Performance, Torino (Italy)
Photo: Christian Fusco



In-Trattenimento / 2006
performance

Luigi Coppola for the Artisterium 2010

Neutral Ecological Body

The performance is based on the open concept of: Neutral Ecological Body: a body which passively balances the consumeristic tension; which is utilized as simple means of exchange of surplus; which limits itself to describe and visualize a balance energy, input and output to and from itself; which goes in relation to other body at the research of passive strategy of saving.

The last major contribution of Italy to contemporary culture – once past the sixties with Arte Povera – is not to be found in visual art, but theatre, and specifically in the different experiences that in the seventies focused on research, gesture, speech and that are grouped under the label of Teatro di Ricerca. In his work Luigi Coppola brings together both paths, looking at those aspects of Arte Povera that address notions of participation, and at performance as an action taking place on a space that is produced as element of the work itself.

Concentrating on the relational dynamics that order the social sphere, the artist addresses in the dialectic between individual and collectivity the common factor between such two lines of research, ultimately bringing to front a notion of art practice as *mise en forme* of political, economic, social issues and claims.

Urged by the transformation to which the political sphere is undergoing, and never separating more curatorial interventions from his body of works, Coppola has been recently working on a series of actions and events that directly address democracy in current times.

Stemming of a series of performances, *Atti Democratici* – an evolving curatorial framework that includes symposia, performances, public interventions, discussions and screenings – best represents the artist's engage in a notion of art as place of encounter, inclusion, debate and confrontation with others. In such respect his most recent series works, *Neutral Ecological Body*, while stressing his interest in Joseph Beuys also addresses art as an exercise in democracy. The *Neutral Ecological Body* is the body of the artist himself who *vis-à-vis* the production of surplus that the world is facing due to global economy. The artist's body retains from action in the attempt to balance consumerism, and serves as physical location of exchange of forces.

Neutrality is not – it must be stressed – to retain from taking a (political) position, on the contrary it is a *modus operandi* through which on one hand the artist avoids contributing to adding more surplus, on the other hand, he functions as distribution center of already produced energy that would otherwise be dispersed. The nature of such actions is – as it is common to Coppola's approach – context specific and is formalised as a reaction to a given situation in a specific place.

Never predetermined or predictable before they take place, these works are performances by subtractions, that act, as visual art does, as screens that transform into an image, the real.

Cecilia Canziani, curator of Nomas Foundation, Rome

Andrej Đerković

Born in 1971 in Sarajevo.

Lives and works in Geneva, Barcelona and Sarajevo.

Individual exhibitions held in Palestine, Northern Ireland, Montenegro, Canada, Switzerland, Italy, Spain, The Netherlands, Serbia, France, Croatia, England, Macedonia, Turkey, Slovenia, Belgium and Bosnia & Herzegovina. He is one of the founders of the ARS AEVI Museum of Contemporary arts Sarajevo Collection. Member of International Federation of Photographic art (FIAP). Member of Swiss Association of Photographic art (PHOTO SUISSE). Member of Federazione Italiana Associazioni Fotografiche (FIAF). Member of The Association of Applied artists and designers of Bosnia & Herzegovina (ULUPUBIH). Member of Belfast Exposed Photography Community Group. His photographs and works were published in *Le Monde*, *Liberation*, *La Stampa*, *La Repubblica*, *Liberazione*, *Exibart*, *Marianne*, *Berner Woche*, *Burgdorfer Tagblatt*, *Avui*, *Politis*, *Elle*, *Le Courrier*, *La Depeche*, *Le Dauphine Libere*, *Le Temps*, *COTE Magazine*, *Radikal*, *Hurriyet*, *Tages Anzieger*, *Mladina*, *Zarez*, *Feral Tribune*, *Vijenac*, *Slobodna Dalmacija*, *Vjesnik*, *Pobjeda*, *Republika*, *Vijesti*, *Glas javnosti*, *Utrinski Vesnik*, *Dani*, *Slobodna Bosna*, *Start*, *Odjek*, *KUN*, *Gracija*, etc. His exhibitions and works were shown on CNN, Channel 4, RAI, BBC, CNN Turk, UTV, RTL, HRT, TVE, RTS, France 2, B92, EuroNews, RTV SLO, BHT and others. He collaborated with companies such as Benetton and Swatch. In 2002, he represented Museum ARS AEVI on European Biennale of Visual Arts in La Spezia. Awarded with "Certificate of Appreciation" by United States Information Agency (USIA) for the activities on the cultural field during the siege of Sarajevo. On the occasion of 100 years of Swiss Association of Photographic art, he was selected in monography "PHOTO SUISSE 1906-2006". He is included in "Leksikon Sarajeva / Sarajevo Lexicon" (Mediapress, Sarajevo, 2009).



You are (not)here / 2009

Module of Memory / International Theatre Festival
MESS Sarajevo

Our remembrance is today, the unique truly cultural heritage that we can save as a special value. In the sense of the preserving that value, very important for the creation of the cultural identity, it is needed compassion with societies that survived (are surviving) similar experiences. The work YOU (ARE) NOT HERE is amalgam of satellite picture of Sudan with classic touristic marking You are here (Vous etes ici) -that is used as auto-reference in the sense of

the indication (ideo locator) of the place where you are in that moment. This intervention in public space have aim to push on thinking local civil society, and to explore how much the same society is interested or in touch with the fact that experience that they passed through, is happening to someone else. On the other side, the work is questioning those who are dealing with theme of the genocide, where are and how they are even possible differences of the victims of the genocide through geographical, historical and cultural place of the same in the reading of the modern history.



Photo: Almin Zrno

The Star-Spangled Banner / 2006

Installation

The work "The Star-Spangled Banner" is questioning perception of the human loss in different societies who passed tragic experiences. It is also homage to the victims of the siege of Sarajevo and the victims of the attacks on WTC in New York. The work is consisting from eight exact plastic airplane models of Boeing 767-223ER American Airlines, the airplane who hit the first tower of the WTC on September 11, 2001. The work is confronting the number of killed sarajevans during the siege with number of the killed passengers on the flight American Airlines A-11 and those killed in the north tower. Through multiplication in the public space, the airplanes are exhibit on the wall simulating the impact of the airplane in the tower and in the same time simulating the impact of the grenades falling on Sarajevo during the siege. Cult patisserie Jadranka on Grbavica, with its interior, in this case its wall, and through the name of the American hymn "The Star-Spangled Banner" is perfectly inserted in the concept of this intervention. The work have task to lead on the confrontation with the existence of those who are not longer with us, against over-dimensioning of the victims, which is metaphor of the impotence in the opposition to the actual representation of the history. The stars, which are visually representing the explosion of the impact, are also contouring another form of this word, in a sense of the "media stars", who are actually, again those dead, and against any spiritually/religious rapport they aren't let to rest in peace. On the contrary, in abstract way, they are used, exactly as media-stars towards national-political creating of the history. The goal of the intervention is also to question those to whom that the siege of Sarajevo (1992-1995) was at the end, part of their lives: Was it and in which way, this actual (un)conscious adoption / appropriation of the existing society as the result of the after-war's different sociological and ideological changes, (un)wanted?

Irina Gabiani

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

2010, Art Beijing 2010, Contemporary Art Fair, Artist Cinema, Beijing, China; Carmen, Variations on the theme of Carmen, Gallery 9, Tbilisi; Visual Ensemble, Shrishti Art Gallery, Hyderabad, India; Faces, Gonçalves Sapinho Cultural Center, Benedita Alcobaca, Portugal; HEP 2010: in Finland, at: Culture Center Laaksola, Toijala; in Switzerland, at: Ivazion, Geneva; in China, at: AFA - Beijing Contemporary Art Centre, Beijing. 2009, Human Emotion Project (HEP) at: Sguardi Sonori 2009, Villa d'Este Tivoli, Roma; Brancaleone, 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.

Interrelated Chain / 2009 - 2010
Triptych, wall installation, acrylic,
ink, photo images, pencil, on paper



Jeanette Groenendaal

Born in 1964 in Amsterdam, Netherlands.
Lives and works in Amsterdam, the Netherlands.

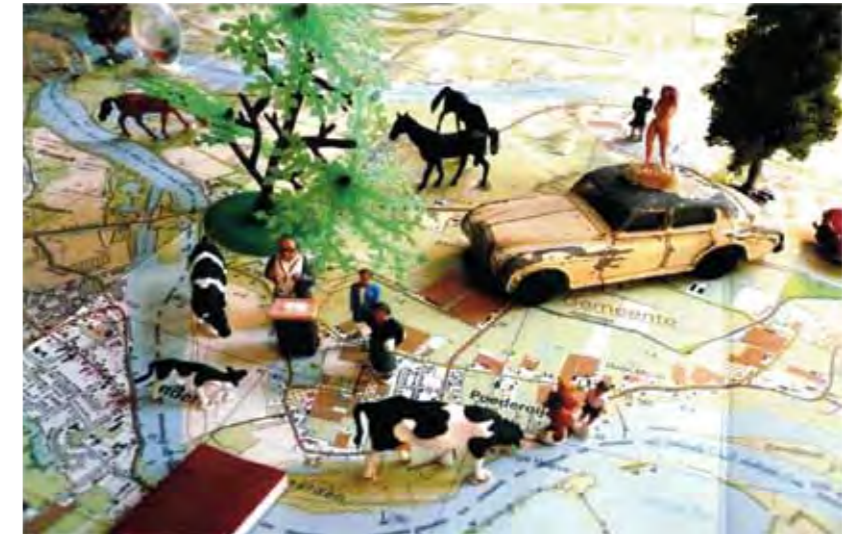
Performance, Filmmaker, producer/camera/
editor, Participation Installations, Astrologer,
Initiating art collectives; Patapoe bar (pirate
radio) Artporn- ZootenGenant - G-netwerk.

Postgraduate DasArts; (Advanced Research
in Dance and Theatre Studies); Supported by
FILMFONDS- Funds BKVB-AFK, ECF Step
Beyond; Distributed by G-netwerk; EYE (NL)/
Against Gravity (PL); Nominated for the Magic
Hour Award, Planet Doc Review, Warsaw 2008

<http://www.zootengenant.com>



Reformation / 2010
Video performance
research in scapegoat
mechanism, work in
Progress, Brakke Grond,
IDFA, Planet Doc Review,
3 screen film-presentation
and introduction, 1 hour.



Dramayama
Research and development of
film concept on ancient rituals
and modern astronomy, video
and free horoscope. Time date
ad place of birth for calculation
of your radix required.
Presentations and Private
readings. 2 hours.

Dutch Cocaine Factory / 2007
IDFA (International Documentary
film festival Amsterdam) Film, 54
min. Experimental documentary
on the expanding surveillance
technology in a society out of
control on the cocaine market.



Zurab Gulishvili

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

2010, Altered books, at THEARTSPECE Gallery, Curedted by Horst Waierstall. Nicosia, Cyprus. 2009/2010, Cheap art, :ls not gallery: space, Nicosia. 2008 Group show at Gloria Gallery, Nicosia. A book for a lifetime, an artists book exhibition, THEARTSPACE/Moufflon bookshop, in cooperation with the Goethe-Zentrum Nicosia; Dis/place Game, how moving game has been affected by its own boundaries; Installation, Urbansoulfestival-08, organized by Pantheon Cultural Center, Nicosia. 2007, Wanted project, touring exhibition organized by Dazed & Confused magazine, Milan, Stockholm.

Why do people look at religion the way they do?
Why do they look at themselves only through their own beliefs?



Sigh-self / 2010
Object, plastic road sighs, acrylic, 150X70X60 cm



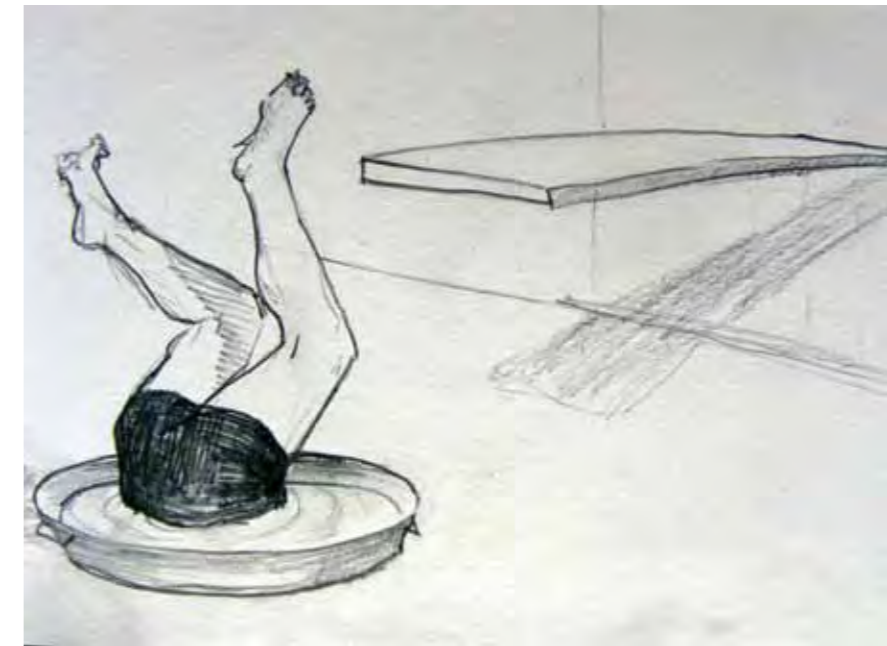
Rocko Iremashvili

Born in 1979 in Tbilisi, Georgia.
Lives and works in Tbilisi, Georgia.

2005-2006, DAAD stipendium, Stuttgart Academy of Art. 2006-2008 Aufbaustudium (Master). 2010, Nur im Kopf, Gallery Per-She, Barsinghausen, Germany; Apathy, Gallery 9, Tbilisi; 2009, Christmas Exhibition, Tbilisi; Werkstatt Haus, Stuttgart; Fly phobia, Doll Museum, Tbilisi. 2008, Children we met, Gallery Universe, Tbilisi; Four Lines, exhibition hall of the Stuttgart Academy of Art; Stellwerk Gallery, Kassel, Germany; Abortion, Hobby Gallery, Tbilisi. 2007, Solo exhibition, Hobby Gallery, Tbilisi; Presentation of Georgian enamel in the exhibition hall of the Stuttgart Parliament. Profile, project at the Art Villa Garikula, Central Georgia; Hidden Jewel, Stuttgart.



Now and Here / 2010
Oil on paper, industrial paint, Plexiglas, 150X220 cm



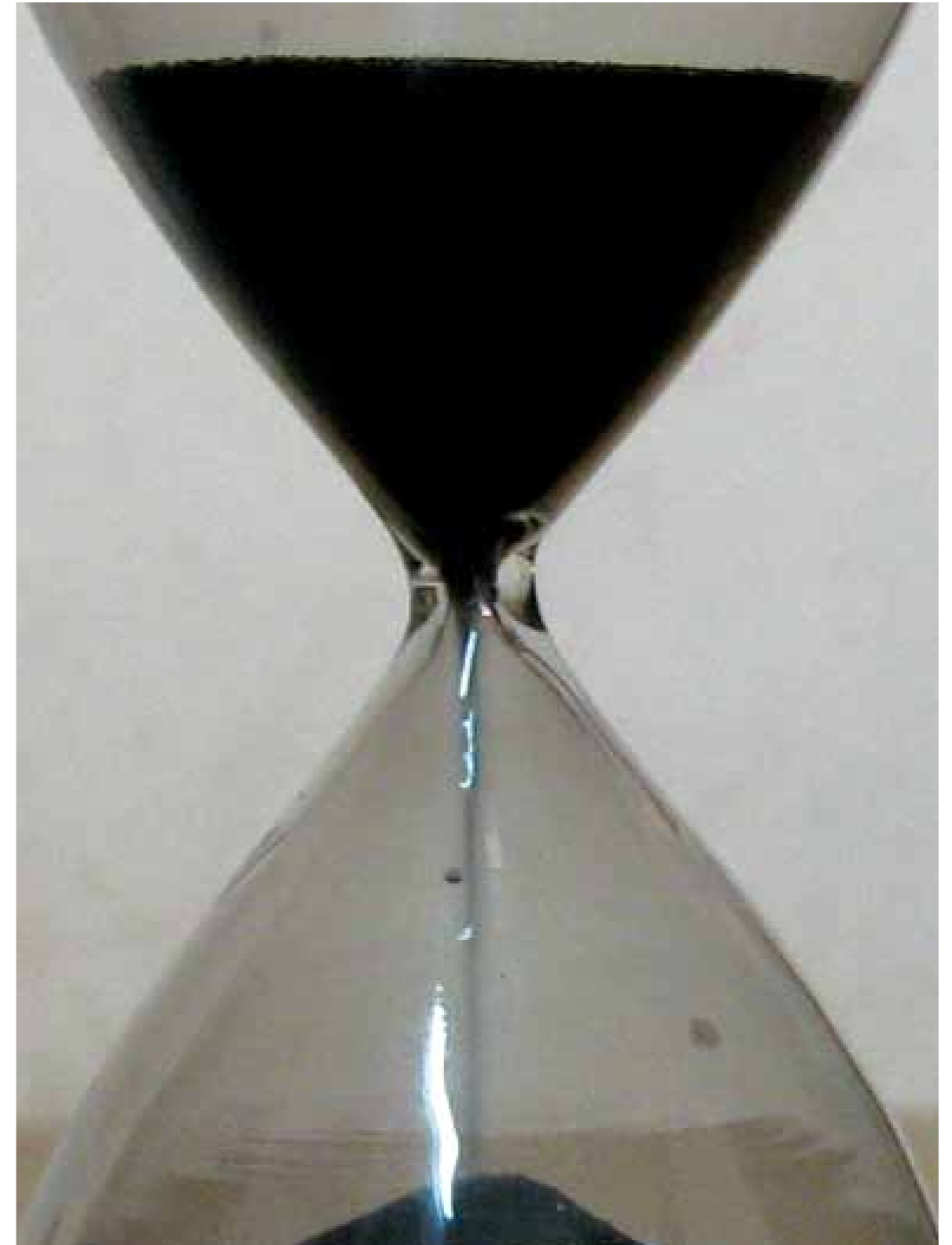
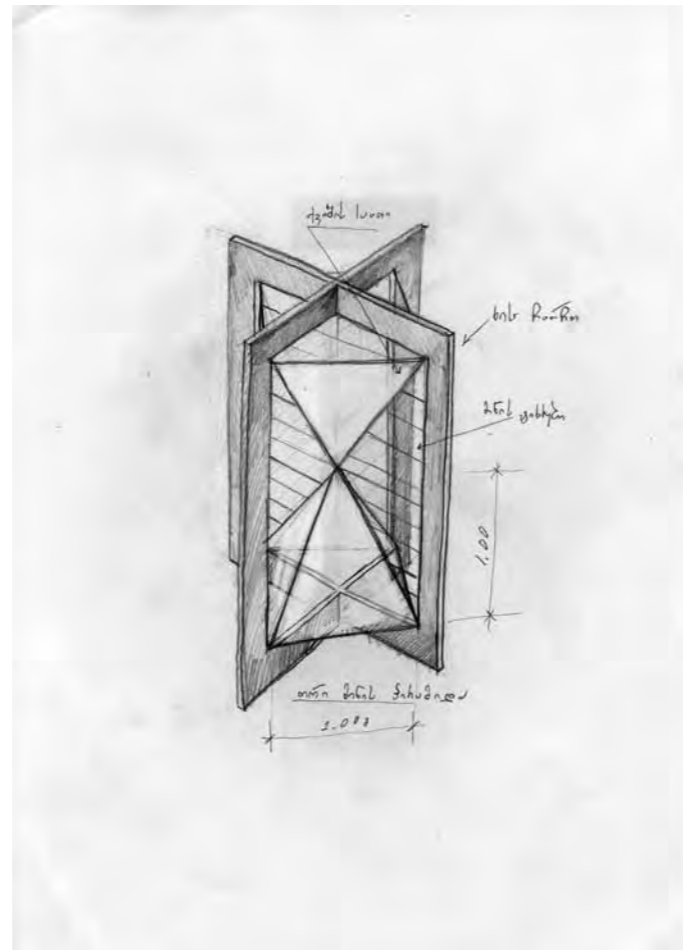
Sketches for the sculptures

Kote Jinchradze

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

2010, Portfolio Presentation, Arsi Gallery, Tbilisi. 2009, Hends, performance, Tbilisi History Museum Karvasla; Laboratory - Chapter 9, Tbilisi History Museum Karvasla; 2008, Concentration - Page I, 2008, ARCI Gallery, Tbilisi; Artisterium, Tbilisi International Contemporary Art Exhibition and Art Events. 2007, Love and Work, Contemporary Art Festival, Ganja, Azerbaijan; Georgian Plain Air, international artists workshop, Racha, Georgia. 2006, Rodinoba - The Time to Beating Water, Geneva, Switzerland. Silence is a Sing of Consent, action, VIII Round, Istanbul, Turkey. 2005, Time Structure, Gallery Ruin, Geneva, Switzerland. 2004, Kicci Zicci and Nina Ricci, Old Gallery, Tbilisi. 2003, Ghost, Old Gallery, Tbilisi. 2002, 'The Great Georgian Wall', State Art Gallery, Tbilisi. 'Silence', Club Basement, personal exhibition, Tbilisi. 2001, 'The First Morning of the First Century', Pantheon Mtatsminda, Tbilisi. 2000, 'Pork and Candle', Gallery Verbiage, Tbilisi. Exhibition of Georgian artists, the US Embassy to Tbilisi.

Sand-glass / 2010
Installation



Zura Jishkariani

2010, Dream Registration Project, on going; Electronauts, first Georgian innovative music awards. Performances: 2009, Secret Internet Provider, Berlin, 2010-2007, smArt group ELY. Simple Engineering, Bialystok, Poland; Batumi New Wave/Rock Festival, Batumi, Georgia; Never on Sunday, Swiss-Georgian project, Tbilisi. 2008, Geometry, Tbilisi; iLLegal Kosmonavtika, Tbilisi; Music Project – Kung Fu Junkie. 2007, Let Nature Sing!, SunChild First Regional Environmental Festival, Yerevan, Armenia.

Futurenauts 3.0

The Future is an unstable chaotic system, the vast territory of unknown and the great subject for study and hacking. Project Futurenaut 3.0 is dedicated to futuristic exploration of possibilities of affecting nonmaterial future using nonmaterial (digital) tools within art process.

If I use the internet as a digital time machine, can I influence the future?
Can I send a data, produced today to the future? Is it possible to make a hypothetical body that will become alive in the future?

Her name is Dila. She was born in the Future. She is a Futurenaut version 3.0.



Yoo Joung Hye

Lives and works in Seoul, South Korea.

2007, Meeting Downhill, Quartair Gallery, Den Haag, NL. 2006, Nine Dragon Heads DMZ & JSA. 2005 Dawn Light Symposium, Gosford Gallery, Australia, New Castle. 2004, Surging from Far East Surging, National Gallery BiH Sarajevo; International Textile Art Document in EXCO, S. Korea. 2003 International Contemporary Textile Art Exhibition Daegu, S. Korea, Arts Center. 2002/2004, From Lausanne to Beijing International Tapestry Art Biennale, at Tisinghua University Museum in Beijing. 2000, ITAMI International Craft Exhibition, Japan, 2002 International Tapestry Art Biennale, Daegu, S. Korea. 1999/2001 Invitational Exhibition, Cheongju, Korea, International Craft Biennale. Solo exhibitions in Seoul, New York, Bosnia&Herzegovina, China, Japan, etc. MANIF' 98 at the Seoul Arts Center in Korea.

In the book *The Myth of Greece and Rome*, Eros is the son of Aphrodite and the God of Love. He is the messenger who serves as a medium between man and god, myth and reality, earth and heaven. Even though Yoo Joung-hye's Erotic Flowers are small, three-dimensional fiber works they are at the same time the free incarnation of sentiments and passion that are displayed on the ceiling, walls and floor of the exhibition hall. These variable installation artworks are the 'Flowers of Difference' that suggest eroticism and symbolize sexuality. The association with other elements generates difference and dissimilarity within her works. Thus, we are induced to convert the psychological insight of the libido into artistic thinking. Yoo Joung-hye has not hesitated even for a moment to experiment a new form in her works. Besides, the artist attempted to express the subjects of Love and Life just as they are, from a pure and genuine perspective, based on the conception of basic instincts. Yoo selected a wide variety of materials such as plastic tubes used in films of electric wires and enamel wires of network cables assembling them together with the forms she attempted to create. Rather than focusing on how the work will be seen from the viewer's perspective we can grasp a strong desire in Yoo to create the form she really wants and transfer all her sensitivity into the space. The industrial materials are the result of the technical reproduction era we live in, they are the hair of the ground, and as transmitters of energy all these materials, conveyed more effectively the purpose of the artist. The metaphoric forms that transmit sexuality and eroticism in this solo exhibition are presented to us as the most genuine form of Libido, which is the basic instinct that originates within man's desire. In short, the various colors of the flowers of Eros and the units that create new forms and differences are the very expression of man's true self. In the same way the mirror reflects the inverted image of me. A reality that is not reality. A visual fantasy inside the mirror.

Dong-kwang Chang, Independent Curator



The flowers of difference
on going project, installation, hemp fabric, 300X300X400 cm



Kai Kaljo

Born in 1959 in Tallinn, Estonia.
Lives and works in Tallinn, Estonia.

2010, Moscow International Film Festival, Mediaforum; The Artist in the (Art) Society, Motorenhalle Dresden, Germany; Emil Filla Gallery, Usti nad Labem, Czech Republik; Transiland: video art from Central and Eastern Europe 1989-2009; Museo Nacional Centro de Arte Reina Sofia, Madrid; Moscow Museum of modern Art, SPACE Gallery, Bratislava. On the Eastern Front, Video art from Central and Eastern Europe 1989-2009; Ludwig Museum, Budapest. 2009 Estonians Only., Tallinn Art Hall Gallery; Gender Check, MUMOK, Vienna; 2010- Zacheta National Gallery of Art, Warsaw; Waterpieces international video and contemporary art festival. NOASS, Riga, Latvia. 2008, Ffilmic Film Festival Llanfyllin, Wales (retrospective); World One Minutes, Today Art Museum, Beijing, China; Border State, Quanzhou, China. 2007, Nightcomers, 10th Istanbul Biennial. 2007 OTOK Gallery, Dubrovnik, Croatia; Environment Archaeology, Retretti art center, Finland. WRO-07 Media Biennale; Wroclaw, Poland. Rencontres Internationales, Madrid, Circulo des Bellas Artes; Berlin, Babylon-Mitte.

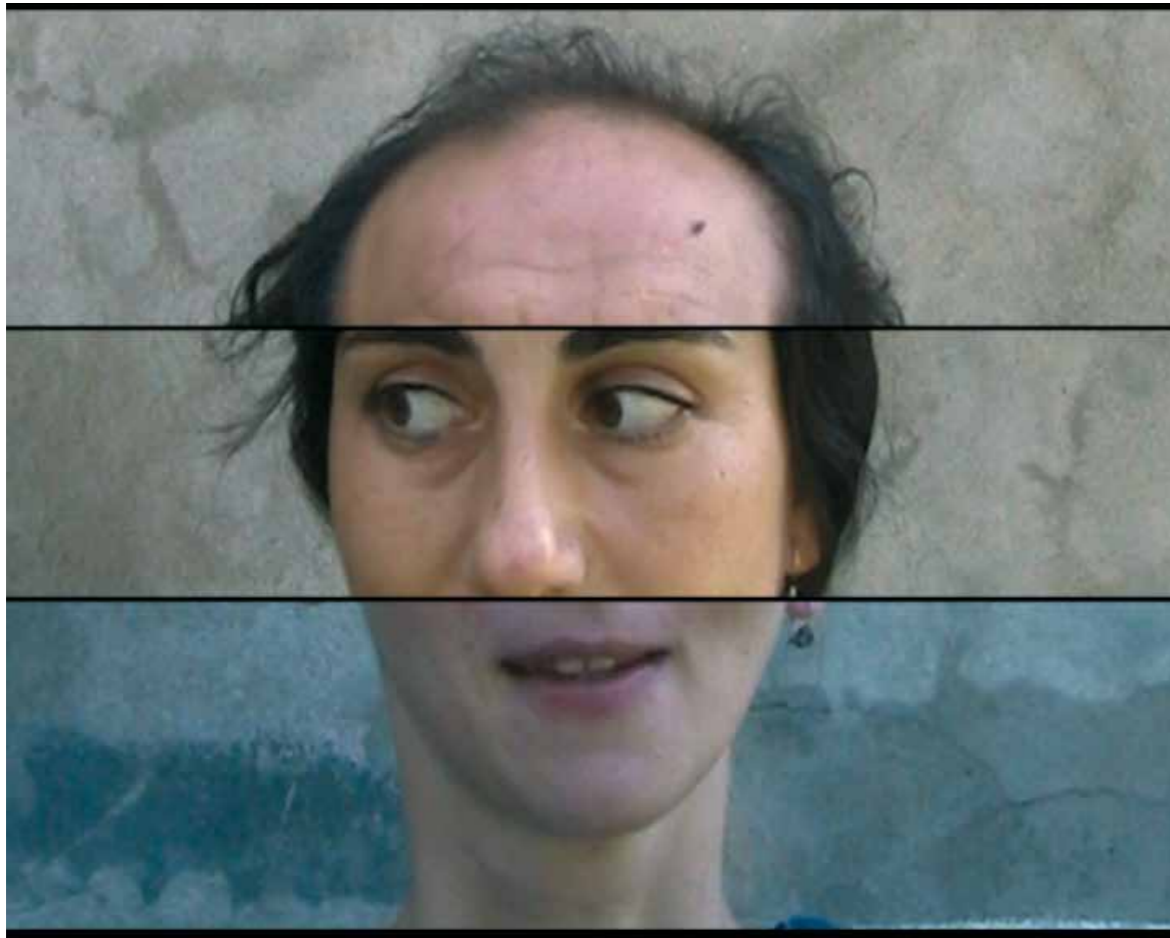
Luke Teaching Himself / 2007
Video DVD, 03'05", loop



Galaqton Kintsurashvili

Born in 1973 in Tbilisi, Georgia.
Lives and works in Tbilisi, Georgia.

2010, The Sea of Art, regional workshop and exhibition, Maltaklva, city of Poti, Georgia. 2008, Artisterium, Tbilisi International Contemporary Art Exhibition and Art Events. 2007, Atmosphere 41 Degree, group exhibition, parallel project of the 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey. 2006, Art Caucasus, International exhibition, Tbilisi. 2003, Appendix II, international contemporary art exhibition, Tbilisi History Museum Karvasla. 2001, Arch of Stability, Museum of Blockade, Leningrad, Russia.



A Game / 2010
Mechanical object as a cube,
50X50X50 cm

A game is a structured activity, usually undertaken for enjoyment and sometimes used as an educational tool. Games are distinct from work, which is usually carried out for remuneration, and from art, which is more concerned with the expression of ideas. However, the distinction is not clear-cut, and many games are also considered to be work (such as professional players of spectator sports/games) or art (such as jigsaw puzzles or games involving an artistic layout such as Mahjong solitaire, or some video games).

French sociologist Roger Caillois, in his book *Les jeux et les hommes* (Games and Men), defined a game as an activity that must have the following characteristics:

- fun: the activity is chosen for its light-hearted character
- separate: it is circumscribed in time and place
- uncertain: the outcome of the activity is unforeseeable
- non-productive: participation does not accomplish anything useful
- governed by rules: the activity has rules that are different from everyday life
- fictitious: it is accompanied by the awareness of a different reality

Wikipedia



A Game / 2010
Two channel video projection, loop

Verena Kyselka

Born in 1963 in Erfurt, Germany.
Lives and works in Berlin

Her artistic work was developed in the underground art scene of East Germany at the end of the 1980's after her education as a restorer of paintings at the Church-Studio Workshop in Erfurt. During this time painting, music and performance, in her opinion, intrinsically belonged together. The figurative works at that time focused on a strong female view that had developed while working within the female artist group Exterra XX. Together with this group she founded the Kunsthaus (Arthouse) Erfurt in 1990 where she curated and worked on intercultural performance, studio exchange and exhibition projects. From 1997 to 2003 she studied art at the Bauhaus University in Weimar. Since that time her work has been space orientated for video and installation art. She has created numerous international projects with intercultural exchange in eastern European countries such as Albania and Armenia as well as Taiwan and Australia. It has been her intention to take up experiences of contemporary history and to put them into an artistic context. 2009, and now, female artists from the GDR", Künstlerhaus Bethanien, Berlin. Territory of Intimacy // Transcaucasian Identification, Museum of Modern Art, Yerevan, Armenia. 2008, re.act..feminism-performance art, Akademie der Künste, Berlin. Territory of Intimacy" // Forbidden Kisses, Galeria e Vogel und Galeria I. Kodra, Tirana Albania. 2007, Conspiracy Dwellings, South Hill Park Art Gallery, Bracknell, UK. The Green Island Human Rights International Artists Workshop, Taiwan.

www.verena-kyselka.de



structures of distance / 2003
DVD, 5'52"

from overseas – Globalized pictures of my homeland / 2003
DVD, 17'00"



Ledoh

Born in 1959, in Ka-Ren, Burma.
Lives and works in San Francisco Bay Area, USA.

2009, Magnus Dreams excerpt presented to Society of Dance Historians & Scholars 32nd International Conference at ODC Theater, SF. 2008, Color Me America, Premiere, ODC Theatre's For the Record Festival, Theater Artaud, San Francisco, CA. 2007, Riparian Grove: site-specific installation, Maxwell Regional Park, Sonoma, CA; Captivity Concealed/Revealed, Isabella Stewart Gardner Museum, Boston, MA; Signature Required: Red Sketch, DiRosa Preserve for Art and Nature, Napa, CA; 2006, Signature Required: White Sketch CHIMELive!, Margaret Jenkins Dance Laboratory, San Francisco, CA; Signature Required: Blue Sketch, Montalvo Center for the Arts, Saratoga, CA. 2005, Parasols, Yerba Buena Center Gardens, San Francisco, CA; Blue Scale, Theater Artaud, San Francisco, CA; Blue Scale, Asian Art Museum, San Francisco, CA; 2004, River of Sand III, luggage store's In The Street Theater Festival, San Francisco, CA; Passage Home, Camp Kunst-Stoff, Eel River, Willits, CA; River of Sand II, Asian American Dance Performances, SomARTS Theater, San Francisco, CA.

My personal history is one of displacement. Because we fall between the cracks of cultures, displaced people develop sensitivity to what is truly universal: our survival depends upon it. My family fled Burma when I was 11 years old to escape the oppression of indigenous minorities by the military junta. Now I am too American to be easily accepted by my own tribe, yet my heritage influences my every perception in a way that can leave me feeling far from home. I rely on it as my strength to continue my exploration as an artist.

My journey as an artist has taken me to an art movement from Japan call Butoh. It is the art form that I found myself gravitating towards over twenty years ago while residing in Kyoto. In my understanding of butoh, there is no set style, and it may be purely conceptual with no movement at all. Its origins have been attributed to Japanese dance legends Tatsumi Hijikata and Kazuo Ohno. Butoh appeared first in Japan after World War II as a reaction against the contemporary dance scene in Japan, which Hijikata felt was based on imitating the West, while Noh was their classical dance representing the empire in defeat. To me this resulted in a very interesting movement where the East can find a voice by utilizing the West's contemporary approach. The first Butoh piece was Kinjiki (Forbidden Colours), by Tatsumi Hijikata, which premiered at a dance festival in 1959. Based on the novel of the same

name by Yukio Mishima, the piece explored the taboo of homosexuality and pedophilia and ended with a live chicken being held between the legs of Yoshito Ohno (Kazuo Ohno's son) and Hijikata chasing Yoshito off the stage in darkness, which resulted in the banning of Hijikata from the festival where Kinjiki premiered, and at the same time established him as an iconoclast. There are as many types of Butoh as there are Butoh choreographers.

Butoh resonates with me on the grounds that is one of the most organic approaches to being in the moment, and fully participating in the activity of this body I am doing time in. Also, from the perspective of an Asian, I found that Japan has led the way in being respected by the Western audience. For over twenty years, I have made an effort to hone in on finding my voice to tell the story of my people. Over the past decade, I have explored the use of technology, which is accessible to most western audiences. My multi-media work with robotics, video, live and digital music has given me a wealth of information to approach and accept a way to communicate. I find the need to acknowledge and respect the host culture prior to entering with a new and outside culture. I am honored to be invited back to Tbilisi, and to continue challenging myself to discover the international language of how to share one's art without words, to share simply through music and movement of the

body. My work is always in transition as I tap into current events, and examine how various parties are affected.

As a soloist and member of Katsura Kan's Kyoto-based company, Saltimbanques, in the early 1990s I traveled and performed throughout Brazil, Europe, Thailand and Japan. In 1998, I founded SALT FARM, a performance collective based in San Francisco. The company is a creative response to fundamental tensions between technology and the survival of the organic life force, tensions which now affect each one of us upon this globe. It serves as a multi-media laboratory for projects that tap into what is universal in the journey of our DNA. SALT FARM productions dissolve the boundary between life and dance, and are often shared beyond the confines of traditional theater spaces. Past SALT FARM projects have focused on themes of collapse (Abacus Series, 2000-2002) and displacement (River of Sand, 2002-2004).

In addition to my work as a choreographer and performer, I continue to research and record the stories, dances, and rituals of my native Ka-Ren culture as raw materials for performance projects. I periodically collaborate with Ka-Ren villages at the Thai-Burma border on youth education. As a result of these activities, I am a featured artist in a recent Berlin-based film production titled Burma Diaspora.

Ledoh
Photo by Kathryn Balasingam



Levan Mindašvili

Born in 1972 in Tbilisi, Georgia.
Lives and works in Buenos Aires, Argentina.

Multimedia artist/curator/performer, currently resides in He graduated from the Tbilisi State Academy of Fine arts and is making a master degree of Multidisciplinary projects at Buenos Aires National Art University. From 2003 he participates in international art projects and exhibitions in Europe, Georgia, Argentina and USA. From 2009 he is a curator of Laguanacazul art gallery and a performer and art director of the Ensemble Caustico. He collaborates with art magazines: Telma (Argentina) and Garçons (Chile). His works are kept in the University of California and in private collections in USA, Latin America, Europe, Georgia, Japan and Hong Kong.



...the time itself is effectively globalized. Now everything happens only in real-time, in Live: from now on we meant to live in a unique time system. For the first time the history will be developed in the unique time system: a global time system.

Paul Virilio, Speed and Information

Cristian Tonhaiser

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

Studied graphic design at the university of Buenos Aires and later worked there as the professor of design (1991-1992). His passion for photography has been appeared at that period and later, with the apparition of computer – it was enriched with the digital animation. His carrier as a professional was specialized in the field of “integrated animation graphic identities” realizing numerous works for TV (programs, advertising and documentaries) and cinema industry (animated graphics and special digital effects).



Pulse / 2010
2 channel video installation, loop

Clear Mitten

Clare Mitten studied History of Art with French and European Studies at the University of Sussex 1990-94; Foundation Studies in Art and Design 1995-96 and a BA Hons in Fine Art/Painting 1998-2001, both at the University of Gloucestershire; she took an MA in Painting at the Royal College of Art, London, 2004-06. She has exhibited regularly and has received a number of awards including a Summerfield Scholarship to The British School at Rome, 2000; a Simon Keswick Travel Award, 2001; a South West Arts Bursary, 2002; the Helen Chadwick Memorial Prize, RCA, 2005; a Royal West of England Academy Student Bursary, 2005 and a British Council Artist Residency, Dhaka, Bangladesh in 2008. She lives and works in London.

Aztech Backup / 2010
Cardboard, paper,
blackboard, 70X36X27 cm



Aztech Speedracer / 2010
Cardboard, paper,
glue, dimensions variable



Aztech Toppal (Red) / 2010
Paper folders, paper, glue,
43X28X30 cm

Clare Mitten creates painterly objects and installations, each made of multiple unfixed components, which flip between media and dimensions. Failure is catalyst. Always dissatisfied, the work seeks new guises in which to appear (a quickly-made 3d sketch is edited and flattened through painting and collage, before being re-configured into new 3d constructions); together they accumulate into precarious piles and awkward structures, where it is often unclear whether things are coming together or falling apart.

Extreme difference is at the heart of Mitten's practice. Hi-tech gadgets are re-created from obsolete office files and paper stationery, cut and pasted to create a mock world of technological innovation. Or paper shapes and cubes, suggestive of children's building blocks and shape sorters, playfully allude to the abstract, complex worlds of physics and mathematics.

Heiner Muhlenbrock

German film maker and screen writer, lives and works in Berlin, Germany

2010 How Knows Tomorrow, Doku – Hamburger Bahnhof, 2009, The Wiping Date - November in Tiflis, video 5 min. 2008/2009, Screenings in Toronto, New York, London, Paris; 2008, Show Off Art Fair, Paris; ONE+ONE, photo exhibition together with Natalia Mali, Artillerie Berlin. 2007, BAUSTEINE DES KINOS Beruf: Filmschauspieler, curator, Art Academy, Berlin. I cant take my eyes off you, together with Natalia Mali, video 16 min. 2005, Jonathan Meese, Greetings to Joe Dallesandro, video 6 min. 2003, Henier Muller – clips, video 9 min. 2001, Dieter Stellt Sich Vor, video 30 min.

Sex Becomes Homework

Pictures from the Internet. Pictures through which women from different continents exhibit their bodies on a shared Web portal and make themselves available for live chats. These pictures are different from those you know from popular publications and sex magazines.

Pictures meant to excite, but not satisfy. Pictures meant to stimulate a desire for more. Pictures that entice men to contact the women, so as to experience them “live” at home, in the office or in the hotel, completely for themselves. Women quite far away, but on the screen quite near. A rendezvous in the chat room.

The selection of photos can be found via the live stream in the “Private” section of the respective woman. Small photos series, digital picture sets. These give men a sneak preview of what the women have to offer before making their choice. What is it that makes these pictures so interesting? What is new compared to the flood of erotic and pornographic photos that already exist?

These are pictures that have been created without photographers, without lighting technicians, without set designers. Neither make-up artists nor costume designers give the women that special look. The crew of specialists that usually works together on this kind of photo shoot does not exist here.

The women record themselves on their webcam. They capture single images or take still photos from video sequences. Not only do they decide on the composition and lighting themselves, they also wear the outfit of their choosing. What also attracts attention is the striking but minimalist set. And their knack for creating extreme color combinations in décor and costume make the pictures real “eye-catchers”, as they say in the industry. For the chat room the women have turned their home into a studio. Over the Internet, the digital broadcasting of sex work becomes homework.

Many pictures show that these women – consciously or unconsciously – are working against the grain of typical erotic and pornographic photography. Their

amateurish approach to the technology available to them often produces a bizarre aesthetic which sidesteps the usual clichés associated with this type of genre.

The women have developed a whole new way of looking at their bodies, which mainly manifests itself in detailed shots. They capture their legs, their breasts, their shoes, their mouths, their feet, from

unusual perspectives. By becoming the director and anticipating the gaze of the viewer, the models show the men what they supposedly want to see. It is striking how little the publishing and art worlds have paid attention to or borrowed from this Internet-inspired “jpg aesthetic”.

“I”

If you follow the debates in the media about the Internet, you cannot help but notice the press’s obsession with sex and pornography. To make this new consumer class more tangible, media commentators have even coined a new term: Generation Porn.

Our video collaboration “I” is the first product in a series of planned new works aimed at exploring the flood of sexualized pictures on the Web. “I” incorporates photographs that prostitutes use to present their services online. You’ll find these on nearly every Web site of a small brothel; just take a look at the “Gallery” section – a brothel’s virtual shop window.

The prostitutes obviously have some issues with their identity. They place photos of themselves online that would actually fit better in the mug shot category. These women who are ready to sell their bodies are not ready to show their faces. Their eyes are obscured with heavy black streaks, their faces covered in fanciful ways or even blurred out to make recognition impossible.

With a soundtrack featuring the song “I” by Diamanda Galás, we confront these Internet images with what may be the most extreme case of a woman screaming out in search of her own identity.

“I” / 2010
video projection,
together with Natalia
Mali. Dedicated to
DIAMANDA GALÁS
Courtesy Heiner
Mühlenbrock Naunynstr



Sex becomes homework / 2010
Photo installation, size variable

Mariam Nakanimamasakhlisi

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

2009, Artisterium, Tbilisi International Contemporary Art Exhibition and Art Events;
Advertisement campaign for TBC Bank; 2008-2009, Advertisement campaign for
Romp petrol Georgia. 2008, Advertisement campaigns for Progress Group, Radio
UCNOBI, Rico Group, M.Tumanishvili Film Actors Theatre. 2007, Advertisement
campaigns for TV Broadcasting Company MZE, Prime Real Estate Management,
The Georgian Public Broadcasting (GPB)



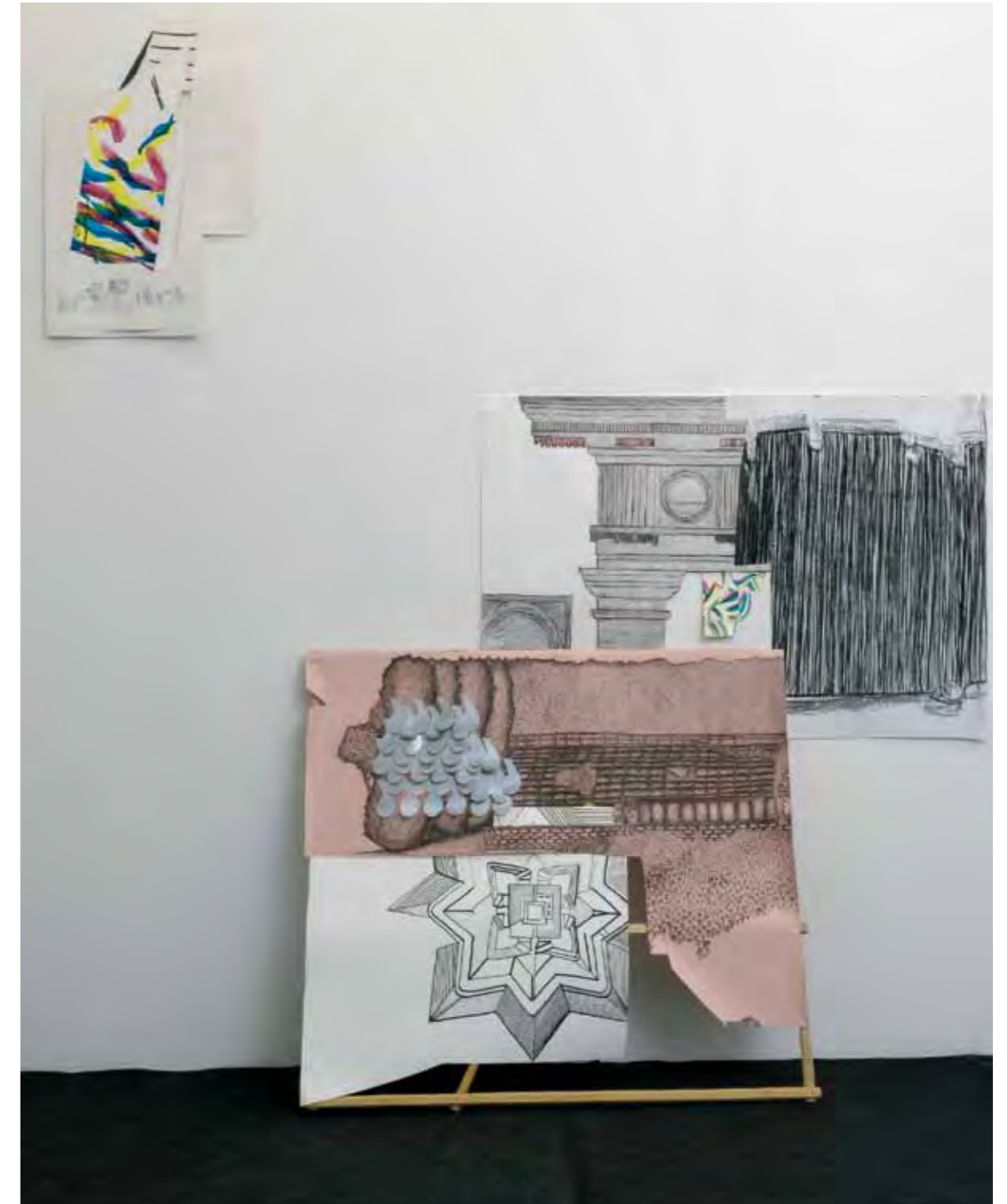
Cube / 2010
9-piece photo series,
silver print, A3



Luis Nobre

Born in 1971 in Lisbon, Portugal.
Lives and works in Lisbon, Portugal.

2008, artist-in-residence programs, Location, New York, in 2008, Hweilan International Artists Workshop, Taiwan, in 2007, Spike Island, Bristol in 2005. Individual exhibitions (selection): Cause-Effect, 2010, S. Roque Museum, Lisbon; 3 steps forward, 2009, Carlos Carvalho gallery, Lisbon; Scales, Surfaces and Perspectives, 2009, Museum-House Dr. Anastacio Goncalves, Lisbon; in 2008, Hold It! (with Eric Siu), Location 1, in 2007 Parallel 36, VPF- Cream Art Gallery, Lisbon and the site-specific project at the border of France/Luxemburg- Backside. Important group shows: Process and transformation, 2010 Casa da Cerca (Almada, Portugal); in 2008: Finisterra (Algarve) Centro Cultural de S.Lourenço, Almancil, Portugal, What Goes Up Must Come Down, Madam Lillies, London and Location 1 at Monkeytown, Brooklyn U.S.A. In 2007 was invited to the 1st Biennale of Contemporary art, Thessalonica and Disco Baroque at the University of Technology in Sidney, Australia.



Planography / 2010
Multimedia installation

Denizhan Özer

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

Denizhan Özer is an international artist and curator, based in London and Istanbul. After his university education he founded many art groups and associations in Turkey and in the U.K. He has shown his works at many international exhibitions and biennials. Since 1998 he has curated and coordinated exhibitions in Turkey and other countries. From 2004 onwards he has worked on the management committee of Karsi Sanat Art Centre in Istanbul. He has special knowledge and networks of the Turkish contemporary art scene. He is setting up ongoing international links with visual artist and organizations in Turkey and recently established the Koridor Contemporary Art Programs.



Airport / 2010
Photo installation,
various sizes



In my works, the human element and human problems, both individual and social, always occupy the front ranks. In particular, I try to tell the real life stories of those people who are marginalized, oppressed, and in flight, and those who leave behind their homes and countries and who are affected by war, terrorism, faulty policies, and all kinds of difficulties but despite everything try to be happy. I accept as requisite time frame an event that will re-discover life afresh and that will be experienced and, therefore, the past, by being documented, will be remembered and a lesson will be learned and transmitted to the future. That is why in my in my works I try to present the relation between art and life by documentation. In this connection, the events that happen in daily life, what I witness first-hand,

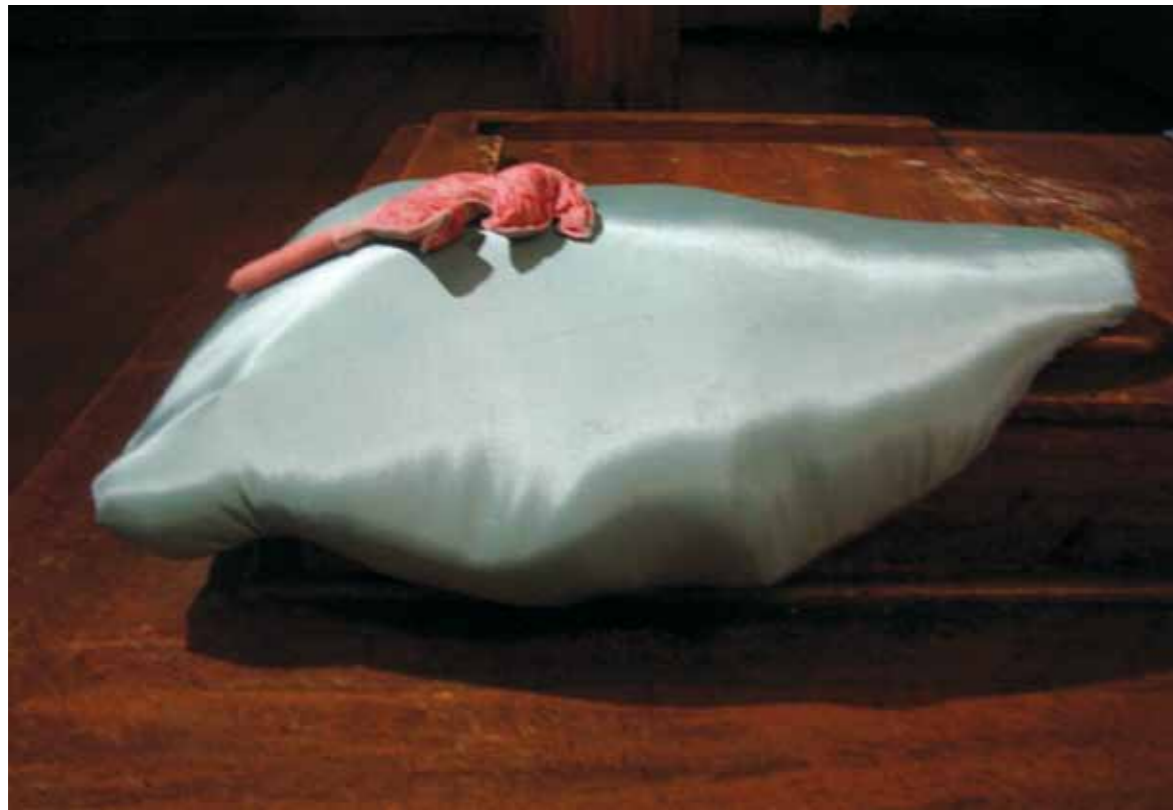
read, watch, experience have an influence on the conception of the structure of my works. The records that I have been collected for a long time have begun to occupy a place in my works and the works I have made have turned into political works that constrain life, compel the taking of risks, and send meaningful messages.

In my completed works the space occupies a prominent position as a significant idea. In the installations I prepare with modern methods appropriate to the space, the objects I use are usually not ready-made and are based on documentations, re-worked, altered, and re-created. These pieces contribute a great deal to the expression.

Charlotte Parallel

Born in 1974 in Oamaru, New Zealand.
Lives and works in Dunedin, New Zealand.

2010, The Tainted Love Project, The Anteroom, New Zealand. 2009, Dowling Street Resident's Show, New Zealand. 2008, Project coordinator; Intertidal, Dunedin as part of the One Day Sculpture Series. 2007, Equipotential Bonding Blue Oyster Art Project Space, New Zealand.



The Death of Pink / 2010
Installation, satin and etching on
fabric, sand.
photos: Angela Lyon,
Charlotte Parallel

Guela Patiashvili

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

Artist, film decorator, TV, cartoon films, theater, writes scenarios and novels. 2009,
Georgian Art, Limousin, France. 2006, Mimi Ferzt Gallery, New-York. 2005, A Comme
Art Gallery, Paris.



Untitled / 2009
Oil on canvas, 70X70 cm

Nata (Natalia) Pirtskhalava

Born in 1974 in Tbilisi, Georgia
Lives and works in Georgia, Israel, EU.

2007, Info Glass, Moscow City Hall, presentation of innovative New Media architectural /design , Transparent Glass Monitors – Golden medal Award, Russia.
2005, Presentation of Rustaveli Ave, renovation project, Tbilisi City Hall. 2003, Re Art Gruz, Art Festival, TMS gallery, Tbilisi. Batumi Summer Art festival, State Art Gallery, Georgia. International Photography Biennale in Bratislava , State Modern Art Gallery, Slovakia.



Contact / 2010
Exhibition view,
exhibition hall
Mali Manej,
Moscow



My Hope / 2010
Installation, text
on the object

Elene Rakviashvili

Born in Tbilisi in 1966, Georgia.
Lives and works in Tbilisi, Georgia.

2009, International art Biennale, Aluminium 09. Baku, Azerbaijan; Transkavkazia 09, Warsaw, Poland. 2008, International exhibition To be a women, Baku, Azerbaijan. Installation settings for Rakeen Invest in Georgia, artist/designer. 2007, Building Europe's East, Signagi, events designer. Solo exhibition at Pasterska's studio, London, UK. ESM institute Anniversary event, Tbilisi, designer/ coordinator. 2006, 10 years Anniversary BP, Tbilisi, event co-designer. 2004, Georgian artists exhibition, Nike Gallery, New Art union project, US. 2002, Georgian/German Artists group exhibition, Ingolstadt, Germany.



If I want to see, I can see even though I've been told that there is nothing to be seen. I can listen to music only when I wish to, and if I want to sing, I can sing even if I don't know the language or text.



Where you belong? / 2010
Installation, video /loop/, 2 color photographs

Maka Razmadze

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

2009, Prague Biennale 4, Czech Republic. 2008, Concentration – Page I, 2008, ARCI Gallery, Tbilisi. 2007, Atmosphere 41 Degree, City, 10th International Istanbul Biennale, Siemens Sanat Gallery, Istanbul, Turkey. Views/Bridges, (solo), Gallery Kopala, Tbilisi. 2005, Beyond Stereotypes, Art Caucasus 2005, Tbilisi.



Interpretation / 2010
2 color photographs, 75X50 cm



Alim Rizhinashvili

Born in 1948 in Moldova.
Lives and works in Berlin, Germany.

2010, Spreepalais am Dom, Berlin. 2009, solo exhibitions, Baia Gallery, Hobby Gallery, Tbilisi. 2005, Art Caucasus 05, Tbilisi. 2003, Jewish Gallery, Berlin. His works are in permanent collections of Museum of the East, Gallery Mars, Gallery Express Avant-garde, Moscow, Ludwig museum and gallery in Aachen, Germany and in private collections in Tbilisi, Berlin and Moscow.



A Time to Cast Away Stones, and a Time to Gather Stones Together / 2010
objects, paper, drawings, stones, carpet

Everything is a Game / 2010
Paper, Indian ink, watercolor, acrylic, 106X83 cm



Behrang Samadzadegan

Born in 1979 in Tehran, Iran.
Lives and works in Tehran, Iran.

2010, The Promise of Loss, Arario Gallery, New York; Iran inside out, Farjam foundation, Dubai. 2009, Iran inside out, Chelsea Art Museum, New York; The Promise of Loss, Hilger Brot Gallery, curated by Shaheen Merali, Vienna; Golden Gates, Contemporary art from middle east, Paris, France. 2008, BREAKING NEWS, contemporary art from Middle East, F&A projects, Paris. 2007, Every thing is going to be alright, Apartment Project, Istanbul; Imaginary enemy, Brussels, Belgium; East by East, Video and film festival, the art institute of university of Chicago, USA; First contemporary art biennale of Thessaloniki, Greece. 2006, H&H, heaven and hell, digital illustrations, (solo), 13 Vanak gallery, Tehran; Military Attendance, (solo), Golleston Gallery, Tehran. 2009, Everything is just fine!, Aaran art gallery, Tehran. 5th Gyumri international art biennial, Armenia; CONCHA suitcase show, Manila, Philippines; Artists 4 Lebanon, dedicated to the Lebanese refugees, Gusto, Shargh Gallery, Kuwait. 2005, Consumption of justice, international symposium and exhibition, curated by Beral Madra, Diyarbakir Art center, Turkey.

The Milk of Sorrow is in fact the title of a movie by Claudia Llosa, the Peruvian Director. Between the years 1980-1992 Peru experienced a very violent period, violence that was practiced by Maoist Group, Sendero Luminoso (Shining Path).

In her movie, Lloa refers to the folk belief that the trauma experienced by women who were raped by members of security force was passed on to their children through the milk from their breasts. Thus, this period of violence continues to affect not only those who experienced it, but also the next generation and in this way the anger and grief will live through future generations.



The Milk of Sorrow (after Claudia Llosa) / 2010
Installation, foam, flowers, framed picture

Sonya Schönberger

Born in 1975, in Dernbach/Westerwald, Germany.
Live and works in Berlin, Germany.

Studied Social Anthropology and Experimental Mediadesign at the University of Arts in Berlin. 2010, FEVER DREAMS, groupshow Forgotten Bar, Berlin; Yesterday came suddenly, stitchings, Atbin Gallery Tehran and 100x70 projectspace Lahijan Iran; Artist in Residence GeoAIR Tbilisi Georgia. 2009, Artist in Residence Centre Culturel Esch sur Alzette Luxembourg; Gaza on my mind, Gallery Terre Rouge Esch sur Alzette, Luxembourg; Artist in Residence CPH AIR Copenhagen Denmark November; Maple Street Rum 46 Arhus Denmark. 2008, Wunder der Prärie Festival Mannheim; Backstage-Beer-Musical with Ulla Hvejsel Beaver Projects Copenhagen Denmark. 2008, Maple Street Rum 46 Arhus Denmark. 2007, Extreme Crafts Stitchingperformance Contemporary Art Center Vilnius Lithuania; Artist exchange reloading images Berlin-Tehran Iran; Artist in Residence Full Tilt Mc Ivers Newfoundland Canada. Films: Sonja sieht rot 2007, 19 min; Moments and Thoughts – Colette Urban, NF 2008, 34 min. Auf der Suche, 2009, 75 min. Wo sind die Popcorn, 2010, 15 min.

www.sonyhof.de



What Makes the Life? / 2010
The inventory project

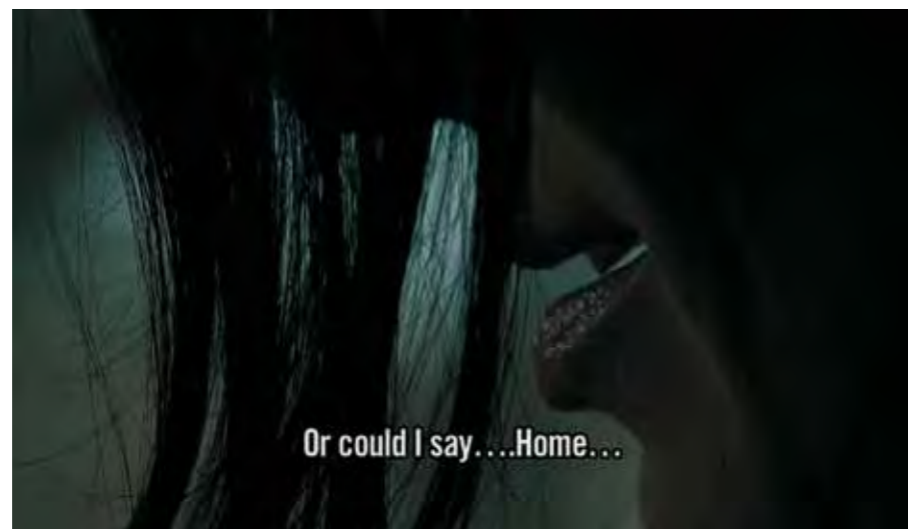
Who we are is what we own. This seems to be the common understanding in the society I grew up in. We all gather and consume objects no matter if we need them or not. We might be overflowing with things, struggling not to drown in them. Because we are able to, we acquire, collect and consume. It is the understanding of modern life. This general assumption leads me to take a closer look on the material aspects in particular, and first of all my own. Who am I through what I have gathered, how do I – how do we – represent myself and ourselves through the items accumulated.

what makes the life? the inventory project is a book, a bureaucratic record, a concentration of existing facts captured in collective images and single words.

Anne Lise Stenseth

Born 1959 Florø, Norway,

Anne Lise Stenseth lives and works in Oslo and Dale, Norway and has showed her work in many venues nationally and internationally including Museum Folkwang, Germany, Tent, Rotterdam, Liverpool Biennial, Stensersen Museum, Oslo and countries like Libanon, Kosovo, Argentina, Russia, China and Australia.



The Kiss and Waste Project / 2007 - 2010 (in progress)
Video installation with sound, loop

In my work I focus on specific themes that questions different aspects of culture, history and the contemporary. My interests revolve around cultural difference and similarity, otherness, interhuman relationship and antagonism in the social, political, private and public field. Over the past 10 years I have mainly worked with video portraits and audiovisual essays, in which the subject of investigation is either person(s), place(s) or both. Each project or work treats specific themes. The media is, along with video, photography, sound and text. I explore different ways of storytelling, from the documentary to the fictional and the projects are presented as single or multichannel video installations.

The Kiss and Waste Project is a flexible, growing, changing, site-specific audio/video installation made in the Ukraine, Bulgaria, Romania, Turkey, Norway, Sweden, Denmark, and the United Kingdom within the context of the European arts platform Black/ North SEAS which has traveled to harbour cities throughout Europe.

To date the installation consists of 12 video essays that are based on letters written to me by different women in the Black Sea and North Sea areas. Their task was to imagine that they are my sister, mother, girlfriend, grandmother, close friend or relative. The letters/ texts are then read, rehearsed, performed or interpreted by a local actress or the writer herself for camera and sound. Finally the text material is combined, composed and edited into audiovisual essays made in each country.

The diverse content of the videos vary from the personal to the political and the main leitmotifs are identity and migration. Reflections and questions about personal struggle, political transition and changes in contemporary Europe. Through the process of working with local women and by using a combination of interpretation and representation, fictional and documentary material I try to encounter and reflect upon different aspects of subjective, social and public states of being. The inner and outer space, so to say.

Black/North SEAS is an ongoing investigation of how artistic initiatives can lift urban re-invention issues to the forefront, by presenting contemporary art in the public spaces of coastal places. The primary focus is the creation and distribution of interdisciplinary artworks on a transnational basis. Black/North SEAS is an initiative of Intercult, Sweden and is funded by the EU Culture Programme.

www.seas.se

Stigmat multimedia art group

Was founded in 2006 by a poet and a multimedia artist Giorgi Bundovani.
The group members: Giorgi Bundovani, Mikheil Gist, Marika Zhorzholiani, Alfred Karklinis.



Film-Poetry / on-going project

Video projection of low resolution mini films taken with mobile phone and digital photo camera. The mini-films depict spontaneous emotions. The place and the process of recording are very important constituents of the films. There are only a few, short instructions given by Gist, Bundovani, or other participants. The project is an attempt of the group to accumulate and visualize the emotions that are hard to deliver only by the language of poetry.



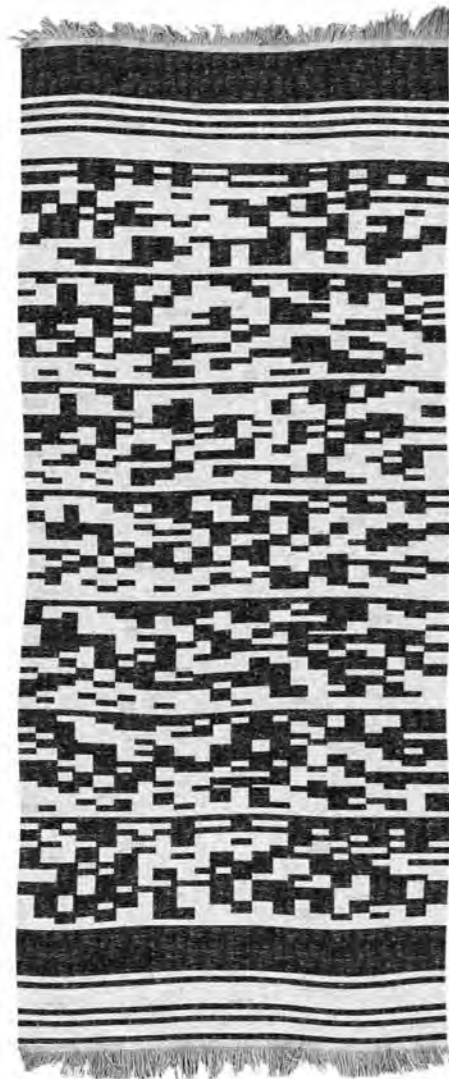
Tarlan Gorchu

Born in 1953 in Baku, Azerbaijan.
Lives and works in Baku, Azerbaijan.

Is a member of the Union of Artists of Azerbaijan (1978) and the Union of Theatre Makers of Azerbaijan (1984). Participated in various local and international art exhibitions. In 2007 and 2008 there had been arranged his personal exhibitions of modern calligraphy and digital carpet designing in Baku. In June 2009 he represented Azerbaijan in the 53rd International Contemporary Art Exhibition, Venice, Italy; in September-October 2009 participated in Third Moscow Biennale of the Contemporary Art; in November 2009 his art was exhibited in Zurich, Switzerland; his artworks were included into a contemporary, urgent art exhibition of Azerbaijani artists organized in May 2010 in Moscow at the Aydan Gallery; in May 2010 participated in the International USSR-Remix group exhibition in Baku.

Kids learn from tales and traditional children's stories to dream about owning different magic things. As for me, in my childhood I liked to dream most of all about flying carpet. My Oriental environment was naturally rich with real carpets, and I loved to watch their amazing ornamental patterns in search of encoded maps, hidden rout signs and names of mysterious towns and countries, but...

I didn't notice when I stopped my flying carpet search, and recently realized that in my heart of hearts I had never stopped it completely. I understood it in Frankfurt airport while I stood by a Check-In Desk with a flight ticket to Los-Angeles in my hand. You know, a code inscription of my passenger ticket suddenly seemed so warm and familiar – reproducing our traditional carpet ornaments. My dream came true: here it was my flying carpet – I found it finally!



Flying Carpet / 2010
Installation: B/W handmade pileless rug, 230X100 cm, manufacturing supported by "Magical knots" Carpet Gallery, Azerbaijan and Airplane ticket.



Mkrtich Tonoyan

Artist, president of AKOS cultural NGO, based in Yerevan, Armenia
 Born in 1974 in Yerevan, Armenia.
 Lives and works in Yerevan, Armenia.

2010, June Art Fest Water Tower, video-installation, Sofia, Bulgaria; XXVI International Festival Sarajevskazima 2010, a video-installation. 2009 Scholarship Trasnu, residency exchange, exhibition, Donegal, Ireland. 2009, collaboration on an projects granted by IFA, Berlin, Yerevan; Art Fest Water Tower, video-installation, Sofia, Bulgaria 2008/2009, co-founder of the ACSL NGO and director Art Commune AIR program. 2008, My Earth, International Forum on Contemporary Art, video-installation, Yerevan; Demobilization, installation, the 6th Gyumri International Biennial, Armenia; Gender Trouble, International Exhibition, "Academia" Gallery, Yerevan. 2007, collaborative AIR program, international workshop, symposium, Tbilisi, Georgia; Residency, a solo exhibition, lectures "Post colonial art in Armenia", Stuttgarter kunstverein, OberWelt, Stuttgart, Germany; Heterotopias, the 1st Thessalonica Biennale of Contemporary Art, Greece. 2006, Earth-Mars. Transformation, HweiLan International Artists Workshop, HweiLan, Taiwan.

www.tonoyan.com
 www.akos.am

When the Time is Conserved

In military situation all time tenses are actual and the life there is like in margin. Each one, who finds himself/herself or found himself/herself or will find under the camouflage cover, just for several seconds will feel, or feels or felt the same, which is feeling, will be feeling or was feeling the soldier, watching the life from military position. Being there one can find himself not in the civil life, but his life is the cost for the mistakes done during the peace, in the other side of camouflage. The war always seems past but the past is conserved and we always have the fear of see it in the future.

And everything depends on how we evaluate the past, from what viewpoint we have a look at it in our imagined future. We can evaluate the past, but not the future. But always when we want to analyze the past, trying to find mistakes which became the reason of the conserved fear; military marches, tanks colonies, convoys; and the fear is a memory that

forces us always imagine the live this way and we look at the present, even at the abstract future from our hidden place, like a soldier from his position, through the camouflage net.

And it seems that we hide our self from the untroubled, spiritual and trustful future; how a soldier hides out taking everything and everyone as a potential enemy. And it is coming the day when hiding turns into a habit and it can last centuries and nothing can be changed in live except technical progress.

Let's keep our thought free and flying in endless space to find the New Utopia, which will be shared by each one of us, where is not a hegemony, war, where the humanity is artifact and God is proud with his creature, and mankind re-finds his own God-likeness.

Since the future of the Earth is hidden in dreams of a mankind.



Past in the Future / 2010
 Installation



Levan Tugushi

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

2010, photographic projects at TV company IMEDI, International Festival of Movie and TV Cameramen OQROS TVALI (Golden Eye), photo reporter in various magazines and newspapers. Photo reporter in Media Center of Abkhazia, 2008, founder of a photo studio "Sakhli".



Temptation / 2010
photographic series, size variable

Tansel Türkdoğan

Born in 1966 in Antakya, Turkey
Lives and works in Istanbul, Turkey.

In 1987 graduated from Gazi University, Department of Painting. MFA degree and Ph.D at Hacettepe University Fine Arts Faculty, Social Sciences Institute, Branch of Painting between 1987-1993. He assumed Assoc. Prof. title in 1998 and Professor in 2004. He leded Fine Arts and Music Department Middle East Technical University (METU) as a chair between 2000-2005. He is called to the Gazi University, Fine Arts Faculty founder Dean and as head and the Professor of painting department still carries same position. 16 personal exhibitions and over 100 group exhibitions and workshops in USA, China , Italy , Germany, Belgium, China , Netherlands, Greece and Tunisia.

Simulation / 2010
Acrylic on canvas, 180X240 cm
and 160X220 cm



Archil Turmanidze

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

2008, Artisterium, Tbilisi, Georgia; 2006, Atmosphere 41 Degree, National Center for Contemporary Arts, Moscow; 2005, Art Director, National Art Centre, Georgia; Europe, Artists Open Your Heart as a Carpet, international artists encounter; Vienna-Garikula, international artists' symposium, Garikula, Georgia; Beyond Stereotypes, Art Caucasus 2005, Tbilisi; Outlaw, international artists' symposium, National Art Center, Tbilisi; 2004, The 9th Venice Architectural Biennale, the project Garikula-Center for the Arts; 2003, Robert Kapa in Georgia, photo exhibition, Contemporary Art Centre, Tbilisi; 2001, Art Director, Fund of Revival and Development of Shida Kartli, Georgia.



My Art Space / 2010
Digital print, 200X20 cm

Samuel Wooten

Born: Cherbourg, France
Lives/works in San Francisco, California, USA

Samuel Wooten is a documentary photographer whose practice takes him around the world on a regular basis. He uses his camera as a tool to research the visual culture and daily lives of people wherever he goes. Trained as a linguist and anthropologist with an MA degree from the Université de Strasbourg, France, his most substantial projects to date focus on Islamic Sufi communities in China, Ethiopia, Iran, Mali, Iraq, and elsewhere—a body of work that reveals the complexity and humanity of these individuals for a world that often casts them as a dangerous “Other.” He was awarded an artist in residence fellowship at Light Work in Syracuse, New York, and was featured at the Taos Film Festival in New Mexico and the Arab Film Festival in San Francisco. He has also had solo and group exhibitions in galleries and community centers throughout the USA, France, Italy, Japan and in Georgia, where he spent two months in 2007 familiarizing himself with the local culture in Tbilisi and the countryside. During Artisterium 2010, Sam will work “behind the scenes” to document the interactions between the US artists and local participants who will help co-author these projects.

www.samuelwooten.com



Statue of Liberty (Julio)
Bakersfield, California, USA, digital print



James Dean car crash site
California, USA, digital print



Hurricane Katrina Sticker
New Orleans, USA, digital print

Iliko Zautashvili

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

2010, Words, Giorgi Leonidze State Museum of Georgian Literature, Tbilisi.
2009, Born in Georgia, Cobra Museum, Amstelveen, Netherlands; Emergency Biennale in Chechnya, Tbilisi History Museum Karvasla. 2008, Journey to Tbilisi, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France; Modus Operandi –In quest of a different way, Artisterium 08, 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.



Photo: Guram Tsibakhashvili



Unlimited Gaps in a Limited Time... / 2008
Wall installation, 5 sq/m. 25 pillowcases with
b/w images print on artificial silk

Art Duo ZITABL

Zitta Sultanbaeva, born in 1964 in Almaty, Kazakhstan.
Ablikim Akmullaev, born in 1965 in Almaty, Kazakhstan.
The artists live and work in Almaty, Kazakhstan.

ZITABL was created in 1998. Since then the duo participated in many local and international exhibitions. 2007, 52nd International Venice Biennale, Mediateka, Central Asian Pavilion. 2006, Transforma, Bishkek, Kyrgyzstan; International Art Festival in Gyandja, Azerbaijan; Barrel.KZ - SCCA, Almaty, Kazakhstan. 2004, From red star to Blue Dome, Gallery IFA, Berlin, Germany. 2003, Silkroad, Gallery IFA, Bonn and Stuttgart, Germany; Paris-Berlin, Recontres internationales, Germany; Pueblos y sombras, Mexico. 2002, No man's land, House of World Cultures, Berlin; Politik-um, New engagement, na Nádvořích Pražkého Prazhski Grad, Prague, Czech Republic; Trans Forma, Centre d'Art Contemporain, Geneva, Switzerland. 2001, Master-Class Ninth International Art Festival, Saint Petersburg, Russia; Chamber exhibition, Umai Museum, Almaty, Kazakhstan; Hand craft, Museum of Non-conformist Art, Saint Petersburg, Russia; New acquisitions from Central Asia, Zimmerly Museum, New Jersey, USA.



The Blind / 2007
Video DVD, 4'59", loop



Fortune-teller / 2006
Space installation, iron ring,
copper wire, lamp, old fashion
embellishment, bells, feather,
mirror, red light cable, 76X250 cm



Estonian Lythographic Center / ESTONIA

Jaak Visnap

Born in 1975

Graduated Estonian Academy of Arts's Pärnu College in 2003 and is the cofounder of Estonian Lithography Center. 2008, Love in 21th Century, ArtDepoo Gallery, Tallinn; Manege Gallery, St. Petersburg, Russia. 2007, Inimeste elust 2, (with Kadri Alesmaa) Draakon Gallery, Tallinn; Graphic conference Impact – Time Machine, City Plaza, Tallinn. 2006, TÄITSA PERNAU!, (with Kadri Alesmaa), Tallinn City Gallery, Tallinn; Designed Art 2, (with Kadri Alesmaa) Tallinn City Gallery, Tallinn; Lithuanian, Latvian and Estonian graphic festival, NOW ART NOW FUTURE, Lithuanian Artist's Union Gallery, Vilnius, Lithuania; Lithuanian, Latvian and Estonian graphic festival NOW ART NOW FUTURE, Lithuanian Embassy Gallery, Moscow, Russia; Estonian Ministry of Foreign Affairs Finno-Ugric graphics exhibition, New Delhi, India; Estonian Graphic Union annual exhibition Ecstasy, Tartu Artist's House, Tartu; Power and the Man, Novas Gallery, London, Great Britain.

2005, Estonian Graphics, (with Kadri Alesmaa and Viljar Kõiv) City Gallery, Pesci, Hungary; Estonian Graphics, (with Kadri Alesmaa and Viljar Kõiv) Budabest's Lithography and Copper Engravers Gallery, Budabest, Hungary; Estonian Graphics, (with Kadri Alesmaa and Viljar Kõiv) Sobboteja, Hungary. 2004, Stonerollers III, (with Kadri Alesmaa and Viljar Kõiv) City Gallery, Plochingen, Germany.



Baltic Chain / 2008
Lithography, 1/65

Birgit, Laima and Daina

Together with freedom, the sexual freedom reached our country as well. They were born in 1990 in different Baltic States. Their parents participated in the most significant public rally on August 23, 1989, in the name of freedom. Although the girls are from different Baltic States, they didn't have any cultural or language problems, from their first meeting they felt a strange connection, they were free.

Look how these chicks massage one another's reeking silkiness between the legs! Can't you feel their shivers of excitement? Uneven spray-on tan adds to visual detail. Three pretty girls, blonde Birgit (18), a bit more experienced blonde Laima (18) and a truly experienced blonde Daina (18). A work of art you will remember for a long-long time.

If you are financially very well endowed and happen to recognize them on the street or in a nightclub – don't hesitate to go and talk to them!

Jasper Zoova

Born in 1975

Graduated Estonian Academy of Arts's stenography department in 1998. In 2001-2002 participated in Stichting Ateliers, Amsterdam, Netherland. Belongs to the artist group Stylish pentagon. Selected solo exhibitions: 2008, Road. Mirages, Gallery 008, Tallinn. 2007, On the barricades of spirituality, (with Jaak Visnap), Estonian Lithography Center, Pärnu. 2005, Good Catch, with Toomas Altnurme,

Multi-Culturhouse, Tallinn; Love City, public space project Trichtlinnburg – Tallinn, Salzburg, Maastricht; Voices, curated by Marco Laimre, Tallinn Art Hall, Tallinn. 2003, Enlightenment III, Jazzcafe, Pärnu; Zoo/ Art is Murder, KUKU Club, Tallinn; The Clash of the Civilizations, Pärnu Concert Hall, Pärnu; The Last Hero, Estonian Art Museum, Tallinn. 2001, Works, with Tuukka Kaila, Muu Gallery, Helsinki.

The Banks of Love

The banks of love are separate for men and women. The money is printed on an invisible paper, smelling like gold. The tellers are Tibetan Lamas dressed in bright orange gowns. Above their heads, winged contraptions are circling, mixing majestic silence with the aroma of love. Every face has a crystal clear spring smile. The money that is given out is blessed with mantras and it tinkles. The tinkling is really a song in Esperanto arranged in extremely high octaves.

The song is a hymn to the solitude of the highest peaks in the world, the enormous secret of love and the blinding account of infinity. For identification purposes one must recite a prayer, the depth of which is measured with special microscopic scales. A Lama rewards the most sensitive prayers with a mint. The mandala-shaped bank building has four doors: to East, West, North and South and an elevator straight into the Sun.



Bank of Love / 2008
Lithography, 1/65

Kadri Alesmaa

Born in 1970

Graduated Estonian Academy of Art's Pärnu College in 2003 and is cofounder of Estonian Lithography Center. 2008, Love in 21th Century, ArtDepoo Gallery, Tallinn; Manege Gallery, St.Petersburg, Russia. 2007, Graphic conference Impact – Time Machine", City Plaza, Tallinn; Inimeste elust 2, (with Jaak Visnap) Draakon Gallery, Tallinn. 2006, Kõigile kannatustele tuleb peagi lõpp!, Estonian Litography Center Second Floor Gallery, Pärnu; Litography 3, Frans Masereel

Centrum, Kasterlee, Belgium; Designed Art 2, (with Jaak Visnap) Tallinn City Gallery, Tallinn. 2005, Estonian Graphics, (with Jaak Visnap and Viljar Kõiv) City Gallery, Pesci, Hungary; Graphics, (with Jaak Visnap and Viljar Kõiv) Budapest's Lithography and Copper Engravers Gallery, Budapest, Hungary; Estonian Graphics, (with Jaak Visnap and Viljar Kõiv) Sobboteja, Hungary. 2004, Stonerollers III, (with Jaak Visnap and Viljar Kõiv) City Gallery, Plochingen, Germany.

Objects in the mirror are closer than they appear / 2008

Love is a diverse phenomenon and very hard to define absolutely and conclusively. Love is a connection through feeling and thought, valuing and striving for a person, object or an abstract event that creates positive emotions in us. Love can manifest itself in feelings, thoughts, attitudes or behaviors. It can be based on parental instinct (mother's love towards her child), conventions and upbringing (love towards native country) or sexual attraction (erotic-romantic love). The word "love" can be used to determine affections of various degrees of intensity. Most languages do not have specific words for man's love for a woman, mother's love for her child, love for native country, love for money etc. When people talk about love, they usually refer to love between two people, most commonly to an erotic-romantic relationship between a man and a woman. (Wikipedia)

My print warns you about the invasion of homosexual car buffs, "the Robot Bunnies".



Objects in the mirror are closer than they appear / 2008
Lithography, 1/65

Kadri Kangilaski

Born in 1973

Studied in Asta National University in Sweden and graduated Estonian Academy of Arts's painting department in 1997. Teaches painting and drawing in Estonian Academy of Arts's Open Academy. 2008, Family Life (with Toomas Tõnissoo) Draakon Gallery, Tallinn. 2006, Koguva kunstihall, Muhu. 2005, Garden Party, Tartu Artist's House, Tartu; Eraldi ja samas koos, Haapsalu. 2004, Terminative, Vains,

France; Quand l'art change la baie, Ducey, France. 2003, Hobusepea Gallery, Tallinn; Endla Theater Gallery, Pärnu; Environmental art project ITE Art Museum, Kaustaniemi, Finland; Green wave, Tallinn. 2002, Kesklinna Gallery, Rakvere; Antiurbanism, Tallinn. 2001 Kivisilla Gallery, Tartu. 2000, Sotheby Young Art Exhibition, Vienna, New York.

A Story About Love as It Is

Do I love another person, if looking at him I do not feel love but something else, for example pleasure of intimacy, fear of being laughed at, desire, guilt, affection, indifference, joy of possession, fear of loss, jealousy, etc?

Is it right to love my husband, my children, my home, my parents, my native land, the nature around my home – but have all the other feelings for everything else?
Can other people and circumstances be blamed if I don't feel love for them?

When my heart is open, then I am a lover and I love not only my things and my people and my places – I have love all around me, I just love – gently, tenderly and softly. And I don't want anything in return.

During the moments I experience love – I don't experience anything else. And when I experience something else – I don't experience love.
Long live an eternally open heart, long live love!!!



Time for Devotion / 2008
Lithography, 1/65

Laurensius & Co

LAURENSIUS (Lauri Sillak born in 1969), graduated Estonian Academy of Arts's painting department in 1996 and works there as an assistant professor. 2007, Hobusepea Gallery, Tallinn. 2006, Tallinn Art Hall Gallery, Tallinn; Collected Crises, Kumu Art Museum, Tallinn. 2005, Vaal Gallery, Tallinn; Kadrioru Art Museum, Tallinn (with Peeter Laurits); Nord Art '05, Rendsburg; Quand l'art change la Baie, France. 2004, Gallery Vivian Napp, Tallinn; Galerie Art Longa, Berlin, Germany. 2003, Tartu Art Museum, Tartu; Paradise of Painting, Gallery 008, Tallinn. 2002, Parliament of Estonia, Tallinn (with Toomas Tõnissoo); Closing the Distance, Łaźnia Center for Contemporary Art, Gdansk, Poland; Real – Realism, Tallinn Art Hall, Tallinn.

One day, while rummaging through the closet, I accidentally came across an old letter: Dear Lauri. I want you to know that I love you. You are the only man beside whom I could live and start a family. Isn't that what you want as well? Please don't reject me any more.

Until now I have been trying to deny it, I was terrified that if I say "yes", then you will reconsider again.

If you push me away because you are scared, you have no reason to. I am more determined than ever before.

But if you don't want it any more – please tell me! (In this case it probably wasn't even love as it passed).

If you need time, let me know, I'll wait. But you know I won't wait forever...
...the whole time I have been away from you, I have lived without dreams. Now I have them back.

Your little...

I put the letter back into the closet and went to the studio to paint.



Beauty and a Snow Man / 2008
Lithography, 1/65

Mall Nukke

Born in 1965

Graduated Estonian Academy of Arts graphic department in 1992. Works as a professor in drawing department. 2008, Ringlused. Kollaažid, Gallery 008, Tallinn; Vabaduse Väljak, Tallinn Art Hall, Tallinn; Estonian Graphic Art, Riga's External Art Museum, Riga, Latvia; Tokyo International Screen Print Biennale Japan; Estonian Landscape, Tartu. 2007, Väljavaated II, ArtDepoo Gallery, Tallinn; Impact V, International Print Triennale, Rotermann's Salt Storage, Tallinn; Best Choice, Tartu Art House, Tartu; „Art of Living, Tallinn Art Hall, Tallinn; Insipid Painting, City Gallery, Haapsalu. 2006, Collected Crises II, KUMU, Tallinn; Improvisation, Tallinn Art Hall, Tallinn; Free Willy, Vaal Gallery, Tallinn; Tehnobia, Tallinn Art Hall, Tallinn; Tähendusriikas Linn, Tartu Art House, Tartu. 2005, Urban III, Theater Gallery, Pärnu. 2004, Icons, Saint-Anne Chapel, Saint-Pair-sur-Mer, France; Icons, Estonian Embassy, Vilnius, Lithuania; Icon 2004, Haus Gallery, Tallinn; Urban II, Estonian Academy of Arts's Gallery, Tallinn.

Love – it is a mystical feeling or state that has had a different effect and meaning for people during each century. Love for things, native land, life, justice etc.

I think that love in the 21st century is first and foremost a carnal affection between two human beings of the opposite or the same sex. Its purity and unambiguity has been tarnished by including more ifs and buts to it than ever before. This mystical feeling has been more and more ruffled by the analytical mind.

An "expert" has published some texts on this subject on the internet, giving a definition among other things: "The severest form of this sickness (falling in love) will develop into an addiction to the object that first caused it – and into a little-researched disease called Love."

I think that in today's blatant media-hungry world the existence of this feeling in its bygone noble form (which has been the inspiration for fine arts for centuries) is very rare. People just don't have time for it. And in order to function better, everyone wants to be healthy. Sorry, romantics!



21st Heart Beat / 2008
Lithography, 1/65

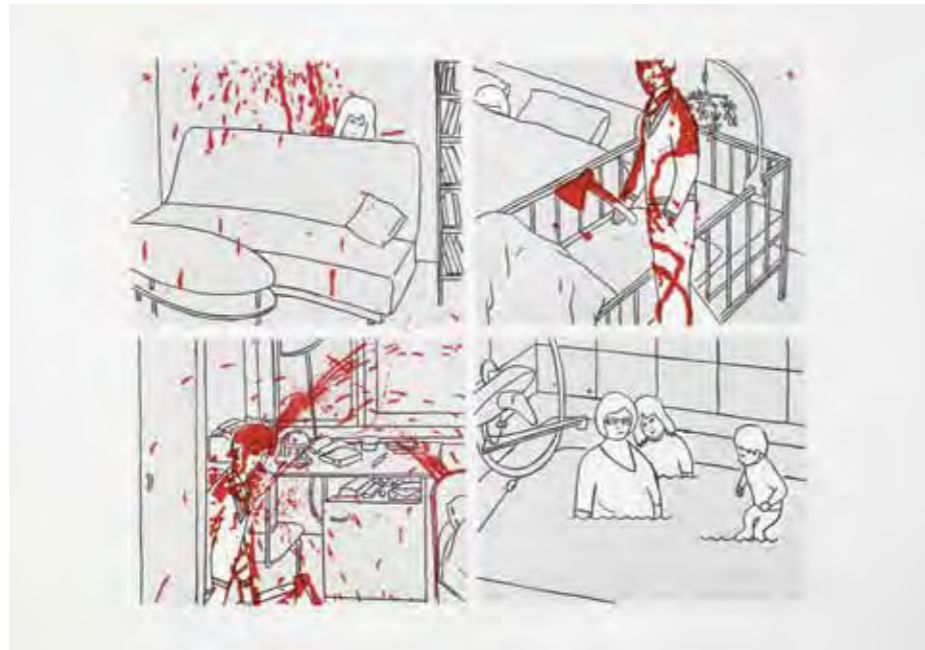
Marko Mäetamm

Born in 1965

Graduated Estonian Academy of Arts graphic department in 1993 and MA in Fine Arts in 1995. Has represented Estonia twice in Venice Art Biennale – in 2003 Marko und Kaido with Kaido Ole and 2007 Loser's Paradise. 2008, Kicsiny Balázs & Marko Mäetamm, Gallery of Hungarian Institute, Tallinn; Familienangelegenheiten, curated by Elke Falat, Kunstverein Hildesheim, Galerie im Kehrriederturm, Hildesheim, Germany; Rencontres Internationales, Paris/Berlin/Madrid 08, Berlin; Biennale Cuvée 08, OK Center, Linz, Austria; Vabaduse Väljak, Tallinn Art Hall, Tallinn; Parim sober, Draakon Gallery, Tallinn. 2007, Distilled Love, Hobusepea Gallery, Tallinn; From There to Here, Nosbaum&Reding – Art Contemporain, Luxembourg; Halb nail, Tallinn Art Hall, Tallinn; Rencontres Internationales Paris/Berlin/Madrid; Provokäterer?, KonstBio, Biografen Sture, Stockholm, Sweden; STILL HERE: humor in post-communist performance video, Artspace, Sydney. 2006, Artists' Studio, London, UK. 2005, The End, (with Kaido Ole) Tallinn City Gallery, Tallinn; Memorial Show, Tallinn City Gallery. 2004, Speaking Houses, kArton Gallery, Budapest, Hungary.

Family

The axe man is chasing a woman, probably his own wife, and two children around the apartment. The wife and the children are trying to hide – behind the couch, in the closet or under the blanket, but the axe man always finds them and then something happens. After that something the axe man is more and more covered with blood. But the wife and children are looking better and better. And this goes on forever.



Family / 2008
Lithography, 1/65

Merike Estna

Born in 1980

Has studied in Non Grata Academy, graduated Estonian Academy of Arts's painting department in 2005 and is doing her master studies in EKA Interdisciplinary Arts and in Goldsmiths College Great Britain. 2008, Mirror, mirror on the wall, who's the best of them all?, Draakon Gallery, Tallinn; Brussels Art Fair, Brussels, Belgium; Border Country, China; Course of intervention, Istanbul, Turkey; No borders, La Centrale Electrique, Brussels, Belgium. 2007, Plain as Pikestuff, Haapsalu City Gallery, Haapsalu, Estonia; Consequences and Proposals, The Biennale of Young Artists, Rüütelkonna building, Tallinn; Baltic States part II, Kalmar Art Museum, Kalmar, Sweden. 2006, God's Zoo is diverse aka War and Peace, (with Maksim Surin) Hobusepea Gallery, Tallinn; Hate Yourself with Joy, KU-gallery, Tallinn. 2005, The sexiest girl, pussycat, the happiest girl and two loverabbits, Haus Gallery, Tallinn.

"What's the matter with you?" asked the scared dwarf during the surprising get-together.
"Nothing, I'm just old," answered the Snow White with apparent boredom...



Fairytail 20 Years Later / 2008
Lithography, 1/65

Peeter Allik

Born in 1980

Graduated fine art department in Tartu Art School, Tartu University and Estonian Academy of Arts. Laureate of Kristjan Raud's prize in 2005. 2006, Artist And His Hen" NoMi Gallery, St.Petersburg, Russia; Estonian Graphic Art in Turu, Finland; International Bangladesh Triennial, Bangladesh; Tartu Art Exhibition in Kaunas, Lithuania; Social Graphics, international exhibition in Zilinskas Museum, Kaunas, Lithuania. 2005, Königsberg/Kaliningrad Art Gallery, Russia; I Saw That, Tallinn Art Hall, Tallinn; In Graafika, Print exhibition in building of Government

of Pärnu County; Kursi Koolkonna Päevad, art exhibitions in Tartu; Ljubljana Biennale, Slovenia; XIII International Print Biennale Varna, Bulgaria; NOW ART NOW FUTURE, Graphic's art project, Lithuania; NOW ART NOW FUTURE, Edsvik Konsthall, Sweden; Alytus Biennale – I, Beware Politics, Lithuania. 2004, I Saw That. State Secret - Fuck Off Nation, Tartu Art House, Tartu; Die Brandstiftung den Privatisierungsdokumenten, Open Space, Berlin, Germany.

On Love

On the summer of 1980 I was sitting on the Puurmani road-bridge and watching the little fish swim.

In Moscow the Olympics were on, same for Tallinn. I was in love with a girl who had the most beautiful (the biggest) TITS.

I was sitting quite close to the water, my back to the concrete... well, thingy.

They came from the right side, meaning upstream to the Pedja River, three lions.

It was a surprise for them to see me. They stared for quite a while in silence before making a move.

The first ripped one right between my eyes, as the felines do. The second said that one day the Estonian state will come again.

The third said that love is superior to everything.

Really there were only two ermines, one gnawing a mouse.

And the girl had quite ordinary tits.

The Estonian state came.

Every culture has something deep and inexplicable that crosses all language barriers. My art is directed to everyone anywhere, to those who can see behind words. I am seeking answers and meaning through colors and images. I hope that my inner world, projected through different media and techniques, will form a global language that will overcome the cultural roadblocks, increase understanding and tolerance and help make this world a better place. The more you perceive your hidden self, the more you understand that it is indistinguishably linked to everything else. An artist is a wizard with his own conceptions of life. My personal experiences as an artist have made me realize that what I create with colors and images is the powerful Holy Road. The process of art is a dynamic state of balanced movement giving birth to peace, LOVE, harmony and total creative freedom of expression.



Gruß aus Dorpat / 2008
Lithography, 1/65

Reiu Tüür

Born in 1974

Graduated Estonian Academy of Arts MA in graphic department and London City University in management. Belongs to the artists group Kursi koolkond and has directed Academia Non Grata and Tallinn Art Hall. Selected solo exhibitions: Vaal Gallery, Tallinn; Gallery G, Tallinn; Castellan's House Gallery, Tallinn; Gallery Raatus, Tartu; Tartu University Library, Tartu, Kuressaare Castle, Kuressaare; May Green Salon, Pärnu; Galerie im Büro Bürger Zentrum, Minden, Germany; Rathaus, Ahrensburg, Saksamaa; Commune di Ravenna, Ravenna, Italy; Räkängsali, Ylöjärvi, Finland. Selected group exhibitions: Aeg- Mood = Modulus, Tammsaare's Museum, Tallinn; Christmas Tree 2000, Chaplin Centre, Pärnu; Vesi+Värv, Rottermann's Salt Storage, Tallinn; Conforation, Tallinn Art Hall, Tallinn; „Speed“ Tartu-Tallinn highway; Kursi koolkond, Tallinn Art Hall, Tallinn; Estonian Art, Tirana, Albania; Video Art Galeria al MAMAS, Ravenna, Italy; Kursi Koolkond, Stallen Gallery, Fredrikstad, Norway; Savoy Theatre, Helsinki, Finland; Mail Art im Osteuropa, Schwerini Muuseum, Germany.

To me Princess Diana and Luciano Pavarotti are the most powerful embodiments of love without borders, on the globe that is otherwise turning to be rather hateful. Both of them have recently departed our world and for me they are just like heroes of love, true saints. A picture has been carved into my mind of the princess coming to greet the super-tenor Luciano with a kiss at his concert in Bologna. Diana is hiding the kiss from the paparazzi by blocking the view with her purse but the picture was still taken from the other side. The choice of color and Pavarotti's image reminds of the way Lenin was depicted in the Soviet propaganda-posters – the princess reminds of the all-forgiving love of Estonian mothers who suffered a lot through our history. It is kind of an opera aria for tolerance and love regardless of religion and skin color, something that Estonia desperately needs for moving forward after surviving the "Bronze Soldier" crisis. Let's live for the future and love in the 21st century.



Opera / 2008
Lithography, 1/65

Toomas Altnurme

Born in 1973

Graduated MA in South-Korea Hongik University in 2001. Between years 1994 -1995 he studied in Rajamanga University. 2006, Welcome to Orion, Gallery Aatrium, Tallinn. 2005, Puerto Viejo, Limon, Leili Brown Stanford Gallery, Costa Rica. 2004, Promoshiva Comeback, Tallinn City Gallery, Tallinn. 2003, New Generation, Russian Artist's Union Show, Moscow, Russia; Paradise of Painting, The Artist's Union Annual Show, Viru Hotel; The Clash of the Civilizations, Pärnu Concert Hall, Pärnu. 2002, My way, Seoul Noksapyeong metro station, South-Korea; Lost Love, Aatrium Gallery, Tallinn. Capital Toompea Art Museum, Tallinn.



Black Magic Woman / 2008
Lithography, 1/65

Look at those little creatures moving far away, look at them. These are humans* / GREECE

This year's Artisterium gave us the chance to imagine the future, dream of it somehow, hope for it, share our ideas about it.

There is a weird stereotype regarding the description of the future. When we try to imagine and describe it, we end up imagining a technological world without feelings. It is strange how common this idea is. Seems like humanity tends to believe that it somehow will become deprived from feelings. Still this seems impossible to happen. We always end up to the same conclusion: we cannot imagine a future without feelings, without this element that separates us from anything inanimate, that gave us an ethical reason and strength to create cultures, worlds, histories.

Inevitably, it would be impossible to leave out of this exhibition the emotional paintings of one well-known female painter in Greece, Elli Chrysidou. Her paintings are surrealistic and expressionistic at the same time, full of the most "dangerous" color of all, red. They capture hearts, animal screams and desperate thoughts on paper. They are beautiful, though they seem bloody, monstrous and unexpected, like any living being. They are sentimental in the most cordial, honest way, weak and fragile like anyone human enough to repulse cynicism.

Chrysidou's universe is existential and the painting process is redemptive to her. She fights with her biggest fear, like all human beings do, the fear of death. But deep down she –as we all do– knows the truth: a heart always stops functioning at some point, like every tired 'machine' does. Still, every artistic creation emerging from these sentiments, usually remains alive in the future. Sometimes even forever.

Furthermore, we thought of combining the past techniques and ideas with the future ones. Eftichia Ermidou's embroidery works gave us this chance. Embroidery is an art form on the margins of "high art". It was always misunderstood, left behind and labeled as "womens' art", until recently. It was in Renaissance, when the hierarchy of the arts ranked needlework as a craft, that embroidery and painting parted. Women were excluded from using brush so needle and thread was the next solution that became massive as well as "hidden" from history of art. Only after the great feminist movement, that revealed to the world all the suppressed human relations, feelings, ways and consequently art forms, was embroidery left to it's own devices and artists used it either traditionally but mostly against it's own decorativeness. Roszita Parker's book *The subversive stitch*, has the following epigram; "to know the history of embroidery is to know the history of women", which clearly indicates the magnitude of her subject.

Ermidou has long dealt with multiple and different kind of materials, forms and themes but what really distinguished her last body of work is the use of embroidery in large or small panels that usually depict dangerous or uncanny images with girls, guns or both or to put it in her own words "games, myths and fears sewn and printed in our measures". The imagery is very significant: children and women looking happy but with a twist, always followed by dangerous and imaginary creatures. Time is not important to her work but one could say that it could be referring to a nearby future of cloned human beings and absurd relations, as is proven by the titles of the works".

Therefore, here is the most important realization and fact emerging by the concept of this year's Artisterium: artworks and artists' ideas can always somehow foresee the future. They always did, they always will.

Thodoris Markoglou, Areti Leopoulou

* Abstract from Michel Houellebecq's book, "La possibilité d'une île".
These are the words of a new kind of cloned human creature living thousands years after our era without feeling. He finds out gradually that his life seems meaningless, comparing it even to the miserable life of his first ancestor.

** ἄλογο (alogo) in Greek is a horse but also the non-logical

Elli Chrysidou

Born in 1956 in Kilkis.

She studied at the École des Beaux Arts, Nancy (1975-1980). She has illustrated books and made stage sets for the theatre. Since 1990 she teaches painting at the Fine Arts School of the French Institute at Thessaloniki. Lives and works in Thessaloniki.

2010, Galerie Depardieu Nice, France. 2008, Lola Nikolaou gallery, Thessaloniki. She participated in group exhibitions in Greece and abroad. In 1986 she took part in the Biennale of Young Artists from Europe and the Mediterranean, Thessaloniki. In 2008 she takes part in the group show Captivated by Bakhchisaray in the Palace of Khaan, Bakhchisaray, Crimea, Ukraine.



Untitled / 2008 - 2010
oil on paper, 150X210 cm, courtesy of the artist, Lola Nikolaou Gallery and Galerie Depardieu Nice, France

Eftichia Ermidou

Born in 1974 in Thessaloniki, Greece.
Lives and works in Thessaloniki

Graduated in 2000 from Ecole Resional Superieur D'Expression Plastique of Tourcoing in France, with the DNSEP (Diplome National Superieur D'Expression Plastique). From 1993 until 1996 she studied at Ecole Resional des Beaux Arts of St.Etienne and in 1996 she got the DNAP with Honors.

Selection of Group exhibitions

2004-2008, Bazaar, Gallery TinT & "cheapart" (MYLOS, CheapArt, Antonopoulou.art), Thessaloniki-Athens, Greece.
2005, Fifth Annual International Biennial, Florence, Italy.
2003, Kodra Military Camp, Thessaloniki, Greece; European Messenger Baton, Thurigia, Germany. 2002 Cultural Center Piraeus Bank, Thessaloniki, Greece; Matrice de Sens, (solo), Biarritz, France. 2001, Sympathies, Galerie Commune ERSEP.



A Logos (Without Reason) / 2010
Mixed media,
112X118 cm.
Courtesy of the artist.

CIÓ / IRELAND

www.clo.ie

Ian Joyce, Claire Halpin and Lisa Flynn

The artists are participating in a residential exchange programme based in Tbilisi and Co. Donegal in the context of Samkura, a trans-European art and culture project supported by the EACEA. The programme is supported by Culture Ireland and Ealain na Gaetachta.

Lisa Flynn

Lisa studied at Limerick School of art and design in Ireland (BA Fine Art Painting 2003) and Central St. Martins College of art and Design, London (MA Fine Art 2007).

2011, Residency with Áras Éanna on the island of Inis Oírr, Éire. 2010, Trasnú One month artist residency in Tbilisi, Georgia. 2009, Tulca Season of Visual Arts, Galway, Ireland, Drawing installation for the "Live at No.8" event; Visual Deflections, Truman Brewery, London; Selected artists' film screening, alongside the work of Pipilotti Rist. 2008,

Phoenix Arts, Brighton (UK) - White Night Festival; Performance at Night Time Fixations (event); Elevator Gallery 1st birthday party, Hackney Wick, London; Monstertruck Gallery – Big Foot. In collaboration with The Royal Hibernian Academy, Dublin, Ireland; Green Dot (co-curator) LSAD graduates group exhibition funded by the Arts Council of Ireland. 2007, Take a Deep Breath, Symposium held in the Starr auditorium at Tate Modern, in collaboration with The London Consortium; 4mation2 – Monstertruck Gallery, Dublin, Ireland; Maximum 10kg - Casaviva167, Porto, Portugal.

Performance for camera has formed the core of my artistic practice in recent years. At the heart of my curiosity is an exploration of the body in time and space, across an interdisciplinary practice which includes video, photography, drawing and painting. I am influenced by Edgar Degas, Ingres, Auguste Rodin, Francis Bacon, Francesca Woodman, Marina Abramovic, Ana Mendieta and Amanda Coogan, amongst others.

My work often creates a visceral experience of the body that enhances the viewer's awareness of the presence of life and breath in their own body. I am interested in trace, liminal spaces, self/other relationships, boundaries of the familiar/unfamiliar and in particular Henri Bergson's theories on time and duration /As discussed by Gilles Deleuze, who interprets Henri Bergson's ideas in his book "Bergsonism".

An art college tutor once described me as an artist with an 'unruly subconscious mind'. Working through instinctive processes, I tend to represent the human body as an anonymous, sometimes alien, performing being. I'm becoming more inquisitive about the human need to inhabit, to connect ourselves to a place.



Neither Here Nor There / 2007
Digital print/performance gesture, 13X18 cm

Claire Halpin

Lisa studied at Limerick School of art and design in Ireland (BA Fine Art Painting 2003) and Central St. Martins College of art and Design, London (MA Fine Art 2007).

2011, Residency with Áras Éanna on the island of Inis Oírr, Éire. 2010, Trasnú One month artist residency in Tbilisi, Georgia. 2009, Tulca Season of Visual Arts, Galway, Ireland, Drawing installation for the "Live at No.8" event; Visual Deflections, Truman Brewery, London; Selected artists' film screening, alongside the work of Pipilotti Rist. 2008, Phoenix Arts, Brighton (UK) - White Night Festival; Performance at Night Time Fixations (event); Elevator Gallery 1st birthday party, Hackney Wick, London; Monstertruck Gallery – Big Foot. In collaboration with The Royal Hibernian Academy, Dublin, Ireland; Green Dot (co-curator) LSAD graduates group exhibition funded by the Arts Council of Ireland. 2007, Take a Deep Breath, Symposium held in the Starr auditorium at Tate Modern, in collaboration with The London Consortium; 4mation2 – Monstertruck Gallery, Dublin, Ireland; Maximum 10kg - Casaviva167, Porto, Portugal.

Anaesthetic Aesthetics

This series of new paintings is based on a collection of newspaper photographs which I have been gathering over the last number of years. I cut these photos from the newspaper based on the fact that to me they have something of a painterly aesthetic composition or quality to them. What I am attempting to do with these photos is to create aesthetically beautiful paintings from the imagery. Through taking reference from the canon of art history what may be disturbing media imagery can be remade as a beautiful painting. Thus in some ways echoing religious paintings from the Renaissance whose subject matter was often very gruesome but through being presented in painted form and over the centuries whose impact has changed from the shock and horror of their subject matter or moral lesson to the impact of the beauty of their painting.

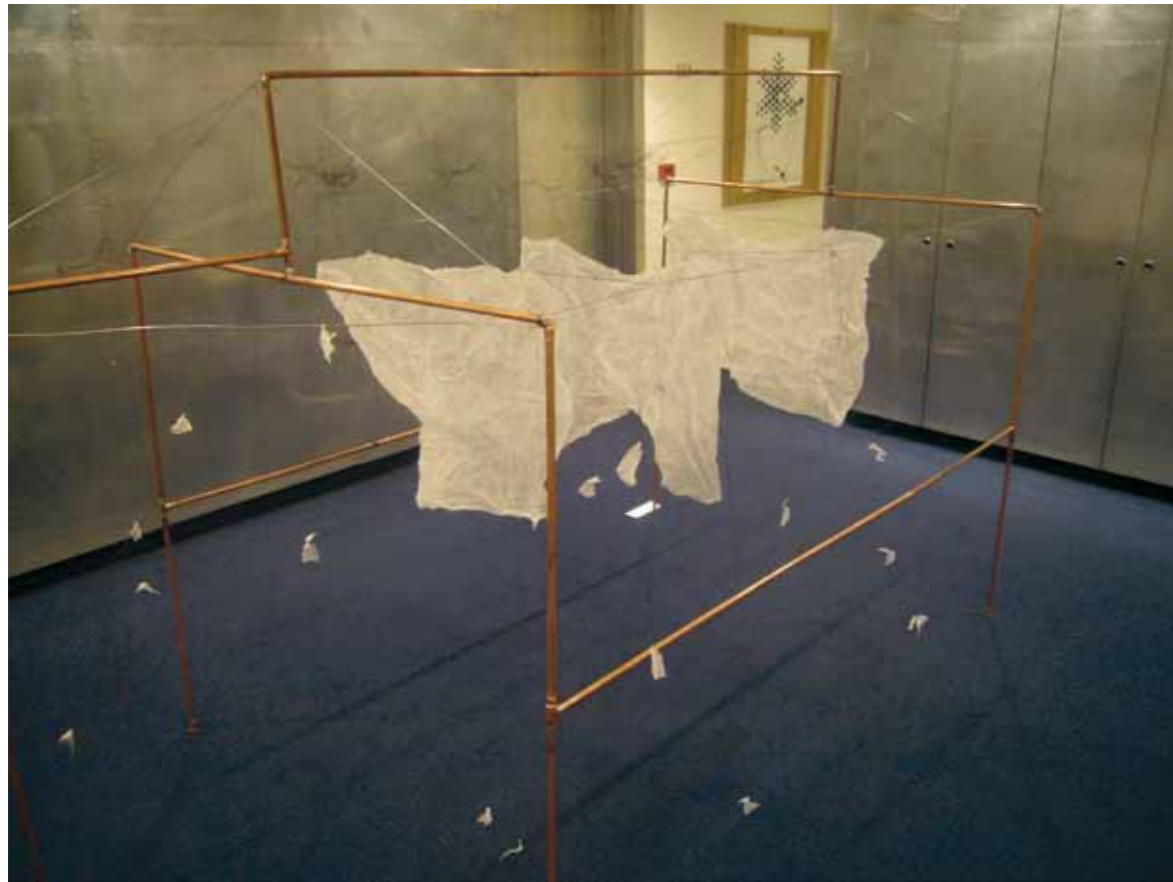


Madonna and Child, Gaza / 2009
Oil and photo transfer on canvas, 60X76 cm

Ian Joyce

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

Ian Joyce directs Cló, the international art and media workshop located in the Gaeltacht of north west Donegal which he founded with his partner Oona Hyland and which is attended by artists and curators from all over the world. 2010 Samkura, the project with partners in Portugal, Greece, Georgia and Armenia; Sarajevo Winter festival, Turkish cultural centre. 2009, Artisterium, Tbilisi International Contemporary Art Exhibiton and Art Events. 2008, Modus Operandi –In quest of a different way, Artisterium 2008, Georgian National Museum, Tbilisi History Museum Karalla; Artisterium, Tbilisi; Giumri Biennale, Armenia; Public Art Work in An Grianan Theatre in Letterkenny, Co Donegal, Ireland. 2007, Anthelion, Goethe Institute exhibition Hall, Tbilisi, Georgia. 2006, International Artists workshop, Hwei Lan, Taiwan. 2005, Úr 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.



Dream from the Silk / 2009
Installation/sculpture, size variable

Anaesthetic Aesthetics

This series of new paintings is based on a collection of newspaper photographs which I have been gathering over the last number of years. I cut these photos from the newspaper based on the fact that to me they have something of a painterly aesthetic composition or quality to them. What I am attempting to do with these photos is to create aesthetically beautiful paintings from the imagery. Through taking reference from the canon of art history what may be disturbing media imagery can be remade as a beautiful painting. Thus in some ways echoing religious paintings from the Renaissance whose subject matter was often very gruesome but through being presented in painted form and over the centuries whose impact has changed from the shock and horror of their subject matter or moral lesson to the impact of the beauty of their painting.



Blue Clay Stills / 2008 - 2009
Video projection, 11"

Foreshadowing the Past / ISRAEL

Works in this exhibition offer a trek along an imaginary time-line that stretches between re-enacting and pre-enacting, between re-visiting and speculating, in the context of Israel. The artists allow us to imagine the future through re-enactments of past events or through speculations on future events by pre-enacting them. In both cases the image of the future is based on the past thus creating a loop that disables any free speculation of the future that is not connected to past experiences.

As a messianic movement, Zionism based its claims over the land of Palestine on the idea of re-enactment. It is through the re-enactment of biblical times, by the “return” of the Jews to the land of Israel, that the Zionist vision of the future was shaped. This endless game of time travel is present in the way the art works in this exhibition imagine the future.

In “The Messiah is a Polish Carpenter named Maria”, the group Sala-Manca traveled from Jerusalem to Gdansk to hold auditions for a “Messiah”. The group published a want-ad in Polish stating that they were searching for a “Messiah” and that the “chosen” candidate would go to Israel as part of the project. Seven people, men and women of different backgrounds, arrived at the auditions, and were tested for the part. They were asked to read aloud “messianic” Hebrew texts by Jacob Frank, Theodor Herzl, Uri Zvi Greenberg, Yona Wallach and others, texts that were sent to candidates previously via email, to allow them to prepare for the audition. Finally the “Messiah” part was given to Maria Sahajko, whose visit to Israel took place in August 2008.

Amir Yatziv, Yossi Atia and Itamar Rose fabricate pre-enactments in their respective works with the public - they explore formal models of events which have been absorbed into public memory through past events, and use them to speculate about participants’ personal futures.

In the work “Compressed Ceramic Powder” (The Battle in the Orchard), Amir Yatziv documented a group of Israeli soldiers describing their last moments in the fight, just before their own deaths. This is the ultimate soldier fantasy: dying in a battle, becoming a hero and finally being interviewed about it. But in this fight they use bullets made of compressed ceramic powder (to simulate) instead of real ones. The work creates a hyperreality in which soldiers can describe their own deaths, and shape the myth of their bravery according to a well known model shaped by the myth of self-sacrifice that is at the core of Israeli narrative. The soldiers telling the happenings of their own deaths allows for a new, improved version of this myth, given from a first-hand witness.

Yossi Atia and Itamar Rose in their works “Memorial Day” and “Missiles in Ramat-Gan” offer a similar act of pre-enactment. For “Memorial Day” Yossi and Itamar asked people in the street to film their own future-televised eulogies to be broadcast in case they be hit by a suicide bomb attack. The work deals with bereavement as it is experienced on the national level, through the state owned TV channel that broadcasts a 24 hour long series of captions, listing the names of the fallen during Memorial Day. The idea that memory is shaped by the media is in the foundation of the work but pre-enacting it allows for the interference of the victim in the process of the production of myth and memory.

In “Missiles in Ramat-Gan”, which was shot in the summer of 2006 during the Second Lebanon War, Yossi and Itamar presented themselves as reporters from a TV channel with little financial means. On the premise that missiles will no doubt fall in Ramat Gan one day, they interviewed the public as if they had just fallen, capturing mock-reactions versed in the language of war unique to the Israeli psyche. In order to create footage for the TV station to be used in the case of missiles actually falling on the city, people had to re-enact images they had seen hundreds of

times before in Israeli media – images of citizens a few minutes after a violent act has occurred, images of fear, casualties, survivors calling their families etc. They re-enact the terror attack according to the way it has been shaped by the media and pre-enact their own deaths in a familiar way so that it can fit into the customary framework of media coverage.

Yael Bartana’s work “Wall and Tower” is the second in the yet unfinished “Polish Trilogy” following her earlier film “Nightmares” from 2007. In “Nightmares” Sławomir Sierakowski, editor-in-chief of “Krytyka Polityczna”, spoke to the empty Dziesięciolecia Stadium, encouraging 3 million Jews to return to Poland.

This prophecy is fulfilled in “Wall and Tower”, where Jewish settlers build an isolated settlement in the square facing the Monument to the Ghetto Heroes in Warsaw. The work presents a vision for the future of Zionism and the Jewish People in which the European-diasporic possibility is re-introduced to the current agenda.

On the other hand, the fulfillment of this vision, in many respects contradicts the Zionist ethos of a national Jewish center in the land of Israel / Palestine, is implemented by the reenactment of the

Zionist early settlement in Palestine.

Thus, using models and procedures from the 1930s in Palestine, Bartana’s work emphasizes a certain impossibility in imagining a future detached from the Zionist past.

Tamir Zadok’s work “Gaza Canal” is constructed like a promotional or propaganda film for an invented project – the digging of the Gaza Canal – a project that allegedly started in the year 2000 and rendered Gaza into an island completely disconnected from Palestine / Israel.

This work can be read as offering a futuristic model of peace through global, economic and touristic projects, in the spirit of Shimon Peres’ vision of the “New Middle East”. However, the work actually offers an extreme realization of the long-lasting Israeli fantasy— “to throw all the Arabs into the sea.” The work is a satire that ridicules Israel’s long history of national projects that change the environment and shape it according to a half biblical and half modernist vision.

Eyal Danon
Director of the Israeli Center for Digital Art

Eyal Danon, a director of the Israeli Center for Digital Art, the founding director of the Ayam Association and editor of the Maarav online magazine. In 2009, Project manager of the “Blackmarket for Useful Knowledge and Non Knowledge”, an installation with 100 experts, Jaffa. In 2007/2008 Curator of the public art project of “Autobiography of a City”. She is a joint curator of the Palestinian-Israeli-European project “Liminal Spaces” in 2006/2009 and the “HaPzura” sound art and experimental music festival. She has curated many exhibitions and festivals, has developed many joint project in Israel and abroad.

Amir Yatziv

Born in 1972 in Karmiel, Israel.
Lives and works in Tel-Aviv, Israel.

2010, TATE FILM, Trembling time: recent video from Israel, Tate modern, BR. 2009, RE-CONSTRUCTIONS, Film program, Van Abbemuseum, NL. Dreary Structures, Dreamy Structures, Ashdod art museum, Israel; Evil to the core, The Israeli Centre for Digital Art, Holon; Re-construction, Jerusalem film festival; Echoes of time and space, Jerusalem Cinematheque. 2008, Secret Art, Israeli Art, Tel-Aviv; Video Zone 4, video biennale, Tel-aviv; Estampa 2008, video art program Tribal Fire, Madrid; Multi-space, video project, Jerusalem; ViP5, Video art screening event, Ticho house Jerusalem; TAPE MODERN #4, Berlin. 2007, Homo Bellicus, a genealogy of war, Berlin. 2006, To see by their eyes, Karmiel culture center, Israel. 2005, Holon now, The Israeli Centre for Digital Art, Holon, Israel.



Compressed Ceramic Powder (The Battle in the Orchard) / 2010
Video, mini DV, 6'00"

SALA-MANCA GROUP

The SALA-MANCA GROUP is a group of independent Jerusalem-based artists that creates in different fields: performance, video, installation & new media since 2000. Sala-manca's works deal with poetics of translation (cultural, mediatic and social), with textual, urban and net contexts and with the tensions between low tech and high tech aesthetics, as well as social and political issues. They've curated and initiated independent art projects such as an art journal and contemporary art events in historical and political charged urban spaces, and they are the directors of Mamuta at the Daniela Passal Art and Media Center, an artists run space devoted to facilitate artistic dialogue and experimentation while encouraging social and political engagement. Sala-Manca has presented works and lectured at different frames worldwide such as: Transmediale (Berlin), Digital Art Lab (Holon), Tate Modern (London), PSI Conference (New York), Blurr Festival (Tel Aviv), Jerusalem Film Festival, Wyspa (Gdansk).



The Messaih is a Polish Carpenter named Maria / 2008 - 2009
video loop

Tamir Zadok

Born in 1979 in Tel Aviv, Israel.
Lives and works in Tel Aviv, Israel.

2010, Marketing Territory, Rosenfeld Gallery, Tel Aviv; Side of the World, Petach Tikva Museum of Art. 2009, The National Geographic, Artistic House, Jerusalem; Artist at Work, Left Bank Gallery, Tel Aviv; Mesilat Yeshrim, street show, Tel Aviv. 2008, The Houses at Home Live in Apartments, Petach Tikva Museum of Art; The Wide Area, Agora Gallery, Jaffa. 2007, Certification of Merit, Art College Beit Berl, hamidrasha, Tel Aviv; Tel Hai Museum of Photography, photography exhibition of new graduates.



Gaza Canal / 2010
Video, 9'00", loop



Yael Bartana

Born in 1970 in Kfar Yehezkel, Israel.
Lives and works in Tel-Aviv and Amsterdam.

2010, If you want, we'll travel to the moon together, Mary Koszmary, Mur I Wieza, Annet Gelink Gallery, Amsterdam, NL; Modern Museum, Malmo, Sweden; Sommer Contemporary Art, Tel Aviv; Che cosa sono le nuvole?, Artworks from the Enea Righi Collection, Mary Koszmary, Museion, Bolzano, IT. 2009, Museum of Modern Art, Mur I Wieza, Warsaw; Contemporary Jewish Museum of San Francisco, Mary Koszmary, San Francisco; Jewish Museum, Mary Koszmary, New York. Auto Sueno y Materia, The Kings of the Hill, Centro de Arte Dos de Mayo, Madrid; Ecstatic Resistance, Grand Art, Mary Koszmary, Kansas City, US. Niet normaal, difference on display; Odds and Ends, Beurs van Berlage, Amsterdam. 2008 Trembling Time, Kings of the Hill, a.o. P.S. 1, NY; EngholmEngelhorn, Summercamp, a Declaration, Vienna; Galleria Raffaella Cortese, Milan; Center for Contemporary Art, Mary Koszmary, Tel Aviv. 2007, Annet Gelink Gallery, Summer Camp, Amsterdam. Imaginary Coordinates, Summer Camp, Spertus Museum, Chicago; Floating Architectures and Constant Centers: Some Projections, Ad De'lo Yoda, Martin Art Gallery, Muhlenberg College, PA, US.



Mur i Wieza / 2009
Shot on RED, HD video projection, duration: 13'00"
Courtesy Annet Gelink Gallery Amsterdam



Memorial Day / 2006
Video DVD, color, sound; 6'31"



Missiles in Ramat-Gan / 2006
Video DVD, color, sound 3'07"



Yossi Atia and Itamar Rose

Yossi Atia and Itamar Rose began working together in 2005, filming four satire-strips about the Disengagement from the Gaza Strip. Between 2006 and 2008, they made a series of more than 20 short films, among them The Shirutrom, The Jewish-Arab State and Missiles in Ramat Gan. Their films were screened around the world in galleries, museums, art events and festivals. Amongst them, the Pompadour Center and Tate Gallery.

The Last Match / LATVIA

What happens if there is no budget for an exhibition, but you want to make something substantial anyways?

The Latvian Comics Art Magazine *kuš!* invited international illustrators and comics artists to create something big out of almost nothing. *kuš!* even saved on paper and forced the artists to draw their interpretations of „a last match” on a paper snip in the size of barely 0,00166 m². Like this the little artworks can easily be collected in just a few matchboxes. When exhibited the collected drawings are taken out of the boxes and in place of a nail, each little work hangs elegantly on its own matchstick.

The exhibition is a witty comment on the oh-so-terrible financial crisis and the search for new survival strategies of art exhibitions. It started in autumn 2009 in Riga with 150 artists from all over the world, from China to Finland, from USA to South Africa, from Brazil to Australia - already then it could be regarded as the world's biggest small art exhibition.

By the autumn of 2010 more than 240 works have been collected for the growing exhibition, which for the first time was shown at an art festival in Riga and further on travelled to different venues in Lisbon, Linz, Haarlem, Erlangen and Leipzig before coming to Tbilisi including works from famous and less well-known comics artists from 43 different countries. thelastmatch.wordpress.com

kuš!

kuš! (speak kush!, Latvian for “psst”) is an internationally known comics magazine from Latvia existing since 2007. Currently it is the only Latvian comics magazine. *kuš!* comes out in English about 4 times a year, sometimes as a pocket size magazine, another time as a large-scale poster or a set of postcards. *kuš!* provides Latvian artists with a platform to publish their comics experiments. To foster the culture in Latvia *kuš!* invites different international artists to contribute to the magazine and also organizes events such as workshops and exhibitions with the goal to popularize comics in Latvia and get the names of Latvian artists promoted and known outside. The magazine is curated by David Schilter, a Swiss immigrant to Latvia.



David Schilter (exhibition curator)

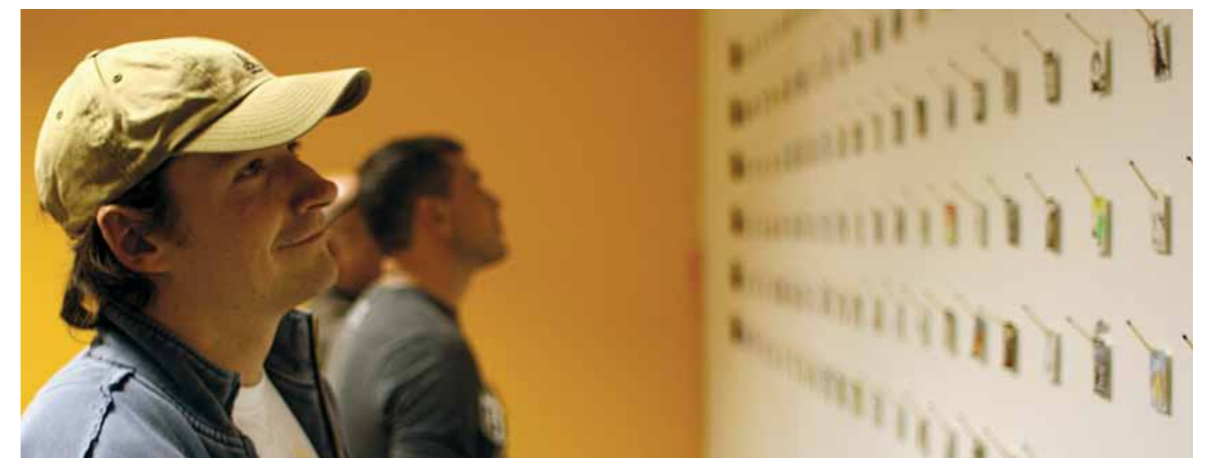
Law graduate from Switzerland since 2006 living in Latvia where he co-founded the Latvian *kuš!*. Next to editing and running this magazine he regularly organizes exhibitions in and around Latvia and works as freelance translator in Riga.

Martins Zutis (comics artist from Latvia) www.martinszutis.lv

Illustrator from Latvia finishing his Bachelor at the Department of visual Communications at the Art Academy of Latvia. Currently starts his Erasmus semester in Berlin.



Adrian Wylezol (D), Afonso Ferreira (P), Afra Katastrofa (CH), Agata Nawrot (PL), Aino Sutinen (FIN), Aisha Franz (D), Aiste Mo (LT), Aivars Baranovs (LV), Aleks Deurloo (NL), Aleksandar Zograf (SRB), Alex Baladi (CH), Alexandru Ciubotariu (RO), Allison Cole (USA), Amanda Vähämäki (FI), Amylin Loglisci (TR), Ana Albero (D), André Coelho (P), André Lemos (P), Andrej Štular (SI), Andy Leuenberger (CH), Anete Melece (LV), Anna Anjos (BR), Anna Maria Łuczak (PL), Anna Sailamaa (FI), Anne Ilbelings (D), Ben Katchor (USA), Boris Peeters (NL), Brecht Vandenbroucke (B), Carlos Zingaro (P), Catarina Aguiar Lassi (P), Charles Sagnoir (P), Chihoi (HK), Christian G. Marra (I), Christoph Abbrederis (A), da steff (A), Dace Sietiņa (LV), Daisuke Ichiba (J), Daniel Bueno (BR), Daniel Cantrell (UK), Daniel Locke (UK), Daniela Witzel (D), DanMak (P), David Collier (CA), David Sandlin (UK), diceindustries (D), DU (P), Dunja Janković (HR), Edda Strobl (A), Eikantas (LT), Emelie Östergren (S), Ernest Kļaviņš (LV), Fahad Faizal (IND), Fede Pazos (AR), Fermín Solís (E), Filipe Abranches (P), Filomena Nascimento (P), Frank Arbelo (BOL), Franziska Adler (D), Franziska Junge (D), Gabriella Giandelli (I), Gašper Rus (SI), Gatis Šūka (LV), Geneviève Castrée (CA), Gerlinde Meyer (D), Giacomo Nanni (I), Gorand (MK), Gregor Hinz (D), Gusté Poc (LT), Halina Kirschner (D), HAZ (E), Heinz Wolf (A), Helmut Kaplan (A), Henriette Vogtherr (D), Hironori Kikushi (J), Igor Sovilj (BIH), Ilan Katin (USA/HU), Ilan Manouach (GR), Ines Christine Geißer (D), Inés Estrada (MEX), Ingrida Pičukāne (LV), Irina Troitskaya (RUS), Irkus M. Zeberio (E), Isabel Seliger (D), Itzik Rennert (IL), Jaakko Pallasvuo (FIN), Jan Solheim (DK), Janek Koza (PL), Janis Kalas (LV), Jari Vaara (FI), Jeffrey Brown (USA), Jeroen Funke (NL), João Chambel (P), João Maio Pinto (P), Jochen Schievink (D), John Porcellino (USA), Jorge Perez-Ruibal (PE), Juanita (D), Jucifer (P), Juhyun Choi (ROK), Julia Schäfer (D), Kai Pfeiffer (D), Kaja Avberšek (SI), Kaspars Groševs (LV), Katja Spitzer (D), Katja Tukiainen (FI), Kavi (LV), Keisei Kanamachi (J), Kerascoët (F), Klungel (NL), Knut Larsson (S), Kolbeinn Karlsson (S), König Lū. Q. (CH), Kriebaum (A), Kristin Meyer (D), Lai Tat Wing (HK), Laura Jurt (CH), Laura Kenins (CA), Laurent Cilluffo (F), Léo Quévreux (F), Liesbeth De Stercke (B), Lilli Carré (USA), Lisa Röper (D), Līga Koklače (LV), Lorcan White (ZA), Lovatto (BR), Luis Henriques (P), Luka (LT), Maija Kurševa (LV), Maija Līduma (LV), Malin Biller (S), Marco Corona (I), Marcos Farrajota (P), Margarida Borges (P), Mark Newgarden (USA), Marko Turunen (FIN), Markus Häfliger (CH), Martin Ernstsen (N), Massimo Milano (CH), Matei Branea (RO), Matej Lavrencic (SI), Matt Broersma (USA), Matt Forsythe (CA), Matthew Thurber (USA), Matti Hagelberg (FI), Max Andersson (S), Mazen Kerbaj (RL), Māris Bišofs (LV), Mārtiņš Zutis (LV), Meireles de Pinho (P), Merlijne Marell (NL), Michael Jordan (D), Michael Meier (D), Mike Diana (USA), Miklós Felvidéki (HU), Milla Paloniemi (FIN), Milorad Krstić (H), Milva Stutz (CH), Minoru Sugiyama (J), Miriam Katin (USA), Nick Abadzis (UK), Nicolas Mahler (A), Nicolas Robel (CH), Nicolene Louw (ZA), Olegti (RUS), Olislaeger (B), Olive Booger (F), Oskars Pavlovskis (LV), Oskars Weilandts (LV), Pascal Girard (CA), Paul Paetzel (D), Pedro Zamith (P), Peggy Adam (F), Phillip Janta (D), Polina Petrouchina (RUS), Rajiv Eipe (IND), Reinis Pētersons (LV), Remo Keller (CH), Remus Brezeanu (RO), Ricardo Frutuoso (P), Ricardo Martins (P), Rita Fürstenau (D), Roberta Gregory (USA), Rokudai Tanaka (J), Roman Maeder (CH), Roni Fahima (IL), Ruedi Schorno (CH), Rui Tenreiro (MOC), Rutu Modan (IL), Rūta Briede (LV), Sam Peeters (NL), Sara Varon (USA), Sekhar Mukherjee (IND), Sergio Ponchione (I), Shaun Tan (AUS), Shintaro Kago (J), Shinya Komatsu (J), Silvia Rodrigues (P), Souther Salazar (USA), Sunaina Coelho (IND), Takeshi Tadatsu (J), TeER (D), Tetsu Kayama (J), The Stamm (D), Tiemo Wydler (CH), Till Hafenbrak (D), Till T. Thomas (D), Tim Romanowsky (D), Tinet Elmgren (S), Tom Gauld (UK), Ulli Lust (A), Ulrike Seitz (D), Veronica Solomon (RO), Vladan Nikolić (SRB), Yoshi (LT - UK), Yoshiharu Mitsumoto (J), Zeina Abirached (RL), Zlatko Krstevski (MK), Sandro Asatiani, Sofia Babluani, Nino Biniashvili, Tamara Kalkhishashvili, Rusiko Kipiani, Dato Machavariani, Maya Sumbadze, Ana Tabatadze (GE).



Arsenal Gallery in Białystok for the Artisetrium 2010 / POLAND

Vision of The future?

Curated by Monika Szewczyk and Sylwia Narewska

It is usually considered unexpected or unpredictable, when one experiences uncontrollable events. We do suffer from fear of the unknown and of the surprising moments. The future is full of possibilities but it also consists of unfortunate decisions. As a matter of fact, the future is a time for making any changes, an opportunity to improve ourselves or to start something new and better. The thing is that one should take advantage of the moment and proceed in realizing the set goal to attain.

Elzbieta Jablonska in her artistic activity uncovers those elements in social life that are usually hidden and difficult to accept. She is investigating everyday problems that concern everybody in order to make us conscious about their existence and to make them obvious. Nevertheless, she has a unique ability to derive happiness from life. The work DON'T COUNT ON ANYTHING (2009) appears in a form of leaflets spread on the floor with the inscription "Do not count on anything". When one first look at this work, it gives the negative impression. The main thing why it happens is that the society nowadays takes too much for granted. Some people claim that they deserve everything the world, life has to offer and that they can get everything for nothing... does it really happen? Is the world constructed in such way?

The video by Jacek Malinowski CRISIS IN MY HEAD 2009 tackles the main problem of a group of young people – their future life. The film was realized during the workshop that took place in the Arsenal Gallery. The participants gathered in unknown time and with unknown reason to talk about the main theme of the film: the crisis, they come through while choosing the right way to follow, and consequently about their plans, activities and about inevitable and inescapable events to happen. They seem to be good friends – representatives of the same generation, social status and similar points of view. However, is it everything what it seems? Actually, as we can expect from the realizations by Jacek Malinowski, the young participants stage the roles they have chosen before and which they are going to assume in the future. Just from the beginning of the story Malinowski plays game with our emotions, very often making us confused but at the same time interested. We are involved with the action, with the characters, until we find out that everything is fake.....

In his artistic activity Piotr Wyrzykowski works on the relations between technology and perception of human body. He analyzes such relations in a series of video works, interactive applications and performances. The problem Wyrzykowski tackles in his work titled CYBORG'S SEX MANUAL may happen in near future. It is a kind of manual, a specific version of a textbook based on popular guidebooks for boys and girls, introducing the world of emotions, love and sex. However, this time it is addressed to cyborgs, combinations of hi-tech machines and human. It presents deprived of feelings and emotions, safe sex of cyborgs, mutually agreed to make use of two bodies in order to satisfy one's desire? The desire of presence which is inevitable while making love and in such situation. impossible...although...isn't a charm of cyber-sex? The work invites us to talk in a new and direct way about dangerous issues that may result in love, feelings, responsibility, identity, the need of privacy and contact with other person...

Norman Leto as a self-educated artist produces installations, objects and most of all 3-D animation works. His productions are the futurological visions of art and life - he feels that the physical space is not enough that is why in his realizations he uses mainly 3D graphics algorithms, artificial intelligence and artificial life. They include walks through the digital spaces that contain unique physical qualities such as their own gravity or density. Most of the films are based on autobiographical themes: such as the author's observations, everyday experiences and his personal reflections on daily events. His works are characterized by minimalist aesthetics where the author himself is a narrator.

BUTTES MONTEAUX 3 is a walk through the three spaces of an enormous building. In the first space we can see expensive and elegant suicide's car, which is displayed as a model during a photo session. In the following spaces that are alike sterile and flawless hotel rooms where the delegates (artificial intelligence units existing in computer terminology) experience their small dramas. They appear in a form of small arrows subjected to the mathematically formulated social processes such as envy, fascination and hatred. There exists a conflict between group determinism and the individual freedom of those who are not adapted to live in the society. There is always one who is opposed to the others, has got other opinions and makes the chaos among the whole community.

Monika Szewczyk

Art historian, President of Podlaska Zachęta, a director and a curator of Arsenal Gallery in Białystok, various years member of the artistic board of Museum of Contemporary Art in Warsaw, member of the scholarship committee of the Ministry of Culture, member of a the artistic board of Polish Sculpture Centre in Orońsko. Co-curator (with Joanna Tomalska) of a permanent exhibition of modern art in Regional Museum in Białystok, curating the II Collection of Arsenal Gallery, curator of over 200 individual and about 20 thematic exhibitions. Selected bibliography: M. Wasilewski, Galeria promieniująca energią, wywiad z M.Szewczyk [interview with M. Szewczyk] "Czas Kultury", iss. 5-61994. S.Wollmeiner, Galerie Arsenal - junge kunst aus Polen, "Junge Kunst", iss. 2/1997. J.Truszkowski, Arsenał sztuki w Białymstoku [Arsenal of art in Białystok], "Exit. Nowa sztuka w Polsce", iss. 2(34) 1998. M.Wasilewski, Nie tylko wystawy... [Not only exhibitions.], "Exit.Nowa sztuka w Polsce", iss. 1(45) 2001. J.Ciesielska, Słowo od autorki... [A word from the author.], "Sztuka kobiet", Galeria Bielska BWA 2000 r. Anda Rottenberg, Sztuka w Polsce 1945-2006Stennotor, Warszawa 2005

Sylwia Narewska

Curator, Specialist in Programme and Education Department – assistant of a curator of Arsenal Gallery in Białystok, Poland, curator of a few projects abroad and at the gallery; translator of critical texts, leaflets, website; the exhibition coordinator; co-ordination the delivery of displays and exhibitions, effective communication between departments ensuring projects are delivered successfully, on time and on budget. Documentation maintenance and administration and being on hand to plan and provide research for the larger exhibitions, liaising between many different colleagues and contractors, from artists and designers to fellow curators, technicians and exhibition sponsors; managing the Gallery's publications

Don't Count on Anything (Nie licz na nic) / 2009

Leaflets spread on the floor. From the collection of Arsenal Gallery in Białystok

NIE LICZ NA NIC

Elzbieta Jablonska

Born in 1970 in Bydgoszcz. In 1990/1995 she studied at the Fine Arts Department, Nicholas Copernicus University in Torun, Poland, where she received her Master of Arts degree in 1995, and where she has been teaching since 1996. She concentrates on space – and – time - related activities. She has organized several exhibitions and performances in the club "Mozg" in Bydgoszcz, Poland. Lives in Bydgoszcz. In 2001 she received the Award for Artistic Achievement at the Nicholas Copernicus University and in 2002 a grant from the Polish Ministry of Culture. She now lives in Bydgoszcz.

Jacek Malinowski

Born 1964 in Warsaw. Is an author of films, installations, sculptures and photographic works. His main art practice recently includes films that follow the general rules of documentary filmmaking, such as objectivism or emotional restraint. In his works he plays a certain game with viewer's emotions very often making them confused, but ultimately interested. His films seem genuine reports from reality, when in fact they are elaborate fakes. The actors play fictional characters in constructed from scratch physical and mental settings. The artist asks questions not just about the credibility of documentary film - but more generally - about reality's credibility. The confusion offered by advance image techniques inspires him to the degree that he mixes truth with its equivalent that he tries to make himself. By doing this he wants to understand why such issues as loneliness, frustration, death, or sacrifice seem obsolete in both contemporary reality and contemporary art. He is a graduate of Mason Gross School of The Arts at Rutgers University, USA. In 1992 Jacek Malinowski graduated from the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, Poland. During 1992 - 1993 he was studying at the International Summer Academy of Fine Arts in Salzburg, Austria.

**Crisis in my Mind / 2009**

Video 31". courtesy Jacek Malinowski

Norman Leto

Born 1980 in Bochnia, Poland, lives and works in Krakow.
Self-taught painter and video artist, currently works with paintings and makes movies or experiments with virtual reality systems.

2009, Visual Arts Festival ArtBoom, Krakow, Poland; Half of twin for sale, Norman Leto & Konrad Smoleński, City Gallery Arsenal, Poznan, Poland; Power Games. Contemporary Art from Poland, Haifa Museum of Art, Haifa, Israel. 2008, Establishment (and Its Discontents), Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland; blankly, perfect summer. Young Media Artists from Krakow, vertexList, New York, USA. 2007, Jeune Création Européenne, biennale of young European art, Paris, France; Video Now Vol. 3, video art, Center of Movie Arts, Katowice, Poland; Negative Aspects of an overdosed freedom at the age of 26. Paintings (debut), Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland; Buttes Monteaux song with video clip and three oil paintings, Art Agenda Nova, Krakow, Poland; I am so warm and calm inside, I no longer have to hide, Folia Concept Club, Krakow, Poland.



Buttes Monteaux 3 / 2009
Video 27" . From the collection of Arsenal Gallery in Bialystok

Cyborg's sex Manual 1.1 / 1999

Video loop. From the collection of Podlaskie Association for the Promotion of Fine Arts, Bialystok



Piotr Wyrzykowski

Born 1964 in Warsaw. Is an author of films, installations, sculptures and photographic works. His main art practice recently includes films that follow the general rules of documentary filmmaking, such as objectivism or emotional restraint. In his works he plays a certain game with viewer's emotions very often making them confused, but ultimately interested. His films seem genuine reports from reality, when in fact they are elaborate fakes. The actors play fictional characters in constructed from scratch physical and mental settings. The artist asks questions not just about the credibility of documentary film - but more generally - about reality's credibility. The confusion offered by advance image techniques inspires him to the degree that he mixes truth with its equivalent that he tries to make himself. By doing this he wants to understand why such issues as loneliness, frustration, death, or sacrifice seem obsolete in both contemporary reality and contemporary art. He is a graduate of Mason Gross School of The Arts at Rutgers University, USA. In 1992 Jacek Malinowski graduated from the Faculty of Sculpture at the Academy of Fine Arts in Warsaw, Poland. During 1992 - 1993 he was studying at the International Summer Academy of Fine Arts in Salzburg, Austria.

Chime In / USA

Co-curated by **Lydia Matthews** and **Laurie Lazer**

Riffing off of pop musician Prince's temporary name change, media critic Jay Rosen coined a new phrase in 2006: "*The People Formerly Known as The Audience*." He was describing the proliferation of ordinary citizens who blog, text, photograph, and videotape events they witness in their daily lives. These journalists demanded attention, Rosen argued, because they represent the future: empowered by new technologies and a Do-It-Yourself spirit, "*The People Formerly Known as The Audience*" are simply 'the public' made more real, more able, less predictable."

Audiences, especially those in art and design worlds, have historically been understood as "viewers" or "users"—but not "makers" in their own right. The projects featured in Chime In deliberately subvert that assumption: they invite audience members to creatively participate in a hands-on making process, shifting their role from passive consumers to active producers or cultural agents. Rather than subscribing to the belief that aesthetic authority must reside in a professionally trained individual, these artists and designers offer open-ended aesthetic frameworks designed to be distributed and reinvented by others. They provide material and archival resources, experimental research methodologies, and interactive technologies so local constituencies can "chime in" to make Artisterium 2010. "*The People Formerly Known as The Audience*" decide how to interpret, redesign, cannibalize or playfully hijack the featured projects in order to further their own needs, desires and imaginations. This active transformation process deliberately shifts attention from the work of the U.S. artists and designers to culture-makers in and around Tbilisi, drawing attention to the city's people, their products and imagery, and their shared ecological environment.

One artist included for her craft-based approach to art making is New York-based **Sheila Pepe**. In her "Common Sense" series, Pepe crochets colorful yarn, shoelaces and rope, assembling them together to create a monumental installation suspended across the gallery space like an enticing and overpowering web. But as soon as Pepe realizes her installation and photographs it, the work is turned over to local participants to literally unravel. While the artist lures her participants through her formal attention to color, texture, and scale, they proceed to slowly consume the fibers of Pepe's aesthetic web by knitting or crocheting objects of their own choosing which they may take home, give away or even sell. The piece is "finished" when its materials are either completely consumed by participants or when the show ends—whichever comes first.

To facilitate this creative deconstruction process while honoring Georgia's local textile traditions, we will collaborate on the work's deconstruction with the **Georgian Textile Group**, a local association of professional artists, village artisans, designers, researchers, art historians and ethnographers dedicated to "stimulating and reviving traditional textile crafts, providing opportunities for creative exchange and networking at the regional and international level, and to improving textile education at all levels" (www.geotextart.org). This organization is based in Tbilisi's extraordinary State Silk Museum (www.silkmuseum.ge)—a rare 19th Century cabinet of curiosities related to the rich heritage of silk textile production in the region and around the world—where the Georgians will offer a free hands-on DIY craft workshop as a satellite activity to their participation in Artisterium.

While Pepe's project highlights both her own as well as local craft techniques and pattern-making, **Sarah Cowles**, a landscape designer with a background in sculpture, features a prototype for seeing the landscape around Tbilisi with fresh eyes. Cowles works with a team of graduate student researchers from Ohio State University to produce her ongoing series entitled, "One State After Another," an investigation

of "disturbed" or traumatized post-industrial sites in and around cities. Focusing on an abandoned mountain of salt in a vacant rail yard near Columbus, Ohio, she has developed a method of looking, archiving, abstracting, drawing, model-making and ultimately prototyping alternative public access possibilities for these sites. Grounds such as "Salt Mountain" often harbor a sublime beauty within their complex ecologies: studying their idiosyncratic yet remarkably hardy plant species and bizarre land formations can offer insights into designing more sustainable environments. Cowles' work proposes that people look differently at "undesirable" plants and sites, recasting transitional spaces that await development into potential laboratories for playful and imaginative research practices. Such overlooked landscapes hold hidden lessons for future conservation practice and urban recreation design, and may inspire new kinds of deliberate gestures that transform the landscape into something "dysfunctional but different." During Artisterium, she plans to work with a group of people from the Tbilisi State Academy of Arts interested in looking anew at their favorite vacant, trash-filled lots around town, working collaboratively to observe, draw and experiment within these uncanny spaces, perhaps even collectively envisioning what an alternative "park system" for the city might look like.

David Goldberg and **Julio Morales** also investigate what can be produced in the hands of local participants, but in the digital realm. In their project "Zebra Crossing," the artists appeal to a distinct community interested in interactive video gaming. They've designed a platform to highlight how young people choose to assimilate as well as stand out from one another within their complex yet delicate social ecologies. Participants in this audio-visual installation answer a series of questions related to issues of personal identity, blending in, and standing out in contemporary society. If a zebra's stripes are meant to protect it from predators while moving in the herd, how might youth be using similar tactics to their advantage and disadvantage? In a society that promotes individuality, what role does cultural camouflage play? These questions are a reference to the "Voight-Kampf" interrogation test used in the movie "Blade Runner" to distinguish real humans from artificial ones. Each question is associated with an archive of images that local participants can contribute to, and after selecting their imagery, they are asked to answer a series of yes/no questions related to their attitudes towards stereotypes, authority figures, personal relationships, and modes of communication. Answers trigger a unique playback sequence that the participant can then manipulate with a DJ/VJ mixer setup: saying yes to the questions confirms its playback; saying no takes it out of the playlist. Thus, *The People Formerly Known as The Audience* must engage in the balance between saying yes to gain more images and consciously lying about their deepest truths. The result is a customized graphic-based movie and audio soundtrack mix—one that will continuously transform in the hands of different participants during the course of the exhibition.

Evan Roth's "Graffiti Analysis 3.0" combines hip hop culture's craftsmanship with the latent creativity within the internet. He enables Tbilisi's local graffiti and street art community to distribute their imagery globally by participating in and experimenting with Roth's open-source archive. Roth designed custom software for graffiti writers to archive the typically unseen motion involved in their creation of a tag or street stencil. Motion data is recorded, analyzed and archived in a free and open database, 000000book.com. Influential international artists such as SEEN, TWIST, AMAZE, KETONE, JONONE, and KATSU have had their tags' motion captured using the Graffiti Analysis software. Because it is available online for free in OSX, Windows and Linux, street artists are invited to capture and share their own tags, and computer programmers are invited to create new applications and visualizations of the resulting data. *The People Formerly Known as the Audience* can learn new spray techniques and create mash-ups for analog as well as temporary video-projected street graphics. The project aims to bring together two seemingly disparate communities—artists and code-writers—who share an interest hacking systems, whether found in code or in

the city. While Roth cannot be present to work with the local community members during Artisterium, he invites local media arts enthusiasts and street artists to self-organize to download his digital toolkit and step-by-step instructions so their works can proliferate more widely. Roth regularly video-projects images from the 3.0 archive onto the sides of buildings worldwide, so imagery from Tbilisi could begin to virtually inscribe other global locations in the future, thus leaving their mark on the imaginations of witnesses who see their fleeting illuminations.

The future of distributed and participatory art-making is already here. We see it in a multitude of creative practices and critical discourses today. It appears in co-design projects that respect and tap local wisdom to produce progressive models for daily life; in relational/social practices within the contemporary art world; in open-source digital technologies, and in the D.I.Y. craft as well as “craftivist” (craft + activism) communities. Even contemporary business practices have turned to “crowdsourcing” as an alternative to “outsourcing.” Rather than going abroad to seek an inexpensive labor force, freelancing hobbyists now provide cheap labor, goods and services locally, forming websites to enable entrepreneurial connections. According to Ezio Manzini, founder of the global DESIS network (Design for Social Innovation and Sustainability: www.desis-network.org), what we need in the future are more creative projects where people who normally don't interact find ways to exchange ideas and practices in order to “design the conditions for self-organizing.” We invite *The People Formerly Known as The Audience* to playfully participate in making the future our own rather than waiting for someone else to produce it for us.

Lydia Matthews serves as Dean of Academic Programs and Professor of Visual Studies at Parsons The New School for Design in New York City, where she is developing an experimental curatorial research lab. Trained as an art historian at UC Berkeley and London's Courtauld Institute, she taught for 18 years at California College of the Arts in San Francisco, where she co-founded and chaired the graduate program in Visual Critical Studies and also directed the MFA program in Fine Arts. She has published and lectured internationally, and dedicates her research, writing and curatorial work to examining how artists, craftspeople and designers foster lively debates and intimate community interactions in response to a variety of urgent global issues.

Laurie Lazer is Co-founder and Co-Director/curator of Luggage Store Gallery and the Tenderloin National Forest in San Francisco, California, where she has curated over 200 visual arts exhibitions and organized hundreds of performances. Her work has been awarded a Certificate of Honor from the San Francisco Board of Supervisors, a prestigious Goldie Award from the SF Bay Guardian, a Tender Champ Award from the Tenderloin Times and, most recently, a fellowship from the Asian Cultural Council. Lazer has taught at the San Francisco Art Institute and lectured at the San Francisco Museum of Modern Art and universities including Mills College and University of California, Berkeley. She has been a juror and panelist for public art and artists' fellowships at the SF Art Commission, Headlands Center for the Arts and The Alliance of Artist Communities, and serves on many cultural boards. She earned her BA Cum Laude from the City College of New York in Sociology/Photography, and worked as a freelance photographer and a newspaper columnist and photographer for three years for the award-winning Tenderloin Times, which was published in four languages.

Sarah Cowles

Born: New York City
Lives/works in Columbus, Ohio, USA

Sarah Cowles is a landscape architect whose work operates in the intersection of ecology, urbanism, infrastructure, art and technology. She explores devastated landscapes, environmental justice, post-industrial land use, and mapping and information design, and has worked on long-term redevelopment and cleanup of former military bases as a landscape architect with Tom Leader Studio in Berkeley, California, she was the project designer for the U.S. Consulate in Guangzhou, China. Her recent gallery projects include “Snagged,” a large-scale installation at the Rubin Center in El Paso, Texas, and “Fence Ditch Repeat” at the Center for Land Use Interpretation (CLUI) in Culver City, California, both of which investigate the built landscape of the US-Mexico Border. She currently serves as an assistant professor of Landscape Architecture at the Knowlton School of Architecture at The Ohio State University in Columbus, Ohio, where her research focuses on disturbed landscapes of the American Rust Belt. She holds an MLA from the Harvard Graduate School of Design and BFA in Sculpture from the California College of the Arts.

<http://www.ruderal.com>



Disturbed but Different: A Third Ecology / 2010
Concept diagram, Ink on paper, 25,4X15,2 cm

David Goldberg & Julio Cesar Morales

Goldberg: Born: San Francisco, California; Lives/works in Honolulu, Hawaii, USA

David Goldberg and Julio Morales have collaborated on numerous new media and performance projects over the years. Goldberg has been programming and working with new media in technical and educational contexts since 1993, on a steady migration from a strictly corporate environment at Hewlett-Packard to current work in educational institutions, various art and cultural projects, and museums in the San Francisco Bay Area and Honolulu, including the Children's Museum of San Diego, California. Goldberg has lectured and published on a wide range of issues dealing with technology, intersections with race, history and culture, and teaches at the University of Hawaii at Manoa and at Kapiolani Community College in the New Media Arts Department. He studied Computer Systems Engineering at Howard University and earned a Bachelor of Science degree in 3D animation and an MA degree in Visual Critical Studies at California College of the Arts (formerly California College of Arts and Crafts.)

david@metrohawaii.com

Morales: Born: Tijuana, Mexico; Lives/works in San Francisco, California, USA

Julio Cesar Morales is an artist, educator and curator, who works both individually and collaboratively. He utilizes a range of media including photography, video, and printed and digital media to address issues of labor, memory, surveillance technologies and identity strategies within trans-cultural urban territories. Morales works in a variety of settings, from juvenile halls and probation offices to museums, art colleges, non-profit institutions, and serves as an Adjunct Professor at San Francisco Art Institute and Associate Professor of Curatorial Studies in California, USA. His most recent projects include the Lyon Biennale, France; ARCO International Art Fair, Spain; the San Juan Triennial, Puerto Rico; UCLA Hammer Museum, Los Angeles; The Rooseum Museum of Art, Malmo, Sweden; and solo exhibitions at Peres Projects in Los Angeles and at Fototeca in Havana, Cuba. Morales co-founded Queen's Nails Annex, an artist-run space (see: www.queensnailsannex.com/new/past.php), and is an adjunct curator for Visual Arts at Yerba Buena Center for The Arts in San Francisco.

http://www.thinkplaycreate.org/videos/AA_Morales/Morales_Talk_Back.html
<http://www.kqed.org/arts/programs/spark/profile.jsp?essid=18200>

Zebra Crossing / 2009
 Multi-media installation/
 performance at the
 New Children's Museum,
 San Deigo, California



Sheila Pepe

www.smith.edu/artmuseum/exhibitions/pepe
www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/sheila_pepe.php
http://www.blackbird.vcu.edu/v2n1/gallery/pepe_s/slides/strings.htm

Born: Morristown, New Jersey
 Lives/works in New York City, USA

Sheila Pepe is best known for her audacious, site-specific, web-like installations made from humble materials. Recent public installations and solo exhibition venues include the University of Massachusetts, Boston; Dust Gallery, Las Vegas, Nevada; Testsite/Fluent-Colab, Austin, Texas; Smith College Museum of Art, Northampton, Massachusetts; Rowland Contemporary, Chicago, Illinois; World Financial Plaza and Wintergarden, New York; and the Jersey City Museum, New Jersey. Her work was also recently featured in group shows including "Hand + Made: The Performative Impulse in Art & Craft" at the Museum of Contemporary Art in Houston; Texas; "Pratt Prints" at Gallery Belas Atres

University Gallery, São Paulo, Brazil; "Threads" at SOMArts / Queer Cultural Center, San Francisco, California; and "Liquid Sky" at P.S.1/MoMa, New York. Pepe has been featured in Time Out New York, Art in America and The New York Times, and she has contributed essays for various art catalogs, academic journals ("M/E/A/N/I/N/G #4: Feminist Forum) and community publications (Gay City News in New York.) She earned an MFA from the School of the Museum of Fine Arts, Boston and now holds the position of Special Assistant to the Dean for Academic Affairs in the School of Art & Design at Pratt Institute in Brooklyn, New York.



Common Sense II / 2010
 Crocheted yarn, rope,
 shoe laces and audience
 deconstruction and reuse.
 609,6X457,2X457,2 cm

Installed for the group
 exhibition Hand + Made:
 The Performative Impulse in
 Craft and Art

Curated by Valerie Cassel
 Oliver, Contemporary Arts
 Museum Houston / TX
 Photo by Rick Gardner



Graffiti Analysis 3.0

Evan Roth

<http://evan-roth.com>
<http://graffitiresearchlab.com>
<http://eyewriter.org>

Born: Okemos, Michigan
 Lives/works in New York City, USA and Paris, France

Evan Roth is an artist, researcher and viral media connoisseur whose work embodies the intersection of free culture and popular culture. His notable projects include "L.A.S.E.R. Tag" and "LED Throwies" (with Graffiti Research Lab), "White Glove Tracking," "EyeWriter," "Graffiti Analysis" and the first open source rap video for "Jay-Z." Roth is co-founder of the Graffiti Research Lab and the Free Art & Technology Lab (F.A.T. Lab), a web based, research and development lab dedicated to outfitting graffiti- and street-artists with open source technologies for urban communication. He has exhibited, lectured widely and run workshops in the Americas, Europe, Russia and Asia, including the MoMA, New York City; the Kunsthalle, Vienna, Austria; the Tate Museum, London; the Fondation Cartier, Paris; and the front page of Youtube. Roth received a degree in architecture from University of Maryland and a MFA from the Communication, Design and Technology school at Parsons The New School for Design, where he has also taught on topics such as visual programming, geek graffiti and internet fame. To find Roth's work online, just Google "bad ass mother fucker."

ArtSea 2010 / GEORGIA

The city of Poti, Maltakva Water Centre and surroundings, Georgia
01.08.2010 – 15.08.2010

Organized by **ArtActive**

Initiators: **Niko Tsetsckhladze** and **Luka Zet**

The project is a multidisciplinary event of contemporary art workshops, lectures and master classes, performances, actions, discussions, exhibitions and concerts.

Supported by the Ministry of Culture and Monument Protection of Georgia.



Caucasians / GEORGIA

The project is dedicated to the 100 years anniversary of the Tbilisi History Museum.

The photo materials presented in the project are kept in the funds of Georgian National Museum.

Author: **Lika Mamatsashvili**
Curated by **Keti Trapaidze**
Coordinator: **Maia Kutateladze**

The word "Caucasian" makes the association of freedom and traditional customs in one's mind. Caucasians always had the desire to live independently in their own environment. This aspiration has been always accompanied by the tragedy. Caucasian and the environment, in which he lives, is united, it is a unique with its artistic and historical point of view.

We found Title of the Caucasus, in the masterpiece of the ancient Greek tragedy, Aeschylus' "Prometheus Bound". Such a kind of coincidence of myth and freedom loving spirit is perceived as a modernity metaphor by the people who are well aware of what have passed Caucasians till present days, how great is their desire to dispose their own customs, to choose their moral code.

Prometheus was punished, but the Caucasus still keeps its mystery, its own aspirations for freedom. Caucasian is so distinguished with its culture and historical - anthropological roots that creates unique phenomena.

Today there are more than 50 nations in the Caucasus: Georgians, Armenians, Azerbaijanians, Daghestanis, Osetians, Ingushs, Chechens, Circassians, Kabardians and others. Each of them is distinguished with its ethnical and historical signs, but all of them still have the invincible aspiration for freedom. They were always closely tied to each other by historical problems, and with especial regard towards the ethnic and religious traditions.

Persians, Arabs, Mongols, Turks often conquered the Caucasus. Russia appeared here in the 18th-century and the endless struggle for the independence has begun. Unfortunately, the Caucasus still remains one of the world's hotspots. Caucasian nations were considered by the Soviet ideology as the united masses, trying to make the conception about their ancient culture as a primitive one.

The project "Caucasians" includes and generalizes those historical and cultural characteristic features, which is revealed not only in the forms of the face but also in the character, expression and mood. The photo-portraits of the 19th-century Caucasian people are branded by the time, wars and the great cultures.



Bernd Trasberger

Born 1974 in Mönchengladbach, Germany.
Lives and works in Berlin, Germany.

2010, Stadtgrün,(solo), L40, Berlin; Berliner Mutter, (solo), installation on Rosa-Luxemburg-Square, Berlin; Amsterdam-Berlin, De Service Garage, Amsterdam, NL. 2009, Stunde Null, Galerie Lena Brüning, Berlin; Patina, Galleria Enrico Astuni, Bologna, I; Belvedere, W139, Amsterdam, NL; Zeigen, eine Audiotour, Temporäre Kunsthalle, Berlin; Berlin 89 / 09, Berlinische Galerie, Berlin; It's about time, Skulpturi DK, Copenhagen, DK; UND 5, Villa Cameline, Nice, France; Klein ist relativ, Galerie Oelfrüh, Hamburg, Germany. 2008, Wir bauen eine neue Stadt, (solo), Galerie Lena Brüning, Berlin; Glück gehabt, subwaystation Bernauerstraße, NGBK, Berlin; Larger than a House, smaller than a Building, Cluster, Berlin; Stockfinster ist es draußen, Galerie Lena Brüning, Berlin. 2007, Berlin, (solo), CBK Zeeland, Middelburg, NL (with Ben Sleuwenhoek); Standortfaktor, Junge Kunst e.V., Wolfsburg, Germany; Zentrum, (solo), Cluster, Berlin; Hardboiled Suburb, Cluster, Berlin; Contacts, Le Stand, Lyon, France; Champ Vert, Maison Neyrand, Lyon, France. 2006, Okapi, ADKV, Art Cologne 06, Cologne, Germany, (with Lars Wolter); Form Follows Fiction, Estemp; Das Rätsel bleibt in seiner Verschiebung am selben Ort, West-Germany, Berlin; Vorabzug, Cluster, Berlin; such spaces as memory, Zentralbüro, Berlin. grants/awards: 2010, Deutsche Börse Residency Program, Frankfurter Kunstverein, Frankfurt am Main, Germany. 2009, Research Zuidas, Lectoraat Kunst en Publieke Ruimte Amsterdam, NL, Arbeitsstipendium, Stiftung Kunstfonds, Bonn, Germany.



Spektrum / 2009
Collage, 23X47,5 cm

A shout to Mars

The project for the Artisterium 2010, Tbilisi, Georgia

My work deals with modernist, urban utopias and their contemporary conversion and deconstruction. I am investigating the turn, where the visionary utopias became uncompromisingly built, forcing people to live in someone else's dream world.

Recently a newspaper article caught my attention. The bulletin was about a car-free day that was held in Moscow. Since the Russian capital suffers from major traffic problems, the authorities initiated one day on which the residents were asked to relinquish on their cars and use public transport. The idea was to provide a day without traffic jams and less pollution to the inhabitants of Moscow. But in the city, that particular day, there were already more than 400 km of stuck traffic early in the morning - more than on any other day before.

This envisioned quiet day with fresh air and no cars, made every car driver hope that he or she could be the only one on the road, being able to drive through Moscow unhindered.

This occurrence reminded me of a short-story we had to read in school and that I always remembered since then.

Once upon a time the world population decided to find out, whether there is life on mars. The idea was to utter a gigantic, collective shout that should be heard up to the remote planet. The date and time were set and every single person in the world was supposed to scream as loud as possible at that particular moment.

The day arrived and the second that the enormous shout should have been heard there was an incredible silence on earth, as it never existed before and never after.

What had happened? It turned out, that every inhabitant had remained silent, because they wanted to be able to enjoy to hear the gigantic shout themselves.

Although the first anecdote was a real attempt in contradiction to the shout to mars short-story that was written as a fictitious scenario, both anecdotes bear a certain visionary plot that is very powerful on itself. These utopian scenarios trigger our imagination into a parallel, possible reality. These precious imaginations of potential futures reflect the here and now and explore the limits of our reality.

I am interested in the use and the form of these speculative stories as a cultural tool.

Forgotten Utopias

Bernd Trasberger's attention is oriented towards the changes in urban processes and to things which were once created to express social utopias and ideas of modernity. He defines precisely where old values lost their topicality and which new motivations replaced them. In this way his works are remarking paradigmatic changes which are influencing the value system and life of people.

Jule Reuter, curator

Rock ClimaxCurated by **Arnaud Contreras** and **Lionel Charrier**

This photographic exhibition is a unique testimony of rock culture from the 60's to nowadays. On stage with stars such as Jimi Hendrix, The Clash, Pink Floyd, Nirvana or Serge Gainsbourg in the public or backstage, the 3 French photographers shared the same climax in various periods and places. Visitors of Rock Climax are invited to feel this energy coming from all over the world, to experience through colors and b/w prints the "universal rock link". 3 photographers embedded in Rock Culture. 1967/2010, ALAIN DISTER - RICHARD BELLIA - PIERRE HYBRE.

Europe House Georgia – CCF Alexander Dumas
October-November 2010

Alain Dister

In 1966, Alain Dister (1941-2008) takes a ticket to San Francisco. Beginning of a legendary road. Between 1966 and 1969, Alain lived most of the time in America. This is where he started getting seriously into photography, and writing. Before that, he was more interested in painting and drawing. He actually sold a few of them in order to survive in California, where he met wonderful people, close to the legendary Family Dog.

By 1967, Alain was delivering articles and photographs to Rock&Folk magazine, reporting on the hippie scene in the Haight-Ashbury, where he happened to live with Zappa, Janis Joplin, Jefferson Airplane. He's considered as the first « rock critic » and developed long friendship with artists particularly Jimy Hendrix. Back in France, he worked more extensively for the rock press, as well as doing some radio, documentary films for television, exhibiting pictures and writing bio-epics on rock'n'roll heroes. This gave him a good excuse to come around them and shoot a lot of portraits.

While appreciating stage performances with Sex Pistols, Patti Smith..., he developed a keen interest for the audience, the ever-changing styles and attitudes, the modern tribes, punks, hippies, technos.... He soon realized they were a better subject than the guy up there in the spotlight. This approach was a favorite, next to traveling on open roads and far away cities. Alain's photographic work is now presented all around the globe, and good news, his books can be found in many teenagers' bedrooms.

Jimi Hendrix / 1967

Greys, Essex, UK,
© Courtesy Alain
Dister Estate

Cream Concert / 1966

Paris, © Courtesy Alain
Dister Estate

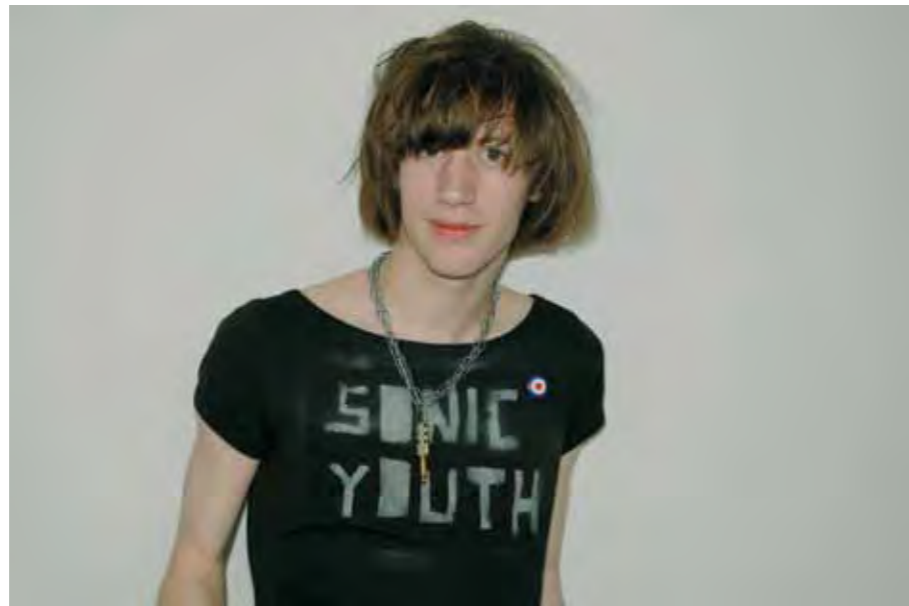


Pierre Hybre

Pierre Hybre was born in the Parisian suburb in 1959. At the edge of 27, Pierre Hybre abandoned his engineering career to devote to the photography. He lives in Paris. He has a very personal approach to photography and can be assimilated to contemporary documentary photography. For many years he has been developing a personal work on the subject of travels, human and geographic territories. His work offers a subjective view of the world he encounters. Through his wanderings in Shanghai, Taipei, North Canada, Chili, Norway, the Pyreneans or Andalusia, he adopts sometimes a documentary point of view, sometimes and autobiographical one. With his last series, he explores teenage and once again does it in a very intimate manner. He chose to take pictures of young girls and boys just as they are. In order to do that, he spent three years, 2006 – 2009, exploring the world of rock'n'roll and Parisian youth, photographing a quest for identity. His book *French Kicks* was published in December 2008. For the first time Pierre Hybre showed in Paris the pictures *Rockers, rêveurs et autres joyeux garçons* in June 2010 at the gallery La Petite Poule Noire. He published also a new book *Correspondances Indiennes* in July 2010, a trip through Indian's territories written by two photographers, him and Eric Facon.

Pierre Hybre joined in 2009 the agency of photographers MYOP.
 Bibliography: *French Kicks* aux éditions Folies d'Encre, November 2008.
Correspondances Indiennes, entre Villa Ukika et Pointe Bleue, Pierre Hybre et Eric Facon, aux éditions Gang, July 2010.

<http://www.hybre.com>



Leo / 2007
French Kicks, Pierre Hybre © Courtesy La Petite Poule Noire / MYOP

The Story of French Kicks

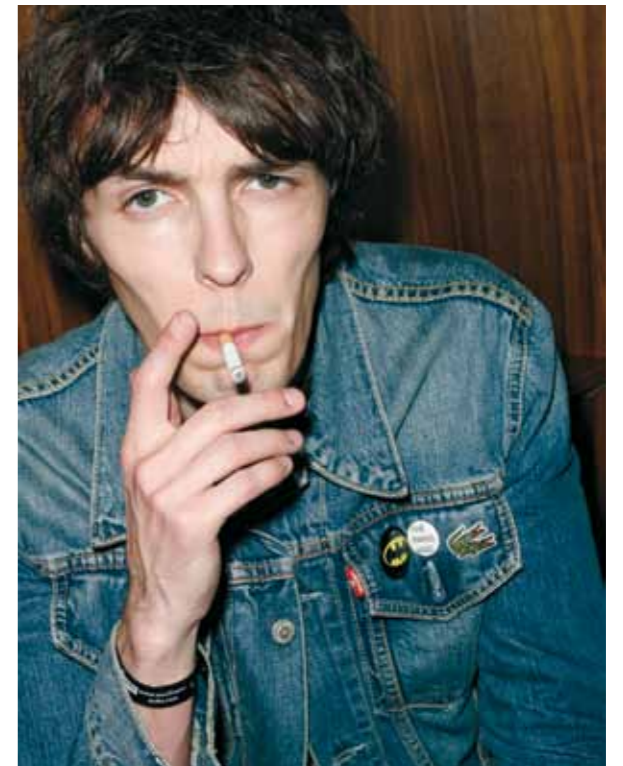
It all started on May 5, 2006 at Paris music venue the Gibus. I found myself in the middle of a throng of youngsters going wild at a gig by Second Sex; teenagers like I had never seen before in Paris. I'd always had a thing about rock music and the explosive energy and electric vibes at the Gibus were the triggers for this particular photo project. I had the feeling I was on for a crazy ride, but how could I miss the chance to tell the story of such a special world. Several evenings a week over a period of three years, armed with my lightweight camera and a pair of objectives, with my eye glued to the viewfinder, I sweated buckets, burst my eardrums and tried to protect my equipment at high-voltage gigs across the city. My photos portray a new generation of kids redefining rock music their own way to express themselves; drawing their incredible source of energy and inspiration from both the New York punk rock scene of the 80's, with Warhol's Factory and the CBGB club in the Bowery, and today's wasted romanticism glorified by the likes of poetic dandy Pete Doherty, the ex-Libertines frontman. And so I ventured into the midst of these youngsters, taking pictures and trying to capture their heightened sensitivity and alternative beauty, highlighted by their rock and roll attitude. I took pictures of the musicians, their mates and groupies, all the 'players' making up this small and exclusive underground community.

Pierre Hybre.



French Kicks, Pierre Hybre © Courtesy La Petite Poule Noire / MYOP

Stevan / 2009
Rockers, Dreamers and other Merry Boys, Pierre Hybre © Courtesy La Petite Poule Noire / MYOP



Richard Bellia

An Eye on Music 1982/2010

The exhibition consists pictures of the greatest icons in music of the past three decades: Paul McCartney, Nirvana, Radiohead, Marilyn Manson, James Brown, David Bowie, Robert Smith, Joe Strummer, The Ramones, Iggy Pop, Kylie Minogue, etc.

Large format prints (90x90 cm) from original negative.

Pictures taken with Hasselblad or Contax cameras and Carl Zeiss lenses.

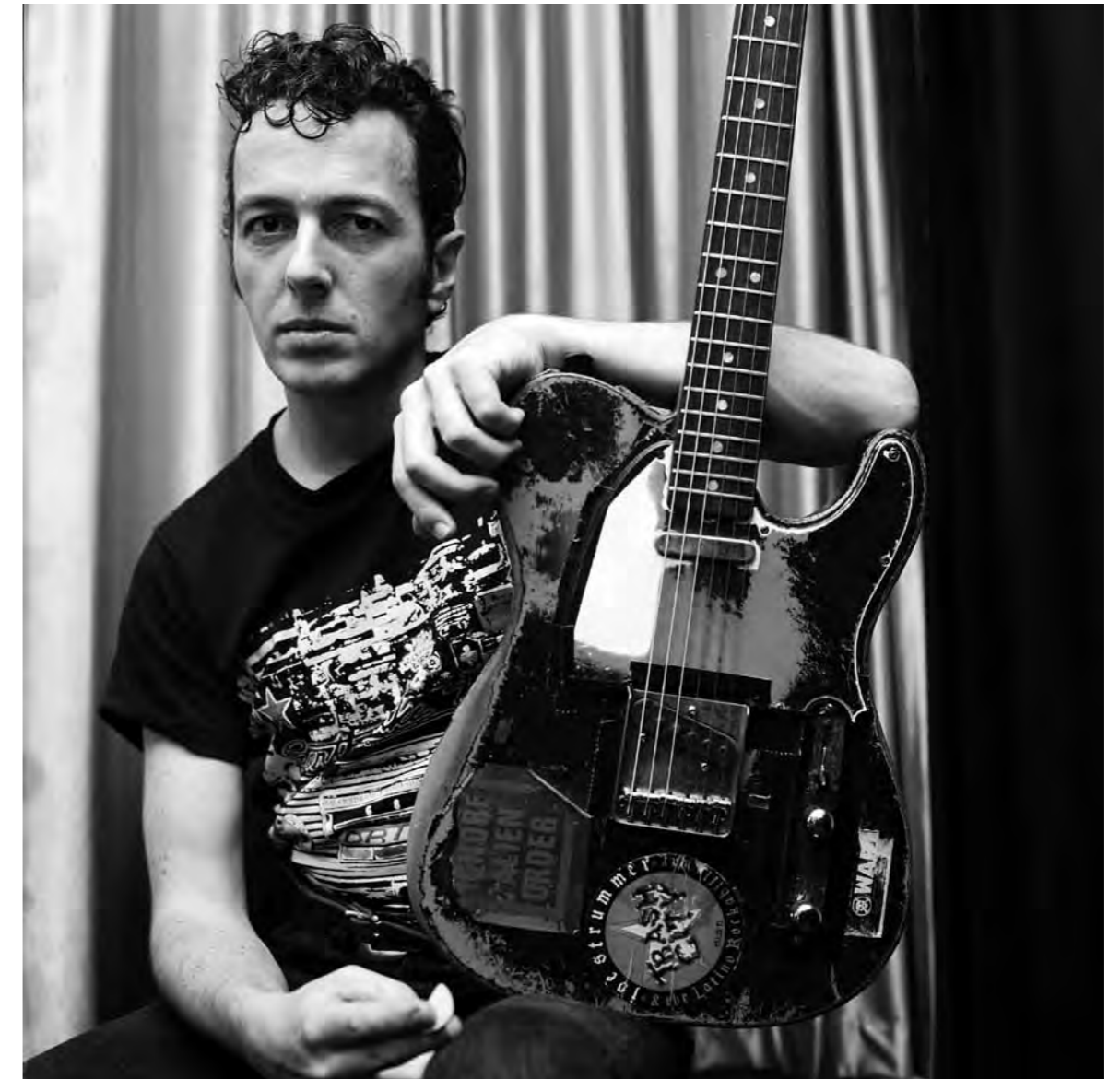
Richard Bellia has been a music photographer for over 30 years. Although he has worked regularly for the French and International media, today he chooses to work as a freelancer. Drawing on his varied and eventful career, he has put together Un oeil sur la musique [An eye on music] 1982 – 2007, a collection of vivid and keenly observed snapshots which show both a passion for his subject matter as well as an occasional wry, satirical eye for the minor absurdities of the rock world.

Confronted with this book, which weighs two kilos, the media have responded with a barrage of praise: "A very beautiful item" Libération - "Magnificent and extremely intense" AFP - "Sumptuous" Télérama - "A highly recommended book" France Inter...

Photos: © Richard Bellia
<http://www.richardbellia.com>



**Crowd at Metallica
concert / 1991**
Castle Donington, UK



Joe Strummer / 1989
London, UK

History through Paintings and ObjectsCurated by **Khatuna Khabuliani**

Visual art permanently resists being limited by frames of definitions or classification and the resistance increases from the very depths of modernist culture. Communication between objects, history and specific spaces has opportunities to go further in multiplied variations to the level of ultimate result, where the control is impossible.

Georgian culture is formed as a specific space built by its history and positions to the history, by spontaneous eclectics and reality in the endless state of defining its structure. Nevertheless the small scale of the Georgian art scene sometimes expresses artistic tasks, which develop in various directions. The exposition presents the works of Georgian artists of different generations, their ways of seeing history from the distance of contemporary cultural values and from different individualistic systems and artistic attitudes.

The subject of national identity in Georgia became especially important during the last period of the Soviet System and the historical memory codes still existing in Georgian cultural conscience have become key points for inspiration. These historical memory codes have been transformed in interpretations of chronicles or in stylized or grotesque compositions, sculptural or painted abstractions. Simultaneously, Georgian artists have been examining the format of object researching the nature of substance, texture of materials and spatial dimensions in abstract sculptural compositions, but sometimes they treat the objects as mediums carrying some concrete information and existential experiences.

Khatuna Khabuliani, Art critic, curator. Graduated from Tbilisi State Academy of Art in 1990 – the faculty of art history and theory. She is a professor at Ilia State University and Tbilisi State Academy of Art (course of Postmodern Art). The critical essays, reviews and articles by Khatuna Khabuliani are published in local and international editions. In 2001-2005 Khatuna Khabuliani was a member of team of MAF_Media Art Farm and editor of "ARTURI" (quarterly insert of "24 hours") in 2004 and "Impress magazine" in 2008. She is an author of two video projects: "eco talks" (Goethe Institute Tbilisi, 2006) and "hedonistic drive" (Women's fund Georgia and New Art Union, 2009). She curated and co-curated various projects and exhibitions. In 2009 Khatuna Khabuliani was a curator of Georgian Pavilion at 53th Venice international biennale. She is a member of Armenian section of AICA - The International Association of Art Critics. Khatuna Khabuliani works on PHD research – "Transformation of visual signs: artistic forms and concepts in postmodern Georgian art" (field of philosophy of art). She lives and works in Tbilisi, Georgia.

David Aleksidze

David Aleksidze Graduated from the Tbilisi State Academy of Arts, Faculty of Visual Art, Painting Department in 1991. He is a Professor at Tbilisi State Academy of Art since 2007 and a dean of Faculty of Visual Art at Tbilisi State Academy of Art since 2009, member of UNESCO Artists' Association since 1994 and member of Artists' Union since 1997.

Untitled / 2010

Oil on canvas, 30X100 cm

**Marika Asatiani**

Born in Tbilisi, Georgia in 1977 currently lives and works in Amsterdam; She is doing a two year residency at the Rijksakademie van beeldende kunsten. She did her studies in photography at Summer Academy of Visual Arts, Salzburg, Austria, 2005 and Central St Martins School of Art and Design, London, UK, 2001. She received her master's degree in sociology, from London School of Economics in 2000. In 2007, Marika was awarded

Camera Austria Prize in contemporary photography, by the City of Graz, Austria. In 2008 she had solo exhibitions in Milan, Italy - »Achara«, Annarumma 404; and in Blumen Gallery/Kunsterresidenz, Leipzig, Germany - "Place as a Pause/Pause as a Place", and "Soft Ground". Marika participated in various group exhibition projects in Italy, Germany, Netherlands, USA, Austria.

**Bus stops. Place as a
Pause, Pause as a
Place / 2008 - 2010**
Installation, photo series

The project concerns bus stops as autonomous sculptures in present (as fine examples of provincial futuristic architecture), which contain residues of past and point to the future.





Visual Diary / 2007 - 2010

Oil on canvas, 95X245 cm, painted albums

Gia Bugadze

Gia Bugadze graduated from the USSR Academy of Arts in 1985 and the Tbilisi State Academy of Arts in 1981. He had personal exhibitions in the Vatican in Rome, Basel, Zurich, Prague, Köln, Tallinn, Munich, Berlin, Moscow, Palermo, Barcelona, Paris, Cannes, Odessa and Yerevan. He has participated in group exhibitions, international projects, and as a speaker at international symposiums, forums, round tables and conferences at George Washington University, Jefferson University, Basel University, Amsterdam-Netherlands, Köln-Germany, Paris-France, Vilnius-Litva, Cesis-Latvia). He has been awarded many prizes including the Prize of the President of France for the best national collection at the International Festival in Cannes, Italy, Medal of Vatican "Carlos Magnus" and the Medal of Anton Catholicos, "Order of Honor". His areas of expertise include the design of movies, musical performances and mural paintings. He has designed for the Hall of the Freedom of Speech at Louisiana University,

USA ; Georgian Ministry of Justice; Parliament of Georgia; IOC; Church of Martin Luther , Berlin - Germany , and Church of St. Nino , Georgia ; Tbilisi City Mayors Office and Iv. Javakhishvili Tbilisi State University . He is an author of albums and books on arts and the presenter of analytical TV-Shows and Radio-programs.

Since 2004 Professor Gia Bugadze is a Rector of the Tbilisi State Academy of Arts.

www.bugadze.com

Levan Chogoshvili

Levan Chogoshvili graduated from Tbilisi State Academy of Arts in 1975. He lives and works in Tbilisi, Georgia. He is a founder of the Association of Protection of Old Christian Art /1999/ and the Contemporary Art Centre /2000/, confounder of the Caucasian Institute of Photography and New Media. He is a winner of the First Prize of the President of France for the best National Selection, the International Art Festival, Cagnes-sur-Mer, France, 1990.

Murder / 1973 - 2010

Mixed media, 300X220 cm



Misha Gogrichiani

Misha Gogrichiani Lives and works in Tbilisi, Georgia. He graduated from the Tbilisi State Academy of Arts in 1992. He participated in group exhibitions in Georgia, as well as in Russia, UK, USA, Czech Republic, Mongolia, Slovakia, France.



Tracer Pencils / 2003 - 2010

Mixed media Installation

Gia Gugushvili

Gia Gugushvili lives and works in Tbilisi, Georgia. He graduated from the Tbilisi State Academy of Arts in 1977. He is now a professor at Tbilisi State Academy of Arts and winner of a State Prize. He did his solo exhibitions in Basel, Switzerland (1991); Gertsev gallery, Moscow, Russia (1998/2000); TMS gallery, Tbilisi, Georgia (1999); Universe Gallery, Tbilisi, Georgia (2002); Hamburg and Bremen, Germany (2003); ARD, Berlin, Germany and Am Roten Hof gallery, Vienna, Austria(2005).

15 Points / 2010
Mixed media, 100X75 cm



Heavy / 1993 - 2010
Installation, mixed media

Temo Javakhishvili

Temo Javakhishvili lives and works in Tbilisi, Georgia. He studied at Tbilisi state Academy of Arts in 1970-1976 and works in different disciplines, - painting, objects, performance, and installations. Temo Javakhishvili is co-founder of Tbilisi State Puppet Theater, where he worked in 1981-1996 as an actor and co-producer. He is a participant of international projects and forums; International Mail Art Exhibition in Italy (1994) and Portugal (1995). International exhibitions in Ankara, Strasbourg, Ekaterinesburg, St.Petersburg, Sochi, Guimri, Thessaloniki, etc. He performed his solo show in San-Diego, USA in 1989.

his work is visual&sound 'mantra' based on linguistic game and contemplation about origins of Georgian alphabet. The gold frames are ironic hint on burgeois view about paintings.

Rolex / 1994 - 2010
Paintings and sound Installation



Mamuka Japharidze

Mamuka Japharidze lives and works in Georgia and UK. He graduated from Tbilisi State Academy of Arts in 1986. In 1986-92 he participated in 10th floor group, site specific events with De-music, live sound actions, Tbilisi, Budapest, Berlin, Munchen, St. Petersburg. As a curator organized By Hand, UK & Georgian artists' symposium and exhibition, Carvasla, Tbilisi and Mirzaani International Artists Workshop, Ten Georgian and ten-International artists, two weeks residential workshop in rural Georgia (1998). Mamuka Japharidze presented From Tartarus' Experience, wall painting & sound installation at Georgian Pavilion, Venice Biennale, 1999. He works in different mediums and participates in International exhibitions, workshops and residency programs.

Amir Kakabadze

Amir Kakabadze, a son of famous Georgian painter David Kakabadze and painter Eter Andronikashvili graduated Tbilisi State Academy of Arts in 1967 (Plus Post-Graduate Courses). Bound for painting and Theatrical-Decorative Art (Tutor - P.Lapiashvili, S.Kobuladze). Amir Kakabadze's activities encompassed many kinds and genres of usual art: Painting, Graphic, Collage, Pop-Art. At the same time he has decorated a series of Performances and Films. Lives and works in Tbilisi, Georgia. He participated in many group exhibitions (Düsseldorf, Berlin, Germany, 1989; "Brock Gallery", Barcelona, Spain, 1991; Drouot Richelieu, (Maison De Vente), Auction, Paris, France, 1995.

Object / 2007

Mixed media, 44X30X22 cm



Vaho Muskheli

Vaho Muskheli had ten years of formal art education at the Art College of Jacob Nicoladze (the renowned sculptor and pupil of Rodin) and subsequently at the prestigious Georgian State Academy of Fine Arts. He devoted four years teaching painting at the Tbilisi Children's Art School before being appointed Art Professor at the Academy of Fine Arts. In 1990 Vaho came to the United States as an invited artist for the Goodwill Games to represent Eastern European art. Since then he has had numerous solo exhibitions in Seattle.



Oracles / 2010

Oil on canvas, 170X200 cm

Art & Entertainment / 2010

Mixed media, 140X200 cm

Tina Ratiani

Tina Ratiani graduated from The Tbilisi State Academy of Art in 1990. She works as an assistant of rector at The Tbilisi State Academy of Art and a professor at the department of visual art. She participated in group exhibitions: in Munich, Germany (1993); Battersea Park, London, UK; Performance "Subway", Tbilisi subway station (2005); Joint Exhibition, Bilkent University, Ankara, Turkey (2007).



Mamuka Samkharadze

Mamuka Samkharadze is a sculptor, lives and works in Tbilisi, Georgia. He graduated from Tbilisi State Academy of Arts in 1998. His first solo exhibition was presented in 1997 at student's café (Tbilisi). Mamuka Samkharadze participated in international exhibitions: "Art Moscow 2004", "Ekotopia 2005 - 2006" and in Birgit Sheiman's movie - "Windy night dreams" as an actor. 2010, solo exhibition at the Gallery Academy+.



Light / 2010
Object, mixed media

Konstantine Sulaberidze

Konstantin Sulaberidze graduated from Tbilisi State Academy of Arts in 1995, he lives and works in Tbilisi, Georgia. He is a participant of various international projects: "Next to War" C.H.A. Moscow, Russia, 1996; "21 Artists in Paris" UNESCO, Paris, France, 2000; "Arc of stability" Museum of blockade of Leningrad, St. Petersburg, Russia, 2001; "Transmission" Gallery "PRIESTOR", Bratislava, Slovakia, 2003; The last East-European show", Modern Art Museum, Belgrad, Serbia, 2003; NEO-GEO "Art Moscow" Guelman Gallery, Maf. C.H.A. Moscow, Russia, 2004; Prague bienalle-4 – KarlinHall, Prague, Chehia, 2009.



Shamil's struggle against Russian army / 1999 - 2010
Oil on canvas, 90X90 cm



Michael Shengelia

Michael Shengelia lives and works in Tbilisi, Georgia. He Graduated from Tbilisi State University in 1982, Geological Faculty. His artistic biography started in 1990-ies. He participated in International Group Exhibitions in Koln, Germany and in Bilbao, Spain (1996); in Washington, USA –International Monetary Foundation, 1998; in residency program - CCA (Center of contemporary Art), Glasgow and Exhibitions in independent Studios, Mclenan Galleries (1999). Michael Shengelia presented his solo shows in Tbilisi Galleries – Old Gallery, Orient, Gala.

Cold War / 2010
Oil, acrylic on canvas, 110X80 cm



The last will of Ludwig van Beethoven / 2010
Object, custom made for young musicians

Oleg Timchenko

Oleg Timchenko lives and works in Tbilisi, Georgia. He graduated from Tbilisi State Academy of Arts in 1982. In 1986 Oleg Timchenko was exhibited as a member of "10th floor", late he presented his performances "Muhammad and mountain" (1994), "Spirits of the forest" (1998) and the action "Rose in the Cube" (1997). He participated in group exhibitions in Georgia and abroad (Modern Art Festivals in Narva, Leningrad, Sochi 1988-1994; modern Art from Soviet Union, UNESCO, Paris; Camouflage – Center of European Culture, Gent; Tabla – Vienna, Austria). He did his solo exhibitions in Tbilisi, Bratislava, Bristol. Oleg Timchenko is a professor of the Tbilisi State Academy of Art.



Sophia Tabatadze

Sophia Tabatadze lives and works in Berlin, Rotterdam and Tbilisi. She graduated from Gerrit Rietveld Academie, Amsterdam, the Netherlands in 2002. Sophia Tabatadze is a founder GeoAIR, supporting Georgian and Caucasian projects (2003) and Co-founder 'Archidrome', Georgia contemporary art archive (2007). She participated in residency programs. Sophia Tabatadze was presented in Georgian pavilion at the 52nd Venice Biennale, Italy by the project "Humancon Undercon".

"The house on wheels was a multi-functional house, which could be slept in at night and used as a market stall during the day. The house was mobile and its shelves could open and close. I lived there for the two months of the project, building and adding parts to it every day."

House on Wheels / 2003 - 2010
Video installation

Mamuka Tsetsckhladze

Mamuka Tsetsckhladze lives and works in Tbilisi, Georgia. In 1986 graduated from Tbilisi state academy of arts. He was presented by his first personal exhibition in 1980 at Tbilisi artists house". He is one of the initiators of foundation of group "Archivarius" and artist group "10-th flour". In 2007 was founded the free studio "for everybody" by him and Lia Shvelidze. He participated in various Georgian and international exhibitions, festivals, biennales, etc., as an artist, or organizer and did solo shows in different galleries and exhibition halls in Germany, Russia, France, Armenia, Greece, etc.



Orient / 2010
Oil on canvas, 100X150 cm

Tamaz Varvaridze

Tamaz Varvaridze graduated from Tbilisi State Academy of Arts in 1970. He works as a Full Professor and Head of the Department of Graphics, Faculty of Fine Arts, Tbilisi State Academy of Arts and a president of Georgian Graphic Design Association. His works were exhibited in various exhibitions: Georgian Avant-garde, St. Petersburg, Russia (1989); The 16th International Independent exhibition of Print, Kanagawa, Japan(1990); International Triennial of Graphic Arts, Cracow, Poland(1991); 1st International Miniprint Exhibition, Juniper Gallery, Napa Art Center, CA, USA(1992); Art of Georgia, Franche Comte, Belgium(1993); Exhibition of Georgian Art, Copenhagen, Denmark(1994); MEGAUNIVERSE Exhibition-Action, TMS Gallery, Tbilisi(1995); - International Triennial of Graphic Art 97, Krakow, Poland (1997); Exhibition of the 5 Artist, Art Center Georgienne, Hague; Personal Exhibition, International Images Art Gallery, Sewikly, PA, USA(1997); International Print Triennial 100 Towns, Poland(1998); Moscow International Art Salon,"CHA - 99"(1999); CIFA, Caucasus International Festival of Advertisement(2000); Joint Exhibition, Through ART to PEACE; Tbilisi(2002); "POINTS OF VIEW" Joint Exhibition, London(2004); Art Caucasus, International Visual Art Expo,Tbilisi(2005); International Triennial of Graphic Arts, Cracow, Poland(2006); Joint Exhibition, Bilkent University, Ankara, Turkey and at Iranian Academy of Arts, Saba Cultural Center, Tehran (2007). Tamaz Varvaridze is a winner of awards: Bronze Medal, International Biennial of Graphic Design, Brno, Czechoslovakia (1980); Medal for The Best Artwork of the year, Tbilisi, Georgia (1984/1988); III Place - SIFA Caucasus International Festival of advertisement(2001); Best cover design - 3rd Book Festival in Georgia (2002); "Yellow Pencil"- Second Prize D&AD Global Student Awards - as a tutor (2006). Tamaz Varvaridze collaborates with different publishing houses; he lives and works in Tbilisi, Georgia.

Dictionary / 2009

Series, acrylic on canvas, 100x75 cm



TRANSRELATION

International Symposium of Contemporary Arts
Tbilisi, October 4-5, 2010

Location: Goethe Institute Georgia, Ministry of Culture and Monument Protection of Georgia

The present project is part of the project called "Center of Competences for Managers in the Area of Culture" carried out by the Goethe Institute in the Eastern European and Central Asian countries. The project of the "Culture and Development" initiative.

Author and curator of the project: Nino Tchogoshvili
Culture & Management Lab, Georgia

Project Advisor: Helen Hirsch, Curator and Director of Kunstmuseum Thun,
Switzerland

Coordinators: Tamuna Gurchiani, Maya Kipiani

During the recent years a big number of international art critics and curators became involved in discussion on innovative forms of exhibitions and biennales in the XXI century. In parallel to the discussion about development of new art strategies and forms an issue of integration of so called "new art spaces" gained its urgency in an international scene of contemporary arts. Contemporary art scene of Georgia is trying since many years to establish its presence in a global "art landscape". In regard with these issues it is of high significance to seize an opportunity to initiate an international dialogue, support exchange of an experience, develop new relations and networks and start discussion on the topic of innovative forms of exhibitions/ biennales in the XXI century.

International symposium on contemporary arts "Transrelation" will offer the experts and curators an opportunity to discuss urgent issues and major trends of contemporary arts.

Major issues:

Labelling a location: contemporary art scene of Georgia;
Biennale – is it a magic remedy for establishment of an art infrastructure?
Perspectives - alternatives and consequences;
Workshop: Recipes for Georgia;

Supporters:

KUMA
Goethe-Institut Georgien
Ministry of Culture and Monument Protection of Georgia
Open Society - Georgia Foundation
The Swiss Arts Council Pro Helvetia

Yingmei Duan and Buillon Art Group

Author and curator of the project: Tamar Janashia, Culture & Management Lab, Georgia

Project is implemented in the frame of the Goethe-Institute initiative "Kompetenzzentrum Kulturmanager".

Location of the project: Georgian National Museum, Tbilisi History Museum "Karvasla" and the Goethe Institute Georgia.

The actors of the project Yingmei Duan (Germany) and Buillon (Georgia) explore possibilities of cooperation and dialogue between different cultures. Their mutual work involves experimenting with cultural backgrounds from Europe and Asia and intends to establish links between diverse childhood experiences of the artists.

In 2010 German program at Artisterium is represented by Yingmei Duan. She is a performance, installation and videoartist who was born in China and relocated to Braunschweig, Germany in 1998 (www.yingmei-art.com). Since that time she lives and works in Germany though participates in international projects all over the world. Her involvement in Artisterium includes the performance with the group Buillon (Georgia, www.groupbouillon.blogspot.com) at the opening ceremony in Tbilisi History Museum, workshop with the students and interested persons at the Tbilisi Academy of Fine Arts and presentation of her works at the Goethe Institute Tbilisi. Meeting with an internationally established artist gives the public a chance to exchange first hand experience, learn about her recent and future projects and receive information on the cooperation with the group Buillon. A two-day workshop offers its participants unique opportunity to get feed-back and recommendations on development of concepts and specific pieces of art.

The international project with participation of German and Georgian artists sets the goal to make Georgian public familiar with works of Yingmei Duan who represents contemporary German art scene and at the same time offer a chance to learn about the works of the Georgian group Buillon.



Shardeni-19 / 2010
Space installation,
action, Gallery
"Academy +", Tbilisi

Yingmei Duan

Born in 1969 in Daqing, China.
Currently lives in Braunschweig, Germany.

At the centre of Yingmei Duan's performance art is her exploration of human instincts, longings, and dark desires. She examines the processes of society and questions its conventions and behaviours.

Born in 1969 in China, Yingmei Duan is part of the Chinese avant-garde, and worked as a painter for many years, living in the legendary art district of Beijing's East Village. In 1995 she participated in the performance "To add one meter to an anonymous mountain", which is considered to be one of the classics of Chinese modern art. She became a pure performance artist under the influence of Marina Abramovic, with whom she studied at the HBK Braunschweig in Germany from 2000 to 2004. There, she also worked for one year with the film-maker and action artist Christoph Schlingensiefel. In the last fifteen years Yingmei Duan has made her name in numerous national and international exhibitions, festivals and workshops through her performance art.

Yingmei is an inquisitive observer who asks questions of all facets of life in order to continuously learn and develop. She often impulsively and spontaneously develops performances as situational experiments. On the other hand she can also plan her performances with intense attention being paid to the last detail.

She loves to interact with the public and likes to work with artists and people from all areas of life. Her artworks are works in progress, and are often stretched over long periods of time. She often performs sleeping in a melancholic dream world, or as someone sick or dead.

2010, NON-ALIGNED, Marina Abramovic, Institute West, San Francisco. Embiteni Arts at Nkwalini Centre in Mbabane, Swaziland, Africa. The Pavilion of Realism, Other Gallery in Shanghai & Beijing, China. Bouche À Oreille, Savvy contemporary in Berlin, Germany.
appointment, Hotel25, Berlin, Germany. 2009, Marina Abramović presents..., Manchester International Festival, UK. Breathe Residency, Chinese Arts Centre in Manchester, UK.
IN TRANSIT 09, Haus der kulturen der Welt, Berlin, Germany. Democracy Biennale, Torino, Italy. Festival Fabbrica Europa, Florence, Italy. Accumulator, Visual center for contemporary art, Carlow. 2008, YingmeiDuan at the Lilith Performance Studio in Malmö, Sweden.

Re.act.feminism", Akademie der Künste, Berlin, Germany. The Future of Imagination 5, 2008, Singapore. Asiatopia, Bangkok, Thailand. The 6th DaDao Live Art Festival, Beijing & Shanghai, China. Small East Asia Coprosperity Restaurant 08, Tokyo & Nagoya, Japan. 2007, Performance-Painting, Galerie auf Zeit Braunschweig, Germany. Body & Eros, Venice Biennial, Italy. FRoots 2007 Festival, Metelkovaarea in Ljubljana, Slovenia. Diverse Universe III, Non Grata, Estonia.

Performance as a communication

Fundamentally, communication is a central issue for the artist Yingmei Duan. In her childhood and adolescence she hardly and reluctantly spoke. This situation changed only after the age of 21, when she became seriously ill and had a vision in a dream of becoming an artist. Since then she has been tracing the symbol-system of artistic characters in various media, especially with her whole body and with all senses over long-lasting periods. Time and space are interwoven with each other, and nothing remains in its original mould during the exhibition, where she constantly changes the constant/ existing.

Yingmei is quintessentially an action-artist, a performance artist. At the beginning she obtained the classical training in painting, graphic and sculpture in China, where she came in contact quite early with the Chinese avant-garde movement and already participated in some (now legendary/ classic) performances.

Yingmei is not pursuing a quest for an intellectual discourse in her art, but the anchorage in life. Problems of definitions are for her secondary although she explores and reflects on her works and those of her colleagues with enough meticulousness.

She is a mistress of reduction. Many of her performances are so minimalist and seemingly spontaneously integrated in daily situations, such that even art critics occasionally confusingly ask themselves if an "art" piece is in presentation. In galleries, museums and festivals the artistic character is a priori evident. Usually, Yingmei appears naked and searches for the body contact with the public, also in public spaces, in completely mundane environments.

Yingmei doesn't really follow political aims, but recently she demonstratively confronts precarious social situations, e.g. in Swaziland 2010, where she lived with and experienced life in a polygamous family or in England, where she will in the near future live and work as an artist with seriously sick children in a hospice for three months. Duan will combine social engagement and aesthetical practice in this situation and wants to create alongside the sick children new fairy tales which will be realised on site in the hospice.

From an artistic point of view, Yingmei is a global player. She succeeds effortlessly to create contacts with diverse ethnic groups and social classes, by approaching people completely without prejudice.

Art political questions like those triggered by the SAVVY CONTEMPORARY gallery in Berlin on a debate between „western art“ and „non-western art“ are annulled in favour of an integral understanding of art, but which never assumes religious or even eschatological traits. Yingmei is completely undogmatic! Religious places e.g. graveyards or chapels are places of fascination for her, but not because of an expression of speculative world view. She finds truth only in the "here and now" of her artistic expression, i.e. in the communication with other people... in "performance".

The crucial point in Yingmei's aesthetical practice is direct contact with the people on the field, i.e. in concrete life situations. In this togetherness she researches on people. She is not in search of museum situations but instead interested in witnessing, she observes very exactly, asks people quite plump and direct questions and realises connections.

Primacy always occupies thereby the opinion.

"I see what other people cannot see and I always use my eyes to recognise and invent issues" states Yingmei authoritatively. These words emanate the self-confidence of an artist who understands herself as being in harmony with the world and who loves life because she can fulfil life with art.

It is not really „l'art pour l'art“, but also not „literal art“, let alone a 'world view' which she represents, but rather the existential of demonstrative experience that guides her artistic actions. Existence is in this case more than just the 'own' experience. It is the experience of the 'whole' in togetherness with time and space. That is why it is part and parcel of Yingmei's work to live for a long time in the place where intends to do a performance, thus transforming the gallery space into a living- and sleeping space.

Jürgen Bernhard Kuck, artist, art teacher.

Live performance with Mirko Winkel

I come from China, which has a very different culture. There is no sex education in the school system. Before I was 21 years old, I really knew nothing about sex and I had never even said the word out. I had a lot of questions in my mind at that time, for example: "Why does a woman become pregnant?", "Where do I come from?", "Why do parents have so many arguments?"... This continued until the day a girlfriend asked me what I knew about sex. I have been very busy since that day.

In summer a naked man stands in a large field. He is looking ahead. There is a very beautiful sound of a bird singing in the field, and a large bright sun, sometimes there is a gust of wind. I appear in the distance and approach the man. At first the public is unsure what to do since I am so far away. With time, the viewer sees that I'm wearing a pink dress and big glasses. I am looking for something with a magnifying glass and go stealthily towards the man. Although reticent at first, I am very curious about the penis and check it thoroughly through the magnifying glass. After I have finished my intensive studies of the penis, I leave thoughtfully.

**Friend / 2003**

Duration: approx. 8 min,
Hochschule fuer Bildende
Kuenste Braunschweig,
Germany.

Photography: **Anna
Berndtson & Mariangela
Bombardieri**

**Phoenix from the ashes / 2007**

Duration: approx. 25 Min,
Kunstraum B / Kiel, Germany
Photography: Thorbjørn Jacobsen



Collaborative performance installation with Yingmei Duan and Alexandra Gneissl from the exhibition "DIE KINDER SCHWIMMEN. DIE KINDER BRATEN"

In "Phoenix From the Ashes" the two performers are lying hidden on the ground fully covered by 15 kg of ashes. Various objects are scattered around the room also coated in ash. When the audience enters the room they leave their footprints on the dusty surface. After a period of silence a body begins to rise from the ashes. The performer Yingmei Duan is liberated from the dust and begins reaching for the objects. Before giving them to the bystanders she stares at each of them. These are meaningful objects to the artist, and represent memories of various friendships.

Meanwhile, the second body begins to move. The performer Alexandra Gneissl pushes the ashes from the outer corners into the middle of the room. Yingmei Duan follows this action by also moving the ashes into the middle of the room. All the objects that are revealed are given to the audience. The floor becomes exposed and a small pile of ash is gradually built.

The two performers, sitting on their knees, meet in front of this construction. After a moment of silence they begin playing a children's game. In which they clap their hands simultaneously and sing a Chinese children's song "Looking for friendship". One listens to the melancholic melody for a while and then the light goes off. The two performers leave the room, and the visitors remain standing still...

About the Definition of Sculpture

The project deals with the realization of different ways of approach towards sculpture

Art Villa Garikula
Post-workshop exhibition

Curated by **Catrin Bolt** and **Giorgi Okropiridze**

Artists:
Catrin Bolt, Wachtang Bugadze, Nino Chilashvili, Markus Krottendorfer, Sonia Leimer, Giorgi Okropiridze, Kote Sulaberidze, Petra Trenkel, Wato Tsereteli, Roland Rauschmeier, Nino Sekhniashvili, Edith Payer.

Petra Trenkel



Hermannplatz / 2008
Oil on cotton, 90X120 cm

Edith Payer



dääd / 2009
Greece, from the
series lost family
poems, size
variable

Roland Rauschmeier



Tod auf dem Dach der Welt / Death on the roof of the world / 2009
Beta SP cartridges, VHS cartridges, garden gnomes, polyurethane foam,
gouache-tubes, silicone, oil paint on MDF, 210X100 cm

Sonia Leimer



Mehrzahl von Himmel / Plural of sky
Out door installation,
size variable

Giorgi Okropiridze



Flying Chinkali / 2010
Plaster, 10X12 cm

Catrin Bolt



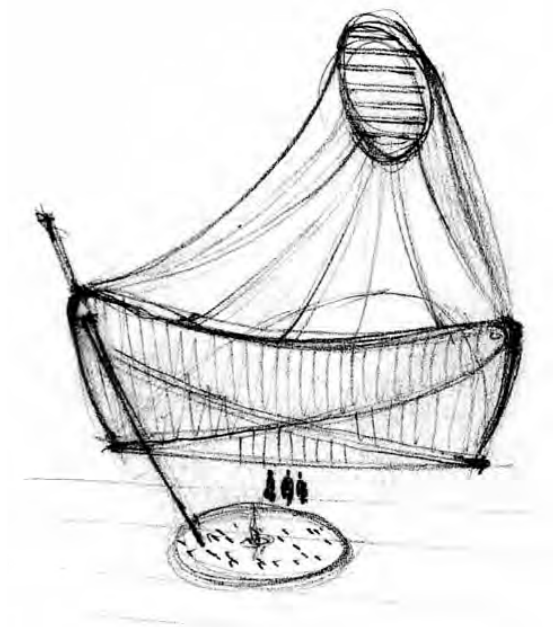
Flashback / 2010
Analogue photography,
100X150 cm

Mika, Wato & Co

Natsarkekia ("ash-masher" in Georgian) is one of the most archaic and bizarre personages of Georgian fairytales. There is impression that he does not do anything else than looking in ashes, eternally mashing it with his stick. Most probably, this tale is inherited from Zoroastrian times, when fire was sacral symbol of purity. The ash-masher has also funny connotation: being lazy.

The laziness of ash-masher is most probably interpretation of his practice. Nevertheless, ash-masher is smart enough to defend himself from goliath (Devi). From this context Devi's are humans leaving in high Caucasus mountains, distinguished from other population by being cannibals. The ash-masher uses clever tricks to make impression of his superior strength compared to the Devi's and liberates himself from the cannibal's pressure.

It could be that the ash-masher does not simply plays in ashes, but executes certain sacred ritual, similar to Ramli (future-telling on sand). Thus, the ash-masher House suggests an idea of the Natsarkekias transcendent side.



Ash Masher House / 2010

Eighth Day

Eight Georgian contemporary photographers presented by Art Ex East and the Tbilisi House of Photography.

Curated by **Guram Tsibakhashvili** and **Nestan Nijardze**

Art ex East at Arstisterium

Art ex East is a non-commercial privately-owned foundation which only purpose and ambition is to support and promote the Art from the East (as the foundation was established in western Europe, the « East » fits with the far east part of Europe).

Art ex East Foundation has already been involved in art projects in Azerbaijan and in Russia but it is the first time that it participates an event in Georgia. We are very proud of it and we hope it is only going to repeat.

We would like to mention that this first attempt was originated and organised by Guram Tsibakhashvili.

The « 8th day » is our day. It comes after the 7 days that God needed first for his tasks. So, we, human beings, remain humble and modest, but, nevertheless, we are trying to prolongate the Creation with our efforts and ideas, with our search for Art. It is also a way to honour God and the Creation of the World.

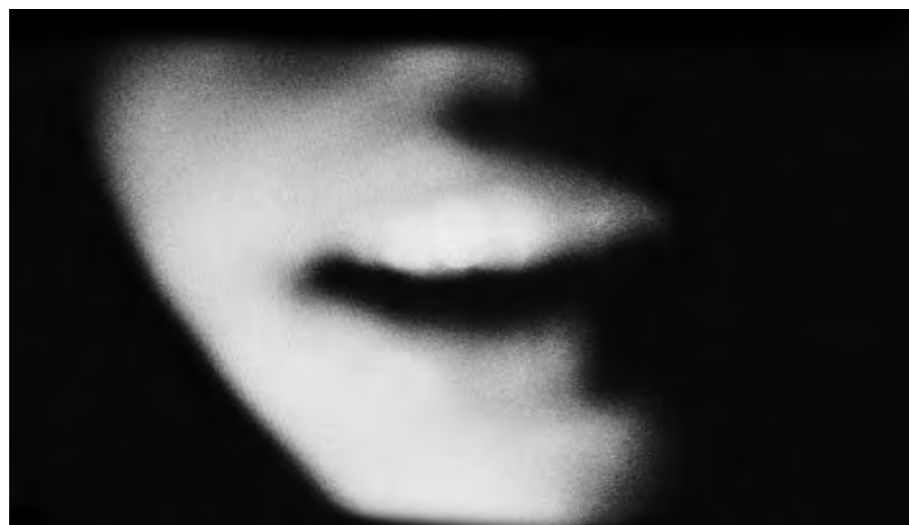
The 8 georgian photographers tackling with this « 8th day » program are showing each of them a different face of the art creation, with beauty, humour and simplicity. Images are taken from everyday life situations. No set up, no glamour.

Our wish is that many art lovers will be interested by this 2010 Artisterium edition, by this « 8th day »'s exhibition, and that many other such days will occur in Georgia, one of the first countries to become Christian after the Creation of the World.

Olivier Mestelan

Guram Tsibakhashvili

Clown / 2010
Series of
5 color photographs,
50X75 cm

Ana Lordkipanidze

Identification / 2010
Series of 5 b/w
photographs, 75X100 cm

Beso Uznadze

Portraits / 2010
Series of 5 color
photographs, 50X68 cm

Mariam Amurvelashvili

The Doukhobors are Leaving / 2010
Series of 5 color photographs,
50X75 cm



Kakha Kakhiani

Untitled / 2010
6 B/W photographs,
50X75 cm



Tamuna Karumidze

Dreamcatcher / 2010
Series of 5 color photographs,
50X68 cm

Ketevan Siamashvili

Untitled / 2010
3 color photographs, 75X50 cm



Natela Grigalashvili

Untitled / 2010
10 B/W photographs,
18X24 cm



To Cut ThroughProject by **WHAT'S**Curated by **Dedika Bulia** and **Khatuna Melikishvili**

www.gallagallery.ge

Coordinators: **Elene Abashidze**, **Irine Jorjadze**

The project consists of some segments, which aim to reflect various perspectives of indoctrination set.

The indoctrination process constructs deep surface by means of creation pseudo reality - reality that is not essential. One of the most relevant recourses for indoctrination is the act of creation. Educational system (with its wide understanding- educational institution, culture industry, mass media, family, pop industry and so on) provides a ready knowledge such as created stories, threats, products, mystified problems, political conditions, etc. additionally within this perspective the presentation of the entire system of values is based on inessentiality, which causes disorientation of motion and reduces capacity for thinking about important matters. Therefore, the knowledge of contemporary history fades into the created one and as a consequence, society on the one hand doesn't take responsibility for the time of the history it lives in and on another hand, society loses actual chances to struggle through the practical directions for the human potential and thus, remains in the valley of disoriented movements or indifference towards essential problems or matters.

Since the rough process of indoctrination gradually incorporates into the flexible act of creating a reduced vision, through this project I intend to use the negative visible act of the process, as a tool to position myself in the opposite perspective from the given process. To encroach, to reduce the object and/or image in order to construct a platform that reflects considerate tools of indoctrination set. To cut through the deep surface to reveal the vision of the energy that lies beyond.

WHAT'S

Born in 1985 in Tbilisi, Georgia.
Lives and works in Berlin, Germany.

2009, Some Sapmles, video installation, Springendes Reh. Bohn, Germany; Trap #1 (symbolic threat), GRA Glass pavilion, Amsterdam; untitled, Gym zaal. XYZ privacy, Gerrit rietveld Academy, Amsterdam; Born in Georgia, Cobra Gallry, Amstelveen. 2008, Black&White, New Nacht Gallery, Sugar Factory, Amsterdam. 2007, Travel to Return, Tbilisi 4. Every Day is Saturday. Wet Circle, performance, National Children Gallery, Tbilisi. Teppanyak, miss take performance, National Children Gallery, Tbilisi; Tbilisi 3. Let's stay alive till Monday. 2005, Stereo Ballet, Zombie Room, Tbilisi, curated by Vazhiko Chachkhiani.

The aim of the project is to provide ten lies reflecting actual contemporary problems, which finally end their perspectives in the vector disappearing into cash.



Ten lies for cash / 2010
Ten-part object, mirror,
engraving, 30X 30 cm each

The aim of the project is to reflect the function and usage of image, the way visual language violates. Moreover, to show how produced and reproduced images reduce the visibility of essential reality.

Image / 2010
Prints on paper, A0, 5 objects



Sport is one of the pleasant structures that at first sight seems positive and harmless activity to be involved in. However, if we examine carefully this pleasant structure, on the one hand, trains and increases irrational chauvinism and on another hand, as education it defines wrong understanding and trajectory of struggle – striving “against”. The purpose of the project is to question a joyful structure, that increases irrational chauvinism and to reinforce the idea, that, there is nothing essential to be won.

To strive against is not the way, to struggle through-is.



No to Win / 2010
Installation, various sport balls,
3d chess board, plate

To train your sentiments / 2010

Video projection, 01'34"



The industries like culture/art/pop, etc. provide creativity impacting viewer on the emotional level, but don't go further. The function of creativity disappears in the process of its manifestation and does not leave traces on the intellectual layer that could constitute questioning of important matters. The aim of the project is to reflect the constructive structure of effective visual production, which is professionally well established and totally fades into its professional structure, without prompting anything else than sentimental or romantic attitudes, labeled languages of permanent disoriented encounters.

Konstantine Mindadze

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

2010/2011, From Heaven to Hell, (solo), Gallery Bremer, Tilburg, the Netherlands; Moments Together, Years Apart, (solo), Gallery Peter Marcelle Contemporary, Southampton, NY, USA; On The Way, Contemporary Art Center Tbilisi; Destroy Your Art, at Contemporary Art Center Tbilisi. 2010, Collected and Assembled by Times, Void, Chaos and Order, Gallery 9, Tbilisi; Empty Spaces organized by British Council at Tbilisi State Academy of Art, Tbilisi. 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. 2004, Untitled works collected, Airzena head office, Tbilisi, Georgia. 2003 Violdrome at TMS Gallery, Tbilisi, Georgia, 2001 Interpositions at TMS Gallery, Tbilisi, Georgia.



If Ever Earth Will Take Him...?! / 2010

Space installation, Random selection of 30 volumes of Lenin books, MDF, laminated wood fiber, glass, aluminum, melamine polycarbonate plaster casts, gypsum, modeling clay, aluminum oxide, raid anti roach spray, earth, acrylic, oil paint, nitro spray paint and lacquer, 101, 6X 24, 2X 25, 5 cm

No Pain Without Art, No Art Without Pain / 2010

Installation, Acrylic, pyrite, 10% iodine solution, genuine cochineal particles, bister, pigment and enamel on unprimed linen/syringe, catheter, glucose monohydrate, blood, blood transfusion equipment and stand linked to the painting, 127X89 X 4 cm



International Festival of Contemporary Art - Fest i Nova 2010

Art Villa Garikula – the Georgian regional Centre of Contemporary Art presents Kirill and Iliia Zdanevich Annual International Festival of Contemporary Art - **Fest i Nova 2010**.

For a period of two weeks Art Villa Garikula will host exhibitions, performances, film shows, special excursions and more. A conference and an educational program for young Georgian artists, students and IDP children will be held within the Festival.

Fest i Nova's objective is to establish an international platform for art at Art Villa Garikula that creates a meeting place for artists from Georgia and abroad, and an environment that fosters intercultural dialogue and the popularization of contemporary art in Georgia.

Artists from Austria, Norway, France, Lithuania, Germany, Poland, Georgia, USA, Armenia and Ukraine are participating in Fest i Nova 2010.



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

'Outdoor.ge' advertizing company

Published on the occasion of Artisterium 2010, the 3rd Tbilisi International Contemporary Art Exhibition and Art Events.

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Printed in an edition of 1000 copies
Tbilisi, Georgia, 2010

