

A white t-shirt is hanging on a wooden hanger against a light-colored wall. The t-shirt has a crew neck and short sleeves. The text "Am I You?" is printed in a bold, black, serif font in the center of the chest. The hanger is made of dark wood and has a metal hook at the top. The t-shirt's fabric shows some creases and shadows, suggesting it's been worn or handled.

**Am  
I  
You  
?**

# ARTISTERIUM

თბილისის თანამედროვე ხელოვნების მე-6 საერთაშორისო გამოფენა  
4-14 ოქტომბერი, 2013 წელი

ვარ მე შენ?



ილიკო ზაუტაშვილი, პერფორმანსი „ვარ მე შენ?“, 1998, მირზაანი, საქართველო.  
პერფორმანსი: თეო ხატიაშვილი, ნინო დანელია, ნინო ნამიტჩეიშვილი, ელა გიბსი

Iliko Zautashvili, Performance "Am I You?", 1998, Mirzaani, Georgia.  
Performance: Teo Khatiaashvili, Nino Danelia, Nino Namitcheishvili, Ella Gibbs

„ერთადერთი განსხვავება ჩვენს შორის ჩვენი არჩევანია“  
უცნობი ავტორი

არტისტერიუმი VI, თანამედროვე ხელოვნების ყოველწლიური საერთაშორისო გამოფენა და სახელოვნებო ღონისძიებების სერიაა, რომელიც 2013 წელს თბილისში 4 ოქტომბერს გაიხსნება და 14 ოქტომბრამდე გასტანს. „არტისტერიუმი“ განვითარებადი სახელოვნებო პლატფორმაა, რომლის მთავარი თემა, როგორც წესი, თანადროულ, აქტუალურ სოციო-კულტურულ პრობლემათიკას ეხმარება და განვითარების ალტერნატიულ გზებს ეძებს.

2008 - „Modus Operandi“ - განსხვავებული გზის ძიებაში“; 2009 - „ცვლილებების მანიფესტი და შინაგანი გამოცდილება“; 2010 - „ნარმოიდგინე მომავალი“; 2011 - „თავისუფალი ვარდნა“; 2012 - „პროტესტი, რომელიც არასდროს მთავრდება“ - ბოლო 5 წლის მანძილზე „არტისტერიუმის“ ფარგლებში წარმოდგენილი თემატური გამოფენებია.

2013 წლის მე-6 არტისტერიუმის თემაა: „ვარ მე შენ?“. განსხვავებულის, უჩვეულოს, გაუგებრის მიღება-არმიღება დღევანდელი მნიშვნელოვანი პრობლემაა. უამრავი ფილოსოფიური, სოციალური თუ ფსიქოლოგიური თეორია აღწერს ჩვენს დამოკიდებულებას ეროვნებების, რელიგიების უმცირესობების, განსხვავებულად მოაზროვნეთა, გვერდით მყოფი ადამიანის - „სხვის“ მიმართ. როგორც ჟაკ დერიდა ამბობს: „სხვას ვერასოდეს გაიგებ როგორც თანყოფნის (presence).... „სხვას“ ყოველგვარი კავშირი აქვს განწყვეტილი თანყოფნის ფენომენოლოგიურ მეტაფიზიკასთან - „სხვას“ ვერასოდეს გაიგებ თეორიულ აქტში; ეს მხოლოდ ეთიკური პასუხისმგებლობის მეშვეობითაა შესაძლებელი: მე ვიღებ პასუხისმგებლობას სხვაზე“. ეთიკური პასუხისმგებლობის აღების სირთულე და ზოგ შემთხვევაში შეუძლებლობა, ხშირად ხდება კულტურული გაუცხოების, რელიგიური, ტერიტორიული თუ პირადი კონფლიქტების მიზეზი.

სახელწოდების ინსპირაციის წყარო ქართველი მხატვრის, ილია ზაუტაშვილის 1998 წლის პერფორმანსი „ვარ მე შენ?“ გახდა. პერფორმანსის ოთხი მონაწილე 2 წყვილადაა გაყოფილი, რომლებიც ერთმანეთს „გაგებას“ ცდილობენ, მაგრამ წინააღმდეგობებს აწყდებიან. პირველ წყვილს თვალები აქვს ახვეული და ერთმანეთს ეხება, მეორე წყვილი კი სხვადასხვა ენაზე დანერჩილ წიგნს ხმამაღლა, ერთდროულად კითხულობს. ნამუშევარი აჩვენებს კომუნიკაციის სირთულეს, როცა კონცენტრაცია მხოლოდ საკუთარ ენაზე, სიტყვების ფორმალურობაზე და კულტურულ ან ქცევით (behavioral) სტერეოტიპებზე ხდება, ან როდესაც სუბიექტის მიღება-არმიღება წინასწარგანწყობით შემოიფარგლება.

არტისტერიუმის 2013 და მისი თემა „ვარ მე შენ?“ მონაწილეებს თავაზობს „სხვისი“, როგორც ფენომენის კვლევას და ჩვენი დამოკიდებულების და პასუხისმგებლობის ეკოლოგიას „სხვის“ მიმართ. გამოფენის მიზანი თუნდაც მიუღებელ იდეოლოგიასთან ან ცხოვრების წესთან თანაარსებობის გზების ძიება და თანაგრძობის შესაძლებლობაა. წლევანდელი თემა იმ გავლენების აღმოჩენის საშუალებასაც იძლევა, რომელიც აყალიბებს ჩვენს დამოკიდებულებას გარშემო არსებულ მრავალფეროვანი ნააზრებისა თუ გამოვლინების, თუნდაც სიცოცხლის სხვა ფორმების მიმართ (ფლორა, ფაუნა), რომლებიც ჩვენს გვერდით ამ პლანეტაზე არსებობენ.

მაგდა გურული  
არტისტერიუმის კურატორი

*The only difference between me and you are the choices we make.*  
Unknown quote

The Artisterium VI, the annual international contemporary art exhibition and series of public art events, opens in the Georgian capital of Tbilisi on October 4th, and runs through October 14, 2013. „Artisterium“ is an evolving curatorial platform. Each year its overall theme always responds to prevailing social concerns, such as alternative ways of development: („Modus Operandi – in Quest of a Different Way“, 2008), changes within general and personal levels („The Manifest of Changes and an Inner Experience“, 2009), artistic reflections on re-envisioning the future („Imagine the Future“, 2010), the willingness to embrace open-ended subjects as a way to critically engage with important social, political, urban, private and aesthetic issues („Free Fall“, 2011) and research artistic and theoretical reflections on a wide range of PROTEST („The Protest that Never Ends“, 2012).

The theme of the Artisterium 6 / 2013 is „Am I You?“ Acceptance of the unfamiliar is a crucial aspect of today’s life. There are many kinds of philosophical, social and psychological theories to describe our relationships to minorities, other nations, other religions, or people who think differently – The Other. In the words of Jacques Derrida, „the other can never be understood as presence, but only with concepts like traces and exteriority. He has completely broken with the phenomenological metaphysics of presence — the other can never be understood in a theoretical act, but only by means of ethical responsibility: I take responsibility for the other.“ The uneasiness of this kind of responsibility triggers moments of cultural misunderstanding, religious, territorial or personal conflicts.

The theme takes as its source of inspiration a performance by the Georgian artist Iliko Zautashvili „Am I You?“ (1998). In the performance the artist uses four participants divided into two pairs and asks them to make attempts at understanding each other. However obstacles are placed between them, like an eye bandage that limits vision while the pair touches each other. In another case the participants recite texts in different languages simultaneously. The work shows the impossibility of communication when fixed within one’s own language, the formality of words and cultural or behavioral stereotypes. It also explores the difficulty in discovering a mutual understanding even when the information is purely sensual.

The Artisterium 2013 theme of „Am I You?“ encourages participants to research the phenomena of the Other and the ecology of our relation and responsibility to the Other. We wish to explore possible ways of coexisting with unfamiliar, different or even disagreeable ideologies and lifestyles, while at the same time calling for participation, understanding and empathy. Through the year’s theme we hope to reveal modes of exploring the influence that shape our connections to divers thoughts and attitudes – and even the life forms – living next to us on this planet

Magda Guruli  
curator of the Artisterium

## Gabriel Edward Adams

Born in 1978, Pittsfield, USA. Gabriel Adams' works have been exhibited internationally in the US, Asia, Eastern Europe, and New Zealand. Since the turn of the millennium his work has focused primarily on installation, relational aesthetics, ephemeral works, as well as painting and drawing. His most recent exhibition at CY-Art Gallery in Seoul, South Korea (2013), highlighted documentation of a social artwork Ice Cream Mirage, in which the artist embarked on a journey across the Silk Road with an ice cream machine. Adams "...carried an inflatable shark to the vanishing sea" of Uzbekistan and exhibited aspects of the performance for *Artisterium V*, in Tbilisi, Georgia (2012). He has made many projects with the international group Nine Dragon Heads, in which he concentrated on environment and ephemeral art works. Other recent exhibitions have included Art Sea International Festival of Contemporary Art, Poti, Georgia, in 2012; Art Bosphorus Contemporary Art Fair, Istanbul, Turkey, in 2012; Sarajevo Winter Festival, Bosnia-Herzegovina, in 2012; And the video installation of *Media Becomes US*, Çanakkale Biennale, Çanakkale, Turkey, in 2011. The Artist was born in 1978 in Massachusetts and graduated from the Maine College of Art with honors in sculpture.

Why is it that we find ourselves in the situations that we do, between various groups, tribes, nations and countries, in relation to Nature, or even within interpersonal situations?

Held within a landscape, a white canvas serves as a metaphor for the greater complexities of this relationship between human consciousness and physical outer space (nature), and our participation in life within the gamut of human experience.

From an artists' perspective the dilemma of what to make, how to make, and the content held within that space form a significant aspect of cognitive human inquiry and participation. We can use this concept as a lens into the basic ideas behind invention, the production of meaning, and essentially how we act and create the way we live.

*Who am I, who are we, what is this thing called life?* 2013, video loop



## Anna-Lea Kopperi

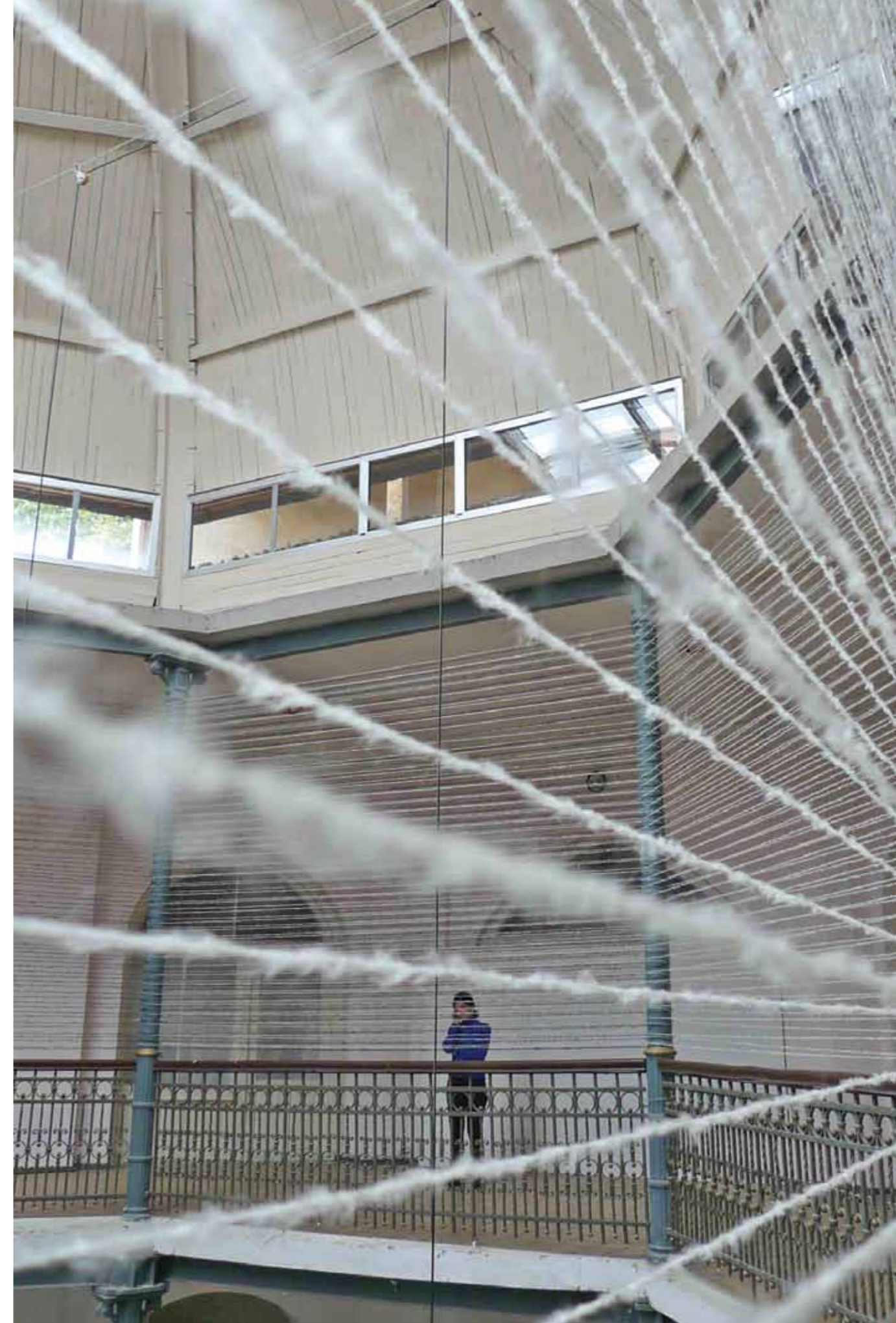
Anna-Lea Kopperi works on conceptual art with different medias. She is known for her installations and sculptures, environmental and interactive works, which arise from the spatial, architectural and social aspects of the site. In the site-specific installations she explores the concepts of a site and situation with material, light and interaction. In her ephemeral oeuvre, Kopperi combines her perceptions of spaces with existential questions like life and death, time and continuity.

Anna-Lea Kopperi's works have been exhibited internationally in Europe and Asia since the early 1990s. Her recent solo exhibitions are *Plants for Free*, video installation and performance at the Kunsthalle Helsinki, *Mountain in my Head* at ACCEA in Yerevan, *Thought Lift* at Amos Anderson Art Museum in Helsinki, and *Across the Air* at the Durbar Hall Ground in Kochi, India. The works of Kopperi have been exhibited e.g. at the Artisterium 5 in Tbilisi, the 8th Gyumri Biennale in Armenia, The 3rd International Festival in St. Petersburg, Junge Kunst International in Lübeck and *Jenseits der Norm*, Documenta X fringe Exhibition, in Kassel. Her permanent sculptures have been erected around Europe. The artist was born 1960 in Finland, studied in Finland, France and Germany, and graduated from the Academy of Fine Arts in Düsseldorf in 1996.

IN – OUT is a spatial sculpture with two different spaces. The lower space is made out of black thread. The upper space is made out of white thread. Both spatial sculpture forms are hanging from the ceiling to the floor. The visitors may enter inside of these spaces and experience being inside of a black and also inside of a white space.

These two sculpture forms make visible the inner lives and the real differences between people as well as the differences between the different stages of a human being. A person may be covered by darkness and a person may be filled with light in every circumstance of life. The real difference between people can be defined by the own personal selection of attitudes in different situations.

IN – OUT, 2013, installation, B&W wool thread, size variable



## Juha van Ingen

b.1963 in Hämeenlinna, Finland. Juha van Ingen utilizes various mediums in his works ranging from objects and spaces to moving image and sound. His works have been exhibited/screened since 1989 in eg. Kiasma Museum of Contemporary Art, Helsinki, Casino Luxembourg - Forum D'art Contemporain, Luxembourg, Videonale, Bonn, Arnolfini Centre For The Contemporary Arts , Bristol, Galician Center of Contemporary Arts CGAC, Santiago de Compostela, Stuttgarter Filmwinter and City of Paris Museum of Modern Art. An excerpt from a text by Kari Yli-Annala (art critic/artist): "Juha van Ingen's tactics are marked by a kind of fundamental insight about the relationship between the elements he is using, around which he then constructs a kind of game for the viewer. His approach makes use even of the small mistakes (sometimes called artifacts) produced by technology, showing that they are in fact important and un-separable part of the systems in which they are appearing."

Van Ingen's works are neither monolithic nor static, but changeable and mobile. The works occur in living intervals of time, and often involve subtle alterations of the aesthetic assumptions and physical conditions underlying beneath the perception."

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"Auguste Comte was the first philosopher to make a serious attempt to systematically study generations. In Cours de philosophie positive Comte suggested that social change is determined by generational change and in particular conflict between successive generations. As the members of a given generation age, their "instinct of social conservation" becomes stronger, which inevitably and necessarily brings them into conflict with the "normal attribute of youth" innovation.

Generation X is generally defined as those born after the Post World War II baby boom ended. Demographers, historians and commentators use beginning birth dates from the early 1960s to the early 1980s.

Generation Z is a name used (although other terms exist) for the cohort of people born from the early 2000s to the present day who are distinct from the preceding Millennial Generation."  
Wikipedia

"...I like to work in and with different mediums. Often the starting point for my work is a situation, space or a concept that I happen to encounter. My working process starts by stripping the subject I have selected down to basic elements, which I then recompose to meet my artistic objectives. Coincidence is my favorite tool, if I would have to name one..." Juha van Ingen

X / Z and Z / X, 2013, passport photographs of Juha van Ingen and his daughter Mai, sellotape and frames. Edition 1/3



## Kalle Hamm / Dzamil Kamanger

### KALLE HAMM

b. 1969 in Finland. Kalle Hamm's works of art examine cultural encounters and their impacts both in historical and contemporary contexts. He is also dealing with the concept of freedom and how it has been defined and understood in different times and ideologies.

### DZAMIL KAMANGER

b. 1948 in Iran. Dzamil Kamanger is an Iranian Kurd based in Helsinki, who is concerned with his own experiences as a refugee by using traditional Iranian handicraft techniques. They have collaborated together since the year 1999 although both of them are also working independently. They have made together several art projects dealing with the position of marginality in mainstream culture and complexity of the multiple identities. They have also been interested in global networks for example travelling routes of plants and food ingredients. They are working with video, photograph and site-specific art works and interventions in public space.



*Afaryan Monolog*, 2007, Video SD PAL, 4:3, 2'35" loop

ABC Flag (Kurmanji Cyrillic) is composed of a white Kurmanji Cyrillic alphabet printed on a red flag. Kurds still do not have a unified writing system for their language, but it is written at least in four different writing systems. One of them is the Kurmanji Cyrillic, which is used in the former Soviet States. In this work of art, the status of Kurds is used as a metaphor for any kind of culture or individuals, who are in danger to become integrated to major culture. Thus the theme of the exhibition "Am I you?" is expanded to the meaning "Is my culture your culture?"

The red flag is usually associated with the revolution or emancipatory demands. Instead of slogans there is the alphabet with exemplary images and words printed from the first grade ABC book. Every child, the future of culture and society, has a right for his or her culture and thus to his or her language and history.



*ABC Flag (Kurmanji Cyrillic)*, 2013, Silkscreen on flag, 163X100 cm



## Palimpsest / Rianú Project

Cló and The Living Archive have worked with Artisterium since its inception in 2008, to represent Ireland (both North and South) at Artisterium. This year Cló have invited Claire Halpin and Eoin Mac Lochlainn to curate the Palimpsest / Rianú Project which involves eight artists creating works collaboratively as a curatorial concept responding to the theme "Am I you?" for Artisterium VI.

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### THE PALIMPSEST / RIANÚ PROJECT

A palimpsest is a manuscript page from a scroll or book from which the text has been scraped or washed off and which can be used again. The word "palimpsest" comes through Latin palimpsestus from Ancient Greek παλίμψηστος (palimpsestos, "scratched or scraped again") originally compounded from πάλιν (palin, "again") and ψάω (psao, "I scrape") literally meaning "scraped clean and used again."

Each of the artists were invited to produce an initial image which they emailed to the second artist who responded to it by working over it or manipulating it in some way to create a new image. He/she then rescanned the image and emailed it on to the third artist who also responded to it, and so on. This process continued until each of the eight initial images were circulated and worked on by each of the eight artists.

### About Cló

Cló is an artist-lead initiative providing a platform for creative exchange between artists worldwide and the Gaeltacht or Gaelic-speaking community in the North West of Donegal. It is an art and media workshop combining traditional forms of printmaking with contemporary visual media which facilitates artists and groups to create original works which can be used for exhibition, documentation or broadcast. Cló also publishes limited edition prints, DVDs, CDs and Artists' books.

Cló and The Living Archive initiates and promotes collaborative arts projects and public art commissions and explores relationships between indigenous cultural forms and new forms of creative expression. It also fosters the emergence of artists in the Gaeltacht by providing access to professional development services.

[www.clo.ie](http://www.clo.ie)

## AOIFE MCGARRIGLE

b. 1978 in Donegal, Ireland. Aoife McGarrigle is a visual artist based in Glasgow, Scotland. She studied fine art printmaking at Glasgow School of Art, graduating with a BA(Hons) Degree in 2001 and then completed a Masters in Letters in Fine Art Practice in 2013.

McGarrigle's main discipline is in printmaking, working predominantly in lithography and etching. Furthermore, she works extensively with digital print, incorporating digital photography with traditional printmaking techniques. In 2009 she attended the Tamarind Institute of Lithography, Summer Workshop, New Mexico.

Aoife has been the recipient of two Irish Arts Council awards, an RGI Travel Award and a Glasgow Educational and Marshall Trust Scholarship. She has exhibited both nationally and internationally and is currently Senior Technician for the Painting & Printmaking Department at Glasgow School of Art.

### Statement

"...it can happen that a civilization can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact."

Translations, Brian Friel

Placenames are the product of language and can carry an important cultural history. As a result of the Ordnance Survey of Ireland in 1824, Gaelic placenames were replaced with Anglicized spellings. The original meanings became obsolete and the new spellings bore no congruence with reality. Focusing on Donegal, I've been de-Anglicizing placenames in order to find their original meaning. Some still resonate with the landscape while others are now completely disparate.

I use printmaking to create my own personal maps, which act as documentation of my interaction with the landscape. Placenames are an essential component in defining our relationship with our physical environment. Although the lexical meaning may no longer be pertinent to the land today, their function as a name survives independently, bearing witness to changes in language and culture.



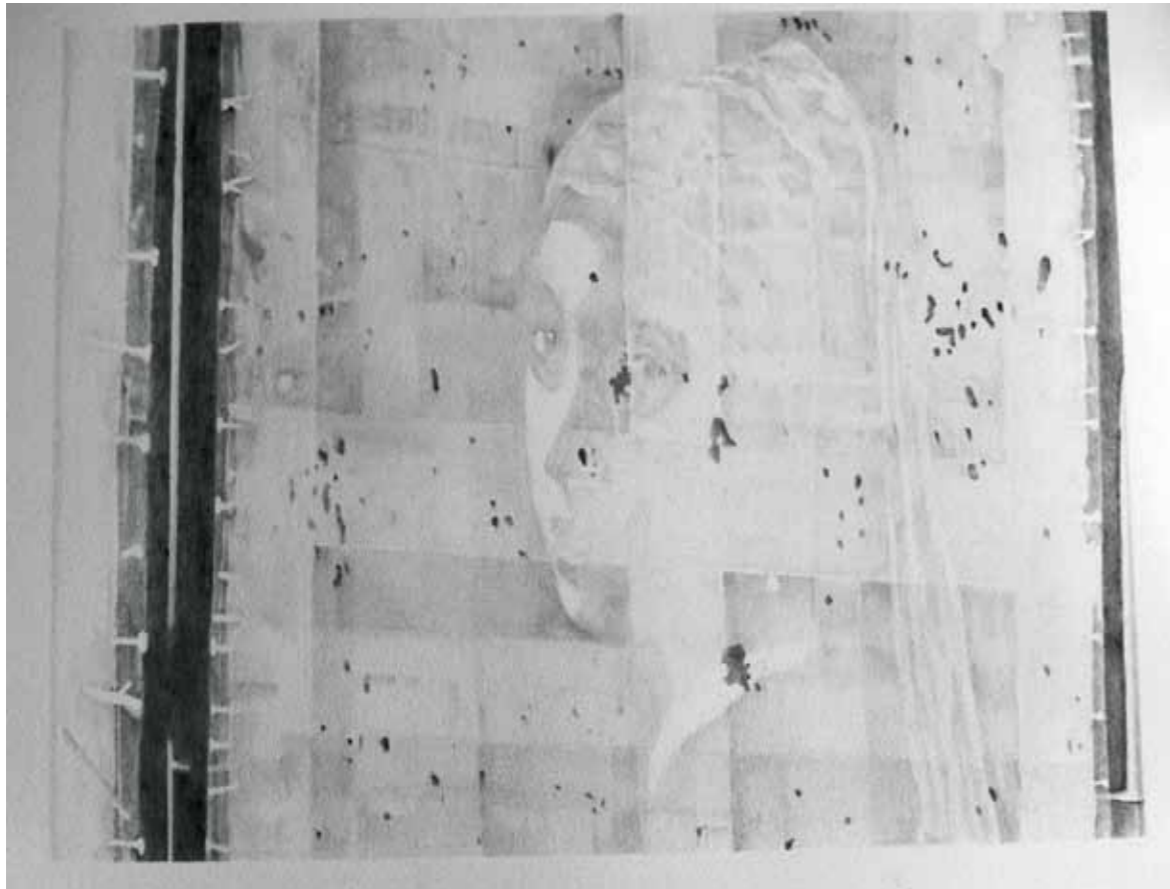
*The Bride's Land*, 2013, photographic print, variable dimensions

## BRIAN FAY

b. 1968 in Drogheda, Ireland. Brian Fay lectures in Fine Art at the Dublin Institute of Technology. Recent solo exhibitions in Ireland include Broken Images or When Does Posterity Begin? (2011) Ashford Gallery RHA, Dublin, Some Time Now (2007/08) show at The Lab, Mermaid and Solstice Arts Centres, Web, Butler Gallery, Kilkenny (2005) and enCODEd, (2005) Context Gallery, Derry, Project Arts Centre, Dublin and West Cork Arts Centre, Cork. Group shows include Motion Capture: Drawing and the Moving Image, (2012/13) Lewis Glucksman Gallery, Cork, Ireland, Projet Gutenberg, (2012) Galerie Jeanroch Dard, Paris, France, 43 Uses of Drawing, (2011) Rugby Art Museum, England, Fine Lines: from the National Collection of Contemporary Drawing, (2010) Limerick City Gallery, Ireland, Into Irish Drawing (2010), Limerick City Gallery, Civic Arts Hengelo, Holland, Irish Cultural Institute, Paris, Millennium Arts, Northern Ireland, and Other Men's Flowers, (2008) Dublin City Gallery: The Hugh Lane, Ireland. He is represented by NAG gallery, Dublin, Ireland

## Statement

My practice and research examines the materiality of a pre-existing artworks and objects and their complex relation to time. The ongoing intention of this drawing practice is to register and map the effect time has on the materials and supports of early film and iconic paintings. The gathering of particular time periods presents a framework for reflection on the role that time and technology plays in mediating our understanding of image creation, the preservation of its unstable form and the making visible of its own history.



*Xray Drawing Girl With A Pearl Earring*, 2011, pencil on paper, 56X76 cm

## CLAIRE HALPIN

b. 1973 in Dublin, Ireland. Claire Halpin graduated from D.I.T with B.A Honours in Painting and went on to complete her Masters at Gray's School of Art, Aberdeen, Scotland. Since graduating she has exhibited widely in group exhibitions in Ireland and abroad - most recently at – Water Tower Art Fest, Sofia, Bulgaria, Fast Moving Consumer Goods, Talbot Gallery, Dublin, Sculpture in Context, National Botanic Gardens 2012, Dublin, 182nd Royal Hibernian Academy Annual Exhibition, Dublin and Artisterium V, Tbilisi, Georgia 2012. Claire has had a number of solo exhibitions including Reconstructions at Talbot Gallery, Dublin (2011) and Droichead Arts Centre, Drogheda (2012), Tabula Rasa at Cavan County Museum (2011), Anaesthetic Aesthetics at Rua Red South Dublin Arts Centre, Tallaght (2010), Always Now at Talbot Gallery, Dublin (2008), Eidetic Amalgams at Basement Gallery, Dundalk (2006) and solo exhibitions at Triskel Arts Centre, Cork, Model Arts Centre, Sligo. Her paintings are included in many private, public and corporate collections.

## Statement

My current work takes its imagery from a number of sources from media photos of areas of conflict and modern warfare to paintings from the canon of art history from Byzantine and Early Renaissance. The techniques employed range from the traditional form and materials of icon painting through to traditional oil painting, drawing and photographic transfer. The themes in the work concern the use of imagery and how we perceive and interpret imagery and artworks depending on media used and how the context in which we view images influences our perception and interpretation of them. My work attempts to raise questions about how we remember the past; choose to record history - the veracity of painting, photography, and the media in documenting future history.



*Archangel (Drone)*, 2013, egg tempera, gold leaf on gesso, 25X20 cm

## COLIN MARTIN

b. 1973 in Dublin, Ireland. Colin Martin lives and works in Dublin. He studied at DIT 1994 and NCAD 2010. Recent Exhibitions include 'a yellow rose' 2012 Freemasons Hall Dublin, 'Cyclorama' 2011 Basic Space, 'Basic Spaces' 2011 Cake Contemporary, 'Re:Public' Temple Bar Gallery 2010. He has been the recipient of a number of award including Arts Council Visual Arts Bursary 2004, 2007, 2012, the Hennessy Craig Scholarship 2004 and the Thomas Damaann award 2007.

## Artist's statement

Colin Martin's current practice concerns the relationship between Cinema and Space as worlds we move through either physically or virtually. It references both Pre-narrative Cinema and Structuralist Cinema. Martin uses the formal devices of cinema to explore locations to create non narrative films. These cast the locations themselves as central characters. The spaces are conduit spaces that carry a social, political or cultural charge. Many of the locations used in these films are bounded, idealized spaces that serve to accommodate things that may not ordinarily exist together naturally (Museums, Gardens, Film Studios) and that exert a sense of control and order over their subjects. This is formally echoed in the manner in which the camera relates to these spaces in long extended takes and unedited field recording. These films reference directly the illusion making strategies of narrative film and cast the viewer physically as an active agent in the consumption and reception of these images.



*Green Screen*, 2012, oil on canvas, 80X110 cm

## EOIN MAC LOCHLAINN

b. in Dublin, Ireland. Eoin Mac Lochlainn graduated from NCAD, Dublin in 2000. He has had ten solo exhibitions in Ireland including "Lorg" in the Royal Hibernian Academy (Ashford Gallery) in 2002, "Requiem" in Kilmainham Gaol, Dublin in 2005, "We are where we are" in The Paul Kane Gallery, Dublin in 2011 and "Home" in The Bourn Vincent Gallery in the University of Limerick in 2012. He also participated in selected exhibitions (including RHA, RUA, Iontas, Éigse, Oireachtas) and in various group shows in Ireland, England, Georgia and China. Recently he took part in a group show in Leuven, Belgium as part of the Irish Presidency of the EU. He won The Golden Fleece Award in 2008, was shortlisted for the Davy Portrait Award in 2010 and won the Keating McLaughlin Medal at the RHA annual exhibition. His work is in the collections of: OPW, AIB, Bank of Ireland, AXA Insurance, University of Limerick, the Boyle Civic Collection and in various private collections.

## Statement

During a residency in Temple Bar Gallery & Studios, Dublin, I began collecting fingerprints from visitors to my studio. Unlike in a police station, people were free to choose from my palette, the colours they might use to make their impressions. It was fascinating (for the visitors as well as for myself) to study the endless combinations of lines and to notice the particular differences and similarities on each person's hands.

I made no attempt to catalogue or categorise these prints. Indeed, I overlaid several prints to produce a kaleidoscope of colour on the one page. The intersection of two prints often produced interesting results. So I began isolating the interesting sections and cutting them out. Like visualising faces in the clouds, I could see tiny faces, tiny landscapes, rippling water, tiny maps etc. in the sections of fingerprint. Once you discover one image, you realise that there are many more to be found.



*12 Encounters*, 2013, monoprint, 5X3 cm

## IAN JOYCE

b. 1961 in Dublin, Ireland. Nomadic from the age of 16, Ian Joyce has travelled and worked in India, Norway, Canada, Taiwan and the South Caucasus (Armenia & Georgia). Recent artistic endeavours have brought him to Thessaloniki in Greece where he participated and lead a trans-european Art project entitled Samkura. His current work relates to Cló and The Living Archive which he founded in 2000 ([www.clo.ie](http://www.clo.ie)) and "Ogham" an inter-cultural art project focusing on language and identity.

## statement

Art , language and landscape share one word, whose letters are real and unknowable.



*For Konstantinidis,*  
2012, Centre for  
Contemporary  
Art, Thessaloniki,  
Greece

## KATE MURPHY

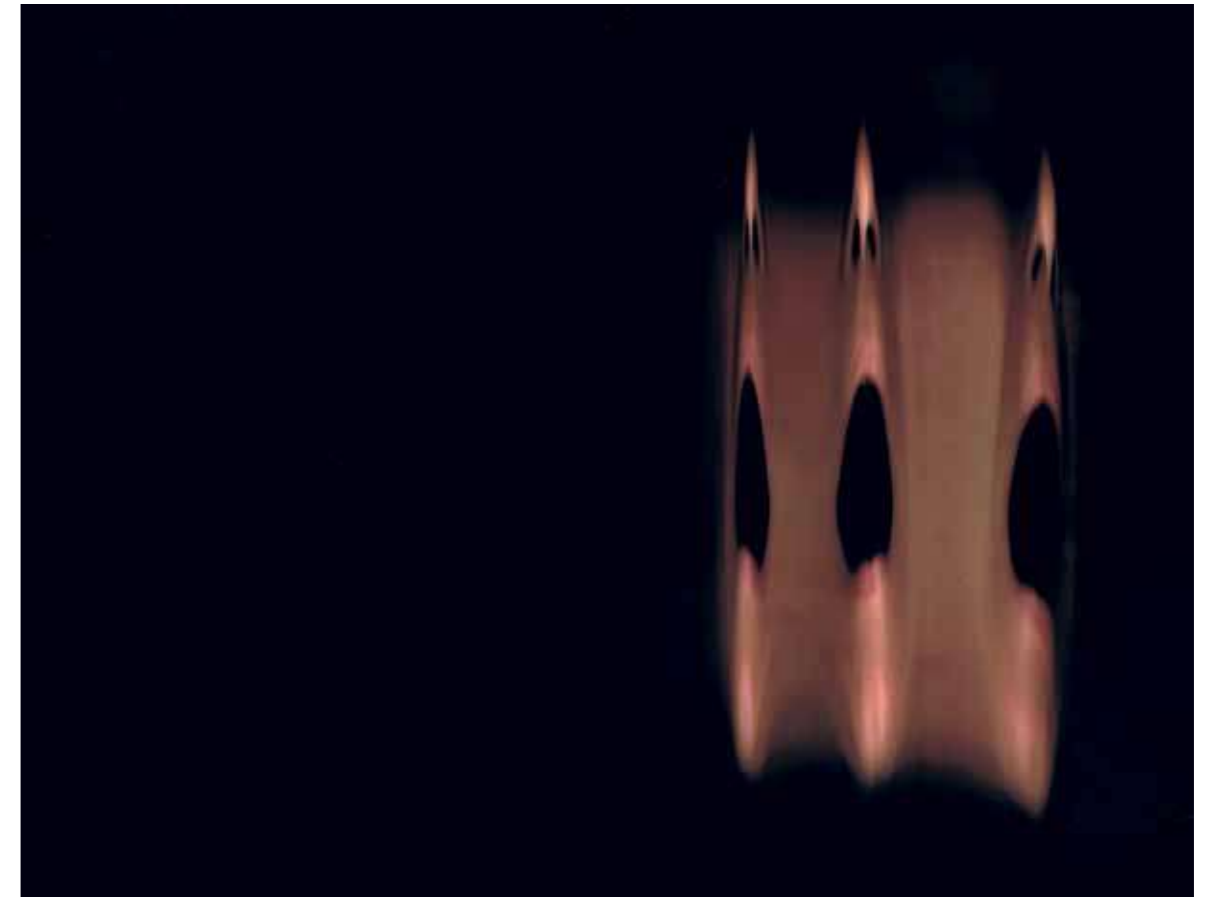
b. 1972 in Dublin, Ireland. Kate Murphy graduated from the National College of Art & Design in 2000 with an honours degree in Fine Art, Sculpture. She began to direct her practice through painting in 2003. Up until its closure in 2010, Kate was showing her work with Stone Gallery in Dublin, with solo exhibitions there in 2006, 2007 and 2009. She was short-listed for the Golden Fleece Award in 2010 and was awarded the first prize Visual Arts Bursary by Wexford County Council in 2009 which supported a solo exhibition in Wexford Arts Centre in 2011. Kate was one of four successful candidates to be recently awarded a placement on The Living Art Project, a 15 week artist-in-schools/studio support programme for County Wexford which is funded by the Arts Council of Ireland. She has a solo exhibition in Talbot Gallery in Dublin in October 2013. Kate's work is in the collection of the Bank of Ireland, The Office of Public Works, Wicklow County Council and in private collections.

## Statement

Kate's work is concerned with 'the house', as an extension of The Self, as an archetype of both physical and psychological boundary and as the primary site of the development of personal, cultural, gender and sexual identity.

The house or dwelling, as an artifact, serves as a source of materials, forms and objects with which to investigate notions of social convention, ritual, nostalgia and the unconscious. The work is very personally grounded in expressions of longing, loss, embodiment and the duality of protection versus isolation.

Through painting, found video and installation, the home is presented as having a dual function; as a private stage, as well as a very public show-case. Tension is created in the work by the exposure of the raw point between these public and private elements of the home, where the public face of 'the house' buffers the intimate space of 'the home'.



*Am I you?,* 2013, photographic print, dimensions variable

## MARY A. FITZGERALD

b. in Dublin, Ireland. Mary A. Fitzgerald graduated with a B.A in Fine Art from N.C.A.D, Dublin in 1988, she went on to complete her Master of Arts in N.C.A.D, Dublin in 2004. She is currently lecturer at N.C.A.D, Dublin. She has had a number of solo exhibitions in Ireland and abroad including: *Certain Distance*, Paul Kane Gallery, Dublin (2010), *A Longer Walk Home*, Lemon Street Gallery, Dublin (2008), *New Work*, Lemon Street Gallery, Dublin. (2005), *Post Graduate Master of Art Exhibition*, The Digital Hub, Dublin (2004), *DRAWN*, Original Print Gallery, Dublin (2003), *Hus*, Grafikens Hus, Stockholm, Sweden (2002). Recent Group exhibitions include: *Production*, Monstertruck Gallery, Dublin (2013), *182nd Royal Hibernian Academy Annual Exhibition*, Dublin (2013), *Draw The Line*, Monstertruck Gallery, Dublin (2011). Recent collaborations - Mary A. Fitzgerald & Marc Reilly - *LEAN*, The LAB, Dublin (2012), *INVISIBLE*, La Catedral, Dublin (2010), *HERE & THERE*, Independent Artists Studios, Dublin (2008).

## Statement

I create works with foundations in the narrative but with the gesture of the sensory abstract. This work is grounded in the experience of daily observing and remembering. The experience of looking is not only based on what you see with your eyes - the immediate sensation of something - but also how personal history, individual understanding and internal thought process alter what is perceived. These 'new realities' with their combination of personal narrative, of momentary and fleeting images, are brought together, transformed and communicated through the process of painting. The process of revealing and concealing the narrative, of scraping back creates a history or archeology within each piece. The observation yields the subject but the process is abstract. Each work enjoys both a tangible and a subliminal existence. The spaces and silences created in-between remain for the observer to explore.



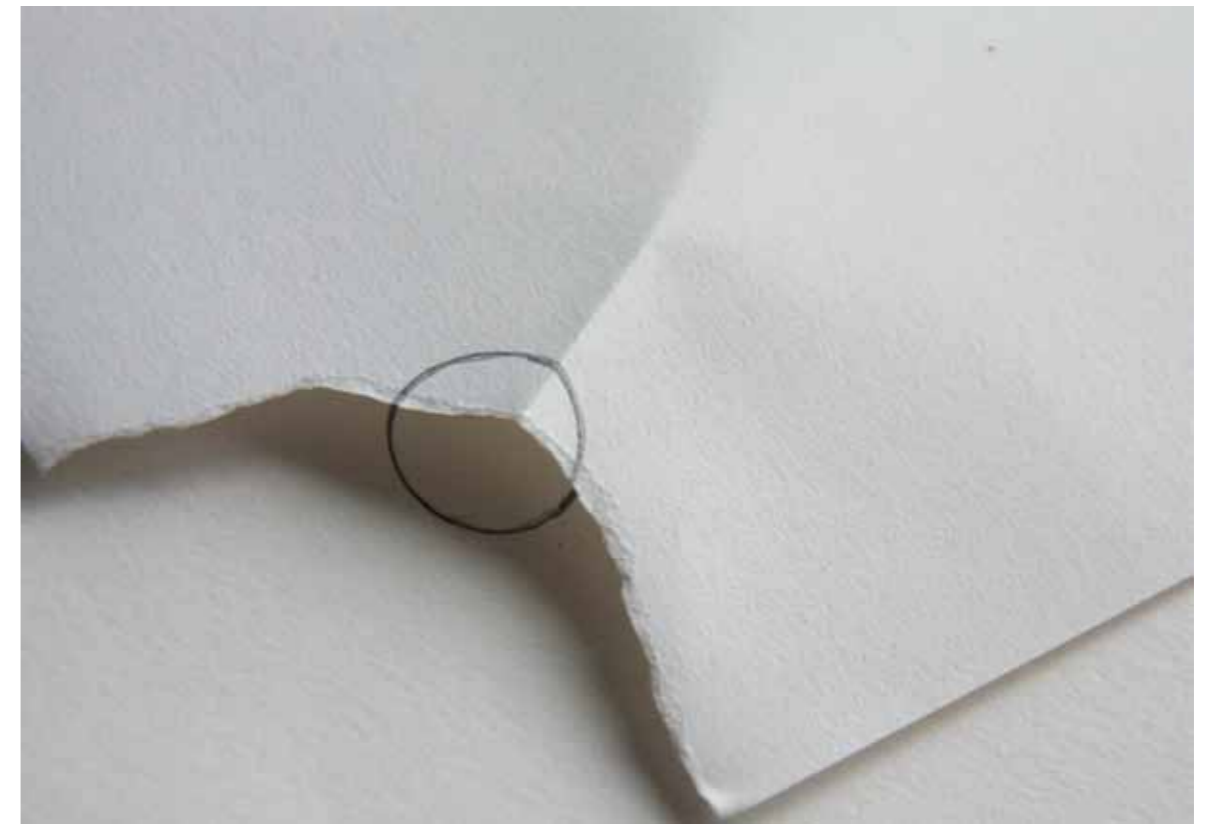
*Climber*, 2013,  
acrylic on canvas,  
30X30 cm

## NUALA NÍ FHLATHÚIN

b. 1976 in Galway, Ireland. Nuala Ní Fhlathúin is from the Gaeltacht area in the West of Ireland. She received a BFA in Ceramics from the GMT School of Art in 2008 and an MFA in Sculpture from the University of Washington in Seattle in 2011. Her work has been exhibited nationally and internationally, in Ireland, the USA and Portugal and Georgia.

## Statement

My art practice has been an investigation of material processes and procedures, an exploration of the mysterious divide between material reality and the disembodied world of abstract sequenced thought. In my practice I work directly and experimentally with materials, constructing open-ended arrangements of order and entropy, conservation and decay. I work with natural and manmade fragments, paying attention to their distinct physical properties – their weight, their balance, their particular way of occupying space, how they impinge on each other. In exploring these dynamics my art consistently operates on the plane of the personal, the particular and the intimate - the world of cataclysmic, hairsbreadth differences, irrational attachments and temporary stop-gap measures.



*Untitled*, 2011, photographic print

## Mamuka Japharidze

b. 1962 in Tbilisi, Georgia. Lives and works in Georgia and UK.

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Summer time and hundreds of flies come in to our kitchen from the pasture while we cook.  
Sorry flies, but you're not invited to share our food.

What, you're still here?

Kill! Kill! Kill!

Now we have hundreds of fly corpses and yet more flies coming to see what we've done to their fellows. They turn their multi-faceted eyes at us and we feel bad, very bad.

Later that summer I hang my painting of a checkerboard black and white pattern on the kitchen wall.

The next day there are no flies to be seen.

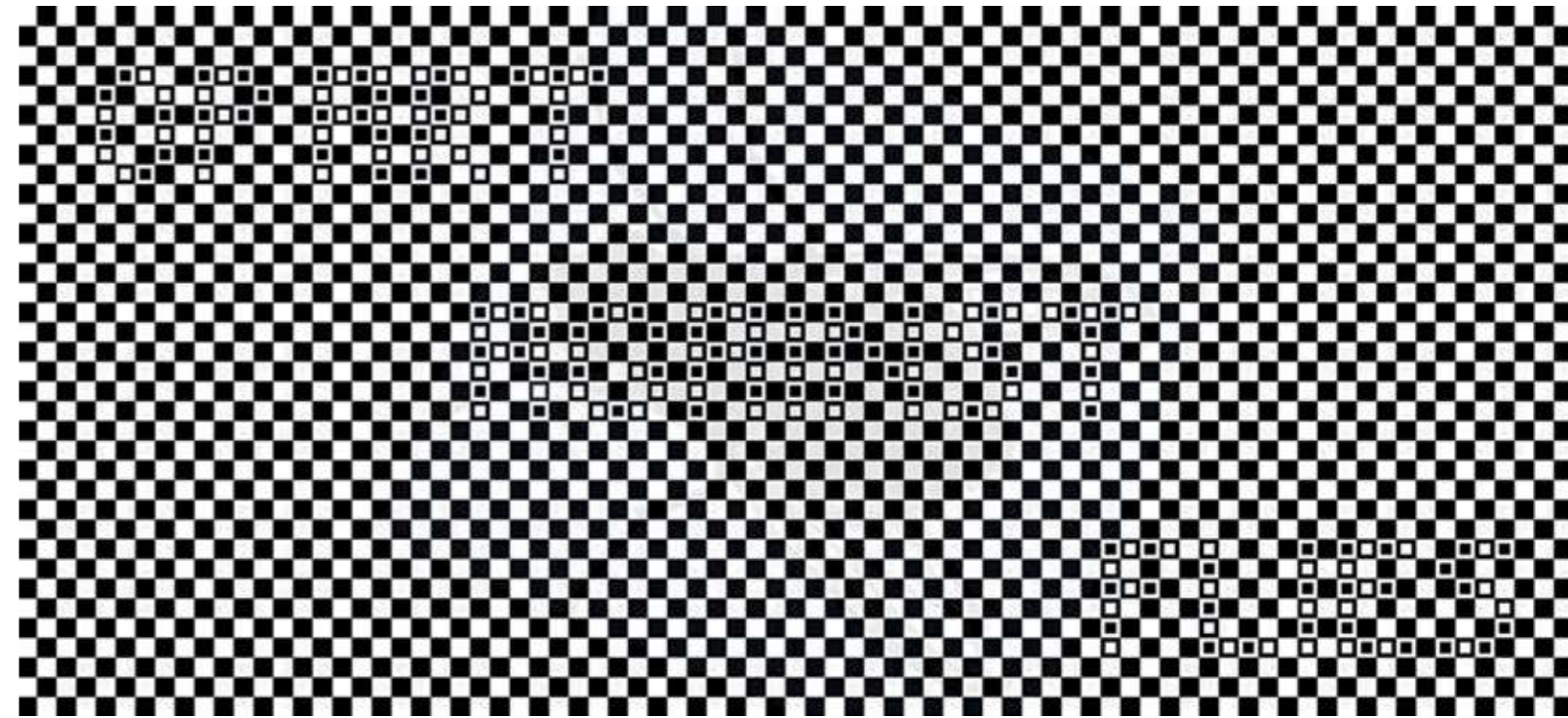
Could it be that the fly eye with its multi-faceted kaleidoscope lens cannot bear to look at my painting?

And also, how about the zebra? (Not that we have zebras on the pasture around our house.)

But think of the zebra wearing its black and white stripes to repel those annoying flies.

A new fashion is born.

Op Art Against Flies



*Op Art against Flies*, 2009, digital print, size variable

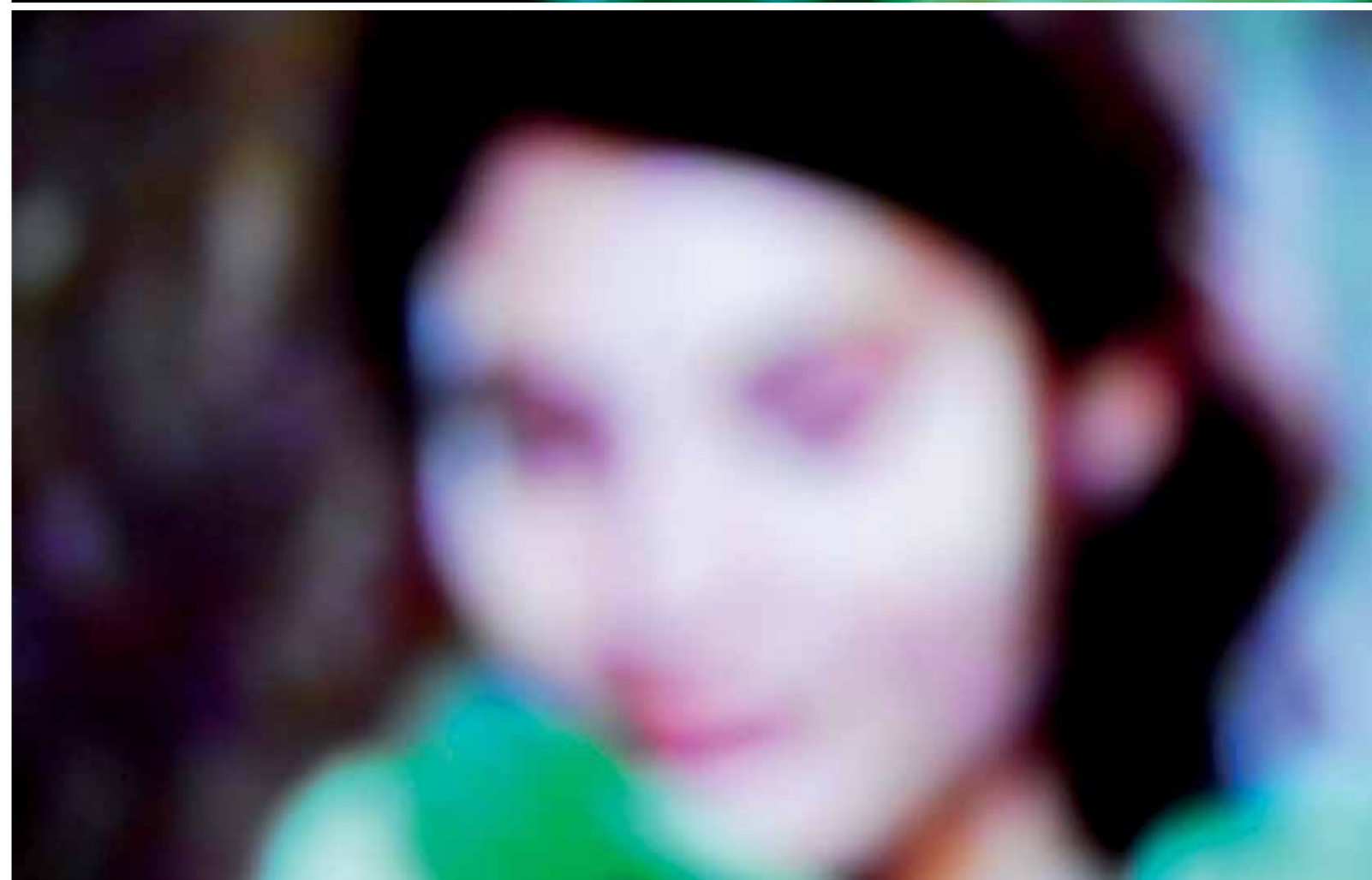
## Temo Javakhi

b. 1951 in Tbilisi, Georgia. Temo Javakhishvili graduated from the Tbilisi state Academy of Arts in 1976. Works in different media: painting, object, performance, installation. He is a 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). Has participated in grips exhibitions in Ankara, Strasbourg, Ekaterinesburg, St.Petersburg, Sochi, Giumri, Thessaloniki, Moscow, etc. He performed his solo show in San-Diego, USA in 1989 and later in different galleries of Tbilisi, Georgia.



Temo Javakhi

*Sul-Eli (Stupid)*, 2013, photo-video installation, sizes variable, video loop 5'00"



## Konstantin Mindadze

b. 1977, in Tbilisi, Georgia. Multidisciplinary visual artist, member of renowned Dutch art society "Arti et Amicitiae" in Amsterdam is one of the most significant figures of Georgian contemporary art scene. Associated with Minimalism and Conceptual Art. Mindadze's works are widely held on numerous group shows worldwide and he is author of multiple exhibitions and projects in Georgia, Europe and United States. He has also been a subject of many articles written in various magazines and a topic in broadcasting media. Last year's He is best known for its multimedia large scale environmental installations which contain and combine elements of painting, drawing, sculpture, photography, video and sounds.

Synthetic structure of the world, mental and biological reactions, life cycle and death, existence and transience, love and loss, globalization and technologies, fears and religions, consumerism and commercialism, historical facts and processes of decay are key themes in Mindadze's Work. Recent solo exhibitions include shows at Alexander Chavchavadze Museum, Simon Janashia Museum of Georgia and National Museum of Art. Lives and works in Amsterdam, The Netherlands and Tbilisi, Georgia.



*Blank Page*, 2013, single channel video, written & directed by Konstantin Mindadze, performed by Nutsa Khukhianidze, 3'35"/loop. Courtesy (Studio) Konstantin Mindadze

*instinctus  
 et  
 creo  
 ordo  
 ex  
 chaos  
 est  
 a  
 communitatis  
 per  
 vicis  
 quod  
 historia*

*'the instinct to create order from chaos is a commonality throughout time and history' (in Latin), 2013, white signature neon, dimension and surface variable  
 Courtesy (Studio) Konstantin Mindadze*



## Karaman Kutateladze

b. 1959 in Tbilisi, Georgia. 2009-2012, Fest I Nova, The Brother Zdanevich Contemporary Art Festival. 2011, Over Here, Art form Europe in Garikula, Europe House, Tbilisi. 2006, Atmosphere 41 Degree, NCCA, Moscow, Russia. 2006-2007, local and international events in the art residency center Art-Villa Garikula. 2004, Metamorph, 9th Venice Architectural Biennale, an initiator and a curator of the Georgian pavilion.

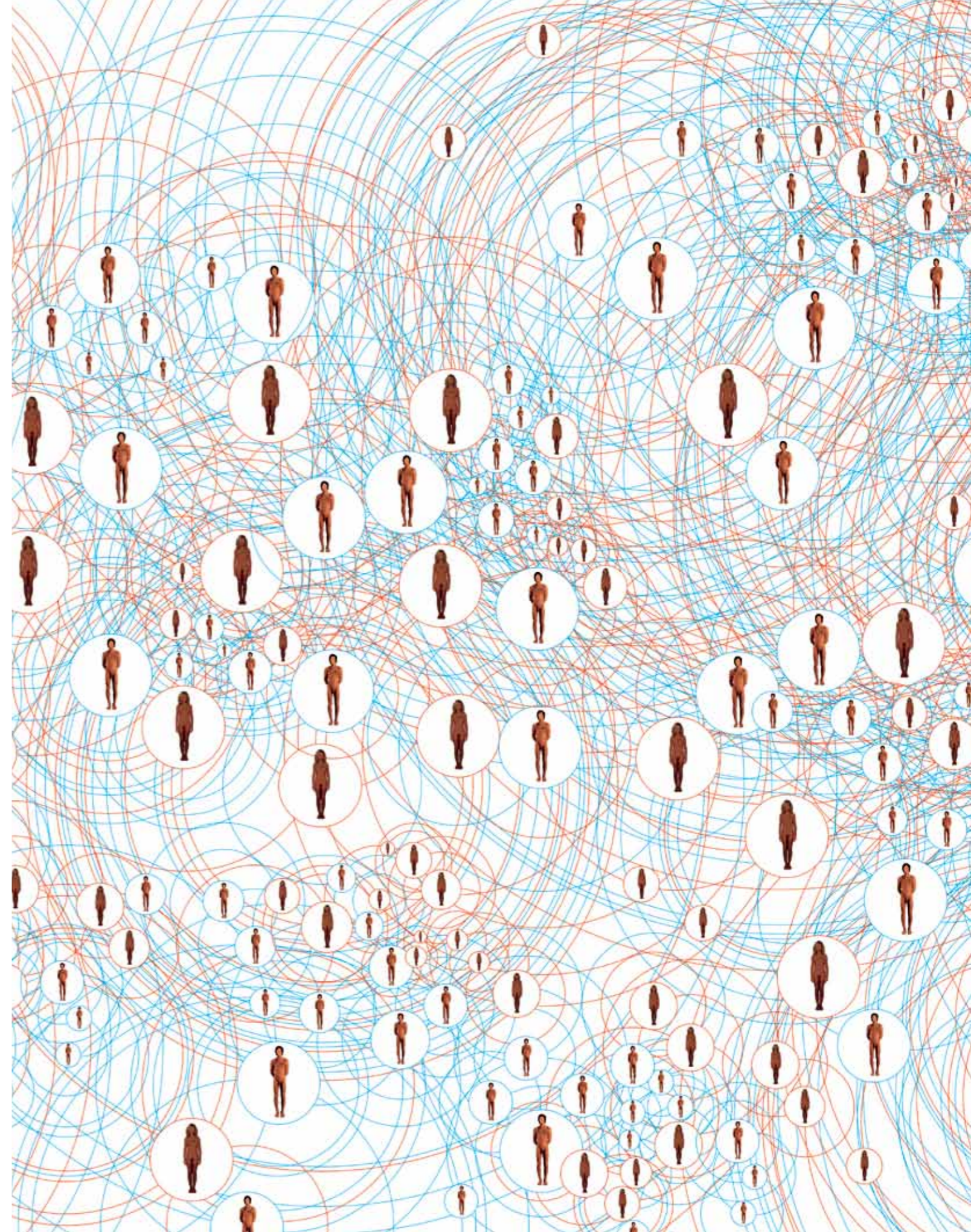


*Letters to Nowhere*, 2005, installation, 120X120 cm

## David Machavariani

b. 1976 in Tbilisi, Georgia, Graphic designer, illustrator, musician, lives and works in Tbilisi.

*Untitled*, 2013, wallpaper, sizes variable



## Yuri Mechitov

b. 1950 in Tbilisi, Georgia. Author of several documentaries, held his first photo exhibition in 1979, later has exhibited in more than 60 photo exhibitions worldwide. Worked as a photographer for "Georgian Film Studio". Worked with famous film director Sergei Parajanov in 1978 – 1990, author of the book "Sergei Parajanov-Chronicles of a Dialogue" (2009). Albums: "101 portraits by Yuri Mechitov" (2010), "The History of Georgian Photography" (2013), pre-print: "Under the Wraps", "30 years in Photography", "Another 101 portraits".



*Arches, Serpent in Hourglass and Stalin with Karl Marx Bust, 2009-2011, diptych, overall 72X108 cm*

## Nine Dragon Heads - Nomadic Party

Nine Dragon Heads accepts a critical attitude towards contemporary art while leading its trend and intends to deal with the points that have stayed far away from the mainstream visual-art context or that have been dismissed as "different" areas. The 20103 <Nomadic Party> is a project that aims to handle extended artistic layers derived from the networking of the environment, city, festival, and art, as such it brilliantly embodies the value of genuine mutual communications in an artistic way.

Nomadic Party, jointly planned by Nine Dragon Heads, aims to provide "The Plaza of Nomadic Festival" through various channels, such as shows, exhibitions, performances, conferences, and artist talks. Nine Dragon Heads, which was kicked off in 1995 with an international integrated art character, crosses genre boundaries and goes smoothly over the customary regulations governing expression. Nine Dragon Heads built a community based on communication and cooperation in the past 19 years while maintaining a multinational human network, which can be described as having been imbued with the concrete practice of the values for which it was fundamentally intended.

As we all know from the series of global events taking place at present as a result of human beings' violent rule of and control over nature and the environment, the ecosystem and, more profoundly, the balance of the whole universe, fell a long time ago. Furthermore, the problems that arose due to such fall are becoming more serious by the day. Nine Dragon Heads proclaims that human beings are only a part of nature and the environment surrounding them and are not their conqueror. It seeks to recover the correlation and genuineness of communities while stressing the balance and harmony between human beings and nature, and the world in which they are situated.

Nine Dragon Heads approaches community based on continuous mutual reciprocity and embrace, not with an exclusive and closed structure, and it believes that the activities of such a community can maintain the correct relationship among human beings, nature, and the world. Therefore, Nine Dragon Heads rejects a closed gathering based on simple interests and seeks an idealistic community where coexistence and cooperation are possible and where the consideration and embrace of oneself and heterogeneous others are possible. This spirit is expected to spread out based on the trust in art's function of curing.

Park Byoung Uk

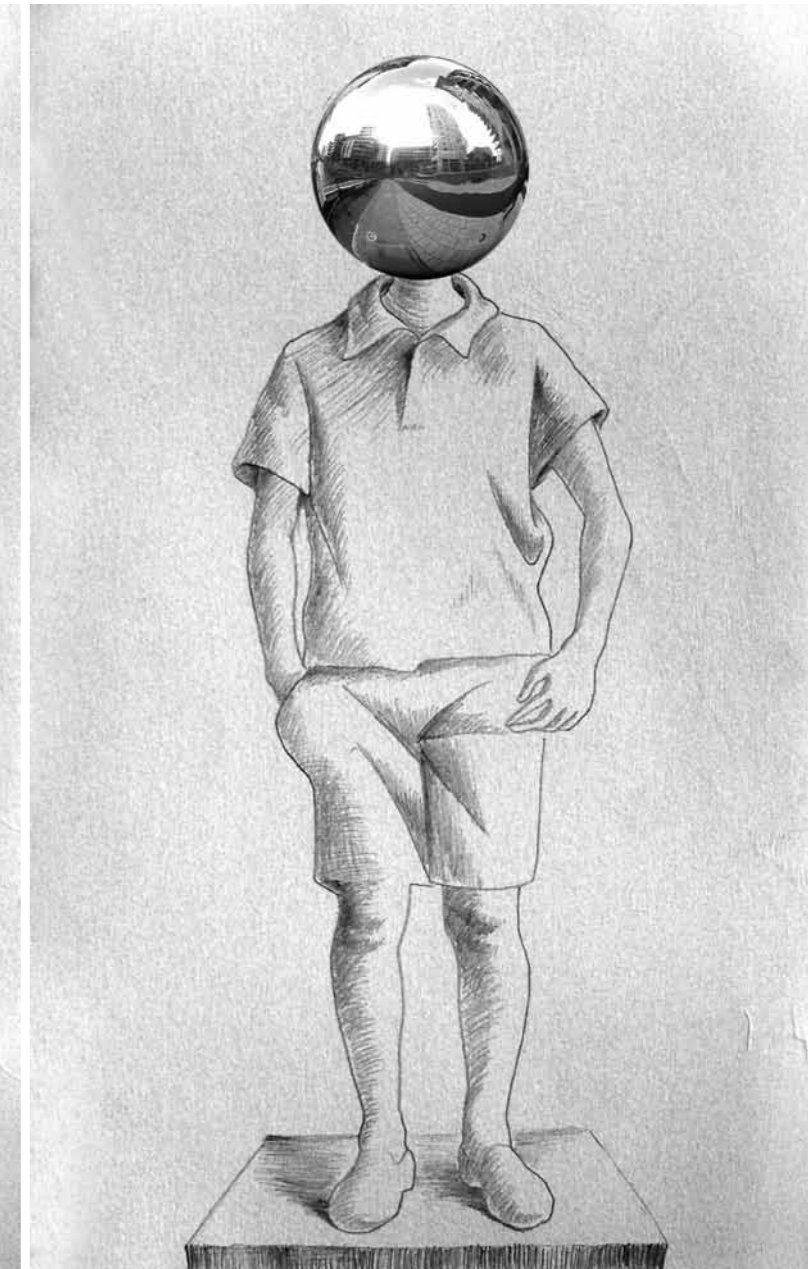
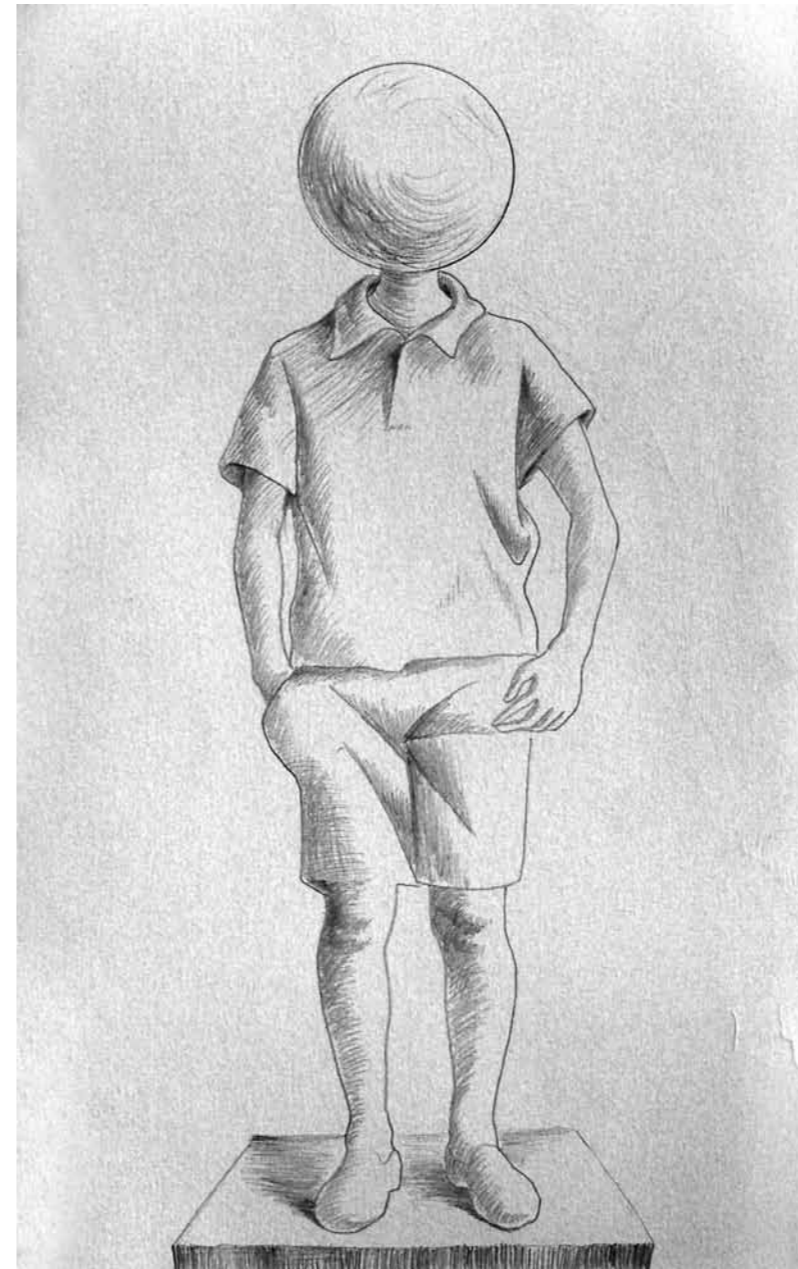
Two part documentary "Nine Dragon Heads, Nomadic Party 2012" created by the Korean TV MBC about the journey of NDH from Turkey to Georgia through the Central Asia.



## Manuchar Okrostsvardidze

b. 1974 in Tbilisi, Georgia. 2013, *Ideographic Objects*, 4 artists show and artists' talk at Writers' House of Georgia. John Cage at 100, Group exhibition at Georgian National Gallery, Hyperposition, in cooperation with Konstantin Mindadze, Georgian State Museum of Arts; 2012, *Artisterium*, 5th Tbilisi International Contemporary Art Exhibition and Art Events. *Existere*, (solo), Gallery Academy+, Tbilisi, Georgia; 2011, *Makulatura*, Tbilisi Doll Museum, Georgia; *Body & Soul*, Gallery 9, Tbilisi, Georgia; 2010, *Drawings*, Gallery 9, Tbilisi, Georgia. *Contemporary Georgian Ecclesiastical Art*, State Museum of Arts, Tbilisi, Georgia.

Exhibition view in the Tbilisi History Museum



*Untitled*, 2013, sculpture, approx. 135X40X30 cm

## Liza Osepaishvili

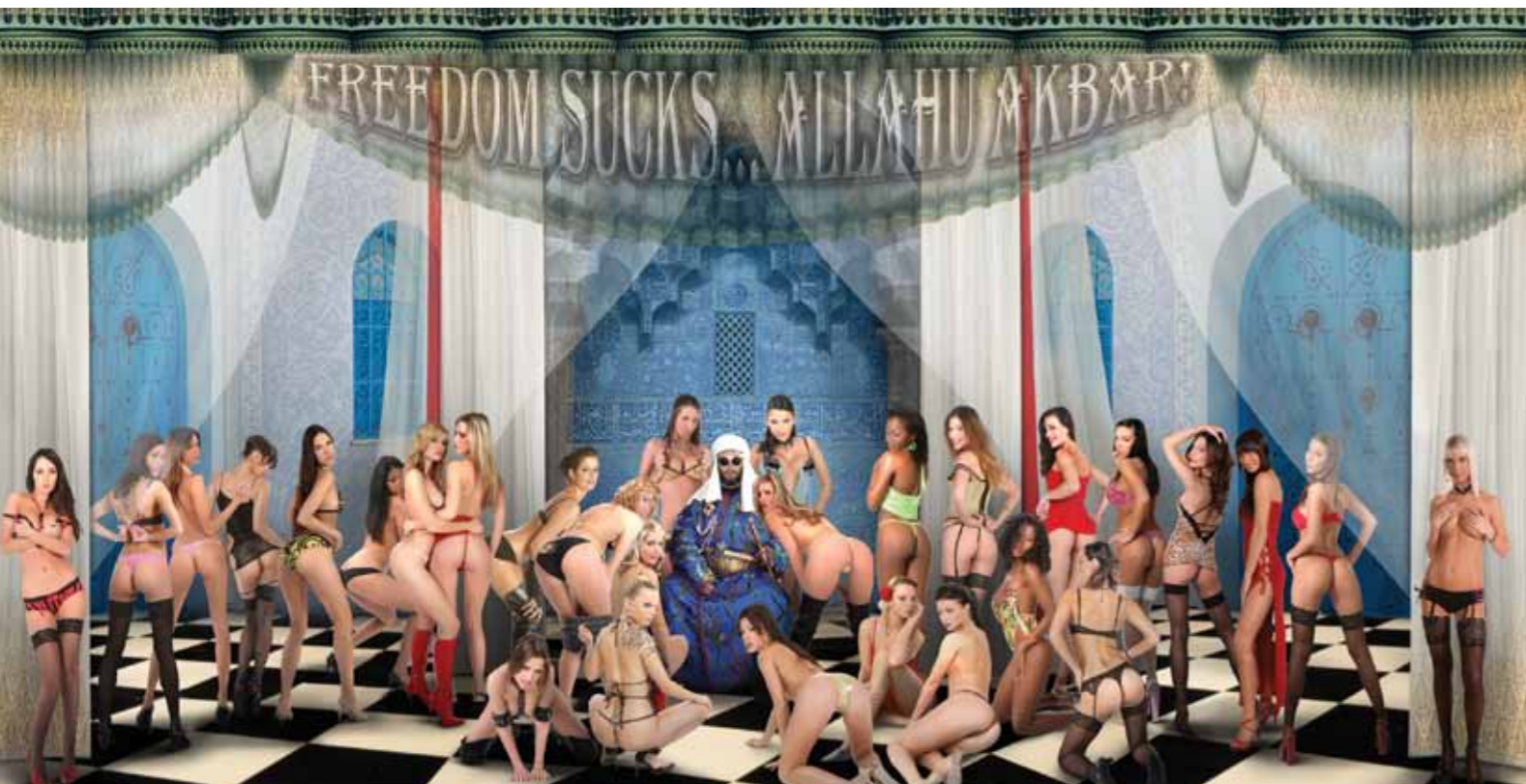
b. 1973 in Tbilisi, Georgia. 2011, *Le Siecle Maupassant*, French Embassy in Tbilisi, The Night of Photography, Tbilisi photo festival; 2010, *Letters color*, (solo) Gallery Academy+, Tbilisi, Georgia, 8th International Festival of Experimental Arts, the central exhibition hall of "Manege", Saint-Petersburg, *Surrealism Sow*, International exhibition, Casa Museu Bissaya Barreto – Convento Sant'Anna, Portugal; *Alluminium*, Biennale of Contemporary art, Baku, Azerbaijan. Lives and works in Tbilisi, Georgia.



*Adult Games*, 2002-2006,  
photo series, project in  
progress

## Gega Paksashvili

b.1963 in Tbilisi, Georgia. 2012, Punctum Contra Punctum, International Exhibition of Visual Art. Georgian National Museum. Tbilisi. 2011, Mural Paintings, Medical Center in Tbilisi. 2010, Contemporary Georgian Art, traveling exhibition, Florence, Italy. 2006, Frescos of the Church of The Ascension, Kartli Region, Georgia, commission. 2005, Art Caucasus, GTC Center. Tbilisi, Pink Space, N Gallery, Tbilisi.



*Freedom Sucks! Allahu Akbar*, 2013, digital print, 75X150 cm



*Room N666*, 2013, digital print, 75X92cm



*Folies Bergere*, 2013, digital print, 75X49cm

## The Mother Tongue

### MARIA SAPRONOVA

b. 1989 in Moscow, Russia. Maria Sapronova has graduated from the Moscow State Pedagogical University majoring in Arts and Graphics. She worked in theatre as a painter and a costume designer, and taught at the Moscow Pedagogical Center. Currently lives in Tbilisi and works in the fine art and installation field. Her work has been exhibited in different galleries in Moscow: King's Gallery, Art Bashmak Gallery, and Vladimir Medvedev's Gallery. She has implemented the "Birds" project - an interactive video installation with oil paintings, held at the Center of Modern Art MARS within the program Notch Muzeev 2010 (Moscow's Night of Museums). On December 2011 she held an exhibition Flight Time in Tbilisi at Tiflis Avenue gallery. In 2011-2013 was exhibited in Prague, Tbilisi and Moscow.

### KETEVAN GVINEPADZE

b. 1988 in Tbilisi, Georgia. 2011-2013, KOLGA, photo festival, Tbilisi. 2012, Trierenberg Super Circuit & Special Themes Circuit, Austria; A room of one's own, WISG photo contest, Tbilisi; Georgian Photography in Germany, Gologne. 2010, Reporting from dreams, (solo), Magticlub, Tbilisi; Save the life, Courtyard Marriott, Tbilisi; Photography for a Change, Georgia-Armenian project supported by Eurasia Partnership Foundation.

### ALEKSANDRE CHINCHALADZE A.K.A TETE

b. 1981 in Tbilisi, Georgia. Currently he works as a sound artist experimenting with the ambient noises and music. He has played in different bands and has formed several Tbilisi based bands. Last one, duo Me And My Monkey (MAMM) from the formation in 2008 had many successful gigs and at the same time has participated in various festivals. It has become very successful not only in Georgia. In 2010 track "The Mind of Many" was release by the German label UKW records and in the same year MAMM was named as the winner on the contemporary Georgian music festival "Alter vision". Aleksandre Chinchaladze has collaborated with various international and Georgian artist and Labels as a single artist and as a band front man. In 2011 works of his new project "TÉTÉ" were released as Vynils in France under Wellatrobe Records and in 2012 mix tapes in Mexico under Mýrdal records.

We talk about the personal myth existing in each of us whether we realize it or not. The roots of this myth grow from our true nature and this is a hidden, irrational animal side that cannot be easily accepted by a contemporary human being living in an urban environment.

We talk about a personal part of the general myth, which irrevocably connects us to our nature. Clear evidence of this connection can scare us, appearing in the archetypical fears of many adults. We disown this evidence, but they stay unacknowledged, though they are a part of us.

We need to discuss accepting the existence of this myth and the possibility of personal confluence with it that survives only in rare pagan mythological rituals. But we want it in reality; every person bears a personal myth of this type. The myth develops and evolves; this is unavoidable and continuous.

Our goal is to find this intense moment of clarity:

- the moment of acceptance of this nature as a part of ourselves.
- the moment of discovering in ourselves the mythological beast, and the reunion with the general myth and with its united composition and its rhythm.
- the moment that develops like an image on film, the personal myth on the surface of everyday life.

It is the moment of the meeting and understanding of a hidden layer of our reality, in which myth becomes the truth of now, where daily and mythological worlds galvanize with each other. Then we can take possession of the interaction with our own life on its different levels.



*The Mother Tongue*, 2013, multimedia installation, soundscape, printed fabrics/canvas, video projection/loop



## Natasha Sokolova

b. 1975 in Vladikavkaz, North Ossetia. 2011, personal exhibition, Vladikavkaz. 2010, Metaphor, Vladikavkaz. 2008- 2011, Alanika, international art symposiums, Vladikavkaz. 2009, Graphic Art Biennial, Novosibirsk, Russia. Works in printed graphics (linocut and lithography), photo collage, installation.

Reflecting on the theme "Am I You?" I imagine a situation in which a group, a team or society with ideological unity (internal or external) that defines the commonality of forms and behaviors and in which a multiplicity replaces the variety of forms, where intense individualism makes its appearance...

I am interested in one of the possible scenarios of the relationships between collectivity and individualism, possible rejection versus intentional provocation. The very ambiguity of this kind of situation is a reason to contemplate...

*History*, 2013, video animation, 2'00" loop



## The Fleetgroup / Bessa Kartlelishvili

The Fleet Group is an artistic initiative that has been running since 2011 by Tbilisi based artists: Vasili Macharadze, Koka Vashakidze, and Bessa Kartlelishvili.

The cornerstones of the Fleet Group's vision and activity are expressive research with a sharp humor, exploring social and political mysticism and its influence on one's personal life. Regardless of the media they use, producing visually articulated art works is a main objective of the group.

As the group members say: "We are the fleet, floating between the shores of rationality in the ocean of irrationality."

### THE STONE

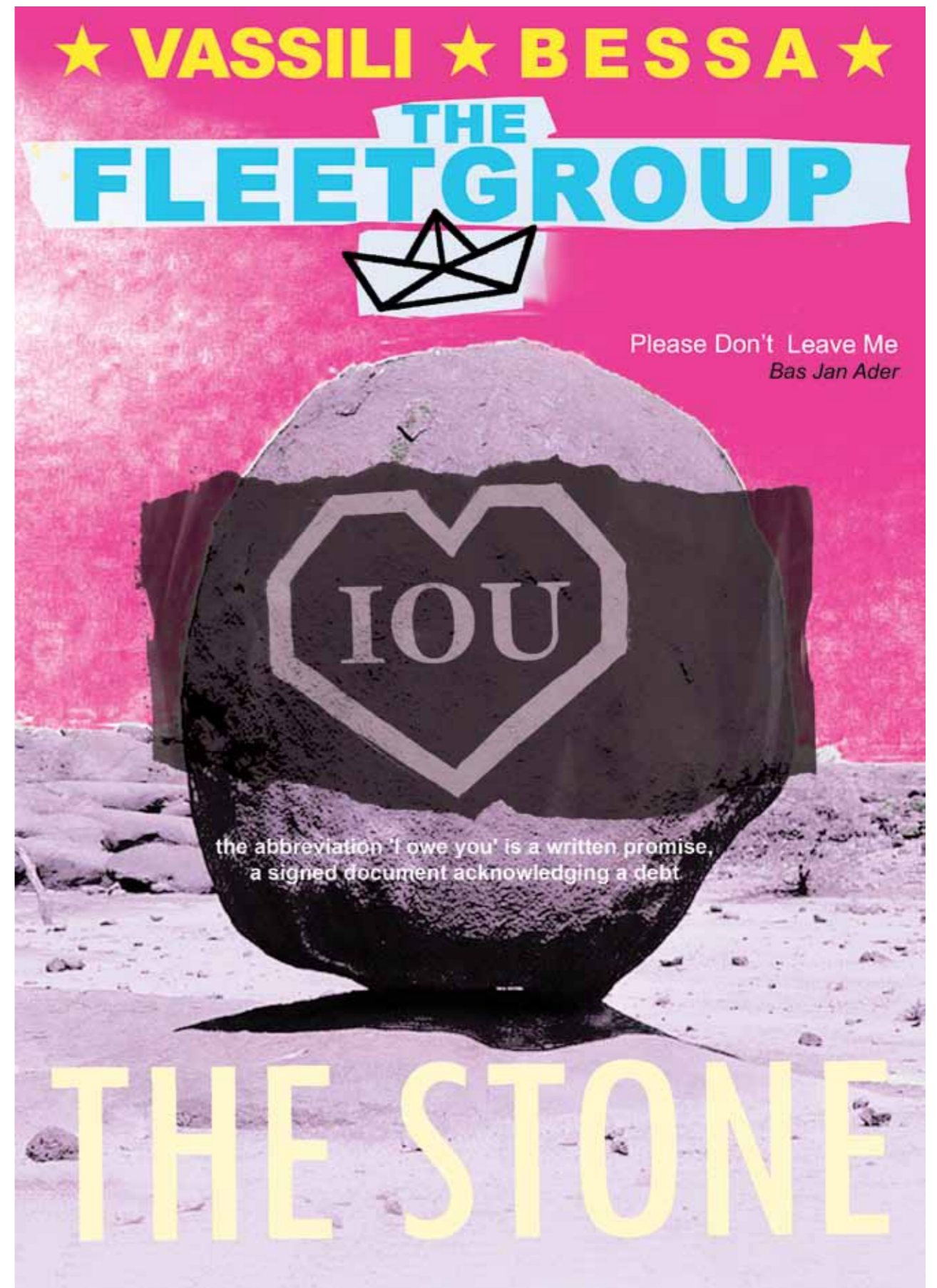
*Please Don't Leave Me*  
(The title of Bas Jan Ader's installation)

Often in the fairy tales, heroes arrive at a stone at a crossroad with messages or warnings on it, giving directions, showing where brothers will split...

The installation "The Stone" is a big and "heavy" piece of rock displaying the text "IOU" (the abbreviation 'I owe you' is a written promise, a signed document acknowledging a debt) written in a heart shape (looking visually like as a tree carving saying "I love you"). The Stone expresses that we are responsible for one another; as the stone here is no longer a fork in the road, but rather a junction - a point where we have an obligation to appreciate each other's attitudes, carry each other's burdens and meet on controversial issues.

The common ground in these difficult interactions between 'the self' and 'the other', we believe, is love, filled with friendship, politeness and indulgence that lubricates the edges of different surfaces, softening our touch points and bringing us together.

*The Stone*, 2013, wood, clay,  
polystyrene, acrylic paint,  
concrete, fabric, 200X170 X170 cm



# Archil Turmanidze

b. 1965 in Tbilisi, Georgia. 2013, Larroque Arts Festival, Larroque, Midi-Pyrenees, France; 2012, Nine Dragon Heads, South Korea; 2008, Artisterium, Tbilisi, Georgia.



*Narrative Release for 'Liberty Leading the People', Eugene Delacroix, 2013, print, size variable*



## Artem Andreichuk

b. 1983 in Kiev, Ukraine. 2013, Artists are drawing, A4. Pen, Karas art gallery, Kiev. 2011, Simple. Art, National Art Museum of Ukraine, Kiev. 2011, Collective dreams, Modern Art Research Institute, Kiev. 2010, MUHi (Young artists of Ukraine), Modern Art Research Institute, Kiev; Glazed Madonnas, (solo), In Buff, Bottega art gallery, Kiev. 2009, 60 away from the city, (solo), Irena gallery, Kiev.

- Oh, no, it's you. You are...
- I'm not.
- Yes, you are, I know you are!
- I'm not, no.
- Well, you look just like him.
- Do I?
- Yes, you do!

Hard Day's night,  
Film by Richard Lester, 1964

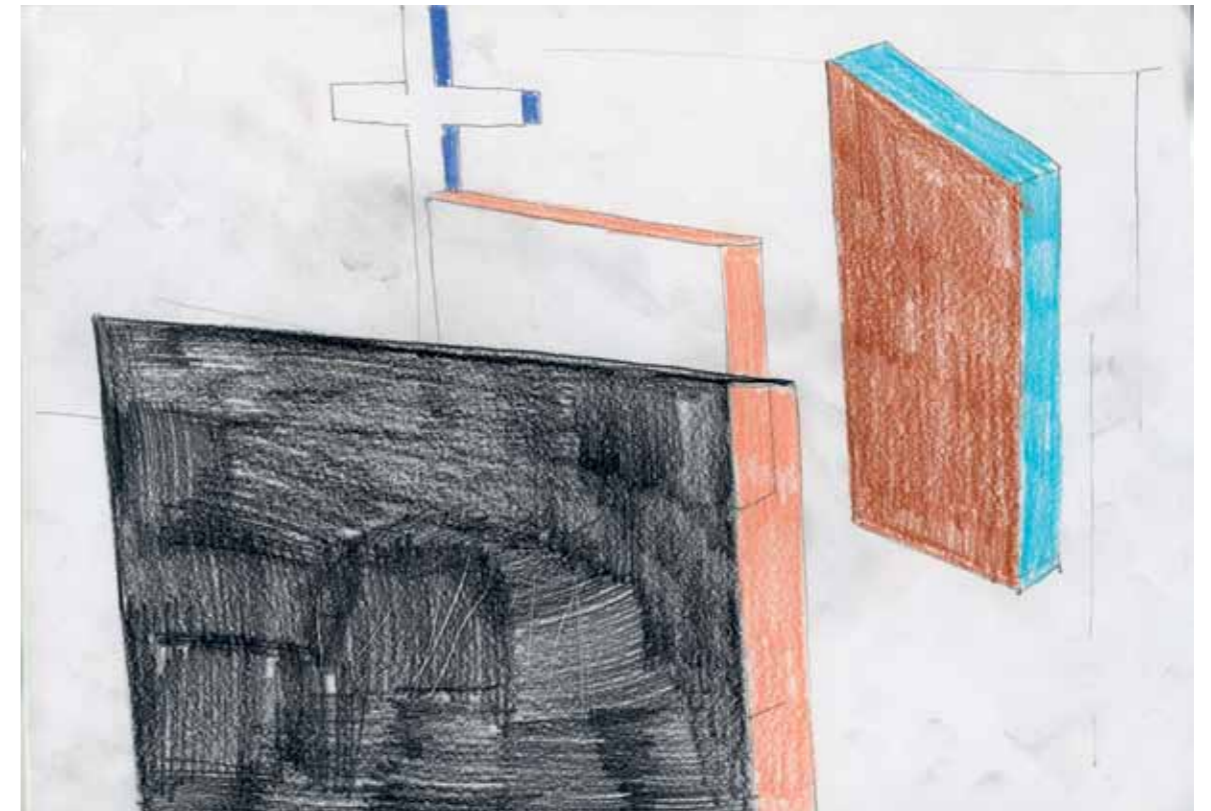
### PERFECT POLITICIAN Curated by Tatiana Kochubinska

This absurd dialogue questions our obsession in searches for the other, exploring the other just to discover, who I really am. Why does my identity dissolve with the identity of the other? Why might anybody recognize the other in me? And is it possible to describe the other?

Why do we need the figure of the other? Just to reach self-justification in shifting responsibility? Is there any possible way to find a physical form in describing the other, to figure out the membrane for this abstract notion? The figure of the other is symptomatic for today's Ukrainian social and political situation. A saying "if only the other leader we had..." becomes typical representation of the nation. The above quoted dialogue could be extrapolated to the Ukrainian society, which is being extremely politicized and aware of political maneuverings. In Ukrainian mentality generally there exists an ephemeral figure of the other who might come as Messiah to solve problems. And here it becomes quite easy just to delegate the responsibility on him. The whole story of the country, which is defined by permanent historical breaks, attempts to find salvation thanks to the other, who actually undertakes responsibility. Society willingly assigns responsibility to the new other, however, never finds satisfaction, trying to find the other again expecting him to be more adequate to the new social-political situation.

The process of delegating responsibility is infinite. With the new drawing-based installation by Artem Andreichuk, the artist proposes to make a point by creating a "real" image of the other, trying to elaborate his appearance and to give him a physical presence. Installation "Perfect politician" aims at finding an alternative position in our interpretation of the other, trying to create an ideal image of the other in order to achieve harmonious development. The figure of an average politician becomes an embodiment of the other, who takes responsibility for the people. Acknowledgment that "I am my politician, and my politician is me", i.e. "I am the other, and the other is me" is a starting point for reflection in this project. The artist in a way becomes a social actor interrogating one hundred Ukrainians asking them "who is responsible for the prosperity of society?" and making them describe an appearance of an ideal politician. Upon the words of average citizens of Ukraine the artist makes A4 drawings, and creates an installation out of them.

In a way this installation presents a portrait of the perfect politician drawn upon the words of ordinary people. With this installation the artist questions, who is responsible for us: society that chooses a politician (the other) or politician has a responsibility before society, or it should be a shared responsibility. To avoid any contradictions, the artist proposes citizens just to create an ideal perfect politician, a kind of canon similar to that of an icon, which will be conveyed from the generation to generation, personifying an ideal image of the other who takes responsibility. Namely this ideal collaboratively created representation becomes unchangeable during the new power replacement. The artist proposes us to try to become the other for a while in a sense of taking responsibility on ourselves.



IDEAL POLITICIAN, 2013, drawing, installation, dimensions variable  
*Ideal politician is the politician in a coffin.*



IDEAL POLITICIAN, 2013, drawing, installation,  
dimensions variable

*The ideal politician should be complete mediocrity: medium height, not very thick and not too thin, with perfect hair, without striking facial features (long nose or protruding ears), with no physical defects. In everyday life, such a person does not evoke any emotion; you are neither bored, or having fun with him; he is able to talk for hours about anything and can keep a conversation on any topic.*

## Andrea Luka Zimmerman

Andrea is an artist filmmaker and cultural activist. She has been producing and directing her own films since 1998, originally as part of the film collective Vision Machine, which worked predominantly in Indonesia exploring the impact of globalisation and working directly with plantation workers. From this period developed first of all the Globalisation Tapes (2002, 75mins). This period also prompted early research for her essay film Prisoner of War (2014), which investigates US militarism and foreign policy through a character study of one of its most enduring rogue agents. She has just completed Taskafa: Stories of the Street, a film about resistance and co-existence. Voiced by John Berger, from his novel King, it is told through the lives of street dogs in Istanbul, which premiered at the Istanbul Film Festival in April 2013. She is currently in production with her new essay film Estate, a Reverie.

Tracking the passing of Hackney's Haggerston Estate and wider utopian principles of social housing, Estate offers an unruly celebration of extraordinary everyday humanity. As a 1930s block is bulldozed, a luxury-apartment-complex rises. Challenging tired stereotypes, Estate interweaves intimate long-term observational footage with the residents' own historical re-enactments and dramatised reveries.

Capturing a moment of imminent transition, the artist's essay Estate reflects on urgent matters of regeneration, gentrification and architecture; its reasons, possibilities and consequences. But more importantly, it is a film about time and place, dreams and wonder. During this moment, where one structure has broken down, and a new one is about to form, another space unfolds; a space of proposals, of uncertainty, and of absolute initiative. In this opening, how might we ask important questions of our ideas of home, of history, always in the making, and of our capacities of imagination; that which influences not only how we're seen, but also how we see; how we dream...

Estate is the last and most ambitious of works on the Haggerston estate, made by Fugitive Images; following the public art / photo-installation i am here (2009-2013; iamhere.org.uk) and the artists' book *Estate: Art, Politics and Social Housing in Britain* (2010; fugitiveimages.org.uk/projects), all of which have gained international acclaim.

### Statement

I grew up on a pioneering Munich housing-estate, one of Europe's largest. I have lived in London since 1991 and for 17 years on the Haggerston Estate, throughout its 'sink' years. My positive experience differs from the clichéd 'trouble' narratives. Indeed, my years here have fundamentally formed my understanding of what it means to 'belong', to a community, a neighbourhood, a city.

The ongoing systematic 'demolition' of fundamental aspects of the British Welfare State finds its most tangible expression in the wholesale change of policies regarding social-housing and the makeup of our inner cities.

The essay film in its potential for hybridity of shape and form, for genuine remembrance and celebration, is crucial here, acknowledging that this condemned estate has been a home and refuge for many people, in all aspects of their lives.

With Estate, I wish to explore these disjunctions between public and private memory. I want to boldly challenge tabloid stereotypes of housing estates and their inhabitants as a threatening under class, to celebrate the diversity and resilience of its residents.

*Estate, a Reverie Estate.* Image credit Briony Campbell  
Work-in-progress pilot, 15 minutes, Fugitive Images, 2014  
Director, Camera, Producer: Andrea Luka Zimmerman.  
Add. camera Taina Galis, Lasse Johansson  
Writers: Adam Rosenthal, David Roberts



## Niko Lomashvili

Lives and works in Washington D.C. USA

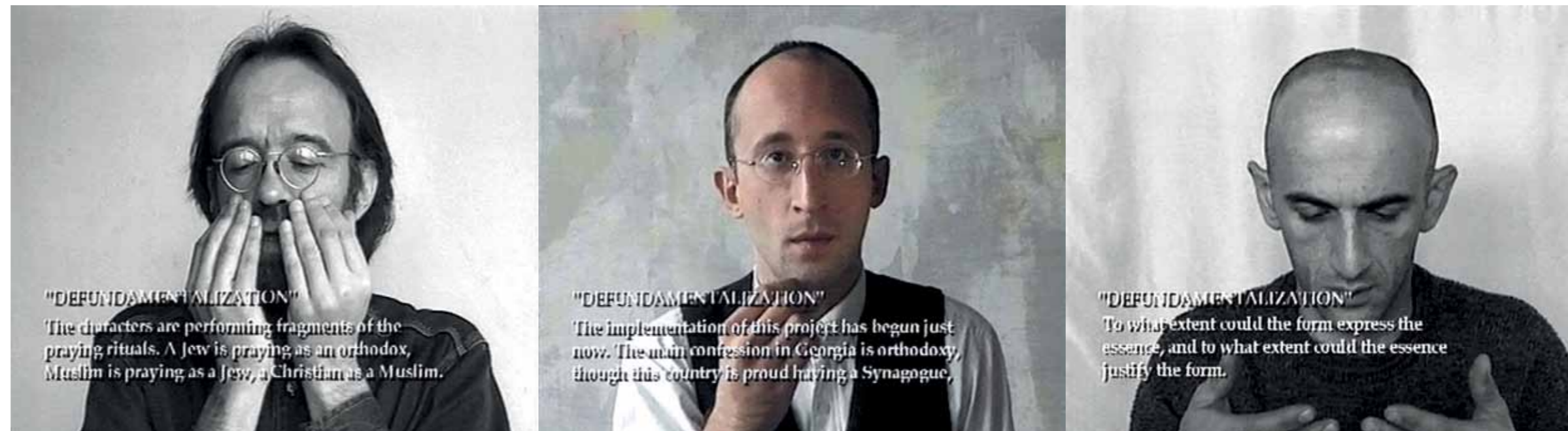
### DEFUNDAMENTALISATION

Technological progress is removing boundaries between countries - religion is keeping them closed.

The project investigates the possible limits of tolerance towards other religions.

To what extent could the form express the essence and to what extent could the essence justify the form.

On three monitors characters are performing fragments of praying rituals. A Jew is praying as an orthodox Christian, a Muslim is praying as a Jew, a Christian as a Muslim.



*Defundamentalisation, 2003, video installation*

## Nezaket Ekici / Shahar Marcus

### NEZAKET EKICI

b. 1970 in Turkey. Nezaket Ekici's (works and lives in Germany since 1973) performances, installations, and videos are inspired by her bi-cultural background, German and Turkish, and relates to a narrative of art history while inspired from daily life situations. She studied performance art under Marina Abramovic at Hochschule der Bildenden Künste Braunschweig and her works have been shown internationally since 2000 (Selection): the 50th Venice Biennale (2003), P.S.1 New York (2004), Art Fair ART FORUM Berlin, ART FRANKFURT (2004), Proje4L Elgiz Museum of Contemporary Art, Istanbul, (2005); Venice Biennale (2007); Museum of Contemporary Art Taipei (2007); 5th Latin-American Biennial of Visual Arts Vento Sul, Curitiba, Brasil (2009); Kunstverein Friedrichshafen (2010) The First Mediterranean Biennial of Contemporary Art, Haifa(2010); Museum Alex Mylona, Athen (2010), Kunsthalle Exnergasse, Viena (2010); Mardin Biennale (2010); Cobra Museum Amsterdam (2011), ZKM Karlsruhe (2011), Villa Empain Foundation Brüssel (2011), Istanbul Modern (2011); ICAS Singapore (2012); Esbjerg Kunstmuseum Kopenhagen (2012); Museum Boijmans Van Beuningen Rotterdam (2012); Centre of Contemporary Art Torun (2012); Wilhelm Lehbruck Museum Duisburg (2012); Arts Council of Princeton, New Jersey (2012); White Box (Munich 2013); Soho 20 Chelsea Gallery NYC (2013); Bahrain National Museum (2013); Maison de la Catalanité Perpignan (2013); Dr. M. T. Geoffrey Yeh Art Gallery/Sun Yat Sen Hall, St. John's University, NYC (2013).

### IN-RELATION

„In-Relation“ is an art project of Nezaket Ekici and Shahar Marcus that developed from the collaboration of the two artists, exploring time, space, culture and religion, resulting in the exhibition at Braverman Gallery in Tel Aviv. The exhibition includes a unique live-performance „Floating Ourselves“ as well as 4 video-performances.

The two artists are in relation, because they collaborate cross cultural and cross religious as German based Muslim and Israeli based Jewish. As well they bridge long distances between Berlin and Tel Aviv, therefore taking travel time to cross space. But there is a more significant point to it. Focusing the origin of the Latin word „relation“, meaning: „bringing back“, the real approach of the two artists reveals itself. Looking at the video works of Nezaket and Shahar, they apparently bring back a knowledge that has been forgotten by most of us: They bring us into relation with ourselves. All 4 video works shown in the exhibition take place on holy grounds, the Israeli desert and the dead sea, where people of all times and from all continents came to find out the truth about themselves, about god and the eternity of being. All works in this exhibition work on the old philosophical task, it seems: „gnôthi seautón“ – recognize yourself.

The video-performance „Sand Clocks“ is shot in the Israeli desert, showing 9 performers of different ages,

### SHAHAR MARCUS

b. 1971 in Israel. Shahar Marcus is an interdisciplinary artist who works primarily in video, performance and sculpture. In his works he relates his body to organic and perishable materials, such as dough, bread, juice or ice. His relationship to the materials examines the position and the role of his body as both human and creator. His choice of perishables likewise highlights the nature of art and life. Marcus had exhibited in many exhibitions around the world including The Tate Modern in London, The Israel Museum and the Tel Aviv Museum in Israel, The Charlottenburg Kunsthalle in Copenhagen, The Moscow and Poznan Biennales and other venues in Germany France, Italy and USA

cultural and religious backgrounds, confronting all of us with the fact, that time is running through our fingers like sand. The video-performance „Salt Dinner“ shows both artists sharing a table of food on the Dead Sea in wavy waters, bringing into mind that „everything is in flux“, like ancient Heraklit said. In the video-performance „Methexis“, Nezaket Ekici floats in an oversized white dress on the Dead Sea directed with her face down, being lifted towards the sky by white flying balloons attached to the dress – pointing out the transcendence of life. The same does the video-performance „salt&ever“, in which Shahar Marcus is walking right on the water of the Dead Sea, like Jesus did according to the bible. And finally in the Live-Performance „Floating Ourselves“, in which the artist's walk towards each other, bying every step with drinking a glass of water till they meet in the middle like crushing together, in order to fulfill the circle, that „In Relation describes: Coming to together, here is a coming to oneself.

On first sight, it is striking, that all works are related to water and salt, even though desert means the opposite. Looking more closely to the theme, this is an essential point. Water and salt are the basis for Life and underline the statements of the video-works directing to the inner core of our self-understanding. Nezaket and Sharhar show very clearly, that we have to be aware of the time, we are living in, as well as we have to be aware, that nothing can be taken for sure – that everything is floating. And we have to understand, that our life is in between this world and another and therefore a temporal effect on the border between life and death. This all comes down to the task „recognize yourself“ and become, who you are.

It seems that this journey, Nezaket and Sharhar is taking us to, is only possible when people are willing to cross borders and speak to each other, like the two artists' did, when they decided to collaborate. New perspectives, that may even give us a clearer view on reality, only arise, when we confront ourselves with other cultures and believes, because only then, we cannot take for sure anymore our common believes and moral opinions. To achieve something means to set us „in relation“ to each other and in order to do so, it seems to be inevitable but to leave the comfort zone of our own paradigm, like Nezaket and Sharhar did: brave they are.

Dr. Andreas Dammertz



IN-RELATION, Nezaket Ekici, Shahar Marcus. photo Maya Elran

## FLOATING OURSELVES

In the performance installation "Floating Ourselves", the artist Shahar Marcus and Nezaket Ekici move very slowly on a table towards one another. On the table up to 100 wine glasses are filled with water. Repeatedly the artists drink the water and make their way to the middle of the table coming closer and closer. The empty wine glasses are stored in pockets within their costumes. They fill up their white costumes with wine glasses: Then the artists push together and hug. With the powerful embrace many of the glasses break.

What looks at first glance like a synchronous action is not on closer inspection. Both artists move minimally different. They drink differently, have different tempo in the approach and different power potentials.

The work is developed during the collaboration between the two artists, which lasts for a year now. There are already several collaborations developed, which deals with the nature, the landscape in Israel, the desert and the Dead Sea. In all art works, the relationship between the two artists are focused. The intense experience with nature, the extreme heat in the desert and the extreme salt in the Dead Sea drove the artists during their campaigns to push themselves towards their own borders.

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

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

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

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

Nezaket Ekici



*Floating Ourselves*, 2012, performance installation



## Jennifer Hicks

Jennifer Hicks has been performing and teaching for over 30 years. She took her first Butoh workshop in Boston with members of Dairakudakan in the late 1980's and began her serious Butoh training in 1994. She has also studied with Master Butoh teachers such as Koichi Tamano, Akira Kasai, Diego Pinion, Saga Kobayashi, Maureen Fleming, etc and has been dancing with Katsura Kan's international Company since 2000. Ms. Hicks also has her own acclaimed performance company called CHIMERAlab Dance Theatre which is based in Boston. She received her MFA from Naropa University in Contemporary Performance where she studied Viewpoints with Wendell Beavers and members of SITI Company and later with Mary Overlie. She studied Body-Mind Centering(R) principles with Erika Berland and workshops with Bonnie Bainbridge Cohen and Continuum workshops with Emilie Conrad. Voice work was studied with Jonathan Hart, and Roy Hart Vocal practitioners and Acting/Physical Theater with Steve Wangh (among other teachers). Her BFA is from Tufts University and Degree in Fine Arts from The School of the Museum of Fine Arts in Boston. Jennifer won the prestigious The Traveling Scholars Award from the Museum of Fine Arts in Boston and is an alumnus of Franklin Furnace in NYC. Ms. Hicks is a certified Shintaido Martial Art Instructor, certified Zumba teacher, certified Trance Dance International Facilitator and a Yoga Instructor registered with the National Yoga Alliance. She was a member of Boston's performance collective called Mobius for over 10 years and remains in close ties with the group. She studied shiatsu massage and acupuncture at Boston School of Shiatsu and New England School of Acupuncture as well as with H.F Ito and David Palmer. She is a certified Personal Trainer with the American Academy of Personal Training and is presently at Cortiva Institute studying clinical massage therapy, to be licensed in August 2013.



CHIMERAlab Theatre, Boston, MA, 2010  
Photo Alex Miles Younger



CHIMERAlab Theatre, Boulder CO, 2011  
photo Andrew Artabedian



CHIMERAlab Theatre  
Photo Alex Miles Younger

## Ledoh

Ledoh is the founder of Salt Farm, a San Francisco-based performance collective united in its mission to explore its diverse cultural roots via the art of Butoh. Ledoh was born into the Ka-Ren hill tribe of Burma during a civil war that continues today. He performed internationally with Katsura Kan's Saltimbanques Company from 1988-2001. Since 1998, his multimedia works for SALT FARMBUTOH have electrified audiences around the globe.

Ledoh is an internationally-renowned multi-media performance artist. Ledoh trained in Japan under Butoh Master Katsura Kan (member of the radical 70s collective BYAAKOSHA), and has since electrified audiences around the globe for over 15 years with his riveting solo and ensemble performances. Born into the Ka-Ren hilltribe, Ledoh came to America at age 11 to escape the oppression of his people by the brutal dictatorship holding power in Burma. Ledoh is the founder of Salt Farm, a San Francisco-based performance collective united in its mission to explore its diverse cultural roots via the art of Butoh. As Artistic Director of SALT FARM, Ledoh choreographs with a raw movement vocabulary and directs the production of sets, video art, and musical scores to create a vital, visceral brand of live theater and site-specific installations that can soothe then shock within the span of a timeless moment.

He performed internationally with Katsura Kan's Saltimbanques Company from 1988-2001. Since 1998, his multimedia works for SALT FARMBUTOH have electrified audiences around the globe.

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HEARTLAND is a feature-length multi-media dance performance integrating original Butoh choreography by Ledoh with an original score and set imagery developed in partnership with San Francisco's SALT FARM. HEARTLAND explores the theme of our bodies and hearts' sense of "coming home".

"Out of economic necessity and environmental awareness now there is a popular movement afoot to live more simply, closer to the land, with less conspicuous consumption and lower economic impact on the environment. Every culture has its heartland, the breadbasket that sustains it, a home to which we hope to one day return. As a displaced person and member of Burma's indigenous international diaspora, I will explore what it means to come home in an age of displacement, virtuality and globalization. Much of the conceptual framework for HEARTLAND was a direct result of my recent experiences in the Republic of Georgia, which gave my performance group the opportunity to reflect on core issues of interest to SALT FARM in an entirely new context.

Perhaps what motivates me is how to find your heart's home again even if in geographic terms one cannot technically go home again, since personally I have been unable to visit my own family's farm outside Rangoon since leaving Burma as a child due to the political situation there. As a choreographer I utilize Butoh because its origin lies in a movement to discover one's deepest roots, to literally return the body to the earth. In every project I explore an aspect of what it means to be truly organic and I discover in sharing this work that this is an experience that the audience's bodies literally crave."

Ledoh

Performance for  
Artisterium 2008,  
Tbilisi History  
Museum





*Predatory Lending: Interest Free Love*, performance, 2010, video projection, Artisterium, Tbilisi History Museum

## Lado Pochkhua

b. 1970 in Sukhumi, /Abkhazia/, Georgia. 2013, *After Affects*, exhibition supported through NYFA's Hurricane Sandy Emergency Relief Fund, Chashama Art Space, Chelsea, New York; 2012, Andy Warhol Foundation Grant-funded artist in residence and exhibition at Proteus Gowanus, Brooklyn, New York. 2011, *Works from the Creamer Street Studio*, (solo), Literature Museum, Tbilisi, Georgia; 2010, *Future Seeking Memories*, Lecture and solo show at Assumption, College, Worcester, MA; 2009, *Paradise*, Proteus Gowanus, Brooklyn, NY; 2009, *Extended Painting: Prague Biennale IV*, Georgia Pavilion, Karlín Hall, Prague Czech Republic; 2008, *The Art of Returning Home*, (solo), Arsi Gallery, Tbilisi, Georgia; 2008, *Gardens, Ships, and Lessons, K*, (solo), Petrys Ház Gallery, Budapest, Hungary; 2007, *Exhibition of Georgian Artists*, Festival OFF EUROPA Ditorei Gallerie NBL, Leipzig, Germany. Lives and works in New York, USA.

## ANATOMY OF THE GEORGIAN MELANCHOLY

St Augustine wrote about the surprising properties of human memory: "For even when I'm unhappy I can remember times when I was cheerful, and when I am cheerful I can remember past unhappiness."

This project owes much to my memories, and to circumstances I was unable to change.

In 1994 I bought an old camera and expired film for pennies at the flea market in Tbilisi, the capital of Georgia, where I moved in 1993 as an exile from a civil war in my native Abkhazia. The UN calls us "internally displaced," but the common word for us, in Georgian and Russian, was always "refugees." The old FED camera and film were sufficiently reliable equipment for what I wanted to do – become an observer, not just a participant, in refugee life. In those years I was not creating a documentary project, but now I have in my hands unique material about life in a settlement of five thousand refugees.

There was something I forgot in the intervening ten years between taking these photographs and printing them. In the precarious life of a refugee, time works differently than for the rest of the world. Instead of days, weeks, and months, you focus on seasons – all your attention is focused on preparing for winter cold or summer heat. When you're that poor, you need more time to get ready. I can remember it all, but the properties of photography – seeing it again – makes it vivid and shareable.

I want to let my archive and the project shows the dignity in daily life, of people reconstructing their life from scratch in a new place.





Exhibition view in the  
National Gallery

## Jump

MURTAZ SHVELIDZE

Murtaz Shvelidze (b. 1965) has grown up in a house of an artist father, with a huge studio. So to say, he was breathing oil colors from the cradle. He says that "All of us have been through Cézanne period". I have seen in no Murtaz work a local, Georgian, theme – on the contrary, he seems to use clichés from western magazines. His canvases are kind of a game in Pop-art, even though in style it reminds me the "Neue Wilde" group.

Leonid Zeiger



*Jump*, 2013, oil, canvas, 150X150 cm

## Difference Screen

*Difference Screen* presents a diverse programme of international artists' moving image that reflects on changing political geographies through people and places. These artists' interpretations and responses identify places and people that inhabit them. They do not follow any particular narrative but show hidden, unexpected and often a very human view of countries, places and landscapes that have been shaped by events.

The project launched underground at Clearwell Caves, ancient iron mines in the Forest of Dean and at Meantime, Cheltenham, UK in July 2013, travelling to Ulaanbaatar, Mongolia and Seoul, South Korea before returning to London and on to Tbilisi for Artisterium.

*Difference Screen* traces a world-wide journey across 20 countries over 2 years, interpreted by an evolving dialogue between artists, curators and audiences via a multi-authored blog ([www.differencescreen.net](http://www.differencescreen.net)).

The worldwide spread of artists' moving image practice over the past 30 or 40 years has coincided with global events of historical magnitude, from the collapse of communism in the Soviet Union and Eastern Europe, the 9/11 attack on New York and subsequent wars in Iraq and Afghanistan, the world financial crisis of 2008 and ongoing economic tremors in Europe and, more recently, the Arab Spring movements for democratic change.

The use of the internet and social media have become an increasingly important element both in artistic practice and social change – and indeed has made this project possible. The programme has been developed through an extensive, organic network of international artists, curators and arts organisations to which potential new screening venues keep being added. The technological corollary to this revolution of global networking – the condensing of media into ever smaller devices – has allowed the transportation of the whole programme of several hours of film on a tiny memory stick a few millimetres in dimensions.

Landscape is a common reference point in these changes and conflicts, inextricably implicated over millennia. However, this is not an idealised, pictorial landscape, but one where human intervention is always present. It is a dynamic and perhaps threatening landscape, hinting at extinctions and rejuvenations, displaying fault-lines of social conflict but also evidence of the hopes and aspirations of new, interlinked communities around the globe.

*Difference Screen* will return to the UK with a final screening at Arnolfini Gallery, Bristol, in December 2015. By then it will have gathered the experiences and impressions of many people in different countries – with its own history providing fuel for new considerations and thoughts.

*Difference Screen* is curated by artist Bruce Allan and curator/facilitator Ben Eastop, Co-Director of Difference Exchange. It is funded by Arts Council England and supported by the British Council.



*Russian KAMA3* (detail) Adad Hannah 2011



*My love for you, Egypt, increases by the day*  
Heba Amin 2011





*The Day I Disappeared*, Atousa Bandeh Ghiasabadi

## From the Fabric of Things

### *Difference Screen Dispatches* by Gareth Evans

*A metaphor brings us into relation with the universe. It is a pattern in embryo, and there would be no poetry today if we did not still retain our primitive sense that meaning must fall into a pattern, or a pattern hold meaning.*

- Roger Garfitt, from [www.fiveseasonspress.com/RoadToHeratIntroductionExtract.pdf](http://www.fiveseasonspress.com/RoadToHeratIntroductionExtract.pdf)

#### 1. Creating the Conditions

Place begins when space is occupied by time. It is continued by the operation of unfolding elements within the dimensions established and is fully realised when those elements, on leaving the zone that has been created, look back as they mark the growing distance between themselves and the site and consider it, this location of origins and intention, with degrees of response that might range from longing to loathing, mistrust to melancholy; in short, the emotional memory of belonging (once, perhaps again...), which, expressed, enough, becomes culture.

Becomes identity:

I  
You  
We

Becomes culture...

download Gareth Evans' essay at [www.differencescreen.net/essay/](http://www.differencescreen.net/essay/)

## seeing and believing differently

Can the deep space of a cave complement the mass of a mountain I wondered? We reached our destination in a few steps down from vivid heat to monochrome cold, a short journey underground where everything became different. I felt immediately inverted, my gravity and perception shaken by lands turned upside-down, dangerous journeys, perilous events, improbable space travel. I was immersed in amusing and troubling true stories told by young and old voices of many tongues and times. I was entranced by the necessity to build a shelter from dessicated sticks on a hot beach or shout at glaciers or be absolutely still for 3 minutes 31 seconds. I forgot I was cold. It was a vivid and fantastic experience.

Novvy Allan, 19 July 2013 [www.differencescreen.net/seeing-and-believing-differently/](http://www.differencescreen.net/seeing-and-believing-differently/)



Audience, Clearwell Caves, Forest of Dean, UK 6 July 2013 Photo: Bruce Stinson

## Frances Belser / Eva Wandeler

### FRANCES BELSER

b. 1960 in Zürich, Switzerland. Went to study at Scuola Dimitri Vercio Switzerland. Mountview Theatre School London and Court Florent Paris. After completing her studies she acted in various plays at Stadt Theater Basel. In 1985 she moved to Paris and completed her MA in Performing Arts at Court Florent. In 1989 she joined Théâtre du Soleil, Cartoucherie Paris. In 1990- 1992 she joined Elizabeth Le Compte, founding member of the "The Wooster Group" New York, and stages in various multimedia performances. It was the Scholarship of Ciba – Geigy America, who gave her the possibility to stay two more years and work on solo performances, videos, writing and composing music. Back in Europe she continued to enhance her writing and integrates it into her installations, video and text – based art.

Frances Belser currently works as a Project Coordinator in Tbilisi Georgia and holds a part time job as a Consultant at Hastings Audio Network in Zürich and Geneva.

### EVA WANDELER

b. 1969 in Zürich, Switzerland. Studied fashion design at the former School of Art and Design in Zurich, today Zurich University of the Arts. After completing her studies in 1994, she worked for various Stadt- and Staatstheater as well as in dependent theatre productions as a costume and stage designer in Germany, Austria, Luxembourg and Switzerland. Since 2000 she extended her spectrum in to the visual arts, and created installations and video performances and exhibits regularly. 2007 – 2008 she taught at the Academy of Design in Schwäbisch-Gmünd, and since 2008 she teaches in the Department of Design and the Department of Art Education at the Zurich University of the Arts. Her scholarship and residencies include: Artists in Residence, Fundaziun Nairs, Scuol, Switzerland, 3 months in 2006 and Artists in Residence, Johannesburg, Pro Helvetia, 5 months in 2009.

The focus lays on the simple everyday behavior. There is little time to rest and digest the experience of the present moment. We on the other hand want to show that all can be done consciously. In doing so we coat our movements in gold and the visual language makes a reference to the symbolic functions of the color. Are golden times ahead of us or behind us?

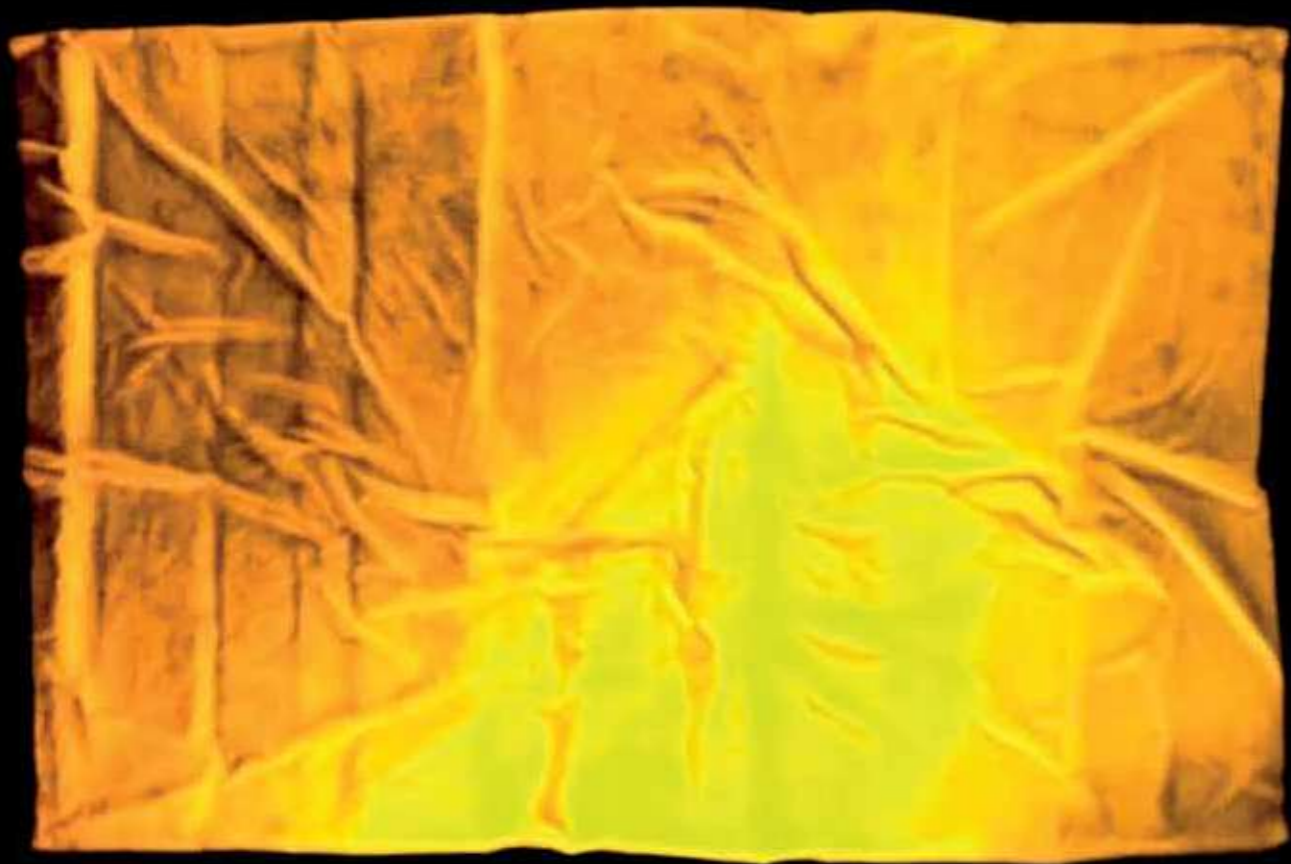
In a society results are measured by time. We have plenty of time. Simple everyday activities like to bounce a rope, chewing sausages, sipping tea, leads and fuses us together, into ever-changing images. There is a lot of monotony and thrilling occurrences in the rapid transition of our existence. In our collaboration we allude different variations of the issue, transform and merge diverse images, sound and voice collages to get her into a self-contained art piece.

#### Audio Text:

No, I haven't thought about leaving my home country.  
The world has really become a big village and it doesn't make a difference anymore, where you are.  
It is peaceful anywhere. It is dangerous anywhere. It is beautiful anywhere. It is dirty anywhere.  
We are all together and we are one in the same heartbeat of this world, which we created together.  
Do we know, where our friends sent their last e-mail from? How could we know!  
When you send greetings to someone, does he or she know, who you are?  
Do we know, if we breathe the air of our city or if it is heavy rains from Paris?  
But we do know one thing: We share one heaven, and it shines and snows on us,  
wherever we are.

*beyond... or ahead of us*, 2013, video projection, 13'00" loop





## Pascal Häusermann

b. 1973 in Chur, Switzerland. Pascal Häusermann has been working on his art projects since 2002 mainly dominated by the media of sculpture. Studied Theory of Arts and Media at University of Arts Zurich from 2004-2008. Between 2001 and 2005 exhibit in contexts of cultural activism in Zurich. Passes 2003 a residency at Genoa, Italy and wins 2006 the Swiss Art Award. Has exhibitions in Switzerland, Italy and the Czech Republic. He was cooperative curator of the sculpture triennial Bex&Arts at the french part of switzerland and is lecturer of the sculpture-class at the F+F School of Art and Media Design. He was a member of The John Institute, an independent curatorial project, based in Zurich. From 2012 on he started working on big size sculptures in public space, like in South-Germany. 2013 he spent a 4 month residency in Paris and is currently doing researches and art projects in arab countries like Morocco and Libia. Lives and works in Zurich.

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### TRYING WALKING THE LINE

By developing my initial project from Paris for the exhibition in Tbilisi I want to link the formal language of mosaics and ornaments with the urban structure.

Therefore I will use the structural similarity of metro plans with the forms I used to work with.

In experimenting with spray paintings I discovered a technique where I am focusing more on two-dimensional illusions of space. In order to break the regularity and repetition of the mosaics I was randomly laying the ornamental elements on paper to spray on and to achieve different subtle shadings.

At my last stay in Tbilisi I was walking a track from the center to the Akhmeteli flea market where I lost the orientation completely and didn't recognize anymore whether I was standing in a city, a suburb or at the countryside.

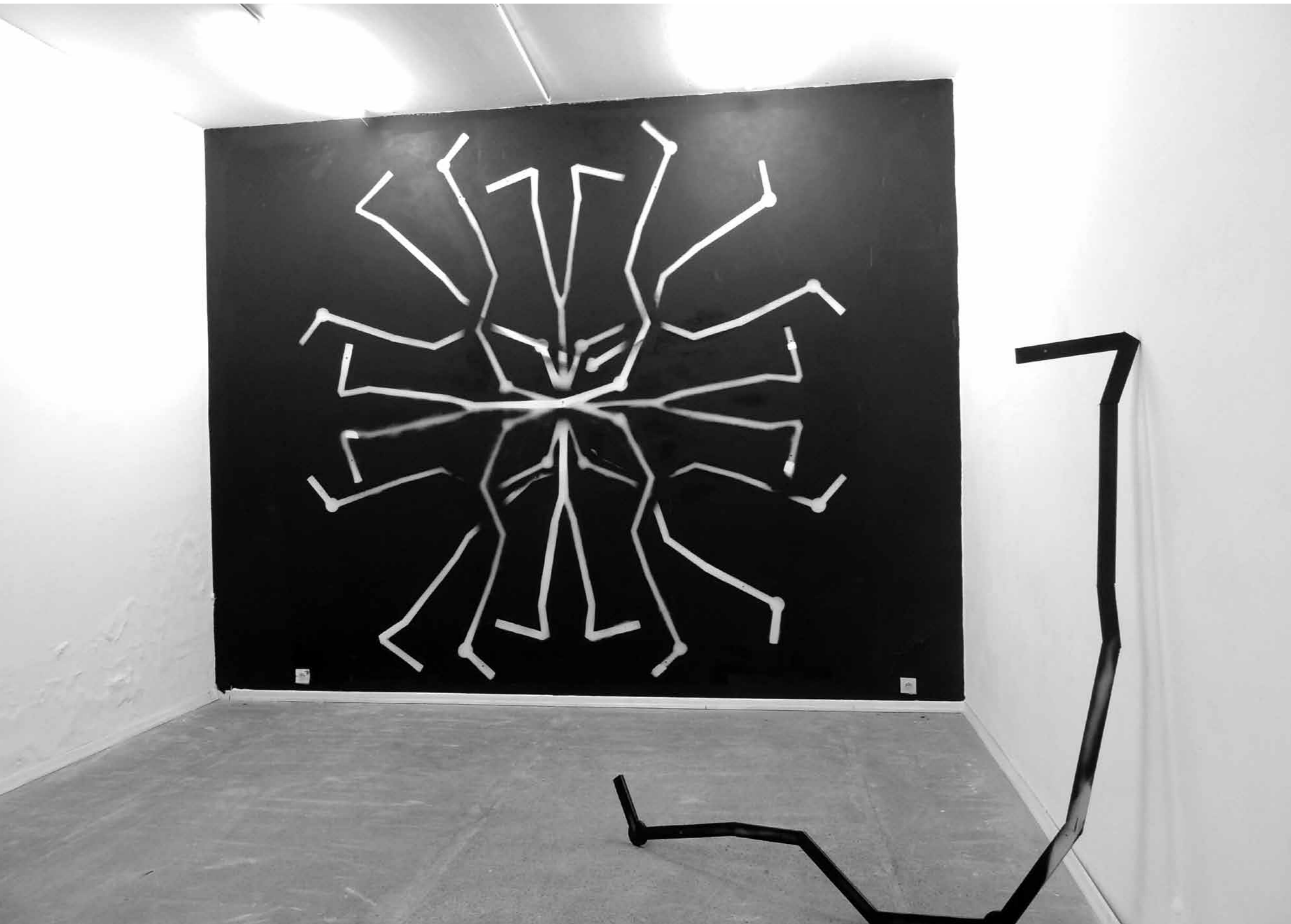
This loss of orientation I will use as a main subject for the exhibition. For one I will use the design of the metro line from near the CCA (Marjanishvili) to the terminal (Akhmeteli Theatre) to make a sprayed wall painting with.

Secondly I will show a film where I walk the same route filmed from the back, getting out at the terminal and loose myself in one of the industrial buildings where last time I discovered a secondhand located in a big hall without artificial light.

On one hand "Trying walking the Line" is a research about the shift of mapping the urban space and its real perception. On the other hand it juxtaposes decoration with systems of orientation.



*Walking through Paris along a Line of a Mosaic, 2013, HD Video, animation, 1h 20min*



Installation view in CCA Tbilisi

## Itching

Curated by Guram Tsibakhashvili

ANA LORDKIPANIDZE  
GURAM TSIBAKHASHVILI  
TINATIN KIGURADZE  
NIKA KUTATELADZE  
IRA KURMAEVA

"Itch (Latin: pruritus) is a sensation that causes the desire or reflex to scratch. Itch has resisted many attempts to classify it as any one type of sensory experience. Modern science has shown that itch has many similarities to pain, and while both are unpleasant sensory experiences, their behavioral response patterns are different. Pain creates a withdrawal reflex while itch leads to a scratch reflex." Wikipedia



*Secondhand*, 2013, color photograph, 40X60 cm

### TINATIN KIGURADZE

b. 1983 in Tbilisi, Georgia. Since 2011 "Episode" magazine photographer; Various places in Georgia, European Week 2011 in Tbilisi. 2010, Citizens, gallery "Academy +", Tbilisi Georgia. 2012, Alluminium, 5th Biennale of Contemporary Art, Baku, Azerbaijan; Pirosmeni and Modern Art, Georgian National Museum. One of the founders of the Container Gallery in 2013, series of exhibitions in Container Gallery, Europe House.



*Unknown Parameter Value*, 2013, artist's book

#### IRA KURMAEVA

b. 1977 in Tbilisi, Georgia. 2009, *Open*, Open air Museum, Tbilisi; Born in Georgia, COBRA Museum, Amstelveen, Netherlands. 2008, *Modus Operandi* - in Quest of a Different Way, Artisterium I. 2007, *Atmosphere 41 Degree*, City, Siemens Art Gallery Istanbul, Turkey. 2006, *Atmosphere 41 Degree*, NCCA Moscow, Russia. 2004 *Neo Geo*, Art Moscow, Russia.



*Untitled*, 2013, sculpture, clay, bone

#### NIKA KUTATELADZE

b. 1989 in Tbilisi, Georgia. 2007-2011 studies architecture in the Tbilisi State Academy of Arts, various group exhibitions and public space projects since 2013.



*Sanctuary*, 2013, sculpture, clay, torso of natural size

#### ANA LORDKIPANIDZE

b. 1988 in Tbilisi, Georgia. 2013, *Identification*, Gallery Nectar, Tbilisi. 2011, *Body Memory*, project Transformation "MIA", Artisterium IV. 2010, *Eighth Day*, Leonidze State Museum of Georgian Literature, Artisterium 2010, Tbilisi; *My name is...*, *Fragments*, project by the Women's Fund in Georgia. 2009, group Exhibition with group "AG+" Tbilisi, Georgian Post; 2009, 4th international Biennale of contemporary art Aluminium, Baku, Azerbaijan.



*Fight*, 2013, photographs of various sizes

#### GURAM TSIBAKHASHVILI

b. in 1960 in Tbilisi, Georgia. 2012, *Samkura, a Journey*, Contemporary Art Center of Thessaloniki, Greece; 'The Protest that Never Ends', Artisterium V, Tbilisi international contemporary art exhibition and art events; 2011, *To See the Dimensions*, Lunds Kunsthalle, Sweden; *Definitions*, Newman Popiashvili Gallery, New York, USA. 2010, *Ground Floor America*, Den Frie Center of Contemporary Art, Copenhagen, Denmark; 2009, *Born in Georgia*, Cobra Museum Amstelveen, NL; 2008, *Journey to Tbilisi*, Chapelle de l'Oratoire, Musee des Beaux-Arts de Nantes, France.



## Guela Patiashvili

b. in 1964 in Tbilisi, Georgia. Multimedia artist, works in film, TV, animation, theater, writes scenarios and novels. 2013, Dog Portraits, Lucha Gallery, Nice; 2012, The Tales of Charles Perrault, atelier Loire, Chartres; 2010, Artisterium, 3rd Tbilisi International Contemporary Art Exhibition and Art Events; 2009, Collection privée, Espace Escofet, Paris; 2008, Georgian Art, Chataux de Poitiers; 2004, Extraordinary Portraits, Mimi Ferzt Gallery, Soho, New York, USA; 2003, Paintings, A Comme Art Gallery, Paris. Lives and works in France since 1990.



*Photo cameras*, 2012, diptych,  
oil, canvas, 200X80 cm

*Radio, diptych*, 2012, oil, canvas,  
200X80 cm

*Film cameras*, 2012, oil, canvas,  
200X80 cm



*TV*, 2012, oil, canvas,  
200X100 cm



*Light Bulb Pyramids*, 2012, oil, canvas, 92X73 cm



*Money Pyramids*, 2012, oil,  
canvas, 146X114 cm



*Anubis*, 2012, oil, canvas, 73X60 cm

## Jun'ichiro ISHII

b. 1975 on Fukuoka, Japan. 2013, SeMA Nanji Residency program, Seoul, South Korea; MeetFactory, Prague, Czech Republic; 100x100=900 Project, video festival organized by Magmart, Naples, Italy. 2012, ARTSEA, Contemporary Art Object in the Open-Air, self governing city of Poti, Georgia; Cahors Juin Jardins , Parc Philippe Gaubert, Cahors, Midi-Pyrénées, France; Réactif n°4 2angles, Flers, Basse-Normandie, France etc...; ARTISTERIUM 2011, Leonidze State Museum of Georgian Literature, Tbilisi, Georgia. 2011, SAN - Sentier Arte e Natura, Queyras, France, Valle Varaita, Italy ; Two Shoes Many Hats, with artist collaborator Danielle Adair, WHITEPROJECTS, Paris, France; Juncion Box, Mohsen Gallery, Atbin Art Gallery, Parking Projects, Tehran, Iran, etc. 2010, Qui Vive? - 2nd Moscow International Biennale for Young Art, ARTPLAY Centre, Moscow, Russia. 2009, LOOP Barcelona: VIDEOAKT selection, Barcelona, Spain; Tampere International Film Festival 2009, LAB10" Tampere, Finland. Lives and works in Paris, France

Based on a site-specific point of view, Jun'ichiro ISHII extremely interested in observing the bare cultural aspects.

By placing himself in unfamiliar environments, such as foreign countries with different cultures or histories, or fields of knowledge that are unknown to him, Jun'ichiro's work is initiated by a very personal speculation, or an idea that is complementary with the lack of information that comes during a process of adaptation.

He trusts that the most banal, routine and seemingly meaningless practices of everyday life contain the integral essence of the culture. Jun'ichiro focuses on daily feelings when he is in an impalpable situation, and attempt to distort this local, common scene by an intuitive process of reconstruction.

Jun'ichiro's work mainly takes the form of installation, but not the installation of works already completed in the studio. To precisely pursue pure impressions of the site, he does not begin with a predetermined method and his works do not exhibit obvious connections in terms of materials or completed forms, but by taking into account conditions on the ground he seeks to represent his very personal impressions as simply as possible. It is similar to an unusual interpretation of a usual sensation - or like a specific work, which is not only a counter method of works for white-cube, but something that depends on a local context, somewhat like a cultural-specific-art work



*Public Wine Project #1, installation view in Tbilisi State Museum of Georgian Literature*



*Point d'interrogation*, 2012, wooden floating island, 700X400X20 cm. Locations: 6ème edition Étangs d'art, Bretagne, France (2010), Réactif n°4, Zangles, Flers, Normandy, France (2012), ARTSEA, Self-governing city of Poti, Georgia (2012)

## Rumiko Hagiwara

b. 1979 in Tomioka, Gunma, Japan. 2013, F901, (solo), Verona, Italy; Oh my lovely city, CEAC-Chinese European Art center, Xiamen, China; About the House And The Things, Frankendael Foundation, Amsterdam, Netherlands. 2012, Urban Synesthesia - 城市・魅感, Arki Galeria, Taipei, Taiwan; Expand, Explore, Expose, Atelierhaus Salzamt, Linz, Austria; Permeabilities, CEIA-Centro de Experimentação e Informação de Arte, Belo Horizonte, Brazil; Not in a million years, Jeanine Hofland Contemporary art, Amsterdam, Netherlands; Perennial Conceits, Frank taal, Rotterdam, Netherlands; ARCO Marid: Focus the Netherlands, Madrid, SP, Jeanine Hofland Contemporary art. 2011, In praise of shadow, (solo), Jeanine Hofland Contemporary art, Amsterdam, Netherlands; shadow performers, Galerie De Expeditie, Amsterdam, Netherlands; Somewhere Else, Nogueras Blanchard, Barcelona, Spain; TODOS TENEMOS BUEN GUSTO, ("Everyone has good taste"), Factoría de Arte y Desarrollo, Madrid, Spain; Rumiko Hagiwara/Alexa Meyerman, gallery reuten, Netherlands. 2010, Waiting for a cup of tea, (solo), Syofukan, Rotterdam, Netherlands; cinetactics, MeetFactory, Czech Republic; Ola Vasiljeva en Rumiko Hagiwara, heden Heir, Den Haag, Netherlands; tape it, OUI, Grenoble, France; 2010, billytown just name dropping, billytown, rijswijk, Netherlands; Castle and Elephant, Coventy, UK; Soot and Spit, Sils c/o A-Locatie, Rotterdam, Netherlands.

There is a Japanese tale that Rumiko find very reflective to her work.

One day, a person was walking on the road that he walked every day. He noticed there was a stone on the ground. Then his mind opened up suddenly by noticing this trivial thing. He felt that he stood in another world. He saw that his daily view had changed.

Rumiko Hagiwara is a visual artist who makes subtle actions in conceptual art practices, to suggest people the different angles of perceptions in daily life. She twists point of attentions and values on ordinary phenomenon with her sense of humors. These minimal interventions do not add, but rather address and point out the memories that usually pass by unnoticed as our attention is distracted by elements that occupy our daily life.

For example in one of Rumiko's installation works "Ten square meter of shadow", the spotlight projects a beam of light onto the title "Ten square meter of shadow" carved on the marble title plate. Then it creates 10m2 size of shadow behind of the plate on the empty space, so the title itself is creating 10m2 size of shadow. The structure of the phenomenon between an object, a light and a shadow doesn't change. But the work suggests viewers to change a point of attention onto the shadow in the backside and carry it out into a main stage. This suggestion makes people to discover slight distortions in ordinaries, furthermore to change their perception of the mundane object dramatically.

By making these subtle and tiny adjustments, she intends to return the viewers attention to these seemingly daily situations.

Her art practices are often registered into site-specific installation, photo and video works.



*One stone / Two stones, 2013, 2 stones, 2 title plate, 2nd stone is hidden behind of 1st stone*



*Outer Power*, 2013, red laser pointer, electronic kettle, pedestal



*Name Garden*, 2012, photograph, botanical garden, Prague in winter, inkjet print, 113X76 cm

## Masaru Iwai

b. 1975 in Kyoto, Japan. 2013, Maintenance Required, The Kitchen (NY, US); Needless Cleanup, Meetfactory gallery (Prague, Czech Republic); Roppongi Art Night 2013 (Tokyo, Japan). 2012, Tokyo Story . 2011, Tokyo Wonder Site Shibuya (Tokyo, Japan), TERATOTERA 2012, Neo Public (Tokyo, Japan); Mutation at the dead end (solo) 3331 Gallery (Tokyo, Japan) Artisterium 2011 -Free fall, (Tbilisi, Georgia), Slow, Down, (solo) Art Center Ongoing (Tokyo, Japan); Dancing Cleansing (solo) Takuro Someya Contemporary Art (Tokyo, Japan); Drop me! C.P.U.E.2011, nitehi works (Yokohama, Japan), TERATOTERA Festival –POST (Tokyo, Japan); On the agenda of the Arts -Where do we go from here?, Tokyo Wonder Site Shibuya (Tokyo, Japan); Tokyo story 2010, Tokyo Wonder Site Hongo (Tokyo, Japan); Spontaneous Order, Takuro Someya Contemporary Art (Tokyo, Japan) How to invert urbanism, Asahi Art Square (Tokyo, Japan).

Masaru Iwai's performances and video installations expose the precariousness of maintenance: when applied overzealously or thoughtlessly, cleaning can become an ineffectual or even destructive act. In "C-polished" with power sanders until it falls apart, Iwai shows how maintenance turned into form and voided of intention leads to the very destruction it is supposed to ward off. More recent works investigate the colonial history of Japan, such as a recorded performance in which two young person clean a dilapidated colonial-era Japanese-style home in Taipei with soap and water, using a crumpled Japanese flag as the cleaning rag.

For Artisterium, Iwai was creating the video Dancing cleansing at Tbilisi. The "dance" which can be said as manifestation of a racial and national identity "Cleaning" which is fundamental motion of our everyday life, Iwai combined two actions. It interferes in a mutual motion.

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

*Dancing cleansing - Tbilisi, Georgian Dance, 2011,*  
single channel HD Video with sound





*Dancing cleansing - Tbilisi, Georgian Dance, 2011, single channel HD Video with sound*

## Me and Your Freedom

Curators: Nino Gujabadze, Alexandra Gabunia

The significant strategic development of contemporary art - manipulation with a context - gives birth to the figurative sense of existence. The visual manifestation of the noted process is displayed within the project of the Tbilisi State Academy of Arts "Me and Your Freedom". This is a joint creative project of students and artists, which should partly be considered as a searching process for creative individuality. It therefore implies the maximum realization of personal capabilities and the creative impulses' chain of artistic actions.

In the case of this exhibition, this task becomes important. This is the adequate, coincident condition of the students' and the artists' creative searching, the identity of interests and aspirations.

The important part of this project's concept is the sense of unity and openness of national and human communication, and thus, the related sense of identity. At the same time, the concept, within an artistic context as proposed by the authors, is the trajectory of searching for conceptual links with eternal values.

The artworks presented here by a participating student and artist are directly indicative of their essence, implying the figurative reflection of their search for self-identity in the modernized world. Ethical and esthetic links personify the aspiration towards perfection; the personal creative capability for each of the participants is introduced with new conceptual artistic images.

The concept – proposed by the creative group of students, artists, and curators – is considered as the cultural process, appropriate to the creativity of the art academy's teaching process and generally, to an artistic scene, the one in which a significant facet of the country's cultural politics is defined.

The architecture of the "Me and Your Freedom" project's content, with its progressive impulse and the search for self-identity, organically corresponds with the "Artisterium" idea.



*Women*, 2013, oil, canvas, 120X80 cm

ERIK MIKAIA

b. 1988 in Gali, Georgia. Studies painting at Tbilisi Academy of Arts.





*For Me*, 2013, oil, canvas, 220X270 cm

#### INGA BATATUNASHVILI

b. 1987 in Tbilisi, Georgia. 2012, Likeness, (solo), Georgian National Museum, Tbilisi History Museum, Quarantine, National Museum, Tbilisi History Museum, Video Art and Printmaking, Oat Gallery, Tbilisi, 2X2, Tbilisi Academy of Arts; 2011, Without Pain, (solo), Gallery "Academia+", Tbilisi; 2010, Action, (solo), Gallery "Academia+", Tbilisi.



*Absinthe*, 2013, oil, canvas, 50X70 cm



*Toilette*, 2013, installation, objects, oil on cardboard, 30X20 cm

#### KAKHABER BERELIDZE

b. 1992 in Tbilisi, Georgia. Studies painting at Tbilisi Academy of Arts.



*Elephant*, 2013, object, material and sizes variable

Mariam Akhobadze

b. 1990 in Tbilisi, Georgia. 2013, *In front of my Window*, Tbilisi Academy of Arts, *Me and your freedom*, Gallery Academy+, Tbilisi.



*We Help it to Breathe*, 2013, installation

MARIAM GORJOLADZE

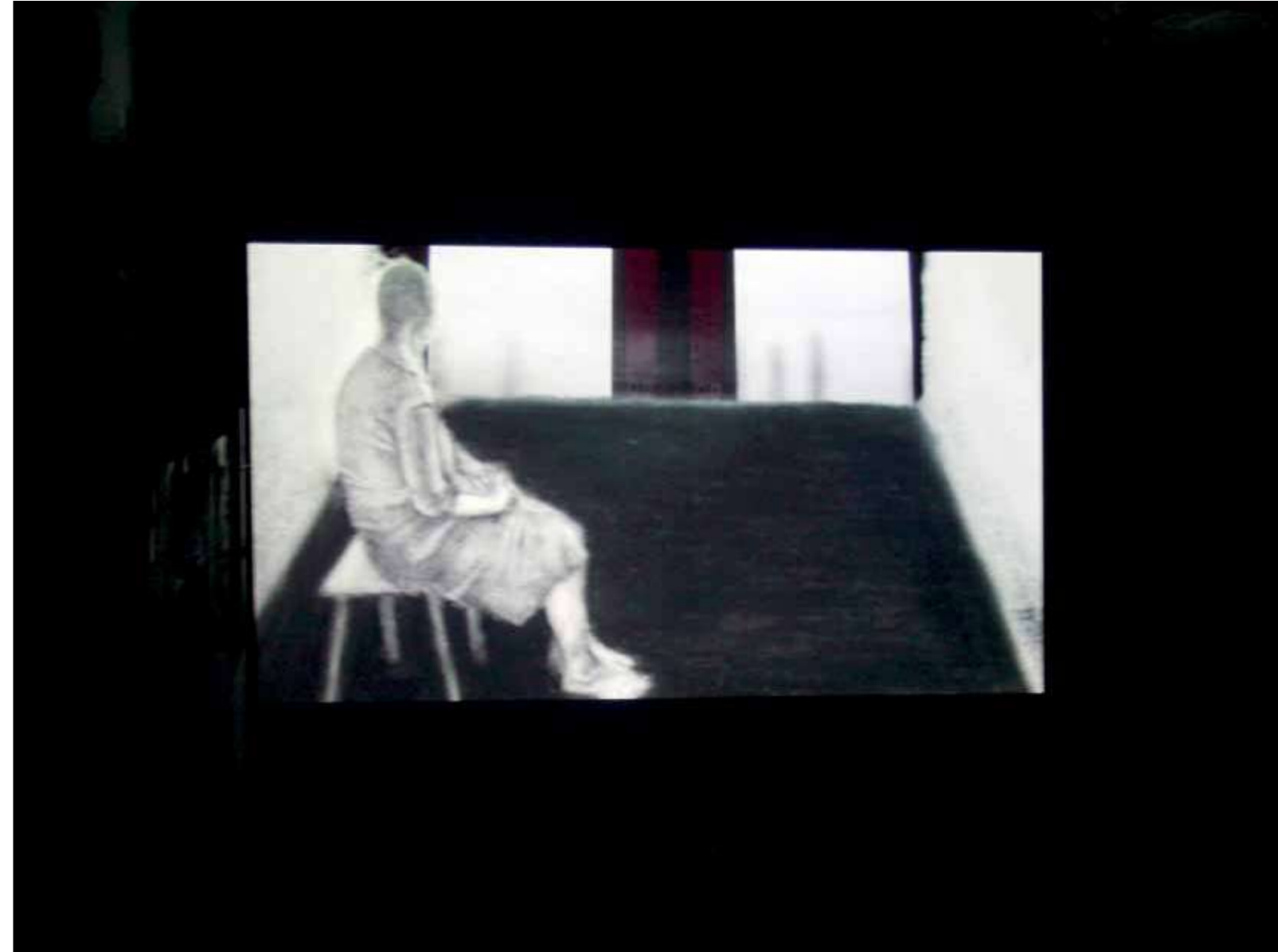
b. 1992 in Tbilisi, Georgia. 2013, *Transformation*, Tbilisi State Academy of Arts, *Me and your Freedom*, Gallery Academy+, Tbilisi; *The Bridge of the River Mtkvari*, a winner of the Efficiency Centre competition. 2012, *City of Flowers*, students architectural contest, the second prize. 2011, *No Terrorism*, students architectural contest, the first prize.



*Adam and Eve*, 2013, mixed media on canvas, 50X160 cm

#### MERAB DANELIA

b. 1991 in Kutaisi, Georgia. 2013, Ordinary Exhibition, Tbilisi State Academy of Arts; My and your freedom, Tbilisi State Academy of Arts. 2012, Crossroads, Tbilisi State Academy of Arts; 2011, Italy in Pizza, Georgian days of culture in Italy.



*Migration*, 2013, video loop

#### NUKA MEGRELISHVILI

b. 1980 in Kutaisi, Georgia. 2013, European Forum Of History and Arts, international interdisciplinary Project, workshop and group exhibition, Kreatiffabrik, Differdange, Luxembourg. 2012, 2X2, Tbilisi Academy of Arts, Undergo. The Parallels, public art project, Tbilisi underpasses. Quarantine, Tbilisi Academy of Arts. 2011, JETKLASSE, Prof. Magdalena Jetelova's joint project with the students of Munich Art Academy.



*Freedom*, 2013, installation

### PAATA KOKAIA

b. 1989 in Tbilisi, Georgia. 2013, Ordinary Exhibition, Tbilisi State Academy of Arts; My and your freedom, Tbilisi State Academy of Arts. 2012, Crossroads, Tbilisi State Academy of Arts; 2011, Italy in Pizza, Georgian days of culture in Italy.



*Happy Anyway*, 2013, oil, canvas, 200X150 cm

### SHORENA TATURASHVILI

b. 1990 in Tbilisi, Georgia. 2013, In front of my Window, Tbilisi Academy of Arts, Me and your freedom, Gallery Academy+, Tbilisi.

The enemy came closer



*Me and Your Freedom*, 2013, video loop

#### SOPHIA CHERKEZISHVILI

b. 1971 in Tbilisi, Georgia. 2013, Gender project, Art Avenue Gallery, Tbilisi. 2012, The other 8 of March, Europe House Tbilisi. 2011, EXIT, Georgian Art in Iran. 2011, Eco Inspiration, Europe House Tbilisi.

2010, Why do you think that I am afraid of darkness, Tbilisi State Academy of Arts; She made Flowers from her Roots, installation, Tsinandali, Georgia; 2010, Project 12, Istanbul, Turkey; 2010, City of one minute, video project, Shanghai, China.



*Ideality*, 2013, oil, canvas, 120X150 cm

#### IOSEB KUMSIASHVILI

b. 1984 in Gurjaani, Georgia. 2012, Desire to Fly, Gallery Academy+, Tbilisi; Quarantine, Georgian National Museum, Tbilisi History Museum; Video Art and Printmaking, Oat Gallery, Tbilisi; 2X2, Tbilisi state Academia of Arts; Body, Tbilisi state Academia of Arts; Portrait, Tbilisi Puppet Museum. 2010, One Day, Tbilisi state Academia of Arts.



*Discover a New Space*, 2013, mixed media installation

#### TAMAR BOTCHORISHVILI

b. 1980 in Tbilisi, Georgia. 2013, *Me and Your freedom*, Tbilisi Academy of Arts; *Gender Harmony*, Tbilisi Academy of Arts; *Auto Nomos*, Art Avenue Gallery, Tbilisi. 2012, *LIA Traces*, Leipzig Messe, Germany. 2011, *LIA*, Spinnerei Autumn Gallery Tour, Leipzig, Germany.



*Saints Are Also Humans*, 2013, installation with video and sculpture-object

#### TEONA KOKHODZE

b. 1991 in Tbilisi, Georgia. 2013, *Me and your Freedom*, Crossroad, Tbilisi Academy of Arts. *Studies Painting* at the Tbilisi Academy of Arts.



TAMAR KHMIADASHVILI

b. 1987 in Tbilisi, Georgia. 2013, *Me and Your Freedom*, Tbilisi Academy of Arts.  
 2012, *Quarantine*, Tbilisi History Museum; *Body*, Tbilisi Academy of Arts; *2X2*, Tbilisi  
 Academy of Arts; *Video Art and Printmaking*, Oat Gallery, Tbilisi. 2011, *Portrait*, Tbilisi  
 Puppet Museum.

*The best Conduction*, 2013, installation with video and sculpture-object



*My Clothing*, 2013, mixed media on under frame, 50X80 cm

#### THEA THELIA

b. 1967 in Tbilisi, Georgia. 2010, *Bon Appetit*, (solo), Gallery Academy+, Tbilisi. 2009, *Born in Georgia*, Kobra Museum, Amstelveen, NL. 2007-2008, *Three Houses*, feature film, production designer, independent film project. 2006, *Digital Stories*, Tbilisi Academy of Arts. 2005, *He likes*, *Feminine Fantasies*, N Gallery, Tbilisi. 2004, *The Way*, Art Caucasus, GTC Centre, Tbilisi. 2003, *Red Magic*, Small Gallery, International Forum of Contemporary Art, Tbilisi.



*Eyes*, 2013, mixed media on canvas, 150X160 cm

#### TSIURI CHACHUA

b. 1960 in Tbilisi, Georgia. Since 1996 her works are exhibited in Georgia, Russia, Greece, Turkey, Italy and Iran. Associated professor at the Tbilisi Academy of Arts.



## Meeting Place - Underwheel

NIKO TSETSKHLADZE  
GIORGI GABUNIA  
GELA KINTSURASHVILI  
TOMA

ARCHIL TURMANIDZE  
TEMO JAVAKHI  
ILIKO ZAUTASHVILI  
LUKA ZET  
DAVID CHIKHLADZE / MARGO KORABLEVA PERFORMANCE THEATRE

GIA MEKVABISHVILI  
GIORGI KHAKHUTASHVILI  
KHATUNA MAISURADZE



## Niko Tsetskhladze

b. 1959 in Tbilisi, Georgia. 2013, Belgrad Biennale, Serbia. 2013, Solo exhibition, ART HOUSE, Tbilisi, Georgia. 2012, Art Sea, Regional art project, Poti, Georgia. 2009, Born In Georgia, Cobra museum, Amsterdam, Netherland. 2008, Artisterium, Tbilisi, Georgia.

Niko Tsetskhladze, Giorgi Gabunia  
*Toy*, 2013, wood, 200X150X80 cm



## Margo Korableva Performance Theatre

Carousel  
 Dialogues and Structurobics  
 Adaptation of Gregory Vincent St. Thomasino's intermission play *Come Spring, Comes a Circus* and additional texts from Theaterland  
 Conceived and directed by David Chikhladze  
 Margo Korableva Performance Theatre: David Chikhladze, Ana Kalandarishvili, Irinka Andreeva, Tako Lomidze  
 Tbilisi State Academy of Fine Arts Studio and Tbilisi Funicular Studio  
 Live Art, variable duration, 2013

The work is the pomp of the restructured dialogue forms emerged in front of the spectator. The main emphasis lies on the juxtaposition between text and narrator, story and discourse, contact and reflection. During 1-2 Hrs. approximately the viewer can join at any time and watch and listen to the collection of real time, synchronic, silent, dubbed, inverted, spatial, noetic, collective, trilogy, mono, body and non-vowel dialogues that make and describe the interior and exterior of a dialogue in general.

Margo Korableva Performance Theatre has been founded in 1994 in Tbilisi by David Chikhladze. In 1997-99 the theatre was working at Tbilisi State Ballet School. From 1999 the theatre created various performances in the United States of America in such places as Collective:Unconscious, Here Arts, Theater Et Al, Chocolate Factory, Remote Lounge, Staten Island Arts Cypher in New York, Spirit Wind Performance Space in Philadelphia and has been invited to New York International Fringe Festival in 2002. The theatre has made The Silly Theatrical Acts workshops at Capitol City Playhouse in Austin and SKC Happy Gallery in Belgrade, Yugoslavia in 1996. Since 2009 Margo Korableva Performance Theatre continues to work with the support of Tbilisi State Academy of Fine Arts. The represented work of 2013 was also made at the Academy of Fine Arts studio. Margo Korableva Performance Theatre is a participant of Artisterium Tbilisi International Exhibition twice in 2008-09.

Special thanks: Tamo Darsalia, Salome Narsia, Mariam Nikabadze, Beso Kaladze, Guram Tsibakhashvili, Niko Tsetskhladze  
 Preview photo by Tamta Kalatozishvili



## Julia Charlotte Richter

The video artist Julia Charlotte Richter (\*1982 in Gießen, Germany) studied Fine Art in the class of Bjørn Melhus in Kassel (Germany) and in Portsmouth (UK). After completing her final degree she continued studying in the class of Corinna Schnitt (Braunschweig University of Art, Germany) and received her master class degree in 2011. She was given a scholarship by the Otto-Braun-Foundation Kassel in 2008. Her final project *Down the Rabbit-Hole* was awarded with the Prize by the University Association Kassel 2010. In 2011, Julia Charlotte Richter was supported by the Sparkasse Cultural Foundation Hesse-Thuringia and spent a residency in Willingshausen, an artists' colony. In 2012, she received the scholarship Young Art in Essen. Within the frame of a two-month scholarship of the German Womens' Cultural Office NRW and the Georgian Ministry of Culture, she currently lives and works in Tbilisi.



*Promised Land*, 2013, two parts video Installation, part I – 7'00"/loop, part II - 3'5"/loop



*Down the Rabbit-Hole*, 2010, single-channel video installation, 6'35"/loop

## Batumi Backyard Stories II

PUBLIC ART PROJECT  
AUGUST 12 - AUGUST 25, 2013

Georgia: Giorgi Katamadze, Nina Masalkina, Amiko Kavtaradze, Gocha Jgenti, Zura Chartolani, Mamuka Japharidze, Mariam Natroshvili, Detu Jincharadze, Denis Gonobolin, Gia Mekvabishvili, Manana Arabuli.

Azerbaijan: Samir Salakhov

Armenia: Mkrtych Tonoyan

Russia: Maria Saphronova

USA: Elaine Buckholtz

Czech Republic: David Dztotse

Turkey: Denizhan Ozer

Co-curated by Magda Guruli /Georgia/ and Lydia Matthews /USA/

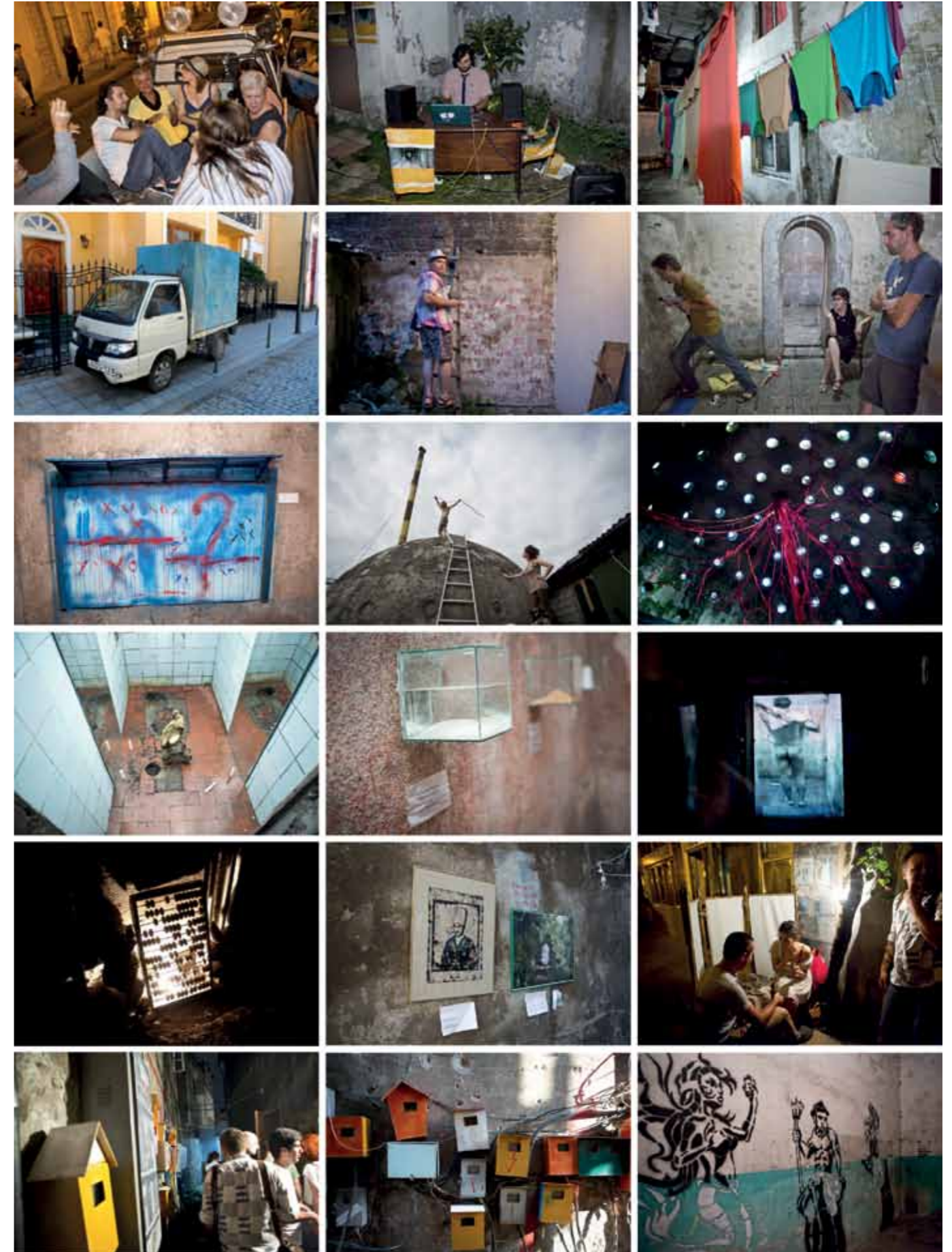
Project Director Levan Khujadze

The project was supported by the Ministry of Education, Culture and Sport of the Autonomous Republic of Adjara.

The "Batumi Backyard Stories II" is a second event of the cultural initiative that brings together local and international artists to explore and co-create the hidden histories that exist within any given neighborhood in the city. The public art installations are paying homage to what the neighborhoods' families believe are their most precious cultural heritage stories or daily practices.

The project featuring 5 courtyards and the old bathhouse in Old Batumi district aimed to accomplish three goals: to create opportunities for local and international contemporary visual and performing artists to showcase their talents; to bring to light the most poignant personal narratives and cultural legacies of Batumi residents; and to create unique and entertaining cultural experiences for local audiences and international tourists alike through art installations and performances, etc. held in neighborhood courtyards. The invited artists worked closely with the neighborhood residents to learn what the local families believe are their most precious cultural legacies—their histories, personal stories, daily practices and customs. Subsequently, they co-created multimedia site-specific works representing their discoveries, transforming the neighborhood courtyard and the old bathhouse into a gallery/stage.

She gained recognition from the art world in Russia during the time she spent there in the '90s. She now Lives and Works in London.



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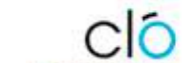
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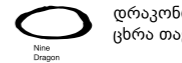
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