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INSIDE

Special Issue: World Biennial Forum No 1—
Shifting Gravity



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Wato Tsereteli

Case Studies: Emergent-Alternative, Tbilisi Triennial



Marion von Osten (in collaboration with Bessa Kartelishvili), installation at the 2012 Tbilisi Triennial. Courtesy of the artist and Tbilisi Triennial.

Opposite page, top: F+F School for Art and Media Design Zurich (contributions by USE, a collaborative group work with RELAX [chiarenza & hauser & co], Rene Fahmi, Chantal Romani, Miro Schawalder, Studio Action, Judith Weidmann), installation at the 2012 Tbilisi Triennial. Courtesy of the artists and Tbilisi Triennial.

Opposite page, bottom: Anton Vidokle (in collaboration with a.o. Ketik Chukhrova and Ekaterina Degot), *Europe House* installation at the 2012 Tbilisi Triennial. Courtesy of the artist and Tbilisi Triennial.

Next page: J. Morgan Puett and Mark Dion, *Mildred's Lane*, installation. Courtesy of the artists and Tbilisi Triennial.

Thank you very much for inviting me here. I will start with the location of Georgia, a country that is naturally separated from Europe on the western side by the Black Sea, from Russia by the Caucasus mountains, and from Asia by the Caspian Sea, so it is positioned at a point between Asia, Europe, Russia, and the Middle East. It is also important to note that Georgia, as a part of the Caucasus, has its own language that is neither Indo-European nor Semitic; it is like an old independent language that is approximately five thousand years old. At the same time, the Georgians have their own writing and a very strong identity, which became a problem because everyone wanted to be king. But, at the same time, in the old centre of the capital of Georgia, Tbilisi, you can find all kinds of different temples, such as a Russian church, a synagogue, an Armenian church, a Zoroastrian temple, a Shia mosque, and a Georgian Orthodox church—so while on the one hand it has a very strong identity, on the other, it has a very tolerant religious history.

I studied as an artist in Antwerp, at the Academy of Fine Arts, and in 2000 returned to Georgia where I set up some independent educational platforms. It happened that in 2005, sort of accidentally, one of these informal platforms became the Department of Photography at the Tbilisi State Art Academy where I had been working. Reflecting upon the 1999 Bologna Agreement, which promotes comparable standards in Europe



