



“ The Protest that Never Ends ”

ARTISTERIUM

5th Tbilisi International Contemporary Art Exhibition and Art Events

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‘ The Protest that Never Ends ’

ARTISTERIUM

თბილისის თანამედროვე ხელოვნების მე-5 საერთაშორისო გამოფენა
„პროტესტი, რომელიც არასდროს მთავრდება“
5-15 ოქტომბერი, 2012 წელი

5th Tbilisi International Contemporary Art Exhibition and Art Events
October 5 - October 15, 2012

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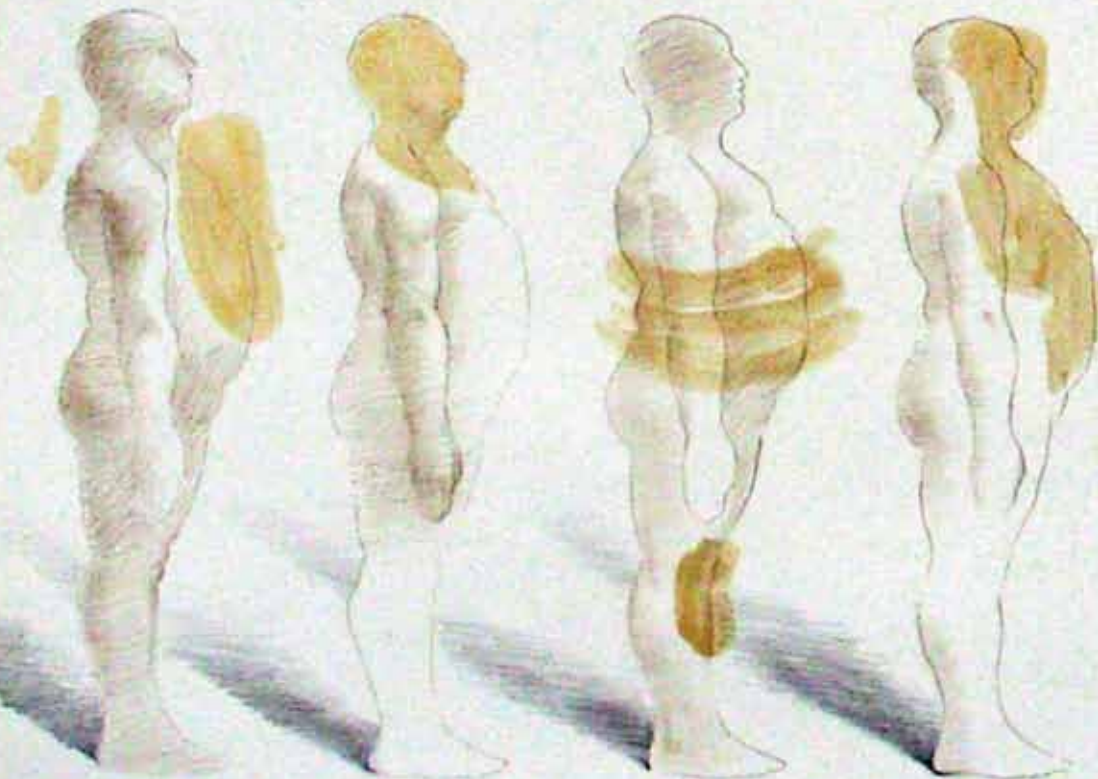
Georgian National Museum,
Tbilisi History Museum

‘ The Protest that Never Ends ’

Curated by Magda Guruli, Georgia

‘ Batumi Backyard Stories ’

Curated by Magda Guruli, Georgia



Never be afraid to raise your voice for honesty and truth and compassion against injustice and lying and greed. If people all over the world...would do this, it would change the earth.
William Faulkner

Nothing strengthens authority so much as silence.
Leonardo da Vinci

The Artisterium V, the annual international contemporary art exhibition and series of public art events, opens in the Georgian capital of Tbilisi on October 5th, and runs through October 15, 2012.

“Artisterium” is an evolving curatorial platform. Each year, its overall theme always responds to timely social concerns, such as alternative ways of development (“Modus Operandi – in Quest of a Different Way”, 2008), changes on general and personal levels (“The Manifest of Changes and an Inner Experience”, 2009), artistic reflection on re-envisioning the future (“Imagine the Future”, 2010) and 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).

The theme of the 2012 Artisterium V is “The Protest that Never Ends”. This theme offers an opportunity to research and showcase artistic and theoretical reflections on a wide range of PROTEST forms that we are currently experiencing globally. The show aims to provide a platform to explore what is worth protesting and how a creative work can become a “catalyst for changes”.

For the past several years we have witnessed many kinds of manifestations of dissent, objection or disapproval produced by various activists and social movements. However, “The Protest that Never Ends” offers a space for exploring protest in an imaginative mode, to find the ways of understanding ourselves and the world around us, to create sociability, to re-build the environment, to discover new aspects of daily life, to get engaged in a dialogue with community, each other and the issues defined by individual experience and personal choice.

“The Protest that Never Ends” attempts to look at on-going processes of permanent reconsideration and to find out what are their limits. Is it confined to the results of one particular action or a story? At which stage does protest become a fraction of the establishment?

“The Protest that Never Ends” looks for self-expression and forms of representation that push the boundaries between various media and disciplines to convey a particular cause or message, or to creatively disrupt a problematic system. Such protest forms occupy means of creative expression including performance, music, site-specific installations, graffiti and street art, signs, posters, even gestures and various graphic symbols. The Artisterium V events aim to highlight a state when a person or a group of people who are otherwise powerless to change or prevent something instead choose to protest as the only method to get heard, or to publicly express their beliefs or demands, in hopes of catalyzing change.

At a time of diminishing cultural funding worldwide--and especially within the Republic of Georgia--it seems more urgent than ever to stimulate debate about the connection of creative practice to various current problems that we face daily. Protest is a critical subject to explore not only within the artistic community but also for and with wider public in Georgia or elsewhere. We believe that an initiative to highlight protest must originate through a non-governmental art institution like Artisterium, and this curatorial platform is our way to say that with reduced financial means we still manage to stay in the public eye and stimulate critical discourse pertaining to matters of contemporary importance and debate.

Magda Guruli
 Curator of the Artisterium
 Tbilisi 2012

Ali Golshan, Masoud Naseri Daryae



Ali Golshan
Born 1976, Tehran, Iran.
Lives and works in Tehran, Iran.

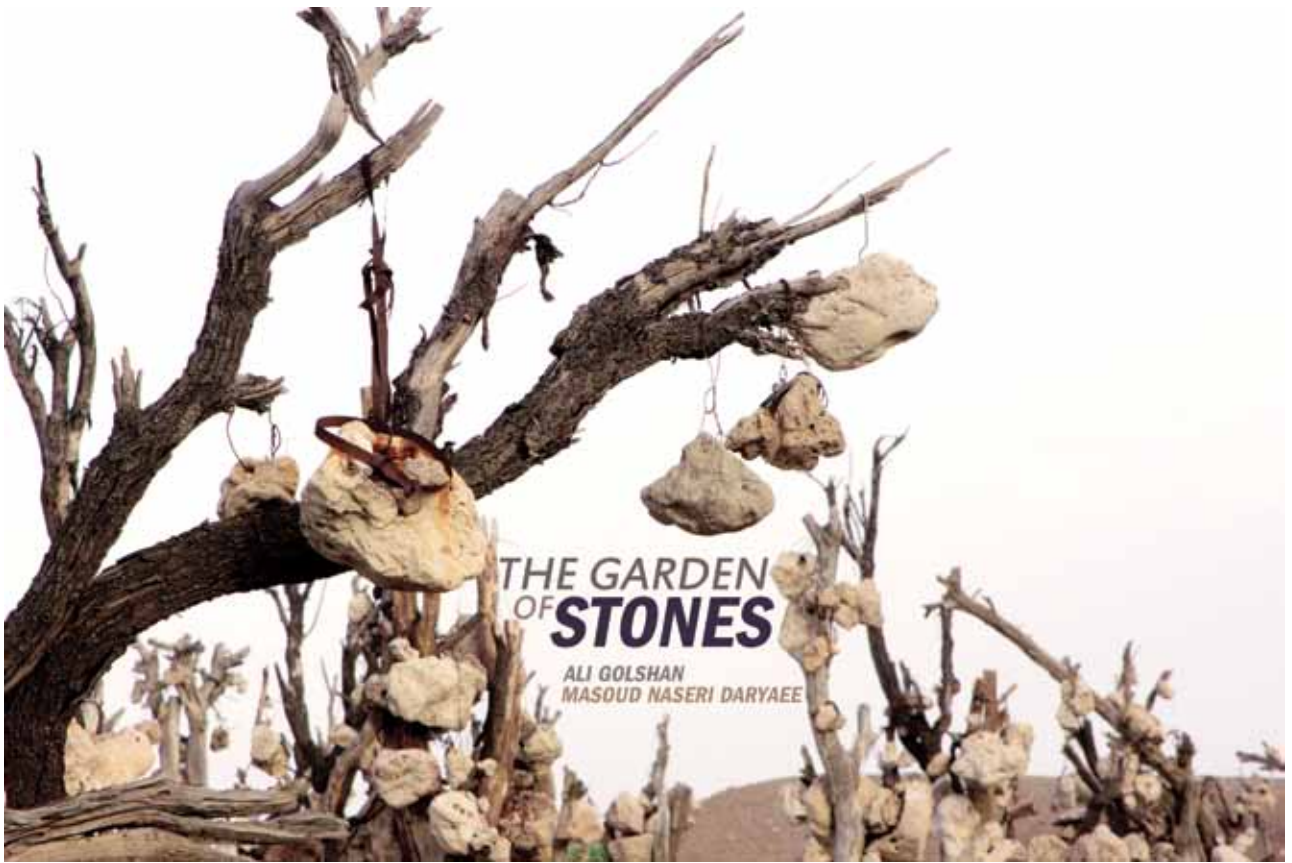
2011, Your Eyes, An Experience of Deep Darkness, photo Exhibition, 4th Tbilisi International Contemporary Art Exhibition and Art Events Artisterium, Tbilisi, Georgia.



Masoud Naseri Daryae
Born 1970, Minab, Iran.
Lives and works in Tehran, Iran.

2009, The Women Goat Sellers of Minab, photo Exhibition, Women Museum, Bonn, Germany; The Women Goat Sellers of Minab, photo Exhibition, Women Museum, Merano, Italy. 2007, I'm a woman from the Gulf, video art, Roma, Italy.

Who will cast the first stone?, installation, 2 color photographs, 100X70, 100X50 cm, The Garden of Stones, video/loop, 2012 >



Anita Vozza, Stefan Hugentobler



Anita Vozza

Anita Vozza was born in 1977 and grew up in Brügg near Berne. She completed the teachers' college and received the Federal certificate of excellence as a professional photographer. Since 2009 she is lecturer in photography at the School of Arts in Berne.

Anita Vozza's first contact with photography was by coincidence while working as a photographic archivist for the newspapers Bieler Tagblatt and Journal du Jura during the Swiss National Exhibition in 2002. After this she worked for five years as a press photographer in Bienne. Anita Vozza's work can be seen at exhibitions and in museums. Her artistic output focuses on documentaries which require quick responses as well as the development of new experiences of room and light that challenge our perception.

2011, Cantonale Berne –Jura, Kunsthau Centre Pasquart, CH - Biel / Bienne; Kunstwerkraum Ins, CH – Ins. 2010, Galerie Arthur, CH - Biel-Bienne;

Jungkunst Winterthur, CH – Winterthur; Off-space, Singapore; Ein fotografischer Dialog, Schule für Gestaltung SfGGB, CH – Bern. 2009, Lusitania, Schule für Gestaltung SfGGB, CH – Bern. 2008, Weihnachtsausstellung, Kunsthau Centre Pasquart, CH - Biel / Bienne; joli mois de mai, CH - Biel / Bienne. 2007, • Swiss Press Photo Buch, CH – Zürich.



Stefan Hugentobler

Stefan Hugentobler studied first specialiced education. Since 1983 he started his artistic activities in the fields of music and painting. Painting. Studies in Morocco (1999) and Barcelona (2001), Member of the artists-group „El Port“. Since 2004 videoworks, documentary and experimentals. Since 2010 artistic cooperation with Anita Vozza as „toll&kirsche“. Stefan Hugentobler is an extraordinary polyvalent artist by conviction. He works today in the fields of Video, Object, Painting, Music and Documentary-Film.

2011

Cantonale Berne – Jura Kunsthau Centre Pasquart, CH - Biel / Bienne; Kunstwerkraum Ins, CH – Ins. 2010, Small Steps, Haus Der Kunst / Kabinett, CH – Solothurn. 2009, Recycled Heroes, Haus der Kunst, CH – Solothurn; Touringhaus „amuseum“, CH – Solothurn, St. Helena. 2008, joli mois de mai, CH - Biel / Bienne; Lokal int., CH – Biel/ Bienne. 2007, En record de l'Axel, joli mois de mai, CH - Biel / Bienne; Das Magische Kabinett, Lokal int., CH – Biel/ Bienne.

“Tirs” visualizes the energy of many women who want to break out of their confined circumstances. The inspiration for this piece of art were Niki de Saint Phalle’s shootings in the year of 1962/63. Action-driven scenery in a sheltered bourgeois living room.

Anita Vozza, Stefan Hugentobler, Tirs – Hommage to Niki de Saint-Phalle, photography & video, 6 photographs, size variable, 1 videoloop, 7'00”, old TV set, 2011



Baby_powder_innocence was initially part of a photographic project by the photographer anita vozza. The pictures were shot during a study-trip to Singapore in 2010. They confront with the situation of female-artists in the arts-scene. They show the performance-artist andrée weschler during a specially for this opportunity created performance in “substation, Singapore”. The artist fills her mouth with baby_powder and blows it out then. stefan hugentobler turned the images – by using specially developed trick-techniques – into a three-minutes videoloop.

Anita Vozza, Stefan Hugentobler. Baby_powder_innocence, HD-Videoloop, vertical format, projected on white wall in a dark room, 2010



Stefan Hugentobler
Small Objects / the perfect couple,
assembled objects, plastic, wood, stone,
metal, 15x15x10 cm, on-going project.



Anna-Lea Kopperi

Anna-Lea Kopperi works on conceptual art with different medias. She is known for her environmental and interactive works, installations and sculptures, which arise from the ecological, social and historical aspects of the site. In the site-specific installations she explores the concepts of a site and situation with change 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 Mountain in my Head at ACCEA, Yerevan, in 2012, Thought Lift at Amos Anderson Art Museum, Helsinki, and Across the Air at Durbar Hall Ground, India, in 2011. She implemented environmental performances Plants for Free in Armenia, Finland and India in 2010-2012. The works of Kopperi have been exhibited e.g. in Manège, St. Petersburg; M.K. Ciurlionis National Museum of Art, Kaunas; Overbeck-Gesellschaft, Lübeck; Museum für Sepulkalkultur, 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.

www.kopperi.net.

CHANGING THE EARTH

The floor of the exhibition space is filled with two materials: half of the room with white synthetic wool and half of the room with dark earth. The visitors may enter the space and walk on the materials on the floor. During the exhibition time the footsteps of visitors is visible on the materials. There are dark traces of earth in the white synthetic wool and white parts of synthetic wool in the dark earth. The visitors make the mixture of the materials by their steps across the space.

The fertile dark earth is good for bearing fruits and supporting life on earth. The synthetic wool is an invention that feels soft and comfortable. However, the human beings should be very careful not to mix the synthetic inventions in the food chains on the earth. The art piece makes visible the harmful mixtures in our environment. It is a statement of protest against pollution on the earth. In a simple way it shows the difficulties of protecting our earth and the need for a protest that never ends.



ARM NEWS

Sitara Ibrahimova

Born 1984, Baku Azerbaijan
Lives and work in Baku Azerbaijan

2012, the Edge, Commonist, yarat.az; Lost In Karabakh, Tbilisi Photo Festival; Population Census, (solo), Yarat, Public art festival Baku, Azerbaijan. 2011, Foreword, Yarat, Baku, Azerbaijan; USSR REMIX, Prague, Czech Republic. 2010, ART BAZAAR, Baku, Azerbaijan; 7, photo festival, Tbilisi, Georgia; Azerbaijani women, Museum Centre, Baku, Azerbaijan. 2009, 7, modern art gallery Baku, Azerbaijan; Inter Photo Camp, Fiap. Czech Republic; Maiden Tower, Baku, Azerbaijan. 2008, Exhibition devoted to Independents day of Azerbaijan. Brno, Czech Republic; Autoportret, objekt a subject meho ja, Kladno, Czech Republic; Prague's Passages, lucerna passage Prague. 2007, Intimate revolt, Prague, Istanbul, Vilnius 2007- "Photonic moment" photo festival in Slovenia, Ljubljana.

The problem of early marriages in Azerbaijan while a bit decreased since 90th still remains serious and according to experts causes increased mother and infant mortality, more divorces and lack of education among girls.

Public organizations call to toughen punishment of parents who force children to early marriages and religious figures registering such marriages. The government admits existing of the problem while the parliament is planning to toughen responsibility for early marriages.

Azerbaijan's State Statistics Committee has published in April for the first time the results of opinion poll and research concerning the early marriages problem which was conducted in October 2010. The poll conducted 19.711 women from 20 regions. The research also analyzed the statistics of marriages' registration by the Ministry of Justice throughout the country.

Results are scaring - 37% of women questioned got married when they were younger than 18. Another 29% got married when they were 18-19. Interesting that only 9% of women questioned during the poll got married when they were 25 and older.

Majority of women (61%) who got married early (before 18) are leaving in villages. Only 37% of those early married said that they did it voluntarily. All the rest did it whether under parents' pressure (26%), due to financial need (11%), as a result of forceful kidnapping (6%), due to pregnancy (2%) and other reasons (18% named other reasons). Ninety percent of those early marriages got children.

Not all Azerbaijani women believe that early marriage is bad – 6% of questioned said that women should get married before 18 years-old. Another 30% believe that the issue should be decided not by young couple but by their parents. Meanwhile, 68% of questioned still believe that early marriages pose risk to women's health.



Elene Rakviashvili

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

2012, SYMBIOSIS, short film, 9'00"; Subject that Unites and Dissociate, Europe house, Tbilisi, Georgia. 2011, Journey to the East, International contemporary Art exhibition, Arsenal Gallery, Bialystok, MOCAK, Krakow, Poland, Kiev, Ukraine; 2011, solo exhibition, Stadthalle Gallery, Oelsnitz, Germany. 2010, Artists form Caucasus, photography, Gorlitz, Klinger Gallery, Germany; 2010, Wher you Belong, (solo) Tbilisi History Museum, Georgia. 2009, International art Biennale, Aluminium 09. Baku, Azerbaijan; Transkavkazia 09, Warsaw, Poland. 2008, International exhibition To be a women, Baku, Azerbaijan. Installation settings for Rakeen Invest in Georgia, artist/designer. 2007, Building Europe's East, Signagi , events designer. Solo exhibition at Pasterska's studio, London, UK. ESM institute Anniversary event, Tbilisi, designer/ coordinator. 2006, 10 years Anniversary BP, Tbilisi, event co-designer. 2004, Georgian artists exhibition, Nike Gallery, New Art union project, US. 2002, Georgian/German Artists group exhibition, Ingolstadt, Germany.



Nothing can come between me & my Shangrila,
Elene Rakviashvili as the Mother of Georgia,
staged photograph, 2012



WHY SHOULD YOU VISIT GEORGIA

"Come hungry. Leave happy"

Roasted Chicken
 In a Georgian house, a whole roasted chicken is a symbol of hospitality. It is a traditional dish that is served at every celebration. The chicken is roasted in a special oven called a 'tskhveri' and is served with a variety of side dishes.

INGREDIENTS
 2 pounds whole chicken, cleaned and cut into pieces
 2 pounds butter, melted
 2 pounds onions, sliced
 2 pounds potatoes, sliced



COOKING
 Preheat the oven to 350 degrees. In a large bowl, mix the butter and onions. Place the chicken pieces in the bowl and coat them with the butter mixture. Bake for 1 hour. Add the potatoes and continue to bake for another 1 hour. The chicken should be cooked through and the potatoes should be tender. Serve with a side of bread and a glass of wine.



Your stomach shouldn't be a waste basket!

Why should you visit Georgia, photo installation, 3 prints, 90X120 cm, 2012

Ia Re, Misha Maisuradze

Ia Re /Ia Revazishvili/

Born 1983, Tbilisi, Georgia.

Lives and works in Born 1983, Tbilisi, Georgia.

2011, Free Fall. 4th Tbilisi International Exhibition of Contemporary Art and Art Vents Artisterium, Tbilisi, History Museum, Georgia; group exhibitions in National Scientific Library, gallery "Tiflis Avenue", cafe gallery "New Art", Tbilisi State Academy of Arts; solo exhibition, Gallery Academy+, Tbilisi, Georgia;

Misha Maisuradze

Born 1981, Tbilisi, Georgia.

Lives and works in Born 1983, Tbilisi, Georgia.

2008, Lighting in Movie, Special Effects Lighting seminar, organized by Georgian Film Studio
1999-2003 – Georgian Technical University, Bridges and Vehicular Traffic Tunnels, Civil Engineering faculty, Bachelor of Science. From 2009 to present, freelance videographer & photographer, Motion Graphics Artist, Graphic Designer.



Irma Sharikadze

Born 1979, Tbilisi, Georgia

Lives and works in Tbilisi, Georgia and Moscow, Russia

2012, Georgia: Local Time, Festival Iberia, Leiden ND. 2011, Sky As Crown (solo), Gallery 9, Tbilisi, Georgia; ProART, photography, ProCredit Bank, Tbilisi, Georgia. 2010, Letters, (solo), GMG Gallery, Moscow, Russia. 2008, «Substances section drawing, (solo), Chardin Gallery, Tbilisi, Georgia; Off Europe 2008, festival - NochBesserLeben gallery, Leipzig, Dresden, Germany; 2008, Improvisation, (solo), Purpur Gallery, Tbilisi.





Dictatorship of the Ideals, photo series, size variable, In Collaboration with Lasha Khozashvil, Boston Ballet, US, 2012

Jayne Dyer

Jayne Dyer is an Australian artist based in Beijing and Sydney. Her 20 year+ practice includes museum and commercial exhibitions and commissions, with funding and residencies from government and corporate agencies.

Dyer is internationally focused and committed to inter-cultural exchange, particularly between Australia and Asia. She undertakes hybrid, often multidiscipline, collaborative projects and live for extended periods in countries undergoing massive economic and environmental change.

Her framework is underpinned by an insistent question - what is valued? She considers the veracity of individual and cultural assumptions about what is, and what constitutes, permanence and endurance. Art works point to the inevitability of change and imminent states of collapse.

33 solo, 100 group, museum/commercial/site specific, recent projects include The protest that never ends, Artisterum/5, Tblisi, Georgia 2012; EVER EVER, Amelia Johnson Contemporary, Hong Kong 2012; The Butterfly Effect: Istanbul, ARTBosphorus 2012; City of Dreams, ARTHK2012; In Honour of the Chaos, URS27, Taipei 2011; Centennial peace event, Kinmen Memorial Park, Taiwan 2011; ARTHK11 public art project; Post Eden, Today Art Museum, Beijing 2010; The Butterfly Effect: Taipei, Fubon Art Foundation, Taiwan 2010; Talking in Tongues, Anna Pappas Gallery, Melbourne 2010; I Wish, Australian Film Festival, Beijing 2009; The Recycled Library, Art Space, Mackay 2009; The Book Project, Kuandu Museum of Fine Arts, Taipei 2009; SIPA, Seoul Art Centre 2009; Black Friday, Asialink-Taipei Artist Village 2008; Spare Room, Elizabeth Bay House Museum, NSW 2007; WORDSforPICTURES Lingnan University, Hong Kong 2007; Art Interchange, Museum of Contemporary Art, Seoul 2006. Extensive coverage in Australian and Asian art journals, periodicals, newspapers, radio; 30 catalogue essays; 50 catalogue.





THE TROPHY ROOM

Trophies have historically marked achievements in military victory, sport, cultural activity, the hunt.

Trophy rooms throughout the world contain(ed) the heads of animals killed as a register of wealth, daring, power and control – over the living (literally animals, symbolically humans).

Jayne Dyer considers notions of 'animal as trophy'. She selects literary extracts that portray wild and rare animals 'humanised' - mimicking human behaviour, domesticated, cute - to alert us to environmental and species frailty associated with excessive acquisition and consumerism.

The Trophy Room, Site specific installation with text, fibreglass animal head, human hair, size variable, 2012



Blood Sport,
The Art Vault, Mildura,
Australia, 2012



Blood Sport,
The Art Vault, Mildura,
Australia, 2012

JUR ART GROUP

Circle of Silence, Armenian province, the story of one woman,

Directed by Elena Pagel (Russia / Germany)
 Screenplay by Eva Harut (Armenia) and Elena Pagel
 Animation and drawing by Olga Guseva (Russia / Germany)
 Music and sound design by Robert Zeissig aka wormsine (Germany)
 Vocals by Margarita Zakaryan (Armenia / Germany)
 Additional music by Kuma-Um (Germany)
 Photography by Elena Pagel and Eva Harut
 Technical support by SAEK Dresden and Harald Schluttig (Germany)
 Translation by Mary Rudolph (Armenia / Germany)
 Edition and video by Elena Pagel
 Vocal & guitar recording by Jens Leible (Germany)
 Words taking from the poem "Anoush" by Hovhannes Tumanyan
 (Armenians language)
 actors: Mary Rudolph (Armenia / Germany), Xenia Gorodnia (Russia / Germany),
 Svetlana Bucher (Russia / Germany), Marcus Oertel (Germany), Tina Nelsson (Russia
 / Germany), Wanda Wuenschmann (Germany), Valya Martirosyan (Armenia), Irina
 Schweda (Russia / Germany), Ecaterina Chiornii (Moldova / Germany).

Thanks to Edgar Amroyan

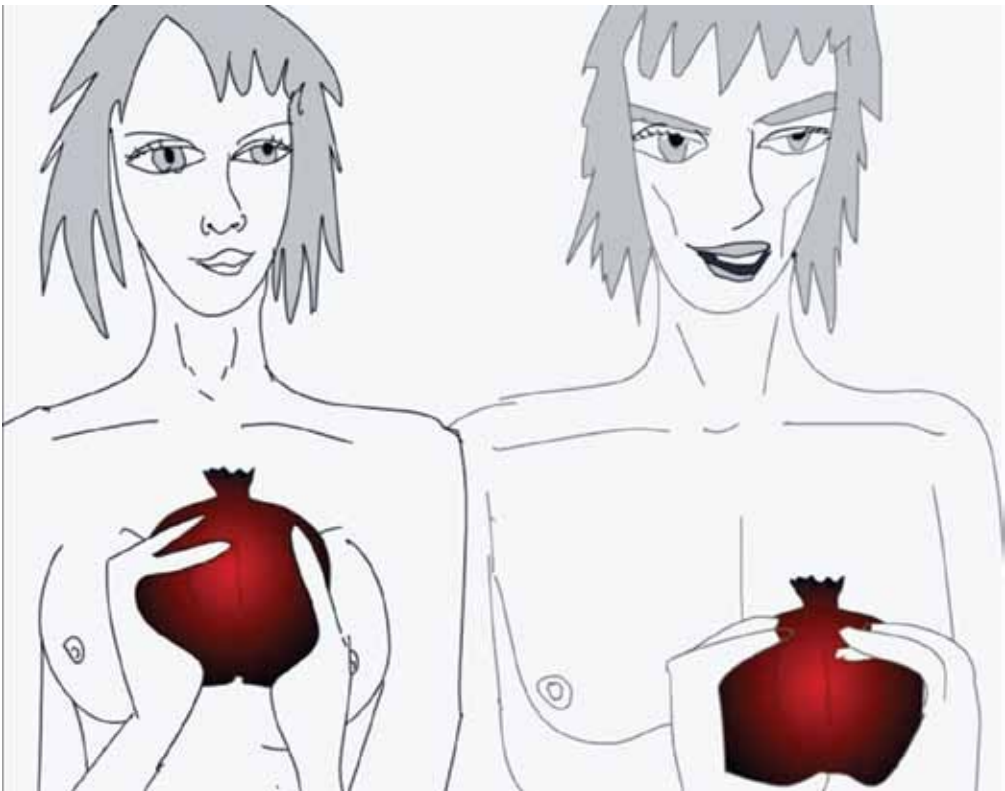
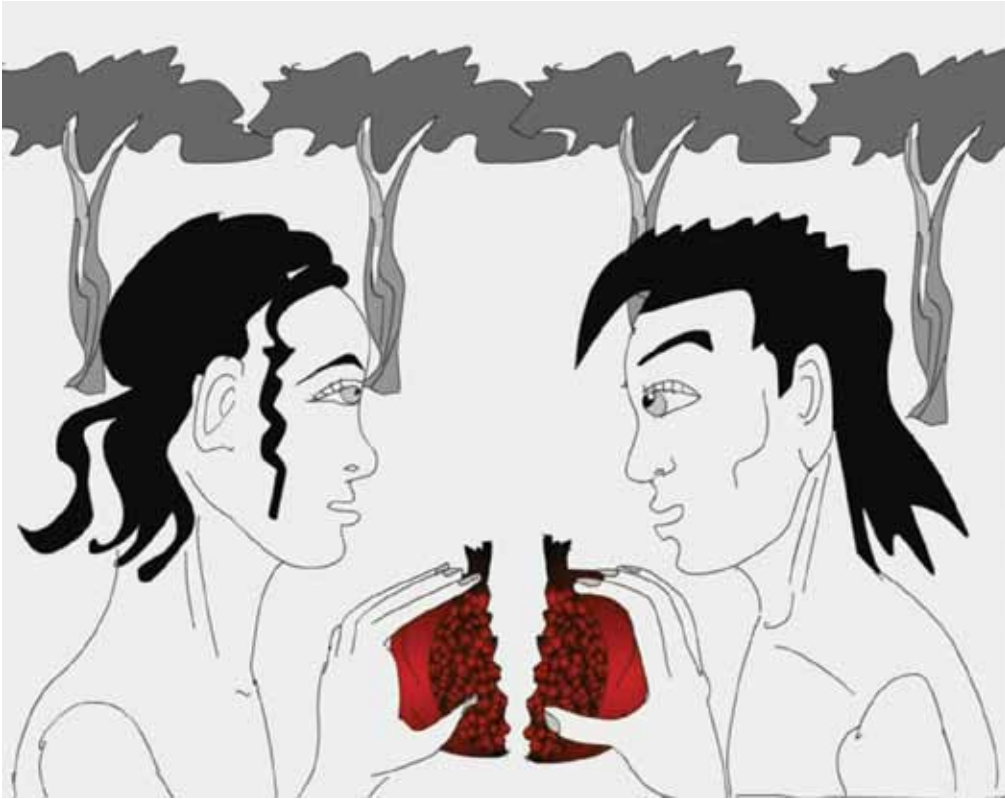
Elena Pagel (Germany), co-initiator, artist (visual art, video art, sculpture, photography, www.elenapagel.de). Self employment as artists and art curator, Member of Artist Union of Saxony, part of Federal German Artist Union, Member of New Art Association of Saxony. Born in Novokusnetz/Russia, since 1999 lives in Dresden/ Germany. 1981-1986 Studies of Arts, with special focus on Ceramics at Art industry School in Moscow - Abramtsevo/ Russia. 2010 - up to present: curator for Transcaucasia, project with contemporary arts from Armenia and Georgia (<http://transkaukazja.eu/2011/>).

Gyumri is one of the oldest cities, the carrier of Armenian traditions and history. Armenia of 21th century, where till now rules „Men's power“, is a place where a girl since childhood is brought up in a spirit of obedience to the man, emphasizing in him the feeling of the master and the owner of her. In spite of that the woman here over the centuries enjoyed the respect and the good attitude towards herself, but her each manifestation of independence was perceived as an act of disobedience and immorality. In relationships, such as husband and wife, brother and sister, father and daughter are up till now ruled by patriarchal stereotypes, where the man still has a dominant influence on the choice of the woman. The principles of building the patriarchy put everything in their places- the woman is weak and imperfect and then the man will take care of her. For that care she must totally serve him in every way, to obey and worship her master-a person of other and higher order.

Consideration of sexual problems in this society is said to be immoral and indecent. No decent woman will ever talk about her sexual desires and problems, even in the frames of her family with her husband. The man in Gyumri is absolutely sure of his sexual success and accuracy. Any initiative from the side of the woman is perceived as manifestation of insubordination which talks of her „perversity“, in the result of which this topic stays closed in the society, especially because of the silence of women.

The circle of silence is created. Women with their silence emphasize in men the feeling of the master and the owner of her, and the men, being brought up from the childhood like this; accept the given stereotypes as the only correct version of relationship between the

Man and the Woman...



MOORLAND PRODUCTIONS

Kenneth Hay and Seetha A

Control Mechanisms

on-going series of works comprising: paintings in oil/acrylic; sculptural/sound installations (artificial rocks, loudspeakers, CD-soundtrack; Digital prints of QR codes; Site specific installations of shredded documents (Bank statements, confidential documents, office paper). The series started in 1990 with the first painting based upon an RFID tag – the security chips placed in books/cds and commercial goods to prevent theft and thus attempt to 'control' social behaviour. Earlier versions of the work have been exhibited in Malta (National Museum of Fine Arts, Valetta, 2008), The RDS (Rpyal Dublin Show), Dublin (2010) and two major shows in the Galerie Nová Sín, Prague, CZ (2012), the Galerie Cerná Linka (Brno, CZ 2012), and most recently, with a new site specific installation in Sofia (Water Tower Festival-Vivacom Art Hall, Sofia, 2012.

Moorland Productions was formed in 1996

Kenneth Hay was born in Inverness, Scotland in 1955
Seetha A was born in Singapore in 1955

2012, Control Mechanisms, Galerie Cerna Linka, Brno, CZ (20/04-19/05 2012) - exhibition of painting, sound and installation; St Boleslav's Pilgrimage - Art walk, installation, performance, print, taking place in a series of Baroque Chapels between Prague and Brandys-nad-Laben, CZ (21/04/12) Moorland Productions with Josef Danek; Samkura Forum - Clò, Donnegal (28 May-3 June - International Advisory Board Meeting, workshop, and presentation of Moorland Production's work; Water Tower Festival, Sofia. Site specific installation: Control Mechanism; Larroque Arts Fest (curated exhibition of 30 international artists from 18 countries, Larroque Tarn, France (July 2012). 2011, Samkura Project, Yerevan, Armenia; Water Tower Arts Festival, Sofia, Bulgaria; Graulhet Festival, S. France; International Film Festival, Larroque, France (July-Aug 2011) Showcasing 30 films from 18 countries in public out door screenings in Graulhet, SW France and Larroque, Galerie La Vieille Poste; Control Mechanisms, Galerie Nova Sin, Prague (21/11-6/12, 2011) - Moorland Productions major show of painting, sound and installation; Something about to Happen, Galerie Skolska, Prague, A Fozen Academy/Moorland Productions Exhibition - painting, photography, video, installation, networked event. 2010, Ground Plan for Togetherness, (Moorland Productions/The Frozen Academy), Cyprus College of Art; Galerie Mladych, Brno, Busan International Environmental Art Festival, Korea. 2009, @708Beats, Larroque, France and touring to London, Tea Leaf Arts Gallery, and Berlin. Prem Arts Gallery. 2008, Busan International Environmental Art Festival, Korea.

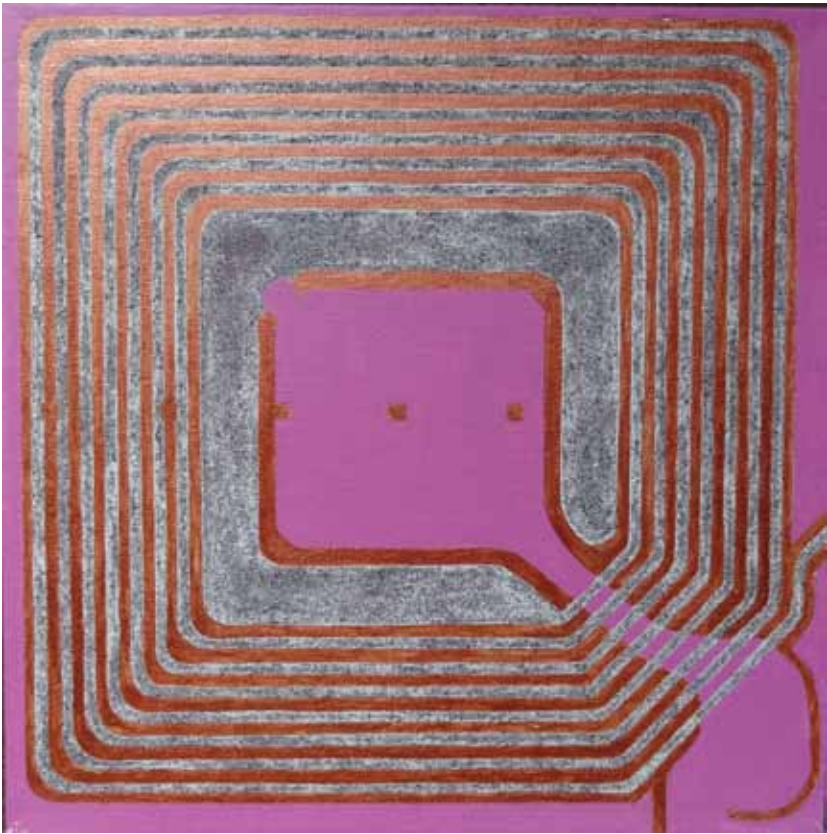
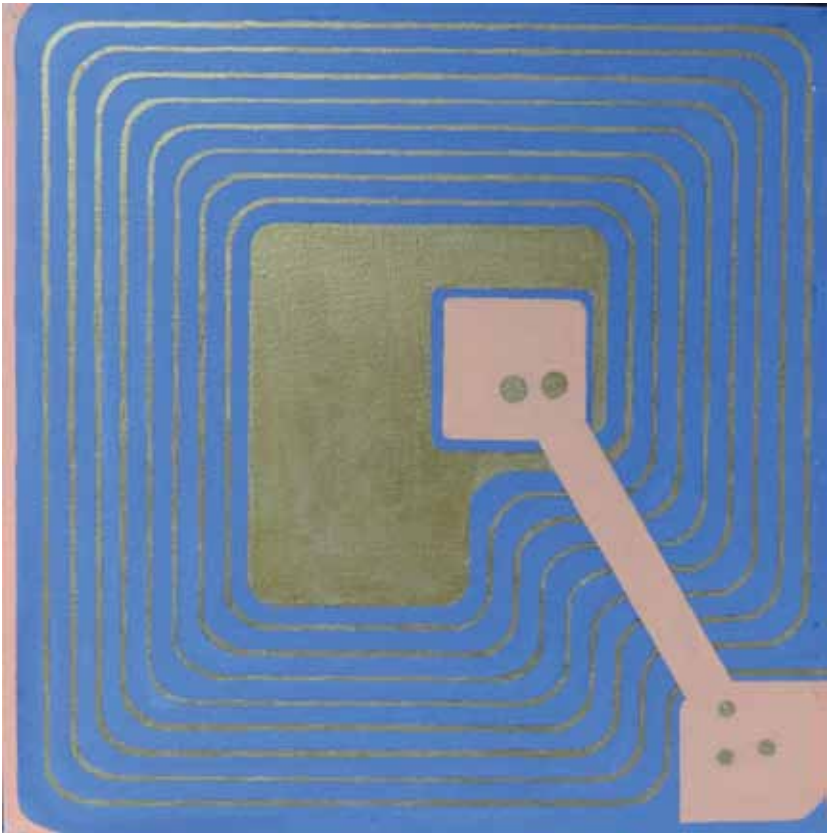
MOORLAND PRODUCTIONS, CONTROL MECHANISMS

The pair of British artists, Seetha A and Kenneth Hay, who have worked together since 1996 under the name Moorland Productions, have brought their project "Control Mechanisms", to Prague. The idea originated in 1989, and has occupied both artists since 2007. Early versions have previously been exhibited in Malta, London and Dublin. As in their joint work generally, the theme reflects a substantial interest in experimentation, with its social and historical dimensions. Through their artifacts, paintings and a whispering Zen garden installation, the artists are playing a multilayered associative game dealing with issues of control, self-control, power systems, the paranoid vision of the world with its concern with fear, safety, the sign and its meaning, but also on the need to find a balance. Although one can find, in the project "Control Mechanisms," a rich, well-elaborated range of content, on which the authors reflect through multiple layers and formal designs, this exhibition represents, first of all, a particularly fortuitous situation of a work whose inspiration emerges spontaneously from contemporary life. It reacts to the situation of the Western world, which is dominated by the fear of the potential loss of all the achievements of civilization and the need of our culture to build complex security systems at the expense of our freedoms. The work displays the search for a balance between the paranoid, destructive fear of the world and the naïve, self-endangering view of our surroundings, when we are unaware of their reality.

The initial inspiration for the geometrical motifs and the linear structure of Moorland Productions' paintings was the design-modified integrated circuits of security chips on consumer good. The work on canvas was accompanied by research on the shapes of the chips, which normally protect goods from being stolen. Surprisingly, their appearance evokes the interconnected paths of a labyrinth, the layout of oriental Zen gardens, or the ground plans of prisons or stadiums. The artists suggest understanding it as an ornament or sign of control. The geometric motifs in the paintings also refer to the forms of American geometric abstraction from the second half of the twentieth century. The paintings are paradoxically created using a particular, sensitive moiré effect, derived from the background of the neo-classical paintings of J.L. David, which gives the works an optical 'moire' effect, which stands in contrast to the order of the geometrical forms. The paintings are worked on jointly, sometimes over a long period of time, and it is therefore difficult to determine the precise proportion of one or the other's work. Creating a live structure with a straight line, evoking the integrated circuit, consumes a lot of time and the process of painting becomes itself, an important part of the work. It represents a specific form of meditation on the theme of control, self-control and concentration. These themes are then repeated again in the structure of the organized Zen garden, where the stones talk to each other conspiratorially (and the shredded paper also hints at the attempt to hide secrets), raising the suspicion that perhaps even the meditative space of the garden space is part of the omnipresent attempt to control. The whole concept is built on clear thinking, drawing on a systematically organized knowledge of the theoretical thinking of the second half of the twentieth century. In particular, it relates to the concept of life described in Michel Foucault's "Discipline and Punish" and at the same time, it corresponds well with the current critique of the modern way of thinking, reducing the complexity of the world to transparent structures, which also, in turn, limit society. A remarkable parallel to the exhibition "Control Mechanisms" can also be found in the writing of the Italian philosopher Paolo Virna, with his perception of security and fear in our society.

Through their own creative efforts, Moorland Productions enter into the cultural context of Prague, that has previously been the background and inspiration for several remarkable artworks on the topic of the absurd human need to build bizarre control and power systems, such as, for example, the communist system of rewarding artwork. Also the need to shape life with all its imperfections and diversity into mechanically arranged structures, has a rich tradition in our cultural space. Thus, in our cultural context, the visual form of Moorland Productions' exhibition can be understood as an interesting, contemporary visual parallel to the texts of Franz Kafka and Vaclav Havel.

Terezie Petiskova





Control Mechanisms, exhibition view, Galerie Cerna Linka, Brno, 2012t



Control Mechanisms, exhibition view, National Museum of Fine Arts, Valletta, Malta, 2008

Koka Tskhvediani

Born in 1957 in Tbilisi, Georgia
Lives and works in Tbilisi, Georgia

2011, *Writing with Color*, CCA- Tbilisi, Georgia. 1994-2010 solo exhibitions in Haasconsulting Gallery, Zurich, Switzerland, Haasconsulting Office, Altnau, Switzerland, GEM Gallery, Yapi Kredi Plaza, Istanbul, Turkey, DEVA HOLDING Gallery, Istanbul, Turkey, TBC Bank Gallery, Tbilisi, Georgia, gallery Tiflis Avenue, Tbilisi, Georgia.



The Birth of Object, video /based on documentary footage/, 15'00"/loop, 2012



Maya Baratashvili

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

2011-2012, DAAD scholarship holder, Stuttgart State Academy of Arts. 2010, Little Quadrangle, Café Gallery, Tbilisi, Georgia; Women about Women, Gallery 9, Tbilisi, Georgia; Festinova International Art Festival, Garikula, Georgia. 2009, Auction House exhibitions, Tbilisi, Georgia. Young Georgian Artists', Theatre Art Gallery, Copparo, Italy; Portraits, Baia Gallery, Tbilisi, Georgia. 2007, exhibitions in Gallery Universe, Tbilisi, Georgia. 2006, Vetrina Figurativa Gallery, Bologna, Italy.

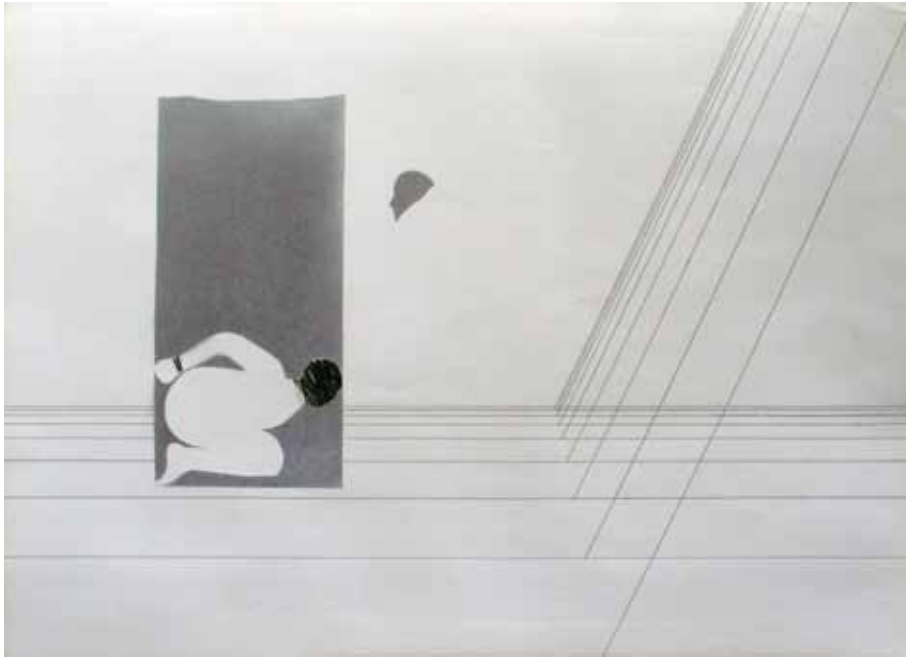


Aid Worker, oil on canvas, 90x133 cm, 2012

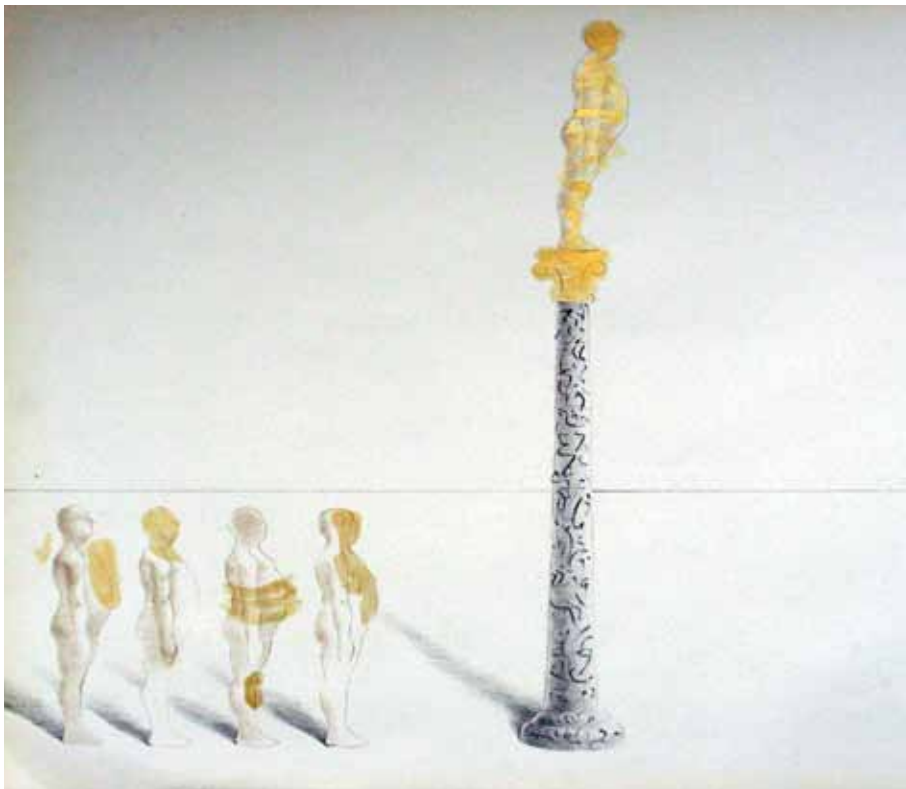
Manuchar Okrostvaridze

Born 1974, Tbilisi, Georgia
Lives and works in Tbilisi, Georgia

2012, *Existere*, (solo), Gallery Academy+, Tbilisi, Georgia. 2011, *Makulatura*, participating curator, Tbilisi Doll Museum, Georgia; *Body & Soul*, Gallery 9, Tbilisi, Georgia. 2010, *Drawings*, Gallery 9, Tbilisi, Georgia. 2010, *Contemporary Georgian Ecclesiastical Art*, State Museum of Arts, Tbilisi, Georgia.



Golden Ratio #1, mixed media on paper, 61X84cm, 2011



Everyone Wants To Be Special, pencil, marker, acryl on paper, 60.5X67.5cm, 2011

Pia Lanzinger

Pia Lanzinger works as an artist in Berlin. International exhibitions and activity as a lecturer in academies of arts and universities, as a member of juries and as a curator of exhibitions in art institutions and in public space.

Gyeonggi Creation Center, South Korea (artist in residence), 2011; Stiftung Kunstfonds (project support), 2010; Künstlerhäuser Worpswede, Germany (artist in residence), 2009; Stiftung Kunstfonds, Bonn/Germany (scholarship to support the artistic development), 2008; Purloined Standards, Space of Art, Seoul/South Korea, 2011; EXIT Teufelsmoor, project room Barkenhoff, Worpswede/Germany 2009; Verhängnisvolle Rahmen (Fatal Frames), Kunstverein Langenhagen, Germany 2009; Play the Place – Bespiele den Raum, Kunstverein Wolfsburg, Germany 2003; Petzer Freiheit, Petze/Niedersachsen, Deutsche Stiftung Kulturlandschaft, 2011; Tres piezas para barrenderos, (Three Pieces for Street Sweepers), in: Residual. Proyectos de intervención artística en el espacio urbano, Mexico City, 2010; Global Village 4560. Eine begehbare Landkarte, (A Walk-on Map), in: Exits and Dead Ends, Festival der Regionen, Oberösterreich 2007; Belvedere. Warum ist Landschaft schön?, Arp Museum Bahnhof Rolandseck, 2011; No Sound of Music, Kunstverein Salzburg/Austria 2009; Fifty/Fifty, Wien Museum, Vienna 2009; Interieur/Exterieur, Kunstmuseum Wolfsburg 2008; Die Gegenwart des Vergangenen, Leipziger Kreis 2007; for example S, F, N, G, L, B, C, Shedhalle Zurich 2006; Arbeit*, Galerie im Taxispalais, Innsbruck/Austria 2005.

Tres piezas para barrenderos. De lo invisible a lo visible
Three Pieces for Street Sweepers: From the Invisible to the Visible

in: Residual. Intervenciones artísticas en la ciudad, Goethe-Institut, UNAM/Muca Roma, Mexico City, 2010

In the historic center of Mexico City, three stages were set up on which three performances with barrenderos (street sweepers) took place. The street sweepers, whose usual job is removing the garbage that collects in the area, receive as little attention in public space as the problem of refuse itself, which already poses insurmountable obstacles for the city. The performances suspend this tendency to invisibility for a few moments during which the barrenderos, who largely conceptualized their own pieces, present themselves as individuals with their own perspectives and cultural aspirations. The task consisted of three different “genres”: chorus, and individual and group portraits. Minimalist stage forms lent the project a contemporary and yet provocative look. Overall, the Piezas thus aimed to intervene selectively in the consumerist order of large inner-city areas.



Pieza 1: Zócalo / Piece 1: Pedestal



Pieza 2: Retrato de grupo / Piece 2: Group portrait



Pieza 3: Coro / Piece 3: Chorus

Sarah Pellerin

Sarah Pellerin-Ott, Guillaume Chosson
MARCHES duo (WALKS duet)

Sarah Pellerin-Ott, modern dancer and poet, with participation of Guillaume Chosson, cello player and video artist. Starting March 2012, they travel around the world, searching for new inspirations, and presenting their performance called MARCHES (WALKS).

A poetic, choreographic and audio project, WALKS is a performance based on a text by Sarah Pellerin-Ott with the musical weavings of Guillaume Chosson on the cello. The author's writing style revolves around the physical being. It is at the limit between poetry and theatrical monologue. An urban wander cut from the landscape of daily life, the tale of WALKS sculpts a body from both its movement and its stillness, describing its thoughts through movements.



STIGMAT

Multimedia art group

Giorgi Bundovani, Mikhail Gist, Marika Zhorzholiani,
Alfred Karklinis, Manana Darsalia.

Low resolution mini art-films

Selected events include: 2010-2011, Artisterium, Tbilisi International Contemporary Art Exhibition and Art Events. 2011, Individualism and Society, STIGMAT films presentation, I Channel, Georgia; "Fest-i -nova 2011", Art Villa Garikula, Georgia; Presentation at the book shop DIOGENE; 2010, 8 new films, presentation at Amirani Literature Café, Tbilisi Georgia; The group has produced 49 low resolution mini-films shown at various festivals and projects.

www.lib.ge



Teo Kvitsinadze

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

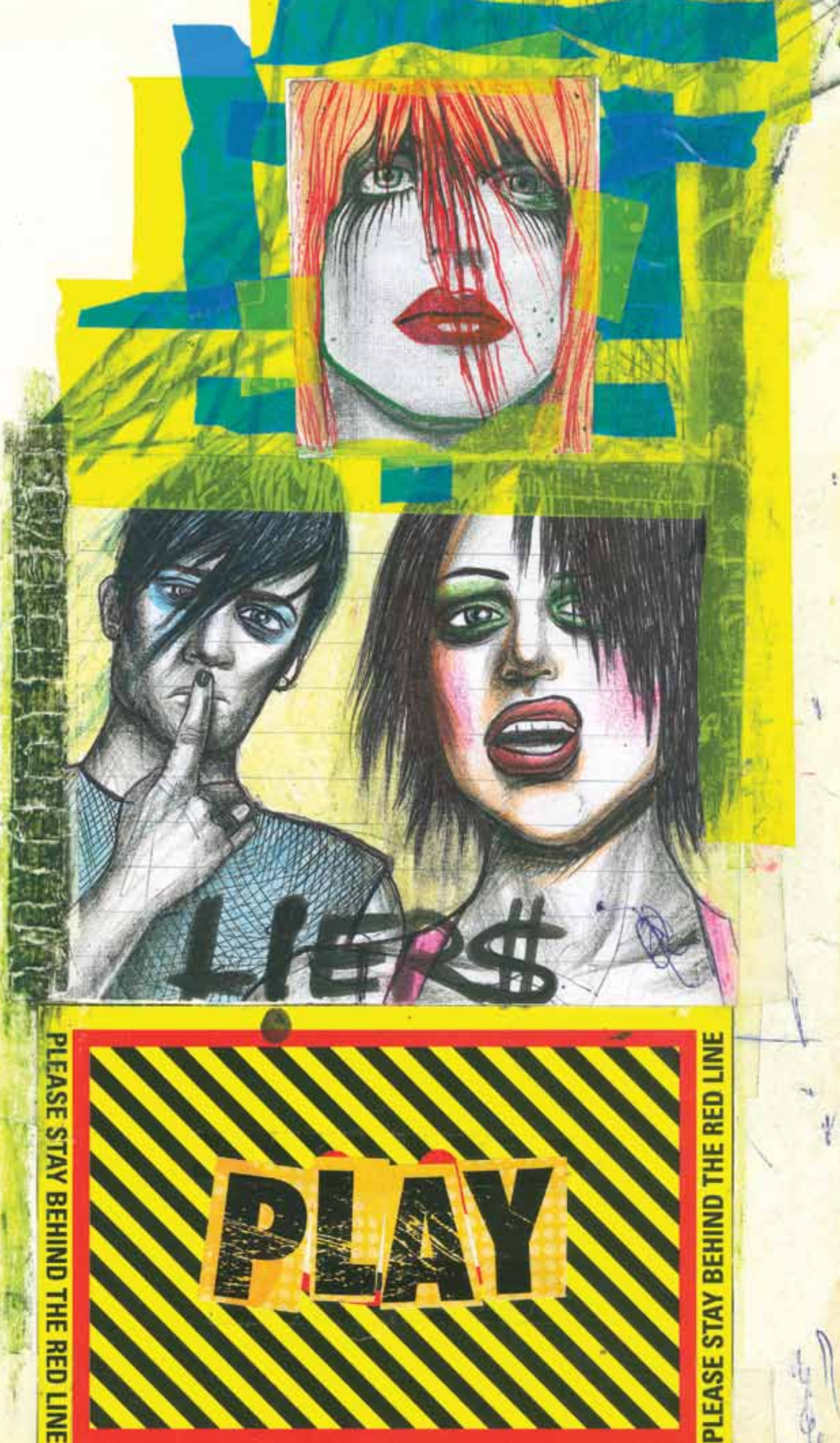
Artist, illustrator, designer, various group
exhibitions and projects during 2003-2012

<http://teok.ge>



Youth, drawing, A4, 2005

Life is a game for the fool,
drawing, A4, 2005



Vitaly Komar

Vitaly Komar was born in Moscow, USSR in 1943, graduated from the Stroganov School of Art and Design Born 1943, Moscow, Russia.

In 1967 he graduated from Stroganov Art School in Moscow, Russia (Former U.S.S.R) In early 1970-s together with Alex Melamid he founded the Sots-Art movement - conceptual Pop -Art based on Soviet visual propaganda.

Beginning 1972 they began combining Sots -Art with conceptual eclecticism.

In 1974 participated in the scandalously famous " Bulldozer"

outdoor art show, where his works, together with works of other unofficial artists, have been destroyed by the authorities.

Since 1978 he resides and works in New York.

In 1982 he received the National Endowment for the Arts award.

Before 2003 he worked in collaboration with Alex Melamid, as well as with the Fluxus member Charlotte Moorman (1975-1976), with Andy Warhol(1979), with the elephant Renee(1994), with the chimpanzee Mikki(1998), with the masses and public opinion poll companies.

Selected Exhibitions: 1985-1986 - Fruitmarket Gallery, Edinburg, tour to Museum of Modern Art, Oxford, UK; Musee des Arts Decoratifs, Paris, France. 1986, Recent Acquisitions, Museum of Modern Art, New York, US. 1987, Recent Acquisitions, Metropolitan Museum of Art, New York, US; Dokumenta 8, Kassel, Germany. 1997, Venice Biennale, 47th International Art Exhibition. 1999, Venice Biennale, 48th International Art Exhibition. 2007, II Moscow Biennale; 2009, Ronald Feldman gallery, New York, US.

VITALY KOMAR. NEW SYMBOLISM

New Symbolism is intended to suggest a movement. Even if it remains one artist's movement, it may work toward restoring a sundered connection between art and certain historical and timeless myths. In New Symbolism, symbols akin to mandalas and heraldic emblems are conceptual signifiers that coexist seamlessly with painting's reverie. Its images are visions of a yet unborn, unpronounceable word. They're related not only to the art of the Pre-Raphaelites and 19th-century Symbolists but, to a greater extent, to syncretic symbols that, thousands of years ago, unified the origin of written language and art. These works may be termed "conceptual symbolism" or "proto-symbolism". With this project, I would like to approach the near-absurd syncretism of state symbols. I recall walking to UN Plaza to watch the removal of the Soviet flag. It was the fall of 1991 and leaves were falling in New York, but as I looked at the hammer and sickle I saw instead the old symbols of vanity and life's evanescence: the hourglass and the skull. I stood for a long time under those flags - canvases at an installation juxtaposing abstract and figurative images, political heraldry and transcendental mandalas. The consequences of world wars, of social and scientific breakthroughs, have eroded the connection between fragments of what once was a continuous experience of the world. In these conditions I turn to visual symbols and their mysterious quality of bringing together unrelated images and concepts. Today, this magical gravitation gives me a feeling of lightness and hope that art may yet resist the universe's scientifically-proven tendency to expand - the phenomenon that someday will bring about a starless sky, with all of its unproven consequences for the soul.

<http://www.komarandmelamid.org/chronology.html>



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





WUNDERKAMMER

Grzegorz Gajos & Magdalena Hlawacz & Aleksandra Janik

PROTEST ... AGAINST BEING GUIDED BY COMMON SENSE ONLY

The artistic thought has aspired to order chaos - the divine separation of darkness and light. And simultaneously chaos was fascinating, and seemed to present a more distinctive image of the world than the logical order, a more accurate rendering of the existence of inscrutable mysteries.

The cabinets of curiosities, known since the Renaissance, were filled with things unrelated to one another, the presence of which seemed to deny the rational perception of reality. And thus, in the close vicinity of a monument of Aphrodite or a slender ephēbe there might be a stuffed crocodile, and nearby - skeletonized snakes and colorful birds. Curiosities, chimeric creatures, such as two-headed animals, were floating in jars with formalin. These collections were a unique presentation of the theatre of the world, a vision of diversity and perhaps also of the nature of the universe. They sent shivers down the spectators' spines, but also provided them with almost transcendental reflections. They were also reflections of the truth about the world and human existence: always fragmentary only, always incomplete and offering various interpretations.

The imagination of the early medieval people left behind one of the most beautiful cabinets of curiosities. It is the limbus of the moon, a legendary land where everything that was wasted on earth was stored: lost time, broken promises, unfulfilled wishes, futile tears, dreams which had never come true ...

The character of a collection determines the collector's personality: naive art, cheerful kitsch is maybe a deeply concealed dream of paradise, of sweet and simple sensations ...

And buttons, old faded photographs, elements of old machinery and everyday articles which are funny for us today - they all mean nostalgia, longing for the past and maybe above all, fascinating discoveries of a world which no longer exists.

There are also collectors of little odd curiosities, for instance, glass hemispheres under which in silver rain a figure of a saint, a castle or some landscape emerges. One might also find joy in possessing collections of things "which serve no purpose at all" and make fun of practicality. This apparent absurdity does make sense. It is a unique gesture of contrariness, and perhaps even rebellion - ... against being guided by reason only.

Contemporary collections, like the old cabinets of curiosities, may also draw our attention to the mosaic character of the world in which many elements "from various fairy-tales" appear, and thus they clash - and are amazed at one another. It is a trait of modernity, so frequent in the media, that nobody even notices its grotesqueness: a drama on TV is interrupted by commercials of anti-dandruff products or urinary incontinence treatment, and beneath an article relating a disaster at sea a trip to paradise islands is advertised.



Giorgi Janiashvili & David Janiashvili

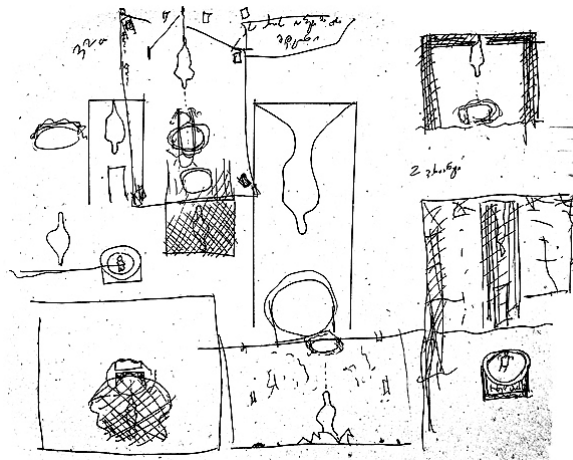
Giorgi Janiashvili (b. 1989, Tbilisi, Georgia, currently lives in London, UK) is a composer and multimedia artist.

Education: 2007-2009 - V. Saradjishvili Tbilisi State Conservatoire, Department of Composition (pedagogue Teimuraz Bakuradze); 2009 – till present - Trinity Laban Conservatoire of Music and Dance in London, Department of Composition (holder of: The TL scholarship in 2009-12, The Beatrice Taylor Scholarship in 2011-12; composition pedagogues: Stephen Montague, Edward Jessen, Dominic Murcott; piano pedagogue Douglas Finch).

Giorgi's work covers electro-acoustic and instrumental music, multimedia installation, performance, sound and video art. He has staged concerts, multimedia events and installations in the United Kingdom, Georgia and Czech Republic. 2008 – multimedia concert at the youth's division of the festival 'Tbilisi Contemporary Music Evenings;' the premiere of Toccata for Piano at Tbilisi State Conservatoire Grand Hall. 2009 – the premiere of 'Upatrono Uro' for piano and electronic tape at Tbilisi State Conservatoire Grand Hall; created sound installation for the festival 'Sound and Space' and multimedia performance for the festival 'Harmony and the Spheres,' both entitled as 'Fortune Teller' (both held at Royal Observatory of Greenwich). 2010 - received a commission to write a piece for the viola player Rivka Golani; the premiere of a piece under the title 'io io' for solo viola, chamber ensemble, tape and electronics was held at Blackheath Halls. 2011 – participated in the 12th Prague Quadrennial of Performance Design and Space (sound installation for G. Alexi-Meskhishvili's installation 'Vaja Pshavela,' the author of multimedia installation 'Sacrifice - The Static Drama,' in collaboration with David Janiashvili, Georgian National Exhibition). 2012 - interactive sound installation 'Supra-Humanisation' for 'Surrogate Cities Exploded!' at Royal Festival Hall, South Bank Centre.

David Janiashvili (b. 1981, Tbilisi, Georgia) is a graphic designer and visual artist.

Education: 1998-2004 - I. Javakhishvili Tbilisi State University, Department of Graphic Art. Important exhibitions: the 12th Prague Quadrennial of Performance Design and Space, 2011 (Installation "Sacrifice - The Static Drama," in collaboration with G. Janiashvili), "I am... the Revolution," Tbilisi, 2005 (in collaboration with R. Colombik, USA). Awards: Best Film Designer (4th Student Film Festival Sesili, Tbilisi, 2004), Best Design for Buses in San Marcos (Texas State University, US, 2004). His design work includes art books and catalogues (on Koka Ignatov, DIMA, Georgi Alexi-Meskhishvili, Irina Tevzadze, David Kakabadze, a text book on the 20th Century Art, etc.), magazines; posters/corporate identity design for festivals (since 2007- Black Sea Jazz Festival, since 2005 - Tbilisi Jazz Festival, etc.), theatres (K. Marjanishvili State Academy Theatre), photography (photos featured in: Kolga 100 Best Photos Catalogue, 2004; The Washington Times, 2002), web-design, interior design, installation projects, etc.



SACRIFICE – THE STATIC DRAMA

Mannequin, wool, wooden and metal construction, tank, hose, glycerine, natural paint, engine, vine switch, reservoir, sound, speakers, lighting, incense.

The installation's authors are the composer and multimedia artist Giorgi Janiashvili (b. 1989), responsible for the overall concept, visual design and sound installation, and the designer and visual artist David Janiashvili (b. 1981), responsible for the visual design and the technical construction.

The concept of Static Drama as conceived by Giorgi Janiashvili is intended to involve the viewer into the process of thinking about the suggested theme and to immerse him/her in a participatory event within the created space.

The space is designed in such a way that almost all the senses – vision, hearing, smell, touch – contribute to the perception. A visual symbolic world as well as the sound installation are purposely created and reflect the dramatic concept behind the installation. The fragrance (the smell of incense is one element that signals the theme of Sacrifice) and the physical contact with organic materials (viewers are requested to leave their shoes outside the installation space and walk on the wool that covers the floor) create additional meaning, as well as the 'blood' that falls in drops from the head of the main figure. These effects create a performance space where the artists' concepts pass through the viewers' thinking process, permitting a wide range of interpretations.

The authors encourage viewers to perceive the act of Sacrifice from various angles: conceptual, historical, temporal, memorial, personal, metaphysical, mystical, all depending on ones own background, knowledge, feeling and attitude to the proposed symbols. Upon entering the space the viewers involuntarily become participants in the installation as they are plunged into the ambience of musical and visual symbols that demonstrate violence through poetic form.



BATUMI BACKYARD STORIES

AUGUST 10-25, BATUMI

UNEARTHING HIDDEN BACKYARD TREASURES

The “Batumi Backyard Histories” is a grassroots cultural initiative that brings together artists from Batumi and Tbilisi to work with local citizens, exploring and co-creating the invisible histories that exist within any given neighborhood in the city. Interdisciplinary artist teams interviewed families who live within this neighborhood block, discovering their cultural legacies and designing a customized art installation and performance event in their neighborhood courtyards. The public is invited to participate in these celebratory opening events, experiencing the transformational power of art to turn ordinary aspects of daily life into something truly extraordinary.

The idea for this project was sparked within a curatorial workshop for artists and museum professionals that I offered in Batumi in March 2012, sponsored by the Open Society Georgia Foundation. In it, we explored how people from different professional backgrounds could come together to learn from one another and envision new forms of cultural projects that engage the public while helping to address urgent local issues.

Subsequently, the Batumi participants developed their collective vision, and invited artists and curators from Tbilisi to work with them to realize this project. Creating socially-engaged public art projects like this one links Batumi to many contemporary cultural activities happening worldwide: today’s artists not only make objects and images, but also conduct research, catalyze timely conversations and create memorable experiences for the local community.

Lydia Matthews, Professor of Visual Studies and Director of the Curatorial Design Research Lab, Parsons The New School of Design, New York City, USA

Artists:

Irina Torondjadze, Lasha Phalavandishvili, Irakli Shonia, Nina Masalkina, Giorgi Katamadze, Shota Gudjabidze, Vasil Macharadze, Nikoloz Humanoidi, Gabriel Adams, USA, Art group “Bouillon”: Natalia Vatsadze, Ekaterine Ketsbaia, Teimuraz Kartelishvili, Konstantine Kitiashvili, Zurab Kikvadze

Curator: Magda Guruli

Director of the project: Levan Khudjadze



Giorgi Katamadze,
Bouillon Art Group
I Love You, video
installation

Vasil Macharadze,
Irakli Shonia
Meters, site-
specific video
installation





Shota Gudjabidze
Raibuli, video projection in the yard



Nikoloz Humanoidi
Common Kitchen



22-27, Ahmed Melashvili Street, Batumi



Bouillon Art Group
Peepholes, site –specific installation

Georgian National Museum,
Tbilisi History Museum

‘ Nine Dragon Heads, Nomadic Party 2012 ’

Curated by Park Byoung Uk, South Korea

Nine Dragon Heads aspires to generate positive environmental and spiritual legacies for the future. This is in a context where humankind benefits from manipulating and dominating its natural surroundings; regarding the natural environment as a target and challenge for conquest, a test of its ability to transform and possess nature.

Our desire and ingenuity to exploit and develop the natural environment through domination and control implies superiority. Reflecting on the history of the planet however, many species of all forms became extinct when the friendly environmental conditions that firstly nurtured their birth later changed and became hostile.

The question of when will humankind disappear hangs over us. No matter how 'special' we Homo Sapiens think we may be, we have to realise we are a part of the greater natural world and the product of a unique environment that supports our life.

How can we lead a life with understanding and respect for the world of nature? How can we maintain a life peacefully and fairly for the survival of mankind?

Nine Dragon Heads changes 'I' into 'we', a community of artists, who explore and re-consider the relationship and equilibrium between people and the natural environment.

Nine Dragon Heads joins with other communities to share their imagination, experience and ideas through creative art practices, to reveal and celebrate both diverse and common consciousness and to further co-operation.

Nine Dragon Heads aims to further greater understanding of human nature and the world through restorative creative action and engagement and in so doing aims to leave a healthier environment - the heritage of the future - to posterity.

BEYOND THE PROTESTS Art and Environment

Humankind has exploited the nature, our mother land and only one warm nestle, for thousands years ruthlessly. Biological view point, human being is not superior to the other species and hasn't the right of plundering their own environments. But homo-sapiens usually has the superior complex to the other species and believes that human being rules the nature. So, humankind abused the nature under the name of the civilization and development from the beginning of modern era. As a result of such mistakes, whole of the nature is in the serious spoiled situation. Nowadays, it is almost impossible for us to recover the nature itself without desperate efforts of mankind. Finally, global nature prepares the revenge against the human before we don't know such a disaster. What will be happened in near future? Destroy or collapse?

Even though it would be too late, but there is no choice but our try to recover the earth to it original circumstances. Just the place, there is the environmental art. Since environmental art originally comes from sincere recognition of the global crisis, environmental art has the ideal purpose and the tendency towards the environment of our planet. The environmental art could be expressed at any artistic forms, at any places, at any times. But there are two kind of the artists. One is the environmental artist, the other is the non-environmental artist. The former always consider the environment of the earth as first choice on their artistic process, the latter don't consider the environment of the earth at all. Which artistic attitude would be right? Nobody will never know until the planet be destroyed absolutely. They usually said that 'art is forever, life is short'. Is it true? No. Just the moment mankind disappear in this globe, the whole arts created by mankind also will disappear immediately. The most important things are mankind's existence and their priceless nestle, this planet. After the existence of human and earth, art could exist also. Moreover, the universe itself is the most precious and beautiful art.

Not only should artists realize the essence and existence of the natural art, but also they have express their emotions and thoughts with the environmental mind. However indeed, every artists need not have the environmental mind in artistic creation. What most artists have to avoid at any cost is the anti-environmental mind. In this environmental art point of view, we will held to ritual with all kind of art forms, in which human being repents endless arrogance to the nature and begs forgiveness to the earth. And then, nature and human being exist together reciprocally and live peacefully for a long time. I believe monism that is only one principle in the nature, humankind, existence, namely totalization vision. The vision of the environmental art would be our returning to the nature itself. 'Return to the nature, our only and one site'. I'd rather shout toward the spree societies, 'Return to the nature' and suggest to the artists of my colleagues 'let's control of our unlimited desire'. The environmental mind force humankind to reconcile and to harmony with the cosmos. Environmental artist should express the crisis of the earth and enlighten the people who don't have environmental mind and artist should make themselves as brave warrior protecting the dying globe. There is no contradiction between the environmental purpose

PARK Byoung-Uk
Nine Dragon Heads Curator



Park Beyond Uk, Invitation Letter to Penguin, performance and installation, Holashore Island, Nelson, New Zealand 2006

Nine Dragon Heads brings together artists from many countries with the aim of stimulating creativity and mutual understanding through shared experience. Founded in 1995 Nine Dragon Heads is an on-going project with an international and transdisciplinary artistic character committed to exploratory and polemic forms of artistic expression. Over the past 17 years Nine Dragon Heads has established and maintained a multi-national community of creative practitioners who share and continue to develop the values of the project. Based on communication and cooperation, Nine Dragon Heads promotes the concept of an open and reciprocal structure for which all participants have a responsibility.

Nine Dragon Heads 'Nomadic Party'

'Nomadic Party' is a collective action and journey planned by Nine Dragon Heads participants that explores and aims to find and extend the expressive layers derived from researching and networking of diverse environmental, city and community experiences through art interventions, performances, installations, notations etc. This embodies the value of genuine mutual communication in creative practice.

('Nomadic Party 2010' traversed the Chinese Silk Road from Dunhuang to Urumqi).

Nine Dragon Heads 'Nomadic Party 2012'

'Nomadic Party 2012' will start with a conference in Istanbul and then, from Tashkent, take the Silk Road through Uzbekistan, to Tbilisi, Georgia, exploring historical and social realities and experiencing rapidly changing landscapes imbued with human aspiration and exploitation. The underlying motivation and feeling for the future that brings each artist to engage with Nine Dragon Heads also encourages them to work together, learn from one another and seek new ecological models for a peaceful and respectful relationship with the natural environment through their different art practices. Along the journey small exhibition events, collaborations and interactions will take place both discretely and in public. Finally, in Tbilisi as part of Artisterium, Georgia's major contemporary art event, 'Nomadic Party 2012' will be completed and celebrated with an exhibition, performances, artists' talks and presentations; a culmination of the many 'pop up' events from Istanbul through Uzbekistan to Georgia that together create a conceptual 'Nomadic Festival Plaza'.

A catalogue publication will follow.

PARK Byoung-Uk

Park Byoung-Uk's work, at the edge of installation and performance, is often a homage to nature or the environment, for him the embrace was a two-way process. Like many indigenous cultures around the world, Park seeks to animate nature by engaging with her as an active participant. Often his works seem shamanistic. For him these performances lie at the edge of art and ritual, as they are a means for communing with the divine through nature. Since 1996, Park has organized the annual international environment art symposium artist called Nine Dragon Heads.

www.9dragonheads.com

2011, Nine Dragon Heads 2011, Chamagodo, Yunam, Tibet, Himalaya Mt.-Nepal-Seoul;
Art of LOVE, Sarajevo Winter, National Theater, Sarajevo Turkish Culture Center, B&H.
2010, Nomadic Party, Gobi Desert, Taklamakan Desert, Tian Shan Mt, Arko Seoul, Korea;
Artisterium, International Contemporary art Exhibition and Art Evens, Tbilisi History Museum,
Georgia. 2009, Nomadic Arts Residency, Gobi Desert, Ulanbataar, National Gallery,
Mongolia; Organic Art Life / 25th Jubilee, Sarajevo Winter, Sarajevo, B&H. 2008, Bridge,
Gallery ES Konzept, Istanbul, Turkey; Meeting Downhill, Quartair Gallery, Den Haag, NL.
2007, Encumbered, Pyramid Art Center. Istanbul, Turkey; Magic Garden, Kunstforum, Tirol,
AUSTRIA, Toolwood, Munich, Germany.



Ali Bramwell

Unauthorized Attachment

This series of work acknowledges the many pitfalls and inherent helpless clumsiness of provisional localised attachments made by a travelling artist/culture-tourist. It does so by literally attaching to architectures monuments and structures encountered along the way. In some cases those attachments will become productive and in others they will not, this is an inevitable aspect of attempting to create connections.

Ali Bramwell is a practicing artist born in Auckland New Zealand (1969). She has been working in the fields of sculpture, installation and performance since 2000 producing regular exhibitions and public projects internationally. Research interests include a particular interest in public space and the ethical and political interfaces that art produces and reveals when it is outside the usual gallery contexts. With a strong preference for temporary and ephemeral modes her work often has a kinetic quality or is activated by performance and audience involvement. Projects include a permanent public sculpture work in Germany (*Schema 2005*) and exhibitions in Georgia (*Propositional architecture 2010*), China, Sweden, Bosnia (Etwas verloren 2009 at Subdokumenta), Australia, Netherlands (*Attachment drawing 2011* at Quartair contemporary art initiatives), South Korea, Slovenia and New Zealand.



IVO ANDRIĆ

ARWINDA

Arwinda, with **Lisa Schamberger** and **Christian Bestle** is a contemporary Folk Fusion Duo without restrictions from the heart of Bavaria in southern Germany. Accordion, voice and didgeridoo is the unique musical base for their songs and gives them new sound textures and rhythm colors, to tell their stories. It is the music, who creates these pictures, not the lyrics. Lisa Schamberger uses her own art language, called "Istisch", only to understand with the heart, not with the brain.

You can feel the roots in traditional Bavarian Folk music and eastern European Gypsy music as well as the journeys in far away countries, on high mountains and through stormy tidings.

Arwinda's music is dialogue between old and new, between earth and air, between woman and man, sometimes wild and full of passion, sometimes tender and smooth."





Bernhard Gerber

If a red carpet is rolled out for somebody, the importance of the guest is thereby testified. This political and cultural form of honor is sometimes dedicated to the people, which not really deserve it.

Bernhard Gerber

Beyond the Red Carpets, installation, red carpet, seeds, 2012



Bernhard Gerber was born in 1958 in Biglen, Emmental and grew up there. After his apprenticeship, studies and several stays abroad, he has worked since 1989 as an artist in Switzerland and abroad. Besides concrete topical work on plastic objects Bernard Gerber elaborates projects on socio-political issues often in cooperation with other artists.

He was an art-lecturer for twelve years at BFF Bern und Agois Zürich.

Today Bernhard Gerber lives in Bern. His studio is located in Münsingen. 2012, CentrePasquArt (Kunsthaus und Espace Libre), INVASION, Performance, Biel/Bienne; 28th International Festival Sarajevo Sarajevo Winter 2012,

Bosnia/Herzegovina. 2011, International Art Symposium NINE DRAGON HEADS, 3PAW Biel/Bienne; 16th International Art Symposium NINE DRAGON HEADS, Chamagodo 2011, China-Tibet- Nepal. 2010, Projektgalerie gepard14. Bern, architektonische Intervention zum Thema ExperimentRaum!, Einzelausstellung (Katalog).



Bram Arnold



Born 1982, Gallen, Switzerland. Lives and work in Falmouth and London. 2012, A Belgian Transect Sideways, Belgium; When I think of the Artist Yves Klein, performance installation, Sarajevo Winter Festival. 2011, Field Broadcast: West; One for One, collaborative exhibition, Hackney Wick; The Train Journey, Transcultural Exchange, Boston, USA; Exchange Project Space, London; 2010, Field Broadcast, Wysing Arts Centre, Cambridge; Away Day, ephemeral intervention works, London; Preambles and perambulations, text based performance, Charles Dickens Museum, London; Late At Tate, Taking part in performance Here Nor There with Emma Leach at Tate Britain, London; In their own words, interdisciplinary group show, Sheffield; 2009, Walking Home, a 600 mile performance between London and St. Gallen; Walking Home, Shed & a half Gallery, London.



In Remembrance of Past Performances, canvas, 10,000 matches and text.
Commissioned by the Old Vic Tunnels, London, 2010

WALKING WESTWARD, INTO THE WIND
The work presented at the Artisterium 2012

The multidisciplinary work containing elements that include, but are not limited to cotton, photographic prints, matches as part of an installation. There may also be a performative element within the work at the exhibition opening.

Walking Westward into the Wind is the title given to a body of occurrences, events and ephemeral traces that took place during a two week journey across the Great Silk Road in Uzbekistan. At this pivotal junction between East and West the artist will look at the world through the lens of the nomad, a state that can be seen as a protest against the conventions of 21st century life. Growing up in the West the Aral Sea was always used as an example of the catastrophic mismanagement of the earth by the communist powers in the East, this focal point of the Nomadic Party 2012 will be used as a backdrop to my personal protests in the face of the enduring environmental catastrophe to which we are all witness and participant.



Bruce Allan

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

Solo: 2008 Repository (for One Two), Dhoolie Tea Estate, Assam, India. 2004 Muidebrug (a dialogue with tram travellers) Window Gallery installation, Experimental Intermedia, Gent, Belgium. Group: 2012 Collaborators 3, ROOM London; 2012 Sarajevo Winter 2012, Bosnia Herzegovina; 2011 3PAW, Art Etage /PasquArt, Biel Bienne, Switzerland; 2011 Fobos, Galerii Sztuki Współczesnej, Opole, Poland; 2010 Imagine the Future, Artisterium '10, Tbilisi, Georgia; UK; 2010 Nomadic Party, ARKO Art Center, Seoul, South Korea. Workshops: 2010 Silk Road, Nine Dragon Heads Symposium, Beijing-Dunhuang-Urumqi, China; 2009 5th Hweilan International Artists Workshop and Conference, National Dong Hwa University, Hualien, Taiwan; 2006 Khoj Kolkata International Artists Workshop, Kolkata India.

axisweb.org/artist/bruceallan



ARAL, photographic print, soviet slogan, images courtesy Earth Observatory NASA - above: Aral Sea 1989, below: Aral Sea 2008, Inkjet, 210cm x 72cm, 2012

The disappearance of the lake was no surprise to the Soviets; they expected it to happen long before. As early as in 1964, Aleksandr Asarin at the Hydroproject Institute pointed out that the lake was doomed, explaining "It was part of the five-year plans, approved by the council of ministers and the Politburo. Nobody on a lower level would dare to say a word contradicting those plans, even if it was the fate of the Aral Sea."



Achieve the Cotton Plan - no matter what the cost!

Channa Boon



An absurd mix of Post-Soviet propaganda and the advertisement of non - free services. Two chess players are absorbed in a power play amidst a world of absurd information.

Born in Leiden, Netherlands. Lives and works in The Hague.

2012, Into The Great Wide Open, Vlieland, Netherlands; Joan of Art: Towards a Conceptual Militancy, Rome; The Experience of Place, Mute Nights Film Festival, Odessa; Oleksandr Dovzhenko National Film Archive, Kiev; COUNTDOWN, EYE Film Institute, Amsterdam; Art Bosphorus, Artfair Istanbul, Security Scanned, Winterfestival Sarajevo 2012; 2011, Paradise Bird, solo, Stroom, The Hague, Netherlands; Big Screen Project, 6th Avenue, NY City, USA; Mute Nights Festival, Odessa, Ukraine. 2009, Room no. 610, solo, Bussan Beach Hotel, S.Korea; Limpiar el Museo, Badgast – Cultuurcontainer Cinema aan Zee; Limpiar el Museo, Cinema aan Zee, Satellietgroep Scheveningen, NL. Mobile Diaries Sarajevo, Sarajevo Winter Festival 2010, Turkish Cultural Institute Sarajevo, Bosnia. Julian Dashper (1960-2009): It Is Life, MINUS SPACE, Brooklyn NY, USA.

Et in Arcadia Ego, HD Video, 5'00", 2012 >



Christophe Doucet

Christophe Doucet
Born 1960, France
Lives and works in the forest

I have been inspired by the reading of anthropologists such as P. Descola and B. Latour who put the stress on the fact that we-as modernists have the tendency to distinguish nature from culture, secular from sacred in a dualist cosmogony. Through them, I have discovered that other way of configuring the world can be possible : analogism, totemism and animism.

I have tried to incorporate the latter in my work, in a sort of melting where we are not any more in a relationship in front of the world but in a relationship with the world. The artist and the art are not two separated entities but a recovered unit.





Cho Hyunjung

A term 'Uncanny valley' in Robotics refers to a quick drop of the preference graph when the human resemblance of the robot reaches a certain point. The uncanny occurs when there is a disharmony between the idea and the reality. Not only in Robotics but universally, any image of human body which is not suggested by the society is uncanny. The developed human costume culture has given a huge cultural significance to the body to make its own natural existence uncanny. The body in good dress fit is more attractive than an incognito naked body. And there should be no hairs to be seen under gorgeous stocking legs. What is worn on the outside has become the conventional body image. As if a beautiful creature eats only beautiful stuffs, the nature of our food is also disguised by the sophisticated culinary culture. The definition of human-being that starts from the outside with what we wear is completed by the matching inside with what we eat. However, when the elaborate euphemism of the cultural object is not working properly, the uncanny valley breaks in. As a continuation of my degree project, I am to create a series of uncanny jewellery with foods that resembles human body and explore the role of the jewellery as a cultural object. The result will be an open dialogue between the reality and the idea about the human body.

Born 1983, Seoul, Korea. Lives and works in Stockholm, Sweden.

2012, Dawn Light, group exhibition Sarajevskazima 2012, Turkish culture center, Sarajevo, Bosnia-Herzegovina; State of the things, Pinakothek der moderne, Munich, Germany. 2011, Finalist exhibition of Enjoia't student division at Joya contemporary jewellery week 2011, A-fad, Barcelona; Internship - Assistant at Made by: (www.madeby.se); M.F.A Jewellery art , Ådellab, Konstfack, Stockholm; 2007, B.F.A Industrial Design, Ewha Women's University, Seoul, Korea.

ch0o0.blogspot.com

j0o0lry.blogspot.com



Uncanny Valley, brooches, mixed media, 2012



Daniela de Maddalena

Born 1958 Aarau, Switzerland.
lives and works in Biel/Bienne, Switzerland.

2012, Cyclope: sculpture exhibition (Patronat Tinguelimuseum); Kirchlindach / Biel: Südsicht, with artists from Biel, curator Alice Henkes; Kulturmühle Lyss BE, sual diversity; Visarte Genève, Mise à sac, Nationale group show, Villa Dutoit Genf ; Espace Libre, INVASION; Centre PasquArt; Biel, CH: Performance with Bernhard Gerber, Bern. 2011-2012, Cantonale Bern Jura: Museums of art in Langenthal and Moutier, CH. 2011, Aufgetischt, Feldforschung Mühledorf /SO; Internationales Symposium 9dragonheads 3PAW Biel, Int. show Galerie artetage Biel; International Symposium 9dragonheads, „Chamagodo“, tea and horse road, Tibet, China and Nepal, Presentation National Museum Kathmandu; Galerie Atelier Worb. 2010, Atelier & Werkstatt BerGer, Delmenhorst D, with Michael Olsen D; Sarajevo Winterfestival, Turkish Cultura Center.

Since 2003 she is working as a paedagogue and art mediator at the the Contemporary Art Center, Centre PasquArt, Biel Bienne.





The growing collection of the "Never Ending Protest", July 2012

Denizhan Özer

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

Artist, curator, artistic director of ART BOSPHORUS 2010, founder of the Rainbow Art Centre in 1995; Turquoise Art Group and T-Union art groups in 1996. He acted as the director of London Arcola Gallery between January 2000-2004. A project and exhibition director in Karşı Sanat Works in 2004. Founder (2007) and director of the Koridoor Modern Art programs.

2011, Fiction Okzident, Tophanei Amire, İstanbul, Turkey.
2010, Journey With No Return, Kurt Kurt, Berlin, Germany;
Journey With No Return, "A" Foundation, London, UK.
2009, The Golden City, Akbank Art Centre, İstanbul, Turkey.
2008, Sarajevo Winter, Nine Dragon Head Project, Turkish Cultural Centre, Sarajevo.
2007 IV Tashkent Biennale, Bedi-i Academy, Tashkent Uzbekistan.
2006, Strangers with Angelic Faces, Triangle Gallery, Space Studios, London. UK.



Enrique Muñoz García

CLAUDE

Within the four walls, a story unfolds. "Claude", an audiovisual installation by Enrique Muñoz García, reveals a different intimacy. Beyond anguish and pain, beyond the generic tendency of contemporary photography to project the body as a degenerate artificial construct in constant mutation, García leads our gaze to assailed territories of the human existence. By employing what at first glance appears to be an empathetic ad hoc observational practice, he allows for his protagonist to "breathe" and freely "perform" his state of being. As such, "Claude" produces the effect of an unseen, unique instant. Familiar yet so foreign, its intimacy perturbs our vision; close yet so far away, its ambient ultimately makes us wonder where the margins of this infinite world end up...

Our story starts in 2003, when Enrique Muñoz García, a Chilean photographer living in Switzerland, and Claude, a chronic heroine addict, became neighbors. Their encounter gave birth to the idea for the project, at least in García's mind. It took some months, in the absence of cameras, for a mutual relationship of respect to develop before Claude agreed to be photographed. The rest is history.

Bathroom, living room and bedroom... The interior of Claude's house provided the background of the project. "Bearing witness to life indoors became of paramount importance, given that Claude spends most of his time in his apartment, inhabiting it in the way he inhabits his own body", explains Muñoz García.

Still, the bathroom sequence is for strong nerves. Witnessing an over-exploited body that proudly carries the marks of its adventures provokes inevitably a sense of uneasiness. Diluted like blood and bodily fluids in the hot bath water, the white-tiled walls of the room carry the chilling aura of what could be viewed as a surgery room or, in a more literal approach, as a butcher's shop. There is an ambiguity in the way Claude interacts with his own

body that tempts us think that something -horrible- might happen from one moment to the next. At this point, the orchestration of the whole scene by García deliberately puts into evidence the confinement of our awareness within the codified norms of spectatorship. It reveals how we are actually predisposed to a response of suspense. It demonstrates the eruption between what "we are shown" and what we actually "see", confirming for once more, in García's words, the fact that "we see only what we wish to see".

On a creative level, the project opened a door to challenge and experimentation. It obliged García to shift from his older practice of instantaneous black and white photography towards a more hybrid and complex lens-based language that transgresses the rigid forms of the classic social reportage in favor of a solid pseudo-documentary style based on the fusion between acting and spontaneity.

As he recalls: "After many sessions with my Leica M6, I felt that there was something missing. I started working with a digital camera and a Hasselblad. Colour gave a new force to the whole theme". And he continues: "Then in 2005, video came, at a moment when I was feeling limited by photography. There were many details I could not display through still images. So, I did a first test with an old movie camera, that worked pretty well because Claude forgot that the camera was there and went on with his daily ritual".

The final result of these incursions has been a video without cuts and interventions, conserving the original sound. There were also some further helpful additions, such as the decision to exhibit the stills separately, as part of a quadraphonic installation by the electronic band ström, which is comprised of fragments of an interview with Claude and ambient sounds. Displayed in light boxes as if they were radiographies, the photographs generate a bathroom-like illumination in the room.

Natasha Christia,
Eyemazing Magazine

Born 1969, Chiloé Island, Chile. Lives and works in Biel/Bienne, Switzerland

2011, Environnemental Art Symposium NINE DRAGON HEADS „3PAW" Biel /Bienne, Switzerland; Bieler Fototage, Centre PasquArt Villa, Le Temps fait son Ouvre, Zapping; Au Joli mois du Mai, Non Member, Videoinstallatio; Bahnhof Bern, Zapping; Offspace Juraplatz, Nine Dragon Heads Videos; Offspace Juraplatz, Zapping. 2010, Kunstkeller Weyerhof Nidau, Carte Blanche, Gruppenausstellung; Offspace Juraplatz, K-Objekt, Kunstinstallation. 2009, Museum, Gruppenausstellung, Utopics.ch, Internet Aktion.





Claude, audiovisual installation, 7 color photographs, video, quadraphonic sound, 2007



Rufus Michielsen & Harry Heirmans

F.L.U.T.

Artists /installation, stencil, video, painting, performers, musical duo



Gabriel Adams

ICE CREAM MIRAGE is a performance based social sculpture project that employs ice cream making as both a means of investigation and communication across social and political lines. It aims to foster greater mutual understanding across a broad spectrum of society through the creation of a social platform where dialogue and interaction become infused with the deliciousness of ice cream.

Military industrial complex; Industrialized economy; Global food supply chain; Privatization of natural resources: All of these issues lay at the forefront of our global society yet may often appear seemingly removed from daily life. In many ways these powers shape the world we live within, impact how we exist with nature at large, and dictate how we relate to one another across borders. In this respect countless reasons abound worthy of the most serious form of protest to reform the way these systems operate, or even to abolish them completely. "Ice Cream Mirage: Des(s)ertification, Documents From The Aral Sea" aims to subvert the basic principals of the above mentioned, by practicing communal social activity in public and private spaces along the Aral Sea region of Uzbekistan. The aftermath of this activity will be presented and performed within the framework of Artisterium 5.

Born 1978, Pittsfield, USA. Lives and works in Massachusetts, USA and Nelson, NZ.

2012, Transcultural Exchange, Toronto, Canada; Paradox Fresh Island Project, Jeju Island, South Korea; Nampo Museum, Geohung, South Korea; Art Bosphorus Contemporary Art Fair, Istanbul, Turkey; Sarajevo Winter Festival, Dawn Light, Bosnia Herzegovina; 3Paw Environmental Art Symposium, Biel-Bienne, Switzerland.

2011, Contrary Voices, Changeable Realities, Kare Art Gallery, Istanbul, Turkey; Tea Horse Road Conference and Performances, National Museum of Nepal, Kathmandu; Çanakkale Biennale, "Media Becomes Us," Çanakkale, Turkey. 2010 Contemporary Sculpture Chesterwood, "Trespassers," Stockbridge, MA; Subdocumenta, "Sub-Sub," Skenderija Olympic center, Sarajevo, Bosnia Herzegovina. 2009, Canaan Downs Sculpture Symposium, New Zealand; 2008 Milnthorpe Sculpture Symposium, Milnthorpe Reserve, Golden Bay, NZ.





Ice Cream Mirage: Des(s)ertification, Documents From The Aral Sea”,
Ice Cream Mirage ephemera, documents, found and constructed objects, 2012

Arrow Root
Powder



Harold de Bree



“...The works evokes long standing debate over whether the fine arts can adequately portray warfare. Yet the opacity of these works – whether they be mock-ups of military hardware, or architectural features inspired by cold grey military buildings, somehow resist the emotional yet detached judgment often passed upon warfare by the on looking artist...”

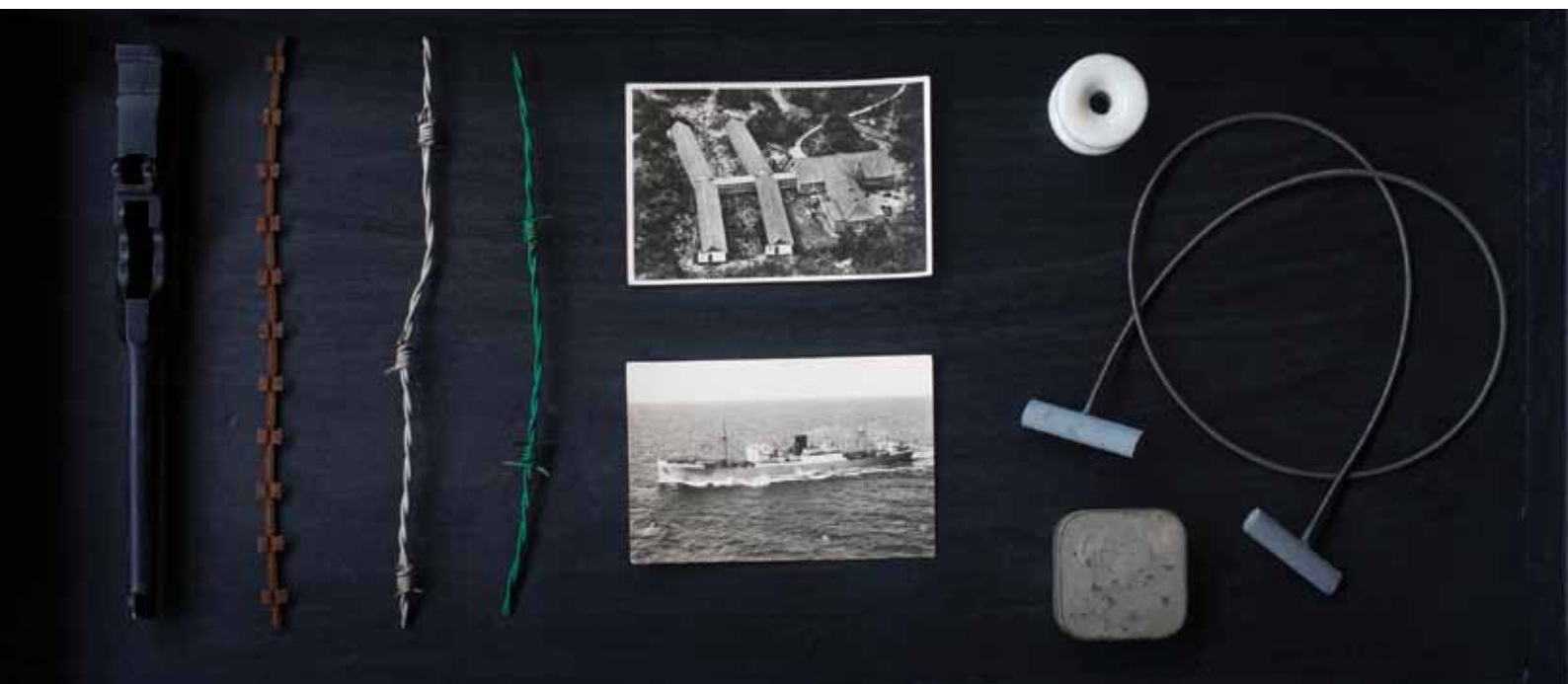
Harold de Bree
Mike Watson

Born 1966, Voorschoten, NL. Lives and works in The Hague, NL.

2012, Plamform 57/ “Ruitersstandbeeld willemlI” Solo;
RE:Rotterdam/ “Observation point” Solo; 2011 NEST/ I Should
Have Done That “GRAFSPEE”; CHARLIE SMITH London
/“ANTHOLOGY” Juried Exhibition - / group. 2010Galerie west
Den Haag/ “Bunker 5” Titel Instructieruimte no.1 / duo met
Marcel van Eeden. 2009 Charlie Smith London / “Future or ruin”
/ group; Forumbox Helsinki / group. 2008, Glas Paleis Heerlen/
“Air to Air” / solo; Manifesta7 It Bolzano Allumix /M1 ss Bailey
Bridge / group.

<http://www.harolddebree.nl/info.html>

Assainment B, mixed media in open cabinet, 71x32 cm, 2012



Iliko ZautaSvili

Multimedia artist, founder of many creative groups and institutional initiatives, author of numerous curatorial projects, lives, teaches and works in Tbilisi.

2012, 3Paw - Human, Nature, Environment, Nampo Art Museum, Goheung, S.Korea; 2011, Atlantis'11, Palazzo Zenobio, parallel event of the 54th Venice Biennale. 2010, Words, Leonidze State Museum of Georgian Literature, Tbilisi, Georgia. 2009, Born in Georgia, Cobra Museum, Amstelveen, Netherlands; 2009, Emergency Biennale in Chechnya Artisterium, Tbilisi History Museum. Georgia. 2009, Structural Changes, Transkaukazja, Art Center Zamok Uyezdovski, Warsaw, Poland. 2008, Journey to Tbilisi, Musee des Beaux-Arts de Nantes, France; 2008, Given Difference, 2nd Asian Contemporary Art Fair, New York, Manhattan's Pier 92. 2007/2009/2012, Nine Dragon Heads, International environment Art Symposium, S.Korea.





According to the Earth, According to the Sky, diptych, colour photograph on aquarelle paper, 25X60 cm each, 2012

Jessy Theo Rahman

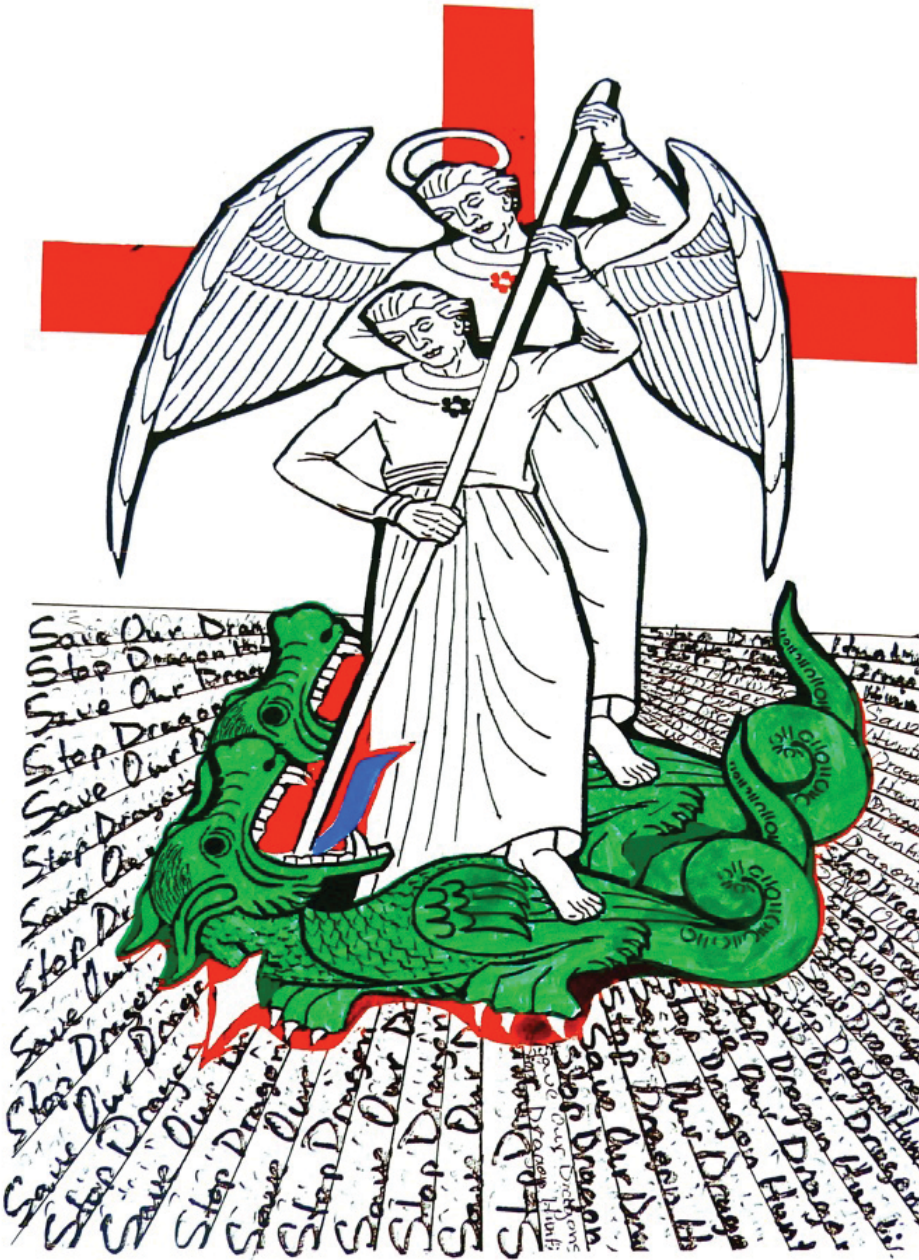
Born 1961, District Suriname, Suriname. Lives and works in the Hague, the Netherlands.

2011, Lust voor het oog, Stedelijk Museum Schiedam; 3 Paw, Nine Dragon Heads Symposium Biel/Bienne, Switzerland. 2010, Microbial Art Climatology, Bi Art Festival, Lana, Bolzano, Italy with Wim van Egmond; Proofdruk, Haagse Kunstkring en Prints, the Hague, NL; Panorama Suriname, Surinam Festival, the Hague, NL. 2009, Organic Art Life, Sarajevo Winter Festival artists presented by Nine Dragon Heads in Turkisch Art Center and Gallery Cellama, Sarajevo, Bosnia-Herzegovina; New Proposals Sculpture Park, Lana, Bolzano, Italy with Wim van Egmond; Flora and Fauna Festival 5, Art Initiatives Quartair and Keller, the Hague, NL. 2008, In Geloven, Eland Church, the Hague, NL; Kunst Event, artists presenting themselves, Rotterdam, NL; Tekenen VI, new drawings in Quartair Art Initiatives, the Hague, NL. 2007, Come Ashore, 12th Environmental Art Symposium Nine Dragon Heads, presentations in Art Center Geoje, Art Center Cheong-Ju and other locations in S.Korea; Meeting Downhill, Dutch-Korean artists in Quartair Art Initiatives and in the public space of the Hague, NL; from left to right, video project curated by Pietertje van Splunter, Gallery'54, Gothenburg, Sweden.

Save our Dragons, silk screen/pamphlet, 2012
Jessy Rahman prints at Grafische Werkplaats, The Hague, NL >

Քրիստոսի արարած զոհերի օգնությամբ ճիշտ է

Save Our Dragons



Stop Dragon Hunting!

ճիշտ է արարած զոհերի օգնությամբ

Juliet Fowler Smith

I am interested in the interplay between ecology, human need and connection to place at the local level and globally. The work will draw from travels on the Silk Road together with experiences in the Australian context of Art Activism. My recent experience of *The Williams River Valley Artists' Project*, <http://williamsrivervalley.blogspot.com> which was both a political action and a flowing series of Art exhibitions and publications, provides a base from which to develop this work.

Lives and works in Sydney, Australia

2012, Undermined Kandos Art Projects, Regional NSW. 2012-Cloud collectors Articulate Project Space, Leichhardt, Sydney. 2011, Riparian Rites Williams' River Valley Artists Project. (WRVAP) Maitland Regional Gallery, NSW; Horror vacui. Articulate Project Space, Leichhardt, Sydney. 2010, Cry me a River WRVAP – Tin Sheds Gallery, University of Sydney. 2010, WRVAP Tocal, Paterson NSW. 2009, Williams River Valley Artists' Project. Muswellbrook Regional Art Centre, NSW. 2009-2011, CURATED Williams River Valley Artists' Project. 2010, Co –editor and publisher. The stuttering frog The Williams River Valley Artists' Project newspaper accompanying Cry me a River - Tin Sheds Gallery, University of Sydney.

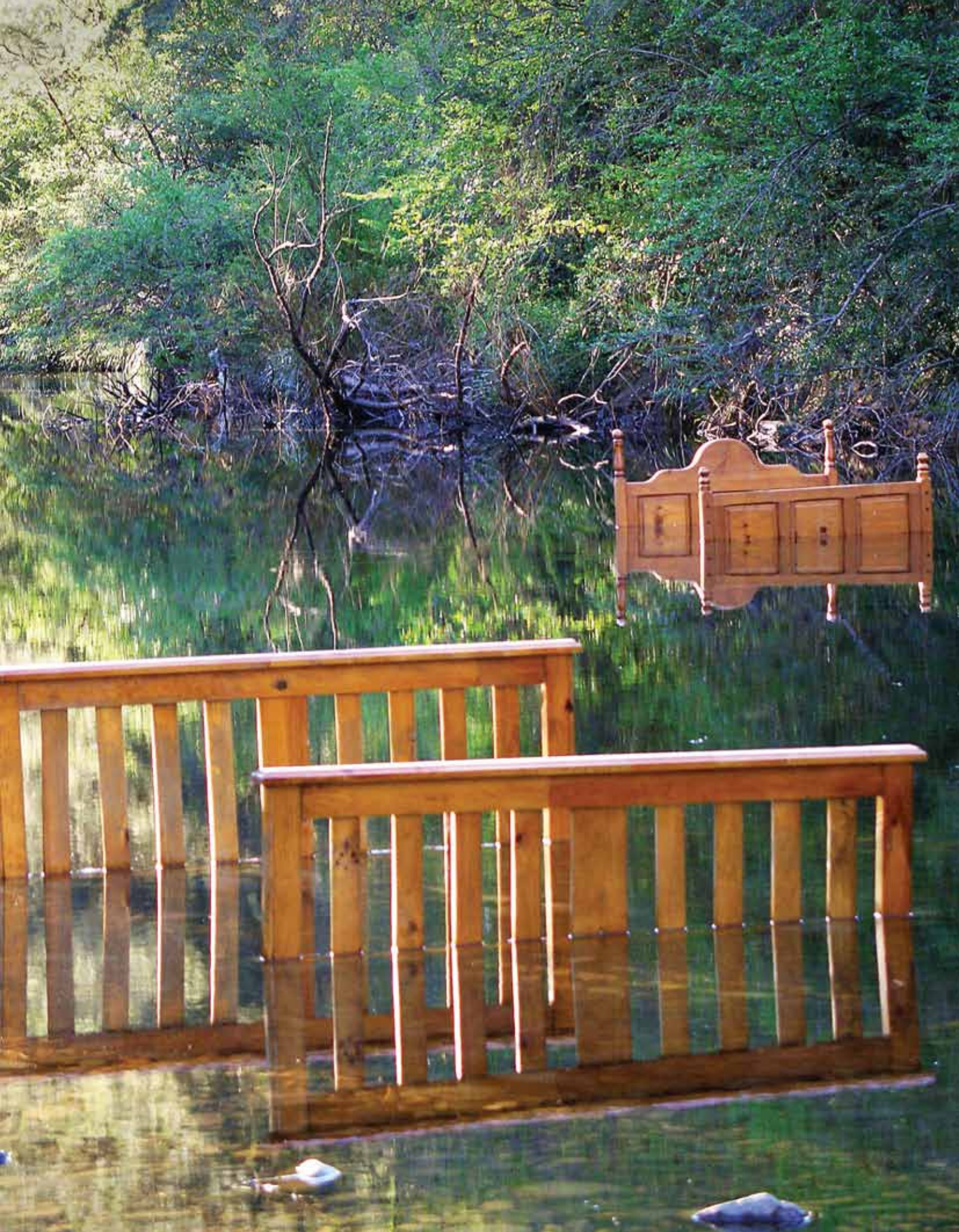
Improvisations on a Dam, mixed media installation, milk cans, water, Williams river stones, miniature frogs, trees, grass, approx. 350X130X40 cm, 2010
Photo: Sue Blackburn >



Suzanne **Bartos**



Riverbed, photo documentation, timber bed heads in
the Williams River, Hunter Valley, NSW, 2009 >



Lisa Benson

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

2012, *On the Fence*, Curator-Martha Clippinger *The Dirty Dirty*, Brooklyn, New York. 2011, *Generating the Impossible*, Curators Erin Manning and Brian Massumi, Canada; *The Weight of Jupiter*, Curator-Erica Van Zon, Enjoy Gallery, Wellington; *COLOUR light TIME*, Curator Dr David Thomas, Nellie Caston Gallery, Melbourne; 2010, *Nomadic Party #1*. Arko Art Center, Curator Park, Byoung-Uk, Seoul, Korea; *Dismantling Boundaries*. Curator Antoinette Godkin Gallery, Auckland; 2009, *Fade (2009)*, *time.transcendence.performance*, Melbourne; *Open Studio*, Red Gates Solo International Residency Exhibition, Beijing; *Still*, RAMP Gallery, WINTEC, Hamilton, New Zealand. 2008, *Sky Lights*. c3 Contemporary Art Space, Melbourne, Australia; *Hold*, Vavasour Godkin Gallery, Auckland.





Flying in the Face of it All, installation, 10 flags, 120X600 cm each, 2012

Marjolijn van der Meij

Marjolijn started to make big charcoal drawings after the artists in residence in Reykjavik (January 2007), where she was confronted with the overwhelming forces of Nature. Her work is characterized by her interest in the odd phenomena that lies hidden in the aching core of human existence.

With the use of vintage photographs from different sources (famous historical artwork, classic film-stills or TV series) together with her own dreamscape, she reveals the underlying currents of social structures and group behavior. In these big scale collage-like drawings, she creates stories that sound like off-key medleys.

Born 1970, de Meern, the Netherlands.

2012, Nieuwe Vide, Wat doet U daar ?, Haarlem; RE:rotterdam, Galerie 10, Rotterdam; Kunstrai Amsterdam, Heden, Amsterdam. 2011 SCRATCH BATTLE, Independent drawing initiative & GBK Arnhem; Galerie Maurits van de Laar, Zomeropstelling, Den Haag. 2010 GaleriBox, Akureyri, IJsland; tegenboschvanvreden, On Demand, Amsterdam. 2009 Walden Affairs, Den Haag; Forum Box, Math to masses, Helsinki, Finland. 2008 Sarajevo Winter Festival, NineDragonHeads, Sarajevo.



Rockformation, charcoal on paper, 150 x 250 cm, 2012 >



Max Bühlmann

Born 1956, Rickenbach, Switzerland.
Lives and works in Vienna, Austria.

2011, Confrontation, artmuseum Neuchâtel. 2010, Bratislava Nähe – ferne.
2009, Sarajevo, exhibition hall 25. Winterfestival, with performance; Den Haag 5. fauna and flora festival. 2008 Galerie Lindner, Vienna. 2003- 2010 9dragonheads Environmental Art Symposium, South Korea. 2006 Lucerne Kunstpanorama, white gallery, black box, yellow sculpture, red office. 2001 Remise Bludenz, Austria.



Blow with the wind, performance, Gobi Dessert, 2010.



Space Capsule, object, wood,
metal, textile, H160 cm, 2010.

Paul Donker Duyvis

X stands for Explicit / Explicito. This word has many meanings. For me it is an expression of Freedom of Thought, Speak, Religion, Race, Sexuality. Freedom of Expression without Censorship or Threat to hide the Truth.

Paul Donker Duyvis, artist, performer, curator, explores both the everyday life and the exotic. Amsterdam, Photo & Performance.



Phil Dadson

Phil Dadson (dadsonic) is a New Zealand sound and intermedia artist with a transdisciplinary practice including solo performances and exhibitions, building and performing with invented instruments, music composition and graphic scores, sound sculptures, video events & installations, (Breath of Wind : 19 hot air balloons and a brass band), Polar Projects, (Antarctica video/audio works), Bodytok Quintet (The Human Instrument Archive, Headstamps etc).

Art writer, historian. Christina Barton, in her essay 'Camera Actions' (2004) writes, "Dadson's prime concern is to tap into material existence to find its rhythm and pulse, to explore a sensory realm in order to connect with the world in both its concrete and transitory dimensions".

A member of Cornelius Cardew's foundation group for Scratch Orchestra (UK, 1969), Dadson later launched the internationally acclaimed rhythm/performance group 'From Scratch' (1974 – 2003) known internationally for its compelling rhythms & intermedia performances on original instruments. As Head of Intermedia at the Elam School of Fine Arts, University of Auckland he taught time based arts for two decades before leaving in 2001 to focus on his art practice full-time.

He has received various awards and scholarships, including a Fulbright US Travel grant, NZ Arts Foundation Laureate Award (2001), Antarctica Artist Fellowship (2003), NZ Order of Merit (2005). His work is exhibited and performed widely in NZ and internationally.

Recent highlights include: 2012. PEELING THE UNSEEN, Shanghai exhibition with Chinese artist JinJiangbo; Streaming Museum (NY) Tribute to John Cage. go to <www.streamingmuseum.org/> BODYTOK QUINTET, TeManawa, Pataka & Otago art Museums, NZ.

2011. DEEP WATER exhibition, Starkwhite. BETWEEN WORLDS, NZ Film Festival. HEADSTAMPS 11, Jury Prize, Wallace Awards. CONVERSATION WITH STONES / James Charlton/Dadson collaboration. 3PAW, 9DHBiel/Bienne, Switzerland. INVENTED INSTRUMENTS ORCHESTRA festival, Ak. PAX, & ROCK RECORDS; Kermadec Exhibition, Tauranga Art Gallery. OSMOSIS; Old Genes (Homage to Len Lye) Govett Brewster gallery, New Plymouth. 2010. Nine Dragon Heads, Korea & N.W. China Silk Route: Sydney Biennale, Superdeluxe@Artspace performance.

He is represented by Starkwhite / NZ.



Sim Jae-Bun

*I drew tree of thought
Slowly approach and look at them.
Light, Water, Air, Wind...
Tree rooted in the ground
Become friends with light, dance with them,
Hug and sing with winds.
If you look at the place, holding your breath,
You will see order
Here them singing.
The wind become a road, thereby a mother,
Clouds meet the lights,
Create happy days every day.
And we live the right there.*

Exhibitions since 2005: Tree, What do they tell you - Bosphorus Istanbul Art Fair, Istanbul, Turkey; Dawn Light - Sarajevo Winter, Sarajevo, B&H; Secret Beauty, Yeogang, China; Scent, Yamashita, Japan; Budda's Lotus, Seoul, Korea; 1st prize international photography exposition, Cheonghaesung, China. 2nd prize international photography exposition, Yamashita, Japan.



Susanne Muller

Warning to Arrive, performance, 2012

Born 1953, Biel/Bienne, Switzerlad.

Lives and works in biel/bienne switzerland and Berlin, Germany.

2012, Nine Dragon Heads, 15th international environment art symposium
nomadic party 3# Tashkent, Samarqand, Bukhara, Ayaz desert, Aral sea,
Baku, Tbilisi.

<http://www.s-c-m.ch/>



Nomadic headgear, object, 2012 >



Yoko Kajio



Culture jamming

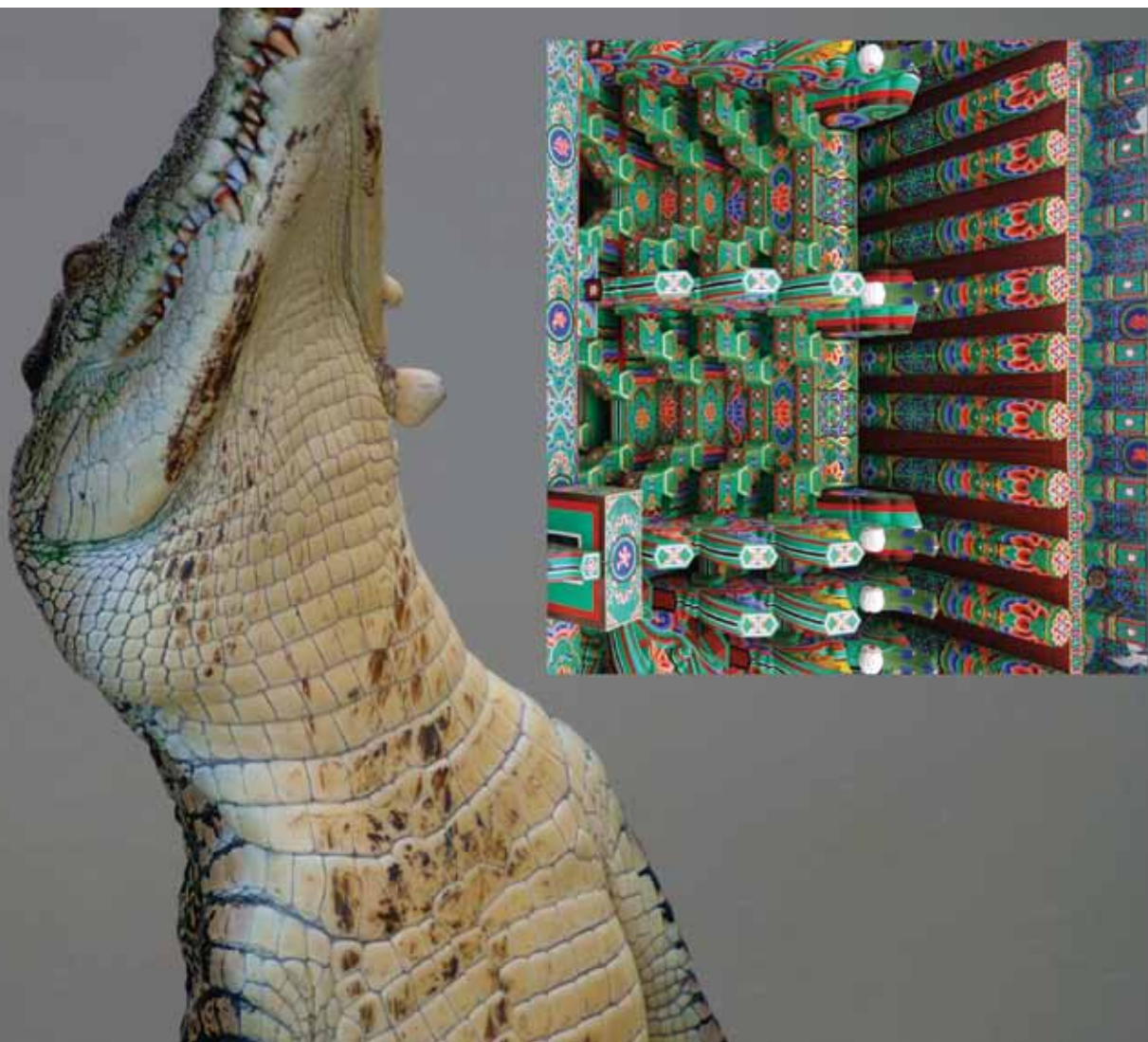
What is a culture authenticity? – everyone experiences differently
Globalization, Anti Globalization.

The words of “Culture jamming” are used for different ways – most culture jamming focuses on subverting or critiquing political or advertising by messages, some practitioners focus on a more positive, musically inspired form of jamming that brings together artists, scholars and activists to create new forms of cultural production that transcend rather than merely criticize or negate that status quo. – from Wikipedia, the free encyclopedia.

What is nature? – human beings are part of nature
Human beings are making a culture
Human beings need ‘freedom’
Human being protest ‘freedom’
my work seeks to explore for a positive jamming

2012 Adelaide Convention Centre, for festival 2012, riverbank big window projection, vj917, SA; 2011 Artspace Gallery, Adelaide festival Centre, SALA MI project, It’s a beautiful day, Australia; ArtEtage, PasquArt, 3PAW 9 Dragon Heads paper dream with shsh Biel/Bienne Switzerland; 2010 THE NEW NEW, Contemporary Art Centre of South Australia, Karistirma, vjmix, Australia; ARKO Arts Center, 9 Dragon Heads, leap into air, Seoul, Korea; 2010 SASA gallery, University of South Australia, Flight of a bird, life in performance, Adelaide; 2009 Meconopsis, Harajuku Space, Earth day; Tokyo, stream 9dh, Waves of friends, Tokyo, Japan; 2008 XXIV International festival Sarajevo, 9 Dragon Heads, A space of invisible waves, Sarajevo; DEGEM WebRadio (+ ZKM media library), Sound Piece, Germany; 2007 SALA Festival, 10 finalist in The Advertiser Contemporary Art Award Exhibition, Adelaide SA

yokokajio@gmx.net



Installation / overall dimensions variable.
Photograph on Japanese style paper; 81 cm x 122 cm,
DVD; karistirma 16 mins loop and mix media objects

Yoo Joung Hye

Born 1960, Seoul, Korea. Lives and works in Seoul, Korea

selected works since 2005: solo exhibitions
Seoul, New York, Bosnia & Hercegovina, China,
Japan; ITAMI International Craft Exhibition, Japan;
International Tapestry Art Biennale Daegu, Korea;
From Lausanne to Beijing, International Tapestry Art
Biennale, Beijing; Surging from Far East Surging;
National Gallery, Sarajevo, BiH; Dawn Light
Symposium, Gosford Gallery, New Castle, Australia;
Nine Dragon Heads DMZ & JSA; Meeting Downhill,
Quartair Gallery, Den Haag, Holland; Magic Garden,
Kunst Forum, Kramsach, Tirol, Austria; Shanghai
Biennale, Shanghai, China; Imagine the Future,
international cotemporary art exhibition ARTISTEIUM
2009, Tbilisi History Museum, Georgia.



Resist or Adjust – Do we resist against our environment or adjust and assimilate into it, like paper installation, various sizes, 2011

PROTEST WITHOUT CONCEPT IS LIKE ART WITHOUT THOUGHTS

When mankind started to explore the world, when ships sailed to India, to America, to Africa, to Asia, the heads of the expeditions always took reporters with them. To draw and to write down what they saw, what they experienced. Art Critiques that follow „nomadic“ artist groups traveling around the world, still have – in a certain way - the same task as the „Journal-Writers“ centuries ago.

Artists always pack a lot of associations, references, personal thoughts, intellectual and emotional aspects in the visualization of their works. Some of them are very good at explaining their intentions. Some of them less. For both however it is important to over think their doing in a critical way. Perhaps a few only shout and are not aware enough of the whole impact of their doing. At this point it is important that the „reporter“ is asking and asking and asking – to try together with the artist to find out and to enlarge what is the meaning and the abundance of the creation of a picture, a sculpture, a photograph, a collage, a performance, an installation and so on. It can mean happiness for a reporter when she feels that in a talk, and/or in her writing and reporting new aspects with a more intensive philosophy result of the proceeding. Or that at least she herself understood what it is all about and will be able in the future to integrate the inputs she got from artists from all over the world.

Annelise Zwez, art critic
July 2012

Born 1947, Biel-Bienne, Switzerland. Lives and works in Biel-Bienne, Switzerland. 2012, „Nine Dragon Heads“ Symposium, „Nomadic Party #2“Uzbekistan – Tbilisi. 2011, „Nine Dragon Heads“ Symposium, „3 Paws“, Biel-Bienne, Switzerland. 2010, „Nine Dragon Heads“ Symposium,, Nomadic Party# 1, China.
www.annelisezwez.ch

Moderation means encouraging artists to translate their works into words. -Presentation at the Off-Space „Lokal-int.“ during Nine Dragon Heads Symposium in Biel-Bienne (CH) in October 2011. With (r.t.l.) Mariann Oppliger (CH), Diek Grobler (RSA), susanne muller (CH), Jessy Rahman (SUR/NL), A.Z. (CH), Enrique Munoz Garcia (RCH/CH), Paul Donker Duyvis (NL)



Tbilisi Eliava Market

DISCOVER ELIAVA PROJECT

Chuka Nino Kuprava,
the founding curator, Georgia

STREETWISE: AT ELIAVA BAZAAR

Curated by Lydia Matthews, USA

Thanks:

Chuka Nino Kuprava would like to thank members of her working team and the inaugural Discover Eliava artists, as well as Lydia Matthews, Tamar Babuadze, Nino Japiashvili, and Rezo Kiknadze, for without them it would never be possible to complete the route from an idea to the real project in its pilot phase. Lydia Matthews would also like to thank Lola Petrova, Nino Gagua and Ketevan Ghoghoberidze of the US Embassy for their generous support; the variety of loyal artist/curator collaborators who enthusiastically welcomed the opportunity to exchange ideas and skills with their US counterparts; Lola Ye of Parsons Design and Technology program for her graphic/exhibition design work; and Magda Guruli and her entire Artisterium team for providing a welcoming curatorial platform.

DISCOVER ELIAVA PROJECT

Statement by the project's founder, Chuka Nino Kuprava:

It is a space that you need and that needs you. A place you go to when you are in need. You have no idea who works where, where to look for a needed person but you still hope to find, to discover him. Later you'll get what you need, decide what to do and start building, gluing down and fusing. You'll cut, grind and renovate. This way you will restore.

This is a space of your plans where you'll spend money, pay for the goods, ruin your nerves, scream a lot and freak out. Here you'll spend a lot of time, will get cheated on and try yourself to cheat on someone. You'll walk through mud, grump, reprimand someone, get reprimanded. Will you scold someone? You'll get scolded as well. You'll hear the signal. Then the second one. Then the third one and you'll get a headache. You'll start cursing a driver and he will curse you back. He will leave and you'll leave too. And when you're off to somewhere else you'll think back on this place – a territory of lost dreams and discontent!

Eliava – a planet of observations and creative discoveries!

Eliava – a meeting place of aliens!

Eliava – a space for objects and thoughts!

Eliava – a field for artistic passions and inspiration!

Eliava – a meeting point!

Eliava – a place for separation!

Eliava – a new virgin soil, that waits for life!

You're all invited! Eliava is a space that is open to the public and seeks a new vision. It awaits your participation to transform it into a treasure, a source of wealth capable of arresting time, a reminder of valuable informal structures, a local resource full of creative ideas and materials to mine in the years ahead.

The concept of *Discover Eliava Project* emerged from a curatorial workshop that took place in March 2012 at the premises of the Open Society Georgia Foundation in Tbilisi, under the guidance of Lydia Matthews. Working in teams, Georgian participants developed their own grassroots, multi-disciplinary, site-specific public art proposals, several of which have since been realized on the streets of Tbilisi and Batumi. They aimed to involve a broad range of community members to address problematic concerns in their daily lives, demonstrating that we all have the capacity to reshape our contemporary environment and design more sustainable life patterns for ourselves. In this context, Nino "Chuka" Kuprava originated the idea of the *Discover Eliava Project* and then assembled a collaborative project team consisting of Tamta Shavgulidze, Sophia Lapiashvili and Tamar Janashia. This newly established "Eliava Group" continued to work on developing its curatorial platform immediately after completion of the workshop, attracting more and more like-minded persons. *Artisterium* marks the public launch of the project, yet it will continue to evolve and expand in the coming years, focused on inspiring cooperation between local and international artists as well as workers from Tbilisi's Eliava market.

Eliava bazaar is a place that is well known locally and yet strangely anonymous. Until now, no one seemed interested in reflecting on its cultural meaning or informal character. Established during the mid-1990s, the market still preserves the chaotic and spontaneous character of that time, in opposition to more urbane shopping centers that have since been developed in Tbilisi. Although one can buy goods at Eliava easily, visitors typically do not experience anything beyond prescribed commercial relationships. The market appears as a hermetic commercial space-- a kind of small city within the city. Eliava harbors its own form of existence and community-- by its very nature it represents a constant protest against other more seemingly harmonious and aesthetically sanctioned urban developments within Tbilisi. It has produced a radically different language and soundscape, a distinctive system of topography, routine behavior, colors, smells-- even dreams. Stubborn estrangement triggered an undeniable curiosity to reflect on this vital social space and its integral parts, so the Eliava Project team came together to explore the underlying unity of this place and encourage artists to call attention to its many messages. It can be perceived as a unique community of workers and consumers, one that fascinates and excites us with its apparent absence of formal regulation. If in the past we preferred to merely tolerate it, we have now decided to reflect on this site, conduct research and generate artistic experiences that result from cooperation with local merchants and shoppers. Through *Discover Eliava Project*, we hope to contribute to the transformation of the market: this is our first attempt to reveal its complex spirit, its existing realities and potential cultural opportunities.

GEORGIAN ARTISTS' WORKS AND REFLECTIONS ON THE TOPIC:



Anna Gzirishvili (b. 1992 in Tbilisi, Georgia) and Nino Khuroshvili (b. 1992 in Tbilisi, Georgia): students of the Tbilisi State Academy of Arts, Faculty of Visual Arts, Graphic Design (book illustration):

“Eliava Terminology Guide, an illustrated dictionary about car parts aims to encourage people to reconsider the implications of Russian words they still use on a daily basis. Our motivation for doing this project was to enhance the mood of the car mechanics who work in Tbilisi’s Eliava bazaar by communicating with them about tangible and intangible dynamics within their work environment. We

wanted to investigate the subtle yet powerful role language plays in shaping their identities. The market’s workers became the co-designers and co-authors of our dictionary, which is for anyone who is interested in learning more about the Eliava neighborhood and its everyday life. Eliava bazaar is a space where you can find everything connected to machines, among other items. Championing the proletariat class, the Soviet Union greatly influenced Georgian handymen’s terminology, so even today workers there keep using Russian terms in their speech and shop signage. While walking in this area you will witness signboards full of Russian barbarisms, many written in Georgian language.

We started researching this area to collect information and find the definitions of unclear words connected to cars. All the terminology and definitions are taken from people who work in Eliava, so they became partners in our book-making process. The graphic design of *Eliava Terminology Guide* was inspired by the mechanic’s drawings and the calligraphy on their shops’ signs, which we transformed into fonts. Because of this co-design approach, readers have the feeling that they are very close to the people who work there and are actually talking to one of them. The dictionary’s format is not in alphabetical order: instead, we built the structure of the book by considering the content and form of each word, so it will be easy for the reader to memorize the translated terminology. “

Acoustic Music Studio of the Ilia State University:

Dato Kikabidze (b. 1991 in Tbilisi, Georgia): musician. Enrolled as a student at the Electroacoustic Music Studio of the Ilia State University.

Nazi Chavchavadze (b. 1988 in Tbilisi, Georgia): psychologist and musician. Graduate of the Electroacoustic Music Studio of the Ilia State University.

Khudji Davituliani (b. 1989 in Tbilisi, Georgia): lawyer and musician. Graduate of the Electroacoustic Music Studio of the Ilia State University. Currently works as an assistant at the Studio.

Gio Sumbadze (b. 1976 in Tbilisi, Georgia): visual artist. Graduate of Tbilisi State Academy of Arts, Faculty of Design and Visual Communication. Has exhibited in Georgia, the Netherlands, Russia, Berlin, Vienna and Geneva.



The audio section of the *Discover Eliava Project* was developed by creating recordings from the market, its surrounding streets and different types of workshops located nearby. Conversations and sounds within this material document and preserve stationary and quasi-stationary features of the place. The ambient noise of Eliava bazaar became an inspiration for three different works: **David Kikabidze's "When the Night Comes"** presents ambience sounds of the end of an active day at the Eliava Market; **Nazi Chavchavadze's "Sound as a Gift"** shows a place where everything can be bought except for the "noise"; **Khudji Davituliani's "Noise Laboratory"** reflects on the Eliava Market as a space full of unlimited number of sounds and an unknown musical space for new actions; **Gio Sumbadze** produced the visual background of the audio sections.

Andria Dolidze (b. 1988 in Tbilisi, Georgia): MA student of the Tbilisi State Academy of Arts. Works in the following media: painting, video, sculpture, photo. His works are featured in different private collections in Georgia, Sweden, Great Britain, Turkey.

"When I talked to these people at the Eliava Market, I got in touch with a lot of interesting stuff. I generated a lot of ideas, but there was one thing that really struck me. I asked one of the men what he was thinking about during his work. He responded, he was "day-dreaming." He was very serious about it. Later the others workers told me about their thoughts and wishes as well. Everything seemed so real and natural that I decided that I wanted to use this material...:

Dream that creates contrast!

Place, with no time to dream!

Time that became short for everyone!

Meet yourself in some other people's dreams!

People who don't resemble the dreamers!

People who still dream!

Space and its silent noise!

Dirt passes on the dream route and becomes purified!

Disappointment leaves an unfinished house!

These are not only the dreams. This is the bridge which passes through you!

Only dreaming is stupid!

Everything is absurd without dreams!

This is just a starting point."

**MEMBERS OF THE ELIAVA GROUP PROJECT TEAM:**

Chuka Nino Kuprava, the founding curator of the project, is a textile painter. She is a co-founder of the Georgian Textile Group, and head of the Educational and Exposition Programs at the State Silk Museum Tbilisi.

Tamta Tamar Shavgulidze, project coordinator and co-curator, is an art critic and founder of the

New Knowledge Laboratory. In parallel she is an active researcher and PhD candidate at the Tbilisi State Academy of Arts.

Sophia Lapiashvili, project coordinator and curator, is an art historian, arts manager, curator, photographer and member of GeoAIR arts organization/ international residency program.

Tamar Janashia, project coordinator, is an arts manager and a co-founder of the Culture and Management Lab.

STREETWISE: AT ELIAVA BAZAAR

Curated by Lydia Matthews (co-sponsored by the US Embassy in Tbilisi and the Curatorial Design Research Lab at Parsons The New School for Design, New York, USA)

Streetwise features seven artists/artist collectives from New York and California whose diverse projects in the public sphere have earned critical and popular acclaim. From large scale muralists with roots in graffiti art, to hip hop musician/writers, to artists who transformed a filthy city alley into a lush forested community park, to eco-oriented textile designers working in urban farmer's markets, to researchers who facilitate virtual and actual cross-cultural think tanks aimed at solving problems in people's daily lives--these artists understand the value of wisdom that can be generated by working with others to actively re-negotiate the urban environment. *Streetwise* highlights projects from the United States, but it also creates a platform to catalyze broader dialogues about new forms of participatory public art practice that are already emerging in the Republic of Georgia. It is meant to provoke the following question: **what forms of knowledge can artists and designers use to re-envision their local environment, re-shaping it into a more vital, socially just and ecologically balanced place?**

During Artisterium, *Streetwise* artists will work closely with local designers, artists, cultural activists, as well as Georgians they meet on the streets—to imagine interventions within the Eliava neighborhood and establish an international network for an ongoing exchange of creative knowledge. Georgian artistic collaborators include students/faculty from the **Tbilisi State Academy of Arts** and the **Center for Contemporary Art Tbilisi**, artists from the **Fleet Group**, **Urban Reactor**, **Group Bouillon**, the **Georgian Textile Group**, the **State Silk Museum**, **La Maison Bleue**, artists recently involved in "**Batumi Backyards Project**," as well as the **Eliava Group Project team**. They will engage two sites: Artisterium's Karvalsa gallery (which will serve as an active workshop space and staging ground for planning the week's off-site projects), and the Eliava neighborhood (where most of the projects will manifest.) Between Oct. 6-13th, U.S. artists will offer public talks, educational workshops and opportunities to co-design site-specific works within Eliava Bazaar. The project explores what it means to be "street-wise", emphasizing open-ended, cross-cultural exchange and a spirit of subversive play. **Their exchange will culminate in an Open House celebration at Eliava Bazaar on Saturday, October 13th, to which the public is invited.**

U.S. ARTIST PARTICIPANTS:



Ghana Think Tank (<http://ghanathinktank.org>): Founded in 2006 by **Christopher Robbins** (b. 1973, Georgia, USA), **John Ewing** and **Maria del Carmen Montoya**, the Ghana ThinkTank is an artist collective and worldwide cyber-network of think tanks creating strategies to resolve local problems in the "developed" world using the know-how and street-smarts of people in the developing world. The network began with think tanks from Ghana, Cuba and El Salvador, and has since expanded to include Serbia, Mexico and Ethiopia. In a recent project, they sent problems collected in Wales to think tanks in Ghana, Mexico, Serbia, Iran, and a group of incarcerated girls in the U.S. Prison system. These think tanks analyze the problems and propose solutions, which the collective then puts into action back in the community where the

problems originated – whether those solutions seem impractical or brilliant. Some of these actions have produced workable solutions, but others have created intensely awkward situations, as they play out different cultures’ assumptions about each other. Their projects explore the friction caused by solutions that are generated in one context and applied elsewhere, while revealing the hidden assumptions that govern cross-cultural interactions.

Ghana ThinkTank has exhibited their work at the Vera List Center for Art and Politics at The New School in NYC, the Hong Kong/Shenzen Biennial, ZKM Contemporary Art Center in Karlsruhe, Germany, the Queens Museum of Art, Eyebeam and the New Museum Festival of Ideas in New York. They were recently awarded a US State Department’s 2012 smARTpower Fellowship to establish a collaborative think tank in Lebanon. During Artisterium 2012, Ghana ThinkTank will be joined by **Aaron Krach (b. 1972, Michigan, USA)** to collaborate with local artists, architects, researchers and students—including the Fleet Group, Group Bouillon, Urban Reactor and students/faculty from the Center for Contemporary Art Tbilisi--to establish a “Georgian Think Tank” and co-create “The Unlikelies: A People With Problems Sculpture”—both of which raise questions for debate, attempting to tackle urgent problems voiced by Georgian immigrants now living in New York City. (**Please check the blackboard for specific schedule of Georgian Think Tank and The Unlikelies events.*)

Laura Sansone (b. 1968, New York, USA, <http://www.house-wear.com/>): Sansone is a textile artist and Founding Principle designer of House-Wear (www.house-wear.com), a design studio and research lab for handmade textile production. Her materials are sourced from regional farms in New York and she enlists local factories, guilds and cooperatives in the manufacturing of the company’s textiles. Using natural dyes and organic fibers so all materials are recyclable and compostable throughout the production process, her critically acclaimed projects include the “Mobile Textile Lab”, a small mobile kitchen, workstation and research site used for the development and use of natural textile dyes that are harvested from the farm stands at the GrowNYC Farmers’ markets in the city’s central squares. Sansone works with community members and art/design students to create a link between the local food economy and textile production, drawing attention to the urban greenmarket as an important venue for both local farming and fiber producers.



Sansone serves as Adjunct Professor in the School of Design Strategies at Parsons The New School for Design in New York City. Her design clients include: Steven Holl, Diller, Scofidio & Renfro; Peter Nover, James Turrell. She has exhibited her work at Designers & Agents; Spring Market NY 2009, Designers & Agents, Holiday NY 2009, Cranbrook Museum 2007, Sonoma Museum of Visual Art, CA, 2002, Exit Art, NY, 1994-1996, and earned the Nita Billie Barak Award. During Artisterium 2012, Sansone will collaborate on the “Cross-Pollination” project with artists and crafters within the Georgian Textile Group, La Maison Bleue, The State Silk Museum and the Tbilisi Art Academy, as well as farmers selling vegetables at Eliava market. Locally sourced materials from both Georgia and New York will be collected, traded and used to fabricate natural dyes and construct textile objects. By constructing “cross-pollinated” forms within Eliava Bazaar, participants will connect with local producers (farmers, crafters, artists) in order to enhance their understanding of the environmental, and socio-economic systems they produce within. In Eliava, they may explore the creatively subversive possibilities of collective “yarn-bombing,” a form of doing textile-based graffiti. On Sunday, Oct. 7th Sansone will present her work and lead a workshop at The State Silk Museum (**Please check the blackboard for specific hours and other “Cross-Pollination” workshops.*)



Tenderloin National Forest Project (Laurie Lazer, b. 1954, New York, USA, <http://www.luggagestoregallery.org/tnf>): Laurie Lazer and Darryl Smith are Co-Artistic Directors and Co-Founders of The Luggage Store gallery in San Francisco, an artist run non-profit organization whose mission is to build community by organizing multidisciplinary arts programming accessible to and reflective of the Bay Area's residents. Its programs are designed to broaden social and aesthetic networks, and to encourage the flow of images and ideas between the diverse cultural communities that cross paths in the exceptionally dynamic downtown San Francisco neighborhood. To implement this mission, they organize exhibitions, performing arts events, arts education and public art programs designed to amplify the voices of the region's diverse artists and residents, to promote inclusion and respect, to reduce inter-group tensions

and to work towards dispelling the stereotypes and fears that continue to separate us. Since 1987, they have curated over 200 visual arts exhibitions and have organized thousands of performances. One of their most impressive projects has been the transformation of Cohen Alley from a dangerous and blighted inner city alley into a vibrant neighborhood cultural commons now known as "The Tenderloin National Forest," where people of all ages gather for public art, performance, food events, and various experimental art projects. Evolving since 1989, the Tenderloin National Forest recently won the prestigious San Francisco Beautification Award.

During Artisterium 2012, Laurie Lazer will give a lecture/workshop at the Tbilisi Art Academy, on The Luggage Store's curatorial methods on Tuesday, October 9th. She will also establish an "Office of Ideas" in Eliava Market, through which Lazer helps people identify and give shape to their cultural goals, subsequently determining an "action plan" for how to manifest those ideas in the material world. (**Please check the blackboard for specific hours of the lecture/workshop/Office of Ideas' working hours.*)



Yarrow Slaps (aka, Yarrow Lazer-Smith, b. 1990, California, USA, <http://yarrowslaps.com>): A rap musician/ DJ/ visual artist who helps co-produce many of the Luggage Store's cultural events, Yarrow Slaps is a member of the popular Bay Area rap group "Go Gettas," which came onto the music scene in 2005 with its message "to empower the youth through hot club anthems about the everyday struggle they rap about in their songs." Yarrow Slap's lyrics describe daily life in San Francisco, reflecting on how to live positively in an often unjust and unbalanced environment. He frequently performs in the Tenderloin National Forest, offers rap music workshops to high school students in a variety of San Francisco's neighborhoods, and is featured in dozens of music videos and downloads on the internet. For the past month he and Georgian hip hop musician **Irakli Magradze** have begun a creative collaboration

over the internet, comparing musical styles and discussing the nature of their lyrics and writing methods.

During Artisterium 2012, Yarrow Slaps and Magradze intend to involve more local hip hop musicians and poets to co-create a CD recording project, performing original pieces live during the Open House at Eliava Bazaar on October 13th. (**Please check the blackboard for specific hours of any related music workshops, recording sessions and performances.*)



Gabby Miller (b. 1985, California, USA) is an artist who recently curated *Hinterlands @ the luggagestore*, in San Francisco, a cross-cultural collaboration between Miller and artists from Hanoi, Vietnam and Shanghai. Along with co-producing events within The Luggage Store's Tenderloin National Forest, including a group residency as part of national Queer Arts Festival in 2011, much of Gabby's cultural work is based in Southeast Asia. In Hanoi, Vietnam, she serves as a co-organizer at Nha San Studio (the first experimental arts space in Vietnam) and is the country's liaison for Global Exchange, an international human rights organization dedicated to promoting social, economic and environmental justice around the world. An avid artist/educator dedicated to the transformative power of the imagination, she has coordinated

international symposia on contemporary performance art, and worked as a teacher fellow at the acclaimed

Oxbow School in Napa, California. She serves as the program and outreach coordinator for The Bay Area Girls Rock Camp, for girls ages 8 to 18. Recently, in collaboration with her former teacher Miriam Klein Stahl, Gabby developed a series of participatory public art projects related to the Occupy Movement which aimed to solicit ideas from youth and adults, including *DREAM OF THINGS THAT HAVE NOT BEEN BUT SOMEDAY WILL BE*.

During Artisterium 2012, she will continue to explore what it means to produce “imaginary propaganda” through customizable silk-screened poster prints and performance-based video installations in the Eliava neighborhood. (**Please check the blackboard for specific hours and locations for poster and video making sessions.*)

Johanna Poethig (b. 1956, New Jersey, USA, <http://johannapoethig.com>):

A visual, public and performance artist who has exhibited internationally and has been actively creating public art works for over 25 years, Poethig has worked in collaboration with other artists, architects, urban planners, design teams, arts commissions, specific communities and cultural groups, developing strategies for social engagement in her art making practice. Hers was the first mural to be painted on the walls of what is now the Tenderloin National Forest in San Francisco. Raised in Manila, Philippines through high school, she has lived in Chicago, San Francisco and Oakland since coming to the United States. Poethig’s award winning commissioned public art works intervene in the urban landscape, in neighborhoods, on freeways, in parks, hospitals, schools, homeless shelters, cultural centers, advertising venues and public buildings. Her paintings, sculpture and multi-media installations reflect her interest in satire, symbol, human nature, society and our consumerist culture. She has produced and participated in performance events that mix feminism, global politics, costume, props, cabaret, experimental music and video. Poethig is Professor of Visual and Public Art at California State University, Monterey Bay, California. As an arts educator and community artist she deconstructs traditional “art world” boundaries in a collaborative artistic process grounded in research, production, critique, improvisation and reciprocal learning. Her interest in the dialogue between the public and personal, politics and aesthetics, the ridiculous and the sublime and an inclusive cultural life inform her process and inspire her work.



During Artisterium 2012, Johanna will offer a lecture/workshop on contemporary public art practices and community-based methodologies at the Tbilisi State Art Academy on Tuesday, October 9th, and will create a series of collaborative “Tire Totems” and other interventions with students and passersby in Eliava market in the subsequent days. (**Please check the blackboard for specific hours her lecture workshops.*)

Ricardo Richey (b. 1978, California, USA, <http://www.theapexer.com>), known as “Apex” to the graffiti world, has been a staple of the street art scene nationwide since he was a teenager, and is widely regarded as one of the creative mainstays in San Francisco’s fertile street art community. He has worked with many graffiti and street art legends (including Vulcan, Twist, and Neon) and continues to collaborate with and mentor younger artists both in galleries and on the streets, including adorning one of the walls in the Tenderloin National Forest. Having explored abstract letter-forms for close to two decades, his painting style embodies and exudes architectural three-dimensional qualities, a methodology he has consistently employed. The canvases he works on (in the studio and on the streets) transcend their conceptual typographical bases by transforming flat surfaces into visual portals that extend beyond the physical plane of the painted surface. Richey also works sculpturally, demonstrating his diverse talents in working with material beyond paint, transforming letter-forms into three dimensions.

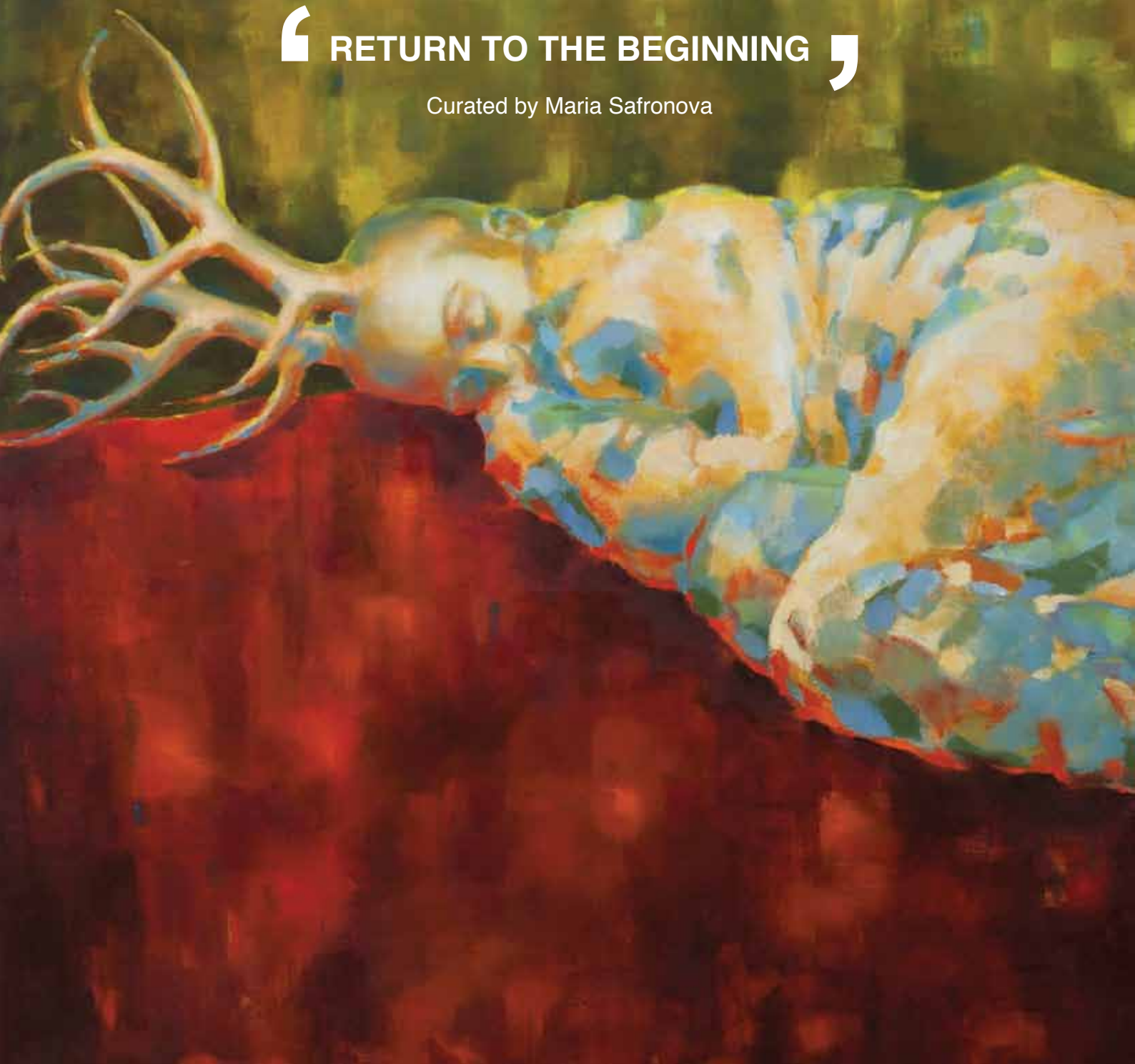


During Artisterium 2012, he will create a floor piece in Karvasla gallery, and hopes to research the potential relationships between the Georgian alphabet and his graphic style. In Eliava market, he will work with car mechanics and body shop workers to customize automobiles and other found objects with his dynamic patterns. (**Please check the blackboard for specific hours his spray painting sessions at Eliava market.*)

Rustaveli National Theatre

‘ RETURN TO THE BEGINNING ’

Curated by Maria Safronova



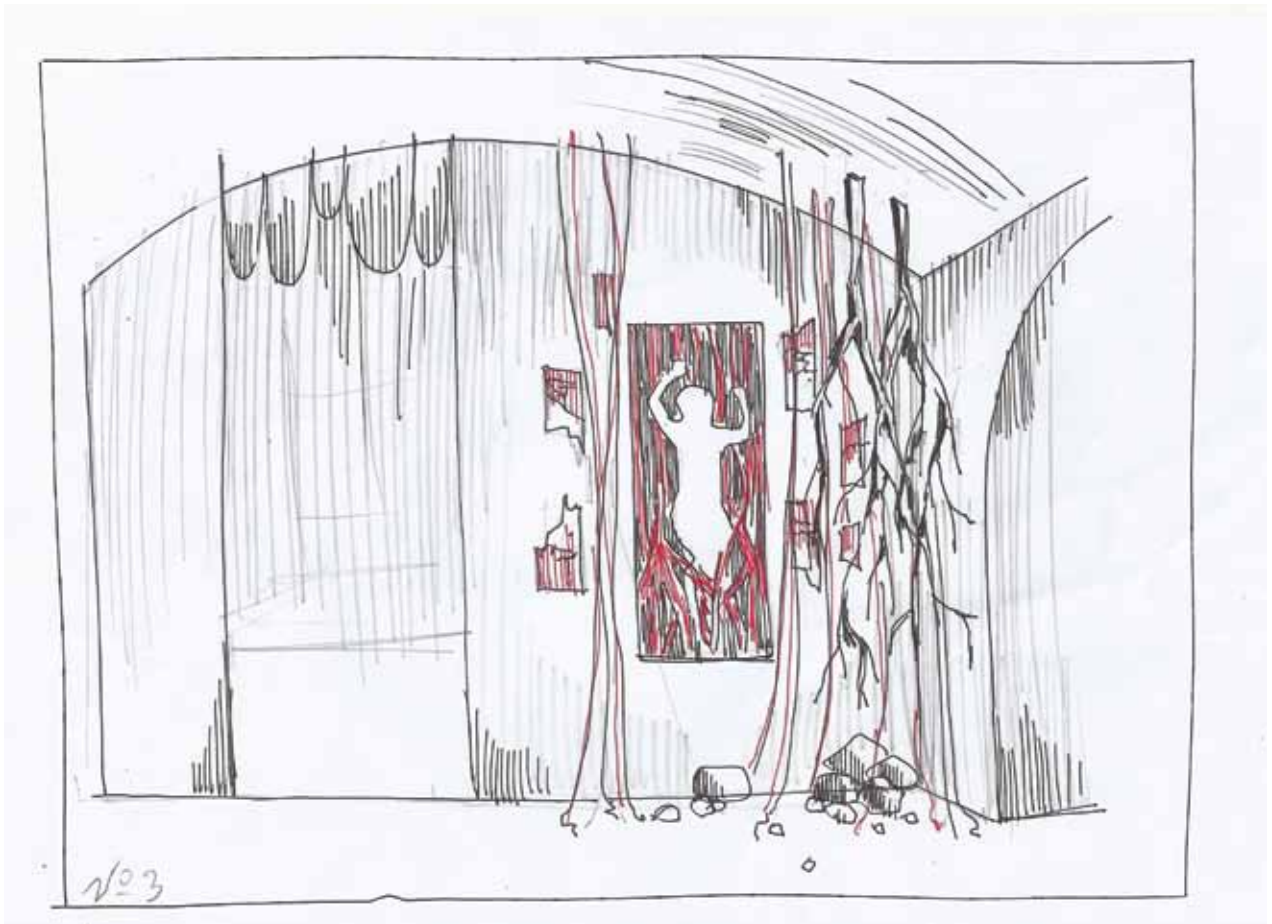
Within every single one of us there is an abandoned house, that lies forgotten, where we must return in order to meet ourselves. A house where doors are crooked, where window panes are broken, where grass grows through the floor and branches of trees pierce the empty window frames. It is our hidden world, a world we left in our childhood.

There comes a moment when we try to stop going forward and return to the place where we once met our first fears and first pain, our real, visceral, and animal experiences...

It is vital that we return to that place where we used to meet our feelings, the feelings we have been trying to escape for so many years, thinking we have forgotten them, but in fact they still live with us, they influence our lives.

We need to return to where we are naked and vulnerable children again, where we stop playing social roles, where the influence of the outside world ceases to exist; to return, to step into the darkness from which we escaped. We need to step into the darkness to meet our fear, to confront that monster and to recognize it, to descend to our roots where we will face our fear and for the first time we will not run; we will stay with it, join it and dissolve in it. This time we need to stop and look back and ask ourselves a question – where am I?

This is the time to return to our personal story, to recognize it and remember it, understand and accept it and to be free from it. To stop and then to return to the beginning.



Maria Safronova, Aleksandre Chinchaladze
Return to the beginning, installation, paintings/oil on canvas,
various objects, sound, 2012

Maria Safronova, Aleksandre Chinchaladze



Born in Moscow, Russia, 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.



Born in Tbilisi, Georgia. Currently lives and works in Tbilisi, Sound artist, composer. Experiments 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. 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 "Altervision". Aleksandre Chinchaladze has collaborated with various international and Georgian artists and labels as a single artist and as a band frontman. In 2011 works of his new project "TéTé" were released as Vynils in France under Wellatribe Records and in 2012 mixtapes in Mexico under Mýrdal records. He works in animations and video art.



Maria Safronova, Aleksandre Chinchaladze
Return to the beginning, installation, paintings/oil on canvas,
various objects, sound, 2012

Leonidze State Museum of Georgian Literature



BANNERS & DIARIES

Curated by Monika Szewczyk, Poland,
Sergey Shabohin, Belarus

The word and text as a visual motive is the starting point for this presentation. Works of Polish artists presented here: Jadwiga Sawicka, Wojciech Bąkowski and Honza Zamojski are clearly located on the side of the 'Diaries'. It does not mean that the democracy in Poland is so firmly established that it does not stir emotions or motivate to go out in the streets, but - definitely, the most interesting art happens somewhere else. Even when art communicates via messages aimed at the public space, it is much more contemplative. The artists from Poland are poets who work with 'lyrical', ambiguous, personal text. They no longer fight for common rights, but speak individually and very personally. The highest registers are reached at the exploration of everyday life, the simplest emotions, and most ordinary situations.

Joanna Sawicka is a classic in the 'written' painting genre. In mid-1990s she undertook the work on a series of paintings, in which everyday artefacts, such as clothes or cosmetics were provided comments. Most often, they were accompanied with advertising slogans - which became absurd as their context changed. With time, objects and texts separated in her work. She created series of oil paintings with messages taken from the media, written in black block letters on pastel (pink and sky blue) backgrounds. Here, the messages are dramatic and full of anxiety, which is often emphasised by lack of diacritic signs and double letters. Text comes second to the format of the painting; words end unexpectedly or are divided in wrong places, and they lose their meaning. The works refer to scandalous newspaper headlines: 'Uciela Uciekla' ('She Cut/Ran'), 'Bydlaki' ('Swines'), 'Powoduje raka' ('Causes cancer'), 'Dorzynanie' ('Finishing off'). As such, they belong to critical art and yet bear certain abstract potential and refuse to be simply categorised. As Masza Potocka stated, there is much sensitivity in these works, existential thoroughness masked with cold self-restraint. Both the modesty of expression and neutral presentation of an aesthetic phenomenon deepen the power of expression and knocks out of banality. More attention is required for the message to be received consciously. The banners presented at the exposition could be slogans used during manifestations of Pessimist Party or Association. 'Freedom of Falling', 'Dynamics of Deterioration', 'Sadness Rules', 'Pain Will Not Pass'. They may be expression of social moods, but also very individual personal statements.

Wojciech Bąkowski operates on the border of several disciplines: visual arts, poetry and music. All the elements of his creative activity merge, overlap and affect each other. His concerts are autoperformative; his video works may as well be categorised as animations; poetry - thus word - is an important structural element of both. Texts in Wojciech Bąkowski's films are often short commentaries that might be called lyrical banalities. They often accompany his drawings, and are similarly penned directly to the videotape. The lyrical 'I' of these works demonstrates distance towards the reality, disrespect towards good manners and political correctness. It is a hooligan, a person from the suburbs, a cross between intelligent uncouthness, sensitivity and boorishness.

The "Exercises for true friends" film of 2011 exercises our patience. A very short and perfunctorily polite message, 'Thank you for your attention and remembering of me' appears in an extremely minimalist form between long intervals of tiring buzzing noise. This is in fact an audio installation, but its meaning lies in the ironic tone of the thank-yous. Only true friends will give you enough attention and remember what the whole thing was actually about, after long staring at the screen pulsating with nothingness.

Honza Zamojski is definitely an artist for whom text plays an important role in the artistic work. Partially, it is so because he chose to be a designer and publisher of books that constitute artistic objects, and he is particularly sensitive to the visual dimension of the text, and the text itself. On the other hand, the art that he creates occurs somewhere in-between and takes over various areas, from poetry to accounting. It feasts on contradictions and contradicts contradictions. What we may see at the exhibition is a matryoshka, a doll inside a doll, a layered situation: the systematic arrangement of ladders multiplies the letter A. It brings to mind associations with anarchy, but may also be a favourite or one of the favourite letters. The 'AAAAA' is best read as a reflection and from the shadow, and not the original collection of objects. Just as in the whole work of Zamojski, it hides behind a corner and avoids direct and literal reading. The technical object carefully arranged in the collection is warmed by the game of light and shadow, and truly humanised by heads drawn by the artist - which are slightly ironic and resemble emoticons. In Zamojski's works, order meets decadence; systematics meets poetic mood, and seriousness - irony.

Monika Szewczyk

Since 1991, the year when Belarus had become the independent state, contemporary Belarusian art stays countercultural in terms of relationship with official country's culture. 70-80's can be characterized as the period of active usage of text, especially in trans-vanguard painting and graphics, installation and photography. The key role in this process played dashing developing narrative genres: vanguard literature and performance (here and further the main representatives are taken in hooks: Adam Globus, Ludmila Rusova) and traditions of Belarusian vanguard. After the disintegration of USSR and the collapse of so-called "iron curtain" the representatives of the local art began testing the key practices of the global contemporary art. The most influential art forms were the forms of conceptual art, "moscow conceptualism" in particular. The conceptual art was the most significantly represented in the text usage in art appropriations (Ruslan Vashkevich, Vladimir Tesler), painting (Igor Tishin), photography (Igor Savchenko), installation (Arthur Klinov, Andrew Dureiko, Olga Sazikina) and work with the object (Sergey Babareko, Aleksey Fedorov).

In 90's and so-called 'aughts' Belarusian contemporary art was to get used to new market relations, what, on the one hand, caused hypnotic consuming of late capitalism new commodities, and the growth of estrangement in society, on the other. Particularly, this phenomena had touched the art activity of Aleksey Lunev - the showy representative of 'young blood' of 90-00's. The artist of 'radical individualism' fetishes and sacralizes some aspects and products of life with the help of art. The artist has the especial take on text, using it in video, graphics, collage, installation and performance. According to the artist's words, he don't write but paint every letter as the independent abstract symbol. The text is more than the way of information transmission, it is fondly connected to the subject of consumerism, abstractness, irony and even sexuality.

Zhanna (Jeanne) Gladko is the representative of young Belarusian artists who continues the individual practices of previous generations. The artist has concentrated on self-approach on her personality and her milieu and tries to master external aspects- the faith, art, family with the help of art practices. Establishing results of self-experience in her works, Zhanna Gladko takes specific problems and observations in public sphere, overcoming own traumatic experience.

The repressive policy and governmental attempts to renew the soviet practices intensifies in so-called 'aughts'. This wave provokes dissidence in society in all and in art, in particular (Marina Naprushkina, Ales Pushkin) The politicization of art make the young artists to refuse from individual art practices, be engaged in public and situationist practices, increasing the critical potential of art. These new activist approaches are manifested in Sergey Shabohin's art. The artist is the founder and editor-in-chief of website about contemporary Belarusian art ART AKTIVIST (www.artaktivist.org). The work on this project, art actions and protests made by Sergey Shabohin comment on and criticize the nowadays situation in Belarusian art and culture and try to find own alternative exit from this process.

So the exhibition will introduce the works of three representatives of new generation in Belarusian art, whose creative approach and take on the text makes the space between two categories "Banners" and "Diaries", between radical self-reflections and attempts of entering the external public zone.

Sergey Shabohin

Alexey Lunev

Born 1971, Riga, Latvia.
Lives and works in Minsk, Belarus.

2012, THE RADIUS OF ZERO. THE ONTOLOGY OF ART-ZERO /plant Horizont/ Minsk, Belarus. 2010, Multiplications, Gallery of Modern Art "in" / The Gallery of Contemporary Art in / Minsk, Belarus. 2010, Opening the Door? Belarusian Art Today, Center for Contemporary Art, Vilnius, Lithuania; Vis-a-Vis. Actual dialogue, Gallery of Modern Art "B", Minsk, Belarus. 2009, The Belarusian neo-pop art, Gallery of Modern Art "B", Minsk, Belarus; Blackmarket, Municipal Cultural Centre, Valka, Latvia; Belarusian Venice Biennale Pavilion 53, BelExpo, Minsk, Belarus. 2008, BBC, gallery "Underground", Minsk, Belarus.



Miasa/Meat/. Widen the Circle, video, 2011

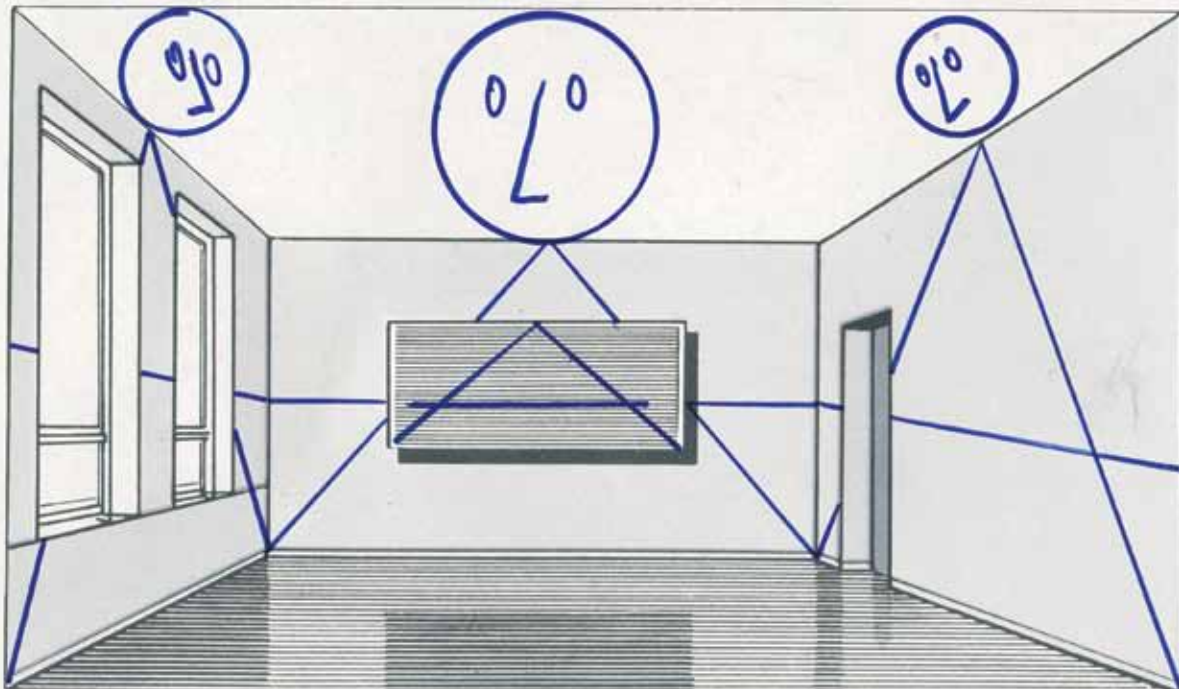
Honza Zamojski

Born 1981, Poznań, Poland.
Lives and works in Poznań, Poland.

2012, Young Art Medal, awarded by the „Głos Wielkopolski”; Untitled, (Solo), BWA Białystok, Białystok PL (upcoming); Gradient (with Konrad Smoleński), Cleopatra's, Berlin DE. Makeshift, Municipal Gallery Arsenal, Poznan PL. 2011, Monumental Statues, (solo), KIM?, Riga LV; Me, Myself and I, (solo), Leto Gallery, Warsaw PL; nomination for the Polityka Passport, category of Visual Arts; Views, Zacheta National Gallery of Art, Warsaw PL; 15th Tallin Print Triennial, Tallin EST. 2010, I see things, (solo), Cleopatra's, New York US; Brudne Kwiaty, Starter Gallery, Warsaw / Poznan; Dust Show, Copenhagen DK; Body in the Library, BWA Design, Wrocław PL; Seeing New York, Czech Centre, New York US.

Anarchies (sketches for the project),
dimensions variable, drawings on paper, 2012

TABLICA XII



Ilustracja omawianego przykładu projektowania kolorystyki sali szkolnej (2)

Jadwiga Sawicka

Born 1959, Przemyśl, Poland.
Lives and works in Przemyśl, Poland.

Studied at the Academy of Fine Arts in Krakow in the studio Jerzy Nowosielski. creates paintings, photographs, objects, installations text. Works with Black Gallery in Warsaw and Krakow Gallery Starmach. 2010, Open City, Visual Arts Festival, Lublin; 3x Yes, The Museum of Modern Art, Warsaw; Abstraction negative, installation, painting, gallery Delicatessen, Krakow. 2008/2009 Once in a while, installation, White Gallery, Lublin. 2009, ArtBoom, Visual Arts Festival, Krakow; Round and Round Again, Centennial Hall, Wrocław. 2008, nice and good, Ego Gallery, paintings, photographs, Poznan; Souvenirs Ben Gurion University, Baar Sheva, Izrael. 2007, aggressively obedient, text installation, painting, Black Gallery, Warsaw; dramatic and incurable, paintings, photographs, Open Studio, Kraków. 2006, Give everything, painting, installation of text, Arsenal Gallery, Białystok.



Pain Will Not Go Away,
150x345 cm, print on fabric, 2012

Sergey Shabohin

Born 1984, Novopolotsk, Belarus.
Lives and works in Minsk, Belarus.

2012, 8 international Art Festival Wizulanej inSPIRACJE / Szczecin, Poland; THE RADIUS OF ZERO. THE ONTOLOGY OF ART-ZERO / plant Horizont / Minsk, Belarus; SOUND OF SILENCE: ART AGAINST DICTATORSHIP / EFA Project Space / New York, USA. 2011, The Journey to the East, Arsenal Gallery, Bialystok, Poland. 2010, STORE, solo, Art Boom Tauron Festival, Krakow, Poland; Visual arts, new practices, Gallery of Contemporary Art "Ÿ", Minsk, Byelorussia. 2009, Autoproject, solo, Gallery of Contemporary Art "Ÿ", Minsk, Byelorussia. 2008, Barocco, solo, Gallery Nordens Ljus, Stockholm, Sweden. 2008, stART, Mayakovski Library, Minsk, Byelorussia; Festival Begehungen, Hemnitz, Germany.



Art Commercialism Cycle, installation, 2009

Wojciech Bąkowski

Born 1979 in Poznan, Poland,
Lives and work in Poznan, Poland,
Artist, poet, musician. Author of: animated movies, videos,
audioperformances, alternative music, drawings and graphics.
Member of music bands: KOT, Czykita, NIWEA.

2012, Clarification Storage, (solo), BWA Zielona Góra, Poland;
Grey Peak of the Wave, Harris Lieberman Gallery, NYC, US; It's
Bearable (with P.Bosacki), Kunstsammlung Nordrhein-Westfalen,
Dusseldorf, Germany; Duo-show with Matt Bryans, Galerie Martin
Van Zomeren, Amsterdam, NL; The Forgetting of Proper Names,
Calvert 22, London, UK. 2011, "Lack of Access Radiates, (solo), PGS
Sopot, Poland; Villa Tokyo, Tokyo, Japan; Found In Translation,
Chapter L, Casino Luxembourg, Luxembourg; The Room You Are
In Now, Galeria Stereo at LISTE 16, Basel, Switzerland; Bodily
Choreography, Zachęta State Gallery of Art, Warsaw, Poland;
MIR, Galeria Arsenal, Białystok, Poland. Transilvania 2, Municipal
Gallery Arsenal, Poznań, Poland; For love not money, 15th Tallin
Print Triennial, Tallin, Estonia. 2010, There's Nothing But What You
See, CoCA Zamek Ujazdowski, Warsaw, Poland; Luc Tuymans: A
Vision of Central Europe, Brugge Centraal, Brugge, Belgium; I See
Things That Are Not There, Polish Institute, Rome, Itali; Early Years,
Kunstwerke, Berlin, Germany. 2009, Beauty, Galeria Stereo, Poznań,
Poland. 2008, Are you going with me? – Where? – In dark fuck, Leto
Gallery, Warsaw, Poland.



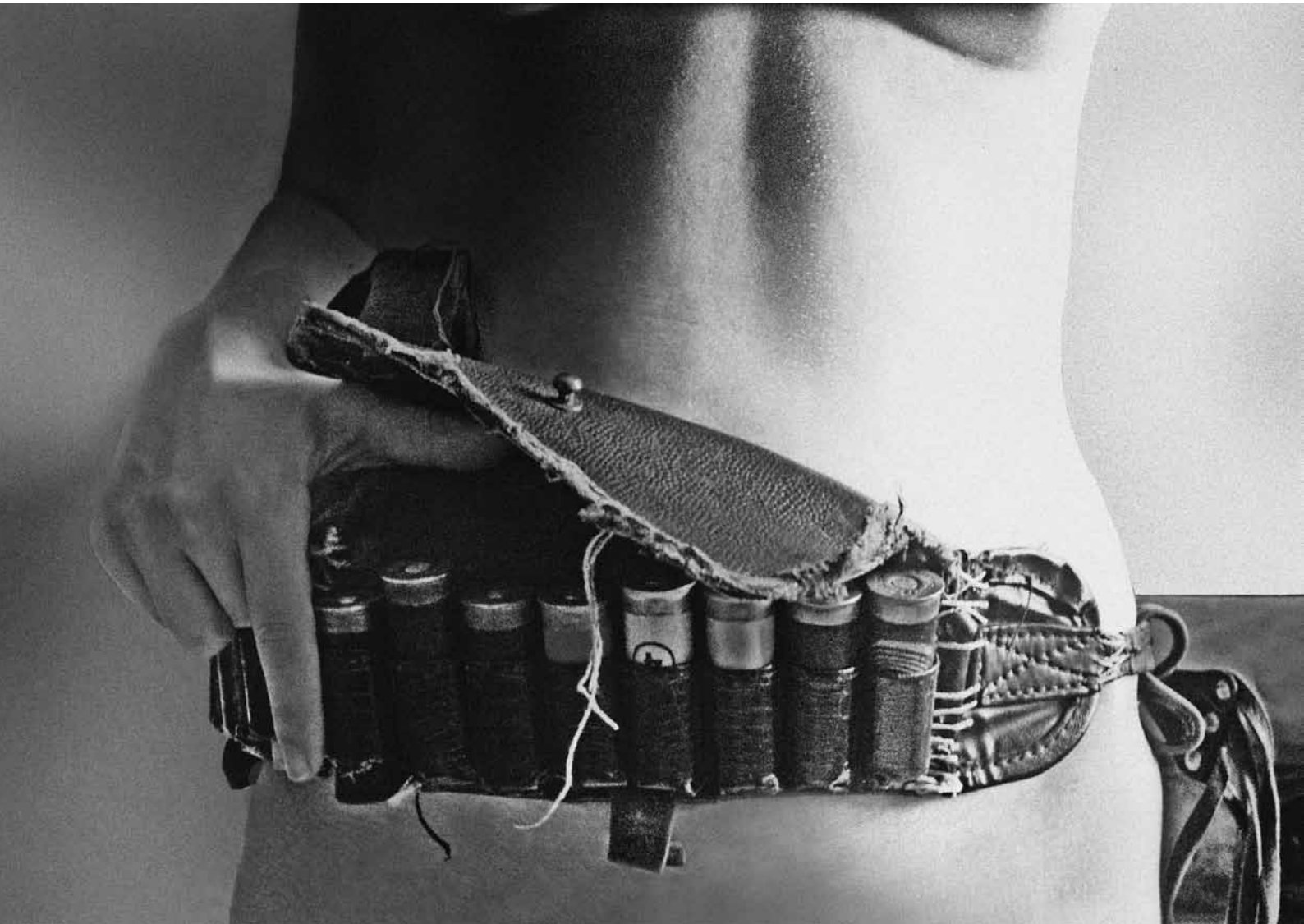
"Exercises for true friends", video, 2011

Zhanna (Jeanne) Gladko

Born in 1984 in Minsk, Byelorussia.
Leaves and works in Minsk, Byelorussia.

2012, The palace complex / Gomel Palace and Park Ensemble / Gomel, Belarus; 2011, She Cannot Say Heaven, contemporary art gallery "Ÿ", Minsk, Byelorussia. She Cannot Say Heaven, ARTVILNIUS'11, Vilnius, Lithuania; Free Fall, Tbilisi International Contemporary Art Exhibition and Art Evenst, Artisterium, Tbilisi History Museum; Ambivalent, Red October, Moscow, Russia. 2010, Oil Painting, contemporary art gallery "Ÿ", Minsk, Byelorussia; Ambivalence, solo, contemporary art gallery "Ÿ", Minsk, Byelorussia; Action Linéaire, Mon Atelier, Paris, France. 2008, Photographic, Victory Theater, Minsk, Byelorussia; NOVY CHAS, Palace of Arts, Minsk, Byelorussia. 2007, School 2007, Gallery of the Academy of Arts, Minsk, Byelorussia; D.T. Mayakovsky State Library, Minsk, Byelorussia.

Inciting Force, installation, 2012





CONTEMPORARY ART GALLERY “Ÿ”

The unique project of contemporary art in Belarus.

“Ÿ” is a gallery with an atmosphere of free culture, where everyone can get acquainted with the actual contemporary art trends and directions, visit lectures of famous art critics, participate in master-classes. It’s an active art space, aiming at popularization and promotion of actual Belarussian art, presenting art projects from Eastern and Western Europe, forming the new generation of Belarussian art. Education is one of very important directions of Gallery’s work: organization and holding seminars, “round tables” and other events in the field of art criticism, art management and curator activities. The main aim of the upper mentioned activities is accumulating not only artists, but also curators, critics, analyzers; as well as creating conditions for forming a structure of critique and analysis and development of the art-market in Belarus.

The gallery united not only exhibition space but the book shop of contemporary Belarussian and international literature under one roof as well became the most active communicational platform in intellectual sphere. Art projects’ presentations of Belarussian and foreign authors, literary readings, concerts, debates and contemporary art lectures constantly take place.

We emphasize active participation in international art projects, holding of long-term educational programs

for art managers and curators with participations of lecturers from west Europe and Russia. Involvement in international art process is our main goal.

To achieve those goals gallery organizes personal and group exhibitions of contemporary Belarussian artists. At least once in three months gallery holds an exhibition of foreign European artists. Each exhibition is accompanied with artists’ talks, lectures, and discussions. Since 2010 the gallery has been supervising project ‘START’. The aim of this project is to discover ‘new names’ and keep up their creative work by personal exhibitions as well as to initiate public discussions about the role of contemporary artists in society. As a part of international collaboration gallery “Ÿ” participating in the international contemporary art fair in the Baltic States ‘ArtVilnius’, in 2011 project She can’t say HEAVEN got a prize – best foreign pavilion ArtVilnius’ 11.

In 2009 gallery “Ÿ” was a co-organizer of important event ‘Independent Belarussian Pavilion of 53d Venice Biennale’. The project initiated the discussions on official level of Belarussian participation at Venice Biennale 2011

The gallery has one of the most active places in the country, engaged in promotion of the informal culture by hosting the site exhibition projects, including international, lectures and discussions on the current situation in the cultural sphere in Belarus.



Contemporary Art Gallery “Ÿ”



The National Parliamentary Library of
Georgia

LADO POCHKHUA
SASHA CHAVCHAVADZE

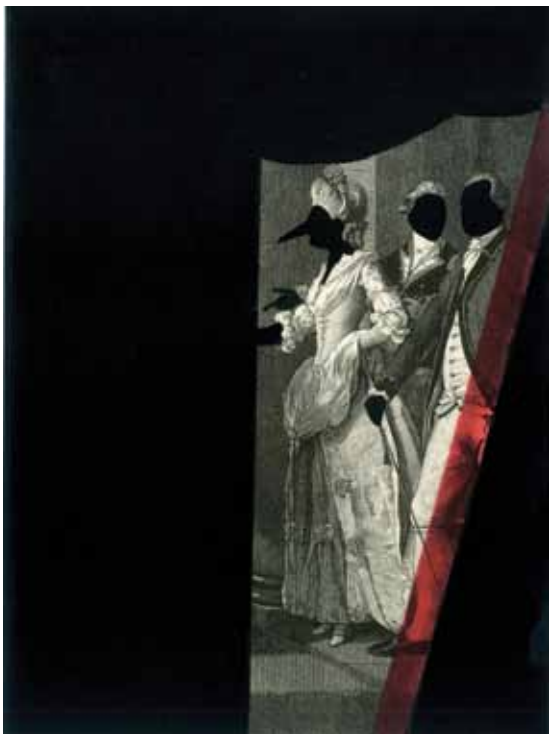
Lado Pochkhua



Born 1970, Sukhumi, /Abkhazia/, Georgia.
Lives and works in New York, USA.

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 Pavillion, 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.

These pieces are from the satirical series "The Book for the New Georgian Aristocracy," which I created in response to the unsuccessful attempts in Georgia to recreate the monarchical form of government.



The Book for the New Georgian Aristocracy, paper/ ink, color ink/ dimensions variable, 2011-2012

Sasha Chavchavadze



Sasha Chavchavadze is a visual artist who has exhibited her mixed-media paintings, drawings and installations in galleries and museums for 25 years. Her paintings were exhibited for three years at the U.S. Embassy in Tbilisi through the U.S. Art-in-Embassies program. In New York City she has exhibited most recently at the Luise Ross Gallery and the Kentler International Drawing Space. Chavchavadze is the founder and creative director of Proteus Gowanus Interdisciplinary Gallery in Brooklyn. Her interdisciplinary project, "Museum of Matches" has been presented as installations of mixed-media paintings and drawings in galleries; as narrative essays with images in art and culture magazines); as readings/powerpoint presentations; as a book entitled "Museum of Matches," published by Proteotypes in 2011. Chavchavadze has received awards and residencies, including from the Virginia Center for the Creative Arts, the Cummington Community for the Arts, the New Jersey Center for the Arts and a multimedia residency at the Rotunda Gallery/BCAT in Brooklyn. The Museum of Matches project was been profiled in a New York Times article, "Cold War Memories Burning Bright"; was featured in an artist profile in the Brooklyn Arts Council Newsletter; in Provincetown Arts magazine; in the New York Russian Daily newspaper Novoye Russkoye Slova and on Russian ITV television. Chavchavadze teaches art at Saint Ann's School in Brooklyn, NY, where she lives with her husband and two children.

Chavchavadze's numerous interdisciplinary projects bridge the fields of visual art and historical inquiry, reaching out to a broad community of individuals outside the artworld
Historical upheaval and war.

Chavchavadze's mixed-media installations explore the effect of historical upheaval on memory, culture and place. "Clothing for Revolution" looks to the past, unlike the futuristic clothing of Tatlin and Popova; Mixed-media fragments and artifacts (old linens, books, ceramic shards) are applied to fabricated clothing, suggesting that history and culture are often forgotten or erased when change takes place. The installation refers to the circular meaning of the word "revolution," implying that history often repeats itself. Viewers at the opening will be invited to press "memory lines" onto old linens using a steam iron.

Sasha Chavchavadze has exhibited her mixed-media paintings, drawings and installations in galleries and museums for 25 years. Her interdisciplinary project "Museum of Matches" www.museumofmatches.com was exhibited in Brooklyn, NY at the Kentler International Drawing Space, the Rotunda Gallery, and as a "one-room Cold War museum" at Proteus Gowanus; published in the art and culture magazines Bomb, Cabinet, NYFA Current, and as a book (Proteotypes 2011). Her project "Battle Pass" was exhibited at GRIDSPACE in Brooklyn and is currently a public art installation commissioned by the New York City Department of Transportation. Chavchavadze is the founding creative director of Proteus Gowanus Interdisciplinary Gallery in Brooklyn and teaches art at Saint Ann's School. In Tbilisi, her work was exhibited at the U.S. Embassy (U.S. Art-in-Embassies Program) and at the Giorgi Leonidze Georgian State Museum of Literature.



Goethe Institute, Georgia

ZEBRA POETRY FILM FESTIVAL

Presented by Thomas Wohlfahrt, Germany

Film and poetry are like the white and black stripes of the zebra: they fit together wonderfully. Every two years since 2002, the ZEBRA Poetry Film Festival has been presenting the current state of a dynamic short film genre located between poetry, film and the new media. It was the first and is the largest international platform for short films which deal with poetry either in their content, their aesthetics or their form. It offers poets and filmmakers, as well as festival organisers, a broad place for coming together with their audience and exchanging ideas and experiences. With exhibitions of media art, readings by poets and performances it creates new impulses and inspirations, while aesthetic questions are discussed in colloquiums, and retrospectives, talks and film programmes with various focus topics supplement the competition to find the best poetry films from the whole world.

The ZEBRA Poetry Film Festival is an incredible success story. Originally part of the poesiefestival berlin, it quickly grew so big that a festival of its own had to be created for it. Even for the very first ZEBRA in 2002 610 films from 35 countries were entered for the competition; by 2004 this had grown to more than 800 films from 57 countries, with entries topping 1000, from 71 countries, for the first time in 2010. From the films that are entered a programme commission selects the films for the competition, and a jury then chooses the winners. Both the programme commission and the jury include internationally renowned figures from the worlds of film, poetry and media. From 2012, the range of categories in which the best films are judged is to be extended. The total value of the prizes in the ZEBRA Poetry Film Festival competition is € 10,000.

An extensive children's programme is a firm part of the festival, exciting an interest in poetry in children and school pupils through play. The Duden Verlag press has released a DVD featuring a selection of films from the ZEBRA Poetry Film Festivals for use in schools.

In 2010 it was possible for the first time to hold a film workshop: filmmakers from Israel met with poets from Germany to create jointly the concept for poetry films and then make the films, which were then premiered at the ZEBRA Poetry Film Festival, before being shown in Israel. This workshop model is to be continued, as it raises the level of cooperative work and international exchange. The constantly rising number of entries demonstrates the growing worldwide popularity of the genre and the necessity of this festival. The ZEBRA Poetry Film Festival is also the most booked and most invited throughout the world of the programmes organised by the Literaturwerkstatt Berlin. It is regularly invited to take part in festivals around the globe, from Buenos Aires to Taipei. In 2010-2011 alone it has been a guest in many countries including Algeria, Dubai, Morocco, Portugal, Spain, Lithuania, Malta and India, Australia, Italy, Columbia, Norway and the Ukraine.

Since the computer has entered our lives, the poetry film has developed rapidly all over the world. A century of film history was needed until film was able to give an aesthetic response to the structure of a poem, switching in seconds from reality to spirituality to virtuality, etc.

And yet the poetry film is as old as film-making itself! Again and again poetry and film avant-gardes have attempted to approach each other. In the early 20th Century poets were as much inspired by the cinema as filmmakers by poetry. The first film adaptation of the poem 'Twas the Night before Christmas' (1822) by Clement Clark Moore was made in 1905 in the studios of Thomas Alva Edison. Another very early testimony to the influence of poetry on the great directors is the film 'The Unchanging Sea' (1910) by D. W. Griffith after the poem of the same title by Charles Kingsley. Under the name Michael Curtiz, Mihály Kertesz became world famous with his film 'Casablanca'. But one of his first films was a poetry film. In 1919 he made the film 'Jön az öcsem', based on the poem of the same title by Antal Farkas and an early testimony from the period of political upheaval in Hungary. Charles Sheeler and Paul Strand, with their futuristic adaptation of Walt Whitman's city melancholia in their film 'Manhatta' (1921), set standards which still apply today. 'L'invitation au voyage' (1927) by Germaine Dulac is a timeless interpretation of Charles Baudelaire's 'Les Fleurs du Mal'. Not forgetting Maya Deren, who made poetry films in the 1940s with John Cage. This was the period when the most popular poetry film ever was made, 'The Sorcerer's Apprentice', based on the poem by Johann Wolfgang von Goethe, this world-famous poem being made into a film in 1940 by Walt Disney as part of his animation film FANTASIA. In the 1950s and 1960s German-language poetry films reached a high point with the experimental films of Ernst Jandl, Friederike Mayröcker and Gerhard Rühm.

The ZEBRA Poetry Film Festival presents the wealth of different facets of poetry and of film in its events, with poetry readings accompanying film presentations or filmmakers working with poets to make film adaptations of poems, and much, much more.

This is where the enormous potential of this, the world's largest festival of its kind, lies.



Thomas Wohlfahrt

Thomas Wohlfahrt (*1956, Eisenach) is the founding director of the Literaturwerkstatt Berlin. He has been in charge since 1991. A doctor of literature and music, he has initiated and directed major international projects such as Literature Express Europe 2000, the lyrikline.org website and the poesiefestival berlin. Wohlfahrt is a member of many national and international organisations and is curator and adviser for various international literature and art programmes. The ZEBRA Poetry Film Festival is the result of one of his own ideas and he is chairperson of the competition jury.





Gala Gallery



სიბნელო

‘ THE SKY - 24 HOURS ’

Curated by Dedika Bulia, Georgia

Konstantin Sulaberidze

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

2012, Georgien Dreimal Anderes, Künstlerhaus, Munchen, Germany; 21, Bristol City Museum, Bristol, GB; Greenwich Meantime, Gala Gallery, Tbilisi Georgia. 2011, Symposium in Art-Villa Garikula, Garikula, Georgia; Writing With Color, CCA-Tbilisi, Georgia; 2011, Die Ausstellungstrasse, Vienna, Austria. 2010, The Sky over Tbilisi, Gala Gallery, Tbilisi Georgia. 2009, Prague bienalle-4, KarlinHall, Prague, Czech Republic; 2009, mfuture, residence program in Shargorod, Ukraine. 2008, Exchange Academy, Contemporary Silk Museum, Tbilisi, Georgia; Modus Operandi – in Quest of a Different Way, Artisterium, Tbilisi History Museum, Tbilisi, Georgia. 2007, 11 Georgian artists, Gallery Spectrum, London GB; 2007, Progressive Nostalgia, Centro per L'arte contemporanea Luigi Pecci, Prato, Italy; Time of Storytellers, Museum of contemporary art KIASMA, Helsinki, Finland.

Sometimes I look forward, sometimes back. When everybody looks right, I look left; I want to see what is happening there. Now I decided to look up to the sky.



The Sky - 24 Hours, oil on canvas, 28 pieces, 450X240 cm,
20 pieces – 45X100 cm, 8 pieces – 45X50 cm, 2012



Tbilisi State Academy of Arts



Curated by Ian Joyce, Ireland

SAMKURA [Gaelic Seamróg]
IRELAND, GREECE, PORTUGAL, GEORGIA and ARMENIA

SAMKURA is a trans-European art and culture exchange linking European limits, supported by the EACEA ((Education, Audiovisual and Culture Executive Agency)

The Samkura programme (2010-2012) concludes with an exhibition Samkura: Periplaniseis in Thessaloniki, co-organised with the State Museum of Contemporary Art Thessaloniki.

In association with the Gyumri Biennale and Artisterium 2012, an international Forum takes place, centred at The Centre for Contemporary Art, Port-warehouse B, Thessaloniki with round table events in Tbilisi, (Georgia) and Gyumri, (Armenia).

Coordinator:
Cló
www.clo.ie

Co-organisers:
State Museum of Contemporary Art-Costakis Collection, Thessaloniki, Greece
The Junta de Freguesia Benfeita and the Camara Municipal De Arganil, Portugal

Co-partners:

The Centre for Visual Researches
CFVR, Tbilisi, Georgia

AKOS, Yerevan, Armenia

Samkura is also supported by Éalain na Gaeltachta, and Culture Ireland, as well as the Georgian Embassy in the Republic of Ireland.

Aikaterini Gegisian

Aikaterini Gegisian lives and works in London. Her work has been presented in solo and group shows internationally: Spike Island Gallery, Bristol, 1st Thessaloniki Biennale of Contemporary Art, Greece; 5th Guymri Biennale of Contemporary Art, Armenia; Galerie Parissud, Paris; Oberhausen International Short Film Festival, Germany. Awards and grants: Arts & Humanities Research Council, Arts Council England, Visiting Arts, Picture This Moving Image Agency, Thessaloniki Center of Contemporary Art. Works in collections: State Museum of Contemporary Art (Thessaloniki), Macedonian Museum of Contemporary Art (Thessaloniki), private collections in Greece and abroad. She is currently a PhD candidate at the University of Westminster. She is represented by Kalfayan Galleries (Athens-Thessaloniki).

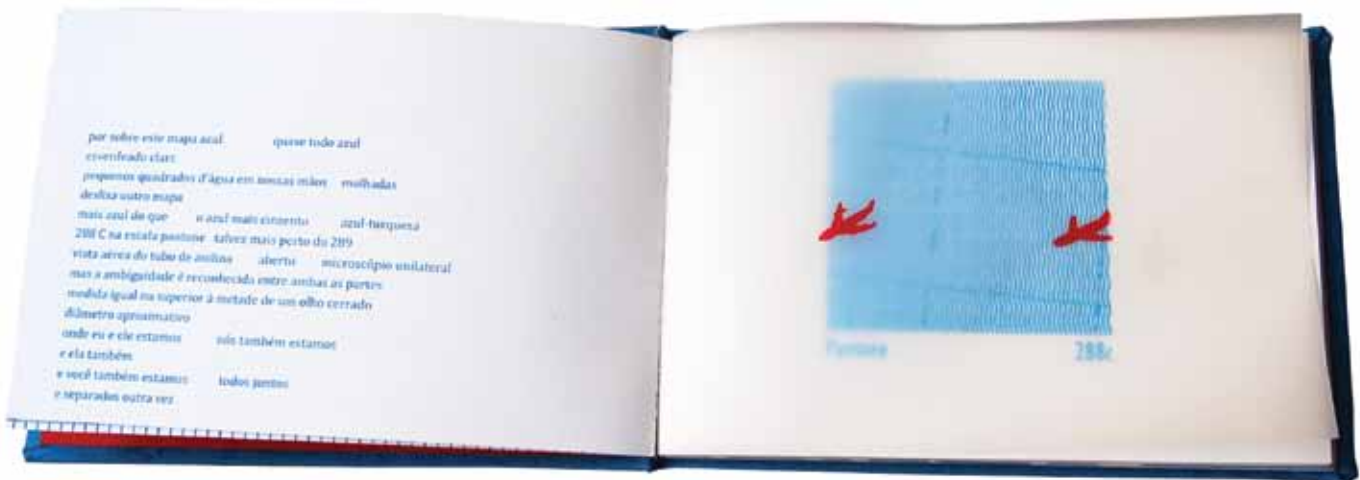
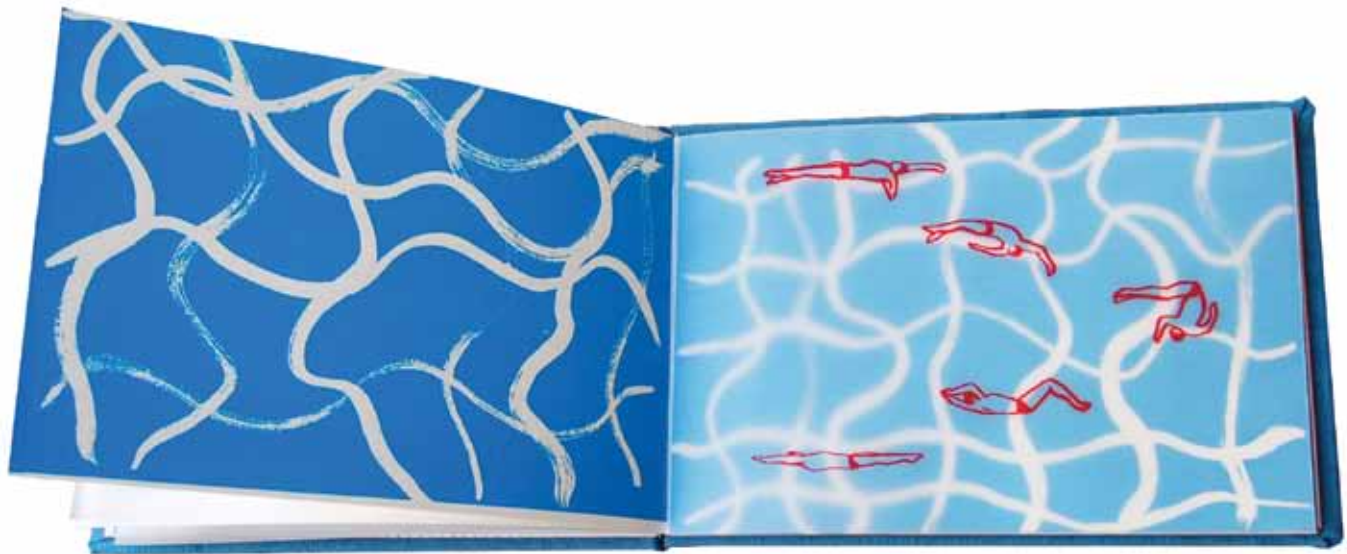
The work explores the representation and commodification of resistance. International media have been over the past year dominated by images of the Greek Riots, the Arab Spring and the 'Occupation' movements, all driven by a fatigue over a 'purposeless future'. Within these images, I could detect a dominant figure emerging usually in the form of a male rioter. It was exactly to this that these works respond to, by transported Greek rioters literally on the road, in a dessert landscape and placing 'peaceful' Egyptians in the mist of the Athenian riots. All works courtesy of the artist and Kalfayan Galleries, Athens-Thessaloniki



Where are all the women? 2 photo collages, 30 X 40cm, Archival Inject Print, 2012

Alexandra Ramires

Born in Coimbra in 1987 and graduated in painting from the faculty of Fine Arts at the University of Lisbon in 2010. In 2010 she completed a semester in Brasil at the Federal University of Rio Grande do Sul, which was made possible by the Santander Totta scholarship of merit. Alexandra Ramires is developing her work in the area of drawing & exploring the techniques of printmaking. She teaches at Contraprova (printmaking studio). Her art work has developed from figuration to landscape themes. She explores the myriad possibilities of printmaking both technically and conceptually with the artists' books a particular focus for her endeavor. She also works in partnership with Portuguese and Brazilian poets. Alexandra has exhibited her work regularly since 2010.

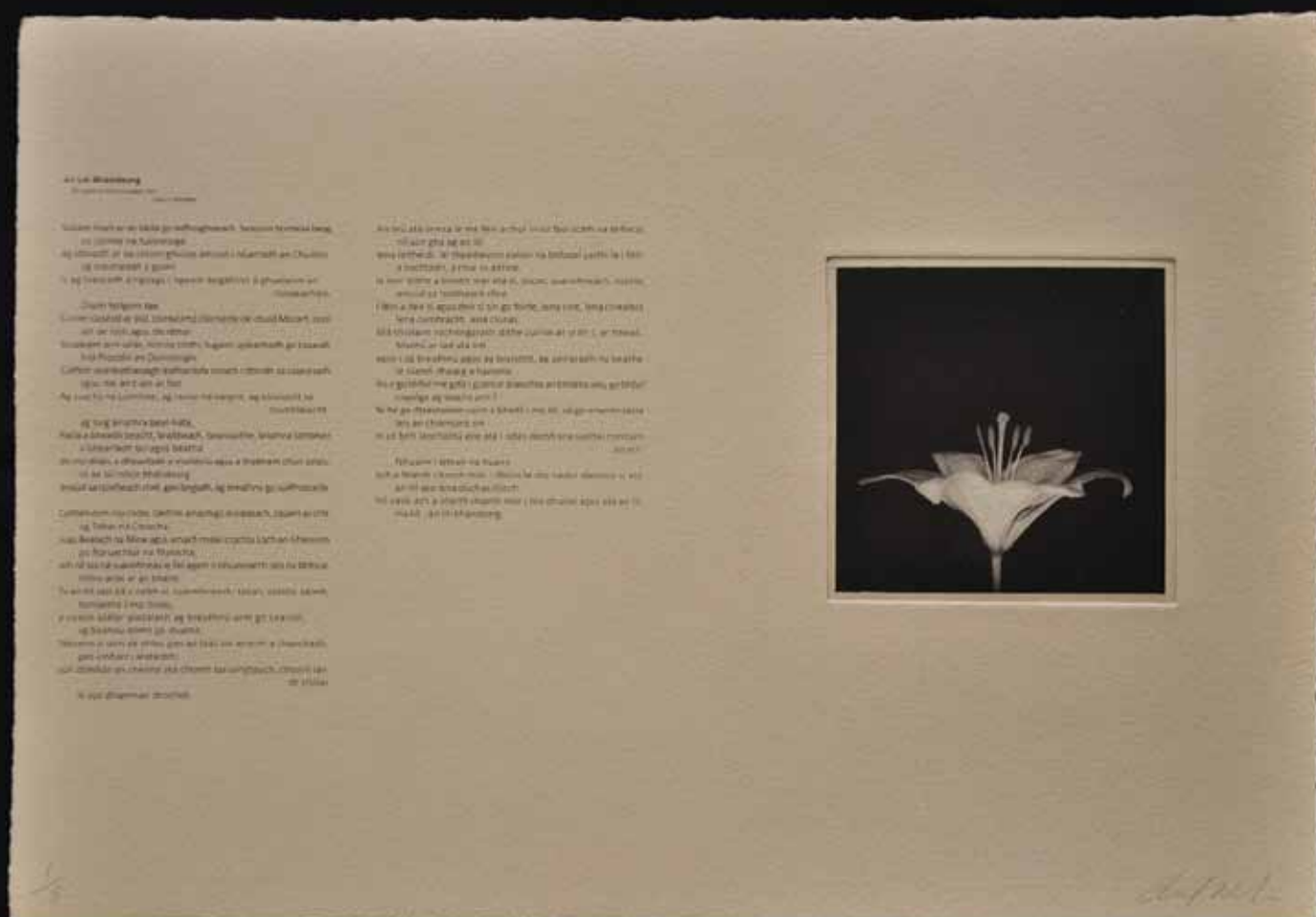


Pé-de-Cabra ou Rabo de Saia, Poetry book made in partnership with Erica Zingano. Screen printing, handmade bookbinding and letterpress, 15X20cm, 2012

Aoife McGarrigle

Aoife McGarrigle is an Irish artist based in Glasgow. She studied Fine Art Printmaking at Glasgow School of Art, where she then went on to teach lithography as senior technician. She is currently completing a Master of Letters in Fine Art Practice at Glasgow School of Art. She has exhibited her work in various countries including Japan, Germany, Scotland, Ireland and England.

This box set of lithographs and photopolymer etchings was produced during a month long residency at Cló Ceardlann na gCnoc, Co. Donegal, Ireland in August 2012. The project is a result of a collaboration with one of Ireland's most prolific and distinguished poets, Cathal O'Searcaigh. The poems are written in the Irish language, Gaeilge and the images were sourced, photographed and printed by the artist.



The box set, 10 lithographs & photopolymer etchings on Somerset newsprint grey paper, with chine-collé on Japanese white sized tissue on, 28 X19 cm, 2012

Claire Halpin

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, Sculpture in Context, National Botanic Gardens 2012, Dublin, 182nd Royal Hibernian Academy Annual Exhibition, Dublin and representing Ireland at Artisterium 3, Tbilisi, Georgia.

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.



Sentinel, Video still, DVD, Duration 4'30", 2012

Eoin Mac Lochlainn

Eoin Mac Lochlainn graduated from the National College of Art and Design, in Dublin in 2000.

He won The Golden Fleece Award for his work in 2008. In 2010, he was shortlisted for the Davy Portrait Award and he won the ESB Keating McLaughlin Medal at the Royal Hibernian Academy Exhibition.

His work is in the collections of: The Office of Public Works, AIB, Bank of Ireland, AXA Insurance, The Revenue Commissioners, University of Limerick, Wesley College, the Boyle Civic Collection and in many private collections at home and abroad.

He is one of the founder members of the artists' collective Tondo. He has had several solo shows around Ireland, he has participated in various selected exhibitions (RHA, Iontas, Éigse, Oireachtas) and in many group shows in Ireland, England, France, Denmark, the Netherlands, Canada and China.



Gréasán Tréigithe / Abandoned Network, /#1,2,3,4,/ watercolour on cartridge paper, 15 X 17 cm, 2012

Guram Tsibakhashvili

Born 1960, Tbilisi, Georgia
Lives and works in Tbilisi, Georgia

2012, SAMKURA – Armenia/Georgia/Greece/Ireland/Portugal, the State Museum of Contemporary Art in Thessalonica, Greece; Tamada's Tutorial, Meat Factory, Prague, Czech Republic. 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.



Untitled, mixed media, paper, graphite, gouache, oil pastel, 24 X 30 cm, 2011

Heidi Nguyen

Heidi Nguyen was born in Paris, France in 1961. She studied art at Ecole Nationale Supérieure d'Arts Appliqués and also at Académie Julian in Paris.

She worked as Artistic Director for "Climat" in Paris before relocating to Ireland in 1996.

Nguyen has immersed herself in the landscapes of Donegal. Her practice of working en plein air has deeply informed her approach to making art.

Alongside her work as a painter she was a co-director for three years of the An Clachan Gallery in Gweedore, Donegal and recently has completed her own project of designing and building an independent structure: studio/living space.

Last year she participated in the Samkura programme through the residency at the Casa de Artista, Benfiteira Portugal.

Heidi Nguyen's paintings are in many public (OPWA, Donegal County Council) and private collections and she is currently working for the Artistrium Forum in Georgia this October.

Waterflow, oil on panel,
15 X 24.5 cm, 2012



Ra, oil on panel,
15 X 24.5 cm, 2012



Hrach Vardanyan

Born 1987, Gyumri, Armenia.
Lives and works in Gyumri and Yerevan, Armenia

2012, Samkura residency exchange of Clo/Akos, Clo, Ireland.
2011, View:Armenian Contemporary Art, RA Ministry of Culture & UNDP Armenia, Artist's Union, Yerevan, Armenia; 2010, 7th Gyumri International Biennial. Gyumri, Armenia; 2009, Football Diplomacy interactive project with 15/3, Gallery 25, Gyumri, Armenia. 2008, Undercurrent Shifts – ACCEA, Yerevan, Armenia. 2007, City, Still Gallery, Gyumri, Armenia; 2007, Art irrespective of methods, Aslamazyan Sisters Gallery, Gyumri, Armenia. 2006, To the 250th anniversary of Mozart, Gallery Serafin, Vienna, Austria.



Fight, oil on canvas, 70X100 cm, 2012

Ian Joyce

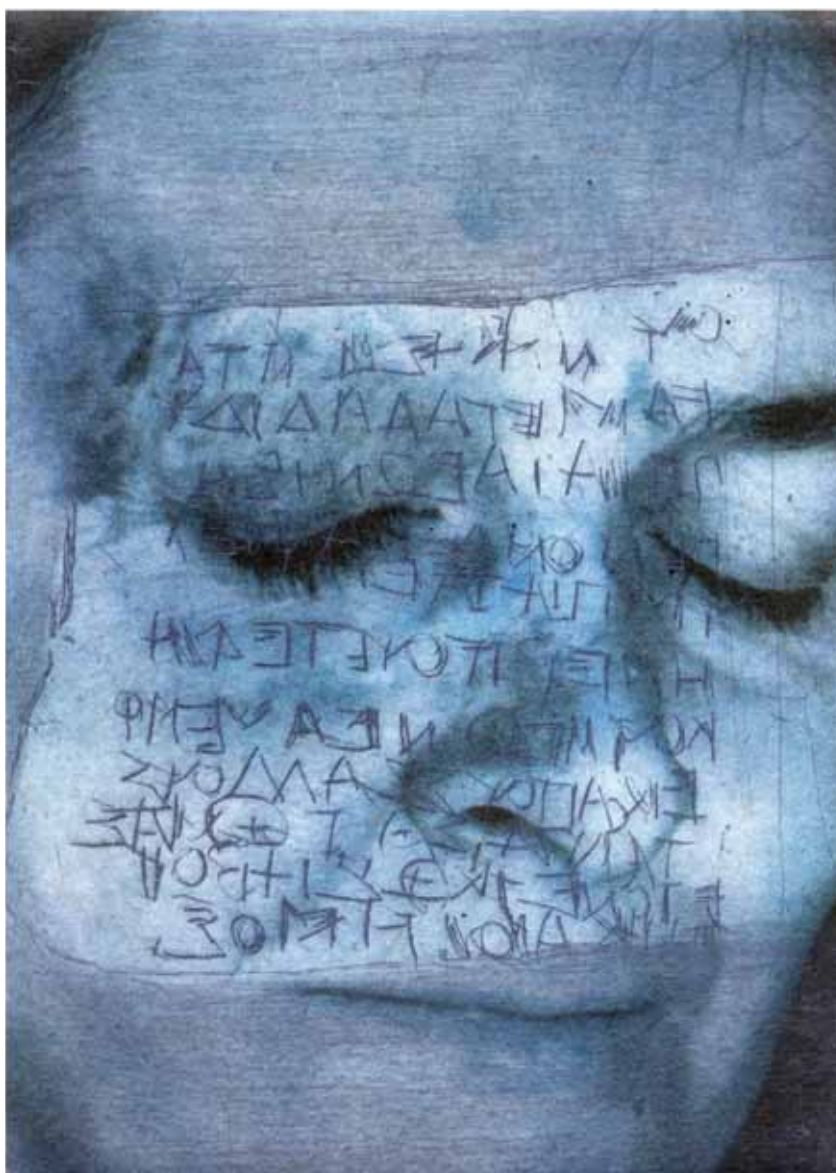
Ian Joyce is lead artist and curator of SAMKURA, a trans-European visual art and culture program supported by the EACEA. (2010-2012). His work has been exhibited, published and performed widely internationally since 1990.

In 2000 – with Oona Hyland- he founded Cló and The Living Archive, a residential art and media workshop that is located at the foot of Mount Errigal in County Donegal at the extreme north west of the Republic of Ireland.

At the heart of a rural, Gaelic speaking region, the unique landscape, language and local culture is a source of inspiration for artists, curators, and environmentalists from all over the world.

In 2013, Facing East, an exhibition of recent works will be shown at the Barry Rooms, Taipei opening January 23rd, 2013. New works and ideas that relate to performance and cross-cultural collaborations are the focus for a residency at Taipei Artists village, which will continue through to March/April 2013.

From a series Greek Ciphers. Sources of the images are transcriptions of ancient Greek stele and medical text-books from the 50's and 60's. These works are made from writing or scratching on aluminum plates and printing over Japanese paper using an etching press.



Aghaidh (Eye ge),
Drypoint & Chine cole,
13.5 X18.5 cm, 2012

Maria Boavida

Maria Boavida is an illustrator and graphic designer based in Lisbon, Portugal.

She graduated in Graphic Design at Ar.Co - Center of Art and Communication, in Lisbon 2007, the same year that she completed Drawing and Painting Course by the same Art School, and Illustration at CIEAM.

After acquiring professional experience in the Museology area as a graphic designer, Maria returned to studying in Cornwall, England to complete the MA Illustration - Authorial Practice at the Falmouth University College, Cornwall, UK.

After returning to Portugal, she became more focused in the illustration area and authorial work as a freelancer and, from that a screen printing studio came to life.

Maria now develops her own illustration and book binding work, teaches screen printing, and collaborates with others artists.

Maria is interested in the limits that exist or separate Illustration from graphic design. She explores each subject until one turns into another. Her goal is to continue to find new ways to approach and develop the combination of graphic design and illustration.

“Only Nature is Divine,
and she is not Divine.”

Typography meets
Illustration A Celebration
of Nature Collection of
four posters A1, with
sentences from The
Keeper of Sheep by
Fernando Pessoa, 3
color screen prints, 2010



Marjorie **Carroll**

Marjorie Carroll was born in Co. Donegal in 1978 where she still lives with her family. With her roots in her native area of Magheroarty and a deep interest in the Art and Culture of Cloughaneely she gained wide managerial experience since joining Cló in 2004.

She studied business studies & computers and she received a diploma in arts practice from NUIG in 2008. She works as director of programmes and office manager for Cló, a visual art and media workshop based in the Donegal Gaeltacht. In 2009 Marjorie was awarded the Mhadghie Hughie Eoin scholarship for Gaeltacht artists.

She works with photopolymer prints, etchings and B & W photography and has a keen interest in handmade jewellery and felting.

Marjorie has exhibited her work throughout Donegal, Dublin & Glasgow.



Mín a Leá, b/w photograph, 16X12 cm, 2011

CONTENTS

	Georgian National Museum, Tbilisi History Museum		
4	THE PROTEST THAT NEVER ENDS	88	Rufus Michielsen & Harry Heirmans
6	Ali Golshan, Masoud Naseri Daryae	90	Gabriel Adams
8	Anita Voza, Stefan Hugentobler	94	Harold de Bree
12	Anna-Lea Kopperi	96	Iliko ZautaSvili
14	Sitara Ibrahimova	98	Jessy Theo Rahman
16	Elene Rakviashvili	100	Juliet Fowler Smith
18	Ia Re, Misha Maisuradze	102	Suzanne Bartos
20	Irma Sharikadze	104	Lisa Benson
22	Jayne Dyer	106	Marjolijn van der Meij
26	JUR art group	108	Max Bühlmann
28	Moorland Productions	110	Paul Donker Duyvis
32	Koka Tskhvediani	112	Phil Dadson
34	Maya Baratashvili	114	Sim Jae-Bun
36	Manuchar Okrostsvardze	116	Susanne Muller
38	Pia Lanzinger	118	Yoko Kajio
40	Sarah Pellerin	120	Yoo Joung Hye
40	STIGMAT	122	PROTEST WITHOUT CONCEPT IS LIKE ART WITHOUT THOUGHTS
44	Teo Kvitsinadze		
46	Vitaly Komar	124	Tbilisi Eliava Market
50	Wunderkammer	128	DISCOVER ELIAVA PROJECT STREETWISE: AT ELIAVA BAZAAR
52	Giorgi Janiashvili & David Janiashvili		
54	BATUMI BACKYARD STORIES		
58	NINE DRAGON HEADS, NOMADIC PARTY 2012		
62	PARK Byoung-Uk	132	Rustaveli National Theatre
64	Ali Bramwell	133	RETURN TO THE BEGINNING
66	ARWINDA		Maria Safronova, Aleksandre Chinchaladze, a.k.a TeTe
68	Bernhard Gerber		
70	Bram Arnold		
72	Bruce Allan		
74	Channa Boon		
76	Christophe Doucet		
78	Cho Hyunjung		
80	Daniela de Maddalena		
82	Denizhan Özer		
84	Enrique Muñoz García	136	Leonidze State Museum of Georgian Literature
		139	BANNERS & DIARIES
			Alexey Lunev

- 140 Honza Zamojski
 141 Jadwiga Sawicka
 142 Sergey Shabohin
 143 Wojciech Bąkowski
 144 Zhanna (Jeanne) Gladko
 122 CONTEMPORARY ART
 GALLERY “Ÿ”

The National Parliamentary Library of Georgia

- 147 Lado Pochkhua
 148 Sasha Chavchavadze

Goethe Institute, Georgia

- 150 ZEBRA POETRY FILM FESTIVAL**

Galla Gallery

- 154 THE SKY - 24 HOURS**
 155 Konstantin Sulaberidze

Tbilisi State Academy of Arts

- 158 SAMKURA**
 159 Aikaterini Gegisian
 160 Alexandra Ramires
 161 Aoife McGarrigle
 162 Claire Halpin
 163 Eoin Mac Lochlainn
 164 Guram Tsibakhashvili
 165 Heidi Nguyen
 166 Hrach Vardanyan
 167 Ian Joyce
 168 Maria Boavida
 169 Marjorie Carroll



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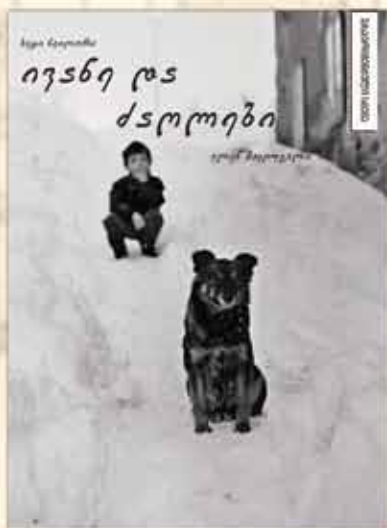
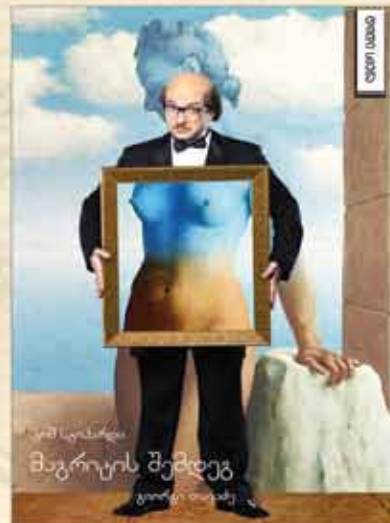
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