

design**tbilisi**

STORY AS A WOVEN CARPET

Group exhibition of seven Georgian artists

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Opening at LC Queisser, Tbilisi

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Budka - venue for a variety of events - informal lectures, music listening sessions, art performances, and film screenings

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Sun of a Beach



Andro Eradze

Untitled, Fireworks series, 2019
Photographic print
42 x 59,4 cm | 16 1/2 x 23 1/2 in
Edition 2/2

68projects is pleased to present a currently living and working in Tbilisi, Georgia. The exhibition is comprised of cultural fragments and addresses new narratives constructed in the young artists' work. Georgia has always been somewhat exoticised throughout the history starting from Ancient Greeks and up to the 20th century travelers' accounts. What others have said and opined about the country is collected in Georgian textbooks and was taught to generations. The artists presented in this exhibition are telling stories from their own perspective. They represent the generation that may have started the process of creating and telling their own stories, similar to Demna Gvasalia's SS19 Paris show.

These 21st century Georgian artists choose their cultural and visual references via Internet, via computer screen, accessing the information beyond physical borders and discovering other ways of seeing and doing things. For them, everything is available at once, on the screen, with no time evolution as explained in art history, neither following traditional canons of good and bad. Although, they're drawing inspiration from their immediate environment and the work is less disconnected from the local tradition as it seems at a first glance.

STORY AS A WOVEN CARPET

6 September - 16 November, 2019

ANDRO ERADZE,
LEVAN CHELIDZE,
SALOME CHIGILASHVILI,
TEZI GABUNIA,
NINO KVRIVISHVILI,
TAMAR NADIRADZE,
GIORGI QOCHIASHVILI.

CURATED BY IRENA POPIASHVILI

68projects
Fasanenstraße 68, 10719 Berlin

Life in River's Magic Garden

Liza Zhvania

Draining the South slopes of Greater Caucasus (northern Georgia) and North slopes of the Lesser Caucasus (north-east Turkey), Mtkvari cuts through Georgia, flowing east through Azerbaijan, into the Caspian Sea. Tbilisi, accommodating about half of Georgian population has been built on two coasts of Mtkvari. While the initial "city-developers" relied on Mtkvari and the surrounding hills to guide them into ways of habitation, maximally relying on the natural resources - using water for irrigation, cleaning, washing, bathing purposes, the urban development throughout the past century, especially the last decades, has followed different motives of infrastructural development, polluting the river, and rendering the river shore basically inaccessible to people. Alongside the walls, preventing (datborva), Mtkvari is guarded by highways on both sides. While this infrastructure facilitates the transportational flows, it denies access to pedestrians or fishermen to the riverside. Overpowered by the rationale of economic greed, demanding the transportational efficiency, the infrastructure surrounding Mtkvari sets this natural resource - which implies the cross-border continuity, as well as connectivity to Tbilisi's urban history, beyond the cognitive realm of the inhabitants.

River's Magic Garden was set on the shore of mtkvari, close to the transportational center of the city - with highways crossing over each other. The exhibition space stretched to the point where "Verarechka", flowing from Tbilisi's south bordering hills, acting as a sewage system, enters Mtkvari, flowing under one of the highway-bridges. The wooden staircase, led pedestrians from the embankment, down to the shore - filled with trees that have been growing there for decades.

The access to the stairs was hardly accessible to pedestrians, as there is no cross pass on the highway guarding the shore, yet it acted as a portal to the time-space measured by the slow and steady pace of the river, and the height of the trees. The experience of the visitor was paradoxical and full of contrast. The natural and historic essence of the city became tangible, as people could access the river. Yet the strong smell of the river, as well as the heavy traffic, flowing parallel to the river's flow on the surrounding highways, strengthens the awareness of the contrasting context. The symbolic access to the "natural", more than offering the promise of reappropriating Mtkvari as a natural resource, was effective in its juxtaposition with surrounding infrastructure.

For two weeks Mtkvari shore - filled with site-specific works, great selection of diverse documentaries, projected on the river-bank wall, and the central space of gathering - Place of Knowledge, became a social hub - a space for sharing, exchange and reflection. Providing space for the community's necessity for connectivity, reflection, curiosity and self-expression - this portal picked up life with a natural pace. Collaborating with Tbilisi City Hall, CCA team cleaned the shore and provided electricity and light to the exhibition site from the city lighting system. In this way CCA acted as a mediator between city resources and the need of inhabitants for a space to create and share. The intention behind many of the works created for this exhibition has been a certain kind of care, an offering of treasures to the community. Some works suggested different functions of the given space, while others stressed the subversive character of the paradoxical context.

The arena-like stage, made of long wooden stools, hosted many local and international artists and musicians for talks, performanc-



es and presentations. Place of Knowledge was the center for exchange, reflection and joy.

Filtering Mtkvari water, Mariam Kalandadze created a spring - symbolically returning the cleansing function to the river water, which for centuries had been used for bathing, washing and cleaning by Tbilisi inhabitants. With a half-cut Qvevri (ancient Georgian vessel used for making wine) as the spring basin, the work invited visitors to experience the water, bath and wash. In a way the work suggests the possibility to reclaim the historic function of the river, yet surrounded by salt, this installation brings the access to water to a symbolic realm - securing a cognitive space, rather than making a political statement. Bringing magnetic sand - traditionally praised for its healing powers - from Ureki (village on Black Sea shore), Gala Eristavi offers visitors natural treasures, inviting them to play. Collective work by Ariali created a circular curtain, made from thin coin-like circles of brass. Hanging this sculpture from a willow tree, artists invited the visitors inside for a magical view. Mamuka Japharidze, cutting small holes through tree logs provided "nesting" for the local ecosystem of water-side insects.

On the shore where "Verarechka" enters Mtkvari, Zura Tsosurashvili placed an aircraft-looking wooden structure. Offering visitors an "office" to sketch, work and dwell, this sculpture got appropriated by local fisherman. Closeby, Iliia Makharadze opened A Store for Everything, where visitors would write what they desired and then together with other visitors, Iliia led workshops to create these objects from scratch and leftover materials.

Gocha Jgenti's sculpture, stretched a vessel - used for carrying construction materials, from the highway-bridge to the point, where polluted "Verarechka" enters mtkvari, and based it on a sculpture, resembling the trash carried by the river.

This work was a snapshot of the complex infrastructure processes surrounding Mtkvari. With a similar subversive attitude, Austrian artist David Prieth stretched a banner between several trees, showcasing caricatured versions of the political posters which cover Tbilisi streets.

This social oasis - River's magic garden served as a space for diverse impulses and exchanges. Starting from works delicately treasuring the natural resources, the exhibition ended with a performance by Caddamkvana - collaboration between musicians and an artist, chanting mantras:

"having lived like a dickhead living with a dickface haunted by messiahs

om na my so good
om na my so new"



The Tbilisi Art Market

By Leslie Johnson and Josefina Posch

Leslie Johnson and Josefina Posch are based in Sweden. Internationally active as artists, curators and educators. In Georgia they produced the exhibition nordic art / Between Miracles 2012 and participated in the third Tbilisi Triennial 2018.



As usual we arrived in Tbilisi at 3 in the morning, to start work for our project for the Tbilisi Triennial 2018. A short nap later we met with maverick curator and founder of CCA-Tbilisi Wato Tsereteli. He hooked us up with two artists working as art assistants and off we went to the art supply store a.k.a the Eliava Building supply market. This was not our first visit to the market, our infatuation began already back in 2012 when we produced the "Nordic Art: Between Miracles" exhibition.

The combination of sleep deprivation, 33+ C heat and the seemingly never-ending maze of shops, stalls and merchandise, enhanced the sensation of having being transported into a city within a city. We navigated speedily through the narrow alleys, bombarded by smells and noise occasionally accompanied by stray dogs eager to lead us where we should go. Steel rods, piping, plastic tubing, wheel barrels, pigments, paint, engine parts, food, household items, pliers, old lamps, new lamps, strings and strings of LED lights, brooms made out of bushes, wooden ladders, tiles, cement, urinals, faucets, nails, hammers, wall to wall carpets and wheels: you name it, it was there!

The symbiotic trade community of narrow and suitably grapevine covered streets populated by the merchants and customers in seemingly endless negotiations, conversations, disagreements; gossiping, playing chess, eating and drinking was a surreal theater of life.

In Tbilisi again in 2019 for research we enter a store at the Eliava market. They remember us from the Triennial time, foreigners buying meters and meters of wiring, white building plastic, and all the grommets and tools to put together our installation in Gori. Here the price is directly reasonable for today's speculative shopping -- woven straps for 3 GEL per meter as opposed to the other shop where the owner mistook us for hipster interior decorators.

Any store can be an art supply store, as objects from daily life can be appropriated as art, or put to use as material. Traditional art stores sell paper, drawing, printmaking and sculpture tools. And then there is everywhere else: hence, our enthusiasm for the building supply market.

It is not always clear whether you find, among the unlimited selection of small hardware, odd tools and containers, floor tiles and plastic tubes, nets and cloths --inspiration for a new art work -- or actually just an oversize fly swatter. Sometimes one questions an impulsive purchase as it hangs around the studio for weeks like a souvenir -- until the instinctive choice begins develop a new work. Either you know what you want and where to find it, or, you want it to find you. We are also shopping for new intentions.

A psycho-geographic affect of the market is to speculate on what could be made and choose goods that set loose new directions. To force an accident in one's own planning. Looking, smelling, handling and thinking as well as a conversation with the shop owner are part of that experience. The chaos is socially and emotionally challenging. Like a town square, we learn to have exchanges of goods, knowledge and experience.

Shopping online is convenient. Online the price is fixed, often with a slight discount that is absorbed in the shipping. But losing oneself in the market is desirable as an interactive experience with goods and with strangers. As with a happening, we are collaborating and improvising. Bargaining exercises our manners. To lose or win gracefully, to not get what you want but still part on good terms with your opponent -- to redraw together the line of fairness -- is something one does not exercise online.

A building market is a tourist attraction. But some people would rather scout out good magnets than whirl around in teacups for 60 seconds. Cities can become more relevant by realizing that their "rubble" is actually more interesting than their spas.

KEEP FALLINGDavid Meskhi
August 2019

The fascinating moment between leaping and falling is difficult to put into words. The brief feeling of weightlessness when the body reaches the highest point, pausing momentarily before reversing direction and gravity pulls it back towards the ground, except last step never happens in my photography... The dusty cosmos on a gymnastic carpet, makes it all blurry by magnesium powder.

The increasing degree of abstraction observed in Meskhi's work makes it difficult for the viewer to locate the photographic motifs spatially, depriving the photographs of any documentary character. The use of this artifice lends Meskhi's images a mystical, intangible quality. Like creatures from another world, the half-naked, well-trained bodies seem to plummet from the sky. Meskhi's characteristic images in the exhibition are paired not only with photographs from his short time in the military training program but also with long-distance and close-up photographs of sun- and moonscapes, whose qualities and traits captivate the artist to a similar degree as human body movement. they basically continuing subject of the body and giving human and celestial different meanings and qualities.

My first childhood images; sounds and feelings I start to collect in two places: First - in Small apartment of an old, beautiful town of Tbilisi , Capital of soviet Georgia and Sport school, where I used to go with my father all the time, where grew up...

My father was a gymnastics coach just like his Father. Most of our family albums looked like art books full of images collected from different sport competitions... everything around me was influenced by sports...

Life in Soviet world was based on affinity. No individuality, Army-style equality and very conservative principles. At home, nobody spoke candidly about outspoken unconventional ideas and everything was pretty much levelled with the imposed ideology of our country in general. Except one thing: my family had a glimpse of a different, banned world, - our coffee table was different form all other same looking coffee tables in all other same looking apartments...

Beside daily newspapers with boring fotos of old people and happy factory workers, you could always find a figure of flying gymnast from sports competitions booklet, brought by my father form a far away place, as well issues of virtuously designed soviet photo magazines. These flying sportsmen were like super powered heroes from other universe- the world outside Soviet Union. Watching those booklets functioned as a key , like a door to magic places...

**29 August -
13 October**Project ArtBeat gallery
14 P. Ingorokva str., Tbilisi, Georgia

Hanna-Maria Hammari

Opening: 28 September
29.9.2019 - 27.10.2019

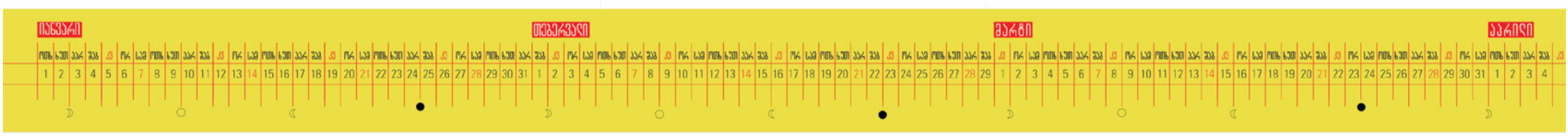
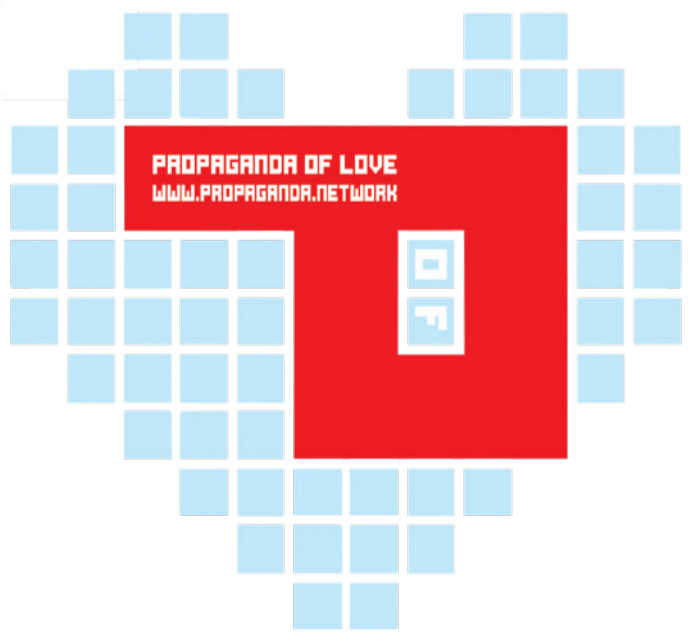
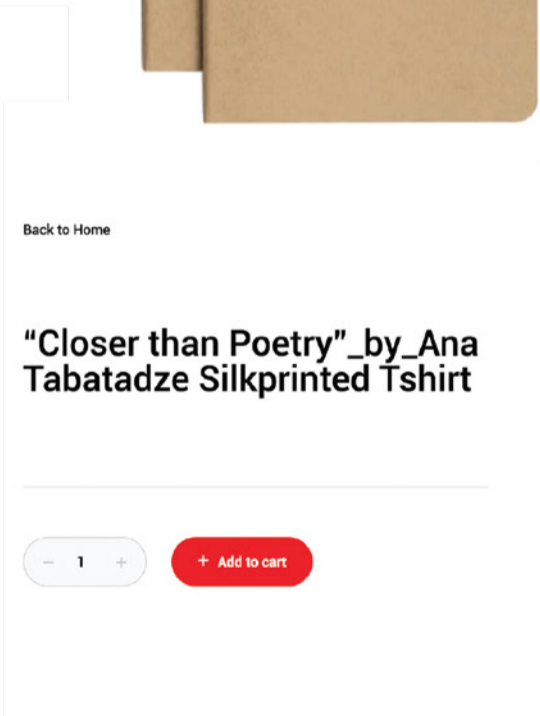
Stefanie Heinze

Opening: 2 November
03.11.2019 - 15.01.2020



Hanna-Maria Hammari

Golden Car, 2019
Glazed ceramic, plastic, brass
43,5 x 32,5 x 12,5cm
Copyright courtesy of the artist,
photo: Ulrich Gebert



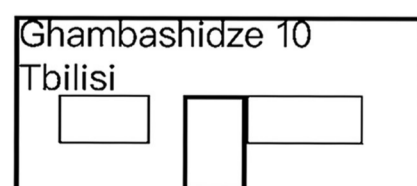
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THURS-SUN: 20:00-02:00
 TERRACE AND COURTYARD
 ARE OPEN UNTIL 00:00



Tbilisi Architecture Biennial

'What Is Yours, Is Yours: One Garage Manifest'

Garages are one of the few self-made structures that emerged during the 1990ies and early 2000s in the post-soviet urban context of Tbilisi. The dwellers have just claimed the land in front of their residential blocks and built the so-called garage space, in many cases without even possessing cars. The new self-made constructions just appeared in the courtyards of the soviet blocks occupying large public space areas. Although, this process has created a total architectural chaos in the city, partially it has addressed the space and social problems of that epoch. Although the increasing informal production of urban space has resulted in chaotic urban development and rejection of planning principles, it can't be denied that the garages addressed contemporary societal problems.

A reduced threat of crime, coupled with new possibilities to rent out the garages, have moved people's cars outside the garages again. During the last years, these spaces have transformed and gained new use in some cases becoming an extension of the private living areas or a commercialized space and additional income source for owners. Meanwhile many garages have been left abandoned without usage occupying a space for no use.

In a garage a human becomes a human again and returns to an original, primitive state of being.

A garage is a temporary setting, which has shaped a temporary human – as an audience for its own self. Earned, occupied structure, which has ended up as an owned unused void. Such void is an inherited setting and there is a great desire to fight and fill this emptiness. The void will be filled by one of the four elements.

Huge amounts of water will sink the garage. The garage is filled with many colorful fun things. Huge amounts of water are accompanied by the cheering voices of children, this is something that has not been heard before, in this place.

The garage is a solid steel structure and is enclosed by a metal lock.

„About 50 owners in Gldani have let their garages to be demolished in order to free up some space for public recreation.“

“Nearby the 17th and 24th residential blocks located in the fifth micro-district of Gldani, 50 garages are being dismantled by their owners. According to Gldani municipality, after the dismantling works are finished, the existing space will be expanded and the public space will be arranged together with the residents. According to them, the recreational space will be located on the 9,000 sq. m area.”

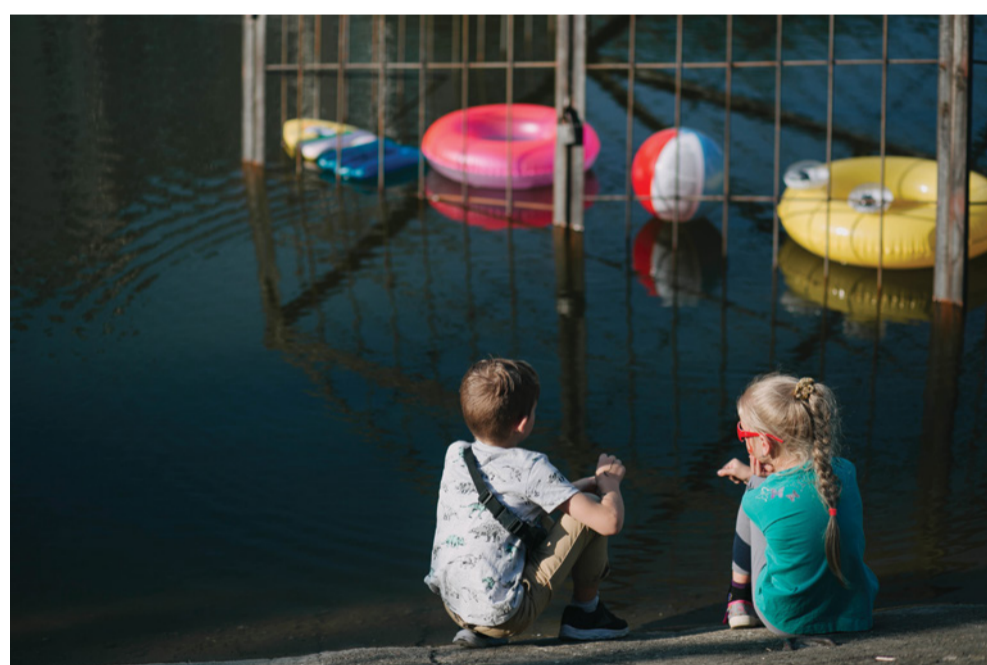


photo credits: TAB, Anastasiia Kubert

Team: David Brodsky, Tinatin Gurgenzidze, Otar Nemsadze, Tobias Schmitt, Gigi Shukakidze

Place: Zaliska Lake, Ivano Frankivsk, Ukraine

12.07.2019

Tbilisi Architecture Biennial is
Co-funded by the Creative Europe



The Eight **IDS students** who had won in **2018-2019 year** internal competitions to travel to Germany in September 2019 to celebrate **the Bauhaus Centenary:**



September 2019 witnesses all these students visiting Weimar, the birthplace of Bauhaus; Dessau, the Walter Gropius-designed Bauhaus complex where the school spent their best years; and Berlin, where the main archive of Bauhaus is stored. They also travel to Munich by invitation of Mr. Claus Hipp, Professor Honoris Causa of GTU, who is a long-time friend, sponsor and art lecturer for IDS.

As a result of this trip, the students prepare studio workshop projects to be presented for other IDS students and guests in October 2019.

Competition 1:

The smartest question to Nobel Prize laureate Prof. Riccardo Valentini was given by Samuel Anil, Second Year Bachelor Student of IDS.

Competition 2:

The best idea to redesign the IDS entrance space downstairs was presented by Mariam Gakhokidze, Third Year Bachelor Student of IDS.

Competition 3:

The best idea to re-design the entire IDS interior and terrace was presented by Nick Zaalishvili, Second Year Bachelor Student of IDS.

Competition 4:

The best idea to change the facade of Tskaltubo Musical School was presented by Mari Chitorelidze, Third Year Bachelor Student of IDS.

Competition 5:

The best idea to change the terrace of IDS using a phenomenology tool of her choice was presented by Mariam Akhalaia, Second Year Master Student of IDS.

Competition 6:

The best re-styling of the present image of the bronze eagle featuring on the GTU logo was presented by Vanessa Fernandes, Second Year Bachelor Student of IDS.

Competition 7:

The best series of photographs for Ferrante Ferranti workshop was presented by Ketevan Zhorniaki, First Year Bachelor Student of IDS.

Competition 8:

The best photograph of IDS premises (inside, outside, terrace or detail) was presented by Eka Tavshavadze, First Year Master Student of IDS.



Eka Tavshavadze's winning entry for the IDS interior photography competition

**MAY 15-17
2020**

**TBILISI
ART
FAIR**

T KEEP AN EYE OUT
F FOR THE NEXT
F YEAR'S EXHIBITION!

F

TBILISIARTEFAIR.ART

[f](https://www.facebook.com/TbilisiArtFair) [@TBILISIARTEFAIR](https://www.instagram.com/TbilisiArtFair)

Open Calls

September 14 - September 20

MAUDI
140 A.Tsereteli Ave, Tbilisi, Georgia

'Luminescence' - Open Call for Georgia based visual artists

Galleries, Tbilisi

September 13 - October 14, 2019

GALLERY WAREHOUSE
35 Tabukashvili str, Tbilisi, Georgia

Sopho Kobidze Solo show

September 15 - November 15, 2019

PATARA GALLERY
Vake Park Underpass

Sandro Sulaberidze Solo Show

September 12 - September 21, 2019

TBILISI PHOTO FESTIVAL
<http://www.tbilisiphotofestival.com/en/programme/>

September 14 , 20:00-03:00, 2019

Night of Photography Mushtaidi Park.
The program features the works of over 300 photographers from all over the world

September 16, 20:00, 2019

TBILISI PHOTOGRAPHY AND MULTIMEDIA MUSEUM
14, M. Kostava str.,

UNUS MUNDUS: FROM RITUALS TO TRANCE
Vincent Moon and Priscilla Telmon

September 29 - November 27, 2019
Opening: September 28

LC QUEISSER
Tsinamdzgvrishvili St. 49 Tbilisi, Georgia

Hanna-Maria Hammari

May 20 - September 10, 2019

SIMON JANASHIA MUSEUM OF GEORGIA
3 Shota Rustaveli Ave. Tbilisi, Georgia

Museum Fest. Story told by postage stamps

September 13 - September 27, 2019

DARABA
8 G.Kikodze street

Irakli Gabashvili exhibition

August 29 - October 13, 2019

PROJECT ARTBEAT GALLERY
14 P. Ingorokva str, Tbilisi, Georgia

Nata Sophromadze & David Meskhi

August 31 - October 13, 2019

MOVING GALLERY BY PROJECT ARTBEAT
>

Landscape, Cityscape, Seascape
Curated by Konstantine Bolkvadze

August 31 - September 5, 2019

Beso Uznadze solo show
Platanus Garden, Ozurgeti, Georgia

September 7-13, 12:00 -19:00, 2019

Keti Kapanadze solo show
Batumi Boulevard, Batumi, Georgia

September 15 - October 23, 2019

ERTI GALLERY
19 P. Ingorokva str, Tbilisi, Georgia

Koka Ramishvili - Light Machines
Curator: Karine Tissot

October 25 - December 10, 2019

ERTI GALLERY
19 P. Ingorokva str, Tbilisi, Georgia

Andro semeiko - Blue Horns Poets
Curator: Elene Abashidze

September 7 - October 5, 2019

ELENE ABASHIDZE SHARED SPACE
12 P. Ingorokva str, Tbilisi, Georgia

Danarti all stars

July 29 - September 7, 2019

GALLERY NECTAR
Bochorishvili st. 89 Tbilisi 0160 (next to the presidential library)

Catrin Bolt Exhibition
Hours: by appointment gallerynectar.ge

June 27 - September 10, 2019

GEORGIAN NATIONAL MUSEUM
Ioseb Grishashvili Tbilisi History Museum (Karvasla) 8, Sioni Str. Tbilisi, Georgia

Vakho Bugadze's exhibition "Three, Four" Together with artists Gogi Okropiridze and Catrin Bolt

September 6 - October 4, 2019

UNTITLED GALLERY
17, Ivane Machabeli street, Tbilisi, Georgia

Alternative archive exhibition

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WEEK**

Page curated by Gvantsa Jishkariani

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