



Portfolio
Nini Palavandishvili

Nini Palavandishvili was born and raised in Tbilisi, Georgia. After studying Art History in Tbilisi, she graduated from the UdK Berlin in Faculty of Public and Industrial Communication. After returning back to Georgia she worked as graphic designer for diverse advertising companies, cultural institutions, media and book publishers. Designing catalogues for exhibitions and individual artists led her way back to visual art and artist community. In 2006 Nini joined artist initiative GeoAIR and since then she is actively engaged in curating and organizing international exchange project in Georgia and beyond its borders. Nini Palavandishvili is also a coordinator of an art residency program launched by GeoAIR in January 2010 in Tbilisi, Georgia.

Through her projects Nini researches on social and political contexts and its interpretation in the context of cultural production and contemporary art. She is interested in artistic practice that gives innovative forms and finds a language with which it is possible to speak about political and social matters.

Her recent projects include: *Travelling Foodways. Betlemi Quarter Stories*. Tbilisi, Georgia (2013), *Undergo. The parallels*. Tbilisi, Georgia (2012), *Very/Con/Temporary*. In collaboration with Goethe Institute, Georgia, (2012), *East Mission*, Berlin, Germany (2012), *Dressing Room/Garment Work*. Elizabeth White & Anne Elizabeth Moore in the framework of Artisterium, 4th Tbilisi International Contemporary Art Exhibition and Art Events, State Silk Museum, Tbilisi, Georgia (2011), *Are We Again Travelers or Still Tourists?* Artistic city trips in the framework of the IETM Autumn Plenary Meeting, Krakow, Poland (2011), *Time future in the time past*. multidisciplinary audio-visual art project, Batumi Georgia (2011), *IMAGO*. Group exhibition at the Museum of Contemporary Art (GfZK), Leipzig, Germany (2011), *The Last Match*. In the framework of Artisterium, 3rd Tbilisi International Contemporary Art Exhibition and Art Events (2010), *Frozen Moments: Architecture Speaks Back*. A project by Joanna Warsza. The Former Ministry of Highways of the Soviet Republic of Georgia, Tbilisi, Georgia (2010).

Her writings have been published in:

Nothing to declare. In: *The Journey to the East*, Arsenal Gallery, Bialystok, Poland, 2011

Meanwhile. In times of De- and Re-Construction. In: *Transrelation*, (Ed. N. Tchogoshvili) Goethe Institute Georgia, 2010

Invention of Contemporary Art in Georgia. In: *Atlantis. Hidden Histories – New Identities*. European Art 20 Years After the Iron Curtain; Heinrich-Böll-Stiftung Brandenburg and argobooks, Berlin, 2010

Nini Palavandishvili lives and works in Tbilisi.

Betlemi Quarter is a very old historical part of Tbilisi, where people of different ethnic groups lived throughout years. It was revitalized by ICOMOS Georgia and local community. Project addresses the issue of displacement and “migrants” lives through transforming their household and foodways in the engaged artistic works, transforming their stories and private space into public. During the project we worked with people of three different ethnic groups, which have been living in Betlemi Quarter for generations - Greeks, Armenians and Jewish.

It is a popular understanding that Tbilisi has been multi-cultural ever since its existence and people of different ethnic and cultural backgrounds have lived here in peace. This might be referring to ‘the traditional groups’ living in here, but again recent changes in the history, political developments and gentrification processes show active displacement of these ethnic groups to outskirts of the city, for example Kurds are almost invisible in their original place.

Foodways have always been an important aspect of one’s identity, as well as crucial for the communication between people. Hence, with the project of cooking food linked to their ethnic identity, as well as telling stories and serving it publicly, distributing artistic leaflets about the ‘cooking events’, providing the information through media and by creating art projects regarding the matter, the project aimed to provide communication between and raise awareness of different groups in contemporary Tbilisi.

Three “migrant” groups living in Betlemi Quarter were selected for the project and extensive fieldwork was carried out with them, including placing emphasis on their foodways and households. Based on the information obtained from the fieldwork, selected artists (visual artist, photographers, graphic designers from Tbilisi State Academy of Arts and CCA Tbilisi) collaborated with anthropologists (students from Tbilisi State University) for transforming the findings of their household (visual appearance, stories, artifacts) into publication and outdoor public cooking events. For each public cooking event we produced small fanzines. Foodways and food-related practices were the big part of the project, showing how migrants’ identity is seen and expressed in food and while making food of their own culture in a different country, what remains of their own and what transforms to the specifics of the host country, what external contacts are made to their home communities for keeping the foodways of their own.

Therefore, placing emphasis on this aspect we linked to and elucidated how the environment they live in, both interior and exterior, is affected and the other way around. Moreover, the living environment represented in outdoor space served as a place for eating where the audience was invited to try the food of “migrants”, as well as exchange stories of migration, history of their home country, recipes and extend it from there. During the festival day, chosen three families publicly cooked their ethnic food and audience had a possibility to taste it in or close by their houses, hear their (hi)stories etc. Guests also had a chance to get involved in the cooking process and share their culinary stories. Moreover, on festival day specially prepared brochures, containing recipes and different textual and/or visual material of these families, were distributed.

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The notion of a “public space” together with an “Art in a public space”, has acquired a new significance in the last period worldwide. The word “public” means democracy, and includes “clearness”, “openness”, “involvement”, “participation” and “responsibilities” not only from the governmental side towards people, but between people in general as well. Discourse about Art in a public space, is not only definition of the word public, but it is also realization of the idea of democracy.

An exhibition project *undergo. the parallels* took place in Tbilisi pedestrian underground passages. After the collapse of the Soviet Union, these underground passages have experienced different stages of existence: first they were completely abandoned and became dangerous places of mugging and robbery. The outcome of this was that people entered them more and more seldom, choosing to cross streets loaded with traffic arbitrarily, which led to a significant death toll. Later, these undergrounds became places where alternative, unofficial selling points arose. The more efficient sellers developed kiosks, shops, gambling places etc. Some of these underground passageways developed their own life, parallel to “normal” city life in the open air. These passages somehow turned into spaces of meeting and communicating, the youth are gathering in gambling houses, some musicians and students meet to play and listen to the music, the shop keepers are in close contact with the passengers and potential customers.

Today these undergrounds are still under development, in some of them new “organized” commercial infrastructures are built, some of them are under the danger of collision, also there appeared some passages which regardless of their necessity, has lost their practical function, and became place for garbage, or turned into public toilets.

There were two direct goals to be achieved with the project *undergo. the parallels*: practical and artistic. In term of practical goals we hoped animating the population of Tbilisi to more frequent usage of underground passageways. For these artists worked directly on site in the passageways, some of the works were displayed during the whole project period, but also temporal actions and performances were held in different passageways... Project guide, which informed about all the activities, was spread out to general population. On the one hand, activities carried out during the project animated pedestrians to enter the passageways and on the other hand they gave an input to officials for improvement of the given situation.

On the artistic level, site-specific works (light installations, sound installations, photography, street art etc.) produced especially for the passageways addressed socio-political and concrete practical issues mentioned above. Tbilisi and Georgian audience is not used to art in public space and in participatory art. With the project *undergo. the parallels* we aimed to confront the general public with unconventional ways of perceptions of art and engagement with it. Some artworks as street art, light installations, produced during the project, also remained on-site and acted as a long-term attraction in both practical and aesthetical ways for the passageways.

undergo. the parallels was realised in the frame of our EU project SPACES, promoting artistic action in the public space and the recovery of urban public spaces for art, culture and residents. SPACES takes place in Armenia, Moldova, Georgia and Ukraine.

2012



For *BaseCamp Stockholm* the two curators, Nini Palavandishvili (Tbilisi, Georgia) and Anna Smolak (Krakow, Poland), would like to extend and develop a project “The Visit”. The project is based on the research of different ethnic, cultural and religious groups living in chosen cities (Tbilisi, Krakow, Stockholm).

“The Visit” is designed as a series of artistic events that will take place in the private spaces of the citizens of different ethnic and national identity residing in Sweden permanently, or temporarily, also illegal immigrants, those who live in guest countries throughout generations as well as contemporary nomads, who are permanently on the move.

The purpose of this project is to discuss the modern identity of the city based on the idea of the citizen-newcomer, as well as to reinterpret the concepts connected with private space and intimacy of living. By attempting to answer what it means for the newcomers to have a private space. Does it mean freedom or quite the opposite – separation? Does home exclude from the broader social context and how may it be influenced by the external factors? We will point to the shifts between “public” and “private” and will draw attention to the problems of the progressing isolation of the private life which leads to erosion and eradication of social relations. By addressing the issues of the legality of the stay the project will also refer to the privacy of the space in the political and legal context.

We would also like to extend our research to a new type of short-term migration which occurs particularly among young people who visit Stockholm without the intention to stay there permanently. For this group the process of absorption and exchange of cultural identities have a different dynamic and is less burdened with the feeling of loss.

The subjective map of the city that will emerge from this project will outline the tension and dynamics around cultural diversity which are a result of political processes and reflect not only the condition of the city but also individuals.

The aim of this project is also to discuss the concept connected with the rituals of visits and hospitality, the private space and functioning of art outside the institutional context.

We believe that art has the potential to capture the intimate experiences and translate them to universal values. The functioning of the private space is governed by individual ritual. The appearance of the visitor (artist) is also subjected to this ritual. By introducing the artist to the newcomer’s home we would like to see how the roles of the host and guest overlap and transform.

The interaction between the artists and the dwellers will lead to the creation of artworks based on family archives, personal stories and visual potential of the living space putting the artist in the position of the storyteller who overcomes language and cultural barriers. We would like to engage in the project not only artists but also theoreticians representing different disciplines to obtain multidimensional picture.

October 31- November 10, 2011, State Silk Museum, Tbilisi, Georgia

Anne Elizabeth Moore and Elizabeth White are artists from the United States who occasionally collaborate on social practice-based projects in regions undergoing great economic or political change. This collaboration combines two previous projects, both addressing the role of women's work, appearance, and labour in the international garment trade and fashion industry. Dressing Room / Garment Work is presented in the Silk Museum, a beautiful formerly state-run facility now undergoing a rebirth—although the silk industry, itself, is receiving no such revitalization. This disparity between public celebration and economic development comes under scrutiny in Dressing Room / Garment Work.


Dressing Room (2006) explores the relationship between self and reflection in the social and psychological site of the dressing room. In U.S. culture, women in particular are held responsible for learning the language of clothing and for developing the related but separate skills of shopping and dressing. Everywhere we go, our female bodies are regularly surveyed as meaningful territory on which social status, personality, and moral character are written. Thus the capacity to project the way in which we wish to be received indicates mastery over our appearance and provides a sense of power within a system over which we have little control. Housing many of our hopes and fears, the dressing room then becomes a space in which this quest for power is continually played out through repetitive self-scrutiny. In this private space we evaluate what will be our public appearance, considering ourselves as the objects of others' gazes, simultaneously looking and being looked at. Making public my self-surveillance, projections show me trying on dresses and looking at myself in an endless loop, pointing to the awkwardness and interminability of our efforts for satisfactory presentation of self. Filmed separately, the two video feeds amplify the distinction between self and appearance and interrupt the viewer's privileged voyeuristic perspective.

Garment Work (2010) was conducted by Anne Elizabeth Moore in residence at the Leipziger Baumwollspinnerei, formerly one of the largest and longest-running textile mills in the world. A site for early radical socialist organizing and a haven of sorts under the GDR, the Baumwollspinnerei took a heavy hit when the Berlin Wall fell, and let most employees go, eventually ceasing production entirely and opening its doors to artists and galleries. Local demand for textiles, however, did not decrease in 1989, nor the products they are made from. Germany took advantage then of an international policy called the Multi-Fibre Agreement, which was intended to allow the world's most impoverished countries the chance to enter the lucrative industry. Today, however, this agreement has ended, alongside the local benefits it ensured, so Cambodian women now make t-shirts and jeans for the US and Germany and others under extremely difficult conditions. The video distills 34 hours and 36 minutes of work into an hour-long video of Moore's durational performance, which involved taking apart a pair of jeans with her bare hands under the contemporary conditions of the former textile mill. Garment Work is a meditation on capitalism, integrity, loss, and perseverance.

Project was shown in the framework of Artisterium, 4th Tbilisi International Contemporary Art Exhibition and Art Events.

FOR 2





For many contemporary artists and cultural operators, global mobility is an essential part of their lives and work. The network in which artists operate, which increasingly determines the modern society's organization and production, also sheds light on the image of globalism - a world of people on the move. The guided trips that artists from 6 countries of the Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine) will offer in the city of Krakow, without their prior being there, will deal with these issues. This will be an encounter of two aliens when a guest claims to be a guide in a host country. On the basis of their own research and interests, the artists will design their own city tours, referring to the place of their origin and departure. The willingness to delve deeper and to understand better will lead to manifold results. Generally, a tour includes the act of leaving and then returning to the starting point, and therefore, one who undertakes such a journey can be called a tourist. How much of a tourist we will become by coming back to the original starting point or how far we travel, is always up to us, individuals permanently on the move.

ARMENIA: AJZ SPACE (HARUTYUN ALPETYAN AND NVARD YERKANIAN)

Title: Seven Krakow Narrations (the unknown history of a known city)

Have you ever thought to be part of the history of your city? Do you think you are just an inactive, transient element in world history, or do you consider yourself more or less as someone who can contribute to shaping it? Do you believe the history of a certain place can be told or written down?

Discover a part of the city history through the unfolding of its inhabitants' personal stories: seven narrations from Krakow are drawn together to give a glimpse of the infinite number of life stories a city can enclose.

AZERBAIJAN: TORO MANAFOV

Title: Krakow Veni Vidi Vici

Have you always felt there is something royal about you? Can nothing stop you if you get a chance to do some shopping? Is there a little of Genghis Khan in you (they say that 1 out of every 100 Europeans is his direct descendant)? Do you get sooo excited when you see fortified walls of a medieval town? Everybody has a chance to be king for 2 minutes, shop in style and try to conquer (but obviously fail) Krakow with Toro from Azerbaijan and his creative history project. Re-live history with Toro!

MOLDOVA: VLADIMIR US

Title: Krakow Shapes Us & We Shape Krakow

The tour is about ideology and how it shapes public space, about the role that public authorities play in this process along with

citizens' responses to it in particular historical, cultural and social contexts. Taking as example the Krakow built environment we will discuss the situations in the cities we come from.

On the way, starting in the Krakow Old Town and ending in the Nowa Huta district, you will walk through various gates and cross invisible borders that used to separate different communities and worlds. You will be given a chance to perform as readers on public transportation (don't forget to take a newspaper, magazine or a book with you) and recite proletarian or any other type of slogan on the sites of former monuments (pick up a slogan or a message of your personal choice). Please also wear a hat, a cap or just cover your head with a scarf during the tour.

UKRAINE: ANNA ZVYAGINTSEVA

Title: This (That) Place

This guided city trip by Anna Zvyagintseva is devoted to people, events, processes, experiences and locations which have no chance to go down in history. The tour is a sliding view of the migrating artist-observer mentioning the reflections of some places in others, twin situations, the same actions repeated independently in different locations. The artist travels between places and times, and also between poetic observations and political conclusions. The artist uses the story of 'this' single place to tell about 'that' one, and represents differences and similarities of social conditions through rhymes of singularities.

BELARUS: ALEXEY LUNEV

Title: Life Is So Simple. The Way of Multiplication

Modestly shining in the sky, SERGEI SHABOHIN, a young progressive star of Belarusian art, comes back to Krakow! Artist, curator, critic, art activist, the Son of his Father - go find HIS way of MANDORLA! Talk to him! His Communion Soup! Be Him!

Alexey Lunev's trip is dedicated to the project of a Belarusian artist Sergei Shabohin, which was completed a couple of years ago in the streets of Krakow. The visitors will be able to recall the story of that project and get an idea of it in a new interpretation.

GEORGIA: GROUP BOUILLON

Title: Rendez-vous

In this artistic city trip you will be able to visit a couple of Polish families and in a short period of time see and hear not only their family histories but the history of the city and the country as well as look through old family photo albums, listen to their love stories, happy and sad moments, take photos with them, and last, but not least, have some tea with them. We promise you will spend a great time.

For more please visit: <http://www.ietm.org/>

FOCUS



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Time future in the time past

Curated by Nini Palavandishvili

August 29, 2011, Former Mosaic café “Fantasy”, Batumi Boulevard, Georgia

Architect: George Chakhava (1923-2007)

Mosaic by: Zurab Kapanadze (1924-1989)

Participants: Gizo Chigogidze, Ani Chorgolashvili, Gela Dzeladze, Kakha Emiridze, Rezo Glonti, Levan Kakabadze, Tamuna Karumidze, Salome Machaidze, David Meskhi, Natalia Salukvadze, Maya Sumbadze

Music by: Tomma Chaladze, Irakli Shonia (GE), Jamaika Jack (London, UK)

This project was kindly supported by: City of Batumi, Ministry of Education, Culture and Sports of Autonomous Republic of Adjara, Barambo, Bagrationi, Black Bar

Today, when Batumi gains new life and importance, and when old art pieces and works are re-evaluated and gaining recognition (Cafe “Fantasy” is a work by George Chakhava, an architect, who’s most famous building is a former Ministry of Highways of the Soviet Republic of Georgia, recently published in Frédéric Chaubin, Cosmic Communist Constructions Photographed). We wish, just for one day, to bring life back to one building in Batumi, filled with memories and symbols of our childhood.

Cafe “Fantasy” is a rare example of functional mosaic building in Georgia. Still functioning as a café until early 2000s, is now perceived as a sculptural work. Octopus (biologically) shows evidence of a memory system that can store both short and long term memory. This Café Octopus, stands as a witness to 30 years of changes and turmoil leaving trace on its appearance too. Now, the so-called “Monster” Octopus is awaiting future.

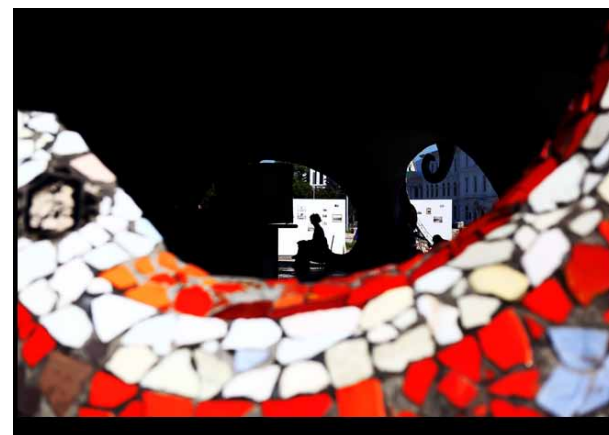
For humans and the society at large, the past is not irrelevant. It’s not irrelevant subjectively; in fact everyone is rooted in the past, in the personal past, in a social past, knows it and is interested in it. Forgetting past means repeating old mistakes in the present. Memory is a profoundly dynamic process in the brain; memory is not a static archive, it is a process. Memory always changes; memory is never twice the same. Memory changes with age, time, life experiences and it varies between individuals. Each person has his/her own perceptions, interpretation and therefore the memory of the same event. Memory changes thus history changes.

Memory is not just an individual, private experience but is also part of the collective domain. Memory is a phenomenon that is directly related to the present; our perception of the past is always influenced by the present, which means that it is always changing.

The word “fantasy” itself already includes the imagination, the future, and the hope.

For one hot summer day in Batumi this building will regain its life back, the audience will be able to enjoy music, eat ice cream get refreshments and reflect over the photo and video archive depicting Batumi and this building as seen by various artists.

FOR2



Exhibition: June 1 – 5, 2011, 10 am – 6 pm

Panel discussions: June 2 – 3, 2011, 7 pm

Collegio Armeno Moorat-Raphael, Palazzo Zenobio, Venezia, Italy

The ATLANTIS network connects seven European cities from Berlin to Yerevan through cultural exchange and cooperation between seven institutions working in the field of contemporary art. During the preview days of the 54th Venice Biennial the ATLANTIS network will be presented through the exhibition ATLANTIS '11 and a series of panel discussions all focusing on the theme of “Power and contemporary art”.

The ATLANTIS '11 event is organized as part of the HEICO project - Heritage, Identity and Communication in European Contemporary Art Practices, which aims to promote the cultural reflection of the identity in the countries involved in the partnership. The further development of the of the Atlantis project is planed as series of workshops and conferences hosted by the participating countries as well as through artists exchange residency programs in Plovdiv (Bulgaria), Yerevan (Armenia), Tbilisi (Georgia), Bratislava (Slovak Republic) and Chisinau (Moldova).

Within the network, Georgia is represented by GeoAIR from Tbilisi, Georgia. GeoAIR organizes and supports international exchange projects with the goal of strengthening the Georgian and Caucasian art world, bringing together artists from different cultural backgrounds.

Project “2nd chance” by GeoAIR curator Nini Palavandishvili presents 5 projects submitted by different artists / curators in response to an open call for participation in the 54th International Art Exhibition of the Venice Biennale announced by Ministry of Culture and Monument Protection of Georgia in November 2010. Till November 22, 2010, a short concept and portfolio should have been sent to the Ministry of Culture and Monument Protection of Georgia.

On display will be 4 projects:

Natalia Amirejibi de Pita, Gia Bugadze, Oleg Timchenko

Konstantin Mindadze

Levan Mindiashvili

Iliko Zautashvili

One project by Levan Chogoshvili was not provided by artist himself.

None of these five projects have been reviewed. This Year Georgia is represented by Tamara Kvesitadze, artist who has already represented Georgia with two other participants (Sophia Tabatadze, Eteri Chkadua) on the 52nd Venice Biennale.

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A number of Georgian artists have left their country to build a career abroad. Many of them will never return to Georgia. Others have remained in their native country, struggling for acceptance and recognition. Very little support is given by the state or private individuals, unlike the situation in Western countries where this is still common practice. The exhibition addresses the question of how local and global contexts are reflected in the works of artists from various generations. The title "IMAGO" alludes to the picture each side has of the other world, of Georgia and Georgians, of ourselves or "the West". First and foremost, the latter appears to carry the hope of more favourable possibilities. This image is mainly projected by the media. The exhibition examines the influence of mass media and new forms of communication, on images of identity. It also looks at the mediator role of Georgian artists, who often moderate between the differing images - between authenticity and clichés.

Nini Palavandishvili is the first award-winner of the dr.-klaus-schaffner-prize. It addresses young curators and consists of 5.000 Euros. The prize is awarded every two years.

Project was kind supported by IFA.

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October 02 -10, 2010, Ioseb Grishashvili Tbilisi History Museum (Carvasla), Tbilisi, Georgia

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

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

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

By the autumn of 2010 more than 240 works have been collected for the growing exhibition, which for the first time was shown at an art festival in Riga and further on travelled to different venues in Lisbon, Linz, Haarlem, Erlangen and Leipzig before coming to Tbilisi including works from famous and less well-known comics artists from 43 different countries. 10 more drawings by Georgian artist will be added in Tbilisi, those are: Sandro Asatiani, Nino Biniashvili, Rusa Gamkrelidze, Tamara Kalkhitashvili, Ruso Kipiani, Dato Machavariani, Maya Sumbadze, Ana Tabatadze, Anuka Tsertsvadze.

kuš!

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

David Schilter (exhibition curator)

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

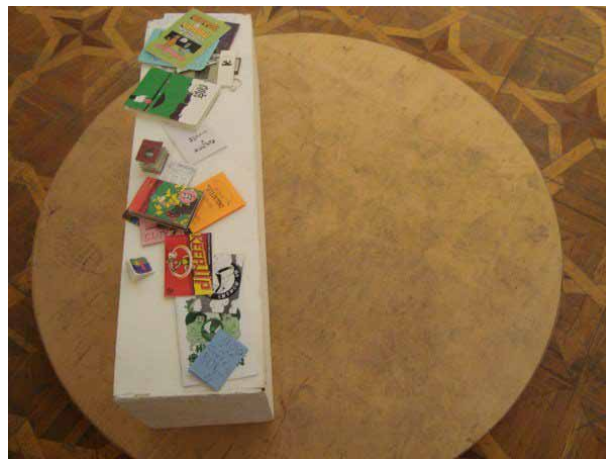
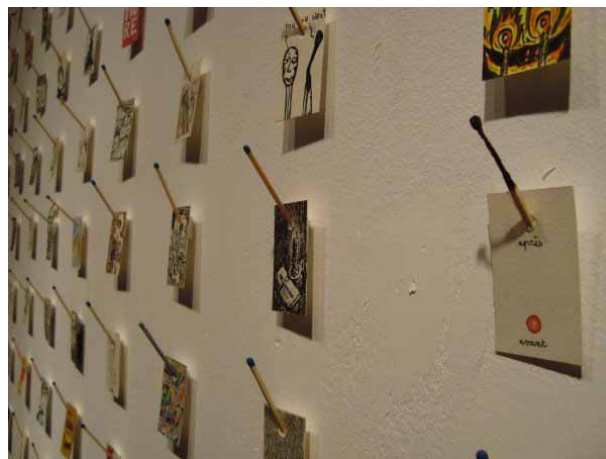
Martins Zutis (comics artist from Latvia)

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

Project was shown in the framework of Artisterium, 3rd Tbilisi International Contemporary Art Exhibition and Art Events

<http://thelastmatch.wordpress.com/http://www.komikss.lv/>

0102



July 22–25, 2010, Tbilisi, Georgia, The Former Ministry of Highways of Georgian Soviet Socialist Republic, Tbilisi, Georgia

A project by Joanna Warsza

Artists, academics, architects, curators, economists, and residents of Tbilisi in a context-responsive summer art project in the time between the former Ministry of Highways of the Soviet Republic of Georgia and the future headquarters of the Bank of Georgia:

Vahram Aghasyan, Ayreen Anastas, Ei Arakawa, Ruben Arevshatyan, Bettina Atala, Daniel Baumann, Alena Boika, Rene Gabri, Bouillon Group, Daniel Birkenmayer, George Chakhava, Josef Dabernig, Kote Jincharadze, Didier Fiuza Faustino & Mathieu Herbelin / Mésarchitecture, Yona Friedman, William Hollister, Zurab Jalaghania, Nana Kipiani, Eva Khachatryan, Agnieszka Kurant, Nikoloz Lutidze, Nini Palavandishvili, Gela Patashuri, Lali Pertenava, Richard Reynolds, Georg Schöllhammer, Slavs and Tatars, Sophia Tabatadze, Nienke Terpsma & Rob Hamelijnck / Fucking Good Art, Wato Tsereteli, Urban Research Lab: Gio Sumbadze, Ani Chorgolashvili & Rezo Glonti, Greg Lindquist, Tamuna Karumidze, Neli Zedgenidze & Koka Ramishvili; Urban Reactor, Jan Verwoert & Melinda Braathen, Vladimir Volnovik, Aleksandra Wasilkowska, Martin Zet

The Caucasus speaks with frozen moments. With the fall of the Communist regime, trains stopped mid-route, the cable car over one of the canyons of Tbilisi was abandoned halfway, and the housing estates of the never realized future in Mush found temporary settlers. The heritage of Soviet architecture in the region has revealed its anticipatory potential of multiple secondary uses, creative economies, and the sustainable and self-organizing policies parallelly present in the cultural discourse nowadays. The Former Ministry of Highways of the Soviet Republic of Georgia, erected in 1975 by architects George Chakhava (1923–2007) and Zurab Jalaghania is one of the most stunning buildings in the world. An example of a realized utopia (a utopie réalisable), it has been productive of an augmented reality, blending the image of the future under Communism with organic, palimpsestic architecture and the concepts of a continuous, non-master-planned environment. This three-day residency of Caucasian and international artists, architects, curators, academics, and of the Tbilisi public will offer rich and fascinating sessions of research and leisure around the multiple variations of this heterotopic place. The program includes talks, workshops, art and architecture, concerts, field trips, and roof parties. The point of departure refers to the poetics of frozen images, with its inherent potential of past and future meanings — whether the legacy of modernism, a moving and walking city, plug-in concepts, ‘back-to-the-future’ policies, and much more. For three days in July this fantastic building will become a diagram for various horizontal contributions, where one spontaneous act may radically change the project. This will also be the only public opening of the building before its renovation as the future headquarters of the Bank of Georgia. Come join us in Tbilisi!

The team of initiators: Vahram Aghasyan, Daniel Birkenmayer, Eva Khachatryan, Nini Palavandishvili and Joanna Warsza
On-site talks curator: Eva Khachatryan

Produced by Other Space Foundation and the Laura Palmer Foundation Warsaw, in collaboration with GeoAIR Georgia & AICA Armenia, Institute for Real-Estate Economy and Project Management, Biberach, Germany

Sponsored by The Ministry of Culture of the Republic of Poland the City of Warsaw, in collaboration with the City of Tbilisi, Transkaukazja, with the support of the Culture Programme of the European Union

Main Partner: Bank of Georgia

0102



