

Kamikaze Loggia **Work Descriptions**

Bouillon Group, *Domestic Retrospective of Apartment Art*, 2013

Bouillon Group practices public art in private spaces. The performances and actions of the Tbilisi-based artist collective mostly have taken place in various apartments and refer to the role of the private and the public both during the USSR era as well as in the current post-Soviet condition. During the Soviet Union, 'public'—understood as critical exchange of free thoughts—was happening at home universities, secret political gatherings, and apartment exhibitions, which hosted unofficial, nonconformist and rebel art. For *Kamikaze Loggia*, a pavilion that stages the tension between the informal and the official, Bouillon Group arranges a small home-like retrospective of the short history of its apartment interventions.

Bouillon Group, *Religious Aerobics*, 2010-2013

Religious Aerobics is in response to the rise of religious fundamentalism in the Caucasus after the collapse of the Soviet system. The artists incorporate movements of the three most important religions in Georgia—Christianity (Orthodox and Catholic), Islam, and Judaism—into a self-made choreographic instruction. The TV-like aerobic score evolved out of Bouillon's observation that the majority of new-believers seem to automatically repeat the traditional religious movements, similar to trained athletes during competitive activities.

Bouillon Group was founded in Tbilisi in 2008 by Natalia Vatsadze, Teimuraz Kartlelishvili, Vladimer Khartishvili, Konstantine Kitiashvili, Ekaterina Ketsbaia, and Zurab Kikvadze.

Thea Djordjadze, *Abanotubani*, 2013

Thea Djordjadze collaborated with other exhibiting artists—some of them her childhood friends—developed a series of furniture-like objects, as well as the metal wall grid of the loggia. Its pattern refers both to the Georgian alphabet (one of around twenty in the world), as well as to Caucasian and Venetian vegetables crates, and opens the loggia onto the Canale di Porta Nuova, giving the house its primary function: the possibility of cooling down with a breeze and enjoying the scenic view.

Djordjadze's meticulous objects, constructions and installations often deal with architectural structures—both familiar and unfamiliar—as well as referencing modernism and also science, music, archaeology, politics or street vending. For her multipartite sculptural ensembles, Djordjadze uses everyday materials such as ceramics, cardboard, textiles and plaster along with found objects; she combines fragile materials with more stable wooden or steel structures reminiscent of banisters, tables or bookcases. One of her major influences on her work is the Georgian informal architecture as well as the relation between the landscape and the built environment in her native region of the Caucasus.

Nikoloz Lutidze, *Euroremont*, 2010-2013

Euroremont is a Georgian neologism for the superficial and quick renovations to reflect European standards, very often realized with the materials made in China or Turkey. Nikoloz Lutidze is particularly interested in the idiosyncrasies of local architecture and, informal as well

as state-initiated, modifications of the urban environment after the fall of the Soviet Union. Since 2010 he has been working on a series of actions, performing changes and alterations to existing architectural structures. In Venice, Lutidze examines the texture and context of the Georgian Pavilion in the shape of a kamikaze loggia. His reparative performances expose the problems of the Soviet aesthetic influence in the region and the current phenomena of what is called “beautification, balconisation, europeanisation and façadeism”: aiming to enable a critical discussion about the legacy of communism versus the current fast-forward westernisation.

Gela Patashuri with Ei Arakawa and Sergei Tcherepnin, *Bakhneli Archive*, 2013

The collaboration between Gela Patashuri, Ei Arakawa and Sergei Tcherepnin—a Georgian, a Japanese and an American—accidentally started in Tbilisi in 2005 on the occasion of the performance *Grand Openings*. Since then the collective performances of Patashuri, Arakawa and Tcherepnin have involved staged situations, choreographed sequences, process-oriented sound and sonic events that work with architecture, landscape and social circumstances as medium. For the Pavilion of Georgia they stage a musical composition using the first lines of 277 poems which Alexi Bakhneli, construction worker and Gela Patashuri’s father, wrote between 1978 and his accidental death in 2005. The artists have the composition played by a music-box robot, constructed from old Japanese car radios imported into the Caucasus, using the whole architecture as a speaker. During the preview days a choreo-graphed music performance with series of songs will also be staged inside and outside of the Kamikaze Loggia.

Gio Sumbadze, *Kamikaze Loggia*, 2013

Gio Sumbadze works and lives in a kamikaze loggia in Tbilisi. The initial idea of constructing the country’s pavilion as an informal loggia emerged from a conversation between Sumbadze and Joanna Warsza—the curator of the Georgian Pavilion. This concept, based on Sumbadze’s sketches and drawings, was later collectively realized by all the exhibiting artists together with a Venice-based architectural office interested in informal architecture. Gio Sumbadze always works with collaborative formats. He is the founder of the Urban Research Lab (URL), a Tbilisi-based platform that produces an on-going archive, which documents the repurposing of Soviet infrastructure and studies its relationship to the erosion of the Marxist ideology. URL is also constructing a database of social housing in Tbilisi, composed of mostly “microrayons”, large suburban modernist housing estates and their changes during the post-Soviet period. While in Venice, Sumbadze studied the unique aspects of Venetian architecture, especially loggias and altanas, and their correspondence with Georgian counterparts, extensions and balconies.