

## ***Tooth Decay in Paris***

**Beso Uznadze**

Gallery Artbeat presents Beso Uznadze's solo exhibition 'Tooth Decay in Paris'.

'Something eats at me.

I smoke too much.

I drink too much.

I die too slowly'.

Heiner Mueller

In the works of Beso Uznadze, the relationship between existence and absence is manifested in a deep and complex ontology. The artist creates an expansive psychographic map where various states such as trauma, fear, frustration, alienation, or impurity are described. This creation appears to be mediated and approaches the absurd forms of existence. However, it is actually preceded by a number of complex subtexts and emotional backgrounds that define its creative context. Whether addressing migration, identity issues, or acute political and social backgrounds, the main starting point seems to be freeing oneself from concentrated information all at once.

Reaching an abstract form in Uznadze's work can be considered a process of abstracting a multi-layered identity. The artist's self-expression occurs through spontaneous artistic action, seemingly developing a ritualistic painting process. The paint is splashed directly onto the canvas spread out on the floor, creating a "colorful explosion." His paintings rely on two main components: line and color. The pictorial fabric forms a labyrinth with chaotic, zigzag lines, fast action, and impulsive outlines. It's as if his creation must first resemble chaos and allow itself to self-destruct to subsequently renew itself. Perhaps, during this moment, the sand images of New Mexico's totems, erected by the local population at sunrise and ritually destroyed at sunset, may flash before our eyes.

Beso Uznadze's methodology is closely related to the distinctive effect of the photo medium, involving the acquisition of multi-layered semi-transparent images. Specifically, this effect is achieved by superimposing two different images. The artist presently employs a similar approach, creating multi-layered abstractions with overlapping canvases. The structure of the abstract works displayed at the exhibition can also be interpreted as a self-portrait of the artist, featuring signs of a fragmented, disjointed, and multi-perspective vision. For him, the monolithic structure loses its foundation and opens up to dynamic and changing situations. This is perhaps best illustrated by the ever-changing nature of modern human identity and the zone of existence, which is no longer an immutable, fixed structure but a changing, open-ended reality.

Beso Uznadze's artistic oeuvre started as a portrait photographer. With his photos the artist managed to depict personalities of his sitters, showing both their vulnerability and strength. The viewer was able to sense the invisible connection between him and his models and become part of the dialogue, which occurred during the photo shoot.

In 2016 Uznadze started working for him in a totally new medium. His latest works are abstract, large-scale paintings. These abstractions can be interpreted as a replication of a certain style, but their authenticity guarantees a specific context and a high degree of individualism of the artist. The dynamics and internal organizations of these compositions are made with the connections of monotonous or angular and round shapes using a mechanic movement. Similarly to his photos Uznadze manages to have an invisible link with his paintings. The artist manages to project his emotional vulnerability to the canvas, which becomes reachable for the viewer when observing his paintings. Being it photography or painting, the artist uses the creative process for all the same purpose, freeing himself from the content and getting lost.

Beso Uznadze (1968, Tbilisi, Georgia) lives and works in London, UK.

Opening: 16 December, 17:00-20:00

16 December, 2023 - 4 February, 2024

Address: P. Ingorokva street 14, Tbilisi

Gallery is open from Tuesday till Sunday, 11:00-19:00