

*My Sister Named...*  
**Group Exhibition**

The group exhibition titled 'My Sister Named...' presented by Gallery Artbeat offers a compelling exploration into the interconnected themes of fluidity, transition, immigration and identity within the Georgian context. A Group show featuring the works of Tamuna Chabashvili, Ana Gzirishvili, Tamo Jugeli, Nina Kintsurashvili, Ketii Kapanadze, Anna K.E., Ema Lalaeva-Ediberidze, Maia Naveriani, Vera Pagava, Elene Shatberashvili, Tamuna Sirbiladze and Nato Sirbiladze.

Within the exhibition space, each artist crafts autonomous realms that engage in a fluid dialogue with space, time, and each other. Through diverse mediums such as painting, collage, drawing, video, and installation, the artists invite viewers to immerse themselves in an exploration of Georgian cultural context across different historical periods. It's crucial to highlight that the context of migration serves as a unifying thread, connecting artists across nearly every generation. Through a curated selection of works by prominent women artists spanning multiple generations, the exhibition provides a nuanced examination of identity, societal shifts and personal narratives. The curatorial decision draws inspiration from Zygmunt Bauman's theoretical framework on modernity.

In the 'Solid State' section, established women artists from earlier generations delve into traditional notions of stability and fixed identities, capturing the enduring essence of solid modernity through mediums such as painting. Modernist figures like Vera Pagava and Ema Lalaeva-Ediberidze stand alongside artists who navigated the challenges of the Soviet period and offer insights into the social structures and cultural traditions that define the solid phase of modernity, while also acknowledging its inherent limitations.

The transition phase, represented in the 'Melting Solid' section, marks the dissolution of traditional norms and the emergence of a more fluid and uncertain reality. Women artists navigate this period of flux, reflecting on themes of transition, identity flux, and the erosion of boundaries. Figures such as Tamuna Chabashvili, Ketii Kapanadze, Maia Naveriani, and Tamuna Sirbiladze symbolize the intensive migration of Georgian creators to Western artistic spaces during the transitional period, challenging established hierarchies and exploring new conceptual territories.

Nato Sirbiladze represents a relatively older generation that didn't emigrate abroad. She's emblematic of this period, having lived through the Soviet era and commenced her work in the 1990s, a time when everything in the local area was collapsing

Finally, the exhibition culminates in the 'Liquid State', where contemporary women artists offer insights into the fluid nature of human existence in the era of liquid modernity. Nina Kintsurshvili, Elene Shatberashvili, Ana Gzirishvili, Anna K.E., and Tamo Jugeli, representing the new generation, embody the fluidity of contemporary identities amidst Georgia's transition from colonialism to nationhood. Their works explore themes of connectivity, fragmentation, and resilience, capturing the constant flux of identities in a rapidly changing contexts.

### **Solid state**

Solid state Vera Pagava and Ema Lalaeva-Ediberidze stand as pillars of unwavering modernity, epitomizing an era defined by steadfast commitments, centralized planning, and entrenched social hierarchies. Ema Lalaeva-Ediberidze, a pioneering female artist residing in Tbilisi during the early 20th century, tragically fell victim to repression in 1938. Her husband was unjustly branded as a traitor to her homeland, arrested, and deported. Her oeuvre occupies a central position in the formative years of the Georgian avant-garde movement, offering invaluable insights into the essence of Georgian modernism. Renowned as one of the most progressive artists of her epoch, Lalaeva-Ediberidze skillfully infused her creations with diverse avantgarde currents, including Cubism, Futurism, Cubo-Futurism, Luchism, and Constructivism. Vera Pagava (1907, Tbilisi – 1988, Paris) emerges as a luminary in the realms of painting, graphic art, decoration, and monumentalism, leaving an indelible mark on the French art scene of the 1960s and 1970s. Hailing from Tbilisi, Pagava embarked on a transformative journey, relocating to Paris in 1923 and establishing herself as a distinguished Georgian artist in the heart of France. Delving into Pagava's artistic narrative necessitates a nuanced exploration of her biography, contextualized not only within the vibrant milieu of Paris and its global sphere but also against the backdrop of twentieth-century Georgian history. The tumultuous political landscape of her homeland during the 1920s thrust Pagava into the dual roles of émigré and exile, shaping her artistic identity profoundly.

### **Melting Solid**

Melting Solid During the transitional period known as the 'Melting Solid', there was a significant in flux of Georgian creators into Western artistic spaces, marking a unique phase in the history of new Georgian art leading up to the 1990s. With Georgia's transition to an independent country in the 1990s, existing institutions and socio-cultural models underwent substantial changes or disappeared altogether. Figures like Tamuna Chabashvili, Ketikapanadze, Maia Naveriani and Tamuna Sirbiladze, symbolize this migration, each

contributing in distinct ways. Tamuna Chabashvili emerges as a seminal figure within Georgian art history, pioneering the introduction of themes centered around gender research and the examination of gender violence against women in the context of Georgian society. Her oeuvre delves into the intricate layers of personal and collective histories, notably exploring narratives of emigration and forced displacement. Kapanadze played a pivotal role in conceptual art, while Naveriani focused on challenging established hierarchies. One notable representative of this period is Nato Sirbiladze, who experienced the Soviet era and began her artistic career in the tumultuous 1990s, a time of upheaval in the local area. Sirbiladze commenced painting at the age of 31, and the absence of formal professional training allowed her to explore and develop her unique artistic style. This transitional era not only witnessed the physical movement of Georgian artists but also a shift in artistic paradigms and ideologies. The dissolution of traditional structures opened up new avenues for experimentation and expression, leading to the emergence of diverse artistic voices like Sirbiladze's. Through their work, these artists navigate the complexities of identity and societal transformation.

## Liquid State

In Bauman's notion of liquidity, it refers to the constant state of flux and uncertainty characteristic of contemporary society, where identities are no longer fixed but fluid, subject to continual change and adaptation. Representing the generation of liquidity, Nina Kintsurshvili, Ana Gzirishvili, Anna K.E., Elene Shatberashvili, and Tamo Jugeli embody the fluidity of contemporary individual during Georgia's transition. As artists nearly the same age as Georgian independence itself, they grew up in times of uncertainty, transformation, and the search for a collective cultural identity, all while the country was transitioning from Russian and later Soviet colonialism to an independent nation. Growing up in such times of uncertainty, they create works that capture the constant flux of identities, challenging the fixed nature of identity seen in solid phases. Their artworks, described as snapshots in constant flux, echo the easy flow of fluids, contrasting with the resistance to change found in solids.

Text by Ani Jorjiashvili

**Tamuna Chabashvili** is a visual artist based in Tbilisi and Amsterdam. She received her B.A. in Fine Arts from the Gerrit Rietveld Academy in Amsterdam, NL. In 2003 she co-founded the artists' initiative 'Public Space With A Roof' (PSWAR) in Amsterdam. From 2003-2007 it functioned as a project space. PSWAR projects have been shown internationally at the Frederick Kiesler Foundation in Vienna, Austria and at the Centre

Pompidou-Metz in France, among other places. Her project *Supra of Her Own* was exhibited at the Nectar Gallery Tbilisi, 2014, the Kuad Gallery as the parallel program of the 14th Istanbul Biennial, and the Kyiv Biennial, 2015. Her recent archival projects include *Corridors of Conflict Abkhazia 1989-1995*, 2019, Literature Museum, Tbilisi, and *Missing Monument* website, 2020.

Ana Gzirishvili (1992 Tbilisi, Georgia) is an artist based in Tbilisi. Ana is a DAAD scholar and a graduate of Universität der Künste Berlin, New Media & Film Class led by professor Hito Steyerl.

Throughout her experimental practice, focusing on sculpture, installation, and video, Ana has worked in various mediums ranging from lens-based media to CGI, from poetry to the spoken word and reading performances. Her art practice often examines the in-between spaces and points of touching of objects, places, and narratives through disassembling and reassembling them both physically and contextually.

**Tamo Jugeli** (b. in 1994 in Tbilisi, Georgia) is an emerging self-taught artist from Georgia. After studying Journalism at David Aghmashenebeli University of Georgia from 2013-2017, she shifted her focus to painting. Guided by the mentorship of the renowned artist and writer, Gia Edzgveradze, Jugeli's work delves into unconscious impulses, evident in her distinct linear and color structures. Her art presents a blend of abstract and figurative elements, creating complex networks that challenge traditional boundaries. With dynamic spatial dimensions and a balance between rationality and irrationality, Jugeli's pieces can be seen as vibrant topographic maps of energetic and unconventional motion.

**Nina Kintsurashvili** (b. in 1992, Tbilisi) is a Tbilisi based interdisciplinary artist and painter who earned her BFA in painting from The Tbilisi State Academy of Arts and an MFA in Intermedia from The University of Iowa through Fulbright award.

Nina's works have been exhibited in Svaneti Museum of History and Ethnography (Mestia, Georgia), LC Queisser (Tbilisi, Georgia), E.A. Shared Space (Tbilisi, Georgia), Arco Madrid (Madrid, Spain), PS1 Iowa City, Levitt Gallery UofI (Iowa City, US), Ortega y Gasset Projects (NY,US), Everywoman Biennial (London, UK), Ekru Projects (Kansas City, US).

**Keti Kapanadze** (b. in 1962 in Tbilisi, Georgia) is a pioneering Georgian conceptual artist. She produced her first conceptual works in 1983 while studying at the Art Academy in Tbilisi, becoming the first conceptual artist in Georgia during the Soviet era. Her works

are part of the permanent collection at the Jane Voorhees Zimmerli Art Museum, Rutgers, USA. Kapanadze has received numerous scholarships and awards, including the First Prize in Photography from 'Open Society Georgia' in 1997, and has worked abroad from 1990 to 1999 with support from various institutions. She co-founded the Georgian art magazine 'Signal' in 1998 and has held positions as a Visiting Professor at Johannes Gutenberg University Mainz and a scholar at Cité des Arts in Paris. Currently based in Bonn, Germany, her works are held in prestigious European collections.

**Anna K.E.** (b. in 1986 in Tbilisi, Georgia) is a Queens-based interdisciplinary artist known for her exploration of the body's role in technologically and physically mediated landscapes, as well as the absurdities inherent in the creative process. Working across painting, sculpture, performance, and photography, K.E. delves into the tension and humor of the body in space and the ironies of social relationships. She has had solo exhibitions at notable venues such as Haus Esters in Krefeld and the Kestner Gesellschaft in Hannover (both in 2024), Galerie Barbara Thumm in Berlin, the National Georgian Museum in Tbilisi, and the Georgian Pavilion at the Venice Biennale (2019), among others. K.E. represented Georgia at the 2019 Venice Biennale with her work 'REARMIRRORVIEW, Simulation is Simulation, is Simulation, is Simulation'. Her work is included in public collections like Stadtparkasse Düsseldorf im Museum Kunstpalast in Düsseldorf, Muzeum Współczesne Wrocław in Poland, and the Philara Collection in Düsseldorf, among others.

**Ema Lalaeva-Ediberidze** is an exceptionally interesting and typical representative of the 1920s. She is one of the most 'left-wing' amongst the Georgian artists of the period. Her creative works reveal a sharp interest towards Western Avant-garde. As an exceptionally perseverant artist, maintaining a creatively active position, Ema addresses almost all of the Avant-gardist movements. However, the artist manages to build her own style and be uniquely original. Ema's work is central to the early history of the Georgian Avant-garde and essential to our understanding of Georgian Modernism.

**Maia Naveriani** (b. in 1966 in Tbilisi, Georgia) began her artistic education under the guidance of Gia Edzgeveradze and later graduated from the Academy of Fine Arts in Tbilisi. After relocating to London in 1989, Naveriani gained international recognition when she won the Vordemberger Gildewart Foundation international prize in 1999, nominated by Annely Juda Fine Art. Since her award, she has exhibited extensively in solo and group shows at prestigious venues such as Fordham Gallery and Danielle Arnaud Gallery in London, Neues Kunstforum in Cologne, and Leonard Hutton Galleries in New York. A member of the performance group 'Everything is Alright', founded by

Edzgeveradze, Naveriani has engaged in public performances across Europe and the United States. She is represented in Germany by Galerie Voss in Dusseldorf and currently maintains her artistic practice between Tbilisi and London.

**Vera Pagava** (1907-1988) was a Georgian-born painter, engraver, and designer associated with the Second School of Paris. Born in Tiflis (now Tbilisi) into a cultured and liberal family, she was immersed in Georgia's vibrant pre-revolutionary artistic and intellectual scene. In 1919, due to her father's health and political upheavals, the Pagava family moved to Berlin, then Dresden, before settling in Paris in 1923. In Paris, Vera studied at the Preparatory School of Decorative Arts and later at André Lhôte's Studio, developing skills in engraving, sketching, and painting. Living in Montrouge, France, she formed a lasting partnership with fellow Georgian exile, Vano Enoukidzé. From 1932 to 1939, Vera honed her painting techniques at the Ranson Academy under Roger Bissière, building friendships with prominent artists like Maria Helena Vieira Da Silva and Jean Le Moal. In the early 1960s, Vera's art underwent a significant transformation, evolving towards abstraction, which she viewed as a "necessity." Her unique approach to abstraction and her active engagement with the Parisian art community solidified her legacy as a notable figure in 20th-century art.

**Elene Shatberashvili** is a Georgian painter based in Paris. She graduated from Ecole Nationale Supérieure des Beaux Art de Paris in 2019 and completed a residency in Hamburg in 2021. Her work has been exhibited at galleries like Aigen-Art in Leipzig, Tajan in Paris, and MO.CO. museum in Montpellier. Elene's art often features self-portraits and Georgian themes, blending experimental and geometric styles. She collaborates with GB Agency and has participated in the Emerige Prize exhibitions.

**Tamuna Sirbiladze** was born in Tbilisi, the capital of Georgia, on February 12, 1971. She graduated from high school on Rustaveli Avenue in 1989. From 1989 to 1994, she studied at the State Academy of Art in Tbilisi, earning her degree. In 1997, she moved to Vienna where she studied at the Academy of Fine Arts until 2003 under the guidance of Franz Graf. She continued her studies in 2003 at the Slade School of Fine Art in London. Tamuna's artistic career began early in Vienna with her inclusion in a group exhibition. Over the years, she created a vast body of work encompassing installations, videos, site-specific projects, and a significant number of paintings. Her work has been exhibited in galleries and museums across Europe, including exhibitions such as 'Plakatentwürfe' with Gisela Capitain in Cologne in 2001 (in collaboration with Franz West), 'Inconurrence' with ColletPark Gallery in Paris in 2007, 'Painting and Elements' with Jonathan Viner in London in 2008, and 'Laszive Lockungen' with Charim Unger in Berlin in 2010.

**Nato Sirbiladze** (b. in 1955, Tbilisi) after finishing school she continued to study in the Pedagogic Institute to become a teacher. In different periods she worked at the National Library, at the Institute of Management and as a school teacher. Sirbiladze never studied art and started painting at the age of 31. Her artworks are made on paper and several hundreds of them are painted in gouache and aquarelle.

Sirbiladze is an artist who has never been part of any artistic schools or groups. She has also rarely been mentioned in the narratives of the local artistic context and has continued her creative path independently. Until recently her representation in public spaces has been limited to a few occasions locally and abroad.

22 March - 24 May, 2024

Address: L'Atlas Gallery, 4 Cour de l'Île Louviers / 17 bd Morland, Paris 4e

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