



Danarti
Archive and more

With Contributions by:

Ketuta Alexi-Meskhishvili

David Brodsky

Angus Leadly-Brown

Andro Eradze

David Kakabadze

Keti Kapanadze

Maia Naveriani

Koka Ramishvili

April 10 – May 5, 2024

E.A. Shared Space is thrilled to host first exhibition of Danarti Zine.

The non-profit series of publications, was originally founded by Elene Abashidze, Ani Chorgolashvili and Natuta Bagrationi in 2011 as part of a project organized by the same group of curators at the CCA Tbilisi. Danarti, which means an additional document first served as an alternative to an exhibition catalogue. Stemming from the traditions of Samizdats – a various self-published zines, magazines and publications of Modernist and early Soviet times, Danarti replicates a form of a newspaper. Since 2016 Danarti's editors' team has been joined by Irine Jorjadze and is being generously supported by Kunsthalle Zurich.

Since its conception, the zine serves as a curatorial platform in the first place. It is a collective curatorial practice, which researches a topic per issue, having three main directions of Art, Architecture and Poetry from Modernist, Soviet and Contemporary times. The series are inter-disciplinary and for an extensive period of time, was the only bilingual publishing on culture and critical thought from Georgia. While the limited number of issues can be found at a various book-shops and libraries of Georgia and Europe, all of the issues are distributed online for free.

The group exhibition *Danarti – Archive and more* introduces the full archive of the series, alongside to a selection of works by Georgian artists published through-out the years.



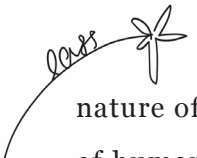
About the artists:

Ketuta Alexi-Meskhishvili (b. 1979, Tbilisi) lives and works in Berlin, Germany. Her ethereal depictions of light and color are never absolute abstractions, but always tied to specifics of history, memory, and cultural imaginings. Alexi-Meskhishvili transforms human bodies and everyday objects into radiant dreamscapes without compromising the materiality of her subject matter. She achieves this near impossible friendship between the conspicuous and the impalpable through the use of photomontage, large-scale printing, and various digital as well as analog collaging techniques. The resulting whimsical and often humorous compositions push the boundaries of the photographic medium and its reliance on the visible world. Her recent solo exhibitions include *making food out of sunlight*, LC Queisser, Tbilisi; *Georgian Ornament*, 300 Aragveli Metro Station, Tbilisi, (2023-2024); *Fugues*, Helena Anrather, New York (2023); *Flush*, Galerie Molitor, Berlin; *Verkleidung*, back wall project, Kunsthalle Basel, Basel; *The Wet Material*, (with Rooms Studio), galerie frank elbaz, Paris; *Confines*, (with Jakub Czyszczon), June, Berlin (2022); *Dog Smile*, Siegfried Contemporary, Saanen (2021); *Boiled Language*, LC Queisser, (2020); *mother, feelings, cognac*, galerie frank elbaz, Paris (2019).

David Brodsky (b. 1985) is an architect and multimedia artist. In 2008, He graduated with a master's degree from the State Academy of Arts Tbilisi / Faculty of Monumental Arts, Georgia, and a bachelor's degree from I.U.A.V / Faculty of Science of Architecture, Venice, Italy. In 2023 he co-founded the non-profit organization *Ubani* - Tbilisi Cityscape Research Center. His recent work includes reconstruction of the existing water tower in Melnsils, Latvia; Exhibition design for *Future Presence*, Tbilisi, Georgia (2022); Co-editor of *Budka Issue / Danarti zine* (2022); *Shakhta* -reconstruction and recontextualization of an existing technical mine in the frames of the festival *Performance Days*, Tbilisi, Georgia (2021); *Birzhastation* with Ana Chorgolashvili, in collaboration with PiraMMMida.life in the frames of the Tbilisi Architecture Biennial (2020); Co-founder of an artist-run and community-based bar *Budka* with Timur Akhmetov and Furqat Pavlan - Zade, Tbilisi (2018-2021).

Angus Leadly-Brown is UK-born photographer based in Tbilisi. Working predominantly with film, he conspires with the inherent limitations of the analog process to create images that challenge our perception of the familiar. He has worked in the commercial architectural sector throughout Europe for many years. His personal work; synchroballistic images of skateboarders and cliff-divers, have been exhibited and published worldwide, leading to commissions from Sony, Braun and Formula One.

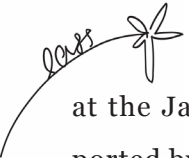
Andro Eradze (b.1993, Tbilisi) lives and works in Tbilisi, Georgia. His works meditate on the qualitative



nature of images, still as well as moving. Eradze experiments with introducing narratives to the outskirts of human habitation, in the literal and figurative sense. The feeling of an uncanny, non-anthropocentric presence in his works invites the viewer to the liminal space among the subjective and the visceral, between cognition, perception and the alien otherness of non-human experience. Animals, objects, plants, and digital artifacts permeate a sense of presence in a landscape that exists simultaneously parallel and entangled human experience. Photography, installations, moving image blend into a project contemplating the fading present, in which the Anthropocene is faltering and everything operates independently. Building upon the legacy of alternative approaches to reality—surrealism and magical realism—his images blur the distinction between the imaginary and the real. Exhibitions and screenings include: The 59th Venice Biennale *The Milk of Dreams*, La Biennale di Venezia, (IT); The New Museum *Screen Series*, New Museum, New York (USA); WIELS Contemporary Art Center, Brussels (BE); *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil (BR); *Long-distance Friendships*, 14th Kaunas Biennial, (LT); Rencontres Internationales (FR); *Between Dog and Wolf*, Foundation Vincent van Gogh Arles, (FR); *We Are They: Long Live the Night*, SpazioA, Pistoia (IT); *Everything Happened so Much*, Film Festival Oberhausen (DE);

David Kakabadze (1889 – 1952) artist, film director, stage designer, inventor of glassless stereo cinema, art researcher and theorist one of the most significant figures of Georgian modernism was born in 1889, in the village of Kukhi, Georgia. After finishing the Kutaisi gymnasium, he studied at the faculty of Natural Sciences within St. Petersburg University. Simultaneously, he worked in the studio of the painter L. Dimitryev-Kavkazsky. In 1910, he began to work in photography. In 1916, after graduating from the university, Kakabadze returned to Georgia. He published ‘Shvidi Mnatobi’ – an interdisciplinary journal. From 1921 through 1927, he participated in each annual exhibition of the *Salon Des Indépendants* and published books. After returning to Soviet Georgia (1927) he only had one exhibition at *Orient Hotel* in 1928. At this time, he worked at the Tbilisi Art Academy, Marjanishvili theatre and became an art director for the cinema. In 1929-1931 he produced *Monuments of Material Culture in Georgia*. In the 1940s, he completed the work he had begun in Paris on Georgian ornaments. From 1943, he served as professor and head of the studies at the Academy of Art, which soon he had to leave, as he faced the consequences of the Soviet regime censorship.

Keti Kapanadze (B.1962, Tbilisi) lives and works between Bonn, Germany and Tbilisi, Georgia. While still a student at the Art Academy in Tbilisi, she produced her first conceptual graphical and photo works in 1983, she was the first conceptual artist in Georgia in Soviet times. Since that time her works are part of the permanent exhibition of the Norton and Nancy Dodge Collection of Nonconformist Art from the USSR



at the Jane Voorhees Zimmerli Art Museum, Rutgers, USA. From 1990 to 1999 she worked abroad, supported by scholarships from the Sheffield City Polytechnic, the cca Contemporary Art Center, Glasgow, the BAK Swiss Federal Foundation, Berne, and the IAAB Christoph Merian Stiftung, Basel. She was also one of the editors of the Georgian art magazine *Signal* which she helped launch in 1998. In 2000 Kapanadze left to Germany, supported by the Baumann Stiftung. In 2001, she was invited as a Visiting Professor for the Painting Class a Johannes Gutenberg University Mainz, Germany. In 2007 she was awarded a scholarship by Cité des Arts in Paris, Ministry of Science, Research and Culture, Paris. Her works are in important collections, such as: Museum Bochum.

Maia Naveriani (Maia Naveriani (b. 1966, Tbilisi) lives and works in Tbilisi, Georgia. She studied at the Tbilisi State Academy of Art and in the class of Gia Edzgeradze. Soon after the fall of USSR, Naveriani emigrated to London, UK, where she spent the formative years for her practice up until 2015, when she returned to Georgia. Naveriani predominantly works on drawing, mostly using pencil on paper. She takes the signs and symbols derived from Pop-culture, Bible, Greek mythology, fairy-tales and classical literature and combines them with her personal immediate present, mostly questioning a female subject within patriarchal society. Text is an integral part of Naveriani's idiosyncratic pictorial language. Stemming from the overheard everyday conversations, advertisements and tabloid headlines, she takes the sentences out of their original context and creates a platform for critical reflection. Themes, such as: parenthood, domestic labour, emotional labour, pleasure and love from a perspective of a female body within heavily male dominated reality form the ever-evolving leitmotif in her body of work. Based on the daily routine of sketching and diaristic narratives, Naveriani describes her practice as ephemeral and conceptual, free from delivering a dogmatic truth. Her work rather lives on its own as a thought, an idea and more importantly as a question mark.

Koka Ramishvili (b. 1956 in Tbilisi) lives and works Geneva, Switzerland since 2000. Koka Ramishvili is one of the most important contemporary artists from Georgia, who's practice spans various media, such as: photography, film, drawing, sculpture and painting. He studied industrial design, architecture and cinema at the State Academy of Art in Tbilisi. Between 1991 to 1994, he worked at the Wolfgang Flatz's studio in Munich, Germany. In 1997 he received the Bauhaus award for his video installation *Signal*, as well as from the Akademie Schloss Solitude in Stuttgart. His work has since been the subject of many exhibitions at various institutions across Europe, such as the Tate Modern, the MAMCO, the Goethe Institut, Berlin, Musée des Beaux-Arts, Nantes, The Museum Folkwang, Essen, The M KHA Contemporary Art Museum, Antwerp, Musée des Beaux-Arts, Nancy and The Cobra Museum, Amsterdam. Ramishvili represented Georgia at the Venice Biennale in 2009. Ramishvili's work has been acquired by various important institutional collections, such as M HKA Contemporary Art Museum, Antwerp and others.