

WIND FROM THE CAUCASUS



International Workshop and symposium

Art Villa Garikula

5/11 - 15/11

2004

Front cover: Anja Bronny, 'Caucasus'

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Center for Global Coordination of Culture and Arts – CGCCA
Fund of Revival and Development of Shida Kartli Cultural Heritage
National Center of Contemporary Arts - NCCA (Russia)

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Art Director: Leonid Bazhanov – National Center of Contemporary Arts – NCCA (Russia).
Curator: Magda Guruli – Center for Global Coordination of Culture and Art – CGCCA.

ქარი კავკასიდან

არტ-ვილა გარიყულა

2004

Art-Villa Garikula, Kaspi Region, Central Georgia



The End which ever begins again...

საერთაშორისო სიმპოზიუმი და ვორკშოპი “ქარი კავკასიიდან” არტ-ვილა გარიყულაში /05.11.04 – 15.11.04/ გაიმართა. პროექტის სათაური ინსპირირებული იყო ანდრეი ბელის ნაწარმოებით “ქარი კავკასიიდან”, რომელიც მწერალმა საქართველოში თავის მოგზაურობას მიუძღვნა. პროექტი “ქარი კავკასიიდან” მოიცავდა სიმპოზიუმს, შემოქმედებით პროცესს, კულტურულ და საგანმანათლებლო პროგრამას.

პროექტის განხორციელდა საქართველოს კულტურის, ძეგლთა დაცვისა და სპორტის სამინისტროს და მოსკოვის თანამედროვე ხელოვნების ნაციონალური ცენტრის ფინანსური მხარდაჭერით.

The international workshop and symposium ‘Wind from the Caucasus’ was held in the ‘Art-Villa Garikula – Center for the Arts’ /05.11.04 – 15.11.04/. The title of the project was inspired by the Andrei Belyi’s essay ‘Wind from the Caucasus’ devoted to his journey to Georgia. The project included symposium, creative process and cultural and educational programs.

The implementation of the project became possible through the financial support of the Georgian Ministry of Culture, Monument Protection and Sports and the National Centre for Contemporary Art (Moscow).



Guy Archer (USA)

Tamuna Ataneli (Georgia)

Hans Heiner Buhr (Germany)

Vladimir Salnikov (Russia)

Murtaz Shvelidze (Georgia)

Nina Kotiol (Russia)

Karaman Kutateladze (Georgia)

Oleg Timchenko (Georgia)

Niko Tsetskhladze (Georgia)

Natasha Vorcholak (Poland, UK)

Iliko Zautashvili (Georgia)



Guy Archer

writer and journalist, the special guest of the International workshop and symposium 'Wind from the Caucasus'

In Defense of the Heretic and Platitude

It's an interesting challenge, this – I've been asked as a journalist to contribute to an artistic publication. A journalist describes events, and is at least in theory, somewhat impartial, supposedly entirely impartial. It's a myth of course – something to which we are supposed to strive. But in fact we seldom even strive.

I'm in an awkward position among these pages. For the most part, artists surround this text – and unlike me, they are not always bound by narrative. They don't need to offer pretenses of impartiality and objectivity in their work.

I was uncertain about what I could contribute to an artists' workshop as I made my way from Moscow to the workshop at Art Villa in November. Uncertain, but not at all hesitant: I knew some of the

organizers, and indeed, they were among my favorite people (so some partiality here). Moreover, there are few things more enjoyable than visiting Georgia (and some more partiality here too), so I wasn't hesitant at all – except I didn't know what I should do during my two days at the workshop.

I was also not sure as an American journalist what I could contribute to a workshop for Georgian and Russian artists, though in fact, it was an international mix of artists. But fortunately, I was very partial – bad for doing journalism, but no problem at Art Villa. And as I suspected, my partiality grew by the minute. But even as an impartial (or in my case, partial) journalist, there was much to observe and see.

I cheated by staying only the first days of the workshop – during the time of getting acquainted, of talking of ideas, of banqueting. And what banqueting! I arrived at a party, and then left during a party, though with a million ideas and discussions in between. I took in the fresh Caucasus air; walked among ancient churches and basilicas; savored the mix of our group, artists from around the world, just at the very moment a villager slaughtered a chicken in a bloody ritual; looked at the mountain range that cradled early civilization; and considered how wonderful my life is in the company of such people in such a place.

I lack an all-encompassing theory of art, I'm afraid. I do not create or make art, but take it, feed off of it. Therefore I appreciate the artist while not always understanding the art. Like any other sane person, I recognize that artists are central to any healthy society along with doctors, farmers and teachers. Selfishly, I enjoy their company.

What opinions I do have are, I understand, quaint and outmoded. Sometimes I look for universals or commonalities from art – from music, painting, literature – to address general emotions and intellectual needs. I've looked at art as something that can teach me something, or that can make me a better person, or that can show me that I am not alone, or even that can demonstrate that humanity

has some redeeming aspect.

Great artists reach across time and place to say something that can be meaningful regardless of time and place. Still, taken to logical conclusions, any discussions of “universals” or higher ideas and truth necessarily can mean the entire relegation of such things as biography and historical context. Peculiarities such as politics and socio-economic conditions, while historically interesting, could in a pure-art-for-pure-art’s-sake framework be seen, artistically speaking, as unimportant contingencies – only as historical accidents. It’s often easy for artists and intellectuals to be far removed from the historic realities going on around them.

But contingencies come crashing in on us – on artists and non-artists alike. Writers, artists, and thinkers take strength from the universals (perhaps, but only perhaps, such as anyone actually really believes in such things). We live in the world of horrifying historic reality – a world in which we desperately need new Goyas and Duchamps. In the case of the former, we need artists to hone our sense of outrage and the need for social justice – to hone our sense of the horrors going on around us. As for the latter, we need artists who attack our preconceptions and our most sacred beliefs, but in so doing, keep life and thought vital.

Our artistic idyll at Art Villa was sandwiched between colossal political events. Just days earlier, George Bush had won the election in the United States, and serious rumblings could already be heard from first run-off elections in Ukraine (and these events in Ukraine would lead to disagreements between workshop participants a month later). Moreover, the Russians and Georgians among us could not escape the geopolitical realities and tensions that exist between their countries, even if they make little or no difference among them as individuals.

And there we were. Sandwiched between events and places – close to Beslan and not that far from Baghdad – in this indescribably

beautiful setting, in an erratic and unlikely house sustained by the love of one man, drinking wine and watching sunsets on the porch, and talking about projects, and making plans for the rest of the week. Meanwhile I searched for something intelligent to say – I am searching now – something not benign, something not platitudinous, but without luck. My mind kept returning, as it returns now, to worn clichés about the power of art to bring people together, to humanize us. But with Beslan, Grozny, Baghdad, Kiev, Moscow, Baku, and Yerevan so close, perhaps this is the time – precisely the time – to hold on to the ideas behind such clichés.

I arrived completely dispirited by political events taking place around the world, almost despairing. The clean air and fresh food served me well, but more important was the pleasure in watching the human creative process in full bloom. Though I was less of a participant and more an observer, it still struck me that I was taking part in something sacred, for lack of a better word, however debauched and drawn out our dinners. It was sacred, after all – for our creative capacities really are our last hope, and friendships and creative sparring among artists around the world are essential to this hope. This artistic interaction took place in an ideal venue. Art Villa is an odd-shaped and unassuming house, but there is a magnificent quality about it, as all of the participants agreed. Karaman Kutateladze deserves tremendous credit for his work and devotion to Art Villa as both a place and a project.

Our time at Art Villa was not only a testimonial to the quality of art being produced in Russia and Georgia: it was also an affirmation of the international strength of engaged artists and of those who love and care about art when they focus their talent, skill and intelligence in addressing – maybe even overcoming – the problems of our time. Either through sparking laughter or outrage, or simply by posing important questions, these artists can say much more about the world we live in. Even more, perhaps, than a journalist.



Natasha Vorcholak

artist, curator

Choosing Art

Inspiration is nothing else but a divine influence or action on a person believed to qualify him or her to receive and communicate sacred revelation. (Merriam Webster's Collegiate Dictionary, Tenth Edition)

An artist is a rowdy, rambunctious and structure-challenging creature. It's one's choice to offer him assistance and support but no one is going to impose his lifestyle upon him. He is happy when left in control of his own actions, not in predicament of working under pressure of censorship or a 9-5 job. Often more capricious and uncommunicative than the best prima donna, he's not a machine acting to a priori set patterns and it is only his Inspiration what gets him going. Inspiration though, be it the artist's vitamin or his source

of ideas, needs to be fostered.

What actually is it and what are potential inspiring agents? What's the artist's drive and what are contriving ways of handling it? To start with, an artist's experimental space is where he can perform and let his inspiration go. His wide-ranging blueprint for freedom of creation is to help him carve his artistic base out of the bare space and carry on with his work. Workshops, master classes and what-not group events are to foster, develop and stimulate ideas that emerge over long debates and divagations, be it a month lasting residency set usually in breathtaking scenery far and away from modern life distractions, a hands-on experience sharing in someone's studio, or a sit-in debate over endless cups of coffee. Although very often opinion swapping is alcohol-linked, it does actually produce interesting results. It has to be said however that organization, time keeping and conformity to social custom are actually very often of no avail in the arts world, and the artist refuses point blank to adhere to certain rules and principles and often plays by ear. Only when immersed in the company of like-minded folk he feels born again.

A common denominator for actions of the sort is that there is no pretence and no mental frontiers. How do actually strangers enjoy being with each other? A lot depends on cultural background, personality features etc. An old Irish saying that 'there are no strangers, only friends that you haven't met' gives you the picture. Over big, noisy meals, be it an early breakfast as an extension of a stormy discussion the night before, or a fancy dinner (no dressing up though), artist residencies foster idea swapping and bridging good relationships between different personalities. We're different but we're together now, the idea of VSECHSTVO, which in loose translation stands for 'togetherness', sounds like a clarion, and experience is something that they try as much as possible to incorporate with their lifestyles.

Good ideas are reportedly lacking elsewhere where the society

opts for short-term relationships with no emotional depth. Artist workshops are to remind people that the arts are more about solace, companionship and communion, hence the necessity of organizing them on a more regular basis. Artists, free thinkers and often strangers to the society are at the same time longing for being a part of something and for a certain validation of their ideas. Of different backgrounds, they all gather together to pursue their ideas about what art is. Now there is the Romantisation of the artist who is within the law to choose his own ways and means, even if it threatens his own 'bien-etre' that including health, but at the same time he is not in the right to impose an intolerable degree of nuisance to others. Labeled a life guru by some, the artist must not ignore the society's needs. It's like being a cavalier about the artistic mission. Everyone has one's own negative zone level and one's comfort zone level and the whole idea of coming into existence as an artist is to let those two levels go hand in hand without causing disruption.

On a less optimistic note, the arts world often comes down to the problem of sponsorship, circulation and funding, which results in ill competition or open hostility. It is a typical Catch 22 case: no funds, no workshops, no progress, no proof, no funds and it is like curbing the artist's pursuit of pleasure and creation, and also a huge missed opportunity to the society. It's like valuing process over product. In this sadly mercantile approach the idea that art is a means of either communicating ideas or ridiculing the world, and that workshops are about community arts and regeneration goes somehow forgotten.

Natasha Vorcholok, 'The Place' photograph, 40X60 cm





'Lizard Play'
photograph
53X35 cm

Tamuna Ataneli

Artist, photographer

Born in Tbilisi Georgia in 1981
Lives and works in Tbilisi

Selected exhibitions, events

- 2004/2003 - Photo Festival 'Kolga', Tbilisi, Georgia
- 2004 - International Art Workshop 'Wind from Caucasus', Art Villa Garikula, Kaspi region, Georgia
- 2004 - Extreme /Mountain/ Films Festival "Niamori", Tbilisi, Georgia
- 2004 - Photo - Exhibition 'Mountain'
- 2003 - Caucasus Visual Art Expo, Tbilisi, Georgia
- 2003 - Cinema 'Amirani', group exhibition
- 2003 - New Art Gallery, group exhibition
- 2003 - Georgian State University of Language & Culture, group exhibition
- 2002 - Georgian State University, group exhibition





'Blow-up'
photograph
55X70 cm



Hans Heiner Buhr

Artist

Born in East Berlin, Germany in 1965.
Lives and works in Tbilisi and Berlin.

Artistic biography

1986/1990 - Art Education and Russian Language, PH Dresden
1990/1993 - Gerrit- Rietveld- Academie, Amsterdam
1996 - today lives and works in Berlin, Germany and Tbilisi, Georgia
Participated in various shows in Berlin and Tbilisi

statement

Thunder rolled by the rolling stars
Simulates triumphal cars
Deployed in constellated wars
Scorpion fights against the Sun
Until the Sun and Moon go down
Comets weep and Leonids fly
Hunt the heavens and the plains
Whirled in a vortex that shall bring
The world to that destructive fire
Which burns before the ice-cap reigns.

T.S. Eliot - Four Quartets 2: East Coker

“Garikula, dieser leuchtende Ort im Tal des Tedsami, Schauplatz georgischer Machtkämpfe über Jahrhunderte bis heute, erscheint uns so romantisch und lieblich, dass man unweigerlich nach dem Dunkel, dem Schmerz und der Tragödie unter dieser lichtdurchfluteten Oberfläche suchen möchte. Das Böse, unheimliche Strahlungen, heilende Energien, Geister, Spuk und Spenster, Rauch und Kriege und Gefangene, Kinderleichen und das Blut der Opfertiere- das alles geisterte in mir in diesen delirischen Tagen. Der Wind des Kaukasus- das sind für mich die hier versammelten Geister, das sind die dunklen und lichten Engel in uns und über uns. Und der Pilot im Jagdflieger über uns in der Höhe, von der Staffel der “Adler des Saakaschwili”, ist doch auch eigentlich ein Engel, des Himmels oder der Unterwelt, hier oder im zerfetzten Irak. Aus diesen halbromantischen Ideen formte sich eine einfache Frage: “Warum fragt in Georgien niemand nach den 100.000 Zivilisten im Irak, getötet auch mit Hilfe georgischer Soldaten ?”

Hans Heiner Buhr



'With Love', 2004, Oil on Canvas, 20x30 cm



'Fighter', 2004, Oil on Plastic, 125x80 cm



Vladimir Salnikov

Artist, art critic

Born in Chita, Russia in 1948.
Lives and works in Moscow.

Selected exhibitions, events

2000 - 'Traditions and Innovation', National Center for Contemporary Art, Museum of Fine Arts, Ivanovo, Russia. 'Serials', 'Manezh', Moscow. 'Car', Technical Symbols of XX Century', National Center for Contemporary Art, Moscow, Polytechnical Museum, Moscow. 'Vertical sweep, Technical Symbols of XX Century', National Center for Contemporary Art, Polytechnical Museum, Moscow.

2001 - 'Premapping of Desire', 'Art Media Center "TV Gallery"', Moscow. 'Concerning of History. Travel is Style of Life', in cooperation with Nina Kotel, The Second Moscow International Festival. 'Fashion and Style in Photo', 'Union' Gallery, Moscow

2003 - ArtKlyazma Festival, Moscow, 'First Axiom', S. Art Gallery, Moscow, Russia

2004 - 'Studies by Linin', NCCA, Moscow, Russia. ArtKlyazma Festival, Moscow.

'Lifshits for Beginners', Sam Brook Gallery, Moscow. 'Love, Eroticism, Sex', Galyreya na Solyanke, Moscow. 'Super Woman', Fine Art Gallery, Moscow, Russia

'Persons of Caucasian Origin',
drawing on paper, A5







Murtaz Shvelidze

Artist

Born in Tbilisi, Georgia in 1965.
Lives and works in Tbilisi.

Selected exhibitions, events

- 2001 - 'Arch of Stability', Museum of Blockade, Leningrad, Russia
- 2002 - 'Utopian Projects', Old Gallery, Tbilisi
- 'Documents of Travel', Gallery 'Art Synthesis', Tbilisi
- 2003 - 'Cultural Policy', Gallery 'Universe', Tbilisi
- 2004 - 'Point of Intersection', Art Caucasus, Tbilisi

'Untitled I'
'Untitled II'
drawings on paper
42X30 cm



Murder SawePlatz 04





Nina Kotiol

Artist

Born in Kiev, Ukraine.
Lives and works in Moscow.

Selected exhibitions, events

2001 – ‘Concerning History. Travel is a Style of Life’ in cooperation with Vladimir Salnikov, The Second Moscow International Festival
2002 – ‘The Resurrection of Things’, ‘The Spiritual Life of Things’, Galleri ‘Enkehuset’, Stockholm, Sweden.
‘On a Sunny Beach in June’, ‘Kovcheg’ Gallery, Moscow.
‘My Mother Wanted Be Strong Too’, ‘The Art of a Female Gender’, National Tretyakov Gallery, Moscow, Russia.
2003 – ‘Leavings, Peelings, Bits’, OGI gallery, Moscow.
‘Horizons of Reality’, Museum van Hedendaagse Kunst Antwerpen, Belgium. ‘First Axiom’, S. Art Gallery, Moscow.
2004 – ‘More Happy’, National Center for Contemporary Arts, Moscow, ‘Lifshits for Beginners’, Sam Brook Gallery, Moscow.

‘Leftovers’
crayon on paper
60X42 cm





Karaman Kutateladze

Artist

Born in Tbilisi, Georgia in 1959.

Lives and works in Tbilisi.

Selected exhibitions, events

2000 – ‘From Generation to Generation’, Modern Art Gallery, Tbilisi

‘Painting, Graphic, Assemblage’, Gallery ‘Sharden’ Tbilisi

2001 – ‘Polish Painters in Georgia’, National Gallery, Tbilisi

‘Georgian Landscape’, Gallery ‘Hobby’, Tbilisi

2002 – Personal exhibition, ILIAZD Club, Paris

‘Zdanevich Family Artists’, Gallery “Art et Actualite”, Paris

Joint project with Eugenie Nesterov and Irina Padva, Georgia

2003 – ‘Joe and Friends’, Art Villa Garikula, Georgia ‘Garikula-Kalahari’, workshop

and exhibition, Art-Villa Garikula, Georgia

2004 – The 9th Venice Architectural Biennale, director of the project ‘Garikula-Center for the Arts’.

[Handwritten notes in Georgian script, partially illegible]

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'Wind from the Caucasus', object



Oleg Timchenko

Artist

Born in Tbilisi, Georgia in 1957.
Lives and works in Tbilisi.

Selected exhibitions, events

2000 – 'Play', N-Gallery, Tbilisi
'Cape of Beauty', planner-installation, Baku, Azerbaijan
'On the other Side of History', Centre d'Art Contemporain,
La Ferme de Buisson, Marne-laVallée, Paris
2002 – 'Out of Focus', Tabla, Kunstverein Perron, Vienna
2003 – 'Forest of Dream', Hobby Gallery, Tbilisi
'Angel', 'Vernisage' Gallery, Tbilisi
'Transmission', Gallery Priestor for Contemporary Arts, Bratislava
'Tavis+upleba' (Freedom), National Picture Gallery, Tbilisi
2004 – 'Don't tell me anything', presentation of poetry collection, Tbilisi
'Point of Intersection', Art Caucasus, Tbilisi



'Night and Fire', performance

Niko Tsetskhladze

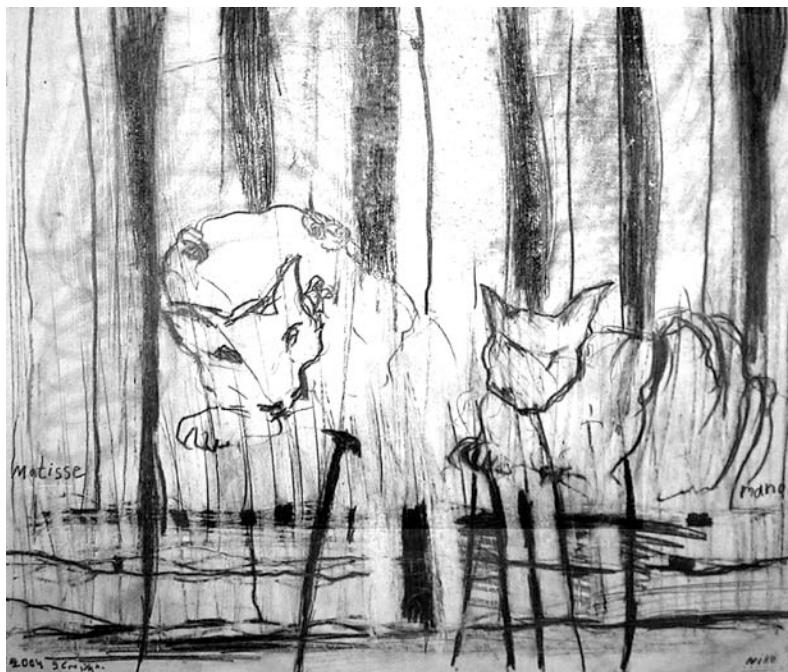
Artist

Born in Tbilisi, Georgia in 1959.
Lives and works in Tbilisi.

Selected exhibitions, events

2000 - personal exhibition, Paris.
2003 - 'Transmission' Gallery Priestor
for Contemporary Arts, Bratislava.
2004 - 'Double Bottom',
group exhibition, Club 22, Tbilisi,
personal exhibition, Gallery 'Universe', Tbilisi,
personal exhibition, N-Gallery, Tbilisi,

'Matisse and Manjiu', detail, drawing on paper, 60X42 cm





Natasha Vorcholak

'There'

photo series, various sizes

Images speak louder than words, therefore no lavish verbal comments. These stand for whatever one wishes them to mean, Directions in life, art, journeys, development, etc.







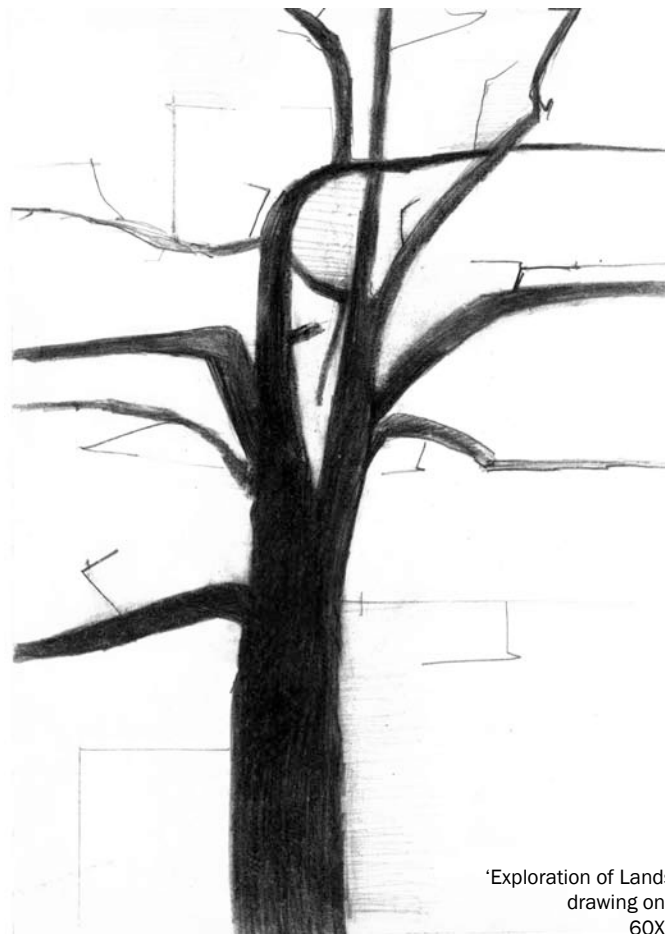
Iliko Zautashvili

Artist

Born in Tbilisi, Georgia in 1952.
Lives and works in Tbilisi.

Selected exhibitions, events

2000 - 'As it is', Old Gallery, Tbilisi, Georgia.
'On the other Side of History', Centre d'Art Contemporain,
La Ferme de Buisson, Marne-laVallée, Paris.
2002 - 'Time disappears in Time', video DV 4'07", Frontstore,
Basel, 'Black Sea', nt-areal, Basel. 'Landscape and Territory',
N-Gallery, Tbilisi
2003 -'Transmission' Gallery Priestor for Contemporary Arts,
Bratislava. 'Beware, Religion!' Sakharov Center, Moscow.
'Aspects of Contemporary Photography of Southern Caucasus',
Museum of Photography, Thessalonica, Greece
Braziers International Artists' Workshop, UK.
'Something about Love', casino-Luxembourg, Luxembourg
2004 - 'Neo Geo', Art-Moscow, M. Guelman Gallery together
with maf, Tbilisi



'Exploration of Landscape'
drawing on paper
60X42 cm



'Uniform', photo series, various sizes



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Catalogue

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CGCCA



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