



სალომონის ფონდი ანაგი  
ART FOUNDATION ANAGI

12 Zurab Avalishvili St., Park Home Vake

არქივი  
ARCHIVE



ANUK BELUGA  
GIORGI KONTRIDZE  
LUIZA LAPERADZE  
NINO POPKHADZE



NINO POPKHADZE

# FOUR MONOLOGUES

Opening: 11 December, 20:00

Curated by KONSTANTINE BOLKVADZE

Duration: December 2025 – March 2026



Text by art historian Konstantine Bolkvadze

## IMPRESSUM

Photodocumentation: Giorgi Shengelia

Editor - Natia Ejoshvili

Translated by Archil Chikovani

Design: Irina Kacharava, iStudio LLC

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Art  
Foundation  
Anagi

# NINO POPKHADZE four mono logues

Anuk Beluga  
Giorgi Kontridze  
Luiza Laperadze  
Nino Popkhadze

AFA ARCHIVE



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**AFA Archive**

The Next Chapter in a Timeless Story

**NINO POPHKHADZE –**

## **An Artist Obscured by Soviet Illustration**

The anatomy of Georgian Soviet art is far from uniform. In terms of the totalitarian control exercised over culture, the period can be divided into sharply rigid and comparatively softer phases, which are also reflected in artistic production. These are: Socialist Realism (1930-1952), the era of De-Stalinization (1953-1970), and the formation of new artistic generations (1960-1980s).

The cultural ideology of Stalinist Socialist Realism was deeply politicized. The post-Stalin liberalization of the “Thaw” rejected the dogmatism of Socialist Realism, yet remained confined within Khrushchev’s ideological boundaries. The new generation of artists may be grouped into several tendencies: the pro-Western (French) school of colorism (Zurab (Pico) Nizharadze, Edmond Kalandadze); the culture of national identity (Tengiz Mirzashvili, Levan Tsutskiridze); and abstractionism (Aleksandre (Shura) Bandzeladze, Jibson Khundadze). During these same decades, nonconformists (Otar Chkhartishvili, Sergo Parajanov, Temo Japaridze) and women artists (Esma Oniani, Natela Iankoshvili), known for their vivid and distinctive palettes, emerged in the Georgian artistic scene.

From Stalin’s death to Georgia’s independence, these generations resisted the Soviet regime through political subtexts, “bourgeois” artistic styles, feminist gestures, and national motifs.

Yet, alongside official art, niche and subcultural artistic practices also existed within Soviet reality, fields far less burdened by ideological pressure. Painting, sculpture, architecture, and other leading disciplines were subjected to strict totalitarian control and censorship, and within these fields Soviet ideology had to appear monolithic. Artists communicated ideological messages to Soviet citizens through republican, seasonal, all-Union, and Labor Day exhibitions, while architects and sculptors did so through public and urban spaces. In contrast, book and periodical illustration, printmaking (engraving and



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Nino Pophkhadze is one of the forgotten figures of Georgian visual art history. Her expressive language is unusually free, distinct, and multilayered for the Soviet period. The lightness of her hand and the contemporaneity of her imagery owe much to the fact that she worked primarily in book graphics, where censorship and oppressive control



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# four mono logues

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The new visual translation of Nino Popkhadze's work, and her placement on the map of Georgian Soviet visual art, represents an attempt to critically reinterpret and systematize Soviet artistic heritage.

Nino Popkhadze is one of the many forgotten names in the history of Georgian visual art. A significant part of her creative legacy is preserved today in the archival collection of the Art Foundation Anagi. Revealing "new" names from the archive serves the preservation and study of historical memory. Researching the legacy of "forgotten" artists and giving their work new life is one of the Foundation's core missions.

Connecting a Soviet-period artist with three artists of different generations, and placing them in creative dialogue, aims to maintain the "thread of memory" and extend it across time and space. The exhibition features three contemporary artists: Anuk Beluga, Giorgi Kontridze, and Luiza Laperadze. Their artistic language stands on the intersection of critical-objective observation and subjective perception. Popkhadze's universe, with its people, objects, characters, and animals, also moves along a delicate boundary between realism and personification. Within the exhibition, four variations of observing time and space come together, raising the question: Do they share anything in common?

The expressive language of Popkhadze's works is lively, distinctive, and multilayered. Her imagery seems to pulse with contemporary relevance. The modernity of her artistic voice was likely influenced by her extensive work in book graphics. During the Soviet period, illustrators were subject to less oppressive control and censorship. Popkhadze's artistic world, authorial vision, and emotional range reveal far more tenderness and sensitivity than traditional book or easel graphics, illustrations, or ex-libris. In several of her scenes, one can read the artist's deep reflection on time and space.

Nino Popkhadze (1916–2001) was born in Tbilisi in 1916. At the Tbilisi State Academy of Arts, she studied under Iosif Charlemagne, Davit Tsitsishvili, Vakhtang Japaridze, and Vladimer Grigolia. She became a member of the Union of Artists of the Georgian SSR in 1948.

Popkhadze worked primarily in book and easel graphics, watercolor, and ex-libris. She illustrated numerous books, including: Polio Abramia's *The Fox*, Nikoloz Baratashvili's *Fate of Kartli*, Ketevan Chilashvili's *Children's*



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## NINO POPKHADZE

1. **Illustration for Ketevan Chilashvili's book**  
Watercolor on paper . 28,5 x 22 cm
2. **P. Abramia – Fairy tale “Fox” – 1977**  
Watercolor on paper. 60 x 80 cm
3. **Still Life (Cyclamens) – 1993**  
Watercolor on paper. 36 x 48 cm
4. **Family – 1984**  
Mixed media on paper. 42,5 x 58 cm
5. **Still Life**  
Watercolor on paper 58 x 78 cm
6. **Illustration**  
Gouache on paper. 20 x 21cm
7. **Illustration**  
Gouache on paper. 18 x 23,5 cm
8. **Illustration**  
Watercolor on paper. 13 x 21cm
9. **Illustration**  
Watercolor on paper. 13 x 21cm
10. **Chinese Zodiac – Mouse – 1996**  
Watercolor on paper. 48 x 36 cm
11. **Illustration for Ketevan Chilashvili's book – 1953**  
Watercolor on paper . 28,5 x 21 cm,
12. **Étude – 1962**  
Chalk, paper on cardboard . 48 x 32cm

## LUIZA LAPERADZE

13. **Untitled – 2022**  
Oil on paper 100 x 70 cm

## NINO POPKHADZE

- 14 **Illustration for Ketevan Chilashvili's book**  
Ink on paper . 25 x 19 cm

## ANUK BELUGA

15. **Sketch – 2022**  
Pencil on paper . 21 x 29 cm

## GIORGI KONTRIDZE

- 16 **Sketch – 2025**  
Watercolor on paper . 19 x 25 cm
- 17 **Sketch – 2025**  
Watercolor on paper . 19 x 25 cm
- 18 **Sketch – 2025**  
Watercolor on paper . 19 x 25 cm

## ANUK BELUGA

- 19 **Untitled – 2024**  
Oil on cardboard. 30 x 40 cm

## LUIZA LAPERADZE

- 20 **Untitled – 2023**  
Oil on paper. 100 x 70 cm

## NINO POPKHADZE

- 21 **Series of Illuminated Letters**  
Ink on paper