



Sultan. 1989
Mixed media on paper. 24,5X37 cm.

The exposition resonates with the discourse presented in the exhibition "Fragments of Transition" and covers the transitional period of Georgian art – the late 1980s and early 1990s. This exhibition brings together the works of Mamuka Tsetskhladze (b. 1960) and Karlo Kacharava (1964-1994), which for years were kept in the collection of the German collector and gallerist Françoise Friedrich. At Friedrich's invitation, Mamuka Tsetskhladze first traveled to Cologne in 1990, followed by Karlo Kacharava a year later.

Mamuka Tsetskhladze's large-scale painting and Karlo Kacharava's works from 1989-1991 create a contradictory and multi-layered visual narrative characteristic of the "transitional" era. Mamuka and Karlo were like-minded close friends. In 1984, together with Goga Maglakelidze and Gia Loria, they formed the artist group "Archivarius"; in 1986, along with other artists, the "10th Floor"; and a year later, they continued their work in the "Marjanishvili Studio." For this generation of artists, living in the country's difficult socio-political environment, searching for new experimental forms, and reflecting on the pressing issues of contemporary art was a distinct challenge, but at the same time, it was likely the driving impulse; uniting around shared values and interests was a spontaneously found solution.

The artist, poet, and art critic Karlo Kacharava is a prominent figure of this generation. Kacharava's texts on contemporary Georgian art are invaluable material for researchers, as are his poetry, personal diaries, and notes, which vividly reflect the transitional,

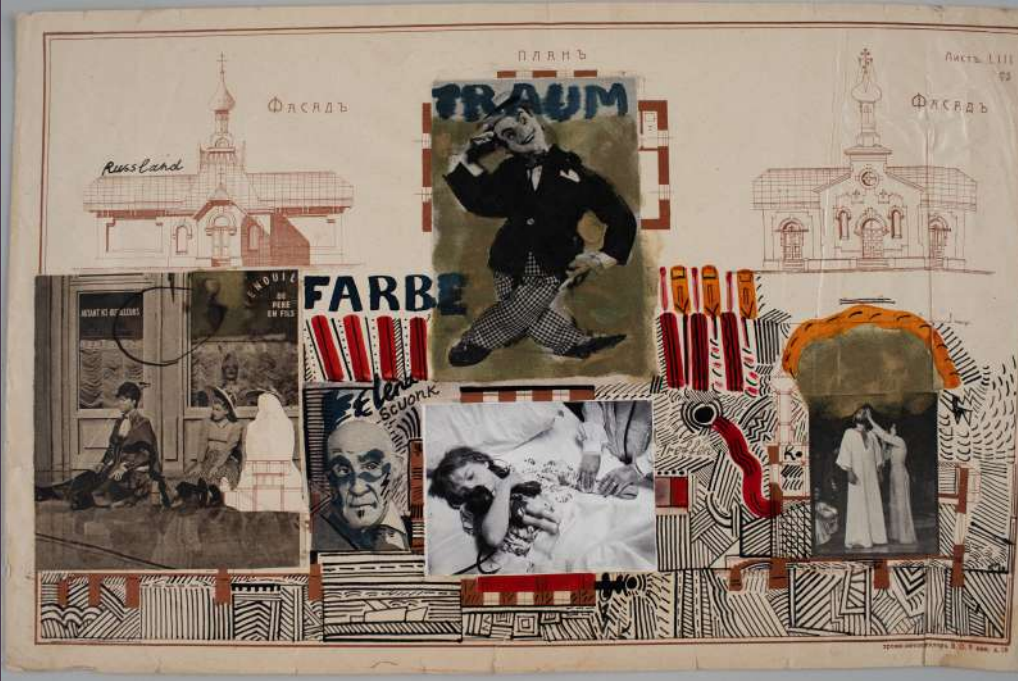


Bis Brüsseler Platz. 1991
Acrylic on magazine paper. 59x42 cm.

somewhat chaotic, and diverse character of that era. The Multifaceted nature of Kacharava's art is central to his artistic identity. he observes himself, others, and his surroundings, continually posing questions. The works presented in the exhibition are a continuation of the aesthetic of his personal diaries. We most often encounter quotes in Georgian and German. In his painting, unlike his poetry, he almost always includes a dedication – "FÜR" – primarily addressed to his "beloveds," but we also find such famous names as Francesco Clemente, Anselm Kiefer, Georg Baselitz, Marguerite Duras, and others.

Along with visual narrative, in Kacharava's works we read texts about current events, and often, specific stories from his personal

La,La,La ...1990
Watercolour on magazine paper. 29.5x41 cm.



Traum. 1989
Collage. 27,5 X44cm

life. Some of the works presented in the exhibition are executed on pages of German and Russian-language newspapers of the time. Kacharava's two-month visit to Germany in 1991 is best reflected in his diary. Whether a blank diary page or a newspaper article, the surface is almost always completely filled with narrative. In his diary from the German period, along with text and visual images, we also find artifacts from real life, for example, a train ticket is pasted in. In the works presented in the exhibition, the printed texts of newspaper articles enter the structure of the image in the same way as a word, form, line, or color. He deliberately leaves the background with its "history," fixing a specific time, place, and aesthetic, and creating multifaceted contexts. Just as in his large-scale canvases, in these works the artist is in constant dialogue with Western culture; his imagery reflects the contemporary era, the artist's life, and the local socio-political situation.

In the article "For the History of Georgian Art," Karlo Kacharava writes: "Mamuka Tsetskhladze formulated the so-called concept of 'Rich Art,' that is, an art that, through its non-commercialism, impracticality, freedom, and gigantic dimensions, disregards the superficial, unenlightened, and petty practicism of its surroundings, while at the same time representing true cultural and commercial value."

Mamuka Tsetskhladze's painting "Tiger," featured in the exhibition, best illustrates the artist's own concept of "Rich Art." In Tsetskhladze's work from the 1980s and 1990s, the "transitional" period is associated with a kind of romantic journey. The artist gradually transitions from the imagery of grotesque, mystical-fairytale, and mythological characters



Köln. 1991
Mixed media on paper. 35X50cm.



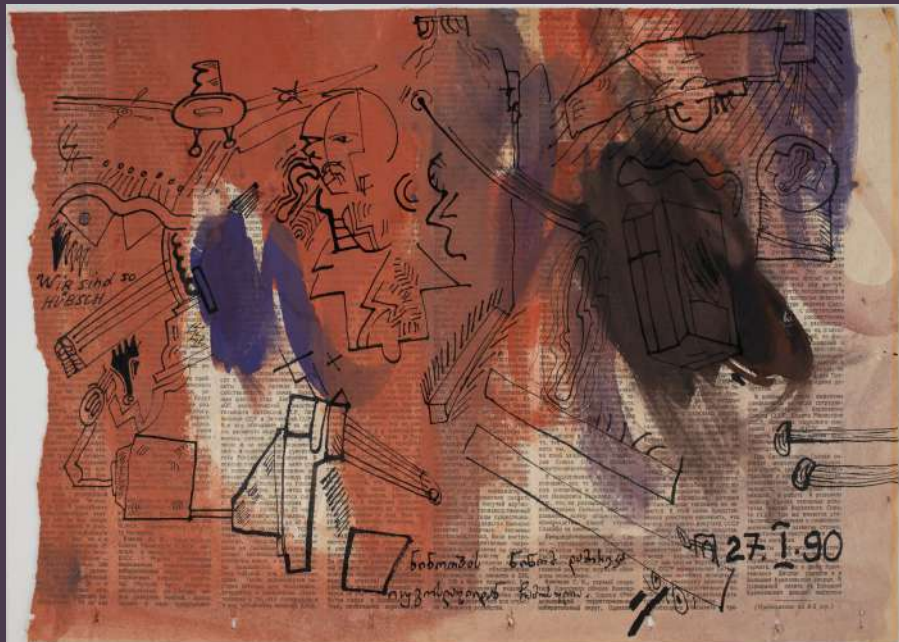
Für Doroti. 1989
Watercolour on paper. 37X24,5 cm.



Für Kastitis. 1989
Mixed media, paper. 37X24,5cm.

Composition. 1989
Watercolour, ink on paper. 30X42cm. 30X42 cm.





Wir sind so hübsch. 1990
Watercolour on magazine paper. 30X42cm.

to landscapes of Western cities and countries. The artist painted this monumental canvas in 1988 in Tbilisi, at the Marjanishvili Studio. That same year, the painting, along with works by other Georgian artists, was taken from the Soviet Union to Paris by Gela Tsuladze, where it was first seen by a European audience at an exhibition held in the UNESCO office space. After a long journey of 37 years, "Tiger" is now in Georgia.



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IMPRESSUM

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Mamuka Tsetsckhladze.
The Tiger. 1988.
Oil on canvas. 200x450cm.

The expressiveness that's defines this period in Mamuka Tsetsckhladze's oeuvre - evident in his bold, free brushstrokes, the fusion of figuration and abstraction, the intense color, the dominance of material, and the large scale of the picture plane, aligns his painting with Neo-Expressionism. From this perspective as well, "Tiger" is one of the most particularly interesting, distinctive, and landmark work. The animal "bursting" into the composition

distracts the boundary between the artwork and the viewer's space. Its astonished, mask-like face appears lost-seeking direction or response. Its body is confident, yet its gaze is completely bewildered. This expressive image effectively conveys a state of transition and transformation. The tiger is a traveler, a seeker, like a person of the "transitional" era.



fragments of transition

**karlo
katcharava
mamuka
tsetsckhladze**