undergo. the parallels

24/05 - 03/06 - 2012

Opening 24/05 = 20:00

Rose Revolution / Republic Square Underground
undergo. the parallels is being realized as part of SPACES, a project promoting artistic action in the public space and the recovery of urban public spaces for art, culture and their residents.

undergo. the parallels is curated by
Nini Palavandishvili, GeoAIR (Georgia)

With support from the SPACES curatorial team:
Kateryna Botanova, Yuliya Vaganova, Foundation Center for Contemporary Art (Ukraine)
Natasa Bodrozic, Loose Associations (Croatia)
Heidi Dumreicher, Oikodrom (Austria)
Ina Ivanceanu, Minotaurus Film (Luxemburg)
Nora Galfayan, Anna Barseghian, Utopiana.am (Armenia)
Vladimir Us, OBERLIHT - Young Artist Association (Moldova)

www.spacesproject.net
At the Oscars ceremony the red carpet is becoming kind of world celebration, and the people who cross it are the centre of everybody’s attention. The carpet establishes new fashions and trends in society termed Sexiest Dresses, Hottest Couples, Oscars’ Hottest Men, Best Dressed, etc. This gets firmly planted in our consciousness.

The work Red brings an element which is from ‘another world’, a world where crossing the red carpet is reserved to the ‘chosen ones’. The carpet has become a kind of kitsch which divides society - into the individuals who stand on it and the rest. It does not belong to everyday social life.

With her work artist Natalia Nebieridze wants to bring the red carpet to everyday life (where no one expects it) and utilize it so that every citizen can get nominated and become the winner.
Born in Tbilisi, Georgia, in 1987. After 2 years of study at I. Nikoladze Art College, from 2005 to 2009, N. Nebieridze studied at Tbilisi State Academy of Arts, Fine Arts faculty. Since 2011 she has been a student of Architecture faculty. The main genres of her works are installation and performance.
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Legend has it that wishing upon a shooting star makes the wish come true. Not willing to wait for such rare phenomenon, citizens of Tbilisi who randomly cross Republic Square’s underground passage during The Night of Shooting Stars will have an opportunity to construct and throw their own star. No less than one hundred LED stars will turn the space’s dark ceiling into a starry sky. The Night of Shooting Stars was inspired by LED Throwies originally developed by the Graffiti Research Lab, a division of the Eyebeam R|D OpenLab.
Agnieszka Pokrywka, educated both in computer simulations and fine arts, performs several roles as an artist, filmmaker, graphic designer and researcher. In her artistic creativity she uses mainly digital means of expression (video, animation, interactive installation, etc.) with a special focus on open-source solutions.

http://pokrywka.tumblr.com/
A poetic video projection which puts elements from some parallel worlds underground, as it is an underwater world with its inhabitants, the air with birds and Earth with flora. Besides making parallels with different worlds, it will be an attempt to bring some colour and joy into the dark and grey underground passage and make it beautiful.
Born in Tbilisi, Georgia, in 1975. She is a multimedia artist, who graduated with an MFA in Audio-Visual Media from Berlin Art Academy (2008); her works participated in kino kunst musik im alten Hallenbad; Tbilisi international film festival, GE; film festival, Vienna, AT; Volksbühne, Berlin, DE.
Bread and Roses* is a site-specific project conceived for the underground passages under the Rose Revolution Square (previously Republic Square). An edition of graphic posters showing a woman’s hand holding a wilted red rose will be placed in the underground passage as a comment on the political situation in Georgia. The poor state of the rose symbolises the current condition of the political promises made during the Rose Revolution. The red rose, a symbol of social democracy, can also be read in the wider context of the international crisis of the ‘third way’ ideology and policies. The posters call for reconsideration of political options, their placement in the underground passages referencing underground social and political movements.

*The title of the work comes from a poem by James Oppenheim associated with the 1912 Lawrence Textile Strike in Massachusetts, which was led by women. The strikers used it as a slogan for both fair wages and dignified conditions.
Alicja Rogalska is a visual artist based in London. She graduated with an MFA in Fine Art from Goldsmiths College (2011) and an MA in Cultural Studies from the University of Warsaw (2006). She has received grants and awards from the European Cultural Foundation and Arts Council of England amongst others and participated in numerous exhibitions internationally. She is currently working as an artist educator at Tate Britain.
The aim of the work is to confront or challenge passersby. A small gesture that initiates a reaction is made and makes possible a new angle or a thought.
The starting point for Hans Rosenström’s work is a quote by Jacob Bronowski: ‘Knowledge is an unending adventure at the edge of uncertainty.’
The artist is interested in the idea that there is never a final truth, what we know is only a small part, and knowledge always includes something that we do not know. It has many faces and is constantly changing. This idea could be demonstrated by questioning something that is taken for granted, or by trying to offer a new reading of the site for example. An important part of the work is language and different ways of talking about how language affects us, how it forms our thoughts and behaviour.
Born in Lohja, Finland, in 1978, Rosenström is an installation artist who works between Stockholm, Sweden, and Helsinki, Finland; holds an MFA from the Finnish Academy of Fine Arts, Helsinki. He works on site-specific projects, using both time and space as points of departure in his artistic practice.

Rosenström challenges the definitions of everyday spaces. He defines his work both site- and situation-specifically. The point of departure is the surrounding moment.

http://hansrosenstrom.net/
The proposal is built around Albert Einstein’s belief that the separation of past, present, and future is only an illusion, although a convincing one. Materializing this idea means moving a step back in order to move ahead, which only then might reveal the entire spectrum of the matter, in this case the passages. And only then can social relations to the site be fully realized.

The initial phase is a sort of restoration and cleaning of specific parts of the site, a highlighting of concealed or darkened elements from the past. The grey tone that usually appears as a last episode before the disintegration of a material makes large parts of the site uniform, the reason it is not recognized within its original entity, or solely as an intimation.

Hence, the conduction of the second phase is strongly linked to the outcome of the initial movement. Additionally, the involvement of Tbilisi artists/citizens makes prediction of a future result uncertain. It is in essence an ad hoc intervention on-site.
Ludwig Kittinger, born in Graz in 1977, lives and works in Vienna. In 2010 he created the platform <Tuesday Evening> with Fernando Mesquita in cooperation with the Vienna-based Ve.sch art association. In 2011 he became the vice chairman of Ve.sch and in 2012 launched the monthly fanzine Ve.sch Heft together with Martin Vesely and Franz Zar.

Fernando Mesquita, born in Santarém, Portugal, in 1976, lives and works in Vienna. In 2012 he co-founded the See You Next Thursday art association which created the residency program Schneiderei.Home.Studio.Gallery in cooperation with the Wiener Art Foundation.
Tilmann Meyer-Faje refers to the concrete arches known as Andropov’s Ears. He claims that associations with a space cannot be changed by demolishing buildings. There is always a collective remembrance connected to a place. For undergo. the parallels the artist wants to play with a myth that Andropov is still listening there. In the abandoned underground space beneath Revolution Square Tilmann will rebuild an ‘after image’ of the former impressive concrete construction above. The arches will grow downwards into the underground like rank moisture through rotten concrete. For his construction the artist will use waste material from contemporary consumption.
Tilmann Meyer-Faje, born in Germany in 1971, works and lives in Amsterdam, where he studied at Gerrit Rietveld Academie and Sandberg Institute. He focuses on the failure of utopian urban dreams. At the moment he is searching for methods of transforming the huge skeletons left from the former empire to perform new functions that satisfy our contemporary needs.

www.tilmann.nl
In the symbolic jungle of trusted signs the basic instincts of safety and danger create a division in opposed survival strategies. More and more often safety devices are becoming the main source of danger. For example, the act of crossing a street with a zebra stripe creates rather than prevents danger, although the stripe produces the illusion of safety. To make zebra stripes more visible and improve the safety of pedestrians, a subsidiary of Swarovski, SWARCO, developed highly reflective micro glass beads, which are added to the marking’s paint. This highly advanced technology is becoming standard in European cities. A safer alternative to crossing the street without being run over by cars would be to use an underground passage. But again this infrastructure involves other sources of insecurity because of the common perception of the underground passage as a symbol of danger. By displacing zebra stripes to the underground and using SWARCO’s high-end technology as a sign of respectability, the artists take human’s faith in safety concepts ad absurdum.
Hofer/Oppliger are interested in social processes and economic systems which they comment on through different resources. Their projects are never aimed primarily at producing artworks, but are much more concerned with the actions they generally perform in collaboration with others they meet on different occasions. Koka Vashakidze is a co-founding member of The Fleet Group. Works on randomly derived structures and their interpretations.
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Every 9 Minutes

Darkness. Unpleasant odor.
If I have to go through that space I can do the best if I walk as quickly as possible and override my nose.
My impressions of the city are only negative sensory perceptions.
Extension of the time spent in the space.
With the extreme smell.
Magdalena Kuchtova lives in Bratislava. She is studying for a doctoral degree at the Academy of Fine Arts and Design with theme public art. Most recently, public space has become her creative material, which interests her in its current form with accumulated layers of genius loci, history, culture, social presence, etc. Magdalena's aim is to adopt social, historical and cultural layers of the public environment and its penetration in her visual intervention.
'IMG_1544. Hand': Reality is a 3D that you see on a flat screen

'IMG_1544. Hand' is a sculptural image for an underground passage. The contours framing the walls of the passage fix the work in space and the sculptural composition developed in it. The work will integrate into the environment as a 3D body. In the same time, its borders are the borders of space, making it impossible to observe it from all perspectives. According to the stereotypical perception of reality, it is the thing that really exists and has spatial and temporal dimensions, and image is the depiction, interpretation – a result of individual fantasy. Contemporaneity comes in contrast with this perception, offering a different approach to reality. The image of a hand at the edge of the composition represents tentacles of the insect-like aliens, the main characters of the American sci-fi movie District 9.
Born in Sokhumi, Georgia, in 1988. 2005-2009 Keto studied at Tbilisi State Academy of Arts, faculty of Fine Arts. During her studies she participated in several exhibitions, both in Georgia and abroad. Since 2010 Keto Logua lives and works in Berlin, where she studies at the University of Arts, sculpture class of Gregor Schneider.
Photo and video archive material of diverse actions and events that took place between 1988 and 1995 in the Republic Square underground passage.

Special thanks to Guram Tsibakhashvili for his photo documentation and David Chikhladze for video material.
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David Chikhladze, Koka Ramishvili, Niko Tsetskhadze, Mamuka Tsetskhadze, Lia Shvelidze, Gia Rigvava, Oleg Timchenko, Mamuka Japharidze
These two-part project for the underground passage inside Baratashvili Bridge is based on historical photographs from a private archive in Tbilisi. This photographic material is rhythmically mounted on the graffiti-covered walls of the bridge’s pedestrian crossing and thematizes its nearly century-long history in serving an urban function. Connotative memories are invoked, and earlier (mis)perceptions might become evident and either rectified or validated. In any case, it is an invitation to join a trip into the controversial history of this visionary bridge and its varying utilization.

The visionary architecture of this structure even includes one exhibition space for art, which was used for this purpose for a short time only. The second part of the project consists of a single slide installation mounted in the underground passage which opens up to the current governmental palace and Freedom Square. The slide depicts the former steel Mukhrani Bridge. Metaphorically, the Mukhrani Bridge inside the new bridge construction establishes symbolic ties with the past, present and an intended future.
Irina Kurtishvili, born in Tbilisi, Georgia, in 1966, lives and works in Cologne, Germany, and Tbilisi. An essential part of her work is a synthesis of film, architecture and photography.

Andreas M. Kaufmann, born in Zurich, Switzerland, in 1961, lives and works in Barcelona, Spain, and Cologne, Germany. A central aspect of his artistic practice is the fact that he has most importantly collected publicly accessible images for more than 20 years, such as from print media, TV, archives, the WWW and other sources.

www.irinakurtishvili.com / www.andreas-kaufmann.com
If a feeling of privacy is developed constantly through dialogue, the Soviet environment, as a monologue system, was initially established as the unknown segment, and its development has been ongoing regardless of our choice. An environment-reconstruction strategy of the new governmental system is concentrated on lighting and illumination, but despite the fact that this approach is serving the needs of society and may be optimal for the present, here the process remains isolated from the society’s choice. Based on the mistakes of the past and contemporary strategy, *Red & Blue* is an experiment making concessions in the surroundings, which means interactivity between the opposing sides (as the city and its citizen) in order to renew the dialogue. The installation is a lighting system, where every passerby can change light conditions and their colour by pulling down the cables to change them from red to blue or vice versa.
Born in Tbilisi, Georgia, in 1979; in 2003 he graduated from Tbilisi State Academy of Arts, faculty of Industrial Design. At the same time he was studying at the faculty of Physics and Mathematics, and these two specialities have determined his main interests.

Vasili Macharadze works in different mediums, and the subjects of his works in general are controversial matters (e.g. destruction of nature and geometrical stability), as points of contact between surfaces and features that result.
A net-like structure made of compostable materials like branches, grass and cord will be installed to create a space of passage for pedestrians crossing Baratashvili Bridge. The challenge of the installation lies in working without electronics. Due to a generally limited auditory awareness, acoustic changes are often noticed only when amplifiers, speakers or other technical sound equipment are used. In the installation 41°41′48″N 44°48′29″E a subtle alteration of space and ambiance guide the visitor and passerby to discover an obvious visual change of the space in its unfamiliar sonority. The diverted audio input triggers an awareness shift, possibly alternating the visitors’ and passersby’s view of the city.
Born in Vienna and trained in Berlin, Katharina Stadler currently teaches sound art and curates the educational programs at the CCA-Tbilisi. In her work she dissolves the artificially constructed limits of time through an exploration of atmosphere hidden in the poetry of the quotidian, exploring memory as a non-constant constant in the reflection of daily life reality. She investigates gender-related aspects of sound in the juxtaposition with arts and crafts techniques traditionally associated with females, like knitting.
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Kolmeurneoba Square Underground


Special thanks to Teona Japaridze for the material.
Oleg Timchenko, (born in 1957), visual artist, 1976-82 studied at Tbilisi State Academy of Arts. 1986 co-founder of the '10th Floor group', composed of Georgian Happening artists, active in late 80s and beginning of 90s.

Niko Tsetskhadze, (born in 1959), multimedia artist, 1981-87 studied at Tbilisi State Academy of Arts. Member of the '10th Floor group'.
The video *Womit handelst Du* puts together a series of photos of people on European streets who seem to live in precarious circumstances. Some of them sell small, simple, sometimes self-produced products, sometimes they offer simple services like cleaning car windows, or are showmen or beggars. They offer their services in the public space, and are often prosecuted by the police and distrustfully watched by nearby shopkeepers and security guards. Making a living this way was thought to be a long-gone phenomenon in Western Europe, but after 1989, the end of the socialist utopia and the acceptance of neo-liberal ideology, that way of making a living came back, both to Western Europe and the former socialist countries.

*Soundtrack: Rudi Fischerlehner and Kathrin Plavcak*
The Securities project by Kote Sulaberidze is a series of drawings that document objects in our everyday lives such as a ring, pen, gas pipe valve. These objects could disappear, lose their functionality and be erased from collective memory. Securities per se occasionally increase or decrease in value. Just the price of paper for artworks increases as time passes. The author deals with the subject ironically, giving every subject in his drawings an archive number and making an inventory.
Born in Tbilisi, Georgia, in 1968. 1985-1995 he studied at Tbilisi State Academy of Arts, faculty of Visual Arts, painting class of Nikoloz Ignatov. From 1991 on he has participated in numerous exhibitions and projects, both in Georgia and abroad. His works are in private collections and at the Contemporary Art Museum, Devonshire House, London, Great Britain.
Two big banners at the entrance and exit of the underground passages at Heroes Square indicate the title of a film, *Back on Screen*, and its *end*, creating a relationship between the real architecture and a filmic experience.

Passages or corridors are important motifs in many films. In place of a cut, they function as transitions from one scene to the next. The passage is used to create dramatic tension and suspense in the film, mostly with movement like running, following someone, or being followed. In the next scene, the protagonist opens a door or leaves the passage, entering into a different scene. Passing through a real underground passage is connected with a similar tension of fear and quick movement.

In the passage at Heroes Square, a film script will be attached to the walls, turning the real underground passage into a filmic location. When visitors pass by these scripts and read them step by step, a virtual film will develop in their minds. The real setting and what people see in the tunnel overlaps with the film script and the imagined film. The audience will be directed by the film script, thus becoming part of the virtual film *Back on Screen*. 
Born in 1974 and based in Berlin, graduated with an MFA from the Universit"at der K"unste, Berlin (2002). In 2006/07 Schmalisch was a research fellow at Jan van Eyck Academy in Maastricht, the Netherlands. She focuses on the architectonic urban space, its changes and the accompanying social changes. In her film works, she combines sequences she has shot with images, film quotations and text fragments in the form of a collage, juxtaposing different layers of time and imagery.
The light installation Pass refers to ‘our’ general condition, to the transition process Georgia is undergoing at the moment, the process of building a democratic society, and certain phases ‘we’ and the country have to pass through during this process. However, on the practical level, the installation can serve as a light source which will help pedestrians go through the dark passage.
Born in 1973 and based in Tbilisi, Georgia. 1989-1993 he studied at the Georgian Technical University, faculty of Chemistry, 1993-1998 at Tbilisi State Academy of Arts. Samkharadze has participated in numerous solo and group exhibitions, both in Georgia and abroad.
Heroes Square Underground

Passage For The Needs

With the visual appearance of the work Giorgi Kvinikadze underlines the purpose of underground passages and their current added functionality as a lavatory for the use of passersby, which makes the primary purpose of the underground secondary.
Born in Zestafoni, Georgia, in 1987. Studies at Tbilisi State Academy of Arts, painting class, currently working on his diploma.
Attractive traffic signs of practical meaning will function as guides for the pedestrians. They will indicate streets’ directions and, especially important for the foreigners and mostly in passages with multiple exits, will include additional security measures as well.
Born in Tbilisi, Georgia, in 1980. 1998-2002 she studied at Ivane Javakhisvili Tbilisi State University, 2007-2009 attended Gia Kutsishvili art school, currently is a student at Tbilisi State Academy of Arts, faculty of Fine Arts, painting class.
One day heroes /disappearing list/ is inspired by a kind of natural selection of the names of fallen heroes on the memorial on Heroes Square. They are deleted/destroyed naturally by storms, but this creates a metaphor of forgetting and deleting memory. Papers with written names of fallen heroes will be spread among the general population. The name on the paper will disappear after two to four days, this process of disappearing/forgetting also questions how we can make a stable collective memory and whether nowadays interpretations of history can stand the passage of time.
Michal Moravčík is an installation artist based in Bratislava. He studied at the Academy of Fine Arts and Design in Bratislava. In his artistic work he employs and recycles so-called socialist aesthetics in search of their new role in a changed social context. Moravčík's installations and environments carry political meanings that take on emotional and nostalgic dimensions.

http://www.moravcik.sittcomm.sk/
The project was inspired by Verb List Compilation: Actions to Relate to Oneself, created in 1966-67 by Richard Serra, in which he describes the stages and complications of carbon steel production.

In Kote Mindadze's session of approximately 300 verbs the author describes his emotional experiences, barriers and technical stages that he has been through during the production of his many other projects (installations or sculpture). The assumption that art reflects life and its experiences, where lots of mistakes are involved as well, and daring to speak about one's weaknesses publicly is the best and obvious way to make art in general made him try to be as honest in words as possible.
Born in 1977, K. Mindadze is a multidisciplinary visual artist. Studied at Gerrit Rietveld Academie and Graphic Lyceum, Amsterdam. Member of the Arti Et Amicitiae Dutch art society. Associated fields include Minimalism and Conceptual Art. His work encompasses paintings, drawings, sculpture, (environmental and active), installations, photography, sounds and video. K. Mindadze lives and works in Amsterdam and Tbilisi.
The installation fills a rotunda below Vake Park with unheard sounds. Different acoustical impulses and fragments playfully interact with the space’s acoustics and architectural shape.

When entering the space the visitor listens to short and clicking noises which are generated in different locations and thus communicate a feeling for the size, geometry and structure of the room. Even with eyes closed the different ‘clicks and cuts’ explain the architectural form of the space since they are filtered, reflected by different surfaces and enriched with reverb by the room itself. Electronics, speakers and cables will be set up directly before undergo. the parallels takes place.

While the installation was conceived in Berlin, it will be assembled in Tbilisi in an improvised fashion: the place, its ambience and atmosphere will form the final design on-site.
Max Kullmann and Jan Paul Herzer (Hands On Sound) are based in Berlin and work in the field of acoustic scenography. Combining their experiences in composition, sound design and architecture, many of their site-specific concepts also involve generative and interactive elements.

Frauke Schmidt, sound artist, based in Berlin. 2004-2006 studied Musicology and Communication Studies at Technical University Berlin, studied Ethnology at Humboldt University Berlin. 2006-2008 studied Sound at University of Arts Berlin, MA.
Footprints of European and Latin American dance steps will lead passersby into the underground passage. The aim of this project is to make people want to enter the passage, even if it’s just for a short while. To be entertained a little, learn something new, see life from a more interesting angle, and not endanger themselves and others. Passing along a street and crossing it underground takes almost the same amount of time needed to give this message to people who explain their behaviour in that they are in a hurry.
Tamar Gurgenidze

For four days, a mobile tea station will serve English tea and homemade cakes (from the women's institute recipe book) in and around the underground passages in Tbilisi. This will become a platform for hosting, inviting people and collecting local narratives and traditions, and people's stories about the passages. We will gather memories and stories which make up the ‘intangible heritage’ of everyday life and objects around which they revolve.

Small informal meetings and discussions with residents and cultural practitioners will be staged around the tea station to generate a range of proposals concerning how underused or derelict spaces of the city may be rejuvenated and utilised again. This small social space will be a venue for conversations, discussions and the production of ad hoc postcards and fanzines, all around the relaxed setting of morning or afternoon tea and cakes!
Jonathan Karkut completed an MA in the anthropology and sociology of travel and tourism and has since been based at London Metropolitan University.

Julie Scott is a senior research fellow in tourism, culture and development at London Metropolitan University. Her work explores the role of memory and intangible heritage in conflict and post-conflict societies.

Torange Khonsari’s practice and research pedagogy lies in relational art and architecture theories and informal social, spatial and political contexts.
The Temporary Office of Anxiety collects and displays people’s fears in their immediate surroundings in the public space, where others are willing to contribute them. The accumulated ‘data’ is highly revelatory, exposing the diverse and overlapping cultural histories occupying today’s urban spaces. This project is a work in progress; the assembled fears are part of a growing collection, providing resource material for drawings, posters, performances and text-based works based on the collected fears.

The project probes art’s capacity to encounter its social and political context in an effective and poetic way. It exposes layers of cultural histories and intersecting narratives in order to contextualize fears and anxieties in our current world. It sets up performative stages, creates a scenario for an installation, which is the central element of the project. It examines the concepts of fear, visibility, interaction and communication within the process of artistic creation. It seeks to establish a multidisciplinary process based on relations and resonances, highlighting the constructed and imaginary nature of the notion of fear.
Born in Budapest, Hungary, in 1969. She started her academic studies at the Hungarian Art Academy, obtained an MA at HISK in Antwerp, Belgium. Since 2005 she has been based in Berlin and Budapest. As a Hungarian visual artist who has been living abroad for the last few years, her artistic practice is inspired by the experience of leaving and changing her cultural context and leading a mobile, precarious life.
DOCOMOMO Georgia - Public presentation

Docomomo Georgia - Public presentation

**DOCOMOMO Georgia**

- Docomomo Georgia - its aims, tasks and history.
- General definition of Modernist heritage - process of rethinking of values
- Evaluation of Modernist heritage at the end of the 20th century worldwide (examples: Brazil, the Netherlands, France)
- Georgian reality (examples and general overview of current situation)
- Presentation of projects on which Docomomo is already or will be working.
DOCOMOMO Georgia, founded 2011, hopes to increase public and professional awareness of Georgia's Modern Heritage through organized events and tours, development of useful Internet resources, electronic mailing lists, ongoing documentation, and outreach to other preservation organizations and professional groups. Initially founded in 1988 in The Netherlands, there are now DOCOMOMO working parties in over 59 countries.
Over the past decades, in the former Eastern Bloc, the leftovers of the scientific modernism project were conquered and valuated for commercial purposes by the new market-driven society. This also happened to the underground passages, those large pieces of infrastructure that were dug out in the name of the separation of uses in the city: the car has to go faster and not be hindered by pedestrian crossings, and humans have to be safe and go underground.

Passage X will be a temporary passage, a double of an existing passage, a secondary structure that will support new possibilities and provoke new ways of interaction below the city. Passage X is a self-made structure constructed from recycled and found materials collected from the city above and assembled underground as an unfinished structure suited for an unclear purpose: between a shop and a passageway, a gallery and a hallway, Passage X is a place in continuous transit and for temporary rest, where an exhibit, commerce or a gathering can take place.
Studio BASAR was established in 2006 by Alex Axinte and Cristi Borcan, as both an architectural studio and a search-and-rescue team that developed several chapters of observation and intervention in contemporary Bucharest. The projects of studio BASAR range from art installations and urban research to competitions and different typologies of residential and public buildings.

http://www.studiobasar.ro/
The guided tour will focus on two topics:

- the context, design and functionality of the underground passages in relation to city planning;
- excavating from recent history the strategies of activating the public space before independence, which was synchronized with the beginning of democratic changes in Georgia (when still part of USSR); the strategies of activating underground public spaces in the period after the independence of Georgia (1991); and new potentialities (tactics and strategies) of dealing with underground public spaces today.

Meeting point: Kolmeurneoba Underground
Duration: 90–120 min
Born in Kâietu, Moldova, in 1964, is a visual artist, curator, editor and filmmaker based in Chișinău and Bucharest. His artistic/curatorial agenda is geared towards the processes of transformation and change in post-socialist societies after 1989. Rusu trained as a visual artist and has extended his practice to curating, editing TV programs, and producing experimental films and documentaries.
The discussion will focus on several topics regarding art in a public space.
- An overview of public art from the Soviet period such as sculptures and facade decorations.
- Presentation of current situation with examples of newly commissioned works of art in the public space.
- ‘Unofficial’ Street art situation in Tbilisi.
- Overview of art projects in the public space from the recent past.
A public discussion series initiated by GeoAIR in collaboration with Culture and Management Laboratory in 2011. Public discussions concentrated on actual problems concerning contemporary visual arts in Georgia.
Art Laboratory is a cultural NGO from Armenia that was founded in 2007 by artists Garik Engibaryan, Edgar Amroyan, Arthur Petrosyan, Ara Petrosyan, Karen Ohanyan, Hovhannes Margaryan, Samvel Vanoiyan, Harutyun Zulumyan, Narine Zolyan and Hovhannes Margaryan. The main goal of Art Laboratory is to reflect on urgent socio-political issues and disclose those concealed/invisible mechanisms that support the establishment of repressive social systems.

Art Laboratory's public actions and political artistic manifestations are outside the plain framework of cultural understanding. Rather, they resemble mobilizing actions intended to affect social and political processes.

The activity and structure of Art Laboratory is being formed according to the projects that correspond to the above mentioned principles. The projects are realized after collective discussion within the activists’ group.
24/05 = 03/06

Watch out for it in different underground passages

World Riots

World Riots refers to phenomenon such as demonstrations and riots occurring worldwide in our present life.
Dance lessons take place in the Rose Revolution underground passage. Artists have invited teachers of ballroom dance to teach dances with musical accompaniment. It is important that this project is free of charge and open for everyone. After successful implementation of the project, the scale will be increased in size. Dance lessons will take place not only in Tbilisi, but in other areas of Georgia also.

On the one hand, with this project the artists aim to let people forget their everyday problems for a while and charge them with positive feelings. On the other hand, they hope to animate people to use underground passages more frequently. The artists believe that dance is the simplest and most universal way to easily liberate people from everyday problems.
.events

Mariam Besiashvili | Tamar Caduneli

Vake Park Underground

Group of Tbilisi State Academy of Arts, different faculty students, first joint project.
Please note the times and dates of each event.
We kindly invite you to actively participate in the planned events and creation of works with artists on-site.
undergo. the parallels

ORGANIZED BY

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Nini Palavandishvili / curator

http://geoair.blogspot.com/

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