

Lia Bagrationi

ARTIST'S PROFILE



Lia Bagrationi is Georgian artist born in 1957 and lives and works in Tbilisi. She graduated from Tbilisi State Academy of Arts in 1980. Bagrationi is a co-founder of the Georgian Ceramic Art and Craft Foundation "The Clay Office" based in Tbilisi and a member of IAC (International Academy of Ceramics) based in Geneva. She is currently a professor on the Faculty of Design at the Tbilisi State Academy of Arts.

In 2000 she received the Grand Prize in the First Symposium of Georgian Ceramists. As for artist Bagrationi is not confined to one subject area, preferring to vary her projects and media. Though clay, and specifically features of clay remain as her main medium.

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TWO FIGURES



Constantin Brancusi, *The Kiss*, 1916

As I started to work on my series Two Figures, I was thinking about the sexual act between two people, as an ultimate contact, you can't get any closer to another human being without violating their physical integrity. Nature provides "screws and bolts", so the bodies sink perfectly into one another just like two pieces of Lego. My intent is to pay homage to Brancusi's famous *The Kiss*, by taking it a step further and stripping it down to its absolute essence in order to present the bare mechanics of intimacy.



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TWO FIGURES



Detail



Ceramics, H-60cm, 2014

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TWO FIGURES



Ceramics, H-50cm, 2014

Installation view

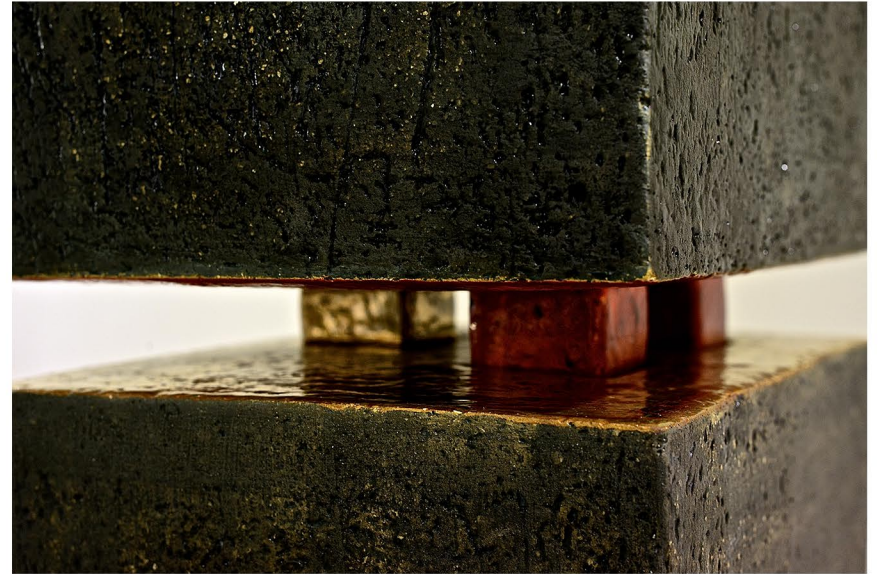


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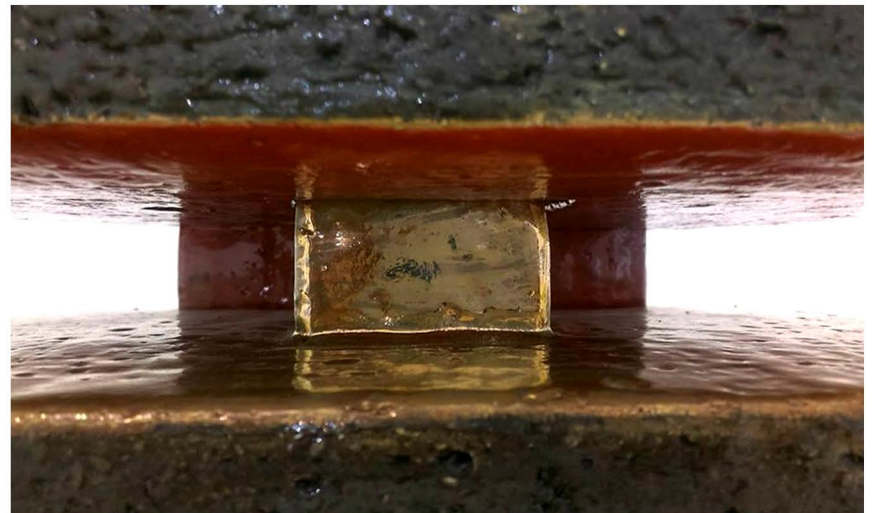
TWO FIGURES



Ceramics, H-75cm, 2013

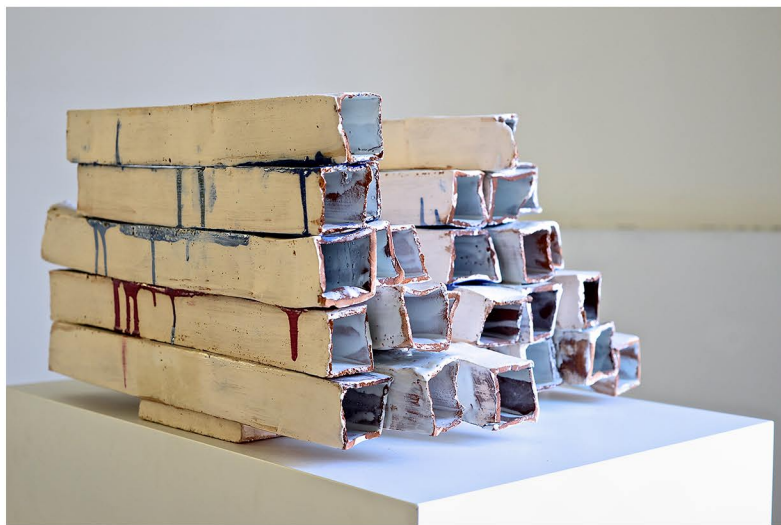


Details



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TWO FIGURES



Ceramics, H-35cm, 2013

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DECADANCE



Detail

Clay is a matter eager to become a form. Forms of nature, forms ever shaped by a human, forms never created rest in the infinite memory of its substance. My task is to let these forms free and bring memories of clay to life.

Ceramics, H-60cm, 2014



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Ceramics, H-40, 2013

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DECADANCE

Ceramics, H-40cm, 2012



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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-27cm, 2008



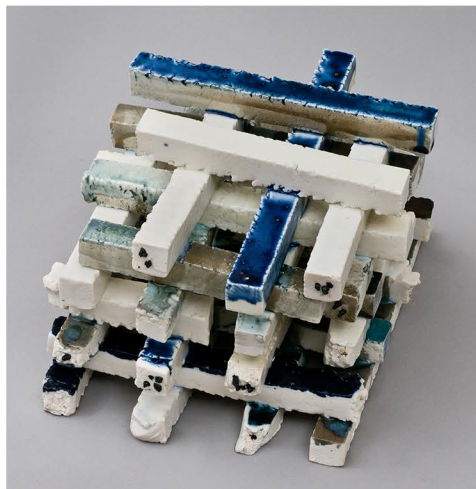
"Nothing terrible ruins,
which cease to seem a metaphor
and become what they once were:
houses."

Joseph Brodsky

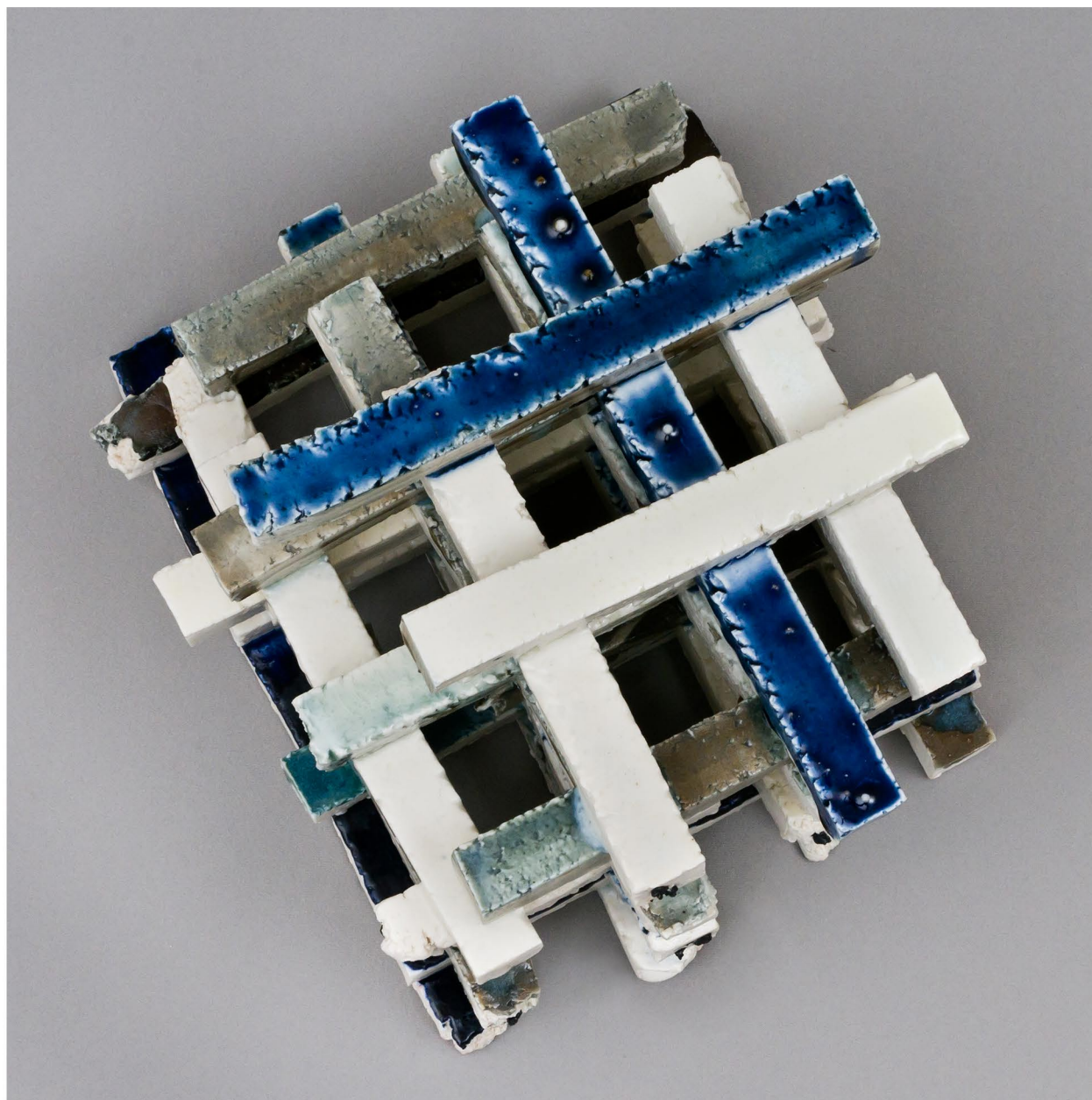
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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-17cm, 2008



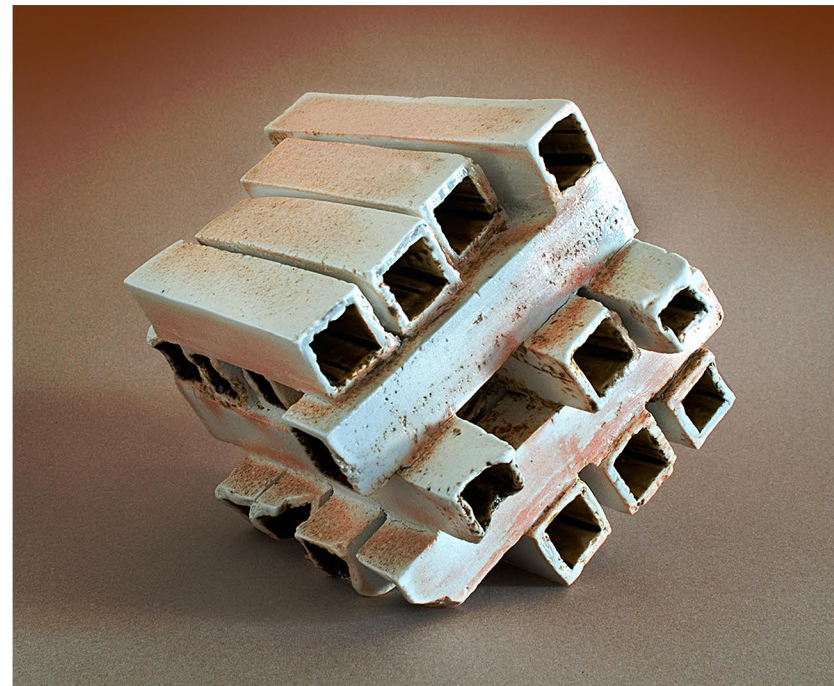
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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-13cm, 2008



Ceramics, H-19cm, 2008

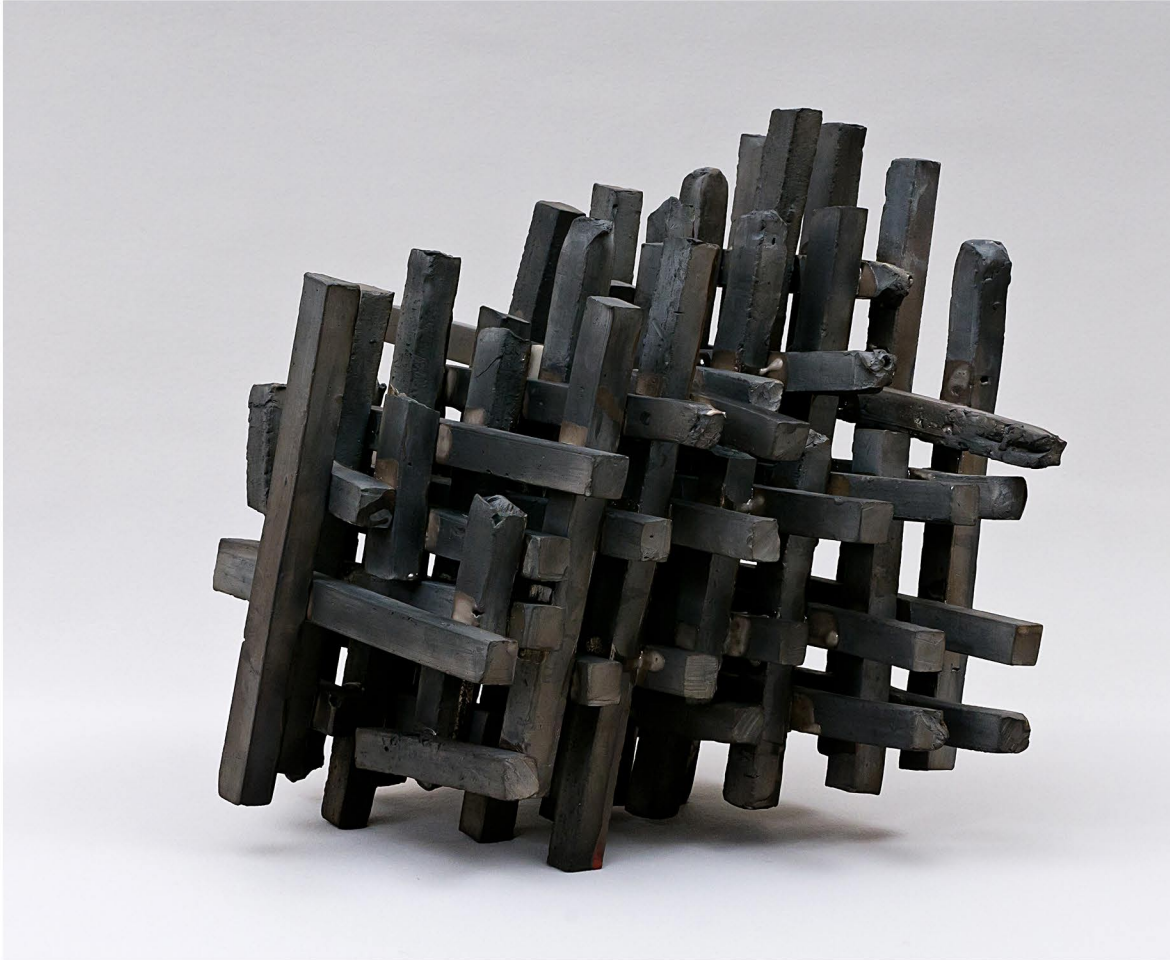


Ceramics, H-22cm, 2008

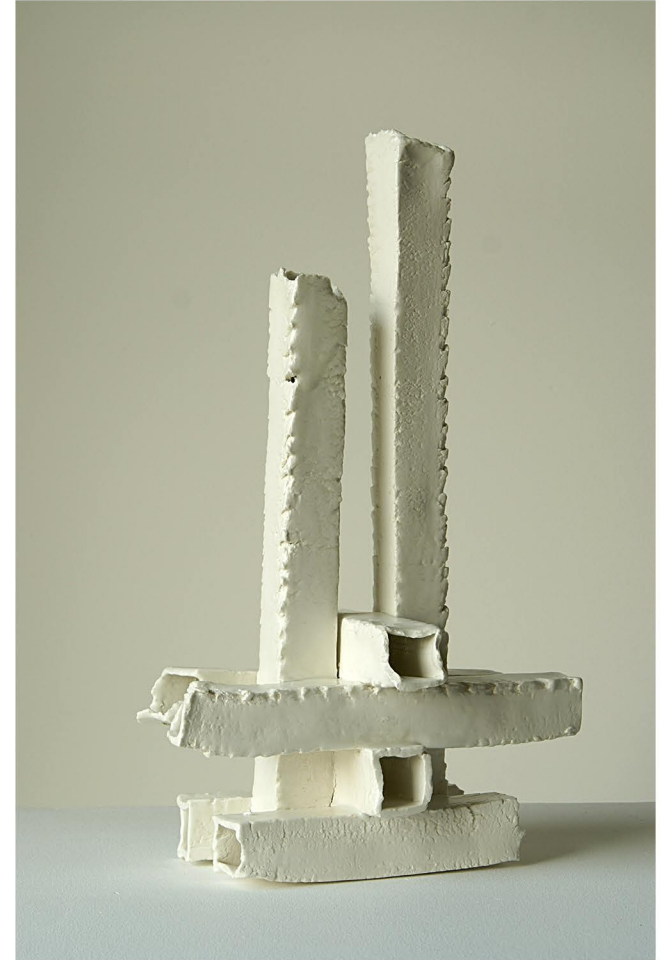
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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-32cm, 2009



Ceramics, H-65cm, 2008

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ORDERLY MIND



Ceramics, H-56cm, 2009



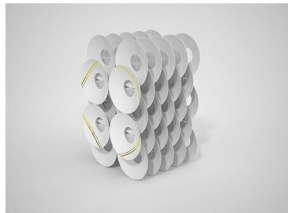
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ORDERLY MIND



Ceramics, H-20m, 2010



Ceramics, H-56m, 2009

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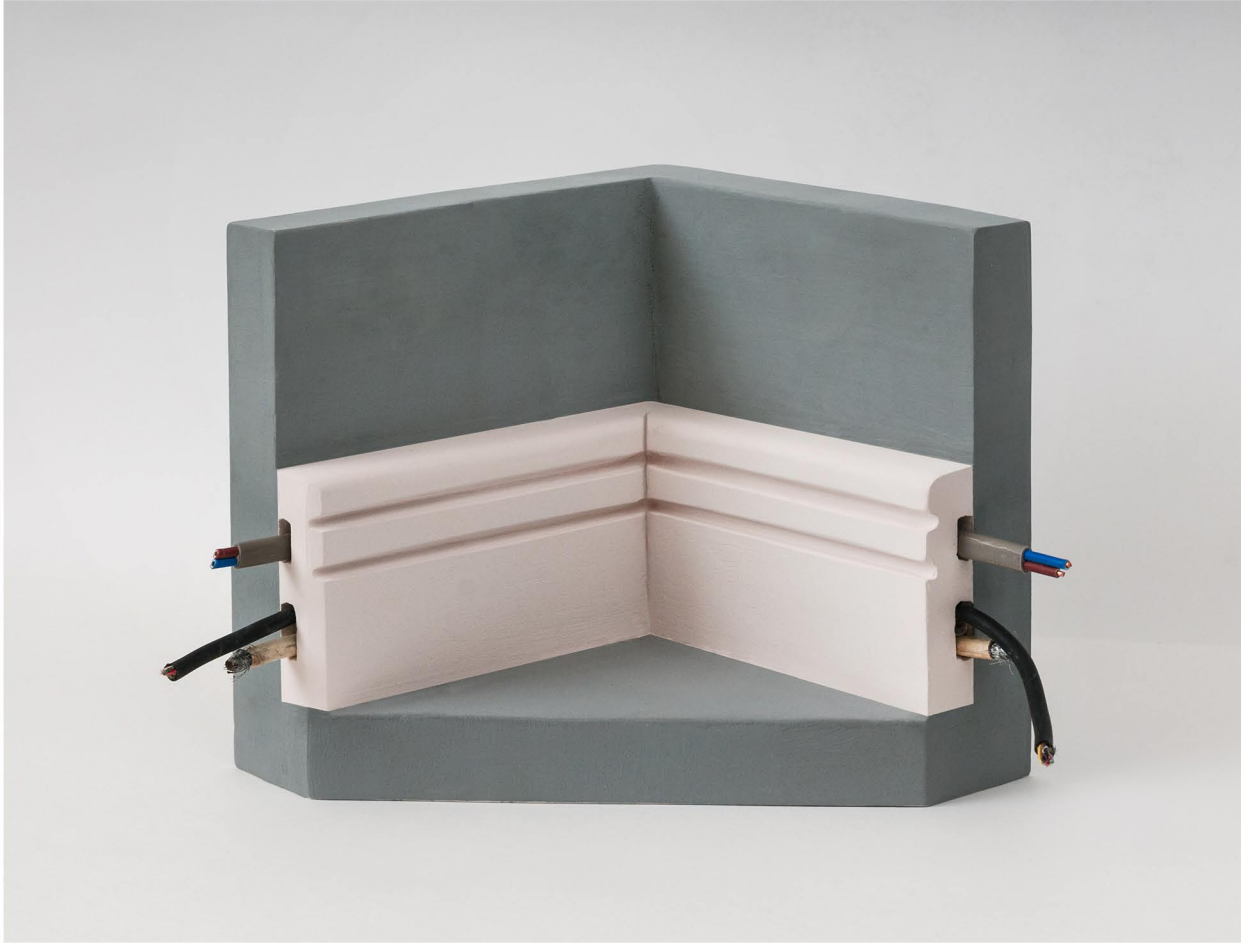


Ceramics and wood,
H-17cm, 2010

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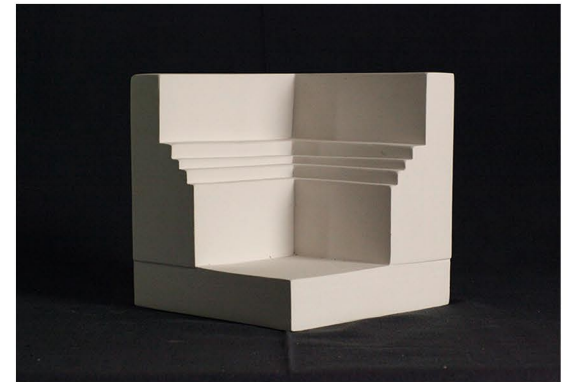
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90 DEGREES



Ceramics, wire, H-19cm, 2016

The smaller the corner is, the more difficult it gets to identify the architectural object where it belongs. Due to its small size, this piece of work seeks being universal. Consequently the said element is the same for all architectural pieces. But, from every similar corner a different perspective unfolds.



Ceramics, H-15cm, 2016

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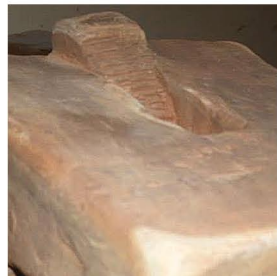
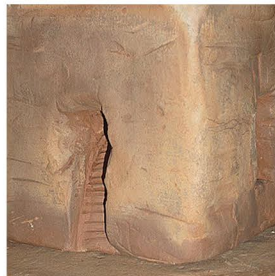
ABANDONED CASTLE



As an artist I investigate my own reflections of abandoned spaces. Sculpture Abandoned Temple is one of the manifestations.



Ceramics, H-22cm, 2013



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Ceramics, W-60, 1993



Ceramics, W-45, 1993

CONCEPTUAL CERAMICS: TERRA-AURUM



Hatshepsut's Temple, Egypt

Installation Terra-Aurum consists of three parts: pedestal, gilded column and the ramp. Pedestal is an allusion to Egyptian princess Hatchepsut's temple. The golden column represents a symbol of something very precious and important. The ramp emphasizes the distance to the goal. With this gilded piece I introduce the essence of gold into entire concept of Terra-Aurum.



Ceramics, H54xW33xD70cm, 2004

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CONCEPTUAL CERAMICS: TERRA-AURUM



Terracotta, gold, L-25cm, 2003

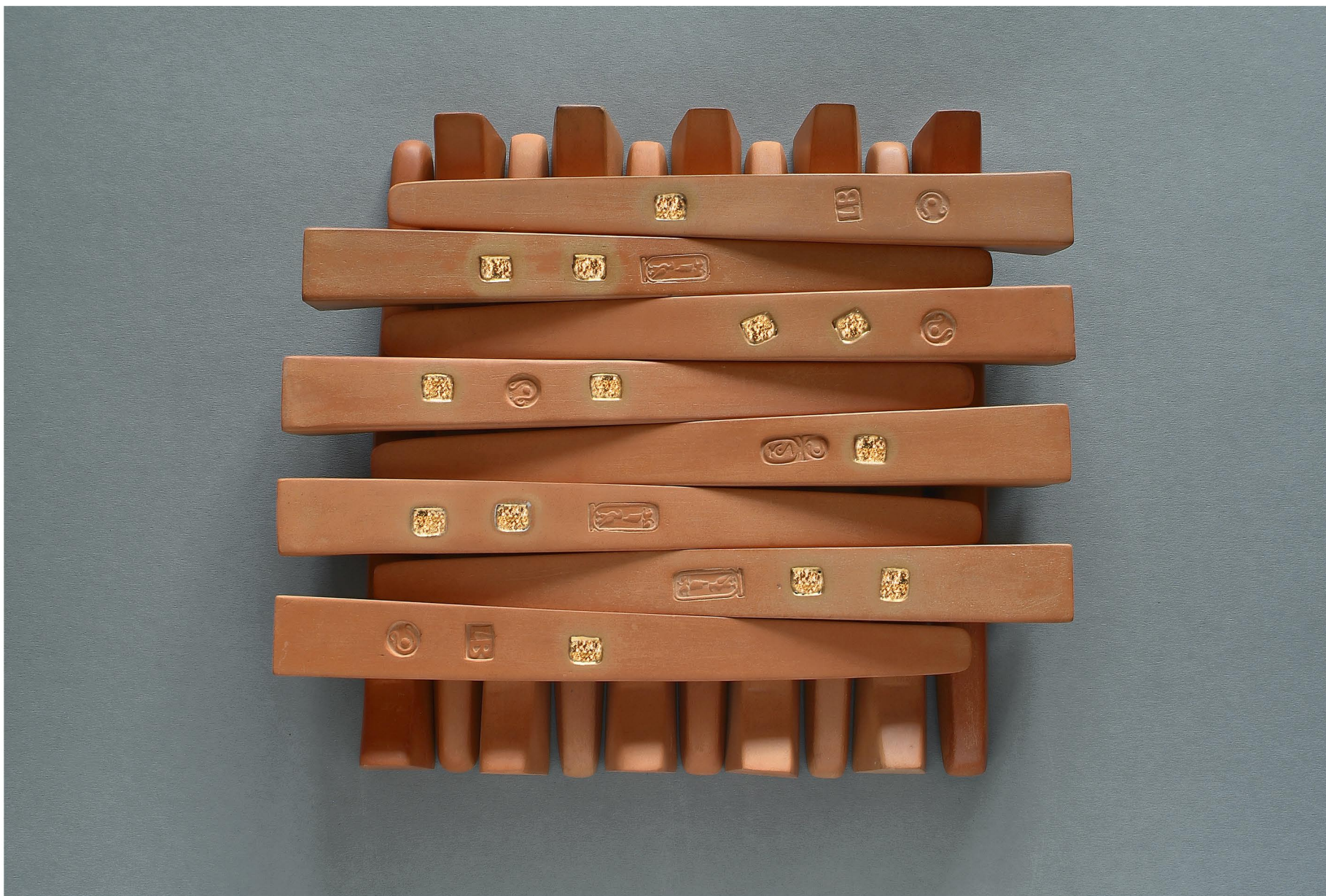


Terracotta, gold, H-24cm, 2003



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CONCEPTUAL CERAMICS: TERRA-AURUM



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CONCEPTUAL CERAMICS: MONEY ILLUSION

How did the concept of money illusion come about? Why do we empower colored paper with a certain value? Coins and banknotes gain worth when we assign numbers to them and agree they are now currency. The same idea is at the core of the composition Money Illusion where clay banknotes are inlaid with precious metals. Clay is common earth, while copper, gold and platinum are held in high regard by all cultures. The combination presents an aesthetic, creating Money Illusion. Each is titled Object with a corresponding number, the indication being that if you have a number higher than one, it was preceded, and possibly followed, by another. This follows in a particular way, the logic of money itself.

"Money is any object or record, that is generally accepted as payment for goods and services and repayment of debts in a given country or socio-economic context. The main functions of money are distinguished as: a medium of exchange; a unit of account; a store of value; and, occasionally in the past, a standard of deferred payment. Any kind of object or secure verifiable record that fulfills these functions can serve as money."

HYPERLINK "<http://en.wikipedia.org/wiki/Money>" <http://en.wikipedia.org/wiki/Money>

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Porcelain, platinum, H-13 cm, 2008



Terracotta, gold, H-13 cm, 2003



Terracotta, copper, H-13 cm, 2005

CONCEPTUAL CERAMICS: MONEY ILLUSION



Porcelain, gold, H-18 cm, 2008

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CONCEPTUAL CERAMICS: MONEY ILLUSION



Porcelain, gold, H-16 cm, 2008



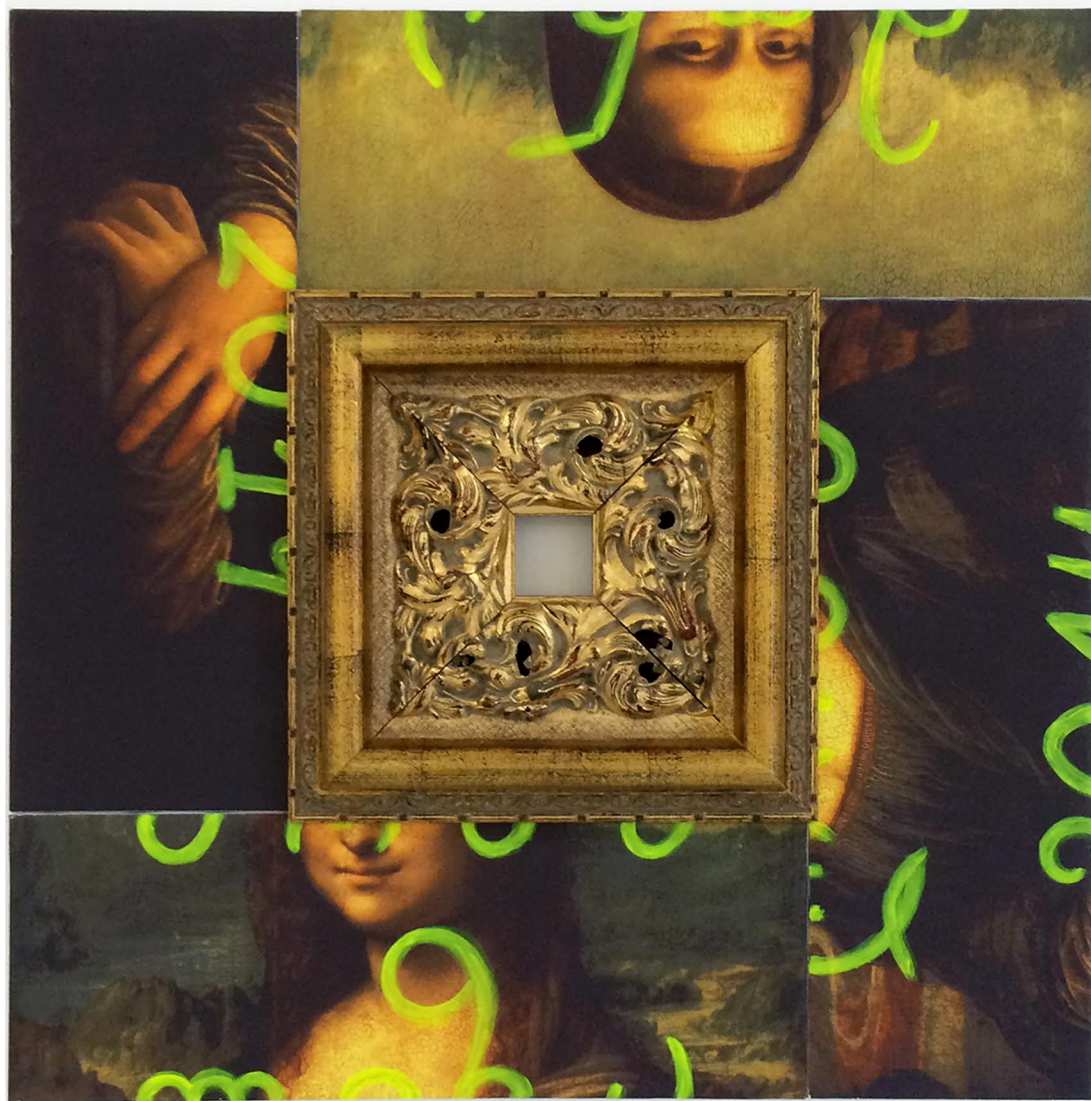
Installation view

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VICE VERSA

One of my artistic research focuses on deconstruction experiments that take place in different media. The work titled Vice Versa is made through deconstruction of easel paintings and demonstrate transformation of the picture and the frame. Very often we unconsciously follow the stereotype that a painting has to be placed in a frame. Vice Versa set the goal to debate this stereotype and allow framed paintings to overcome the boundaries and become part of infinity.

The main object Mona Lisa 2014 serves as the guide of the concept where Leonardo's painting - the sacred attribute of the western culture, takes its journey in a new context.



Mona Lisa 2014, multimedia, textile, print, H-72cm, 2014

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Victory over the Black Square, multimedia, textile, print, 79,5x119,5x4cm, 2014

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VICE VERSA



Victory over the Black Square, multimedia, textile, print, H-41cm (each), 2014

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VICE VERSA

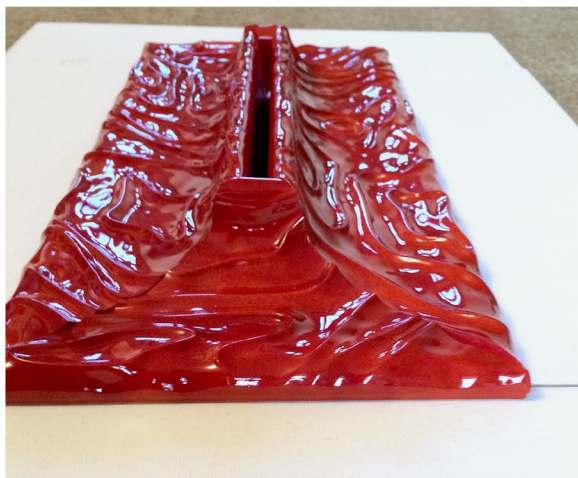


Oil on canvas, wood, H-60cm, 2014

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VICE VERSA



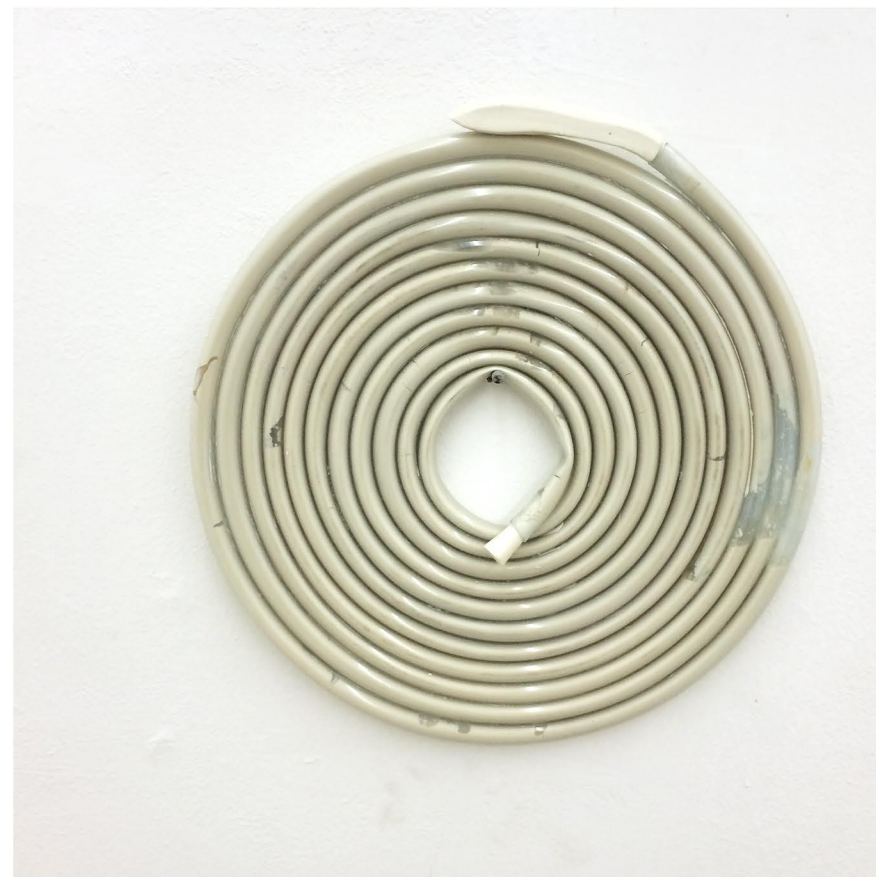
Detail



Oil on canvas, wood, H-86cm, 2014

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ON POINT



Clay, plastic tube, D-45cm, 2015

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DRAUGHT

The idea of the work is to deprive the clay of the veneer of craftsmanship and lay bare its essence.



Row clay, glue on canvas, H-20cm, 2016

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DRAUGHT



Row clay, glue, plexiglas, H-20cm, 2016



Row clay, glue on canvas, H-70cm, 2016

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DRAUGHT



Detail, raw clay, glue on canvas

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TIKHA (თიხა)

The word CLAY translates as თიხა [tikha] in Georgian. In this work the word CLAY literally transforms into calligraphy.



Georgian writing, clay, object, H-28cm, 2016

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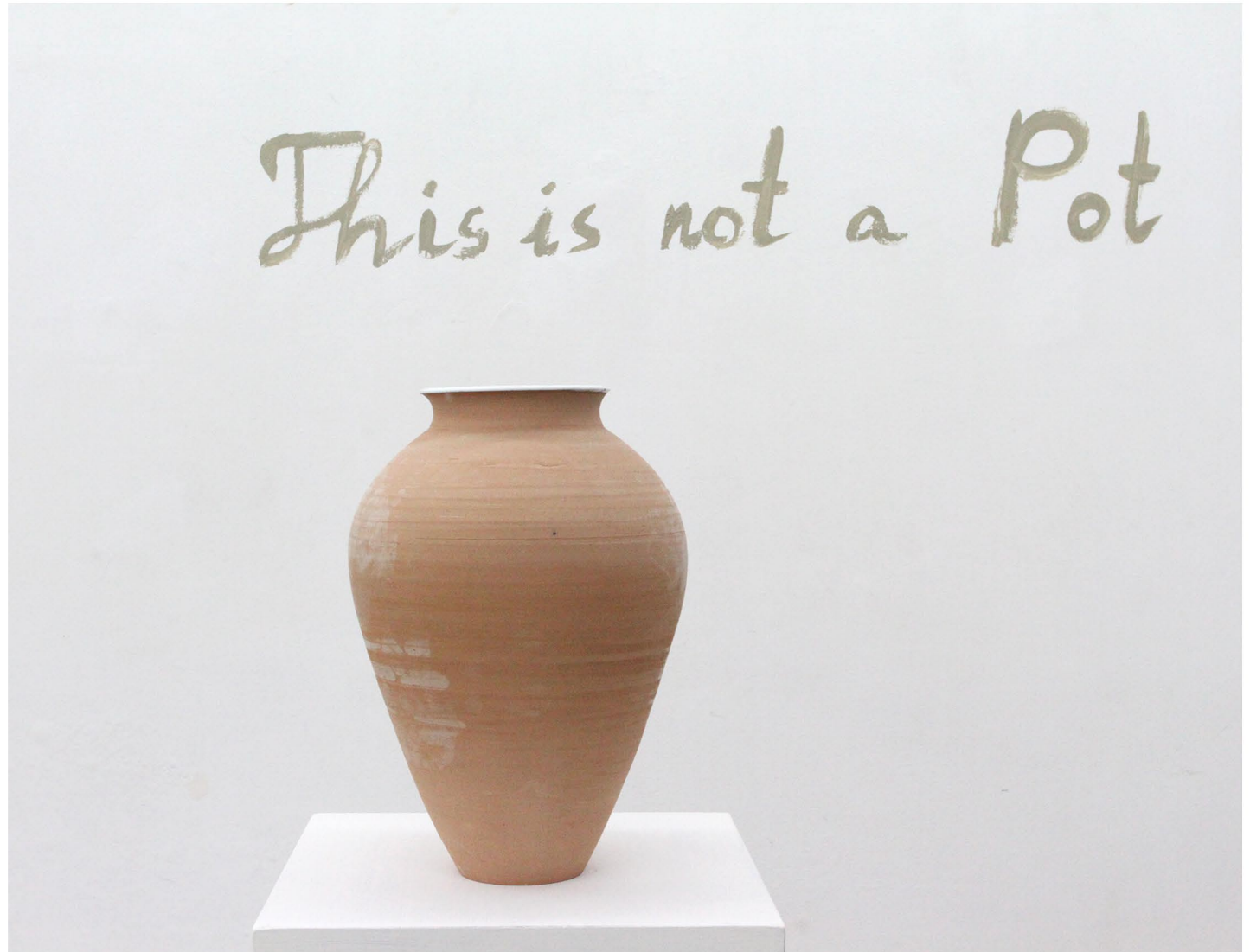
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THIS IS A POT



Rene Magritte, *This is not a Pipe*, 1928-29

"We shape clay into a pot, but it is the emptiness inside that holds whatever we want."— Lao-Tze



Ceramic pot; clay on wall, 2015

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THIS IS A POT

The work *This is a Pot* attempts to reveal the invisible emptiness that Chinese philosopher writes about.



Mixed media object, H-42cm, 2015

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THIS IS A POT



Installation view



Performance, video, 2015

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METAPHORIC CONSIDERATION OF THE EXTREMELY SAD FINALITY OF THE VISIBLE WORLD, IN FAVOR OF A FICTITIOUS WORLD BUILT UPON THE AGONY OF BREAD THAT FORTUNATELY CAN'T FEEL IT



Moldy bread, object, 2016

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A MAD TEA PARTY

"It's the stupidest tea-party I ever was at in all my life!"
Lewis Carroll

"... tell him you saw me and that ... that you saw me. You're sure you saw me, you won't come and tell me tomorrow that you never saw me!"
Samuel Beckett

A Mad Tea-Party

The title of my observed object is a "A Mad Tea-Party". The ideal condition of having tea is associated with a calm and disciplined atmosphere and it has nothing to do with the madness. Therefore the title of my object "A Mad Tea-Party" is an absurd with its word order.

According to the heading we have an expectation that the process of drinking tea should happen in front of us. And if it happens in front of us then we should see people in the process of drinking tea, therefore, people in the process of drinking tea should be sitting around the table and the table should be covered with all the necessary attributes.

But here we have a different issue – neither the utensil is usable for having a tea with it, nor the people are sitting at the table. And if so, it means that there is no tea party as well. Although the title states that the tea-party is happening now. And if it is happening now and we cannot see those people drinking tea, maybe we are not here by ourselves? But still, if we are here and we cannot see all these moments, then does it really have to do with a tea party?



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A MAD TEA PARTY



Table with a smashed row clay cups, saucers, teapots, multimedia installation, 2015

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A MAD TEA PARTY



Installation view, raw clay, water, concrete, 2015



A MAD TEA PARTY



Installation view

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CONSTRUCTION/DECONSTRUCTION

The installation represents raw clay construction with medical IV system on top of it with water dripping constantly from it and it creates a self-renewable visual system. With drops of water dry clay collapses and then turns to its original substance which is ready and eager to become a new form. This characteristic of clay acts as “an author” in the work. It leads the process in such a way that becomes a creator of itself.



Self renewable multimedia installation, dimensions variable, 2014

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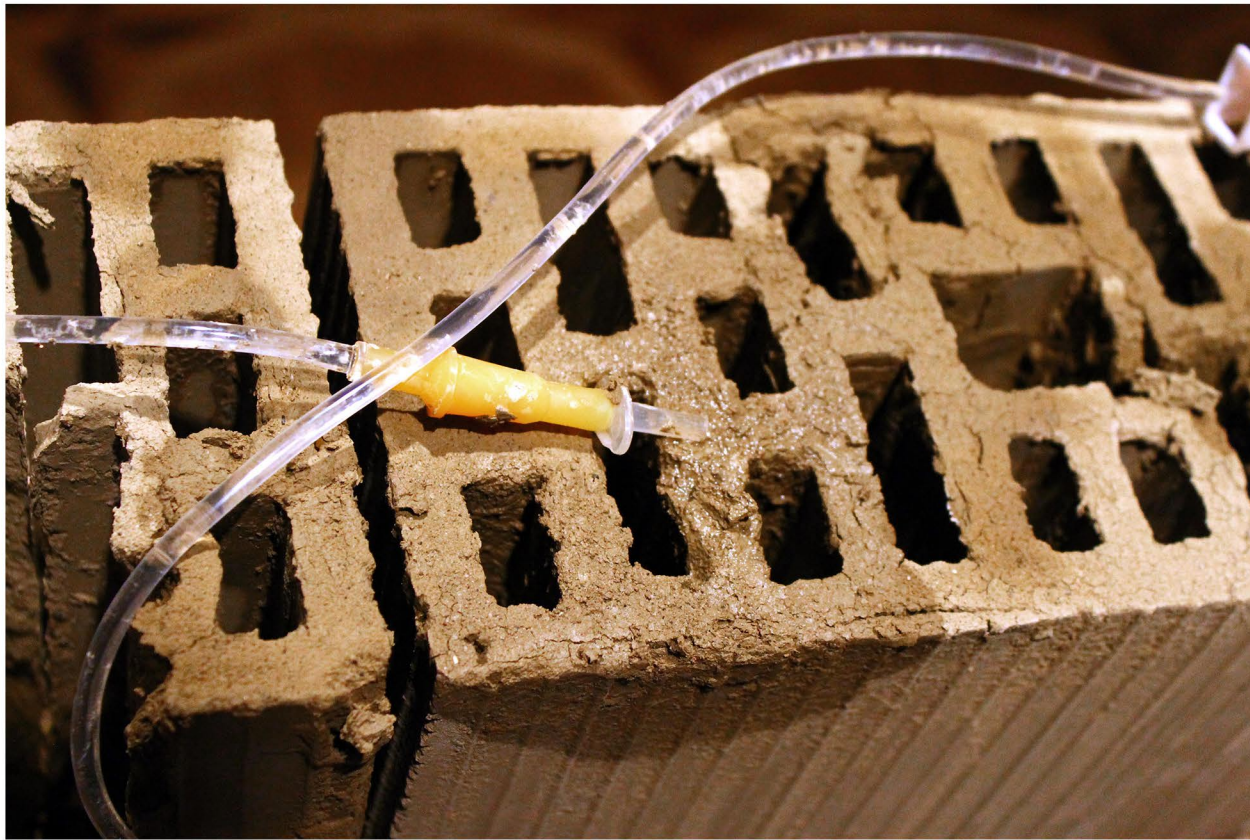
CONSTRUCTION/DECONSTRUCTION



Self renewable multimedia installation, dimensions variable, 2014

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CONSTRUCTION/DECONSTRUCTION



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CONSTRUCTION TRANSFORMATIONS



OPUS MIXTUM, Fest i Nova 2014

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CONSTRUCTION TRANSFORMATIONS



OPUS MIXTUM, Fest i Nova 2014

Ceramics with its long tradition is densely attached to the human being and the earth. clay is one of the pillars of the human existence. As for an artist the working process with clay is truly an interesting challenge for me.

In 2014, I presented a Georgian Pavillion in festival Fest i Nova "OPUS MIXTUM" as a dwelling place. For the cognition of the substance of clay I used the imitation of archeological dig. Going down to the ground gives the feeling of touching the layers of the civilizations, where the clay, as a memory vessel and deliverer of the creative potential, begins..



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CONSTRUCTION TRANSFORMATIONS



Mixed media sculpture, Fest i nova, 2015

Continuation of project Construction Transformations at Fest i Nova G15. I constructed a mixed media sculpture Staircase leading down and up higher of the ground surface. The project is a declaration of the endless creative energy of clay substance.



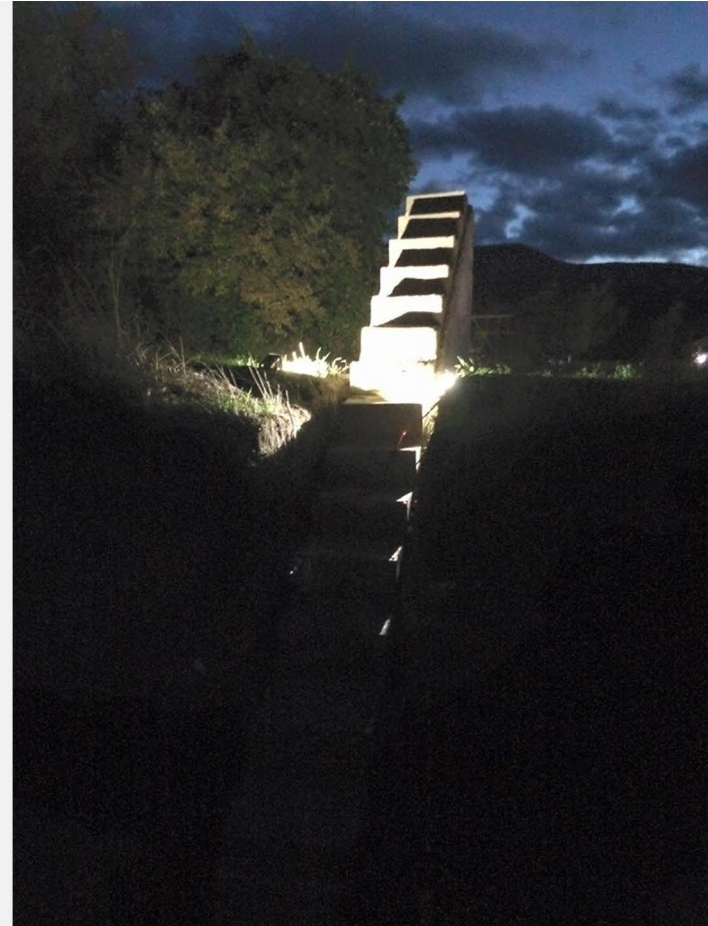
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CONSTRUCTION TRANSFORMATIONS

"And the way up is the way down, the way forward is the way back"

Tomas Stearns Eliot





G15, Fest i nova, 2015

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CAR AS A WALL



FUTURE MEMORY, Fest i Nova, 2016

This object defined with the Soviet past - the rusty, broken car is a metaphor, which became the basis of the body of post-Soviet society. To cover it with earth, is an attempt to make it meaningless and to forget it.

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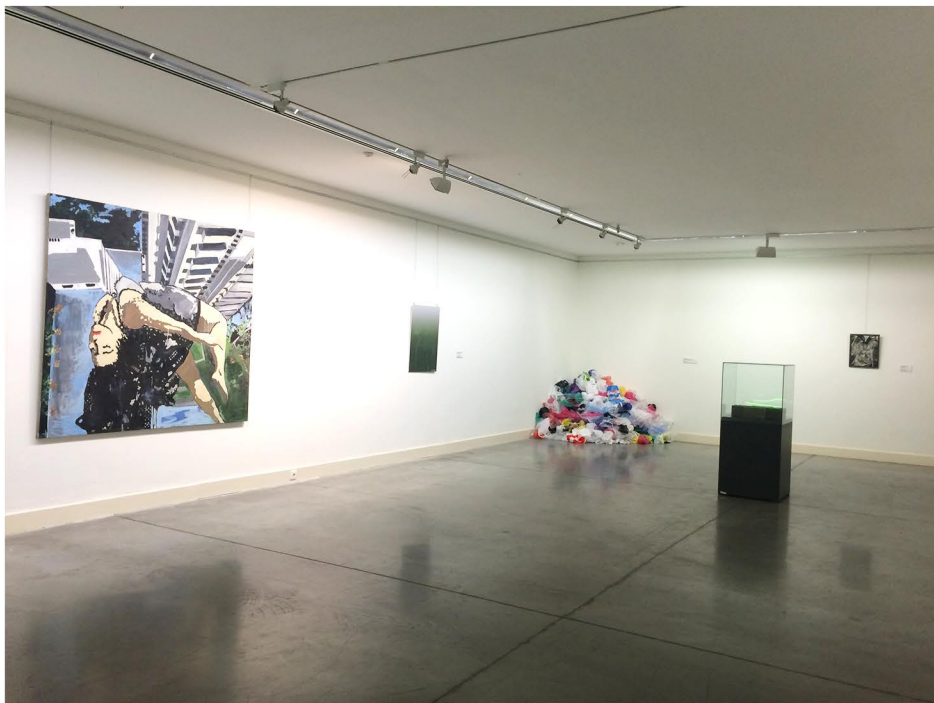
CAR AS A WALL



"Niva" Soviet-era automobile and clay, sand and cement 2016

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MARVELED TO FIND THE GRAVE



Eco friendly show Green, Installation view, 2016

The installation *Marveled to Find the Grave* made of polyethene shopping bags collected over the two months period and then placed as a bunch in the gallery corner.



Plastic bags installation

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MIRROR REFLECTIONS OF VANISHING CITIES

The installation Mirror Reflections of Vanishing Cities tells a story of past and present, everlasting power games, fatal decisions and their anonymous victims through minimalistic forms. It is a small scale and at the same time very expressive drama.

Khatuna Khabuliani
Art Critic



Multimedia installation, 2014

¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)

Remedios and I
Alone in the room
Remedios can't be seen
Neither can I

I:
Why didn't you stay, Remedios, I want you not gone?!

Silence
Remedios can't be seen
Neither can I

I:
Then too, you didn't answer, abandoned, said no word.
You left me in your instance my fair a dry crack and a gown

(December 1)

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Translated by Ketevan Ioseliani



Multimedia installation, 2017



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¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



Multimedia installation, 2017

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¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



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Multimedia installation, 2017

¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)

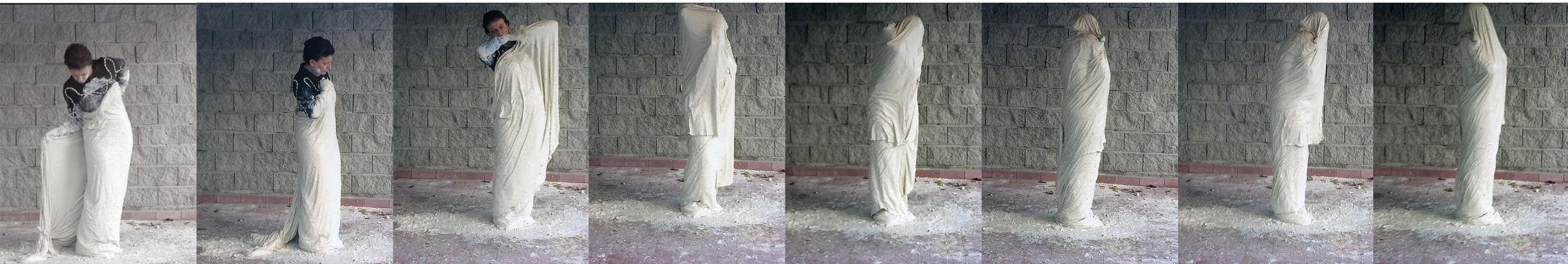


Multimedia installation, 2017

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¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



Performance, video, 2017

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¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



Performance, video, 2017

¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



Performance, video, 2017

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Uta Bekaia*

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