

Lia Bagrationi

ARTIST'S PROFILE



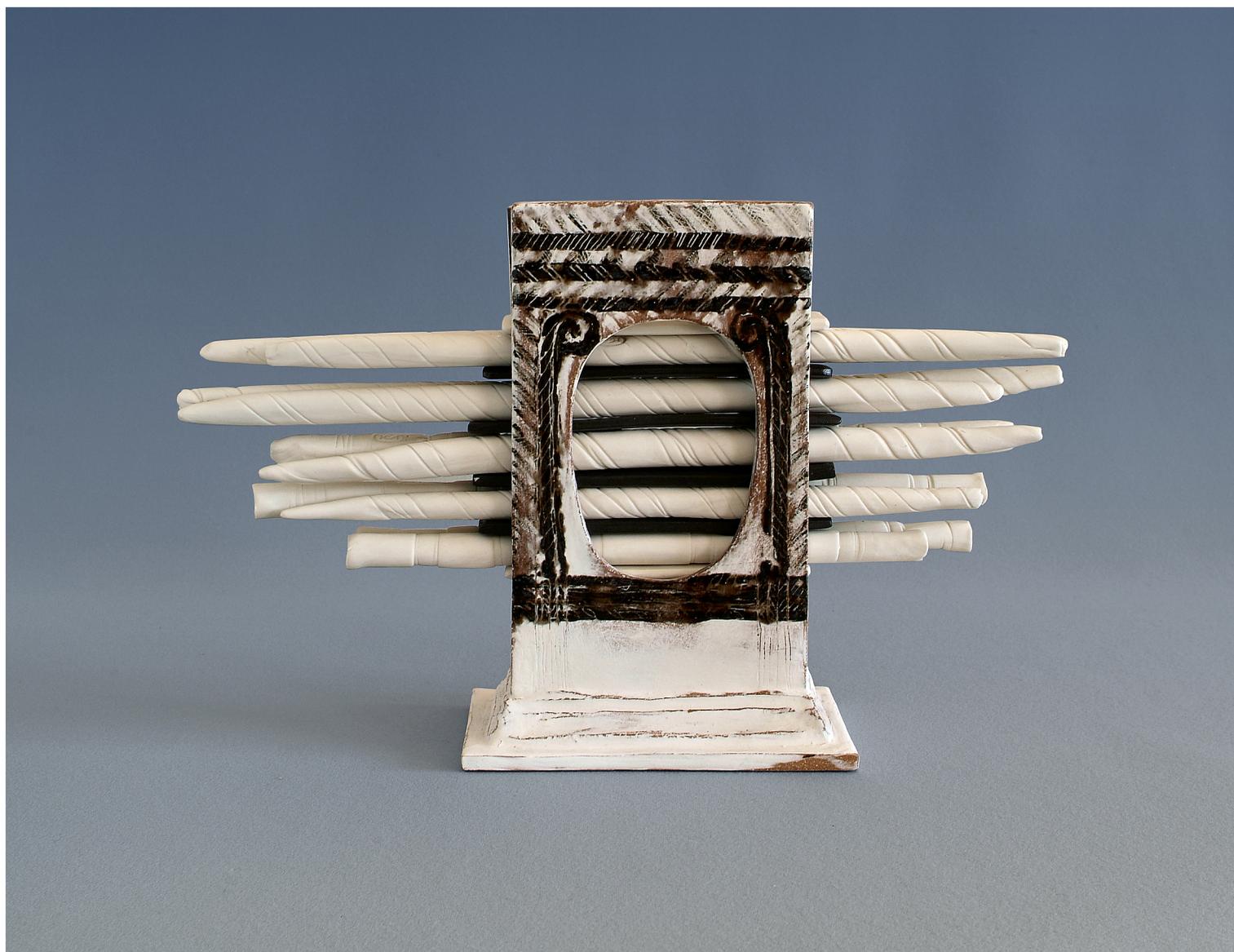
*Lia Bagrationi is a Georgian artist living and working in Tbilisi. She graduated from Tbilisi State Academy of Arts in 1980. Bagrationi is a co-founder of the Georgian Ceramic Art and Craft Foundation The Clay Office based in Tbilisi and a member of IAC (International Academy of Ceramics) based in Geneva.*

*She is currently an associate 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.*

*Lia Bagrationi*

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*Penelope's Tools, ceramics H-21 cm, 2005*

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ULYSSES' MYTH



*Ulysses' Knives, ceramics L-18 cm, 2005*

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## 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

MONEY ILLUSION



Porcelain, gold, H-18 cm, 2008

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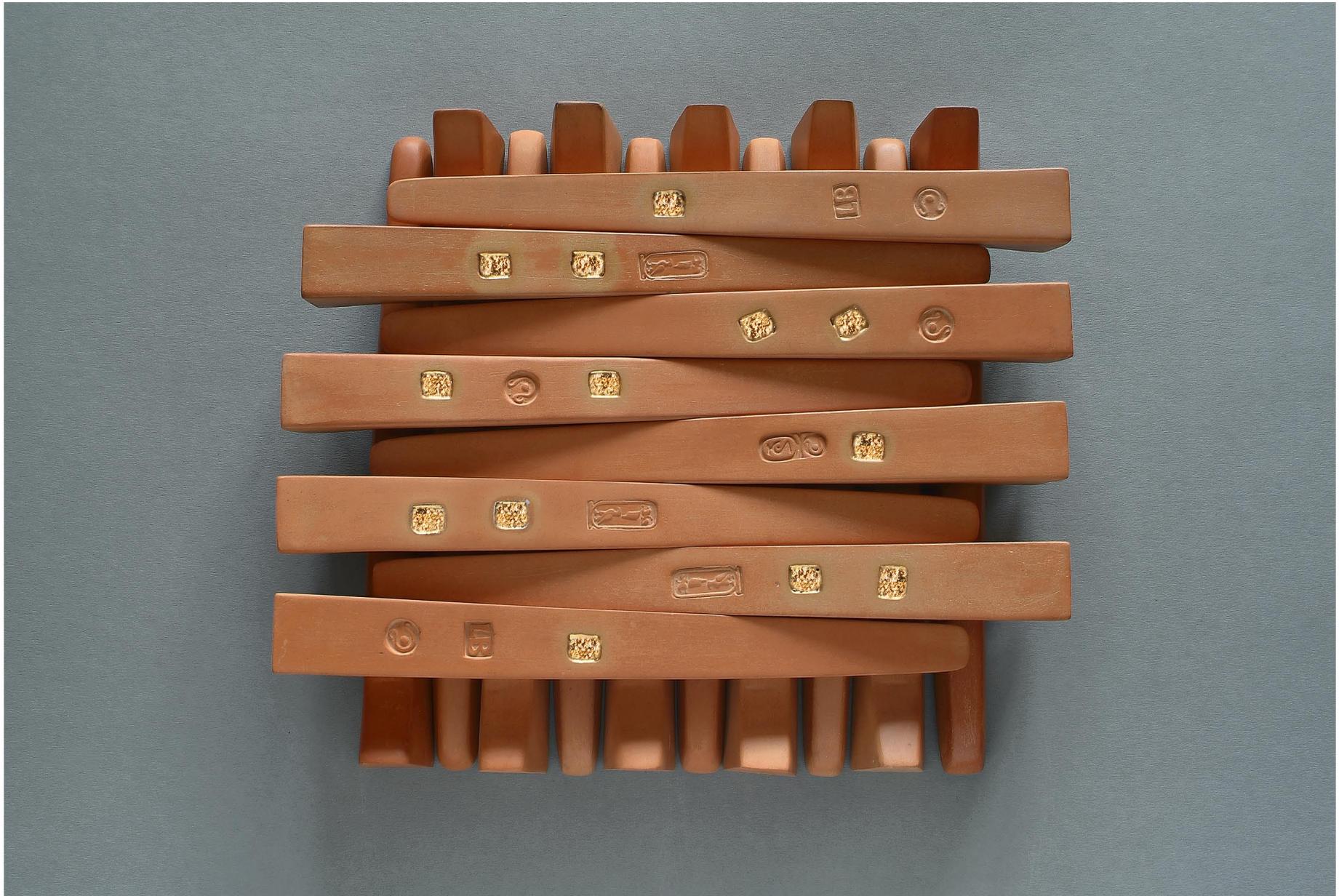
TERRA-AURUM



*Terracotta, gold, L-25cm, 2003*

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TERRA-AURUM



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# MONEY ILLUSION



Porcelain, gold, H-16 cm, 2008



Cardboard drawer, sand, porcelain plaques, size variable, 2011



Installation view, BAIA Gallery, Tbilisi, 2011

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## MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-27cm, 2008



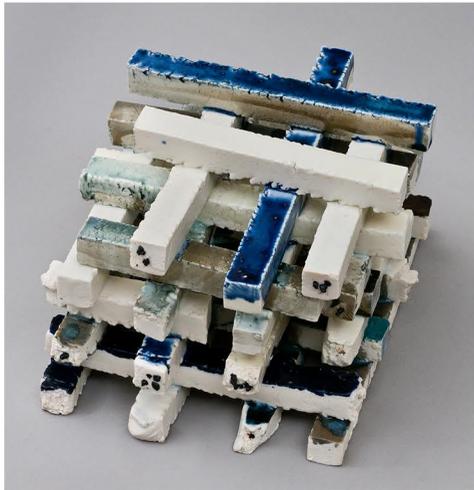
"Nothing terrible ruins,  
which cease to seem a metaphor  
and become what they once were:  
houses."

Joseph Brodsky

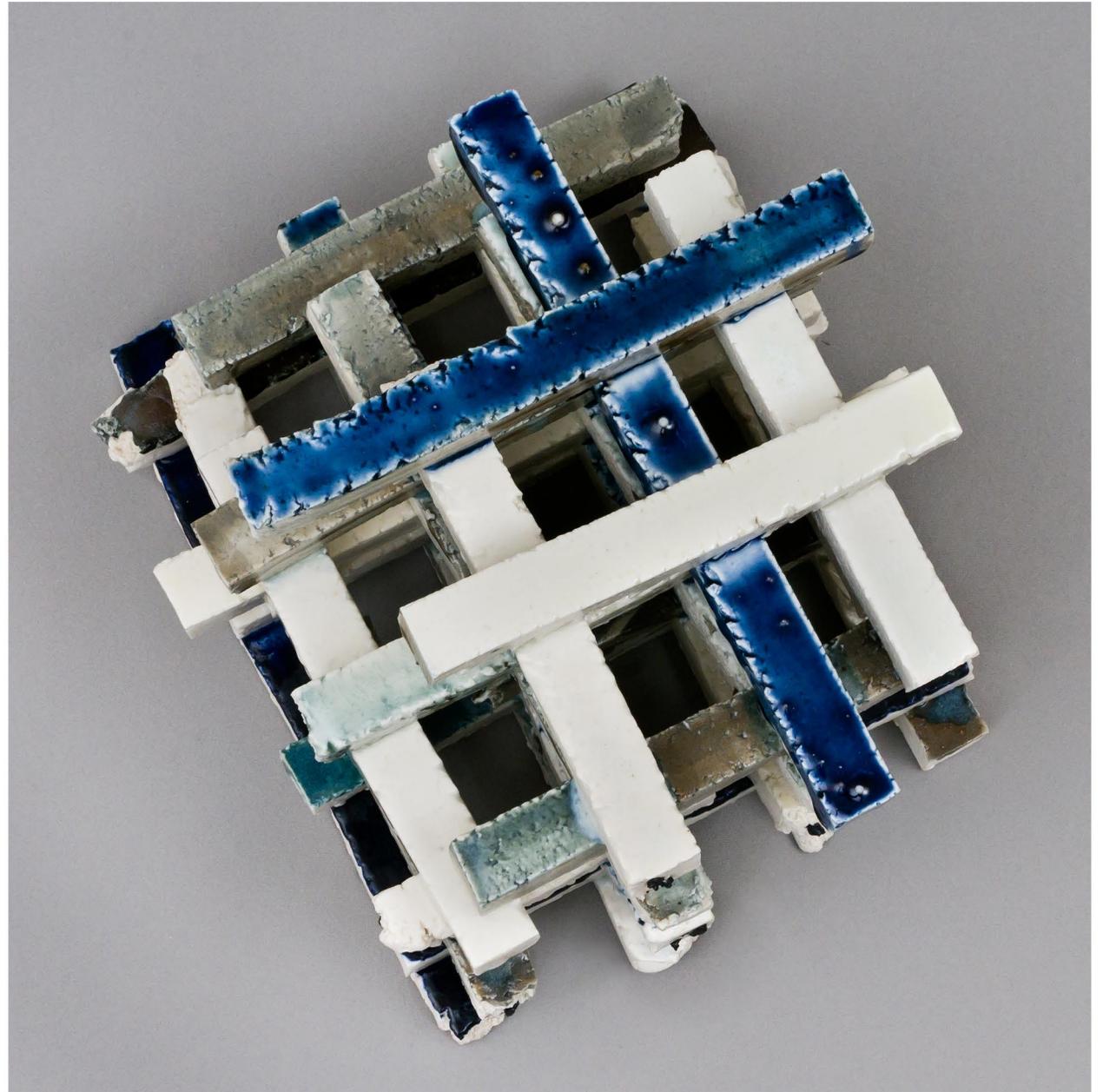
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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-17cm, 2008



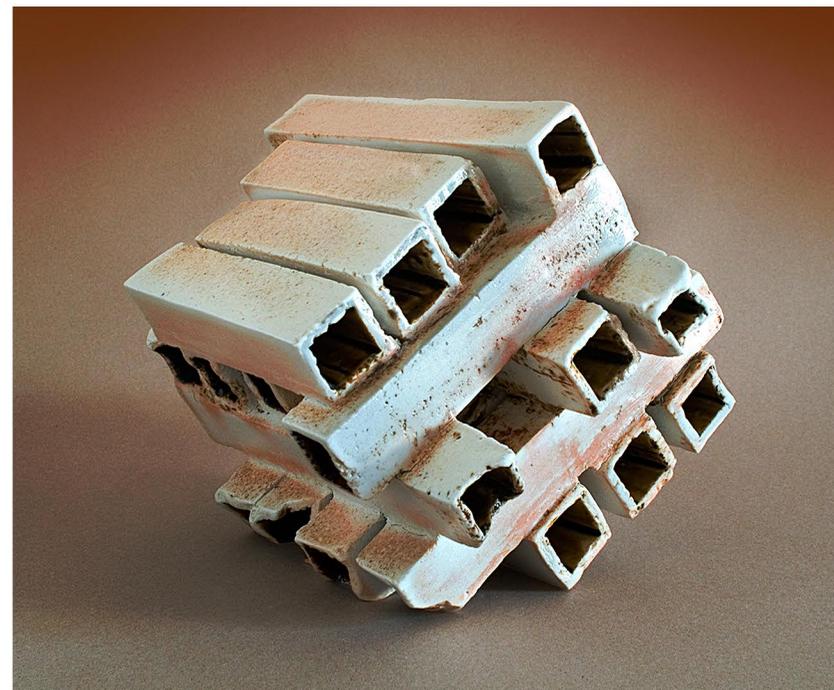
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MIRROR REFLECTIONS OF VANISHING CITIES



Ceramics, H-13cm, 2008

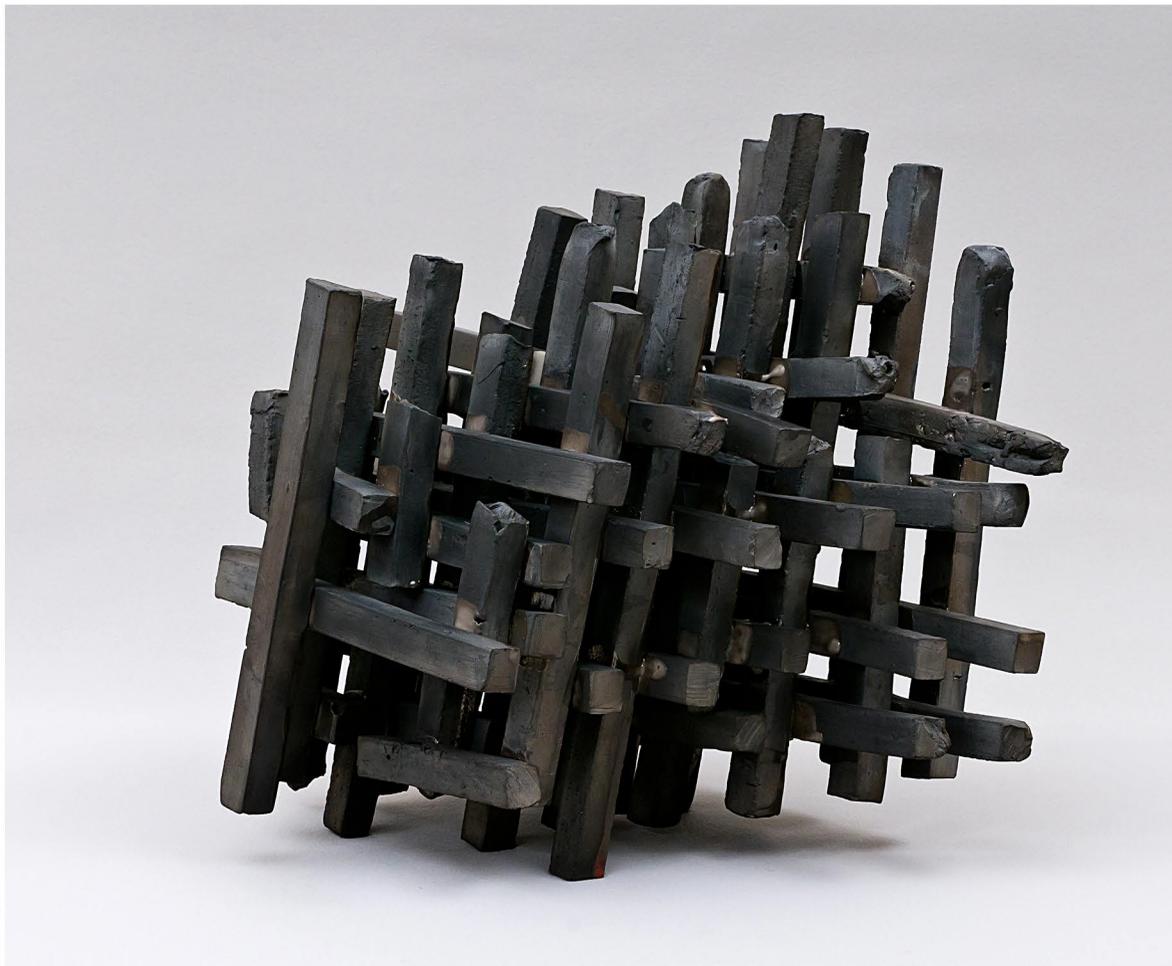


Ceramics, H-19cm, 2008

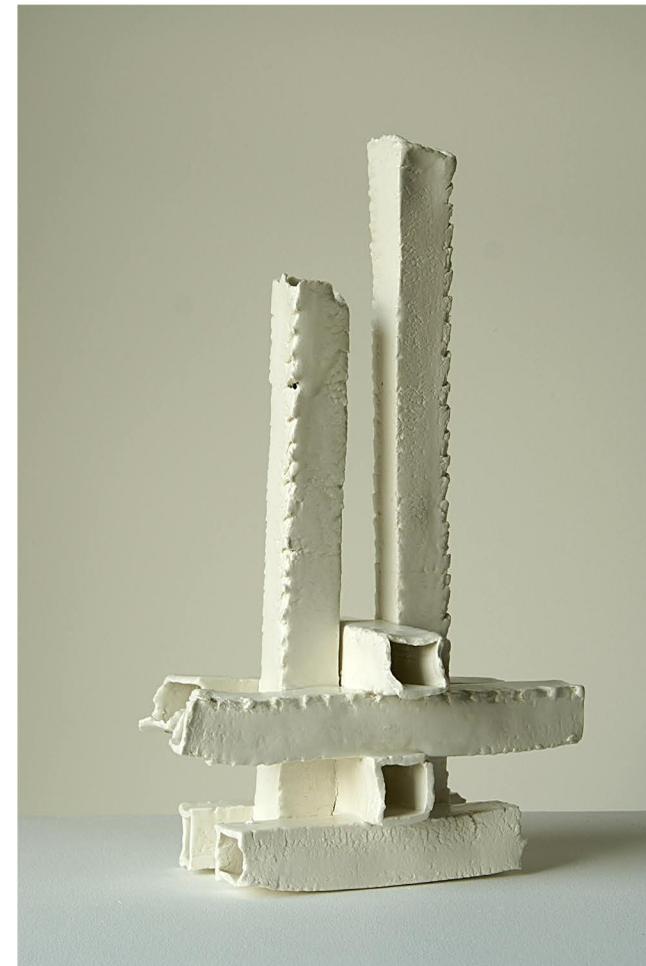


Ceramics, H-22cm, 2008

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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## 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



*Exhibition Art Rules, 2014. Installation view  
Presidential Pallace, Tbilisi*

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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

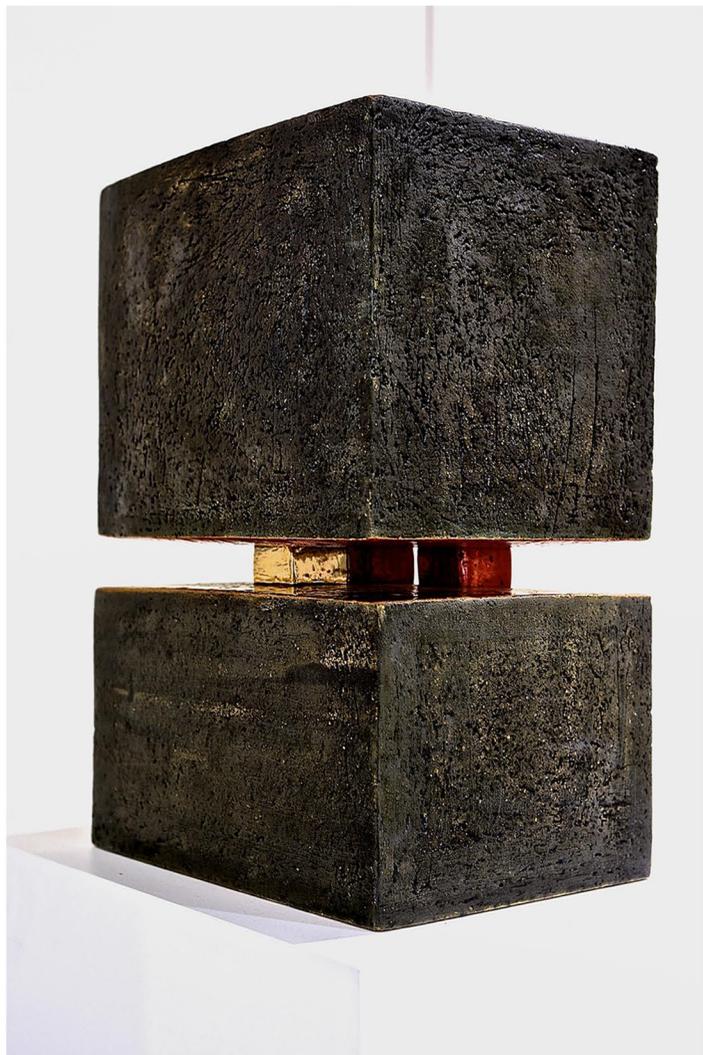
*Exhibition Clay as a Memory Vessel, 2014. Installation view, Gala Gallery, Tbilisi*



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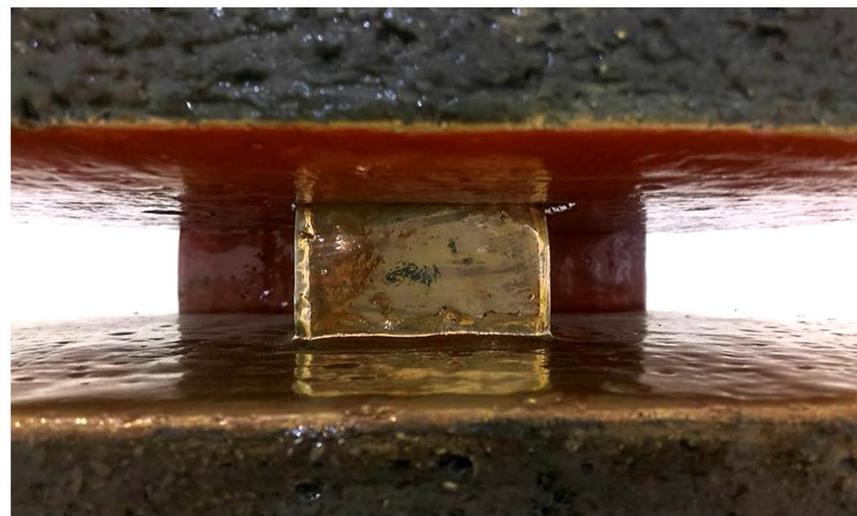
TWO FIGURES



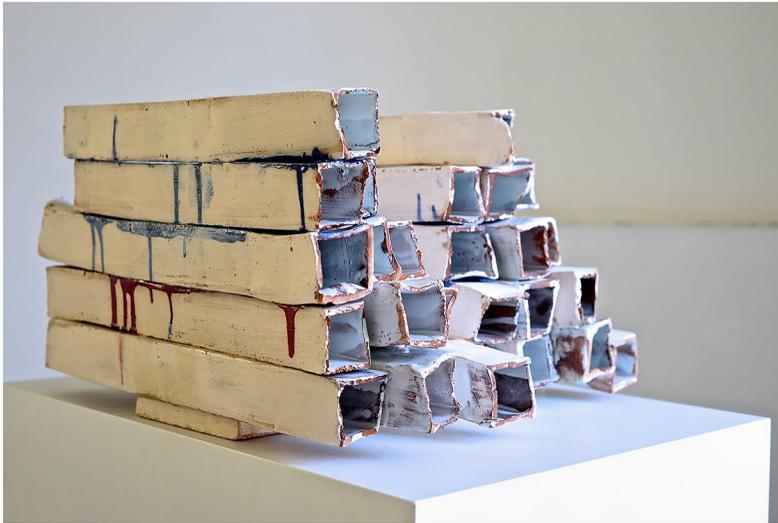
Ceramics, H-75cm, 2013



Details



TWO FIGURES



*Ceramics, H-35cm, 2013*

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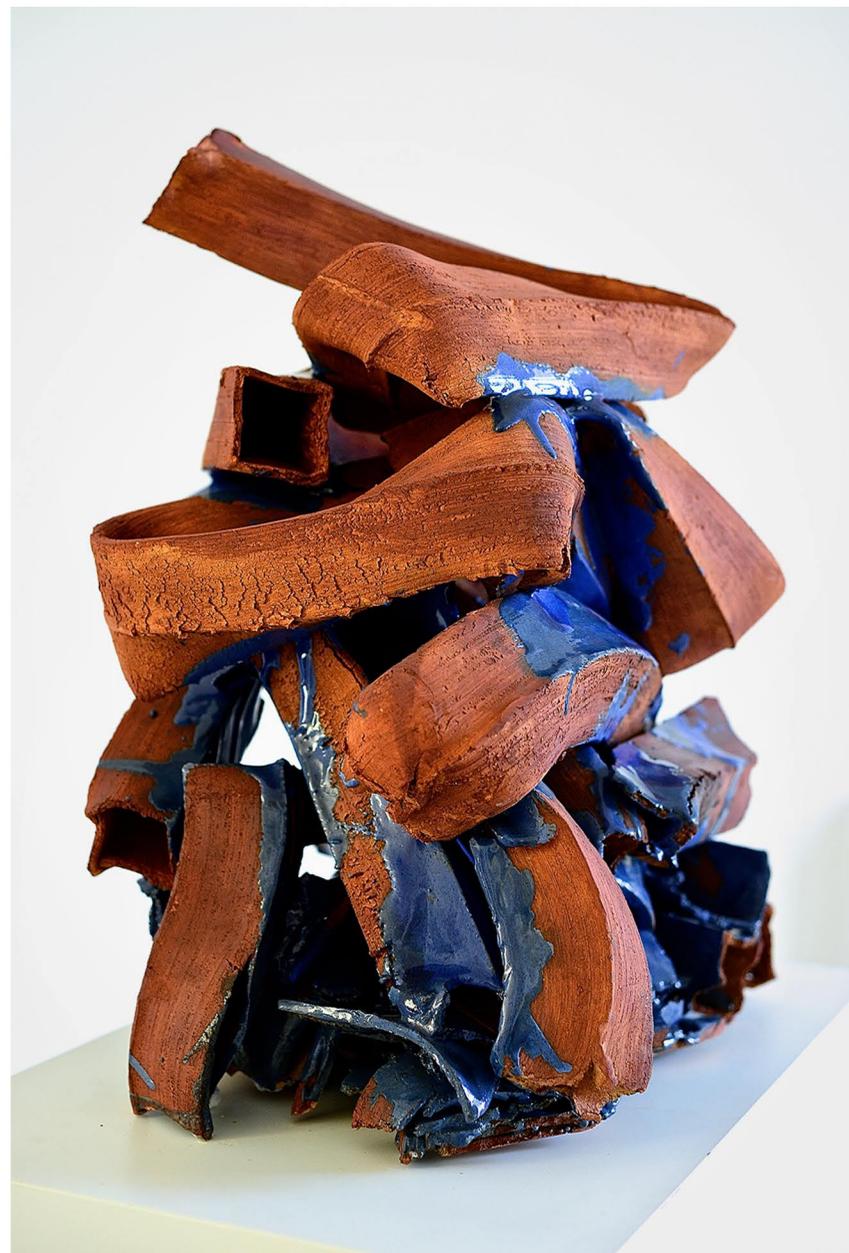
## DECADANCE



*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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DECADANCE

Ceramics, H-40cm, 2012



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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, 2014, print on cotton, acrylic paint, wooden frame, 72 x 72cm*

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*Victory over the Black Square, 2014, print on cotton, acrylic paint, wooden frame, 79,5x119,5 cm*

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VICE VERSA



Victory over the Black Square, 2014, print on cotton, acrylic paint, wooden frame, 79,5x119,5 cm

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VICE VERSA

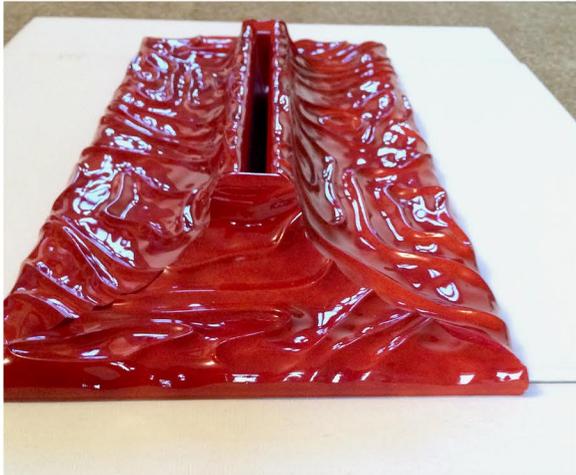


*Oil on canvas, wooden frame, 60 x 60cm, 2014*

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VICE VERSA



*Detail*



*Oil on canvas, wooden frame, H-86cm, 2014*

## 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,  
Artisterium 7, Tbilisi History Museum 2014*

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## CONSTRUCTION/DECONSTRUCTION

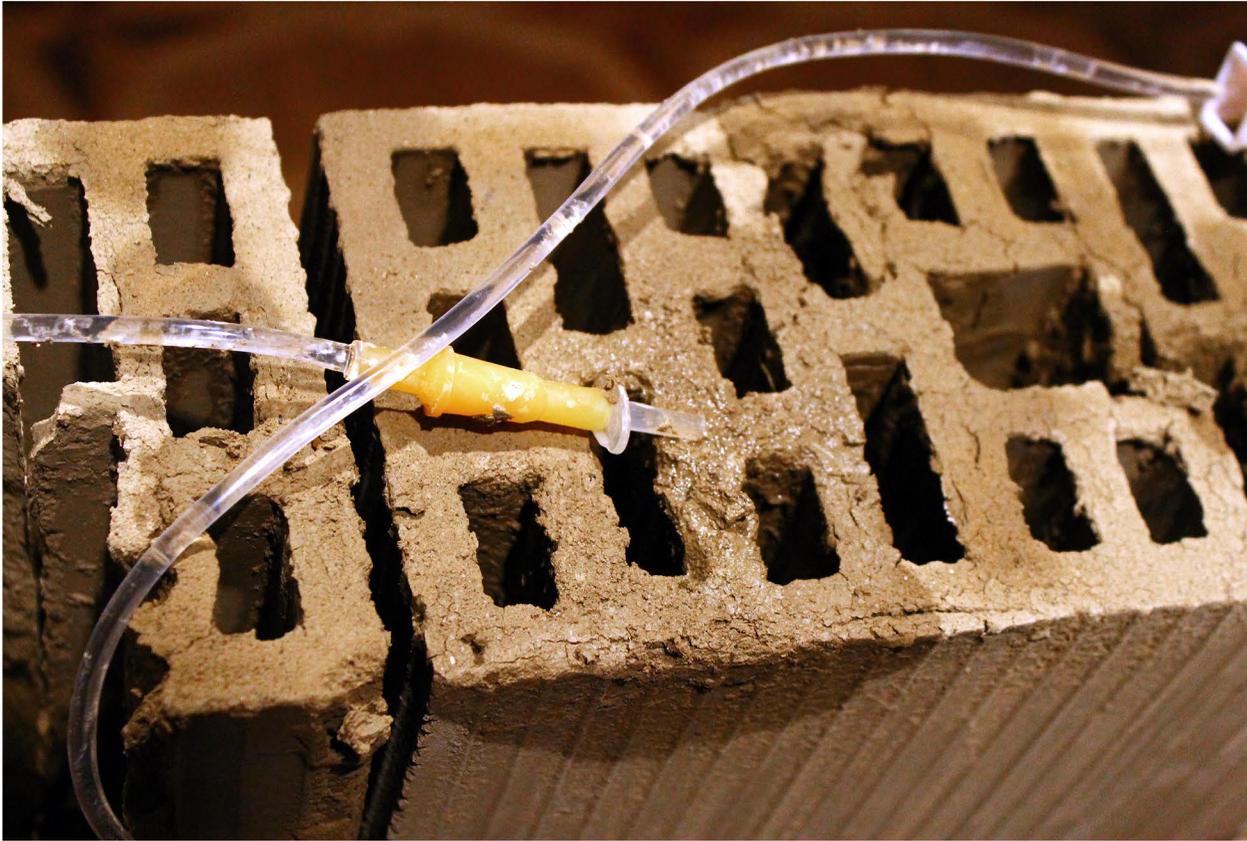


*Self renewable multimedia installation, dimensions variable,  
Artisterium 7, Tbilisi History Museum 2014*

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CONSTRUCTION/DECONSTRUCTION



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TRANSFORMATION



Fest i Nova 2014

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## TRANSFORMATION



*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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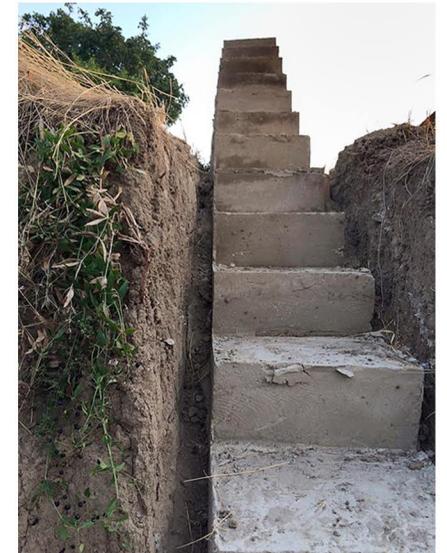
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## TRANSFORMATION



*Mixed media sculpture, Fest i nova, 2015*

Continuation of project Transformation 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.



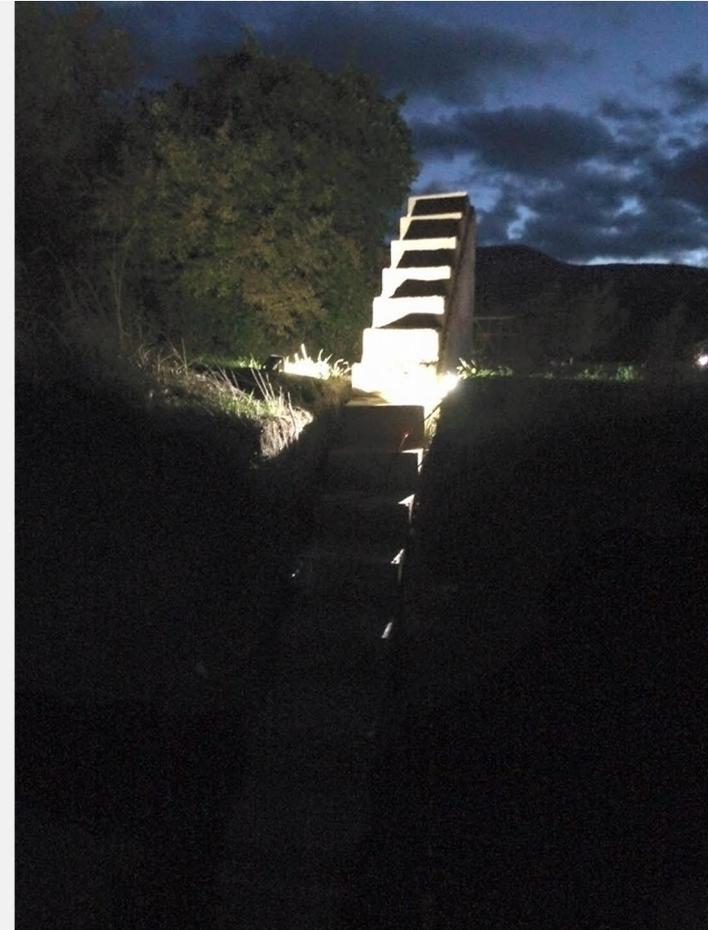
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# TRANSFORMATION

“And the way up is the way down, the way forward is the way back”

T. S. Eliot



# TRANSFORMATION

*Modeled archaeological site, stairs, 900x480x280cm, Art Villa Garikhula, 2014/15*



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ON POINT



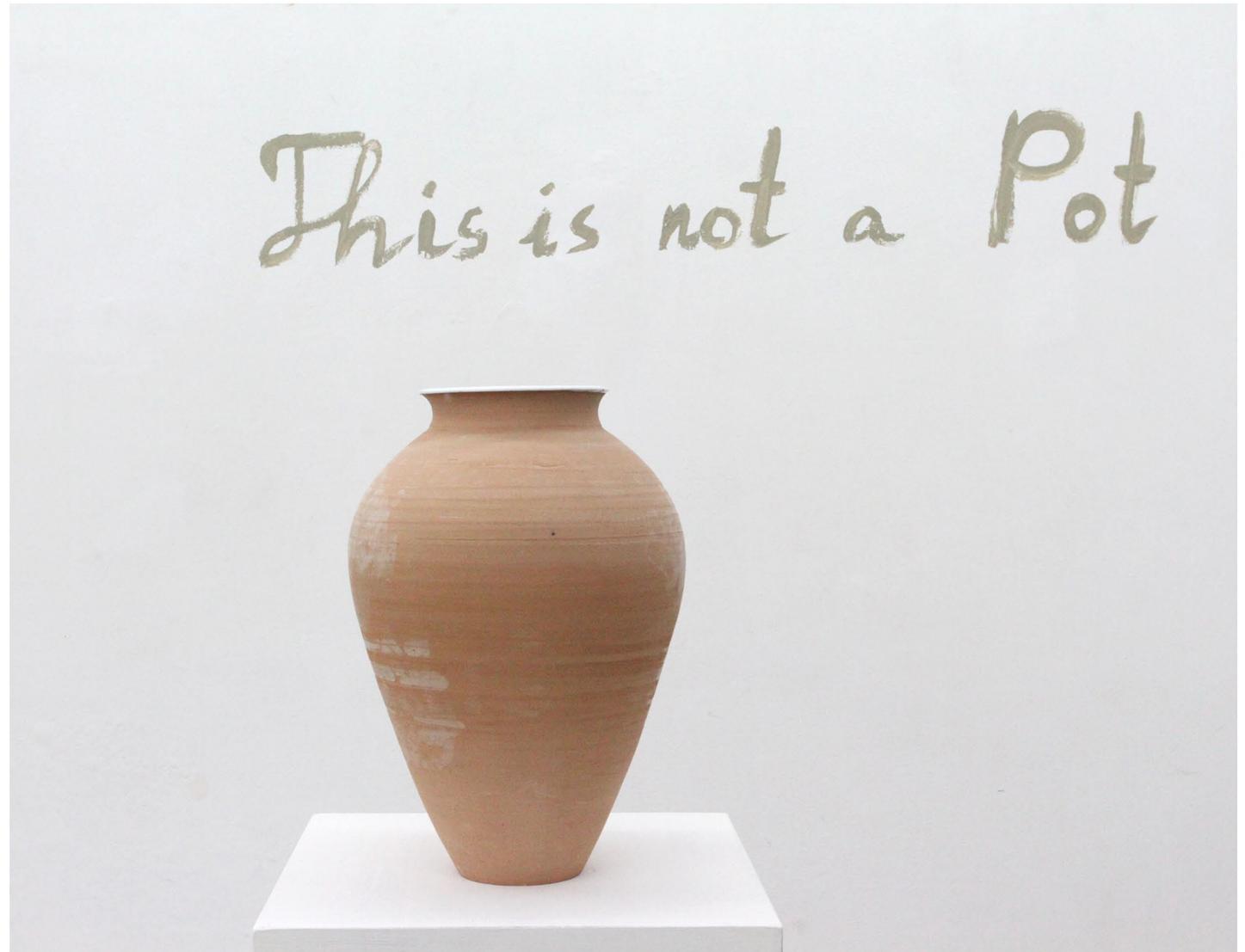
*Clay, plastic tube, D-45cm, 2015*

THIS IS NOT 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, size variable, 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.

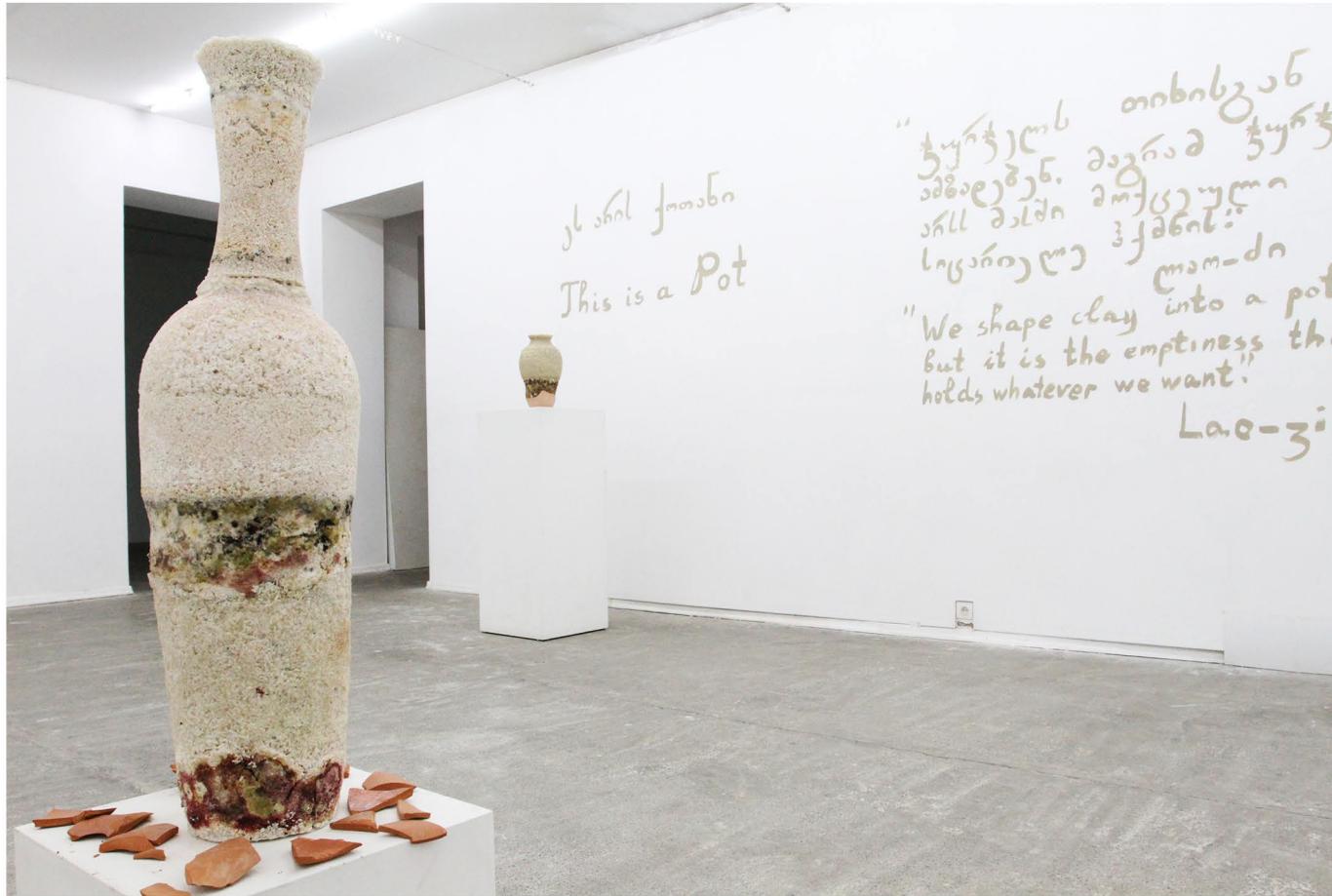


*Rice, glue, fungus, terracotta, clay on wall, size variable, 2015*

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# THIS IS A POT



Rice, glue, fungus, terracotta shards,  
size variable, 2015

Exhibition On Point, 2015, installation view  
Artisterium 8, Artarea Gallery, Tbilisi



On Point, 2015, single-channel video, 04:30 min. Installation view, Artarea Gallery, Tbilisi

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"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



*Raw clay, water, concrete, size variable, 2015*

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## A MAD TEA PARTY



*Row clay, water, concrete, size variable, 2015*

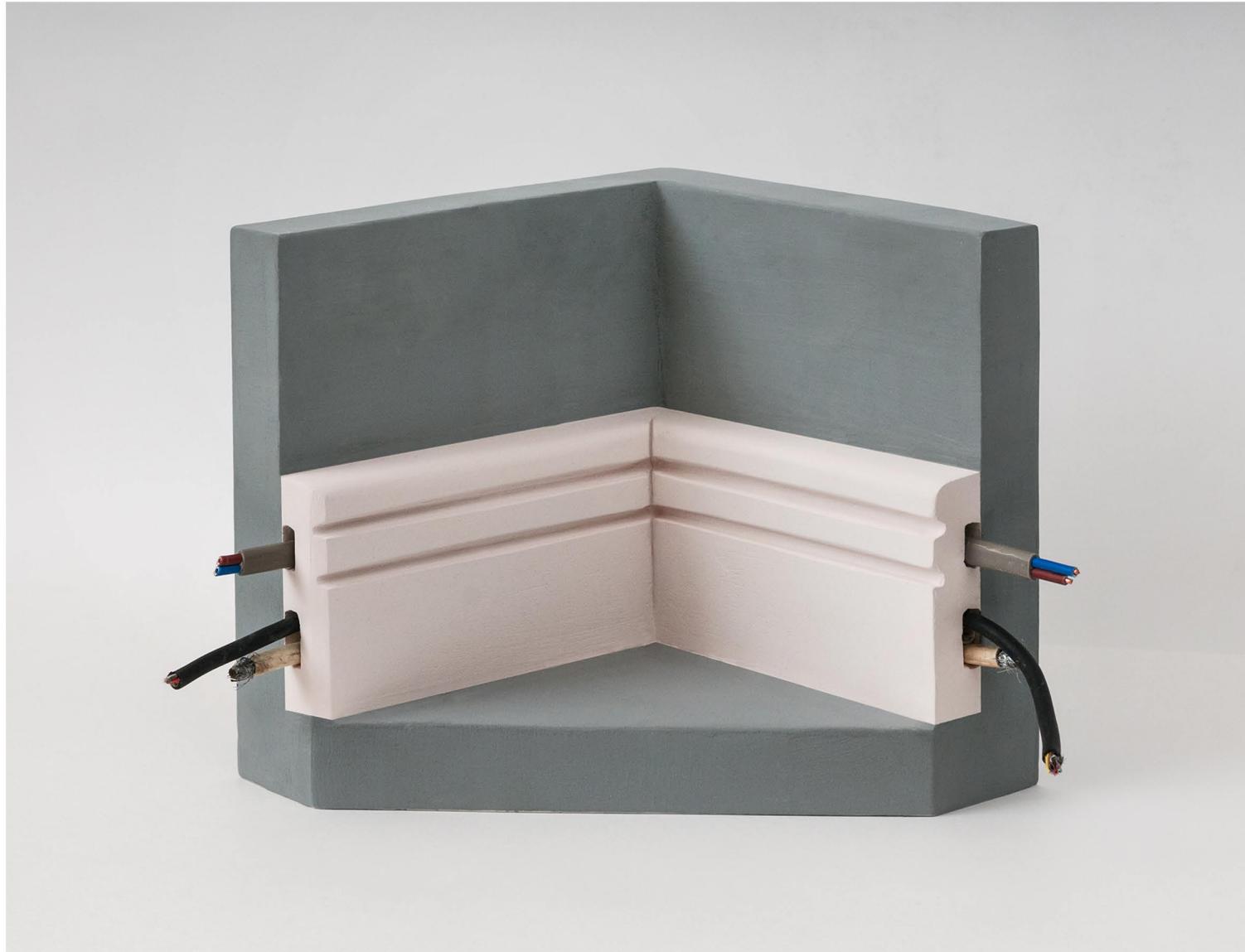
## A MAD TEA PARTY



*Exhibition On Point, 2015. Installation view, Artisterium 8, Artarea Gallery, Tbilisi*

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## 90 DEGREE



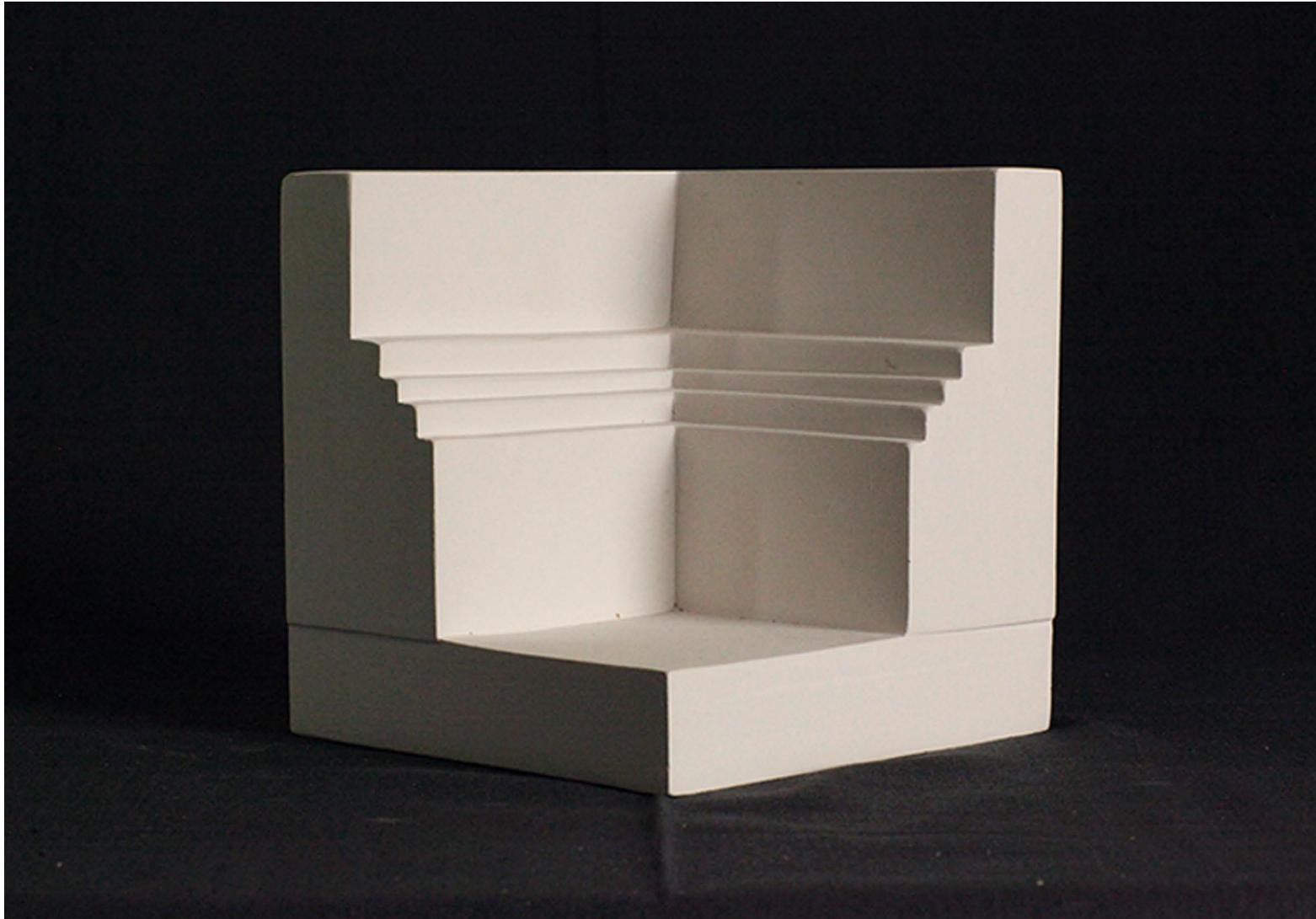
This ceramic piece consists of a 90 degree minimal sized corner's model of an architectural object. The smaller the 90 degree corner sides are, the more difficult it gets to identify the architectural object where it belongs to. Due to its smaller size, the piece of work acts as universal corner. As an architectural element, it can belong to any architectural objects. However, in every similar corner a different perspective unfolds.

Ceramics, wire, H-19cm, 2016

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90 DEGREE



*Ceramics, H-15cm, 2016*

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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, plastic frame, 33 x 33 cm, 2016*

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DRAUGHT



*Row clay, glue on canvas, 70 x 70cm, 2016*

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ARTIST'S PROFILE

DRAUGHT



*Row clay, glue, plexiglas, wooden frame, 26,5 x 26,5 cm, 2016*



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DRAUGHT



*Row clay, glue on canvas, 70 x 70 cm, 2016*

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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, H-28cm, 2016

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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, 2016*

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## CAR AS A WALL



*Soviet era automobile Niva, clay, sand, cement, Art Villa Garikhula, 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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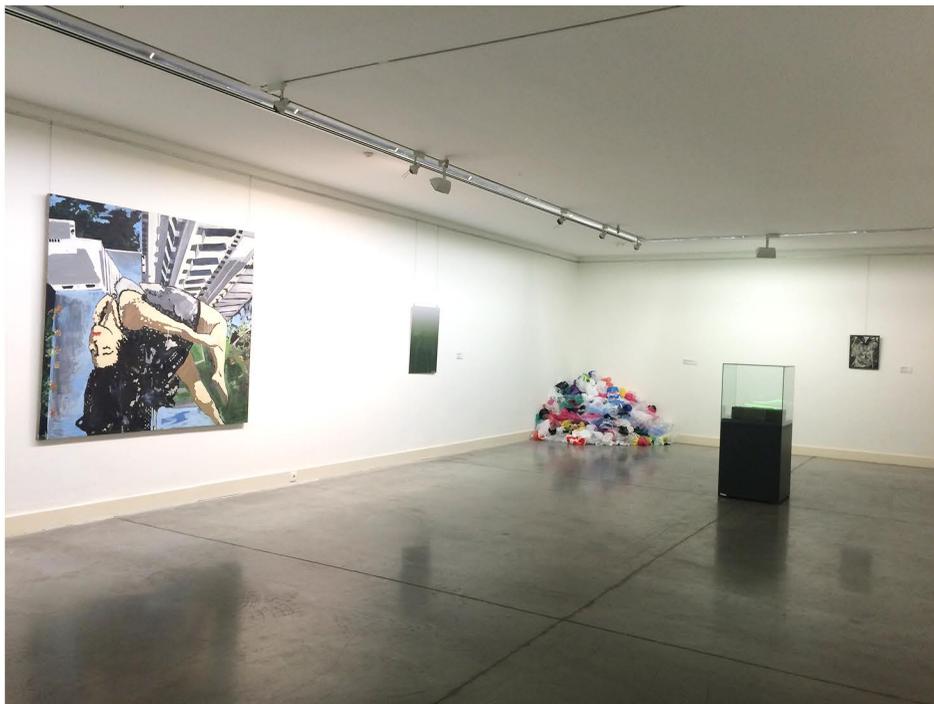
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## CAR AS A WALL



*Soviet era automobile Niva, clay, sand, cement, Art Villa Garikhula, 2016*

## MARVELED TO FIND THE GRAVE



*Eco friendly exhibition Green, 2016. Installation view  
Dimitry Shevardnadze National Gallery, Tbilisi*

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.



*Used Plastic bags*

¡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)

Lia Bagrationi

Translated by Ketevan Ioseliani



Multimedia installation, 2017



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



Multimedia installation, Tbilisi State Silk Museum, 2017

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



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Multimedia installation, Tbilisi State Silk Museum, 2017

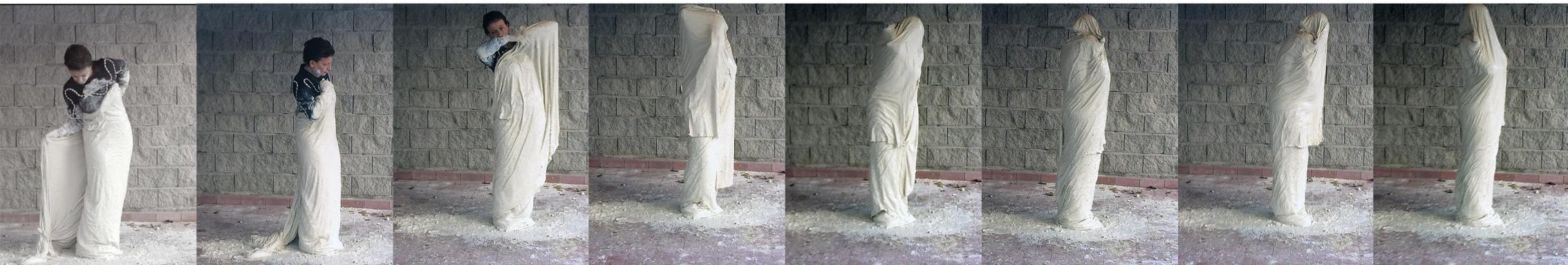
¡NO VAYAS SOLA, REMEDIOS! (DON'T GO ALONE, REMEDIOS!)



*Multimedia installation, detail, 2017*

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



*Metamorphoses, 2017 single-channel video, 08:16 min, video stills*

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



*Metamorphoses, 2017 single-channel video, 08:16 min, video stills*

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



*Exhibition ¡NO VAYAS SOLA, REMEDIOS!, 2017, video installation view, Tbilisi State Silk Museum*

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## DOCUMENTS FROM THE FAMILY ARCHIVE

*"A horse, a horse, my kingdom for a horse"*  
*William Shakespeare, Richard III*

After the sovietization of Georgia, the so-called "blacklists" were launched. The "black list" referred to the list of people left without a work permit due to their ideological views. My ancestors were on the list, as well. The Menshevik, and then the Bolshevik governments confiscated their lands, houses and everything what was in them. Some small belongings left behind were to be slowly sold for survival.

My grandfather once gave half of his apartment to a neighbor in exchange for a few sacks of flour. He could produce pretty decent handmade furniture, but when it came to clothing, my grandmother had an unbelievable story about that: "Lia, these two parchments which contain the listings of your great grandparents' lands are made of waxed calico. If you boil them, the wax gets removed and the fabric itself recovers. We used to do it; the wax would melt in hot water and the clean fabric would be pulled out. I would then use them to sew clothes. Several parchments would make one shirt. Each one of them listed a large area of land, so when I'd boil them I would feel like I was losing the memory of those lands. These lands were already confiscated at the time, as well.

Today, when I see the fashion industry selling its product for an astronomical price, I remember the story of my grandmother's sewn cloths. I think it is impossible to overrate their price; my grandmother used to pay the price in entire lands, just for sewing or wearing those clothes.

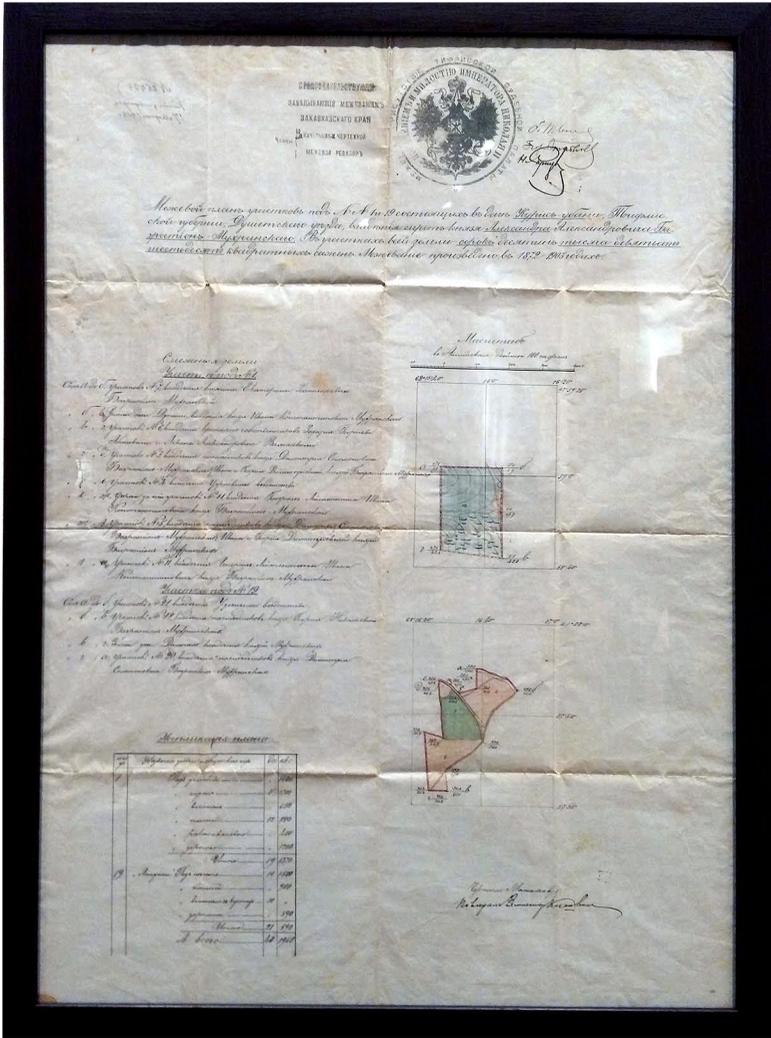


*Documents from the Family Archive, 2017. Installation view, Artisterium 10, Tbilisi History Museum*

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# DOCUMENTS FROM THE FAMILY ARCHIVE



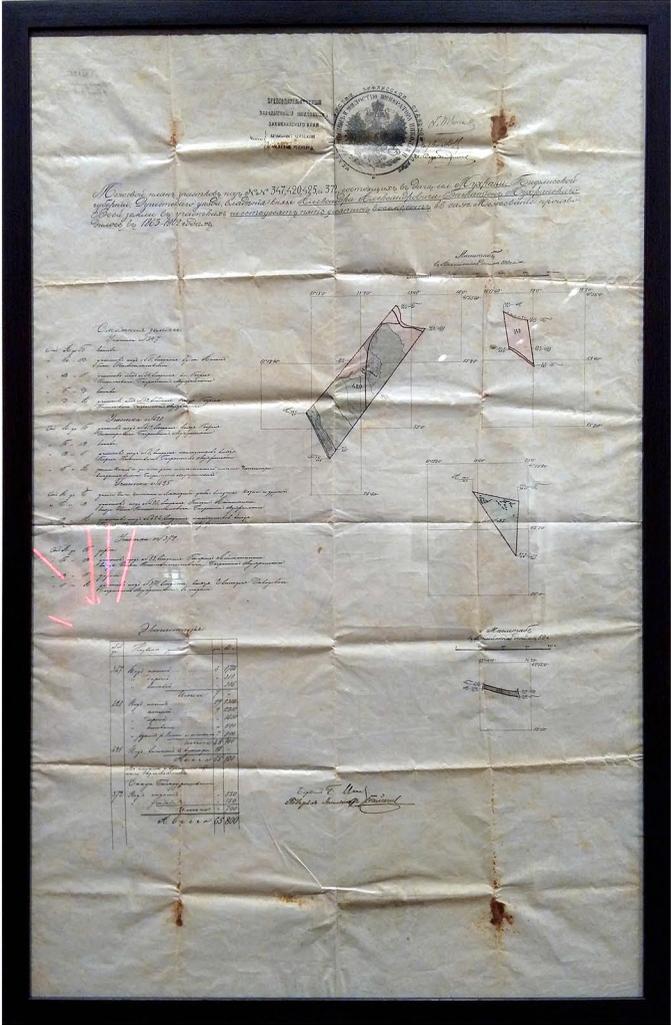
"ცხენი, ცხენი, ჩემს სამეფოს ერთ ცხენში ვაძლევ" უილიამ შექსპირი, რინარდ III

საქართველოს გასაბჭოების შემდეგ, სახელმწიფომ ე.წ. "შავი სიები" ამოქმედდა. "შავი სია" გულისხმობდა იდეოლოგიური მისაზრებებით, მუშაობის უფლების გარეშე დატოვებულთა სიას. ჩემი წინაპრებიც ამ სიაში აღმოჩნდნენ. ჯერ მენშევიკურმა და შემდეგ ბოლშევიკურმა მთავრობებმა ჩამოართვეს მიწები, სახლები და ყველაფერი რაც ამ მიწებსა თუ სახლებში არსებობდა. იმ მცირედს, რაც გადარჩათ, საარსებოდ წელ-წელა ყიდდნენ.

პაპაჩემმა რამდენიმე ტომარა ფეკილის სანაცვლოდ მეზობელს თავისი ბინის ნახევარი მისცა. ავჯეს არც თუ ცუდად, თავისი ხელით აკეთებდა, ხოლო სამოსთან დაკავშირებით, ბებიათა თითქმის დაუჯერებელი ამბავი მიაშობ: "ლია, ეს ორი პერგამენტი, რომელზედაც შენი დიდი პაპის მიწებია აღწუსული, გასანთული მიტკალია. იმ პერგამენტს თუ მოხარამაც, სანთელი მომორდება და მიტკალი დაგრება. ჩვენც, იმისათვის რომ შეგმოსილიყავით, ეხარმავდით ამ პერგამენტებს, ცხელ წყალში სანთელი დნებოდა და წყლიდან მიტკალი ამოგვქრინდა. მიტკლიდან ტანსაცმელს ვკერავდი. პურანგის შესაქერად რამდენიმე პერგამენტის გამოხარამაცა შეირდებოდა. თითოეული მათგანი საკმოდ დიდი ზომის მიწის ნაკვეთს მოიცავდა და ისე გამოდიოდა, რომ შე ამ მიწის ნაკვეთებს მახსებობასაც წყალს ვატანდი, რადგან, როცა მათ ვხარმავდი, მათზე აღწუსული მიწები უკვე ჩამორთმეული გვექნდა."

დღეს, როდესაც შიღის ინდუსტრია თავის პროდუქტს ასტრონომიულ ფასად ყიდის, მეც, უნებურად, ბებიაჩემის შეგვკერილი ტანსაცმლის ამბავი მახსენდება. მათი ფასის გადაჭარბება შეუძლებელი მგონია. ბებიაჩემი მათი კერვისას (და ტარებისას) რამდენიმე სოფლის ფასს იხდიდა.

ლია ზაგრატიონი



2 waxed calicos, 76 x 54 cm, 104 x 68 cm, text A3

## BYPASSING



Clay is a medium that encapsulates two worlds intersecting. Due to this unique quality, it holds multiple layers of cultural data from the beginning of times.

In the spaces that you move through, you bypass this data - the imprints of millennia flowing through plastic veins, depicted and encrypted via cultural codes in clay.

In cyber era, when information travels at unimaginable speeds, we are faced with dangers of perceiving just the digital, while all that is visible and tangible remains unseen.



*Installation view*

Lia Bagrationi

ARTIST'S PROFILE

## BYPASSING

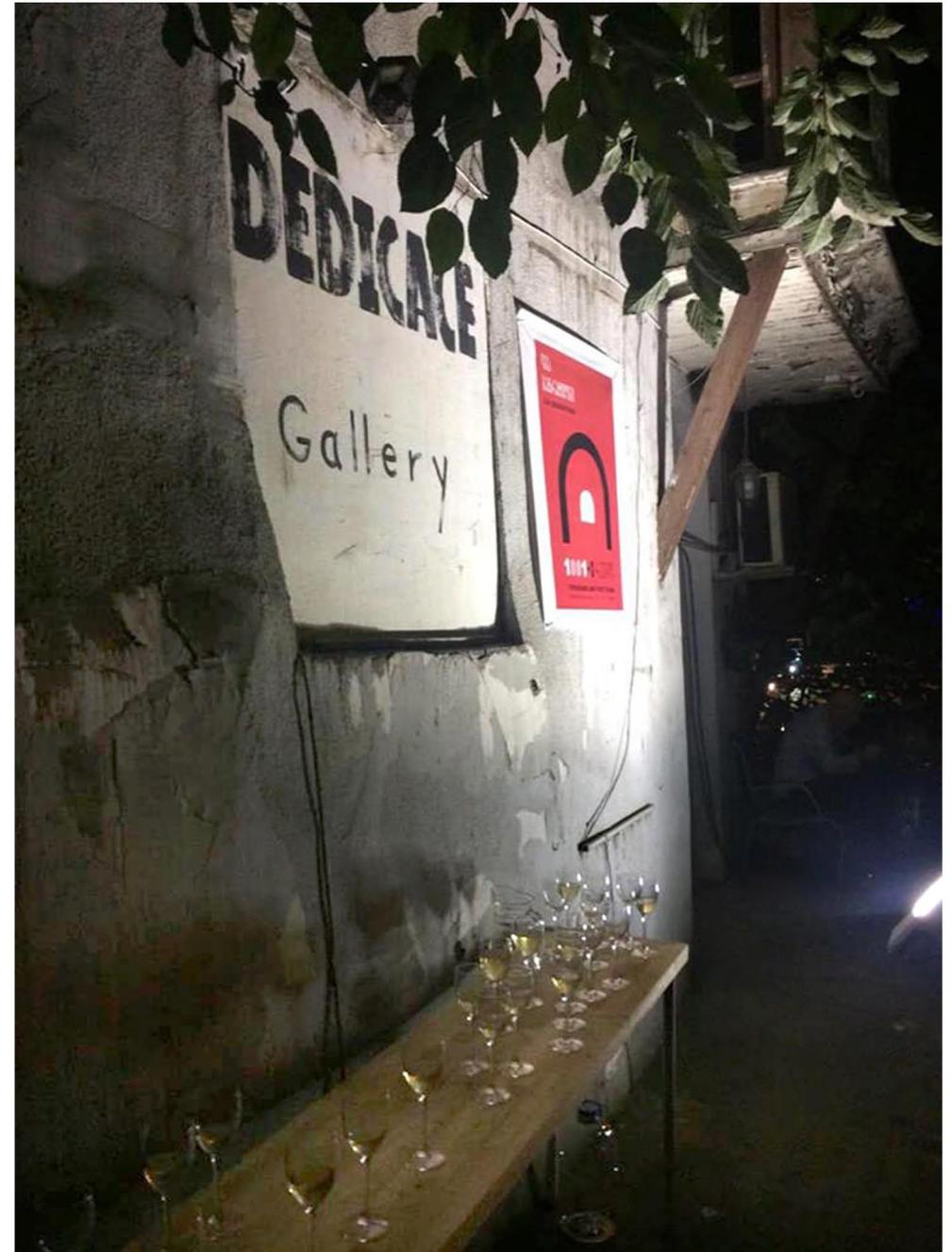


Transparent plastic tubes, clay, context-specific installation, Oxigen - Tbilisi No Fair. 2018  
Propaganda Network. Stamba D block.

Lia Bagrationi  
ARTIST'S PROFILE

## THOUSAND AND FIRST ROUND

Is art part of politics? – Yes, it is!  
In the modern society everyone feels its political and economic boundaries.  
We are constantly surrounded by coexistence and interconnection of modes such as offering, expectation, disappointment and protest. Contemporary art supports reflection on the complicated situation.  
The exhibition 1001st Round will be loaded with ironic content from the moment of its announcement and until the end and will become its own author.



*Lia Bagrationi*

ARTIST'S PROFILE

THOUSAND AND FIRST ROUND



*Happening, 2018. Dédicace Gallery, Tbilisi  
with support of art organization Propaganda*

Lia Bagrationi

ARTIST'S PROFILE

# THOUSAND AND FIRST ROUND



*Happening, 2018. Dédicace Gallery, Tbilisi  
with support of art organization Propaganda*



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ARTIST'S PROFILE

# THOUSAND AND FIRST ROUND



*Happening, 2018. Dédicace Gallery, Tbilisi  
with support of art organization Propaganda*



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ARTIST'S PROFILE

Exhibition Georgian Modernism - Fantastic Tavern, 2018. Kunsthalle, Zurich



Lia Bagrationi

ARTIST'S PROFILE

## A MAD TEA PARTY



Installation view

Lia Bagrationi

ARTIST'S PROFILE

# A MAD TEA PARTY



*Row, clay, water, fragments*

Lia Bagrationi  
ARTIST'S PROFILE

## ON THE ROAD



*On the Road, 2018, fabric, clay, various materials, site-specific installation  
Exhibition A Mad Tea Party. Tbilisi History Museum*

Lia Bagrationi  
ARTIST'S PROFILE

ON THE ROAD



Lia Bagrationi  
ARTIST'S PROFILE

## ON THE ROAD



*On the Road, 2018, fabric, clay, various materials.  
Exhibition A Mad Tea Party. Tbilisi History Museum*

Lia Bagrationi

ARTIST'S PROFILE

## A MAD TEA PARTY



Exhibition A Mad Tea Party, 2018. Installation view. Tbilisi History Museum

Lia Bagrationi  
ARTIST'S PROFILE



Exhibition *A Mad Tea Party*, 2018, 2-channel video, 4:00, installation view, Tbilisi History Museum

Lia Bagrationi

ARTIST'S PROFILE

## A MAD TEA PARTY



Exhibition A Mad Tea Party, 2018. Installation view, Tbilisi History Museum

Lia Bagrationi

ARTIST'S PROFILE

SELF-PORTRAIT



*Self-portrait, 2018, ceramics, H - 51 cm*

Lia Bagrationi

ARTIST'S PROFILE

SELF-PORTRAIT



*Self-portrait, 2018, original photo by David Meskhi,  
hand-crafted photo-object, 100 x 100 cm*

Lia Bagrationi

ARTIST'S PROFILE

STAIN



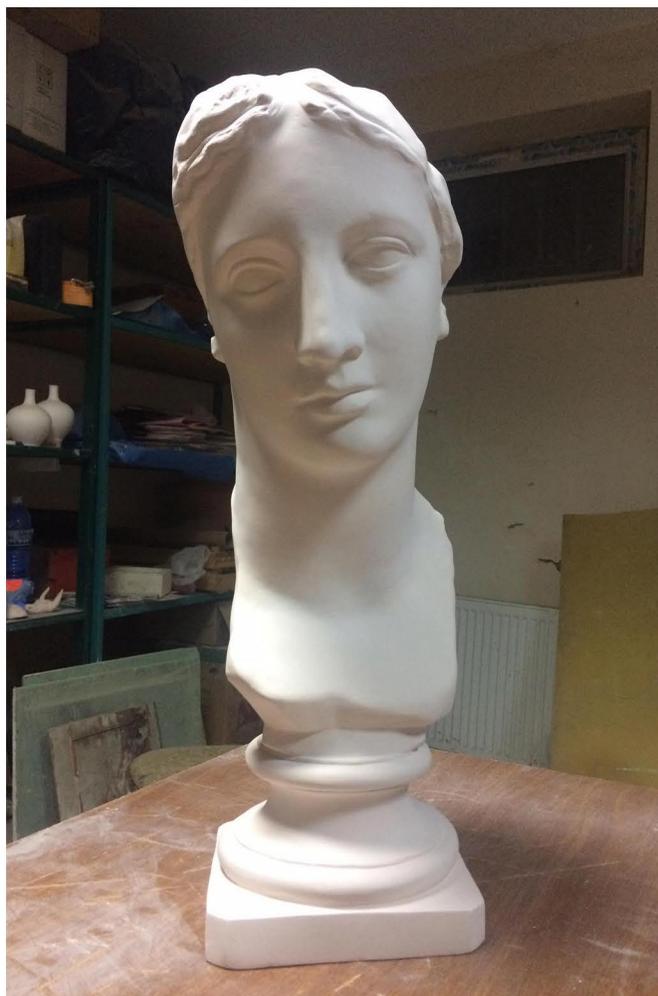
Lia Bagrationi  
ARTIST'S PROFILE

STAIN



*Lia Bagrationi*  
ARTIST'S PROFILE

STAIN

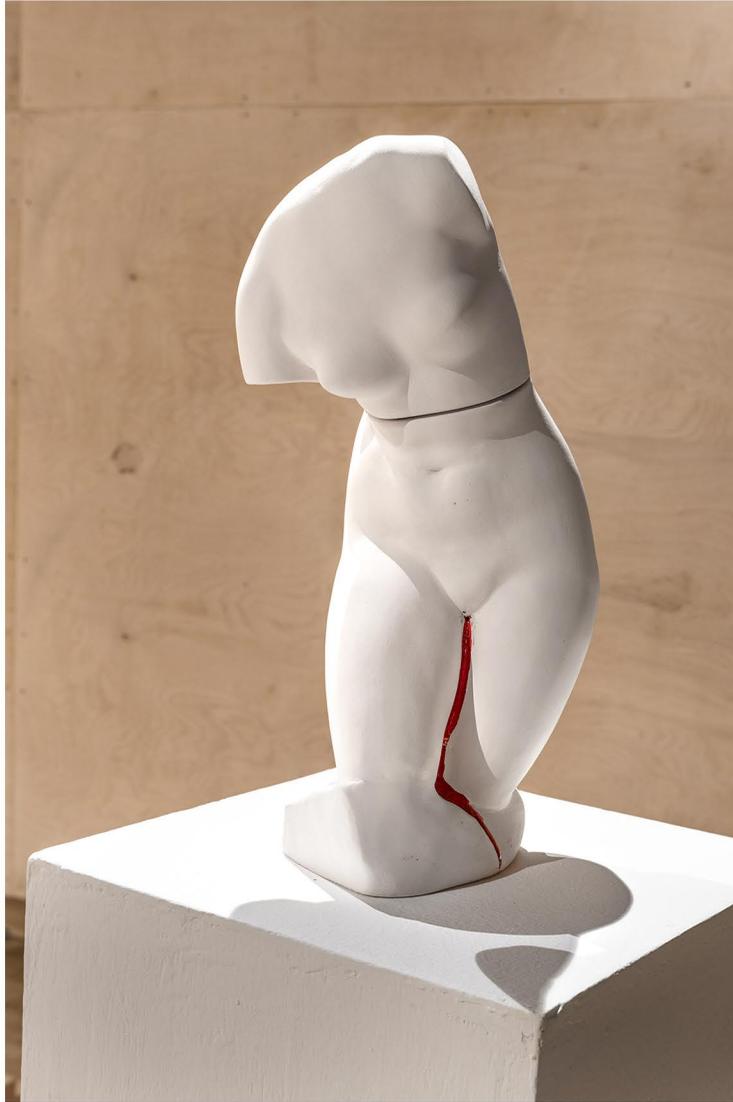


*Self-renewable object, ceramics, potassium permanganate, H - 70 cm, 2018*

Lia Bagrationi

ARTIST'S PROFILE

STAIN



*Ceramics, glaze, H - 37 cm, 2018*

Lia Bagrationi  
ARTIST'S PROFILE

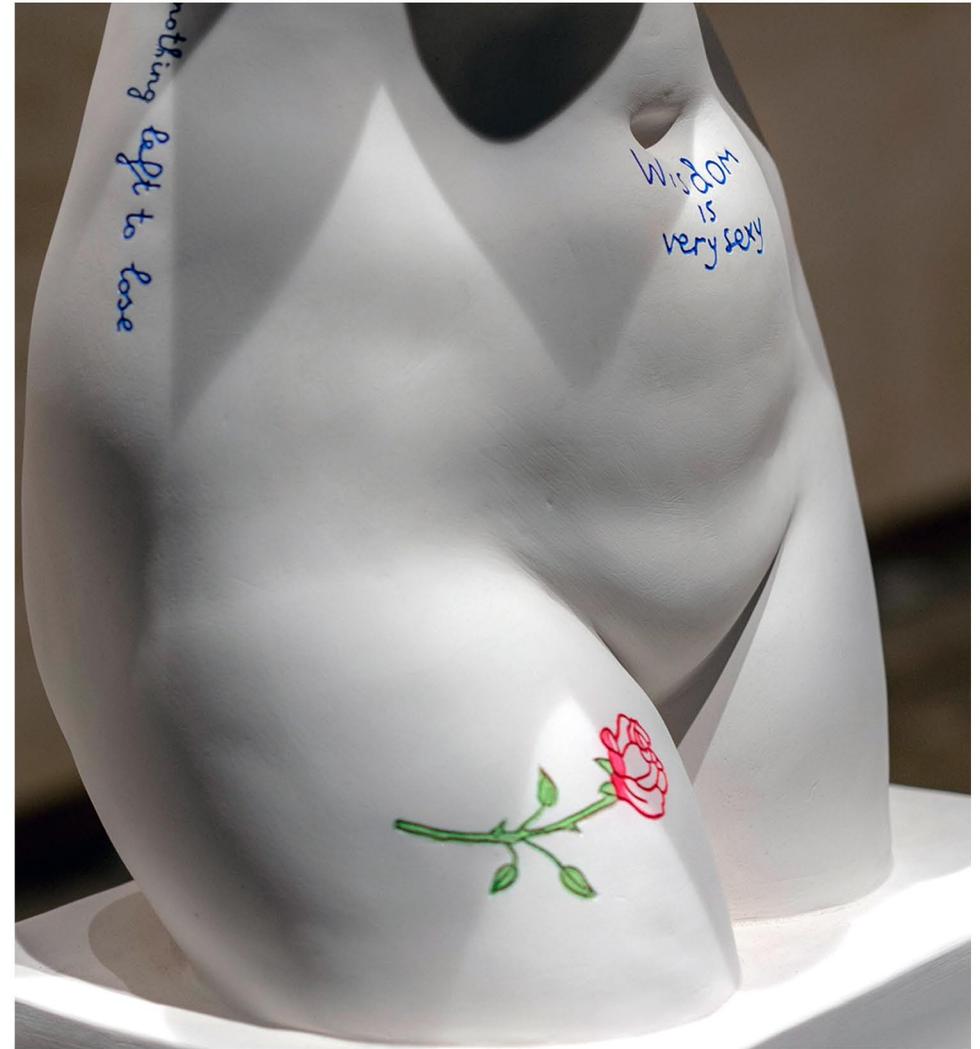
## I'LL SEE YOU IN 25 YEARS!

### A Mad Tea Party

How many labels were tattooed on goddesses? How many types of bodies they were harnessed to? How many uniforms they had to fit in? How many archetypes they had to embody and what kind of paths they took before having this cup of tea: Emigration? Epos? Cradles? cigarette kiosks? Fairy tale castles? Church Icons? Tight corsets? Burkas? In huts with chicken legs? On Magazine covers? In Cabarets? Salem? Porn websites? Next to heroes? And I would ask out loud, where did they come from: Sea foam or Earth? Maybe Clay?

"If I had a world of my own, everything would be nonsense" – a young girl dreamt. Off she went to the wonderland in search of her own self.

The title of this exhibition is A Mad Tea Party. It is also the name of my old installation and at the same time, it is the title of the video-diptych created especially for this exhibition. Ideally, a ritual of "tea-drinking" is associated with tranquil, organized atmosphere, with etiquette, peace and self-control – it doesn't have anything in common with madness. This is why the title of the exhibition absurd. Its absurd word adjustment makes it an object of observation of its own – it is an invitation to chaotic syntax. The environment surrounding the tea party in a video is totally absurd as well, where we can see women sitting at the table. This is exactly the "nonsense" and "absurd" I consider to be a tool for freedom. Beyond stigmas and dogmas there is "gibberish," and "gibberish" can be a savor.



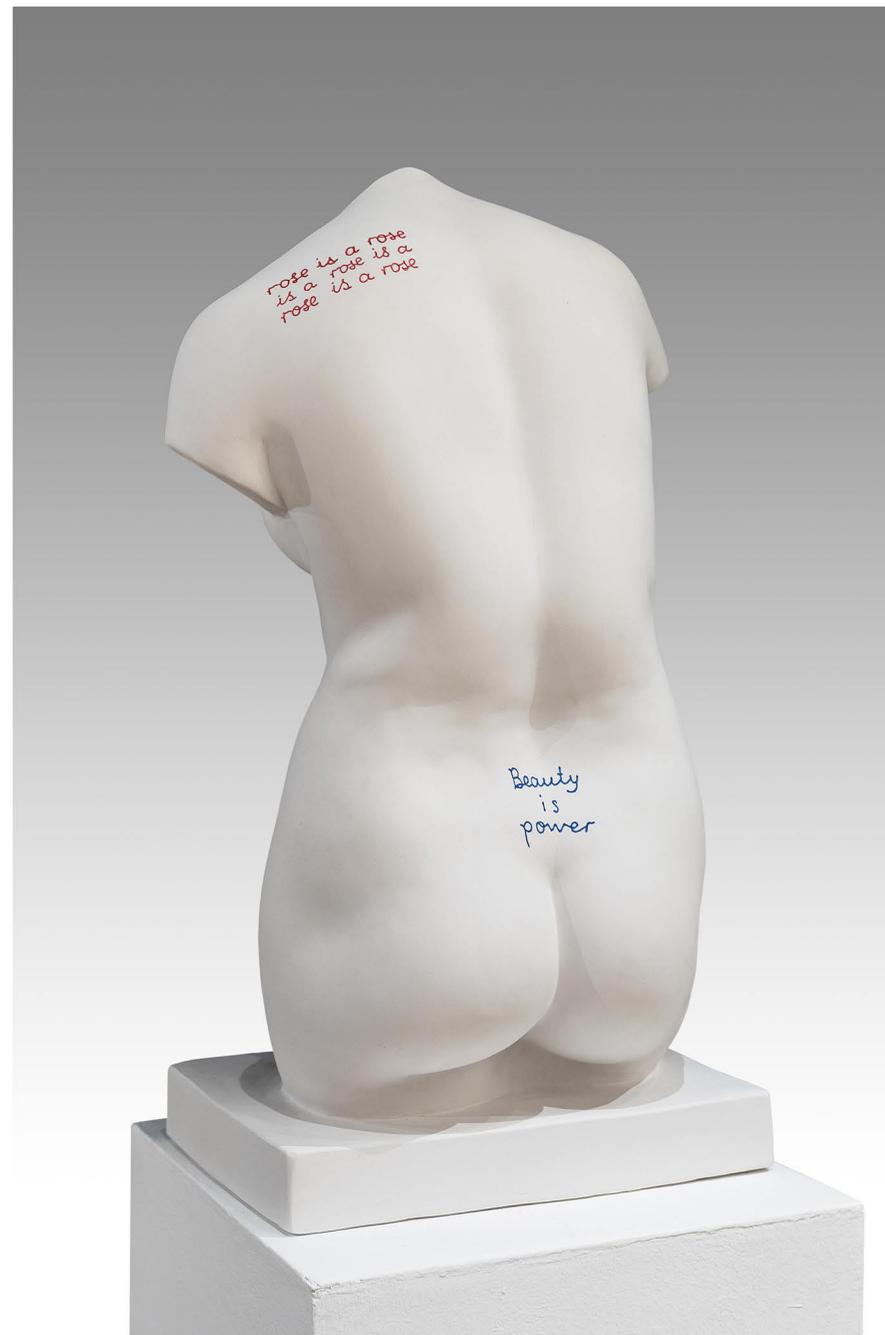
Lia Bagrationi

ARTIST'S PROFILE

I'LL SEE YOU IN 25 YEARS!



Ceramics, paint, H - 72 cm



Lia Bagrationi

ARTIST'S PROFILE



*Clay pot, soil, plant, ceramic sculpture, H - 47 cm, 2005/2018*  
*Exhibition A Mad Tea Party, installation view, Tbilisi History Museum, 2018*

Lia Bagrationi

ARTIST'S PROFILE

# BASKETBALL



*Wall installation, modified readymade, exhibition A Mad Tea Party, Tbilisi History Museum, 2018*

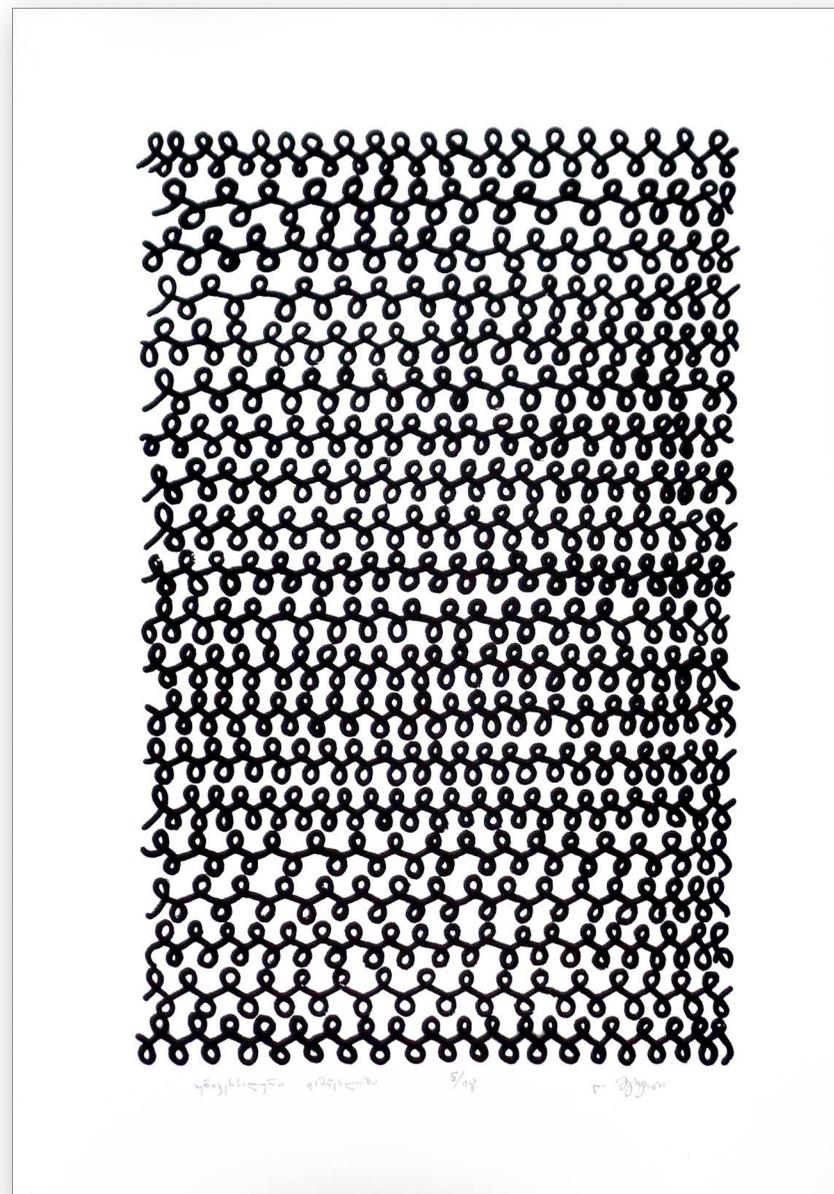
Lia Bagrationi

ARTIST'S PROFILE

## UNIVERSAL WRITING

In early childhood, when I watched members of my family writing, I couldn't understand what they were doing. I could see only the movement of their hands and the traces in pencil that they left on the paper. They explained that this was writing. Although I didn't understand what 'writing' meant, I started to do the same, imitating the grown-ups. This is how the graphic symbol was created, which I kept repeating. Today, in my imagination, this symbol is a previous grapheme and a ritual repetition of this symbol is a form of universal writing.

*Silkscreen, A2, 2018*



*Lia Bagrationi*

ARTIST'S PROFILE

## UNIVERSAL WRITING



*Sheep Wool, site specific installation, Tusheti, 2018*





*Sheep Wool, site specific performance, burning process, Tusheti, 2018*

Lia Bagrationi

ARTIST'S PROFILE

## UNIVERSAL WRITING



*Sheep Wool, site specific performance, burning process, Tusheti, 2018*

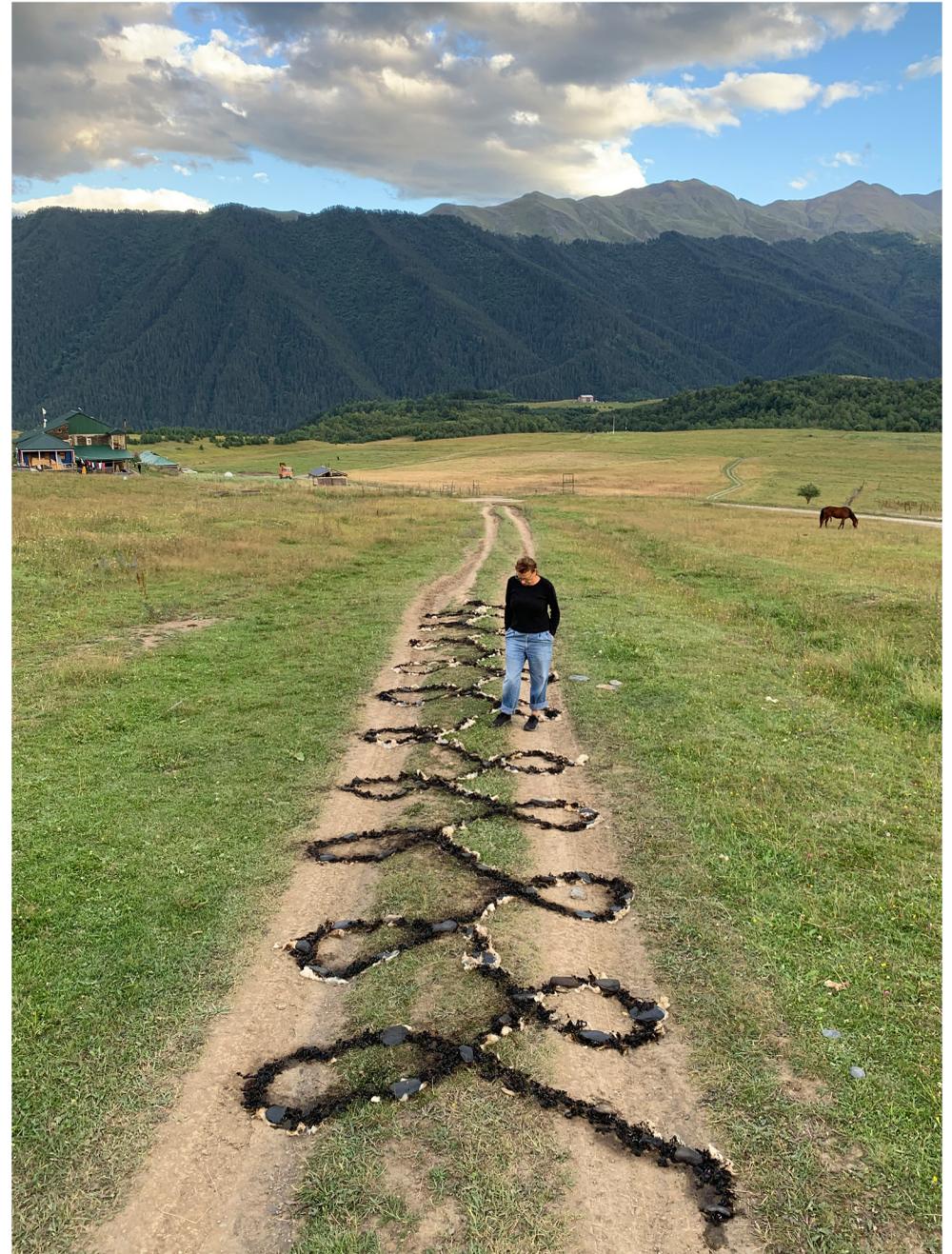
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ARTIST'S PROFILE

“Manuscripts don't burn”

M. Bulgakov

*Sheep Wool, site specific performance, burnt,  
Lifenstyle Festival, Tusheti, 2018*



Lia Bagrationi

ARTIST'S PROFILE



Lia Bagrationi

ARTIST'S PROFILE

## ON THE ROAD

Excerpts from the curator's text for the Oxygen Biennial  
"Rites of Passage"

.....The process of the transformation of bodies, objects, events, and experiences into images and vice versa, their embodiment, and the process of them being turned into artifacts, is expressed precisely on the background of the transition between conditions and models, functioning as a kind of "rite of passage," evoking an intersection of a different dimensions and giving birth to a new unknown.....

Ketevan (Keti) Shavgulidze  
Art historian  
Curator of the Oxygen Biennial

*Site specific installation,  
Rites of Passage, Oxygen Biennial, Tbilisi, 2021*



Lia Bagrationi

ARTIST'S PROFILE

## ON THE ROAD



*Second hand clothes, clay slip, glue,  
Site specific installation,  
Rites of Passage, Oxygen Biennial, Tbilisi, 2021*



Lia Bagrationi

ARTIST'S PROFILE



*Second hand clothes, clay slip, glue, site specific installation, Rites of Passage, Oxygen Biennial, Tbilisi, 2021*

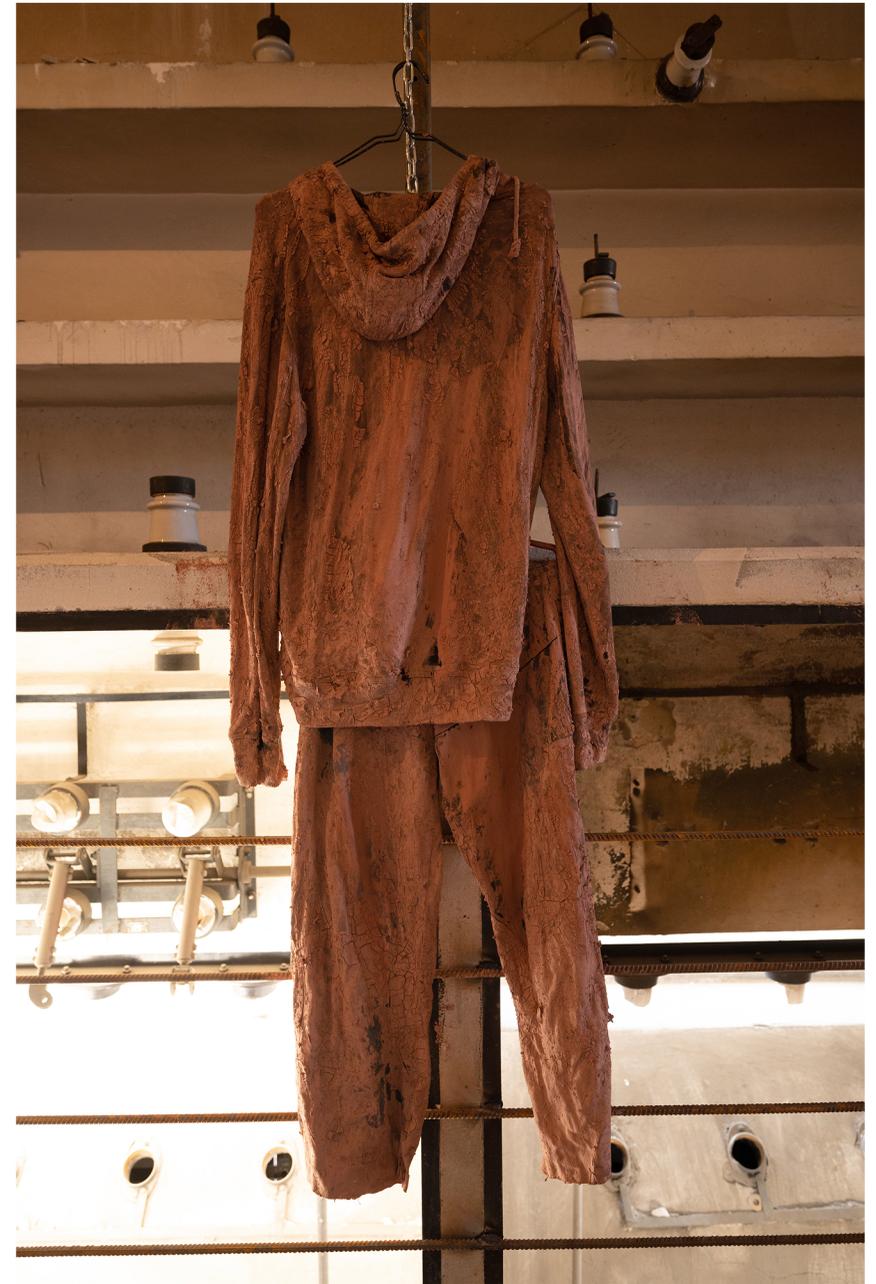
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ARTIST'S PROFILE

## ON THE ROAD



*Second hand clothes, clay slip, glue,  
site specific installation, Rites of Passage,  
Oxygen Biennial, Tbilisi, 2021*



Lia Bagrationi

ARTIST'S PROFILE

ON THE ROAD



*Second hand clothes, clay slip, glue,  
site specific installation, Rites of Passage,  
Oxygen Biennial, Tbilisi, 2021*



Lia Bagrationi

ARTIST'S PROFILE

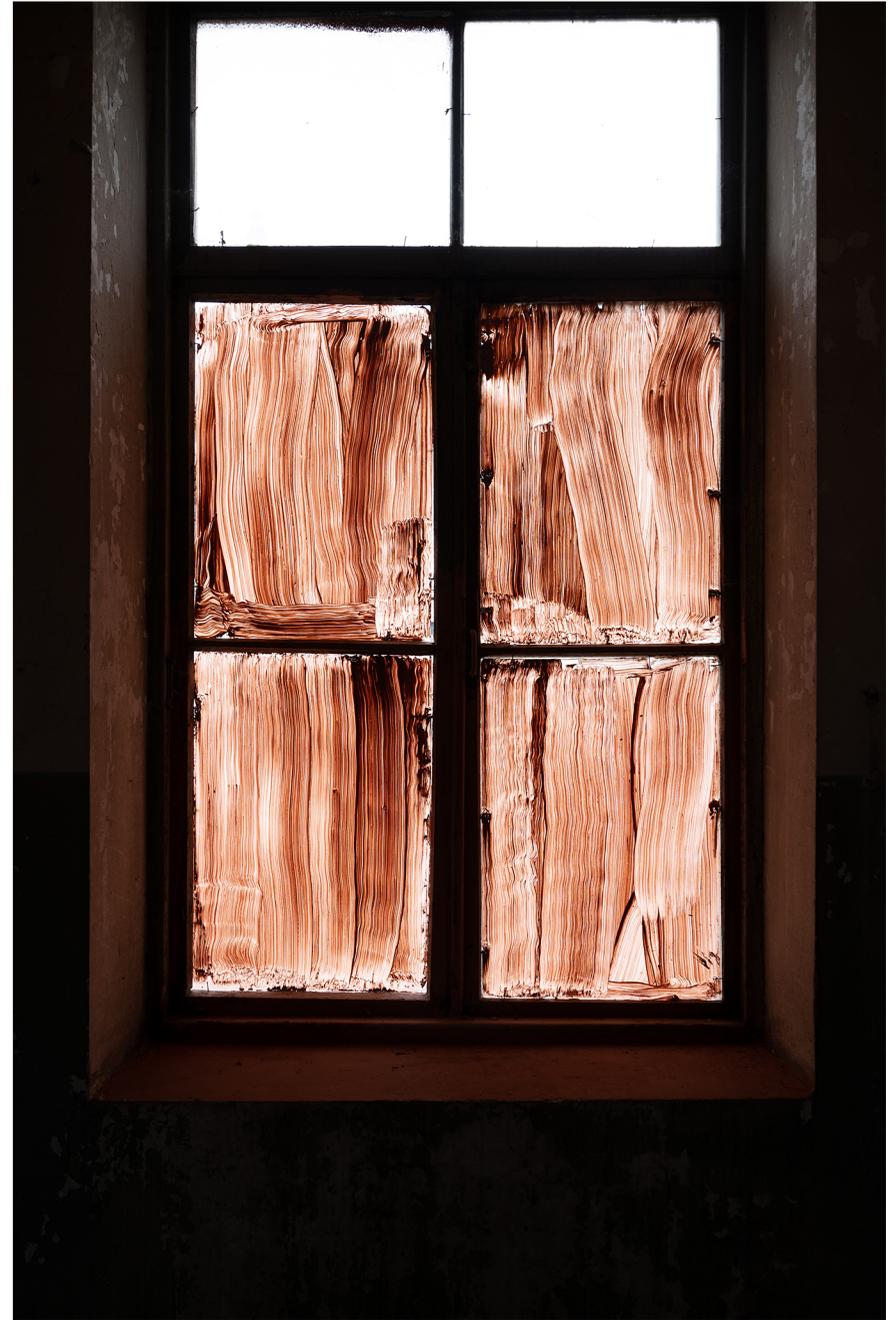


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ARTIST'S PROFILE

ON THE ROAD

*Window, clay slip, glue,  
site specific installation, Rites of Passage,  
Oxygen Biennial, Tbilisi, 2021*



Lia Bagrationi

ARTIST'S PROFILE

## FALL HAZARD

What is regarded as sculptural in contemporary plastics and how diverse can content be for unconventional work?

The "Fall Hazard" examines these issues through the medium of unconventional soft sculpture.

Soft sculpture, which has existed for 60 years in western art practice, has made the occasional appearance in Georgia too but has never been categorized as such. Soft sculpture, with its huge range of materials, is the precondition for qualitative changes in experiments, new content and form.

Soft sculpture has gone beyond previous approaches, in which sculpture referred exclusively to the body, by freeing sculpture from the dictate of the body.

In the "Fall Hazard", soft sculpture reflects the social, cultural and political threats facing society. Here, the body is not just a physical option but also a social one, that is under threat from the corruption of free spaces. It is all about the illusion of availability!

Tamta Tamara Shavgulidze  
Art Historian,  
Exhibition Curator.



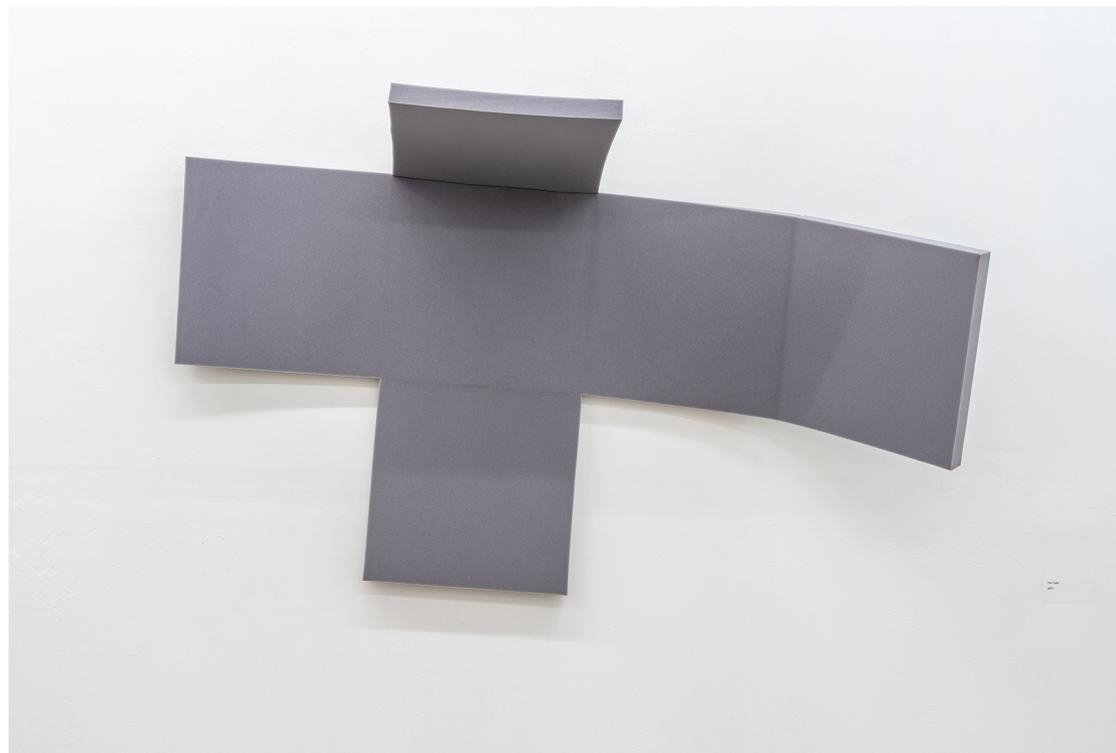
Lia Bagrationi

ARTIST'S PROFILE

FALL HAZARD



*Installation view*



*Open Cube, sponge, soft sculpture, size variable*

FALL HAZARD



*Pallet, sponge, soft sculpture, size variable*



*Installation view*

FALL HAZARD



*Installation view*

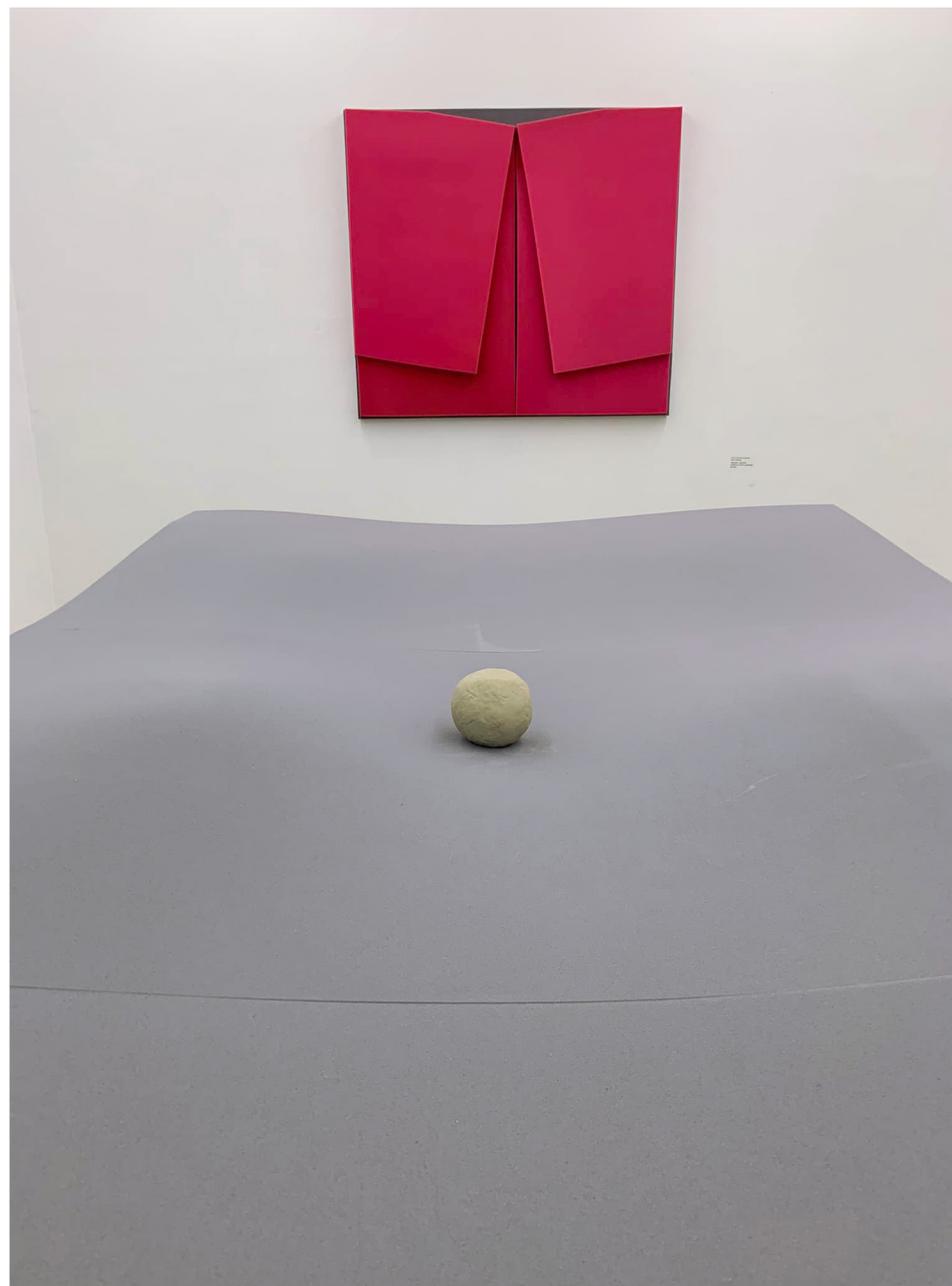


*Artist's remark on Domenico Gnoli's painting,  
Sponge, soft sculpture, 140x140 cm*

Lia Bagrationi

ARTIST'S PROFILE

FALL HAZARD



*Sponge, calyx ball, soft sculpture, size variable, installation view*

Lia Bagrationi

ARTIST'S PROFILE

## FALL HAZARD



*"Vanishing Cities", replica of clay objects,  
Sponge, soft sculpture, size variable.*



*Installation view*

*Lia Bagrationi*  
ARTIST'S PROFILE

FALL HAZARD



*Unreachable Portal, soft sculpture, size variable*



*Detail*

Lia Bagrationi  
ARTIST'S PROFILE

FALL HAZARD



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ARTIST'S PROFILE

FALL HAZARD



Lia Bagrationi  
ARTIST'S PROFILE

FALL HAZARD



*Artist's remark on Donal Judd's Untitled Object,  
Sponge, clay ball, soft sculpture, size variable.*



*The Entrance  
Sponge, soft sculpture, size variable.*

Lia Bagrationi

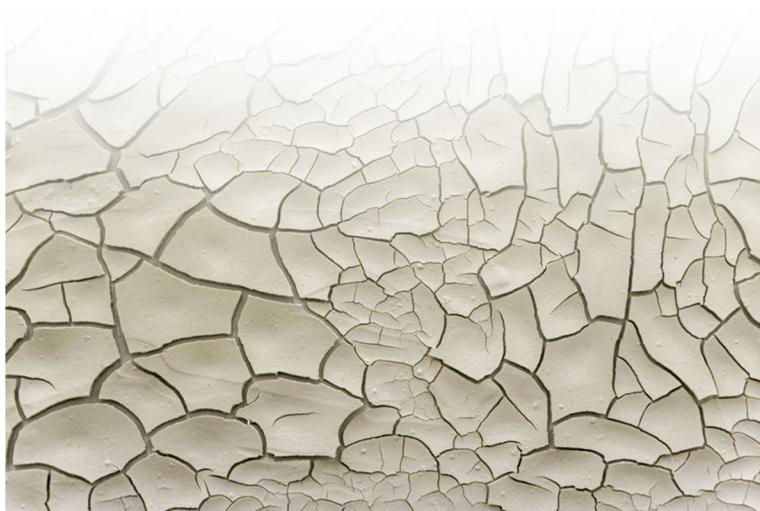
ARTIST'S PROFILE

FALL HAZARD



Lia Bagrationi  
ARTIST'S PROFILE

## FALL HAZARD



*Wall Fragment,  
Clay, glue on canvas, size variable*



Lia Bagrationi  
ARTIST'S PROFILE

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Giorgi Margvelashvili  
Robert Parsons  
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