

WOMAN'S VOICE

Georgia PQ15

Tbilisi
2015



The project **“Woman’s voice”** is supported by the Ministry of Culture
and Monument Protection of Georgia

Georgia is proud to participate in the Prague Quadrennial of Performance Design and Space for the third time. As a Minister of Culture, I'm delighted that our country is represented by its national pavilion at this esteemed international forum, where artists share their experience in scenography, discuss challenges and showcase cultures of their countries.

Theater and scenography has been a major part of Georgia's culture, however these traditions were not fully known to the world. Through the soviet times, no matter how hard we tried to break down the barriers, we did not succeed to integrate into the postmodern art process. The Prague Quadrennial is thus for us an opportunity to demonstrate new trends in Georgian scenography, and to absorb major new currents in performance design.

The project "Woman's voice" presents work of twelve female stage designers. We wished to accentuate a developing trend in contemporary Georgia, where traditionally male-dominated culture of scenography is being invigorated by the talented women.

Mikheil Giorgadze

Minister of culture and monument protection of Georgia

Curator's Introduction

Nino Gunia-Kuznetsova

Curator, Author of the theme

Georgia's participation in the Prague Quadrennial 2015 is particularly large-scale. Despite the fact that starting from the 1920s scenography has become a leading area of visual arts in our country, Georgia as an independent state has been participating in the Prague Quadrennial only since 2007. Thus, it is only the second time that it is represented in the section of countries and regions in 2015.

Our goal is to demonstrate the panorama of Georgian theater art in PQ15 through the prism of women's scenography. In Prague, we will show a "mosaic panel" of videos from various performances of theaters of the capital and the regions, presenting the polyphony of women scenographers.

The theme of "Woman's Voice" has both cultural and political significance. It is organically linked

to the present-day Georgia. Theatre is a stage for not only artistic and metaphorical but also real interactions and, sometimes, clashes of art and politics.

Georgia's complex geopolitical environment and turbulent social atmosphere give its theatrical art a particular ability of being sensitive and reflective. This is manifested in the difficult process of re-evaluation and quests in the Georgian theater. Some of the artists of the new generation, who are the product of the new formation, have assumed a socially critical position; gender reflections have become important in their search for new identity. The sense of purpose, enthusiastic self-assertion gain strength in this group of artists. This passion transforms their creative energy into the notable cultural product that is different from

that of the “fathers’ generation”. This product is characterized by the eclecticism of themes, professional signature and vision.

Theater accepted the challenge and translated this social demand into its own conditional language. Today, gender balance in Georgian scenography is clearly tipped in favor of women, giving new qualities to this exceptionally important sphere.

The source of inspiration for “Woman’s Voice” was director Robert Sturua’s show staged at the Shota Rustaveli State Theater based on the symbolist play “Asulni” (“Ascended”) by Georgian classical playwright Polikarpe Kakabadze.

The problems of permanent expectations, hope, frustration and confinement syndrome voiced in the early 20th century fiction is important for us.

The conceptual part of the exhibition is presented by the “Woman’s Voice” video piece (video art by Tatia Skhirtladze); based on various aesthetic images and modern media tools, it creates a unified character-based expression of the exposition idea.

This is a “voice” of transitional times, quests and desire for revival....

The Georgian National Pavilion invites you to the Georgian world of theatre so that you can partake in the search for our cultural identity!

Woman's Voice

Politics/ Music

Tamar Bokuchava

Author of the concept, Co-Curator

The Georgian national exposition presents the works of 12 women scenographers, in which the general features of the contemporary Georgian theatre process are manifested.

In the 19th-20th centuries, the Georgian theatre was the protagonist of the national idea, the country's political and social processes. In the 21st century, against the background of the new political and cultural reality the theatre faces new challenges. The process of searching for new identity extends to all levels of spiritual life, the personal and gender identity of an individual undergoes transformation along with the political identity. The processes manifest themselves in the peculiarities of composition,

performance space and time modeling, dramatic interpretation of material and colors. In some of those works the identity crisis is felt in the images of spiritual and physical suffering, split, self-irony, dream, fragmented, mosaic or compressed and restrained space that originates from the recent past conflicts and unresolved political and social problems; in the other, the grotesque is substituted with the aestheticism, glamour, as the ideal counterweight to the disharmonic reality. Behind the negation of reality, pain, suffering and frustration we can read the world being at the edge of the self-discovery. The artistic fabric of the women's design is knitted with archetypal symbols and basic colors, which are sporadic but full of vital energy.

It creates an impression that in the depths of spirituality and culture the process of transformation and renewal is taking place.

The National Pavilion of Georgia – Woman’s Voice - is the “area” where the virtual unity of stage designers creates the unified panorama based on the synthesis of visual imagery and music and consists of real and virtual artifacts. Recorded Scenographic works/performances will be presented on screens together with the video art inspired by the women’s theatre design.

The exposition embraces the specifics of exhibition space. Doors open in three directions

symbolically reflect the geopolitical specificity of Georgia. At the same time, the openness of the architectural space opposes the pavilion design which approaches the “black box” aesthetics. Darkened windows, black panel structure are designed to create a sense of inwardness. In whole this creates the metaphor of ambivalence typical for the political and mental situation of a transition period.

The music in exposition is also ambiguous and includes a combination of silence and sound – a mixture of music and noise. The “Woman’s Voice” here is heard both directly and figuratively.

Georgian Scenography Background

Marianna Oakley
Art Critic

The centuries-old tradition of Georgian art and theatrical nature of Georgian people have formed unique Georgian theatre performance. Georgian scenography always stood in the avant-garde of our art in terms of art quality and stylistic elegance.

Its exceptional character was mainly determined by geopolitical location of Georgia. On one hand it was influenced by emotional Eastern cultural environment and on the other hand under influence of progressive, laconic Western art constantly generating new artistic forms.

The fusion of these trends created the originality of the Georgian scenography.

The Georgian scenography is the product of 20th century. Throughout its development Georgian theatre performance design is characterized by concrete and abstract forms reflecting the untamed rhythm of futurism and

intensity of expressionist colors. These forms were inspired by emotional and dramatic performances staged in Georgia.

Modern features found their reflection in creative works of Georgian theatre designers, making up mixture of architectonic, romantic and naturalistic elements and finally concluded in the unique stage decoration.

During the country's hard times, the theater was a place where the painters could openly express themselves towards the essence of the art. Theater became the space for innovative experiments where the painters to certain extent were protected from severe reality.

This fact gave an opportunity for step-by-step adoption of art trends of various theatre of the world and improving the design of performances from simple decoration to effective scenography.

Each time period creates its own new ideas. The modernity considering achievements of the past tries to observe everything through its own prism and creates new culture. Always, there is an attempt of upgrading universal themes which create the feeling of existence of different time layers.

The innovation is being created by changing of “already existing” and its mosaic reassembling.

Accordingly, new way of thinking, modern outlook, sense of taste and emotions run into each other with old ones, the ones which still play main role in researching of new forms.

While using old models/images the painter based on personal attitudes and ideas, transforms these images according to his/her own vision. Through reflecting individual creative concepts the painter puts traditional images into new ideological context and gives them new meanings and thereby, makes them vital for reality.

The end of 20th century and first decade of 21st became difficult for Georgian history in sociopolitical aspects. These challenges dramatically influenced Georgian art making it more tragic and tensed.

New reality creates new problems for the theatre. Searching for new forms of self-expression reflected in the self-awareness of people, promoted the process of searching gender identity.

Today, female scenographers have established their leading positions in Georgian theatre. So many women have never worked in different theatres of Georgia at the same time.

It should be mentioned that in terms of artistic forms women’s works obviously demonstrate the pattern of self-reflectiveness of art thinking.

Their works are a combination of old and new features: the use of classic forms and stylistics,

typical for traditional theatrical art along with the new interpretation is directly linked with present problems.

Any creation of the artist is his/her alter ego, since s/he fills it up with personal emotions and interpreted ideas; all emotions and rational is being combined and create dialogue with the audience.

Together with the director of the performance the scenographer is creating the concept of the play.

Setting up of priorities while creating visual images such as - making constructions or decorative painting, presenting different objects or costumes, creating compliance of colors, choosing concrete or general, declarative or laconic, preferring plastic "modulation" or graphic solution - all these depends on designer's individuality.

All above mentioned can be applied to the group of women-scenographers representing Georgia on Prague Quadrennial 2015. The group consists of: Nino Chubinishvili, Anna Kalatozishvili, Nino Kitia, Nino Chitaishvili, Nino

Surguladze, Anna Ninua, Manana Gunia, Ekaterine Sologhashvili, Anano Mosidze, Tamar Okhikyan, Teo Kukhianidze and Nutsa Khidasheli.

Ideological and visual concepts of these artists correspond to current processes of searching of political identity.

The design of performance is being perceived through visual, imagery angle. It is interpreted and expanded according to the dramaturgy of the play and reflects dynamic development of the show.

While creating the costumes the designer identifies the actor as one of the elements of visual scenography layout which is also developed throughout the performance.

Besides, costumes and accessories are strengthening visualization of the performance.

On the whole the range of colors used for design of costumes and theatre set (mainly contrast black, white and red colors without graduated tones) creates visual perception of the action and also reflects emotional attitudes towards the current daily processes.

The costume is not only colorful spot which makes dynamic vivid palette on the stage, but also the symbol, the object which shows the inner world and the nature of the character. The costume may also partially reflect personal attitude of the painter to the character.

Costumes are often dominating in the structure of the performance. The artistic value of the costume is determined by stage director's vision. The costume is not separate object but rather scenographic image. The stage director decides how to present the costume to the audience: episodically, in culmination moment or as counterpoint of the whole design system during the performance.

Often, costume is given quite independent meaning thus, creating the diversity of available forms.

The costume is loaded with different functions while creating the character or designing the play. It highlights psychological aspects and attitudes of the character. Those aspects could be grotesque, expressionistic, buffoonish, comic, sometimes too simple or complicated or reflecting historical traits.

Georgian women-scenographers are trying to express their conceptual and emotional positions through different artistic methods. Protest, love, aggression, lyricism - all these can be found in their works.

This is the declaration of their attitudes, approaches and feelings along with the announcement of their implacability towards disharmonious and nihilistic modern world.

Contemporary Georgian scenography can be characterized as synthesis of modern artistic thinking and the existing traditions. Devotion to art forms, aspiration for vividness and polyphony (which also characterizes the Georgian folk music), new vision and ability of analyzing of developments through the prism of problems of rapidly changing, dynamic world, makes this form of art even more significant for each of us. From one side it poeticizing the present, but from another side it reveals and demonstrates its negative developments. Exactly this kind of contradiction generates new verities and values.

Tatia Skhirtladze

Video Artist

Video Art "Woman's Voice", 2015.

Georgian National Pavilion at PQ15 (Prague).





Nino Chubinishvili

Costume Designer, Fashion Designer,
Visual artist

Silent talk... 2013.
Writers House (Tbilisi).
Photo by Anna Nijaradze













Nino Chitaishvili

Set and Costume Designer

T. Jejenoghlu: ***Avalanche***, 2012.

Director Rusudan Bolkvadze.

Tumanishvili Film Artists Theatre (Tbilisi)

Photo by Demiko Loladze













Manana Gunia

Set and Costume Designer

G. Rossini: ***The Silken Ladder***, 2012.

Director Alla Simonishbili.

Tbilisi State Conservatoire (Tbilisi)

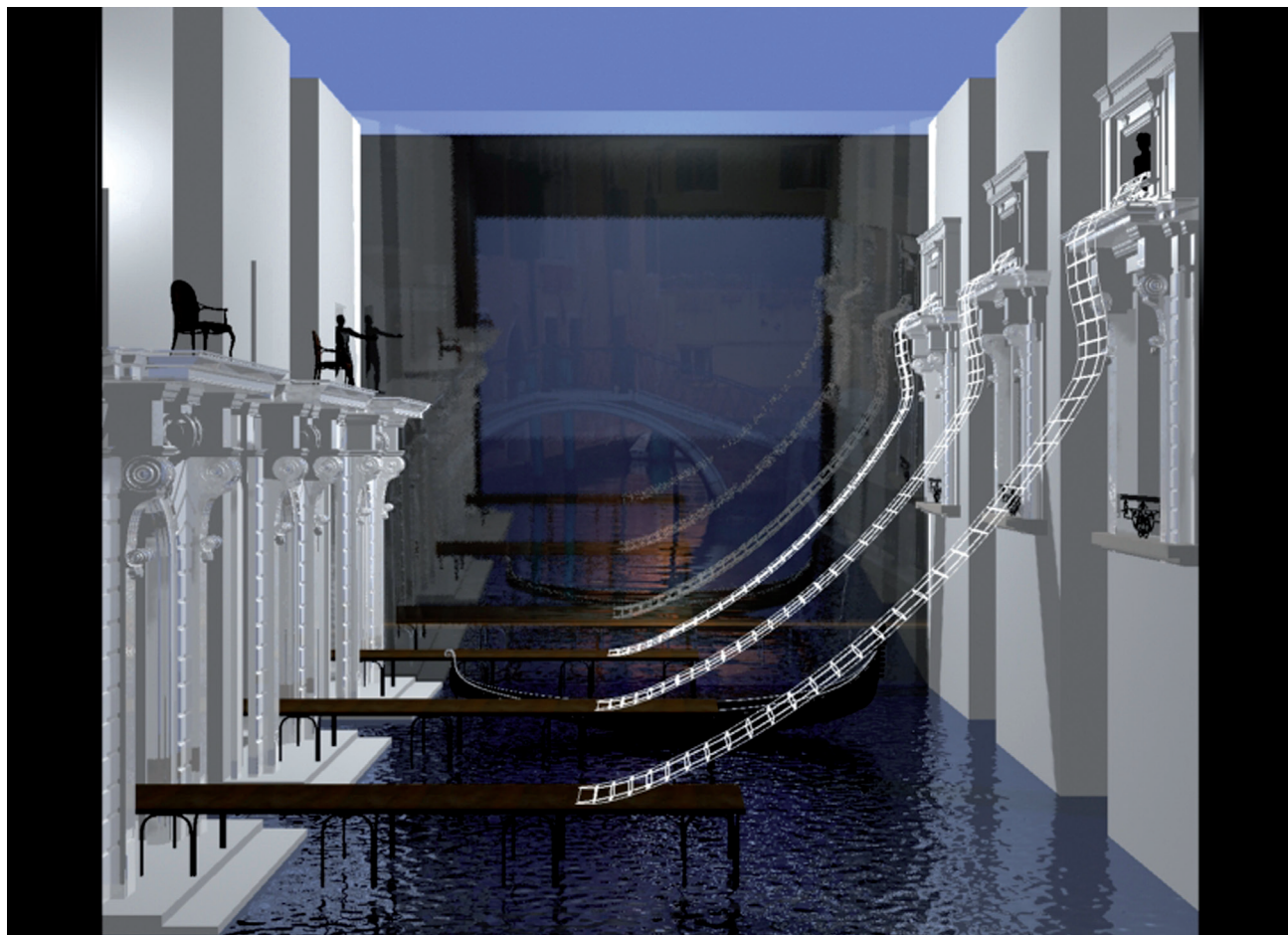








Photo by Guram Tsibakhashvili





Anna Kalatozishvili

Set and Costume Designer

R. Akutagawa : ***Magic***, 2012.

Director Giorgi Tavadze.

Akhmeteli Theatre (Tbilisi)

Photo by Zviad Mebagishvili













Nutsa Khidasheli

Costume Designer

U. Hajibeyli: ***Leyli & Mejnun***, 2015.

Director & Scenographer Tarlan Gorchu,

Sculptor of puppets Bachana Khalvashi.

Marionette Theatre of the ICHERISHEHER
Administration (Baku).

Photo by Tarlan Gorchu













Nino Kitia

Set and Costume Designer

S. Kane: **4.48 Psychosis**, 2012.

Director Maka Natsvlishvili.

Music and Drama State Theatre (Tbilisi)

Photo by Maka Kukulava





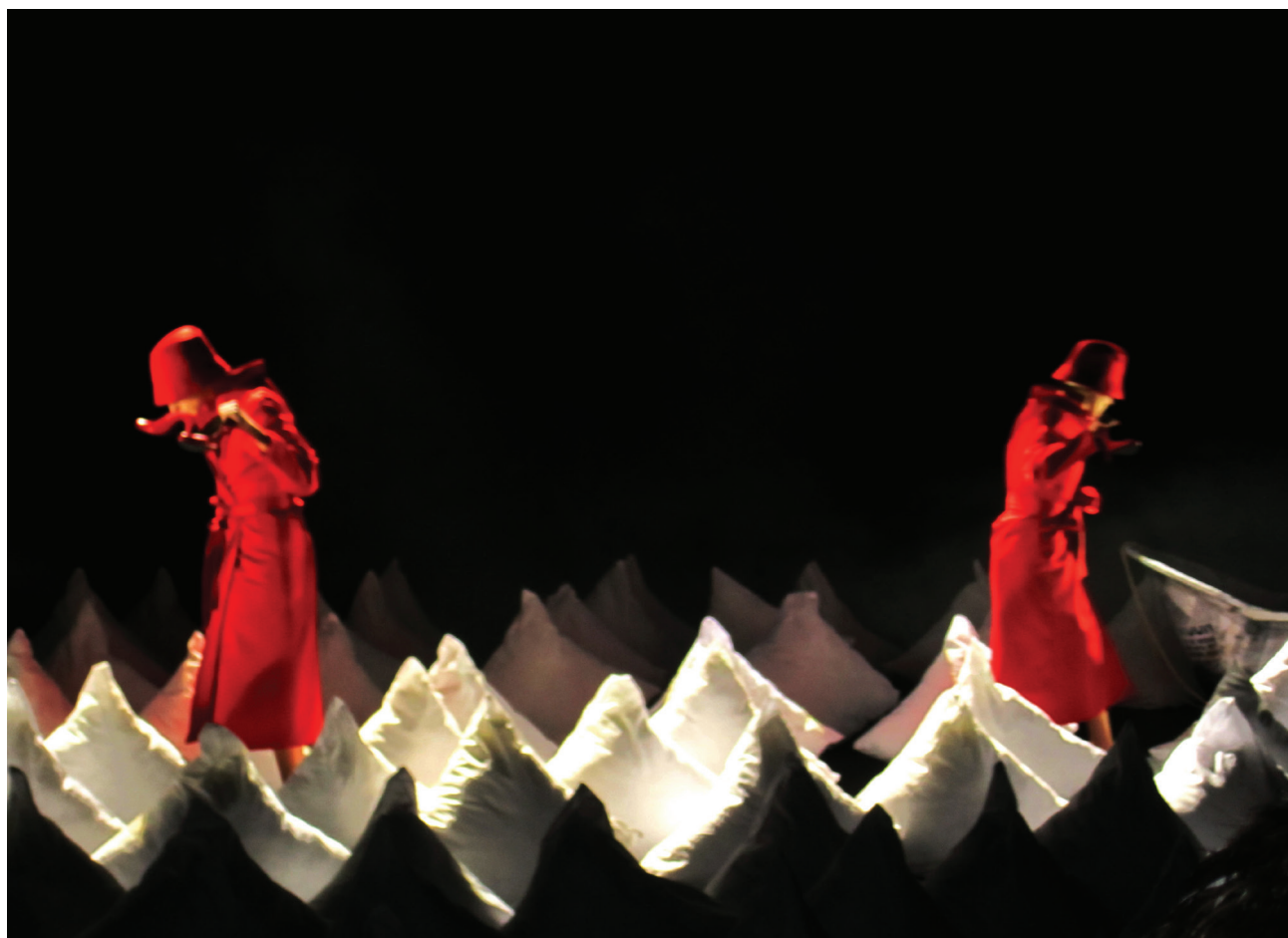
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THE MOON

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MOON









Teo Kukhianidze

Set and Costume Designer

W. Shakespeare: *Macbeth*, 2014.

Director Vano Khutsishvili

Meskhishvili State Drama Theatre (Kutaisi)

Photo by Sulkhan Gogolashvili













Anano Mosidze

Costume Designer

W. Shakespeare : ***A Midsummer
Night's Dream***, 2012.

Director & Scenographer David
Doiashvili.

Music and Drama State Theatre (Tbilisi)

Photo by Daro Sulakauri













Anna Ninua

Set and Costume Designer

P. Kakabadze: ***Asulni (Ascended)***, 2014.

Director Robert Sturua.

Shota Rustaveli State Drama Theatre (Tbilisi)

Photo by Tina Kazakhishvili













Tamara Okhikyan

Set and Costume Designer

W. Shakespeare: ***Romeo and Juliet***, 2012.

Director David Mgebrishvili

Music and Drama State Theatre (Tbilisi)

Photo by David Chachanidze













Tamra Okhikyan (Set and Costume Designer) . W. Shakespeare: „**Hamlet**“, 2014.

Director David Mgebrishvili. V. Gunia Poti State Theatre (Poti). Photo by Tamara Okhikyan

Ekaterine Sologashvili

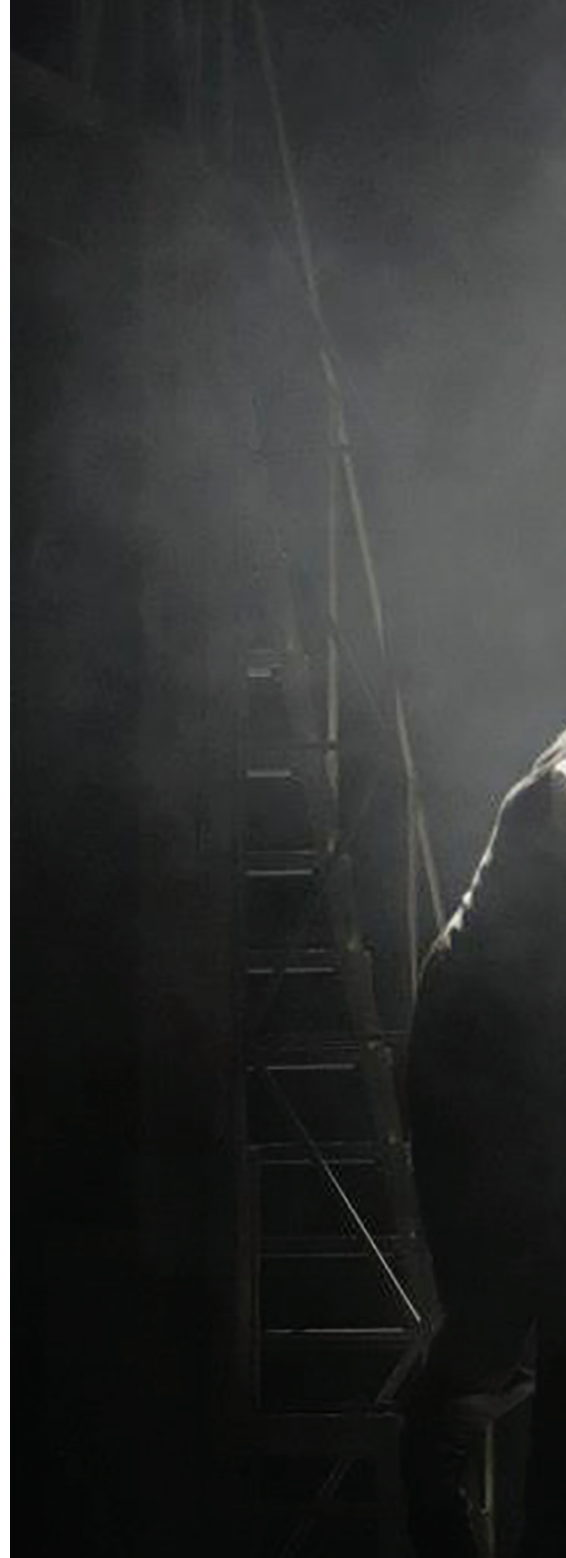
Costume Designer

H.von Kleist: ***Prinz Friedrich von
Homburg***, 2012.

Director Giorgi Gorgoshidze, stage designer
Nino Tatarashvili.

Shota Rustaveli State Drama Theatre (Tbilisi)

Photo by Tina Kazakhishvili













Nino Surguladze

Costume Designer

W. Shakespeare: ***As You Like It***, 2012.

Director & Scenographer Levan Tsuladze.

Marjanishvili State Academic Drama Theatre
(Tbilisi)

Photo by John Haynes













Partisipants

Tatia Skhirtladze

Video Artist

Born 1976, Tbilisi, Georgia

Based in Vienna, Austria

Education:

1993-1999 – I. Gogebashvili State Pedagogical College, Tbilisi, Georgia

1999-2004 – Art Education/B.A./, University of Applied Arts, Vienna, Austria

2006-2008 – M.A. in Arts, Dutch Art Institute, Enschede, The Netherlands

Scholarships/Prizes/Residencies

2014-TICA-centre for contemporary art in Tirana Air-Lab Fall.

2008-Pilotprojekt – Gropiusstadt, Berlin.

2006-2008 -Postgraduate scholarship from ministry of Education and Culture of Austria.

2004-Nomination for Schindler art scholarship for Los-Angeles, MAK.

Since 2011 – the assistant-professor in video art at the University of Applied Arts, Vienna.

Her artworks are time and site specific.

Nino Chubinishvili

Costume Designer, Fashion Designer, Visual artist

Born 1969, Tbilisi, Georgia

Education:

1990-1996 – Tbilisi State Academy of Arts, Stage and Costume Design;

2005-2006 – Institute Francais de la Mode, Paris, International Fashion Design Post-Graduate Program. Collaboration with theatres: Rustaveli State Drama Theatre, Tbilisi Opera and Ballet State Theatre.

Participation in important exhibitions:

2010 – “Georgian scenography”, Pierre Cardin’s space, Paris;

2009 – “Born in Georgia”, Cobra Museum, Amsterdam;

Other activities:

Kenzo, Paris internship, 2000;

“Russian Silhouette”, Presented collection in Monte-Carlo, 2001.

Awards:

Grand Prix, the international Fashion Contest “Russian Silhouette”, Moscow, 2001.

Nino Chitaishvili

Set and Costume Designer

Born 1965, Tbilisi, Georgia

Education:

1983-1989 – Tbilisi State Academy of Arts, majored in Scenography

Head Designer of Tbilisi Youth Theatre.

Collaborates with opera and drama theatres in Georgia (Tbilisi Opera and Ballet State Theatre, Marjanishvili State Drama Theatre, Tumanishvili Film Actor's Theatre, Kutaisi State Drama Theatre, Telavi State Drama Theatre and Basement theatres) and abroad (Theatergezelschap Mimessis, Hague).

Collaboration with State Academic Ensemble Rustavi of Georgian Folk Song and Dance.

Teaching activities:

Tbilisi State Academy of Arts, Ilia State University.

Participant of International Festival MEDMODA, Italy, 2005.

Participation in important exhibition:

2010 – “Georgian scenography”, Pierre Cardin's space, Paris.

Manana Gunia

Set and Costume Designer

Born 1973, Tbilisi, Georgia

Based in Milan, Italy

Education:

1990-1996 – Tbilisi State Academy of Arts, M.F.A. Scenography

1996-1998 – Post Graduate Diploma - Film and TV Scenography

2002 – Academy of Fine Arts of Florence, Post Graduate Virtual Scenography

Collaboration with theatres:

State Conservatory of Music Luigi Cherubini (Florence, Italy), Tbilisi State Conservatoire, Shota Rustaveli Theatre and Film Georgian State University (Tbilisi, Georgia), Marjanishvili State Drama Theatre (Tbilisi, Georgia), Rustavi Municipal Childrens' Theatre (Rustavi, Georgia).

Teaching activities:

2000-2001 – Assistant -Professor of S. Rustaveli Theatre and Film Georgian State University (Tbilisi);

2004-2005 – Visiting Professor of 3D Scenography (master classes), The Accademia del Teatro alla Scala – Course of Information technology applied to scenography (Milan, Italy).

Awards:

2001-Fiorino d'Oro at the XX edition of the "Florence Award" by Florence-Europe Cultural Center "Mario Conti" for the best multimedia work (Florence, Italy); Designer of the Georgian student pavilions at the Prague Quadrennial in 2007 and 2011.

Anna Kalatozishvili

Set and Costume Designer, Visual artist

Born 1967, Tbilisi, Georgia

Education:

1984-1992 – Tbilisi State Academy of Arts, Department of Theatre Designing.

1993-1995 – The University of Applied Arts, Master of Arts, Vienna, Austria (majoring in scenography and video art).

Collaboration with theatres:

Shota Rustaveli State Drama Theatre, Marjanishvili State Academic Drama Theatre, Tbilisi Opera and Ballet State Theatre, Akhmeteli Theatre, Royal District Theatre, Batumi Music Center, Tumanishvili Film Actor's Theatre, FTB. Bodzen, Italy; Tbilisi Youth Theatre, Theatre "Veriko";

Collaboration with directors: Otar Ioseliani, Mikhael Tumanishvili, Yuri Posokhov;

Teaching activities:

Shota Rustaveli State University of Theater and Cinema, Lecturer in History of Theatre Design (Theory and practice), 2000-2003.

Tbilisi State Academy of Arts, Teacher, 1998-2000;

Participation in important exhibitions and space:

Internationale Werkstattwoche fur Maler und Grafiker in Luben Germany; Artist's VII International Symposium and Exhibition Germany; Lomonosov Palace, Petersburg; Kultur Smelde Gallery, Vienna; St. Martin's College of Art and Design, London.

Prize:

2006 PARNAS – The best stage designer of the year in Georgia for the work in "A Midsummer Night's Dream".

2013 Georgian Theater Festival "DURUJI" – The best stage designer of the year in Georgia for the work in "Magic".

2013 THEATER SOCIETY – The best stage designer of the year in Georgia for the work "Magic".

Nino (Nutsa) Khidasheli

Costume and Puppet Designer, Art historian, Fabric restorer.

Born 1967, Tbilisi, Georgia

Education:

1984-1986 – M. Toidze Art School;

1986-1992 – Tbilisi State Academy of Arts, Architecture and Theory of Art.

1987-1989 – Trainings, Department of Protection of Historical Monuments and Georgian National Museum, historical fabrics, textile and embroidery restoration.

Collaboration with theatres: Basement theater (Tbilisi), Russian State Youth Theatre (Tbilisi), Tumanishvili Film Actor's Theatre (Tbilisi), A. Griboedov Russian State Drama Theatre (Tbilisi), Theatre of Tales (Tbilisi), The experimental puppet theatre- studio DARANI (Tbilisi);

Teaching activities:

Shota Rustaveli State University of Theater and Cinema, teacher of puppet making technologies, 1998-2001;

Nino Kitia

Set and Costume Designer

Born 1982, Tbilisi, Georgia

Education:

V. Chabukiani school of choreography, 1992-2000;

N. Dumbadze Professional State Youth Theatre Ac-

tor - Studio Director, 1992-1998;

Tbilisi State Academy of Arts, Degree in Stage and Costume Design, 2000-2006;

Collaboration with theatres:

Georgian theaters: Dumbadze State Youth Theatre, Marjanishvili State Academic Drama Theatre, Tumanishvili Film Actor's Theatre, Music and Drama State Theatre, Gori State Drama Theatre. Russian Federation theaters: Yekaterinburg Drama Theatre, Serpukhov Drama Theatre.

Teo Kukhianidze

Set and Costume Designer, Event Designer

Born 1980, Tbilisi, Georgia

Education:

2004 – Tbilisi Ekvtime Takaisvili State University of Culture and Arts, Event design.

2004-2006 – Shota Rustaveli Theatre and Film State University of Georgia.

Collaboration with theatres: Kutaisi State Drama Theatre, Kutaisi State Theatre of Puppet, Tbilisi Free Theatre, Gori Drama Theatre, Chiatura Drama Theatre and Batumi Drama Theatre.

Awards: Georgian Theater Festival "DURUJI" for the best set design, 2014

Anano Mosidze

Costume Designer, Artist

Born 1975, Tbilisi, Georgia

Education:

1992-1997 – Tbilisi State Academy of Arts, Faculty of Design, Fashion Designer;

Collaborates with director David Doiashvili;

Collaboration with theatres: Tbilisi Music and Drama State Theatre, Tumanishvili Film Artists theatre (Tbilisi), National Theater of Rijeka, Croatia.

Teaching activities:

2000-2002: Professor – Department of Arts, Tbilisi Sul Khan-Saba Orbeliani Institute of Pedagogy.

2003-2005: Professor – Department of Arts, Tbilisi Ivane Javakhishvili State University

Since 2005 she is a costume designer at Tbilisi Music and Drama State Theatre.

Anano Mosidze repeatedly becomes the winner of the nomination for “the best costumes” at various theater festivals.

Anna Ninua

Set and Costume Designer

Born 1979, Tbilisi, Georgia

Education:

1997-2004 – Tbilisi State Academy of Arts, Field of

Scenography, Fine Arts Faculty;

Collaborates with director Robert Sturua;

Collaboration with theatres:

Sokhumi State Theatre /2004 – till to now/, Shota Rustaveli State Drama Theatre, Royal District Theatre, Music and Drama Theatre A. Griboedov Russian State Drama Theatre /Tbilisi/;

Teaching activities:

Tbilisi State Academy of Arts, Course of Scenography, Fine Arts Faculty;

She is Chief Scenographer of Sokhumi State Theatre.

Tamara Okhikyan

Set and Costume Designer, Visual artist

Born 1985, Tbilisi, Georgia

Education:

2004-2008 – BA graphic design, Tbilisi State Academy of Arts, Faculty of Media Art,

2008-2010 – MA, Faculty of Visual Arts, field of scenography;

Collaboration with theatres:

Music and Drama State Theatre / Tbilisi/, Royal District Theatre/ Tbilisi/, Chiatura State Drama Theatre, Batumi State Drama Theatre /Ajara AR/, V. Gunia Poti Drama Theatre.

Other activities: Practice in the German Theatre, at the Opera festival Gut Immling Operfestival / 2002-2010/.

Participation in important exhibition:

2011 – PQ11 (Georgian Student Section, Scenofest performances “Footsteps”, “Patience”),

2013 – Fest I Nova, Art Villa Garikula, Georgia.

Ekaterine Sologashvili

Set and Costume Designer, Visual artist

Born 1971, Tbilisi, Georgia

Based in Rajecské – Teplice, Slovakia.

Education:

1988-1992 – Nikoladze State Art School, Fain Art Faculty.

1992-1998 – Shota Rustaveli State University of Theatre and Film, majoring in Scenography

2007 – MFA, Shota Rustaveli State University of Theatre and Film, majoring in Scenography

Collaboration with theatres:

Shota Rustaveli State Drama Theatre, Basement Theatre, Puppets State Theatre of Tbilisi, Free Theatre, M. Tumanishvili Film Actor's Theatre, N. Dumbadze State central children's Theatre, Sukhumi Yuong audience Theatre;

Teaching activities: Shota Rustaveli State Universi-

ty of Theatre and Film, Drama Faculty, majoring in Scenography.

Participant of PQ07 Georgian Student Section

Nino Surguladze

Costume Designer

Born 1971, Tbilisi, Georgia

Education:

1994 – ETSU and NYU TISCH School of Arts-Stage Design ;

1992 – 1997 Tbilisi Academy of Fine Arts, TV & Film Set Designer;

Collaborates with director Levan Tsuladze ;

Collaboration with theatres: Marjanishvili State Academic Drama Theatre;

Important international projects:

As You Like It was premiered on 18 May 2012 at The Globe, London by Marjanishvili State Academic Drama Theatre in the frame of the Globe to Globe festival. Madman's Diary, this performance was premiered on October 3, 2014 at Kote Marjanishvili State Drama Theatre, Emilia Romagna Teatro Fondazione Co-Production (GEORGIA – ITALY).

Participation in important exhibition: SOHO Gallery NY. 1994

Marianna Tscharkwiani

Composer, Musicologist.

born 1972, Tbilisi, Georgia.

1994-2011 – she lived and worked in Vienna (Austria).

Education:

1991 – Graduated Paliashvili music school, piano.

1991-1996 – V. Sarajishvili Tbilisi State Conservatoire, faculty: musicology.

1994- 2000 – Music and Fine Art University Vienna.

Faculty: Composition.

Creative activities

2002-2009 – founded and collaborate the creative duo “MARGIN”, Austria.

2006 – founded creative group “Soul Contamination” with Eduardo Valdés (guitarists and composer).

Awards:

2005 – composition award, Division of the Culture Department of Austrian Federation.

2008, 2010 – encouraged the composition award. Vienna, Cultural Department (Magistrate 7, MA7).

2009 was invited as a composer (Composer in residence) to participate prestigious composers board (KOFOMI # 14) Mittersil, Austria.

Since 2011 – teacher at Saradjishvili Tbilisi State Conservatoire. Course Name: “Music in the technical media.”

Since 2015 teacher at Ilia State University (Tbilisi). Course name: “Music in Mass Media”, History of Modern Music: “Second Part of XX Century and of Present Day”.

Valerian Gunia Union of Young Theater Artists (YTA Union) – OISTAT National Center of Georgia

Organization Profile

V. Gunia Union of Young Theatre Artists (YTA UNION) was established in 1998, by the professors and graduates of the Shota Rustaveli Theater and Film State University and Tbilisi State Academy of Fine Arts.

The first honorary president of YTA UNION was Giorgi Gunia /1998-2001/.

Since 2011 YTA UNION has represented the OISTAT National Center in Georgia; it has the scenography, education and research commissions.

In 2007 and 2011 YTA UNION was the presenter of the Georgian pavilion in the student section at the PQ07 and PQ11, the initiator of the project "The Modern Georgian Scenography at the Prague Quadrennial" in frames of the program "Georgian Seasons" of the Ministry of Culture and Monument Protection of Georgia.

YTA UNION organizational chart includes the Board, the Directorate, the Experts Council and professional and youth sections.

Mission

YTA UNION is a non-governmental nonprofit organization, a creative union, that carries out the creative and research activities in the theater and visual art, supports the development and promotion of the Georgian culture.

YTA UNION, as a network aims to spread the knowledge in the theater and visual art, to develop the opportunities of its experts and organizers.

YTA UNION unites the representatives of different professions - artists, designers, actors, directors, theatre and art critics, curators.

The aims of YTA UNION:

- To develop the contemporary theater art;
- To protect the creative, professional and social interests of young theater artists;
- To promote the democratization of the society

through involvement in the cultural policy;

- To develop culture as the guarantor of the sociopolitical stability of the society.

The objectives of YTA UNION:

- To encourage new creative ideas in the theater art;
- To involve actively young Georgian artists in the world theater processes and to promote them;
- To create the union of young costume and set

designers and to protect their professional interests;

- To carry the research and educational activity in the theater art;
- To develop new methodologies (including in the cultural policy);
- To study the cultural policy;
- To promote mutual cooperation of the nongovernmental organizations working in sphere of culture; to maintain the coalition cooperation in the cultural policy.

PRODUCTION TEAM:

Nino Gunia-Kuznetsova, curator, author of the theme

Tamar Bokuchava, author of the concept, co-curator

Manana Gunia, exhibition designer & graphic designer

Meri Matsaberidze, PR manager

Avtandil Dolaberidze, IT & technical manager

Tatia Skhirtladze, author of video art "Woman's Voice"

Marianna Tscharkwiani, Sound Designer of Video Art "Woman's Voice"

Merab Merabishvili, modeling & sculpture

Levan Kvaratskhelia, modeling, sculpture, video editing

TEIETON Studio L.T.D, post production

Malkhaz Barbakadze, director, visual effects, video editing

Tamar Karumidze, director

Nestan Sinjikashvili, video editing

Dimitry Lobjanidze, video editing

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