

Biographies

Irakli Bugiani (Bugianishvili, b. in 1980, Tbilisi) is a contemporary artist, who is currently based in Düsseldorf, Germany. He embarked on his artistic journey by attending the Tbilisi State Academy of Arts from 1998 to 2001, followed by further studies at the Karlsruhe State Academy of Fine Arts in Germany from 2001 to 2006. He furthered his academic pursuits with an MFA in Art History from Heinrich Heine University in Düsseldorf.

Bugiani's body of work primarily consists of oil paintings that highlight his artistic prowess and unique vision, showcasing vividly expressive and psychedelic characters that serve as a testament to his mastery in wielding color and dynamic brushstrokes. His artworks depict the struggle between the natural and the man-made world, emphasizing the influence of industrial artifacts. In Bugiani's paintings, the unreal takes on the appearance of the real, offering a dimensional shift and a fresh perspective on our perception of the world. He employs rough and expressive brushstrokes to create a world that exists in the realm of the intangible, where dreams and danger coexist. Bugiani's creative methodology revolves around intentionally juxtaposing fragmented elements derived from diverse artistic processes, involving the deliberate arrangement of these fragments to create collage-like structures. His paintings take viewers on a meditative journey, enabling them to explore different dimensions and realities.

Irakli's works have been exhibited at Gallery Artbeat (Tbilisi, Georgia), Nathalie Karg Gallery (New York, USA), GNM/Georgian National Gallery (Tbilisi, Georgia), ES365 (Düsseldorf, Germany), Beijing International Art Biennale (Beijing, China), RICHMIX Arts Centre (London, UK).

Nina Kintsurashvili's creative process begins with what she calls 'collection and internalization of images', found at Georgia's archaeological sites, Byzantine and Western art history books and Soviet-era archived archaeological data, where most artifacts have been lost since and survive only in the archived sketches.

She is particularly drawn to the idea of an absence of visual information - for her this could be anything- a misremembered shape, a fragment of a broken vessel, partially vandalized fresco, a heritage site affected by an earthquake or even a poor image found online. These voids of information and memory as well as being denied full access to an image serve as a generative force in her work, prompting her to question how we preserve, interpret, and imagine what has been erased.

Through a process of deconstruction and abstraction, Kintsurashvili reshapes, recontextualizes, and reforms these original elements through the painterly form to the point that they end up both original and resonant with traces of their origins. Her work reflects a dialogue between material and conceptual realms, where historical references and contemporary abstraction converge. By engaging with what is missing, her practice highlights how memory is shaped as much by absence as by presence.

Simultaneously, her abstract compositions subtly evoke traditional genres such as landscape, allowing familiar forms to emerge only to be reinterpreted and transformed. In this way,

Kintsurashvili's work occupies a space where abstraction becomes a gateway to hidden structures, inviting viewers into a thoughtful dialogue between representation and imagination.

Nina Kintsurashvili (b. in 1992, Tbilisi) is a Tbilisi based artist. As a daughter of an Orthodox icon and fresco painter Lasha Kintsurashvili, she has been exposed to iconography, calligraphy and heritage conservation since an early age. After getting a bachelor's degree in painting from the Tbilisi State Academy of Arts, Nina received a Fulbright scholarship to continue her studies at the Intermedia and sculpture department at the University of Iowa. Since 2020, Nina has been living and working in Tbilisi, Georgia.

Nina's works has been exhibited at Kunstraum Lakeside (Klagenfurt, Austria), Svaneti Museum of History and Ethnography (Mestia, Georgia), Gallery Artbeat (Tbilisi, Georgia), LC Queisser (Tbilisi, Georgia), Commune Gallery (Vienna, Austria), E.A. Shared Space (Tbilisi, Georgia), Polina Berlin Gallery (NY, USA) and Konsthall C (Stockholm, Sweden).

Nika Kutateladze (b. in 1989, Tbilisi) studied on the faculty of Architecture at the Tbilisi State Academy of Arts between 2007 – 2011. In 2013 he graduated from an informal master's course at the Centre of Contemporary Art, Tbilisi (CCA-T). The majority of the artworks comprise installations and sculptures, reflecting day-to-day consumerism and different environmental issues. His later artistic utterances challenge the transformative process of architectural spaces and urban environment, in general.

Over the past few years, Kutateladze has expanded his artistic practice to include painting. Working in oil on grounded wood—drawing on the tradition of Orthodox iconography—and, more recently, in oil on canvas, his paintings reflect on the everyday relationships of people living side by side in rural communities.

Nikas's work has been exhibited at Art Basel (Basel, Switzerland), Gallery Artbeat (Tbilisi, Georgia), Mendes Wood DM (New York, USA), Maison Des Arts Georges & Claude Pompidou (Cajarc, France), Modern Art (London, UK), CCA Berlin (Berlin, Germany), X Museum (Beijing, China), The Fondation Cartier (Paris, France).

Saba Mzhavanadze is a self-taught artist born in Tbilisi in 1992. Although he did not receive formal academic training in the arts and is professionally qualified as an economist, he has been deeply engaged with drawing and painting since childhood. Throughout school, university, and daily life, art consistently occupied a significant portion of his time, focus, and personal resources.

He is currently working with greater intensity and dedication, motivated by the aspiration to make art his primary professional and creative pursuit

Beso Uznadze's (b. in 1968, Tbilisi) artistic oeuvre started as a portrait photographer. With his photos the artist managed to depict personalities of his sitters, showing both their vulnerability

and strength. The viewer was able to sense the invisible connection between him and his models and become part of the dialogue, which occurred during the photo shoot.

In 2016 Uznadze started working for him in a totally new medium. His latest works are abstract, large-scale paintings. These abstractions can be interpreted as a replication of a certain style, but their authenticity guarantees a specific context and a high degree of individualism of the artist. The dynamics and internal organizations of these compositions are made with the connections of monotonous or angular and round shapes using a mechanic movement. Similarly to his photos Uznadze manages to have an invisible link with his paintings. The artist manages to project his emotional vulnerability to the canvas, which becomes reachable for the viewer when observing his paintings. Being it photography or painting, the artist uses the creative process for all the same purpose, freeing himself from the content and getting lost.

Beso's works has been exhibited at Gallery Artbeat (Tbilisi, Georgia), Nathalie Karg Gallery (New York, USA), Georgian National Gallery (Tbilisi, Georgia), Tbilisi's Georgian Museum of Fine Arts (Tbilisi, Georgia), Tbilisi History Museum Karvasla (Tbilisi, Georgia), Beijing International Art Biennale (Beijing, China), Galerie Hors-Champs (Paris, France), Palazzo delle Esposizioni (Rome, Italy), National Portrait Gallery (London, UK).