

Tamuna Sirbiladze "Damona"

20.11.14 – 10.01.2015

Tamuna Sirbiladze has an exhibition of large-format paintings created for our gallery, on the one hand connect to their airy, poeticizing painting such as "Picasso Pigeon" (2011) or "Munchean Dog" (2011) and images, on the other hand by a gestural compressed painting style are determined.

The latest work is a reference to the history of Charim gallery and its connection to Otto Muehl, Hermann Nitsch and Günter Brus. Tamuna Sirbiladze took these pictures painted especially for this exhibition. A striking example is "Twins" (2013). The mere canvas is primed by closely spaced lines together in a way so that it is an object (referring to a body) reveals. Divided by a bulk and flow of liquid acrylic paint is not clear whether it is "Gemini", which together pushed the flow of color and disconnects at the same time. Or does the vertical motion flow of falling drops, the two sharing a body, the "Twins" only arise? This openness to interpretation of paintings based on Tamuna Sirbiladze on an artistic decision by by Personal is transposed into a space of general experience. T. S. "(...) I like that you can interpret my pictures. I do not want to control an artist and a representation of what is seen. (...) The images can be in the attitude of "bad painting" be seen, but only as an aspect. (...) "

In previous work, the focus is on their own imagination: "What is (...) shows in my paintings, figures are from my imagination that I as such would also be possible unprocessed. Of course, these are not pure visions or fantasy, but they are nourished by external impressions which have just set me in this way. "In two new large-scale works of this year," Boxing Left and Right "and" My daughter Emily, "shall be added a new aspect. Tamuna Sirbiladze deals with drawings of their children and refers to its imagery: "In these paintings, I call myself out as I am concerned with the interpretation of my children."

Her paintings shows Tamuna Sirbiladze in different constellations; about on wooden blocks, one after the other stacked floor-standing, stapled directly to the wall, or as images that are spanned in a conventional manner to frame. In this exhibition, they used a painting as a screen for a video, "The Origin of the World" during the 2003 Biennale art originated in Venice. TS .: "In this piece, the social context of the opening overlaps with a painting of a sunflower as source of the art."

How incidentally by policy nature to be triggered by the use of the individual elements and their constellation meaningful creative sizes. Imagery and the individual motifs are also twins, who come together to form a whole. The openness of interpretation is thus an indirect restriction and limit by the formal arrangements with the contents and meanings are articulated at the level of discursive references. The exhibition, which Tamuna Sirbiladze has set up in our gallery, opens this duplicity of meaning covers and so opens a keen interest in the paintings themselves.