



சிறந்த கவிஞர்



მერაბ აბრამიშვილი
Merab Abramishvili

1957-2006

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ყველ აუქი ებადაცი ა

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baia gallery



BAIA GALLERY



mzesumzira firficari, tempera, 75X75cm. 2005
SUNFLOWER. TEMPERA ON PLYWOOD, 75X75CM. 2005



abr eSumi s gza. fir ficari, tempera, 39X150sm. 2003. fragment i
SILK ROAD. TEMPERA ON PLYWOOD, 39X150CM. 2003. FRAGMENT

merab abrami Svi l i ucnaurad xatavs mcenareebs – xSir SemTxvevaSi mTI ianad, Tavisi fesvebiT. TiTqos maT dafarul , miwisqveSa saxes mihyveba. gamosaxul ebis aseTi model i mxatvrobaSi mis pozicias gamoxatavs. is, rogorc mxatvari, aseve mihyveba kul turis fesvebs. da ara mxol od qarTul s, aramed msofli io kul turis koordinatebs. am Tval sazrisiT is postmodernis figuraa, roml isTvisac “wyaro” da kul turis “arqivi” mniSvnel ovania da odnav nostalg iuri. is, rasac merab abramiSvil i “gviyveba” Tavisi naxatebiT, aris nostalg ia srul yofil ebaze, romel ic real ur samyarosi aRar arsebobs da roml is moZieba miTosuri da rel igiuri sawyisisken dabrunebas iTval iswinebs - iq, sadac simSvide, sil amaze da ucnauri garindebaa. amitom misi suraTebis samyaros xan samoTxis baRebs, xan indur mandal as mogvagonebs - samyaros “rukas”, xanac qristianul - areopagitul model s...

samyaros “Seqmnis” konteqstebidan mxatvrisTvis yvel aze mniSvnel ovani samoTxis Tema da misi aRdgenis mcdel obaa... da am samoTxidan irCevs “obieqtebsac” Tavisi suraTebisTvis - cxovel ebs da mcenareebs, rel igiur personaJeb s - pirvel qmnadobis simsubuq iT da arasxeul ebrivob iT aR-Wurvil T. mcenaris diagramas qmnis, fesvebsa da foTI ebs miyhveba, ikvl evs mis struqturas, yovel suraTsi afiqsirebs Cvens garSemo arsebul i obieqtebis “ara - Cveul ebrivobas”, gvaxsenebs

SeCveul i sagnebis sil amazes. ise xatavs, TiTqos pirvel ad xedavs nekerCxl is buCqs, gvimris totebis bades, iasamnis mtevnebs, pal mis gvirgvins. yvel gan pirvel ad naxvis aRfrTovanebaa. cxovel is xatsac, egiptur da Suamdinarul zoomorful RvTaebaTa msgavsad asrul ebs. rel igiur siuJetebsac am pozici iT irCevs...

am obieqtebiT da rel igiuri TemebiT qmnis merab abramiSvil i Tavisi mxatvrobis “scenars”, romel ic ar aris determinebul i raime erTi rel igiur - kul turul i areal iT. mis mxatvrobaSi ucnauri SeTanxmebiT gamoiyureba iseT radikal ur kul turaTa kontrasti, rogoricaa dasavl uri da aRmosavl uri, qristianul i da isl amuri kul tura... is, rogorc mxatvari, “kul turis gl obal izaciis” momxre da universal uri faseul obebis mimdevaria. amitom, misi, rogorc mxatvris mniSvnel obal okal uri nacional uri stil is sazRvrebs arRvevs da saerTaSoriso statuss iZens.

naxatebis “teritoriaze” Tavmoyril ia antikuri, pirvel yofil i Tu Suasaukuneebis xel ovnebis vizual uri niSnebi, roml ebic savsebiT “mSvidobianad” Tanaarseboben da swored maTi, xSirad kontrastul i Tanaarseboba qmnis merab abramiSvil is naxatebis specifiurobas. samoTx e, romel ic zogj er induri mandal is formas da iersaxes iRebs, qristianul i simbol ikiT ivseba; zogj er ki pompeis mxatvrobis baRebs gvagonebs, sadac irmebisa da farSevangebis gamosaxul eba aRmosavl ur



geTsi mani is baRi . firfirçari , tempera , 15X69sm. 1995. fragment i
GARDEN OF GETHSEMANE. TEMPERA ON PLYWOOD, 15X69CM. 1995. FRAGMENT

adreqristianul i xel ovnebis nimuSebs da bizantiuri mozaikebis motivebs imeorebs; oriental is-turi ornamentis fonze, zurgiT mdgari qal is figura ki antikuri "safos" msgavsia; cxovel ebi - iSTaris WiSkris fil ebis gamosaxul ebebs, persepel isis rel iefebbs, pirvel yofil gamoqvabul Ta moxatul obebs da niko firosmans naxatebs gvaxsenebs.

mxatvari piqtogramebis saxiT iyenebs sxvadasxva kul turis vizual ur niSnebs da swored am "instrumentebiT" qmnis Tavisi mxatvrobis fenotips, feno - teqsts, romel Sic interteqsti ise gamosWvavis, rogorc misi naxatebis ferwerul SreebSi grafikul i naxazi.

vizual uri citatebis "arqivi", ZiriTadad, Zvel , arqaul kul turebze da Suasaukeneebis qris-tianul samyaroze gadis, anu im monakveTze, sadac samyaro simyudroves inarCunebda. roca mxat-vrul da msofl mxedvel obiT sistemebSi fiqsirebul i iyo samyaros miTosur - rel igiuri model i: samyaros centri, misi sawyisi da dasasrul i, mizez - Sedegobrioba, rac Tavistavad gansazRvravda adamianis fsiqol ogiur dacul obas samyaroSi, rac fizikuri gardacval ebis Semdeg sul ieri ar-sebobis garantiit iyo ganpirobepul i.

samyaros proeqtirebis amgvari konteqsti mxol od merab abramiSvil isTvis ar aris damaxasiaTe-bel i, es misi Taobis, "oTxmocianel ebis" poziciaa, maTi mxatvrobis tipol ogiuri niSania.

gasul i saukunis oTxmociani wl ebi ucnauri dro iyo qarTul i xel ovnebisTvis - es iyo dasas-rul is dasawyisi - real urad da katastroful ad mTavrdeboda sabWoTa epoqa, axal i da srul iad gaurkvevel i momavl is zRurbil Tan - mxatvrobaSi - "oTxmocianel ebi" idgnen, maT Soris - merab abramiSvil i.

garemoSi mimdinare procesi umZimesi iyo: omi, qaosi, ekonomikuri krizisi qmni da ubedurebis sivrces, romel mac yvel a adamiani CaiTria. istoriis bedi gansazRvravda adamianis beds, anu personal urad ver xerxdeboda sasurvel i obieqturi pirobemis arCeva... erTaderTi gamosaval i - arasasurvel i garemodan gaqceva, "sxvagan" gadanacvl ebis mcdel oba iyo... am periodSi Seqmnil i "xal xTa didi gadasaxl ebac", al baT, am survil s gamoxatavs.

"oTxmocianel Ta" Semoqmedeba gaqcevis survil is fetisizaciaa, ufro sworad sxva, ideal uri samyaros Seqmnis da masSi "gadasaxl ebis" survil ia... poziciuri moTxovnil ebaa, "gadarCenis siv-rcis" Seqmnaa, romel ic am Taobis mxatvrebis personal uri, avtonomiuri "samyaroebiT" aris Sed-genil i. maT Soris gansxvavebebis miuxedavad, Cans saerTo pozicia - faseul obaTa universal uri model iT dapirispirebodnen garemoSi da droSi arsebul dekontruqciul obas... anu kosmosiT Seecval aT qaosi. am poziciit "oTxmocianel ebma" evropul i "transavangardis" qarTul i model i Seqmnes.

"oTxmocianel ebi" protestiT ar mosul an, isini poziciit movidnen... TiTqmis yvel gan, post-sabWoTa sivrcesi, garemosadmi protesti xel ovnebaSi reaqciul ad vl indeboda. is iseTive agresi-ul i, refl eqsuri da pl akaturi iyo, rogorc obieqturi garemo... aq ki, saqarTvel oSi, piriqit, rac ufro krizisul i xdeboda garemo, miT ufro stabil uri, harmoniul i da gawonasworebul i iyo mxatvrul i samyaro. mxatvrebi samyaros universal uri model is SeqmniT ewinaaRmdegebodnen ngrevas da qaoss, vizual uri saxeebiT awonasworebdnen real obaSi mimdinare radikal ur pro-cesebs - garemosTvis qmndnen simSvidis, wonasworebis, sil amazis da stabil urobis vizual ur xatebs, acvnebdnen maT upiratesobas; Tumca am, garegnul ad da esTetikurad mimzidvel samyaroSi,

farul ad gamoswioda xol me is dramtizmi, rac real ur samyaroSi arsebobda da merab abrami Svi - l is mxatvrobaSi "Savl egos" da "datirebis", "j varcmisa" da "Tevdores", "kumaunis kaciWamiasa" da "daWril i bizonis" kompoziciebSi poul obda gamosaval s.

Tavis namuSevrebSi merab abramiSvil i aRadgens misTvis prioritetul informacias, romel ic universal ur rel igiur Tu adamanur faseul obebs ukavSirdeba: gmirobisa da msxverpl is, Tav-ganwirvis, sikvdil isa da sicocxl is cnebebs. gansacvifrebel i sizustiT axdens ama Tu im cnebis manifestacias, gamosaxul ebiT qmnis cnebis "formul as", xats... idea axatvinebs da ara ambavi, amitomac gamosaxul eba ideogramaa, ideas emsaxureba, interpretirebul ia xatis mniSvnel obamde...

saerTod, "xatis" mxatvaria... miZRvnis moyvarul i, pozicia rel igiuria, Tayvanismceml uri. yvel gan obieqtis gandidebaa, aRfrTovanebaa, axl os misvl a, cnobismoyvareoba, mTI iani uzurpa-cia, Seyvareba... Senc gayvarebs... ise saocrad xatavs, rom misi aRfrTovaneba gadamdebia... xatva - mofereba... xatva - Seyvareba... suraTis "teqsti" Sedgenil ia naxatis anbaniT: rogorc si tyebSi asoebis, ise svams foTI ebs Reroebze, ornaments qsovil ze, bumbul s frTebze, nayofs yl orteb-ze... ki ar xatavs, TiTqos wers... da xSirad marTI ac wers naxatis garSemo... Suasaukuneebis kal igrafis moTminebiT da gul isyuriT gamohyavs naxati: mcenareebis Reroebi, foTI ebi, mze-sumziris marcvi ebi, pal mis rtoebi, margal itebi, askil is nayofi, yvavil ebi, l eopardis xal ebi, qsovil is ornamentu, figuris konturi...

gasaocari teqnikiT xatavs. am teqnol ogiis damnergavia qarTul mxatvrobaSi da mimdevrebi cota hyavs. teqnikasac warsul idan sexsul obs, qarTul i freskul i mxatvrobis gamocdil ebas iyenebs - l evkasis teqnikas, garkveul i saxecvl il ebiT - monumenturi mxatvrobis teqnol ogia dazgur formatze gadaaqvs. temperiT xatavs Tabasiris gruntze, freskis imitacias qmnis. kver-cxis gul iT faravs sabol ood suraTis zedapirs. xatvis dros ramdenj erme "recxavs" suraTis zedapirs, ferwerul SreebSi grafikul naxats afiqsirebs, ise, rom xan feris l aqa "iwers" naxats, xan ki piriqit, konturi gamoyofs ferwerul l aqebis - mozaikis principiT.

pal imfsestis efeqtia... Sreebis xl arTi... qveda Sreebi zedapiris mxatvrul struqturas gana-pirobebs. wers da Sl is... mcenareebis fesvebiT xatavs, foTI ebis "ZarRvebs" mihyeba, yvavil obis, gafurCqvnis, sicocxl is vibraciis, TiTqos surnel ebis efeqts qmnis. sagnis an obieqtis srul potencias gadmoscems. sil amaze ukiduresobamde mihyavs, dinamika eqspresiamde, ritmi kul mina-ciamde... ucnaur efeqts aRwevs - erTdroul ad real urisa da ireal uris... obieqtebi "faqtu-rul ia", figuratiul ad damaj erebel i da, amave dros, gamWvirval e, pirvel qmnil i simyifis... fi-gurebi TiTqos Cvens Tval win iqmneba, bol omde ar arian sxeul iT "Semosil ni", rogorc l eopardi, roml is sxeul zec varskvl avebiviT inTeba xal ebi...

da es gamWvirval eba mTI ianad moicavs mis suraTebis, rac erTgvarad qsovil is imitaciis STa-beWdil ebas qmnis. gamWvirval obiT gadmoscems samyaros mTI ianobas, idumal ebas, il uzorul o-bas, dabadeba - sikvdil is wamierebas... TiTqos samyaros yvel a obieqti - mnaTobebi, mcenareebi, cxovel ebi da adamianebi, miwa - erTnairi Semadgenl obisaa, erTi masal isganaa Seqmnil i. mxatvari "qmnil ebaTa" erTgvarovnebas da gansxvavebul obas gvatyobinebs... samyaro erTiania, msubuqi da gamWvirval e, yofna - aryofnis zRvarzea... qsovil is efeqtia, naqargis il uziaa, aRmosavl uri "meTodia" erTdroul ad dafarvisa da gamJRavnebis. am samyaros miRma sxva samyaroebis arsebobis kval i da Zal a igrZnoba, SeRwevisa da dafarvis mcdel obaa, transcendentul ia, vwdomas da zeda-



kondori. firficari, tempera, 65X146sm. 2005
CONDOR. TEMPERA ON PLYWOOD, 65X146CM. 2005

pirze amosvl as gul isxmobs; maSinac ki, roca rel igiur siuJetebs ar mimarTavs da raime obieqts asrul ebs, mainc yvel gan moqmedebs, rogorc rel igiuri msofl mxedvel obis mxatvari - obieqti masTan yovel Tvis "qmnil ebaa", romel Ta mraval ferovnebis iqiT erTi mTI ianoba igul isxmeba, anu qmnil ebaTa samyaro mxatvrisTvis "erTis" mraval ferovnebaa. radgan "... RmerTi mizezia erTiano-bis, iseve, rogorc mizezia mraval ferovnebis..."

amitomaa, rom misi mzesumzira mzis anal ogiuria, mayvl is buCqi mTvaris civ naTebas asxivebs, askil is nayofi wiTel marjans hgavs, mcenareTa totebi ki cexl is manaTobel i al ebiviT gamoi-yureba. gansxvavebul Ta erTianoba da idumal i kavSiri - miwas, wyal s da mcenareebis, cxovel ebs, mnaTobebis da adamianebs, arsebobasa da ararsebobas - Soris. am erTianobisa da ganxvavebul obis iqiT "arsebul s", mxatvari, ukve rel igiur siuJetebsi, qristianul i model iT da ikonografi iT gamoxatavs. suraTebis dro da garemo universal uria, "uJamo Jamia", xatisa da freskis pirobiTo-baa, masal ac da teqnol ogiac freskis msgavsia - l evkasis teqnika - tempera TabasiriT dafarul firficarze, sadac kvercxis gul i l akis imitacias qmnis.

es rel igiuri siuJetebi qarTul i freskebis "informatiul obas" moicavs. amasTan, es kom-poziciebi ufro "asketuria", dramatul i, mokl ebul ia sxva Sinaarsis suraTebisTvis damaxasi-aTebel sadResaswaul o prezentaciul obas da detal izacias. rel igiuri citatebi mTel i sqemiT gadmodis, ise, rom ar dairRves ikonografiul i da kanonikuri saxe.

da bol os, principul i mniSvnel oba ar aqvs sxvadasxva kul turis kodiT iqmneba namuSevari Tu Temis pirvel adi fiqsaci iT, yvel aferi transformirdeba sil amazis kategoriad, romel ic aR-frTovanebis iseTive gancdas iwevs, rogorc maTi avtori ganicdi da samyaros mimarT.

baia wiqori ze



სამოთხე. ფირფიკარი, ტემპერა, 44X150სმ. 2006. ფრაგმენტი
 PARADISE. TEMPERA ON PLYWOOD, 44X150CM. 2006. FRAGMENT

Merab Abramishvili strangely depicts plants – often they are represented in their entirety, with roots as if the author follows the plants' hidden, underground images. This kind of expression reflects his position on Art. As an artist, he also follows the "roots" of culture, following not only the coordinates of the Georgian culture but the world culture as well. From this viewpoint he is a postmodernist, who finds the "source" and the cultural "archive" important and somewhat nostalgic. Since what Merab Abramishvili "is telling" us in his paintings is the nostalgia for the perfect which no longer exists in the real world and is to be sought in mythical and religious origins where there is peace, beauty and extraordinary stillness, consequently the world in his pictures resembles sometimes the Garden of Paradise and sometimes the Indian mandala – the "map" of the universe, or the Christian Areopagetic model...

The artist sees his effort to seek and restore the "Paradise lost" as the major theme among the topics related to the creation of the universe... it is the paradise where he picks up "objects" for his paintings – animals, plants or religious characters bearing pristine lightness and incorporeity. He creates a diagram of a plant, painting it from roots to leaves and investigating its structure. Each picture reflects the 'unusualness' of the objects around us, reminds us of the beauty of the things that have become common for us. Abramishvili paints in a way as if he's seeing the acer bush, net of fern branches, lilac bunches, palm crowns for the first time. Everywhere one can feel the excitement of first-seeing.

His animal images are painted like Egyptian and Mesopotamian zoomorphic deities, and the religious topics are also chosen from the same point of view...

With these objects and religious themes Merab Abramishvili creates his art "scenario" which is not determined by a single religious or cultural habitat. In his paintings the contrast of radical cultures such as Western and Oriental, or Christian and Islamic looks strangely concordant... As an artist, he is for "globalization of culture" and universal values, that makes his art transgress the local national style boundaries and gain international status. The visible signs of antique, primitive or medieval art, collected in the "territory" of his paintings, lead "peaceful" coexistence, and this of contrast coexistence creates the peculiarity of Merab Abramishvili's pictures. The paradise, sometimes acquiring the form and image of an Indian mandala, is full of Christian symbolic, while sometimes it resembles the gardens from Pompeii frescos where images of deer and peacocks repeat the motifs of early Christian art and Byzantine mosaics; against the background of oriental ornaments, a feminine figure standing with her back turned towards a viewer is like antique "Sappho", and the animals resemble the images on Ishtar gate slabs or Persepolis reliefs, primitive cave paintings or pictures by Niko Pirosmiani.



ბერუბი . ფირფირი , tempera, 15X58cm. 2005. ფრაგმენტი
SPARROWS. TEMPERA ON PLYWOOD, 15X58CM. 2005. FRAGMENT

The painter applies the visual signs of various cultures as pictograms and through these “instruments” creates the phenotype, the phenotext of his paintings, where the intertext penetrates like a graphic drawing beneath the pictorial layers of his pictures.

The “archive” of his visual quotations is mainly based on the old, archaic cultures and the medieval Christian world, i.e. the section of time when the universe still maintained its cosiness, when the art and philosophical systems reflected the religious-mythological model of the world: the centre of the universe, its beginning and end as well as the factor of cause and effect ensuring the psychological security of a human being in the universe conditioned by the guarantee of spiritual existence after physical death.

Merab Abramishvili was not alone in applying such projection of the universe. This was the position of his generation of the eighties, the typological feature of their art.

The 80s of the last century was a strange period for the Georgian art – it was the beginning of the end, when the Soviet era was collapsing catastrophically and in reality. The generation of the eighties, including Merab Abramishvili, was standing on the threshold of a new and absolutely vague future of art.

The processes going on in the outer world were most grave: war, chaos, economic crisis – the area of trouble with every man pulled in. The fate of History determined the fate of a man who had no chance to personally choose the desired objective circumstances... the only way out was to flee the undesired environment, to try to move to “another place”. It seems that the “Great Migration” painted by Merab Abramishvili during that period reflects this very desire.

The art of the generation of the eighties was the fetishization of the dream to escape or, rather, to create another, ideal world and “migrate” there... it was their positional need; it was setting up of a survival space assembled from their private, autonomous “worlds” of this generation of artists. Despite the differences one common position is obvious: to oppose the deconstruction existing in the time and environment with the universal model of values, i.e. to substitute chaos with cosmos. By expressing this position the generation of the eighties established a Georgian model of European “trans-Avant-garde.”

The generation of the eighties did not voice a protest, they adhered to the position... almost everywhere in the post-Soviet area the protest against the existing situation revealed in the art in the reactionary manner, as aggressive, reflex and placard as the objective reality... but here in Georgia, the more crisis-like became the reality the more stable, harmonious and balanced was the artistic world. The artists, applying the universal model of cosmos and restoring the perfectness of the “sources” opposed the chaos and destruction, tried to balance the radical processes going on in the real world with visual images: they created visual images of serenity, steadiness, beauty and stability for the environment thus showing the superiority thereof. However, this world, visually so attractive and highly aesthetic, still revealed the tension of the real world which made itself evident in a number of compositions by Merab Abramishvili: “Shavlego” and “Lamentation”, “Crucifixion” and “Priest Theodore the Martyr”, “Man-eater of Kumaon” and “Wounded Bison”.

In his works Merab Abramishvili restores the information which is of primary importance for him and linked to universal religious or human values: the ideas of heroism and self-sacrifice, life and death. He manifests the ideas with amazing precision portraying the “formula”, the image of an idea... it is an idea rather than a story that makes him paint. That is why a portrayal is an ideogram, serving the idea and interpreting the meaning of the image...

In general, he is an “image” painter and a dedication-fancier. His position is religious and worshipping. He reveres an object everywhere, admires, approaches, wonders, is overwhelmed, falls in love... and makes you love too. He paints so amazingly that his excitement is contagious. His painting is caressing, his painting is falling in love... the “text” of a picture consists of an alphabet of drawing: he places leaves on twigs, ornaments on textiles, feathers on wings, fruits on branches like letters in words... he seems to be writing, not painting... and he indeed writes around many of his pictures... he works on his paintings with the patience and diligence of a medieval calligraphist: sprouts, leaves, sunflower seeds, palm twigs, pearls, briar hips, flowers, leopard spots, fabric ornaments, figure contours...

Abramishvili paints with an amazing technique. He has introduced this technology into the Georgian art and has few followers. Actually, he borrows this technique from the past, resorts to the experience of the Georgian fresco painting - the gesso technique, he applies slightly changed monumental art technology to easel format. He uses tempera on plastered priming creating an imitation of a fresco. Finally, he covers the surface with vitellus. While painting he

“cleans” the surface of the picture several times and sets the graphic drawing in the pictorial layers in such a way that sometimes color stains “catch” the picture and sometimes the contrary, the contour creates pictorial stains – like the mosaic principle.

This is the palimpsest effect, woven layers with the lower coatings producing the impression of the surface. He writes and erases. He paints plants with roots, shows the veins of leaves and produces the effect of blooming, florescence, life vibration and even scent. He shows the full potential of a thing or an object bringing the beauty to the extreme, the dynamics to the expression, the rhythm to the climax thus producing a strange effect of reality and unreality at the same time... the objects are “surfaced”, figuratively convincing although transparent and primordially fragile... it seems the figures are being created in front of us, not fully embodied so far like his Leopard whose spots are lighting up as blinking stars..

And this transparency saturates his pictures somehow making the impression of fabric. He uses transparency to show the wholeness, secrecy, illusiveness of the world and the brevity of birth and death... It seems that any object existing in the universe, whether a heavenly body, a plant, an animal or a human being, has similar composition, is made of one and the same material. He imparts us the homogeneity and heterogeneity of “creations”... the universe is single, light and transparent, somewhere between the existence and the inexistence... this is the effect of a fabric, the illusion of embroidery, an oriental “method” of hiding and revealing at the same time. His work makes us feel the trace and the power of some other worlds beyond the world of ours. This is the endeavor to penetrate and cover, this is something transcendent which implicates going deep and emerging to the surface. When he does not touch on religious topics but paints some object he still acts as an artist with religious world-view. All the objects are always “creations” for him and their versatility always implies one wholeness which means that the artist sees the world of creations as the versatility of the One. “...God is the reason for unity as well as the reason for versatility...”

That is why his sunflower is similar to the sun, his blackberry bush emits cool light like the moon, his briar hips resemble corals and his plant twigs look like flame-tongues. This is the unity of the variety and the secret union of the earth, water and plants, of animals, celestial bodies and men, of being and non-being. As for the things that “exist” beyond such unity and diversity the artist expresses them in religious themes applying Christian model and iconography. The time and setting of those pictures are universal, showing the “timeless time” and the conventionality of icon and fresco emphasized by applying the similar material and the gesso technique, the tempera on a plastered plywood where the vitellus imitates the varnish.

These religious topics involve the “informativity” of Georgian frescoes. Besides, these compositions are more ascetic, dramatic, devoid of festive presentability or detailing. Religious quotations are given in full scheme so as not to distort the iconographic and canonical images.

However, no matter whether his pictures are created by applying various cultural codes or by primary registering of a topic, because everything transforms into the category of beauty which makes us admire those works to the same extent as their author admired the world.

Baia Tsikoridze





merab abrami Svi l i 1957-2006

1975-1981 – Tbilisi saxel mwifo samxatvro akademi a
dazguri grafikis fakul teti

personal uri gamofenebi

- 1994 – gal erea “orienti”, Tbilisi
- 2001 – gal erea “Sardeni”, Tbilisi
- 2004 – “baia gal erea”, Tbilisi
- 2005 – gal erea “TMS”, Tbilisi
- 2007 – gamofena “mitovebul i napiri”,
gal erea “TMS”, Tbilisi
- 2007 – gal erea “Sardeni”, Tbilisi

gamofenebi

- 1988, 1990 – mxatvris saxl i, Tbilisi
- 1989 – qarTul i kul turis dReebi, varSava
- 1990 – qarTul i kul turis centri, parizi
- 1990 – mxatvris saxl i, Tbilisi
- 1991, 1992 – brindizi
- 1994 – gal erea “artforumi”, hanoveri, briusel i
- 1994 – “qarTul i ferwera”, vena
- 1995 – “qarTul i xel ovneba”, xel ovnebis centri, baqo
- 1996 – kul turis centri, berl ini
- 1996 – Reinruh Centre, eseni
- 1996 – gal erea caidel i, kiol ni
- 1996 – qarTul i xel ovnebis auqcioni “opera”
Ti-bi-si banki, Tbilisi
- 1997 – gal erea “Selmersheim”, parizi
- 1999 – monpel ie
- 1997, 2000 – Tanamedrove xel ovnebis gal erea, Tbilisi

prastitutka
firficari, tempera, 55X20sm. 1996
PROSTITUTE
TEMPERA ON PLYWOOD, 55X20CM. 1996

Merab Abramishvili 1957-2006

1975-1982 – Tbilisi State Academy of Arts
Diploma of Printmaking and Drawing

Personal Exhibitions

- 1994 – Orient Gallery, Tbilisi
- 2001 – Chardin Gallery, Tbilisi
- 2004 – Baia Gallery, Tbilisi
- 2005 – TMS Gallery, Tbilisi
- 2007 – Exhibit on “The Abandoned Side”, TMS Gallery, Tbilisi
- 2007 – Chardin Gallery, Tbilisi

Exhibitions

- 1988, 1990 – House of Art st, Tbilisi
- 1989 – Days of Georgian Culture, Warsaw
- 1990 – Centre of Georgian Culture, Paris
- 1990 – House of Art st, Tbilisi
- 1991, 1992 – Brindisi
- 1994 – Art orum Gallery, Hanover, Brussels
- 1994 – “Georgian Painting”, Vienna
- 1995 – “Georgian Art”, Art Centre, Baku
- 1996 – Art Centre, Berlin
- 1996 – Reinruh Centre, Essen
- 1996 – Zeidel Gallery, Cologne
- 1996 – “Opera” Auction of Georgian Art, TBC Bank, Tbilisi
- 1997 – “Selmersheim” Gallery, Paris
- 1999 – Montpellier
- 1997, 2000 – Gallery of Modern Art, Tbilisi

aTanase nikitinis naSa
firficari, tempera, 30X10sm. 1997
SWEETHEART OF TRAVELER ATHANASIOS NIKITIN
TEMPERA ON PLYWOOD, 30X10CM. 1997



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