

**Salome Chigilashvili** is Georgian visual artist, born in 1996 in Tbilisi, Georgia. She graduated from Visual Arts, Architecture & Design School – VA[A]DS of Free University of Tbilisi. She is a multimedia artist, works in different mediums including sculpture, painting, found objects. As a material she often uses threads and plaster.

2024 - 'Links კავშირები', Nathalie Karg Gallery, New York, USA; 2023 - 'Belly Hair', Gallery Artbeat, Tbilisi, Georgia; 2022 – 'All Songs Die As Soon As They Are Forgotten', Gallery Artbeat, Tbilisi, Georgia; 'XX-XXI, Georgian Art from Private Collections', D. Shevardnadze National Gallery, Tbilisi, Georgia; 2021 – 'Distant Symphony' by ROOMSSTUDIO, Emma Scully Gallery, New York, USA; 'Someplace Else', in collaboration with ROOMS STUDIO, Bazaleti Village, Georgia; 2020 – 'Nine Lipped Goddess', Gallery Artbeat, Tbilisi, Georgia; 'Essential Rituals', 4710 Gallery, Tbilisi, Georgia; 2019 – 'Crosscurrents', 68 Projects Gallery, Berlin, Germany; 'Tabula Rasa', Kunsthalle Tbilisi, Georgian National Museum, Tbilisi, Georgia; 'Stitching Stones', collaboration with Situationist, Somerset House, London, England; 'Artisterium', Tbilisi 11th International Contemporary Art Exhibition, Georgian National Museum, Tbilisi History Museum (Karvasla), Tbilisi, Georgia; 2018 - Oxygen Tbilisi\_No Fair, Stamba D Block, Tbilisi, Georgia; 'All And Everything', Artarea Gallery, Tbilisi, Georgia.

**Tamo Jugeli** is a Georgian self-taught artist born in 1994. During 2013-2017 she studied Journalism at David Aghmashenebeli University of Georgia and only started painting after. Soon she became mentored by internationally renowned artist and writer, Gia Edzveradze.

Paintings of Tamo Jugeli carry traces of unconscious impulses by its linear as well as color features. An intuitive flow composed of simple elements of figures, colors and forms create complex and dynamic networks, which sometimes are transformed into shapes and sometimes are broken into abstractive signs. Each element stands on the frontier of a figurative or a plane deconstruction. Visual signs establish sculptural, fluid, spatial dimensions and attain their autonomy. We are witnesses to a game between transgression and sublimation, between the rational and the irrational.

Artworks, which have their own scale, space and limitless desire to break the boundaries can easily be read as topographic maps of brisk and irrational motion.

Selected solo and group exhibitions:

2024 - 'A Clear Horizon', Tanya Leighton Gallery, Berlin, Germany; 'The Rose is the Sose and is the Cat', Polina Berlin Gallery, New York, USA; 'Figment', Gallery Artbeat, Tbilisi, Georgia; 'Links კავშირები', Nathalie Karg Gallery, New York, USA; 'My Sister Named...', L'Atlas Gallery, Paris, France; ESTHER 2024, New York, USA; 2023 - Paris Internationale, Paris, France; 'The Painting Show', Artbeat, Tbilisi, Georgia; 'Lightly', Polina Berlin Gallery, New York, USA; 'Preview Milan #7', BeAdvisors Art Department, Milan, Italy; 'Beautiful, Vivid, Self-contained', Hill Art Foundation, New York, USA; 2022 - NADA Miami Art Fair, Miami, USA; Art Athina Art Fair, Athens, Greece; 2022 - Art Athina Art Fair, Athens, Greece; 'Solitaire', Polina Berlin Gallery, New York, USA; 'Random Order', Artbeat, Tbilisi, Georgia; 2021 - NADA Miami Art Fair, Miami, USA; Art Cologne Art Fair, Cologne, Germany; 'Digital Natives', TBC Concept, Tbilisi, Georgia; 'Limen', Svaneti Museum of History and Ethnography, Mestia, Georgia; 2020 - Art Cologne Art Fair, Cologne Germany; 'Unnamed 2020', Artbeat, Tbilisi, Georgia; 2019 - NADA Miami Art Fair, Miami, USA; The Institut für Alles Mögliche, artist residency, Berlin, Germany; Handler - John Riepenhoff, ArtBeat, Tbilisi, Georgia; Tbilisi Art Fair 2019, Tbilisi, Georgia; 'You Know What?! I don't Have a Good Feeling about Cakes Around Here', Artbeat, Tbilisi, Georgia; 2018 - Art-Villa Garikula, artist residency, Garikula, Georgia; Archetypes, Art Up - Street Gallery, Batumi, Georgia.

**Nina Kintsurashvili's** (b. in 1992, Tbilisi) analytical but, at the same time, intuitive approach towards abstract painting probes the complexities of the medium itself. Her inquiry into the form manifests in diverse imagery and a range of painterly techniques. She works on her canvas separately, each having a particular internal logic and choreography. For Kintsurashvili the diverse approach and inquiry into specific formal questions make an artist a collector of various tools. For her, color, line, materiality of paint, the speed of a brushstroke, humor, the deceptive nature of human memory, and even the concept of time become tools applied to her process of image-making. Deconstructions, reflection, and mirroring concern Nina Kintsurashvili's abstract paintings. The artist's will to grasp a form on the verge of its total disfigurement - while it still holds some representational quality but its origin can no longer be traced - results in fluid and multilayered forms. These shapes exhibit pronounced corporeal features, creating a sense of depth and semi-perspective within them. The result is achieved not merely through layering but also by the deliberate act of erasure and regeneration. The process of deconstructing matter underscores the limitations of linear perception and offers alternative perspectives distinct from established ideologies. Her subjects of investigation, such as; an archaeological artifact, an erased medieval mural, or an art historical reference, transform into novel, synthetic forms. Through the artistic process, these objects experience visual and semantic metamorphosis, shedding their inherent meanings and connections. Thus emancipating themselves from the confines of ideological frameworks.

Nina's works have been exhibited in Svaneti Museum of History and Ethnography (Mestia, Georgia), Gallery Artbeat (Tbilisi, Georgia), Kunstraum Lakeside (Austria), LC Queisser (Tbilisi, Georgia), E.A. Shared Space (Tbilisi, Georgia), PS1 Iowa City.