

Material and Matter

When my son was a little child he once told me that in his later life he would love to work *outdoors*. I think what he wanted to say was to work in a natural environment. Later during highschool he was repeating his mantra I would never learn anything while sitting on a chair in a room. I used to ignore what he said and suffered with him inwardly. Meanwhile, my son turned 21 and has begun a training in Systematic Methods of Permaculture – a working method which is based on agricultural and social design principles. He resolutely separates practice from theory, as well as the physical from the spiritual. If I spoke theoretically about subjects of nature or even in an emotional way, he would not listen. All he wants is to practice with nature in order to obtain mindfulness – and from this resource stems theory. In the end philosophy results from practice. On his personal map human life is embedded in a larger geo-chronological frame of reference, that frame which has ever determined all forms of vital existence on this planet as well as the survival of cultures.

One consequence – *to appear in the Anthropocene* – means to materialize or generate new forms of behavior, not only in regards of nature as complex self-reproducing reality but in social regards – and not to forget – in the field of arts.

Tina Bepperling

apa
art
platform
austria

Footnotes on . . .

Tina Bepperling

Following signs such as over-stimulation and exhaustion tells us that humanity is in a process of self-inflicted destruction. Thus, the **art platform austria** by its project of 2015 is operating as artistic research on the issue of nature – considered as complex, self-reproducing system and is reaching out to those people who are ready to work on a change of perspective – to artists or others, including elders who share our notion for a broken age, but long for a future.

Performing artists on art platform austria '15, **Christine** and **Irene Hohenbüchler** will stimulate the process by holding a workshop on endemic plants on base of their wide experience in regards to communal projects and cooperative strategies (Multiple Authorship).

Footnotes on . . .

AN ARTISTIC RESEARCH ABOUT ENDEMIC PLANTS OF GEORGIA

workshop with /
Christine and Irene Hohenbüchler

dvd / video conversation with /
Eteri Gogua and Mzago Periashvili

photos by /
Franziskus Bepperling, Tina Bepperling, Irene Hohenbüchler,
Aleksi Soselia

Footnotes on... /
editorial by Mariam Shevardnadze

Restoring knowledge /
conversation with Mamuka Japaridze / Shindisi Field Academy
Tina Bepperling, Mariam Shevardnadze and Wato Tsereteli

in cooperation with CCA-T / Center of Contemporary Art-Tbilisi

in frames of
2nd Tbilisi Triennial 2015 „SOS / Self Organized Systems“

a project by apa / art platform austria





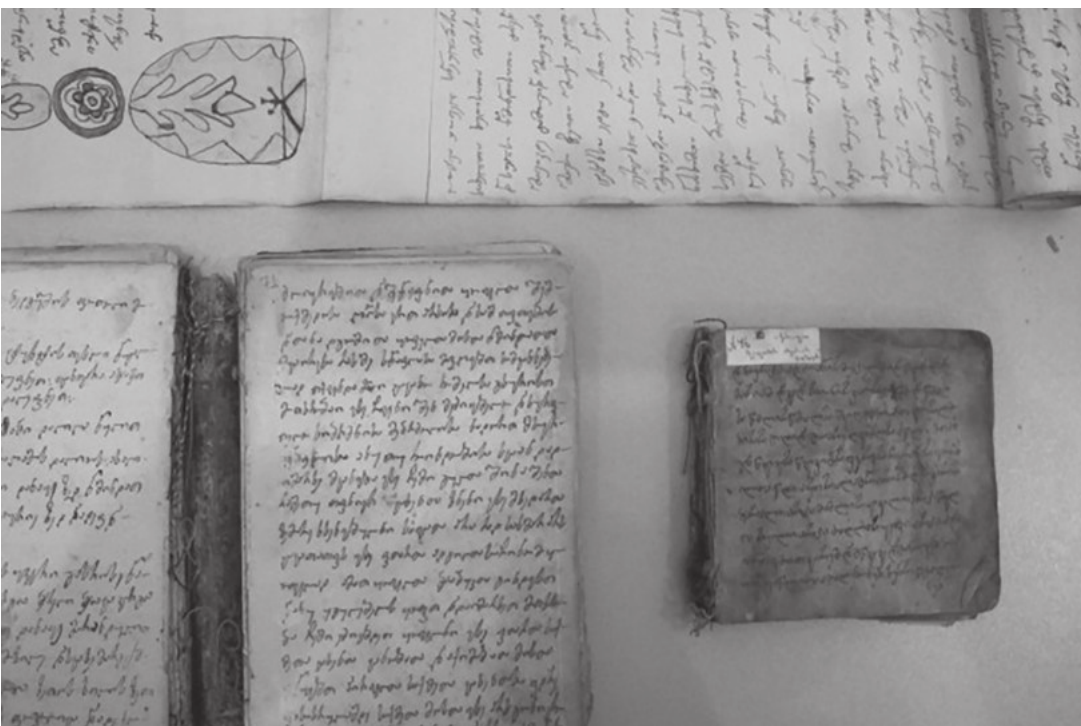
Footnotes on ...

Mariam Shevardnadze

In frames of Tbilisi 2nd Triennial and in collaboration with apa/Tina Bepperling and Irene Hohenbüchler we did an artistic research about endemic plants that grow throughout Georgia.

The research was opened by a 4-days-trip to Georgia's National Parks in the western part of the country. By visiting locations like Ureki at the sea shore with its magnetic sand, Mtirala National Park and Batumi's famous Botanical Garden, we were able to experience Georgia's amazing diversity of nature and its subtropic atmosphere.





“Karabadini”

Despite the shortness of time and with the help of a book “Karabadini” (gathered knowledge of our ancestors about healing recipes for 5000 years) we tried to acknowledge and understand the importance of healing concepts that was left as a heritage to us all. It is always hard to recall and understand every detail and not to lose meaning through the lines when its read in a different era. These are recipes which can be used even today and these are the people who still continue great work in order to maintain pureness of a working process.



It's a cycle

When visiting the archive of the Museum of Georgian Medicine, Tbilisi, where CCA-T is located, we found a lot of tools, a lot of old books, photo documentations and even everyday stuff from different epochs which had been changed and recreated throughout times, tools that we use today from hundred years ago. It was a feeling of traveling in and out of different layers of centuries.

Tbilisi 2nd Triennial theme, SOS-Self Organized Systems, is an exact description of nature and its structure. When you think about Self Organized Systems first thing that pops up in your mind is nature, everything moves around Self Organization. It's a cycle which can't be ruined by anything but nature itself.



Charming away

Georgian faith healing

Alisa, Balisa
Let me charm away your eye
God you write a cross,
To my sick (name)
What was that frightened you?
Did father frighten you, did mother scare you
Or what was that frightened you?
You fell down- and got scared, you fell back- and got scared
Dog scared you, or what was that frightened you ...
God, you do a cross to my patient,
Water scared you, fire scared you,
Day was that frightened you, or was it the night?
You were scared asleep- shouted, or what was that frightened you...
God, you do a cross to my diseased...

(it should be repeated for three times)



შელოცვა თვალზე

აღისასა, ბაღისასა
შეგილოცავ თვალისასა,
ღმერთო შენ დასწერე პირჯვარი
ჩემს ავადმყოფსა (სახელი)
რა იყო შენი შემშინებელი?
მამა შეგაშინა, დედამ შეგაშინა
თუ რა იყო შენი შემშინებელი?
გადმოვარდი - შეგეშინდა, გადავარდი - შეგეშინდა,
მალღმა შეგაშინა, თუ რა იყო შენი შემშინებელი...
ღმერთო, შენ დაწერე პირჯვარი შენს ავადმყოფსა...
წყალმა შეგაშინა, ცეცხლმა შეგაშინა,
დღე იყო შენი შემშინებელი, თუ ღამემ შეგაშინა?
ძილში შეგეშინდა - დაიყვირე, თუ რა იყო შენი შემშინებელი...
ღმერთო, შენ დაწერე პირჯვარი შენ ავადმყოფსა...

(მეორდება სამ-ჯერ)





Medea

Georgia, with its fertile land, has an outstanding ability to take care of many different herbs. And the beginning of Georgian medicine is associated with Medea, daughter of king Aeetes of Colchi (XIII–XII. BC) who is considered to be a personification of medical–pharmacological knowledge. She is deeply connected to healthcare and curing with natural herbs and medicine. Even today, people from villages and in Tbilisi also, still use and create different kinds of recipes.





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The Museum

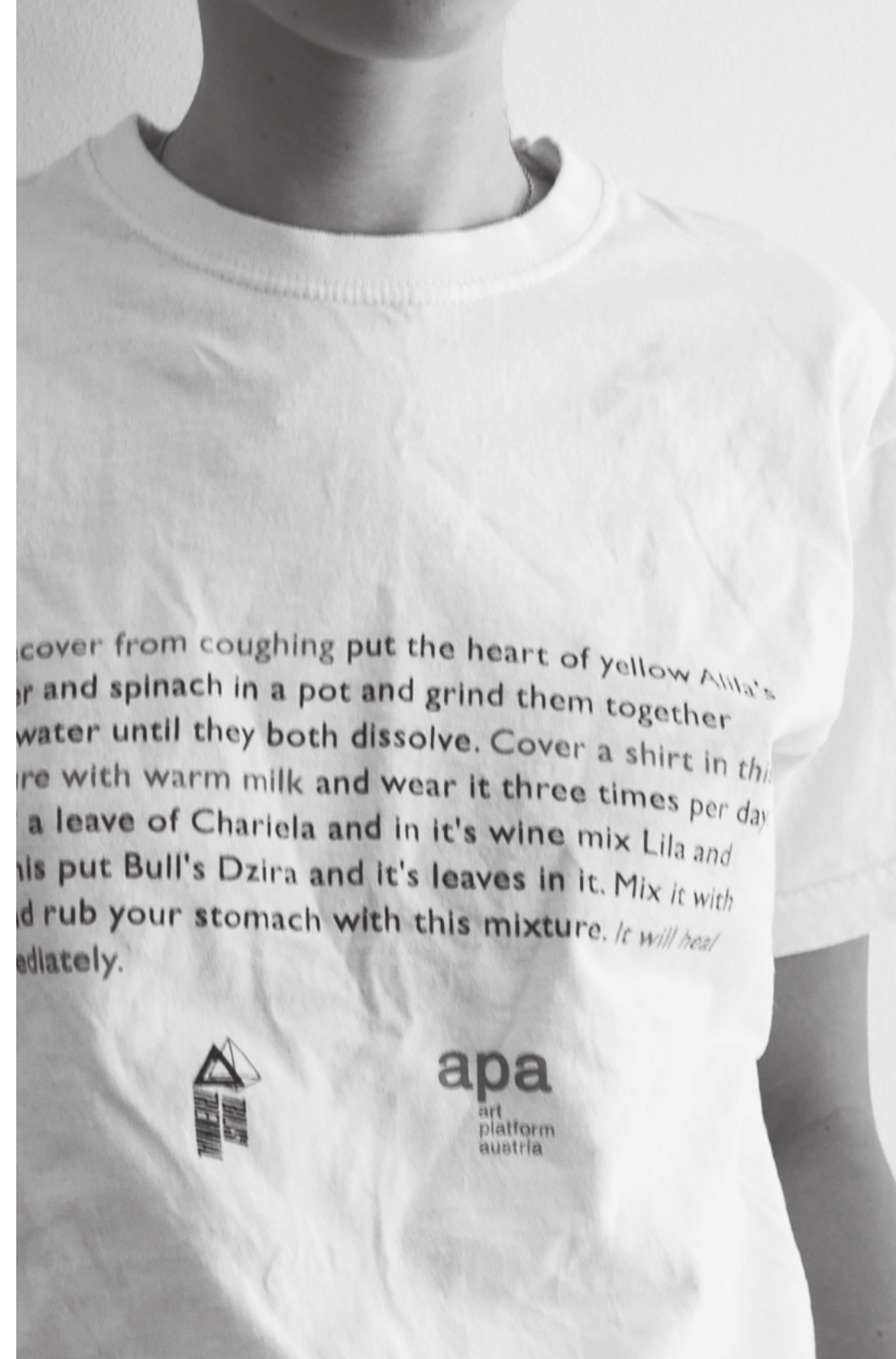
If you are lucky enough to get second chance for breathing through old ruins of the city, it means that your function in space has not dissolved with time. The Museum of Georgian Medicine is an ultimate resemblance of necessity, how basic knowledge of our ancestors chase simple daily life of ours. The Museum had been established in 1963 and was unique by it's structure throughout Soviet Times, because no such museum has ever existed in that system before. The unique collection of the Museum consists of more than 19000 objects, which demonstrate the comprehensiveness and diversity of Georgian medical history and reflect the main stages and directions of its development.

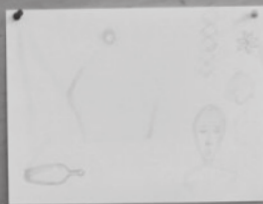




To recover from coughing put the heart of yellow Alila's flower and spinach in a pot and grind them together with water until they both dissolve. Cover this shirt in the mixture with warm milk and wear it three times per day, Grind a leave of Chariela and in it's wime mix Lila and like this put Bull's Dzira and it's leaves in it. Mix it with oil and rub your stomach with this mixture. It will heal immediately.

თუ თვალი ქონდეს და წყალი სდიოდეს სურამშიდ ისპაანი. და ყვთელი ალილას გული დასწე დანაყე და ორიოვე ერთათ გალესე წყლით და თვალშიდ გამივლებდეს და უშთელის. ამათშიდ პერანგი ამ ასვლე რძის, სითბო ქენით სამჯერ ჩაიცვო მისთვისვე ჭარიელას ფურცელი დანაყეთ და მის ღვინოშიდ ლილა გალესეთ და ასე ქვშაში ჩააწვნეთ ხარის ძირა და ფურცელი. ზედ დააყარეთ თერცხის ძეთით მუცელს დაუზელდეთ.





Small text block, possibly a label or note, located on the right side of the wooden board.





DVD-Premiere / „Footnotes on...“, Literature Museum Tbilisi, In frames of the 2nd Tbilisi Triennial 2015

Restoring Knowledge

Mamuka Japaridze, Tina Bepperling, Mariam Shevardnadze, Wato Tsereteli
Shindisi Field Academy / July, 2016

Tina: In which year did you start the program of Shindisi Field Academy?

Mamuka: In 2011.

Tina: Why did you call it “The Field Academy”? What was the idea behind?

Mamuka: We had this land and were thinking to use it for some reason. First came Wato’s initiative, he thought, that it will be good to make a public and useful space for everyone. And we started like this, but the idea was clear, for me it already was understandable.

There is so much potential for artistic profiles, students at CCA–T study different mediums and profiles, the Field Academy was just one more artistic dimension. It is like a way to work not only with knowledge, but with knowledge in other disciplines, agriculture, gardening, etc.

Actually, we studied together, I also studied. We tried to open the books and look through it and invited professionals to give some knowledge. It’s good you know, agro life becomes a marriage between art and life praxis. And its also a very important thing, how to find a new economy in order to deal with art and life. This idea of an art producer is not so attractive anymore, I felt this in 2000. I think the 80ies 90ies drive changed its direction in new generations. People started to understand better the vision of future, we all know now that future will be fantastic, with gadgets and communications. We all know this, but its not so attractive to think about these futuristic kind of optimism. More important, I think, is how to save life and try to stay independent as an artist. To find



some inspiration, a way to make your creativity more fertile, just in elementary things.

I remember, in my generation artists were thinking too much about art and too much about what's going on around. What I can see these days are people, who are more thinking how to find alternative ways, to find a reason of working and doing art, in the sense of being connected with something, with some social praxis.

Tina: I always consider my generation as spoiled and saturated. At least in my corner of the world, everything was secure during a long period. It might have been a kind of luxury to reflect art exclusively, as a production for the white cube. Now, a lot of artists feel exhausted!

You also have mentioned new economy and new social praxis. Do you see a relation between the economic development and changes in art?

Mamuka: About economics and such stuff, independence for an artist is very important, to have some kind of distance to observe and to meditate in order to produce the right things. It makes us working like productive machines without losing its specific essence, to find an alternative way to live and produce art, and to keep some kind of interest in other disciplines. It is not necessary for artists to be artists, there are much more important and interesting things. We are living in a time when a lot of things get restored, because we lost old knowledge and we try to bring it back. In this process we find a lot of treasures, it becomes essential for the creation of a thinking process.

Mariam: How did an idea of exhibition change in your thoughts? When you started to practice agriculture within art?

Wato: It's interesting what Mariam is saying. A German artist from Frankfurt, a director of a museum, and I discussed about different backgrounds in history, rather than you have it in Europe. But what he was saying was that if you make so much relational art, – the art which is outside of an art context but in the real life, what then does the museum for art history? What is the museum doing,

because museums are existing! If you consider this as an artwork, what do you make here and what do we do in the city, how do we then translate this into museum?

Mamuka: It depends, I saw museums in India, and it was a little bit strange to see stones like gods and goddesses in the real life context, at the same time.

Wato: I understand that, but this is a very technical question, you should see it from the side of the museum then, everywhere, everything can be shown around in the museum. If you make a social structure for example, you invent a new constellation of people, as a product of creativity. This is a reality.

Mamuka: Actually, you need to re-create realities.

Wato: Or museums.

Mamuka: Sometimes art work is out of documentation, it might be ephemeral, complex in time and context. It's not necessary in the growing art world to be visible, because of medias, it makes everything visible somewhere. The main idea of our school is to bring art into other disciplines. Like into agriculture. Especially in this place, when you become a collective in farming, people lost harmonic connection with nature. They know how to grow one thing, but they do not know how to do another thing. Like in specialized sections, we have lost the knowledge of complexity. We can make a parallel to the art world, it's exactly the same, you become dependent on the market and on opportunities, then you do things, which are necessary for the space. I think, at this moment you are going to lose an organic connection and also the ethical issue of art. Ecology is very important for organic thinking, it means not to force and be in dialogue with the processes. Forcing sometimes for the individual ego is not so ethical.

Wato: Do you know what's interesting? During the first Tbilisi Triennial, Tara McDowell wrote a text about the first Triennial, and she wrote that, – every venue was kind of related to another place,

outside of the gallery-, the museum- and the exhibition-context and she called it para-curating.

She speaks about creativity to bring it into agriculture and in the same way you can bring creativity everywhere. And it's also not alien to art, because art thematically, discusses everything.

Tina: If its about to deal with reality, either you find it in the garden or aside, anywhere else.

Wato: Its also logical, because artists are normal people, like other citizens. If one wants to take care of the park, we also take care of something in our field, with our capacity. The difference is, what Mamuka said, if you see it technically, artists are trained as professionals to be creative. It means that we use modes of thinking, like mistakes, contradictions, misunderstandings, these kind of things we use in order to bring up the results, to rational thinking. Generally, I think that artists have very big potential in all fields of human activities, to give an alternative way of the solution/idea.

Tina: It reminds me of the philosophy of Michelangelo Pistoletto, because he thinks that the artist shall be the sponsor of society – not vice versa- society is sponsoring the artist. In his class, he was creating exactly this context and his first question to each student was – If there is a market, what would you offer? We even had an office for ideas (Ideenbüro). Students installed an office and invited people to share their ideas.

Mamuka: In previous meetings with students we have had the Flea Market happening from time to time. Alternative flea market, a more artistic presentation of self-made things that people can sell/buy. We decided to make a table for this flea market and I showed a technology how to print shadows on the paper using Cyanotype process and we just did a nice table cloth with plants which we sold in the market, rosemarines and etc. and we did these prints and packages for the plants and now we wait for the flea market to happen again, to put it as an installation. Its just a little play with children, but it is always possible to bring something in reality. To find a very simple way to exchange.



Wato: This is called a team building.

Tina: From the market issue, – What would you sell? – the idea of food and cooking came up, touching fundamental questions of life. I presented the Vienna Moving Kitchen (VMK), an installation which was introducing to a circuit of interdependent, vital systems. In this context I put the term organic, and for example, the image of compost was seen as a metaphor. In old cultures that was meant to be gold – as a true organic principle.

Wato: Organic gold?

Tina: We got fast to basic questions, since we escaped from the white cube...

Wato: Something important has the Field Academy as an unexpected result. When young artists meet in the city they somehow wear a context, from where do they come from, which slang they speak and when they are here, when they meet the land somehow they become more organized as a group and they have to take care of something all together, this make a totally different collaboration, dynamics. This old context is gone. We better take care of each other.

Mamuka: We either cook together, or dialogue, or exchange ideas and it helps a lot to people and to the group to be more open and to lose urban habits.

Tina: Because everybody finds easily his/her role, nature allows you to be yourself.

Wato: And very important is that they get away from something they wear in the city.

Tina: How do you organize the program of S-F-A, do you meet regularly?

Mamuka: Once a week we have a meeting here, Monday, Tuesday, or Saturday. I have a week for organizing and preparation, like inviting someone. Organization means that students arrive in the morning, we do some work here, putting some energy, projects we do on the land, like planting something, or gathering something. Second is meeting with somebody from different disciplines, or I do a small talk and after all, we do some cooking. This is an informal form of a day/lecture. This whole process brings a lot of diverse ideas which is a way of considering, consuming life.

Wato: I think, what we share with Europe generally is that many things are stagnated. Many formats of our existence, frames are in crisis and any kind re-freshment and re-orientation in any field of life is needed.

Tina: So, do you think, our situation is comparable, or are there any differences, however?

Wato: Yes, because universities have profiles that might have been developed hundred years ago, some maybe twenty years ago. For example, being a curator, I think its not relevant now to start a curatorship. Because after new economy and new crisis artists become curators themselves, they are more obliged to restructure themselves and to be fundraisers as well. This is a problem in everywhere. Even in so called “developed countries” universities have very few experiments in the field of new professions. I did an interview with Nicolas Barreau and we were talking about the Mediation course in the context production, which means, artists themselves being wider than a practitioner of an atelier. He was also mentioning that university should invent professions, but artists have a trained background of being productive in inventions. A difference between our countries is that we dont have the past institutional pressure. We start new institutions and its freedom.

Tina: This might be the crucial point...

Wato: But do you know this old saying that every second is an

apocalypse? Its crucial. maybe yes, but still as somebody said, – people speak about protecting nature, we dont need to protect nature, it will fight back. We just have to have a significant life.

Tina: I rather would say, nature does not care whether significant or not! If you consider nature as a complex, self-reproducing system, it is much bigger than us. Austrian artist Lois Weinberger, for example, is working on the issue of nature. He once was asked by a journalist, – Do you use nature as a metaphor? His answer was, – How can I use nature as a metaphor, as long as nature allows us to die in it –. I think, his answer anyhow, shows our alienation ...

Mamuka: I had this idea of a Medea Museum. In the museum we had an installation, to bring some wildness inside a box, like an aquarium. But to attract more of people's interest I wanted to add snakes, poisoned ones, in case people will recognize them.

Wato: It was a very interesting work of Mamuka, showing different sides of nature, like showing the positive and medical side of the nature.

Mamuka: Museums don't like things that are alive, so, my idea was to bring some life into the space. A museum is like a dead space.

Mariam: Some time ago there was an exhibition at the National Museum, Mamuka was also part of it, and the theme of the exhibition was "Green". While preparing it I was also around and one artist wanted to bring grass in the exhibition space, in the white cube, that was chemically processed. So when this guy installed his art work a director came and started to yell, – I've been in every contemporary art museum and have you ever seen that alive organisms are allowed in an exhibition space?! Its prohibited and take this grass out, immediately. But at the end they allowed us to put the grass in the space. They think, that a museum is meant for "hanging" photos/pictures and nothing more...

Tina: ... or to shut up and to touch nothing.



Biographie

CHRISTINE AND IRENE HOHENBÜCHLER, born 1964 in Vienna, Austria. Both studied at the University of Applied Arts, Vienna and at the Jan van Eyck Academy, Maastricht, NL.

Christine works as a professor for Art and design at the University of Technology in Vienna Austria. Irene works as a professor for cooperative strategies at the Academy of fine Arts in Muenster, Germany.

They received the scholarship from DAAD, Germany in 1994, and they received several awards.

Since 1990 Irene und Christine Hohenbüchler are working together, their attitude towards a multiple authorship is a central frame in their work. In the Nineties, they mainly collaborated with social marginal groups, like prisoners, mental invalids and persons of different capacities. Here the task is to orchestrate the whole process and to leave each participant creative space. The collaborative work with the Kunstwerkstatt Lienz ended in the presentation at the documenta X in Kassel 1997, they also arranged the Austrian Pavillon at the Venice Biennial of 1999.

Beside this engagement in teams they are developing their own work in historical and socio-political context. Like the Mother-Child-House, a case study house for refugees fleeing Kosovo, which has been presented at the Austrian Pavillion, Biennale Venice 1999. Another task is to invite visitors to participate actively to complete a work, like in the exhibition "rooms for communication", a performative installation #3, museum for contemporary art, Siegen, Germany, 2003.

They are building installations in space, like Craftivism, Arnolfini, Bristol (UK) 2009 or in public space, B1/A40 The Beauty of the Big Road, MAP Projects, Mülheim /D 2014.

Biographie

TINA BEPPERLING, born in 1957 in Germany, was trained as a woodcarver and studied sculptural art with Bruno Gironcoli at the Academy of Fine Arts (Vienna). She had a scholarship at the Akademie Schloss Solitude (Stuttgart) and became awardee of the Gordon Matta-Clark Trust (New York). She assisted then Michelangelo Pistoletto during his teaching appointment at the Academy of Fine Arts Vienna (1992 – 2000) and took part in various, international exhibitions. In the past years she has been designing urns and has set up a ceramic production. In 2009, during her one-year-residence in Tbilisi, she was founding the art platform austria (apa).^{*} Tina Bepperling lives and works in Vienna.

^{*}art platform austria / within artistic production and political imagination

Bringing into focus the shifting geopolitical settings of the art world, the art platform austria presents itself as a nomadic art studio for cross-cultural activities in the chosen location of Georgia. By its projects, the art platform is stimulating artistic collaboration and interchange of cultural knowledge. Continually, projects of international artists are realized in cooperation with Georgian partners / www.tinabepperling.at

projects / apa

apa '09_içi Garikula, FESTiNOVA 2009, Art Villa Garikula, Akhalkalaki, GE
apa '11_Does Text Inspire Me?, CCA-T, Tbilisi, GE
apa '11_Private Memorial, Europe House Georgia, Tbilisi, CCA-T, Tbilisi, GE
apa '12_Bikeway Tbilisi, 1st Tbilisi Triennial 2012 "Offside Effect", GE
apa '15_Footnotes on..., 2nd Tbilisi Triennial 2015 „SOS / Self Organized Systems“, GE

IMPRINT

apa '15_Footnotes on...

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