Hidden (Bad women in a slight hysteric tendency)

Teona Yamanidze

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Abstract

With my current body of work, I am trying to construct a myth-of-self, which casts a negative light on the relationship between the expectations of society and self-examination. I want to pull back the curtain on the delusions and oppressive taboos still preserved within post-Soviet and western societal dogmas. My current paintings reflect my personal encounters as an immigrant woman within the social construct of Georgian culture and its interaction with the western mindset. I want to make an attempt to represent mythological characters and narrative scenarios culled from the social position of woman/young girls in traditional Georgian society. I strive to recognize the radical change of young Georgian women. Feminism is still an exotic phenomenon, unacceptable in traditional Georgian families. However, now things must change.
Hidden
(Bad women in a slight hysteric tendency)

by

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Introduction

I have spent most of my life as an immigrant. I was born in Moscow to Georgian parents. Soon after my birth, my family returned to Georgia. However, when the civil war began, we had to immigrate to Russia. Most of my childhood recollection is greatly connected with this experience. Even now I always feel that I am a stranger, or an “alien” in a familiar place.

My recent body of work is an attempt to convey this sensation of “alienation” that is connected to tragic facts from my past and my experience as a Georgian woman. Through the metaphorical language of the image, I refer to atrocities and violence that was part of my family history. I find it expedient to try to construct a fictional story of sorts out of the diverse material that I found in my family archive.

In recent paintings I have decided to create a series of fictional images of characters and stories that would be presented as real to the viewer. “Hidden (bad women-in a slight hysterical tendency)” is an ongoing project that currently consists of six large paintings. Each work tells the fictional story of a girl, a boy, a woman, or representative of the minority before and after a violent act (that can be diverse). With this project I want to show how vulnerable and impressionable our mind can be in the face of “fake news”, propaganda and “story telling.” These fictional stories are based on my personal childhood memories and experience as a Georgian woman. I want to try to speak of the events that are connected to my family history, which are often hidden and avoided in traditional Georgian families. The unintended consequence of this project is the realisation that women like me do exist and the society where I came from have labelled me as a “Bad Woman.”

Stories

Story I

Dea.

I have a strong memory of the time back in 1993. My family had to leave home because of the fireworks that broke our windows. I was 5 years old at that time and did not realize these were real bullets.

I returned back to my grandmother’s home in Kutaisi, when I was 10. There was no electricity and no water. The absence of heating was something common. As a child I saw my surroundings and learned from what I saw. Me and my brother were blowing out the candles. It was our game. I also believed that the lack of food was something acceptable. Dea also lived in our neighbourhood, she was 4 years older. Her father was killed during the civil war. Dea was living with her mother who
used to be a university professor before the civil unrest. After the war was over she had to work as a house cleaner and waitress to support her family, as the university was unable to pay her.

First memory I had after returning home is the smell of burned paper and wood. It was our source of heat for the winter. My grandmother was used to the absence of electricity. There was a schedule when the water should come. It was every Tuesday and we would fill the buckets and keep it for the next week.

Dea’s mother used to come to my grandmother’s home often but one time she didn’t. Some of those whom I knew suddenly started to disappear as if they have never existed. The same happened Dea. I recall a talk between her mother and my grandmother.

She said: “There are two of us now, she won’t return.”

In Georgia you should follow the flow. That summer I found out that Dea was kidnapped and forced into marriage at the age of 14. Her husband was 10 years older than her and he lived in our neighbourhood. We didn’t know much about his family but I remember everyone in the neighbourhood talking about this incident as if it was her fate. She could not do anything about it. No one would accept her back. Dea had to stay, otherwise she would be shamed. Her mother refused to bring charges against the kidnappers. Incidents like this were happening often in our neighbourhood. Because of my age, I don’t think I was able to understand what was really happening, the violence involved. Or maybe it was the way the story was often told that it didn’t process in my head as something that was forced upon her.

“Men are metaphorical rids of women not women of men.”
p. 124 “The summer Without Men” Siri Hustvedt
“There were two of us, before and after”: Two portraits of Dea, oil on canvas, 7’ x 8’, 2017

Story II

My friend Parvana (Parvaneh):

The way of life in Georgia started to change dramatically after “The Revolution of Roses.” 2005 became the year of great challenges in my life as well. I was in a group of students accepted into the academy of arts without bribery but on a competitive basis. I met my friend Parvaneh in my junior year. She was in the painting department. Originally from Dmanisi, her family was not part of the conservative Azerbaidzanas community. It was the reason why she was allowed to pursue a university education.

Most of the students enrolled in the painting department were men. All the professors were men. There were certain unwritten rules set up for the two of us. Back then I was unable to understand the level of neglect that we were experiencing. Only now I realize that the assessment was made solely in
reference to our gender but not in our abilities. Unlike me, Parvaneh was the quiet one. She preferred to discuss issues that we had in the studio behind closed doors. I was more direct. Though my arguments may have been right or wrong, there were issues that needed to be confronted. I was antagonized for being hysterical because I was not afraid to speak up to several of my professors. I always heard phrases from my studio mates that I had to get married and that marriage would calm me down. There were, accusation, that I was not mentally stable when I asked for equal opportunities. Though my friend was supportive, she would not show it openly.

Parvaneh was very skilled in drawing and stayed late in anatomy classes to copy the plaster skulls, that is, until the incident. Once I walked in the classroom and saw one of our studio mates wringing her hands, trying to kiss her. When he noticed me, he walked towards me and said that it was just a joke and he didn’t mean to do anything wrong. It was the most disgusting moment that I have witnessed. My friend was helpless and I was unable to do anything. Parvaneh told me to keep quiet about it. She was concerned of what “people would say” and how her family would react because she was an unmarried 18 year-old.

I attempted to get her out of the studio because sometimes being there hurt. She still had recollections from the incident. The sound from the streets, the furniture, the lighted still life in the studio: each became a reminder, like a shared memory leading with an accumulated meaning of time. This seemed to weigh on her body and I found she could not bear them. Since then we became very distant.

In 2007 the political manifestations of the civil unrest was followed by state of emergency in Georgia. It was an uneasy time due to the Russian foreign policy. In order to control the political decisions inside Georgia, the Russian government stopped supplying gas. An alternative solution was the agreement with Azerbaijan. I remember the winter was very cold. In the summer of 2008, the Russian-Georgian war happened. During these events, Parvaneh’s family immigrated to Baku and stayed with
her close friends. She left the academy during our senior year and moved to Azerbaijan. She was going to complete her degree there. We would have telephone sessions every other day, except in the summertime. Once she confessed that there was something important that she needed to discuss.

Parvaneh got engaged a week after meeting her husband. Her wedding was arranged, as her future husband was a close friend of the family. She didn’t know him well. This marriage later turned into a tragic experience for her family. At the age of 19, you don’t consciously think you are being forced into something. It seems that it is the right thing to do.

Georgian-Azeri girl in a traditional dress. 1896, Tbilisi, Georgia
“Parvaneh” Oil on canvas, 7’ x 8’, 2017
“*A young bride*” Oil on canvas, 36” x 46”, 2017

Loss.
A known absence.
If you did not know it,
It would be nothing,
Which it is, of course,
A nothing of another kind,
As acutely felt as blister,
But a tumult, too,
In the region of the heart and lings,
And emptiness with a name: You

p. 7 “The summer Without Men” Siri Hustvedt

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11 Hustvedt doesn’t tell a strictly chronological story in the “summer without men”. She jumps back and forth quite a lot. We get to see glimpses of Mia’s everyday life - babysitting, teaching, visiting her mother - interspersed with paragraphs or sometimes pages of gender theory, a bit of neuroscience, history and some of Mia’s memories. She is trying to find herself anew. To find the pre-Boris Mia, and to figure out if she wants him back or if she is happier without him.

What I found the most fascinating about this book is that it tells a small handful of stories we’ve all heard before. Clichés. The teenagers that scheme and bully. The young mother struggling alone with her kids while her husband is working. The deceived, middle aged wife. But clichés are clichés for a reason - they do happen very often. And to the people they happen to, it’s a very personal and unique (and painful) experience. Hustvedt manages,
Loss… I have lost my friend two years later after her marriage. She took her life. The circumstances were unclear. She was gone.

“Loss. Fallen boy.” Oil on canvas, 36” x 46”, 2017

Painting Process & The Concept of “Mythoconstruction” or “Mythological construction of mind” (it's a made-up term)

These structured paintings may seem as the true manifestation of tragic events. However, with this work I want to utilize the concept of “Mythoconstruction”.

“The mythologically constructed mind” is the key element of post-soviet consciousness and its mythological state. Frustrated rationalist outlook, and the collapse of his/her traditional way of life, did not help a person get rid of the feeling of social unrest.

through Mia, to convey both the individual experience and to see the bigger pattern. She sees the pain of the individual that goes through it for the first time, and the cultural structures that ensures that this happens to so many people - over and over again. And her observations are always insightful.
“Mythoconstruction” is false in nature but provides truth, if you believe it. I believed that I am not capable of doing certain things simply because “it has to be this way.” It is the example of a traditional Georgian family where I grew up. “The Mythological construction of mind” is like Plato’s cave. Our strive for knowledge erases the shadows, but those shadows still have, in a sense, a truth about them. There is still light and our education still leaves us with false knowledge. We still must deal with the shadows, or our “mythoconstructions.” In these paintings I want to create this illusionary “mythological construction of mind” and relate it to my country’s cultural mythology that is deeply rooted in pre-revolutionary art.

I decided to change the primary order in those structured paintings. In two abstracted paintings (see images below) “Hidden: the transcendent,” I have left the silhouettes of young girls. However, they are barely seen through the layers of paint in opposition to representational images from above. They are hidden behind the embrasure “web” of the surface (which may be transparent or rigidly structured, depending on the effect I’m trying to achieve). I apply and remove PVA glue to create the uneven surface to the work. While working on the picture, I paint the foreground first, and then I apply the PVA glue to the canvas. After it dries I remove it. Usually, the glue lightens the paint beneath the surface - sometimes it even becomes transparent. The process of erasure is always complicated because it is difficult to remove the dried glue - it does not work predictably. Ripping off the glue is often a real physical exertion – a struggle. This struggle resonates with the hidden or distorted facts from my life.

The violent act against the canvas is important for me: the process of layering, one layer on another, while applying and removing PVA glue helps create a volumetric structure. Most importantly, it remembers what is hidden beneath the surface. As the glue lightens the paint it can change the construction of the painting.

Instead of a background, I build an image from the foreground. I pay attention to what stays beneath the uneven structure after the removal of the glue. The simplicity of structure that remains on the surface admits the complexity of the information beneath that surface. I want to show the importance of something that was not important before. Usually, I do not know where this process will lead me. It is very unpredictable.

In those structured paintings there is a juxtaposition of two parallel worlds - distorted and real. In the novel “Austerlitz,” W.G. Sebald gives the narrator an ophthalmic disease in which he does not see anything other than distorted lines and shapes. But it seems that at the periphery of all the images, they retain their former sharpness. Those silhouettes of girls become part of one entity in the volumetric, deconstructed paintings. However these paintings keep their sharpness
from the inside. These layers keep the memory of their tragic stories that disappear on the surface. The creation of deconstructed paintings in opposition to the representational image evokes empathy for this “silent” and/or “hidden” pain.

“Hidden: the transcendent” (Detail), Oil on canvas, 8’ x 3’, 2017
The myth about “bad women,” “hysterical women,” has only been elaborated starting from the ancient period until now. Charlotte Perkins Gilman’s “Yellow wallpaper” uses literary studies of the role of women in American society at the beginning of the 20th century.
In "Yellow Wallpaper," Gilman depicts the madness of the narrator as a way of protesting against the medical and professional oppression of women of that era. The impression is made that husbands and male doctors acted out of good motives, portraying women as mentally vulnerable and fragile. At the same time, women advocates believed that the wrath of women was diagnosed as mental illness and that manifested as in their inability to correctly play the social role assigned to them by dominant men.

Women were not encouraged to write, as their letters would eventually form a personality and become a form of disobedience. Gilman realized that the letter was one of the few forms that allowed a female existence in times of lawlessness. She wrote "Yellow Wallpaper" with additions and exaggerations to illustrate her complaint about an incorrect diagnosis.

**The idea of "Sacrifice" in a Post-Soviet period.**

Before I had decided to investigate and further research my experience of being a woman in the society where I came from, I became interested in examining the idea of "sacrifice." It is very much present in the Post-Soviet countries now. According to my childhood experience, "sacrifice" was something that each generation must make in reference to their children. I was brought up with this idea. A person can re-establish their connection to life through the renewal of the foundation, which their soul originates from. I was fascinated with this idea of what I would call “have to do” or “must do” approach. I have developed this further in my current body of work, in reference to the cultural dogmas that exist toward woman.

The project "Sacrifice" became an attempt to refer to the hidden and undisclosed facts from the war that happened in 2008 between Georgia and Russia. Those events were not widely known or reported. This war became insignificant to the “pro-western society” that was so protective and supportive toward the revolution in my country. Therefore, I have decided to create a small reference to these events by showing the experience of displaced people in between the conflict. Those small paintings refer to the idea of “Sacrifice” that cannot be justified from an ideological or religious point of view. Because of “wars” insignificance, this makes me doubt that “Sacrifice” as an idea is widely spread in our culture.

The source material for these paintings, are the documentary photos taken during the military actions in 2008. However, I find it fascinating that the photos were not directly showing the conflict itself. I thought it would be interesting to explore the secretive element of photos, knowing the viewer wouldn’t be able to identify what the experience is of these people. Through
depicting the interior of a church and everyday life, I wanted to erase the idea of “Sacrifice” that is intended not to be read literally, but rather accepted as nonsensical idea. Especially in depicting the man in a wheelchair. He is looking helplessly at the bus with the displaced people passing by.

I think those small paintings became the starting point in developing further the experience of hidden trauma and cultural oppression that I stated earlier in reference to my most recent works.
1., 2., 3., 4., Part of series of paintings Sacrifice oil on canvas, 2016-2017

**Campo Santo**

I always thought that the practice of an artist is the reflection of his/her experience. My status as an immigrant and “a woman with a different cultural perspective,” have shaped the ideas that I wanted to explore. In my second year of graduate school, I started to work on a project that was connected to this experience of being a foreigner in a familiar place. However, it also became an attempt to start to investigate the “experience of having no voice.”

The title for those works comes from the collection of sixteen prose writings that were united into a book of essays by W. G. Sebald titled “Campo Santo.”

"Campo Santo" can be literally translated as "holy field," because it is said to have been built around a shipload of sacred soil from Golgotha, brought back to Pisa from the Fourth Crusade by Ubaldo Lanfranchi, archbishop of Pisa in the 12th century. Legend claims that bodies buried in that ground will rot in just 24 hours. The burial ground lies over the ruins of the old baptistery of the church of Santa Reparata, the church that once stood where the cathedral now stands.

"Campo Santo" in Sebald's essays is a meditation on death and funerary practices occasioned by him during a visit to a graveyard in Piana, a cliff-side town on the west coast of Corsica. The
atmosphere is one of contemplative detachment. At the end, he speculates about the commemoration of life and death, embodied in the contemporary world with its burgeoning population: "In the urban societies of the late twentieth century, we have to keep throwing ballast overboard, forgetting everything that we might otherwise remember: youth, childhood, our origins, our forebears, and ancestors."

I started to research the photographic images of immigrants. Mainly I was focused to find the portraits of young girls representing ethnic minorities. The project “Campo Santo” has become more of a lethargic memory experience. The monumental portraits based on the photos of Wanessa Winship of Armenian girls in Anantolia, contrast projections of their lost origin that is hard to remember, as well as hard to forget. “Lethargic memory” as imaginary death, it could be mistaken for real memories from the past, which is now, at its best, misleading and uncertain.

These black and white images meant something quite different from the beginning. I’m not sure of the premise that black and white is the truth because we see the world in colour, rather than monochrome. Therefore, the black and white was the assertion that it is a photograph and not reality. The final goal was to re-invent the reinvented reality through painting. I wanted to try to give those images of Armenian girls a certain significance. Though I have an awareness that they may face neglect or oppression due to their social and ethnic belonging, I want to bring this issue of the “silent hidden trauma” close and up front.

Being ethnic minorities, these girls are not part of their social environment. They are not important in and of themselves. They are not perceived as individuals but rather as “personalities.” Their disengagement with the surrounding happens, because of their gender and ethnic belonging. They are outside, becoming alienated beings.

“Campo Santo” conjures an experience of what one feels when they return home to a world that is no longer possible to comprehend.
Campo Santo, the Immigrants, oil on canvas, 8'X8' ft

Black Sea: Between Chronicle and Fiction, Vanessa Winship
Campo Santo, the Immigrants, oil on canvas, 8’X8’ ft

Sweet nothings, Vanessa Winship
*The other*, Oil on canvas, 36X26 inches, 2017

*Sweet nothings*, Vanessa Winship

**Influences**
Post-war German and contemporary Eastern European artists played a great role in establishing the voice and persona of contemporary painting. In an interview, Adrean Ghenie suggests painting as something that is eternal and durable. I agree with this sentiment. The endless search is tedious, but it is justified. Awareness of abruptly suspended time scares me. The notion that everything will end is ever present, as I wake up every morning, thinking about what I can do and how I can implement my new ideas.

Abstraction

In Ghenie’s work there is a modernist tendency that defends certain values of life. Recognition and approval of the national character, love of your cultural background and people is the primary subject and concern. It is here too that I fine my mission as an artist. I strive to base my work on certain important moral values, to glorify the beauty of creation, not to distort it. I aspire to create works that carry an ethical charge. Works that have a will to live, not die. This, I feel, is a truly contemporary position. I am deeply convinced that, although post-modern art still dominates the minds and fortunes of many people, it has long lost its novelty. In fact, it is out of date, and will eventually die out. In my thinking, the main mission of art today is to counteract the simplification of the modern world view.
I am also interested in Rafal Bujnowski, who brings the viewer into a new world. He opens new dimensions in which a man reinvents himself; his actions, his past and experiences new feelings. Bujnowski uses monochromatic colours that reflect on rhythms of life. The result of rethinking the past brings transformation, which usually affects the development of the person. It helps him to build his personal life further and build relationships with people, find his place in life and harmoniously blend into a complex and changing world.

These artists were important conductors for me. As such, a painter is needed as long as we live and work, create and learn, and strive for harmony and beauty. The world’s society is changing, and this transformation offers a unique and pivotal role for the artist.

“This world is not a place where we can be happy. It wasn’t created for man’s happiness, though many believe this is the reason of our existence. I think we are here to fight so that good and evil can clash within us, and good may prevail, thus enriching us spiritually. It’s difficult to say whether we are happy or not: it doesn’t depend on us…There are times when one regrets being born, but life also gives us surprising things that, alone, are worth living. The issue of happiness doesn’t exist for me: happiness as such doesn’t exist.”

-Tarkovsky\textsuperscript{22}

\textsuperscript{22} see Tarkovsky, Andrei, Time Within Time: The Diaries 1970–1986 pp 134-140
Reconstruction of memory in the films of Tarkovsky.

I have also been greatly influenced by Andrei Tarkovsky. I find his uniqueness lies in the fact that he is perhaps the first Soviet film director who discovered the forgotten themes of historicism. In his films he shows that the future and the reality, are deeply reproached in the past. The future starts to disappear in the minds of people. However, the past again remains on its own.

The problem of this reconstruction came up during the filming of Andrei Rublev. He understood that the entry into the consciousness of others and their past might be perceived as an assault on the audience:
"I suppose it would be desirable that the time passed in the frame with dignity and independence to the viewer does not feel the violence on their perception that he voluntarily surrendered to the artist, starting to feel the material of the film as its own, mastering and assigning it to itself as the new, of his experience. But, nevertheless, there is an apparent contradiction here. For a sense of time, the director still always acts as a form of violence against the audience - as well as the imposition of the viewer of his inner world."

When I turn the lens to painting, it may not only be focused on the future but may entirely be dependent on a nostalgic perspective. But the principle of it is more complicated than it seems. Freud argued that perception and it’s “awareness and leaving a trace in the memory processes are incompatible in the same system.” However, Tarkovsky excludes the use of painting in the film. A painting, in his opinion, is opposite to cinematography, as it is based on the direct observation of the world. Hence the conclusion:

“We cannot reconstruct the events of the XV century as it was in that period no matter how much we have learned it from the monuments. We feel it very differently than people who lived in that time.”

Frederic Jameson argued that technical communication is an adaptive mechanism that protects against traumatic experience etched in memory, but not allowed in the perceptual conscious area. Here, Jamieson wrote: "A whole series of mechanical substitutes intrudes between consciousness and its objects, probably, protecting us, and at the same time depriving us of the opportunity to assimilate what is happening to us, or make our feelings in a truly personal experience.”

I believe that there is a possibility of such assimilation based on painting. However, the position of Jameson seems fair enough. Painting cannot be a neutral prosthetic memory but has a special role.

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Conclusion

I have this strange habit of staring at random strangers in the streets. I look in their eyes and expect ambivalent reactions towards my stare. Some seem to feel embarrassed or even perplexed. There are also strangers that look familiar but their gaze has lost familiarity. It is like a memory that I have, or more of a lethargic memory of people that I think I knew. However, memory is nothing but a fiction, a part of the imagination that can be edited, erased. Those manipulations integrate new stories into my recollection. These are the types of memories that I have now about unknown relatives that have passed away before my birth. They all are alive in the family photo albums, but there is only one component of the photos that I see. It is the story that I imagine being told by my parents. These memories are reminiscent of those lost gazes of strangers in the streets. This ambivalent condition erases the notion of reality and fiction. The dialogue is less controlled in our current time and I am interested in how this has shifted the process of deliberate self-censorship. The artist needs to purposely try to avoid the moral positions in his/her work. When describing something in words, we decidedly try to understand, do we like the described subject or not.

When I start working on a painting, which is based on reportage photography, ethics is replaced by aesthetics. That is, as if by definition, we like everything. This is the effect of estrangement, a way to learn and understand the strange and frightening. Creating a detachment from the real in order for us to be able to approach and define it.

If I pass quickly and close my eyes, there is hope that I will be able to put it out of my mind, but I cannot escape my senses. The hope that a stranger in the street does not bother me, or the fear that they will, and the shame that I will never be able to share it. This shame is their weapon. However, when
we do not speak, do not raise our voice, we perpetuate the predator for the next victim. Our shame entitles them, motivates them, enshrines them, and reinforces their belief in their own authority over our bodies.

"Uncomfortable silence pertaining to waste, my own silence among the other silence about wasted years, about the not done, the not written."

149. The summer without men, Siri Hustvedt.
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1. Barthes, Roland: Mythologies. 1957
8. Tarkovsky, Andrei, Sculpting in Time, 1984

Articles:


Igor, Petrov "Ashes of the Generals"
http://wiki.istmat.info/доки_петров_пепел_генералов

Teona Yamanidze

Education

**Syracuse University**
Syracuse, NY, MFA Fine Art, Fulbright Scholar
2015-2018

**University of Arts London, Chelsea College of Arts & Design**
London, UK, Postgraduate Diploma in Fine Art
2012

**Academy of Fine Arts Under the name of Apollon Kutateladze**
Tbilisi, Georgia, Bachelor Degree in Visual Arts (painting)
2005-2009

**School of arts under the name of Sviatoslav Richter**
Moscow, Russia, Certificate of Graduation
1997-2004

Awards & Scholarships

2015-2018 Fulbright Scholarship, USA
2017 E. Muskie Fellowship, USA
2016 Creative Opportunity Grant, Syracuse University, Syracuse NY
2014 Academy Merit Scholarship, New York, USA
2011 The Elizabeth Greenshields Foundation Grant, Quebec, Canada
2007-2009 President Scholarship, Tbilisi, Georgia

Work Experience

**Byrd Hoffman Watermill Center, NYC, USA**

**Position:** Auction Manager/Curatorial Assistant  
May 2018-Present

- Curating, liaising with artists and galleries
- Assisting the Director of Visual Arts Programming with research, archival, event work and exhibition management
- Assisting the Director of Visual Arts Programming with the curating and organizing the auction for the Gala
- Working on the Auction catalogue.
- Keeping track of works, working with framers and online auction provider Artsy
- Invoicing, organizing shipment of works

**Gagosian Gallery, NYC, USA**  
May 2017-August 2017

**Position:** General intern Department/Office

- Assisting administrative, sales, archives and exhibition staff on management, research archival, and event work
- Research for exhibition projects for publications department
- Covering front desks throughout the gallery
- Annotating auction catalogues
- Maintaining the checklists and press releases by keeping them orderly and printing extra.
- Amex reports
- Familiarization with OPAC (electronic book database of the gallery)
Sanofi Aventis, Moscow, Russia  

**Position:** Financial administrator
- Administrate the database of the electronic archive of documents in financial department
- Responsible for managing the status of contracts
- Communicate with IT department concerning the electronic database of the contracts and provide monthly reports
- Analyzing data
- Communicate with the financial departments and provide monthly reports.

UAL, Chelsea College of Art and Design, London UK  
April 2012-August 2012

- Social representative for the student body

Garage Center for Contemporary Culture, Moscow, Russia  
Sep. 2010-May 2011

- Intern in the department of photography

September, 1st publication, Moscow, Russia  
Oct. 2007-May 2010

- Freelance Journalist in the Students Newspaper
- Wrote articles for the Art Section in newspaper “Youth”

Teaching Work Experience

Syracuse University, Syracuse, USA  
Jan. 2017-May 2017

**Position:** Adjunct Professor, Drawing and Painting
- Developing and/or updating a class syllabus.
- Preparation of lectures, projects or other student assignments.
- Maintaining regularly scheduled office hours.
- Presenting instruction based on the competencies and performance levels of the course.
- Meeting all designated class periods.
- Submitting completed mid-semester progress reports and final grades according to University regulations
- Grading student assignments and exams in timely manner
- Providing departmentally sanctioned forms for completed student evaluations.
- Building a positive rapport with students and other faculty.

Syracuse University, Syracuse, USA  

**Position:** Teaching Assistant at Art in America+ Class
- Assisting with online semester fall/spring class on SU Blackboard.
- Creating smart views for undergraduate and graduate students
- Coordinating all undergraduate students with the theoretical materials for the class
- Grading all undergraduate students, midterm and final presentation papers

Exhibitions

Solo Exhibitions

2013 Mars, Centre for Contemporary Culture, Moscow Russia
2011 Mars, Centre for Contemporary Culture, Moscow Russia
2009 Gallery Academia+, Tbilisi, Georgia
2008 Gallery Academia+, Tbilisi, Georgia
Selected Group Exhibitions & Competitions

2018 “Time Bomb”, Summer benefit auction devoted to 25th Anniversary of the Center (participant artist and an assistant curator), Watermill Center, 39 Water Mill Towed Rd, Water Mill, NY
2018 “Hiding in a Plain Sight” MFA Show, Art Helix, NYC, NY
2018 30 Under 30 / Viridian Artists / New York, NY (juried by Chrissie Iles Curator of Whitney Museum), NYC, NY
2018 National Wet Paint Biennial, The Zhou B Art Center, Chicago Illinois
2017 “That Day Now: Shadows Cast by Hiroshima”, Everson Museum of Contemporary Art, Syracuse, NY
2017 “Re-presenting History” (curated show), Everson Museum, Syracuse, NY
2016 Art & Transmedia exhibition, Rodchenko School of Multimedia, Moscow Russia
2016 Practicing in public, Spark contemporary art space, Syracuse, NY
2015 “Stretched”, Syracuse University, Syracuse, NY, USA
2013 “YouNite Tour” exhibition, Neuchatel, Switzerland
2013 Exhibition in MUA, Starosadski str 5, Moscow, Russia
2013 Moscow Union of Artists, Kuznetsky Bridge 11, Moscow, Russia
2012 Degree Show, Chelsea College of Art & Design, London, UK
2012 Chelsea Salon Series event, Round Chapel, London, UK
2012 Interim Show, Chelsea College of Art & Design, London, UK
2012 MySpace, Chelsea College of Art & Design, London, UK
2011 Forma-Gallery, WINZAVOD centre for contemporary art
2011 Art Week in St. Petersburg, St. Petersburg, Russia
2011 International Art week in Berlin, Berlin, Germany
2010 International Ukrainian Art week, Kiev, Ukraine
2010 Moscow International Art week, Moscow, Russia
2010 Days of Russian culture in Spain, Madrid, Spain
2010 International Art week in Kazakhstan, Almata, Kazakhstan
2010 Moscow International Art week, Moscow, Russia
2010 International Art week in Belarus, Minsk, Belarus
2009 International Ukrainian Art week, Kiev, Ukraine
2009 BFA Degree Show, State Academy of Arts, Tbilisi, Georgia
2008 Palette of Friendship exhibition in Georgia and Azerbaijan
2007 Exhibition in the LEPL National scientific library, Tbilisi, Georgia
2003 Russian Festival “New Names”, Moscow, Russia

Animation/Film Experience:
Production Designer for animation film “Black Dog”

Awards

Jury’s Choice Award, 37th Black Maria Film Festival
Award for Artistic Contribution, 28th Yubari International Fantastic Film Festival
Third Prize, Montreal Underground Film Festival
Honorable Mention, Chicago Underground Film Festival
Special Mention, 7th StopTrik IFF, Maribor, Slovenia
Polish Student Award, 7th StopTrik IFF, Lodz, Poland

× 56th New York Film Festival, New York, New York, USA
× 25th Chicago Underground Film Festival, Chicago, IL, USA
× 13th Tacoma Film Festival, Tacoma, WA, USA
× 15th VIS Vienna Festival for Short Film, Animation & Music Video, Vienna, Austria
× 27th Arizona International Film Festival, Tucson, AZ, USA
× 20th Future Film Festival, Bologna, Italy
× 13th Montreal Underground Film Festival (MUFF), Montreal, Canada
× 45th Athens International Film + Video Festival, Athens, OH USA
× 14th Athens Digital Arts Festival, Athens, Greece
× Mammoth Lakes Film Festival, Mammoth Lakes, CA, USA
× 6th La Guarimba International Film Festival, Amantea, Italy
× 8th La Truca Animation Festival, Cali, Columbia
× 20th Mecal Pro, International Short Film and Animation Festival, Barcelona, Spain
× 24th Slamdance Film Festival, Park City, Utah, USA
× 66th Columbus International Film & Animation Festival, Columbus, OH, USA
13th Athens ANIMFEST, Athens, Greece
8th International Animated Movies Festival Animocje, Bydgoszcz, Poland
12th River Film Festival, Padova, Italy
37th Black Maria Film Festival, Jersey City, New Jersey
27th Message to Man International Film Festival, St. Petersburg, RU
10th International Animated Film Festival Poland Animator, Poznan, Poland
19th Bucheon International Animation Festival, Bucheon, South Korea
18th Flickers’ Rhode Island International Film Festival, Vortex Sidebar, RI, USA
28th Yubari International Fantastic Film Festival (Yubari Fanta), Yubari, Japan
10th Animex Awards, North Yorkshire, UK
9th International Festival of Animated Films TOFUZI, Batumi, Georgia
7th StopTrick International Film Festival, Maribor, Slovenia, Lodz, Poland
2nd Animakom International Animation Festival, Bilbao, Spain
ReAnima independent animated film festival, Bergen, Norway
STUFF MX FILM FESTIVAL, Mexico City, MX
21st Revelation Perth International Film Festival, Perth, Australia
6th Insomnia International Animation Film Festival, Russia
12th Animofest, Bratislava, Slovenia
13th WNDX, Winnipeg, MB, Canada
17th MACABRO Horror Film Festival, Mexico City, Mexico
20th Sidewalk Film Festival, Birmingham, AL, USA
14th HollyShorts Film Festival, Hollywood, CA, USA
11th PIAFF, Festival International du Film d’Animation de Paris, Paris, France
14th Anim!Arte International Student Animation Festival, Rio de Janeiro, RJ, Brazil

Publications
The Scene & Heard Magazine: “The Courageous march: Before that moment when I was me, but you have mentioned that it was out of the decorum.” (will be published in September vol.) 2018
Art Council Magazine, “ Young Artists of today” Moscow, Russia, 2011

Artist’s talk
“VALS” series (Visiting artists talk at Syracuse University)
Viridian Artists: Panel Discussion with Crissie Ilse. Whitney Museum Curator.

Residencies & Organizations:
Portfolio Moscow residency, Moscow, Russia, 2018
Since 2014 official Participant of Moscow Union of artists.

Languages
- Russian-fluent, Georgian-fluent, English-fluent, German-intermediate, Spanish-basic, French-basic
- 2014 TOEFL, GRE certificate
- 2011 IELTS certificate

Computer Skills
Microsoft Office, Adobe CS Photoshop, SAP Accounting.