

Mziko, 32, from Nikoloz Gotsiridze St. to 9 Atoneli St.

She was born in winter, in the moment when the sun appeared on a day with heavy snowfall. She was named Mziko (Mze in Georgian means sun). Originally from Kutaisi, graduated from the high school there and moved to Tbilisi after that. By education she is an art historian. Currently she has three different occupations: she digitalizes photo archive at George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation; also, she works at Laboratory 25 (cf. map „Gigi“); and once a week she also makes flower-arrangements for a German couple.



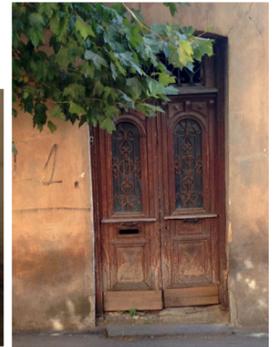
It is not a touristic quarter. Most people who walk around are living here.



The old houses around will disappear soon and a new house will be built, for sure a higher one. There is already an investor working on it and only two residents are left in the building. When Mziko walks around her neighborhood and sees another house being demolished, she asks herself how much Tbilisi can take and when everything will break down.



Mziko rents an apartment with a very quiet Italian yard. She has been living there for almost seven years now. By now only one more flat is inhabited.

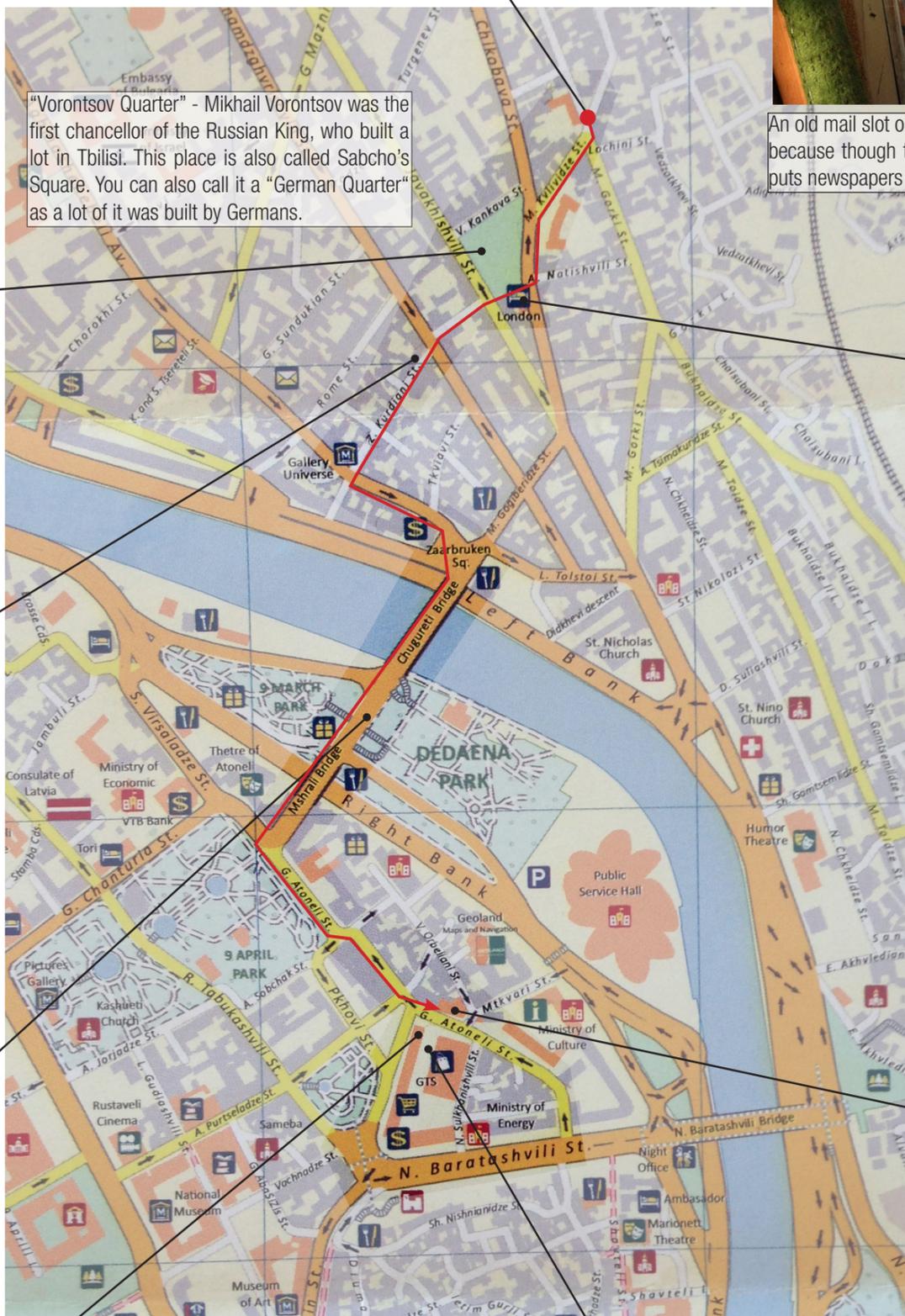


An old mail slot on the door, which she used to photograph a lot - because though this door is not in use anymore, somebody still puts newspapers in it. (on Z. Kurdiani Street)



The park used to be called "London Park" by people, and now it is its official name.

Mziko has five godchildren. When they visit Mziko with their mothers, they really like her flat and all the stuff she has in it. Their mothers stay in her apartment to relax, while she goes to play in the park with the kids.



"Vorontsov Quarter" - Mikhail Vorontsov was the first chancellor of the Russian King, who built a lot in Tbilisi. This place is also called Sabcho's Square. You can also call it a "German Quarter" as a lot of it was built by Germans.



Former Hotel London. There are still IDPs living in it, probably those from Abkhazia.



Russian style houses - you can still find a few around.



The owners of the flat renewed the balcony and really tried to do it like the old one. (on Z. Kurdiani Street)



Mziko always embraces "her" tree and feels happy.



At Chubinashvili Research Centre she works on a photo archive, which is named after Sergo Kobuladze whose idea was to make a photo documentation of all architectural and art masterpieces in Georgia. At the moment she digitalizes archive of Tbilisi from the 1970s and 80s. She is amazed and shocked how much the city has changed since then, although it is not a long time ago. A lot of buildings disappeared or were changed so that you are not able to recognize them anymore today. She really feels sorry about that.



She thinks that the "Dry Bridge" flea market exists since the 90s, when a lot of people became poor. The sellers like to tell stories, probably making them up, to sell more and better.



Pirimze, a former repairs place, got privatized and renewed like many other buildings.



She mostly walks. On her way there are almost no places where you can buy food. But at the end of her route there is a square, usually referred as "Kolmeurneoba," where there are some food places.

The artistic-research project “Walking&Talking Tbilisi – Alternative Routes and Stories” is an investigation of the public space of Tbilisi through individual narratives.

The method was to accompany inhabitants of various parts of Tbilisi during their everyday ways through town. Their paths were the initial points for talking about their routes and routines of life within Tbilisi.

The talking articulates the consequences of urban transformation processes (because of political and socio-economic changes) and their effects to the vita of the inhabitants. The transformation of the city generates the transformation of the subjects living in it and changes the relation between subject and city.

“Walking&Talking Tbilisi – Alternative Routes and Stories” are Subjective Cartographies which visualize the walks&talks and show the individual way of each person as well as the stories told and references. These “Subjective Cartographies” can be used as alternative guides through the city apart from common guidebooks and extend the radius of knowledge as well as the physical movement. They communicate the knowledge of the inhabitants and give an impression of the “hidden” town of everyday life conditions for both, visitors and other inhabitants.

Get new perspectives on Tbilisi and inspired to walk alternative routes through town an maybe rediscover it new.

respond & suggestions: raum@veronikabarnas.net, info@geoair.com

The project is implemented during Veronika Barnas’s residency stay at GeoAIR with financial support of

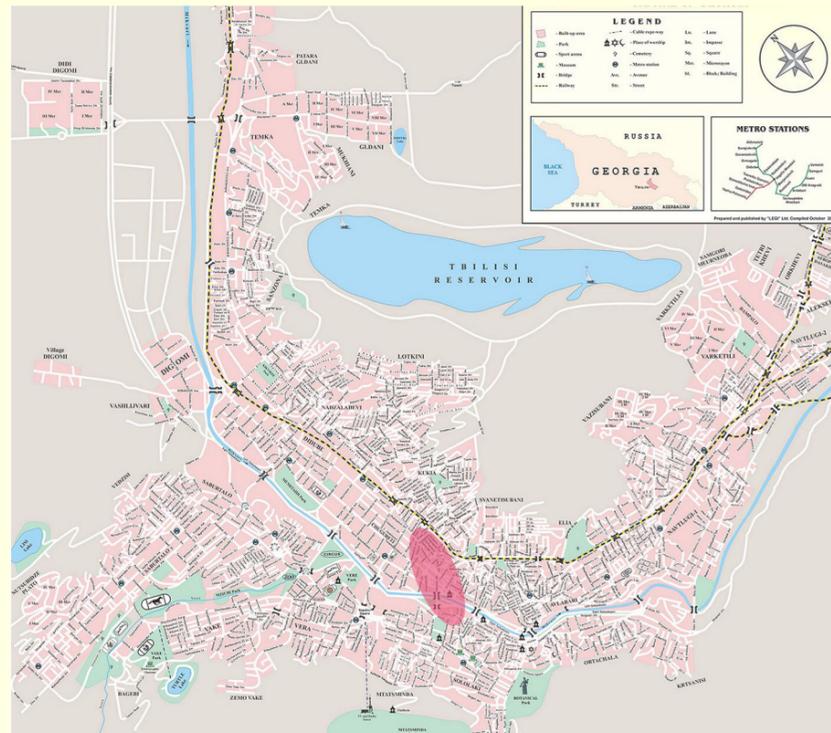
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WALKING & TALKING TBILISI

Alternative Routes and Stories - I/II Test 09.15



MZIKO



Veronika Barnas lives and works as a freelance artist, curator and artistic project developer in Vienna (A) and teaches at the University of Arts and Design, Linz (A). The mode of her artistic work largely involves research, crosses genres and is space-specific. Visual art, literature and theater form a productive relationship in this. The works range from staging and stage sets to installations all the way to mappings of complex (especially spatial, historical and biographical) conjunctions, whereby space in all its most diverse meanings and dimensions represents the overall context. Eg. “Subjective Cartographies from Israel”, “Far?From where?”, “unORTnung I-VI” and several theater productions.

www.veronikabarnas.net

GeoAIR organises and supports international exchange projects bringing together artists and curators from different cultural backgrounds and finding relevant contexts for them to work in. GeoAIR team has been intensively working on developing contemporary art activities dealing with urgent issues. GeoAIR constantly develops their activities to be more research-based, inclusive and engaged in the specificity of given environment. A fundamental part of GeoAIR programs is the interaction with the public. In their interdisciplinary curatorial projects priority is given to socially engaged projects in which through close collaboration of local artists, audiences and communities they share experiences and ideas.

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