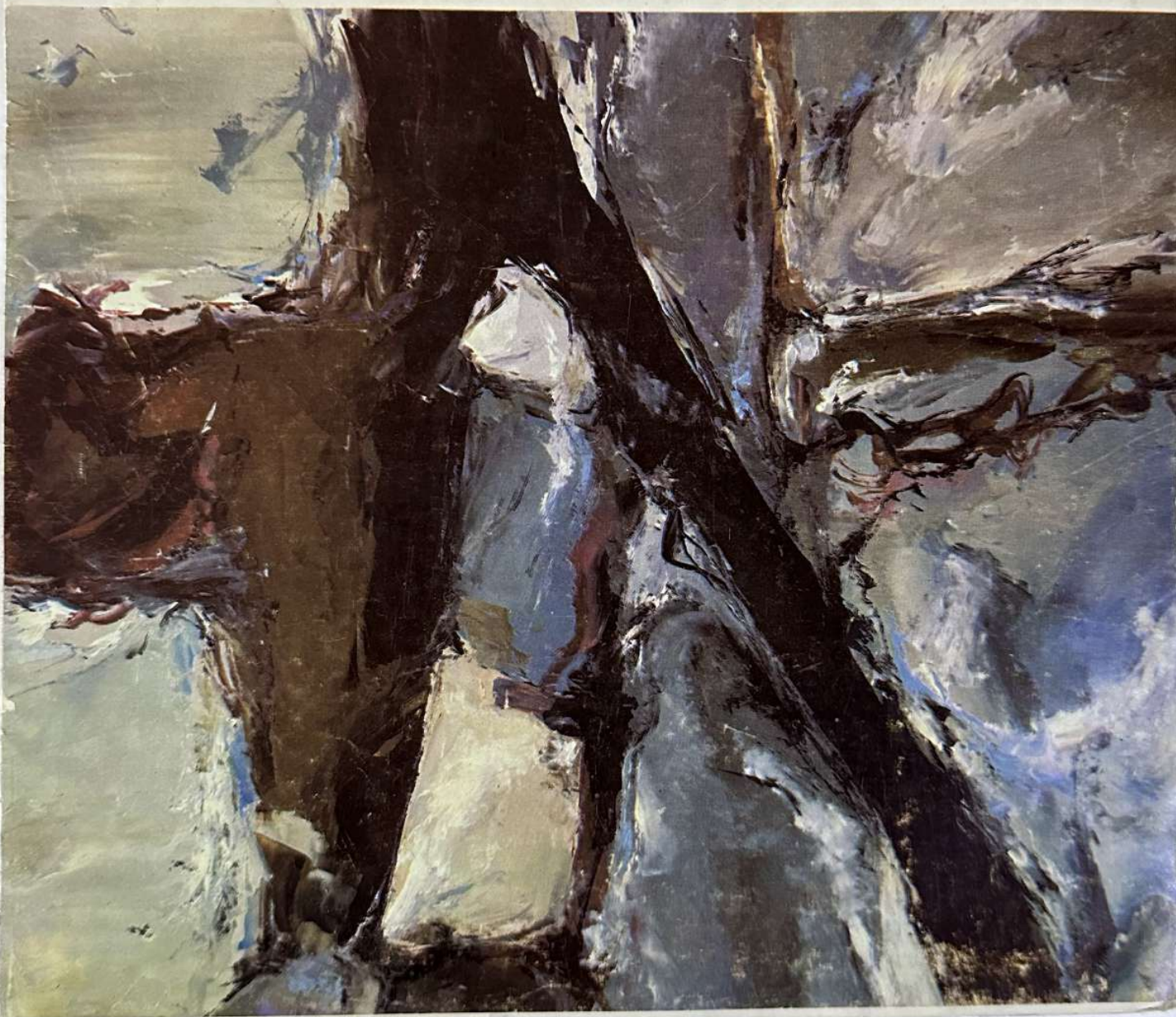


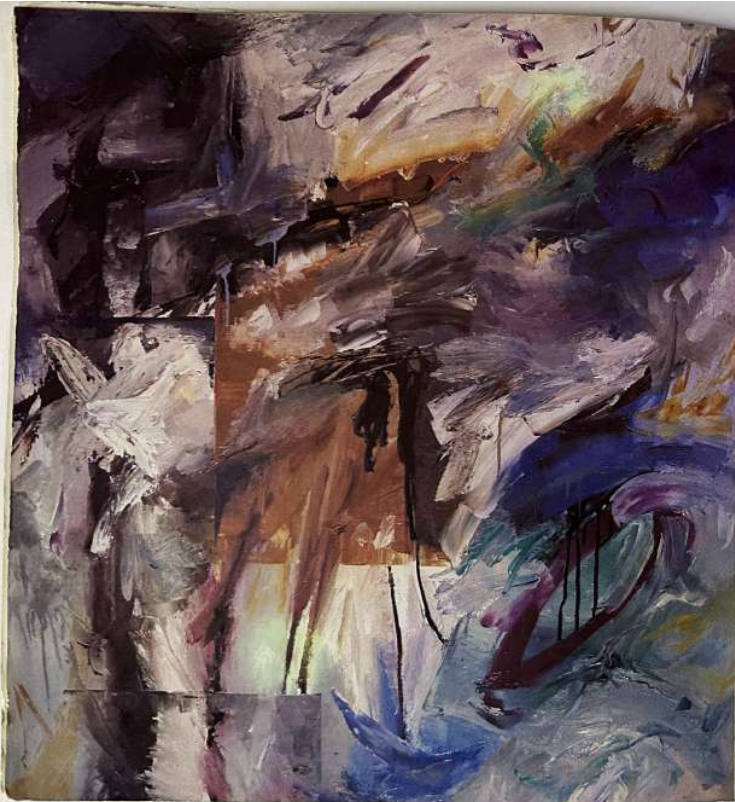
ГЕЛА

# ЗАУТАШВИЛИ

Живопись, коллажи 1988–1989 гг.

Каталог выставки





1988 И мы медленно поднимались  
х/м.  
100x100

1989 Папальная среда  
х/м.  
126x136

Относительное согласие  
х/м.  
80x100

Дом Зеленого Лу  
х/м.  
100x100

Высокое послание потоков  
х/м.  
120x100

А...А...  
х/м.  
100x130

Красный муравейник  
х/м.  
100x130

Полоса везения (диптих)  
х/м.  
100x160 (100x80, 100x80)

Сад мудрецов  
х/м.  
90x100

Забавная сумятица  
х/м.  
100x190

Фламинго фла (триптих)  
х/м.  
80x225 (75x80, 75x80, 75x80)

Залив ангелов  
х/м.  
126x136

Перелет  
х/м.  
100x80

Месть розовой пантеры  
х/м.  
100x100

Самсара  
х/м.  
126x136

Спектакль  
х/м., коллаж  
120x110

Отдых  
х/м., коллаж  
115x105

Происшествие  
х/м., коллаж  
100x135

Мельница  
х/м., коллаж  
127x147

Гипноз  
х/м., коллаж  
110x120

Зигмунд Фрейд  
х/м., коллаж  
Серия из 4 картин  
80 x80

Две странные истории  
х/м., коллаж  
126x146

Зауташвили  
Гата Георгиевич – живописец,  
родился 19 августа 1951 года в  
Тбилиси.  
В 1973 году закончил факультет  
искусствоведения Академии  
художеств Грузинской ССР.  
С 1980 года – член молодежной  
секции Союза художников ГССР.  
С 1988 года – член Союза  
художников СССР.



◀ Высокое послание потоков

"Self-compressing painting" - with colorful accents of plastique, coloristic compositions - today, in the lasting period of postmodernist expansion, before and now it provokes bliss and certain compassion, evokes nostalgic attraction with "leftists" and "rights" towards somewhat oppressed pure art, culture of color, rhythm and texture and what is most important towards catastrophically forgotten artistry and improvised immediacy of self-expression. The painting of this kind of type, its influence proves conventionality of art historical definitions and extra categoricity of cultural periodization. The beholder needs fashionable landmark, naturally new idols. However there exist more stable values, maybe temporary, but their time doesn't surrender to the reckoning of our life.

This is painting and music in its substantive tradition. And though the painting of Gela Zautashvili is painting (lets' be free from being spellbound from such kind of tautology), I think his oeuvre in the museum of exposed musical culture, together with fortuity is deep conditioness: his art continues high tradition of mutual contiguity of musical and plastic cultures in XX century, represented by coryphaei such as Scriabin, Kandinsky, Klee, Schoenberg, Mondrian, Cage, Pollock, Nuno, and other great artists.

**L. Bazchanov**

Head of the Center of Art Culture

Museum of Musical Culture after M.I Glinka

Catalogue of personal exhibition 1990

Refined, musical and surprisingly tactful Gela Zautashvili.

Sometimes there is impression that all his artistic activity goes to the way to separate himself from dangerous power, instead of this to offer soothing disorder of occasion, to stand in front of us and to catch vibration of universal powers.

Pink, silvery gray, blue tone, tone and not color; texture, inserted collages from different materials, but at the same time surprisingly organic, transparent, inspiration created from the game of light and air; bright surprising grain lays in the depth of it, as impulse of fundamental creativity. It seems the main trust of the painter is directed towards absolutely different direction, near to substance, side by side to it. In everything there feels triumph of supernatural power on natural.

Georgian nonobjective art

**Olga Sviblova**

October 1988

Monthly journal of the Ministry of Culture of USSR, Union of Artists of USSR, Academy of Arts of USSR