

**George, 41, journalist, TV show presenter**  
 His family has been living on **G. Akhvediani Street** since 1931, in the same house where he lives now. He hates cars, uses only public transportation or walks. Sometimes people who recognize him on bus are surprised, because they, probably, think he would be more posh and drive a car.

His grandfather was a writer. He wrote a play and soon after received a call by Lavrenti Beria to give away the authorship of the play. Of course he could not refuse. After some months the grandfather got the flat here.



G. Akhvediani Street - during the 30s or 40s it was named after a Russian revolutionary Sophia Perovskaya. During the 90s the street was named as Akhvediani, before that it was called a Monastery street, but still everybody calls it Perovskaya. It's one of the oldest streets of Tbilisi. Few convents used to be here, wherein nuns made bedclothes. The still existing is the building of St. Anastasia's Monastery, with a typical Russian architecture, for example look at the window rosettes. Today there are a lot of pubs and "Thai massage" salons on the street. It is hard to live in the city center, and especially on such a lively street. But George is used to it. There used to be some protests against the "Thai massage" studios, but not a lot. For George, it is a usual development of a city - people move and are from different backgrounds. He would be happy if the area becomes a sort of a China Town.

The area is not an island, as it is very well connected to the city. But George is happy that these two streets still exist in this old style. There used to be attempts to destroy the old buildings and make new constructions, but the inhabitants prevented the neighborhood. Now the two streets are protected and it is forbidden to change their appearance.

Early in the morning he goes to the Vere Garden. But during the day there are too many people and some of them are afraid of dogs. Besides, there is an abandoned cemetery, once his dog dug out bones there.



There is a house built by German war prisoners on this street. In childhood George and his friends would climb and play a lot in the attic, where they would find Swastikas on the beams.

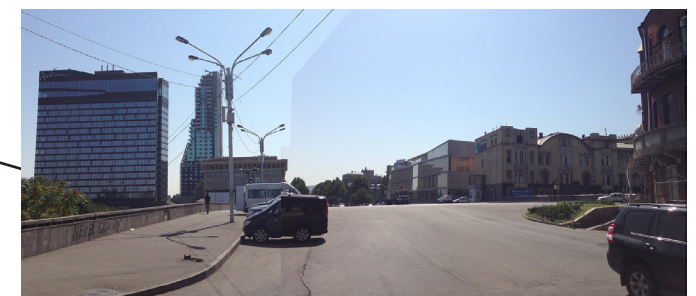


He used to spend his childhood in this park. Now he goes there with his dog several times a day.

30% or more of the inhabitants of Tbilisi have dogs, but they do not know how to take care of them.

Still a year ago Elbakidze Decent (M. Javakhishvili St.) used to be paved with stones, like many streets in the city before.

After the end of Soviet times, every flat/house got privatized. There are no social-flats in Tbilisi.



The Republic Square (Rose Revolution Sq.) was only built in the 80s. It might have been important for the traffic. The city changes a lot so that he and many others wish to move to the suburbs. And people from the suburbs wish to move to the city center.



Former St. Anastasia's Monastery

This street was a dead end before and at the end there was a pharmacy. Its owner managed that the tram driver would announce the stop here as a "Pharmacy Stop." This is like a first advertisement in the city.

During the 90s it was "interesting" to live here, as it is very close to the places of demonstrations and revolutions. On nearly every roof of the street, there were snipers who were shooting. He remembers very well that some bullets were shot in his flat. During that time, the question was more about leaving the country, not only the district.



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 and maybe rediscover it new.

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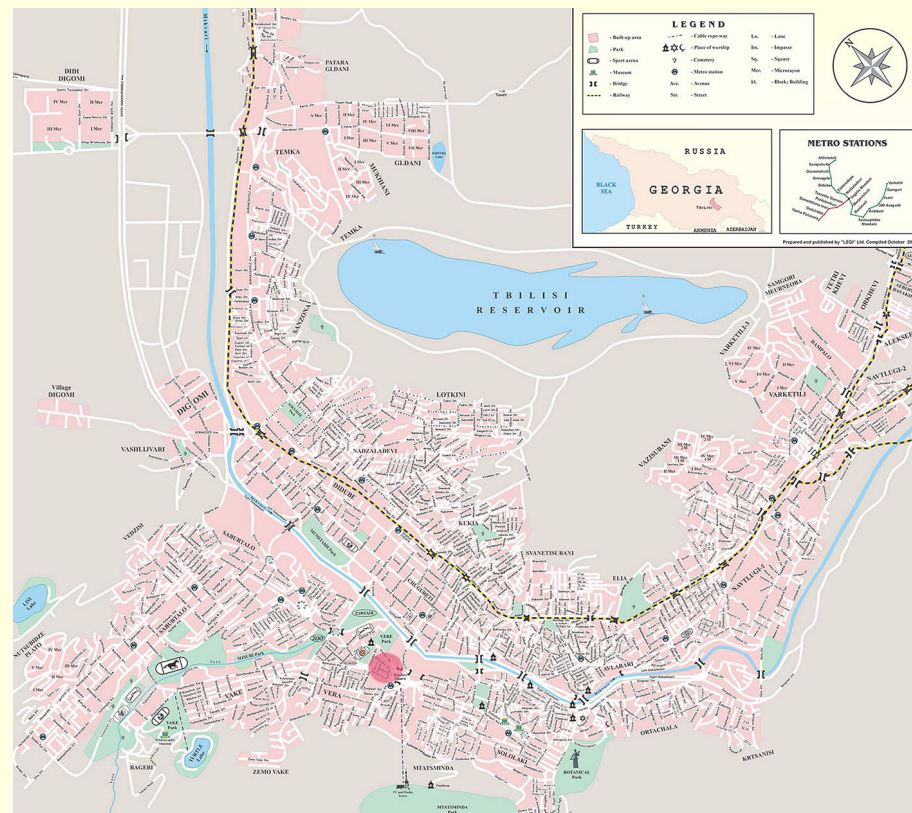
VASHLIJVARI

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## WALKING & TALKING TBILISI

Alternative Routes and Stories - II/II Test 09.15



GEORGE



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.

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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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