PAINTINGS Berlin Cycle
GRAPHICS Odyssey, Children’s Bible
Irakli Parjiani created a series of paintings called the Berlin Cycle in Berlin in the years of 1989-1990, a year before his death. The cycle is the final stage of his creative work. It includes religious compositions, landscapes and abstractions and features all the trends he had been following throughout his artistic career. By that time, the artist had already created a series of portraits and flowers, illustrations to the Gospel, Goethe’s Faust, the Homeric Odyssey, Galaktion Tabidze’s poetry and Georgian and German myths and fairy tales. Among his previous works there also were series of compositions on the Annunciation, Crucifixion, Adam and Eve, abstractions and a “boat cycle”.

I paint for myself. My paintings are to pave their way to people themselves.
As a plant gathers life energy and appears in full bloom at the end of its life, the Berlin Cycle is the crown of Parjiani’s works. It is a large-scale project not only in terms of the number of paintings and the size of the format, but also thanks to the themes, the manner of execution and the emotion they convey. They represent the final stage, the culmination of the artist's awareness of the world, and of his manner to express his attitude and emotions. They are the solemn concluding manifestations of sharing knowledge and experience. Moreover, they reflect the final stage of the artist's abiding in this world and even suggest his conscious anticipation of his possible transition to the other world. This is why the messages they convey are at the peak of emotional strain, at the boundary between existence and non-existence. The background to the painted images is the space of light that sets off the bodies and things as though they were reflected in water – their weight, the material nature and concreteness are all lost. The paintings feature the appearance of the images and at the same time question their materialities. The manner of execution too resembles the vibration of water surface. The space of the paintings is composed of streams of light, and of the likewise gleaming objects they reflect, whose physical essence weaves the impression of a precious crystal. The painter depicts a different “matter” and from the world of physical objects transcends to the world of concepts. In the paintings, the transcendence is rendered through religious themes. With the help of this radiating, festive scene, the artist seems to allude to the supremacy of the other world.

Irakli Parjiani. Tbilisi. 1991

Photo: Gura, Tskibakhashvili

Baia Wiqorizze

Baia Tsikoridze
“My miniatures can be considered as the sketches for larger paintings. My dream is to fulfil this idea”, the artist said in Berlin, where he had an opportunity to accomplish his dream. He started working immediately and transferred Adam and Eve, the Annunciation and the Crucifixion to a large canvas. “As concerns the recurrence of the themes, I treat them as meditation. When I think I am through with the theme of the Annunciation, but the more variations I paint the more new ideas crop up and it has become an endless, inexhaustible theme in my work. Concentration on one theme for its profound conceptualization and perception is by far more important to me than a rapid progression and variety.”

He employed new techniques and materials for these paintings – acrylic paints, which to some extent combined the properties of the painter’s two favorite materials – pastel and oil paints.

“On the one hand, acrylic is liquid, while on the other hand it conveys the same graphical effect as pastel paints that I use. Hence I can try both techniques in one material.”
ირაკლი ფარჯიანი. თბილისი. 1988


ამავეთვის, ფარჯიანი გამოქვაბული სრულიად თანამედროვე ქართულ რეალობაში, რომლის საგანმანათლებლო სახელოვანი პროექტი ურთიერთობს ქართულ ნინაგიმებს და გასამართლებლო სხვა ქართულთა კულტურულ სხეულებს. იგი ანიჭებს გამოიყენოს როგორც ფარჯიანის მლოცვად მნიშვნელოვანი პროექტი. იგი მოახერხებს საერთო საერთაშორისო განვითარებას და გამოიყენებს ქართულ სხვა ქართულთა კულტურულ სხეულებს.

ფარჯიანი ანიჭებს საერთაშორისო წარმოდგენა თანამედროვე ქართულ რეალობათა მსოფლიოს გამომხმარებლად და გამოიყენებს მსოფლიო ენათა მთავარი მსურველი პროექტი. იგი უკეთისთვის გამოიყენებს საერთო საერთაშორისო წარმოდგენა თანამედროვე ქართულ რეალობათა მსოფლიოს გამომხმარებლად და გამოიყენებს მსოფლიო ენათა მთავარი მსურველი პროექტი.

ირაკლი ფარჯიანი თბილისში ამავე პერიოდში გამოქვაბულ იყო „მოყვის“ საერთო საერთაშორისო შეფასება, რომელთაც უკეთისთვის გამოიყენებოდა საერთო საერთაშორისო წარმოდგენის გამომხმარებლად და გამოიყენებოდა საერთო საერთაშორისო წარმოდგენის გამომხმარებლად. იგი უკეთისთვის გამოიყენებოდა საერთო საერთაშორისო წარმოდგენის გამომხმარებლად და გამოიყენებოდა საერთო საერთაშორისო წარმოდგენის გამომხმარებლად.
In Parjiani’s works, the “Annunciation” is associated with the motifs of Adam and Eve. The large canvases created in Berlin attest that Parjiani moved to an altogether new stage and the Annunciation and Adam and Eve are the steps leading to these new heights.

Subtle spirituality is surprisingly conspicuous in pragmatic Berlin. However, any scepticism is rendered helpless against Parjiani’s paintings. One of the artist’s Annunciation compositions, fluctuating between naïve sketchy style and colorful abstraction, is completely inundated and determined by the artist’s emotive impulses. Within the miraculous space created by a tender combination of colors, appear the head of the Angel, the Annunciating Hands and the figure of Mary, receiving the Annunciation, who is depicted with a flower. However, the most genuine ‘happening’ seems to be the spiritual representation of the Angel, whose garments and wings, inundated with light, radiate from within. Parjiani’s white tones remind me of a well-known phrase – it is ‘great silence’, though as full of prospects as a nonbeing before birth.” I will quote Wassily Kandinsky: “A pure sound comes to the foreground; the soul is set into incorporeal vibration, which is more complex and supra-perceptional”.

In Irakli Parjiani’s Annunciation composition, Mary appears as a new Eve. “In esoteric interpretations, Mary and Jesus are seen as the reincarnation of the original divine creatures – Adam and Eve”, the artist told me and pointed to Fra Angelico’s Annunciation, where the Annunciation is set against the scene of the expulsion of Adam and Eve from Eden. “The Florentine painter must have possessed the sacral knowledge associated with the theme.” This is how his Annunciation sounds, emerging from the mystical depths of the East.

Irakli Parjiani discovered new horizons of abstraction. He paved a new path of abstraction to bring to perfection and comprehend the spiritual beginnings of his art – the non-material drama, for which the artist had found a formula from the very start: “Any kind of matter is condensed light.”

Mikhail Hedter
1996 - Niko Pirosmani’s Prize.
1992 - State Award of the Republic of Georgia;

AWARDS

1996 - Niko Pirimiani’s Prize.
Irakli Parjiani’s works are to be found in private galleries and collections in Georgia, Russia, America and Europe.

EXHIBITIONS

1996 - Retrospective Exhibition of Georgian Art, Central House of Painters, Moscow;
1987 - “Exhibition of the Generations”, Painters’ House, Tbilisi;
- Group exhibition, Gallery “Empedocle Resstivo”, Palermo, Italy;
1990 - From Pirozmani to the Avant-garde, Gallery “Broc”, Barcelona;
- Three Painters Exhibition, Berlin, Germany.
1994 - Solo exhibition, Gallery “Vacha”, Tbilisi;
1995 - Solo exhibition, Goetheanum, Dornach, Switzerland;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Solo exhibitions, TMS Art Gallery, Tbilisi;
- Solo exhibition, TMS Art Gallery, Tbilisi;
- Solo exhibition, TMS Art Gallery, Tbilisi;
1997 - Solo exhibition, from private collections, “Old Gallery”, Tbilisi;
- Solo exhibition, “From Pirosmani to the Avant-garde”, Gallery “Broc”, Barcelona;
- Group exhibition, Modern Art Gallery, Tbilisi;
1998 - Solo exhibition, Gregory University, Rome, Italy;
- Solo exhibition, National Gallery, Tbilisi;
- Solo exhibition, from private collections, “Old Gallery”, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Group exhibition, Modern Art Gallery, Tbilisi;
2000 - Group exhibition, Modern Art Gallery, Tbilisi;
- Jubilee exhibitions, simultaneously in 5 galleries: Solo exhibition, Photo archives, “Old Gallery”, Tbilisi;
- Solo exhibition, Illustrations, “Old Gallery”, Tbilisi;
- Solo exhibition, “Old Gallery”, Tbilisi;
- Solo exhibition, “Old Gallery”, Tbilisi;
- Group exhibition, Modern Art Gallery, Tbilisi;
2001 - Solo exhibition, “Old Gallery”, Tbilisi;
- Group exhibition, “Old Gallery”, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
2002 - Unknown Pictures, “Hobby” Gallery, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Group exhibition, Modern Art Gallery, Tbilisi;
2003 - Exhibitio of Georgian Artists in Pirmassen, Germany;
2002 - Unknown Pictures, “Hobby” Gallery, Tbilisi;
- Solo exhibition, Modern Art Gallery, Tbilisi;
- Solo exhibition, TMS Art Gallery, Tbilisi;
2009 - Solo exhibition and presentation of a catalogue, Hobby Gallery, Tbilisi;
2010 - Solo exhibition, “Sketch, Illustration, Baia Gallery, Tbilisi;
- Solo exhibition, TMS Art Gallery, Tbilisi;
- Solo exhibition, Amunation, Tanandali, Georgia;

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- Jubilee exhibitions, simultaneously in 5 galleries: Solo exhibition, Photo archives, “Old Gallery”, Tbilisi;
- Solo exhibition, Illustrations, “N”, Gallery, Tbilisi;
- Solo exhibition, Abstraction, TMS Art Gallery, Tbilisi;
- Solo exhibition, Berlin Cycle, National Gallery, Tbilisi;
- Solo exhibition, Graphic Cycle, “Chardin”, Tbilisi;
2000 - Exhibitio of Georgian Artists in Pirmassen, Germany;
2002 - Unknown Pictures, “Hobby” Gallery, Tbilisi;
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ABSTRACTION. Mixed media on canvas

95 x 118 cm, 1991
ANNUNCIATION. Acrylic on canvas

124 x 124 cm. 1989
The Resurrection. Mixed media on canvas
166 x 226 cm, 1989
METAPHYSICAL LANDSCAPE. Oil on canvas

156 X 230 cm. 1989
ANNUNCIATION. Oil on canvas

41 X 56 cm. 1987
CRUCIFIXION. Oil on canvas

95 × 116 cm. 1989
ABSTRACTION. Oil on canvas

125 X 125 cm. 1991
ABSTRACTION. Acrylic on canvas

95 X 120 cm. 1991
CRUCIFIXION. Oil on canvas
116 X 116 cm. 1989
ABSTRACTION. Oil on canvas

127 x 182 cm. 1989
THE NATIVITY OF CHRIST. Oil on canvas

100 X 132 cm. 1990
ABSTRACTION. Oil on canvas

82.5 X 110 cm. 1991
ABSTRACTION. Oil on canvas

105 x 130 cm. 1991
THE LAST SUPPER. Mixed media on canvas

170 X 230 cm. 1989
CRUCIFIXION
Oil on canvas

130 X 128 cm. 1989
METAPHYSICAL LANDSCAPE. Oil on canvas

290 x 290 cm. 1989
ABSTRACTION. Mixed media on canvas

103 X 118 cm. 1991
ANNUNCIATION. Acrylic on canvas

127 X 125 cm. 1989
METAPHYSICAL LANDSCAPE. Oil on canvas

114 X 186 cm. 1989
ABSTRACTION. Mixed media on canvas
66 X 100 cm. 1991
CRUCIFIXION. Oil on canvas

130 x 130 cm. 1990
METAPHYSICAL LANDSCAPE. Oil on canvas
151 X 226 cm. 1989
ADAM AND EVE. Oil on canvas

92 x 73 cm. 1989
ADAM AND EVE. Oil on canvas

92 X 65 cm. 1989
ADAM AND EVE. Oil on canvas

92 X 65 cm. 1989
ABSTRACTION. Oil on canvas

122 X 250 cm. 1991
ANNUNCIATION. Acrylic on canvas

130 X 130 cm. 1989
CRUCIFIXION. Acrylic on canvas

125 X 125 cm. 1989
CRUCIFIXION. Mixed media on paper

207 X 123 cm. 1985
ABSTRACTION, Oil on canvas

82.5 X 110 cm. 1991
STILL-LIFE. Oil on canvas

51 X 81 cm. 1991
ABSTRACTION. Oil on canvas
82 X 108 cm. 1991
ABSTRACTION. Oil on canvas

82 X 52 cm. 1991
ABSTRACTION. Oil on canvas
220 X 200 cm. 1991
FROM THE CYCLE "THE MEETINGS". Oil on canvas

79 X137 cm. 1977
ODYSSEY. Pastel on paper

37 x 31 cm. 1981
ODYSSEY. Pastel on paper

34 x 26 cm. 1981
ODYSSEY. Pastel on paper

32 X 42 cm. 1981
ODYSSEY. Pastel on paper
22 X 31 cm. 1981
ODYSSEY. Pastel on paper

31 X 35 cm. 1981
ODYSSEY. Pastel on paper
27 X 37 cm. 1981
ODYSSEY. Pastel on paper
24 X 32 cm. 1981
ODYSSEY Pastel on paper

24 X 34 cm. 1981
ILLUSTRATION FOR CHILDREN’S BIBLE. Ink on paper
26 x 21.5 cm. 1991
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