

“Paris is beautiful, but Tbilisi is a real miracle!”

Elene Akhvlediani

PREFACE

“The said involves the truth not only inside one’s own self, but the hint to already said and yet unsaid... And only then, when the unsaid merges with the said, the entire said becomes understandable”.

Hans Georg Gadamer

Critics in frequent cases search for explanation of the work in its creator, its author. If we cite Roland Barthes, figure of the author belongs to the new time and the society established it when discovered “the human personality”. When you want to write about Elene Akhvlediani, you cannot avoid an integral part of her personal peculiarities, her oikos, beautiful, eclectic, inhomogeneous, self-sufficient and multi-layered space – her house, which simultaneously unites the present and the past, in which are mixed life and creative work, tradition and innovation, fantasy and reality, fiction and real facts, concrete and abstract, and the art of painting, music, literature, theatre are also intertwined... In this space, which also exists today, as a visual sign of definite time and environment, Elene’s personality dominates; on the walls and in the corners the history of her life, her taste and passions, her feelings and impressions are scattered. Her several “ego” are united here simultaneously; determined borders seem to be broken and as in a fairytale different times and spaces are gathered together.

From the walls self-sufficient “personages” look at us – the Alazani Valley, Paris streets, Tbilisi balconies, roofs, narrow village roads, yards, houses, carpets, linen... In each corner is different history, on all the walls tens of stories... Everything talks to you in its own language, each piece has its own memory – is it an oriental jug, grand piano, a core pillar, photo or landscape... The objects cause a complicated flow of associations, “relations” among them form an inter-textual dialogue, in conditions of which time loses modus and acquires an interesting form of past-present. The things of different origin and history are united, gathered in the name of creator and owner – the author of this space...

“Elene Akhvlediani – a landscape painter by vocation keenly understands breath of the nature, its sounds and whatever these melodies are – covered with winter frost or misted in dainty colors of spring, colored with richly knitted carpet of autumn or mute in the scorching sun of summer, the artist still finds them; she finds them, because when they are awoken on the canvass in colors, the artist displays her artistic personality”. – Leo Rcheulishvili.

This micro-universe, full of signs, is based on different objects, people and the author’s relations with them. Special peculiarity of this poly-valent field is determined by “human energy” concentrated in it, which was being born in conditions of live relations. Unity of just these energies makes this house so attractive. In this trans-disciplinary space, in the place, where numerous relations were crossed, the performances were arranged, artists, writers, actors film and theatre directors, and philosophers gathered, exhibitions, film shows and concerts were held, new texts, were read, disputes on art and not only on art went on... This was the space, which had an ability to gather people, which generated the talk, conditioned interaction.

Just in this unique space it was decided to form the present catalogue, which should unite different “ego” of Elene Akhvlediani and fragments of texts written about her by renowned authors, a poly-level book, which could remind us the house described above – a peculiar inter-text, which could be as exquisite, unique and versatile as her creative work was.

Keti Shavgulidze
Doctor of Art Criticism

ELICHKA

September was going away. Autumn Tbilisi was starting one more day of its centuries-old existence. As usual, in the morning people used to walk in the streets faster than usual. The cars speeded lighter than usual. They masterfully avoided one another and were charmingly and gracefully sliding like swallows. Newly-awaken city tried to join the dance of life. Just at that time an enormous truck puffing heavily turned to the narrow Vazha Pshavela Street and stopped at the gate of building 12. The driver cautiously brought the truck into the yard, because the freight seemed to be fragile.

On the second floor at the railings of a wide balcony a tall, grey-haired woman was standing; she looked thoughtfully at the truck loaded with high boxes. Her entire life was in these boxes – her pictures. They have just returned from the special exhibitions held in Yerevan and Baku. Deep in thoughts she did not notice how the first box was brought and opened. The pictures packed according to the years spread in front of her like the pages of her past life, like a large and interesting book and beyond each canvass a definite part of her creative work was hiding.

... Behind the first canvass taken out of the first box was distinctly written: "Kakheti. Winter". 1924. Now in front of her was Kakheti wrapped in warm snow. It was the place where she was born in the first year of XX century. She studied there. Her father, a military doctor, worked in Telavi then. N.Sklifasovski, teacher of Telavi School of Painting for girls, advised her to paint. She painted much, but loved music more. Despite this, in parallel with the study in gymnasium she attended lessons in the art college. N.Sklifasovski was a remarkable teacher. He was old-aged then, but still willingly taught his pupils to paint sketches. He taught them to be close to and to love the nature. When he took his pupils to Moscow, and it was then that Elene for the first time observed the Tretyakov Gallery. She brought back with her the excitement caused by M. Vrubel's works.

After finishing the college, Elene Akhvlediani continued her studies in the Tbilisi Academy of Art, in the class under guidance of Gigo Gabashvili. She remembers even now how the teacher disliked her painting and painted the picture for her. She wonders now how she dared to dispute with him saying "I don't see it that way". The teacher cut her short and replied "Watch attentively and you'll see". Elene diligently watched. But better or worse, she could still be guided only by her viewpoint when she was painting. This caused artistic conflicts, but made the work more interesting.

Still an Academy student, Elene Akhvlediani was sent by the Soviet government with special scholarship to continue her studies abroad. It was 1922.

Elene spent a year and a half in Italy – the country-museum. Young painter from Georgia walked amazed in the streets of Rome, walked round St Peter's Cathedral, could not take her eyes off Leonardo's "Last Supper", for long hours she stood motionless in front of Michelangelo's works. With greedy eyes of a talented person she observed the works of geniuses, trying to understand what gave these works such force of influence. She painted much, walked much and so visited Rome, Toscana, Florence, Milan...

In Milan, in one of the families, Elene Akhvlediani quite by chance met a famous composer Puccini. Elene, her husband and the hostess, who also was from Tbilisi, missing their home country, sang a Georgian song. The composer expressed interest and asked them to sing everything what they knew. Then he wrote down a melody. It is unknown what happened with it – was it lost among other papers, or did the Georgian melody written down by the Italian composer penetrated invisibly into an Italian melody? Who knows...

In 1924 Elene left for Paris. There she went to Colarossi Free Academy in the class without a professor. The students of this class worked without a teacher. She did not want the experienced teacher to influence her with love for modernism. In the classroom a model was standing. Young people of different nationalities from different parts of the world gathered in the classroom and were painting. They friendly assisted one another during work. Elene walked in the Paris streets, outskirts, visited museums, exhibitions in the salons or directly

on the pavements... All this was as if yesterday. But in reality much time has passed... She caught sight of the reflection of those days – a small picture “Paris Corner”: darkened old houses, with tiles arranged in rows on the roofs, tiny shops, and old lanterns. It rained and the pavement was still wet, people were longer seen in the streets... French probably did not know where a small corner of their great city was preserved!.. Looking at her own picture she remembered vividly lost of things: theaters, concerts, first exhibition, in which she participated. This exhibition was held in the Salon of Independents. She exhibited two pictures: “Old Tbilisi” and “Georgian Landscape”. She painted both of them in Paris according to the pictures brought to Paris from Georgia. Next day Paul Sinyak sent her a message that he wanted to buy her picture. Generous Elene, of course, sent her picture to him for a present. He did not receive the gift and sent her 500 francs for it.

A year after Elene participated in the exhibition held in the so-called Autumn Salon. She again exhibited two pictures – “Georgian Village” and “Meidan”. Both of her pictures were bought by famous collector Dubois. She was mentioned in the press as well. “The Journal de Ebat” wrote: “At the crossroad of Europe and Asia, Elene Akhvlediani unites a beautiful collection of some Parisian and some Georgian landscapes. Poetry of the city areas was also represented vividly by others, but you think that you feel the Tbilisi atmosphere for the first time “...Elene Akhvlediani’s pictures seem to be loaded with aroma. Each picture is filled with sincere emotions. Her pictures are extremely charming their lightness and fragility”.

Critic Morris Reynal praised her: “Elene Akhvlediani is a Georgian painter, who brought from her home country a whole number of sketches. They represent wonderful scenes and artistic landscapes from the life of Georgia. The pictures are done by a peculiar method, in which is represented the beauty of charming landscapes. The pictures attract us by individual peculiarities characteristic to the artist”.

After some time, Akhvlediani’s works appeared at the exhibition in America. Then her personal exhibition was organized in Paris... She worried so much that she did not attend the opening ceremony due to awkwardness. The society that attended the exhibition was charmed and delighted with the works of the Georgian artist, richness of colors and poetic expressions. Majority of the exhibited pictures represented the nature of Georgia. Among them were the works now well-known for everyone: “Old Tbilisi”, “Rest on the Road”. “Old Chapel”, “Winter”... Being far from her home country she missed it very much, thought about it and, that was why, she painted the Georgian landscapes on her canvasses, highlands and lowlands, villages, Tbilisi... Critic Gustav Kohn, charmed with the nature of her landscapes and her youthful character, wrote: “...Vitality and truth in representing some corners of Paris is the precondition that her most interesting landscapes of Caucasus are expressions of the same truth”.

The exhibition was not closed yet, when the artist was invited to Holland. She was going to leave, when she was informed from Tbilisi that her mother was ill. She sent her pictures, but she herself immediately left for Georgia. She moved by ship from Marcel and on her way she painted everything and everyone, whatever she saw around. And afterwards she distributed her paintings to the passengers for a present. Thus numerous works of Elene Akhvlediani were scattered among different people.

In 1927 Elene Akhvlediani returned to her home country. She displayed her Paris works to the Georgian society. A small billboard informed all that on 1 June the exhibition of Elene Akhvlediani’s works, which she brought from Paris, will be held (34, Rustaveli Avenue).

In 1928 the same exhibition was arranged in Telavi and Kutaisi. One evening she received a card with only three words on it: “I want to meet you”. It was signed by Kote Marjanishvili.

Natela Urushadze

KEY DATES OF ARTIST'S LIFE AND WORK

1901 Elene Akhvlediani was born on 18 April in Telavi. Her father, a military doctor, worked there at that time. The future artist spent her childhood in Telavi. In 1911 her family left for Tbilisi and Elene Akhvlediani continued her studies at II Gymnasium for Women. In parallel she attended classes at N.Sklifasovski Art School. In 1916 Elene Akhvlediani finished the Gymnasium and in 1918 – the Art School. Then she entered the Tbilisi Academy of Art in Gigo Gabashvili's class.

1919 Together with a group of Georgian artists, headed by B.Vogel, she works in the old districts of Tbilisi.

1922 Still being an Academy student, Elene Akhvlediani was sent by the Soviet government abroad with a special scholarship to continue her studies. She spent a year and a half in Italy and worked there. Elene Akhvlediani lived in Rome, Florence, Venice and Milan. She visited museums and painted much. Her several paintings of that period are preserved: sketches of old houses and streets of Rome, Venice, Milan and San-Remo.

1924 Elene Akhvlediani arrived to Paris. She attended classes at the Free Academy of Filippo Colarossi. It was a class without a professor, in which the young people worked without a teacher. At that time young Georgian artists David Kakabadze, Lado Gudiashvili, Ketevan Maghalashvili were also in Paris. Just in Paris, Elene Akhvlediani's peculiarity of her artistic approach was distinctly revealed. She studied with great enthusiasm, the French landscape painting and works of the Impressionists.

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1928 E. Akhvlediani meets K.Marjanishvili and started work as a theater designer. Most fruitful was Elene Akhvlediani's cooperation with K.Marjanishvili. She continued her work at the theater till the end of her life and largely contributed to development of the theater decorative art. Elene Akhvlediani was a designer of 72 theatrical performances in Tbilisi and other cities of Georgia, also at the theaters of Moscow, Leningrad, Kiev and Kharkov.

1934-1937 Elene Akhvlediani was a chief designer of the children's literature sector at "Sakhelgami". She worked most intensively in the book graphics. Elene Akhvlediani was one of the first illustrators of the Georgian books for children.

1939 Elene Akhvlediani received the art studio in Perovskaya Street (the present Akhvlediani Street), where from 1978 Elene Akhvlediani's Memorial House was founded.

1946 Elene Akhvlediani was awarded the title of Honorary Worker of Art of Georgia.

1950 From that period Elene Akhvlediani designed sketches of costumes for films "Chrichina", "Eteri's Song", "Suspended Song", later – for Sergo Parajanov's film "Color of Pomegranate".

1960 She was awarded the title of the People's Artist of Georgia.

1971 She became the Shota Rustaveli Prize Winner.

1975 On 30 December Elene Akhvlediani died.

GREAT ARTIST

Force of attraction of Elene Akhvlediani's landscapes is in their intimate-poetic sentiments. Her inner vision reaches colorful depth of spirit of the nature; proceeding from this, the peculiarity of her own vision and artistic manner is considerably revealed in Elene Akhvlediani's art of painting.

Elene Akhvlediani's special decorative talent, versatile and refined in theater and cinema, expressed in many aspects in illustrations and landscapes, is wonderfully sparkling in landscapes. The feeling of decorativeness, which is penetrated just here, in expression of the planner, harmoniously agreed with the nature itself, reaches that force of influence, which is characteristic only to really high-artistic works.

Elene Akhvlediani glorifies and praises the sun. She is equally attracted by the glow of objects glittering in the scorching sun and coziness of colors sheltered in its shadow. She is charmed by the contrasts formed by light-shadow of the sun and by spread of layers of soft light of the rays hidden behind the cloud. She welcomes the day rays and bids farewell to the setting sun. She loves the nature in its wholeness, with the entire complexity of its character; she loves it always, loves it everywhere, at home and abroad – both native and foreign. Her constantly inquiring spirit, turbulent energy and a complex of strong emotions find their expression firstly and most distinctly just in her pictures of the nature.

Landscape painter by vocation, Elene Akhvlediani keenly feels breath of the nature, its voices and whatever these tunes are – wrapped in frosty shroud of winter, misted in delicate colors of spring, colored with richly knitted carpet of autumn, or silent and motionless in the shade of the scorching sun of summer, the artist finds them; finds them, because while awakening them on the canvass in colors she reflects her creative, artistic personality as well.

Basis of Elene Akhvlediani's art, who writes in colors, is the origin of her artistic emotions, which is always based on the real world and this reality, passing through the artist's prism, is most personified as a living creature and a human being. Elene Akhvlediani's landscapes are true, but never represent exact registration of the nature, because their truth is the poetic truth.

Really amazing is Elene Akhvlediani's creative activity, inborn, strongest ability to work. The master's hands are always full of fruits of her creative work and she generously treats the society with it.

Elene Akhvlediani started to paint with pictures of Tbilisi and in representing Tbilisi balconies and glass galleries she felt the first joy of her creative work. In her first sketches, full of childish sincerity, close to heart (are preserved in the artist's studio) is already seen a future expresser of Tbilisi narrow streets and squares, landscapes of fortress-city, "architectural bohemia" of old Tbilisi. Unique appearance of her native city, motley carpet painted with picturesque, colorful houses scattered on the Narikala rock is imprinted with such strong force that even being very far from her native country this force did not leave her. Even in Paris she kept painting Tbilisi. It seems that Parisian remembrance of Tbilisi is so vital and inspiring that Paul Sinyak bought this picture for his collection.

Many people were amazed with picturesque vitality of the houses hanging over Isani edge, their rhythms arranged in order over the Dabakhana Gorge or unique peculiarity of mossy walls of the Narikala fortress. There were many artists who imprinted on their canvasses the rows of arches and columns of old Tbilisi balconies, flow of the lines of carvings cut on the railings. Old Tbilisi was painted in the past and is painted now as well – both by native and guest painters. But, Elene Akhvlediani's old Tbilisi has its unique, picturesque peculiarity, the taste mixed with charm characteristic to her. Lado Gudiashvili in his painted works personified old Tbilisi in bohemia of Karachokhelis, Elene Akhvlediani did the same on her canvasses and painted on them the unique miracle of old Tbilisi architecture, gave us their representations in her fine colors.

Along with this, Tbilisi landscapes of Elene Akhvlediani are neither archaeological sketches nor pictures expressing ethnographic exhibits. They are painted portraits of Tbilisi, its artistic-decorative interpretation.

Leo Rcheulishvili

GRAPHIC SERIES – NUDE

In Paris Elene Akhvlediani together with Ketevan Maghalashvili went to Colarossi Academy (in De La Grand-Chaumier Street), the so-called class without a professor. The Academy was a workshop, in which at quite a low price it was possible to study to paint and to draw. In their time, Paul Gauguin and his friend Emil Shefeneker, Russian painters – V.A.Serov and I.E.Grabar attended classes in this Academy. In the period when Elene Akhvlediani and Ketevan Maghalashvili painted in one of the classrooms, in the next room Fernand Leger delivered his lesson. Colarossi workshop was famous for teaching painting and drawing of quick sketches. The album with Elene Akhvlediani's sketches – crocks, made in the Academy then, is preserved in the House-Museum of E.Akhvlediani. Crocks were made in a short time. Each 4-5 minutes a model changed the pose and a painter started a new picture. Thus, the figure in these paintings was represented in different positions. In result of such sketches a painter studied to notice quickly the main feature of the model, to neglect secondary traits, to present in a generalized form. Elene Akhvlediani's pictures of that period are characterized by distinctly put contours made by a sharp pencil. The line is already steady, drawn by a skilled hand, shades are made quickly by a pencil put flat, and then pressed by a finger. In these pictures, which are training paintings, show certain decorativeness. Along with this, due to very truly represented moves, Elene Akhvlediani always manages representation of mood.

Meri Karbelashvili

BOOK ILLUSTRATION

Topics of illustrations made by Elene Akhvlediani are diverse, and according to the set task character of the drawings is changed. Her illustrations are made for the Georgian translation of foreign writers, such as: "The Adventures of Tom Sawyer" by Mark Twain (1934, Indian ink), "The Man Who Laughs" by Hugo (1934, watercolor), "Hiawatha" by Longfellow (1934, gouache, lacquer); also the illustrations for the works by the Georgian writers: "Moses the Scribe" by Egnate Ninoshvili (Indian ink), "Woman-Butterfly" by David Kasradze (Indian ink), "Rozga-Chapari" by I.Mosashvili, "Jor-Zakara" by Soprom Mgaloblishvili (pencil) and later, in the 1950s, Poems and Short Stories by Vazha-Pshavela.

Among her illustrations, probably, the most attractive can be considered to be a series of sketches for "The Adventures of Tom Sawyer". This publication, which now is a bibliographic rarity, attracted both children and adults and caused their joy by its lively, expressive drawings. The book cover, a flyleaf, drawings on separate pages and texts are also made by Elene Akhvlediani. For illustrations she selected very many episodes, sometimes stressed attention on the details, which were casually mentioned by the writer or only implied, but graphically were expressive. Drawings are made by a pen, in a light and free manner. Extensive elaboration of the old city architecture, costumes of main characters, different interesting details gives birth to the wish to look long and diligently through each drawing, which finely corresponds to demands of a child to return many times to the story to read it again. Grotesque character of the type witnesses the feeling of humor of the artist and sharpness of apprehension, which corresponds well to the mood of this celebrated work by Mark Twain.

Drawings for the novel "The Man Who Laughs" are made by a pen and are a bit tinted with watercolor. To accentuate the figures sometimes is used blue hue of the watercolor or they are left in white-black and the blue is spread on the sky and the landscape; thus the peculiar decorativeness of the book page is reached. Selection of episodes for illustrations and their interpretation serves to open the romantic mood of Victor Hugo's novel. In forming the colored drawings of Longfellow's "Hiawatha", the artist set the purpose to express epic character and beauty of the legend of this work. Quite different are illustrations for David Kasradze's "Woman-Butterfly". In the drawings done in Indian ink and by a pen very rich and diverse forms are used: dotted lines, dash line, full coloring of flatness in black; by contrast of planes and alternation of black-

white spots, dynamic, expressive compositions are formed. In costumes of personages the artist seems to be a decorator. These drawings, on the one hand, display the plot as a fairytale one and, on the other, are accentuated by distinct characterization and contrast of the personages, social designation of the work is accentuated.

Elene Akhvlediani possessed ability for efficient use of the material so that she did not turn it into the end in itself. From this viewpoint very characteristic is the drawing "Pack of Wolves in Snowy Forrest" for the work "Rozgachapari". The drawing is made by a pen on the brownish paper and its tone is of great importance for the influence of the work. Snowy surface and bare trees are painted in details and sharply circled contour, which displays the character of forms, but also attaches the drawing some decorative beauty.

The drawings for Vazha-Pshavela's work also witness that the artist took into consideration peculiarities of the poet's creative work. In the case, when the plot of the drawing reflects the everyday life of mountain people is revealed the artist's deep knowledge of folk art samples. Accurate representation of the environment attaches some assurance to her drawings. The mountain landscapes are often present and used as backgrounds, but in some cases they have independent importance and with their mood they stress heroic-lyrical character of Vazha-Pshavela's works.

Elene Akhvlediani's illustrations point to rich fantasy of the artist and witness basic comprehensive knowledge of the historical material. Her artistic images are expressive and convincing; selection of episodes for illustrations, special and deliberate stress on some details almost always reveal the artist's attitude to the present literary work. "In all illustrations of Elene Akhvlediani is seen her genuine artistic culture – fine knowledge of material, historical entourage and the reality, good construction of compositions and, what is most important, an ability to represent spirit of the work, historical environment, "atmosphere".

Meri Karbelashvili

SCENOGRAPHY

One evening, in Kutaisi, Elene Akhvlediani received a card from Kote Marjanishvili saying "I would like to meet you". From that day cooperation between the artist and a great theater director started, who was forming then the Georgian Soviet theater and she became "his true disciple, sharer of his ideas; she established and continued best his traditions in the Georgian theater" (S. Takaishvili). Many years passed since then and Elene Akhvlediani's creative work in the theater (she designed more than 90 performances in Georgia and beyond its borders). Her performances – "How?" and Kvarqvare Tutaberi", "Three Fat Men" and "Sun eclipse in Georgia", "Much Ado About Nothing" and "Ruy Blas", "Forced Doctor" and "Broken Bridge", her "Bat", Ball-Masquerade", "Village Honesty", "Bohemia", "Jesters" and others are unforgettable, some of them being popular even today on the theater stages and repertoire.

It was then that Kote Marjanishvili told the young artist: "Your painting is so much decorative, each picture is so full in composition, you feel space so much and fill the nature and architectural construction with such human emotion that you should surely work in the theater". And Elene Akhvlediani started work with great passion, enthusiasm... She spent days and nights in the theater, doing everything herself, with her own hands, sawed, nailed, fitted the costumes to actors herself, and was head over heels in each performance... That was why she did enliven the theater backstage...

And really, she had a special, unusual feeling of theater: ability to see the author's narration in her own vision and stressed its essence; ability to plan the stage space; to construct the scene area to be convenient for the actors; ability to represent all her feelings and ideas in color, to select special colorful gamma for each performance and to use harmoniously and logically combination of colorful spots; ability to revive these spots

through lighting and their compositional arrangement, to form sentiments and atmosphere of the performance; ability to beneficially, exclusively and deliberately use details pointing to the epoch, national and social, genre moments; ability through consideration of appearance of each concrete actors on the stage, their feelings, their appearance, their roles; ability to feel music unusually deeply, which became a precondition for the artist's most successful work in the musical theater, opera – all this gives us the right to consider Elene Akhvlediani to be a theater designer with an absolute taste.

Elene Akhvlediani's sketches for theater performances and costumes amaze us with their diversity. The stage area and the background is sometimes solved in laconic, almost abstract form and main role in understanding of the performance is attached to the play of black-white contrast and shade-light ("How?", "Fear", "The Whites"), sometimes they are unusually rich, loaded ("Rue Blas", "Ball-Masquerade")... Elene Akhvlediani's sketches for costumes should be specially mentioned, because together with the costumes here is given profound characteristic of each personage with the peculiarities, face appearance, gestures, and moves relevant to the epoch. Her sketches helped the actors in full understanding and opening of the hero's image, suggesting a new apprehension of any role. Elene Akhvlediani's sketches for the costumes are independent graphic works with distinct and pure drawing, expressive and vital.

Ekaterine Privalova

EXHIBITIONS

Personal exhibitions:

- 1926 Gallery "Quatre Chemins", Paris.
- 1927 Orient, the hall of the Society of Georgian Artists, Tbilisi
- 1928 Telavi, Kutaisi
- 1930 Kharkov, Moscow
- 1960 Pictures State Gallery, Tbilisi
- 1961 Yerevan, Baku
- 1967 Museum of Oriental Arts, Moscow
- 1968 Series "Winter", Elene Akhvlediani's Studio, Tbilisi
- 1971 State Art Museum, Tbilisi
- 1971 Merani Publishing House, Tbilisi
- 1972 Series "Old Tbilisi", the House of Art Workers, Tbilisi
- 1975 Sviatoslav Richter's House, Moscow
- 1919 The First Exhibition of the Georgian Art, "Temple of Glory", Tbilisi
- 1919 The Second Exhibition of the Georgian Art, "Temple of Glory", Tbilisi
- 1925 "Le salon des indépendants", 36th exhibition, Paris
- 1926 "Le salon des indépendants", 37th exhibition, Paris
- 1930 "Soviet Art", Berlin, Vienna
- 1931 "Anti-Imperial Art", Paris
- 1934 Group Exhibition of Georgian Artists, Tbilisi
- 1936 For the History of the Bolshevik Organizations of the South Caucasus, Tbilisi
- 1937 Group Exhibition of the Georgian Fine Arts, Moscow
- 1937 Georgian Landscape Art, National pictures Gallery, Tbilisi
- 1937 Shota Rustaveli and His Epoch, Georgian State Art Museum, Tbilisi
- 1961 Exhibition of a Group of Landscape Artists, Tbilisi
- 1962 Exhibition of a Group of Landscape Artists, Tbilisi
- 1962 Exhibition of the works of Women Painters, House of Officers, Tbilisi
- 1963 Spring Exhibition, Georgian State Art Museum, Tbilisi
- 1966 Exhibition of a Group of Landscape Artists, Tbilisi
- 1967 Exhibition of the Works of Elene Akhvlediani and Ketevan Maghalashvili, Tallinn
- 1968 Autumn Exhibition, National Pictures Gallery, Tbilisi
- 1969 Spring Exhibition, National Pictures Gallery, Tbilisi
- 1969 Days of the Georgian Culture, Karl-Marx-Stadt
- 1973 Georgian Landscape, Tbilisi
- 1974 Exhibition of a Group of Landscape Artists, Tbilisi, House of Art Workers, Tbilisi
- 1975 Exhibition of a Group of Landscape Artists, Exposition Hall of the Ministry of Finance, Tbilisi

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