

ARTISTIC WORLD OF GURANDA KLIBADZE

I met Guranda during my student days. Already at the Art School of I.Nikoladze she caught my attention with her thesis work (based on the novels of the Marquis de Sade) distinguished for her talent, deep attitude to work, and most importantly, because of the author's strong desire to express her individual "I". Thereafter Guranda disappeared from my horizon. Over the years, she became a beautiful woman and mother of three wonderful children. Along with family responsibilities, she was constantly working and improving her artistic skills, tried as much possible to express her thoughts through the paintings.

A few months ago, I met with her creative work again, which immediately caused a delight not only because of strong artistic forms, but also because of energy that flowed out. This is the artistic world full of feeling, passions and expressiveness. From fine art, Guranda transmits her attitude to the processes occurring in life. She analyzes and gives her personal emotional color. Monumental, large-scale paintings show us the life challenges. The artist gives her assessment and expresses appropriate protest. Sometimes she loudly calls us to stop and revise our life way, to think about the things that we are still able to change, while we have not yet absorbed by the hectic life and have not ruined completely our already ugly spirituality. Sometimes she more quietly, calmly tells us about her representation of life, about love. Compositions are brought to the verge of grotesque and evoke a sense of tragedy, which in turn generates a tragicomic vision of the world, so appropriate for today's life.

Her paintings combine easily comprehensible art forms and her profound emotional and psychological understanding of subject. Concreteness of visual forms associated with the transmission of ideas by means of face-marks. Drama and lyricism. Some Irony and pain. What is most important, it is her personal world, seen through her eyes.

The main attribute of the artist is the existence beyond time and space, the fables story, the language of metaphor, the criticism transmitted through irony, which is one of the features of the Georgian art.

Guranda paints on glass. This graphic works are made in the technique of monotype. Painting from the glass is applied to the paper with only one imprint. No other copies are made, so the work is equal to oil painting by its value. The compositions are mainly black and white. The artist boldly and openly expresses her position.

The main topic of Guranda Klibadze's work is human. Sometimes unacceptable to society and outworld not so attractive characters hiding their feelings and passion. In most cases, the figures are presented naked. In this nakedness, we can see the defenseless of the person and at the same time, the openness of his nature.

Portraying the human face painter avoids specificity and gives only its generalized image. Despite this all human types are very characteristic and highly individual, with their internal dynamics and spiritual state.

In paintings of Guranda Klibadze we can see her feminine position of human's place in the universe, its importance, the role of women in contemporary society. This, she is very close to the problem of gender balance.

Guranda Klibadze is an artist with strong individual position, which created her original world. She emotionally and convincingly expresses her attitude to the phenomena occurring in our life, shares with us her point of view, and even makes us complicit in her ideas. Her paintings have a strong impression on the audience for its deep layers and craftsmanship. Her ideas pave the way for discussions, create a large range of imagination and make you think a lot. Undoubtedly, we will discuss her work and creative position many more times.

Marianna Oakley,
PhD, art critic, 2013

AESTHETICS NAKEDNESS EXPERIENCE

It is both hard and easy to write about the contemporary artists. It is hard because they are just starting out in the creative field, and in most cases, such artists are in the process of artistic development. It is easy, because we live together with them in the same era and have a clear sense of the events that happen around us, and what is more important, we realize this without the help of history knowledge. It was a personal acquaintance, along with her paintings, that gave me an incentive to work with this young artist.

Often, when it comes to Guranda's paintings, the first thing that the spectator feels is the internal energy and the power that comes from her works. In her paintings, the viewer feels a special woman's intuition and energetic masculine strength that are in perfect harmony, and knowing that the author of these works is a woman, evoke an admiration and amazement. Indeed, these paintings have a magical power, which at a glance attracts the spectator with its strong energy and expressiveness and gradually plunges him into the world of passions. This world is very diverse: from the history of prostitution to modern society relations. In her paintings, even animals are somehow animated, have their fate and biography.

"The art is the second body of artist", because the artist puts into it the emotions are the idea that animates the artist's feelings in the painting. Here is expressed the emotional-intellectual consent of the artist, which begins a dialogue with the audience, but it is often difficult to find a common language with the society, because the audience quickly forgets the surface subject and accordingly, the painting does not leave any trace in the spectator's soul. In this regard, it is very interesting the conceptual art, because in order to understand the meaning of such painting, together with the form, you should be able to read the idea as well. However, very often, due to poor expression of forms, the spectator has no desire to understand the idea hidden behind the surface of the work. In case of Ms. Guraanda Klibadze, we are dealing with the opposite phenomenon, because the shape and the idea have an equally strong impact on the audience. The form attracts and intrigues, and the idea involves. In general, the artist creates an interesting topic, creates a problem, and as a woman, she is actively involved in it. She is released from any obligations, from any conventions, and left alone with the subject as a free human - a creative woman, who is trying to solve the problem of mankind.

Tatia Gvineria,
Art critic, 2008

SANCHO PANZA - THE GOVERNOR

“Sancho Panza-The Governor” is a landmark work of Guranda Klibadze. This is a large (150-150) graphical work made in the technique of monotype. Its size corresponds to the nature of performance. Bold, tempestuous energy transferred to plastic molds, the volume and harmony of black and white spots, creates a strong impression at first sight. The topic of “Sancho Panza-The Governor” is unexpected and surprising, and at the same time, immediately becomes interesting because of its versatile artistic expression. Sancho, this eternal poverty seeker of simplicity and earthly pleasures, the participant of gritty real life and a symbol of eternal poverty, this time arrogantly rides on a donkey. Donkey is so attractive and modest, that contrasts strongly with the confident movement of the rider, his dress and hat with feathers.

The manner of Sancho’s movement, how he holds a pair of reins (as if he holds the scepter of power) is not so much ridiculous as dramatic. He represents the hero of our times and evokes the emotions opposite to chivalrous spirit. Nevertheless, he is very familiar to us person and causes compassion.

Contemporary artist created a character that disturbed her greatly. He came out of the flow of everyday life and was brought to life as a conceptual object, which enabled the artist to express more important things than just creation of illustrations for the novel.

Composition of the painting reminds us the canvas of the entry of Christ into Jerusalem. The painting “Sancho Panza-The Governor” by Guranda Klibadze is the antithesis of this topic. Donkey represents the sinless souls of not yet saddled Christian believers. Christ, riding on a donkey, is the master of souls and this way he enters them into the heavenly Jerusalem.

This version of Christ as ruler of the human soul, which in this case is represented as a donkey, is more relevant when we see that everyday pragmatism and earthly passions strongly seize society.

Nowadays, the character of “Sancho Panza-The Governor” or simply “Sancho Panza” is very strong and topical. Who rules the souls of humankind? What power controls them?

A historic game. More and more new forces on the stage. Permanent farce, what we are witnessing, is forcing the artist to express her emotions in a figurative manner.

In her painting, she expressed her attitude to the riders who became the governors and imagined themselves determinants of human spirituality. Society is enslaved by lust for profit and the violence of earthly sense. From the point of view of the artist, all above mentioned is unbearable.

To the praise of the artist, we have to say that she successfully coped with the challenge and created an artistic character that will always disturb the society.

Dali Lebanidze,
Art critic, 2013