FORMA

Natalia Vatsadze
PORTFOLIO

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Natalia Vatsadze is artist, activis, independent curator, one of the founder and member of performing art Group Bouillon Group based in Tbilisi Georgia. In her works in which the body is always in the center she with cynical humor questions and criticized social, political and cultural processes than have accompanied the development of Georgia as an independent state in the last years.

LET ME SHOW YOU SOMETHING BEAUTIFUL

2024, The mobile Galery, ongoin Project

The mobile gallery without permanent space and location is intended to appear in various public places, exhibiting both Georgian and foreign artists, authors, activists and citizens willing to display their works in different ways, express their opinion, state their mind and, most importantly, be critical and political.
Inspiration behind the gallery is so-called hawkers, street vendors, who, in view of unemployment and poverty rates in the country, cannot afford to run their businesses legally and have to sell their goods in the streets. They occupy spaces near underground stations, on pavements, in various public and private spaces or move from place to place.
The gallery is a non-commercial project and doesn't have its artists. It aims to create a platform for artistic expression, develop critical thinking, promote contemporary art and artists and, generally, rethink and emphasize the role of art in social and political life.

11.04.2024	THE GREAT CHIEF, Vladimer Lado Khartishvili, Expo Georgia, outdoors space. Tbilisi
14.05.2024	SILANCE SPRING, Archil Kordzaia, Davit Kuchalashvili, Tamara Khmiadashvili, Giorgi Otiashvili, House of Writers, outdoors space. Tbilisi
01.06.2024	DANGEROUS GAMES N1, OS WISDOM, Expo Georgia, outdoors space.Tbilisi
15.07.2024	LOVE IS…, Konstantine Kitiashvili, White bridge, Kutaisi
16.07.2024	DANGAREUS GAMES N2, Lia Ukleba, White bridge, Kutaisi
12.09.2024	WHERE THE MOUNTAIN MEETS THE SEA, Collaboration project with THE NATIONAL TRUST OF GEORGIA, Tbilisi,
29.09.2024	LET ME SHOW YOU SOMETHING BEAUTIFULL, Ukrainian Photographers group exhibition Ainur Sakisheva,Maria Horshkova,Oksana Kami ,Oleksandr Osipov, Olena Lem berska,Sergey Melnitchenko,Stanislav Ostrous. Parlament of Georga. outdoors space Tbilisi
24.10.2024	MEETHING PLACES ARE THE SAME, Lia Ukleba, Collaboration project with THE NATIONAL TRUST OF GEORGIA , Tbilisi

LET ME SHOW YOU SOMETHING BEAUTIFUL
DANGAREUS GAMES N2, Lia Ukleba, White bridge, Kutaisi
2024

“Operation Swallow”
2025

Work explores intergenerational displacement through three intertwined historical episodes: the post-war expulsion of Germans from Poland under Operation Swallow, the 19th-century migratory muhajir movement in the Caucasus, and the exile of Pontic Greeks - an experience from which the artist draws her own lineage. These histories, though geographically and temporally distant, converge in installation as layered expressions of loss, survival, and cultural transmission.

Center of the installation is a table - not just a display surface, but a structuring metaphor for the work itself. In the Georgian tradition, the table, or supra, is a place of communal life where stories are told, songs are sung, and memories are preserved. Here, it becomes a narrative gathering place: a stage on which fragments of memory-personal and collective-are assembled, disassembled, and reconfigured.

Around and on the table are arranged elements that explore the interplay between state violence, exile, and intimate memory. A mosaic inscribed in Persian Alpabate , "Oh, Georgia beautiful..." (Work By Bouillon Group member Teimuraz Kartlelishvili) evokes a longing passed down through generations. A small sculpture of a toppled Stalin (Work by Bouillon Group member Vladimer Khartishvili) - a strong emblem of the authoritarian forces behind mass deportations - rests next to family photographs and postal stamps, tracing the meandering routes of intergenerational flight. Suspended overhead, paper swallows, caught in mid-flight, recall the symbols worn by youth resistance movements, embodying the fragile tension between flight and return, departure and belonging.

This symbolic interplay culminates in a striking hybrid form: a chapel built into the body of a Soviet Volga car. The sacred embedded in a symbol of state power, the spiritual and the political collapsed into a single vessel. This object speaks to the ability of displaced communities to reclaim the wreckage of history and transform it into new sites of meaning and continuity.

The installation is tied together by documentary and autobiographical texts printed on clothing tags - everyday materials that have become carriers of an inherited voice. These subtle textual interventions blur the lines between public record and private memory, offering fragments of testimony and lived experience that complicate any singular narrative of history.

Rather than attempting to reconstruct a definitive historical truth, the work opens up a porous field of shared memory - a space where histories converge across generations and geographies. Through gestures both symbolic and intimate, it reframes displacement not as an endpoint, but as a condition of transformation. The work is not a monument to the past, but a living structure of memory - where memory is not preserved in stone, but carried in breath, fabric, and song.

(Julia Hałas)

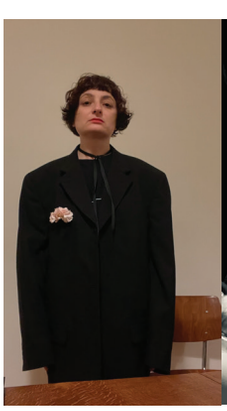
Car
Sound instalation
Material-metal,plastic,peper.
Size: L26xH16xW11

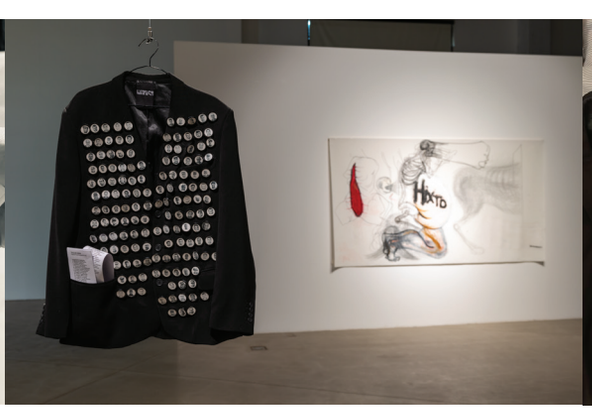
HOMLAND

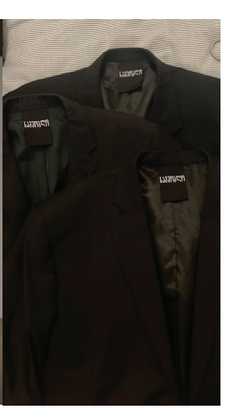
Size of the jacket's _XL
Plastic pins with photos of heroes died in 9,1989 and August 2008 in Georgia.
Video and sound installation
Duration _ 4min

The work depicts most tragic events in Georgia's recent history.
April 9, 1989 (also known as the massacre of Tbilisi or Tbilisi tragedy),
when soviet army crushed an anti-Soviet pro independence demonstration
resulting in 21 deaths, 17 women and 4 men and several underage amongst them.
Over 4000 demonstrators were hospitalized with various injuries.
2000 citizens were poisoned with unidentified chemical substances (poison gas).
1991- 1993 civil war in Georgia, 1991–1992 South Ossetia War
(also known as the First South Ossetia War), War in Abkhazia (1992-1993)
and The August 2008 Russo-Georgian War, also known as the Russian invasion of Georgia.

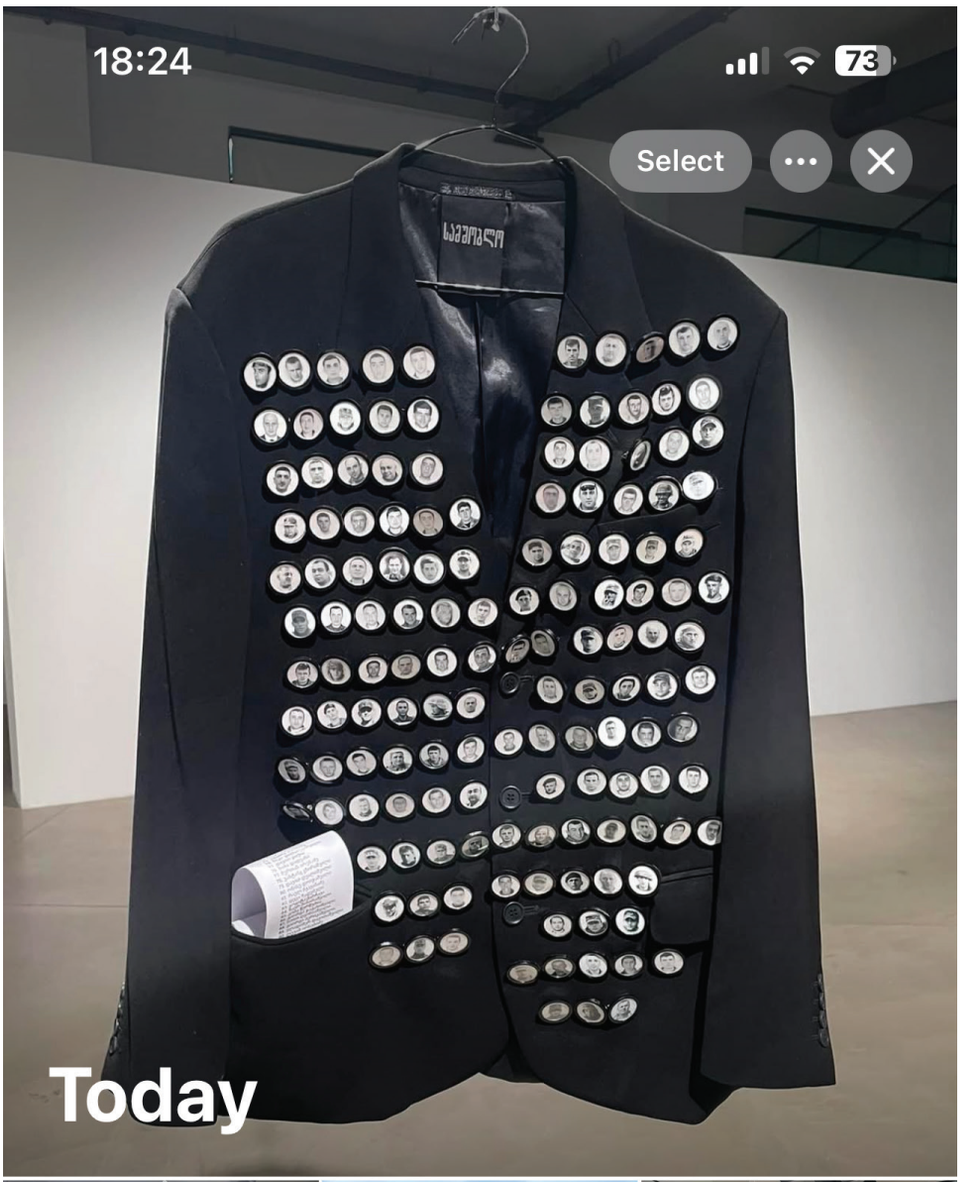
In Georgia, especially in one of its region Samegrelo, there was a tradition of pinning
brooches with photos of deceased family members on the chest.

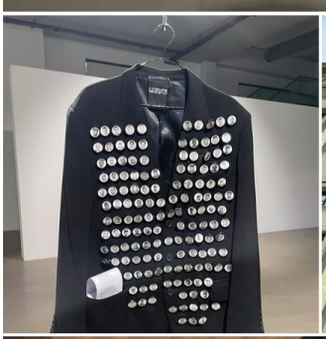


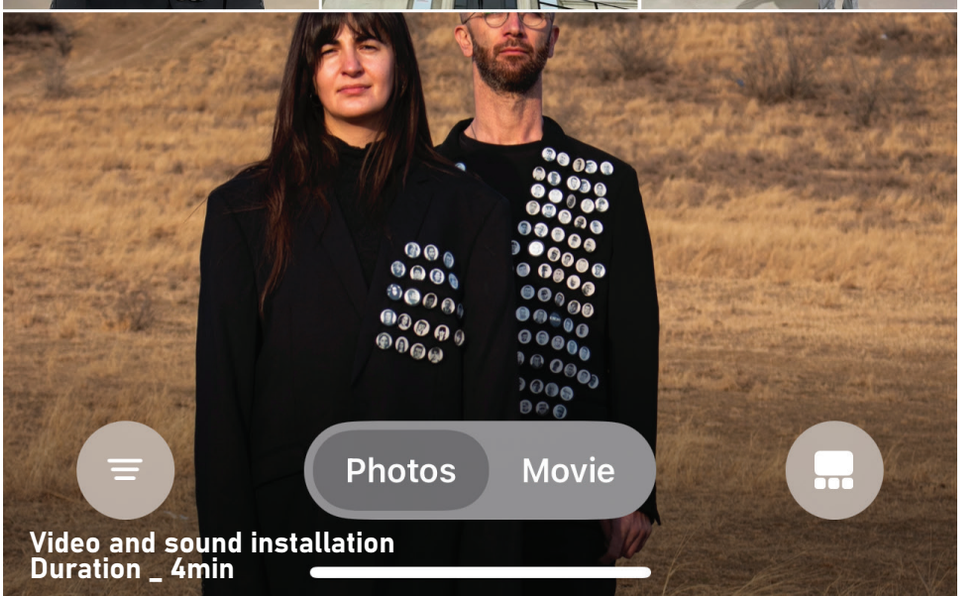




Group exhibition “Me and the Ark, Me and the Great Flood”
YARAT Contemporary Art Space
Baku, Azerbaijan







SUFRA

3.07.2025
Parlament of Georgia
The first performance in a series of future ones.
Duration_10 minute
Textile, the wind and me…

The work reflects the recent events in Georgia. The violence and repression perpetrated against the Georgian people by the current illegitimate government of Georgia. The evil hidden behind the cover of protecting Georgian traditions. On July 5, 2021 the groups of the people close to the government, under the name of protecting Georgian traditions, the sanctity of the family, and the church erected big metal cross in front of the Parliament, dispersed and beat journalists, which cost the life of one person - journalist _Lekso Lashkarava. Despite the fact that the cross was erected without a permit provided for by law, the authorities still do not dare to dismantle it.

Photo _ Mzia Saganelidze

My mother’s dresses from the 1970s.

SAKABE | STORIES OF FREEDOM KEPT IN THE CLOSET

2024

In the Soviet Union, fashion was strictly regulated, yet within the dull uniformity, people found ways to express their individuality. Georgia, often seen by Moscow as a peripheral region, enjoyed even greater freedom in this regard.

Here, the love for dressing uniquely was strong, and many were not content with the low-quality garments produced in local factories. While some managed to acquire imported goods through under-the-counter deals or from profiteers, such items were often too expensive for most. Those with sewing skills created stylish garments themselves, and many well-known tailors had no shortage of customers.

In this context, sakabe (a term meaning „material for clothes“) became a cherished gift. It was common to present sakabe at birthdays, weddings, or simply as a gesture of goodwill when visiting someone‘s home. A dress sewn according to one‘s personal taste offered a rare opportunity for self-expression, a small act of freedom that required no permission.

The Soviet Past Research Laboratory, in collaboration with artist Natalia Vatsadze, made the exhibition Sakabe: Stories of Freedom Kept in the Closet. Natalia‘s connection to the sakabe culture is personal; her grandmother, for instance, preferred purchasing textiles over ready-made clothes. These textiles were either transformed into garments by tailors or stored away in closets, sometimes never seeing the light of day.

This project was a tribute to these untouched sakabes - hidden treasures often stored as part of a dowry - and to the individuals who, in the face of Soviet monotony, used clothing to assert their individuality.

Every dress showcased in this exhibition were crafted from sakabes acquired during the Soviet era, with each piece being entirely unique. The spirit of the 1970s, with its Woodstock-inspired ethos of freedom that permeated the Soviet Union despite the Iron Curtain, serves as the artist‘s primary inspiration.

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SAKABE |STORIES OF FREEDOM KEPT IN THE CLOSET
The fabrics store in Tbilisi. Exhibition space.
2024

Raincoat with flag of Georgia

BAD WEATHER LOVERS

2023-2025

Text inside of the raincoat:

FOR GEORGIA
The work is dedicated to bad weather lovers, people fighting for freedom.
Natalia Vatsadze 2024

The work reflects the political events taking place in Georgia in 2023-2025. Unity, principle, courage, and spirit of struggle for freedom and the diversity of these people who took to the streets due to the change in the political course of the Georgian government.

Text in the pockets of the raincoat:

CONSTITUTION OF GEORGIA
Article 78 – Integration into European and Euro-Atlantic structures
The constitutional bodies shall take all measures within the scope of their competences to ensure the full integration of Georgia into the European Union and the North Atlantic Treaty Organization.

Flag of Georgia inside of the pocket of the raincoat arm.

Trademark
ART/POLITICS

BAD WEATHER LOVERS
(detail) inside of the raincoat

BAD WEATHER LOVERS
(detail) the pockets of the raincoat

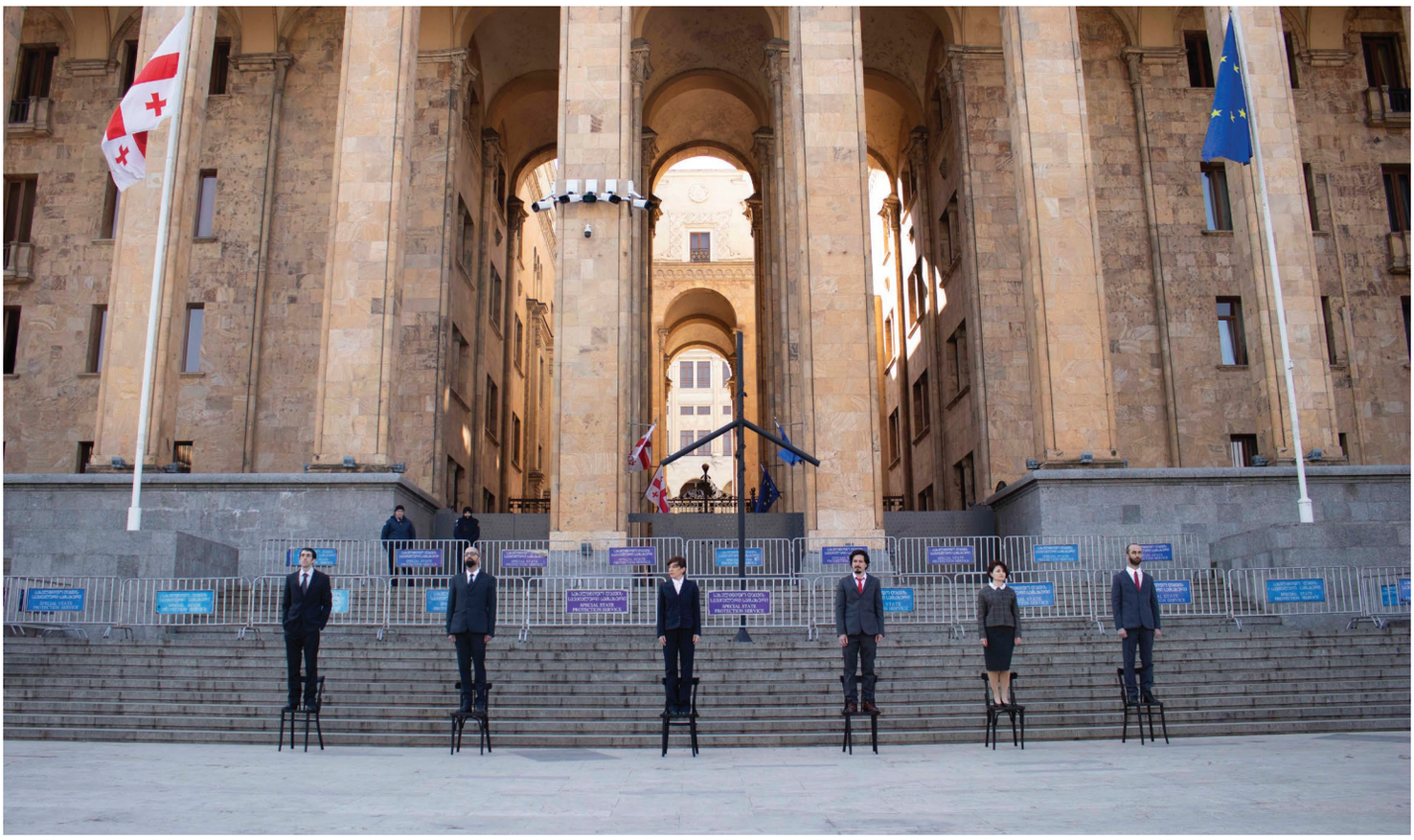
Walking tour poster

WALKING TOUR –TBILISI
ART AND POLITICS

(WHERE AND WHAT ARE THE POINTS OF INTERSECTION OF THESE TWO SPHERES)
2024

During the walking tour, you will learn about important political and cultural events in the recent history of Georgia (since the independence of Georgia on April 9, 1989) that took place in public space. Together we will discuss Art that speaks about politics and politics that uses artistic language, about how the protest, changed the architecture of the city and what is the impact of the rise of religious fundamentalism in the country.
During the tour we will share photo and video documentation of all events.
The tour is a collaboration project of the artist Natalia Vatsadze and one of the ex members of the political party “Girchi”-Archil Khachidze.

WALKING TOUR –TBILISI | ART AND POLITICS
Performance, Parliament of Georgia
2024



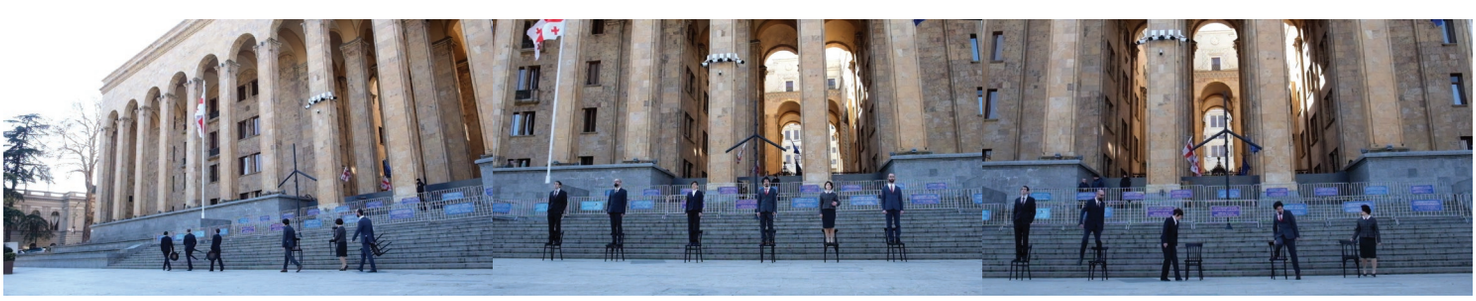
Intervention before the Georgian Parliament
2023, Tbilisi

WEIGHTLIFTING STRATEGIES

Bouillon Group, 2018 – 2024, intervention, performance

Performance series WEIGHTLIFTING STRATEGIES by Bullion group made in various spaces is the third part of the SOCIAL AEROBICS trilogy the Bouillon Group has been working since 2018.

Performances with the same name held in Moscow and Frankfurt in 2018-2019 years is the texts packed with political messages (The text read in Frankfurt refers to Georgia-Europe relationships since the creation of the First Republic of Georgia, and later – Georgia's joining the EU, while the one read in Moscow in 2018 discusses longstanding Russian-Georgian relationships in the historical context).
In Georgia 2023, Bouillon Group stood silently on chairs in front of the parliament to express the Georgian government's ignorance of the Georgian people. Words have been replaced by silence, the body language usually accompanying political speeches - by a single act and Interiors of press conference halls by public spaces.



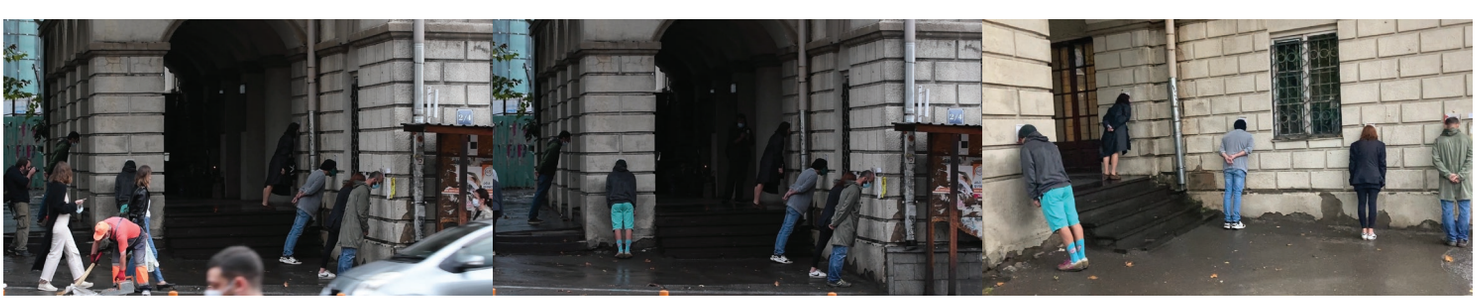
video documentation
15:00 min

WEIGHTLIFTING STRATEGIES
Intervention before the Georgian Parliament
2023, Tbilisi

CONDITION

Bouillon Group, 2021, intervention, performance

In the symbolic act, members of Bouillion Group are holding the building of the Arts Museum with their heads. The building, a cultural heritage site, is under threat of destruction thanks to the state cultural policy. The performance could have been done (or could be done) at any other building in Georgia: at the buildings of the government office, parliament or even churches since artists‘ actions in this country reflect the situation brought upon by the degradation and depreciation of these institutions.



video documentation
02:27 min

CONDITION
2021

BOUILLON barrier tape

BOUILLON SPECIAL FORCES

Bouillon Group, 2015, intervention, performance; Bremen, Germany

Bouillon Group carried out the performative action of “occupation and liberation” of public spaces in Bremen (Germany) in 2015. The group members were wearing special uniforms and “Bouillon badges” resembling military emblems. They spontaneously marked off the public areas of the city with barrier tapes thereby denying passage to people. Bouillion Special Forces is the study of the power and its influence on society - a collective experiment testing how the general public reacts to strangers’ actions and which forms of communication emerge in the process

video documentation
12:28 min

BOUILLON SPECIAL FORCES
intervention, Bremen, 2015

KALASHNIKOV PORRIDGE

Bouillon Group, 2015, performance, interaction, St. Petersburg, Russia

Russians have the saying “to cook porridge” (“заварить кашу”) for doing things with unpleasant consequences. In 2015, at the art festival Art Prospect, in one of the suburbs of St. Petersburg, Bouillon Group cooked porridge from Kalashnikov (AK 46) on Russian gas and hosted locals. The group took the plot of a well-known Russian folk tale The Hatchet Porridge as the base of their performance. The tale tells the story of a Russian soldier who uses his wit and cheating tactics to get what the desired. By combining Russian national food (porridge) and Kalashnikov, one of the features of modern Russian mentality, the group pointed at the rules of today’s Russian politics. Bouillon Group replaced the Hatchet with a Kalashnikov, the most popular gun in the world, which was purchased online in one of the central districts of St. Petersburg. During the two-day open-air cooking session, the group fed about 300 people wheat and buckwheat porridge prepared on Gazprom gas.

video documentation
02:38 min

What is the Meaning of Word Vladikavkaz and Who is Vladimir?
Installation, BASIS e. V., Frankfurt am Main, Germany

WHAT IS THE MEANING OF THE WORD VLADIKAVKAZ AND WHO IS VLADIMIR?

Bouillon Group, 2015, interaktion, performance; Vladikavkaz, North Ossetia, Russia

Im Jahr 1784 gründete Katharina die Zweite am Nordausläufer des Großen Kaukasus die Stadt Wladikavkas (aus dem Russischen übersetzt: „Beherrsche den Kaukasus“). Dieser politisch-strategische Zug spielte eine wichtige Rolle bei der Eroberung des Kaukasus und sollte die logistischen Verbindungen bei der Südexpansion des Russischen Reiches absichern.
Im Rahmen des „Alanica forum N9“ in Wladikavkas wurden Besucher gebeten einen Fragebogen auszufüllen. Ziel war es zu erfahren, wie die Menschen zur Bedeutung des Stadtnamens stehen. Basierend auf einem Wortspiel, fragt die erste Frage – „Was bedeutet das Wort Wladikavkas?” – nach dem Sinngehalt des Stadtnamens Wladikavkas, der aus dem Russischen übersetzt “Beherrsche den Kaukasus” lautet. Die zweite Frage forscht nach der Identität einer Person, deren Name klanglich in der gleichen Weise beginnt: “Wladimir”, was aus dem Russischen „Beherrsche die Welt“ übersetzt werden kann.
Jede Person, die den Fragebogen ausfüllte, erhielt im Austausch ein “Zertifikat” der Bouillon Group, welches besagt, dass sie “der Besitzer des Kaukasus” ist.
Insgesamt haben 258 Menschen an der Kunstperformance teilgenommen. Alle ausgefüllten Fragebögen wurden in einem Kunstbuch abgeheftet.

CV | NATALIA VATSADZE

Artist, Curator, founder and member of Art Group Bouillon

1978 born in Tbilisi, Georgia

2008 foundation Art Group Bouillon, Tbilisi, Georgia
2024 foundation Gallery “Let me shoe you something beautiful”

EDUCATION AND TRAINING
1996-.2000 Bachelor History and theory of arts, Javakhishvili State University Tbilisi, Georgia
2000-.2002 Master degree History and theory of arts, Javakhishvili State University Tbilisi, Georgia
2003- 2005 Post graduete student, Theory of arts, Tbilisi State Akademi of Arts, Georgia
2006- 2008 Post graduete student, Theory of arts, V.I.Surikov Art Institute Moscow, Russia

EXHIBITIONS/ DISCUSSIONS

2025

Group exhibition “Me and the Ark, Me and the Great Flood”
YARAT Contemporary Art Space
Baku, Azerbaijan
https://yarat.az/index.php?lang=en&page=12&yrtMaincatID=12&yrtSubcatID=0&yrtEventID=2430

Group Exhibition “The unbounded nature of a border”
Zona stuki aktualnej
Szczecin, Poland
https://zona.akademiasztuki.eu/exhibitions/the-unbounded-nature-of-a-border---coming-soon

Group exhibition “Fearless” Tbilisi Photography and Multimedia Museum
Tbilisi Georgia
https://georgiatoday.ge/fearless-in-tbilisi-the-emergency-art-market-redefining-resistance-through-creativity/

STORIES OF FREEDOM KEPT IN THE CLOSET -SAKABE
Collaboration with Soviet Past Research Laboratory, Tbilisi Georgia
https://www.sovlab.ge/en#homeSlider | https://www.facebook.com/events/1050132353157970

2024

TPMM Artist Talks about Art and Politics, Tbilisi Photography & Multimedia Museum, Tbilisi, Georgia
https://www.instagram.com/p/C9AOMIeohpq/

WEIGHLIFTING STRATEGIES, BLECH SPACE FOR ART HALLE E.V., Halle, Germany
https://raumfuerkunsthalle.de/en/weighlifting-strategies-by-bouillon-group/

KITCHEN SOCIOLOGY @CISR E.V. IS AT CISR E.V., Discussion/Bouillon Group, Berlin, Germany
https://www.instagram.com/p/C3-YltBiHvn/?hl=en

2023

PROTEST Performance in front of the Georgian Parliament, Shota Rustaveli Avenue 8, Tbilisi, Georgia
https://www.radiotavisupleba.ge/a/32665258.html | https://multimedia.ge/archives/7793

WEIGHTLIFTING STRATEGIES Intervention/performance in front of the Georgian Parliament, Tbilisi, Georgia
https://youtu.be/QspXK5vUeuY?si=EAX_t_h58GEgbvJN

2022

ANTIWAR.COALITION.ART, group exhibition, UQBAR, Gallery Weekend Berlin, Germany
https://antiwarcoalition.art/about

2021

CONDITION, intervention project, Georgian National Museum, Tbilisi, Georgia
https://www.youtube.com/watch?v=joOJlhF973c&t=42s

Oxygen Biennial, Biennial of Contemporary Arts Powered by Propaganda Network
https://www.instagram.com/p/CT9XTWEIET0/

Fears, group exhibition, Arsenal Gallery Bialystok, Poland
https://contemporarylynx.co.uk/taming-the-fear-at-the-bialystoks-arsenal-gallery

2019

Maiden tower; To be a Women, International festival of contemporary Art, Museum of Modern Art Baku, Azerbaijan
https://tobeawoman.az/2020/

Post-What? Neo-How? Contemporary Configurations of the Former Soviet Space, 7th Garage International Conference, Garage Museum of Contemporary Art, Moscow, Russia
https://www.e-flux.com/announcements/286792/7th-garage-international-conference/ | https://garagemca.org/en/event/strategies-for-weightlifters-a-performance-by-bouillon-group

2018

Bouillon by Bouillon, solo exhibition, production and exhibition platform basis e.V, Frankfurt a.M., Germany 2018
https://basis-frankfurt.de/en/show/bouillon-group

2017

Illegal Kosmonavtika, group exhibition, organization Apexart, The Institute of Space Structures, Saguramo, Georgia
https://apexart.org/images/guruli-natroshvili-press.php

2016

Aesthetics of Repair in Contemporary Georgia, group exhibition, Tartu Art Museum, Estonia
https://artmargins.com/aesthetics-of-repair-in-contemporary-georgia-tartu-art-museum-estonia-march-24-may-29-2017/

The 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art's, Brisbane, Australia | https://collection.qagoma.qld.gov.au/page/bouillon-group

2015

Im inneren der Stadt. Öffentlicher Raum und Frei-Raum, group exhibition, Gesellschaft fur Aktuelle Kunst (GAK), Bremen, Germany 2015 | https://gak-bremen.de/en/15_inside-the-city-public-space-and-free-space_en/

Performatik 2015, Brussels Biennial of Performance Art, Kaaitheater, Brussell, Belgium
https://www.bruzz.be/en/culture/theatre-dance/performatik-here-and-now-performance-art-2015-03-12

Biel/Bienne Festival of Photography, Biel, Switzerland
https://bielerfototage.ch/en/Exhibition/religious-aerobics/

2014

Sights and Sounds: Poland, group exhibition, Jewish museum, New York, USA
https://culture.pl/en/article/baumgart-and-bregula-at-the-ny-jewish-museum

2013

The Power of Voice, festival, Brut Theatre, Kunstlerhaus, Vienna, Austria
http://archiv.brut-wien.at/programm/detail/933/en/index.html

Kamikaze Loggia, group exhibition, Georgian Pavilion at the 55th Venice Biennale, Venice, Italy
https://www.biennialfoundation.org/2014/01/kamikaze-loggia-the-georgian-pavilion-at-the-55th-venice-biennale-stays-for-the-venice-architecture-biennale/

2012

The Journey to the East, group exhibition, Museum of Contemporary Art Krakow (MOCAK), Krakow, Poland
https://en.mocak.pl/the-journey-to-the-east

2011

IMAGO, group exhibition, Galerie fur Zeitgenössische Kunst (GfZK), Leipzig, Germany
https://gfzk.de/en/2016/ennini-palavandishvili/

2010

Frozen Moments: Architecture Speaks Back, group exhibition, The Former Ministry of Highways of Georgian Soviet Socialist Republic, Tbilisi, Georgia
https://geoair.blogspot.com/2010/07/frozen-moments-architecture-speaks-back.html

2009

Betlemi Mikroraioni, Art Zone, a public art project in Betlemi district, Tbilisi, Georgia
https://www.e-artnow.org/announcement-archive/archive/2009/10/article/ACTION/2535/

BOOKS
2021 Social Aerobics, Bouillon Group, Khatuna Khabuliani, Sophia Lapiashvili
Published by KEW, The Jan Nowak–Jezioran´ski College of Eastern Europe in Wroclaw Zamkowa 2, 55–330 Wojnowice, Poland
ISBN: 978-83-7893-284-0
https://bouillongroup.com/books/

Bouillon by Bouillon, catalog of the solo exhibition
editor Christin Muller und Felix Ruhöfer, basis e.V.
published by DISTANZ Verlag
ISBN 978-3-95476-376-4
https://www.distanz.de/en/bouillon-group/bouillon-by-bouillon

RESIDENCY

2024- 2025 ZONA LAB -Artist in residency program in Szczecin.
https://zona.akademiasztuki.eu/zona-lab/zona-lab-artist-in-residency-program

2024 PATS CONTINUES TEMSE
Month art residency program in Kutaisi
https://www.instagram.com/p/C9rx7PyIqXy/?img_index=1

GRANTS, AWARDS

2019 Zygmunt Waliszewski Visual Art Prize, Polish Institute in Tbilisi
https://agenda.ge/en/news/2019/1379#gsc.tab=0

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