

THE VELVET SUN
Tato Akhalkatsishvili

Tato's continuous research and searching is permanently and deeply soaked with a dream, aura of which influences the present, where the earth and related events go way beyond the reality and enter the areal of unattainable time system. The artist's work is generally of an artistic character, however his experiments join other levels as well; the exposition also demonstrates 11 minutes video and 2 specifically arranged areas. The topic, which unites artist's works and exists independently of the means of expression, used by him, remains unchanged and each time by means of visual travelling the search for it reaches the place, which is totally unreachable and is unfolded in its inaccessibility.

Akhalkatsishvili aims at finding that nonspatial point or that non timely moment, where past and present meet, where psychological bonds, together with our subconscious memory, in present or every day, in the moment of making decision connects to implemented actions, roots of which lie in complex inherited items. Of course, this type of search is instinctively connected to social and political dynamics, which is characteristic to the history Georgia and other Post Soviet countries, namely connection of those nations to a suspicious reality and practically untouched future.

Moreover, his attention is concentrated on outmost political dynamics, which also depends on lifestyle and regime of those nations.

Name of the exhibition is directed towards special historical moments, however it is not completely so as those moments are related due to different reasons and changes, times do unite and words of generations meet. Exhibition named "The velvet sun" invokes encouraging power of sun, whose radiance is reflected from its own deep tissue and turns into poignant and frequently complicated reality, however, owing to its ability to permanent growth it is always directed towards the universe, where past experiences are based on prescient visions. The sun, being in the position of continuous renovation and at the same time distant reflects possible dynamics of new stream of consciousness, which is in the process of searching for improved thought and as it is clearly seen in Tato's works, the matter concerns the type of consciousness, resembling an iceberg, drown in a messy memory; it always exists and is ready to explore the reality.

Perhaps, this hard but valuable woven element indicates a mantling in Tatos's work, reminiscent of the fact that what is visualized is a result of the inner process of expression, through which the steams of light and darkness emerge on the surface.

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It's a manling that is the most secret of the consciousness of the artist and reminds of the search for almost drowned stages for children, where from do their emotions appear from? What are they clinging to?

As it may seem, Tato's artistic searching is based on the discovery of founder of phenomenology Edmund Husserl, which depicts the way made by the consciousness. In survey of consciousness, more precisely in survey of a memory, which represents fundamental element for construction of the whole consciousness, Husserl explains that the process of memorizing is not only limited to "storage" of the memory.

If we cite words, written in the book "Structure of memory" by Carmine Di Martino, storage of memory according to Husserl may be perceived in the following way: "this content, "impression", by the force of the flow and transformation into the past, does not go outside the vivid consciousness, moreover, it belongs to itself owing to the "storage of memory", which resembles comet tail, belt or horizon of conscious reality. Storage of memory represents a vivid time horizon, its comparison to the primary memory is possible by means of perception, which is phenomenologically different from the latter.

And in relation to music performance of this act by the consciousness: "Only because of the past (and future) "hours" at this particular time are connected to it on the memory level, and we perceive melody instead of perception of particular moments, which means conveying a sense of subject and not a rhapsody of emotions".

Therefore, the untouched colors, that have absolute chromatic power, the undefined forms that are reminiscent of the hidden world, the figurative and abstract colored linkage in Tato's works is probably the "memory storing" tree branches, it's that delicate process, through which the memory, by means of the events, that happened in the past, goes back to the line of memories and in reality, they are feeling and unconscious reactions according to the state of soul. Perhaps it is what boils and revives in the most deep levels of the sun?

Such survey, based on human consciousness and presented in this work is transmitted by visually strong events, which depict not only one peculiar fact but similar obscure future or evens, which happened in the past, as emotions for each individual are transferred loudly and real facts are put first.

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The objective of the exhibition is to emphasize the idea behind the background, which includes all works of the artist, the constant, almost volcanic drive, through which the subjective consciousness seeks to capture more widespread historical awareness, the moment, when you pass from one to another and vice versa.

The matter concerns a wide variety of interests, that appear in the landscapes with modified dashing landscapes, where the elements reflected in the events are evident and are particularly noticeable by the emotional force that arises in observation of some subject.

The expressive feature that characterizes Tato's artistic creativity is quite symbiotic in his research-searching lines as well as lines and colors of personal memories and, at the same time, the universal language. These striking and attractive colors that sometimes appear to have looked like they always seem to have something to do with fire, would be the colors of the same element or the other gradation and thus show the dance movements that are present in some objects and suddenly disappear. These forms indicate that the movement, which does not exist, however, strives to move on to the desire of the movement in which the present and present images represent each other and where consciousness is shaped in a wonderful and difficult reality.

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