

DREAM 3.0

*"I am no bird; and no net
ensnares me: I am a free
human being with an
independent will"*

NIKA QUTELIA



DEDICATED TO THE CREATIVE COMMUNITY WORLDWIDE

CONTENT CREATORS

NINO IMERLISHVILI



Journalist

GVANTSA KIKALISHVILI



Journalist

NIKOLAZ NADIRASHVILI



Contemporary Art and Arts
Policy Researcher

BIIMO



Artist

MAGAZINE INCLUDES:

A2 PRINT ART .PDF FILE (42X59.4 CM 300 DPI) BY NIKA QUTELIA

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CONTENT

- [ABOUT STREET GALLERY](#)
- [INTERVIEW WITH NIKA QUTELIA](#)
- [INTERVIEW WITH NINO BOSIKASHVILI](#)
- [ART FROM GEORGIA | SAKARTVELO](#)
SOVIET QUEERTEMPORARY: SERGEI PARAJANOV
- [DIGITAL FASHION](#)
AR TECHNOLOGY IS SHAPING THE FUTURE OF FASHION RIGHT BEFORE OUR EYES
- [TAMOONZ: PIONEERING THE FIRST STEPS OF GEORGIAN STREET ART](#)
- [A.I. POETRY](#)
- [NEW EXHIBITION SPACE | THEATRE 42 X STREET GALLERY](#)

ABOUT





I AM LEVANI GELASHVILI EREDELI, AN ART MANAGER AND THE FOUNDER OF STREET GALLERY. SINCE 2007, I HAVE SPEARHEADED FESTIVALS, EXHIBITIONS, AND PROJECTS WITH BESPOKE EDUCATIONAL PROGRAMS FOR EMERGING ARTISTS. MY ULTIMATE GOAL IS TO SUPPORT AND EMPOWER ARTISTS TO BRING THEIR VISIONS TO LIFE AND PROPEL THEM TO THE FOREFRONT OF THE ART SCENE.

STREET GALLERY IS NOT JUST ANOTHER ART PLATFORM; IT'S A CREATIVE MOVEMENT THAT CHALLENGES THE CONVENTIONAL GALLERY CONCEPT. WE PROVIDE AN ALTERNATIVE, NON-TRADITIONAL SPACE FOR EXHIBITIONS ACROSS DIFFERENT COUNTRIES AND CITIES. OUR CONCEPT INVOLVES USING ART BOXES INSTALLED IN OPEN AREAS AND STREETS TO INTRODUCE ART IN A WAY THAT IS FREE AND ACCESSIBLE TO EVERYONE.

OUR STORY BEGAN IN 2010 WHEN DIGITAL ART WAS NOT AS TRENDY AS IT IS TODAY. HOWEVER, SOME OF US, INCLUDING MYSELF, HAD ALREADY STARTED WORKING IN THIS MEDIUM. WITH A PASSION FOR PROMOTING DIGITAL ART AND PROVIDING OPPORTUNITIES FOR ARTISTS TO SHOWCASE THEIR WORK, I FOUNDED STREET GALLERY. IN 2016, WE WERE OFFICIALLY LAUNCHED.

OUR APPROACH HAS GARNERED IMMENSE SUCCESS, STARTING WITH THE STREETS OF BATUMI AND LATER EXPANDING TO TBILISI, TALLINN, AND EVENTUALLY REACHING VARIOUS LOCATIONS WORLDWIDE.

WE ARE PROUD TO SAY THAT WE COMPREHENSIVELY COVER THE COST OF ORGANIZING EXHIBITIONS AND WILL CONTINUE TO DO SO.

IN 2022, WE TOOK IT A NOTCH HIGHER BY CREATING AN ONLINE DIGITAL ARTS MUSEUM ON OUR PLATFORM. THIS MUSEUM ALLOWS ARTISTS TO PRESENT INTERACTIVE 3D OBJECT SCULPTURES, GENERATIVE ART, VR, OR SOUND INSTALLATIONS.

**JOIN US ON THIS CREATIVE JOURNEY BY VISITING OUR WEBSITE TO EXPLORE THE VARIOUS STREET GALLERY LOCATIONS:
[STREETGALLERY.IO](https://streetgallery.io)**

INTERVIEW WITH NIKA QUTELIA





NIKA QUTELIA



VISUAL ARTIST FROM GEORGIA



The contemporary world where art and technology are closely tied together engenders diverse synthetic art. The development of digital technology and its interactive, lively nature allowed artists to express their ideas in diverse ways and present them to various communities with differing interests. Georgia has its fair share of interesting digital artworks. Behind them are people who have decided to research this not-yet-fully explored space in their own unique ways, trying to capture the interest not only of the Georgian but of the international public.

Nika Qutelia is one of the outstanding Georgian artists. His art combines 3D art and graphical design. His latest works are characterized by abstract forms and figures that are tactile both in texture and visually. Nika's connection with art was sparked by curiosity and interest which are, in general, the strongest drivers behind artistic development. Nika was first discovered by art circles in 2017 when he used social media to launch his first project, [Pirosmoney](#). Collage artworks objects and spaces familiar to the viewers in spectacular fashion. For social media users, the project became a series of distinctive visual narration, and for the author – the beginning of a great artistic journey.

“The first instrument connecting me to digital arts was my cell phone. We often fail to appreciate the amount of information and possibilities provided by this tiny gadget. I started working on Pirosmoney using a mobile application. Initially, I simply took photos, edited them, and uploaded the visually manipulated images to social media. However, later on, I started making collages and the project assumed its form. I did everything through the mobile app. My first exhibition was also a collection of artworks made in the app. This was surprising for curators and viewers alike. To be honest, this was an interesting experience for me too. I was also surprised. Beyond the technical capabilities, our small mobile gadgets encapsulate information that has no bounds and confines. Nowadays there is no need to travel a lot and see everything in the physical world – all this material is in your hands. If you are interested, you can become acquainted with the latest news and trends, popular culture, ongoing change, and various forms of art – all this is accumulated in the mind and is eventually transformed into inspiration. Informative knowledge and perception of the environment that we live in today is one of the essential assisting forces for any artist. Such works are always relevant, they always capture more of the public attention. Considering this, one must constantly be, to put it in these terms, a follower of the informational flow”.

Throughout the history of humankind art has always co-existed with humans. It would appear in various forms and develop in many directions. Common characteristics for all ages are emotions and ideas that emerge through the influence of the perception of the environment and memories of the past. They can be abstract enough to not be connected to a specific memory or fact but still, have a profound influence on the artwork. Nika's childhood and past memories are remarkably distinctive. He was born in Sukhumi, Georgia, but like many other Georgians, he and his family were compelled to leave their country. This was due to the most tragic episode in recent Georgian history. In 1992 a war broke out in Abkhazia, a region in the north-west of Georgia. Abkhaz secessionists, supported by the Russian army, clashed with Georgian armed forces. The war ended in 1993 with the fall of Sukhumi to the Abkhaz forces. Consequently, Georgia lost Abkhazia, part of its sovereign territory. It was due to this war that Nika and his family were forced to their hometown, Sukhumi, and move to Russia.

„My memory has not retained any impressions of war. I was three years old back then and I remember only small fragments. We returned to Georgia from Russia in 2006. I was already an adolescent by then. I felt like an outsider in Russia – we had to move to new cities constantly and none of them were my home. However, when I returned to Georgia, I discovered that I was an outsider here too – I was alien to the environment, and the people. I could not speak Georgian and this made communication with the rest of the society even harder. I cannot say that my artworks depict some specific moments from my past, but they do reflect the emotions that I have felt, even early in my life.” – Nika Qutelia

Along with the content, the technological side also forms an essential part of digital art. Due to this specific nature of digital art, refining and developing one's style requires learning digital programs and lots of practice, which obviously demand substantial time investment. People interested in art often find it hard to find time for their craft due to their quotidian obligations and are sometimes even forced to give up on art. In Nika Qutelia's case success came as a result of leaving his comfort zone and making a decision that would probably be challenging for many – he decided to quit his mundane job, leave the comfort zone and fully concentrate on art. He started this process by learning various computer programs. Around three years later, Nika is one of the most successful and exceptional artists in Georgia.

The digital world often provides contemporary art with novelties and along with these novelties – new possibilities for commercializing artworks. One such accomplishment of the contemporary, technological age is NFT.

“A year ago, at the time of the biggest hype (Bull Run) around NFT, I started actively researching this technology. It is a great means for a digital artist to sell their works at quite nice prices. One can create crypto art, publish it on a relevant platform, and be eventually discovered by a collector. This is what happened in my case too: the buyer found me through social media and wrote to me. He started with general questions, I replied and we engaged in a dialogue. Eventually, he told me that he was a collector and wanted to buy one of my works. I could not believe this initially but the next morning I discovered that my NFT had in fact been sold. Unfortunately, I did not follow this up with active engagement with it because it requires great concentration, persistence, and time. You need to create new artworks, share information about them through social media, etc. In short, you need to take many details into account. However, it also creates many unique opportunities for digital artists”. – Nika Qutelia

Along with digital art, one of Nika Qutelia's main interests is Music. In the past, he participated in several collaborative projects with Georgian musicians. He is a co-founder of a musical project [FlowFlow](#) Magazine. His love for music has remained with him in his current profession too and nowadays Nika is creating cover art for various international musicians. Artists generally reach out to him on Instagram. Case in point, he is currently planning an important collaboration with an American art collective and label [PGLAN](#) which was founded by Kendrick Lamar and Dave Fry.

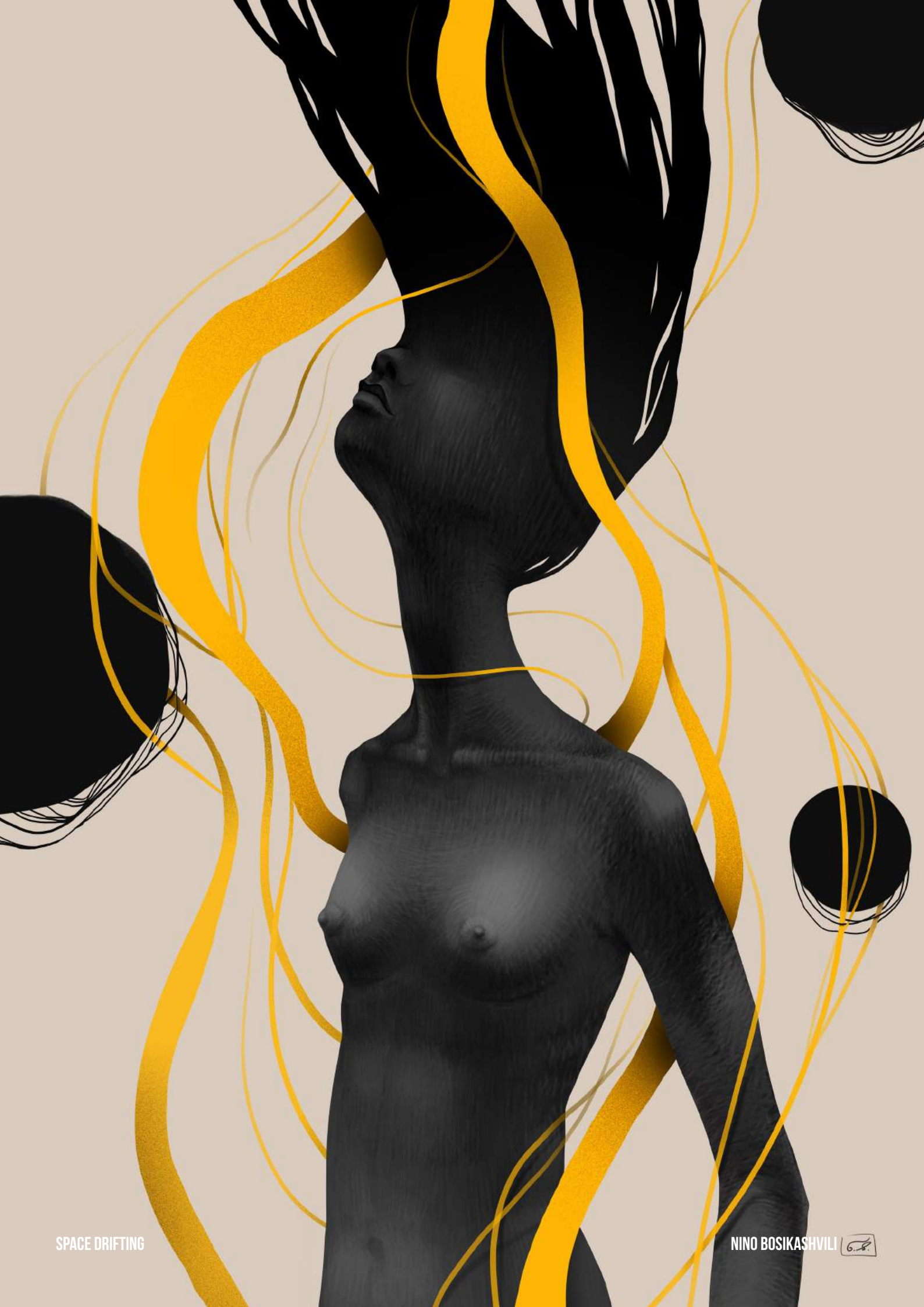
"A PGLang artist, [Tana Leone](#) followed me on Instagram a short while ago. After this, the co-founder of the label, [Dave Free](#) also subscribed to my profile and sent me a message. I was very excited and surprised. Dave Free liked my works and we are now thinking about collaboration. I think this opportunity was generated by social media. It was this space that allowed me to get acquainted with lots of interesting artists, get in touch with many buyers, and launch numerous interesting projects".

If it's appropriate to describe an artist as "self-made", the epithet would fit Nika Qutelia perfectly. Through his interest and determination and by channeling his resources in a single direction, he has turned his avocation into the profession. This is yet another proof that in the contemporary world talent, hard work, and the ability to correctly orient ourselves open doors to great opportunities for us.

"It's hard for me to think about myself as a successful artist, but I would be very happy if my example serves as motivation for somebody and I would do my best to share my experience with them"
– Nika Qutelia, Visual Artist



INTERVIEW WITH NINO BOSIKASHVILI



SPACE DRIFTING

NINO BOSIKASHVILI 



NINO BOSIKASHVILI



MULTIDISCIPLINARY ARTIST



THE DIVERSE ART OF A GEORGIAN MULTIMEDIA ARTIST AND ARTISTIC EXPERIMENTS IN THE DIGITAL WORLD

Technological progress has fundamentally altered our everyday life. Ideas that we encountered in Sci-fi movies several decades ago have turned into reality. Digital technologies have created a world without boundaries. In this context, foresight and creativity become invaluable. Digital art is a product and inseparable part of this contemporary age as it has become, along with self-expressive and creative endeavors, an exercise in a certain kind of study of our age's technological capabilities.

Today we can discover many gifted artists who work through alternative means, conceptions, and unique styles and suggest new ways of perceiving art to their audiences. Nino Bosikashvili is a Georgian artist who employed the multifaceted capabilities of digital art through various media, creating many experimental artworks. Nino is part of a relatively small group of Georgian artists who turned technology into a part of their art at a time when digital art was considered a novel and largely unknown field in Georgia.

“When asked about my future profession, I would respond, since my early childhood, that I wanted to become a painter. Parents noticed my interest toward art and helped me develop my creative skills. In 2003 I enrolled in the Department of Painting and Restoration at Tbilisi State Academy of Arts. Despite being relatively interested in the field, I found the program insufficiently creative. I decided to do my MA in multimedia design. While these technologies had been introduced to our country only recently, I had access to them from an early age due to the profession of my family members, as my father and my sisters are IT professionals. At the time of enrolling in the MA program, I had already realized that this was a diverse field that would enable me to be more creative and offer me more artistic freedom. The learning process did indeed turn out very interesting and my art became tied to digital technologies” - Nino Bosikashvili

In Nino's case academic education and learning traditional painting methods have created a foundation that she interlaced with techniques of working with contemporary mediums. Nino's artistic projects include works that present themselves as a certain kind of installations created through the synthesis of physical and digital art. By fusing traditional forms of fine art and contemporary media, the artist has created multiple experimental projects and singular artworks.

“Choosing media is often based on the idea. My education in fine art greatly aids me in assessing and creating artworks ” – Nino Bosikashvili

It's hard to pinpoint the exact media that Nino Bosikashvili works with. As she explains, she tries to experiment in all directions. And her artistic curiosity, to reiterate, manifests itself in diverse forms, synthetic and experimental artworks.

Nino's works often make her attraction and interest in Sci-fi evident.

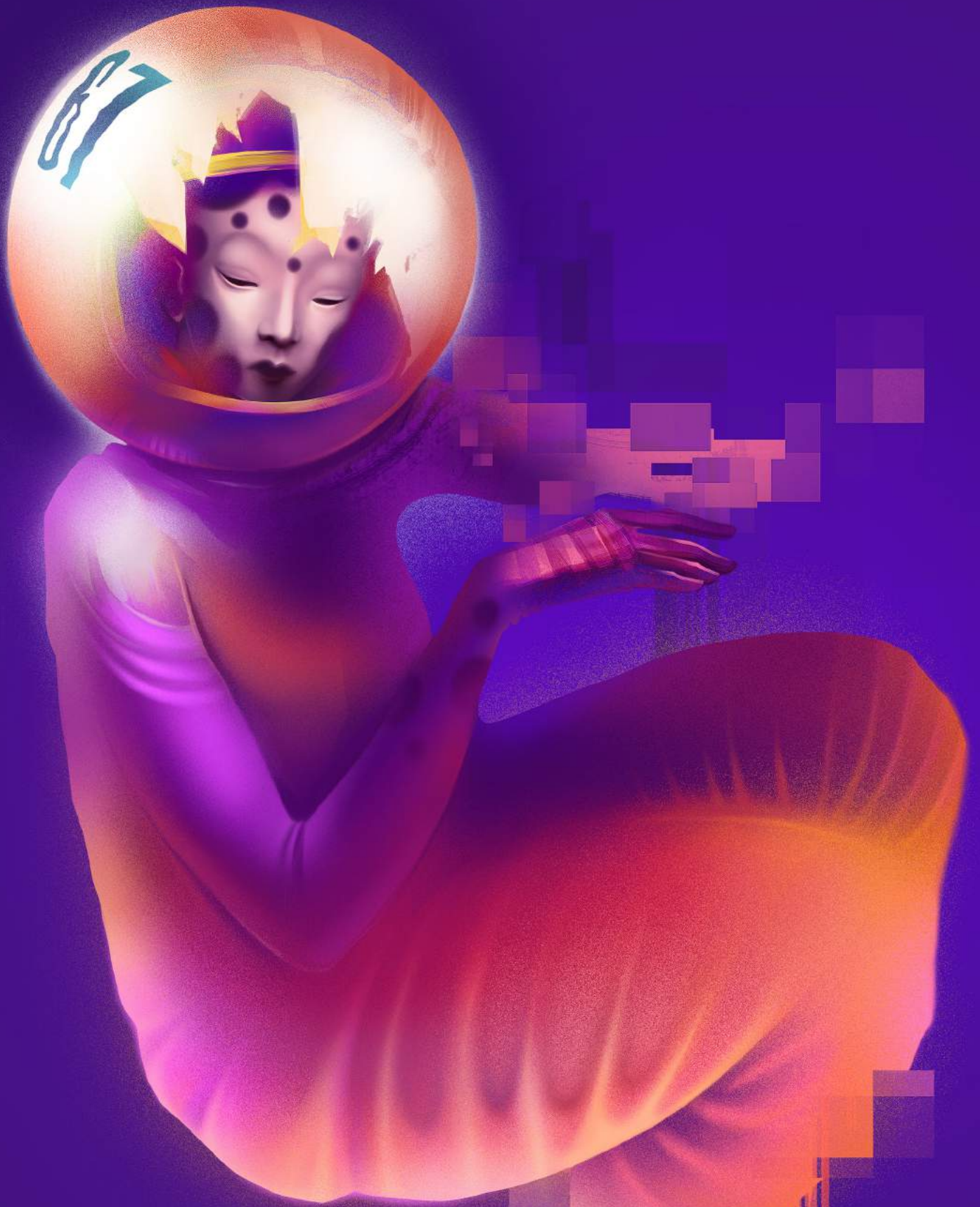
“Sci-fi appeared in my works inadvertently. I have been chewing this genre over for the last few years. The dominant theme in my recent works has been the multiverse. Humans, in general, have a proclivity toward searching for and studying inexplicable phenomena. As an artist, I have found this theory rather interesting artistically, and for the last few years, I have been actively working on it. The topic is so large in the scope of its content that it provides me with opportunities for interesting experiments.”

For artists working in the space of digital art Crypto art is an important tool that enables them to present, and, most importantly, commercialize their art in new ways. Integrating NFT into her artistic work has brought Nino, as an artist, many new possibilities.

“Along with opportunities to gain income from art, NFT has introduced many changes in terms of intellectual property. The piracy of artists' works is commonplace in the digital world. You may publish a work and then someone may simply take and use it for various purposes, and share it without your consent. With NFT technology, protecting intellectual property becomes a priority”.

Nino now lives in Australia. She left Georgia in 2023 and now carries on with her work on a different continent. However, nowadays the traditional perception of time and space is different and geographic location is irrelevant for activities related to contemporary technologies. The most important thing is constant access to the digital world. New ways of interacting with the outside world have totally altered the lines that connect art with its audience. While people went to galleries and museums in the past, now these spaces have been supplanted by the internet. Social networks have become the leading platforms for getting information about novelties and ongoing processes in the artistic world, and searching for and finding new artists. In this context, interacting with their audiences has become a bigger priority for artists.

“In the contemporary age artists no longer merely exhibit their works; they also present to the audience ideas behind certain artworks. Art has become a kind of way for sharing information. We live in interesting times in many regards. Events change rapidly around us. And this directly influences the form and the content of art. I think that studying recent trends and getting acquainted with novelties is important for an artist. Having information helps us keep up with events. However, I must note that these artistic trends are created by us – creative people. This is a reciprocal process”.



68

ART FROM GEORGIA | SAKARTVELO



THIS IMAGE WAS GENERATED WITH MJ 5.1 AND ITS ORIGINAL SOURCE IS SERGEI PARAJANOV'S THE COLOR OF POMEGRANATES.

SOVIET QUEERTEMPORARY: SERGEI PARAJANOV

Last three years, I have been researching the role of Christian imagery in contemporary art of late socialist and post-Soviet times. I support the idea that the artists in the 1970s and 1980s referred to Christian iconography to oppose the authoritarian regime: I argue that within their creations, they somehow enacted Christian values. They tried to achieve a spiritualising effect across the atheist realm.

The scenario is slightly different when we talk about the post-Soviets: they incorporate religious motives in more technical terms. Their artworks are not about faith anymore, but there we witness just the return of religion as such. The addressee here is not the authoritarian State anymore but pseudo-patriotic, nationalistic, and patriarchal trends and the institutions which back these trends, such as the Orthodox Church itself, which played a central role in solidifying nationalism in Georgia.¹

However, hypotheses in art history are always challenging, and usually, we, art historians, are forced to develop alternative narratives and theories considering the exemptions. The deviant artist Sergei Parajanov moved me to create this very alternative narrative: what he did was not simply opposition towards the authoritarian regime. I argue that what he did also responded to the challenges on a societal level which became very active after his death, such as the devaluation of Christian values, disrespect of human rights, especially the rights of queer people, in the name of God... the series of inter-Caucasian conflicts and so on.

The Soviet regime arrested Sergei Parajanov two times, first in 1948 for three months and then in 1973, for four years, on charges of sodomy and distribution of pornography.² However, the main reason for his arrest was the fact that he was an anti-Soviet person – a very dangerous mind for the regime and he was also very cross-regional, sort of cosmopolitan at that time – a very dangerous mind for the nationalistic agenda, to be unapologetically unleashed after the collapse of the Union.

Considering this nationalistic and pseudo-patriotic trend, which is very active now in Georgia, very often, the sexual orientation of the artists of the Soviet era is not being discussed, as if it is still something for the nation to be ashamed of. Some advocate the idea that sexual orientation should not be considered while discussing the creative legacy of an artist. I do not support this methodological point of view because I know the power and the role of sexual identities in creative processes. And when we talk about Parajanov, it is even methodologically unethical to skip his sexuality. He considered his sexuality one of the defining factors for his creativity: once he said to Tarkovsky, “Andrei, you are a talented director for sure, but you are not a genius... because you are not a homosexual, and you have never been arrested”.³

¹ Nadirashvili, Nikoloz. 2019. “[The Great] Schism and Contemporary Visual Arts.”

² Zoidze, Temur. 2020. Parajanov. October 11. [Accessed December 24, 2022.](#)

³ *ibid.*

Leah Feldman, Associate Professor at the University of Chicago, positions Parajanov, both the work he did and the lifestyle he pursued outside the space and time... confronting Soviet nationalist patriarchal hegemony: “[...] Parajanov’s films also reject visions of the heterosexual, cisgender Soviet male as the embodiment of the revolutionary spirit [...]”, she says. Moreover, Feldman discusses one concrete scene from *Ashik Kerib*, a film directed in 1988 by Parajanov and Abashidze, where she further highlights Parajanov’s artistic research subject:

In the [scene](#) in which Ashik visits the Shah, he exposes his disguise, breaking the sense of cinematic verisimilitude and connecting this gesture to his performance of masculinity. He sneaks into the palace, whispering to the guards in undubbed Azeri as he crosses the threshold. “Unfortunately, I don’t have a moustache”, he says as he traces one across his upper lip with his finger. Utterance and gesture reference the connection between a beard or moustache and masculinity, respect, and age, thus underscoring Ashik’s youth and sense of invisibility. Parajanov then captures the character’s self-disguise as he removes a guard’s beard and applies it to his face, highlighting the artificial of the costume and his visibility with this acquisition of a marker of mature masculinity.⁵

Researching Parajanov’s art is a superb endeavour for an art historian, considering his incorporation of different iconographies. And as it becomes evident, one of the iconological explanations of what he does is to tackle the issue of masculinity, what we call toxic masculinity today and the hegemony of patriarchal power. Along with the last supper scenes, the symbol of fish and many other motives, he regularly revives biblical scenes – without enacting some dogmatic narrative – it seems he is playing with them... However, sometimes we meet very [provocative scenes](#) and sequences within his films; strangely, some have not been analysed in depth yet. For example, in *Ashik Kerib*, he provides images of mosques, emphasising the forms of minarets. I will not share my opinion on what these images might reflect from the perspective of formal analysis. But I will share with you the possible iconological interpretation: All Abrahamic religions are fundamentally patriarchal, masculine, and phallogocentric.

Before I move to another underestimated scene from *Ashik Kerib*, I would like to share the concept of a genderless God. Toma Lipartiani, the spiritual leader of the Anglican Church in Georgia, in his letter – the Reformation of Inclusive Language in the Church⁶ – argues that humankind assigned the male gender to God again because of the patriarchal hegemony on earth. And nowadays, some denominations consider neutralising the terms which describe God as a man, a father, he... Before connotating this theological concept to Parajanov’s work, I would like to remind you of one passage from the New Testament by Matthew (27:46): “And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?” and now, what we have in one of the iconic [scenes](#) of *Ashik Kerib*: the main protagonist says: “Mother where are you? Why have you abandoned me?”. I argue that this textual resemblance is not a simple coincidence – it is a purposely edited citation from the New Testament: Parajanov questions the gender of the universal mind – the God and assigns him female gender. On the other hand, we can think in very psycho-sexual terms: the research on Social Exclusion in Georgia held in 2020 showed that there is a big difference revealing sexual orientation between a mother and a father; the data showed that 68% of the respondents came out to their mothers, while only up to 30% have discussed their sexual orientation with their fathers.⁷ I do not know what the results would be if the same survey had been carried out 50 years ago; however, I argue that *Ashik Kerib* could be seen as the personification of the collective drama of queer people, who have been forsaken and abandoned by Soviet mother-land(s).

⁴ Feldman, Leah. 2019. “Strange Love: Parajanov and the Affects of Late Soviet (Inter)nationalisms.” *The Global South* 73-103.

⁵ Zoidze, Temur. 2020. Parajanov. October 11. [Accessed December 24, 2022.](#)

⁶ Lipartiani, Toma. 2022. The reformation of Inclusive Language in Church – Toma Lipartiani. The Reformation of Inclusive Language in Church – Toma Lipartiani. June 7. [Accessed December 24, 2022.](#)

⁷ Jalagania, Lika. 2020. Social Exclusion of LGBTQ Group in Georgia Quantitative research Analysis. Research, Tbilisi: Human Rights Education and Monitoring Centre (EMC).

In 1980 when the nationalistic agenda started to gain power, Parajanov became subjected to another type of discrimination – discrimination on national grounds as he was ethnically Armenian. Some positioned him as a “stranger” from the ethnic point of view. He was not permitted to make a film about Queen Shushanik of Georgia, whom the Orthodox Church canonised as a saint (Ironically, Shushanik was ethnically Armenian herself)⁸. However, all the films he made encompass the aesthetics of different countries of the South Caucasus; sometimes, they contain Ukrainian and Qajar traditional patterns as well. This eclecticism might also imply his wish to transcend conventional national borders, which became even more harsh and destructive after the failure of Soviet internationalism. In this regard, Leah Feldman mentions the Nagorno-Karabakh region as well and adds:

In this sense, Parajanov’s work speaks to the contemporary moment in which few political imaginaries pose alternatives to the series of nationalist and neo-fascist movements that have emerged with the fall of the Soviet Union and the collapse of Cold War geopolitics.⁹



⁸ Zoidze, Temur. 2020. Parajanov. October 11. [Accessed December 24, 2022.](#)

⁹ Feldman, Leah. 2019. “Strange Love: Parajanov and the Affects of Late Soviet (Inter)nationalisms.” *The Global South* 73-103.

DIGITAL FASHION



**HOW AR
WILL HELP
FASHION DESIGNERS?**



AR TECHNOLOGY IS SHAPING THE FUTURE OF FASHION RIGHT BEFORE OUR EYES

The key to gaining an advantage as a business operator in the ever-growing competitive global market lies in the effective implementation of new technological opportunities. The fashion industry is no exception, which, despite its aesthetic and creative nature, is still a business. As with all modern businesses, the future of the fashion industry is unclear without the integration of digital technology. Nowadays, it would be difficult to imagine a successful brand without E-commerce or social network channels. That being said, the technological industry is rapidly transforming itself to the point where the aforementioned assets for the modern-day brand might qualify as the tip of the iceberg.

In 2021, when the internet covered [the news](#) that Gucci's virtual bag had been sold at a higher price than its real value, it was crystal clear to everyone that the level of integration of digital technology in fashion was unprecedented. However, until then, one news story gained international media attention in which "Gucci" presented a [virtual shoe](#) filter, and with the help of augmented reality (AR), it ideally fit the customer. AR technology paves the way for a new era in the fashion industry.

With AR technology, we can integrate the digital and real worlds without special devices. You won't need headphones or a helmet; enough is only a mobile phone camera that should be applied to the intersection of digital and physical realities. Imagine you want to purchase an accessory. You enter an online store, choose the model, and with the focus of your mobile camera on your hand, virtually fit the ring. This innovative approach helps you to better perceive models, save time, and confidently buy the desired thing online.

The opportunity to virtually measure clothes, accessories and other things is the most common form of augmentative reality in fashion, but the blend of real and virtual mediums has much more to offer. As an example, the famous jewellery brand Tiffany & Co. and Snap Inc., the owner of the social network "Snapchat," within the framework of joint cooperation, have [offered](#) the customer a unique AR experience. In London, at the Tiffany & Co. exhibition, visitors were given the opportunity to try out augmented reality on the brand's most iconic jewellery. As for "Snapchat," Tiffany & Co.'s famous jewellery was made virtually available to millions in the form of filters. This is the case of giving the customer a fun and enjoyable ride by applying physical and virtual means.

Fashion enthusiasts know well that this industry tends to support short-term trends; hence, whenever the discussion involves current changes in fashion, it is important to identify whether the trend has the potential to alter our reality for years to come. Considering that digital marketing has become one of the most effective means of success in the fashion business, it is difficult to predict a short-term future for AR technology in the industry. Although brands continue to spend a lot of resources on planning and executing physical events, one thing is clear: with the help of social networks, it is much easier to bring the product to the target audience. Integrating augmented reality further increases user engagement. Due to the fact that it also includes an entertainment element. The basis for saying this is the ever-growing trend of social network filters and avatars.

Modern smartphones are mostly used for augmented reality, although they can be tested on tablets as well. It can be built into different things, including accessories such as glasses or mirrors. In the world's leading shopping malls, we already see stores that offer AR changing rooms and display windows or mirrors. However, the modern fashion industry is still primarily creating experiences tailored to smartphones. Consider some of them:

Chanel - [Lipscanner](#) is the name of the mobile application from the famous fashion house Chanel, which allows users to find the desired shade of lipstick. It is enough to upload a photo to the application; artificial intelligence instantly analyzes the colour and offers the closest option in Chanel products, after which, with the help of AR, you can try it on virtually. It should be noted that, with the application, it is possible to select the desired texture of the lipstick.

Burberry - to promote the "[Lola Bag](#)" model in 2022, the British fashion house offered customers an AR experience. After entering the brand's official website, Burberry.com, and selecting "Lola Bag" in the search engine, the augmented reality technology allows the accessory to be viewed in 360 degrees and placed in any environment. This means you can see how a Burberry bag looks in different situations and match it to your wardrobe or desk. The British brand started implementing a similar practice back in 2020, when Burberry collaborated with Google. After entering two pre-selected products into the Google search engine, a video camera integrated Burberry's digital products into the physical environment, making it even easier for consumers to perceive them.

Adidas - in collaboration with the technology company Vyking, the famous German brand Adidas has successfully implemented AR technology. After downloading the brand's app, which is available for both [iOS](#) and [Android](#) users, all of the brand's shoes can be measured without visiting the store. At the moment, it is possible to adjust the desired item in the Adidas application with augmented reality only in the case of shoes, although we must assume that in the near future, the function of measuring clothes and accessories will be added to the application.

Gucci - Gucci is one of the prominent leaders in the fashion business in terms of digital marketing and technological development. Augmented reality is being utilized by the brand for a variety of purposes, including the enhancement of engagement with mainstream smartphone users and improving online sales as a result. After downloading the “Gucci” [mobile application](#), the customer can not only measure clothes, accessories, and cosmetics online but also create customised outfits, make the so-called personalized collections, watch shows, and more, and join the brand’s gaming world.

ZERO10 AR - this [global platform](#) has only been around for a year and has already gained special attention. With this platform, it is possible not only to integrate digital products into the real world but also to create your own original collections for augmented reality. The aim here is to support and encourage digital content creators. This innovative initiative could have a meaningful impact on the further democratisation of digital fashion.

Along with international companies and experimental start-ups, multi-brand applications are also gradually becoming fashionable, which work entirely with AR and give the user the experience of a shopping mall in a digital environment. Examples: [PICTOFIT](#), [SneakerKi](#), [Goodstyle](#), etc. Most of them are free, but if we focus on the availability of AR technology in fashion, it should be noted that digital services created by the latest technological advances, be it augmented reality or the Metaverse in general, are rarely available globally. For example, in May 2022, [Meta announced](#) the opening of an online store in which it was possible to purchase virtual works from various fashion houses for avatars. In this way, plans related to the Metaverse in fashion have acquired an even more exciting and interesting meaning, although, at the initial stage, they will be tested only in a few countries. Nevertheless, the pace of development makes us think that we are not dealing with a trend of the moment but with a new era of digitalization in fashion, which creates the future right before our eyes and sooner or later will reach all points of the modern world.





TAMOONZ: PIONEERING THE FIRST STEPS OF GEORGIAN STREET ART



TAMOONZ

LOCATION: BATUMI CITY
PHOTO: KAKHABER EMIRIDZE
PROJECT: NIKOMOVEMENT



In the modern world, the definitions of art have grown increasingly fluid, shifting with time, giving rise to new movements that blend various elements together. The natural inclination to protest or express personal opinions in public spaces has paved the way for street art, integrating it into the very essence of modern urban culture. Images created using distinct techniques, along with phrases adorning walls, have evolved into a language of communication.

Street painting and graffiti possess numerous distinct elements, among which is the ability to convey the essence of a specific location—the societal values and lifestyle. In light of these considerations, this artistic movement in Georgia has forged its own unique path. Presently, a multitude of street artists grace the country's creative landscape. Among them, certain individuals have undeniably carved out their individual styles, crafting pieces that bear a unique signature. Nonetheless, our current focus centers on those artists, who can rightfully be hailed as the pioneers of the street art movement in Georgia. Among them, Tamoonz is one of those artists who became interested in street art at a time when these artistic currents were foreign to the majority of our nation's populace. Witnessing a person engrossed in crafting their own masterpiece upon a public wall was a curious and unfamiliar spectacle to passersby.

Currently, Tamoonz lives abroad and street art is an important part of her life, creativity and profession.

"In Georgia, this form of art started with graffiti. It's crucial to distinguish between graffiti and street art. Graffiti typically involves distinct markings where artists inscribe their names in public spaces and even create so-called graffiti characters. It was more of an attempt to express protest and somehow mark one's place in the urban environment. Street art, on the other hand, has a history of approximately a decade in Georgia. My own journey commenced with graffiti. During that period, there were quite a few of us, probably five artists in total."

Before the first attempt to create graffiti, there was a stage of discovery and interest in this field. As Tamoonz reminisces, her fascination with street art took root at a young age, during the early 2000s.



LOCATION: TBILISI CITY
PROJECT: NIKOMOVEMENT

“My father, an artist himself, lived in Amsterdam and frequently sent me photographs. He captured artworks from galleries, museums, and even from the streets. During that era, our internet access was rather limited and these images essentially acted as postcards for me—a guide and a wellspring of information that offered a glimpse beyond the borders of my own country. Up until then, I used to think that art exclusively graced galleries and relevant art spaces, but through these pictures, I encountered street art and graffiti. The impact was so profound that I felt compelled to try it and create something like that.”

Although Tamoonz enrolled in an art academy, her passion gravitated toward street art. It was during this period that she made a choice to shift from graffiti to street painting, focusing on crafting sizable murals on substantial walls.

“During that phase, I began actively searching for artists on social media platforms to see their works. In the process, I connected with various artists on Facebook. I shared their practices and started showcasing my artworks online. Back then, Facebook wasn’t used as a professional platform, it was primarily for personal connections. However, as I started sharing my work, it caught the attention of international artists.”

Building upon these connections, Tamoonz attended a street art festival in Belgium in 2012. During the event, she painted numerous walls and participated in an exhibition. According to her, the festival provided a unique opportunity to collaborate with renowned artists. This marked the point when street art shifted from being a casual pastime and hobby to a more serious interest and became part of her professional life. During this timeframe, there were several artists in Georgia who had already established their distinct styles and left their mark around Tbilisi’s spaces. As Tamoonz highlights, these murals served as a wellspring of inspiration for her.

“After my return from the festival, I delved deeper into these artists and realized that there were individuals who, much like me, were exploring this creative avenue. Figures like MIRO, DR. LOVE, LAMB, and CHILL were particularly active in the realm of graffiti. There was also Max Machaidze, who drew inspiration from music to craft his works. Following the festival, these artists reached out to me and I got to know better the people who were at the beginning of Georgian street art.”

Tamoonz currently lives in the UK and is actively trying to develop her creativity. Over time, street art has become more commercial and a source of income, but Tamoonz maintains a steadfast commitment to her artistic integrity. Despite engaging in commissioned projects and crafting original pieces, she steadfastly resists allowing commercial interests to compromise the essence of her art. She continues to imbue her creations with her distinctive style and personal vision.



“Some artists, for instance, receive specific requests from brands for particular artworks. I don't follow that path. When clients approach me, they are already acquainted with my approach, style, and body of work, affording me creative autonomy. This way, I strive to safeguard the purity of my art from becoming mere advertising.”

Tamoonz is also a graphic artist; her profession is related to art and she collaborates with various companies. Her work as a digital artist is connected to fields such as film, the video game industry, illustration, graphic design, and so on. Nevertheless, street art occupies a unique and cherished niche in her creative landscape, it is not only an income source, Above all, it remains her favorite creative process. Street art stands as one of the most reflective forms of art, wherein, alongside its aesthetic dimension, often becomes the most powerful and impressive tool of protest. Because of the distinctive nature of street art, within this art form, we frequently encounter pieces that address subjects like warfare, political games, environmental concerns, societal issues, and the human experience in the midst of these challenges and chaos. According to Tamoonz, for a street artist, travel is an important part of the creative process. Naturally, these journeys lead her to diverse locales, where she comes face-to-face with the local artistic expressions.

“When you look at a piece of work, you not only get to know the interests of the artist, but it can also offer a glimpse into the artist's country of origin. There are countries where street art, graffiti, and stencils are mainly focused on politics. This distinct artistic style carries a robust imprint and appears in all directions. Each city, in this regard, possesses its own unique culture and aesthetic. Our country, however, stands as an exception. Here, the landscape is marked by diversity and a broad spectrum of works that vary greatly from one another.”

Street art, as an artistic medium, is specific and requires the artist's skills that diverge from those found in traditional painting.

“First of all, a street artist must have courage. Working in the studio, means you are in your comfort zone. However, when you take your art to the streets and start painting on the walls, the entire process becomes public. This really demands inner fortitude. Additionally, both mental and physical strength, along with energy and determination, are crucial. When working on a large scale, you're in motion for days on end. Beyond the physical movement, you need to be mentally prepared, as your thoughts constantly revolve around achieving the right composition, maintaining proportions, and harmonizing scales.

In light of these demands, I can confidently state that street art truly belongs to artists who possess strength and courage.” - Tamoonz, artist.



A.I. POETRY



POETRY BY A.I.

THEME: DIGITAL ART AND NFT

STYLE: BEATNIK

IN THE AGE OF SCREENS AND CODE

In a world where pixels reign supreme,
And art is no longer what it seems,
The challenge for artists is to stand out,
To create something unique, without a doubt.

Digital art is a new frontier,
Where creativity has no limit or fear,
But with every new technology,
There come challenges and controversy.

Who owns the art? Who has the right?
To display it or sell it in plain sight,
With NFTs, the game has changed,
And the rules of the art world rearranged.

The value of art is in the eye of the beholder,
But with digital art, it's a bit colder,
For what is to stop anyone,
From replicating the art, and selling it for fun?

In the end, it comes down to trust,
And the belief that art should be just,
That NFTs and digital art,
Can coexist with the traditional part.

For as long as there are artists with a vision,
The world of art will continue to transition,
And though the challenges may be great,
The love for art will never abate.

NEW EXHIBITION SPACE



Street Gallery, in partnership with Theatre Factory 42, opened a new exhibition space where audio-visual art, NFT, AR, and physical installations will be showcased. The collaboration with the theatre is a novelty and an experiment that will bring together two artistic spaces and offer guests a unique experience. The Gallery remains committed to its idea that art should be accessible to everyone, and as such, visitors are welcome to see the exhibitions at the space, which is located at the old Coca-Cola factory in Tbilisi.

The first exhibition displayed the artworks of BIIMO, including a piece called “War Memories,” which reflects the impact of war on women. The artwork pays tribute to those who have faced physical and mental pain but have emerged as strong fighters, continuing to live with dignity and strength.

Throughout history, women have played significant roles during the wars, both on the front lines and behind the scenes, but often, their contributions have been overlooked or underappreciated. While veterans are recognized as heroes and receive support for their trauma, female survivors may face more challenges in receiving acknowledgment, care, and justice for their suffering.

As we reflect on these themes and the ability of art to shed light on such important issues, let us remember that these narratives continue to evolve. Seeking justice for women is an ongoing journey that requires our collective awareness and action.

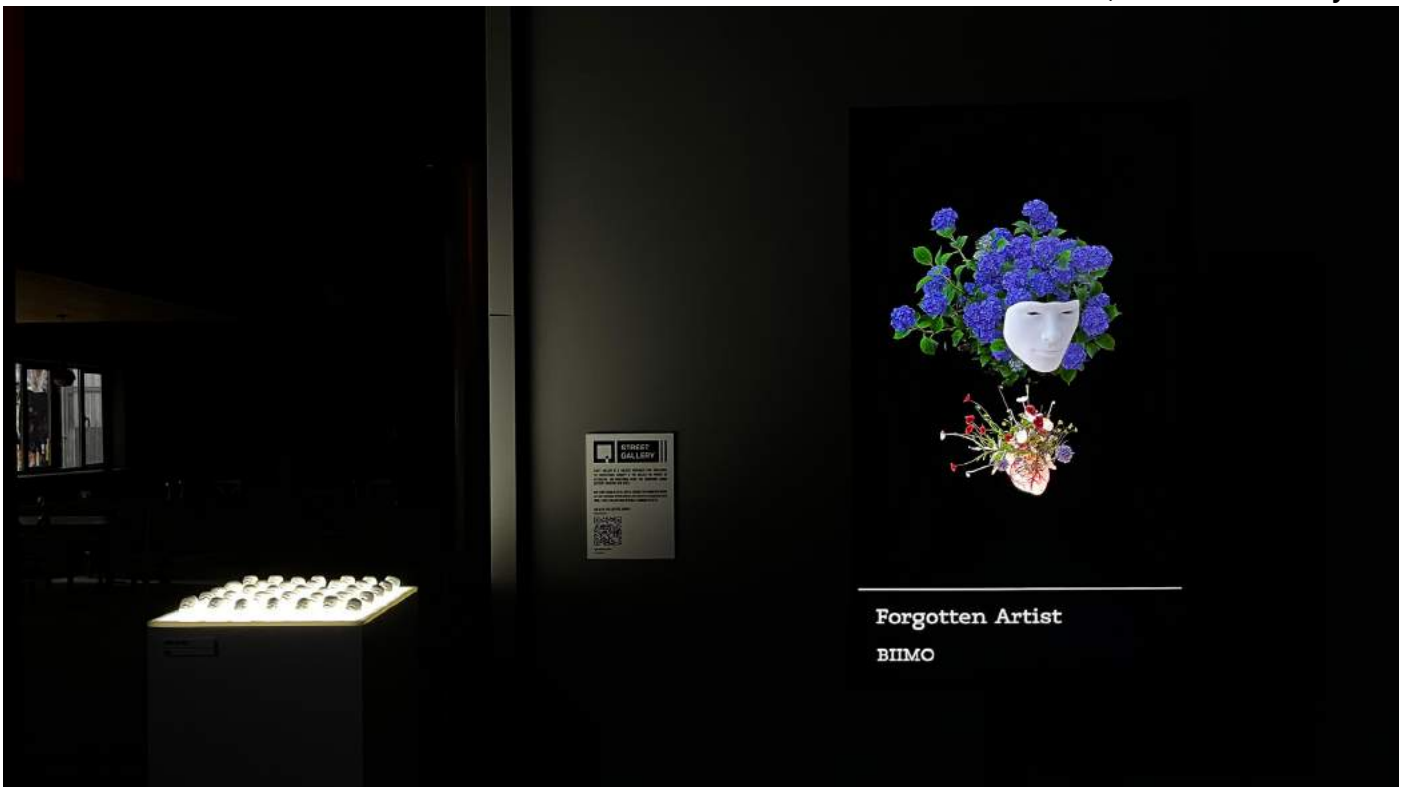
During a Crypto.com auction in 2022, 150+ copies of War Memories were sold.

The collection organized by crypto.com raised 1.7M to support humanitarian aid for Ukrainian women and children.



War Memories, 2022

Photo from the exhibition, Theatre Factory 42.



Forgotten Artist
BIIMO

THANK

YOU!

