

საბერძოო

Vol. 15

დაჭმოჭული

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SameZoo Watermark

Bazaars, in their millenary existence, have left few archaeological traces.

They are entities that constantly renew themselves, often shifting across urban spaces, similar to immense Theseus' ships.

The original identities of a city so rich in ferocious transformations, like Tbilisi, are often veiled by the quirks of matter: from rust, cracks in the walls, makeshift solutions to everyday problems, general neglect, to the voids and scars of ill-chosen attempts to modernize by force and without proper planning.

Bazaars are not only rich places for both cultural and economical exchange, they are precious source of information we can't ask any A.I or Search Engine for; they are nodes of regional identity and stages of universal struggles: Bazaars are delicate structures that embody all the challenges and risks of any contemporaneity.

They are the sum of complex expressions of a precarious reality that lacks the resources or time to speculate on idealized transformations, yet containing vital energy, always ready to intervene in its regeneration.

How can this existential transformation be documented? How can we trigger a deeper understanding of what does it means to be, to work, to make the bazaar the spinning center of public life and spaces and not just sterile islands meant to be conquered by rich realtors with bright and dull ideas of shopping mall, food courtyards and entertainment centers with djs and private security?

To find a possible answers Samezoblo seeked inspiration and assistance in the Renaissance.

The idea is simple: new creations and experiments with new available technologies are meant to create an archive of ancient perceptions and aesthetics. An archive that would help to give sense of the importance of inner continuity with remote roots, to creatively keep us in track with who we are, where do we come from, where are we going, how can we define and refine the new?

As for the trigger, we argue, it lies deep in the "wrinkles", in the "ვაჭმობები". These wrinkles are like the lymph of the canvases that protect the structures of the bazaar, the individual stories and secrets. Those colorful and weary tarps have power and influence over our imagination, our vision, our unconscious aesthetical behaviors.

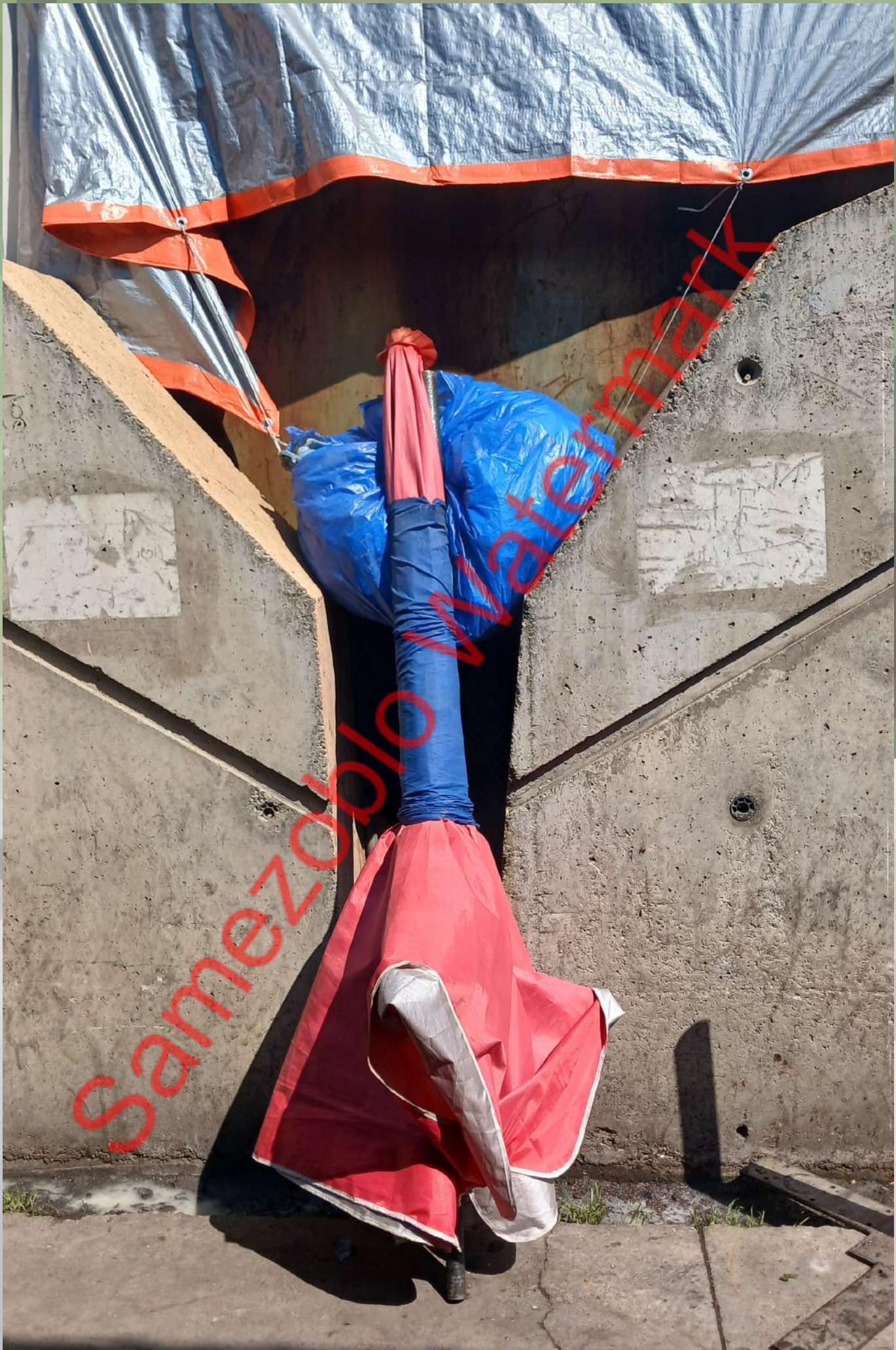
For masters like Leonardo, Perugino, Raffaello, Michelangelo the draperies that cover the figures in their paintings were central to the narrative: the wrinkles gave sense to the matter behind the figures representing a story and an idea, to their mimesis. They spent endless hours studying the dynamics and physics of how a draper wrinkles around a body.

There was a deep exploration of how to connect the real world to the ideal one and vice versa.

This volume follows an intuition, which is also an invitation not to reject modernity and transformation, but to make an effort to pay attention to the meanings embedded in what composes the city today, to what remains from the past, and to try to understand their social and economic value, as well as their aesthetic potential, in shaping what we can create anew.











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