

11.08.2025-01.10.2026

AGAPE

瓦吉科·恰齐亚尼
VAJIKO CHACHKHIANI

空白空间 WHITE SPACE

我们高兴地宣布，瓦吉科·恰齐亚尼 (Vajiko Chachkiani) 在空白空间的第二次个展“Agape”将于2025年11月8日(周六)开幕，并持续至2026年1月10日。展览涵盖艺术家委任再创作的标志性雨屋装置《死狮堆里的活狗 (Agape)》以及一系列以皮革塑造的雕塑作品，通过诗意的物质语言，探讨生命、记忆与创伤的辩证关系。

“Agape”一词源自古希腊语中的“至高而无私之爱”。本次展览以此为标题，构建了一段关于个体与集体心理状态的叙事。展览的核心装置——那座充满了生活的痕迹却无人居住的雨屋，源自艺术家2017年威尼斯双年展格鲁吉亚馆的经典之作，此次经重新诠释，以更精炼的形式呈现。房屋内部的雨水永不停歇地倾泻而下。在微弱而温暖的灯光映照下，房屋内部、家具与日常物件于潮湿中于不经意间缓慢变形，以至朽败，而房屋外观却始终保持着原状，形成一种内外错位的状态。这一时空状况隐喻了历史的阴影对家庭心理空间的侵蚀：雨水既是生命的源泉，也是持续的洗礼，它冲刷并洗礼着未被展露的创伤，却也可能加剧内在的消逝。这座雨屋如同一面心理镜像，沉默地诉说着被压抑的家庭与个体记忆。而这一改写自《传道书》内容的标题，所暗示的正是生命的卑微与对活下去的渴望。

环绕雨屋的皮革雕塑系列，则进一步深化了展览的哲学维度。这些雕塑以再生小牛皮包裹日常物品——经年累月遗留下的家具与物件，村庄公园中倾倒而无人关注的石雕——再抽离实物，只余下空荡的皮壳。它们召唤着过往的沉重，却也轻盈如羽，仿佛一阵呼吸便能将其吹走。艺术家在札记中写道：“这些形态是情感的余响，记忆的烙印。”这些雕塑往往以群组的方式呈现，例如绵羊与狮子的对峙造型，又或是母与子间的亲密链接，提示着社会、家庭结构中的权力、亲密与脆弱。皮革的材质既关联着痛苦与死亡，也在与原本物体剥离的过程中，赋予了它们永恒的影子。

这些雕塑并非沉重的历史纪念碑，而是异常轻盈的“余响”，它们如思绪般萦绕空间，质疑着资本化时代情感的短暂性。艺术家指出，资本主义的悲剧在于“短暂易逝的情感与精神失衡”，而他的作品旨在不断地唤起共情、悲悯与团结。坚固的雨屋在外表的平静中经历速朽，柔韧的皮革则因其内部的消弭而轻盈，两者在彼此的对位中仿佛问道：未被正视的阴影是否终将吞噬生活？抑或，当记忆中创伤得以化解，生命是否就能如羽毛般轻扬？

关于艺术家

瓦吉科·恰齐亚尼 (Vajiko Chachkhiani) 的作品在介于外在世界和人类心理机制之间的某处进行运作，用微妙和迷人的视觉诗歌激发我们对人类境况被遮蔽面的自觉性。他的许多雕塑作品常常植根于表演或变革性的行动，亲和极简主义的同时又充满叙述性的意义。通过他的雕塑和装置作品，恰齐亚尼探讨了诸如孤独、暴力和焦虑等心理状况，并将它们与宗教、政治、文学和诗歌的主题交织在一起。冲突、文化、自然，以及外部现实和个人内心生活之间的摇摆是反复出现于他作品中的主题。瓦吉科·恰齐亚尼的创作涉及录像、雕塑、行为、照片以及大型装置。

瓦吉科·恰齐亚尼 1985 年生于格鲁吉亚第比利斯，目前工作生活于第比利斯。他于 2013 年毕业于柏林艺术大学，并师从 Gregor Schneider 教授。在此之前，他曾于第比利斯技术大学学习数学与信息学。他的近年个展包括：Agape, 空白空间，北京，中国 (2025)；大手与小手，SCAI The Bathhouse, 东京，日本 (2024)；指头，拳头，吮拇指，空白空间，北京，中国 (2022)；天空之下，勃兰茨艺术博物馆，欧登塞，丹麦 (2022)；重金属蜂蜜，德国联邦艺术博物馆，波恩，德国 (2018)；两者，锡根当代艺术博物馆，柏林，德国 (2014)；许多生命在模仿死亡时经过，柏林达勒姆美术馆，柏林，德国 (2015)。恰齐亚尼的作品也曾参与群展：50——90：龙美术馆十周年特展，龙美术馆，上海，中国 (2024)；致你，莫尔斯布罗伊希博物馆，勒沃库森，德国 (2023)；感召，空白空间，北京，中国 (2021)；NIRIN，第 22 届悉尼双年展，悉尼，澳大利亚 (2020)；A Good Neighbour，伊斯坦布尔双年展，慕尼黑，德国 (2018)；更加狂野和反对，汉堡美术馆，汉堡，德国 (2018)。他的作品“死狮中的活狗”在第 57 届威尼斯双年展格鲁吉亚馆 (2017) 展出。恰齐亚尼曾入围 2017 年未来世代艺术奖终选名单。他所获的奖项包括：奥罗拉别墅奖助金，2019；Tokyo Arts and Space (TOKAS) 驻留助金，2019；鲁本斯促进奖，2017 等。

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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

那我会飞得更高，
那我会飞向太阳，而我的部落正在下坠。

River

And I'll fly higher,

And I'll fly toward the sun, while my tribe slowly flies down.

2025

再生牛皮、绳索、不锈钢、钢、木头 calfskin, rope, stainless steel, steel, wood

从左至右 from left to right: 86×Φ25cm, 57×Φ20cm, 137×Φ59cm, 98×Φ23cm, 60×Φ21cm

整体尺寸可变 overall dimensions variable

Leather Craftsmanship by Sona Kalandadze

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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

妈妈，爸爸，我找到一个麻雀窝——你们在哪啊？

River

Mom, Dad, I found a sparrow's nest — where are you?

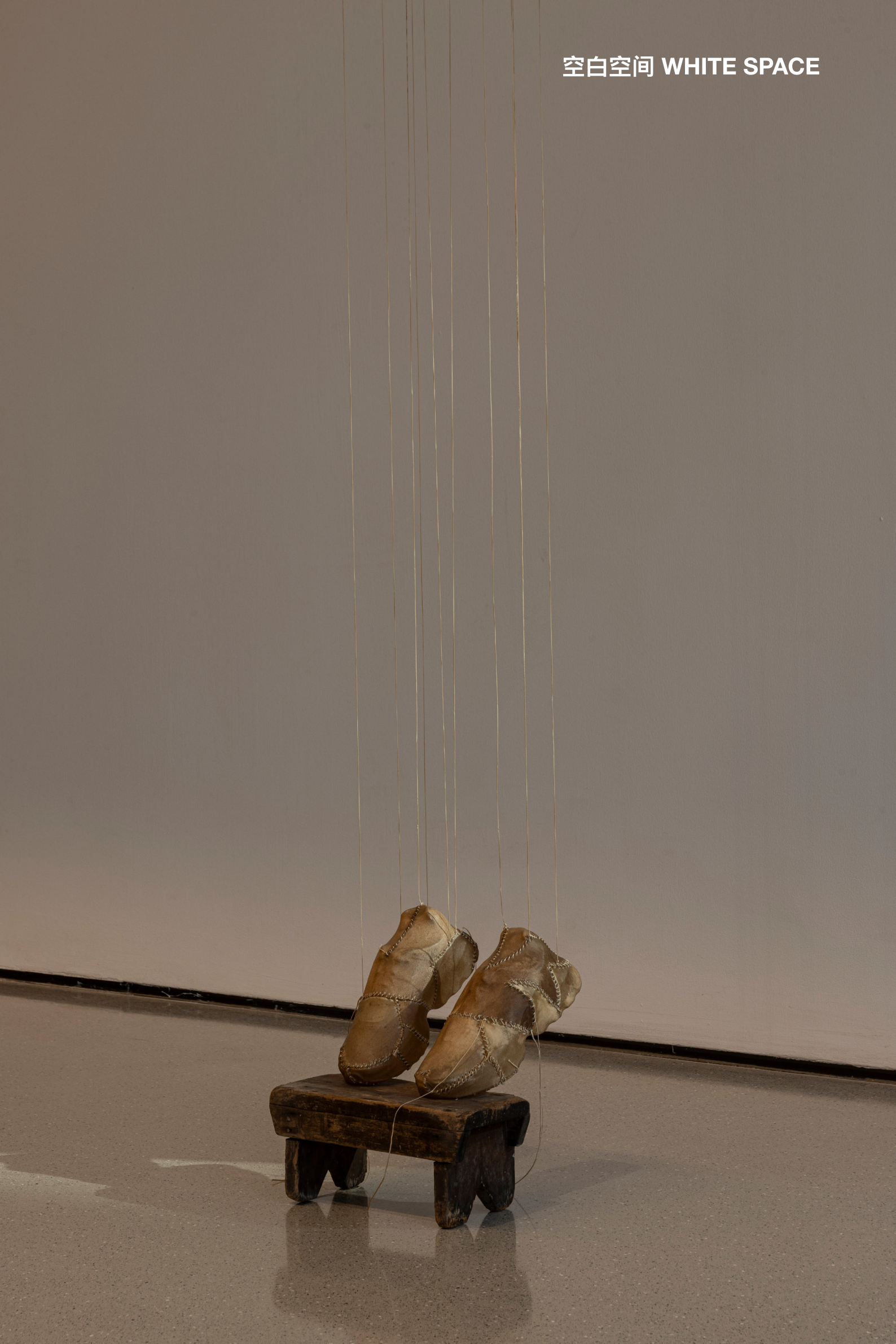
2025

再生牛皮与线、木头 calfskin and thread, wood

25×24×27(h) cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze



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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

当我捂住了嘴，我的眼睛开始哭泣。

当我捂住了眼睛，我的嘴开始微笑。

River

When I Hide My Mouth, My Eyes Begin to Cry.

When I Hide My Eyes, My Mouth Starts to Smile.

2025

再生牛皮与线 calfskin and thread

16×32×24(h) cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze

空白空间 WHITE SPACE





瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

祖父母去度假了…这钥匙放哪了？

River

The grandparents have gone on vacation.… where are the keys?

2025

再生牛皮与线 calfskin and thread

从左至右 from left to right: 5×Φ20cm, 11×Φ9cm, 13×Φ24cm, 27×Φ47cm, 9×Φ26cm, 16×Φ30cm, 35×Φ59cm, 8×Φ23cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze







瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

快点，客人马上就到了——收拾，收拾，收拾！

River

Hurry, the Guests Will Arrive Soon — Tidy up, Tidy up, Tidy up!

2025

再生牛皮与线、木头 calfskin and thread, wood

从左至右 from left to right: 17×Φ18cm, 20×Φ27cm, 46×42×45(h)cm, 12×Φ18cm, 22×19×34(h)cm, 70×39×73(h)cm, 12×Φ15cm, 21×Φ15cm, 36×21×36(h)cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze







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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

狮皮里的夜晚

River

The Night in the Lion Skin

2025

再生牛皮与线 calfskin and thread

83 × 101 × 165(h) cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze



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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

下来吧小东西，我不会伤害你

River

Come down, Little One — We Won't Hurt You

2025

再生牛皮与线 calfskin and thread

81 × Φ17 cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze





瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

母亲，父亲与孩子

River

Mother, Father, and the Children

2025

再生牛皮与线 calfskin and thread

从左至右 from left to right: 51×Φ22cm, 43×Φ30cm, 118×Φ54cm, 135×Φ54cm, 75×Φ34cm, 58×Φ28cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze





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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

星空下，山羊保姆已准备离开

River

Under the Stars, the Nanny Goat is Ready to Depart

2025

再生牛皮与线 calfskin and thread

43×85×66(h) cm

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze



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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

河流

看啊，一朵大白云。我爱此刻。——噢我爱此刻啊。是的，我深爱此刻啊。

River

Look, A Big White Cloud. I love It — Oh, How I Love It. Yes, How I Love It So.

2025

再生牛皮与线、木头 calfskin and thread, wood

从左至右 from left to right: 24×21×21(h)cm, 8×26×12(h)cm×2, 10×28×26(h)cm×2, 8×20×10(h)cm×2

整体尺寸可变 overall dimensions variable

Leather Craftmanship by Sona Kalandadze



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瓦吉科·恰齐亚尼 Vajiko CHACHKHIANI

死狮堆里的活狗 Living Dog Among Dead Lions

2017

木材和建筑材料，塑料管，水泵，塑料水箱，水，电灯，电线

wood and building materials, plastic tubing, water pump, plastic water reservoir,
water, electrical lamps, wiring

580×1100×560 cm

整体尺寸可变 overall dimensions variable

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We are pleased to announce *Agape*, the second solo exhibition of Vajiko Chachkhiani at WHITE SPACE, opening on Saturday, November 8, 2025, and running through January 10, 2026. The exhibition features a newly commissioned version of the artist's iconic rain house installation *Living Dog among the Dead Lions* (Agape) alongside a series of leather sculptures. Through a poetic language of materials, the exhibition probes the dialectics of life, memory, and trauma.

The word, agape, originates from ancient Greek, signifying the highest form of selfless love. As the exhibition's title, it establishes a narrative concerning individual and collective psychological states. At its center stands Chachkhiani's rain house—an inhabited yet uninhabited domestic space filled with traces of life. Originally presented as the Georgian Pavilion at the 2017 Venice Biennale, the work has been reinterpreted here in a more distilled form. Inside, rain falls endlessly. Under dim, warm light, furniture and household objects quietly deform and decay in the dampness, while the exterior of the house remains intact. This disjunction between inside and outside evokes the way historical shadows infiltrate the psychic space of the home. Rain, as both a life-giving and cleansing force, simultaneously washes and exposes hidden wounds while accelerating inner disintegration. The house becomes a psychological mirror, silently articulating the repressed memories of family and self. Its title, borrowed and rewritten from *Ecclesiastes*, alludes to the fragility of existence and the enduring human will to live.

Surrounding the rain house is a group of leather sculptures that further extend the exhibition's philosophical inquiry. These works are made by wrapping everyday objects—aged furniture, abandoned stone figures from village parks—in recycled calfskin. Once the objects are removed, only hollow skins remain, ghostly shells that seem at once burdened with the weight of the past and as light as breath. "These forms are emotional echoes, imprints of memory," the artist writes in his notes. Often arranged in groups—such as confrontations between sheep and lions or intimate connections between mother and child—they evoke structures of power, intimacy, and vulnerability embedded within social and familial systems. Leather, a material tied to both pain and mortality, gains a spectral permanence through its separation from the original object.

These sculptures are not heavy monuments to history, but rather airy "resonances" that drift through space like thoughts, questioning the ephemerality of emotion in a capitalism age. As the artist observes, the tragedy of capitalism lies in the "transience of feelings and the imbalance of the spirit." His work, by contrast, seeks to revive empathy, compassion, and solidarity. The solid rain house decays beneath a calm exterior; the supple leather grows lighter through internal dissolution. In their contraposition, they seem to ask: will the unacknowledged shadows ultimately consume life, or, once trauma is released, can existence rise—light as a feather?

About the Artist

Vajiko Chachkhiani operates somewhere between the outside world and the human psyche, bringing the shadowy aspects of our *conditio humana* (human condition) to awareness through subtle and intriguing visual poetry. Frequently based on performances or transformative actions, many of his sculptures have an affinity to minimalism. At the same time, they are charged with narrative meaning. Through sculptures and installations, he seeks to address psychological conditions such as loneliness, violence, and angst, weaving them with topics from religion, politics, literature, and poetry. Reoccurring themes in Chachkhiani's work are conflict, culture/nature, and the oscillation between the outer reality and the inner life of the individual being. Chachkhiani's work includes films, sculptures, performances, photographs, and large-scale installations.

Vajiko Chachkhiani (b. 1985 in Tbilisi, Georgia) lives and works in Tbilisi. He studied at the University of the Arts (UdK), Berlin, with Prof. Gregor Schneider until 2013. Previously, he studied Mathematics and Informatics at the Technical University of Tbilisi. His solo exhibition includes: *Agape*, WHITE SPACE, Beijing, China (2025); *Big and Little hands*, SCAI The Bathhouse, Tokyo, Japan (2024); *Finger, Fist, and Thumb Sucking*, WHITE SPACE, Beijing, China (2022); *Lower than the Sky*, Kunstmuseum Brandts, Odense, Denmark (2022); *Heavy Metal Honey*, Bundeskunsthalle, Bonn, Germany (2018); *Many Lives Passing Through While Imitating Death*, Kunsthaus Dahlem, Berlin, Germany (2015); *Both*, Museum für Gegenwartskunst, Siegen, Germany (2014). His works were also presented at *50—90: The Tenth Anniversary of the Long Museum*, Long Museum, Shanghai, China (2024); *Yours Truly*, Museum Morsbroich, Leverkusen, Germany (2023) *A Higher Calling*, WHITE SPACE, Beijing, China (2021); *NIRIN*—The 22nd Biennale of Sydney, various venues, Sydney, Australia (2020); *A Good Neighbour*, Pinakothek der Moderne, Munich, Germany, in cooperation with Istanbul Biennale (2018); *Wieder und Wider*, Hamburger Kunsthalle, Hamburg, Germany (2018). In 2017, his work "Living Dog Among Dead Lions" was shown in the Georgian Pavilion at the Venice Biennale. Chachkhiani was nominated for the Future Generation Art Prize 2017 by PinchukArtCentre, Kiev, Ukraine, and he received Villa Aurora Fellowship in Los Angeles and a Residency Grant of Tokyo Arts and Space (TOKAS) in 2019, and the Rubens Promotional Award in 2017.

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