

An abstract painting featuring a central figure, possibly a woman, rendered in dark, expressive brushstrokes. The figure is surrounded by vibrant, geometric blocks of color in shades of yellow, blue, green, and pink. The overall style is reminiscent of mid-20th-century abstract art.

Hans
Heiner
Buhr

IN THE
PRISON
OF ART





ROGUES, 90x 70 cm. Oil on Canvas, 2012

Hans Kainer Bühr

IN THE PRISON OF ART

ACKNOWLEDGEMENTS

This work would not exist without my wife and our children, my friends on both sides of the Caucasus, and the Georgian people, who made Tbilisi my home.

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DEFENDER. 160x120 cm. Acrylic on canvas. 2024



CAUCASUS. 70x90 cm. Oil on Canvas. 1998

HANS HEINER BUHR

Quote by
Hans Heiner

“The adventures in the steppes and deep mountains of the Caucasus have always fascinated me. The spirit and esprit of Georgian intellectuals, the wit of Kakhetian winemakers, the temperament of the Khevsurs, and the beauty of Georgian women – a constant whirlpool of my senses and emotions.

The internet of the 2000s connected us artists internationally. Shabby geopolitics, wars, financial crises, pandemics, and catastrophes of all kinds lurk at every turn and disrupt the harmony I seek in my art. My paintings carry something raw, hard, brutal – but also poetry. There never seems to be enough time. We are caught in the merciless maelstrom of time, in broken social systems, and try to leave our personal testimony through art. I continue to search for ways to transform my German roots and my life in Georgia into a compelling pictorial cosmos through new analog and digital images.”

About the Artist

Hans Heiner Buhr Hans Heiner was born on October 25, 1965, in a young intellectual family household in the heart of East Berlin (GDR) and spent a happy, care-free childhood in the forests and meadows on the outskirts of Berlin.

After school, he completed military service in the army from 1984-1986 in Rostock.

From 1986-1990, he studied art education under Werner Schellenberg and Andreas Thieme, as well as Russian language under Dr. Hans Schmude, in Dresden.

During his Russian studies, he spent several months in 1988 in Smolensk, Kyiv, Moscow, and Leningrad. It was here that he first learned about the history of the Caucasus and the culture and language of the Georgians. At the same time, he drew extensively and wrote poetry, deeply inspired by Tsvetaeva, Akhmatova, Blok, and Mayakovsky, as well as Malevich, Petrov-Vodkin, Goncharova, and the wonderful Russian museums.

From 1987–1990, Hans Heiner lived in a studio on the first floor of the legendary Villa Marie at the foot of the “Blue Wonder” bridge in Dresden-Blasewitz. His most important artist friends included Alexander Holschke, Andreas Thieme, Claudia Uth, and Torsten Lessig.

A close friend, supporter, and collector became Armin Stübe from Berlin, in whose gallery spaces exhibitions of the Amsterdam and Berlin paintings took place in the early 1990s.

The fall of the Berlin Wall in 1989 and the collapse of socialism radically changed all circumstances, ushering in a new, uncertain life full of opportunities and risks.

From 1990-1993, Hans Heiner moved to Amsterdam and studied Fine Art and Painting at the Gerrit Rietveld Academie under Pieter Reisma, Hermann Gabler, Frank Manderslot, Roos Theuws, and Johan van Oord. First exhibitions and sales to Amsterdam collectors such as Rudolf Bevaart and Vicky Carmiggelt took place here, culminating in his diploma in summer 1993.

The diploma exhibition was groundbreaking, featuring large-format expressive soldiers and warriors in a claustrophobic judo-karate training hall in Amsterdam’s Olympic Stadium.

From 1993–1996, Hans Heiner lived in Berlin again, running a studio as a young artist together with various artist friends from the Netherlands, America, and Germany in a small factory floor known as the “Pumpenwerkstatt” on Christinenstraße 33 in Prenzlauer Berg.

Exhibitions of his works were held in Berlin and Rostock at Galerie G+S (1992 and 1993), Galerie Bauerfeind (1994), Galerie Parzifal (1995), and Galerie Hilgemann (1996).

In 1996, an unexpected opportunity arose to take a position as a young German teacher in independent Georgia. From 1996-1999, Hans Heiner taught German at School No. 17 in Rustavi.

This period was shaped by the discovery of beautiful Georgia and its multifaceted culture, as well as numerous journeys to Khevsureti, Tusheti, Kakheti, the Lesser Caucasus, and Javakheti. Close friendships developed with artists Otari Laliashvili, Otari Chkhar-tishvili, Malkhaz Datukishvili, Archil Darchia, Nugzari Natenadze, Avto Meskhi, Murtazi and Lia Shvelidze, Mamuka and Luka Tsetskhladze, and Jago Arabuli, who introduced him to the pristine mountain world of Khevsureti.

As Hans Heiner traveled extensively across the Caucasus in his old Nissan Patrol, he painted mostly small-format works directly in nature on his field easel during the early years. In 1998, he rented a studio in Rustavi, and larger formats began to emerge, mainly acrylic on canvas.

In autumn 1998, a well-received exhibition of paintings from his first three years in Georgia took place together with his artist friend and mentor Otari Chkhartishvili at the National Gallery Tbilisi (Blue Gallery).

In 2000, Hans Heiner married his Georgian wife, Teona Papuashvili. Together they founded a German Georgian family and had four children.

In June 2001, he presented a solo exhibition of paintings titled “Caucasian Baroque” at Archil Darchia’s Old Gallery in Tbilisi.

From 2003–2004, he stayed in Samarkand, Uzbekistan, as a German teacher with his family and traveled

through Central Asia; the people, their way of life, and the vast landscapes blending deserts, steppes, and high mountains deeply impressed him.

Starting in 2001, he built the tour company Kaukasus-Reisen in Tbilisi, focusing on adventure travel in Georgia, Armenia, and Azerbaijan. To this day, Kaukasus-Reisen offers the most beautiful tours throughout the entire Caucasus.

In the 2000s, the internet, blogs, and digital works became important as Hans Heiner sought international exchange about his works and those of his friends and other artists. For 3-4 years, the blog “The Art Club Caucasus” served as the most important platform for artistic reflection and presentation of his art.

In 2009, the purchase of a house in the picturesque valley of the Kabali River in the tiny village of Khechili turned the house and surrounding Kakheti wine region into a periodic meeting place for Georgian and international artists and photographers.

Among the international guests were artists and friends Mike Bourgault, Sebastian Bieniek, Yoshie Itasaka, Ed Gferer, Maki Hampi, Yusuke Asai, and Andrey Bavchenko.

Since 2010, alongside painting, numerous digital works have emerged, and from 2019 onward, the first NFTs – digital artworks on the blockchain. Hans Heiner’s NFTs are available on SuperRare, Objkt, KnownOrigin, Rarible, and OpenSea.

In the 2010s, his studio in Tbilisi's old town at 17 Arutin Saiatnova Street became an important point of connection between his work for Kaukasus-Reisen and his art. Alongside motifs of horsemen and mountains, geopolitical contexts, war, and the loneliness of the "artist-soldier" increasingly appear in his paintings.

The move to a large studio in Saguramo in 2021 created excellent conditions for new large-format paintings on the theme of struggle, war, zeitgeist, partly painted on old maps from the Soviet era.

Since 2025, he has intensified work at the intersection of painting, digital art, and new NFT series.

Selected Solo and Important Exhibitions

- 1998 Blue Gallery, Tbilisi (with Otari Chkhartishvili)
- 2001 “Caucasian Baroque”, Old Gallery, Tbilisi
- 2007 “The Horse Thief from Saiatnova Street”, Galerie Baia, Tbilisi
- 2009 Participation in Artisterium Tbilisi
- 2011 Studio exhibition with Nugzari Natenadze
- 2013 “The Turkish Rider”, Gamrekeli Gallery, Tbilisi
- 2023 “Wild Times” (with Nugzari Natenadze), Gamrekeli Gallery Tbilisi
- 2024 “Heartland”, Vernissage Gallery, Tbilisi
- 2025 “East-West”, Otar Chkhartishvili Art Gallery, Rustavi

Hans Heiner lives and works with his family in Tbilisi and Saguramo.

Paintings by Hans Heiner are located in private collections in Berlin, Rostock, Dresden, Amsterdam, Vienna, Paris, Mestia and Tbilisi.

Websites:
<https://hansheinerbuhr.com>
<https://www.raster.art/artist/hans-heiner-buhr>



GRIJSZ. (I love my dog and he loves me). 125x154 cm. Oil on cardboard. 2001

The Artist-Soldier and the Ephemeral Contours of the Map

Hans Heiner Buhr studied in Gerrit Rietveld Academie (Amsterdam) in times when the need arose to expand the concept of visual arts in teaching practice. Previously existing standards were changing, and the installation and new media formats characteristic of conceptual art were overshadowing the historical medium of painting.

Nowadays the state of things is rather different; and the contemporary painting holds the equal position in ongoing process of visual art. However, back in 1992-93s

for a young, ambitious artist to make a decision in favor of painting over other artistic practices was rather challenging. Hans Heiner Buhr's creative choice focused on Expressionist painting and for a person, raised in East Germany, Berlin and Dresden this was absolutely organic and familiar.

The tradition of German Expressionism which spans from the first half of the twentieth century to Neo-Expressionism and the latest manifestations relevant today, is one of the most influential in the history of modern painting; It strongly expresses the subjective feeling of the world, operates freely with a language of sharp colors and a specific understanding of spiritualism and inspires the art by Hans Heiner Buhr. His creative ex-

plorations unexpectedly and even strangely developed in the country, he hardly imagined to live. 1990s crisis in Georgia, particularly the Conflict in Abkhazia, atrocity and loss of human lives highlighted by the international mass media had strong impact on Buhr's art on its initial stage. The War theme and the temporarity of transitional borders marked on the map became a major motif in the art of Hans Heiner Buhr – a for a former soldier, for an artist with military service experience (in GDR). Later, he became involved with Georgia through personal life and nowadays is one of the most significant representatives of artistic space of the country. *Heiner*, whom everyone knows.

Since expressionist painting is driven by searching for archetypes and territory meanings, this experience is immediate for Heiner, and all efforts are directed towards conveying it fully; And every single effort is focused on its complete capturing. Reflection and rational interpretations are naturally implied; However, they are somewhat secondary. The significance itself lies in the depth of the feeling and its value.

The transient, temporary world stays beyond Buhr's colorful, instinctive landscapes, where even fragmentary sketches evoke the sensation of eternity and firmness. Mountain views, gorges, movements of riders, flock of sheep are conveyed from the position of a researcher-pilgrim, for whom every new place is a discovery and is followed by the perception of wholeness of the world and arbitrariness of geographical marks.

Relationship with territories, the specifics of cultural diversity together with context changing and ongoing transformation of eternal topics through every new era language, are the themes that Heiner unites with his personal biography and artistic visions. His landscapes are always perceived from diverse transforming perspectives. Eternal untouchable views, loin from civilizations, coexist with other different models of space understanding, where the map is designed by conditional marks and its conditionality can be destroyed through interaction, new narrative and emotional experience implied. The way the historically structured world and archaic fragments cohabit, the types of connection they create are revealed through sharp structures and vivid colors, which is very characteristic to German Expressionism tradition and mixing with some moments of Neo-Pop style. The theme of the soldier as the constant and inexhaustible metaphor is the generalized image of warrior simultaneously presenting a guard, an artist, a

human starving for the exploration. Constantly in action, sometimes serious and dramatic, at other times the video game hero or parody character. The nature of this diversity are conveyed through various stylistic features. *Shooter* (220x160 cm. Oil,Canvas.2023) is a poster like piece, where yellow zigzag intensifies the black and red contrast. *Clown* (220x160cm.Acrylic,-Canvas.2023) – representation of surrealistic paradox, brought by the uniformed clown's figure, emerged in front of abstract background. *Karabackh* (190x134cm. Acrylic,Canvas,2023) in depth of darkness and Skirmish (220x160cm.Oil,Canvas.2023) appear to be dramatically realistic, while Caucasian landscapes painted in late 90s stand out as the image of extreme sensibility and picturesqueness. The interaction with color seems to lean toward the abstraction; *Sno Valley* (80x60cm. Oil,Canvas.1997) is built through the flowing coloristic spots' layers. *Caucasus* (90x74cm.Oil,Canvas.1997) evokes the gloomy association related to symbolic painting. It seems, that, these kind of artistic versions were inspired by the initial observation of one particular side of Georgian culture – the bond with the land. Heiner describes those impressions: “When I came to Georgia, I realized that no Caucasian people would give away their land for anything. Land and people and identity are so tightly connected here and a change in borders means potentially the loss of the homeland, the property, the language and culture, the whole existence. The land goes from generation to generation, and it is as sacred, as is the language and religion.”

The theme repeatedly explored by Hans Heiner Buhr, where the artist seeks the ground for wholeness is the theme of man and landscape relation. Caravan, the shepherds, riders on the mountain pass, the grotesque image of horse stealers, desperate refugees passing by, all together unifies the eternal drama of man and world relation, the endless journey through unknown and enigmatic places, undiscovered territories. Heiner recalls the Berlin wall and the circumstances followed by its fall from his youth. This particular experience unveiled the multilayered map idea in Hans Heiner Buhr's art. The conception of images founded on old, obsolete maps implies the factor of its structural order; This can serve as sensitive background for nude or cowboy's silhouette depiction, where the encounter of history and a man is both an ephemeral and essentially meaningful.

Khatuna Khabuliani
Art Historian, PHD. 14.07.2025



SOME OTHER FORCES FORCING "UNMORAL"
190x140 cm. Oil on Canvas. 2001

Hans Heiner Buhr: A Patriotic Caucasian with an Expressionist Brushstroke

I first met Heiner in the 1990s at a McDonald's around the corner from the Marjanishvili Theater in Tbilisi. He was wearing a heavy sheepskin coat. At that point, he had already been living in Georgia for some time, working as a German teacher.

I didn't ask him that evening, but later I did: how did he end up in Georgia? More on that later...

In my case, it was a love story that led me to the Caucasus. The woman I adored was deported as an illegal war refugee, and I followed her to marry her. Heiner later showed up at the registry office as my best man, wearing a *Chokha* – a knee-length traditional male garment. He was my witness, and he brought along a genuine *Tamada* (toastmaster) – his friend Jago Arabuli. But I digress.

Back then, on my first trip to the region, there were only two other Germans on the half-full plane. The rest were mostly young Georgians who had been scattered across Europe during the war and post-war years, along with car dealers and characters who looked shady at first glance. However, high above the clouds at night, those "black leather jackets" sang a polyphonic lullaby to a young mother and her baby. And once the newborn was asleep, they invited some of the passengers for wine. My first toast to Georgia – and we hadn't even landed yet...

Even during the descent, my expectations and preconceptions were turned upside down or exceeded. Of the pale Europeans on the plane, one was a diplomat; the other was from a major world bank, bringing money to the South Caucasus. He spoke of a "strategic watering can principle." According to him, everything would eventually fall into place...

I had heard from someone that Heiner lived in the city. Cell phones and social media didn't exist back then. But in Georgia, if you ask one person, you eventually meet everyone. In any case, we met at that American McDonald's. At first, Heiner was reserved. Days later, I accompanied him on a trip to Western Georgia, and it was the beginning of a friendship. We experienced the wild Caucasus together. Among other things, we experienced hospitality under precarious conditions in the "no-man's-land" at the Georgian-Abkhazian demarcation line – something hard to imagine today, even though everyone still praises Georgian hospitality.

On that slow journey over bumpy, potholed roads, I had the constant feeling that I knew this fellow. A few kilometers turned into a day's journey. Georgia can be contemplative.

Later, he told me he had a studio in "Villa Marie" in my birthplace, Dresden. I knew it from my teenage years. Artists had squatted in that dilapidated Italian-style villa. Wanda – whose Tbilisi counterpart is Rusiko Oat, whom I met later – had run it, providing a home for independent artists in socialist East Germany. After German reunification, they kicked all the artists out. In response, the artists tarred the entire house, then tarred and feathered it again. Once a magnificent building, it had been worn down by socialism and the inefficient planned economy of scarcity. The artists had breathed life into this ruinous house by the "Blue Wonder" bridge in Dresden with modest means – but in the end, everything was ritually blackened. Whether Heiner was there for that specific moment, I don't know. But he was certainly active there as a young artist and had a studio.

Heiner studied to be a teacher but also wanted to be an artist. He went to an art academy in Holland. During the post-reunification era – which felt very free, productive, and even anarchic to us young East Germans – Heiner was wondering what to do. Everything was uncertain. Should he be a teacher or an artist? He wanted to see the West, to go to America, but the West German Central Agency for Schools Abroad said America was off the table. They asked if he could imagine going somewhere else. His reaction was: if one could "fish and hunt" there, why not? The officials offered him Georgia, far to the east on the Black Sea.

Consequently, he went to Rustavi and later to Tbilisi. And he stayed – and that says a lot. He was one of the first to arrive and remain in Georgia after the Cold War. Many have probably forgotten that by now. At the very least, it is hardly known publicly.

He worked as a teacher through all these upheavals and difficult times. He taught young people the German language. Of course, he had decent starting conditions, but he really committed himself; he didn't just lounge around as an expat or set himself up comfortably. He operated "tax-free," lived on the outskirts rather than in the posh Vake district, and was often able to help Georgians out of a jam. That makes him special.

Heiner is a *Lebenskünstler* – an "artist of life." These days, especially here in the West, artists are a dime a dozen – partly subsidized by the state. But "artists of life" and adventurers like Heiner are rare.

He started a family, explored the South Caucasus, founded a travel company, and has four children. He married in Georgia and enjoys his friendships and family. Despite everything, he never lost sight of his art. He worked again and again in a rented "Kemenate" (a small, heated room) where I would stay when I visited. I loved it – that cot and sleeping bag, turpentine everywhere, decades-old creaking floorboards, oil paintings everywhere, and the space filled with easels and canvases. I loved being there at Sayat-Nova Street 17 in Sololaki.

There, I was independent and not "proverbially invited" – not bound by Caucasian family structures. I could truly roam around, and through that, I met many Georgians. In this respect, that cot was the best vantage point for getting to know the country. In his studio, one is, in a metaphorical sense, close to the shepherds in the Caucasian mountains, living their freedom and a harsh daily life. It is a man's world – within a culture where women have great influence.

His rooms are also full of artworks by Georgian artists, which many people don't know. Through Heiner, I met several artists in Georgia. It all started at the Art-Café with Rusiko Oat, with the Shvelidze family, and so one thing led to another – an incredible community!

After two terms, Heiner was no longer allowed to be a teacher – that's how the German authorities regulate it. Among diplomats, there is a fear that civil servants might become "bushy" (going native). In his case, that applied to teachers as well. Heiner did not return home; he chose to stay. He has friends and children in Georgia, and he has invested there. Now he has built a house – and finally, he has a large studio and is working more intensively on his canvases. He always painted. But now he is more focused. He has created the conditions for the future, and I am very excited to see what comes of it.

He draws from half a century of life experience. He lives in a country with an ancient culture and a very old language – at the heart of a cultural crossroads. Of course, much has changed in Tbilisi. It's about money now, which isn't necessarily bad. Everyone knows it, needs it, many don't understand it, and everyone is seeking their fortune. Hopefully, the Georgians will retain their identity, because that is something Heiner loves dearly. In the West, one would certainly say that Georgians are very patriotic. In this sense, Heiner is a Caucasian—and I don't mean that based on the racial descriptions of someone like Blumenbach, whose skull discovery Goethe once described as aesthetically perfect. That is the origin of why state registration offices still note "Caucasian."

As a German painter in Georgia, Hans Heiner Buhr does not try to be a Caucasian in that sense. Georgian artists look out for one another very attentively and are very focused in that regard. That is why Heiner paints differently than the Georgians. His themes are different from theirs, despite his deep connection to this region. One doesn't have to agree with him. Heiner is an artist who wants to be brittle, non-conformist, skeptical, and sometimes "wooden," like his figures. He doesn't want to be immediately understood or loved by everyone. Heiner's story is not a linear narrative, but a web of coincidences, profound decisions, and an unshakeable bond with a country that became his second home. He is a border-crosser, someone who evaded the familiar paths and sought the unknown.

Heiner's early years in Georgia were marked by friendships that flourished under precarious conditions – an experience that is hard to imagine today, even in a coun-

try known for its "anarchic warmth." It was a time of experimentation and searching, both for Heiner personally and for the reunited Germany he came from. The Art-Villa Marie in Dresden, whose story ended disillusioningly, seems in retrospect like a metaphor for that era: a wild creativity that was stifled by external forces.

Heiner's drive to be an artist testifies to an inner fire that could not be easily extinguished. He lives in a dynamic environment where the boundaries between metropolis and province blur, and where the spiritual is often closer to the people than purely religious or state institutions. For him, Georgia is more than just a place to stay; it has become a part of his identity.

His art addresses shifted perspectives but is inextricably linked to his Georgian experience. This tension is what makes his work so fascinating. He is an artist who does not want to be understood immediately, who uses a wild stroke, who does not smooth out the rough edges but uses them as part of his expression. His painting reflects a deep engagement with life, with its ruptures and transitions, and it is precisely this complexity that makes his art so authentic and interesting.

And: His art can by no means be easily co-opted. That, too, has become a rarity.

Ralph Hälbig
Tbilisi, August 2025

BONJOUR "SUPER". 182x256 cm. Oil on Canvas. 1998





ARKHOTI PASS. 80x110 cm. Oil on Canvas. 1998



SELF PORTRAIT
50x60 cm.
Oil on Canvas. 2007



VIEW FROM GORI
50x60 cm.
Oil on Canvas. 1997



NA JA
(Heiner, Otari Laliashvili
& Teona in Boshuri)
50x60 cm.
Oil on Canvas. 1998



INTERIEUR BOSHURI
40x50 cm.
Oil on Canvas. 1997



MOTHER OF GEORGIA
100x80 cm.
Oil on Canas. 2001



IRAKLI AND GERT

IRAKLI AND GERT
60x80 cm.
Oil on Canvas. 1997



STUDIES OF MY DOG EKA
60x80 cm.
Oil on Canvas. 1998



RIDER ABANO PASS
80x120 cm.
Oil on Canvas. 2012

JAGO ARABULI KHEVSUR
60x40 cm.
Oil on Canvas. 2000





CAUCASUS RANGE. 70x110 cm. Oil on Canvas. 1998



SNO VALLEY KAZBEGI. 60x80 cm. Oil on Canvas. 1998



SHIRAKI. 50x60 cm. Oil on canvas. 2000

RIDER WITH PACKHORSE. 60x80 cm. Oil on Canvas. 1999



HORSE TREK. 50x120 cm. Oil on Canvas. 2014



CARAVAN
50x110 cm.
Oil on canvas. 2014



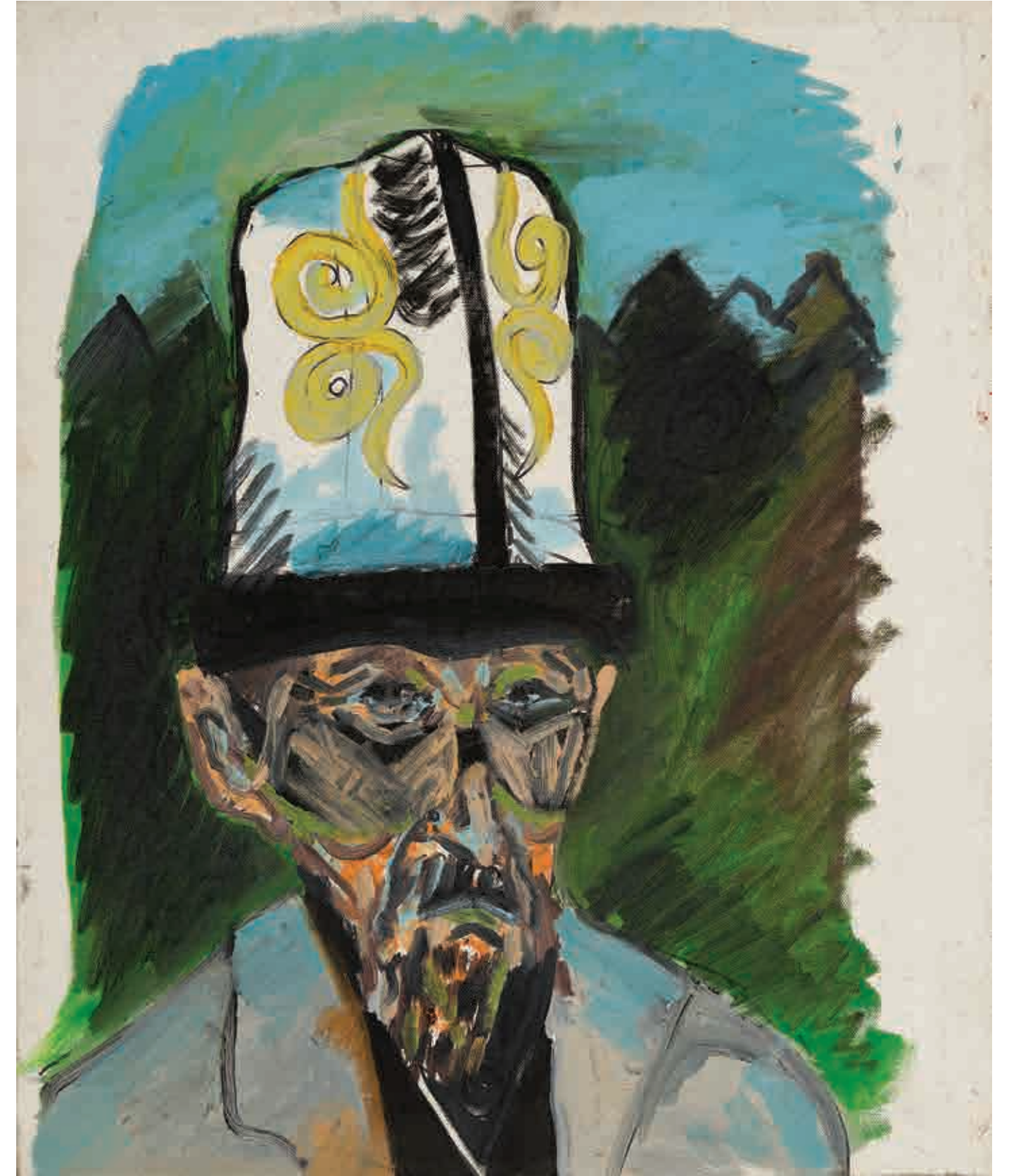
FATHER & SON, NINIGORI
50x60 cm.
Oil on canvas. 2002



FOREST WORKERS. BORJOMI
70x50 cm.
Oil on canvas. 2000



UZBEK. 60x50 cm. Oil on canvas. 2007



KYRGYZ. 60x50 cm. Oil on canvas. 2007



PASS. 30x40 cm. Oil on canvas. 2014



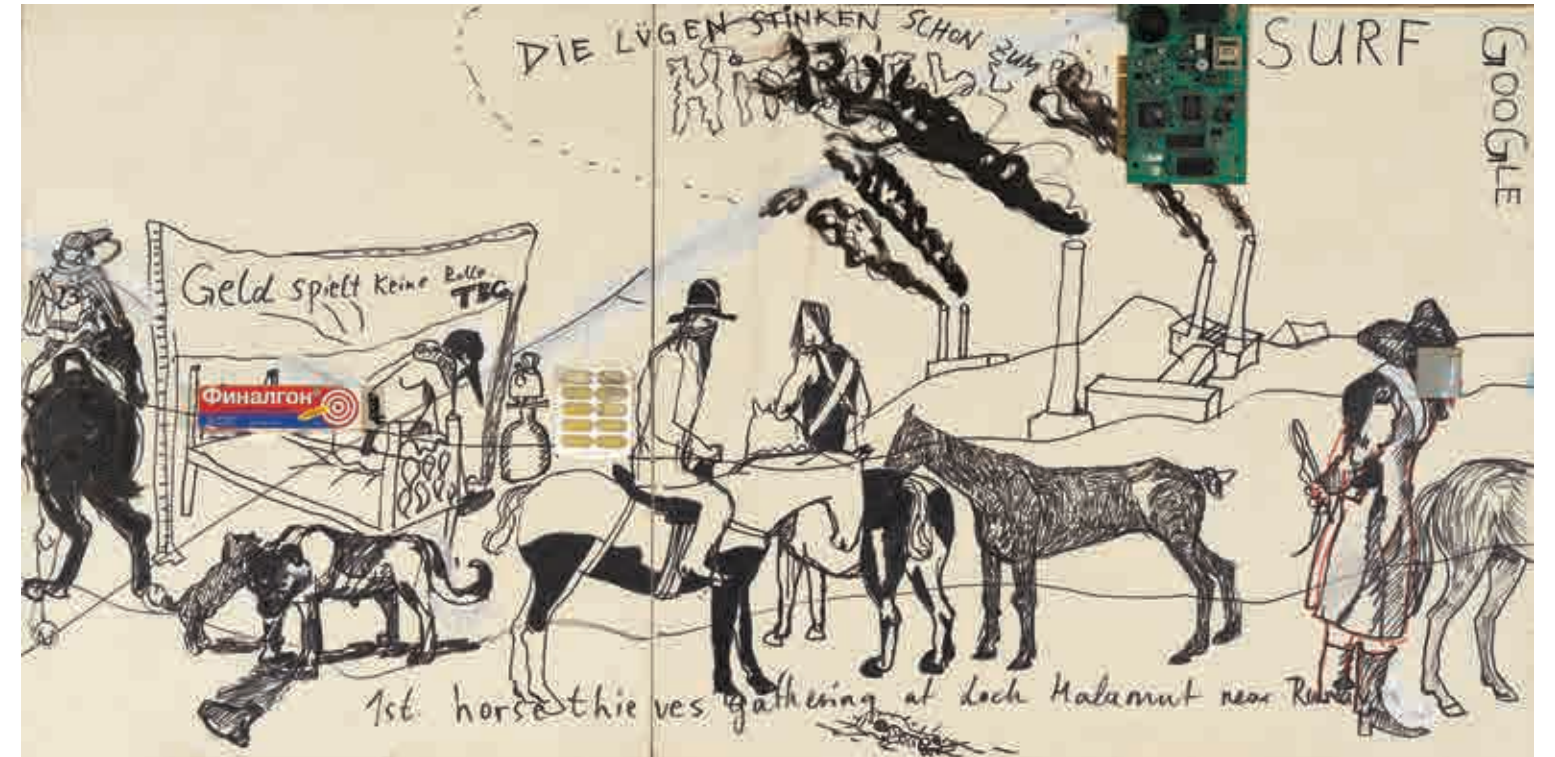
PASS 2. 30x40 cm. Oil on canvas. 2014



THE HORSE THIEF, SHEKI. 60x100 cm. Oil on canvas. 2007



KHECHILI VIEW. 40x120 cm. Oil on canvas. 2011



THE HORSE THIEF BAZAAR RUSTAVI. 50x100 cm. Oil on canvas. 2007



STEPPE. 50x120 cm. Oil on canvas. 2011



HACKER. 70x90 cm. Acrylic on canvas. 2022

MICKEY MOUSES. 60x80 cm. Oil on canvas. 2007



CENTRAL. 80x100 cm. Oil on canvas. 2008



EUROPE. 80x100 cm. Oil on canvas. 2010



NO. NO. NO... 180x130 cm. Acrylic on canvas. 2024



GUARDIAN ANGEL. 180x130 cm. Acrylic on canvas. 2024



THE HORSE THIEF AND HIS WIFE. 60x50 cm. Oil on canvas. 2007

Hans is Hans

"I am Hans," Hans Heiner Buhr says whenever he is asked to explain his art, and I know exactly what he means. He means: "Friend, I am a friend." And by that, he means that he does exactly what friends do – namely, seeking adventure, overcoming boundaries, traveling, being on the move, being brave, constantly passing tests of courage, drinking good wine, watching beautiful women pass by, and above all, playing. From playing with animals in nature to playing with colors on a canvas, all the way to playing in the "new virtual spaces of the internet" for high stakes and a new definition of what the art of tomorrow shall become.

Because Hans Heiner is more a friend for friendship's sake than a gambler for gambling's sake, he needs a counterpart to play with and in whom he can see himself reflected.

No matter where Hans Heiner goes, he has a friend there. He has friends with whom he paints, with whom he collects NFTs, with whom he drinks good wine and discusses art, God, and the world. In the past, he had friends with whom he played "Indians" and dressed up as one – because Hans Heiner Buhr wants to do with his friends what friends do, what connects them: namely, to overcome boundaries and go further, ever further, into the new and the unknown.

As a young art student – without even knowing the language – he overcame the limitations of the former GDR as soon as the opportunity arose and went to Amsterdam to study art. Later, he overcame good old Europe itself and went to the even older and, above all, more beautiful Georgia to find his happiness and a family.

Well, one can say many things about Hans Heiner, but not that he isn't brave. Hans Heiner is not just brave; he always moves forward through and by means of his courage, like a pioneer looking ahead into the future.

To his left and right, landscapes, mountains, rivers, borders, people, and cities pass by – new and old friends, sometimes even wars – but he keeps going, further and further, because he wants to be an optimist. He is wise enough to know that he has no choice but to be an optimist.

In this process, the pictures he paints are like his trail or the shadow he leaves behind on his path. One gets the impression that his paintings are his gaze upon himself and his companions. They are often characterized by the German Romantic perspective: the view of the main figure from behind. It is a gaze that suggests the viewer is not the one experiencing something, but rather the person in the picture. It is something one cannot see and which, therefore – shrouded in a veil of mystery – is all the more mystical and enigmatic.

Some of Hans Heiner's paintings even recall 40,000 year-old cave paintings. On his canvases, we see animals, horses, riders – armed riders who are, after all, nothing other than hunters. They are representatives of an ancient archetype, perhaps the oldest archetype of man, who have miraculously made it into the modern age only to be suddenly confronted with the monsters of today's world: tanks, the internet, houses burning or destroyed. They seem to want to say: "I can make it here too, but I long for the dog nuzzling my leg, the bird gracing the sky, the campfire warming me, the woman by my side at night who loves me, and the friend at my table during the day who tells me there is so much more in this world to discover." And who knows if Hans Heiner doesn't paint for the very same reason people painted 40,000 years ago.

Formally, one could say that Hans Heiner Buhr's painting is dominated by powerful colors. Juicy and haunting, they catch the viewer's eye. There are certainly influences of Expressionism, but also of the Bohème – the artist's idea that he is a chosen one, allowed to live a life of intensity and adventure, always being where things are "burning," where the campfire of the here and now meets one's own life, one's own self.

I believe that for Hans Heiner, this campfire is his painting. And I believe it is this which warms not just his body but also his soul, just as it presumably did 40,000 years ago – and that Hans Heiner is the figure in his paintings who keeps moving on.

Sebastian Bieniek



SKIRMISH. 160x220 cm. Oil on canvas. 2023



SHOOTER. 160x220 cm. Oil on canvas. 2023



MYSELF AS HORSE THIEF. 50x60 cm. Oil on canvas. 2007

MORDOR. 200x150 cm. Oil on canvas. 2011



ESCAPE. 160x220 cm. Oil on canvas. 2023



ARMENIAN SOLDIER. 80x100 cm. Oil on canvas. 2014



METAVERSE

METAVERSE
150x200 cm.
Oil on canvas. 2020



CLEANER. 180x130 cm. Oil on canvas 2024



CLOWN. 220x160 cm. Oil on canvas. 2023



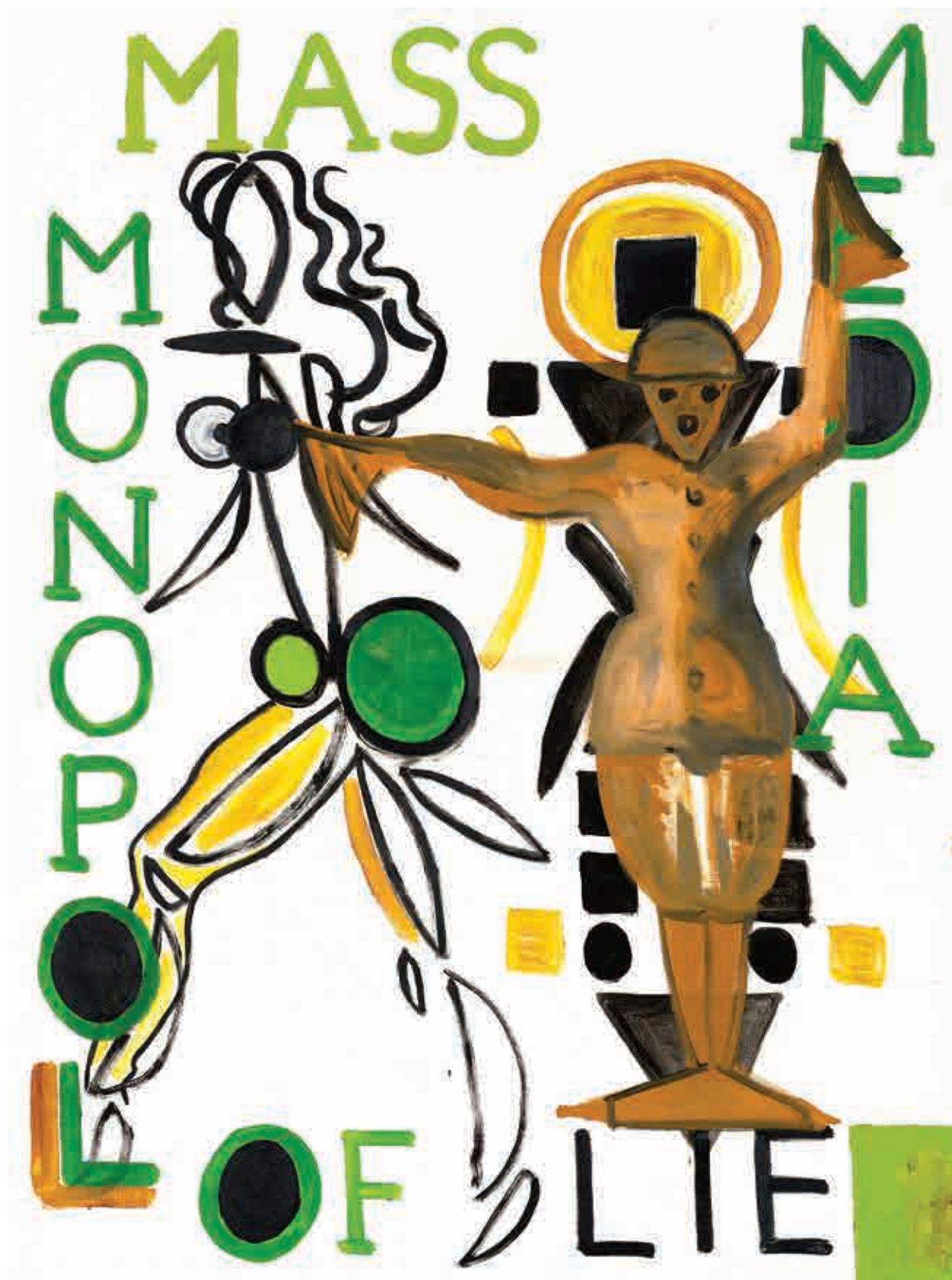
BALCONY OF EUROPE. 200x160 cm. Oil on canvas. 2008



THE MECHANICAL TURK. 160x 220 cm. Acrylic on canvas. 2022



THE ARTIST. 160x220 cm. Oil on canvas 2022



MASS MEDIA - MONOPOLY OF LIES. 200x160 cm. Oil on canvas. 2008



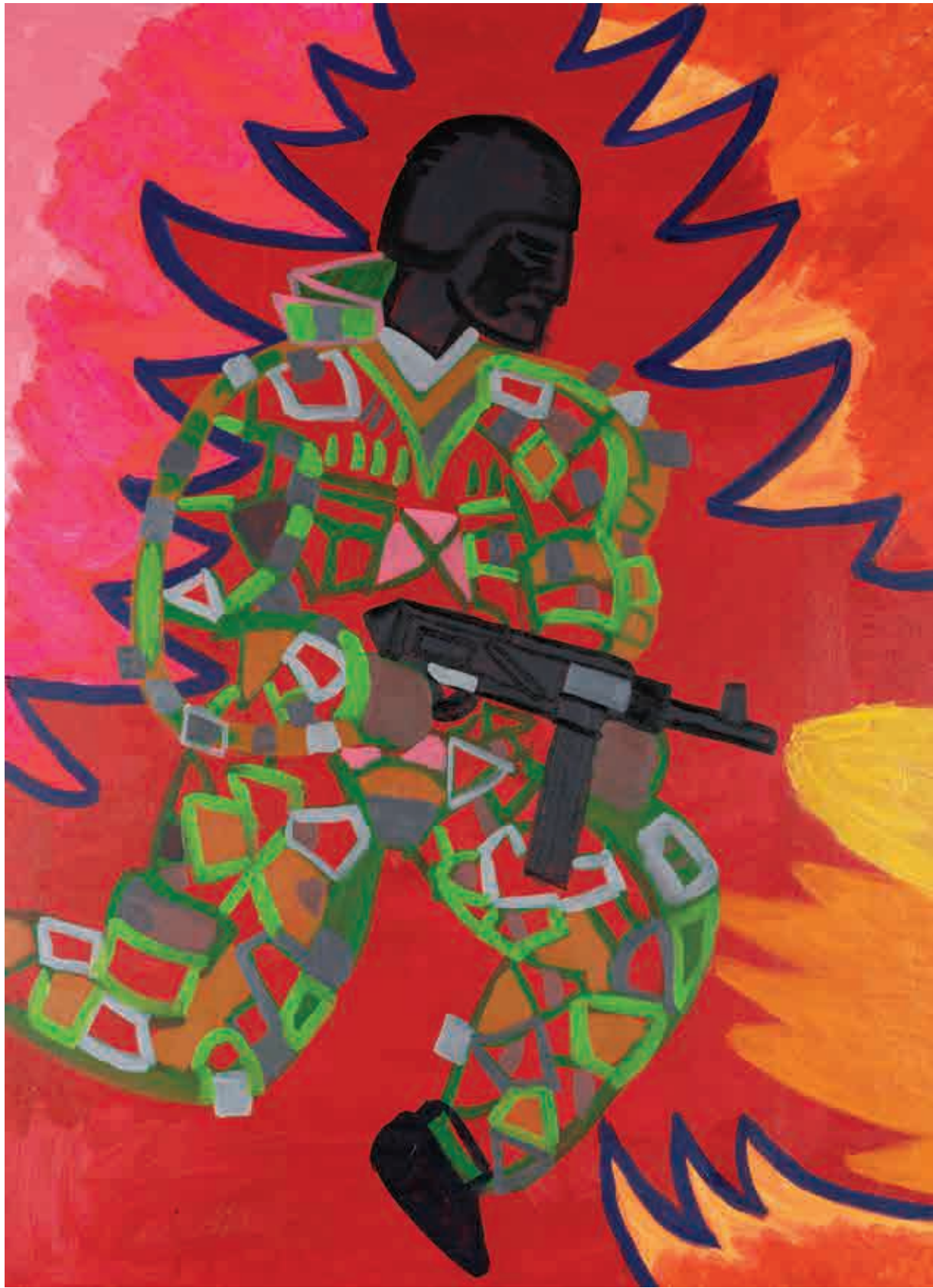
SAVIOR. 180x130 cm. Acrylic on canvas. 2024



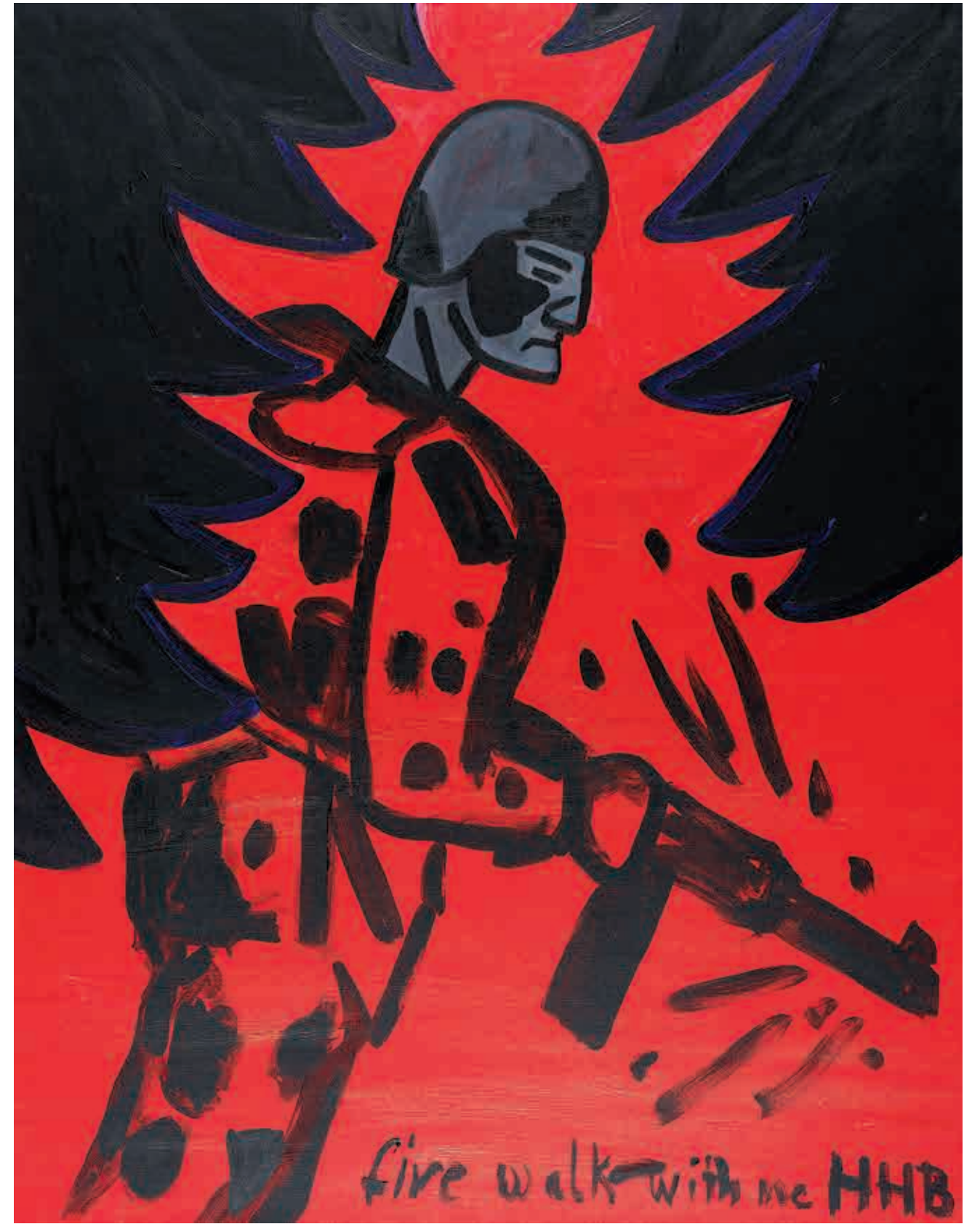
KARABAKH. 190x134 cm. Acrylic on canvas. 2023



WARRIOR. 180x120 cm. Oil on canvas. 2011



AVENGER. 210x160 cm. Acrylic on canvas. 2024



FIRE WALK WITH ME. 200x160 cm. Acrylic on canvas. 2024



ATTACK. 160x 210 cm. Acrylic on canvas. 2022



ATTACKER. 160x210 cm. Spray paint on canvas. 2023



УСЛОВНО-СИМВОЛЬНАЯ ТАБЛИЦА

Горы и возвышенности	15-8
Рельеф	20
Водные объекты	30
Леса	40
Земельные участки	50
Сельскохозяйственные угодья	60
Пашни	70
Луга	80
Пески	90
Тундра	100
Зеркала воды	110
Ледники	120
Снежные покровы	130
Ледовые поля	140
Ледовые мосты	150
Ледовые трещины	160
Ледовые острова	170
Ледовые поляны	180
Ледовые озера	190
Ледовые реки	200
Ледовые каналы	210
Ледовые проливы	220
Ледовые проливы	230
Ледовые проливы	240
Ледовые проливы	250
Ледовые проливы	260
Ледовые проливы	270
Ледовые проливы	280
Ледовые проливы	290
Ледовые проливы	300

LOVERS, 155x210 cm. Oil on map. 2021



THE TURKISH RIDER. 180x130 cm. Oil on canvas. 2010



THE NOTORIOUS HORSE THIEF. 140x100 cm. Oil on canvas. 2007



THE OLD HORSE THIEF. 90x70 cm. Oil and assemblage on canvas. 2008



MOTHER CAUCASUS. 160x125 cm. Oil on canvas and map. 2008



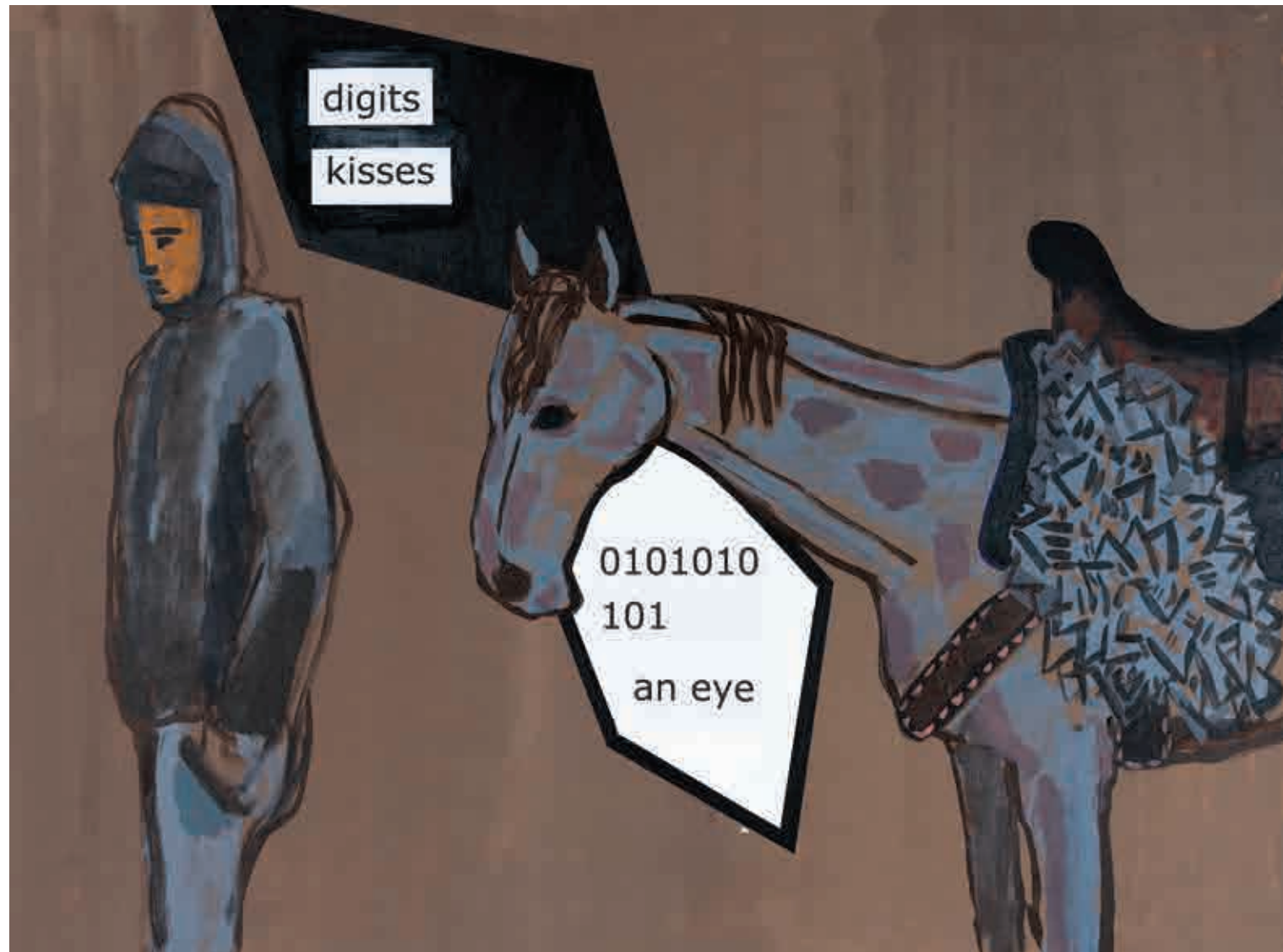
CAUCASIANS. 160x200 cm. Oil on canvas. 2022



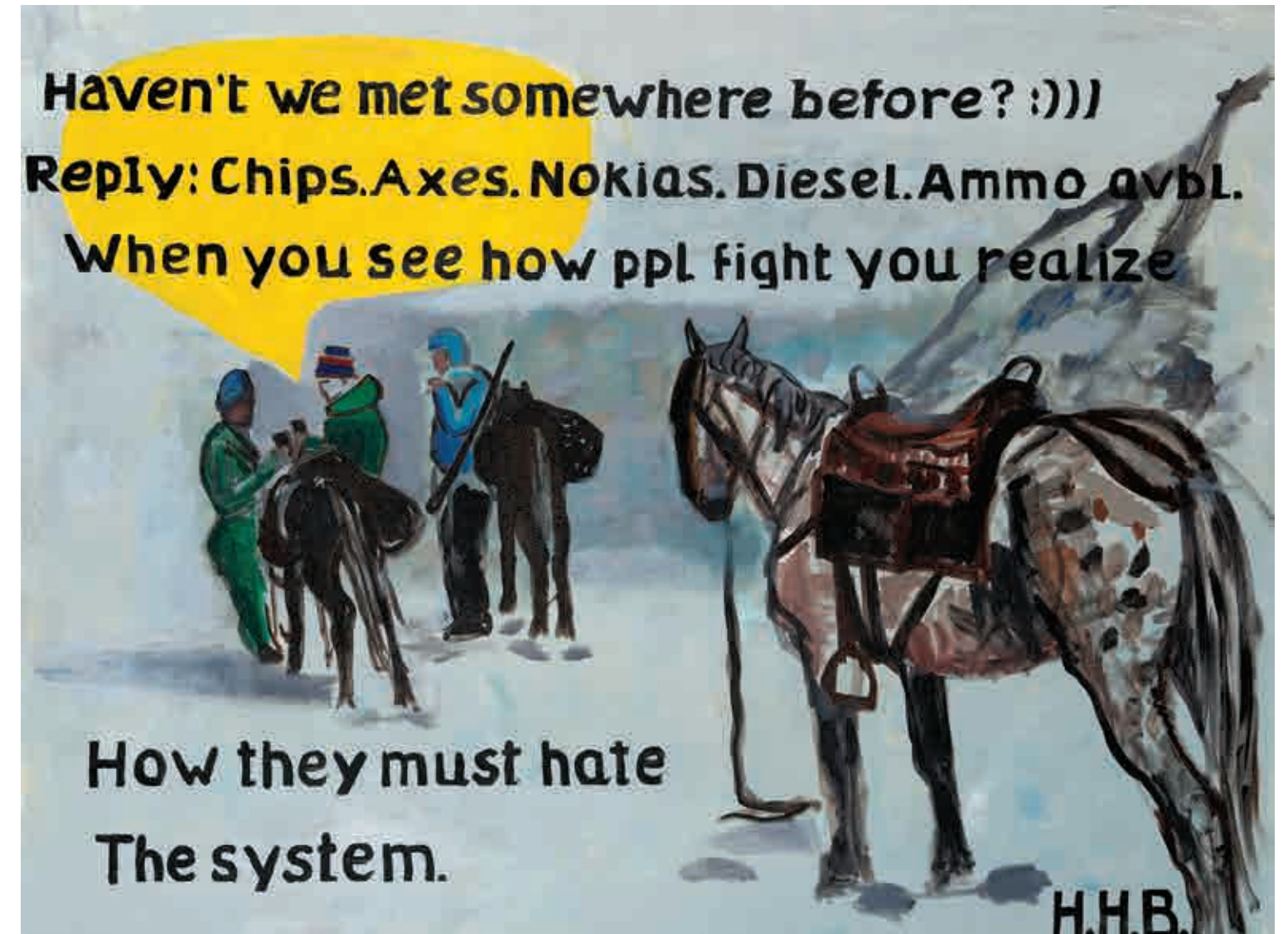
RUSTAVI. 160x210 cm. Oil on canvas. 2022



REFUGEES ABKHAZIA. 160x220 cm. Oil on canvas. 2022-2024



DIGITS, KISSES, 0101010101, AN EYE. 160x210 cm. Acrylic and collage on canvas. 2024



MEETING AT ARKHOTI PASS. 160x210 cm. Acrylic on canvas. 2024



BURNING POINT WORLD. 150x200 cm. Acrylic on canvas. 2021

HANS



SHATILI. 160x200 cm. Oil on canvas. 2017



BARISAKHO. 150x200 cm. Oil on canvas. 2017



THE HORSE, THE BEAR, THE RAVEN. 150x200 cm. Acrylic on canvas. 2024

CROSS PASS. 80x100 cm. Oil on canvas. 2015

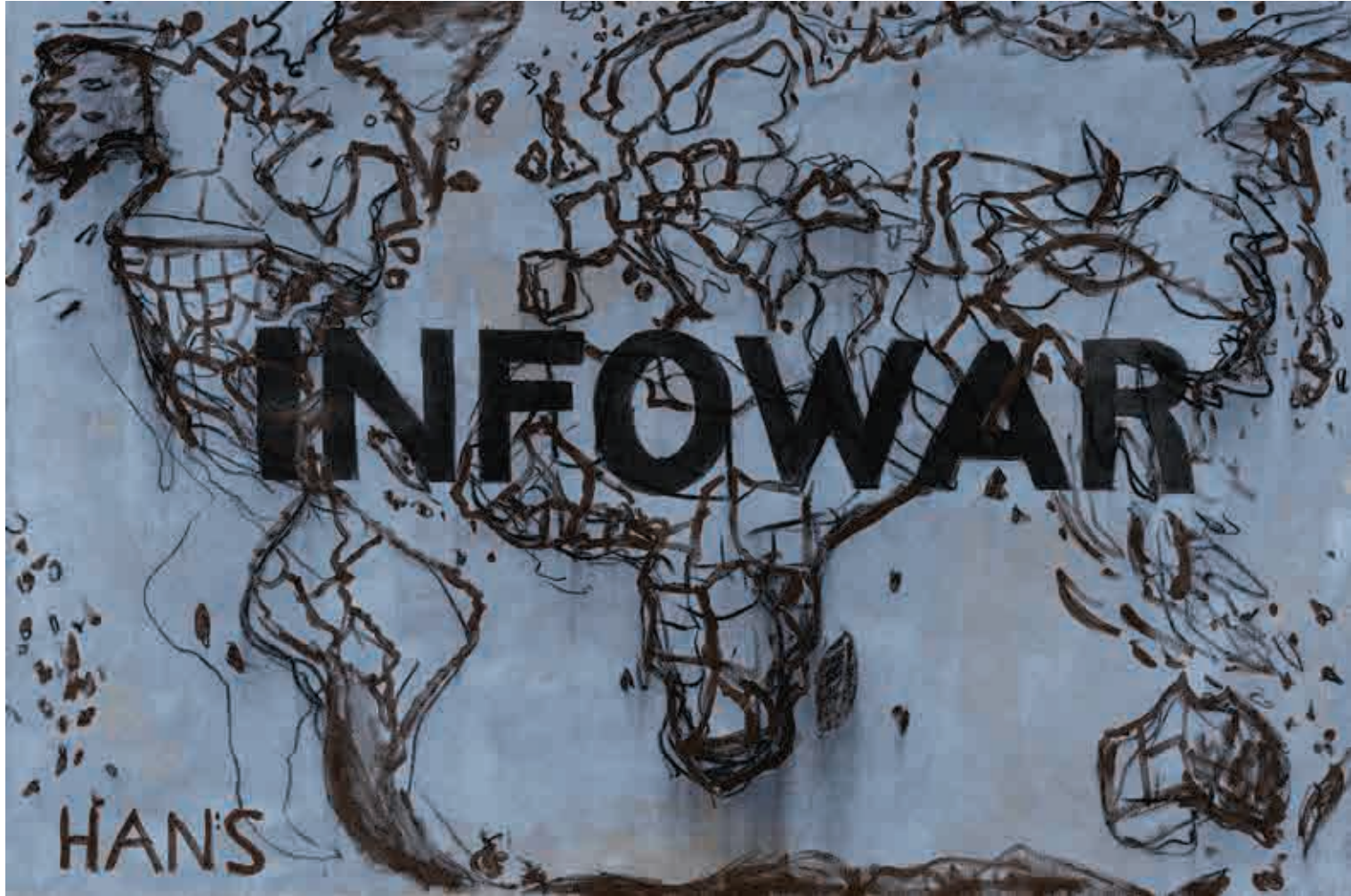


MY FRIEND RUDOLF BEVAART. 112x116 cm. Oil on canvas. 1993

In the Prison of Art

Hans Heiner Buhr

In the prison of art,
 In the ivory tower.
 The Sassanids pass in the distance.
 Helis and Stukas do not notice us
 In the lonely fortress of beauty.
 Scraps of words from unknown tongues
 Are blown from the Caucasus by the wind,
 Into the ears and the eyebags of dreams and intuition.
 At the center of conflicting energies,
 Magnetic pole fields tug at the substance.
 Feet and bones burn
 Within the sacred limits of pure art,
 Where even the lemon trees wither
 And radioactivity dominates the ideal of divided creation.
 What is a lie here and what is the truth remains unclear.
 And yet, there are great bear faces here,
 And fresh paw prints in the snow by the forest edge.
 Here are Khikhvi vineyards, wagtails, and steppe rollers.
 Every new crisis tears down the concrete locks
 Built by bad architects and poor planners – cement B37 Blue.
 Jays and ravens chase one another.
 Thoughts, poems, sketches, doubts.
 Colors.
 Gallantry.
 Silence.
 2022



INFOWAR. 150x200 cm. Acrylic on canvas. 2021



SKIRMISH IN CHECHNYA. 70x110 cm. Oil on canvas. 2001



22 JUNE 1941. 117x170 cm. Oil on map. 2012



WHO OWNS EURASIA - OWNS THE WORLD. 119x179 cm. Oil on map. 2011



SHOOTER. 80x120 cm. Oil on plastic cloth. 2004



EURASIA. 108x167 cm. Oil on map, 2017



COSSACKS IN PARIS. 60x70 cm. Oil on canvas. 2012



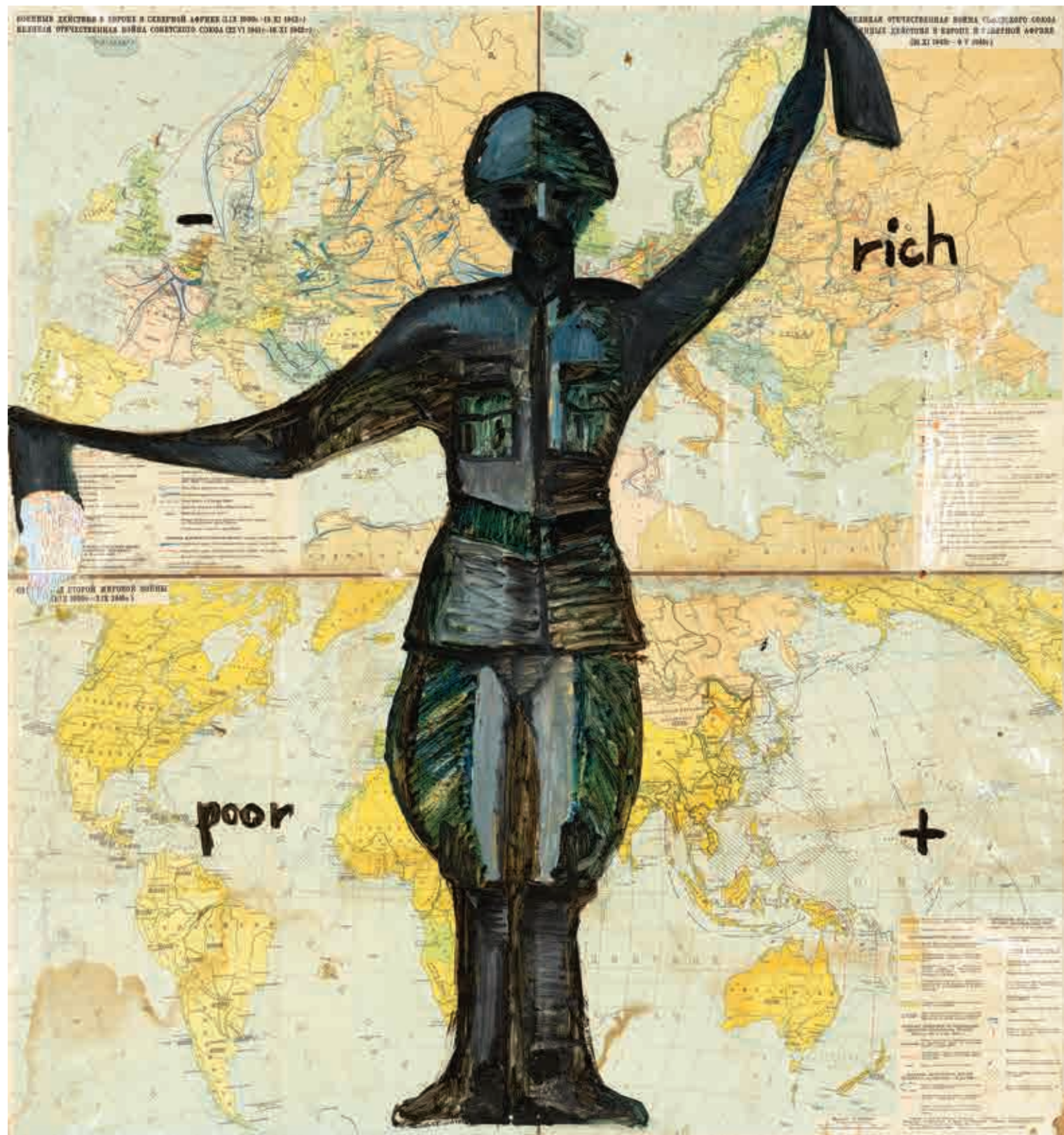
PARSMA, TUSHETI. 120x180 cm. Oil on canvas. 2017



THE HORSE THIEF. 50x60 cm. Oil on canvas. 2008

KHEVSUR. 50x60cm. Acrylic on canvas. 2024





NAVIGATOR. 150x160 cm. Oil on map. 2008



STALINGRAD. 90x110 cm. Oil on canvas. 2010



DEEP STATE. 130x280 cm. Acrylic on canvas. 2024-2025



THE OLD KHEVSUR. 180x130 cm. Acrylic on canvas. 2024



BEGGARS. (NUGZARI AND HEINER). 180x130 cm. Acrylic on canvas. 2024



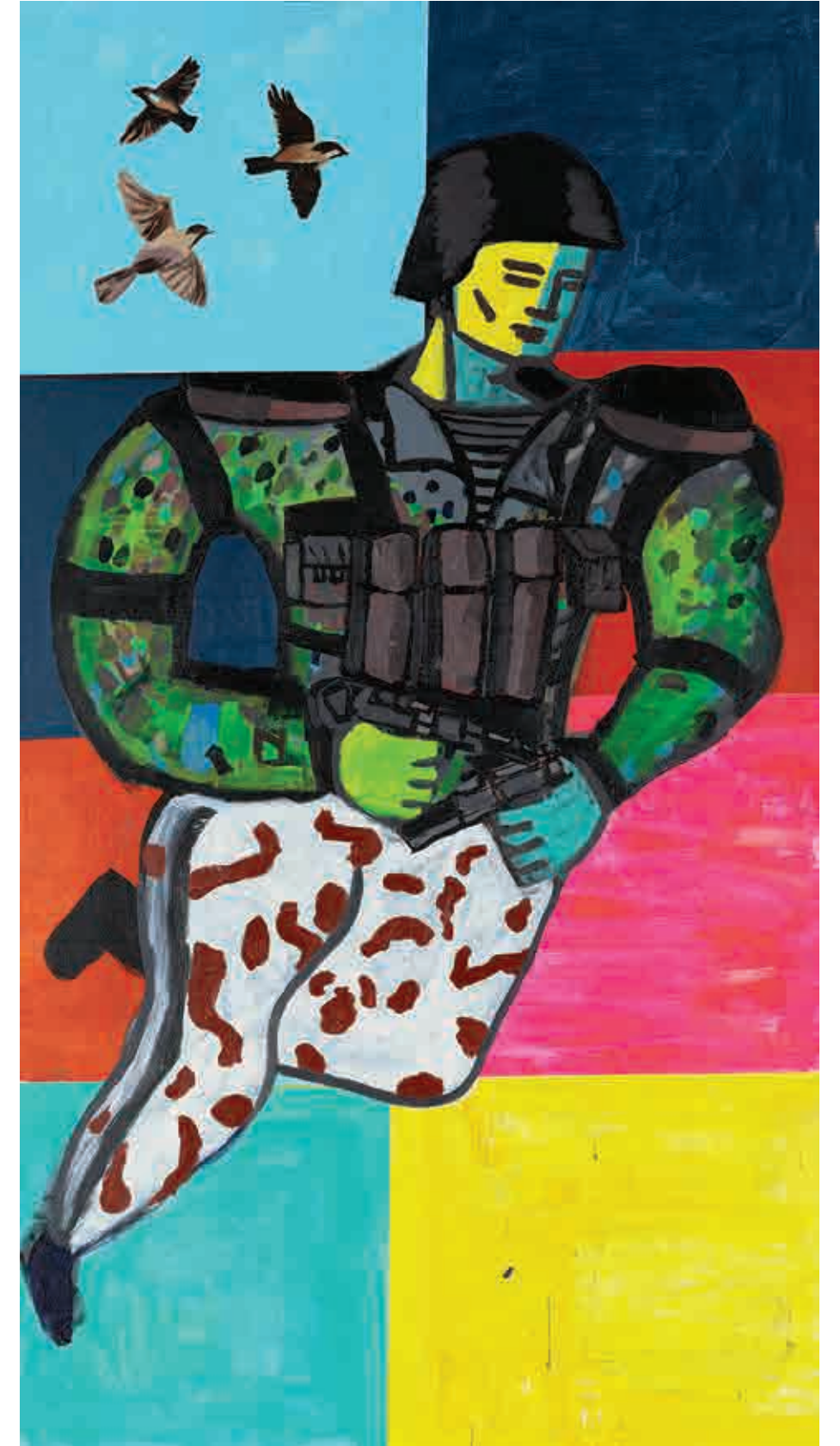
RPG-7 RESISTANCE FIGHTER. 160x220 cm. Acrylic on canvas. 2022



RPG-7 RESISTANCE FIGHTER. 160x220 cm. Acrylic on canvas. 2022



SPANISH GIRL. 140x190 cm. Acrylic on canvas. 2024



GUARDIAN ANGEL. 120x220 cm. Acrylic on canvas. 2024



ATSUNTA PASS TUSHETI. 140x 190 cm. Acrylic on canvas. 2024

Hans Heiner Buhr (HHB) – The Painter

When I first encountered HHB, I met the entrepreneur:

The German—structured, organized—and a man with a genuine feel for his employees.

I saw a cool guy in his early fifties living his dream. With a great deal of risk and in a way that was untypical for a German, HHB built an outstanding travel company in Georgia. Chapeau!

Then, I got to know HHB the painter. His pictures were, and are, different. His collection is different.

HHB taught me how to understand art across borders, detached from quick prejudices. During one of our "Drink–Radio–Punk" parties, the portrait was born.

My portrait.
The visitor will see the color palette of this portrait repeatedly throughout this exhibition, sometimes in dots, sometimes in squares, or in freestyle—but always powerful in its overall appearance.

In these historic times, HHB brings a different touch of color into the game!

HE – The Painter

- HE has heart.
- HE has intuition.
- HE is a break in style.
- HE goes controversial.
- HE stays in motion.
- HE remains a trendsetter.
- HE is in balance.
- HE changes.
- HE is a border-crosser.
- HE remains debatable.
- HE is unpredictable.
- HE loves.
- HE is spontaneous.
- HE has ideas.
- HE is human.

Ralf Conato, May 2025



NEO. 130x180 cm. Oil on canvas. 2018



THE COWBOY RETIRED IN 2024. 126x164 cm. Oil on soviet world map. 2024



LOS ANGELES. 160x220 cm. Acrylic on canvas. 2025

SNIPER. 160x120 cm. Acrylic on canvas. 2025



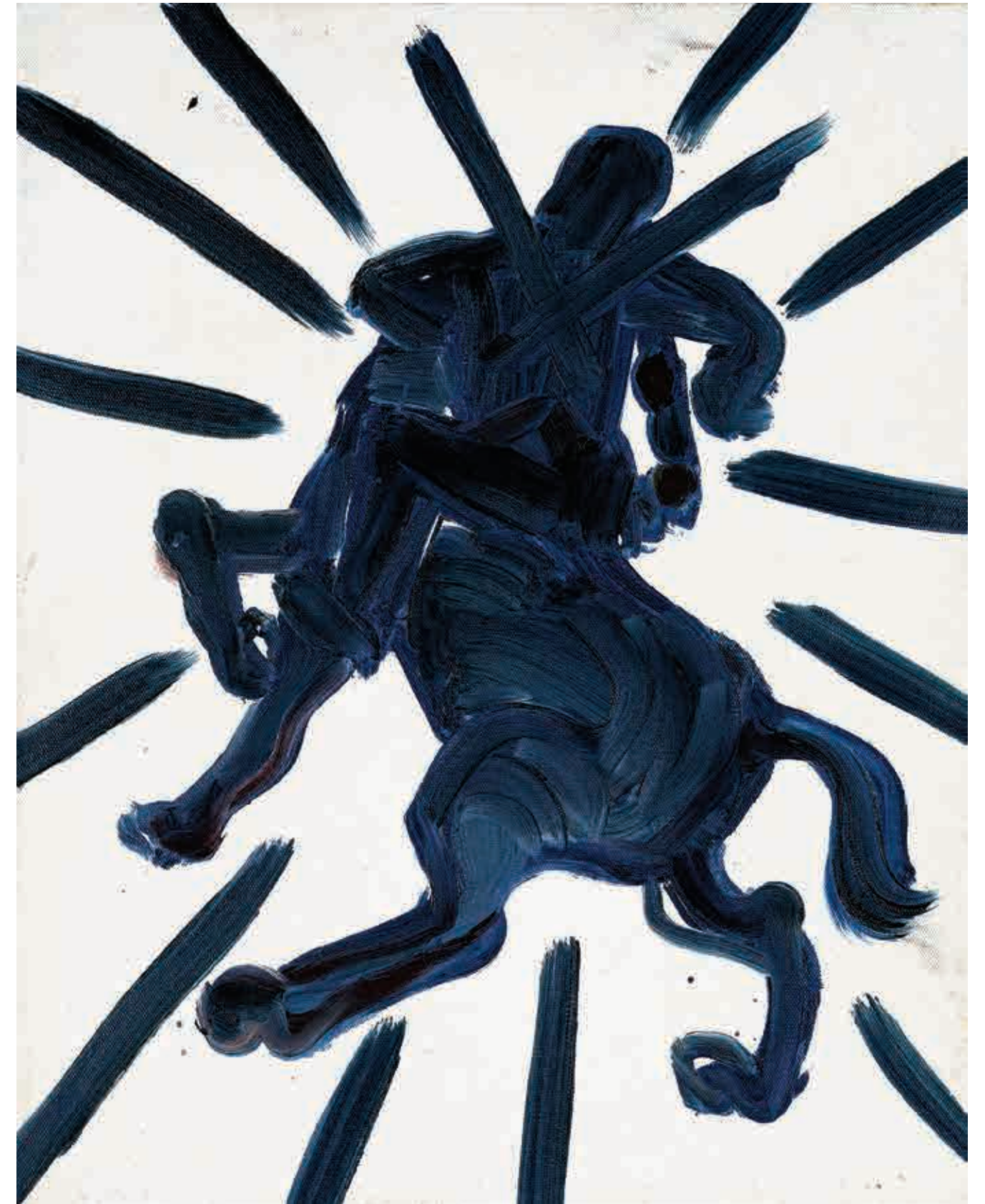
RESISTER. 180x130 cm. Acrylic on canvas. 2025



OUTPOST (LAKE SEVAN, ARMENIA). 210x150 cm. Oil on canvas. 2024



MIRAGE. 200x150 cm. Acrylic on canvas. 2024



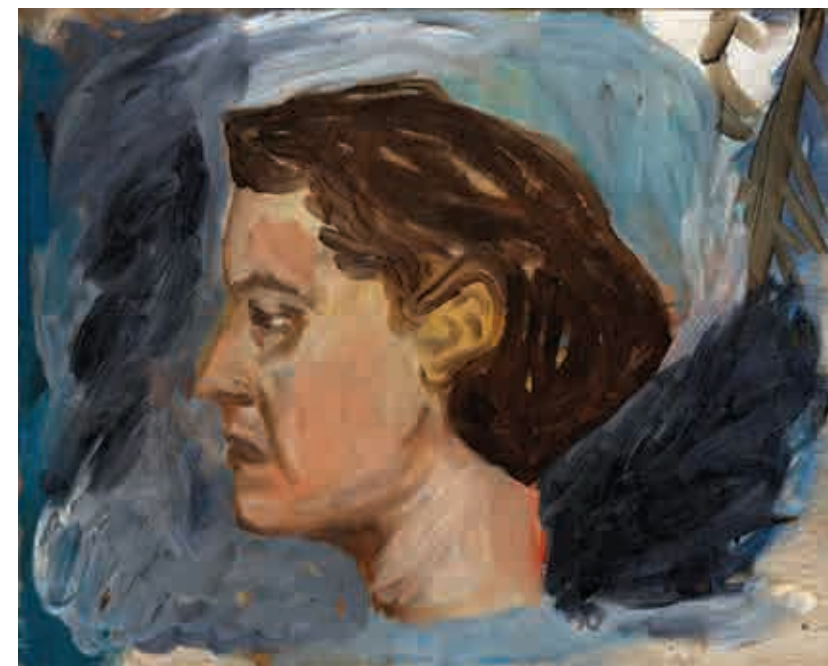
HORSE THIEF. 60x50 cm. Oil on canvas. 2007



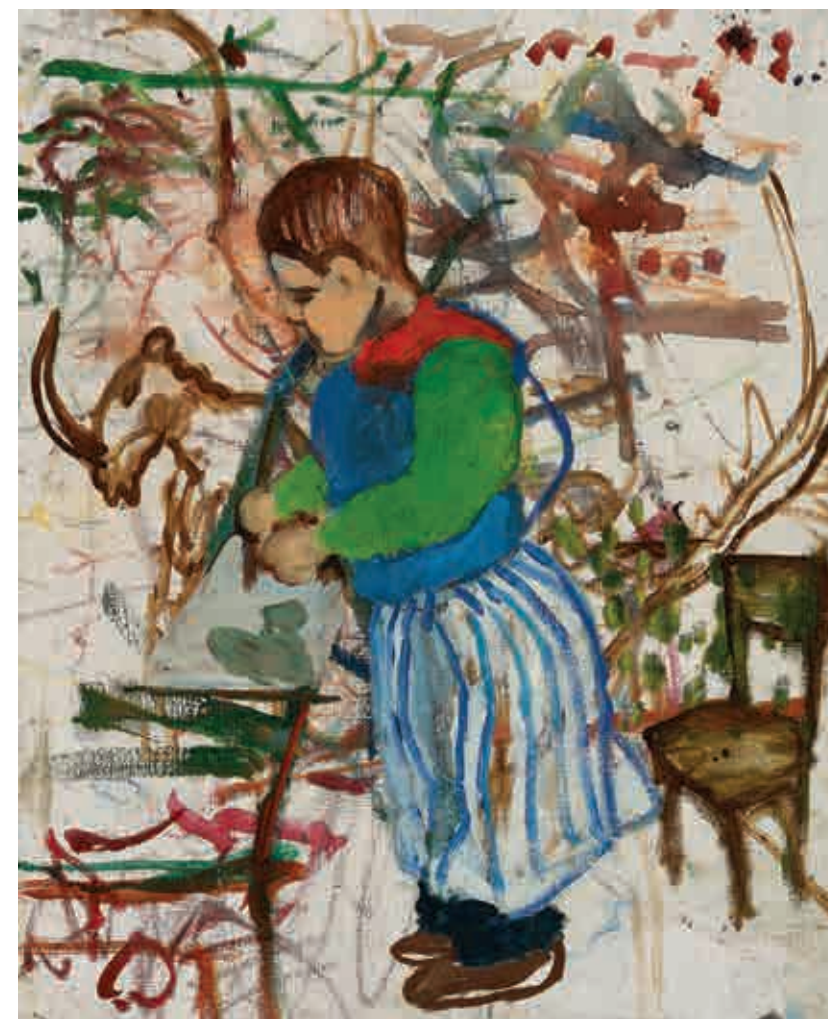
FATHER AND SON. (HEINER&NIKI). 120x50cm. Oil on canvas. 2014



TEONA
50X40 CM.
OIL ON CANVAS. 2000



HANSI
80X60 CM.
OIL ON CANVAS. 2002



HEINER
60X50 CM.
OIL ON CANVAS. 2001



DEALER AND HORSE THIEF. 35x24 cm. Oil on canvas. 2007



COUPLE. 40x60 cm. Acrylic on canvas. 2021



9/11. 50x100 cm. Acrylic on canvas. 2021



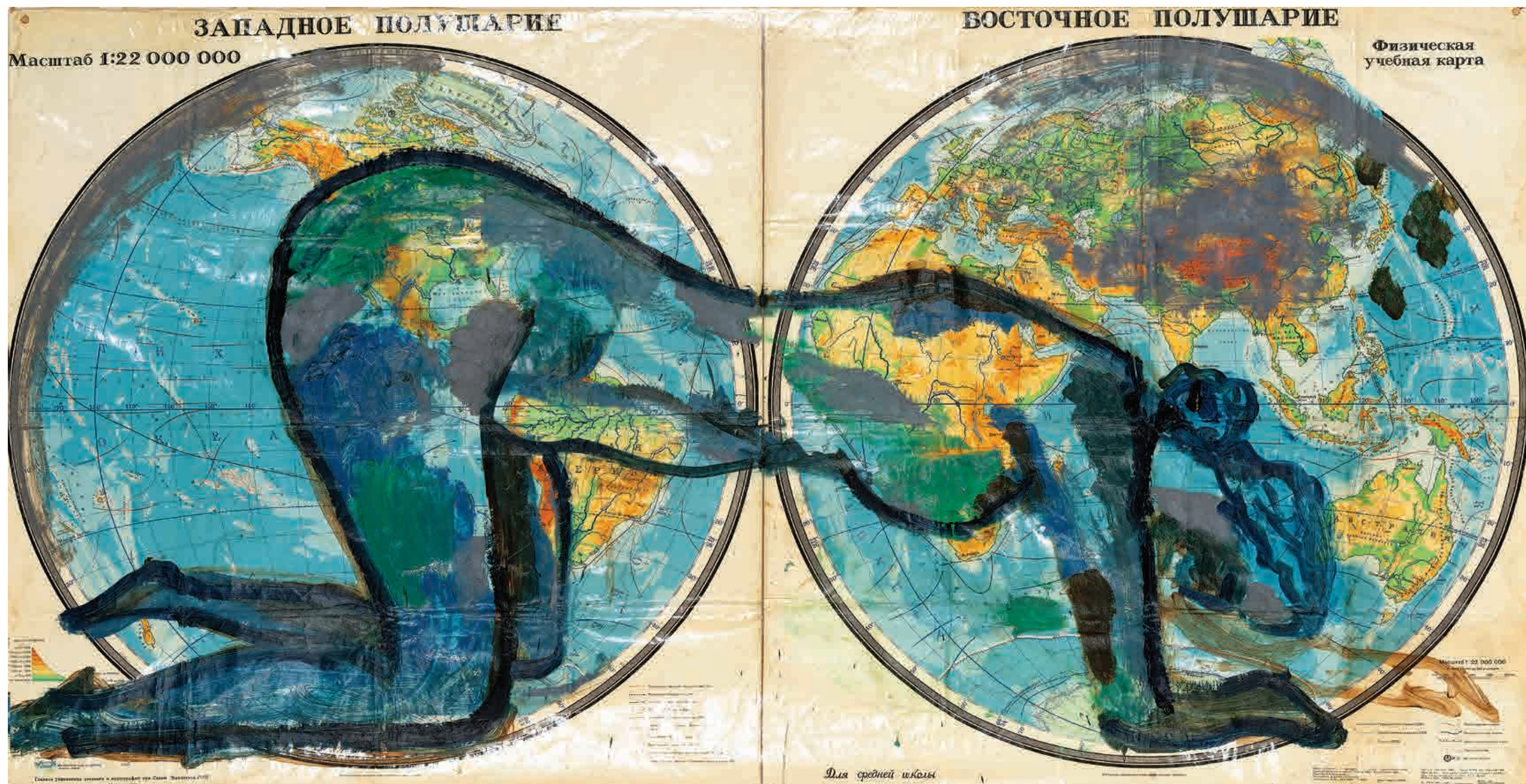
MOMENTS BECOME TIME. 130x180 cm. Acrylic on canvas. 2018



NEW YORK HORSE THIEF. 125x180 cm. Oil on canvas. 2016



HORSES CROSSING PIRIKITI ALAZANI RIVER, TUSHETI. 130x180 cm. Oil on canvas. 2017



THE ORIGIN OF THE WORLD. 130x180 cm. Oil on map. 2018



PROTESTORS. 82x238 cm. Acrylic on canvas. 2022



EAST-WEST. 146x144 cm. Oil on map. 2021

About Hans Heiner Buhr

I met Hans Heiner in the 90s. He lived in Rustavi at that time and taught drawing and German at school, was friends with Rustavi artists: Giorgi Laliashvili, Otar Chkhartishvili, Malkhaz Datukishvili. They were also my friends. Later he became friends with Avto Meskhi; they were real underground, nonconformist artists.

Hans Heiner Buhr is a unique and outstanding artist in Georgian reality. German expressionism is a representative of the new savages, and his military Caucasian themes - the Caucasus, horses, shepherds, soldiers - are considered in a world context.

Hans Heiner Buhr is a truly great artist and a great friend. He stood by Avto Meskhi and helped him; he bought his paintings and motivated him to create. He also stands by and helps the artist Nugzar Natenadze.

Also, his wonderful and beautiful family, his wife Teona and children are the best examples of Georgian-German genetics and are exemplary.

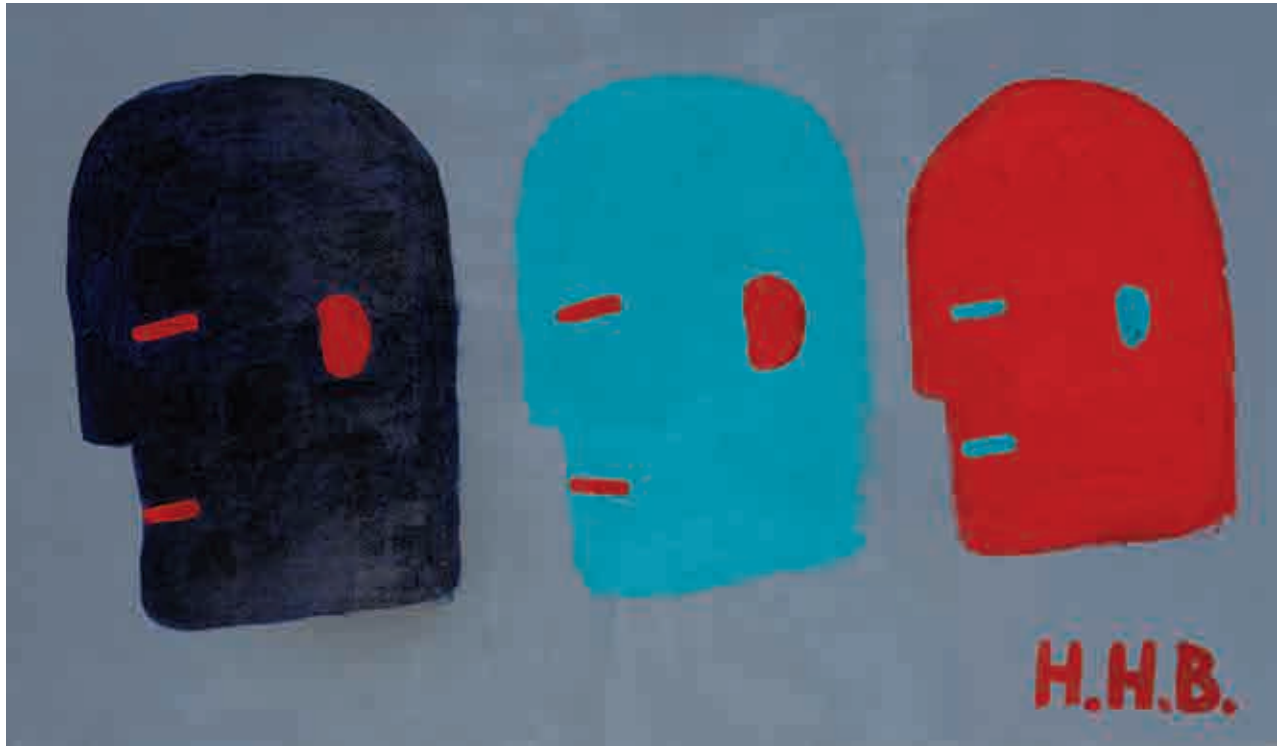
Such great German contemporary artists as A.R.Penck, Strawalde, are the continuation of their line. Hans Heiner + KAWKAZ has seen a new reality: He has added what makes him unique and an outstanding artist.

Mamuka Tsetskhladze
August 2025, Saguramo

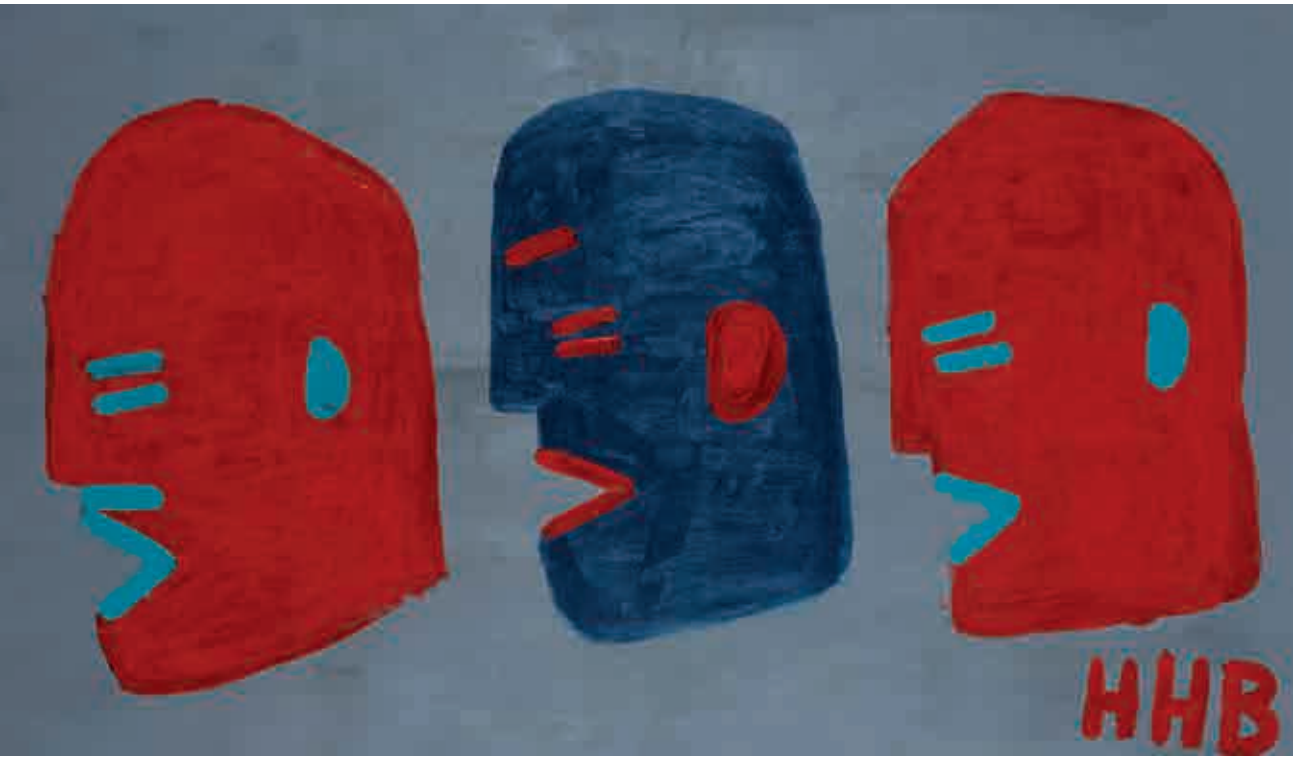
PROTESTORS

PROTESTORS
150x200 cm.
Acrylic on canvas. 2021

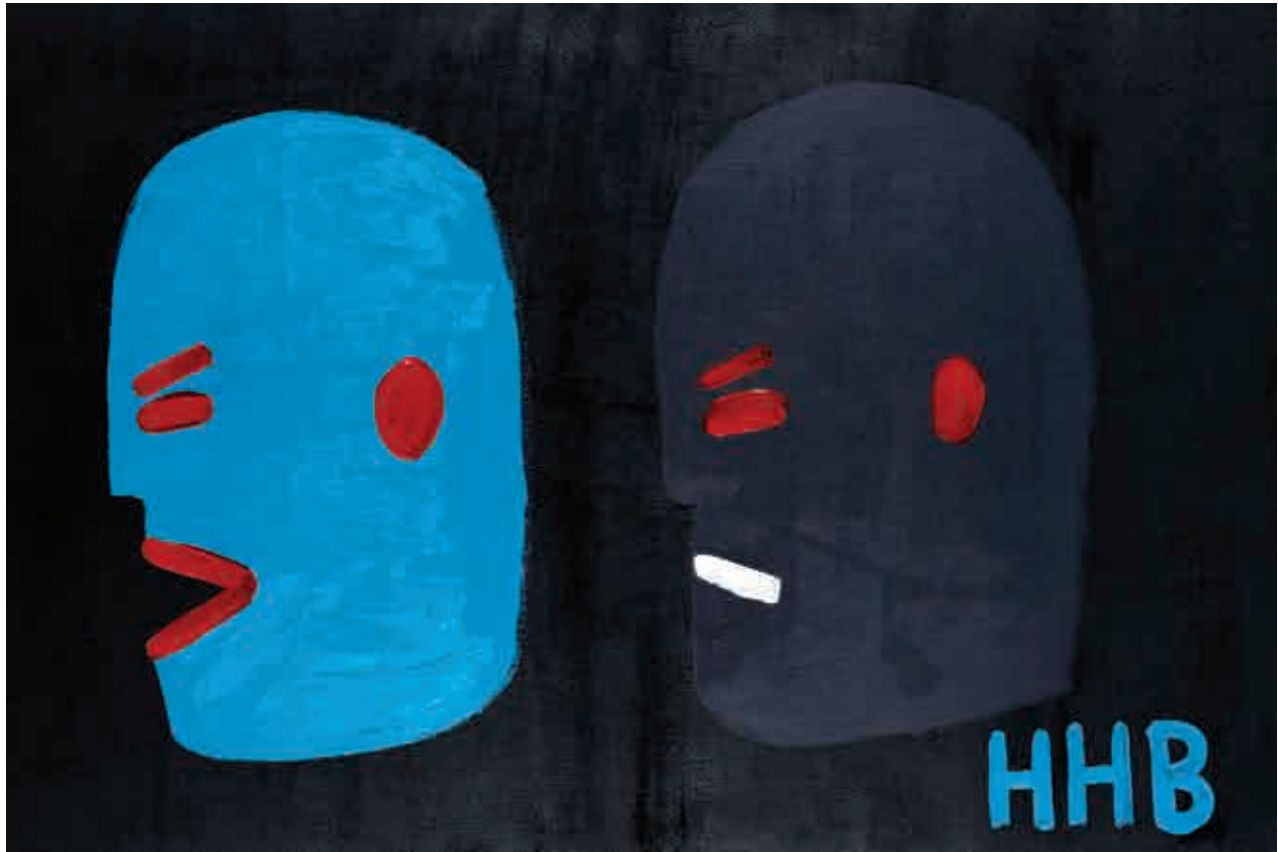




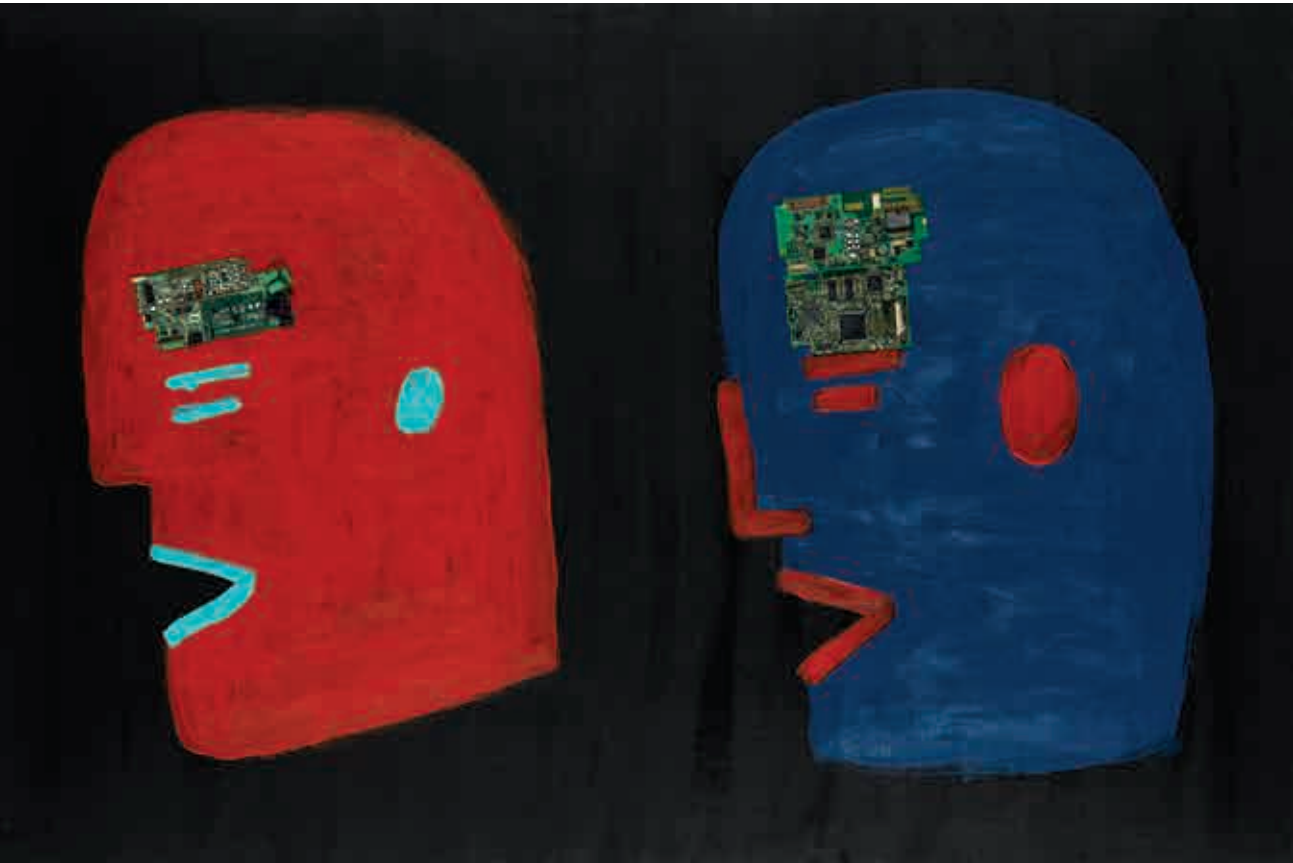
WARRIORS 1. 90x130 cm. Acrylic on wood. 2021



WARRIORS 2. 90x130 cm. Acrylic on wood. 2021



WARRIORS 3. 90x120 cm. Acrylic on wood. 2021



WARRIORS 4. 90x120 cm. Acrylic and assemblage on wood. 2021



ESCAPE. 80x120 cm. Oil on canvas. 2016

NSA WORLD. 80x120 cm. Oil on canvas. 2018





WORLD MAP. 120x160 cm. Oil on canvas. 2019



WORLD MAP. 120x160 cm. Oil on canvas. 2019



WORLD MAP. 120x160 cm. Oil on canvas. 2018



WORLD MAP. 120x160 cm. Oil on canvas. 2020



ATTACK. 130x180 cm. Oil on canvas. 2019



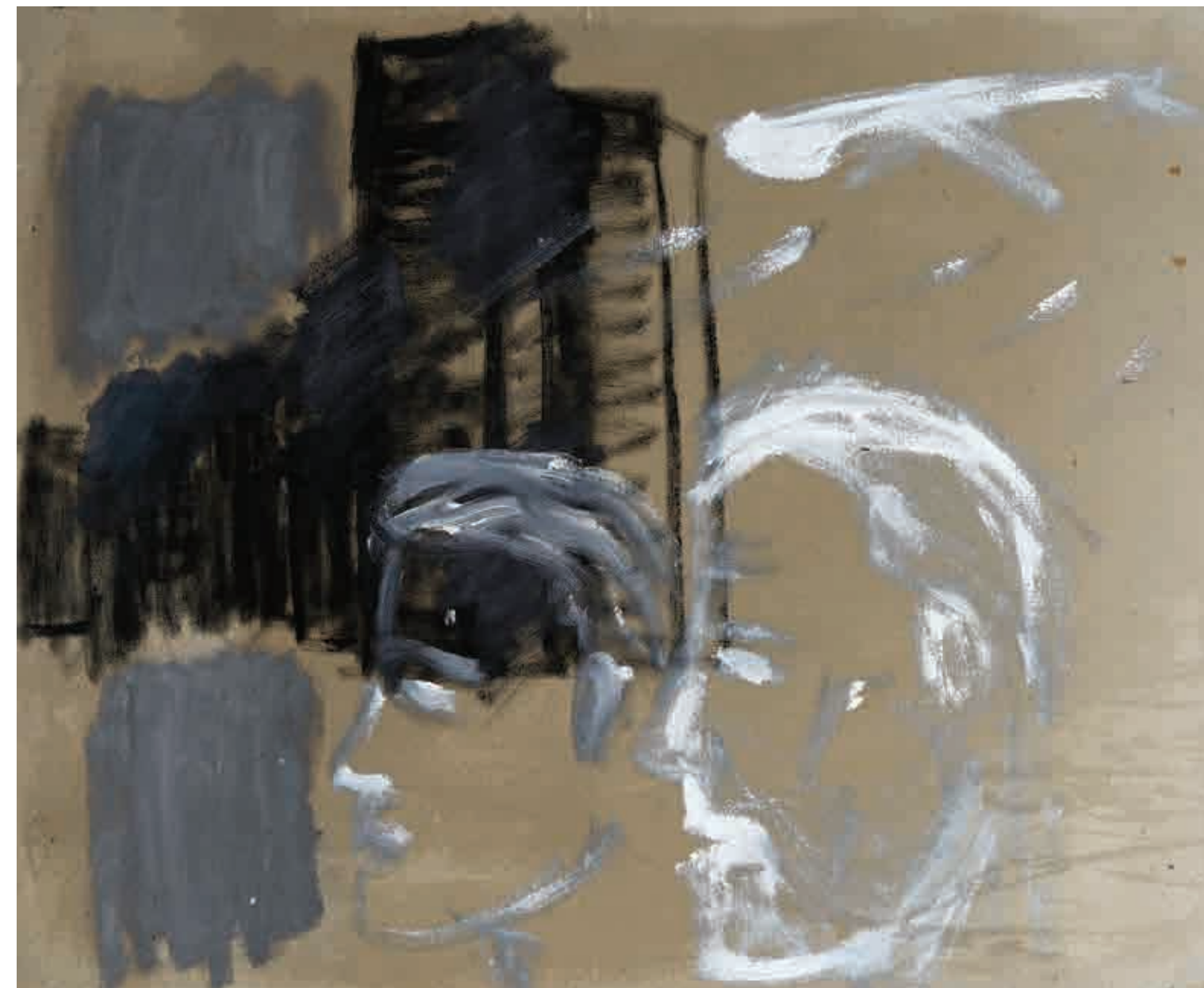
ATTACK. 130x180 cm. Oil on canvas. 2020



LONE WARRIOR. 90x140 cm. Acrylic and assemblage on canvas. 2022



MIRAGE. 80x100 cm. Oil on canvas. 2015



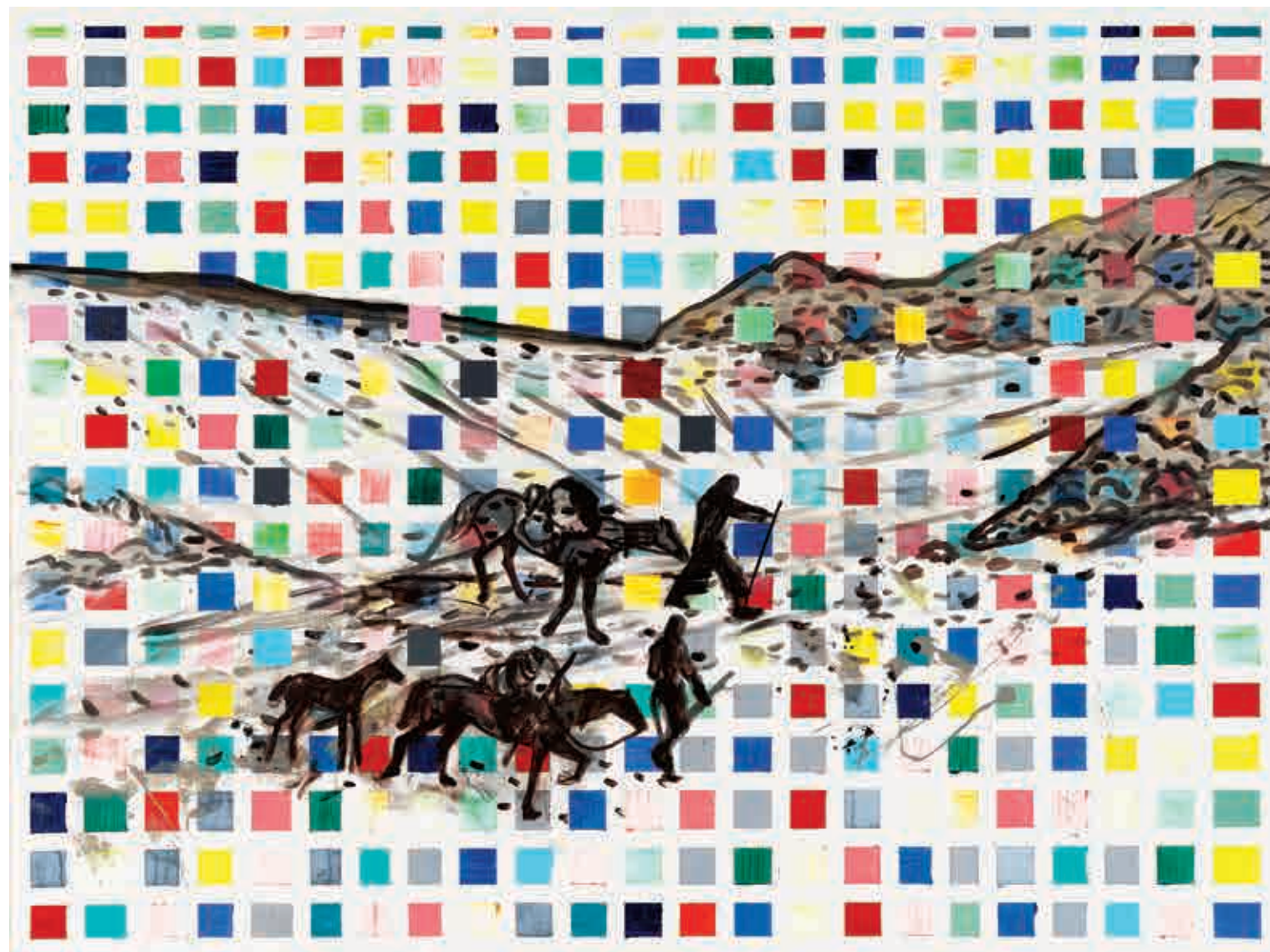
11. SEPTEMBER 2001. 90x110cm. Oil on canvas. 2014



HORSE THIEF. 130x180 cm. Acrylic on canvas. 2023



HORSE THIEF. 160x200 cm. Acrylic on canvas. 2024



LAND OF THE PIXEL. 120x160 cm. Acrylic on canvas. 2023



BAKU. 90x110 cm. Oil on canvas. 2014



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