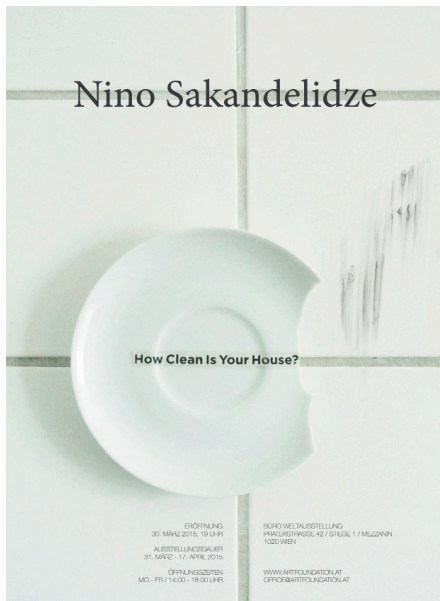


# Nino Sakandelidze

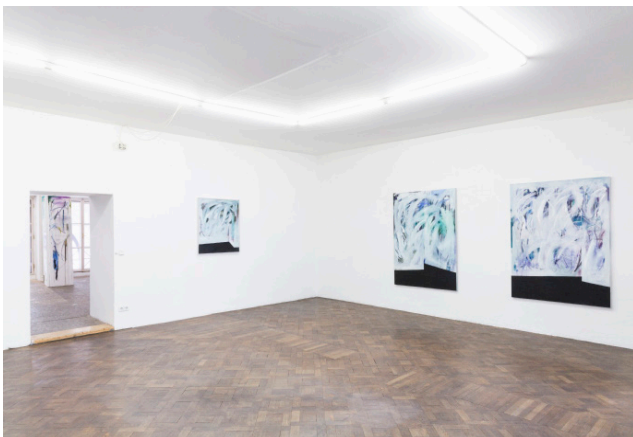
Selected Works

2015 \_ 2019

# How Clean Is Your House?

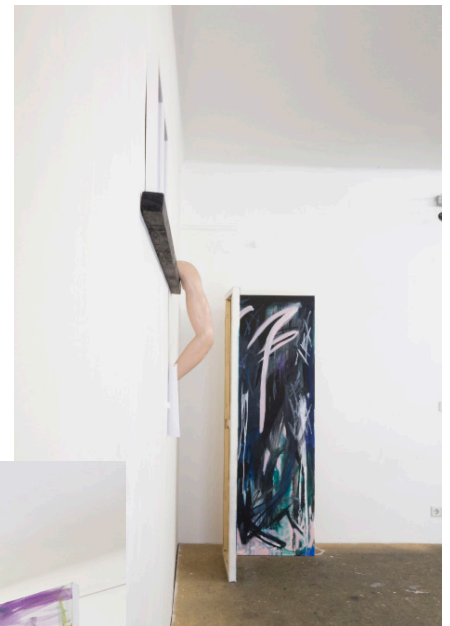


“undo the undone”  
oil and spraypaint on canvas



Installation view “How Clean Is Your House?” \_\_ 2015  
Buero Weltaustellung, Vienna, Austria

Roomscape  
Escape the Room  
More Rooms  
Impossible  
greengrass waterfalls  
what do you know?  
deadEnd  
long live butterflies  
follow your heart  
follow your followers  
chase the Sun  
on the other side  
from political correctness till dawn  
your star,  
young star  
some must  
Sons on Men  
Gods & Sons  
Mother on Mondays  
doubleclick a doublecliché  
Your teacher could tell you  
Paint the pain away  
Castrate your thoughts  
frustrate the absolute  
undo the undone  
Feed your fear with jokes  
turn black  
turn transparent  
turn free  
what do I know?  
Ich mag dich!  
Smells like alcohol  
Scroll down to you  
Resemble a lie  
Smile like a Cheshire Cat  
It's Ok if you do it together  
Silly is a word  
Love too  
Artificially memorize  
mesmerize  
How utterly, unbearably stupid  
Consumed  
Consulted  
Empty trash  
How Clean Is Your Head?  
Close the door  
Step on the ye//ow  
Escape the Room



# Plural Ephemera \_\_ Remember You Not





Installation view "Plural Ephemera \_\_ Remember You Not"  
parallel solo show with Hanno Schnegg

Artarea Gallery, Tbilisi, Georgia, 2015



untitled  
glass, color glass, mirror, piece of soviet sculpture (Lenin's ear), color plasticine

# Pending Messages / Platonic Conversationalists





Installation view: "Pending Messages / Platonic Conversationalists"  
Artist Statement, PARALLEL VIENNA 2016





Installation view: "The Wall" , part of a Groupshow "Wunderkammer"  
curated by Stefan Bidner

Vienna, Austria, 2016



“right decision” 123 x 75, oil on canvas, wood, 2016



“dubiously yours”, 120 x 70 cm, oil on canvas, 2016



“a house I would live in”  
47 x 33 cm  
oil on canvas and wood, 2016

# AI IA



Installation view "AI IA"  
Semperdepot, Vienna, Austria, 2017



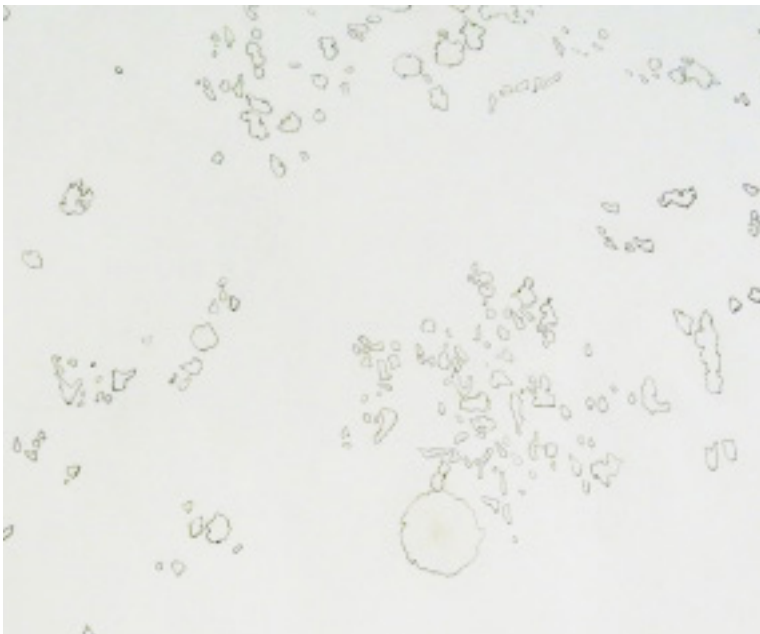
"Samaia"  
Steel, Ytong, white laquer

# Apocalyptic Landscapes



Installation view: Kunstraum am Schauplatz, Vienna, Austria 2017

remains of feast, ink on fabric, pencil on paper, dimensions vary

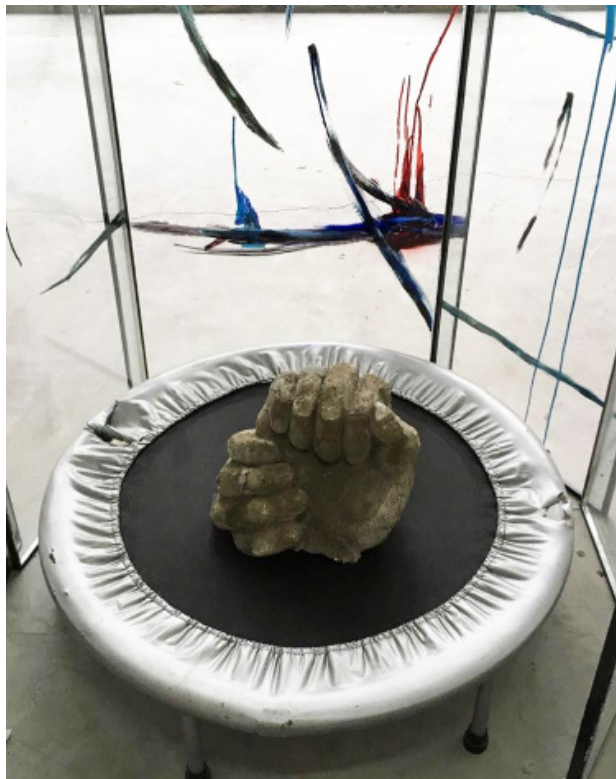


detail

# Workout Fear



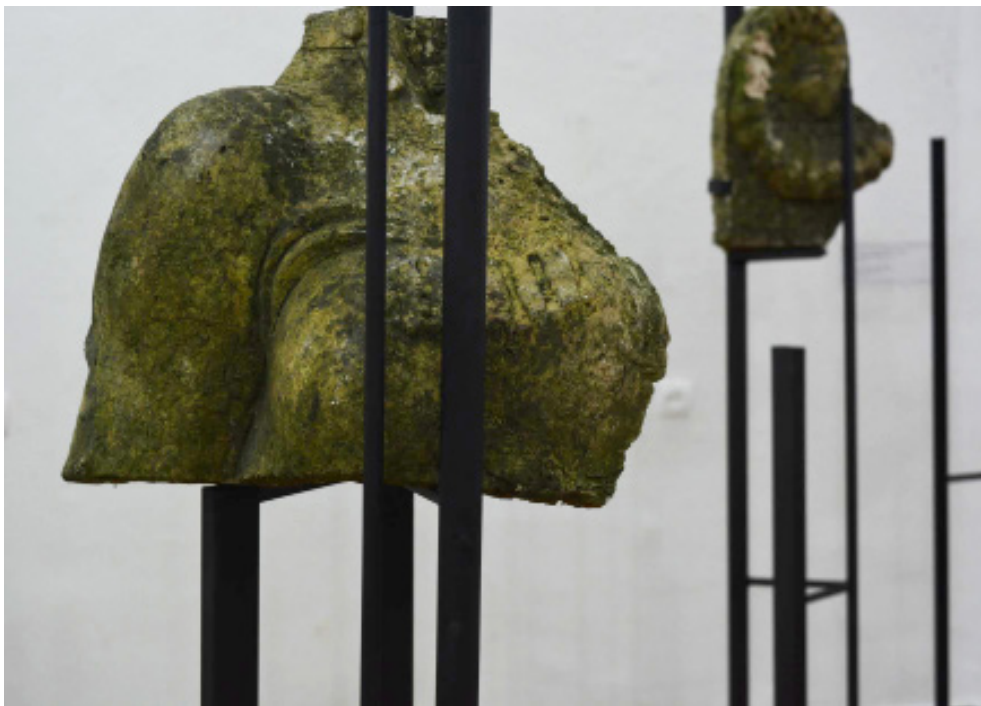
Transfer your stress  
To my freedom account  
Daydream the capitalist nightmare  
I thought you knew  
I think you have seen it  
It has been here sometime  
Count me life.  
Hashtag me love.  
Live. Pay for the living.  
Die. Register your death.  
Belorussian Bananas  
And the colonial depts.  
“God must’ve been a colored guy”  
Gay guy  
Some same  
We threw cherries out of the window  
Something changed.



Installation view: “Workout Fear”, Oxygen \_ Tbilisi No Fair, Tbilisi, Georgia, 2018

Glass, oil paint, trampoline, piece of a found soviet sculpture

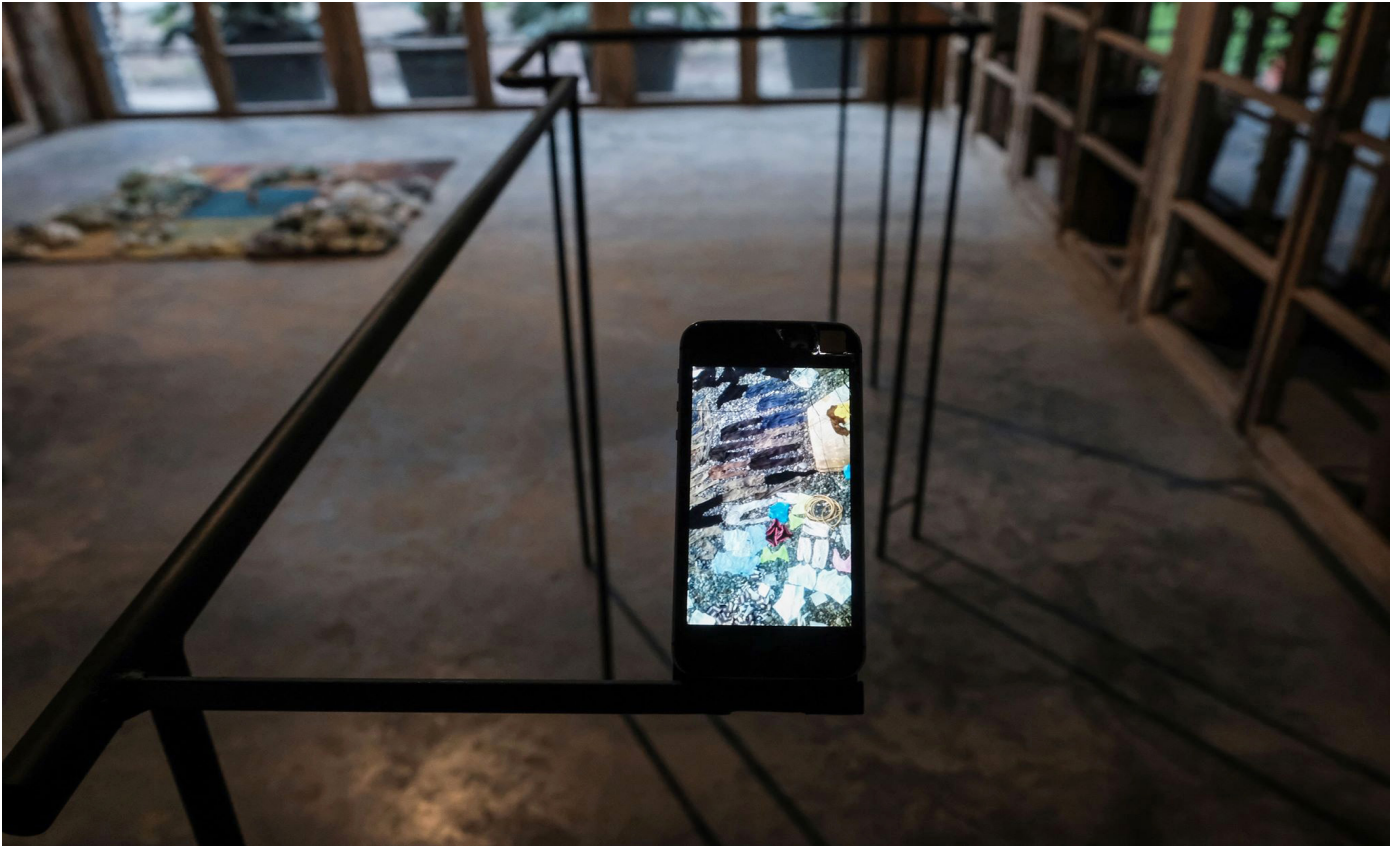
# The Three Obliques Of A Perspective



Installation view: “Invalid Memorabilia” \_\_ works of Thea Gvetadze, Temo Javakhi, Nino Kvrivishvili, Nino Sakandelidze shown alongside soviet kitsch artefacts from 3 museums. Tbilisi, Georgia, 2018

Metal, black matt laquer, found pieces of soviet relief.

# Give My Love To The Submissive



Installation view: "Shipwreck" a groupshow responding the on-going refugee crisis

Metal, black matt laquer, iphone, slideshow (all original images Nino Sakandelidze, Blacksea coast 2009)





There  
Where you don't dare

Scare  
Scare me to death

Stare  
Stare at me till I orgasm

Worldwide erected superficiality  
Must be your religion

Buy me a dream  
Tear my pillow

Tear it twice  
Hand me your heart

I recycle

Twice as much

Twice as short

Two is the color of my thought

Upset the rights

#Purchase serendipity

#Spiritually material tiny blue dot.  
dot-com

We're right in the post past

Present you call it

Today is what we've turned into

Embrace the explosive

Naked hearts fall

Hot potatoes burn mouth

Bomb us democracy

In the name of Christ

In the name of

Name it

True is a tree

Empty is your insight

You thought not.



# Look Me In The Mirror

Look me in the mirror  
Look me in the eyes

Notorious for smog and smuggling  
Smuggled smog from one pole to the other

From one world to the no world

From Freudian misunderstandings  
To the orthodox truth

Plastic strawberries tasted like pain sang by Forough  
Farrokhzad

Death seemed just right while listening..

To the polyphonic wickedness of the members of the  
parliament  
To the choral baby cry like sounds during the dolphin  
slaughter in Denmark  
To MORE

We will rise! Shall we?!  
Rise like Mountains of unrecyclable condoms  
Rise like hell

independently depended  
undecidedly decided

Look me in the mirror  
Look me in the eyes

I'll reflect  
The common sense that you lack  
The injustice of your juicy judgments  
The inadequacy of your adequacy

The empty  
The good the bad and the broken  
The broken and the broken

From Bronx to Manhattan and back  
From World War to World Love and back  
From you to you and no return

Look me in the mirror  
Don't look at me again





Installation view: from the series “Haiku” (painting), and “look me in the mirror”  
Museum of Fine Arts, Tbilisi, Georgia, 2019

# My Static Performance Is Better Than Your Planned Motion

[Iron Curtain Cut]



“sorry, not sorry”



Installation view: Franz Graf, Nino Sakandelidze  
Tbilisi Triennale 2019



Installation view: BLOCK 76, Tbilisi Architecture Biennial, 2018

Block 76 is participatory and community art project that takes place in the residential paneled block of building #76 in Gldani micro-district. The project is aimed at opening up private living spaces for visitors, bringing together artists and residents, establishing culture of neighbor festival and bringing and sanctifying art into private dwelling space.



Installation view: My Static Performance Is Better Than Your Planned Motion [Iron Curtain Cut] with video intervention by Mariam Kalandadze school Vienna, 2019

*“Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man.” Zhuangzi*

The symmetry in my practice lies in exposing the „negative“ (painting cloth, found broken pieces) as much as the „positive“ (the newly created paintings as much as the newly created displays for found objects). Questioning the small link there is between the formal, the poetic and the linear meaning. This process of juxtaposition emphasizes on the circular tendencies of production. Nothing lasts, is finished or ever perfect. Under this assumption, more similar to asian than to western thought I intergrate the active and passive forces of creation through assemblage, “the personal ‘art coeficcient’ is like an arithmetical relation between the unexpressed but intended and the unintentionally expressed.” Marcel Duchamp

Similar to the japanese concept of Wabi-sabi the acceptance of transience and imperfection is as important as an immaculate independent artwork. Its an endless, even circular cultural production of manipulated, even violated objects in their surrounding space to impose the modesty and understated elegance of the „negative“. Revealing the images that the postsocialist environment breathes, reminiscing archaeological artifacts. Re-occurring of the found and broken. Fixed. Honoring a chance that is not a chance, thus altered. Highlighting the important part that intuition takes in the process of the creative act.

Nino Sakandelidze  
Master of Arts  
ninosakandelidze@gmail.com  
Chakhrukhadze 2/7, 0105 Tbilisi, Georgia  
+995598998667