

Nutsa Esebua



UNFOLDING

2024

The painting represents how the window blinder turns into the sails and is ready to sail into the water.

The interpretation of the window blinder in my works started during the summer of 2023, when I relocated to live in Germany.

I found myself in my new room, mostly empty with one chair and with a blinder on the window. A whole new life in front of me was waiting to unfold and be discovered.

The first drawing depicts the folds, light, and shadow of the zig-zag shape.

I changed not only the personal space but together with that, the entire country of residence. Despite my reason for relocation was love, I went through the pain of integration anyway.

With time it got lighter. The painting shows my current condition, full of love and pain at the same time.



Oil on Canvas, 100 x 76 cm

UNTITLED

2023-2024



Oil On Canvas, 100 x 76 cm.

The painting is inspired by the visit on the north sea and elements around the ship. After visiting a new place, I revisit the objects that interested me in my mind. Some of the things that I keep in my scatches or on the pictures on my phone (mostly skatches) appear on the paintings. In this case I did not knew in forward, on what kind of painting i was working on exactly.

I was interested in the shape of the spiral as well as got excited to see the different elements of the ship, knots, steering wheel, the wire, chain, anchore.

Mostly I am curious with objects and materials because of their purpose in real life. Then I give them my interpretation in my paintings. First impuls usually comes from desire to look at it, feeling of there is something behind it.

UNFOLDING

2023



Oil on Canvas, 42x44 cm



Oil on Canvas; 37x43 cm

These works are the first paintings of the Window blinder, mentioned on the first page. During this period I was exploring color and folded objects which create awn shadow. While taking the object into the focus area, I thought about the constant process of turning the unconscious into the conscious and the process of making new realizations.

UNTITLED
2023

Approximately one year before making this painting, I made drawings of the seaside and 3 objects that caught my eye. The objects were related for me to the toxicity of comfort. One of them was Umbrella, sun protection, in that case. After coming to Germany during the summer, the climate was colder than I expected and as it seemed to me, the wind blew stronger too. My feeling of vulnerability became visible from the broken umbrella, where I had difficulty resisting the wind and covering myself from the rain. The umbrella reminded me of the broken and started to connect the structure of the umbrella to the wing structure.



Oil on Canvas, 42x44 cm



Oil on Canvas, 96x96 cm

UNTITLED
2023

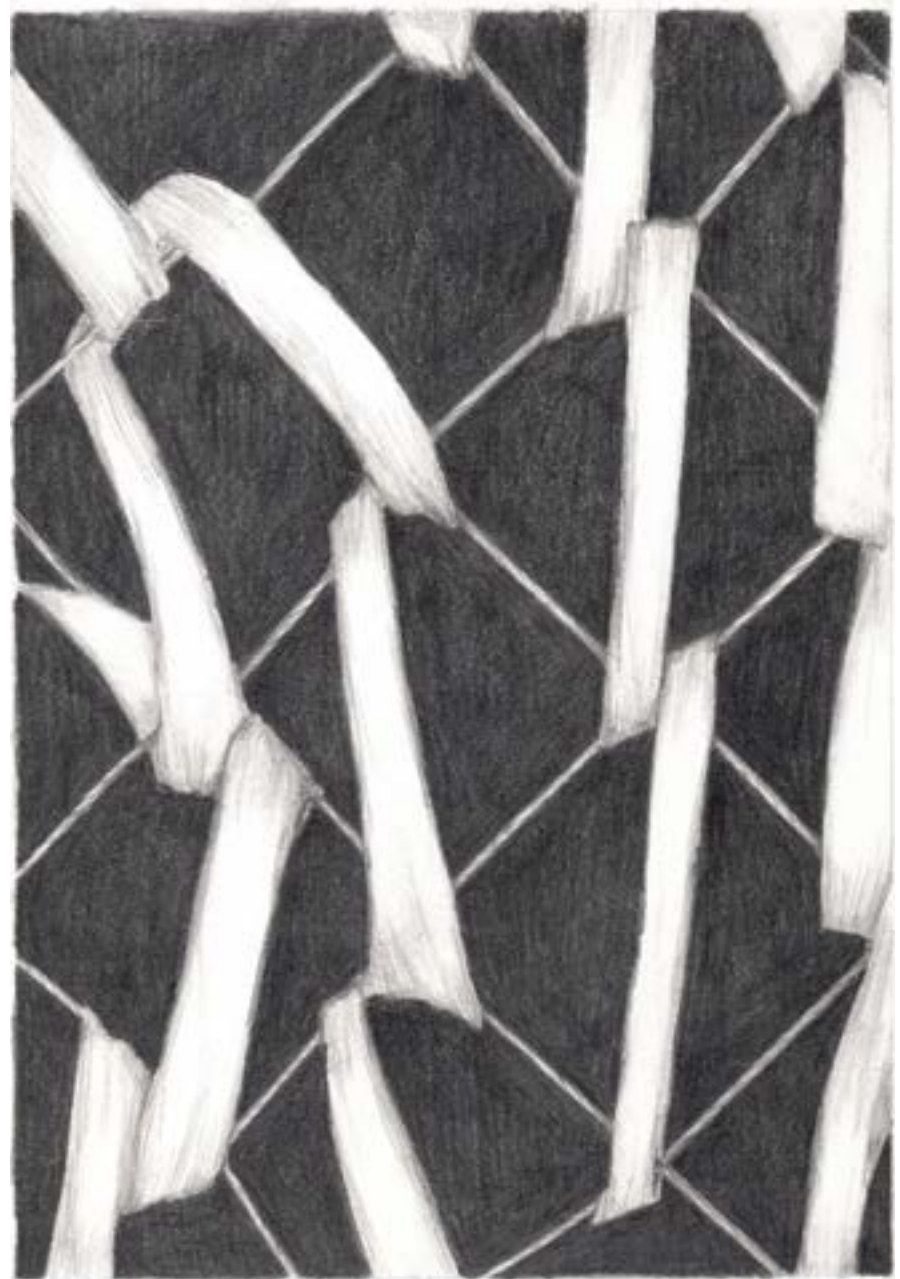


Oil on canvas, 96x96 cm

WINTER CAMOUFLAGE

2023

I learned about winter camouflage when I heard in the news that Ukrainian women, were gathering as much white textiles as possible, to make camouflage for the Ukrainian soldiers. The drawing was a gesture of the desire for protection and hiding from danger.



Pencil on Paper; 29.7x21

BONDING
2023



Oil on canvas, 149x120

EXCHANGE OF WORDS

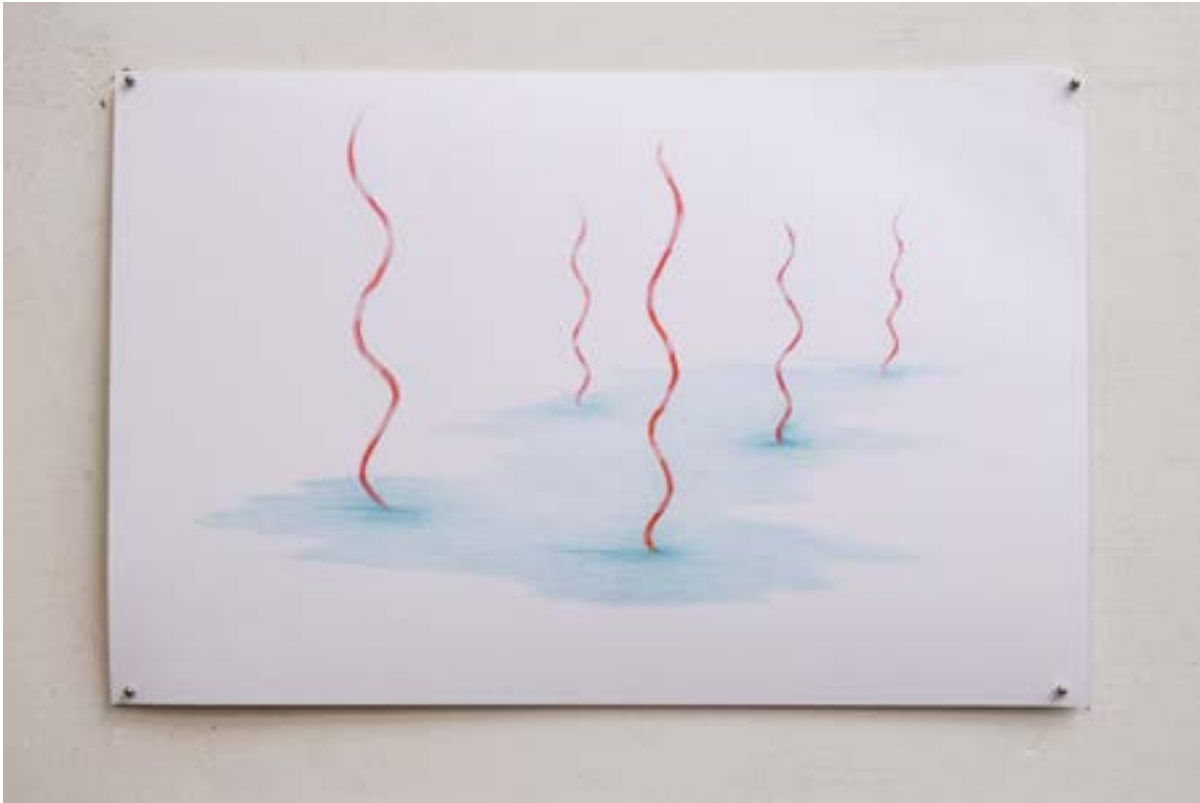
2022

From the Exhibition: Exchange of Words; Curated by Sopho Kobidze; Obscura's temporary atelier, Tbilisi.



Colored pencil on paper, 29.7×42 cm

The drawings were created in the scope of the project exchange of words, where works were created by exchange between two artists. I have worked in dialogue with Francesca Crotti where she quoted From the book *Invisible Cities* by Italo Calvino. I tried to share my view on the process by which memories are changed when they are put into words and re-told.



Colored pencil on paper, 29.7×42 cm

UNTITLED
2023



Colored Pencil, graphyte on paper, 100x115



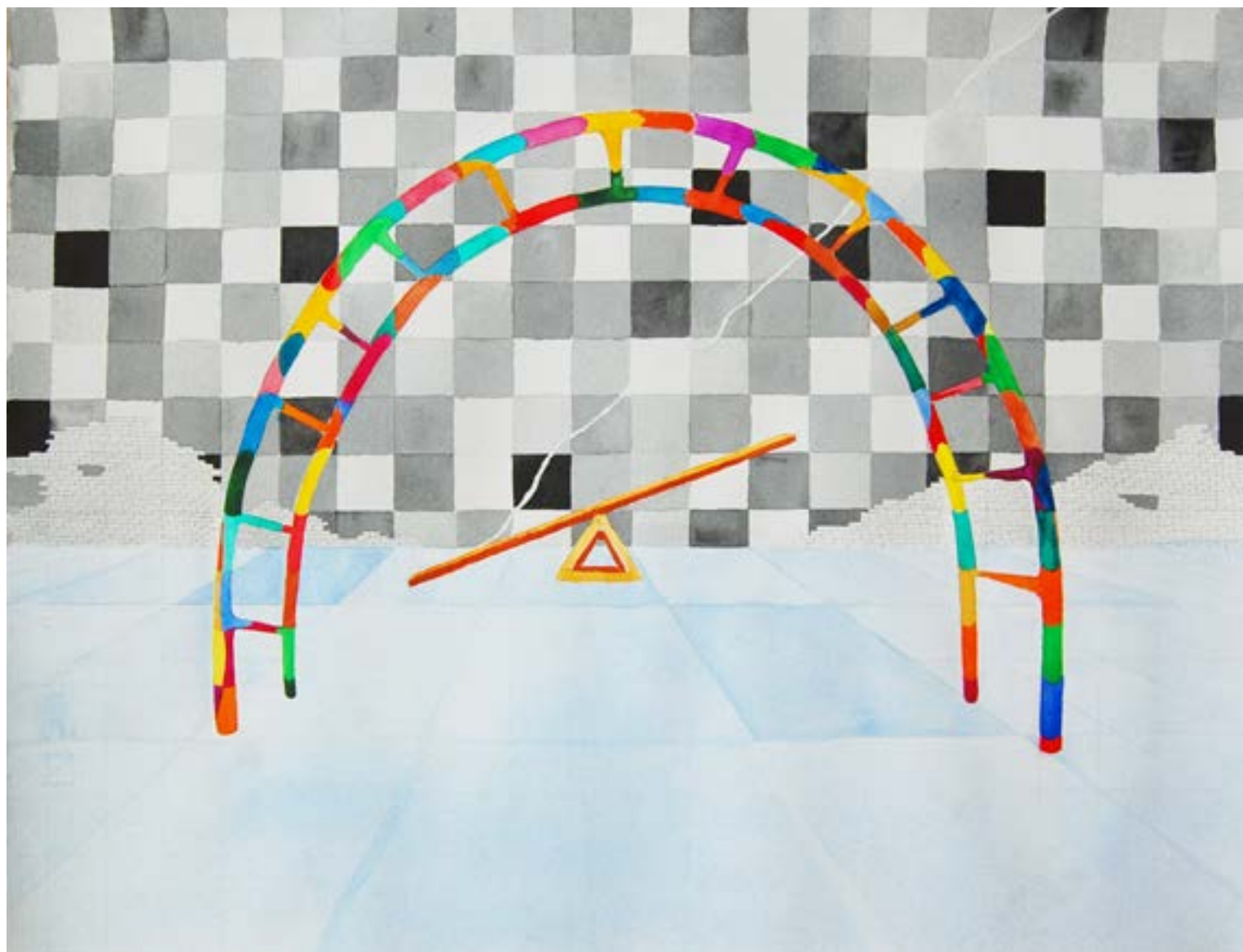
Colored pencil on paper, 29.9x21

In this large-scale drawing, wanted to explore the shape of the fence, which was very present in my works. In this case, it's deformed and distorted disappearing in the color.

THE PLAYFIELD

2021

From the Exhibition: MAUDI BOOSTER, Curated by Liza Zhvania, TBC Concept, Tbilisi, Georgia



Watercolor on paper, 47.5x60 cm

ON THE OTHER SIDE

2021

From the Exhibition: On The Other Side, Curated by Iris Kasper, CCA-Center of Contemporary Art-Tbilisi



Watercolor, color pencils on paper, 50x71 cm

Silkscreen Print on paper, 50x70 cm



From the exhibition *On the Other Side*, 2021, CCA-Center of contemporary Art Tbilisi
1. House 2021, 48x48, Oil on Canvas 2. Exploration of the space 1:2:3, 2021, 29.6x42, Color pencils, Tempera watercolors on paper



Exploration of the space
2021
Color pencils, Tempera on paper, 29.6x42,



The Fence
2020
23.9x27.9 Oil on Canvas



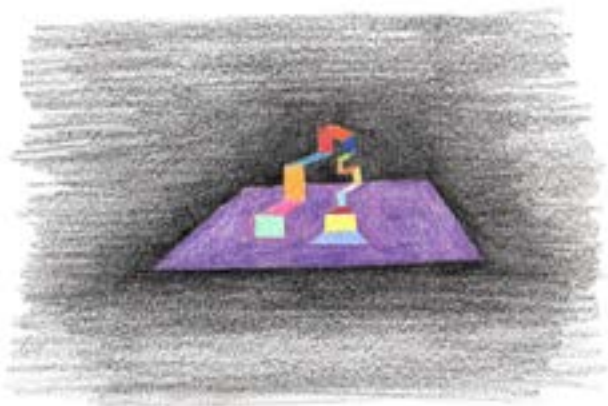
Untitled
2021
12x17, Color pencils, Ink pan on paper



Exploration of the space
2021
21x14.7, Mixed Media



Exploration of the space
2021
29.9x21, Color pencils on Paper



Exploration of the space
2021
21x29.9, Color pencils on paper



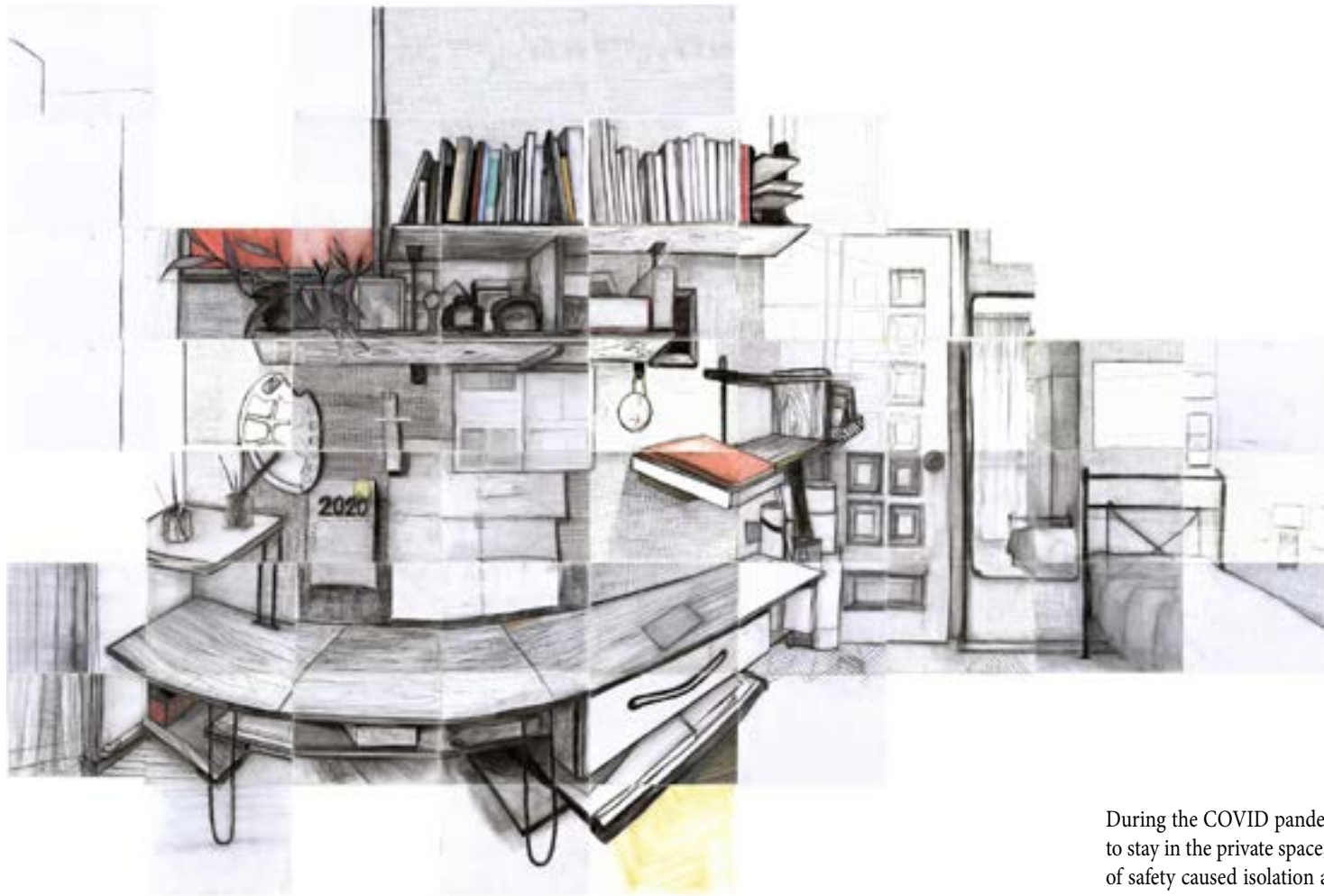
House
2020
15x21, Gouache watercolor on paper



Exploration of the space
2021
21x29.9 Color pencils on paper

THE ROOM

2020



During the COVID pandemic and the lockdown, one of the first urges was to stay in the private space, create a safe shelter and observe it. The necessity of safety caused isolation and limitation of contacts, that is when the main focus of observation became the personal space. Visualization of what I saw in the room, together with the space that I could not see, that was left behind my back became the topic of the drawing. The picture was made out of a4 paper and its' aim was to fit the entire space of the room in one picture.

Charcoal, color pencils on paper, consists of a4 papers, 270 x 178 cm.

TRYPICH

2018

From the exhibition : Utilities, Curated By Aleksii Soselia, Gallery - Warehouse, Tbilisi, Georgia



Crayons on paper, strached on the cardboard, transparent film, 50x90 cm,

LOST GARDENS

2019

Zeom Niqozi, Georgia

The work is about the forcibly abandoned gardens and their owners on both sides of the demarcation line in the village of Zemo Nikozi, Country of Georgia. After the 2008 war, a newly built fence border split the gardens in half. Part of the orchards stayed on the side of Georgia and part of them on the side of the de facto state of South Ossetia. The region has been in conflict since 1991-92.

The drawing of the map is a copy of a military map and is placed at the entrance of one of the private apple gardens, together with the collected list of garden owners' names who because of the conflicts lost their means of livelihood, family members, and peace. The map plays the role of a curtain that blocks the view of the apple trees, but the motion of the wind enables the map to move and makes the garden visible again. The installation was made after two weeks of living in the village with local families. weeks and with constant exchange of their histories.



180x110cm, Colored pencil drawing on paper

CHAIN EYE

2018

Tusheti, Georgia; Aqtusheti residency



The work was created in the scope of a residency program in the Georgian mountains, whose main focus is the mythology of the place. My work represents three mythological spaces in Georgian mythology, which were horizontally placed after each other and constructed from the elements of local ornaments and beliefs. The shape of the work and title are based on the Tushetian carpet ornament "Chain Eye". The base watercolor was made from the moss of one of the fortresses.

Wood panel watercolors pencils, 100x165,

FLOW

2017

Raum fur malerei, Zurich, Switzerland



The paintings were an effort to connect images from different places and interpret the passage of time in the exhibition space. The wooden installation is based on the visual shapes of the digital calendar. I tried to abstract the construct the calendars and show the abstract nature of time.

EPHEMERAL CITY

2017

From the exhibition: Invisible College; ArtArea Gallery.

In Tbilisi city, where lot of transition was happening, i noticed empty lands which took my attantion and i started to investigate what was there before. I found out that some of the cultural heritage buildings has been demolished and the places were in transition, waiting for the new buld-ings to appear. I started to collect the google map screenshots of the lands where the building were located. After working in national archive, found out the photographs of the buildings and brought the facades back using drawing.

The houses on the pictures were built before the Soviet Union and each house belonged to one family. After the 1917 social revolution the houses were forcefully taken from the owners.

The frames of the drawings are part of the artwork with engraved blue-prints from the houses.



Primed paper on cardboard, wooden frame, 75x75

THE CLOUD

2016

During our journey, whilst moving from place to place, we crossed several borders and lands, while the sky above was endless and whole. I saw changing shapes of clouds, moving across the boundless sky. One can't divide the sky into parts. As we were proposed to present our works on a main subject in a box, I imagined the box as a border itself, closed space and decided to open the boundaries of it. I wanted it to become a free moving cloud. I worked on the development of my own real image. Of the cloud, trying to achieve an abstract way of the idea of freedom and question about the absurdity of the borders on our lands.



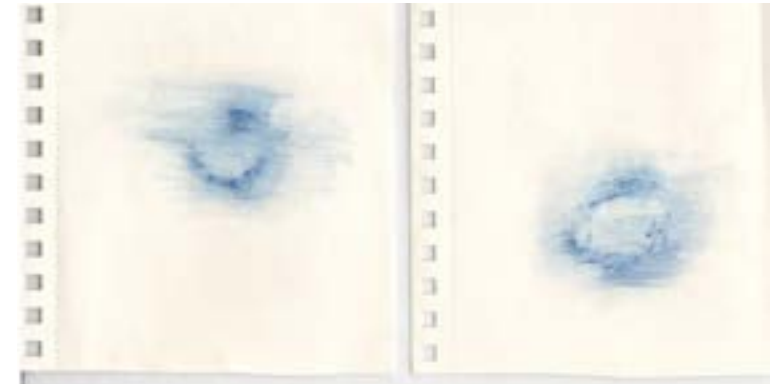
Transparent paper on wood, paper tape, print, 50x50

TRACES OF WAR

2016

Zemo Niqozi , Georgia

Living in the city [Tbilisi] and watching others talking about the conflict on the one hand and living with the locals close to the administrative border and listening to their stories, on the other, appeared to be a completely different experience. I dedicated these art works to the traces of the war ranging from visible bullet holes in the fences to invisible wounds in people's hearts.



Color pencil on paper



Clay, 5x5 cm



Pencil on paper, 29.7x42 cm