




EXPO CHICAGO
April 13 - 16, 2023

MARISA NEWMAN PROJECTS

LEVANI

EXPOSURE
Booth 470



MARISA NEWMAN PROJECTS

EXPO CHICAGO 2023

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EXPOSURE

Booth 470

Levani

Marisa Newman Projects is thrilled to present an intergenerational dialogue between Levani and Susana Wald. Centered on emergence and rebirth - central topics for each artist - our presentation pairs Wald's paintings from the "Egg" series with Levani's works from the "imago of a queer artist*" project. The two artists share similar biographical paths. Born in eastern Europe—Susana Wald in 1937, Budapest, Hungary, and Levani in 1979 in Tbilisi, Georgia—both artists' formative creative years were spent in Buenos Aires (and in Chile for Wald); later, they both migrated to North America. Susana Wald lived in Canada before relocating to Oaxaca, Mexico, while Levani calls New York home. At the fringes of patriarchal normativity, both artists develop seductive visual language permeated with erotic resilience to explore feminist and queer subjectivities.

Levani's transdisciplinary practice is an eco-centric inquiry into the questions of identity and belonging. The works in the booth are from their current project *imago of a queer artist** that offers a space for an expanded notion of queerness as the capacity for porousness, fluidity, and transformation. Drawing inspiration from linguistics (*i·ma·go* Latin for "image"), biology (imago is the last, winged stage in insect development followed by the complete metamorphosis), and psychology (an unconscious idealized mental image of someone, which influences a person's behavior), Levani creates complex, layered images that affirm desire and imagination as primary tools for world-building.

Levani is a Georgian-born artist based in New York. They hold an MFA from IUNA Buenos Aires and a BFA from the Tbilisi Academy of Arts. Levani has exhibited extensively at venues and institutions such as Artists Alliance Inc., Georgian National Museum, The Bronx Museum of the Arts, Tbilisi Kunsthalle, Socrates Sculpture Park, the Beijing Biennial, Tartu Art Museum, Elizabeth Foundation for the Arts, and the BRIC Biennial, among others. Their work has been featured in Frieze, Art in America, The Brooklyn Rail, BOMB, The Art Newspaper, ArtAsia Pacific, Art Papers, Art News, Observer, HYPERALLERGIC, and more. Levani's work is in public collections of The National Art Museum of China, Beijing; Georgian National Museum, Mestia; and Tbilisi Silk Museum, Georgia.

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Levani

wedding

2023

Pierre-noire, color pencil, Bokingfort 140lb cold press water color paper, mylar, violets,
artist's GrandMother's dress, latex, liquid mirror, pyrite, brass rings, archival tape,
aluminum boxed frames

36 x 72 inches (91.4 x 182.8 cm)

\$18,000





Levani
wedding, 2023 (Detail)

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Levani

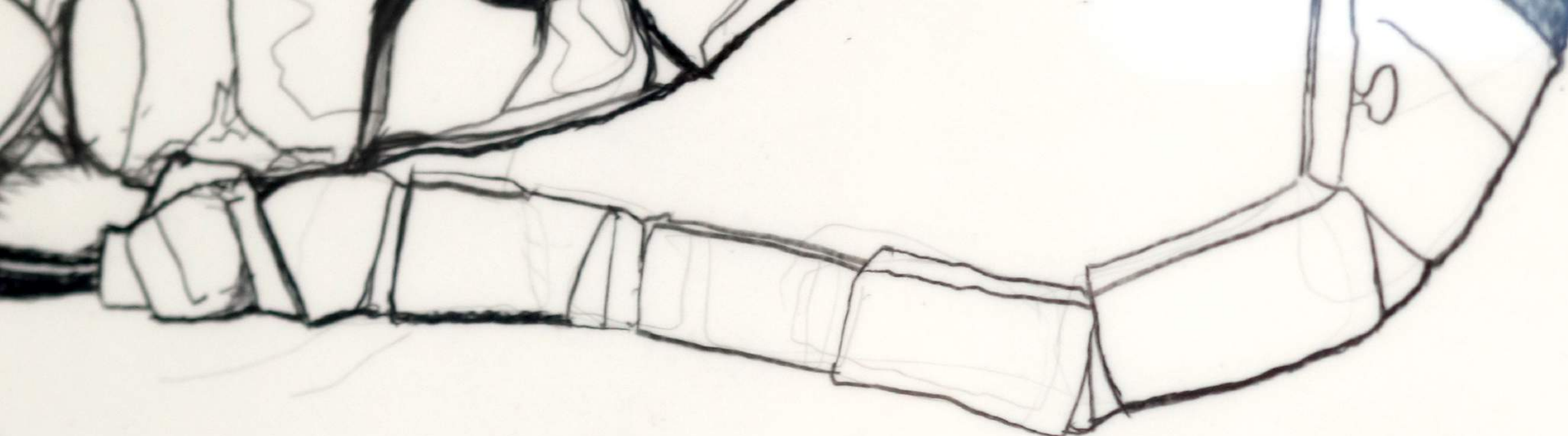
Lovers

2023

Ink, color pencil, acrylic, hand painted liquid mirror, 140 lb cold press paper, mylar

18 x 24 inches (45,7 x 60,9 cm)

\$3,000



imago

Levani

Lovers, 2023 (Detail)



Levani

Imago of dragonflies mating (no.2)

2023

color pencil, 140 lb cold press paper, mylar

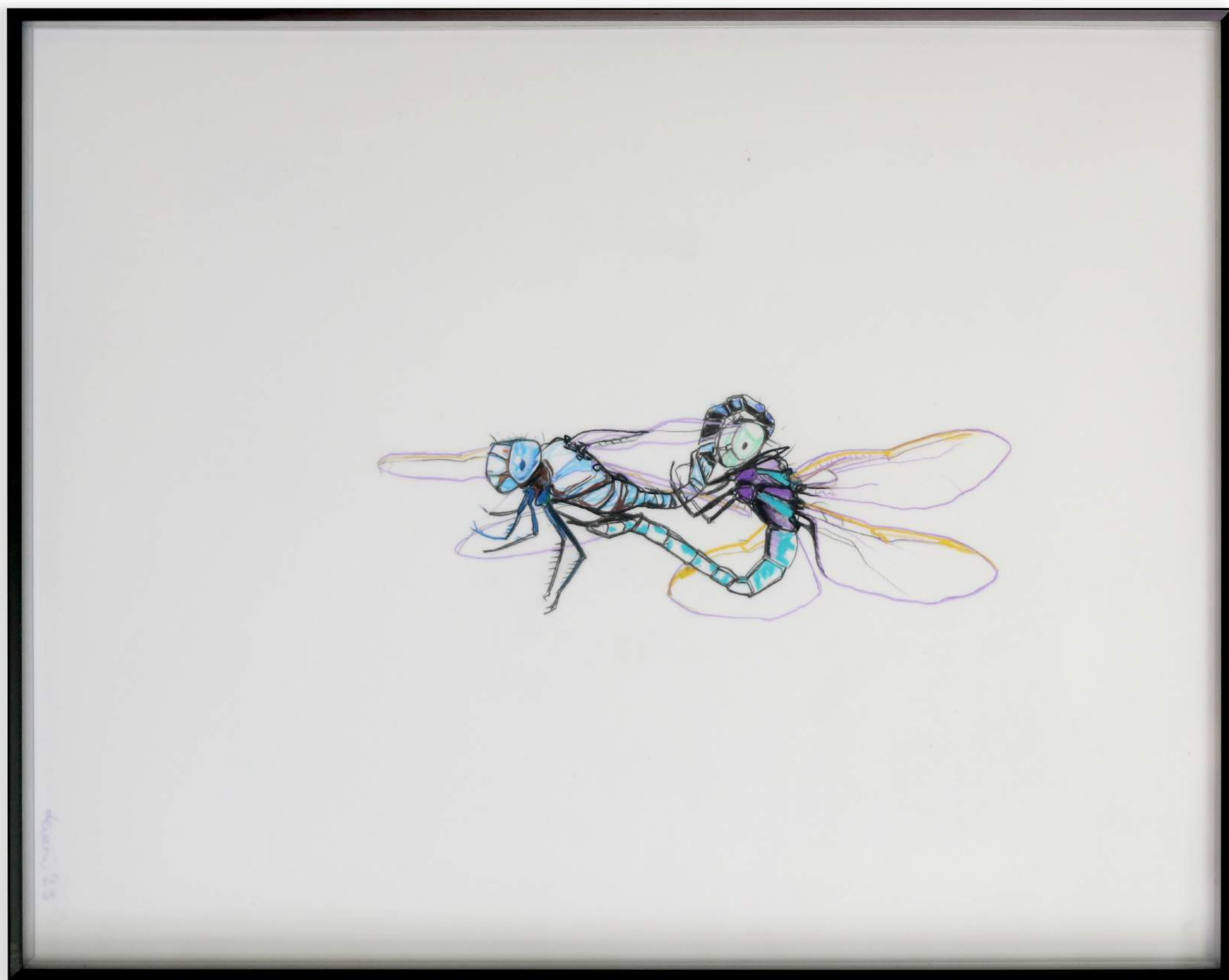
14 x 11 inches, 35.5 x 27.94 cm (framed)

\$1,200



Levani

Imago of dragonflies mating (no.2), 2023, (Detail)



Levani

Imago of dragonflies mating (no.3)

2023

color pencil, 140 lb cold press paper, mylar

14 x 11 inches, 35.5 x 27.94 cm (framed)

\$1,200



Levani

Imago of dragonflies mating (no.4)

2023

color pencil, 140 lb cold press paper, mylar

14 x 11 inches, 35.5 x 27.94 cm (framed)

\$1,200



Levani

Imago of dragonflies mating (no.4), 2023, (Detail)



Available Works

MARISA NEWMAN PROJECTS



Levani

**imago of a global south-born, lenapehoking-based queer artist to investigate the material, cosmological, and psychological dimensions of existence; to collapse dichotomies and identity categories; to offer an iconography of pluriversal belonging; to inspire empathy, solidarity, and care.*

2023

Solo exhibition at Cuchifritos Gallery + Project Space, New York

17 March – 13 May 2023

Photo: Brad Farwell.



iMAGO
OF
A QUEER
ARTIST*

Levani, imago of a queer artist*. Installation View. Solo exhibition at Cuchifritos Gallery + Project Space, 17 March – 13 May 2023. New York. Photo: Brad Farwell.



Levani

imago of dragonflies mating

2023

Ink, color pencil, mylar

72 x 48 inches (182,8 x 121,9 cm)



Levani

imago of dragonflies mating, 2023 (Detail)

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Levani

instar

2023

stainless steel sanitizing box, syringe and glass beakers from 1980's, gauze, flowers, aragonite, snowflake obsidian, faux pearl, Atlantic ocean red algae, soy wax casts of human genitalia, stone shelf

26 x 16 x 12 inches, (66 x 40.6 x 30.4 cm)

\$ 6,000



MARISA NEWMAN PROJECTS



Levani

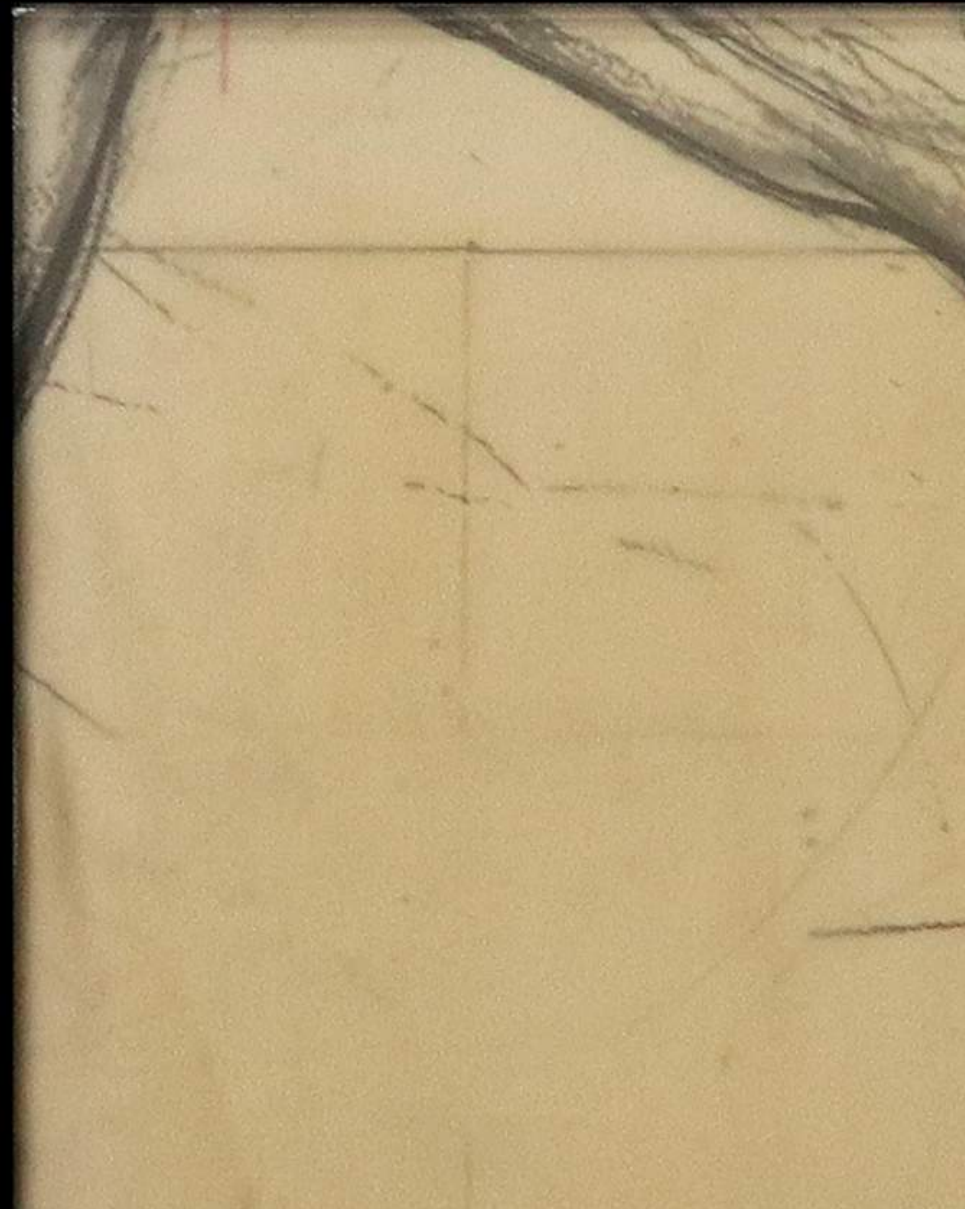
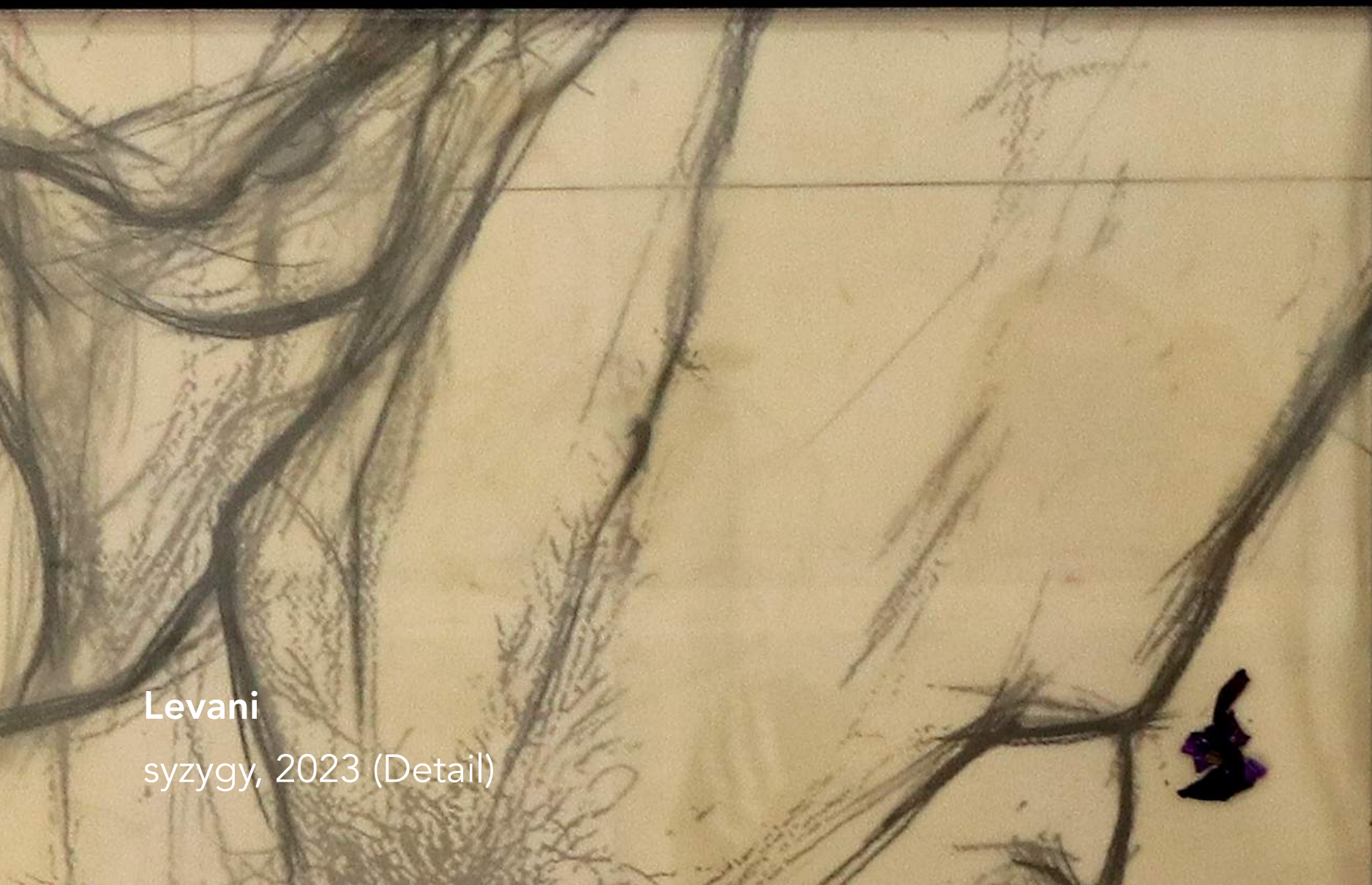
syzygy

2023

Ink, color pencil, acrylic, hand painted liquid mirror, cold pressed paper, mylar, latex
fabric, violets, myrrh, incense, Back Sea sand, pyrite, gemstones

72 x 90 inches (182,8 x 228,6 cm)

\$30,000



Levani
syzygy, 2023 (Detail)



Levani

emergence

2023

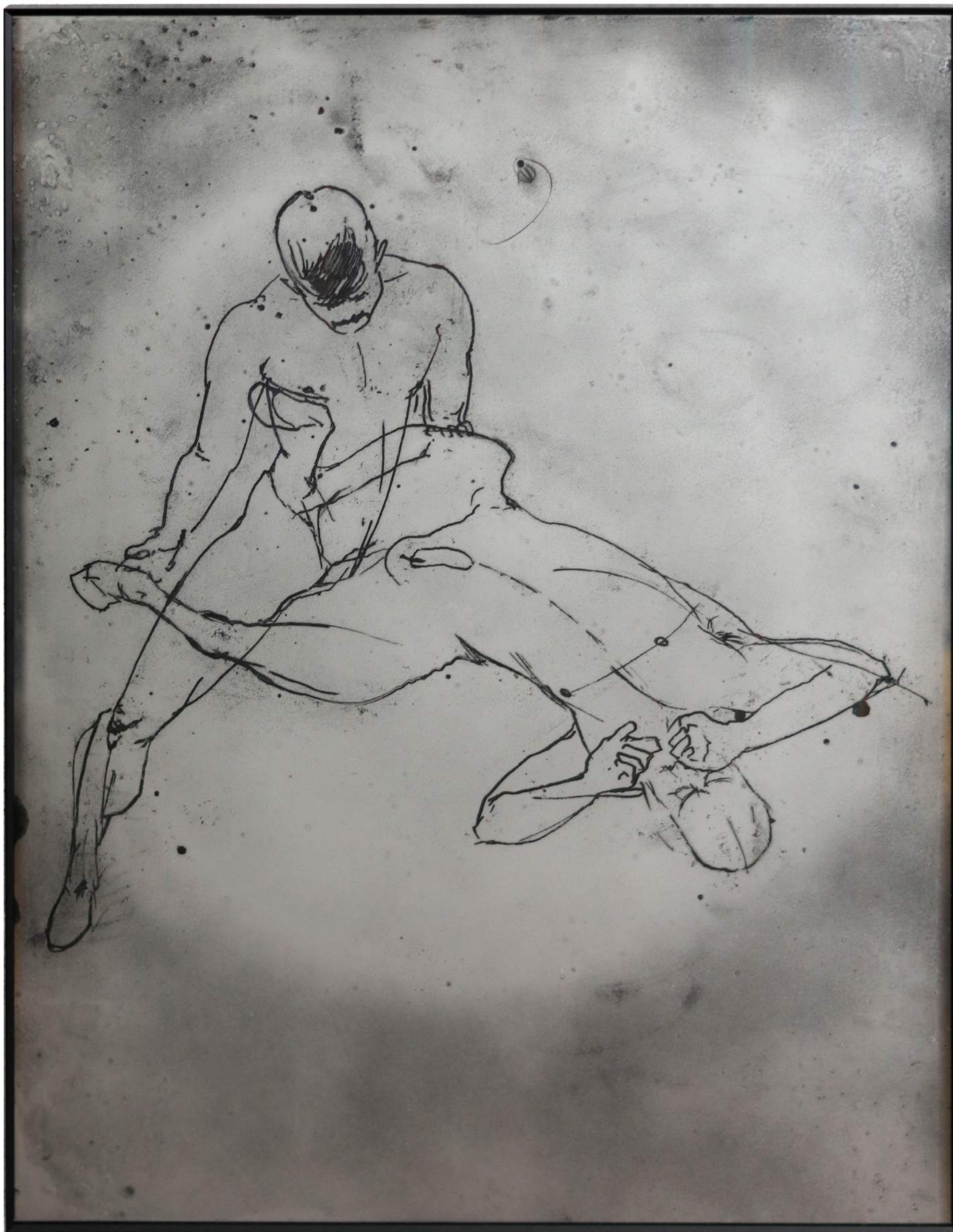
Violet neno

19 x 20 inches, (48.2 x 50.8 cm)

Edition of 5 + 1A/P

\$ 3,500

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Levani

Q000_C43H66N12O12S2(*)

2023

hand-painted liquid mirror and enamel

24 x 18 inches (60.9 x 45.7cm)

\$3,000



Levani
Q000_C43H66N12O12S2(*), 2023 (Detail)

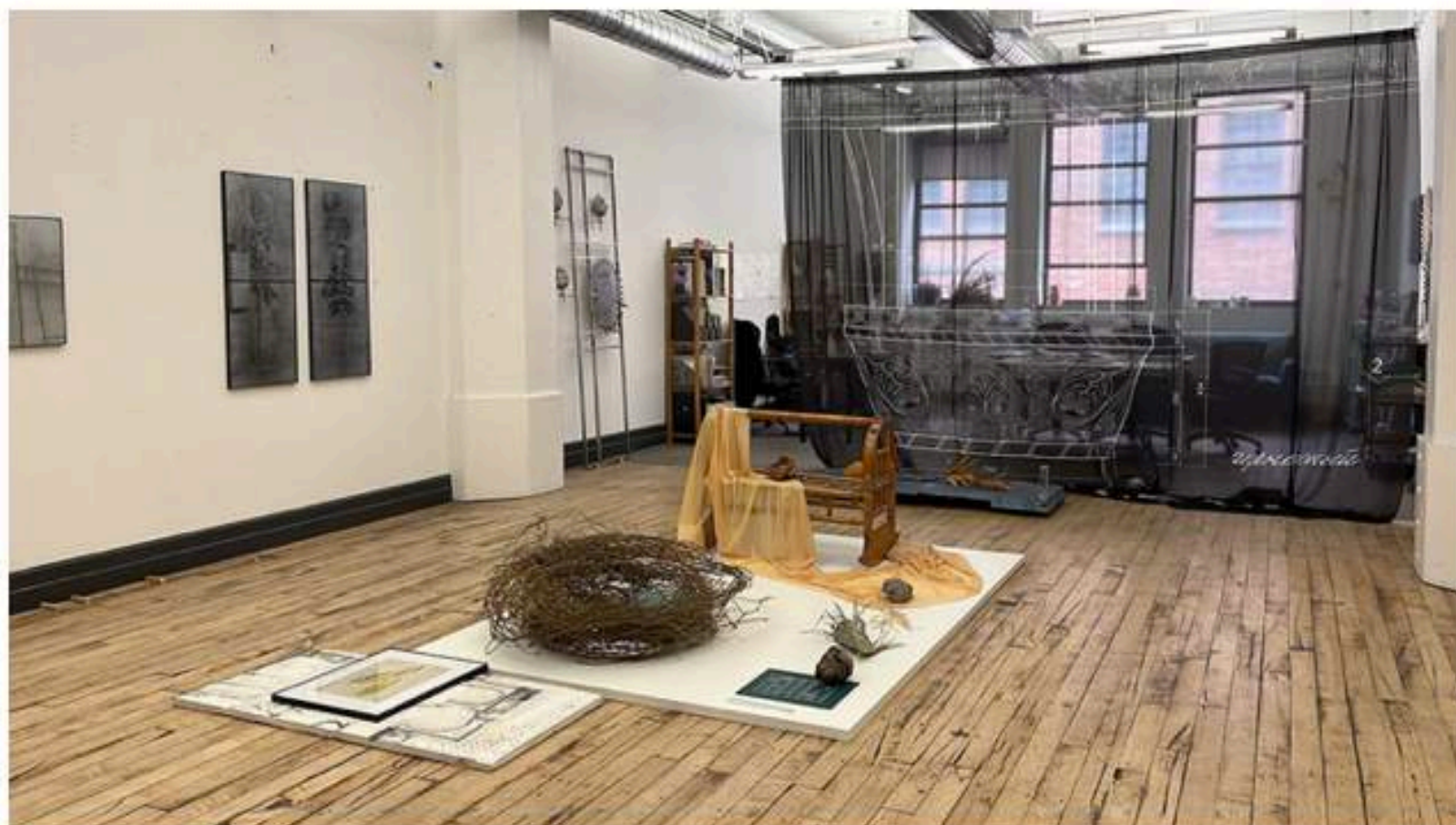
Studio Visit: Levani by Louis Bury

Disrupting the boundaries of art and identity.

Jun 1, 2022

[Essay](#)

[Art](#)



Both times I've visited Levani's studio it coincided with their having recently deinstalled an exhibition, and both times the deinstalled work had been reconfigured like refrigerator magnet poetry after a house party. During my most recent visit, Levani had recently taken down *127.1 bpm (for my dancing peers)* (2021) from its display at Socrates Sculpture Park. The work consists of two rectangular steel gates, each with symbolic sculptural objects affixed to their airy interiors, that paid homage to the resourceful joys of New York City's underground queer dance scene.



Resituated in the studio, *127.1's* constituent parts were in various states of use and repose. The gates rested against a wall and were partially stripped of their ornamental interior objects. Both types of object—steel palm leaf symbols of the Bossa Nova Civic Club and resin casts of palm tree buds—had been arranged on nearby tables among photographs and latex prints from previous installations as well as among new works, including an autumnal botanical drawing and the cracked-open and dried-out husks of actual palm tree buds. The arrangements—ways of testing out display combinations between exhibitions—evidence the artist's willingness to let different projects cross-pollinate one another.



"I'm not attached to any preexisting forms," explains Levani, citing how insights from epigenetics—in particular, that there are no clear boundaries between human cells and bacteria—have influenced everything from their understanding of identity to the way they make and display art. "My work always starts from ideas," they elaborate, "even if these are not superficially apparent in the work itself." Levani opens their notebook to a page where they transcribed the definition of "meta code": an "active conceptual and functional component that is not visible." The definition is an apt, oddly poignant way to conceive of the unseen forces operative in their work.



Similar dynamics are at play in Levani's most recent series, *Gardens of Eurasia* (2022), the centerpiece of which is an impressive twelve-panel wall hanging of what appear to be scuffed and sooty mirrors painted with faded, rosy-brown renderings of sacred stone carvings from Georgian antiquity. The panels, however, are actually panes of transparent glass whose obverse sides have been treated with liquid mirror paint, a technique the artist previously used to create the silvery iconography of their 2018 *Studies for Impossible Image* series. Levani's use of reflective paint began as a response to the conditions under which images are made and disseminated online in which there is no clear separation between creator and consumer. As we stood before Levani's contemporary rendering of an ancestral depiction of a sacred garden, our dusty images reflected back at us, I could see the importance of honoring preexisting forms along with the necessity of not getting attached to them.

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Featured in
Issue 221



Levan Mindiashvili,
what color is the Black Sea?,
2021, installation view

Levan Mindiashvili

Marisa Newman Projects,
New York, USA

‘WHITE is the spiritual colour of our times, the clearness of which directs all our actions. It is neither grey white nor ivory white, but pure white.’ How far we have come today from statements such as this from Theo van Doesburg’s 1929 essay ‘Towards White Painting’. I’m not accusing the Dutch modernist of racism, but it’s hard to overlook the contradiction in the claim that white is both a colour and the condition of visibility as such – exemplified, naturally, by the proverbial white cube of the gallery. Colour is the very definition of the subjective, as Joseph Albers argues in *Interaction of Colour* (1963): ‘Colour [is] the most relative medium in art.’

This seems to be the intuition at the heart of Levan Mindiashvili’s *what color is the Black Sea?* (2021), a compelling installation at Marisa Newman Projects, New York, that which plumbs the murky depths where colour, form and language blur in the immateriality of memory. The title of the work – rendered as a blacked-out, white-neon sign – hangs knee-high on a wall from where it vies for your attention as you contemplate an arrangement of elements sitting on a mirrored surface under intense UV grow lights. These all refer to Mindiashvili’s childhood and include a living tangerine tree in a planter, a picture

of a hedgehog, a latex curtain draped across the installation, a box sporting thick, orange, faux-fur tufts and a digital image of another hedgehog. This motley collection – a kind of surrealist still life set in a Berlin club – is flanked by a palm tree dressed in a fur coat and framed pages of a Georgian-language alphabet book, while screen prints of the artist’s baby blanket hang on opposite walls.

I read the black-painted neon sign as an acknowledgment that, in contemporary America, race not only warps social discourse and politics, it casts a shadow over everything. At the same time, its dark light interacts with the grow lights to create a purplish-pink glow that displaces the scene into the symbolic register of LGBTQI+ discourse and questions of intersectionality. The combination of pink and black recalls the colour scheme of the ‘Silence=Death’ posters of the eponymous AIDS activist group in the 1980s and ’90s, thus resisting any easy metaphorical reading of the work as an affirmation of a utopian rainbow pluralism. Rather than simply shifting from one set of references to another, Mindiashvili literally immerses and suspends the viewer in a vibration of hues that transgresses the carefully guarded boundaries of any and all identities.

The work also resists being over-determined by the American context. Mindiashvili was born and raised in the Republic of Georgia, a country that sits at the crossroads of several ancient empires – the Holy Roman, the Ottoman, the Persian and the Russian – and therefore reflects a historical and cultural diversity in which skin colour is also a charged issue, but operates very differently than it does in the US. The installation restages a memory of a day at the beach during which the artist first became cognizant of the colour of his skin when his mother worried aloud over him getting sunburned. A photograph of him as a naked three-year-old on that day is printed on the latex curtain, which is tinted the exact flesh tone of his own ‘white’ skin, effectively staging the way his mother’s words *imprinted* colour on his consciousness, prompting his awareness of the difference between body and self. It would be idealistic to say that such repetition dissolves trauma – whether private or collective. Nevertheless, Mindiashvili’s autobiographical meditation suggests that colour, not unlike his native country, is an intersectional crossroads – one that remains long after the imperial powers which claimed it as their own have come and gone.

— Saul Anton

MEMORY WORK: LEVAN MINDIASHVILI AT MARISA NEWMAN PROJECTS

By [David Ebony](#) April 28, 2021 2:35pm



View of the exhibition "what color is the Black Sea?," 2021, showing *what color is the Black Sea?*, 2021, and *Patterns of My Consciousness (where I used to nest), No.4*, 2021, at Marisa Newman Projects. Courtesy the artist and Marisa Newman Projects, NY.

PHOTO MARCIE REVENS.

Within the limited space of a modest venue, **Levan Mindiashvili** manages to convey in this exhibition a complex narrative of his early childhood in Tbilisi, Georgia. The show's title, "what color is the Black Sea?," a childish jest, alludes to a family seaside holiday when Mindiashvili was three years old, an occasion that the artist has identified as his first memory. For him, the event marks the beginning of consciousness—and self-consciousness—including the nascent moment of his queer identity.

The exhibition features the titular installation with numerous components—including live plants similar to those native to Georgia and a stone from the shore of the Black Sea—as well as several small oil-on-latex paintings (all 2021); some of these replicate floral patterns Mindiashvili recalls from a blanket he used as a child, and others present Georgian script in a format used to teach youngsters the letters of the alphabet.

Hanging from the ceiling in the center of the gallery is a scrim-like translucent latex curtain with a beige hue that approximates the artist's skin tone. Most other components are hung low, placed on the ground, or slightly elevated on top of a narrow, face-up mirror, to suggest the viewpoint of a child. Thematically, the exhibition centers on a snapshot of the three-year-old Mindiashvili sitting naked and alone on the beach. It was an image his parents kept in a prominent place in a family photo album and often showed to visitors, mortifying him as a child. The image reappears several times in the show, most prominently on the fleshly curtain—a positive image is silkscreened on one side of the curtain, and a negative imprint on the reverse. Adding to the charged, gender-fluid tenor of the installation, ceiling-hung grow lights bathe the entire gallery in a feminizing, soft pink-purple light that also benefits a small tangerine tree in the center of the room.

Mindiashvili's paintings, objects, and installations often explore identity in abstract, spatial terms, as in his 2014–17 project "Unintended Archeology of (un)Place." A recent example is his installation "Levani's Room: HOME," presented by the gallery at last year's SPRING/BREAK Art Show in **New York**, for which Mindiashvili re-created intimate spaces of his apartment with photographs printed on sheer cloth scrims. "What color is the Black Sea?" is more ambitious in its scope and conceptual depth, especially in the way it evokes formative childhood experiences through a basically abstract visual language. The show's mood is more meditative and melancholy than that of previous efforts, yet the artist also incorporates a number of humorous surprises. A video loop on an iPad, embedded within a child's yellow-orange faux-fur pillow on the floor, shows a hedgehog moving across a lawn at night, referencing a similar scene that unfolded in Mindiashvili's grandparents' backyard after the seaside vacation. Similarly nostalgic and rather campy passages occur elsewhere in the show, as in the form of a small potted palm tree partially wrapped in a fake fur coat adorned with jewel-like crystals. In its own eccentric metaphorical terms, the work represents the artist's mother.

Positioned at a child's height on one wall, the show's title appears in cursive white neon lettering that has been painted black on the front, so that the letters appear backlit by a halo of light. This poetic fragment corresponds to Glenn Ligon's 2009 wall-hung neon work *Untitled (America)*, in which block letters spelling the word "America" are painted black on the front side, allowing only limited illumination of the wall behind. Ligon's work is a wry comment on segregation and America's double standard of equality. Mindiashvili's piece is a similarly potent statement about negation and rejection. It conveys a feeling of displacement and ostracization that for him began at age three on the shores of the Black Sea.



Levan Mindiashvili, *ჩემი ცნობიერების ჩუქურთმბა (Patterns of My Consciousness)*, 2021, oil on latex mounted on artist's steel frame, brass screws, 30 by 16 1/4 by 4 inches. Courtesy the artist and [Marisa Newman Projects](#).
PHOTO MARCIE REVENS.

Art Reviews Weekend

Levan Mindiashvili's Childhood Memories

Mindiashvili's installations strike a teasing balance between disclosure and concealment.

by Louis Bury
April 24, 2021



Levan Mindiashvili, "what color is the Black Sea?"(2021), artist's photo silkscreened with oil on latex fabric, tangerine tree in glass aquarium, horticulture growing lights, oil on green latex in folded brass frame, corroded brass sheet, stone from the black sea shore, plant in lab measuring, marble weight holders, brass incense holder, on aluminum sheet mounted on plywood and steel, overall size: 84 x 112 x 41 inches (All images courtesy the artist and Marisa Newman Projects; photos by Marcie Revens)

A horticultural grow light overhead bathes Levan Mindiashvili's installation, *what color is the Black Sea?*, at Marisa Newman Projects, in a warm, magenta glow. A small tangerine tree, planted in a shbowl, stands on one side of the platform underneath the light and suuses the room with a pleasing fragrance. On the platform's other side, a translucent latex scrim has been draped from the light xture like a half-open shower curtain. Silkscreened on the scrim is an inky, 3.8 by 5- inch photographic image of the artist, at age three, wading naked in the Georgian Black Sea. Other, equally beguiling, sculptural amalgams punctuate the room: a tiny palm tree swaddled in a vintage fur coat; a stainless steel box wrapped in a yellow faux-fur boa; a neon sign stating the exhibition's titular question, its black letters lit from behind.

The exhibition's atmosphere is at once jaunty and guarded, reecting the tone of the title, which feels like both a riddle and a portent. Mindiashvili has a knack for creating installations that, through an economy of architectural means, strike a teasing balance between disclosure and concealment. What color's resonant details reinforce this dynamic. Inside the steel box, for example, an iPad plays night vision lm footage of a hedgehog nosing around a patch of grass. (One of the artist's earliest childhood memories is of a hedgehog.) Two series of 13 by 11-inch framed oil on latex silkscreens, "(Patterns of My Consciousness)" and "(Patterns of My Consciousness (where I used to nest))" (both 2021), hang, rebus-like, on the walls. The former depicts chalkboard grids containing the Georgian alphabet, each grid missing some letters, while the latter depicts crinkled and forlorn segments of the artist's beloved childhood blanket.



Levan Mindiashvili, "Patterns of My Consciousness (where I used to nest) No.1" (2021), oil on latex in double sided brass frame, 13 x 11 inches

The beauty of what color's personal symbology is that its referents aren't fully revealed — the press release invokes, but doesn't specify, a childhood trauma — yet the work isn't hermetic. Mindiashvili's spatial and material choices offer the visitor numerous footholds in the installation's psychogeography. In particular, his repeated incorporation of latex calls to mind human skin, as well as the material's popular association with condoms. What color contains no overtly sexual content but its many hints and innuendos have an erotic charge. Just as latex can function as a barrier to human intimacy but also enable it, Mindiashvili's artistic recollections bring the visitor close — but not dangerously close — to the enigma of childhood.



what color is the Black Sea?

by Lilly Wei

That's the intriguing but also rather curious question that is the title of a new work—and the exhibition—by Georgian artist Levan Mindiashvili. He adds to it studies for a "Book of Patterns (Morphemes of my Consciousness)" that consist of other significant objects from his childhood.

The exhibition is carefully, ceremonially staged as a "psychological tableau," as he dubs it, conjuring an experience from the artist's earliest memories. Most of these objects are placed to be viewed from a child's height.

An elegant, planar fixture with grow lights drops a few feet down from the ceiling, suspended by wires. Shades of a ravishing, alchemizing magenta illuminate everything within its range, creating a hothouse-like ambience. Draped through it on the left cascading to the ground is a double-ply natural latex curtain that suggests flesh, stripped from the body's architecture. Its color, without the grow lights, approximates the artist's skin tones. The back panel is longer and sweeps across the floor in an haute couture swirl. The room seems to expand and contract, under the spell of the incandescent pinks that he persuades us is surely the color of memory.

"What color is the Black Sea?"

Catalog essay by Lilly Wei

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Silkscreened onto the latex skin, a tattoo of sorts, is a positive and negative version of a snapshot of the artist as a cherubic, naked three-year old, seated on a rock, knee-deep in the sea, engrossed. There is a teasing note handwritten by his mother scribbled across the photo: "as you turned me black at the Black Sea, now turn me white at the White Sea."

A hazily reflective metal platform that mimics water functions as the installation's base, floating a few inches above the floor. On it is a potted tangerine tree, some additional stones, a photo of one of those stones, a branch snaking gracefully out of a clear beaker of water, and other similar objects. Recurrence is frequent in this project. Alongside the platform is a child-sized edition of a kind of hassock that is jauntily trimmed in fake orange fur. Peering in, there is a short video loop of a hedgehog, an amiable creature that was Mindiashvili's earliest awareness of an existence distinct from his own.

MARISA NEWMAN PROJECTS

Hung on the wall behind this installation is an image of a child's gridded chalkboard, one of three that refers to a common tool used to teach reading, a process dependent upon rote but also on a leap of the imagination. My Consciousness Patterns is spelled out on them, one word per board, in Georgian script. There are also a number of framed silkscreened remnants of his cherished baby blanket, no longer in one piece.

Standing against the wall to the right as if in the wings of a theatre, waiting to make its entrance, is a palm tree, its base swaddled in a vintage fur coat, cast in the character of a matriarch that seems both comedic and forceful, beloved and feared. Next to it, in white neon, is the central text: what color is the Black Sea? The words facing the viewer are painted black, but the light of the reverse side bounces off the wall, brilliantly haloing them.

Mindiashvili's question might seem straightforward at first, but he doesn't ask it flippantly and it becomes increasingly complicated as the exhibition points to the slipperiness of memory and its encryptions. Autobiography is not his concern as he proposes different methodologies of representation and analyses that are both verbal and visual, to see past events in the present tense, from other perspectives. Yet the exhibition inevitably refers to what particularly concerns him. For instance, it might allude to blackness in Georgia and its cultural and social implications which differ from what constitutes blackness in the United States (although hierarchies, discrimination and inequities are not monopolies of either country, of any country). That perpetrates other questions. As a Georgian, for instance, is he European, Asian, or Eurasian, and if the latter, does he incline more East or West, leading to yet other questions about identity such as queerness and intersectionality.

"What color is the Black Sea?" is a kind of trick question with countless responses but no ultimate answer. For Mindiashvili, the exhibition focuses on consciousness and the capture of foundational moments in the construction of self, a framework for reassembling memories and reconsidering them. It is a renovation of sorts, an amelioration, poignant glimpses backward that lead forward.



MARISA NEWMAN PROJECTS

Levani (Levan Mindiashvili)

Born Tbilisi, Georgia; Resides and works in Brooklyn, NY.

EDUCATION

- 2010 Postgraduate Studies in Combined Artistic Languages, IUNA (National University of Art of Buenos Aires) Argentina;
- 2003 Tbilisi State Academy of Fine Arts;

SOLO EXHIBITIONS

- 2023 “*imago of a global south-born, lenapehoking-based queer artist to investigate the material, cosmological, and psychological dimensions of existence; to collapse dichotomies and identity categories; to offer an iconography of pluriversal belonging; to inspire empathy, solidarity, and care.” Cuchifritos Gallery + Project Space, Artist Alliance Inc. New York;
- 2022 “Birth” Tbilisi Kunsthalle, Georgia;
“Levani’s Room: AMERICA,” Das Schaufenster, Seattle, WA;
- 2021 “what color is the Black Sea?” Marisa Newman Projects, NY;
- 2020 “Levani’s Room: HOME,” Spring/Break Art Show, NY;
- 2019 “Now is Always Someone Else,” NARS Foundation, Brooklyn, NY;
“I Should Have Kissed You Longer,” TAF’19, Tbilisi;
- 2018 “In Search of The Miraculous,” NADA Miami Beach;
- 2017 “Here,” Georgian National Museum, Mestia;
“In-Between,” State Silk Museum, Tbilisi, Georgia;
“Shifting Identities”, The Lodge Gallery, VOLTA NY;
- 2015 “Suites For Unintended Archeology,” The Vazquez Building, Brooklyn, NY;
- 2014 “Borderlines”, The Lodge Gallery, NY;
- 2013 “Whispers,” ArtArea Gallery, Tbilisi, Georgia;
“Urban Identities,” Kunstraub99, Cologne, Germany;
“Wrapped in the sheets,” Vanda Gallery, Tbilisi, Georgia;
- 2011 “Intimidades Móviles,” NES Gallery, Buenos Aires, Argentina;
- 2009 “Levan Mindiashvili: Performances,” part of ArtIsterium 09, II International Forum of Contemporary Art, Tbilisi, Georgia;

SELECTED GROUP EXHIBITIONS

- 2022 “Who is Pluto” Subtitled Gallery, Brooklyn, NY;
“The earth leaked red ochre,” curated by Re’al Christian, Miriam Gallery, Brooklyn, NY
“Forward Ground,” Fridman Gallery, NY;

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- 2021 5th AIM Biennial "Bronx Calling," The Bronx Museum of the Arts;
"Sanctuary," Socrates Sculpture Park, NY;
"Two Leaves and A Tree," East Slovak Gallery, Kosovo;
"Zwischenzug," Below Grand, NY;
- 2020 "In Search of The Miraculous," Museum of Modern Art, Tbilisi, Georgia;
1st Immigrant Artists Biennial, Elizabeth Foundation for the Arts, NY (catalog);
- 2019 "89.19" Berlin Art Fair, Germany;
"In Search of The Miraculous," SchauFenster, Berlin, Germany;
"Lucky Draw," SculptureCenter, NY;
"BRIC Biennial Vol.3," BRIC, Brooklyn, NY (catalog);
"Image and Its Likeness," Museum of Modern Art, Tbilisi, Georgia;
- 2018 "Down The Line..." NARS Foundation, Brooklyn, NY:
"What We Loved Was Not Enough," Super Dutchess, NY;
"RE:21 This Is Not Here," Pfizer Building, Brooklyn, NY;
"The Border No.1," The Border Project Space, Brooklyn, NY;
"Tbilisi... Tbilisi," Project ArtBeat, Tbilisi;
"Non_Place: Levan Mindiashvili, Grant Wells," SFA Projects, NYC;
- 2017 The 7th Beijing International Art Biennale, National Art Museum of China;
"Limits of My City," Georgian National Museum, Tbilisi;
- 2016 "Shaping Identities," Tbilisi History Museum, Georgia;
"Eco Impulse," Tbilisi Literature Museum, Georgia;
"Shaping Identities," Arsenal Museum, Kiev, Ukraine;
"Aesthetics of Repair in Contemporary Georgia," Tartu Art Museum, Estonia;
"A Room of One's Own: An Exhibition," The Clemente, NYC;
"Night Intervention" Uta Bekaia+Levan Mindiashvili, Silk Museum, Georgia;
"Unintended Archeology, Levan Mindiashvili+Uta Bekaia," The Lodge Gallery, New York
- 2015 "HERITAGE," RichMix Arts Center, London, UK;
"Kiosk," ODETTA, Brooklyn, NY;
"Structures," The Manny Cantor Center, NYC;
- 2014 "Crossing The Boundaries.03," AT388, Rotterdam, The Netherlands;
- 2013 "HERITAGE," Georgian National Museum, Tbilisi, Georgia;
"For Which It Stands," The Lodge Gallery, New York City, NY;
- 2012 "MAN/kind," 32 Jones Gallery, Jersey City, NJ;
Summer Show, Fundacion Mundo Nuevo, Buenos Aires, Argentina;
- 2011 Movistar Arte Joven 2011, Centro Cultural Borges, Buenos Aires, Argentina;
"Seres Encontrados," "Objeto a" art gallery, Buenos Aires, Argentina;
- 2010 Artlsterium 10, III International Forum of Contemporary Art, Tbilisi, Georgia;
"Projects," Isidro Miranda Gallery, Buenos Aires, Argentina;
"Vectores Invertidos," Laguanacazul Art Gallery, Buenos Aires, Argentina;

MARISA NEWMAN PROJECTS

- 2009 "Negro Barocco," Encontre Arte Gallery, Buenos Aires, Argentina;
"New Generation," Gallery Arsi, Tbilisi, Georgia;
"Kunst Raub #003," Galerie Kunstraub99, Cologne, Germany;
- 2008 "Heterodoxa01," Salon Dorado, Teatro Roma, Buenos Aires, Argentina;
"Weltreise der Sinne," IKV Bonn, Germany;
- 2007 "Perdue," GalerieD'Art Paris8, Paris, France;
- 2006 "The Lost Ones," Gallery Universe, Tbilisi, Georgia;
"Georgian Visual Art," National Gallery of Armenia, Yerevan, Armenia;
- 2005 "Tbilisi Impronte," Gallery Borgo Arte, Borgomanero, Italy;
"Figurative Art Studio.02," Gallery Universe, Tbilisi, Georgia;
"Kunst Aus Georgien.03," Gallery CultiG7, Mannheim, Germany;
- 2004 "Figurative Art Studio.01," Gallery Universe, Tbilisi, Georgia;
- 2003 "Kunst Aus Georgien.02," Gallery CultiG7, Mannheim, Germany.

SELECTED PRESS

BOMB, Studio Visit: Levani, by Louis Bury;

ARTPAPERS, and we were dancing / for and with and after Kevin Gotkin and Levani, by danilo machado, Summer Issue 2022;

TESTUDO, Archives, The Dance Floor, and Using Art to Rethink Binaries: An Interview with Levani, by Daniel Sharp;

THE BROOKLYN RAIL, The earth leaked red ochre, by William Corwin;

ArteEast, Artist Spotlight: Levani (Levan Mindiashvili);

Galerie, EXPO Chicago Opens Its Most Internationally Diverse Edition to Date, by Osman Can Yerebakan;

THE BROOKLYN RAIL, Bronx Calling, The Fifth AIM Biennial, by William Corwin;

HYPERALLERGIC Artists Find Sanctuary at Socrates Sculpture Park, by Rachel Remick;

FRIEZE Levan Mindiashvili's Interactions with Colour, by Saul Anton, September 2021, Issue 221 (in Print);

Art in America Memory Work: Levan Mindiashvili at Marisa Newman Projects by David Ebony;

HYPERALLERGIC Levan Mindiashvili's Childhood Memories by Louis Bury;

PIN-UP Magazine, FROM STUDIO 54 TO CARL CRAIG, A WAVE OF DANCE FEVER HITS THE EXHIBITION CIRCUIT, By Jesse Dorris;

artnet news Editors' Picks: 10 Things Not to Miss in the Virtual Art World This Week, March 23, 2020;

OSMOS "Levan Mindiashvili Notes on the Infrathin" by Christian Rattemeyer, Issue 19, Fall 2019;

The Art Newspaper Tbilisi Art Fair 2019 by Andrey Rimar;

Cool Hunting Multi-layered highlights from the Tbilisi Art Fair 2019 by David Graver;

MARISA NEWMAN PROJECTS

Le Quotidien de l'Art Tbilisi Art Fair: une ouverture sur les mystères du Caucase, by Rafael Pic;
The New York Times New York Art Galleries: What to See Right Now, BRIC Biennial;
The Art Newspaper Dealers Take a Stand Against Transphobia at Miami's Fairs by Osman Can Yerebakan;
Cool Hunting Miami Art Week 2018: Radical Sculptures by David Graver;
ArtAsia Pacific Tbilisi Roses from The Rubble, by HG Masters;
HYPERALLERGIC 8 Artists to Watch from Bushwick Open Studios by Hrag Vartanian;
The Observer, Art Dubai's Global, Cosmopolitan Vision By Guelda Voien;
ArtRadar Journal, 8 Galleries and Artists to see at Art Dubai by Rebecca Close;
The National, The key highlights and attractions of the 11th edition of Art Dubai;
HaberArts Highlights from Armory Week by John Haber;
ArtsInBushwick Precarious Constructs: A Dance with the Maelstrom by Jenjoy Roybal;
ART Margins Aesthetics of Repair in Contemporary Georgia by Liisa Kaljula;
Indigo Night Intervention of Uta Bekaia and Levan Mindiashvili by Sophia Kilassonia;
Liberali Salt, Charcoal and Skin - Night Intervention of Bekaia Mindiashvili by David Bukhrikidze;
Estonian Art The Pleasurable Aspects of Breakdown by A. Wheeler;
Baltic Worlds Georgia: a Much Repaired Society by Francisco Martinez;
Forbes Ukraine 5 Artists to Watch during Kiev Art Week;
Vogue Ukraine Must see Artists during Kiev Art Week 2016;
Essays: Words, Objects and Buildings in Personal Diaries of Levan Mindiashvili by Khatuna Khabuliani, Saba Publishing, Tbilisi, 2016;
Brooklyn Magazine: Best Art Exhibits of 2015;
Huffington Post Multimedia Reflections on Georgian Heritage and Identity by Katerina Zherebtsova;
HaberArts Yvonne Jaquette, Levan Mindiashvili and New York Cityscapes, by John Haber;
ArtSlant The Best from ArmoryWeek 2014;
ArtsInBushwick Tbilisi to Bushwick: Levan Mindiashvili's search for Identity by Etti Yaniv;
ART Profil #10, 2004, by Dr. Helmut Orpel;

PUBLICATIONS

"Nested in A Place of Becoming: Adler Guerrier, Levani (Levan Mindiashvili)," with essay by Re'al Christian. Published by Tbilisi Kunsthalle and Marisa Newman Projects NY, 2022;

"The earth leaked red ochre," edited by Re'al Christian in conjunction with the exhibition of the same title at Miriam Gallery; Featuring poetic collaboration between Levani and poet danilo machado. Published by Miriam, 2022;

"Levan Mindiashvili "what color is the Black Sea? with Essay by Lilly Wei, Published by Marisa Newman Projects, NY, 2021;

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SELECTED AWARDS & RESIDENCIES

- 2022 Artis Alliance Inc. LES Studio Program;
- 2021 Socrates Sculpture Park Fellowship;
The New York City Artist Corp Grant;
NYFA & Two Trees Bridge Studio Program;
- 2020 Peter S. Reed Foundation Grant for Sculpture/Mixed Media;
NYFA Immigrant Artists Mentorship Program;
- 2019 Creative Time X Summit Grant;
AIM fellowship, The Bronx Museum of the Arts;
- 2018 NARS Foundation Studio Residency;
- 2014 National Endowments for the Arts Public Art Project Commission Grant.

PANELS / TALKS

- 2019 Contemporary Art from Georgia, panelist with Uta Bekaia, moderated by Heike Fruehburghe, Berlin Art Fair Talk Series.

What is Political? with Monika Sosnowska and Sohrab Mohebbi, (moderator), Tbilisi Art Fair Talk Series organized by Tbilisi Kunsthalle.

PUBLIC COLLECTIONS

National Museum of Art of China, Beijing;
Georgian National Museum, Mestia;
Tbilisi Silk Museum, Georgia.

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