



Untitled Art Miami Beach

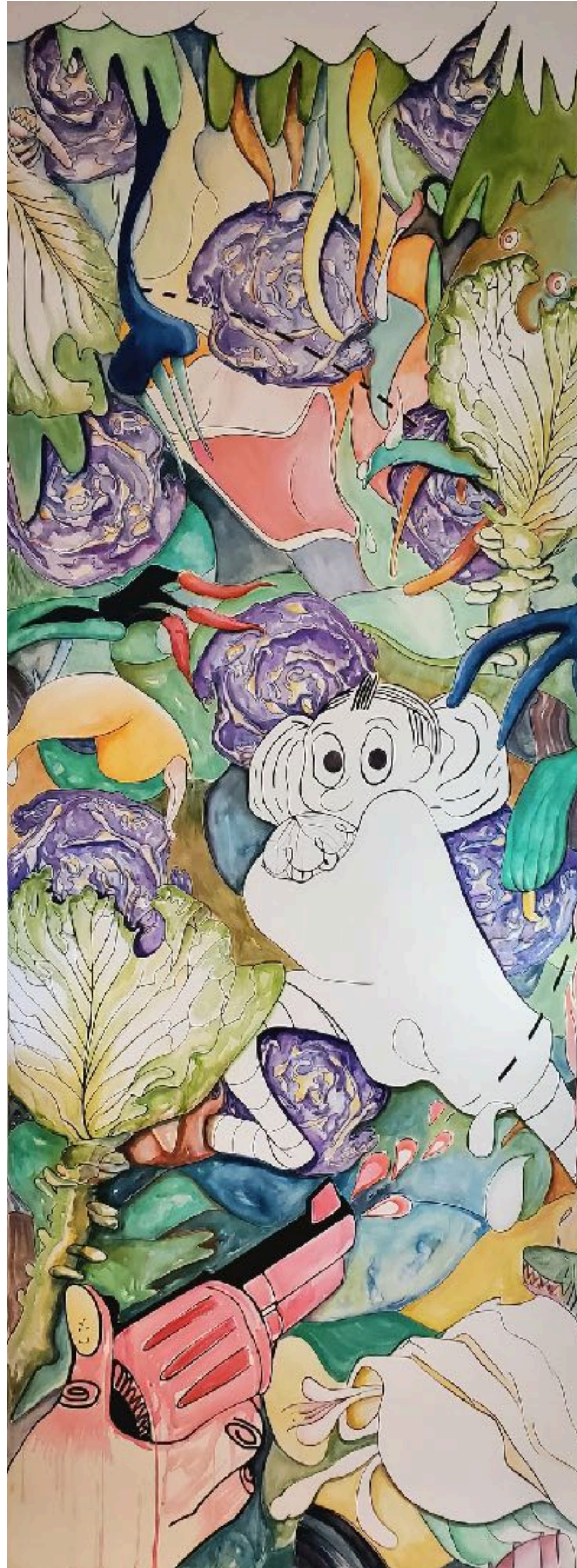
November 29 - December 3, 2022

MARISA NEWMAN PROJECTS

Booth A51

KHATIA ESARTIA





Khatia Esartia

Punt It (Garden of Oppression)

2022

Watercolor, gouache on woven wallpaper

96 x 36 inches

\$9,000



Khatia Esartia

Punt It (Garden of Oppression) detail



Khatia Esartia

Untitled

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600



Khatia Esartia
Untitled (detail).

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Khatia Esartia

Let's Try *That* Again

2022

Oil on wood panel

36 x 24 inches

\$3,500



Khatia Esartia
Let's Try *That* Again (detail).

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Khatia Esartia

Mort Non Naturel

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600



Khatia Esartia
Mort Non Naturel (detail).

MARISA NEWMAN PROJECTS



Khatia Esartia

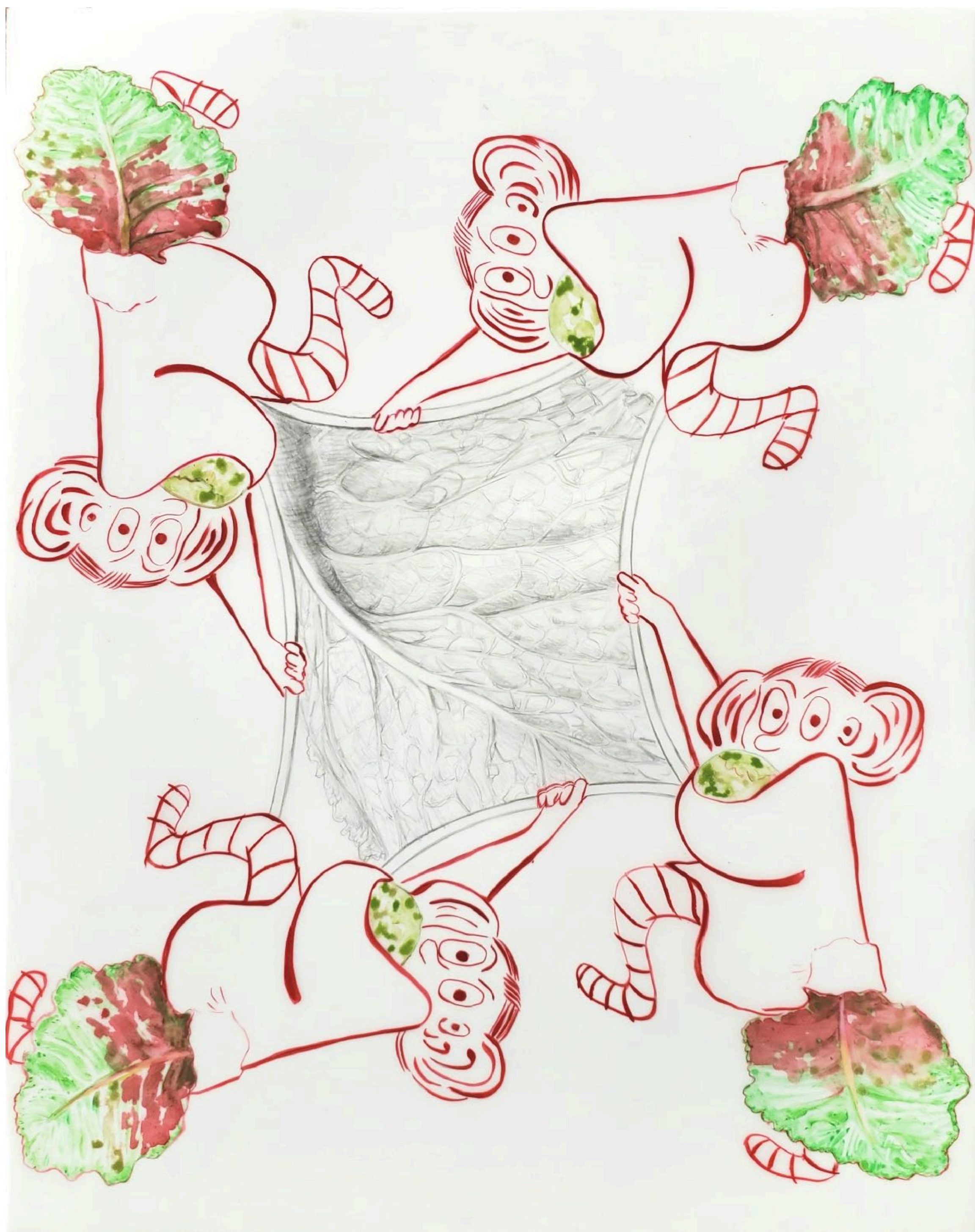
Wanted

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600



Khatia Esartia

Protect, Protect, Protect, Protect

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600



Khatia Esartia

PR

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600



Khatia Esartia

Untitled (link to color through jazz)

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600

MARISA NEWMAN PROJECTS



Khatia Esartia

Untitled

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600

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Khatia Esartia

Jazz Break in Midst of Melancholy

2022

Watercolor and gouache on mylar

14 x 11 inches

\$600

MARISA NEWMAN PROJECTS

Khatia Esartia (b. Gaga, Georgia - works and lives in Brooklyn, NY). Chapter 7/My Sweet Potato, is third solo exhibition with Marisa Newman Projects, after Out of the Cave, in 2019 and Ich habe meinen Regenschirm vergessen (I have forgotten my umbrella), in 2018. Esartia received an MA from Christie's Education, New York, in 2013, and a BFA from SAIC (School of the Art Institute of Chicago) in 2001. In 2019, Esartia was a visiting professor at VA[A]DS at Free University of Tbilisi, Georgia. Same year, she completed a residency program with Ria Keburia Foundation, Kachreti, Georgia, and participated in Oxygen_Tbilisi No Fair, with an interactive sculptural installation titled A.I.T.Y.H.A.S.I.T.O. (Anger Implies That You Have A Stake In The Outcome), which was performed by her students from VA[A]DS. Right before taking the teaching position in Tbilisi, Esartia partook in a group show, Paper Chase, at Marisa Newman Projects, where she presented her watercolor works on paper. In 2018, Esartia participated at Tbilisi Art Fair. Since 2017, she has been involved in an ongoing project Mémoires d'éléphants, with Jean-Paul Sidolle, Nantes, France. In 2016, her work was included in a group show Paper Plains, at Galerie Kornfeld, Berlin, Germany. Esartia has participated in group exhibitions, 2015 Forget Me Nots, Bunker, Brooklyn, NY.,2014, Line of Sight, Gallery MC, New York, NY, 2013 Reaching U, New York Palace Hotel,, NY and Hort Foundation Auction, New York NY, 2009 Re-Fashion: plastic bag, Em & Co, Los Angeles, CA. 2005, No Speed Bumps! No Seat Belts! ADM projects, Santa Monica, CA and 2002 RE:CONTEXT, Chicago, IL.

At the Vanguard: The Work of Khatia Esartia

In her text “We Refugees,” the German-Jewish humanist thinker and Holocaust survivor Hannah Arendt writes about optimism in the face of death. “In spite of our outspoken optimism, we [refugees] use all sorts of magical tricks to conjure up the spirits of the future.”[1] Arendt goes on to describe the mechanisms used by Jews specifically to cope with their everyday lives after atrocity. These magical tricks are evident in the work of artist Khatia Esartia, which is characterized by bold colors, whimsical shapes, and fanciful narratives. But just as Arendt describes, all of these attributes are merely a veil, shrouding deep-seated darkness.

Arendt penned her ever-relevant text in 1943, during World War II, after fleeing Germany through Czechoslovakia, Switzerland, then France and finally resettling in the United States. How did she do it? Over the past forty-one days – since the start of Russia’s war in Ukraine – I have attempted to write – this essay and other texts, from the comfort and safety of my home, in the country in which I was born – with little success. I am not alone.

Esartia, too, is similarly afflicted. For six days between February 24 and March 1, she attempted to write an artist’s statement, concluding each to be a failure. On the contrary, these raw utterances chronicle Esartia’s thoughts and emotions. A refugee herself, the artist channels her experience – at once personal and universal – in her artworks like the painting *Here We Go Again* (2022) in which the sweet potato protagonist of her escapist narrative packs up his bags and hits the road or the series of drawings “*Interpol’s Most Wanted*” (2022) in which the sweet potato encounters numerous compromising situations.

Esartia’s works are allegories for the contemporary moment. As identified by the Palestinian-American literary scholar Edward Said, the refugee is the leading character in the narrative of the twentieth century “with its modern warfare, imperialism, and the quasi-theological ambitions of totalitarian regimes.”[2] While unfortunate, modern culture has benefited from the plight of its countless displaced persons, who despite the challenges, lend “dignity” to this experience by immortalizing it in painting, poetry, literature, film, and other related disciplines.

Incorporating references to art history and deploying humor as a device, Esartia engages viewers in a spectrum of subjects from K-pop to geopolitics. The artist uses compositional techniques, namely patterns, to create a centripetal force, emanating outward. This is prominently seen in larger works, such as *Weapons of Convenience / Come On In, The Water’s Fine* (2022), as well as more intimate works, such as *Love Poem to Marcel (Broodthaers)* (2022), that break up the grid, shifting one’s perception of horizontal and vertical planes. This shift, a kind of disorientation, is befitting of our times.

MARISA NEWMAN PROJECTS

Arendt concludes her text with the idea that, “Refugees driven from country to country represent the vanguard of their people.”[3] In art, “vanguard” is a loaded term, a immediate reference to the historical avant-garde of the early twentieth century – many of whom were, not coincidentally, refugees. As a word, vanguard is bandied as revolutionary and even made sexy. However, it is more complex than just that. It is not easy being first. With firsts come great unknowns and even greater responsibilities.

Dr. Ksenia Nouril
April 6, 2022
Philadelphia

[1] Hannah Arendt, “We Refugees,” *The Jewish Writings*, eds. Jerome Kohn and Ron H. Feldman (New York: Schocken Books, 2005) 266.

[2] Edward Said, “Reflections on Exile,” in *Reflections on Exile and Other Essays* (Cambridge; Harvard University Press, 199), 137-138.

[3] *Ibid.*, 274.

Untitled Art Miami Beach

November 28 - December 3, 2022

MARISA NEWMAN PROJECTS

Booth A51

UTA BEKAIA
KHATIA ESARTIA
ADLER GUERRIER
LEVANI (Levan Mindiashvili)
SUSANA WALD
CHARLOTTA WESTERGREN

Poetry Reading/Performance by
Lucas de Lima

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VIP Preview

Monday, November 28
1pm - 8pm

Fair Dates

Tuesday, November 29 - Saturday, December 3
11am - 7pm