

Portfolio

Zauri Matikashvili

zaurimatika@gmail.com



You may not want to be here

Video installation: ceramics, porcelain, earth, metal, wood, found objects, video, sound. 2024-2025

How did you grow so quickly? What has nourished you? I didn't see you coming—I wonder what you're up to... You were not yet you a few moments ago. Nothing but an idea, a code for another becoming. And now? So big, so fast, so wonderful. And strong—so, so strong!





Crossing Corridors

HD Video installation (21:00), 2024

For fourteen years, Peter Amponsah has been working as a maintenance man at the Rijksakademie in Amsterdam, and his colleague Feras Dahhan has been doing so for four years. I started to accompany them with and without a camera, during their everyday work, at special events and during their encounters with other employees and the residents. The film lets Peter and Feras speak, looking over their shoulders and following their movements in the Rijksakademie building. I spent most of my residency there, and Peter and Feras know the building and the different moods it evokes better than anyone else. Although we share the space, our positions and perspectives are sometimes rather different.





Monuments

Glazed ceramic sculptures, 2024

For this series of sculptures, personalities from world history have descended from their monumental pedestals. They now encounter strange beings who are also the subject of myths and tangled narratives.





Made in Europe

HD Video installation (25:00), 2023



For more than thirty years, my father has been travelling from Georgia to Germany or the Netherlands to buy second-hand cars, preferably Mercedes Sprinter vans. He packs them full of bicycles and furniture such as used leather sofas, chairs, and tables. For some years now, he has also been buying scrap cars. He dismantles them into their components, which he sends to Georgia by container, often on behalf of Georgian wholesalers. Then my father drives 4,800 kilometres back to Georgia in a Sprinter alone. Spare parts and second-hand goods from Europe are valuable enough in Georgia to sell them for a small profit, despite the high cost of travel. This is how my father earns his living in the international flow of goods – under difficult conditions: hard physical work, health hazards, separation from his family, poor accommodations. My father and I both live between Georgia and Central Europe. But in the time I've been living in Europe, my values and lifestyle have changed a lot, while my father insists on traditional social obligations. This creates tension between us.



Affiches

HD Video installation (16:22), 2022

Spring 2022 in Paris: posters for the presidential elections are everywhere. The city's inhabitants use them as a medium to express political views in public space and to interact with each other. The posters get scratched, scribbled on, and torn to pieces. The methods and content of this very special and often little-noticed form of election campaigning differ from district to district.



In Katernberg

HD Video installation (23:00), 2022





Many people in the Katernberg district of Essen experience racism. They are discriminated against when looking for an apartment or a job or at school. A foreign-sounding last name can be enough to be labeled a criminal. Nonetheless, people from immigrant families often succeed in making the north of Essen their home. They tell of their family stories and of life in a former mining area that is undergoing rapid change.





Their everything, their life, their blood

HD Video installation (25:02), 2022

The Train Monument at the Ludgerikreisel, the Dreizehner Monument at the Promenade and the Ketteler Monument in the Schlossgarten: such sites of commemoration of war and colonialism in Münster are highly controversial. Some people have been fighting against their messages and their visibility for 35 years. Many questions are still open: What messages were the monuments originally meant to convey, what do they say in the context of today's society, what feelings do they trigger? Who demands which way of dealing with them, and what arguments are used? Who gets to decide what happens to them? And what means are legitimate in the struggle to control narratives?



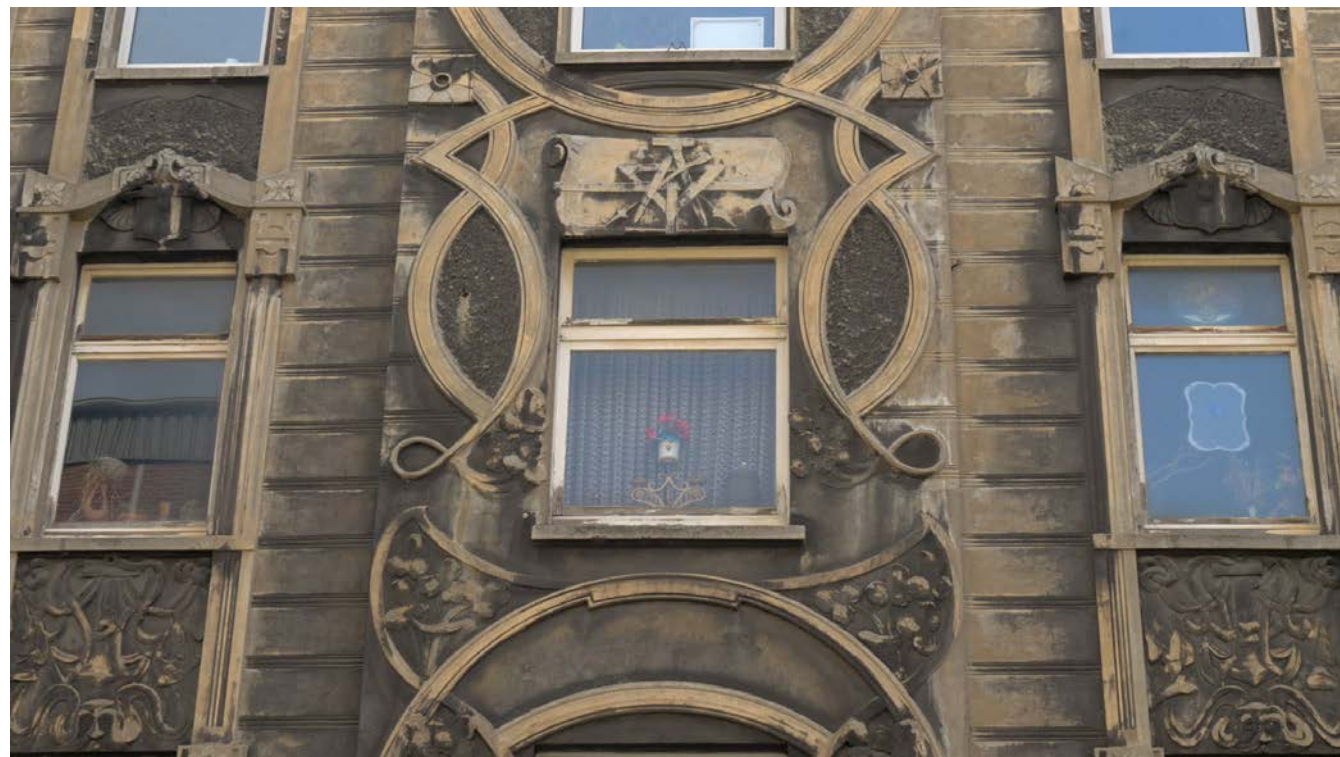


On this side of the tracks

HD Video (30:00), 2021



In this film, Roma and Romnja talk about living in Dortmund's northern city. They tell of their traditions and of their experiences with racist prejudice and discrimination. The camera follows their perspectives, showing the facades and peering behind them. In which ways do the spatial structure of the district, the architecture and individual living influence each other? How do the residents furnish themselves in their neighbourhood? How do they want it? And do they finally succeed in shaping their environment according to their own needs?





Corona Rebels

HD Video installation (48:00), 2020

Since spring 2020, more and more people with different political backgrounds have been demonstrating every week in many German cities against the official sanctions to contain the coronavirus pandemic. The “Corona Rebels”, for example, consider themselves defenders of civil liberty and reject masks and compulsory vaccinations. Instead, they trust in the healing powers of nature and alternative medicine. As a form of protest they use meditation, which they see as an alternative to escalation.

From the very beginning, not only esoterics and fans of Jesus, Gandhi and Mandela have been present at their rallies, but also conspiracy ideologists and right-wing extremists. The German imperial war flag is waving beside the rainbow flag; hippies in colourful robes dance barefoot next to black dressed neo-Nazis.

In August many thousand protesters gather in Berlin. What does concern for oneself, freedom and social responsibility mean to them? What unites them, what drives them, how do they organise themselves? Who are they allying themselves with? How democratic are they, what kind of political system do they want? And what role do QAnon and the “Reichsbürger” movement play?





Carmen Vellani

HD Video installation (12:00), 2020

90 year old woman Carmen Vellani has created a garden at a junction box between the road and the cycle way. Primroses, rosemary and mint bloom on two square meters between decorative stones, eggshells and wild herbs. After a stroke, the Brazilian-born gardener has also started painting. The junction box and a neighboring garbage container serve as her canvas. Every day Carmen Vellani looks after her little idyll - until she falls in the stairwell and has to go to hospital.





Mavis and Kosmas

HD Video installation (16:26), 2020

Hardly noticed, cleaning staff at the art academy mop and scrub the corridors and rooms, five days a week, from 6 a.m. to 9:30 a.m. They also ensure that the trash in the artists' studios is removed. Much of what is left of making art is thrown into the bins - unless it is recognizable as a work of art or too heavy to carry away. The film puts the cleaners Mavis Adu-Gyamfi und Kosmas Gavranidis in the center of attention: it looks over their shoulder at their work and lets them speak.



"Mavis and Kosmas", Full HD (16:21), 2020,
Video Installationsansicht/film stills



Ancestors

[Teil 1] Externsteine (35:22)
[Teil 2] Wewelsburg (13:26)
[Teil 3] Hermannsdenkmal (13:25)

HD Video installation, 2019



Externsteine, Wewelsburg, Hermannsdenkmal: The trilogy "Ancestors" shows these three legendary places in East Westphalia and Lippe from different points of view. Above all it is about conversations with the people there: trippers are looking for recreation, historians for facts, esoterics for places of power and Nazis for the old Teutons. They all tell what they feel, what they have experienced and what they believe to know.

At the Externsteine, archaeologists dug in the Nazi period for the roots of the Irminsul, the Germanic world tree. The Wewelsburg is a Renaissance castle near Paderborn, which Heinrich Himmler wanted to transform by massive additions and conversions to the center of the SS. In the neighbouring village he had a concentration camp built for it. In Detmold "Hermann the Cherusker" raises his sword threatening towards France.

The colossal monument was built between 1838 and 1875.

In the people's stories historical facts mix with myths of heroes, anti-heroes and the origins of the Germans. The result is an oscillating mosaic of uses and instrumentalizations of history, of encounters and exclusions. They range from a picnic with the family to the desire for a higher meaning which may become dangerous sometimes.





"Ancestors", 2019,
exhibition view/film stills





"Ancestors" , 2019,
exhibition view/film stills

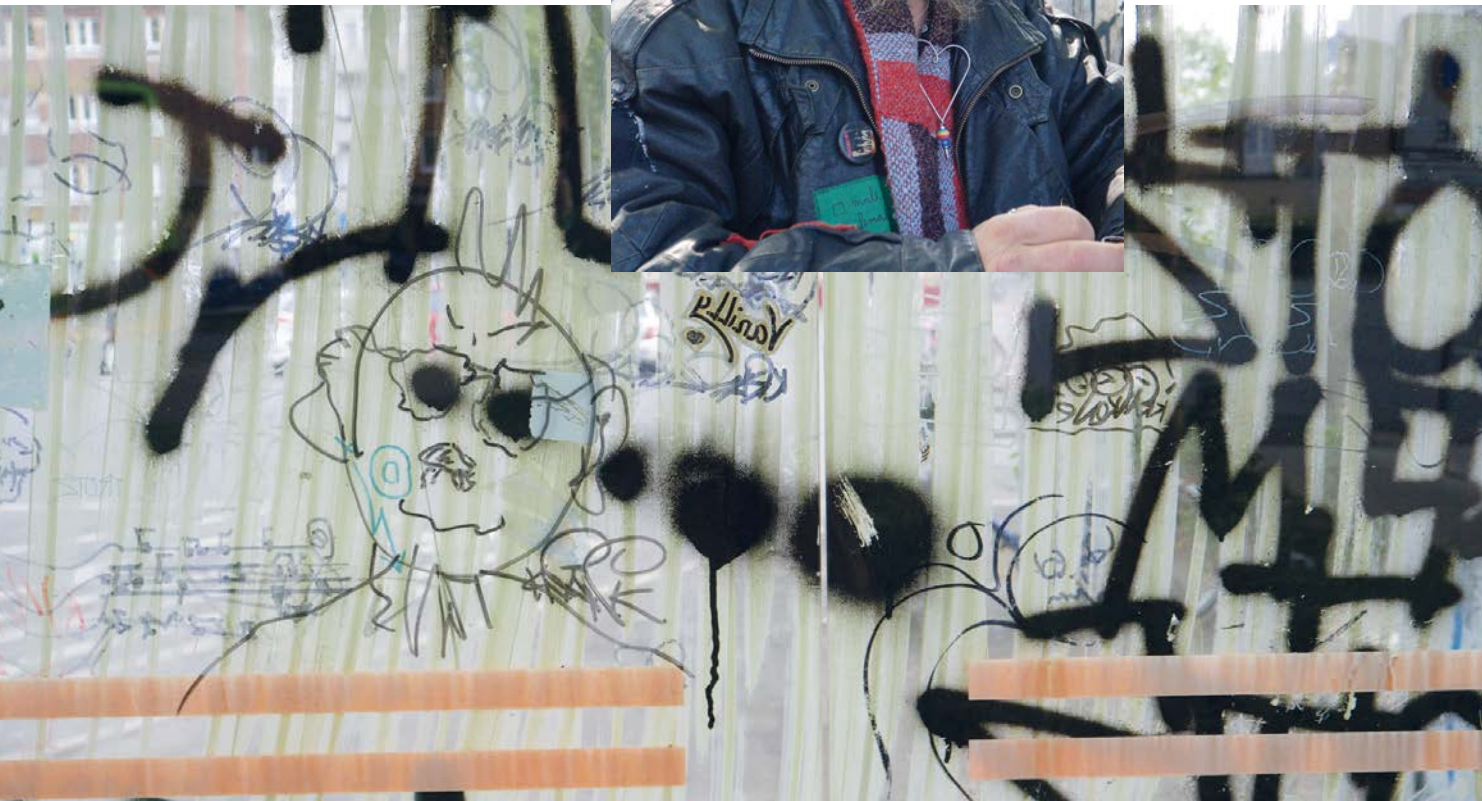




The Place

HD Video installation (12:11), 2018

This film documents encounters with people who meet at central bus station. They deal with big questions: What's love? And where can it be found?





BOURD. IB'S

081

KREUZ

ELIA

In the tunnel

HD Video installation(25:00), 2017

This film documents 24 hours in the Hamburger Tunnel which served as the shortest way to the city of Münster while the new main station was built. Zauri Matikashvili walks up and down there, talks to people who contact him, or sits next to street musicians and homeless persons. Passersby react unconcernedly, curiously, or anxiously. In the end, the filming has to be interrupted for half an hour as worried people have called the police.



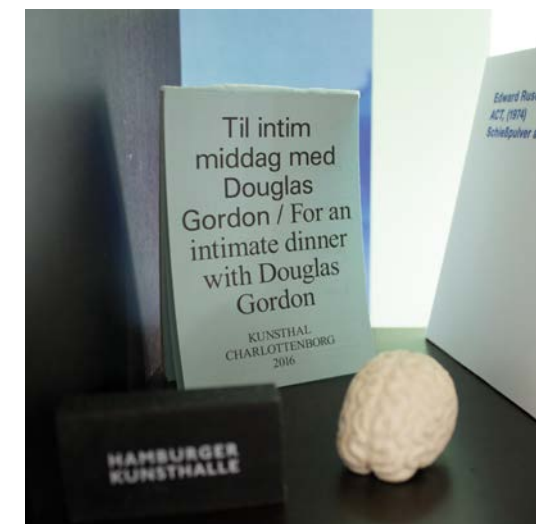
Shop

Installation und live performance
2017, Kunsthalle Düsseldorf





This shop offers numerous objects I've collected in years in museums, galleries, and art events all over the world. Among them are booklets, postcards, posters, pencils, books, art magazines and buttons, and then artworks which were allowed to be taken in conceptual exhibitions. Most of these objects, which form my personal archives, were originally freebies. However, they are of high value for me as a collector – and maybe for others, as well. So, I sell objects I would rather keep for myself, and I have to decide between giving away and retaining again and again. In a performative way I interact with the visitors and tell them about my emotions and memories connected with the objects. I set the prices in a radically subjective way: The more it hurts to give the objects away, the higher the price.



Guards & Visitors

HD Video installation (60:00), 2017





This film shows interviews with 44 guards who jobbed during the Sculpture Projects Münster 2017. They tell about their encounters and experiences with the visitors, often anecdotally, sometimes also deliberately.



second part of the installation is dedicated to the visitors of the Sculpture Projects. The camera observes their interactions with the artworks and their behaviour for some days. The people's reactions vary from perplexity to enthusiasm.





Attendant in Kunsthalle Düsseldorf

Live-performance, 2017

During the exhibition I play a museum attendant's part once a week for some hours. I approach the visitors, offering stories about the museum staff members, such as secretaries and caretakers. In the city archives I have read up on bizarre, funny and sad incidents which old letters tell about. Furthermore, I behave like a professional custodian, who's responsible for the artworks' safety.





Virtual Fried Potatoes

HD video (3:00), 2016

On the 28th of August 2016, there is a lot going on around the Brandenburg Gate: At the Akademie der Künste, during the Berlin Biennale, people can dive into virtual worlds. Halil Altindere shows a video with the rapper Mohammad Hajar, Angela Merkel invites everybody into her open house, „Identitäre“ protest, and a hurdy-gurdy man plays „Berliner Luft“. Some things are too real not to be virtual.





Rima da Josebi —
ბაბო და იოსები

HD video (10:00), 2016



Peeling garlic, Rima, an old Georgian woman, looks back on her fellow countryman Stalin who died when she was still a child. At school she learned poems which idolised him. Later she got to know that Stalin had been a mass murderer and that he had a neighbour of hers killed, as well. Or did the local rulers do it without his knowledge? Rima kept Stalin's portrait. He was a real Georgian man after all, she says admiringly, while wiping the frame.



Expressionismus

Das Expressionismus - ein Begriff, der...

Im 20. Jahrhundert wurde der Expressionismus als eine Bewegung der Kunst bezeichnet, die die inneren Gefühle des Künstlers in der Kunst zum Ausdruck bringen wollte. Die Expressionisten lehnten die akademische Kunst ab und suchten nach neuen Ausdrucksformen. Sie verwendeten oft kräftige Farben und verzerrte Perspektiven, um die menschliche Erfahrung zu vermitteln. Der Expressionismus war eine Reaktion auf die gesellschaftlichen Veränderungen des frühen 20. Jahrhunderts.

Expressionismus

Making The World Visible

In the beginning of the 20th century, a new movement emerged in German Expressionism. It was a reaction to the social conditions of the time. The artists wanted to express their inner feelings and experiences. They used bold colors and distorted perspectives to create a sense of emotional intensity. This movement was a response to the rapid changes in society and the desire to make the world visible through art.



Attendant
Live-performance
2015

I dressed myself like a custodian, attached a name tag to my suit and walked into the museum Ludwig in Cologne. I acted like a museum attendant and tried to keep myself invisible as long as possible.





Gebe Geld brauche Hilfe

Live-performance at the LWL-museum for art and culture, Münster September 20th, 2014

When the LWL-museum for art and culture in Münster was reopened I sat down in front of the main entrance next to the red carpet. In front of me I laid a cap full of copper coins. Giving away these coins I asked the people to take part in a performance inside the building in return.

