

ARTIST PORTFOLIO

Nadia Tsulukidze

www.traum-a.nl

naduli@gmx.de

Artist statement

All my work is defined by the way I look at the body, how I perceive it. Coming from a dance background I am less interested in the body, as a producer of beautiful movements. I perceive rather the body, as the result of constant negotiation between social construction and personal choice. This process of negotiation I define as performative, as it employs the self-performing in relation to the 'other'. My work is framed by this perspective and directed towards the exploration of my own 'self' in a specific framework.

Ready for Love or Seven Fragments of Identity

2010, Performance

Presented at

De Brakke Grond in Amsterdam (NL)

The Neu/Now Festival in Tallinn (EST)

The Ilya University Theater in Tbilisi (GE)

KSAK – Centre for Contemporary Art in Chisinau (MD)

The Chelsea Theatre in London05 (UK)

Concept/ performance: Nadia Tsulukidze

Dramaturgy advice: Bojana Mladenovic

Coach: Andreas Bachmair

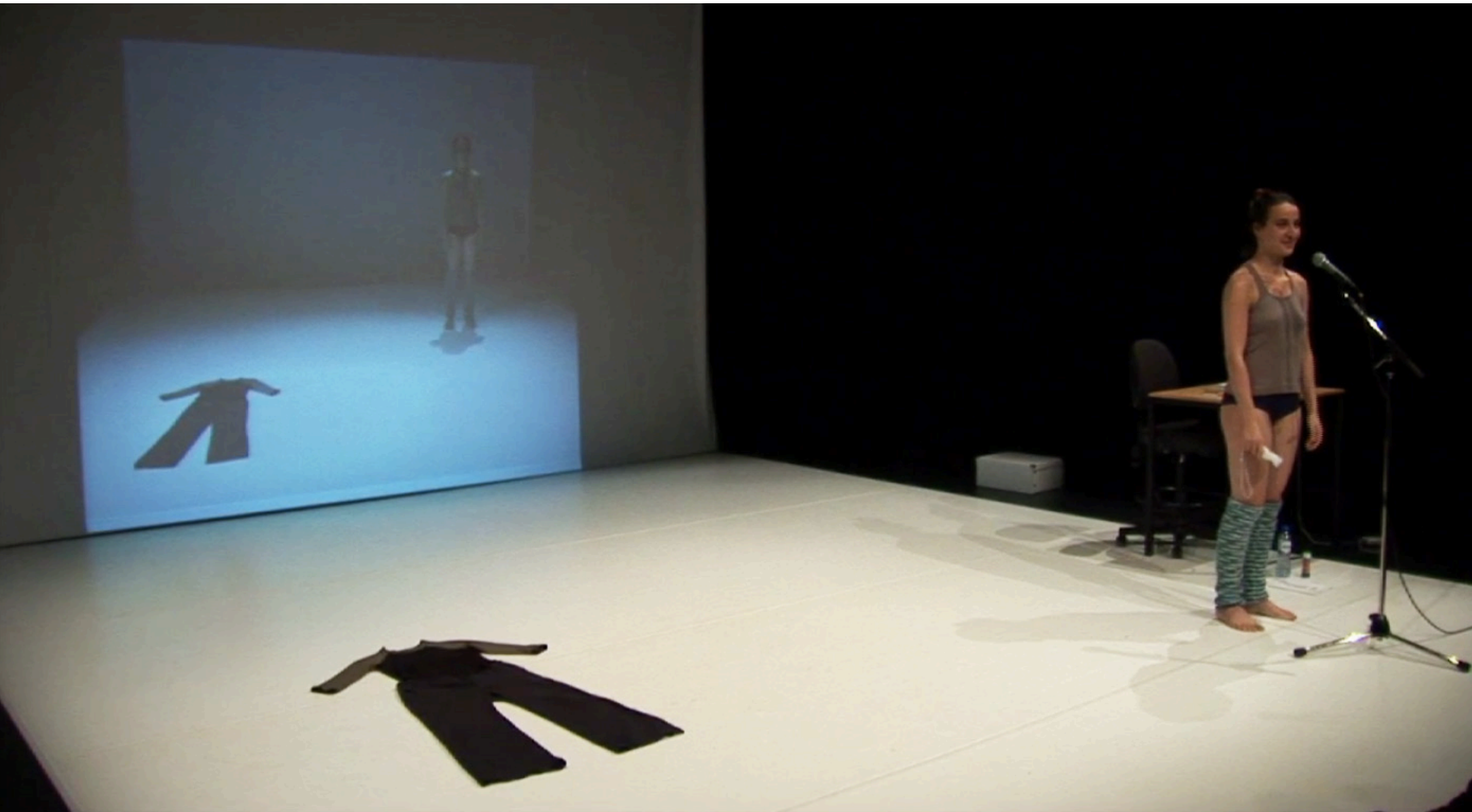
Technical support: Arie Bults

Ready for Love or Seven Fragments of Identity is an autobiographical performance, based on personal stories linked with political events. It is a construction of personal history, as a reflection on historical context. Being born in the Soviet Union and educated in the West allows Nadia Tsulukidze to draw a geographically fragmented line. Living in diverse cultural surroundings, being shaped by different cultural values she sees herself as a cultural product 'made in East/West'. Using videos, photos, dance and text she constructs the fragmented narrative of her identity.

Trailer: <https://vimeo.com/164992204>

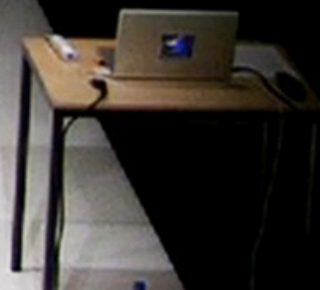
Full Video: <https://vimeo.com/44800269>







we always thought it was Father,
but he never came back.





ARTIST

12.000

EURO



Carmen: The State of Exception

2012, Performance - reality show - workshop

Carmen is European intercultural dialogue; inspired by a Pushkin poem, the story of a Spanish gypsy, written as a novella in French. Many of the story's key themes are central to the question of what it is to be European. Many countries believe that Carmen is in some special sense "theirs". And so in re-telling this story through a partnership, which represents "old" and "new" Europe, we can produce a new adaptation, which brings these trans-European themes alive.

Jonathan Banatvala

The partnership for this project brings together:

- **Moving Theatre** (lead partner, a UK production company)
- **Radio Romania International** (International broadcaster),
- **Theatre Ephemeride** (French theatre),
- **Radio and Association Green Wave** (Georgian NGO and Radio organization)
- **Tbilisi VasoAbashidze Music and Drama State Theatre** (Georgian theatre)

The project is building on the exploration and the achievements of the work of each partner.

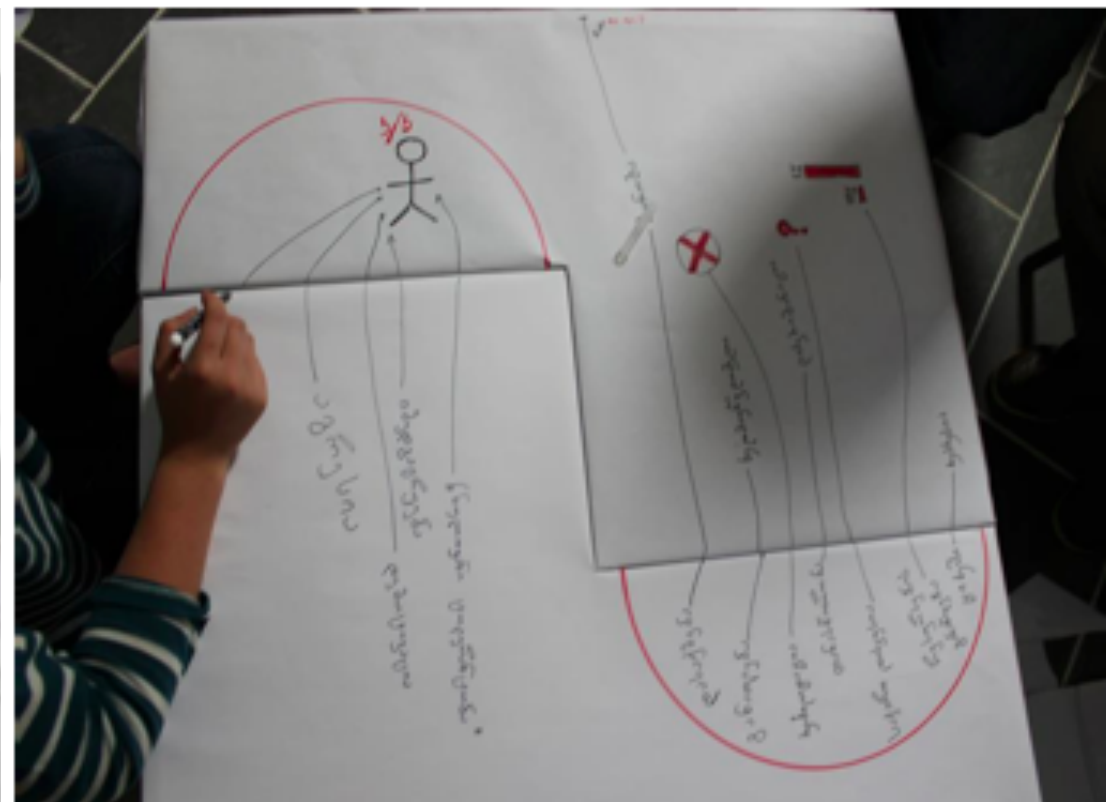
Association and Radio Green Wave under this whole project realized 1 day performance Ready for Love or Seven fragments of Identity and 2 day live-streamed event Carmen: The state of Exception created by Nadia Tsulukidze. The project was a working process in an apartment during which discussions became a public performance with the interaction of the audience, making each participant to a performer. The audience could follow the performance live in Internet and influence the discussions through a forum published on the same website. By the end of two working days participants of the workshop presented their works for the live audience.



Communication comes from community when you consider "the other" as part of the same community. that "needs" to be isolated. We all are fragmented parts of the whole. Isolated beings. love connects, but it also creates a fear to dissolve.







Stalin as an Artist

2013, Lecture performance

presented at

The BijlmerAir residency in Amsterdam (NL)

The Belluard Festival in Fribourg (CH)

The Street Academy in Tbilisi (GE)

Stalin as an Artist is a lecture performance based on the research carried out for the Me & Stalin performance. It is an attempt to analyze Stalinism, as a complex social construction by showing dramaturgical narratives of manipulation. The audience could pick up one of the printed photos to propose a starting point for a non-linear narrative.



Me & Stalin

2013, Performance

written, created and performed: Nadia Tsulukidze (GE, NL)

co-written and directed: Dirk Verstockt (Bxl, B)

soundscape: Stef Van Alsenoy (Bxl, B)

production: StichtingTraum-A (A'dam, NL) & Boris vzw (Bxl, B)

coproduction: Belluard Bollwerk Festival (Fribourg, CH), Frascati Producties (Adam, NL), Kaaitheater (Bxl, B), BIT Teatergarasjen (Bergen, NO), Slachthaus Theater (Bern, CH)

with the support of wp Zimmer (Apen,B), FondsCulturelSud (CH), Theatre Zeebelt (Den Haag, NL), de Vlaamse Gemeenschapscommissie (Bxl,B), het Amsterdams Fondsvoor de Kunst (Adam, NL), Open Society Foundation, DasArts (Adam, NL).

Me & Stalin is a House on Fire co-production, realised with the support of the Culture Programme of the European Union.

presented at

The Belluard Festival in Fribourg,
The Kaai Theatre in Brussels,
The Meteor Festival in Bergen,
The SchlachthausTheater in Bern,
The Frascati Theatre in Amsterdam

The Georgian performing artist, dancer and musician Nadia Tsulukidze meets in 'Me & Stalin' the 20th century most prolific dictator Joseph Stalin presenting himself beyond death as a meticulously constructed Gesamtkunstwerk. His heritage on creating realities echoes till today in our globalised and corporate based societies. Nadia Tsulukidze interrogates through her imagination, vintage footage and music her position today as an artist, born and bred under the Soviet rule...

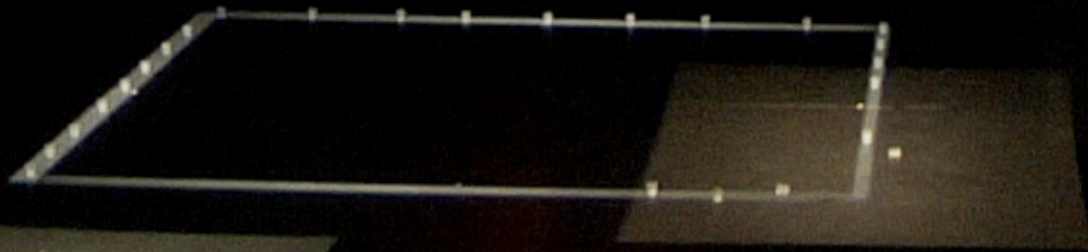
Trailer: <https://www.youtube.com/watch?v=B2bQDxX6bzU>

Full Video: <https://vimeo.com/100471804>







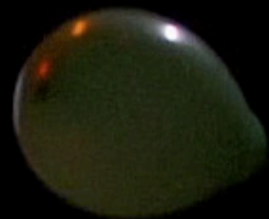
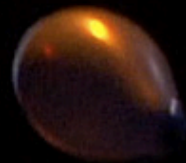




Сталин-он как **GOOGLE**:

ТЫ ему слово-он тебе ссылку





On Crises

2014, Lecture Performance

Presented at

The Tbilisi State Academy of Arts (GE)

On Crises is an interactive lecture performance constructed with the printed images and participation of the audience. Based on a circular, 'female' narrative as a contrast to a linear, 'male' one it allows seeing the crises as part of a continuous process, as it is not directed towards a 'catharsis' like in a linear development. Crises seen within a circular narrative becomes a state of mind that is challenging our comfort and norms of behavior.



Happy 8th of March

2015, Performance

Presented at

The Atoneli Theatre in Tbilisi (GE)

Concept/performance: Nadia Tsulukidze

With the support of The Women Fund in Georgia

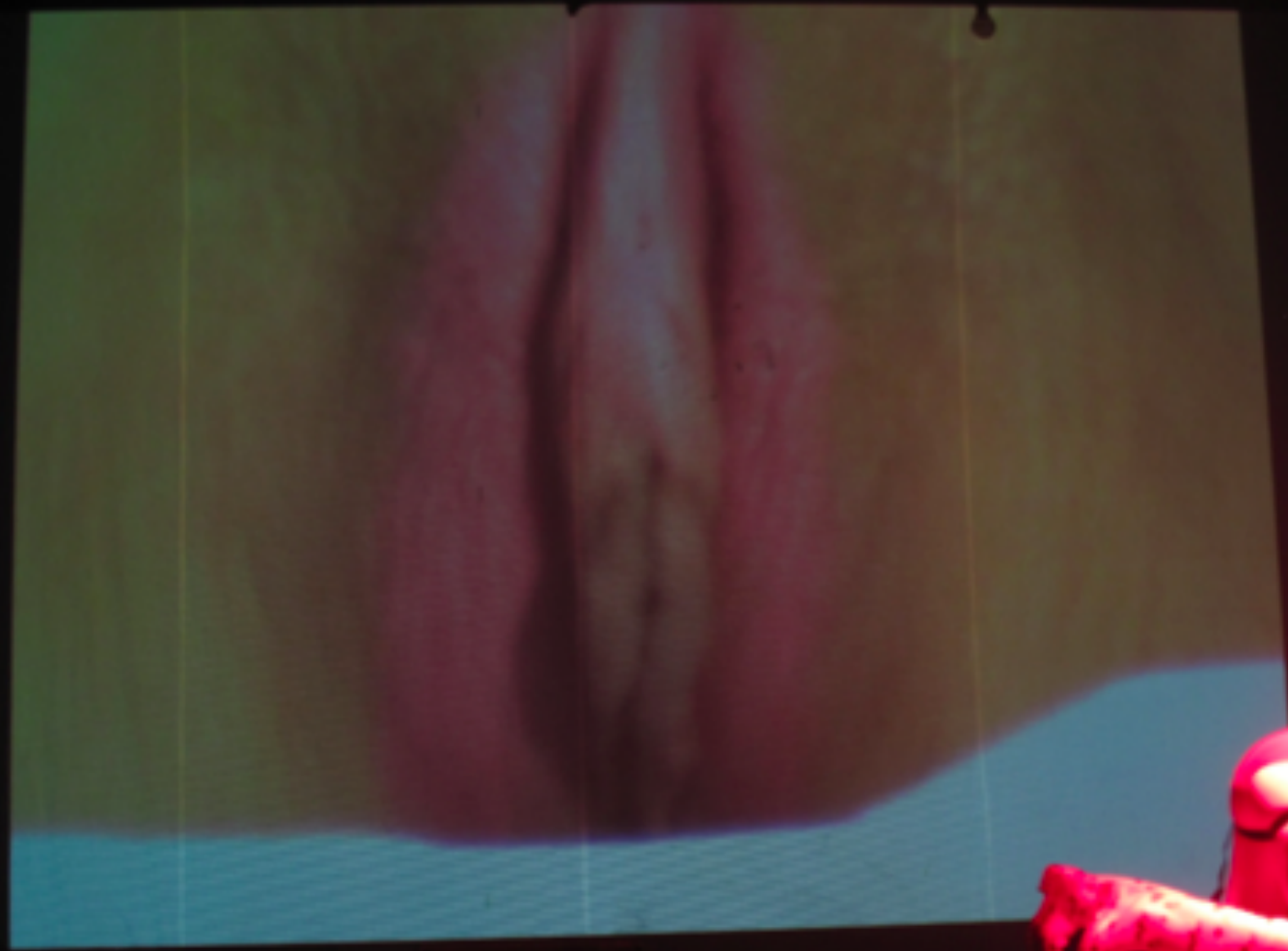
The Performance Happy 8th of March is a poetic narrative about the social construction of the Woman as the 'other'. Inspired by Simone de Beauvoir's Book The Second Sex it deals with the absurdity of male domination, female sexuality, violence and humor as a tool of resistance. Using dance, images, video and text, based on personal anecdotes, Nadia Tsulukidze creates a landscape of fragmented impressions in the range of intimacy and ridiculous outrage.



Happy
14th of March!







I am Medea

2015, Work in progress presentation

The Contemporary Art Space Batumi (GE)

Concept/ performance: Nadia Tsulukidze

Co-author/ performance: Jochen Stechmann

With the support of The Goethe Institute Tbilisi

In his book 'Melancholy, Love and Time' Peter Toohey describes Medea's state of mind, as a manic-depressive one caused by lovesickness. She has lost the ability of experiencing herself as an entity separated from the world around, and her crisis is an attempt to restore the integrity of herself.

In their research Nadia Tsulukidze and Jochen Stechmann focus on the function of such states of crisis as a tool for re-integration; following their own interpretation of Medea, they investigate the self, as a product of pain and alienation and an experience of total otherness from family, from community, and, paradoxically, even from the self itself.

The work in progress presentation included an interactive video installation, two video installations and a live performance.

I am Medea









Who is this I that can say I?

2016, Art/Education project

at the Tbilisi State Silk Museum together with the students from the Contemporary Centre of Art

Concept/ performance / Coaching of students: Nadia Tsulukidze

Curator: Lali Pertenava

Project 'Who is this I that can say I?' was realized in the frame of State Silk Museum's project of Art Intervention in the Museum. Art Intervention is realizing in the frame of the "Regional Art and Culture Project in the South Caucasus", which is managed by the Culture and Management Lab with financial support of the Swiss Cooperation Office for the South Caucasus (SCO).

The publication was developed and printed in the framework of the project "Informal educational Program in Arts for socially vulnerable and disabled young people" supported by the Institute for International Cooperation of the German Adult Education Association (DVV International) Georgia Office.

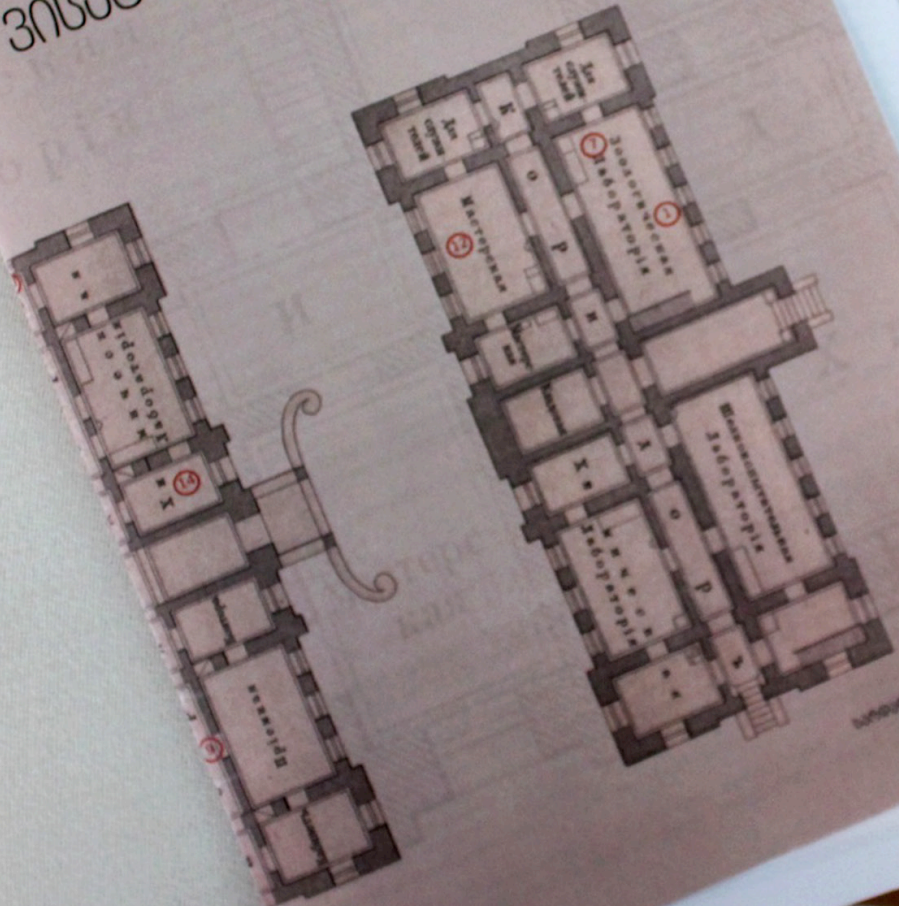
'Who is this I that can say I' is a project developed in response to invitation from the State Silk Museum in Georgia and is a conceptual frame, a 'Choreography of thinking' that initiates a dialogue between students of CCA, the Silk Museum and the audience. 'Who is this I that can say I' is a reformulation of 'Knowing thyself' – an aphorism written at the Apollo temple in Delphi that expresses our ancient desire to explore ourselves. It is an infinite project the end product of which will always remain unknown, where the process itself becomes a subject of exploration.

Within this frame students were asked to create a work based on reflection of their own working process and one element from the Silk Museum transforming it into a place of exploration, study, observation, critical thinking, contemplation and dialogue. In this set up the Museum functions as 'the other' - a mirror that reflects a process of identity construction. As a result we have a pixilated image of the Museum, constructed from different perspectives of time and space.

Link to the online publication of the project: https://issuu.com/tamarnadiradze/docs/who_is_this_i_that_can_say_i

ვინ არის ეს მე,
ვისას შეუძლია თქვას მე?

Who is this I that can say I?



Movement and deconstruction.
Movement and creation.
Medium.
Movement and road.
Mid - connection.



Excerpts From a Diary

2017, Video and Photo Installation

Duration: Video I - 07:27, Video II - 02:40, Video III – 06:30

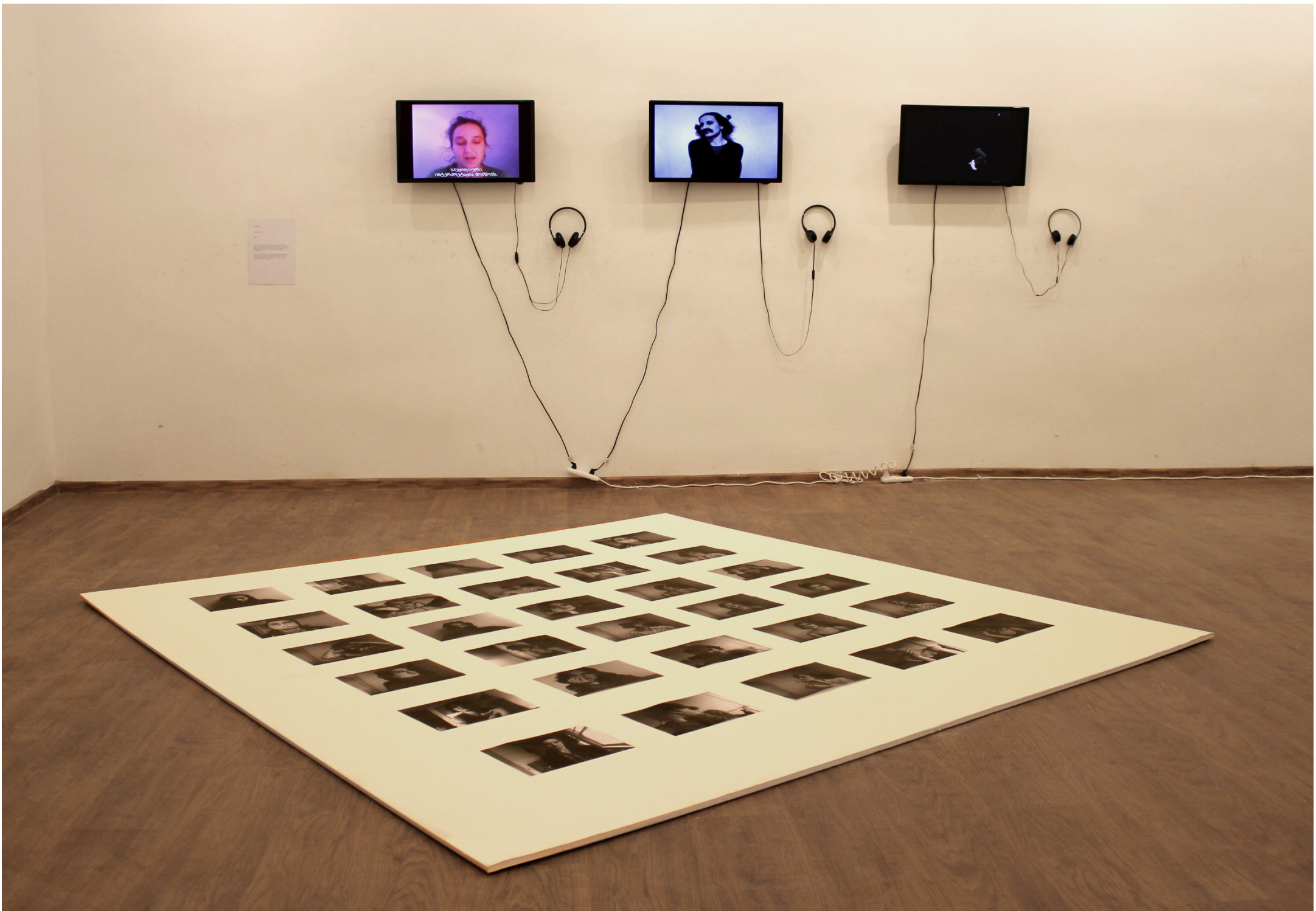
Presented at

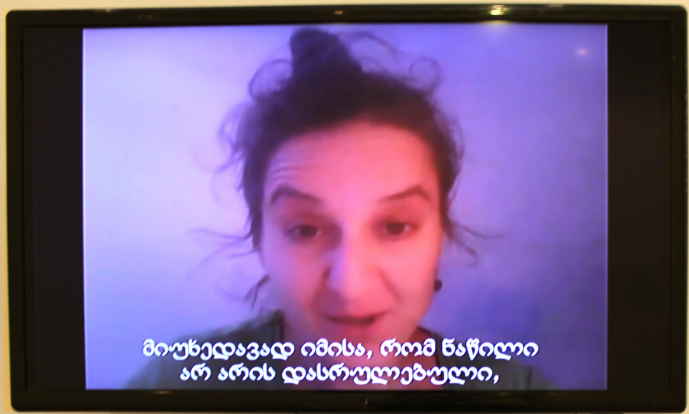
The Feminist Festival in Kutaisi (GE)

The Exhibition 'Freedom not (yet) Again', organized by Armenian Queer group in Yerevan (AM)

A diary, as a format if not meant for a public eye, whom does it address? I see the diary as a form of letter-writing to oneself. The self is a narrator and the reader. The narrator writes about the self who describes the world to the self, who is the reader. It is a situation of the mirror where the self observes itself from different perspectives.

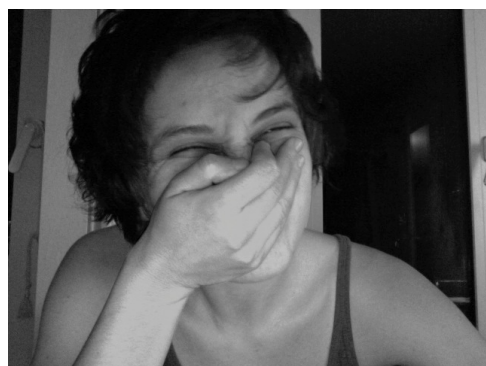
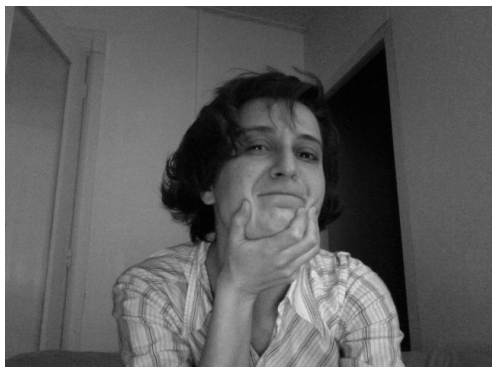
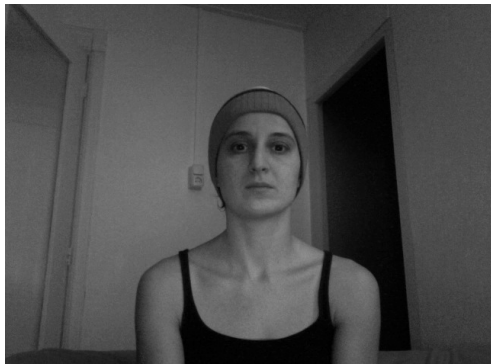
Photo and video diary is an autobiographical way of inscribing yourself in the history. Referring to the current culture of selfies in the social media, it questions the boundaries of private and public, performativity of the self and body, as a product of social construction.





მიუხედავად იმისა, რომ წაწილი
არ არის დასრულებული,





Big Bang Backwards

2018, Lecture performance and video installation

Concept / performance: Nadia Tsulukidze

Camera: Smine Bluth

Duration: 50 minutes

Artistic research project: wild recuperations / material from below

Presented at

The Archive of the GDR Opposition/
Robert-Havemann-Gesellschaft e.V.

Robert-Havemann-Gesellschaft e.V.

**A collaboration between District Berlin and the Archive of the
GDR Opposition/Robert-Havemann-Gesellschaft e.V.**

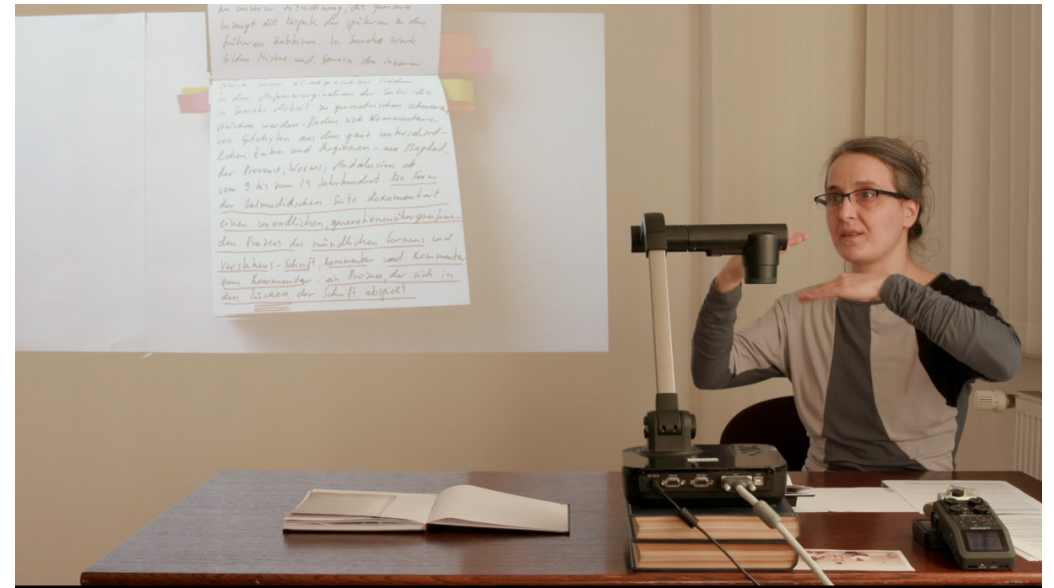
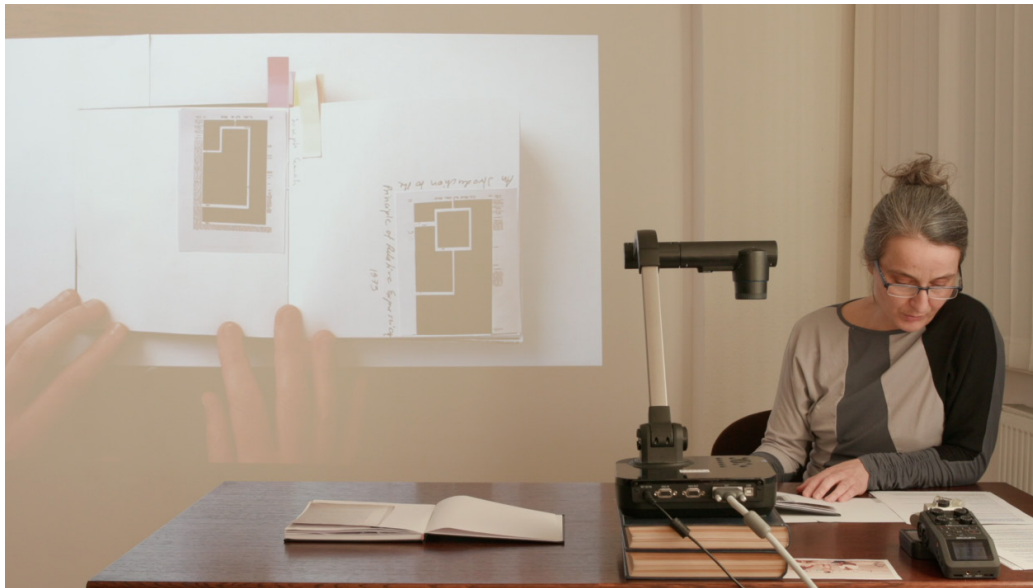
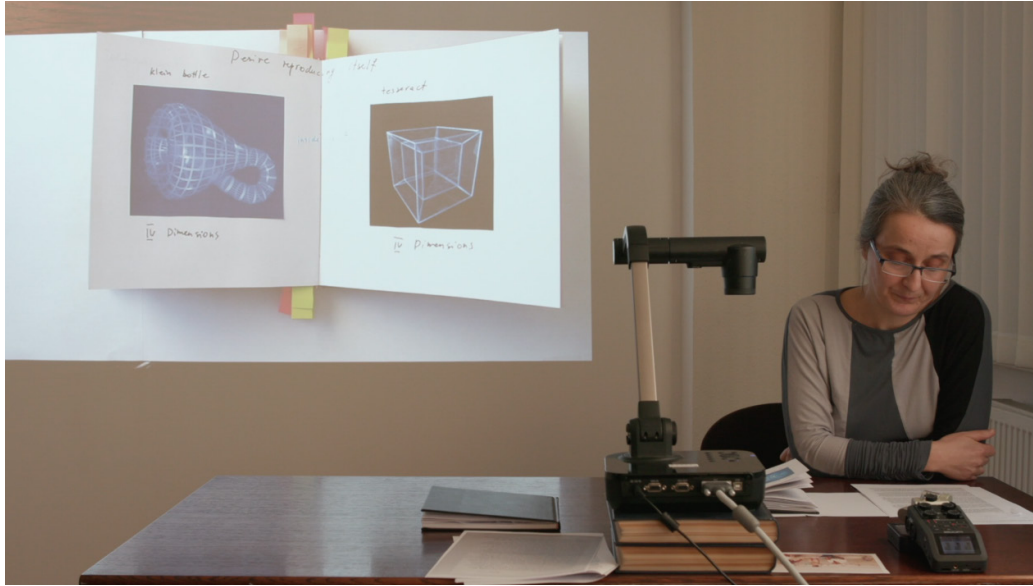
My starting point for this work was creation of a fictional video diary based on documentary materials. With this approach I wanted to subvert a conventional format of the documentary where the author has the power to construct the story line with the main character as an object of a narrative. Instead I was interested to experiment with the format of the fictional diary that would allow me to place the main character as a subject of his own narrative.

I believe that this perspective is challenging existing concept of writing the history as an objective truth and proposes subjective interpretations and view points.

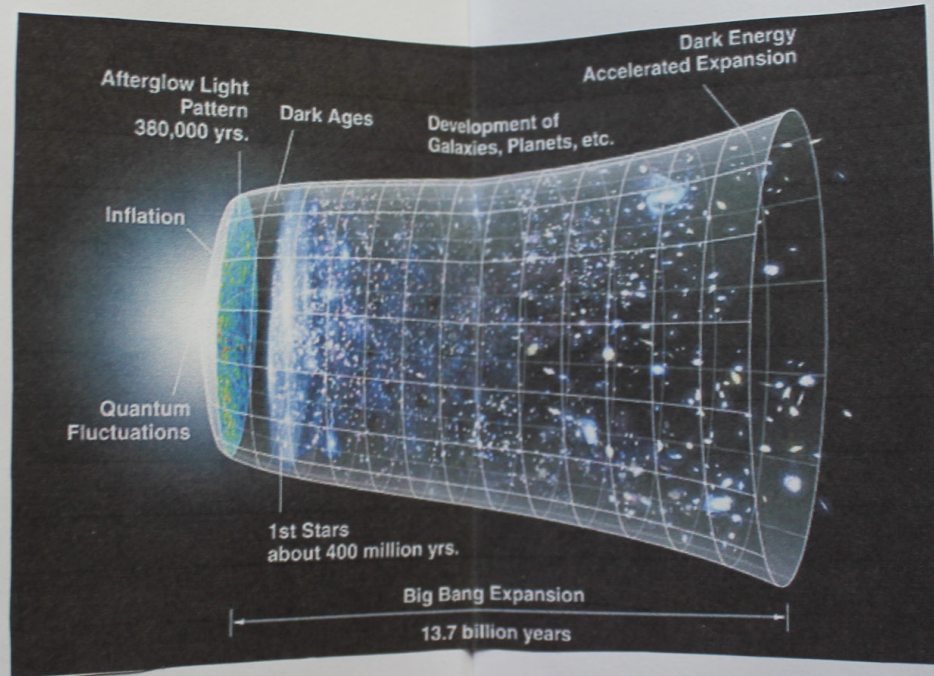
A diary, as a format if not meant for the public eye, whom does it address? I see the diary as a form of letter-writing to oneself. The self is a narrator and the reader. It is a situation of the mirror where the self performs and constructs itself in relation to the other, who is an integral part of the self.

I have chosen to work with the archival material of Freya Klier - an actress, theatre director, author and documentary filmmaker. To structure my research process I started to create my own artistic diary, collecting images, questions and quotes. I was fascinated to follow the thinking and research process behind some of Freya Klier's work and started to develop a conversation with her in my mind. During this process she became my inner 'other' towards whom I began to construct my own self. I rejected my initial plans to meet and interview her and I haven't seen any image of her. Instead she became an invented ghost, who has guided my narrative towards the lecture performance. As a material I am using images from my artistic diary, excerpts of Freya Klier's archival material and never sent letters to Freya Klier.





Stephen
Hawking
theory



time
reverse
of
a
black
hole

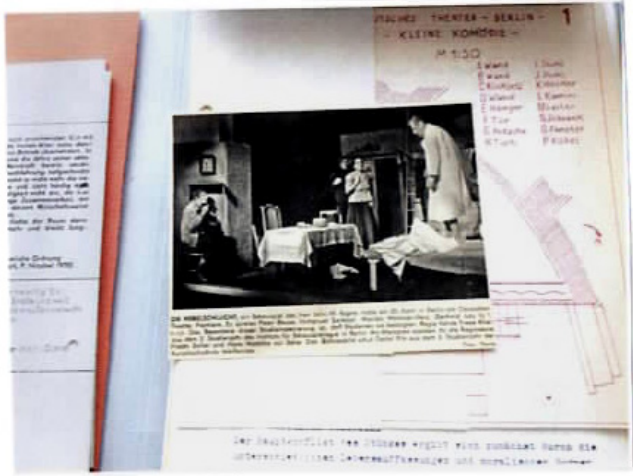
Collapse of the Soviet Union

- Crises
- Panic attacks
- claustrophobia
- Atemnot
- time pressure

no object



desire



Die Nebelschlucht
John. M. Synge

wir wollen jetzt gehen...

13



39. Wir wollen jetzt gehen,
Hansfa...

13

