

MANANA KOBAKHIDZE

WORKS 2021



BIO

Manana Kobakhidze (born 1991 in Tbilisi, Georgia), is a Digital artist in learning and Illustrator currently living in Germany. In 2017 she graduated with a Bachelor's degree in Fine Arts, Graphics from the Tbilisi State Academy of Arts. As a DAAD scholarship holder, she is currently studying for a Masters Degree in Digital Media at University of Arts Bremen.

YOU CAN FIND ME HERE

VIMEO <https://vimeo.com/mananiko>

BEHANCE <https://www.behance.net/Cation>

IG https://www.instagram.com/mananiko_amarilla/

E-MAIL mananikoamarilla@gmail.com

EDUCATION

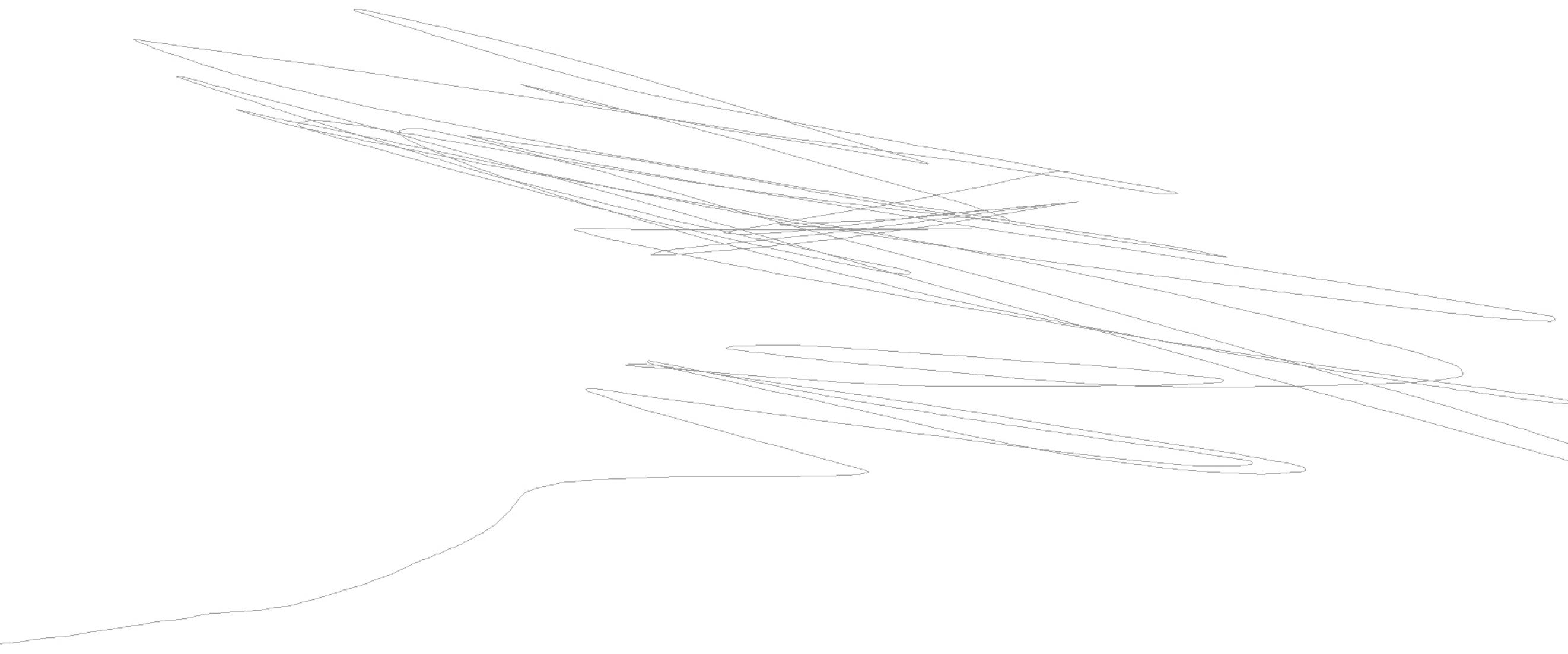
- 2019-2021 // Hochschule für Künste Digitale Medien MA **Bremen, Germany**
2021 // Internationale Sommerakademie für Bildende Kunst Salzburg Digital Storytelling **Salzburg, Austria**
2017 // Internationale Sommerakademie für Bildende Kunst Salzburg Figurative Drawing **Salzburg, Austria**
2017 // CES (Creative Education Studio) VJ Course **Tbilisi, Georgia**
2015-2016 // Gogi Alexi-Meskhishvili Design School Szenografie, Kostümdesign, Installation **Tbilisi, Georgia**
2013-2014 // CES (Creative Education Studio) Graphic Design **Tbilisi, Georgia**
2013-2017 // State Academy of Fine Arts Fine Arts, Grafik BA **Tbilisi, Georgia**
2008-2012 // State University Tbilisi Faculty of Finances BA **Tbilisi, Georgia**

RESIDENCIES/ WORKSHOPS/ AWARDS

- 2021 // Internationale Sommerakademie für Bildende Kunst Salzburg Digital Storytelling **Salzburg, Austria**
2021 // DAAD Scolarship Study Grant **Germany**
2020 // Circa 106 Residency Grant, Fine Arts **Bremen, Germany**
2020 // TRANSIENT Online Residency **Uk**
2020 // Tbilisi Online Biennial Residency Grant Fine Arts **Tbilisi, Georgia**
2020 // HfK DUT Summer school Exchange Program, Animation, Illustration **Bremen, Germany**
2020 // DAAD Scolarship Study Grant **Germany**
2018 // IGAV Garuzzo Institute Residency Grant, Fine Arts **Turin, Italy**
2018 // Transcultural Art Lab Residency Grant, Fine Arts **Juist, Germany**
2018 // Prague Civil Society Residency Grant, Game Design, Illustration **Prague, Czech Republic**
2018 // Girl with a Match Workshop Series Bulion Group and Sadarismelia, Fine Arts **Tbilisi, Georgia**
2018 // Circe Platform Workshop Series Perfoming Arts **Tbilisi, Georgia**
2017 // Prague Civil Society Residency Grant, Social Art, Illustration **Prague, Czech Republic**
2017 // Internationale Sommerakademie für Bildende Kunst Salzburg Study Grant, Figurative Drawing **Salzburg, Austria**
2017 // KFW wettbewerb Georgiens grüne Zukunft 1. Place **Tbilisi, Georgia**
2017 // NATO-Tage in Georgien Poster contest 1. Place **Tbilisi, Georgia**
2016 // Design Thinking Projekt von TBC Bank, Graphc Design **Tbilisi, Georgia**
2015 // Desgin Tbilisi Contest Worldproblems 1. Place **Tbilisi, Georgia**
2013 // Tbilisi Kolga Photo Workshop für konzeptionelle Fotografie **Tbilisi, Georgia**
2012 // Tbilisi Kolga Photo Workshop für Straßenfotografie **Tbilisi, Georgia**

EXHIBITIONS

- 2021 _____ **Urban Miscellanea** Exhibition **UK**
2021 _____ **Takeover** Final exhibition at Salzburg Summer Academy **Austria**
2021 _____ **Simulation Fields** Exhibition **Georgia**
2021 _____ **Vitrine 381** Exhibition **Germany**
2020 _____ **Circa 106** Residency,Exhibition **Germany**
202 _____ **TRANSIENT** Online Residency **UK**
2020 _____ **Tbilisi Online Biennale** Residency **Georgia**
2020 _____ **VR** Online Exhibtion, The Maze **escape010101**
2020 _____ **VR** Online Exhibition, Creative Code, Visual Artist Showcase **USA**
2020 _____ **Tbilisi Online Biennale** Home Alone, Exhibition **Georgia**
2020 _____ **In-between Conditions** Exhibition **Georgia**
2020 _____ **TGB Artprojects** Exhibition **Germany**
2020 _____ **Corona Futures** Exhibition **Germany**
2020 _____ **Circa 106** Exhibition **Germany**
2020 _____ **This Might have been a Dream** Exhibition **Georgia**
2020 _____ **Hfk hochschultage** Exhibition, HfK-Bremen **Germany**
2019 _____ **Obscura** Judith, Exhibition **Georgia**
2019 _____ **Durch das Unbekannte** Kooperationsprojekt zwischen Georgien und Italien Exhibition **Georgia**
2019 _____ **Oxygen** Art no Fair, Propaganda Network, Exhibition **Georgia**
2019 _____ **Sakartvelo/ Georgien Illustrationen** Darmstadt, Exhibition **Germany**
2018 _____ **IGAV Garuzzo Institute** Exhibition **Italy**
2018 _____ **MadCool Festival** Exhibition **Spain**
2018 _____ **Fruit Ausstellung Bologna** International Print festival **Italy**
2017 _____ **Life N Style** International Print festival **Georgia**
2017 _____ **Limits of my City** Kuratorin Kchatuna Kchabuliani, Exhibition **Georgia**
2017 _____ **KFW wettbewerb** Georgiens grüne Zukunft 1. Place, Exhibition **Georgia**
2017 _____ **NATO-Tage in Georgien** Poster contest 1. Place, Exhibition **Georgia**
2016 _____ **Obscura Synthesis** Exhibition **Georgia**
2016 _____ **Life N Style** International Print festival **Georgia**
2016 _____ **Green** Nationalgallerie, Kuratorin Keti Schavgulidze, Exhibition **Georgia**
2015 _____ **Gogi Alexi-Meskishvili Design School** Exhibition **Georgia**
2015 _____ **Desgin Tbilisi Contest** Worldproblems 1. Place, Exhibition **Georgia**



COMMON HYBRIDS. 2021

Common Hybrids is a game of creating and assembling connections between players. This game, or a non-game, is based on a Georgian phenomenon called Kamikaze Loggia: structures built out of the block residential buildings by self-acknowledged architects, citizens of post-soviet Georgia. These structures are generally feeble, dependent on, and built upon each other. This game shows the necessity of lost connections. Also, Common Hybrids touches on the topic of free play (Isamu Noguchi), where everyone can decide upon the rules of how to make those structures.

Georgian society is well known for common spaces and shared activities. However, the political philosophy of recent times has shaped the social function of the architectural forms, creating an identical and disenchanted landscape with rows of residential apartments that were closed off from each other.

Therefore, slick concrete buildings left by the Soviet Era, did not always consider space for connections. However, after the 1990's this common narrative shifted to concrete residential blocks in the form of Kamikaze Loggia. This self-directed phenomenon gave citizens the possibility to express themselves and interact with the concept of common spaces in a more experimental fashion, but at the same time highlighting the difficulty in engineering connections between their parts or other parts of the building.

This Game is a Hybrid and poetic metaphor to show how players can play freely, decide: what, where and when they will build a structure and indirectly cause oth-

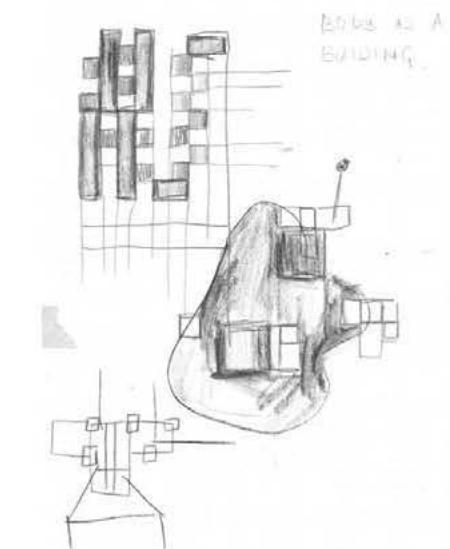
er players to adjust to those changes. This game is a narration of the dependent connections between people, who might or might not know each other, but still be codependent whilst building "connections" in game.

HOW IT WORKS

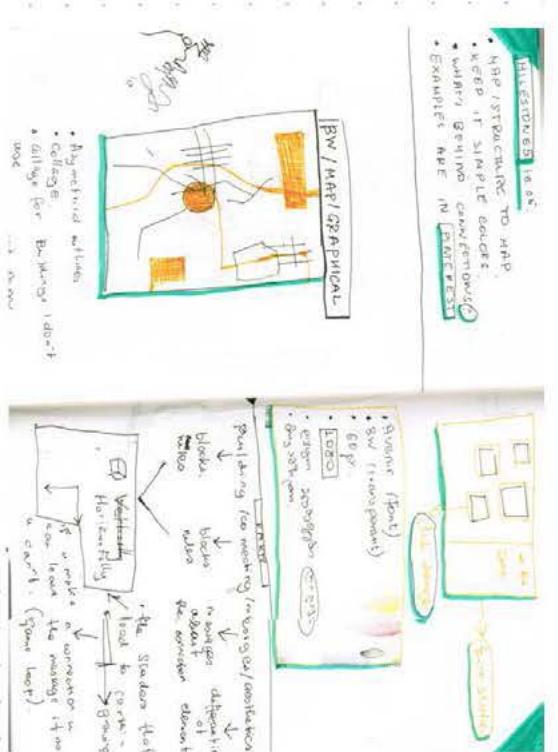
- // I invite a group of 10 people, register them and send them details for log in.
- // Game consists of Block Buildings that disassemble in the process of making. This happens by a player making any clicking on them. Blocks become connectors.
- // By disassembled pieces, players can build a so-called bridge, between buildings. Bridge represents connections.
- // Every player is able to make only N (for now 100) number of moves.
- // Whilst playing objects might appear on a certain spot. They can be scaled, moved, rotated.
- // After finishing playing, the player can leave a comment for the next player. The game is ready for the next Player.

RULES/ MECHANICS

- // I create Groups of players on Website.
- // An Individual Player is sent an invitation to download the game.
- // Description on the Website follows as: What is the Game about, why it's created, history/overview.
- // A player is asked to start exploring the game itself.
- // During exploration a player is clicking and creating connections, by re-assembling parts of the buildings.
- // By clicking on buildings on a certain point objects are created. Those objects can be moved, rotated, scaled.
- // After N (for now 100 moves) moves a game ends for one player.
- // Another player steps in.

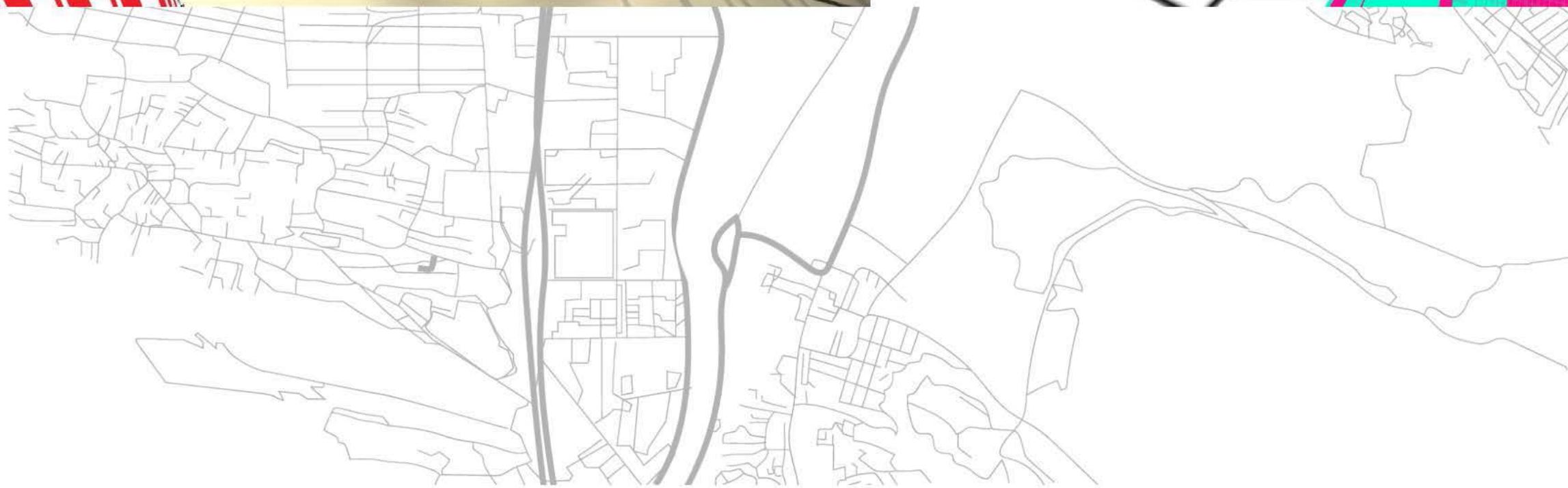
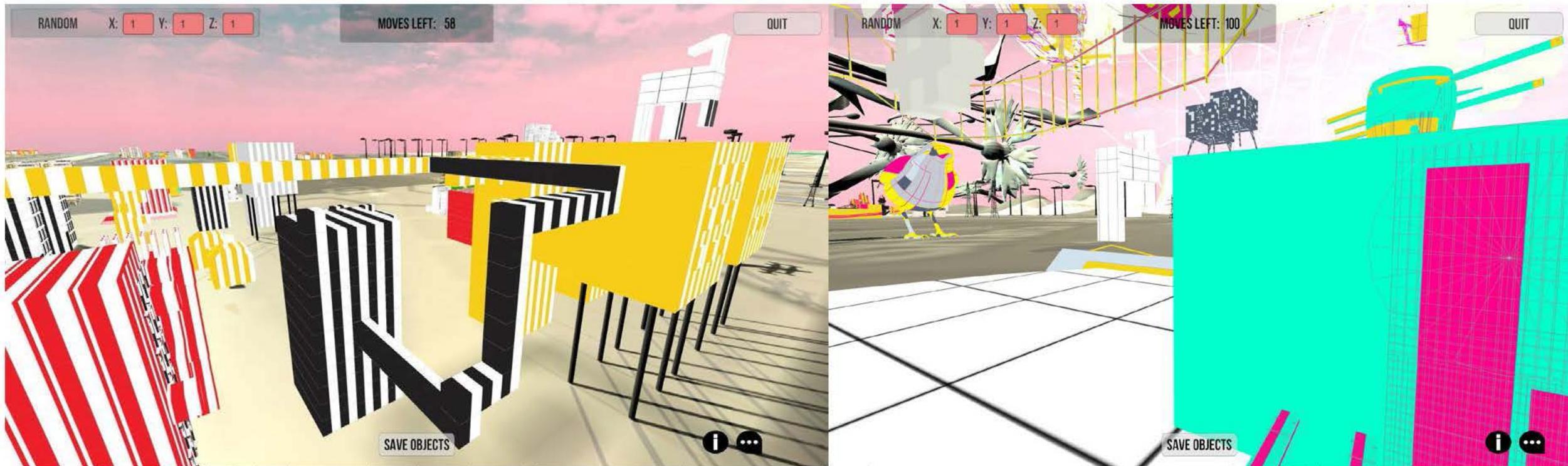


MA PROJECT SKETCHES, 2021



MA Project Sketches, 2021





RE-INVENTING THE CREATION. VIDEO GAME. 2020

MANANA KOBAKHIDZE // DENNIS HOFFMANN // ANUSHKA CHKEIDZE

This game is focused on exploration and re-configuration of the space and objects in it. Usually, we have outlined model of the world. With this game we tried to alter this perception.

I start from the very beginning, from Georgia. I grew up in an environment where we had to recreate and re-imagine the world as it was. The fall of USSR echoed in my country as part of it. Poverty, no electricity, disturbing criminal atmosphere. This created vacuum of time, space, information and power in 90s Georgia.

Next step was to create and re-imagine. I've learned to create worlds, with given tools and narrative stories. Spending time with my Mother in theater, gave me vision of images and moving parallel time. It taught me that everything can be re-imagined. Imaginary time and scenarios were always moving and there was always possibility to create and recreate possibilities. While time outside the imaginary world was still.

Time has stopped because of the worldwide pandemic. It hasn't stopped for big enterprises, but definitely for ordinary people. We are all forced to re-imagine understanding of time and space.

This game is a tool, based on my childhood experience. This tool helps to re-create one of the most important Biblical moments- Creation of the World. Every participant is the "Creator" of its own world, inside existing one. We try not to focus on the biblical aspect of the game, rather on infinite possibilities that a well-known blueprint has given us in the first place.

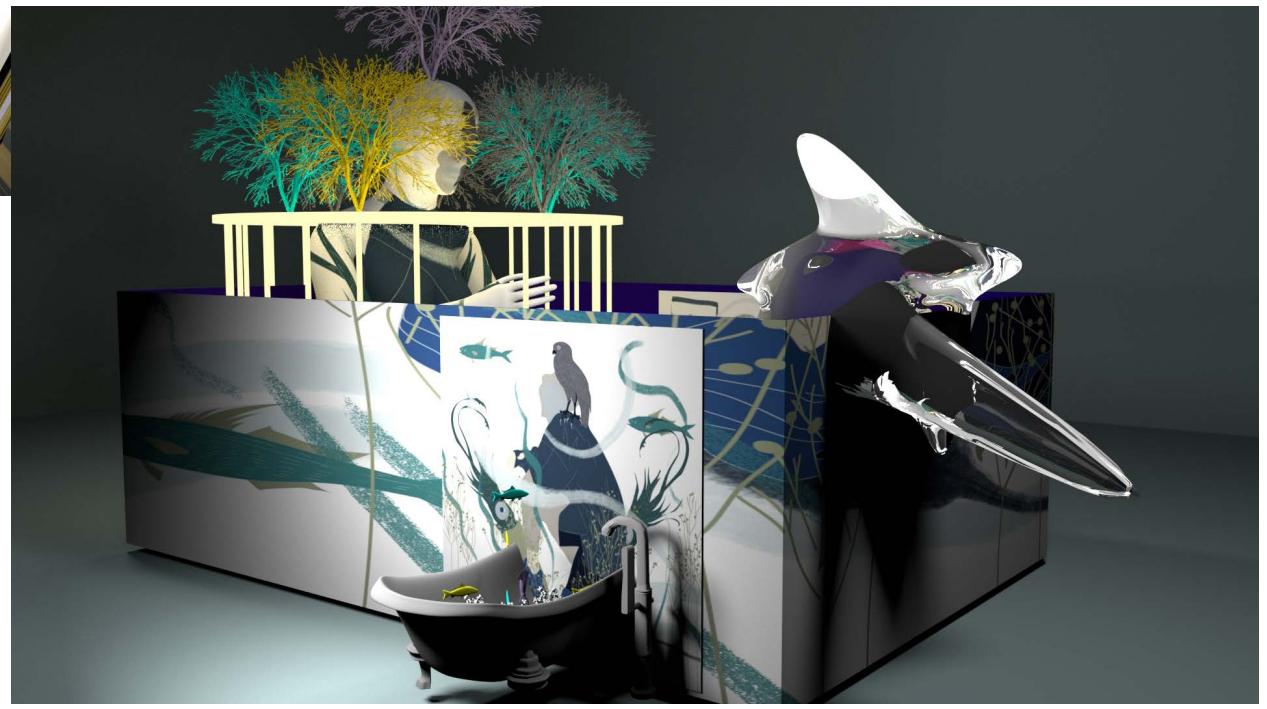
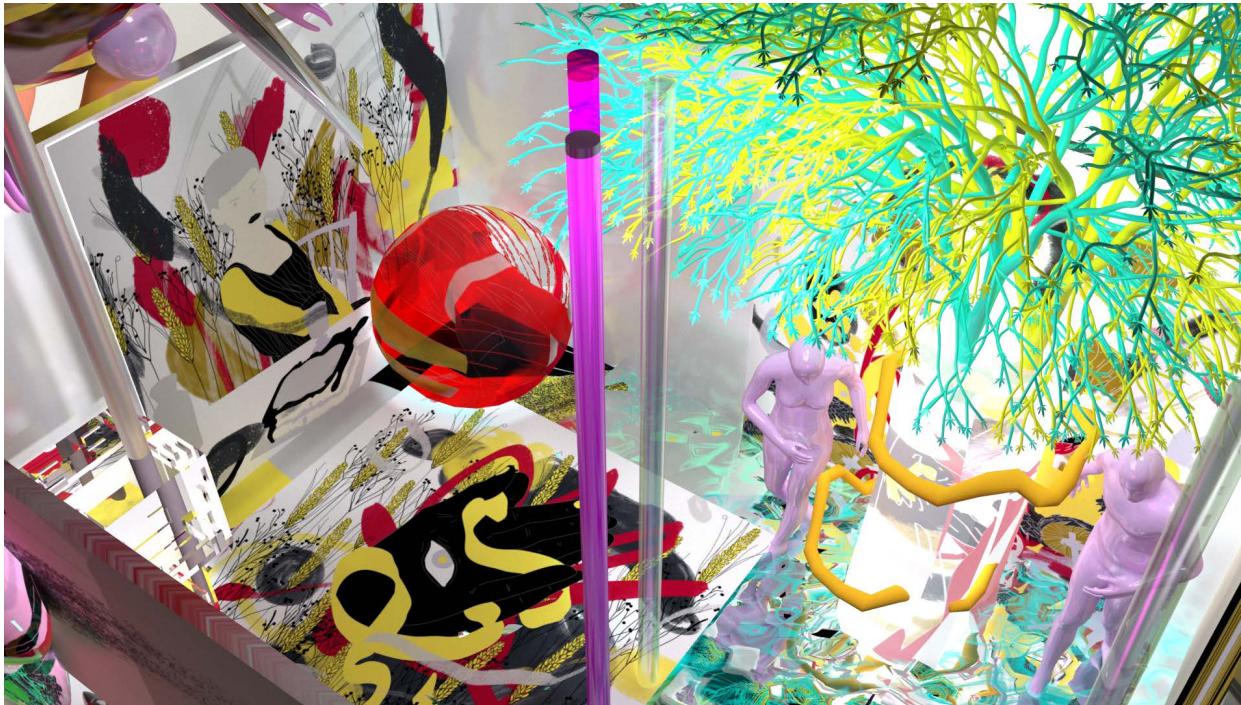
HOW IT WORKS

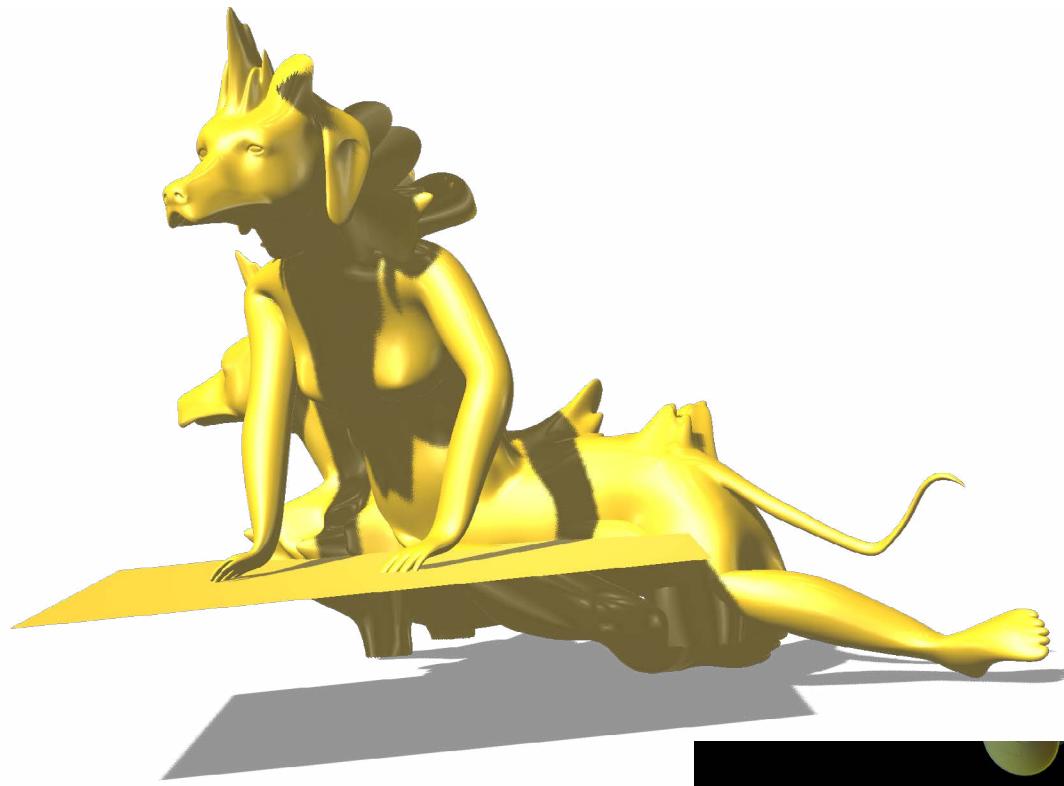
- // An Individual Player is sent a game, via invitation by me to play it on the web page.
- // Game consists of 7 levels with hidden portals and objects that can be re-arranged. Those objects can be recognized with distinctive color outline.
- // Moving objects gives a player possibility to be "creator", a god in his/ her own way. Experience will differ from player to player.
- // Objects can always be moved and replaced.
- // Player has also possibility to just explore the game(Good for Headset - VR experience).
- // Game has portals that helps player to move to another Level.
- // Game has a hidden object that restarts the game(Easter egg).
- // Game has a possibility of screen shots. Player can save memories from his/ her experience.

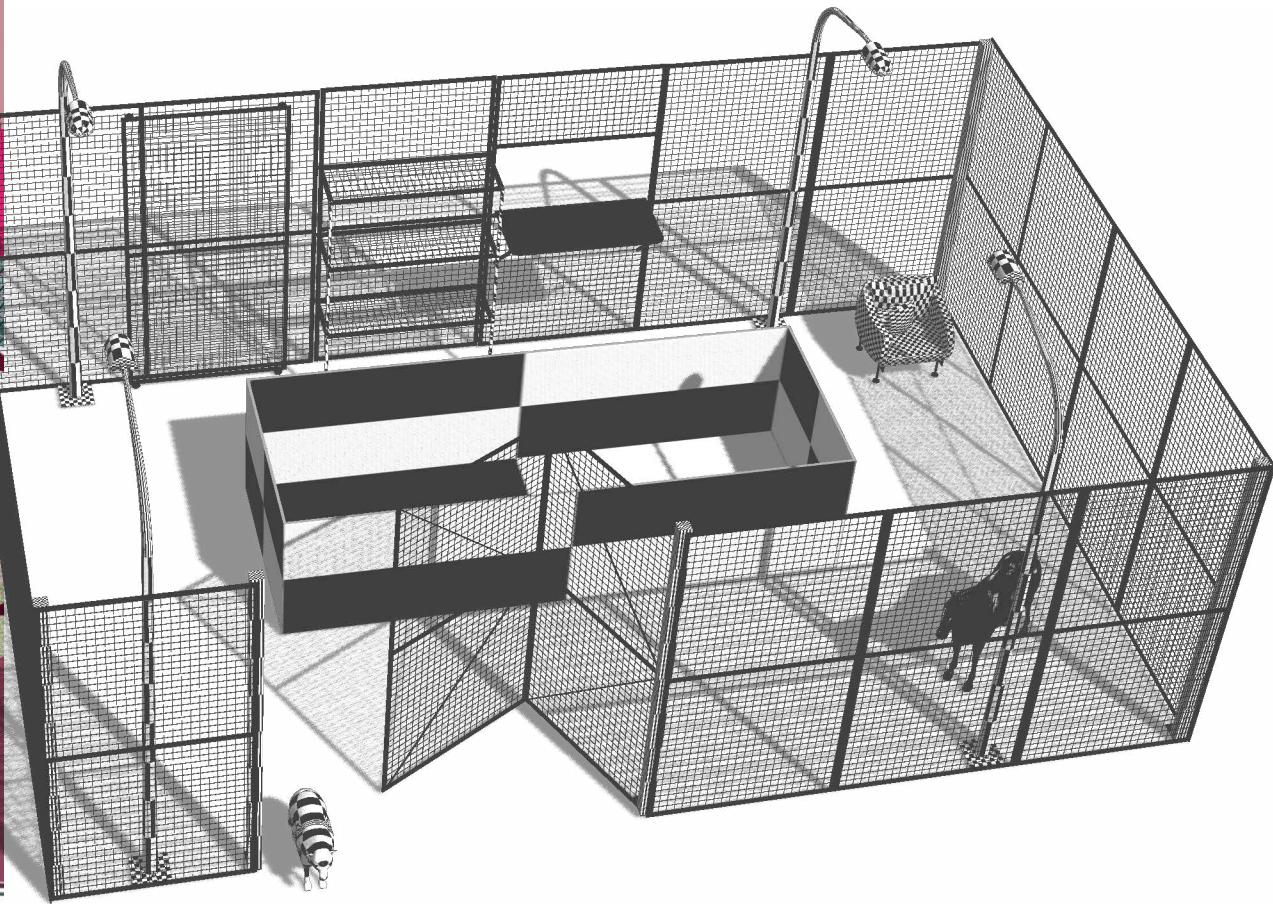
INSPIRATION

- // Bible
- // Free play
- // Simulation and Simulacrum
- // Creator as an artist
- // Personal experience

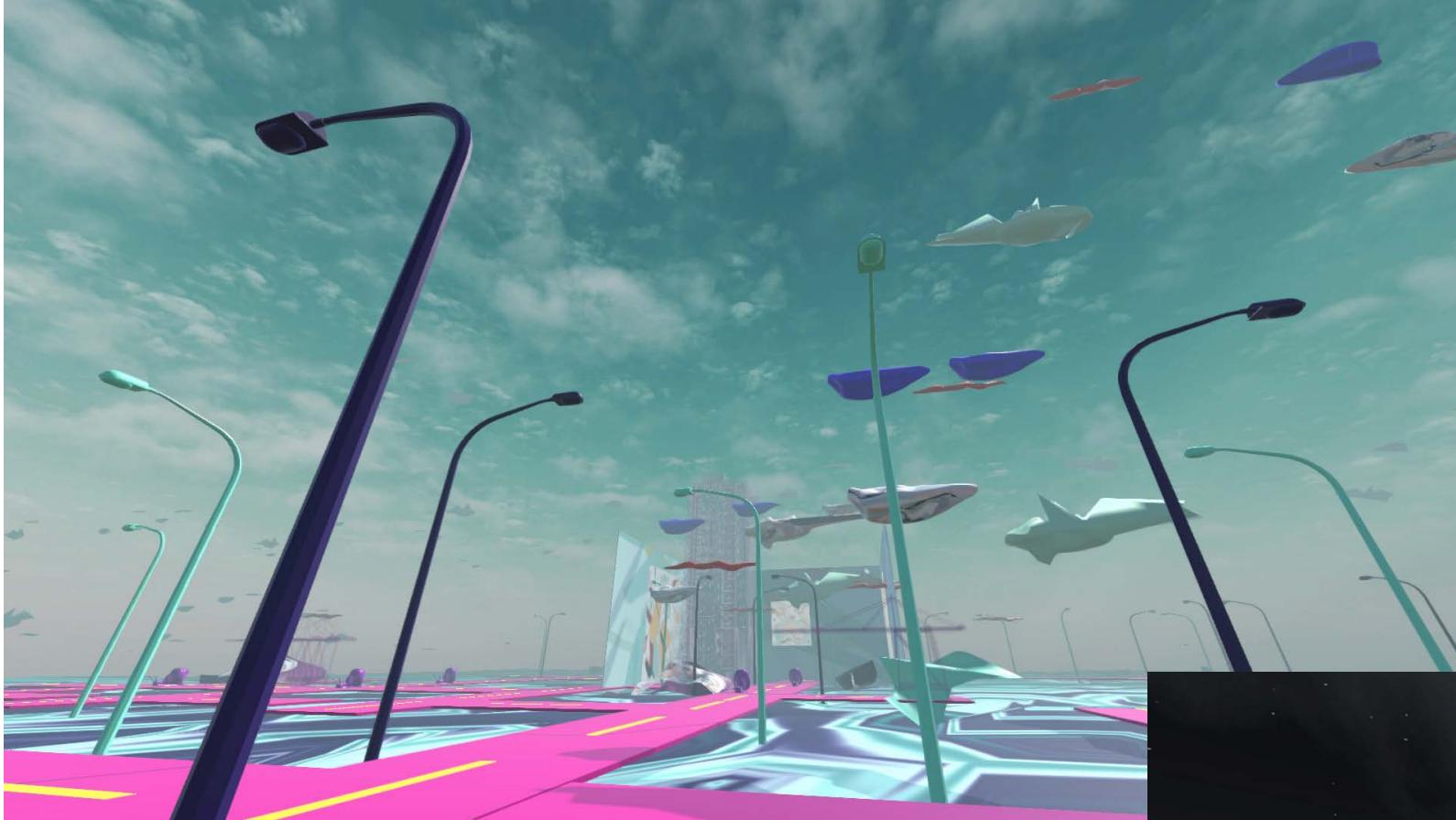
circa106.info/exhibitions/resituate2/
corona-futures.de/corona-futures
www.thedynamicarchive.net/component/re-inventing-the-creation
www.tgbartprojects.com/
digitaloses.space/
<https://inbetween.media/en/>

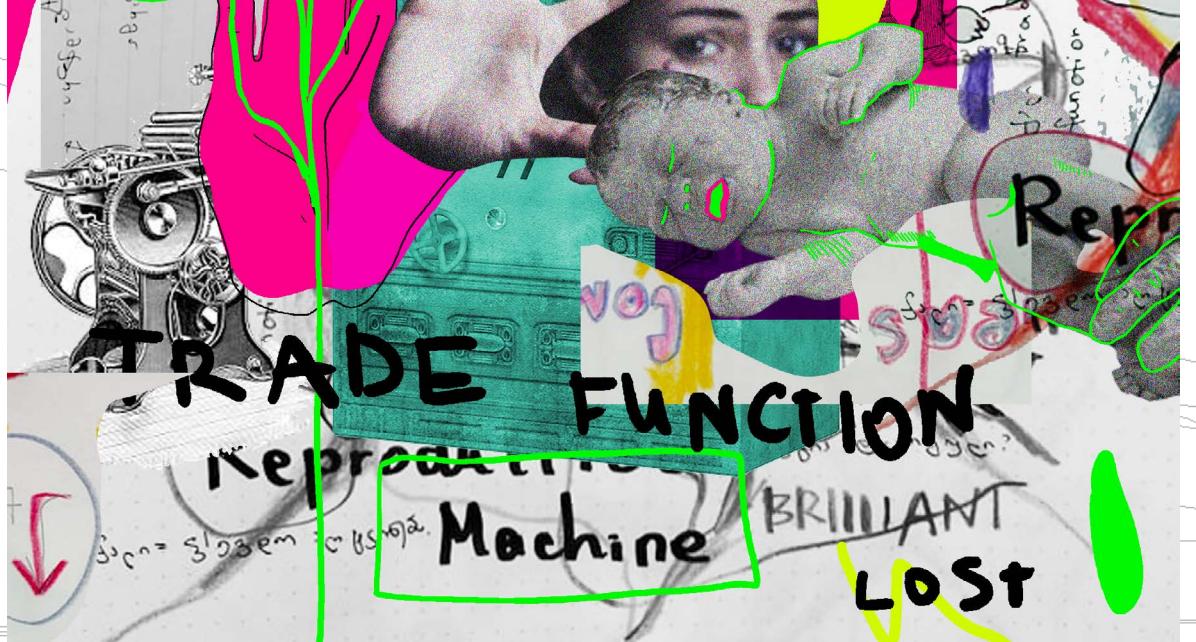






GAME-PLAY, GAME LINK ON REQUEST





EX-MACHINA/ NORM CODING. VIDEO ART. 2020

The aim of my research is to observe social norms and superstitions (predetermined opinions), for which I follow the most common phenomenon: attitudes towards women in Georgia. What causes or what determines perception of woman as a reproductive object =machine. According to socio-economic norms, women have limitless abilities, but by the established norms man should be an importer and a woman a reproductive object, has firmly established itself in the Georgian consciousness.

I focused on the game / puzzle based on these norms. I wrote code that generates random images and creates new ones. We do not even have a choice, we are just participants in the existing reality, which is settled and self-generated. What is the adopted law for doing something and is it necessary to follow this adopted law or do we have a choice? Does a woman have a choice in this case. Self-generated images by means of encoding, which we can not influ-

ence, is a machine that somehow "rebelled" against us, I formatted it in the form of video. If we choose any path we will still get some result or put together some finished puzzle. The puzzle that has neither a beginning nor an end. The result is not important, the main purpose is different Test and process elements.

Part of Residency, Tbilisi online Biennial

<https://vimeo.com/468521945>



FROM THE INSIDE. 2020

Concrete is compact and condensed. It's a composite material composed of fine and coarse aggregate bonded together with a fluid cement that hardens over time. Popularity of concrete grew over the centuries and today we have raw buildings. Almost without sign of human presence.

Concrete walls reflect noise and most of the time they absorb it. My hometown has transformed over the years, it became a concrete jungle. At the first session of Super deep media, we were asked to bring "Super deem media obj.", for me it's brutalist soviet architecture, that has swallowed the authenticity of Tbilisi and yet again, had brought something unique to it.

A person being in those buildings hears the only possible sound: wind.

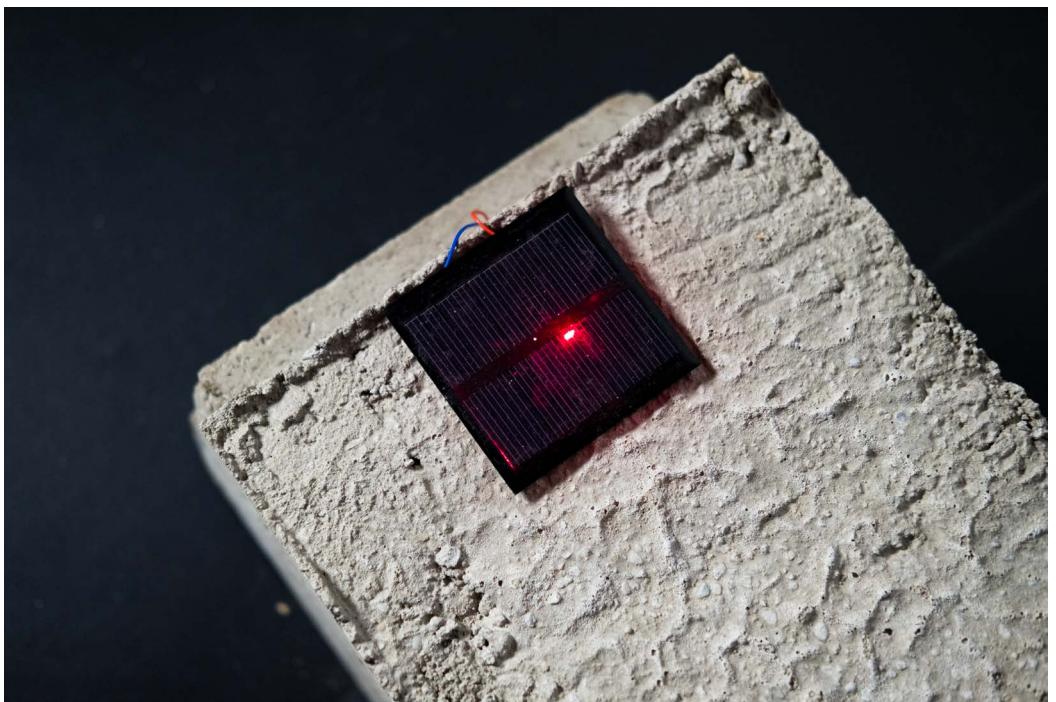
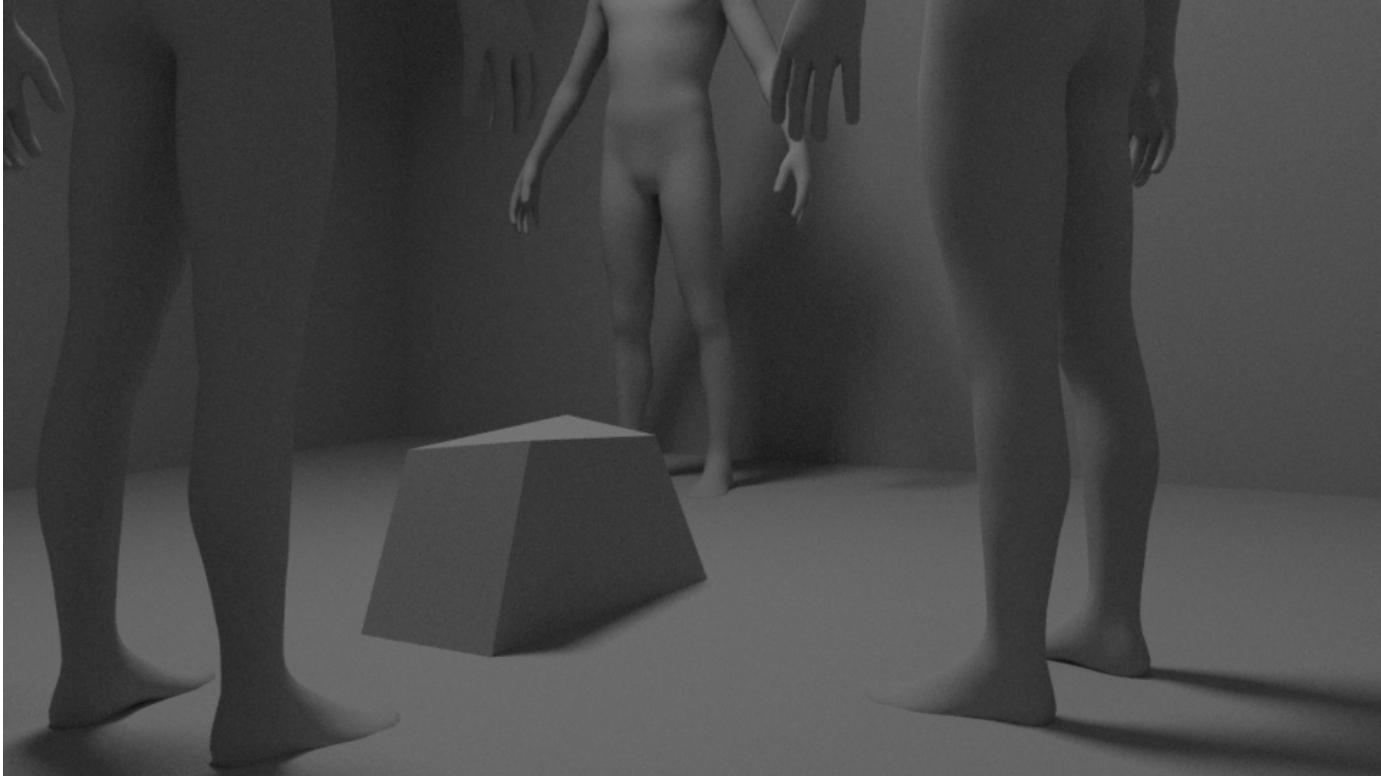
By creating a metaphor of wind, I wanted to give other people possibility to hear what is inside concrete structure, how lively it is.

Hochschule fuer Kunste Bremen, class of Ralf Baecker, WS 19/20
Part of Hochschultage Exhibition

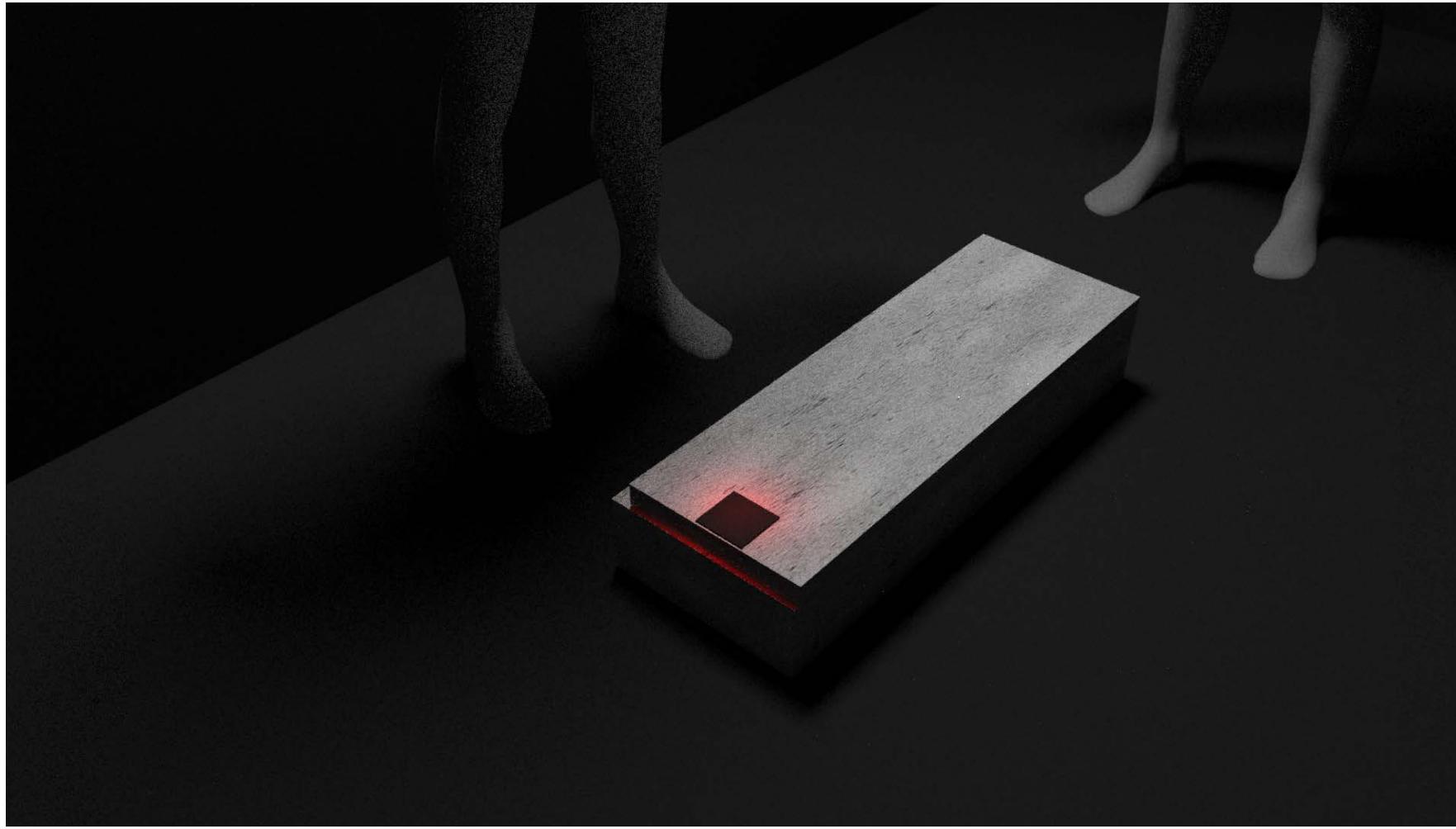
vimeo.com/394653883



DOCUMENTATION



FIRST RENDER



LAST RENDER



**TIME=SPACE.ERRORED.RESTRICTED//ERROR0X80070011//
ERROR 0X80070015//HTTP 404. 2020**

Digital Illustration and Processing video
Featured in the exhibition of Vitrine 381, arts pace in Bremen, 2021

<https://vimeo.com/451075492>



THROUGH ME YOU GO AMONGST LOST PEOPLE.

2018

Nihilism is sign of time. You have to feel up yourself with content otherwise, you will be a human being without a content. It's something concealed and confused. People are trying to gather, create social structures, create new worlds. Create a room inside the world. It's a collective act. Individual choices become common and we search a way to survive the moral nihilism or the way of denial the reality.

I've created alternative reality. Non-existing space, untouchable. It's an imaginary box with a hole in it, a hole that represents a problem/ mis-balance in-between perfectly structured social structure and alternative reality that we all built for ourselves. We go into the box and look around at the exhibited objects that represent a diary. Diary is an archive of emotions and impressions that are in the structure and are made by the structure. Those are memories about people and places. The box is a nihilistic joke.

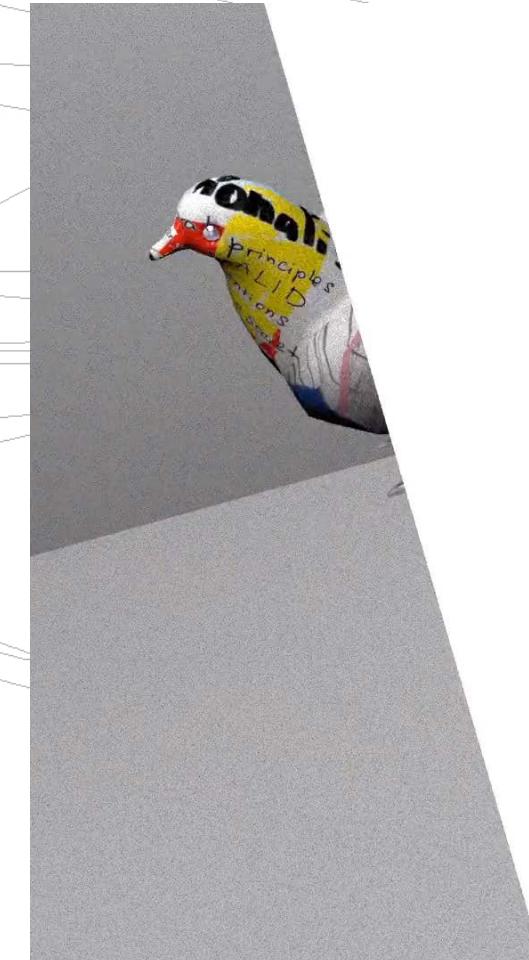
The Pigeons-society, which divides itself in millions of little parts and creates alternative realities, better, Utopian ones, for self-saving, for example as squatters do.

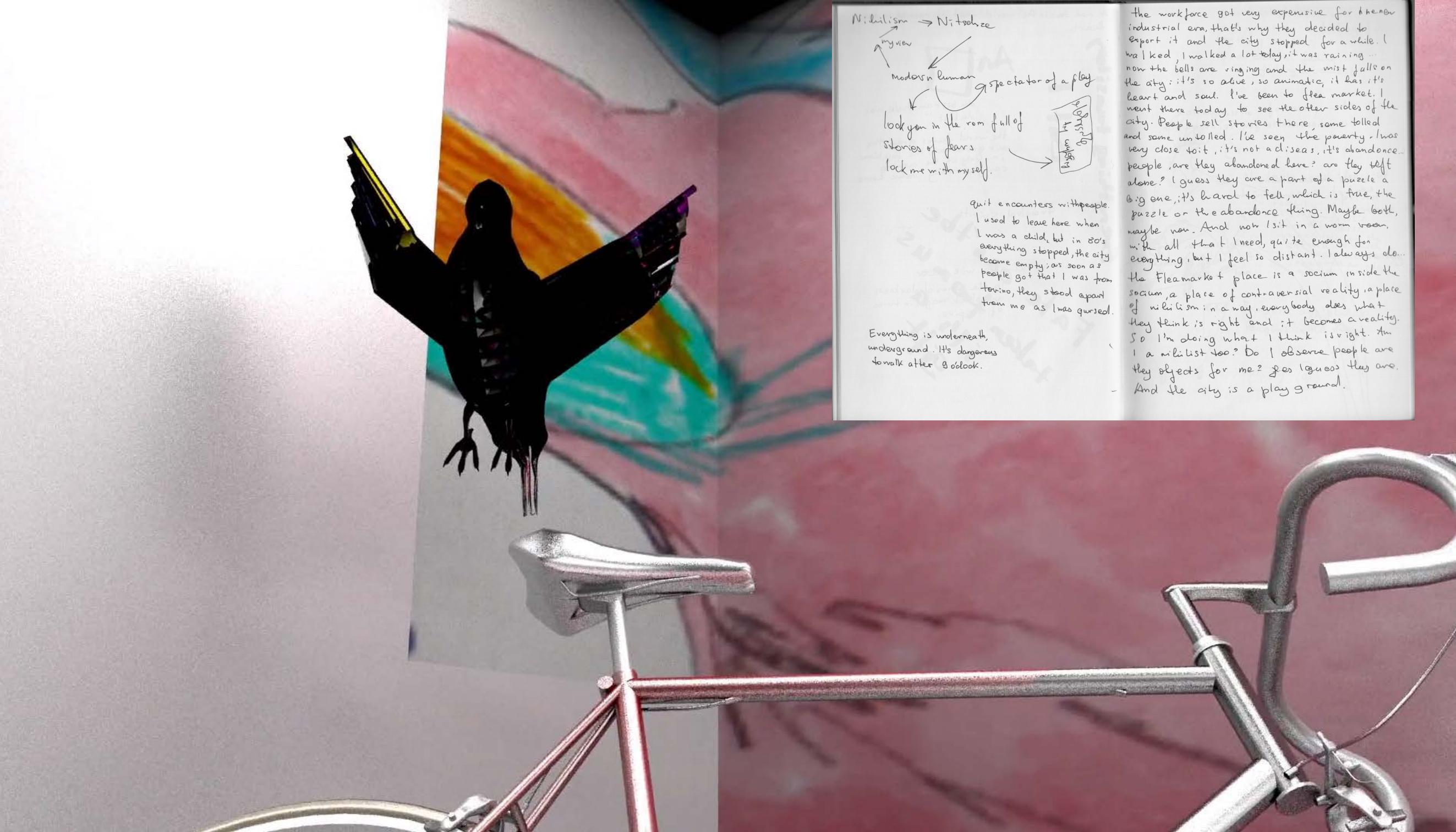
Video Art/ Illustration/ 2018

Turin Art Residency/ 2018

Part of Turin art residency Exhibition both in Italy and Georgia

vimeo.com/306663000





Nihilism → Nietzsche
my view
modern human
spectator of a play
lock you in the room full of
stories of fears
lock me with myself.

quit encounters with people.
I used to leave here when
I was a child, but in 80's
everything stopped, the city
became empty; as soon as
people got that I was from
torino, they stood apart
from me as I was cursed.

Everything is underneath,
underground. It's dangerous
to walk after 8 o'clock.

the workforce got very expensive for the new
industrial era, that's why they decided to
export it and the city stopped for a while. I
walked, I walked a lot today, it was raining...
now the bells are ringing and the mist falls on
the city: it's so alive, so animistic, it has it's
heart and soul. I've been to flea market. I
went there today to see the other sides of the
city. People tell stories there, some told
and some un-told. I've seen the poverty, I was
very close to it, it's not a disease, it's abandonment...
people, are they abandoned here? are they left
alone? I guess they are a part of a puzzle a
big one, it's hard to tell, which is true, the
puzzle or the abandonment thing. Maybe both,
maybe none. And now I sit in a warm room,
with all that I need, quite enough for
everything, but I feel so distant. I always do...
the Fleamarket place is a solum inside the
solum, a place of controversial reality, a place
of nihilism in a way, everybody does what
they think is right and it becomes a reality.
So I'm doing what I think is right. Am
I a nihilist too? Do I observe people as
they objects for me? yes I guess they are.
And the city is a play ground.

through, dissolved and fixed. All the darkness comes alive but during the day time and pigeons, fly, which, as they know each step, so they preserve the history. Birds know, they do, and now, what will happen to us? With me all over Turin houses to Rivoli. Or will we disappear in the fog coming from ships. Suddenly the air is still and you can't breath again.

White spots, touches of feet, white struggle, no can on, I

of the meaning temporal exhaustion silent as repetition.

not -Any more -now



Pigeons seem to require more into than humans for constructing a world.

Pigeons dance the solemn dance of nothingness.

alive, the more, more human flesh.



I'm a Pigeon, therefore I am

Some people like to play odd. Being sad, being lonely. Maybe see Metro is the best place of being so... At least the person I see is lonely I guess so similar to me.

I was out today out walking, walking a lot. Just searching, knowing the city.

the city doesn't seem to be very friendly. the city is empty, the suburbs are alive, the leaves howl for more, more

human flesh.

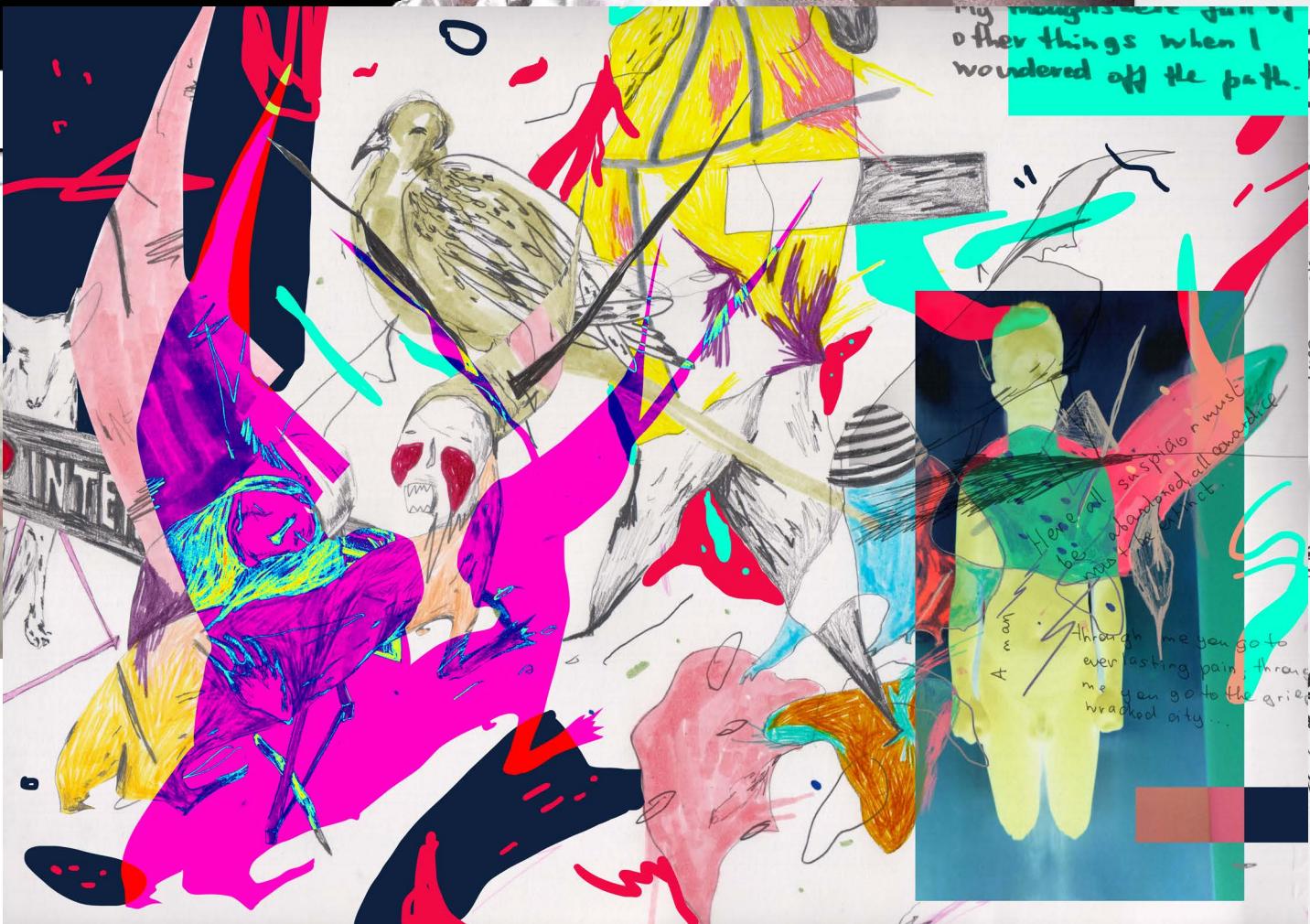
Pigeons dance the solemn dance of nothingness, collective nothingness.

Pigeons seem to require more info than humans for constructing and image from plane representation.

Learned a route



Dove.



Nihilism - it's nothing is a philosophy that calls into question the generally accepted values, ideals and norms of morality and culture.

Nihilism, in general sense implies a negation or an negative attitude towards

all aspects of social life.

you are thrown into the world

against your will

mechanisms, ironic and defiant

character you are nervous

You squat in your mind, that you don't know what you can try.

Social center (society in society) left wing.

I see if I struggle the command struggle
I distant myself, I can not hear, I can
speak, or see. I'm in an oblivion, I

do, I can create, I can

relax, I can see. A man without content

is like a man without content. He

will be a man without content.

You are thrown into the world against your will,

and in the

the

again

will

Збей бозык чеңт. Кал күб жиисте амал
а пазылабаңдар, күн наңдапт етена жаңы
наңдателбаң өз сабак жараңа неңбекшіл
иңмүлүк ма. Негиздеңдер наңдамен күн
дайгет болуу

So much people
through, di-

comes alive

Pigeons, ho-

as they

they

will,

and in the

the

city

to play odd Bang and, in

metre is the best place

the person die is his

out walking, walking

the city doesn't seem to

friendly, the city is a

the suburbs are alive

Birds howl for more

human flesh.

Image from plane representation.

Learned a great

and came from large

back from most of

Nihilism, for a long time.

to deal up yourself with content otherwise

you will be a man without content.



FOLLOW THE INSTRUCTIONS. 2018

We live in a world, that is simplified and everything is Hyper-linked to one another, there's no need for searching answers to any kind of question, everything is ready-given for us in WEB, only thing we have to do is ask.

Firstly we have to understand, what is the question and why is it needed: A question is a linguistic expression used to make a request for information, or the request made using such an expression. The information requested is provided in the form of an answer.

Today requested information is in a dialogue regime with Web, which has a lot of answers to our requests/ questions and if this is true: Do we do what we like or simply follow instructions? Where do Dreams take us? Are we lead by our dreams or Web-Instructions? Will I rely on my decisions or follow instructions?

Most important thing is to "click" and you disappear, there's no one around you, you are swallowed, tuned, you become hyper-link and there's no "god" or "author" to ask, what's next? But even on this question, there will be an instruction.

We live in an era, when we do not ask divine for Instruction, we ask Web-what will be next?

A2 Format/Mixed Media /2018

Jeder Mausklick
ist ja eine kleine
Transaktion und
hinterlässt eine
Datenspur

NOBODY

IN A CORNER



BUSTERS

"THE WORLD
TOP TUNES



This may range
from a simple yes
or no



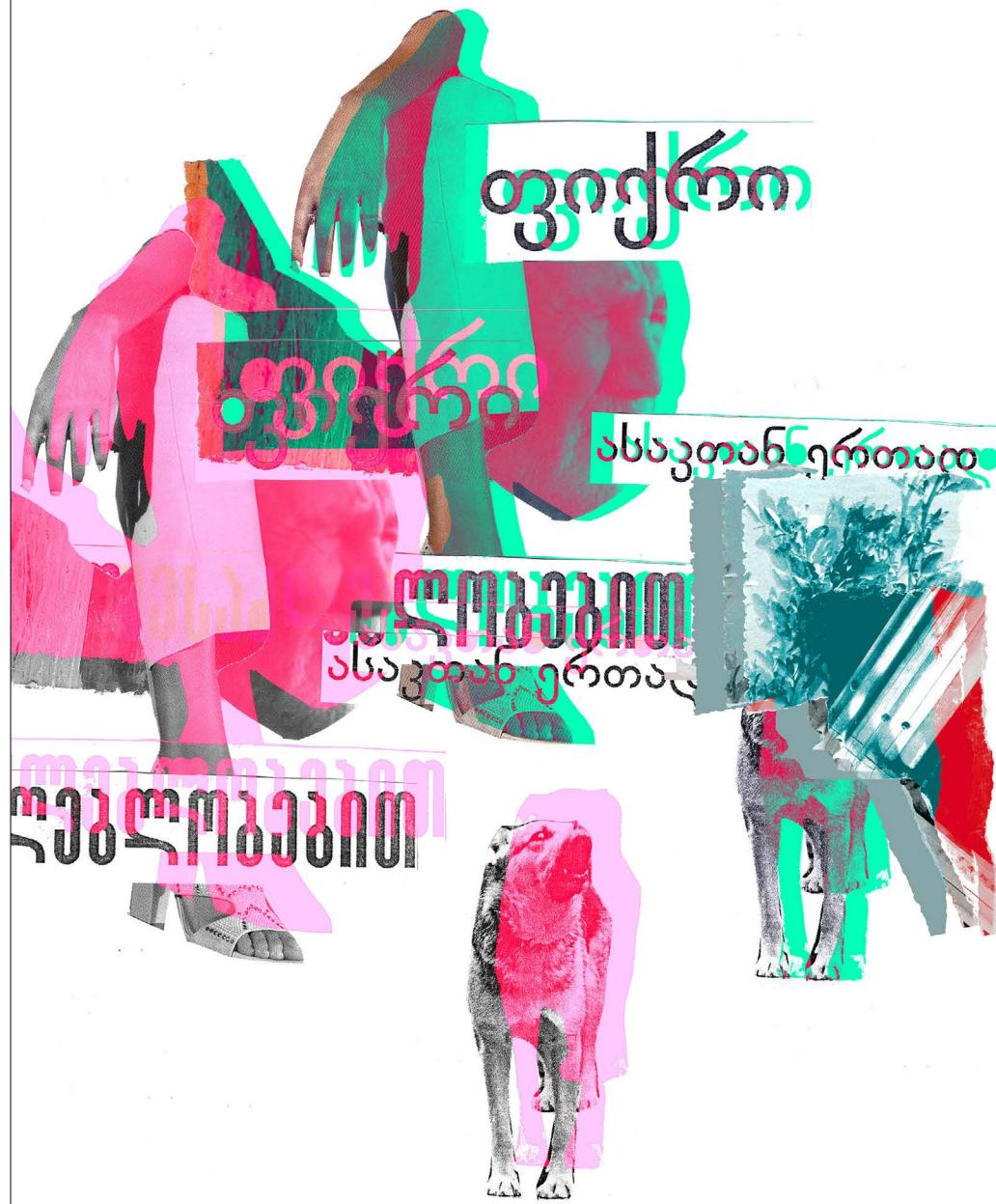


I've started this project as a web-based one, but after a more detailed research, I've discovered that in the World and also in Georgia we face a bigger problem, not only are we bombed by Online, ready-made decisions, but also by the news and commercials. People have lost the urge of thinking and pretty much rely on what is given; be it a commercial or news from TV or somebody's statement in Social media, we tend to believe it and rely on it, without rethinking it.

On a workshop "Girl with a Match" by Bulion group and Sadarismelia (Mariam Natroshvili and Detu Jinjaradze) we've discussed what and how can be done regarding this case in Georgia. Eventually I've decided to make a poster series, a game on the streets of Tbilisi, in which people will be involved and have to solve a riddle, ask and answer questions themselves, be decision-makers; it does not give them ready made answers as commercials, news or even Web do. Hence, I've decided to take quotes from TV and Online commercials and make posters like anonymous letters, and put them on the streets. By doing so people are involved in a game. I put outside not an Advertisement Poster, but a poster that makes a pedestrian solve a riddle. They are in the form of Images and words that don't make any sense altogether, but combining two or three elements together make sense, a person starts to think and evolve from that to a different path.

A2 Format/Mixed Media /2018

Part of Workshop "Girl with a Match" and Exhibition Oxygen, 2018
Georgia



JUDITH. 2019

She goes with her loyal maid to the camp of the enemy general, with whom she slowly ingratiates herself, promising him information. Gaining his trust, she is allowed access to his tent one night as he lies in a drunken stupor. She decapitates him, then takes his head back to her fearful countrymen... Spun away all her sorrow and pain and she never wanted to leave, never wanted to leave.

Digital Illustration/ Collage/ Mixed Media/ 20cm x 60cm/ 2019

Part of Exhibition by Obscura, 2019, Georgia





