NINO KAPANADZE

Abstentions
(A MIRAGE, BUT PERMANENT)

Curated by
Cristiano Raimondi

Aug 15 - Sept 19, 2026
Fradique Coutinho, 1360

ALMEIDA & DALE

ABSTENTIONS
⟨A MIRAGE. BUT PERMANENT⟩

Images inhabit a different time from our own.

Some seem to travel across centuries without losing their presence. Others wait for years before revealing themselves. They belong neither entirely to the past nor entirely to the present, but to that rare moment when someone truly begins to look at them again.

It is within this space that Abstention takes shape.

For Nino Kapanadze, painting begins long before the first brushstroke. It begins in the silence of the studio, in the preparation of the canvas, and in the decision to slow time down enough for images to emerge before they are claimed by history, memory, or the urgency of the present.

The studio is a space of abstention. Not a refuge from the world, but the place where its noise subsides just enough for another experience of time to become possible. It is here that a genuine “state of attention” arises—not a state of concentration, but a way of looking that relinquishes control and allows the image to unfold in its own time.

This state gave rise to the exhibition.

During a visit to the Museo Nazionale Romano in Rome, a number of ancient sculptural fragments caught the artist’s attention with unexpected intensity. It was not their identity that drew her in. It was their presence. She photographed them without knowing why. Weeks later, back in her studio, she decided to work from some of those images, imposing one simple yet radical rule upon herself.

“I decided not to know who they were.”

No research. No labels. Only looking.

Only after the paintings had already begun did she discover that she had chosen Nero and Agrippina[1].

History enters the painting only afterwards.

Perhaps this is the key to Kapanadze’s practice. Painting does not confirm knowledge already possessed; it creates the conditions in which something may finally reveal itself.

Meaning follows.

The same principle shapes the material life of the paintings.

Long before the first gesture, the artist prepares the canvas using rabbit-skin glue and calcium carbonate. The preparation is not an invisible support but the first layer of the image itself. Its whiteness, its absorbency and its texture remain active throughout the entire painting process.

In the three works that open the exhibition—In Absentia #1, Capite velato, and In Absentia #3—this principle becomes especially evident. Forms emerge through delicate veils of zinc white and titanium white, while what we perceive as shadow is often nothing more than the prepared ground itself.

“Everything you perceive as a shadow is in fact white of the canvas, absence of the oil paint.”

Painting constructs the image precisely through what it chooses not to paint.

Absence becomes matter.

Emptiness generates presence.

Born in Georgia in the years following the dissolution of the Soviet Union, as Georgia regained its independence, Kapanadze knows intimately the weight of history. Yet her paintings refrain from representing historical events directly. Not out of indifference, nor from a desire to escape the present. On the contrary. By creating distance, they recover the possibility of seeing the world differently.

In a time marked by the relentless production of images, their rapid consumption, and the constant demand for immediate responses, Abstention proposes a radically simple gesture: to slow down.

To allow an image to exist before its meaning.

Pheraps this is what Nino Kapanadze’s painting continues to seek.

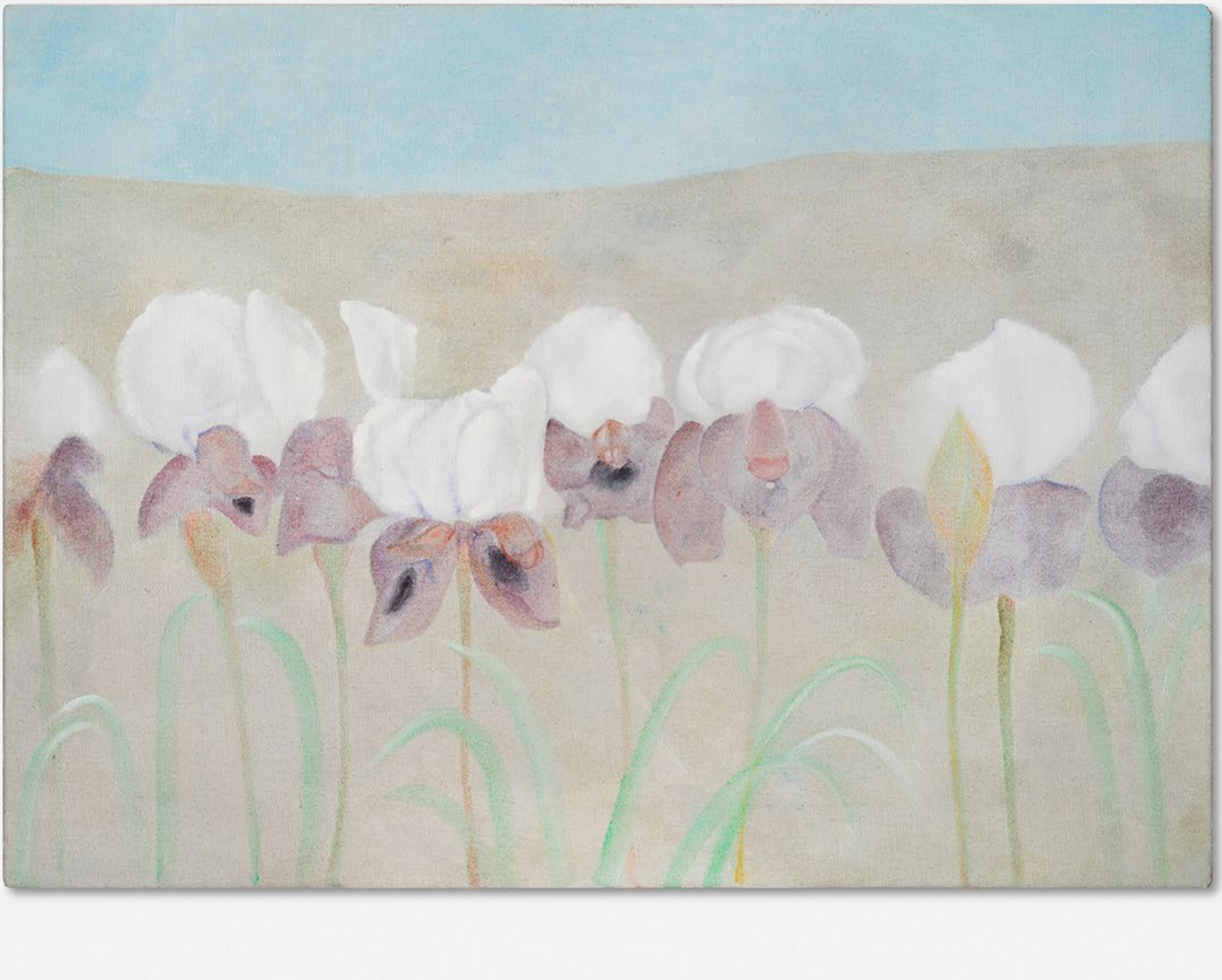
Perhaps what her painting seeks is light itself—the invisible condition that allows every image to emerge. White is not absence but the quiet sum of all colours, a space of infinite possibility.

Landscape becomes a witness, a field where history is lived, erased and continually rewritten. Looking back, we ask in astonishment: was it really there?

Painting cannot restore what has vanished. It can only bring us to that rare moment when something becomes intensely present once again.

Cristiano Raimondi

[1] The sculptural fragments chosen by Nino Kapanadze depict Nero (AD 37–68) and his mother Agrippina the Younger (AD 15–59), two central figures in the history of the Roman Empire. Agrippina secured her son’s accession to the imperial throne, while Nero would later become one of antiquity’s most controversial rulers. According to ancient sources, he ordered his mother’s assassination in AD 59. After his death, the Roman Senate declared him a public enemy and condemned him in absentia. The connection between these historical figures and the title of the series revealed itself only afterwards, once the artist had already selected and begun painting the images.



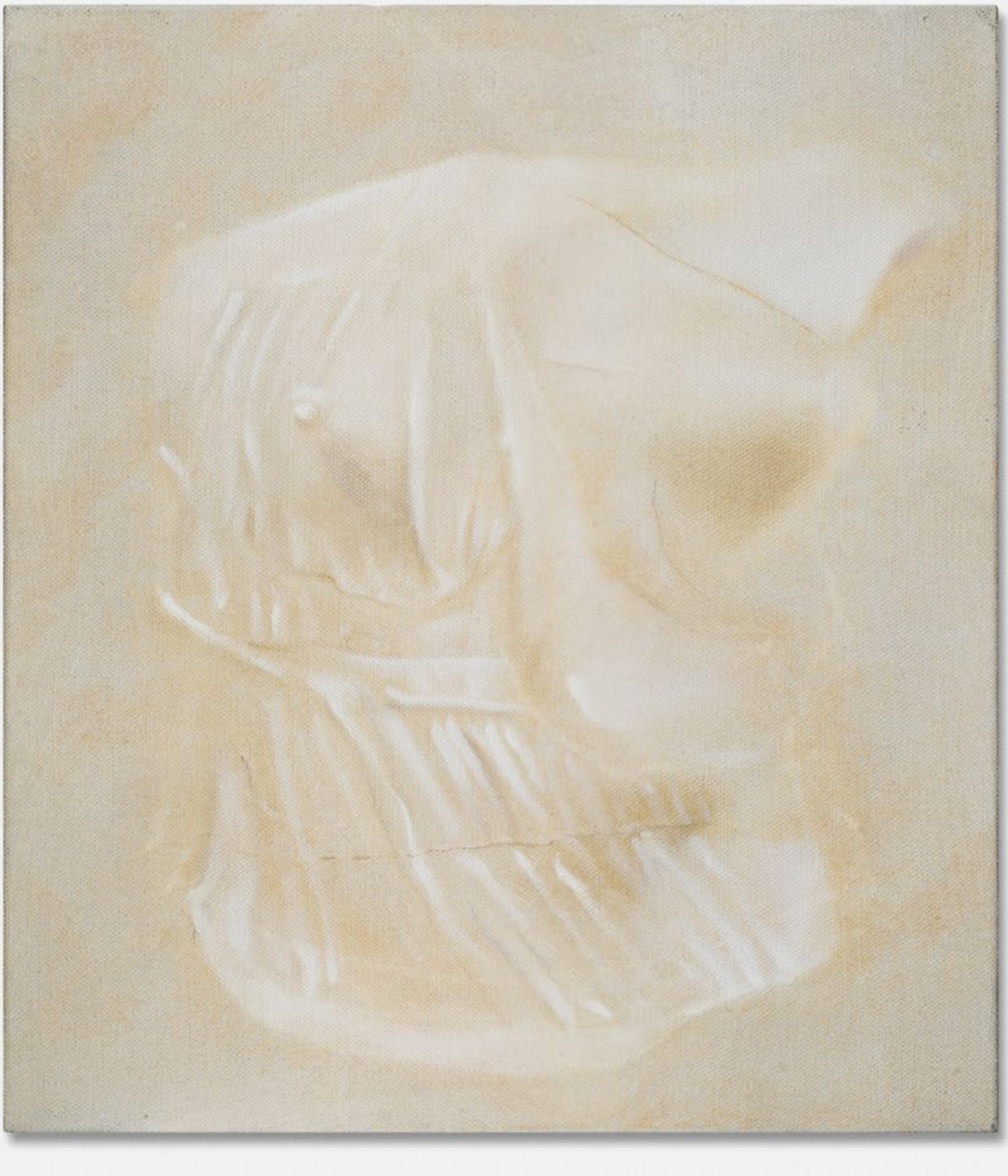
Leap Year, 2026
Oil on linen
65 x 89 x 2,5 cm (25 ½ x 35 x 1 in)

ID: 28557 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



In absentia #2, 2026
Oil on linen
40 x 45 x 2,5 cm (15 ½ x 17 ½ x 1 in)

ID: 28558 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



In absentia #1, 2026
Oil on linen
51 x 45 x 2 cm (20 x 17 ½ x 1 in)

ID: 28559 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



The Flowers Exist on the Edge of Breath, 2024
Oil on linen
195 x 130.5 cm (77 x 51 in)

PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



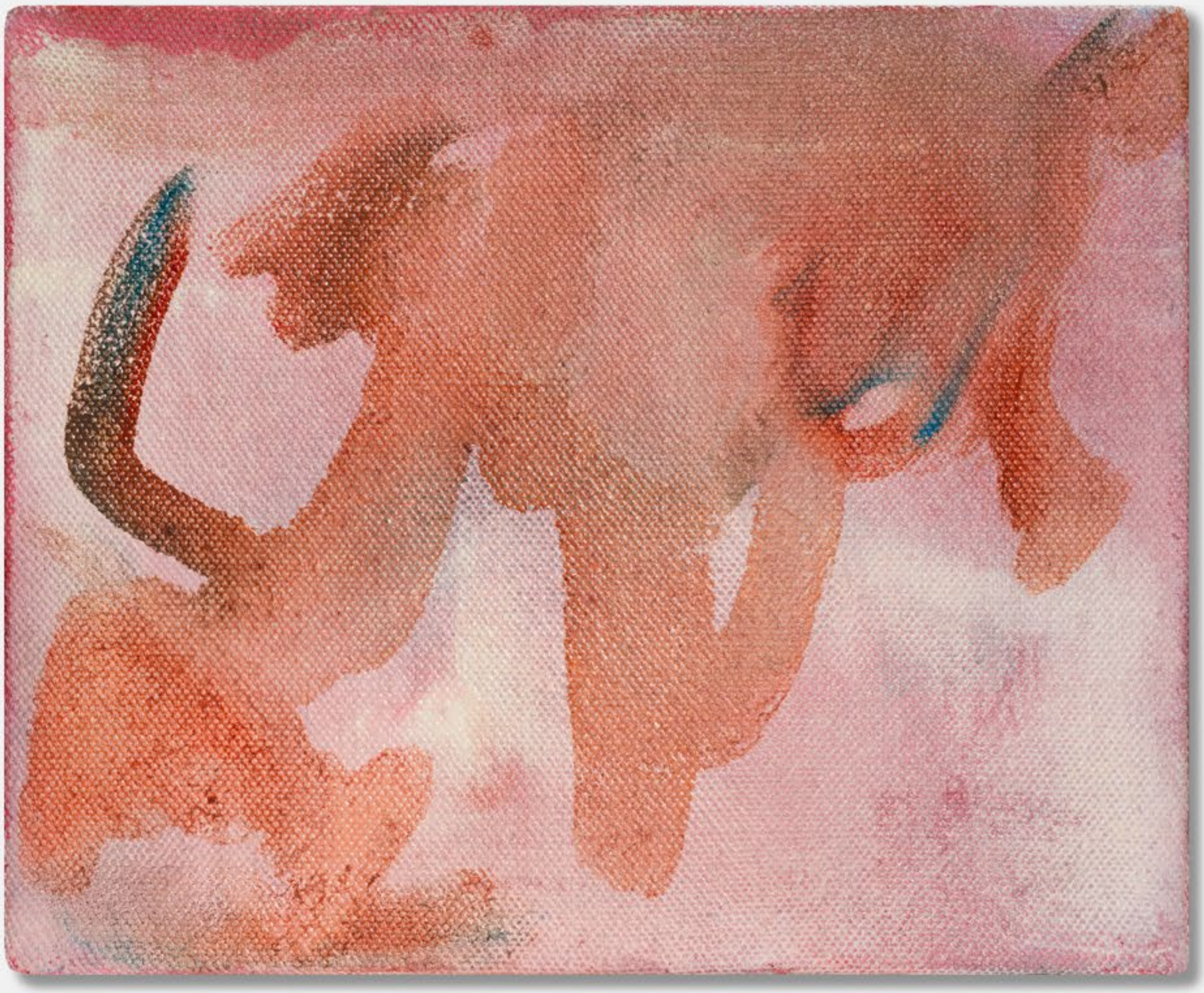
Untitled (*Euphoria*), 2026
Oil on linen
89 x 16 x 2,5 cm (35 x 45 ½ x 1 in)

ID: 28556 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



In absentia #3, 2026
Oil on linen
51 x 45 x 2 cm (20 x 17 ½ x 1 in)

ID: 28555 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



Rivage #5, 2026
Oil on linen
22 x 27 x 2 cm (8 ½ x 10 ½ x ½ in)

ID: 28752 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



À chaque fois, 2026
Oil on linen
100 x 85 cm (39 ½ x 33 ½ in)

ID: 28561 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026



Montagne de la transfiguration (*Transfiguration mountain*), 2026
Oil on linen
195.5 x 130.5 cm (77 x 51 ½ in)

PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026

ID: FR20753



Lex/Lux aeterna, 2026
Oil on linen
100 x 120 x 2.5 cm (39 ½ x 47 ½ x 1 in)

ID: 28757 PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026

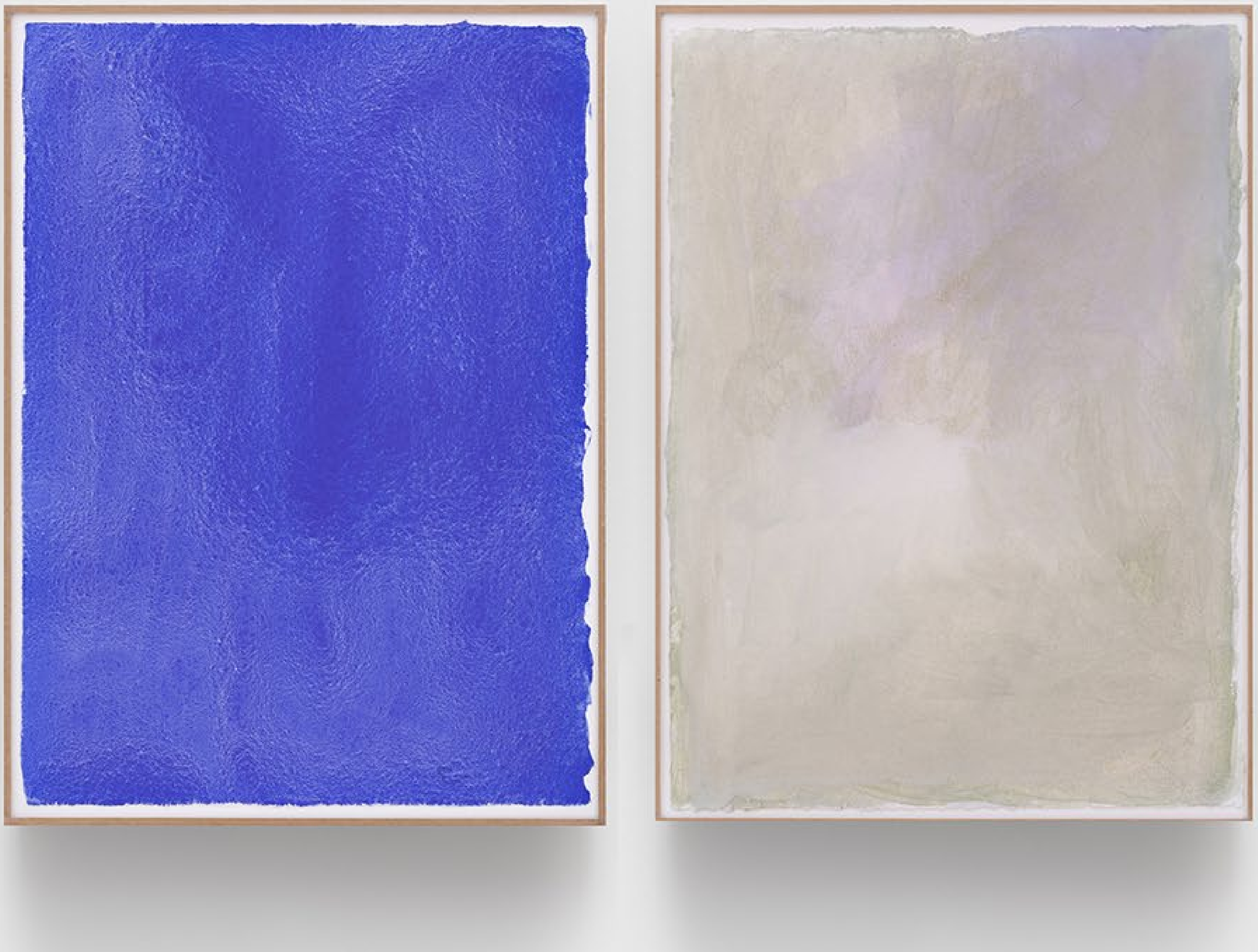


Rendezvous 31, 2025
Mineral pigments on cotton canvas
185 x 200.5 cm (73 x 79 in)

PHOTO: © NINO KAPANADZE,
ADAGP, PARIS 2026

ID: FR20879

Almeida & Dale



Rendezvous 20 - 12, 2025
Mineral pigments on paper
Diptych, 32 x 23 cm (12 ½ x 9 in), each

PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026

ID: FR20770





Rendezvous 18 - 3, 2025
Mineral pigments on paper
Diptych, 32 x 23 cm (12 ½ x 9 in), each

PHOTO: © NINO KAPANADZE, ADAGP, PARIS 2026

ID: FR20773



NINO KAPANADZE

1990, Tbilisi, Georgia
Lives and works in Paris, France

SELECTED SOLO SHOWS

2026
Abstenções (UMA MIRAGEM, MAS PERMANENTE), curadoria (curated by) Cristiano Raimondi, Almeida & Dale, São Paulo, Brasil

2025
Cavalcades, Villa Atrata Palais-Royal, Paris, France
Cascades, Chapelle Saint Croix, Villa Atrata, Angles-sur-l'Anglin, France
Rendezvous, curadoria (curated by) Marta Papini, Fondazione Bonollo Arte Contemporanea, Thiene, Italy

2024
The cruellest month, Crèvecœur, Paris, France

2023
დოღი *(Doghi)*, LC Queisser, Tbilisi, Georgia
NOT ONLY / BUT ALSO, Beaux-Arts de Paris, Paris, France

SELECTED GROUP SHOWS

2026
(after image), Super Dakota, Brussels, Belgium
Croire la peinture, curadoria (curated by) Guillaume Oranger, Galerie Michel Rein, Paris, France
Measures of Intimacy, organização (organized by) Alice Conconi, Andrew Kreps Gallery, New York, USA

2025
Studio conversations, curadoria (curated by) Anaël Pigeat, David Zwirner, Paris, France
Maison CLEARING, curadoria (curated by) Olamiju Fajemisin, Basel, Switzerland
TRIP DOWN MEMORY LANE, la Gaya Scienza, Nice, France

2024
Meet me by the lake, curadoria (curated by) Reilly Davidson, CLEARING, New York, USA
Looking for Free Knots, curadoria (curated by) Maria Katia Tufano, Società delle Api, Le Quai contemporary art space, Monte Carlo, Monaco

2023
Prélude, Super Dakota, Brussels, Belgium
Cache Cache, curadoria (curated by) Cecile Attal, Perrotin, Paris, France

2022
Extase de l'Abîme, curadoria (curated by) Cristiano Raimondi, Società delle Api, Le Quai contemporary art space, Monte Carlo, Monaco
M O V I N G, Andréhn-Schiptjenko, Paris, France
CRUSH (2nd edition), curadoria (curated by) Alexia Fabre, Audrey Illouz and Cristiano Raimondi, Beaux-Arts de Paris, France

2021
Jardin Secret, curadoria (curated by) Noam Alon, Le Théâtre des Expositions, Beaux-Arts de Paris, France

INSTITUTIONAL COLLECTIONS

Fondazione Bonollo Arte Contemporanea, Italy
Sigg Art Foundation, France
The Noewe Foundation, Lithuania
Fonds de dotation Famille Moulin / Fondation Lafayette Anticipations, France

EDUCATION

2023
Beaux-Arts de Paris, France

2020
Paris Institute of Political Studies (Sciences Po), France

2015
Tbilisi State Academy of Fine Arts, Georgia

2011
BAUHAUS Dessau Foundation, Dessau, Germany

2010
University of Helsinki and Aalto University of Technology, Finland

ALMEIDA&DALE

@almeidaedale
www.almeidaedale.com.br

R. Fradique Coutinho 1430, 1360
R. Caconde 152 · SP, Brasil