



14th International
Conference of Arts
Researchers

WOMEN and ARTS



ABSTRACTS

5-6
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Women and Arts

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The collection consists of the theses of the 14th International Conference of arts researchers. The conference was founded at the Faculty of Art Sciences, Media and Management of Shota Rustaveli Theater and Film Georgia State University. The topic of the 2021 conference is “Women and Arts”. The conference also includes sections with free topics.

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THEATRE STUDIES

Tinatín Gabelaia,
Shota Rustaveli Theater and Film State University.
Doctoral Program - Art Studies - Theater Studies.
Program Manager: Doctor of Arts, Professor Giorgi
Tskitishvili.

THE ISSUE OF WOMEN IN ART

The subject of research is the human drama in the recent work of the famous Georgian director Temur Chkheidze - “Blind Seer - Molly Sweeney.” I took the character of Molly Sweeney, the playwright recognized as an “Irish Chekhov” as the object of study. I will discuss the peculiarity of Chkheidze’s understanding of the issue of Molly. The aim of the paper is to determine how comprehensively Molly Sweeney’s drama was reflected in the Georgian theater? Are Georgian audiences as excited about this character as they are about the unforgettable artistic faces of famous women in the history of theater?

The urgency of the research topic stems from the fact that before and now, not only in Georgia but also in the world, what bothers, torments and does not allow a person to be completely happy, is still the object of study in the field of science and art. In the theatrical art, Molly Sweeney’s persona is interesting not only because her story is based on real research, that the writer was inspired by the writings of Oliver Sachs, it also arouses interest in the fact that it originally pushes us to delve into the true essence of modern human drama. Molly’s character reflects on the fate of the people whose salvation is entrusted to them as a result of a blind experiment.

Thinkers living under the pressure of the pandemic have a dual attitude towards medical experiments. On the one hand, the expectation of sensational, beneficial discovery is refuted by the damaging results of high-profile studies. A keen interest in medical experiments has been relevant from previous centuries to the present, but we must not forget that there were real

individuals whose drama is part of this failed experiment in the name of “progress.” In the Georgian staged version, even the middle-aged Molly will be the victim of such a pilot study. A medical experiment, the main priority of which, as it turns out, is not considered to be the psycho-somatic health of a person. Probably, we can not attribute the attempt to “baptize” a blind woman as a spectator. My work is an attempt to analyze how the issue of Molly Sweeney was reflected in the modern Georgian theater, in the work of one of the recognized Georgian directors of recent years. Molly Sweeney, to whom a number of critical letters were addressed by foreign and Georgian theater critics in their critical letters.

Marina (Maka) Vasadze,
Dr. of Art studies, Associate Professor at Shota Rustaveli
Theatre and Film Georgia State University

WOMEN FIGHTING FOR PEACE AND THEIR RIGHTS

In our society, in addition to social, economic, political problems, there are also acute mental problems. *Lysistrata*, staged by David Sakvarelidze at the Rustaveli Theater in 2015, was related precisely to mental problems. Lasha Bugadze’s play and *Lysistrata* of a comic playwright Aristophanes have only one thing in common - the name, and maybe also that the plays of the Greek comic playwright and our contemporary author depict portraits of a woman (in general) with a steadfast spirit and a shrewd mind.

In a comedy written in 411 BC, *Lysistrata* (Army Disbander) and her associates unite to end the endless Peloponnesian war, started by men, and decide to put an end to this fratricidal, completely meaningless struggle at any cost. According to *Lysistrata*’s idea, women should boycott men – would it be

husbands or lovers, denying them any sex. Lysistrata unites women from all over Greece around this idea. They gather behind the walls of the Acropolis and do not break their oath until the men conclude a truce. Ultimately, the women win, the Greek men make peace, and the war ends.

In Lasha Bugadze's play, 25 years after this story, the action takes place in the city-state created by Lysistrata and her comrades. Governance is in the hands of women, peace reigns in the country, no one is at war with anyone anymore. The ideal world created by women is threatened by underdeveloped, uncivilized states, still under patriarchy, located outside the walls of the city fortress. The virus of violence, especially violence towards women, may break into the fortress, guarded by Amazons. And then everything will perish, their struggle, their labor will be wasted and the civilized city-state created by them will turn into a destroyed, ruined backward country, as it used to be and what the neighboring countries around it are today.

Ana Kvinikadze,

Shota Rustaveli Theatre and Film Georgia State University
Art Sciences, Media and Management Faculty
PhD Student of Art Studies (Theatre Studies)
Supervisor: Assoc. Prof. Marine (Maka) Vasadze

20TH CENTURY AMERICAN WOMEN PLAYWRIGHTS

Georgian Theatre is well acquainted with 20th-century American male playwrights: Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, Sam Shepard, whose works principally determined the formation and subsequent development of professional American theatre and drama. However, it is limited to superficial knowledge of American

female playwrights of the same period, both in theory and in practice.

All of this is because, for almost the last hundred years, American theatre and drama itself has favoured male playwrights. The historical narrative of American theatre linked important cultural events almost exclusively to males, while they had many important female authors whose creations were, in many cases, linked to the birth of a new drama.

In the first half of the twentieth century, important American female playwrights (Susan Glaspell, Rachel Crothers, Sophie Treadwell, and Alice Gerstenberg) emerged, who introduced a feminist discourse in the American theatre and changed the existing political order, writing the first so-called Feminist plays. This process coincides with the women's movement around the world, and there is no doubt that it is stimulated by it. Their theatrical activities, it can be said, paved the way for the next generation of female playwrights (Lillian Hellman, Lorraine Hansberry, Maria Irene Fornes, Paula Vogel, Suzan-Lori Parks, Eve Ensler etc.), whose works will be discussed and analyzed in this article.

Maia Kiknadze,

Associate Professor at Shota Rustaveli Theatre and Film
Georgia State University

ACTRESSES ON THE BEGINNINGS OF PERMANENTLY ACTIVE PROFESSIONAL THEATER

Actresses took great part in the development of acting of 60-80s of the 19th century: Epro Kldiashvili, Elene Kipiani, Mariam Kipiani, Nato Gabunia, Mako Saparova, Babo Kherkheulidze, Epemia Meskhi, Elisabed Cherkezishvili, Nutsa Chkheidze and others.

Their performances are to be estimated within social-political context of that time.

Permanently active theater was developing in the hard political environment (1879). Social and secular importance of theater was increasing due to Russian tsarist regime, strict censorship and persecution of Georgian language. Performance on theatrical field also meant social activity, where women were actively involved.

60s of the 19th century were known by hard social facts. Population faced massive poor education, great inequality was between women and men. Woman's function included only care for family. Society had no joint position with regards to the issue of women's education. Despite of aforesaid issue, women still managed to appear on social field.

In the 60s of the 19th century society had no homogenous relation to theater. Majority of society considered it as a light art, actor was considered as a clown and actress as an immoral woman. Strict ethical and moral norms, established stereotypes with regards to theatrical art were impeding women's performances on the stage. So, decision of each women on determination of performance art as their profession was particularly worth of appraisal.

It is difficult to imagine history of 19th century Georgian theater without performances of Mako Saparova, Nato Gabunia, Elisabed Cherkezishvili, Epemia Meskhi and Nutsa Chkheidze. By that time their theatrical performance was realistically developing. Each of them had their characters and repertoires that finally formed variety of performance art of 60-80s of the 19th century. If 60-70s were famous for abundant comic and vaudeville plays, where were creating images of women full of atmosphere of Nato Gabunia, Mako Saparova and Elisabed Cherkezishvili, in 80s theatrical style and trend was gradually changing. On the poster appeared surnames of Ibseni, Meterlink, Davit Kldiashvili and Zuderman. Comedy Theater gradually changed to dramatic plays, where success

was achieved by dramatic character players: Epemia Meskhi and Nutsa Chkheidze.

Expression of woman's psychological temper, struggle for the dignity and rights of woman in the family and society that had a social importance by that time, draws great attention in Nutsa Chkheidze's performance. So, activities of actresses was in many aspects interesting. They played important role in the development of performance art and also took great part in overcoming stereotyped mentality established within society.

Marika Mamatsashvili,

PHD of Art. Shota Rustaveli Theatre and Film Georgia
State University Professor

WOMEN IN THE VANGUARD OF AMERICAN THEATRE

In the early 20th century, the booming economy greatly influenced American theater. There was an increase in population, especially in large cities. Industrial transformations led to the improvement of the education system, an emphasis on individuality and sexual freedom. Spectators, thirsty for change and novelty, rejected classical drama and replaced it with common reality. Members of the public desired to see themselves and current events played out on stage. There were also other demands, a favorite for viewers of more refined taste became 'New Drama' and its representatives, including: Henrik Ibsen and Bernard Shaw.

Women, who wanted equality in both politics and in theater, spearheaded many of the changes happening in the country.

Women, seeking to establish themselves in theater, chose a difficult and burdensome path, but their resolve and dedication played an important role in the birth of American theater.

Maude Adams, Helen Haas, Catherine Cornell, Cornelius

Otis Skinner and Ethel Barrymore – are women pioneers of the American stage.

It is interesting to note that actresses, as a rule, took on double the duties: actress-playwright or actress-director. They did not spare themselves in order to get their message across to the viewer. Despite the commonly accepted knowledge that directing, playwriting, producing, critiquing was a man's job, women found the strength and creative freedom to become: producers, directors, theater owners, playwrights, acting coaches and critics.

During the entire 20th century, female artists stubbornly and devotedly spread and defended their vision, position and art, by means of fighting the status quo, stereotypes and myths and sometimes by means of simple entertainment.

Woman playwrights and creative directors like Julie Timor, Marta Clarke, Ann Bogart, Joanne Akalaitis, Elizabeth Lecompte, Anna Deavere Smith and Emily Mann continue to use centuries worth of accumulated experience to create renewed, lively, avant-garde theater.

Gubaz Megrelidze,
Doctor of Arts

REPRESSED WOMEN ARTISTS

1. The anti-human period of repression in the 1930s killed many innocent art workers. The case of Sandro Akhmeteli stands out among them, in which the cases of repression of a group of actors of the Rustaveli Theater and other artists were united.
2. In the fall of 1936, the arrests of S. Akhmeteli's accomplices began. On November 21, actress B. Shavishvili, prompter N. Ghviniashvili and on January 28, 1937, S. Akhmeteli's wife T. Tsulukidze was arrested. Their "crime" was that they strongly guarded S. Akhmeteli before his release from

the theater and continued to correspond with him after his departure to Moscow. That is why they were accused of being members of a counter-revolutionary group and trying to disrupt creative work in the theater by bringing in disorganization.

3. Since 1935, S. Akhmeteli has allegedly included them in the Trotskyist-Zinovievist counter-revolutionary terrorist group, which aimed to organize terrorist attacks against the leaders of the Soviet government and L. Beria. According to the investigation materials, there was no counter-revolutionary-terrorist group in the Rustaveli Theater and therefore their accusation of anti-Soviet activities was groundless.
4. Tamar Tsulukidze was “exposed” in 5 interrogations in connection with an unidentified foreign spy Radamsky, who sent instructions to the terrorist group of the Rustaveli Theater from Moscow with encrypted code and conventional signs for harmful-counter-revolutionary activities.
5. The testimony of Lida Gasviani, Deputy Director of Sakhelgami, who was interrogated on May 23 and 27, 1937, is interesting for its absurdity. It turns out that S. Akhmeteli tried to persuade her from the end of 1934 on the instructions of the Trotskyist-terrorist center of Georgia.
6. Khatuna Chichinadze, an actress from the Marjanishvili Theater, was not involved in the Akhmeteli case, but her “crime” was that she was married to Giorgi Kurulashvili, People’s Commissar of Local Industry, who was “exposed” in Moscow under the leadership of the Georgian Counter-Revolutionary Center.
7. On December 12, 1937, after the arrest of her parents, Nino Shvangiradze, a student of the Faculty of Philology at Tbilisi University, later a well-known theatrical expert and the head of Akhmeteli’s creative rehabilitation, was arrested on charges of belonging to a traitor’s family. She was sentenced to five years in exile on June 28, 1938, after interrogation on December 28, 1938.

8. The 1955 Rehabilitation Report states that the Akhmeteli case was falsified on the orders of Beria, an enemy of the people, and that investigators used illegal methods of physical interrogation during interrogations.

Ana Mirianashvili

THEATRE FOR YOUNG AUDIENCE; UNGA KLARA AND SUZANNE OSTEN

- Theatre for Young Audience (TYA) in Sweden, The second half of XX century
- Cultural policy and period until Unga Klara – 50-60-ies.
- The main ideological breakthrough – on political, social and cultural levels
- Suzanne Osten – independent director and dramatist, professor and art director, an active feminist fighting for women’s rights, the most important person in Swedish TYA
- 1970-ies of XX century, the birth of “Unga Klara” and the most important turning point in children’s theater and drama. The main idea and key object of Osten’s artistic research – a child and its point of view; child living without any right in adult society, child as a subject for research and source for inspiration.
- Suzanne Osten – one of the most important person in Swedish TYA
- “Medea”, “A girl, mother and garbage”, “Babydrama” and etc.

Manana Turiashvili,
Doctor of Arts, Head of the “Theatrical Fund”,
Independent Researcher

WHEN TITANIA ENCHANTS WITH MAGICAL FLOWERS

A celebrated director Nicholas Hytner staged Shakespear’s “A Midsummer night dream” at The Bridge Theatre, London, in 2019.

After the acclaimed staging of this play by Peter Brooke (1970), it is difficult to add anything new to this work. Nicholas Hytner skillfully used “inherited” methods of the staging of “A Midsummer Night’s Dream”, using innovations, adding a special touch to the play, which is expressed by:

1. exchanging the roles of Titania and Oberon and recognizing and strengthening the function of a woman in the 21st century;
2. the symbolism of the garments of Hippolyta, Hermia, and Helena: starting from the robes of obedience to the demonstration of ceremonial dresses, probably equated with the celebration of the liberation of women;
3. using flying and moving beds decorated with green plants, indicating the passion and erotic aspirations of the play’s characters;
4. alternating planks, which expresses the plasticity of night dreams and enhances a rapid transition of episodes from tragic to comic and, conversely, from comic to tragic of the sweethearts chasing each other in the forest in their dreams;
5. effects of the magical flowers (love-in-idleness, Dian’s bud) of Cupid and Diana on the characters, as a Titania’s plot (Oberon uses these flowers in Shakespeare’s play), Puck’s joke and painless resolution of the conflict;
6. Shakespeare’s Titania’s lover, flowers at the resting place and distinctive violets, their “shifting” in the play in a slow,

natural movement of the wreaths of spectators arranged on chairs around the stage. The action takes place in three dimensions: heaven (a bed hanging in the air, fairies, an area of acting of Titania, and Puck), earth (planks, where all the characters in the play act), and the underworld (Puck's clownish disappearance into the slot of a bed, characters climbing up and down the planks).

The physically fit, trained bodies of the actors move in accordance with the flexibility of the play. They also deliver the value of Shakespeare's speech, show their acting skills, and finally "talk" about the need for humor and irony, which is a necessary condition for the performance of this play.

Tamar Kutateladze,

Theater critic. PhD,

Chief Scientist-worker of the Dimitri Janelidze Scientific-
Research Institute of the Shota Rustaveli Theatre and Film
Georgia State University

KAROZHNA, NATALIA, IRENE AND OTHERS ... THEATER

Davit Kldiashvili is one of the unique events in the history of Georgian classical drama. His plays were recognized as original works almost before publication and a new era began in the history of Georgian drama, which was later formulated as "New Drama". Evaluations by critics or artists alike considered the poetics of his dramaturgy to be an unusually new phenomenon and women's faces reflected in the plays, which accurately represented the condition of modern Georgian women, their character, psychology, secret intentions, rebellion, struggle for freedom and happiness.

David Kldiashvili's dramaturgy is almost one of the most staged plays. It has been staged in all theaters and continues

to be staged by different generations of directors. The time constantly made corrections in the stage understanding of the plays of this famous Georgian playwright “New Drama”. It was staged from the vaudeville genre to the tragic farce.

In this article highlights interesting opinions of many important Georgian critics or public figures on Davit Kldiashvili’s poetics or the faces of women. Also at different times and in different theaters D. Kldiashvili’s “Irene’s Happiness” (by stage directors: Sh. Gatsrelia, R. Sturua and A. Enukidze, D. Khvtisiashvili) and “Darispan’s Trouble” (by stage directors: T. Chkheidze, G. Kavtaradze, R. Sturua and Z. Papuashvili) completely different stage interpretations of female faces created in important productions. Mentioned process is understood in the tandem of the evolution of the process of women’s emancipation in the 20th century. They clearly show the change in the psycho type of a Georgian woman, where a panorama depicting the tragic, disenfranchised women is replaced by the role of an active woman, raising self-esteem, attitude towards traditional values or family institution.

Lasha Chkhartishvili

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Shota Rustaveli Theater and Film Georgian State
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**WOMEN AGAINST PROBLEMS
(On the Example of Two Performances of the Latest
Georgian Theater)**

Keywords: woman, society, Trojan women, Lysistrata, Data Tavadze, David Sakvarelidze

In every era, women played an important role in Georgian society, which was also reflected in the Georgian theater.

Actually, there was no field of public life or political-social event in which women did not actively participate and played a significant role, these processes were reflected first in drama and then on stage in different epochs of Georgian theater.

Traumas received as a result of various wars, were reflected in Data Tavadze's play "The Trojan Women" directed at Royal District Theater in 2013, which is Data Tavadze and Dato Gabunia's best recognized work as well as one of the best performances in the latest Georgian theater and has been in the repertoire of the Royal District Theater for over 8 years. Davit Gabunia worked on the collage text of the play which is not a new edition of Euripides's "The Trojan Women," but only one fragment of the play. A group of playwrights created a completely new text for the play based on the documentary sources and memoirs of the women who were at war. In addition, the playwright used fragments of texts by Kawabata, Wilde and Bond.

The most important role of a woman (and not only) in the development of society was related to the play staged by Davit Sakvarelidze at the Rustaveli Theater in 2015 based on the play "Lysistrata," by the contemporary Georgian playwright Lasha Bugadze. The action took place in parallel to the mythical era and the modern era. The play, created within the framework of the UN Women Organization program "Against Women Violence," dealt with very important issues, urgent problems and topics, which, on the one hand, revealed and exposed the dangerous tendencies in the society, and on the other hand, the playwright tried to offer the ways to solve these problems to the audience. Naturally, the conflict in the play was created by two different positions, but it is important that the playwright himself, as well as the director needed to be even-tempered to judge the issues and did not take the position of either side, they tried to be ironic and sometimes even cruelly sarcastic towards both. Lasha Bugadze maintained objectivity from "outside" and

with a humorous approach and limited himself to presenting positions.

Davit Sakvarelidze's work was a modern play, which was expressed in the clear and relevant sonority of the text, in a stenographic solution, in the acting manner with modest, plain and sophisticated direction techniques and in original metaphors, moderate conditionality and thoughtful concept.

Thus, the stage of the latest Georgian theater often reflects the life of a woman, her problems and passions, conflicts with those around her, with society, with customs. Women are strong enough to face challenges, defeat regressive ideas, and fight for a better future and better society.

Tamar Tsagareli,

Associate Professor at Shota Rustaveli Theatre and Film
Georgia State University

WOMEN AND THE THEATRICAL ART

(Nino Haratischwili's Novel "The Eight Life (For Brilka)" on the Stage of the "Thalia" Theater in Hamburg.)

The works of writer Nino Haratischwili occupies an important place in the world of modern drama or fiction in general. Awarded many times with prestigious literary prizes, his texts have been translated into many languages and the plays have been successfully staged on various stages in Europe. What is so charming about Nino Haratischwili's literature? For me personally, the most valuable thing is that no matter what topic and in what genre he writes, the starting point of the artist is the person, the greatest love and interest in the person. In this respect, she is certainly neither the first nor the last, but she is very original in terms of her vision and observation. She creates with equal conviction the heroes of different ages, genders, origins, beliefs, of different eras. She travels through time and

space, accurately feeling and conveying the philosophical and psychological, political and social characteristics of that time and space. Armed with intellect, knowledge and professionalism, with a rich imagination and unmistakable intuition, like the protagonist of a film, she sometimes moves from the present to the past and sometimes to the future. The intersection of time and space was presented by the writer Nino Haratischwili in the novel “The Eighth Life (For Brilka)”, which was conveyed with precise accents and documentary accuracy by the German director Jette Steckel on the stage of the “Thalia” Theater in Hamburg, which world premiere took place on 8th April 2017.

Georgia, 1900: The birth of Stasia, daughter of a respected chocolatier, triggers the start of a narrated family saga that spans six generations, through all of the revolutions and wars of the 20th century through to the present day. „The Eighth Life (For Brilka)” is a revolutionary, opulent novel. With magical realism creative group tells stories about adaptation, betrayal and resistance, love, hate and the will to live (and survive). Haratischwili’s Novel depicts the rise and fall of communism from before the revolution through to Europe post-reunification, from the perspective of a Georgian family, who are as ensnared as they are conflicted by the totalitarianism, tragedies and upheavals of this God-forsaken 20th century.

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FACT

In 2014, there was a premiere at the Rustaveli Theatre. Director Robert Sturua presented a play named “Daughters”. Based on playwright Polikarpe Kakabadze’s (1895-1972) works (such as: “Three Daughters”, “The Spinning Wheel of Life”, “Kvarkvare Tutaberi”, “Kakhaber’s Sword” and others). The fact that the art of theatre around the world no longer follows the original source (play, novel, short story, poem) exactly, is not something new. In modern theatre, director changes text, adapting it to a concept and view of their own instead of copying everything in detail. In result, they make it smaller, or add what is considered necessary, change the original chronological order of scenes and episodes or take them out to reach the main goal which is representing the director’s interpretation. These changes are necessary, since the performance is catering to modern problems more than the written origin. The director focuses on important questions and issues that bother society of the time they live in. Same was done by the directors who were considered innovators of the XX century theatre (Max Reinhardt, Gordon Craig, Erwin Piscator, Vsevolod Meyerhold, Kote Marjanishvili, Yevgeny Vakhtangov, Les Kurbas, Sandro Akhmeteli, Bertolt Brecht, Giorgio Strehler, Peter Brook and many others).

Sturua is following the same path. He created the performance using a few pieces from different works of the playwright (dialogue, monologue, remarks). The most important part is that he casted only women (Nino Arsenishvili,

Manana Gamtsemlidze, Tatuli Dolidze, Marina Kakhiani, Zaza Lebanidze, Nana Lortkipanidze, Eka Mindiashvii, Marika Chichinadze, Darejan Kharchiladze, Marine Janashia), but this decision was not made with the purpose of showing solidarity to modern feminist movements.

Although there were some exceptions, during its many centuries of existence, Georgia was always waiting for better future. It seems like our country has this tradition of hoping for a new hero, a messiah... Which could be seen as someone among us – a politician, someone who’s in charge or a foreign country!.. Thinking that the one (who will be sent by fate) will arrive and everything will be fixed by itself. Many generations lived in Georgia hoping for this to happen during their lifetime. Therefore, with many empty promises, dozens of political frauds managed to reach their goals – positions with highest power. Promises just stayed as promises and people were lied to many times.

Robert Sturua is generalizing the author’s original message. In “Daughters” he portrays Georgia as a country left alone, all by itself, without any support from other lands. As a country of so-called “the weaker sex”. They’re passive, only having the ability of begging and grieving. Pseudo-messiahs and saviors keep coming and going. Yet, the country of women never improves to a better life. Reality, the fact that has taken place in our times became a creative push for the director. He is trying to break the stereotype which has been living alongside many generations. His message is that we should only depend and trust ourselves. Take action without waiting for a hero. This is the only way to make our way into the better future!

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FEATURES FOR SARAH BERNHARDT'S PORTRAIT

By the end of 19th century, when France was undergoing major transformations, French comedy theatre “Théâtre-Français” remained committed to the conservative forms of traditional art, the classicist aesthetics, and therefore resisted all sorts of innovations. New ideas, rarely if ever penetrated the stage of this theatre, which was distanced from modernity and even when this happened, only in a purely conservative way. The artistic-aesthetic forms of the traditional style acquired a clearly stylized character. The famous French stage actress Sarah Bernhardt has experienced the similar evolution. Her work reflected the features that were so characteristic of the National School of Acting.

At the end of the 19th century and the beginning of the 20th century, the introduction of a new style in French acting took place against the background of the ongoing socio-political transformations in the country. The younger generation of actors and actresses, who brought the spirit of the time to the forefront of the theatrical art, did not need to recreate high performing skills as this culture was constantly passed down from generation to generation. There were several ways of development in the theatrical art of this period, the merging of which resulted in the creation of a tragic school. Sarah Bernhardt, a legendary actress of the French theater, also shared this school. She definitely belongs to the era of genius actresses. Her work created an important stage in the French theatrical art of this period.

Sarah Bernhardt's mastery, in terms of artistic-aesthetic perfection, was admired by everyone. The dominant role in her

art was played by the cult of the theatrical form. She excelled in the performing arts and was a brilliant representative of this school. There were many imaginary but effective and beautiful aspects in her work, mainly thanks to which she influenced the mind and sense, as well as aesthetic taste of the viewers. Sarah Bernhardt's manner of acting was mainly based on her masterly outward technique, subtle plastic movement, melodic speech, meticulously crafted intonation, excellent mastery of theatrical makeup. Due to the impeccable talent, observation and brilliant technique of the actress, she achieved amazing persuasiveness and won the hearts of the audience with roles that did not require a special scale of expression of thoughts and feelings from the actress. When evaluating Sarah Bernhardt's work, critics always pointed out that the main talent in her work was innate stage charm, organic artistry, which somehow overshadowed the ideological side, which added a special lightness to her art. Sarah Bernhardt had unwavering optimism and strong character. The glorious actress and extraordinary person, whose name and work have amazed and enchanted the audience for almost fifty years, has remained a myth in the history of theatrical art.

Ivane Khutsishvili

WOMAN AS A SOURCE OF INSPIRATION

In Henrik Ibsen's play – “Doll's House” - the process of creation and the object of the study is the influence of women in art - woman as a source of inspiration, the role of women in fiction, the problem of women in art, history of the role of women in artistic processes, etc.

As it is known, the role and function of women in the family and society, as well as the role of the family and society in the lives of women and men in general, occupy a large place in Ibsen's work.

Due to such importance attached to the function of a woman by the writer, we can consider the example of the play “Doll’s House” and explore the relationship between woman and art.

The construction of human personal reality was, is and will be the starting point in art.

Human biographies create new realities in all fields of art,

These biographies cause the quality of art reality, the ability to live, their importance, relevance and impact on society.

The subject of my study is, how literature is created, which contains the life, documentary material of a particular person (woman) and how the lives of these people (women) are inspired during creation a work of art.

Also important is the factor on what documentary material the play is based on, how the biography of the a woman who is an artist is used as the plot of the work, how a particular actress conditioned a change in the finale of the play and based on these elements, how autobiographical the play becomes; It is important to study how a human biography behaves in fiction, and then how literature becomes an important part of a particular artist / actress’s biography.

Understanding Ibsen’s play “Doll’s House”, in the context of the general theme: “Women and Art”, provides an opportunity to making important accents and new study, how much power does a woman have in society and what a significant impact a woman’s phenomenon can have, as the most sensitive conductive of great events, as a documentalist of passions and the rebel, and in many cases creator of the space of acute and vital question.

FILM STUDIES

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LOST IN HISTORY

In the second half of XIX century, in various countries of the world the inventors interested in shooting and projecting of the “moving photo pictures” were involved in the competition which of them could make the best device. The winners were the French brothers – Auguste and Louis Lumières whose invention – the Cinematograph was delicate and perfect apparatus, which shot image, screened it and printed the copies. On March 22, 1895, in Paris, the brothers presented their device to the members of the National Industry Development Society and demonstrated their first film “Workers Leaving the Lumière Factory.” Among the invited persons on this event were Leon Gaumont who produced and sold the optical devices, photo cameras and photo materials, and his personal secretary woman, Alice Guy.

21-years-old Alice, who two years ago, on the recommendation of one of her relatives, mastered the profession of a stenographer and perfectly combined it with the position of secretary, in her spare time mastered photography techniques, got acquainted with the invented cameras of others. After watching on Lumière Cinematograph, she became interested in “moving photo pictures” too and began to find the informations about such inventions. She was convinced that with such devices it was not enough to show movement only, but it was possible to tell a story in the sequential scenes as it is in the theater.

Leon Gaumont also was fascinated by the Lumière brothers’ invention but first of all his task was to create, development, serial producing of such film devices and selling them than making the films. He started this business but could not avoid

filmmaking process because these films he needed for the demonstrations of above-mentioned devices.

Although the position of secretary was considered quite a prestigious job for a woman at that time, Alice wanted to get involved in the film process herself and asked Gaumont for permission to make the first film - a story about a fabulous fairy who finds the newborns in the cabbages. For Gaumont this request came as a surprise but he did not refuse and in the spring of 1896 Alice carried out her desire. This tiny, one-minute film was named "The Cabbage Fairy" which is one of the first fiction film in the history of cinema and thus Alice Guy became the very first film director woman in the world.

Tamta Turmanidze

WOMEN IN MODERN GEORGIAN CINEMA, ON SCREEN AND BEYOND

Cinema is one of the most sensitive mediums that accurately reflects the spirit and trends of the time in which it is created. From the 90s, when the rather painful and long process of reassessment of values began in the Georgian reality, the role of women in society became more and more active. It is not accidental that the success of Georgian cinema in recent years is mostly related to films made by female directors. Nana Ekvitimishvili, Rusudan Chkonia, Ana Urushadze, Dea Kulumbegashvili, Mariam Khachvani -this is an incomplete list of Georgian women directors who are increasingly presenting Georgian cinematography on various international film forums. The protagonists of their films are mostly women, women living next to us, with their problems and pains, which the authors try to reflect and analyze.

It is also noteworthy that Georgian female directors successfully work not only in feature but also in documentary

films, creating interesting films on socially active and problematic topics that reflect the reality of modern Georgia.

The activation of women in Georgian cinema is so noticeable that it has been written about this topic many times. But the goal of our research is to keep track of the stages of development of this process, to make some parallels between the changes in the history of the country and the activation of women. It is also interesting to see how the films made in recent years reflect the real challenges or problems which women face in modern Georgia.

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NUCA GHOGHOBERIDZE - MISSING SCRIPTS AND YEARS...

Years ago, the name of Nutsa Ghoghoberidze - the first Georgian Soviet woman film director - was deliberately disappeared from the history of Georgian cinema. Her life and short work are connected with the “building of a new Soviet state” and the first years of the formation of Soviet cinema.

During the period of lies, terror, repression and shootings, Nutsa managed to make only 3 films - “Their Kingdom”, “Buba” and “Uzhmuri”. At the end of 1937, Nutsa was arrested and deported to a women’s concentration camp for 10 years. She was serving his sentence along with the thousands of women who were imprisoned because they were the wives of “enemies of the people.”

Prior to the deportation, the “member of the traitor family” was released from the film studio and her name and films were banned from censors for a long time.

Today, when it is more or less possible to access the documents preserved in the archives, I would like to chronologically restore and introduce you to all the unrealized, suspended, unapproved or approved and forgotten projects of Nutsa Ghoroberidze, which were unknown to the history of Georgian cinematography.

Nutsa Ghogoberidze, rediscovered many years later, will remain in the history of Georgian cinema as a symbol of great injustice and still a symbol of loyalty, love, strength and forgiveness. And her tragic biography is a reflection of the biography of one person as well as of our entire country.

Gvantsa Kuprashvili

“OTAR IS GONE!”

It was interesting to study the causes and consequences of Georgian filmmakers abroad. Keeping an eye on this problem shared the view: “Human history has shown that there is an eternal conflict and there is a transient, temporary conflict.” Temporary conflicts affect the eternal conflict, to some extent change the tone, strengthen or weaken the eternal, although they can not substantially change it.

I think that with this in mind we should consider the current events and problems in the life and work of Otar Ioseliani.

Director Lana Ghogoberidze believes that: “The development of the whole Georgian cinema is a difficult, contradictory and unambiguous event. It is difficult, even more impossible, to put him in a pre-constructed scheme in “Procrestes” ward.

Presumably, this fact caused the problems in Otar Ioseliani’s work. Talent was challenged by incompetence, the desire for

spiritual freedom to be enslaved, and an attitude arose that had a devastating effect on the development of independent thinking in one's homeland.

Otar Ioseliani, a favorite for some and absolutely unacceptable for others, left Georgia in the early 90s and moved to France.

The aim of the conference topic is to introduce you to two letters found in the archives of the Ministry of Internal Affairs during the research, which, in fact, played a big role and created conditions for Otari Ioseliani to be expelled from his homeland or to leave voluntarily.

1. A secret letter dated 25 February 1970. Where the chairman of the KGB addresses the Central Committee of the Georgian Communist Party that Ioseliani, disguised as a "talented director", has created a number of films in the Georgian Film Studio and a scientific-research and documentary film studio, the ideological level of which does not correspond to Soviet creative works. The author emphasizes the tendency of the films made by the director, the negativity of the intentions, where the reality is shown in extremely negative and dark colors, which has caused moral damage to the state along with the material. And that according to the materials available to them, Ioseliani is doing it on purpose.

As a result, the KGB considered it inappropriate to allow Ioseliani to work independently.

2. An anonymous letter was sent to Gordeladze, the director of the Georgian Film Studio, to the Central Committee of the State of Georgia by V. Zhivnyukov.

In it, the listener accuses Gordeladze of promoting and protecting Otari Ioseliani's work.

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“NEW WOMAN” AND SOVIET CINEMA OF THE 1920S

As soon as the Bolsheviks came to power in 1917, they began to care for equal rights for women and men.

Cinematography, which proved to be one of the most powerful mechanisms for spreading new ideology and influencing the mass consciousness after the revolution, was intensively involved in the implementation of this new task. In Soviet cinema of the 1920s, the female image came to the foreground and even became the central one.

But why the woman? We must assume that the reason for this was the oppressed existence of women in pre-revolutionary society, not only because of social conditions but because of sex as well; It was a wonderful material for a visible representation of the controversy between the old and the new.

1920s films “Katka-Paper Rennet” (1926), “Prostitute” (1926), “Meshchanskaya 3” (Bed and Sofa, 1927), “Women of Ryazan” (1927), “Tanka- the Innkeeper “ (1929) and others directly responded to the ideological discourse of the “new woman”, the main characteristics of which were an active life position, liberation from dependence on men, the ability to take responsibility for their own destiny, interest in innovation. It was during this period that the movement for women’s sexual freedom began. In the Soviet Union, the so-called theory of “glass of water” gained its popularity.

However, the basis of Soviet emancipation did not include the goal of gaining personal freedom, but more equal rights in society and public activities, specifically in labor. The woman was primarily seen as a state unit that, as a labor force, was desperately needed to rebuild dilapidated economy of the young state.

The process of representing the “new woman” in Georgian cinema was developing at a much slower pace. Influenced by traditions based on culture and life, Georgian cinema of the 1920s saw the woman only as a victim on the screen (“Father’s Murderer”, “Three Lives”, “Tariel Mklavadze’s Murder Case”, “Who is Guilty”, “Giuli” and others).

Only later, in 1928, in N. Shengelaia’s “Eliso” appeared the image of a strong, fighting, independent woman who could make a free choice between love and solidarity with compatriots in favor of the latter. However, this was not a typical “new woman”, because the film reflected the events of the past and did not directly respond to the ideology of building a “new life”.

This type of women could be found more in Georgian cinema of the 1930s (“Mzago and Gela,” “Dariko,” etc.), but by this time Soviet cinema had moved away from its original ideal, the emancipated, free “new woman” and returned to traditional values. Now the Soviet woman had to face the double challenge equally. She was to be at the advanced public and labor front as well as an exemplary mother and wife.

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VESSELA DANTCHEVA – DANCING ON THE THIN ROPE BETWEEN THE ART OF ANIMATION AND THE DISASTERS OF FILM INDUSTRY

Auteur short animation has always been in a disadvantageous position regarding the film market and distribution. Only a few powerful producers such as PIXAR or The National Film Board of Canada manage to reach worldwide distribution. The other authors usually rely on the limited festival audience and random screenings in cinemas. In Bulgaria the situation is similar until 2009, when Vessela Dantcheva made her debut with the film “Anna Blume”. It has received numerous prestigious

international awards, and over the years so far there have been many screenings at home and abroad, as the film is still preferred for inclusion in various specialized programmes.

Vessela Dantcheva's small animation company "Compote Collective" managed to create unique conditions for a number of the new generation's authors – teamwork, omnibus films, new modern genres, etc. This gave rise to a new model of distribution, creative collaboration in which the author's individuality does not fade (as it still happens in the large animation studios, striving for unification of style). The encouraging of the creative individuality, combined with a relatively successful distribution model (as far as this is possible in short animation), is a new globalization effort in the Bulgarian animation practice.

Vessela Dancheva's creativity extends in a wide range – from the typical art film ("Traveling Country", 2016), through the documentary animation realized by an international team ("Father", 2012), the two parts of "Mark and Verse" (12 films based on poetry, 2015 and 2019) or the blitz films in 2020, united by the theme of COVID-19. Each of these films, regardless of whether Vessela Dantcheva is a director or a producer, has vigorous auteur energy. At the same time, she manages to find new approaches to the audience not only in traditional cinemas or Internet platforms, but also in successful performances in exhibition halls for fine arts and various happenings. She is always ready for a co-production that makes her an exception in Bulgarian animation.

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THE FEMININE FACE OF FILM CRITICISM

Film criticism has always had a serious impact on the development of the art of cinema. Film criticism, which emerged along with cinema, became that form of interpretation, which, on the one hand, reduced the distance between the audience and the new type of entertainment, and on the other hand, enriched the cinematographic practices with new ideas and meanings, while also significantly influencing the development and reinforcement of the cultural status of journalism. Film criticism is vital both for decoding as well as interpreting the meanings of film works and for attributing meaning to what is happening in the cinema. In its essence, film criticism can be considered an important instrument in the search for meaningful and aesthetic order in the ever-accelerating film-Brownian motion. Every country has its own critics who contributed greatly into the development of the national art of cinema. Despite the “masculine” character of this profession, women contributed to its intellectual and artistic potential.

Maya Turovskaya was one of the most prominent professionals of the art of film criticism, a critic who revealed and is still revealing cinema continents to those who, as it seemed, knew all about those continents. Many well-known cinematographers confessed that her articles let them see Antonioni, Brecht and Chekhov in a very different way. Her film criticism research always included revelations of something new, and at the same time, there was always a gripping narrative on the non-canonical genres. It is significant that it was all in the times when talking about such things aloud and in earnest was not acceptable, when “mass culture”, “commercial success”

and “sensation” were looked down upon, as almost obscene words, and when James Bond, Marilyn Monroe and Brigitte Bardot were associated with something almost forbidden. Her manuscripts on the theatre and cinema studies became bestsellers. “Heroes of heroless times”, “Yes and no”, “On the boundary of arts: Brecht and cinema”, “7 ½, or the films of Andrey Tarkovskiy” are the books people were ready to line up in queues to receive. Her criticism was never “evaluating”, “guiding” or “affecting”. She simply meditated on situations, time, life and culture. She is believed to be the first in art criticism whose every publication turned out to be a work of art. Her criticism became a separate intellectual and creative art. She was a pioneer when she started quoting Marshall McLuhan in the 1960-s, researching films by Roman Polanski, when she wrote a script (together with another critic Yuriy Khatyunin) of a unique documentary film “Ordinary Fascism”.

In her fate, there have been all sorts of things – the times of fighting with cosmopolitanism, the fifth paragraph (nationality), 20 years of forced unemployment, and tightly closed doors of all editorials. Having emerged from all those situations without rancour is an attestation of human viability, and all her creative work is an attestation of professional significance.

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**SEVERAL BURDENSOME CIRCUMSTANCES
GEORGIAN CINEMA AND REALITY - WOMAN'S
CULT OR WOMAN'S BURDEN?**

The number of female authors in the world cinema and art in general (both in the 21st century and historically) is catastrophically small compared to that of men. I will not say anything about the general situation. I turn my attention to Georgia, which recognizes the “female cult” and which for many centuries has believed that “lion’s whelps are equally lions, though female or male they be,” whose niche in the history of cinema - “Women’s Cinema” - was filled in different doses in different periods, was more or less empty and was even loaded intensively.

I will focus on the real attitude of the society towards the issue and highlight one of its segments - how Georgian women directors see women and the society that they and their protagonists (and not only) represent, how they perceive time (when they live) and change of attitudes, which changes with time, which acquires more or less new forms and expressions of relationships. I will focus on “Women’s Images” - not in “The Knight in the Panther’s Skin”, but in the latest Georgian cinema.

Are there any features and what are the characteristics of Georgian female directors’ cinema, the signs, peculiarities, features (already established and newly acquired) according to which we can talk - about the “new wave” of Georgian cinema, which is manifested in traditional victories, but also in the topics themselves, characters, their adventures, expressive forms, in the existence of contemporary artistic thinking?

Starting with the first Georgian feature film “Christine”

(1916, directed by Aleksandre Tsutsunava), the protagonist is a woman. In Georgian (and Soviet) films - women characters - even the main heroines for directors (including women) were objects of interest and attention, not as women themselves - with their problems, characters, passions or life challenges - but, in most cases, they were “used” as a symbol, metaphor, “support tool” or “spare part” - which was the main function - or metaphorical existence of society, expressions of problems, author’s utterances, or a male protagonist’s partner (wife, mother, sister, co-worker, etc.) or, in general, without function. This trend, in various forms and expressions, continues in modern films, one way or another.

The new generation of Georgian female directors often ask questions in their films - such as - is it worth searching for “happiness” when people do not have the opportunity to be together and for each other, at least periodically visit family and relatives, return home, find themselves and separate, alleviate the severity of loneliness?

According to their films - people - a large part of society –are fighting for survival by any means. Children and teenagers “take advantage” of adults’ example, what they see and understand, and when that happens, there will inevitably be someone who starts going against the flow and opposes the “order” of society. According to their films, the heaviest is the “female burden”, which has long replaced the “female cult.”

At the end of the first twenty years of the XXI century, there appeared Georgian films in which directors try to see the past, look at what it was through the eyes of a modern person, understand the causes and consequences, evaluate a specific time and make it general; they have an attempt to enter a door that was previously locked because someone did not have the strength to open it, to overcome their “own action” or inaction. They want to talk about women, what they are like today, what worries them, what makes them happy, what they want from men, and what they refuse to do.

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**THE NOVEL „MADAME DE...“ BY LOUISE DE
VILMORIN AND THE COMPARATIVE STUDY OF
IT’S TWO MOVIE-ADAPTATIONS**

This article deals with the particular aspects of the biography and work of the French writer Louise de Vilmorin (1902-1969). Special attention is paid to her first work - the novel “Madame de...” (1951). The man of letters and Minister of Culture in Charles de Gaulle’s government - André Malraux, with whom L. de Vilmorin was close friends, advised her to write. Louise de Vilmorin belonged to the high old French nobility and was an important figure in the social life of France. She was the fiancée of Antoine de Saint-Exupéry, but later broke off this engagement. Married twice, mother of three daughters, she lived from 1938 onwards at her family’s chateau estate, the Château de Vilmorin, where she received the elite of the artistic world, among them Jean Cocteau, Alain Cuny, Pierre Bergé, René Clair, Max Ophüls, Roland Petit, Zizi Jeanmaire, Coco Chanel, Orson Welles and others.

Louise de Vilmorin’s first novel “Madame de...” is one of her best works.

The novel is about the life, preferences, true love and passion of a woman from the high aristocratic circles of France in the second half of the 19th century. But the novel also tells of a cruelty and injustice towards this woman. The deliberate and spare narrative style, the short format of the novel’s text seems to have nothing special about it. But it is precisely for this reason that it makes an extremely effective impression on the reader. In 1953, two years after its publication, director Max Ophüls made his emotional romantic adaptation “Madame de...” with a star cast of the time - Danielle Darrieux, Charles

Boyer and Vittorio De Sica. The second film adaptation was released in 2001 - directed by Jean-Daniel Verhaeghe and the brilliant trio of actors - Carole Bouquet, Jean-Pierre Marielle and Raoul Bova. The comparative study of these two film adaptations highlights major differences in exposition and climax and conflict resolution. Madame de's everyday life is empty and superficial. Her heart felt the emotion of great true love too late - she proved unprepared for the drama and cannot cope with true love. That is why the diamond earrings in the shape of hearts are the most important symbol of the narrative of the novel and the drama that plays around them.

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ERLOM'S PIROSMANI

Every artist deals with the same topic differently and says what he has to say in his/her own image. When it comes to reflecting the life of a real, historical person, a creator, it is difficult to construct a person's face without changing its form. This person was the type, that he originally was. While working, it is important to search, to understand the topic, to get to know the protagonist, to research the purpose of his life, and after all, a real person becomes an artistic figure who has passed through the author's spiritual world. Despite the maximum objectivity, it is still a person seen and experienced by this particular author who has already established some connection with the author. Thus, the same real person artistically portrayed by two different creators differs from each other.

In 1969, Erlom Akhvlediani wrote the screenplay for

Pirosmani for the movie of Giorgi Shengelaia. It turned out that the second script with the same name - “Pirosmani”, which had already been prepared on the same subject and recommended for production by the Art Board in 1965, was to be shot by Tengiz Abuladze, a much more experienced director at the time. The authors of the script were: Giorgi Leonidze, Nodar Tsuleiskiri, Tengiz Abuladze.

Screenplay fund of the film studio „Georgian Film“ of Georgian National Archives stores material related to both the first and the second „Pirosmani“. The material is: Applications, Contracts, Scripts... Comparing and getting to know them allows us to see the difference between the visions of different artists and helps us find out why the studio favored the scripts of relatively young and less experienced cinematographers.

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THE OEDIPAL TRAJECTORY IN THE CONTEXT OF POSITIONAL THEORY

The Oedipal trajectory means the Sigmund Freud Oedipus Complex in early Hollywood and world cinema. The advent of sound in cinema establishes a repressive machine of language that begins to censor sexuality. However, libido disappears nowhere and it returns to us in the form of an Oedipal trajectory which is manifested in the female-male relationships of the protagonists. The main storyline in the films of the 1930s is the mastery, neutralization and taming of women by men.

Male supremacy was driven by the emancipation of women in the 1920s. After the first wave of the sexual revolution, which had only purely non-verbal language in cinema, word-based

imagery changed this – a woman who smoked cigarettes and alcohol became obedient and innocent.

The Oedipus complex was defined as the main complex of cinema. We also see reversible variants of it in contemporary cinema. This complex is never reflected in films on a verbal level. So its study is possible with positional theory, However since positioning involves the study of character language, we need to pay even more attention to nonverbal language.

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VERSION

Historically, the main character of the first Georgian feature film (filming began in 1916) was a woman (“Christine”. Screening of Egnate Ninoshvili’s short story. Director: AlexandreTsitunava. Cameramen: Alexandre Shugerman and Alexandre Dighmelov).

Slightly more than a century (105 years) have passed since then. A lot has changed fundamentally during this time. It refers to the socio-political and economic-ideological arrangement of the country, as well as the creative process of conducting ongoing researches, experiments, new directions, movements in this particular field of art. Over the years, viewers have seen completely different women in Georgian feature films.

At first, the characters in our feature films were obedient, passive women without rights. However, exceptions existed even then. In the silent films of the national cinematography, here and there, a strong-willed protestant warrior persona would occasionally appear. At that time, preference was given to melodrama, social drama, historical drama, comedy. After

Georgia became part of the Soviet Union, numerous versions, variants, or variations of the portrait of a working, communist Georgian woman appeared on the screen. However, most of them lacked organicity, naturalness, convincingness because they were the firstborn of a totalitarian ideological order. That is why they were characterized by posterity, traces of agitation, and propaganda.

With time, the epoch, the taste, the demand, even the social order itself changed. Therefore, the process of radical renewal began in the Georgian cinematography of the 1960s. Among many others, the female face has changed significantly in our film production. It has become much more believable, real, and multidimensional. Ongoing research in this area continued into the following 1970s and 1980s. Director Nana Janelidze's film "Family" was shot in 1985, and the directors' Nana Ekvimishvili and Simon Gross film "My Happy Family" in 2017. In both of these works, a peculiar understanding or version of a woman's face is given. The protagonist of the first film lives in a space devoid of any coziness and intimacy. There is always chaos here, and in this populousness, Ketik (Lika Kavzharadze) is left alone with herself and facing problems. The protagonist of the second film, Manana (Ia Shughliashvili), finally takes a rather bold step! She leaves the dormitory space, which she shares with family members, and begins to live alone.

The theme of human dignity, of unconditional obedience, has become a related motive in these two films, despite the fact that 32 years have passed between the creation of "Family" and "My Happy Family".

SWORN VIRGINS AND GIRLS RAISED AS BOYS IN BALKAN CINEMA

In isolated mountain regions of Northern Albania, Montenegro, Bosnia, Kosovo and Metohija, among the shepherd populations was preserved almost up to nowadays an archaic custom according to which girls who had sworn to remain virgin assume the condition of men and therefore provide for their families. They are called “toibelije”, “virdzine” or “muskobanja” in Serbian and Croatian, respectively “virgjinëshë” or “burnesha” in Albanian. Anthropologists consider it an archaic reminiscence of the patrilineal law. Similar customs were in Pakistan, Afghanistan and China. According to National Geographic in 2002 there were left over 100 sworn virgins in Albania. The fiction film *Virgina (Virdzina)* (1991, Yugoslavia- France, Srdjan Karanović) mirrors such a custom through a spectacular drama. In the Bulgarian films *The Goat Horn (Kozijat rog)* (1972, Bulgaria, Metodi Andonov) and *The Goat Horn (Kozijat rog)* (1994, Bulgaria, Nikolay Volev) which adapt for the screen the story with the same title (1967) by Nikolay Haytov, the motivation for raising a girl as a boy is different: revenge. Two more recent films *Under the Same Sky (Pod edno nebe)* (2003, Bulgaria, Krassimir Kroumov) and *Ryna* (2005, Romania- Switzerland, Ruxandra Zenide) depict the destinies of two girls raised as boys in today’s society.

Theo Khatiashvili,
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HOW WOMEN TELL/WRITE (HI)STORY?

Two important events of North American history had become main connecting factors of the collective national identity – such as the American Civil War and the epic of “Wild West” expansion, which became the foundation of the Western genre. Western is (hi)story about American “cosmogogenesis”, created with a pathos, heroic mythology, that forms a view of the historical past. Considering the examples of two films - Sophia Coppola’s *The Beguiled* (2017) and Kelly Reichardt’s *First Cow* (2019) - the purpose of essay is to discuss how the style of storytelling changes by female authors, choosing the “banality” of being, the “pianissimo” of minor details and the routine rhythm even if they tell a “great story”.

In Sofia Coppola’s film – based on the novel of the same name *The Beguiled* by Thomas P. Cullinan - the Civil War is out of frame. The director ignores the parallel lines of the narrative and completely concentrates on the characters locked up in one of the young women’s boarding school in Virginia and shows their daily routine activities. Sofia Coppola chooses a completely contrasting style and images with the dramatic story, which hides disharmony and cruelty beyond external purity and harmony. Sofia Coppola’s cinema language is language of gestures, which reveals the pressure of the patriarchal order, that, first of all, is reflected in the suppressed sexuality.

Kelly Reichardt’s *First Cow* conventionally belongs to the Western genre with the most distant meaning of the term, having completely removed the formal signs of this genre. In this case (like Coppola’s film) mythology of Western is shifted out of the frame or into the background, as Reichardt focuses not on the extensive, wide open prairies, but on two ordinary non-heroic, non-masculine people. “The essential American soul,” D. H.

Lawrence writes in *Studies in Classic American Literature*, “is hard, isolate, stoic, and a killer”, but Kelly Reichardt wants us to look beyond this stoic image.

Telling the story by the small but precise details, Kelly Reichardt finally paints a big picture of the history of colonialism - a hierarchical environment full of tense, hostile and aggressive attitudes and stupid machoism, where racial or social inequality is manifested through its contradictions.

ART STUDIES

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**ARCHIVAL DOCUMENTS OF PAINTER
DAREJAN DZNELADZE SHADING LIGHT ON
MARKERS OF THE SOVIET ERA**

In Georgia, the status of a woman painter has been further strengthened since the beginning of the 60s of the twentieth century. In this period, the creative products obtained through the field art expeditions of the so-called “Women’s Brigades” were successfully exhibited in Tbilisi art spaces and became in the center of attention of the mass media. Painter Darejan Dzneladze was one of the members of this women’s union, organized by Elene Akhvlediani.

Darejan Dzneladze (1907-1967), was the younger sister of a graphic painter Shalva Dzneladze, one of the representatives of the Georgian avant-garde in the 10–20s of the twentieth century. Darejan Dzneladze became an artist-scenographer, however, she was also successful in easel painting and graphics. In addition to her successful work in the genre of portraiture, landscape and historic-battle, she was also an illustrator of scientific and children’s books.

In 1925–1930 Artist Darejan Dzneladze studied at the Faculty of Painting of the Tbilisi Academy of Arts under the supervision of Gigo Gabashvili, Evgeni Lansere and Mose Toidze. Since 1931, she started to work independently. Soon, she received her first major creative commission for the artistic decoration of the costumes of Zakaria Paliashvili’s immortal opera “Daisy”, staged in 1932 at the Tbilisi Opera and Ballet Theater by director Alexander Tsutsunava. Later, she also decorated the costumes and decorations of the last opera of Z. Paliashvili - “Latavra”. It is noteworthy, that In 1938, Darejan Dzneladze fulfilled one more important commission within the

framework of the parade of Union athletes held in Moscow. The program included a parade of Georgian athletes. Decoration of their costumes was entrusted to Darejan Dzneldze. She equipped the costumes of Georgian women and men athletes with features characteristic of the Georgian traditional national clothes. At the same time, it was a dress sewn with a light, convenient character design tailored to the athletes. As the press reported, this impressive spectacle, whose artistic director was choreographer Davit Javrishvili, was accompanied by Georgian folk songs selected by the famous composer Kote Potskhverashvili.

These achievements led to the painter's active cooperation with Georgian theaters. Darejan Dzneldze was invited to the Tbilisi Opera and Ballet Theater and Kote Marjanishvili Drama Theater, as well as to the Kutaisi and Sokhumi theatrical stages to decorate the plays staged by famous directors Shalva Gambashidze, Dodo Antadze, Sergo Chelidze and Giorgi Gabunia. The woman painter's archive has preserved an epistolary legacy full of important, epoch-making descriptions.

Irma Dolidze,
Shota Rustaveli Theatre and Film Georgian State
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Dimitri Janelidze Scientific-Research Institution

REGARDING THE SCENOGRAPHY OF IRINA STENBERG

Painter, graphic artist, illustrator, theater painter Irina Steinberg (1905-1985) started her creative activities in the late 1920s, and since 1936 her work has been closely linked to theater. The artist has staged hundreds of performances in various cities and theaters of Georgia, outside the country.

The history of Georgian painting is closely intertwined with

the history of twentieth-century Georgian theater. Painters, who were previously limited to easel painting and graphics, have been actively collaborating with the theater since the 1920s and 1930s. The same was about Irina Steinberg. She began her creative career in easel painting. Since the 1930s, her artistic activities were connected to theater.

Among the artists working in the scenography in the first half of the XX century, there are only three women - Tamar Abakelia, Elene Akhvlediani and Irina Stenberg. Their work leaves a great trace in the history of Georgian fine arts and theater. Even the number of performances staged by these creators clearly shows their intense work: Elene Akhvlediani has 70, Irina Steinberg has more than 300 performances.

The interest in Irina Stenberg's work is connected to the last decades. Monograph, album was released. Her works are presented in numerous catalogs dedicated to Georgian scenography. These works pay great attention to various aspects of the artist's work, although the main emphasis is made on theater painting. This is natural, since Irina Steinberg's work is mainly related to scenography. Among the hundreds of performances in dozens of theaters, we should especially mention the performances designed by Irina Stenberg at the Rustaveli State Theater Institute. In recent editions, only a few of them have been featured (in some cases with incorrect wording). The sketches themselves haven't been published.

Irina Steinberg's work has been associated with the Theater Institute since the 1950s. During this period, here performances were performed by F. Lapiashvili, B. Loktin, G. Tseradze.

According to the repertoire of performances staged at the Institute, which are preserved in the University Museum, Ir. Steinberg has staged 15 plays at the Theater Institute - from 1951 to 1968. These are: "Lutonin Family" and "Plato Crachet" - 1951; "Makar Dubrava" - 1953-1954 academic year (directed by Ak. Khorava). In 1955-1957 Ir. Steinberg worked on performances of the Faculty of Directing. This period

includes: “Right Place”, “Missing Card”, “Alkaji”, “Mute Wife”, “Oinbazi”, “Tomorrow”, “Sisyphus and Death”. In 1961 she painted: “Mistakes of night” and “Despair of hope”; 1968 - “Marriage Day” and “Vision”. The latter are course and diploma performances of Abkhazian and Avar groups of the acting faculty.

The University Museum has preserved sketches which were made by Ir. Stenberg for the T. and I. Piriev plays “Lutonin Famili” and the A. Korneichuk play “Plato Crachet. The director of both plays was A. Khorava. The sketches are accompanied by autographs of Irina Steinberg and Akaki Khorava. For the play “Lutonin Family”, the artist, in addition to the scenery sketches, created 14 sketches depicting the characters and costumes of the acting characters. The subject of our research is the performances staged by Irina Steinberg at the Theater Institute.

Irina Steinberg’s works are preserved in Georgian museums, private collections in our country and abroad. From now on, the Museum of the Shota Rustaveli Theater and Film State University of Georgia joins them, as well.

Rusudan Dolidze,

Shota Rustaveli Theater and Film Georgia State

University,

doctoral student

Head of: Assoc. Prof.: Eka Kiknadze

MODERNIST ARTISTIC TENDENCIES IN THE WORK OF EMMA LALAEVA-EDIBERIDZE

In this conference paper we will touch upon the modernist visual tendencies aroused on Georgian soil at the beginning of the 20th century. The reasons and circumstances of their development that led to the emergence of Georgian modernism.

After a short excursion, we will review the work of artist Emma Lalaeva-Ediberidze on the example of her 4 futuristic works. The paper discusses as much as possible (depending on the format) the main stylistic features that echo and stand close to the artist's work. We tried to find a new interpretation of the fine details given in the compositions and the artistic method to which the artist applies than it has been voiced in previous studies.

We believe that the issues discussed in the paper - historical and cultural background, as well as the life experience of the artist, which influenced the artist's work, will be of interest to researchers in a particular field as well as art lovers. The questions and topics discussed in conference paper, will create foundation for more profound research in the future.

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THE ORIGIN AND AUTHOR OF SULKHAN-SABA ORBELIANI'S PORTRAIT, SPREAD IN THE XX CENTURY

Sulkhan-Saba Orbeliani (1658-1725) as a political, social and cultural figure, is the portrayer of the real situation of Georgia in XVII-XVIII centuries. His work is invaluable in that historically most difficult period, when Georgian nation faced to be or not to be times. Exactly then, authored by Sulkhan-Saba, the most important literary works are being written in Georgian, which represent the international cultural treasure today.

The manuscripts, written directly by Sulkhan-Saba, as well as words of praise of his contemporary and next generation

figures can be found in the museum of antiquities. Each of them was the representative of upper strata of society.

Creating a portrait of a public figure like Sulkhan-Saba Orbeliani, became necessary during his lifetime to celebrate his authorial work. In the richly illustrated manuscript of “Kilila and Damana” translated into Georgian by the order of Vakhtang VI, we find Sulkhan-Saba on the dedication-presentation theme image before Vakhtang VI. The manuscript dates back in the second part of the XVII century and ends in Saba’s lifetime. The prominent calligrapher and miniaturist of the XVIII century - Archpriest Alexi Meskhishvili did not miss Sulkhan-Saba’s work and in 1730, he copied the “Dictionary” compiled by Saba, attaching the portrait of the author to immortalize his memory.

These two images were executed directly by Sulkhan-Saba’s associates and images reflecting personal characteristics of Saba, is beyond any doubt.

In 1814, on the endpaper of “A book of Wisdom and Lies” copied by Bagrat Orbeliani, there is Sulkhan’s image in “Juvenile time” („*ჟამსა სიჭაბუკისასა*“), which already represents the interpretation of miniaturist’s.

From the late middle centuries, only these three miniatures, created by the artistic hand extremely different from each other, became the source of inspiration for the honoured artist of the XX century - Severian Maisashvili and he finalizes Saba’s portrait for the already printed book, which is used as a sample by artists of the XX century and represents the first source of Saba’s iconographic characteristics, widely used today.

Severian Maisashvili’s multifaceted artistic work includes illustrations of original Georgian literature, as well as portrait images of prominent public figures: portraits of kings and writers. Among his works, Sulkhan-Saba Orbeliani’s portrait, which he performed in 1931 based on the portraits in Georgian manuscripts, attracts attention.

Ekaterina Kenigsberg
Belarusian State Academy of Arts

CONTEMPORARY ART RESEARCH PROJECTS OF CURATOR ALENA RUSAKEVICH

The article deals with the research projects of Alena Rusakevich, a young curator, a graduate of the Belarusian State Academy of Arts, an art historian of the Museum of the Belarusian State Academy of Arts. It should be noted that in the late 20th and early 21st centuries curatorial research became the leading strategy of curatorial activity in Belarus. Thus, the choice of the subject of the article is logically justified.

The contexts of the present time are based on extensive research by means of contemporary art. The project as the author's statement remains a relevant and important theme in artistic and curatorial practices. The article reveals the peculiarities of curator Alena Rusakevich's project and artistic activities of on the example of two totally different projects. The curator did the research by means of contemporary art, which resulted in the formation of creative, philosophical, exhibition, communicative and conceptual relationships.

Alena Rusakevich's curatorial project "The Book of O." (2016-2017) can be considered a movement of the wheel of meanings spun together by curators and artists who create joint works of art, pose ever more questions and formulate collective answers to them. Alena Rusakevich's exhibition project "Elements of Thought" (2018) presented an original curatorial statement based on a collective visual diary compiled from the personal experiences of artists.

The Belarusian State Academy of Arts actively supports its curators and artists in the process of building their unique strategies, carefully invests in intellectual, academic and artistic development of its students, giving them the opportunity to experience contemporary art in practice and contributing to

their promotion in contemporary society. The projects created by both experienced and young curators, lecturers and students of the Academy in the second decade of the 21st century showed a wide range of research topics and creative approaches. They also demonstrated the uniqueness of curatorial ideas, the ability to perceive novelty without denying the achievements of the past, and the knowledge of how to respond to the challenges of the time.

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FEMALE IMAGERY IN EARLY MEDIEVAL GEORGIAN PICTORIAL SYSTEM: KATAULA STONE CROSS

The paper focuses on female imagery represented on the 7th century stone cross from Kataula, one of the Early Christian Georgian cult monument. Depiction of women is rather rare in Georgian art of this period. Therefore, Kataula Cross with female images has a special significance for our discussion.

One side of the stone cross pillar depicts Veneration of the Cross and pairs of the Apostles, while two other sides represent five male and five female relief figures. They are accompanied by inscriptions. One of them reads: “Holy cross, have mercy on Mary, your servant”. Other fragmentary inscriptions are barely readable. Male and female figures depicted in same poses and scale are treated in a similar way.

The carved high stone crosses erected in the open air are both religious and “public” monument and depiction of the female “collective portraiture” may be perceived as a display of their social status. The “portraits” of women depicted on the Kataula stone cross also provide important evidences for the history of the Georgian historical costume.

The images of the commissioners of the stone cross represented along with the religious compositions will be analyzed within the general context of socio-cultural developments of the epoch.

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MODERN PERSPECTIVE: WOMAN CREATOR (or “Penelope, do not undo the work, weave!”)

1. Psychoanalysis attributes “penis envy” to women and thus associates femininity with passiveness, lack of creativity, submission, and masochism. Because of this patriarchal approach, the process of forming a feminist identity remained a problem for psychoanalysis. As Sigmund Freud wrote, the feminine origin is inexplicable to him and even unknowable.
2. The views of Freud and his followers on psychoanalysis became the subject of feminist attacks in the 1960s and 1970s. According to Karen Horney, who is considered the founder of “feminist psychology“, a woman’s envy of the opposite sex is related not to the fields of anatomy and physiology, but to the social roles of men, which involve activities related to power, achieving goals and creativity (!). At the same time, according to Horney, men resort to active social roles in order to compensate for their inability to give birth or experience motherhood.
3. The further development of psychoanalytic feminism was influenced by the establishment of the concept of gender and the idea of gender equality. At the same time, modern science has pointed out the gender factor among the three main factors influencing human social activity and self-

conception. Recognizing the importance of gender equality and the gender factor in general, provided a new meaning to the issue of the woman creator, or the relationship between women and artistic creativity.

4. Contemporary Western emancipation and the softening of gender stereotypes have eroded the importance of representation of “female topics” in art, and turned the female creators in the direction of general human topics. The modern understanding of the relationship between woman and creativity is clearly illustrated by the interpretation of specific archaeological artifacts, in particular, handprints found next to rock paintings in Stone Age caves, many of which, according to researchers, belong to women. And because these handprints are found next to the ancient rock paintings, scientists have concluded that most of them were created by creative women. That is why scholars have recognized women as authors of primeval art.

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**ON THE PAINTING OF SEVERAL CHURCHES AT
THE BEGINNING OF THE XXI CENTURY
(On the example of Madona Lanchava and Tamar
Gochiashvili’s painting)**

In the modern era artists do not only tend to expose novel ideas but actually they are turning back to the past and portraying old, forgotten cultural heritage. Female artists keep up with male artists and are meant to be equal with male ones. Historically it is known that women scribes, calligraphers and copyists worked in ancient Georgia. Christopher Castel has

evident information about Rodia Mikeladze, a Georgian female artist who was actively working in the 17th century. In addition to this we have a reference to the writing of the hymns by Queen Tamar. As a result, I have set a goal to do research into the works and contribution of women these days. In the process the catalogue of ‘‘ Contemporary Georgian Ecclesiastical Art’’ edited by Nana Burchuladze, which contains the information of the artists of this time, contributed me substantially. Amongst them I singled out two female artists: Madona Lanchava and Tamar Gochiashvili. The work and contribution of both of them is such diverse and multifaceted that it is impossible everything to be accounted here, I was given the opportunity to see the churches and the icons painted by them. I am representing a general introduction and in the present paper definitely a more detailed information is given with the presentation as well.

The factor both artists have in common is that they do not only work in the monumental painting, In addition they create patterns of icon painting and have gained high education in painting techniques.

Madona Lanchava painted four scenes from the feasts in western arm of St. Nino’s Church in Saburtalo and a little later between 2004-07 she also painted St. Kvirike and St. Ivliita’s church wholly in Tbilisi. Tamar Gochiasvili painted several churches as well from them I had the opportunity to see the main church in the Varketili Virgin Convent.

Both of the artists are well versed in painting traditions of monumental painting, mainly make use of tempera, as Ms. Madona told us in a private conversation, oil paints are not suited to the walls. In the paper, I will try to present the ecclesiastical painting by both artists created with hard work and great excitement.

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ESCHATOLOGICAL MOTIVES IN GEORGIAN AND ARMENIAN ARCHITECTURAL SCULPTURE

The interest towards the eschatological topic has been diversely expressed in facade sculptures of iconic buildings in Eastern European countries. Biblical, apocryphal, exegetical, ect. essays have influenced the development of eschatological thinking of Middle Ages. It has found its way in the creation of different art compositions of relief sculptures related to the Last Judgement. This diversity is clearly seen Georgian and Armenian medieval architectural sculptures.

We can see the same influence in the development of „The Judgement Day“ plot. In medieval Georgian wall painting, it is spread into monumental cycles. The same theme but in a shorter, laconic edition is conveyed in the facade sculpture, with separate images of symbolic-semantic significance and the composition of Theophany.

As long as the tradition of decorating temples with monumental paintings and facade sculptures was less used in Armenian medieval temples, „The Judgement Day“ in its broader edition is found in miniatures of manuscripts (the Sebastia Gospel illustration by Toros Roslin 1262; Gospel painting and miniatures of 14th century illustrated by Avag). Nevertheless, there are some interesting examples of eschatological content in Armenian architectural relief. For instance, The triumph of Christ of a Theophanic nature, which is similar to the composition of Christ-Judge of Nikortsminda and Svetitskhoveli. Besides the similarity, in other examples the Armenian architectural sculpture illustrates a gospel parable within eschatological context and is completely different from Georgian ones.

The similarities and differences between the relief composition of Svetitskhoveli, Nikortsminda, Joisubani, Skhieri and Hovanavank, Horomos, Noravank, ect. Indicate the existence of various artistic traditions of the two neighboring Christian countries and create a diversity of compositions with eschatological content in the region.

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CHARACTERIZATION OF THE INITIAL STAGE OF TAMAR ABAKELIA'S WORK ACCORDING TO THE SCULPTOR'S DIARY RECORDS

In Georgia, especially at the beginning of the twentieth century, the existence of female artists was not frequent, however, of course, they existed and over time their number increased. After the opening of the Academy of Arts, the number of women in the arts increased, and in the very first stream of 1922, the well-known artist Tamar Abakelia passed exams without a preparation period. She was a gifted artist who dreamed to become a painter since she was a teenager, she even wrote in her diary with regret that her parents did not took her on painting classes, but her heart and soul was there. Nevertheless, she still managed to pass the exams, her drawings were accepted by the examination commission and she was enrolled in Iakob Nikoladze's class at the Faculty of Sculpture. Vakhtang Kotetishvili, Giorgi Sesiashvili, Nino Tsereteli, Valentin Topuridze and others studied with her in the first course.

Tamar Abakelia's works faced worse fate, many of them are lost and destroyed. She, in addition to the agitated sculptures characteristic of socialist realism, performed sculptures with

images of naked figures, which proves that the artist had a time for her free creation and hid similar works, not showing them to the public (due to political situation). It is unfortunate that these figures cannot be seen and evaluated today, for the simple reason, that they have not survived and information about their existence is only confirmed by monographs written about her and the memoirs of her family members.

Tamar Abakelia has gone through an interesting path of artistic searching and creative development: she has encountered many obstacles on the creative path, many times she has been in uncertain situations, she faced financial problems, due to which she could not continue her studies. We will discuss these issues in a conference report, which will be accompanied by interesting excerpts from her diary which even today is little-known for the society, also in the article will be sculptor's personal file which is preserved in the National Archives.

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FEMALE IMAGES IN THE MODERNIST PAINTING SEXUAL, SINFUL AND SHAMELESS

Women's emancipation was one of the key trend of the 19th century, and it was reflected in the emergence of the new female images in arts: for example, images of the intelligent, educated women engaged in reading or professional career were created in painting of Renoir, Corot, Monet, Bashkirtseva. Such images reflected the new cultural phenomenon of the educated, professional women which were formed in the 19th century.

Traditionally the female images were connected with the

concept of femininity in the mentality of epoch: the sinless Madonna and sinful Mary Magdalene were most spreading concepts in the painting of the Middle Age; the Rococo artists used to make images of the joyful courtesans and the Romantic era was focused at the caring mother.

Representatives of the realism of the 19th century turned to depiction of women of the lower classes, peasants, seamstresses, laundresses, who worked hard in fields or in factories. I think that the artists of the 19th century tried to reflect widening the female social opportunities and professional roles in the painting. Such a reflection was concerned at the social images of women and did not discover the essence of the femininity, the “eternal mystery of femininity”, female sexuality, and female psychological power.

In my presentation I want to tell how the Modern era turned to the studies of female sexuality in painting, based on the philosophical ideas of the late 19th and early 20th centuries. Femininity, as an intangible quality, could not be reflected in realistic canons and required new artistic forms. Modernist art moved from depicting the social roles of a woman (which was typical for painting of the 19th century) to searches for the essence of female sexuality in biblical and Antique archetypes of Salome, Medea, and Eve. In my presentation, I plan to consider what new meanings of femininity were constructed in the Modernist European painting.

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QUESTIONING THE ROLE OF WOMEN IN ARCHITECTURE

Talking about women in medieval architecture is talking about patronage – not the making of architecture. Women ordered, women devised, but they did not build themselves. Such is the legend in a book with collected essays, edited by Therese Martin (*Reassessing the Roles of Women As ‘makers’ of Medieval Art and Architecture*). However, there is documentary evidence for one female architect in the 14th century; she took over the office of her father.

John Miller claimed, that Lady Elisabeth Wilbraham was the first known women architect. Born in 1632, she travelled on grand tour from England to the continent focussing on architecture and meeting architects. She owned Palladio’s *Quattro Libri* and annotations are from herself. These annotations brought Miller to claim 400 buildings to be built by her, although neither drawings nor letters document her role at all.

It is not well known that it was Sophie Gray who built 40 churches in South Africa from 1848 onwards. Or Elisabeth Scott who designed the Shakespeare Memorial Theatre in Stratford-upon-Avon. It is the first important public building in Britain, which was designed by a women architect. The architectural competition in 1927 and her prize winning design is crucial for her success. The critic Sir Edward Elgar called it “awful female” design.

The paper will focus on the role of women in architecture and architectural writing. Until today, most women architects are either not mentioned or forgotten. Students can hardly collect any name of a female architect except Zaha Hadid. As

they were working in or taking over offices of family members or designing together with their husbands, women were hardly mentioned in a male dominated, non binary history of architecture and engineering. In her essay about sexism and the star system in architecture, written in 1975 and published in 1989, the architect and architectural theorist Denise Scott Brown described her fatal role as an architect and wife of the influential architect Robert Venturi and criticised the male network of architecture, competition, prize giving and the gendering of architectural history. Why is the role of women in architecture still unknown or hidden by purpose? Why was the architectural competition not helpful for women architects, although their names were separated from their designs? Was there a female way of designing architecture which is not prize worthy or suitable for competition? Can language or spaces be gender driven or gender neutral?

Natia Tsulukidze,

Shota Rustaveli Theater and Film Georgia State University

GRAND SOLITUDE, AS A PRIVILEGE
Women in Art History: Claiming Their Place Through
Personal Strength and Courage

According to Freud, “humanity endured three great outrages upon its naive self-love”:

- The Heliocentric theory of Copernicus, establishing that the Earth was not the center of the universe.
- Darwin’s Theory of Evolution
- Freud’s psychoanalysis and the theory of influence of the unconscious on human mind.¹

¹ Freud S.; *General Introduction to Psychoanalysis*. p.250
[A General Introduction to Psychoanalysis, by Sigmund Freud - PDFBooksWorld \(wordpress.com\)](#)

However, looking more closely, the list is clearly limited. History, science and philosophy shattered fragile human ego too many times. At the end of the 19th century, a new player – art, joins this list of merciless ego assassins. Always considered as a source of aesthetic pleasure, art steps out of its perceived purpose of delighting humans and revels in ‘serial shocks’ served to human conscience and taste.

The shock of the 20th century was a woman. Much like art, she put an end to her established role of an aesthetically delightful object, a role of man’s faithful friend and obtained complete autonomy. In the pre-Modernism era, we see only few female names in a long and extensive history of art. Modernism is not embracing and accepting woman fully either: Man Ray tries to downplay Lee Miller’s contributions; Walter Gropius is convinced that unlike men, women lack the mental capacity to work in three dimension and encourages female students to pursue weaving; to ensure and emphasize Jackson Pollock’s superiority, Clement Greenberg refers to Janet Sobel as a ‘housewife’; art critics calmly place Lee Krasner in the shadow of her talented husband, and matter-of-factly declare that Gerda Taro might be an author of Robert Capa’s several masterpieces; Agnes Martin’s psychological problems are used to diminish her role and talent...

In the fight against women men were not all alone. Women were against women as well. Their calm adaptability, blind obedience to duty and authority of a man, their hope for men’s benevolence, lack of mutual solidarity has been a moral failure against their own personality.

However, starting from the second half of the 20th century roles are changing - woman becomes a force. Abandoned by male art critics, female artists appreciate and accept their solitude. Standing firmly on a strong and solid ideological foundation, they do not even need any of these male authorities any more - they are forging their own path independently, without any outside help. Women appear on the art scene

actively and manifestly. But this place on a big stage has not been offered to them, they earned it through fight and struggle. Female artists begin fighting from the streets as *Guerilla Girls*, posing bold and straightforward questions such as: “Do women have to be naked to get into the Met Museum?”

Ultimately, doors to all major museums, galleries and art events have been held widely open for female artists. Woman, missing from the history of art throughout the centuries, finally claims her place and a hard-earned role of the main hero.

There is a common solitude, a physical loneliness experienced due to absence of humans around you, and then there is a grand solitude, which has nothing to do with the number of humans around. It is the state of being when you can find the strength to independently stand up, lead the way and leave your footprint for others to follow. Such solitude is a privilege, achieved through personal strength and courage.

Nina Chichinadze,
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FEMALE ICON PATRONAGE IN MEDIEVAL GEORGIA

Commissioning and donation of the works of church art was one of the traditional forms of manifestation of piety throughout the centuries. Patrons of church arts, in majority of cases, were representatives of social elites: rulers and their families, aristocrats and high-rank clergy, since they possessed material wealth and power. Donation of devotional images by women is documented in the supplicatory inscriptions of the icons as well as in various types of text (i.e. epigrams, monastic *synodicons* etc.). My paper offers some insights into female icon patronage in medieval Georgia. This phenomenon hitherto has not been explored; however, the female artistic patronage sheds more lights on various aspects of medieval society and its cultural

traditions. Donated icons, like other artifacts, were perceived as gifts offered to God in order to receive redemption of sins and consequent salvation.

Preserved medieval Georgian icons together with written sources demonstrate that among the commissioners of icons and/or their precious embellishments prevailed members of families of ruling dynasty and local governors (*eristavs* – Gr. *archons*). I will discuss the motives and circumstances of commissioning and donation of icons to various religious foundations by women in medieval Georgia. Supplicatory inscriptions of the icons and the iconography of devotional images reveal the main reasons of the acts of patronage.

The analyses of the extant material demonstrates that icon patronage, both commissioning of icons or embellishment of the venerated images must be considered within vast social and political-ideological context. Female patronage of icons reveals the role of women in the artistic production in medieval times and elucidates their social and cultural identity.

COREOLOGY

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THE CONSEQUENCES OF THE EMANCIPATION OF WOMEN IN THE ART OF DANCE AND THE BREAKING OF THE BOUNDARIES OF DANCE

Even before the Great Enlightenment period Choreographer, founder of the narrative ballet, Jean-Georges Noverre (1727-1810), reformed ballet, two leading dancers of the same era, Marie Camargo (1710-1770) and Marie Salle (1707 -1756) with their brave attempt lay the foundation for ballet reform. This era is way before from the time when the problem of female emancipation manifests itself, but their actions, precisely the self-confident decision of the emancipated woman, led to the formation of the fundamental aesthetics of ballet performance.

At the turn of the 19th and 20th centuries, in parallel with the old classical academic ballet emerges an expression form of the new choreographic movement known as „Modern dance”. A Huge contribution in this process belongs to the founder of “Free Dance” - Isadora Duncan.

After Isadora Duncan, a number of women choreographers appear, including the works of Martha Graham and Mary Wigman, who say a new word in the process of moving to the new level of dance the manner of expression. The twentieth century created the names of Alicia Alonso, Trisha Brown, Pina Bausch, Sasha Waltz, Joseph Baker and others. In the past centuries choreographers were always men, female choreographers appeared from the beginning of the twentieth century.

The dancing space was occupied by social performance, which spread to America and Europe before the outbreak of World War I. Dance compositions performed in nightclubs contained free articulation with dynamic movements of the

body and legs, containing various kinds of battement. Here, the woman was given complete freedom to participate in the process of creating various dances based on American rhythms and jazz melodies - Bunny Hug, Turkey Trot, Grizzly Bear, Black Bottom.

The problem of female emancipation in Georgia is evident in choreography, both classical and folk. In the early 1920s and 1930s, a number of performers appeared, whose participation enriched and diversified the performing art of choreography.

The contribution of Nino Ramishvili in the development of Georgian folk and professional choreographic art is invaluable. The choreographer and permanent director of the State National Academic Dance Ensemble, known as the Georgian National Ballet, is the mastermind behind a huge creation called Sukhishvili.

Thus, in conclusion, choreographic performing art cannot be imagined without the creativity of female dancers, choreographers or teachers, without the hard work and dedication that they have given over the centuries to the treasures of world culture.

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HEALTH PROBLEMS OF PROFESSIONAL BALLET DANCERS

Ballet is a professional activity that places risky physical and psycho-emotional demands on the human body. The goal of this study was to evaluate health-related problems among ballet dancers. Within the qualitative study, in-depth interviews were conducted with ballet dancers at the State Ballet of Georgia. Participants' mean age were 23.4 ± 3.5 years, the average BMI - 21.2 ± 2.2 . Dancers had spent 20.2 ± 7.4 years studying dancing professionally. On average, they spent 8.5 ± 5.8 hours in class and 16.2 ± 11.6 hours in rehearsal. Most injuries were related to ankle/feet (16%), knee (60%) and neck (13%). The most risk factors for incurring pain and injury included overuse (19%), previous injury (11%), and fatigue (11%). Of the injured dancers, 80% chose to seek medical attention. Mostly they visit traumatologists (40%) and physiotherapists (30%). The biopsychosocial condition of ballet artists is affected by physical workload, high risk of injuries, as well as constant stress. The result suggests high prevalence and recurrence of dance injuries. Ankle/feet, knee and neck are especially risky topological areas for injuries as particularly big pressure is placed on the feet and ankle joints. The majority of respondents seek advice from medical specialists rather than family physicians. It is necessary

to prevent injuries and stress through raising awareness. A team of professionals (family physician, orthopedist, psychologist, nutritionist, endocrinologist, physical therapist, nurse) is needed to prevent injuries. Family doctors should pay more attention to promoting a healthy lifestyle during the consultation with ballet dancers.

Key words: ballet dancers, health of dancers, health risks, stress, injuries

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ÇORUH'UN İKİ YAKASI: ARTVIN VE BATUM DANSLARININ KARŞILAŞTIRMALI İNCELEMESİ

Osmanlı-Rus harbinden sonra Acara bölgesindeki siyasi sınır Artvin ve Batum'un ortasından çizilse de kültürel sınırlar daha farklıdır. Özellikle dans kültürü bakımından Batum Gandagan ve Khorumi dansları ile bilinirken Artvin üç farklı dans kültürünün kesişme noktasında yer alır. Yazılı kaynaklara bakılacak olursa hem Artvin hem de Batum ait oldukları ülkelerin önemli dans merkezleri. Bu kültürel zenginliğin bir unsuru da çok etnisiteli bir bölge olması ve elbette Batum'un önemli bir ticaret merkezi olmasıdır. 2019 yılında Batum'da yapmış olduğumuz alan araştırması ve Borçka'daki yaşanmış tecrübeler bölgenin ortak kültürü ile ilgili önemli ip uçları vermektedir. Artvin ve Batum dansları ile ilgili elde ettiğimiz veriler karşılaştırmalı bir yöntemle incelenecektir.

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Choreographer and Choreologist

ON THE ISSUE OF THE HISTORICAL AND GENDER TRANSFORMATION OF THE DANCE SAMAYA

The dance Samaya is one of the crown jewels of Georgian choreographic art. In modern times, this dance has become a symbol of female beauty and charm. It is characterized by a lyrical melodic accompaniment that defines the graceful plasticity of a dancing woman. This unique sample, created by “Sukhishvili”, reiterates the fresco image of Queen Tamar, which further enhances the perception of the modest and at the same time proud nature of a woman.

This stylistic form of the dance Samaya was formed at the beginning of the 20th century and has been decorating the dance stage for the last hundred years. However, the history of this dance covers a much longer period and offers completely varied forms.

It is essential to establish the etymology of the term “Samaya”, where several independent semantic layers of this word intersect:

- Demigod Samaya, whose visual image, according to Dimitri Janelidze, is preserved in the graphic image of the Ozni bowl (3rd millennium BC).
- In general, the word for dance is Sama/Samaya, which, according to the dictionary by Sulkhan-Saba Orbeliani, is defined as dancing.
- The name of a particular dance - the name of such dance samples as Sama and Samaya of the ceremony to celebrate the child’s birth (Teimuraz II “The Mirror of Sayings”), Samaya from Pshavi (expedition materials of Shalva

Aslanishvili and Avtandil Tataradze), fresco Samaya (fragment from the fresco of the Svetitskhoveli Cathedral - dance of three women).

It is worth noting the gender diversity of the Samaya dancers. In different historical and geographical contexts, it was performed separately by women and men, as well as women and men together. This dance performed by men and women, belongs to the group of authentic folk samples, while Samaya performed by women, the so-called fresco Samaya, is an example of the scenic arts.

Special attention should be paid to the research of the first stage of the scenic interpretation of the dance Samaya, which will bring greater clarity to the unknown details of performing this dance in opera and dramatic performances (“Abesalom and Eteri” by Z. Paliashvili, 1919, “Lamara by A. Akhmeteli”, 1926, etc.).

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THE PRACTICE OF INCLUSIVE DANCE DEVELOPMENT IN THE UK

The UK’s inclusive cultural policymakers are the British Council, the Arts Council England and the Scottish Arts Council. These organizations are committed to promoting inclusive dance, both locally and abroad. The British Council, with the involvement of various organizations, has implemented a number of large-scale projects in recent years, which have significantly increased awareness of inclusive dance in the arts field and promoted the involvement of people with disabilities.

The firm and clear cultural policy of the UK supports and funds the development of inclusive dance in the long run. This circumstance allows the Candoco dance company and the Stopgap dance company to present themselves nationally and globally. They travel as ambassadors of their own country's inclusive dance and try to share their experiences all over the world. In addition, the Candoco dance company and the Stopgap dance company create specific training programs for the educational and arts sectors and constantly strive to become leaders in shaping inclusive arts policy. It is also noteworthy that inclusive dance has been actively promoted in the UK since 2008, and these companies, with their performances, have had a significant impact on the democratic shaping of world art policy.

Considering the context of the education sector exists a notable example of Coventry's leading university, which welcomes inclusive art and allows for change. Most importantly, this university conducts scientific research in the field of inclusive dance. Their doors are open to students of both typical development and special needs. Coventry University education programs and curricula are constantly changing and adapting to the needs of students.

In modern Britain, it is believed that there is still much to be done in terms of involving people with disabilities in dance, but the importance of state support and consistent cultural policies is evident. Most theorists and practitioners claim that theoretical studies on inclusive dance will make a significant contribution to the development of this field. Despite the achievements in the UK, there is still not much available dance space for people with disabilities, and this remains a major challenge. We think inclusive dance companies and continuing education programs will completely change dance teaching policies over time, both locally and internationally.

MUSIC STUDIES

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FORESHORTENINGS OF THE RESEARCH OF GEORGIAN MUSIC IN DODO GOGUA'S SCIENTIFIC WORKS

The aim of the article is to show forth interesting foreshortenings of scientific handwriting, process of thinking and scientific works of one of the prominent representatives of the Georgian musicology, Dodo Gogua. The area of the set of themes of her articles equipped with the uniform methodology of research is wide, both in terms of the musical genres as well as in terms of the conceptual problematics. The major sphere of Dodo Gogua's scientific activities is represented by the problem of personality in Georgian chamber-instrumental ensemble music of 60-80s against the background of changes occurring in the depths of the Soviet political regime. The influence of the European features found in the national Georgian genetics as an immanent characterizer of the Georgian cognition on the processes of genesis and development of the national instrumental music has been attested scientifically. This influence enables the synthesis of tendencies of the folk music with the European classical-romantic music. The scientist perceives the principle of programmaticness, too, revealed in the Georgian music as a phenomenon taking its genetic origin from the European musical romanticism as well as from the Georgian opera traditions themselves. In Dodo Gogua's works there is represented the history of the Georgian music as a chain of regular processes standing out with the quality of blending the European tendencies with the national worldview. There is substantiated the role of the national literature in the formation of a programmed instrumental music in the form

of support in terms of idea and species. There are expressed important provisions on the variable and dynamic relationships of national and international phenomena in general. The processes are discussed in the general culturological plane, too. Dodo Gogua's solid and multi-sided works, which have been implemented with the use of the scientific apparatus of a high probe, in their turn, condition a high scientific level of the Georgian musicology with the capacity of national Georgian and European vision and represent chrestomathy samples of the national musical scientific thought.

Tamar Chkheidze,
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GEORGIAN WOMEN'S ROLE IN THE HISTORY OF ECCLESIASTICAL CHANTING

Chanting is a necessary attribute of Christian divine Service. Women's involvement in hymnographic or liturgical process is in direct connection with women's religious-legal condition defined by church. Together with time, the attitude of official church is changeable regarding women's participation in divine service. In different Christian traditions, women's place and role in the transmitting of chanting tradition, its protection or development are different. Georgian women's (secular persons or clerics) role and importance in the history of hymnography, rescue of chanting tradition, its restoration and spreading will be discussed and evaluated in the frames of history and modern time and in the context of different local church traditions.

The history of Georgian chanting is the reflection of the church conditions and its life. Georgian chanting overcame many difficulties and obstacles on its way of development during many centuries. Women's role on this road is very

important. Among them, Queen Mariam's contribution (King Rostom's wife) is very distinguishable. She was compared to Queen Tamar, because of her contributions. The nun Makrine's (King Teimuraz II's sister) contribution is also very distinguishable, whose literary works are of high artistic value and equals to the creative works by famous hymnographers. Persians' hegemony left its trace in the history of chanting. The revival-restoration period of chanting initiated by King Erekle II in XVIII century, turned out to be very short. Together with abolishment of Georgian church autocephaly, the fight against traditional chanting was purposeful.

It is interesting, that in women's chanting, exarch policy saw less danger and in difference from men's chanting, it put less restrictions to it. The importance of nunneries formed in XIX century in rescue of chanting tradition is distinguishable (especially, of Bodbe and Samtavro nunneries). After overthrowing of communistic regime, active restoration process of Georgian chanting began and is continued intensely. Women's role in this process, like it was characteristic historically, still retains a great importance.

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OLGA BAKHUTASHVILI-SHULGINA: THE ROLE OF A SINGER IN THE HISTORY OF GEORGIAN VOCAL ARTS

If Georgian arts has its own place on the map of the world culture, Georgian vocal arts is a major contributor to this.

Georgian vocal arts would not succeed with the help of its rich natural resources only. Vocal needed personalities, who would find ways to embrace and develop these resources.

One of the first of Georgian professional female singers, Olga Bakhutashvili-Shulgina has played a major role in creating the Georgian vocal school.

Olga Bakhutashvili-Shulgina was the performer of main female parts in the first Georgia operas. (She sang the parts of Gulchina from Dimitri Arakishvili's opera "A Legend on Shota Rustaveli" and on the premieres of Zakaria Paliashvili's "Abesalom and Eteri".)

The work presents the way of the singer before creating the artistic characters for the first Georgian operas: this was the education in the Tbilisi Musical School initially in Ryadnov's, and subsequently in Ronz's class, career in the group of an entrepreneur Alexi Tsereteli in Moscow, studying at the "Courses of Fine Vocal Arts" in St. Petersburg under the supervision of I. Pryanishnikov, travelling to Europe for professional completion, studying in Paris under Tequi and in Milan under Vidal and Broggi.

The work explores Olga Bakhutashvili-Shulgina as one of the founders of the Georgian vocal school and one of the first Georgian scholars in the field of vocal.

The address also presents the representatives of Olga Bakhutashvili-Shulgina's class, the chain that connects one of the first Georgian female singers with the present day.

MEDIA STUDIES

Nana Akobidze,
PhD candidate
Adviser: Giorgi Chartolani

MEDIA AND WOMEN AGAINST “A WOMAN”

About the title: as in the world so in Georgia the results of fight of civil societies are apparent: the purpose of the latter to liberate the women from the definition of “a weak gender” and achieve that a person’s identity as of a man, a woman or the third gender would be defined solely in documents. The active involvement of women in this fight is quite logical. Resorting to a metaphor women are struggling against “a woman”, or against those derogative stereotypes that are formed and established throughout the time about the abilities, nature and role of women. Media, as always, is the best platform for the facilitation of this fight, though in some cases, intentionally or unintentionally it stands as a hindering factor.

Immediacy/topicality of the problem: gender-sensibility and sexism are those critical spheres that are still unsurmountable by the media of the civilized countries of the world. Using the time tested research indicators, our scope of observance encompasses the last one-year period (2010) in Georgian media (among them in social media).

The consolidation of the Theme of a woman in media. We focused on the topics that are one of the themes of our scientific work: “Commercialization of Culture in Media”: for example, whether the principles of equality and fairness are observed when covering the news on men and women in Georgian commercial messages (advertisings) etc.

Observation: Tea Tsulukiani, who was appointed as the Minister of Culture of Georgia, is the second woman who became the minister of Culture in the history of Georgia. Our work studies, at what extent was the given fact observed and covered by the Georgian Media and whether it facilitated or

not on the formation of the public opinion towards the woman-minister.

Women groups in social media. One of the numerous, educational and unanimous Facebook group, with 100 000 users, that was blocked by Facebook administration in the peak of its development. We will discuss the probable reasons of “disarmament” of the group.

Exclusive: specially for the work was prepared the interview with Suzan Fowler (is an editor in the Op-Ed section of The New York Times and the author of the forthcoming memoir “Whistleblower.”). in the interview she talks about her personal experience of finding her own standing in life and carrier. Suzan Fowler : “I hold myself to is a standard of my own making, one that is fully under my control. My self-worth doesn’t depend on anyone else. Even if the world were to fall apart today, my sense of who I am and my place in this world wouldn’t be destroyed.”

“Oprah effect”. At the end of the research, based on the data of various rating groups, the work presents the influential women of different times, who fought and still fight for introducing the

Nino Gelovani,
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TV SERIES ARE CREATED BY ARTISTS

Multi-series TV movies and TV series are an organic product of entertainment content Television that conforms to the principles of various TV channels. Programmatic nature for artistic effects engendered the typology of the program, according to meaning and function of perception. Which in turn is even more individualized. Television is a link between generations, it is a means of transmitting collective experience and a “repository”. As for the functions of TV broadcasting,

the talk about TV series is usually in the realm of recreational function.

Professional TV production is a complex creative process involving plethora of people. Initially, the studio is hired to produce the series, in turn, the studio signs a labor contract with the “showrunner” and entrusts him with the creation of the series. In the American television industry, the showrunner is usually a screenwriter, although his duties go beyond writing a screenplay. Showrunner does the following: hires directors, conducts casting, is responsible for most of the creative decisions around the series. In addition, is the lead screenwriter and the team of screenwriters work under him/her. Typically, s/he defines the story and plot lines and gives each screenwriter a separate assignment. American television is generally more sympathetic to the screenwriter than to the director. So, for example, a director invited to shoot a TV series will shoot a few episodes. That’s it and everything comes to an end with this! Then goes to shoot another TV series. In fact, only screenwriters and actors know the series and understand what is going on in it. For him/her it is important to understand what the TV series is about, what is the uniqueness of each character, but all this should be known by the screenwriters and not by the directors. In American television, the director is a much less important figure than in the movies. Such is the revenge of the screenwriter. Understanding the character for the director to set the task is critically important for the actors. Their game is approaching the manner of action that K. Stanislavsky calls “imagination” and not “feeling”.

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Scientific Supervisor: Prof. George Chartolani

**THE ROLE OF THE BRAND MEDIA ECOSYSTEM
IN CREATING A COMPANY’S IMAGE
EXEMPLIFIED BY THE BRAND CHANEL**

- ✓ The role of a strong brand identity in creating unique and effective brand content, as exemplified by a French luxury fashion house Chanel;
- ✓ The iconic figure of Gabriel Coco Chanel as the basis of the Chanel brand identity;
- ✓ Why is Chanel’s content centered around the founder’s iconic figure and rich creative heritage?
- ✓ **Inside CHANEL** microsite as a newsreel of the brand’s DNA, based on the ideas of freedom, creativity, perfectionism and courage;
- ✓ **Inside CHANEL** documentary series as a successful media format, showcasing the brand’s heritage, its organic connection with eternal values such as art, literature, love, talent, courage and freedom;
- ✓ The role of the Chanel brand media ecosystem (a multi-channel communication strategy involving the simultaneous use of different digital channels) in creating the company’s financial capital and image.

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WOMAN ON GEORGIAN TELEVISION

- ✓ Georgian Television was set up in 1957 and the first person to be seen on screen as a TV presenter was two charming young women: Lia Mikadze and Alexandra Machavariani. Those days, in the middle of 20th the management of the television made a decision to present TV by the women, in the families of Georgian viewers. This decision wasn't an accidental for the management. Traditionally, women in Georgia have always played a special role in the life of the nation, as well as in public and political life. The first spreader of the Christian religion was a woman - St. Nino of Cappadocia.
- ✓ How the first TV anchors were selected, how the competition was held, what profession was preferred - these issues are important due the process of researching the history of Georgian television. While analyzing the process we have to realize, that in Soviet Georgia, as well as in other soviet countries, TV-broadcasting had a very clear purpose - it should not be so much a media news outlet as it should be kind of the new cultural institution.
- ✓ The news appeared on the broadcast network only 5 years after the setting of Georgian Television. Before that, women, graduates of the Theater Institute's acting faculty, became the first TV presenters and journalists who every day, live, on the air, were hosting Georgian and Soviet celebrities in a small studio. They were telling Georgian viewers about how Soviet Georgia was being built in various cases. Especially in the field of culture and sports. During those five years they never related to the difficulties and challenges in the

- political, social or daily social life processes of the country.
- ✓ To decorating the existing reality, Soviet television needed beautiful and well-spoken women. Priority was given to the TV presenters' who knew Russian fluently, good diction, ability to memorize the text quickly and charming look. The texts which presenters were broadcasting were usually prepared by behind-the-scenes editors, and the purposes of those presenter ladies were to provide texts as convincingly as possible to the viewer.
 - ✓ However, among the first TV presenters there was a woman who appeared in a completely different role. Apart from the presenter, Julieta Vashakmadze was also the first female TV journalist who was preparing stories, reports, and had live broadcasts from the scene. The most important for that period was that she prepared the live broadcasting texts herself. Under Soviet censorship, she deftly managed to avoid the false pathos of communist ideology and speak to the audience in a common language. She also managed to make some allusions to the not-so-fascinating reality of the Soviet regime.
 - ✓ The tradition that has established the dominant role of women in Georgian television continues to this day. Even today, there are far more women than men in the field of journalism. In addition to tradition, this is due to the Georgian psychology and the mentality of the nation. Modern media in Georgia has lost its cultural function and it has become a media outlet that in recent years has practically become a tool of struggle in the hand of politicians. In this "battle", it is much easier for female journalists to be involved, because they have less risk of physical revenge from those who wouldn't like to hear some news from media. That is one of the reasons why a woman speaks more boldly from the screen on actual political, social, public issues; than a man, who, because of these critical views and reports, may be more vulnerable to impending aggression.

FREE THEMES SECTION

FILM STUDIES

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GEORGIAN CINEMATOGRAPHY SCHOOL

Shota Rustaveli Theatre and Film Georgia State University is higher professional education institution of Georgian theater and cinematography. In 2022 university will celebrate its 100th anniversary. Article “Georgian cinematography school” briefly relates to the establishment of higher professional education institution of Georgian theater and cinematography and its development stages from its beginning to present. In the article is directly emphasized the issue of establishment Georgian cinematography school and processes of its development.

In 1972 at this institute was established specialty of film studies managed by film experts: Olga (Lala) Tabukashvili and Kora Tsereteli, but later there was also established specialty of film direction led by famous film director Tengiz Abuladze. Though, as it is known the idea of opening film faculty was realized by Rezo Chkheidze’ great authority and name.

In the article is clearly provided as to how educational structure and programs had been changing together with the social and political changes taken place in the country. Establishment of Soviet Socialist Republic was ruining together with the system of soviet studies. There began so called transitional period that lasted for 16 years and accordingly it had an impact on educational processes.

Change of educational system also became inevitable in independent Georgia. The most optimal option was joining with the process of Bolonia considering establishment of united European space of higher education and increase of competitiveness based on international principles. In 2005 Georgia joined aforesaid process. In 2011-2012 academic years

the academic program of our university met European standards and successfully obtained accreditation.

The article represents a half-century history of Georgian cinematography school: academic structures and academic programs, professors and teachers and the groups educated by them, successful students, whose films gained great prizes at important international festivals and due to this reason our university became celebrated.

TOURISM

Niko Kvaratskhelia,

Professor of The Saint Andrew Georgian University of
Patriarchate of Georgia

THE SUBJECT OF SAINT NINO IN CULTURAL TOURISM

Subject and relevance of the research: The research deals with the issue of communicating the vast role and activities of Saint Nino Equal to the Apostles and the Enlightener of Georgia in cultural tourism. For this purpose, the following are discussed:

- Accurate information on historical facts and versions, which should be included in the excursion text;
- Information about the places and sights where the saint acted;
- St. Nino and the grapevine cross: The sacredness of the grapevine cross in Georgian Art;
- Hymnographic portrayal of St. Nino, frescoes, icons, reliefs and images of the saint.

The article raises the issue of using them as demonstration objects in excursions.

Literature review: The existing literature on this topic is grouped in three directions: 1. Historical sources and studies which give thorough insight into the conversion of Kartli by St. Nino (“Conversion of Kartli” by Chelish, Shatberd and Sinian; “Life of Kartli”, a text established according to all major manuscripts by S. Kauhchishvili, vol. I, Tbilisi, 1955; Ephraim the Lesser „Tale on the Reason for the Conversion of the Georgians“, published and appended with introduction and glossary by T. Bregadze, Tbilisi, 1959; M. Tamarashvili, “Georgian Church from the Beginning to the Present”, Tbilisi, 1995). 2. The subject of St. Nino in Georgian art: Z. Kiknadze,

Folklore Variations of the Conversion of Kartli, Herald, Language and Literature Series, 1982, №1; R. Siradze, Christian Culture and Georgian Literature, I, 1992; M. Chkhartishvili, Problems of Source Studies of Georgian Hagiography, Tbilisi, 1987; Z. Skhirtladze, The Face of St. Nino in Ancient Georgian Art, *Homeland*, 1990, №2. 3. The problem of selecting demonstration objects in tourism is studied in more depth in the paper "Saints of the Georgian Church" 2006; Also in the methodological textbooks of Niko Kvaratskhelia and Manana Aladashvili).

Analysis and Conclusion: It is well known that the success of a cultural tour largely depends on its informativeness. However, the guide text should simultaneously be easy to understand, conveyed in popular language and free from ambiguous conclusions. Accordingly, the difficulty of the text lies in delivering scientific research and conclusions to different categories of tourists, taking into account the principles differentiated approach. In order to make the object more easily perceptible, scientific literature used in the compilation of the text should not only be simplified, but also adapted to the following narrative manners: 1. Description; 2. Characterization; 3. Explanation; 4. Comment; 5. Reference; 6. Conversation; 7. Cento; 8. Quote or citation; 9. A logical bridge from one topic to another, or a logical transition.

MANAGEMENT

Dilavardisa Davituliani,

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Tutor at the Shota Rustaveli Theatre and Film Georgia
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Lili Kochlamazashvili

Academic Doctor of Economics, Associate professor;
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CULINARY (GASTRONOMIC) TOURISM IN GEORGIA

- Among many directions of tourism, culinary, same as gastronomic tourism, has recently attracted special attention.

In general, the art of cooking is one of the ancient fields of mankind. Nothing describes the culture and character of a nation better than its cuisine;

- Currently, culinary tourism is one of the dynamic directions of tourism and the interests of tourists in this regard are growing day by day.

Also important fact is that culinary tours are not seasonal and can be arranged at any time, or can be conceding with any festival, national holidays or celebrations;

- High quality national cuisine is a determining factor in the popularity and effectiveness of culinary tourism, especially since food and drink are the primary components for any tourist during the trip, exclusively when the tour is about national cuisine;
- Culinary tourism is a relatively new direction in Georgia. It can be developed well and become a leading source of income for the country, as long as Georgia has great potential for this. It is indeed “the Garden of

- Eden”, but its development has many obstructions;
- The main problem of our restaurant cuisine is that it does not develop, and instead of restoring good old traditions and even daring to experiment, is frozen on one place,.
 - A number of activities are necessary for the development of culinary tourism, in particular:
 - Active involvement of the state and government in regulating these processes;
 - Formation of culinary tourism routes, for which, first of all, different types of references, guides, and cartographic data are needed, that should be tailored to the needs of tourists;
 - Culinary education, which is on the low level in our country. The service staff doesn't have an elementary education about Georgian cuisine, due to which we can't provide necessary information to tourist
 - It's very important to promote our country, popularize culinary tourism, providing information about our national cuisine to potential tourists. It's vital to create an environment that will not only attract tourists, but also give them great experience and impressions, which obviously will be great promotion for the successful tourism activities of the country.

Magdalena Katana Mendes,
Opole University

**EMPOWERING WOMEN THROUGH ART IN
TOURISTIC REGIONS. THE CASE OF FOLK ART
IN POLAND AND MADEIRA ISLAND**

It might seem that in the second decade of the 21st century human development had already reached such a level that it was possible to make the position of women and men equal in all areas of life. Unfortunately, the balance has still not been achieved. This inequality remains clear and progress in tackling it is too slow and unsatisfactory.

Women, regardless of their place in the world, for various reasons remain in a worse position, often dependent on men - partners, husbands, fathers, brothers, etc. It is especially visible in regions with strong cultural determinants, often in some sort of isolation. Traditional gender roles deprive women of subjectivity in a particular way. On the other hand, they give them some advantages that can be used in the process of empowerment. It is about the traditions related to the so-called handicrafts - home needlework, lace products, knitting and crochet products, embroidery, weaving, weaving baskets and other wicker products, hand weaving carpets, etc.

Today there is a lot of talk about the participation of women in creative industries, but mainly in the context of modern ones. Meanwhile, traditional folk art is underestimated today as a tool of empowerment. In highly cultural regions, which are usually tourist destinations, women produce and sell handicrafts with tourists in mind. Folk art in the field of handicrafts helps them to become financially independent, and then in many other areas, allowing them to function in communities on equal terms, participate in all spheres of life.

The aim of this presentation is to show specific empowering activities based on specific examples of Poland

(Koniaków, famous all over the world for its lace products) and the Portuguese island of Madeira with its enormity of folk art which is the work of women.

Giorgi Pkhakadze,
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In Art Management

CREATIVE CITY GOVERNANCE STYLE AND CREATING AN IMPLEMENTATION ENVIRONMENT

The article discusses an important mechanism for equalizing the competitiveness of regions and cities in the form of creative industries. Examples include research from various sciences and organizations that provide evidence of approaches characteristic of the post-industrial era. How can a region or city with cultural and creative resources be equated with a region or city rich in natural or industrial resources? How the creative industries are positively driven by the region's economy and socio-cultural environment, how it helps the region achieve a variety of effects that make it attractive for people with creative potential to live.

Also discussed is the need for evidence that is essential for all regional or city managers who want to use cultural resources to accelerate development techniques. Such an analysis is made by the UNESCO Network of Creative Cities, which monitors the development of cities and the region with various indicators. The "Creative Economy" and "Creative Capital" are used to monitor the Creative Capital Index, which presents 9 dimensions, 29 individual indicators and 3 important cultural aspects that provide a clear analysis of the dynamics of development:

1. Cultural Vibrancy measures the cultural “pulse” of a city and region in terms of cultural infrastructure and participation in culture;
2. The creative economy describes the extent to which the cultural and creative sectors contribute to the city’s economy in terms of employment, job creation and innovation;
3. Material and intangible assets that contribute to the development of cities and regions are defined to contribute to the environment.

The article discusses Georgian examples that are attempts to establish this type of economy (Factory (Tbilisi); Kutaisi International Short Film Festival (Kutaisi)).

Irina Tkeshelashvili,

Opole University,

Institute of Political Science and Administration

PhD Candidate

Head Prof. Mikołaj Iwanów

“MELINA MERCOURI’S ROLE IN BUILDING EUROPEAN CAPITALS OF CULTURE.”

The initiative of European Capitals of Culture and the idea of giving this status to cities belongs to the former Minister of Culture of Greece, famous actress, singer, activist and politician - Ms. Melina Mercury. Every year starting 1985, one or more European cities are selected as European Capitals of Culture, what gives the appropriate status and the opportunity to show the world its cultural vitality.

The idea of European Capitals of Culture was born at Athens Airport in January 1985, when strong winds were blowing and flights were delayed . After attendance the meetings of the European Ministers of Culture, Melina Mercury, the that times

Minister of Culture of Greece, and Jack Lang , the Minister of Culture of France, sat in the hall waiting for their planes and came up with the challenging cultural initiative.

Melina Mercury's role in the field of culture and art is exceptional not only for Greece but also the European Union as a whole. As a result of her outstanding and hard work, she was not only nominated for an Oscar, but also won numerous nominations with in the European Union and the United States.

In 1960, she won the Cannes Film Festival Award for Best Actress in a Leading Role in "Never on Sunday." M. Mercury was also nominated for three Golden Globes and two BAFTA Awards in his acting career.

In October 1981, M. Mercury became the first female Minister of Culture and Sports. As a politician, she was a member of the PASOK and the Greek Parliament. She was the longest-serving Minister of Culture in Greece - from 1981-1989 and served in all of PASOK governments until her death in 1994.

In 1999, the European City of Culture program was renamed the European Capital of Culture.

Thanks to her brilliance and charisma, Melina Mercury managed to make culture and art not only an integral part of everyday life for the Greek people but also devoted the front pages of newspapers and an important place in the radio and television space.

Maya Gvinjilia,
Associate Professor of Seu
Malkhaz Gvinjilia,
Head of cultural tourism, professor
Shota Rustaveli Theatre and Film Georgia State University

THE PROBLEM OF MANAGING THE FLOW OF VISITORS IN THE CENTERS OF CULTURAL TOURISM

The issues of management and regulation of tourist flows are a serious challenge of our time. The cultural environment has a maximum load limit, the crossing of which can cause serious harm and danger from a cultural point of view. Therefore, the rules in the existing direction are very relevant. Especially in the near future, in the post-pandemic period, when the population under conditions of social restrictions will turn into increasing tourist flows after the abolition of the rules and the demand for existing centers of cultural tourism will increase much more than usual.

Mass tourism is a serious problem in popular cultural tourism centers. There are numerous international examples of the negative impact of tourist traffic. When the limits of the number of visitors are exceeded, it becomes necessary to manage visitors, thus controlling the flow of tourist visitors in accordance with the capabilities of the residents of the destination.

For the practical implementation of cultural tourism, it is necessary: to create both natural and recreational, economic, and special socio-cultural and ethnocultural restrictions on visiting a specific destination; Maximize: the number of indicators of placement in summer cottages; Pedestrian and walking areas; Regulate objects of cultural and tourist visits; Routing - the direction of the tourist flow in the right direction; Sustainable use of cultural resources by regulating visitor flows.



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