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კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
კიებანი

№ 2 (79), 2019

ART SCIENCE STUDIES



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სახელმწიფო უნივერსიტეტი

სახელოვნებო მეცნიერებათა ძიებანი № 2 (79), 2019

სარედაქციო საბჭო
ნატო გენგიური
გიორგი ცხიტიანი
ლელა ოჩიაური

ლიტერატურული
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მარიამ იაფიანი

დაკაბადონება
მკატარინე
ოქროპირიძე

გამომცემლობის
ხელმძღვანელი
მამა მასაძე

კრებულისათვის მოწოდებული
მასალა უზრუნველყოფილი უნდა
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და ინგლისურ ენებზე, აგრეთვე
ნაშრომის ინგლისურენოვანი
რეზიუმე.

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Maia Kiknadze,
Shota Rustaveli Theatre and Film Georgia State University
Associated professor

**GRIGOL ROBAKIDZE'S "LONDA"
AT RUSTAVELI THEATRE**

Summary

Grigol Robakidze wrote the play "Londa" in summer. Inspiration for writing the play appeared to be writer's stay in Persia. He dedicated this play to his died daughter.

In Georgian literature "Londa" is considered as a great literary phenomenon. The writing was related to the search of Georgian national roots. The play takes place in ancient Colchis, where horrible stories take place. The country is sweltering. The ruler of principality is scared. He remembers that all the time his country had a great harvest, though now the sun heats everything. Here appears the priest, who notifies both ruler and people that deity of the sun – Saldas requires Londa to be sacrificed. Londa is famous for her beauty and nobody knows her origin. She is in love with Tamaz, son of the ruler. Tamaz desires to save her from being sacrificed, though it is impossible. Londa obediently agrees with the order of priest, as she knows that it is fate. Preacher orders to throw her from the coast of rock, but when the servants draw nearer, becomes effected by her beauty. Then Tamaz takes Londa's hand and together drive into an abyss. In February 27, 1923 was the opening night of performance at Rustaveli Theatre. Cooperation between stage director Kote Marjanishvili and writer Grigol Robakidze attracted public attention. The performance represented idea of devotion to the motherland. Young painter Irakli Gamrekeli decorated the performance, who made amazing decoration. The main color on the stage was the sun's color. The stage of sacrifice was noteworthy to that refer all reviewers. Actors and actresses (Elene Donauri, Akaki Vasadze, Akaki Khorava and others) were well prepared. Performance "Londa" was not the first rate performance in the work of stage director, though so called minor writings often play important role in the creation of painter.

Ketevan Akhobadze,
Art critic, Doctor of Social Sciences (PhD)

**THE WORLD OF ROLAND DUMBADZE,
FULL OF KINDNESS**

Summary

The beginning of the creative path of Roland Dumbadze is mainly associated with the end of the 1970s and the 1980s. Having graduated from Tbilisi State Academy of Arts, Faculty of Industrial Graphics, he worked for a certain period at the Television of Georgia. Finally, he chose the path of easel painting, remaining loyal to this direction to the present day.

From the end of 1970s and in the 1980s a painter, creator is a child of “that time”, he perceives the changes and mood of the given period, and passes them through the prism of his own visions and creates his work in this way. The becoming of Roland Dumbadze as a painter occurred exactly in the conditions of “the changes of that time”.

The 1990s are marked with the tendency of migration of artists, and these were not creators of only one generation, one age. Their new visions and perception of the world are formed already “in the west”... they merge with their contemporary western cultural processes and are developed and recognized as artists in that cultural environment.

Khatuna Damchidze,

PhD student

Head of: Prof. Anano Samsomnadze

“WHAT IS TSALKUA”

Summary

In the letter “What is Tsalkua”, there is reviewed the term “Tsalkua” protected in the Vocabulary by Sulkhan –Saba Orbeliani – which is explained as “Binded up Sama”, semantic and etymological meaning. The term is decomposed in face of its compounding parts “single” and “end-piece of the bread”, where the single-one from two equal pieces, end-piece of the bread- the edge of the bread is composing the half shape of two end-pieces of the bread as of a long bread, we have to face the analogies of which in various dialects of Georgia. After the thorough studying of the term “Tsalkua”, parts and the terms “binded up Sama”- “Binding up” and “Sama” explained by Sulkhan –Saba Orbeliani himself, we were able to imagine the Architectonics of “Tsalkua”. It had to have an elongated, binded up the back orderly shape, where one –front side of the edge is closed, and the other –end is open, which can be “attached” by indefinite number of performers. Front, movement from the side of the “edge”, was supposedly giving it the direction of the leader.

Mzia Manjavidze,

PhD student

Head of: Prof. Eliso Eristavi

OTAR IOSSELIANI AND SOUND OF HIS FILMS

Summary

Otar Iosseliani’s films stand out by their individuality throughout the Georgian cinematography of the 60’s of the 20th century. His novelty represents a thorough analysis of reality done in an unpretentious newsreel-style using artistic metaphors.

Otar Iosseliani presents us his concepts which entail the juxtaposition of moral turpitudes of this world with moral values, expressed critically, but with an irony. Such approaches can be found in “Favorites of the moon”, “Chasing butterflies”, “Monday morning”, “And then there was light”, “Gardens in autumn”, „Farewell, home sweet home”, “Winter song”. The sounds of Iosseliani’s films have conceptual and dramaturgical functions. He uses March music to express sarcasm and humor. The director holds a special place for Georgian folk music, which he uses in unexpected ways within his “French” films. While the noises (nonmusical sounds) are deployed as means for enhancing esthetic and dramatic perceptions.

Finally, it should be mentioned that the soundtracks for credits of the “French” films, composed by Nikoloz Zurabishvili are not intended as a psychological and emotional deepening of the main dramaturgical messages of the films.

Meri Matsaberidze,
PhD student of Art history
Head of: Prof. Irine Abesadze

**THE LAST THEATRICAL SEASON OF 1936-1937 IN PETRE
OTSKHELI’S CAREER**
(on the basis of epistolary heritage)

Summary

The modernist artist Petre Otskheli had a tremendous impact on the development of the Georgian scenography, although for quite some time his name was subdued, since Soviet history of arts and namely Georgian art history, as a rule, avoided activities of the victims of political repressions of 1930.

Petre Otskheli’s creative work belongs to a period of time when modernist art was named as “formalism” and condemned by Soviet ideology. This in turn resulted in negative criticism of art by those artists who were affected by modernist quests. For decades to come take on modernism was strictly negative. Only in 1950s, when the process of rehabilitation of the victims of political repressions began as well as in 1960s-1970s, the period of relative political liberalization, when the interest towards modernist art in general increased, the Soviet history of Art also took an interest with the latter. The

scientific literature was enriched with a number of researches and some articles that reviewed and analyzed Modernism as a trend, single national modifications of which have found interesting expressions in Soviet space as well. Given the above noted background, it can be said that re-discovery of Petre Otskheli's creative work became possible.

It is well established fact that that letters are a must have and important part of materials for review and study of the biography, life and career of notorious people. Together with input from contemporaries these are precious source for reconstruction of the identity of the artist.

Since epistolary heritage of Petre Otskheli is less known and hence almost unstudied, analysis of existing material would, in my opinion, be priceless for the researchers.

Ana Melikidze,
PhD Student,
Head of: Prof. Aleksandre Vakhtangov

THE MODERN CHILDREN'S BROADCASTING TENDENCIES
(In the context of historical excursions)

Summary

The purpose of the publication is to create imagination on the global and local trends of modern kid's television, which are discussed in the context of historical excursions, and what impacts the current multimedia processes on the children's broadcast space.

The role of children TV broadcasting in the formation of adults, in the conditions of the steps taken towards development and diversity of media and the progress of new technologies, Broadcasting has always played one of the most important roles in the system of social education of the generation of teenagers, which is possessed by Children Television Broadcasting in the process of socialization of younger generation, so the main emphasis will be made on the sensitive processes that are essential for creating the themes of children. the challenges which are faced by children's broadcast space, international and local scale.

Inga Meskhoradze,
PhD student
Head of: Doctor of Art Expertise Davit Kobakhidze,
Assoc. Prof. Maka Vasadze

BODY LANGUAGE - THE MEANS OF EXCHANGING MOOD
(chapter 2)

Summary

The work tells the rules of established and purposeful behavior of individuals derived from their character and traditions. The topic is analyzed by the information provided by the brain and their connection with different parts of the body. As well as the universality of non-verbal components and the diversity of behavior inherent in their absence. History of culture, tradition and dynamics expressed in behavior. Feel like an activity resulting from impact on the subjects of objective reality.

In parallel to the verbal possibilities, additional components to resolve the relationships I will discuss. Every additional component is trying to resolve the conflict with himself and then with the entrant, the audience, the person in contact with the person to show their own advantage. It behaves in the behavior of the word and strives to persuade the viewer in view of the truth because the function has a more functional function than the word. The best way to express desire is to act. Because “the action cures and not the word”.

Non-verbal communication is the ability to learn and practice. The ability to give a promise to fulfill the action.

I think the method of observation gives me the opportunity to solve the tasks in the implementation of the non-verbal communicator and to understand the tasks that are found in this field - because of the young age because of our adequate knowledge.

Ana Mirianashvili,
PhD student
Head of: Assoc. Prof. Maka Vasadze

**THEATRE FOR YOUNG AUDIENCE -
TWENTIETH-CENTURY PHENOMENON**

Summary

In the beginning of the XX century, Mark Twain proclaimed that “[it] is my conviction that children’s theatre is one of the very, very great inventions of the twentieth century”. Surely theatre for children and youth is a twentieth-century phenomenon; the evolution of Theatre for Young Audiences (TYA) proves that Twain’s opinion was very precise – in various countries theatres for children emerged almost simultaneously (in the first decades of XX century) and for the decades TYA became a strong, independent part of the world theatre and plays an important role in the theatrical life of every developed (or less developed) country.

The most important and authoritative organization in the field, Assitej - International (International Association of Theatre for Children and Youth), was established in 1965 with the aim to unite theatres, organizations, and individuals throughout the world dedicated to theatre for children and young people. Aligning itself with the 1989 United Nations’ Convention on the Rights of the Child (CRC), which affirms the right of children to leisure time and the enjoyment of arts and cultural activities, the organization is “dedicated to artistic, humanitarian, and educational efforts and no decision, action or statement of the Association shall be based on nationality, political conviction, cultural identity, ethnicity, or religion.” The membership of Assitej International consists of the national Assitej centers, which are located in 81 countries over 6 continents. Every three years, the Assitej International World Congress and Festival meets in locations around the world for almost two weeks of international TYA performances, forums, and seminars, as well as board and governance meetings. Although, despite these activities, nationally and internationally, the field of theatre for children and youth has been virtually ignored by theatre scholars and most of the theatre critics. Professional books, reviews and articles are rare, except in some specialized journals such as Youth Theatre Journal. Usually theatre histories or other books on theatre do not include much information or professional analysis about theatre for children and young people. Unfortunately it is not popular for theatre researchers to work in this field; some of them consider TYA as a kind of “not serious” or “childish” in comparison with adult theatre; most of

editors openly state that they are simply not interested in critical essays on theatre for youth. Unfortunately it clearly shows the marginalized status of TYA.

We can ask ourselves a question – what is the role of youth theatre today? In XXI century the responsibility of theatre towards children’s and youth audiences has significantly increased. Teachers and schools have tried to find a mechanisms and ways in which they can achieve an effective transfer of knowledge, skills, behavior and values with means beyond those of school, and theatre clearly seems to be one if the privileged places that can and usually already does play an important role in the formation of the wider picture or the world in the minds of children, and later in the minds of youngsters. But there are several questions; we have to foresee - Where is the line between art and educational resources? What is the relationship between imagination and learning? Is it necessary to make special performances for educational purposes? How should art remain even when complying with certain educational objectives? Is theatre entertainment or education? - And many more.

Ketevan Nozadze,

PhD student

Head of: Prof. Aleksandre Vakhtangov

THE ARTICLE DISCUSSES THE ROLE OF COLOR IN THE FILM IMAGE

Summary

We discuss the changes that introduction of color brought to the world cinema in general and Georgian cinema in particular.

In addition, we analyze the color, as an integral element of frame composition and modern dramaturgical structure.

We review the work of directors of photography experimenting with color.

Big influence of pictorial art on light and color in the film frame is also discussed in the article.

We compare Hitchcock’s classic black and white film “Psycho” and its color remake by Gus Van Sant.

Based on these two films, we are trying to answer the question: whether applying color to Hitchcock’s singular masterpiece “Psycho” was the main reason that determined the failure of Gus Van Sant’s remake?

**FREE SECTION MATERIALS OF SCIENTIFIC
CONFERENCE 2018**

THEATRE STUDIES

Nino Cherkezishvili,

PhD student

Head of: Prof. Tamar Bokuchava Assoc. Prof. Tamar Tsagareli

**THE THEATRE OF THE OPPRESSED
BY AUGUSTO BOAL**

Summary

1. Theater - This is the form of knowledge, which can and must be the method of transforming the society.” - said Brazilian Director and politician Augusto Boal and created the Theater of the Oppressed.
2. Greatest human and historic task of the oppressed is as follows: They have to free not only themselves, but oppressors as well. Oppressors that oppress and exploit the oppressed people through their power. They neither see themselves as oppressors nor acknowledge that they also need freedom. Oppressed must initiate the abolishment of oppression.
3. Methodology of Paolo Freire about political activation of target groups. Boal introduces Freire’s Methodology into theater practice. Boal presents the new term: “Spect-actors” and this creates the new form - “Theatrical Debates”, so called “Forum Theater”. He also brings “Joker” i.e. “Moderator” in theatrical act. Imagination of Boal stands on an idea, whereas any “Spect -actors” can be involved in theatrical play during the play, express his/her position about play issues, even changing the play course. Method of Boal (used in many countries of the world) aims to turn the audience into active participant of the play, providing improvement of people and their environment.
4. Presently, many theater companies work in Europe and USA following the method created by Boal. Here in the work, we will show you the fragments from the plays created by the students and fellows of Boal. Plays “Simple and Difficult” and “Screen Dependence” belongs to the theater under the name “Among the Youth” (ENTRÉES DE JEU), and “Discrimination” and “People’s Law of the Banks” belongs to the theater “NAJE” (abbreviation to Nous n’Abandonnerons Jamais l’Espoir) .

Nino Begashvili,

PhD student

Head of: Assoc. Prof. Nana Dolidze

GEORGIAN CINEMA AGAINST NEW CHALLENGES

Summary

“Breson does not exist without Beson”. This saying is by the expert of central and eastern Europe film in Cannes festival of cinema and the lead specialist of the company UniFrance - Joël Chapron. According to him, for a cinematographer to become famous worldwide, he or she has to balance quantity and quality. Luc Besson – this is quantity, Robert Bresson – quality and together French film. For any cinematographer, it is crucial to create cinema for all kinds of viewers.

It is curious, what is happening in Georgia in this way? Georgian film has been mostly associated with several names who have been creating classic films: Giorgi and elder Shengelaiia, Lana Gogoberidze, Otar Ioseliani, Tengiz Abuladze etc. For decades, the most famous Georgian filmmakers have been focused on creative value rather than commercial success. On the other hand, modern cinematographers have faced very different challenges. Along with acquiring independence, they have found themselves in a very difficult position because they have not had relevant skills to compete on a global scale.

What kind of help and resources are available in Georgia’s national center of Cinema? The only source is 2% of the funds that Georgian government assigns to culture development annually. Does it mean that cinema is not a priority in the country or is government not responsible for funding art at all? Whereas screening a movie costs other countries hundreds of thousands of dollars, in Georgia it is only 200-400 GEL. The percentage of national film in the income of movie theaters is extremely low – 0.4 percent. For contrast, in France it fluctuates around 35-45%, in south Korea – 50%, in USA – 92% and in Russia – 20%.

It is interesting what kinds of mechanisms exist in Europe for the protection of the national cinema?

MANY INTERPRETATIONS OF THE SAME STORY

Summary

In October 1940, Charlie Chaplin's *Great Dictator* – a movie that warned the world of a danger looming on the horizon - was shown in American cinemas. The movie was a cinematic satire about dictatorship, dictatorial strives and the absurdity of war.

In various times, a sole story about the brutality of war and the need of freedom was interpreted in many ways through different genres of the cinema.

These were unbelievable fiction and true stories and characters soaked with pain and disappointment... showing the hidden side of the world and emotions that many haven't experienced.

A stroll down a history lane will show that there were chiefs in every nation. But unfortunately, some nations still have them today. The time is passing by, changing both the world and society, yet chiefs, dictators and their devotees are long-lasting creatures that never fail to sprout in a country with the right conditions to respond the expectations.

Today the cinema continues to frankly tell us the story of step-by-step change of the world during the dictatorship; how a nation turns into an easily controllable mob - a condition tantamount to death.

Constant strife for power, thinking about losing power, and human freedom were highlighted in every cinematic era. Regrettably, these topics are just as urgent today.

The XXI century world has again revealed signs of dictatorship where fight for the freedom of speech becomes life-threatening.

Today it's possible to transform a political or religious movement into dictatorship.

Contemporary dictators are ascending to power under the guise of democracy. We are now living in a rapidly changing environment that sometimes pays no heed to the bloody lessons of the past.

And watching the cinematography of our times many years later, would the future society call our century peaceful?

Gvantsa Kuprashvili,
PhD student
Head of: Prof. Lela Ochiauri

BLACK – WHITE TEETER CHIAURELI

Summary

Under the regime of the soviet union, the part of the society, could not fall into the framework of the government and was looking it's creativity; part of the soviet union, and their work was directed to support the soviet government. This person belongs the personality of Mikheil Chiaureli – “Painter – Politician, Painter – Thinker, Painter – Fighter”. He was called the new soviet type, The Stalinist style producer.

Of course, it is impossible to reflect the details of his life and creativity, but in the work tried to outline the contradictory events, that are still unknown to the public.

(The work includes the analysis of some of Mikheil Chiaureli's archival material, which is preserved in the museum of art palace, in particular the letters and memories of the producers creativity, focusing on Stalin's and Georgian producers relations; which promotes the successful career in “mosfilm”; about reasons of success and brutal failure.

The work revives the black and white life of Mikheil Chiaureli. The important features.

Based on the documents preserved in the MIA archive, I will try to discern the truthful and inventive stories of Mikheil Chiaureli's personality and activities.

Mikheil Chiaureli's role in communicating between Georgian producers and Soviet authorities; analysis the negative attitude of a part of Georgian filmmakers to Mikheil Chiaureli.

This regime didn't make effect to his personality; first of all to his roots and love of his homeland and family.

Mikheil Chiaureli: “ It is my fate to dedicate myself to the art. Which is very hard, but at the same time very pleasant when you know what you do. I painted, worked on the stage of Georgian theater, but films was probably the book of my fate.

He was painting, demanded taking films as he was, but not rare the colorful life was changed to black and white as it was in the cinemas.

Despite contradictory living. Mikheil Chiaureli's work has left a great trace in the history of Georgian culture.

Giorgi Razmadze,
Ph.D. student
Head of: Prof. Lela Ochiauri

**THEORY, POST-THEORY AND POST-TRUTH
THE FUTURE OF FILM STUDIES**

Summary

Currently film studies are in the pre-methodological revolution stage which first took place in the 1970s and for the second time in the 2000s. According to the American scholar of cinema Ed Sikov, film studies have to explore sociological and psychological issues of the movies. But this classic approach has lost its value as the new time has brought the new challenges.

Revolution in academic world was connected to the transfer of ideas of post-structuralism in different fields of the social sciences and in particular film studies. Also, it was the time when the American sociology started to develop important theories such as Grand Theory and Social Geography. This transmission had a magnificent impact on the film studies. As David Bordwell explained, Grand Theory, from the film studies perspective, means the union of the all popular theories (Lacanian psychoanalysis, Structuralist semiotics, Post-Structuralist literary theory, and variants of Althusserian Marxism).

Over time, the theory has experienced certain changes, modifications and additions. But finally, this method was determined as an indicator of relationships present between the personal milieu and a broader social structure. Bordwell had created his own cinematic theory based on the Grand Theory. It is called Subject-Position Theory, which includes determination of a role of a language and other systems in cinema.

These latter theories are referred to Frankfurt School's Critical Theory by which the totalitarian systems (in particular, fascism) has been deconstructing from the Marxist perspective of its political, sociological, cultural and artistic composition. The similar ways are used by the famous Slovenian philosopher Slavoj Žižek in his works about ideology and cinema (mass culture). He claims that ideological reality does not exist, because reality itself is ideological. Žižek explores cinema through the lenses of the Marxism and Psychoanalysis to decipher the hidden ideologies.

Art theorist Boris Groys goes further and adds that art does not produce images because it has become an image itself. The theory is converged of Žižek's opinions with Groys about illusory reality. This indicates that we are

entering a new era, where classical theories (High Theory) do not work. This is due to the lack of abilities of Theory to understand world after 9/11 tragedy and after the accelerated technological progress. Scholars announced the end of the theory, in other words – Post-theory.

Post-theory brings together the new academic studies and directions like the Post-colonialism and Culturalizm. Also deconstruction, feminism, neo-Marxism and so on. But now even Post-theory has lost its significance given the challenges of the modern time. Film scholar Tara Judah determined the new era in film and cultural studies and also in politics, in general. She writes about the extra-cinematic time which provides a new dimension into films and makes several parallel models of the world (truth), existing side by side.

Example of an extra-cinematic time in cinema is Spike Jonze's *Her* (2013) (the opening scene). But in political life, Post-truth was revealed during and after the Donald Trump's presidential campaign and his inauguration, when Trump's senior adviser Kellyanne Conway mentioned a new definition like an Alternative Facts –similar phenomenon such as an extra-cinematic time.

Nowadays film studies are faced with very difficult challenges – scholars and critics are exploring this field. Firstly, they should explain the different realities and secondly, after diving into the heart of those realities' communication models. Because the cinema is directly related to recording of reality, this era predicts that cinematography and film studies will be more important and productive phenomena compared to other artistic or social areas.

Giorgi Ghvaladze,
The Doctor of Arts

SERVING THREE MASTERS AT ONCE - PIONEER OF GEORGIAN MOVIE

Summary

Aleksandre Tsutsunava is an exceptional figure in the history of Georgian culture. He also equally contributed to the Georgian dramatic theatre, opera and cinematography. The artist was the first one to master the art of the Film Director in Moscow Art Theatre Studio. After graduating, he returned back home and turned into the highest professional film director of Georgian dramatic theatre. Parallel to that, he also periodically cooperated with different

troupes of Baku and Russia. A bit later, the fate prepared to him to become the founder of Georgian opera directing. In the period of independence of Georgia, from 1918 until his death in 1955, he was the Director of Opera and Ballet Theatre, chief film and art director.

As soon as he returned from Moscow, Tsutsunava took interest in the newly originated field – cinematography. In August 1909, film director Mitrofan Kvaliashvili was shooting a documentary movie “Berikaoba-Keenoba” (a masquerade reviving one of the most famous and oldest Georgian folk customs, also the satire against the foreign invaders of Georgia and the Russian tsarist bureaucracy), where Aleksandre Tsutsunava was an assistant to the film director and the camera man. Unfortunately, the movie was lost.

In 1916, it was decided to start the shooting of the first Georgian movie “Kristine” and Aleksandre Tsutsunava appeared to be the film director. Two years later, in 1918 when Georgia was already an independent country, the first version (redone edition) created by Tsutsunava came out on the screens. The movie, as a first attempt of creating a feature film, was an important event during that period, though of course had many gaps.

At the end of 1924, in the conditions of the already sovietised Georgia, Aleksandre Tsutsunava was invited to “Sakhkinmretsvi” (State Movie Industry). As already mentioned, at that time the film director worked in the opera theatre. It turns out that he also had several parallel projects prepared, though the final choice was made on the popular play of Nino Nakashidze “Who is guilty?”.

This play (author Nino Nakashidze) enjoyed big popularity in Georgia. Since its premier in Batumi in 1912, almost all Georgian theatres presented the play to the spectators. Aleksandre Tsutsunava himself had staged it in different theatres of Georgia multiple times, including Tbilisi during the pre-shooting period.

The movie “Who is Guilty” was the first case of screening in Georgian cinematography. So, this time, already as the screenplay author and staging director, Tsutsunava decided to intensify even deeper the moral aspects in addition to the social problems, enlarge the spectrum of actions considering cinematography and transform it into directly the so-called nature, i.e. naturality – meaning the episodes of the American circus playing which was impossible in the theatre due to the limitations of the scene.

It really needed to work hard on redoing the traditional dialogues into actions in order to enable audience to understand who was guilty in this indescribable tragedy not only by words but also artistically.

By this time, Georgian movie had already inherited narrative tone from national prose and conveyed the idea and contents of the production mostly

with inscriptions. Al. Tsutsunava was the one who laid foundation to the real acting technique in the Georgian cinematography. His principle was an extremely realistic manner of doing, sculpting the logical outlook and deep conceptualization of the character.

ART STUDIES

Mzia Milashvili,

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INDUSTRIAL ARCHITECTURE – PAST, PRESENT AND FUTURE

Summary

The city, as constantly renewable system, reflects historical processes of the development of society. For today, one of the most actual issues for cities is defining the future of former industrial buildings and their proper integration in urban structure.

The future cause of degradation of former industrial buildings and their territories can become deindustrialization, industrial stagnation or introduction of high technology in industry.

In the end of 20th century, the political-economic changes and deindustrialization of east Europe and Former Soviet countries accelerated the process of degradation of industrial buildings. As a result, many industrial buildings were left without basic function in urban context. By time, old industrial buildings also lost their architectural value. As a result of growth and development of Tbilisi, similarly to other cities in the world, the industrial buildings which were left without function appeared in central parts of the city. Many of those buildings have important historical, cultural or architectural meaning for the city and most of them used to represent the main urban element for forming the specific district.

At present old industrial buildings are in different physical, moral and ecological conditions and have negative impact on urban environment. Hence

it follows that defining the future of industrial architecture needs multilateral professional approach. As a result, on the basis of foreseeing historical-cultural, urban-architectural, ecological and other aspects, will be possible to define the perspective function of industrial buildings, their future utilization and reintegration into urban structure.

Sopio Papinashvili,

PhD student

Head of: Prof. Irina Abesadze

“NU” GENRE IN CREATIVITY OF GULDA KALADZE

Summary

Georgian Sculptor Gulda Kaladze was a member of the generation of 60'ies. He graduated Tbilisi State Academy of Arts (TSSA) in 1959 and for Diploma he presented nude woman Figure with the title “Grape clusters”. As a well known fact after 1950 in the Soviet Union (include in Georgia also) began one of the most important stage, which is called “Khrushchev Thaw”, because the censorship which was founded by the Regime of the Soviet Union and therefore censorship at that period was wicked and after the Death of Stalin began propaganda against the Cult of personality. And till that time it was forbidden to show nudity in the masterpieces and not only this particular theme was problem, also people (Artists, Writers) who were progressive thinkers were persecuted, but after 1950 Repressive mechanism became comparatively tolerate. This very situation helped to bring to life some kind of a “Revanchist” spirit and after 1960 began new artistic processes in Georgian Art. These years were significant for Georgian Sculptures, because officially was established the most desirable genre of “Nu”.

Periodical publications gives a very scarce information about Gulda Kaladze. Instead of it, Gulda Kaladze had a great authority in the space of Georgian Art. The most important in his creative works was a round sculpture. We must note that we see a great space of a naked women's bodies portrayals.

In the report it will be showed an important characteristics of the sculptures of Gulda Kaladze. His sculptural speech language, those artistic searchings, which defines the idiosyncrasy of Georgian Plastic examples in the urban space. In spite of that Gulda Kaladze's artistic way was short, his activity left an important path in the developing process of the History of Georgian sculpture. Which it is seemed very especially in the field of “Nu” in Georgia.