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კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა
კიებანი

№ 3 (80), 2019

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სახელოვნებო მეცნიერებათა ძიებანი № 3 (80), 2019

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Georgian State University

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Maia Kiknadze,

Doctor of Arts

Shota Rustaveli Theatre and Film Georgian State University

Associate Professor

**COMMUNIST PARTY INSTRUCTIONS TO
SOVIET THEATERS (40s)**

Summary

Certain relations were established between artist and state during the existence of Soviet Union.

30-40s of the 20th century were one of the hardest years in Soviet Union. Fear and repressions were raging in the country. To that was added the Second World War, starvation, poor social condition. Soviet government the winner of war used to instill belief of happy future to its population.

Stalin used to pay major attention to strengthening propaganda in the country. The part of this propaganda included culture and art. He intensified control in the field of ideology. First of all it related to literature and art. He introduced new documents for them, in order to have operated theaters, cinemas, writers and editors in accordance to aforesaid.

In 1946 within a month were published 3 resolutions (resolution related to motion picture “Great Life”, repertoire of theaters, Russian magazines “ZVEZDA” (Star) and “LENINGRAD”– in all three documents were criticized activities of theatre). Government required not to publish anti-Soviet writings, display, or stage modern Soviet life, Soviet population, who had to be workaholic, kind and morally-good.

Communist government was agitated that theaters did not stage actual soviet reality, dramatists did not write about agriculture, industrial development, winner heroes and advance of soviet country. It became necessary to make changes to the repertoire of theaters and due to this reason Central Committee of Soviet Union passed a resolution „about repertoires of drama theaters and measures on its improvement“ under that all of the theaters of Soviet Union had to be active. It was program document of theaters. In the document was emphasized those deficiencies existed in the repertoire of theaters. All of the remarks had to be redressed by theaters, they had to have close relation with dramatists, and had to be created highly artistic plays and performances reflecting soviet life. Experienced producers

had to stage performances, talented actors had to participate in them in order to more impress spectator by reflecting soviet reality on the stage. Pursuant to the document was not prohibited staging of classical plays, but state ordered to reflect modern soviet life on the stage.

Document was reviewed even in Georgia. At the theaters were discussed issues on mistakes and planned the ways of improvement.

Lasha Chkhartishvili,
Doctor of Arts, Theatre Study,
Theatre and Film Georgia State University
Associate Professor

**FEATURES OF ASPIRATION TO THE MOON
AND DEPICTION OF LIFE ON IT IN THE
RECENT THEATRE PERFORMANCES**

(On the example of Robert Lepage’s “The Far Side of the Moon”
and Claus Guth’s “La Boheme” performances)

Summary

The author in his research discusses the world-famous stage director’s, Robert Lepage and Claus Guth’s two scandalous performances, which subsequently were accepted as masterpieces. Robert Lepage performed “The Far Side of The Moon” in Quebec, Canada in the theatre company Ex Machina (2000) he established himself, and original new version of Giacomo Puccini’s opera “La Boheme” was staged in Paris Opera Bastille by Claus Guth (2017). The main and only hero of Robert Lepage performance – Philip, dreams of being an astronaut, and aims to travel to the Moon. Despite many attempts, his dream never comes true, but in his imagination, he’s already living on a far side of the moon (the invisible from the Earth, unseen and unexplored). “The Far Side of the Moon” is a play of one actor, both dreamer and single-minded person, who achieves the goal at least in his dreams. Stage design represents the imagination of Philip - a spaceship that travels to the Moon. This is his dream come true.

Heroes of Claus Guth’s performance move from the central district of Paris to the Moon, however, love ends tragically. The main character of the opera is unable to endure low temperature of the Moon and freezes. In addition, through of Puccini’s opera, stage director showed the tragic finale of the space mission, desperate people who live in a sterile world without love.

The reception of this staging at the Paris Opera differed. Conservative opera critics sharply criticized the director, but some of the critics called Claus Guth staging “cosmic” and “attractive” one.

Lasha Chkhartishvili’s paper is to discuss these two recent performances in the context of socio-political and cultural processes.

Tamar Tsagareli,
Theatre critic, PhD, Associate Professor
of the Shota Rustaveli Theatre and Film Georgia State University

INTERPRETATION OF DRAMATURGY IN VISUAL LANGUAGE

Summary

It is very difficult to avoid reiteration, citation and sometimes more banal conclusions when one reflects on the general theatre art.

At any case the performance arranged according to the play of dramaturgy will not become an important art occasion if there will not be read modern essence. It is an axiom on which nobody is arguing today. According to the German professor Hans-Thies Lehmann: the periodization of the theater can be divided into three periods: Pre dramatic’, that Racine’s plays are undoubtedly dramatic theatre, and that Wilson’s “operas”

During the last years the forms of theatre art became more difficult. To some extent it is caused by using of rapidly developed modern theatre technologies on the stage, but from the point of art view even the most bold performance of the exterior form arranged using the ultramodern technologies doesn’t represent anything if there is not included something valuable. The audience sooner or later will see, feel the inner emptiness of the show.

It is impossible to talk about the merit of the performance based only on its form without regard for its content. The artistic character of the performance should be only discussed together with author’s main idea. Any form will become stamp if the performance doesn’t have clearly defined ideal idea and artistic solution.

It is very important to find (problem) modern staging form during the working on dramaturgy, although achievement of this aim should not be done by putting the genre, contents, and totally dramaturgical structure of the play upside down. Mentioned became especially characteristic for the young generation stage directors. The effort of the play’s essence “stuffing” into

today's fashionable appearance received the total character from their side.

As a rule true artist always is ahead to his/her time. The best example of it is Sheakpeare, whose plays are as modern today that sometimes they look like the texts written by prophet.

When a stage director starts staging of the play, he/she should remember that he/she is staging the play about today, written in the past! Here both coordinates of time are equally important.

FILM STUDIES

Davit Gujabidze,

Doctor of Arts

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Associate Professor

VARIABILITY OF OPTICAL PERSPECTIVES IN „3D“ STEREO (STEREOSCOPIC CINEMA) ENVIRONMENT AND THEIR POSSIBLE USES FOR ART SHOOTING

Summary

It is common to violate the laws of linear perspective in paintings. Specialists attribute this to the artist's personal view. Such "violations" can be found in medieval painting (Albrecht Altdorfer) where objects on the foreground and back are shown in different perspectives; The "mixing" of perspectives is particularly common with the Impressionists (Cézanne), as well as in other artistic movements (Pirosmani).

As it turns out, deviating from the laws of geometrical optics is not the sole prerogative of painting: in photography and cinema, especially with use of high-magnification television lenses, objects in the foreground may appear smaller in size than the same sized bodies behind them. This event has not been properly researched, probably because high magnification is associated with quite specific - rare practice of photo and film shooting.

That is exactly what synchronous shooting of 3D-stereo-space content turned out to be: the visual side of the opera performance shot for passive polarized glasses, which required a particularly long distance shooting, appeared that the volumetric footage portrays an unusual picture, namely the actors closer to the stage appear smaller than those who stand behind them.

Since the described effect cannot explicitly be perceived by single-camera shooting, it is likely that when perceiving visual content, the information captured separately by each eye is perceived more strongly in the process of “constructing” visual image.

The scientific explanation of this event requires additional in-depth research.

GEORGIAN FILM 110

Manana Lekborashvili,

Doctor of Arts

Shota Rustaveli Theatre and Film Georgia State University

Associate Professor

TRUTH OF LIFE AND TRUTH OF ART IN WORKS OF GEORGIAN FILMMAKERS OF THE 1960-IES

In 1995, with a modest adaptation of the novel “Magdana’s Lurja” by Ekaterina Gabashvili, a new era in Georgian cinema history began. Together with Rezo Chkheidze and Tengiz Abuladze, a new generation of filmmakers enters the Georgian cinematography: Merab Kokochashvili, Eldar and Giorgi Shengelaia, Lana Gogoberidze, Otar Ioseliani, Mikeil Kobakhidze, Tamaz Meliava and others.

The article highlights one of the features, characteristic to films of this generation: the “truth”, the word that was most frequently cited by directors, the representatives of the 1960-ies. This word was not alien to Soviet culture; even in defining the basic model of the Soviet art - “Socrealism”, it was used as a determinant. However, Georgian artists did not imply such a truth. On the contrary. Although they declaratively remained within the frames of the official culture and its method, their enemy number one was this very method.

They fought for returning the word its original meaning, for the right to create following the internal laws of creativity, for the right to reflect genuine problems and conflicts, genuine feelings. Even more, they did not want just to copy nature but to in-depth understand the essence of it and construct new, creative reality.

However, it was difficult and often impossible to reflect Soviet reality truthfully and in accordance with one’s own vision. Maybe, therefore

directors so often, especially in the beginning of their career, turned to the classic Georgian literature.

With the onset of the 1970-ies, the frame of the permitted narrowed even further. In search of artistic truth, realistic forms of reflection became inadequate. Permanent outside control of creative process forced the authors towards metaphorical ways of representing life, to the method of parabola. Thus, Georgian cinematographic parable was born. Paradoxically, this rejection of realism helped the filmmakers make true art, using it as a shield against the falsehood, wearing a mask of reality.

Lela Ochiauri,

Doctor of Arts

Shota Rustaveli Theatre and Film Georgia State University

Professor

“JIM SHVANTE” AND “BUBA” – PARALLELS

Summary

The very first Georgian women film-maker Nutsa Ghoghoberidze (1902-1966) made the first fiction film in the Soviet Union. It happened in 1934 and the name of the film was “Fever” (Uzhmuri). Nutsa’s life (same as the life of other Soviet artists) and the destiny of her films were really dramatic. One of her films BUBA (1930) was returned home only 82 years later. Someone incidentally discovered it in one of the archives in 2012. “Fever” – more, then 85 years. The reason is that Nutsa Ghoghoberidze had undergone repressions and in 1937 she was exiled to Siberia. As a result, the art and any other information on so called “Enemies of people and motherland” were tabooed. The film BUBA did not contradict the ideas of Social Realism, though. On the contrary, it served to express the above-mentioned ideas. BUBA is a documentary-fiction film of specific direction called Cultural Films. Nothing helped Nutsa Ghoghoberidze though, and the young female director was exiled to Siberia anyway.

Mikhail Kalatozishvili was a filmmaker, whose films were banned under Stalin. In his “Salt for Svanetia” (1930 - “Jim Shvante”) - could have been standard-issue propaganda about how a remote area full of tribal and religious-superstitious traditions is taken under the Soviet Union’s wing. Filmed around the village in Georgia, the film abounds with dramatic lighting

and exciting camera angles. However authentic it may seem in its portrayal of the Svans' daily lives, much of it was in fact staged, and its ethnographic credentials have been questioned.

Giorgi Razmadze,

Doctor of Arts

Shota Rustaveli Theatre and Film Georgia State University

Invited Teacher

THE BASICS OF GEORGIAN FILM CRITICISM

Summary

- The first statements about cinema were written in Georgian papers as soon as the Lumiere brothers have held first screenings;
- Except for adverting statements, for example, the magazine “Theatri da ckhovreba” (Theatre and life) published analytical articles about cinema during the 1910th. This magazine became a birthplace for Georgian film criticism;
- According to widespread opinion, Karlo Gogodze considered as a first Georgian film critic (1909-1977). This point needs to be reconsidered. Researching of Georgian periodical history and in particular magazine “Teatri da cxovreba” spotlighted new names, who had worked as a film critics much earlier than Gogodze. There where Gaioz Imedashvili and Josef Imedashvili.
- Articles by Gaioz and Josef Imedashvili were been written before the Soviet Union was established and also in a time when Soviet censorship was looking for at its shape. Above mentioned circumstances granted both more or less freedom. This is a reason why their works became one of the first examples of profound analytical articles in Georgian criticism history. Gaioz and Josef Imedashvili spotlighted the issues which were actual for the western thinkers. But this way of newborn Georgian film criticism was changed by Stalin and his policy through coming down Iron Curtain.

Mariam Iashvili,

PhD Student

Head of: Prof. Tamar Bokuchava, Assoc. Prof. Marine (Maka) Vasadze

**ARCHETYPES OF THE ANTIQUE CRUELTY -
PHILOCTETES'S MODEL**

Summary

Philoctetes is one of the first mythological models, which is processed by Heiner Müller in 1958-1964 in the form of a theatrical text. According to the dramaturg's announcement, during the period of his work upon this play, he was the most interested in such issues that would bring the illusions connected with the personality of Stalin into an ideological deadlock. In Müller's opinion, when the demolition of the class society stands in the agenda of the day, it is interesting to perceive this collision in a novel way. This is important to the same extent as the interpretation of the collective experience that is stored in the ancient texts

Müller has united his interpretation of this ancient myth into the triangle of three historic figures – Philoctetes-Odysseus-Neoptolemus – and have matched their “justifying” actions to the modern mythological model of Philoctetes. The dramaturg has expressed the issues that started yet in the ancient Greece and evolved into the “analytical-cathartical” concept into the epical-theatrical form that is comprehensible for the modern spectator.

Interrelations of the dramatic concept of Brecht's “didactic plays” and Sophocles's “moral-didactic” tragedies in reference with the Philoctetes's model, suggests me to make equivocal conclusions:

- parallels of the historical narrative enabled the author to work on the interpretation on the myths and, at the same time, to think on the importance of the renewal of the expressive forms in the German theatre.
- The use of the norms of Brecht's epic dramas was “profitable” both for the perceiver as well as for the government in terms of the ideological point of view.
- The “Philoctetes-model,” built upon the didactic motifs of the epic theater, has enabled Müller to “overpaint” signs of the method prohibited by the censorship of GDR, “critical-analytical thinking”:

-
-
- The work upon the mythological model has, to a certain extent, supported the author to “open his way” for his activities in the German theatrical space that was “shut off” for years.

Meri Matsaberidze,

PhD student

Head of: Prof. Irina Abesadze

IGNORED PRESUMPTION OF INNOCENCE, A VICTIM OF POLITICAL TERROR, ARTIST PETRE OTSKHELI

(based on archival documents)

The II part

Summary

Petre Otskheli was a Georgian modernist set and costume designer employed in the theatres of Georgia and Moscow (the latter for a short period of time). He was sentenced to death and shot during Joseph Stalin’s “the Great Purge” at the age of 30. Despite Otskheli’s short life, his scenographic constructivism had a lasting influence on the Georgian set design.

Nearly 100 years have passed since 1917 October socialist revolution. Today, the act of “building a communist country” looks even more horrifying and cruel. Creation of a new socialist country had its toll on lives of numerous unduly repressed persons. The first wave of repressions in 1921-1924 sacrificed lives of individuals who found the new regime unacceptable. These were church servants, intelligentsia, and military elite. They were followed by scientific elite and art workers.

Arrests, exiles, executions by shooting squad of these innocent people have culminated in 1937. Stalinist repressions took away life an artist and scenographer of Petre Otskheli—one of figures, together with a producer Kote Marjanishvili, who played a decisive role in revival of the Georgian theatre.

This work includes Otskheli’s questioning and shooting protocols as well as first time published epistolary extracts of Otskheli. Here, the artist describes last year of his life and activities in Russia. The work also examines 7 pages long interrogation protocol of Otskheli that makes it clear that he was watched few years before his arrest. In my opinion Otskheli came under radar because of Kote Marjanishvili and after the death of the latter because of his relations with Sergo Amaglobeli (director Moscow “Maly Theatre”) – labeled as “criminal activities”.

On 21 September 1937 there were simultaneous arrests of Petre Otskheli, a producer Vakhtang Abashidze and a figure in the sphere of theater Giorgi Zhordania. Two month long investigation was carried out by lieutenants Atashian and Satanovski. All three were accused of creating non-existent counter-revolutionary terrorist organisation under Sergo Amaglobeli. Each were only once questioned by “Troika”. All testimonies deny any connection with the Trotskyist organization and plead not guilty. As for the founder of the non-existent counter-revolutionary terrorist organization – Sergo Amaglobeli in his interrogation act he stated that “we did not discuss any political issues, I considered Otskheli as an apolitical person.”

On 2 December 1937 the Troika ruled the highest measure of punishment for all three accused – shooting with the confiscation of property. The verdict was implemented the same day.

Revaz Shatakishvili,

PhD student

Head of: Asoc. Prof. Marina Kharatishvili

THE INFLUENCE OF FREUD’S PSYCHOANALYSIS AND JUNG’S ANALYTICAL PSYCHOLOGY ON TENNESSEE WILLIAMS’S PLAYWRITING

Summary

The presented work examines the influence of Freud’s psychoanalysis and Jung’s analytical psychology on Tennessee Williams’s playwriting work. A number of scholars of Williams’s work consider the playwriting a developer of socio-psychological tradition, with some scholars arguing that Williams, who began his career in psychological Chekhov drama, was subsequently addicted to Freudism and completely influenced by it, which ultimately led to the crisis in his playwriting works. The objective of this work is to review the viewpoints about the writer. Such conclusions, as considering Tennessee Williams a blind follower of Freud, are based on superficial knowledge of Freud’s theory as well as superficial analysis of Williams’ own work. The influence of Jung also evident in Williams’s work, along with the influence of Freud’s theory. Moreover, the playwright’s works are close to the Jungian understanding of art. Likewise Williams’s weakness and fascination with symbols are much more akin to the Jungian understanding of symbols than Freudianism. The present work has developed and source-endorsed the

opinion that Tennessee Williams is not a blind follower of Freud's theory, but he is deeply aware of this as well as Jung's theory and subjects his artistic purposes to this knowledge. That is why the contradictions, which actually exist between Freud's and Jung's theories, are in harmony in Williams' playwriting. Williams does not have an argument with them, but rather uses their knowledge as an instrument in his own dramaturgy.

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SOCIAL POLITICAL ASPECTS OF LIBERTY THEATRE QTEBI

Summary

“Provocation” is probably the only play where it is not convenient for the audience to sit in the parterre, on the contrary - it is dangerous.

You can be sprinkled here with foamy water, or cabbage, pomegranate and watermelon leftovers can be thrown in your head, or your watch can be crushed by hummer in front of you, shortly you will not find yourself in a good situation.

This kind of shows (It can't be called theatrical performance) has been time a common occurrence abroad. They can have different purposes: hold viewer in a stressful situation constantly, humiliate them for awakening etc. Director Avtandil Varsimashvili did not betray himself in this show that was set in 2002. Yes, this was a real provocation, kind of social-political action directed against the toughest situation in Georgia at that time (hardship, hunger, blackness, lost territories ...).

My work/document is dedicated to discussing the social and political accents of this play.