



The world cinema of the last decade of the 20th century is known with eclectic, diverse, radically different authors and films. In Hollywood in the 1990s, several important authors of independent American cinema presented themselves to the audience: Quentin Tarantino, Steven Soderbergh, Jim Jarmusch, the Cohen brothers. Their completely different, individual style during the following years significantly determines the auteur- and mainstream cinema.

In Europe, Spanish director Pedro Almodóvar has created his first films in the 1990s, who chose gender issues, minority and marginal issues as the main theme of his films. He also talks about it with the composition full of colours, his favourite actors and memorable music. Many interesting films have been made in European cinema this decade: British author's, Mike Lee's "Naked", French Claude Chabrol's "Ceremony", Polish Krzysztof Kieslowski's "The Double Life of Veronique" ("Three colours: red, white, blue"), Danish author Lars von Trier's new film-direction "Dogma 95", British director Danny Boyle's "Trainspotting", Hungarian director's, Bela Tarr's "Satantango", German director Tom Ticker's "Run, Lola, Run" and "Rosetta" by Dardenne brothers.

In the 1990s, the Soviet Union no longer existed; In independent Georgia, besides the wars in Abkhazia and Samachablo and the lost territories, the civil war took place in Tbilisi. Clearly, socio-political vicissitudes have had a devastating effect on people's lives and their spiritual condition. In independent Georgia, directors tried to make all the themes, issues and problems the main themes of the films that were around them in the reality of the 90s. In this difficult socio-economic or political situation, in 1994, Nana Janelidze creates "Iavnana", (lullaby) based on Iakob Gogebashvili's work. This film somehow becomes an escape from reality and returns the viewer to a hopeful, beautiful world.

Although most of the films made during this period concerns with painful, difficult topics for the public, comedies and films about love have almost disappeared. Disappointment and pessimism are becoming the leading leit-motif in post-Soviet Georgian cinema. If during the Soviet regime the main characters of films protested against reality and wanted to break the "Iron Curtain", in the films of the 1990s, they do not try to protest the existing reality, to change it, to start a new one. Hopeless mood is dominating here.

Many interesting works were created during this period. Among them - Gio Mgeladze's "Ara, Megobaro" ("No, Friend!") (1993), Levan Zakareishvili's "Isini" ("They") (1992), Zaza Khalvashi's "Ik-Chemtan" ("There-With Me") (1991), Misha Kalatozishvili (Junior) "Rcheuli" ("Favorite") (1991), Dato Janelidze's "Tsikhe-Simagre" ("Fortress"), Temur Babliani's "Udzinarta mze" (the sun of the sleepless) (1992), which won the "Silver Bear" at the Berlin International Film Festival. The film talks about moral problems in the background of social conflicts and shows a ray of hope to the helpless society.

Young authors of the 1990s often had to make films at their own expenses, enthusiasm and diligence, and sometimes the process of making just a single film took several years. The first film that made its message and point clear and made the audience think about everything that was happening in the society by the time, was Dito Tsintsadze's "Zgvarze" ("On the Edge"). Dito Tsintsadze mastered the profession of a director at the Theater and Film State University of Georgia. His teachers were Georgian film classics: Eldar Shengelaia and Otar Ioseliani. He started working in cinema in 1988 year, as a director and a screenwriter.

In 1993, Dito Tsintsadze has made one of the most outstanding films of his career: "Zgvarze" ("On the Edge"). The film became the winner of the Silver Leopard at the Locarno Film Festival. The main character of the film is a young man, who has reached the edge and that is why he is the most dangerous person to the public. He does not know how to behave and what to do next. He seems to be interfering in nothing, as if he is on no one's side, he seems to be neutral. And so the man on the edge takes a fateful step: takes up a gun and shoots aimlessly. This aimless shot was the face of the Georgian society of the 90s and the biggest tragedy.

In his film "On the Edge" Dito Tsintsadze reflected with high-level accuracy the reality and atmosphere that reigned in the country. On the screen we see the Georgia of the 90s, where chaos, disorder and violence took place. Childhood friends, armed with weapons, have turned into the enemies to "defend their own truth."

The director tries to analyse what happened in the Georgian society: why was the society divided into two parts, what connected the opposing parties and what distinguished them, on whose side was the truth during the civil controversy, or what was the truth at all?

After shooting the film "Zgvarze" ("On the Edge"), the director moved to Germany to live and work. It was his personal German-Georgian experience that inspired the making of the film "Dakarguli Mkvelebi" ("The Missing Killers"). The protagonists of the film are immigrants from different countries. "Dakarguli Mkvelebi" ("The Missing Killers") was also shown at the Cannes Film Festival in 2000.

In Georgia, cinematography-associated positive processes, that began in the 1990s, entered a crisis phase after just a few years. A new post-Soviet Georgian film production has been created without state support.