



In the 1980s, the so-called the post-new waves era is coming. Interesting processes are taking place in Europe. For example; The film "Mephisto" by a Hungarian director István Szabó is distinguished by its individual handwriting. In 1989, a Polish director Krzysztof Kiesłowski created a ten-part "Religious Epos" - "Decalogue", all episodes of which are based on the Ten Commandments. In American cinema, under the influence of Reagan, blockbusters return, the cult of violent cinema settles. However, also in America, German director Wim Wenders creates "Paris-Texas", which presents a new perspective of a world auteur cinema. If we meet a person without the past in "Paris-Texas", the Greek director Theo Angelopoulos, on the contrary, offers a new, general understanding of the past. We see the same with Bernardo Bertolucci. His film "The Last Emperor", which tells the story of the Chinese emperor Pui, won 9 Oscars. During this period, the author cinema has already crossed European borders in the form of works by Iranian director Abbas Kiarostami. It belongs to the "Iranian New Wave" and often uses allegorical narration in films: an unusual mix of artistic and documentary elements.

In this particular decade, obviously, completely different creative processes were taking place in the Soviet Union. Directors behind "the Iron Curtain" offer new characters and themes to the audience. In Georgian cinema of this period, the interdependence of social background and individual becomes one of the leading motives.

New faces are coming to Georgian cinema of the 1980s: Aleko Tsabadze, Dito Tsintsadze, Nana Jorjadze, Temur Babluani. New characters appear in their films, which accurately express the essence of a particular era. New themes, expressive techniques, individual style and dramatic findings are settled in the films of this era. The first work of this generation, which attracted the attention of public and specialists, was Temur Babluani's "Sparrows fly over." Here the director focused on characters, who were not noticed or spoken of by the Soviet cinematographer. Another film of this era, which deserves special mention, is Tato Kotetishvili's "Anemia" (1987). Here, already in the title, the director makes a certain judgment for the society, which he calls lifeless, incompetent, a machine of nothing. We also encounter open criticism in the film by Rezo Esadze's "Nylon Christmas Tree" (1985), which seeks to create a generalised image of Georgia of that period through a wide range of characters. It should also be noted, that after returning from exile in the 1980s, Sergo Parajanov, a Georgian director of Armenian descent, with co-director Dodo Abashidze, created the following films: "The Legend of Surami Fortress" (1984) and "Ashik Kerib" (1988). His works are full with mysticism, ethnography, art, as well as with technical innovations; Often colourful and black-and-white scenes substitute each other, filters are applied, scenes are shot on infrared tape, and etc. These films brought Parajanov worldwide recognition, "Ashik Kerib" was even nominated for the European Academy Award in 1988.

Another interesting event of this decade was the victory of the Georgian animated film "Plague" at the 1984 Cannes Film Festival as the best short film.

Although Sasha (Alexander) Rekhviashvili belongs to the generation of the 60s, he creates important works of his career in the 1970s and 1980s. Before starting to shoot his own films, the director in the 60s significantly defined the visual side of such films as: "Alaverdoba", "Mikela", "Pirosmani". He was a distinguished cameraman with an individual style, a non-standard vision and a way of thinking, later he worked on Merab Kokochashvili's cult film – "Big Green Valley."

The Georgian director made his film debut in 1971 with the short film "Nutsa". In the late 70's he shot a film with a unique aesthetics and an innovative understanding of storytelling and dramatic composition. "Georgian Chronicle of the 19th Century", which is still one of the outstanding films of Georgian cinema. In 1981, Sasha Rekhviashvili shot "The Way Home", in which the director continues the important themes of his work: unity of nature and man, understanding of family, society, confrontation of individual and society, alienation between people. In addition to the thematic similarities, the two films "Georgian Chronicle of the 19th Century" and "The Way to Home" are aesthetically similar: minimalist scenery, a sense of timelessness, conditionality in the characters' actions, camera movement and its distance from the characters.

In 1986, Sasha Rekhviashvili made the film "The Step" a few years before the collapse of the Soviet Union. The protagonist of the film, Alex, was played by the famous Georgian actor Merab Ninidze: after thinking for a long time and struggling with himself, quits working at a research institute and goes to the mountains to the village as a science teacher. This decision of the hero is similar to a one step higher in his spiritual life. Maybe that is how we explain the title of the movie - "The Step".

It should be noted that "The Step" is the director's first colour film. As it is often written, this film accurately expresses the time of the so-called "Era of Stagnation" - the age of immobility and inactivity, when everything is stopped and no one expects any changes. In "The Step", as well as in other films by Sasha Rekhviashvili, the action develops on the edge of real and conditional. This visual-thematic finding of the director also characterises his works in general. In "The step" the video camera never leaves the interior, the rooms, corridors, doors turn into a kind of "labyrinth", that creates a claustrophobic atmosphere. If we understand the stylistic solution of the film metaphorically, the above-mentioned picture of Rekhviashvili accurately expresses the existence of Georgia in the 80s: people trapped in the Soviet system not able to change anything.

Merab Ninidze's hero breaks the closed circle and goes to the mountains. Alex's decision is the first step, a step on the path to start a new life. Such action of the main character became kind of a prophecy of the director. A large part of society had exactly the same spiritual condition. Shortly after the release of "The Step", important processes began in the Soviet Union, which eventually ended up with its demolition.

In one of the interviews, director Sasha Rekhviashvili says about the films made in the Soviet system: "With my films, I expressed my attitude towards the reality in the Soviet Union. There was a strong spiritual pressure here, which was carefully disguised."

The director's next work "Approach" was created also during the Soviet period in Georgia. The story unfolds around a ruined house and we see the tragic consequences of actions of people who live with false values. The "Approach" was a kind of satire on the Soviet existence, which in the West was called "the end of the odyssey of communism."

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