



Cinematography in 1920 was mature enough to be famous, but at the same time young enough to remain as an experimental form of art. This was the most unique period of the cinema history mainly due to its search for the theme, genre and the form. Comparing to the past, this decade introduces us with the editing - an artistic approach, which allows an author to find a new way of storytelling.

In the beginning of the 20th century various directions of fine arts, literature, music and theatre were born. From the 1920s these directions are noticeable in cinema as well. For example, French avant-garde exceeding the time and destroying traditions, German expressionism with the principles of subjective interpretation of the reality and an abundance of the grotesque and fantasy. Surrealism with its frequent use of shocking, irrational expressions. Also, Russian intellectual montage (“poetic editing”) where the storytelling is based on the rhythmic exchange of the scenes. This was the time when Charlie Chaplin and Buster Keaton create their brilliant comedies in America.

In the soviet Georgia the main film institution “Sakhkinmretsv” was founded in 1921. Film production became huge and the film, as an expression of certain ideology became the main priority of the government. In 1920-25 so called historic-revolutionary films became more popular and adaptations of the literature pieces, which critically described the life being of Georgians in 19th century, were the most defined tendencies of that time.

That period was influenced by the Avant-garde and a Russian montage. Next to the plot, visual experiments and search for new forms become more important in films. For example, the poetic editing in “Eliso” by Nikoloz Shengelaia is one of the interesting examples. Harmonious merging of a visual principles of a documentary and a fiction in “Salt to Svaneti - Jim Shvante” by Mikhail Kalatozov. Cinematic perception of painting and sculpture in “Saba” by Mikhail Tchiaureli.

Also, the visual solution of “My Grandmother” by Kote Mikaberidze could be explained by various directions like Avant-garde, German expressionism, Russian style poetic-editing and American classic silent movie style. Director, actor, scriptwriter and a painter Kote Mikaberidze is one of the innovative directors with a tragical biography. In his film “My Grandmother” director rejects to screen the literature piece. He makes a different adaptation of the original screenplay by Giorgi

Mdivani and accents on the visual, which was mostly stated by the set designer Irakli Gamrekeli, the important figure of the Georgian art in 1920s.

The title, “grandmother” meant a person, who used his job in benefit to relatives. The main character is fired from work. While searching for a new job, he realizes that there’s no chance without a patron, aka “grandmother.” Now the fate of his family and himself is in patron’s hands. It is known that the film “My Grandmother” was perceived as a critic to the new system by the Soviet government and was banned and kept from screening until 1970.

So called "shelved movies" was an ill-mannered practice during the Soviet times. Unfortunately, the life and work of Kote Mikaberidze was never duly appreciated in his life. Due to his constant confrontations with the Soviet system, the director was arrested and sent to the labor camp in The Mordovian Autonomous Soviet Socialist Republic in 1950. Unreleased screenplays, banned movies and personal confrontations were too painful for him.

The last years of his life he and his wife spent in poverty. It is known that several months before his death, Kote Mikaberidze asked the managing director of the Georgian Film Studio to allow him to participate in the restoration of his film. His last wish was never fulfilled though! The author of the most important Georgian film never lived to see the restoration of his movie and the fame with it, as he died three years before, in 1973.