

Eleven years after the founding of the Tbilisi International Theater Festival, no one could have imagined that it would move to another space - the Internet - and we would meet in an unusual, online way to see remotely what the Georgian Theater created in 2020.

A pandemic has suddenly shaken the world. Consequently, theater temporarily interrupted live contact with audiences around the world. Georgian theater was no exception. However, theaters did not stop working and several experiments were conducted in anticipation of the end of the pandemic.

Georgian ShowCase 2020 - will probably be the most original and bizarre in the history of the Tbilisi International Theater Festival, because it well reflects not only the Georgian theater, its condition or spirit, but also, at least indirectly, reflects the era of the world pandemic.

Most of the performances were staged in near-self-isolation and under a regimen previously unimaginable to artists.

"Georgian Performance Program 2020" - brings together works by Tbilisi and regional, state and independent theater companies based on contemporary Georgian and foreign or classical dramaturgy.

However, the program is dominated by the newest Georgian plays: "The Spineless" by Alexey Chigvinadze (directed by David Turkiashvili, Zugdidi Drama Theatre) - a dramatic story of the death of a transgender woman, developing in the family of her parents. And the same author's "View from the Hotel" of Georgia ", realized as an independent project by director Vano Khutsishvili, concerns the wound that has not yet healed, which was formed in the 90s of the twentieth century and still unclenched. The play's protagonists, who have become refugees in their country, disabled, tell of the pain brought on by the war (some of the participants are blind laymen with a special artistic sincerity).

"Medea s01e06" (author and director of the play Paata Tsikolia) is also a project of an independent regional network of theaters, playing on the Black Sea coast and turning the famous Colchian myth of Medea upside down. Three generations of professional actors (Gia Burjanadze, Eka Demetradze, Sandro Samkharadze) meet in the play, whose ensemble and professional skill make up the important work of the performance.

The play by Avtandil Varsimashvili "2030, we have nothing to lose" ("Free Theatre"). The plot unfolds in the future, 10 years from now. The director, who has historical experience

and intuition, is trying to foresee a future in which Georgia and its population will have to live.

The same director's one-act comedy "THREE MEN IN TIES AND AN ANGEL," staged at the Telavi Drama Theater, tells sad stories at the border of real and unreal worlds, accompanied by humor.

The novel "Room" by contemporary Irish-Canadian writer Emma Donahue is based on a play by Avtandil Diasamidze, staged at the Poti Drama Theatre, with a script by Lenny Abrahamson that touches on global issues. With a surprise ending, the director offers a peculiar version of the story.

Jean-Paul Sartre's "No Exit" (directed by Georgy Chaladze) and David Kldiashvili's "Trouble" (directed by Saba Aslamazishvili) are co-productions of Mooz-Art, a digital festival founded during the Tbilisi Adult Theater and during the pandemic. Both productions leave the theater space and alternate in an alternative plane, which creates a number of problems for the creative teams.

Theater of Movement The play "Lisa's Cake" is the first verbal performance in the history of this theater (directed by Ioseb Bakuradze), which is played out on the roof of a high-rise building. The director, together with the creative team, put forward the problems that existed in society before the pandemic - indifference, the desire for power and keeping it.

The program of Georgian productions for 2020 also includes premieres that we will see for the first time during the festival.

Lasha Chkhartishvili.  
Theater researcher, critic