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Contemporary research generates questions on whether or not the avant-garde worldview has had an impact on the art of the later period as well as on the extent of such influence.

Within the scope of intercultural understanding the futuristic worldview has been perceived as an initial phase of the avant-garde modulation, revolution of psyche in literature, and overturn in canons of “modernism”. Since early 1900s, the echo of manifestation of futuristic novelties has followed the new epoch; the futuristic philosophy as an antithesis of artistic aestheticism, analytic philosophy, symbolic mysticism, and classical-realistic discourse reached its peak in the Caucasus during 1920s.

Fascination with Futurism has reached Russia from Eastern Europe, spreading like an epidemic and later embracing the Caucasian culture. It followed the widely-known intellectual immigration of 1918 when the Russian Futurists escaped the revolution and chose Tbilisi as their artistic centre, ultimately giving the city the central role within the avant-garde movement. Futurism in the Caucasus was, first of all, the art and artistic ideology with the salon-style, revolutionary, dynamic and personified essence, and to a certain extent, even liberal and democratic, yet rebellious only within the scope of art. At the same time, it was not only a historical or epigonous phenomenon.

By the end, its literary mentality and genesis has become more evident since not only did it leave an artistic-formal systematization imprint on specifically the literary legacy of its followers, but it also mainly manifested itself in the literary life of the following period, spreading and leading to a psychological change in the history of art.