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STUDIES IN ART CRITICISM

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**Different Perspectives, New Focuses:
An Analysis on Artists Performing Turkish Art of Ceramics**

This review includes examples from ceramics artists who are known in their fields in contemporary ceramic art in Turkey. In the selection of the artists, the difference of their interests and research areas was taken into consideration. At the same time, the existence of critical writing experiences on the works of the artists provided the formation of this selection. These artists, all of whom have PhD degrees, are at a qualified level in terms of both practical and theoretical writing. Building the theoretical infrastructure of the work of art and publishing it as a thesis, article or book is an important requirement for academic artists. For this reason, this article is supported by the statements of the artists about their own production processes and works. In art production, it is a scientific attitude to have theory, a panoramic perspective, to exhibit a critical attitude, and to be aware of different disciplines. There are many different schools, classifications and tendencies in art studies conducted in academic arts fields. Today's Turkish ceramic art studies are getting richer with theses, critical articles and papers.

Olga Shkolna
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**Traditional Wood Carvings by Georgian Artist
Vladimer Vepkhvadze**

The article is devoted to the work of the Georgian artist Vladimer Vepkhvadze. Considered are his work on the manufacture of doors for public and church buildings, furniture, primarily for liturgical needs, church utensils (from shutters, analogies to altar doors and doors of the royal row), household items (from backgammon to spiral staircases), shebeke, shushabandi, grave

crosses. Particular attention is paid to the genesis of his creative handwriting, which developed at the junction of the traditions of Byzantine shaping, the Greek canon, as well as authentic Georgian ornamentation and sacred symbolism. The examples of pulpits and sofas for the highest ecclesiastical clergy of Georgia, made by the author, starting from the throne for the Catholicos of Georgia Ilya II, are considered. A review of individual restoration works of the master, including such outstanding buildings as the palace of Mirza Riza Khan and the Romanov palace in Borjomi, is carried out. The characteristic features of the author's language of V. Vepkhvadze in the field of artistic woodcarving of the late 1980s-2010s are highlighted. The circle of the main monastic orders of the master is outlined, the repertoire of his creative searches is analyzed. The features of performance of works for Tbilisi monuments are outlined.

Key words: Vladimer Vepkhvadze, Wood carving Art, late 1980s-2010s.

THEATRE STUDIES

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Theater and Motherland

The present essay considers the general overview of the prehistory of period starting from theatre life to staging the “Motherland” by Giorgi Eristavi. The essay is focused on the contribution of Georgian patriots and representatives of the “grouping of the sixties” – a Georgian literary-social group of the 1860s, their views and opinions about the purpose of theatre.

For Georgia, then as one of the Russian governorates, it was challenging to be integrated into the European cultural process; the distinguished patriots of the colonized Georgia were dedicating many efforts for liberating the country from the colonial bonds and obtaining the independence.

Country, which was divided in two governorates (Kutaisi and Tiflisi) was governed by Russian viceroy. Sakartvelo (Georgia) was

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