

“Self compressing painting” – with colorful accents of plastique, coloristic compositions – today, in the lasting period of postmodernist expansion, before and now it provokes bliss and certain compassion, evokes nostalgic attraction with “leftists” and “rights” towards somewhat oppressed pure art, culture of color, rhythm and texture and what is most important towards catastrophically forgotten artistry and improvised immediacy of self-expression. The painting of this kind of type, its influence proves conventionality of art historical definitions and extra categoricity of cultural periodization. The beholder needs fashionable landmark, naturally new idols. However there exist more stable values, may be temporary, but their time doesn’t surrender to the reckoning of our life. This is painting and music in its substantive tradition. And though the painting of Gela Zautashvili is painting (lets’ be free from being spellbound from such kind of tautology), I think his oeuvre in the museum of exposed musical culture, together with fortuity is deep conditioness: his art continues high tradition of mutual contiguity of musical and plastic cultures in XX century, represented by coryphaei such as Scriabin, Kandinsky, Klee, Schoenberg, Mondrian, Cage, Pollock, Nuno, and other great artists.

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Museum of Musical Culture after M.I Glinka

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