"Armenian Art"

is now published
in English as well.

As far back as 2002, the editorial of the inaugural issue of the "Armenian Art" carried a concept that the purpose of the journal was promotion and dissemination of the Armenian Art both in Armenia and abroad, in Armenian and non-Armenian environment. For this reason, the initial issues of the journal had papers printed with abstracts in English. Today we have a more efficient instrument enabling every subsequent volume of the original journal in Armenian to be accompanied by a twin copy in English. The obvious advantage of this situation is that "Armenian Art" is becoming available to multitudes of English-speaking Armenian expatriates, as well as to the reading public and students of art worldwide. It is only regrettable that some of our previously published volumes did not enjoy the benefit of English translation, particularly the special issue dedicated to the Centennial Anniversary of Aram Khachaturian, highlighting exclusive national features of this outstanding human being and creative personality.

Anyway, a new instrument has now been deployed for engaging a larger circle of readers, and it has to be used expeditiously. It is particularly obliging, both for the editor and for our writers. The first English-language issue in 2005 was followed by immediate positive reaction. There can be no doubt at all that the English-language publication of the journal will not only stipulate the deeper cultural links between Armenia and the Diaspora, but will also improve their reciprocal identification and a wider recognition of the Armenian Art within the global context.

For sponsoring the English-language publication of "Armenian Art" the Editorial Board and all associated staff emphasize their appreciation and sincere gratitude to the Swiss Union of Armenians presided by Mr. Vahe Gabrache. We have to also offer a mark of our gratitude to Nervik Azadjan, the authorized representative of the journal in Switzerland.

Karen Matevosyan,
Editor-in-Chief

Hasmik Gsyan,
Executive Director
Being Grateful

On May 24, the school of Mughni village was named after Archbishop Mesrop Aschian. It was by the wishes of the great residents of Mughni, and so the numerous visitors coming from the Capital and the regional centers, taking part in the event organized by the National Cultural Association, passed a beautiful day in the "Aschian atmosphere".

Mesrop Srapzan lived in Armenia the life of a hermit, presenting to us a new unknown to us type of person of an Armenian priest and intellectual, a figure of cultural and spiritual dimensions his deeds are difficult to enumerate in this publication (there is a large volume published in New York on that subject).

In Mughni, specifically, by virtue of the efforts by the Right Reverend the Church was repaired, the monks' residential building rehalled, a library established, some works were done for the area development. Born and grown up in Lebanon, having lived in America and Iran for ecclesiastical service, he loved this minor corner of Armenia and his intention was to stay here to his end of life, however, death came against expectations in December 2003, in US, and his body was interred at the Monastery of Antilib.

However, here we have to wind up our conversation on Mesrop Aschian the merited, and revert to the essence of the title of this paper.

The people of Mughni, with the century-old Armenian wisdom, showed a lesson of gratitude, which is quite necessary in today's Armenia. Perhaps in all domains, but mostly in scholarship and culture, we have a regrettable tradition: To deny recognition. A person alongside creative, talented, is at best recalled with a few words after his death only. Any big or small manager will define his predecessor. Any artist will throw dirt on his colleague's work. In all, everybody is keen to see the mote in his brother's eye, Jesus speaking loudly against this old world phenomenon, perhaps hoped that his followers would throw off this imperfection.

Today, doing justice to a job well done (to say nothing of master-pieces) is a criterion of civilized behavior. No doubt, we have choosen just this civilized option. We have chosen this road starting with Mashtots. The trailblazers of this road have beaten their way through for us not only with their cause, but also with their difficult life. Movses Khorenatsi, the Patriarch of Historical Scholarship (5th century) spent his life under persecutions. One more Saint is Grigor Narekatsi (10th century), slandered and wrongfully persecuted. Belonging to this array is another great name of Anania Shinatsi (7th century). Here is what he wrote from Byzantium about coming back to Armenia, loaded with knowledge: "And here I am, an obedient Armenian, having learned the mighty science, craveed by kings, and brought it to our country with no assistance at all, thanks only to my efforts and help derived from praying to St. Grigor, despite there being no one respectful or thankful for my work, because our people do not love wisdom or knowledge. When I returned, many came back to me to learn, and having learned a little, they abandoned me before completion of classes. They thought it was enough what they had received, and having parted from me, started to teach the things they ignored. In their ignorance they spoke abusive words about me."

We have already seen it in their course of our long history, and it is about time that we stop reiterating it. The time has come to hold the common interest above the private one to reject envy and put other aims, to valor the man and his work, to award gratitude and appreciation by merit, rather than by the false principles of corypism. One has to be correct and grateful.

K. Matevosyan

Concern about Retaining the National Values

In 1964, Martiros Sarian, a world-famous artist, Varazdat Harutumian, Professor Doctor of Architecture, Sero Khambadian, writer, and other prominent Armenian intellectuals were instrumental in establishing the Armenian Society for Preservation of Historical Monuments, intending to help the state to preserve, rehabilitate and publicize the monuments of history and architecture using public assets.

The Society for Preservation of Monuments has done a lot of work in the first thirty years of its operation.

The Society for Preservation of Monuments used the moral and financial support of over 2600 of its members, entities and about 500 thousand of its member persons to rehabilitate 45 monuments of history and architecture. In the 70-80s there were demonstrative competitions with the assignments to preserve the historical and cultural values, many books were published on preservation of Armenian monuments both in Armenia and overseas, viz: Artashes, Nahak'elifyan, the Crimea, Lyubov, and Molova.

Keeping clear of politics, it is to be noted nevertheless that despite the many defects of the previous regime, starting from the 60s, there was a favorable policy towards the crucial problems of historical and cultural values, which unfortunately, following the independence, on the part of the new authorities, even after the adoption on Nov. 11, 1998 of the Law by the RA NA, "On Preservation and Use of Immoveable monuments and historical environments" it is being fulfilled very marginally. True, the situation in the country is difficult, economy and production are in decay, however, if anything, specific national culture, half-ruined exclusive architecture to be presented to the world public having deep historical origins, cannot wait. Time and nature are doing their destructive work. However, during the time following the establishment of Independence, through the patronage of our benevolent compatriots abroad, in the person of Mikael Essayan, grandson of Gahasth Gulbenkian, Andranik Gagilian, architect, resident of United Arab Emirates, and other patrons, by the initiative of the Armenian Society for Preservation of Historical Monuments and with personal participation of Grigor Vardanian and the late Artashes Hovsepian, construction architects, four most important architectural monuments were rehabilitated: St. Geworg Cathedral (7th century) of Garnavot Village, Region of Talin, Godmother Church (7th century), Regional Center, Diakonies of Lernok, Artik area (5 - 6th cc.), and Godmother Church (14th century) Areni Village, Eghnagaznor Area.

Today, financial difficulties impede the pro-national activities by the Society for Preservation of Monuments, the ranks of the Society have thinned...
A VALUABLE FIND

When Babken Arakelyan and I were postgraduate students of the Institute of History and Archeology and in 1939-1940 took part in the excavations of Dvin, the Medieval Capital of Armenia, we made a habit to stroll along the tombs located outside the archeological site, found some stones that had formerly built up houses in Dvin, decorative fragments from pillars and abaci, anchors, etc.

The most valuable of our finds was a 60 x 80cm stone, one surface fully sculptured on the subject of harvest, in the gap between the vases of grapes two women gathering grapes, one carrying a basket filled with grapes on her shoulder, the other one bending down to gather grapes. Located in the central section throughout the entire stone was a sculpture of the cross with the right hand missing.

The stone ornamented with sculptures covering mundane subjects and dated at 6 - 7 centuries, was in all probability a portal stone from some entrance of a worldly building in Dvin, pictures show crops and bounty of the Ararat valley. We tried to find the other half of the big stone, but to no avail.

Fortunately, 64 years later, it was successfully discovered by Mary Danielyan, an experienced reconstruction architect.

Varazdat Harutjunian,
Academician of RA NAS

A SCULPTURED IMAGE COMPLETED AFTER SIXTY-FOUR YEARS

The "KAREDAK" public organization, dealing with examination and registration of Armenian relics, entered the relics of Ararat Region into a catalogue in 2002-2004. A program was compiled and fund-raising operations were conducted by Gayane Karapet. The operations were managed by Mary Danielyan.

During the year 2002 in the cemetery of Vardashen Village a small tombstone was found with the Northern side in the form of a sculptural ornament.

As noted in the book by Varazdat Harutjunian 'The Architectural Relics of Dvin, 6 - 7 cc.' (Yerevan, 1959), there was a fragment of a sculptural ornament found during the 1937 - 1939 excavations, carrying a harvest scene in the center there was a cross (the fragment is being stored in the History Museum), the first thought that I came up was that the discovered fragment was the second half of the other one that had been already known.

We revisited that village several times, and copied the ornamental image off the stone. It was a pity, residents used the stone as a tombstone, they cut up the stone at the sides, partially disrupting the integrity of the sculptural ornament. However, retained on the stone was the lower part of the cross, the wing, a fragment from the same part, which was lacking on the fragment stored in the museum.

A recently found fragment also carries a cluster of grapes, vine leaves and a vine shoot, ears of wheat and a female figure carrying a basket. Actually, the stone carries a scene of autumn harvesting, the center of this scene being a cross, originating the grape vine and the ear of wheat. Emphasizing the historical and cultural value of the discovered fragment, it is to be noted that the other half of the fragment must also find its place in the Historical Museum of Armenia.

Mary Danielyan

Reconstructed relief with a newly discovered missing fragment.

Vanadzor, 1959, prior to and after restoration.

Michael Harutjunian, Vice-President of the Society on Preservation of Historical and Architectural Monuments
A Vital Food for the Nation is its Spiritual Culture

The "Sargs Khachen" Publishing House has its principles or beliefs. Speaking precisely, they are primarily educational, and then reforming. You will give it a more precise definition. However, the problem is this: what are the expected results? Our society has the need for spiritual resources, dutifully supplied by "Sargs Khachen".

Yes, it has, although, regrettably, it is rather objective than subjective. In other words, we can easily say that today the Armenian people, or rather, the Armenian intellectuals prioritize the problem of Armenian and international culture. I do not mean individuals whom we perhaps know by name. Those people are in fact the best representatives of the nation. However, if their number is suddenly doubled, there will be no progress, if we do not resolve the basic question, the language, whereby culture is enriched and strengthened.

Consumerism regards culture as embellishment of the national life, or entertainment, that perhaps may not be realized these days, that it is good when your belly is full. I would call it "philosophy of stomach".

Quite the contrary, the most vital food of all nations is the spiritual culture. It is not right to expect the demand first, with the culture coming in the wake. In order for our society to have the need for spiritual food, that food has to be first given to society: first there was light, and the eye was formed later (that has been proven biologically). As to the desired result, as you say, it can be achieved by the stubborn consecutive long-time work. The better the eye becomes adapted to light, the better it is modified for illumination and work, the more realistic are going to be the chances to become a nation and a society in a not very distant future.

Of course, without being an invariable optimism it is impossible to carry out this work you have been doing with your colleagues, groups of authors and assistants. On the part of "Armenian Art" and myself I congratulate the "Sargs Khachen" on their 50th published book, wishing them to increase their publications by hundreds of times.

Finally, I want to hear your good wishes to your Armenian audience, the readers and otherwise.

To the non-readers I would wish to discover one day the divine world of books, while to those who do not imagine their life with-out the Book, I would ask to look attentively on the 50th published volume, "The Policy of the Spirit" by Paul Valery, a great poet, thinker, essayist of the 20th century. This title is a brilliant word combination exactly defining our spiritual program and activities. The collection will provide answers to many questions, and, which is even more important, it will put forward deep and challenging problems. It is a brilliant translation by Arus Boyajan, and I dedicate it in my heart and mind to men of the Spirit.
Mher Mkrtchian is 75.

Having written this sentence, my pen lost its way on the paper. What other things can be said about a creative artist, loved by the nation to the degree of worship? He is loved by Russians, Georgians, Indians, Frenchmen, Italians, Armenians, love and take pride in him, he is ours. What is there to say? That he was a great actor of movies and theatre? That is too little.

To say that he was a master generator of word, excitement, psychology, situation, action? Again, too little.

If you try to analyze the secrets of his artistic skills, you get the information needed for the students of theatrical professions. Any person, independent of profession or age, has his own image and evaluation of Mher Mkrtchian the artist. No, my pen lost its way on paper.

Mher Mkrtchian is 75.

Memories of an Artist....

Aghasi Aivazian

The phenomenon of Mher Mkrtchian is for me a window to the roots of the nation, the way to see the components of its solution. Mher's image sprouted by virtue of its vitality and talent was elevated from its shell as a display of the nation's preexistence here I am, Armenian, unchanging and eternal.

Roland Bikov

Mher is in the first place an extremely interesting person. He is a serious man, who can see a joke, with an easy-going attitude towards life. He is both sad and joyful, His soul is open and enigmatic at the same time. Mher has different images. As to me, I love them all. I may be not unbiased towards him, I cannot be impartial, nor do I want to, for I immeasurably love this man, this artist. He is marvelous, both humane and artistically.

Eldar Riazanov

Mher Mkrtchian is one of the most engaging actors in this country. He is inwardly very serious, playing the funniest things so that not to laugh is impossible. At the same time, he is wearing a very serious face, and is serious inside, as well as outside. That proves a great talent. His playing is like breathing and talking, since he is incredibly organic.

Mikael Poghosian

Substantially, he has become a symbol of morality and even beauty. I have never worshipped idols, but I wanted to kiss his hand after seeing "The Wife of a Baker."

From the Utterances by Mher Mkrtchian........

- I will make a comparison, half-joking, half-serious. A Russian child will buy a photo from a stall, a Georgian will ask for a kiss, an Azeri or Uzbek will point at you at a distance with a finger for the neighbors, an Indian will stare as if it were an inanimate object, grabbing the hand with no permission, looking amazed.

- An actor must be able to play everything. An actor represents a man and it is man's nature to weep, to laugh, to joke.

- A gifted man is an evil, for all around is mediocrity, they don't understand.

Mher Mkrtchian about Love....................

- One day I asked him incidentally: Why is it that one is falling in love? What do we love in others?

- Drawbacks, morality, honesty, conscience are valuable qualities in a beloved person we love faults: A beloved person for us is a unique person, having become one by virtue the faults that you love in him with no reason at all.

- As to the exterior, the body, the beauty, do those have anything to do with it?

- No, he said. When you make love to someone, you make love to a character.

Vahe Shahverdian

They say that Mher is a great comic actor. No, it is not so. Mher is also a great tragic actor.

On the day when Mher died, I swore an oath, and up until now that oath has been giving strength to me. We need him very much. His every appearance in the street or in a café gave a jolt of fresh air to people, he was radiating light. Mher's life had been very tough. He was a world-class actor. He was not only a comic actor but a tragic actor as well.
Edgar Shahin

The engraving art by Edgar Shahin (1874 - 1947) as of today remains unsurpassed. In the International domain of aquafortis it remains as the word said by the Armenian artist. Applied by Shahin were nearly all aspects of etching: aquafortis, etching, aquatint, giving preference to the drypoint technique bringing it to perfection. He had been educated in Venice and Paris. In fact his whole creative life had passed in Italy and France, where the immigrant artist became conspicuous in no time.

"Shahin is not only a refined artist, but also a subtle psychologist and even historian," wrote P. Occini, an Italian art critic. "The wealth awarded to us by Shahin, is putting an obligation on us to value his big and charming talent," as noted by Roje Marx.

In 1900 Shahin was awarded gold medal at the Paris International Exhibition, then he was enlisted in the Royal Society of Artists in England, and Emeritus of the "Etchers' Union". Exhibition went one after another, wherein Shahin participated with French and Italian artists, producing a great impression.

"Edgar Shahin, a new talented artist. Take a look at these six etchings, exhibited at the showroom, and you will not be able to say, which one is the best. One day you will select "The Old Woman", the next day it will be "Chateau Rouge", and so on. There is only one word for that, "mind-boggling", as noted by Charles Sherman, a French art critic.

What happened? In that rich and mighty world of art how did that immigrant grab the heart and mind of the Europeans who have seen quite a lot? He tried to capture the bitter truth of life by depicting the most suffering, despair and pain on the fringes of the brilliant life of Paris. His characters were beggars,jobless, women and children trading their bodies. However, Shahin presents it all with no reproach, but rather with compassion and clear-hearted pity. That can be seen in works like "Rag Woman", "Jobless", "Disabled", "A lower girl", and all.

That is what troubles the viewer, that is what nails him to his graphic art, his images are not limited to whatever nation or time. Gabriel Moure commented Shahin's "The Vagabond". "Palpitating in him are all the vagabonds in the world, those of yesterday and those of tomorrow. Those who marched to "Sweet France", and the hobblers that towed ships along the waterways in Russia.

Of course, it was not only the lowest strata that guided the stylist of the artist, he also created images of noble society, like "A Walk".

"Victoria", "Acratio in the Morning", "Madonnellele Cyclo", "Lili Arena Sitting" etc.

The road of fame continued. Shahin is elected member of the Italian National Society of Fine Arts participating periodically at the Italian exhibitions.

Shahin illustrated books by famous French and Italian writers. He did it in the full bloom of his talent. The books by Anatol France, Gustave Flaubert, Gabriel Moure, Octave Mirbeaux, etc became precious specimens of art, embellishing even today the treasury of the French literature.

One of the treasures of our gallery is "A Death in Venice", a book by Morris Baren, with etching illustrations. The latter is filling Shahin's road of fame with a special glitter. That work was hailed by all Italian and French art magazines and weeklies. They wrote: Shahin showed Venice to lovers of beauty and to the world, he showed the real face of the poor Venice (Camille Moeder). The Italian art critic Henri Markiti wrote: "The etchings by Edgar Shahin, like the grateful faces, attract us from the first instant, and this instinctive unique capacity takes its effect.

traits, it is a baffling fireworks, compiled of the many pages of female souls. Unforgettable are the portraits of Asia, Ada, Gabi, Jigoleit, Lili, Jerminia, Rita, Germaine, Louise France. The latter one can be said to be Shahin's "Mona Lisa".

Edgar Shahin used to take part in Armenian art exhibitions in Yerevan, Thilisi, Dilijan, Lezginrad, Moscow.

In 1928 he was elected Emeritus member of the Fine Arts Union of Armenia. The artist used to make generous donations, of which the most big-hearted one was in 1938, when he signed away to Home Country the whole collection of his work presented at a Yerevan exhibition.

Today Pierre Shahin, his son, is carrying on his father's occupation, periodically donating some of his father's pieces of art.

The depository of the national gallery today is storing 333 slate-penl and etching works, exhibited from time to time in the hall bearing the name of the artist. The latest display was renewed on the 130th anniversary of the artist.

Nune TADEVSISAN
Chief, Dept. of Etching, National Gallery
Genocide as Subject of Armenian Art

Characteristic of Khoren Ter Hamblian who had witnessed genocide is sadness and reverence to homeland. It is remarkable that the deep sorrow of this subject is accompanied by a feeling of dignity and respect. "1915," a work by Henrik Sediadjian, shows characters full of righteous anger and resilience. The work by K’halat Arzitian titled "That will not be forgotten" demonstrates the concept of preserving the memory of the victims.

The whole exhibition is a tribute to respect the memory of the 1915 victims and a complaint against genocide.

Artists of Armenia have responded with paintings with a screaming complaint against the anti-Armenian policies of the Ottoman government.

The gifted Vardges Surenants showing the tragic in his art emphasized the barbarian struggle and the battle of civilizations.

The exhibition in the National Gallery of Armenia dedicated to the 90th Anniversary of the Genocide showed paintings, black-and-white art, sculpture and embroidery. Displayed at the exhibition were specimens from storerooms, the well-known and the completely unknown works. Displayed side by side with familiar works by Vardges Surenants, Hasmik Artsatlian, Sargis Khachaturian, Jirair Grigoryan, Jamsen, were also the Comitas-type subjects. The image of Comitas for the Armenian artists has always been a source of inspiration and has basically been perceived as a symbol of the Armenian culture and sorrow. The image of Great Music Master is incorporated at the exhibition in the works by Sargis Muradian, Simon Gavitian, Irakros Khajian, Sargis Muradian presented the high tension of the tragic moment using the contrast between black and red in a dynamic composition.

"Grief," a picture by Hakob Hakobian, shows mother and son emaciated by famine. Heavy silence and isolation of the images convincingly depict their physical and spiritual condition.

On June 7, the hall of the Armenian Union in the gallery was con- signed to the use by the artists from the theater, cinema and television. About 40 artists, both young and old, have exhibited their works on this most engaging show featuring not only painting or decorative art, but also extremely diversified scenic and synthetic artistic forms and expressions. This exhibition can be classified as a very original event in the cultural life of Yerevan.

The activities and programs of the Artists’ Union of Armenia are covered in the relevant web pages:

www.armenianartists.com
LIGHT IN THE DARKNESS

or a Wonderful Day of Culture

Spring of 2005 brought many surprises to the lovers of culture, one of which was participating in the International action "Museum Night". As far back as 1999, by the initiative of the Union of French Museums in 2000, museums of Europe joined around an idea to make the origins of culture accessible to the public at large. The action named "The Museum Spring" has already become traditional in Europe. The International action taken this Spring embraced the Armenian National Picture Gallery. The undertaking "Museum Night" took place at the National Gallery under the name "Light in the Darkness".

On May 14, the National Picture Gallery opened its doors to the art-loving public, for the presentation of the catalog published on the occasion of the French-Armenian artist Edgar Shahin's 130th birth anniversary, in the showroom harboring his pieces of art. The great artist's showroom was attended by thousands of art fans, crowding the usually quiet rooms. Organizers of the exhibition: Victoria Badalyan, head of black and white art section, Gohar Chemelian, research worker, Nune Tadevosyan, deputy head of etching section, and Hasmik Harutiunyan, deputy director, did everything possible to deliver an exciting "Museum Night" to the audience. The best testimony of that is the records made by many visitors, good wishes in the expectation of future encounters. It is enjoyable that the visitors were mostly young people. Most visitors were students from higher educational establishments.

On that day, the art fans had another enjoyable surprise. It is widely known that the wall-painting showroom of the museum has for some time already been used for musical performances. In anticipation of that the church music lovers made haste to occupy places in advance, to listen to sacred music, to relish a wonderful performance by Anna Malian, the "Sharakan" group songs, conducted by Daniel Eraljik, which take us to our spiritual roots, causing inexpressible esthetic enjoyment.

That cultural event was a success with 4,000 visitors.

"The Museum Night" was wound up after midnight, on the top floor of the gallery, with a round dance by the visitors inspired by the "Akunk" ethnographic group. Even some older people did not stay indifferent. The round dance symbolizing national unity performed on an open balcony, could be observed by the promenading multitude in Yerevan City center, because all visitors held sparkling Indian lights, thus realizing the design of the initiates to have the magic night of "Light in the Darkness".

Zarnihi Dilmanian
National Picture Gallery, research worker

Hasniki Harutiunyan
1947 the museum was renamed "The State Picture Gallery of Armenia". The name stayed until 1991, then a year later renovation of the building started.

Subsequently, the activities of the gallery were expanded. In 1946, n.g. along with the Art Section of the Armenian Academy of Sciences joint publications were prepared titled "Relics of Armenian Miniature" and "Armenian Art in the 19th and 20th centuries".

In 1951, R. Dzmbian had been Director of the Gallery for 27 years; however his link with the museum re-mained active for long years to come (he remained member of Scientific Council, an indispensable consultant, and in 1982 he published a book "The State Gallery of Armenia" in Russian). Art critic Yohan Harutiunyan was Director of the Gallery for one year only, to be replaced by Ruben Parsamian, 1952 - 1962.

In 1952, Sergey Merkuriev, a notable Russian sculptor, donated to the gallery a marble sculpture "Katherine II" by A. Opekushin, a famous Russian 19th c. sculptor; the statue having been given to him to be used as technical material for another bust production.

In this period the gallery’s activities developed in a strictly defined way: selections were further studied and enlarged, individual exhibitions were convened by Armenian authors, opening at the Gallery was the memorial section, led by Daniel Dznuni, who undertook the publication of "The Dictionary of Armenian Applied Art" (1927). Another publication was an album titled "The State Gallery of Armenia" with a preface by R. Dzmbian (1956). It was planned to open new scientific sections, according to the available collections. The scientific staff of the Gallery was reinforced by graduates of the Repin Institute in Leningrad, their recruitment signified a regular alternation of generations, stipulating the future development of specialized research.

In 1946 moving from Paris to Yerevan is a highly merited artist Petros Kambanian, who donated to the museum over 50 paintings and about 600 black-and-white images. In 1958 Hakob Azizian, a Paris Armenain, transferred to the gallery the whole legacy of Hakob Giurian, around 400 sculptures, black-and-white images, books, and rich archival material. In 1959 the Museum presented the author's exhibition in a large display, generating a very large response, particularly from young sculptors.

Ruben Parsamian got another job, and in 1962 appointment was made of another director, Armen Chilingarian, a theatrical painter. In the years of his directorship, parallel to solving other problems, Mary Sargissian, Chief of the Department of Russian and West-European Art, organized large resupply of museum stocks. Acquisitions were made of valuable canvases by Russian painters like Falk, Filosov, Mashkov, Altman, et al. Museums of Moscow donated some Saint Images. Organized in 1965 was the first individual exhibition of Robert Falk, whose canvases were brought from Moscow with the help of the artist’s widow, Schekin-Krotova. That exhibition was an unprecedented
In 1972, President of the Paris-based "Society of G. Yulubov friends," artist Rafael Khersumian wrote a letter to the Government of Armenia informing on a preparedness to transfer to Armenia paintings and black-and-white pieces of art by the notable artist Georgy Yukubov. The relocation was entrusted to the gallery. Donated art pieces not only enriched specific art collections, their significance is invaluable for the Armenian collection of applied art in the early 20th century. Retrospective exhibitions were organized for the gifted artist with the participation of multiple museums of the Soviet Union. One of the exhibitions was held at the State Museum of Oriental Nations in Moscow.

Those years saw closer links with the museums of Moscow and Leningrad in the domains of research and exhibitions. The Hermitage organized memorial exhibitions of French Impressionist painting. The International exhibits organized in different countries in cooperation with those museums also used the gallery-owned specimens by Kandinsky and M. Shagai. Representatives of the Gallery used to be regularly invited to the gatherings organized by the International Council of Museums.

To be continued
Edward Artsrunyan belongs to the contemporary artistic Patriarcha, a highly revered artist with his own original style. An optimistic character, an artistic incorporation of the bright colors of Guimet, he is an adept of two principles of life and art: honesty and courage. The editorial staff of "Armenian Art" are sending their greetings to the Artist on his 75th birthday, wishing him health, perseverance and further success in his creative pursuits.
On September 5, 3:00 PM, at the House of Painters, the individual exhibition of H. Sahakyan will be opened.

Since the late 80s, the art of Hambartsum shows changes: retaining the structural elements of the image being created, an unusual freedom of coloristic delineation is emerging, vibrating surfaces of light and space, a visible leaning to abstraction, independent of genre. In Hambartsum’s artistic system the crucial becomes conventionalism, the color, line, specific forms acquire redundancy, and all matter becomes conventional. Maintaining the human and objective generalized forms, the artist may occasionally reach the levels of abstraction. This “flight” makes a complete change to Hambartsum’s creative character, turning him into a remarkable phenomenon of the contemporary Armenian art having its own face and profile: portraits characterized by classical beauty and concentration of psychological traits (“A Woman with a Hat”, 1996, “A girl with a book”, 1996, “Self-portrait”, 2001), pieces of still life inspired with light and space, noted for their coloristic delicacy (“Still life with Flowers”, 1995, “Still life with fruits”, 1993), images of the Son of God emerging from the high domes, spirituality and presence of the artistic work, part of his earthly life (“The Ascension”, 2001), completely new interpretations of ritual plots (“Orpheus and Euridike”, 1997, “The Union of Pain and Beauty”, 1993), painting with elements symbolizing abstraction (“A Vision”, 1998).

The evident creative uplift by Hambartsum within the last two decades is also remarkable in that period in particular is characterized by multiple difficulties and trials befalling the artist and almost bringing him to a confusion. That doubles the artist’s success, since the advancing age has helped him to find another re-impersonation, to rediscover the way to awarding happiness to others and to himself.

The Aim to Reach New Heights.

reaching new heights maintains him within the area of pleasing stress, creating new spiritual reserves.

Like many Armenia’s artists, Hambartsum Sahakyan has struggled through the long years of art School and art Institutes, to attain an appropriate academic education, so obviously confirmed by the numerous high-quality impromptu sketches, paintings penetrated with lyricism and subtle transitions of color, emphasized layers of spirituality, conspicuous portraits and studies from the nude.

In the works of the study period the basic features of Hambartsum the artist had already been defined: a high professionalism of picture design, the classical principles of artistically presenting the world of man and things, geometrical tendencies of the composition, soft and lighted lyricism.

His Nickname was “Handsome Hrach”

One of the gifted representatives of the Armenian fine arts was Hrachia Hakobian. Hakobian was an untimely death cut short the life of the artist having an uneasy, searching soul, at a period of his creative uplift. This year marked his 70th Anniversary.

I had had a wish to write about Hrachia Hakobian for a long time, since the day when I saw his canvases emit wonderful rays of energy. His pieces are marked with a special type of intellectual artistic beauty, they reveal the emotional interior conditions by inner vision and psychological and lyrical sensitivity, leaning towards integral objectives. Hakobian’s pictures are distinguished by constructive design, monumental features of colored plastics, substantial mass, correct and terse design, absence of superfluous semantics. The artist’s creative genre and subject coverage is rather extensive and strong. Perhaps there is an original type of interest in the paintings done on military subjects. It is to be noted that although that subject was preferred and traditional during the Soviets, the author addressed it not by way of getting an order from the state, but rather by some sort of self-stimulation. In was in his childhood, that he became attracted to reminiscences and stories told by those who had witnessed war, he watched with interest films on the Great Patriotic War, collected portraits of participants with special dedication.

Making the military stuff an object of artistic presentation, the artist goes deep into its essence, wherein the key is man with his concerns and feelings, with his relations between the inner and outer environments. The artist is trying not only to show the picture, but rather to reveal the entire dramatic essence of war, to express human emotions, elevating them from everyday to the spiritual level, with the spontaneity and clarity which is proper to Hacob. “Silence” (1974) shows an evening after a battle, with a distant horizon joining the sky and the earth, standing in the foreground are two young soldiers, one of them is bandaging the other’s wounded arm, the wounded soldier tightly holding a gun in the other hand. The author has succeeded in catching the silence cracking the time, to discover the philosophy of eternizing silence.

The subject of silence is used repetitively, e.g. "Quietude" (1964 A), "A Farewell Photo" (1966 A), "A Ballad on Those Who Fell" (1968 A) and other excellent canvases, with silence playing a vital role in centering attention interpreting the images psychologically.

Characteristic to the mentioned canvases and to the artist and his entire work is that the images are like movie close-ups, which is not done by accident. While being a young man yet, Hrachia Hakobian wrote scenarios, dreaming to become film director. After graduating from the art school and art institute, the young painter planned to enter the cinematographic Institute in Moscow. Having successfully passed examinations, he regretfully could not continue his study because of an insufficient knowledge of the Russian language.

Many problems of his difficult life, often full of depressions, never succeeded in bringing the artist down, quite the contrary: he manfully braved them, with hardened soul.

In the late 1970s and early 80s the painting by Hakobian shows new forms of plastic imaging. Formerly, he showed the disaster of war to be mitigated by armistice or peace, while in peaceful time his exclusive forms of seeing and feeling enables him to perceive the tragedy of time and to express it allegorically, say by mythological subjects. The best examples are "Born by the Tempest" (1960), "Thaetont" (1991).
A Sculptural Monument to Hovhannes Shiraz is Opened in Yerevan

On June 1, in the Youth Park of the Malatia-Sebastia Community of Yerevan, not far from the newly built St. Trinity Church, a monument was opened to the famous Armenian poet Hovhannes Shiraz. The attendees of the event included A. Margarian, R. A. Prime Minister, E. Zakarian, Mayor of Yerevan, A. Grigoryan, Chief Executive of the Community Administration and the Poet’s children with Ara Shiraz, the sculptor and the elder son, presenting his creation to the public. The latter noted that his job had been facilitated by his soul feeling his father’s presence.

It is to be noted that this sculpture by Shiraz in one of the most auspicious among those erected in the Capital City within the last few years.

The New Sculptures of Gafesjian Museum Foundation

On August 31, the Gafesjian Museum Foundation started on the Museum area an exhibition of new sculptures, as noted in the booklet published by the founders, while presenting “the new residents of Yerevan”. They are six compositions by well-known artists: Lin Chadwick and Berry Rengly, G. B. Fernando Botero, a Latin American.

The event, attended by the high leadership of the country, headed by President R. Kocharian, J. Gafesjian, the Institute of the Museum Foundation, announced the initiation of the purely construction work of the Museum compound. The initial construction period of two years will produce the Gafesjian Museum loaded with an exclusive international art collection.
PROPOSAL

Armenian artists living and creating in US, Canada, Russia, France, Iran, Syria, Lebanon, Australia etc., amount to hundreds. Many of them are widely known, not only inside but also outside their countries of residence. Each of them has a spiritual link with Armenia (independent of his/her ever having visited Armenia). However, it is desirable that home link be real and direct, so that each expatriate Armenian artist knows that Armenia has a center which will become a reliable retreat upon the route of his/her creative journey, where his/her works will be retained and exhibited for a very long time to come.

A question may arise, whether the same thing cannot be done in the National Gallery of Armenia. It can, but only partially. The collection of the gallery is already quite saturated, the space in the storage, exhibitions and showrooms are limited. Displayed here are not only Armenian, but also overseas' artists, selection is done with regard to certain criteria (artistic quality, merit of the artist, age, etc.), which are by the way not too easily obtained. True, Yerevan has now some private galleries, having original styles, so that an expatriate artist can exhibit in any of them.

However, this proposal is of another kind: to have a museum-gallery for EXPATRIATE ARMENIAN ARTISTS with permanent display and exhibition rooms, with exhibitions of different authors all the year round. The "SPORTYK (DIASPORA) GALLERY (a provisional name) will become an Armenia-based domicile for the Armenian artists living outside Home Country, that will not only display their works of art, but will also gather on each one's lifetime of creative activity (catalogues, archives, etc.). It will become a real and operational bridge linking Armenia and Diaspora, bilaterally useful, since it will enable those living here to become familiar with the Armenian-authored art works in different countries and through them also with the artistic ten-dencies prevailing in those countries, while for the artists it will become a pretext for coming to Armenia to pick up the new strength from national roots, an opportunity to be introduced to the compatriots, and perhaps a door to a possible final return to Motherland.

And finally, since we love to say that Armenia is homeland of all Armenians, Yerevan being the Capital, practical steps should also be taken to give a tangible flesh-and-blood eventual opportunity to those words.

Suggesting the establishment of the "SPORTYK GALLERY" the Editorial Office of "Armenian Art" is willing to offer practical help. The Editorial Office of the magazine owns a small but valuable collection of works of art donated by expatriate Armenian artists like Aro Chakmakjian (Canada), Manuk Garbadian (Argentina), Ara Ohanetian (GB, USA), Vardouk Khorenian (Rumania), Elizabeth Humlisha (Israel), George Amanjian and Zaven Haterakian (Syria, Raemek Samvelts IUS). The "Armenian Art" will be honored to offer the collection to the "SPORTYK GALLERY". The publishers are also ready to take on the role of program coordinator.

SPKUR GALLERY

IN DENMARK

On the next day the Armenian community organized events dedicated to the 90th anniversary of the Genocide, laying the wreathens on a cross stone; topical reports, a literary score. The Danish Armenian community number being a little more than a thousand consists mostly of expatriates who had arrived from Armenia within the last score of years.

The pieces by Armenian artists were warmly received in Odense as well. The few local Armenians organized a cordial reception. By virtue of the exhibition the "Armenian Art" magazine reached Denmark, whose authorized representative became Marina Sargsyan.

It is noteworthy that this exhibition is actually the first undertaking of Armenian art in Denmark ever.

Karen Matevosyan, Gerta Davidsen, Nasri Gharayan, Abraham Azaryan

On April 21 - 25, in Copenhagen, and on April 28 to May 2, in Odense. Hans Andersen birthplace, an exhibition took place of Armenian painting. The organizers were the Danish spouses Michael and Mona West, and Gerta Davidsen, as also from Yerevan Karen Matevosyan and Hasnik Gharayan, representing the "Moomik" Cultural Center and Abraham Azaryan, Principal of the School of Saint Images at St. John Church of Kond, Yerevan.

The "Moomik" Center Exhibition presented the painters Willy Zakaian, Haroutun Harutunian, Khachatour Martirosian, Haroutun Hsobian, Selim Gasparian, Arman Ghazaryan, Siran Avetisyan, Hamlet Agamalian, Ashot Harutynian, Armin Dzagnian et al. Abraham Azaryan presented the Saint Images created by himself and the students of the school. For foreign visitors the exhibition is a sun-shining acquaintance with the color-bright world of Armenian artists, while the Armenians partially dispersions their nostalgia for the Home Country.

Opening the exhibition at S. Andreas Church in Copenhagen, the Danish representatives spoke about the Armenian history and culture and the 90th Anniversary of the Armenian massacre. The invited vocalist Zara Awanian and musicians Arsen Mekhitarian and Iren Hairapetian performed classical and Armenian music. On the opening and subsequent days the exhibition was attended by multiple visitors, both Armenian and Danish. There were particularly many visitors on April 23, when S. Andreas Church invited Armenian Priest Ter Sargs Melkonian from Sweden to deliver a mass for the souls of the Armenian victims; it turned out to be an ecumenical undertaking, since taking part in the ceremony were also Danish priests.

Michael West laying the opening word.

This publication would gain in volume, if besides the data on the exhibition we should cover the communication we had with the Danish and the local Armenians, and the huge bulk of impressions from our Danish experience. However, in view of the rule for the magazine to keep to the subject, we shall have to wind it up now, with our great appreciation of the reception extended to us by the Danish and the Armenians.

Exhibition In Odense

2(12)2005

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The “Narekatsi” Art Institute

The “Narekatsi” Art Institute public organization was initiated in 2000 by an expatriate Armenian Narek Haroutianian and his companions. The editors of “Armenian Art” asked Seda Melkonian, Director General, about the organization.

The mission of the Narekatsi Art Institute is to serve the spirit of art, with all possible means to support the Armenian artists and to become one of the prime movers to promote the Armenian culture.

In memory of Sara Hambartsumian, the actress. There was a demonstration of a documentary, “The Charm of Soul,” her daughter read of her poetry and opened the exhibition of artist Mais Mkhitarian.

The first country-wide contest-exhibition of disabled artists and the second country-wide photo beauty contest of disabled women were organized with the help of the “Union” public organization. It was another reminder of the importance of engaging the disabled people into a full-blown life filled with professional activities.

On April 8-18 our exhibition carried four female exhibitors under the title “Four Worlds.” Artists Nina Minaslian, Gohar Tumanian, Anahit Fijian and the female sculptor Henknoz Gaftian. In the same month, the Narekatsi Institute joined the 90-anniversary commemoration of the Genocide. Organized in Yerevan and Shushi were literary and artistic contest exhibitions titled “Genocide - Renaissance” for children aged 10-14. Demonstration of the film “Credo” on the

The American Branch of Narekatsi Art Institute has enabled the publication to be made of a number of books and audio disks. This year will see the publication of another three disks and one book.

Presently operations are carried on in Shushi, where this Autumn will see opening of the Narekatsi Art Institute Center. It is our hope that the Center will become the origin of trends conveyed not only by the domestic artists, but also by visiting masters from the Armenian communities dispersed all over the world thus affording them a unique opportunity to hand over their skills to the young Armenian creative generation.

Our purpose is to assist educating the new generation and inculcating them with our spiritual values, to render support both to mature artists and to the newly emerging talents, creating an environment that could bridge the gaps and establish links of cooperation in their midst.

One of the most important assignments of the Narekatsi Art Institute is dissemination of data on the values of Armenian art and culture, particularly in the Armenian-populated areas wherein the Armenians have been deprived of communicating with his national art. The Institute makes no distinction between its stakeholders. It is among its assignments to help the disabled using art, in the process of merging into the community.

Since officially opening the Yerevan office (December 27, 2004) the Narekatsi Art Institute has opened its door to a number of talented artists and new names, arranging about 23 events.

Number one of them, “The Right to Live” action dedicated to Yerevan’s homeless, where a documentary was shown titled “Unarmed Bombs,” some homeless’ poetry was read and there was a photo exposition of the homeless by Onik Grigorian. This organized event was a reflection of the cruel life of those neglected people, it was convened by joint effort of the Investigative Journalists Union, “Country Media” TV, and our Institute.

On February 19 this year, the Narekatsi Institute held a benefit night. An armistice was signed by the leaders of the Armenia and Azerbaijan by the hands of an armistice mediator.
Images of the Mother of God in the Art of Hovnatan Hovnatanian

In 1760 - 1786 Hovnatan Hovnatanian had completed the job started by his predecessors (Naghash, Hakob and Harutun) in the course of which some canvases were executed, and thus the iconography, traditional approach and classic completion, the latter are small-size Saint images, which are never repetitive in design, each of them displaying some aspect of Godmother and Jesus image, sometimes even by departing from the traditional presentation, sometimes by synchronizing the symbolic details of differing types of images. E.g., one piece displayed in Mother Cathedral shows Godmother and infant Jesus in front view, on the other hand holding a cross on a sphere, and left hand holding a big cross over head. His athletic made body is covered only at the loins with a sheet descending from shoulder to the left side, and the body weight supported by the right side, while the other was slightly raised, producing an impression of natural movement.

On the Saint image of 1782, leaning on Godmother's right arm holds a small cross above his head with a blessing, extending his right hand for a greeting, and the Mother and Child intimate link is very active, respect due to the only begetten son, expression of divine love and bliss saturating the whole image of Godmother. This disposition of the scene is emphasized through the colorful resolution of the picture. On the blue and violet depth, bunches of light with margings of yellow and red, sheets of the color of milk, blue cloak adorned with golden flowers are shown in harmonic arrays. Saint images created by Hovnatan Hovnatanian are characterized by the peculiarities of Mother and Child imagery interpretation as well as by the drawing and coloristic structures. In all his works, the bodies of Godmother and Child are set in certain motion, by virtue of volume-related proportions demonstrating the professional skills and taste of the artist. Interpreting the Godmother images in some way is reminiscent of the humanistic approaches by the Renaissance masters, which had already started spreading amongst the 18th-century Armenian artists.

As noted by art critic M. Ghazarian, “left in the pictures by Hovnatan both the traditions of Medieval Armenian art, and the European principles of painting”. So, the comparison of these two yielded the new trend, which had a fundamental significance for developing the further stages of Armenian visual arts.

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The Opera Anoosh

The sounds of musical overture characterizing the highlanders’ morals of Tournian’s Lori country, their unbreakable customs and the opening heavy curtain of the Alexandr Spendiarian Opera Theater. Reaching from afar is the sweet voice of Soro brain sick from being loved by Anoosh full of expectation of encounter, Soro by Hovhannes Nazarian, the young operatic soloist, is naive and simplistic, he grabs the spectators’ attention by his inarticulate ways of a child. Anoosh’s worried heart, her impatience, dejected soul is characterized by the young singer Liana Alexanian.

A New Production

A lot of water has passed under the bridge after Mesrop Matronos; however, the agitation of the sea of daily life has reached huge proportions. And in the commotions of life it is difficult to preserve the balance, traditional values, human image, it is difficult not to harden.

There are however people yet, who in the shade of Providence are able to avoid large costs, do not let the fire of heart smolder down, they continue to create, and to award joy to all those around. Ruben Hakhverdian is exactly such a man who has not lost the directness of a child so much needed by an artist, particularly under conditions of the wide-spread mediocrity. It is well shown in his new CD which is addressed to the children aged 0-100. That is indeed so. Songs by Akhverdian, full of love and tenderness reach people of all ages. Words by a Japanese poet recur by themselves: The flowering cherry unhorsed even a boosht prince.

The album of 15 songs is a musical orchard with flowering songs. The following words of a lullaby can become a motto:

I have made up this song
That you stay in good mood,
That your dream that has gone
Should remain for good.

The songs that have been tempered by time are needed by the young generation of Armenian-educated people, to develop delicate taste. The words of song 5 are folk-art related, the song is saturated with sounds of folk music. The singer notes with a particular warmth that one of the songs in the album comes from his grandmother.

A colorful album, the songs are properly accompanied, it is a fairy world, admitting everyone who wants to go to the world of the beautiful, the good, to see nature and light.

Daniel Erazhiashvili

GOR MARKOSIAN

The Iranian Armenian Photographer Antoin Sevrügin

Antoin Sevrügin was born in 1851 in the Russian Embassy in Tehran. He was the son of the Armenian Orientalist Vasily Sevrügin. Antoin’s father had a knowledge of languages: Arabic, Persian, Armenian, Georgian and Russian; he was First Secretary of the Russian Embassy in Tehran. Due to the nature of his work Vasily had roused his surname. Later that became a cause of confusing nationalities for Antoin Sevrügin and then to his son, a well-known painter Andrei (Derivish).

The artist had learned the art of photography in Tiflis from a well-known Russian photographer Dimitry Ivanovich Ermakov.

The Persian city life, the small trade, were within the interest of the photographer. He traveled all over the country creating his documentary photography, and also worked at his studio.

Europeans would not see the veiled figures of women in this way, they would not have the same approach to their portraits, as did Antoin Sevrügin. There is a great value in the pictures of foreigners in their national attires and doing their specific jobs. In the pictures besides the Persians one can see Jews, Turks, Kurds, the Christians of Chalidz and also Armenians living in different areas of Iran, each of them being of exclusive interest for ethnographic studies.

The outstanding photography by Sevrügin caused many courtiers, ethnographers, artists and researchers become his fans. In a short time Antoin became personal photographer to Naser el Din Shah, king of Ghajar Principality, receiving later from him the title of Khan and a medal of "Shirokharshid". As attested by the photos, Sevrügin enjoyed great popularity at the court, and was admitted to confidential parties.

The Armenian photographer enjoyed both the brilliant luxury of the Oriental court, and the sad aspect of simple people and their everyday life. Using his camera, he showed the intimate facets of everyday life, the poor, the beggars, the blind, the dwarfs, the devirsives, etc.

Sevrügin’s creative work in its subjects and aesthetics represents the life in the 19th-century Persia. The works by the photographer are not purely factographic, but rather pieces of art. With his high taste and skill he regarded each image as a work of art.

The public of Tehran knew Sevrügin by the name Antion Khan, and to Sevrügin, to show his attachment to Persia, demanded that the expression "Parvardeh-Iran" be used following his name, which means "brought up and educated in Iran".

The artist won prizes and medals at international exhibitions, e.g., 1897 in Brussels and 1900 in Paris. Later he won prizes and medals at different exhibitions in Russia and Austria, printing them at the back side of each of his images, with the Khan title.

Antion Khan Sevrügin’s art has its worthy place in the history of international photography. Unfortunately, the Armenian community is not sufficiently familiar with Sevrügin’s art. Hopefully, this little publication will fill in the gap to some degree.
Sheep Without a Shepherd

The tiny flock of Armenian cartoonists lost their shepherd on May 27. One of the masters of contemporary Armenian and not only Armenian satirical painting, I have never met him, never shaken hands or talked to him. However, I trust the saying: "Seeing is believing." Therefore, I can say I have met him in his pictures, in his satirical images.

Not all cartoons possess the inner force and stability that was seen in Hovit's smiling face. His pictures were always wrapped in an esthetic composition, objects and images spaced with balance, color, harmony. And, most importantly, seen clearly behind those lines was the artist, strong and brilliant, intelligent and thoughtful.

Simplicism, like the well-known Plants. Sempo. Pesin, et al.

Hovit invaded all that with his entire might, enforcing upon this school an Armenian man, his visions and approaches.

Hovit is unrepeateable and unrepeatable.

While reading about his life, you see a man who must have fallen down or bitterly disappointed. However, you see instead a powerful individual, who has overcome all the difficulties with a few insignificant weapons. Here they are a pencil and a stylus as a sword or paper as a shield. At the same time, the sophisticated ideas were used as the royal steed. He made his progress in this way. He felt pain because of his injuries, but he continued to arrange smiles and laughter.

Thank you, Hovit...

V.K. Kasuni, June 13, 2005

Rene Hovitian

Born in 1928 in Vienna.

1947 was repatriated to Armenia with family, 1949 migrated to Siberia. Prior to retirement in 1955 worked in Siberia with Voskov. Labor camp as wood chipper. 1955 family returned to Armenia, while Hovit settled in Moscow.

1946 due to Charles. Hovitian's solicitation moved from Armenia to Yerevan where he lived to the end of his life.

While still in Armenia before leaving for Paris, his works were published in the Russian-language paper "Voskov." While still in Armenia before leaving for Paris, his works were published in the Russian-language paper "Voskov.

Hovitian's signature was "Hovit." Indeed nickname "Hovit" is not accidental. He remained a faithful hovit (shepherd) to his flock, the cartoonists, he believed in his art. He was a master of the French cartoon drawing school or
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New Books

Armenian Painting in the Second Half of the XX Century

The Art Institute of the National Academy of Sciences, RA has published an interesting study titled "Man and Nature - Armenian Painting in the Second Half of the XX Century" by Ali Nersessian (Yerevan, 2004, in Russian). Discussed in the book are relations between man and nature, particularly in the art by Martiros Sarrian and Minas Avetisian. It is important that the author featuring the late 20th century Armenian painting is actually closely approaching the current moment. Meanwhile, it is well known that to study the art of the past is easier than to impartially analyze the contemporary artists. In our opinion, Ali Nersessian has succeeded in her tasks.

Levon

Funded by the "Kogos" Foundation (US), the Art Institute of the National Academy of Sciences, RA has published a collection titled "Levon" highlighting the life and activities of Levon Hovhendian, the well-known theater critic, a long-time Director of the Art Institute, academician (Cover by Khatag Navapjan), Yerevan, 2005. The book includes notes, recollections, reviews, etc. written by his contemporaries.

Sights for Armenian Art in the Internet

The National Picture Gallery of Armenia
www.gallery.am
The Artist's Union of Armenia
www.armenianartists.com
Armenian Painters (compiled in London)
www.armenianartist.net
Armenian Painters (compiled in US)
www/roslin.com
The Boyajian Gallery established under the Yerevan Academy of Fine Arts
www.boyajiangallery.am
Traditional and Contemporary Painting of Saint Images by Hayk Azaryan
www.haykazarjan.com

Editor of "Armenian Art" owes his deep appreciation to all donating artists.