



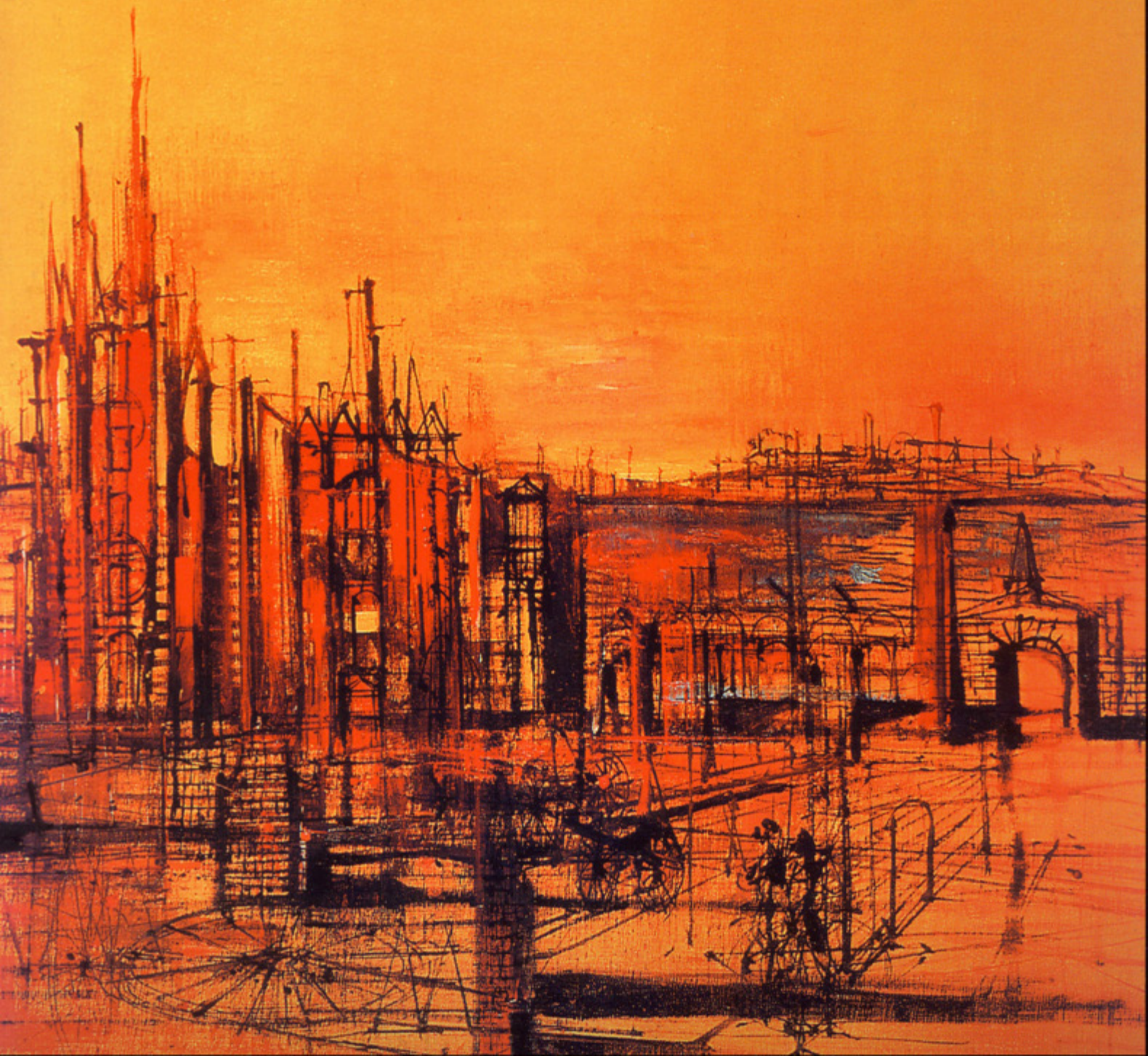
cultural magazine

Armenian Art

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St. Trinity Church and
the Monument to
Hovhannes Shiraz,
Yerevan



Cover Picture:
Garzou, La Rade Abandonnée

"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 expediently. 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 Nevrik Azadian, the authorized representative of the journal in Switzerland.

Karen Matevosyan,
Editor-in-Chief

Hasmik Ginoyan,
Executive Director

Being Grateful

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

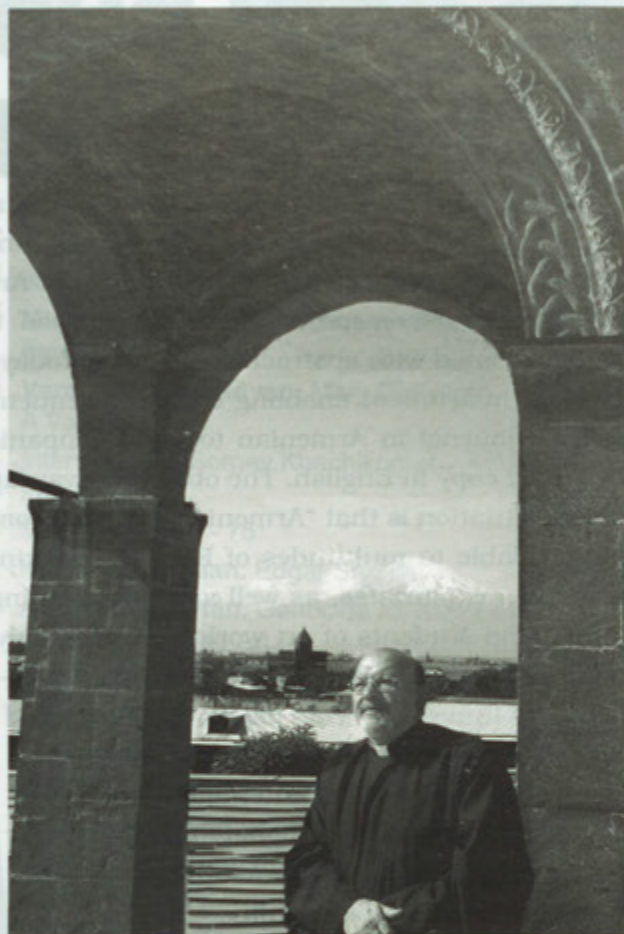
Mesrop Srpazan lived in Armenia the life of a hermit, presenting to us a new unknown to us type of person of an Armenian priest and intellectual, a figure of cultural and spiritual dimensions his deeds are difficult to enumerate in this publication (there is a large volume published in New York on that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

In Mughni, specifically, by virtue of the efforts by the Right Reverend the Church was repaired, the monks' residential building rehabilitated, 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 the end of his life. However, death came against expectations in December 2003, in US, and his body was interred at the Monastery of Antilias.

However, here we have to wind up our conversation on Mesrop Ashchian 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 defame his predecessor. Any artist will throw dirt on his colleagues' 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 chosen 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 Shirakatsi (7th



century). Here is what he wrote from Bysantium about coming back to Armenia, loaded with knowledge: "And here I am, an obedient Armenian, having learned the mighty science, craved 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 putting on airs, to value the man and his work, to award gratitude and appreciation by merit, rather than by the false principles of cronyism. One has to be correct and grateful.

K. Matevosyan

Concern about Retaining the National Values

In 1964, Martiros Sarian, a world-famous artist, Varazdat Harutunian, Professor Doctor of Architecture, Sero Khanzadian, 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 member 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.: Artakh, Nakhkijevan, the Crimea, Lviv, and Moldova.

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 immovable 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 archi-

ture 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



Dashtadem Church prior and after restoration. 7th c.



our benevolent compatriots abroad, in the person of Mikael Esayan, grandson of Galust Giulbenkian, Andranik Gagljian, architect, resident of United Arab Emirates, and other patrons, by the initiative of the the Armenian Society on 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. Gevorg Cathedral (7th century) of Garnahovit Village, Region of Talin, Godmother Church (7th century), Regional Center, Basilica of Lernaket, Artik area (5 - 6th cc.), and Godmother Church (14th century) Areni Village, Eghegnadzor Area.

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

out, with a prevailing indifference, the values of national culture being pushed into the background. Regrettably, it is to be noted that the mentioned problem is regarded as secondary by the leadership of the country and of the system of schools and higher education as well as by the representatives of the business world currently operational in the country who have achieved the highest level of prosperity.



Vanevan, 10c., prior to and after restoration.

Being proud of the national cultural values does not help to improve their status. The objective of their protection and rehabilitation is a sacred duty of us all, independent of the social status or degree of protection.

Michael Harutiunian,
Vice-President of the Society on Preservation
of Historical and Architectural Monuments

A VALUABLE FIND A SCULPTURED IMAGE COMPLETED AFTER SIXTY-FOUR YEARS

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 it 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 Danielian, an experienced reconstruction architect.

Varazdat Harutiunyan,
Academician of RA NAS



The "KAREDARAN" 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 Kazmati. The operations were managed by Mary Danielian.

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 Harutiunian "The Architectural Relics of Dvin, 5 - 7 cc." (Yerevan, 1950), 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.

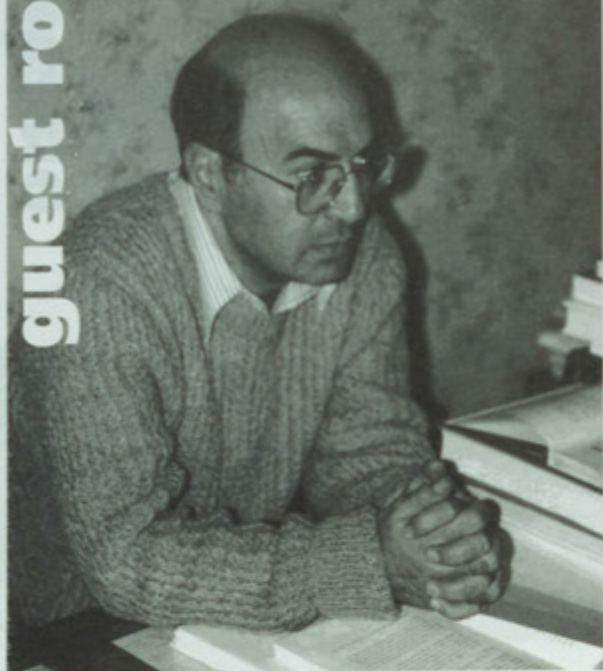
We revisited that village several times, and copied the ornamental image off the stone. It was a pity, residents used the stone as a tombstone, they cut up the stone at the sides, partially disrupting the integrity of the sculptural ornament. However, retained on the stone was the lower part of the cross,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

Reconstructed relief with a newly discovered missing fragment.





Publication has been made of the 50th book of the "SARGIS KHACHENTS" Publishing House.

Interview by Karen Matevosian, Editor of "Armenian Art", with **Sergey Khachikoglian**, the Publisher.

Dear Sergey, we have worked together in the National Gallery of Armenia for about two decades, so that I am fully aware of the zeal that led you in your effort to create the "Sargis Khachents", and what difficulties you had to surmount. In fact, having nothing, you have awarded the Armenians 50 volumes of valuable books.

What feeling or reminiscence did you have at the birth of the Jubilee volume?

Frankly, I feel no Jubilee mood whatsoever. The 49th or 51st which is presently being published and which is the initiatory volume for the "Musical Bibliography", is for me dear in no lesser degree than the 50th. True, there is magic in round numbers, if we want it or not, we dwell on them for a moment to review the mileage thrown behind.

The program born in 1987 has produced 50 books in all as of today. This situation is

A Vital Food for the Nation is its Spiritual Culture

rather bitter than joyful. The mountain has brought forth a mouse. Notwithstanding the meager intellectual resources of the country for a fundamental program of this kind, however, using the existing capabilities and the wonderful efforts of the few supporters, more could have been done if we were a little better to do, if the Armenian wealthy and the power that be were slightly educated, if we did not have to expend most of our intellectual and spiritual powers against the rough sea, keeping our small boat afloat. However, let it be allowed to say, it is clearly understood that there can be no alternative to the given time, country and society, improvements never happen automatically, what is needed is a comprehensive level of conscious judgment.

Perhaps it is owing to this modest 50th publication that a very important thing has been done: a group of intellectuals decided to grasp the nettle and realize their fondest dreams, while the human memory retains the crucial character of this program for the present and the future of our culture (hence, nation). Thank God for having been able to do that, for the program to be going on despite all handicaps and barriers lying ahead.

When Mesrop Mashtots created the Armenian letters, the first job was translation. You, too, having established a publishing house, in the first place you started to publish books on art, and up until today you still prioritize the translations. Why?

Let us view this planet from outside. This miracle planet is populated by one single species of man, which is multinational and very diversified, however, it is united through the culture common to the human species. This worldwide ocean is made up of large and small seas, rivers, tributaries, each one of them adding its share into that big total, while retaining its own face, color, smell. By enriching the whole, the parts are enriched as well. That is the fundamental unalterable law. It cannot be violated, disregarded or circumvented without getting offside, getting ousted or eliminated. The Armenians have always been concerned with the activities and creation of other nations. This knowledge requires translation, the best specimens of the words uttered by humanity can be assimilated using the native language.

Any closed system will die sooner or later, it cannot retain its own essential features. It is difficult today to be a nation both civilized and vital outside the International and human context. Of course, translation increases linguistic capacity and cognition, which constitute the fundamentals of the nation's living culture, the basic condition of its existence.

The "Sargis Khachents" 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 "Sargis Khachents".

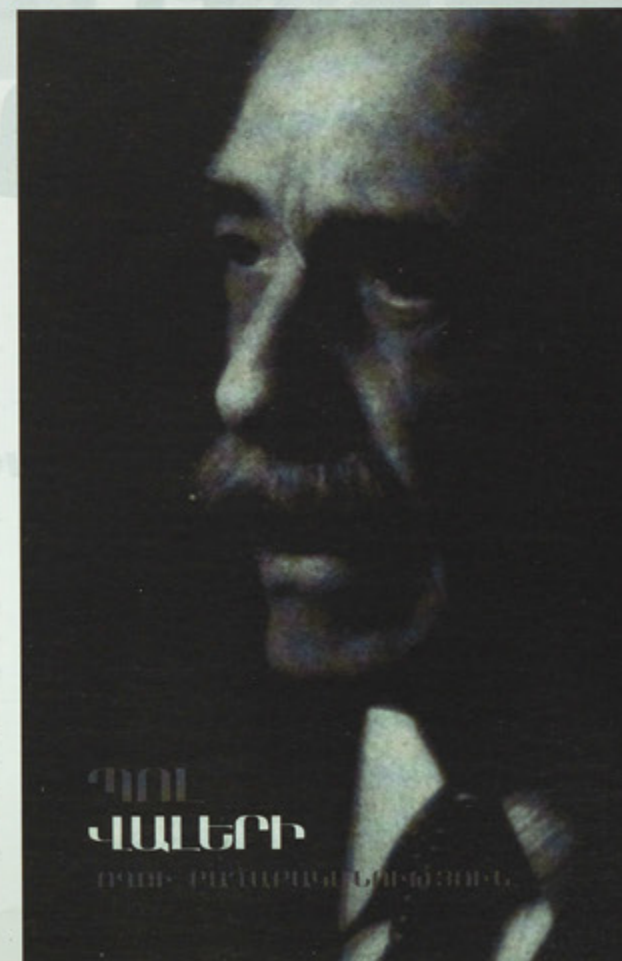
Yes, it has, although, regrettably, it is rather objective than subjective. In other words, we can easily say that today the Armenian people, or rather, the Armenian intellectuals prioritize the problems of Armenian and International culture. I do not mean individuals whom we perhaps know by name. Those 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 the culture as embellishment of the national life, or entertainment, that perhaps may not be needed 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 incorrigible optimist it is impossible to carry out the work you have been doing with your colleagues, groups of authors and assistants. On the part of "Armenian Art" and myself I congratulate the "Sargis Khachents" 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 without 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 theater? 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.

Samvel Khalatian

Mher Mkrtchian 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 pre-existence: here I am, Armenian, unchanged 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 humanely and artistically.

Baker in "Baker's wife".



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".

Gaspar in "The Triangle".



Garsevan in "01 99".



Ghazar in "Ghazar goes to war".



as if it were an inanimate object, grabbing the hand with no permission, looking amazed.

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

• An actor must be able to play everything. An actor represents a man, and it is in 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 of 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.

Rouben in "The Tango of our childhood".



Photos and Memoirs are from the book "The Actor That Has Become a Legend" by Kristine Mkrtchian, Lilit Martirosian, Suzi Aghabekian

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



Lili, 1903.

aspects of etching: aquafortis, etching, aquatint, giving preference to the dry-point 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 Shennon, 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 had seen quite a lot? He tried to capture the bitter truth of life by depicting dismal poverty and despair 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 flower girl", et al.

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 stylus of the artist, he also created images of noble society, like "A Walk",

Construction of underground transit system, 1908.



"Victoria", "Acacias in the Morning", "Mademoiselle 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, Gustav Flaubert, Gabriel Moure, Octave Mirbeau, et al. became luxurious 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 Bares, 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 Mocler). The Italian art critic Henri Markri wrote: "The etchings by Edgar Shahin, like the grateful faces, attract us from the first instant, and this instinctive unique capacity takes its effect



Market in Paris, 1930.

at once, both through its perfect beauty, and through individual analysis.

The artist used to be highly appreciated by the Armenian artistic personalities: Arshak Chopanian, Eghishe Tadevosian, Martiros Sarian, Grigor Zohrap, Komitas, Siamanto, Ervand Kochar, and many other artists. "Edgar Shahin" was the first robin of the later mighty phenomena in our art, wrote Arshak Chopanian.

In the creative world of Shahin a special place belongs to his masks: Anatol France, Petros Shahin, Nupar Pasha, Leran, and a number of other aquafortis. As to the selection of women's por-

traits, it is a baffling fireworks, compiled of the many pages of female souls. Unforgettable are the portraits of Aisha, Ada, Gabi, Jigolett, Lili, Jermina, Rita, Gemma, Louise France. The latter one can be said to be Shahin's "Mona Liza".

Edgar Shahin used to take part in Armenian art exhibitions in Yerevan, Tbilisi, Dilijan, Leningrad, 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 1936, 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-pencil 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 TADEVOSIAN
Chief, Dept. of Etching, National Gallery



Louise France. A portrait, 1902.

in the gallery

In 1890s and in 1915 there was a terrible crime: the Turks perpetrated genocide which was also a crime against the world civilization. During that period the Armenian Nation was living through an uplift in literature, music, theater and fine arts. The artists like Vardges Sureniants, Hmaiak Artsatbanian, Eghishe Tadevosian, Sargis Khachaturian and many others, could not but reflect the tragic events. It was during the Hamid massacres that the world-famous artist Hovannes

Genocide as Subject of Armenian Art



Sargis Khachaturian. Armenian Refugees.



Hrant Stepanian. Armenians Exiled.

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

The gifted Vardkes Sureniants showing the tragic in his art emphasized the barbarian strength and the battle of civilizations.

Artist Panos Terlemezian fought against the enemy not only with art but with arms during the heroic battle of Van.

By the imperative of genocide the world-wide dispersed Armenians continued their elevated mission to survive, to build, to create.

Born in Trapezund, Vardan Makhokhian received the "Red Eagle" order from Keizer Johann Wilhelm, an ally and friend of the Turks: Characterizing the art by Makhokhian, a citizen of France, holder of the "Legion d'Honneur", a European art critics noted that "he was raising the honor of his victimized nation, holding high the fame and principles of his noble kind, reflecting with his art the moods prompted by tragic destiny of the Armenian Nation, rebellions of the fearless soul."

The masterpieces by the world-famous Archil Gorky by the

very fact of their logic and existence, are they not the heart-rending complaint against the atrocities of the early 20th century? Also from among the refugee artists Charles (Karapet) Adamian, Melkon Kepapjian and others have depicted the bloody happenings of 1915 with heart-piercing appeal. And although they lived and worked far from home Country, their works retained the national feeling, national character and psychology.

Specimens of Edesia embroidery are also from among those relics that were saved from the cultural genocide and were

preserved. Those were related to the rugs produced by the rug factory founded in 1897 by Franz Eckart, a German missionary, and relevant drawings.

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 Sureniants, Hmaiak Artsatbanian, Sargis Kachaturian, Jirair Oragjan, Jamsem, were also the Comitas-type subjects. The image of Komitas 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 Galstian, Grigor Khanjan. 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.

Characteristic of Khoren Ter-Harutian 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 Mkrtich Sedrakian, shows characters full of righteous anger and resistance. The work by Khachatur Azizian titled "That will not be Forgotten" demonstrates the concept of preserving the memory of the victims.

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



Benik Petrosian. Der Zor Road.

Armen Gasparian Chief, Dept. of Armenian Art, National Picture Gallery.

The Exhibition has now moved, and to the end of the year will remain at the "M. Abeghian" Ejmiadzin branch of National Gallery.

A LECTURE IN TEHRAN

On June 10, by the initiative of the University Graduate Union of Tehran, (Albert Kocharian, President) a lecture took place on the subject "The Great Armenian Genocide and Art", delivered with slides by Ani Babayan, restoration artist ("Aliq" newspaper, 11 June, 2005).

Having received this small item of news from an information agency, we were thrice satisfied, first just for the event itself, keeping alive our historical memory, and emphasizing not only anti-human but also anti-civilizational nature of genocide, and thirdly, that authorizing the initiative were our representatives plenipotentiary in Iran Albert Kocharian (Tehran) and Ani Babayan (Nor Jugha).

THE ARTISTS' UNION OF ARMENIA: AN EXHIBITION FOR TV AND FILM PRODUCTION ARTISTS

On June 7, The hall of the Artists' Union of Armenia was consigned to the use by the artists from the theater, cinema and the television. About 40 authors, 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

EXHIBITION IN ATHENS

On May 6 - 15 on the initiative of the New Zmirna area municipality and the Dashnak committee of Athens held an exhibition of paintings by Zara Gasparian, resident of Sisian. It had many visitors, both Armenian and Greek, and got positive coverage in the local media. The works by the young artist have become conspicuous by imaginative and attractive colorful solutions and pleasing spontaneous character. This is the second exhibition held by Zara in India, meanwhile, in 2004 her works were submitted to the Yerevan's art lovers at the exhibition titled "One Nation - One Culture" arranged at the "Cascade". The paintress plays an active role in the cultural life of her native town.



LIGHT IN THE DARKNESS

or a Wonderful Day of Culture



Paravon Mirzoyan, Gallery Director, giving Opening Speech.

The 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 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 Chemenian, 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.

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 Mailyan, the "Sharakan" group songs, conducted by Daniel Eradjit, which take us to our spiritual roots, causing inexpressible esthetic enjoyment.

That cultural event was a success, with 4000 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 initiators to have the magic night of "Light in the Darkness"

Zaruhi Dilanian
National Picture Gallery, research worker



(continued from previous volume)

Hasmik HARUTIUNYAN

In 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 1948, e.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. Drambian 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 Vahan Harutiunyan was Director of the Gallery for one year only, to be replaced by Ruben Parsamyan, 1952 - 1962.

In 1952, Sergey Merkuriev, a notable Russian sculptor, donated to the gallery a marble sculpture "Kathrine 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 expositions 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" (1977). Another publication was an album titled "The State Gallery of Armenia" with a preface by R. Drambian (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 painter Petros Konturajan, who donated to the museum over 50 paintings and about 600 black-and-white images. In 1958 Hakob Arakelian, a Paris Armenian, transferred to the Gallery the whole legacy of Hakob Giurjan, around 400 sculptures, black-and-white art, and rich archival material. In 1959 the Museum presented the author's



Martiros Sarian with architect Arsen Melikian and workers of Picture Gallery Hasmik Harutiunian, Henrik Igitian, Irina Badalian, Shahan Khachatryan.

From the History of the National Picture Gallery of Armenia

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 Sargsian, Chief of the Department of Russian and West-European Art, organized large resupplies of museum stocks. Acquisitions were made of valuable canvasses by Russian painters like Falk, Filonov, 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-



ed phenomenon, since in the political aspect the artist was considered inadequate. Following the exhibition in Yerevan, Falk's art was shown in Novosibirsk, and only then in Moscow. During this exhibition, the Museum purchased about a dozen works, the widow adding three as a gift.

One year later, by virtue of active negotiations conducted by the gallery, Yerevan enjoyed another significant exhibition: black-and-white art by Pablo Picasso:

The 1960s were fruitful in furnishing the gallery with new objects of art. Aghasi and Asganush Darbinian of Paris presented 70 illustrations of Lafontaine's fables by T. Polad, 25 aquafortis by E. Shahin, organized the transfer of over 100 works by H. Alkhazian to the gallery. American painter Rockwell Kent arriving in Yerevan with an exhibition of his works, granted 14 of them to the Gallery, a French Armenian sculptor Daria Kamsarakan donated two marble and bronze sculptures. The French Armenian Cultural Union organized an exhibition of contemporary French Armenian artists sending to Armenia 63 works as a gift. A similar action was organized by the Lebanese Armenian artists. Nvard Zarian, an Italian Armenian sculptor, also donated a valuable collection of 23 sculptures.

No doubt, the donations were in excess of those herein mentioned, and addition of the Soviet artists' gifts from individual and collective exhibitions, transfers from other sources managed by the Ministry of Culture, made the integral picture more visible. Another important event was the decision of the Gallery scientific council in 1963 to rehabilitate the work by M. Sarian - the curtain of the Sundukian State Drama Theater (V. Bagdasar-ian, H. Siravian), and to place it in a special showroom. This action was honoured by the Great Master's approval.

The Gallery Director in 1967 - 1989 was the People's Artist Edward Isabekian. His initial years of directorship were coincidental with the construction of the new wings of the museum started in 1965 (architects M. Grigorian, A. Gazarian).

In 1977 the museum was reopened displaying new collections. After a few years the Nalbandian-St. outhouse was commissioned, harbouring on its 4 floors the storage rooms, the rehabilitation workshop, the research sections, the bookkeeping and management offices. The museum opened research sections for sculpture, decorative art and artware, the section managing the affiliated branches, coordinating the work of the branches countrywide: Ejmiadzin, Hrazdan, Jermuk, Martuni, Leninakan, Kirovakan, exhibitions in Alaverdi and Egegnadzor. Transferred here were the pieces of artware selected for permanent exhibitions, organized periodically were thematic displays, showrooms were also made available for exhibitions by local artists.

On a research trip.

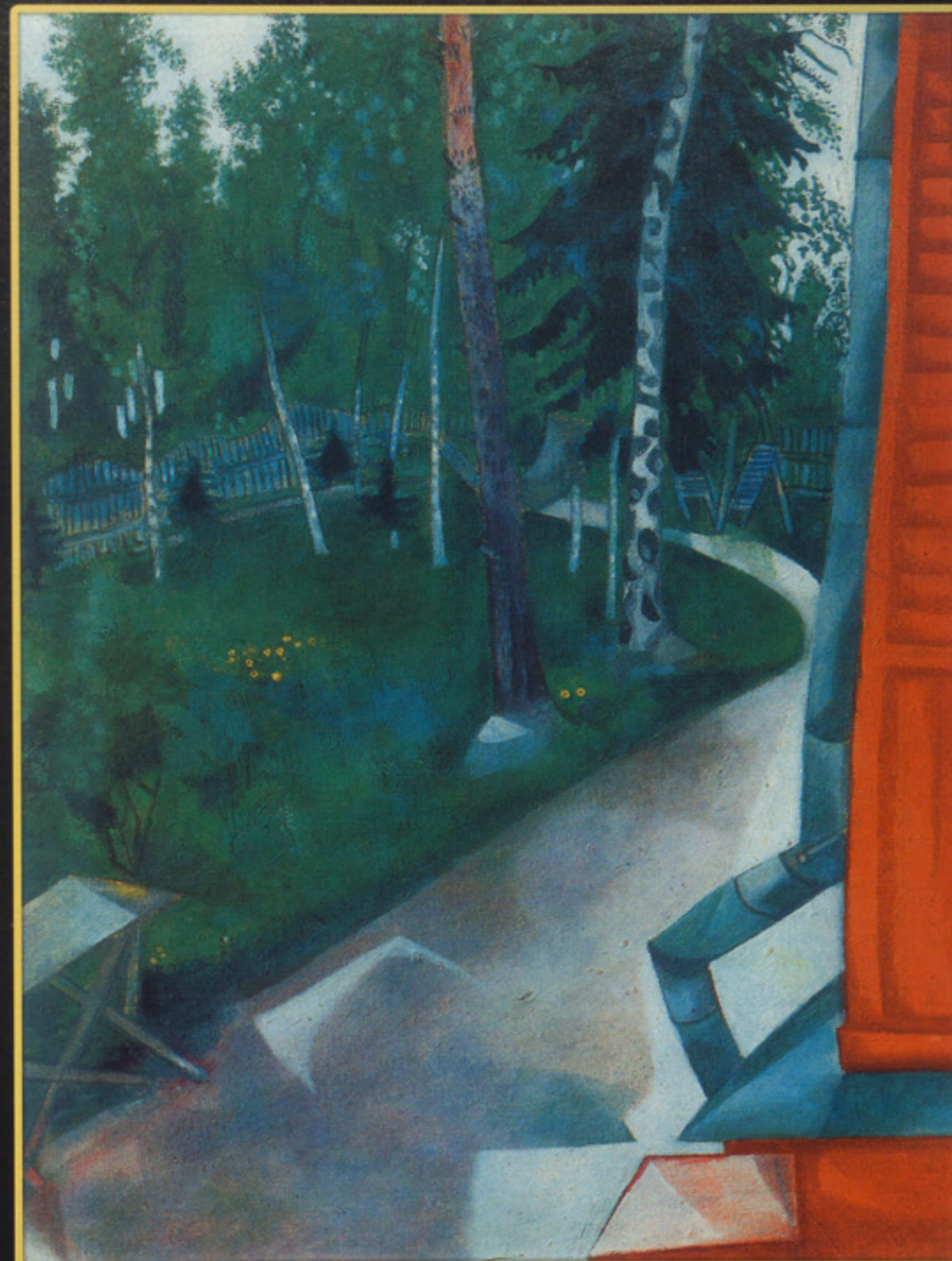


In 1972, President of the Paris-based "Society of G. Yakulov friends," artist Rafael Kherumian wrote a letter to the Government of Armenia informing on a preparedness to transfer to Armenia paintings and black-and-white pieces of art by the notable artist Georgy Yakulov. The relocation was entrusted 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 V. Kandinsky and M. Shagal. Representatives of the Gallery used to be regularly invited to the gatherings organized by the International Council of Museums.

To be continued

ՀԱՅԱՍՏԱՆԻ ԱՌԱՅՈՒՆԻ ՊԵՏԱԿԱՆ ԳԱԼԵՐԵՆ TREASURES OF NATIONAL GALLERY OF ARMENIA



Մարկ Շագալ
Ամառանոց, 1917 թ.
Ստվարաթուղթ, յուղ., 60.5x46 սմ

Marc Chagall
A Dacha, 1917
Oil on cardboard, 60.5x46 cm



Էդուարդ Արծրունյան



Արդի հայ գեղանկարչության նահապետներից է Էդուարդ Արծրունյանը, ինքնատիպ ու ունեցող վաստակաշատ մի արվեստագետ, որը երբեք չի բավարարվել ձեռք բերածով, շարունակել է ստեղծագործական խոկունն ու որոնումները: Կենսառատ բնավորությամբ, արվեստից քաղաք Գյումրիի վառ կյանքի տրեղերը երակներում կրող նկարիչը կյանքում եւ արվեստում երկու սկզբունքի է դավանում՝ ազնվություն եւ համարձակություն: Այդպիսին է եղել խորհրդային երկար ու ծիգ տարիներին, այդպիսին է նաեւ այսօր: «Հայ արվեստի» խմբագրությունը 75-ը բոլորած նկարչին մաղթում է առողջություն, տոկունություն եւ ստեղծագործական հետագա հաջողություն: - Թող միշտ վրձինը ձեռքիդ լինի, Վարպետ:

Edward Artsrunyan belongs to the contemporary artistic Patriarchs, a highly merited artist with his own original style. An optimistic character, an artistic incorporation of the bright colors of Giumri, 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 75 birthday, wishing him health, perseverance and further success in his creative pursuits.



Ծնվել է 1929 թ. Լենինականում (այժմ՝ Գյումրի):

1938-ից սովորել է Մերկուրովի անվ. գեղարվեստի դպրոցում:

1944-ին տեղափոխվել է Երևան, ուսանել Փ. Թերլեմեզյանի անվ.

գեղարվեստի ուսումնարանում:

1947-51 թթ. սովորել է ԽՍՀՄ Գեղարվեստի ակադեմիայի Լենինգրադի

(այժմ՝ Սանկտ Պետերբուրգ) գեղարվեստի դպրոցում:

1951-57 թթ. ուսանել է Լենինգրադի Ի. Ռեպինի անվ. ինստիտուտում, որն

ավարտել է գերազանցությամբ:

1961-ից ՍՍՀՄ Նկարիչների միության անդամ է:

1963-ից ապրել եւ աշխատել է Մոսկվայում:

1976-ից ապրում եւ ստեղծագործում է Երևանում:

1984-ին արժանացել է ՀՍՀՄ վաստակավոր նկարչի

կոչման:

Նկարչի ստեղծագործությունները տեղ են գտել Հայաստանի ազգային պատկերասրահի, նախկին ԽՍՀՄ այլ քանդաքանների հավաքածուներում, ցուցադրվել են Հայաստանում եւ արտասահմանում կազմակերպված մի շարք խմբակային եւ անհատական ցուցահանդեսներում (վերջին երկուսը՝ Ֆրանսիա, Կիպրոս):

Born: 1929, Leninakan City (now Giumri).

Since 1938 student of the Merkurov Art School.

1944: student of the P. Terlemezian Artistic College.

In 1947 - 1951 studied at the Artistic Academy of

Leningrad (now St. Petersburg).

1951 - 1957: student of the I. Repin Institute in

Leningrad, graduated with hon-ors.

Since 1961 Edward Artsrunian is Member of the Artists'

Union of the USSR.

Since 1963 he lived and worked in Moscow.

In 1976 he moved to Yerevan.

In 1984 he was awarded the title of Merited Artist of the

USSR.

Some works by the artist have found their place in the National Gallery of Ar-menya, as well as in other museums of the USSR, have been exhibited in Armenia and overseas, in a number of group-related and individual exhibitions (the latest ones in France and Cyprus).



Կոնդ (մեր տունը), 1995 թ.
Kond (our house), 1995

Մեղսենքերի 5-ին թ. 15-ին
Նկարչի սանդ կբացվի
Հ. Տահակյանի
անհատական ցուցահանդեսը

Գլխարկով կինը, 1996 թ.
Woman in hat, 1996



Գրքով նստածներ, 1993 թ.
Still-life with book, 1993



On September 5, 3:00 PM,
at the House of Painters
the individual exhibition of
H. Sahakyan will be opened

70

Poghos HAITAYAN

In my professional life as an artist, it has been a very rare occasion that I would spend three days on end at some artist's workshop, looking at the pictures, or talk for a long time about a single picture so as to arrive at a mutual satisfaction. Having lived in the same city for so long, it is two score years already that we are going around in the same company of fine arts, however, fragmentary meetings from one show to another have never given me a chance to look deeper into his art. The one I mean is Hambartsum Sahakian, an artist of great merit.

The almost seventy-year-old painter in his creative activity and love of life is clearly at odds with his age, since strife for

Since the late 80s, the art of Hambartsum shows changes: retaining the structural elements of the image being created, an unusual freedom of colorific 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 a conventionality, the color, the line, specific forms acquire redundancy, and all matter becomes conventional. Maintaining the human and objective generalized forms, the artist may occasionally reach the limits 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 touches ("A

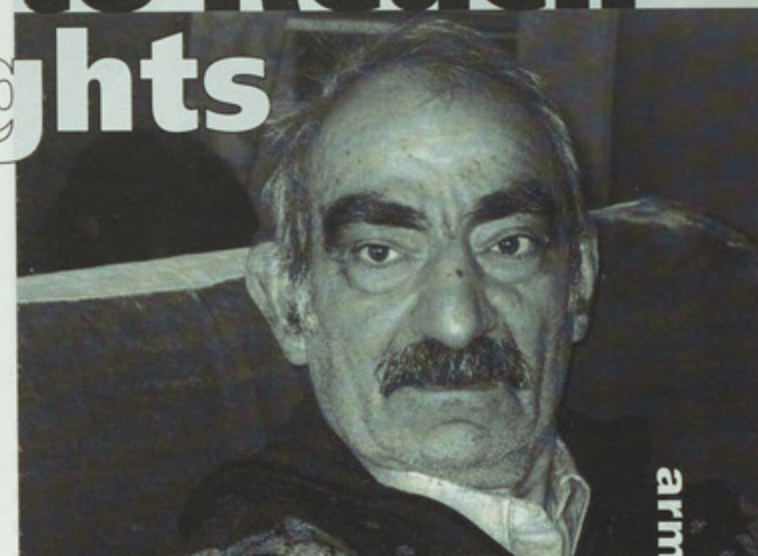
The Aim to Reach New Heights

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

Like many Armenia's artists, Hambartsum Sahakyan has struggled through the long years of art School and art Institute, to acquire 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.

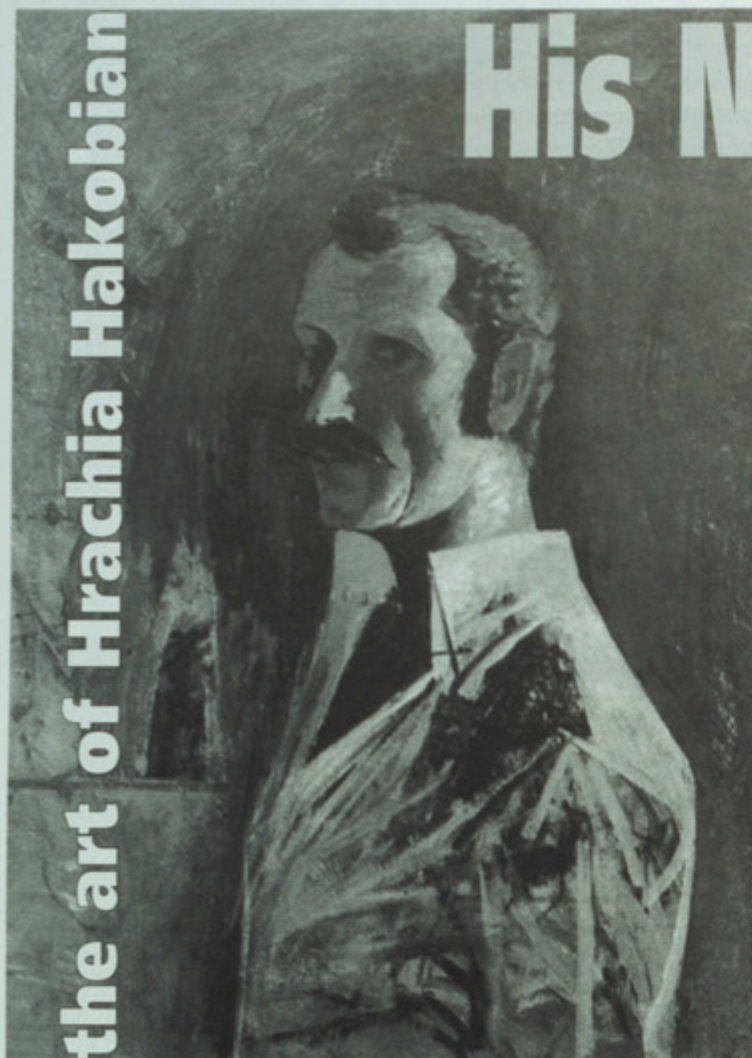
The works done in 1970s show some of the topical groupings: compositions showing everyday life of the working people ("Shift Worker", 1975, "Workers' Faculty", 1977) everyday-style pictures of his young children ("My Children", 1979, "My Apartment", 1980), young women appearing in different interiors ("Roozan", 1980, "Hasmik", 1980), After Visiting Yugoslavia (1972), diverse series of pictures created in different genres and by different methods ("A Girl in Yugoslavia", 1979, "Market in Belgrade", 1979), images picked up from travel managed by the Former Soviet Union ("A Morning in Gurzuf", 1978, "On the Dnieper", 1979): In the field of the Artist's memory there is a permanent presence of his home - Kond, with its bright and contentious coloring, with roofs piled up one onto another, with blue-violet shadows and crooked lanes ("Kond", 1996):



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 colorific delicacy ("Still life with Flowers", 1995, "Still life with fruits", 1993), images of the Son of God emerging from the high domains of spirituality and concerned with His earthly life. ("The Ascension", 2001), completely new interpretations of ritual plots ("Orpheus and Euridike", 1997, "The Union of Pain and Beauty", 1993), paintings with elements symbolizing abstraction ("A Vision", 1998).

The evident creative uplift by Hambartsum within the last two decades is also remarkable in that this 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.

His Nickname was "Handsome Hrach"



Self Portrait, 1972.

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

A Boy with a Bird, 1981.



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.

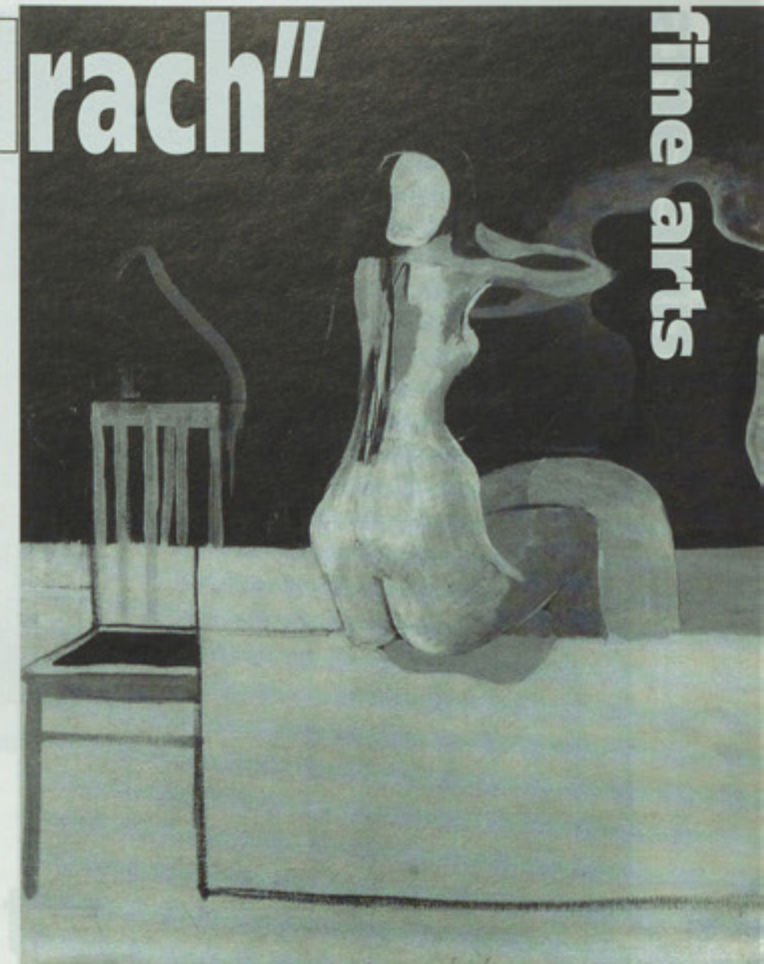
The subject of silence is used repetitively, e.g. "Quietude" (1964 A.), "A Fairwell Photo" (1968 A.), "A Ballad on Those Who Fell" (1968 A.) and other excellent canvases, with silence playing a vital role in centering attention interpreting the images psychologically.

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 regrettably could not continue his study because of an insufficient knowledge of the Russian language.

Many problems of his difficult life, often full of deprivations, 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

A Fresco Sketch.



Combing the Hair, 1980.

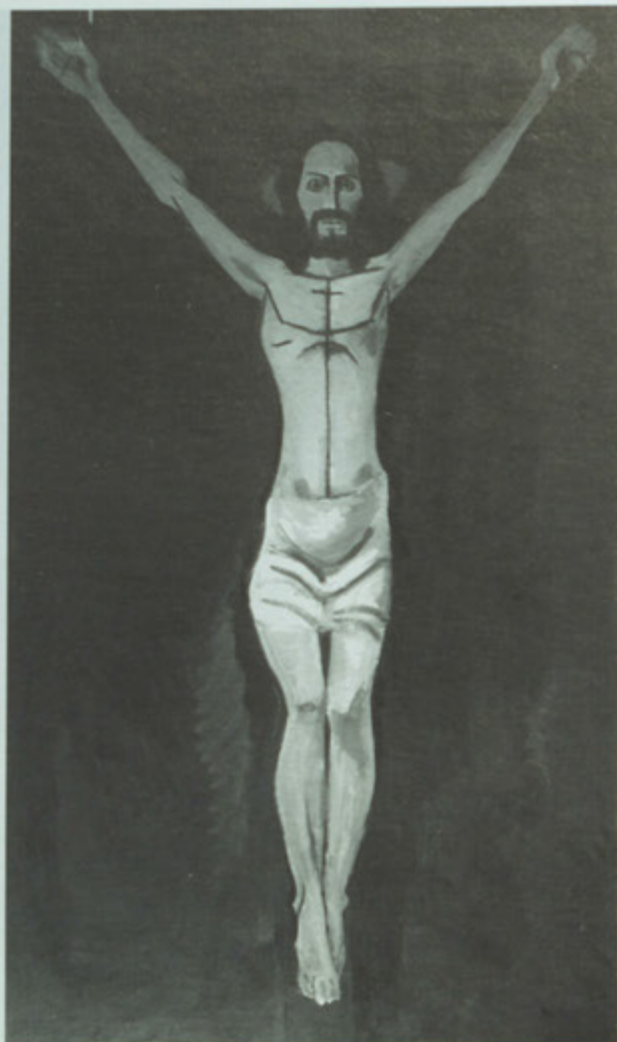
Hakobian shows new forms of plastic imaging. Formerly, he showed the disaster of war to be mitigated by armistice or peace, while in peaceful time his exclusive forms of seeing and feeling enables him to perceive the tragedy of time and to express it allegorically, say by mythological subjects. The best examples are "Born by the Tempest" (1980), "Phaethon" (1981).

One of the gifted representatives of the Armenian fine arts was Hrachia Hakobian. Alas, 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



Crucifix.

His creative potential has even invaded the field of monumental painting. It was in those years that two decorative panels were created for the "Masis" Company Club premises, one depicting scenes from the Old Yerevan, the other one on the subject of footwear. In 1979 - 81 he made a draft sketch for a wall painting in the Spondarian Opera Theater. The objective of the painter was to create a work relevant to the building of the theater, showing a synthesis of ballet, theater, drama and music. After having studied the Antique and Armenian theater, and particularly the mythology, a wonderful work was created which was most unfortunately rejected for obvious reasons at that time. However, to our joy, thanks to the efforts of architect Ashot Alexanian, after renovating the building in 2004, it became possible to see the work by Hrachik Hakobian on the walls of the hall. That was a wonderful initiative undertaken by Anahit Zardarian, the painter's widow.

honor to be friend and to witness Hrachik's creative ideas, inspiration and joy, and his love of work was huge. I also witnessed the years of rejection, when his work was not accepted, and his feelings at that time. Then I often visited his workshop, sometimes helping to prepare the cardboard, sometimes staying throughout the whole working process. I had been honored by his trust, and particularly by the fact that his wife trusted me, a wonderful artist Vilen Mkrtchian.

It is of course difficult to do something which is not yours. However, I did it all with great dedication, love, and even joy, since it had been Hrachik's dream. I tried to stay true to the original in every stroke of the brush, every line. There is no doubt that if he could do it himself, that would be quite another matter.

He is a very serious painter, an adept. Hrachik was also a handsome man, lady-killer. He had a nickname "Handsome Hrach".

There is a common truth: "a sound mind in a sound body". That is what is said by his friends, and also that his legacy, the work that he had left, is also handsome, like himself.

The final stroke of Hrachik Hakobian's stormy life was "Crucifix". It may not have been accidental that prior to saying farewell to his life his last canvas of that series was still on the easel.

The "Crucifix" picture was an order received from Bishop Serobe Manukian, for the Paris Armenian Church of John the Baptist. Hrachik, with his usual industry, made up six differing options, with some of them enclosing a self-portrait of the painter. "Once I stepped into the house, just to see him tied to a self-made wooden cross, staring into the mirror, in self-oblivion. It was a weird sight", as told by his wife Vilen. "He must have previewed his death, while saying one week before: "If God gave me a little more of life, everything would be different, especially the Opera. I have seen a lot of things, there is quite a lot to do..."

Yes, his magic brush could have yet given birth to many pieces of aesthetic value, however...

"Handsome Hrach" remained with his art, his incomplete biography and the eternal beauty of creation.

Gayane Eghiazaryan
Research worker, National Gallery

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. Zakharian, Mayor of Yerevan, A. Grigorian, 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.



Levon Shiraz, Hovhannes Shiraz

The New Sculptures of Gafesjan Museum Foundation

On August 31, the Gafesjan 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 Flengni, G. B., Fernando Botero, a Latin American.

The event, attended by the high leadership of the country, headed by President R. Kocharian, J. Gafesjan, the Institutor 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 Kafesjan Museum loaded with an ex-clusive International art collection.



Fernando Botero. A Roman Soldier.

Berry Flang.
A Hare on a Bell.

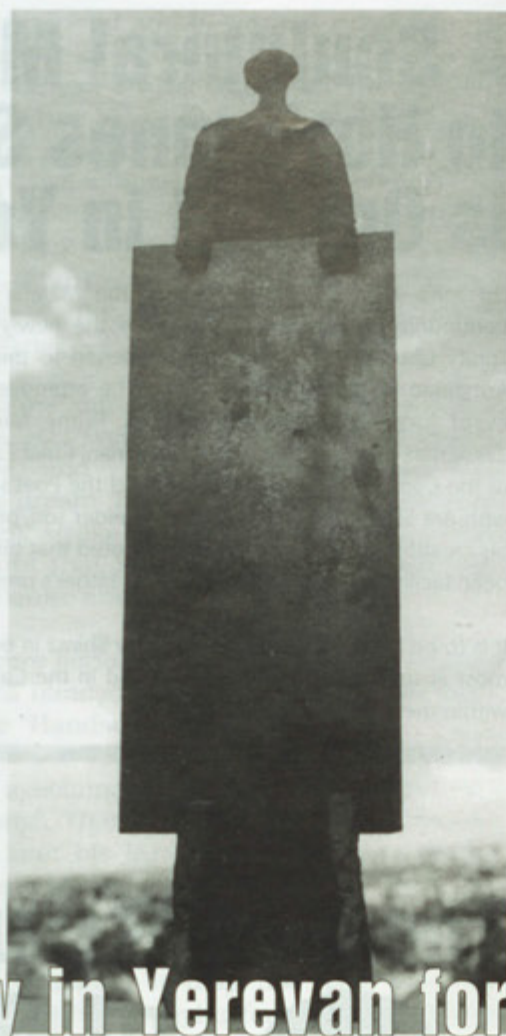
Lynn Chadwick. Two Bystanders.

PROPOSAL

Armenian artists living and creating in US, Canada, Russia, France, Iran, Syria, Lebanon, Australia, et al. 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 ever having visited Armenia). However, it is desirable that home link be real and direct, so that each expatriate Armenian artist know that Armenia has a center which will become a reliable retreat upon the route of his creative journey, wherein his 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. It can, but only partially. The collection of the gallery is already quite saturated, the space in the storage, exhibitions and showrooms is 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 "SPYURK (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 data 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



Arto Chakmakchian. The Message.

To establish an art gallery in Yerevan for expatriate Armenian artists

them also with the artistic tendencies 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 for 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 tactile flesh-and-blood eventual to those words.

Suggesting the establishment of the "SPYURK 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 authors like Arto Chakmakchian (Canada), Manuk Ghrdian (Argentina), Artur Oshakantsi (G.B.), Azatuhi Varduka Khorenian (Rumania), Elizabeth Rumhilda (Tailand), George Amparjan and Zaven Bardakchian (Syria), Razmik Samvelts (US). The "Armenian Art" publishers will be honored to offer the collection to the "SPYURK GALLERY". The publishers are also ready to take on the role of program coordinator.

Thus, this proposal has been published, and it is our first step which is far from being the most important. We are expecting the doer of the main step to come forward, the one or the ones who will sponsor this patriotic project.

We hope that the entities of the Armenian state will also support this proposal.

We believe that the proposal will find response in the midst of expatriate artists as well as in the world artistic community as a whole. Your opinions, suggestions and assurances of support will be gladly received by the Editors:

32, Hanrapetutian St., "Armenian Art" Publishers
Republic of Armenia, Yerevan, 375010
E-Mail: hayart02@hotmail.com

IN DENMARK

EXHIBITION OF ARMENIAN PAINTING



Karen matevosyan, Gerda Davidyan, Hasmik Ginosyan, 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 Davidyan, as well as from Yerevan Karen Matevosyan and Hasmik Ginosyan, representing the "Momik" Cultural Center, and Abraham Azaryan, Principal of the School of Saint Images at St. John Church of Kond, Yerevan.

The "Momik" Center Exhibition presented the painters Wilik Zakaryan, Harutiun Harutiunian, Khachatur Martirosian, Harutiun Hakobian, Seiran Gasparian, Armen Ghazaryan, Siran Avetisyan, Hamlet Aghamian, Ashot Harutiunyan, Armen Daneghian 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 dispersed 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 Avagyan and musicians Arsen Malkhasian 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 Sargis Melkonian from Sweden to deliver a mess 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.

On the next day the Armenian community organized events dedicated to the 90th anniversary of the Genocide: laying the wreathes on a cross stone, topical reports, a literary soiree. The Danish Armenian community numbering 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.



Michael West aying 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

The "Narekatsi" Art Institute

www.naregatsi.org

The "Narekatsi" Art Institute" public organization was initiated in 2000 by an expatriate Armenian Narek Harutiunian 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 artist and to become one of the prime movers to promote the Armenian culture.



Our purpose is to assist educating the new generation and inoculating 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 their 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 20 events.

Number one of them, "The Right to Live" action dedicated to Yerevan's homeless, where a documentary was shown titled "Unnamed Tombs", 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



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 "Unison" 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 Minasian, Gohar Tumanian, Anahit Fljan and the female sculptor Heriknaz Galstian. 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 "Narekatsi" Art Institute

www.naregatsi.org

Armenian Genocide by Zareh and Alina Jknavorians, photo exhibition titled "United Armenia" hosted by Hrair Baze Khacherian and Hakob Hovhannisian, and the satirical exhibition by Vrej Kasuni, at the Komitas House for Chamber Music, and now in Artsakh, a concert by the "Aragats" State Chamber Choir, sounding the Mess by Komitas performed by the "Speghani" vocal group, there were also exhibitions of sculptures and paintings for young artists, as well as concerts of young musicians and composers titled "Erkir Haireni" and "Erkir Haiastan".

On May 7 a photo exhibition was opened for works by students and teachers of Yerevan Valdorffian School, followed on the next day by presentation of "The Country" book by Hrair Baze Khacherian. This richly illustrated publication has been made possible by the financial support by Narek Harutiunian, President of the Narekatsi Institute, and his father Karapet Harutiunian.

A number of concert performances were organized of the Armenian popular and ethnographic songs, among which are demonstration of the documentary film "Aib, Ben, Gim" dedicated to Hairik Muradian's 100th birthday and a wonderful performance by "Shohak Ensemble", Concerts of the "Taron" children and youth gusan choir and the "Hiee Kanch" popular song ensemble.

During the several months of its activities a dozen artists have made their maiden appearances with concerts and performances at the Narek Institute 100-seat auditorium.

Since this 28th of June to July 5 the Narekatsi Art Institute organized a number of concerts dedicated to baroque music. Coming up in July are two concerts of classical music, while opening on the 22nd is the exhibition for young photo artists in Shushi.

It is regrettable that in the last few years the interest of the young generation towards the Armenian popular instruments not only receded but has nearly become nil. Meanwhile, starting from February, by virtue of financial aid from Alfred Terzibashian, a Lebanese Armenian, the Institute will organize classes in violin, tar, and kamanchia for children, where the students will receive lessons in professional mastery from the most merited performing artists of the country. Organization of this class has become possible with the help coming from Ara Gevorkian, the musician.



see opening of the Narekatsi Art Institute Center. It is our hope that the Center will become the origin of talent 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.



In 17 - 18th cc. the preferred subjects of the Armenian fine art were mostly restricted to religion representing the scenes of the Primacy of Christ, as well as the works dedicated to the history of the Armenian Church, with its traditional image writing developed and arranged by the Medieval art. In the mentioned period as well the images of Godmother constitute the overwhelming part thus indicating that retained in the fine arts is the concept of traditional images (Christ and Godmother), descending from early Middle Ages and relevant to the faith confessed by the Armenian Church.

According to tradition, the Principal Vestry of an Armenian Church is decorated with an image of Godmother with infant Jesus in her arms. Meanwhile, the side walls of the Vestry carry the appropriately arranged images of the twelve apostles, prophets, religious patriarchs and priests, scenes from the Primacy of Christ. While the early period of church decoration included Christ's

arrangement of the images. Two of the Godmother images falling within the scope of our interest had been displayed in the Great Vestry of Godmother Church.

Belonging to the same period are also the images decorating the marble stage front: Godmother in the center, with the Twelve Apostles right and left. In contrast to the enthroned image of Godmother on the Great Vestry, here St. Mary is presented standing out, little Jesus in her arms, with a crescent at her feet. This detail symbolizing the Immaculate Conception is seen at numerous later-dated Godmother images, for which this picture by Naghash Hovnatán had been used as a prototype. The characteristic features of the Saint Images and of Godmother Image also displaying the concepts of the national spiritual set-up, of beauty and the classical ideas of perfection have had great significance not only for the Hovnatánians, but also for the entire Armenian artistic activities of the 18th century.

IMAGES OF THE MOTHER OF GOD IN THE ART OF HOVNATAN HOVNATANIAN

image in the cupola of the Principal Vestry, the later altars carry the image of Godmother with Infant Jesus in her arms. As written by Malahia Ormanian in "Ritual Vocabulary"... "So, this traditional approach coming from the depth of centuries is being invariably applied in our times as well".

Today a complete row of Saint Images can be seen in the first Armenian Church, the Mother Church of Ejmiadzin which had continually been the focus of attention. In the 18th century the thorough rehabilitation and decoration was marked by the creation of an Evangelic integral array of images, executed by the three generations of the Hovnatánian family: Naghash, his sons Hakob and Harutiun, and his grandson Hovnatán. Each of the artists had created new pieces, and rehabilitated the time-worn images numbering in excess of 120, according to "Gavazanagirk", The Book of the Rod, by Catolicos Ghukas A. Karnetsi (1780 - 1799), including: "Evangelic images, angels, twelve apostles", etc.

Another valuable source, "Notebook" by Catolicos Simeon I Erevantsi (1763 - 1780) describes the

In 1760 - 1786 Hovnatán Hovnatánian had completed the job started by his predecessors (Naghash, Hakob and Harutiun) in the course of which he created large-scale canvases "Transfiguration of Godmother", "Godmother's Dream" "Coronation of Godmother" as well as multiple images of Godmother with infant Jesus in her arms. While large pieces are distinguished by the thematic imagery, 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, as on the oldest sources, with Godmother's image is given in the traditional way, while Jesus sitting on her lap is depicted almost with no clothes on and in an unusual position, right hand holding a cross on a sphere, and left hand holding a blessing cross overhead. His athletic nude 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 leg only, with the other one slightly raised, producing an impression of natural movement.

Both on this and other Saint images by the artist, Jesus is shown with beautiful and expressive features of the face, His earnest teen-age glance fixed on the onlooker. Another innovation made by the artist is that some changes to Godmother's body image, her smiling face and the position of her hands, emphasize motherly love and tenderness, as well as veneration and piety to her savior son. This disposition is concordant with the colorful ornamentation and a blue-golden cloak going down from Godmother's head. It is to be noted that this innovation introduced into the Godmother painting is an innovation in the Armenian tradition, with the origins to be sought in West-European art. Many examples of flower lacing around Godmother image (Symbolizes the Holy Virgin and the Kingdom of heaven) can be seen in the art of Renaissance and later, the author having seen them on specimens brought to Armenia.

On the Saint image of 1782 Jesus, reclining on Godmother's right arm holds a small cross above his head with a blessing, extending his right hand for a greeting. The Mother and Child intimate link is very active, respect due to the only begotten son, expression of divine love and bliss saturating the whole image of Godmother. This disposition of the scene is



emphasized through the colorific resolution of the picture. On the blue and violet depth, bunches of light with margins of yellow and red, sheet of the color of milk, blue cloak adorned with golden flowers are shown in harmonic arrays. Saint images created by Hovnatán Hovnatánian are characterized by the peculiarities of Mother and Child imagery interpretation as well as by the drawing and colorific structures. In all his works, the bodies of Godmother and Child are set in a 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 amidst the 18th-century Armenian Artists.

As noted by art critic M. Ghazarian, "felt in the pictures by Hovnatán 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.

Knarik AVETISIAN,
Research Worker at the National Gallery

To the children aged 0 to 100 years old



A lot of water has passed under the bridge after Mesrop Mashtots, 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 losses, 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 boorish 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 Erazhisht

The Opera Anooosh

The sounds of musical overture characterizing the highlanders' morals of Tumanian'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 Saro brainsick from being loved by Anooosh full of expectation of encounter. Saro by Hovhannes Nazarian, the young operatic soloist, is naive and simplistic, he grabs the spectators' attention by his inartificial ways of a child. Anooosh' worried heart, her impatience, dejected soul is characterized by the young singer Liana Alexanian.

A New Production



"Anush" by Armen Tigranian has been greatly reinforced on the national musical stage: Producer, artistic director of the Opera Theater Gegham Grigorian has a real vision and analytical thinking, which determined the production and its operational solutions. From the very first sounds the soul of the listener rehabilitates the awareness of the tragedy and the immortality of love.

To be noted are the young but highly rated vocalists Hovhannes Nazarian and Liana Alexanian. Particularly "Jivan Yar Zani" soul-rending, as well as "Bartsr Sarer" tragic and piteous performances show that Hovhannes Nazarian, both in vocal techniques and in interpretation is a thoughtful and talented singer. Of all masterful Anooosh performers of the past in our times Liana Alexanian is establishing her character's existence on the stage, the existence of this very original being. Her Anooosh is so convincing and so moving.

The skillful conducting technique, orchestral, choral, solo interpretations unambiguously attest Maestro Karen Lavchan's competence. The applause following the theatrical performance is a proof that the "Anooosh" of April 28 was an original display of high-quality artistic work. The music-loving spectators expect the Spendiarov artists to produce more national musical treats.

GOR MARKOSIAN

The Iranian Armenian Photographer Antoin Sevriugin

Antoin Sevriugin was born in 1851 in the Russian Embassy in Tehran. He was the son of the Armenian Orientalist Vasily Sevriugin. 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 russified his surname. Later that became a cause of confusing nationalities for Antoin Sevriugin and then to his son, a well-known painter Andrei (Dervish).

The artist had learned the art of photography in Tiflis from a well-known Russian photographer Dmitry 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 Sevriugin. 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 Chaldiz, and also Armenians living in different areas of Iran, each of them being of exclusive interest for ethnographic studies.

The outstanding photography by Sevriugin 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, Sevriugin 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 dervishes, etc.

Sevriugin's creative work in its subjects and esthetics 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 Sevriugin by the name Antoin Khan, and



Sevriugin, to show his attachment to Persia, demanded that the expression "Parvardeie-iran" be used following his name, which means "brought up and educated in Iran".

The artist won prizes and medals at International exhibition, e.g., 1897 in Bruxelles 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.

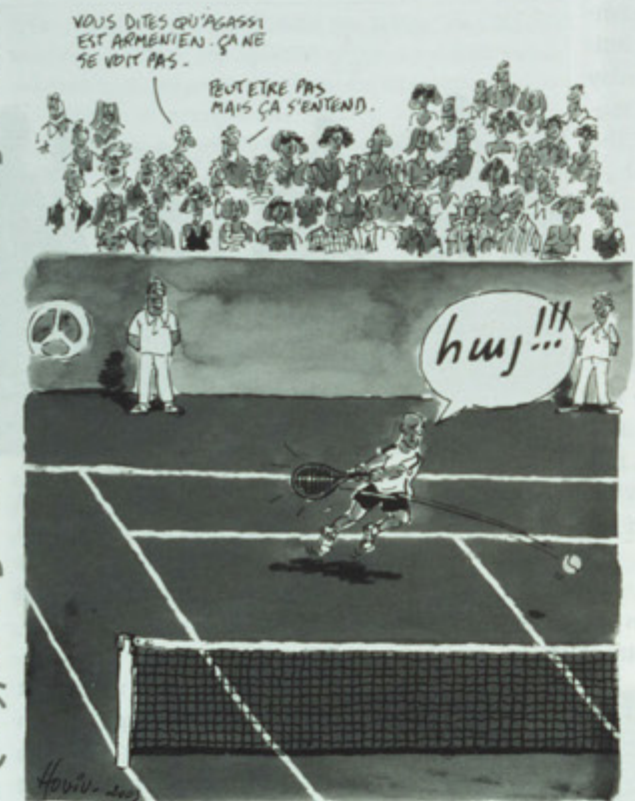
Antoin Khan Sevriugin's art has its worthy place in the history of International photography. Unfortunately, the Armenian community is not sufficiently familiar with Sevriugin's art. Hopefully, this little publication will fill in the gap to some degree.

Ivet Tajarian

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 Hoviv's smiling face. His pictures were always wrapped in an esthetic composition, objects and images spaced with balance, colors, harmony. And, most importantly, seen clearly behind those lines was the artist, strong and brilliant, intelligent and thoughtful.



Hoviv's cartoons were always rich in color and dynamic environment, which is not the case with many others. That shows his readiness to communicate with people and his boyant nature.

In Hoviv we never see evil satire, or meaningless or incomprehensible teasing, but rather witty, kind, innocent and optimistic, subtle but sharp satire.

Rene Hovivian's signature was "Hoviv".

Indeed, nickname "Hoviv" is not accidental. He remained a faithful hoviv (shepherd) to his flock, the cartoonists, he believed in his art. He was a master of the French cartoon drawing school or



Simplicism, like the well-known Plantu, Sempe, Pessin, et al. Hoviv invaded all that with his entire might, enforcing upon this school an Armenian man, his visions and approaches.

Hoviv is unrepeatable and unrepeating.

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 award smiles and laughter

Thank you, Hoviv...

V.V. Kasuni, June 13, 2005



Rene Hovivian

Born in 1929 in Vienna.

1947: was repatriated to Armenia, with family.

1949: exiled to Siberia.

Prior to release in 1956 worked in Siberia in forced labor camp as wood chopper.

1956: family returned to Yerevan, while Hoviv settled in Moscow.

1964: due to Charles Aznavour's solicitation moved from Yerevan to Paris where he lived to the end of his life May 27, 2005.

While still in Armenia before leaving for Paris, he worked for the Russian-language paper "Sovetski Sport"

Works by Rene Hovivian have been displayed in Germany, Sweden, England, Denmark, Finland, Greece, Turkey, Yugoslavia, Israel, Italy, Spain, Sweden, Argentina, et al.

Of his published albums two are familiar to us: "Les Armeniens", 2001, and "Le Clan des IAN. Armenite d'abord!" 2005.

MOVIEWORLD

The Ripe "Golden Apricot"

On July 12 - 17, Yerevan will see the opening of the second International Film Festival "The Golden Apricot" with a fairly large program and representation. Film competition will go along two lines: full-length feature films and documentaries, taken after June 1, 2003.

In each nomination there is one main prize and one special prize. The "Armenian Panorama" section will include Films made by Armenian movie-makers worldwide, feature films, documentaries and cartoons.

The "Armenian Art" will cover the Festival in the forthcoming number. Meanwhile, data on the Festival can be picked up from the following web site:

www.gaiff.am

"Cinema without Walls"

On April 14 - 15, the minor hall of the "Nairi" theatre started demonstration of films titled "Cinema without Walls" on the subject of the handicapped, sponsored by the International Institute of the Problems of the Handicapped (US)

Armenian and foreign films were demonstrated from the World Film Festival in Moscow, 2004. The undertaking was conducted within the program "The International Network of Handicapped Persons for Accessible Education" which program is being implemented in Armenia by the NGO "The Bridge of Hope" (President: Susanna Tadevosian). This program is being implemented also in Georgia, Azerbaijan, Uzbekistan and Russia.

The Second International Youth Film Festival "It is me"

The Union of Movie Makers of Armenia and the RA Ministry of Culture and the Youth Affairs have conducted the second International Festival of One-reeler films titled "It is Me". During the review, May 7 - 13, demonstration was made of 100 films taken by young film directors.

Cinema Palace staged the Film Festival closing ceremony, wherein besides the main prize, prizes and diplomas were awarded to a number of nominations. In all, awards were received by 30 participants.

Opening the ceremony, Ruben Gevorgian, President of Armenia's Union of Film Makers, made a speech of acknowledgement to the domestic and foreign companies and individuals, who made it possible to hold the festival.

The main prize of the Film Festival was awarded to the film "Camping out" (directed by Arman Eritsian), the best director - Aram Shakhbazian, the best documentary - Anna Movsisyan, the best musical video clip - Lusine Martirosian, the best camera work - Alexandr Avetisyan.

Armenian Art

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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 Alis Nersisyan (Yerevan, 2004, in Russian). Discussed in the book are relations between man and nature, particularly in the art by Martiros Sarian and Minas Avetisyan. 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, Alis Nersisyan has succeeded in her tasks.



Levon

Funded by the "Kajaz" 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 Hahverdian, the well-known theater critic, a long-time Director of the Art Institute, academician (Cover by Khachatur Avagian), Yerevan, 2005. The book includes notes, recollections, reviews, et al. written by his penmates.

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 Boyajan Gallery established under the Yerevan Academy of Fine Arts
www.boyajiangallery.am

Traditional and Contemporary Painting of Saint Images by Hayk Azaryan
www.haykazarian.com

«Հայ արվեստ»

հայկական

Էդուարդ Արտսունյան, Ձրույց
Edward Artsrunyan, Conversation



Մայիս Մխիթարյան, Հավերժության ուղի
Mais Mkhitarian, The way to eternity

Վիլիկ Ջաֆարյան, Բարի լուր
Vilik Zakaryan, Good news



Համբարձում Սահակյան, Նստյունների նոսր
Hambardzum Sahakyan, Still-life with pomegranate

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