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"Moughni" Publishers

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Address:

32, Hanrapetutian St., Yerevan,
Armenia, 375010

Tel. (+374 10) 52 35 01
mobile (374 91) 40 32 15

Fax. (+374 10) 56 36 61

E-mail: hayart02@hotmail.com
info@armenianart.am

www.armenianart.am

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editorial

The main exhibition of the Armenian Year in France was entitled "Holy Armenia". Such a wonderful name for our national self-esteem. . . And not only the name, but the whole chain of events, the high-ranking participating officials, and after all the selection of the best presented values is definitely wonderful. The Armenian Year in France is really a celebration for us, and firstly - a cultural celebration. But let's turn away from the sounds of festivity for a moment, and see whether the Armenian culture and cultural heritage have a deserving place in the actual life of our country, or it

the capital Yerevan has become a victim of a careless attitude towards monuments and unresponsive legislative changes in respect of the old constructions. It is now missing many buildings of the 18-19th and early 20th centuries, eventually losing the image of an old city. Even today, the Governmental Building of the First Republic of Armenia (Hanrapetutyan str., at the Republic Square) is in danger. They are planning to build two additional floors onto the old construction.

The situation is not better in other spheres, but let's not go into the

are independent, it seems that our common vigilance has weakened. The desire of looking new and modern has turned into a painful tendency of (if not rejecting, then) neglecting the past. We are all guilty of this.

Our French friends have named Armenia a holy land firstly because of our history and culture. Their organized large-scale events are not only of a cognitive value, but also financially profitable for their country. Our enemy Turkey, unwillingly not being able to disregard the same values and circumstances, has reconstructed the Aghtamar's Church.

The Indispensability of Cultural Heredity

is a luxurious showcase where we love to lead especially foreigners. Is it normal to have a maximum of 30-40,000 visitors per year in our largest museums? Can a school or university graduate be considered a person familiar with the Armenian culture? And finally, can the culture be developed, when it is on the last line of the country budget list?

The first prerequisite for developing national culture is the preservation of its continuance and legacy. Although we have a cruel history, we have managed to preserve our cultural heredity, which resulted in our cultural uniqueness. Thanks to that we can proudly present the Armenian national culture to the world. Of course we have not always managed to preserve our cultural heritage. For example, the early medieval "khaz" notes were lost in the late medieval age. But if past losses are somehow understandable, what about today's losses and omissions. For instance,

details. The reality is that while missing our state status for many centuries, we were more determined to preserve our national values, supported by the traditionalism and conservatism of the Armenian Apostolic Church, which controlled the cultural field. But today, when we

They both are realistic; whereas we are still in the emotional field in respect of our culture, instead of possessing it and gaining real benefits. The times of illusions were gone long ago, and it is time to take reasonable actions.

K. Matevosyan



Aghtamar, Holy Cross, Adam and Eve



fault, when he faced the same problem in St. Petersburg in the late 19th century.

These days, Gevorg Bashinjaghyan and his glorious circle -- Hovhannes Tumanyan, Avetik Isahakyan, Petros Adamyan, Grigor Artsruni, Shirvanzade, Stepan Zoryan, as well as the prominent Georgian and Russian artists do not need our joyful ovations any longer. Who are we? Who is today's society and where it goes? Do we have a right to say "it is the 150th anniversary of our Bashinjaghyan's birth", or "our Tumanyan said"...? Is today's society a mirror reflecting the Armenian culture, or simply

him write a couple of Armenian sentences on a white sheet of paper. No, no; instead, let him compare any page or phrase in today's numerous newspapers and magazines with the glorious language of Hovhannes Khan-Masehyan, Muratsan, let alone Narekatsi, Varujan and Charents. Unfortunately, there is a deep abyss between a contemporary man and yesterday's culture. I am not yet speaking about comparing Tumanyan with any member of today's Writers' Union. Understandably, it is senseless. You compare the "retrograde" Bashinjaghyan, his level, intellect, education and knowledge, his interest in the Armenian literature,

Gevorg Bashinjaghyan and We

Martin Mikaelyan

Gevorg Bashinjaghyan was a brilliant man, a shining star in the whole Caucasus. He spent his life as a real cultural worker. Armenians, Georgians and Russians highly appreciated him. Bashinjaghyan's name was not only a symbol in the fine art, but also a separate degree of morality, generosity and nobleness. Certainly, in 1910s this name was being gradually exposed to the bourgeois taste of Tbilisi: through a painting, public made judgments about a homeowner or a picture owner's social status. However, it was not the artist's fault; as it was not Aivazovski's

reflecting emptiness and a mad and senseless rash into the materialistic kingdom.

That's why "we" is so important. Otherwise, even my grandfather knew this phrase: "A star rose in the Armenian poetry sky of the early 20th century -- Vahan Teryan's star". But did the starlight reach to us? Are we the possessors of that culture, or...? Whoever wants to oppose me; let

theater, in Sayat Nova, and his aspiration and endeavors to serve the Armenian culture - with the level of today's art workers. They consider themselves "progressive", because they repeat (if don't tie together) the works performed 10 years ago by Jerman Nisch and others.

In this regard Bashinjaghyan was modest and really a "retrograde". In 1899, in Paris, for a short period

fine arts

he spontaneously approached the "door" of impressionism, but did not enter, as did Eghishe Tadevosyan. In 1910, when like a Russian academic-realist Bashinjaghyan painted Sevan or Ararat, postimpressionists, symbolists, fauvists (Matisse's group) and cubists had already emerged in Paris. Bashinjaghyan did not cross the border set by his teachers.

However, this fact does not even slightly diminish Gevorg Bashinjaghyan's role and purpose in the Armenian art, as well as in the cultural progress of Tbilisi and Caucasus.

Stepanos Nersisyan was 76, when he visited Bashinjaghyan's exhibition in Tbilisi in 1883. "There is a divine sparkle", he stated.

Compared to Nersisyan, Bashinjaghyan was a considerable figure: without his landscapes, a substantial period

in the Armenian fine art would have remained empty.

Bashinjaghyan's best paintings have not lost their brilliance up to now. They demonstrate the author's subconscious aspiration for the real beauty, and his striving to go even further.

Bashinjaghyan is a bright example of modesty, diligence, morality and intelligence.

Stepan Zoryan has a wonderful description of the artist in his notes: "When he walked along the main (formerly Golovinski, nowadays - Rustaveli) avenue in Tbilisi, he was distinguished by his gentle behavior and a slightly dreamful gaze, so that everybody could think of him nothing else than that he was an artist. His profession had put its stamp upon himself: high sensitivity, sharp eye and artistic manners...

Perhaps these all were natural endowments, and had nothing to

do with the profession; however, he was equally intelligent, delicate and nice in other relationships. Once you had a chance of conversation with him, you would fill with respect and sympathy towards him."

I hope the reader is aware of Tumanyan's poem dedicated to Bashinjaghyan, and also of the comments of Grigor Artsruni, Petros Adamyan, Shirvanzade, Avetik Isahakyan, and Georgian and Russian artists living in Tbilisi.

Gevorg Bashinjaghyan painted those Caucasian roads, on which the civilization was slowly and persistently marching over traditionalism. His spirit was also traditional, and he admired the Armenian and Caucasian virgin nature with its intact beauty, which "the hand of engineers had not destroyed yet, as it did in Switzerland..." He compared the roads of Caucasian mountains with "a strong and powerful highlander, whose gaze is both

Ararat, 1912





Snow-melting in Caucasus, 1890

charming and fearsome"; then the Dilijan canyon – "is like a beautiful fair maiden, born in a village house among virgin forests, whose shining eyes express steadiness, natural modesty and innocence."

Bashinjaghyan was a real son of nature and his homeland.

As the Armenians have a wonderful miniature, Hakob Hovnatanyan, Martiros Saryan, Vahram Gayfejyan and others, Gevorg Bashinjaghyan remains as a significant and unique artist. His star is shining in the constellation of the Armenian fine art, bringing to it more light and beauty.



Rural Landscape, 1898

Exhibitions at the National Gallery of Armenia

Organizing exhibitions is one of the most important segments of activities of the National Gallery of Armenia.

The following is the list of 2007 exhibitions, realized so far:

- February, 2007 – the German famous artist Max Ernst's works
- March, 2007 - Enovk Nazaryan's (1868-1928) and Eghishe Tadevosyan's graphical works.
- April 18, 2007 – The Armenian-Japanese joint exhibition "Ararat-Fuji"; followed by another one dedicated to Sargis Muradyan's 80th Anniversary

During this year several jubilee exhibitions are planned: Gevorg Bashinjaghyan – 150, Garzu – 100, Zareh Mutafyan – 100. There will be opened the sculptor Hakob Gyurjyan's new showroom.

The following exhibitions will be organized:

- An exhibition-contest dedicated to the 15th Anniversary of the Armenian Army and the Liberation of Shushi
- Tigran Polad's, Boris Eghiazaryan's (Ukrain) exhibitions
- Armenian and Belarusian artists' graphical works
- Engravings of the Japanese Utagawa school
- Russian art of 19th – early 20th centuries, etc. . .

The Eternal Star of the Armenian Sculpture



The world of art has personalities who shine out both in their lifetime and afterlife.

Ara Sargsyan left his unique glare in the constellation of the Armenian sculpture. The artist was born in the Armenian village Maqri, near Constantinople. His short life (04/07/1902-05/13/1969) was worth several lives, and many volumes are needed to cover all his works. This short article is dedicated to the 105th anniversary of the multi-talented artist's birth.

With his professional education and productive artistic life, Ara Sargsyan proved that people were born as talents, instead of becoming them. After his primary education at the Department of Sculpture of the Constantinople Fine Arts College, he entered into the Masters' School of the Academy of Fine Arts in Vienna. Receiving his professional education in the heart of Europe, Ara arrived in Yerevan in 1925, where he initiated public and educational activities.

In 1932, by his and other dedicated people's efforts there was established the Union of Fine Artists of Armenia, with Ara Sargsyan - as the first president. After a lot of hard work, in 1945 there was established the Yerevan State Institute of Fine Arts (now Yerevan State Academy of Fine Arts) with Ara Sargsyan - as the first rector and head of the Department of Sculpture.

The establishment of professional sculpture in Armenia is associated with the name of Ara Sargsyan. He was predestined to educate several generations of Armenian sculptors and create the Sargsyan

SARGSYAN

ARA



Sahak Partev and Mesrop Mashtots, 1943

sculpture

School. Ghukas Chubaryan, Sargis Baghdasaryan, Khachatur Iskandaryan, Teresa Mirzoyan, and many other prominent sculptors were among his first students.

Ara was one of those few artists of the 20th century, who became renowned in their lifetime. Many of his works are considered to be classics of the Soviet Armenian sculpture.

As an appreciation of his artistic merit, Ara continuously received government awards for his separate works, as well as for professional activities.

The renowned artist posthumously received the State Prize of Armenia. In 1973 Ara Sargsyan's House-Museum was opened as a branch of the National Gallery of Armenia.

Besides the NGA and his



Monument of Hovhannes Tumanyan, 1957

House-Museum, the works of the great master are also exhibited in the Tretiakov Gallery. In addition to his sculptural work, Ara Sargayan designed many stages and performances, especially in G. Sundukyan National Academic and H. Paronyan Musical Comedy Theaters.

Although there are a lot of publications devoted to the prominent artist, A. Solokhyan's research entitled "Life-Feat" in Russian (Yerevan, 2004) was an endeavor to newly represent his social-political activities that were not disclosed before. According to the author's investigations, the artist was secretly a member of the Armenian Revolutionary Federation within the Soviet Union, and supporter of the

operation "Nemesia" by the group "Armenian Avengers". It appears that before coming to Armenia, he participated in terrorizing the Turk evildoers, who had committed the Genocide.

Before disclosing and publicizing these facts, the hospitalized artist's will to anatomize his body (which would later reveal his violent death) seemed quite strange... Ara Sargsyan really played a significant role in many aspects of his life... As the descendants of our prominent predecessors, we must revere their memory, learn and grow in their teachings, and most importantly - not break ties with the spiritual legacy.

Ani Avagyan
NGA Researcher

Female body, 1944



sculpture



1

Egyptian-Armenian Sculptor SARGIS TOSUNYAN

The sculptor Sargis Tosunyan was born in Alexandria, in 1953. He received his primary education at the local Poghosyan National College, where his teacher of art was the famous Egyptian-Armenian artist Hambar Hambardzumyan. He also graduated from the Melkonyan College of Cyprus, where he was the talented artist

but also in Cyprus, Italy, Sudan, Romania, and other places.

The sculptor uses different materials -- bronze, aluminum, iron, clay, marble, etc. His works are exhibited at the of Egyptian Modern Art Museum, the Fine Art Center in Alexandria, the National Diocese, "Nubar" Gymnasium,

1. The artist shows his works to the Minister of Culture of Egypt (2005)

2. Diocristus II, iron, 2005

3. The Balance of Victory and Defeat, bronze, 2005



2



3

Sepuh Abgaryan's student. Then he studied at the Sculpture Department of the Alexandria Fine Art University, where his teachers were the professors Apt El Razeqr and Kaper Hekaz. For many years Sargis Tosunyan taught drawing classes at the Poghosyan National College.

Tosunyan has been a member of the Artists' Union of Egypt since 1984. He has had eight individual exhibitions in Egypt, and participated in many group exhibitions not only in Egypt,

"Tigran Iron" Armenian Cultural Association, the Association of Artists and Intelligentsia of Alexandria.

Hereby we present a few comments about the artist from the Diaspora press.

A. Amirkhanyan

"Bronze is a "classical" substance for him, and he perfectly masters the skills of its transformation; while aluminum serves mostly for experimental purposes. As to clay, Tosunyan uses it to express "rapid" feelings and ideas, which are not considered for further processing. Thus, the clay works have an imaginative and "draft" nature."

Hrant Keshishyan, "Arev"

"He is not an innovative or experimental artist, but has a profound respect for centuries-old sculptural heritage. He decisively stands on the pedestal of classicism. In his works it is "the beautiful" that prevails, and not "the ugly" (as is many works of contemporary artists, who make a viewer suffer by only presenting "the ugly")."

Hrant Keshishyan, "Arev"

"His works are dynamic; there is dynamism that reflects their restrained emotions, smoothly and partly balanced with the gravity of the sculptures' material. There is a sense of profoundness in Tosunyan's similar sculptures. There exists a soft collision between their lively yearnings and restrictions of life; a wall-barrier symbolized by flat lines, limiting the hero's sight and constraining his romantic and heroic aspirations."

A. Takesyan, "Apage"



The Tekeyan Cultural Center founded in Beirut in 1947 (after the name of the Armenian poet, orator, public figure Vahan Tekeyan (1878-1945)) has been realizing numerous cultural events in the Diaspora and Armenia. Since 1991, the Board of the Tekeyan Cultural Center in Yerevan has been organizing annual contests in different spheres of culture and science.

On January 23, 2007 the "Vahan Tekeyan" prize was awarded in 11 nominations.

43 works (31 landscapes and 12 sculptures) were presented

in the contest of Fine Art, and about 50 works in the Artistic Photography. In each of the 11 nominations the winners received prizes -- honorarium and certificates. They were selected by field experts: Hravard Hakobyan – Fine Art, Albert Yavuryan – Artistic Photography.

All 12 sculptures of the exhibition were extremely admirable; among those were Yura Samvelyan's "Model", Tigran Arzumanyan's "Vladimir Msryan", Lilit Khanaghyan's "Awakening" and "Europe's Abduction", Lilit Karaganyan's "Erkraghats", Gagik Ghazaryan's "Viktoria", Taniel Hakobyan's "Paris Heruni", Gevorg Gevorgyan's "The Spirit of the

Freedom Fighter" and Ara Alekanyan's "Parajanov". Arto Chamkachyan's "Walking Man" and Samvel Ghazaryan's "Musicians" sculptures won the contest. It was the only nomination with two winners, by the decision of Ruben Mirzakhanyan - the President of the Central Board of the Tekeyan Cultural Center of Armenia.

With modern ideology, Arto Chamkachyan's world presents various and serious themes to his audience. Working perfectly with plaster, stone, wood and bronze, the sculptor creates wonderful works.

In this figure the artist has avoided the realistic image of a

human being, making a viewer to fantasize and contemplate. The character is temperate, generalized with the symbol of a walking man by the author's original solution.

The next prize winner was the sculptor Samvel Ghazaryan with his three-figure bronze sculpture group named "Musicians".

Since his youth the multiple prize-winner S. Ghazaryan has been featuring the musical theme.

He made a three-figure composition "Musicians" in 1970-80, and a similar marble

in detail, but their inner life, feelings and thoughts are evident. The sculptor has particularly emphasized their appearance, body poses and finger tensions; it seems that the classical music really flows from this three-figure composition.

The next contest was "The Best Fine Artist". About thirty fine art paintings of almost all genres -- landscape, portrait, still life and daily life -- were presented by Vardan Tovmasyan, Stepan Grigoryan, Harutyun Hakobyan, Aramayis Mkhitarian, Vilik Zakaryan, Hrachya Hakobyan, Lusik Aguletsi, Hayk Gharagyozyan

The artist told about the great influence of the old traditions, expressed in his work. The past is like his teacher, which has been interpreted newly, integrated with his modern mindset.

The image characters create a common harmony. They are the repercussion of the artist's broad outlook and imagination.

Among many and multi-genre photographs, Samvel Sevada won the contest with his "Khoren Abrahamyan", "Tigran Mansuryan" and "Hrant Matevosyan" works (the artist's individual exhibition took place at the cinema

VAHAN TEKEYAN CONTEST - 2007

sculpture "Violoncellist" in 1984.

The sculpture group "Musicians" made in 2006 has mutually shaped volumes and contours, which make a harmonious melody in conjunction with frozen movements. The three figures are emotional and filled with philosophical profoundness. There is a tender harmony within these goddess-characters, but when observed carefully, they are both identical and different. The women musicians are like Greek-Roman or renaissance goddesses, incarnated in our times.

Interestingly, the faces of the figures have not been shaped

and others. The "Vahan Tekeyan" prize for "The Best Fine Artist" - 2007 was awarded to Sargis Hamalbashyan for his work "Dance". The work was primarily distinguished by its characters, coloring, and the national spirit of our country, reflecting the biography of the Armenian nation. The conditional forms and new figurative images are the artist's special handwriting.

As we know, dance is the reverberation of music that becomes a melodic and rhythmic body movement, revealing people's temperament, national spirit, feelings and thoughts about the world.

"Moscow", in December, 2006). The most important aspect of the photographic art is its documental significance, reflected in S. Sevada's works.

In other nominations of "Vahan Tekeyan" Contest, prizes were awarded to Silva Kaputikyan (posthumously), Vardan Petrosyan, Ohan Duryan, Ervand Ghazanchyan, Robert Sahakyan and others.

Y. Yerznkanyan's symphonic orchestra made this wonderful event and the prize distribution ceremony even more beautiful.

Marina Eghiazaryan
NGA Researcher



In The Memory of Khoren Palyan

purified and “polyphonized” folk songs, sang, recorded, formed and led choirs, participated in scientific conferences, published articles and works, etc. A similar variety is required today too, since “the Avarayr battle is still going on”... Khoren Palyan took Komitas’ way. He managed to give concerts, lectures in Classical Armenian at the Yerevan State University, lead his university

becomes more complete with his kindest influence on the circle of friends. First of all it was Lusine Zakaryan, whom Palyan led to the summits of the sacred music. The soloist of the Mother See of Holy Echmiatsin Choir Lusine Zakaryan gave her first liturgical concert outside of church on March 3, 1964. The concert took place at the House of Composers, on the presentation days of the

A Life Spent in the World of Sacred Music

Khoren Palyan was one of the devoted children of the Armenian Church and culture.

He was and remains an example of sacred singing, which sprang from the “depth of heart”, from the essence of Biblical words and profound knowledge of motets.

Khoren was endowed with an “Armenian throat”. With the same charisma but an unmixed style he used to sing in golden Classical Armenian, folk songs in dialects arranged by Komitas, as well as national-patriotic songs. Palyan was certainly continuing Komitas’ work, which was expressed in the variety of his activities. It was the command of time. One life is not sufficient for a fighter devoted to the absolute liberation of the Armenian nation and its identity protection. Like a soldier who changes his tactical positions, Komitas himself used to change the musical areas, hurrying to fulfill his mission. He resurrected the medieval art of singing,

choir “Tohmik”, lead and record the Seminary choir of the Mother See of Holy Echmiatsin, etc. Even in Soviet times he carried out program series of sacred music over the public radio, by chanting himself and introducing our liturgical history. Khoren Palyan also used print media to dispense the Armenian classical values. He published many articles in newspapers, the theological periodical “Gandzasar”, the magazine “Musical Armenia”, etc. Palyan is the author of “The Armenian Liturgy” textbook, co-author of the books “Selected Works in Classical Armenian” and “Children’s Christian Encyclopedia”. As a chanter and lecturer he performed in Los-Angeles, Helsinki, Montreal and many other places.

In one of our meetings Palyan happily told me how he had realized his old dream - recording about 60 sacred songs with high-quality. Just 60... Khoren Palyan’s character

first pipe organ in Armenia. To the accompaniment of Vahagn Stamboltsyan’s organ music, Lusine chanted a series of sacred songs. Afterwards, Khoren Palyan participated in similar concerts too, which became a traditional event. Stamboltsyan lovingly remembers the continual cooperation and Khoren’s instructions, which were useful not only for Lusine, but also for himself.

Khoren’s directions were also useful for the “Sharakan” ensemble, especially when preparing concert programs with Lusine Zakaryan.

Let’s not forget that these honored people lived mostly in the atheistic Soviet age, when a lot of courage was needed to preach Christian ideals and songs full of the Holy Spirit so enthusiastically. It was especially difficult for Khoren, who had concentrated his efforts in both sacred and national-patriotic

songs. These two areas were under the governmental surveillance. Besides, Khoren used to give an explanatory opening speech in almost all concerts. In a country with suppressed national issues, which had proclaimed herself as the happiest one in the world, the heroic songs sounded like a thunder. Makar Ekmalyan’s “Taghumn Qajorduyn” (The Burial of the Brave) and Komitas’ “Himi el Lrenk” (Shall we be silent now?) songs were extremely powerful. The new songs reflected Armenia’s heroic past, as Nerses Shnorhali’s Vardanants sharakan “Norahrash Psakavor” (The Wonderful Bridegroom), which Khoren Palyan used to chant frequently.

This is how Khoren Palyan chanted... This is how we saw him at the event dedicated to the 10th anniversary of commemorating our modern-day hero Monte’s eternity in the Big Concert Hall of the Yerevan State University, where he was on the stage with his “Tohmik” choir...

In Khoren’s long and diverse list there were also Komitas’ “Mokats Mirze”, “Lorva Gutanerg”, “Aror and Tatrak”, “Kujn Ara”, “Ter, Ketso du zHays” (Lord, Protect Armenians) songs, Mesrop Mashtots’ sharakans, Grigor Narekatsi’s verses, Ekmalyan’s “Praise Jerusalem” and many others.

By the way, in one of the official concerts Khoren and Lusine chanted the “Praise Jerusalem” together. This proposal of Vahagn Stamboltsyan was aimed at making an impression of choir singing to the accompaniment of organ’s heavenly sound.

Another memorable event was

one of the concerts at the Mother See of Holy Echmiatsin Patriarchy, where Khoren and Lusine chanted folk duets arranged by Komitas. The performance was full of affection and humor, with expressive, but discreet actions.

There is one more unforgettable event retold by V. Stamboltsyan. Many years ago an Armenian cultural delegation with Lusine Zakaryan and Vahagn Stamboltsyan was invited to Poland. When returning back, in Moscow they were met by Khoren Palyan and the well-known Doctor Arkhangelski, who was in love with Armenia. The latter had prepared a surprise. Since the concert season was over, Professor Arkhangelski had managed to have the

Conservatory’s Organ Classroom opened. He had invited the great artist Rockwell Kent and his wife, who were staying in Moscow, to listen to the Armenian sacred music. As a tradition, Khoren Palyan gave an introductory speech, revealing the sacramental meaning of the songs to be performed. Then Lusine’s voice mixed with the organ sound absolutely fascinated the guests. The next day newspapers published the following words by Rockwell Kent: “I became acquainted with another Armenian miracle -- the sacred music...”

So, our beloved Khoren Palyan was one of the disseminators and promoters of that miracle.

Daniel Erajisht





Honoring Composer Adam Khudoyan in Yerevan

NEW YORK, NY - Recently, a memorial concert was presented in Yerevan, Armenia, to mark the 85th anniversary of composer Adam Khudoyan's birth (1921-2000). Mr. Khudoyan was a member of the "Mighty Five" among Armenian composers, which included Edvard Mirzoyan, Alexandre Arutiunyan, Arno Babadjanyan, and Lazar Saryan.

The memorial event took place at the Khachaturian House Museum and featured many of Khudoyan's chamber music compositions. Several speakers outlined the composer's musical and personal traits.

Among the performers were violinist Edvard Tatevosyan and cellist Aram Talalyan of the Komitas Quartet, cellist Levon Arakelyan, soprano Alina Pahlevanyan and master pianist Sahar Arzruni.

The program, which created much enthusiasm among Yerevan's musical cognoscente and was carried by Armenian State Television, was organized by Armenia's Ministry of Culture, the Khachaturian House Museum, and Mr. Arzruni.

In addition to his performance on the piano, Mr. Arzruni spoke about Khudoyan's life and music.

His impromptu remarks are transcribed below, in translation.

Sahar Arzruni

In an unusual coincidence — actually, I would say, in a strange coincidence — when I paid a courtesy call a few days ago on Kseniya Khudoyan, the wife of today's honoree, during the course

of our visit she showed me a program dating from 1974.

"This particular concert had taken place in Boston, with the Boston Pops, under the baton of the late Arthur Fiedler. I remember the event vividly. I had taken part in it, performing Khachaturian's Piano Concerto. The occasion was the symphony's annual Armenian Night.

And what was so significant about that concert? Well, on the same program, there was also Khudoyan's 'Symphonic Images.

To tell you the truth, I don't remember a thing about the Khudoyan work. In 1974, I hadn't been to Armenia, nor

no electricity; people were unhappy, they were broken in spirit.

Edvard Mirzoyan, the composer, suggested that rather than staying at the Armenia Hotel, I should live with the Khudoyans, so as not to feel lonely, to be in a homelike surrounding, encircled by people with good intentions.

We had a wonderful time over that entire week. Khudoyan himself was a happy-go-lucky fellow, gregarious and giving, to the extent that he and his wife made their bedroom available to me so my stay there would be more comfortable and pleasant.

had I heard the name of Khudoyan. Yet on that day, unbeknownst to me, a spiritual nexus was created between Khudoyan and myself.

Earlier today when I stopped by here [at the Khachaturian Museum] to make sure that everything was in good shape, the director Arminé Grigoryan asked me if I recalled my first visit to the museum in 1984. She told me that one of the staff members recalled the occasion and that Khudoyan was my guide. (Apparently, at that time, Khudoyan was in charge of taking care of foreign artists.) Well, I don't remember that incident either.

However, what I remember very clearly — very vividly — is the trip I made to Yerevan in the fall of 1993, during which time I stayed at the Khudoyans' home as their guest. In those days, Armenia was in dire shape — there was no running water,

I remember the visit well. Kseniya would often prepare a dish which I liked very much: diced boiled potatoes, sliced raw onions, fresh cilantro (it is called 'hamem' in Armenia) and bits of smoked whitefish (named 'sig' and found in abundance in Lake Sevan). Dressed in vinegar and vegetable oil, if available, we would devour it with a healthy appetite, supplemented by large chunks of bread.

At some point it was the designated day to take a bath. Maybe once or twice a week, one had a chance to bathe, for you had to collect the water, and then wait until the electrical power was restored for a few hours to heat the water. When the conditions were right on that day, I immediately undressed, with the water pitcher in one hand, and the wash cloth in the other, to get cleaned.

And suddenly, without a warning, the door to the washroom flew open and Mr. Khudoyan entered, as if it was the most natural thing, and announced that he was going to scrub my back. I stood there, completely naked, not knowing whether to be shocked or embarrassed; and without even waiting for my consent, Adik (Adam's diminutive name) took the pitcher and the wash cloth from my hand and commenced with the scrub-down. Now that's hospitality.



In the music world, Khudoyan and his four colleagues — his musical soulmates, Mirzoyan, Arutiunyan, Babadjanyan, and Saryan — were reminiscent of the Russian "Mighty Five." Similar to the Russians quintet, the Armenian "Mighty Five" established the Armenian musical school. I personally find strong parallels between Khudoyan's approach to music and that of Mussorgsky. Like Mussorgsky, Khudoyan also employed chordal progressions that are unusual, unbounded, even unacceptable to the traditional rules of harmony. However, after hearing such progressions several times, they become perfectly acceptable and even agreeable to the ear.

Khudoyan's oeuvre contains works of diverse genre, with a particular emphasis on works for the cello. I

remember asking Medea Abramyan, the queen of Armenian cellists, why Khudoyan gave such significance to the cello and wrote so much for it. She related the following story: 'In the 50s, when Khudoyan visited Leninakan (now Gyumri) to attend a cello concert, suddenly a mouse appeared on the stage, ran and sat right in front of the cello. There the mouse settled down and listened to the sound of the cello as if in a trance. When the piece was over, the mouse got up, ran off, and

disappeared. And in that moment, Khudoyan concluded that if a common mouse could be transfixed by the sound of the cello, then surely human beings, too, would find cello's timbre mesmerizing. And that was the genesis of his love affair with the cello.'

"If that Boston concert in 1974 created a spiritual nexus between Khudoyan and me, then today that connection has been transformed into something much more. The connection that I couldn't remember then, is memorable today. That which I thought I had forgotten, now remains indelible in my memory.

"Blessed be Khudoyan's living memory."

Khudoyan's recorded music is available on www.amazon.com

An Armenian Periodical in Russian In Belarus

Lately, the 10th issue of the Armenian periodical in Russian "Aniv" was printed in Belarus. It has been published since 2005, with a mission to preserve the Armenian community. The periodical has around 100 pages of information -- articles about the Armenian history, culture and other issues, avoiding politics. They are provided by people living and working in different parts of the world. It is addressed to a reader living in the world of global information. Obviously, "Aniv" has a patriotic mission of revealing the national values. It is demanded not only in Belarus and Russia, but also in different foreign countries, Armenia and Artsakh.

The gratifying work of the establishment and activities of "Aniv" has been performed by the



whole editorial team, particularly by the Project Coordinator Armen Khechoyan and the Senior Editor Karen Aghekyan.

Gayane Eghiazaryan

Gustav Courbe, *The portrait of maiden*

authors determine the importance of the Western European collection.

In contrast with other Western European artistic schools, French art is represented more comprehensively and embraces the longest period of time, from the seventeenth to the twentieth centuries. The works of the famous masters of the eighteenth century Jean-Honore Fragonard, Francois Druet, Carle Vanloo, and Jean-Baptiste Greuze form the most organic part of the French collection. Imbued with hedonistic spirit, characteristic

expressive compositions of the rocaille style. The subject-matter borrowed from Torquato Tasso's poem "Jerusalem Delivered" was widespread at that time, both in music and painting; sufficient to mention the works by Lully and F. Bouchet. The way of treating the images, the decorative nature of the landscape and the rich colouring with silvery-green-rose tones, smooth lines, and vivid contours determine the high artistic quality of the work. And though Fragonard's authorship is argued, this canvas occupies its deserved place among the masterpieces of the collection.

French art at the National Gallery of Armenia

The Western European collection is represented by the Italian, Dutch, Flemish, and French schools, and by works of Spanish, English, Swiss, and American masters. Although it is inferior to the Armenian and Russian collections in respect of quantity and comprehensiveness, nevertheless the presence of works by Guercino, Druet, Claesz, van Goyen, Tintoretto, and Rousseau, as well as the artistic value of works by less known

of the rococo style, and taste for theatricality, decorative style, and mythological topics, the works of the mentioned painters illustrate the atmosphere of their time, filled with sensuality and striving for enjoying all the pleasures of life. "Rinaldo and Armida" ascribed to Fragonard is one of the most

Like in the "Woman's Head" by Greuze, the lovely and sweet appearance of the models, the delicate, light colouring, the smooth texture sometimes erase the distinction between rococo and salon art, which greatly influenced the painter. The "Portrait of Princess Menshikova with Her Daughter" by Elizabeth Vigee-Lebrun, popular in Europe and Russia, is a sample of salon painting combining also features of Sentimentalism and Classicism.

The exposition of the Museum comprehensively reflects the evolution of French landscape painting. It begins with a painting of the seventeenth century by N.Poussin's student G.Duguet. The latter developed the stylistic traditions of Classicism, paying great attention to the problems

Theodor Roust, *Landscape*

of illumination, which endowed his landscapes with dramatic and tense character. The interest in effects of illumination is a characteristic feature of G.Vernet too; the famous sea scape painter of the eighteenth century depicted shipwrecks, moonlit nights, and dawns, freshening the genre with distinctive tokens of the reality. The collection includes also a series of works by Vernet's younger contemporary Hubert Rober who depicted the nature and monuments of his beloved Italy. The painter enlivened the majestic classical ruins by figures of people engaged in their

Maurice Brianchon, *At the circus*

more realistic. Realistic tendencies continued developing in the work of the most brilliant representative of that trend G. Courbet. Though "Portrait of a Girl" kept in the collection of the Museum is one of his early works, and is imbued with romantic spirit generally not alien to the painter. The presence in the Gallery's collection of works by A. Monticelli and E. Boudin, the predecessors of Impressionism, as well, as unique compositions by L. Anquetin, M. Brianchon and later painters such as B.Buffet, make it possible to have an idea of some aspects of French painting of modern times.

Irina Baghdamyan

Eugene Boudin, *Harbour*

everyday duties, which imbued his compositions with vividness. The development of realistic traditions in French art is connected with the landscape painters of the Barbizon school. The "Landscape" by the head of the school Theodore Rousseau is characterized by monumentality, clear romantic intonations and stylistic features peculiar to the early period of the painter's work. N.Diaz de la Pena's painting, too, is romantic; this master who painted mysterious landscapes, in the course of time, under Rousseau's influence, changed his artistic style, making it

Adolph Monticelli, *Walk*

A Semi-Centennial Creative Path



Komitas Vardapet, 1955

A historical review of the works of every artist reemphasizes the actualization of common issues and rediscovery of the national identity in the Armenian art.

On April 20, at the National Gallery of Armenia there was an exhibition on the occasion of Sargis Muradyan's 80th anniversary. It summarized the artist's semi-centennial creative path from the Khrushchev period until the independence of Armenia. The existing interest for Sargis Muradyan's art is not simply a tribute to the soviet-Armenian art, but an invitation to newly estimate the artist's heritage.

Many of Sargis Muradyan's famous canvases became documentaries of the Armenian reality. The reflected historical time feeling

balances the artist's ideals and the reality, his original dreams and the command of time. S. Muradyan belongs to the generation of artists, who lived in the post-Stalin period of hopeful reforms and contradictions. Under the totalitarian regime he found the ways of national rediscovery, consolidation, actualization and a new attitude towards the past. In this regard, under the context of soviet reforms, 1950-60s became a turning point in the Armenian culture. In 1956, at the 10-day event dedicated to the Armenian art in Moscow, among other exhibited works there were two canvases that received professional comments: Hovhannes Zardaryan's "Spring" and Sargis Muradyan's "Komitas". These were the first calls of the national spirit awakening during the post-Stalin period. The image of Komitas symbolizing the Genocide was a real discovery for the wide soviet audience. The massive public interest for this canvas could be conditioned by the anti-Stalin atmosphere formed at the 20th Congress of the Communist Party of the Soviet Union in 1956. Even though in 1950s no one spoke publicly about the Genocide and Stalin repressions, however, people realized that a crime against one nation was a crime against the whole mankind. Thus, S. Muradyan became one of the great masters of thematic approach in the Armenian fine art of the second half of the 20th century. Within the Armenian thematic framework, the artist's interest was shifted from past to present, from village and

labor environment and nature towards urban setting. Perhaps S. Muradyan was one of the first who saw the national-patriotic theme not only in traditionalism – historical past (Avarayr, Sardarapat, WWII) or in ethnography, but in the manifestation of modern urban culture. Here, by expanding the borders of the genre, the artist assigned historical sense to the image of a modern city and characters of people. In his works of late 1960s – 1970, newly interpreting the realistic method, S. Muradyan chose allegorical ways of expression. Within the framework of the Soviet fine art progress, this was a practice of overcoming the orthodox social realism and manifestation of "intimate realism".

S. Muradyan rationalized the reality with philosophical and poetic generalization. Along with the artist's perception of the world, the alteration of his way of expression is demonstrated not only in historical canvases, but also in his fascinating landscapes. The exhibited series of the artist's wonderful landscapes show how his Saryan-Zardaryan optimistic-pantheistic perceptions (60s) are replaced with tension and conditional-symbolic emotions (70-80s).

In many of S. Muradyan's works, the method of realism, deviating from expressive decorativism (considered as a national style) cannot only be regarded as a manifestation of social realism. That would mean not to observe the possibility of coexistence of national and soviet trends in the Armenian art during the totalitarian age, which promoted the phenomenon of soft nationalism in Armenia.

Lilit Sargsyan

Մարգիս ՄՈՒՐԱԴՅԱՆ

ՃձՐ-Օ՝Ո, 1980 թ. • Sunny day 1980



ՃձՐՈՒՐ Օ՝Ր՝ԻՐ՝Ն, 1976 թ. • Red house in Venice, 1976



Ի՝Ր՝ՃձՐ, 1978 թ. • Self-portrait, 1978

Sargis MURADYAN



ՊՂՁԻՐ՝Ն, 1979 թ. • Malishka, 1979



Պարուհի Թեփելիկյան



Պարուհի Թեփելիկյան, 1989 թ. • Still-life with pomegranates, 1989

Պարուհի Թեփելիկյան, 1981 թ. • Before the mirror, 1981



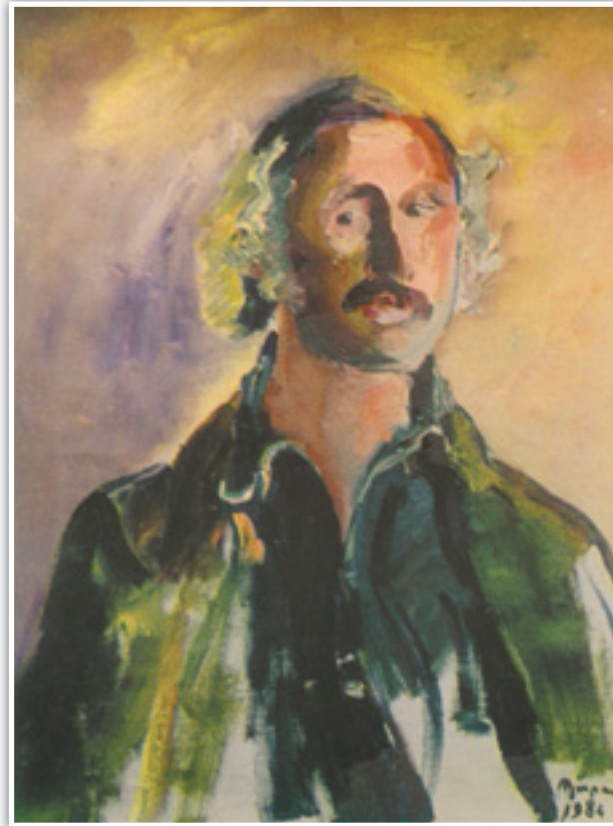
Նկարչուհին ծնվել է 1925թ. Ալեքսանդրիայում (Եգիպտոս) Եղեռնից մազապուրծ հայորդիների ընտանիքում, հետո տեղափոխվել են Բուխարեստ (Ռումինիա), իսկ 1946-ին՝ հայրենադարձվել Հայաստան։ Առաջին հայացքից նրա կյանքը նման է այն բազմահազար հայերի ճակատագրին, որ սփռվել են աշխարհով մեկ։ Բայց Թեփելիկյանի նատյուրմորտների ներքին բովանդակությունը, դիմանկարների էությունը, բնանկարներում հայրենիքի նկատմամբ տածած կարոտն ու սերը հասկանալու եւ բացահայտելու համար անհրաժեշտ էր խորամուլի լինել Թեփելիկյան գերդաստանի անցած դժվարին ու հերոսական ճակատագրի մեջ։ Այդտեղից են սնվում պատահական ոչինչ չանող նկարչուհու սկզբունքները, գոյանում նրա մարդկային չափանիշները, արժեքային համակարգը, որտեղ հիմնականը ազնվությունն է, հայրենասիրությունը եւ գեղեցիկը։ Թեփելիկյանը բազմաժանր ստեղծագործող է, սակայն այդ բազմազանության մեջ ընդհանուրն արվեստին իր անմնացորդ նվիրվածությունն է, զարմանալի աշխատասիրությունը, շրջապատող աշխարհի դիտարկումները, ինչն էլ տարիների ընթացքում ձեւավորել է ստեղծագործական միայն իրեն բնորոշ ձեռագիր։ Կատարողական վարպետությունը եւ ենթագիտակցական աշխարհի իմպուլսները գրագետ վրձնով ինքնաբերաբար ձեւավորում են այն, ինչն այսօր անվանում ենք Պարուհի Թեփելիկյանի աշխարհ։ Ամեն ինչ սկսվում է նկարչուհու ներսում, զգայականի եւ գիտակցականի խաչմերուկում, իսկ ասելիքը կտավի վրա վերածեւավորվում է արդեն մեզ տեսանելի հրաշքների։ Տուրք տալով ազնիվ մղումներին, մերժելով ամեն արհեստականը, նկարչուհին արարում է ենթագիտակցականի շերտերում «պահ տրվածով» եւ այդ անտեսանելի, աննյութականն է, որ հետո դառնում է բարձրարժեք ստեղծագործություն։

Պարուհի Թեփելիկյան, 1981 թ. • Before the mirror, 1981

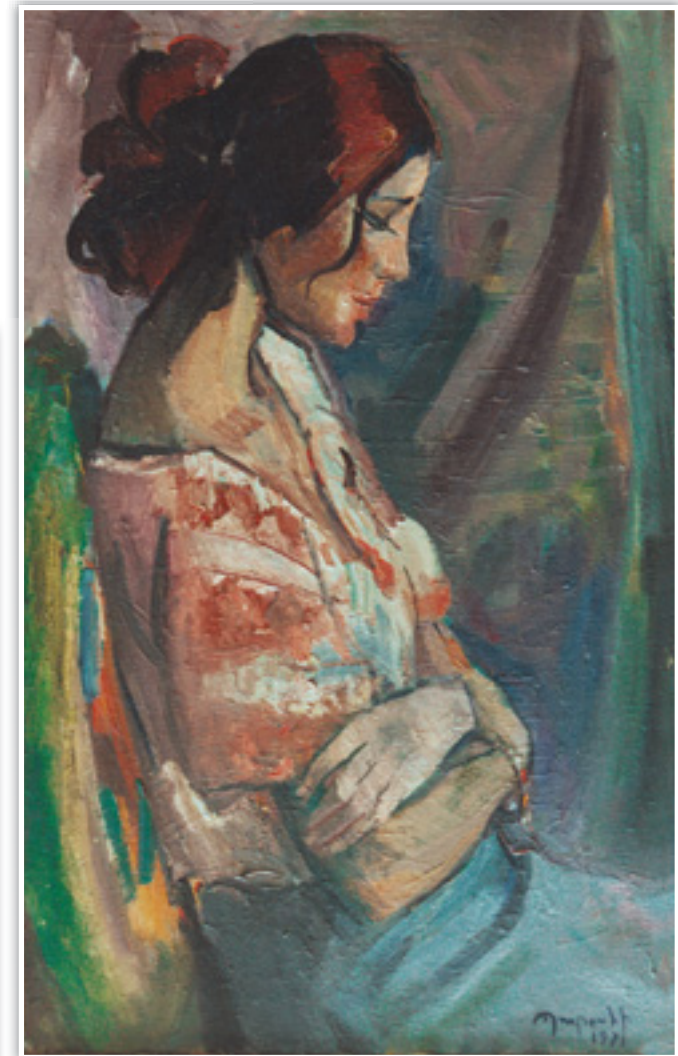


Պարուհի Թեփելիկյան, 1977 թ. • Hut, Aparan, 1977

Paruhi Tepelikyan



Պարուհի Թեփելիկյան, 1984 թ. • Sculptor Benik Petrosyan, 1984



Պարուհի Թեփելիկյան, 1971 թ. • Arshaluys

The artist was born in Alexandria (Egypt), in 1925, in an Armenian family escaped from the Genocide. Afterwards they moved to Bucharest (Romania), and repatriated to Armenia in 1946. Her life is similar to the destiny of thousands of Armenians, spread all over the world. To comprehend and discover the inner content of Tepelikyan's still-lives, the essence of portraits, and love for the Fatherland expressed in her landscapes, it is necessary to study the hard and heroic fate of her family, which is the source of the artist's non-casual principles, her human standards and system of values, where honesty, patriotism and beauty prevail. Tepelikyan is a multi-genre artist, but in the variety of her art there are many commonalities: her absolute dedication, unusual hard-working capacity and observations of the surrounding world, making her unique artistic handwriting over the years. Tepelikyan's portraits - Bartugh Vardanyan, Benik

Petrosyan, Ohan Duryan and her mother's portrait are a separate subject. Paruhi Tepelikyan is also a member of the Artists Union of Romania. Her works have been displayed in different exhibitions of the world, and constitute many collections.

Armen Gasparyan
Head, the Armenian Landscapes Department
The National Gallery of Armenia



Հայկական Տարազին նվիրված արժեքավոր հրաճարակություն

A Valuable Publication about the Armenian National Attire



ԻՕԷ-իւմ ԻԱ՝ Գ՝ՅԾ
Saint Sandukht

On the occasion of the 60th anniversary of the Swiss-Armenian Union, and by its sponsorship, in 2006, in Geneva there was published Nevrik Azatyan's "The Armenian Attire and Topography" illustrated book in three languages. The preface has the appreciation words of the President of the Swiss-Armenian Union Vahe Gabrache, followed by the author's introduction.

Then, there are short separate sections, where the old-period costumes are introduced by persons – Srubhi Sandukht, Queen Ashkhen, and by geography. Each place is described with a short topography, a map, explanation of the costume, its photo sample, as well as photos of contemporary people wearing the costumes restored by the author.

The book represents a part of our historical and cultural heritage and has a significant cognitive value. It is also particularly important in promoting the present-day application of that heritage. The book has a wonderful design with a high-quality print.

Below is the author's introduction.



The ancient Armenia was a vast territory that was first called "Hayastan", literally "the Land of the Armenians".

The evolution of costumes is a component of the history of nations. To grasp people's daily life, one cannot just study its political, religious and military characteristics. It is also necessary to examine all its facets including its dress code, costumes or work-clothes, since any change in attire, over time, indicates a cultural evolution, which may also have an impact on surrounding countries.

The Mekhitarian Father, Ghougase Indjisjian was both the first Armenian archaeologist and the first scholar to have studied the history of Armenian costumes, referring to testimonies from kings and princes, in addition to various other sources of information, such as sculptures, paintings and documents. As in many countries, Armenian costumes reveal great influences. At the crossroads between the East and the West, Armenia has, beyond doubt, been more sought after, invaded and devastated more than any other country. This in turn has, since ancient times, led to important changes, let alone costumes.



A family from Van

INTRODUCTION

Traditional Armenian costumes and their geographical origins are two collateral subjects in the Armenian history. Working on this project began a long time ago. I am thrilled that it has come together after so many years of hard work and that it has been published under the patronage of the Swiss-Armenian Union.

Located in Asia Minor, the historical Armenia is now divided between Turkey, Azerbaijan and Iran. For the Armenian people, over the centuries, the geographical situation of their

country has varied. Blessed by natural and geographical riches that fostered economic growth and prosperity, it is also situated at the crossroad of the East and the West, - a strategically important zone that has consistently suffered war, population displacements and massacres. The people and nation of Armenia officially converted to Christianity in 301 and thus became the first Christian state in history. During the 5th century, the Armenian Church segregated from the Byzantine Church. To this day, it remains independent and self-governed.



attire

Armenian costume history has two overriding influences: Western-Armenian, including Vaspourakan, Sebastia, Cilicia, etc., and Eastern-Armenian: modern Armenia, the Ararat field, Siounik, High-Karabagh and finally Iran's regions, long since inhabited by Armenians. Both combine red, blue and orange as the prevailing color, the fine embroideries, the richly adorned aprons, floral belts and headdresses bearing light colored veils.

Armenian women have always had their own personal taste, sense of shape, color and harmony, and dressed with great elegance.

The richness and diversity of the Armenian costume is reflected in the Armenian language, interwoven with many dialects and yet of utmost coherence.



A woman from Tiflis

The objective of this work is to reveal to the young generation of our Diaspora some of the valuable treasures bestowed upon us by our glorious ancestors, and to introduce them to non-Armenian readers.

Nevrik Azadian
Geneva, April 2006

embroidery

The nature has been generous towards her, but Armine Hayrapetyan realized it after having lived four decades of her life. The girl that was born as a poet, singer, song writer, embroidereress, surprisingly chose the profession of mathematician, after graduating from school. She studied at the Pedagogical Institute after Kh. Abovyan, gave classes at one of the



Yerevan colleges, and then at the same institute. She liked singing, but only for herself. She might have continued that way, if there were no difficulties in her life and the challenges of the first year of our independence.

In those days, the only warm place in Yerevan was the "Aram Khachatryan" Concert Hall, which by the efforts of the maestro Loris Tjeknavorian was turned into a small oasis, where people could enjoy not only warmth, but also classical music. And one day Armine Hayrapetyan's sensitive soul was in twinge: - what did she do herself? What did she have to give to her own people? The blood of her Vaspurakani grandmothers awoke, and she started her needlework, making laces and embroideries, which could sing, dance and declaim. They were made with a great taste, tender color harmony and profound philosophy.

The works were quite unique, and after seven years were exhibited at the "Aram Khachatryan" Concert Hall under the title "Qele Lao" - singing embroideries. Why "Qele Lao"? The work was

made with the goldish maps of Armenia and Artsakh, by the style of the Ayntap needlework school. There are seven Urha-style flower posies emerging from it. The flower heads raise and form the first seven notes of the song "Qele Lao". These unique embroidery-maps command the viewer: "Don't leave the land that your ancestors fought and poured their blood for. Build your happiness in this land, under the vision of Masis, and not on foreign soil.

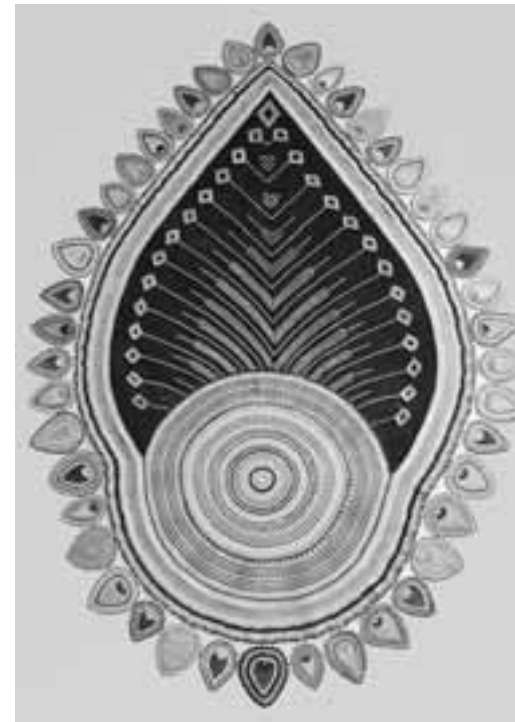
Possessing the embroidering skills of Van, Ayntap, Marash, Urha, Svaz and other places, and the history of the Armenian colors and patterns, Armine "sings" in her works with her own voice (her colors, design, perception and taste), at that preserving the very spirit and essence of the Armenian embroidering with the wonderful seal of her own personality. The words are not just good enough to describe the beauty and admiration radiated from this work, which was only accomplished after two years of sleepless nights, efforts, love, persistence, inner suffering and tension. To our question of revealing the secret of her work

embroidery

for two years, she gave the only response that we could expect -- love. Yes, love is the only reason of existence, continuation of life, the sacred testament.

It is a known fact: no cross-stone repeat another. In her work entitled "Cross-stone" performed by crochet needle, there is such splendor, soft and unique taste and color variation that it seems to be a divine miracle descended directly from heaven to Van, or making the author herself into a cross-stone. Among many and various flowers, "Shamrock" is distinguished as a brilliant work, like Paruyr Sevak's work of the same name. Again, poetry has become

music here, and Armine Hayrapetyan has made it everlasting by her crochet. The "Tree of Life" symbolizes the sense of eternity for a newly-married couple, family and nation.



"Knunk" is the symbol of the Armenian immigrants, always grieving, striving for freedom and longing for their homeland. This work is dedicated to the summit of the Armenian mentality and chanting -- Komitas. If one wants to introduce the Armenian culture and intellect to a world citizen, Komitas' music is quite sufficient.

Van is a dream and pain, secret hope and expectation for every Armenian. It is a source of even more grief and anguish for the people of Van. One



<http://www.aniin.am>



day Armenians will possess their historical land again, and the embroidery "Key of Happiness" will open the locked doors of Van. The ownership and undeniable truth will prevail, and the doors of happiness will open to us.

The work "86400" is a butterfly made of as many elements. This is the number of seconds for one day, and the embroidereress has reflected upon whether a person has so many happy seconds in his life. If yes, then he lives for one full day. This work makes one think about his life seriously.

Armine Hayrapetyan's key of success is her love and endless and unlimited devotion to the mankind, nature and the world.

The majority of her works are from the themes of different songs.

Recently, by Armine's new ideas there were embroidered mountain images -- unique works, again from the themes of poetry and different songs.

Life is too short and full of temptations. Those who are kind, brave, honest, sincere, caring for others and for everything are immortal with these God's endowments.

With her embroidering, Armine Hayrapetyan weaves her own world, which is also ours -- Armenians'...

Karine Mikaelyan
Candidate of Philological Sciences

The British-Armenian Photographer Edmond Ter-Hakobyan Was Awarded with the “World Press Photo” Prize



Last September, at the “Breg” University showroom there was the exhibition of the prize-winners of the “World Press Photo” 2006 annual photographic contest. For the first time, this year the traditional prize of “Breg” was awarded to the well-known British-Armenian photographer Edmond Ter-Hakobyan. He had photographed a wounded worker in the London subway, after the explosion on July 7, 2005. With this photograph he received the third prize in the nomination “Hot News” at the “World Press Photo – 2006” contest, while at “Breg” he was the annual contest winner.

According to the report of the “Marmara” newspaper in Istanbul, in those July days of 2005, ten British and international periodicals had this photo by Edmond Ter-Hakobyan printed on their front pages. The “Breg” award made an opportunity for Edmond Ter-Hakobyan to present

his other twelve works separately. Those were about the terrorist actions in London on July 7, 2005.

The “World Press Photo” exhibitions at “Breg” have been going on since 1990, and by the initiative the city mayor of those years Yaroslav Goran, the “Breg” award was made possible. This year the award was given by the current mayor Pavel Pam. It was Edmond Ter-Hakobyan’s eighth international prize, while this year, during the annual contest of the British press, he had already been acknowledged as the Best Photographer of the Year. In March, 2006 he also received the special prize of British photographers-editors, in the nomination of The News Photographer of the Year. There were presented 83044 photos by 4448 professional photographers from 122 countries at the “World Press Photo” contest.

Dedicated to the Armenian Women Artists

The 2007 wall calendar of “The Armenian Relief Cross of Syria” organization is dedicated to the Armenian women artists. Its separate pages have the reproductions of Yeranuhi Aslamazyan, Armine Kalentsi, Laura Avetisyan, Tina Vardanyan, Sona Banoyan, Arevik Arevshatyan, Knarik Hovhannisyan and Marusya Vahramyan’s works.

The calendar is full of light and kindness, radiating from the works of these optimistic and strong Armenian women.

It is worth mentioning that the Armenian community of Aleppo is among those distinctive ones that are also eager to preserve the Armenian art and culture, in addition to the literature.



The atmosphere of absolute indifference towards books and literature that exists today in Armenia, is directly reflected on the press, especially on periodicals. As opposed to newspapers, publication of the latter is more expensive, and cannot be realized by covering self-expenses.

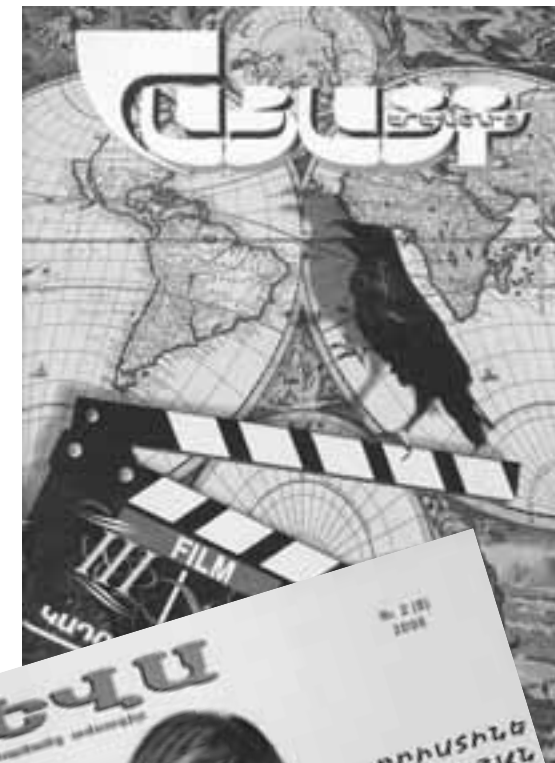
In 2002, when the first issue of the “Armenian Art” was published, there were only a few Armenian periodicals in the press -- the “Varkanish” (Rating) and “Hayatsq Yerevanits” (A Sight from Yerevan) color-formatted magazines, which did not last long.

The magazines published in

- a dramatic decrease in the number of readers, - a very small number of advertisements (advertisers’ “inaccessibility”), - sponsors’ lack of enthusiasm

Each of the above mentioned points has its reasons. For example, the majority of

The Crisis of the Periodical Press



potential readers are insolvent; or advertisers prefer TV commercials (more affordable with a wider audience). These facts promote indifference amongst potential sponsors.

TV and the Internet have also played their part in diminishing the role of the periodical press. However, those are not major issues, since many incomparably advanced countries with similar number of population as Armenia publish a lot of and a variety of periodicals.

What to do; or more sharply - “to be or not to be”? After all the press is its readers, and loses the sense without them. Does a reader really have his “old and kind” book today? Unfortunately, the problem is deeper and more profound. Today, speaking about the crisis of the periodical press we aim at drawing attention to a broader problem, the solution of which must be found at schools and institutions of higher education, attitudes of the Armenian intellectuals and legislative and executive authorities. Finally, having a literate generation and society is not merely a “dream” or a “good wish”, but a prerequisite of progress.

consecutive years were quite successful, but are not published any more. Among them were “Ughekits” (Companion) for the young audience, “Gitelik” (Knowledge) for teachers, “Hayeli Hayastani” (The Mirror of Armenia) intended to present Armenia to the Diaspora, and “Eva” (Eve) for women. There have also been other and shorter “endeavors”.

Of course, each periodical has separate reasons for closing, but there are a number of common indicators for crisis:

Hovsep Pushman (Pushmanyán) was born on May 9, 1877, in Diarbekir. In 1888-1894 he studied and graduated from the Constantinople Fine Art College, receiving the first prize at the graduation exhibition. To escape from the Hamidian massacres, the artist's family relocated to the U.S.A. In 1910, to continue his studies, Pushman came to France and entered the "Julian" Fine Art Academy.

Starting from 1911, Pushman systematically participated in exhibitions, receiving

exhibitions of 250 American artists, Pushman's "When Evening Comes" painting received the first prize. He was a multi-genre artist, and his main topic was the East. He was a great master of colors.

Pushman appeared in the American art as an "inherent Eastern", who could introduce the East with all its beauty and tender colors to the art-loving community.

Pushman's art was highly appraised by the art critics of his time. After seeing his works in one of the exhibitions in Paris, some of them



In 1925, at one of the Parisian clubs there was an ARS event under the chairmanship of the famous Armenian writer Shirvanzade.

Hovsep Pushman

numerous prizes and gaining acknowledgement in the artistic and art-loving communities.

Quite often, shortly after the exhibitions, Pushman's works were sold out. Many of his works are now in the museums of Paris, New York, other cities and personal collections.

The "Sheikh's Daughter" canvas was bought by the Metropolitan Museum.

In 1929, in one of the U.S.

commented: "Few artists have reached this level since Rafael", and "Art prevails in every piece of Pushman's canvases".

The reality has always dominated in Pushman's artistic mentality and his applied creative means. In the world of art he preferred independence and freedom, due to which he refused the offered position at the U.S. National Academy (in 1942).

Among Pushman's distinguished works are the "Art of the Past", "The Goddess of Kindness", "The Song of Peace", "The Eternal Spring Rose", "The Golden Sunset of Life" (currently in Yerevan), "The Source of Life", "The Artist's Wife Painting", and many others.

While being a U.S. citizen and participating in many exhibitions in different U.S. cities, he considered his art as Armenian. In 1926 he was actively contributing to the creation of "Ani" Armenian Artists' Association in Paris, where he was unanimously elected as a president.

At the end there was a concert of talented Armenians, where Pushman performed several Armenian works as a violinist-soloist.

The multi-gifted artist died in 1966 in New York.

I had a fortune to visit the artist's workshop and see his canvases. It was in 1974, when I met his two sons in New York.

They invited me into their father's workshop located on the 5th floor of the "Carnegie Hall". I was happy to visit and see the wonders made by the great artist. Afterwards, they asked me to inform the appropriate Armenian organizations about their desire of transferring those wonders to Armenia. I did inform the appropriate organizations about this request, but unfortunately, because of their carelessness, the destiny of Pushman's canvases remains unknown after his sons' death.

Vladimir Navasardyan
Member of the Journalists Union of RA
Honored Cultural Worker of RA

Alexander Sadoyan

Alexander Sadoyan is a brilliant young Armenian colorist and a tour guide in the land of palette sensations, intelligent beauty and rebellious artistic compositions, which would transcend you to an enchanting plane of fantasy, dreams and unrestrained visions of perfect balance between the complex meaning of colors and daring freedom un-conceptual sacred expressions. A great visionary at many levels.

Sadoyan comes from the land of the great Kingdoms of Urartu and Cilicia. He was born in 1954 in Yerevan, Armenia. In 1975, he graduated from the Terlemezian College of Fine Arts and joined the Artist's Union of the Republic of Armenia and the International Association of Arts of the United Nations/ UNESCO. Currently, he resides in Los Angeles, California, USA.

Sadoyan has his own colors' universe. And it is so wonderful to explore his universe, for colors do not exclusively breathe with and from paint, brushes and tubes, but also with and from within. The man is a philosopher. A gentle and a humble philosopher with an unsurpassed artistic talent. And this is what I like most about Alexander Sadoyan. His humility, his wise and simple philosophy and the brightness of his human-divine art. While talking with Alexander Sadoyan about colors, he threw here and there some very deep thoughts and contemplation about themes not very much in vogue nowadays. Sadoyan squeezed words

like "divination", "Metaphysics", "God", "wisdom", "Soul", "spirit", "Inner Self"; those are very heavy concepts from a modern contempo Californian cubist artist. Ironically enough, and originally Cubism was everything but metaphysical and liturgical. And here we are today before the perfect cubist artist living and working in California who built up the very essence of his cubist art upon metaphysics and spirituality. This Alexander Sadoyan makes you think and wonder.

and feels with thoughts and artistic meta-logic. His heart has a logic that the logic of mind ignores. Who and what inspires this brilliant Armenian colorist and visionary? I do not know. Inspirations and illuminations change in our life. Sometimes they are the product of our needs, anxiety, fear or joy. Sometimes they escape from us, and we run crazily after them, searching for an explanation, a message; or perhaps we chase them to entertain ourselves.

The house in Glendale, oil on cardboard, 1998



As an artist, Alexander Sadoyan views the world with a philosophical eye. His perception of the world captures the passages of life and the human inner feelings with a warm heart. He paints and sees our human universe with a mind and heart. He talked to us about metaphysics, God, inner reality, ups and downs in his career, difficulties of the art trade in an artist's life and business, his understanding of the apparent and secret meaning of colors, about divination, and so many other themes and topics.

Alexander Sadoyan paints with love, feelings and fury. Does he think, and does he contemplate before he begins to paint? Who knows and who cares! He does it brilliantly.

Does he expect to see on his canvases what he previously imagined in his mind? Who knows? But, one thing is certain: this artist thinks with feelings

When a painting begins to entertain you and enchant your feelings, giving you the impression, the fantasy and the feelings that "she" is half linen and half human, then take the painting in your arms, embrace "her" and comfort "her", for "she" is opening up to you and "she" is whispering something... something very secretive...and just for your eyes only. She just freed herself from linens and became a part of your feelings and existence; a sort of jinnee! And that is the magic and incomprehensible divine language of art. Some of Sadoyan's paintings make me feel that way.

Sadoyan's paintings are full of life and warmth. Some are dressed up with a robe of wild gardens; others are timid, sweet and human. They appeal to my eyes, to my intellect and a lot...a lot...to my inner self...and to my madness.

By Maximilien De La Croix De Lafayette

Relaxation, oil on canvas, 2001



Still-life. The source of life



Dionne Haroutunian

diaspora

The Swiss-Armenian artist Dionne Haroutunian was born and raised in Switzerland before coming to Seattle, WA. In her personal artistic journey she attempts to express her "Armenianism" through her art. Dionne feels compelled to create art that evokes powerful feelings from her past, her family's suffering from the Armenian genocide, to remind people of their own memories and experiences. She has learned that in order to move forward, people must first know who they are and where they come from. Haroutunian has had many individual and group exhibitions at the museums, showrooms and art centers of Seattle, Geneva (Switzerland), China, Mexico, Massachusetts, Rhode Island, Berkley, Oregon, Tacoma as well as in other cities of the Washington State.

After completing her studies at the University of Washington, Dionne bought an old building in Ballard, a former Norwegian fishing village north of Seattle. She then installed a large press and started her own complex, the Sev Shoon Arts Center. It started in 1991, in response to

the art community's need for a printmaking studio in Seattle. Inspired by the books she had read about the Impressionists and the Dadaists, Dionne had dreams of a community of artists who would meet in little cafes and reinvent the world! Sev Shoon was as close as she could get to that!

Drawing on her Armenian heritage, Dionne named the center "Sev Shoon" which translates as "Black Dog," the nickname of one of her favorite "adopted" uncles; she figured it would be good luck, and it has been. Working with a team of enthusiastic volunteers, the Sev Shoon Arts Center was able to bring exciting events to the community in the past few years.

The following is the artist's statement about her work, technique, approaches and inspirations (www.sevshoon.com).

"I have spent much of my creative energy in the past few years developing an increasingly direct approach in my art. That led me to work in painting and sculpture, both of which I really enjoyed and will continue to explore.

Growing up in the Armenian Diaspora, I became fascinated with issues of loss, survival, and integration, and how those affect one's psyche and life. The intention behind my work is always to reach beyond the tragedy of one particular people, and bear witness to the senseless violence, hatred, and bloodsheds, which punctuate our history – past and present.

I want my work to be bold, universal, and uncompromising. Around me, I see a world spinning out of control with increasing speed, in what seems to be a downward spiral. It is easy to feel powerless. The power I have, is to stay engaged and commit wholeheartedly to creating work. My artwork is a direct response to wars and genocides taking place worldwide. Whether we think about it or not, the fact that wars are raging



on somewhere in the world, impacts those of us who are not directly affected in our everyday lives".

Dionne's source of inspiration remains her trip to Armenia and Turkey in 1996, when she saw Ani and our lost country, which is totally destroyed and abandoned nowadays. Haroutunian experienced the horrifying feelings of human suffering and loss, as if she herself was a witness of the Genocide. Months later, by applying this experience, she created her "Witness Series" and "Stone Series" works, which truly and profoundly express our vulnerability and our quest for survival - expressed in the symbols of hope ad eternity.

"In addition to being a beautiful country of rich and ancient history, Armenia is also the country where my father was born in the year of the Genocide by the Turks (1915). Oscillating between fascination and horror, I am struck time and again by the unavoidable fact that we all share in the responsibility of our history – past and present; that includes me. By simply being alive on this planet, I partake in the shaping of our world. As the work developed, I understood that my power as a human being resides in standing witness: first, seeing, then, reporting."

Haroutunian has created a living museum of fine art in progress, using art as a stimulant for historical reminder, for political correction. Dionne's art has given her "the freedom to explore new ways in which to understand and express my 'Armenianess,'" as she says.



publishing

MOUGHNI PUBLISHERS

The "Moughni" publishing house has been functioning in the sphere of publishing industry for a long time. Its books are truly unique in respect of both contents and design.

The activity of "Moughni" is closely related with the name of the blessed memory Archbishop Mesrop Ashjyan, but the founding organization is the "Gevorg A. Momjian" Charity Fund. To find out more about the establishment and activities of "Moughni", we took an interview from

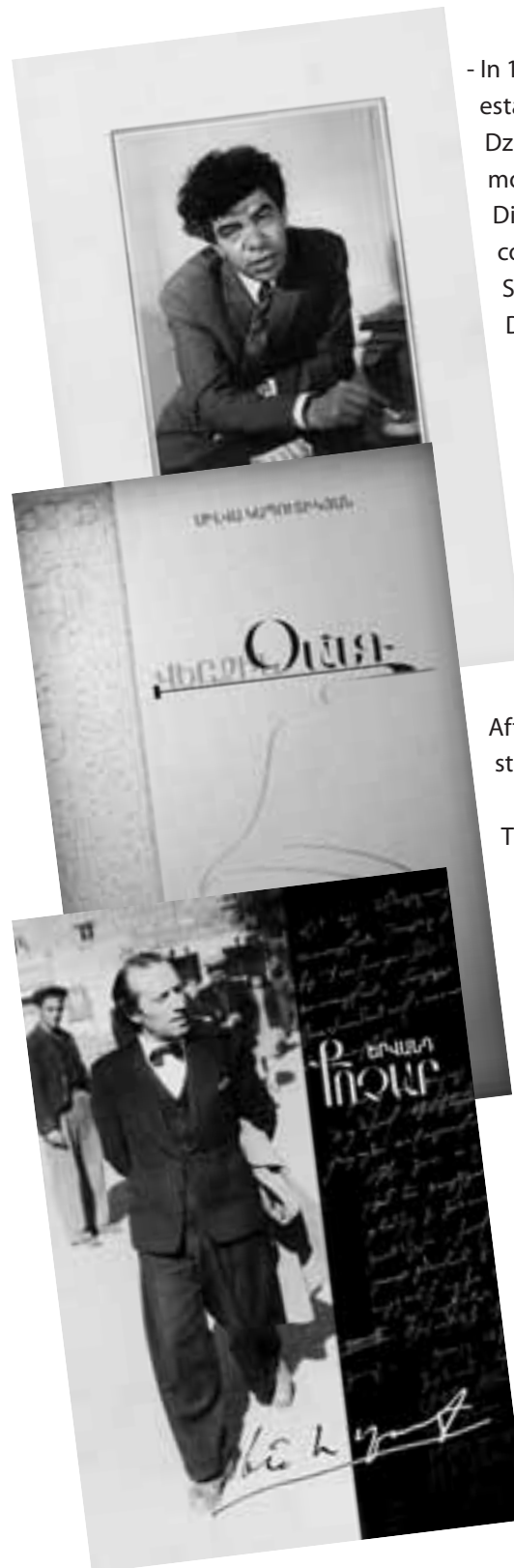
its director Ruzanna Petrosyan.

- In 1995, the "Gevorg A. Momjian" Charity Fund established a publishing center and issued the "Hayreniki Dzayn" (The Voice of the Fatherland) weekly for 19 months. The financial support was provided from the Diaspora, mostly by the sponsorship of the international communist movement and the philanthropist Varujan Salatyian, who is a key figure both in Armenia and Diaspora.

In early 90s, the publishing center of the "Momjian" fund was shut down as a part of the ARF (Armenian Revolutionary Federation) press, and all the equipment was confiscated by the KGB. Strangely enough, the publishing center sponsored by the communist Varujan Salatyian was under seizure. By supernatural efforts, we managed to return the already "outdated" equipment back.

Afterwards, we upgraded the publishing center and started working.

The President of the "Gevorg A. Momjian" Charity



Fund Romen Kozmoyan and Archbishop Mesrop Ashjyan had been friends for many years. The Father was especially in need of a colleague-friend who knew local customs, rules and mentality, so R. Kozmoyan was very helpful.

He introduced the foundation office with its professional staff, rooms, computers and other equipment to Archbishop Ashjyan, and suggested publishing a book.

The archbishop saw everything, and they published the first book. Subsequently, he decided to cooperate only with us, asking to establish firm and stable connections with the publishing house, and rename it into "Moughni", which was his aspiration.

Since the first day, the coordinating director of the publishing house has been Ruzanna Petrosyan, who started her career at the Cultural Connections Committee with the Diaspora. She had a long career path: the Publications Department of the "Knowledge" Company, press, work of an editor and publisher. This is the reality. Both legally and practically the founder of the publishing house is the "Gevorg A. Momjian" Charity Fund, and the Father's contribution was in renaming it into "Moughni".

We worked with Mesrop Ashjyan for about three years, and published numerous books. He still had many projects that remained half-realized. We still continue one of the Father's projects - "The Armenian Church

Documentary" book series, and have published 5 volumes so far.

It has already been three years since the Father passed away, but we still work as we did before 2001. In this period we have published about 53 books, most of which were sponsored by the Gulbenkian Foundation. Its Director of the Armenian Department Zaven Ekavyan is a very intelligent person, and as soon as he gets to know about our initiative to print another valuable book, he supports,



encourages and sponsors the publication. He has established several libraries in Paris, Lebanon, Aleppo, and most importantly - the "Trchunyan Toun" children's library in Gyumri, which our children have named after his - Zaven Ekavyan's name.

Finalizing, I would like to say: "Moughni" is glad that its name is associated with Father Mesrop Ashjyan. It is proud to have published valuable literature in these years. We think that we approve the expectations of our authors, sponsors and the readers.



Meet Michael Goorjian. As a multi-talented young star with a career that keeps going and going like the Energizer Bunny, Michael would seem like the guy who would be nothing more than just a pretty face. But don't be fooled: This 35 year old is about as talented as they come. Unlike many celebrities, Michael Goorjian was not seeking a career for fame and fortune, instead he wanted to chase the footprints of his brainy dad and become a physicist. Michael, an Aquarius, was raised in his artsy parents' loft in Oakland, California. His father was a physicist at NASA and his mother was a nurse, and tiny Eagle Scout Michael himself enjoyed studying quantum physics. With role models this solid you might expect him to be an engineer or a doctor. However, the acting bug bit him at an early age and he soon became interested in performing arts. He first began his acting career doing local theater at the tender age of thirteen mainly as a way to spend less time in class. During that time, he worked with drama director Dennis Kohles in companies such as the Contra Costa Musical Theater Company, the Berkeley Shakespeare and the San Francisco's American Conservatory Theater where he studied acting, singing, and dancing. After completing high school he moved to Los Angeles to attend undergrad at UCLA and study theater arts. In 1991, Michael and some friends from UCLA established the award winning Buffalo Nights Theater Company sited in Los Angeles, California. With the company, Goorjian starred in the West Coast premiere of Dennis McIntyre's powerful drama, Modigliani won him a L.A. Weekly Theater Award nomination for best lead actor. With the 'Nights', Michael also received tremendous critical acclaim for playing title roles in both productions of, The Apollo Of Bellac by Jean Giraudoux, and J.B. by Archibald MacLeish. Michael also won a LA Critics Choice and a Garland Backstage West awards for his original choreography for the L.A. production of the musical Refer Madness. He also founded a San Francisco Bay Area Maldoror Productions, Inc. Michael was making his face familiar in living rooms too. He guest starred in the television series "Growing Pains" (1985) in 1993 and in 1992-1993 he was a regular as Ray Nelson on the ABC hit show "Life Goes On" (1989/1). Other television credits include "Touched by an Angel" (1994), "Sweet Justice" (1994), and "Under Suspicion" (1994). He was featured in a few movies in chain like Newsies (1992), Forever Young (1992), and The Flood: Who Will Save Our Children? (1993) (TV). At age 22, he snagged his first Emmy Award for Best Supporting Actor as an autistic boy in the CBS TV movie David's Mother (1994) (TV). And the morning after, he was signed to join Nicolas Cage and Elisabeth Shue in Leaving Las Vegas (1995). And of course, thousands of other opportunities were awaiting him because everybody wanted a piece of this newcomer.

Later in 1994, Michael engaged the role made in particular for him as Justin Thompson of "Party of Five" (1994). His character was so compelling and fan-amiable that his six episode contract was lengthened to three more years. But in 1997, he took leave of the Party scene to become a filmmaker. For his first approach he wrote and sold screenplays and starred in movies such as SLC Punk! (1999), Something More (1999), and The Invisibles (1999), which he co-produced.

Michael says his secret for success is to go after every dream actively. He simply does it all-acts, writes, directs, choreographs and produces screenplays, stage plays, even music CDs. The busier the better, he says. Sure he's selling screenplays he wrote and working on some new films he directed, but he is much more motivated these days by outwardly normal stuff like teaching part-time as a drama professor at Loyola Marymount University.

Having established himself as an actor of great diversity Michael has since devoted the last 4 years of his life directing his first major independent film, Illusion (2004). The film stars Goorjian alongside Hollywood legend Kirk Douglas, and deals with the theme of 'following your heart' - something Goorjian firmly believes in.

(A compilation from different Internet web sites).

Text by: ARTSVI BAKHCHINYAN

Photos by: ERIC PAPEJIAN

American theater and film actor Michael Goorjian is one of the most attractive "heroes" of my voluminous book, "Armenians in World Cinema" published in 2004. I had read about Michael for the

humorous young men we quickly formed a true friendship. It was a true pleasure for me to be present with the two Americans while they discovered and journeyed through Armenia, but most importantly to witness the re-awakening of Michael's Armenian roots. The 35-year-old actor was viewing

of my grandfather's surviving is an adventurous and extremely interesting story. He was an unruly child. At his early teenager years he had stolen the horse of a Turkish pasha. This pasha commanded to catch and kill him. So my grandfather's family took him one of the ports of Black Sea and hid

Yerevan Is My Favorite City Says Michael Goorjian

first time in 1994 when he was awarded a prestigious Emmy prize for outstanding supporting actor on CBS's "David's Mother", however it was only before his first visit to Armenia in May 2006 that Michael and I began conversing through email. Prior to this, I was constantly urging my friend Gohar from San Francisco to film the actor for her documentary about the Armenians of San Francisco, seeing how Goorjian is one of the eminent people of Armenian descent within the San Francisco area. Soon after, Michael and his close friend, journalist Eric Pape embarked on their journey to Armenia. Michael had completely fallen in love with Armenia, and therefore to extend his trip in the land of his ancestors. Upon meeting with the two extraordinary, funny and

Armenia with a true filmmaker's eye as he was constantly joking and commenting on future film locations within Armenia, and how he would return to Armenia and produce a film with myself. The Naregatsi Art Institute in Yerevan screened the actor's recent film titled "Illusion." The following is an interview I conducted with Michael Goorjian that same day at my place.

—So, Michael Goorjian... barev.

—Barev!

—You knew this word before or just learnt here?

—Here... I think the only thing I knew in Armenian before is "inchbes es?" (How are you).

—Was it your father who taught you that word?

—No, I think more my relatives. My father and his brother were raised by my grandfather to be more American. My grandfather Manouk Goorjian came over to America around 1914 or 1915 and he was the only one of his family from Palou that made it out of Armenia. I believe, that when my grandfather got over to America and later got married, he very much wanted his kids to be American. My father knows a little bit of Armenian but he never spoke the language with my sister and I. The story

him in the wooden boxes on a big ship. Thus, my grandfather traveled in the box for weeks and finally got out after the ship arrived in Japan. Later he moved to United States, where he met and later married my grandmother. She was from the Odjakian family of Erzurum. The whole family of my grandfather was murdered during the genocide. There are no other artists in our family. But I learnt here that there was a sculptor Goorjian, a painter Goorjian. Even your deputy minister of culture is Goorjian.

—Do you think that ethnic background means something for an actor?

—Yeah! I think acting is tied in so much with identity, who you are, and if it is just from the sense of presentation of who you are trying to be. Most actors are trying to sell themselves in a way, why would I cast this person instead of this person. So in our respect, everybody, but especially actors are very much trying to figure out what their identity is and who they are. I believe that ethnic background is absolutely important, especially when you look at actors like Robert de Niro, who we all know is very much an Italian New Yorker, that's who he is. So yes, definitely, I think it plays a lot into it.

—Then can we talk about certain ethnic features in your acting?

—Yeah! I think when I speak about





identity, I identify myself one with the town I am from, Oakland in California, and then I also have my mother's side of the family who are Scottish. In terms of growing up, I had thousands of cousins from that side of family, and most holidays were spent with them. So for me being half-Armenian is one of several different things I have identified with in terms of where I come from, but definitely because it was not so much a part of my culture growing up, it is the most interesting to me, as it is a kind of undiscovered country, my own undiscovered country.

—And you are here to discover it?

—(Laughing). I am here to hang out with you, Artsvi.

—You are here to hangout with me, to show your last film... you had a king Tigran the Great's coin on a necklace and you carry it for good luck, so this means something.

—Definitely. I came here with my friend Eric, who's a journalist for Newsweek, and for a long time we like to go and discover interesting places, him as a journalist and myself as an actor. Armenia was at the top of my list, I wanted to know what it is like, and I kind of feel like we just scratched the surface. Yerevan is beyond anything that I expected to be. I describe it as a kind of a cross between Prague and Phnompenh in Cambodia cause it has a European aspect to it, and also it is a kind of Wild West. Many things are happening, new

buildings are being built, and I see lots of creative energy. I arrived here from Turkey through Georgia, by car. When we entered Armenia I saw many Soviet buildings in wretched states. I was very tired and slept in the car, and it was a big surprise to get up in Yerevan and see an almost European city. Initially we wanted to have a second trip to Turkey, to see Western Armenia, go to Kars, to Palou, which is the town where my grandfather was from. A friend of mine, Anahid Nazarian, a producer, went there and told me that Palou is a whole town which is up in the hills. I think that will be my next trip back. I was initially going to go there, but Yerevan is so much fun that I preferred just to stay here.

—And what do you think about Armenia as a location for filmmakers?

—I don't want anybody else to shoot here because I am going to shoot here.

—Well, Michael, how will you describe Michael Goorjian the actor?

—(Laughing) I don't know!

—Is he a celebrity?

—No!

—Why not? You acted in many films, were awarded an Emmy, lots of people know who you are...

—Well, I would say there are different types of actors. Some people do acting for celebrity aspect of it, and then also people do it more for the artistic aspect of it. And I don't think anybody is hundred percent one or the other. For me, I most like acting for artistic reasons, mostly for the reasons of the ability to do more stuff. That drives a career much more than your ability as an actor, unfortunately. So I think for me as an actor I have spent a lot of time trying to not establish myself (laughing). Most of actors say: this is who I am as an identity and try to build on that, which is smart. You know who John Travolta

is, you know who Jude Law is, the people that recognize: this is their persona. Every time I have done a job, instead of taking the next step up that direction I usually end up going and doing a play or doing a character part. At this point though I think, whether as an actor or filmmaker I have already established a kind of staple of this is who I am, and this is what I'm doing, almost like an identity. A filmmaker like Francis Ford Coppola, represents something, he has a staple of what he is.

As Eric Pape was in the same room, I posed my next question to Michael's friend:

—Well, Eric, now could you please tell me who is Michael Goorjian as an actor and as a friend?

—As an actor I am not sure, I've seen him in theater, in couple of films, but I have not seen most of his films or TV shows, I saw him in a one-act play, it is an obscure play "The Apollo Of Bellac" by a French author Jean Giraudoux. It is a classical play and all the characters around him are very classical. I was really impressed by it.

—And what about as friend?

—He is nuts! (Michael is laughing).

No, Mike is a reasonably wonderful guy, a very good-hearted guy. I am from Los Angeles and I know a lot of people from the entertainment industry and I don't like most of them (laughing). Mike is not like most of them, he has broad interests, and he likes people and all different worlds. He is the way actors should be, but its just not the way most of them are.

—Thanks, Eric! Let's go back to Michael. You love crazy things, Michael...

—Yes, sure!

—In life, on the screen and stage...

—I like interesting people and there are not too many of them. Today we went to the Parajanov museum, and I have heard before that a lot of Armenian artists are a kind of



weird. Just wanting to take reality, and poking it a little bit. That is something that most of artists do it. There is a difference in the sense of if you want to replicate life or, like in American television, let's take your family drama and just replay it. There are very few people that want to take what reality is and poke at it and turn it on its side, even if it is just a little bit. That I appreciate a lot. And so, if I would find what to me what's weird, that's the aspect that I like.

—Why do you think that most of Armenian artists are weird?

—Cause we all are crazy! I did feel a sort of continuity in the sense of the artists I met here who want to do something a little bit different... filmmaker Vaughan Pilikian from London or the local actor Sergey Danielian, I attended his one-man-show. The good example is the local choir Hover, the moving choir. They are a great example. Instead of just being a choir, they do different kinds of movements. And that is not too much. Why not just push things a little bit and see how they look from slightly different angle?

—So in your productions you try to see things from as many different angles as possible?

—I mean it's weird as I have worked in so many different levels, the theater productions Eric talked about, or the TV show I did for long time, "Party for Five." Lots of people in America think: wow, that's a

really good show, it's different and artistic. On set, they were telling me things to do and every time I would do it differently. To them that was annoying, because they were trying to just get it down and I was saying: why not do it this way or do it that way? I think a lot of actors follow a routine, which is not that interesting. Interesting things don't happen when you do that, you have a lot of bland performances.

—Well, what do you think would develop your career more, television or films?

—I feel that I still have maybe one or two more years of figuring out really what it is that I am going to do. To me a lot of the things that I have done have been importantly good, they have been in a lot of ways a kind of tasting waters, trying this and this and this. I am hoping that I will soon probably deal more with filmmaking than acting, but maybe as both, to be a specific voice. The filmmaker, Parajanov, said that he made films in other countries that were of a different style. I think I have similar things in terms of that. I have done lots of things and they are not necessarily really my voice, they have bits of the voice and I discovered a little bit here and little bit here. But I think eventually I would like to be the kind of artist that settles into a, now this is what I want, my own specific voice. This is what I want to focus on, present then later work on. It will be like a painter trying out sculpting, pastels, oil, this style, that style... even though I have played in those different places, this is what most important to me and this is what I feel that I can give most through. I am not sure what it is just yet but I am close to it enough.

—A couple of words about your last project, "Illusion."

—This I started shooting five years ago. I really tried to take nothing

and make something. It started with literally myself and some friends borrowing a camera and shooting a little portion of the film and then using that to raise money for shooting of the next portion. Prior to that, I was in Hollywood and trying to take a more traditional route with studios and funding. That route was quicker, but you have to kill a few babies, you cannot creatively have the kind of freedom, you have to be willing to let go or parts of your creation. In the case of working in Hollywood you really have to be willing to sacrifice a lot of your creative vision because it is such an institution, this is a kind of product, much more than an art form. I didn't want to take that route, so I said to myself: let me see if I can do this on my own. It was a very, very difficult undertaking, perhaps the hardest thing I have ever done in my life. It is an imperfect film, it is not necessarily the film that I am like this is what I want to say to the world. Before that I have done a documentary, a few short films, a music video, but this was my first feature film. Understanding the whole of what was that I did, the entire experience helped me find on what I am going to focus on.

—It is an independent film. Was it difficult to have the Hollywood legend Kirk Douglas in your film?

—It was a kind of weird. When you think about an independent film you don't think about Hollywood legend. That aspect of it is good. It wasn't hard working with him, it was kind of the opposite. He very much wanted to do this, for him it was just was as much opportunity as it was for me, because someone like Kirk Douglas, at his age, and also being this icon, nobody is going to him with good parts, nobody is considering him as someone that could be in the film, let alone in an independent film. He was seeing any kind of scripts



that was seeing things thing that was honoring him as Kirk Douglas. So my script was very different, because it has a good role, giving him the opportunity to do what he has done in his whole life, which is to act, something that he loves. Doing an independent film, having no money you have find other ways of making things to happen. So we showed Kirk Douglas what we have already filmed and suggested to act in the other scenes of the film. He loved what we have done. By the way, looking at my face he paid attention to the dimple on my chin and said that I can act as his son. As you remember, Douglas also has a dimple on his chin...

–You said me that you have inspired by Greek-Armenian guru Gurdjieff making this script.

–A little bit. There are some aspects of the ideas of recurrence and what we are as a person, who we are on record. This is Artsvi, he was born here, and he has this job, so all of these aspects of that you are recording on paper. However, there is a recorded life, there is a part of someone that you are not aware of. Today you showed some articles about me that I have no idea about. There is another aspect, another part of the person. I guess that question which occurs in "Illusion" is very much ideas that come of Gurdjieff.

–What other connections do you have with Armenian culture, what you know?

–I know little bit some pieces, I know there are prominent Armenians in the film industry, in the art community, it is always nice to be able to see another Armenian, that's exciting. Developing what I am doing creatively, identity as two different things, they're related, but I don't necessarily want to create art just to support my identity or vice versa. To do a film about Armenia and Armenian history and the genocide, to me I don't necessarily want to do that. I would prefer to make film that was made with Armenians or just happened to take place in Armenia, but it is no different if it had taken place in Paris or somewhere else. That seems to me more interesting.

–What do you like more in this life?

–I like cold drinks and ice cream a lot. I like specific kind of relaxing. Being a workaholic, I loved to be able to work hard, then just sit in a café or take a trip like this. Those things I appreciate more.

–Now lots of young people desire to become filmmakers in Armenia. What would you advise them?

–Well, I would say two things. One, do not become an egomania. Too many filmmakers do it for "I want to be known" and "I want everybody to think I am a genius and films that I do are great." Of course there is an aspect that everybody wants some part of that, but if that's the main reason you're doing it, then you shouldn't do it. I would say to do it as much as possible, meaning get a portable camera and make film after film after film... the more work you can do, the more you can actually do instead of thinking about doing it, the better. Some people go to school, study other filmmakers, learn as much as they can, and then you approach it. I feel that the more actually you do, getting involved and helping other people in film. Or if you have no camera you can direct a play or whatever you can do and

understand what it is the complete project. It sounds simple, but it is not. So many people can start something; begin things, but to see all the way through, that the way you really learn most. Even if I am going to make a 5-minute film with this portable camera, you do it from beginning to end and you are going to learn. That to me, I would say is important.

–You are already five days in Armenia. What do you feel here now?

–Much more of appreciation for enjoying stuff, enjoying what is going on instead of what I am doing and what's in the past. Living in Los Angeles there's not that much of a sense of city; it is a different kind of thing. A little bit here, a little bit here. This feeling that there is a center of town, that this is where are the people are... this is enjoyable!

After one and half month the filmgoers of Yerevan saw two films with Michael Goorjian as a part of the "Armenian Panorama" section of the "Golden Apricot" Yerevan International Film Festival. He starred in the American-Armenian movie, "Pomegranate" and his own film, "Illusion" (by the way, both produced by our compatriot Anahid Nazarian in her presence). As I was going to introduce those films before the screenings I sent an email to Michael asking what message he has for the audience in Yerevan. Michael wrote to me: "Just tell them that Yerevan is now my favorite city and I can't wait to get back there and make some films with my buddy Artsvi!" I am sure that not only his buddy but our filmgoers will wait for that day, when such talented actor and director and bright personality like Michael Goorjian will make his films in the land of his ancestors!

The Illustration of the Altar of Descent



One of the most significant sacred objects of the Mother See of Holy Echmiatsin is the Altar of Descent. It is the symbol of the Armenian priesthood and establishment of the Domain of Faith. According to Agatangeghos, its place was shown to our first high priest in a vision, by a "man with the image of light".

The structure on the Altar of Descent was built in the late 17th century, under the Catholicos Eghiazar I Ayntapetsi. The evidence is the inscription on the bottom of the structure. After one century it was illustrated again during the renovation and illustration of the Echmiatsin's Cathedral, by the order of the Catholicos Ghukas I Karnetsi (1780-1799). In 2001, by the order of the Catholicos of All Armenians Garegin II, the Altar of Descent was moved to the Yerevan Church of St. Gregory the Illuminator, under which the remains of the Illuminator are stored.

The Altar of Descent is a not big rectangular structure of four marble columns and arches with an octagonal block and a cross-shaped klobuk cupola. It is noteworthy that the separate parts of the structure repeat the basic form of a cross-shaped church with a centered cupola. It is difficult to speak about the original illustration of the Altar

of Descent, since there is no information in the written sources. However, it is obvious that the first illustration was performed by Naghash Hovnatan's sons Hakob (1685/90-1757) and Harutyun (the first half of the 18th century), who started the work with their father and continued it after his death. Hakob's son Hovnatan (1730-1801/02) illustrated the Altar of Descent for the second time. During 1760-1786, this famous artist from the Hovnatan family was constantly invited from Tbilisi to Echmiatsin by the Armenian catholicoses, and finalized the illustration of the Cathedral. He restored the old and distorted images made by his predecessors, and painted new ones, completing the Cathedral's pictogram.

The illustrations of the Altar of Descent are in pictographic and style harmony with the Cathedral, making a part of the whole architectural ensemble. Inside, the cupola is decorated with stalactitic sculptures and illustrated, which makes an impression of vivid stones. The rectangular structure on the white straight marble columns, and the four arches have been taken into a decorative belt of tender flowers. Within it, there are the images of God the Father, Christ, the Holy Spirit as a dove, the Mother of God and the Four Evangelists.

Hovnatan's technique is based on the Armenian medieval art -- the centuries-old shaped and crystallized traditions. At the same time it reflects the new artistic ideas and perceptions of his era. These two basic features are expressed in his large canvases, icons, as well as in the illustrations of the Altar of Descent.

The image of the Mother of God on the Altar of Descent is different from the artist's other works. It is also different from the Blessed Virgin's common personification that was popular in the Armenian medieval art.

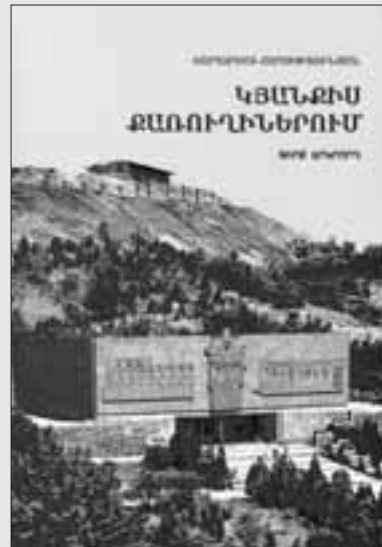
The distinctiveness of Hovnatan's art is expressed in the national-typical temperament of his characters, their vigorous and inspired appearance and the beauty of natural and unrestrained body motions. This new approach of depicting the images of the Mother of God and Jesus, as well as the Bible scene prompt that the artist was familiar with similar works of the Italian Renaissance masters.

The summit of Hovnatan Hovnatanyan's art is expressed in the illustrations of the Altar of Descent, which is introduced for the first time.

Knarik Avetisyan
Candidate of Arts



Another present from "Sargis Khachents" publishing house to the Armenian art-loving community: Eugene Delacroix, "Erker Arvesti Masin" (Essays about Art) (translation from French and introduction by Henrik Bakhchinyan; preface by Poghos Haytayan), Printinfo, Yerevan, 2006.



The 98-year-old senior of the Armenian architecture, academician Varazdat Harutunyan's next commemorative book: "Kjanqis Qarughinerum" (At the Crossroads of my Life), Book II, "Dar" pub., Yerevan, 2007



An interesting brochure about natural born talented art workers -- child prodigies, addressed to young and adult audiences: Daniel Eraisht, "Hrashamanukner" (Child Prodigies), Yerevan, "Tsitsernak" pub., 2007.

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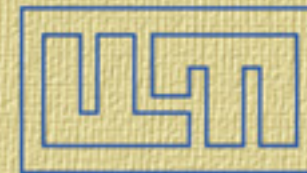
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Cover Picture:
JANSEM, Dancer, 1979



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