The Title In Depth

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• The Institute of Art of the N.A.S. of the R.A., Journalist

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The Title In Depth

—什么样的有力的对抗1600年前就开始了。不像今天的保守派，他不拘泥于古代的石头（萨穆特不拘泥于他的时代）。

—The Title

n Armenia-Diaspora conferences that are becoming traditional events, cultural issues are left in the secondary plan. Understandably, political and economic problems are on the first place, but it is also obvious that the relevant thoughts do not receive practical attention. Let’s hope that this time the project “Diaspora-Armenian Villages”, which has been announced as a priority, will become a happy exception.

Turning back to the culture, let’s notice that in the latter times the cultural cooperation Armenia-Diaspora in the public mentality parallels with “One Nation One Culture” and similar other festivals with acclaimed names, which in depth remain as one week actions, no matter how positive role they play. At that the huge field of cultural relationship of Armenia-Diaspora remains as a virgin soil every year. To close the topic of “Festivals” let’s add that they are advertised similar to the ways of the soviet propaganda – by bombastic numbers. But who do we deceive?

Instead of stimulating long-term and systematic programs of Armenia-Diaspora cultural cooperation, there is another intention – overstatement of not satisfying but separating subjects, such as the issue of spelling.

Today another threat is the opinion that it is not important for all Armenians to speak Armenian; they may not know the language but may be good Armenians. We do not exclude that, but a good Armenian that does not know Armenian is the last Armenian for his coming generations. The offspring of these will realize that their parents were Armenians, and their children – that their ancestors were Armenians. The representatives of the next generation may remember that their ancestry had some relationship with Armenians, and those who will come to replace them will not be interested in genealogical questions any further – “THE END”. Hundred thousands of Polish Armenians have passed on this way, and today millions of Russian Armenians are on it.

It is understood that there are unavoidable occurrences, global processes, etc. However, there is also a simple, human factor. If a person does not want to loose his language, he does not loose it! In our opinion, the number one concern of Armenia-Diaspora cultural cooperation must be the preservation of the Armenian language. The rest – all aspects of cultural activities must serve this major goal. And “to be able to serve” they must receive a real support from the Armenian government, organizations in Diaspora; must be tied with a variety of links, long-lasting projects, media, press, different events… There is no Armenian nation without the Armenian language, and without the Armenian nation our culture will become a memory of civilization. We are far from the idea that such ending is close, but it is necessary to take counteractions. Mesrop Mashtots, the greatest innovator of his time, performed a similar powerful counteraction 1600 years ago. Unlike today’s conservatives he did not adhere to the stony past (Mashtots did not leave St. Gregory the Illuminator’s ceremonial language unchanged, but by creating the Armenian letters, translated the Assyrian and Greek Bible Scriptures). For 16 centuries the leaders of our nation have followed his example, developing and enriching the Armenian letters, language and literature according to the demands of new times. Today, in the rapidly changing new world it is not sufficient that only the intelligentsia of the nation is concerned about the problems of the Armenian language and preservation of Armenians. It is time for us – old and young to walk together and uni-heartedly on the bright avenue created by Mashtots.

K. Matevosyan

Film festivals change our perception of time and space, by concentrating and pressing them. Moving from one cinema hall to another, and entering into different screen spaces, we continually discover new worlds, no matter if we accept them or not. Afterwards, it becomes clear that we have entirely memorized one film, while one or two shots from another. After the film festival the time begins to dissolve, regulating our impressions formed from what we saw and heard in movies and meetings. Then we start thinking about what we have gained from this film festival.

This year too, the “Golden Apricot” international film festival gained from this film festival. After the film festival the time changed our film festivals, changed our world cinematography. These films were presented at the National Gallery (the program leader was Melik Karapetyan). This year both prize and non-prize programs of the “Golden Apricot” were distinguished by their artistic level and variety again. It was equally hard for the judges and the audience to make a choice for movies and movie halls. Sometimes there were very long lines at the entries of cinemas. This year there were 11 movies included in the international contest of films, made by eminent producers, as well as talented young people. The most important thing is that these movies form a unique mosaic, allowing one to generally understand what is happening in the movie world, what issues are addressed by the movie world.

The summer of Armenian film festivals change our perception of time and space, by concentrating and pressing them. Moving from one cinema hall to another, and entering into different screen spaces, we continually discover new worlds, no matter if we accept them or not. Afterwards, it becomes clear that we have entirely memorized one film, while one or two shots from another. After the film festival the time begins to dissolve, regulating our impressions formed from what we saw and heard in movies and meetings. Then we start thinking about what we have gained from this film festival.

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Guédiouan’s “A Journey to Armenia” and Isaki Lacuesta’s “Legend of Time” movies. “Trip to Armenia” is a story of bashful awakening of national identity within an Armenian lady. Anna (Anaré Ascaride), who has been living in France for her own life, comes into Armenia following her father’s steps. During the journey she has unexpected and secret feelings towards her homeland. Her visit makes a vital change in the plans of a hairdresser girl (Shoghik Grigoryan). The latter (Ariane Ascaride), who has been Guediguian’s “A Journey to Venice, Berlin, and other places. She is a young movie director Robert Hakobyan’s “The Dwellers of Armenia” movie director Henry P. Hanjian arrived from Paris, and now takes care for her younger sister and old grandmother. Like many young people, she dreams of moving to Europe, but after her unbelievable adventures, she decides to stay in her homeland. It is worth mentioning that this movie, made with an “easy” genre, is the first full-length film that in some sense reflects our post-soviet and post-war reality. In the international competition of documentaries, the main prize - “Golden Apricot” was awarded to Michael Glawogger’s “Workingman’s Death” film (Austria). The silver prize was given to Markos Prado’s “Estamira” (Brazil) and the famous Swedish film documentarist Gunnar Bergdahl’s “Ljudmila and Anatoliy” received jury’s Special Diploma. There were included more movies in the contest of “Armenian Panorama”, compared to previous two years. Hrant Hakobyan’s “The Dwellers of Forgotten Islands” documentary was recognized as the best movie in the National contest, and received the “Golden Apricot” prize. The young movie directors Canadian-Armenian Arax Artinian (“The Genocide in Me”), Russian-Armenians Vardan Hakopian (“My Name is Happiness”), and Maria Sahakyan (“The Lighthouse”) received diplomas. The motto of the “Golden Apricot” international film festival: “Armenia – an intersection of Civilizations and Cultures” truly expands our geography, and prompts that by living in the crossroad of the West, the East, Europe and Asia, and carrying them equally within our veins, we will be able to communicate with the world with greater measures. The opening of the Saryan Academy in Aleppo fifty years ago was a repercussion of a beautiful and bright idea. On January 15, 1955 the architect Zareh Gabkian arrived from Paris, and becoming familiar with local requirements founded this art center with a group of committed young people. The Armenian General Benevolent Union supported this project and provided a small basement as a workshop. The well-known oculist Rober Jepjian also contributed to the project, and by the diligent labor of both dedicated founders, the Saryan Academy grew ready to serve its mission for the Syriano-Armenian youth. During fifty years, within the friendly rooms of the Saryan Academy, there have been many lectures, exhibitions, and yearly classes for adults and children. These all made the renowned name of the Saryan Academy flourish and prosper. The Academy contributed to the Diaspora-Armenia relationship, accepting guests and famous artists from Armenia, whose signatures will remain forever in its golden diary. Among them were Garuaz, Sarukhan, Armis, Hakob Hakobyan, Shahen Khachatryan, and many other significant people. The Saryan Academy became a bridge between Armenian and Arab artists, providing them bilateral benefits and opportunities for experience exchange. Considering the seriousness and importance of the work, there was formed a board to support the teachers of the Academy. With their dedicated work, these teachers have kept the name of the Academy shining for fifty years. Many of them were locally and internationally recognized artists and art critics, who maintained their relationship with the Academy for many years. For 13 years, the responsible and dedicated job of a teacher within the Academy has been performed by the artist Hanstom Tokmajian, who teaches adults, and Mrs. Ella Chaghlasian, who teaches children. Nowadays the Saryan Academy has its nice workshop within the building of The Armenian General Benevolent Union. About 70 students study in this art center. Among them are those future artists and teachers, who will continue the diligent work of the founders and devotees. We wish the most success to all the students and teachers of the Academy. Maral Palian Aleppo
I have prevailed on the stage, from the stage and through the stage

Recently, it was the 80th anniversary of birth of the People’s Artist of the USSR Metaksia Mihrani Simonyan. On this occasion, the Ministry of Culture and Youth Affairs together with the National Academic Theater after Gabriel Sundukyan organized a state festival (July 2-4). The ceremony of opening took place in the Mother Theater of Yerevan. Then, within the agenda of the festival there were special performances in almost all theaters of Yerevan and Armenian regions. The memories of Metaksia “Anahit” movie, which made her a famous actress before graduation. In our times, after the graduation we could not immediately start working at the Mother Theater, so Metaksia went to work at the theater after Beria in Shahumyan. After playing a few roles, the director of Sundukyan’s Theater Armen Gulakyan invited her to work there. Here she started playing her famous roles. During the first season she played four roles: “Another Victim” – Anan, of the theater had not been mistaken, and that the actress had not overstated her talent by playing “Nina”.

After Arus Voskanyan, the Armenian theater had not had such a vast talent, which became a shining example for the coming generations. Levon Mutlayan

This beginner that had just left the student desk, immediately appeared next to Vagharsh Vagharshyan, and later Vahram Papazyan, Hrachya Nersisyan, Avet Avetisyan, and other great figures of the national dramatic art. Simonyan was a revelation and a kind of symbol even for her famous colleagues. The audience gave its big love and faith to the actress, believing and trusting her. From the very first day of performance, she became magically famous, as an embodiment of femininity and beauty.

The Mother Theater widely opened her gates before Metaksia during her student years, when she acted in “Anahit” movie. She never lost, but it does not mean that she had success easily. Metaksia used to work very hard, contemplate, create different characters, giving them breath and making them alive. She brought beautiful, attractive, poetic and dramatic feelings to our stage – something called eternal femininity. No wonder that Vardan Ajemyan noted: “Metaksia rose above the ordinary in “Masquerade” and presented unforgettable experiences by playing “Nina”. These became beautiful pages not only in the book of our theater, but also of the whole dramatic art…” Metaksia learned from experts, and became an expert herself.

Simonyan’s life and dramatic art still accompany us. These memories have been noted down and told by her contemporaries.

Metaksia Simonyan

Varsik Grogoryan

We had just entered the drama school, and she became one of the first with her beauty and charm, and later – with her intellect. There were four people in our class leading an active student life: Metaksia Simonyan, Kim Azumanyan, Heghine (Lena) Hovhannisyan and Marat Marinosyan. The ladies were beautiful, and guys were tall and strong, - real gentlemen. The only socially secure person was Kim, who organized a dancing party on December 31 of the first year. The first dancing couple was Kim and Metaksia, and later they got married. Metaksia was offered a role in “Moscow Temper” – Jenya, and “The Plot of the Convicted” – Magda.

Ruben Zaryan

Metaksia rose on the stage with her role of Anan (Another Victim). There she played a teenager who was entirely living in her own world of love and dreams. With her kind and tender performance she convinced her audience why Anan was not capable to defy her social environment, and why the love had to be sacrificed. With the role of Armanush (“These Stars are Ours”) the actress revealed the excitement of an expatriate girl. Playing the difficult role of “Nina” from M. Lermontov’s “Masquerade” could be hard for the young and still inexperienced actress. This performance proved that the administration of opening took place in the Mother Theater of Yerevan. Then, Min...
The New Golden Master
The Life and Artistic Heritage of the Architect Baghdasar Arzumanian

B. Arzumanian was born in Sissian’s Bardzravan Village in 1916. In 1936 he graduated from the Construction College after A. Tamanyan, and worked at Michael Mazmanyan’s workshop as a technician-designer. In 1938 he entered the Department of Architecture of YPI. In the second year he interrupted the studies because of the war, after which continued learning and graduated in 1949. Arzumanian started his career at Yerevan Design Institute.

In his works B. Arzumanian expresses passion towards anything historical and national. The examples are his designed pioneer camps in Tsakhkadzor, Hanqavan and Vanadzor. V. Harutunyan makes an interesting comment about the architect’s works: “As they say, a painter portrays the nature, and an architect decorates it.” Created by Baghdasar Arzumanian and Shmavon style of a “guests’ house” to new artistic solutions, as one can see in the style of the Alek and Mary Manoogian Treasury.

In the chapter “Jewelry” the presented works are definitely the summits of the Armenian applied art, both in the Armenian and global senses. It is impossible to observe without excitement the Mushots’ Alphabet made of gold and diamonds, the Golden Cross, the Emblem of the Soviet Armenia, the souvenir of the 30-year anniversary of the accession of His Holiness Vazgen I, the Golden Chalice, Catholicos’ Crosier, decorations of a number of medals, symbols, the silver plate, various diamond rings, decorated covers of books and magazines, etc. B. Arzumanian is also the author of the luxurious and insightful book “Armenian Churches” published in Sofia in 1970.

V. Harutunyan introduces B. Arzumanian’s church-building work in a separate chapter. He writes: “What was the secret of the architect Baghdasar Arzumanian’s creative success? The first and foremost thing was his well-awareness of the Armenian architecture (including the church architecture), and then his God-given gift to newly interpret those rich traditions. His designed churches have been derived from the medieval Armenian church architecture, but they do not repeat and in essence vary from the originals...” Thus, B. Arzumanian is a significant representative of the classic awakening of the contemporary architecture. About ten of his designed works open a new page in the Armenian architecture, especially the St. Gregory Church in Odessa, the Church of the Vazgenian Seminary in Sevan, St. Sargis Church in Nor Nork, which resembles Zvartnots along with many thrones, St. Harutyun Church in Lower Dvin, Gyumri’s St. Hakob Mtsbnatsi Church, and finally the Church of the Holy Trinity in Yerevan.

B. Arzumanian has a great creative input in the treasury of the Armenian architecture. He has been awarded and appreciated many times, including the “Kondak” from the Catholicos Vazgen I (December 3, 1978), the medal of St. Gregory the Illuminator from Garegin I, the State Diploma of Honored Constructor, 6 Union and 6 Republican Diplomas, etc.

V. Harutunyan’s book dedicated to B. Arzumanian’s life and artistic activity enriches the series of publications about the Armenian architects, and opens a new-quality page in the professional research of the subject.

David Kartmenjyan
Doctor of Architecture, Professor
Alan Hovhaness

Radio Orchestra performed Alan’s new symphony under Lesley Howard’s conduct. The musicologist Cecilia Brutyan makes a citation in her comment from the New York Sun newspaper issue of September 23, 1939. The conductor wrote: “…His music is powerful, manly and quite complete from the musical standpoint. He is brave, and does not forget the real source of the music. He is very talented, and of course will create more significant works.” (Cecilia Brutyan, the Armenian Musicians of Diaspora, Yerevan, 1968, pp. 348-349).

In 1940 the young composer reviewed his approach, the first phase of his creative work, and with peculiar exactingness destroyed many works created before. This happened after his visit to Finland. The purpose of the trip was to profoundly study the great ‘Yan Sibelius’ artistic heritage, which had an obvious impact on Alan, and because of which he was often criticized.

After the creative crisis Hovhaness did not despair and found new sources of inspiration – the ancient resources of the Armenian and oriental music. Thus, he also studied Indian, Japanese, Chinese, Korean, and other cultures. The expression of his childhood. He expressed in his childhood. He was a child of an Armenian father and a Scottish a mother Alan Hovhaness was born on March 8, 1911 in Somerville, Massachusetts.

Alan’s musical talent was already expressed in his childhood. He started to compose music when he was 7-8. Graduating from the local college, he entered the New England Conservatory in Boston – the Frederick Converse Creative Class, receiving piano lessons from Adelaide Proctor and Henry Gephart. Later Alan developed his skills under the supervision of the famous composer Boguslav Martinu. In 1930s his name started to appear on the posters of Boston’s Symphonic Orchestra. In 1933 Hovhaness was awarded with Samuel Endicott’s prize, and his symphony was performed by the New England Conservatory Orchestra. In 1939 the British

Certainly, a significant role in making this decision played Alan’s participation in the group of young artists in Boston, who were bored from the Western urban and emotionless traditions and were looking for answers in the Eastern pure culture. Here Alan found Komitas, and during his work as an organist at the Armenian Church in Watertown, he discovered the living power of the Armenian “Sharakans”.

Since the age of 30, the Armenian-American composer turned to the sources of the Armenian music and applied many of its treasures – both in intonation-musical structure, and the style of score sheets. Alan Hovhaness’ art is such a unique combination of the Eastern and Western cultures that it is very difficult to make parallels and typological discoveries. This fact has often been a reason for musicologists’ different and sometimes diverse comments. For example, Olin Dauhais considered Alan as “one of the most unique and extraordinary American composers” while in the May 10, 1961 issue of the Munich Mercury newspaper, Carl Reinhardt Vitten wrote: “… Alan Hovhaness is certainly one of the most exceptional musicians… a composer who was able to find his unique approach among all styles. He only afforded some influence of unusual folklores. His music has a plastic power and springs from its own expressiveness… This fact witnesses for a great creative individual.”

On this occasion the composer has once confessed that although it is difficult to always search for new things, however, he is not willing to repeat himself.

Once Kamil Sen-Sans was an advocate of eclecticism – diversity, of course if it was organically solid and expressive. And the expressiveness of Alan Hovhaness’ multi-style and vibrant music can be felt by every performer and listener. Hovhaness considered himself as a “melodic composer”. He perceived and reproduced the world and the nature as music, a chain of melodies. So, admiring Yerevan and the native landscape, Alan once exclaimed: “These are melodies, great melodies. One extends up, the other flows down, they intersect, join, and then another great melody begins. It is a wonderful polyphony; and within the melodies there is silence… This must also be the way of people’s music… Komitas gave its bright example. And these mountains also exist in the classical melodies of the ancient Armenian music of the 7th century. Our ancestors had profoundly sensed this blessed nature” (C. Brutyan, same work, pp. 366-367).

Alan Hovhaness’ same words can be applied to his own music. Daniel Erakhsht

Although Albert Parsamyan’s name has not been forgotten, in recent times, though, it is only remembered among his friends, relatives and students. Today that name emphatically requires remembering the artist, his works, skills and novelty.

In his creative searches he was able to step forward from his colleagues, and was one of those people who stood at the very source of the powerful movement of the 60’s of the past century to reform the Armenian art. The tendencies of Albert Parsamyan’s creative searches and efforts remained within and did not make it a hobby. The absolute pitch, extraordinary technical abilities, and amazing devotion could make his way to the world of music. Learning to play violin since childhood, he could not resist loving it in future. Albert also learned playing guitar, and with his cousin Ruben Yerkanyan recorded Paganini’s concert for guitar and violin at the Public Radio.

Albert Parsamyan had a great endless and ancient heritage, which had an obvious impact on Alan, and because of which he was often criticized. He trusted both his vision and haring. Albert had inherited this high culture of sensations as an intellectual potential from his

Albert's unique approach to music and his influences from a variety of sources, including Armenian and Western traditions, demonstrate his innovative and eclectic style. His music often incorporates Eastern and Western musical elements, reflecting the diverse cultural influences he encountered throughout his career.

Albert Parsamyan's development as an artist was also shaped by his interest in fine art. His passion for painting and sculpture was evident in his decision to pursue this field after studying music. His artworks, which reflect the cultural heritage of Armenia and the influence of his Russian background, are a testament to his artistic expression and creativity.

Albert Parsamyan eventually opened a studio in Moscow dedicated to fine art, where he was able to express his creativity and continue his exploration of the arts. His works often featured the landscapes and cultural symbols of his homeland, as well as the vibrant urban life of Russian cities. His dedication to his fine art studio is a reflection of his commitment to exploring the full range of his artistic potential.

Albert Parsamyan's life and career were marked by a unique blend of music and fine art, both of which were deeply intertwined with his Armenian heritage. His contributions to these fields have left a lasting legacy, highlighting the richness of cultural exchange and the power of artistic expression across disciplines.
agronomist parents. His father was a clarinetist and was one of the famous “Band Boys” of the 20s of the previous century, about which there was made a wonderful movie. His mother was one of the first agronomists of Armenia, who thanks to the exceptional memory could recite Tumanyan’s, Teryan’s and Sevak’s poems till the very old age.

When Albert started his creative path, his striving was similar to the demands of the artistic life of that time: the old methods were going to be reformed. When Minas arrived from Leningrad, they became friends, feeling the same artistic aspirations and souls within each other. With the desire to expand the system of artistic values and repair its aesthetics, the liberal youth started to gather around them. This youth action did not segregate the culture. It was not an opposition, protest, or unacceptable movement for people and the ordinary art. Within the frame of one unified national culture, each of them had his own poetics, comprehension of characters and private destiny in the whole process of renovation. The artist could see the land, mountains, stars, weather seasons, the blue sky, and the village way of life in a different way, under different lighting, interpreting them according to his artistic aspiration, free from common limitations. Albert moved to Byurakan to fulfill the demand of his soul to be close to nature. This was not a separation or escape from life, but rather a desire to feel and make the borders of the surrounding nature visible.

Albert Parsamyan extracts his poetry from the land. Its colors are unique. The artist used to paint both large and small canvases, presenting them to his friends and relatives. But even in those small canvases he was able to concentrate everything related to the completeness of the world. His portraits, landscapes and compositions have the same meaning. Albert’s self-portraits and portraits (among them Minas’ portrait) have been painted freely, dynamically, and very close to the rhythm of life, by which he and his associates lived. They attract us with their strange and mysterious eyes.

Marina Stepanyan
The Art Institute of NAS of RA
Hagopian presented his best works to the National Gallery of Armenia. With their original style, unique perception of the reality, and high level of performance these works turned out to be a revelation and were included in the permanent exhibition of the museum. Commenting on those, Minas Avetisyan wrote: “Hagopian brought into Armenia not something borrowed from others, but his own. He perceives the world with his own eyes. His art is as Armenian as he himself…”

When we remember the artists from the former generation that survived the genocide, the first image that comes to vision is Martiros Saryan. In 1915 he came to Echmiadzin to provide aid, witnessing the lives of the immigrant people, orphans and the terrible chaos of hunger and epidemy. Observing the death, the lively artist experienced a mental shock and stopped his work for several years.

In 1921, at the age of 40 Saryan came from Don and settled down on the “piece of land” saved by a heroic battle with this belief “…even in the hearts of people that are oppressed, suffered and deprived from the right of life, there is a sparkling flame, which can blaze and illuminate everything in the hour of freedom…” Saryan came to Armenia with the vision of the country’s future, and “stretched” his life-symbolizing colorful palette on the grieving land, fields and mountains. In his canvases the fatherland becomes a living flame, which can blaze and melt down the existing stressful atmosphere. One experiences worrying feelings of loosing something very precious in the temporary life. It is the voice of the artist’s spirit, rebelling against evil – his civic concern and profound humaneness to see the world pure and immaculate.

Hagopian’s landscapes promoting a simple, new outlook for the experiencing human depression, as well as canvases from other genres with modern context were quite relevant in their style and approach, and reflected the aspirations and ideals of the 1960s’ generation. So, the art life started reawakening and making progress. Minas reproduced the bright and fiery colors as dramatic and even tragic ones. To his world of colors reflecting inner emotions, Hagopian assigned a subconscious, contemplative-philosophical character that was close to realism. Thanks to the wide outlook and global nature of his art, Hagopian was soon recognized

Hagopian’s time of arrival in Armenia. Had it been 15 years before, he would have been exposed to negligence as the brilliant artists P. Komitjan, H. Kalents and others, who faced a hopeless obstacle against free creative work. And had it been 15 years later, Hagopian’s art of the Soviet era could concede to modernism. However, Hagopian made us worry what would be the drawing now – poor and sorrowful people… But to our surprise and joy he became aware of time rather quickly and found the natural continuation of his art.

Having lived in Leninakan for 5 years and working in the textile plant as a colorist, Hagopian used to travel to Yerevan on weekends, to meet his friends and be close to art. Through the car window he used to observe the dry and rocky highland, “reading” the profound sense of silent and seemingly uninteresting terrain.

Soon a series of unique paintings of the Armenian landscape was born, which was unusual for us. Compared to his former paintings, here the vertical still volume (person) is replaced with the nature, and having transformed into a breathing shape - ranges towards infinity.

With the dull sky and electrical poles in the background, the lonely trees, plants, and twining vines symbolize worried, secluded, and a very intense mental state. Hagopian’s gray-silver color tones of late fall or early spring, and the linear structure - creating a mysterious silence are perceived as a mirror of human meditation and the existing stressful atmosphere. In parallel to that, observing the colorless light and the thin-drawn shapes of the land, trees, water, rocks and animals, a viewer is carried away by Hagopian’s affectionate attitude towards his native land and every part of it.

One experiences worrying feelings of loosing something very precious in the temporary life. It is the voice of the artist’s spirit, rebelling against evil – his civic concern and profound humaneness to see the world pure and immaculate.

Hagopian’s landscapes promoting a simple, new outlook for the experiencing human depression, as well as canvases from other genres with modern context were quite relevant in their style and approach, and reflected the aspirations and ideals of the 1960s’ generation. So, the art life started reawakening and making progress. Minas reproduced the bright and fiery colors as dramatic and even tragic ones. To his world of colors reflecting inner emotions, Hagopian assigned a subconscious, contemplative-philosophical character that was close to realism. Thanks to the wide outlook and global nature of his art, Hagopian was soon recognized
outside Armenia. With individual exhibitions he was invited to Moscow, Leningrad, Riga, Tallinn, Vilnius, Kiev, Odessa, Lvov, Rostov, Tbilisi, Alma-Ata, as well as to many foreign countries. He was awarded with titles of People’s Artist, State Prize, and was elected as a member of the Fine Art Academy of the Russian Federation.

Remaining faithful to Charents’ saying: “become a breath of time but do not deceive your lyre”, Hagopian moved forward and did not hide his heartfelt destructive experience imposed by the altering reality. And more importantly, his art was not limited within himself. It had an obvious impact on the soviet and post-soviet art, being recognized as one of the pioneers of “austere style”, as a herald of pure art.

In the catalog of the first fine art exhibition of CIS countries that took place in Moscow in 2005, the president of the International Confederation of Artists’ Unions V. Sidorov made a comment: “...The world-famous Hagopian’s art newly discovers the wisdom and beauty of Armenia”.

Recently, Hagopian’s exhibition was warmly welcomed in Los Angeles. The administration of the American Folk Art Museum selected (within a program of commemorating the Armenian Genocide) 40 old and new paintings, which were represented under the title “Visions of Armenia”. The Los Angeles Times reporter Peter Frank commented: “avoiding the overstated socialism, Hagopian brought his art together with his people’s earthly, private feelings. His art is moving, impressive, as it has unspoken love for his small country, Ararat, fields, trees and even roadside rocks...” One is getting proud for receiving international acclaim for our land - Hagopian’s world that is full of the spirit of time and worried love.

I want to finalize with an unforgettable memory. In September of 1971, at 10 pm I showed one of Hagopian’s watercolor works to Saryan. After a long observation he said: “This artist has a very sensitive soul. Look, he has painted the clouds a bit waterless to make a connection with vines. It is autumn; and do you see the tree? This is an apricot tree - painted in a way like it guards the garden. This artist knows how to see and relate with the nature. Good for him! Wonderful work!...”

Hagopian continues his “wonderful work” as he had begun – with youthful ardor. Also, unexpectedly for many people, this honest intellectual writes articles that truly express his inner flame, reflecting today’s experience. The 84-year-old artist is on the “front line” among the other dedicated people of the country.
ALEPPO: A FESTIVAL ON THE OCCASION OF THE INTERNATIONAL CHILDREN’S DAY

Children call upon to the world for love and peace

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The peculiarity of Ashot Arakelyan’s art is that he has unified the Eastern and Western European styles into a perfect degree expressed in live tension. Ashot Arakelyan gradually finds his permanent place in the world of Czech fine art.

In today’s mix of styles and trends, Ashot Arakelyan’s paintings belong to a kind of figurative art, where the symbolic and the aesthetic become comprehensive and persuasive. The philosophical context of the artist’s works expresses a complete harmony between a person and the nature, which is already more apparent today.

I think that together with flora and fauna, the internal purity and success of Ashot Arakelyan’s landscapes is conditioned by his personal character and the nature of the surrounding world, endowed with exceptional perception and the most essential intellectual capacities.

Ashot Arakelyan’s fine art expresses its multifaceted nature and aspiration to go beyond the visible world, within the reach of senses. It is the artist’s second world, a world of other dimensions and horizon.

Ashot Arakelyan selects the scenes according to his inner feelings, unbinds them from the reality, from the actual and material world, and transforms them into an imaginative and spiritual world. And there he sets them in the context of life and its occurrences, at the same time completing them with such schemes and colors, which will be useless to look for in the surrounding world. A. Arakelyan is constantly striving to reveal a blissful vision for us that essentially differs from the real world, but also tenderly reflects it. Ashot’s paintings glamorize us with their uniqueness and artistic language. They have been created for people with open hearts, and are full of wonderful and sacred treasures of Armenia and our lives.

Joseph Mathias Minarick
Czech Academician Painter
The artist’s thoughts about the destiny of his nation and history have been expressed differently. In the world of fine art they become lines and colors, describing events and history.

The artist Vanand Shiraz interpreted the Genocide (which has a particular place in his work) by his own style. A whole series of paintings have been presented to the commemoration of the victims of the Genocide. In one of his canvases the artist portrays the painful story of his cruelly murdered Grandfather optimistically towards the future, believing that one day the graves of our ancestors will be liberated.

Vanand has also installations, which have been made of different materials. Many of them have the concept of the lost historical homeland. One of them is “Yearning”, two glass tanks attached to each other, reminding a sand-glass. There are apricot seeds in one tank, and dirt in the other. It is the concept of the conquered homeland, and striving to return it again. The other is entitled “Sermnajad”. It

The History within the Artist

Tatos (Righteous Tatos), who was killed with his own shovel. By the color of blood and grey tones of the darkness of this misery he allegorically tells the sorrowful story of his grandfather and his country. V. Shiraz uses a special technique to impressively illustrate the bloody events of the genocide as separate images, which are expressed by thunderous dynamics, and expressive internal tension. The murder of Grandfather Tatos has been painted through symbols: the cross in red and grey, and dirt in the other. It is the concept of immortality of the soul. V. Shiraz lives and works with is an egg pressed between two glasses. Today we can assert that within the range of its capacities the “Armenian Art” was able to make practical steps towards strengthening the cultural relations with Diaspora. From the beginning it was decided that the periodical must strive to become a cultural bridge between the two Armenian parts (“Momik” already has a rich experience of cooperation with and with several dioceses of the Armenian Church). Henceforward, to increase the number of readers in Diaspora, the periodical was made available for articles in Western Armenian and classic spelling. Materials from abroad were published with the First priority and with the authors’ own spelling. We printed numerous publications dedicated to cultural lives and art workers of different communities in Diaspora. We authorized our representatives in different countries not only to organize the distribution of the periodical, but also to send us interviews and articles.

Avetik Gevorgyan

In 2002, during the presentation of the first issue of the quarterly periodical “Armenian Art” published by the initiative of “Momik” Cultural Center, the following saying was articulated: “It is better to light one candle than to constantly recent darkness”. The past five years truly confirmed that “Momik” did light a candle of the “Armenian Art” in the cultural life of Armenia. Today we can assert that within the range of its capacities the “Armenian Art” was able to make practical steps towards strengthening the cultural relations with Diaspora. From the beginning it was decided that the periodical must strive to become a cultural bridge between the two Armenian parts (“Momik” already has a rich experience of cooperation with Diaspora, particularly with several dioceses of the Armenian Church). Henceforward, to increase the number of readers in Diaspora, the periodical was made available for articles in Western Armenian and classic spelling. Materials from abroad were published with the First priority and with the authors’ own spelling. We printed numerous publications dedicated to cultural lives and art workers of different communities in Diaspora. We authorized our representatives in different countries not only to organize the distribution of the periodical, but also to send us interviews and articles.

VANAND SHIRAZ

The Cultural Relations With Diaspora

The “Armenian Art” has had other types of cooperation as well. Particularly, with the support of the Swedish-Armenian Union, its 2005-2006 issues were also published in English, and with the sponsorship of the Eparchy of the Eastern U.S. Diocese of the Armenian Church, the website of the periodical was launched, where people can read the regular issues of the magazine in two languages. Many artists from Diaspora (Arturo Chamagachian, Manuk Ghirkian, Arthur Dshakantsi, Elizabeth Rahmheid, Van Soghomonian, Aztahu Varduka Kherorien, Zaven Bardakchian, George Ambelarian, Boris Eghghazarian) have made contributions to the periodical from their own works.

We cannot say that the “Armenian Art” has really become the cultural bridge of our dream (there are objective and subjective reasons for this). However, definite tasks have been accomplished. In the family of the Armenian press, the periodical has established its stable position, also as a scientific popular publication. Its evidence is the cooperation with the NAS Art Institute, the Institute of Archeology and Ethnography, Matenadaran, and especially the National Gallery of Armenia. The periodical has also been included in the Supreme Attestation Committee’s list of “The Accepted Magazines for Publication of Orations’ Results”.

In the Diaspora, the periodical’s distribution was not emphasized with big numbers, but rather with a wide range of geography: U.S.A. (New York, Los Angeles, Boston, Chicago), UAE (Abu Dhabi), Australia (Melbourne, Sydney), Argentina (Buenos Aires), Dania (Copenhagen), Turkey (Istanbul), Iran (Teheran, Shapan, Tabrist), Lebanon (Beirut), Canada (Montreal, Toronto), Great Britain (London), Switzerland (Geneva), Russia (Moscow, St. Petersburg, Krasnodar), Syria (Aleppo), Georgia (Tbilisi), France (Paris). Distribution is usually made according to the presented requirements of the local authorized representatives. This year the record number of subscribers belongs to Aleppo (33 people). Before that about 60 copies of every issue were sent to Montreal.

The purpose of this article is to shortly, but gratefully introduce some of the representatives of the “Armenian Art” in Diaspora, to whom we are thankful for maintaining connections with the Diaspora.

MARIO MANAVYAN (Montreal, Canada) – editor, publisher. With her spouse Tigran Manavian, who specializes in publishing (both are graduates from an Armenian College in Cairo), they have moved from Egypt to Canada. Mrs. Manavan is a mother of two children. This uncompromising Armenian lady is well known within the community by her adherence to principles; also as an enthusiastic devotee to the Armenian literature. Mrs. Manavan considers herself as an Armenian from Armenia, and spends 1.2 months of each year in Canada. On the eve of the publication of the “Armenian Art” she became one of the supporters, and afterwards she contributed into the periodical’s broad distribution in Canada. With the members of Egyptian Armenians’ Union in Montreal, Mrs. Maro also greatly contributed to the organization of “Momik’s” exhibitions in Cairo and expressed through a white bird, symbolizing the concept of immortality of the soul.

APRI FISHENKJIAN (Aleppo, Syria) – teacher, historian, journalist.
AN Initiative

The editors of the “Armenian Art” have initiated the design and publication of the “Armenian Artists” bi-language (Armenian-English) catalog (Armenian artists and sculptors of the early 21st century living abroad).

We intend to publish it by the end of 2007.

All Armenian artists and sculptors that live abroad and have PROFESSIONAL EDUCATION are invited to fill in the questionnaire below. The catalog will have a dedicated page for each artist, where two color reprints and the artist’s photo will be inserted. The biographical information will be in Armenian and in English, in the second part of the book.

Questionnaire

1. Last name, first name, date of birth, year, place of birth.
2. Professional education.
3. Biographical data (in what countries you have lived; when you settled in your current place of residence; professional background).
4. Your first exhibition.
5. Your participation in authoritative group exhibitions.
6. Your individual exhibitions (if there are more than 5, please indicate the most important ones).
7. Please specify the locations and dates.
8. What museums have exhibited your works?
9. Your membership in cultural organizations (please specify).
10. Your awards and prizes.
11. Your address, telephone, email, website.

Please also attach:
1. Your color photo;
2. Two color photos of your works (preferably on a CD, in high resolution).

Our address: 32 Hamazkayin St., Yerevan, Armenia
Tel. (374 10) 523501
E-mail: hayart02@hotmail.com

The English and Armenian versions of the questionnaire have also been published on the website of the “Armenian Art” at www.armenianart.am

The Editors’ Initiative

SUBSCRIPTION to the “Armenian Artists” catalog (Armenian artists and sculptors of the early 21st century living abroad).

The editors kindly request

The “Armenian Art”; the 5th year of publishing, birthplace: Armenia-Diaspora. Everything seems to be quite optimistic. However, for the sake of fairness we must confess that under the conditions of small circulation and minimal number of included advertisements it is very difficult to sustain a similar publication. Nevertheless, the work must go on. It is essential for people living in Armenia and Diaspora, who want to be acquainted with our old and new art and culture. We express profound gratitude to the staff of the “Armenian Art”, members of the editorial council, authorized representatives, authors, publishers and our valued readers in Armenia and Diaspora.

Karen Matevosyan
Editor-in-Chief

Hasnig Gineyan
Executive Director

I have a wide range of interests, from history and ethnography to current information technologies. Patriotism and punctuality form his character.

With gratitude we also remember the other authorized representatives of the “Armenian Art” who did the job for some time, and then stopped because of their busy schedule. Among these respectable people are Ara Ghazarian (Boston, USA), Edda Vardarian (Paris, France), Movers Hratanjian (Beirut, Lebanon). Izabella Sargsyan (Moscow, Russia), Sargis Darchinyan (Tbilisi, Georgia), Sargis Najarian (Istanbul, Turkey).

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Karen Matevosyan
Editor-in-Chief

Hasnig Gineyan
Executive Director
Laura Avetisyan

On August 16, 2006 there was Laura Avetisyan’s exhibition at the National Gallery of Armenia (the details about the artist are in the 4th issue of the “Armenian Art”, 2005 pp. 20-21, 24). The director of the museum Paravor Mirzoyan, art critic Henrik Igityan, artist Ferdinand Manukyan, and writer Hrant Margaryan (New York) gave their speeches during the opening of the exhibition. The minister of culture Hasmik Poghosyan was also present.

The artist reproduces her own interpretation of human-world relationship. The images of imaginative fish and birds with women, the paining technique and color tones make an impression of inner freedom, fantasy and mystery.

“These are the heroes of my canvases, who play in the scenes of my imagination”, says the artist.

Marina Hakobyan

Hrair Hawk Khatceranian

On August 15, at the Children’s Art Gallery there was Hrair Hawk Khatceranian’s exhibition entitled as “45 Models”, dedicated to his 45th anniversary. Hrair was born in Beiruth and lives in Canada now.

It is known that in a given country and period, the nude in art has reflected the ideal of the beauty of human body. During the Renaissance it was expressed in the images of allegorical, historical and mythological genres. Hrair Hawk’s various models are distinguished by their uniqueness.

The majority of the models are Armenians. The author has peculiarly presented the nudity of women in 45 photos; as he says, the title of each photo has a little story.

The director of the center, art critic Henrik Igityan gave his speech during the opening of the exhibition. He noted that it is easier to depict the nature and the surrounding world than a nude.

Recently Hrair Khatcerian has published his “Hovering Hawk”, “Yerk”, and Karabakh” photo albums in Armenia.

Marina Eghiazaryan

Chamber Music Association

The “Narekatsi” Chamber Music Association was founded in 2005 by a pianist Levon Iskenyan and a cellist Aram Talalyan, who became the artistic director of the association. It is the product of the “Narekatsi Art Institute”, which supports the formation of organizations representing different art movements.

The members of “Narekatsi” Chamber Music Association give many concerts in Yerevan and regions, representing music since Baroque period till the modern age.

Vardan Devrikyan, The Transfiguration and Vardavar Holiday, “Magaghat” pub., Yerevan, 2006

This book from “Mashtotsyan Matenadaran” series, printed on the eve of the Transfiguration holiday by the support of Matenadar’s Friends” charitable foundation and the Ministry of Culture, is dedicated to the “Transfiguration” photography and investigation of the national sources about “Vardavar” holiday. It is a publication with profound examination of topics, exceptionally rich illustrations, and the best harmonization of scientific issues with general readers’ demands.


The encyclopedic publisher Hovsep Nalbandyan has issued the “Loj” Common Knowledge 1-2 with a new grouping of materials. There are sections about famous Armenians, famous women, Armenian Church and other interesting topics. The colorful loose leaf introduces the artists Hrant Stepanyan and Edward Isabekyan. On the other side of the title list there is one of Ghevond Alshan’s sayings, which we present in the Eastern Armenian version: “We are born crying, grow up playing, must become worthy human beings by working, help ourselves with one hand and others - with the other one, live with love and honor, grow old with hope, and die with gratitude.”
During a single weekend in early August, two very young fellows won over New York music-lovers, while filling Armenian hearts with unbound pride. The pair (both born in Yerevan in 1985!) were violinist Sergey Khachatryan, performing at Avery Fisher Hall, and composer Tigran Ayvazyan, who had a composition featured at New York’s Museum of Modern Art (MoMA).

TWO 21-YEAR-OLD ARMENIAN DEBUT IN NEW YORK

By Sahan Arzruni

On Friday, August 4 marked the New York debut of 21-year-old Sergey Khachatryan, who performed a staple of the violin repertoire, Beethoven’s Violin Concerto, with the Mostly Mozart Festival Orchestra under the baton of Finnish conductor Osmo. An artist of captivating individuality and remarkable talent, Mr. Khachatryan has been collecting prizes in international competitions since he was 15 years old, including first prizes in the Jean Sibelius (2000) and Queen Elisabeth (2005) competitions. The most striking quality of Khachatryan’s violin playing is his “connectivity”—a connectivity to himself, to the music, and to his violin. As he plays, musical phrases meld into each other seamlessly, and instrumental sections naturally fall into place; the music unfolds effortlessly—as if he were composing on the spot. Mr. Khachatryan seems conjoined to his instrument, with the violin becoming an extension of his spiritual essence. In performance he becomes intimately connected to the composer, becoming a “creator” in his own right.

Sergey Khachatryan has a magnetic stage personality, a highly distinctive voice, and a straightforward performance style. The tone of his violin (a Stradivarius, on loan) is tightly focused and far reaching; it utters the most amazing trills—evenly spaced, carefully measured, perfectly nuanced—and under Khachatryan’s masterful bow. In both cadenzas of the Concerto, he executed the contrapuntal lines with marvelous transparency and cohesion; it was as if two violins were performing independently, each executing a separate melodic line.

As an encore, Mr. Khachatryan performed a movement from Bach’s solo violin sonatas. The balance of the program was filled with Mozart’s “Haffner” Symphony, and Swiss composer Frank Martin’s “Overture in Hommage to Mozart.”

Mark these words: This young artist is an absolute wizard of the violin, and destined to become one of the great violinists of our time.

The same weekend was doubly rich, for on Sunday, August 6, MoMA’s Summergarden Concert Series, held in the museum’s outdoor sculpture garden, featured music composed by another talented native of Yerevan: Tigran Ayvazyan. Ayvazyan’s String Quartet was performed by violinists Keats Dieffenbach and David Fulmer, violist Eric Nowlin, and cellist Eric Jacobsen. It is a tightly woven work, comprised of several segments, with intriguing textures introduced throughout. Wailing glissandi, folksy lyrical motives, rapturous dance rhythms, and a turbulent closing are cleverly and deftly interwoven. The composition earned Ayvazian a first prize during the Aram Khachaturian Centennial in 2003.

Currently a student at Yerevan’s Komitas State Conservatory, Tigran Ayvazyan promises a bright future as a composer. The MoMA program, presented under the direction of Joel Sachs, also included premieres by Israeli Ben-Zion Orgad, Australian Carl Vine, New Zealander John Psathas, German Lara Auerbach, and American Elliott Sharp.

Considering the quality of these two 21-year-old musicians, 1985 seems to have been an excellent vintage year for the Armenian musical arts.
Asian or Caucasian Dances

In VANO KHOJABEKYAN’S Drawings

In the medieval Armenia there were men’s unions and fraternities, which had secluded structures, specific practices, leadership, patronage of saints, treasurers, flags and emblems, anthems and messengers. In the second half of the 19th century there were large movements of craftsmen into big and small cities. In the Eastern Armenia they were concentrated in Yerevan, Nakhijevan, Aleksandrapol and Shushi. The craftsmen from the Western Armenia, Iran and Turkey moved to the center of the region – Tbilisi. By the example of medieval fraternities there were created workmen’s cooperative associations, which inherited their system of structure and operations. Representatives of different nations were involved in these organizations, but because of the large number of Armenians, the internal atmosphere was Armenian. New influences promoted a new special group of craftsmen, who were distinguished by their life style, behavior, work and clothing peculiar to the medieval Europe. Its distinctive color was black, emphasizing the seriousness of activities, and creating a mysterious tone.

Craftsmen from different nations brought together their own dances, which were formed as new ones with joint steps and moves. At that the Armenian traditional culture was reigning over the others.

So, new types of dances were created with a new style, structure and sense; while many traditional elements were preserved. Those inherited the name “Gharachokheli” or “Gharachokhalies”, in accordance with the name of the performers. There were composed new types of music with corresponding rhythm and speed, defined as Caucasian or Asian dances. They got “Takyama”, “Baghdagyuli”, “Meremyt”, “Enzeli”, “Horomi”, “Tasnychors”, “Qsanchors”, “Mirzeyi”, “Enzeli”, “Horomi”, “Khanchalpari”, “Shushiki”, “Tasnychors”, “Gharachokhalies”. That name also expressed the dancers’ skills, speed and tolerance.

The Armenian artist Vano Khojabekyan who witnessed these dances, created a whole series of drawings, providing a priceless service to the scholars interested in the Armenian public theater, dances, games and ethnography. His drawings include garments of that time and images of traditional wedding and burial ceremonies. These drawings can be definite proof when restoring the preserved pieces of once existing ceremonies.

Comparing the drawings of dances and their titles with the Asian dances preserved till the 20th century, we can receive the real picture, classifying them in the following way:

1. Party dances for everyday (often several times a day). Young craftsmen used to have parties on bets. They demonstrated the dancers’ skills, speed and tolerance.

2. Dance-contests, which were performed on bets. They demonstrated the dancers’ skills, speed and tolerance.

3. Ceremonial dances - according to the place and time of events, with traditional thinking, and preserving all features of performance.

The majority of Vano Khojabekyan’s drawings illustrate dances during parties. Some of them are the “Dance”, “A Feast in Orjatala”, “At Voskehjur or In Front of the Tavern” (three variants), “A Feast in ‘Novi Svet’ Garden” (two variants), “A Feast with Organist”, “A Feast’ (three variants), “A Feast After the Goat-Fighting”. In these drawings young men have been illustrated in dancing positions, which presumably are episodes from the above mentioned dances.

The second group of drawings includes dances that resemble contests. The most impressive one is the “Feast at Peak”. The image clearly shows the Abkhazian style of holding hands, and skills of standing or dancing on toes.

Dance-contests basically began with solo-dances, and then turned into pair-dances. The participants danced until one of them got tired or made a mistake in fast movements. It was considered a failure, and he was replaced with another dancer, until the final exhaustion or victory.

To be continued…
The majority of the survived early medieval obelisk monuments have basically been preserved by separate fragments, which makes it difficult to restore their entire pictographic chain. Perhaps for this reason some anaglyphs have not been completely analyzed.

Among the four-sided Armenian steles there is a unique one in Garnahovit, which has drawn researchers’ attention since early times. The thing is that it has often been presented as a monument having both pagan and Christian images. The stele used to be quite high, but today only its bottom part has been preserved. There were anaglyphs on its three sides and a straight-rising cross on one side (pic. 1, a). The preserved piece gives an idea of the initial height of the stele itself (comp. pic. 2).

Mtsatsakanyan brings into evidence the image of the cross on one of its sides. In our opinion, the image on the other side—Abraham’s sacrifice facilitates discovering the content of the carving under investigation. Probably, the image of “goddess” also symbolizes an event related to Abraham, which in this case represents Abraham’s hospitality.

The discussed carving depicts a woman holding a tray with 2 pieces of unleavened bread above her head. We think that it represents a part of Abraham’s hospitality scene (Gen. 18, 2-8). This theme, symbolizing the Holy Trinity, is often met in the early stage of Christianity. When Mary’s character had not been completely shaped yet; and in the Armenian ornamental art and sculpture, the old traditions were incomparably powerful.**

Let’s note that in the early medieval times, when one of the primary goals of the church was spreading and strengthening Christianity accompanied with the destruction of buildings and monuments of pagan worship, it seemed unlikely to depict a pagan deity on a Christian stele.

When dating the stele, As. Mtsatsakanyan points to Abraham’s sacrifice. The best examples are the mosaics in the churches of St. Vital in Ravenna and St. Maria Maggiore in Rome (pic. 3-4). With time, Abraham’s hospitality theme has experienced several pictographic changes, to the point of the well-spread icons of the Holy Trinity in the orthodox art, where Abraham and Sarah are completely missing. However, in the earliest examples of the image we can see Abraham meeting the three angels, or treating them at the table with Sarah. The original solution of the idea of Garnahovit’s monument is caused by the vertical shape of the stele. Since it would have been difficult to depict the three angels at the table on the upward surface, they have been presented standing— at the time of their visit, and Sarah (or Abraham)— serving them. It is the image of the latter that has been preserved in the lower part of the stele, causing diverse interpretations.

So, the figure with a tray portrays Sarah meeting the angels, one of which has his feet and part of the wing preserved on the upper part of the sculpture. The other two angels must have been above him. They could easily fit into that part, since the dimensions of the lower section of the cross on the other side give an idea of the real height of the stele, which was about three times higher than the preserved piece. This makes the three angels’ image possible on the not preserved piece.

This monument representing Abraham’s sacrifice and hospitality on the same stele may be unique in Armenia (“Abraham’s Sacrifice” has been preserved in Koghb, Odzun, and Garnahovit, among others). Since we do not have other examples, it is difficult to entirely restore the pictography of this theme. In the past, the characteristic vertical shape of the four-sided steles made their creators search other options for depicting biblical topics besides canonical pictography. This often promoted unique solutions.

Thus, another topic—Abraham’s hospitality is added to the famous theme of Abraham’s sacrifice among the iconographic series of Garnahovit’s stele.

Ani Matevosyan

**وريكيات جديدة للطلاسم المقدسي في غارنا هو فيت**

1 The theme of Abraham’s sacrifice (pic. 1, b), a well-spread theme for the early stage of Christianity, is also reflected in the literature (Donabédian, Les arts arméniens, Paris, 1987, p. 527.


3 As. Mtsatsakanyan – Armenian Ornamental Art, Yerevan 1979, p. 62.

4 According to the Holy Bible, Abraham sinned against God by failing (and Abraham hurried into the tent and said to his wife) “Quick, take a baking of your best flour, and bake some bread.” Gen. 18, 6-7 to the angels instead. The same is in the manuscripts in the churches of St. Vital in Ravenna and St. Maria Maggiorre in Rome. However, in the Garnahovit’s stele, the woman assumed to be a goddess is Sarah who has baked some bread for the angels.

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9 As. Mtsatsakanyan – Armenian Ornamental Art, Yerevan 1979, p. 62.

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In the Middle Ages Armenia was famed with weaving, plain weaving, wool-spinning, silk weaving, and brocade making. The natural resources of Armenia, sewing, and different colors promoted the production of vibrant textiles.

Mkhtar Gosh left a lot of evidence about textiles in his “Judgment Book” (12th century).

Golden brocade has been known in the East since early times. According to the Armenian chroniclers, the kings used to wear luxurious dresses decorated with golden strings and precious stones. The needleworks of Ani used to have a lot of golden threads.

It is known that brocades were also produced in India, China, Persia, Aleppo, and Damascus. Marco Polo used to often speak about China’s wonderful golden silk. Presumably, golden spinning, golden thread and silver string were transferred from the East to the West; and the road was through Armenia.

Technically, the most complex and the most precious drapery is brocade, which is made with silk, and golden and silver threads. The base can be silk, the embroidering - golden, silver, and vice versa. Golden thread has different tones, because of which surface colors become more vibrant. Besides golden brocades, there are silk-only ones. These have inherited the name brocade thanks to their complexity and beauty. Silk brocades also have embroidering, colorful anecdotal images, and sometimes remind needlework.

Brocade’s base and knitting threads vary. Only a skilled master with his assistants was able to make them with extremely minute and careful work.

Golden thread was used in weaving, needlework, carpets; at that it was cut into short pieces according the image needs.

In Armenia there have been preserved brocades from 16-17 centuries, and later. Different brocades were used in church decorations and clothes. They were also applied in secular clothing.

Most of the brocades in the Armenian museums are religious, and have Christian pictography. There is also geometrical and natural embroidery on the images about the Crucifix of the Christ or other religious events. Paros Terlemezian used to have a collection of brocades, which he collected with love and explicit selection from different countries. These were basically from the artist’s native land – Vaspurakan.

Anush Eghiazaryan
Candidate of Pedagogical Sciences

KARLOS ABOVYAN
1937-1992, Kirovakan
Individual exhibitions, posthumous in 1995,
Vanadzor, Yerevan.
Karlos Abovyan was a person of unique character and talent, which was expressed in his art too. Despite the lack of academic education, the artist accomplished a great mastership. He did not leave his native city, as in Lori’s nature he found what he could not find in other places. Inspired with the native land, its ancient historical monuments, and the poetry of the great H. Tumanyan, Karlos wanted to devote himself to eternalizing the beauty of that paradisiacal world. If he painted a landscape, it was the Lori’s canyon; if a still-life, then Jangyulum; and if a portrait, then it was a man from Lori. These were the basic genres of the artist.

It is not possible to classify his art within this or that art movement, or today’s "isms", although it is quite modern and innovative in its nature and concept. Karlos often depicted images of women, trying to disclose the secrets of their beauty. These images are portrayed as static, not moving and basically sitting, with a profound expression in their eyes. Karlos was a great humanist, and his main hero was a human with his moral feelings, beauty and aspiration.
The artist Georgi Tovmasyan’s artistic life has also been connected with Vanadzor for 50 years. It can be classified by the following periods:

- Student years, starting from 1963 (after receiving higher education) till 1970-75.
- The period of brown (1975-1980)
- Modern period (1980 – present)

In the first period, in the artist’s works one can still recognize the principles of his academic education in Moscow. At that time he created renowned people’s portraits – “A. Isahakyan at the shore of Sevan”, “T. Vardumyan”, “H. Mkhitaryan”, also landscapes, seascapes, still-lives, and compositions. In the second period the artist increases the palette; in some cases the abundant golden paint creates romantic evening moods. The examples are “Below Dark Clouds” and “Dusk” canvases, which entirely discover his artistic character in this period. In the third period the artist works more freely and multilaterally. Tovmasyan successfully applied his innovative methods in all genres. His caricatures of this period are distinguished by the variety of styles and colors. Among the series of paintings entitled as “Lights of Faith”, the canvases “Sanahin’s Church”, “St. Karapet Church in Tbilisi”, “Saghmosavank”, “Khonaret” and others were largely exhibited.

BORIS DILOYAN

- 1938-1997, Kirovakan
- 1960 – Graduated from the Fine Art College after P. Terlemezyan
- 1977-97 – Worked at the Fine Art School in Kirovakan as a director
- 1973 – Member of the Artists’ Union of USSR

The sculptor Boris Diloyan worked in both monumental-architectural and decorative directions. Some of the master’s monumental works have been placed in several plant buildings in Vanadzor. Among them are the “Universe”, “A Workman’s Statue”, and other freize compositions. In the small scale, the sculptor used decorative art and symbolic conditionality. It is worth remembering his “Down with War”, “Water”, “Loretsi Sako”, “Anger” works. Boris Diloyan also worked with metal, by electric welding. In his compositions the interpretations of shapes are resolved quite interestingly and with unique methods. Boris Diloyan has a large series of sculptural portraits, and is an author of monumental bas-reliefs.

KHACHIK GHARABEKYAN

- Was born in Kirovakan, in 1939.
- 1955-60 – Studied and graduated from the Fine Art College after P. Terlemezyan
- Individual Exhibitions:
  - 1988 - Banjo (France)
  - 1997 – Valance (France)
  - 1997 – Vanadzor
  - 1999 – Sempere (France)
  - 1999 – Vanadzor

Khachik Gharabekyan’s passion is his native village, its life, the Armenian nature. Having a close relationship with Ahnidzor village in Lori, its habitants and environment, and being friends with the renowned son of the same village Hrant Matevosyan, K. Gharabekyan reveals the poetry of that atmosphere in his world of art. The “Spring in Ahnidzor”, “Winter in Lori”, “Autumn in Vanadzor” and other landscapes, portraits, and still-lives of village objects represent the simple and beautiful world of Ahnidzor.

In his works K. Gharabekyan attempts to reproduce the fresh stimulus received from the nature, which brings relief and pleasant mood to a viewer.

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