



cultural magazine

Armenian Art

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Cover Picture:
H. Hakobyan,
Ararat in winter,
1974.

editorial

In 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 talks do not nearly obtain practical nature. 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 unifying 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 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 lose his language, he does not lose 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



The Title in Depth

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

The summer in Yerevan started with "One Nation One Culture" festival, which was followed by the "Golden Apricot" film festival. Subsequently, the "Jazz" festival took place, and finally, a three-day photographic exhibition in Moskovyan Park, which was named as a "Festival of Armenian Photography".



Photo by Samvel Sapeghyan

July 10-15, 2006

THE THIRD INTERNATIONAL FILM FESTIVAL GOLDEN APRICOT

Siranuys Galstyan

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 accepted significant figures from the movie world. Tonino Guerra, Marco Bellocchio (Italy), Mohsen

Makhmalbaf (Iran), Godfrey Reggio (USA) and our compatriot Artavazd Peleshyan were awarded with "Parajanov's Thaler" for their great contribution into the world cinematography. These great people introduce their own worlds, expand the borders of our country and perception, and when leaving, they take a part of Armenia, spreading it into the world. Many of them expressed readiness to "visit again with great pleasure, and again for free". There was also the famous Polish movie director Krzysztof Zanussi, who was an honorable guest of last year's festival too, and was awarded with a prize shaped by Parajanov's outline for his huge contribution into cinematography. During his interview to "Euronews," he said that this small country in the south Caucasus is not only the first one that has adopted Christianity as a state religion, but is also one of the cradles of the European civilization. After his first visit to Armenia, the 85-year-old Tonino Guerra was inspired to write a book about our ancient highlands. He believes that a journey within Armenia has basically an upright mode. Godfrey Reggio, this really big giant living on the other side of the ocean, whose cosmological movies promote a way to stop the destruction of mankind from technological disasters, noticed the following. He described the leisurely flow of people walking along Yerevan streets, and their carelessness (which we naively consider as "indolence") as an advantage of our existence. We have to be aware of that advantage. There was also one of Iran's best movie directors, a laureate of many international film festivals Rakhshan Bani-Etemad, who

prefers to live and work in Iran despite his Canadian citizenship. Before the presentation of his movie he shared his sincere feelings of being in a very dear atmosphere, like he never left Iran. His compatriot, one of the phenomenal figures of Iran's cinematography, expressed his desire to make a movie in Armenia next year. Within the agenda of the festival, his movies "Cyclist", "Moment of Innocence", "Salaam, Cinema", were presented. Besides these, his six other movies were presented at the National Gallery (the program leader was Melik Karapetyan). This year Artavazd Peleshyan, Godfrey Reggio, Marco Bellocchio, Mohsen Makhmalbaf, Robert Guediguian, Alexander Adabashyan, and Rustam Khandamov stood out with master class. These live meetings with the big world of art and art workers are exceptional opportunities provided by "Golden Apricot." 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 set a preference 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 producers, and finally what kind of concerns the audience has. The main prize of the festival -- "Golden Apricot" was awarded to





Hsiao-Hsien Hou's "Three Times" movie (Taiwan-France). This movie director that has Chinese origin, lives in Taiwan and does not know our audience, but is well-known in the world and has been awarded in film festivals of Venice, Berlin, and other places. The silver prize was shared between a French-Armenian movie director Robert

prize - "Golden Apricot" was awarded to Michael Glawogger's "Workingman's Death" film (Austria). The silver prize was given to Markos Prado's "Estamýra" (Brazil); and the famous Swedish film documentarist Gunnar Bergdahl's "Ljudmila and Anatolij" received jury's Special Diploma. There were included more



Guediguian'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 (Ariane 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 has lost her parents during the 1988 earthquake, 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

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 Araz 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 ourselves, we will be able to communicate with the world with greater measures.



were Garzu, Sarukhan, Armis, Hakob Hakobyan, Shahan Khachatryan, and many other significant people. The Sarian 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

The Saryan Academy is Fifty Years Old

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 Gablian 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 Jepejian 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 Syrian-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

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 Hrazdan Tokmajian, who teaches adults, and Mrs. Ella Chaghlasian, who teaches children. Nowadays the Sarian 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**

Metaksia Simonyan



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

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 Arzumanyan, Heghine (Lena) Hovhannisyanyan and Marat Marinosyan. The ladies were beauties, 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

"These Stars are Ours" – Armanush, "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

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 2-8). 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 overestimated 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 Mutafyan

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 mythically famous, as an embodiment of femininity and beauty.

From the Institute to the Mother Theater, Metaksia Simonyan rose in the "care" of the very talented mentor of actors Vardan Ajemyan.

Gharib Hayrapetyan

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.

Every book about Metaksia Simonyan and actors of her generation will become more valuable tomorrow, because both the actors and their performances will not be repeated.

Sos Sargsyan

Our Metaksia was one of her kind, quite unique -- the gorgeous queen of the Armenian stage. As the great Vahram Papazyan would say, the sky had dropped its blue on her forehead. The time will place her among the greatest.

Khoren Abrahamyan

They say there are no irreplaceable people. There are... and thanks God that there are. There will undoubtedly be others, but they will be different. We will miss her unique voice, smile, her stamina, and civilian spirit.

Metaksia was one of the top professionals of the Armenian and Soviet Theater, and her

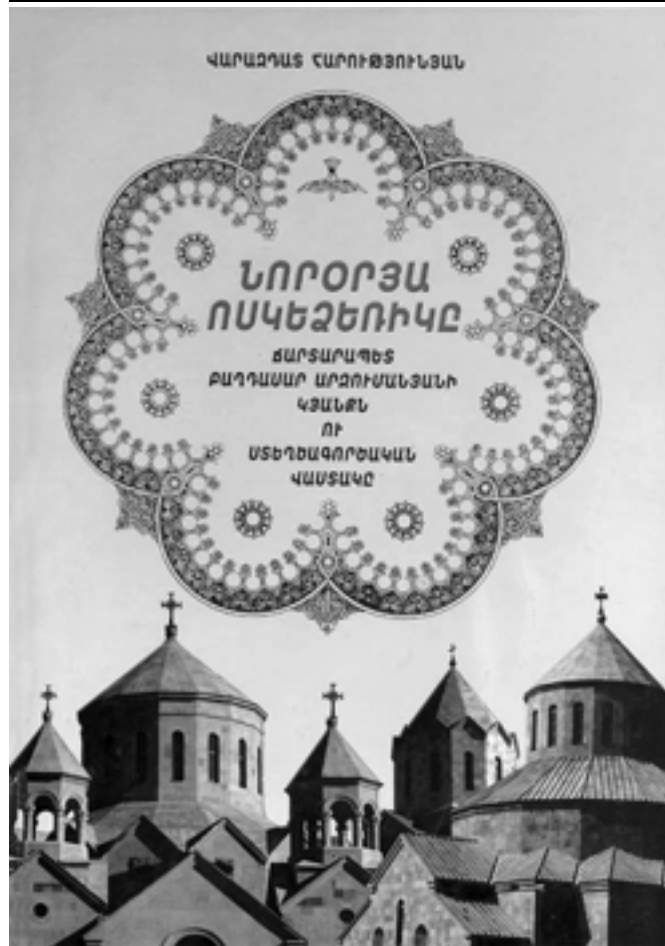
characters will permanently remain in the history of our theater.

Metaksia Simonyan (a confession)

People live ordinary lives, the ones that are their own. An artist lives two lives, the ones of his inner and outer worlds. A performer can have hard inner life full of mental strife, but must forget it on the stage, and vice versa. This is the idiosyncrasy of the dramatic art. No matter what happens, the performer does not have a right to bring his personal feelings onto the stage. I seem that the only place where I have prevailed is the stage. I have prevailed on the stage, from the stage and through the stage. Without this experience I would probably not consider myself happy.

On the day of Metaksia Simonyan's death, the Vanador's theater that was on tour in Barnaul, performed the "Masquerade". The Russian audience respected her memory with a minute of silence, and the Opera Square in Yerevan was in mournful human waves. Only thanks to the efforts of the admirers of her art, they managed to take her coffin out of the car, and in that very minute the square was filled with applause. This was the way that the Italian people buried Anna Maniani. The Armenian audience saluted and said goodbye its great actress Metaksia Simonyan with applause, who like ascended to heaven to live forever.

Ruzanna Movsisyan



The subsequent work of the Armenian contemporary architectural scientific-research patriarch, NAS Academician Varazdat Harutunyan is about the architect Baghdasar Arzumanyan. The work has been published by the order of the Catholicos of all Armenians His Holiness Garegin II, under the patronage of the Mother See Holy Echmiadzin, with Haykanush Mesropyan's editorship and Arthur Harutunyan's design ("Dar" Ltd.), at the printing house of the Mother See Holy Echmiatsin (Yerevan, 2004).

As the author introduces, the architect B. Arzumanyan is a renaissance-type and multi-gifted personality. Along with the architectural various profiles, his activities clearly encompass painting and caricature, applied design and monumental art, interior decoration, church plates, other skillful creations, etc. V. Harutunyan analyses

B. Arzumanyan was born in Sisian's Bardzravan Village in 1916. In 1936 he graduated from the Construction College after A. Tamanyan, and worked at Michael Mazmanyanyan'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. Arzumanyan started his career at Yerevan Design Institute.

In his works B. Arzumanyan 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 Arzumanyan and Shmavon

The New Golden Master

The Life and Artistic Heritage of the Architect Baghdasar Arzumanyan

the "new golden master" B. Arzumanyan's artistic heritage within four basic chapters.

In the chapter "Productive ways of creative life" there have been presented the architect's professional development and his works - performed out of the Mother See.

Azatyanyan's authorship, the Erebuni Museum was a new style in the soviet architecture.

In the second part of the book "A Service to the Mother See Holy Echmiatsin" there have been presented B. Arzumanyan's godly activities that started in 1955. Here he gradually turned from Echmiatsin's conservative



The Catholicos Garegin I awards V. Harutunyan and B. Arzumanyan with the medal of St. Gregory the Illuminator

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 Mashtots' 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. Arzumanyan is also the author of the luxurious and insightful book "Armenian Churches" published in Sofia in 1970.

V. Harutunyan introduces B. Arzumanyan's church-building work in a separate chapter. He

writes: "What was the secret of the architect Baghdasar Arzumanyan'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. Arzumanyan 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. Arzumanyan 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. Arzumanyan'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 Kertmenjyan
Doctor of Architecture,
Professor

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

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 endless and ancient resources of the Armenian and oriental music. Thus, he also studied Indian, Japanese, Chinese, Korean, and other cultures.

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".

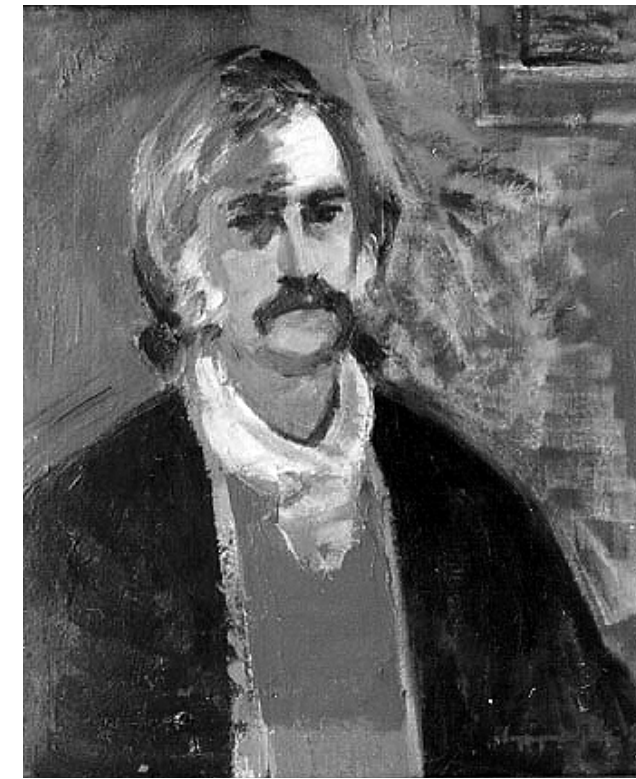
Since the age of 30, the Armenian-American composer turned to the sources of the Armenian music and applied many of its treasures -- both in intonation-musical structure, and the style of score sheets. Alan Hovhaness' art is such a unique combination of the Eastern and Western cultures that it is often 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 Dauhis 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 Reinhard 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 folklore. 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 Erazhisht



ALBERT PARSAMYAN'S ART

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 60s of the past century to reform the Armenian art. The tendencies of Albert Parsamyan's creative searches and efforts remained within

Saryan's inspiration, reflecting his thoughts of the spontaneity and uniqueness of our national identity. His realism was so bright and exceptional that one of the paintings -- "In a Village Yard" (1970) was acquired by the Tretyakov Gallery and included in the exhibition. Also, in future his paintings received diplomas and awards in Republican and All-Union exhibitions.

Albert was a uniquely gifted person, and had to make a choice between fine art and music. Each of these demanded complete and exclusive devotion, but by choosing fine art, Albert remained passionate about music,

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 advantage over the others. He trusted both his vision and hearing. Albert had inherited this high culture of sensations as an intellectual potential from his



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,

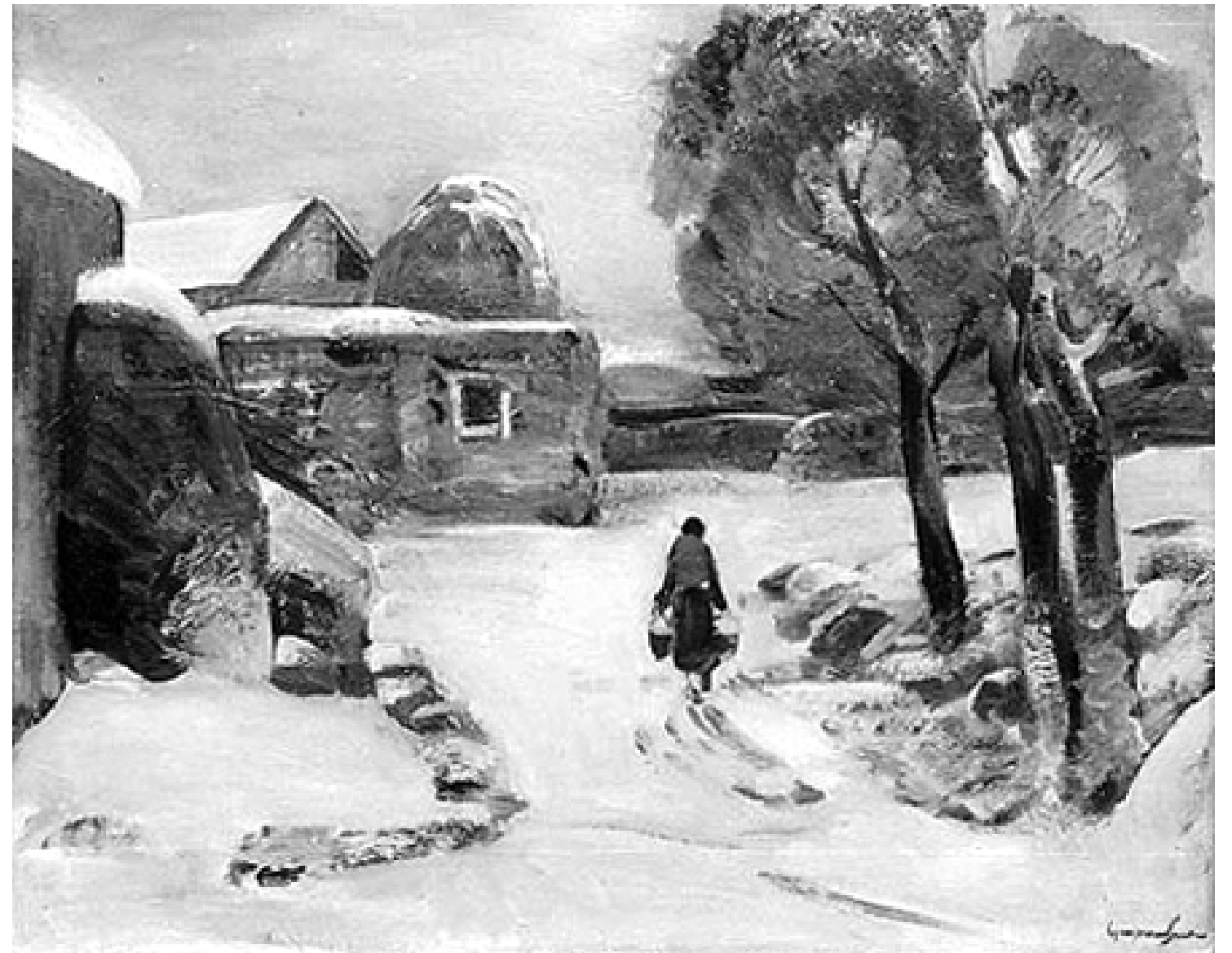


interpreting them according to his artistic aspiration, free from common limitations. Albert moved to Byurakan to fulfill the demand of his soul to be close to nature. This was not a separation or escape from life, but rather a desire to feel and make the borders of the surrounding nature visible.

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



Wisdom and Beauty



Shahen Khachatryan

Despite their joyful or sorrowful content, only those works of art continue to exist and touch people that are filled with live feelings and the breath of time. The source of inspiration of every true artist has always been the time, the life of his native land and people. Conceived with ideas and stile peculiarities, artists can be different, even too diverse, but in the most profound levels of their creativity they intersect and complete

each other. Both in Armenia and Diaspora, the 20th century has presented to the Armenian culture a constellation of such wonderful artists. One of the remarkable faces of that constellation is the artist **Hagop Hagopian**.

Born in Egypt (1923) and receiving his art education in Paris, Hagopian came to the fatherland at the age of 40. He was a representative of the first post-genocide generation, who came to Armenia as a professional artist with his own original style. The feelings after the loss of his father and the difficult youth predetermined Hagopian's approach and made him create images of people that are poor, suffering, thrown into the vortex of life, helpless against destiny, and experiencing spiritual depression. The expressed grief in the unique color tone of his canvases is like a reflection of the Genocide, weakening the inner world of his generation and himself, as a song of hopeless woe. However, one of Hagopian's similar works has another inspiration. The image of a person bended on the desert sand and holding a young plant with trembling hands ("The Man and the Plant", 1961) is the generalization of Hagopian's state of mind, a testimony of undying hope.

That hope was solely leading to the fatherland – the Soviet Armenia. It is not surprising that in 1961, one year before the repatriation,

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 one that comes into vision is Martiros Saryan. In 1915 he came to Echmiatsin to provide aid, witnessing the lives of the immigrant people, orphans and the terrible chaos of hunger and epidemic. 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 dream, a promised land. This was the spirit of Charents' song about his land, and Tamanyan's calling to create a "sunny city". In the hearts of our country leaders and cultural workers that were hurrying to Yerevan from different parts of the

world, the love of their fatherland had transformed into worship...

The times of blissful and enthusiastic excitement were gradually fading. The artist's freedom was taken away. The internal – real was imprisoned, and the external – artificial became an enforced condition. The

hidden feelings would eventually stream out. But how and when?

It was coming Khrushchev's meltdown of 1960s. By examining our not distant past, one gets surprised how correctly the divine intent "predetermined" Hagop 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. Kontrajyan, 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 he be 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

leadership of the intellectual life was taken by the most dangerous enemy of culture of all times - the subservient mediocrity. As the history proved, the atmosphere of violence, fear and deception could not last for ever. Sooner or later the real face of the soviet system would be expressed in art and the

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 expanse - 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 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 losing 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 native land, still-lives revealing intense human relationships stressed by ordinary subjects, 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 his bright and fiery colors as dramatic and even tragic ones. To his world of colors reflecting inner emotions, Hagopian assigned a subconscious, conceptual-philosophical character that was close to realism. Thanks to the wide outlook and global nature of his art, Hagopian was soon recognized

A Peleshyan's portrait, 1974





At a Canal, 1971

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.

Sluice, 1978



Մայրամուտի օրը, 1960 թ. Հայաստանի արվեստի միության պատկերասրահ / Still life with garlics, 1960. National Gallery of Armenia

Հակոբ Հակոբյան Hagop Hagopian

ՀԱԼԵՊ. ՓԱՌԱՏՕՆ ՄԱՆՈՒԿՆԵՐՈՒ ՀԱՄԱՇԽԱՐՀԱՅԻՆ ՕՐՈՒՄ



ALEPPO. A FESTIVAL ON THE OCCASION OF THE INTERNATIONAL CHILDREN'S DAY Children call upon to the world for love and peace



ցին Ս. Սարեան ակադեմիան, արաբական բարեսիրական թերաճներու հաստատութիւնն ու արաբական այլ հաստատութիւն մը, որոնք գնահատելով եւ ողջունելով Համազգայինի «Ա. Կորքի» արուեստանոցի մտայղացումը, իրենց աշակերտներով մաս կազմեցին վերոյիշեալ միջոցառման:

Հալէպի քաղաքապետարանը տեղեկանալով եւ գնահատելով նախաձեռնութիւնը, փափաք յայտնեց, որ սոյն ձեռնարկը մաս կազմէ մանուկներու համաշխարհային օրուան փառատօնին, որ տեղի պիտի ունենար 8-13 յուլիսի միջեւ: Փառատօնը ամէն տարի տեղի կ'ունենար Դամասկոսի մէջ, բայց Հալէպի քաղաքապետարանը փափաքեցաւ որ փառատօնը մաս կազմէր Հալէպի «Իսլամական մշակոյթի մայրաքաղաք» անուանակոչման տօնակատարութիւններուն շարքին: Ուստի, տեղափոխուեցաւ պատմական Հալէպ քաղաքը՝ շնորհելով անոր տարբեր հմայք եւ գոյն:

Փառատօնը կը կրէր բարձր հովանաւորութիւնը մշակոյթի նախարար Ռիատ Նա'ասան Աղայի, որ անձամբ ներկայ գտնուեցաւ: Նախարարին կ'ընկերակցէին մանուկներու մշակոյթի ընդհանուր պատասխանատու տնօրէնուհի Սալաք Եասին, նոյնպէս Դամասկոսէն ժամանած UNICEF հաստատութեան Սուրիոյ, Լիբանանի եւ Յորդանանի շրջանի ներկայացուցիչ Մուհամմատ Ալ-սիսի (բնիկ սուտանցի), Հալէպի մշակոյթի կեդրոնի տնօրէն Քամել Գաթթան, Հալէպի քաղաքապետ Մասն Շալի եւ պետական այլ մարմիններու ներկայացուցիչներ:

Փառատօնին բացման յաջորդ օրը՝ կիրակի, 9 յուլիս 2006-ի առաւօտեան արդէն Հալէպի Հանրային պարտզէն ներս կեանքը եռուն էր մանուկներով. ներկայ պատասխանատուները կը հայթայթէին բոլոր պէտքերը: Յանձնախումբը քաղաքապետարանէն նախապէս պահանջած էր յատուկ կարգա-

դրութեամբ ստեղծել նպաստաւոր պայմաններ, որ մանուկներուն աշխատանքը հեզասահ ընթանար եւ արդիւնաւէտ ըլլար:

Տարբեր կեդրոններէն եկող երեխաներու միջեւ ոչ մէկ տարբերութիւն կար: Բոլորն ալ նոյն համազգեստով եւ նոյն խնամքին յանձնուած էին, իսկ կուրծքերուն վրայ կար արուեստանոցը մատնանշող խորհրդանշաններ:

Մանուկները լծուած էին լուրջ աշխատանքի: Իւրաքանչիւր չորս-հինգ հոգի արդէն խումբ մը կազմած էր եւ իր կարելին կ'ընէր լաւագոյնը ներկայացնելու այդ ձեռնարկին: Գծագրութեան թեման ընդհանրապէս կ'ընդգրկէր Հալէպ քաղաքը:

Յանձնախումբի կողմէ թէ՛ նախարարին եւ թէ՛ անոր ընկերացող շքախումբին բացատրուեցաւ, որ սոյն ձեռնարկը արուեստի պոթթիւն մըն է, կազմակերպուած Հայ Առաքելական եկեղեցւոյ համազգային «Արշիլ Կորքի» գեղարուեստի ուսումնարանի յանձնախումբի կողմէ: Նախարարն ու UNICEF-ի ներկայացուցիչը բարձր գնահատեցին «Արշիլ Կորքի» յանձնախումբի կազմակերպած աշխատանքը: Վերջինս փափաք յայտնեց, որ աշխատանքը արժանագրուած ուղարկուի ու իրենց միջոցով հասնի Յորդանանի, Նիւ Եորքի եւ Քոփընհայկընի կեդրոնները:

Մանուկները իրենց ստեղծագործութեամբ սիրոյ եւ խաղաղութեան կոչ կ'ուղղէին արար աշխարհին:

Միջոցառումը իր լրումին հասած էր արդէն: Յանձնախումբի եւ ներկայ ծնողներու օժանդակութեամբ եւ երեխաներուն հետ համատեղ երեք մեծ բարձրութեան վրայ եւ վեց մեծ լայնքով, երեք բաժիններէ բաղկացած սուրիական դրօշակը բարձրացուցին: Ապա յանձնախումբի ատենապետուհին, որպէս ձեռնարկի աւարտ, գետնին վրայ գծեց «Արշիլ Կորքի» արուեստանոցին խորհրդանշանը:



Երեխաները սիրոյ եւ խաղաղութեան կոչ կ'ուղղեն աշխարհին

Սոյն ձեռնարկին իրենց նպաստը բերին «Արշիլ Կորքի» արուեստանոցի զոյգ ուսուցիչները՝ Լետա Կիլիզեանն ու արուեստագետ Վարդգէ Պարսունեանը, որոնք ջանք չխնայեցին ձեռնարկի յաջողութեան համար: Նպաստեցին նաեւ Ս. Սարեան ակադեմիայի տնօրէնութիւնն ու ուսուցչուհի Էլլան եւ Թերաճներու ընտանիքի Ալ Իխաս հաստատութիւնն ու օր. Պրետին, որոնք նոյնպէս նպաստեցին սոյն ձեռնարկի յաջողութեան:

Եզակի այս ձեռնարկը անկասկած իր անդրադարձը պիտի ունենայ յետագայ օրերուն եւ իր դրոշմը պիտի ձգէ պատմական Հալէպ քաղաքի մշակոյթի պատմութեան էջերուն վրայ:

Անի Ֆիշենկճեան

Էջի հովանավոր՝ Սոնիա Գաթթեյան

Համազգայինի «Նիկոլ Աղբալեան» մասնաճիւղի «Արշիլ Կորքի» գեղարուեստի ուսումնարանի նախաձեռնութեամբ եւ կազմակերպութեամբ Հալէպի Հանրային պարտզէն ներս, յուլիս ամսուան ընթացքին, տեղի ունեցաւ գեղեցիկ միջոցառում մը, որուն մասնակցեցան Հալէպի հայ եւ արաբ արուեստանոցներու աշակերտները:

Ամիսներ առաջ իրաւերներ ուղղուած էին Հալէպի հայ եւ արաբ արուեստանոցներու տնօրէնութիւններուն՝ զանոնք իրաւիրելու միօրեայ հաւաքական աշխատանքի մը, Հանրային պարտզէն ներս, նուիրուած Հալէպի «Իսլամական մշակոյթի մայրաքաղաք» ընտրութեան առթիւ եւ յարմար նկատուած էր միջոցառումը կատարել մանուկներու համաշխարհային օրուան թուականին:

Մասնակցող «արուեստագետ-աշակերտները» պէտք էր 6-12 տարեկան բոլորած մանուկներ ըլլային: Սոյն իրաւերին ընդառաջե-





70x70, 2005

50x70, 2005



Արդի նկարչություն No2 / Modern still life No2, 40x60, 2005

Աշոտ Առաքելյան Ashot Arakelian

A Fellow Artist's Remark



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.

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 spiritistic 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.

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.

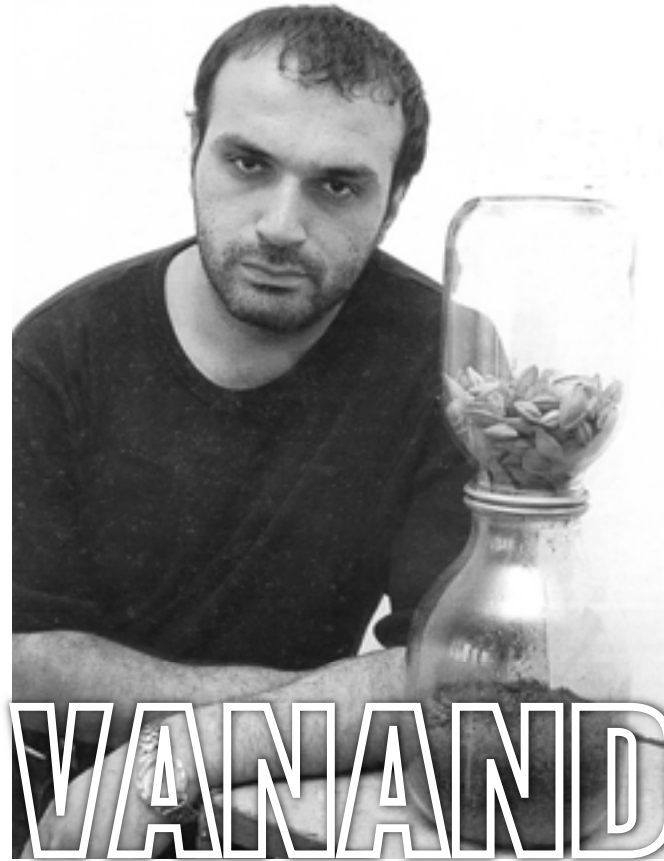
I think that together with flora and fauna, the internal purity and success of Ashot Arakelyan's landscapes is conditioned by his personal character and the nature of the surrounding world, endowed with exceptional perception and the most essential intellectual capacities.

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 ARAKELIAN

Was born in Artsakh, 1948. Studied at the Faculty of History of Yerevan State Teachers' Training Institute. Since 1978 was an external student at the Department of Painting of the same Institute; took fine art lessons from Hovhannes Zardaryan. Since 1992 has moved to the Czech Republic (his wife's country). 1996 – The first exhibition in "DIVADELINI" gallery, Uherske Hradiste (Czech Republic). Since 1998 has been participating in group exhibitions or has had individual exhibitions annually: 1998 – Gallery D Mathias, Brno; 2000 – ART GALERIA NA KOLONADE, Luhachovitse; 2004 – Olomouc (Czech Republic); also in Uherske Hradiste and Prerov cities of the Czech Republic, Germany and Slovakia. In 2004, 2005 has received diplomas from DIVADELINI GALERIA for his contributions in art. Since 2005 has been a member of the Artists Union of Artsakh (individual exhibition in Stepanakert). 2006 - exhibition in Yerevan.

**Joseph Mathias Minarick
Czech Academician Painter**



VANAND SHIRAZ

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 works) 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

optimism 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 "Sermnajard". 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, made of a shovel that has the grandfather's head on its right side -- killed with a shovel. In this canvas the interrelation between the physical and the spiritual has been expressed through a white bird, symbolizing the concept of immortality of the soul.

V. Shiraz lives and works with

is an egg pressed between two guns, as a growing threat to the genofond of the Armenian nation. V. Shiraz's works are not limited by fine art and installations. He also writes poems and verses, which remind Japanese tanka.

His works emphasize his anxious mind against injustice. In thematic compositions the artist has especially expressed himself sincerely and naturally, which is the appearance of his true character. In V. Shiraz's canvases, color is a word, and line is a meaning. Their combination becomes a harmonic history.

Avetik Gevorgyan

Armenian Art The Cultural Relations With Diaspora



Editorial-office, 2005.
K. Matevosyn, Vahe Gabrach
(President of the Swiss-Armenian
Union), H. Ginoyan

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 resent 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.



MARO MANAVYAN



ANI FISHENKJIAN

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 (Arto Chamqachian, Manuk Ghrdian, Arthur Oshakantsi, Elizabeth Rohmild, Van Soghomonian, Azatuhi Varduka Khorenian, Zaven Bardakchian, George Ambarjian, Boris Eghiazarian) 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 Ayres), Dania (Copenhagen), Turkey (Istanbul), Iran (Teheran, Spahan,

Tabriz), 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.

MARO 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. Manavyan 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. Maro considers herself as an Armenian from Armenia, and spends 1-2 months of each year in Yerevan. 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 Canada in 2004; and a part of the gain was assigned for publishing this periodical.

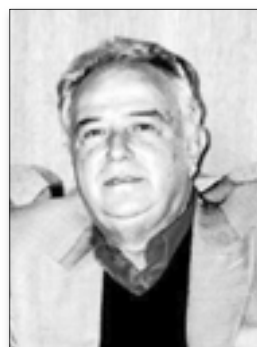
ANI FISHENKJIAN (Aleppo, Syria) – teacher, historian, journalist.

Armenia - Diaspora



NEVRIK AZATIAN

Received her primary education in L. N. G. Kjulpenkian Seminary, and the secondary education – in Qaren Eppe Nat. Seminary in Aleppo. In 1991-1994 Ani studied at the Highest National Armenological Institution of Beirut. In May of 2004, she defended her candidate's thesis at the Institute of History of the NAS of RA, receiving the degree of Candidate of Sciences. She has 25 years of teaching experience, and currently gives lectures at the National Armenological College of Aleppo. Ani also works with "Shavigh" newspaper of Q.E. Nat. Seminary, as well as with "Oshakan" Sunday News. Ani is a devotee of the Armenian school, culture and literature. Thanks to her, the "Armenian Art" has the largest number of subscribers in Aleppo.



ANDRANIK GHAGHLIAN

NEVRIK AZATIAN (Geneva, Switzerland) – teacher, expert of garments. Nevrik Azatian was born in Teheran. She received her primary education at local Mariam's School; received Bachelor's degree in the Armenian and Persian languages, and continued her education at the English Highest School. With her husband Grigor she moved to Switzerland in 1976. In 1986, at Geneva's Armenian Church, the Azatians founded "Ani" (later – Sanahin) Armenian folk music and dance ensemble. Nevrik also worked at "Hakob Topalian" one-day school of the Armenian Center in Geneva as a teacher of the Armenian language, history, and geography. Since 2000 she has been the manager of the center's library. For a long time Nevrik Azatian has investigated Armenian garments, prepared their samples and exhibited those in Switzerland; also at the Opera Theater of Yerevan and in Gyumri in 2002. Now, her monograph devoted to Armenian garments is in the process of publication. Thanks to Nevrik Azatian's presentation, the Armenians Union of Switzerland undertook the sponsorship of



ALBERT KOCHARIAN

publishing the English translation of the "Armenian Art".

ANDRANIK DAGHLIAN

(Abu Dhabi, UAE) – architect, public figure. Andranik was born in a family of immigrants that moved from Kilikia to Aleppo. Later he relocated in Beirut and received his primary education. He received professional education in Yerevan, graduating from the Department of Architecture of Polytechnic Institute in 1965. Since 1971 Andranik has worked in UAE, and then directed significant architectural projects and designed constructions in Iraq, Beirut, UAE. For some period he was the Projects Director in Charge at the International Design Institution in Lebanon. Since 1988, Andranik has been one of the founders of the "Armenian Cultural Association" in Abu Dhabi. He has had a great contribution into the cultural life of the community, and has close connections with Armenia. Under his patronage the Kamsarakans' small church in Talin was renovated. In 2004 A. Daghlilian's "Thoughts with Time" series of articles was published, which best describes this patriot and devotee to art, concerned for the future of Armenia and Armenians.

ALBERT KOCHARIAN (Teheran, Iran) – energetic, public figure. Albert received his primary and secondary education in Teheran's "Shant", "Nor Ani" and Abr. Soghomonian's middle schools. Then he studied and graduated from "Elm. Osanat" Architectural University. After the army service as an officer, he worked at the state scientific-research center. A. Kocharian has continually participated in the intercommunity life, has been a member of different associations, and was elected as a delegate of the 11th and 12th Councils of Deputies. He is a founding member of the Association of the Armenian University Graduates of Teheran, and currently is its president. He has a wide range of interests, from history and ethnography

to current information technologies. Patriotism and punctuality form his character.

ANI BABAYAN (Spahan, Iran) – artist, restorer. Ani was born in Tabriz, and then moved to Jugha, where she received her primary education. She graduated from the Department of Fine Art of Iran's Free University, giving her inauguration speech of "The Armenian Fine Art of the 17th century. She continued her education at Alzahra State University in Teheran. Since 1988 Ani has been working in the Center for Cultural Heritage and Tourism, as a fresco restorer. She gives lectures at "Hoze Honar" Center for Art Competition, and "Arpi" Fine Art College (which she founded). Ani is currently a post-graduate student at the NAS Art Institute. She is one of the most famous art critics of the Iranian-Armenian community, and is completely dedicated to her work.

TIGRAN SARGSYAN (Los Angeles, USA) – architect, sculptor. Tigran was born in Yerevan; studied and graduated from the Engineering Institute. Since 1988 he has been a member of the Scientific-Methodical Center for Folk Art of the Ministry of Culture of RA. Tigran moved to Los Angeles, U.S. in 1991, where he practiced sculpture and participated in many exhibitions. He has created decorative chess collections, with golden and silver figures of different themes. On the 90th anniversary of the Genocide and the 1700th anniversary of the Christianity in Armenia, Tigran made monuments-group sculptures and presented them to Armenia (to Holy Echmiatsin and the Museum of the Genocide correspondingly). The famous actress Elizabeth Taylor was among his clients. America has not changed Tigran. He remains as an openhearted artist from Yerevan.

With gratitude let's list the other authorized representatives of the periodical: a composer and famous

Armenia - Diaspora



SAHAN ARZRUNI

pianist **Sahan Arzruni** (New York, USA), armenolog **Rachel Goshgarian** (Chicago, USA), artist **Beatrice Manukian** (Melbourne, Australia), journalist **Marianna Sargisian** (Copenhagen, Denmark), artist **Artour Oshakantsi** (London, UK), artist **Ashot Khachatryan** (St. Petersburg, Russia), art collector **Ruben Nahapetyan** (Nicosia, Cyprus), art critic **Gayane Zalkman** (Istanbul, Turkey).



BEATRICE MANUKIAN

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 Vardanian (Paris, France), Movses Hergelian (Beiruth, Lebanon), Izabella Sargsyan (Moscow, Russia), Sargis Darchinyan (Tbilisi, Georgia), Sargis Najarian (Istanbul, Turkey).



MARIANNA SARGISIAN

The "Armenian Art"; the 5th year of publishing; birthplace: Yerevan; the range of distribution: 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.



ARTOUR OSHAKANTSI

Karen Matevosyan
Editor-in-Chief

Hasmik Ginoyan
Executive Director



ASHOT KHACHATRYAN

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). Please specify the locations and dates.
7. What museums have exhibited your works?
8. Your membership in cultural organizations (please specify).
9. Your awards and prizes.
10. 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 Hanrapetutian 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"

www.armenianart.am

The Editorship Organizes
SUBSCRIPTION to the "Armenian Artists" catalog (Armenian artists and sculptors of the early 21st century living abroad).

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 Paravon 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 painting 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 Khatcherian



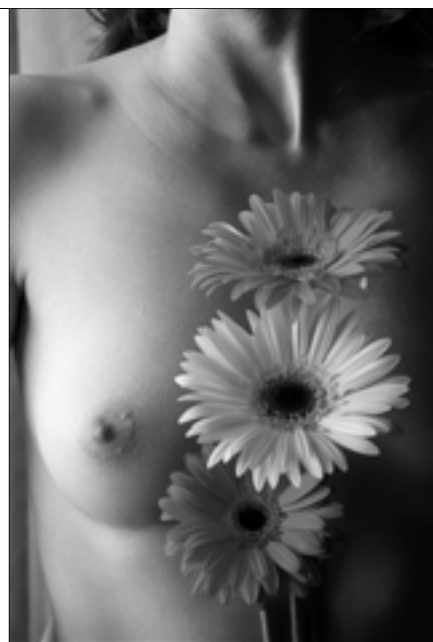
On August 15, at the Children's Art Gallery there was Hrair Hawk Khatcherian's exhibition entitled as "45 Models", dedicated to his 45th anniversary. Hrair was born in Beirut and lives in Canada now.

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.

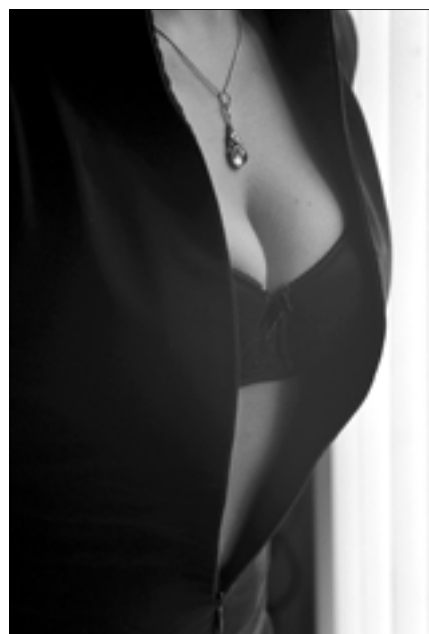
The director of the center,



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 Khatcherian has published his "Hovering Hawk", "Yerkir", and Karabakh" photo albums in Armenia.

Marina Eghiazaryan



Narekatsi



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 association aims to create conditions for the development of chamber music, make it a mass culture, present contemporary foreign music in Armenia, and realize joint programs.

The members of "Narekatsi" Chamber Music Association are musicians devoted to their job. In 2005 they participated in the "Festival of Romantic Music", and also in the Festival of Baroque Music. In 2006 the association celebrated the 250th anniversary of Mozart's birthday.

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

R. M.



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 "Matenadaran's Friends" charitable foundation and the Ministry of Culture, is dedicated to the "Transfiguration" pictography 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.



"Lojs" Common Knowledge 1-2, Los Angeles, 2005.

The encyclopedic publisher Hovsep Nalbandyan has issued the "Lojs" 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 Alishan'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."



The RAA that investigates the Armenian architecture outside the Armenian borders, has published an English book entitled "JULFA The Annihilation of the Armenian Cemetery by Nakhijevan's Azerbaijani Authorities" (Beirut, 2006). It has documented the historical tragedy that happened in front of our eyes - the destruction of the Armenian cemetery in Old Julgha. The book is accompanied with text, but the images speak of themselves so manifestly, that it could have been published without words, with a title "NO COMMENT".

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,



Violinist Sergey Khachatryan

TWO 21-YEAR-OLD ARMENIAN MUSICIANS DEBUT IN NEW YORK

performing at Avery Fisher Hall, and composer Tigran Ayvazyan, who had a composition featured at New York's Museum of Modern Art (MoMA).

By Sahar Arzruni

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--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.



Composer Tigran Ayvazyan

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 Lera Auerback, 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

Jenya Khachatryan
Candidate of
Historical Sciences,
Ethnographer

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

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.

were called Gharachokhalies. That name also expressed particular behavior, life style and work. In parallel to this, there was created a kind of city folk, with a special emphasis on dances.

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 "Gharachokhali", 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", "Mirzeyi", "Enzeli", "Horomi", "Tasnychors", "Qsanchors", "Khanchalpari", "Shushiki", "Heghushi", "Haykanushi", "Ashkheni", "Shushambari" and other names.

The Armenian artist Vano Khojabekyan who witnessed these dances, created a whole series of drawings, providing a priceless service to the scientists interested in the Armenian public theater, dances, games and ethnography. His

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

All without exception had two handkerchiefs, mostly red ones. Those served for various purposes, becoming especially significant during dances.

People who wore these clothes

Shushambari-Dance



Feast at Peak



Feast in Mtskheta

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 every evening. All work and activities turned into parties, accompanied with music and dances. The most impressive ones were the parties in the country on weekends or holidays.

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

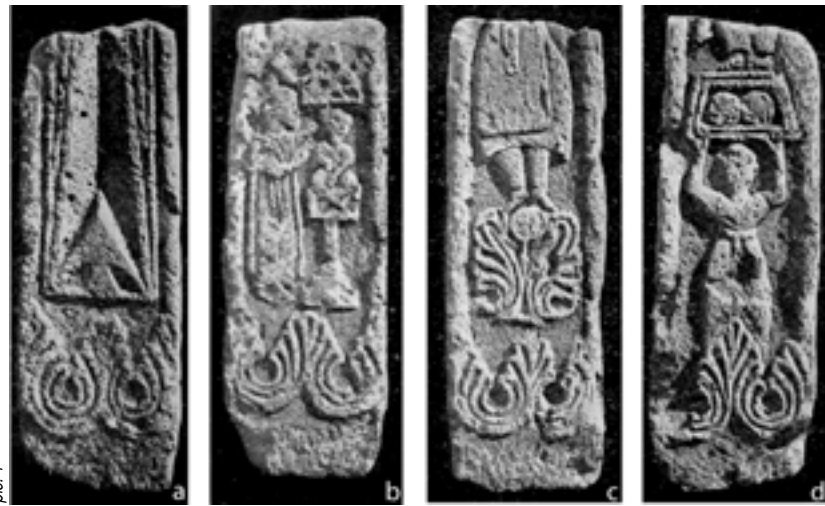
3. Ceremonial dances - according to the place and time of events, with traditional thinking, and preserving all features of performance.

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...



pic. 1



pic. 2

A New Interpretation for Garnahovit's Anaglyph

Ani Matevosyan

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 Garnahovit¹, 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 images².

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).

Only one of the three figurative carvings on the stele has been exactly identified. It represents Abraham's sacrifice (pic. 1, b), a well-spread theme for the indicated period³. This theme, symbolizing Christ's Sacrifice and becoming one with the Holy Communion, is also an example of perfect manifestation of faith. The Bible passage (Gen. 22, 1-18), expressing God's power by which Isaac was saved from being sacrificed, is directly related with the prayer "Commendatio Animae", where it utters for the of salvation the soul: "Lord, save me as you saved Daniel from the lions' den, Isaac - from being sacrificed, and three children - from the furnace..."⁴. Thus, this image along with the other two biblical images (Daniel in lions' den and three children in furnace) reflected the idea of the salvation of the soul.

The anaglyph on the next side of the stele is partially destroyed. It represents a male figure

illustrated above acanthus carving, which has only its lower part preserved (pic. 1, c). Considering his clothes specific to local attire, we can assume that the illustrated person is a secular man, perhaps the King Trdat, if we compare it with Trdat's anaglyphs on the four steles of Talin.

The anaglyph on the third side of the obelisk is the most famous (pic. 1, d). It has been described as a figure⁵ having its feet in acanthus leaves, holding a frame with two roses of eight leaves, and was considered a pagan deity⁶. Investigating the roots of the Armenian ornamental art, As. Mnatsakanyan explains Garnahovit's anaglyph in the following way: "There are different opinions about the origin of the stele; T. Toramanyan thinks of it as pagan⁶, and B. Arakelyan - as Christian. Here we are more interested not only in the period of building the stele, but also in the content of its carvings, which has not been discovered up to date. There is a standing woman immersed into two open flowers with her feet. Above her head she holds something like a wood board, which has a carving of the motive of a pair of flowers... The woman is the goddess of spring and fruitfulness, born of a flower, holding the generalizing motive of two flowers..."⁷ Trying to harmonize the individually interpreted theme of the carving with the Christian era, As. Mnatsakanyan continues: "It is known that there was no image of such goddess during Christianity. Mary who replaced the old goddesses of fruitfulness was not presented that way. So, it is clear that the subject of the carving is pagan. As for the period of its carving, the cross on other side of the stele clearly shows that it was built in



pic. 3

pic. 4



⁵ Let's note here that the carving of acanthus leaves is not an anaglyphic element. It decorates the stele in four sides as solely an ornamental pattern. The same image of acanthus leaves is met in several other steles (Talin, Agarak, Kharabavank).

⁶ L. Azaryan has the same point of view (L. Azaryan - The Early Medieval Armenian Sculpture, Yerevan 1975, p. 65. T. Toramanyan considers the stele as pagan (T. Toramanyan - Historical Data of the Armenian Architecture, Collection of Works, Yerevan 1948, pp. 23-24). P. Drnapiyan considers it as atlantes holding some statue. Thierry-Donabedian, Les arts arméniens, Paris, 1987, p. 527.

⁷ As. Mnatsakanyan - Armenian Ornamental Art, Yerevan 1955, p. 62.

⁸ Grabar A., Les voies de la reation en iconographie chrétienne, Paris, 1994, p. 195-196.

¹⁰ According to the Holy Bible, Abraham serves Sarah's baking ("And Abraham hurried into the tent and said to Sarah, "Quick, take a sack of your best flour, and bake some bread!", Gen 18, 6-7) to the angels himself. The same is on the mosaics in the churches of St. Vitale in Ravenna and St. Maria Maggiore in Rome. However, the figure holding a tray on Garnahovit's stele has an emphasized womanlike shape, so the sculptor most likely depicted Sarah herself.

Mnatsakanyan 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

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"⁸. 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.

Christian art along with the theme of Abraham's sacrifice. The best examples are the mosaics in the churches of St. Vitale in Ravenna and St. Maria Maggiore in Rome (pic. 3-4)⁹. 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 standing - at the time of their visit, and Sarah (or Abraham)¹⁰ - 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, Brdadzor, Aruj). 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. And the woman assumed to be a "goddess" is Sarah who has baked some bread for the angels.



Clergical Garment's Piece

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.

Mkhitar 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

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 skillful 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.

Brocade as an Ancient Armenian Type of Drapery

dresses decorated with golden strings and precious stones. The needleworks of Ani used to have a lot of golden threads.

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.

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 thread used with diamonds and precious stones were transferred from the East to the West; and the road was through Armenia.

Most of the brocades in the Armenian museums are religious, and have Christian pictography. There is also geometrical and natural embroidering on the images about the Crucifix of the Christ or other religious events. Panos Terlemezyan 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.

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

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Patriarchal Garments



A Vanadzor MOZAIC The Significant Representatives of Fine Art

The young city of Vanadzor does not have significant names in the history of its fine art, but from the second half of the past century it has been appearing with talented and original artists. Since 60s several artists and sculptors have been distinguished, among which the artists K. Abovyan, G. Tovmasyan, K. Gharabekyan, and sculptor B. Diloyan. Hereby we introduce them briefly.

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.

GEORGI TOVMASYAN



Was born in 1936, in Sadakhlu (Georgia). 1963 – Graduated from the State Fine Art Institute after V.I. Surikov in Moscow. 1976 – Became a member of the Artists' Union of RA and USSR. 1998 – Professor at Vanadzor State Teachers' Training Institute, Head of the Art Department. Individual Exhibitions 1970 – Kirovakan 1986 – Yerevan 1998 – Kirovakan 1993 – Vanadzor 1997 – Yerevan, Stepanavan, Alaverdi, Dilijan



Karlos Abovyan, Girls of Lori



Georgi Tovmasyan, Flowers

2000 – Vanadzor

2001 – Echmiatsin

2004 – Almelo and Arnhem (Holland)

2006 – Vanadzor

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 browns (1975-1980)



Boris Diloyan, Gossip

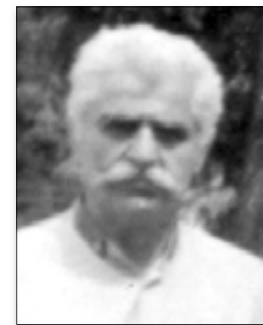


Boris Diloyan, Family

- Modern period (1980 – present)
In the first period, in the artists' 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. Mkhitarian", also landscapes, sea-scapes, 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", "Khorakert" 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 frieze 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. B. Diloyan also worked with metal, by electric welding. In his compositions the interpretations of shapes are resolved quite interestingly and with unique methods. B. 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 – Senpere (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.

Aram Hambaryan



1



2



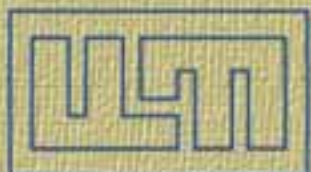
3



4

1. Կարոս Աբովյան, Գիտակցիկ
Karlos Abovyan, Portrait
2. Խաչիկ Գարաբեկյան, Լեռնային գետակ
Khachik Gharabekyan, Mountainous river
3. Գեորգի Յանյանյան, Սահինի
Georgi Tovmasyan, Sanahin
4. Խաչիկ Գարաբեկյան, Բակ Ահնիճձորում
Khachik Gharabekyan, Yard in the Ahnidzor

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Emil Kazaz, "Saint Monica"

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