



cultural magazine

Armenian Art

ՀԱՅ ԱՐԿԵՍ • ՄԵԱԿՈՒԹԱՅԻՆ ՀԱՆԴԵՍ • 4/2006

ISSN 1829-0272

Hakob Hovnatanyan - 200



THE ENGLISH TRANSLATION
OF "ARMENIAN ART" MAGAZINE IS SPONSORED
BY THE SWISS ARMENIAN UNION

Published by
The National Gallery of Armenia

Founded by
"Momik" Cultural Center

Information support by
"Seven Arts" Ltd.

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Published by the scientific collaboration of
• The Mesrop Mashtots Matenadaran
• The Institute of Art of the N.A.S. of the R.A.,
• The Institute of Archeology and Ethnography
of the N.A.S. of the R.A.

Certificate of registration: 01M 000095

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CONGRATULATIONS

To the artist, professor, Director of the National Gallery
of Armenia and President of the Artistic Council of the
"Armenian Art"
PARAVON MIRZOYAN
On the occasion of
receiving the honorary
title of The Honored
Art Worker of RA,
By the RA President's
order



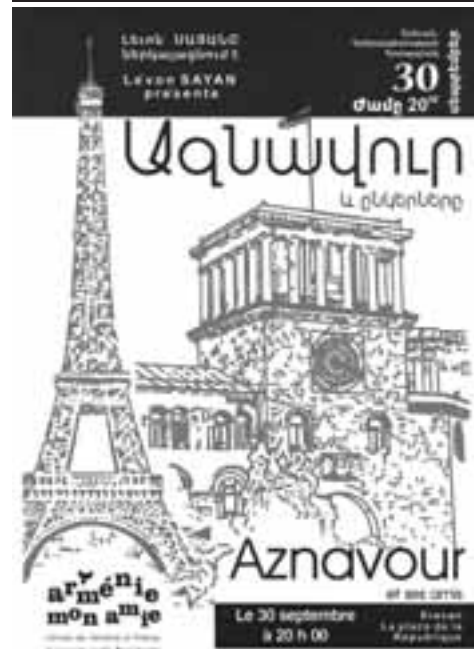
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Cover Page:
H. Hovnatanyan,
The portrait of
Natalia Teumyan

Armenia - France



On September 30, the outstanding concert "Charles Aznavour and Friends" in the Republic Square of Yerevan started the events of the Armenian Year in France. The world-famous Armenian songster Charles Aznavour and renowned French singers Michelle Legran, Nana Mouskouri, Isabelle Bullen, Elene Segara, Dani Brian and Leve Renault presented an unforgettable evening to the Armenian audience. The presidents of France and Armenia Jacques Chirac and Robert Kocharyan, the Catholicos of All Armenians Garegin II, and many honorable guests were present during the concert. The square was full of thousands of people.

Charles Aznavour, who carries the title of the honored ambassador of Armenia abroad, gave his first concert to the people of Yerevan in 1964, in today's "Aram Khachatryan" Philharmonic Concert Hall. The great cultural worker reached his people after the devastating earthquake of 1988, by starting his "Aznavour to Armenia" charitable organization.

Aznavour's friends performed in the first part of the concert, while the 82-year-old Charles Aznavour was in the second part, for about 50 minutes. Everything was wonderful. The evening that could be considered as the commencement of the French-Armenian friendship, was concluded with luxurious fireworks.

Within the framework of the Days of France in Armenia, there were organized four exhibitions at the National Gallery of Armenia. The first one was of French

With the Days of France in Armenia The Events of the Armenian Year in France Started

fine art, including Antoine Gros' famous painting "Bonaparte on the Bridge at Arcole" and Georges Braque's (1882-1963) series of works. The second exhibition was of French-Armenian artists, including Edgar Shahin's, Hakob Gyurjyan's, Garzu's, and Jansem's works. The third one was the "City views from 5 Parisian photo collections"; and the fourth exhibition was again a photo collection, but with modern technical artistry: "France in Lights".

The Days of France in Armenia included other events, film festival, theatrical performances, fashion shows, etc. This was a good beginning, and certainly the Armenian events in France will continue with same inspiration in 2007. The official program of the Armenian year in France involves more than 500 events in 125 cities of France, and about 200 events are planned to be performed out of the official program. We will refer to this broad program in the next issue of the "Armenian Art".





Hakob Hovnatanyan was born in Tbilisi in 1806 and died in Tabriz in 1881. He lived a productive and creative life, having a significant input in the history of the Armenian fine art.

Hakob's teacher was his father -- the artist Mkrtum Hovnatanyan. In 1829, for his "General Golovin's Portrait"

Hakob Hovnatanyan

in St. Petersburg Fine Art Academy, he received the title of the "non-classic" artist.

The artist had a fruitful period in Tbilisi, where he created brilliant series of portraits. He moved to Iran in 1865, becoming the shah's palace artist -- "Naghsh Bashi" (the chief artist). Many Armenian and foreign art critics have highly estimated Hakob Hovnatanyan's natural endowment, skilful performance and artistic heritage.

In December of 2006, the National Gallery of Armenia is going to organize a special exhibition of Hakob Hovnatanyan's works, which will be accompanied with Nelli

Khachatryan's statement about the artist's new approaches. We hope to present it to the readers of the "Armenian Art" in the near future.



The "artistic" concept originated from Pushkin's poems "The Poet" and "The Prophet", from the characters of Mozart in "Mozart and Salieri" and the improvisator in "Egyptian Nights". In the latter, the hero feels "God's proximity" during the performance. In 1830-1850, Karl Briullov's character was considered to be a romantic style, as a happy genius. The young artists, including Aivazovsky were told of Briullov as primarily a "center of all marvels in art".

In the canvas "Dante Leads the Artist to Unusual Clouds" (1883), Aivazovsky directly and indirectly prompts of his high estimation of an artist's work. He depicts there not Virgilios -- the poet, but an

sense underlines the ordinariness of the moment, with the inclusion of a common motive (an attendant leaning on a sidewalk donkey). Along with this, another concept is born in the mirror of clouds: by looking at the sky, the artist rises above his limited physical nature through his intellectual nature, with the artistic ideas born of inspiration.

Aivazovsky, as well as Dante call the nature as "the Art of God". A bright example is the canvas "Chaos: The Creation of the World" (1841), which, as written in the "Khudojestvenni Journal" (1841, No. 11), "in general opinion differs with a new idea and has been recognized as an art miracle". This opinion was quite related to the schema of artistry

Neither in Netherlands, nor in anywhere else we can find similar see-scapes in art. Very likely Aivazovsky followed this idea: since God created human beings in his image and resemblance, so God's white light in the painting looks like a man with stretched hands, who "groups together" the creation of the world. The theme of creation emerges for a viewer with a huge dark cloud on the top of waves, on a golden heavenly background. We see a transition from the divine beginning into the lower world elements.

Nevertheless, in his best works Aivazovsky appears as an artist-improvisator. Let's compare two types of artistry, by examining Aivazovsky's canvas "Napoleon

AIVAZOVSKY'S LESSONS

Inguna Kurtzens

Inguna (Inga) Kurtzens is a Latvian art critic, who came to Armenia after graduating from the Fine Art Academy after Repin in St. Petersburg, and studied the Armenian culture. In 1985-2000 she worked at the National Gallery of Armenia. Her thesis was about Minas Avetisyan's art. Currently she lives in Latvia.

Hovhannes Aivazovsky's (1817-1900) romantic art, as the art of all romantics, became a mediator between a human and the world, helping him find his place in it. In the history of the world art, very few people possessed Aivazovsky's endowment of expressing big ideas through visual, figurative, and sensual manner. Aivazovsky realized well, that his purpose was not the reproduction of nature. His method included observation of nature and improvisation of its portrayal. This is what he wrote: "Inspired by an impressive, beautiful scene or by a fragment of a storm, I keep them in memory for many years".

While in Italy, the artist painted sunrise and sunset by memory, "with inspiration, essential to the artist". The talent enabled Aivazovsky to prevail over the applauding crowd. In the 19th century there was defined the concept of "high art", which was almost unreachable in the sense of the majesty of the art itself, and could be higher than the reality.



Fisherman at the seashore, 1851

artist, perhaps even himself. He enters into a conversation with the great poet. After all, Dante himself gave a new stimulus to form a new outlook in the Renaissance era.

Watching the unusual clouds with Dante, the artist performs a natural observation, and in the same

(G. Pospelov's term). "Chaos" includes everything written in the beginning of the Book of Genesis: "And the earth was formless and desolate. The raging ocean that covered everything was engulfed in total darkness, and the power of God was moving over the water".

on the Island of St. Helena" (1897). Goethe used to reflect on Napoleon's simple and convinced solutions of world issues. If Goethe compares Napoleon's artistry as a political figure and military leader with the artistry of the pianist Hummel, then "Napoleon on the Island of St. Helena" generates similar parallels with the artistry of Aivazovsky. In 27 Napoleon became the idol of the 30-million nation. Aivazovsky became a world-famous artist in 27, becoming a member of 4 academies of art (Petersburg, Rome, Paris, Amsterdam), receiving a Golden Medal and other prizes from the Fine Art Academy of Paris, and "Amsterdam's most rewarding prizes". Numerous reproductions of Aivazovsky's paintings that the artist had already seen on Rome's streets in March of 1842, proved his world fame. The Russian Navy paid Aivazovsky a special attention, rewarding him with honors for Commanders-triumphants. Thus, in March of 1846, the 10th



Napoleon on the Island of St. Helena, 1897

anniversary of the artist's activity was honored with six fleet ships arrived from Theodosia and led by the Admiral's of the Fleet

"Twelve Apostles" battle liner. So, if Napoleon "destroyed half of the world to fame his name" (Goethe), then Aivazovsky acted

creatively, and without any blood.

The canvas "Napoleon on the Island of St. Helena" is unique not only for the reason that makes one think about Napoleon's personality and life. The artist's composition, his artistic-plastic and three-dimensional solutions can promote many viewpoints. Aivazovsky depicted the emperor's image on a natural pedestal -- a high cliff. The diagonal waves cover the shape of the cliff, and Bonaparte's full-of-stamina personality is portrayed with the depths of the dark blue sky. Even the sun, dissolved in its own reflection, is lower.

Perhaps there were reasons to sympathize and admire that individual, who knew people very well, and could benefit from their weaknesses. Impressed by Napoleon's titanic willpower, Goethe said: "He really visited people infected with plaque, to prove that sickness can be overcome by overcoming its fear".

In Aivazovsky's canvas, the commentary news is that the person who conquered nations is very small compared to the magnificent creation of the world and natural elements. Here selfishness, vainglory and wealth stand before the Eternity. The genius is exceptional. The sea-storm can be compared with the romantic spirit of the artist-improvisator, allegorical to his talent and aspiration of constant change and unpredictability.

As 100 years ago, today we can subscribe to I. Kramskoy's words: "Aivazovsky, no matter who says what, is a supreme star, and not only within ourselves, but in the history of art in general".

**Translation from Russian by
Artsvi Bakhchinyan**



Chaos. The Creation of The World, 1841



Grigor Khanjyan (1926-2000) was one of the endowed and brilliant masters of our new-age fine art.

He was a student at the Fine Art School after Panos Terlemezyan, and entered into his career path in 1951. Thanks to his wonderful works, Khanjyan was widely acknowledged. In 1961 he received the title of the Honored Artist of ASSR, in 1963 – the Honored Art Worker of ASSR, in 1967 – the People's Artist of Armenia, in 1983 – the People's Artist of USSR. In 1972 he was elected as a Full Member of the Fine Art Academy of USSR, in 1991 – an Honorable Member of the Fine Art Academy of the Russian Federation; in 1969 and 1983 was awarded with State Certificates of the USSR and RA, and became a NAS academician in 1982. As an admirer of Grigor Khanjyan's praiseworthy art, I

have followed his artistic rise for decades. From the beginning he was subscribed to the realistic style, to be able to express his people's past and present in such an artistic perfection, which would pass the test of time, and become fascinating classical accomplishment.

Grigor Khanjyan was an extraordinary artist that had his original approach and technique. In the genre of the fine art, he painted thematic pictures, landscapes, portraits and still lives, presenting them all in tender color tints.

The artist's graphical works, especially his book illustrations, have similar characteristic perfection. It is worth mentioning the ones for Hovhannes Tumanyan's "Loretsi Sako" (1956), Khachatur Abovyan's "Verq Hayastani" (1958), Gevorg Emin's

GRIGOR KHANJYAN

The Highly Talented Master of the Armenian Fine Art



On December 6, at the National Gallery there was an exhibition dedicated to the 80th anniversary of the artist's birth.



“Sasuntsineri Pary” (1975); and the illustration for Paruyr Sevak’s “Anreli Zangakatun” (1963-1965) can be considered as a masterpiece of book graphics.

Grigor Khanjyan was able to find new applications for the Armenian fine art, expanding the range of its usage, and entering into such trends of art, as tapestry, woodworking and fresco.

By the order of the Catholicos of all Armenians Vazgen I, Khanjyan created thematic tapestry works, some of which were prepared abroad. Among those were “The Armenian Alphabet” (1981), “Vardanank” (1983) and the “New-born Armenia” (1994) large-scale, many-figure, glorious and profound works.

These tapestries granted the artist a national recognition. The works

made as a triptych and turned into a fresco are currently on a wall in one of the “Cascade” halls.

His similar work -- the tapestry curtain of the Sports and Concert Complex was prepared by the Armenian specialists.

The artist also designed typical national and beautiful crockery, decorative doors, wooden items, etc. Among those were the furniture of the priests’ house lounge of St. Hripsime Church, and of the Armenian Reading Hall of the University of Pittsburgh (U.S.A.), the decorative doors of the Alex Manoogian Museum in Detroit (U.S.A.), the chairs and other works for the Mother See Holy Echmiatsin and for the new Catholicos’s premises.

For decades Grigor Khanjyan faithfully served the Mother See

Holy Echmiatsin, as a member of its architectural committee and of the highest religious council. He had an active participation in restoration projects and works of many chapels and churches, personally directed the decoration works of the Alex and Mari Manoogian treasury, and did graphical illustrations for many books published in Echmiatsin. Khanjyan painted the beautiful image on the main altar of the Holy Echmiatsin’s Cathedral. He did similar works for St. Vardan Cathedral in New York, the Armenian Patriarchate in Istanbul, and other churches.

So, my friend Grigor Khanjyan’s life was this much rewarding and valuable, giving him all-national appreciation and love.

Varazdat Harutyunyan
Academician, NAS of RA

The Yerevan State Academy of Fine Arts is 60 Years Old



About 63 years ago, in one of the classrooms of the Fine Art College after P. Terlemezyan, M. Saryan, V. Gaifejyan, A. Sargsyan and other committed people made a group of young artists who had studied in Moscow, Kiev, Kharkov, and other places. Afterwards they became the first graduates of the Art Institute founded in 1945.

Nowadays the Yerevan State Academy of Fine Arts celebrates its 60th anniversary. The first celebration event was the opening of the memorial plaque for the full member of the Academy of Arts of USSR, People’s Artist, and the first rector of the Yerevan State Academy of Fine Arts Ara Hakobyan. This was followed by a student exhibition in Alber and Tove Boyajian Exhibition Hall. Within the same program, there was a ceremonial session and a reception dedicated to the 60th Anniversary of YSAFA at the Fresco Hall of the National Gallery of Armenia, attended by honorable guests

and simply art-loving people. The rector of the Academy A. Isabekyan, RA President’s team manager V. Sargsyan, the Minister of Education and Science of RA L. Mkrtchyan gave the opening speech, and many art workers received prizes and letters of gratitude. The honored professors of the Academy also received gifts and medals for their significant contribution into the culture.

On the same day, at the Fresco Hall there was an exhibition of 80 works (paintings, sculptures) dedicated to the 60th Anniversary of the Academy. With its thematic and style diversity, the exhibition included a whole constellation of classic and contemporary artists of the 20-21st centuries, the majority of which were the students and professors of the Academy.

Marina Hakobyan

Braque, Picasso

Thoughts about the French Art Exhibition

Martin Mikaelyan

Presently, the National Gallery holds an exhibition of George Braque's and Antoine Gros's works, including "Napoleon's Portrait", landscapes, carvings, appliqué.

Antoine Gros was the famous David's best student, Napoleon's artist. Strict palace rules destroyed his talent of seeing the natural

freedom and truth. He repeatedly portrayed Napoleon with a false inspiration, as the greatest man in the history. Soon these images were more appreciated than his talented teacher's famous painting, where Napoleon was portrayed in his study as God's mortal servant.

Without the wonderful paintings of Van Gogh, Gogen and Sezan, people might think that Gros and similar virtuoso artists were great art workers. However, it must be mentioned that Gros and many others ruined their talent in lies, falsehood, and servility for the sake of their self-interest. The French have always had great

artists and architects, but it was especially the impressionism and art movements of 1900, that turned Paris into a world cultural center. Vincent Van Gogh was a Netherlander; and the author of "The Symbolist Manifesto" Jean Moreas was a Greek. These "foreigners" were also enriching France, deepening and expanding its influence.

Armenians have also contributed to the "French" influence; let's just remember the names of Charles Aznavour, Misak Manushian, Arthur Adamov, Anri Truaya.

There is not a single notorious Armenian artist or sculptor without a special attitude towards Paris. Their works reflect similarities found in various artistic styles of the French artists.

Paris has been the king of style in different times. If I am not mistaken, the first person declaring "I am the slave of freedom" was a Frenchmen, and the world knows him as Maximilian Robespierre.

But France is also a part of this world, where the harmonious breathing of the nature is constantly disturbed, and dark and wild instincts reign. The French may live in higher life standards than Armenians or Indians, but they are not happier. Even in France a talented and honest artist may not be properly appreciated. In the beginning of the 20th century, to draw attention after the coming of impressionists and postimpressionists, one had to make a new step. It was demanded by the society, and that's why Fauvism was introduced.

In the first half of the 20th century Pablo Picasso was the leader. Even the founders of abstractionism were behind

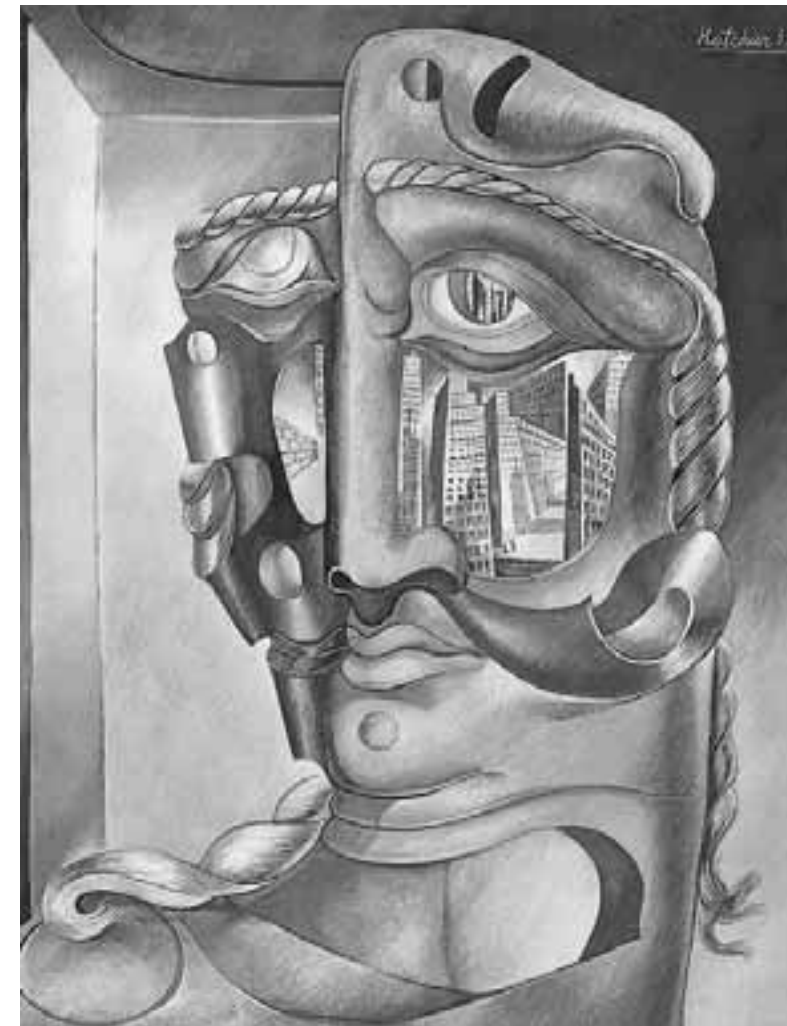
him, because they did not have Picasso's talent of continuous transformation. George Braque did not change his style of 1910, when it was difficult to distinguish Picasso's and his works. He continued in the same way until 1950-1960.

Edgar Shahin was a talented artist, but he rather tried to restore than continue the traditions of the previous masters.

Hovhannes Alkhazyan was a secluded talent, but as it often happens, neither French nor Armenians could grasp his identity.

Yervand Kochar came to Paris with glorious intellectual and artistic resources. In his modern works of 1930, one can see domination of a designed element as in the works of the famous Parisian masters.

George Braque's name is blessed in the history of art; he is a real art worker. Even his thoughts are like a worker's ones: - "Art



Yervand Kochar. "A man-city", 1933

and Others

G. Braque. "A nest in leaves", 1958



disturbs, science reassures". In his famous work, Robert Rid wrote that Braque found his "perfect, but limited way of expression".

By the way, this is not the first exhibition of the famous representatives of the 20th-century traditional art at the National Gallery of Armenia. In 1967 there was an exhibition of Pablo Picasso's works based on Ilya Ehrenburg's collection. The catalog's preface was written by Martiros Saryan. Also, Jean Arp, Alexander Calder, and Serge Polyakoff participated in the "Sevres" exhibition at the National Gallery in 1975.

THREE VOLUMES OF ARMENIAN ANTHOLOGY IN ENGLISH RELEASED

YEREVAN, DECEMBER 14, ARMENPRESS: The first three volumes of English language anthology of the Armenian literature were presented today. This extensive work that took 24 months became possible due to generous financing of the Armenian General Benevolent Union (AGBU).

The first volumes embrace the Armenian drama, poetry and prose, enabling English-language readers to shape an impression of the Armenian literature. Chairman of the Union of Armenian Writers, Levon Ananian, said the books include the best works of Armenian playwrights, poets and prose authors.

"We are proving to the international community that presently we have a literature,," he said. Ashot Ghazarian from the AGBU Armenia Office said the Union had been assisting Armenian writers for a decade.

JACK KEVORKIAN TO BE PAROLED

YEREVAN, DECEMBER 14, ARMENPRESS: After more than eight years behind bars for a murder, an ailing Jack Kevorkian, a son of Armenian immigrants, will be paroled in June on a promise not to help anyone else commit suicide, U.S. news agencies reported.

The parole board took the 78-year-old Kevorkian's declining health into consideration, along with the question of whether the former pathologist would be a danger to society. Kevorkian, once the nation's most vocal advocate of assisted suicide, is serving a 10- to 25-year sentence. It would be a much quieter existence for the 78-year-old retired pathologist than the one he led before being convicted in 1998 of second-degree murder in the assisted suicide of a Michigan man.

Kevorkian, who waged a defiant campaign for nearly a decade to help other people kill themselves, will be released June 1 - the first day he is eligible for parole. By the time he was convicted of murder, he proudly claimed to have assisted in at least 130 deaths.

Now, after sitting in prison for eight years and suffering various health ailments, that defiant tone has changed. Kevorkian vows he will never again commit a crime. After being released in June, Kevorkian will be on probation for two years, during which he can't leave the state or change his residence without a written permission.

GOVERNMENT PROMISES FUNDS FOR DIGITIZATION OF DOCUMENTARIES

YEREVAN, DECEMBER 13, ARMENPRESS: The government of Armenia has promised to release 66 million drams annually till 2011 for digitization of 1,350 documentary films kept at Armenia's National Archives.

Amatuni Virabian, head of the Archives, said that every year 450 documentaries would digitized. He said a tender would announced for the project. CS Films, the new owner of the ArmenFilm Studio, has pledged, under the agreement signed with the government, to digitize free of charge 396 feature, documentary and other films shot by the studio in the past.

The CS Films has also pledged to help shoot 50 motion films and 11 cartoons. Virabian said that the CS Films had digitized that only 8 films.

Continued

Asian or Caucasian Dances

Jenya Khachatryan
Candidate of Historical
Sciences, Ethnographer

The special kind of dance-contests is expressed in Vano Khojabekyan's drawings "Shushambari" (marjoram), "Dance with a jug", "Dance Shushambari", "Feast" and "Shushambar in the country". The dance is called Shushambari because of the female name Shushan. The flower's name Shushan, Susan, Susum and the flower itself is the Armenian mythological symbol of St. Mary, and even formerly - of the pagan goddess Astghik. Both symbolize

different items: handkerchiefs, glasses, plates, daggers, etc. which also have a ritual purpose in addition to expressing the skillfulness, speed and flexibility of dancers. For centuries those dances were used to develop and test men's physical and military skills.

In the late 19th century these dance-shows were a matter of honor for young craftsmen. The best dancers were held in great respect.

There are three drawings of pair-dances that differ from the rest. Here the dancers are women.

A Rope-dancer



virginity, purity and innocence. Astghik was also the goddess of beauty, love and ecstasy. The flower shushan blooms in May-June, around the river Astghik flowing at the mount Astghik.

In the center of the drawing there is a young man in dancing position. The dancer should have a special skill to hold the full-of-water jug on his head.

The Armenian dances include

Women's dance



important wedding ceremonies.

With his special dance on the grave, the bridegroom particularly informed his ancestors about the continuation of their generation in his marriage, expecting their blessing and favor. According to the Armenian beliefs, especially fathers' souls protect their live children; that's why they are worshipped, and their graves are considered as sacred places.

This ceremonial wedding dance has an inner sacrament of birth-life-death and resurrection. It promotes a connection and

In Vano Khojabekyan's Drawings

Wedding", "The old Tbilisi", "Next Morning of the Wedding", "The Bridegroom Dances on his Father's Grave", "After the Wedding" (two variants). In the old Armenian tradition, when the only son of the family was getting married after his father's

death, in the early morning of the wedding day, before the sunrise he visited his father's grave with the closest friends and male relatives. This custom is almost forgotten nowadays. However, in the late 19th century it was one of the most

mutual understanding between ancestors and their descendants. So, with exceptionally sensitive presentation, Vano Khojabekyan's drawings give an opportunity to discover and enlighten many questions about the city folk in a particular period.



After the Wedding: a dance on a growe-stone

Yerevan Receives It's Newest and Most Colorful Sculpture

**“Ahoy”
by Paul Cox
is placed
at the
Gerard L.
Cafesjian
Center for
the Arts**

Yerevan, Armenia - The Cafesjian Museum Foundation is pleased to announce the unveiling of “Ahoy” by internationally renowned British artist Paul Cox. The sculpture, a piece from the Cafesjian Collection, is placed at the Monument Terrace of the Cafesjian Center for the Arts. Neighboring Fernando Botero’s “Gladiator”, the sculpture stands over six meters tall. Made of mild steel and two-pack polyurethane paint, this large toy boat sits on top of an oversized table. The image of a table and chair, a recurring theme in Cox’s work refers to the school phase, growing up and home life.

Born in 1975 in Brighton, U.K., Paul Cox graduated with a First Class Degree in Fine Art (Sculpture) and trained at the prestigious Royal Academy of Arts, London where he received his MA. His work is now represented internationally in public and private collections. “Ahoy” reflects Paul’s interest in how cartoons and comic strips, while mirroring the real



world, are part of and separate from reality simultaneously. Prior to the arrival of “Ahoy” in Yerevan the cartoon like boat was exhibited at the Pride of the Valley Sculpture Park, England along with works by Salvador Dali, George Epstein, and Max Ernst.

“Humour plays a large part in my sculptures; it breaks down barriers and is a language accessible by all. I am influenced by cartoons, comics and drawings; I enjoy the immediacy of drawing and try to interpret this into sculpture. I enjoy working with different mediums from traditional to the unconventional,” says the artist.

The Cafesjian Museum Foundation continues its renovations of the Cascade while construction moves forward with the Gerard L. Cafesjian Museum of Art. Major reconstructions of the Gerard L. Cafesjian Center for the Arts will be completed in 2007 in addition to more unveilings from the Cafesjian Collection.

**The text and images have been
provided by the Cafesjian
Museum Foundation:
www.cmf.am.**



That Wonderful Invention:

Natural glass (obsidian) was still in use in prehistoric times. The historians Herodotus and Strabo wrote about Phoenicians as the first glass-makers.

Since ancient times people have realized the unique qualities of glass, learning about its transparency, glitter and capacity of taking different shapes and colors.

The oldest glass samples (beads) were discovered in Egyptian monuments of the 4th millennium B.C. In Hellenistic period it was

possible to make better quality glass in higher temperature melting.

In Armenia, the oldest glass samples (beads) were found in the mausoleums of Ljashen (the 2nd millennium B.C.). Some bottles of Greek origin of the 7th century B.C. were found in Karmir Blur. The mausoleums contained beads, seals, collars. Glass items and goods were widely used in the antique period. The Armenian methods of antique glass-making in a variety of colors and shapes have a very significant role when studying the history of glass-making of the ancient world.



Glass

Agatangeghos also witnessed about glass-making in Armenia, writing about the Hripsimean virgins making glass beads. Dvin and Ani used to be glass-making centers of the medieval Armenia.

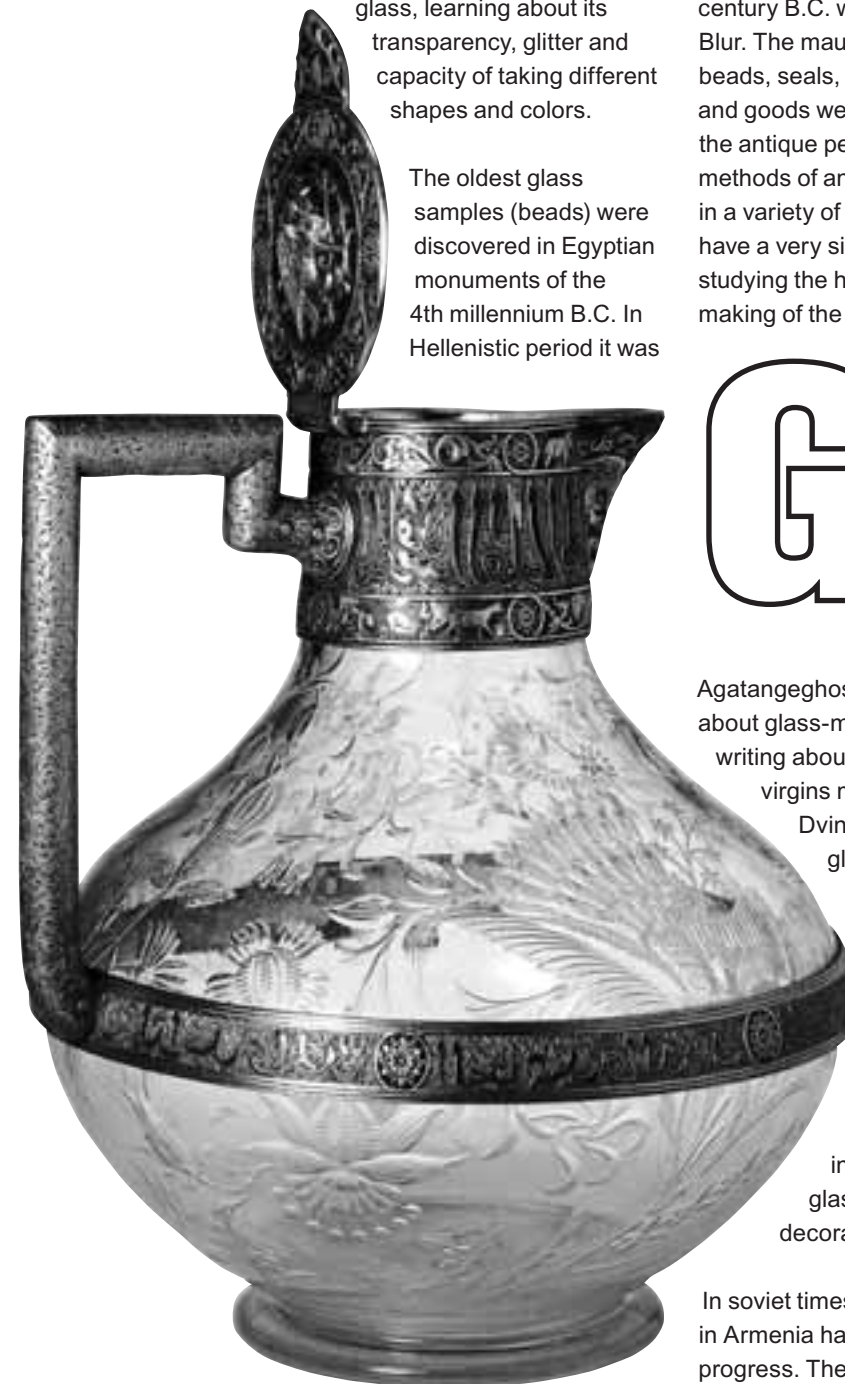
Today glass has many ways and kinds of usage: industrial, technical, optical, electro-insulating, and art. Art glass is mostly used in decorative-applied art.

In soviet times, glass-making in Armenia had an outstanding progress. There were established

automated factories. Crystal production started with the foundation of “Haybyureghapaki” plant in Arzni in 1969. It was the largest plant in the whole South Caucasus.

Glass works have a special place in the Armenian museum collections. The old ones are at the Museum of History, while the foreign and Armenian glass works of the new era are at the National Gallery.

**Lilit Aghabekyan
NGA Researcher**



The National Gallery of Armenia

The National Gallery of Armenia is situated in the center of Yerevan in the Republic Square. It has been located there since its

there are vast numbers of monuments. This fact bears evidence of the Armenian people's creative spirit, belonging

period, the National Theater, the Conservatory, the Opera, and the Museum were established.

The Gallery was established in 1921 as the artistic section of the State Museum. Its organization was entrusted to the artist Martiros Sarian, who had come from Rostov. The starting collection of the Gallery were the works of the Armenian artists' first exhibition, held in Yerevan. Shortly after, the collection of paintings held at the Lazarian college in Moscow was returned to Yerevan.

In 1925, the art historian, and expert of museum work, Rouben Drambian, was invited to Yerevan from Leningrad. During his curatorship of over 25 years, the image and character of the Gallery took shape. In 1935 the artistic section was transformed into the Museum of Art and in 1947 began to be called Armenia's State Gallery, which in 1991 was renamed into the National Gallery of Armenia. The Gallery's collection has periodically been augmented through purchases; in this respect R. Drambian's quite sensitive judgment played an important role. In return for the Urartian artifacts, excavated in 1930 and presented to the Ermitage, the Gallery received a selection of important works. In regard to the collection, it is very important to mention our benefactors, whose names are listed in the beginning of the book. Today the National Gallery is the most attractive center for every Armenian artist, in whichever country he may be residing. The frequent educational and scientific activities of the Gallery, and its membership in several international galleries are highly appreciated.

We firmly hope that the joy our visitors experience on the Gallery's Web site will remain for a long time.

www.gallery.am



foundation, in 1921. However, the first two-floor structure built in black tufa has been resurfaced with white stone and, in 1978, a new eight-floor section was opened. In its relatively short period of existence the Gallery has created a rich collection of Armenian, Russian, and West European works (over twenty thousand objects). Donatello, Tintoretto, Fragonard, Courbet, Rousseau, Serov, Kandinsky, Chagall, Aivazovsky (Aivazian), Sarian, Yakulov, Carzou are some of the artists who have made the Gallery famous.

Armenia is often called an open museum under the blue sky. On its present territory, historical lands, and outside the Republic,

to a nation which under adverse political conditions throughout the last centuries was constrained to pursue its creativity outside the borders of its homeland.

In 1918 the united efforts of the nation against the plundering invaders established Armenia's right of existence. Facing the Mount Ararat, under the slopes of Aragatz, on a small strip of land, after an interval of six centuries of bondage, the new independent Republic was born. From all parts of the world, like bees returning to their hive, Armenian artists flocked into Armenia. Within a short period of time Yerevan had its own university and other educational institutes. A little later, during the soviet

The Private Galleries of Yerevan

Gayane Eghiazaryan

The gallery "Academia" (24 Baghramyan str.) was opened in 2001 with an exhibition of British modern artists. The founding



director is Gor Vardanyan, a person with 30 years of experience in movie production. He is able to unite many artists of different styles and views around the gallery; in his own words "as cinema unites all kinds of art". The gallery has a strategy to "discover" unknown and talented young artists, contributing to their professional development. Besides exhibitions, the administration of the "Academia" organizes seminars and scientific meetings. Exhibitions are concluded with discussions, and each year the project "Parade of Galleries" is summarized.

In 2001, the **"Albert and Tove Boyajian" Gallery** (www.boyajiangallery.am) was opened at the Fine Art Academy. The executive director Irina Isabekyan said that it was the Rector of the Academy, Aram Isabekyan's dream to open this

gallery, but there were financial problems. However, there was found a person who kindly agreed to invest in the establishment of the gallery, without any expectations. In its turn, the administration of the Gallery named it after Mr. and Mrs. Boyajians. This is the only gallery in Armenia without commercial purposes. As Irina Isabekyan noted, "Our task



is to actively organize exhibitions, introducing our young talents (which are many), to exhibit the works of our professors, lecturers and other interesting artists. We are considered to be the laboratory of the Fine Art Academy, and do not have a right to introduce cheap or low-class art. So far we have organized 70 exhibitions". Of their future plans, I. Isabekyan said the following: "We are seeking ways to introduce our best students abroad, establishing connections with different countries. So far we have participated in the Art Expo in Tbilisi."

The "Gabone" gallery was opened in 2005 (www.gabone.com).

In this short period "Gabone" got acknowledgement thanks to its several exhibitions. As the director of the gallery Gohar Sargsyan said, "Gabone" is the acronym of three names: hers, her son Abgar's and her daughter Narine's. Although Gabriel Manukyan (Gabo) has an investment in the gallery too, the association of his name with it is just a coincidence. For one year the gallery has held exhibitions of four artists: Gabriel Manukyan (Gabo), Teni Vardanyan, Mayis Mkhitarian and Ruben Grigoryan. Gohar Sargsyan assured that they planned to cooperate with



other artists, and that she was fond of the idea of creating "directors' council" for galleries.





In March, at the National Gallery of Armenia there was the artist Grigor Aghasyan's individual exhibition, which coincided with the 80th Anniversary of his birth.

Grigor Aghasyan entered into the Armenian Art in the beginning of 1950, with the new generation of artists like

G. Khanjyan, S. Muradyan, L. Bajbeuk-Melikyan and others.

Everything had begun long before, in 1937, when G. Aghasyan received the first prize at the exhibition of young artists on the subject of children's fairy tales. Aghasyan received his preliminary professional education at the

Collage of Fine Art, and later at the Institute of Fine Art after V. Surikov in Moscow. After returning to Yerevan, the artist began participating in the republican, All-Union and international exhibitions.

G. Aghasyan's early works mostly referred to children's daily lives, carrying some propagandistic and educational character, typical to all his works. The artist's next preferred topic is maternity. This series is distinguished by its laconic and basically colorful language of narrativism.

Another series of paintings -- "Old Yerevan", is also a repercussion of multi-year work. It has the principle of combination of genres, which according to soviet art critics was firstly applied in the Armenian fine art and drew a lot of attention.

The artist's talent is especially

Grigor Aghasyan's Art



expressed in his small paintings of landscapes. G. Aghasyan has a big contribution in graphics too. The relative strictness and exactness of this style led him to creating highly expressive and dynamic works in small dimensions.

The artist has also water-color and pastel works, which are distinguished by the fullness of their colors and tender execution.

In general, G. Aghasyan's art is full of lyrical tenderness and optimistic mood -- quite typical to his personality. Today the artist continues working and actively participating in the cultural life of Armenia. We would like to wish him efficient and productive artistic life, hoping to see his new works and exhibitions.

Anush Hakobyan
NGA Research Officer



Մի գալստ ամսւմ, 2001 թ.
A cup of coffee, 2001



Տեսարան Կոնդից, 2005 թ.
View from Kond, 2005



Բակ, 1980 թ.
Yard, 1980



Գոյսանք Կարմիրներ, 2005 թ.
Young dancers, 2005

GRIGOR AGHASYAN

Hunting for Treasures in Armenia



NINA'S TREASURES is more than a great place to shop for souvenirs, it's a place to actually **HUNT** for Armenian treasures: a design center and arts & crafts gallery that captures the best of Armenian life and its millennia old creative traditions. Its mission is to help develop, market and sell these splendid Armenian creations to the world. Located in one of Yerevan's most historic buildings, just off Republic Square, in the very heart of Armenia's capital, **NINA'S TREASURES** offers the best of Armenia all under one roof. There is something for everyone in every price range.



In addition to hunting down the coveted accessories from her own design firm **NINA HOVNANIAN**



COUTURE, you can find the BEST of Armenia. From the chicest wristwatches to awesome stone carvings, from ceramics to beautiful handmade fine and costume jewelry, from woven carpets to hand made lace and embroideries, from couture clothing to handmade leather shoes and



handbags, from a stationery+books+CDs/DVDs area to its special, not-to-be-missed children's corner, **NINA'S TREASURES** presents creations by over 400 artisans and designers from the four



corners of Armenia. At **NINA'S TREASURES** there is always something new from Armenia's

newly discovered talents.

NINA'S TREASURES OF ARMENIA functions as a souvenir shop/Armenian design center / luxury goods



boutique, & a gallery for ancient creative traditions that are experiencing re-birth.

"I've tried to create a design store and gallery that integrates all the warmth of



traditional Armenian hospitality," says Hovnanian.

It's a place where customers feel

like they've walked into a gracious late 19th c. - early 20th c. Armenian home or the grand salon of a private club.

Renowned for its friendly and helpful multi-lingual

staff, **NINA'S TREASURES** is open seven days a week for anyone searching for the perfect treasure to take home with them. All major credit cards are accepted.



On behalf of the most talented Artisans & Designers of 21st Century Armenia, **Nina Hovnanian** Cordially invites you to Hunt for Armenian Treasures In the very heart of Yerevan With this Special Offer...



Nina Hovnanian's Treasures of Armenia
Abovyan1/tel.(+374 10) 527769, 527692
Open 7 days a week
Mon-Sat.11:00-21:00, Sun.12:00-18:00

Boris Yeghiazaryan

Բորիս Եղիազարյան



Գարտանում, 2004 թ.
In The Garden, 2004



Ելենա Ստեֆանսկայի դիմանկարը, 1998 թ.
Portrait of Elena Stefanskaya, 1998

«Երան» Սրբազանության դիմանկարը, 2000 թ.
From the cycle "Pomegranate". The Annunciation, 2000



fine arts

Boris Eghiazaryan has created his own world of art full of splendid colors, "white flying Pegasus" and endless love, where everything is real and ethereal; everything moves, runs, and there is always music in there. One has a desire to penetrate into the depths of the paintings with widely-open eyes, revealing hidden worlds and layers.

Boris was born in Aparan. He studied at the College after Terlemezyan, then at the Fine Arts College after Mukhina in St. Petersburg. In 1986 Boris graduated from the Kiev Art Academy. His paintings are in different private collections and museums of the world. The artist has had many individual exhibitions in Yerevan, Kiev, Philadelphia, Salonika, Munich, Bordeaux, Baden and Berlin.

The Ukrainian art critic Aleksey Titarenko said that Boris was a great tale-teller. As such, his life was not easy. He was in KGB prisons during the Soviet regime, where he painted on the walls to preserve a healthy mind. Boris was a military squad leader

during the Karabach movement, fighting for independence. After the war he started painting again, creating clear, bright and vivid images. I think, - says Titarenko, - that his paintings are real icons, where not the rules, but the spirit is important. Give him walls, and he will create Corbusier's "Radiant City".

The Ukrainian well-known writer Andrei Kurkov realized that Boris had created his artistic world in Armenia. The destiny brought him to Kiev, where Boris enriched their city with his world.

Kurkov thinks that Boris's paintings have a powerful force of making a viewer's life longer. There is no mystery here. Simply a happy man lives longer, - says Kurkov, - and Boris's works spring endless happiness, love and life.

Galya and Michael Gienners, who were in Kiev in 1990 and saw Boris's works, confessed about their amazement, describing something not seen before; something indescribable, inexplicable and unforgettable. They purchased a number of works and planned to start a private gallery -- the "Galia" gallery in Bordeaux. In Boris's art, - they say, - the most amazing thing is that each time you discover a new thing that transfers new light and warmth to you.

Motherhood, family, music, safety, warmth and love are the themes that reflect the artist's essence of being a Christian Armenian, witnessing of his kindness and gratitude.

Boris's portfolio is made of fresco, sculpture, collage and poetry, but the "heart" of his art is landscape and watercolor.

In his interview to Olesya Nesterkova the artist speaks about his native

land, comparing the nature with children's game, which he plays as an adult on his canvases.

There was a question about the artist's lifelong dream, and whether it could be monumental painting. Here is his response: "I don't dare to say it yet, but I dream to illustrate a church". However, the artist has already made an icon for the holy altar of a church (the Holy Cross Church in Aparan, a 4th century basilica).

As a mother misses her children, so does Boris in regard of his works, which are "flying" to distant parts of the world. He is wholeheartedly longing for a chance to gather them all together in one exhibition hall.

I can't even imagine, - says Olesya, - what kind of glowing will be inside the walls of that hall.

Lilit Antonyan



The first individual exhibition of the young artist Marine Zuloian from Canada took place at the Tekeyan Center on September 9-11.

The first impression at the exhibition hall is like entering into a beautiful and paradise-like world. Although dark green color dominates in Marine's works, it is gently counterbalanced with red and yellow tints, making an impression of the impenetrable depth of nature and time. There are no screaming colors: no

*The picture shows
Fr. Vazgen Boyajian,
literary critic Yervand Azatian,
Marine Zuloian,
Primate of the Canadian Diocese
Bishop Bagrat Galstanian,
Vice President of the AGBU
Central Board Arshavir Geonjian.*



Marine Zuloian's Exhibition

shaking oppositions, portraits have classic simplicity and majesty, everything is peaceful and peacemaking. It is like a call to live in harmony with nature in this chaotic world.

With these qualities Marine has created her original style. It is close to the acknowledged "naif" style, and has its seal on her works: they have childish innocence, purity, and sincerity. There are no inner fights or emotional cataclysms. Even the trees, flowers and fruits reflect the beauty of simplicity, just the way they are. Especially women characters are expressed with typical gifts, kindness of saints and affectionate glance, prompting us about the life given by the nature.

The visitors of the exhibition confirmed that Marine's art was comprehensible and enjoyable for the public.

Haroutyun Arzumian



Ani Sophie Bukujian

Ani Sophie Bukujian, a California native born on February 24th, 1993, is a World Championships of Performing Arts 1st place Gold Medal recipient. Chosen from a field of 440 contestants and 51 countries worldwide, she has been hailed as, "a young player who puts forth a magnificent technique and warm-toned refinement". She has performed in recitals and as orchestral soloist at such venues as the Kennedy Center For The Performing Arts, The Alex Theater, and California State University Northridge.



Ani began violin studies at the age of three with her father, Sarkis Bukujian. One year later, she entered the Pasadena String Festival; at this tender age of four she performed with talent aged between seven years and eleven years old, the

official admissions age. Winning second place at the Festival, she shattered the existing age barrier. She was also capable of distinguishing amongst works by Handel, Bach, Beethoven, Vivaldi, Chopin, and of course, Mozart. California Congressman James Rogan praised her outstanding achievements.

Ani is the recipient of numerous national and international awards, which include first place honors in the Young Stars Festival, the American String Teachers Association and the Armenian Allied Arts Association, which also awarded her a grand prize. She has performed in Los Angeles numerous times, including her television performance debut at the Alex Theater at the age of seven; at this age she was also the youngest performing member of the Viva Vivaldi 2000 All Girl Orchestra, which was comprised of children from the United States and Canada. Around this time she appeared in an internationally televised CNN event, which the Los Angeles Times and The Washington Post hailed her performance as, "a little star shines on the violin strings". CNN exclaimed, "she was the spotlight of the evening". While performing for former



Secretary of State, Colin Powell, she was acknowledged as the youngest performer ever to have participated in the competition.

Over 8,000 children were inspired by Ani's performances at the Bakersfield Symphony at the age of ten.





The Multicultural Karin Geworkian

The Armenian Cultural Worker Represented by a Swedish Writer

The following article was written by the Swedish prose writer and poet Stig Lundstrom about the Armenian pianist and composer Karine (Karin) Geworkian-Helman, who lives in Stockholm. It was published in Stig Lundstrom's book "Thought out and published: articles, chronicles, poems" (Stockholm, 2006). We are presenting the edited translation of the article (by A. Bakhshinyan). Karine Geworkian (born in Armenia) married the Swedish historian Tumas Hellman in 1990 and moved to Stockholm, where she currently lives with her children Gustaf-Hovhannes and Sonia-Maria-Adelaida. She is an ambassador of the Armenian-Swedish music, and had a concert of Swedish music in Yerevan in 2005.

Stig Lundstrom

The "Multicultural Year's Agenda" volume published last year includes the projects and timetable of the year "Multicultural 2006". It has 747 pages and reflects the high goals of legislative and cultural organizations in creating a multicultural vision. The year of 2006 must have a long-lasting impact, reflecting the "national" and "cultural" map of the Swedish cultural life. The project involves all kinds of cultural workers: artists, writers, script writers, potters, etc. What kind of role can they play in the multicultural year?

accompanied the opera singer Ingrid Tobiasson on the piano, and also played solo. It was a beautiful combination of the Armenian and Swedish music, an example of art without limitations. There was a storm of applause. I started to follow her artistic life, where she was striving for self-assertion as a pianist, composer and accompanist.

The Internationalist

Karin Geworkian came to live in Sweden in 1990. She was born in Armenia and studied at the Yerevan Music Conservatory, where she also taught lessons. She speaks

Undoubtedly it has been much more difficult for foreign art workers to create and work in Sweden, than for those who grow up in the Swedish environment and know all local traditions.

A Pianist's Way in the Swedish Environment

Who is a multicultural art worker? The pianist Karin Geworkian-Helman is a bright example. It is a label not to be attached to someone just because of being a foreigner. It is rather an evidence of quality for all cultural workers, independently of their national identity.

I met Karin Geworkian in 1993, when I was assigned to coordinate the ceremony of citizenship in the Blue Hall of the City House of Stockholm. Geworkian was participating as an art worker who had already received her new citizenship. She

Russian as a second language, as well as knows German.

Before coming to Sweden, Karin had tours in Russia, Tajikistan, Georgia, Poland and Ukraine as a soloist. In 1991 she won the prize of the Paris National Conservatory of Music. Continuing her international activities, she had several concerts in Finland, Denmark, Norway and France. Besides, she gave master classes of the Swedish music to French students. Karin gave master classes in Armenia too. Last year she had a concert with her own program: spreading the Scandinavian music abroad.

The Song List

Karin Geworkian's song list involves a wide range of classical music. She performs the works of international masters, but also strives to introduce



Swedish composers (often in portraits) like Rangstrom, Fon Kokh, Peterson-Berger, Viren and others. Her comments about the Swedish music of the 18th century have been greatly appreciated. In her concerts Geworkian often performs the Armenian masters' (Khachatryan, Komitas, Mirzoyan) works, as well as her own ones. Sometimes she also plays the organ.

As all great players, Geworkian performs everywhere: in churches, libraries, museums of music, cultural houses, different organizations, "musical cafes".

Since she belongs to the Swedish-Armenian Community, she also participates in the national events organized by the Armenian unions.

Can this be considered as a proof of "multiculturalism"?

Yes, but perhaps with a question mark. How does she make it -- to be her own manager, producer, cooperate with other soloists, be on the heights of management and art, train, compose music and educate her children at the same time, and particularly maintain her professional development, learn new works and improve performance? There are many brilliant pianists in Sweden, and to maintain your position you have to be very dedicated and have self-control.

The Working Conditions

Some immigrant art workers have been in the same position as Karin Geworkian. Despite all their hard work and previous experience it is difficult to "launch a career" and be a success side by side with the Swedes who have a firm position in the society. There is nothing certain, and nothing is free. A multicultural art worker must work hard and be positive towards the future. We hope that the multicultural year in Sweden will give opportunities to freelance art workers to be more visible in the society; and that their professional abilities will be used and their efforts will be appreciated properly.

NUNE YESAYAN



NEW WEBSITE

Dleh Yaman

Nune's 9th album, Dleh Yaman, was released in the US, Europe and Armenia on February 14th, Valentine's Day. A video clip for the song "Nairyan Dalar Bardi" is receiving quite a lot of airtime on television. Two more video clips for the songs "Miayn Yes Ev Du" and "Hasarak Mart" are in production and post-production. Three concerts are planned in France in March to raise funds for the "Provence Armenie" charity organization, which undertakes cultural and sporting outreach programs for young people in Armenia. The concerts will take place in Paris on March 24, in Marseille on March 26 and in Lyon on March 27. Nune will help the Armenian General Benevolent Union celebrate its centennial with a concert on April 15 in Cairo, Egypt, where the AGBU was born in 1906. Also in the planning stage is Nune's concert in Armenia in May. Nune.AM will keep you posted on the date and venue.

New songs

Nune's two new video clips are already on the air in the US and Armenia, and she has already recorded three new songs for her next album. One of the songs in this yet-to-be-named album features original lyrics written by Nune.

www.nune.org

The Fashion Show of Vardan and Gevorg Tarloyan Brothers



Within the agenda of the Days of France in Armenia, at the Exhibition Hall of the Governmental Building in Yerevan, there were presented Vardan and Gevorg Tarloyan brothers' fashion collections "Inquisition", "Escape" and "Hamlet". The authors graduated from the Department of Miniature of the Fine Art College after M. Saryan, and then from the Department of Painting of the Fine Art Academy. In 1933 they entered into the Highest School of Art and Fashion in Paris, and graduated from it with excellence. They work as artist-designers at John Galliano and "Christian Dior". The first collection "Inquisition" was made by the sponsorship of the French-Armenian businessman E. Berberian. Together with the next collection "Escape", it was shown in highly regarded Parisian salons ("Grand Hotel", "La Mont").

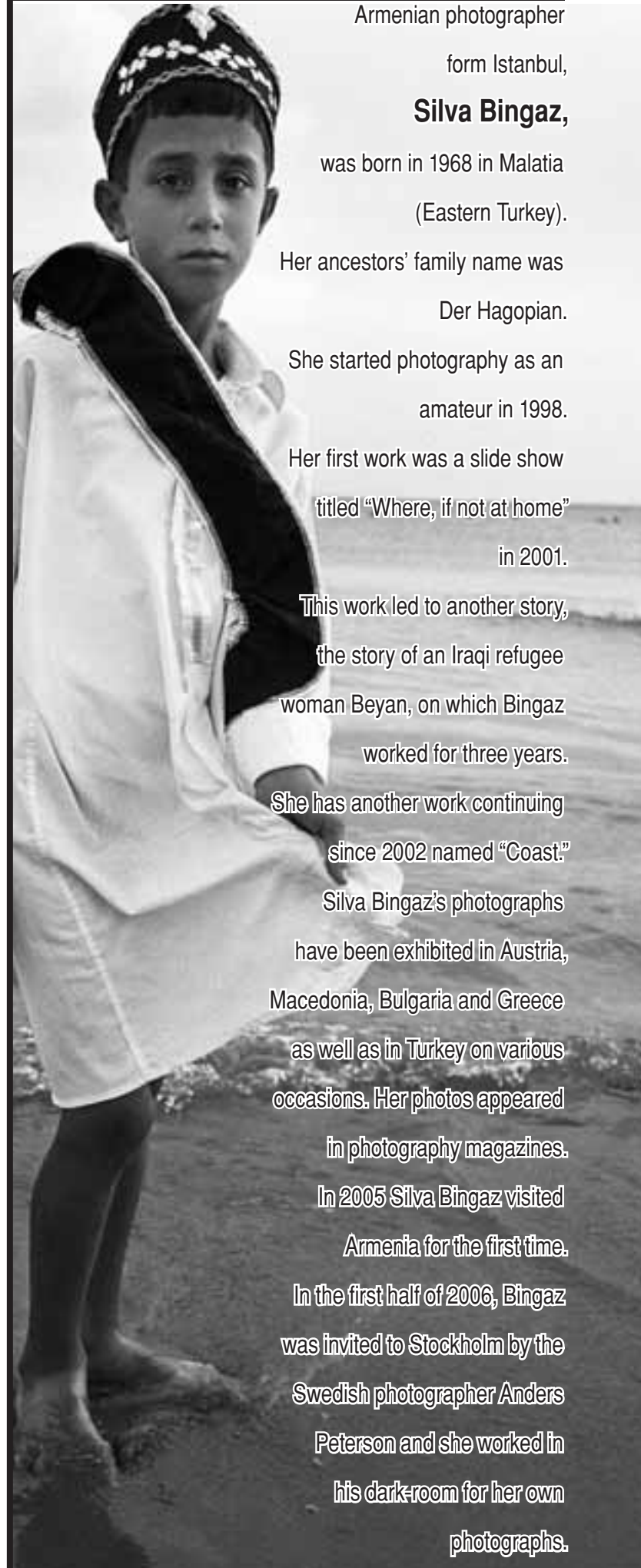
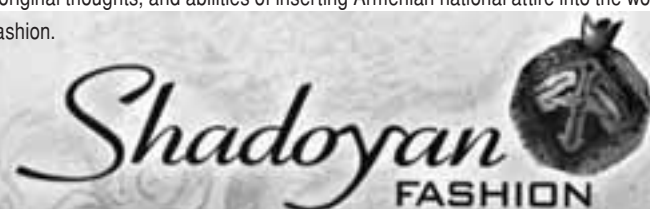
Today, the "Tarloyan" high fashion company is a part of a high fashion syndicate. For Tarloyan Brothers, fashion is a unique theatrical performance, which includes music, painting, architecture, design. They brought the Armenian-color mentality and psychology into the world of high fashion. Tarloyans' collections have a dramatic effect, mixed with the contrast of religion, mysticism, and the secular world.

In the near future, the Tarloyan brothers are planing to open a fashion house in Yerevan. The main sponsors of their show in Yerevan were "Christian Dior" and "Rouge".

A.Amirkhanyan

Gevorg Shadoyan's New Collection

On November 25, at the Hotel Marriott-Armenia there was a show of Gevorg Shadoyan's collection "New Autumn-Winter 2006-7". The modeler is well-known for his original thoughts, and abilities of inserting Armenian national attire into the world of fashion.



Armenian photographer

form Istanbul,

Silva Bingaz,

was born in 1968 in Malatia

(Eastern Turkey).

Her ancestors' family name was

Der Hagopian.

She started photography as an

amateur in 1998.

Her first work was a slide show

titled "Where, if not at home"

in 2001.

This work led to another story,

the story of an Iraqi refugee

woman Beyan, on which Bingaz

worked for three years.

She has another work continuing

since 2002 named "Coast."

Silva Bingaz's photographs

have been exhibited in Austria,

Macedonia, Bulgaria and Greece

as well as in Turkey on various

occasions. Her photos appeared

in photography magazines.

In 2005 Silva Bingaz visited

Armenia for the first time.

In the first half of 2006, Bingaz

was invited to Stockholm by the

Swedish photographer Anders

Peterson and she worked in

his dark-room for her own

photographs.



The “Ankyunakar” (Cornerstone) Publishing House

Created in 1998, this publishing house has been operating in the following basic directions: English-Armenian dictionaries, and religious literature. The first publication was an English-Armenian pocket dictionary, which was improved in consecutive years.



In 2000 “Ankyunakar” published its first religious book “Interpretations of Solomon’s Proverbs” by St. Grigor Tatevatsi (translator Kh. Grigoryan). In 2002 it published the English philosopher George Berkley’s main work “Tractate on Human Knowledge” (translator V. Azatyan), as well as “Augustine’s Confessions” (translator Kh. Grigoryan).



In subsequent years “Ankyunakar” published three more dictionaries: an English-Armenian computer terms dictionary (S. Colin, Kh. Grigoryan), an English-Armenian phraseological dictionary (S. Seferyan), and an Armenian-English phrase-book (Z. Grigoryan).

“The Treasures of the Armenian Theological Mind” book series was enriched by publishing Grigor Tatevatsi’s interpretations of “Ecclesiastes”, “Wisdom”, and “The Song of Songs”. Eghishe’s works of “Teaching about The Lord’s Passion” in modern Armenian translation were published for the first time.

There was also published M. Ormalyan’s “The Armenian Church” in Russian, which was accepted quite successfully among both local Russian-speaking Armenians, and our compatriots and Russians who visited Armenia.

The publishing house has repeatedly participated in exhibitions in Armenia, Frankfurt International Book Fair and Thessaloniki International Book Fair. This October it took part in the Frankfurt International Book Fair again, expanding connections with foreign partners.

Armenia had a separate pavilion and the publishers “Antares” and “Zangak” were represented too.

The observations during the exhibition revealed that the publishing business in Armenia develops slowly; basically because of the absence of appropriate agencies. There are serious agencies of publication, advertisement and book sale in foreign countries, which operate with great efficiency. First of all, almost always the core publishing business is separated from printing. Book advertising and sale is especially important. They also have book fairs, book clubs, internet bookstores and various advertisement methods, which we miss almost completely.

Khachik Grigoryan



A Short, but Fruitful Life

At the House of Architects there was a Celebration of the 100th Anniversary of Vagharshak Belubekyan’s Birth

Vagharshak Belubekyan was born in Getashen village (now in the territory of Azerbaijan) in 1906. He moved to Yerevan in 1930 and entered into the Department of Architecture of the newly opened Institute of Construction. With the diploma in architecture, Belubekyan started his career path in 1937. Vagharshak’s professional development started at the Architectural Design Studio of the City Council of Yerevan, led by the Chief Architect of Yerevan, Professor Nikoghayos Buniatyan.

With the start of the World War II, Vagho (as he was often called) joined the army, took part in many fights, and returned to Yerevan in 1945.

Hired at one of the design studios of “Haypetnakhagits” Institute, Belubekyan started

working with extreme efficiency and good managerial skills.

V. Belubekyan authored about twenty design projects, mostly for residential buildings. These include the residential area of the Stepan Shahumyan Square in Vanadzor City, the residential buildings of the Institute of Physics of the National Academy of Sciences on Marshal Baghramyan Avenue, etc.

One of Belubekyan’s significant works is the Garegin Njdeh Square with its surroundings, located in the 3rd city district of Yerevan.

The whole complex is a repercussion of successful construction work, and is quite different from the other squares in Yerevan. Nowadays, one of the subway stations of Yerevan is located under the Square (it became two-storied), enabling a fast transfer into this district from different parts of the city.

Another Vagharshak Belubekyan’s work in a different genre is the Circus Complex of Yerevan, with the co-authorship of the architect Alexi Sahinyan.

In 1951 V. Belubekyan became a laureate of the young architects’ contest in Moscow. In 1957 he was awarded with the title of the Honorary Constructor. Belubekyan was very hard-working, friendly, and supportive to those that were in need of help. He abundantly used these qualities while serving as the President of the Architectural Fund of the Armenian Architects’ Union (1951-1955), the Executive Secretary of the Armenian Architects’ Union (1955-1959) and the Chief of one of the Architectural Design Studios of “Haypetnakhagits” Institute (1955-1965).

Varazdat Harutyunyan
Doctor of Architecture
Academician, NAS of RA

Yerevan, The Spandaryan (now Njdeh) Square



Restoration of the Early Christian Architectural Complex in Dvin

Dvin was established by the Armenian King Khosrov B. Kotak in 330-338 A.D., when he relocated the capital to here from Artashat. Since 470 A.D., for about five centuries Dvin was also the religious center of Armenia -- the residence of the Catholicos. In the center of the city, on the top of a hill there is an acropolis with the king's palace, surrounded with fences. Dvin's central district with the Cathedral of St. Grigor, Catholicos's Palace and St. Hiztbuzit's Chapel is on the western side of the city.

The basilica cathedral built in the 5th century was set on fire and destroyed by Persians in 572 A.D. It was restored in 608-619 A.D. as a domical church with externally stressed many-

sided ledges on its eastern, northern and southern facets.

The 5th century palace located in the south of the cathedral was entirely destroyed during the liberation war against the Persians. Instead, in the northern part of the complex there was built a new Catholicos's palace with a columnar hall and adjacent rooms.

St. Hiztbuzit's Chapel (554-556 A.D., basilica) is on the eastern side of the palace.

The cathedral, palace and chapel were completely destroyed during the devastating earthquake of 894 A.D. and were not restored any more. They were excavated in the 20th century (1907-09, 1936-39, and 1946-1976).

Restoration attempts of these buildings were made in the second half of the 20th century.

G. Kochoyan made a 3-D graphical image of the 5th-century cathedral, as a classic three-sided basilica with external columnar halls.

N. Tokarski, G. Kochoyan and V. Harutyunyan gave various restoration versions of the Catholicos's palace.

With 3-D imaging software we have performed a computer restoration of these valuable early Christian buildings and their interiors.

The Cathedral of St. Grigor has been restored by the example of Talin's Cathedral of the late 7th century.

The restoration of the Catholicos's palace was based on the floor plan designed during Aram Kalantaryan's and Koryun Ghafadaryan's additional excavations.

St. Hiztbuzit's Chapel was restored by the example of Kurtan's Church (6th century), which has been preserved unchanged up to date.

The restoration of Dvin's central district gives bright evidence about this unique complex of the 7th-century Armenian architecture, its various purposes, artistic values and constructive solutions.

Areg Hasratyan



New Historical-Cultural Pages

Inside of the pyramid (southern wall)



The continuing socle and tiled floor inside of the pyramid (eastern wall)



One of the medieval Armenian unique architectural complexes is located in Aruj village of Aragatsotn Region. The Armenian prince Grigor Mamikonyan (661-624) made this place as his residence, which was also considered as the administrative center of the country (at that time the Arabs had destroyed Dvin, and the country was ruled by renowned princes elected by secular and spiritual leaders, and carrying the title of "The Armenian Prince". Each of them made his residence as the administrative center of the country). Grigor Mamikonyan ruled the country in peace for about a quarter of a century. He built a colossal church in Aruj, with a palace in its southern side. It is a unique construction of the medieval Armenian secular architecture.

The archeological excavations of the palace began in 1947, with the efforts of the Committee of Preservation of Historical Monuments, and Varazdat Harutunyan's leadership. They became broader in 1950-1952 (the results of the excavations were published in V. Harutunyan's "A new Monument of the 7th Century's Secular Architecture" comprehensive article, published in ASSR NAS Proceedings No 8,1953).

During the excavations in the southern and south-eastern side of the Aruj temple, two massive separate buildings, and also the remains of a chapel emerged. These buildings have conditionally been named as the First Hall and the Secular Building with a columnar hall. In its floor plan and details the latter is similar to the Catholicos' Palace in Dvin. The First Hall (basilica) is located in 47 meters south-east from the temple. In the beginning it used to have two entries – from the west and the north. Then the building was reconstructed, and another entry was made from the east. The excavations revealed that later the building was made for defense: the southern and eastern walls were fortified with extra walls from outside, and there were built two polygonal pyramids in its two eastern corners.

After the excavations the basilica was considered to be a court circle hall. Afterwards, due to a number of architectural details, there was another viewpoint that the building was primarily the old basilica church of Aruj, made before Grigor Mamikonyan (K. Matevosyan, Aruj, 1987, pp. 65-70).

This assumption could be confirmed or rejected only by excavations. So, in the summer of 2006, the Agency of Preservation of Monuments initiated cleaning works on the eastern side of the monument (with Gagik Sargsyan's leadership). In particular, dirt was cleaned out from the pyramids. It became evident that the eastern wall

was built on the tiled floor of the primary construction. Thus, quite obviously the building used to be a three-sided basilica, shortened from its eastern side. It also had an externally polygonal chamber, like most of the churches in the 4-5th centuries A.D.

It is still difficult to state the reconstruction date of the ancient basilica church of Aruj (it was firstly shortened from its eastern side, and then was made into a small fortress). Perhaps the archeologists will make a scientific report about the result of their works. We will simply add that during the cleaning works there was discovered a decorated piece of the top part of an early medieval four-sided stele. It has a hole on the top, serving as a stand for the cross. There are carvings on its sides, a proportional cross in a circle, and most interestingly - a human figure with open arms. Probably it had a pictographic relationship with the carved images on the main stele.

If the archeology is based on excavations and discoveries, then the historical-philological field relies upon our ancient scriptures and written sources. The second news is from this area. The 12th century author Samvel Anetsi wrote his chronicles by the order of the Catholicos Grigor III Pahlavuni, finalizing them with the events of 1163. It is an interesting work, basically consisting of chronological tables. Anetsi's chronicles were widely used later, and annalists made a lot of additions to their records. They recorded historical information of their times, thanks to which Samvel Anetsi's original chronicles were enriched with new data. In 1893, in Vagharshapat, having 14 manuscripts in hand, Arshak Ter-Mikelyan published Samvel Anetsi's works with these additions. However, there have been preserved many other manuscripts (currently there are 33 copies in Matenadaran) unknown to the publisher, containing unidentified

information. A significant example is Matenadaran's No 3681 manuscript, which has noteworthy information about

Garni, Havuts The Tar Church, and within that context - The Apiratyany royal dynasty.

A capital (4-5th century)



35 >> The recipient of the manuscript, the famous leader of the Havuts Tar Church Archbishop Natanayel (14th century) made additions to the chronicle relevant to the history of his church (see the detailed research in "Banber Matenadarani", # 17, Yerevan, 2006, pp. 47-67). Here we will only refer to some facts that help forming a complete idea about one of the powerful Armenian rulers of the 11th century.

The Archbishop Natanayel,



noting about the construction of the Havuts Tar Church, wrote: "Gevorg, the prince of princes, the son of Hasana, the brother of Apirat, renewed the holy place of Havuts Tar again, and built the wonderful glorious Church with 9 altars. He also bought the nearby Goght village from Gagik Shahanshah and Hovanis, and gave Havuts Tar his own Ova village, and gathered 300 priests."

So far, by Mkhitar Ayrivanetsi's

short message we knew that the Havuts Tar Church was built by the Prince Gevorg, the lord of the Keghi (Geghi) castle, but we did not have information about his origin. The Archbishop Natanayel informs us his father's (Hasan) and brother's (Apirat) names.

In the construction records of St. Grigor Church, dated in 1003 A.D., it says: "I GRIGOR THE MAGISTROS, SON OF HASAN, BUILT THIS CHURCH". The chronicler Mathew Urhayetsi refers to the same prince as "some Apirat, who was the great Armenian Prince, the son of Hasan" (the prince was killed in 1021).

The Armenian historiographers Mkhitar Anetsi, Vardan Areveltsi, Mkhitar Ayrivanetsi, and the Commander Smbat call Hasan's son, the great prince as "Apirat", who built the Kecharis Church. The same person was named as "Grigor the Magistros" in the same Kecharis, in the records of the priest Gorg of Arzakan in 1001, and in his daughter's records in Tekor. Armenologists suggest a solution to the problem by assigning the prince a double name "Grigor Apirat". In the literature he was often confused with the Magistros Grigor Pahlavuni (died in 1058), who was also frequently recalled as the Magistros Grigor, but was much younger than Grigor Apirat.

With Natanayel Havutstaretsi's records, the discovery of Grigor Apirat's and the lord of the Keghi Castle prince Gevorg's brotherhood makes the testimonies of their real power more substantial. Particularly, a number of chroniclers said that Apirat owned 12,000 horsemen, which did not seem convincing. But now it becomes clear that the power of Hasan's sons ranged from Varajnunik (Kecharis) to Garni's region and Keghi, probably also including Yerevan, where according to M. Ayrivanetsi, Grigor Apirat had built a canal.

The prince Gevorg built the Havuts

Tar Church in 1002. Nowadays it is in ruins, and Natanayel's record about the 9 altars of the building is very important evidence. Other interesting news: the Goght village was a royal property in the late 10th century. The prince Gevorg bought it from the King Gagik and his son Hovhannes (Hovhannes Smbat) and assigned it as a property to the Havuts Tar Church. This is the oldest record in the history of the Goght village.

Thanks to the Archbishop Natanayel's records, a new step has been taken towards the discovery of the phenomenon of the Magistros Grigor Pahlavuni's script in Havuts Tari, dated in 1013 A.D. (the stone has been lost, only the text has been preserved). Some researchers considered it as a false record, based on the fact that the prince Grigor Pahlavuni had received his Magistros' degree of honor in 1045.

With new information in Prince Grigor's genealogy we can say that if there was a Magistros Grigor's script in Havuts Tar in 1013, then it was Hasan's son and Prince Gevorg's brother Grrigor. As mentioned above, in Arzakan's script of 1001, and Kecharis' script of 1003 he was called as the Magistros Grigor.

So, this new little manuscript enriches our knowledge about the centuries-old events.

K. Matevosyan
Candidate of Historical
Sciences

Travel Notes

On November 16, at "Narekatsi" Art Center there was the presentation of the art critic and cultural commentator Levon Lajikyan's book of travel notes "Crossing Roads" ("Mughni" pub., Yerevan, 2006, published by the sponsorship of Raffi and Shoghak Hovhannisians). We are presenting passages from the preface of the book.



In my deep conviction a man has his best and wisest thoughts during a journey. When reading Levon Lajikyan's book "Crossing Roads", one unwillingly becomes his travel mate. Without exaggeration this book contains serious historical and geographical data about both

our fatherland and many foreign countries. At the same time the data is not merely presented in encyclopedic numbers and facts. It is naturally included in the literary structure of the book, as its inseparable part.

It is difficult to select one from fifteen travel notes. They are both alike and different. The book begins with a travel note

and confirms his words with not only dramatic descriptions and expressions, but also with his own drawings.

When speaking about far and near countries (Russia, Ukraine, Lithuania, The Czech Republic, Austria, Italy, France, The Netherlands, Belgium, U.S.A. etc.), besides discovering their unique images, the author also minutely reflects on the history of creation and current status of local Armenian communities. In this manner the "Crossing Roads" becomes a small encyclopedia of the Armenian communities in Diaspora, enriching our knowledge about their life especially nowadays. The author has a painful note about the change of the foreigners' attitude towards our people: from centuries-old respect into obvious suspicion with its disgraceful consequences.

When reaching the end of the book, one discloses that together with the author he has had a long and useful journey in time and space. Then he discovers that along with the roads, people's and nations' destinies are also crossed. To reconfirm this truth, Levon Lajikyan has to travel many roads yet, and so do his readers.

Robert Minasyan
Rector, The Armenian Institute
for Tourism
Professor, The Russian
International Academy for
Tourism

dedicated to the historical Armenia: "The Land Waiting for its Lord". It has the same principle: important historical information and facts are presented together with the author's sensitive heart and feelings. "The Western Armenia is tearfully beautiful", he writes

Summary

The Opening of Aram Khachaturyan's Monument in Moscow

On October 31 there was the opening ceremony of the great composer Aram Khachaturyan's monument in Moscow. The RA president Robert Kocharyan, the RF president's wife Ludmila Putina, officials and artists were present at the ceremony. The monument has been created by the sculptor Georgi Frangulyan and the architect Igor Voskresenski.



"MOMIK" - 15

The "MOMIK" Armenian Cultural Center is as old as the newly independent Armenia. On September 19, at the "Narekatsi" Art Center in Yerevan, there was the celebration of the 15-year-old organization's Anniversary, along with its members and guests. With its concert program, the "Sharakan" ensemble (artistic director - Daniel Eraisht) gave the best present to "MOMIK". Also, there was a small exhibition, consisting of many works of the member artists of "MOMIK".

Ara Hovsepyan - also collages

On October 25, at the National Museum-Institute of Architecture there was an exhibition of the artist Ara Hovsepyan's works of the recent years. It was a nice surprise for the viewers, who used to know the artist's works by their graphical genre. This time there were presented collage and pictorial works, expressing the artist's new striving.

Scientific Year-books



We have also received two scientific collections. The first one is a collection of scientific articles "Questions about the Armenian Art" from the Art Institute of the NAS of RA, (Yerevan, 2006). Although this is the first issue, the publishers promise that it will become a year-book.



The second year-book is the "Banber Matenadaran" # 17 (editor - S. Arevshatyan, Yerevan, 2006.). The 16th issue was published in 1994. The year-book has been published by the means of "The Friends of Matenadaran" Benevolent Foundation.

New Books

The "Armenian Art" has received some new publications. We give thanks to the authors and publishers.



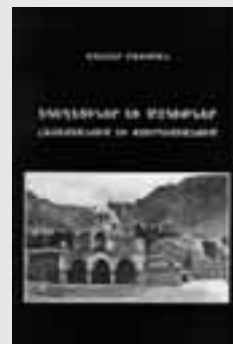
Mayis Mkhitarian, A Picture Book (Album), "Tigran Mets" pub., Yerevan, 2006.



Ruzanna Mazmanyan, Chronicles of the Armenian Music Life (1901-1910), the Art Institute of NAS, RA; Yerevan, 2006.



Fr. Abel Manukian, Gyumri's "Yot Verq", "Lousakn" pub., Yerevan, 2006.



Walter Bachman, Churches and Mosques of Armenia and Kurdistan; translation from German - Ruzan Salkhanian; professional editor - David Kertmenjian; Venice, St. Lazarus, 2006.



Hovsep Nalbandian, Lujs (common knowledge) 3, Yerevan, 2006.



Վրիգոր Սողոմոնյան, Բակ



Էդվարդ Վարդանյան, Լուսաքաց



Խաչիկ Դադարյան, Զամետ Սարգսյանի հայրազան տունը



Վիլիկ Մաքարյան, Ստորուն

«Հայ արվեստի» խմբագրությունը
իր բոլոր ընթերցողներին
մաղթում է
ԲԱՐԻ ԱՄԱՆՈՐ
եւ շնորհավորում
ՍՈՒՐԲ ԾՆՆԴՅԱՆ ՏՈՒՆԸ

Խմբագրությունը շնորհակալություն է հայտնում
ՀԱՅԱՍՏԱՆԻ ԱԶԳԱՅԻՆ ՊԱՏԿԵՐԱՍՐԱԿԻ
ՏՆՈՐԻՆՈՒՄՅԱՆՆԸ,
ՇՎԵՅՑԱՐԱԿԱՅ ՄԻՈՒԹՅԱՆԸ
եւ բոլոր նրանց,
ովքեր մեծ կամ փոքր
աջակցություն են ցուցաբերել
«Հայ արվեստին»



Անի Բաբայան, Աստղաբաշխ



Լաուրա Ավետիսյան, Սենախոսություն



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