# A Reyond Deyond Market

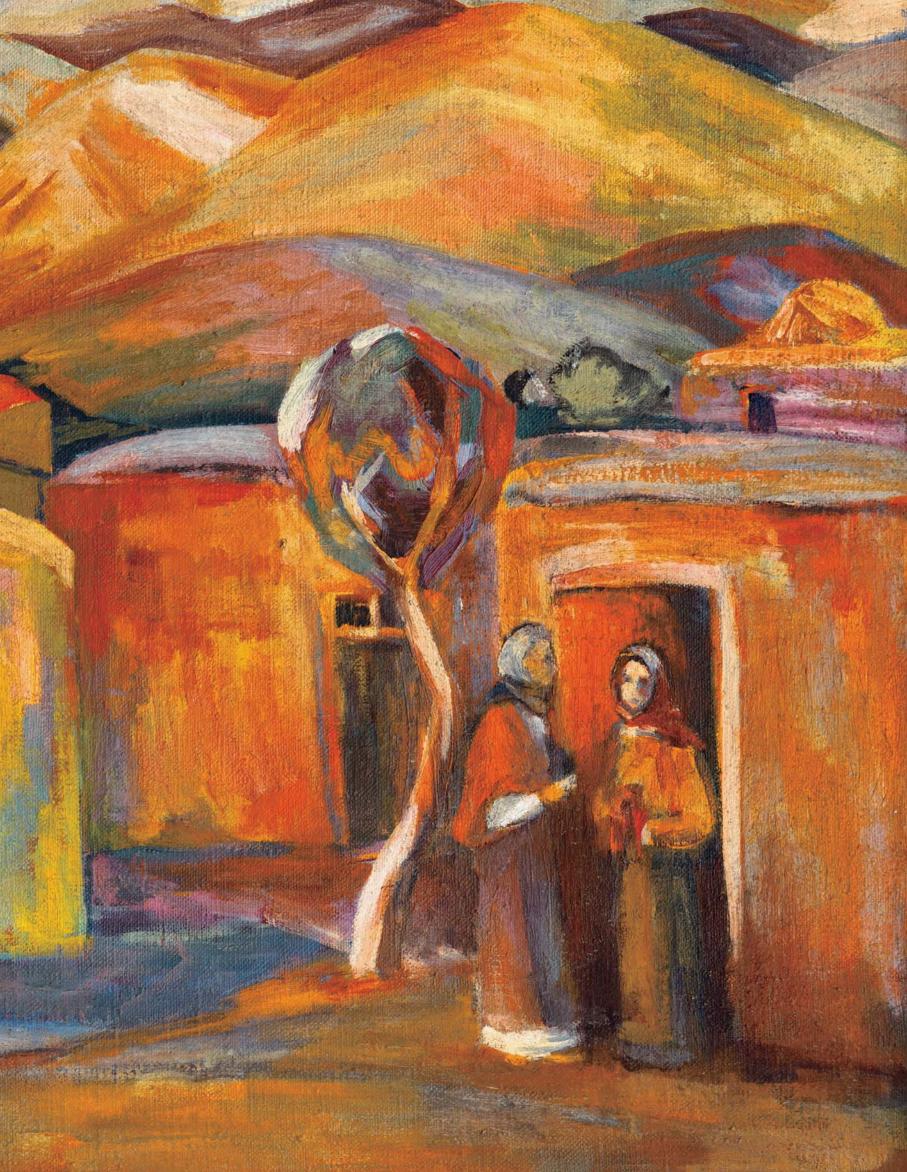
Aramé Art Gallery

# ART BEYOND TIME



# Aramé Art Gallery

Yerevan 2016



# Introduction

by Mane Sargsyan

he concept of Art is as eternal as the energy that puts it into motion and fills anyone who has ever experienced inspiration and realized his unity with the infinite source of creation. As well as Art, Time can equally be abstracted into a mere concept, as it exists only in the imagination of its creators. Thus, it is up to the Creator, who has invented both these concepts, to determine their interrelation. The compositions, heroes, objects and situations he creates can be subjected to Time, can reflect Time, deny it or simply be Beyond Time. And this is applicable to absolutely all genres and styles of Art. One can create an abstract work of Art to perpetuate his sensations in the given moment or reveal abstractly the destructive force of time. If he is a painter of still-lives, the objects in his composition can carry impacts of time or be deprived of them. Still, one can't help feeling, that no matter what the Artist's aim is, a true work of Art always manages to slip through the gentle fingers of Time. It is always somehow Beyond it and even beyond the Artist's conscious will and his initially conceived idea that finally poured into a palpable work of art. Once accomplished, it becomes totally

independent and exists in its own dimension, in eternal silence. All the observers, the museum walls, the paintings hanging on the same wall, the sounding and disappearing exclamations cannot affect it. It simply exists and, therefore, is eternal, for something can die away only if it has never existed. Such works of art create their own energy field and are surrounded only by it, one only has to come closer and be able to Feel. For these works of Art develop their own self-satisfied consciousness. Any art lover has had at least once his own unique encounter with such a painting or sculpture, when your feet simply become paralyzed and there is not a single thought in your mind: you just See. And the energy is so intense that it is apparent even on a photograph in an album. No wonder some art critiques observe works of art only by a photograph in order to protect their emotional state and be able to write something about them. Thus, although created by Man, Art becomes Man's own teacher in his journey through transcending the mind and, consequently, transcending Time, in becoming Beyond Time himself, like the Art he creates; in other words - in his journey back home.

The present book represents the new collection of Arame Art Gallery, including 38 classical and modern Armenian artists with more than 160 works.

### Arsene Chabanian (1864 - 1949)

Chabanian was born in the village of Sunints in Karin (Erzrum, Western Armenia).

He studied at the Murad Raphaelian College of Venice. Chabanian worked in Batumi afterwards, from where he had the opportunity to leave for Theodosia in 1890 to get acquainted with Aivazovsky and take his advice. During this period Chabanian also makes copies of Ayvazovsky's paintings to perfectionate his knowledge of arts.

One of the artist's first independent paintings - a landscape depicting the port of Batumi, gains much public attention. Excited from this success Chabanian leaves for Paris and enters Julian Academy. Here his teachers were such prominent masters as Gustave Moreau, Jean-Paul Laurens and Benjamin Constant.

1894 First exhibition at the Salon of French Artists

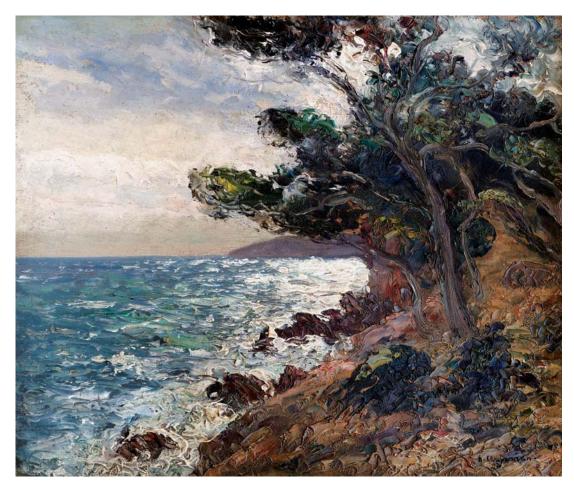
1900 Chabanian takes part in Paris World Exhibition, where his seascapes were shown along with those of Aivazovski and Bashinjaghian and had a wide repercussion in the French press.

Besides of being a celebrated marine painter, Chabanian was one of the first artists to use the technique of colored engraving, the founder of the "Union of Marine Painters of Paris" and the "Company of Colored Engraving". With equal success he painted with pastel, created marvelous landscapes and still-lifes.

In 1926 one of the most famous galleries of Paris of the epoch - Georges Petit, organized the personal exhibition of the famed painter. In the same year Chabanian was appointed to the rank of Knight of the French Legion of Honor.



Bouquet of Anemones  $\approx 1930$ , oil on canvas board, 54x 45 cm



Stony Shore  $\approx 1920$ , oil on panel, 46x55 cm



Peaceful Evening ≈ 1930, oil on hardboard, 46 x81 cm

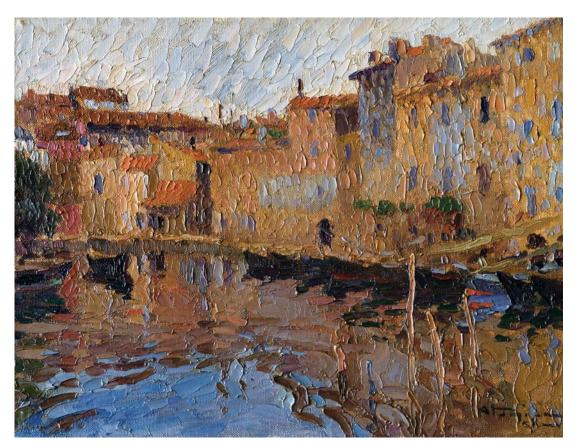
# Charles Atamian (1872 - 1947)

Garabed Charles Atamian was born in the wealthy family of Mgrdich Atamian, a goldsmith and musician, and Mary Afker (Constantinople, Ottoman Empire). He was the second of five children and completed his early education at the Mkhitaryan Armenian School in Pera, Istanbul. He continued his education at the Murad Raphaelian Armenian College of Venice, where he studied along with Edgar Chahine. Upon returning to Istanbul Atamian opened his first exhibition, which was a big success and he was invited to work at the newly open Yildiz Porcelain Factory of the Ottoman Court (from 1894 to 1896). He was appointed as the factory's chief designer. A number of Atamian's porcelain plates bearing his signature "Atam" are now exhibited at the Topkapi Palace (the main palace of the Ottoman Empire). Plates which he created include portraits of the sultans Mahmud II, Selim and Abdul Mejid. The Hamidian massacres of Armenians made impossible Atamian's realization as a painter in Constantinople. He sought refuge in Paris in 1897 and predominantly worked and exhibited there. In Paris

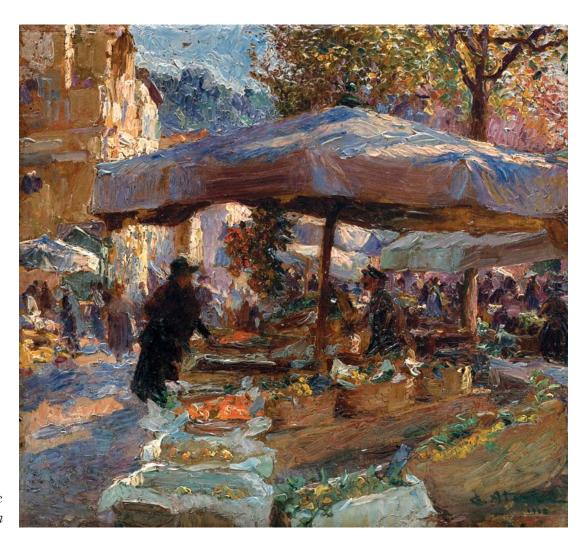
his name Garabed turned into Charles. Here Atamian exhibited at La Nationale from 1913 - 1942, at the Independent Salon from 1938 - 1945, and he was made an Associate of La Nationale in 1927. In Paris he also illustrated nearly 150 books, including novels by such famous writers as Anatole France, Guy de Maupassant, Henri Bordeaux, Rene Bazin and created colored illustrations for the French translation of B. Litton's "The Last Days of Pompeii". He also created artworks for theatrical stage productions. In 1923 Atamian spent the summer in Saint-Gilles-sur-Vie in Vendée (France). It became a habit of his and he returned regularly until 1939. Many of his famous landscapes and marine artworks were developed precisely at this summer residence. Atamian is the painter of open air blinks. Few artists have such a feel of light as he has, it's his privilege, the result of spontaneity and mastery... His soul is joyful and straightforward, emotional in front of the whole intoxication of light and color. His line celebrates light and truth and feels us with a joy for life...



Happy Day on the Beach  $\approx 1920$ , oil on canvas,  $54 \times 63$  cm



Les Martiques 1918, oil on canvas, 30 x 39.5 cm



Market in Marseille 1918, oil on panel, 32 x 36 cm

### Edgar Chahine (1874 - 1947)

Chahine was meant to become a virtuoso master of the most difficult form of graphic arts - etching. He was the most famous Armenian artist in France at the beginning of the 20<sup>th</sup> century. Very young still, in 1900, Chahine won a gold medal at the Paris World Exhibition. In 1903 he won the first prize, a gold medal, at the International Exhibition in Venice. In 1924 he was already the commissary of French art at the Venice Biennale. In 1926 Chahine was a founding member of "Ani", the Union of French-Armenian Artists of Paris.

In 1928 Edgar Chahine was already so popular in France, that a museum in Crouttes-Vimoutiers in the Orne region of France was named after him, Musée Chahine.

In 1932 Edgar Chahine was awarded the title of Knight of the French Legion of Honor.

Chahine has created more than a thousand artworks, illustrated the books of such eminent writers as Anatole France, Gabriel Murray and others.

The artist had first studied at the Murad Raphaelian College of Venice, then continued his studies at the Julian Academy of Paris.

1921 Chahine's first exhibition in Yerevan, Armenia. In 1928 Edgar Chahine becomes an Honorable member of the Artists' Union of Armenia. Later on he has exhibitions at such prestigious museums as Saint Petersburg Hermitage and Pushkin Museum in Moscow.

In 1936 Chahine presented a collection of his best works to the National Gallery of Armenia.

In 1974 the National Gallery of Armenia organized a big personal exhibition of Chahine (250 works) dedicated to the  $100^{\text{th}}$  anniversary of this exceptional artist. Chahine has gained a prize of originality. He has showed us that he is capable of seeing what the others are not able to notice.



The Granny 1922, etching, 32 x 22 cm



The Miserables 1922, etching, 51 x 33 cm



Three Generations 1942, oil on hardboard, 73 x 54 cm



The Beautiful Nose 1922, etching, 22 x 32 cm

### Jean Carzou (1907 - 2000)

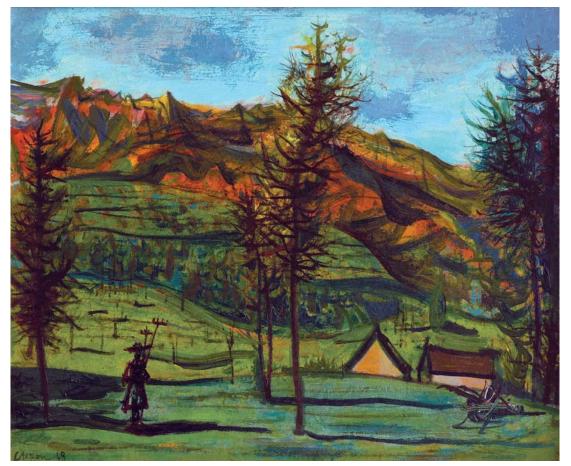
Carzou (Garnik Zulumian) was born in Aleppo in a family of Syrian-Armenians. In 1919 he moved to Cairo, finished Kalousdian Armenian School, obtained an American scholarship and went to study in Paris. He chose the profession of architect, but paralelly, as an autodidact, attended the Montparnasse Art Academy (La Grande Chaumière). Carzou started working as a theater decorator but quickly realized he preferred drawing and painting. In 1930 he had his first exhibition at the Independent Salon in Paris. In the same year he began to regularly take part in the exhibitions of the Union of Armenian Artists in Paris "Ani" and continued having more than a hundred personal exhibitions in France and abroad. In 1976 Carzou became the first living artist to have his work "Distant Princess" appear on a French postage stamp. In 1977 he was elected a member of the French Academy of Fine Arts. He was also a laurate of many international awards. The Church of Manosque (Provence, France) in which Carzou had decorated the chapel became Carzou Foundation in 1991. There also exists a Carzou museum in the town of Dinard in Brittany (France). In the sphere of different groups, absorbed in the mania of modernism and flows of modern art, Carzou searched for and found "the modern" in his identity. His being an architect, that is the soul that searches for beauty, played an important role in his life. In his paintings reality transforms into zealous and graceful connection of lines, imagined worlds, where throb poetical feelings and lyrical emotions, that touch upon the eternal beauty of life and nature.



Princess in the City 1964, original drawing on paper, 51 x 67 cm



Village Landscape 1957, oil on canvas, 50 x 65 cm



The Meadow 1948, oil on bardboard, 40 x 46 cm

### Jean Jansem (1920 - 2013)

"Like many children, I loved drawing.

When I was twelve, I was given a small box of oil paints which I took with me to Le Croisic. My first landscape was of the view from the dormitory window: small Breton houses under a grey sky on a small canvas without even a stretcher, the size of a postcard, which I have kept as a souvenir".

Jansem (Hovhannes Semerjian) was born in 1920 in Seuleuze (Bursa), former Armenian part of Turkey (spent his early childhood in Salonique, Greece). After her husband's death, in 1931, his mother takes her son to France to cure his injured leg. Young Jansem spends three years in hospitals. In 1938 Jansem graduates from the Ecole des Arts Decoratifs in Paris. His first exhibited painting was "The Violinist" at the Salon des Independants in Paris (1939). In his early canvases Jansem often paints his own children in the role of his little heroes. These early works mainly depict Armenian themes and are now exposed at the Museum of Armenian Art in Paris. Jansem is one of those exceptional artists, during whose life two museums had already opened devoted to his art; in 1992 the Jansem Museum opened in Tokyo Ginza, Japan. Only a year later the Azumino Jansem Museum opened in Nagano-Ken, Japan. In 1978 Galerie Matignon opened in Paris to promote and distribute his art. Collections of Jansem's works are also kept at the Modern Art Museum of Paris, Poitiers Museum, Fontainebleau Museum (France), Moscow Modern Art Museum, National Gallery of Armenia, Genocide Memorial of Armenia, Modern Art Museum of Yerevan. In 2003 a series of 4 documentary films was produced about Jansem's life and work available in English, Japanese and French.

Titles and Awards: 1951 - Populist Prize, France 1953 - Antral Prize, France 1958 - Biennale de Bruges Prize, Belgium 1958 -Comparaison Prize, Mexico 1958 - Voburitz Award 1958 -Museum of Mexico Award 1997 - Knight of the French Arts and Literature Order 2002 - Emeritus Doctorate from the Republic of Armenia's National Academy of Sciences 2003 - Knight of the French Legion of Honor 2010 - Order of Honor of Armenia



Group, 1972, oil on canvas, 130 x 162 cm



The Old Lady and the Puppets oil on canvas, 130 x 98 cm

"Life, the characters, the physical appearance, the ways of the inhabitants of this exceptional world are revealed to us in a very assertive fashion through works which I consider to be amongst the strongest of our time".

Marcel Zahar

It is impossible to imagine anything so at one with the paintings of Jansem as his drawings. Nothing, from the beginning to the end, shares more closely his artistic universe than the writing which flows from it: inevitable and necessary as the circulation of blood in a man's veins.

Jean-Marc Campagne

"Every beautiful painting is profoundly Nature itself". Jansem beautifies it in all its reality. A personal technique for art within reach of anyone's understanding, in the great tradition of French painting. Here is indefinite Time. He doesn't paint what he thought he saw, but what he saw. He paints what blossoms within him.

Guy Vignoht



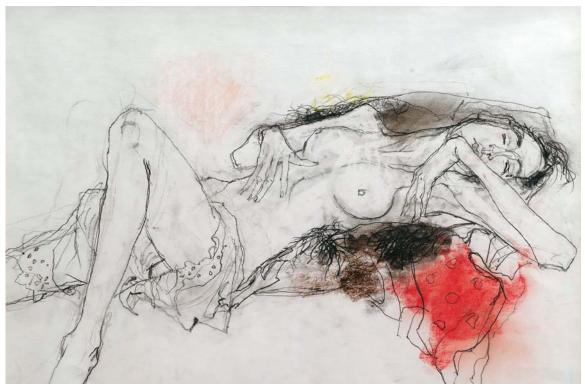
Adelita in a Pink Vest 1995, original drawing on paper, 64x 50 cm



Horse and Cart on a Track 1957, oil on canvas, 24x33 cm



The Dancer original drawing on paper, 69x52 cm

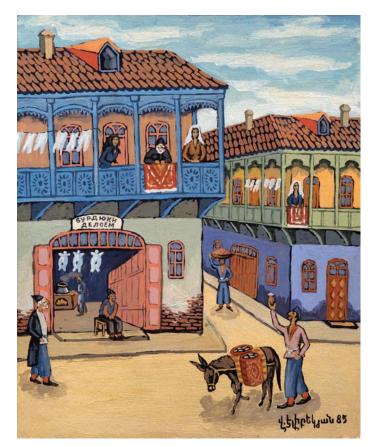


Sleeping Woman 1997, original drawing on paper, 50 x 65 cm

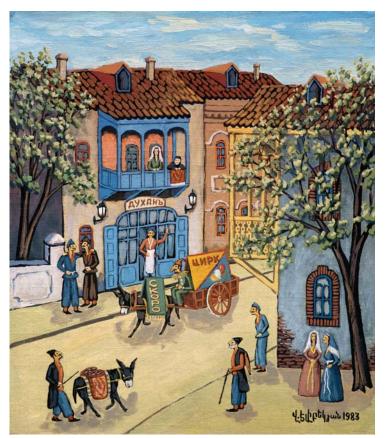
### Vagharshak Elibekian (1910 - 1994)

"The series of paintings devoted to Old Tbilisi I have created with pleasure and love. They are an expression of admiration and insatiable love towards Tbilisi - the town of my childhood".

Painting was Vagharshak's vocation. He never had doubts about it. And the destiny, having taken him through different paths and spheres, finally brought him to the easel. But it was later. After Vagharshak had finished his three-year study at the Fine Art Studio of Hayratun (famous House of Armenian culture in Tbilisi) he was offered the post of director at the Armenian Theatre for the Young Spectators in Tbilisi (1936-1956). Vagharshak accepted. He had all his life in front of him and by that time he couldn't even suggest that the theatre will make him forget the brushes and colors for many years. Later Elibekian became the director of Armenian State Theatre named after S. Shahumian (Tbilisi), where at the same time was the chairman of the artistic council and producer. And still the dissatisfaction haunted him. One day, at the age of 63, he bought a canvas and tubes of paint and for the first time in his life created a work which was fruit of true inspiration. On that canvas a part of Old Tbilisi was revived - the town to which his heart belonged forever and that profound love guided his brush. He showed the painting to his sons - Robert and Henri Elibekian (by that time they were already internationally renowned artists). He awaited but at the same time was afraid of their opinion - once, years ago, he had already showed them his experiments... But what Elibekian had created this time was drastically different from whatever attempts he had made before. It was clear: at last he had found his style and special theme - the world of Old Tbilisi. He found his unique technique and plasticity with such an application of thick and thin layers, that the general background seems almost transparent. It radiates light that has absolutely nothing to do with technical tricks of painting, but is simply transmitted from the Artist's soul.



Street in Old Tbilisi 1985, tempera on board, 23 x 18 cm



Street In Old Tbilisi 2 1983, Tempera on canvas board , 25 x 22 cm



Winter 1982, tempera on canvas board, 21 x 32 cm



Invitation to Circus 1979, tempera on canvas board, 21 x 29 cm

### Hagob Hagobian (1923 - 2013)

Hagob Hagobian was born in Alexandria, Egypt. In 1952 with the sponsorship of the Armenian community of Egypt the future artist left for Paris and entered the Grande Chaumiere Academy. Two years later, one day his teacher, after watching him working for a long time, approached him and said: "The feelings you transmit to the canvas are alive, attractive... You can be sure that I shall take the responsibility of organizing the exhibition of your works..." Soon, he also chose one of his pictures and took it to the Gallery of International Painters (Bucharest), where it was highly appreciated. From 1959 to 1961 Hagopian participated in exhibitions in Alexandria. Many museums in Egypt purchased his works.

Born in Egypt and educated in Paris, Hagopian settled in Armenia with his family in 1962. From then on his main theme

and inspiration became the Armenian landscape. Belonging to the first generation of Armenians born after the Genocide, he came to Armenia as a mature artist with a distinctive style. The feelings engendered by a fatherless youth, to whom the hardship of life were not unknown, guided his career and compelled him to create images of men thrown into the maelstrom of life: miserable, anguished and helpless in the face of destiny. Eventually, Hagopian's open and humanistic art found acclaim outside of Armenia as well. He was invited to exhibit his works in Moscow, Riga, Leningrad, Tallinn, Vilnius, Kiev, Odessa, Lvov, Rostov, Tbilisi, Almaty, as well as Western European countries. He received the title of People's artist of Armenia and USSR State Award and was elected member of the Academy of Fine Arts of the Russian Federation.



Landscape 2 1999, oil on canvas, 81 x 100 cm



Landscape 1 1997, oil on canvas, 81 x 100 cm

There is a kind of paradox in Hagop Hagopian's art: his transparent hues and clear graphic lines are so perfect that they seem to be unsurpassable. But with each new work Hagopian proves that there is no limit to perfection. Only a great master can do that. Jean Carzou

Hagopian is a painter who deeply lives his epoch and venerates love. Even if his pictures seem desert, they breathe with his eloquent soul. To communicate this way with nature means to give people superhonesty.

Martiros Sarian

### Minas Avetisian (1928 - 1975)

In the year of 1962 an exhibition of five young talented painters took place at the Artists' Union of Armenia. One of them became the symbol of the Armenian modern painting rebirth. The striking, vividly colorful paintings by Minas, filled with that exceptional, truly Armenian warmth caused a real sensation in the cultural circles and marked the beginning of the Armenian Renaissance of the 60s, the undisputable leader of which was Minas Avetisian. The master Sarian, having seen his paintings, said: "I am not alone any more".

Minas was born in the Northern part of Armenia, in the village of Jajur, so passionately painted by him. He started to paint in his adolescence, impressed by the beauty of ancient huts and mountains surrounding him. Minas first studied at the Panos Terlemezian Arts College in Yerevan (1947-1952). Afterwards he left for Leningrad to continue his studies and in 1959 graduated

with honors from the Leningrad Academy of Fine Arts. His main teacher was the prominent painter B. V. Johanson, who called him "the Armenian Matisse". In 1968 Minas was given the title of Honored Artist of Armenia. His works were admired all over Europe. After an exhibition in Vienna one of the oldest and most prestigious newspapers in Europe - "Wiener Zeitung" wrote: "The Armenian painter Minas Avetisian awakened Vienna". Minas took his inspiration from the Armenian medieval miniature painting. On his canvases the principles of fauvism found new interpretation. The dominant color of his landscapes is red. Minas lived only fourteen years in Yerevan (since 1960) and in this short period created about five hundred paintings and graphical works, decorated twelve opera performances and created monumental wall paintings of a total surface of five hundred square meters, that were a true innovation in the Armenian art.



Melody 1963, oil on board, 42 x 53 cm



Landscape with a Red Church 1975, oil on bardboard, 36x 48 cm



Conversation 1969, oil on canvas, 63 x 87 cm

### **Robert Elibekian**

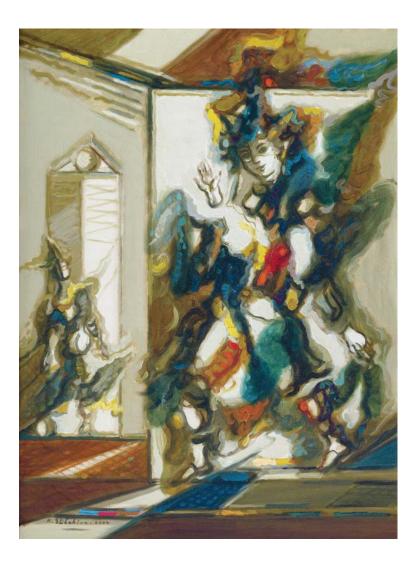
"The greatest advantage of a painter is the opportunity of creating in loneliness. Loneliness is the most marvelous gift of God. The man is born alone and is always alone. There are secrets revealed only to him, there are voices, that only he can hear". Robert was born in 1941 in Tbilisi (Georgia), in the family of scene painter Vagharshak Elibekian. His grandfather was a talented architect, who had constructed many buildings and bridges in Tbilisi. His father, Vagharshak, besides of being a famed painter, was the director of the Shahoumian Theatre in Tbilisi. The future artist's childhood was impregnated with theatrical atmosphere, which had a great impact on his art.

In 1960 Elibekian moved to Armenia and settled in Yerevan. The same year he entered Yerevan State Academy of Fine Arts, the

department of painting. After his graduation Elibekian started to participate in republican, all-union and international exhibitions. In 1970 he took part in the exhibition of Armenian art held at the Louvre Museum in Paris. In 1977 Robert Elibekian got the title of Honorable Artist of Armenia. In 1981 he got the State prize. It was followed by the Medal of Movses Khorenatsi of the Republic of Armenia (2001) and the prize of the President of Armenia (2004). In 2008 Elibekian became People's Painter of Armenia. Robert Elibekian's works are exhibited at famous museums such as Tretyakov Gallery and the Museum of Oriental Arts in Moscow, Alex Manoogian Museum of Detroit, Elysium Palace in Paris, the White House in Washington, Zimmerli Museum in New Jersey and other places.



Feast 2012, oil on canvas, 54 x 65 cm



The Arrival of the Prince 2004, oil on canvas, 81 x 60 cm



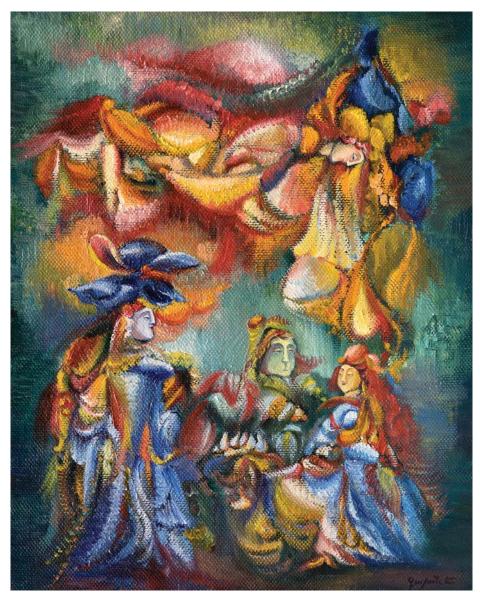
Happy Girls 2012, oil on canvas, 60 x 73 cm

### Gayane Khachaturian (1942 - 2009)

Gayane is a painter, who was born and lived in Tbilisi all her life. She created around 700 pictorial and graphical works.

Gayane studied art at the Nikoladze Art School and became seriously involved in the art scene after graduating from the Secondary School of Working Youth in 1960. In 1962 she got acquainted with the prominent artist Alexander Bazhbeuk-Melikian, who played an important role in her realization as a painter. Renowned Martiros Saryan praised her works for charm, originality and poetic style. She herself described her works as reflection of fairy tales and stories her grandmother told her. Sergey Parajanov considered Gayane Khachaturian to be the most significant artist of the second half of the XX century. Gayane Khachaturian's first informal solo exhibition was at the Skvoznyachok Café in Yerevan in 1967 by the invitation of Sergey Parajanov. For Gayane her creative work was the essence and means of existence. "I cannot survive without brushes, palette and paints..."

Today her paintings decorate the walls of prestigious galleries and private collections in many countries. In 2010 the National Gallery of Armenia held an exhibition "In Memoriam of Gayane Khachaturian". In the same year an exhibition dedicated to her memory also opened at the Exhibition Hall of the Public Library of the Parliament of Georgia.



White Yard in a Flying Night 1998, oil on canvas, 50 x 40 cm



Flying Night 2000, oil on canvas, 50 x 60 cm



Leopard String of Mirrors 2006, oil on canvas, 45 x 55 cm

# Ruben Abovian

"My figures... are two, three, sometimes more, but really they are only one. He simply likes to play, to change his clothes and to be transfigured.

Now he is a courageous Knight, then he will become a brave captain in whom the carefree passengers trust their lives in a rough sea.

Then he will become a musician... and it doesn't matter that these imitations are of his own making, that the sea isn't real, that he can't play. It's all the same, he is the listener then.

I laugh with pleasure playing with him, but maybe he is playing with me. Maybe".

1948 Born in Yerevan, Armenia

1979 Member of Artists' Union of Armenia

Ruben has participated in many international artexpos and exhibitions such as Artexpo New York (1998, 2001, 2003, 2004), Artexpo Las Vegas (2000), exhibition at The New Academy Gallery, (1991, London, England), Galerie Mouvances, (1997, Paris, France), Wentworth Gallery (2002, Washington, USA) etc... Since 1991 Ruben Abovian holds the title of Honorable Artist of Republic of Armenia.

Museum collections: National Museum of Fine Art, (Yerevan, Armenia), Museum of Modern Art, (Yerevan, Armenia), Tretyakov Gallery, (Omsk, Russia), National Museum of Art, (Tomsk, Russia), National Museum of Fine Art, (Pavlodar, Kazakhstan), National Museum of Fine Art, (Bishkek, Kyrgyzstan).



Jam Session 2013, oil on canvas, 71 x86 cm



**R**oad 2 2014, oil on canvas, 80 x 100 cm

Against the background of Armenian art at the end of the XX century, which was rich with prominent figures, Ruben Abovian's creative work was immediately noticed as truly original. It remains original to date, fitting in the artistic context of our time, yet also falling out of it, since the artist, reserving to himself the right to break the natural course of continuity and to choose predeccessors to his own taste, always seeks psychological and emotional finesse, presenting it with inimitable irony.

Marina Stepanian



Coast 2013, oil on canvas, 40 x 50 cm

Ruben Abovian has long been recognized as a painter of extraordinary ability by many world famous art critics and artists. His imagination is free and he produces an outstanding work that made him a distinguished artist. Abovian's exhibitions are always considered to be an important event. He is a true pioneer and has introduced many bold innovations to European painting. Ruben Abovian has established a new direction in today's contemporary art. I have been impressed by the impact and the mystery of his personages and characters with no faces and eyes. It is majestic and bewitching!

Yves Berthelot

Duality of image and interpretation: The adults are eternal kids trying to act as adults... The pleasure is great for having discovered a new way of painting. At last the future of painting has new roots.

P.A.A. Bauer



Casino 2015, oil on canvas, 70x90 cm



The Master of Holding the Syringe 2016, oil on canvas, 46x61 cm

## Emil Kazaz

"Everything began in January of 1953, when I was born into a world called Armenia. I was enslaved by art at a very early age. I observed the great masters and I dreamed... It is a unique state of bliss when you create, you feel the mysterious meaning in the creation of the whole world, you hear the echo of distant worlds, and you become the linking chain between the old and the new". Emil lost his father when he was eleven. The boy was brought up by his mother and the street. In 1965 Emil entered the Merkurov Art School in Gyumri, in 1968 he moved to Yerevan and entered Panos Terlemezian Arts College. From then on he became a constant participant of Republican and International exhibitions and International Art Fairs.

Since 1980 Emil lives and creates in Los Angeles (USA). In 2003 Kazaz was invited to the Florence Biennale and received the prestigious "Lorenzo Medici" award. He repeated this success in 2007.

His works are displayed at Modern Art Museum of Armenia, Museum of National Architecture and Urban Life (Gyumri, Armenia) and in private collections in USA, Germany, France, Switzerland and Russia.

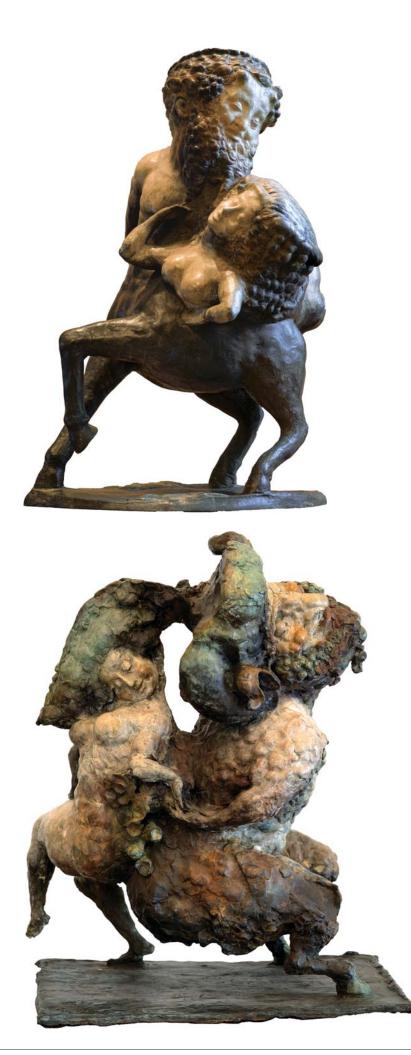


Doll 1993, bronze, height 40 cm



"In my memory till this very moment I have yet to see my father put down the brush, or clay, or pen for just a single day. I wonder is something chasing him? Is the little bird inside him forever awake? Or is it a madness? What if it is? If madness traces for us, the truths that are hidden behind the veil of sanity, then we will allow the madman his dance. There is no need to always look up, because most times God is right here with us.

Emil's daughter Sate Kazazian



Love Affair 1992, bronze, height 58 cm

Salto 2001, bronze, height 56 cm

Aramé Art Gallery



Drunken Satyr 1997, bronze, beight 70 cm

Armenian born artist Emil Kazaz creates mythologically grounded figures within a realm of half-light. His themes are a blend of sensual mysticism and provocative introspection - beauty, love and valor prevail. Kazaz's characters are original, acutely observed, and marvelously refreshing - especially considering how well worn this territory is. Although often obscured by the appearance of conformity to western classical figurative tradition, his sophisticated and culturally diverse aesthetic psychology produces a living rather than mummified iconography, not from frozen in time but archetype dancing to our collective internal rhythms. Once you recognize his anti-formal dances, the classicism becomes transparent.

Joe Lewis

# Sam Zumian (Samvel Hambardzumian)

"My parents gave me life and freedom to know it. The outcome of that knowledge was my choice of the path of art, rich with endless interests and responsibilities. Now that path is my own unique lifestyle.

I see myself as an Armenian artist, perceiving the universal as well as cultural significance of art, highly valuing the previous achievements of classical artists. The power of my art is hidden in the efforts to connect the discoveries of my predecessors with contemporary ideas, eager to see the eternity of their birth.

The world to me is a big theater where my characters have roles to enjoy with their dramatic, mysterious, joyful or even grotesque images. Some of them display the promise of love; others awake various emotions with outlined demonstrations of their bodies. Some characters serenely swing on ropes or dance to fast rhythms. Other characters, with the tension of tight string, grasp onto unstable ladders trying to maintain their balance and passionate crowds flee to indistinct directions.

My theatre on canvas continues to present new, seemingly strange performances, with the same enthusiasm and excitement".

Born in 1953 in Yerevan, as an artist Sam Zumian builds his own understanding of life and illustrates it through his art. Over ten years he has mastered painting and black-and-white art. With the enthusiasm, dedication and drive that he has, he is able to make his own creative interpretation of reality. Zumian makes his own findings in life and discoveries his own ideas of law.



The Meeting 1999, oil on canvas, 70 x 90 cm



**R**ain 2013, oil on canvas, 67 x 47 cm

In his oil paintings, Sam Zumian focuses on claiming of the aesthetics of the unconscious and the laws of nature which lies beneath it. He doesn't waste time on the plot, instead uses one or two figures for crucial forces.

All the art that Sam Zumian has painted shares something deviously dreadful, clear and mysterious at the same time.

Museum collections: National Gallery of Armenia, Yerevan, Modern Art Museum of Armenia, Yerevan, Pushkin Museum of Fine Arts in Moscow, Russia, Asian Art Museum of Moscow, Russia, Art Museum of Sochi, Russia

Prizes & Awards: 2009 - Glendale, CA "2009 Diamond Award for achievement in Arts"

2005 Florence, Italy "Award of Lorenzo IL Magnifico Medici"

1989 Poland Biennial "Make Formy Grafiki Lodz 89"

1985 Republic of Armenia "Best Young Artist"

1982 Moscow, Manege Exhibit Hall "The Youth of Country"



Over the Roof 2 2003, oil on canvas, 122 x 61 cm



Over the Roof 3 2003, oil on canvas, 122 x 61 cm

# **Ruben Grigorian**

"I started to paint, because I liked the smell of oils. We had neighbours when I was a child, who were artists and I was drawn to their studio by the smell of their paints. Even now, I love that smell". Born in Yerevan in 1954 Ruben studied at Yerevan State Academy of Fine Arts. Almost every artistic school had an impact on the formulation of his unique style, which is constantly evolving, being a reflection of the artist's permanent search for new ideas. The most important thing in the art for Ruben is the idea, its originality and innovating force. Yes, everything starts with the idea. Ruben's own description of his works is simple: thoughts written with a brush on the canvas. He is the type of artist, who, once having started a new painting, immediately visualizes the final result. He spends more time working on the sketch rather than on the painting. Ruben turns the process of creating a sketch into a casting. All the objects, people and natural phenomena that interest him at the moment are invited to take part in the casting. From them he chooses the ones that excite him most and then combines it all in the sketch. Apart from painting, Ruben has also created illustrations for more than 30 children's books. He worked as an Art producer at Yerevan Youth Theatre for five years (1983-1988). Since 1985 Ruben is a member of Artists' Union of Armenia. Since 2000 he has been working at National Cinema Center (Yerevan, Armenia). Ruben was also one of the founders of Yerevan Puppet Theatre. As Grigorian confesses, he never had any inner conflicts. As soon as he gets tired of one occupation, he immediately passes to the other. All the above mentioned aspects of his life are equally interesting and favorite to him.



The Heart of the Tree 2015, oil on canvas, 90x 120 cm



Sky Watchers 2015, oil on canvas, 93 x 130 cm



Symmetry 2015, oil on canvas, 93 x 130 cm



Invited Guests 2015, oil on canvas, 97 x 120 cm



Trembling 2015, oil on canvas, 97 x 120 cm



Awakener 2016, oil on canvas, 80 x 60 cm

Ruben Grigorian's refined paintings resonate with symbolic significance. His choice of subjects is arbitrary: he will paint a goat's head, a bit of a Renaissance painting, a hunk of raw meat, or a closed door. Within a geometric compositional order, he allows the disparate meaning of his subjects to bounce against each other. Grigorian has perfected his skill as a painter, and each canvas reflects his virtuosity in rendering. But a comprehensive meaning for each picture remains elusive; his surreal juxtapositions seem irrational, electric, and even ironic. He compares his works with physical trajectory of a glance.

Kathryn Hixson

The art of Ruben Grigorian is a combination of surrealism and naturalism. In his paintings subjects and figures are deviated from their usual sense, transforming in front of our eyes without losing their lucidity and simplicity. He has created his realism, which does not reflect the reality, dictating subconsciousness. Looking at Ruben Grigorian's paintings, different feelings seize the watchers: faith, discouragement, a little bit fear and what is the most important- interest, wish to appear inside the painting, feel the painter's mysterious world. His canvases are filled with tension as well as mystery. He has masterly combined extraordinary not real subjects with monochromatic peaceful backgrounds.

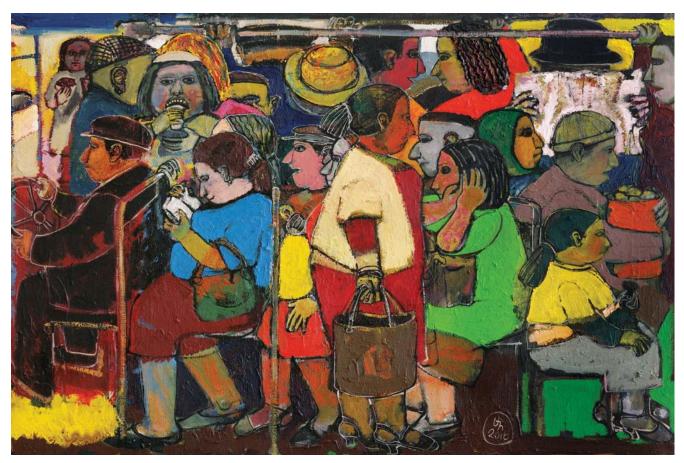
Tatev Manvelian

# Sarkis Hamalbashian

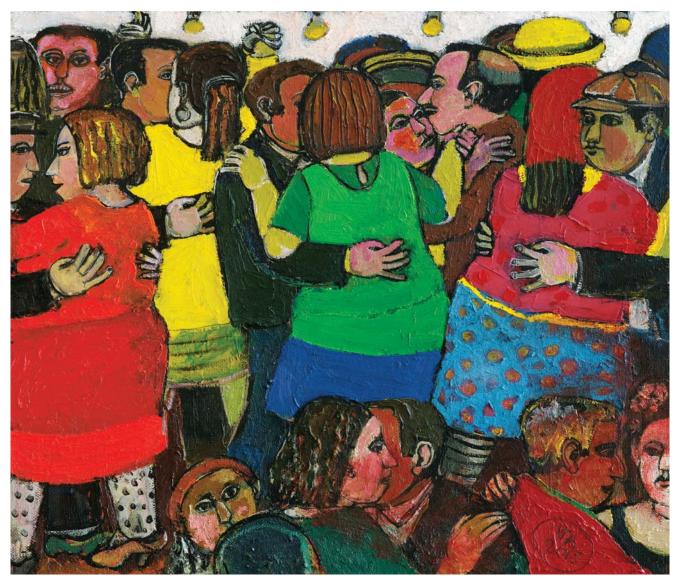
"People are always struck by the strong, primary colours in my work. I do not make a deliberate effort to use striking colour, nor do I select colours to be used in a conscious way. People often ask me why red, why yellow, why green here. There is no obvious answer. I respond intuitively and apply colour to my canvases in an improvised way. The effects of the colour may be evident afterwards". "I never fix my attention on the technique. I simply trust my feelings and instincts. As a result, something especially amazing is born".

Sarkis never creates without inspiration. He was born in 1956 in Gyumri, the cradle of many talented poets and artists. He had intended to move to Yerevan a long time ago and the earthquake of 1988 only accelerated the implementation of this decision. Sarkis will carry the memory of that event with him always. Once in Yerevan, he entered Panos Terlemezian Fine Arts College. Enchanted by the creations of Gayane Khachaturian, Minas Avetisian, Ashot Hovhannisian and Ervand Kochar, after his graduation he became one of the central figures of contemporary art in Armenia. In 2009 Sarkis Hamalbashian was given the title of Honorable Artist of Republic of Armenia. In the same year a solo exhibition of his works was held at the National Gallery of Armenia. In 2015 his personal exhibition entitled "Armenian District" opened at the Cafesjian Center for the Arts in Yerevan.

Public collections: National Gallery of Armenia, Museum of Modern Art of Armenia, The Peren's Collection, Los Angeles, USA, Cultural Fund of Russia and Armenia, Royal Gallery of Gordon, Gaffeschian Collection, Washington D.C., USA.



Passengers 2016, oil on canvas, 80 x 120 cm



Dance Floor 2016, oil on canvas, 60 x 70 cm

The paintings of Sarkis linger in memory. The dreamy feeling persists. This dream is about life where the past and the present are woven whimsically together: that which is history and that which shall forever remain a distant dream. This is the intrinsic world of the painter that is not confined within a single nationality or single tradition, it is open to the winds of change and thus is in the unison with all the people that have an intellectually high-strung soul like Sarkis. What is it that assembles the divergent images in the paintings? The unique consonance in which he remains to be an Armenian.

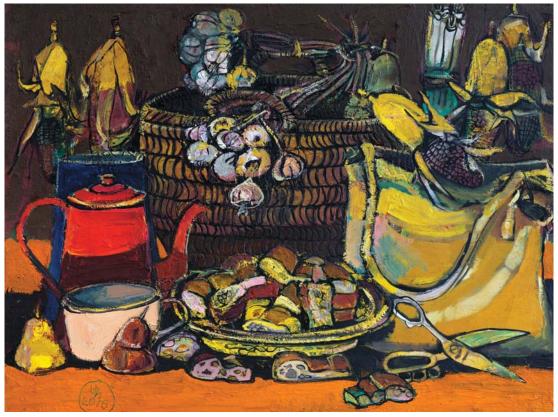
Kim Bakshi



Midday 2016, oil on canvas, 80 x 105 cm

Most of the works of Sarkis are somewhat like polyptychs combining different motifs. The thoroughly elaborated construction of a nascent painting becomes a reliable frame that nevertheless does not constrain its own subsequent development. The frame does not aspire to offer a rigid vitrail-like dismemberment, it simply infuses a dose of discipline that still does not stifle the improvisation - gift that Sarkis is endowed with lavishly. The resulting space that does notallow excesses is exactly where the ballistic improvisation unfolds, where the spring-loaded colours erupt by the will of the artist into the living flesh of art. The exuberant activity of Sarkis Hamalbashian leaves the impression of a volcanic eruption, a sort of a perpetuum mobile, he values and cherishes his every day and every hour. And although his works never get stuck in the studio for long, a visitor may feel overwhelmed with the ever increasing quantity of canvases, rich in intensive, yelling, challenging music of painting.

Henrik Igitian



Still-life with Onions 2016, oil on canvas, 60 x 80 cm



Still-life with an Old Metal Tea Box 2015, oil on canvas, 50 x 60 cm

# Raffi Tokatlian

Raffi was born in Beirut in 1957. His childhood was marked by his grandfather's stories, the only family member to have survived the Armenian genocide of 1915. His father was the one who initiated him into the art world. Grandfather, father and son often drew and painted together. In 1981 Raffi came to Paris and spent two years at the Ecole des Beaux Arts combining drawing to sculpture and interior design. On a trip to Egypt Raffi discovers Pharaonic sculptures that turned out to be a major inspiration for him. 1984 - Return to Lebanon, where Raffi founded a company of more than twenty artists for mural painting and trompe l'oeil arts. Since 2000 Tokatlian has created more than 60 sculptures in his studio in Beirut. 2008 - Opening of his own gallery "Knowledge of Arts" in Beirut as a permanent exhibition of his works. The same year, Tokatlian's sculpture "Liberation of the Spirit", a symbol of the marathon, is selected to be exposed at the Marathon Museum in Athens, Greece, in the presence of the Greek President and the mayor of the city. Exhibitions: 2007 - Soho, Down Town, New York, USA, 2008 - AFP Galleries, New York, 595 Madison Avenue, 2008 -Harvest Gallery, Los Angeles, USA 2009 - Palazzo Zenobio, Venice, Italy, 2009 - Art International Zurich, Kongresshaus, Switzerland.



Liberation of the Spirit 2006, bronze, height 116 cm



Dance of Life 2009, bronze, height 99 cm

The artist is willing to shake us up, intent on awakening us to see something both strange and real. Tokatlian is a sculptor who gives us visions, dreamlike images, which carry within them suffering and wisdom, the fantastic and the real, all made manifest in human form.

John Mendelson

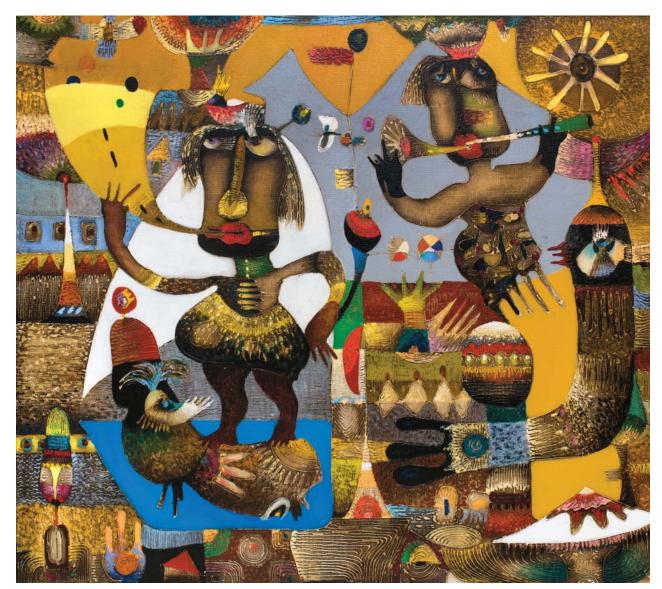
# Gabo (Gabriel Manoukian)

"All children drew, but then they all grew up, and I stayed the same.

My art is about happiness, and the best way to see happiness is to think like a child.

I think everybody has something to say, but the difficulty lies in finding the right way to say it. In general, people are used to say what they mean through speaking, but there is a type of people, who find difficulty to reach out with speech. Specifically, it is difficult for me. Usually it is hard to tell anything, because mainly I draw what there is, I don't invent it from my head. And sometimes I feel good not for the fact that people like my painting, but because they have perceived something. It has happened before, when someone has bought one of my paintings and contacted me after many years, saying that he has just noticed some of the parts in it. I do not even get offended when they do not comprehend".

Gabriel Manoukian was born in 1957 in Yerevan. In 1978 he graduated from Panos Terlemezian Arts College in Yerevan. He had personal exhibitions in Russia (1984), USA (1999, 2004, 2009), Switzerland (2000, 2003), France (2007, 2010), Italy (2007), Qatar (2008), AUE (2009), Spain (2011), China (2012). Since 2015 Gabo holds the title of Honorable Artist of Republic of Armenia.



White Sailboat 1999, acrylic on canvas, 89 x 109 cm



Me and My Slaves 2015, acrylic on canvas, 120 x 130 cm

I have a feeling that when Gabo is left alone to create his images, he is chatting and laughing with them. In other words, he is never alone in his solitude. Gabriel's imagination has no boundaries. The volcanic style of his everlasting creativity is just amazing. His kingdom is inhabited by fancy creatures, but these are not some strangers from other planets. They are familiar people of the Earth presented in a strange, unusually exaggerated interpretation. Easily and freely runs Gabriel's non-verbal dialogue with representatives of flora and fauna.

In one single painting he tries to solve all the problems of his imaginative creatures who are no less greedy than himself. He resembles them, he loves them, and they love him as well. This is a positive greed. Irving Stone gives this concept a precise and well-grounded definition, a "Quest for Life".

Henrik Igitian



We Love to Party 2015, acrylic on canvas, 120 x 130 cm



Into the Blue 2015, acrylic on canvas, 120 x 130 cm



Many Guests and nothing to eat 2015, acrylic on canvas, 120 x 130 cm



Concert for my Beloved 2016, acrylic on canvas, 120 x 130 cm

# Armen Gevorgian

"This is what I would tell about my characters: from time to time the light catches out from the depth of the space the other inhabitants of this world. These original people-models are the vertical lines, which have populated our horizontal world; identical and diverse at the same time, they silently play their roles, they bring in a certain sense in the creation of the game, which has its own rules. The rules, which don't disturb the total chaos". 1958 Born in Yerevan, Armenia.

1980 Graduated from Yerevan State Pedagogical Institute named after Kh. Abovian (Fine Arts department).

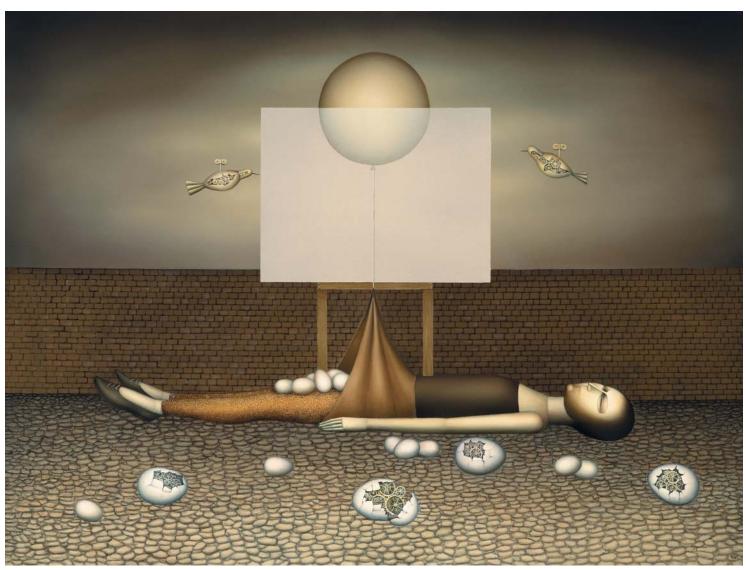
1992 Member of the Artists' Union of Armenia. Since 1980 a constant participant of Republican and International group exhibitions and Art Fairs.

Personal Exhibitions: Armenian Society for Cultural Relations, Yerevan, Armenia (1996), "Vinizki" Gallery, Munich, Germany (1999, 2000, 2001, 2003), "Europe" Gallery, Palo Alto, California, USA (2001, 2002).

Armen's works are displayed at Modern Art Museum of Armenia. Since 2004 his works are permanently exposed at Arame Art Gallery.



The Rider 2015, oil on canvas, 97x130cm



The Woman and the Balloon 2016, oil on canvas, 97 x 130 cm

The artist has an amazing ability, every time to beat the familiar theme in a new way, and often one catches himself thinking that he waits for Armen's next canvas to see what he has prepared for his characters this time. Deliberately he "plays" with his heroes, seeking for them every time a new situation, new tasks, new rules of the game.

Zara Airoumian

Armen Gevorgian's paintings are the windows into the world of small dynamics, slow movements, but not of cool passion at all. The air is clear, fresh and chilly. Landscapes seem to be from "The Martian chronicles". Personages are elegant and full of inner dignity. And always preoccupied in each situation - life is a hard and an intricate thing.

Karen Mikaelian



Portrait with a Card 2014, oil on canvas, 50x 60 cm



From "The Archers" series 2015, oil on canvas, 75 x 80 cm



Eternal Game 2015, oil on canvas, 89 x 116 cm



Card Players 2015, oil on canvas, 89 x 116 cm

### Albert Hakobian

"I was born in 1958, either on February 27 or 28 (my mother doesn't remember) in laborer's family. I hardly ever drink, smoke a lot. I am fond of watermelon, sea, animals and people".

"I am the inventor of the bicycle. I have invented the bicycle. No matter, if it already exists several hundreds of years, what matters is the pleasure of discovery. A lot of many things existed before me (nothing is new in this world), but as soon as I opened my eyes I saw the Mountain, I created it, built it within myself and believed in what I had built. The moment I stop building, the Mountain will cease to exist".

Albert was born in Echmiadzin (Armenia). In 1981 he graduated

from Panos Terlemezian Arts College in Yerevan. In 2002 he received the "Vahagn" Award for Arts and Culture (Armenia). Hakobian has participated in many exhibitions and artexpos in Russia (1989, 1997), Switzerland (1994), Argentina (1998), Brazil (1998), USA (2001, 2007), Iran (2001), Germany (2002), Georgia (2004, 2005), Kuwait (2006), Syria (2007), Lebanon (2011, 2013, 2014). Personal exhibitions: Modern Art Museum of Armenia (2000, 2004, 2011), National Center of Aesthetics in Yerevan (2013). His works are displayed at the National Gallery of Armenia, Modern Art Museum of Armenia, Mother See of Holy Echmiadzin's Khrimyan Museum and Arame Art Gallery.



Dream 2015, oil on canvas, 110 x 120cm



The Continuation of a Dream 1 2015, oil on canvas, 75 x70cm



The Continuation of a Dream 2 2015, oil on canvas, 75 x 70cm



Waiting for the Rain 2015, oil on canvas, 150 x 90 cm

The best representatives of the new generation have defined their concept precisely. Albert Hakobian, from the very beginning infected with the virus of abstractionism, refers to the most principal and successive adherents of this complex stream in the modern art. The mysterious texture of his works carries a charge of energy, full of mysterious spirituality. One can feel an experience of the past ages in his works, rather reflected in the atmosphere, that in the visual resemblance with the canvases of professional artists of the past, and the mysterious quality, becoming a shortage nowadays.

Henrik Igitian



Spring Rain 2015, oil on canvas, 150 x 90 cm

There is no doubt that Albert's oeuvre nourishes his profound poetic quest. Ordinary life of a man who was born in an ordinary family and who lives in a provincial world of the religious capital of Armenia - Etchmiadzin - has given a sophisticated associative synthesis of reality and intellectual speculations of the artist Albert Hakobian.

Ruben Angaladian

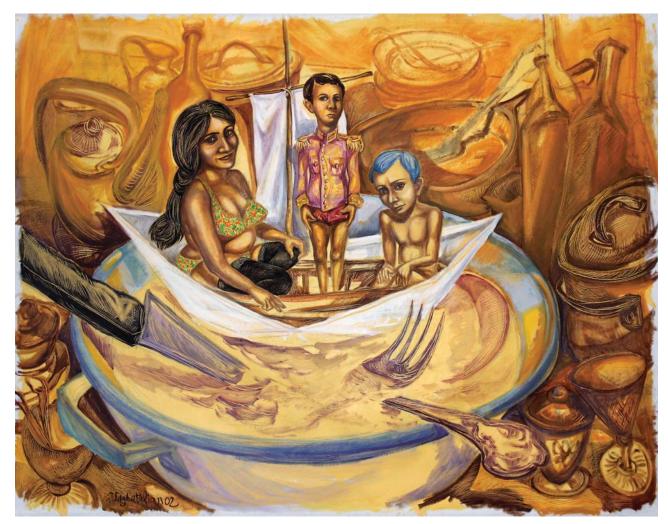
# Samvel Saghatelian

""Surrealism" is not legitimate any more. Real life in itself is far more surrealistic".

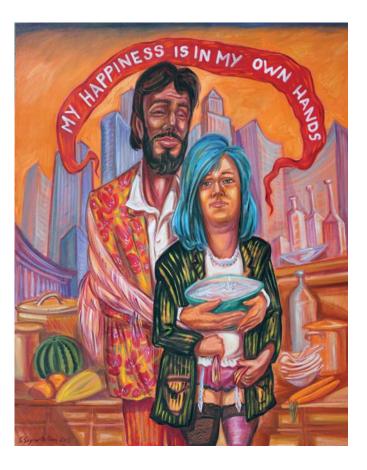
Samvel Saghatelian is part of the new generation of Armenian artists who came to the fore during and immediately after the collapse of the USSR in the late 1980s and early 1990s. Samvel was born in Yerevan in 1958 and at first had no clear intention of becoming an artist. He graduated from Yerevan Institute of Architecture and worked as an architect until 1988. Then, at the brink of the collapse of USSR and Armenia's independence, he started his journey as an artist.

Saghatelian's transition to artistic practice was quite rapid, although his architectural background continues to inform much

of this practice to this day. His creations have gradually expanded in scope and media to include almost every form of artistic expression; from painting to photography and video, installation and performance. In 2001 Saghatelian was one of the artists, who was representing the Armenian Pavilion in the 49<sup>th</sup> Venice Biennale in Italy. In 2002 he was awarded a Fellowship from Arts Link (New York) for a residency program at Vermont Studio Center in Vermont, one of the largest international artists' and writers' program in the United States. He had his first solo exhibition there. Working between Yerevan and Los Angeles Samvel Saghatelian has participated in many group and solo exhibitions in different galleries of USA, Armenia, Italy, Germany, Belgium and Iran.



Great Navigation 2002, oil on canvas, 160 x 210 cm



My Happiness is in My Hands 2016, oil on canvas, 100 x 80 cm



The Little Soldier 2011-2016, oil on canvas, 91 x 61 cm

# Ara Alekian

Armenia.

For many years now the beloved Charles Aznavour Square of Yerevan has been attracting attention with its metal sculptures. Their author is Ara Alekian - a traditional sculptor, who one day unexpectedly and abruptly subjected himself to a kind of metamorphosis.

"I consider the master monumentalist Ara Harutiunian my main teacher. While teaching me the art of sculpture he once advised me to work with bronze. I failed then at my first attempt, but my instructor's advice to use metal as a material for sculpture settled firmly in my mind and wouldn't let go..."

Ara's dream about metal sculptures became reality when the earthquake of 1988 left Armenia in ruins - the earthquake had brought construction metals and different types of materials out to the surface. In these very rusty, transformed and ripped metal

piles Ara saw his first characters and the parts for their construction.

"I took a whole pile of metal to my studio and its surroundings and slowly, at first unconfidently (nowhere do they teach how to work with such material) started my search. It was like a kind of Lego - I was designing and inventing my own sculptures". Ara was born in Vedi (Armenia) in 1959. In 2011 a film was screened on the work of the sculptor in Issy, France. Titles and Awards: 2002 - "Vahagn" award for the Rhinoceros sculpture (Armenia) 2005 - A film about Ara Alekian's art -"Born in Fire" by Shoghakat TV (Armenia) won the Grand Prize in Epona - 2005 International Festival (France). Since 2011 Ara Alekian holds the title of Honorable Artist of the Republic of



Camel 2013, iron, beight 101 cm



Ara Alekian creates his iron sculptures without doing any sketches. His sculptures are the result of a rather intricate and unregulated creative process in which the component of chance is always at play. They are the result of complete absorption of both creative and technological processes. Metal is Ara's material and welding is his technique. He became a welding master and since then has been working without any assistants. The process is time-consuming as he has to solve not only artistic tasks but also engineering issues. Ara creates his sculptures all by himself.

Karen Mikayelian

#### Shota Voskanian

"I love women. The woman is in the forefront in my paintings. If there is a man in paintings devoted to love, he is always in the background since the woman comes first."

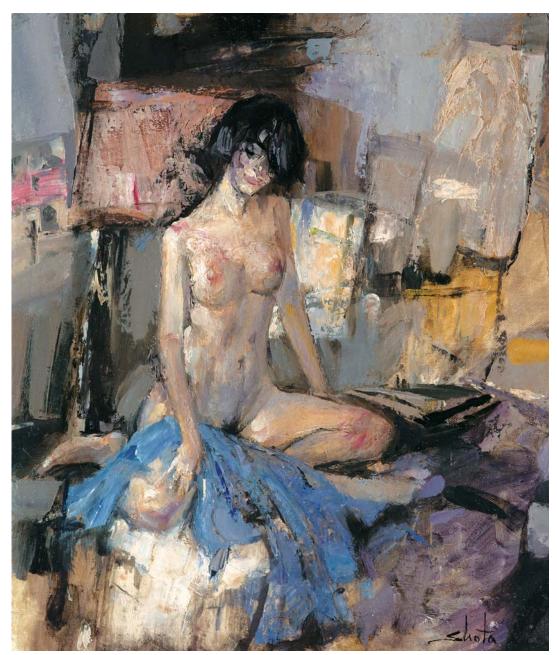
"Humanity without art is like a plant without water."

Shota was born in Yerevan in 1960. From 1982 till 1987 he studied at the Moscow University of Arts. He travelled throughout Europe to get to know the great masters of painting. Fascinated by Titian, Goya, Monet and Degas among others, Shota also studied the customs and traditions of European countries. One of them - Spain - served as an inspiration for many artworks of his, impregnated with the gypsy atmosphere of flamenco, achieved by his typical, intensely warm reds, blues and greens. In 1995 Shota became a Member of the Artists' Union of Armenia. Since 2015 he is an Honorable Artist of the Republic of Armenia. Apart from being an acknowledged painter, whose art progresses every single year, Shota is also a marvelous cook and a man of true Armenian hospitability.

Personal Exhibitions: 1995 - House of Architects, Yerevan, Armenia 2000 - Embassy of France, Yerevan, Armenia 2001 - Exhibition in Paris, France 2003 - Teryan 83 Gallery, Yerevan, Armenia 2004 - Arame Art Gallery, Yerevan, Armenia 2011 - Artists' Union of Armenia in cooperation with Arame Art Gallery, Yerevan 2014 - Gamrekeli Gallery, Tbilisi, Georgia, 2015 - "Circus of life" at Arame Art Gallery, Yerevan, Armenia.

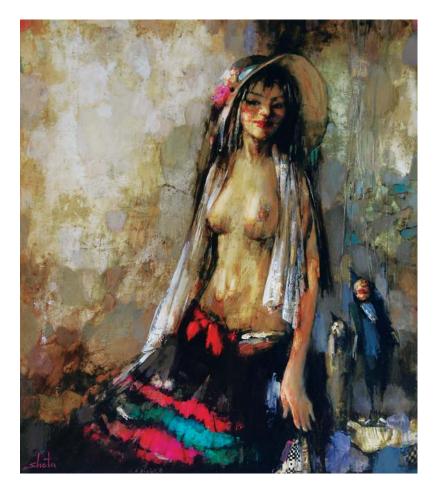


The New Hat of the Model 2015, oil on canvas, 45 x 50 cm

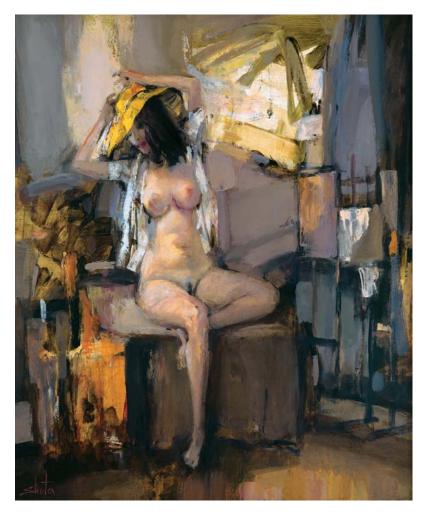


Fragile Femininity 2015, oil on canvas, 45 x 38 cm

It would have been impossible for an artist to create such a sensual series of exaltation of female body, without having a real muse, who day after day fills his heart with increasing passion. That muse, naturally, is Shota's wife. She notes: "It is a true bliss for any woman to have an artist husband. It is impossible to get bored with him. An artist is in the process of constant change and you have no other choice than to permanently change along with him. It also implies responsibility".



The Actress 2014, oil on canvas, 80 x 70 cm



The Model with Yellow Hat 2015, oil on canvas, 50 x 45 cm



Shy Nudity 2016, oil on canvas, 53 x46 cm

The right thing to do is to create paintings devoted to women. This is the symphony of the body of a woman, within the real meaning of the word, and Shota has succeeded in doing that. Not everyone can present a woman as vividly and as desirable as he has. *Meruzhan Ter-Gulanyan* 

Shota Voskanian stresses the flexible essence he reaches through a particular lighting that makes all situations cozy enough, intimate and common. His nudes are full of that life-asserting essence where the artist seems to reveal again the vivid brilliance of human body. Indeed Shota creates some figures using color spots, uneven and rapid touches promising to turn into a delicate womanly oriental body.

Marina Stepanian

# Tigran Matulian

"All the mysterious, which happens around me, is transformed into something, yet inexplicable, but at the same time important, and is embodied later, materializing through a space of lines and patterns. The theme attracts my imagination, creating an accelerating flow of thoughts, lines and figures. It's like an infinite dance of storms on the paper or the canvas. Still, I try to maintain lightness and give Liberty to the new-born phenomenon". 1960 Born in Yerevan, Armenia. 1982-1984 Studied at Art College, department of Graphic, Riga, Latvia. Tigran Matulian is an extremely generous man, who enjoys making gifts to people surrounding him, and present them his paintings. Positive and energetic, immensely fond of children, he is always eager to encourage the young aspiring artists in their endeavors and give them a piece of valuable advice. And this positiveness, inevitably, shines through his paintings. Matulian is a man of wide interests, who enjoys making jewelry (his love for it is also obvious in his works), cooking delicacies, making clips and travelling with his daughter (sculptor Margarita Matulian) of whom he is immensely proud. His technique is rapid and flawless, he often starts painting several pieces at the same time. Since 2014 Tigran Matulian holds the title of Honorable Artist of the Republic of Armenia. His works are part of the collection and permanent exhibition of Modern Art Museum of Armenia, Museums of Shoushi and Kashatagh, National Gallery of Armenia, Khrimian Museum of the Holy See Echmiadzin (Armenia), History Museum of Yerevan, Arame Art Gallery.



Morning Flowers 2016, oil on canvas, 80 x 100 cm



Rendez-Vous in the City 2016, oil on canvas, 80 x 60cm

Having found his theme once, Tigran Matulian follows it very seriously and consistently, trying to experience all its profundity. There is no doubt, that the source of the artist's inspiration is the East, with its refined sense of decorativeness. The aesthetic passion of Matulian towards the ornament, which is far from any concrete historic style, associatively refers to Byzantine mosaic and ornamental art, to Armenian, Persian carpets and fabrics, to Indian printed clothes. His masterly, organically vivid pattern expresses the complicated attitude of the artist towards the invisible, mysterious aspects of life.

Marina Stepanian



You and Me 2016, oil on canvas, 80 x 100 cm



Happy Mood 2016, oil on canvas, 97 x 130 cm



Self-Conceited Girl 2015, oil on canvas, 110x50 cm

Tigran abstracts the reality, ciphers a certain object, or the eternal notions of love, passion, expectations by an abstract form, but he never burns the bridges between the figurativeness and abstractness. As well as the objective world, the abstract one exists in the artist's consciousness as an inner necessity, and it becomes original, natural. The bold-color dramatic composition of Tigran's artworks is being materialized in the intricate design, ornament, which arouse quite concrete associations with the oriental carpets, textiles and jewelry. It is a special world, another reality, which has no connection with the world around us, and which is perceived only emotionally.

Zara Airoumian

# Gagik Ghazanchian

"The starting point is the moment, the arisal of the present between the past and the future, the perception of insignificancy on the verge of seeming reality.

To realize the relativity of permanency of the movement and the arise of the tension limit during the clash of consciousness with subconsciousness.

While accepting the materiality of the non-existent, to feel, at the same time, the unreality of its existence.

The aim: to designate the integrality of the acutely felt, the certitude in its validity, the acknowledgement of the contradiction and the record of the consequence as a fact".

Ghazanchian was born in 1960 in Yerevan. 1975 - 1979 he studied at Terlemezian Arts College in Yerevan, 1984 - 1990 Fine Arts Institute (Yerevan). Since 1992 Member of the Artists' Union of Armenia. Ghazanchian is a man of the city. Peaceful landscapes, green fields and forests do not attract him at all. He vibrates in complete unison with the active dynamics of city life. And this fact becomes obvious in his art. The first thing that immediately strikes the eye is his incredible sense of movement and the singular ability to convey it through any abstract form and color. Nonetheless, Ghazanchian also feels guite at ease while creating figurative works of art, especially the ones containing female characters. Personal exhibitions: Artists' Museum, Washington DC, USA (2000), Martin Gallery, Sissach, Switzerland (2005, 2009), Modern Art Museum of Armenia in cooperation with Arame Art Gallery (2010), Pop-up Art Gallery, Zurich, Switzerland (2011), Exhibition hall of Hamazkayin Society, Beirut, Lebanon (2012), "Other Images from the City", National Center of Aesthetics, Yerevan, Armenia (2014). Museum collections: National Gallery of Armenia, Modern Art Museum of Armenia, Khrimyan Museum of Echmiadzin, Armenia.



Red Carriage 2012, oil on canvas, 110 x 140 cm



Sunrise 2010, oil on canvas, 80 x 125 cm



Beautiful Garden 2015, oil on canvas, 80 x 125 cm



Constellation 2005, oil on canvas, 88 x 88 cm

In Gagik Ghazanchian's paintings the viewer is continuously confronted with a stereotypical structure of the canvas, and its constituent elements, the background and the figure are in contrast with each other. The background represents a collage that has its origins in photography. It embraces downtown districts of highrise buildings often to be seen in contemporary American megalopolises that came to replace medieval cities. In contrast with the background, the third element evolving in the foreground is nothing else than a color composition expressing motion which is sometimes semi-figurative and sometimes a completely abstract play of artistic creativity.

Nazareth Karoyan

Painter Gagik Ghazanchian is a focused vector towards the culture of the future. He is able to distinctly define problems of nowadays existence, as a man of 21st century. However, he can't remain indifferent to the emotional experiences in his home city. He belongs to this city and he can create poetry concerning the whole spectrum of its drama.

Ruben Angaladian



The Bird 2007, oil on canvas, 100 x 110 cm



The Bride 2010, oil on canvas, 125 x 80 cm

### **Daron Mouradian**

"The wonder of Fine Arts is in the springing of the legends, where the history and contemporaries become entangled and are imbued with the light of ideals, common to all mankind, asserting the truth, which can be expressed only through art. The truth of art is not subjected to examination, it can only be felt".

Daron was born in 1961 in Yerevan. The main place where he was forming as an artist and as individuality was his family. His father worked in the sphere of souvenir industry and often traveled about the country taking his son with him. Visiting museums was an obligatory ritual of these travels. Besides, their house was frequented by famous painters, father often took his son to their studios and Daron has imbibed the rich bohemian atmosphere since his childhood. He absorbed everything with joy and love. From 1978 till 1982 Daron studied at the Panos Terlemezian Arts College. In 1984 he entered the Yerevan Academy of Fine Arts. Daron completed his

studies in 1990 with a diploma devoted to ancient Armenian Gods. The most interesting thing for Daron Mouradian is the search for the new in old art, in ancient forgotten images. He is also a great music lover. Daron has a big collection of musical CDs, including music of all genres (from Portuguese folk music to hard rock). He has also a huge store of cigars. While creating he enjoys listening to music and smoking a cigar. In real life Daron is a great joker and a lighthearted man, like the heroes on his canvas.

In 2007 a book about Daron's art - "The Art of Daron Mouradian" was published in Netherlands. Personal Exhibitions: Galerie Mouvances, Paris, France (1993, 1996, 2000, 2002, 2004, 2005), Bel Air Fine Art, Geneva, Switzerland (2006), Venus and the Female Intuition, Denmark, The Netherlands, France (2007). Since 2003 Daron Mouradian's works are permanently exposed at Arame Art Gallery and Gallery 77.



The Dictator, 2016, oil on canvas, 60 x 50 cm



The Unreachable Woman 2016, oil on canvas, 100 x 80 cm

East and West merged on the soil of Armenia. Mouradian is the worthy heir of this half-caste culture swept with pain. While cultivating his origins, he was fascinated by the History and the Mythology, which founded and revealed the civilization of the Mediterranean Basin.

Therefore, his paintings depict as many resurgences of this unchanging and marvelous past, the magic of which we are no longer able to understand. Mouradian succeeded in taking this magic and reinventing it.

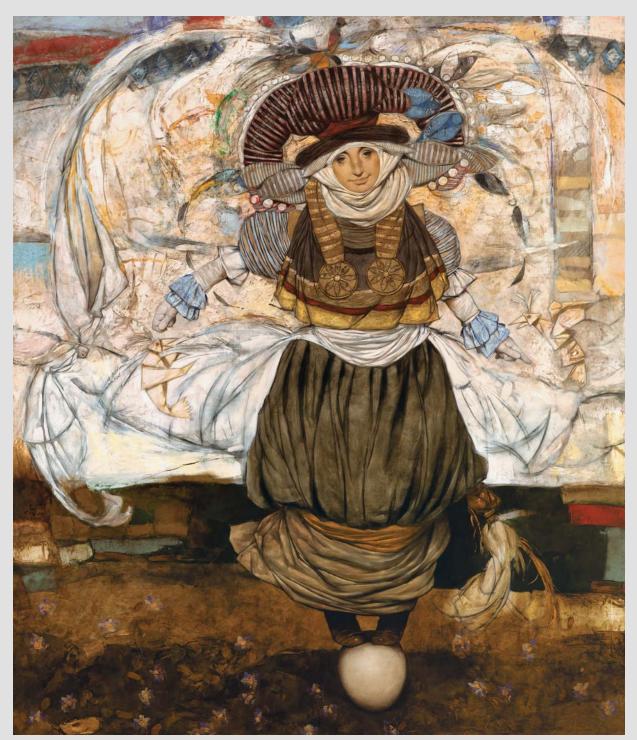
Lorraine-Soeli Heymes



Happy Day 2015, oil on canvas, 115 x 92 cm



Dancing Hunter 2014, oil on canvas, 120 x 100 cm



Magician 2016, oil on canvas, 130 x 110 cm

Metaphorical as well as delirious, surrealistic and fantastic, Daron's painting gathers, in hybrid evocation, buffoons and acrobats, beauties and shrews, flora and fauna of the Eden. The inspired talent of Daron Mouradian makes him associate Bosch's universe to the fairy world of the One Thousand and One Nights.

Lydia Harambourg

#### Vahan Roumelian

Vahan was born in 1963 in Yerevan. As remember his classmates, at school he was a difficult and rebellious pupil. The only class during which his behavior was satisfying was that of painting. Once he was given paper and coloring pencils everything surrounding him ceased to matter. The shapes

Vahan drew might seem weird and indefinite to others, whilst for him they were of great importance and held a deep significance. He was not a docile character at Fine Arts Institute either. The only reason his instructors were patient towards his eccentric personality was his apparent talent and the originality he showed in painting and coloring. Yet an adolescent, Vahan began to experiment doubts about the truth and solidity of three dimensional reality. In 1988, immediately after the earthquake, he moved to Paris to study abstract art. He continued his studies on his later trips to Moscow and London and then back to Paris. Vahan's path was that of liberation from illusionary limitations and beliefs: his only aspiration was absolute freedom to live and to create. For Vahan, abstraction is also a way of life and a form of perception. Nevertheless, he accepts all the varied styles in art, as long as they are accomplished clearly and sincerely. For Vahan art styles are like the four cardinal directions: they all start from the same point. Vahan's wife, Moko, is also a wellknown painter. "My union with Moko is similar to the nucleus of an atom, in which positive and negative particles repulse and attract each other at the same time. As all scientific discoveries are fruit of collisions, in the same way from our debates on art new thoughts and ideas arise. It's like the collision of two stars in the Universe, from which a new - third star is born..." Museum Collections: Modern Art Museum of Armenia, Tehran Museum of Contemporary Art, History Museum of Armenia, Bertzor Modern Art Museum (Artsakh), Daimler Chrysler Cultural Center (Moscow), Arame Art Gallery, Yerevan.



Opus 1 2015, oil on canvas, 110 x 160 cm



Big Bang 2010, oil on canvas, 130 x 210 cm



The Entrance of Light 2016, oil on canvas, 110x 155 cm



Opus 155 2012, oil on canvas, 187 x 274 cm

Vahan's paintings confront the viewer with the purely physical act of painting. He expertly uses his medium to represent extreme states of emotion, pouring and flinging paint onto the canvas. Each painting is a record of an intense existential encounter between his body and his materials. Most of his canvases are titled with time "At 15 o'clock" or "At 12:30 o'clock"- indicating that they register a very specific experience. Like Jackson Pollock's drip paintings, Vahan's works are the residues of a performance. His attacks and jabs and slabs of color coalesce into a dynamic yet balanced whole. The pictures are spontaneous, yet are the result of a very refined intuitive activity, tuned by meditation and reflection. Vahan believes in the heroism of aesthetic activity, bringing to it a new heightened urgency.

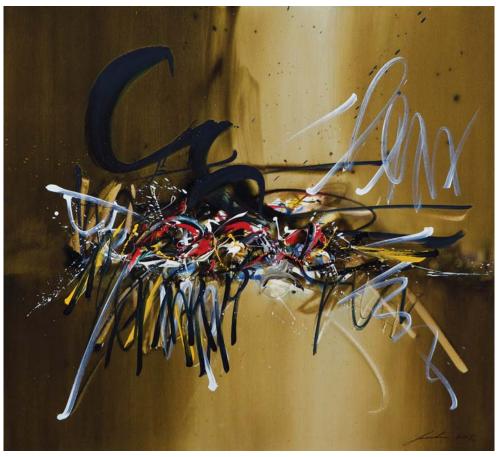
#### Kathryn Hixon

Vahan's paintings are a process of capturing human being's soul, a process of seeing without necessity of any explanation. There is speed and action in his art, he makes the colors breathe, his paintings like the sounds fly in the space and a music of color is created. The artist's aim is to achieve the highest quality, to flow up with the colors on the canvas and create elements of new shapes.

Kh. Rudolf



Road to Eternity 2016, oil on canvas, 100 x 120 cm

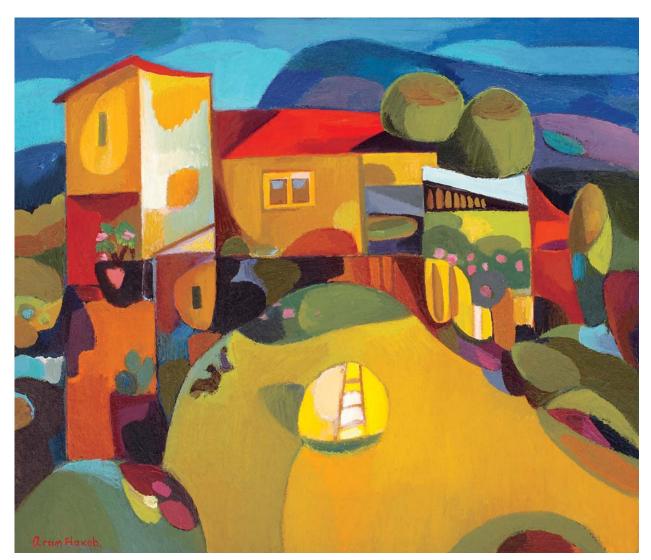


Opus 6 2012, oil on canvas, 90 x 100 cm

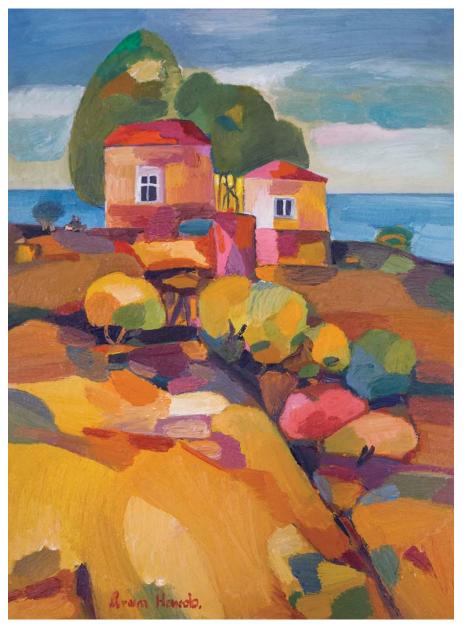
### Aram Hakobian

Aram Hakobian was born in Gyumri (Armenia) in 1964. A graduate of Erevan Institute of Arts and Theatre, member of the Artists' Union of Armenia and the Artists' Union of Russia, Aram lives and works in Moscow since 1999 and is a fairly prominent participant of Moscow art life. His works have spread to private collections in many countries (Poland, Germany, Switzerland, Norway, USA, Korea, France...), have been printed many times. The moment one opens the door of his display room one witnesses Aram's organic connection with his homeland, leaves the gloomy and rainy Moscow and instantaneously appears in the Kingdom of fierce sun - the foundation on which the entire Armenian painting rests. Aram Hakobian is a master who restores the value of color in painting.

And what is important is that all those bright and colourful canvases of Aram - country yards with donkeys, mountain tops, blooming apricot trees and clumps of flowers carry a certain implication. Those are not so much the images of the real world, as the states of the master's soul: joy and sadness, reflections and inspirations. The All-Victorious Sun is shining on his canvases.



Mountain Village 2015, oil on canvas, 60 x 70 cm



Good Neighbours 2015, oil on canvas, 80 x 60 cm

The observation of landscapes by Aram Hakobian involves us in the cozy, joyfully quiet atmosphere of Armenian villages spread in the midst of virginal highlands and colorful palette of Armenia's nature. Color, this is the principal means of expression in the works by Hakobian, be they abstract or figurative. Being an accomplished master of both these streams Aram Hakobian has managed to create a world where there are no clear-cut limits between these two apparently opposed concepts, and in place of colliding, they harmoniously merge and complement each other. Layers of bright colors put next to each other, often in the absence of any intermediate tones, and dense brushstrokes create a composition of many plans, where each plan is defined by the limits of its own color. *Mane Sargyan* 

The life-affirming character of the painter is reflected in high-sounding joyful coloration of his canvases. Landscape is his favorite genre. Endowed with an excellent memory, Aram creates most of his compositions from imagination. The painter is not after documentary accuracy, his paintings reproduce like tapestry the overall play of planes and volumes - foothills, mountain mead-ows and deep blue of the sky. Quite often the ambiguity of motive lends special mystery to these works. It seems to me that these pictures are destined to live long.

L.F. Diakonitsyn



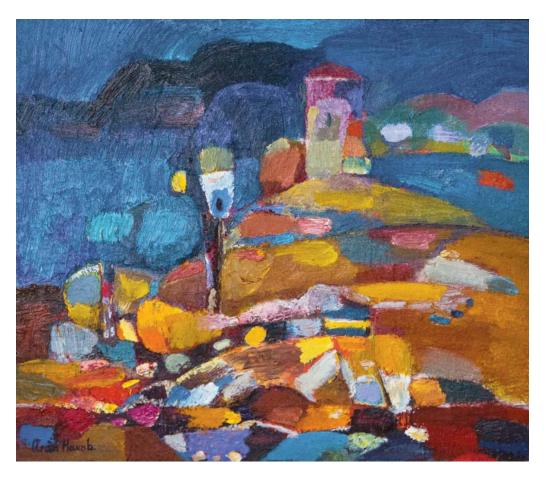
Cypresses 2014, oil on canvas, 50 x 40 cm



Flowers for the Winners 2013, oil on canvas, 90 x 100 cm



**R**oad 2016, oil on canvas, 70 x 60 cm



Lighthouse 2015, oil on canvas, 60 x 70 cm

# Corvengi (Mikaelian)

Corvengi (Mikaelian) is an active man, vital, enormously engaged in his work and in life. His life is simple and laborious like that of a medieval craftsman. His mind flies high, submerging in a cloud of symbolisms, perhaps the fruit of his turbulent interior life that, nonetheless, permits him to stop on immediate objects in which he finds satisfaction. His potential for work and his courage of undertaking the enormous task, which any of his paintings represent, infuse a devoted expectation towards his work, which is solid and pure. Born in Yerevan in 1965, Ara first studied at H. Kojoyan Art School (1974-1979). In 1987 he graduated from the University of Architecture in Yerevan and simultaneously with his first exhibitions in Moscow, Prague, Budapest, Yerevan and Saint Petersbourg worked in many architectural projects in Yerevan and for the reconstruction of Spitak (Armenian town that suffered most from the earthquake of 1988). In 1995 Mikaelian settled in Barcelona and has been an active participant in exhibitions in many cities of Spain, as well as Portugal, Belgium and France. He twice gained a medal in the Annual collective exposition of Watercolorists' Union of Catalonia in Barcelona (2000, 2005). In 2013 a book about the worldfamous poet Pablo Neruda was published in Spain with his unique illustrations. Although in Catalonia for many years, the heart of Ara Mikaelian continues beating in the mystical compasses of Asia Minor, with the riches of the Golden Horn poured in his paintings, with his nudes so delicate and his women in the style of Teodoras covered with rhinestones.



Jealousy 2012-2013, oil on canvas, 97 x 131 cm



Monkey Island 2016, oil on canvas, 70x99cm

Mikaelian, from the lineage of the survivors from Ararat, grandson of de Chirico, friend of lizards, dogs and rams that live in his paintings, is a man strong and delicate at the same time, man of a primitive soul, with that divine liberty of a tree that grows without asking permission from anyone, caressed by the sun, shaken by the wind.

#### Richard Comprodon

The Armenian artist Ara Mikaelian contributes to the panorama of contemporary arts an exceptional emotional and aesthetic baggage. Certainly, the mastery of this painter and architect, now settled in Canet de Mar, seduces us with its purified technique of great master of figurative symbolism; his oneiric world of beauty and atmosphere, elements kept between the conscious and the subconscious, wisely arranged, that transport us through a timeless space into a rich and luxurious world of subliminal objects and forms of disquieting and fascinating beauty. The paintings by Mikaelian result in a meeting with the far beyond, from a dream that solely the spirit, the joy and the sufferings of the great Armenian nation can offer us through this painter.

Josep Tarrés

#### Marat Margarian

"In this immeasurable world I try to create my own fairy tale, where I totally surrender to my dreams. Centuries pass, art never gets older, never loses its value. I live in the real fairy tale of nature, where Art is Nature's own voice, expressed by the man. The more faithful one stays to the nature within him, the more convincing and touching rings his art. As I seat in front of the canvas, a new world full of colors is revealed to me, a world full of childish laugh and bliss... From heart to heart - this is the only path of true creation, for me there is no art beyond emotion". Born in 1969 Marat is another unique artist from Gyumri (Armenia). He studied art in Yerevan: first at Panos Terlemezian Arts college (1984-1888) and later at Yerevan State Academy of Fine Arts (1988-1994). Physically strong and acutely sensitive to injustice, Marat would have rows with anyone who dared not to behave manly and honestly. No one would have the courage to offend a girl in his presence. For the ones who manage to make friends with him, Marat is singularly invaluable. Incredibly handy at absolutely everything, enormously openhearted and willing to help anyone in any kind of situation and at any hour of day or night: no wonder his friends call him "911". With his unique personality Marat reaffirms the truth of the famous quotation: "A talented man is talented in everything".



Abundance 2010, oil on canvas, 90 x 90 cm



Spring Bliss 2016, oil on canvas, 90 x 90 cm



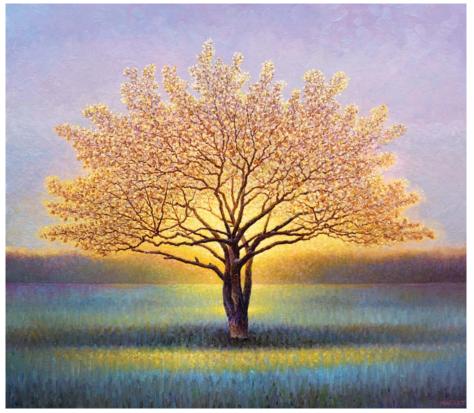
Summer Oasis 2016, oil on canvas, 90 x 90 cm



Blossoming Cherry 2016, oil on canvas, 80 x90 cm

The fantastic world of Marat Margarian is a result of Armenian colors, nature and culture. Most likely, this is an unusually poetic and wildly fantastic realism, bursting actively into colorful canvases. Every artwork is the result of a long painting process, every canvas is born during the creative search, every painting is full of his inner world. Each of Marat's paintings brings different moods, colors and emotions. In his paintings the beauty of nature is a constant inspiration – from summer sunsets on lakesides to the wind blowing against the fields. Each scene focuses on the magnificence of nature through splatters of paint that serve to both provide an artistic viewpoint and heighten the energy of each landscape. Marat Margarian visually translates the way light dances through the lush leaves and illuminates its radiant array of hues in a beautifully eye-catching way. Trees in his paintings are given a lively spirit through the painter's splashes of color. Trees are one of nature's most spectacular gifts. Marat tries to capture the inherently alluring beauty of trees through his works. Blossoming trees, romantic atmospheres and fields full of flowers are the painter's main themes. Trees-enveloped in the mists of mysterious forests, became a significant motif in his work, and he uses them to experiment with an extraordinary variety of tones and colors. Each weather and its dominant weather conditions bring new opportunities and challenges for Marat Margarian, to represent the changing colours of forests, gardens and fields, where he chooses to set up his easel. In Marat Margarian's paintings visual language replaces the magic of words. They are about life and the joy that arts and nature can bring to all of us.

Tatev Manvelian



First Snow 2016, oil on canvas, 80 x 90 cm



Ethereal Winter 2016, oil on canvas, 90 x 90 cm

## Lilit Soghomonian

"... Does what appears on the canvas depend on the painter? ...indefinite brushstrokes, messy semitransparent layers of paint, the interrupting line and the vibrant color give birth to the new image from Nothing, and this Something, consciously or not, gradually obtains form and color, the emotions and the characters appear one after another, entering into a shape almost willingly...

... Reflection is an opportunity for another vision, a special way to perceive, a possibility to refract the reality and an attempt to obtain the desired image...

... Being a part of the creation process gives an enticing opportunity to get out of the borders of mere reality mirroring and brings to existence yet unfolded thoughts and aspirations, vesting sensual outbursts in human features..."

Lilit was born in 1969 in Yerevan. She's a graduate of Yerevan State Academy of Fine Arts (1991). Since 1992 she is a member of Artists' Union of Armenia. Personal exhibitions: Hofheim, Germany (Gallery Kreishaus, 1992), Washington DC, USA (Artists' Museum, 2000), Yerevan, Armenia (Gevorgian Gallery, 2004), Moscow, Russia (Cultural Center "Pokrovskie vorota", 2008), Modern Art Museum of Armenia (Yerevan, 2012).



Love Story 2015, mixed media on paper, 56x76cm



Behind the Mask 2016, mixed media on paper, 56 x 26 cm



The Muse 2016, mixed media on paper, 56 x 26 cm

An attempt to create

A wish to say something or nothing, To deceive myself or someone else, To dream my life away only by myself. An unusual dream A charming, vague thought A line, a touch of transparent color And only, only the slender, durable, invisible thread of desire originates...

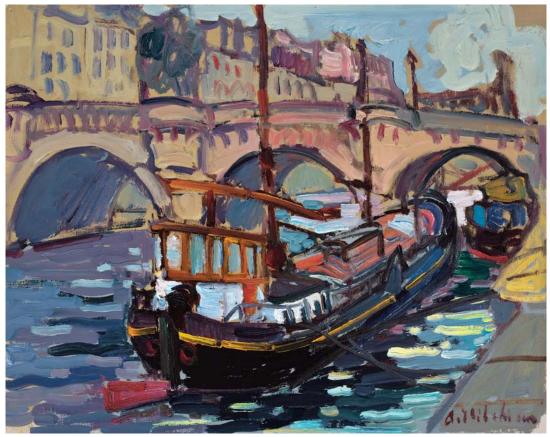
Lilit Soghomonian

#### Areg Elibekian

Areg was born in 1970 in an Armenian family that has art in its blood. His grandfather, father and uncle are all internationally known. Along with Areg they held a joint exhibition in Boston (USA) in 1997. The grandson of Vagharshak Elibekian, the son of People's painter of Armenia Robert Elibekian, as a child Areg was surrounded by the paraphernalia of painting, colors, smells and feel of the brushes and paints. The great admiration for the work of his father inspired Areg to study at the Yerevan Academy of Fine Arts and is also the impetus for a joint exhibition - father and son - in Paris every three years. In conversation Areg Elibekian loves to mention Marquet, Vuillard, Matisse from the Fauve period, the Post-Impressionists, but also Courbet, Millet and Delacroix. Areg has studied their techniques and discoveries and has made it a habit of his own to go out like the Impressionists to paint in the open air and confront his subject. In 1992 Areg moved to Montreal where he has been widely exhibited and lives and works till now. When he is not in his studio or painting in situ, Areg takes his role of art instructor at the Montreal Museum of Fine Arts or teaches acrylic painting to adults. He is also a professor of oil painting at the Centre Loisirs et Culture de Ville-Saint-Laurent.



Autumn in Montreal 2007, oil on canvas, 67 x 67 cm



The New Bridge 2002, oil on board, 28x36 cm



Bistro in Ile Saint Louis 2005, oil on canvas, 25 x 30 cm

### Roman Babakhanian

"My sincere love for art has helped me to accept and take interest in almost all artistic currents. I have been impressed by some of them while being a student. I never avoided impacts. I have easily accepted and easily got rid of them. But during all that period I have had one special interest - the impact the phenomena surrounding us have on the objects, and the traces they leave on their surface. In the course of time this interest grew into love and I felt the necessity to create a small world of mine where light, color and space are present, where the objects are related to each other in a certain way, thus creating a special mood and atmosphere. This world is governed by all the rules that derive from the existence of time and are revealed in the processes of birth and erosion, leaving an impact on the objects. All these developed into the genre of still-life. An environment of silence and intimacy that allows me to relate immediately to these phenomena and study them as deeply as possible. As a result, I chose realistic painting to be my means of expression, always trying to stay true to nature. Every single artwork of mine is an attempt to study nature more thoroughly. My goal is to stop the moment, to make it permanent, detach it from the influence of time and unite it to eternity, as far as I can manage it". Roman was born in Yerevan in 1973 and studied at Yerevan State Academy of Fine Arts. Since 2003 he is a member of Artists' Union of Armenia.



Stone Story 2015, oil on canvas, 60 x 65 cm



Still-life with Eggs 2014, oil on canvas, 42 x 36 cm

Roman Babakhanian's paintings are photorealistic. He places the objects and fruit in the centre of the composition and depicts them flawlessly, making them the main idea of the artwork. Whether a stone, a plum or another thing is painted, in Roman's works it always appears to be something more than we are used to conceiving in our daily life. The colors and the transitions of light sacralize even more the images. Trying to describe Roman's paintings I feel them similar to a theatrical performance, when at the end of the play each character comes forward and takes a bow on the stage under a special lighting. What remains to us is to wait for the creation of a new character. I wonder what object will attract the attention of the artist next time.

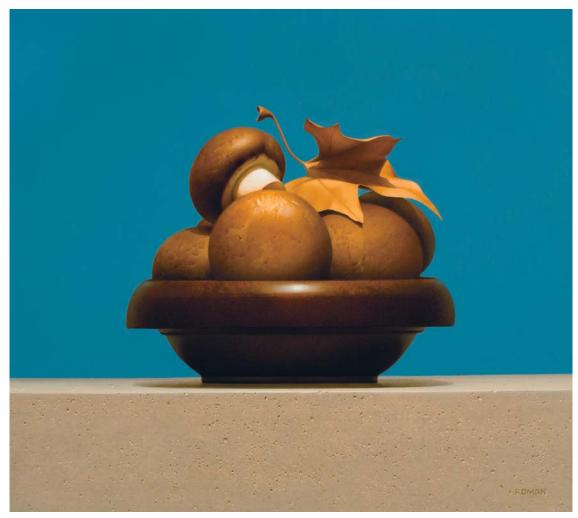
Narine Vardanian

Roman Babakhanian's still-lifes transcend realism. A great love for the paint is exhibited in the beautiful skin of the paintings, to which he pays a lot of attention. In Roman Babakhanian's artworks the subject leaves its material conditions and comes to life through light. He explores pure painterly technique, its textures and esthetic pleasures, without giving the work a secondary, time-related meaning. The mixture tones of ochre and blue-green are the main colors of his paintings. The painter's still-lifes are full of color, light, plus fresh and glowing fruits and vegetables, the tactile effects of utensil and the possibilities between variations of deep, mysterious backgrounds. By modeling the rough-skinned red plums with hints of yellow in his artwork "Plums", he suggests the fruit's protuberance and weight. The arrangement of the green leaves creates a rhythm of light and shadow.

Tatev Manvelian



Still-life with Plums 2016, oil on canvas, 30 x 60 cm



Mushrooms 2016, oil on canvas, 45 x 50 cm



Still-life with Apples 2016, oil on canvas, 40 x 55 cm



Still-life with Pears 2016, oil on canvas, 40x55 cm

# Tigran Barkhanajian

"Art is my way of self-knowledge; the kind of art that requires isolation, an inner, self-contained creative process".

"I am influenced by the flemish school of art or in other words "little Dutchmen". Their style is close to me. In Armenian reality I am influenced by Jansem, Sureniants, Bashinjaghian, Tadevosian". Tigran was born in Gyumri (Armenia) in 1974. He got his first artistic education at Mercurov Art School in his native town. In 1991 Tigran moved to Yerevan to continue his studies at Panos Terlemezian Arts college and later at Yerevan State Academy of Fine Arts. Since 2003 he is a member of Artists' Union of Armenia. Many of Tigran's works are kept in private collections in Armenia, Russia, Lebanon, France, USA, Great Britain and Germany.



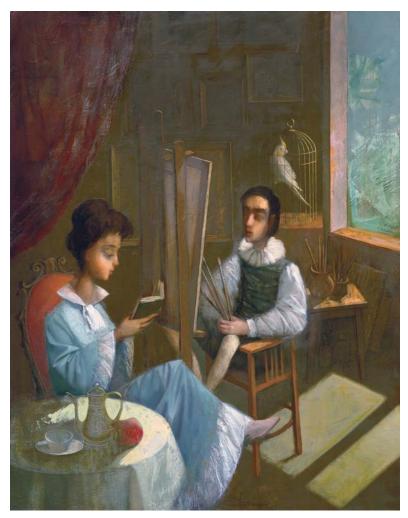
Happy Walk 2016, oil on canvas, 60 x 70 cm

The artist Tigran Barkhanajian presents his artworks, that are full of brightness, light and positiveness. He has realistic way of thinking and no matter how much he deviates, the basis still remains realism. In his artworks Tigran has combined the classical art along with its harmoniousness and beauty with modern art along with its clarity and perspicuity. At the same time his paintings seem to be like fairytales: dresses with opulent folds, gorgeous bonnets, characters with big and a little bit melancholic eyes. Tigran Barkhanajian has created his imaginary world... as if he also lives there. The harmony, that dominates in his art, comes from his inner world. His paintings are distinguished by their unique aesthetic thinking . He passes the tenderness and love of his soul to the characters of his paintings.

Tatev Manvelian



Family Portrait 2 2016, oil on canvas, 80 x 70 cm



The Model 2016, oil on canvas, 90 x 70 cm

### Arpine Kettsian

"There are thoughts that come to us as a reminder from the Universe, from a Force so infinitely perfect, kind and powerful. Quite often, when I take the clay and press it in my hand, the idea comes for itself and, unwittingly, I enter into a state where there is no space and time, I forget whether it's morning or night, am I right-handed or left-handed... and a sculpture is created through the dialogue with the clay. And during all that time I have music in my head and always regret I don't know the notes to jot it down. And what kind the music is, that kind of sculpture is born..."

1978 Born in Yerevan, Armenia.1996-2000 she studied at the Panos Terlemezian Arts College. As notes the sculptor Yuri Minasian: "Arpine's particular handwriting was already notable at the years of her studying. Her statues reflect beautiful and pleasurable sides of our day life. She creates them with an individual touch and recitation. Her works receiving appraisal of many professional sculptors are always in the process of progressing".

Since 2000 Arpine is a constant participant of local and international exhibitions.

2009 Member of Artists' Union of Armenia. In 2012 Arpine became the Winner of The Republican Youth Exhibition-contest at Artists' Union of Armenia, Yerevan.

In 2015 she got the second place at the exhibition-contest devoted to the Armenian Genocide in Yerevan. Her works are displayed in fine art galleries and private collections in Armenia and abroad.



The Girl with Beads 2013, bronze, beight 53 cm



The beauty and plasticity of the female body, the attractive nightdress with provocative cuts, the gentle bending of one knee, the drastic twist of the head with the hand passing sensually through the hair as if seducing someone: all these gests and details flow into a harmonious music to unravel the mysterious union between the Night and the Woman.

Mane Sargsian

# Vahagn Igitian

Vahagn was born in Yerevan in 1978. He started painting during his service in the army. Having finished the service he decided to take up painting professionally. Inspired by Ervand Kochar, as well as European masters Ernst and de Chirico, Vahagn creates his paintings putting stress mainly on bright colors. With delicate taste he makes subtle combinations of blue and yellow, green and red. His figures' eyes are mostly closed, but so many things can be seen...an endless emotionality is hidden in these closed lonesome eyes. In the artworks that from the first sight seem to be simple there is mystery. Despite some kind of rudeness and clear lines of figures so much lyricism is present in his art.

Since 2012 Vahagn is a member of Artists' Union of Armenia. In the same year he had a personal exhibition at the Modern Art Museum of Armenia, which was a great success and favored his wide recognition as a talented new generation artist.



Penitence 2016, oil on canvas, 70 x 90 cm



Pears 2012, oil on canvas, 100 x 80 cm

In Vahagn Igityan's art the observation point is reality. But it is expressed by his interpretations. And these interpretations have acquired peculiar charm and elegance. The painter is not content with the visible beauty of the world and tries to detach the appearance by means of splitting external forms and presenting it to the viewer divided into parts. During the process the issue of general form of the artwork obtains great importance, although the colors also have their particular influence in his creations. It is also noteworthy that sometimes the concept of a detail - particularly in case of special attention- becomes a separate and independent work. By painting the reality, by modifying that reality Vahagn Igityan makes noticeable those things which in real world have magical opportunity of natural disguise.

Armen Gasparian

### Avetis Khachatrian

"I am a painter who invents fairy tales".

"I perceive the world through feeling. My canvases are the result of my sensations. I see me in all my characters... I bring my childhood to the present. If we don't carry our childhood within ourselves we cease to be creators... When I am not able to paint for a long time, I turn to my paintings, I look at them, ask questions to them. Gradually they become members of my family. While passing from one room to another, I stop a moment, observe them, talk to them. I talk to the paintings that where in my family, but have got married (I have sold them), I miss them. I see them in my dreams. In some dreams I get

drunk together with my characters, we dance, make merry...l sleep little. I am used to sitting up late, as I feel a constant urge to create..."

1979 Born in Yerevan, Armenia.

2000 Graduated from the faculty of Wood Carving in Yerevan Art college.

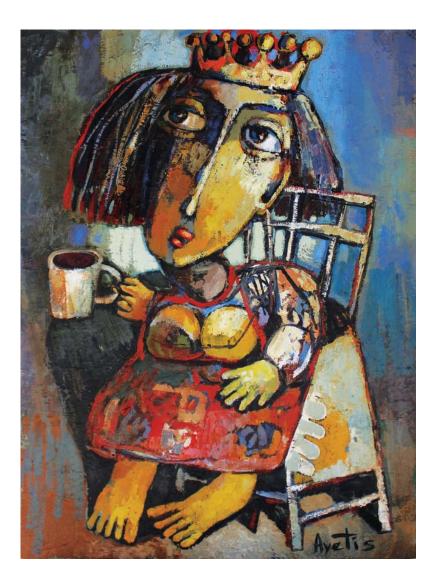
2006 Graduated from the faculty of visual arts in Panos Terlemezian Arts College.

2006 Member of Artists' Union of Armenia.

Personal exhibitions: Yerevan, Armenia (2006, 2009), Venice, Italy (2008), Moscow, Russia (2010, 2013), Beirut, Lebanon (2015)



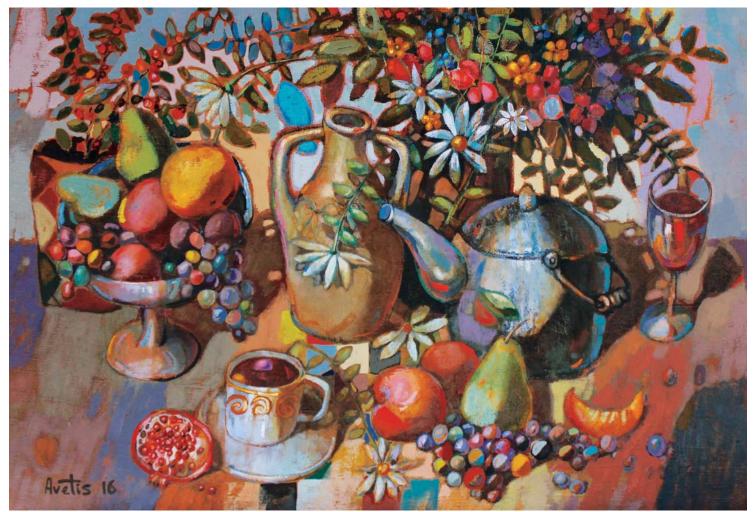
First Concert 2016, oil on canvas, 80 x 100 cm



Coffee-drinking Queen 2015, oil on canvas, 40 x 30 cm



Music Band 2015, oil on canvas, 80 x 100 cm



Autumn Still-life 2016, oil on canvas, 50 x 70 cm

Fairytale... reality... silence... I can hear it... can you? Can you hear the bells of silence?...

On each canvas Avetis' colorful dream carries a mystery of silence. Silence does not acknowledge time since the fairytale is everywhere, Avetis' fairytale. Like every serious artist accentuates national colors, so does Avetis in his fairytale-reality; however, in the free inner world there is already a found Khachatryan's corner. Roots of Avetis' art are deep. Form, material, and national coloring have emotional background, blended with classical and contemporary visual art. Each image begins its new day by starting a dialogue with itself. And like a true artist he summarizes all that is said, connecting inside and outside world with tender sensual tones. - Come closer, I heard you ...listen...let me whisper to you...I will be with you... this is the whisper of the purest hero of his visual art, whose shadow is dragging behind the canvas; it creates harmony between the viewer and the painting. And you can't move away from his characters leaving your conversations half-finished because they can hear, speak, tell, dream, love, love, ...And you yourself, becoming a witness of all this, call after them - I'm a fairytale, reality, silence...

Raphael Serar

Avetis Khachatrian truly stands out in characteristic art that has vivid roots of expressionism, because, to begin with, he likes to personify people with a desire to make the psyche of drawn subjects more apparent, maybe even with ironic and mocking tones. This is all about works of art, that are felt, desired and brought to life in the way the artist wanted and how he saw it in his mind. *Giorgio Pilla* 



The Queen and Her Maids 2015, oil on canvas, 80x 100 cm



Guidance and Love 2012, oil on canvas, 80 x 100 cm

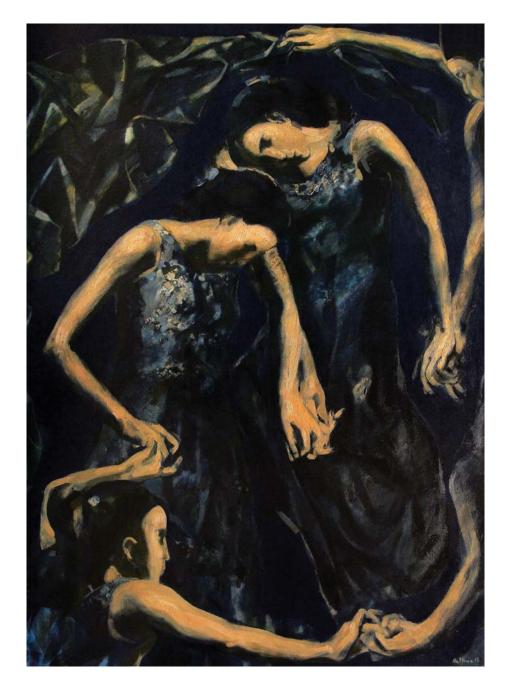
#### Arthur Hovhannisian

"I always loved to paint and never thought about any other sphere of self-realization. I was born in Yerevan in 1984. There have been no painters in my family; they all have completely different professions. I studied at the Panos Terlemezian Arts College, faculty of painting. In 2007 I graduated from Yerevan State Academy of Fine Arts and entered the Artists' Union of Armenia. I continued my studies and in 2010 graduated from postgraduate studentship of Yerevan State Academy of Fine Arts, receiving a P.H.D. in Art History. Now I'm a lecturer at the Academy. In my paintings I try to depict everything that really thrills and excites me, that resonates with my perception of the world. The most characteristic feature of all my works is their inner dynamics. I also have my favorite themes: "Chorus", "Human life", "Dance" and so on. Painting is my language, my personal depiction of reality. I don't have a favorite artist or even a favorite artistic movement. Every century had its own painters that in due course surprised and touched me. I find inspiration in everything that surrounds me. There is so much of interest in life, one only has to notice it... and, surely, the woman - an inexhaustible source of inspiration".

In 2005 Arthur became a Laureate of the President's Prize of the Republic of Armenia.



Hymn to Revival 2015, oil on canvas, 151 x 154 cm



Heavenly Dance 2015, oil on canvas, 130 x93 cm

Arthur Hovhannisyan reflects various emotional experiences, thoughts, the embodiment of which is usually realized through the characters of women. These characters bewitch by their sensitivity, expressed by slightly bent heads, slender outline of waist lines, smooth and unhurried movements, which once commenced, stock- still in time. For the painter the person's pose, the head movement have programmatic meaning, becoming the peculiar plastic equivalent of concept and emotional state. The imaginary scenes created by Hovhannisyan expand in special time and spatial register as if being eternal characters or spectrums colored in lines which are out of time. His painted women usually turn into symbols, behind the visible matter developes an inner, deeper and hidden sense. Like any system of great vitality, the language of his painting has its traits of changeability, stability and mobility, by which it plays the communicative role. The peculiarities born from the national character are vividly seen in the sensuous depths of Arthur Hovhannisyan's works, in the inner layers of concepts and contents. A color stain contains the value of physical existence, the stroke of the brush serves for creating the volumes and revealing the pictorial contents. The dramatic shape in the image together with the mystic silence spreads deep sadness on the women. There are no crying feelings and thrilling tales here, everything is happening inwards, in a low voice, in the depth of the image, on clean and clear lines. The drama is not showy; it is somehow secret, discreet, as a smooth song.

Shushan Zohrabian



Duet 2016, oil on canvas, 130 x 80 cm



Back-vocal 2015, oil on canvas, 137 x 125 cm



Fans 2016, oil on canvas, 120 x 170 cm

## Margarita Matulian

There are enumerable unusual sketches and paintings in the studio of the Honorable Artist of Armenia Tigran Matulian, from which you cannot take your eyes off. In this iridescent exuberance of artworks and characters it is difficult to notice a small corner filled with specific working materials- welding machine, lumps of wax, metal sheets, rivets so on , and from the first sight it makes an impression that this trash has nothing to do with Tigran's art. As this part belongs to his talented daughter Margarita.

Margarita, who was born in 1985, was a fourth-year student when her first personal exhibition - a collection of bronze sculptures - opened in 2006. She then went on to show her work in a variety of group exhibitions. In 2010, Margarita's sculpture "Prince and Princess" won the second prize in the exhibition contest dedicated to St. Sargis church holiday. Today Margarita Matulian's name is widely popular. She has also gained some notoriety abroad. Guests from different countries have purchased many of her works. "I love the work I do," she confesses "I could not make sculptures without the passion I have for it. This is a particularly difficult profession for women and it's quite physically demanding". "Each one of my works is dear to me. I love them all, even if I love some more than others. When I start sculpting a new work, I try to isolate myself from the previous works, I don't want my love for any of the previous ones to disturb or affect the creation of a new work". When asked where she gets her drive, Margarita's answer is simple. "The source of my creative work is love - in all its expressions". Margarita creates her sculptures from bronze, copper and even paper, "You can make a sculpture from everything. The important thing is that you have something to express. When I make a new character, I try to imagine his life, what he could do, how he would move. Only in that case the birth of an animated hero is possible, as if he were detached from a concrete situation, while moving. I also love to identify my bronze animals with people. As a result they look more real and more magical at the same time".



Princess 2014, bronze, height 23 cm

Aramé Art Gallery



The Woman with her Parrot 2015, bronze, height 27 cm

Where do these amazing characters come from?... I am absolutely sure that even if Margarita had never went out of her own room, had never opened a book in her life or visited a museum, she would have absolutely no luck of ideas or inspiration; so truly independent and powerful is her imagination and the magical creatures that arise from it...

Mane Sargsyan



Poetess 2016, bronze, beight 27 cm



Margarita Matulyan's sculptures emit light and goodness and they can lift everyone's spirits, who takes at least one look at them. Each sculpture reminds of a fairytale character and they are distinguished by their special power of being "alive". While looking at them it seems that they are about to become alive and to tell lots of interesting stories about themselves.

Magdalina Zatikian



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## ARAMÉ ART GALLERY ART BEYOND TIME

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Arame Art Gallery was founded in 2003 in Yerevan by art collector and promoter Aram Sargsyan. The Gallery specializes in original artworks of the best modern Armenian artists. Arame Art Gallery offers museum quality artworks of superior value of the most distinguished modern Armenian artists. Arame Art Gallery attracts a big number of art collectors, famous actors, well known political and public figures, as well as Wall Street investors. At Arame Art Gallery you will encounter the best selection, best service and best prices.

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# ART BEYOND TIME



# Aramé Art Gallery

Amirian 13, 0002, Yerevan, Armenia Tel.: (374 10) 53 92 65



Mashtots 33/1, 0002, Yerevan, Armenia Tel.: (374 10) 50 00 97

www.aramegallery.com