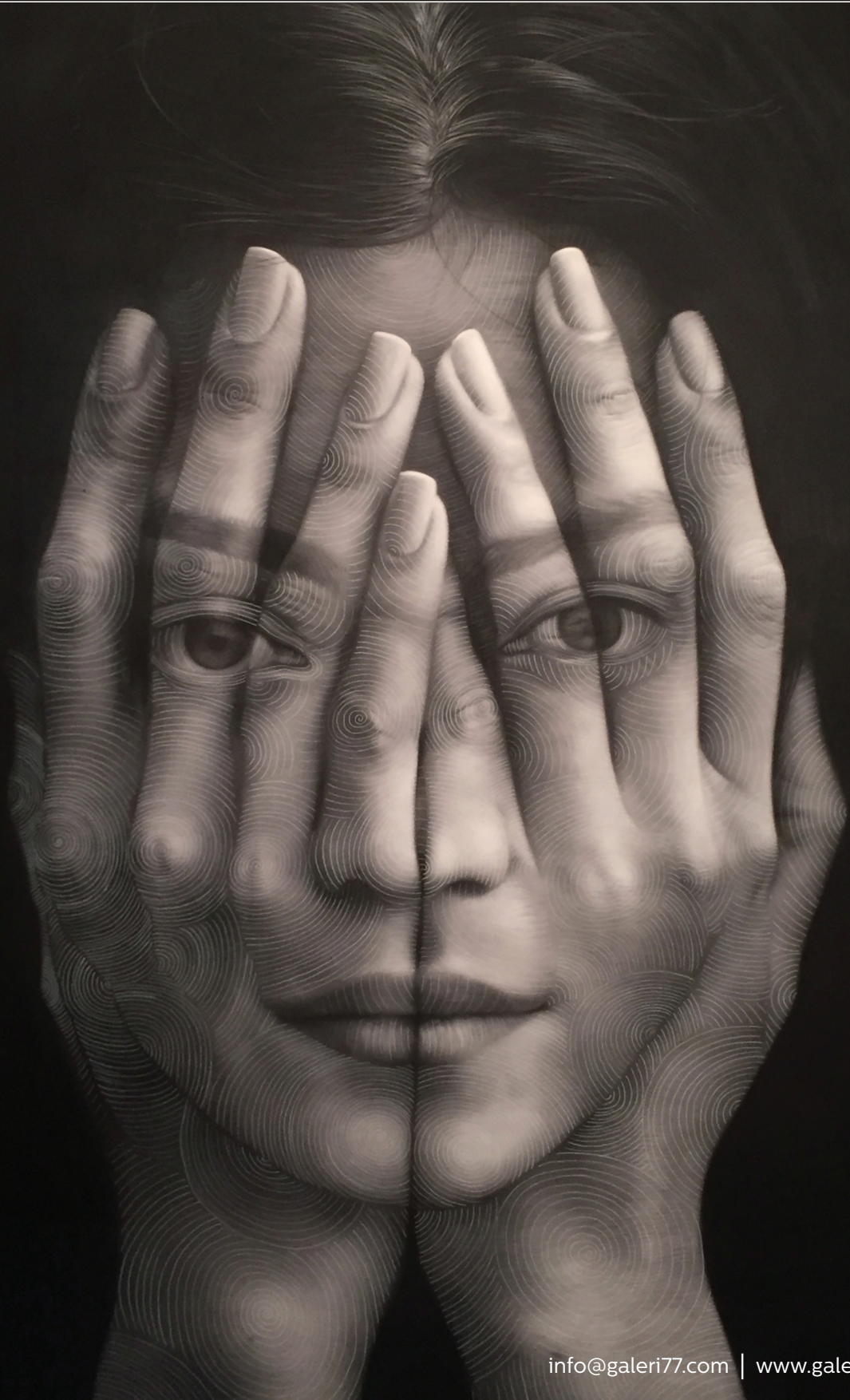


GALERI 77



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NOVEMBER 2016

Art Heals!

Galeri 77 is preparing afresh a special exhibition to be on display for Contemporary Istanbul. The exhibition, in which predominantly expressionist, surreal and neo-surreal works will be showed, will be focusing on the solitude, the obsessions and the deep melancholy of mankind and ultimately its path resulting in personal and social insanity, all the while confronting us with the reality that we must look to ourselves for the solution. Harshly criticizing the states between hope and despair on occasion, it opens out a mythic land softened by irony and humour which instantly inspires the viewer. Another goal of the exhibition is to enable the viewer to catch their breath the commotion of life to contemplate and face themselves by inviting them to an adventure.

After generating a big reception in past years, Galeri 77 includes in this year's exclusive exhibition the artworks of Tigran Tsitoghdzian, Daron Mouradian, Armen Gevorgian, Vahram Davtian, Tigran Sahakyan, Sergey Narazyan and Sedat Girgin.

From Tigran Tsitoghdzian to Daron Mouradian – The “Old New Masters”

Tigran Tsitoghdzian's “Mirrors” are big, bold portraits. They are confrontationally large, and black and white, like the negative of a photograph, the colors of life enigmatically erased as though in a melancholy underworld. The artist, in his “Mirrors” series, concentrates on the modern spirit of individuality in this era of “selfies” culture. From this point of view, it is clear that the internet changed our need to be seen and the control we had about that image. Tigran begins his portraits with a photograph – a technique which has taken the place of the preparatory drawing today – and ends with a portrait that however photograph-like still has the nuanced touches of a refined painting. Carefully constructed of tonal shadows, it has the emotional subtlety that an everyday photograph lacks. Tigran's portraits lend themselves to reflection, invite lingering contemplation, as a matter-of-fact photograph rarely does.

The series; composed of large portraits (214x153 cm), are technically based on fusing transparent superposed layers of hands over the faces of unhidden identity, reflecting about the impossibility of hiding our identity today if we were to accept the ubiquitous power and rules of social media, with no filters capable of controlling our sharings.

As part of the exhibition, the well-loved artist Daron Mouradian, who has generated a big interest over the years with his fantastical, vivacious figures and saturated colors, once again takes us in a journey in his imagination with his new body of work. With 5 new artworks each more beautiful than the other, “Battle” in particular stands out for being one of the rare works of the artist involving multiple figures. Daron Mouradian transforms his interest in mechanics to self-invented tools of travel. Sometimes he places a knightly figure with palace vestments on a cannonball which he perceives as a strange aircraft, and other times on an odd locomotive or a rocking fish with wooden legs. But the most important feature of these vehicles as they appear is the fact that they are not moving at all, since Mouradian concerns himself with immobility as well as motion. By animating every single detail on the canvas he represents an illusion laden with irony and humour, appealing to our imagination; thus enabling the recurrence of forgotten dreams in our consciousness. While the colors he uses reanimate the times of fairy tales, by exposing the tripe of puissance and the absurdity of violence he leaves us with a story of violence emerging from this marvelous fairy tale. The power of his works lie in his gracefulness with which he portrays his disappointed conscience in a fantastic universe. His works are elegant, but his critique is bitter. The artist's ability to become some sort of a conscient wizard is clearly apparent.

Prominent with his figurative manner, Armen Gevorgian continues to walk us in extraordinary theatrical scenes of medieval. Working completely isolated from the outside world in his boxy room devoid of sunlight, Gevorgian depicts the contrasts, conflicts and disagreements of gothic characters – also isolated from the outside world – sometimes by presenting a battlefield on which to throw dice upon, or other times a field of victories won by drawing cards or playing billiard. In these works painting the never-ending disputes of sides, an egg figure appears often, symbolising the expected prize/hope to be won from these battlefields.

As for Vahram Davtian, he invites us to his fantasy world which he comprises beyond time and place by using spaces that defy the laws of gravity and characters that seem weightless. In his works he presents his characters dressed in spectacular and elaborate carnival costumes embellished with fantastic accessories within a multi-layered atmosphere where the time slows down and the space becomes vague. This multi-layered view which can only be found in the old masters' works also provide a three-dimensional look thanks to the depth and exceptional stratification of the colors.

Tigran Sahakhan, whose body of work will be shown to Turkish art enthusiasts for the first time, is one of those artists who is in no hurry at all to win over an audience. On the contrary, it seems that his art has turned its back on the viewer of today. For this reason, Sahakyan's art does not involve references directed to the viewer. The alphabet of his art aren't made up of easily intelligible symbols and don't lead to a direct meaning. It has multiple meanings and is indirect. Technically, the traditional/classic "paint" and "brush" are removed from usage. The material is changed; metal, fabric and mortar are introduced. The intervention of the hand changes the entire content of creation. The materials being used emphasize their former raw material characteristics. This process gradually permeates both the surface and the painting's exterior and content structure.

Sergey Narazyan in recent years has based most of his works on contrast. The artist transforms contrasting themes such as life and death, youth and agedness, power and weakness into ideas using different figures; and from time to time, using static human figures he reiterates their postures that had become heavier under the weight of years with a view infused with the consciousness of experience. Not just confining the distortion of old age and collected memories to human beings, the artist, when painting overripe fruits – or as it can be seen in his painting "Old Men" which depicts two old wooden cottages in an unkempt landscape full of weeds – encourages the viewer to contemplate on the stages of existence.

The last artist of the exhibition, the rising star Sedat Girgin has gained a following from Turkish art enthusiasts in recent years. Despite his relatively young age, he has illustrated more than 80 books for various publishers and worked for magazines and creative agencies as a freelance illustrator. His first personal exhibition "Hayretler Sirki (The Circus of Wonders)" was opened in 2013. Treating his characters in a unique, playful but also bittersweet reality by creating an original world; the artist describes his tone as snippy but sincere. Girgin is an artist who likes to make a point of drawing as he feels like, who loves playing around with forms and who believes that he can more directly relay the emotions by deforming the figures he draws as much as he can. Just like a rough sea reviving a much stronger and tougher feeling than a calm one.

The illustrator Sedat Girgin has been declared as Turkey's candidate for 2018 for Hans Christian Andersen Award, one of the most prestigious prizes in the sphere of literature.

Tigran Tsitoghdzyan



Biography:

Born in 1976, Yerevan, Armenia
1993-1999 Fine Art Academy of Yerevan, Armenia
1999-2002 ECAV, Ecole cantonale du Valais, Sion, Switzerland
2002 Master of Art in the Public Sphere (MAPS)
Lives and works in New York, USA

Personal & Group Exhibitions:

2016 Beirut Art Fair, with Bel-Air Fine Art Gallery, Beirut, Lebanon
2016 Le Gray-Beirut Contemporary Art Show, with Bel-Air Fine Art Gallery, Beirut, Lebanon
2016 Vogelsang Gallery, Brussels, Belgium
2016 Art Wynwood, with Vogelsang Gallery, Miami, USA
2015 Scope Miami, with Vogelsang Gallery, Miami, USA
2015 Contemporary Istanbul Art Fair, with Vogelsang Gallery, Istanbul Turkey
2015 Arcature Fine Art, Palm Beach, Florida, USA
2015 *Roots*, Bel-Air Fine Art Gallery, Geneva, Switzerland
2015 *Tigran Tsitoghdzyan: Mirrors*, Eagle Gallery, Cafesjian Center for the Arts, Yerevan, Armenia
2014 Solo show, Art Basel Miami, Florida, USA
2014 Lower Gallery, Phillips Auction house, New York, USA
2014 Gallery Valentine, New York, USA
2014 DAVIS&CO Fine Art Gallery, Texas, USA
2013 *Mirrors*, Arcature Fine Art, Palm Beach, Florida, USA
2013 Art Southampton, with Gallery Valentine, New York, USA
2013 *Millennium*, Valette Foundation, Conthey, Switzerland
2012 Solo Show, Art Basel Miami, Florida, USA
2011 *Destockage*, Katz Contemporary, Zurich, Switzerland
2011 *Painting Stories*, 50-1 Gallery, Limassol, Cyprus
2007 *Armenian Landscapes*, EWZ - Unterwerk Selnau Kultur und Eventhaus, Zurich, Switzerland
2007 *Tigran Tsitoghdzyan - Serabai*, Centre Culturel de la Vidondée, Riddes, Switzerland
2006 *Hyperrealismus: Personal Exhibition*, Artefiz Kunsthalle, Zurich, Switzerland
2005 Forum d'Art Contemporain, Sierre, Switzerland
2004 GordArt Gallery, Johannesburg, South Africa
2003 Gallery of the Contemporary Art «Fabienne B.», Sion, Switzerland
2002 Exhibition Hall of the Armenian Church, Geneva, Switzerland
2001 «Underground» Art Gallery, Dijon, France
1999 In the framework of the International Music Festival, Verbier, Switzerland
1997 Tumanyan Museum, Yerevan, Armenia
1995 Grand Hall of the Armenian Philharmonia, Yerevan, Armenia
1994 Center of the Experimental Art, Yerevan, Armenia
1993 Exhibition Hall of the Armenian Society of Cultural Relations, Yerevan, Armenia
1991 Exhibition Hall of the Armenian Church, New York, USA
1990 Grand Hall of the Armenian Philharmonia, Yerevan, Armenia
1990 Davos, Switzerland
1990 Palace of Youth, Moscow, Russia

1989 Palace of Gaza, Saint-Petersburg, Russia
 1988 Exhibition of the Armenian Artists in the Cities of Spain
 1987 Cultural and Industrial Exposition of USSR in the Cities of USA
 1987 Children Art Museum, Yerevan, Armenia

Tigran Tsitoghdzian is a New York City-based visual artist. He was born in Yerevan, Armenia, in 1976. In 1986, by the age of ten, over hundred of Tigran's childhood paintings were chosen by Henrik Iguityan to be displayed in a solo exhibition in Armenia which thereafter traveled to the US, Russia, Japan and Spain...

Ten years later he migrated to Europe and then later in 2009 to the US. Since then and from New York, his new series, technic and images are experiencing a phenomenal uprise that comprises both art quality and a bold, intriguing, personal expression with a growing resonance on the international scene.

At present the majority of his works are in private collections, galleries and museums.

Review:

What are we to make of Tigran Tsitoghdzian's "Mirrors" – big, bold portraits, confrontationally large, and black and white, like the negative of a photograph, the colors of life enigmatically erased as though in a melancholy underworld? They are clearly masterpieces, but for all the beauty of the female model peculiarly bleak. However well-realized—empirically precise, insistently descriptive—her appearance, she seems peculiarly unreal. The hands that hide her face, yet let her piercing eyes magically see through them, suggest she is a delusion. Ambiguously transparent and opaque, her hands convey the ambivalence built into the artist's "handling" of her.

The grandeur of Tigran's paintings suggests that she is a delusion of grandeur—that he is deluded about her grandeur, has made her grander and more mysterious than she is in everyday reality. He has mystified her, so that she becomes the mythical eternal feminine, the embodiment of the mystery that is woman, and with that becomes larger than life, a visionary presence yet still a particular person—Tigran's wife, the model who is in fact a professional model, posing for photographers. Tigran begins his portraits with a photograph—today taking the place of the preparatory drawing—and ends with a portrait that however photograph-like has the nuanced touches of a refined painting. Carefully constructed of tonal shadows, it has the emotional subtlety that an everyday photograph lacks. Tigran's portraits lend themselves to reflection, invite lingering contemplation, as a matter-of-fact photograph rarely does. I think this is because each of his portraits, however labor intensive, have the quality of a "primary delusion, i.e., one that arises as an immediate experience, out of the blue, with no external or objective cause or explanation, but nonetheless with a strong feeling of conviction". Out of the blue, in Tigran's portraits out of the black, that is, the haunting female face arises out of the unconscious depths however much it is heightened by consciousness. Tigran's female face is always yonder, at an immense distance, symbolized by its intimidating immensity, however close and impinging it may be. It is a transfixing, perversely sublime spectacle that the spectator only dare view in a mirror—see through a glass darkly, as it were—the way Perseus saw the Medusa's face reflected in the mirror of his shield, so that he would not be petrified by its stare.

Writing about portraiture, Dostoievski said: "The painter seeks the moment when the model looks most like himself. The portraitist's gift lies in the ability to spot this moment and hang on to it". When does this special moment of seeing, this so-called "pregnant moment" of perception, a sudden moment of unusual intimacy, occur? When does the portraitist feel—imagine—that the female Other looks most like himself, suggesting that the female Other is unconsciously experienced, in emotional reality, as a representation of himself, inseparable from himself, and as such as much an internal object as an external object? When is she personalized into what the psychoanalyst Heinz Kohut calls a selfobject, and as such as necessary to life as oxygen, as Kohut says?

In Tigran's case, I think it occurs at the moment when he decides to divide her face into symmetrical halves, paying homage to the harmony that makes for its beauty while at the same time recognizing that "there is no excellent beauty that hath not some strangeness in the proportion," as the philosopher Francis Bacon fa-

Tigran Tsitoghdzian

mously said. The splitting of her real face makes it strange and unreal, not to say surreally bizarre—immediately absurd, to refer to André Breton’s idea that the sign of a good surrealist painting is its “immediate absurdity.” (Tigran’s early paintings are blatantly Surrealist; the Mirror paintings are more subtly—insidiously—Surrealist.) The face becomes dream-like and uncanny, unfamiliar and forbidding, even as it becomes more entrancing, hypnotically engaging, like her eyes, staring us down through the veil of her hands. Split in half, the face seems irreparably damaged yet nonetheless remains whole, intact. Much the way a male magician puts the luminous body of his beautiful female assistant in a black box which he then cuts in two, suggesting that he has killed her, and then puts the two halves of the box together and brings her unharmed and alive out of the box—we sigh with relief after the initial shock—showing that it was all a trick, a deceptive illusion, so Tigran puts the luminous face of his beautiful female assistant in the black box of his picture, cutting the face in half even as he shows that the halves hold together.

But Tigran’s divisive act is more devastating than the magician’s act, for it mars her beauty. Again and again, with obsessive regularity, Tigran shows her face cut in two, subverting its beauty: his is not simply an amusing magic act but an act of aggression. The cut also suggests that she is flawed; the proverbial strangeness in beauty is after all a permanent flaw. There is an unexpected fault in her that can suddenly open the way the earth suddenly splits open during an earthquake. She can fall apart at any moment—the moment when she most seems to look like himself, when she is no longer Other however Other she remains. The mirror of his art transforms her into a menacing internal object. Tigran cannot separate himself from her, however much he tries to do so by picturing her. His representation of her incompletely externalizes her even as her absurd appearance gives her unusual presence, confirming her hold on his psyche. He is possessed by her however much he tries to purge her from his being, engrossed in her however strange—oddly grotesque—her doubleness makes her.

Sometimes Tigran strips her head of its hair, at other times he narrows it, a streamlining that makes the head oddly skull-like, however clearly alive the figure is. In one work her head rests on her left arm, which rests on a table together with her left arm, with her image mirrored in the table, compounding the melancholy her pose suggests. In a similar work we see her from above and behind, her luminous head and hands resting on the black table, with its mirror-like smoothness. In a particularly remarkable work—an ingeniously allegorical diptych—Tigran divides her body in half. In the morbidly dark lower half her hands and feet, the former with painted fingernails, the latter with painted toenails, suggesting her sexual appeal not to say erotic intensity, appear in a black tangle of dead trees, suggestive of the dark forest in which Dante found himself in halfway through his life. Before him was the gateway to hell, with its motto “abandon hope ye who enter here,” suggesting the feeling of hopelessness Tigran invests in his model. But in the upper half of the portrait—like the others, surreally abstract by way of the symmetrical arrangement of the hands and feet in the lower area, the arms and legs in the upper area—she is a heavenly “dream girl,” as the transparent clouds that veil her suggest. Her invisible head is high in the sky—she’s beyond reach, as a goddess is, however much she may reach to the earth, that is, however “earthy” she may be. Has the light that emanates from her body burnt the forest into the desolate wasteland we see in the lower half of the portrait? Once again, Tigran allegorizes his divided consciousness of her by way of her divided appearance. The clouds themselves are divided into a thick lower layer and thin upper layer: opposites are everywhere in Tigran’s portraits of his model. In another portrait—a tondo, like several others—we see only her hands, holding a knife and fork, forming a cross, suggestive of “cutting” suffering. They appear above a white plate with no food on it, suggesting the emptiness the portraitist feels. At the same time, the light that emanates from the plate, and its curvature, suggests that it symbolizes a halo, however broken. Tigran is a master at conveying the auratic emptiness that comes with lost love and the feeling of abandonment.

I think that in the end Tigran’s portraits are about despair and the sense of selfestrangement as well as the sense of the strangeness of the Other it brings with it. Nowhere is this feeling of despair more clearly and conspicuously conveyed than in Tigran’s portrait of an elderly Armenian woman hiding her face in her hands. She is no longer recognizable to herself, as it were, no longer wants to see her face in the mirror, for it will only compound—double—the despair she feels. Her black dress is streaked with white lines that resemble the tangle of trees—the bramble—in the portrait in which the young model is half heavenly dream girl, half bewitching devil. Tigran himself is Armenian, a stranger in the strange land of America, a man from a small country living in the big city of New York. Has the American idea that “big is better” led him to make superbig portraits? In part, perhaps, but they reflect the bigness of his heart—the heartfelt intensity of his realism—the heartfelt intensity of the deeply unhappy, painfully suffering old Armenian

woman. She is a kind of mother figure—certainly compared to the attractive young model—and Tigran identifies with her, both as a symbol of his Motherland Armenia and as an inconsolably suffering human being. She has been permanently damaged by life, and so has he. In his portrait of the elderly Armenian woman the suffering implicit in his fixation on his beautiful young woman comes out into the open. They were all along about the portraitist—about Tigran—as Dostoevski said a convincing portrait always is. The beauty of his young female model is the mask for his suffering; in the portrait of the old female woman—perhaps the unhappy woman the young model will become when Tigran is no longer painting her portrait, no longer with her—he takes off the mask to show his suffering. The “strangeness in the proportions of beauty”—a strangeness emphasized, even exaggerated by the operation Tigran carries out on it, his distortion of its beauty by surgically cutting it in two, a fatal blow that ruins it—is the sign of the suffering implicit in it. He makes it clear that the seductiveness of beauty is a big lie. Beauty is never as “excellent” or perfect as it seems to be at first glance. Tigran’s portraits are brilliantly executed, a synthesis of what has been called clinical realism and existential realism, and as such scientifically objective and profoundly humanist. More directly to the point, they aesthetically convey the enigma of the eternal feminine and, at the same time, show a certain understanding of her, the understanding that comes from penetrating her being by dissecting her. Indeed, he even pares her to the bone, as the bones evident in the fingers on her recurrent hands suggest.

“Tigran Tsitoghdzian’s Realism” by Donald Kuspit, Art critic and Poet



Tigran Tsitoghdzian
Mirror, 2016
 Mixed media on paper
 embellished by hand
 One of a kind original artwork,
 214x153 cm

Tigran Tsitoghdzyan



Tigran Tsitoghdzyan

Mirror II, 2016

Mixed media on paper embellished by hand
One of a kind original artwork, 214x153 cm



Tigran Tsitoghdzyan
Mirror Double, 2016
Mixed media on paper embellished by hand
One of a kind original artwork, 132x94 cm

Daron Mouradian



Biography:

Born in 1961, Yerevan, Armenia
1978-1982 Studied at the Panos Terlemezian Arts College
1984-1990 Studied at the Yerevan Academy of Fine Arts
2001 Member of Union of Artists of Armenia

Group Exhibitions:

2015 Contemporary Istanbul Art Fair, Istanbul, Turkey
2015 *Roots*, Bel-Air Fine Art Gallery, Geneva, Switzerland
2014 *Beauty in the Palm*, Beirut, Lebanon
2014 Contemporary Istanbul Art Fair, Istanbul, Turkey
2013 10th Anniversary of Arame Art Gallery, Yerevan, Armenia
2013 Contemporary Istanbul Art Fair, Istanbul, Turkey
2012 Grand Opening of a New Art Center of Arame Art Gallery, Yerevan, Armenia
2012 Contemporary Istanbul Art Fair, Istanbul, Turkey
2010 *New Masterpieces*, Arame Art Gallery, Yereva, Armenia
2007 *Dreamscape*, The Netherlands
2004 *Still-life* at Arame Art Gallery, Yerevan, Armenia
2003 *Romantic Realism*, Arame Art Gallery, Yerevan, Armenia
2001 Modern Art Museum, Yerevan, Armenia
1998 *Armenian Colors*, Schleicher, Germany
1993 Independent Art Exhibition "Grand Palace", Paris, France
1987 Armenian Artists Union, Yerevan, Armenia

Personal Exhibitions:

2007 *Venus and the Female Intuition*, Denmark / The Netherlands / France
2006 Gallery Bel-Air Fine Art, Geneva, Switzerland
2005 Gallery Mouvance, Paris, France
2004 Gallery Mouvance, Paris, France
2003 International Artexpo, New York, USA
2002 Gallery Mouvance, Paris, France
2001 Modern Art Museum, Yerevan, Armenia
2000 Gallery Mouvance, Paris, France
1996 Gallery Mouvance, Paris, France
1993 Gallery Mouvance, Paris, France

Daron Mouradian was awarded the prize of Excellence of the Fine Arts Academy of Yerevan. His works are exhibited in Armenia (1972-1991), Paris (1992-1996), Germany, Netherlands, Switzerland, and New York. All his works are inspired by Armenian culture, combining the civilisations of the East and the West, and including memories of the past (the Middle Ages). Mouradian's world of fantasy is an ever-changing environment where the Bible and Mythology play a major role. He leads us to make an in-depth self-analysis, in search of our own roots, to be able to live the future with greater serenity.

A book about his art, "The Art of Daron Mouradian" was published in 2007, the Netherlands.

Reviews:

The imagination of Mouradian is as impressive as his creative ambition. In his paintings visual language replaces the magic of words, graphical mastery allows for narrative efficiency and is intensified by a luxurious palette. This has some resemblance to miniature painting and declamation. The painter loves materials and takes pleasure in suggesting clothes. Practice of oil painting allows him to express the savor of things and their tactility. His brush polishes details, dissects them until reaching a gustative enjoyment.

And painting always has the last word. Metaphorical as well as delirious, surrealistic and fantastic, it 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.

La Gazette de l'Hotel Drouot, no.12 (22 March 2002)

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. In his paintings the neatness of the stroke, which we sense that the artist masters perfectly, models the sparkling colors. Figurative and evocative, each canvas is a clever blend of technical and esthetical perfection, of elaborated details serving the gloss of the imagination. Here the grotesque comes close to the sublime; the legend dominates the reality and one allows oneself to be filled by the magic of immutable periods

of reminiscence. Mouradian speaks to our imagination; he makes forgotten dreams reemerge in our conscience. His colors revive the period of fairy tales and one is happy to learn that he paints as others flee, spontaneously, without sketches or models. But this ability to flee is not suspended of reality. We see the cruel tale emerging from the marvelous fairy tale when Mouradian stages the ridiculousness of power and the absurdity of violence. Isn't the strength of his work in the elegance with which he stages his disappointed conscience in a fabulous universe? His works are beautiful, his criticism bitter. One must recognize the obviousness of his talent of lucid magician.

Lorraine-Soeli Heymes,
Art critic



Daron Mouradian
Loco Driver, 2015
Oil on canvas, 130x110 cm

Daron Mouradian



Daron Mouradian
Battle, 2015
Oil on canvas, 180x150 cm



Daron Mouradian
Cannonball, 2016
Oil on canvas, 125x150 cm



Daron Mouradian
Fish Rider, 2016
Oil on canvas, 130x110 cm



Daron Mouradian
Rider, 2016
Oil on canvas, 130x110 cm

Armen Gevorgian



Biography:

Born in 1958 Yerevan, Armenia

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

1992 Member of the Union of Artists of Armenia

1980 A constant participant of republican and international group exhibitions

Group Exhibitions:

2015 Contemporary Istanbul Art Fair, Istanbul, Turkey

2014 *Beauty in the Palm*, Beirut, Lebanon

2014 Contemporary Istanbul Art Fair, Istanbul, Turkey

2013 *Sensual Revelations*, Beirut, Lebanon

2013 Contemporary Istanbul Art Fair, Istanbul, Turkey

2013 Ten Year Anniversary of Arame Art Gallery, Yerevan, Armenia

2012 *Symphony of Colors*, Beirut, Lebanon

2012 Contemporary Istanbul Art Fair, Istanbul, Turkey

2012 Grand Opening of a new Art Centre of Arame Art Gallery, Yerevan, Armenia

2011 UNESCO Palace, Beirut, Lebanon

2010 *New Masterpieces*, Arame Art Gallery, Yerevan, Armenia

2010 Art Center of Haigazian University, Beirut, Lebanon

2007 Orangerie du Luxembourg Musee d'Art Moderne d'Armenie, Paris, France

2005 *At the crossroad of civilization - Contemporary Art in Armenia*, Bel-Air Fine Art Gallery, Genève, Switzerland

2001 Art Vienna, Vienna, Austria

2000 Duncan Kampbell Gallery, London, UK

1999 Third International Kunstmesse, Innsbruck, Austria

1999 International Art Exhibition, Salzburg, Austria

1999 Lineart, Gent, Belgium

1998 Center of Borjes, Argentina

1998 Group Exhibition, Brazil

1997 Igitian Modern Art Gallery, Las Vegas, USA

1997 *Armenian Modern Art*, Cyprus

1997 *Post-Soviet Armenian Art*, Uruguay

1996 Amberd Gallery, Beirut, Lebanon

1996 Alec Manoukian Art Gallery, Detroit, USA

1995 Emagos Art Gallery, Beirut, Lebanon

1994 Drovot Auction Exhibition, Paris, France

1994 Group Exhibition, Beirut, Lebanon

1993 *Armenian Modern Art*, Stockholm, Sweden

1992 *Exhibition of Armenian Modern Art*, Jerusalem, Israel

Personal Exhibitions:

2006 Himmelberger Gallery, San Francisco, USA

2003 Vinizki Gallery, Munich, Germany

2002 Europe Gallery, Palo Alto, California, USA

2001 Vinizki Gallery, Munich, Germany
 2001 Europe Gallery, Palo Alto, California, USA
 2000 Vinizki Gallery, Munich, Germany
 1999 Vinizki Gallery, Munich, Germany
 1996 Armenian Society for Cultural Relations, Yerevan, Armenia

Bibliography:

2012 *Symphony of Colors*, catalogue, Arame Art Gallery, Beirut, Lebanon
 2010 *New Masterpieces*, catalogue, Arame Art Gallery, Yerevan, Armenia
 2009 [rba] magazine, June issue
 2008 I colori Dell' Armenia, catalogue
 2005 *At the crossroad of civilization - Contemporary Art in Armenia*, catalogue, Bel-Air Fine Art Gallery, Genève, Switzerland
 2005 *Armenian Palette. New Generation*, album
 2001 Art in America magazine, February issue
 2001 *Gevorgian*, catalogue, Europa Gallery, Palo Alto, California, USA
 2000 *Armen Gevorgian*, catalogue, text by H.Igityan

The works are displayed at Modern Art Museum of Armenia, Bel-Air Fine Art Gallery (Genève, Switzerland), Arame Art Gallery (Yerevan, Armenia), Vinizki Gallery (Munich, Germany), Europe Gallery (Palo Alto, California, USA) and in private collections in USA, Germany, Switzerland, Lebanon, France, Turkey.

Reviews:

What attracts one's attention at first sight is that the paintings of Armen Gevorgian reflect an individuality that is impossible to attain. It seems that everything has already been done, seen and experienced in figurative art and it becomes difficult to avoid the fate of becoming some appendage of famous analogues. But Armen is an artist who could never accept the role of being a satellite, which we feel from both his unusual, exceptional handwriting and irrational way of thinking.

Devoid of daylight in his boxlike studio, completely isolated from outward life, Armen travels with his personages, moving from one painting to another. He changes the surroundings and situations, never leaving this rather strange, nonexistent, organic and native state, and never wishing to emigrate. The neatness and order he has established here are worthy of respect; there is no spontaneity, nothing from Bohemian chaos or artistic disorder, but at the same time not a bit of mathematical coldness.

Armen is one of those artists who breaks the mold of stereotypical, multicolored, Armenian painting. However, in spite of restrained coloring, his paintings do not contain tragic or dramatic elements – they are calm and contemplative. There are several themes repeatedly attracting the artist's attention and creative energy: Horsewoman, Combat, Butterfly Hunters, Games, Shooting Range, and others; but one can never find mechanical reiteration in these paintings. Each time he shares new experiences, new sensations with his characters; he lets them ripen and then perfects and enriches his creations.

The outline of his plot in these unique one act performances is concentrated on the focal point. These laconic, apparently theatrical stories are just games of a grown-up – neither infantile, nor naive. They are mediations of a kind dramatist who prefers to see conflicts only on stage.

The gaming table often becomes a battlefield where the roll of the dice, draw of a card or stroke of a billiard cue determines the outcome of the contest. The contests of Gevorgian are not bloody combats; they illustrate the eternal opposition which we all encounter in a myriad of disguises every day. The egg often appears as a symbol of something valuable. Armen uses the egg as the prize for the victor of the battle, just as we fight the contests of life for symbols of wealth and status.

The accessories that the artist operates with often include: women, eggs, games, metallic looking horses, pointed caps, flowers, easels – all of these objects make up the strange and extraordinary world of Armen Gevorgian.

Excerpts by Henrik Igityan and David Himmelberger

Armen Gevorgian



Armen Gevorgian
Performance, 2009
Oil on canvas, 89x116 cm



Armen Gevorgian
Photographer, 2012
Oil on canvas, 89x116 cm

Vahram Davtian



Biography:

Born in 1961 Vanatsor, Armenia

1986 Graduated from P. Terlemezian Art College, Yerevan, Armenia

1989 Studied technique of the old masters in Academy of Arts in St. Petersburg

1992 Graduated from the Yerevan Fine Art Institute, Yerevan, Armenia

1995 Visited Moscow to study Russian iconography

2012 Visited Madrid and Barcelona to study Spanish Renaissance Painting

Awards:

2013 Awarded Arshile Gorky Gold Medal, Ministry of Diaspora, Republic of Armenia

2012 "Prix D'excellence, Nouvelle Dimension" Award, Monaco

2000 "Best Painting" Award, Fantastic Art Museum, Switzerland

Group Exhibitions:

2016 Art Stage Singapore, Marina Bay Sands Convention Center, Singapore

2015 *Rebirth of a Nation*, Beirut Exhibition Center, Beirut, Lebanon

2015 Contemporary Istanbul Art Fair, Istanbul, Turkey

2015 *Roots*, Gallery Bel-Air Fine Art, Geneva, Switzerland

2015 Art Stage Singapore, Marina Bay Sands Convention Center, Singapore

2014 *Maitres Distilleurs d'Art*, Château de Châtenay, Cognac, France

2013 Contemporary Istanbul Art Fair, Istanbul, Turkey

2013 International Art Expo, Pier 92, New York, USA

2012 Caroussel du Louvre, 10eme Edition du Salon de l'Art Accessible, Paris, France

2010-11-12-13-14 ArtMonaco, Salon d'Art Contemporain, Grimaldi Forum, Monaco

2009 12th Beijing International Art Expo, China World Trade Center, Beijing, China

2008 Art Expo 2008, Las Vegas, USA

2008 International Art Expo 30 NYC, Jacob Javits Convention Center, New York, USA

2007 Arteclasica 2007, 4th Feria de Arte Contemporaneo y Clásico, Buenos Aires, Argentina

2006 Artexpo 2006 New York Big Apple Big Art, New York, USA

2006 Art Expo Montreal Festival International 2006, Montreal, Canada

2004 International Art Expo New York, Jacob Javits Convention Center, New York, USA

2004 Art Philadelphia 2004, Pennsylvania Convention Center, Philadelphia, USA

2003 WCAF Show, Hilton Convention Center, Las Vegas, USA

2002 International Art Expo New York, Jacob Javits Convention Center, New York, USA

2002 Perugia Torre Strozzi, Perugia, Italy

2002 Museo d'Arte Moderna, Rapolano Serre, Italy

2001 EUROP'ART 2002, Internationale Kunstmesse, Geneva, Switzerland

2001 Immagina Mostra Mercato di Arte Contemporanea, Livorno, Italy

2001 EUROP'ART, V Salon International d'Artistes Contemporanis, Barcelona, Spain

2001 Museo Dell'Antica Grancia, Rapolano Terme, Italy

2000 Foire d'Art REGGIO, Piombino, Florence, Turin, Italy

1998 EUROP'ART 2000, Fiera Internazionale dell'Arte, Geneva, Switzerland

1998 1999, 2000 ARTUEL, Salon International d'Art Contemporain, Beirut, Lebanon

1997 Expo Année Internationale des Océans Unesco

1996 PISO-3 Centre Culturel BORGES, Buenos Aires, Argentina

1996 ARCO-96 International Exhibition, Madrid, Spain

Personal Exhibitions:

2007 Dom Nashchokina, Moscow, Russia
2007 Art Club, Zurich, Switzerland
2007 A.G.B.U. Cultural Center, Montreal, Canada
2007 Hamazkayin Cultural Center, Toronto, Canada
2005 Karly Residence, Beirut, Lebanon
2003 Modern Art Museum of Armenia, Yerevan, Armenia
2002 Noah's Ark Art Gallery, Beirut, Lebanon
2001 Salon of National Academy of Sciences of Armenia, Yerevan, Armenia
2001 Salon Mosaic of Hotel Phoenicia Inter-Continental, Beirut, Lebanon
2000 Galleria Percorsi d'Arte, Venice, Italy
2000 Galerie Comunale, Centre de Recherche sur les Arts Visuels, Piombino, Italy
1999 Noah's Ark Art Gallery, Beirut, Lebanon
1999 Gallery of M'ARS Museum, Moscow, Russia
1998 Salon Hotel Renaissance, Dubai, UAE
1998 Caribe Galeria de Arte, Sao Paulo, Brazil
1997 The New Academy & Business Art Galleries, London, UK
1997 Primavera, Punta Del Este, Uruguay
1997 Noah's Ark Art Gallery, Beirut, Lebanon
1996 A.G.B.U. Demirdjian Center, Lebanon
1996 Gallery of M'ARS Museum, Moscow, Russia

Museums:

Centre International de l'Art Fantastique, Château de Gruyères, Switzerland
M'ARS Modern Art Museum, Moscow, Russia
OAC, Spiritual Modern Art Museum of Crete, Greece
State Museum of Alma-Ata, Almaty, Kazakhstan
Modern Art Museum of Armenia, Yerevan, Armenia
Paul G. Modern Art Museum, Beirut, Lebanon
ArtEvo Foundation, Calgary, Canada
Château de Châtenay, Cognac, France

Private Collections:

Pélé (Edson Arantes Do Nascimento)
Seniora & Ayrton Senna
Eric & Leza Lidow
Jane Seymour
Etienne Chatton
Christopher Talbot

Publications:

2008 Artexpo Las Vegas (catalog), Las Vegas, USA
2008 International Artexpo New York (catalog), New York, USA
2006 Expoart Montreal Festival International (catalog), Montreal, Canada
2007 Arteclasica, 4th Feria de Arte Contemporaneo y Clásico (catalog), Buenos Aires, Argentina
2007 "Expression of Spirit" exhibition, by Dom Nashchokina Gallery, Moscow, Russia
2007 Arteclasica Meeting Cultures, El Mundo Post Sovietico, Buenos Aires, Argentina
2006 "Art Business News" Magazine, April issue, New York, USA
2006 "Big Apple Big Art" International Art Expo New York (catalog), New York, USA
2005 Vahram (catalog), editor, M.S. Herguelian (Dr. in Arts), Beirut, Lebanon
2005 Lounge Art (magazine), February issue, Egypt
2004 Art Philadelphia (catalog), USA
2003 International Artexpo New York (catalog), New York, USA
2003 Art World News (magazine), May issue, article by JoYanow-Schwartz, New York, USA
2002 Europ'Art 2002 (catalog), Geneva, Switzerland
2002 La Revue du Liban (magazine), December issue, "Les oeuvres de Vahram" Sonia Nigolian, Lebanon
2001 Tra Sognoe Magia (book), Siena, Italy
2001 Artuel 2001 (catalog), Beirut, Lebanon
2001 Vahram (catalog), editor, M. S. Herguelian (Dr. in Arts), Beirut, Lebanon

Vahram Davtian

2000 Ph+Arts (magazine), August issue, article by Pierre Hugli, Switzerland
2000 Europ'Art 2000 (catalog), Geneva, Switzerland
2000 Les Trois Générations de la Galerie Nationale d'Arménie (catalog), Beirut, Lebanon
1999 Imagina Mostra Mercato di Arte Contemporanea (album), Siena, Italy
1999 First Look (magazine), June-July, issue, article by Edgar Davidian, Beirut, Lebanon
1998, 1999, 2000 Artuel (catalogs), Beirut, Lebanon
1996 The Close of the 20th Century, M'Arts Museum publishing, Moscow, Russia
1996 Post Soviet Painting (catalog), preface by Movses Zirani, Beirut, Lebanon
1995 Gallery Noah's Ark, Modern Art Museum of Armenia (album), Beirut, Lebanon
1992 50 Anos de Arte Sovietico (album), Catalonia, Spain
1991 Goyac Cultural Association (album), Moscow, Russia

Reviews:

From the beginning, the work of Vahram wants an elegant Praise of Folly. A gentle madness, as is evidenced by the many ships of fools sailing on the terra firma. Stationary boats, they do not need to anchor and not likely to fluctuate or, a fortiori, to sink. They do not advance nor retreat and go nowhere. Or rather, they have arrived in this country has always elsewhere outside our space and our time, Geography and History, what the Vahramie. The clothing similarities with some known periods are a ploy to make us believe in the reality of this world shifted totally theatrical, as evidenced by the curtains often used to appear and disappear wacky characters, mostly hidden or fitted with masks sleeves, this enigmatic Commedia dell'Arte.

Vahramie in the laws that govern our universe are optional, those of logic and plausibility as those of gravity there will provided that levitates a little musician. In this world of pure exhibition, verbal communication is unknown, the silence of rigor. In the absence of speech, it is a complex network of viewpoints which establishes a certain narrative coherence among characters locked in themselves and, if they graze, never meet as if they were flying lines parallel space and time. The work is unknown in this land of plenty reign only recreation. It spends its time to go in full dress or suit without at all, pinch the lute or harp, blowing into his flute, beating time on his drum, playing hide and seek, hoop, darts, bowling, puppets.

Perhaps this strange and ideal society of idlers is it ultimately a puppet show and the painter is it that the chief puppeteer, able both to fade and get value, mixing appearance and reality: what are avatars of the divine painter choreographer these showmen articulated figures, these impassive -pullers. Like him and the characters who engage in this mode found wandering life, their motto is: Do what you like.

In this utopia thélémiq,ue, angels and birds (ostriches, peacocks, owls, parrots, hoopoe, all rich in symbolism) have intercourse with men who pretend indifference to the nudity of women, even though the figures of substitution ubiquitous betray their obsession with sex: hoops, wheels, buoys, targets, windows, balloons, flowers, rounded trees, drumheads, owl eyes, ocelli peacock naves pot cages, headwear quirky, towers, poles, canes, rods, stakes level, arrows, strings stretched instruments, ladders, vehicles stubby, pointed trees, towers of Babel, etc...

All this parade, all these wanderings happen almost on a single scene: the terrace of the artist, for background decor, fruit filled or depleted depending on the season or the mountain scenery which closes the prospect trees. It is here, on this open nature, the artist terrace, projecting the film of his imagination, recreates the world in the measure of his dreams, in the form of Thelema in Vahramie.

Joseph Tarrab, A.I.C.A.



Vahram Davtian
Night Walk, 2004
Oil on canvas, 90x116 cm



Vahram Davtian
White Summer III, 2016
Oil on canvas, 90x90 cm

Tigran Sahakyan



Biography:

Born in 1975, Yerevan, Armenia

1988–1992 State Art School of the Southwest district of Yerevan

1992–1994 Yerevan State College of Fine Arts after P. Terlemezyan, Department of Ceramics

1994–2000 Yerevan State Academy of Fine Arts, Department of Graphics

Work Experience:

1995–1997 Lecturer of Fine Arts at the Mkhitar Sebastaci Educational Complex

2003–2004 Lecturer of drawing and painting at Artur Khalatyan College

2004–2008 Lecturer of drawing, painting and graphic art, Department of Design at Yerevan State Academy of Fine Arts

Since 2008 Lecturer of E-stamp, Department of Graphics and Imaging at Yerevan State Academy of Fine Arts

Membership:

1997–2004 Member of the Union of Realist Artists

Since 2002 Member of the Artists' Union of Armenia

Awards:

1998 Diploma (Exhibition dedicated to the 10th anniversary of the victims of the earthquake in Spitak), Artists' Union of Armenia, Yerevan

Personal Exhibitions:

2012 *Creative–Action*, Modern Art Museum of Yerevan, Armenia

Group Exhibitions:

2015 *Peace*, Workshop Exhibition at the International Art Festival “Crossing Borders”, Bayreuth, Germany
2015 *Stolen Childhood*, exhibition of contemporary artists of Armenian origin on the 100th anniversary of the Armenian Genocide, Granada, Spain

2015 Invited as artist-in-residence to Bordeaux, France, by the Association Culturelle Arménienne de Bordeaux Aquitaine (ACABA), and the Association du Lien Intercultural Familial et Social (ALIFS), and by the Réseau Aquitain sur l’Histoire et la Mémoire de l’Immigration.

Painting Performance at the International Art Festival “Bons Baisers d’Arménie”, Musée d’Aquitaine, Bordeaux, France

2014 *Striding Imprints: Tigran Sahakyan, Arman Vahanyan, and Tigran Kirakosyan in Tallinn*, United Nations' Office, Yerevan, Armenia

2014 *Time and Space*, Workshop Exhibition at the International Art Festival “Crossing Borders”, Armenian Center for Contemporary Experimental Art (ACCEA), Yerevan, Armenia

2014 *Intercultural and Interdisciplinary Improvisation on a Text by Armin T. Wegner and Sören Kierkegaard*, Intercultural Project in Herford, Lübeck, and Hamburg / Germany

- 2014 *Striding Imprints: Tigran Sahakyan, Arman Vahanyan, Tigran Kirakosyan in Tallinn*, National Library, Tallinn, Estonia
- 2013 *Climate Change*, Workshop Exhibition at the International Art Festival “Without Borders”, Künstlerforum Bonn, Germany
- 2013 *In Search of the Lost Paradise*, 1st International Exhibition of Printmaking, Granada, Spain
- 2013 Armenian-Estonian Cultural Mission, Artists’ Union of Estonia, Tallinn, Estonia
- 2013 *Abstract Art Group Exhibition*, Dar al Funoon Gallery, Kuwait City, Kuwait
- 2012 *Virtual Museum’s Night- Project*, Visual Gap Gallery, Yerevan, Armenia
- 2012 *When Sandy was gone- Project*, Visual Gap Gallery, Yerevan, Armenia
- 2012 5th International Art Biennale China 2012, Beijing, China
- 2012 *Armenian and Japanese Contemporary Art*, Yokohama Creative City Center, Yokohama, Japan
- 2011 *Old Yerevan*, Graphic Art Exhibition, Bureaucrat Bookstore, Yerevan, Armenia
- 2009 Alanika 2009, 3rd International Fine Art Symposium Exhibition, Vladikavkaz, Republic of North Ossetia-Alania, Russia
- 2009 *Transitional Hypothesis*, Armenian-Japanese Art Exhibition, NPAK - Center for Contemporary Experimental Art, Yerevan, Armenia
- 2009 Art and the Printing Press 2009, 6th International Exhibition of Small Format Engravings, Cremona, Italy
- 2008 *Retrospective Excavations*, Modern Art Museum of Yerevan, Armenia
- 2007 Estamp 2007, Armenian and Belorussian Graphic Art Exhibition, National Gallery, Yerevan, Armenia
- 2006 *Infinity*, Belorussian and Armenian Graphic Art Exhibition, Contemporary Art Museum, Minsk, Belorussia
- 2006 7th Triennale Mondiale D’Estampes Petit Format, Chamalières, France
- 2005 Exhibition dedicated to the memory of the 90th anniversary of the Armenian Genocide, Chamber Music Hall after Komitas, Yerevan, Armenia
- 2005 Exhibition dedicated to the memory of the 90th anniversary of the Armenian Genocide, Artists’ Union of Armenia, Yerevan, Armenia
- 2004 *Dialogue in Deram*, 6th International Festival of Contemporary Art, NPAK - Center for Contemporary Experimental Art, Yerevan, Armenia
- 2004 *Graphics & Sculpture 2004*, Artists’ Union of Armenia, Yerevan, Armenia
- 2003 *Armenian Graphics 2003: Dante in Armenia*, Artists’ Union of Armenia, Yerevan, Armenia
- 2003 Contemporary Art of Young Armenian Artists, Artists’ Union of Armenia, Yerevan, Armenia
- 2003 *Hidden Gallery*, Artists’ Union of Armenia, Yerevan, Armenia
- 2002 *Exhibition of Four*, art café “ArtBridge”, Yerevan, Armenia
- 2000 *Movable Exhibition of Armenian Art*, Brussels / Antwerp / Luxembourg
- 2000 *Painting, Graphic & Sculpture*, Artists’ Union of Armenia, Yerevan, Armenia
- 1998 Exhibition dedicated to the 10th anniversary of the earthquake in Spitak, Artists’ Union of Armenia, Yerevan, Armenia
- 1998 Second Exhibition of the Union of Realist Artists, National Gallery of Armenia, Yerevan, Armenia
- 1997 First Exhibition of the Union of Realist Artists, National Gallery of Armenia, Yerevan, Armenia
- 1997 Autumn Exhibition of Young Artists, Artists’ Union of Armenia, Yerevan, Armenia
- 1996 Spring Exhibition of Young Artists, Artists’ Union of Armenia, Yerevan, Armenia
- 1995 Spring Exhibition of Young Artists, Hovhannes Tumanyan House-Museum, Yerevan, Armenia

Bibliography and Press:

- 01.2008 - “Young Armenian artists of Estampe 2007”, “Nartsis” literary-artistic cultural journal, by Anatoli Hovhannisyan
- 24.10.2008 - “Estampe - Old and New Word”, “Yeter” weekly newspaper- cultural life, by Anush Nersisyan
- 18.05.2008 - “Estampe 2007”, “Afisha” Expositions in “Afisha”, by Kara Amirkhanyan
- 12.12.2007 - “Estampe 07, Armenia, Exposition”, “Yerevan” magazine
- 22.11.2007 - “Promising Acquaintance”, “Efir” weekly newspaper, by Henrikh Ayvazyan
- 27.10.2007 - “Beneath the Stars: Temptation Towards the Gravure”, “GOLOS ARMENII” socio-political newspaper, by Zara Ter-Hakobyan

Tigran Sahakyan’s artworks can be found in private and public museums throughout the world; Armenia, Russia, China, Japan, France, Germany, Spain, Slovenia, Canada, Kuwait, USA and others.

Tigran Sahakyan

Review:

TIGRAN SAHAKYAN: CRE – ACTION

The transformations of the final years of Tigran Sahakyan's art serve as the subject matter for study of the Cre–Action project. The artist represents that generations of artists whose path towards maturation took place in an atmosphere of war, transformations of political systems, and economic and psycho-moral tremors.

In these conditions, the subjective "Self" of the artists is forced to smooth the road, by being an eyewitness of the "old" artist-type – on the odyssey of abandoning the art scene step by step. The prospects awaiting the artists and art creator are unclear. The open-ended and firm self-isolation adopted by the independent state created an equivalent to this process – a type of artist isolated from the viewer.

Tigran Sahakyan is one of those artists who is in no hurry at all to win over an audience. On the contrary, it seems that his art has turned its back on the viewer of today. This phenomenon, as the artist's attitude, is not new. It has numerous precedents. Nevertheless, with all its hues and causes, it is increasingly becoming rooted as a lifestyle in the context of Armenia. The domestic political initiative to expel contemporary art from having any application to life has resulted in the factual nominal existence of the artist. The Artist is living in a hyper-politicized society where the bourgeoisie, in its embryonic stage views art as an attribute that affirms personal happiness, whilst the non-established citizen sees art as a cry personal downfall or an expression of political revolt.

Absent from Tigran Sahakyan's art are the abovementioned references directed to the viewer. The ABCs of this art aren't made up of easily intelligible symbols and don't lead to a direct meaning. The art has multi-meanings and is indirect.

If we dare call the fundamental iconographic principle of the vast majority of the works in the exhibition as "abstract", then it will be interesting to follow the painter's first precedent of withdrawing from objective vocabulary. The "Red Rooster" marks the threshold of that new stage where the brushstroke depicting visible specificity gradually attempts to attain autonomy. Events taking place on the surface of the canvas acquire another process. A profoundly deep explosion occurs, paving the way towards a different Cre–Action.

The painting surface turns from the conversation around the object or space into a unique field, where the final image condenses in the final result of this process.

The traditional/classic "paint" and "brush" are removed from usage. The material is changed; metal, fabric and mortar are introduced. The intervention of the hand changes the entire content of creation. The materials being used emphasize their former raw material characteristics. This process gradually permeates both the surface and the painting's exterior and content structure.

The works are viewed as image-targets, where the dominant element fills the center of the painting. The color scale swings from rich and sharp hues to the monochrome. The texts in Latin, which appear to a lesser extent, are perceived more as images than ideas.

With its development of form and pictorial transformations, the art of Tigran Sahakyan has achieved a recognizable hallmark. These structures of color and form bring forth a definite aesthetic viewpoint that does not rest within the confines of simple formulas.

Nowadays, each modern artist serves as the hero and bearer of the myth he/she has created. It is possible to endow that modern epic with the assurance of the "real" – becoming the central character of the Cre–Action of the life that he/she lives. The outline of Tigran Sahakyan's art is gradually taking shape; something which is borne out by the vitality it exudes.

Ara Haytayan, 27.02.2012



Tigran Sahakyan
Untitled, 2012
Mixed media on linen, 81x151 cm

Tigran Sahakyan



Tigran Sahakyan

Untitled, 2016

Mixed media on canvas, 120x170 cm



Tigran Sahakyan
Untitled, 2016
Mixed media on plywood, 120x160 cm

Sergey Narazyan



Biography:

Born in 1970, Yerevan, Armenia

1989–1995 Studied at Yerevan State Academy of Fine Arts, Yerevan, Armenia

Personal & Group Exhibitions:

2015 International exhibition, Bonn, Germany

2011 *Views of Modern Armenian Art*, group exhibition, Yerevan, Armenia

2010 *Big in Small*, group exhibition, Moscow International Art Salon Central House of Artists (CHA-2010), Moscow, Russia

2002 Personal illustrations for a novel by Boris Pasternak “Doctor Zhivago” (by Norem Publishing), Moscow, Russia

2001 Personal exhibition at Espace Pierre Cardin, Paris, France

2000 Group exhibition, Union of Artists of Armenia, Yerevan, Armenia

1999 *Province Tragedies*, personal exhibition, Union of Artists of Armenia, Yerevan, Armenia

1999 *Graphic Armenia*, group exhibition, Union of Artists of Armenia, Yerevan, Armenia

1995 50th Anniversary of the United Nations, group exhibition, Union of Artists of Armenia, Yerevan, Armenia

1994 First solo exhibition, Union of Architects of Armenia, Yerevan, Armenia

Between 1999–2016 he took part in many group exhibitions in several countries such as USA, Germany, Switzerland, Russia, etc. His works are included in more than hundred personal collections.

Sergey Narazyan’s first education of fine arts was in a drawing studio in Union of Architects of Armenia. In the following years, Narazyan took lessons in painting, drawing and composition in the studio of the well-known Armenian artist, Ruben Gabrielyan.

His first solo exhibition took place in the exhibition hall of the Union of Architects of Armenia in 1994, where he immediately drew the attention of art critics with his crayon works.

In the year 1995, he got admitted to the Union of Artists of Armenia at the age of 24, thanks to his illustrations to the Russian author Boris Pasternak’s novel “Doctor Zhivago” which also constituted his master’s thesis.

Between the years 1995 and 1997, he reproduced every illustration in all pages and chapters of J. Swift’s renowned novel, “Gulliver’s Travels”. Blending amazing and dramatic analogies with present-day life, Narazyan depicted iconic scenes such as the mass meeting on captured Gulliver’s body or the march of Lilliputian troops between Gulliver’s legs in recognizable reality, instead of Swift’s imaginary island.

Subsequently, Narazyan put together a collection of his paintings named “Provincial Tragedies”, where he expressed his caustic, ironical and sometimes even wicked observations on provincial life with a sincere approach.

In 2001, Narazyan opened his third exhibition in Paris, with the personal assistance of the Academy of Arts of France member and UN Goodwill Ambassador Pierre Cardin, the renowned couturier. The exhibition consisted of 90 pieces; which included almost all of his principal works, as well as his other illustrations and paintings.

In recent years, Narazyan has based most of his works on contrast. Generally transforming contrasting themes such as life and death, youth and agedness, power and weakness into ideas using different figures, the artist in one of his recent pieces renders a view from above of the troops of soldiers in a foggy atmosphere between high mountains, where the normally looming troops can be seen as tiny as ants, depicting their weakness in the face of inner fear and thus, the rapport between power and weakness.

From time to time, using static human figures he reiterates their postures that had become heavier under the weight of years with a view infused with the consciousness of experience. Not just confining the distortion of old age and collected memories to human beings, the artist, when painting overripe fruits - or as it can be seen in his painting "The Elders" which depicts two old wooden cottages in an unkempt landscape full of weeds - encourages the viewer to contemplate on the stages of existence.

The background also plays an important role in Narazyan's paintings. Sometimes as a wrinkled fabric or wavy curls, and sometimes as the motifs of an Eastern rug and silky fabrics, the floor becomes prominent as an integral element to the story. These rug motifs with the theme of death are also painted as a symbol of the everlasting journey of human beings. Occasionally, the artist crosses these motifs with silk cloths to create different time sequences. In his artwork "The Red Lipstick", Narazyan pictures a woman stationed just on the junction point of these time sequences who, despite her physical appearance withered with old age, wears a red lipstick and a floral blouse, thus inviting us to reflect on the cycle of renewal.



Sergey Narazyan
Call of Autumn, 2013
Pastel on paper, 65x80 cm

Sergey Narazyan



Sergey Narazyan
Red Roof, 2007
Pastel on paper, 65x75 cm



Sergey Narazyan
Old Men, 2010
Pastel on paper, 65x80 cm

Sergey Narazyan
Line, 2009
Pastel on paper, 65x80 cm



Sergey Narazyan
Peaches on A Black Background, 2008
Pastel on paper, 65x75 cm

Sedat Girgin



Biography:

Born in 1985, Istanbul, Turkey
2000–2004 Istanbul Anatolian Fine Arts High School, Istanbul, Turkey
2004–2012 Mimar Sinan Fine Arts University, Department of Industrial Design
Lives and works in Istanbul, Turkey

Personal Exhibitions:

2013 *Circus of Wonders*, Milk Gallery, Istanbul, Turkey
2013 La Sardina & Sedat Girgin (photography), Lomography Turkey, Istanbul, Turkey

Group Exhibitions:

2016 *Painters of the Children's World*, Ege University Children Books' Illustrators Museum, Izmir, Turkey
2016 *Night is Young*, Pera 64, Istanbul, Turkey
2016 *Illustrations Vol.1*, Karbon Gallery, Istanbul, Turkey
2016 *Karga Magazine Covers*, Kargart, Istanbul, Turkey
2015 *Decaf*, Istanbul Coffee Festival 2015, with Milk Gallery, Istanbul, Turkey
2015 Contemporary Istanbul Art Fair, with Milk Gallery, Istanbul, Turkey
2015 Biennial of Illustration Bratislava, Bratislava, Slovakia
2015 *Words: Barış Manço*, Galatasaray Museum, Istanbul, Turkey
2015 *Living Legends of Sports* by Jatomi Mag, Bant Mag. Mekan, Istanbul, Turkey
2015 *From Past to Today: Can Children Books' Illustrations*, Jeanne d'Arc Hall, Saint-Michel High School, Istanbul, Turkey
2014 *Coffee & Life*, Istanbul Coffee Festival 2014, Istanbul, Turkey
2014 Contemporary Istanbul Art Fair, with Milk Gallery, Istanbul, Turkey
2014 *100 Years of Turkish Cinema Through 100 Illustrations*, International Antalya Film Festival, Antalya, Turkey
2014 *Art In Mind*, Bricklane Gallery, London, UK
2013 *Woody Allen Tribute*, Bant Mag. Mekan, Istanbul, Turkey
2013 *David Lynch Tribute*, Bant Mag. Mekan, Istanbul, Turkey
2013 *Hitchcock Tribute*, Bant Mag. Mekan, Istanbul, Turkey
2013 *Hybrit*, Bant Mag. Mekan, Istanbul, Turkey
2012 *Children's Book Illustrations*, Tüyap Book Fair, Istanbul, Turkey
2012 *Before The Waves*, Babylon Lounge, Istanbul, Turkey
2012 *Year of the Dragon*, Milk Gallery, Istanbul, Turkey
2012 *Exhibition Like An Animal*, Milk Gallery, Istanbul, Turkey
2010 *Liselim*, Tophane-I Amire, Istanbul, Turkey
2010 *Local Illustrators 2*, Mtaar, Istanbul, Turkey

Illustrated Children's Books:

2016 *Üç Şiir* (Three Poems) / Yapı Kredi Publishing
2016 *Kalemler* (Pencils) / Yapı Kredi Publishing
2015 *Acayip Bir Hediye* (A Weird Present) / Can Çocuk Publishing
2015 *Atla Bart* (Bart, Jump!) / Can Çocuk Publishing
2015 *Valizdeki Kedi* (A Cat in a Suitcase) / Doğan Egmont Publishing
2015 *Sabırsız Sinek Feza* - Leyla Fonten'den Öyküler Serisi ("Feza" The Edgy Fly - Tales from Leyla Fon-

- ten Series) / Redhouse Kidz Publishing
 2015 Gören Gözler Duyan Kulaklar (Sighted Eyes Hearing Ears) / Doğan Egmont Publishing
 2015 Bir Böcek Sevdim (I Loved a Bug) / Doğan Egmont Publishing
 2015 Utangaç Köpek Kaya - Leyla Fonten'den Öyküler Serisi ("Kaya" The Shy Dog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Tembel Balık Sefa - Leyla Fonten'den Öyküler Serisi ("Sefa" The Lazy Fish - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Kıskanç Kurbağa Ela - Leyla Fonten'den Öyküler Serisi ("Ela" The Jealous Frog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Pera Günlükleri - Buzlar Şehri (Pera Diaries - City of Ice) / Can Çocuk Publishing
 2015 Kuyruklu Hayvan Masalları (Tailed Animal Tales) / Can Çocuk Publishing
 2015 Korkak Kuş Sema - Leyla Fonten'den Öyküler Serisi ("Sema" The Scary Bird - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Bilmiş Fare Tuna - Leyla Fonten'den Öyküler Serisi ("Tuna" The Smarty Mouse - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 İnatçı Kirpi Mina - Leyla Fonten'den Öyküler Serisi ("Mina" The Stubborn Hedgehog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Mutsuz Kedi Dila - Leyla Fonten'den Öyküler Serisi ("Dila" The Unhappy Cat - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Öfkeli Örümcek Rıza - Leyla Fonten'den Öyküler Serisi ("Rıza" The Angry Spider - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Kunikul'un Peşinde (After Kunikul) / Doğan Egmont Publishing
 2014 İlk Dünya Hikayeleri (First World Stories) / Can Çocuk Publishing
 2014 Cornelius ve İmkansızlar Ambarı (Cornelius and the Barn of Impossibles) / Can Çocuk Publishing
 2014 Gazete Fısıltıları (Whispers of Newspaper) / Can Çocuk Publishing
 2014 Pera Günlükleri - Mühürler Muhafızı (Pera Diaries - The Guardian of the Seals) / Can Çocuk Publishing
 2014 Gelsomino Yalancılar Ülkesinde (Gelsomino in the Country of Liars) / Can Çocuk Publishing
 2013 Ara Güler / Can Çocuk Publishing
 2013 İki Kere Doğan Baron (Twice-Born Baron) / Can Çocuk Publishing
 2013 Bolbadım Günlükleri 3 (Bolbadım Diaries 3) / Günışığı Publishing
 2013 Bolbadım Günlükleri 2 (Bolbadım Diaries 2) / Günışığı Publishing
 2013 Bolbadım Günlükleri 1 (Bolbadım Diaries 1) / Günışığı Publishing
 2013 Umacı (The Bugaboo) / Tudem Publishing
 2013 Filozof Çocuklar Kulübü 3 (Philosopher Children's Club 3) / Final Kültür Publishing
 2013 Filozof Çocuklar Kulübü 2 (Philosopher Children's Club 2) / Final Kültür Publishing
 2013 Dünya Halklarında Hayvan Masalları 2 (Animal Tales from World's Nations 2) / Can Çocuk Publishing
 2013 Aslan Kral Kork (Lion King, be Afraid) / Can Çocuk Publishing
 2013 Pera Günlükleri - Körler Ülkesi (Pera Diaries - The Country of the Blinds) / Can Çocuk Publishing
 2013 Pera Günlükleri - Sırlar Otel (Pera Diaries - The Hotel of Mysteries) / Can Çocuk Publishing
 2012 Filozof Çocuklar Kulübü 1 (Philosopher Children's Club 1) / Final Kültür Publishing
 2012 Seyahat Arkadaşı (Travelling Companion) / Redhouse Publishing
 2012 Şat Şat Nereye (Where does Şat Şat Go?) / Doğan Egmont Publishing
 2012 Benim Tatlı Komposto Günlüğüm (My Sweet Compost Diary) / Artemis Publishing
 2012 Görünmez Olan Tonino'nun Maceraları (Adventures of Invisible Tonino) / Can Çocuk Publishing
 2012 Mavi Ok (Blue Arrow) / Can Çocuk Publishing
 2012 Saçlarında Soru İşaretleri (Question Marks in His Hair) / Can Çocuk Publishing
 2012 Kofi veya Bağışlama Sanatı (Kofi or Art of Forgiveness) / Can Çocuk Publishing
 2012 Dünya Halklarından Hayvan Masalları 1 (Animal Tales from World's Nations 1) / Can Çocuk Publishing
 2011 Acayip Bir Deniz Yolculuğu (A Weird Voyage on the Sea) / Günışığı Publishing
 2011 Haliçten Bulutlar Geçerken (As the Clouds Pass through Golden Horn) / Doğan Egmont Publishing
 2011 Çiftçi Karıncalar Köleci Karıncalara Karşı (Farmer Ants versus Slaver Ants) / Tudem Publishing
 2011 Bil Beni Bileyim Seni (Know me so I Know You) / Can Çocuk Publishing
 2011 Kılçık Uçurtma (The Fishbone Kite) / Can Çocuk Publishing
 2011 Kurnaz Tilki (The Sly Fox) / Can Çocuk Publishing
 2011 Tipi (The Blizzard) / Can Çocuk Publishing
 2011 Haiku / Can Çocuk Publishing
 2011 Küçük İzo Mizo (The Little Izo Mizo) / Can Çocuk Publishing
 2011 Cüce Prens (The Gnome Prince) / Can Çocuk Publishing
 2011 Sanat Terimleri Sözlüğü (Dictionary of Art Terms) / Redhouse Publishing

Sedat Girgin

- 2010 Eğitim Terimleri Sözlüğü (Dictionary of Education Terms) / Redhouse Publishing
2010 Büyülü Çember (The Magical Circle) / Can Çocuk Publishing
2010 İlk Romanım (My First Novel) / Can Çocuk Publishing
2010 Marko Mirko'nun Serüvenleri (Adventures of Marko Mirko) / Can Çocuk Publishing
2010 İstanbul'la Saklambaç (Hide-and-seeK in İstanbul) / Can Çocuk Publishing
2010 Tobia ve Melek (Tobia and Angel) / Can Çocuk Publishing
2010 Gökyüzünden Gelen Pasta (The Cake from the Sky) / Can Çocuk Publishing
2010 Masallar Kurgu Masallar (Fairytales, Fiction Tales) / Can Çocuk Publishing
2010 Uzaylılar Geliyor (Aliens are Coming) / Can Çocuk Publishing
2009 Pinokyo'nun Serüvenleri (Adventures of Pinocchio) / Can Çocuk Publishing
2009 Televizyona Düşen Çocuk Gip ("Gip" The Child Who Fell into TV) / Can Çocuk Publishing
2009 Karıncanın Kardeşi (Ant's Sibling) / Tudem Publishing
2009 Kelkaya'nın Meşesi (Oak of Baldrock) / Tudem Publishing
2009 Çipilip / Tudem Publishing
2009 Karınca Kararınca (In a Small Way) / Tudem Publishing
2009 Uçan Dalgalar (Flying Waves) / Tudem Publishing
2009 Tiyatronun Büyüsü (The Magic of Theatre) / Tudem Publishing
2008 Anılardan Öyküler 2 (Stories from Memories 2) / Tudem Publishing
2008 Anılardan Öyküler 1 (Stories from Memories 1) / Tudem Publishing
2008 On Beş Türk Masalı (Fifteen Turkish Tales) / Can Çocuk Publishing
2008 Kış Ustası (The Master of Winter) / Tudem Publishing
2007 Ülkemin Efsaneleri (Legends of My Land) / Tudem Publishing
2006 Ayı Yavrusunun Uykusu Nereye Kaçtı (Where did Bear Cub's sleep go?) / Tudem Publishing

Born in İstanbul in 1985, Sedat Girgin graduated from Mimar Sinan Fine Arts University, Department of Industrial Design. He has illustrated more than 80 books for many publishing houses. He has worked as a freelance illustrator for several magazines and digital agencies. In 2007, the book he illustrated titled "Ant's Brother" (Karıncanın Kardeşi), in collaboration with author Suna Dölek, received the third prize at Tudem's Book-Making Competition and it was translated into German. With his design "Hot Vespa" he received the first award at Art Vespa Competition. He has been making the cover illustrations of The Guide İstanbul since 2014. The book he illustrated titled "Sefa, The Lazy Fish" (Tembel Balık Sefa), in collaboration with author Tülin Kozikoğlu, has recently been selected for the 2015 White Ravens Catalogue by Internationale Jugendbibliothek. His distinctive children's books illustrations have been exhibited at The Biennial of Illustration Bratislava [BIB].

He has participated in many national and international collaborative exhibitions, organized workshops, attended seminars and been invited to the selection committees. He opened his first solo exhibition "Circus of Wonders" (Hayretler Sirki) in 2013. He currently lives and works in İstanbul.

Review:

Worlds within the worlds; colors, seas, clouds, children and animals... And then, there are universes and more universes where the strongest thing is the "dream", mostly colors! Sedat Girgin's illustrations are all the things we had said before, all the things we can see, all the things we can touch; sometimes it is just an A4 paper, sometimes it is a large and small utopia; as large as fifteen times of everything. If you still like getting yourself lost within the fairy tales of your childhood without considering your size in the mirror, this means that you will feel familiar with Sedat's illustrations.



Sedat Girgin
Maidan Play, 2016
Mixed media on paper, 70x100 cm

Sedat Girgin



Sedat Girgin
Barter, 2016
Mixed media on paper, 100x70 cm



Sedat Girgin
Potpourri, 2016
Mixed media on paper, 47x77 cm



Sedat Girgin
Frenzy, 2016
Mixed media on paper, 47x77 cm



Notes

A series of horizontal dotted lines for writing notes.

Editor: Prof. Dr. Arus Yumul



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