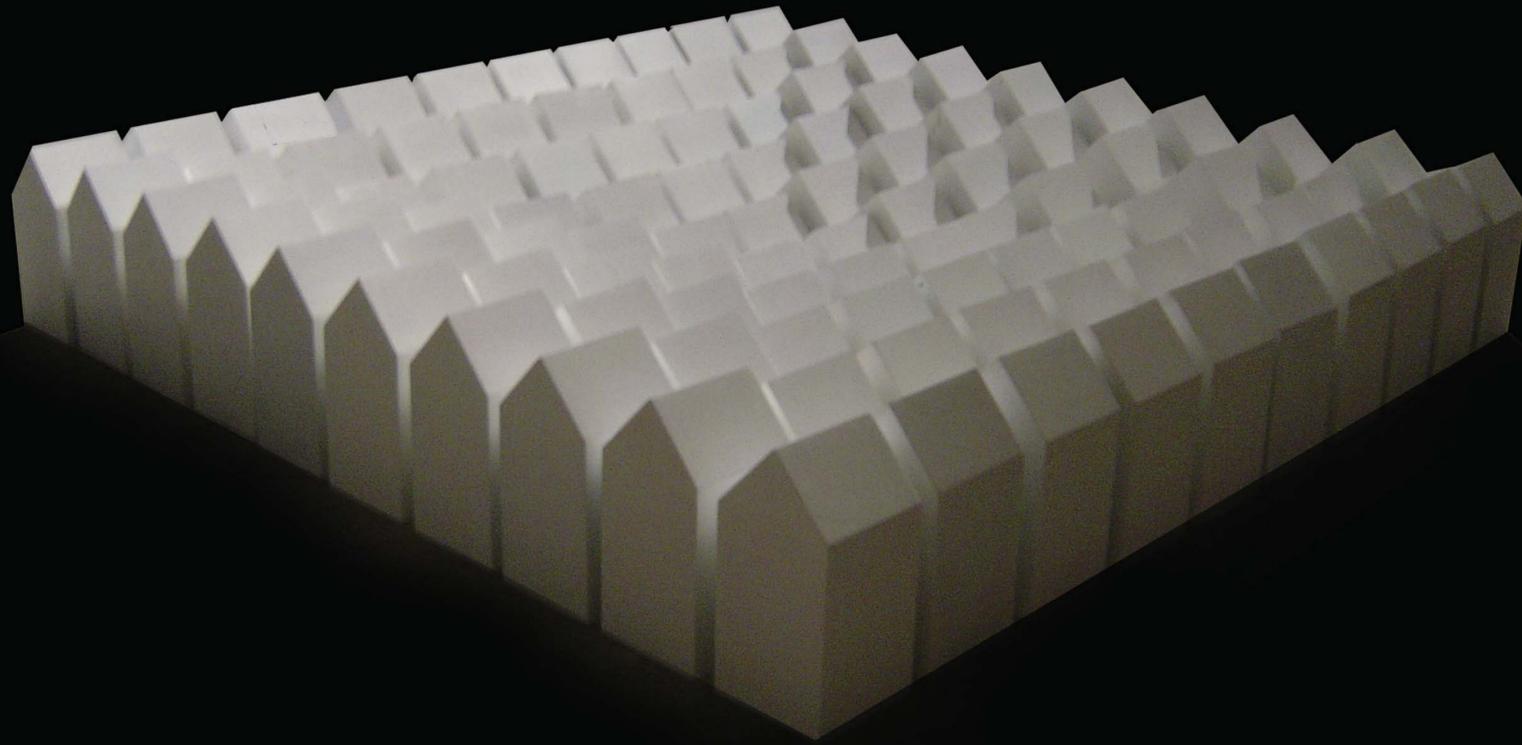


ART WITHOUT BORDERS

Թուրքիայի, Իրանի, Հայաստանի եւ Վրաստանի ժամանակակից արվեստի ցուցահանդես



Art Without Borders
An Exhibition of Contemporary Art
from Armenia, Georgia, Iran and Turkey

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Associate Curators
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*Նախագծի հովանավորներ՝
Բաց Հասարակություն Օգնության Ինստիտուտ-Հայաստան
և
Գաֆեւճեան Թանգարան Հիկնադրամ
Ռոբերթ Պողոսյան և Ռոդիներ Հիմնադրամ
Նորարար Փորձառական Արվեստի Կենտրոն
Սոնիա և Էդուարդ Պալասանյան Արվեստի Հիմնադրամ*

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Անդրկովկասյան երկրների ու նրանց հարեւաններ՝ Իրանի եւ Թուրքիայի ժողովրդների հարաբերությունները հնադարյան պատմություն ունեն: Տարածաշրջանը քաղաքակրթության հնագույն օրրաններից է, որը պասկաված է հրաշալի նվաճումներով, ինչպես նաեւ ծանրաբեռնված ահարկու ողբերգությունների եւ դաժանությունների կնիքով:

Համենայնդեպս, ինչը հնարավոր չի խուսափել, այն է, որ տարածաշրջանի այս բազմազան, բեղմնունակ եւ ստեղծագործ ժողովուրդները պարտավոր են ապրել եւ արարել իրար հարեւանությամբ:

«Արվեստը առանց սահմանների» Հայաստանի, Վրաստանի, Իրանի եւ Թուրքիայի ժամանակակից արվեստի միասնական ցուցահանդեսը հիմնված է այն համոզման վրա, որ մշակութային փոխանակումները կարող են մեղմել պատմության դառն դրվագների սուր շեղբերը, եւ ի մի բերելով հարեւան ժողովուրդների յուրահատուկ մարդկային արժեքները, ունակ են կանխելու աղետալի ընդհարումները:

Ցուցահանդեսի կազմակերպիչներն ու հովանավորները այն համոզման են, որ ժողովրդների մոտիկ հարաբերությունները բռնության եւ վրեժի իրական այլընտրանքներ են: Այն աշխարհում, որտեղ հաճախ են սխալ ուղիներ ընտրվում, հնարավոր է ընթանալ թշնամությունը խաղաղությամբ փոխարինելու ճանապարհով:

Կազմակերպիչները ցավով են արձանագրում որ ավելի քան երեք տարիներ փորձելուց, եւ բազում հնարների դիմելուց հետո, ձախողեցին ապահովելու հարեւան Ադրբեյջանի մասնակցությունը: Մնում է հուսալ, որ հաջորդ նախաձեռնողները ավելի հաջողակ կլինեն:

Ժողովրդների համայնքը պետք է կերտել այն հիմնական գաղափարի վրա, որ խնդիրներն ու ընդհարումները հնարավոր են լուծել դեմ-առ-դեմ բանակցությամբ, մարդկային փոխհարաբերություններով, եւ փոխըմբռնմամբ: Այս միջոցառումը, թեկուզ փոքր, մի քայլ է խաղաղ համակեցության, եւ մեր «Գլոբալ Ավանը» կառուցելու ճանապարհին:

Նորարար Փորձառական Արվեստի Կենտրոն

Օգոստոս, 2006, Երեւան, Հայաստան

Relations between the people of the Caucasus and their neighbors in Iran and Turkey have an ancient history. The region is one of the oldest cradles of civilization, crowned by magnificent achievements but also marred by tragedy and violence.

What cannot be escaped is the fact that the diverse, industrious and creative people of this region must live and thrive next to each other.

"Art Without Borders" a joint exhibition of contemporary art from Armenia, Georgia, Iran and Turkey is based on the belief that cultural exchange can blunt the sharp edges of a shared history and help to avoid conflict by celebrating the insights each nation brings to its understanding of human condition.

The organizers and contributors to this exhibition recognize that close interaction between people is a real substitute for violence and revenge and that in our world, where too often we choose the wrong path, it is possible to take steps that change hostility to peace.

Organizers are saddened by the fact that in spite of more than three years of hard work and resorting to great variety of means, they failed to secure neighboring Azerbaijan's participation. It is hoped that following initiatives will be more successful.

The community of nations should be based on the proposition that problems and conflicts can be resolved and prevented through discourse, human interaction and mutual understanding. This project is a step, as small as it may be, towards the quest for peaceful coexistence and building our "Global Village".

Armenian Center for Contemporary Experimental Art

August 1, 2006, Yerevan, Armenia

Անդորրի ու Երրդաշնակ համակեցության, մարդու խաղաղ կենսակերպը

ապահովող առաջընթացի երաշխիքը հենց մարդն է։ Դրախտի անրջանքը չի կարող լինել, քանի դեռ չկան ժողովրդների, մշակույթների, հասարակությունների եւ անհատների համակեցության համամամարդկային չափանիշներ։

Մշակույթը իր բոլոր դրսեւորումներով արտացոլում է ազգային ինքնության եւ ազատության գաղափարը, այն դեպքում երբ անհատը իր անձնական երազների, ցանկությունների եւ մտահոգությունների աշխարհով մնում է անտեսված եւ անկարելոր։ Պետք է վերանայել եւ վերազնահատել մեր ամբողջ պատմական ժառանգությունը, եւ անհատին տալ առաջնային դեր եւ դիրք։

Կայսրության փլուզման եւ նոր աշխարհա-քաղաքական դինամիզմի հայտնության հետ զուգընթաց, ինքնամետ եւ սնապարծ տեսակետներն ու ծգտումները սպառնում են հասարակությունների միջեւ առաջացնել օտարացում, ու ժողովրդների իրավունքները դարձնել քաղաքան խաղերի առարկա։

Այսօր երբ գտնվում ենք քաղաքակիրթ հասարակություն կառուցելու շեմին, անհատի դերը հատուկ նշանակություն պիտի ստանա։ Սա նշանակում է հարգանք դեպի ազատության հիմնական դրույթներ, ծանաչել անհատ-քաղաքացու կարեւորությունը եւ զերակայել նրա իրավունքները ազգային, հասարակական եւ մարդկային հարաբերություններում։

Մարդկային քաղաքակրթությունը այսօր ավելի քան վտանգված է։ Աշխարհացունց ողբերգությունները, ազգային եւ էթնիկ ընդհարումներն ու ահաբեկչական արարքները ավելի քան երբեք աղաղակում են երկխոսության հույժ անիրաժեշտության մասին։

Այս, ակնհայտորեն մարդու իսկ կողմից ստեղծված աղետները հնարավոր է կանխել միայն բաց հարաբերությունների եւ երես-առ-երես շփման միջոցով։ Մշակութային բազմազանություններն ու յուրահատկությունները հարգելով հանդերձ, պետք է տապալել մշակութային, հասարակական եւ քաղաքական արգելք հանդիսացող պատնեշները։

Մեկ ցուցահանդեսի շրջանակներում անհնար է ներկայացնել ժամանակակից արվեստի բոլոր դրսեւորումներն ու նրբին հատկանիշները։ Բայցեւայնպես

Էդուարդ Պալասանյան
Չամա-հիմնադիր
Նորարար Փորձառական
Արվեստի Կենտրոնի

պատմական, հասարակական եւ քաղաքական համայնապատկերի վրա կարելոր է նշել ավանգարդի գործունեության ամբողջ դիպպագոնը։

Էական է ունենալ միջոց եւ վայր (ներկա ցուցահանդեսը այդպիսի մի առիթ է), որը արվեստագետներին հնարավորություն կընձեռի զգացմունքների անկաշկանդ դրսեւորման եւ մտահղացումների ժայթքման միջավայրում ազատորեն հաղորդակցվել միմիանց, ինչպես նաեւ արտաքին աշխարհի հետ։

Աշխարհագրական, քաղաքական, ազգային եւ տարածքային հակամարտություններով բաժանված աշխարհում արվեստը կորցնում է իր նշանակությունը դառնում է անօգուտ, իսկ արվեստագետի ջանքերը ապարդյուն։

Ժամանակակից արվեստի միջոցով կովկասյան ժողովրդների եւ նրանց անմիջական հարեւանների հանդիպումը, թեեւ ուշացած, եզակի եւ մեծ առիթ է տոււն վերադառնալու համար։ Վերադարձ դեպի հենց այն տարբերությունները, որոնք աշխարհագրականորեն եւ քաղաքականորեն անխուսափելի են թվում։ Վերադարձ դեպի բաց եւ ազատ մտքերի փոխանակություն, որտեղ մինչեւ անգամ ամենաբարդ եւ վիճահարույց խնդիրները հնարավոր են արժարծվել եւ քննարկվել։ Սա ժամանակակից արվեստի եւ արվես-տագետների համար մի աննախադեպ առիթ է մեկը-մյուսին վերազտնելու, եւ մասնակցելու ընկալման, հանդուրժելու եւ սիրելու մթնոլորտ ստեղծելու գործըն-թացին։ Մեր մշակույթները բուսել են նույն ծառի ծյուղերին։ Այլընտրանք չի կարող լինել։

Ժամանակակից արվեստն ու արվեստագետները խորանալով եւ քննարկելով հասարակությունների միջեվ ծագած իրական եւ հաճախ զգայուն խնդիրները ունեն խաղաղ մթնոլորտ ստեղծելու ունակություն։ Տարածաշրջանի ժամանակակից արվեստը ի մի բերելը կարող է ծառայել այս նպատակին։

The dream of paradise cannot be realized as long as there is no honest, direct and uninhibited interaction between people, free of artificial machinations. Man is the key to peaceful and harmonious coexistence.

Culture, in its manifestations of all forms, reflects the notion of national identity, while the individual, with its world of dreams and desires is pushed to the side and remains unrecognized. To counteract this , it is important to reconsider and reevaluate our entire historical heritage and bring the individual to the foreground.

With the collapse of the Empire and emergence of new geopolitical dynamics, self-absorbed and conceited views and tendencies threaten to cause estrangement between societies, where the rights of the people are threatened to become objects of political machinations.

Today, while we are at the threshold of creating civil societies, the role of the individual has to acquire new significance. This includes respect for the basic tenets of freedom, and recognition of the individual citizen as the focal point of national, social and inter-personal relations.

Human civilization, as we know and cherish it is more endangered than ever. World shuddering tragedies, national and ethnic conflicts, organized violence undermining every human norm, speak louder than anything about the need for an open dialogue.

Large and small conflicts of tragic scales emerge all over the world. These seemingly unending man-made catastrophes can only be resolved by open communication and face-to-face contact. While respecting cultural diversity and uniqueness, cultural, social and political barriers have to be brought down and we should be able to “touch” one-another again.

In one exhibition it is virtually impossible to

The dream of paradise cannot be realized as long as there is no honest, direct and uninhibited interaction between people, free of artificial machinations. Man is the key to peaceful and harmonious coexistence.

render and represent all of the manifestations and intricate tenets of contemporary art. However, on the background of present-day historical, social and political landscape, it is important to start bringing together as full range of contemporary artistic expressions as possible.

It is essential to have means and venues–the present group exhibition is one such opportunity– that will allow artists to communicate freely with one another and the outside world, in an environment conducive to letting emotions out and ideas burst uninhibited.

Art and the artist would become useless and unproductive, if limited and artificially separated by geographical and political boundaries and national and territorial conflicts. Artists strive for the exact opposite.

The meeting of the people of Caucasus and its extended region through contemporary art is much delayed, but it is still a great opportunity for “returning home”; returning to the same differences that are geographically and politically unavoidable. Returning to free and open discourse, where even the most difficult and controversial issues could be brought up and faced with. This is a great chance for contemporary art and artists to rediscover one another and to take part in building an atmosphere of understanding, tolerance and love. Our cultures have grown on the branches of the same civilization. There should not be any other choice.

Artists do have the ability of partaking in the process of creating a peaceful environment by submerging in and discussing the actual, often sensitive issues that arise between societies.

Edward Balassanian

Co-Founder

The Armenian Center for

Contemporary Experimental Art

Sona Abgarian

ARTISTS in alphabetical order ԱՐԿԵՍՏԱԳԵՏՆԵՐ

Sona Abgarian

Irina Abjandadze

Shirin Aliabadi

Halil Altindere

Sonia Balassanian

Shahab Fotouhi

Sharis Garabedian D'Ambrosi

Hatice Guleryuz

Khosrov Hassanzadeh

Berat Isik

Gulsun Karamustafa

David Kareyan

Grigor Khachatrian

Tigran Khachatrian

Farhad Moshiri

Nicky Nodjoumi

Ahmet Ogut

Sener Ozmen

Koka Ramishvili

Neda Razavipour

Nino Sekhniashvili

Solmaz Shahbazi

Sopho Tabatadze

Hale Tenger

Nadia Tsulukidze

Սոնա Աբգարյան

Իրինա Աբժանդաձե

Շիրին Ալիաբադի

Հալիլ Ալթինդեր

Սոնիա Պալասանյան

Շահաբ Ֆոթուհի

Շարիս Կարապետյան Դամբրոզի

Հաթիս Գյուլերյուզ

Խոսրո Հասանզադեհ

Բերաթ Իսիկ

Գյուլսուն Կարամուսթաֆա

Դավիթ Կարեյան

Գրիգոր Խաչատրյան

Տիգրան Խաչատրյան

Ֆարհադ Մոշիրի

Նիքի Նոջումի

Ահմետ Օգուբ

Սեներ Օզման

Քոքա Ռամիշվիլի

Նեդա Ռազավիփուր

Նինո Սախնիաշվիլի

Սոլմազ Շահբազի

Սոֆո Տաբատաձե

Հալե Թենգեր

Նադա Ցուլուկիձե



I made "Player 13" video in 2006 using documentary footage from sports classes at Mkhitar Sebastatsi Educational Complex.

I wanted to present the only game I know, where girls and boys play together. Contrary to the arts this game is structured on the basis of athletic victory.

I think because of not being very popular as yet, in school environment this game can become an alternative mode of interaction and start corroding discrimination.

"Player 13"
2006
Video art

Irina Abjandadze



The project presents the remains of the industrial architecture of the town of Chiatura, lending a dramatic image to itself a retarded town. Half-ruined architectural giants leave an impression of destroyed ancient temples. These huge, collapsed reinforced-concrete structures bear witness of the steadily growing economic crisis. Apart from leaving a depressive impression on viewers, these ruins pose a serious threat to the local population. The title of the project ("Parallel Biographies") is a periphrasis of one the best-known works ("Parallel Lives") of the ancient philosopher Plutarch.

Parallel Biographies
2005
Photograph
100 x 50 cm

Halil Altindere



"My Mother Likes Fluxus,
Because Fluxus Is Anti- Art"
1998
C-print
100 x 150 cm

Four, three, two, one... Halil, two, three, four...

Halil Altindere's works are powerful even today because of their simplicity and statics that stand as a shield against arbitrarily canalizing deception of the painting tradition (maybe taboo?). The main reference of the work, which is one of the two produced by digital printing in the late 90's, is intersection of written, visual and historical close past, present and the future.

These pieces are submerged in uncertainty of what is daily routine, combined with the awareness of the artist and the adversity of this awareness. Thus the visuals become constant and variable at the same time. The new forms of Fluxus, pop art, authentic living and daily life—now accepted as imaginary poles—which are born, live and die continuously are the "main" sources of Altindere's allegorically rich work.

Perhaps the main power of these works is in art history fighting with the suddenly introduced elderly "genuine mother" of the artist, its reality and the distance of the viewer from the spontaneous moment the work creates. Halil Altindere's forms are one dimensional. They are fertile platform born out of subjectivity of the subject, experiencing three dimensional alive/non-alive subjects on two dimensional platforms in a four dimensional fiction.

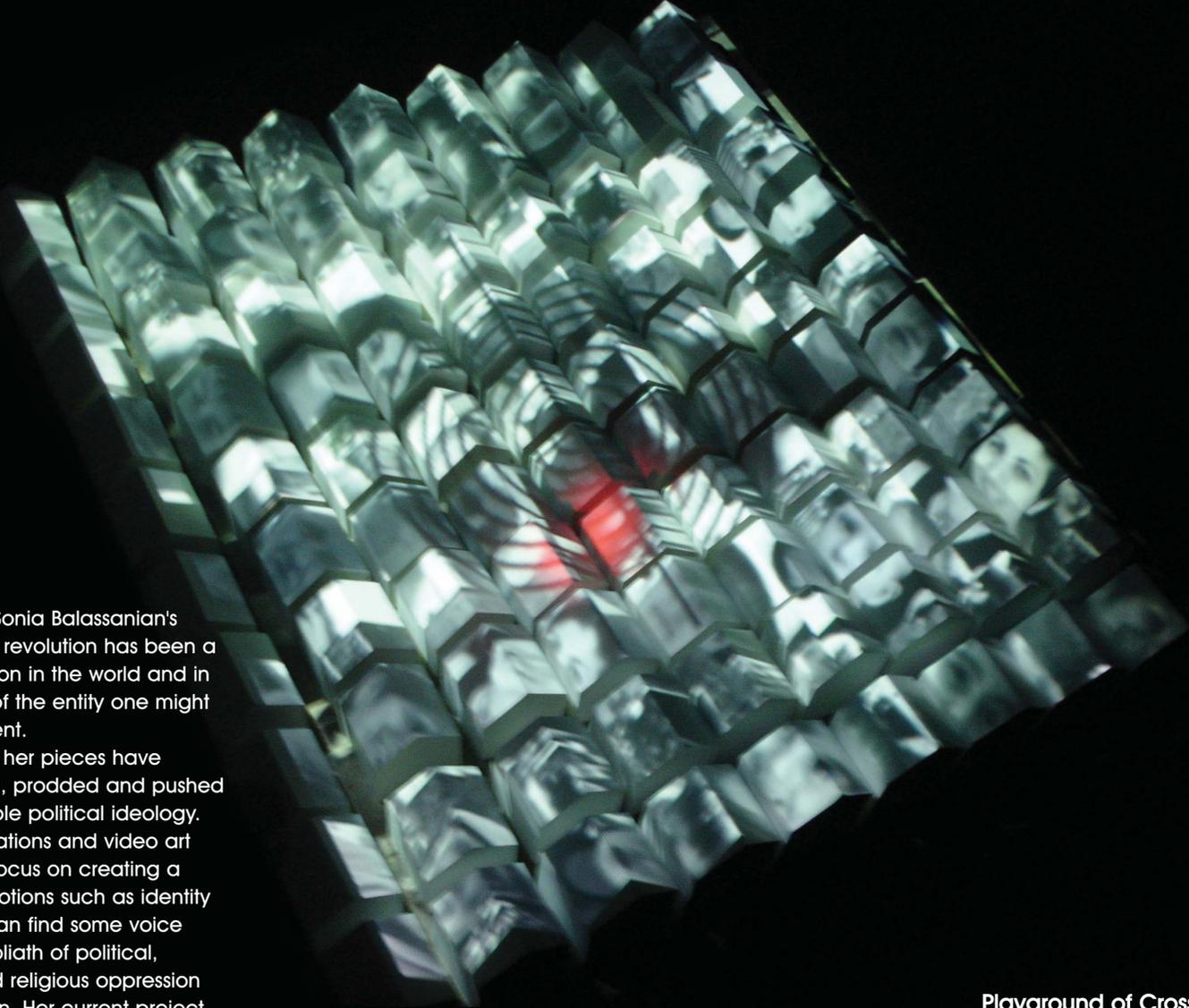
Altindere uses the freedom of starting life and art all over.
Extracts from an essay by Evrim Altug

Istanbul, June 2006

Sonia Balassanian

Arc of Sonia Balassanian's work since the revolution has been a sort of immersion in the world and in the emotions of the entity one might call the dissident.

Ideally, her pieces have always leaned, prodded and pushed against inflexible political ideology. And her installations and video art have tried to focus on creating a forum where notions such as identity and gender can find some voice against the Goliath of political, economic and religious oppression and aggression. Her current project, then, is a continuation of these themes and, hopefully, an expansion upon them.



Playground of Crosshairs
2006

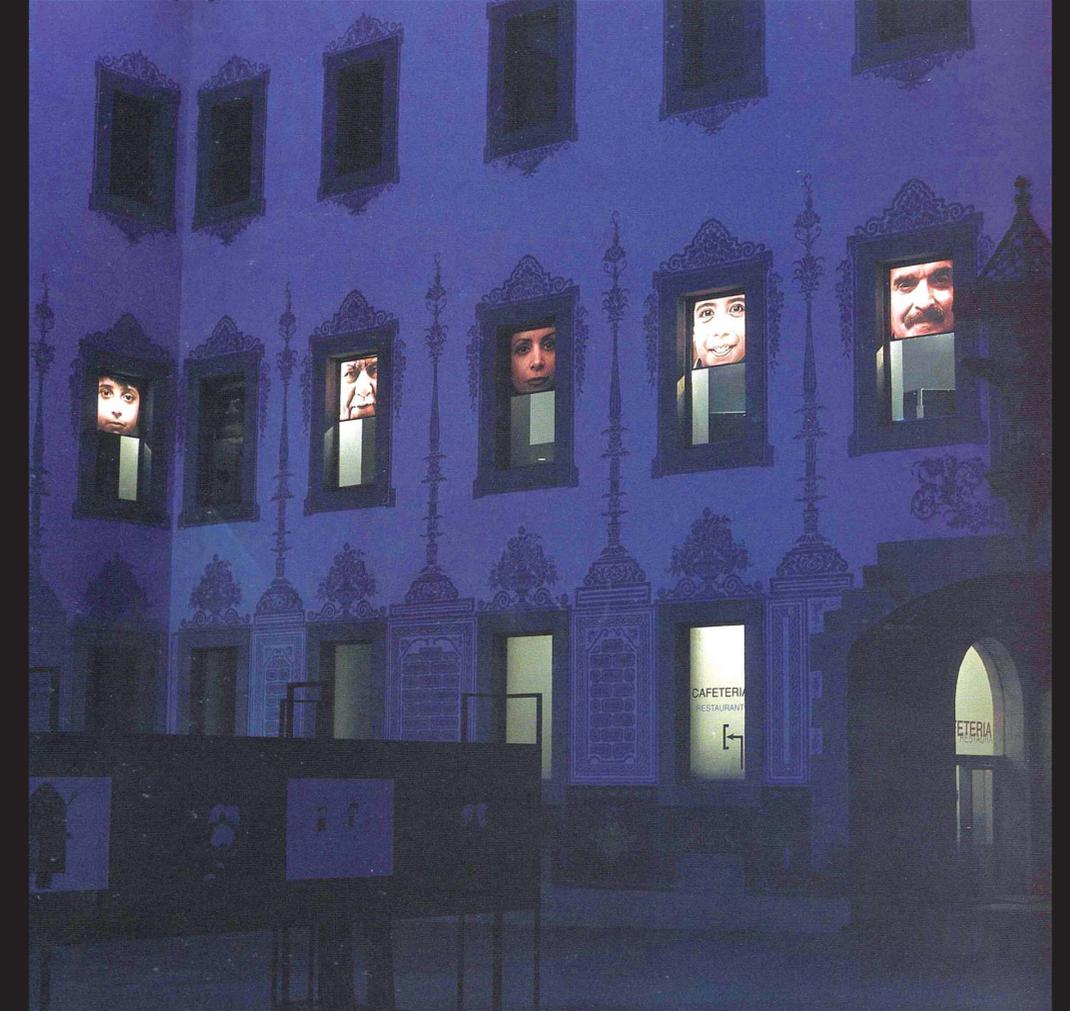
Video art with mixed media installation
400 x 400 x 45 cm

Shahab Fotouhi and Neda Razavipour

In August 2003, an environmental art project was exhibited for three weeks in Tehran. In this project, 150 x 160 cm portraits of citizens were installed within the window frames of an incomplete 28-story building's front facade. The associated lighting system, which consisted of light boxes located behind the portraits, lit up the portraits by fading in, reaching full exposure and fading out. This system was applied for each portrait separately and repeatedly.

Concurrent with implementation of this project, seven of these portraits with the same dimensions and lighting techniques were exposed at the Gallery 13. One of the portraits was installed in the gallery's window and the others inside the gallery. One of the walls of the gallery was covered with scores of official letters written to the affiliated organizations in order to get the required permits.

Famous movie stars, beautiful models who try to sell us a product with a clichéd smile, portraits of martyrs of war, either in group or alone, and most often political leaders' pictures are what we inevitably see in gigantic dimensions on billboards, walls and principally in every empty place found in the city. In contrast to the usual idolization, this installation praised ordinary people, those who have been always destined to look up to these giant idols' authority. The portraits we used in this design were standard photos of the ordinary people. They were so ordinary that could easily be replaced by another and therefore, every observer could identify with them, seeing her/himself in each photo as a mirror - from childhood to the old age..



Census-Barcelona
2004
Environmental Art Project

Sharis Garabedian D'Ambrosi



Journey
2006
Drawing
240 x 47cm

We live in a world of cycles, historically, physically and in all other dimensions.

With the termination of each cycle, a new one restarts and follows the same path.

However, when applied to the social order of things, we note that stability is destroyed, both physically and emotionally. As a result, one is forced to restart in a different cultural and social setting, and to re-adapt to a new set of conditions while trying to set new roots.

This often applies physical transplantation to a new environment often caused by political and social upheavals.

While involvement in this process is admittedly a personal decision, it has been occurring more and more often in the recent past throughout various regions of the world.

The presence or absence of borders has little to do with rectifying this situation. It does, however, have to do with being able to create new avenues of interaction and communication between different cultures.

And why not have art be that form of communication.

Hatice Guleryuz

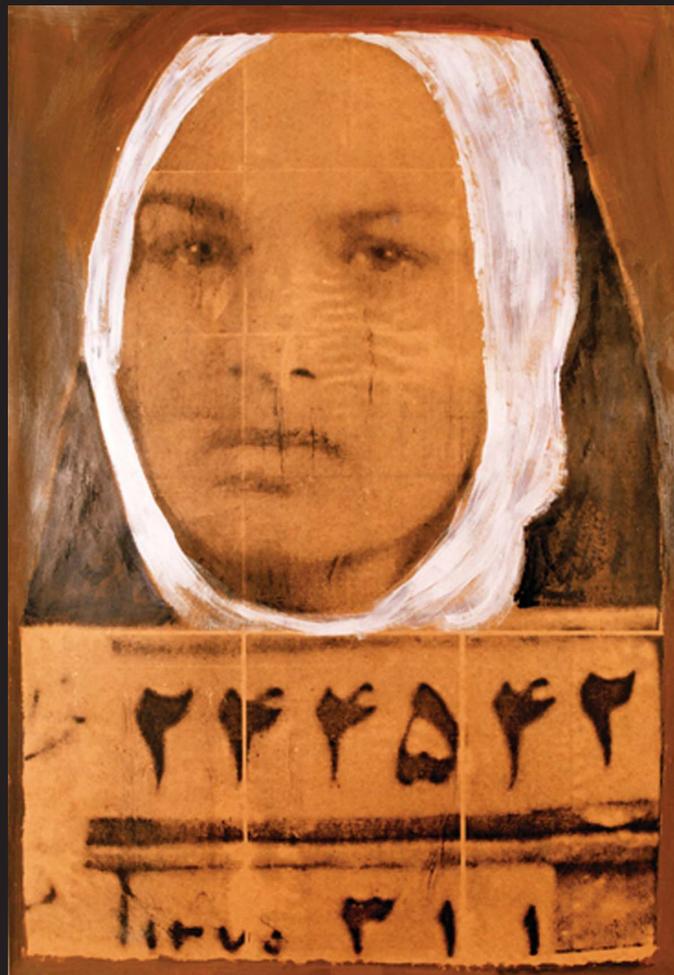


Strange Intimacies
Year
Video art

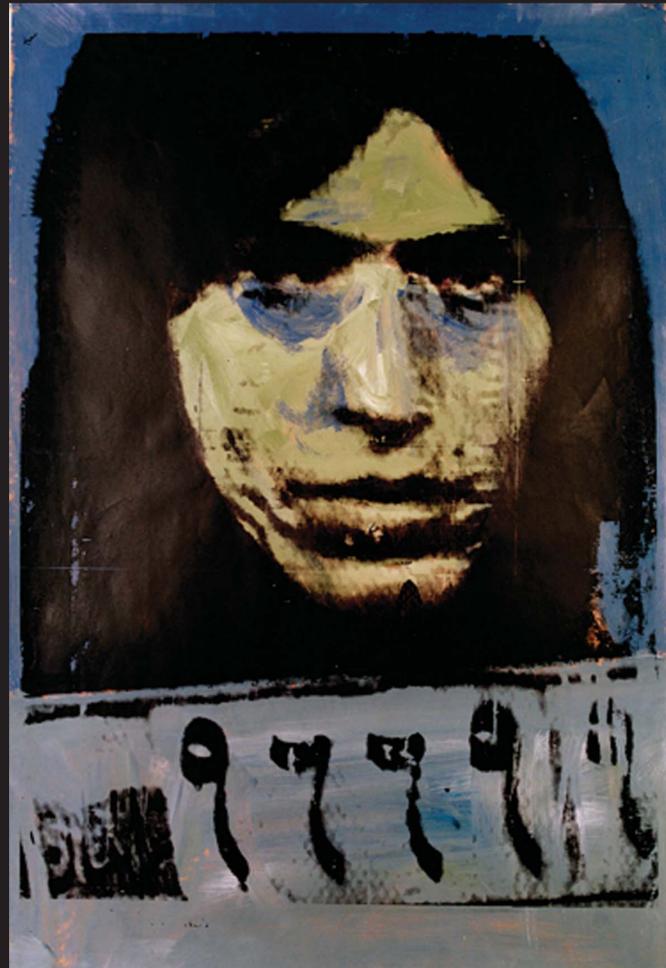
Provocative, disturbing, nuanced, sophisticated: these are the immediate descriptors of the work of artist Hatice Gülerüz. They are descriptors hard won from years of nomadic wandering mixed with a certain kind of gentle curiosity and steely unwillingness to take "No!" for an answer.

In her films, photographs and writings, she makes her mark over and over again, though tinged as it is with laughter, fear, anger, it is a mark closer to the trace of a restless wind surfing the streets than that of the indelibly deep cut of a knife to the heart or bullet wound to the head. Forever cast into the neither/nor regions of life, Gülerüz's work embodies, simultaneously, as foreigner and familiar, the sensuous and the pornographic, the embarrassed and the brave, the degree and the layer, the history and its present. Strange Intimacies is a journey, her journey, our journey, which ingeniously expresses the mark? traces of the city? this mad, cruel, wild, secular, floating, intelligent, superstitious city? color coded in time, and expressing what all curious, wanderers, nomads know to be true: we just want to go home (there is no home).

Johnny Golding



"Prostitutes"
2002
Mixed technique of serigraphy and painting
80 x 120 cm each



..... in 2002 16 prostitutes were killed by a serial killer in Mashad, the religious Capital of Iran. These mixed-technique paintings are from police mug shots of these women.



"Stop! You Are Surrounded!"
2004
Video art

Through the titles of my works along with the political, historical, cultural and ideological references in the videos, I underline the tensions and gaps between hierarchical powers.

My video work called "Stop! You Are Surrounded!" is a tragicomic show of those oppressed under pressure, of those who surround and who set forth to surround.

Gulsun Karamustafa



"Object of Desire (\$100 Limit)"
Documentation of Performance
1998-2001
Video art

This project is dedicated to those women who individually came to Istanbul from the Eastern European countries and Russia at the end of 80's for a special kind of trade due to the permissive atmosphere of Glasnost. They sold the personal goods they brought with them and took back whatever they could buy with the money they received.

Then prostitution began, not as a career but to increase the amount of goods that filled the suitcases. The government closed its eyes to this new "non-taxpaying" market as it was creating a dynamic trade situation.

Nowadays this market is in the hands of big mafia trafficking woman, goods, drugs, and sweatshop labor. The lowest selling price of a foreign woman's body for one night in Istanbul is 100 American Dollars.

The suitcase is filled with the mentioned amount of money from special markets created for this purpose around bus terminals and the harbor for ships leaving to neighboring countries.

In this project the goods which are bought with \$100 are smuggled through the customs by the artist who assumes herself as one of those women in order to share the feelings and the reality of the ongoing trade with the audience.

All objects sold during the performance have been documented with Polaroid photos due to the ephemeric character of the project.

David Kareyan



Title of work: "The world without you"
1999

Video art/installation

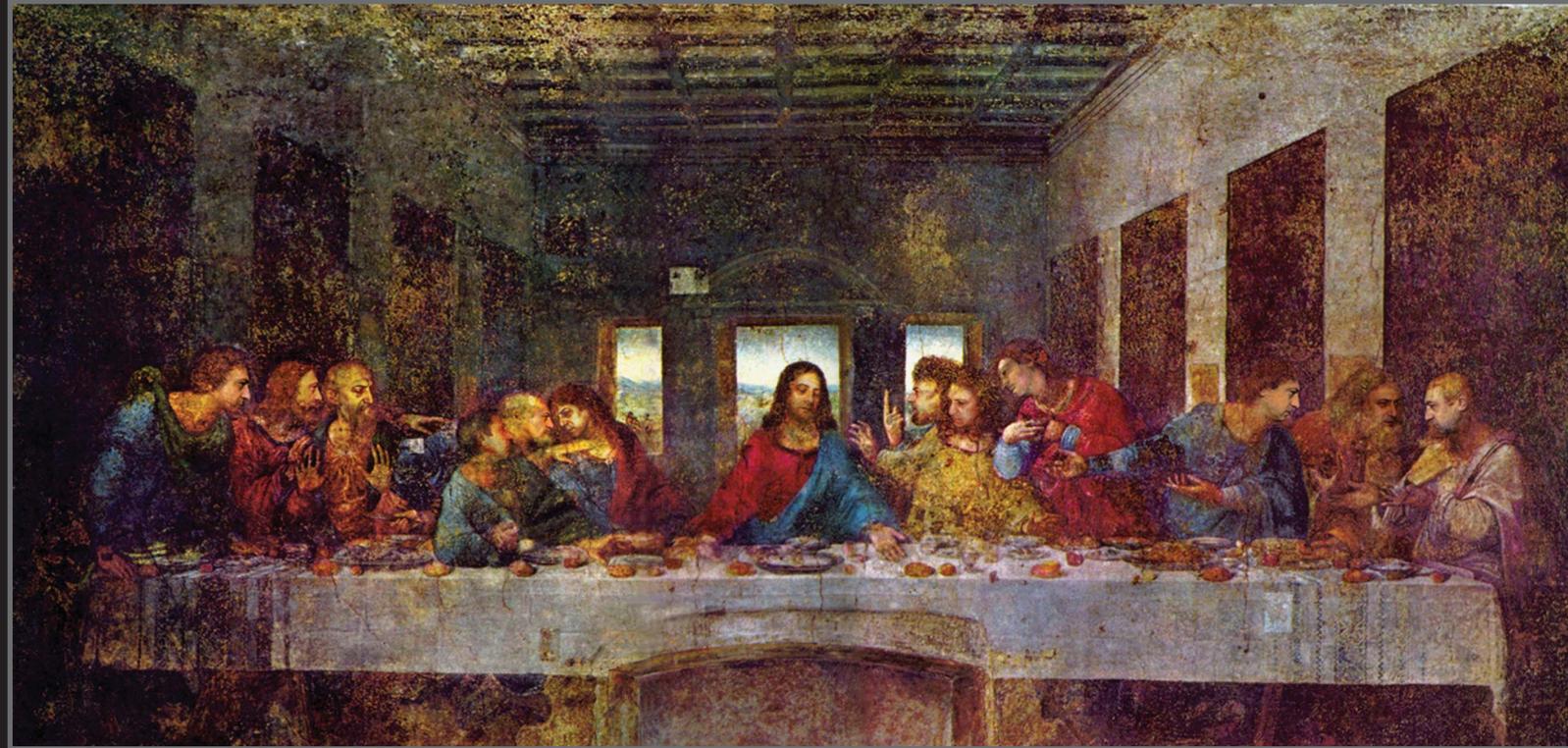
In my works I express prohibited desires. These desires transform, are not recognizable, often are not even named and can be perceived as desires, which do not exist.

Human desires are social by nature, though we often take them as something beyond the accepted limits.

I am trying to understand the man. Is it possible to live without violence, what is the man's environment? Why can't the culture, being a compensating mechanism, specify those limits where a man will feel in his natural environment? Why does it seem to the man that the forest or the sea is his natural environment? Is it possible for reality to resemble art?

I am striving to elicit such questions from the audience, using aesthetic and psychological oppositions.

Grigor Khachatryan



"One of You Will Betray Me"
2006
C-print
200 x 400 cm

After Leonardo Da Vinci "Last Supper" fresco, 1498. In this picture faces have been replaced by mine.

This is result of my contemplations on identity.

Tigran Khachatryan



Garage Art Poster: "Brother"
2006

Video art/installation
60 x 100 cm

My interest in the project is specifically in that I can develop my creative style, which in post-Soviet Armenia is known as Pop-Punk. Up to now I was reproducing, manipulating and playing with the past Soviet, post-Soviet and particularly South Caucasian social and cultural icons and symbols. Paradoxically, in our era of advancing information technologies we more and more often face the obstacles of misinterpretation, rejection and non-communication, especially in the creative discourses of alternative, anti-globalistic and countercultural activities. The conflict frontlines cross the same streets and quarters, villages and cities, mountains and valleys, past and present languages and history. I intend to organize International Artistic Brigades in order to overcome the current tendency of isolationism.

As far as my personal creative style has been determined in the Southern Caucasus, therefore I am especially interested in a close contact and perhaps even the cooperation with contemporary anarchist artists of my generation, in order to develop my style of anti-anesthetization of art.

Farhad Moshiri and Shirin Aliabadi



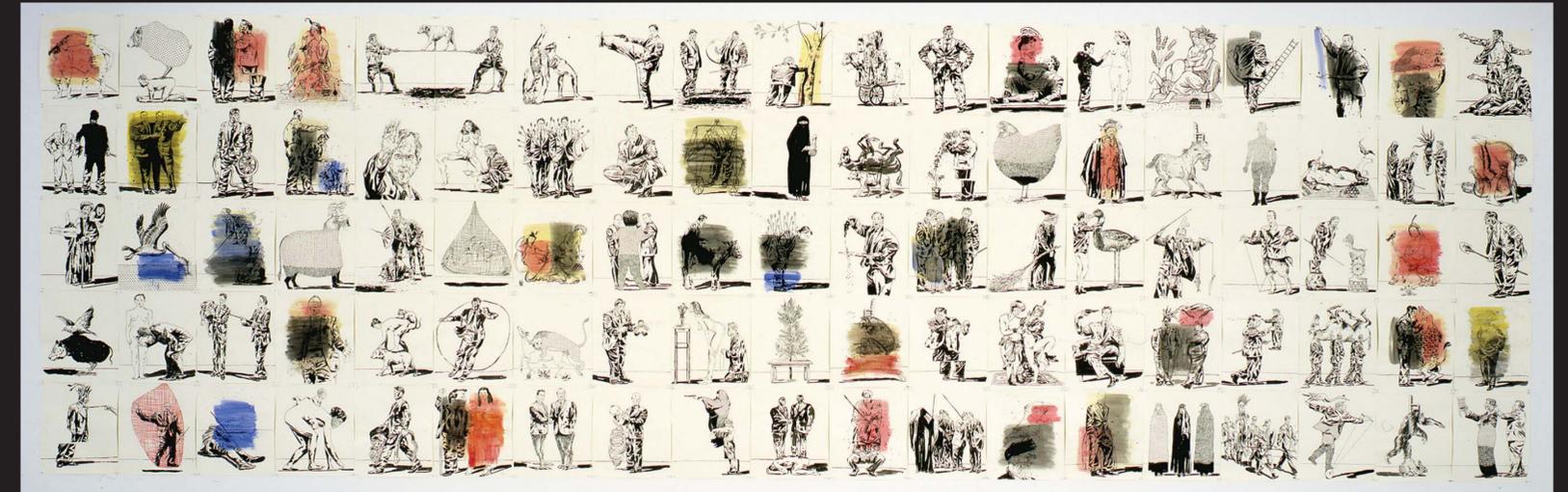
Shoot First Make Friends Later
2005
Lambda print
100 X 75 cm

Shirin Aliabadi and Farhad Moshiri, the Tehran-based duo, are known for their curatorial work (for example the group exhibition "Welcome" in Chelsea, NY) as well as installations, paintings or videos that have been exhibited internationally. For this exhibition the duo have turned to the brassy stuff of pop culture and branding for inspiration. The new project Operation Supermarket is a series of posters of supermarket commodities, in the words of the artists "mixing poetry with detergent." The emphasis here is on the commoditization of mainstream media traits of the Middle East, but also on a wry parody of the mythical hopes still pinned on the commodity itself as a capitalist agent for change.

Nicky Nodjoui



Detail
"From the Diary Series Installation"
2006
Ink on paper
42 x 35.5 cm



Nicky Nodjoui was born in Kermanshah, Iran in 1942. After high school he moved to New York to get a MFA from City College. In 1975, at the age of 35, Nicky went back to Iran with plans to teach art.

During the 1980's 150 of Nicky Nodjoui paintings dealing with anti-revolutionary imagery were confiscated and destroyed at the Museum of Contemporary Art in Tehran. Since this aggressive act Nodjoui has lived, worked and exhibited in New York.

Using symbolism that shifts back and forth between Western and Persian political icons, Nodjoui's paintings and works on paper make a courageous attempt to lay bare the essential aspects of man's struggle against tyranny and domination. His subject matter consists of Iranian and American leaders, corporate characters, and his works contain references to religious and sexual taboos, as well as science and rationalism. Nodjoui's obscure narratives intelligently and humorously confront the viewer with the absurdity and hypocrisy behind those characters that control our lives.

"From the Diary Series Installation"
2006
Ink on paper
Var.
Courtesy of Mike Weiss Gallery, New York

Ahmet Ogut and Sener Ozmen



Coloring Book
2004
Art Book
21 x 29 cm

I work in various media like photography, video, performance, drawing, and artist books often in collaboration with other artists. Sensitivity for social issues, a creative broadness, and an element of humor are some of the characteristics of my works.

I can sum up the contexts of my works under three categories: On one side works such as "The Book of Lost World", and "What a Lovely Day" that focus on the post trauma after the 90s in Turkey, and on the other side works that problematize the work of art itself and the distance with the work of art like "I Wonder What is Going on Upstairs" that I realized at Basel Kunstmuseum and my action called "Four Students Having an Exam During An Exhibition Opening" at Izmir K2 Art Center. Lastly, I can add a group of works such as "Somebody Else's Car" that discuss the relationship with the public space.

Ahmet Ögüt

Koka Ramishvili

At the origin of "The Drawing Lesson" an image disappears. Here the process of drawing is reversed: the image is deconstructed, erasing all physical traces until it remains only in our memories.

But later, through digital montage, used to rapidly increase the speed of the drawing process, the image acquires a new quality-that of a sign which cannot be read except in association with other signs. Drawing thus becomes writing, and the work itself becomes a sort of notebook, part of the biography of a man displaced, living in Geneva, Switzerland.

Koka
Ramishvili
Geneva 2003

...The resulting dramatic effect is created by the psychological dimension that the process of drawing acquires on paper, an effect resembling that of narration and the qualities proper to it, such as repetition, tendentiousness, and a fixation with detail. The soundtrack, based on the scratching noise a soft lead pencil makes on paper, was especially composed for the work and gives the film a strong emotional charge.

Evguenia Kikodze
Moscow, 2003



"Drawing Lesson"
2003
Video installation

Nino Sekhniashvili



“Quit With Art”
2006
Viideo art

Nino Sekhniashvili is a punk artist whose art is deprived from the symbolism.

Nino is initiator of Dario Radio musical band, where members (at the moment two members Nino Sekhniashvili and Katy Siamashvili) do everything, but not the music. Instead, they do fake musical albums and concerts. The first album was called “You all should come to Georgia”, the album consists of an empty CD and brochure with texts of the songs. There are also two videos. In one, opera singers are performing arias with texts written by Dario Radio such as “we are virgins”, or “quit with art”. In the second video Nino is singing, imitating the arias from opera music.

In Nino's works we could see ironic and humoristic view on our reality in such a “scenes” like relations between individual and society, between amateur singers and show business.

Besides that in her works one always can feel the border between art and life. Her art is a challenge, an act against the society.

Eva Khachatryan

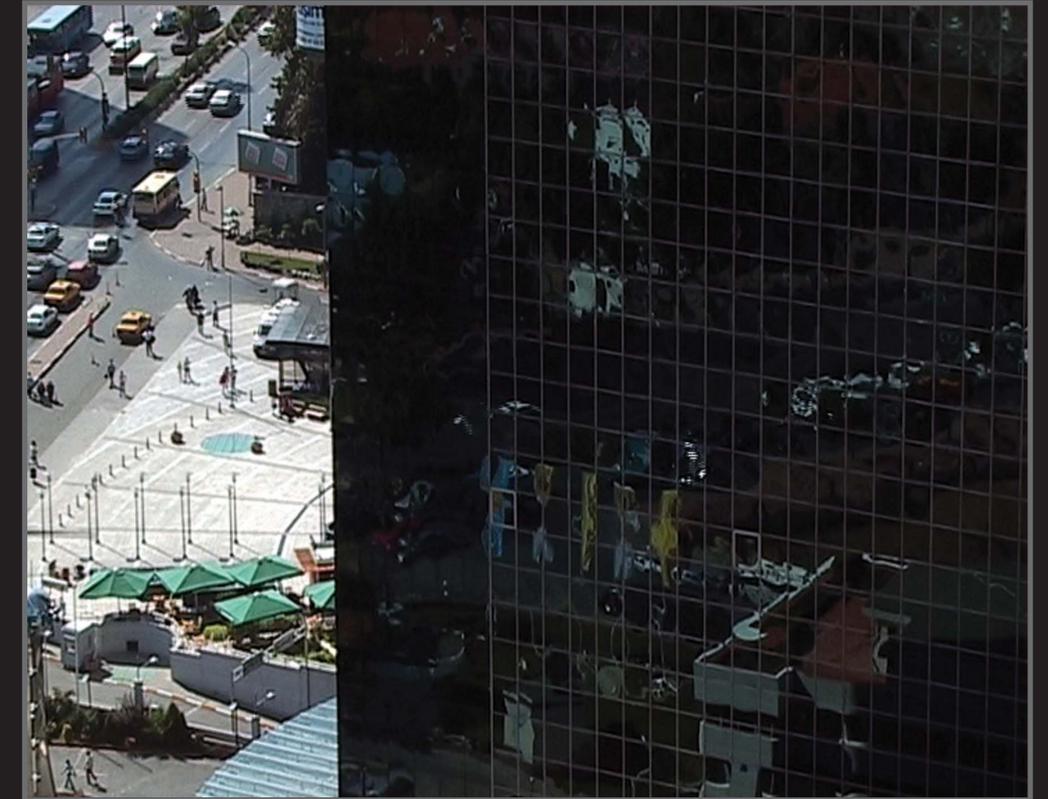
How does one begin to speak about a city that is not one's own? Solmaz Shahbazi's installation exists as a visual extension of her investigations into such a space. Her light box images are culled from previous wanderings, testaments to the ambiguities of time and place. Shot in locations around the world, Shahbazi's subject is perhaps first and foremost how collectively we relate to photographs - revealing their ability to frame reality, shape and define the sphere of the inclusive, and perhaps more importantly, the exclusive. Here, the city features as anonymous, a-contextual entity rather than a city within a country, within a region with a certain politick. People are all but absent, as are textual and/or cultural references that would root her images in time or place. Her images are about the unimportance of place and origin, about the ambiguities embedded within the reproducible image.

Shahbazi's investigation culminates with a video that exposes the (im)possibility of seamlessly penetrating geographies that are not one's own. Set in chic mini cities on the outskirts of the city of Istanbul - Kemer Country, Bahçesehir, Optimum and so on - these self-enclosed villages are both emblematic of a brave new Istanbul constructing a novel identity, Western in bent, but also speak to desires for comfort, incubation and a loosely defined modernity that has worldwide parallels.

Over Shahbazi's images, we hear an almost clinical discussion, between the artist and three Turkish academics. They answer this outsider's queries about satellite residential cities, laying bare her naiveté and wonder. Ultimately, the discussion and the form render the mini city a phenomenon - somehow at odds with the visceral reaction it may elicit as a fantastic, fetishistic space. The result is confusion, but like wearing Prada and eating sushi, it is as much about this city as any other.

Negar Azimi

Solmaz Shahbazi



“Perfectly Suited For You”
2005

Video installation
One projection 15min, one TV screen 13min.



"Reportage"
2006
Media Performance

From October 2005 Nadia Tsulukidze (performing arts/modern dance) and Sophia Tabatadze (visual arts) decided to work together and combine different art disciplines. These are visual, media, movement, music and speech art forms coming together in polyphonic way. In their performance/installations different disciplines participate in equal terms. One is not an illustration or the decoration to the other, but all the media are approached with the same importance, so that they support each other content and form wise. Their work is site-specific and different artists are invited to participate in each performance.



"Borders-Borders"
1999
Video art

I am profoundly interested in staging a mise-en-scène-whether it materializes in the form of an installation or a video-while it can only become complete with the involvement of the viewer.

My subjects pivot between the social and the psychological, the collective and the individual, the past and the present. This process of pivoting in between and the overlaying of past onto present allows room for the viewer to contemplate and is capable of bringing up unique and divergent experiences.



ARMENIAN CENTER FOR
CONTEMPORARY EXPERIMENTAL ART
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ԱՐՎԵՍՏԻ ԿԵՆՏՐՈՆ

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Co-Founder & Chief Executive Officer

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Project Director
Edward BALASSANIAN



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Born: 1979, Berd, Armenia
Education: 1995-1999
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Lives and works in Yerevan, Armenia



Sonia Balassanian

Born: 1942, Arak, Iran
Education: 1970, 1976, Fine Arts,
Pennsylvania Academy of Fine Arts,
University of Pennsylvania, Pratt Institute
Lives and Works in U.S.A. and Armenia



Sharis Garabedian D'Ambrosi

Born: 1964, Beirut, Lebanon
Education: 1986, Art History and French
Literature, Skidmore College, NY, U.S.A.;
1985, French Literature, Sorbonne
University, Paris, France.
Lives and Works in Paris, France



David Kareyan

Born: 1973, Yerevan, Armenia
Education: 1998, Academy of Fine Arts,
Yerevan, Armenia.
Lives and Works in Yerevan, Armenia



Grigor Khachatryan

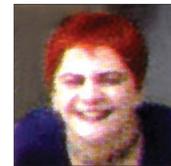
Born: 1952, Yerevan, Armenia
Education: 1985, Department of Art
and Culture, Pedagogical Institute of
Yerevan,
Lives and Works in Yerevan, Armenia



Tigran Khachatryan

Born: 1980, Yerevan, Armenia
Education: 2004, M.F.A. Yerevan
Academy of Arts, Armenia
Lives and Works in Yerevan, Armenia

GEORGIA



Irina Abjandadze

Born: 1967, Tbilisi, Georgia.
Lives and works in Tbilisi, Georgia.



Koka Ramishvili

Born: 1956 in Tbilisi, Georgia.
Education: 1980, Academy of Art and
Architecture, Tbilisi (Cinema and
Industrial Design).
Lives and works in Geneva and Tbilisi.



Nino Sekhniashvili

Born: 1979, Tbilisi, Georgia
Education: 2002, Tbilisi Art Academy,
Department of Print Graphics; 2000,
Düsseldorf Art Academy, Rosemarie
Trockel Class.
Lives and works in Tbilisi, Georgia.



Sopho Tabatadze

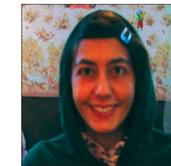
Born: 1977, Tbilisi, Georgia
Education: 1996, 1997, 2002
Nikoladze Art College Tbilisi; Tbilisi State
Academy of Arts; Rietveld Academy,
Amsterdam. Lives and works in
Georgia and Netherlands



Nadia Tsulukidze

Born: 1976, Tbilisi, Georgia
Education: 1996, 2001, 2003
Music College, Tbilisi, Eurythmie
School, Stuttgart, Student Initiative,
Kassel, Germany
Lives and works in Tbilisi, Georgia

IRAN



Shirin Aliabadi

Born in Tehran.
Education: Studied Art History and
Archeology in Paris.
Lives and works in Tehran.



Shahab Fotouhi

Born: 1980, Yazd, Iran
Education: 2000, Withdrew from
architecture course at Iran University of
Science & Technology
Lives and works in Tehran, Iran.



Khosrov Hassanzadeh

Born: 1963, Tehran, Iran
Education: 1989-91, 1995-99
Mijtama-e-Honar University (Painting),
Azad University (Persian Literature),
Tehran, Iran
Lives and work in Tehran, Iran



Farhad Moshiri

Farhad Moshiri traveled from Iran to
the United States in the 1980's to study
art at CALARTS.
Lives and works in Tehran, Iran.



Nicky Nodjumi

Born: 1942, Kermanshah, Iran
Education: 1967; 1972; 1974
Tehran University of Fine Arts; School of
Visual Arts, New York; The City College
of New York.
Lives and works in Brooklyn, NY, USA



Neda Razavipour

Born: 1969, Tehran, Iran
Education: 1992, 1997
Plastic Art Faculty & Space/Stage
Design, National College of
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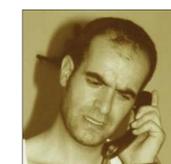
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