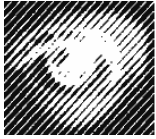


ԵՐԵՎԱՆ ՏԱԳՆԱԴ
YEREVAN CRISIS



Cafesjian Museum Foundation
Jean and Albert Boghossian
ARMENIAN CENTER FOR CONTEMPORARY EXPERIMENTAL ART
Գաֆեսճեան Թանգարան Հիմնադրան
ժան եւ Ալբերտ Դոդոսյան
ԵՈՐՐԱՐ ՓՈՐՁԱՆՈՎԱԿԱՆ ԱՐՎԵՍԻ ԿԵՆՏՐՈՆ

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Հիմնականում այս հրատարակումն իրականացվել է «Ր. Բեն» արվեստի և գրականության
հիմնադրանքի կողմից ցուցաբերված ֆինանսական աջակցության շնորհիվ:

◦ ð ◦ ô ⁂ Û-î ⁂ ¶ Û ⁂ ä
YEREVAN-CRISIS

A Multi-Media Art Event
Organized and Curated
by

Sonia Balassanian

˘ 3 ½ Û 3 μÝáóŮÃ 3 ħí »ëi Ç ÛÇçáó 3 éáóÛ
ı 3 ½ Û 3 ı »ñăÇă »ô Ñ 3 Û 3 1ñáŎ
êáÝÇ 3 ä 3 ě 3 ë 3 ÝŮ 3 Ý

Consultant: **Gagik Ghazareh**
Assistant Curator: **Edward Tadevossian**

YEREVAN-CRISIS

Cities go through varying periods of development and growth. Sometimes they fall into a state of stagnation, sometimes wild and unruly growth, and at other times, regulated and guided development based on societal interests and objectives.

Yerevan is no exception. It is already 15 years since the governing principles and conditions of management and growth of our environment and life have gone through radical change. Yerevan has entered a dizzying, in the opinion of many, un-tamed period of growth.

Some consider this phenomenon harmful and endangering the social and physical equilibrium. But some welcome it as a period of unavoidable development, which should be accepted with open arms and without prejudice, in spite of the “growing pains” it causes.

Yerevan is the “dominant” city of the Republic of Armenia. As it is typical in developing countries where one or a few cities attract most of the population, Yerevan is inhabited by one third of the entire population of Armenia (about one million people). The next largest city, Giumri, is inhabited by only 150,000 persons!

In post-soviet “free market” and uncontrolled environment, the rush of aggressive businesses and in-migration has created a “crisis” situation in Yerevan.

Property prices have sky-rocketed resulting in inevitable spread of inflation all across the economy. Large sections of public spaces (parks, buildings, etc.) have turned into commercial entities, depriving Yerevanites from their right of uninhibited access and free use of public venues.

Haphazard development, hence extreme density and over-production of residential and business spaces, have caused and will continue causing undesirable concentration at the center of the city.

Extreme traffic jams and congestion have already started and inevitably will continue to increase in alarming progression.

From socio-psychological point of view Yerevan has entered a stage of urban crisis.

What is the position of Armenian artists and intellectuals towards our city's fast-track growth and change?

Is it the story of shattered environment/lives and dead-end allies where one loses sense of direction and belonging, or is it an environment imposed upon us by others? Are we part of its creation? Are we the outsiders? Are we subjects or initiator of and participants in what is happening? Do we hold any responsibility for what is going on, or just complain about it? Do we intellectualize about what is happening and by doing so hide behind the cloak of intellectual arguments escaping from the real and the pragmatic? Are we holding others responsible for what we ourselves have failed to do? Is this a "house" built of perceptions and intellectual deductions, or is it a real and tangible thing? Are we talking about perception or reality? Are these two the same? Is there a difference?

These are the thoughts and questions which came to mind when the title of the exhibition—Yerevan Crisis—was announced.

A series of arts events were envisioned by the organizer and curator of the event, Sonia Balassanian—Founder and Senior Artistic Director of ACCEA/NPAK—who intended to bring together and present Armenian artists' and intellectuals' reaction to the ever-increasing and high-pace transformation of Yerevan.

Artists working in various media—painting, sculpture, installation, mixed media, music, performing arts, electronic media, poetry, etc.—responded to the call.

Some artists have taken strong political positions in global and general terms. Some are very particular and personal. However, these are all subjective opinions. They could not be otherwise. After all we are dealing with non-scientific and intuitive intellectual endeavor, the process of artistic creation.

No scientific and/or deductive process can replace subtleties and nuances of artistic process. There is no scientific model reflecting human intellectual process. While in theory it should be possible to replace human intellectual process by a scientific one and represent it by a scientific model, there is no substitute for artistic representation of "reality" except art itself.

Edward Balassanian

2ñ1lã±ù ë³ È³ ÷³ Ýí³ Í ÙÇÇ³ í³ lñÇ/Í »Ýó³ ÒÇ ·· ŞÍ áóllñ! ÷³ Í áóÒÇÝ»ñÇ í Ç×³ Í ¿, Í³ Ù ÷ áúñ³ ĀÇí ÙÇ ÈÙµÇ Ù»½ á³ ñí³ ³ 1ñí³ Í Ýáñ Çñ³ í Ç×³ Í, áóñ³ ÝÑ³ í Á Í áñóÝáóÙ ¿ Çñ áóÒáóÁláoÝÝ áó ÇÝúÝáóÁláoÝÁ: 2ñ1lã±ù Ù»Ýù »Ýù ùí³ ñÁ: 2ñ1lã±ù Ù»Ýù ëí »ÓÍ í³ Í 1ñáóÁl³ Ý Ñ»ÒÇÝ³ Í Ý»ñÝ áó Ù»Òë³ Í ÇóÝ»ñÝ »Ýù, Ā»± 1ñ³ »ÝÁ³ Í³ Ý»ñÁ: ½áÑ»ñÁ: 2ñ1lã±ù á³ í³ Ñ³ Í Ç Ñ³ Ù³ ñ Ù»Ýù Í ñáó±Ù »Ýù áñ·¿ á³ í³ ëÈ³ Ý³ í í áóÁláoÝ, Ā»± ÙÇ³ ÙÝ µáÓáúáóÙ »Ýù: 2ñ1lã±ù Ù»Ýù ½µ³ Óí³ Í »Ýù éáéí ÇÝí »É»Í í áó³ È³ é³ ñí áóÁláoÝÝ»ñáí ·· Ā³. Ýí áóÙ »Ýù ÇÝí »É»Í áó³ È³ Ā³ ùëí áóÝ»ñáóÙ, ÷³ Èáóëí í³ Èáí Çñ³ Í³ ÝáóÁláoÝÇó ·· ¿³ Í³ ÝÇó: 2ñ1lã±ù Ù»Ýù Ù»Ò³ 1ñáóÙ »Ýù áóñÇßÝ»ñÇÝ Ù»ñ Ó³ ÈáÓáóÁláoÝÝ»ñÇ Ñ³ Ù³ ñ: 2ñ1lã±ù ë³ ½. ³ óáóÙ³ ÙÇÝ ÁÝÍ³ ÈáóÙÝ»ñáí Í³ Ù ÇÝí »É»Í áó³ È³ »½ñ³ Í³ óáóÁláoÝÝ»ñáí Í³ éáóóí³ Í Şí áóÝ! ¿, Ā»± Çñ³ Í³ Ý ·· Ñáß³ ÷»ÉÇ Çñ³ í Ç×³ Í: Ø»Ýù ÈáéáóÙ »Ýù ÁÝÍ³ ÈÙ³ ±Ý Ā» Çñ³ Í³ ÝáóÁl³ ±Ý Ù³ éÇÝ: 2ñ1lã±ù ³ Ùë »ñí áóéÁ ÙÇ·ÝáóÙÝ µ³ ÝÝ »Ý, Ā»± 1ñ³ Ýó Ù»Ç Í³ í³ ñµ»ñáóÁláoÝ:

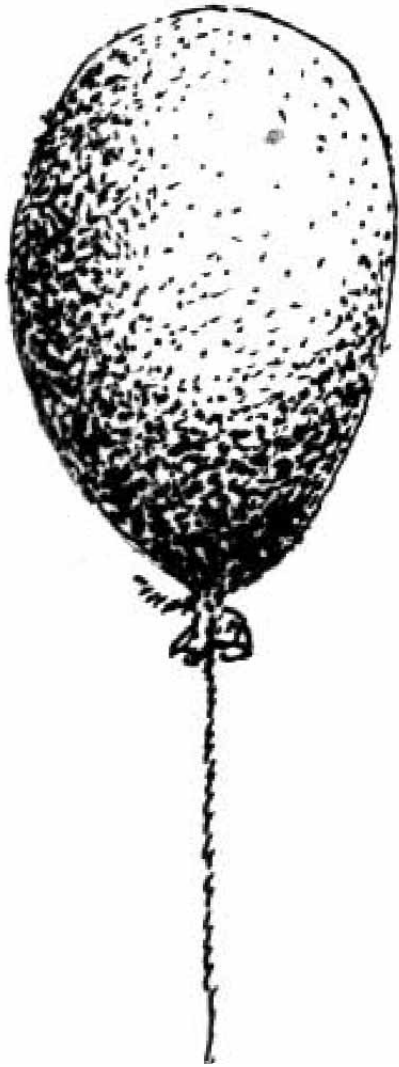
2Ñ³ ³ ÙÝ Ùí ù»ñÝ áó Ñ³ ñó»ñÁ, áñáÝù ³ é³ Ç³ ó³ Ý ÙÇÇáó³ èÙ³ Ý Şóñ³ Ý-í³. Ý³ á! ³ ÝáóÝÁ Ñ³ Ùí³ ñ³ ñí »ÉáóÝ á»ë:

Ùó²Í-Ç ÑÇÙÝ³ 1Çñ ·· ³ í³. · »Ò³ ñí »ëí ³ Í³ Ý Ò»Í³ í³ ñ éáÝÇ³ á³ È³ ë³ Ýl³ ÝÁ Ý³ È³ Ó»éÝ»É ¿ ÙÇ Ñ³ ñú óáóó³ Ñ³ Ýí »éÝ»ñ ·· ³ ñí »ëí Ç ÙÇÇáó³ éáóÙÝ»ñ, áñí »Ò áÇí Ç Ý»ñí³ Ù³ óí »Ý Ñ³ Ù³ ñí »ëí ³. »í Ý»ñÇ ·· Ùí³ í áñ³ Í³ ÝÝ»ñÇ ³ Ýíñ³ 1³ ñÓÁ óñ³ ÝáóÙ ³ é³ Ç³ ó³ Í ·· ùñÁëí ùñ» Í³ í³ Èí áó ÷á÷áÈáóÁláoÝÝ»ñÇ í³ ñµ»ñ 1ñë·· áñáóÙÝ»ñÇ Ñ³ Ýí »á:


¼³ Ý³ ½³ Ý Ù»¹Ç³ Ý»ñáóÙ (Ýí³ ñááóÁláoÝ, ù³ Ý¹³ Í³. áñí áóÁláoÝ, ÇÝëí ³ È³ óÇ³, È³ éÁ í »ÉÝÇÍ³, »ñ³ Āßí áóÁláoÝ, Ā³ í ñáÝ, Éáóë³ Ýí³ ñááóÁláoÝ, ¿É»Í í ñáÝ³ ÙÇÝ Ù»¹Ç³, µ³ Ý³ ëí »ÓÍ áóÁláoÝ, ·· ³ ÙÉÝ) ³ ÑÈ³ í áó³ ñí »ëí ³. »í Ý»ñ ³ ñÓ³. ³ Ýù»óÇÝ Í³ ÝáÇÝ:

àñáß ³ ñí »ëí ³. »í Ý»ñ áñ¹»· ñ»É »Ý· Éáµ³ È³ ·· ÁÝ¹Ñ³ Ýñ³ Í³ Ý Ñ³ í áóÍ 1ÇñúáñáßáóÙ: áÙ³ Ýù Ñ³ í Ù³ Ýñ³ Í ñíÇí »Ý ·· ³ ÝÓÝ³ Í³ Ý: áÉáñÇ Í³ ñí ÇùÝ»ñÁ éáóµl»Í í Çí »Ý: 2ÙÉ Í»ñá áÇ Í³ ñáÓ ÈÇÝ»É: í »ñÇÇÝ Ñ³ Ñí áí Ù»Ýù· áñí áóÝ»Ýù áá- Çí³ Í³ Ý, ÇÝí áóÇí Çí Ùí³ ÙÇÝ· áñí ÁÝÁ³ óÇ Ñ»í ·· »Ò³ ñí »ëí ³ Í³ Ý ëí »ÓÍ³· áñí áóÁl³ Ý:

ää ÙÇ· Çí³ Í³ Ý Í³ Ù 1»¹áóÍ í Çí Ù»Áá¹ Í³ ñáÓ ¿ ÷áÈ³ ñÇÝ»É· »Ò³ ñí »ëí ³ Í³ Ý· áñí ÁÝÁ³ óÇ ÝñµáóÁláoÝÝ»ñÇÝ áó »ñ³ Ý· Ý»ñÇÝ: áÍ³ áñ·¿· Çí³ Í³ Ý Ùá¹»É, áñÁ Í³ ñáÓ³ Ý³ í »ñ³ ñí³ 1ñ»É³ ñí »ëí ³. »í Ç ëí »ÓÍ³· áñí³ Í³ Ý Ùí³ -Ñá·· áñ³ ÑÈ³ í »É³ Í»ñá: óñµ í »ë³ Í³ Ýáñ»Ý áÇí Ç ÑÝ³ ñ³ í áñ ÈÇÝÇ ÷áÈ³ ñÇÝ»É Ù³ ñí³ ÙÇÝ ÇÝí »É»Í áó³ È³· áñí ÁÝÁ³ óÁ· Çí³ Í³ Ýáí, ·· ³ ÙÝ Ý»ñí³ Ù³ óÝ»É· Çí³ Í³ Ý Ùá¹»Éáí, ŞÇñ³ Í³ ÝáóÁláoÝÁ! ³ ñí »ëí áí Ý»ñí³ Ù³ óÝ»Éáó áá ÙÇ í³ ñµ»ñ³ Í³ µ³ óÇ Ñ»Ýó ÇÝúÁ³ ñí »ëí Á, · áláoÁláoÝ ááóÝÇ:



Ե՞ս Սր յ՛հ 2 ՚դ՞ յն՞ ՚՛, ի՞ յն՞ Ա՞՛՛
Samvel ABGarian, Heavy Light, cartoon



Ի Յ ՌԻՅ Ս ԶԻՇՈՅ Կ, ԶճՈՒՅ
Vahram Akimian, Aura,
Video, 2007

Օ»Yü ³ äñáoU »Yü UÇ N³ ë³ ñ³ IáoÁU³ Y
 U»ç, áñi »O µ³ ó³ éí³ I áo
 ³ ñÁ»½ñí í³ I ; U³ ñ¹áo AYí ñáoÁU³ Y
 Çñ³ íáoYüÁ: ¹³ ó³ N³ Ìr xBU³ ñi áoÁláoY
 ;, áñ Ð³ Ì³ ëí³ YáoU ÇBEáo
 ù³ Ó³ ù³ I³ Y áoÁ»ñA
 ÇYüY³ N³ ëí³ I íáoU »Y ù³ Ó³ ù³ I³ Y
 µ³ ó³ éÇIáoÁU³ Y áo U»YÇBE³ YáoÁU³ Y
 N³ éY»Éáo NÇí³ Y¹ O. í áoUY»ñái:

äñáB ÇU³ ëí³ áí I³ ñ»ÉÇ ; ¹³ í »ñ³. ñ»É
 ÇBEáo é»ñY¹Ç I U³ YüÇ ÷áñO³ éáoÁU³ YA:
 èáoè»ñY³ µáÉB» - N³ Ì»ñY³ B³ í :
 Uñ³ Yü É³ ÓáoU »Y ³ ½³ í³ I³ YáoÁláoY,
 é³ I³ ÌY áñá»é Çñ³ í³ N³ çáñ¹ O. í áoU
 »Y µáÉB: ÇIáoÁU³ YA: ²ñ¹láoYüáoU, U»ñ
 Çñ³ I³ YáoÁláoYA ³ ëí³ Çx³ Y³ µ³ ñ
 í »ñ³ í íáoU ; ³ YáñáB ³ ÌÉ³ Y¹³ IáoÁU³ Y:

OÇ Éáéüái, »Á» ÇBEáo ù³ Ó³ ù³ I³ Y
 Iáoé³ IáoÁU³ Y áñ ; ³ é³ çYáñ¹ ,
 Uáé³ Y³ Éái N³ ë³ ñ³ I³ I³ Y,
 ù³ Ó³ ù³ I³ Y. ³ Ó³ ÷³ ñY»ñÇ
 µ³ Y³ í »xÇ µY³ I³ YáoÁláoYA, í . »í
 ÇYüY³ N³ í³ YáoÁU³ Uµ I³ ÓñáoU, I³ U
 Yé»U³ óYáoU ; U»í³ ÌÉ³ AY¹¹ÇU³ ¹Çñ
 ù³ Ó³ ù³ I³ Y áoÁÇ, N»Yó³ Ì¹ ñáá»Çó
 N³ ë³ ñ³ IáoÁU³ YA ½ñíáoU ; Çñ
 AYí ñáoÁU³ Y é³ NU³ Y³ ¹ñ³ I³ Y
 Çñ³ íáoYüÇó:

We live in a society where man's right to chose has been devalued and prohibited. It is open truth that in Armenia, ruling political forces are self-instated by unhealthy desires for political exclusivity and monarchy.

In some sense this can be associated with the life-experience of the ruling generation. In Russian "bolshe"-in Armenian "shat" ["many" Tr.]. They play emancipation but as legal successors they tend to bolshevism. As a result our reality gradually turns into vague monstrosity.

In one word, if any leader of the ruling party, forgetting the logic of social and political debate, by ignorant arrogance mocks or demeans another political opposition force, instantly deprives the society from its constitutional right to elect.

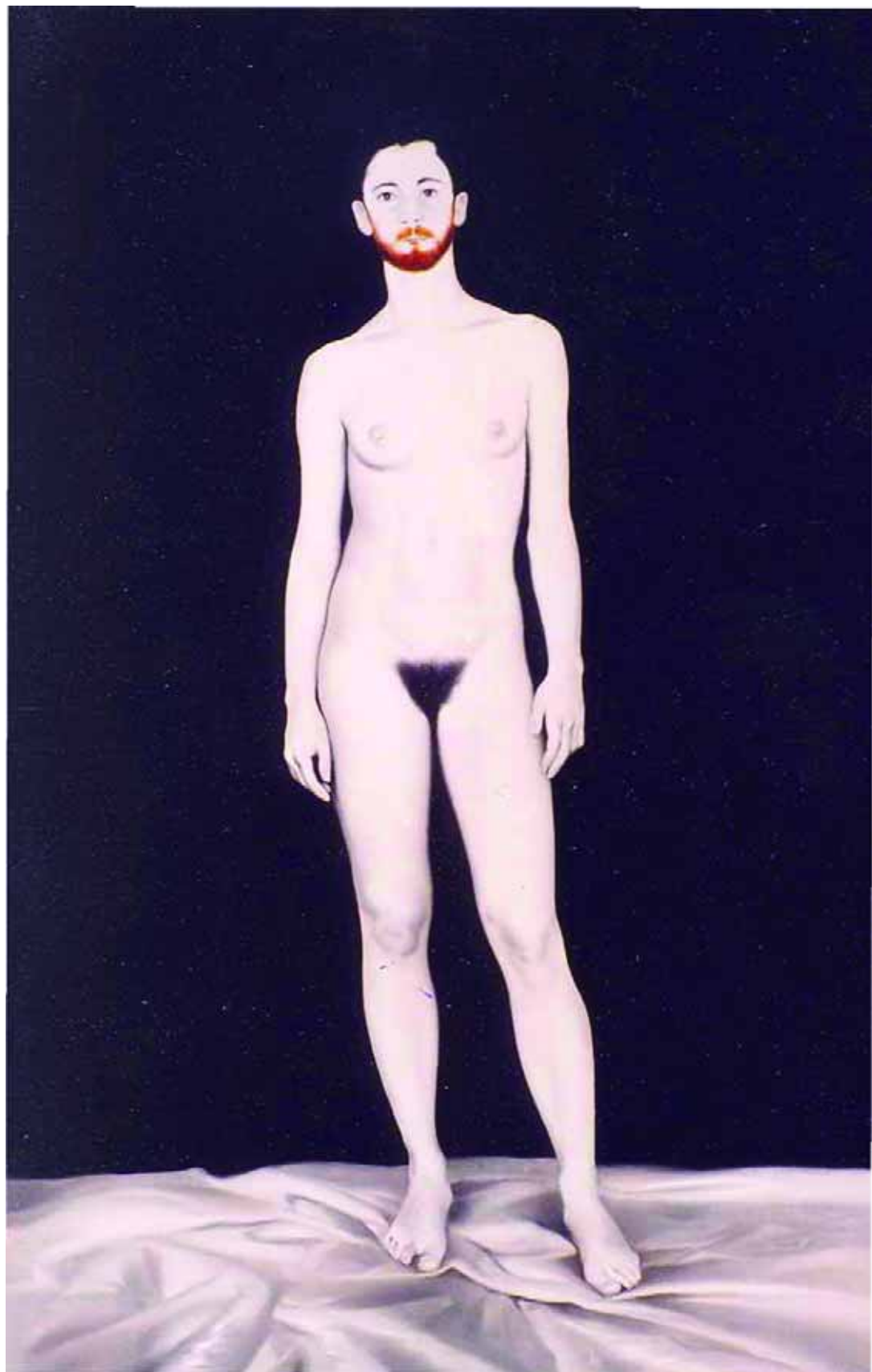
Gagik Ghazareh

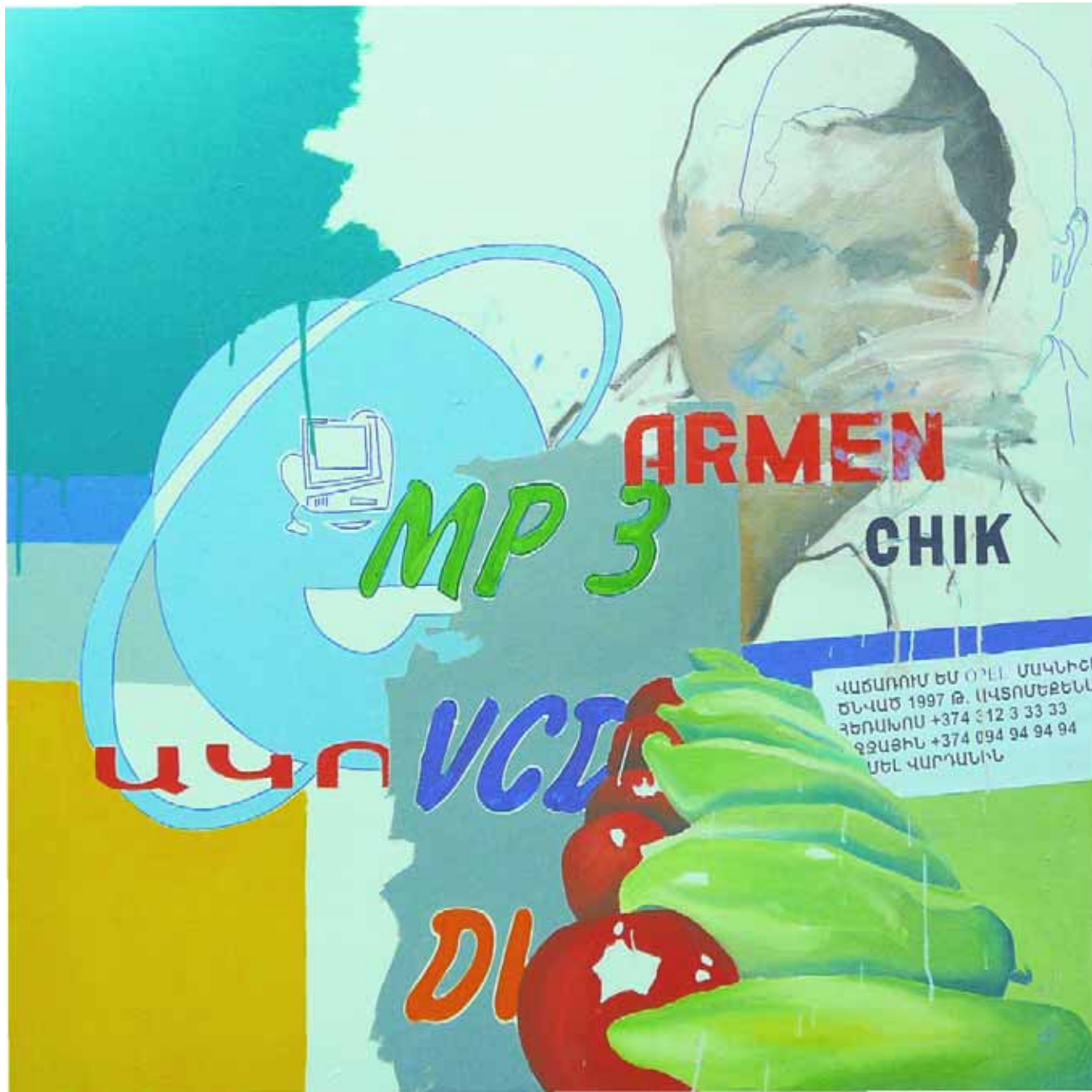
Պ³. ÇI Ó³ ½³ ñ, áoU I³ Uü ááoY»ü
 Gagik Ghazareh, You Don't Have Will, video, 2007



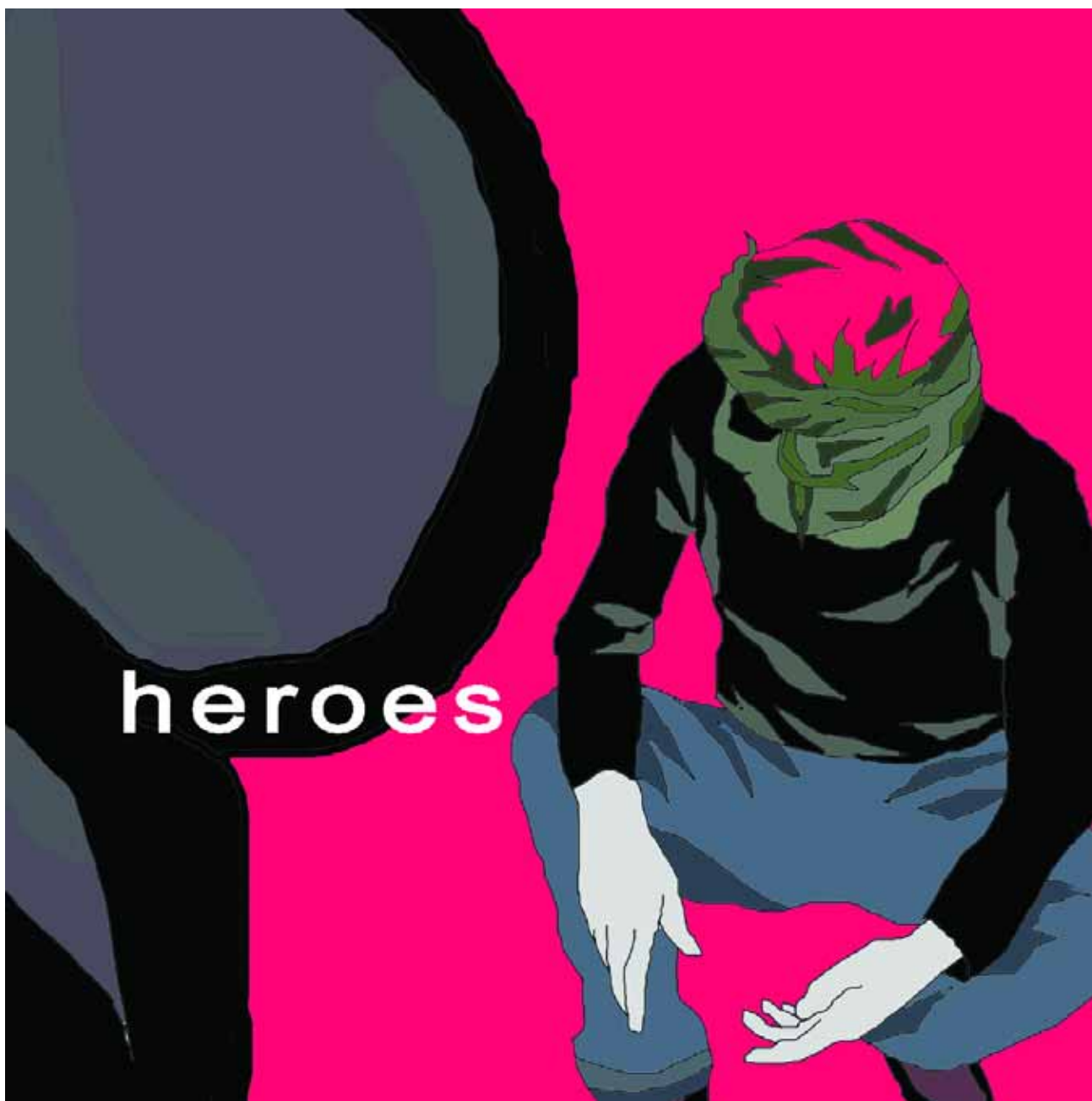
Քննիչ շահարկիչ, Քե՛ն էմբարի Կ՞ն լի՞նքս
Mher Azadyan, This is a Work of Soviet, photo, 40x30cm, 2003

Եսմս՝ Գրիգոր Գրիգորյան, Ամբարձր No. 1
Ruben Grigoryan, Object No. 1
Oil on canvas, 89x116cm, 1999





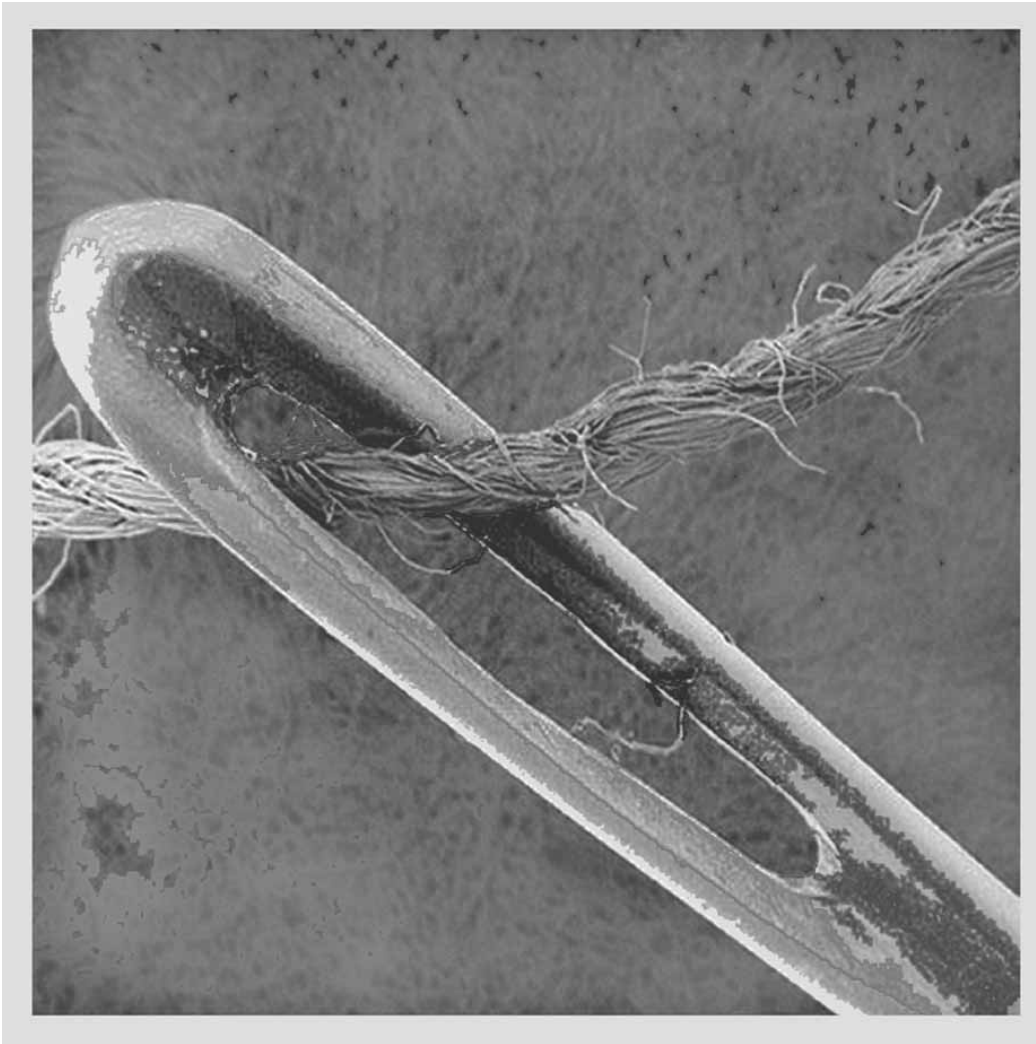
Ինքնապատկեր, Ժամանակակից
Karen Barseghyan, Armenia, oil on canvas, 500x100cm, 2007



Երկրի շուրջը ընդհանրապես
Sona Abgaryan, heroes, video, 2004



2ηΆσπρ έ3 η· έλ3 Υ, όάόό3 ÷»0ΐ
Arthur Sargisslan, Show Window, oil on canvas, 195x195cm, 2007



Հոփ՝ ԹՅ Ի ճալՅ Կ, շԿ՛Ն ճոՅՅ իՅ ճ
Arpa Hakopian, Cornerstone, video, 2007

ԹՇՍԿ՛ ԻՅ ԿոՍՍ ՇԿոճ Կ շԷ ՝ ճոճՅ՛Ս, "ԻՅ ½՛ ճոճ՛ Ե Ի" Յճ՛՛ Ե Է Ս՛Ի շ ՆՇՍՍՇՍ ԵՅ Ի Թոճ՛ Ի Շճ՛ Ի ճոՍ Յ՛Ս: ճՇՍՅ ԿՅ Էճ՛ Ս՛ճ
ճՅ՛ Ի ՍոճճոճՅ՛՛ Ի ճոճ՛ Ե ԿոՍՍ Յ՛Ս ՇԿՍԿ՛ճ՛ Ս՛՛:

No matter how much we pretend we are "healthy and strong", it is all the same, we are still frail and weak. Not knowing our history, we are destroying ourselves.

Arpa Hakopian




Միտոս իմ Ան 1-ին շնորհակալություն, ժողովուրդի օգնություն
Edward Tadevosian, Citizens series, photo, 30x40cm, 2007

ԵՅ Ս ԹՅ Ի ճ Ս Կ,
Յ Կ ը ը Յ Յ. Շ ը
Vram Hakopian, untitled,
photo, 24x30cm, 2000



Այժմ հիշում եմ շնորհիվ
Teni Vardanyan, untitled, oil on
canvas, 500x210cm, 2007





ճակատի քայքայվածությունը, շինարարական խնդիրներ
Sonia Balassanian, untitled, video, 2007

AUG. 11 1993



ՆՉ՝ ԿՅ ԹՅ ԻճԱՄՅ Կ, ԹՅ ՕՅՅ ԿՅ ԻՇ ԹՅ ՍՅ ը ալ՝, ան
Diana Hakobian, Not for Glory, color print, 100x70cm, 2006

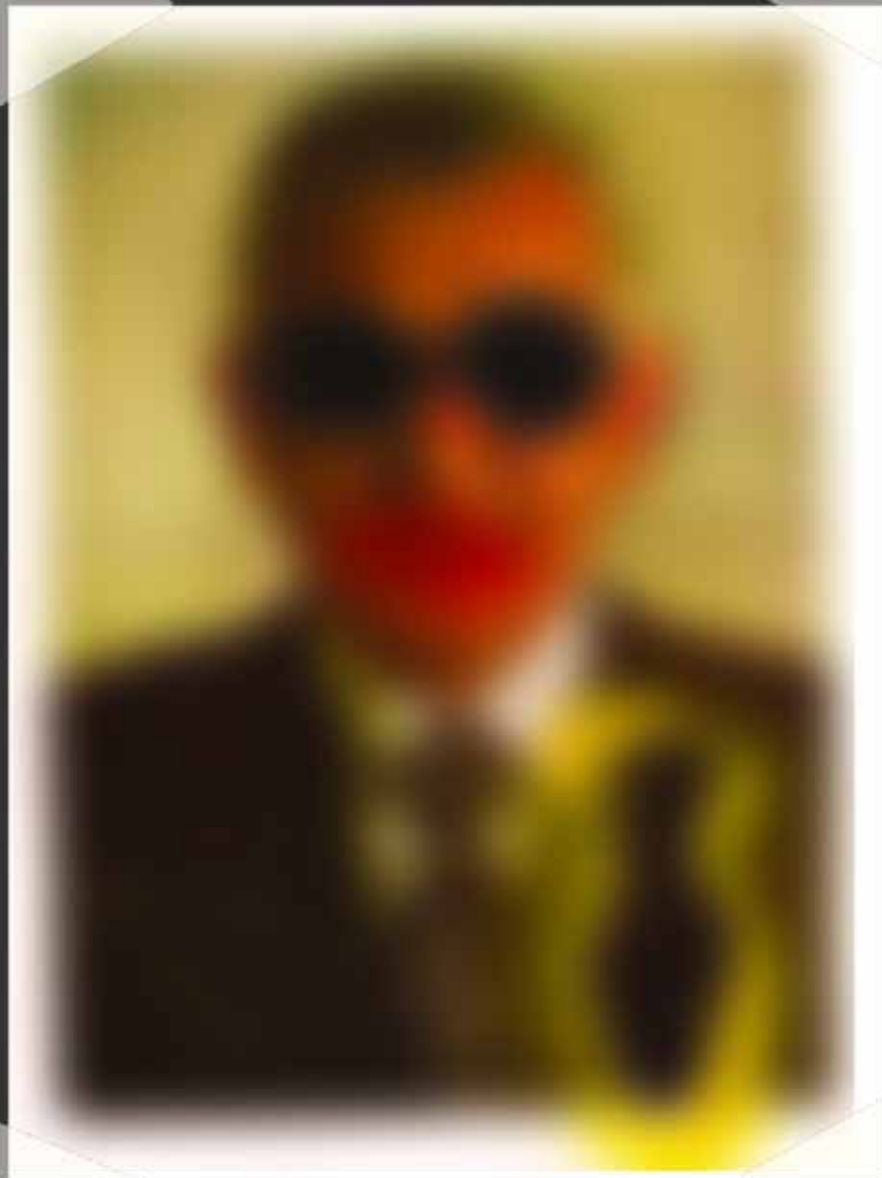


ԴՅԹՅՆՆԵՐ ԵՎ ԵՐԵՎԱՆԻ ԿՈՆԿՐԵՏԻ ՄԱՍԻՆ, ՉՕՍՏՈՒՄ
Gayane Yeghiazaryan, Noise, video, 2007

ՉԿՅԵՆՆԵՐ ԵՎ ԵՐԵՎԱՆԻ ԿՈՆԿՐԵՏԻ ՄԱՍԻՆ, ՉՕՍՏՈՒՄ, ՉՆՆԵՐԻ ՄԱՍԻՆ ԵՎ ԵՐԵՎԱՆԻ ԿՈՆԿՐԵՏԻ ՄԱՍԻՆ: ՉԿՅԵՆՆԵՐ
ՉՕՍՏՈՒՄ ...

Chaos, lawlessness, trampling of human rights, aggressive relations. Endless noise...

Gayane Yeghiazaryan



Յ՞նչ՛ է թի՛նի ձու՛ն, օճճի՛ն ձա՛ն Յ՞նի՛՛՛
Marine Mkrchian, Men with Ties, photo, 36x36cm, 2007



Ինքնուրույն շնչի շնչի շնչի շնչի
Karen Ohanyan, untitled, oil on canvas, 170x140cm, 2007



ՀԵՐ ՕՇԻ ԵՅ Ռ. ԵՆՅՄ, շՅԻ »ՆՅՅ. ՇՆ
Astrid Sarglsslan, untitled, video, 2007

Երևանի վերջին օրերը
David Sargissian, Tomorrow?,
installation, 2007



In difference with other cities, in
Yerevan historic and cultural
treasures of various eras are not
preserved.

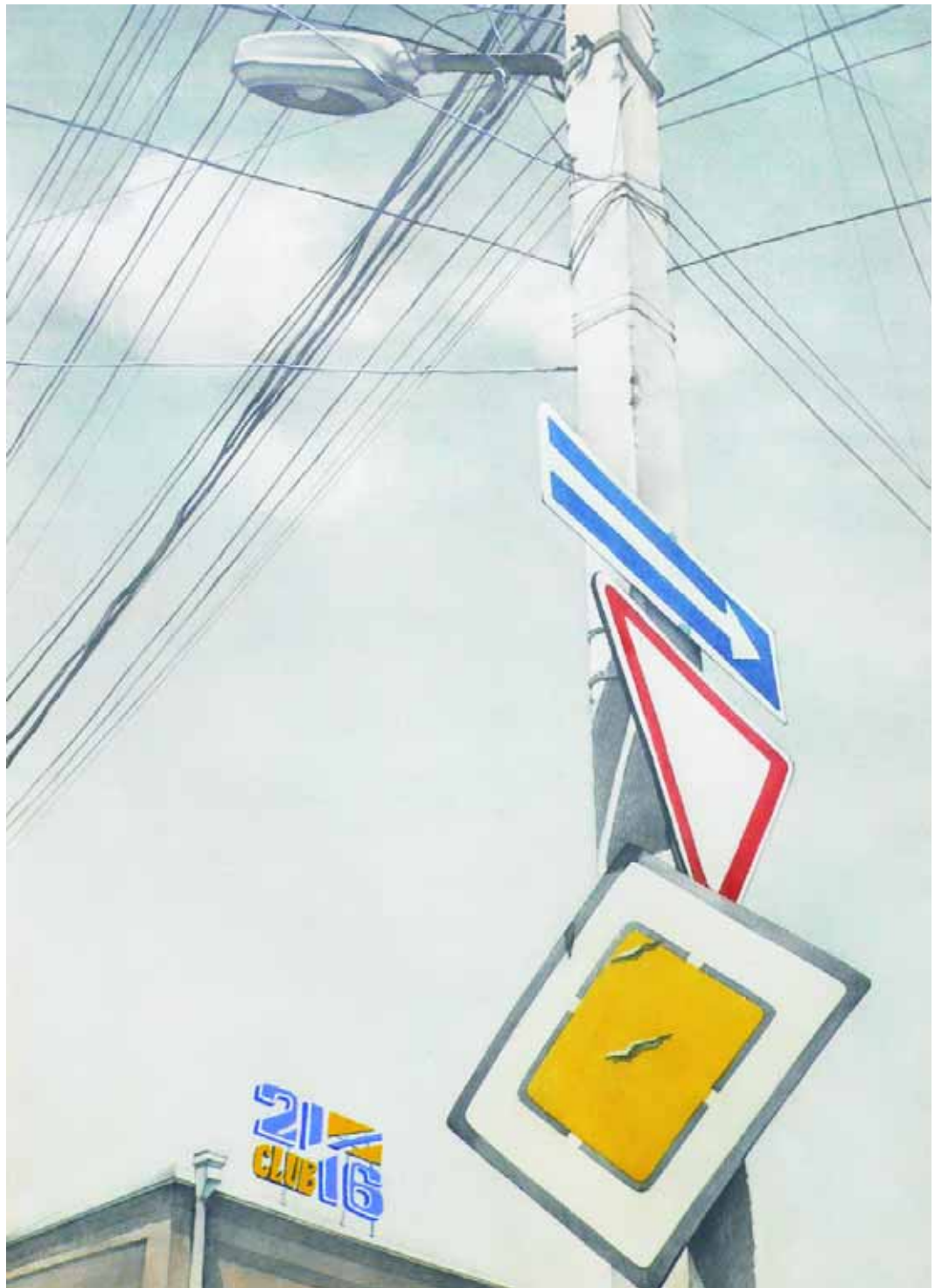
Երևանի վերջին օրերը
նախքան 1988 թվականը
Արևիկա Կոչարյանի
գրքի ընդհանուր
հավաքածու:

David Sargissian





Ивета Тихонова, «Лицевая плита», скульптура, 26x14 см, 2007



Ի Յ ՌՅՄ ԶԷՆՈՅ Կ, ՂԼՁՈՒՆՇ, 16ՈՒՑ ԾՁՕ.
Garen Alekian, Gyumri, St. 16, watercolor on canvas, 70x100cm, 2006



„ 3 r Ç Ā T 3 ħ 3 Ĩ 3 Ÿ, 3 ħ ħ 3 ħ 1 2 B E 3 ħ Ĩ Ç Đ 3 3 Ī Ā 3 Ÿ 3 Ī Ā
David Kareyan, The Victory of the 3rd World, oil on canvas, 185x145cm, 2007



Sharis Garabedian D'Ambrosi
photo

**YEREVAN UNDER
DESTRUCTION**

**YEREVAN UNDER
CONSTRUCTION**

My basic approach, as a photographer, has always been to "see the light" (in all its senses) which makes it possible to convey the essence of what I'm trying to bring across, to the viewer, in the form of an image; no matter what the subject matter.

Upon my return, for the first time in 31 years to the country where I was born, I became deeply disturbed at the state of things - environmentally speaking. Perhaps it was somehow unavoidable after the collapse of the Soviet Union and the so called "dark years", the country endured, which resulted in mass cutting down of trees to use as fuel, for the lack of other alternatives. But come to find out the process of deforestation is still continuing today, and not for the sake of "necessity" - by any stretch of the imagination. Nevertheless, TIME

IS NOW to earnestly and effectively work, through the arts, towards alleviating the upcoming catastrophe which is facing this country, especially the capital city of Yerevan, within the next few years.

The ultimate goal would be the formation of a collective of forward thinking artists worldwide, who have similar aims and will join to further this agenda through their works globally.

ÆU : añã»è éáóè³ Ýí³ ñãÇ ÑÇUY³ Í³ Ý
 Úáí »óáoÚA, ÚÇßí Í³ Ì³ ó»É ÿ ÿñ³ YáoÚ añ
 Sî »èY»Ú ÉáoÙA! (Çñ máfañ 1ñè`añáoUY»ñáí),
 añA AáoÙÉ ÿ í³ ÉÇè ÷ aE³ Yó»É³ ÚY µ³ YÇ
 ¿áoÁláóYA, ÇYaA »è ÷ añÓáoÚ »Ú Ú³ í³ áóó»É
 Ñ³ Ý¹Çè³ í³ »èÇY á³ í³ Í»ñÇ í³ »èúáí, ³ Ý¹³ É
 Yñ³ YÇó Á» ÇYaY ÿ éí ½µY³ ÓµláóñA:
 31 í³ ñÇ³ Yó, ³ é³ çÇY³ Ý. ³ Ú
 í³ »ñ³ 1³ éY³ Éar ÇÚ ÍYÝ¹³ í³ ÌñA Éañ³ á»è
 ³ YÑ³ Y. éí³ ó³ »ñí náóÚ í³ ÇñáÓ ú³ Ó³ ú³ Í³ Ý
 Çñ³ í³ Ç³ ÍÇó Í³ áí³ í³ µY³ á³ Ñá³ YáoÁÚ³ Y
 Ñ»í : Ð³ í³ Y³ µ³ ñ éáí »í³ Í³ Y ÓÇáoÁÚ³ Y
 ÷ Éáo½áoÚÇó .. ³ Úéá»è Íááí³ Í³ SÚáoÁ
 í³ ñÇY»ñÇó! Ñ»í á, añÇ³ ñ³ ÚáoYúY ÿ ÇY
 Ú³ éé³ Ì³ Í³ Y Í³ é³ Ñ³ í³ áóUY»ñA, añã»è
 í³ é»ÉÇú ú. í³. áñí »Éáo Yá³ í³ Íáí³ ú³ YÇ añ
 áí³ ñ³ ÚEAYí ñ³ Yú, 1³ ³ YEáoé³ ÷ »ÉÇ ÿñ: ³ Úó
 á³ ñ½»óÇ añ Í³ é³ Ñ³ í³ áóUY»ñA
 B³ náóY³ Í³ áóÚ »Y, .. áá Í³ ñÇÚÇ á³ í³ »³ éáí :
 2ÚYáo³ Ú»Y³ ÚYÇí, ÐEØ² A²Ø² Ú² Í Ú ¾
 ³ ñí »èí Ç ÚÇÇáoáí³ Í³ Çí án»Y³ BÉ³ í³ »É
 Ú»ÓÚ³ óY»É³ Ó»í³ A añÇY Íµ³ ÉíÇ »ñí ÇñA`
 Ñ³ í³ Í³ á»è Ú³ Ìñ³ ú³ Ó³ ú³ óñ³ YA Úáí³ Í³
 í³ ñÇY»ñÇY:
 Í³ Ìñ³. áóUY Yá³ í³ ³ ÍA Í³ náÓ ÿ ÉÇY»É
 ³ é³ ç³ 1³ Ú Úí³ Í³ »É³ Í³ »ñááí³ ÝÍ³ ñÇáY»ñÇ
 Ñ³ Ú³ ÉÚáoÚA³ BÉ³ ñNáí³ Ú»Í³, áí³ ñ»ñ³ áóY»Y
 YÚ³ Y³ í³ Çá Yá³ í³ ³ ÍY»ñ³ .. ÍÚÇ³ Y³ Y³ í³ ÉÇ
 . Éáµ³ É ÉáoÚ »Éáo Çñ³ Yó EY¹ÇñY»ñA:

Ð³ Úí ÁáoÁáoYÇÚ³ Ý, Ø»ñ 2ñí³ 3 óáÉ³ YúY»ñÁ
 óñí YúáoÚ, Á³ Ú³ Y³ Í³ Y ÿ
 Haig Tutundjian, Our Reflections in the Sky,
 Time is Now, photo, 61x91.5cm



ՏՄՈՂԻ | Ի ԱՅՆԱՆԻ ՕՃԻ ԶՍԵԱՆՈՒ ԱԻ ԷՆՈՐ՝



"NPAK" CINEMA-THEATER SYNTHETIC GROUP

Excerpts from "In the memory of S.T." poem by Yeghishe Charents
Dzakhkatzor 29, 30, 31.06.1936
Yerevan 17.11.1937

When "eating food" turns into an environment of resolving vital social issues, where the usual gradually loses its primal form and reaches exaggeration, begins the theater of reality saturated with delusion.

Sometimes it appears that our rulers by governance understand race of making toasts determining which ruler will direct the fastest and the most absurd greeting to his enslaved people?

A state of fake self-aggrandizement, from which people depart or are getting ready to depart.

Directed by Gagik Ghazareh
Photos by Edward Tadevossian
Interviews by Gagik Ghazareh and Vahram Akimian

Cast

Men: Edward Tadevossian, Vahram Akimian, Suren Arakelian, Armen Avetissian, Hovhannes Minas
Women: Margaritta Harutyunian, Gayane Yeghiazaryan, Lousine Petrossian, Hasmik Bezhanian

ſÆŪāā°e e°i , ¼²¼Æð ¼²e²Ūò²Ūø |

Đ³ i í³ ÍŸ»ñ °ŌÇβ» ā³ ñ»ÝóÇ ſe. í .- Ç ÑÇβ³ i ³ ÍÇŸ | μ³ Ÿ³ eir »ŌÍ áóĀłáoŸÇó.

Í ³ ŌÍ³ Óañ 29, 30, 31. 08.1936

°ñ³ Ÿ 17. 11.1937

°ñμ ſŨ³ ó áoi »ÉÁ | í »ñ³ Í í áóŪ ĸ Ñ³ e³ ñ³ Í³ Í³ Ÿ μ³ È³ áñáb Ñ³ ñó»ñ ÉáŌÍ »Éáo ŪÇÇ³ í ³ ŌñÇ, áñi »Ō éái áñ³ Í³ ŸÁ ³ eir Ç×³ Ÿ³ μ³ ñ Í áñóŸ»Éái Ÿ³ ÈŸ³ Í³ Ÿ Ó³ Á Ñ³ eŸáoŪ ĸ á³ ÷ ³ ½³ ŸóáoĀł³ Ÿ, eí eí áóŪ ĸ ½³ e³ Ÿó³ ŸŪŸ»ñái Ñ³. »ó³ Í Çñ³ Í³ ŸáoĀł³ Ÿ Á³ i náŸÁ:

°ñμ»ŪŸ Áí áóŪ ĸ, Ā» Ū»ñ ÇβÈ³ Ÿ³ í áñŸ»ñÁ ÇβÈ³ ŸáoĀłáoŸ ³ e»Éái Ñ³ eí³ ŸáoŪ »Ÿ Í»Ÿ³ ó³ éáoĀł³ Ÿ Ūñó³ í ³ ½ú: áí ³ í »ÉÇ β³ i áó ³ í »ÉÇ ³ ŸŨ»Ā»Ā μ³ ñ»Ū³ ŌĀ³ ŸŪ ÍŨŌÇ Çñ ×áñi ³ óí ³ Í ÁáŌái ñ¹ÇŸ: Í »ŌÍ³ í áñ ÇŸŪŸ³. áí ūÇ Çñ³ Í³ ŸáoĀłáoŸ, áñi »ŌÇó Ñ»e³ ŸáoŪ »Ÿ, Í³ Ū á³ i ñ³ eir í áóŪ »Ÿ Ñ»e³ Ÿ³ È:

´»Ū³ 1ñÇā` ¶³. ÇÍ Ō³ ½³ ñĸ

Éáoè³ ŸÍ³ ñŸ»ñÁ` ¼¹áo³ ñ¹ Ā³ 1`áel³ ŸÇ

Đ³ ñó³ ½ñáołóŸ»ñÁ` ¶³. ÇÍ Ō³ ½³ ñĸ, í ³ Ññ³ Ū ²ÍÇŪł³ Ÿ

»ñ»ñáoŪ`

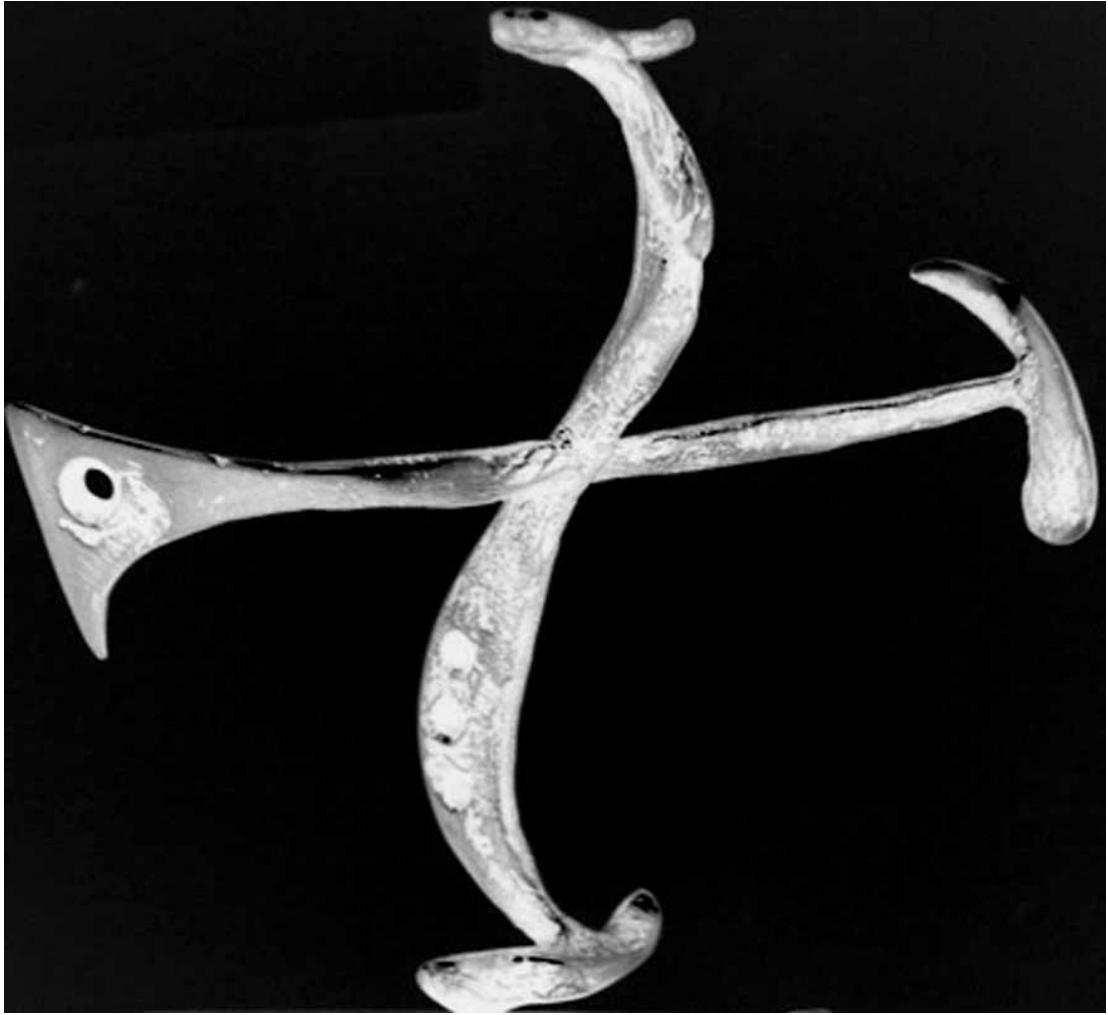
í Ō³ Ū³ ñ¹ÇÍ`- ¼¹áo³ ñ¹ Ā³ 1`áel³ Ÿ, í ³ Ññ³ Ū ²ÍÇŪł³ Ÿ, éáoñ»Ÿ ²e³ ū»Èł³ Ÿ, ²ñŪ»Ÿ ²í »i Çel³ Ÿ,

Đái Ñ³ ŸŸ»è ŌÇŸ³ è

Í³ Ÿ³ Ūú.- Ō³ ñ. ³ ñÇi ³ Đ³ ñáoĀłáoŸł³ Ÿ, ¶³ Ū³ Ÿ» °ŌÇ³ ½³ ñł³ Ÿ, ÉáoèÇŸ» ä»i náel³ Ÿ,

Đ³ eŪÇÍ` »Ā³ Ÿł³ Ÿ





ONE MINUTE, ONE SHOT

Յ՞Ր Ի Զ յ ծ Յ՞Ր ծառօ

Araks

Areg Azadian

Gevorg Grigorian

Arpa Hakobian

Anahit Hayrapetian

Nina Khachatryan

Kamyar Kojouri

Hovhannes Minas

Azatuhi Mnatsakanian

Karen Pirverdian

USSR

Sargis Virabyan

Gayane Yeghiazaryan

Zhanna

ՀնՅ լե

ՀնՅ. ՀնՅ ի լՅ Կ

Պ ի աճ. Պ ի ճ. աճ լՅ Կ

ՀնՅ թՅ թՅ ի աճ լՅ Կ

ՀԿՅ ՆՅ ի թՅ լճ ճ ճ ի լՅ Կ

ՍՅԿՅ Ե ճ ճ ի ճ լՅ Կ

Յ Ս լճ ճ ճ ճ ճ ճ ճ ճ

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USSR

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ARMENIAN CENTER FOR CONTEMPORARY EXPERIMENTAL ART

The "Armenian Center for Contemporary Experimental Art" (ACCEA or "NPAK" in Armenian acronym) is a Non-Governmental Organization operating in Yerevan.

ACCEA was initiated in the summer of 1992, and was officially incorporated as a non-profit organization in Yerevan, Armenia and New York, USA in 1994. All donations to the ACCEA are tax-deductible to the fullest extent permitted by the law.

ACCEA started its activities at a centrally located rented space in 1996, which, later, on February 22, 2002, by a Decree of the Government of the Republic of Armenia, was provided to ACCEA free of charge and for unlimited period.

The physical facility was formally inaugurated on April 25, 1996, with a group exhibition of Armenian avant-garde artists, symbolically celebrating the resurrection of the Armenian nation.

Founders of NPAK are grateful to "Robert Boghossian and Sons Fund" whose generous contribution was the initial force behind the years of its activities. In deep appreciation of their generosity, the above-mentioned space has been named after Jean and Albert Boghossian.

THE PURPOSE

The Center for Contemporary Experimental Art has been created with following objectives:

- To encourage and facilitate uninhibited expression and creativity of Armenian contemporary and avant-garde artists.
- To support the process of search, discovery, and conquest of "new frontiers" in the arts.
- To facilitate creation and presentation of experimental art by Armenian artists, at home as well as at international fori.
- To counteract commercialization of art, and to replace market criteria by intellectual and emotional determinants.
- To create partnership between Diaspora Armenians and the art community in the Republic of Armenia in support and promotion of the Armenian arts and literature.

MEANS

The above mentioned objectives are envisioned to be realized by:

- Creation of adequate space for presentation of experimental works of Armenian contemporary artists.
- Presentation of contemporary international art (fine arts, cinema, theater, dance, poetry, etc.) in Yerevan.
- Creation of multi-media reference library of printed matter as well as audio and visual material.
- Creation of Armenian artists' directory, including biographical information, and audio-visual record of samples of their works.
- Organization of specialized meetings, seminars, conferences, etc.
- Provision of grants, scholarships and financial assistance to contemporary artists.
- Creation of artists' co-operative for sale of works of contemporary artists.
- Facilitation of international interaction and exposure of Armenian artists through:
 - Establishing professional contact with foreign art critics and specialists.
 - Establishing relations with foreign artists and exhibition of their works in Armenia.
 - Facilitation of presentation of Armenian art at international exhibitions, festivals, fori, etc.

FOUNDERS

Founder and Artistic Director

Sonia Balassanian

Co-founder and Executive Chief Officer

Edward Balassanian

ARTS COUNCIL

Co-directors of Fine Arts Department

Eva Khachatrian

David Kareyan

Director of Cinema, Theater, and Video Department

Gagik Ghazareh

ADMINISTRATION

Executive Officer

Albrik Abrahamyan

Public Relations

Armine Antikyan

Systems Administration and Graphics

Kamyar Kojouri

Հայաստանի Հանրապետության Կուլտուրայի նախարարություն

ՀՀ Կուլտուրայի նախարարություն

