

ABLE OF CON ENTS



Welcome to the first annual Armenia Art Fair. The Armenia Art Fair is a contemporary platform that showcases and connects Armenian and international art and artists, as well as providing Armenia with exposure to developing international trends. It is our greatest desire to make the local international and the international local. For our first edition, the Armenia Art Fair has gathered 19 galleries and more than 20 solo artists from Armenia, the Black Sea Region, Europe, and the Middle East. We are pleased to present a rich cultural program, performance art, as well as to highlight new partnerships with curators, and art professionals from across the region.

The Armenia Art Fair can already feel the positive effect of each unique contribution to this artistic collaboration. One of our goals is to open a dialogue, and with that, we have provided a platform that is flexible, and affordable. Our policy of openness has taken us across borders and language barriers, in the rich tradition of the Armenian mindset. At the fair you will find a cross section of galleries that operate outside of the mainstream, such as online galleries, pop-up galleries, art collectives, and collaborative projects which will unveil new talents.

We are keen to promote the next generation of artists and in keeping with the goals of looking toward the future of art, we have the dedicated Millennial Spotlight section which will focus on young artists under the age of twenty-five. We will also be dipping into the Russian contemporary art scene in our Discovery section, with the art collective, "7th Contemporary Art Fair." This unique show combines group performance and personal projects using simple and accessible materials to reflect the Russian mentality and specifics of Russian culture. In partnership with ART RESIDENCE ALEY, we have selected three professional artists, who are also Syrian refugees, for participation in the special section: Resilience. Open Space, a curated section, is dedicated to artist and curator collaborations. It features independent art initiatives and organizations, and contemporary art with a focus on video art, prints, and installations. We are motivated to enhance Armenia as a tourist destination and hope to light up the already galvanized Armenian art scene. We want to increase exposure to all of our selected artists and wish them success. The Armenia Art Fair would also like to thank all participating galleries, speakers, artists, the press, our partners and especially our media partner Yerevan City Magazine, Regional Post Caucasus, Beeline and support we have received from the Goethe Institute and the Ministry of Culture.

The Armenia Art Fair Team



**ARMENIA
ART FAIR
MODERN
CONTEMPORARY**

**EXHIBITION &
MARKET PLACE
FEATURING
MODERN &
CONTEMPORARY
ART**

**THE FIRST ANNUAL
INTERNATIONAL
ARMENIA ART FAIR**

**MAY
11-14
2018
YEREVAN
EXPO CENTER**

WWW.FACEBOOK.COM/ARMENIAARTFAIR

WWW.ARMENIAARTFAIR.COM



DAVID KAREVAN / I AM SHOOTING MY BODY / FRAGMENT

TEVENTS

**2018,
MAY 11
20:00**

Performing Art performer Christian Zehnder

In conjunction with the ARè performing arts festival, the Armenia Art Fair is hosting the brilliant Christian Zehnder: art performer, soloist, and director, who will take us on a journey with his unusual and fantastic musical performance.



**2018,
MAY 12
18:00- 19:00
Yerevan Expo
Centre 1stnd
floor**

“The Slavs and Tatars” art collective

Lecture - Performance:
TRANSLITERATIVE TEASE
Courtesy of the Goethe-Institute

Through the lens of phonetic, semantic, and theological slippage, The Tranny Tease explores the potential for transliteration—the conversion of scripts—as a strategy equally parsed between resistance and research into notions such as identity politics, colonialism, and faith.



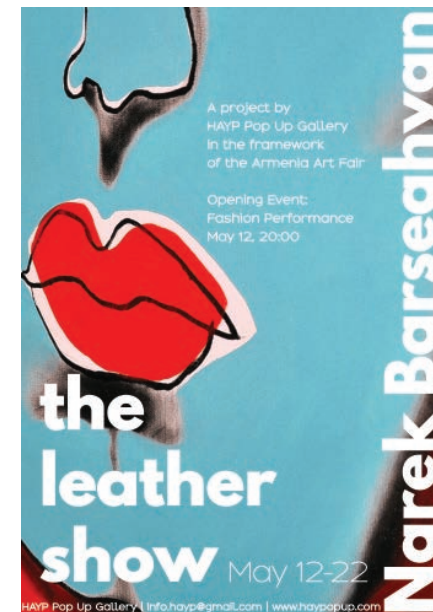
**2018,
MAY 12
20:00**



HAYP Pop Up Gallery “Narek Barseghyan: “The Leather Show” in cooperation with Armenia Art Fair

Anna K. Gargarian, Curator & Director

HAYP Pop Up Gallery inaugurates “Narek Barseghyan: The Leather Show”, a solo exhibit of paintings by emerging Yerevan-based artist, Narek Barseghyan. The exhibition opens with a Fashion Performance that will bring to life custom looks by designers Narek Djangiryan, Tatev Khachatryan, Sarko Meené, and Varditer Muradyan within the gallery space. The Collection is the result of a workshop lead by Sugar Collective's Anais Paws and HAYP Pop Up Gallery's Hasmik Badoyan that brought together art, design and performance for an immersive creative collaboration.



**2018,
MAY 13
18:00- 19:00**

Night Owl Round Table Talk “Shifting Perspectives on Art from Local to Global: The Contemporary Image Maker

Featuring visiting curator and writer Georg Schoelhammer and curator, art critic and director of the Art and Cultural Studies Laboratory, Susanna Gyulamiryan, and the director of the Institute for Contemporary Art, Nazareth Karoyan Modetor: proctor Dr. Randall Rhodes from the American University of Armenia.



GALLERIES

Akanat Gallery

was established in 2000 and is now a virtual gallery. Akanat participated in the first Caucasus Art Fair, held in Georgia, 2005. Akanat has organized more than fifteen exhibitions, including "Abstract Art" in Gyumri, Yegheghbadzor, 2015 as well as Yerevan, 2016, with curator Arman Grigoryan.



AREVIK AREVSHATYAN

"Appearance"

Size: 116 x 158 cm
oil on canvas
2005



ARMAN GRIGORYAN

"Armanican Dream"

Size: 110 x 145 cm
oil on canvas
2013

GEVORG SARGSYAN (DJALA)

"Chronology"

Size: 80 x 60 cm
mixed technique
2007



HAMLET HOVSEPYAN

"Picture XB-11"

Size: 129 x 155 cm
oil, aluminium, bronze on canvas
2009

KARINE MATSAKYAN

"Triumph of the Consumer"

Size: 150 x 175 cm
oil on canvas
1997



Albert & Tove Boyajian Gallery Yerevan

is a part of Yerevan State Academy of Fine Arts and founded in 2001. Over the past two decades, numerous exhibitions have been organized. The gallery located in the heart of Yerevan, has become a platform to show the artworks not only for distinguished Armenian and foreign artists, but also for academy students.



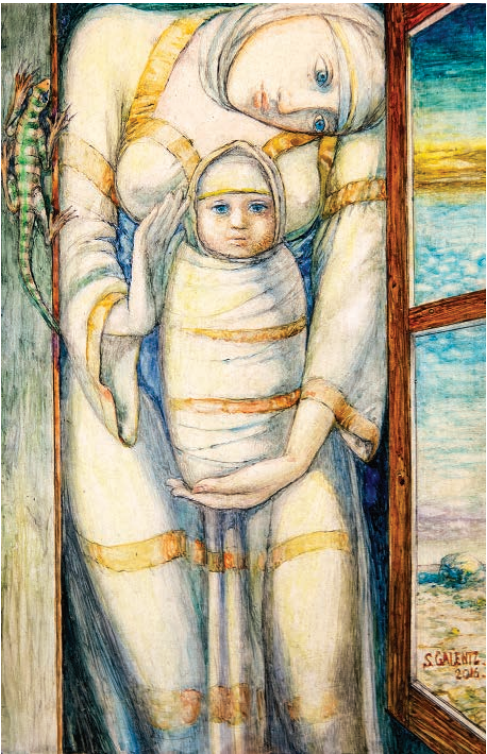
SARO GALENTS
**“Thoughts Down When
Putting on the Stockings”**
Size: 80 x 98 cm
oil on canvas
2006



SARO GALENTS
“Pool full of stones”
Size: 50 x 60 cm
oil on canvas
2011



SARO GALENTS
“Society relations”
Size: 80 x 80 cm
oil on canvas
2000



SARO GALENTS
“Virgin”
Size: 29.5 x 19.5 cm
water color on levkas
2011



SARO GALENTS
“Loneliness”
Size: 80 x 117 cm
oil on canvas
1980

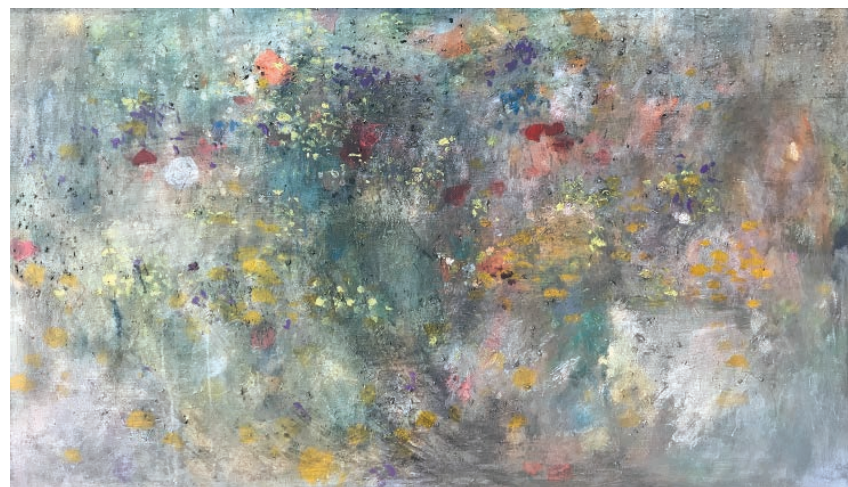
Antikyan Gallery

was founded by art expert Armine Antikyan in 2012. Since its establishment Antikyan Gallery has organized more than twenty group and solo exhibitions both in Armenia and abroad, and is currently representing thirty-one artists who are working in various media.

ANTIKYAN
Gallery



MARINA DILANYAN
“A Violin, a Bat and a Fish”
Size: 100 x 120cm
oil on canvas
2010



ARARAT SARKISSIAN
“Nature 1”
oil on canvas
Size: 80 x 140 cm
2016



ARMEN GEVORGYANTS
“Disintegration”
Size: 73 x 129 x 26.5 cm
wood, metal
2012



ARSHAK SARKISSIAN
“Singers”
Size: 57 x 63 x 48 cm
clay, acrylic
2017

SAHAK POGHOSYAN
“Dialog”

Size: 66 x 62 x 20 cm
bronze
2014



TENI VARDANYAN
“Gentle Force”

Size: 200 x 170 cm
oil on canvas
2016



VAZGEN BAZHBEUK-MELIKYAN
“Landscape”

Size: 101 x 90 cm
mixed media
1998



SAMVEL CHIBUKHCHYAN
“I don't remember”

Size: 80 x 68 cm
oil on canvas
2000

Artbeep

Artbeep was founded in order to bring high quality original art from around the globe to art lovers worldwide. Artbeep allows aspiring collectors and art lovers to learn about artists and to buy art directly from their website. Artbeep's primary focus is on contemporary paintings and drawings.



KAREN MOVSISYAN

"Summer Sonnet"

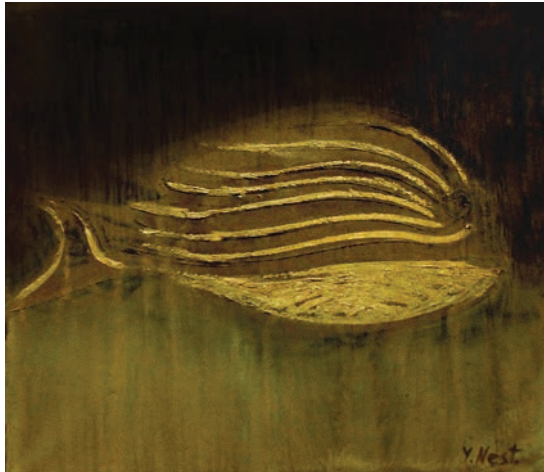
Size: 60 x 70 x 2.5 cm
acrylic on canvas
2013



YURI NESTSIARUK

"There"

Size: 50 x 54 x 2.5 cm
oil on canvas
2009



GIA BUGADZE

"The Wind Outside the Window"

Size: 100 x 80 x 2.5 cm
oil, acryl on canvas
2017



LILIT BACHACH

"Forest"

Size: 45 x 70 x 2 cm
mixed media on hardboard
2014



SHARIS GARABEDIAN

"Exit Unknown"

Size: 1,60 x 1,20 cm
2014

EDIK VARDANYAN

"Night for Two"

Size: 80 x 70 x 2.5 cm
oil on canvas
2010

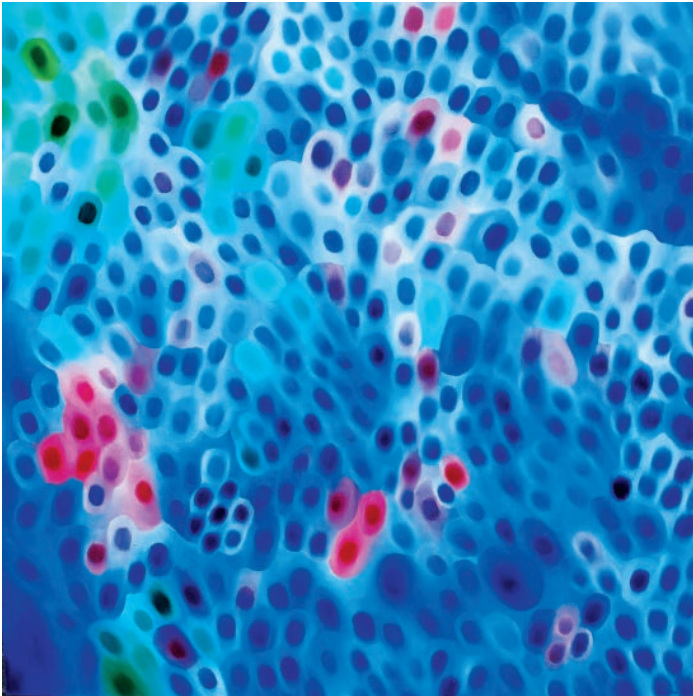


Dallan Art Gallery

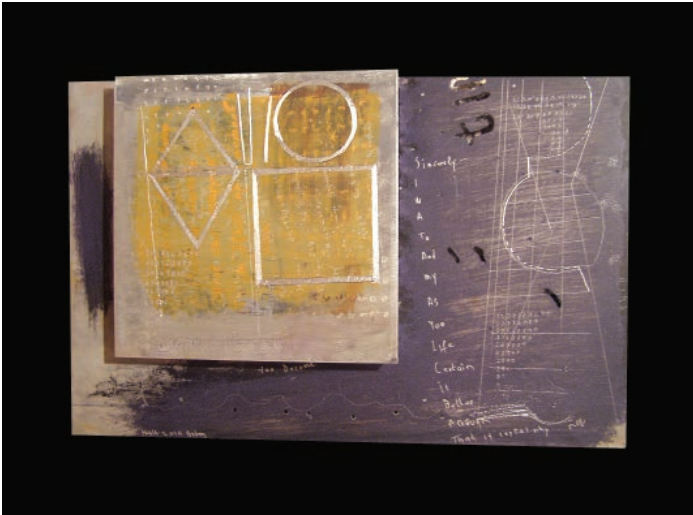
Since 2011, The Dalan Art Gallery in Yerevan has promoted the work of twenty-six talented contemporary artists from the post-Soviet period. These artists are given space to exhibit in Yerevan, but also given the opportunity to reach worldwide collectors, museums, and galleries.



GAGO CHTCHYAN
“Salon of Flowers”
Size: 130 x 210 cm
acrylic on canvas
2015



YEVGINE MARTIROSYAN
“Blue World”
Size: 150 x 150 cm
oil on canvas
2008



HAIK MESROPIAN
“Letter from May”
Size: 55 x 90 x 8 cm
acrylic on aluminum
2014



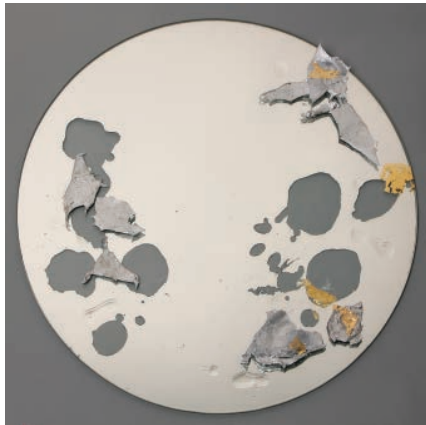
DAVID GABRIELYAN
“Blackboard”
Size: 100 x 70 cm
acrylic on paper
2010

VALENTINA MAZLOUMIAN
“Untitled”
Size: 13,5 x 20 cm
ink on paper
2014



Du Arte Art Gallery

is an online art gallery specializing in contemporary art with a focus on artists who live and work in Russia and The Netherlands. Featured artists include, Italian Elide Cabassi, little known Dutch artist Anco Mali and emerging artist Philipine Vinke.



PHILIPINE VINKE

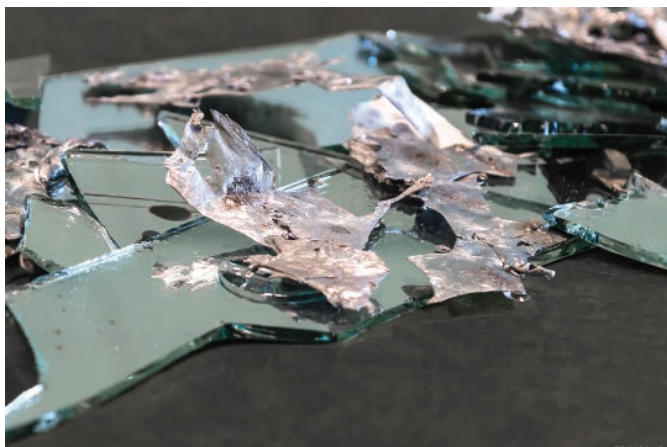
"Art Mirror no 6"

Size: 50 x 40 cm
recycled mirror, aluminum drops,
24 carat gold leaf, schlagmetal, epoxy,
mixed media
2018

PHILIPINE VINKE

"Dancing Splashes 2 (Hallo Spetters 2)"

Size: 110 x 30 cm
recycled mirror, aluminum drops,
24 carat gold leaf, epoxy,
mixed media
2018



PHILIPINE VINKE

"Mirrors of Truth"

installation of shards of
Artmirrors and porcelain
Mixed media
Size: 400 x 500 cm
2018



ANCO MALI

"Extreme Deep Sea Fish III"

Size: 55 x 40 cm
oval painting
acrylic on paper



PHILIPINE VINKE

"Obsolete Ego's (15 + 16)"

Size: 100 x 46 and 30 cm
asymetric oval and circle
recycled mirror, epoxy, gold leaf,
white, gold, red, black, bronze
mixed media (bubblegilding)
2017

PHILIPINE VINKE

"Useless Bowls no 1"

Size: 47 x 33 x 9 cm
Epoxy, freecasting, Brown/Yellow/
White freecasting
2017
* Damaged during the first
exhibition whereby repair
increased the uselessness
of the bowl.



Gallery 25

Gyumri's Gallery 25 is committed to the principles of artistic and intellectual freedom. Its mission can be expressed in four general goals: 1. Historical Tradition. 2. Worldwide Artistic Exposition 3. Support of Local and International Artists 4. Cultural Education



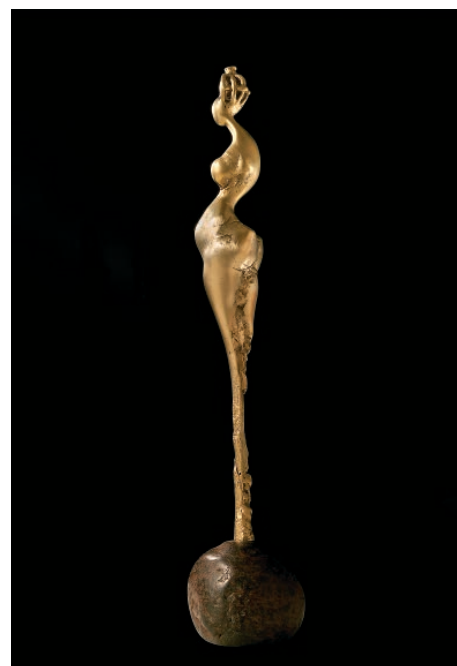
KAREN BARSEGHYAN
"Armenian jeans, Gyumri"

Size: 30 x 30 cm
 cyanotype on jeans
 2017



HAKOB HOVHANINSYAN
"Landscape"

Size: 24 x 29.5 cm
 oil on cardboard
 2017

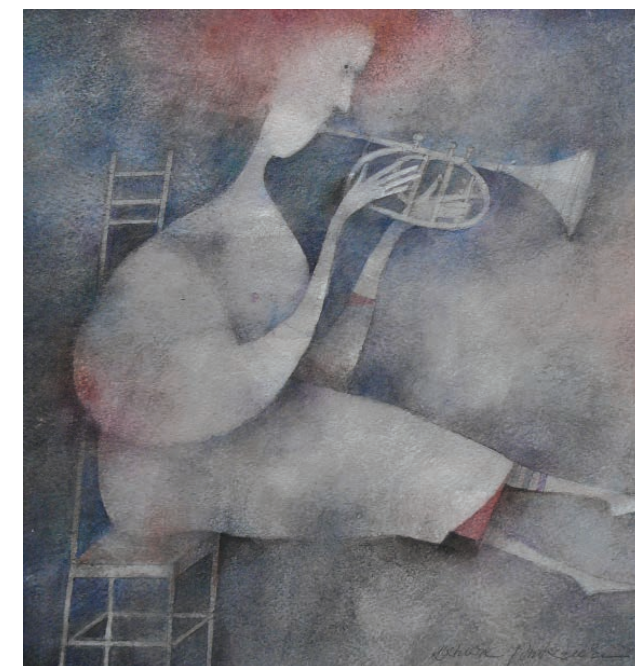


ALBERT VARDANYAN
"Africa"

Size: 41 x 9 x 9 cm
 bronze
 2016

VAHAN TOPCHYAN
"Orchestra Rehearsal"

Size: 28 x 25.5 cm
 paper, mixed media
 2012



Karoyan Gallery

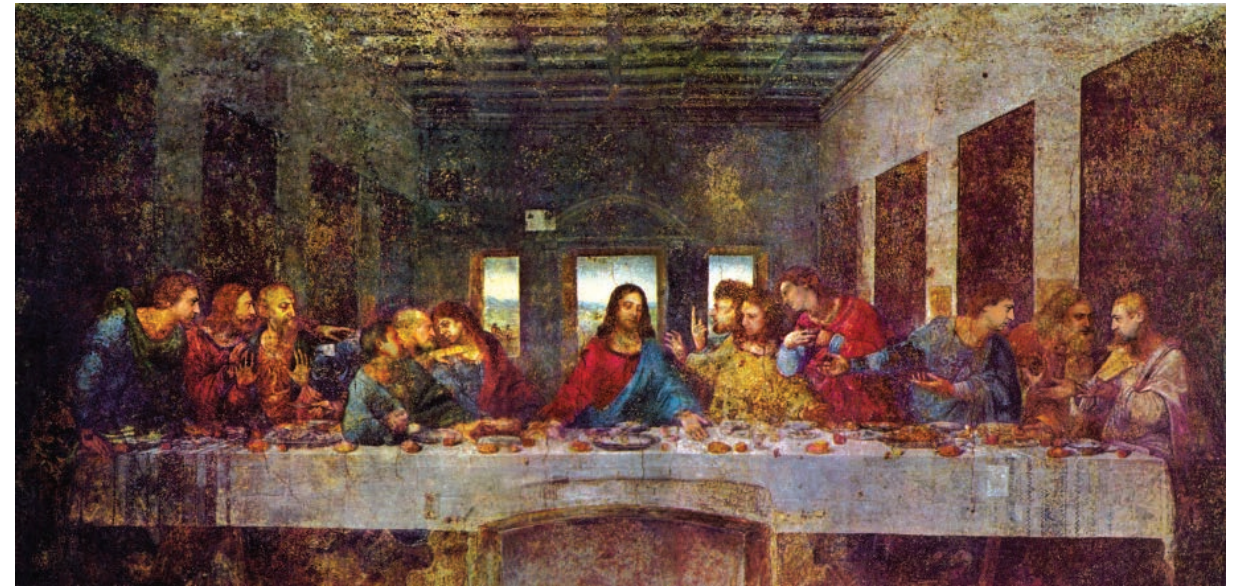
is a part of the Institute for Contemporary Art (ICA), Yerevan. Opened in 2016, Karoyan Gallery features contemporary art by emerging and established regional, national, and international artists. The overall focus is on post-media conceptually-driven art works.

GALLERY
karoyan



SONA ABGARYAN
“Jungles”

Size: 100 x 160 cm
digital print on canvas
2016



GRIGOR KHACHATRYAN
“One of You Will Betray Me”

Size: 70 x 140 cm
Digital C Print
2006

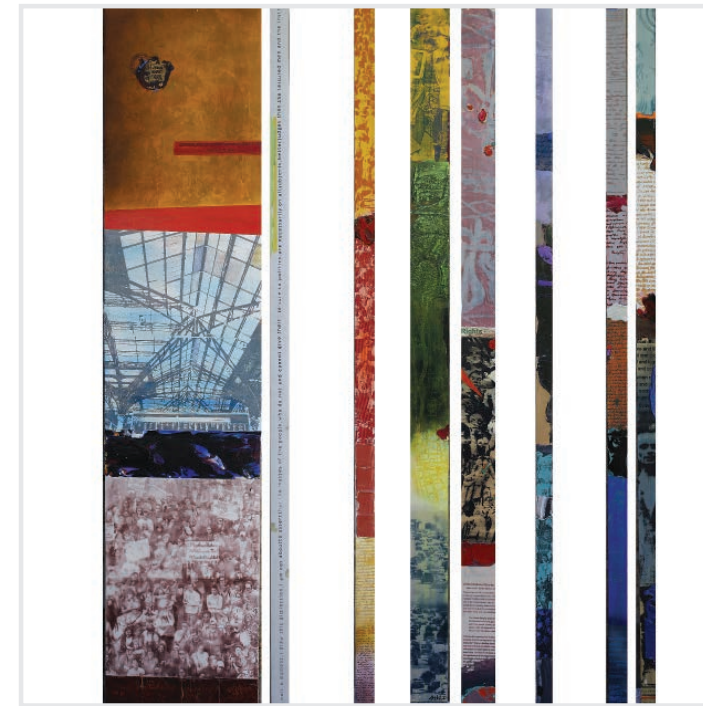
ARTUR SARGSYAN
“Crosshairs, Assemblage”

Size: 180 x 180 cm
acrylic on wood and canvas
2017



VAHRAM GALSTYAN
“Instinct & Intelligence”

Size: 100 x 450 x 80
clay, glaze, wood, knauf, fabric, colored liquid
2017



DIANA HAKOBYAN
“Fall-7 (Take My Hand)”

Size: 95 x 65 cm
oil on canvas
2013

Litehouse Gallery London

is a start-up gallery in London linked to the art residency program in Lebanon: Art Residence Aley. Litehouse Gallery promotes artworks by emerging and established Syrian artists. They have organized several events in the past two years and took their touring exhibition "Reflections," to Japan, Paris, and Spain.



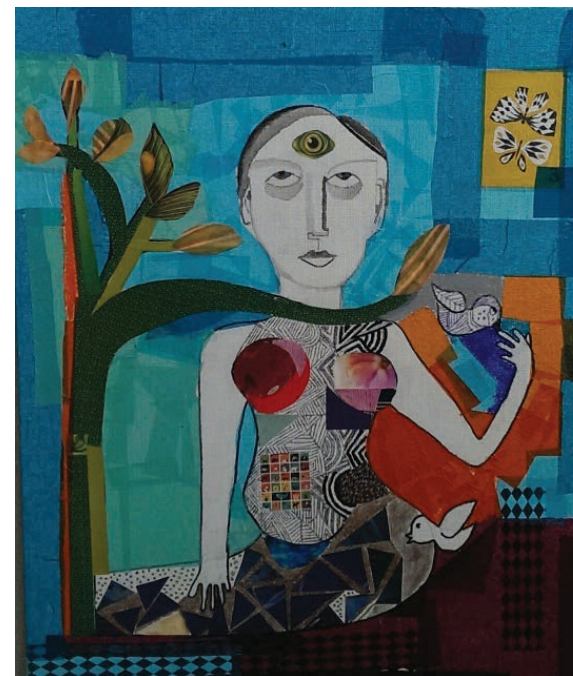
SEMAAN KHAWAM
"Birdman"
 Size: 100 x 100 cm
 acrylic on canvas
 2014

ADIB FATTAL
"Al Omari Mosque - Gaza"
 Size: 35 x 52 cm
 Acid free markers on cotton paper
 2014



FADI HAMWI
 Size: 44 x 33 cm
 mixed media on paper
 2014

HEBA AL AKKAD
"The Bird and I"
 Size: 55 x 46 cm
 acrylic on canvas
 2017



SHADI ABOU SAADA
"Untitled"
 Size: 30 x 21 cm
 Mixed media on paper
 2017

Tatul Arakyan art-gallery

organizes art exhibitions for Armenian artists in different galleries abroad and participates in international art fairs as well. The gallery is primarily focused on abstract art and for many years has presented only abstract artists.

arakyan
art gallery

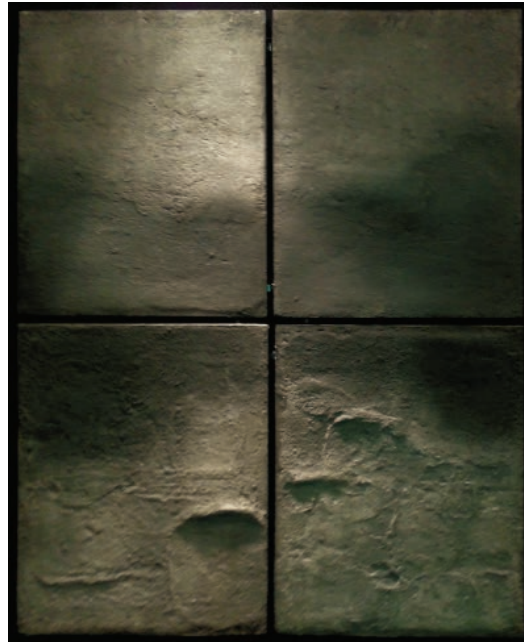


ZARA MANUCHARYAN

"Prayer of Stone"

Size: 92 x 73 cm

mixed media, silkscreen, canvas
2015



GEVORG SARGSYAN (JALA)

"Chronology / Golgotha"

Size: 100 x 80 cm

mixed media
2012



GAGIK CHARCHYAN

"# 3"

Size: 110 x 100 cm

oil on canvas
1990

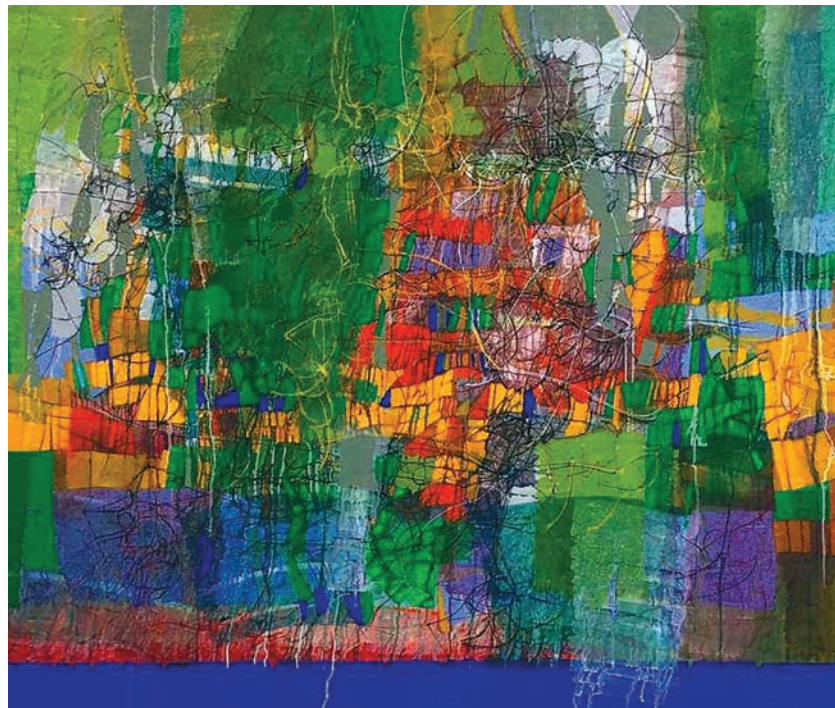


ARA HAYTAYAN

"Untitled"

Size: 120 x 130 cm

acrylic on canvas
2008



ALBERT HAKOBYAN

"Waiting for Tatul"

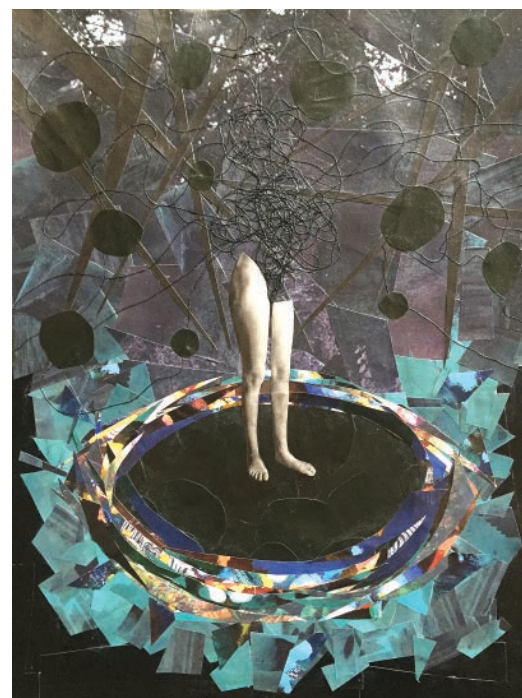
Size: 100 x 120 cm

oil on canvas
2017

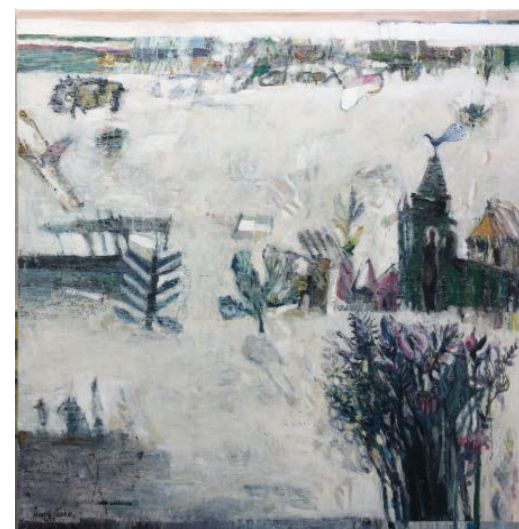
REPRÉ SEN TATION

Art Residence Aley

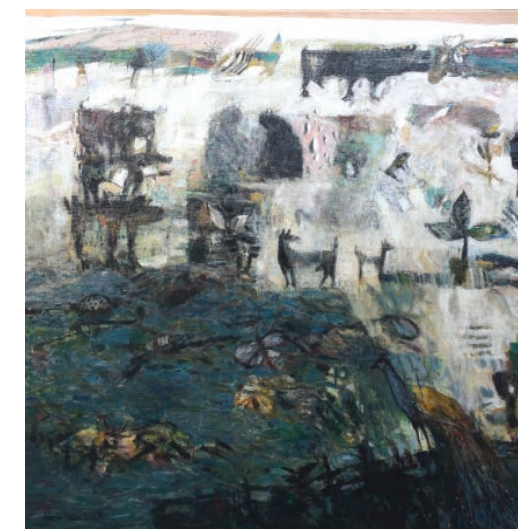
The Resilience Project at the Armenia Art Fair: in cooperation with ART RESIDENCE ALEY Founded in 2012 by Raghad Mardini, this non-profit organization offers residency and commision artistic projects for young Syrian artists.



FARAH AZRAK
"Liminal Access II"
 Size: 30 x 40 cm
 Collage
 2017



HASKO HASKO
"Gemmeni"
 Size: 100 x 100 cm
 acrylic on canvas
 2017



HASKO HASKO
"Tammuz"
 Size: 100 x 100 cm
 acrylic on canvas
 2017

ADEL DAUOOD
"Hallucinations"
 Size: 140 x 130 cm
 oil on canvas
 2016



ADEL DAUOOD
"The chute"
 Size: 120 x 140 cm
 acrylic on canvas



FARAH AZRAK
"Untitled"
 Size: 29 x 42 cm
 2016

Belarus Inside

The month of photography in Minsk is an international festival. It is designed to expand the understanding of photography as a medium, promote the cultural field and the status of Belarusian photography in Belarus and all around the world.



LĚD COLLECTIVE “Acquired Reflex”

Size: 40 x 60 cm
photo print of museum level
2016



SIARHEI HUDZILIN “New Olympia”

Size: 40 x 60 cm
photo print of museum level
2015



PROJECT BELARUS. INSIDE “Svyatogor. Kurasoushchyna, My Love”

Size: 40 x 40 cm
photo print of museum level
2017



MASHA SVYATOGOR “Kurasoushchyna, My Love”

Size: 40 x 40 cm
medium photo print of museum level
2017



SIARHEI HUDZILIN Silver Man

Size: 40 x 60 cm
photo print of museum level
2014

Dr.Randall Rhodes, curated project Presence/Absence

The exhibition presents two Armenian and Georgian artists who employ their painterly surfaces as a portal into a metaphorical realm, an other world, where magic and symbols predominate.



ARTHUR HOVHANNISYAN

"Last Supper"

Size: 135 X 190 cm

oil on canvas

2015



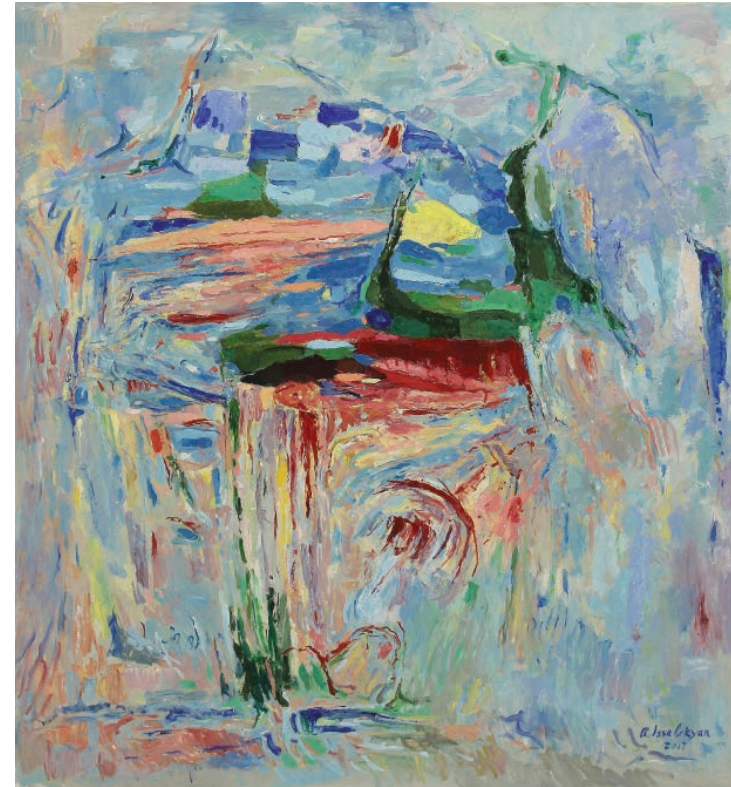
MARIAM GUGUSHVILI

"Bridge"

Size: 70 x 110 cm

Oil and mixed media on canvas

2017



ARAM ISABEKYAN

"My Country"

Size: 200 x 185 cm

oil on canvas

2018



GIA GUGUSHVILI

"Old Car"

Size: 55 x 75 cm

oil on cardboard

2017

Curator Lizzy Vartanian Collier

Perpetual Movement was first exhibited in London during Arab Women Artists Now (AWAN) Festival 2018. Consisting of the photographs of six female artists with roots in the Arab region, the work considers the relationship between migration and memory in connection to the Arab world and its diaspora.



NAJD ALTAHER
“Al Yaqeen, Al-Hawiyah,
scene 4”
Size: 120 x 80 cm
Digital print on crystal
archive paper
2017



SHAIKHA FAHAD AL KETBI
“Ghaya”
Size: 100 x 70 cm
Archival pigment print
2016

NADIA GOHAR
“Passport Photo Do's and Don'ts”
Size: 25 x 30 cm
Digital C Prints, polypropelene
plastic bags
2018



ARAZ FARRA
“Armenian Diaspora”
film
2016



AL-ARASHI
“Habiba, Yumna”
Size: 76,2 x 61 cm
Digital print on crystal
archive paper
2017

THANA FAROQ
“Invisible”
Size: 84 x 60 cm
Digital print on crystal
archive paper
2017



Nata Sokolowska

At Armenia Art Fair she presents four exhibiting artists with the focus on the figurative, the emotional and representations of the human form.



VASIL KOSTIUCHENKO
"Sign"
 Size: 150 x 140 x 2 cm
 oil on canvas
 2016

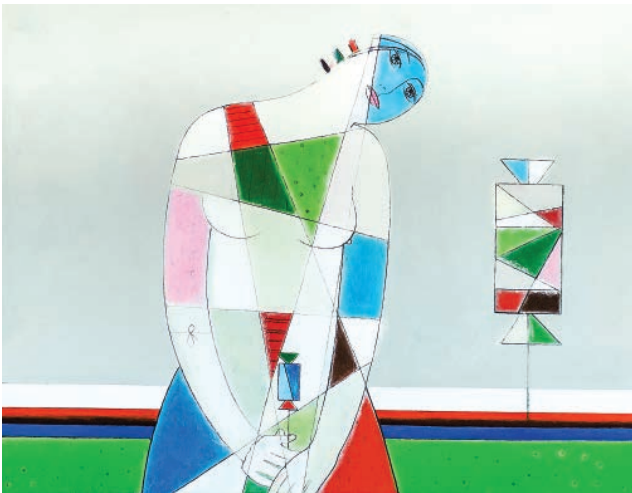


OLEG KOSTYUCHENKO
"Approaching zero - 3"
 Size: 150 x 150 x 2 cm
 oil on canvas
 2017

OLEG KOSTYUCHENKO
"Flashback"
 Size: 180 x 120 x 2 cm
 oil on canvas
 2016



VASIL KOSTIUCHENKO
"Sweety"
 Size: 100 x 130 x 2cm
 oil on canvas
 2016



ANDREY BASSALYGA
"Minotaur, the Series Pantheon"
 Size: 60 x 42 cm
 Linography
 2015



OLGA NIKISHINA
"Adam and Eva"
 Size: 38 x 49,5 cm
 etching, mezzo
 2007



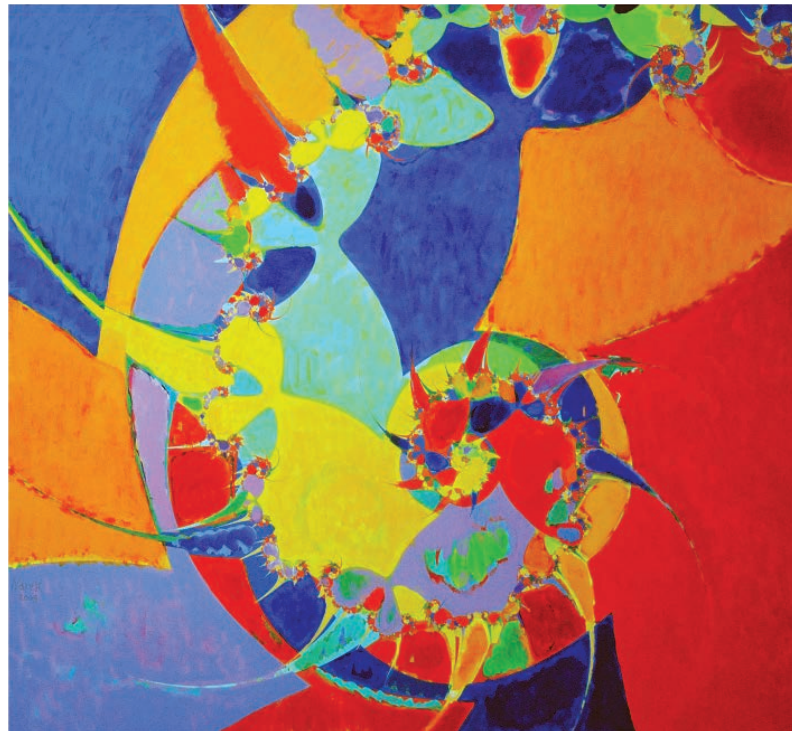
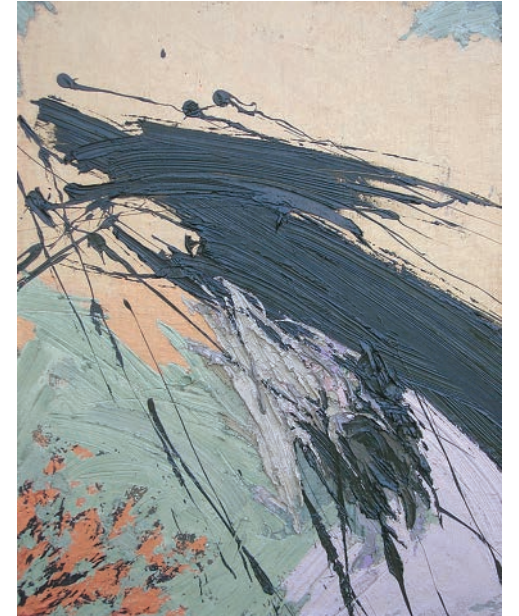
Kultur Dialog Armenien

is a culturally oriented, non-profit foundation, founded and registered by the art historian, Sona Harutyunyan in 2012. KulturDialog Armenien supports cultural exchange and promotes dialogue between Armenian and non-Armenian artists.



GAGIK HARUTYUNIAN
From the series "Lake"
Size: 50 x 50 cm
Photography
1993-1994

HAMLET HOVSEPYAN
"Picture DV 44"
Size: 50 x 40 cm
oil, bronze, aluminium on canvas
2017



NAREK AVETISYAN
"Interfraktal 3"
Size: 200 x 180 cm
C-print, acrylic on canvas
2018-2010



GEVORG GRIGORYAN
"2013-1991"
Size: 90 x 120 cm
oil on canvas
2013



ARMAN VAHANYAN
"Untitled"
Size: 62,5 x 86 cm
offset lithography
2014

Progressive Art Agency

is an international artistic collective, working together to produce art that crosses all borders and disciplines. Working with artists, composers and musicians, The Progressive Art Agency crosses borders both artistically and politically always striving to create unity across the world's divides.



DAVID KAREYAN
"I am Shoting My Body"
 Size: 173 x 200 cm
 Oil on canvas
 2009



VAHAG HAMALBASHYAN
"Submarine"
 Size: 145 x 165 cm
 Acrylic on canvas
 2016

DIANA HAKOBYAN
"Fall-2 (into the blue)"
 Size: 95 x 145 cm
 Oil on canvas
 2012

in collaboration with Andrey Rubtsov whereby artwork will be accompanied with sound from HassFest



SAM GRIGORIAN
"Décollage"
 Size: 70 x 70 cm
 Mixed media
 2014



ARTHUR SARKISSIAN
"7 Image Stripes"
 Size: 180 x 250 cm
 Oil on Canvas
 2016



State Academy of Fine Arts of Armenia

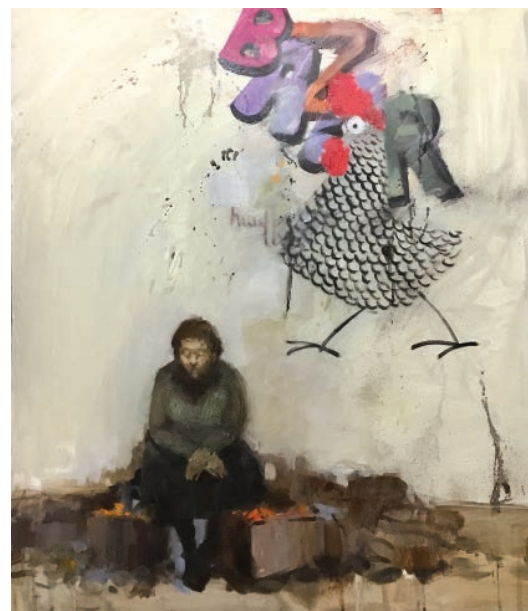
State Academy of Fine Arts of Armenia will present at the Armenia Art Fair 2018 the works of young and talented students of the Academy. Different styles and genres that reflect the educational and creative policy of the Academy will be displayed having on the base the aim to transfer professional education to the students and on those cases to shape free creating mentality.



ASHOT VOSKANYAN

"Pheasant"

Size: 40 x 40 x 20 cm
clay, glasses, wood, stone,
vitrage, stained-glass
2017



ELINA BARSEGHYAN

"Bazaar"

Size: 70 x 60 cm
oil on canvas
2017



MARIAM STEPANYAN

"Lamp Light. For Work"

Size: 60 x 50 cm
oil on canvas
2017



ARAM ENGIBARYAN

"Still life"

Size: 50 x 60 cm
oil on canvas
2017



RAFFI GHAZARYAN

"In the Army"

Size: 50 x 60 cm
Oil on canvas
2017

GRIGOR DARBINYAN

"Game"

Size: 26 x 26 x 12 cm
bronze
2017



7th Contemporary Art Fair

Based in St Petersburg, Russia, 7th Contemporary Art Fair is an independent nomadic art market. This unpredictable show combines group performances and personal projects using simple and accessible materials to reflect the Russian mentality and specifics of Russian culture.



ENGELKE NESTOR
**"Wooden architecture 2.
 Architectural encyclopedia"**
 Wood, wood chopping
 Sheets 20 x 15 cm
 2018



ENGELKE NESTOR
**"Wooden architecture 1.
 Architectural encyclopedia"**
 Wood, wood chopping
 Sheets 20 x 15 cm
 2018

ENGELKE NESTOR
"Skull"
 Size: 20 x 30 cm
 Wood, wood chopping
 2018



TSIKARISHVILI ALEKSANDR, HABAROVA NATALYA
"Hunting"
 Size: 200 x 130 cm
 Paper, acryl, oil pastel, ink, charcoal, fox fur
 2018



PYOTR DYAKOV
"Cesar"
 Size: 50 x 30 cm
 Plaster, mixed media
 2017

OPEN SPACE

Body Code

Four Contemporary Armenian Photographers
curated by Vigen Galstyan
presented by Lusadaran Armenian Photography
Foundation

It did not take much for the body to become
abject: just a few paintings by Picasso, a series
of photographs by Diane Arbus and the films of
David Cronenberg. But what is the condition of
the abject body in our age of techno-aesthetics,
gender fluidity and sexual discursiveness?

The works of contemporary Armenian photo-
media artists Irina Grigoryan, Lianna Mkrtchyan,
Mika Vatinyan and Vogler, look at the body as
a landscape of shifting cultural codes. These are
figures in a state of constant transformation – at
times strange but also mysterious and complex.
While we see the artists themselves in these
pictures, there is no fixed identity here. Instead
we are presented with a perpetual movement
towards new corporeal and emotional
conditions. Photography becomes crucial for
fixing these raw moments of metamorphosis and
revealing the cultural, historical and aesthetic
codes that shape and re-shape our physical
selves, just as they do with photography itself.
In contemplating this endless capacity for
reinvention, the artists make manifest the beauty
that lies hidden behind the abject surface.



LIANNA MKRTCHYAN (1984)
“Put your Finger and Throw It Out”
triptych, digital photographs
and mixed media. Edition of 5
2016



MIKA VATINYAN (1972).
“Four Corners”
four digital photographs,
pigment print. Edition of 10
2011



VOGLER (1983)
“Black Fur Fquare”
digital photograph, pigment
print. Edition of 10
2014



IRINA GRIGORYAN (1989)
“Untitled”
Type C photograph: Edition of 10
2015

Art & Cultural Studies Laboratory (ACSL)

Art and Cultural Studies Laboratory (ASL) is a non-governmental organization. The title of the organization allows disclosing its position and working experience. In the title, there is no extension “contemporary” with regard to art, although artistic activities are carried out within the paradigm of contemporary art. Nevertheless, “laboratory” already implies a certain continuum, process, documentation, intervention, etc., which distinguishes it from traditional, conservative art mainly interested in representative works of art, in the final result and in commodities that can be exchanged on local and global markets.

There is also a difference between the notions of “contemporary” and “modern.” Classical or historical modern art, nurtured by the historical avant-garde, rather looked forward and was a purposeful (in a utopian way), revolutionary project with all of its flaws and positive movements. Nowadays, the so-called Armenian modern art mostly imitates Soviet abstract reductionism or modern “under-figurative” art. In Armenia, contemporary art seems quite salutary today, since the local context is far from the possibilities of getting involved in the flows of cultural and financial capital of the West. Moreover, the nearly complete absence of local funding opens up space for a freedom of manifestation and non-servile position, which makes the competition within the context of contemporary art unsteady and non-governmental institutional experience diverse and decentralized.

Cultural Studies help us expand the analytical horizon of art, while the tools of postcolonial criticism allow raising questions that have local relevance as opposed to the nowadays militarism and nationalism.

We would like to believe that contemporary art possesses a significant resource for social amelioration and renovation.

<http://acsl.am/>



“Dialogues with Power”

A Project by **SUSANNA GYULAMIRYAN**

Field Research/Exhibition/Publication
Garage Museum of Contemporary Art
2017-2018, Moscow



Fragile Safety “Public performance”

Artists: **SUSU SHULING SHIH** (Taiwan), **RAFFIE DAVTIAN** (Iran-Armenia)

“(Inter)diagnose” - International Forum of Contemporary Art
Curated by Susanna Gyulamiryan
Yerevan, 2008

Body is border

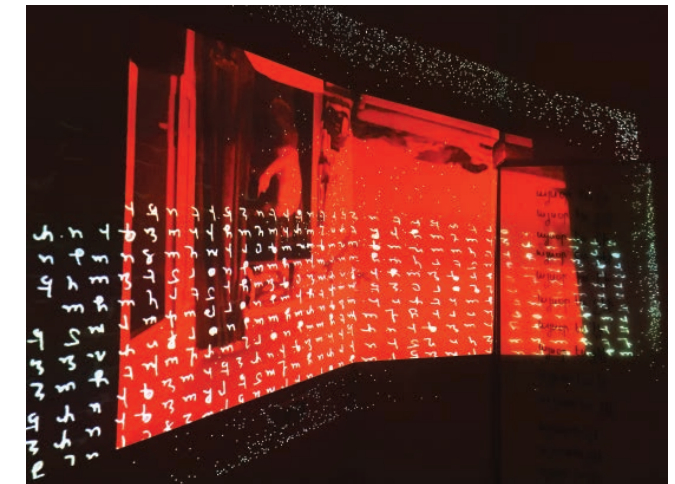
Body is border. The border is dividing the inner and the outer space. Controlled and not controlled. Body is a platform and tool. Tool to understand the world and the nature of the self. Body is a platform of confrontation between the social and the inner: a space to throw aggression, fears and wide spectrum of emotions.

Body is a wall. Collecting memories, aggression, ideas on social justice, on morality, beauty and else. Body is a visual platform, a space to talk with the socium. As a platform it neither belongs to you but nor to the community. It lies in between. Just like those walls on the street we give ourselves permission to scratch on- tell who we love, what we hate and show which leaders do not satisfy our expectations. Our bodies carry all the information floating nearby and absorbed with years- fears, desires, misbalance...The walls never belong, they just exist.

Valentina Maz is an emerging artist from Cairo, based in Yerevan. Her works are interdisciplinary bold visual experiments focusing on the issues of a person in the process of self revelation. She experiments/plays with the body issues, using bodies, including her own in order to investigate herself as an object, a social construct, which has hidden layers. She works both with illustrations, video arts and analog photo-collages.

NarNur is a collage-art project by an urban non artist Narine Vardanyan, who uses her own product appeal and sexuality as a platform of confrontation. Her works are filled with strong and clichéd symbols. Narine uses her own image in “selfie” format as a base of conversation, which makes her works both very personal and kinky. She works mainly with paper cut collages all done in black and white, which later can be transferred to any material and done with any technique.

Curated by Ella Kanegarian



VALENTINA MAZ

“TodayiwasmymselfTodayiwasnotmyself”

video installation
2017



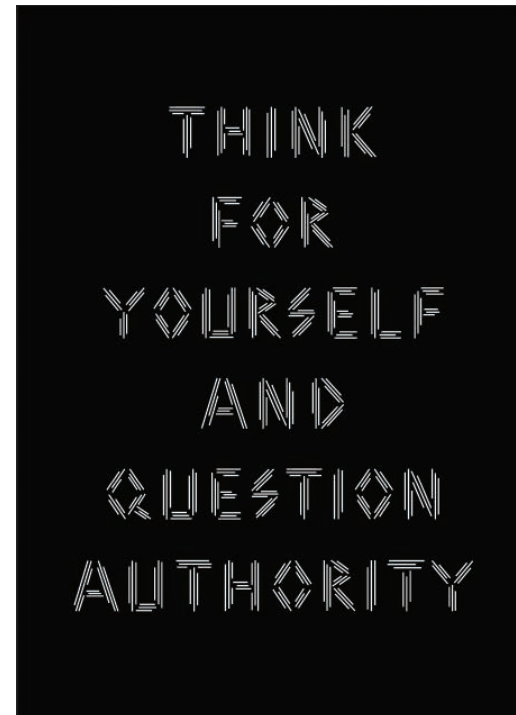
NARNUR

spray painting/mixed technique,
2018

Frauenkulturbüro NRW e.V

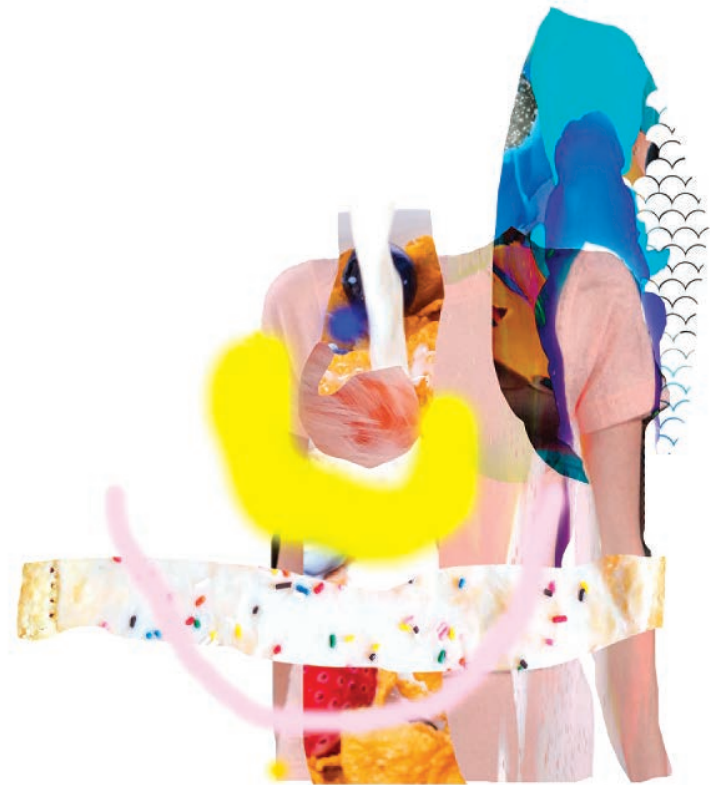
Frauenkulturbüro NRW e.V. started an international exchange program for female artists in 2013. Two artists from North Rhine-Westphalia visit Georgia and Armenia for two months. And in return, a Georgian and an Armenian artist will come to North Rhine-Westphalia for two months. The goal of the scholarship is to promote women artists to an international level, to expand their network and make them more visible on the art market for further international activities. Cooperation partners are weltkunstzimmer in Düsseldorf and Museum Goch. frauenkulturbuero-nrw.de

Curator - Maria Wildeis



JULIA BUENNAGEL
"Think for Yourself"
2007

ANA JIKIA
"Karvel"
2017



JULIA CHARLOTTE RICHTER
"Training"
video still
2014

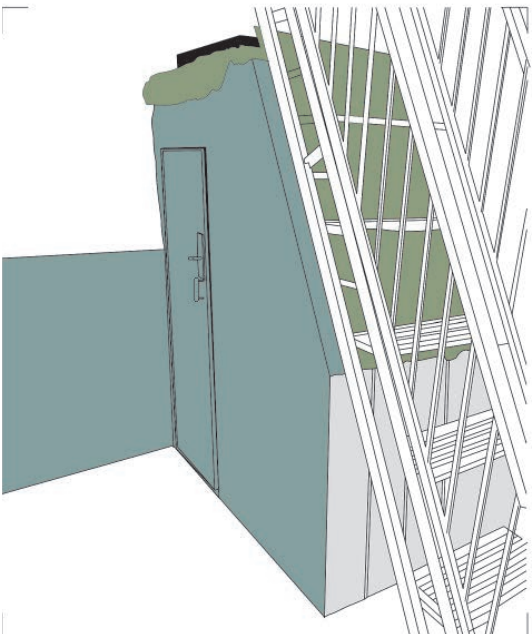
NINO SEKHNIASHVILI
"Posta"
analog photo
2017



KATHARINA MADERTHANER
"You Can Say You to Me"
print
2016/2017

Suburb

Suburb.am is a self-organized platform, based on networking and providing local and international artists and curators with an open space to exhibit and discuss art projects and solo exhibitions. The platform doesn't have its own permanent space, so main activities (artist talks, workshops, discussions, presentations, screenings and exhibitions) are organized in different places in Yerevan, including suburbs. The platform operates since 2007.



№.11

location: Kentron
material: partition blocks | metal wire
wooden door | fiberglass | paint
description:
The object is installed beneath the stairs leading up to the roof, to the left of the elevator. The makeshift nature of the object becomes clear at first glance, as well as from its corner position and unique structure. It is adapted to the incline and style of the stairs. For unknown reasons, the ceiling of the object is covered with fiberglass material. The door of the object doesn't correspond to standard door sizes. Two of the object's four walls are makeshift; the other two are the multi-storey building's main, state-standard walls. The walls of the object are completely covered in blue paint, which acts as the continuation of the main wall's paint and aimed to conceal or assimilate the object with its surroundings. It does not extend along the entire length of the state-standard wall.

ASTGHİK MELKONYAN
“Storage”
drawings/print,
2014-2015

Resembling doors at first glance, they are actually storage rooms in multi-story buildings. In terms of architecture, they are prominent features of a post-Soviet city; numerous illegal additions appearing on buildings, they are mostly unfolding balconies. In her work, Astghik turns her attention on these additions — but from the inside. This ongoing project, exploring the storage rooms of different high-story buildings, presents her subjective confrontation with the system, which is reflected through the self-organization and appropriation of state-owned space. Paying attention to the differences among quite identical structures, the artist personalizes each of them, turning them into separate independent objects. The text attributed to the drawings is the analytical description of the object, including where it is located, its materials and colors. This accuracy of archaeological study, on one hand, shows the logic and causal emergence of the object, with a certain seemingly endowed function, while, on the other hand, emphasizes the absurdity

Eva Khachatryan



DAVID KAREYAN
“The World without You”
video-installation
1999

“The world without you” an expression of opposition to the abstract ideas prevailing in our society, which put the living man into a contradictory situation. There is no choice between nature and civilization. I do not depict the reality and I do not give the model of escaping the ambiguity. In the work “The world without me” it is important for me to stress the loss of the man’s individuality.

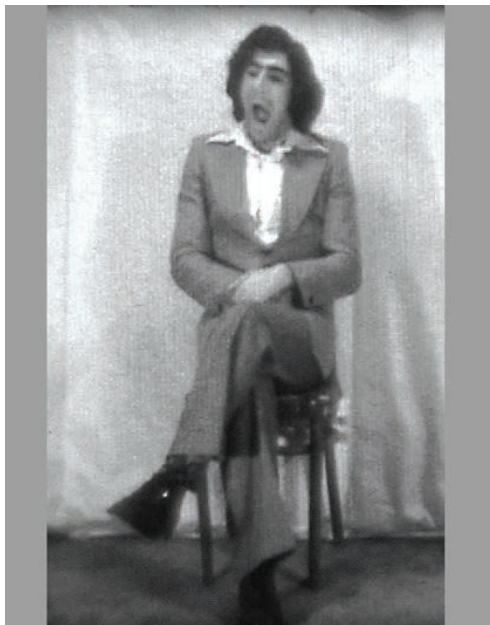
David Kareyan

“...In most of Diana Hakobyan’s videos the playful element is main characteristic. These are various games where she performs, often with her daughter. Through her “social games” she is touching upon such issues like patriarchal society. It is especially obvious in her work “What’s going on” (2002). It consists of two monitors: on one the artist, Diana herself, is digging hole in the floor with the knife and on the other monitor her daughter is playing with sand in the garden imagining that she is cooking. The roles of mother and daughter are mixed up here: mother who is tired to carry her role as a mother, and child taking adult’s role. It is the only work by Diana Hakobyan, where she doesn’t use any extra effects like music or special editing; it is just documentation of her performance and her playing daughter.”

Eva Khachatryan



DIANA HAKOBYAN
“What’s going on”
video
2002


HAMLET HOVSEPIAN
“The Yawning”

16mm b/w

1975

“Staggeringly simple films: a man scratching his back, a man thinking, a man yawning, but like the works of Samuel Beckett, these minute gestures stand in for grand statements of the human condition, akin to the films of Bas Jan Ader and Marcel Broodthaers. Rarely seen, these are gems of Armenian avant-garde art and are gestures of deviance; political commentaries that positively reverse the image of isolation current among cultural pessimists, as a seizure of space in a world of standardization, of the mass society. Hamlet Hovsepian’s film is not only the result of a small revolt against the deadly passivity of this society. The reduction it carries out, its silence, gives a universal turn to the meaning of emptiness, to the abstract space, and the frequently extended time.”

Georg Schöllhammer


SONA ABGARYAN
“South-Western B1 District”

video

2009

Sona Abgaryan’s works frequently refer to childhood trauma and in particular, contradictions and uncertainty girls experience through their exposure to the school system. She uses various media including video/video performance, photo/photo performance, installations and more recently digital prints. Sona, open to collaboration with women artists and curators worked in collaboration with fellow artist Manan Torosyan. In the art school where Sona teaches art, they rehearse under electro punk music and explore the stereotypes and gender role clichés pervasive in contemporary society.


NANA ARAMYAN
“Retroactive Extremity”

video-animation

1999-2004

The work “Retroactive Extremity,” in its initial stage was planned for the project “Great Atrophy,” in 1999. The main idea implies the mixture and dual meaning of real physical atrophy of hearing sense and feeling of social, psychological isolation. From the one side the isolation is treated as possibility of beautiful self -immersion and harmony, and from the other side there is extreme desire to hear and sense the Signal, the missing contact, truest perception of bittersweet reality. Several years later (2004) the work was recreated and enriched with CG graphics intervention. The use of textual images, in combination with black and white photographs and dark backgrounds with actively colored “sound diagrams,” animations, and music, stresses the main idea of eternal personal dramatics between self-isolation, deliberately chosen solitude, and desperate search of lost (or not yet found) contact with reality.

Nana Aramyan

Like It or Not: the Armenian Communist Party Should Be Given to This Young People

In late June to early July, 2015, Armenia’s youth blocked capital Yerevan’s main avenue to protest against rising electricity prices. The two-week long demonstration has come to be known as Electric Yerevan. As a reporter covering the event for Epress.am, I had the chance to witness the protest right at its core and subsequently decided to create a work that would, in some sense, be an attempt to continue the civic activism rather than make a film simply documenting the fact. In my video entitled “Like It or Not: the Armenian Communist Party Should Be Given to These Young People,” I have used Pier Paolo Pasolini’s controversial poem “The PCI to the Young!” whose political and mental sentiments correlate strangely with my feelings from of those days. I have also used clips from Donald Richie’s film “Boy with Cat” whose approaches to aesthetics, I believe, also match the feelings that I am trying to convey; that is, the aesthetic of a lone rebel in a highly commercialized environment created by institutionalized political opposition parties over the years. In addition, the video comprises clips shot by me during Electric Yerevan, which, by the



way, have quite an interesting back-story: on June 23, law enforcement officers seized my camera and deleted the entire footage I had captured of them violently dispersing the demonstration. We were subsequently able to restore the video materials with a help from our programmer friends. “Like It or Not: the Armenian Communist Party Should Be Given to These Young People” is the product of my conviction that, despite the failure of parties and political processes, the goal of progressive artists remains the construction of Communism.

 Tigran Khachatryan
2016

**VAHRAM AGHASYAN****"Mush"**

print

2005-2007

With a population of 149,000 people Gyumri is the second largest city in Armenia. However, it greatly suffered the terrible earthquake of 1988. In order to help the homeless, those suffering as a consequence to the disastrous earthquake, the Soviet government decided to build a new residential area called Mush; a fairly large area next to the city. Construction started in 1989 but was never finished. Mush is very near to the city centre. One only has to travel ten minutes from the centre to find themselves in this dreadful wilderness of dead buildings. In Mush, the ghostly specter of modernism is ever present. It is a specter because the modernist construction was never finished. In Armenia modernism will never completely go away, because it never fully arrived. Residential buildings and areas were increasingly pushed out to the suburbs and outskirts of cities and forgotten. To this day they are paid little or no attention. They have been left to the mercy of time and weather and some day they will fade away. But before they do so, they stand as a silent reminder of certain truths. When one stands in the centre of Mush and observes the buildings that have failed to fulfill their function one can't stop thinking of the bright future that was intended for them and the utopian aura that these buildings carry within themselves.

Vahram Aghasyan

THOSE WHO LOVE ME HAVE POWER OVER ME,
GREATER POWER HAVE THOSE WHOM I LOVE

"...The strategy (virtually the strategy of a jester) of imitating ironically the disposition and functions of power that the artist adopts while constructing the figure of his criticism can confuse us. We may think that it is the ontology of power that is the artist's target in general. Grigor Khachatryan in fact turns his farce created by means of playing with the features of the traditional power against the charismatic type of power that rose in post-Soviet Armenia as a counteraction to the Soviet collectivist past that banned the individual's political activities. Those who love me have power over me, greater power have those whom I love. It is impossible to separate the power from love, that separation means a loss for both sides: this is the semantic content of the saying, but its message with the overtone works also beyond the saying. It comes not only to form the conceptual framework of the project but also to point the role granted to the art and the artist in general. And what is that role in the life of the society if not to be a binding fluid, an adhesive that ensures the cultural and political unity of different public layers?"

Nazareth Karoyan

**GRIGOR
KHACHATRYAN**
**"Those Who Love
Me Have Power
Over Me, Greater
Power Have Those
Whom I Love"**Size: 20 x 160 cm,
object/ticker,
2016

LIST OF EXHIBITORS

list of exhibitors

GALLERIES

AKANAT GALLERY (ARMENIA)

Artist Gevorg Sargsyan
Artist Hamlet Hovsepyan
Artist Karine Matsakyan
Artist Arevik Arevshatyan
Artist Arman Grigoryan

ALBERT & TOVE BOYAJIAN GALLERY (ARMENIA)

Artist Saro Galenz

ANTIKYAN GALLERY (ARMENIA)

Artist Teni Vardanyan
Artist Ararat Sarkissian
Artist Samvel Chibukhchyan
Artist Vazgen Bazhbeuk-Melikyan
Artist Marina Dilanyan
Artist Sahak Poghosyan
Artist Arshak Sarkissian
Artist Armen Gevorgyants

ARTBEEP

Artist Yuri Nestsiaruk (Belarus)
Artist Gia Bugadze (Georgia)
Artist Edik Vardanyan (Armenia)
Artist Karen Movsisyan (Armenia)
Artist Lilit Bachach (Armenia)

DALAN ART GALLERY (ARMENIA)

Artist Gago Chtchyan
Artist David Gabrielyan
Artist Haik Mesropian
Artist Valentina Mazlounian
Artist Yevgine Martirosyan

DU ARTE ONLINE GALLERY

Artist Philipine Vinke (Netherlands)
Anco Mali (Netherlands)

GALLERY25 (ARMENIA)

Artist Albert Vardanyan
Artist Hakob Hovhaninsyan
Artist Karen Barseghyan
Artist Vahan Topchyan

KAROYAN GALLERY (ARMENIA)

Artist Grigor Khachatryan
Artist Artur Sargsyan
Artist Vahram Galstyan
Artist Diana Hakobyan
Artist Sona Abgaryan

LITEHOUSE GALLERY LONDON

Artist Semaan Khawam (Syria)
Artist Fadi Hamwi (Syria)
Artist Heba Al Akkad
Artist Shadi Abou Saada

TATUL ARAKYAN ART GALLERY (ARMENIA)

Artist Zara Manucharyan
Artist Ara Haytayan
Artist Albert Hakobyan
Artist Gagik Charchyan
Artist Gevorg Sargsyan (Jala)

REPRESENTATION

ART RESIDENCE ALEY (SYRIAN REFUGEE ARTISTS)

Artist Farah Azrak
Artist Adel Dauood
Artist Hasko Hasko

BELARUS. INSIDE (BELARUS)

Artist Siarhei Hudzilin
Artist Masha Syvatogor
LED Collective

CURATOR DR. RANDALL RHODES

Artist Aram Isabekyan (Armenia)
Artist Arthur Hovhannisyan (Armenia)
Artist Mariam Gugushvili (Georgia)
Artist Gia Gugushvili (Georgia)

CURATOR LIZZY VARTANIAN COLLIER (ART CANTEEN) ARAB WOMEN

Photographer Nadia Gohar (Egypt)
Photographer Yumna Al-Arashi
(Yemen/Egypt)
Photographer Thana Faroq (Yemen)
Photographer Shaikha Fahad Al Ketbi
(UAE)
Photographer Najd Al Taher (Kuwait)

CURATOR NATA NIKULINA

Artist Vasil Kostiuhenko (Belarus)
Artist Olga Kostuchenko (Belarus)
Olga Nikishina (Belarus)
Artist Audrey Bassalyga (Belarus)

KULTURDIALOG ARMENIEN (ARMENIA)

Artist Gevorg Grigoryan
Artist Gagik Harutyunian
Artist Arman Vahanyan
Artist Narek Avetisyan
Artist Hamlet Hovsepyan

PROGRESSIVE ART AGENCY (ARMENIA)

Artist Arthur Sarkissian
Artist Sam Grigorian
Artist Diana Hakobyan
Artist David Kareyan
Artist Vahag Hamalbashya

STATE ACADEMY OF FINE ARTS OF ARMENIA (ARMENIA)

Curators – Aram Isabekyan,
Arthur Hovhannisyan

Sculptor Susanna Mesropyan
Artist Elina Barseghyan
Sculptor Grigor Darbinyan
Artist Suren Vardanyan
Artist Michael Harutunyan
Artist Mariam Stepanyan
Sculptor Levon Poghosyan
Sculptor Ashot Voskanyan
Artist Aram Engibaryan
Artist Anna Krtshatsyan
Artist Aram Parunakyan
Artist Raffi Ghazaryan

7TH CONTEMPORARY ART FAIR (RUSSIA)

Artist Alexander Tsikarishvili,
Khabarova Natalya
Artist Pyotr Dyakov
Artist Nestor Engelke

OPEN SPACE

Curator – Eva Khachatryan

SUBURB

Artists:
Astghik Melkonyan
David Kareyan
Diana Hakobyan
Grigor Khachatryan
Hamlet Hovsepian
Nana Aramyan
Sona Abgaryan
Tigran Khachatryan
Vahram Aghasyan

FRAUENKULTURBÜRO NRW E.V.

Curator – Maria Wildeis

Artists:
Gvantsa Jishkariani
Chaduneli Tamar
Ulrike Möschel
Heike Kabisch
Alisa Berger
Ana Jikia
Julia Bünnagel
Tessa Knapp
Katharina Maderthaner
Gohar Martirosyan
Nino Kvrivishvili

ART AND CULTURAL STUDIES LABORATORY

Curator – Susanna Gyulamiryan

Artists:
Karine Matsakyan
Narine Zolyan
Verena Kyselka
Ariadna Garcia Chas
Raffie Davtian

BODY CODE LUSADARAN ARMENIAN PHOTOGRAPHY FOUNDATION

Curator – Vigen Galstyan

Artists:
Mika Vatinyan
Vogler
Lianna Mkrtchyan
Irina Grigoryan

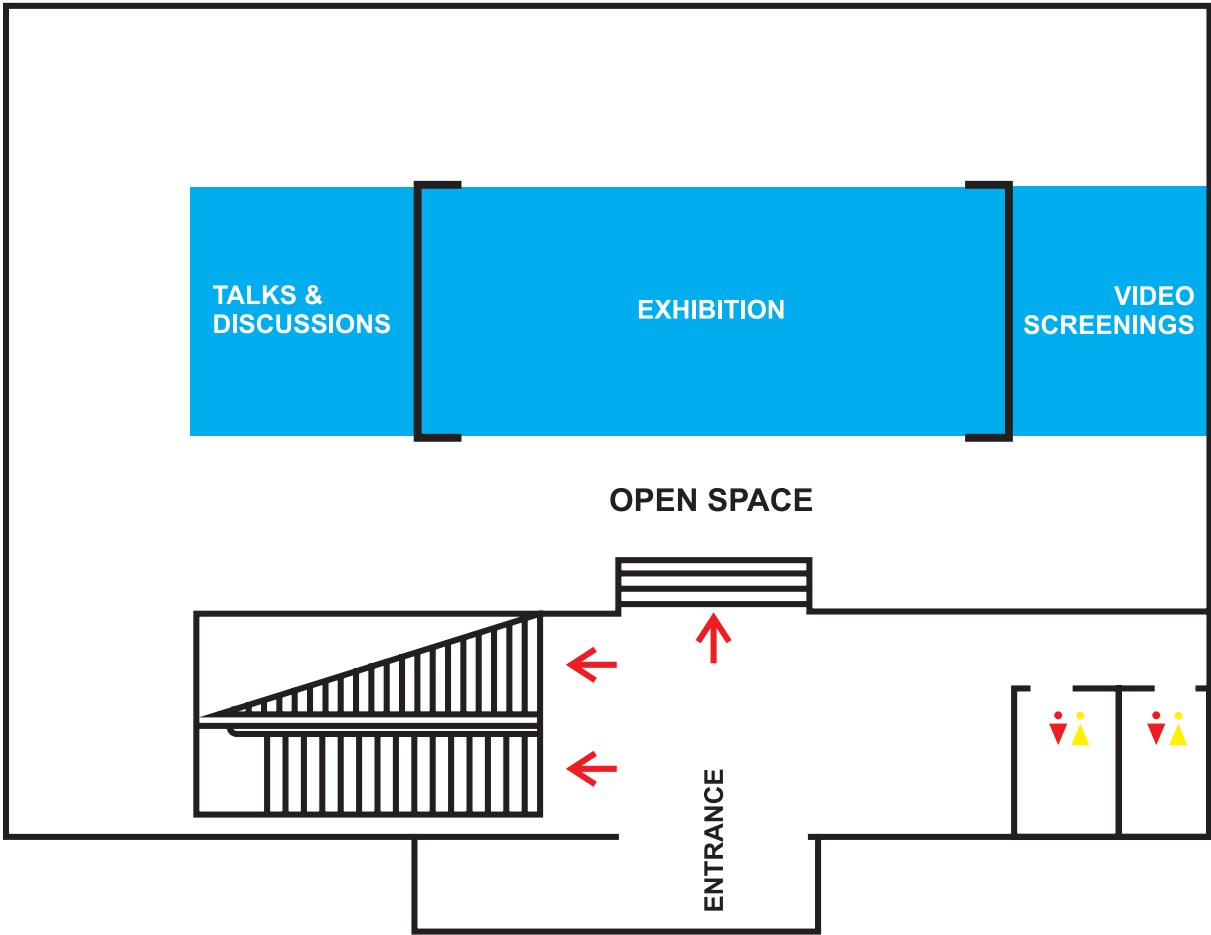
BODY IS BORDER

Curator – Ella Kanegarian

Artists:
NarNur
Valentina Maz

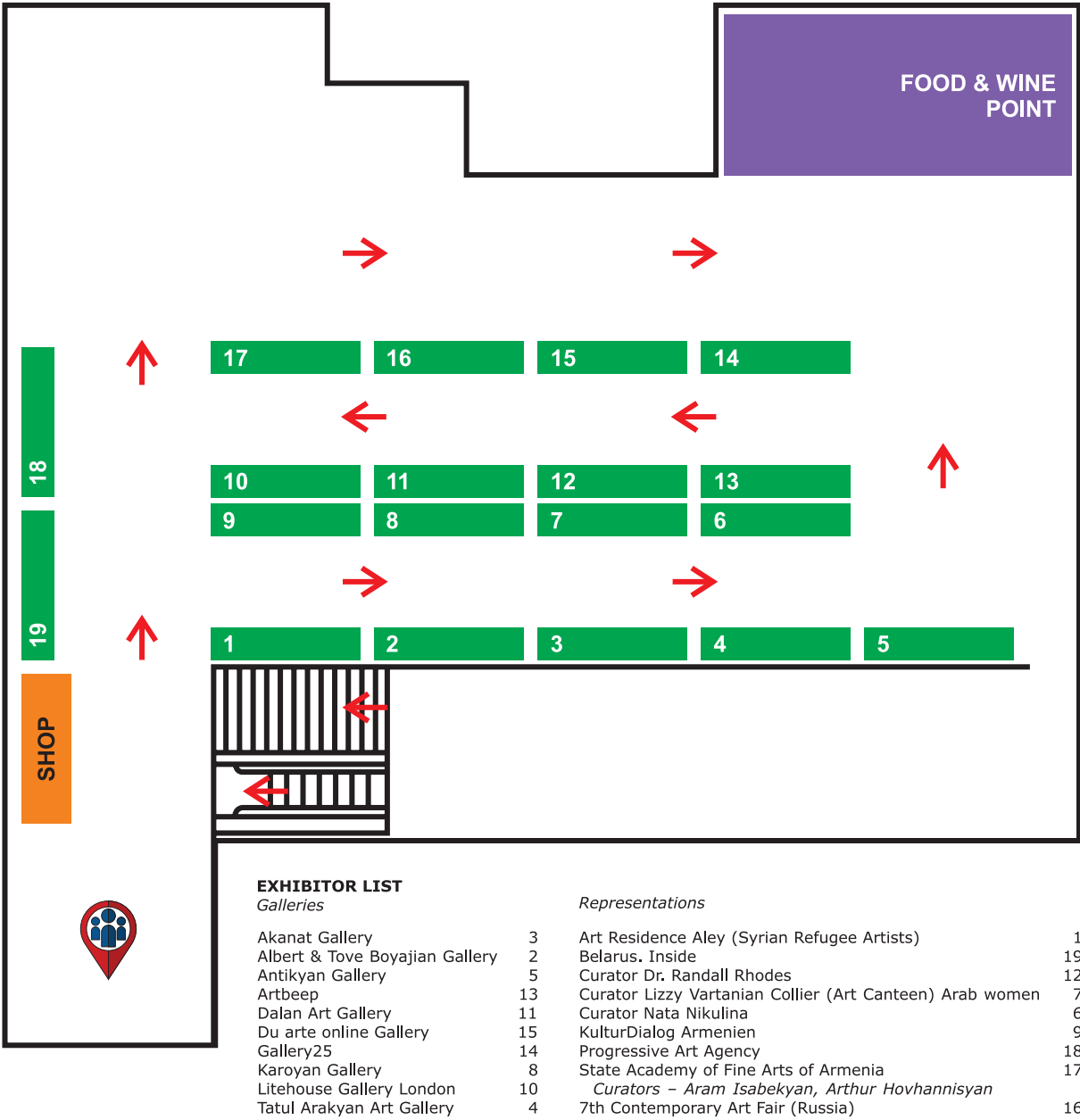
Floorplan

Art Project Gallery Level 1



Floorplan

Gallery Level 2



Addresses



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facebook.com/mariam.gugushvili.1

7TH CONTEMPORARY

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OPEN SPACE

LUSADARAN ARMENIAN PHOTOGRAPHY FOUNDATION

lusadaran.org

ART AND CULTURAL STUDIES LABORATORY

acsl.am/

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frauenkulturbuero-nrw.de

SUBURB

suburb.am/en