

standart 2017

Triennial of Contemporary Art in Armenia

Հայաստանի ժամանակակից արվեստի տրիենալե

The Mount Analogue

A Contemporary Art Experience

On behalf of the Armenian Arts Council (AAC) it is my pleasure to announce the launch of STANDART 2017, the first edition of a triennial international exhibition of contemporary art based in Armenia.

STANDART, Triennial of Contemporary Art is thought to have a roving nature, developing each time specific itineraries, with the aim to foster dialogue between places and artists and connect communities together.

Armenia has been a solid base for thinking and developing a project such as STANDART. The Biennial of Contemporary Art in Gyumri, the vibrant art realities in Yerevan, the Golden Lion that the Armenian Pavilion was awarded at the 56th Venice Biennale in 2015, and many other achievements of recent years made our task easier. The very name of the triennial is inspired by the avant-garde magazine published in 1924, called STANDARD (STANDART in Armenian transcription).

The rich cultural and historical context of Armenia is where STANDART 2017 takes place. Carefully selected spaces become platforms where artists, curators, writers, scientists and local communities give birth to interactions aiming to a sustainable transformation of these realities. Starting from Gyumri, once an architectural jewel and a cultural hub in the Caucasus and famous for its XIX century urban dwellings, theaters and for its talented natives, poets, philosophers, artists and artisans. The mystic philosopher Gurdjieff and his cousin, the sculptor Sergey Merkurov, were born in Gyumri as well as Aslamazyan sisters. Today Gyumri aspires again to a leading role as a cultural capital of Armenia and welcomes STANDART 2017 to dialogue with its heritage and dynamic art scene. From Gyumri to Yerevan and from Yerevan to Sevan is the way STANDART 2017 itinerary expands by exploring landmark buildings from Soviet Modernist period such as Hay Art space, which once housed the only Museum of Modern Art in the Soviet Union or Sevan Writers' Resort, a recipient of Getty Foundation "Keeping it Modern" grant for the conservation of modern architecture.

The board of the Armenian Arts Council has invited Adelina Cüberyán von Fürstenberg, curator of the Golden Lion awarded Pavilion of Armenia at the 56th Venice Biennale, as Chief Curator of STANDART 2017, who proposes an extraordinary experience inspired by The Mount Analogue, an unfinished novel by French surrealist writer and poet René Daumal (1908-1944). Ruben Arevshatyan has joined the team as associate curator.

As a symbol of a poetic research and temporary experience, The Mount Analogue is a meditation on the pursuit of knowledge – based on the concept that the essence of a creative mind is directly related to who one is and what one experiences. The result of this art experience is a series of art exhibitions, encounters and direct collaborations, site-specific works and performances.

All of this would have not been possible without the partnership of institutions involved in the organization and all those who supported STANDARD 2017, Triennial of Contemporary Art, which takes place under the auspices of the Ministry of Culture of the Republic of Armenia. Art for the World (Geneva), Art Armenia Foundation (Yerevan), Hasratyan Foundation (Yerevan), Intellectual Renaissance Foundation (Yerevan) and the Embassy of Switzerland in Armenia shared their knowledge and resources to the best for the success of STANDART 2017.

On behalf of the entire team of the Armenian Arts Council, my special gratitude goes to all our supporters and STANDARD Good Will Ambassadors who firmly believed and extended their full support to this challenging initiative.

Vartan Karapetian
President
Armenian Arts Council

standart 2017

Triennial of Contemporary Art in Armenia

Հայաստանի ժամանակակից արվեստի տրիենալե

THE MOUNT ANALOGUE *A Contemporary Art Experience*

1st Edition of STANDART, Triennial of Contemporary Art

Openings on July 20, 22, and on September 12, 13, 14

Exhibition July 21 – December 31, 2017

First part: from July 21 to September 30

Second part: September 14 to December 31

Concept and Curatorship:

Adelina Cüberyan von Fürstenberg

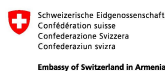
Associate Curator:

Ruben Arevshatyan

Organisation: Armenian Arts Council (AAC)

President: Vartan Karapetian

Director: Mariné Haroian



Special Thanks: Hasmik Poghosyan (Armenia), Jean Altounian (Geneva), Aratta Foundation (Armenia), ArmSwissBank (Yerevan), Ara Arslanian (New York), Anelga and Raffi Arslanian (Brussels), Taline Avakian and AGBU Swiss Chapter (Switzerland), Zarig Baghdadian (New York), Arden Shellefyan (Geneva), Sella Tenjoukian (Brussels), Armenian Volunteer's bank (Armenia), KASA Swiss Humanitarian Foundation (Armenia), EPSON Europe (Armenia).

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1st Edition of STANDART, Triennial of Contemporary Art

THE MOUNT ANALOGUE ***A Contemporary Art Experience*** **Armenia**

Openings July 20- 22 and on September 12-13-14

Exhibition July 21 – December 31, 2017

PRESS CONFERENCE: JULY 20 AT 11AM
GRAND HOTEL YEREVAN, 14 ABOVIAN ST. YEREVAN

Concept and Curatorship by Adelina Cüberyan von Fürstenberg

Associate Curator Ruben Arevshatyan

www.standart-armeniatriennale.net

The Armenian Arts Council (AAC) is pleased to present the first edition of STANDART, the Triennial of Contemporary Art in Armenia, in special partnership with the Ministry of Culture of the Republic of Armenia, ART for The World, The Embassy of Switzerland in Armenia, Armenia Art Foundation and other private partners and supporters. The Triennial will be held in Armenia from July to December 2017.

STANDART, the Triennial of Contemporary Art, is a periodic exhibition which will develop specific itineraries throughout Armenia based on the particular theme of the given exhibition. The name of the Triennial is inspired by the avant-garde Armenian magazine Standard, published in 1924. STANDART highlights the rich cultural and historical context of Armenia. Through its itinerant character it involves wider and diverse communities and creates opportunities for dialogue and interactive relationship between artists, writers, curators, scientists, local communities, and visitors.

For the first edition of STANDART, the board of AAC has appointed as Chief Curator Adelina Cüberyan von Fürstenberg. Adelina served as curator of the Golden Lion Award-winning National Pavilion of Armenia at the 56th edition of La Biennale di Venezia in 2015.

Inspired by the unfinished novel *The Mount Analogue*, by the French surrealist writer and poet René Daumal (1908 - 1944), STANDART 2017 will take place in various locations across the Mount Ararat region.

As a symbol of a poetic research and temporary experience, *The Mount Analogue* is a meditation on the pursuit of knowledge – based on the concept that the essence of a creative mind is directly related to who one is and what one experiences.

In the spirit of sustainable development and participation, STANDART, the Triennial of Contemporary Art, aims to build a bridge between the specific venues and the artworks presented and create an interactive dialogue with the participating artists and curators coming from different backgrounds. It also seeks to develop exchanges and collaborations with Armenia's lively art and cultural scene.

The result of this art experience—placed within the context of some of the unique historic and cultural sites in the Mount Ararat region—will be a series of art exhibitions, encounters and direct collaborations, site-specific works and performances by the participating artists with artists living in Armenia. A website will also be produced that includes a travelogue with images. Finally, a book with artist contributions and texts by specialists from various fields offering a pluralistic approach to the theme of the *Mount Analogue* will be published in September.

1st part: openings on July 20-22, 2017

Yerevan

- **GASPAR GASPARIAN** (1899–1966) *Distant Fragments*, a retrospective of the modernist Brazilian photographer at AGBU, 2/2 Melik Adamyan St., curated by Ruben Arevshatyan.

- **ILYA AND EMILIA KABAKOV** (Russia/USA), 20 Ways to get an Apple listening to the Music of Mozart and *Concert for a Fly* at Hay-Art Cultural Center, 7a M. Mashtots Ave, former municipal Museum of Modern Art. During the opening, a live concert by the students of the Tchaikovsky Special Music School of Yerevan will be performed.

Gyumri

- Artworks, performances and workshops, created in collaboration with the art community in Gyumri, by the artists AYREEN ANASTAS & RENE GABRI (Palestine/Iran/USA), RICCARDO ARENA (Italy), BENJI BOYADGIAN (Finland/Palestine), GIUSEPPE CACCAVALE (France/Italy), MARTA DELL'ANGELO (Italy), THIBAUT DE GIALULY (France), ALEKSEY MANUKYAN (Armenia), GOHAR MARTIROSYAN (Armenia), MIKAYEL OHANJANYAN (Armenia/Italy), and MARIA TSAGKARI (Greece) among others, at the Museum of National Architecture and Urban Life, and the Sergey Merkurov Museum.

- A curatorial collaboration with Vahagn Ghukasyan will be held at the Gallery of Mariam and Eranuhi Aslamazyan Sisters, where a selection of the works of the two painters from the permanent collection will interface with a selection of video work by ROSANA PALAZYAN (Brazil), short films produced by ART for The World including: MURALI NAIR (India), IDRISSA OUÉDRAOGO (Burkina Faso), JAFAR PANAHI (Iran), and JIA ZHANG-KE (China).

2nd part: openings September 12-13 -14, 2017

Erebuni (Yerevan)

- **FELICE VARINI** (Switzerland), site-specific installation at the Central Railway Station, organized by the Embassy of Switzerland in Armenia.

Sevan Lake

- **Déjà vu STANDARD**, video installations by GERARD BYRNE (Ireland), JOSEF DABERNIG (Austria) and IGOR GRUBIĆ (Croatia) and MARKUS SCHERER (Austria) and architectural projects by LEVON CHERKEZYAN, GEVORG KOCHAR and MIKAEL MAZMANYAN at Writers' Resort, curated by Ruben Arevshatyan.

From July to December 2017

Yerevan, Gyumri, Kapan

- ARTLABYEREVAN, AYREEN ANASTAS & RENE GABRI, ARMAN GRIGORYAN, PIRUZA KHALAPYAN, GOHAR SMOYAN, MIKA VATINYAN, grantees of the Armenia Art Foundation's first Open Call for Artists in the 2017, present their projects between July and December in different sites and cities of Armenia.

THE ORGANIZERS

Armenian Arts Council

Armenian Arts Council is a non-profit institution based in Yerevan. Through a multifaceted cultural activity, AAC is contributing to cultural policy and educational strategies development in Armenia and creates synergies between local and international experiences in the field of visual and performing arts.

Through a special partnership with the Ministry of Culture of Armenia and with the support of private partners, AAC is launching the first edition of STANDART, Triennial of Contemporary Art in 2017.

Mariné Haroyan, Director, marineharoian@gmail.com

ART for The World

ART for The World is a Non-Governmental Organization (NGO), founded in Geneva in 1995. Its mission is to create meaningful and lasting dialogue through the universal language of art and culture.

ART for The World mobilizes art, cinema and contemporary culture focusing on main issues of our times. Since its foundation, ART for The World has conceived numerous travelling exhibitions around the world and produced more than thirty short movies. Since 1998, ART for The World regularly collaborates with the Regional Direction of the SESC São Paulo in Brazil. Its sister organization ART for The World Europa was founded in 2005 in Italy. In 2015, the NGO organized the National Pavilion of Armenia at the Biennale of Venezia, under the curatorship of its director Adelina Cüberyan von Füssen, with the Golden Lion for Best National Participation.

Nunu Luan, Coordinator, projects@artfortheworld.net / www.artfortheworld.net

Embassy of Switzerland in Armenia

The Embassy of Switzerland fosters and promotes relations between Switzerland and Armenia in the fields of economics, politics, culture, science and education. Since 1988, Switzerland has cooperated with Armenia in humanitarian and developmental domains. Ambassador Lukas Gasser and his team at the Embassy are the Triennial's partners in realizing the Swiss artist Felice Varini's installation at the Central Railway Station in Yerevan, as well as supporting the 1st Edition of STANDART, Triennial of Contemporary Art as a sponsor.

Anna Hovhannisyants EDA HVN, anna.hovhannisyants@eda.admin.ch
www.eda.admin.ch/armenia

Armenia Art Foundation

Armenia Art Foundation (AA Foundation) is an independent non-profit organization supporting the development of contemporary art in Armenia. Based in Yerevan, it was established in 2016 by David Nazaryan and Rafael Nazaryan, and a group of people passionate about Armenian culture.

The mission of the Foundation is to support professionals working in Armenia in the field of contemporary art, and to unlock their creative potential both in the country and abroad.

The Foundation supports artists by awarding grants and initiating new art and education projects in Armenia, and involving local and international artists, curators, and theorists.

Anush Zeynalyan, Director, a.zeynalyan@foundationaa.com / www.foundationaa.com

Hasratyan Foundation

Hasratyan Foundation's main mission is the study and the preservation of Grigor Hasratyan's legacy, mayor of Yerevan from 1962 to 1975. Under his leadership in the 60' and the 70' Yerevan transformed rapidly into a vibrant cultural environment. In 1972 the first and the only Museum of Modern Art in Soviet Union was established in the capital of Armenia. Yerevan was reshaped by modernist landmark buildings. Arts, literature and cinema flourished and the city became a scientific hub. A constant search for innovation characterized this period in Yerevan.

Hasratyan Foundation, following Grigor Hasratyan's commitment, promotes research in the fields of contemporary art and architecture and aims to place Yerevan and Armenia again as a centre of innovation in the world.

Intellectual Renaissance Foundation

Intellectual Renaissance is a foundation based in Yerevan and active in the conservation and development of the Armenian culture and intellectual heritage worldwide. The Foundation has been active in promoting scholarship in the field of music and literature. From the beginning of its activities the Foundation has developed important projects aiming at the digitalization of the Armenian musical heritage.

Since 2015 the Foundation runs writer William Saroyan's house in Fresno, US, and is aiming to transform it into a museum and a centre for Saroyan studies. IRF is also partnering Wikimedia Armenia by promoting the development of the Armenian language Wikipedia.

VENUES AND DATES

The Mount Analogue will be held from **July 21 to December 31** in the following sites:

First Part: July 21 to September 30

OPENING ON JULY 20, 22, 2017

YEREVAN

- AGBU Headquarters

2/2 Melik Adamyan Street, Yerevan

More info on p. 12



- Hay-Art Cultural Center

7a M. Mashtots Avenue, Yerevan

More info on p. 14



GYUMRI

- National Museum of Architecture and Urban Life - Sergey Merkurov Museum

47 Haghtanaki Avenue, Gyumri

More info on p. 16



- Gallery of Sisters Mariam and Eranuhi Aslamazyan

242 Abovyan Street, Gyumri

More info on p. 26



Second Part September 14 to December 31

OPENINGS ON SEPTEMBER 12,13,14, 2017

EREBUNI (Yerevan)

- Paintings on the architectural space of the
Central Railway Station

Sasuntsi Davit Square, Erebuni (Yerevan)

More info on p. 35



SEVAN LAKE

- **Writers' Resort**

Peninsula, 1505 Sevan

More info on p. 37



PARTICIPATING ARTISTS

YEREVAN

GASPAR GASPARIAN (1899-1966), *Distant Fragments*, a retrospective of the modernist Brazilian photographer, curated by Ruben Arevshatyan, at AGBU.

ILYA and EMILIA KABAKOV (Russia/USA), *20 Ways to get an Apple listening to the Music of Mozart* and *Concert for a Fly* - installations at **Hay-Art Cultural Center**, the former municipal Modern Art Museum.

GYUMRI

Artworks, performances and workshops, created in collaboration with the art community in Gyumri, by the artists **AYREEN ANASTAS & RENE GABRI** (Palestine/Iran/USA), **RICCARDO ARENA** (Italy), **BENJI BOYADGIAN** (Finland/Palestine), **GIUSEPPE CACCAVALE** (France/Italy), **MARTA DELL'ANGELO** (Italy), **THIBAUT DE GIALULY** (France), **ALEKSEY MANUKYAN** (Armenia), **GOHAR MARTIROSYAN** (Armenia), **MIKAYEL OHANJANYAN** (Armenia/Italy), and **MARIA TSAGKARI** (Greece) among others, at the Museum of National Architecture and Urban Life, and the Sergey Merkurov Museum.

A curatorial collaboration with Vahagn Ghukasyan will be held at the Gallery of Mariam and Eranuhi Aslamazyan Sisters, where a selection of the works of the two painters from the permanent collection will interface with a selection of video work by **ROSANA PALAZYAN** (Brazil), short films produced by ART for The World including: **MURALI NAIR** (India), **IDRISSA OUÉDRAOGO** (Burkina Faso), **JAFAR PANAHI** (Iran), and **JIA ZHANG-KE** (China).

EREBUNI (Yerevan)

FELICE VARINI (Switzerland) site-specific installation at Central Railway Station, organized by the **Embassy of Switzerland in Armenia**.

SEVAN LAKE

Déjà vu STANDARD, video installations by **GERARD BYRNE** (Ireland), **JOSEF DABERNIG** (Austria) and **IGOR GRUBIĆ** (Croatia), and **MARKUS SCHERER** (Austria), and architectural projects by **LEVON CHERKEZYAN** (Armenia), **GEVORG KOCHAR** (Armenia), **MIKAEL MAZMANYAN** (Armenia), curated by **Ruben Arevshatyan** at the **Writers' Resort**.

YEREVAN, GYUMRI and KAPAN

ARTLABYEREVAN, **AYREEN ANASTAS** and **RENE GABRI**, **ARMAN GRIGORYAN**, **PIRUZA KHALAPYAN**, **GOHAR SMOYAN**, **MIKA VATINYAN**, the 6 grantees of the **Armenia Art Foundation's** first Open Call for Artists in the 2017, will present their projects between July and December in different sites and cities of Armenia.

NB. The final venues of the works of the artists of Gyumri is subject to modification.

EXHIBITION TEAM

A project by	Armenian Arts Council
In collaboration with	ART for The World
President of Armenian Arts Council Director of Armenian Arts Council	Vartan Karapetian Marine Haroian
Concept and Curatorship	Adelina Cüberyan v. Fürstenberg
Associate Curator	Ruben Arevshatyan
Organization	Armenian Arts Council ART for The World Embassy of Switzerland in Armenia Armenia Art Foundation Hasratyan Foundation Intellectual Renaissance Foundation
Technical Unit	Georgios Efstathoulidis , constructivist Dimitris Papadopoulos , constructivist Igoris Markovas (for Ilya and Emilia Kabakov) Thimothée Chalazonitis (for Giuseppe Caccavale)
Technical Coordination Gyumri	Ashot Mirzoyan
Technical Assistant Yerevan	Edmond Qeshishyan
Coordination Yerevan	Rita Sharoyan Dir. Hay Art Cultural Centre
Coordination Gyumri	Sona Harutunyan Dir. Museum of National Architecture and Urban Life Arshak Manukyan Dir. Serguey Merkurov House Museum Vahagn Ghukasyan Dir. Gallery of Mariam and Eranuhi Aslamazyan Sisters
Assistants ART for The World	Alexis Kasparians Federica Lo Carmine Nunu Luan
Assistants Yerevan	Tatev Haroyan Tatevik Manukyan Hayk Mkrtchyan Hripsimé Navasardyan
Graphic and Communication Design, Paris	Doc Levin Coralie Milière Léo Quetglas
Graphic Designer, Yerevan	Arsen Kirakosyan
Translator	Vazgen Ghazaryan
Editor of Armenian Texts	Gohar Galstyan
Media Partner	Panarmenian Media Group , Yerevan
Press Relations	Mariné Haroian , Armenian Arts Council Alexis Kasparians , ART for The World Federica Lo Carmine , ART for The World
Social Media Relations	Inna Mkrtchyan Stephen Ochsner
Web Designer	Charis Karantzas , BLIND Studio, Thessaloniki
Website Coordination	Nunu Luan

FIRST PART:

July 21 to September 30

Openings

Yerevan: Wednesday 20 July

Gyumri: Saturday 22 July

FIRST PART: July 21 to September 30

**Opening on Wednesday 20 July
4 pm to 6pm**

YEREVAN

GASPAR GASPARIAN (Brazil)

Distant Fragments (1941- 1959)

A retrospective of the modernist Brazilian photographer,
curated by **Ruben Arevshatyan**

at

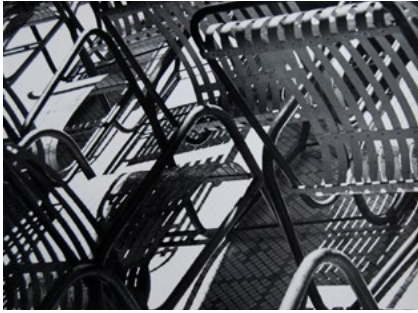
AGBU

This former seat of Parliament (between 1906-2000),
renovated and inaugurated by AGBU in 2015, is an example
of the contemporary use of glass on the original façade,
combining past and present throughout the building.

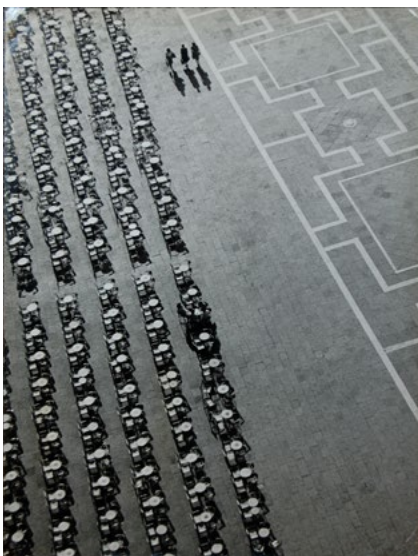
The building includes a large exhibition hall and a projection
area. Until July 2017, the space will host the first edition of
the UP-Design Pavilion 2017, a wide exhibition of design
from Armenia and all over the world, in a spirit of innovation
and collaboration.



GASPAR GASPARIAN



Abstract, 1948
Photograph, 42,4 x 31,6 cm



Divergent, 1949
Photograph, 32,7 x 43,5 cm



Triple, 1958
Photograph, 29,2 x 38,8 cm

Born in São Paulo, Brazil (1899- 1966)

Distant Fragments (1941- 1959)

"In the exhaustive haste in which he stirs, in the anxieties that corrode his soul, the man does not see, does not feel, does not perceive the wonders that at every step, every moment and every minute life extends to him".

Gaspar Gasparian

The exhibition of Gaspar Gasparian in Yerevan in the context of STANDART Triennial of Contemporary Art will be the first encounter of the Armenian public with one of the most outstanding artists of the 20th century of Armenian origin whose impact on the development of modern Brazilian art of photography is invaluable. One of the founders of the "São Paulo school of the photography" Gasparian was not only experimenting with forms, light, optical distortions, and abstract transformations which were so specific to mid-20th century photography, but also developed a distinct perspective in his oeuvre by structuring new visions fragmented perceptions of reality. The subtle remoteness formed by the artist between the look at the things and the contexts they belonged to formed a visual sensation of a space that was open to imaginary interactions and flâneuring; a distance between fragments of subjective experience and structured new objectivity.

The photographs of Gaspar Gasparian can be found in permanent collections of prominent international museums such as MoMA – Museum of Modern Art, New York, TATE MODERN, London, MASP - Museu de Arte de São Paulo, and others.

2016: *In The Studio*, Tate Modern, London; *Modern Forever*, organized by Itaú Cultural – Brasilia; 2015: *Acqua#6 Project Giorgio Armani*, Paris Photo, Paris; *Portraits: The Last Headline*, Galeria Bergamin, São Paulo, Brazil; *Adventures of the Black Square, Abstract Art and Society 1915-2015*, Whitechapel Gallery, London; 2014: *The Modern Lens - Internacional Photography and the Tate Collection*, Tate St. Ives, England; *Subjektive Fotografie 2*, Kicken Gallery - Berlin, Germany; *Urbes Mutantes- Fotografia Latinoamericana 1941 - 2012*, ICP International Center of Photography - New York, U.S.A.

FIRST PART: July 21 to September 30

Opening on Wednesday 20 July
4 pm to 6pm

YEREVAN

ILYA AND EMILIA KABAKOV (Russia) installations
20 Ways to get an Apple listening to the Music of Mozart
and
Concert for a Fly

Curated by Adelina Cüberyán v. Fürstenberg

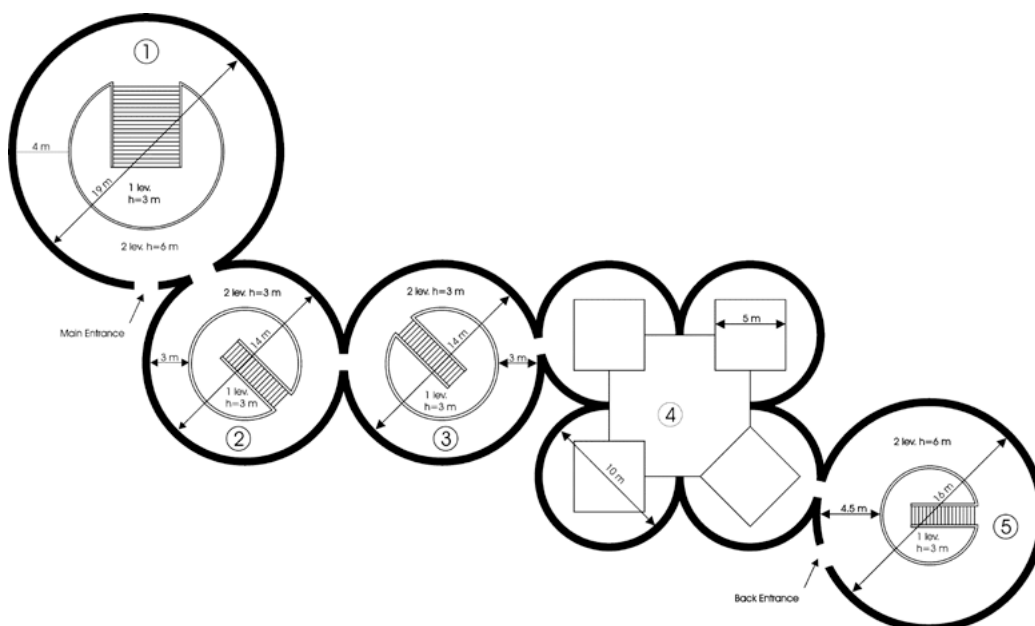
at

Hay-Art Cultural Center

The Modern Art Museum, founded by art critic Henrik Igityan, (and built by the architects Jim Torosyan and Gevorg Aramyan), was the first center ever in the Soviet Union specialized in contemporary and modern art. Its style has remained unique, as modern art center in the above-mentioned region, for the following 20 years.

"... From the very beginning, the museum was a utopian idea. The initiators had neither a building for their exposition, nor the resources to buy art-works. They had, however, something more important and valuable. They believe that it is indispensable for Armenia to see and understand the new image of its contemporary art..."

(Alexander Kamenski, Russian art critic 1979).



ILYA AND EMILIA KABAKOV



20 Ways to get an Apple listening to the Music of Mozart, Museum of Contemporary Art, Garaz, Moscow, 2015



The Chamber Concert for a Fly, view at Kunsthau Zug, Switzerland in 2005

The Kabakovs were born in Dnepropetrovsk, Russia. They live and work in Long Island, New York.

20 Ways to get an Apple listening to the Music of Mozart, 1997

In *20 Ways to get an Apple listening to the Music of Mozart*, the viewer sees an enormous table occupying a disproportionate space in a room. Exactly in the middle of the table there is a plate with an apple lying on it, though impossible to reach. The music of Mozart, can be heard in the room.

The texts lying to the right of the plates tell about and explain a “way” to get the apple. Each time, this way is new and unexpected: philosophical, linguistic, magical, technological, psychological, political, etc. Each way is described in extraordinary detail and very seriously, and in a certain sense, all of this taken together – all 20 ways – represent a small encyclopaedia of all possible way of appropriation – except of course the most simple and inaccessible way: to grab it with your hand and take it.

Concert for a Fly, 1986

A closed circle of 12 music stands, with a chair behind each one, ready for a chamber concert. On the music stands are grey cardboard pages with pictures at the top and text below.

A fly (drawn on paper) hangs immobile above the very center of the circle formed by the music stands, at a height of approximately 3.5 meters. It is very easy to find it in the air, despite its small size, as the music stands are arranged in a perfect circle and especially their angles direct our attention to it.

Everything looks rather serious, respectable; everything seems to indicate that the concert is about to begin.

What is the fly doing, suspended immobile above the very center? Is it getting ready to conduct the musicians once they take their seats? Or is it hanging immobile in the air, absorbed by the beautiful music, and in complete oblivion, assuming that the concert is taking place on account of it, and perhaps even in its honour?

During the opening, at 19.30 a live concert by the students of the Tchaikovsky Special Music School of Yerevan will be performed.

Ilya and Emilia Kabakov are Russian-born, American-based artists that collaborate on environments which fuse elements of the everyday with those of the conceptual. While their work is deeply rooted in the Soviet social and cultural context in which the Kabakovs came of age, their work still attains a universal significance.

2017: *Ilya & Emilia Kabakov: Not Everybody Will be Taken Into the Future*, Tate Modern, London, UK; Hirshhorn Museum, Washington, DC, USA; *AQUA, Contemporary Artists and Water Issues*, Chateau de Penthes, Geneva.

FIRST PART: July 21 to September 30

*Opening on Saturday 22 July
12pm to 5pm*

GYUMRI

Former Alexandropol, Gyumri is the second most populous city of Armenia. In 1988, Gyumri suffered a terrible earthquake and the Armenian Diaspora has since offered great support in the reconstruction of the city. In 1997, the Gyumri Center for Contemporary Art was born, which has since organized a series of Biennales of international scope. Gyumri saw the birth of several important Armenian poets including Hovhannes Shiraz, as well as George Gurdjieff, one of the most significant spiritual figures of the 20th century.



Artworks, performances and workshops by the artists:

AYREEN ANASTAS and RENE GABRI

(Palestine/Iran/USA)

RICCARDO ARENA (Italy)

BENJI BOYADGIAN (Finland/Palestine)

GIUSEPPE CACCAVALE (Italy/France)

MARTA DELL'ANGELO (Italy)

THIBAUT DE GIALULY (France)

ALEKSEY MANUKYAN (Armenia)

MIKAYEL OHANJANYAN (Armenia / Italia)

GOHAR MARTIROSYAN (Armenia)

MARIA TSAGKARI (Greece)

Curated by Adelina Cüberyan v. Fürstenberg

at

Museum of National Architecture and Urban Life and Sergey Merkurov Museum

Built in 1872, this house used to belong to one of the wealthiest people in Gyumri, Petros Dzitoghtsian, living in the Alexandropol period. Original luxurious interiors of the rich house owner are on display in the house-museum. The building is built with the famous red tuff stone of the Shirak region.

Sergey Dmytrevich Merkurov, cousin of George Gurdjieff, was a major monumental sculptor under the Soviet regime of Greco-Armenian descent, born and raised in Gyumri. His house, built in 1896 by the Merkurov family, is part of the architectural fabric of the city, and became a museum in 1984.



AYREEN ANASTAS & RENE GABRI

Ayreen Anastas in Bethlehem, Palestine.
Rene Gabri was born in Teheran, Iran.
They both live and work in New York.

And You, What Do You Seek?, 2017

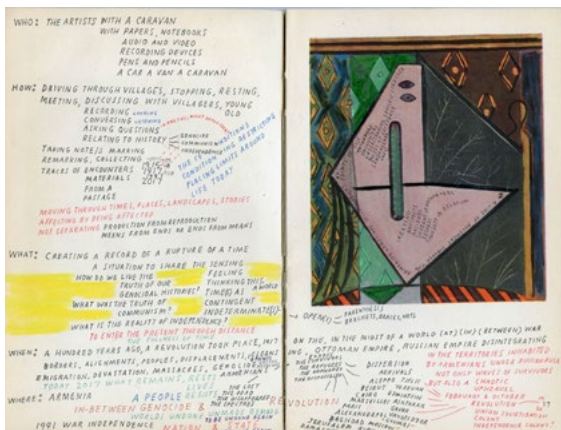
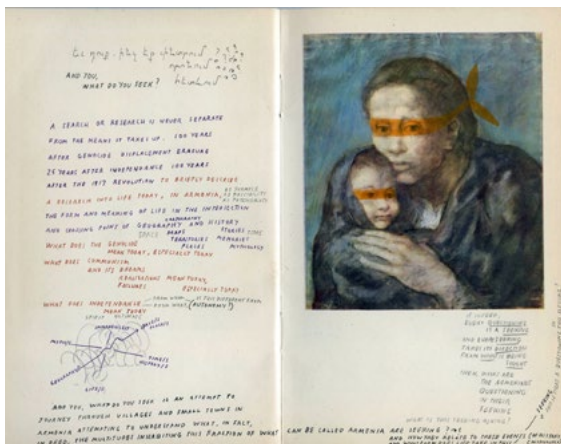
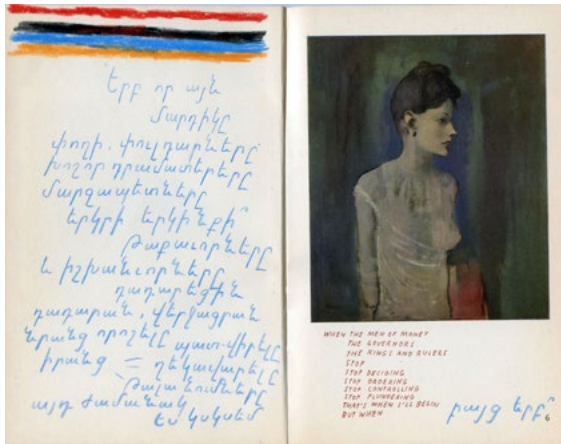
In a world increasingly marked by extreme forms of violence, destruction, deprivation, privatization, enclosure, and foreclosure of a sense of a common life; the artists have used the planned title of the last and unwritten chapter of René Daumal's book *Mount Analogue*, "And you, what do you seek?", as a kind of engine to explore their own present and environment.

The work is an attempt to weave together some of the artists' reflections, confronting Daumal's question with notes, fragments, and recollections of encounters with villagers in different areas of Armenia. It forms one part of a larger study they have initiated into the relation of the quotidian struggles -they and the people they meet are involved in- with the historical forces and ruptures of Armenia, marked by the genocide of 1915, the revolution of 1917, and independence in 1991.

How to relate to these ruptures and what do they ask of us today? And does what we seek, in our everyday life, acquire greater sense or meaning in the light or darkness of these historical events?

Ayreen Anastas' and Rene Gabri's collaborative projects have evolved a great deal through their work at 16 Beaver. Their *Radioactive Discussion* series was a physical counterpart to their fictional Homeland Security Cultural Bureau project.

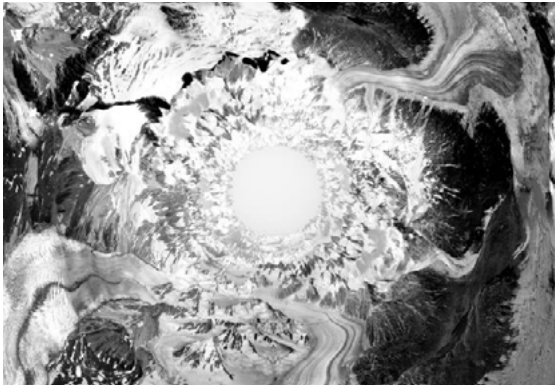
Recent shows include: *Sensibile Comune*, Galleria Nazionale d'Arte Moderna, Rome, 2017; Fellbach 13th Small Sculpture Triennial, Fellbach, 2016; *Armenity*, National Pavillion of Armenia awarded Golden Lion, 56th Venice Biennial, 2015; *In the absence of the objects seen*, Sharjah Biennial 12, 2015; *DOCUMENTA 13* (2012).



And You, What Do You Seek? Visual documentation for the project

RICCARDO ARENA

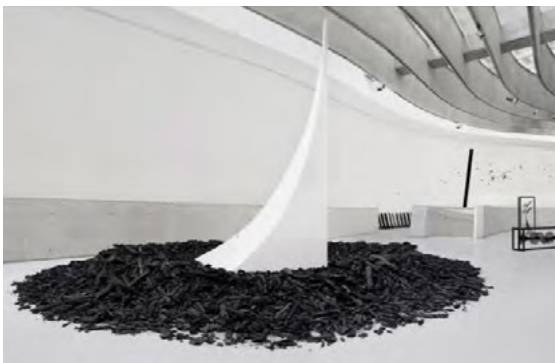
Born in 1979 in Milan where he lives and works.



Untitled, 2017



LuDD, Untitled, 2017



ORIENT 1 - Everlasting Sea, 2016
MAXXI Award, exhibition view, Rome

Āshkhārḥātzyt - Visual Chrestomathy of the Mount Analogue Inland Peak Expedition, 2017

The installation is inspired by *The Mount Analogue*, a symbolic novel of mountaineering geographic adventures by René Daumal, left unfinished due to the premature death of the author.

Āshkhārḥātzyt - Visual Chrestomathy of the Mount Analogue Inland Peak Expedition imagines, through a visual compendium inspired by passages of Daumal's novel and its missing part, the mystical topography of the summit of the Mount Analogue, which for the same analogical reason must necessarily be quarried. Introducing inside the external specular landscape, the climb is celebrated in the descent to the abyss where the upper skies are disbanded.

In his works, Riccardo Arena develops a creative process founded on the accumulation, collation and study of diverse documents, which, in the process of assemblage, come to reveal accidental and unforeseen potentialities. These potentialities become in themselves active agents in the imagining of new, circumstantial paths of association that evolve independently from the original inspirational impulse. The constant movement between the intuitive gathering of study materials and their internal reconfiguration through the intuitive act is condensed into narrative structures that become the fundamental principle of the work: collage, films, drawings, archive objects, texts and animations, are all orchestrated into a visual constellation in mutual dialogue, becoming a vehicle for multiple references and interpretations.

2016: Maxxi Prize, Maxxi Museum, Rome, Italy; Quadriennale d'Arte, Palazzo delle Esposizioni, Rome, Italy 2015: *Vavilon* - Viafarini, Milan, Italy; *The Man Who Sat On Himself*, Fondazione Sandretto Re-Rebaudengo, Turin, Italy; 2014: *Scenario Di Terra*, MART, Museum of Modern and Contemporary Art of Trento e Rovereto, Italy 2013: *Il Giardino Dei Sentieri*, Oct Contemporary Art Terminal Shanghai, China; *Arimortis*, Museo del Novecento, Milan, Italy 2011: *Muerte Dual Ellero*, Galeria Wussmann, Buenos Aires, Argentina and Padigione Italia nel Mondo, 54th Venice Biennial ; 2007: *The Mills of God Grind Slowly*, Knap Gallery, Amsterdam, The Netherlands.

BENJI BOYADGIAN



From *The Temporary Ruin*, 2014
Ink on paper, 55 x 75 cm



From *Clogged*, 2017 pen, ink and watercolour
on paper (detail)
61 x 48,3 cm

Born in 1983 in Jerusalem, Israel, where he lives and works.

Sedimentary Derivations, 2017

The project suggest drawing remains of past derivations carved in the memory of the landscape. A traversed territory, hypothetically somewhere on the course to 'Mount Analogue'. An adventure looking for traces of the 'divers', the ruins of past attempts, in their territoriality.

Boyadgian's works are research-based projects that explore themes revolving around heritage, territory, architecture and landscape. He employs painting and drawing as his primary tools for conveying his subject matter. His realist paintings capture fragments of overgrown ruins found in areas around Jerusalem – areas, such as Wadi el-Shami or the ancient Roman aqueduct, which are disappearing under the stress of modern expansion – and documents them as if they are already a part of the past.

Boyadgian studied architecture at ENSAPLV School of Architecture (L'Ecole Nationale Supérieure d'Architecture de Paris La Villette), specializing in urban sociology in post-conflict areas. He attended the Young Artists Residency Program of Confrontation Through Art Project, organized by EMAA and Rooftop Theatre Group, Nicosia. He was co-awarded the Ismail Shammout Prize 2015 in Palestine.

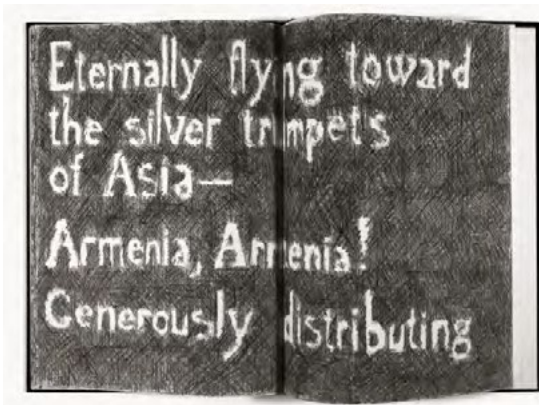
His recent exhibition include **2017: *AQUA***, *Contemporary Artists and Water Issues*, Chateau de Penthes, Geneva; *The Discord*, Al Ma'mal and Anadeil Gallery, Jerusalem; 2016: *Traces*, Art Rooms, Kyrenia, Cyprus ; The Jerusalem Show VIII: '*Before and After Origins*', Al Ma'mal Foundation for Contemporary Art, Jerusalem, Israel ; *De lova de oss en skola, de lovade en Simhall*, Skånes konstförening, Lund, Sweden ; *Lines of passage (in media res)*, Municipal art gallery, Lesvos, Greece; 2015: *Line*, Art Rooms, Kyrenia, Cyprus ; *Stepping over the Borders*, European Mediterranean Art Association (EMMA), Nicosia ; *Shared Religious places*, Museum of European and Mediterranean Civilizations (MuCEM), Marseille; 2014: *Spinning On An Axis*, Mario Mauroner Contemporary Art, Vienna, Austria ; The Jerusalem Show VIII: '*Fractures*', Al Ma'mal Foundation for Contemporary Art, Jerusalem, Israel.

GIUSEPPE CACCAVALE

Born in 1960, in Afragola Naples, Italy.
Lives and works between Bari and Paris.



Viale dei Canti, 2016
Pigments and graffiti on wall
300 cm x 50 m.
Italian Cultural Institute of Paris, 2016



Armenia, Ossip Mandelstam: Dessins, 2014
Drawings at the lead mine



Un daccapo, 2014
Fresco and graffiti
250 cm x 800 cm
Palazzo De Carolis, UniCredit Rome, 2014

Armenia, Ossip Mandelstam: Dessins, 2014

In 2014, more than twenty years after finding in a Naples bookshop a copy of *Viaggio in Armenia* by Ossip Mandel'stam, Caccavale endeavored to type in graphite powder the Italian and English version of the verses written by the poet, on the occasion of his trip to Armenia in 1930-31. Caccavale has produced 5 large albums (format 30 x 43 cm), taking the typographies of the complete texts of the poems at the lead mine, each containing twenty-five double pages which are a visual translation of the literary work.

Armenia IV, 2017

The apricot tree in Armenia turns into a duduk, through which man's breath sends sounds to mountain ranges. The poem "Armenia IV" by Ossip Mandel'stam, through the hands of man, digging into the stone wall in Gyumri sends words to the eye by offering it to his eyes.

This is Giuseppe Caccavale's Mount Analogue.
From nature to nature.

The work of Giuseppe Caccavale oscillates in time and space. The monumentality of its material, extending over walls, and the fragility of its colours encompass the spectator in an oneiric and spectacular world. Focusing on the ancestral technique of the fresco, Caccavale inscribes himself as an interpreter who gives the floor to the spaces surrounding our existence, on the walls where the "grammar of nature and the sacred" is enclosed, seeking contact between word and figure, poetry and gesture.

Caccavale has taught mural art and drawing at the Ecole Nationale Supérieure des Arts Decoratifs in Paris, and completed several studies at Mount Athos with Unesco, as well as stays in Flanders to study Flemish primitives and polyphonic singing. He represented Italy at the 56th Venice Biennale, where his building site was an opportunity to combine design, mural art, poetry and photography, in presenting a poem by Massimo Gezzi.

Among his recent shows in 2016: *Viale dei Canti*, Opera built with composer Stefano Gervasoni, Italian Institute of Culture in Paris, France; *Hours and days*, Macro Museum Rome, Italy; *A glass house*, CIRVA-Cantini Museum, Marseille, France.

MARTA DELL'ANGELO



Carichi Pendenti, 2017
installation view at spazio COSMO



A4 2089 Caryatids, 2015
paper with colored prints, nails, 200 x 200 cm
Installation view at Palazzo Fortuny, Venice



Grasp, 2016
oil on canvas, 80 x 140 cm

Born in 1970 in Pavia, Italy.
Lives and works in Milan, Italy

Collage vivant, 2017

A practicable collage. More than 100 colour and black-and-white images at almost actual size, cropped and specularly printed, are suspended in three-dimensional space. Portions of the body, intersect each other with objects and elements of different origins and epochs, placed between order, disorder and randomness.

One whistle 100 Dram, 2017

In collaboration with Aleksey Manukyan

One whistle 100 Dram is a street performance in which the artists will produce whistles with Armenian apricot seeds and Italian acorns, selling them to the public. Anyone can buy them, and the whistle produced by playing it will resound as a sort of call of the wild, becoming part of the work.

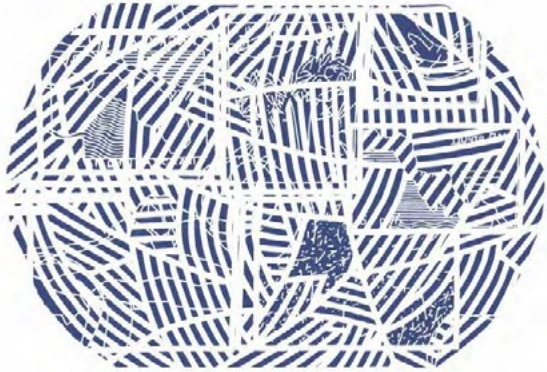
A frequent element in Dell'Angelo's works are monumental female bodies; represented in moments of intimacy, emphasized by the white backgrounds, with positions often broken down and graceless. The body is no more than itself. She focuses on the forms and their physical presence that is simultaneously, a symbol of an existential status. The starting point of the work is digital photography, reworked and reassembled by the computer. Painting is the final action in a process that sometimes stops before the pictorial stage, materializing into audio works, video and low-resolution prints on blotter or tissue paper. This realization phase of the process is characterized by the disintegration of pixels transformed in expressive elements. In parallel to her objective work, dell'Angelo subjectivizes the body through the realization of performances.

2017: *Carichi Pendenti*, spazio COSMO, Milan, Italy; *Mirror Image*, Museo di Thun, Switzerland; 2016: *Un Giorno o l'altro...*, Palazzo Comunale, Fortunago, Italy; *Corpo A Corpo*, Galleria Passaggi, Pisa, Italy; *Fragile*, a collaboration between the Italian Cultural Institute and the Chinese Culture Center of San Francisco; *La torre di Babele*, Ex fabbrica Lucchesi, Prato, Italy; *Un fischietto un euro* – Performance, Manifesta The European Biennial of Contemporary art, Zurich Switzerland; *La pelle, Officina*, Bruxelles, Belgium; *L'ascolto - una mostra immaginaria*, Assab One, Milan; 2015: *L'arte in una stanza* – *Figure*, Pasquinelli Foundation, Milan; *A4 - 564*, Santa Reparata International School of Art, Florence; *Manuale della figura umana. Primo studio per l'allestimento di un impaginato*, Short Theatre Festival 10-11-12/09/2015, Macro, Rome.

THIBAUT DE GIALLULY

Born in 1987 in Paris, France.
He lives and works between Paris and Athens.

On all sides of the mirror, 2017



Six flag theory #1, 2017
acrylique sur toile, 160 x 250 cm



138 images fantômes, Festival Baleapop, 2014



Ceci est une œuvre de fiction part 1+2, 2012

A map is constructed in several layers to accurately define its intermediate territory position. A wall- painting on which its various actors deploy. An underprint of the remains of the world, an intermediate space that can only be realized by defocusing its own subject, its own history. Images called "stamps to detour" are hung over it, and serve as starting platforms, entry and exit points, in order to continually expand the map. A narrative with variable geometry as multiple as coherent. "The 300 ships gave the globe its new structure". In this way, René Daumal's expedition is always on the way.

The work of Thibaut De Gialluly expresses an incredible appetite, a need to take over the political thing, a profound necessity to understand the sociological patchwork of the extreme left, a bulimic re-reading of history (to the point of removing his moustache to Hitler or to inventing small groups that never existed). He tries to think, to believe, to fight, to refuse populism on all sides, to question the bicycle wheel of Marcel Duchamp who lost his pedals and to ridicule those that Jean Dubuffet called "s Sorting agents. ". The "assemblages" of de Gialluly, are composed of drawings, texts, and photographs, as mental territories, cartographies of the history of thought and political action, puzzles of which no piece really corresponds to another; a dramatic vision of the world, with different borders from those we know.

2016: *Group Show Rainbow ranch hand*, FRAC Nord pas de Calais, Dunkirk; FIAC, Municipal Fund, City of Paris; *Group show*, Aline Vidal Gallery, Paris; *Hidden Garden, the Mondays of the Pavilion*, Cité internationale des arts, Paris; *Per Monstra, ad Astra*, Michel Journiac Gallery, Paris; *Double Je*, Palais de Tokyo, Paris; *L'image dans le tapis*, 22RUEMULLER, Paris; 2015: *FFOMECEBLOT*, Clovis XV, Brussel, Belgium; *Family Matters II*, De la charge, Brussels, Belgium; *Elevations*, Palais Idéal du Facteur Cheval, Hautes-rives, France.

Born in 1974 in Saint Petersburg, Russia.
He lives and works in Gyumri.

Urban Stamp, 2017

In his works the artist uses different means of expression, realizes installation-performances, land-art, photo and video projects.

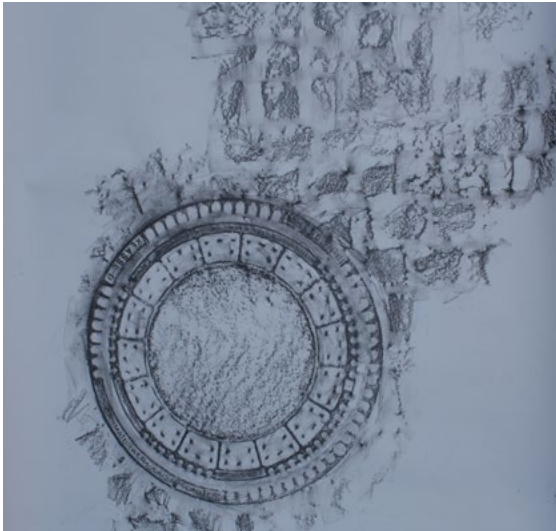
As a result of his creative searches, Aleksey first copies coins that leads him using frottage, a copying technique in his work. In 2010 he used the technique to frottage manhole covers in Dresden and Berlin. This is how the artist enters the Urban Art environment and frottage becomes the visit card of his professional career.

Aleksey has done frottage performances in many historical cities in Europe and Asia, such as Shushi, Lublin, Kars, Diarbekir-Tigranakert, Berlin, Copenhagen, Nancy, Brussels, Istanbul and others.

In the framework of the Triennial “Standard” that will take place in Armenia, Aleksey will frottage some artifacts of historical value in Gyumri Abovyan Street and Mercurov museum which will be presented as urban stamps. Urban frottaging will create art pieces that will be transferred to another environment where the value of the urban stamps is either completely changed, their meaning and perception is challenged or new horizons for renewed meanings are open.

Aleksey Manukyan lives and works in Gyumri. In 2008 he graduated from Gyumri State Academy of Fine Arts and started working in “Emili Aregak” Day care center as an art-therapist. Aleksey’s interest and continuous desire to develop art in Gyumri inspired him to create and co-found a number of galleries and studios, such as Gyumri “PadVal” gallery and “ArtZone” open-air studio. He is also the co-founder of “5th Floor” creative group. Starting from 2008 Aleksey has taken part in a number of international projects and exhibitions.

2014: *Art Warning the World*, Installation, Paris, France, New York, USA; 2013: *Container*, Installation, European Parliament, Bruxelles, Belgium; *Face*, performance, Gyumri; 2012: *Around Caucasus*, Installation, Tequali, Georgia; 2011: 5th floor Collective, Nancy, France.



frottage of manhole in Berlin and Dresden,
2010



frottage of manhole in Brussels, 2012

GOHAR MARTIROSYAN

Born in 1992 in Gyumri, Armenia, where she lives and works.

Tararà, 2017

In the framework of The MountAnalogue, a Contemporary Art Experience, Gohar Martirosyan collaborates with the Italian artist Marta Dell'Angelo.

The two artists will walk together to reach the top of Mount Aragats. The weight of their body, their footprint will transform the surface of the mountain through mild traces, shaping it as a kind of sculpture.

Gohar Martirosyan is a conceptual artist from Gyumri, Armenia. She is interested in the reasons and conditions in which subjects are being figured out in the society. She tries to find visual means by which dialogue and relationships can be established using art as a tool to help to change and rebirth archetypes. In her work, she tries to correlate a person's psychologic sub-conscience which then transforms into conscience, giving way to action- giving freedom to man's imagination.

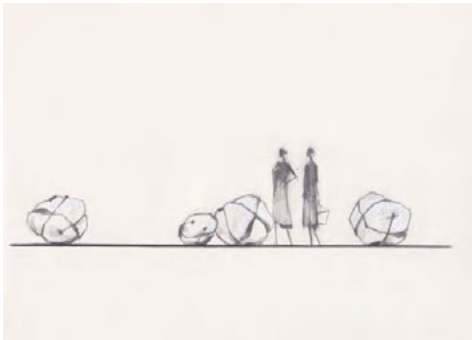
At the same time Gohar's works find their non-standard locations in the open space, where she studies the influence of the environment on the development of a person.

After graduation from the Academy of Art, she opened solo exhibitions, such as "*Parda*" in 2015, collaborating with the official Gallery 25, in Gyumri and Karoyan Gallery, in Yerevan.



Tararà, 2017

MIKAYEL OHANJANYAN



Preparatory sketch for *The Doors of Mher*, 2017 Basalt, Steel cables



Dur - Door, 2016, view at state University of Milan



Diary, 2016 at Frieze Sculpture Park



Tasnerku/Twelve, 2015, view from Armenty, 54th Biennial of Venice

Born in Yerevan, Armenia in 1976.
Lives and works in Florence, Italy

The Doors of Mher, 2017

The work is inspired by the tragic and apocalyptic story of Pokr Mher, the last descendent and hero of the Armenian epos Sasna Tsrer, "Daredevils of Sassoun."

The Doors of Mher is a sculptural installation full of physical and psychological tension made of blocks in basalt concealing inside engraved texts. The engravings speak of today's world, mankind and his dignity and values. It speaks of 'Pokr Mher', a universal everyman hidden inside each of our souls and waiting to break free one day.

In every project of Mikayel Ohanjanyan's plastic elaboration, we find the attempt to embody ineffability. His sculpture involves and activates opposites: strict exactness versus shadowy forms, in a transparent spaciousness, where substance shades light without boundary lines, where the invisible shows itself in real things, which reveal invisible changes again just in the moment of its becoming perceptible.

Ohanjanyan was born in Yerevan, Armenia in 1976 of Armenian parents originally from Syunik, a mountainous region of southern Armenia. Ohanjanyan attended the Academy of Fine Arts in Yerevan. In 2000 he moved to Florence, Italy to study sculpture at the Florence Academy of Fine Arts, and he continues to live and work in the city. During his artistic career, he has participated in numerous national and international exhibitions, including 2017: *Diario*, sculpture exhibited for the next three years at Yorkshire Sculpture Park, UK; 2016 Frieze London, Frieze Sculpture Park, UK; 2015 *Armenty*, National Pavillion of Armenia awarded Golden lion, 56th Venice Biennial; "*Dreamscapes*", 6th Beijing International Art Biennale, the National Pavillion of the Republic of Armenia, National Art Museum of Beijing, Beijing, China; "*Revelations*", 2nd International Fine Craft & Creation Biennial, Italian Space, Grand Palais, Paris, France; "*Grandchildren - New geographies of belonging*", The DEPO, Istanbul, Turkey; 2014: "*AtTrazioni*", LuzArt Gallery; "*Equilibri-Plastic Elaborations*", InteriorDasein, Berlin, Germany, 2012: "*Dolomiti Contemporanee DC NEXT*", Fabbrica Ex Visibilia, Taibon Agordino, Italy; "*In/Outside of me*", Spazio Blue, Bologna, Italy.

Ohanjanyan was recently awarded the Prize Henraux 2014. His works can be found in Italian and international collections including the Vatican, Henraux Foundation, Targetti's Light Art Collection, and in Collection of the City of Neustadt an der Weinstrasse, Germany; as well as in private collections throughout the world.

MARIA TSAGKARI

Born in 1981 in Piraeus, Greece.
Lives and works in Athens, Greece.



From *The New Green*,
Part Two/The expectation, 2016

The installation *Part Two/The expectation* is based on an unfinished novel “Heinrich von Ofterdingen”, by the German philosopher and poet Novalis (1772-1801). It tells of a young boy who leaves everything behind in pursuit of a small blue flower which mythically embodies the truth and values of the ideal life and pure poetry. Like *Mount Analogue*, it is a poetical and inner research which works as a motive leading to paradoxical journeys and pursuits, building bridges between fiction and reality.



The *New Green* project is a contemporary myth, based on an older myth from medieval period concerning the establishment of a fictional company called The New Green (TNG), which presents a new global trend in the natural landscape that imposes Blue as The New Green and suggests its replacement. A company that is the first worldwide to discover a formula that converts the green colour found in nature into blue. TNG creates imaginary gardens all around the world, at the most significant monuments and sites, by utilizing the plant-based blue pigment and bringing it back to its natural habitat.

Mainly through its commercial campaign, the company creates a new trend of global change that starts with the conversion of the natural landscape.

With posters, brochures, street banners, ads in social media, and with performers in public spaces who bring the message of transformation to the public, allowing the company to identify and cultivate a new need for change. TNG initiates a dialogue with people that is linked to their openness to change, and promises that the acceptance of the “blue landscape” will lead toward the realization of the most unexpected desires and dreams.



From *The New Green*,
Part Two/The expectation, 2016, Hydra,
Greece, Courtesy of HYam and Costas
Vergas

2017: *AQUA*, *Contemporary Artists and Water Issues*, Chateau de Penthes, Geneva; 2016: *Coup de Ville*, Triennial in Belgium, Belgium; *Part Two/The expectation*, HYam association, Hydra island, Greece; *Remember the present*, Le Lait-Center of Contemporary Art, France ; *War Party*, Royal Military Museum, Brussels, Belgium ; *Erotimatiko*, HYam award, Artcurial, Paris, France; 2015: *Antallaxima*, Sin, Georgiadis manor House, Lesbos Island, Greece; 2014: *A fresh, A new generation of Greek artists*, National Museum of Contemporary Art, Athens, Greece; 2013: *Everywhere but now*, 4th Biennale of Contemporary Art, Thessaloniki, Greece ; *Subproducts*, Technopolis Gazi, Athens, Greece; 2012: Salon des Artistes Indépendants, Grand Palais de Champs-Élysées, Paris, France.

FIRST PART: July 21 to September 30

***Opening on Saturday 22 July
12pm to 5pm***

with a performance by:

GOHAR SMOYAN (Armenia)

GYUMRI

Video by:

ROSANA PALAZYAN (Brazil)

Films by:

MURALI NAIR (India)

IDIRSSA OUEDRAOGO (Burkina Faso)

JAFAR PANAHI (Iran)

JIA ZHANG-KE (China)

Curated by Adelina Cüberyan v. Fürstenberg

Interfacing a selection of paintings by

MARIAM AND ERANUHI ASLAMAZYAN (Armenia)

a curatorial collaboration with Vahagn Ghukasyan

at

Gallery of Mariam and Eranuhi Aslamazyan Sisters

Founded in 1987, the gallery is an art museum that preserves and displays painting, graphic and ceramics created by the Aslamazyan sisters.

The building, made in black tuff masonry, is a bright example of 19th century architecture of Aleksandrapol including European and traditional Armenian architecture. The building has an interesting architectural feature: luxurious inner courtyard and wooden balcony. During its 136 years the building of the gallery has been twice subjected to the ruinous earthquake took place in Gyumri (1923, 1988) after which it was reconstructed and reopened.



ROSANA PALAZYAN

Born in 1963, Rio de Janeiro, Brazil, where she lives and works.



"... Uma história que eu nunca esqueci..." /
 "... A story I never forgot...", 2013/2015

... A story I never forgot... is a video installation in which the video, produced in an "artisanal" manner, doesn't pretend to achieve technical excellence, but rather reorders and organizes the fragmented memory of the Armenian Genocide (c. 1915 to 1920) based on the stories and narratives heard since her childhood. To forget it would mean forgetting one's own being.

A handkerchief embroidered by the artist's grandmother whilst she was a refugee in Thessaloniki runs through the narrative. Transformed in each episode, the object retraces her origins from Konya, her life in Greece, to the arrival in Rio de Janeiro and her new life.



"... Uma história que eu nunca esqueci..." /
 "... A story I never forgot...", 2013/2015
 Video installation, 13'

Rosana Palazyan graduated with a degree in Architecture and Urbanism from the Universidade Gama Filho in 1986 and attended art courses at the Escola de Artes Visuais do Parque Lage between 1988 and 1992, both in Rio de Janeiro. Her work has been constituted as a process of approximation and dialogue, particularly with those who are in situations of exclusion and are invited to participate in a relationship grounded in listening. The exchanges are transformed into works that delicately amplify the voice of these people in attempt to sensitize the relationship of the public to these issues. In 27 years of production, Palazyan has worked in a variety of mediums (drawing, embroidery, installation, video, performance and public art projects) to promote experiences about art, life and society.

Recent shows include Linguagens do corpo carioca [a vertigem do Rio], Museu de Arte do Rio, Rio de Janeiro, Brazil (2016); 56th International Venice Art Biennale (2015); The 4th Thessaloniki Biennale, Greece (2013); The Street, MHKA, Antwerp, Belgium (2011); solo at Casa França Brasil, Rio de Janeiro, Brazil, (2010); Pretty Tough: Contemporary Storytelling, The Aldrich Contemporary Art Museum, CT, USA (2009); Um Atlas de acontecimentos, Calouste Gulbenkian Foundation, Lisbon, Portugal (2007); 26th Sao Paulo International Biennial, Brazil (2004).

MURALI NAIR

Born in 1966 in Anandapuram, Kerala, India.
Lives and works in Hyderabad, India.

The Crossing, 2008

In an Indian village set in a valley bordered by an express highway, a tribal woman returning home from the grazing fields, intends to cross the expressway with her herd of cows. When she eventually finds a gap in the heavy passing traffic to cross the road, a truck approaches at speed, forcing her to retreat and separates her from the herd. Anxiously the woman steps again into the traffic and is hit by a school bus. After the collision, traffic stops, cows run amok and angry villagers begin smashing everything in protest. A man wearing dark goggles and electronic gadgets appears on the scene. He waves the body of the tribal woman which – flat like a piece of cardboard – is brought to the ambulance. In a sophisticated workshop, technicians work on her body and fashion a doll out of her. Later, presumably at the launch of the doll in a modern shopping mall, a caricature of the cow comes alive; a dancing cow with the smiling head of the tribal woman. We see a big smile on the face of the man in goggles.

After a short time as geologist in his home region, Nair decided to study film direction in Mumbai. His first short-movie, *Tragedy of an Indian Farmer*, was awarded as the Best Indian Short Film. His feature length movies *The Death's Throne*, *A Dog's Day* and *A Story That Begins at the End* were shown in Cannes. All of them address social structures and injustices in rural India. Together with his wife Preeya, he runs London-based production company, Elephant Films, as well as its subsidiary Maya Films in Hyderabad, India.

In 2007, Murali Nair was awarded the Prize of the City of Venice, on the occasion of the 64th Venice Film Festival. In 2008, he contributed to the film project *Stories on Human Rights*, produced by ART for The World.



The Crossing, 2008
India, 35mm, colour, 3 min
episode from the film *Stories*
on Human Rights, An ART for The World
production, Geneva

IDIRSSA OUEDRAOGO

Born in 1954 in Banfora, Burkina Faso.
Lives in Ouagadougou, Burkina Faso.

La Mangue, 2008



Koro, a 6-year-old girl, picks up a mango stone, holds it in her hands and later buries it in the ground in a public square, ignoring friends who are laughing at her. She waters the growing plant and tries to protect it, while people continuously step on it. Day after day, the girl takes care of the plant which is, just like her, growing and growing. When Koro – now a woman – falls in love and gives birth to her own child, ripe mangoes are falling from the tree. The film ends with Koro's young daughter who collects a mango stone and plants it in the village.



Idrissa Ouédraogo is a film director from Burkina Faso who creates films set within Africa, often exploring the conflict between rural and urban, and tradition and modernity. In 1986, Idrissa Ouedraogo directed his first feature film, *Le choix*. In 1988, the film *Yaaba* was released and won the Film Critics Award at Cannes in 1989 and the FESPACO Audience Award in the same year. In 1990, he directed *Tilai*, the transposition of a Greek tragedy into contemporary Africa and won the Grand Prize of the Jury at Cannes in 1990 as well as the Étalon de Yennenga (the Grand Prize) at FESPACO in the same year. His film *Le Cri du coeur* (1994), obtained the Audience Award at the 5th African Film Festival in Milan the following year. At the 8th edition of the festival in 1998, he received the Award for Best Feature Film for *Kini et Adams* (1997). In 2003, he directed *La Colère des dieux* and in 2006 *Kato Kato*. Idrissa Ouedraogo is a Commandeur de l'Ordre National of Burkina Faso and Chevalier de l'ordre des Arts et des Lettres françaises.

In 2008, he contributed to the film project *Stories on Human Rights*, produced by ART for The World.



La Mangue, 2008

Burkina Faso, HD, colour, 3 min. 6 sec.
episode from the film *Stories on Human Rights*, An ART for The World production, Geneva

JAFAR PANAHI

Born in 1960 in Mianeh, Iran.
Lives and works in Teheran, Iran.

The Accordion, 2010



The Accordion, 2010

Iran, colour, 8 min. 25 sec.,
Original language: Farsi (with subtitles in English)
Segment of the film project "THEN AND NOW
Beyond Borders and Differences",
An ART for The World production, Geneva

Two children, a brother and his sister, make their living on the streets of Tehran by playing their accordion with passersby generously offering coins for their playing. One day, their instrument is forcibly taken away by a man, finding the children guilty of having played music outside a mosque. The boy pleads to be forgiven, saying he did not realise that he was outside a mosque. The children cry out in desperation; they need the money to buy medicine for their sick mother at home. But the man remains unmoved and disappears with the accordion into the city's labyrinth of lanes.

A little later, the children spot the man sitting in a square playing the instrument. The boy gets hold of a stone, ready to hit him with it. The girl asks the brother not to do so. As the children inch towards the man, he continues playing music and ultimately returns the accordion without any struggle.

Jafar Panahi is an Iranian film director, screenwriter, and film editor, internationally recognized as one of the most influential film-makers in Iran. Although his films were often banned in his own country, he continued to receive international acclaim from film theorists and critics and won numerous awards. His films are known for their humanistic perspective on life in Iran, often focusing on the hardships of children.

JIA ZHANG-KE

Born in 1970 in Fengyang, Shanxi Province, China.
Lives in Beijing, China.

Black Breakfast, 2008

A tourist, equipped with a camera and a tour guide, arrives in a provincial town where she hopes to see a city full of cultural relics and historic sites. But, contrary to her expectation, she finds herself in an industrial urban area, with blurred and patchy road signs eroded by smoke and pollution. The tourist, by instinct, takes pictures of these city signs: stop, street and road signs. Later, leaving the city, she waits for a bus on a highway, where an endless stream of heavy lorries carrying coal pass, and the cloud of coal dust flies over the sky in a spectacular scene. As the cloud disperses, she notes a group of workers eating breakfast in the coal dust: their faces are of the colour of coal and hardly recognizable. Sitting in the dust among them, she has to enjoy a "black breakfast", her face as black as those of the locals.

Jia Zhang-ke is considered a leading figure of the "Sixth Generation" of Chinese directors. His films address themes of alienated youth, and contemporary Chinese history and globalization, characterized by long-takes, colourful digital video and his minimalist/realist style. Jia first appeared on the Chinese film scene in the late 1990s and early 2000s with independent features including *Platform* and *Unknown Pleasures*, internationally acclaimed despite their limited theatrical runs throughout the world and their underground existence in China. In 2004 his film *The World* – his first film made with official approval by the Chinese government - was nominated for a Golden Lion at the Venice Film Festival. In 2006, he won the Golden Lion for his film *Still Life*. In 2008, he contributed to the film project *Stories on Human Rights*, produced by ART for The World.



Black Breakfast, 2008
China, HD, colour, 3 min.
Episode from the film *Stories on Human Rights*, an ART for The World production, Geneva

MARIAM AND ERANUHI ASLAMAZYAN



Mariam Aslamazyan, **Peppers: flame**

Mariam and Eranuhi Aslamazyan were two painter sisters working between the '30s - '50s traveling from Armenia to Africa, India, China and America. They were influenced by painters such as Abram Arkhipov, and by artists they met during their journeys, such as Amrita Sher-Gil in India.

Mariam Aslamazyan was born in 1907 in Bash-Shirak village of the Kars region, and died in 2006.

Mariam's creations are bright and luminous. The content of the colours and coating of her creations is the search for the world's being. In her art she tried to revise the Soviet and post-war years from her own point of view. She has expressed her attitude about the consequences of those years.

Her works are part of the permanent collections of numerous museums in Sofia, Berlin, Leningrad, Venice, Tokyo, Delhi, among others. The works devoted to India were awarded the G.Neru prize in 1970-1971, and the prize of Hamal Abdenaser in 1976.



Eranuhi Aslamazyan, **African Still-Life with Sculpture**

Eranuhi Aslamazyan was born in 1910 in Bash-Shirak village of the Kars region, and died in 1988.

Eranuhi Aslamazyan with her art paid great attention to the human emotional state which is attached importance in the work. Her motives are as if constantly repeated, but each time in pursuit of new creative problems and themes that suggest new solutions, the aim of which are not to make the audience to leap to the conclusion, but to let them think.

The works of Eranuhi Aslamazyan are part of the permanent collections of numerous museums in London, Sofia, Berlin, Leningrad, Venice, Tokyo, Delhi, among others.

SECOND PART:

September 14 to December 31

Openings

September 12, 13, 14

SECOND PART: September 14 to December 31

Openings
September 12, 13, 14

EREBUNI (Yerevan)

FELICE VARINI (Switzerland)
Site-specific installation

Organized by **the Embassy of Switzerland in Armenia.**

at

Yerevan Railway Station, Erebuni district

In 1902, the first railway line was built in Yerevan, connecting the city with Alexandropol (Gyumri) and Tiflis (Tbilisi). The actual station building was built in 1956. The building of Yerevan Railway Station is a Neo-classical, small scale version of Soviet skyscrapers such as Moscow State University or Warsaw Culture Palace, with a high spire serving as an axis of symmetry, based on a design by the artist Martiros Sarian and depicting a five-pointed Soviet star above Mount Ararat with a bunch of grapes and ears of wheat below. The Railway Station building dominates Sasoun Square, featuring the statue of David of Sasoun (hero of the Armenian epic tale) as a centrepiece. The station is located in Erebuni, one of the twelve districts of Yerevan, taking its name from the Urartian fortress.



FELICE VARINI

Born in 1952 in Locarno, Switzerland.
He lives and works in Paris, France.



Arcs cercle sur diagonale, Parc de la Villette, Paris, 2015



Double disc évidé par les toits, Salon de Provence, Marseille, 2013



Huits carrés, Orangerie du chateau de Versailles, Versailles, 2006

Felice Varini develops an art of *in-situ* work. He works as an artist directly on the physical reality of a landscape, or an architecture. From his beginnings in the late 1970s, he has freed himself from the framework of painting, preferring to develop his art in space. Paradoxically, he engages a fundamentally two-dimensional character of painting in his works, as when seen from a precise viewpoint, the painted fragments in space form a perfect geometry imposed on the eye. Beyond this vantage point, the painted figure implodes, giving way to volumes of space.

Varini's modern masterpieces have appeared in and on buildings across the world, from King's Cross Station in London to the hallowed walls of Parisian cathedrals; however the most scanographie works are ones in which the artist took on the challenge of working at large scale, superimposing perfect shapes on entire villages or city areas.

Varini has participated in many group and solo shows and his works have been presented in various public spaces worldwide, as in Germany, Italy, France, Japan, USA.

His personal shows selection include: 2016: *A ciel ouvert*, MAMO, Cité Radieuse, Unité d'habitation Le Corbusier, Marseille, France ; *Quinze points de vue*, Photo exhibition and conferences, Cultural Center Hay Art Gallery, Yerevan, Armenia ; 2015: *La Villette en suites*, Pavillon Paul-Delouvrier et Galerie Est de la Grand Halle, Paris ; 2013: *Felice Varini / Nio Dansande Bagar*, Bildmuseet, Umea, Sweden ; *Across the Buildings*, at the Canalside Steps, Granary Square, King's Cross, London; 2008: *Felice Varini*, Demisch Danant, New-York.

SECOND PART: September 14 to December 31

Openings
September 12, 13, 14

SEVAN LAKE

Déjà vu STANDARD

Artists:

GERARD BYRNE (Ireland)
JOSEF DABERNIG (Austria)
IGOR GRUBIĆ (Croatia)
MARKUS SCHERER (Austria)

Architectural projects:

LEVON CHERKEZYAN (Armenia)
GEVORG KOCHAR (Armenia)
MIKAEL MAZMANYAN (Armenia)

Curated by Ruben Arevshatyan

at

Writers'Resort

Jutting out towards Lake Sevan, considered the pearl of Armenia which lies a short distance outside of Yerevan, the Armenian Writer's Union Resort is a prime example of Soviet modernism. Sited on the southern side of the lake, its location in the past was an island, now a peninsula due to artificial draining.

The architectural style represents the era of Soviet modernist buildings displaying ingenuity and imagination.

Writers' Resort is a complex of two buildings, one of which, built in early 1930s by prominent Soviet avant-garde architects Mikael Mazmanyan and Gevorg Kochar. Both architects were faithful apologists of conceptions concerning the potentiality of architecture to shape new forms of sociality derived from the situational/organic features existing in local vernacular building traditions. During the Stalinist repressions, the architects were exiled to Siberia.

In 1963, after returning to Armenia, Gevorg Kochar was commissioned to finish the stalled Writers' Resort complex. In 1965, the construction of the new Canteen building was completed.

Shaped like a tongue jutting out towards Lake Sevan, the canteen offers spectacular views of the pearl of Armenia. Though its exterior is not rich in decoration, it recalls fish scales, which one could imagine to become animated diving into the lake. Because of the location and unique architecture, one can find the beauty in it, as well as the surroundings, inspiring creative work. Sevan Writers' Resort still retains its original function, housing authors seeking relaxation and inspiration.



GERARD BYRNE



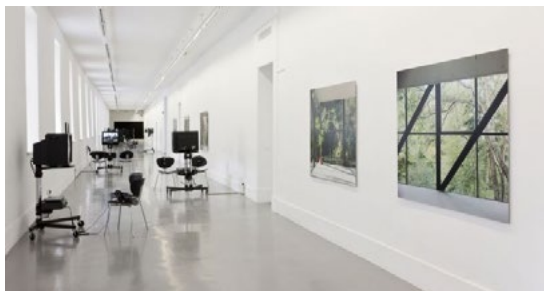
Jielemeguvvie guvvie sjisjnjeli (Film inside an image), 2015-2016

Single channel film, back projection, 17', loop



1984 and beyond, 2005

three-screen video installation, video still



New Sexual Lifestyles, 2002

Three-channel video shown on monitor

Born in 1969 in Dublin where he lives and works.

Gerard Byrne makes video, photography and performance art. His multi-media installations reenact historic events using professional actors and theatrical techniques, using twentieth-century literature and mass media as source material. Byrne's dramatic reenactments have included a conversation led by André Breton published in *La Révolution surréaliste* in 1929 (*A Man and a Woman Make Love*), a 1964 radio conversation on Minimalism (*A thing is a hole in a thing it is not*, 2010) and a 1980 Chrysler ad featuring Frank Sinatra (*Why It's Time For Imperial, Again*, 2002). In *New Sexual Lifestyles* (2003) and *1984 and beyond* (2005-07), the transcripts of Playboy interviews from the '60s and '70s become scripts that are restaged with period costumes and settings. The critical importance of context is highlighted by these dramatisations, drawing our attention to shifts in societal attitudes.

2016: Mead Gallery, Warwick Arts Centre, UK; 2015: GrazMuseum, Austria; Kunstmuseum St Gallen, Switzerland; Baltimore Museum of Art, Maryland; 2013: The Whitechapel Gallery, London; 2012: dOCUMENTA 13, Kassel; Fundação Calouste Gulbenkian, Lisbon; 2011: the 54th Venice Biennale; IMMA, Dublin; Milton Keynes Gallery; The Renaissance Society, Chicago; 2010: Lismore Castle Arts, Ireland; The Common Guild, Glasgow; 2008: ICA Boston; Statens Museum for Kunst, Copenhagen; 2007: He represented Ireland at the 52nd Venice Biennale; Dusseldorf Kunstverein; 2006: Contemporary Art Centre, Vilnius; 2004: MUMOK, Vienna; BAK.

JOSEF DABERNIG

Born in 1956 in Kötschach-Mauthen, Carinthia, Austria.
Lives and works in Vienna, Austria.



Stabat Mater, 2016, 35 mm, black and white, 16'

Josef Dabernig is known for his exploration of social systems, post-wall Eastern European, brutalist architecture, conceptual austerity, and dry humor. Josef Dabernig's practice comprises film, photography, texts, objects and space-related concepts. The artist's take on thoroughly planned plots in his films often leads to moments of absurdity, which derive from the specific locales and the situations his laymen actors are involved in. Dabernig's films often refer to an immediate Socialist past, where moments of modernity prevail, yet in a seemingly Fordist manner. Loneliness and fatigue are recurrent motifs, which heighten the viewer's awareness for detail and the contours of the architectural settings.

2017: Badischer Kunstverein, Karlsruhe, Germany **2016:** Kunsthalle Winterthur, Winterthur, Switzerland **2015:** Wilfried Lentz, Rotterdam; **2014:** Galerie Andreas Huber, Vienna; Rock the Void, Mumok - museum moderner kunst, stiftung ludwig wien, Vienna. His work has been featured in Manifesta biennial (St Petersburg, 2014, and Ljubljana, 2000); **2012:** Gwangju Biennale; **2001** and **2003:** Venice Biennale.



Hypercrisis, 2011, 35mm, colour, 17'



Timau, 1998, 16mm, Black and white, 20'

Born in 1969 in Zagreb, Croatia where he lives and works

Monument, 2015

During the 1990s, Croatia suffered systematic violation and destruction of its anti-fascist monuments. By combining the images of these impressive works of abstract sculpture with the potent nature surrounding them, *Monument* creates a visual metaphor to reflect on their purpose nowadays.

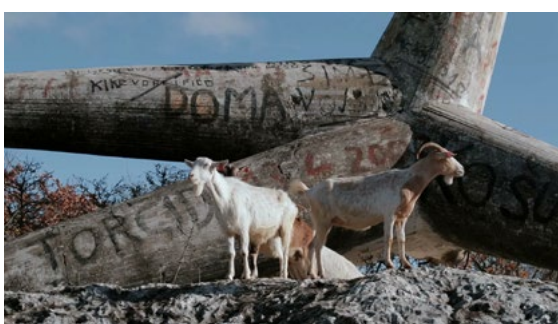
For Igor Grubić, art is a form of moral and political activism and many of his works and activities are created in the public space.

He has been active as a multimedia artist from the beginning of the 1990s. His work includes site-specific interventions in public spaces, photography and video works. In 2000 he started to work as a producer and author of documentaries, tv reportages and socially committed commercials.

His work has been exhibited at MoMA PS1, during Gwangju Biennale 20th Anniversary Special Project, at Palais de Tokyo in Paris, Manifesta 9 in Genk, the Motorenhalle in Dresden, the New Society for Visual Arts in Berlin, the Museum of Modern Art in Vienna, the 11th Istanbul Biennial, and Manifesta 4 in Frankfurt.

His works are in several public collections: Tate Modern, London; Kadist Art Foundation, Paris; ART Collection Deutsche Telekom ACT, Berlin; Kontakt The Art Collection of Erste Group, Vienna; Museum of Contemporary Art, Belgrade; Museum of Contemporary Art, Zagreb; Museum of Modern and Contemporary Art, Rijeka; Art Gallery, Split; Muzeum Sztuki, Lodz.

Recent shows 2017: *Enjoy forgetting*, Palazzo Ducale, Massa Carrara; HT award for Croatian contemporary art, MSU, Zagreb; 2016: *Poetic License*, Griffith University Art Gallery, Brisbane, Australia; *Monumentalism*, Kudos gallery, Kensington, UK; *(Un)Geduldiges Papier - Kunstaktivistische Poster, Sticker, Stencils, Cut outs...*, Motorenhalle, Dresden, Germany; *Q.I. VEDO_ Igor Gubric Monument (screenig)*, Quartiere Intelligente, Naples, Italy; *Angels with Dirty Faces*, Moderna Galerija, Lazarevac, Serbia; *Framing reality*, Gradske galerije Osijek, Croatia.



Monument, 2015, colour, 50'

MARKUS SCHERER

Born 1963 in Schwarzach, Austria.
Lives and works in Vienna.



O.T., 2013, colour, 4'

Marcus Scherer works employ a wide array of means such as media room installation, film and video. He is also a curator. He has worked with Josef Dabernig, Norbert Fasching, and Christoph Herndler. His works have been shown in art galleries and at film festivals all over the world.

2013: O.T.; 2011: SUBJEKT/OBJEKT; 2010: substruktur;
2006: Übergangsraum 50min; 2003: weltcuparena; 2001:
artistshow; 1999: PROs – reception; 1998: Timau.



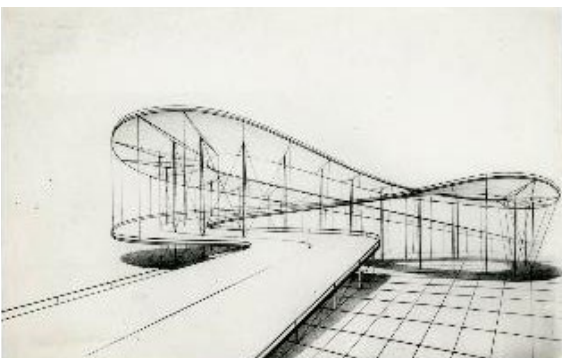
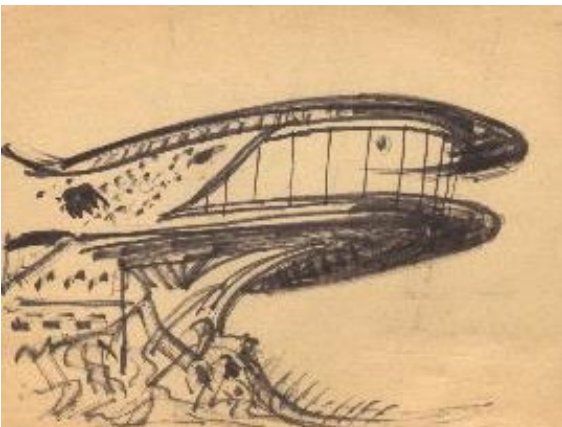
Substruktur, 2010, studio Initiative Architektur,
videostill

ARCHITECTURAL PROJECTS



Figure 1 Gevorg Kochar (on the right) with a group of VKHUTEMAS students (Georgy Krutikov - on the left, Karo Halabyan - top right) gathered around the poster "Long Live October in Architecture", 1920s, (courtesy of: Artsvin Grigoryan Archive)

Figure 2 Mikael Mazmanyanyan (on the left) and Gevorg Kochar (on the right) at the Acropolis, 1935 (courtesy of: Mikael Mazmanyanyan Archive)



The history of the building complex of Sevan Resort began in 1932. It was designed by architects Gevorg Kochar and Mikael Mazmanyanyan who were among the most prominent representatives of the early Soviet avant-garde in Armenian architecture.

Both graduates of VKHUTEIN (former VKHUTEMAS) in Moscow, and founders of the VOPRA (All-Russian Association of Proletarian Architects) and OPRA (Association of Proletarian Architects of Armenia).

Confronting the other, existing by that time, historicist approach regarding the notion of "national architecture" Mazmanyanyan, Kochar, their friend Karo Halabyan, and other architects of OPRA were defining true national architecture as "proletarian in substance and national in palette" which was capable to suit specific local social, economic, climatic and contextual conditions.

Mikael Mazmanyanyan, Karo Halabyan and Eghishe Charents were the founders and editors of STANDARD magazine published in 1924.

LEVON CHERKEZYAN

1927-2000

The 1960s imparted a new spirit of Utopia to the Soviet Armenian architectural situation where the ideas of humanization and environmentalism emerged as a parallel ideology to the rigid utilitarian, functionalist principles in architecture and urbanism imposed by the political system formulated as an official ideology of Khrushchev epoch.

Levon Cherkezzyan's architecture was perhaps one of the best examples where new utopias materialized through the established Soviet mainstream architectural canon, manifested as modernist architectural experimentations. Some of Cherkezzyan's structures and buildings were constructed on the shores of the Lake Sevan.

**Grantees of
Armenia Art Foundation**

From July to December 2017

From July to December 2017

YEREVAN, GYUMRI and KAPAN

Grantees of Armenia Art Foundation

first Open Call for Artists in 2017

curated by **Sona Stepanyan**

ARTLABYEREVAN

AYREEN ANASTAS and **RENE GABRI** (see on pag. 19)

ARMAN GRIGORYAN

PIRUZA KHALAPYAN

GOHAR SMOYAN

MIKA VATINYAN

ARTLABYEREVAN is a collective composed by Hovhannes Margaryan, Vardan Jaloyan, Artur Petrosyan, Ara Petrosyan, and Olya Azatyan.

Seasonal Matriarchy, 2017

Seasonal Matriarchy is a research work realized by means of the arts. Addressing changes in gender roles and, especially, labour roles in a village caused by migration. The gender basis in migration is the role of men in 'making money'. When the season of labour migration starts, women comprise the majority of the adult population for its duration. They fulfil functions usually carried out by men in family and in agriculture. The seasonal matriarchy starts. In these circumstances, women show tremendous diligence, management and creativity. However, there exists a paradox of remote or transnational patriarchy created as a result of modern technology. The head of the family controls the family remotely. Transnational families are formed when migrants secure two families, one in their homeland and one in the country they work. ARTLABYEREVAN's project concentrates on these gender effects of migration.

The goal of ARTLABYEREVAN is to continue activist art practice, support activist groups, organize seminars and discussions about political contemporary art, participate in the social and political movement, innovative social and cultural initiatives, develop strategies with political-social groups to find an escape from the current situation. They aim to combine political and art research, to explore and discover the hidden mechanisms that contribute to the formation of authoritarian, exploitative and corrupt systems. In art practice, this group is oriented towards relational and participatory aesthetics denying the illusive function of art. ARTLABYEREVAN and its members have been successfully exhibited in the realm of political and activist art.



Politicizing toasts exhibition in Northampton, 2015



World Riot at Politicizing toasts exhibition in Northampton, 2015

ARMAN GRIGORYAN

Born in 1960 in Yerevan where he lives and works.



Yerevan balcony 2, 2016
oil on canvas, 145 x 195 cm



Sindicat, 2014
Future in the past, Galentz museum,
Yerevan, Armenia



Love parade in Bourj Hammuod, 2007
"d'Armenie", Center for Contemporary
Art Quimper

Means and Objectives, 2017

This project suggests a total site-specific installation as an attempt to actualize the issue of choice of means and objectives, marking in parallel 2017, the centenary of Great Socialist Revolution. Grigorian believes that means and objectives are mutually connected, or perhaps even identify each other, as any given means in itself is an objective in present, and any objective is a means in future. Therefore, the objectives aimed at increasing the power of man over nature, and eliminating the exploitation of man by man, are justified.

The *Means and Objectives* project continues the concepts that play important roles in his creative activity- reconsideration of Socialist ideals, revisiting and re-incarnating ideas ignored or wrongfully refused in Armenian Soviet past.

Means and Objectives re-considers the architectural transformation of space, to open and re-run the constructive functionalism of modernist architecture, as well as to represent images that are imaginative, futuristic phantoms inserted into the local environment, enabling the viewer to witness how the encounter of past and future is realized, and to experience in some sense, a unique feeling which he calls "a communistic enthusiasm."

Arman Grigoryan recent exhibitions include: 2016 Land of Vitality, Galentz museum (Yerevan), Styl gallery (Gyumri) and Art Museum (Vanadzor); 2015 The will to live, Styl gallery, Gyumri, Armenia 2015 Never again, ACCEA, Yerevan, Armenia; 2014 Future in the past, Galentz museum, Yerevan, Armenia; 2014 Step Between Transforming and Forming, Painter's House, Yerevan, Armenia; 2013 «Armenian Dream», Akanat art gallery, Yerevan, Armenia.

Arman Grigoryan recent curatorial activities include: 2016 Land of Vitality, Galentz museum (Yerevan), Styl gallery (Gyumri) and Art Museum (Vanadzor); 2015 Abstract art, Akanat art gallery, Gyumri-Yeghegnadzor-Yerevan, Armenia; 2015 The will to live, Styl gallery, Gyumri, Armenia; 2014 Step Between Transforming and Forming, Painter's House, Yerevan, Armenia; 2013 Armenian pavilion of 55th Venice Biennial, Venice, Italy.

PIRUZA KHALAPYAN

Born in 1983 in Metsamor, Armenia.
Lives and works in Yerevan, Armenia.

My place is empty (Memories of disappearing city), 2017

My place is empty (Memories of disappearing city) is a narrative about the artist's teenage life and childhood replete with her experiences, fears and memories. She tells her story through images of her birthplace, the city of Metsamor. In recounting the story of her family, she photographs the city that grows old. Day by day, elements disappear, another house is abandoned, a new hole emerges, another tree cut, recalling the loss of memory in old age.

The project is a portrait, the complex portrait of a city, person, state and time period. This portrait includes separate narratives which resembles chapters of a book: City, People, Family, Nuclear Power Station, Hospital, Dormitory, School, Kindergarten. Each chapter raising questions and generating images of past and present.

Piruzha Khalapyan's exhibitions include: 2016: *A Room of Photographer's Own*, Yerevan; 2013: *Woman Photographers*, Yerevan; 2012: *Artsakhian picture*, Yerevan; 2008-2009 *Close to Home*, travelling exhibition (London, Belfast, Thessaloniki, Sofia, Tbilisi, Yerevan, Nicosia, Bucharest, Krakow), British Council.



Image made in late 80's and depicting children of Metsamor.



The windows of the artists's apartment when it was on sale in 2014



The former Sport School Pool of Metsamor

GOHAR SMOYAN

Born in 1978 in Gyumri, Armenia, where she lives and works.

An Alternative, Transparent, 2017

An Alternative, Transparent is an installation with polyethylene walls and aluminium fuselage, reminiscent of a closed cube. The installation, placed in the streets, is accessible to people who can enter the cube and write on its transparent walls, suggesting solutions to daily problems for all to see. *An Alternative, Transparent* has an important message for society and discusses many global issues, regardless of national and regional identities. It offers clarification on limits of choice, urging conscientious decisions on which the vision of our future depends.

Gohar Smoyan selected exhibitions include: 2016: La bottega gallery, Metz, France; *So as it wants*, Gallery 25, Gyumri, Armenia; *Alexandropol- Leninakan-Gyumri*, Moscow Museum of Armenian Culture and Nations, Moscow; 2015: *Kurdistan*, Diyarbakir, Turkey; United Colors of Benetton, 56th Biennale de Venezia; 2014: Alternative Art- festival, ACCEA/NPAK, Yerevan, Armenia; *Borderland 02763*, Youth exchange, Zittau, Germany; 2013: Participation of Culture for the Eastern Partnership, Lublin, Poland; Eastern Partnership Culture Programme in Austria, CAUCULT.



An Alternative, Transparent
installation in Gyumri



An Alternative, Transparent
installation in Gyumri



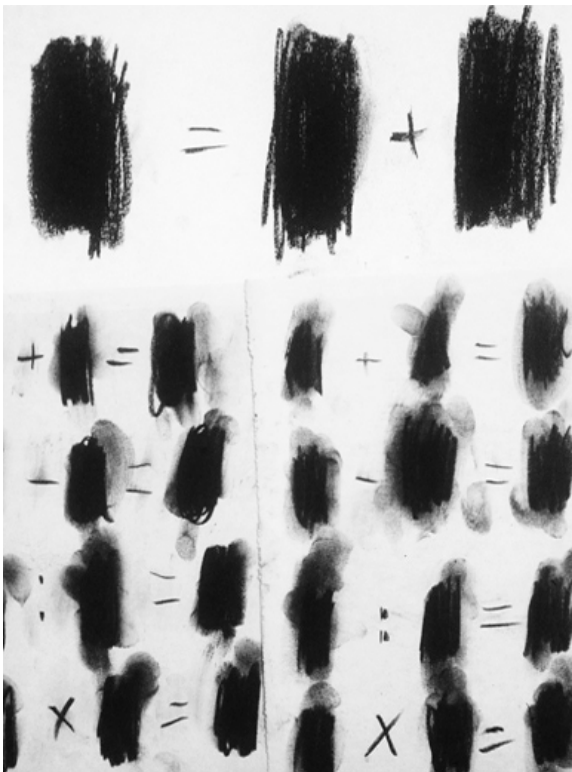
An Alternative, Transparent
detail

Born in 1972 in Yerevan where he lives and works.

Secret Equals, 2017

Secret Equals is a suite of 13 large-scale oil paintings, oscillating between conceptualism, minimalism and abstract expressionism, which meditates on the relationship between the viewer and the art object. It focuses on the investigation of the artwork's incumbent promise to reveal a 'secret knowledge' about the world and itself. The work is an investigation on the meaning of painting in the contemporary world and a meditation on the unspoken contract between the artist and the viewer. Based on his research on the various histories of medieval, modernist and abstract painting, the artist draws upon a variety of references in order to deconstruct this unspoken contract for an 'intellectual insight'.

2016: *Mika Vatinyan: Description*, by Lusadaran Armenian Photography Foundation, Dalan Art Gallery, Yerevan; 2012: 8th Gyumri Contemporary Art Biennale; *Changing the Place of Encounter: Fragments of Armenian Contemporary Visual Art*, InteriorDasein, Berlin. From 2008 to 2016: Poster designer for the theatrical group 'Agora Theatre' Yerevan, Armenia.



Secret Equals, 2016-17,
preparatory sketch, ink, graphite on paper

CHIEF CURATOR

Adelina Cüberyán von Fürstenberg

Founder and President a.i. of ART for The World

Adelina Cüberyán von Fürstenberg is a renowned international curator who has been credited with broadening contemporary art. She was one of the first curators to show active interest in non-European artists and established a signature multicultural approach in art. With her unique vision on contemporary exhibitions, she has placed art in spaces such as monasteries, medersas, large public buildings, squares, islands, parks, etc. Her works strives to provide a larger context for visual art by making it a more vigorous part of our lives, creating a more vivid dialogue between art forms, and relating it to global social issues.

Adelina is the founder and the first director of the Centre d'Art Contemporain of Geneva. Later, she served as the director of Le Magasin at the Centre National d'Art Contemporain of Grenoble, whose School of Curators is internationally recognized.



Awards

2016- Swiss Grand Award for Art / Prix Meret Oppenheim, conferred by the Federal Office of Culture, Swiss Confederation.

2015- Medal of Merit conferred by the Republic of Armenia

2015- Golden Lion for the Best National Participation of the National Pavilion of Armenia at the 56th Biennale di Venezia.

2008- the label of Cultural Event 2008 by the Council of Europe for ART for The World's film production of Stories on Human Rights, in recognition of a handful of exceptional and innovative artistic projects organized in Europe.

1993- Special Mention of the Jury of the 45th Biennale of Venice for the School of Curators of Le Magasin - Centre National d'Art Contemporain, Grenoble.

For more information:

[Adelina von Fürstenberg](#)

ASSOCIATE CURATOR

Ruben Arevshatyan

Ruben Arevshatyan is an artist, art critic and independent curator, living and working in Yerevan. He is the president of AICA-Armenia and teaches at the Contemporary Art Institute, Yerevan.

From 1997-2004, he was the artistic director of Hay-Art cultural center, Yerevan. From 2004-2013 he lectured art history in the arts department of the Armenian Open University, Yerevan. He has published widely on contemporary art, architecture, and theory - mainly on topics and issues of urban and cultural transformation focusing on Post Socialist contexts.

He has curated and been associated with a number of projects including *Great Atrophy*, *Parallel Reality*, *Local Modernities*, *Soviet Modernism 1955-1991/Unknown History*, *Trespassing Modernities*, *A Parallel Modernity* (as part of the framework of the São Paulo Biennale 2014), *A Long, Happy Life/Building and Thinking the Soviet City: 1956 to Now*, etc. In 2011 he was the co-curator of *Manuals: Subjects of New Universality* – Armenian National Pavilion at the 54th Venice Art Biennale and in 2014 he was the co-curator of *The Capital of Desires* – Armenian National Pavilion in the 14th Venice Architecture Biennale. He is co-author and co-curator of *Sweet 60s* international research project. He is currently leading the scientific restoration project of Sevan Writers' Resort in the framework of the Getty Foundation's Keeping it Modern program.

Member of the editorial board of www.red-thread.org e-journal.

Member of the advisory board of the Armenia Art Foundation.

THE ORGANIZERS



Armenian Arts Council

Armenian Arts Council is a non-profit institution based in Yerevan. Through a multifaceted cultural activity, AAC is contributing to cultural policy and educational strategies development in Armenia and creates synergies between local and international experiences in the field of visual and performing arts.

Through a special partnership with the Ministry of Culture of Armenia and with the support of private partners, AAC is launching the first edition of STANDART, Triennial of Contemporary Art in 2017.

Mariné Haroyan, Director, marineharoian@gmail.com



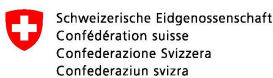
ART for The World

ART for The World is a Non-Governmental Organization (NGO), founded in Geneva in 1995. Its mission is to create meaningful and lasting dialogue through the universal language of art and culture.

ART for The World mobilizes art, cinema and contemporary culture focusing on main issues of our times. Since its foundation, ART for The World has conceived numerous travelling exhibitions around the world and produced more than thirty short movies. Since 1998, ART for The World regularly collaborates with the Regional Direction of the SESC São Paulo in Brazil. Its sister organization ART for The World Europa was founded in 2005 in Italy.

In 2015, the NGO organized the National Pavilion of Armenia at the Biennale of Venezia, under the curatorship of its director Adelina Cüberyan von Füssenberg, with the Golden Lion for Best National Participation.

Nunu Luan, Coordinator, projects@artfortheworld.net
www.artfortheworld.net



Embassy of Switzerland in Armenia

Embassy of Switzerland in Armenia

The Embassy of Switzerland fosters and promotes relations between Switzerland and Armenia in the fields economics, politics, culture, science and education. Since 1988, Switzerland has cooperated with Armenia in humanitarian and developmental domains. Ambassador Lukas Gasser and his team at the Embassy are the Triennial's partners in realizing the Swiss artist Felice Varini's installation at the Central Railway Station in Erebuni, as well as supporting the 1st Edition of STANDART, Triennial of Contemporary Art as a sponsor.

Anna Hovhannisyan EDA HVN, anna.hovhannisyan@eda.admin.ch
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Armenia Art Foundation

Armenia Art Foundation is an independent non-profit organization supporting the development of contemporary art in Armenia. Based in Yerevan, it was established in 2016 by David Nazaryan and Rafael Nazaryan, and a group of people passionate about Armenian culture. The mission of the Foundation is to support professionals working in Armenia in the field of contemporary art, and to unlock their creative potential both in the country and abroad. The Foundation supports artists by awarding grants and initiating new art and education projects in Armenia, and involving local and international artists, curators, and theorists.

Anush Zeynalyan, Director, a.zeynalyan@foundationaa.com
www.foundationaa.com

Hasratyan Foundation

Hasratyan Foundation's main mission is the study and the preservation of Grigor Hasratyan's legacy, mayor of Yerevan from 1962 to 1975. Under his leadership in the 60' and the 70' Yerevan transformed rapidly into a vibrant cultural environment. In 1972 the first and the only Museum of Modern Art in Soviet Union was established in the capital of Armenia. Yerevan was reshaped by modernist landmark buildings. Arts, literature and cinema flourished and the city became a scientific hub. A constant search for innovation characterized this period in Yerevan.

Hasratyan Foundation, following Grigor Hasratyan's commitment, promotes research in the fields of contemporary art and architecture and aims to place Yerevan and Armenia again as a centre of innovation in the world.



Intellectual Renaissance Foundation

Intellectual Renaissance is a foundation based in Yerevan and active in the conservation and development of the Armenian culture and intellectual heritage worldwide. The Foundation has been active in promoting scholarship in the field of music and literature. From the beginning of its activities the Foundation has developed important projects aiming at the digitalization of the Armenian musical heritage.

Since 2015 the Foundation runs writer William Saroyan's house in Fresno, US, and is aiming to transform it into a museum and a centre for Saroyan studies. IRF is also partnering Wikimedia Armenia by promoting the development of the Armenian language Wikipedia.

PRESS AND MEDIA INFORMATION:

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Grand Hotel Yerevan

Grand Hotel Yerevan is one of the living legends of the capital of Armenia, the witness of the country's key events and one of the important protagonists of the city's history.

The hotel was built according to the project of architect Nikoghayos Buniatyan and inaugurated in 1928. The first guest of the hotel was the Russian poet Andrey Bely.

In a short period of time the hotel became a particular house of creativity, where the most remarkable representatives of Armenian culture and science lived and created.

Since the opening day the hotel has been famous for hosting "permanent residents." The publishers of STANDARD, the avant-garde magazine, writer Yeghishe Charents, architects Mikayel Mazmanyan and Karo Halabyan were among them.

