

"Miracle of Life" Rudolf Khachatryan's Credo

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day, and, on the basis of this, to find one's own style, one's own line in art," says Rudolph Khachatryan. "But can everybody achieve this?"

Even now he is strongly influenced by the art of the great Renaissance, particularly by Leonardo Da Vinci and that great artist's cosmic world perception, inexhaustible imagination, perfection, plastic unity and harmony which is born of the fusion of dreams and reality.

"For me Leonardo is still an enigma, although I have long been interested in him. But the more I learn about him, the more

unattainable does he seem," he says.

His themes are diverse. A large place is held in them by episodes from Armenia's history. The most impressive of these is his "Massacre and the Renaissance." Sorrowful figures, their visages bearing the imprint of doom – an expression of centuries of tragedy suffered by the Armenians in their past. In the foreground, like a burst of joy, is a child who seems to be stepping out of the frame into the world of light and happiness. That is Armenia's Renaissance, her present day.

At present Rudolph Khachatryan is working on a number of paintings which will be hung at exhibitions in Moscow and Yerevan. They are still lifes, portraits and subject paintings. In September, an exhibition of the works of young painters will open in Moscow. Rudolph intends to submit to it a cycle of five works: "Youth," "Motherhood," "Happiness," "Morning" and "Love."

He is painting composite and single-figured compositions, children and lovers, the joy of labor and human passions. Though so very different, his paintings have one feature in common: his great love for life. Because "life is a miracle, and every object in it is a miracle."

"Miracle of Life"-Rudolph Khachatryan's Credo

By Thaelmann Zurabian

YEREVAN — Each of us has his own idea of life. And of miracles, too. For Rudolph Khachatryan, these concepts are two sides of the same medal — art. "I can never stop marvelling at things. Each object is a miracle in itself. Miracles are everywhere. Life itself is a miracle!" he says.

At present many art lovers are discussing the merits of Rudolph Khachatryan. Among the numerous pictorial styles in which the Soviet school of pictorial art is rich, the works of this young painter are a striking combination of modernity and classicism: modernity in the interpretation of his theme, and classicism in the style of his brushwork.

At the recent exhibition of artists of three Transcaucasian republics held at the Mange (Central Exhibition Hall of Moscow), the works of 33-year-old Rudolph Khachatryan were displayed next to those of the celebrated masters Martiros Saryan, Yervant Kochar, Alexander Bazhbeuk-Melikyan, Minas Avetisyan and others. Six portraits — "The Woman in the Armchair," "Lenochka," "Self-Portrait," "Seva," "My Daughter," and "Portrait of My Wife" — drew the attention of visitors to their candid beauty, purity and precision of workmanship and deep artistry.

Artistry, that priceless quality, is often confused with studied intent. Rudolph Khachatryan's artistry cannot be confused. It is the incarnation of his entire inner essence, his inspired attitude towards the world and his time, his passionate desire to see beauty in everything. Though he is more of a philosopher than a poet, his paintings are distinguished for their poetic treatment of the most prosaic themes.

Though Rudolph Khachatryan now lives and works in Moscow, he was born in Yerevan, and there became an artist. He began drawing as early as he remembers himself. His parents — ordinary workers — regarded his drawings with curiosity, considering them a mere fad. However, it soon became evident that his love for the crayon was no superficial feeling. At 14 he achieved flawless technique in drawing, the technique so much discussed by artists at the time.

"My drawings then were as good as any of the ones I do today," he says without the least false modesty. "But in those days



YOUNG ARTIST. Levon Khachatryan's self-portrait, executed in pen in 1972, displays the sensitive artistry of the 33-year-old Armenian, whose works have won acclaim in Armenia as well as the Soviet capital.

it was pure technique. I did not know that art demanded an understanding of objects, a deep penetration into the essence of phenomena, into the essence of life."

Ahead lay constant quests. Soon his paintings attracted the attention of eminent masters such as Martiros Saryan and Yervand Kochar. His contacts with his mentors, as he regards them, enrich him and at the same time give him to understand that painting is far more multiform in its potentialities and manifestations than he thought.

Acknowledgement came to him at the age of 20. He was awarded a bronze medal at the World Festival of Youth and Students in Vienna (1959) for his painting, "Arise, ye prisoners of

starvation." A few years later, his works were hung at many nationwide and foreign exhibitions. He received medals at republican art shows and the first prize in an Armenian art show for his graphic series, "Komitas."

"The present-day artist is confronted by incredibly difficult tasks. In the 20th century, as in no other, a great number of new trends have appeared in pictorial art. Each of them has reflected, to one or another degree, the gist of our age. Each has its own attraction, which makes it difficult for the young artist to find himself: to be in the forefront is the desire of each. To master what has been created in art from hoary antiquity to our

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