



Moko.
1982. Levkas, sepia. 130×100



Arkady Raikin.
1986. Levkas, sepia. 80×70



*A portrait of surgeon Oganeg
Oganessian ("After an operation").*
1987. Levkas, sepia. 80×70



*A portrait of art critic
G. S. Igityan.* 1982. Levkas,
sepia. 100×80



A portrait of artist Inna Olevskaya.
1983. Levkas, sepia. 115×95



A still life.
1982. Levkas, sepia. 115×95

life, through the desire to solve complex problems of world outlook in the images created by the artist. The portraits by Khachatryan express dialogue, so to speak. They are interesting not so much by the choosing of the right model, but the state and the tension of spiritual dialogue between the artist and the model conveyed in them.

As every genuine artist Khachatryan experimented much. In 1979 he tried to use for his graphic sheets levkas, the first coat of paint by which ancient painters coated boards for painting icons. The artist liked the light-bearing properties of levkas and its hardness, which let fix very thin lines which couldn't be done on paper. The first experiments proved unexpectedly successful: the process of applying drawing on levkas was akin to the process of painting revealing in the graphic sheet the inimitable beauty of image and the impression of polychronism, though

the work was made as before, by the one-colour slate-pencil. The ordinary black pencil for example, revealed on the wonderful coat the rich colour range. In Khachatryan's works the complexity of colour reveals itself in the same way as the night sky touched by the colour of the distant moving sun, loses the intensity of darkness and before the very dawn, acquires the fragile tint of the silver grey like in the Impressionist canvases.

Levkas let the artist to achieve the extraordinary expressiveness of line which got imbued with poetic tones. In his drawings, according to the art critic S. Yamshchikov, "the ordinary line turns into a universal means with the help of which the artist can express the richness of the surrounding world and the faintest shades of human feelings."

A. Kusurgashev
Photo by **A. Volkov**



A self-portrait.
1983. Levkas, sepia. 80×60

AT THE ARTIST'S STUDIO

The encounter with the genuine art is always exciting. The more so, when this encounter is unexpected, when the world created by the artist is unknown to you. You enter this world with excitement and expectations. What will this world of art offer you? Will it become a revelation or the spiritual affinity? Will it disappoint you or repel you by the incompatibility of the emotional co-ordinates? Will it answer to your questions?

The first impression is like the sound coming from the tuning fork. High and clear it will reach the heart and dissolve in it. Then the artist's world will be yours, too...

I felt it very acutely at the Moscow one-man exhibition (1984) of the People's Artist of the Armenian SSR Rudolf Khachatryan. I was very much impressed by the

intricate yet the fundamental unity in his drawings of the traditions of graphic art of Renaissance, the monumental approach intrinsic in the Armenian architecture and the stone-carving, and the modern principles of drawing.

In his early creative years Khachatryan quite voluntarily based himself on the graphic culture of the Renaissance. The thorough study of the drawing techniques of Leonardo da Vinci helped the artist to understand the plastic secrets of the line and awakened in him a deepened interest towards portraying the man. The talent of Khachatryan-portrait painter developed as his own creative principles were formed. The loyalty to the lofty ideals of the Renaissance in the master's present-day works is seen through a prism of the up-to-the-minute perception of the real



*Rudolf Khachatryan
in his studio*

The poetry of drawings by Rudolf Khachatryan



*At the window.
1982. Levkas, sepia. 110×95*