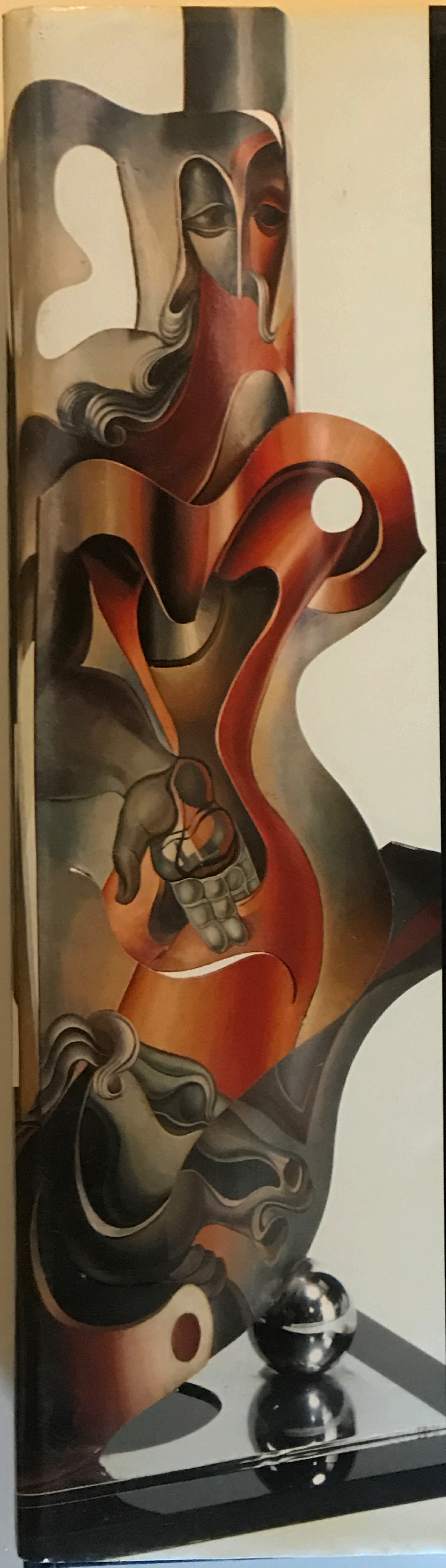




Henrik Igityan

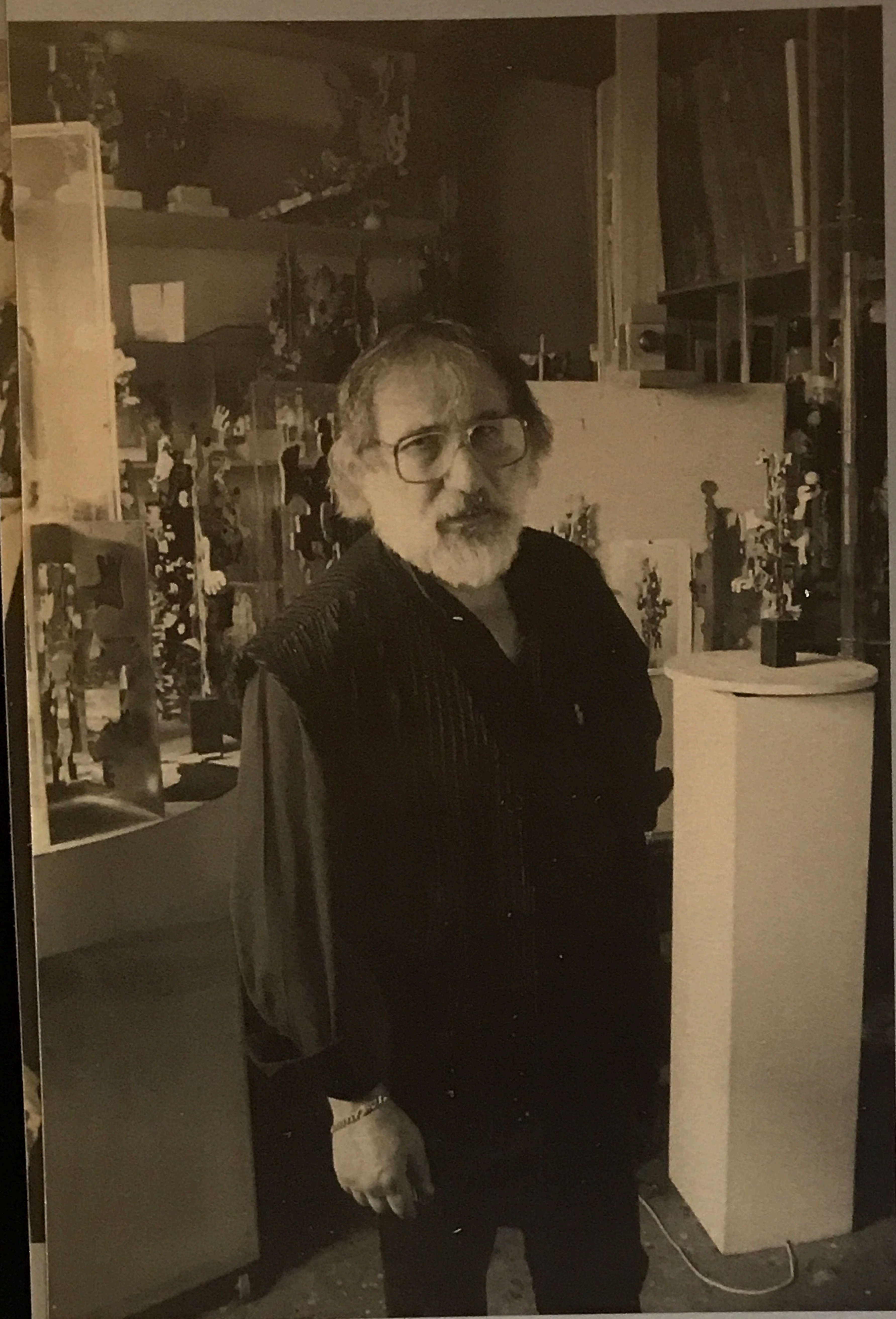
ARMENIAN PALETTE

XX CENTURY

Henrik Igitian

**ARMENIAN
PALETTE
OF THE
20th
CENTURY**

YEREVAN 2004



I will always thank God for granting me a meeting with maestro Kochar in my adolescence. That was the greatest event of my life. Because Yervand Kochar was an astonishing intellectual, enigmatic person and, I think, one of the most outstanding artists and innovators of the 20th century. He befriended me - a 15-year-old boy, and this defined my entire career as an artist and my future as a human being.

Roudolf KHACHATRIAN

His chosen path has no end. Its cosmic destination is immeasurably high up, and his precursors are far removed in time. Appreciation of his art makes one perceive that route of uninterrupted evolution, which is bringing the Master to the barrier of the unattainable. Associations invoked by Roudolf Khatchatrian's art are so spontaneous that we may sometimes not have the courage to admit that our contemporary is a classic not only in the laudatory sense of the world but also in its strict meaning of sublime artistry. We must realize that a fabulous artist lives and works in this time, the artist by God's Grace. Roudolf's incredible success is no reminiscence. It is evidence to the truth that this time can also house a miracle.

Henrik Igitian



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"OBJECT",
1998, 35x25x27 cm, plywood/acryl

"DIALOGUE I", from the series "THE
APPARITION OF AN IMAGE",
1992, 65x50 cm,
chalky plywood (levkas), sepia, pigment

"A LYING FIGURE", from the series "THE
APPARITION OF AN IMAGE", 1992,
33,5x48,5 cm, (levkas), sepia, pigment

Khatchatrian plunged in the world of his own fancy. There live curious creatures. They are not only the figment of the artist's imagination, but also the result of close observation of real life, which protracts, accumulates energy and develops itself. The artist himself feeds on this natural power. Mastering reality, he gives in to it at the same time, he responds to its rhythm and follows the imperious laws of its growth.

The fantastic world of Roudolf Khatchatrian is universal. It addresses the past, present and future, yet also remaining "above time". It is rooted in the depths of the Earth and is simultaneously open to global space. It is not bound by everyday measuring. It could appear superficially constructed and therefore frail, if it were not for its organic naturalness and power bestowed on it by the master. This world is charged with the energy that to a large extent defines Khatchatrian's artistic gift. His talent could be called energetic.

Dmitry Sarabianov



"OBJECT",
1998, 33x23x27 cm,
plywood/acryl

Unlike Surrealists the artist does not search for associations, appeal to allegories or metaphors. He represents a certain "fixed pattern": presenting the viewer with a fact created by his imagination. This fact does not require an explanation. There is nothing left here for the viewer to think over.

Shocking and exciting art.

It seems that these works are not products of the human hand. They look as creations of nature itself, made in an attempt to demonstrate yet another possibility of existence. The artist's dream of creating a universe parallel to reality comes true. Both realities are elemental. It is clear that there will come a moment when one of them will enter our world. Therefore, the combinations are endless, just like life itself.

The longer Khatchatrian observes the mutations of forms the more he is imbued with the idea of Eternity, which gives birth to and inhabits them. Singularity reveals itself in multiplicity, in the endless combinations of simple, easily recognizable objects, which, joined in twos or threes, create the unusual. The master observes the process of changing and thus approaches the question of time: from the stillness of the instant to the perception of the fourth dimension.

Khatchatrian, having already used the "multi-step" reliefs and positioned figure silhouettes in space, in his search for the ultimate foundation of all origins, can and must move to the "models" of proto-forms. Indeed, the artist makes the multi-dimensional objects, which need to be walked around if one is to see the play of forms, which is only visible from different sides. Some of the forms begin to rotate. This is an expression of the particular sense of time necessary for the existence of forms in space. Thus, spinning asteroids traveling around the galaxies of the Universal Ocean have their own centers and rotation axes. Roudolph Khatchatrian's multi-dimensional objects metaphorically remind us of those celestial travelers. Rock-like and beautiful. Cold like ice but preserving their flames deep within their crystals.

And they bear life.

So, the invasion begins...

Valery Tournchin



"OBJECT",
1999, 61x34x34 cm, plywood/acryl

"OBJECT",
1997, 39x24x24 cm, plywood/acryl





"OBJECT",
1997, 43x20x20 cm, plywood/acryl

"OBJECT",
1999, 90x48x48 cm, plywood/acryl

