

Individual and Social Alteration: Metamorphosis!

The World, it is changing at a great pace! This change, while tolerable at first, is actually forcing us to transform and alter in such speed that we are swept off our feet. New generations, new business and life styles, cities that have been transformed by new technology, new societies, new demeanors, new ethics and new people... In a timeframe where almost every single thing is new and fresh; we are becoming isolated as we individualize and estranged as we become more isolated in return. As we are dragged towards a state of aggressive existence, we are forced to assume extremely unstable psychological states or retreat to the safety of our secret sanctuaries. Just like that, we nullify our senses under this heavy bombardment of the “new” by ignoring most things on the pretext of “living prosperously”, while certain times we take refuge in the realm of dreams, fantasies, hopes and fairytales. This strange realm is one that our known laws of physics cannot be applied to – it is a realm filled with eccentricity and irony, where everyone acts as they know it! A new parallel universe, where the lines, colors, objects, time and even lives alter by multiplying, leaving their all-too-familiar aspects behind...

Galeri 77 is putting together a very special exhibition for Contemporary Istanbul. This collection, the works in which are predominantly expressionist, surreal, neo-surreal and contemporary; is focusing upon the solitude, the obsessions and the deep melancholy of humanity and their ultimate state of individual and social alteration (metamorphosis) in the face of rapidly changing conditions in today's world, while confronting us with the truth that we must first turn to ourselves for the solution. Sometimes criticizing with venom the states alternating between hope and hopelessness, it also opens the door for a dreamy realm softened with irony and humor, which immediately intrigues the audience. Another purpose of this collection is to allow for the audience, all the while inviting them to this adventure of metamorphosis, to stop for a moment and catch their breath in all the commotion of life, to give them a chance to confront themselves!

With its exclusive exhibition, Galeri 77 showcases the works of Armén Rotch, Tigran Tsitoghdzian, Daron Mouradian, Armen Gevorkian, Vahram Davtian and Sedat Girgin.

From Armén Rotch to Tigran Tsitoghdzian: Stories of Transformation and Metamorphosis

The most well-known of Armén Rotch's works are the collages and installations he makes with simple, even minimalistic patterns using tea bags. While others utilize tea bags to rest their weary eyes or as fertilizers in their gardens, Rotch transforms them with his creativity to give them a whole new striking purpose. He uses different tea bags each left in water for various amounts of time, thus creating varying layers of tonality within the pieces of the installation. Here, tea bags are being utilized as both leitmotiv (subject) and main technical material (object) which forms his art. Owing to his usage of this special material, the influence of *Arte Povera* could be felt, which is an Italian art movement, modest and bereft of any vanity; for which the artists use only the most simple and common materials. Once seen as a luxurious item and traded internationally, finding its way all the way from China to Europe, the tea has a historical prominence – but in Rotch's eyes it also has a place in almost every culture worldwide, and these tea bags that we use very often in our daily lives exemplify the lives and the existence of human beings. His works almost appear to have humility modesty, unlike the sense of smugness we often get in contemporary art scene. What's more is that they are intriguing and evocating, while possessing also a certain sensory element: The sense of smell, which animates or summons a series of memories.

In another production medium, Armén Rotch uses canvas to explore the pictorial processes specific to the representation of the temporal dimension on the image. After all the lines runs, traces and scratches on the canvas, come so many possible dimensions in which reminiscences and contradictions, certainties and hesitations, are found. This new pictorial field, where small separate pieces form a network of hesitations with irregular rhythms by binding together, hosts mutating instants by reflecting perception instead of the apprehension of time and depth instead of the experience of process. Here, Rotch, by using the same laconic and precise movements and even repeating them inescapably, experiences time as something moving forward to the rhythm of its inner temporality, apart from any circumstantial chronology.

Tigran Tsitoghdzian's "Mirrors" are big, bold portraits. They are confrontationally large, and black and white just like the negative of a photograph: the colors of life enigmatically erased from them as though in a melancholy underworld. The artist focuses on the modern esprit of individualism in the age of "selfies" culture. From this point of view, it is evident that internet changed our need to be seen and the control we had about that image. Tsitoghdzian begins his portraits with a photograph - today taking the place of the preparatory drawing - and ends with a portrait that however photograph-like has the nuanced touches of a refined painting. Carefully constructed of tonal shadows, his portraits have the emotional subtlety that an everyday photograph lacks. They lend themselves to reflection and invite lingering contemplation, as a matter-of-fact photograph rarely does.

The series, composed of large portraits, are technically based on fusing transparent superposed layers of hands over the faces of unhidden identity, and are about the impossibility of hiding our identity today if we accept the ubiquitous power and rules of social media, with no filters capable to control our posts.

As part of the exhibition, the well-loved artist Daron Mouradian, who has generated a big interest over the years with his fantastical, vivacious figures and saturated colors, once again takes us in a journey in his imagination with his new body of work. Daron Mouradian transforms his interest in mechanics to self-invented tools of travel. By animating every single detail on the canvas, he represents an illusion laden with irony and humor, appealing to our imagination; thus enabling the reoccurrence of forgotten dreams in our consciousness. While the colors he uses reanimate the times of fairy tales, by exposing the tripe of puissance and the absurdity of violence he leaves us with a story of violence emerging from this marvelous fairy tale. The power of his works lies in his gracefulness with which he portrays his disappointed conscience in a fantastic universe. His works are elegant, but his critique is bitter. The artist's ability to become some sort of a conscient wizard is clearly apparent.

Prominent with his figurative manner, Armen Gevorkian continues to walk us in extraordinary theatrical scenes of medieval. Working completely isolated from the outside world in his boxy room devoid of sunlight, Gevorkian depicts his gothic characters - also isolated from the outside world - occupied with individual and social discrepancies in a state of constant conflict, but sometimes as a field of uncanny moments where they can move together for a common purpose.

As for Vahram Davtian, he invites us to his fantasy world which he comprises beyond time and place by using spaces that defy the laws of gravity and characters that seem weightless. In his works, he presents his characters dressed in spectacular and elaborate carnival costumes embellished with fantastic accessories within a multi-layered atmosphere where the time slows down and the space becomes vague. This multi-layered view which can only be found in the old masters' works also provide a three-dimensional look thanks to the depth and exceptional stratification of the colors.

The last artist of the exhibition, the rising star Sedat Girgin has gained a following from Turkish art enthusiasts in recent years. Despite his relatively young age, he has illustrated more than 80 books for various publishers and worked for magazines and creative agencies as a freelance illustrator. After his first solo exhibition "Circus of Wonders" (Hayretler Sirki) in 2013, he opened his second personal exhibition "While Going Nuts" (Keçilerle Kaçarken) in Galeri 77 in 2017. Treating his characters in a unique, playful but also bittersweet reality by creating an original world; the artist describes his tone as snippy but sincere. Girgin is an artist who likes to make a point of drawing as he feels like, who loves playing around with forms and who believes that he can relay more directly the emotions by deforming the figures he draws as much as he can. Just like a rough sea reviving a much stronger and tougher feeling than a calm one.

The illustrator Sedat Girgin has been declared as Turkey's candidate for 2018 for Hans Christian Andersen Award, one of the most prestigious prizes in the sphere of literature.

Armén Rotch



Biography:

Born in 1955, Yerevan, Armenia

Personal Exhibitions:

2017 Sobering Galerie, Paris, France
2013 *Tea Time – Peace Time*, Lycée Jacques Decour, Paris, France
2011 Galerie Lakanal, Foix, France
2008 *In Vivo*, Armenian Center for Contemporary Experimental Art, Yerevan, Armenia
2008 Gallery Eponyme, Bordeaux, France
2006 *Espaces Tempérés de l'intime*, Espace Art et liberté, Charenton, France
2000 *Paintings*, Espace Culturel Leclerc, Vitry-sur-Seine, France
1999 *Paintings*, Bergamot Station Art Center, Santa Monica, USA
1998 *Drawings*, Cité des Artistes, Francheville, France
1996 *Matter in Motion*, Galerie Basmadjian, Paris, France
1993 *Paintings*, Galerie Les Cent, Paris, France
1978-1988 *Expositions Informelles*, Yerevan, Armenia

Group Exhibitions:

2017 Art Paris Art Fair, with Galerie Sobering, Paris, France
2016 Luxembourg Art Week, with Galerie Monos, Luxembourg
2015 *Rentrée anticipée*, Galerie Monos, Liege, Belgium
2015 *Art and Food*, Espace Muséal du Château, Tournettes sur Loup, France
2015 *Armenian Abstraction*, Subtile Conjunctions, Kulturhaus Karlshorst, Berlin, Germany
2012 Carte blanche à la villa Raffet, Parcours VIP de la FIAC à la Fondation Sam Art Projects, Paris, France
2011 Parcours Saint Germain FIAC-Off, Les Deux Magots, Paris, France
2011 *Reliefs*, Caisse d'Épargne Foundation, Toulouse, France
2008 *I colori dell'Armenia*, Castel Sant Angelo, Roma, Italy
2008 Gyumri Biennial, Gyumri, Armenia
2007 National Picture Gallery, Yerevan, Armenia
2007 Museum of Modern Art, Yerevan, Armenia
2007 *Grand Blue*, Gallery Artcore, Paris, France
2006 *Artists of the Contemporary Art Museum of Armenia*, Musée de l'Orangerie du Luxembourg, Paris, France
2005 *Ego – Independency*, MAMM (Museum of Modern Art of Medellin), Medellin, Colombia
2004 *Ego*, Contemporary Art Festival, Complexe de la Prairie, Ezanville, France
2003 *Extramural*, Espace Culturel Le 148, Alfortville, France
2001 *Bunker in Paris*, Gallery Yvart, Paris, France
2001 *Bunker in Moscow*, Central Exhibition Hall, Moscow, Russia
2001 *Bunker*, Don O'Melveny Gallery, Los Angeles, USA
2000 *Bunker in Yerevan*, National Museum of Contemporary Art, Yerevan, Armenia
1997 *Contemporary Prints*, Espace culturel d'Ezanville, France
1996 *Eastern Paintings*, Centre culturel de Courbevoie, France
1996 *Paintings*, Jerry Solomon Gallery Foundation of Creative Arts, California, USA
1996 *Nonconformist Art from The Soviet Union*, Zimmerli Art Museum, New Brunswick, USA
1995 *Armenian Art Weeks*, Bochum Museum, Bochum, Germany

1995 *Contemporary Art in Armenia*, Central Exhibition Hall, Moscow, Russia
 1994 *Abstractionism in Armenia*, Gallery Akanat, Yerevan, Armenia
 1991 Sovangard Art Gallery, Moscow, Russia / Vienna, Austria / New York, USA
 1990 *The 3rd floor in Copenhagen*, Copenhagen, Denmark
 1989 *The Avantgarde of Armenia to Paris*, Chapelle de la Salpêtrière, Paris, France
 1988 Festival of USSR Avant-gardists, Narva, Estonia
 1987 *The 3rd Floor*, House of the Painters' Union, Yerevan, Armenia
 1983 *Happening*, The Center for Arts & Education Gallery, Yerevan, Armenia
 1978-83 *Clandestine Exhibitions*, Black Square Group, Yerevan, Armenia

Public Collections:

- National Museum of Modern Art of Armenia
- Ministry of Foreign Affairs of Armenia
- Ministry of Culture of Armenia
- Museum of Modern Art of Medellin, Colombia
- National Museum of Arts of Kazakhstan
- Zimmerli Art Museum, USA

Bibliography:

2007 *"Espaces Tempérés de L'intime"*, Monographic Catalogue, Paris, France
 2006 *"Modern Art Museum of Armenia"*, Yerevan, Armenia
 2004 *"Ego"*, Contemporary Art Festival, Ezanville, France
 2003 *"Extramural"*, Espace Culturel Le 148, Alfortville, France
 1995 *"Contemporary Art in Armenia 80-95..."*, Ministry of Culture of Armenia
 1990 *"Express-Avantgarde"* Moscow, Russia / Vienna, Austria / New York, USA
 1989 *"The 3rd Floor - The Avantgarde of Armenia to Paris"*, Paris, France

Armén Rotch (b. 1955) is an armenian artist who lives and works in Paris. He first began to exhibit his work in Armenia in 1978 under the name of Armén Hadjian, with the "Carré noir" Group, and continued to exhibit into the 1980s with the avant-gardists of the "3ème étage", of which he was one of the founders, taking part in the "First Gathering of USSR Avant-gardists" in 1987. At this point, he began to show his work beyond Armenia: in Narva, Estonia in 1988; in Paris in 1989; in Copenhagen in 1990; and in Moscow, Vienna, and New York in 1991. He lives and works in Paris since 1993.

In the early 1990s, he exhibited during the Armenian Art week at the Bochum Museum in Germany and at Zimmerli Art Museum in New Jersey. He participated in the Armenian MAC Collection exhibition in Paris and is then presented at *Caisse d'Épargne pour l'Art Contemporain Foundation* in Toulouse. In 2011, his work was shown at *Parcours Saint Germain FIAC-off* and at *SAM Art Projects Foundation*. A retrospective exhibition was devoted to him at the *Espace Art et Liberté* near Paris and at *ACCEA (Armenian Center For Contemporary Experimental Art)* in Armenia. He also took part in the *Gyumri Biennial (Armenia)* and in the *Douai Biennial (France)* in 2015.

The work for which Armén Rotch is best known is a fascinating series of paintings/collage/assemblage and installations constructed of used tea bags organized into simple, almost Minimal patterns. "While others may use the bags to help tired eyes or compost the contents in their garden, Rotch re-appropriates the tea bags creatively, giving them a stunning new purpose." Rotch employs that have been left to steep for different amounts of time – a process that allows the artist to build layers of tonal variation within the installation pieces. Armén Rotch, however, succeeds in employing tea-bags as both the central motif and the primary medium from which his art is constructed. One suspects a link between Rotch's Armenian homeland and the historical significance of tea as a once valuable commodity, traded across the continents and carried from China to Europe along trade routes including those which traversed Armenia. One may also infer an intention not unlike that of the Italian *Arte povera* movement in which art was created from the most humble of materials, the detritus of a culture in ruin, a culture lacking an excess of wealth.

Taken purely on face value, one must admit that tea bags, the artistic medium chosen by Armén Rotch, are visually intriguing and evocative. They suggest a lack of the arrogance so common in contemporary art. Rather, one senses a degree of modesty, even humility. There is also a definite tactile element and this is wed to the sense of smell which conjures or summons forth an array of memories.

Armén Rotch

Review:

"Tempered spaces of intimacy"

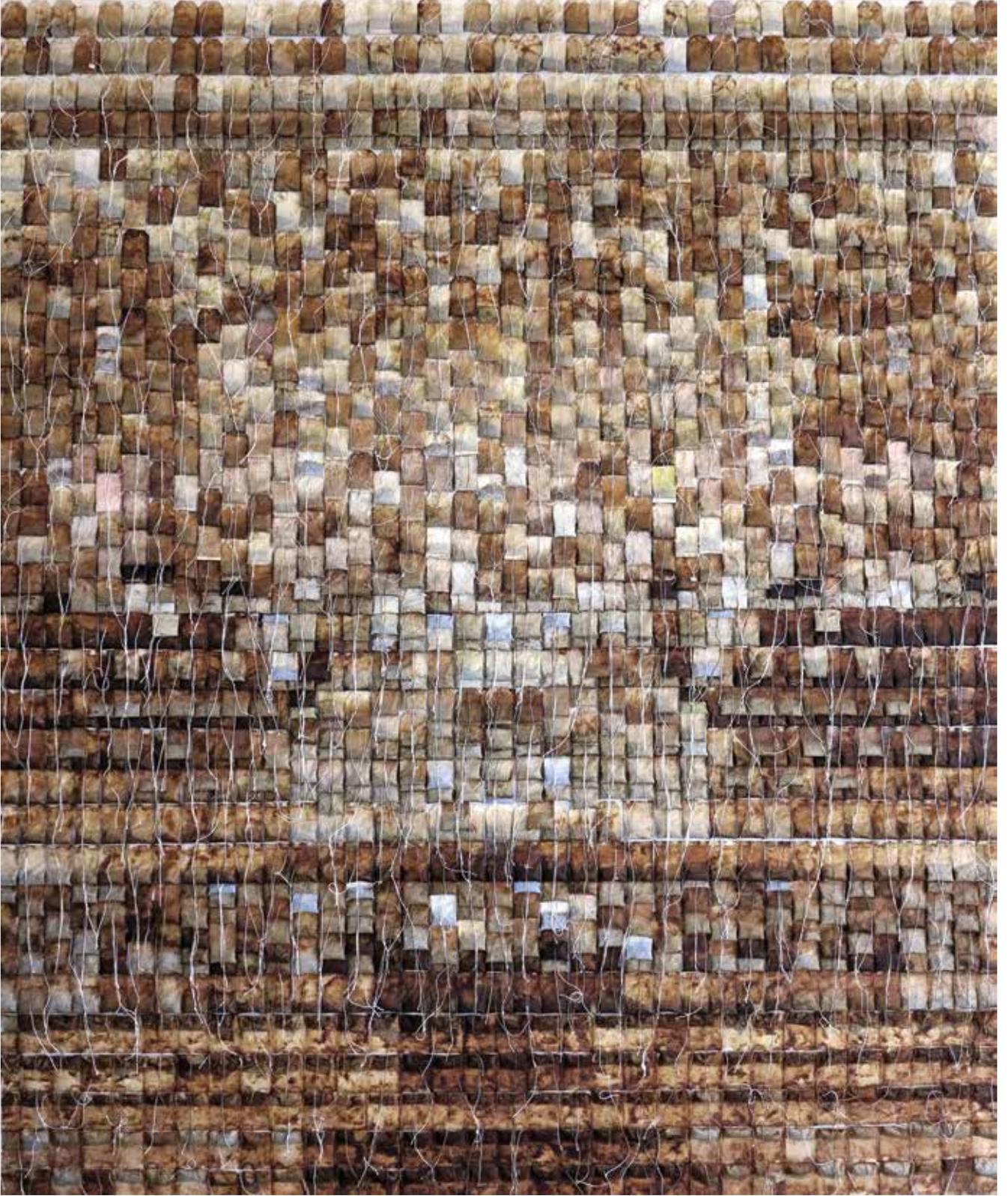
When I encountered the work of Armén Rotch for the first time in 1989, I felt that I was already familiar with the taste of his arid universe, composed of fractures and faults, rocks and decomposed sediment, immanent glows and deep colors. It was a taste of stone and rock, an odor of burned earth, which incrusts itself in thoughts that could radically change meaning. In this telluric space of silence heard, introspective traces of a singular proximity were able to visually lead me to the very limits of its memory. This memory was fleeting, a palimpsest of stealthy reminiscences, a deep landscape of an elsewhere so close that it steals away from itself...

Armén Rotch is above all a solitary being. He has constructed himself on the sidelines of the dominant ideologies of his period, in the unchanging silence of his successive studios.

The works presented here on the occasion of the exhibition devoted to him at the Espace Art et Liberté de Charenton have their roots in a series begun in the 1990s. In them, Rotch explores the pictorial processes specific to the representation of the temporal dimension on the image. Primal gestures indefinitely repeated. Vibrations emerging from solid areas of color and brushstrokes that merge into and spurn one another. Series of temporal sequences within which fixed planes of time punctuate space in motion. The gestural energy here is divided into a multitude of retroactive instants that dissect space by clearly defined time. Lines and runs, traces and scratches, then become so many possible dimensions in which reminiscences and contradictions, certainties and hesitations, are found. The pictorial field that is transformed into a series of sporadic convulsions, a network of hesitations with irregular rhythms, induces the space thus tempered to rediscover its own chronography.

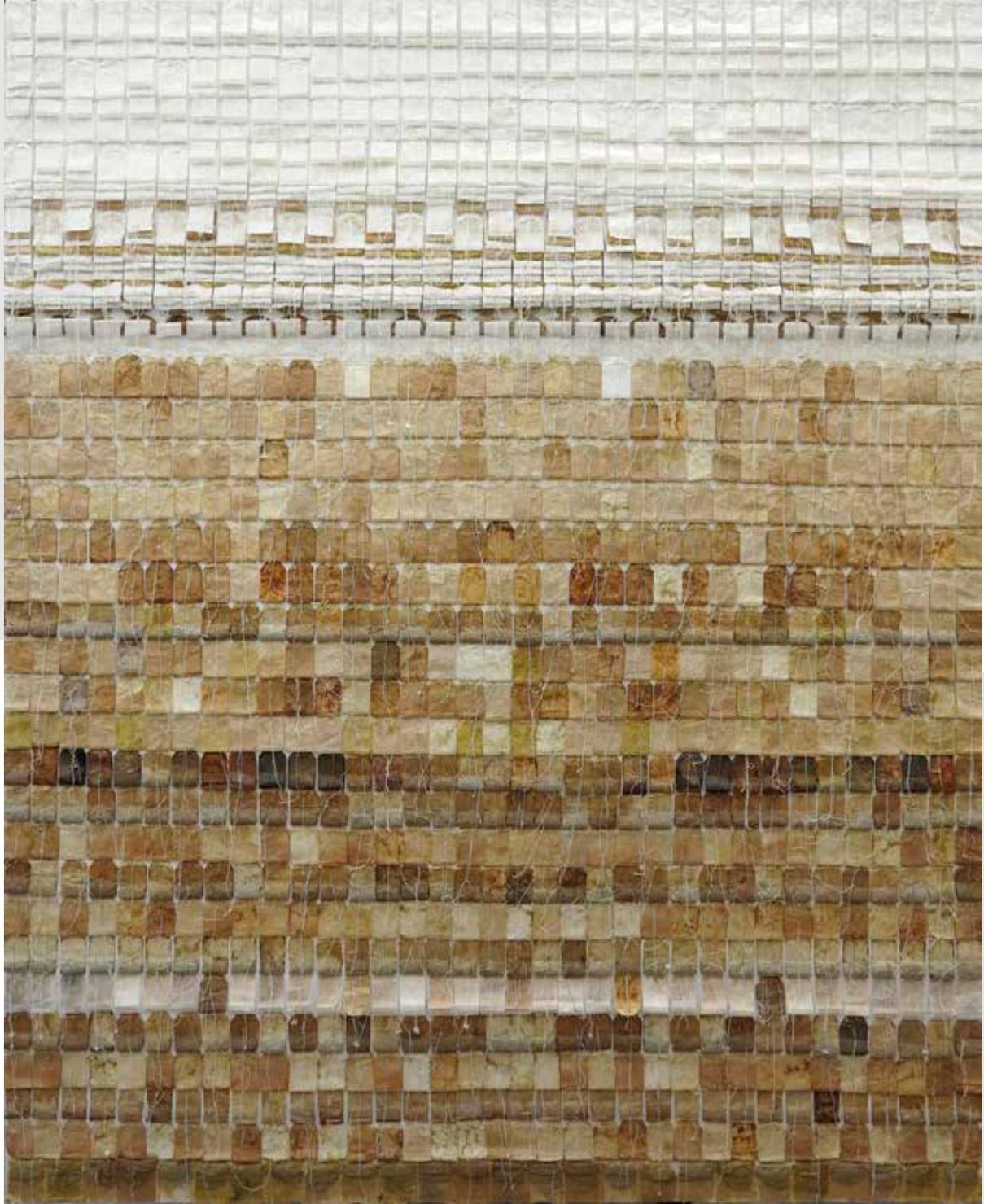
But gradually, even the gesture fades into nothingness... There is no longer a place of being. Transmuted into traces, it becomes a presence, that "something living" that transcends temporal realities. The teabag then intervenes, insignificant and meaning-laden, the resurgence of rusty traces of a damp and dilapidated intimacy. The highlighting of the colorimetric qualities of the used teabag permit it to transgress its own habitual limits. It is no longer just a question of the tea that we drink, that we taste and that we smell, but of intimately organized spaces that balance each other, of colors formed by and for the other senses. Through the contact of each particular breath with the liquid element in which the teabag bathes, this thousand-year-old beverage is transformed into a type of amniotic magma where the bag is reborn, unique and singular... It will henceforth be cared for and dried to access a state of redemption. The bag acquires humanity whose presence prefigures the sensitive and infinite nature of beings and things. Always the same and always different, a trace of experience and a loan of oneself. Together and separately in a monochromatic polyphony, miniscule and infinite come together consecrating the surface of the canvas as a place where what may be sensed and what may be understood by the intellect merge. Using the same laconic and precise movements, inescapably repeated, placed one beside the other, with and despite the others, like our most intimate daily acts, Rotch experiences time, moving forward to the rhythm of its inner temporality, apart from any circumstantial chronology. Reflecting a sensation rather than a consciousness of time, a depth rather than an experience of duration, the question here is not one of mastering the "temporal protocols" but of being impregnated with hosts of instants in mutation, faded traces of a past without memory. The apprehension of absolute time, the perception of the fragility and finitude of the ego faced with the incommensurable space of infinite time, is only possible to the extent that experience and knowledge are in harmony with our intuitive and sensorial faculties. Taking the time to probe the depths that may be sensed of the image as a fragile and tempered space of intimacy, allowing it to cross our senses, allowing us to cross it. Seeking its own imponderables, vacillating in the time and space of each sequence, composing with more or less fleeting traces, moving forward, building in order to be rebuilt.

Gilda R. Guégamian, September 2006



Armén Rotch
Untitled / İsimsiz, 2017
Tea bags collage / Çay poşeti kolaj,
200x166 cm

Armén Rotch



Armén Rotch

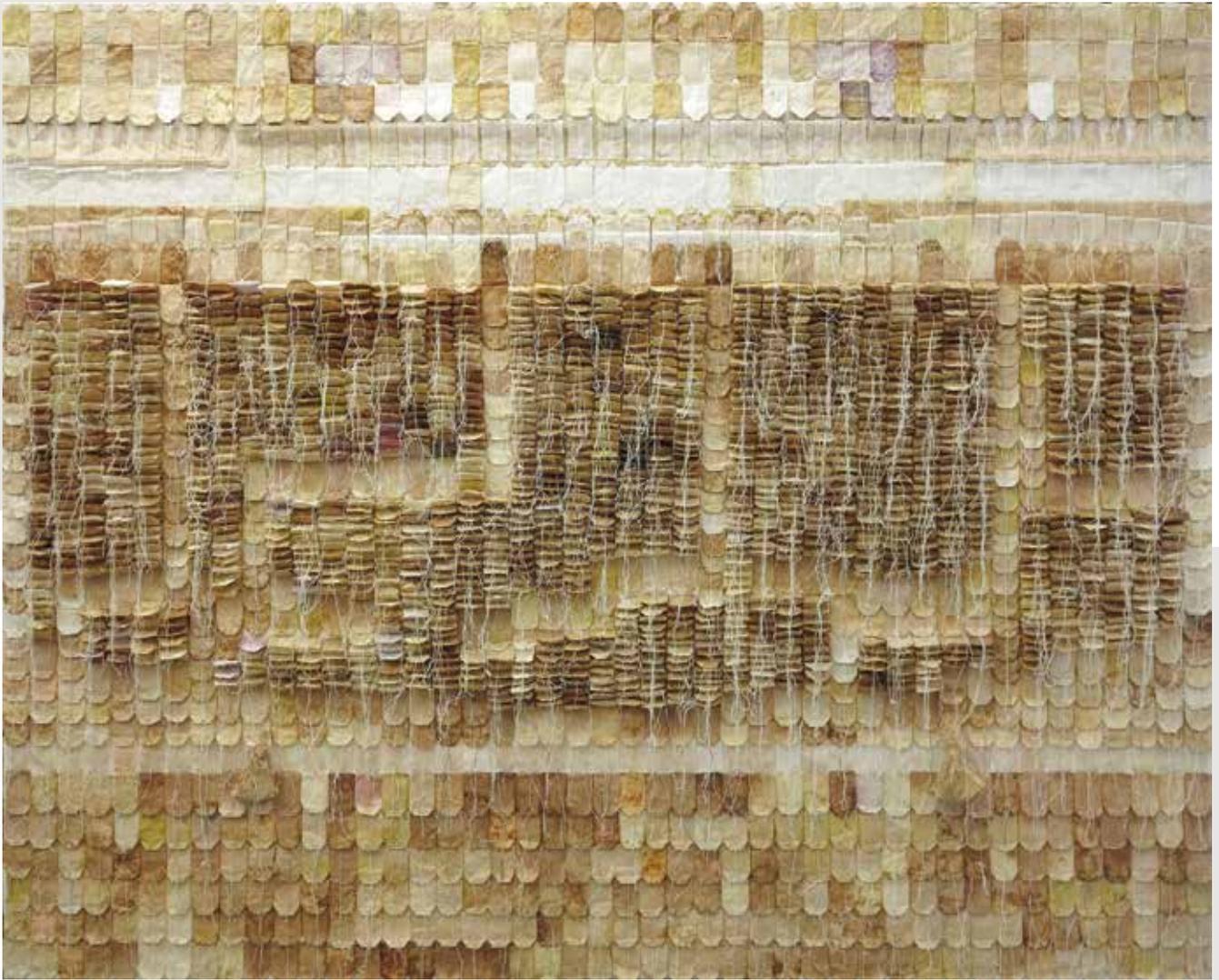
Untitled / İsimsiz, 2017

Tea bags collage / Çay poşeti kolaj,
188x153 cm



Armén Rotch
Untitled / İsimsiz, 2016
Oil on canvas / Tuval üzerine yağlıboya,
220x200 cm

Armén Rotch

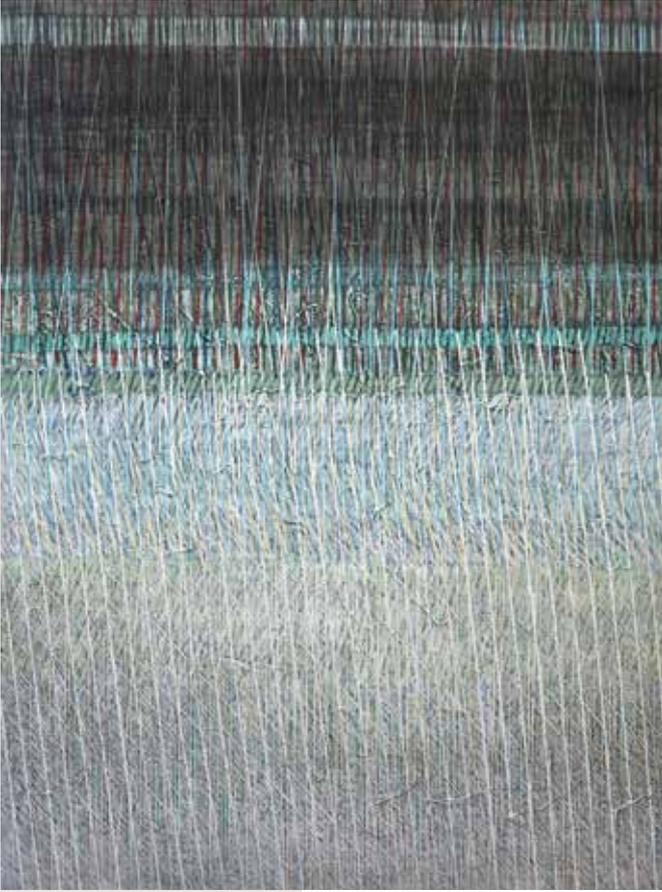


Armén Rotch
Untitled / İsimsiz, 2017
Tea bags collage / Çay poşeti kolaj,
153x188 cm

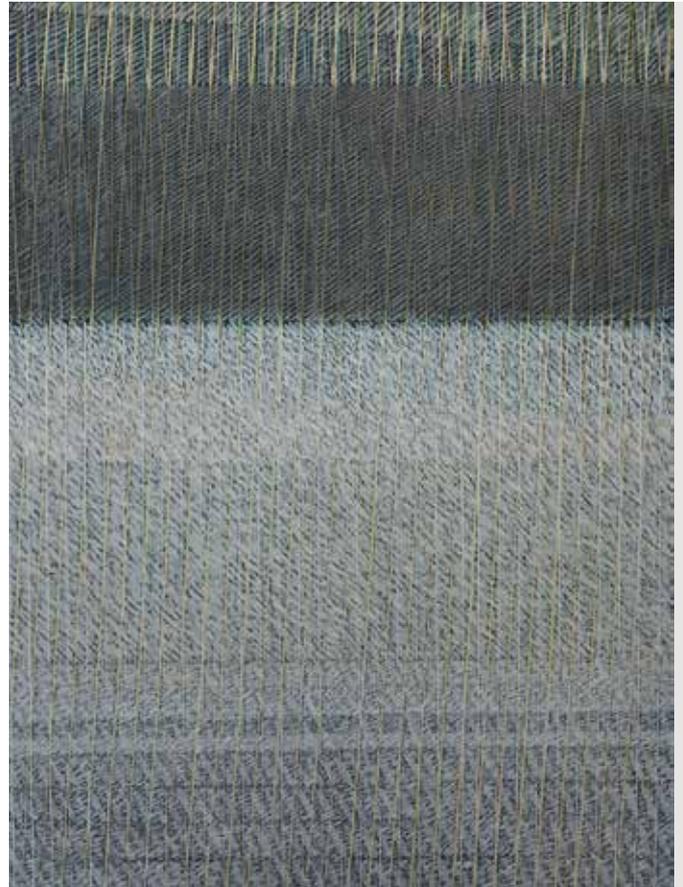


Armén Rotch
Untitled / İsimsiz, 2013
Oil on canvas / Tuval üzerine yağlıboya,
150x150 cm

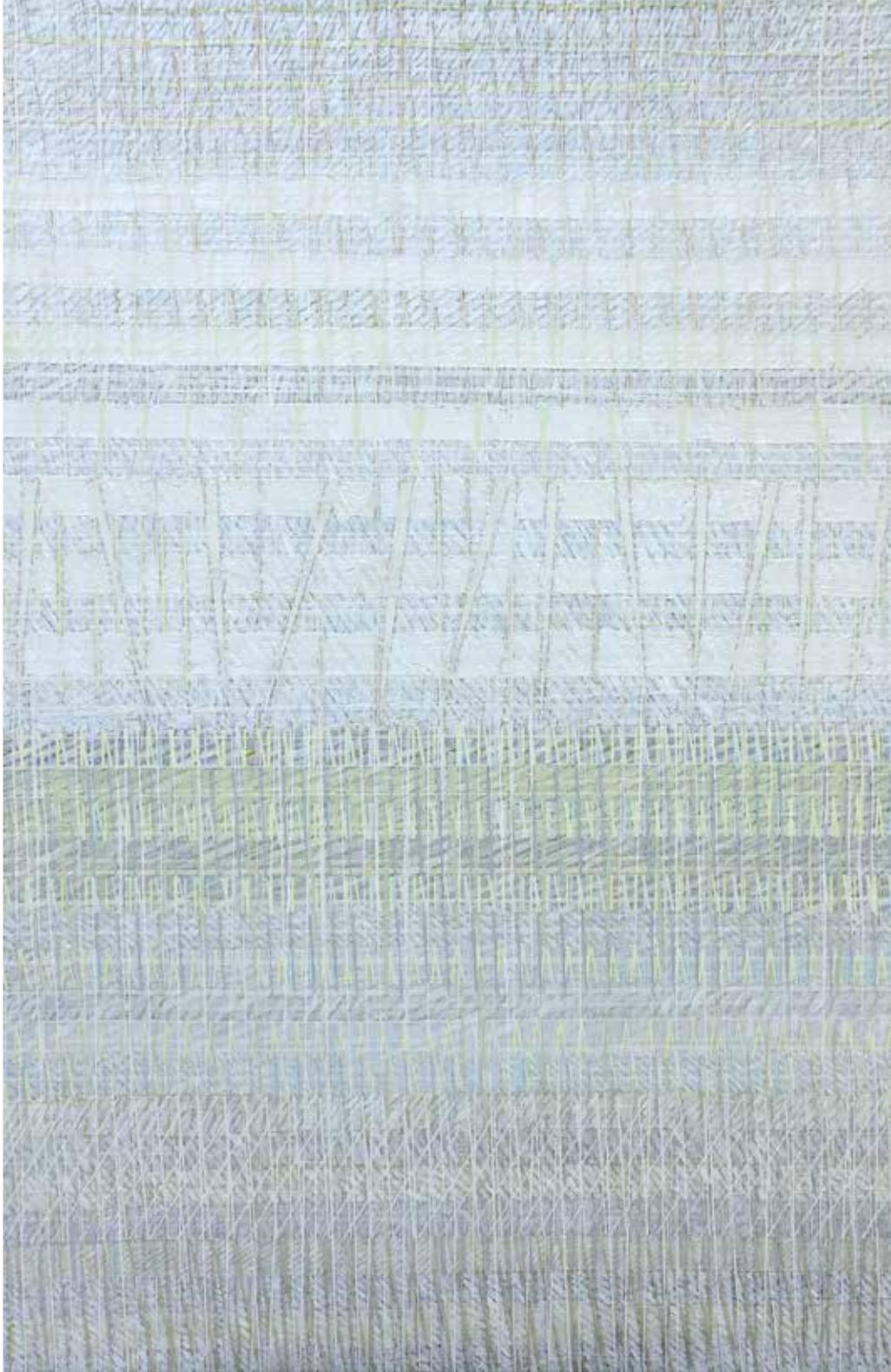
Armén Rotch



Armén Rotch
Untitled / İsimsiz, 2017
Oil on canvas / Tuval üzerine yağlıboya,
129x96 cm



Armén Rotch
Untitled / İsimsiz, 2017
Oil on canvas / Tuval üzerine yağlıboya,
129x96 cm



Armén Rotch
Untitled / Isimsiz, 2017
Oil on canvas / Tıval ¼zerine yađlıboya,
133x87 cm

Tigran Tsitoghdzyan



Biography:

Born in 1976, Yerevan, Armenia
1993-1999 Fine Art Academy of Yerevan, Armenia
1999-2002 ECAV, Ecole cantonale du Valais, Sion, Switzerland
2002 Master of Art in the Public Sphere (MAPS)
Lives and works in New York, USA

Personal & Group Exhibitions:

2017 LA Art Show, Roots Section, with Ararat Gallery, Los Angeles, USA
2016 Scope Miami, with Vogelsang Gallery, Miami, USA
2016 Palm Beach Modern + Contemporary Art Fair, with Arcature Fine Art, Palm Beach, Florida, USA
2016 Art Miami, with Arcature Fine Art, Miami, Florida, USA
2016 Art Basel Miami, with Bel-Air Fine Art Gallery, Miami, USA
2016 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey
2016 Beirut Art Fair, with Bel-Air Fine Art Gallery, Beirut, Lebanon
2016 Le Gray-Beirut Contemporary Art Show, with Bel-Air Fine Art Gallery, Beirut, Lebanon
2016 Vogelsang Gallery, Brussels, Belgium
2016 Art Wynwood, with Vogelsang Gallery, Miami, USA
2015 Scope Miami, with Vogelsang Gallery, Miami, USA
2015 Contemporary Istanbul Art Fair, with Vogelsang Gallery, Istanbul, Turkey
2015 Palm Beach Modern + Contemporary Art Fair, with Arcature Fine Art, Palm Beach, Florida, USA
2015 Roots, Bel-Air Fine Art Gallery, Geneva, Switzerland
2015 *Tigran Tsitoghdzyan: Mirrors*, Eagle Gallery, Cafesjian Center for the Arts, Yerevan, Armenia
2014 Solo show, Art Basel Miami, Florida, USA
2014 Lower Gallery, Phillips Auction house, New York, USA
2014 Gallery Valentine, New York, USA
2014 DAVIS&CO Fine Art Gallery, Texas, USA
2013 *Mirrors*, Arcature Fine Art, Palm Beach, Florida, USA
2013 Art Southampton, with Gallery Valentine, New York, USA
2013 *Millennium*, Valette Foundation, Conthey, Switzerland
2012 Solo Show, Art Basel Miami, Florida, USA
2011 *Destockage*, Katz Contemporary, Zurich, Switzerland
2011 *Painting Stories*, 50-1 Gallery, Limassol, Cyprus
2007 *Armenian Landscapes*, EWZ - Unterwerk Selnau Kultur und Eventhaus, Zurich, Switzerland
2007 Tigran Tsitoghdzyan - Serabai, Centre Culturel de la Vidondée, Riddes, Switzerland
2006 *Hyperrealismus: Personal Exhibition*, Artefiz Kunsthalle, Zurich, Switzerland
2005 Forum d'Art Contemporain, Sierre, Switzerland
2004 GordArt Gallery, Johannesburg, South Africa
2003 Gallery of the Contemporary Art «Fabienne B.», Sion, Switzerland
2002 Exhibition Hall of the Armenian Church, Geneva, Switzerland
2001 «Underground» Art Gallery, Dijon, France
1999 In the framework of the International Music Festival, Verbier, Switzerland
1997 Tumanyan Museum, Yerevan, Armenia
1995 Grand Hall of the Armenian Philharmonia, Yerevan, Armenia
1994 Center of the Experimental Art, Yerevan, Armenia
1993 Exhibition Hall of the Armenian Society of Cultural Relations, Yerevan, Armenia

1991 Exhibition Hall of the Armenian Church, New York, USA
 1990 Grand Hall of the Armenian Philharmonia, Yerevan, Armenia
 1990 Davos, Switzerland
 1990 Palace of Youth, Moscow, Russia
 1989 Palace of Gaza, Saint-Petersburg, Russia
 1988 Exhibition of the Armenian Artists in the Cities of Spain
 1987 Cultural and Industrial Exposition of USSR in the Cities of USA
 1987 Children Art Museum, Yerevan, Armenia

Tigran Tsitoghdzian is a New York City-based visual artist. He was born in Yerevan, Armenia, in 1976. In 1986, by the age of ten, over hundred of Tigran's childhood paintings were chosen by Henrik Iguityan to be displayed in a solo exhibition in Armenia which thereafter traveled to the US, Russia, Japan and Spain...

Ten years later he migrated to Europe and then later in 2009 to the US. Since then and from New York, his new series, technic and images are experiencing a phenomenal uprise that comprises both art quality and a bold, intriguing, personal expression with a growing resonance on the international scene.

At present the majority of his works are in private collections, galleries and museums.

Review:

What are we to make of Tigran Tsitoghdzian's "Mirrors" – big, bold portraits, confrontationally large, and black and white, like the negative of a photograph, the colors of life enigmatically erased as though in a melancholy underworld? They are clearly masterpieces, but for all the beauty of the female model peculiarly bleak. However well-realized—empirically precise, insistently descriptive—her appearance, she seems peculiarly unreal. The hands that hide her face, yet let her piercing eyes magically see through them, suggest she is a delusion. Ambiguously transparent and opaque, her hands convey the ambivalence built into the artist's "handling" of her.

The grandeur of Tigran's paintings suggests that she is a delusion of grandeur—that he is deluded about her grandeur, has made her grander and more mysterious than she is in everyday reality. He has mystified her, so that she becomes the mythical eternal feminine, the embodiment of the mystery that is woman, and with that becomes larger than life, a visionary presence yet still a particular person—Tigran's wife, the model who is in fact a professional model, posing for photographers. Tigran begins his portraits with a photograph—today taking the place of the preparatory drawing—and ends with a portrait that however photograph-like has the nuanced touches of a refined painting. Carefully constructed of tonal shadows, it has the emotional subtlety that an everyday photograph lacks. Tigran's portraits lend themselves to reflection, invite lingering contemplation, as a matter-of-fact photograph rarely does. I think this is because each of his portraits, however labor intensive, have the quality of a "primary delusion, i.e., one that arises as an immediate experience, out of the blue, with no external or objective cause or explanation, but nonetheless with a strong feeling of conviction". Out of the blue, in Tigran's portraits out of the black, that is, the haunting female face arises out of the unconscious depths however much it is heightened by consciousness. Tigran's female face is always yonder, at an immense distance, symbolized by its intimidating immensity, however close and impinging it may be. It is a transfixing, perversely sublime spectacle that the spectator only dare view in a mirror—see through a glass darkly, as it were—the way Perseus saw the Medusa's face reflected in the mirror of his shield, so that he would not be petrified by its stare.

Writing about portraiture, Dostoevski said: "The painter seeks the moment when the model looks most like himself. The portraitist's gift lies in the ability to spot this moment and hang on to it". When does this special moment of seeing, this so-called "pregnant moment" of perception, a sudden moment of unusual intimacy, occur? When does the portraitist feel—imagine—that the female Other looks most like himself, suggesting that the female Other is unconsciously experienced, in emotional reality, as a representation of himself, inseparable from himself, and as such as much an internal object as an external object? When is she personalized into what the psychoanalyst Heinz Kohut calls a selfobject, and as such as necessary to life as oxygen, as Kohut says?

Tigran Tsitoghdzian

In Tigran's case, I think it occurs at the moment when he decides to divide her face into symmetrical halves, paying homage to the harmony that makes for its beauty while at the same time recognizing that "there is no excellent beauty that hath not some strangeness in the proportion," as the philosopher Francis Bacon famously said. The splitting of her real face makes it strange and unreal, not to say surreally bizarre—immediately absurd, to refer to André Breton's idea that the sign of a good surrealist painting is its "immediate absurdity." (Tigran's early paintings are blatantly Surrealist; the Mirror paintings are more subtly—insidiously—Surrealist.) The face becomes dream-like and uncanny, unfamiliar and forbidding, even as it becomes more entrancing, hypnotically engaging, like her eyes, staring us down through the veil of her hands. Split in half, the face seems irreparably damaged yet nonetheless remains whole, intact. Much the way a male magician puts the luminous body of his beautiful female assistant in a black box which he then cuts in two, suggesting that he has killed her, and then puts the two halves of the box together and brings her unharmed and alive out of the box—we sigh with relief after the initial shock—showing that it was all a trick, a deceptive illusion, so Tigran puts the luminous face of his beautiful female assistant in the black box of his picture, cutting the face in half even as he shows that the halves hold together.

But Tigran's divisive act is more devastating than the magician's act, for it mars her beauty. Again and again, with obsessive regularity, Tigran shows her face cut in two, subverting its beauty: his is not simply an amusing magic act but an act of aggression. The cut also suggests that she is flawed; the proverbial strangeness in beauty is after all a permanent flaw. There is an unexpected fault in her that can suddenly open the way the earth suddenly splits open during an earthquake. She can fall apart at any moment—the moment when she most seems to look like herself, when she is no longer Other however Other she remains. The mirror of his art transforms her into a menacing internal object. Tigran cannot separate himself from her, however much he tries to do so by picturing her. His representation of her incompletely externalizes her even as her absurd appearance gives her unusual presence, confirming her hold on his psyche. He is possessed by her however much he tries to purge her from his being, engrossed in her however strange—oddly grotesque—her doubleness makes her.

Sometimes Tigran strips her head of its hair, at other times he narrows it, a streamlining that makes the head oddly skull-like, however clearly alive the figure is. In one work her head rests on her left arm, which rests on a table together with her left arm, with her image mirrored in the table, compounding the melancholy her pose suggests. In a similar work we see her from above and behind, her luminous head and hands resting on the black table, with its mirror-like smoothness. In a particularly remarkable work—an ingeniously allegorical diptych—Tigran divides her body in half. In the morbidly dark lower half her hands and feet, the former with painted fingernails, the latter with painted toenails, suggesting her sexual appeal not to say erotic intensity, appear in a black tangle of dead trees, suggestive of the dark forest in which Dante found himself in halfway through his life. Before him was the gateway to hell, with its motto "abandon hope ye who enter here," suggesting the feeling of hopelessness Tigran invests in his model. But in the upper half of the portrait—like the others, surreally abstract by way of the symmetrical arrangement of the hands and feet in the lower area, the arms and legs in the upper area—she is a heavenly "dream girl," as the transparent clouds that veil her suggest. Her invisible head is high in the sky—she's beyond reach, as a goddess is, however much she may reach to the earth, that is, however "earthy" she may be. Has the light that emanates from her body burnt the forest into the desolate wasteland we see in the lower half of the portrait? Once again, Tigran allegorizes his divided consciousness of her by way of her divided appearance. The clouds themselves are divided into a thick lower layer and thin upper layer: opposites are everywhere in Tigran's portraits of his model. In another portrait—a tondo, like several others—we see only her hands, holding a knife and fork, forming a cross, suggestive of "cutting" suffering. They appear above a white plate with no food on it, suggesting the emptiness the portraitist feels. At the same time, the light that emanates from the plate, and its curvature, suggests that it symbolizes a halo, however broken. Tigran is a master at conveying the auratic emptiness that comes with lost love and the feeling of abandonment.

I think that in the end Tigran's portraits are about despair and the sense of selfestrangement as well as the sense of the strangeness of the Other it brings with it. Nowhere is this feeling of despair more clearly and conspicuously conveyed than in Tigran's portrait of an elderly Armenian woman hiding her face in her hands. She is no longer recognizable to herself, as it were, no longer wants to see her face in the mirror, for it will only compound—double—the despair she feels. Her black dress is streaked with white lines that resemble the tangle of trees—the bramble—in the portrait in which the young model is half heavenly dream girl, half bewitching devil. Tigran himself is Armenian, a stranger in the strange land of America, a man from a small country living in the big city of New York. Has the American idea that "big is better" led him to make superbig portraits? In part, perhaps, but they reflect the bigness of his heart—

the heartfelt intensity of his realism—the heartfelt intensity of the deeply unhappy, painfully suffering old Armenian woman. She is a kind of mother figure—certainly compared to the attractive young model—and Tigran identifies with her, both as a symbol of his Motherland Armenia and as an inconsolably suffering human being. She has been permanently damaged by life, and so has he. In his portrait of the elderly Armenian woman the suffering implicit in his fixation on his beautiful young woman comes out into the open. They were all along about the portraitist—about Tigran—as Dostoevski said a convincing portrait always is. The beauty of his young female model is the mask for his suffering; in the portrait of the old female woman—perhaps the unhappy woman the young model will become when Tigran is no longer painting her portrait, no longer with her—he takes off the mask to show his suffering. The “strangeness in the proportions of beauty”—a strangeness emphasized, even exaggerated by the operation Tigran carries out on it, his distortion of its beauty by surgically cutting it in two, a fatal blow that ruins it—is the sign of the suffering implicit in it. He makes it clear that the seductiveness of beauty is a big lie. Beauty is never as “excellent” or perfect as it seems to be at first glance. Tigran’s portraits are brilliantly executed, a synthesis of what has been called clinical realism and existential realism, and as such scientifically objective and profoundly humanist. More directly to the point, they aesthetically convey the enigma of the eternal feminine and, at the same time, show a certain understanding of her, the understanding that comes from penetrating her being by dissecting her. Indeed, he even pares her to the bone, as the bones evident in the fingers on her recurrent hands suggest.

“Tigran Tsitoghdzian’s Realism” by Donald Kuspit, Art critic and Poet

Our Post-critical Era of the Arts

A manifest by Artur Balder

...

His recent series of *Mirrors* concentrates on the modern spirit of individuality in this era of “selfies” culture. It compresses the ideas that have occupied him in connection with that vision of ourselves through interfering social networks and media. From that point of view, internet changed our need to be seen and the control we had about that image. The series of *Mirrors*, composed of large portraits (280 x 200 cm), are technically based on fusing transparent superposed layers of hands over the faces unhidden identity, about the impossibility of hide our identity today if we accept the ubiquitous power and rules of social media, with no filters capable to control the self diffusion. Among other, the evolution of the series show us his latest work of that series, *Mirror Metamorphosis*, a painting where he adds more superposed layers that can reveal an altered, may be unstable state of the identity, opening a new angle of vision of the subject, with powerful subjective resonances.

Behind that is also his idea of ‘time and the river’, of Armenia with its centenary old traditions and history, its perspectives as how Tigran sees it through his multilayered vision of monumental portraiture.

...

Tigran **Tsitoghdzyan**



Tigran Tsitoghdzyan
Mirror V / Ayna V, 2017
Oil on canvas / Tuval üzerine yağlıboya,
190x127 cm



Tigran Tsitoghdzian
Mirror Metamorphosis III / Ayna Metamorfoz III, 2017
Oil on canvas / Tuval üzerine yağlıboya,
152x152 cm

Tigran Tsitoghdzyan



Tigran Tsitoghdzyan
Mirror O / Ayna O, 2017
Oil on canvas / Tuval üzerine yağlıboya,
190x127 cm



Tigran Tsitoghdzian

Mirror Metamorphosis / Ayna Metamorfoz, 2017,

Mixed media on paper embellished by hand - One of a kind original artwork /
Sanatçı dokunuşuyla bezemeli, kağıt üzerine karışık teknik - Tek örnek orijinal eser,
106x106 cm

Tigran Tsitoghdzvan



Tigran Tsitoghdzvan

American Mirror / Amerikan Ayna, 2017

Mixed media on paper embellished by hand - One of a kind original artwork /
Sanatçı dokunuşuyla bezemeli, kağıt üzerine karışık teknik - Tek örnek orijinal eser,
137x91 cm



Tigran Tsitoghdzyan

White Mirror II/ Beyaz Ayna II, 2017

Mixed media on paper embellished by hand - One of a kind original artwork /
Sanatçı dokunuşuyla bezemeli, kağıt üzerine karışık teknik - Tek örnek orijinal eser,
137x91 cm

Daron Mouradian



Biography:

Born in 1961, Yerevan, Armenia

1978-1982 Studied at the Panos Terlemezian Arts College

1984-1990 Studied at the Yerevan Academy of Fine Arts

2001 Member of Union of Artists of Armenia

Group Exhibitions:

2016 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2015 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2015 *Roots*, Bel-Air Fine Art Gallery, Geneva, Switzerland

2014 *Beauty in the Palm*, Beirut, Lebanon

2014 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2013 10th Anniversary of Arame Art Gallery, Yerevan, Armenia

2013 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2012 Grand Opening of a New Art Center of Arame Art Gallery, Yerevan, Armenia

2012 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2010 *New Masterpieces*, Arame Art Gallery, Yereva, Armenia

2007 *Dreamscape*, The Netherlands

2004 *Still-life at Arame Art Gallery*, Yerevan, Armenia

2003 *Romantic Realism*, Arame Art Gallery, Yerevan, Armenia

2001 Modern Art Museum, Yerevan, Armenia

1998 *Armenian Colors*, Schleicher, Germany

1993 Independent Art Exhibition "Grand Palace", Paris, France

1987 Armenian Artists Union, Yerevan, Armenia

Personal Exhibitions:

2007 *Venus and the Female Intuition*, Denmark / The Netherlands / France

2006 Bel-Air Fine Art Gallery, Geneva, Switzerland

2005 Gallery Mouvance, Paris, France

2004 Gallery Mouvance, Paris, France

2003 International Artexpo, New York, USA

2002 Gallery Mouvance, Paris, France

2001 Modern Art Museum, Yerevan, Armenia

2000 Gallery Mouvance, Paris, France

1996 Gallery Mouvance, Paris, France

1993 Gallery Mouvance, Paris, France

Daron Mouradian was awarded the prize of Excellence of the Fine Arts Academy of Yerevan. His works are exhibited in Armenia (1972-1991), Paris (1992-1996), Germany, Netherlands, Switzerland, and New York. All his works are inspired by Armenian culture, combining the civilisations of the East and the West, and including memories of the past (the Middle Ages). Mouradian's world of fantasy is an ever-changing environment where the Bible and Mythology play a major role. He leads us to make an in-depth self-analysis, in search of our own roots, to be able to live the future with greater serenity.

A book about his art, "The Art of Daron Mouradian" was published in 2007, the Netherlands.

Reviews:

The imagination of Mouradian is as impressive as his creative ambition. In his paintings visual language replaces the magic of words, graphical mastery allows for narrative efficiency and is intensified by a luxurious palette. This has some resemblance to miniature painting and declamation. The painter loves materials and takes pleasure in suggesting clothes. Practice of oil painting allows him to express the savor of things and their tactility. His brush polishes details, dissects them until reaching a gustative enjoyment.

And painting always has the last word. Metaphorical as well as delirious, surrealistic and fantastic, it gathers, in hybrid evocation, buffoons and acrobats, beauties and shrews, flora and fauna of the Eden. The inspired talent of Daron Mouradian makes him associate Bosch's universe to the fairy world of the One Thousand and One Nights.

La Gazette de l'Hotel Drouot, no.12 (22 March 2002)

East and West merged on the soil of Armenia. Mouradian is the worthy heir of this half-caste culture swept with pain. While cultivating his origins, he was fascinated by the History and the Mythology, which founded and revealed the civilization of the Mediterranean Basin.

Therefore, his paintings depict as many resurgences of this unchanging and marvelous past, the magic of which we are no longer able to understand. Mouradian succeeded in taking this magic and reinventing it. In his paintings the neatness of the stroke, which we sense that the artist masters perfectly, models the sparkling colors. Figurative and evocative, each canvas is a clever blend of technical and esthetical perfection, of elaborated details serving the gloss of the imagination. Here the grotesque comes close to the sublime; the legend dominates the reality and one allows oneself to be filled by the magic of immutable

periods of reminiscence. Mouradian speaks to our imagination; he makes forgotten dreams reemerge in our conscience. His colors revive the period of fairy tales and one is happy to learn that he paints as others flee, spontaneously, without sketches or models. But this ability to flee is not suspended of reality. We see the cruel tale emerging from the marvelous fairy tale when Mouradian stages the ridiculousness of power and the absurdity of violence. Isn't the strength of his work in the elegance with which he stages his disappointed conscience in a fabulous universe? His works are beautiful, his criticism bitter. One must recognize the obviousness of his talent of lucid magician.

Lorraine-Soeli Heymes, Art critic



Daron Mouradian

Pilot / Pilot, 2016

Oil on canvas / Tuval üzerine yağlıboya,
120x100 cm

Daron Mouradian



Daron Mouradian
Samurai / Samuray, 2017
Oil on canvas / Tuval üzerine yağlıboya,
155x280 cm (diptych)

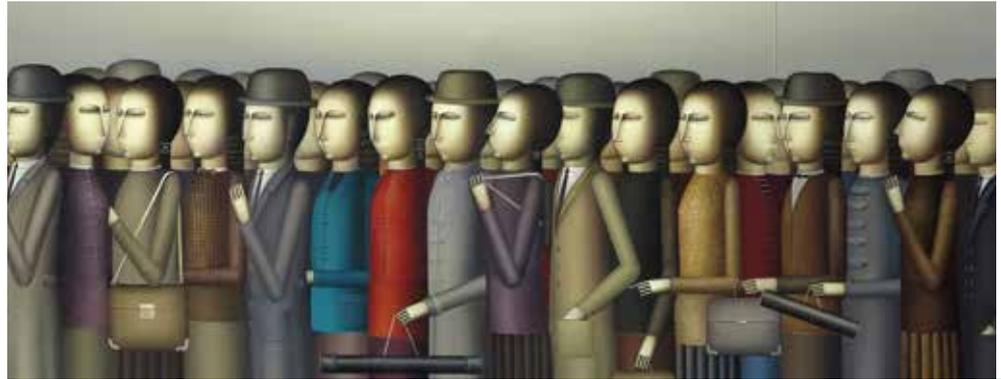


Daron Mouradian

Loco Driver / Lokomotif Sürücüsü, 2017

Oil on canvas / Tuval üzerine yağlıboya,
150x200 cm

Armen Gevorkian



Biography:

Born in 1958 Yerevan, Armenia

1980 Graduated from Yerevan State Pedagogical Institute named after Kh. Abovian (Fine Arts Department)

1992 Member of the Union of Artists of Armenia

1980 A constant participant of republican and international group exhibitions

Group Exhibitions:

2016 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2015 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2014 Beauty in the Palm, Beirut, Lebanon

2014 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2013 *Sensual Revelations*, Beirut, Lebanon

2013 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2013 Ten Year Anniversary of Arame Art Gallery, Yerevan, Armenia

2012 *Symphony of Colors*, Beirut, Lebanon

2012 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2012 Grand Opening of a new Art Centre of Arame Art Gallery, Yerevan, Armenia

2011 UNESCO Palace, Beirut, Lebanon

2010 *New Masterpieces*, Arame Art Gallery, Yerevan, Armenia

2010 Art Center of Haigazian University, Beirut, Lebanon

2007 Orangerie du Luxembourg Musee d'Art Moderne d'Armenie, Paris, France

2005 *At the crossroad of civilization - Contemporary Art in Armenia*, Bel-Air Fine Art Gallery, Genève, Switzerland

2001 Art Vienna, Vienna, Austria

2000 Duncan Kampbell Gallery, London, UK

1999 Third International Kunstmesse, Innsbruck, Austria

1999 International Art Exhibition, Salzburg, Austria

1999 Lineart, Gent, Belgium

1998 Center of Borjes, Argentina

1998 Group Exhibition, Brazil

1997 Igitian Modern Art Gallery, Las Vegas, USA

1997 *Armenian Modern Art*, Cyprus

1997 *Post-Soviet Armenian Art*, Uruguay

1996 Amberd Gallery, Beirut, Lebanon

1996 Alec Manoukian Art Gallery, Detroit, USA

1995 Emagos Art Gallery, Beirut, Lebanon

1994 Drovot Auction Exhibition, Paris, France

1994 Group Exhibition, Beirut, Lebanon

1993 *Armenian Modern Art*, Stockholm, Sweden

1992 *Exhibition of Armenian Modern Art*, Jerusalem, Israel

Personal Exhibitions:

2006 Himmelberger Gallery, San Francisco, USA

2003 Vinizki Gallery, Munich, Germany

2002 Europe Gallery, Palo Alto, California, USA

2001 Vinizki Gallery, Munich, Germany
 2001 Europe Gallery, Palo Alto, California, USA
 2000 Vinizki Gallery, Munich, Germany
 1999 Vinizki Gallery, Munich, Germany
 1996 Armenian Society for Cultural Relations, Yerevan, Armenia

Bibliography:

2012 *Symphony of Colors*, catalogue, Arame Art Gallery, Beirut, Lebanon
 2010 *New Masterpieces*, catalogue, Arame Art Gallery, Yerevan, Armenia
 2009 [rba] magazine, June issue
 2008 *I colori Dell' Armenia*, catalogue
 2005 *At the crossroad of civilization - Contemporary Art in Armenia*, catalogue, Bel-Air Fine Art Gallery, Genève, Switzerland
 2005 *Armenian Palette. New Generation*, album
 2001 *Art in America* magazine, February issue
 2001 *Gevorkian*, catalogue, Europa Gallery, Palo Alto, California, USA
 2000 *Armen Gevorkian*, catalogue, text by H. Igityan

The works are displayed at Modern Art Museum of Armenia, Bel-Air Fine Art Gallery (Genève, Switzerland), Arame Art Gallery (Yerevan, Armenia), Vinizki Gallery (Munich, Germany), Europe Gallery (Palo Alto, California, USA) and in private collections in USA, Germany, Switzerland, Lebanon, France, Turkey.

Reviews:

What attracts one's attention at first sight is that the paintings of Armen Gevorkian reflect an individuality that is impossible to attain. It seems that everything has already been done, seen and experienced in figurative art and it becomes difficult to avoid the fate of becoming some appendage of famous analogues. But Armen is an artist who could never accept the role of being a satellite, which we feel from both his unusual, exceptional handwriting and irrational way of thinking.

Devoid of daylight in his boxlike studio, completely isolated from outward life, Armen travels with his personages, moving from one painting to another. He changes the surroundings and situations, never leaving this rather strange, nonexistent, organic and native state, and never wishing to emigrate. The neatness and order he has established here are worthy of respect; there is no spontaneity, nothing from Bohemian chaos or artistic disorder, but at the same time not a bit of mathematical coldness.

Armen is one of those artists who breaks the mold of stereotypical, multicolored, Armenian painting. However, in spite of restrained coloring, his paintings do not contain tragic or dramatic elements – they are calm and contemplative.

There are several themes repeatedly attracting the artist's attention and creative energy: Horsewoman, Combat, Butterfly Hunters, Games, Shooting Range, and others; but one can never find mechanical reiteration in these paintings. Each time he shares new experiences, new sensations with his characters; he lets them ripen and then perfects and enriches his creations.

The outline of his plot in these unique one act performances is concentrated on the focal point. These laconic, apparently theatrical stories are just games of a grown-up – neither infantile, nor naive. They are mediations of a kind dramatist who prefers to see conflicts only on stage.

The gaming table often becomes a battlefield where the roll of the dice, draw of a card or stroke of a billiard cue determines the outcome of the contest. The contests of Gevorkian are not bloody combats; they illustrate the eternal opposition which we all encounter in a myriad of disguises every day. The egg often appears as a symbol of something valuable. Armen uses the egg as the prize for the victor of the battle, just as we fight the contests of life for symbols of wealth and status.

The accessories that the artist operates with often include: women, eggs, games, metallic looking horses, pointed caps, flowers, easels – all of these objects make up the strange and extraordinary world of Armen Gevorkian.

Excerpts by Henrik Igityan and David Himmelberger

Armen Gevorkian

His pictures – are the windows into the world of small dynamics, slow movements, but not of cool passion at all. The air is clear, but it is fresh and chilly. Landscapes seem to be from “The Martian Chronicles”. Personages are elegant and full of inner dignity. And always preoccupied, in each situation – life is a hard and an intricate thing.

Karen Mikaelian

Billiard – is a symbol of temporal and spatial extent of life. The billiard field is as green as the land. And here on this green field we see the action. The everlasting heat of the toy battle has provoked it. And in this artificial world of restraint and cataclysms are scattered vessels with life – eggs, to keep hope that the most perfect, the most alive life will hatch out.

Armen Gevorkian



Armen Gevorkian
Emigration / Göç, 2017
Oil on canvas / Tuval üzerine yağlıboya,
130x195 cm



Armen Gevorkian
Tango / *Tango*, 2017
Oil on canvas / Tuval üzerine yağlıboya,
89x116 cm

Vahram Davtian



Biography:

Born in 1961 Vanadzor, Armenia

1986 Graduated from P. Terlemezian Art College, Yerevan, Armenia

1989 Studied technique of the old masters in Academy of Arts in St. Petersburg

1992 Graduated from the Yerevan Fine Art Institute, Yerevan, Armenia

1995 Visited Moscow to study Russian iconography

2012 Visited Madrid and Barcelona to study Spanish Renaissance Painting

Awards:

2013 Awarded Arshile Gorky Gold Medal, Ministry of Diaspora, Republic of Armenia

2012 "Prix D'excellence, Nouvelle Dimension" Award, Monaco

2000 "Best Painting" Award, Fantastic Art Museum, Switzerland

Group Exhibitions:

2017 *Art: The Nectar of Life*, Clemenceau, Beirut, Lebanon

2017 Art Stage Singapore, with Noah's Ark Art Gallery, Marina Bay Sands Convention Center, Singapore

2016 *Twenty Years and Beyond*, Jeweler's Souks, Solidere Era, Beirut, Lebanon

2016 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2016 Art Stage Singapore, with Noah's Ark Art Gallery, Marina Bay Sands Convention Center, Singapore

2015 *Rebirth of a Nation*, Beirut Exhibition Center, Beirut, Lebanon

2015 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2015 Roots, Gallery Bel-Air Fine Art, Geneva, Switzerland

2015 Art Stage Singapore, with Noah's Ark Art Gallery, Marina Bay Sands Convention Center, Singapore

2014 *Maitres Distilleurs d'Art*, Château de Châtenay, Cognac, France

2013 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2013 International Art Expo, Pier 92, New York, USA

2012 Caroussel du Louvre, 10eme Edition du Salon de l'Art Accessible, Paris, France

2010-11-12-13-14 ArtMonaco, Salon d'Art Contemporain, Grimaldi Forum, Monaco

2009 12th Beijing International Art Expo, China World Trade Center, Beijing, China

2008 Art Expo 2008, Las Vegas, USA

2008 International Art Expo 30 NYC, Jacob Javits Convention Center, New York, USA

2007 Arteclasica 2007, 4th Feria de Arte Contemporaneo y Clásico, Buenos Aires, Argentina

2006 Artexpo 2006 New York Big Apple Big Art, New York, USA

2006 Art Expo Montreal Festival International 2006, Montreal, Canada

2004 International Art Expo New York, Jacob Javits Convention Center, New York, USA

2004 Art Philadelphia 2004, Pennsylvania Convention Center, Philadelphia, USA

2003 WCAF Show, Hilton Convention Center, Las Vegas, USA

2002 International Art Expo New York, Jacob Javits Convention Center, New York, USA

2002 Perugia Torre Strozzi, Perugia, Italy

2002 Museo d'Arte Moderna, Rapolano Serre, Italy

2001 EUROP'ART 2002, Internationale Kunstmesse, Geneva, Switzerland

2001 Immagina Mostra Mercato di Arte Contemporanea, Livorno, Italy

2001 EUROP'ART, V Salon International d'Artistes Contemporanis, Barcelona, Spain

2001 Museo Dell'Antica Grancia, Rapolano Terme, Italy

2000 Foire d'Art REGGIO, Piombino, Florence, Turin, Italy

1998 EUROP'ART 2000, Fiera Internazionale dell'Arte, Geneva, Switzerland

1998 1999, 2000 ARTUEL, Salon International d'Art Contemporain, Beirut, Lebanon
1997 Expo Année Internationale des Océans Unesco
1996 PISO-3 Centre Culturel BORGES, Buenos Aires, Argentina
1996 ARCO-96 International Exhibition, Madrid, Spain

Personal Exhibitions:

2007 Dom Nashchokina, Moscow, Russia
2007 Art Club, Zurich, Switzerland
2007 A.G.B.U. Cultural Center, Montreal, Canada
2007 Hamazkayin Cultural Center, Toronto, Canada
2005 Karly Residence, Beirut, Lebanon
2003 Modern Art Museum of Armenia, Yerevan, Armenia
2002 Noah's Ark Art Gallery, Beirut, Lebanon
2001 Salon of National Academy of Sciences of Armenia, Yerevan, Armenia
2001 Salon Mosaic of Hotel Phoenicia Inter-Continental, Beirut, Lebanon
2000 Galleria Percorsi d'Arte, Venice, Italy
2000 Galerie Comunale, Centre de Recherche sur les Arts Visuels, Piombino, Italy
1999 Noah's Ark Art Gallery, Beirut, Lebanon
1999 Gallery of M'ARS Museum, Moscow, Russia
1998 Salon Hotel Renaissance, Dubai, UAE
1998 Caribe Galeria de Arte, Sao Paulo, Brazil
1997 The New Academy & Business Art Galleries, London, UK
1997 Primavera, Punta Del Este, Uruguay
1997 Noah's Ark Art Gallery, Beirut, Lebanon
1996 A.G.B.U. Demirdjian Center, Lebanon
1996 Gallery of M'ARS Museum, Moscow, Russia

Museums:

Centre International de l'Art Fantastique, Château de Gruyères, Switzerland
M'ARS Modern Art Museum, Moscow, Russia
OAC, Spiritual Modern Art Museum of Crete, Greece
State Museum of Alma-Ata, Almaty, Kazakhstan
Modern Art Museum of Armenia, Yerevan, Armenia
Paul G. Modern Art Museum, Beirut, Lebanon
ArtEvo Foundation, Calgary, Canada
Château de Châtenay, Cognac, France

Private Collections:

Pélé (Edson Arantes Do Nascimento)
Seniora & Ayrton Senna
Eric & Leza Lidow
Jane Seymour
Etienne Chatton
Christopher Talbot

Publications:

2008 Artexpo Las Vegas (catalog), Las Vegas, USA
2008 International Artexpo New York (catalog), New York, USA
2006 Expoart Montreal Festival International (catalog), Montreal, Canada
2007 Arteclasica, 4th Feria de Arte Contemporaneo y Clásico (catalog), Buenos Aires, Argentina
2007 "Expression of Spirit" exhibition, by Dom Nashchokina Gallery, Moscow, Russia
2007 Arteclasica Meeting Cultures, El Mundo Post Sovietico, Buenos Aires, Argentina
2006 "Art Business News" Magazine, April issue, New York, USA
2006 "Big Apple Big Art" International Art Expo New York (catalog), New York, USA
2005 Vahram (catalog), editor, M.S. Herguelian (Dr. in Arts), Beirut, Lebanon
2005 Lounge Art (magazine), February issue, Egypt
2004 Art Philadelphia (catalog), USA
2003 International Artexpo New York (catalog), New York, USA

Vahram Davtian

2003 Art World News (magazine), May issue, article by JoYanow-Schwartz, New York, USA
2002 Europ'Art 2002 (catalog), Geneva, Switzerland
2002 La Revue du Liban (magazine), December issue, "Les oeuvres de Vahram" Sonia Nigolian, Lebanon
2001 Tra Sognoe Magia (book), Siena, Italy
2001 Artuel 2001 (catalog), Beirut, Lebanon
2001 Vahram (catalog), editor, M. S. Herguelian (Dr. in Arts), Beirut, Lebanon
2000 Ph+Arts (magazine), August issue, article by Pierre Hugli, Switzerland
2000 Europ'Art 2000 (catalog), Geneva, Switzerland
2000 Les Trois Générations de la Galerie Nationale d'Arménie (catalog), Beirut, Lebanon
1999 Imagina Mostra Mercato di Arte Contemporanea (album), Siena, Italy
1999 First Look (magazine), June-July, issue, article by Edgar Davidian, Beirut, Lebanon
1998, 1999, 2000 Artuel (catalogs), Beirut, Lebanon
1996 The Close of the 20th Century, M'Arts Museum publishing, Moscow, Russia
1996 Post Soviet Painting (catalog), preface by Movses Zirani, Beirut, Lebanon
1995 Gallery Noah's Ark, Modern Art Museum of Armenia (album), Beirut, Lebanon
1992 50 Anos de Arte Sovietico (album), Catalonia, Spain
1991 Goyac Cultural Association (album), Moscow, Russia
1992 "50 Anos de Arte Sovietico" (album), Katalanya, İspanya
1991 Goyac Kültür Derneği (album), Moskova, Rusya

Reviews:

Making the experience of spiritual torture under a regime intolerant of any freedom of expression, Vahram created figures (some of them seemingly hermaphrodites) originating in the past, in the Middle Ages, but, permeating the present, they dwell in the instable, unreliable and illogical components of the future.

Here time is ensnared in transgression's net and life becomes a passtime, a performance or a juggling. This compulsory condition transcends the spheres of time and space and stretches out on other dimensions, where the escape from the daily nuisances and anxieties does not contribute to the inner tranquility of the human being. Rather they continue to live and labor in super-prudent and alarmed psychosis.

Vahram strives to ignore the present or surpass the reverberations of innate atavism, but metamorphosed faces, whimsical bodies and fantastical circumvolutions portrayed by him are correlated to his current life and milieu, and to a certain extent also condition his dilemmatic perceptions of the philosophical conceptions of the Renaissance or the Far East.

Movses Zirani, Noah's Ark Art Gallery, Beirut, Lebanon

From the beginning, the work of Vahram wants an elegant Praise of Folly. A gentle madness, as is evidenced by the many ships of fools sailing on the terra firma. Stationary boats, they do not need to anchor and not likely to fluctuate or, a fortiori, to sink. They do not advance nor retreat and go nowhere. Or rather, they have arrived in this country has always elsewhere outside our space and our time, Geography and History, what the Vahramie. The clothing similarities with some known periods are a ploy to make us believe in the reality of this world shifted totally theatrical, as evidenced by the curtains often used to appear and disappear wacky characters, mostly hidden or fitted with masks sleeves, this enigmatic Commedia dell'Arte.

Vahramie in the laws that govern our universe are optional, those of logic and plausibility as those of gravity there will provided that levitates a little musician. In this world of pure exhibition, verbal communication is unknown, the silence of rigor. In the absence of speech, it is a complex network of viewpoints which establishes a certain narrative coherence among characters locked in themselves and, if they graze, never meet as if they were flying lines parallel space and time. The work is unknown in this land of plenty reign only recreation. It spends its time to go in full dress or suit without at all, pinch the lute or harp, blowing into his flute, beating time on his drum, playing hide and seek, hoop, darts, bowling, puppets.

Perhaps this strange and ideal society of idlers is it ultimately a puppet show and the painter is it that the chief puppeteer, able both to fade and get value, mixing appearance and reality: what are avatars of the divine painter choreographer these showmen articulated figures, these impassive -pullers. Like him and the characters who engage in this mode found wandering life, their motto is: Do what you like.

In this utopia thélémiq, angels and birds (ostriches, peacocks, owls, parrots, hoopoe, all rich in symbolism) have intercourse with men who pretend indifference to the nudity of women, even though the figures of substitution ubiquitous betray their obsession with sex: hoops, wheels, buoys, targets, windows, balloons, flowers, rounded trees, drumheads, owl eyes, ocelli peacock naves pot cages, headwear quirky, towers, poles, canes, rods, stakes level, arrows, strings stretched instruments, ladders, vehicles stubby, pointed trees, towers of Babel, etc...

All this parade, all these wanderings happen almost on a single scene: the terrace of the artist, for background decor, fruit filled or depleted depending on the season or the mountain scenery which closes the prospect trees. It is here, on this open nature, the artist terrace, projecting the film of his imagination, recreates the world in the measure of his dreams, in the form of Thelema in Vahramie.

Joseph Tarrab, A.I.C.A.

Vahram Davtian paints a world that he created with his imagination. This world lies beyond time and space, and only the artist has a key to it. We, the viewers, can judge about this hotbed of life, as it were, only through paintings of Vahram, the only person capable of penetrating this world. Despite the fact that inhabitants of this world could be with a certain irony called almost realistic, events and activities in the paintings have none of time coordinates—it is impossible to determine either the time of day in them or the season.

The artist skillfully uses all these artistic devices in order to bring to the foreground the main idea of his canvases—the depiction of plasticity. Vahram's paintings can be certainly called "plastic passages". The notion of plasticity in the real world implies the smooth malleability of matter that creates an impression of the slowing of time and unhurriedness of events. This is exactly how the characters of Vahram's appear—indolent and contemplative, imposing and graceful at the same time.

The development of possibilities of the figurative plasticity leads the artist into the world of carnival costumes. And this seems logical, for the clothing, especially if it is elaborate, with sumptuous forms and whimsical accessories, provides a whole field of action for a creative person and a beneficial source for artistic experiments.

Technical capabilities of Vahram Davtian as an artist are at the highest level; he creates his works with the method of multilayered painting, the very same that was used by the Old Masters and the only one that allows to convey the depth of colors and to reflect the maximum of their gradations. The perfect mastery of the technique leaves the artist more time to develop the subject matter and to submerge into the world that he created and to study its laws.

In part, the laws are dictated by Davtian himself: he leaves three-dimensional space to his characters, even "throws" some domestic objects into it, but he changes the law of gravity—he puts the characters into a state similar to that of weightlessness. A question arises: how to express the interaction of characters and objects on a canvas's plane? And the artist Davtian finds his own solution—he creates the method of figurative plasticity. Having found "the key", possessing the technical capabilities and being endowed with a natural talent, the artist, armed with patience, expands for us the borders of his fantastical world with each new painting.

Svetlana Vais, Art critic, New York, 2006

Vahram Davtian

Surrealism is, by nature absurd, and the work of Vahram takes the genre to a new and exciting level. Anchored in the Flemish tradition of painting and influenced by Renaissance Art, Vahram's images are both whimsical, at times haunting, and clearly contemporary. For those of us who did not personally live through the end of the Cold War and the break up of the Soviet Union firsthand, each of Vahram's paintings is not only a visual masterpiece, but a history lesson. Filled with historical references which are easy to decipher and stunning to the eye – horses, pomegranates and masks abound—each painting in its unique way draws us in and makes us think.

Not unlike members of Andre Breton's group, Vahram is a thinker, a poet and a philosopher. His subjects are whimsical and always bursting to tell us their stories. The artist's use of color to define not only space and time, or perhaps the lack thereof, as well as the human personality in the context of history, is nothing short of extraordinary. The talented Post-Soviet artist is telling us on canvas in his own unique way, that the absurd realities of the past continue today. One can only hope for world peace to weave its way into the masterworks of Vahram.

Carol Curci, President, Sabbatique Ltd., Art Advisory and Appraisals, New York, 2006

Vahram Davtian is an artist who moves between magical realism and the absurd. His artworks come from a clear and smart technique which shows a dreamed and strange world full both of irony and nostalgia. Aristotle said that in art it is necessary to lie for saying the truth which means that saying a lie the artist builds a truth, creates it, constructs a new paradigm. Vahram's paintings are meant all the time about that. They are scenes of daily and mostly ordinary lives which open wide ways to new possibilities and self projections of our own lives.

I have been so proud for the chance of showing these artworks at Arteclasica 2007, the works of an emblematic contemporary master in the Post-Soviet world.

Andres Bardon, Director of Arteclasica, Buenos Aires, 2007

It was "love at first sight"! It is difficult to find the words to describe my admiration and surprise of his marvelous work; his paintings were magic... You could not stop looking at them.

Vahram must appreciate games, because he repeats the idea of the bright green table with billiards or dominoes and other games. Personally I am sensitive to the charm of games of hazard, that is why I adored the painting where four characters dressed in clothes of Renaissance period stand around a green roulette table; their faces have a mask—a quality that gives them so much mystery...

Cici Surssock, Painter, Croatia, 2006



Vahram Davtian
Stage / Sahne, 2017
Oil on canvas / Tuvall üzerine yağlıboya,
100x120 cm

Vahram Davtian



Vahram Davtian
White Dream / Beyaz Rüya, 2017
Oil on canvas / Tuval üzerine yağlıboya,
130x195 cm



Vahram Davtian
Game II / Oyun II, 2017
Oil on canvas / Tuval üzerine yağlıboya,
90x90 cm

Sedat Girgin



Biography:

Born in 1985, Istanbul, Turkey

2000–2004 Istanbul Anatolian Fine Arts High School, Istanbul, Turkey

2004–2012 Mimar Sinan Fine Arts University, Department of Industrial Design

Lives and works in Istanbul, Turkey

Personal Exhibitions:

2017 *While Going Nuts*, Galeri 77, Istanbul, Turkey

2013 *Circus of Wonders*, Milk Gallery, Istanbul, Turkey

2013 *La Sardina & Sedat Girgin (photography)*, Lomography Turkey, Istanbul, Turkey

Group Exhibitions:

2017 Krüw VS., Bant Mag Havuz BINA, Istanbul, Turkey

2016 Contemporary Istanbul Art Fair, with Galeri 77, Istanbul, Turkey

2016 *The Natural Eye*, with Society of Wildlife Artists – SWLA, Mall Gallery, London, UK

2016 *No:1*, Bant Mag Havuz BINA, Istanbul, Turkey

2016 *Characters Selfie*, Istanbul Comics & Art Festival, Istanbul, Turkey

2016 *Seasons-Act 2*, Bant Mag Mekan, Istanbul, Turkey

2016 *Painters of the Children's World*, Ege University Children Books' Illustrators Museum, Izmir, Turkey

2016 *Night is Young*, Pera 64, Istanbul, Turkey

2016 *Illustrations Vol.1*, Karbon Gallery, Istanbul, Turkey

2016 *Karga Magazine Covers*, Kargart, Istanbul, Turkey

2015 *Decaf*, Istanbul Coffee Festival 2015, with Milk Gallery, Istanbul, Turkey

2015 Contemporary Istanbul Art Fair, with Milk Gallery, Istanbul, Turkey

2015 Biennial of Illustration Bratislava, Bratislava, Slovakia

2015 *Words: Barış Manço*, Galatasaray Museum, Istanbul, Turkey

2015 *Living Legends of Sports by Jatomi Mag*, Bant Mag. Mekan, Istanbul, Turkey

2015 *From Past to Today: Can Children Books' Illustrations*, Jeanne d'Arc Hall, Saint-Michel High School, Istanbul, Turkey

2014 *Coffee & Life*, Istanbul Coffee Festival 2014, Istanbul, Turkey

2014 Contemporary Istanbul Art Fair, with Milk Gallery, Istanbul, Turkey

2014 *100 Years of Turkish Cinema Through 100 Illustrations*, International Antalya Film Festival, Antalya, Turkey

2014 *Art In Mind*, Bricklane Gallery, London, UK

2013 *Woody Allen Tribute*, Bant Mag. Mekan, Istanbul, Turkey

2013 *David Lynch Tribute*, Bant Mag. Mekan, Istanbul, Turkey

2013 *Hitchcock Tribute*, Bant Mag. Mekan, Istanbul, Turkey

2013 *Hybrit*, Bant Mag. Mekan, Istanbul, Turkey

2012 *Children's Book Illustrations*, Tüyap Book Fair, Istanbul, Turkey

2012 *Before The Waves*, Babylon Lounge, Istanbul, Turkey

2012 *Year of the Dragon*, Milk Gallery, Istanbul, Turkey

2012 *Exhibition Like An Animal*, Milk Gallery, Istanbul, Turkey

2010 *Liselim*, Tophane-I Amire, Istanbul, Turkey

2010 *Local Illustrators 2*, Mtaar, Istanbul, Turkey

Illustrated Children's Books:

- 2016 Dinozor Kuşları (Dinosaur Birds) / Can Çocuk Publishing
 2016 Gökten Yağan İkizler Aşkına (For the Sake of Twins Fallen From the Sky) / Can Çocuk Publishing
 2016 Uçankuş'tan Al Haberi (News From "Ucankus") / Can Çocuk Publishing
 2016 Beyaz Pantolon (White Trousers) / Yapı Kredi Publishing
 2016 Sırlar Yolu (Secrets Road) / Günışığı Publishing
 2016 Üç Öykü (Three Stories) / Yapı Kredi Publishing
 2016 Üç Şiir (Three Poems) / Yapı Kredi Publishing
 2016 Kalemler (Pencils) / Yapı Kredi Publishing
 2015 Acayip Bir Hediye (A Weird Present) / Can Çocuk Publishing
 2015 Atla Bart (Bart, Jump!) / Can Çocuk Publishing
 2015 Valizdeki Kedi (A Cat in a Suitcase) / Doğan Egmont Publishing
 2015 Sabırsız Sinek Feza - Leyla Fonten'den Öyküler Serisi ("Feza" The Edgy Fly - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Gören Gözler Duyan Kulaklar (Sighted Eyes Hearing Ears) / Doğan Egmont Publishing
 2015 Bir Böcek Sevdim (I Loved a Bug) / Doğan Egmont Publishing
 2015 Utangaç Köpek Kaya - Leyla Fonten'den Öyküler Serisi ("Kaya" The Shy Dog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Tembel Balık Sefa - Leyla Fonten'den Öyküler Serisi ("Sefa" The Lazy Fish - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Kıskanç Kurbağa Ela - Leyla Fonten'den Öyküler Serisi ("Ela" The Jealous Frog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2015 Pera Günlükleri - Buzlar Şehri (Pera Diaries - City of Ice) / Can Çocuk Publishing
 2015 Kuyruklu Hayvan Masalları (Tailed Animal Tales) / Can Çocuk Publishing
 2015 Korkak Kuş Sema - Leyla Fonten'den Öyküler Serisi ("Sema" The Scary Bird - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Bilmiş Fare Tuna - Leyla Fonten'den Öyküler Serisi ("Tuna" The Smarty Mouse - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 İnatçı Kirpi Mina - Leyla Fonten'den Öyküler Serisi ("Mina" The Stubborn Hedgehog - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Mutsuz Kedi Dila - Leyla Fonten'den Öyküler Serisi ("Dila" The Unhappy Cat - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Öfkeli Örümcek Rıza - Leyla Fonten'den Öyküler Serisi ("Rıza" The Angry Spider - Tales from Leyla Fonten Series) / Redhouse Kidz Publishing
 2014 Kunikul'un Peşinde (After Kunikul) / Doğan Egmont Publishing
 2014 İlk Dünya Hikayeleri (First World Stories) / Can Çocuk Publishing
 2014 Cornelius ve İmkansızlar Ambarı (Cornelius and the Barn of Impossibles) / Can Çocuk Publishing
 2014 Gazete Fısıltıları (Whispers of Newspaper) / Can Çocuk Publishing
 2014 Pera Günlükleri - Mühürler Muhafızı (Pera Diaries - The Guardian of the Seals) / Can Çocuk Publishing
 2014 Gelsomino Yalancılar Ülkesinde (Gelsomino in the Country of Liars) / Can Çocuk Publishing
 2013 Ara Güler / Can Çocuk Publishing
 2013 İki Kere Doğan Baron (Twice-Born Baron) / Can Çocuk Publishing
 2013 Bolbadim Günlükleri 3 (Bolbadim Diaries 3) / Günışığı Publishing
 2013 Bolbadim Günlükleri 2 (Bolbadim Diaries 2) / Günışığı Publishing
 2013 Bolbadim Günlükleri 1 (Bolbadim Diaries 1) / Günışığı Publishing
 2013 Umacı (The Bugaboo) / Tudem Publishing
 2013 Filozof Çocuklar Kulübü 3 (Philosopher Children's Club 3) / Final Kültür Publishing
 2013 Filozof Çocuklar Kulübü 2 (Philosopher Children's Club 2) / Final Kültür Publishing
 2013 Dünya Halklarında Hayvan Masalları 2 (Animal Tales from World's Nations 2) / Can Çocuk Publishing
 2013 Aslan Kral Kork (Lion King, be Afraid) / Can Çocuk Publishing
 2013 Pera Günlükleri - Körler Ülkesi (Pera Diaries - The Country of the Blinds) / Can Çocuk Publishing
 2013 Pera Günlükleri - Sırlar Oteli (Pera Diaries - The Hotel of Mysteries) / Can Çocuk Publishing
 2012 Filozof Çocuklar Kulübü 1 (Philosopher Children's Club 1) / Final Kültür Publishing
 2012 Seyahat Arkadaşı (Travelling Companion) / Redhouse Publishing
 2012 Şat Şat Nereye (Where does Şat Şat Go?) / Doğan Egmont Publishing
 2012 Benim Tatlı Komposto Günlüğüm (My Sweet Composte Diary) / Artemis Publishing
 2012 Görünmez Olan Tonino'nun Maceraları (Adventures of Invisible Tonino) / Can Çocuk Publishing
 2012 Mavi Ok (Blue Arrow) / Can Çocuk Publishing
 2012 Saçlarında Soru İşaretleri (Question Marks in His Hair) / Can Çocuk Publishing
 2012 Kofi veya Bağışlama Sanatı (Kofi or Art of Forgiveness) / Can Çocuk Publishing
 2012 Dünya Halklarından Hayvan Masalları 1 (Animal Tales from World's Nations 1) / Can Çocuk Publishing

Sedat Girgin

- 2011 Acayip Bir Deniz Yolculuğu (A Weird Voyage on the Sea) / Günışığı Publishing
2011 Haliçten Bulutlar Geçerken (As the Clouds Pass through Golden Horn) / Doğan Egmont Publishing
2011 Çiftçi Karıncalar Köleci Karıncalara Karşı (Farmer Ants versus Slaver Ants) / Tudem Publishing
2011 Bil Beni Bileyim Seni (Know me so I Know You) / Can Çocuk Publishing
2011 Kılçık Uçurtma (The Fishbone Kite) / Can Çocuk Publishing
2011 Kurnaz Tilki (The Sly Fox) / Can Çocuk Publishing
2011 Tipi (The Blizzard) / Can Çocuk Publishing
2011 Haiku / Can Çocuk Publishing
2011 Küçük İzo Mizo (The Little Izo Mizo) / Can Çocuk Publishing
2011 Cüce Prens (The Gnome Prince) / Can Çocuk Publishing
2011 Sanat Terimleri Sözlüğü (Dictionary of Art Terms) / Redhouse Publishing
2010 Eğitim Terimleri Sözlüğü (Dictionary of Education Terms) / Redhouse Publishing
2010 Büyülü Çember (The Magical Circle) / Can Çocuk Publishing
2010 İlk Romanım (My First Novel) / Can Çocuk Publishing
2010 Marko Mirko'nun Serüvenleri (Adventures of Marko Mirko) / Can Çocuk Publishing
2010 İstanbul'la Saklambaç (Hide-and-seek in Istanbul) / Can Çocuk Publishing
2010 Tobia ve Melek (Tobia and Angel) / Can Çocuk Publishing
2010 Gökyüzünden Gelen Pasta (The Cake from the Sky) / Can Çocuk Publishing
2010 Masallar Kurgu Masallar (Fairytales, Fiction Tales) / Can Çocuk Publishing
2010 Uzaylılar Geliyor (Aliens are Coming) / Can Çocuk Publishing
2009 Pinokyo'nun Serüvenleri (Adventures of Pinocchio) / Can Çocuk Publishing
2009 Televizyona Düşen Çocuk Gip ("Gip" The Child Who Fell into TV) / Can Çocuk Publishing
2009 Karıncanın Kardeşi (Ant's Sibling) / Tudem Publishing
2009 Kelkaya'nın Meşesi (Oak of Baldrock) / Tudem Publishing
2009 Çipilip / Tudem Publishing
2009 Karınca Kararınca (In a Small Way) / Tudem Publishing
2009 Uçan Dalgalar (Flying Waves) / Tudem Publishing
2009 Tiyatronun Büyüsü (The Magic of Theatre) / Tudem Publishing
2008 Anılardan Öyküler 2 (Stories from Memories 2) / Tudem Publishing
2008 Anılardan Öyküler 1 (Stories from Memories 1) / Tudem Publishing
2008 On Beş Türk Masalı (Fifteen Turkish Tales) / Can Çocuk Publishing
2008 Kış Ustası (The Master of Winter) / Tudem Publishing
2007 Ülkemin Efsaneleri (Legends of My Land) / Tudem Publishing
2006 Ayı Yavrusunun Uykusu Nereye Kaçtı (Where did Bear Cub's sleep go?) / Tudem Publishing

Born in İstanbul in 1985, Sedat Girgin graduated from Mimar Sinan Fine Arts University, Department of Industrial Design. He has illustrated more than 80 books for many publishing houses. He has worked as a freelance illustrator for several magazines and digital agencies. In 2007, the book he illustrated titled "Ant's Brother" (Karıncanın Kardeşi), in collaboration with author Suna Dölek, received the third prize at Tudem's Book-Making Competition and it was translated into German. With his design "Hot Vespa" he received the first award at Art Vespa Competition. He has been making the cover illustrations of The Guide İstanbul since 2014. The book he illustrated titled "Sefa, The Lazy Fish" (Tembel Balık Sefa), in collaboration with author Tülin Kozikoğlu, has recently been selected for the 2015 White Ravens Catalogue by Internationale Jugendbibliothek. His distinctive children's books illustrations have been exhibited at The Biennial of Illustration Bratislava [BIB].

He has participated in many national and international collaborative exhibitions, organized workshops, attended seminars and been invited to the selection committees. After his first solo exhibition "Circus of Wonders" (Hayretler Sirki) in 2013, he opened his second personal exhibition "While Going Nuts" (Keçilerle Kaçarken) in Galeri 77 in 2017. He currently lives and works in İstanbul.

Review:

Worlds within the worlds; colors, seas, clouds, children and animals... And then, there are universes and more universes where the strongest thing is the "dream", mostly colors! Sedat Girgin's illustrations are all the things we had said before, all the things we can see, all the things we can touch; sometimes it is just an A4 paper, sometimes it is a large and small utopia; as large as fifteen times of everything. If you still like getting yourself lost within the fairy tales of your childhood without considering your size in the mirror, this means that you will feel familiar with Sedat's illustrations.



Sedat Girgin
Golden Egg / Altın Yumurta, 2017
Acrylic, charcoal on canvas / Tuval üzerine akrilik, fügen
140x90 cm

Sedat Girgin



Sedat Girgin
Golden Horn / Altın Boynuz, 2017
Acrylic, charcoal on canvas / Tuval üzerine akrilik, füzen
140x90 cm

Editor: Prof. Dr. Arus Yumul



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