THE HAMIDIAN POGROMS AND THE GENOCIDE OF ARMENIANS AS REFLECTED IN ARMENIAN FINE ARTS (1894-1923)

At the end of the XIX century and through the first two decades of the XX century, the Armenian people suffered a tremendous tragedy, sustained heavy losses. The Hamidian mass pogroms of 1894-1896 were followed by afore devised and cold-heartedly perpetrated physical extirpation of Armenians by the Young Turks; it was the first act of intended genocide in the new period of history. Those bloody events were a shock not only for the contemporaries, but for the subsequent generations of the Genocide survivors; they were fixed in official documents, in the press, in documentary video materials, in the memories of the survivors, as well as in fiction and in arts, fine arts included. Over the past decades, many painters and sculptors in Armenia and Diaspora created hundreds of canvases, drawings, indoor sculptures and monuments on the subject of the massacre and deportation of Armenians, in which they reflected their pain and rage, their protest and demand, advocating at the same time lofty humanistic ideas.

Understandably, within one scholarly paper it is impossible to restore and characterize the whole, comprehensive picture of how the topic at issue has been reflected in Armenian fine arts. Hence, we set ourselves a humbler task and confine ourselves to the works of Armenian artists, created within the period of the Hamidian slaughters and the Armenian Genocide of 1904-1923, the more so as the bulk of them are not only pieces of high artistic merits, but factual evidences, based on the artists’ own recollections and impressions, on their conversations with eye-witnesses – Armenian exiles and refugees, on the photographs and firsthand accounts, gathered in the wake of the events.

The world-famous marine artist Hovhannes Aivazovsky (1817-1900) and the founder of Armenian historical painting Vardges Surenyants (1860-1921) were among the first Armenian artists to respond to the horrendous developments of the mid-1890s – carnages of Armenians, demolition, desecration and burning down the Armenian spiritual centers and cultural values – all of which were happening in western Armenia, Constantinople and other densely Armenian-populated cities of the Ottoman Empire.
In the professional literature dedicated to Aivazovsky it has been repeatedly mentioned that in the August of 1896 the Catholicos of All Armenians Mkrtich Khrimyan wrote a letter to the seascape painter, informing him of the killings of Armenians, and encouraging to create a canvas that would reflect and condemn that violence. In his reply letter of 8 September Aivazovsky wrote, “Reverend Father, my heart is grieving over the unseen, unheard massacre of poor Armenians. Your reverence there, us here and everybody in their own places weep and mourn over our miserable Armenians doomed to destruction, asking for God’s mercy…" Turning to Catholicos’ proposal, Aivazovsky continued, “Your Holiness has made me a very emotional and beautiful proposal that I should paint a picture of the massacre in red color – blood covered fields and hills, and You – the grief-stricken Father of Armenians – among the ruins. Should Lord please to endow me a long life, the day will come and I will implement that moving proposal…” However, Aivazovsky never fulfilled Khrimyan’s request. At least, no extant picture with such a content, signed by the marine artist, is known to us. However, at the end of his life he did create oil paintings and drawings on the theme of the Hamidian carnages, some of which have survived, others are only known from photographs. The artist expressed his feelings in the large canvas “The Carnage of Armenians in Trabzon in 1895” (1896, place unknown), and a year later, in 1897, he completed his oil paintings “Nighttime: Tragedy in the Marmara Sea (Beirut, Armenian School), “Still Night. Armenians Thrown into the Sea” (Moscow, private collection), “Loading up Boats” and “Turks Drown Armenians in the Marmara Sea”. The drawing sketches of the latter two works were included in the voluminous collection “Brotherly Aid to Armenians Suffered in Turkey”, published in the same year in Moscow thanks to the publicist, literary and public figure Grigor Janshyan’s efforts. It was designed and illustrated by the artists Vardges Surenyants, Grigor Gabrielyan (1862-1898) and Paul Asatur (Poghos Ter-Asatryants, 1866-1916). Hovhannes Aivazovsky’s unsigned brief biography relates that the drawings were made by the artist on the editors’ request in Niece (France) and sent fromthenceto Moscow. 

1 See, for example: Sargsyan Minas, 1990, 386.
2 Ibid, 387.
3 Ibid.
4 The color pictures of the mentioned two canvases are included in the album compiled and prefaced by art critic Shahen Khachatryan (see: The color of pain, 2010, 29, 31).
5 See: Brotherly aid to Armenians suffered in Turkey (literary-scientific digest), 1897, 74-75, 80-81 (Section Two), (Rus.).
6 Ibid, 500 (Section One).
Concurrently with Hovhannes Aivazovsky, Vardges Surenyants turned to the topic of Armenian massacres perpetrated in Turkey. The following oil paintings reached us: “The Abandoned” (“The Desolate”, 1894), “Desecrated Sanctuary” (1895), “In the Wake of the Carnage” (“The Maidens’ Massacre”, 1899) and “The Ravished” (“Worship”, 1899). The tempera “Come to Me All You Who Labor…”, accomplished in 1894, is also attributed to this series. This work, now in the National Gallery of Armenia, and Hovhannes Aivazovsky’s two above mentioned drawings were reproduced in the collection compiled by Grigor Janshyan.

It is no secret that, along with the forced deportation and mass killings of Armenians in the Ottoman Empire, Turks also devastated all evidence of spiritual and cultural legacy of the Armenian people; they ruined and looted the cathedrals and monasteries, ripped to pieces and burnt to ashes the high-art illuminated manuscripts, smashed the precious pieces of decorative and applied arts… This is exactly what Vardges Surenyants, heart-broken and enraged, conveys to us through his mentioned canvases; apart from these, some of the artist’s lost works are known too, such as “A Plea to Heaven” (“An Appeal to Heaven”), and “The Year 1896” large-size paintings. The art historian Vahan Harutyunyan allegedly identifies the former with the painter’s “Come to Me All You Who Labor…” tempera, considering it as its “larger version (or replication)”, while “The Year 1896” is presented as a separate work. Yet, when looking through the Armenian press of the late XIX – early XX centuries, we came across new evidence regarding the subject in question. Firstly, it is the open letter of Sargis Bashinjaghyan (a Saint-Petersburg educated biologist and winemaker, the younger brother of the painter Gevorg Bashinjaghyan), sent from Baku and published in the Tiflis newspaper “Mshak” of May 2, 1901. Secondly, it is the article, describing Vardges Surenyants’ “A Plea to Heaven”, authored – as it turned out – by Harutyun Chmshkyan (years later, in 1919, he would take the office of Minister of Justice of Armenia’s First Republic) and sent from Moscow to be published in the Tiflis newspaper “Ardzaganq”. Oddly enough, the biographers have missed this material.

Sargis Bashinjaghyan’s letter was written on the occasion of the first and only in Vardges Surenyants’ lifetime solo exhibition of his works, opened on April 19, 1901 in one of the halls of the General Assembly in Baku. In his monograph,
Vahan Harutyunyan points out that in the correspondence at issue, “along with the familiar ones, titles of works occur which as yet remain unknown to us”\(^{11}\). Listing the ones that “remain unknown”, the author first of all names the oil painting “The Year 1896” with the following remark in parentheses, “This must be the artist’s largest painting; a group of villagers, who had escaped the massacre, are depicted against the background of their ruined village”\(^{12}\). Meanwhile, Bashinjaghyan’s letter contains more detailed and specific information about the same work. Thus, it says that “the artist has apparently worked hard” creating this picture, that the villagers – survivors of the massacre – are portrayed “at the time of common prayer”, and that in the foreground, “a girl’s dead body on the roadside” is painted\(^{13}\).

Harutyun Chmshkyan’s article offers a number of interesting details in the very first passage. The author wrote, “Our artist Vardges Surenyants works on a new large-size picture of the life of Turkish Armenians. It is almost completed; it is likely to be called “A Plea to Heaven”\(^{14}\). Turning to the content of the article, the author describes it as follows, “A sad, heart-rending autumnal day… the cold and damp penetrates the whole body. One can hear the wail of the wind and the painful moaning of humans… But who are those people and where are they going? Why are there so many injured and sick people among them? They are fleeing the hell, escaping from the hands of their executors… Yet on their way they see unburied bodies of innocent children, of ravaged sisters and wives, of unarmed brothers – and stop moving, kneel and cry grievously, appeal to heaven in despair…”\(^{15}\)

Sargis Bashinjaghyan’s and Harutyun Chmshkyan’s descriptions of the canvases have apparent commonness. We are almost sure that these articles, written with a four year interval, refer to the same work by Vardges Surenyants, albeit titled differently. This opinion of ours, thoroughly reasoned, we presented at the conference dedicated to the artist’s 150th birth anniversary\(^{16}\).

In 1915 Surenyants visited Ejmiatzin, stayed there for half a year, saw the wretched state of the survivors – refugees from Van, admired their national costumes. The sketches, gouache and tempera paintings, made in Ejmiatzin, were exhibited in the fall of 1916 in Petrograd. The “Armyanskiy vestnik” [“Armenian Herald”] weekly inserted interesting facts about that event, contributed by Kara-

\(^{11}\) Harutyunyan Vahan, 75.
\(^{12}\) Ibid.
\(^{13}\) Bashinjaghyan S\{argis\}, 2.
\(^{14}\) Ch. H. \{Chmshkyan Harutyun\}, 3.
\(^{15}\) Ibid.
\(^{16}\) See: Aghasyan Ararat, 2011, 77-83.
In that and subsequent issues of the weekly, Surenyants’ pencil drawings “Refugees Queued up” and “A Group of Armenian Refugees” were published. Most of the mentioned works were purchased and donated to the Armenians of Petrograd by a prominent oil industry businessman from Baku, Shushi-born Araqel Tzaturyan. Among Surenyants’ graphical works noteworthy is the patriotic poster “Petrograd to Armenians”, executed in 1915.

On the front page of one of the issues of the “Armyanskiy vestnik” illustrated weekly, a Moscow citizen, painter Karapet Bedrosov’s (Petrosyan, 1866-1938) allegorical picture “The Dream of an Armenian Woman” was reproduced: the two-headed eagle, symbolizing free and independent Armenia, holds tight in its claws the half-moon – the symbol of the Ottoman Empire, and pecks at it; the peaks of Ararat, an old-time Armenian church and a memorial stele make the background of the picture.

The fate of the compatriots, suffering under the Turkish yoke in western Armenia, was a source of deep concern to the founder of Armenian landscape painting Gevorg Bashinjaghyan (1857-1925). Among the painter’s thematic works on the Armenian Genocide, there are such canvases as “The Refugees’ Way” (1915), “In Western Armenia” (1915), “Armenian Village on Fire” (1919), and “The Armenian People Flee Erzurum” (1920). The agitated play of intense colors imparts profound inner anxiety to Bashinjaghyan’s undated oil painting “Sunset. Ani”.

Not only the horrors of the Genocide, but the Armenians’ selfless struggle against the Turkish hordes was a subject of the art of Panos Telemeyan (1865-1941) – one of the leaders of the heroic Battle of Van, who as a youth had dedicated himself to the national-liberation movement, had been persecuted by the Ottoman authorities and in absentia sentenced to death. Of the works on the topic of the Hamidian slaughters and the Genocide of Armenians, worth noting are the “The Exile” (1901), “Calamities of War” (1916 and 1929), “Armenian Exiles Lament Their Fatherland” (undated), “Mother Looking for Own Child Among Dead Bodies” (undated). These oil paintings are kept in the National Gallery of Armenia. They are executed in gloomy red-and-brown colors and produce a nightmarish oppressing effect on the viewer. Terlemezyan’s other two works,

18 See: “Armyanskiy vestnik”, Moscow, 1916, #20, p. 11, #21, cover page.
21 Besides the mentioned works, also known is the painter’s “The Carnage of Armenians” (or “Armenian Massacre”, 1916), which has not survived.
related to the Armenian Genocide, are the pastel portraits of Soghamon Tehleryan (1923) and Commander Andranik (1925).22

The trips to Armenia, made by Trabzon-born Arshak Fetvatjian (1866-1947) in the 1900s, turned out to be crucial for his creative career. He familiarized himself with the native nature, the architectural monuments of Ani and nearby areas. This resulted in dozens of watercolors and hundreds of pencil drawings, which are not so much of artistic as of historical-cultural value (“The Church of St. Savior. Ani”, 1901; “The Church of St. Trinity in Tekor”, 1906; “The Church of Hovhannes Mkrtich. Ani”, 1907, etc.). Levon Chugaszyan wrote in his monograph dedicated to the artist, “With the lapse of time, the value of Fetvatjian’s document-drawings multiplies. These works are priceless not only because many of the monuments, pictured by him, had not been photographed or are beyond the borders of the Republic of Armenia, but because most of them are no longer existent today…”23

Of particular interest is Fetvatjian’s watercolor “Armenian Woman from Sasun” (“Armenia the Child”, 1903)24, which is an evidence of self-sacrifice of not just Armenian men, but also Armenian women in the name of their nation. With its pictorial content and general iconography, this work of Fetvatjian’s is reminiscent of the undated watercolor “The Heroine from Sasun Dashing Down the Hilltops”25 by the Italy-born Armenian photographer, graphic artist and engraver Simon Nahapet (Nahapetyan, the years of birth and death unknown), reproduced in the same year in the “Geghuni” (“The Beautiful”) illustrated Armenian newspaper. The scene presented had been induced by the carnage of Armenians which had begun in Turkey back in 1894. Introducing and describing this piece, a member of the Mkhitaryan Order in Venice, editor of the “Geghuni”, the renowned naturalist and linguist Simon Yeremyan wrote, “In this section of the “Geghuni”, we also insert the image of an Armenian woman hero; the heart-breaking scene is permeated with the uttermost fascination of the decency, inherent in Armenians: the chaste mother from Sasun, in order to avoid the Kurds’ brutal atrocities, dashes down the crest of the hill with her baby pressed to her heart”26.

22 These works by Terlemezyan are described and analyzed in the candidate thesis (scientific supervision provided by A. Aghasyan), defended by Meri Kirakosyan, and the monograph published based on it (see: Kirakosyan Meri, 2014).
23 Fetvatjian Arshak, 2011, 49, 63.
25 See reproduction in: “Geghuni”, Venice, 1903, #1-10, p. 9. We also learn from the same issue of the newspaper (p. 5) that the above watercolor by Simon Nahapet was presented to the “Geghuni” editor’s office by a Tabriz citizen M. Khan Yeremyan.
Turning to Arshak Fetvatjyan once again, we should add that he was the creator of the front page of the literary collection “Dziteni”, issued in Tiflis in 1915: it features a woman lamenting over the Armenian soldier, fallen in the battlefield; he also designed the cover of the album “Armenian Volunteers: 1914-1916”, published in Tiflis a year later: this one represents the collective image of the Armenian people – tormented, driven from own land, yet unyielding and struggling weapons in hand.

Created in those years were Yeghishe Tadevosyan’s (1870-1936) canvases “Bound to Exile” (1895) and “Moonlit Night. On Beirut Shore” (1915). In one of them, the artist portrayed the Armenians – father and son – who came to bid their last farewell to the graves of their loved ones before being exiled; in the other, turning to the heroic battle of Musa Ler, he featured those who, forced to leave their homeland in the darkness of the night, found refuge on a French boat.

The marine artist Vardan Makhokhyan (1869-1937) lived and worked in Germany and France. He lost his near kindred in 1915; later on, he imparted to the canvases (“Heavy Waves”, “The Heavy Sea”, “The Black Sea”, 1921, etc.) he painted his own grave state of mind, his persistent reflections about the tragic fates of the Armenian people. Similar feelings possessed Makhokhyan at creating the piece for violin and piano “La Plainte de l’Armenie” (“Plaint of Armenia”), which premiere performance was on 13 January 1919 in Monte Carlo, thereafter– in Monaco and in Niece.

The artists Hmayak Artzatpanyan (1876-1920) and Akim Avanesov (Avag Hovhannisyan, 1883-1966), living in Nor Nakhijevan and Rostov-on-Don, interpreted the topic of the genocide in their own way.


A couple of years ago, one of the first works by Akim Avanesov, completed in 1915 and dedicated to the Armenian Genocide, was revealed in the Armenian Museum in Rostov-on-Don. The large canvas “From Century to Century”, to some extent inspired by Michelangelo’s “Last Judgement” and embracing many figures whose forms are expressively distorted, voiced the Armenian artist’s protest

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against the crimes, perpetrated towards his own people by the Turks. The frame of the picture had once been removed, the canvas rolled and moved to the nooks of the Museum repositories, which could not but cause damages to the coat of paint. It has been restored by the experts of the National Gallery of Armenia and displayed at the Armenian Genocide Centennial Exhibition. Shortly after, it will be returned to Rostov-on-Don, the Museum of Armenian-Russian Friendship for permanent preservation. Akim Avanesov’s highly affecting oil painting “Mother” (“Horror”) is kept in the Museum of Arts in Rostov-on-Don.

Sargis Khachatryan’s (1886-1947) numerous works portray the Armenian refugees, who found shelter in Ejmiatzin. The year 1915 proved fatal for him: in the days of the Genocide the artist lost his mother and brother. Khachatryan arrived in Constantinople cherishing the hope to teach art at Sanasaryan gymnasium in Karin. Having barely escaped the threat of the draft and falling victim in World War One or in the Genocide, he moved to Tiflis. There he painted a series, dedicated to Armenian deportees (1915-1921). The series was on show at the artist’s solo exhibition of 1915 in Tiflis, then in 1917-1921 – at the exhibitions of the newly instituted association of Armenian artists in Tiflis, Yerevan and Constantinople. Khachatryan related through his oeuvre all he knew about the hardships of the survivors’ life (“The Desperate”, “Agony”, “Thirst”, “Struggle for Life”, “Orphans”, “Exiled Spouses”, 1915; “The Exiled”, 1915; “The Exiled Woman with Her Children”, 1916; “Armenian Orphans in the Desert”, 1920; “Orphaned Children”, 1921, etc.). In the same years, Khachatryan painted his most affecting piece “Ter-Zor”: against the background of blood-red sky, anaked Armenian woman is partridge-dancing under a Turk’s yataghan. These works earned him the nickname of “the singer of Armenian grief”, and inspired Hovhannes Tumanyan to write to him, “Dear Sargis, what you have given with your brush, we cannot give with our pen. Your work is the best medium for us to familiarize strangers with the horrendous grief we had gone through”. The artists Harutyun Shamshinyan (1856-1914), Sargis Yerkanyan (1870-1950), Levon Qyurqchyan (1872-1924), Aram Bakalyan (1878-1959), Hrant Alyanaq (Alyanaqyan, 1880-1938) and others also turned to the topics of the Hamidian carnages and the Armenian Genocide in their oeuvre.

Among the graphic works, created in the same period, worth attention are Yervand Demirchyan’s (1870-1938) watercolor series “Deportation of

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28 Unfortunately, the fate of “Ter-Zor” is not known.
Armenians”, Edgar Shahin’s (Shahinyan, 1874-1947) etching “Armenian Orphans (1910), Melqon Qepapchyan’s (1880-1949) gouaches, particularly, “The Exiles” (1915), “Armenians’ Road of Blood” (1915), “The Mourning of Armenian Mothers” (undated), and “Commemorating Unburied Armenian Victims” (undated) symbolic and abstract small size pictures. Vano Khojabekyan (1875-1922), the “chronicler” of old Tiflis, during his trip to Yerevan in 1918 drew several pictures: “Refugees at the Railway Station”, “Refugees Queued up for Dinner”, “Orphans in Yerevan School Yard”, and others. Mikael Khununts’ (1883-1931) graphical pieces, strictly condemning the Turkish authorities and featuring the refugees from Van, were created in 1915-1917 in Tiflis.

On the pages of the humor and satire magazines and papers (“Annamus”, “Aptak”, “Avel”, “Zurna”, “Khatabala”, Motzak”, “Sa-Da-Na”, “Saprich”, etc.), issued in Tiflis, Baku, Saint-Petersburg, Athens, London, Cairo and other cities, one can see pictures denouncing the atrocities that had taken place in western Armenia and densely Armenian populated settlements. They are created by Petros Marimyan (1868-1915) – a Hnchak Party member, born and perished in Trabzon in the spring of 1915; Dancho (Yeghiazar Gabuzyan, 1894-1937) – the elder brother of the writer Vahram Alazan, a participant of the heroic battle of Van, who fled to Yerevan in 1915; the eastern and western Armenian artists Alexander Mirzoyan (1868-1928), Stepan Akayan (1870-1937), Vrtanes Akhikyan (1873-1936), David Oqroyants (1874-1943), Garegin Yeritsyan (1879-1966), Vahram Manavyan (1883-1952), Grigor Mkhitaryan (1885-1956), and others. Henrik Grinevsky, Joseph Rotter and Oscar Shmerling30—the “Khatabala” illustrated humor weekly contributors of different ethnic background, who lived and worked in Tiflis, very often turned to the Armenians’ desperate state in the Ottoman Empire. Since we have touched up on the few works by artists of foreign descent, we cannot but mention a unique work in its kind – the colored picture “The Massacre of Armenians in Turkey” by a soldier of the Russian army, deployed in the Caucasus, a self-taught Russian artist D. I. Arkhipov; the black-and-white reproduction of the picture was published in the

30 The years-long teacher at the Tiflis School of Arts, Henrik Grinevsky played a significant role in the artistic education of students of Armenian descent, Sedrak Arakelyan in particular. Joseph Rotter, a graduate from the Academy of Fine Arts in Munich, was born in Germany; in Tiflis he also worked as a designer for the “Hasker” children’s magazine. In one of her articles Claire (Seda) Mouradian analyzed J. Rotter’s and O. Shmerling’s caricatures inserted in the “Khatabala” weekly and other Armenian periodicals of the Caucasus (see: Mouradian Claire, Caricature in the Armenian press of the Caucasus, “Armenian Review”, Winter 1991, Cambridge, Volume 44, Number 4/176, pp. 14-22).
Devoid of observable artistic merits, this picture is nonetheless highly valuable as a foreigner’s impartial evidence, documenting the Turks’ barbarities against Armenians.

The Hamidian massacres and the Genocide had barely been reflected in Armenian sculptors’ artwork of that period – with the exception of Hakob Papazyan (1878-1957) and Hakob Gyurjian (1881-1948).

Papazyan settled in Smyrna in 1908. There he had been creating portrait and thematic sculptures, tombstones until World War One deprived him of orders; he suffered hard times both materially and morally. Hakob Siruni, a colleague of his, visited the sculptor, as he put it, in “his half ruined studio in a desperate state, hopeless and pessimistic... alone, all alone, abandoned and neglected by everyone”32. Two years later, in 1922, the artist, who had just escaped from the recurrent Armenian carnages, left most of his works in Smyrna and headed to New York for permanent residence.

Hakob Gyurjian’s works on the topic at issue are the relief “Exiled Armenian Woman with Her Child” (1910), and the small group sculpture “Fleeing Armenian Woman with Her Children” (“Flight”, 1912). His best sculpted work is Commander Andranik’s portrait (1916), which, however, has not survived.

The topic of the Genocide was reflected in the oeuvre of the survivors, who had scattered all around the world, were educated and created as painters and sculptors in different countries. They are: Onik Avetisyan (1898-1974), Armis (Armenak Misiryan, 1901-1977), Jirair Oragyan (1901-1962), Buzand Topalyan (1902-1970), Arshile Gorky (Vostanik Adoyan, 1904-1948), Ashot Zoryan (1905-1970), Petros Konturajyan (1905-1905), Levon Tutunjyan (1906-1968), Garzu (Garnik Zulumyan, 1907-2000), Zareh Mutafyan (1907-1980), Khoren Ter-Harutyan (Ter-Harutyunyan, 1909-1991), the renowned artists of the next generation Jansem (Hovhannes Semerjyan, 1920-2013), Richard Jeranyan (born in 1921), Kajaz (Kajazuni Kechejyan, 1924-2004), Paul Kirakosyan (1926-1993), Shart (Sargis Harutyunyan, born in 1927), and others.

As regards the fine arts in Soviet Armenia, in the conditions of Stalin censorship, ideological and political close control, the topic of the Genocide was doomed to silence. Rare exceptions were Edward Isabekyan’s (1914-2007) oil paintings “In western Armenia” (1940) and “Kidnapping” (1941). Only with the Khrushchev Thaw, more precisely, in the spring of 1965, when the 50th

31 “Armyanskiy vestnik”, Moscow, 1917, # 21, # 8.
Anniversary of the Genocide was commemorated with massive marches in Yerevan, the Soviet Armenian artists were permitted to turn to the formerly banned subject of the Genocide.

One of the first steps in that direction was Sargis Muradyan’s (1927-2007) famous “Komitas. The Last Night” (1956). Thereafter, the gravest tragedy of the Armenian people was featured by painters of various standpoints and creative platforms, such as: Simon Galstyan (1914-2000), Hrachya Rukhkyan (1915-1992), Hovhannes Zardaryan (1918-1992), Suren Pipoyan (1922-2005), Mkrtych Sedrakyan (1922-2009), Hakob Hakobyan (1923-2013), Suren Safaryan (1923-1988), Valentin Podpomogov (Ter-Astvatzatryan, 1924-1998), Grigor Khanjian (1926-2000), Minas Avetisyan (1928-1975), Ruben Adalyan (born in 1929), Edward Artzrunyan (1929-2010), Zulum Grigoryan (born in 1932), Gayaneh Khachaturyan (1942-2009); sculptors: Ara Harutyunyan (1928-1999), who created a series of monuments and indoor sculptures dedicated to Komitas; Arto Chakmakchyan (born in 1933), Levon Tokmajyan (born in 1937), David Yerevantsi (David Babayan, born in 1940), Van Khachatru (Vanik Khachatryan, born in 1926), who more often than others portrayed the victims of the Armenian Genocide, the perished and the heroes of the national-liberation struggle against the Turks; Artashes Hovsepyan (born in 1931), Benik Petrosyan (1939-1996), Hovhannes Muradyan (1940-2005), Ara Shiraz (Aramazd Karapetyan, 1941-2014), Yuri Petrosyan (born in 1941), Getik Bagdasaryan (born in 1949), and others. These themes and images continue to agitate the young artists who are appearing on the arena in already independent Armenia; they are forever imprinted in the historical memory of the Armenian people, in its collective consciousness, and as such, will sure enough interest and inspire the coming generations of painters and sculptors.

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ԱՅԼՈՒՅՆ

19-րդ դարավերջին և հատկապես, 20-րդ դարի սարդակին դերը անգործվեց հայ ժողովրդի հատկանիշերի մեջ և դիմացկությունների տարբեր և հանդեպ կրկնօրինակվեց երկրում: 1894-96 թթ. հարցում է գալու հետևից վերջին հայերի հարցազրույցի վերաբերյալ: Մեր սով գրական պատմականության մեջ այսպիսով կանինցնությունը նորագործվի, որ ապահովելու որս ֆիզիկական բանավանական և ուսանական կյանքի նշանավոր առաջակտերից է։

Այս ազդեցությունը բազմաթիվ կազմակերպությունների իրականության եղանակների աճին, որը նախատեսում է վերջինիս հայգինի հարցազրույցի համար։ Հայոց թեթևության և պատմության փաստաթղթերում, մատակարարում, հերոսամարտի սկզբնական շրջանում, բոլորը մարդկության հուշագրական արժեք ունեցած են։ Պատմականության նպատակները նոր առանձնահատուկ հարցեր էին առաջարկում, որոնք հարցի հերոսականությունը և պատմության համակարգի համար պահեստում էին երկրի ազգային հարցում, նոր կերպով բանակցություններ են նստած և դերասանությունը սկզբնական հարցի համար բարձրացումով կազմված է։

Այս աշխատանքի ստեղծումները հարցեր ուսանողների համար ստեղծում են նպատակում Յուրաքանչյուր, Ուտերք, Արծվիրական, Ուտերք, Արծվիրական, Արծվիրական, Ուտերք, Արծվիրական, Ուտերք, Արծվիրական, Ուտերք, Արծվիրական, Ուտերք և այլոց։
В конце 19-го и на протяжении двух первых десятилетий 20-го века армянский народ пережил великую трагедию и понес огромные потери. За массовыми гамидовскими погромами 1894-1896 годов последовало заранее спланированное и хладнокровно осуществленное младотурками, чудовищное по своей жестокости и беспрецедентное по масштабам физическое истребление армян - первый в мировой истории акт геноцида. Эти кровавые события глубоко потрясли современников и нашли отражение не только в официальных документах, на страницах печати, в фотографиях и кинокадрах, в воспоминаниях и рассказах выживших чудом людей, в художественной литературе тех лет, но также в произведениях изобразительного искусства, созданных такими выдающимися мастерами армянской живописи, графики и скульптуры, как Иван (Ованес) Айвазовский, Геворк Башинджагян, Вардгес Суренянц, Фанос Терлемезян, Аршак Фетваджян, Егише Тадевосян, Амаяк Арцатпанян, Саркис Хачатурян, Эдгар Шаин (Шагинян), Акоп Гюрджян и другие.