

2014

ARTIST'S PORTFOLIO

MKRTICH TONOYAN

Portfolio

Works, experience and
concepts

Mkrtich Tonoyan

CV, Works and concepts

Artist and president of “Akos” Cultural NGO, director of the ACOSS Artist Residency program

Lives and works in Yerevan, Armenia.

Address: 8 Roubinyants st., ap. 17, Yerevan 0069, Armenia

Phone: +374 10 24 42 13-home-office, +374 91 23 24 55- mob.

Email: m.tonoyan@yahoo.com

Web: www.tonoyan.com

www.akos.am

www.acoss.org

B I O

Mkrtich Tonoyan, is an Armenian artist and initiator, member of the Artists' Union of Armenia (since 2005), co-founder of “Akos” Cultural NGO (2002) and current president of the AKOS Cultural NGO, founder of the "Art Centre of Social Studies" (ACOSS) international artists-in-residence program (2006), and co-founder of the ACSL NGO's artists-in-residence program "Art Commune" (2008) and was director of the program during 2008-2009.

From 1990-1994 Tonoyan participated in the Karabakh War, experiencing all the horrors and suffering of death, destruction, injury and despair, events that continue to have profound impact on the direction of his creative and social practice. Tonoyan turned to contemporary art as a space of possibility to address crisis and change in all its dimensions: personal, political, ideological and social. He works in a new direction of conceptual art, called "Military Art", founded by Alexander Melkonyan.

Active in the professional realm of contemporary art since graduating from the Academy of Fine Arts in Yerevan in 2002, Tonoyan has regularly presented his work, projects and lectures on Armenian contemporary art and had talks at numerous national and international art events, galleries and universities (The University of Regina (Canada), The 1st Nations University of Regina, the University of Leeds (UK), The State University of Yerevan (Armenia), Art Academy of Gyumri (Armenia), Joshebi University of Arts and Design of Tokyo (Japan), particularly: the Gyumri Biennale in Armenia, the Artistirium in Georgia, FormVerk in Sweden, the HweiLan International Artists Workshop in Taiwan, the Thessaloniki Biennale in Greece, the Stuttgarter Kunstverein in Germany, the Water Tower festival in Bulgaria, Cló artists workshop in Ireland, Galerie La Vielle Poste, Larroque, France, Juan Miro Foundation in Palma de Mallorca and Can Gelabert in Binissalem, Spain, 18th Street Arts Center in Los Angeles, USA, CEC ArtsLink in NYC, USA, Neutral Ground Contemporary Art Forum in Regina, Canada, Youkobo Art Space in Tokyo and Studio Kura in Fukuoka, Japan and Artcore Gallery in Paris.

As president of the AKOS Cultural NGO Tonoyan collaborates with organizations internationally to develop cultural exchange opportunities, and locally to develop socially engaged project in the peripheries of Armenia.

He is married with three daughters.

Activities

Artist's Statement



MY ART

My practice is a disagreement with current world power structures and an attempt to investigate causes, perform resistance and enact change. When I discovered that 'beauty' couldn't change the world anymore I started to think about alternative approaches, strategies, aesthetics and positions developing in the field of Contemporary Art. Conceptual art gave me the chance to talk louder and announce my ideas and position, drawn from my life experience. My practice follows the direction of "Military Art", founded in Armenia by Alexander Melkonyan, and my first steps were made with his help. Using strategies of performative actions and the re-appropriation of military artifacts and aesthetics, Military Art stands in resistance to the violence and domination of hegemonic power. War is the part of life where traditions have been formed in extreme conditions at the edge of life and death. Military art draws upon existential philosophy to perceive the world through military "culture" and "aesthetics". By studying war, artists might find the way to disrupt and dismantle the military thinking that continues to control our world. Military Art complexities the binaries of war and peace, moral and immoral, good and evil, and recognizes the manipulations that limit knowledge and shrink perspective. Our former religious and political utopias have failed, but we have yet to attempt a Spiritual Utopia... In my work I seek to trouble hierarchies and I assume the possibility of horizontal, rhizomatic communities. I consider human beings the utmost culture in this world, with "godlike" idea, dreaming soul and inner emotional world.

In my work I am searching for a New Utopia of humanity, where love and creative souls thrive.

Mkrtich Tonoyan CV

Experience

2009-present Director of the ACOSS artist in residence program, Yerevan, Armenia
2008-2009 Director of "Art Commune" artists residency program, Yerevan, Armenia
2007 "Expert Centre of Cultural Values", Fine art specialist-expert, Yerevan, Armenia
2006-2008 Director of the ACOSS artist in residence program, Yerevan, Armenia
2005 - 2006 "The Cadet School", Visual Art Teacher, Yerevan, Armenia
2001 - 2004 "Tufenkian Charitable Foundation", Art advisor, Visual Art teacher, Yerevan, Armenia
1997 - 2001 Yerevan State Opera, Stage Designer – Painter, Yerevan, Armenia
1994 - 1997 The House of Officers of Yerevan, Designer, Painter, Yerevan, Armenia

Education

1996-2002 State Academy of Art, Visual Art Faculty, Fine Art Department, Yerevan, Armenia
1990-1995 Yerevan Art College, Fine Art Department, Yerevan, Armenia

Languages

Armenian, English, Russian

Grants, awards

2013. Youkobo Art Space grant to have one month research residency in Tokyo and participate in the Microresidence Forum 2014

2013. STRANDLINE Curatorial Collective Fellowship to have one month research residency in Regina, Canada

2012. CEC ArtsLink Fellowship to participate in the ArtsLink residency for Arts Managers

2012. KulturKontakt's funding to participate in the Resartis Regional Meeting in Vienna, Austria

2011. Open Society Foundation award for the research on Artists' Residency management practice in the USA

2010. Step Beyond Travel Grant to travel to UK for artistic and curatorial research

2009. Scholarship "Trasnu", supported by Ealain na Gaeltachta, Culture Ireland and Clo Arts Centre, Ireland

2008. Step Beyond travel grant, participation in the Res Artis General Meeting 2008, Amsterdam, The Netherlands

2007. IFA (Institute for Foreign Cultural Relations), granted artistic research and solo-exhibition in Stuttgarter Kunsverein, Stuttgart, Germany

Selected International Activities

(1994-2002 was the assistant of Armenian avant-garde artist Alexander Melkonyan who is the founder of a new direction in conceptual art in Armenia, called "Military Art" and currently Mkrtich Tonoyan follows this direction in his art practice)

2014 Sept. the 3rd Art Prospect Festival, presentation, St. Petersburg, Russia

2014 Aug, Organizing and curateing a public art project under the auspices of the 9th Gyumri Biennale, Armenia

2014 July, "Contemporary Art in Rural Settings", Larroque Arts Festival, Tarn, France

2014 Feb. one month research residency for arts managers on topic of "microresidence" Youkobo Art Space, participation in "Microresidence Forum 2014", Tokyo, Japan

2013 Oct. 20-Nov.-25, one month research residency in Regina and preparation for the final show in 2015, Canada

2013 Aug. "Batumi Backyard Stories", public art project, Batumi, Georgia

2013 April, Mallorca Translocal Meeting, Symposium and workshop at Juan Miro Foundation

2013 July, "Contemporary Art in Rural Settings", Larroque Arts Festival, Tarn, France

2012 Sept., Gyumri Biennale of Contemporary Arts 2012, Gyumri, Armenia

2012 July, "Contemporary Art in Rural Settings", Larroque Arts Festival, Tarn, France

2011 Nov. Video piece- "Donegal", Artisterium 2011, Tbilisi, Georgia

2011 July, the Festival Rues d'Été of Graulhet and Larroque Film Festival, France

2011 June, "Military Art" video projects, "Water Tower Art Fest 2010", Sofia, Bulgaria

2011 Feb. Artfair "SUPERMARKET 2011", Stockholm, "Military Art" workshop and exhibition, Eskilstuna, Sweden

2010 June "Water Tower Art Fest 2010", Sofia, Bulgaria

2010 Feb. The XXVI International Festival "Sarajevskazima 2010", Sarajevo, Bosnia-Herzegovina

2009 Sept. Scholarship "Trasnu", residency exchange, exhibition, "Living Archive", Clo', Irish Gealtacht, Ireland

2009 Aug. Collaboration with German artist Verena Kyselka, project, "Transcaucasian Identification", Berlin

2009 May International workshop and presentation, the Club; organizer, Yerevan, Armenia

2008 Oct. Dec. 1st International Forum on Contemporary Art, co-organizer, Yerevan, Armenia

2008 Sept. The 6th International Biennial of Contemporary Art, Gyumri, Armenia

2008 April "Gender Trouble", International Exhibition, "Academia" Gallery, Yerevan, Armenia

2008 January, Fine Art exhibition, Teqeyan Cultural Union, Yerevan, Armenia

2007 Nov- Dec, "Camar Art" Classic, Traditional and Avant-Garde Art Festival, Yerevan, Armenia

2007 Oct-Nov. "Anthelion" International Symposium, presentation, exhibition, Goethe Institute, Tbilisi, Georgia

2007 Sep-Oct. "The big sailing of Armenian Paper Boat", lectures about "Military Art", "Post colonial art in Armenia" "Stuttgarter kunstverein", "OberWelt", Stuttgart, Germany

2007 May The 1st Thessaloniki Biennale of Contemporary Art, State Archeological Museum, Thessaloniki, Greece

2007. March France-Armenia, Cultural dialogue, "The Boat of the Armenian Dream ", Artcor Galery, Paris, France

2006. Nov- Dec HweiLan International Artists Workshop, Hualien City, Taiwan

2006. Oct. The 3rd Bishkek International Exhibition "Zone of Risk. Transition", Kyrgyzstan

2006. Aug. The 5th International Biennial of Contemporary Art, residency project coordinator, Gyumri, Armenia

2005. March International Art Festival "Dialog", Batumi, Georgia

2004. Aug. "The Pantheon of Centaurs", The 4th International Biennial of Conceptual Art, Gyumri, Armenia

2003. January Fine art project "Old Utopia ", International Art Festival "The Caucasian Aleatory", Batumi, Georgia

Conferences

2014. Feb. speaker, "Microresidence Forum 2014", Tokyo, Japan

2013. April, Mallorca Translocal Meeting, Juan Miro Foundation, Palma de Mallorca, Spain

2012. May, 30-June 3, Samkura International Forum at Clo, co-organizer, speaker, Ireland

2012. May, Res Artis Regional Meeting in Vienna, Austriaganizer, speaker, Austria

2011. 12-20 May, 1st Samkura Forum, organizer, speaker, Yerevan, Gyumri, Armenia

2011. April, TransCultural Exchange conference on International Opportunities in the Arts, speaker, Boston, USA

2011. April, Emerging Program Institute by Alliance of Artists Communities, attendee, Kansas City, USA

2010. 4-5 Oct., presentation of Armenian contemporary Art scene and the ACOSS activities, International Symposium of Contemporary Arts TRANSRELATION, Goethe Institute, Tbilisi, Georgia

2008. Nov. The 1st International Forum on Contemporary Art, Yerevan, Armenia

2008. Oct., Res Artis General Meeting "Artists in Dialogue: Transforming Communities", Amsterdam

Talks and Presentations

2014 Feb., lecture about socially engaged model of ACOSS and "microresidencies in CIS countries", Joshebi Art University, Tokyo, Japan and in Studio Kura, Itoshima, Fukuoka, Japan

2013 Nov., public lecture-title "Artists on the Front Line", Neutral Ground Contemporary Art Forum, Regina, Canada

2013 April, presentation and talk at MTM (Mallorca Translocal Meeting), Juan Miro Foundation, Palma de Mallorca

2013 March, presentation, talk and workshop in Art Scholl of Ostrava, Czech Republic

2012 Nov. Visual Arts Department, University of Regina, Canada

2012 Nov. School of Journalism, University of Regina, Canada

2012 Nov. Indian Fine Arts Department, First Nations University of Canada, Regina

2012 Nov. CEC ArtsLink, New York City, USA

2012 Nov. 18th Street Arts Center, Los Angeles, CA, USA

2012 Oct. CEC ArtsLink, New York City, USA

2012 Sept. Arts Academy, under asperse of the Gyumri Biennale 2012, Gyumri, Armenia

2012 Sept. Yerevan State University, Yerevan Armenia

2012 July "Contemporary Art in Rural Settings", Larroque Arts Festival, Tarn, France

2011 May, 1st Samkura Forum, Yerevan and Gyumri, Armenia

2011 April, TransCultural Exchange conference on International Opportunities in the Arts, speaker, Boston, USA

2011 Nov. Video piece- "Donegal", Artisterium 2011, Tbilisi, Georgia

2011 July, the Festival Rues d'Été of Graulhet and Larroque Film Festival, France

2011 June, "Water Tower Art Fest 2010", Sofia, Bulgaria

2011 Feb. Artfair "SUPERMARKET 2011", Stockholm, Sweden

2010 Dec. Millers' Farm residency center, Forest of Dean, UK

2010 Nov. Art School, University of Leeds, Leeds, UK

2010 Nov. ISIS Arts Center, Newcastle, UK

2010 Oct., International Symposium of Contemporary Arts TRANSRELATION, Goethe Institute, Tbilisi, Georgia
2010 June "Water Tower Art Fest 2010", Sofia, Bulgaria
2009 Sept. "Living Archive", Clo' Arts Center, Donegal, Ireland.
2009 May "Gender Trouble" International workshop, presentation, "The Club", Yerevan, Armenia
2008 Jan. Teqeyan Cultural Union, Yerevan, Armenia
2007 Nov. "Anthelion" International workshop, symposium, Goethe Institute, Tbilisi, Georgia
2007 Oct. "Military Art" and "Post colonial art in Armenia ", "OberWelt", Stuttgart, Germany
2006 Nov. HweiLan International Artists Workshop, Hualien City, Taiwan

Bibliography (Selected)

2014. Catalogue, 18th Street Arts Center — Visiting Artists in Residence, Los Angeles, CL, USA
2013. Magazine, "Arts Illustrated", Vol 01, Issue 04 (arts illustrated | dec 2013 - jan 2014 | FEATURE) page 46
2012. Catalogue, (80's Anniversary) Members of Artists' Union of Armenia, Yerevan, Armenia
2012. Catalogue, The SAMKURA Project, Thessaloniki, Greece
2011. Contemporary Art and Cultural Magazine, "ARTISTERIUM", Tbilisi, Georgia
2011. Catalogue, "ARTISTERIUM 2011", Tbilisi, Georgia
2011. Catalogue, SUPERMARKET 2011
2011. Cultural Magazine "Ore", Prague, Czech
2010. "Transrelation", International Symposium of Contemporary Arts, Tbilisi, Georgia
2010. Catalogue, the 3rd Tbilisi International Exhibition "ARTISTERIUM 2010"
2010. El.-Catalogue, Water Tower Art Fest 2010

2010. Catalogue, International Festival Sarajevo "SARAJEVO WINTER " 2010
2008. Catalogue, Interview, Res Artis the 11th General Meeting, Amsterdam, The Netherlands
2007. Catalogue, (80's Anniversary) Members of Artists' Union of Armenia, Yerevan, Armenia
2007. Catalogue, 1st Thessaloniki Biennale of Contemporary Art: "Heterotopias",
2007. Contemporary Art Magazine "CORD", France
2007. Magazine "Art Asia Pacific Almanac 2007"
2007. Magazine "Le Journal des Art" N253
2007. Catalogue, 5th Gyumri Biennale of Contemporary Art, Yerevan, Armenia
2007. Catalogue, HweiLan International Artists Workshop, Hualien, Taiwan
2006. Catalogue, The 3rd Bishkek Exhibition of Contemporary Art, Kyrgyzstan
2005. Catalogue, 4th Gyumri biennale of Contemporary Art, Yerevan, Armenia

Selected Public Activities

2007-present coordinator of educational and social charity programs of France based organization SAA
2008- cofounder of Artist-in-residence "Art Commune", based in Yerevan
2007- 2009 ACSL (Art and Cultural Studies Laboratory) NGO, Co-founder, board member
2006- ACOSS (Art Centre of Social Studies), Artist in Residence program, Founder, director, Yerevan, Armenia
2006-present, member of SAA French Charity organization, coordinator of Armenian projects
2002- co founder of "Akos" Cultural NGO
2005- present, member of Artists' Union of Armenia
1994-2000 "National Legion" Art Centre, Co-founder and curator

Selected projects from artistic practice

Work title: POWER CORRIDOR GALERRY

Installation (Public Art project)

BATUMI BECKYARD STORIES

11-25 August 2013

Management:

Levan Khujadze, Batumi, Georgia

Curators:

Magda Guruli, Tbilisi, Georgia

Lydia Matthews, New York, USA





Work title: Translocal View of Statue “Mather Armenia” and Pilar & J. Miro Foundation
(Photo-installation, digital printing)

April, 2013

Location: Can Gelabert, Binissalem, Mallorca, Spain

Under the auspices of the MTM (Mallorca Translocal Meeting) Symposium 2013

Curator: Marcos Vidal Font



Theseworks where created during the Military Art workshop at Formverk (art zone), Eskilstuna, Sweden and where exhibited there.

Workshop: 21st Feb.-3rd March, 2011

Exhibition: 4th 19th March, 2011

Installation 1

Title: Vantage point N# 2011

Concept:

Let's zoom in on an accidental location, which exist only in my imagination. I always have vision of two parallel realities; Peace and War. this installation includes both at the same time but we have to change our position frequently to see them.



I do not want to dwell about the question of “how is the world in reality?” but rather on “how we would have liked the world to be; what is mankind's utopia?” and we have choice actually...

But that means displacing the military spirit into the world of art, since that spirit being the creator of wars is also the part of the human civilization and culture. Maybe black side of culture, but it exists.

“What we should do not to carry this culture?”



Description and execution:

It is build the maquette of a town on a cardboard; using mixed technique and urban landscape photos.

The installation has frontend and backend from where one can see different pictures of the town; in the peace and in the war. There were used landscape photos of Yerevan and Eskilstuna. Backend vantage point is made like the lens of a military field binocular. The size of the object is height-1.78/ on 120cm X 143cm.

Installation 2

Title: **An exhibit-remain from the war**
Concept:

"Dedicated to Joseph Beuys"

This work is about the sure-realistic and irrational reality of life mode during the war. People are so close to the nature, they become part of nature, they become nature... The execution of this installation is connected with the memories from the war, when after the battle worriers had they supper, which became the last supper for worriers, and there was soil in every piece of food and it was like "soup with soil", "toast with soil" and "soil with soil" ... The soil replaced the bread during that "last supper" in 1994.



Description and medium: There are used Armenian traditional bread "lavash", which was used in deferent propose during the war; like rolling some food in it, binding wound and as bread. Mud made from the soil giving shape of bread and a kettle (mobile pot for soldiers) and butter on the "mud bread".

It is exhibit like in the museum under the glass.

Work Title: "Past in the Future"
Installation

OCTOBER 2-10, 2010
The 3rd Tbilisi International
Art Exhibition and Art Event "ARTISTERIUM 2010"

Tbilisi, Georgia

A "Military Art" project by **Mkrtich Tonoyan**

Concept: When the time is conserved:

In military situation all time tenses are actual and the life there is always in margin.

Each one, who finds or found or will find himself/herself under the camouflage coverage just for several seconds will feel, or feels or felt the same, which is feeling, will be feeling or was feeling the soldier watching the life from military position.

The soldier in the position is apart from the civil life, but in the future his life becomes the cost for the mistakes made during the peace, in the other side of camouflage. The war always seems past but that past is conserved in our subconscious behaviour and an adult man always has the fear of seeing it again in the future.

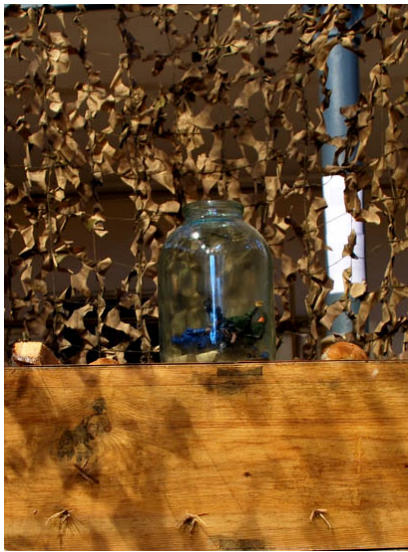
And everything depends on how we evaluate the past, from what viewpoint we have a look at it in our imagined future, since we can only evaluate the past, but not the future. But always when we analyze the past, trying to find mistakes which became the reason of the conserved fear, we see the fear is in the base of our memory and forces us to look at the present, even at the abstract future from our hidden place of our distrust, like a soldier from his position, through the camouflage net.



And it comes out that we hide ourselves from the untroubled, spiritual and trustful future; how a soldier hides out taking everything and everyone as a potential enemy. And now we have the hiding turned into a habit and it coming from the centuries and nothing is changed in life except technical progress.

Let's keep our thought free and flying in endless space to find a new Utopia, which will be shared by each one of us, where is not hegemony and war, where the humanity is an artefact with what God is proud and mankind would have re-found his God-likeness.

Since the future of the Earth is hidden in dreams of a mankind.



Execution and description:

Materials:

Military camouflage net size: 2,50 x 5 m, 3 military boxes, 2 pieces of old dried bread, a glass jar, a small toy-soldier, small model of big military boxes.

Made big model of glass jar from the military camouflage net, which is hanged from the ceiling.

There is a narrow place left, from where people can enter inside the installation. There is another installation inside: 3 military boxes put on each other; two pieces of old dried bread are on the box and a conserved glass jar between them.

The glass jar looks like a small model of the big installation with a toy soldier inside the jar.

Title: Du'n na nGall (Donegal) (English, the fortress of foreigners)

Installation

Under the auspices '**TRASNU** **Scholarship**, work done during residency stay in Clo'.

Location: the "Room for Seosamh Finn", at the Living Archive, Clo' Art Centre, Donegal, Ireland, 2009

For video project: http://youtu.be/xpGp_imKkeo

Concept: Du'n na nGall is an art object itself.

The installation imitates the landscape of Donegal. It relates to the first impression I got walking between mountains and hills near small lakes, on the bog. The ground here is turf, which is neither used for agriculture nor building. It is so black and such a nice medium for art works. Local people burns turf in the winter.

What keeps them here...?

When I went to cut turf and intended to go deep to find what is under the turf that would allow them to build a house, the fortress of their identity, I discovered rocks! The base of their faith and belief. When I entered into "the room of unknown artist", (the room of Seosamh Finn) which is built on the rocks from the rocks, I told myself, "here the first part of my installation is already done, it needs just a little bit of cosmetics which I will do".

Description:

In the "room to the unknown artist" in Min an Lea (the place of the flagstones) near Gortahork, Co.Donegal, the house is built directly on the rock. The floor is rock. There is also a traditional Irish fireplace, a window and 4 holes in the walls. Installation is made using the room and "cosmetic materials"; turf, wool, stone and wood.



THE 6TH GYUMRI BIENNIAL OF CONTEMPORARY ART
(ACSL) ART AND CULTURAL STUDIES LABORATORY Re-thinking the past and the present
Sept. 2008 Curator: Susanna Gyulamiryan
Mkrtich Tonoyan
DEMOBILIZATION
Installation

Dedicated to my brother in arms, friend, teacher and spiritual father Alexander Melqonyan, who became the victim of our ancestors' sins, but he proved that he was born from the love and died for love.

Concept: "Post-War Art Object" in the cinema October, Gymri, 2008.

Description: The work is installed in the cinema. A camouflage-net is hanged on the wall and furniture is also covered with the camouflage-net. Toy soldiers are put in the glasses and these glasses are prepared like handmade grenades. Former wounded soldiers are encapsulated in these glasses. TV screen is showing another reality. Everything is behind the camouflage and handmade grenades are hanged on this camouflage. Another war is preparing...



Solo exhibition

Project title: "The Big Sailing of a Paper Boat"

Stuttgarter Kunstverein, Stuttgart, Germany
October 2007

Performance, installation and exhibition of recent works

Performance title: The Scout's Apparition to the People

Concept: The confession of the retired scout: alias "03"

Dedicated to all the Warriors, who were lost on the way to Peace...

The retired warrior came back home after the war and discovered that this time he was not expected by the society. The people considered him a victim and thus called him and saw some falsity in his return to the civil life. He was inquired about the war and he began to tell his story in a frankly way. He saw that though the people forgot the past but the fear still exists in their hearts as a private secret. That fear grew into a habit. He saw that this fear has being passed from generation to generation all over the history... They were afraid to be punished for their frankness but they punish the others for their frankness. He saw that they did not believe the tears and the pain of the relatives anymore...because everyone was crying. He saw that nobody believed his struggle. He saw everything was worse then before... There was more false then before... Everything was more worthless then before... There were fewer friends then before... There were more enemies then before...





Description:

There is a private fenced area near the Stuttgarter Kunstverein. It is used as a military object during the World War Two. The artist is digging a ditch around without informing the owner. The soil is taken to the exhibition hall and made an imitation of a terraced garden (the place where the installation must be made). The installation reflects the war diary of the former warrior. There are planted bushes, flowers made from bullets in the venue and a camouflage uniform dressed artist, pretending a planted tree, is standing in the middle of the room. He is getting tired and is not able to stand immovable anymore. Finally he understands that the scouting is a stupid game and he begins to show signs of life. He starts to communicate with audience. They are laughing and don't take the confession seriously. Then the scout comes out of the soil and begins collecting the bloomed bullets, he is giving it to the people as a sign of reconciliation. The people do not believe him, they are afraid of the bullets to explode. And the artist-scout tells, that it has already bloomed after explosion and it was not a camouflaged mine but a camouflaged love. Later, the scout changes his uniform, cleans his face and joins the People as an artist.

"SOME PERFECT SINGS OF HETEROTOPIAS"

May 2007

Ministry of Culture Greek State Museum of Contemporary Art The First Thessaloniki Biennale of Contemporary Art "Heterotopias"

Curators: Catherine David, Maria Tsantsanoglou, Jan-Erik Lundstrom

May 2007 International Artist Workshop,
Archaeological Museum of Thessaloniki

Curators: Syrago Tsiara, Areti Leopoulou

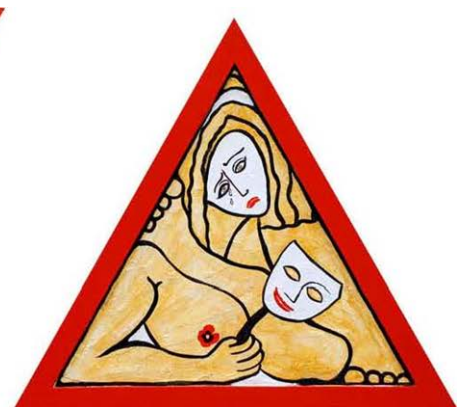
Concept: Hetero-Utopias as art objects.

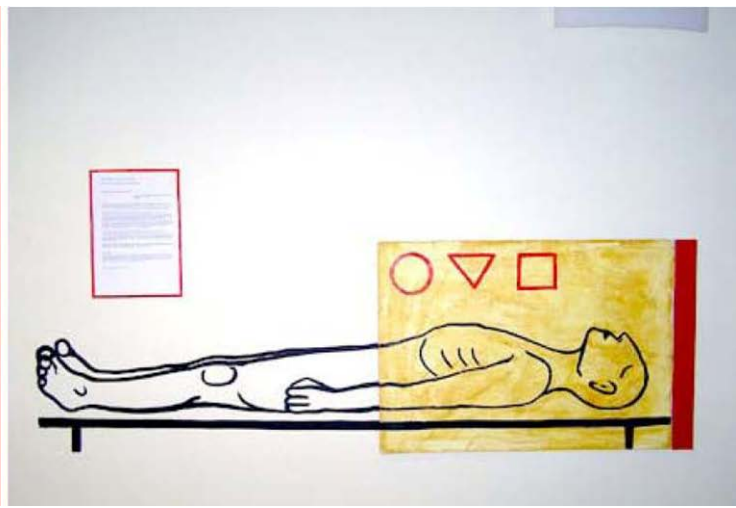
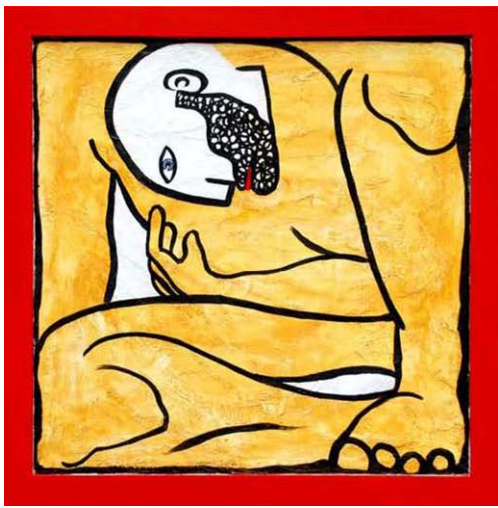
"If I weren't Alexander the Great, I would have been Diogenes"

The initial heterotopias are expressions of the loneliness of a human being. God created a man lonely, as a single spiritual space. The man was in fact the very first heterotopias. The rest of heterotopias were already created by men. Men gave these heterotopias names and symbols. These geometric forms were not chosen by accident. They are at the core of many "gerb" symbols, and contractions. I'm focusing on inner, spiritual heterotopias rather than sub-social ones. The question of the meaning of masculinity is a question that men ask themselves over the course of their life. He finds pride in being masculine and tries to stand up to his self-expectations and inner ideals about masculinity and manhood and search for fame and physical strength. He creates limits which he sets for himself, and which can even affect his physique and appearance. The woman also becomes a "slave" of her beauty and femininity. What does woman's loneliness mean? Every woman deals with it differently.

Love creates its own ideal romantic limits and boundaries. Family – creates their own. Responsibility and questions of life – their own. Therefore, conscientious life of a person become a cycle of liberations and enslavements, where s/he exits one set of boundaries only to be locked inside a different set or boundaries. These are red lines that he creates by himself and which he has no control over.

Thus, Diogenes found his freedom in a barrel where he lived for years, while Alexander the Great had become a "slave" of his ideals having to conquer the whole world.





Description:

The work consists of five elements. Each panel – are of perfect geometric forms, which over the course of human history were used as symbols of various ideologies. Inside, one can see human figures encapsulated inside red frames. These forms are installed as a cycle of life of a single person.

1. Inception 2. youth 3. love

4. Old age and the death, which destroys any frames.

Media: wood, canvas, acryl, plastic.

THE THEORY OF "FROM the SEA TO the SEA ARMENIA" (working title)

March 2007, Paris, August. 2006, Gyumri

Concept:

The greatest dream of Armenians is the rebirth of Greater Armenia.

This is one of the Armenian nation's phenomena that gave a new meaning to each Armenian. This provides a proof that Armenia was a country with a sea, more by people's belief than by actual fact. After the division of Greater Armenia, a piece of this truth remained ingrained with each Armenian and passing from generation to generation became the only truth of that family about their nation. And so, the wholeness of the truth is not recreated. As a result, there are exhausting sequences of day dreams, which can't be forgotten for the sake of justice, while we haven't learnt to deal with them. These are unfulfilled dreams; we just need to be aligned with them. We can't copy or replace them, since even for imitation one has to give a real answer. We should either be reserved in our dreams or ascend to them. Only an ingenious answer would work.

As a result, in the empty basin of the Armenian Dream, the Navy, which can't confront any wave, is waiting for water.

A two parts project:

Performance: "The Boat of the Armenian Dream." Installation: "Sea replacing object".

10



10



Performance: "The Boat of the Armenian Dream"
<http://www.youtube.com/watch?v=BTQYc1i393c>

A - Concept:

How Historical Armenia (30 000 km), during centuries, lost gradually the greatest part of it's territory. However, the dream of a sovereign state is always alive in all Armenian heart. After the 1915 Genocide, when everything seemed hopeless, the Armenian people gathered its last strength and created a state on a small piece of land - The Armenian Republic. This piece of land doesn't correspond to the Armenian Dream, but who knows where this tiny boat could lead?

B - Process of construction:

About 300 pages of a weekly, titled "My Rights", glued to each other, ending up in a plain surface of 8 x 5 meters. The performer opens this big sheet in front of the audience and starts folding it methodically. In the process of painful and hard work, the surface diminishes. Finally, when everything seems hopeless, the performer opens the folding that turns into a boat. Later, the performer dresses up in his handmaid Royal gears. He sits in his boat and forces it to navigate without water.



Installation: "Sea replacing object"

Description:

Hanging on one corner of the wall: 14 photos describing the performance.

In front of the photos on the floor, there is an aquarium with a golden fish swimming.

A smaller aquarium is turned over in a way that it doesn't allow it to drain.

Under the big aquarium, a map of Greater Armenia is spread.

Around the bigger aquarium are floating small boats and people's silhouettes.

Over the turned small aquarium, is placed a small boat and a plastic king.

On top of the whole installation is set a crown, and just behind, on the other corner of the wall is hanging the king's dress.

The whole installation is fenced with thorned wires.

Earth-Mars transformation

(Sculpture-installation)

Creative Culture Park of Hualien (Hualien Old winery)

Hualien City, Taiwan

December 2006

HweiLan International Artists Workshop

Founder: Yuki Sheau Shei Pan

Coordinator: Chin Cheng Huang

Concept: Earth as an Art object.

Location: the third planet in the Solar system. This sculpture acts as a maquette for the work of art that is planet Earth. It is really beautiful but without our love and warmth this powerful Art object Earth could easily turn into a charred Monument to Global Tragedy. Previously I was scared to lose the fatherland but now I am afraid to lose the Planet, which has lost its virginity already.

Video performance: <http://www.youtube.com/watch?v=LAmON28o8ag>



Description:

A large clay sphere hung in mid air. The artist will stitch up the wounds of this bleeding sphere and kiss and embrace it when the healing is done.

MILITARY-CULTURAL OBJECT

(working title)

Armenian Open University
"Risk Zone" Workshop,
May 2006
Yerevan, Armenia

Bishkek International Contemporary Art Exhibition, "Zone of Risk. Transition"
Bishkek, Kyrgyzstan
Oct. 2006

Curators: Muratbek Djoumaliev and Gulnara Kasmalieva

Concept: Border village in Armenia, house of culture (cultural centre).

There is a real story behind this concept, showing how a commune object can be transformed into a military one during the war. The existential reality urges to look at this metamorphosis as normal, and in this ugliness, again create a feeling of comfort. This, in turn, is presented as a "novel-installation" about how a theatre stage has turned into a hospital, the amphitheatre into a military barrack, the balcony into storage, the cloakroom into a kitchen and the entrance hall into a dining room. In this "barrack", 200 soldiers were sharing their destiny. The changes happened only inside. By contrast, the theatre's façade as well as the grounds are not changed because of the "camouflage" situation.



Video project: http://www.youtube.com/watch?v=T6H_IF8sOfk&feature=related

Description:

12 beds on the stage. 120 double-deck beds with their gear: mattress, blanket, towel, small chair and locker. 1 wounded soldier on the stage and a few soldiers around.

Smell of sweaty feet and the same final human destiny...

And the bravery to understand the tragedy and beauty, and nothing else...

The art object is presented through photos and video installation.

AUTOTHERAPY

(working title)

International Art Festival "Dialog"
National Gallery,
Batumi, Georgia
March 2005
Curator: Zaza Pirtskalaishvili

Concept: Medical intervention to the Earth.

The Earth energy in the form of blood runs in our veins and is passed from generation to generation through the earth. It is as blood transfusion. During the wars the earth is soaked in with the blood of billion humans, and then it passes to the new generations through the water and food stuffs. And so the immunity of Earth increases. Then next generations make the same mistakes and the immunity decreases again. There is war again, there is blood again. What is it? Is it inevitable natural process? Is it the only way for increasing the immunity of Earth? Sometimes the Earth needs blood and she gets it from human and human gets the blood from the Earth.



The description of the peculiarity of the object and the way of expression:

There are medical cellophane packets full of wine under the soil, half buried clay mask. Empty and full of wine syringes are put in the hillock. An immunity increasing treatment mode is presented, by the way of blood transfusion from the vein into muscle. In medicine this method is known as "auto". The gist of action is that the author of project could rouse the interest audience to put on the medical gloves, to take the syringes and to draw out the wine from the buried packets, and to make an injection into the ground. Thus the art object is created. The earth remembers everything what ever happened on the Earth.

Material purpose:

Ground, earth - our planet. Hillock - Earth imbued with blood and perspiration. Mask - generalized abstract image of oldman. Full of wine syringes - young soldiers, whom the Earth lend the blood. Empty syringes - fallen soldiers.

PANTHEON OF CENTAURS

(working title)

International Biennial of Conceptual Art Contemporary

August 2004

Gyumri, Armenia

Curators: Azat Sargsyan and Vazgen Pahlavuni-Tadevosyan

Concept: Post-war Object, The Graves of Unknown Soldiers.

The aim of the concept is to show the dirty truth of war, when the men die because of political mistakes. They are not guilty but they are the price to pay.

Ode to fallen soldiers:

Dedicated to those, who volunteered to join the army of centaurs and were victims of their ancestors' sins, but they proved that they were born by love. The Centaurs are the guys, who exist in the midst of God and people and they suffer, because they are unisex. They are the guys, who preferred restless life and never betrayed God. Those, who stayed loyal to both, their human and animal origins, but they tried to be more, as "the human is something to be overcome". Those, who stared on the world from the heights of Ararat and took the role of soldiers who will change the world and they ran to meet their dreams. Those, who were cheated, but they are happy that they don't know the truth. Those, who wherever to be, will never put down their bows and always will guard the Earth, which has become a cemetery of unknown soldiers, who too, are from the family of

Centaurs.

Glory to Them!



Material Purpose:

Soil in the boxes - Graves of Unknown Soldiers.

Flowers from shells - Tributes for their unknown feats.

Burning gun powder - Smoking incense on a tomb and instead of a smell of incense the smell of gunpowder around is spread.

Material: ammunition boxes, soil, shells, paper, gun powder, photos.