

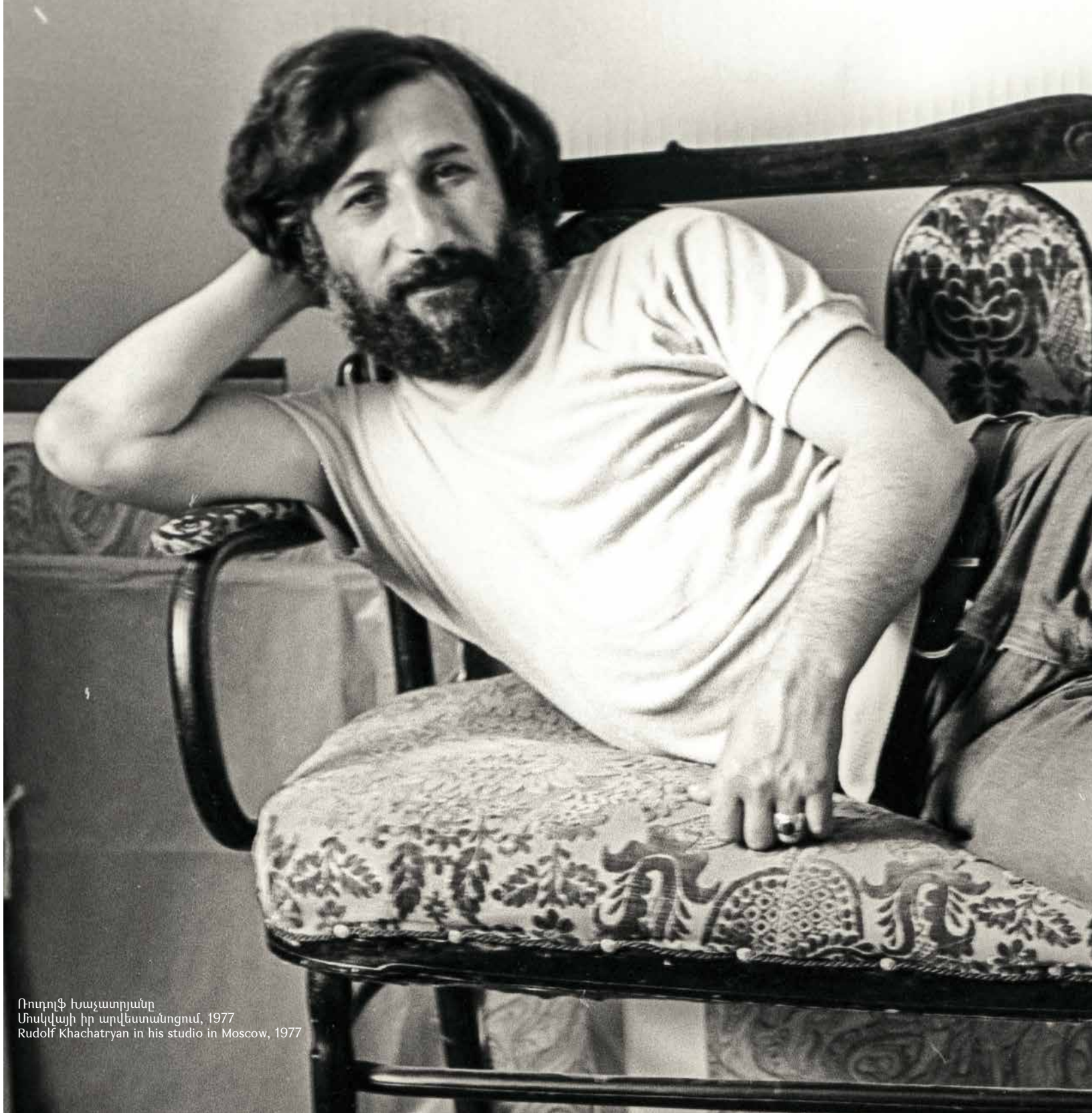
Բազմաչափ
Ռուդոլֆ
Խաչատրյանը

...

Multidimensional
Rudolf
Khachatryan



ԵՐԵՎԱՆ YEREVAN
2017



Ռուդոլֆ Խաչատրյանը
Մոսկվայի իր արվեստանոցում, 1977
Rudolf Khachatryan in his studio in Moscow, 1977

RUDOLF KHACHATRYAN'S THREE PRINCIPLES OF IMAGERY

One of the most astonishing sides of Rudolf Khachatryan's (1937-2007) art is that he actually did not learn to draw, but proved himself immediately as a mature artist by taking a pencil in his hand. This becomes obvious from the few drawings extant from his childhood and further works from his teenage years (*Little Greta*, 1955, see p.20, *Jemma's Portrait*, 1958, see p.21). It seemed that he not only bore the mastery of great artists of the past, but also their world vision. Rudolf the teenager hung a piece of cloth on a nail and began to draw draperies, without knowing that his great predecessors had done the same. Besides, his drawings resembled so much Leonardo's famous draperies that Yervand Kochar was prompted to exclaim, "Leonardo's spirit is alive!", mentioning the Florentine genius' name, yet unknown to Rudolf. Then, in the 1960s, Rudolf departed from realistic drawing and went with the flow of the general modernist current (*Self-portrait*, 1966, see p.24, *Motherhood*, 1965, see p.25, *The Book Reader (Melancholy)*, 1966, see p.28, *The Man and the Bull*, 1969, see p.30). During this period, his art was characterized by "open forms in space", the art form followed by its founder Kochar, when gaping cavities here and there represented everything (*A Man and a Woman*, 1971, see p.31).

Young Rudolf sought to create these voids not in an arbitrarily formal way, but by removing from human anatomy those parts that make a creature earthly, carnal. Thus, he forged the image of a certain "man from the other world," as he called it, a human being who is ascetic and spiritual (*The Blind*, 1966, see p.27). In 1971, when he was already living in Moscow, Rudolf Khachatryan turned again to the realistic drawing of his childhood. It was a natural continuation, as if there was not an intermediate, rapid, and turbulent period of formalist search that brought fame and recognition to the painter. Many know and love Rudolf Khachatryan just because of the second realistic period (*Youth*, 1973, see p.33, *Linguist Gyozyalyan's Portrait*, 1979, see p.35, *Abu-Lala Maari*, 1978, see p.34, *Self-portrait*, 1981, see p.36, *Natalya*, 1981, see p.37, *Moko*, 1982, see p.38, *Still-life with Flowers and Shell*, 1981, see p.42, *Artist Inna Olevskaya's Portrait*, 1983, see p.43). His album of drawings published in Moscow (1986) was one of the most popular and desirable gifts in the late 1980s. Here, we should briefly outline the "three eras", as classified by Rudolf himself. His triad refers to the Holy Trinity; Father, Son, and Holy Spirit are consistently nominated to the

fore in each era. The first era is that of sculpture, and here the first master is God the creator, who creates and sculpts the human being from the dust of the earth. The first sculptor worked in the genre of self-portrait, as he created Adam in his own image and likeness. The second epoch flows under the sign of the Son. According to Rudolf, the first two-dimensional painting was Christ's "self-portrait," which he created by applying a piece of blank canvas to his face; according to the legend, this portrait was made by the order of Abgar, King of Edessa, to cure him of his leprosy, or, according to a later legend, it was imprinted on the towel of St. Veronica. The second era incorporates the memory of the first one and revives it by taking it to its culmination. Not by chance, the classical sculptures were the first to be discovered during the Renaissance. Perspective and volume, which appeared in painting, were also a return to the dimensional creations of Father the sculptor. Now, according to Rudolf, the third era is approaching: the era of the Holy Spirit that is expressed in drawing. Each era, it should be noted, does not come under the sole dictates of sculpture, painting, or drawing. Thus, ancient artists painted their sculptures, i. e., something from the painting was already present in them.



Դոնարայի դիմանկարը ■ Donara's Portrait ■ 1964



Կուլորդ ■ The Blind ■ 1966



Մայրություն ■ Motherhood ■ 1965



Ի ն ք ն ա դ ի մ ա ն կ ա ր ■ Self-portrait ■ 1981



Մոկո ■ Moko ■ 1982



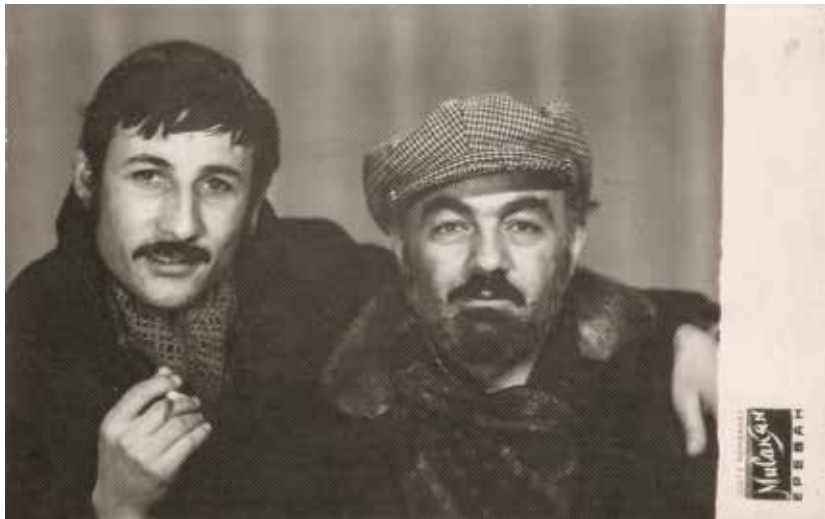
Բազմաչափ օբյեկտ ■ Multidimensional object ■ 2001



Մ. Ավետիսյան, Ռ. Խաչատրյան, Ե. Քոչար, Ջոտտո
 Երկրորդ շարքում՝ արվեստաբան Պ. Հայթայան, նկարիչ Ռ. Էլիբեկյան
 M. Avetisyan, R. Khachatryan, E. Kochar, Giotto
 Second row: art critic P. Haytayan, artist, R. Elibekyan



Ռուդոլֆ Խաչատրյանը և Երվանդ Քոչարը, 1960-1970-ականներ
 Rudolf Khachatryan and Ervand Kochar, 1960-1970s



Ռուդոլֆ Խաչատրյանը և Սերգեյ Փարաջանովը, 1960-1970-ականներ
 Rudolf Khachatryan and Sergei Parajanov, 1960-1970s

Ռուդոլֆ Խաչատրյանը իր արվեստանոցում Երևանում, 1967
 Rudolf Khachatryan in his studio in Yerevan, 1967





Ռուդոլֆ Խաչատրյանը կնոջ՝ Նատալյայի հետ Մոսկվայի արվեստանոցում, 1977
Rudolf Khachatryan and his wife Natalya in his studio in Moscow, 1977



Ռուդոլֆ Խաչատրյանը և լուսանկարիչ Ջավեն Սարգսյանը արվեստագետի ցուցադրությանը Երևանի ժամանակակից արվեստի թանգարանում, 1983
Rudolf Khachatryan and photographer Zaven Sargsyan at the artist's exhibition at the Modern Art Museum of Yerevan, 1983



Ռուդոլֆ Խաչատրյանը մոր և եղբոր հետ իր ցուցադրությանը Երևանի ժամանակակից արվեստի թանգարանում, 1983
Rudolf Khachatryan with his mother and brother at his exhibition at the Modern Art Museum of Yerevan, 1983



Ռուդոլֆ Խաչատրյանը իր անհատական ցուցադրության բացմանը Մոսկվայի Արևելքի ժողովուրդների արվեստի թանգարանում, 1983
Rudolf Khachatryan at his personal exhibition
at the Museum of Oriental Art in Moscow, 1983

Ռուդոլֆ Խաչատրյանը Հակոբ Հակոբյանի արվեստանոցում,
Երևան, 1980-ականների վերջ
Rudolf Khachatryan in Hagob Hagobian's studio in Yerevan, late 1980s



Ռուդոլֆ Խաչատրյանն ու Հենրիկ Իգիթյանը
Երևանի Ժամանակակից արվեստի թանգարանում, 1983
Rudolf Khachatryan and Henrik Igityan at Modern Art Museum of Yerevan, 1983

