

Letters in Plates

Armen Yesayants

PhD in Art History
Curatorial Assistant to the
Associate Director for Public Programs
Cafesjian Center for the Arts

Writer, philosopher, cultural critic, ethno-political analyst and collector, Ruben Angaladian has filled his life with art. Both literally and figuratively, he lives in art. Over the decades, his collection has been enriched with unique examples of Armenian and world art, each of which constitutes an inseparable part of his personality. Ruben Angaladian belongs to the circle of collectors in whose collections nothing appears accidentally. This fact especially comes to light in his selection of plates. For many peoples, including Armenians, there is the accepted tradition of breaking plates as a sign of fortune. Ruben Angaladian, on the other hand, has found fortune in collecting plates.

In general, for centuries household items have had specific aesthetic designs – of color, geometry, figurative (humans and animals), etc. In this context, plates in particular have never been common items. Throughout history, there has been a unique outlook attributed to that roundish object down the millennia. Even though the look of the plate as we know it today appeared relatively recently – a few centuries ago, clay or china dishes were known from ancient times and not only for practical application. It is sufficient to remember the antique Greek pateras, kylix and fish plates, whose illustrations changed from geometric design to figurative over time. Mainly, they depicted episodes of daily life as well as important historical events or folktales. In essence, kitchen items, including plates, also served as a medium to record a specific event, to verify it, and to pass it from generation to generation.



About My Collection and
This Exhibition

Ruben Angaladian



Ara Shiraz, A Letter to Ruben, 2005

My purpose is to create artworks from manufactured house-hold plates. I always had a dream to work in applied arts and eventually developed this working model: taking an ordinary item, working on it and transforming it into a unique artwork. I create freely on varied themes, painting both abstract and figurative compositions. Sometimes the plate itself incites the imagery and I illustrate both sides of the work.

Robert Elibekian

Robert Elibekian, Untitled, 2008



Robert Elibekian, Untitled, 2003

Arthur Mkrtyan, Sunrise, 2014



Live, eat, paint...
Live, eat, paint...
Live, don't eat, but paint... then paint again...
That's how these plates are born.
Yes! You are right: the art needs sacrifice.

Teni Vardanyan

Teni Vardanyan, Untitled, 2004





Knarik Hovhannisyan, Flower, 2006



Karen Aghamyan, Kiss, 2005



Albert Hakobyan, Human is a Fest... I am the Fest, 2005



Aram Aghajanyan, Composition N8, 2005



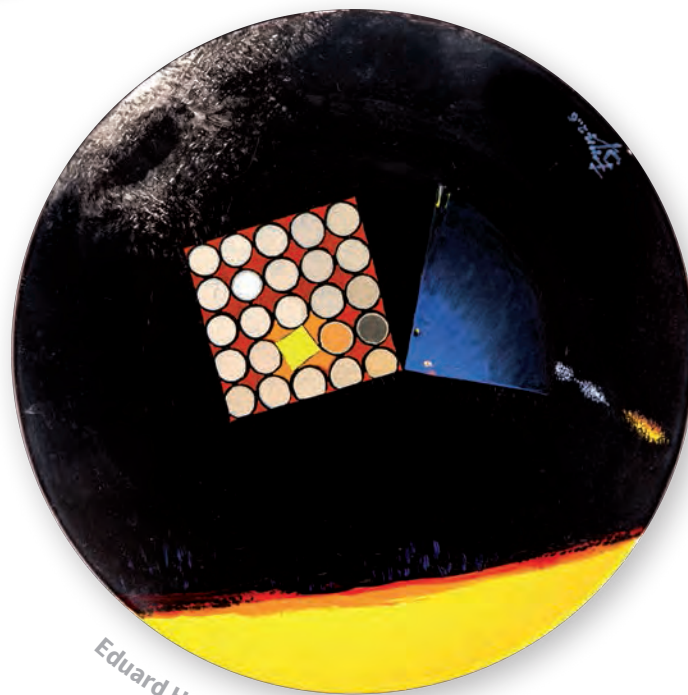
Manvel Madoyan, Women Series, 2008



Manvel Madoyan, Women Series, 2008



Eduard Hakobyan, Composition, 2006



Eduard Hakobyan, Composition, 2003

Nana Minasyan, Lake on Mount Aragats, 2014



Arsen Ghazaryan, The Ox, 2014

Lavrenti Aghasyan, Violin Player, 2013



Mikayel Martirosyan, Night, 2011

RUBEN ANGALADIAN (b. 1947) is a prominent Armenian culturologist, essayist, philosopher and collector. He has written and published 22 books, including *Choralis* (Yerevan, 1975), *All Day* (Leningrad, 1987; Montreal, 1997), *The Architecture of Pandect* (New-York, 1998), *The Armenian Avant-Garde of the 1960s* (St.-Petersburg-Montreal-Riga, 2006, Russian and English), *River's Speech* (Yerevan, 2014). Ruben Angaladian has published more than 50 fundamental works on Armenian and world culture of the 20th century. His works have been translated and published in more than twenty languages in thirty countries.