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**SOME EPISODES IN THE DEVELOPMENT OF ARMENIAN
SCULPTURE IN THE 19TH-20TH CENTURIES**

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Abstract

At the end of the 19th century and until the middle of the 20th century, a group of Eastern and Western Armenian sculptors made their creative steps, and thanks to their efforts, this area of fine art received some development. In the new period of Armenian fine art, significant contributions were made by sculptors Andreas Ter-Marukyan, Hayk Badikyan, Mikael Mikaelyan, Hakob Gyurjyan, Yervand Kochar.

Keywords: fine arts, history of art, monument, urban environment, appearance of the city.

Introduction

In the 1960s and 1980s, the ranks of Armenian sculptors grew, filled with young, capable talents who paved new paths for the further development of sculpture through their creative explorations, expanding its genre and thematic repertoire, enriching its expressive means and stylistic language.

Compared to the previous period, the forms of objects, the figure of a person, and their face in Armenian sculpture of the 1960s to 1980s underwent free plastic processing, utilizing new technologies. During this period, Armenian sculptors pursued two main goals.

The task was, on one hand, to clarify and make the national character of our sculpture clearer and more vivid, and on the other hand, to renew its plastic arsenal and expand its genre, thematic, and ideological range, as noted in the work of academician Ararat Agasyan, «Paths of Development of Armenian Visual Arts in the 19th-20th Centuries».

Conflict Setting

The goal is to present some key episodes in the development of Armenian sculpture in the 19th-20th centuries.

Research Results

The founder of sculptural portraiture, Andreas Ter-Marukyan, was born in Yerevan and received his artistic education in Paris at the Académie Julian. Ter-Marukyan's

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sculptural portraits of well-known Armenian public and cultural figures are distinguished by great skill and sharp, vivid character.

His bronze bust of Catholicos Mkrtych Khrimyan is created with restrained plasticity, with the focus on the person's spiritual world, their resilience, and grandeur [1]. Andreas Ter-Marukyan was a beloved student of Auguste Rodin. His famous bronze sculpture of Khachatur Abovyan, which once stood in Yerevan opposite the «Moscow» cinema, was later moved and installed in front of the Abovyan house-museum in Kanaker. Andreas Ter-Marukyan is also the creator of medallion art monuments. His first medal was dedicated to the writer Raphael Patkanian in 1901. The majority of the well-known plaques created by the sculptor were made in 1912.



**Fig. 1 Bronze Bust of Catholicos Mkrtych Khrimyan
 (Sculptor Andreas Ter-Marukyan)**

The plaques are dedicated to writers Khachatur Abovyan, Ghazaros Aghayan, public figure and editor of the newspaper «Mshak» Grigor Artsruni, and the outstanding representative of the Armenian stage Petros Adamyan. All of these plaques, as well as a medal, are housed in the E. Charents Museum of Literature and Art (Yerevan) and are being introduced into scholarly circulation for the first time.

In 1914, A. Ter-Marukyan created a plaque titled «Armenia» the whereabouts of which are currently unknown. Only part of the medallion works created by A. Ter-Marukyan has survived to this day, which is not enough to fully characterize his activities in medallion art. Nevertheless, the surviving material indicates that the sculptor was one of the founders of



**Fig. 2 Medal and Bust of Raphael Patkanian
 (Sculptor Andreas Ter-Marukyan)**

medallion art in Armenian culture, who, for the first time, took the medal out of the hands of jewelers, creating works of great art. In particular, in his work, the sculptor depicted Raphael Patkanian with relatively high relief on an oval field with uneven edges, creating a contrast of surfaces. The elaborate facial features, barely visible clothing, and even the glasses give the figure a romantic mood.

However, the inspired and insightful gaze of the writer proves that we are not looking at a melancholy old man, but at an inspiring and combative figure [2].

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In the collections of the Rostov Regional Museum of Local History, there is a bronze medal in the shape of a wavy oval with a relief profile of Raphael Patkanian created by Ter-Marukyan. The temperamental, even nervous, sculpting of the poet's face highlights the most characteristic features of his appearance. On the reverse side of the medal, there is an inscription in Armenian: «To commemorate the unveiling of the monument (bust) of Hamar-Katip (the literary pseudonym of R. Patkanian) in the city of Nakhichevan-on-Don on September 23, 1901» [3].

However, Andreas Ter-Marukyan was met with coldness in Armenia. In his memoirs, Martiros Saryan writes [4]: “During my first visit to Yerevan, I witnessed a sad story. In Yerevan, I met sculptor Andreas Ter-Marukyan, who had returned from Paris in the hope of settling there and dedicating his art to the development of his native people. But the locals were incapable of appreciating true art and its master. Ter-Marukyan's European appearance and refined manners, along with the artist's proud posture, irritated the ignorant people mired in provincial backwardness. The ‘elite’ of this public made the city boulevard a constant gathering place for exchanging gossip and idle chatter. When Ter-Marukyan appeared in the city, dirty intrigues began to swirl around him. The main visitors to the boulevard were small merchants, businessmen, officials, dubious ‘intellectuals,’ and some of the ‘leaders’ of the city. At first, they hypocritically assured Ter-Marukyan that they were very happy to see their fellow countryman return, an educated and cultured person. There was no end to their questions about Europe, and the simple-hearted sculptor enthusiastically talked about everything, not suspecting that these same people were mocking him behind his back.”

Andreas Ter-Marukyan was died in 1919 in Paris.

The role of sculptor Hayk Badikyan (Van, January 22, 1876 – San Francisco, September 19, 1950) in the arts is hard to overestimate. He created monuments to U.S.



Presidents McKinley and Abraham Lincoln. His Abraham Lincoln «sits» in front of City Hall, and some American sources note that this sculpture of the «President-Liberator» is one of the best in the country. It is here, in the Bohemian Grove, that leading politicians and businessmen from abroad are invited, where political and economic issues are discussed informally, and connections are forged between the world's powerful figures. An Armenian from Van leading the intellectual and artistic elite of San Francisco! The concrete statue of an owl — a symbol of wisdom — was erected in 1929. Since then, sacrifices have only been made near it.

**Fig. 3 Monument to Abraham Lincoln in San Francisco
(Sculptor Hayk Badikyan)**

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The statue is hollow inside, containing special equipment used during rituals. The club's emblem — the owl — is known to symbolize knowledge and wisdom. However, there is another explanation — owls can see in the dark. They are also able to see things that are normally invisible to humans.



Fig. 4 San Francisco Ritz Carlton Hotel (Sculptor Hayk Badikyan, 1919)

Additionally, records of the Illuminati order claimed that «the demon-goddess Lilith often appeared throughout history in the form of an owl». Year after year, the performance becomes more elaborate, with more intricate costumes and special effects. In this work, the sculptor successfully conveyed the main goals of the club: a person must be free from fear of the dark, like an owl, and in the name of higher truth, make sacrifices at the altar of wisdom, revealing secrets hidden by nature [5, 6, 7]. Hayk Badikyan is still referred to today as the «greatest Bohemian» and the symbol of the Bohemians remains Badikyan's «Owl Altar».

One of Hayk Badikyan's monumental sculptures, dedicated to volunteer firefighters, was installed in 1932 in George Washington Square in San Francisco. A work by sculptor Hayk Badikyan adorns the front of the Ritz-Carlton Hotel. Among the sculptor's masterpieces is "Helen of California," which is displayed in the de Young Museum in San Francisco. It is a bust of the American tennis player Helen Wills, who was famous for being ranked first in women's tennis for nine years. From 1927 to 1932, she did not lose a single set in singles matches, and until the final of the 1933 U.S.



Fig. 5 Monument dedicated to volunteer firefighters in San Francisco (Sculptor Hayk Badikyan)

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Championship, where she lost to Helen Hull Jacobs after withdrawing in the third set due to



Fig. 6 Hayk Badikyan at the Monument to Helen Wills (1928)

back pain, she had won 158 matches in a row [8].



Fig. 7 Vanity (Sculptor Hayk Badikyan, 1916)

Mikael Mikaelyan was born in 1879 in the village of Agharak (near the town of Meghri) in the Republic of Armenia and died in 1943 in Tbilisi.



With the support of Aivazovsky, Mikaelyan entered the Academy of Arts in 1898, where he successfully studied for two years as an external student. In 1900, Catholicos Mkrtych I sent him to further his education in Italy. In 1903, a personal exhibition of Mikaelyan was held in the city of Shushi, where he presented 18 works. His next exhibition opened in 1906 in Tiflis (now Tbilisi). Preferring small forms, Mikaelyan created several hundred works during his artistic career, many of which were displayed in personal and group exhibitions in Shushi, Tiflis, and Baku. One of Mikaelyan's finest works was considered to be a small statue of Aivazovsky, which he sculpted as a token of gratitude to his patron and gifted to him.

Fig. 8 Girl with a Broken Jug (Sculptor Mikael Mikaelyan, 1906)

Among the artist's other works are «The Bell-Ringer Sapan», «The Blacksmith», «Woman with a Needle», «Girl with a Broken Jug», «Kinto», and «Laughing Girl».

He also created sculptural portraits of Armenian writers such as Khachatur Abovyan, Raffi, Mikael Nalbandyan, Raphael Patkanian, and Tserents [9].

The works of sculptor Mikael Mikaelyan are preserved in the National Gallery of Armenia.

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Yervand Voskan, who in addition to clay sculptures also created bronze and marble statues, was one of the founders of modern Armenian sculpture. Yervand Voskan (1855-1914), the son of the Polish-Armenian poet, translator, and educator Hakob Voskan, was one of the founders of both Armenian and Turkish sculpture of the new period. He was born in Constantinople (Istanbul).

Having received his primary education in local Armenian schools in the Peşitaş and Berin districts, from 1866 to 1872 he continued his studies at the Armenian College of Murad Raphaelian in Venice, where he was taught Armenian and French by the renowned Armenian scholar and linguist Norayr Byuzandatsi, and painting by the Italian Luigi Kerena.

After finishing high school, Voskan went to Rome, where he studied for five years (1872-1877) in the architectural and sculptural departments of the Academy of Arts under the guidance of the classicists Enrico Pchetti and Girolamo Magini. Voskan gained recognition as early as 1878 when he restored the so-called sarcophagus of Alexander the Great, discovered during excavations in Sidon (in southern modern-day Lebanon). Later, in collaboration with the director of the capital's Archaeological Museum, Turkish archaeologist and painter Osman Hamdi Bey, Voskan participated in the excavations on Mount Nemrut, the results of which they summarized in a book published in French titled «Le Tumulus de Nemroud-Dagh» (Istanbul, 1883).



**Fig. 9 Bas-relief of an Unknown Woman
(Sculptor Yervand Voskan, 1895)**

Voskan was one of the initiators of the creation of the first fine arts educational institution in the history of Turkey — the Academy of Fine Arts (founded in March 1882), where he held the position of professor of sculpture, and towards the end of his life, he also took on the duties of deputy director.

Through his fruitful creative and pedagogical work, Voskan contributed not only to the development of the cultural life of the Armenian community in the city but also to the revival of Turkish art as a whole.

He trained a whole generation of Turkish sculptors of the new era, such as İhsan Özsoy, İsa Behzat, Basri, Mesur İzzet, Mehmet Bahri, Mahi Tomruk, and others[10].

The contribution of Akop (Hakob) Gyurjian, a native of Shushi (December 17, 1881 - March 28, 1948, Paris), is invaluable. His sculptures are characterized not only by a variety of genres but also by a wealth of compositional types.

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This is due to his mastery of the stylistic principles of classical, ancient Egyptian,



Greek, Armenian medieval, and modern European art. The influence of Rodin on the early work of the sculptor is evident, as seen in the portraits of M. Shirvanzade (1910) and Leo Tolstoy (1913). Art historian Ruben Drampyan highly praised Gyurjian's craftsmanship and noted the particular expressiveness of the portrait of Tolstoy. "The attention is drawn to the rich, free modeling; the emphasized, protruding facial features create an expressive play of light and shadow..." wrote the founder of the National Gallery about what is perhaps the most unusual portrait of Leo Nikolayevich ever created in art. The work on the bust of Leo Tolstoy lasted about four years. In 1913, the bust was cast in plaster, and by 1914, it was produced in two marble copies [11].

Fig. 10 Leo Tolstoy (Sculptor Akop Gyurjian, 1913)

However, Rodin did not always influence Akop Gyurjian. By 1914, the sculptor freed himself from the dominating authority of his French teacher and began to create more freely and easily — he "honed his skills" and developed his own style. The three best portraits of this new period capture Russian geniuses

— the writer Maxim Gorky, the singer Fyodor Shalyapin, and the composer

Sergey Rachmaninoff. Among his other notable works are: «Victory», «Head of a Young Russian Girl», «Head of a Black Woman with Earrings», «Caryatid», «Leda», «Dance», «Diana», «Angel», «Siamese Cat», «Salome».



Fig. 11 Siamese Cat (Sculptor Akop Gyurjian, 1913)

For a brief time in 1914, Akop Gyurjian returned to Russia, where he lived for just six years—in Moscow.

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There, he became close to Gorky, created his second portrait, and participated in the «World of Art» exhibition. His time in Russia coincided with the most challenging years—World War I and the October Revolution. The sculptor struggled to survive in the harsh conditions of the civil war, but working under the auspices of the declared national policy of “monumental propaganda” was very difficult for him. In the 1920s, he found a way to return to Paris, where he remained, engaging in active creative work and beginning to teach, which provided him with a livelihood until the end of the 1940s. He lived a rich and interesting life—creating, admiring female beauty, and enjoying life as a true hedonist [11].

Fig. 12 Salome Holding the Head of John the Baptist (Sculptor Akop Gyurjyan, 1925)

Architects Toros Toramanyan and Gabriel Ter-Mikaelian, and artists Akop Kodjoyan and Yeghishe Tadevosyan played significant roles in the artistic life of the First Republic of Armenia, while Ara Sargsyan, Suren Stepanyan, and Stepan Taryan were active in the field of sculpture in Soviet Armenia. From 1930 to 1950, Yervand Kochar made a significant contribution to late-period Armenian sculpture. His masterpiece in monumental sculpture is the equestrian statue of David of Sasun.



Fig. 13 David of Sasun (Sculptor Yervand Kochar, 1959)

One of the prominent masters in the development of monumental sculpture is Sargis Baghdasaryan (1923-2001). Sargis Baghdasaryan’s main preference is monumental art; he enriches monumental sculpture with high creativity, flexible imagination, interesting genres, and diverse styles. In several of his works, people who have suffered great losses receive new messages and inspiration.

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In the sculptures of Sargis Baghdasaryan, we see his interesting way of thinking and temperament, with each sculpture reflecting a unique expression of his feelings. His works combine traditional and modern elements. The creativity of sculptor Sargis Baghdasaryan fits perfectly within the ideological and creative realities and prospects of Russian-Armenian relations. This is true for the three dozen monumental works in the Republic of Armenia and many pieces abroad that are housed in state collections. The most expressive of these are dedicated to the centuries-old friendship between the peoples of Russia and Armenia. In this regard, three of the master's works stand out: the monument dedicated to the heroes of the May Uprising of 1920 (in Gyumri), the ensemble of monuments dedicated to the 150th anniversary of the annexation of Eastern Armenia to Russia (in Abovyan), and the equestrian statue of David Bek (in Kapan).



**Fig. 14 David Bek
(Sculptor Sargis Baghdasaryan, 1978)**

Conclusion

The works of 20th-century sculptors exhibit characteristics common to all realistic art: a tendency toward ambiguity in artistic solutions; adherence to the principle of artistic individualization and concretization of national, historical, and social traits, as well as the physical, intellectual, and spiritual characteristics of the depicted models. These characteristics are clearly present in the works of sculptor Sargis Baghdasaryan, especially in the monuments discussed.

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XIX-XX ԴԱՐԵՐՈՒՄ ՀԱՅԿԱԿԱՆ ՔԱՆԴԱԿԱԳՈՐԾՈՒԹՅԱՆ
ԶԱՐԳԱՑՄԱՆ ՈՐՈՇ ԴՐՎԱԳՆԵՐ

Ա.Ա. Օհանյան

ՀՀ ԳԱԱ Արվեստի ինստիտուտ

19-րդ դարի վերջին և մինչև 20-րդ դարի կեսերը արևելյան և արևմտյան հայ քանդակագործների խումբը ձեռնարկեց իր ստեղծագործական քայլերը, և նրանց ջանքերի շնորհիվ կերպարվեստի այս ոլորտը որոշակի զարգացում ստացավ: Քանդակագործներ Անդրիաս Տեր-Մարությանը, Հայկ Բաղիկյանը, Միքայել Միքայելյանը, Հակոբ Գյուրջյանը, Երվանդ Քոչարը զգալի ներդրում են ունեցել հայ կերպարվեստի նոր ժամանակաշրջանում: Խնդիր է դրվել ներկայացնելու այդ ժամանակաշրջանում հայկական քանդակագործության զարգացման առանցքային որոշ դրվագներ:

Բանալի բառեր. կերպարվեստ, արվեստի պատմություն, հուշարձան, քաղաքային միջավայր, քաղաքի արտաքին տեսք:

НЕКОТОРЫЕ ЭПИЗОДЫ РАЗВИТИЯ
АРМЯНСКОЙ СКУЛЬПТУРЫ В XIX-XX ВЕКАХ

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В конце 19-го века и до середины 20-го века группа восточно- и западноармянских скульпторов сделала свои творческие шаги, и благодаря их усилиям эта область изобразительного искусства получила некоторое развитие. В новый период армянского изобразительного искусства значительный вклад внесли скульпторы Андреас Тер-Марукян, Айк Бадилян, Микаел Микаелян, Акоп Гюрджян, Ерванд Кочар. Была поставлена задача представить некоторые ключевые эпизоды развития армянской скульптуры в тот период.

Ключевые слова: изобразительное искусство, история искусств, памятник, городская среда, облик города.

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