

Արման Գրիգորյան

Arman Grigoryan

Born 1960, 16 APR

Education: 1979-85 Yerevan Institute of Fine Arts

Exhibitions:

- 2010 "Body: New Figurative Art in Armenia". Painter's House, Yerevan , Armenia.
- 2008 6-th international Gyumri biennial, Gyumri, Armenia
- 2008 Diagnoz-interdiagnoz, (ACSL) group show, ".Painter's House, Yerevan
- 2007 "Progressive Nostalgia", Contemporary Art of the Former USSR , "On Geekdom" Beraki Museum, Athens, Greece
- 2007 "Armenie contemporaine: une actualite de l'art video", Lyon Museum of Contemporary Art
- 2007 "d'Armenie", Center for Contemporary Art Quimper
- 2007 "Armenian contemporary video art", Toulouse. Espace Croix Baragnon
- 2007 "Glorious futilities", Saint Etienne Metropole Museum of Modern Art
- 2006 "Armenian International Style", group show, Akanat gallery, Yerevan
- 2004 Art Caucasus, Tbilisi, Georgia
- 2003 "Adieu Parajanov – contemporary art from Armenia" Kunsthalle, Vienna, Austria
- 2002 "Affirmative", group show, ACCEA, Yerevan
- 2001 "Du Bist Die Welt", Vienna
- 2000 "Parallel Reality", joint project of Armenian and Austrian artists, HAY-ART c.c., Yerevan
- 2000 "East-West" festival of Armenian culture, Die, France
- 1999 "Crisis", group show, ACCEA, Yerevan
- 1999 "Three Tendencies", group show, HAY-ART c.c., Yerevan
- 1999 "Closed City", join project of Armenian and Russian artists, HAY-ARTc.c., Yerevan
- 1999 "Great Atrophy", group show, HAY-ART c.c., Yerevan
- 1998 First international Gyumri biennial, Gyumri
- 1997 "Bad Religion", personal exhibition, Ch. Khachaturyan gallery, Yerevan
- 1997 47th Venice Biennial
- 1997 "Civil Values", group show, ACCEA, Yerevan
- 1995 Armenia: The Rediscovery of a Land of Ancient Culture, (An Exhibition of Armenian Art from Prehistoric Times to Present), Museum of Bochum,
- 1995 Armenian contemporary art 1980-1995, Central house of painters, Moscow
- 1995 "Stream of Fire", New art From Armenia, Gallery Pharos, Nicosia
- 1992 "Armenian postmodernism" Gallery Goyak, Moscow
- 1991 Arman Grigoryan, personal exhibition, Gallery L`Cent, Paris

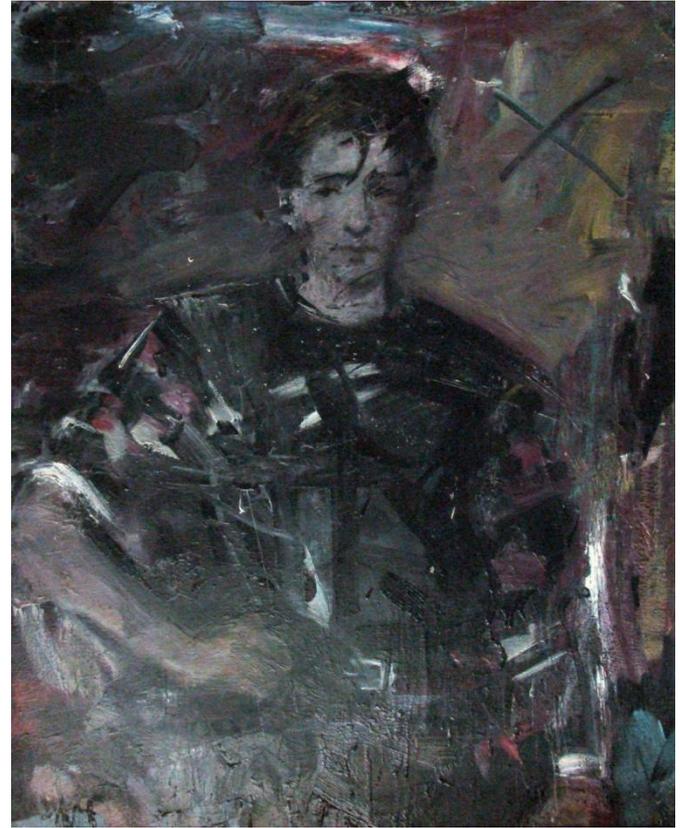


Founder of 3rd Floor art group

3rd Floor art group's exhibitions

1994	Pacific
1993	EX
1992	N 5 Graffiti
1990	Plus Minus
1989	666
1989	Armenian Avant-garde in Paris
1988	3 rd Floor, Leninakan (now Gyumri)
1987	3 rd Floor, Yerevan

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Ես կարծում եմ, որ արվեստը լավ
հնարավորություն է ընձեռում ազատագրվելու
քաղաքական և տնտեսական կառույցներով
պարտադրվող “Անհրաժեշտության
Իշխանությունից”: Միշտ ձգտում եմ այնպիսի
արվեստի գործեր սարքել, որոնք
հանդիսատեսին կխթանեն, որ ինքն էլ նման մի
բան ստեղծի: Հաղորդակցության մի այդպիսի
մոդել կա իմ պատկերացրած կյանքում, որը
իրագործվում է արվեստի
ստեղծագործություններ անելով:

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Arman Grigoryan is the originator of Armenian pop art that began the alternative art movement in the perestroika years in the Soviet Union. To show his contempt for the Soviet government and to reveal its hypocrisy, Grigoryan developed a punk/pop aesthetic that ridicules the social realism that was the only style accepted by the state. His work was exemplary of cultural changes in the “Velvet Revolution”. Grigoryan’s bright colors and powerful images mimic the advertising world of the West, that seduced with promises of new consumer goods and a better life, but remained in the realm of fantasy after the collapse of the Soviet Union. The spaces of his canvases are multifaceted, without any focal point. Like the German painter Sigmar Polke, Grigoryan accumulates images from mass culture, and then scatters them over his canvases, mimicking the continuous undifferentiated flow of images that populate life. His canvases still retain an urgency of rebellion, evidence of his ability to wrestle, through painting, with the concerns of everyday life.

Kathryn Hixson





...արդյոք տարբերություն կա՞ այսօրվա արվեստի եւ Վերածնունդի դարաշրջանի արվեստի միջեւ՝ էպոխան արտահայտելու իմաստով: Կարող եմ ասել՝ ոչ մի տարբերություն չկա. ինչպես վերածնության շրջանի արվեստագետն էր կարողանում արտահայտել իր դարաշրջանը, այդպես էլ՝ այսօրվա արվեստագետը: Տեխնիկական հնարավորությունները ոչնչով չեն խանգարում արվեստագետին, նույնիսկ օգնում են: Օրինակ՝ ինձ: Ես օգտվում եմ ֆոտո, վիդեո նյութերից, որպեսզի կարողանամ արտահայտել այն զգացողությունը, որ ունեմ՝ կապված այն իրականության հետ, ուր ապրում եմ:

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Curator Arman Grigoryan



Armenian contemporary art 1980-1995, Central house of painters, Moscow, 1995



3rd Floor art group 1987-1994





“d’Armenie”, Center for Contemporary Art Quimper, 2007

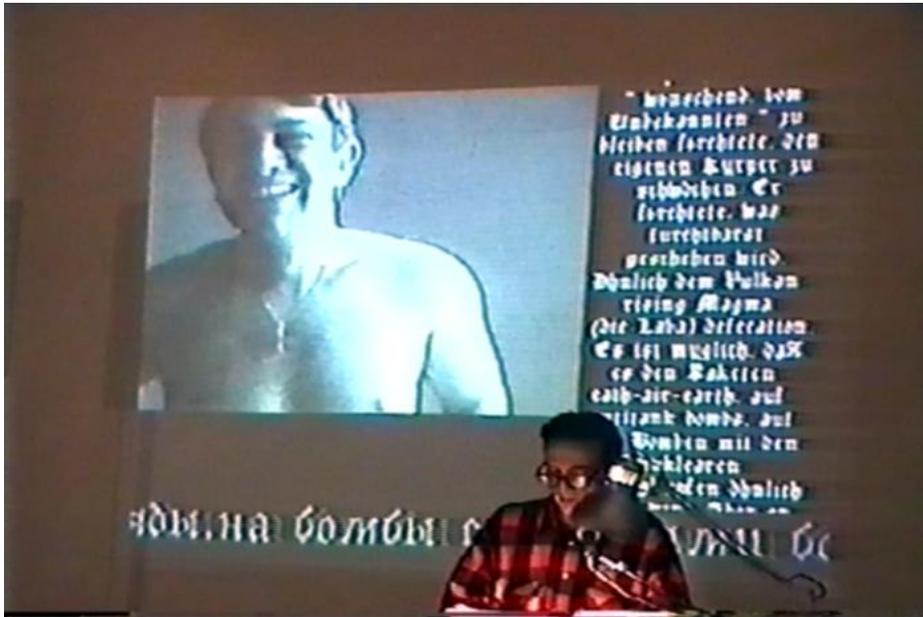
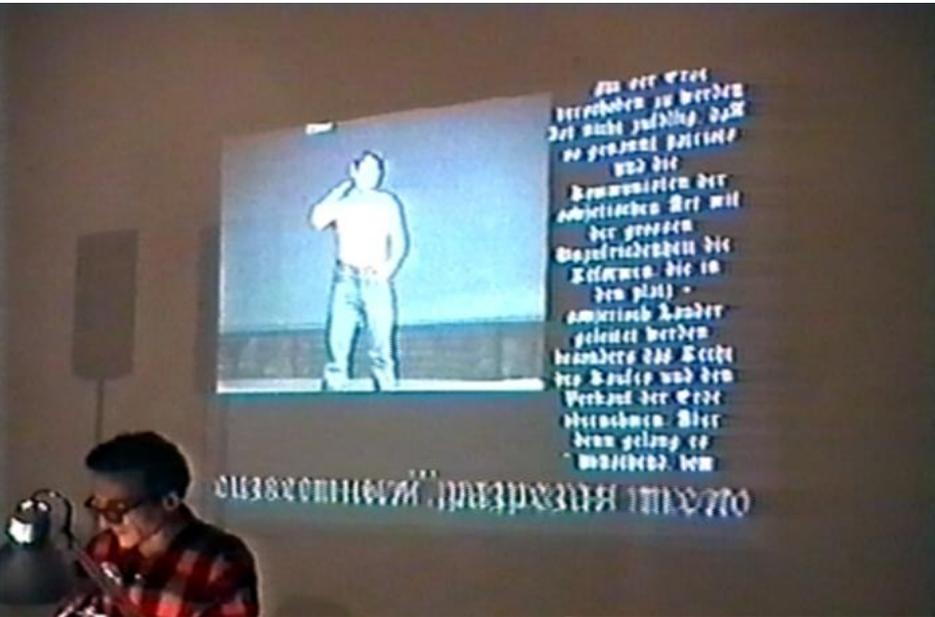


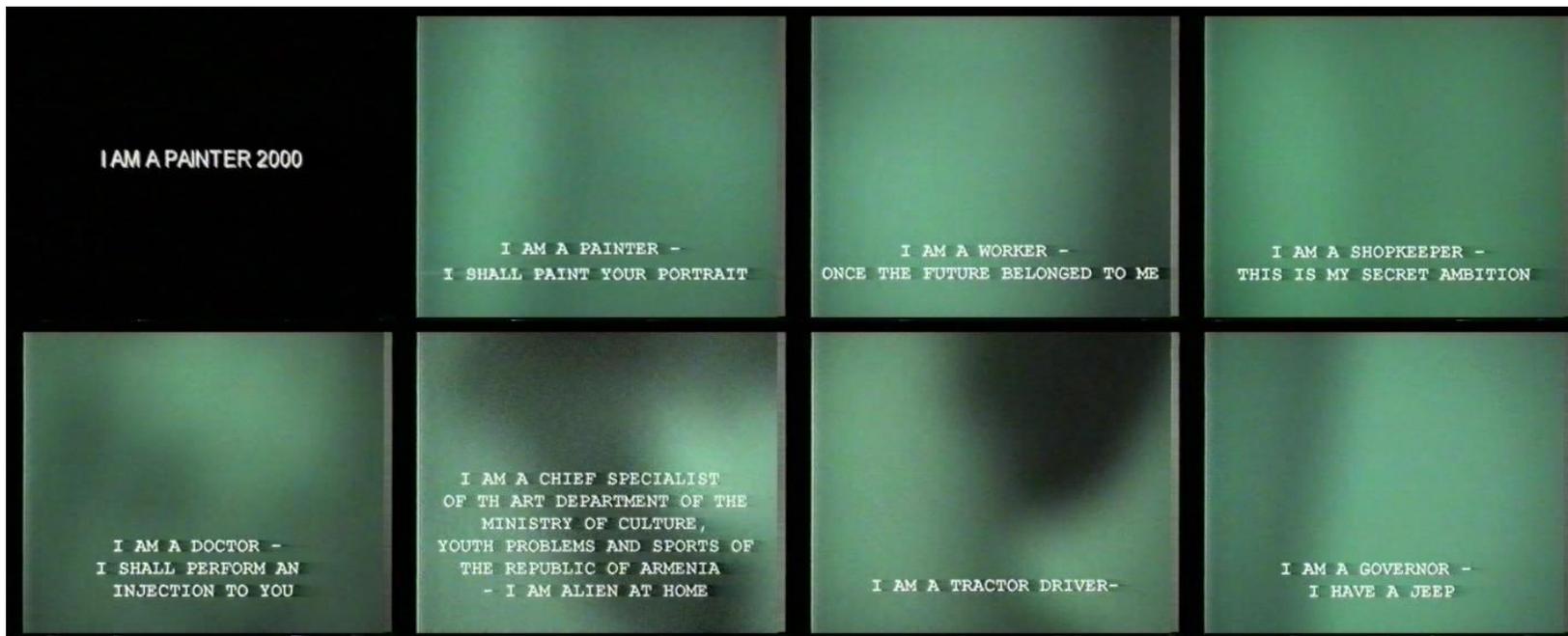
Love parade in Bourj-Hammoud, acryl on wall, 350X480cm,2007



Punks in Gyumri, acryl on wall, 350X350cm, 2007

My Defeat, video - performance , Du Bist Die Welt, Vienna, 2001





Arman Grigoryan's videowork "I am a painter 2000"

Arman Grigoryan video "I am a painter 2000" deals with the problem of the formation of artistic work today: it exposes the socialization of an artist as a process of conflict between the wish potential of the individual and institutions and media as the embodiment of societal concepts rather than as a random process of social formation. Grigoryan insisting in the legislative act of signification, his repeating of the status of being an artist makes it strikingly clear that there is no return to the model of the body – and thus of course to the model of the subject – that is not interpreted exclusively through cultural meanings. In this context Grigoryan's video "I am a painter 2000" can be seen within a context of contemporary art production that is internationally great value.

Arman Grigoryan interest in his own biography, in the internal "exoticism" his role as an artist represents, is by no means a romantic one. His work incorporates the cultural capital of disruption and continuity as experienced in the family and society at large, his consciousness of a different social or historical construction and a complex web of personal experiences. The question of belonging (to what?) becomes an existential challenge for him. Through reduction to narrated and very abstract notions, the images of the naked body collide as if by coincidence with the monologue concerning the self definition if the artist.

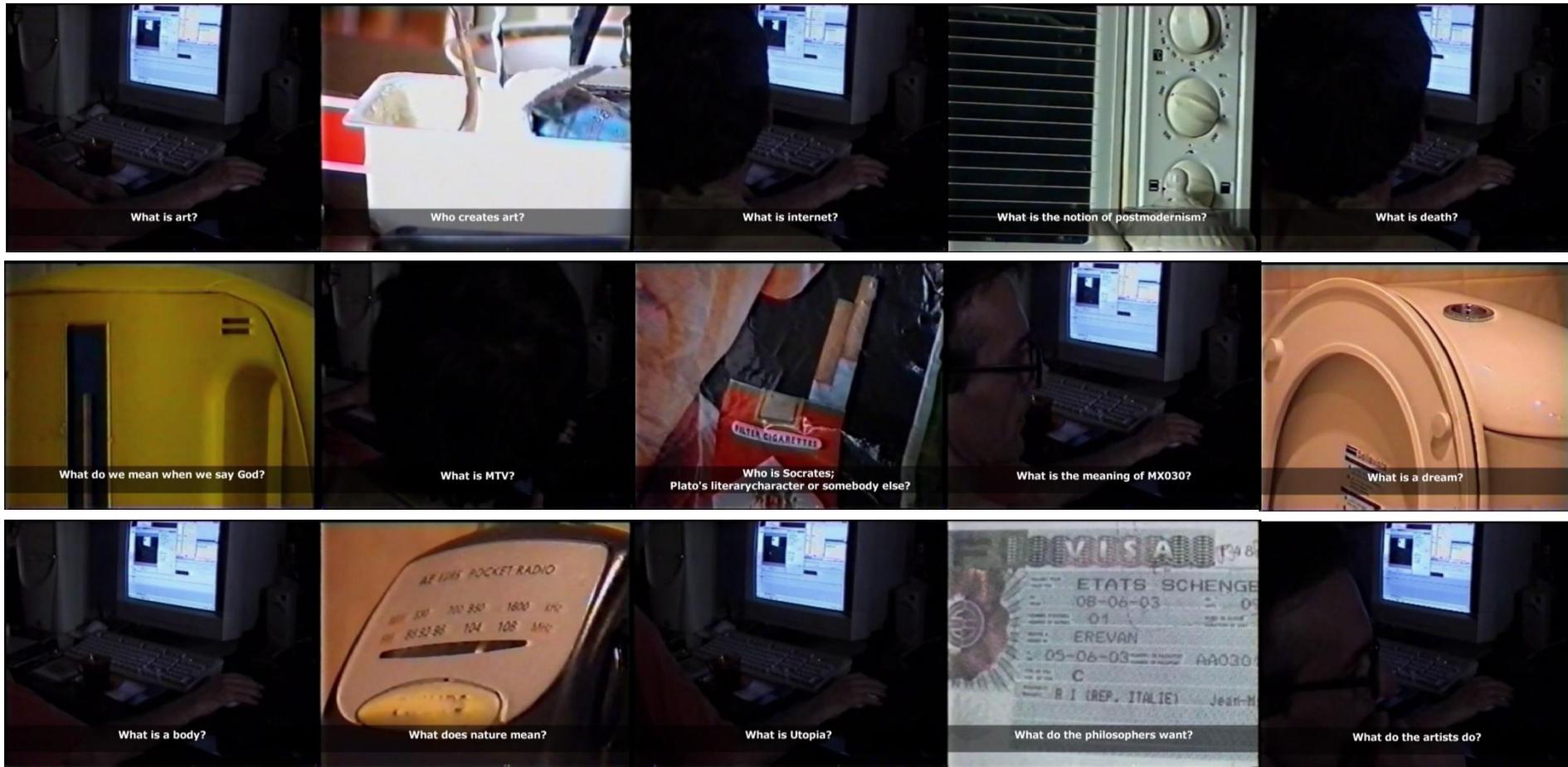
Grigoryan says: "Everyone is potentially familiar with my experience, thanks to the far-reaching hand of capitalist media formations". Grigoryan presents his ironic arguments against the concept of depersonalization through adaptation to the new cultural space that is defined solely in economic terms by apologists for the new liberal globalization fantasies. Or viewed the other way around: they expose the problems posed by reduction at the expense of the subject. In this sense I think that Grigoryan is one of the most interesting artistic figures in the region and has the creative potential to become a key figure of the international artistic discourse concerning problems of identity-construction and transcultural dialoge.

For mi the general value of the represented work is very high. The metaphor of inscription on the body and the constitution if the body through those inscriptions have been widely used in recent attempts to theorize the body. Michel Foucault calls the body the "inscribed surface of events" and Elizabeth Grosz argues that the "female (or mail) body can no longer be regarded as a fixed, concrete substance, a pre-cultural given. It has a determinate form only by being socially inscribed". The body becomes plastic, inscribed with gender and cultural standards. The constitution of the body rests in its inscription; the body becomes the text which is written upon it and from which it is indistinguishable. Grigoryan's work is not just an illustration of these insights but more, an artistic transcription of high formal strength and quality.

The enormous growth of interest in works like this on an international level could make it a key-work for contemporary art in Armenia.

Georg Schollhammer. 2003

What is art, and who crates it?, DVD video, 2003



It is questions which are still staying important for ex-soviet artists.
Ideology always tries to answer to these questions.
I am interested in does art able to answer to that question.



2007 Armenian contemporary video art", Toulouse. Espace Croix Baragnon

