



VAHAN

Vahan Roumelian

Oil Paintings and Drawings



Aramé Art Gallery

www.aramegallery.com

Yerevan 2017



My art is part of my modus vivendi with which I oppose the intervening elements which penetrate everywhere, erupting the possibility with aggressive malice. I register on the canvas the projection of perishing and devastation. I originally deny the everyday existence of things which, even if it has sense or purpose and serves lofty ideals, nevertheless, will not interest me. I deal only with mystery.

I try to change the breathing rhythm of Art.

Shunkai 2017,

Memory, which has remained on the canvas

by Zara Airoumyan

On the canvas of the talented artist remains everything - ideas, thoughts, emotions and of course memory. In this case - memory of a concrete moment, a state. It is evident from the titles of his works: "It's one o'clock", "It's ten past six", "It's two o'clock"...

Getting up to his neck in the world of the abstract element, he appreciates most of all the process of creation in itself, through which he is able to retain his memory of a concrete state and to fix it on the canvas.

* * *

Beginning from the last third of the 20th century, the abstractionism from the rank of the main form-building trends of contemporary art has turned into a separate genre, taking its special place among long ago and firmly existing genres of portrait, still-life and landscape.

There are many abstract painters in Armenia. Some of them are real, the others - trying to.

From the first sight of a dilettante, everything in here is rather plain. But the abstract art, as it is, is a lot of the élite. You must be a born abstractionist, to become one is next to impossible. Picasso has once said: "Become who you are". Vahan Roumelyan is a born abstractionist. One of the best in Armenia today.

He has created his own space, the spiritual infinity of which has turned up for him a field of meditation. Painting is his mode of life, an opportunity to splash out everything that gnaws him from within. He is not interested in daily and rational existence of things, even if they have a certain sense and meaning and serve for some kind of lofty ideals.

The creative process for Roumelyan is the territory of his freedom. He is free in building the compositions, in the choice of color correlations, in the gap of the associative connections between the real and unreal world.

Common, good-natured, frank in appearance, Vahan demonstrates in his canvases absolutely other qualities - preciseness, whole-heartedness, great diligence and irrepressible temperament.

What does the artist want to share with the onlookers by his abstractions, built on the highest culmination of feelings, on the lines and forms, swum out from his subconscious, on the contrast correlations of colors with sonorous scream announcing of themselves?



In the Void, oil on canvas, 187 x 275 cm

Abstract art isn't a simple thing. It requires a trained onlooker, subjective perception, which will allow if not to understand, then at least - to evaluate and accept it. The artist has confessed once: "I deal only with mystery, to which I come nearer by momentary and all-disclaiming painting. I try to change the breathing rhythm of art". And, really his creations have their own rhythm of breathing, their own dynamics, their own "order".

It may well be that he breaks the order and rhythm of our thoughts. But this is his way, his choice, his mode of existence in the complicated, multiform and, often, discrepant world of contemporary art. It may well be also, that his art isn't the very reality that we picture to ourselves, but it gives us occasion to enter another world. The artist gives us a chance to enter this other world and to try to cognize the essence of his creative search.

One of Vahan Roumelyan's artworks in the collection of Yerevan Modern Art Museum has the title "Everything is over". Taking into consideration, that, chaotic by their form, creations of the artist always aim at a concrete moment, we would like to believe, that "everything is over" for him only in one concrete situation. Everything is going on indeed. Vahan Roumelyan is an actively working good artist. His creative search is in progress because it is the mode of his existence and, therefore, there are no two ways about it. There mustn't be!



Traces in the Snow, oil on canvas, 100 x 100 cm



In the Void 3, oil on canvas, 100 x 110 cm

The Harmony of Chaos

by Mane Sargsyan

In Nothing
Absolute Perfection
Becomes Known.

Zen Buddhism

No matter how paradoxical it might seem, but all Religions in hand with Science come to affirm that the primordial state of what seems so orderly and organized today on our Planet and the Universe was pure Chaos. This concept, so difficult to grasp with a rational mind, is nevertheless easy to be felt on a deeper intuitional level. And here is where true Art comes to help.

Observing the active, chaotic brushstrokes of Vahan, which mainly form the central part of his compositions with mostly monochromatic backgrounds, one can't help feeling a witness of the divine creation and admire the beauty and purposefulness of the apparent chaos, which underlies everything. Such works of Art have the capacity of unifying Science and Religion, Philosophy and Psychology.

A great connoisseur of Zen Buddhism philosophy, Vahan is, naturally, deeply aware, that "The only chaos is that which stirs within the mind". And Art, perhaps, is his path of liberation from the mental prison.

The effect every single time is newly amazing. The heavy, strikingly colored brushstrokes, moving in all possible, opposite and parallel directions on a flat backstage are so easy to identify with the noise that chaotic thoughts create in our heads. Still, the flat background, infinitely calm and serene is there, right in front of our eyes, to remind us once again, that all these aggressive thoughts/brushstrokes have risen from a pure, blank Nothingness and it is always in our power to make them return to it.

Perhaps, if we observe a little longer and look more attentively at this mess of smears, a new, secret dimension of them will be revealed to us - their intense musicality. No wonder Vahan is so fond of naming his pieces "Opus 6", "Opus 155" etc. His creations are indeed gorgeous music translated into a rainbow, a fountain of fascinating colors.



Emancipation, oil on canvas, 150 x 200 cm

The conductor of this unusual Opus is truly an extraordinary one; he holds a brush instead of a stick, and is dressed in a long white gown, covered with traces of all imaginable colors, instead of wearing an elegant black costume. There is also something heroic in his character, facing the blank whiteness of the canvas, full of determination and will to transform it into a reflection of his own present emotional and mental state.

It's such a rare thing in Art, that a painting can be the fruit of moment's sensation and deep premeditation, pure spontaneity and emotional maturity at the same time.

Rare as it be, this is the case with the artist Vahan Roumelian, the artist, who makes us hear music, while looking at a canvas, and perceive harmony in things that in any other case we would define as Chaos.



Opus 26
oil on canvas, 100 x 110 cm



Magic Garden, oil on canvas, 70 x 95 cm



Composition 155, oil on canvas, 100 x 80 cm

I consider Roumelian one of the greatest artists of the Republic of Armenia. He was selected to be a participant of many exhibitions in various countries because of his extraordinary abilities and has since become an honored, talented and renowned artist with a great success all over the world.

Henrik Igitian
The Founder of Modern Art
Museum of Armenia



The Birth of a New Star
oil on canvas, 100 x100 cm



The Entrance of Light, oil on canvas, 110 x 155 cm



Liberty, oil on canvas, 110 x 160 cm

Vahan Roumelian's art is the creation of beautiful effects, patterns of form, motion, color and line. His art carries a moral dimension, in that it can be seen to stand for virtues such as purity, simplicity and spirituality. He exploits the evocative interrelation between color and form to create an aesthetic experience.

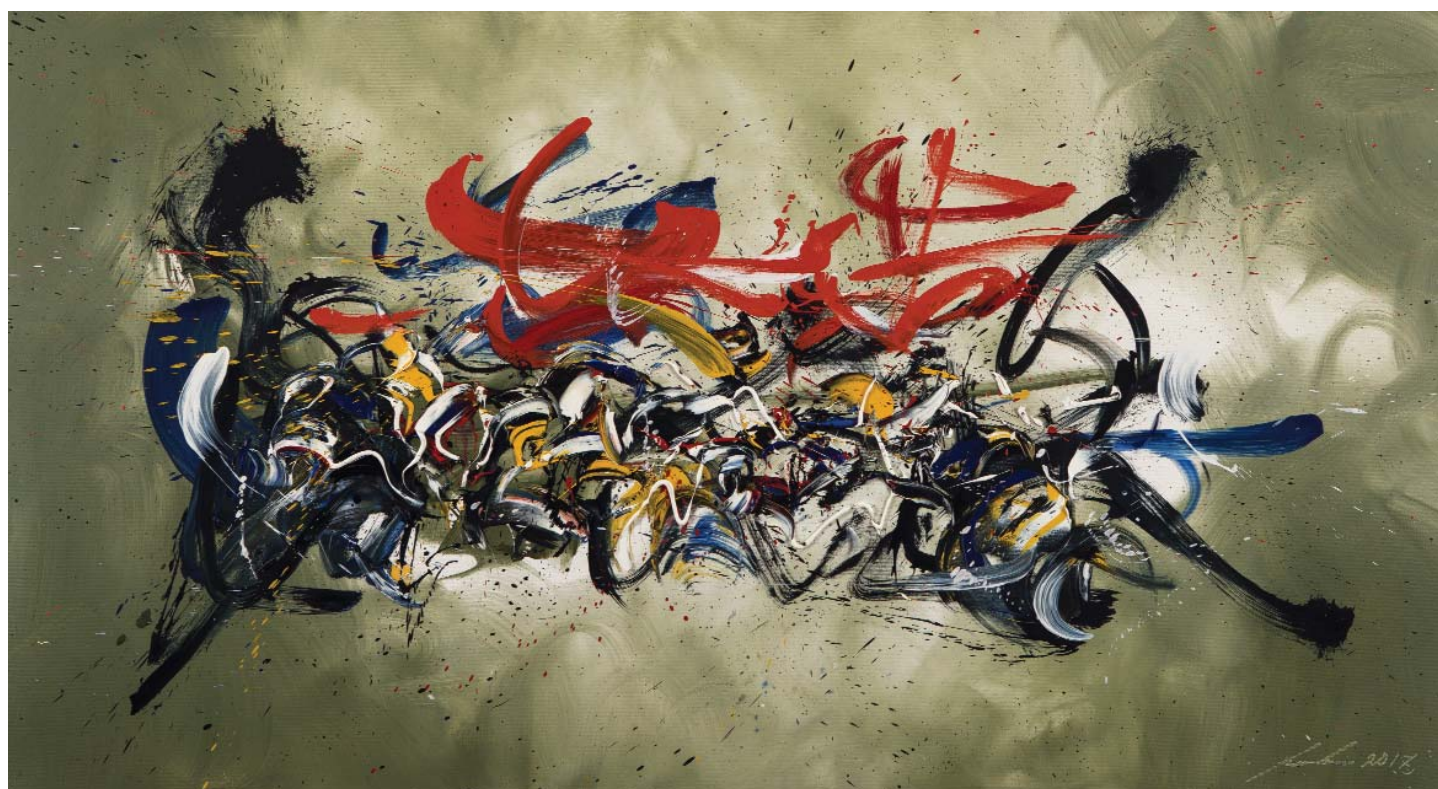
Vahan's paintings embody freedom and sensuality at the same time. You can see so many different types of hidden motives and emotions through his massive and small brushstrokes. His artworks indicate a departure from reality in order to depict the imaginary. He tries to express emotion and produce an emotional response or connection in the viewer through the use of his inner energy applying his main colors: blue, red, green and black. Part of the magic of his art is the expressive power of the paintings: joy, energy, mystery. The painter reimagined the canvas not as "a space" in which to reproduce, redesign, analyze, or express an object, but as an area in which to act. The paintings do actually mean 'something', but the obvious meaning has been 'obscured' to the vision of the viewer by the use of Roumelian's special technique; although the essence of the subject is what still underlies the painting.

Vahan Roumelian uses a visual language of form and stroke to create a composition which may exist with a degree of independence from visual references in the world.

Tatevik Manvelian
Art critic



Shrill Laughter 2, oil on canvas, 100 x 100 cm



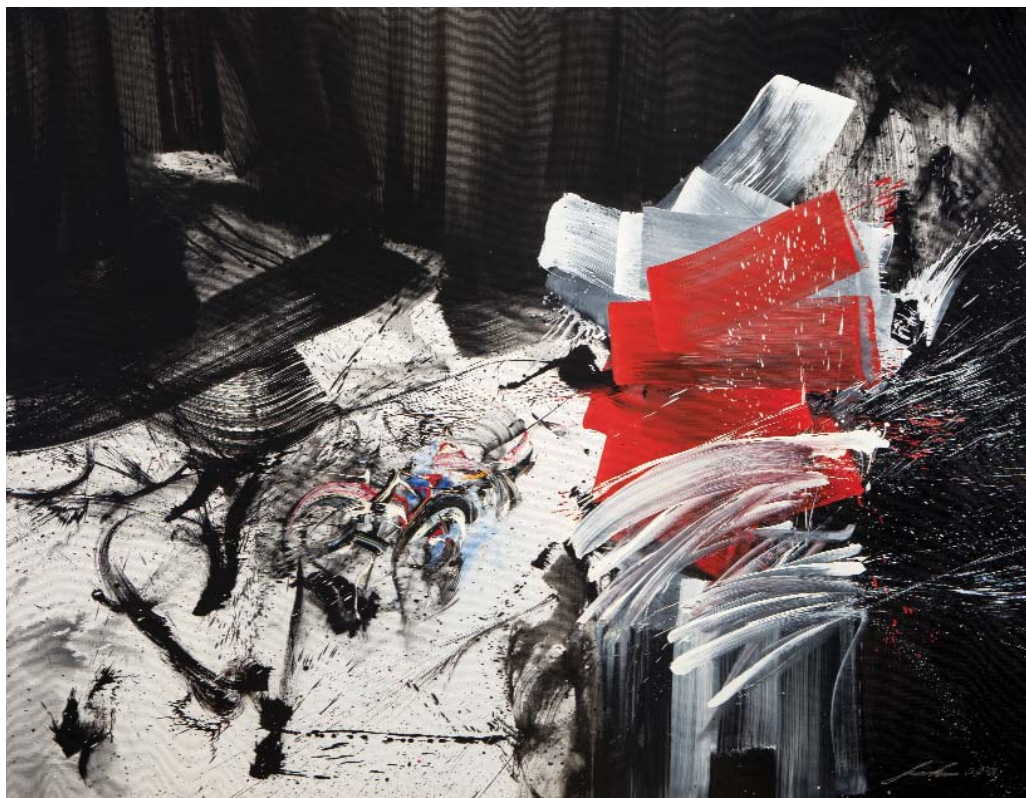
Magic Garden 2, oil on canvas, 95 x 175 cm



Boiling Water, oil on canvas, 120 x 100 cm

The seemingly chaotic and ungovernable space of painting finds a common denominator through the artist's strong will and exquisite perseverance. Unreserved liveliness and bright impulses transmit an attraction to Vahan's creations, where "The Pulse of the Age" is delivered to the audience with greater transparency, thus, involving them in his tense field.

Poghos Haytayan
Art Critic



Black and Red, oil on canvas, 146 x 192 cm



In the Void 2, oil on canvas, 185 x 299 cm



Eruption 1, oil on canvas, 100 x 100 cm



Eruption 3, oil on canvas, 100 x 100 cm



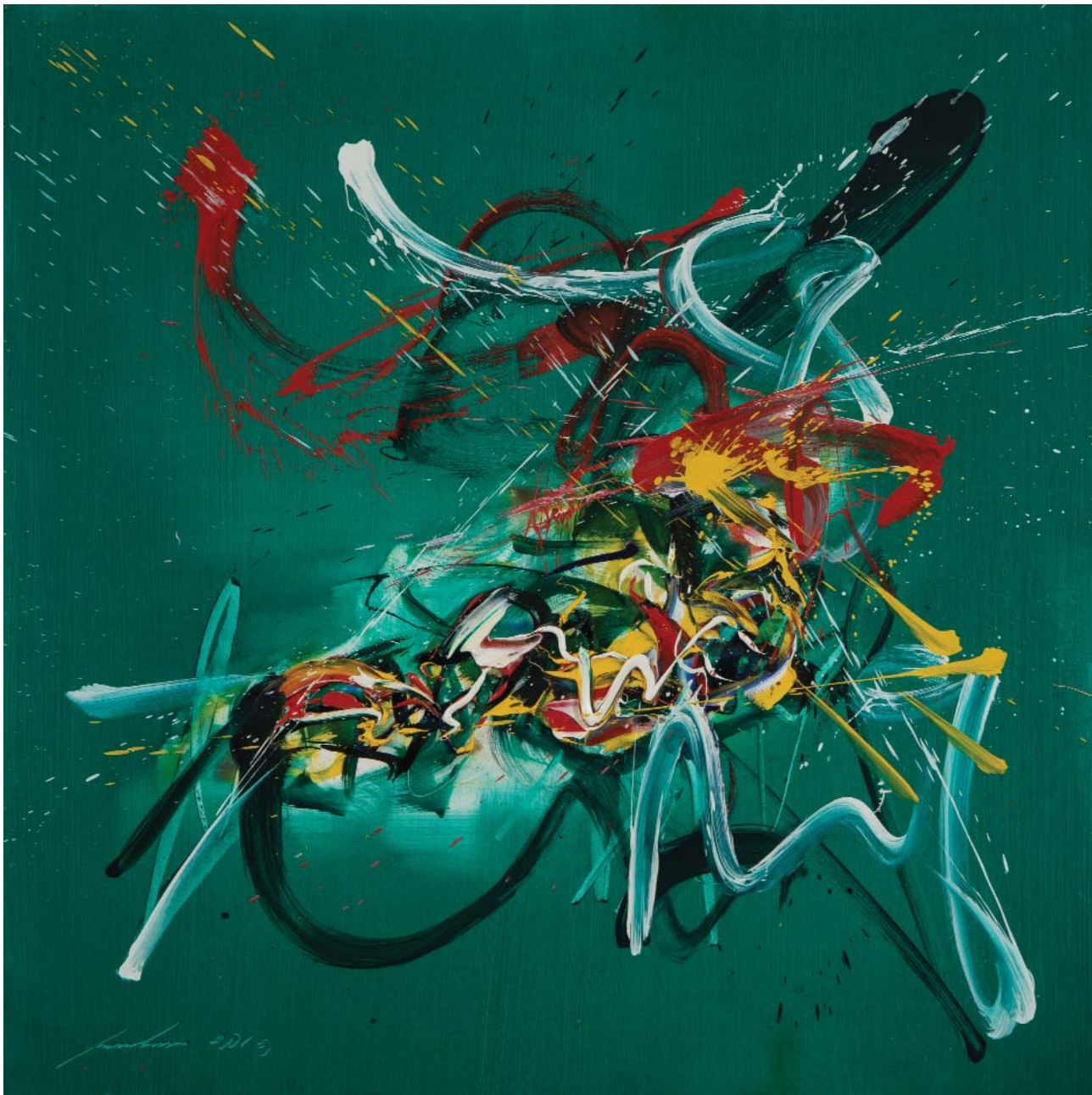
Playing with Fire, oil on canvas, 142 x 232 cm



The Pulse of The Age, oil on canvas, 185 x 300 cm



Orange Juice, oil on canvas, 100 x 100 cm



Shrill Laughter, oil on canvas, 100 x 100 cm

Vahan's paintings confront the viewer with the purely physical act of painting. He expertly uses his medium to represent extreme states of emotion, pouring and flinging paint onto the canvas. Each painting is a record of an intense existential encounter between his body and his materials. Most of his canvases are titled with time "At 15 o'clock" or "At 12:30 o'clock"- indicating that they register a very specific experience. Like Jackson Pollock's drip paintings, Vahan's works are the residues of a performance. His attacks and jabs and slabs of color coalesce into a dynamic, yet balanced whole. The pictures are spontaneous, yet are the result of a very refined intuitive activity, tuned by meditation and reflection. Vahan believes in the heroism of aesthetic activity, bringing to it a new heightened urgency.

Kathryn Hixon
Art Critic



Under the Sea, oil on canvas, 110 x 90 cm



Wild Vision, oil on canvas, 110 x 180 cm

His creative applications make it impossible for the author to introduce -after painting them - any changes, to erase anything, to re-paint, to redirect or to correct, because we do not see any traces of the aforementioned processes in his art. In this atmosphere, the artworks are rendered free torrents of ruptures and tensions that are beyond their immediate time and space.

Hrag Varjabedian
Art Critic



Colors of the Wind, oil on canvas, 100 x 100 cm



Inner Space, oil on canvas, 90 x 140 cm



Black Fountain, oil on canvas, 162 x 252 cm



A New Wave, oil on canvas, 170 x 200 cm

Vahan's paintings are a process of capturing a human being's soul. A process of seeing without necessity of any explanation. The artist of admirable pictures is able to see and whatever he sees is viewed in his artworks. The contradiction which is combined in a human being is expressed by him, turning into art poetry. He makes the colors breathe and his paintings like the sounds fly in the space and a music of color is created. The artist's aim is to achieve the highest quality, to be able to create elements of new shapes, to flow up with the colors on the canvas to achieve his goals. I'm looking for speed and action in art, speed not as means but as final goal and action as a life start.

Kh. Rudolf
Academic of the Russian
Academy of Arts



Big Bang, oil on canvas, 100 x 100 cm



Big Bang 2, oil on canvas, 100 x 100cm



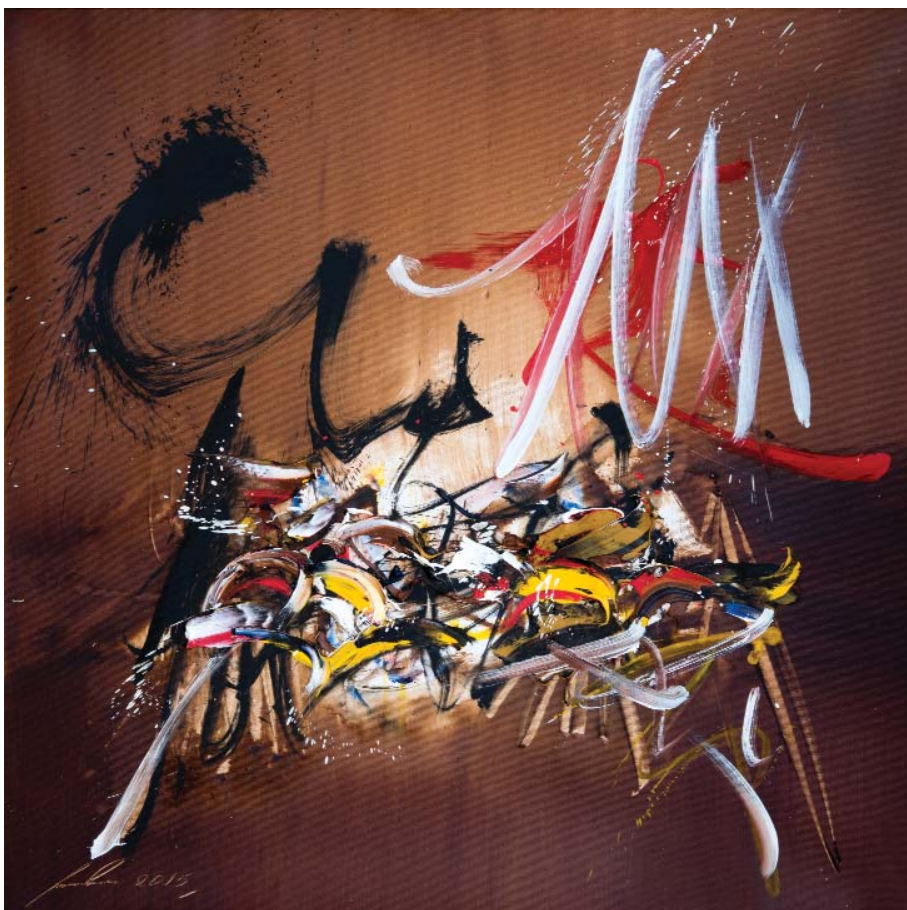
Big Bang 3, oil on canvas, 100 x 110 cm



Opus 7, oil on canvas, 80 x 100 cm



Eruption
oil on canvas, 100 x 100 cm



Opus 46
oil on canvas, 100 x 100 cm



Sunny Day, oil on canvas, 100 x 100 cm

Through the act of "titling time" Vahan shows that , in case of painting , the problem of being is expressed in both rigorous and casual terms which grow out of the need to hit a spatial target while remaining conscious of the significance of time. To be an artist is to deal with this issue and its dual nature - to pursue and be pursued.

Nazaret Karoyan
Art Critic



Instant Crush, oil on canvas, 100 x 115 cm



Musical Rainbow, oil on canvas, 100 x 115 cm



In Zero Gravity, oil on canvas, 100 x 100 cm



In Zero Gravity 3, oil on canvas, 100 x 100 cm



In Zero Gravity 2, oil on canvas, 100 x 280 cm



In Zero Gravity 4, oil on canvas, 100 x 280 cm



The Birth of a New Star 3, oil on canvas, 100 x 100 x 100 cm

Vahan is an energetic painter and when working buries himself completely for short, intensive periods.

Phillip Marsden
Art Critic



Magic Garden 3, oil on canvas, 70 x 90 cm



Opus 45, oil on canvas, 90 x 140 cm



Playing with Fire 3, oil on canvas, 100 x 100 cm



Playing with Fire 2, oil on canvas, 100 x 100 cm



Action through action 2, mixed media on paper, 30 x 42 cm



Opus 16, mixed media on board, 50 x 65 cm



Action through action 1, mixed media on paper, 30 x 42 cm



Gesture 15, mixed media on board, 50 x 70 cm



Vahan Roumelian

As remember his classmates, at school he was a difficult and rebellious pupil. The only class during which his behavior was satisfying was that of painting. Once he was given paper and coloring pencils everything surrounding him ceased to matter. The shapes Vahan drew might seem weird and indefinite to others, whilst for him they were of great importance and held a deep significance. He was not a docile character at Fine Arts Institute either. The only reason his instructors were patient towards his eccentric personality was his apparent talent and the originality he showed in painting and coloring.

Yet an adolescent, Vahan began to experiment doubts about the truth and solidity of three dimensional reality. In 1988, immediately after the earthquake, he moved to Paris to study abstract art. He continued his studies on his later trips to Moscow and London and then back to Paris. Vahan's path was that of liberation from illusionary limitations and beliefs: his only aspiration was absolute freedom to live and to create. For Vahan, abstraction is also a way of life and a form of perception. Nevertheless, he accepts all the varied styles in art, as long as they are accomplished clearly and sincerely. For Vahan art styles are like the four cardinal directions: they all start from the same point.

Vahan's wife, Moko, is also a well-known painter. "My union with Moko is similar to the nucleus of an atom, in which positive and negative particles repulse and attract each other at the same time. As all scientific discoveries are fruit of collisions, in the same way from our debates on art new thoughts and ideas arise. It's like the collision of two stars in the Universe, from which a new - third star is born..."

Mane Sargsyan

Biography

1963 Born in Yerevan

1986 Graduated from P. Terlemezian Fine Arts College, Yerevan

1988 Studied Abstract Art in Paris

1991 Graduated from Fine Arts Institute, Yerevan

1991 Studied Contemporary Art in Great Britain & France

His works were exhibited at Salon des Independants, Grand Palais, Paris,

France (1989), Galerie les Cents, Paris, France (1991), Bochum Museum,

Germany (1995), Galeria de Arte, Sao Paulo, Brazil (1998), Euro-Art, V Salon International

d'Artistes Contemporains, Barcelona, Spain (2001), WCAF Show, Hilton

Convention Center, Las Vegas, USA (2004), Galleria d'Arte Rinascimento,

Florence, Italy (2005), International Art Expo New York, USA (2006, 2007),

Orangerie du Luxembourg Musée d'Art Moderne d'Arménie, Paris, France (2007),

Castel Sant'Angelo, Rome, Italy (2008), International Art Expo, China (2009), Modern Art Museum of Armenia (2010),

"Colors of Armenia", Milan, Paris, Vienna (2010), Art Monaco (2010, 2011), Grand Opening of a New Art Center of

Arame Art Gallery, Yerevan, Armenia (2012), "Symphony of Colors", Beirut, Lebanon (2012), 10th Anniversary of Arame

Art Gallery, Yerevan Armenia (2013), "Sensual Revelations", Beirut, Lebanon (2013), Selected Art Works, Vienna,

Austria (2014), "Beauty in the Palm", Beirut, Lebanon (2014), "Enchanted Reality", Beirut, Lebanon (2016), Personal

Exhibition at Beirut Souks, Lebanon (2017).

Museums and Collections

Danielle François Mitterrand, Paris. Daimler Chrysler Cultural Center, Moscow. Modern Art Museum of Armenia.

Tehran Museum of Contemporary Art. History Museum of Armenia.

Kathryn Hixson, (C.A.C.A.) Chicago. Phillip Marsden, Art Critic, London. Bertzor Modern Art Museum, Artsakh.



Wild Vision 2, oil on canvas, 180 X 270 cm

Front cover: Fragment of the painting "In the Void 3", oil on canvas, 100 x 110 cm

Title page: "The Birth of a New Star 2", oil on canvas, 100 x 100 x 100 cm

Back cover: Fragment of the painting "In Zero Gravity 2", oil on canvas, 100 x 280 cm

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