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DOI: 10.52853/18294073-2021.3.27-93

ARA HARUTYUNYAN – A LIFE DEDICATED TO THE MOTHERLAND AND ART

Keywords: Ara Harutyunyan, monument, monumental decorative art, Mother Armenia, Komitas, Sayat-Nova, bas relief.

Introduction

"Aesthetics, like everything else in the world, lives in history and belongs to it. In different periods of history, such principles as the aesthetics of simple lines and clean space, the aesthetics of national soil and fate were formed. The power of Harutyunyan's art is in their living, organic combination"¹.

Ara Harutyunyan (1928, Yerevan – 1999, Yerevan) is an outstanding Armenian monumental sculptor, graphic artist, People's Artist of Armenia, Corresponding Member of the Academy of Arts of the USSR and the Russian Academy of Arts, professor.

The entire life and creative path of Ara Harutyunyan is a life story of a real artist, a genius, similar to the life of great masters.

The career that he began as an unknown student and, owing to his God-given talent and obsession with work, managed to raise the artistic culture of Armenia to a qualitatively new level of development.

* Հոդվածը ներկայացվել է 15.19.21, գրախոսվել է 17.09.21, ընդունվել է տպագրության 19.11.21:

¹ **Кнабе** 1984, № 1, 23.

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Ara Harutyunyan's immense creative heritage is huge, the artistic significance is great, it is distinguished by genre and thematic diversity of a variety of compositions and plastic images.

The scale of Harutyunyan's creative heritage can hardly be overestimated; it has had a huge impact on the environment and continues to shape it to a certain extent.

Harutyunyan is the author of more than 40 monumental works, architectural and sculptural ensembles, monuments that form the streets, squares, parks of the cities of Armenia, Russia, France, Italy and other countries of the world. He is the author of a unique indoor sculpture, decorative and portrait sculptures and had masterly executed line drawings and graphics.

Art critic A. Kamensky writes: "Harutyunyan did a lot for modern Yerevan. He created its central vertical – the grandiose monument "Mother Armenia". The reliefs made by the master adorn the facades of G. Sundukyan Theater, the Erebuni Museum, the House of Journalists and other buildings. Their architectural and sculptural design largely determines the pictorial and plastic expressiveness of modern Yerevan, the language of its symbols and historical associations"².

Ara Harutyunyan – the Dialogue with Stones

In the 60–70s of the last century, a period began in Armenia that can be called the Renaissance, an incredible uplift in many areas of science, culture and art. Harutyunyan is one of the titans of this era – it was during these years that most of his masterpieces were created, the main works that determined the national identity of the Armenian people, they carry its cultural code, form the living environment.

Among them – the main symbol of our country – the grandiose monument Mother Armenia (1967), the largest memorial complex dedicated to the Battle of Sardarapat (1968), a monument-spring dedicated to Sayat-Nova (1963), the sculptural ensemble of the Armenian Academic Drama Theater named after G. Sundukyan – the sculptor's favorite brainchild (1966–1976), the Erebuni Museum (1968), a memorial ensemble dedicated to the heroes of the defenders of Musa Ler (1975), a monument to great Komitas in the park of Yerevan Conservatory (1988) and on the composer's grave (1955), a decorative monument of a Lioness – a signpost at the entrance to the monastery of Geghard (1958), the demolished

² Каменский 1983, N 7, 13.

monument "Glory to Labor" (1982), popularly known as the Worker, North and South entrances to the city of Yerevan "Vahagn the Dragon Reaper" (1965) and "Builder-eagle" (1966)), a monument-obelisk to the soldiers of the 89th Tamanian division who fell in the Great Patriotic War in the battles for the liberation of Sevastopol (1961) and many others.

As S. Orlov, a Corresponding Member of the Russian Academy of Arts and art critic writes, following the path of synthesis of sculpture and architecture, Ara Harutyunyan revived the traditions of medieval Armenian architectural and sculptural ensembles, created his own unique bright style³. He introduced new aesthetic and plastic solutions that determined the development of fine arts in Armenia for many years to come. Harutyunyan is the founder of the plot relief in modern Armenia. A striking example of this is the sculptural decoration of the building and the entrance to the Erebuni Museum, the sculptural ensemble of the Yerevan Academic Theater named after Sundukyan, the stunning reliefs of Yerevan wine factory based on Aygektsi's motives "Foxes" and "Fighting with a Lion", created in 1961. The reliefs of the facades of the building of the Erebuni Museum, reflecting the history of the State of Urartu. For this work, Harutyunyan was awarded a diploma from the Union of Architects of the USSR in 1970, which emphasized the fact that for the first time in Armenia, plot reliefs were used to decorate a public building.

Being a great patriot, Harutyunyan lived and worked in Yerevan, although he was widely known in Russia and abroad. His works reflected all our creative potential and perpetuated the history and culture of Armenia.

A. Harutyunyan was born on March 28, 1928 in Yerevan in the family of a musician. His father played in the orchestra of the Armenian Opera and Ballet Theater, whose artistic director and chief conductor was Konstantin Saradzhev.

Musicality and love for classical music developed in him since childhood. He recognized almost any work from the first notes, as he was a great connoisseur of world musical culture.

His artistic talent manifested itself at an early age, his first drawing was made when he was 2 years old – he drew a funny hare on a foggy window. According to another family legend, Harutyunyan found a piece of tuff on one of the dusty streets of Yerevan, and old agricultural implements in a shed. All day he was

³ Орлов 2013.

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neither seen nor heard. In a nook hidden from human eyes, he processed the stone with the help of improvised tools. As a result, he carved the head of a woman resembling the goddess Anahit.

Ara's mother showed this work to her neighbour, the artist Taragros, a great connoisseur of the Armenian ornament and miniature. As a gift from the artist, little Ara received a book about Camille Corot, with the inscription "Be God in art, and man in life." Harutyunyan started to attend the workshop of the old master, listened attentively to his stories about art, looked at the paintings hung all around.

His future career was already predetermined. He entered F. Terlemezyan Art college of Yerevan, and then he became a student at Yerevan Fine Arts and Theater Institute, (department of sculpture). He received diploma with honors. It should be noted that from the very first days of training, an outstanding talent manifested itself, he stood out among all other students with unique abilities. The very first recognition came when his graduation work dedicated to great Komitas, was recognized as a winner in 1955 in a competition, and was installed on the grave of the composer in the Pantheon of Armenian cultural figures. He was awarded the high national honor of the outstanding art critic of the 20th century, Alexander Kamensky⁴. Harutyunyan adored Komitas, and his work in the studio was often accompanied by the music of the composer. The tombstone of Komitas was created by Harutyunyan when he was 26 years old.

The image of the Great Composer, elevated to the rank of saints, sweeps through the entire creative life of the sculptor as a leitmotif. "Komitas is a peak for me, a sacred. I have dreamed of creating his statue all my life," - said the sculptor⁵.

This dream of the creator came true in 1988. A figure of Komitas, leaning against an apricot tree, was installed in the park of Yerevan Conservatory, and it became the last monumental work by Harutyunyan. The monument is undoubtedly a real masterpiece, the best embodiment of the image of great Komitas. Looking at the monument, the viewer gets the feeling that the composer is listening to a wonderful melody of his own composition, his face is so expressive, chiseled fingers are frozen, his head is tilted back a little – in fact an amazing penetration into the composer's spiritual world.

⁴ Каменский 1983, N 7, 14.

⁵ «Երեկոյան Երևան» 1977, 13 հուլիսի:

The figure of Komitas is set on a low pedestal, so the sculptor wanted to bring him closer to people. If you walk around it from all sides, you can see how imposing the figure looks from all angles.

It is symbolic that the first and last monumental works by Harutyunyan were dedicated to Komitas.

It was Ara Harutyunyan who in 1967 was destined to become the author of the monument Mother Armenia, which seems to hover over Yerevan, protecting it, and now it is impossible to imagine the panorama of our city without this Armenian beauty. The Mother Armenia Monument is an absolute perfection, the clearest example of the monumental art. From year to year it becomes more majestic and more beautiful, its city-forming role was noted by the most eminent art critics⁶. The figure looks amazing from absolutely all points, showing the great talent and monumental vision of the Master.

The incredible difficulty of the task brilliantly accomplished by Ara Harutyunyan was that Mother Armenia was installed on a pedestal, created much earlier for the monument of Stalin which when dismantled in 1962, had engendered in the mind of the sculptor endowed with powerful intuition, the belief that one of his works will soon proudly stand on that pedestal.

In his interview to the magazine "Soviet Art", he talked in detail about the history of the creation of the monument and noted that Mother Armenia is, of course, a collective image of an Armenian woman, the height of the figure is 22 meters, together with the pedestal 54, it weighs 15 tons and is made of chased copper, the forehead spherical sign is covered with a gold leaf. To be installed in the Victory park, it was taken at night along the streets of Yerevan in armored personnel carriers.

The sculpture is characterized by a stylized form of hands, strict clothes, the bend of the right hand, made clearly in the right angles, which, according to Harutyunyan's idea, symbolize the power and strength of the defender, the power and greatness of the Motherland.

It is interesting to mention that the chased eye of the dismantled monument to Stalin was carved out and is still kept in the studio of Harutyunyan.

In 1963, the sculptor begins to create the most recognizable and, probably, one of the most beloved spring monuments in Yerevan up until this day. It is

⁶ Каменский 1983, N 7, 13.

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dedicated to the poet and the troubadour Sayat-Nova. It is a meeting place for lovers. The face of Sayat-Nova, finely worked with a chisel and masterly executed, strikes with spirituality and musicality and is akin to the Italian Renaissance sculptures. The monument is considered one of the best examples of an architectural and sculptural micro-ensemble in an urban environment⁷.

In 1964, Harutyunyan was awarded the silver medal of the USSR Academy of Arts for this work.

The creation of huge monumental works required an extraordinary concentration of human forces, energy and efforts. Harutyunyan spent days and nights in his studio, standing in front of his sculpture and working almost round the clock. Once, when working on the monument of Komitas, it was only after the completion of the work that he became aware of an odd object in his boot, pressing hard on his toe and hurting. That was his doorkey which, for one reason or another, had turned up in his boot. Thus, he saw nothing and felt nothing at the moment when he sculpted. The crazy efficiency, passion in creativity, complete subordination of the surrounding world to the artistic idea, overshadowed and drowned out everything around.

Harutyunyan's works are of great educational value as they reflect the main milestones in the history of the Armenian people, the main stages in the development of the historical and cultural process in Armenia, starting from mythology, ancient legends about the origin of the Armenian people, fables, the Christian themes, the Middle Ages, ending with the heroic struggle of the Armenian people for their independence and self-identity. In the composition "Vahagn the Dragon Reaper" (1965), which opens the northern entrance to the city, the legend about the struggle of the Armenians' forefather Vahagn with the dragon is embodied. The decorative sculpture "Lioness" (1958) on the way to Geghard monastery symbolizes the Christian history of Armenia, the "Erebuni" museum presents the history of the city of Yerevan, etc.

In 1950, the archaeologists of Armenia discovered an ancient cuneiform slab, testifying that the Urartian fortress was founded in 782 B.C. in Ararat valley. In this regard, in the year of the 2750th anniversary of the foundation of Yerevan, the "Erebuni" museum was opened, on the facade of which a sculptural decoration with King Argishti – the founder of the fortresses was carved. One

⁷ **Зярабов** 1986, 11.

could also see the images of the builders, warriors and defenders of the fortress as well as scenes of life, hunting, ancient Urartian gods, sacred animals with ancient symbolism. The image of King Argishti has not survived to this day, and now his mask, a revived, recognizable image, is on the central façade only. It also presents images of hunters, embodying three dimensions – a profile solution, a front view and full-scale development. As art critic B. Zurabov writes, “This is reflected in a completely new approach by the sculptor to the problems of plastic”⁸.

Here, Harutyunyan depicted a mythical winged Urartian bull on the northern facade, which formed the basis for the creation of powerful bulls that opened the entrance to the memorial complex of the Sardarapat battle, created later.

Ara Harutyunyan revived the traditions of the medieval Armenian architectural and sculptural ensembles and brought in his own unique style of monumental and decorative relief. He repeatedly used to turn to historical and national themes. We would especially like to note the first sculptural complex in Modern Armenia - the Ensemble of the Armenian Academic Theater after G. Sundukyan, created in 1966–1976, which tells about the 2000-year history of the theater, from ancient times to the present day. It consists of a theater portal, on which the head of the King Artavazd - a playwright and director, tragic and comedy masks, a figure of a woman glorifying life and beauty are carved in tuff; there is a sculptural portrait of the writer and playwright G. Sundukyan on the stage to the right of the portal of stunning beauty, a fabulous bas-relief mythical bird Sirin. An interesting story is connected with the image of the Armenian king Artavazd, in fact, the first sculptural image of the Armenian king during the Soviet era.

After the completion of the work on the ensemble, the selection committee categorically forbade placing the portrait of the Armenian king on the theater's portal; in the era of communism, this fact was considered a daring encroachment on the authorities of the Soviet government. How and why an Armenian king? Nowadays, such a ban may be incomprehensible to many, but in the era of ideological attitudes of that time, it was necessary to possess the creative courage and perseverance of the sculptor Harutyunyan to make such a breakthrough. At the insistence of the commission, the portrait was covered with a metal shield.

⁸ **Зурабов** 1986, 58.

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However, to the great surprise of those being present, during the opening, Harutyunyan pushed aside the metal barrier, behind which the head of King Artavazd appeared. And there were many similar moments in the creative biography of Harutyunyan.

He dreamed of seeing Armenia strong and independent, and the Armenian people – a winner. He attached primary importance to the large-scale project of the architectural and sculptural ensemble “Sardarapat”, realizing that owing to the victory in this battle, the Armenian people defended their right to live in their historical homeland, managed to preserve their identity and unique culture, the right to create and love.

Perfectly appreciating the powerful talent of the sculptor Harutyunyan, his unique monumental vision, the architect Israelyan invites Harutyunyan to participate in the creation of the memorial, realizing that such a complex sculptural and architectural project can be carried out in cooperation with Harutyunyan. After all, it is obvious that the young and very talented sculptor developed his own bright, original style. At the time of work on the memorial to the Battle of Sardarapat, Ara Harutyunyan was not even forty years old, but he was already highly qualified. Significant work had already been done – the sculptural decoration of the Erebuni Museum, the sculptural ensemble of G. Sundukyan Armenian Academic Theater, the reliefs of Yerevan wine factory, the Mother Armenia monument, the decorative sculpture of the lioness in Geghard, the monuments-springs, the Northern and Southern entrances to Yerevan and many others.

The fate of the people whom Harutyunyan sculpted, captured him, he worried about them deep in his heart. In 1976, at the request of the Committee of War Veterans, a monument was made to Misak Manushyan, the leader of the anti-fascist movement, a member of the resistance in France during World War II, “The soldier of Freedom”, the national hero of France. The resistance group of M. Manushyan included people of different nationalities: Russians, Jews, Poles, Hungarians, Spaniards, Italians. The brave and desperate Misak went out to meet the Nazis without weapons. Manushyan was killed by the Nazis, who subjected him to terrible torture and executed him on the eve of victory in 1944. A Khachkar-monument made of dark red tuff, with Manushyan’s bronze head placed inside, now stands in Ivry Cemetery in the suburbs of Paris. It resembles a clenched

powerful fist. The inscription carved on it is the following: "Glory to him who died for France to live."

Ara Harutyunyan's life was extremely interesting and meaningful, filled with various events, meetings both in Armenia and abroad. The work of Ara Harutyunyan played an important role in the establishment and development of international relations.

Harutyunyan first saw Corazon Aquino on TV in the news when it was reported that the ousted Philippine President Ferdinand Marcos was replaced by the first woman in the history of Asian countries. In 1988, Harutyunyan traveled to Singapore and the Philippines. Meeting Corazon Aquino during one of the official receptions in the Philippines, he expressed his desire to sculpt her.

On the next day he was invited to the Malakanang Palace. Corazon Aquino who studied at the Department of Arts in New York, was greatly inspired by the sculptor's visit. Harutyunyan sculpted Corazon in just one session. Moreover, because of lack of clay on the island the sculptor was provided with some kind of substitute which nevertheless turned into a wonderful sculpture in the skilled hands of the talented master. The President was happy to receive the gift. Not long after that the diplomatic relations between The Philippines and the USSR significantly improved, and it can be said that it was also with the help of the Armenian sculptor. In the same year, A. Harutyunyan received the Award of Friendship of Peoples.

In 1965, Harutyunyan brought his work to the International Biennale under the title Youth in the Italian town of Carrara, famous for the extraction of marble that the great sculptor Michelangelo once used.

Yerevan and Carrara became sister cities, and in both of them, as a sign of Friendship, spring monuments were created by Ara Harutyunyan.

He called himself and his colleagues producers of form. He was sure that each work should carry a sense of something new, like in a theater, where one cannot play life and death, love and hatred in the same way. Maybe that is why his works are so different in form, content and emotional intensity.

Harutyunyan said: "There is life in a stone, it comes to life and breathes when an artist works with it"⁹.

⁹ Документальный фильм «Скульптор Ара Арутюнян» 1976.

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It was Harutyunyan who was asked by the Musaler people to create a monument, reflecting the chronicle of the events of 1915. This episode has remained in history as the defense of Musaler (Mountain). It lasted 40 days. The events were later described in details by the Austrian writer Franz Werfel (1890–1945). The surviving defenders of Musaler emigrated to Eastern Armenia, where they founded their settlement, whose descendants decided to perpetuate the memory of their heroes.

Love for the motherland and for its people, as well as patriotism were not just words for A. Harutyunyan. So he treated this request with great creative zeal and responsibility. Some unique stills from the film “Sculptor Ara Harutyunyan” have been preserved, and they show quite vividly how the sculptor is climbing high stairs, working with clay, sculpting bas-reliefs while working on one of his beloved sculptures¹⁰.

In 1976, Harutyunyan brilliantly completed the project. In the village of Musaler, on the way from Yerevan to Etchmiadzin, he erected a tuff monument resembling the configuration of a fortress, with the image of an eagle symbolizing the fortitude and inflexibility of the fearless defenders of Musaler in the fight against the Turkish army.

The front wall of the building is decorated with bas-reliefs depicting the figure of a warrior and the silhouette of a ship, in memory of the French ship on which the Armenian families, who left the fortress of death, were saved.

Ara Harutyunyan paid tribute to the memory and respect of Franz Werfel. The bust of the writer, perfectly made by the sculptor, was donated to the memorial.

One of the last monumental works of the master was the monument “Glory to Labor”, popularly known as “The Worker”. Powerful and swift in its movement forward, the 11-meter figure, made of cast iron, was the personification of the strength of the human spirit. The outstanding art critic of the twentieth century V. Zeltner wrote: “The sculptor embodies here the most attractive heroic image of himself, while remaining faithful to the truth of life, comprehended by him over the years. Rarely did he manage to piece together so many realities of the present time; they made the image of the modern worker especially credible. But the main thing in the monument, of course, is not this set of external signs of the era. The

¹⁰ Документальный фильм «Скульптор Ара Арутюнян» 1976.

most essential thing in this sculpture, as in all the best works of Harutyunyan, is translated into the language of plastics – the language of volumes, masses, forms. It is like our time itself, its movement, a workers' march of confidence"¹¹.

Masters from the Ukraine and Russia were specially invited for welding of fragments from cast iron, as they owned this rather complex technology. The monument was erected in the working-class district of Yerevan, which later received the name "Labor Square". In the 90s, when everything collapsed, the bureaucrats trying to relieve the tension caused by discontent authorities, organized a campaign against the monument. The phone rang in the sculptor's house and an unknown voice said: "The monument to the Worker has been dropped, broken, torn apart."

The sculptor took this barbaric act very hard. After a year and a half, he died. The square has lost its meaning and significance, now there are small shops on it. Harutyunyan noted in his last interview: "Our society and its leaders did not understand that the monument to the Worker was several decades ahead of its time." Indeed, in 2019, advanced youth and cultural figures organized a group to search for the monument: some of the fragments were found, and this caused a great resonance in society.

His creativity is optimistic and imbued with a life-affirming meaning. The joy of life was personified in the image of a beautiful young Armenian woman named "Arshaluys" (Dawn) (1963), installed on Yerevan-Sevan highway. A very interesting story is connected with the monument. Back in 1975 the creative group of the magazine "Vogue UK" for the first time appears in the Soviet Union. The group was led by an outstanding British fashion-photographer Norman Parkinson – photographer of the British royal family, and his team was the first to enter this side of the Iron Curtain. After driving 7 thousand kilometers throughout the Soviet Union, the group ended up in Armenia. On the highway from Yerevan to Sevan, Norman saw the dynamic figure of "Arshaluys", which made a very strong impact on him. Norman made a quick decision to offer the well-known model Jerry Hall¹² to have her photo taken side by side with the sculpture of "Arshaluys". That was immediately accomplished, and the photo was later

¹¹ Цельтнер 1983, № 12, 25.

¹² Jerry Hall is known to be the former wife of the Rolling Stones musician Mick Jagger, and at present she enjoys the happy partnership of the media magnate Rupert Murdoch.

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published as one of the best in the magazine "Vogue UK"¹³ in the first issue of 1976. After a while the photographs of Harutyunyan's "Arshaluys" appeared in the British magazine "Sunday Times"¹⁴.

The legacy of indoor sculpture is very extensive and multifaceted. Harutyunyan was a master of sculptural portrait - among them portraits of People's Artists of the USSR Frunzik Mkrtchyan and Lusine Zakaryan, Sos Sargsyan, portrait of the hero of the Soviet Union, pilot Kaprielyan and director Vardan Ajemyan and many others. He created generalizing, symbolic images – "The Land of Nairi", "The Death of Ani" ("The Last Sigh"), "Hetera", "Hope", "Youth".

A real masterpiece is the sculpture of Komitas – a full-length figure created in 1969, which is in the collection of the Tretyakov Gallery (Moscow). The impact of this work on the viewer is immeasurable. It found an enthusiastic response among visitors during the exhibition as part of the Days of Armenian Culture in Moscow. Art critics of the Tretyakov Gallery consider it simply priceless. They demanded that the sculpture be placed under a glass dome for better security. The figure is distinguished by its high culture of performance, it is a very restrained and at the same time extremely reverent touching image. In this small bronze figure created by Ara Harutyunyan one can feel an amazing penetration into the composer's spiritual world. It is difficult to explain how the sculptor managed to achieve this, and in general, explaining the phenomenon of any world masterpiece is not an easy task. The initial version of the sculpture of Komitas is placed in the park in front of the conservatory in Yerevan.

Virtuoso Draftsman and Graphic Artist

Harutyunyan was a virtuoso draftsman and graphic artist. His paintings are lyrical, very personal and romantic. Especially Linear ink drawings are masterfully made. It is in these works that the most individual handwriting of the master is fully manifested – rare in expressiveness, in influence, a very sensual and quivering line. It is incomparable. Among them: "Dance", "Sacrifice", "Model", "Theater", "Supplication".

Harutyunyan's images of female body are akin to Botticelli's and Giorgione's works by their purity and chastity¹⁵.

¹³ "Vogue UK", 1976, Jan., 42

¹⁴ "Sunday Times", 1983, July 31, 21

Harutyunyan's works are presented in the collections of many art museums around the world: State Tretyakov Gallery (Moscow) and State Russian Museum (St. Petersburg), the State Museum of Oriental Art (Moscow) and State Art Gallery of Armenia, in many other countries and private collections.

Harutyunyan delivered lectures from a young age, for many years he worked successfully at Yerevan State Institute of Fine Arts. A talented teacher, he passed on the secrets of craftsmanship to many generations of young sculptors who received education in Armenia and far beyond its borders. There were always people around him, for whom communication with Harutyunyan became an unforgettable experience.

His talent as a storyteller, artistry and charm of his personality, finally, his splashing temperament and the solar energy that emanated from him, of course, gathered many people around him.

Conclusion

A. Harutyunyan is one of the brightest representatives of the fine arts of the 20th century in Armenia. He managed to call many creative ideas to life. A. Harutyunyan worked and created not only in Armenia, but also abroad, thus breaking the iron curtain in the Soviet era.

His life and work are a vivid example of selfless devotion to the Motherland and Art.

The study of Ara Harutyunyan's creative legacy is of great historical and educational significance. His works shape national identity, bear the cultural code of our country.

A. Harutyunyan has managed to raise the artistic culture of Armenia to a qualitatively different level, introduce modern understanding, fundamentally new sculptural and graphic solutions to the fine arts of the 20th century.

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¹⁵ Капланова 1968, 18.

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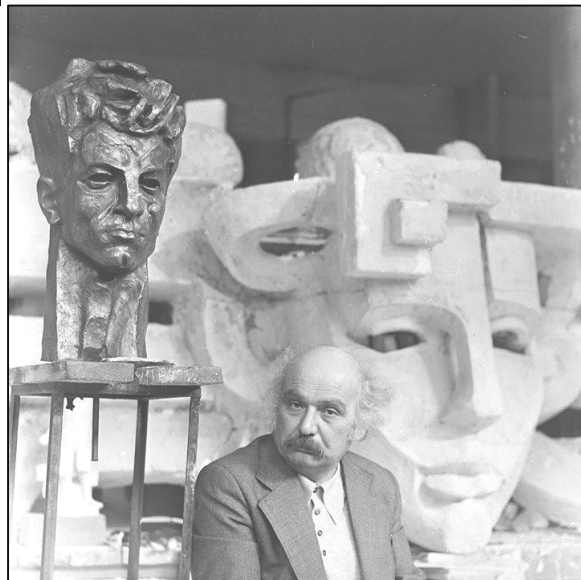
**Ara Harutyunyan,
1979, Yerevan.**

Ara Harutyunyan, 1978.

Sculptor's studio.

On the left there is a portrait of Misak Manushyan, 1978, bronze.

The monument to Misak Manushyan was installed in Paris in 1978. On the right there is a decorative sculpture "Muse", 1978, plaster. The copper version decorates the House of Journalists (Pushkin st.) in Yerevan



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ՀԱՐՈՒԹՅՈՒՆՅԱՆ Ս., ՔԱՐԱՄՅԱՆ Օ.

Ամփոփում

Քանալի բառեր՝ Արա Հարությունյան, կոթող, մոնումենտալ դեկորատիվ արվեստ, Մայր Հայաստան, Կոմիտաս, Սայաթ-Նովա, հարթաքանդակ:

Արա Արմենի Հարությունյանը (1928–1999)՝ հայ և խորհրդային հանրահայտ արվեստագետ է, քանդակագործ, մոնումենտալիստ, գծանկարիչ, ՀԽՍՀ ժողովրդական նկարիչ, ԽՍՀՄ և Ռուսաստանի Դաշնության գեղարվեստի ակադեմիայի թղթակից անդամ, պրոֆեսոր: Նա «Մայր Հայաստան» հուշարձանի հեղինակն է, որը Հայաստանի խորհրդանիշներից է: Ա. Հարությունյանը վերածնեց միջնադարյան հայկական ճարտարապետական և քանդակային համալիրների ավանդույթները և ստեղծեց դեկորատիվ, թեմատիկ հարթաքանդակների իր վառ ոճը (Էրեբունի թանգարան, Գ. Սունդուկյանի անվան թատրոնի քանդակահամալիր, Սարդարապատի ճակատամարտի և Մուսա լեռան հուշահամալիրներ, Երևանի գինու գործարանի ռելիեֆներ և այլն): Հայաստանում առաջին անգամ Ա. Հարությունյանը հասարակական շենքը զարդարեց թեմատիկ ռելիեֆներով, ինչպիսիք են Էրեբունի թանգարանի շենքը և մուտքը, իսկ Կոմիտասի և Սայաթ-Նովայի և այլոց հուշարձանները, որոշակիորեն ձևավորել են Երևանի գեղագիտական տեսքը: Հեղինակի հաստոցային ժառանգությունը կազմված է իր ժամանակի հերոսների դիմաքանդակներից և այլաբանական կերպարներից, որոնք առանձնանում են պլաստիկ արտահայտչականությամբ և խորությամբ: Ա. Հարությունյանը նաև փայլուն գծանկարիչ է, ստեղծել է բարդ և հուզիչ պատկերներ՝ տալով նրանց ինքնատիպ կոմպոզիցիոն լուծումներ:

АРА АРУТЮНЯН: ЖИЗНЬ, ПОСВЯЩЕННАЯ РОДИНЕ И ИСКУССТВУ

АРУТЮНЯН С., КАРАМЯН О.

Резюме

Ключевые слова: Ара Арутюнян, скульптор, монументальное искусство, Мать-Армения, Комитас, Саят-Нова, барельеф.

Ара Арменович Арутюнян (1928–1999) – известный армянский и советский скульптор-монументалист, график, народный художник Армении, член-корреспондент Академии художеств СССР и Российской академии художеств, профессор. А. Арутюнян является автором монумента «Мать-Армения», символизирующего нашу страну. Он возродил традиции средневековых армянских архитектурно-скульптурных ансамблей и создал яркий стиль декоративного рельефа (музей «Эребуни», скульптурный ансамбль театра им. Г. Сундукяна, мемориалы «Сардарapatская битва» и «Муса Лер», рельефы Ереванского винного комбината и др.). В 1970 году скульптор был удостоен диплома Союза архитекторов СССР за оформление музея «Эребуни»: впервые в истории современной Армении общественное здание было украшено тематическими, сюжетными рельефами. Созданные А. Арутюняном памятники композитору Комитасу, поэту и ашугу Саят-Нове, декоративная композиция «Муза», «Ваагн Драконоборец» и «Орел-строитель» способствовали формированию эстетического облика столицы республики.

Станковое наследие А. Арутюняна составляют портреты деятелей культуры и истории Армении, а также аллегорические образы, отличающиеся пластической выразительностью и глубиной. Помимо этого, он является автором виртуозно выполненной графики и линейных рисунков, характеризующихся жанровым и композиционным разнообразием.