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«Երաժշտական Հայաստան» ամսագրի խմբագրական խորհրդի  
երաշխավորությամբ՝ Գոհար Կառլենի Շագոյանի՝ 25.9.2023 թ.,  
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## ***A BRIEF OVERVIEW OF ARAM KHACHATURIAN'S PORTRAITS***

### **Abstract**

The present essay by Artyom Andreasyan, a graduate of the Department of Art History and Theory of the Faculty of History of YSU, summarizes the creative and personal image of Aram Khachaturian, as depicted in paintings and drawings by contemporary Armenian and Russian artists. The author describes the inseparability of the depicted character from various musical attributes, as well as the connection of his depicted image with his turbulent creative and social activity. This report was presented at the "Aram Khachaturian - 120" student scientific conference held at YSU on November 20, 2023.

**Key Words:** 120, creative and individual character, Armenian and Russian artists, paintings and graphic drawings, relations between the character's musical features and public activity.

### **Ամփոփում**

Արվեստի պատմաբան, ԵՊՀ պատմության ֆակուլտետի շրջանավարտ, «Առնո Բաբաջանյանի հիշատակին» միջազգային հիմնադրամի գիտահետազոտական գծով փոխնախագահ Արտյոմ Գերասիմի Անդրեասյան. - «Համառոտ ակնարկ Արամ Խաչատրյանի դիմանկարների մասին»:

ԵՊՀ պատմության ֆակուլտետի արվեստաբանության բաժնի շրջանավարտ Արտյոմ Անդրեասյանը սույն գեղուցմամբ ընդհանրական կերպով ներկայացնում է Արամ Խաչատրյանի ստեղծագործական և անհատական կերպարի արտացոլումը հայ և ռուս կերպարվեստագետների ստեղծած գեղանկարչական և գրաֆիկ աշխատանքներում: Դիտարկված է ինչպես պատկերվող կերպարի՝ երաժշտական զանազան տարրերից անբաժան լինելու փաստը, այնպես էլ պատկերված դիմագծերի առնչությունը նրա ստեղծագործական և հանրային բուռն գործունեության հետ: Սույն գեղուցումն ընթերցվել է 2023 թ. նոյեմբերի 20-ին ԵՊԿ-ում տեղի ունեցած «Արամ Խաչատրյան-120» ուսանողական գիտաժողովին:

***Բանալի-բաներ.*** Արամ Խաչատրյան-120, ստեղծագործական և անհատական կերպար, հայ և ռուս կերպարվեստագետներ, գեղանկարչական և գրաֆիկ աշխատանքներ, կերպարի երաժշտական դիմագծերի առնչություններ, ստեղծագործական և հանրային բուռն գործունեության հետ:

### **Абстракт**

Историк искусства, выпускник ЕГУ, вице-президент Международного Фонда памяти Арно Бабаджаняна по научно-исследовательской работе Артем Герасимович Андреасян. - "Краткий очерк о портретах Арама Хачатуряна".

Выпускник отдела искусствования исторического факультета ЕГУ Артем Андреасян настоящим очерком обобщает творческий и личностный образ Арама Хачатуряна, изображенный в живописных и графических портретах армянских и русских художников. Рассмотрен факт неотделимости изображаемого персонажа от разных музыкальных атрибутов, а также связь изображенных черт его лица с его творческой и общественной бурной деятельностью. Настоящий очерк был зачитан на студенческой научной конференции "Арам Хачатурян - 120", состоявшейся в ЕГК 20 ноября 2023

**Ключевые слова:** Арам Хачатурян -120, творческий и личный характер, армянские и русские художники, связь между музыкальными чертами характера и общественной деятельностью.

This year, the Armenian art-loving community commemorates the 120th birth anniversary of Aram Yeghia Khachaturian. Regarded as a musical classic of all time, Khachaturian stands as one of the most prominent figures of the 20th century and serves as the cultural emblem of the Armenian nation. Although Khachaturian is one of those individuals whom we always remember, appreciate and value, whose works we perform irrespective of such anniversaries, this anniversary gives us an opportunity to reflect on his creative and individual identity from various perspectives. Collected editions of Khachaturian's letters have been frequently republished in recent years, each time being supplemented with one or two materials. The Institute of Arts of the National Academy of Sciences of Armenia came up with a proposal (1.) to prepare a new scholarly edition of Khachaturian's complete works and this project is so extensive and fundamental that a reference to its problems could be a subject of a separate study on its own.

In the context of such programs, we consider the reflection of Khachaturian's image in fine arts, especially paintings and graphic portraits, to be a topic of particular interest. It holds the potential to expand and develop into an extensive art-historical study, especially given the substantial collection of Khachaturian's portraits spanning various genres collected by his house-museum. We believe that this collection, largely accessible online, offers ample space for potential expansions. It is mainly about the online collection (2.) created by the museum, although the originals of many of the works to be described are also kept there. A number of portraits of Khachaturian are also kept in the National Gallery of Armenia, in the Museum of Literature and Art after Ye. Charents, the National Music Museum of Russia, the Tretyakov Gallery, as well as in authors' collections (such as Saryan's or Tikhomirov's), a number of contemporary pencil drawings were put up for auction.

Now let's present a brief general image of A. Khachaturian.

Aram Khachaturian emerges as a figure whose creative image has always attracted the attention of the enthusiasts and art-loving public, regardless of any commemorative occasion. It is no coincidence that Khachaturian has always attracted and still attracts the attention of people working in the realm of fine arts. Under the conditions of the rapid development and spread of photographic art, Khachaturian's extensive photo archive stands out for its unique richness. Being depicted on canvas (let alone sculpture and statuary) already is a sign of "prestige" and an individual's exclusive authority, in the sense that fine artists consider it an honor to have the portrait of a celebrity in their creative portfolio, sometimes hoping that they will make a name for themselves with it, especially since among the authors of Khachaturian's portraits we quite often come across names known only to narrow circles of art critics. On the other hand, Khachaturian attracted the attention of fine artists at a young age, in the 1930s-40s, when he was just beginning to pave the way to fame on an all-Union scale, with the powerful imagery of his large-scale

music, as well as his expressive facial features. Therefore, it should not be considered a coincidence that most of Aram Khachaturian's portraits were created during his lifetime.

The following artists are distinguished among many who immortalized his colorful image on canvas: Martiros Saryan (1944, 1963), Lev Shipovsky (1950), Pyotr Konchalovsky (1953), Ashot Zoryan (1961), Simon Samsyan (1961), Minas Avetisyan (1974), Alexander Shilov (1974, 1979), Edman Ayyvazyan (1977), Leonid and Olga Tikhomirovs (1977-81, 1982), Vladimir Igoshev (1978).

The 1944 canvas by Saryan is not just one of the most famous portraits of Khachaturian, but also one of Saryan's most significant creations during the Soviet period. As stated by the art critic Ruben Drambyan, *"the inner restraint of the composer, obsessed with his thoughts, is emphasized more clearly, and meanwhile, one can feel his excited inner world. The background of the portrait is very successful: bright streaks of light that transform into dark tones. It is like a painterly accent that emphasizes the depicted character"* (1., p. 81).

Most of the works made with graphic techniques served as sketches for easel paintings, but they also deserve attention from the point of view of both the quality of craftsmanship and the spiritual depth of the depicted character. Notable among the artists who created graphic portraits of Khachaturian are Martiros Saryan (1934, 1944), Vladimir Obolensky (1942), Sargis Arutchyan (1950), Pyotr Konchalovsky (1953), Alexander Galerkin (1957), Yuri Katz (1960s), Lev Govorov (1964), Gurchen Avetisyan (1966), Hrachya Rukhkyan (1970), Alexander Kruchina (1974). The colorful semi-profile created by the latter is a particularly well-known through reprints made in Soviet times, which, often used to adorn the walls of the rooms of musical educational institutions, and also appearing on postcards.

Khachaturian's statues and more famous sculptural portraits emerged posthumously, with notable creators including Yuri Petrosyan, Levon Tokmajyan, and Georgi Frangulyan. However, even in his lifetime, he attracted the attention of sculptors such as Nikoghayos Nikoghosyan (1954-1978), Grigor Kepinyan (1947), Hripsime Simonyan (1951), Barbara Whorf (1977), and Igor Vasilev (1978).

It is these images, to put it in professional terms, drawn directly from the model, that best stand out for the directness of character traits and above all spirituality, without going beyond the limits of expressionism considered acceptable in the Soviet art. In this respect, we can consider Minas Avetisyan's portrait created in 1974 as an exception\*. It was one of the artist's last works, and there the unusually bright palette and compositional simplicity are boldly brought to the fore.

\* The design of the 1974 Yerevan performance of Khachaturian's ballet "Gayane" was crafted by Minas Avetisyan. Khachaturian closely followed the progress of the design, frequently visiting Minas' studio, and as a result of these visits that as a result of those visits, Khachaturian's portrait was also created.

Both easel and graphic portraits depict Khachaturian with a serious, stern, sometimes even sullen-seeming expression on his face, which could remind of Beethoven's most famous portraits. In this regard, it's worth mentioning that Khachaturian showed exceptional diligence in both the process of creating and refining his works, and in the field of publishing music (as early as in the 1920s, when the music department of the Armenian State Publishing House actually operated in the House of Soviet Armenian Culture in Moscow, and Khachaturian was the supervisor of that department he was demanding to his students and post-graduate students at Moscow Conservatory, as well as with the performers and researchers of his works, all of which is vividly reflected in his letters.

Conversely, many of his portrait photographs have immortalized Khachaturian with the same serious and strict features. This fact can give the viewer an impression of uniformity of his artistic image (just as Arno Babajanyan would almost always be portrayed with his distinctive aquiline nose emphasized). On the one hand, we cannot call it a regularity, because there are many exceptions. On the other hand, adopting certain features whether captured in a photograph, portrayed on canvas, or observed in the mirror reflects a characteristic aspect of his temperament. In any case, in the well-known portraits, Khachaturian appears not lost in fanciful imagination but rather engaged in contemplation, without breaking away from the surrounding reality. An illustrative example of the latter is Pyotr Konchalovsky's 1953 depiction of Khachaturian on a canvas, preceded by four monochrome pencil sketches.

In the context of Khachaturian's informal portraits, there are two outstanding paintings by Leonid and Olga Tikhomirovs. The first one that is created through the collaborative effort of the couple exudes a sense of warmth and immediacy, which emanates both from the peaceful expression on the composer's face and the barely noticeable smile, and from the background (thick books on tables and a profile portrait of his wife, Nina Makarova, adorning the wall), and the red jacket he is wearing is one of the attributes that conveys that mood. By the way, in their memoirs about Khachaturian, Leonid and Olga Tikhomirovs, also recounted their experiences creating these portraits (3).

Aram Khachaturian's conducting activity is also noteworthy, particularly for his exclusive focus on performing his own compositions since 1950. As a symphonic conductor, he led performances of all his major symphonic works, including symphonies, concertos, and suites extracted from his ballets. Recordings of these authorial performances were released by prominent all-Union, European, and American companies. It is no coincidence that there are several paintings of Khachaturian the conductor, created by Ashot Zoryan, Simon Samsonian or Alexander Shilov. From the point of view of character and expression, Edman Ayvazyan's painting from 1977 stands out for its unparalleled expressiveness. It is here that Khachaturian the conductor is portrayed as wholly immersed in the sounds of his

music. Anyway, in that painting, the musical instruments are depicted only in silhouette, and the orchestra players are absent, which is a deliberate choice meant to emphasize Khachaturian as the central and dominant figure in this painting. On the other hand, the story behind the creation of this painting was published by Khachaturian's House-Museum on various online platforms. Here is the story: *"due to Khachaturian's busy schedule with his authorial concerts, he couldn't spare time for the painter. Ayvazyan was forced to paint the composer during a rehearsal with London Philharmonic Orchestra in the Royal Albert Hall. The artist managed to create a high-quality work in a short time frame and presented it to Khachaturian backstage after one of his concerts. Khachaturian was startled by the surprise, (because the artist had painted secretly, hiding in a corner of the hall), and at the same time liked it very much, yet he was deeply moved by the painting"* (4).

We also encounter Khachaturian engaged in the creative process through artworks by Vladimir Obolensky and Alexander Galerkin. Obolensky's pencil drawing, dated May 8, 1942, captures a moment when Khachaturian, among the musicians evacuated from Moscow and stationed in Sverdlovsk, is depicted with an upright piano in the background. His features suggest that he is deeply immersed in composing, most probably working on his ballet "Gayane", with his mind focused on the music as he prepares to write it all down. Similarly, another drawing by Galerkin from 1959 portrays Khachaturian amidst his creative work. Unlike Obolensky's depiction, here we see not just one or two sheets of music, but a whole pile spread across the table. This suggests that Khachaturian is depicted during the work on his Violin Concerto-Rhapsody, which was completed in 1959. (2. p. 97-98). It's worth noting that the suite derived from the music of the film "Lermontov" shares the same completion date.

In the same year, 1959, Khachaturian was awarded the Order of Lenin for his ballet "Spartacus", which had already garnered international acclaim. And it is not surprising that on this occasion the composer Arkady Mazaev created a caricature of Khachaturian in the character of Spartak. It was a common tradition among musicians, especially composers, to present each other with friendly caricatures. Mazayev's friendly caricature is one of those rare depictions of Khachaturian, where he appears not with serious and demanding facial expression, but smiling. In that regard, we would also like to highlight the caricature by Sargis Arutchyan, depicting Khachaturian in concert attire, seated in front of a grand piano, holding a conductor's baton in one hand, while musical sounds emanate from that side. And the globe, unable to resist its excitement, is enveloped by those sounds.

What we hereby presented is but a general description of how Aram Khachaturian is depicted through the media of fine arts. As we can see, here his character is also intertwined with music. Even when the musical attributes are not depicted (whether it is a musical instrument, a sound symbol or a concert attire), one



Painted by Martiros Sargis SARYAN (1880-1972)  
December 2, 1934  
Հեղինակ՝ Մարտիրոս Սարգսի ՍԱՐԳՅԱՆ (1880-1972)  
2 դեկտեմբերի, 1934  
Мартiros Саркисович САРЬЯН (1880-1972)  
2 декабря 1934



Painted by Vladimir Andreevich OBOLENSKY (1889-1954),  
May 8, 1942  
Հեղինակ՝ Վլադիմիր Անդրեյի Օբոլենսկիի (1889-1954),  
8 մայիսի, 1942  
Владимир Андреевич ОБОЛЕНСКИЙ (1889-1954)  
8 мая 1942



Painted by Martiros Sargis SARYAN (1880-1972)  
1944  
Հեղինակ՝ Մարտիրոս Սարգսի ՍԱՐԳՅԱՆ (1880-1972)  
1944  
Мартiros Саркисович САРЬЯН (1880-1972)  
1944



Painted by Martiros Sargis SARYAN (1880-1972)  
1944  
Հեղինակ՝ Մարտիրոս Սարգսի ՍԱՐԳՅԱՆ (1880-1972)  
1944  
Мартiros Саркисович САРЬЯН (1880-1972)  
1944



С Мартirosом Сарьяном после завершения портрета  
1944  
Մարտիրոս Սարյանի հետ դիմանկարի ավարտից հետո  
1944  
After completing the portrait with Martiros Saryan  
1944



Painted by Lev Nikolayevich SHIPOVALYOV (1915-1965)  
1950  
Հեղինակ՝ Լև Նիկոլայևիչ ԵՒՊՈՎՎՍԿԻ (1915-1965)  
1950  
Лев Николаевич ШИПОВАЛЫОВ (1915-1965)  
1950



Painted by Sarkis Avet ARUTCHYAN (1912-1986)  
1950  
Հեղինակ՝ Սարգիս Ավետի ԱՐՈՒՅՅԱՆ (1912-1986)  
1950  
Саркис Аветович АРУТЧЯН (1912-1986)  
1950



Painted by Pyotr Petrovich KONCHALOVSKY (1876-1956)  
1953  
Հեղինակ՝ Պյոտր Պետրովիչ ԿՈՆՉԱԼՈՎՍԿԻ (1876-1956)  
1953  
Петр Петрович КОНЧАЛОВСКИЙ (1876-1956)  
1953



Painted by Pyotr Petrovich KONCHALOVSKY (1876-1956)  
1953  
Հեղինակ՝ Պյոտր Պետրովիչ ԿՈՆՉԱԼՈՎՍԿԻ (1876-1956)  
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1953



Painted by Pyotr Petrovich KONCHALOVSKY (1876-1956)  
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1953  
Петр Петрович КОНЧАЛОВСКИЙ (1876-1956)  
1953



Painted by Pyotr Petrovich KONCHALOVSKY (1876-1956)  
1953  
Հեղինակ՝ Պյոտր Պետրովիչ ԿՈՆՉԱԼՈՎՍԿԻ (1876-1956)  
1953  
Петр Петрович КОНЧАЛОВСКИЙ (1876-1956)  
1953

**Նվիրվում է Արամ Խաչատրյանի ծննդյան 120-ամյակին**



Painted by Pyotr Petrovich  
KONCHALOVSKY (1876-1956)  
1953

Հեղինակ՝ Պյոտր Պետրովիչ  
ԿՈՆՉԱԼՈՎՍԿԻ (1876-1956)  
1953

Петр Петрович  
КОНЧАЛОВСКИЙ (1876-1956)  
1953



Painted by Arkady Nikolayevich  
MAZAYEV (1909-1987)  
n.d. (2nd half of the 1950s)

Հեղինակ՝ Արկադի Նիկոլայևիչ  
ՄԱՅԱԵՎ (1909-1987)  
ա.թ. (1950-ականների 2-րդ կես)

Аркадий Николаевич  
МАЗАЕВ (1909-1987)  
(2-я половина 1950-х)



Painted by Alexander Mikhailovich  
GALERKIN (1916-1988)  
1959

Հեղինակ՝ Ալեքսանդր Միխայլևիչ  
ԳԱԼԵՐԿԻՆ (1916-1988)  
1959

Александр Михайлович ГАЛЕРКИН  
(1916-1988)  
1959



Painted by Lev Sergeevich GOVOROV  
(1897-1991)  
February 19, 1964

Հեղինակ՝ Լև Սերգեևիչ ԳՈՎՈՐՈՎ  
(1897-1991)  
19 փետրվարի, 1964

Лев Сергеевич ГОВОРОВ  
(1897-1991)  
19 февраля 1964



Painted by Ashot Abig ZORYAN  
(1905-1971)  
1961

Հեղինակ՝ Աշոտ Աբիգի ԶՈՐՅԱՆ,  
(1905-1971)  
1961

Ашот Абыгевич ЗОРЯН  
(1905-1971)  
1961



Painted by Simon SAMSONYAN  
(1912-2003)  
1961

Հեղինակ՝ Սիմոն ՍԱՄՍՈՆՅԱՆ  
(1912-2003)  
1961

Симон САМСОНЯН  
(1912-2003)  
1961



Painted by Martiros Sargis  
SARYAN (1880-1972)  
1963

Հեղինակ՝ Մարտիրոս  
Սարգիս ՍԱՐԳՅԱՆ (1880-1972)  
1963

Мартiros Саргисович  
САРЬЯН (1880-1972)  
1963



Painted by Gurgen Kirakos  
AVETISYAN (1914-1996)  
1966

Հեղինակ՝ Գուրգեն Կիրակոսի  
ԱՎԵՏԻՍՅԱՆ  
(1914-1996)  
1966

Гурген Киракосович  
АВЕТИСЯН (1914-1996)  
1966



Painted by Yuri Leonidovich KATZ (1915-1988)  
n.d. (the 1960s)

Հեղինակ՝ Եւրի Լեոնիդովիչ ԿԱՅ  
(1915-1988) ա.թ. (1960-ական թթ.)

Юрий Леонидович Катц  
(1960 годы)



Painted by Hirachya Liparit  
RUKHKYAN (1915-1992)  
1979

Հեղինակ՝ Հրաչյա  
Լիպարիտի ՌՈՒԽԿՅԱՆ  
(1915-1992)  
1979

Грaчья Липаритович  
РУХКЯН (1915-1992)  
1979



Painted by Minas Karapet  
AVETISYAN (1928-1975)  
1974

Հեղինակ՝ Մինաս  
Կարապետի ԱՎԵՏԻՍՅԱՆ  
(1928-1975)  
1974

Минас Карапетович  
АВЕТИСЯН (1928-1975)  
1974



Painted by Alexandr Maxovich SHILOV (b. 1943) 1974

Հեղինակ՝ Ալեքսանդր Մաքսովի Շիլով (ծն. 1943) 1974

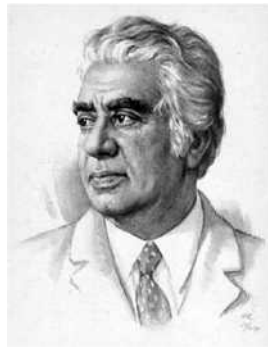
Александр Максимович ШИЛОВ (1943) 1974



Painted by Alexander Grogorievich KRUCHINA (1905-1987) September 27, 1974

Հեղինակ՝ Ալեքսանդր Գրոգորիի Կրուչինա (1905-1987) 27 սեպտեմբերի, 1974

Александр Григорьевич КРУЧИНА (1905-1987) 27 сентября 1974



Painted by Alexander Grogorievich KRUCHINA (1905-1987) September 27, 1974

Հեղինակ՝ Ալեքսանդր Գրոգորիի Կրուչինա (1905-1987) 27 սեպտեմբերի, 1974

Александр Григорьевич КРУЧИНА (1905-1987) 27 сентября 1974



Painted by Edman AYVAZYAN (1932-2020) 1977

Հեղինակ՝ Էդման ԱՅՎԱԶՅԱՆ (1932-2020) 1974

Эдман АЙВАЗЯН (1932-2020) 1977



Painted by Leonid Petrovich TIKHOMIROV (1926-2016), Olga Vyacheslavovna TIKHOMIROVA (b. 1937) 1977-1981

Հեղինակ՝ Լեոնիդ Պետրովի Տիխոմիրով (1926-2016), Օլգա Վյաչեսլավովի Տիխոմիրովա (1937) 1977-1981

Леонид Петрович ТИХОМИРОВ (1926-2016), Ольга Вячеславовна ТИХОМИРОВА (1937) 1977-1981



Painted by Olga Vyacheslavovna TIKHOMIROVA (b. 1937) 1978

Հեղինակ՝ Օլգա Վյաչեսլավովի Տիխոմիրովա (1937) 1978

Ольга Вячеславовна ТИХОМИРОВА (1937) 1978



Painted by Vladimir Aleksandrovich IGOSHEV (1921-2007) 1978

Հեղինակ՝ Վլադիմիր Ալեքսանդրի Իգոշեվ (1921-2007) 1978

Владимир Александрович ИГОШЕВ (1921-2007) 1978



Painted by Alexandr Maxovich SHILOV (b. 1943) 1979

Հեղինակ՝ Ալեքսանդր Մաքսովի Շիլով (ծն. 1943) 1979

Александр Максимович ШИЛОВ (1943) 1979



noted that this is not to be considered a sign of dissatisfaction with the surrounding reality (which might be

cannot overlook the distinctive spirit and colourfulness of the portrayed image, characteristic of a musician. He is usually depicted with a determined, serious and demanding expression, which reflects his temperament and character traits, also evident in his creative and social activities. It should once again be

the case with Shostakovich), but of strictness, first of all towards himself and his own art, because it is intended to serve the highest purpose: to serve as an example of the great impulse to raise and ennoble the artistic, spiritual and moral standards of the audience. And it is a long-term process that starts with self-recognition, with our own national mainstay, especially since we have that mainstay and are facing the problem of keeping it intact, so first of all, we ought to bring them up and utilise them for our self-recognition and the formation and development of a unique worldview, ultimately aiming to preserve our national identity. On this occasion Khachaturian himself concluded: "I am an Armenian, I was, am and ever shall be an Armenian, and my creative output, all my body of work belongs, first and foremost, to my people and my motherland, Armenia!" (2. p. 166).

FOOTNOTES

ՕԳՏԱԳՈՐԾՎԱԾ ԳՐԱԿԱՆՈՒԹՅՈՒՆ

- 1. <https://www.sci.am/m/newsview.php?id=557&arch=0&langid=1> (verified on 15.11.2023)
- 2. <https://akhachaturianmuseum.am/ru/khachaturian/famous/portraits/> (verified on 15.11.2023)
- 3. <http://tikhomirovy.com/gallery/2355/> (verified on 15. 11.2023)
- 4. <https://karap.lv/2020/03/12/64223/> (verified on 15.11.2023)

- 1. Դրամբյան Ռ.Գ. Մարտիրոս Սարյան, Եր., 'ՀՍՍՌ ԳԱ հրատ., 1960, 157 էջ. Drambyan R.G. Martiros Saryan, Y6r., HSSR' GA hrat., 1960, 157 ej.
- 2. Խաչատրյան Ա.Ի. Նամակներ (1928-1978), Եր., Սովետական գրող, 1983, 236 էջ. Khachaturian A.I. Namakner (1928-1978), Yer., Sovetakan grogh, 1983, 236 ej.
- [1] <http://www.sci.am/m/newsview.php?id=557&arch=0&langid=1> (ստուգված է 15.11.2023 թ.)
- [2] <https://akhachaturianmuseum.am/ru/khachaturian/famous/portraits/> (ստուգված է 15.11.2023 թ.)
- [3] <http://tikhomirovy.com/gallery/2355/> (ստուգված է 15.11.2023 թ.)
- [4] <https://karap.lv/2020/03/12/64223/> (ստուգված է 15.11.2023 թ.)

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- 1. Drambyan R.G. Martiros Saryan, Yer., AS USSR ed., 1960, 157 p. Drambyan RG. Martiros Saryan, Yer., HSSR' GA hrat., 1960, 157 ejj.
- 2. Khachaturian A.I. Letters (1928-1978), Yer., Soviet writer, 1983, 236 pages. Khachaturian A.I. Namakner (1928-1978), Yer., Sovetakan grogh, 1983, 236 ejj.

ԳԻՒՄԱՆԻՏԱԿԱՆ

*About the author: ARTYOM GERASIM ANDREASYAN (b. 10.01.1997, Vanadzor), art historian. Graduated from the Piano department at Vanadzor School of Arts after T. Tchouhadjian in 2012 with distinction. Graduated from the High School N10 after Sayat-Nova in 2013. Graduated from the Faculty of History at Yerevan State University, receiving the bachelor's degree in 2017 and the master's degree in 2019 with distinction. From 2013 to 2019 he was a member of the YSU Culture Centre as pianist, composer, arranger and editor, participating in various republican contents and festivals and receiving honorary awards. He is the editor of the following anthologies, published at YSU — "The Voice of the Independence Generation " (2018), "Universitarian Lyre " (2019), "Arrangements of Theatre Plays" (2021). Since 2019, he has been vice-president of the Arno Babajanian International Foundation for scholarly research and Editor-in-chief of the scholarly edition of the Complete works of Babajanian (to be published in Moscow). Author of more than 10 articles and reviews published in the Armenian and Russian art-critic press. His research interest include classical music history and text-criticism.*

**Հեղինակի մասին.** ԱՐՏՅՈՄ ԳԵՐԱՍԻՄՈՎԻՇ ԱՆԴՐԵԱՍՅԱՆ (ծն. 10.01.1997, Վանաձոր), արվեստի պատմաբան: Ավարտել է Վանաձորի Տ. Չուխաճյանի անվ. արվեստի դպրոցի դաշնամուրի բաժինը (2012, գերազանցությամբ): Մայթ-Նովայի անվ. N 10 ավագ դպրոցը (2013), Երևանի պետական համալսարանի պատմության ֆակուլտետի արվեստաբանության բաժինը (բակլավրիատ՝ 2017, մագիստրատուրա՝ 2019, գերազանցությամբ): 2013-2019 թթ. հանդես է եկել ԵՊՀ մշակույթի կենտրոնում որպես դաշնակահար, կոմպոզիտոր, գործիքավորող և խմբագիր՝ մասնակցելով տարբեր հանրապետական մրցույթների և փառատոների և արժանանալով պատվավոր մրցանակների: Նրա երաժշտական խմբագրությամբ ԵՊՀ-ում լույս են ընծայվել մի շարք ժողովածուներ՝ «Անկախության սերնդի ձայնը» (2018), «Քնար Համալսարանի» (2019), «Պիեսների սցենարական մշակումներ» (2021): 2019 թ.-ից «Առնո Բաբաջանյանի հիշատակին» միջազգային հիմնադրամի գիտահետազոտական զծով փոխնախագահն է: Նրա ընդհանուր խմբագրությամբ Մոսկվայում հրատարակության է պատրաստվում Բաբաջանյանի երկերի գիտական յիակատար ժողովածուն: Հեղինակ է 10-ից ավելի հոդվածների և գրախոսությունների, որոնք հրատարակվել են հայկական և ռուսական արվեստագիտական մամուլում: Գիտական հետաքրքրությունների շրջանակում են դասական երաժշտության պատմությունը և տեքստաբանությունը:

**Об авторе:** АРТЕМ ГЕРАСИМОВИЧ АНДРЕАСЯН (р. 10.01.1997, Ванадзор), историк искусства. Окончил: ванадзорскую школу искусств им. Т. Чухаджяна по классу фортепиано (2012, с отличием); старшую школу N10 им. Саят-Новы (2013); Ереванский государственный университет, факультет истории (в 2013 - бакалавриат, в 2019 - магистратуру, с отличием). С 2013 по 2019 годы выступал в Центре культуры ЕГУ как пианист, композитор, аранжировщик и редактор, участвуя в различных республиканских конкурсах и фестивалях и завоевывая почетные награды. Под его музыкальной редакцией в ЕГУ был издан ряд антологий - «Голос поколения независимости» (2018), «Лира университетская» (2019), «Сценарные обработки пьес» (2021). С 2019 г. является вице-президентом Международного Фонда памяти Арно Бабаджаняна по научно-исследовательской деятельности и главным редактором научного полного собрания сочинений Бабаджаняна, которое готовится к изданию в Москве. Автор свыше 10-ти статей и рецензий, опубликованных в армянской и российской искусствоведческой прессе. В круг его научных интересов входит история классической музыки и текстология.