

HANS CHRISTIAN ANDERSEN
AWARD 2020

DOSSIER

FOR THE NOMINEE
CHILDREN BOOKS' ILLUSTRATOR
MR. RUBEN GRIGORIAN

YEREVAN, ARMENIA



BIOGRAPHY

- ▶ Born on February 13, 1954 in Yerevan.
- ▶ In 1971-77 studies at the art college after P. Terlemezyan.
- ▶ In 1984 graduates from the Yerevan State Institute of Fine Arts
- ▶ In 1983-88 worked as Art Director in Yerevan Youth Theatre.
- ▶ In 2000-2012 worked at the Armenia National Cinematic Center (“Sasna Tsrer” 2010, “The Handsome Ara and Shamiram” 2012 animation films).
- ▶ Since 1985 he is a member of the Armenian Painters Union. He illustrated 25 children’s books.
- ▶ Since 1982 he has participated in numerous republican and international exhibitions, biennales in Armenia, Germany, Russia, Cyprus, USA, Austria, France, Switzerland, Italy, Turkey, UK, and other places. He had individual exhibitions in San Paolo in 1999, in Yerevan in 2004, 2006.

Solo Exhibitions:

- 2006** Personal exhibition, Gabone Art Gallery, Yerevan
- 2004** Terra Nove personal exhibition, Academy gallery, Yerevan
- 1999** Personal exhibition in Sao-Paulo, Brazil, Gallery Caribe,

Group Exhibitions:

- 2017** “Celebration of Dream” at Aramè Art Gallery Beirut Branch
- 2017** 25 Year After, Group exhibition, ACCEA, Yerevan
- 2016** “Land of Vitality” Galents Museum, Yerevan
- 2016** Ignored Reality, almost 90 years of surrealism manifestation in Armenia, Galents Museum, Yerevan
- 2015** Never Again, contemporary artists of Armenia reflect upon the Armenian Genocide, ACCEA, Yerevan
- 2014** Step Between Transforming and Forming, the Exhibition Hall of Artists Union
- 2013** “At the crossroads”, Contemporary Art from Caucasus and Central Asia, Sotheby's, London
- 2012** The 5th Beijing International Art Biennale, China
- 2012** Contemporary Istanbul, Turkey

- 2011** Second World, Steirischer Herbst,
Graz Austria
- 2011** Contemporary Istanbul, Turkey
- 2010** OPTIMIZM, Armenian New Art, the
Exhibition Hall of Artists Union,
Yerevan
- 2010** New Figurative Art in
Armenia, the Exhibition Hall of
Artists Union, Yerevan
- 2008** Portrait in between modernism
and innovation, a mixed media
group exhibition, ACCEA, Yerevan
- 2008** I COLORI DELL 'ARMENIA, Castel
Saint Angelo, Roma
- 2007** ORANGERIE DU LUXEMBOURG,
MUSEE D'ART MODERNE
D'ARMENIE, Art Contemporain
d'Armenie, Paris
- 2007** LANDSCAPE OF SYMBOLS,
Armenian Landscapes in
Contemporary Art, Zurich
- 2007** YEREVAN CRISIS, A Multi-Media Art,
ACCEA, Yerevan
- 2004** 4th International Gyumri Biennial,
Gyumri
- 2003** Vicki Hovhanessian collection,
"Academy" gallery, Yerevan
- 2003** "Adieu Parajanov –
contemporary art from Armenia",
Kunsthalle/Project Space Vienna

- 2003** “Beyond Icons”-contemporary art in Armenia, William J. Bachman Gallery, Indiana, USA
- 2001** “UTOPIANA”, international exhibition-symposium, HAY-ART cultural center, Yerevan
- 2001** “Beyond the Icon” retrospective of Armenian contemporary art, Armenian National Gallery, Yerevan
- 2000** 2nd Gyumri International Biennial, Gyumri
- 2000** “Parallel Reality”, joint project of Armenian and Austrian artists, HAY-ART cultural center, Yerevan
- 1999** “Three tendencies”, group show, HAY-ART cultural center, Yerevan
- 1999** “Closed City”, joint project of Armenian and Russian artists, HAY-ART Cultural center, Yerevan
- 1999** “Great Atrophy”, group show, HAY-ART cultural center, Yerevan
- 1999** “Crisis”, group show, Center for Contemporary Experimental Art, Yerevan
- 1998** “Two Artists One Creation”–Arevik Arevshatyan & Ruben Grigorian, Armenian Center for Contemporary Experimental Art, Yerevan

- 1998** “Text”, group show,
Ch. Khachaturian gallery
- 1998** 1st International Gyumri Biennial,
Gyumri
- 1997** Post-Soviet Art Group Show, Borges
Center, Buenos Aires
- 1997** “Post Factum”, group show, Center
for Contemporary Experimental Art,
Yerevan
- 1997** “Capacity”, TAAK Modern Art
Gallery, Yerevan
- 1997** “Dreams and Visions”,
Contemporary art from Armenia,
Westin Hotel, Chicago, USA
- 1996** “Position”, group show, Center for
Contemporary Experimental Art,
Yerevan
- 1996** “Work in Progress”, group show,
Center for Contemporary
Experimental Art, Yerevan
- 1995** “Museum Hermeticum”, EX-VOTO
gallery, Yerevan, Armenia
- 1995** “Contemporary Art in Armenia –
Moscow”, days of Armenian Culture
in Moscow

- 1995** “Armenia-Arts and Culture–Bochum”, days of Armenian Culture in Bochum, Germany
- 1995** “5 artists from Armenia” group show, Sergey Popov Gallery, Berlin, Germany
- 1994** “Yerevan Landscape”, EX-VOTO gallery, Yerevan
- 1994** “Personal Icons”, group show, EX- VOTO gallery, Yerevan
- 1994** “Pacific”, 3rd Floor Group, Yerevan
- 1993** “EX”, 3rd Floor Group, Yerevan
- 1993** “Beyond Idiom”, group show, American University in Armenia, Yerevan
- 1993** “Armenian Postmodernism”, group show, CHA, Moscow
- 1990** “Contemporary Art from Armenia”, New Academy Gallery, London
- 1990** “Armenian Avanguard Artists”, group show, Kassel, Germany
- 1990** “Plus-Minus”, 3rd Floor Group, Yerevan

Catalogues:

- ▶ **2016** “Land of Vitality” Galents Museum, Yerevan
- ▶ **2016** Ignored Reality, almost 90 years of surrealism manifestation in Armenia, Galents Museum, Yerevan
- ▶ **2015** Ruben Grigorian
- ▶ **2014** Step Between Transforming and Forming, the Exhibition Hall of Artists Union
- ▶ **2013** AT THE CROSSROADS, Contemporary Art From Caucasus and Central Asia, Sotheby's, London
- ▶ **2012** The 5th Beijing International Art Biennale, China
- ▶ **2012** Contemporary Istanbul 2012, Turkey
- ▶ **2011** Contemporary Istanbul 2011, Turkey
- ▶ **2011** Second World, Steirischer Herbst, Graz Austria
- ▶ **2008** I COLORI DELL 'ARMENIA, Castel Sant'Angelo, Roma
- ▶ **2007** Art Contemporain d'Armenie, ORANGERIE DU LUXEMBOURG, MUSEE D'ART MODERNE D'ARMENIE, Paris,

- ▶ **2007** LANDSCAPE OF SYMBOLS, Armenian Landscapes in Contemporary Art, Zurich
- ▶ **2007** YEREVAN CRISIS, A Multi-Media Art, ACCEA, Yerevan
- ▶ **2005** Henrik Igityan, ARMENIAN PALETTE, new generation
- ▶ **2004** Art Caucasus catalogue
- ▶ **2004** Solo exhibition “Academy” gallery, Yerevan, exhibition catalogue
- ▶ **2004** Gyumri 3rd International Biennial catalogue
- ▶ **2003** “Beyond Icons”- contemporary art in Armenia, William J. Bachman Gallery, Indiana, USA
- ▶ **2003** “Adieu Parajanov – contemporary art from Armenia”, exhibition catalogue
- ▶ **2001** “Great Atrophy” exhibition catalogue

- ▶ **2000** Gyumri 2nd International Biennial catalogue
- ▶ **2000** “Closed City” exhibition catalogue
- ▶ **1999** Personal exhibition in Sao-Paulo catalogue
- ▶ **1998** Gyumri 1st International Biennial catalogue
- ▶ **1998** Yerevan biennial of contemporary art, catalogue
- ▶ **1995** 1980-95 Armenian Contemporary Art, Moscow, catalogue
- ▶ **1995** “Armenia - Arts and Culture – Bochum”, catalogue
- ▶ **1995** “Noah’s Ark” Igutian Gallery, catalogue
- ▶ **1992** “GOYAK association” exhibition catalogue
- ▶ **1990** “Junge Sowjetische Kunst Armenische Avangarde” catalogue

Public collections

- ▶ Museum of Modern Art, Yerevan Armenia
- ▶ National Gallery of Armenia

A STATEMENT ON THE CANDIDATE'S CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE

Ruben Grigorian is an author of 25 book illustrations for children. It is notable that a contemporary famous and talented artist gives specific importance to rich and picturesque inner world of kids in a situation of cultural diversity. His awareness of worldwide art, culture and also national customs is a real tool for transferring his message to children and young adults.

In our opinion, presenting Ruben Grigorian for the current nomination in the context of reading promotion among children has numerous basis:

- ▶ His illustrations foster imagination development of kid and young children, they are not uniform and they motivate the reader to think over the written texts. He notices and exhibits things, which can stay unnoticeable for a child, which helps to bringing meaning to the work: "Why this is this, nonstandard, way and not another way?". In fact, invents nothing, but visually transfers what is hidden in the text.
- ▶ Through illustrational tricks, his works contribute to the most significant target in the children's reading field, which is shaping imaginative thinking. His creative method and stylistic originality get noticeable through composition and color contrast. In a certain sense N. Sarkissians' "David, Hayk and Basiliscus" (2012) literary series stand out, where Ruben Grigorian applied pure graphic solutions, trying to append the classical idyllic family world with characters familiar to us from youth subcultures, as well as dramatic, often even frightening comics elements.

- ▶ He pushes for young adults' meaningful reading, staying in the frames of the text with his illustrative freedom and only creating an inquiring interest for every expression.
- ▶ With the appeal, children's books illustrated by him foster improvement of children's books illustration standards in Armenia.
- ▶ In his works, formation of the child's creative thinking and basic knowledge are stressed: starting from childlike typical minimalism to visual/imaginary thinking development.
- ▶ In every context the illustrator expresses his point of view, sometimes by breaking stereotypes and showing that the classic approach is not the only one, that visual message may have other layers, or that positive and negative characters are not that maximized, and, for example, a positive character is not that positive, and vice versa, which motivates children to be more forgiving and kind. In his works, there is a belief, that instead of being an intellectual tower, art must be able to make people sincerer and kind, and since human moral values develop in early childhood, to inspire children to have beautiful goals and dreams.
- ▶ In the modern world, in a situation where electronic and media information new technologies limit children's imagination, sometimes provoking for unclear challenges – his

- ▶ simple, kind and colorful images wake positive emotions, create sympathy both towards nature and people, contributing to appreciation of humanistic ideas in the current multidimensional environment.
- ▶ His experience in new Armenian animation, graphics, video art and most notably book illustration genres (ever since his student years he has designed multi genre books of artistic, social context, exercise books and greeting cards) are the guarantee for his talking images to influence child's psychology and contribute to children's reading promotion.
- ▶ He realizes well the "book-illustration" concept important in children's literature and illustrates accordingly for each age group, for example: his experience in animation helps him to achieve illustrational dynamics in book design and humoristic reproduction of the topic, which is very lovely for children. He creates movie-like puzzling, dynamic images keeping the mood of the texts, but at the same time creating an imaginary world.

And as a conclusion, it is worth appreciable, that an illustrator does not follow the writer, but works parallel to him or her, proposing his own version of reading, which in a certain sense may be more impressive than the plot story and foster the development of children's imagination and promote reading.

APPRECIATIVE ARTICLES

<https://www.nazarethkaroyan.com/en/1507236763>

Ruben Grigorian

A painting, or an illusion? The Guardian of vanishing power

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Statics

Ruben Grigorian is not a talkative man, but every word he says is like a bullet released from a gun. His “yes” and “no” are firm and final, regardless of how impossible the matter in question is. These abrupt words are not so much about defending a view, but rather about restoring the broken silence. The artist’s obsession with photographic precision of detail (from the minutest pattern and thread of the fabric to the hair of a horse’s mane) may be explained in a variety of ways. What matters, though, is the messages that emerge from the combination of the image and the word. In his paintings, he likes to think out loud, to daydream. For him, a painting is like a dream coming true, a place where blankets fly (A Corridor), a gate of surprise arrivals (A Ticket), a sky where the ideas come to an end and the soul takes its flight (Photosynthesis).

He often, however, has to return back to the ground, to face the challenges of the reality, full of foreign vernacular.

Responding is not just speaking or saying something. The voice is a sign of vitality, as it is an expression of power. Raising a voice or shutting it up establishes rules and relationships. The artist turns to the visual idiom of a sound to counter the power of the word.

Muttering that comes from gaping openings of sacks on a table, from a corner in a dark room (Murmurs), the sound may crescendo to a scream that reaches to the skies (Where the ideas come to end). Reverberations of silence, however, are more articulate (Connotation). By letting the anonymous and the incorporeal speak, the artist makes them tell a never-ending story of the relationship between the master and his creation (The Smart One, Indigo).

The narration, however fragile, is depicted in breathtaking detail. In larger canvasses, this intention of leaving the viewer breathless expresses itself in the spatial arrangement of the composition. The solitary figure, confined to the flat and only surface, appears immobilized and petrified.

The nature, the man, the subject and the machine come together in Beauty and Death. They are inseparable parts of existence. By turning to the softness and the rigor of the Beauty and Death, the artist makes a statement about his readiness to cause the most ancient forms of impact, i.e. admiration, awe and enchantment.

This statement, however, is also full of irony. The artist shows how, by leaning against a work of art, one could get suspended in the air, as if hypnotized (The Stationary), or send the arrow into the emptiness instead of aiming at a target (The Seeker). What he means is that the artist is a wizard, a someone who has been enchanted prior to enchanting anyone else. These signs of rationality mean that Ruben Grigorian, although enchanted, continues to be the guardian of vanishing power.



Empty People



Murmurs



Object#1



Object#2



Parallel Dances



The sea, The corridor



Where Ideas Come to Expire



Photosynthesis



The Seeker



Search



A Ticket



Prayers

RUBEN GRIGORIAN PAINTINGS

From Arame Art Gallery Periodic
Editions, 2015

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<http://aramegallery.com/editions>



Hope, 2014, oil on canvas, 97x120 cm

Asked why he started to paint, Ruben Grigorian answers without hesitation. "The smell of oils. We had neighbours when I was a child who were artists and I was drawn to their studio by the smell of their paints. Even now, I love that smell."

His own studio, shared with his artist wife, occupies a small back room of their flat. It smells of neither paint nor white spirit nor anything else. It is scrupulously clean. In one corner his brushes, ranked by size, sit in jars on a narrow shelf, On the wall beside them, pallet knives, staples, stencils, scissors hang in their allotted place.

Grigorian himself is a small, neat man whose quiet assurance seems to defy the chaos and difficulties of the last few years. "The changes have been challenging, of course. As an artist I have found it a very stimulating period. But it's not just what's been happening here, the collapse of Soviet Union. It appears there's a shift in the whole global situation. I am interested in the eclecticism of these changes, how they seem to pull in both East and West-Armenia is the kind of joint between them".

by Philip Marsden



Passage, 2012, oil on canvas, 97 x 120 cm

Rouben Grigorian paints in a refined representational style that echoes from centuries far in the past. His meticulously detailed subjects are familiar, but his juxtapositions are jarring. Using techniques crafted by the Surrealists in the early twentieth century, Grigorian paints a pair of celestial wings hanging on a wall midst more mundane terrestrial overcoats on a coat rack. These compositions first draw the viewer in through the familiarity of the bourgeois atmosphere. Once inside, however, they solicit surprise and curiosity, allowing for a new meaning to appear in the gap of misunderstanding. Grigorian's skill is masterful. He attracts and repulses, causing us to better understand our desire for clear and stable meaning of a representation.

by Kathryn Hixson

COMPLETE BIBLIOGRAPHY OF THE BOOKS FOR CHILDREN

- ▶ **Կորնեյ Չուկովսկի «Չոփչոփիկը»**, 1986, Երևան, Արևիկ հրատարակչություն
Korney Chukovsky “Chopchopiky”, in Armenian 1986, Yerevan, Arevik Publishing House
- ▶ **Ալեն Ալեքսանդեր Միլն «Վինի-թուխը և բոլորը-բոլորը»**, 1988թ., Երևան, Արևիկ հրատարակչություն
Alan Alexandr Milne “Winnie the Pooh” in Armenian, 1988, Yerevan, Arevik Publishing House
- ▶ **Յուլիան Տուվիմ «Նամակ բոլոր երեխաներին. բանաստեղծություններ»**, 1989թ., Արևիկ հրատարակչություն
Julian Tuwim “A letter to all children: poems”, in Armenian 1989, Yerevan, Arevik Publishing House
- ▶ **Ս. Կապուտիկյան «Ծաղկանոց»**, 1988թ., Երևան, Արևիկ հրատարակչություն
S. Kapoutikyan “Flowers’ store”, in Armenian, in Russian 1988, Yerevan, Arevik Publishing House
- ▶ **Պոլ Գելիկո «Ջենի»**, 1989թ., Երևան, Արևիկ հրատարակչություն
Paul Gallico “Jennie”, in Armenian, 1989, Yerevan, Arevik Publishing House

- ▶ **Ս. Հարությունյան «Ծիպիլին, Տիմբական և Ծիծաղը»**, 1990թ., Երևան, Արևիկ հրատարակչություն
S. Harutyunyan “The tsipilie, timbaka and the laugh”, in Armenian, 1990, Yerevan, Arevik Publishing House
- ▶ **Ա. Նազինյան «Հայ ժողովրդական հեքիաթներ»**, 1995թ., Երևան, Արևիկ հրատարակչություն
A. Nazinyan “Armenian national fairy tales”, in Armenian, 1995, Yerevan, Arevik Publishing House
- ▶ **Ն. Ենգիբարյան «Մարշալ մոծակը»**, 2009թ., Երևան, Արևիկ հրատարակչություն
N. Yengibaryan, “The Marshal mosquito”, in Armenian, 2009, Yerevan, Arevik Publishing House
- ▶ **«Ուկրաինական ժողովրդական հեքիաթներ»**, 2010թ., Երևան, Արևիկ հրատարակչություն
“Ukrainian national fairy tales”, in Armenian, 2010, Yerevan, Arevik Publishing House
- ▶ **Խնկո Ապեր «Նապաստակի վախը»**, 2010թ., Երևան, Արևիկ հրատարակչություն
Khnko Aper “The fear of a hare”, in Armenian, 2010, Yerevan, Arevik Publishing House

- ▶ **Հովհ. Թումանյան «Կացին Ախպեր»,** 2010թ, Երևան, Արևիկ հրատարակչություն
Hovh. Toumanyanyan “Brother ax”, in Armenian, 2010, Yerevan, Arevik Publishing House
- ▶ **Հովհ. Թումանյան «Մի կաթիլ մեղր»,** 2010թ., Երևան, Արևիկ հրատարակչություն
Hovh. Toumanyanyan “A drop of honey”, in Armenian, 2010, Yerevan, Arevik Publishing House
- ▶ **Հովհաննես Թումանյան «Սուտլիկ որսկանը»,** 2010, «Զի Էս Էմ Ստուդիա» ՍՊԸ
Hovh. Toumanyanyan “The hunter that lied”, in Armenian 2010, Yerevan, GSM Studio
- ▶ **Հովհաննես Թումանյան «Ճամփորդները»,** 2010, «Զի Էս Էմ Ստուդիա» ՍՊԸ
Hovh. Toumanyanyan “The voyagers”, in Armenian 2010, Yerevan, GSM Studio
- ▶ **Հովհաննես Թումանյան «Փիսիկի գանգատը»,** 2010, «Զի Էս Էմ Ստուդիա» ՍՊԸ
Hovh. Toumanyanyan “The cat’s complaint” in Armenian, 2010, Yerevan, GSM Studio

▶ **Հովհաննես Թումանյան «Անհաղթ արջորդ», 2010, «Զի էս էմ Ստուդիա» ՍՊԸ**
Hovh. Toumanyanyan “The invincible cock”,
 in Armenian, 2010, Yerevan, GSM Studio

▶ **Հովհաննես Թումանյան «Անխելք մարդը», 2000, Երևան, «Զվարթնոց»**
 պոլիգրաֆիական ձեռնարկություն
Hovhannes Toumanian “The foolish man”,
 in Armenian, Russian and English,
 2000, Yerevan, “Zvartnots” polygraphic
 company

▶ **Հովհաննես Թումանյան «Սուտլիկ որսկանը», «Զվարթնոց»**
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 “Zvartnots” polygraphic company, 2000,
 Yerevan

▶ **Խնկո Ապեր «Ագռավն ու աղվեսը»,**
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 Publishing House

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- ▶ **Նունե Սարգսյան «Երեք Վիշապ»**, 2009թ.
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- ▶ **Նունե Սարգսյան «Կափիղկա»**, 2011թ.
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- ▶ **Մորիս Դրյուոն «Հրաշագործ մատներով Տիստոն»**, 1988թ., Արևիկ հրատարակչություն
Maurice Druon “Tistou green thumbs”, in Armenian, 1988, Arevik Publishing House

LIST OF TRANSLATED EDITIONS AND THEIR LANGUAGES

- ▶ **Hovh. Toumanyán** “**The hunter that lied**” and “**The foolish man**” in Armenian, Russian and English “Zvartnots” polygraphic company, 2000, Yerevan
- ▶ **S. Kapoutikyan** “**Flowers’ store**”, in Armenian and Russian 1988, Yerevan, Arevik Publishing House

10 OF THE MOST IMPORTANT TITLES BY RUBEN GRIGORIAN

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- ▶ **Alan Alexandr Milne “Winnie the Pooh”** in Armenian, 1988, Yerevan, Arevik
- ▶ **Julian Tuwim “A letter to all children. poems”**, 1989, Yerevan, Arevik Publishing House
- ▶ **Maurice Druon “Tistou green thumbs”**, 1988, in Armenian, Arevik Publishing House
- ▶ **S. Kapoutikyan “Flowers’ store”**, in Armenian, in Russian 1988, Yerevan, Arevik Publishing House
- ▶ **Paul Gallico “Jennie”**, in Armenian, 1989, Yerevan, Arevik Publishing House
- ▶ **Nouneh Sarkissian “The Bald Hedgehog”** in Armenian, published by Alchemist Studios in 2010
- ▶ **Nouneh Sarkissian “Three Dragons”** in Armenian, published by Alchemist Studios in 2009, Yerevan, Armenia

- ▶ **Nouneh Sarkissian “Ka-Pigh-Ka”** in Armenian, published by Alchemist Studios in 2011, Yerevan, Armenia
- ▶ **Nouneh Sarkissian “Davit, Hayk and Basiliskus”** published by Alchemist Studios in 2012
- ▶ **Hovhannes Toumanian “The foolish man”**, “Zvartnots” polygraphic company, 2000, Yerevan
- ▶ **Hovh. Toumanyanyan “The hunter that lied”**, in Armenian, Russian and English “Zvartnots” polygraphic company, 2000, Yerevan

5 BOOKS ILLUSTRATED BY RUBEN GRIGORIAN SENT TO THE JURORS

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- ▶ **Նունե Սարգսյան «Քաչալ ոգնին»,**
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Armenian, published by Alchemist
Studios in 2009, Yerevan, Armenia
- ▶ **Նունե Սարգսյան «Կափիղկա»**
Nouneh Sarkissian “Ka-Pigh-Ka” in
Armenian, published by Alchemist
Studios in 2011, Yerevan, Armenia
- ▶ **Նունե Սարգսյան «Դավիթ, Հայկ և
Բազիլիսկոս»,**
**Nouneh Sarkissian “Davit, Hayk and
Baziliskus”** published by Alchemist
Studios in 2012
- ▶ **Հովհաննես Թումանյան «Անխելք
մարդը», «Սուտլիկ որսկանը»,
«Զվարթնոց» պոլիգրաֆիական
ձեռնարկություն, 2000, Երևան**
**Hovhannes Toumanian “The foolish
man”, “The hunter that lied”, Zvartnots”**
polygraphic company, 2000, Yerevan

REVIEWS OF THE BOOKS SUBMITTED TO THE JURY

Ruben Grigorian is a famous and important figure of contemporary Armenian art scene. His creations are predominantly in painting, though he also has made huge contribution to the newest Armenian design of experimental theatrical posters and scenes, new Armenian animation, graphic design, installation and video art genres. Yet it is even more important to highlight Ruben Grigorian's contribution to book design. Ever since his student years Ruben Grigorian has started to design books of different genres – both fiction and those aiming for educational, social cause, as well as exercise books and postcards.

Since 1980-s his creative method and stylistic originality have brought a new fresh breath to the Armenian painting worldview, mostly dominated by Oriental styling. Later in Post-Soviet period, in the artistic fields of not only Armenia, but also in the whole Post-Soviets, the influence of Ruben Grigorian's art of dialogue with reality through metaphysical hyper realistic method and composition and color contrast.

Let us refer to the 5 recent book designs by Ruben Grigorian, fairy tales for children to be specific, each conducted taking into account the current text and readers' visual perception background.

For example, the illustration for Hovhannes Toumanyán's "The Foolish Man, The Hunter That Lied" (2000) is a reference to anesthetization of the patchwork puppets – for a long time now considered as characters' stylistic feature of Armenian puppet theaters - or rural scarecrows. At the same, "Three dragons" (2009), "Bald Hedgehog" (2010) and "KaPighka" (2011) children's books by Nouneh Sarkissian are performed mostly taking into account the influence of the modern technological visualizations on the children audience: computer animation approaches interlace with publishing effects considered classic, which results in intimate and touching beauty, which will without doubt remain in the readers' memory as unfading images from their childish imaginary world.

Nouneh Sarkissian's "David, Hayk and Basiliscus" (2012) illustrative children's book series is a little different: here Ruben Grigoryan applied pure graphic solutions, trying to append the classical idyllic family world with characters familiar to us from youth subcultures, as well as dramatic, often even frightening comics elements. Staying close to the stylistic feature of authored texts, Ruben Grigorian brings his individual approach to each book, creating bright and indelible images, which in a certain sense are even more long living than the plot stories.

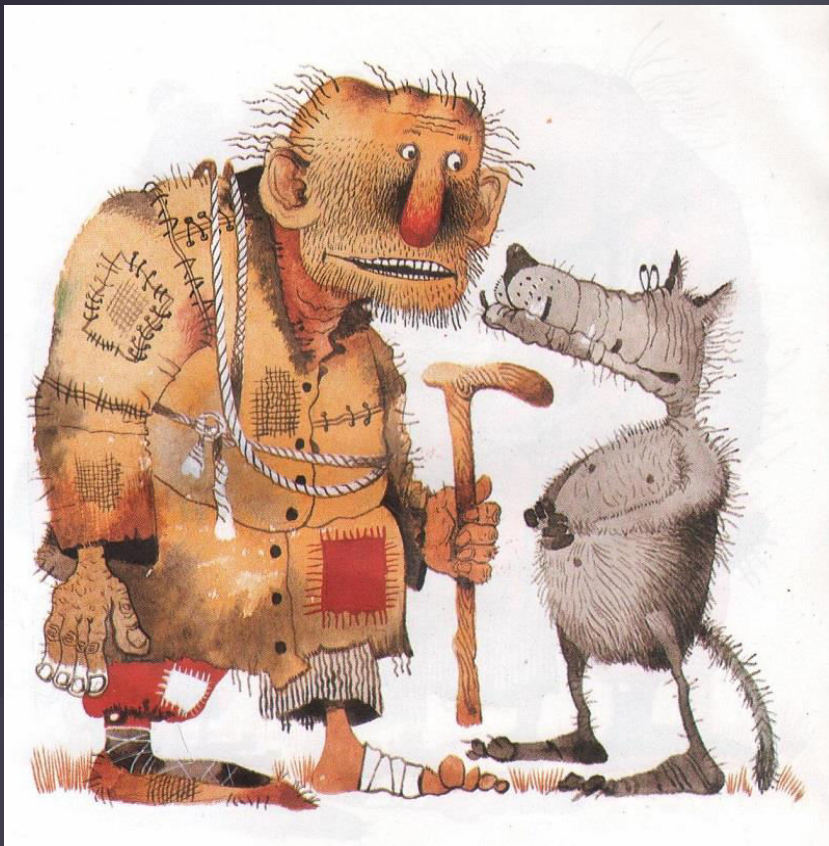
Arman Grigorian 2018

Art critic, AICA Armenia member

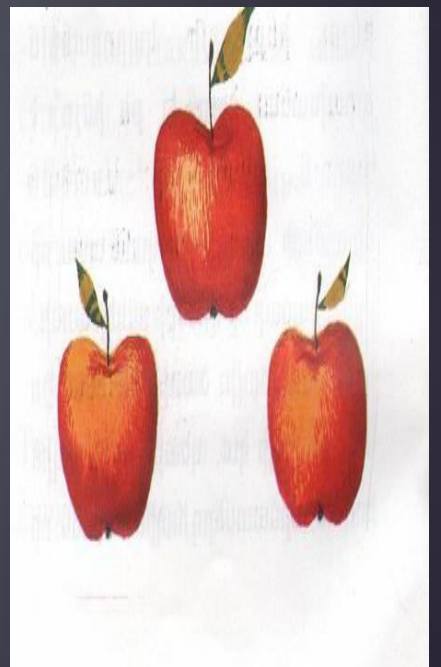
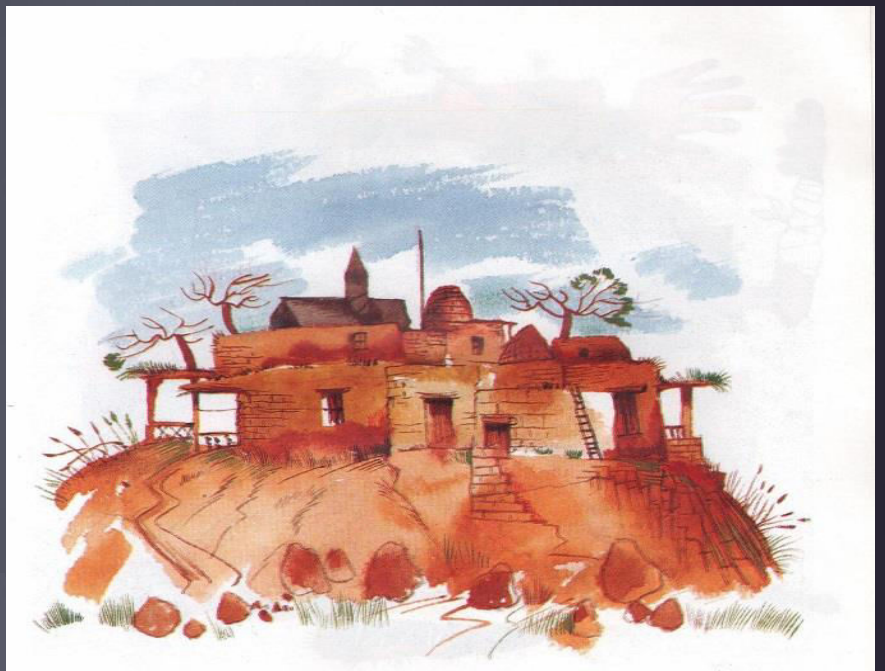
BOOK COVERS AND ILLUSTRATIONS

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Hovh. Toumanyan "The foolish man"

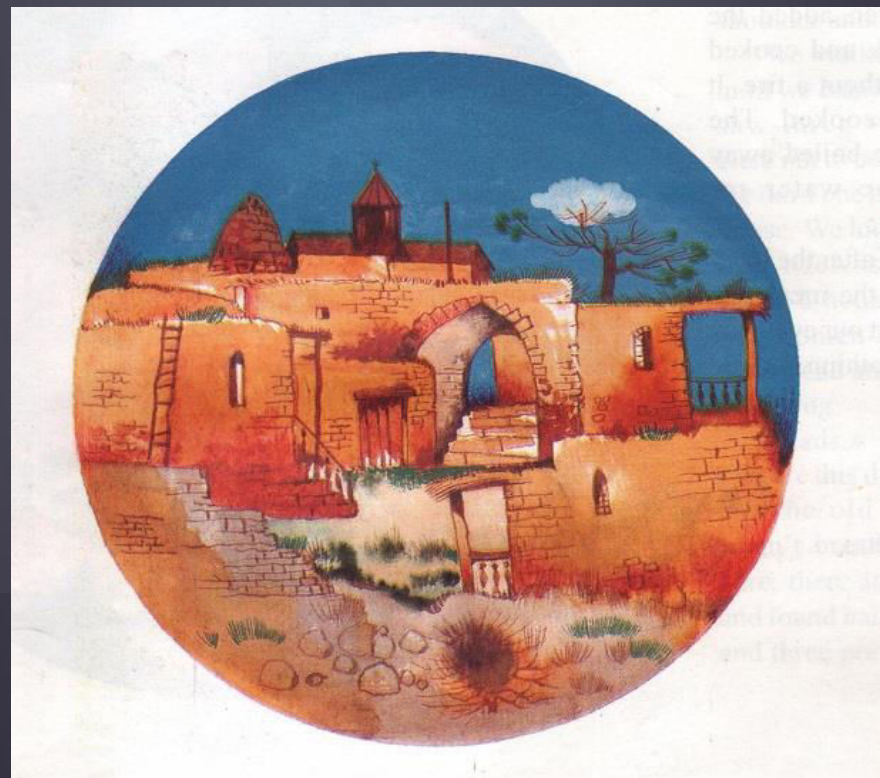
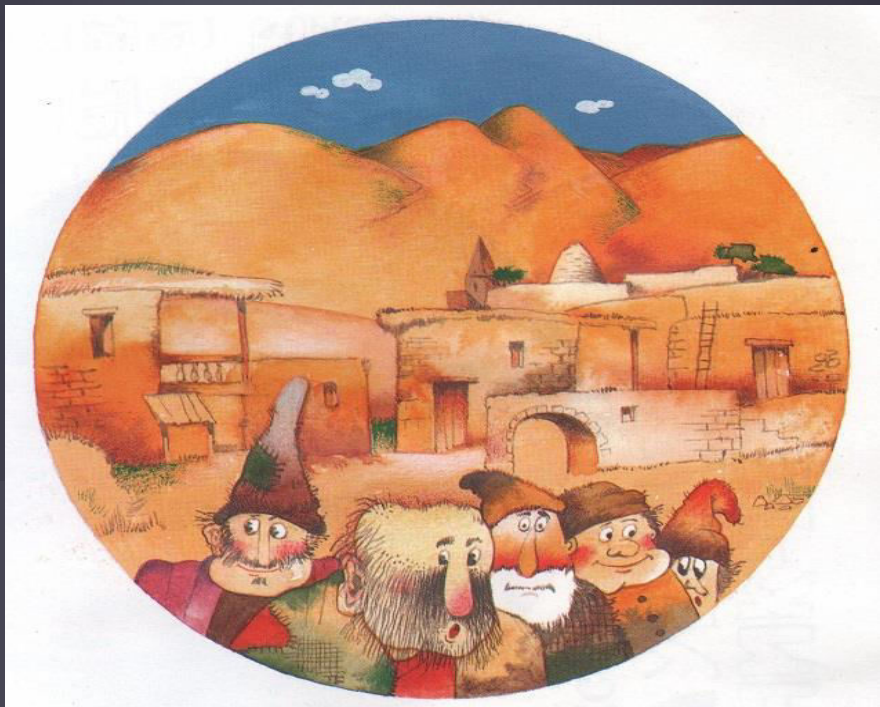






Hovh. Toumanyan
“The hunter that lied”





Nouneh Sarkissian "Ka-Pigh-Ka"











Nouneh Sarkissian "Three Dragons"

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Nouneh Sarkissian "Davit, Hayk and Basiliskus"

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