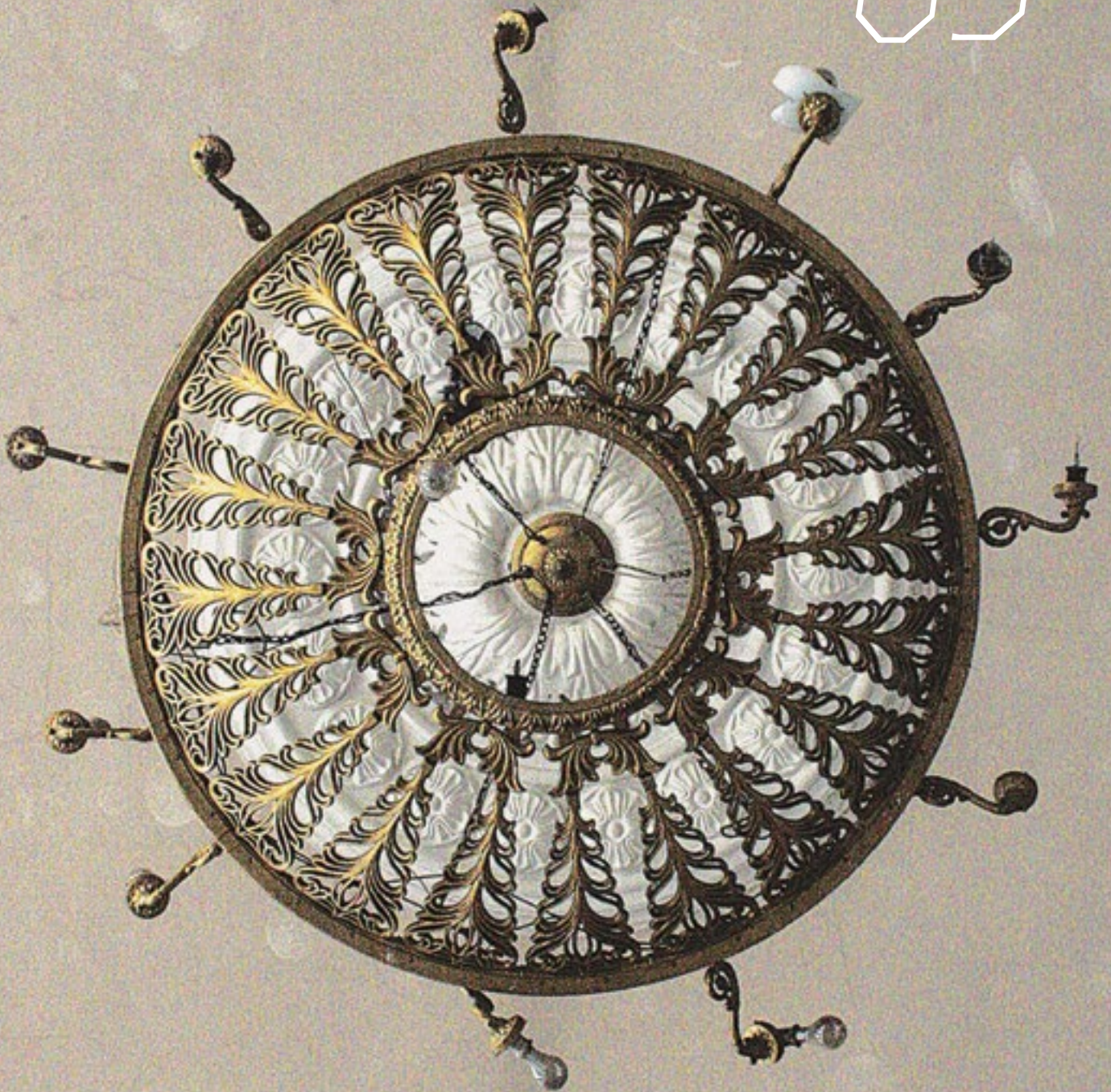


UNIVERSE

69





UNIVERSE

PARTICIPANTS:

ATSUKO MOCHIDA

HIDEMI NISHIDA

KANA KUROIWA

YUMINO HAGIWARA

ANNA KHACHATRYAN

MARO SAHAKYAN

ARTUSH MKRTCHYAN

KARINE KHACHATRYAN

NINA PIJOYAN

ZARUHI ARSHAKIAN

JULIETA AVAGYAN

ALEXANDRU RAEVSCHI

LIANA HAKOBYAN

UNIVERSE

69

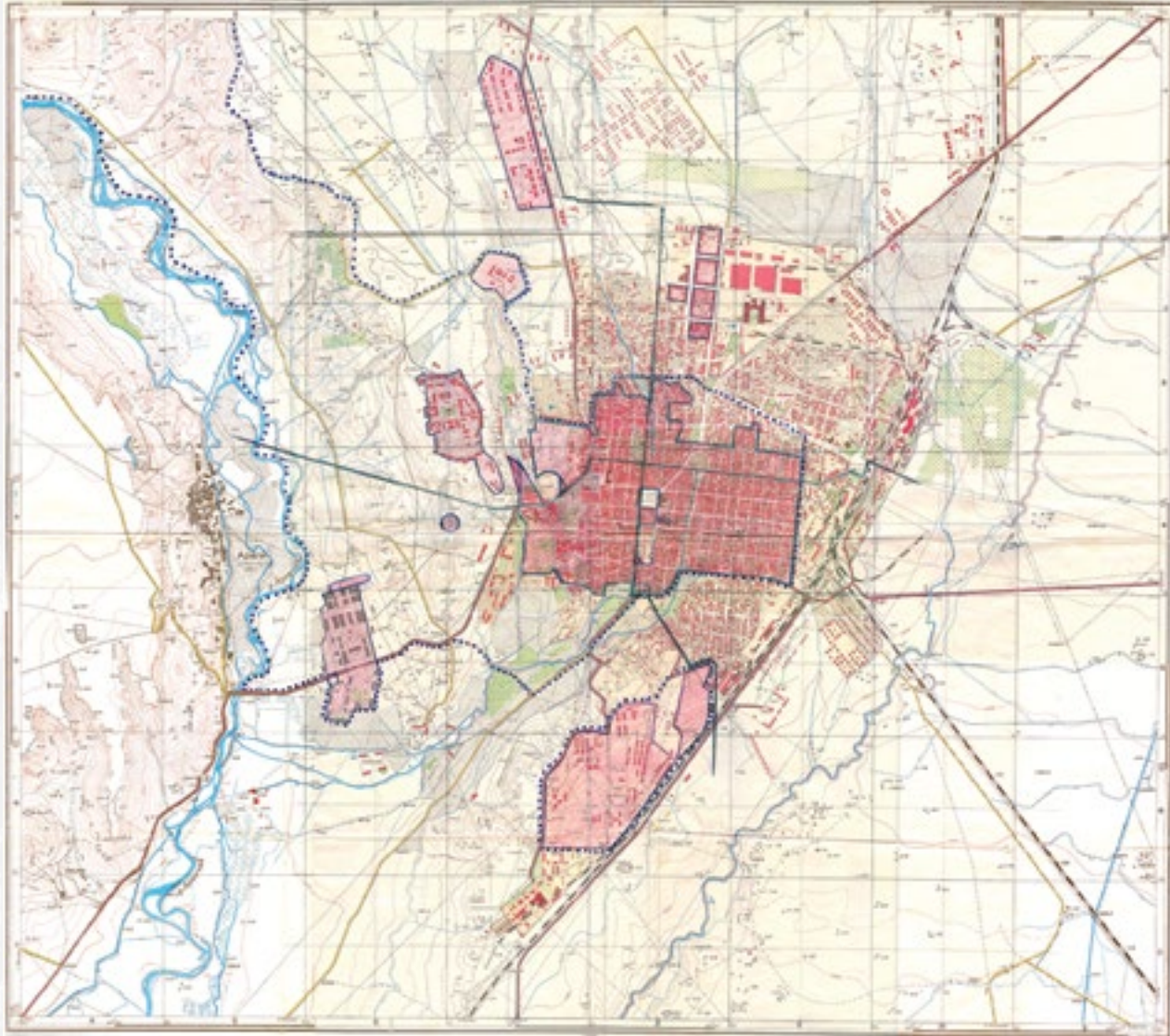
The project “Universe 69” investigates the events in the life of Armenian and Japanese societies. At first glance, it is a society with different cultural traditions, mentality, and the level of involvement in the contemporary technological epoch, language, culture and many others that forms an integral part as a nation, as well as the territory on which this nation was formed and is living until this day.

However, the tragic events that took place in Armenia and Japan unites them into one whole. We are talking about the earthquake, which happened in Armenia in December 7, 1988 and the events that occurred in March 11, 2011 in Japan.

The experience of gained traumas acutely bared sensitive aspects of human subjectivity, has concentrated emotional side, which was making it as a carrier an irrational principle, while not offering nor any potential scenarios for the resolving the situation.

In the formed conditions, it is necessary to comprehend the lessons for the Armenian and Japanese society. Comprehend the lessons - means to change public opinion on the problem and the attitude to it, in a way that clearly understand the real danger of the possibility of occurrence of such events, to anticipate their material and spiritual consequences to take exhaustive measures to prevent them, to support full readiness for effective action experts and the population in a situation of disaster.

Alexandru Raevschi



Secret military map of the Gyumri city (1949)

Գյումրի քաղաքի գաղտնի ռազմական քարտեզը (1949)

During the Soviet present, each separate republic was part of a general socialist system. Inside (without taking into account the price that had to pay for it) there was a relatively prosperous vacuum in which Soviet citizens lived. An ordinary individual was generally confident in the future, in available labor employment, housing and communal conditions, education, health and other basic factors of existence.

However, in the last stage of its development inside of the state organism began to be formed “behavioral sink”, which started denoted the transition to a destructive and deviant behavior.

In the project “Universe 69”, we explored the causes of internal fracture of the Armenian society on the example of the inhabitants of the city of Gyumri, which was almost destroyed by a natural disaster on 7th of December in 1988.

Unfortunately, the city has not had time to fully recover by reason the collapse of the USSR. Until this day, the city lies partly in ruins are keeping not lingering scars of change. The experience of gained trauma acutely bared sensitive aspects of human subjectivity, has concentrated emotional side, which was making it as a carrier an irrational principle, while not offering nor any potential scenarios for the resolving the situation.

Խորհրդային տարիների ընթացքում, յուրաքանչյուր առանձին հանրապետություն կազմում էր ընդհանուր սոցիալիստական համակարգի մասը: Այդ համակարգի ներսում գործում էր համեմատաբար բարեկեցիկ վակուում, որտեղ խորհրդային քաղաքացիներ ապրում էին: Շարքային անհատը, ընդհանուր առմամբ, վստահ էր իր ապագայի համար, մատչելի աշխատանքային զբաղվածության, բնակարանային եւ կոմունալ պայմանների, կրթության, առողջապահության եւ այլ հիմնական գործոնների գոյության շնորհիվ:

Սակայն, այդ պետական օրգանիզմի զարգացման վերջին փուլում սկսեց ձևավորվել

«Վարվեցողության անկում», որը բնորոշեց անցումը դեպի կործանարար եւ վայրի վարքի:

«Տիեզերք 69» նախագծում մենք ուսումնասիրել հայ հասարակության ներքին կոտորվածքի պատճառները Գյումրի քաղաքի բնակիչների օրինակով. քաղաք, որը գրեթե ավերվել է 1988 թ. 7 դեկտեմբերի բնական աղետի հետևանքով:

Ցավոք սրտի, քաղաքը ժամանակ չի ունեցել լիովին վերականգնելու, որի պատճառն է հանդիսացել ԽՍՀՄ փլուզումը: Մինչև այժմ, Գյումրին մասամբ ավերակների տակ է և կրում է փոփոխությունների վերքերը: Այդ սուր վնասվածքից ձեռք բերած փորձը ընդգծում է մարդկային սուբյեկտիվությունը՝ նուրբ ասպեկտները, կենտրոնանալով հուզական կողմի վրա, վեր ածելով իր կրիչին իռացիոնալ, չառաջարկելով, որևէ այլ պոտենցիալ լուծումներ իրավիճակի կարգավորման համար:

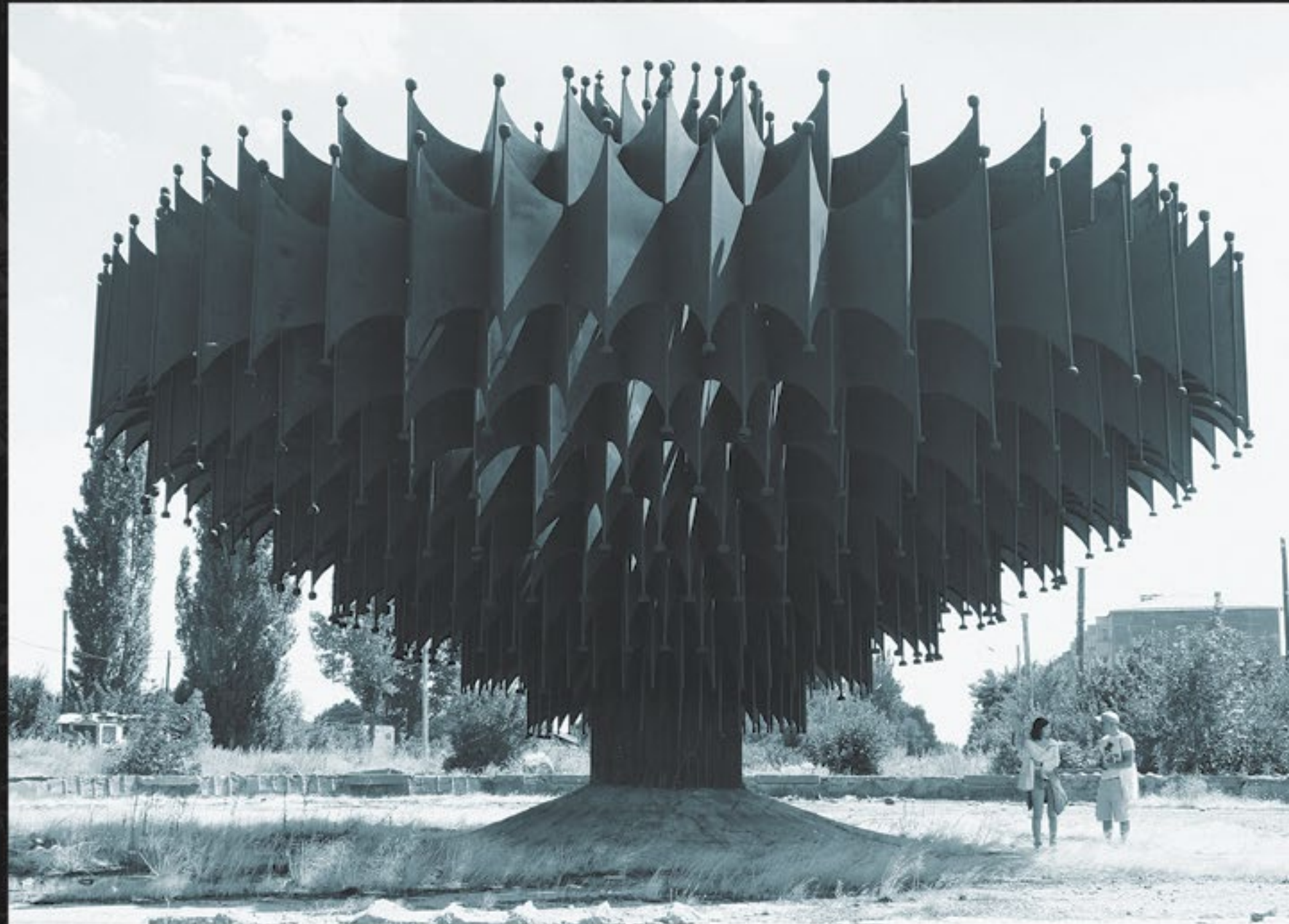


Photo documentation of the workshop, which was implemented within the project "Universe" 69 - phase 1 (Gyumri, Armenia).



“REMAINDER”



NINA PIJOYAN

There is a corner where are memories, rough and wan pages that are rotating endlessly. Nobody knows how long it will rotate. Rotation that is very slow and maybe, there is no end to this. Dust and old things-maybe they belong to somebody who lost them in the past.

The walls that are not slender any more.



NO TITLE



ARTUSH MKRTCHYAN



There could be short circuits in everybody's life, which lead us to collapse. Gyumri was in such condition in 1988 when terrible earthquake destroyed the whole town. The box and the three lamps tell us about the three paths that our town has passed.

I lamp- In 1920 Soviet Power was established in Armenia and the town was renamed Leninakan. In that, time people lived better and careless.

II lamp- In 1988 the terrible earthquake destroyed the whole town. Many people, little children died, many children remained homeless and orphans. The whole town turned into ruins. Nonetheless, there were kind people who tried to help us with giving wagons to live, to study and to work. III lamp- It is true that nowadays the town is gaining its face, but there are still families, who live in the same wagons and there are ruined buildings that remind us about our wounds.

THE BRIDGES OF INDEPENDENCE



ALEXANDRU RAEVSCHI (RAEVSKI),
HIDEMI NISHIDA

Life is going on anyway.

It does not matter where you are.

The situation surrounding you can be easily changed if you know it.

Observe.

Anyway, life is beautiful.



CONFIRMATION

YUMINO HAGIWARA

(INSTALLED AND TITLED BY HIDEMI NISHIDA)

She bought the ticket from Sapporo to Tbilisi.

Moreover, she decided to not come on the middle of the way.



10:41



LIANA HAKOBYAN

There are dead, wherein is more life than in alive ones. On the other hand, there are the alive that are deader than every real dead are. 10: 41- is the time when alive become dead; when the tear, that came over after the loss of thousands, blinded the eye, and sowed defects in human society.



“OVERLOOKED REALITY”

ANNA KHACHATRYAN

I do associate the current reality with the metal tin. The tin is the symbol of the temporary shelters that have become households, where many inhabitants of Gyumri and Shirak region are living and surviving until now.

The tin represents the city for already 27 years: it is rusty, worn out and dead as the city is. The pictured numbers, statistics indicating the situation are still critical nowadays-27 years later. All this should make you think and act, and not be indifferent.



THE BREATH OF SILENCE

JULIETA AVAGYAN

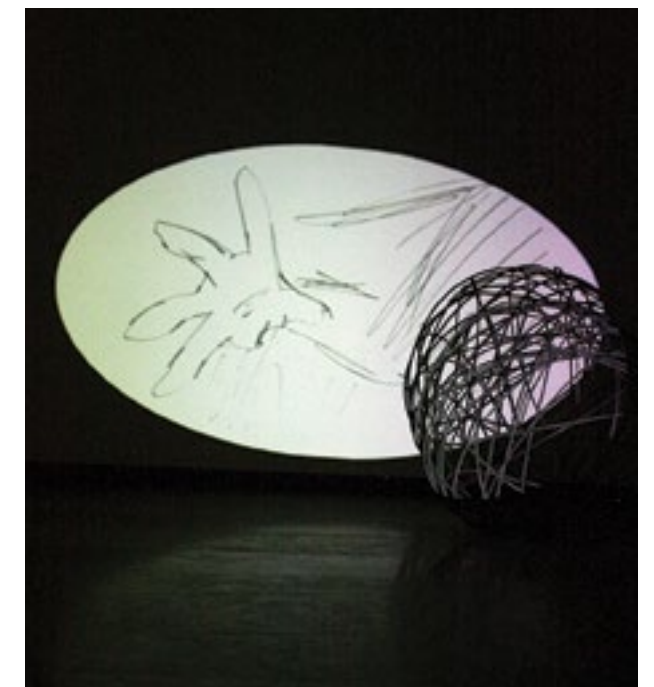
(ANIMATION)

As a flint contains the unknown, that is hiding spark which is born from steel beats, as well as both our soul hidden tragedy and destruction, and caused from them constantly flaming lava-like scars and traces their exact expression are often revealed only during a disaster. “The breath of Silence” is the easiest option to express your inner disaster.

“THE CYCLE OF THE LIFE”

MARO SAHAKYAN and
ALEXANDRU RAEVSCHI

(INSTALLATION)



The project “the cycle of the life” demonstrate an atmosphere, which was influenced thanks to unity of the citizens of Gyumri and relationship between Armenian people who renowned not just destroyed areas but as well formed a new correlation inside of Armenian society.

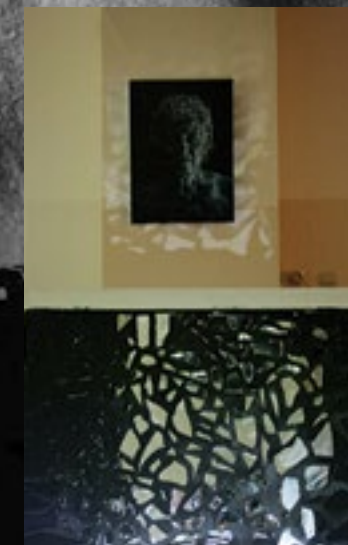


BROKEN PAST

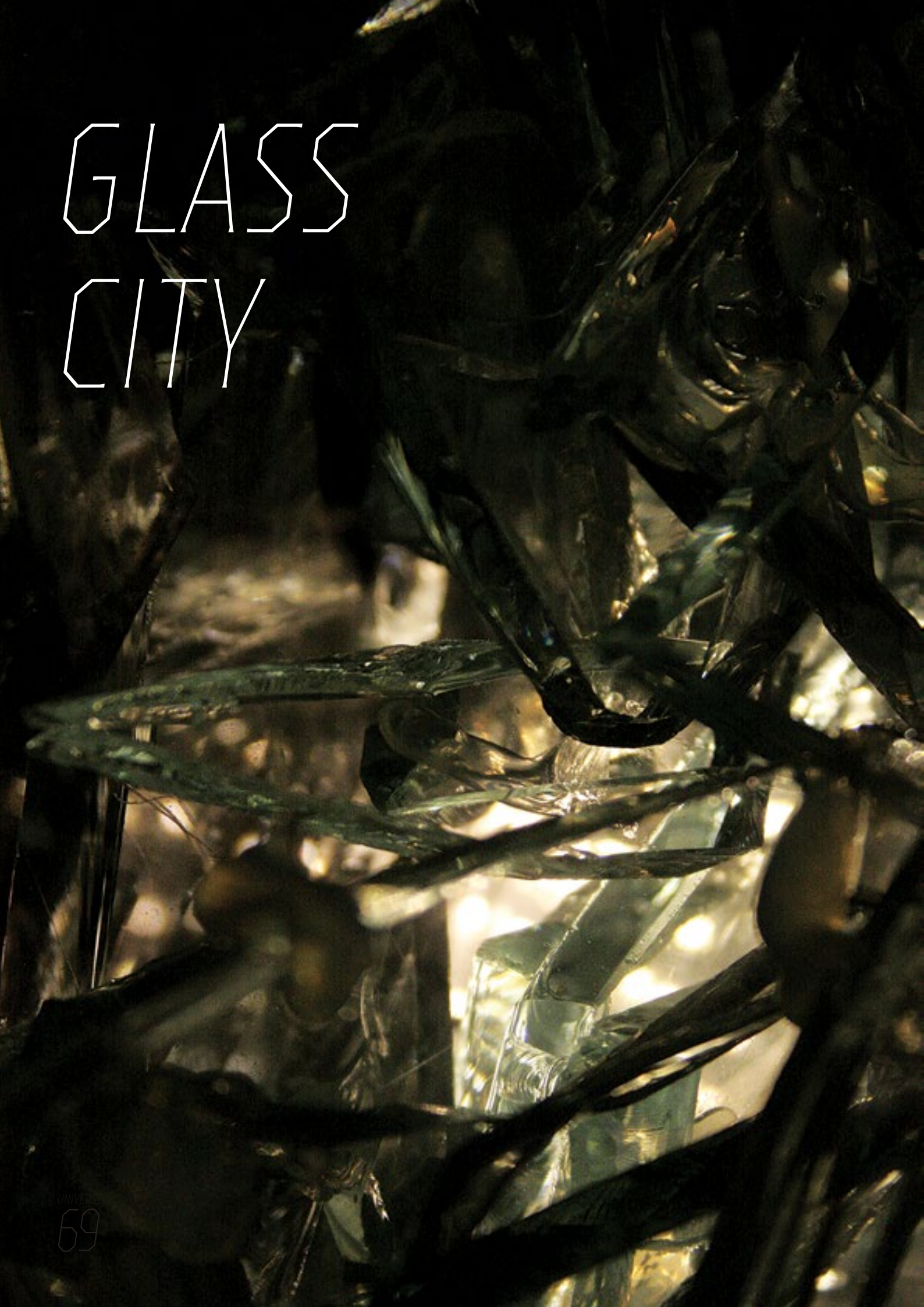


KARINE KHACHATRYAN

The earthquake itself makes our past broken. When I decided to participate to this project, the first idea that came to my mind were broken mirrors, which will be completed with the portraits. In addition, when the grandmother and the grandfather of portraits began to talk about earthquake, I realized that their past was not "perfect mirrors", but exactly broken. Moreover, at least one of their facial wrinkles appeared seeing the pain and suffering of earthquake.



GLASS CITY



ZARUHI ARSHAKYAN

(SOUND INSTALLATION)

With my work, I would like to show the city of Gyumri after earthquake, which still could not get rid of consequences of earthquake. It has been already 27 years Gyumri is unable to be recovered and I want to show that through this project using sound installation. Moreover, lights are talking about the fact that hope never dies.

MY HANDS ARE TIED

LIANA HAKOBYAN

(PERFORMANCE)

The freedom is the human, even in order to be exposed, should be freedom. To sacrifice yourself, you should belong yourself. "My hands are tied", that means that only by giving freedom to my mind, I began to feel the weight of my own bonds, which helps to find my limits. To have freedom, you must limit it.





KANA KUROIWA

I do not remember of my birth.
I do not remember of my dearth.
Did I forget it?
Now I feel wind blows.



THE CELLAR

ATSUKO MOCHIDA

In Aleksandropol (current Gyumri) civil architecture were widely spread with big cellars. This building, which is former residence, also have the cellar. They had used it not only as refrigerator but wine valuts. After the disaster, it was filled with concrete for anti seismic reinforcement and be left as it is. It embalms the scar and sence of someone's life under the brand-new gallery space.

"Universe 69 – phase 1 (Gyumri, Armenia)
Gallery of Sisters Miriam and Yeranuhi Aslamazian

CURATOR:

ALEXANDRU RAEVSCHI

COORDINATOR:

HIDEMI NISHIDA

ASSISTANT:

ANNA KHACHATRYAN

PARTICIPANTS:

ATSUKO MOCHIDA

HIDEMI NISHIDA

KANA KUROIWA

YUMINO HAGIWARA

ANNA KHACHATRYAN

MARO SAHAKYAN

ARTUSH MKRTCHYAN

KARINE KHACHATRYAN

NINA PIJOYAN

ZARUHI ARSHAKIAN

JULIETA AVAGYAN

ALEXANDRU RAEVSCHI

LIANA HAKOBYAN

PARTNERS OF THE PROJECT:

GYUMRI BRANCH OF YEREVAN STATE ACADEMY

OF FINE ARTS, (*Armenia*)

JOSHIBI UNIVERSITY OF ART AND DESIGN, (*Japan*)

"GALLERY OF SISTERS MIRIAM AND YERANUHI

ASLAMAZIAN", (*Armenia*)

THE MUNICIPALITY OF GYUMRI, (*Armenia*)

SPECIAL THANKS TO:

SARGIS HOVHANNISYAN

VAHAGN GHUKASYAN

HAMBARDZUM GHUKASYAN

ARGISHTI HARUTYUNYAN

STEPHAN TER-MARGARYAN

HRACHYA HAKOBYAN

SUSANNA HAKOBYAN

ANNA HAKOBYAN



UNIVERSE 69

“Universe 69” (phase 2)

“Panorama of the past or how to survive yesterday’s tomorrow”

The tragic events that took place in Armenia and Japan unites them into one whole. We are talking about the earthquake, which happened in Armenia in December 7, 1988 and the events that occurred in March 11, 2011 in Japan.

By analyzing separately these situations worth mentioning that the series of powerful earthquakes and tsunami in March 2011 in Japan has caused catastrophic consequences: were killed and missing almost 30 thousand people, destroyed more than 45,000 homes, another 133,000 damaged partially, put out of action thousands units of technic.

Along with these, tragic events have produced deep dramatic changes in the spiritual life, world-view, mental state, life plans of millions of people. These events have thrown an exceptional challenge to the Japanese technology and the mentality of the nation. At the same time catastrophe has reached a global scale.

Should be stated that the psychological consequences of the Fukushima, on the scale prolonging and dramatic, surpass all any other unfavorable consequences

“Universe 69” (phase 2)

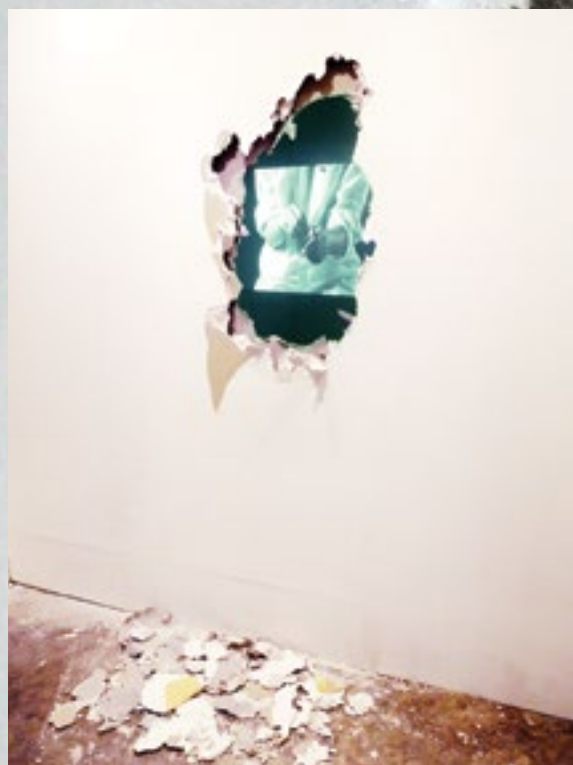
過去への眺望、あるいは昨日の明日を生き抜くために

アルメニアと日本で起こったある悲劇的な事象によってこの二つの国が結びつけられます。つまり、1988年12月7日にアルメニアで、2011年3月11日に日本で発生した巨大な地震のことです。

2011年3月に日本で発生した巨大な地震とそれにもなう津波の発生は壊滅的な被害をもたらしました(3万人近くの死者と行方不明者、4万5千棟の家屋が全壊し、13万3千棟の家屋に被害を及ぼした)。

この悲劇的な出来事は多くの人々の精神生活、世界観、思考、人生設計を大きく変化させるものでした。それはこの日本という国家の科学力、そして精神力に大きな試練を投じたのです。同時にこのカタストロフィーは国際社会をも震撼させるものでした。フクシマに対する心理的な懸念は他のどんな不都合な事実をもしのぐものです。そしてこの国はいまだに莫大な労力と技術を投じてこの「国際文明」をなんとか保持しようとしているのです。

CRACK



The artwork intervenes in the gallery space, which faces a shopping street of Higashi-Kouenji. A white wall is constructed in the front room and there is a big hole on the middle of the wall. People can see a video work by Liana Hakobyan in the next room through the hole.

The video work represents Armenian reality by injuring artist's own body. Because of her social issue and this shocking image, it would evoke huge internal gap between Japanese local reality, especially in particular this street. I materialize this gap as the wall and smash it in the middle. People can see interior of the hole, climb up and go through the hole.

This gallery have a glass wall to the street; therefore, people who walk outside can see the artwork.



MY HANDS ARE TIED



LIANA HAKOBYAN

(TWO CHANNEL VIDEO DOCUMENTATION OF THE PERFORMANCE)

The freedom is the human, even in order to be exposed, should be freedom. To sacrifice yourself, you should belong yourself. "My hands are tied", that means that only by giving freedom to my mind, I began to feel the weight of my own bonds, which helps to find my limits. To have freedom, you must limit it.



SOME WRECKAGE
OF SOMEWHERE



KANA KUROIWA

It has lied on the gallery floor just like flung but gently.

Tatami mat with smell of new-mown Soft Rush, a couple of chair decayed on the roof through many years, broken lamp with no hope to illuminate again, a flower picked from corner of the street, a bottle of cold med.

All of these were found around the gallery building.



VIDEO DOCUMENTATION OF THE PROJECT "UNIVERSE 69" - PHASE 1

For a deeper acquaintance with the project "Universe 69" within the exhibition was realized screening of the video documentation from the exhibition, which was implemented in Gyumri as a phase 1 of the project.



NIKO-NIKO STREET“

(FROM JAPANESE SMILING STREET)

ALEXANDRU RAEVSCHI

Wandering through Niko-Niko street in Tokyo, I drew parallels between the Japanese social model. I wanted to understand what kind of dreams these people have, what kind goals they had in youth and how they implemented in reality, under the influence of the Japanese ideology and most importantly what kind of future within the framework of Japanese capitalism they see for the younger generation in our days.



Through the project “Sakhalin” we have tried to identify ourselves with our grandfathers. The fact is that our grandfathers between 1941 and 1942 were on the front line separating Soviet army from the Japanese army in the Sakhalin area was in one line of the front, only on opposite sides. At one point, we even imagined that they could hypothetically watch to each other through binoculars from their trenches waiting for the command to go on the attack against his adversary.

By means of compressed narratives, we have demonstrated not just our attitude to this situation, but also tried to ask some questions ourselves and the audience such as does under natural conditions observer, does not affect on the process under study or the presence of the action itself is already an integral part of the impact?

How is the observation able to change the behavior model of communication between people? It is necessary to understand that the situation when the subject is under observation, it may be for him or her close to the stress, and how it may subsequently affect his or her daily life?

"Universe 69" – phase 2, exhibition at the gallery "co-ume lab" (Tokyo)

"Panorama of the past or how to survive yesterday's tomorrow"

PROJECT CURATOR

ALEXANDRU RAEVSCHI

CO-CURATOR

HIDEMI NISHIDA

PARTICIPANTS:

ATSUKO MOCHIDA

HIDEMI NISHIDA

KANA KUROIWA

ALEXANDRU RAEVSCHI

LIANA HAKOBYAN

PROJECT PARTNERS:

GYUMRI BRANCH OF YEREVAN STATE ACADEMY OF FINE ARTS

JOSHIBI UNIVERSITY OF ART AND DESIGN

GALLERY "CO-UME LAB" TOKYO

GRANTED BY:

NOMURA FOUNDATION

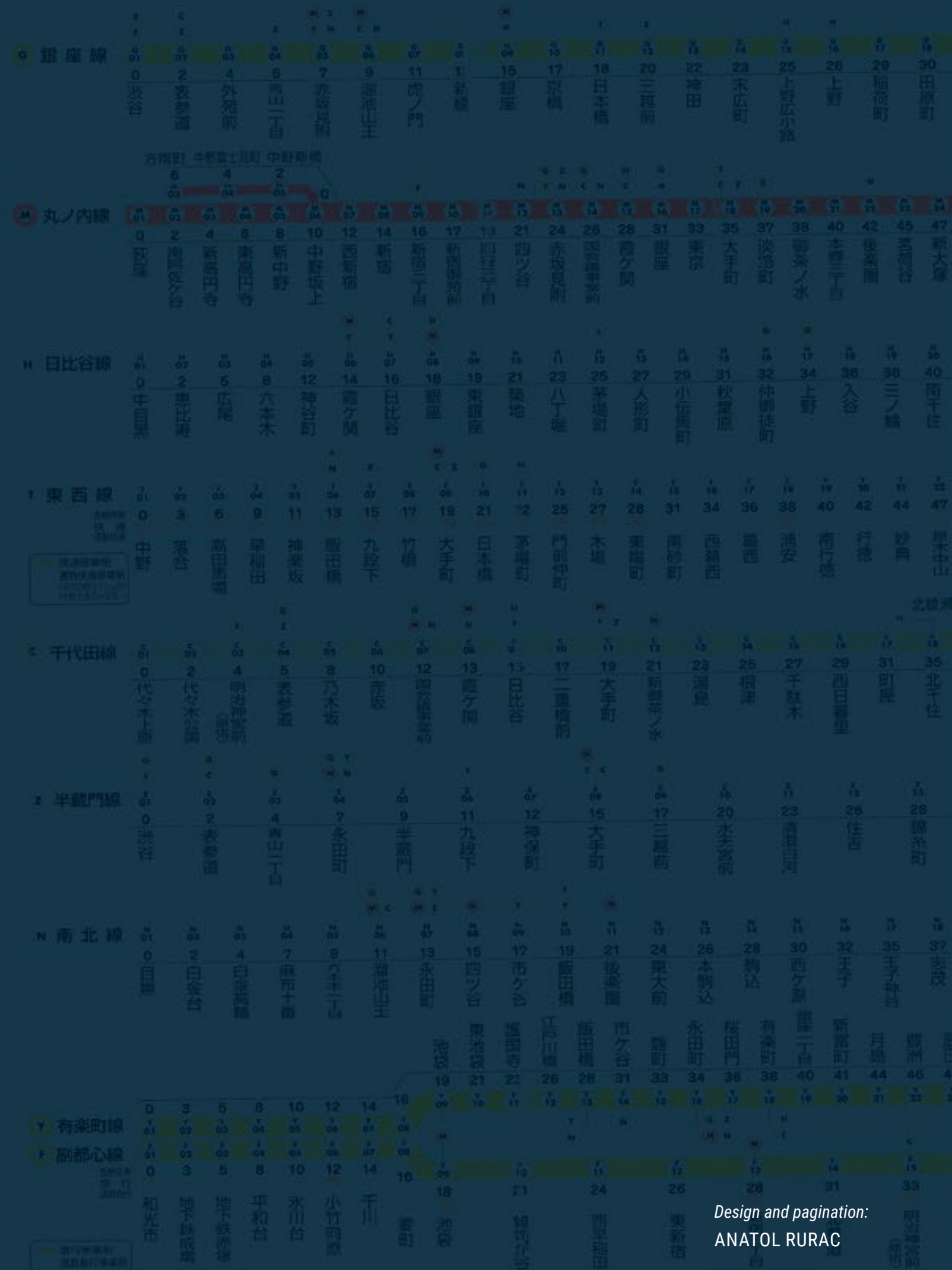
SPECIAL THANKS TO:

Field of Art Produce and Museum Studies, Joshibi University of Art and Design

Professor: TEIKO HINUMA

Research Associate: YUMI SETA

Research Associate: SANAE YAMADA





母體中心

