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GEORGIA IN THE LIFE AND OEUVRE OF PANOS TERLEMEZYAN

Abstract: Panos Terlemezyan (1865-1941) is one of the most prominent figures in the realist movement within Armenian fine art. The dominant and arguably most successful genre in the rich oeuvre of this multi-genre artist is landscape painting. In tracing the development of Terlemezyan's artistic career, special attention is paid to his works from the Georgian period. Additionally, the study examines the artist's active participation in the cultural life of Tiflis in the early 20th century and highlights his involvement in social activities. This research has brought into academic discourse the references to the exhibitions organised during that period, along with the reviews of Terlemezyan's art published in the Tiflis and foreign press.

Although numerous articles have been written about the artist's oeuvre, the Georgian period of Terlemezyan's art has never been studied. To address this gap, we are researching and artistically analysing the brush-painted landscapes, still lifes, and portraits from his time in Georgia. In our artistic analysis, we draw parallels between the artist's early and mature works, aiming to highlight and present the distinctive features, advantages, and painting approaches specific to the Georgian canvases and etudes, as well as painting approaches only characteristic for this period.

Key words: Panos Terlemezyan, Georgia, landscape, Tiflis, exhibition, seascape.

Panos Terlemezyan is a distinguished representative of realist Armenian fine art painting from the 19th and 20th centuries. He was not only a prominent cultural and social revolutionary but also a dedicated participant in the Armenian liberation struggle, embodying the image of a patriotic artist.

Terlemezyan's creative journey unfolded during a challenging historical period, marked by years of sojourn full of hardship and deprivation. Born in Van (1865) and passing away in Yerevan (1941), the versatile artist began his artistic career in Paris.

In 1900, he won his first prize in the student category at the Académie Julian with his drawing titled "Nude Male Figure." During the formative stage of his art, Terlemezyan chose to pursue a realist direction, to which he remained devoted throughout his career.

The Georgian period of Terlemezyan's art is notable for its diverse array of brush-painted canvases¹ and his active involvement in the cultural life of Tiflis, as well as his public activities.

First, let us consider fine art exhibitions, with a focus on the annual exhibition of local artists held in Tiflis in 1904 at the Hall of the Glory Temple, in which P. Terlemezyan participated. The coverage of this exhibition in the article proudly notes that Terlemezyan was the young artist who had also participated in the 1900 exhibition of the the "Salon des artistes français": "It is safe to say that Terlemezyan presents himself as an artist who not only listens to the colourful sounds of nature but also knows how to compose a music of colours, light, and shadow from that sound" (Zaven 1904, p. 85).

Among the works exhibited by Terlemezyan, the portrait of the "Old Woman" is particularly noteworthy, offering a distinctive interpretation of portraiture. According to the author's description, this painting is distinguished by the liveliness, depth, and sincerity of its portrayal. This piece is on par with the high artistic quality of the original depiction of "Ararat," a realistic brushwork of the artist, where Terlemezyan successfully conveys the mountain's majestic grandeur and glory.

The Armenian artists who participated in the Tiflis exhibition included G. Bashinjaghyan, H. Hakobyan, and G. Artazyan (Lazar Artazov), alongside Russian artists B. Fogel, R. Zommer, I. Zankovsky, A. Zakharov, and the Georgian artist M. Toidze, among others. Referring to the painting "The Woman in Black" by Verkhadurov,² the author observes that, despite the artist's passion and enthusiasm, he lacks the depth of insight that characterizes Terlemezyan's

¹ We extend our special thanks to the National Gallery of Armenia, represented by its director, Marina Hakobyan, for graciously providing photographs of Panos Terlemezyan's works.

² We believe he is referring to Nikolai Verkhoturov (1863–1944), a Russian painter who studied in Ilya Repin's studio from 1901 to 1907 and may have participated in the aforementioned exhibition.

work (Zaven 1904, 86). The works of Bashinjaghyan, Terlemezyan, Hakobyan, and Zakharov receive high praise, while critical remarks are directed at the works of Ghazar Artazyan, Richard Zommer, and Ilya Zankovsky. The works of Georgian artist M. Toidze are noted as successful, particularly the “Image of a Kurdish Woman,” which was exhibited under the title “Armenian Woman” (Zaven 1904, 86).

In the autumn of 1905, Terlemezyan participated in another exhibition in Tiflis, showcasing pieces created during his trip to Sanahin and Etchmiadzin. Among the participants, as noted by Terlemezyan, were Armenian artists Ye. Tadevosyan, Hm. Hakobyan, B. Piradyan, M. Mikayelyan, Georgian artist G. Gabashvili, and Russian artists B. Fogel, R. Zommer, O. Schmerling, and others. Terlemezyan singled out Gabashvili, Hakobyan, Tadevosyan, and Fogel as the most distinguished contributors to this gallery.

The artist, reflecting on this, writes: “Gabaev (G. Gabashvili – M. K.) is a classical painter of great calibre; Hakobyan is a serious portraitist who graduated from the Munich school; Tadevosyan is a joyful artist with a soul as clear as crystal, a lover of light and truth, endowed with a refined artistic taste; and Fogel is a skilled painter who combines beautiful colours with the grace of realism” (Terlemezyan 2017, 237-38). Two years later, in 1907, Terlemezyan participated in an art exhibition at the “People’s House” of Zubalov in Tiflis, showcasing several of his etude pieces. Bashinjaghyan, Kandaurov, Zommer, Shamshinyan, Zankovsky, Hakobyan, Terlemezyan and Schulz were prominently noted for their works. Approximately 200 pieces were exhibited (Picture Exhibition in the Zubalov People’s House 1907, 3; Painting Exhibition 1907, 2).

Throughout his busy creative life, Terlemezyan held only six solo exhibitions, both in his homeland and abroad, including cities such as New York, Fresno, Yerevan, Tiflis, and Moscow.

In the Soviet period, in 1930, thanks to the efforts of the “Hayartun” of Tiflis, an individual exhibition³ of the artist was organised, where landscapes dominated among the 65 works presented (Kirakosyan 2014, 48).

The Georgian press responded positively to the exhibition, praising Terlemezyan’s art: “The artist can create vivid images with the most delicate

³ During the Soviet period, Terlemezyan appeared to be making up for the lack of previously unrealized solo exhibitions. One year after his first exhibition in Yerevan, a second solo exhibition was organized in 1930 through the efforts of the “Hayartun” of Tiflis (See Kirakosyan 2014, 48).

lines, skillfully conveying the division of light and shadow; indeed, he can even be ranked among the virtuosos..." (B. G. 1930, 12).

Terlemezyan's social and pedagogical activities were also prolific. At the recommendation of the "Caucasian Society for the Promotion of Fine Arts" (Кавказское общество поощрения изящных искусств), founded in Tiflis in 1877, Terlemezyan became an honorary⁴ member of the society, dedicating his work "Breton: Female Worker" (1900) to them (Letter to Terlemezyan from the Society of Caucasian Artists, 1904). In 1906, Terlemezyan taught painting at the Hovnanyan and Nersisyan schools in Tiflis, although his tenure lasted only one year. The artist attributed this short duration to his busy schedule and the "formal" nature of art education in the schools. Additionally, during his time in Tiflis, Terlemezyan provided private painting lessons (Terlemezyan 2017, 240; Terlemezyan 1942, 276). Notably, in the same year, thanks to the collaborative efforts of artists P. Terlemezyan and Ye. Tadevosyan, the Borsa (Stock Exchange) building in Tiflis, constructed in 1906, was decorated with their sketches (Kirakosyan 2020, 121-28).

When discussing the public activities of the artist in Georgia, it is essential to mention the "Union of Armenian Artists," founded in 1916 in Tiflis. The direct initiators of this union were P. Terlemezyan, V. Surenyants, M. Saryan, Ye. Tadevosyan, S. Khachaturyan, and others. The union aimed to promote artistic education among Armenians and revive the Armenian style in cultural centers. To achieve these goals, permanent galleries and libraries were established in several Transcaucasian cities (Union of Armenian Artists 1917, 3; Plastic Arts 1917, 263-64).

One of the union's key activities was the organization of fine art exhibitions, the first⁵ of which was held on 5 February 1917 at the Milyan (the Millovs) brothers' trading house on Golovinsky Avenue (now Kikodze 11) (Union of Armenian Artists 1917, 7). This event was attended by Armenian and foreign artists from various cities in Russia and abroad. Additionally, in 1916, a solemn feast was organized in the hall of the Art Theater of Tiflis in honor of the Russian poet Valery Brusov, under the leadership of the great Armenian poet Hovhannes Tumanyan and a group of Armenian intellectuals. Terlemezyan was

⁴ According to the society's charter, individuals who made significant contributions to the development of fine arts could be granted honorary membership (see the Charter of the Caucasian Society for the Promotion of Fine Arts 1912, 7).

⁵ Art historian Ye. Martikyan notes that Terlemezyan contributed to this exhibition with 34 works, which were created in Van, Yerevan, Tiflis, and Batumi (Martikyan, 1964, 50).

commissioned to design the dinner menu in the Armenian style, which depicted an altar with a bird using its long beak to pull a fish from a nearby pool. Stylized birds with the heads of two girls sat under the altar, sprinkling decorated flowers and fruits onto the menu (Tumanyan in the *Memoirs of His Contemporaries* 2009, 567-68).

Unfortunately, we must rely solely on this description, as per Brusov's wish and request, the menu was presented to the great poet after the feast.

During the Soviet period, on 16 May 1937, a delegation of 32 Armenian fine artists, including P. Terlemezyan, visited Tbilisi with the aim of becoming acquainted with Georgian artists and their works. On 19 May, an extended meeting of the board of the Union of Artists of Georgia took place. M. Duduchava, the chairman of the session, delivered a report on the works of Georgian artists. Renowned artist G. Gyurjyan, along with distinguished sculptors S. Stepanyan and A. Sargsyan, also addressed the meeting. Sculptor R. Tavadze's proposal to appoint Armenian folk artists P. Terlemezyan, M. Saryan, and H. Kojoyan as honorary members of the Union of Soviet Artists of Georgia was unanimously accepted (*Fine Artists of Armenia in Tbilisi 1937*, 21).

Terlemezyan visited Tiflis multiple times during his creative journeys and wanderings in 1891, 1904, 1906, 1907, and 1909. He was well acquainted with the vibrant Caucasian atmosphere and its customs.⁶ The artist resided and worked in Tiflis for an extended period, approximately a year. In the spring of 1915, he took part in the self-defense battles of Van. Later that year, in July, he relocated to Etchmiadzin and then to Tiflis. Despite the tense political climate in the Cis-Caucasus from 1916 to 1917, Terlemezyan continued to create, travel, and spend time in Batumi, producing numerous works, primarily etudes.

According to our proposed chronology, the works created in Georgia belong to the middle period of Terlemezyan's oeuvre, during which landscape painting remained the dominant genre. As a result of his travels in Georgia in 1916, Terlemezyan produced numerous landscapes, both completed canvases and

⁶ The works painted by Terlemezyan during the early period of his career, in 1906, 1907, and 1909, such as "Botanical Garden" (1907) and other Tiflis landscapes, though valuable for their artistic merit, skillful execution, and distinctive colour palette – marked by dark, yellow-brown hues – still reflect the influences of academic painting. However, these early works are often regarded as less accomplished compared to the paintings from his Georgian period, particularly those created in 1916.

etudes. Notable works from this period include “Makhinjauri” (1916), “Garden with a Fence” (1916), “Batumi Environs” (1916), and “Old Tiflis at Dusk” (1916).

A unique panorama of Georgia’s natural landscape unfolds before us. The foreground’s plant life is rendered with broad, fluid brushstrokes, featuring rich tonal transitions in green and yellow. In contrast, the colours of the sky and water in the background are cooler, with more refined and processed brushwork. During this creative period, Terlemezyan appears to have moved away from the darker, academic colour schemes of his earlier works. His brushstrokes become freer and more expressive, the colours more saturated and dense. The transitions between light and shadow take on sharper forms, emphasizing the heat and light of the sun with strong contrasts and bold accents, unlike the subtle tonal gradations characteristic of some earlier works.

Scenes depicting the vicinity of Batumi, such as “Batumi Environs; Tsikhisdziri” (1916) (fig. 1), are presented from Terlemezyan’s favored high vantage point, offering a broad view of the setting, with a winding path leading to a seascape. The unique charm of the work lies in its colour palette. Turquoise shades of palm trees and vegetation interact with green and blue tones, creating the impression of a tropical landscape. Tsikhisdziri (ციხისძირი) is one of Ajara’s lush and secluded settlements, situated on the coast of the Black Sea. It is renowned for the “Castle of Petra,” built in 535 AD by the Byzantine Emperor Justinian I. The toponym “Tsikhisdziri,” translated from Georgian, means “Foundation of the Castle,” a reference to its proximity to the castle.

The painting “Garden with a Fence” (1916) is notable for its vivid colour depiction, capturing the presence of sunlight and warmth, with striking combinations of green (fig. 2). The landscape includes loosely rendered human figures, marking a departure from the artist’s usual style.

In this canvas, Terlemezyan devoted minimal attention to the modeling of light and shade. Moreover, in the few forms that do include light and shadow, the subtle transitions typically accompanied by contrast and tonal modeling are absent. We agree with the suggestion made in an article about the 1916 exhibition organized by the “Caucasian Society for the Promotion of Fine Arts” that the artist perceives each subject as a means to convey a particular state of mind. He does not merely replicate the image as dictated by nature, but rather interprets it, conveying its essence through a process of “mental colouring” (Edilyan 1916, 93).

Terlemezyan's landscapes lack the delicate colour and poetic essence of the scenes depicted. However, the artist goes beyond subjective impressions of nature, striving also to portray it with realism.

The landscape "Makhinjauri" (1916) is distinguished by broad, expressive brushstrokes and rich colour saturation (fig. 3), effectively capturing the overall scene of nature with a nuanced tonal portrayal of the sky and sea. Warm and cool colour combinations intertwine seamlessly, complementing each other without distinct divisions. Despite its toponym, "Makhinjauri," which translates from Georgian as "ugly" or "crippled," the area is nestled within the stunning and forested landscape of Ajara. According to legend, the settlement earned its name due to the brutal mistreatment inflicted upon local Christians by Ottoman troops, involving amputations and other atrocities. Renowned for its subtropical climate and abundant mineral waters, a sanatorium was established here by the Tsarist government in 1904, further enhancing the settlement's reputation.

While traveling along the Black Sea coast, Terlemezyan explored the picturesque and historically significant sites of Ajara. His initial visit to Batumi in 1898 preceded his journey to Paris for professional education.

Terlemezyan's Tiflis landscapes are notable for their vibrant portrayal of the scenery, characterized by rich colours and tones, expertly executed painting techniques, and well-structured compositions. In "Old Tiflis at Dusk" (fig. 4), the canvas reflects a blend of artistic approaches, including panoramic completeness, architectural motifs, and a structured composition reminiscent of the artist's earlier works inspired by the Constantinople landscapes. However, while previous works may have featured darker tones, the Georgian landscapes exhibit warm colour combinations, albeit dense, devoid of somber brushstrokes. While the colour profile holds significant importance, the precise balance of light and shadow, along with realistic manifestations of the atmospheric environment, is equally crucial.

The painting depicts the central district of old Tiflis, the Maidan, where the dome of the St. Gevorg Armenian Church is faintly visible in the distance, while the Narikala Castle towers above, bearing witness to Georgia's glorious history. At the center of the canvas, the winding Kura River draws attention, with the majestic Georgian church dedicated to Shushanik standing on its opposite bank – a saint venerated by both the Georgian and Armenian churches. The artist skillfully captures the vibrant atmosphere of Tiflis's colourful surroundings. In contrast, the landscape painting "Kurdish Tents near Tbilisi" adopts a different

colour palette (fig. 5). Here, amid the beauty of Tiflis's nature, the tents and human figures are positioned near the composition's center, with tonal transitions that appear somewhat somber, lacking the colour simplicity, clarity, and expressiveness observed in the previous work. Additionally, this canvas lacks the pronounced light-shadow modeling of the former piece. However, the spatial rendering of the mountains in the background is particularly successful, harmonizing well with the treatment of light and atmosphere.

It is important to note that Kurds were not among the local and permanent population of Tiflis. They began settling in tribes on the outskirts of Tiflis in the early 1900s, primarily due to religious persecution by Ottoman Turkey. They mostly lived in isolation from the city's main population.

Exploring Terlemezyan's extensive landscape painting repertoire, it becomes evident that the artist preferred depicting the blossoming period of nature over winter landscapes. However, within his body of work, there are instances of snow-covered scenes, including winter views of Yerevan from the Soviet era and typical depictions of Tiflis, such as his piece "General View of the City, Tbilisi" (1916) (fig. 6). In this artwork, the artist effectively captures the wintry atmosphere through the skillful use of colour combinations. In the foreground, the cold essence of winter is conveyed through a carefully chosen colour palette. The snowy terrain, marked with footprints, is depicted with cool tones, contrasting sharply with the warm, yellow-brown hues used to portray areas of the landscape devoid of snow. This tonal contrast plays a central role, drawing the viewer's eye first to this foreground fragment before gradually transitioning to the broader cityscape.

The choice of locations for the two Tiflis landscapes is intriguing. Upon closer examination, it becomes evident that the winter scene is depicted from a vantage point overlooking the winding Kura River and Narikala Castle. In contrast, the sunset panorama of Tiflis is captured from a different elevation within the city, offering a view of the densely built-up city center, the private residences of the middle and affluent classes of old Tiflis, and the iconic long-domed churches with their pointed spires. These cityscapes, representing different seasons of the year, serve as documentation of the artist's sojourn in Georgia during those months.

It is well-known that Terlemezyan was also a master of seascape painting, and his depictions of the sea hold a unique and significant place in his art. Notable examples of his seascape paintings include "Black Sea after the Storm," "Black Sea Coast," and "Landscape; Batumi" (1916) (fig. 7). While these

works created in Georgia may not match the richness and artistic value of the artist's later famous seascapes from places like Constantinople and France, they nonetheless showcase Terlemezyan's distinctive style and creative exploration. The dominant colours in these works are often cold, repetitive, and monotonous, with a sharp division between the water and the celestial space. It is noteworthy that in some of the seascapes from the artist's Georgian period, the scenes are complemented by the fragmentary, non-dominant presence of human figures. These figures, arranged in various compositional settings, enhance the scenes and introduce thematic vitality to the environment. As mentioned earlier, this represents a rare approach in the artist's oeuvre, one absent in the seascapes created during the later stages of his career in France and the USA.

Terlemezyan seldom depicted stormy seas; rather, he favored tranquil and calm maritime scenes. In our assessment, the artist's work "Old Warship," presumably painted in 1916, exemplifies these preferences (fig. 8). The image captivates with its realistic portrayal, showcasing a maximal expression of creative realism. The landscape seamlessly integrates with the marine setting, and Terlemezyan's brushwork is particularly remarkable in capturing the expanse of water, especially in rendering the mirror-like surface of the sea and its reflections. Although the artist chose to depict the sea in shades of green, it does not overwhelm the overall composition. The painting's strengths are further emphasized by the portrayal of the strict, sturdy construction of the warship. While the brushwork detailing the infinite expanse of the sea is polished and meticulous, the depiction of the ship adopts a more generalized approach, characterized by lively and uninhibited strokes. In some parts, the painting lacks pictorial accuracy and does not elaborate on simple realistic shapes, giving the impression of an incomplete etude, with expressive strokes suggesting human figures. Despite these observations, the canvas does not leave the viewer with a sense of incompleteness. It can be said that the artist prioritized the detailed description of the landscape.

The image suggests that the warship was located in the Black Sea near Batumi and likely belonged to the Tsarist Russian Navy. This is particularly evident from the colours of the two flags flying on the ship's mast. These flags were used in the Tsarist Navy: the sea badges of His Imperial Majesty the Sovereign Emperor and the Empress, both yellow with a double-headed eagle, the symbol of the empire. The Tsarist Navy had over two dozen such sea badges, each with its own distinct colours and design features.

The colour scheme in the artist's works from the Georgian period aligns with the principles of academicism, featuring a clear three-plane sequence of warm, neutral, and cold colours. In some sections of the canvases, thick, vibrant brushstrokes and a simple compositional structure are evident.

Among the artist's portraits created in Tiflis is "Kurd" (1916) (fig. 9). This piece highlights the character's introspective nature, vividly portraying a strong individual isolated within his own world and emotions, reminiscent of the work "The Refugee" (1901) from the artist's early period. While Terlemezyan included a barely noticeable landscape background in the latter, the portrait of the Kurd features a neutral backdrop, directing all the viewer's attention to the character – the gun firmly grasped in his hand, and the vibrant national costume.

Both the figures of the refugee and the Kurd can be interpreted as collective representations. Against a neutral ochre-toned background, the blue colour profile of the figure stands out with notable expressiveness. The artist's keen eye is evident in the detailed rendering of Kurdish clothing and the costume ensemble. The harmonious, subtle modulation of light and shadow is especially pronounced in the depiction of the figure's attire. Terlemezyan revisited the portrayal of the Kurd in another work, the painting "Kurdish Soldier" (undated), which remains among the artist's surviving pieces.

Comparing these two works, we observe that the artist employed a similar compositional technique, depicting the figures in profile, holding a gun, and using a shade of blue for the colour modeling of the clothes. While the portrait of the Kurd adheres to the principles of realistic painting, with a detailed depiction of patterns, the image of the Kurdish soldier adopts a more general pictorial approach, characterized by expressive and fluid brushwork. In this work, the light-shadow divisions of the soldier's clothes are sharply delineated, lacking subtle transitions.

Among the artist's extensive collection of portraits, the portrait of Nina Chislíeva, the wife of architect Davit Chislyan (Chislíev),⁷ stands out.

⁷**Davit Chislyan (Chislíev) (Nor Nakhíjevan, 1879 – Moscow, 1970):** After graduating with distinction from the Riga Polytechnic Institute as an engineer-architect, the Armenian architect moved to Tiflis in 1910, where he made significant contributions to the city's architectural landscape. One of Chislyan's notable works is the three-story building of the "City Group" club, recognized for its high architectural and artistic qualities. He also designed complex residential buildings, and in 1925, he was appointed chief architect of the Tbilisi City Council (see Tigranyan, 2003, 188, 190). Following the 1922 earthquake in Gori, which destroyed nearly half

Terlemezyan created this portrait of Nina Chislíeva (Ganzhumova) in 1916, during the time both the artist and architect were living and working in Tiflis. It is highly probable that the portrait was commissioned due to their personal connections, as both were prominent figures in Armenian art. According to available information, this work is part of the architect's personal collection (Posthumous Exhibition of Works by the People's Artist of ArmSSR, F. P. Terlemezyan, 1941, 16).

In his art, Terlemezyan made far fewer references to still lifes compared to portraits; the latter significantly outnumber the former. It seems that still lifes did not particularly inspire the artist.

Still lifes are entirely absent from both the early and late periods of his oeuvre, appearing mainly among his Georgian and American works. The only surviving still life from Terlemezyan's middle period is "Still Life; Fruits" (1916) (fig. 10). This work, executed in the dark colour palette typical of the artist's early works, is dominated by a yellowish hue and features a pointillistic background, a technique first seen in his oeuvre.

The impressionistic expressions present in Terlemezyan's landscape works, (specifically referring to his mature period), are missing in his still lifes, which are instead executed in the spirit of realistic painting.

According to information from the National Archives of Armenia, referencing an article from the USA in 1924, two of the artist's works were discovered in either the Military History Museum or Temple of Glory in Tiflis (Google 2011). These works are now housed in the State Gallery of Georgia (Panos Terlemezyan 1924). Unfortunately, accurate details about these works remain unavailable.

Numerous articles were written during Terlemezyan's lifetime and after his death, covering various aspects of his creativity, social activities, life history, and artistic orientations. However, these studies have not separately examined his relationship with Georgia during this period, his contribution to the cultural and public life of the time, his participation in fine art events, or the unique gallery of works created in Georgia. Therefore, our present research, supported by factual archival materials, press references, other scholarly sources, and our analysis of works from this period, holds modern and significant relevance.

of the city, the Georgian government commissioned Chislyan to oversee the reconstruction efforts and to develop an initial scheme for a new master plan (see Tigranyan, 2003, 190).

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1. "Batumi Environs; Tsikhisdziri," 1916, oil on canvas, 59 x 80 cm, "National Gallery of Armenia"



2. "Garden with a Fence," 1916, oil on canvas, cardboard, 33.5 x 24.5 cm, "National Gallery of Armenia"



3. "Makhinjauri," 1916, oil on canvas, 24 x 33.5 cm, "National Gallery of Armenia"



4. "Old Tiflis at Dusk," oil on canvas, 65 x 81 cm, "National Gallery of Armenia"



5. "Kurdish Tents near Tbilisi," 1916, oil on canvas, 56 x 100 cm, "National Gallery of Armenia"



6. "General View of the City, Tbilisi," oil on canvas, 16.5 x 25 cm, "National Gallery of Armenia"



7. "Landscape; Batumi," 1916, plywood, wood, oil paint, 19 x 56 cm, "National Gallery of Armenia"



8. "Old Warship," 1916, oil on canvas, cardboard, 24 x 31 cm, "National Gallery of Armenia"



9. "Kurd," oil on canvas, 91 x 70, "National Gallery of Armenia"



10. "Still Life; Fruits," 1916, oil on canvas, 49 x 65 cm, "National Gallery of Armenia" on canvas, 49 x 65 cm, "National Gallery of Armenia"