

MISSAK TERZIAN

2011 - 2012

"A Touch of Passion"



L'Orient-Le Jour, 2012, oil on canvas, 166 x 135 cm.



HAMAZKAYIN
Lucy Tutunjian
Art Gallery

FRUITFUL INTERACTION

On the stage, a play is fashioned by dint of trials, errors, corrections, elaborations, and repetitions before it is deemed fit to be shown to the audience.

Missak's paintings are wrought in the same way: the lyrical exuberance, the graphic and chromatic improvisations are but the last version of a work in progress liable to be indefinitely reset on the easel in search of an improved harmony, a better balance, or a more subtle imbalance. In ten, twenty, even in thirty years hence, it may call for a new search, enhanced by the artist's existential and professional experience in the interval. Thus, vintage paintings from 1982 and 1992 turn up, in a more or less altered state, in his 2012 production.

The same rhythmic pattern prevails throughout the creation of each and every opus: first layer, first brushstrokes, first colors, followed by successive critical evaluations to decide on new layers, new brushstrokes, and new colors. So, Missak's paintings are composed through a kind of sedimentary process of accretions, and rectifications followed by new stratifications, until the image he holds in his mind finally emerges through the mesh of color patches.

What is at stake here is giving the impression that this elaborate process is the opposite of what it is: not the painstaking aggregate of delicate adjustments that never allow colors to get tarnished and dirty, but a seemingly spontaneous fireworks of instantaneous brushstrokes delivered too fast to be completely mastered.

As a matter of fact, Missak controls in the strictest way every stage of the painting process by shuttling to and fro between the manual and the digital. Photographs of successive stages are scrutinized on his computer screen to locate precisely the spots requiring modification. The camera and the screen are thus enlisted among the painter's tools.

In other words, time is an essential dimension of the composition and recomposition of the painting as well as of its contemplation and recontemplation. Looking at a picture requires backing off, and moving forward, visualizing the whole, and probing into the minutiae of the artwork. In this advancing and retreating process, the deciphering becomes more accurate and fruitful, enriching one's gaze with unexpected meetings of shapes, colors, and meanings.

In one series of paintings, the theme is intimated, leaving to the viewer the onus of linking pointers and signs to retrieve the figures immersed into the colors melee. As a counterpoint, another series gives immediate visibility to the themes and motifs, in an angular style of drawing that can go as far as achromatism: musicians with a variety of instruments, odalisques, dancers, hubble-bubble smokers, card and backgammon players, mothers and children, lovers, landscapes, historical monuments, vegetables, and fruit. Here the organized chaos disappears to the benefit of a mastered graphic composition, a simplified drawing, and a palette of intense, saturated, and yet reserved colors. These themes and motifs naturally generate a gamut of variations redolent of a mellowing of the painter, although he retains his usual stamina and dexterity in the manipulation of the painting brush.

A retrospective glance on his production reveals that those themes and motifs are not innovations but rather echo similar ones he handled since the beginning and throughout his career, with periods in which chromatic tendencies prevailed over graphic ones, periods where the reverse was the case, and periods where both trends fruitfully interacted.

JOSEPH TARRAB



The Flute Whister, 2012, oil on canvas, 195 x 165 cm.



Le Fumeur au Chapeau, 2012, oil on canvas, 100 x 80 cm.



Hubble-Bubble Couple, 2010 - 2012, oil on canvas, 100 x 74 cm.



The Two of Us Are Really One, 2012, oil on canvas, 100 x 80 cm.



The 2 of Us Are Really 1, 2012, Acrylic and oil on canvas, 120 x 100 cm.



Circles and Melodies 2, 2012, acrylic on canvas, 120 x 120 cm.



Circles and Melodies 1, 2012, acrylic on canvas, 105 x 130 cm.



Le Fumeur en Blanc, 2012, acrylic on canvas, 100 x 80 cm.



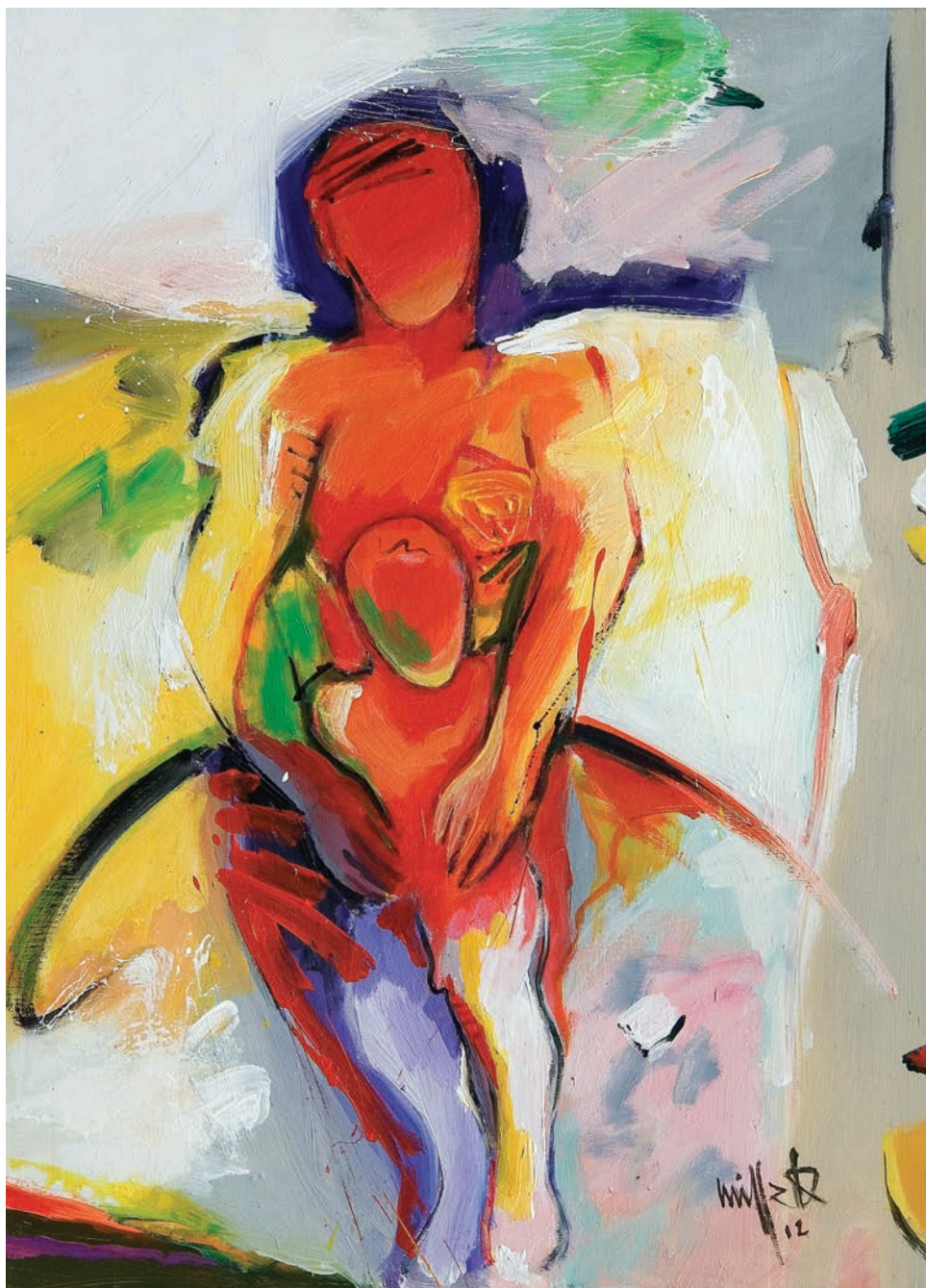
Lebanese House, 2012, oil on canvas, 75 x 90 cm.



Tremette à Quatre, 2012, acrylic an oil on canvas, 115 x 140 cm.



Tremette 2, 2012, oil on canvas, 90 x 75 cm.



Premier Pas, 2012, acrylic on canvas, 80 x 60 cm.



Mother and Child, 1982-2012, acrylic on canvas, 80 x 60 cm.



Molto Allegro and Presto Volante, 2012, acrylic on canvas, 120 x 120 cm.



Instruments in Red 2, 2012, acrylic an oil on canvas, 106 x 120 cm.



Oud Dance 2, 2011, acrylic on canvas, 135 x 166 cm.



Oud Dance 2, 2011, wool and silk wall tapestry, 135 x 170 cm.



Molto Vivo e Velocissimo, 2012, acrylic on canvas, 120 x 120 cm.



Die Schule der Geläufigkeit, 2012, acrylic on canvas, 95 x 120 cm.



Femmes de Picasso, 2012, acrylic and oil on canvas, 180 x 151 cm.



Lebanese-American artist, Missak Terzian was born in 1949 to Armenian parents. He studied at Ecole d'Art Guvder in 1968 and graduated from London College of Printing in 1971.

His paintings are part of many collections around the world, namely the Saudi Royal family and prominent Lebanese political figures.

He is a creative graphic designer, pre-press color specialist by profession and an artist by vocation who held his first major art exhibition in 1984. Since then he held 88 exhibitions worldwide.

With an innate and primal impulse to create, figurative artist Missak Terzian is in timeless search for existentialism and is eager to record time and occurrences. "For me, painting is a visual testament of the mind, body and spirit. Distortion and exaggeration triggers a continuous search into an unknown semi-abstraction" Missak explains.

In this exhibition, Missak Terzian expands his personal connection with his art through a touch of Picasso. In his own interpretation, he delivers a new perspective, merging the semi-abstract figurative expressionism and cubism worlds together with the technique of pastiche, a stylistic imitation that he exploits with passion and amazement, a concept forcing you to indulge in his art and feel charmed.

"During my visits to New York's Guggenheim Museum, I stood mesmerized in front of Pablo Picasso's "Les Femmes d'Alger" (O. J. R. Version O). This painting haunted my thoughts since 1968 when I painted one of my many versions of it at the beginning of my artistic career. In 2012, I felt the urge to create "Femmes de Picasso" to soothe my past and present feelings. The idea of pastiche came to me and I thought to myself why not incorporate the portraits of Picasso's women, Dora Maar, Marie-Therese Walter, Nusch Éluard, Françoise Gilot and Jacqueline Roque, in my composition?"

In an adjacent room there was "The Three Musicians". During the past 3 decades my subconscious was filled with three musicians – my favorite theme. In front of this marvelous painting, I was already in a creative mood projecting internal images in my mind. I believe art regenerates itself from past and present. My 1984 cubist period flashed back to me and "L'Orient - Le Jour" was surging through my imagination". (See cover).

www.missakterzian.com



Guitar Reverie, 2011, oil on canvas, 110 x 90 cm.

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