

the proportions of the remaining planes which make up the perception of perspective. Vartan Tovmassian claims that there exists no notion of the plane, since in reality all that is pretty illusory. A painting should be constructed on the surface of the canvas rather schematically, whereas the perspective is something for the viewer himself to discern, virtually penetrating the depth and returning to the vantage point, filling up a virtual three dimensional space with air and light. Vartan strives for perfect agreement in a painting: between composition, colour, brushstrokes, everything that makes up its basis and adds integral and finite touch to it. Despite the clear and definite direction of themes the artist is not bound by the four corners thereof.

The themes remain a mere medium of expression to convey or suggest to the viewer what one has lived through today. It is just a pretext, a metaphor, an allegory. The *Studio* is just an excuse to paint a beautiful woman, and if a battle scene is pictured, there must be an underlying conflict of ideas, interests and challenges. Achilles is portrayed as the hero of our days to suggest that little has changed since. The artist focuses our attention on the phenomenon itself, rather than the associated facts or persons. It is important for him, remaining within the framework of strict canon, to incite interest in his art through expressive means, while the content remains unchanged. When painting the Holy Mother he is convinced that any mother loves her child as dearly. The artist dislikes painting landscape in principle, since it involves no people and is therefore uninteresting. He prefers to paint people in interesting circumstances. Vartan Tovmassian is free from commonly accepted principles, he adheres to no direction or *ism*. He simply does what is close to him in spirit, convincing and dear by his own value scale.