

# LILITH MNATSAKANYAN

PORTFOLIO



[lilith.mnatsakanyan](https://www.instagram.com/lilith.mnatsakanyan)



[lilithmnatsakanyan.com](https://www.lilithmnatsakanyan.com)

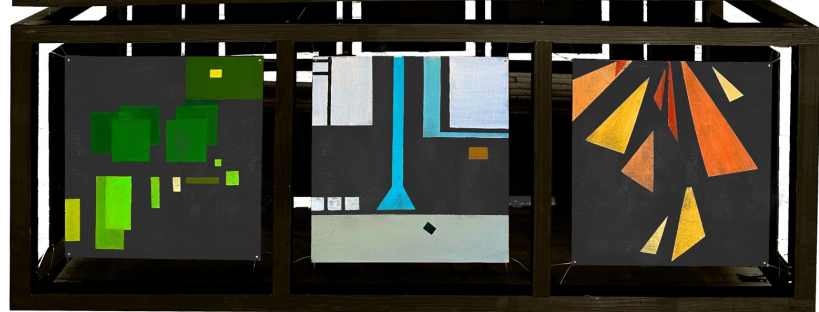
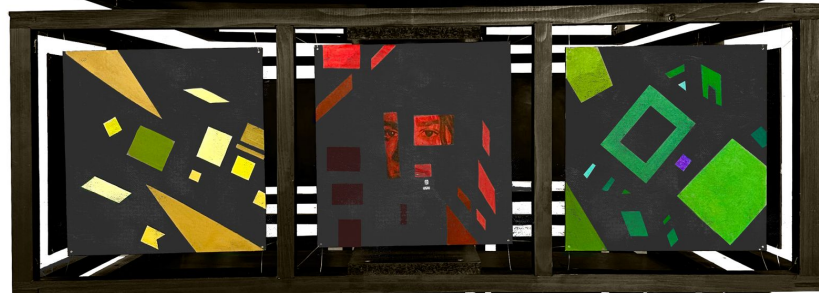
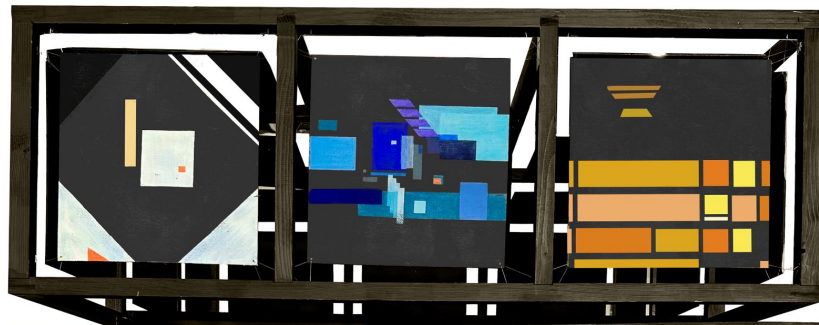


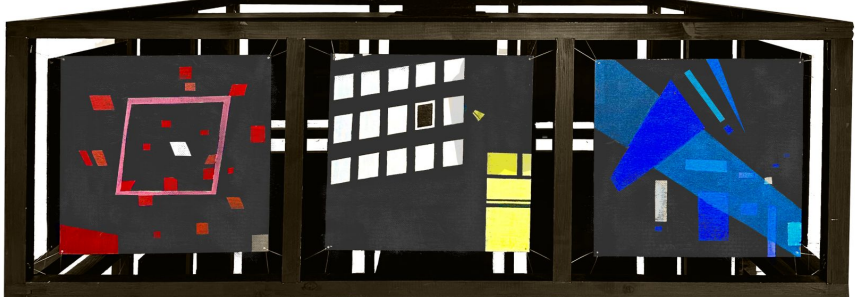
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## **“Rubik’s Cube”**

**Kinetic art-object  
acrylic on 45 canvases with  
wooden construction  
30x30 cm  
2022-2023**





# “Rubik’s Cube” Series

Yerevan is like a Rubik’s cube. It is constantly being dismantled and assembled, and so am I...

The windows move, rotate, then slowly recompile on each other, as if just about to tumble on your head. There are so many lights in the city that I can’t concentrate; it makes me dizzy.

This kinetic art object rotates horizontally around a central axis. Canvases are attached to the frames of the construction, suspended in air. Hidden within the geometric abstractions of the cityscape is a self-portrait, the city and me are one.

## Part of Curatorial Text from the Exhibition “Breathing City” at NPAK in 2023

*“The artist breaks down the grammar of the real city and collects them through images in the art space.*

*Thus, the signs that direct the artist to read the city as disintegrating-assembling, fragmented, fleeing, oppressive... exist only in the imagination and are depicted in all possible forms of the sign system: text, symbol, image, picture.*

*Thanks to the depiction of the artist, the city turns into an object that enters into a conversation with the observer, which transfers and communicates with the observer through the text and symbols encoded in it.”*

Mariam Aleksanyan

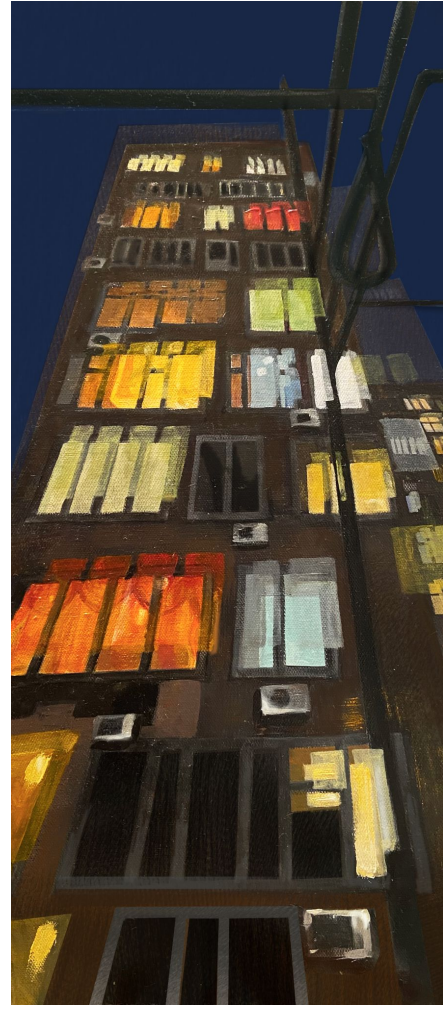


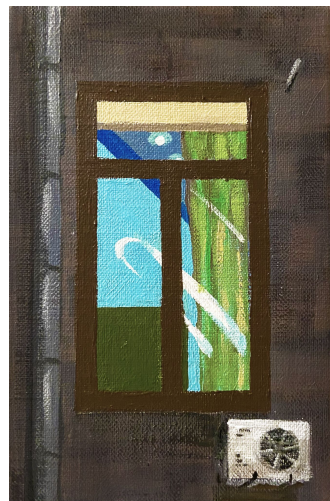
## **“Dizziness” series**

acrylic and oil on canvas  
2022







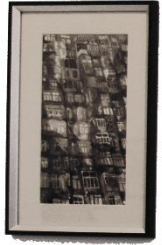


# “Dizziness” series

The series “Dizziness” explores the complex interplay between urban landscapes and the human experience. The paintings depict city buildings with suspended windows, contemplating the disorienting nature of modern urban life and its impact on our perception of reality.

The portrayal of disorientation and unease in the series explores the psychological impact of living in a modern city. Cities are hubs of activity, filled with constant movement, noise, and visual stimulation.

The boundaries between the physical and the metaphysical blur, leading to a surreal experience where one’s understanding of time, space, and self can be shaken. In this way, the series prompts viewers to reflect on the fragility and subjectivity of our perceptions in the urban environment.



## **“Glance from the bottom” series**

**Ink on paper  
2019-2021**





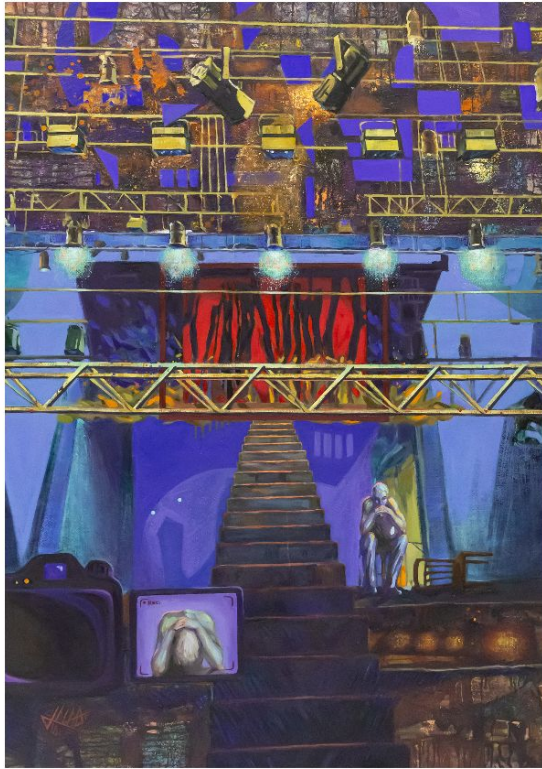






## **“Insomnia”**

**Acrylic and oil on canvas  
130x130 cm  
2021**



**“Performance” Triptych**



## “Backstage” Part

Diplomatic work  
oil on canvas  
130x180 cm  
2021



## **“Audience” Part**

Diplomatic work  
oil on canvas,  
100 cm metallic construction,  
100x200 cm  
2021



## “Stage” Part

Diplomatic work  
oil on canvas  
130x180 cm  
2021

# “Performance” triptych Parts: Backstage, Stage and Audience

The artwork comprises three distinct elements: the backstage, the stage, and the audience.

The backstage, with distinctive blue hues, forms the rear portion of the stage. The focus lies on portraying the theater’s interior, emphasizing colossal metal structures and captivating color interplay. These elements overshadow a solitary figure, immersed in contemplation and tension, stripped of their actor role. The canvas, enriched by blue tones, embodies mourning, with a staircase ascending to a concealed red stage. The scene aims to evoke secrecy and ambiguity, inviting viewers to delve deeper and seek new interpretations.

The stage picture is dynamic, contrasting ascending and descending figures. The descending figure exudes tranquility and grandeur, symbolically resonating with Christian symbolism, descending upon a white sheet that carries symbolic weight in this context.

At the center of these two paintings, a round canvas on a metal structure forms. The audience is portrayed as silent and indifferent. Leveraging the circular shape, I sought to evoke a sense of rotation, as if the audience peers through it like a fish-eye lens. This canvas serves as a depiction of the world itself.

The triptych was dedicated to the victims of Second Nagorno-Karabakh War in 2020, created after experiencing the profound impact of the war.

# ARTIST STATEMENT

Lilith Mnatsakanyan is a multidisciplinary visual artist specializing in painting. Her art objects create new perspectives by extending the traditional boundaries of the canvas with metallic and wood constructions. Her approach literally and metaphorically pushes the limits of two-dimensional art.

Living in the modern, urbanized world, Lilith Mnatsakanyan uses geometry to express the physical and psychological aspects of the contemporary cityscape. Lilith's work oscillates between abstraction and recognizable imagery, using flat shapes with bright colors contrasted with complex constructions to create a play between 2D and 3D dimensions. These contrasting elements elevate the forms on her canvases and seamlessly integrate into architectural spaces, inviting observers to experience a sense of unusual confusion and dizziness. Modern elements such as phones, screens, and cameras seamlessly integrate into her artwork, creating visual illusions like frame-in-frame and picture-in-picture techniques.

Her vibrant artwork creates dynamic shapes and illusions that mirror contemporary life.