

Ariel Adjemian

The author of remarkable religious "tableaux" which decorate numerous Armenian churches in Paris and in the suburbs, also knows how to treat subjects which aren't as grave as the Passion or the life of Christ. In the painting of profane topics he brings the same impeccable correction, the same virtuosity in the use of colors.

At the "Artistes Francais" which was I believe his second exposition in Paris - the first being the "Salon des Independant" - he showed us a painting, "Artificial Paradise" where connoisseurs and the general public alike found the same pleasure.

In an ante-room of some Sultan, in an atmosphere of luxury, the slaves squatting on the divan, some of them musicians, others prepare the narghileh and surround the smoker of opium. It's a superb creature that swoons on the divan, delicate and nervous, made for pleasure and love.

Besides all consideration of anatomy or even of drawing, the embrace is expressed with such vigour that it contains the best testimony of its fidelity. The mind and the eye find in such a composition equal satisfaction; this is the best praise that one can bestow on this young Armenian artist.

Clement Morro
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