

The Emirates Center for Strategic Research was established on March 14, 1994, as a scientific institution specialized in the work of studies and researches on economic, social and scientific affairs related to the affairs of the state. It also extends to regional and international developments. The Foundation is also keen to organize conferences, events, workshops, research meetings, lectures, and the objectives that the center seeks to achieve for studies and research on all matters related to the affairs of the state. It also provides special programs that serve the community, in a the exchange of scientific opinions through seminars, conferences and workshops, all seminars and lectures that discuss topics related to the work of the center and all research interests, and also contribute effectively to the modernization of the functional skills of the research staff of every citizen in the country. The center works in the field of community service as it seeks to help increase cultural and social awareness, by adopting the issue of encouraging and developing the research and translation movement, and in order to achieve these goals successfully. Authoring, especially in the center is keen to organize conferences and seminars that discuss strategic studies, which provide a wide range of policy makers, researchers and academics, and also to interact with their counterparts in institutions national and international, as the center is keen to issue analytical bulletins on a daily basis.

Growing efforts to make scientific research a priority

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Date: Monday, April 8, 2019, 10:44 PM GMT+4

Omar Ismail Al Khoori

The scientific research, with its various ramifications, trends and nature, is the basis of human progress throughout the ages. It reflects the intellectual facade, as well as the cultural and historical dimension of any people. Many countries in the developed world have managed to impose their political and economic hegemony through their scientific and intellectual progress. The absence of a clear strategy in the State and the absence of a database at the federal level prompted the General Secretariat of the Federal National Council, in cooperation with the Scientific Research Department of the Ministry of Higher Education and Scientific Research, to organize the first national forum of researchers In order to reach the greatest possible scientific knowledge, which contributes to the formation of scientific awareness of the UAE society, stressing the need for the private sector to engage in its material and moral capacities to support scientific research efforts, especially that the vision of the future state depends mainly on diversifying sources of national income, through the adoption of modern scientific methods to benefit from the capabilities and potential of the State in various fields. The UAE's leadership is considered as a key theme in shaping the future of the country in the coming years. It also raises the slogan of global competitiveness in the development of national human resources, has become a key pillar in understanding economic, social, security and cultural changes in societies, it is no longer possible to meet national challenges and crises by importing solutions.



Bodrum, Turkey) and lived in the fifth century BCE (c. 484–425 BCE). He has been called "The Father of History", as well as "The Father of Lies." He was the first historian known to collect his materials systematically, test their accuracy to a certain extent, and arrange them in a well-constructed and vivid narrative. The Histories—his masterpiece and the only work he is known to have produced—is a record of his "inquiry" (or ἰστορία historía, a word that passed into Latin and acquired its modern meaning of "history"), being an investigation of the origins of the Greco-Persian Wars and including a wealth of geographical and ethnographical information. Although some of his stories were fanciful and others inaccurate, he claimed he was reporting only what had been told to him. Little is known of his personal history. This, like many stories of Herodotus, is told in great detail, and for the simplicity of dramatic effect. This refers back to the way bards used to tell their poems or stories to their audience. Herodotus was accused by many because of such detailed accounts, and even called a liar by some. In his writing we can already see that there was no direct association with gods.

Herodotus

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To: Gulf News Subject: Herodotus

Herodotus was the first to use prose in literary and artistic writing. He was also the first to place the country of Greece in world history, and the first to prove that the mission of the Supreme Historian is to reflect the building of the past in human civilization. He was also the first Greek author to write a complete and integrated history, and we note the agility and spontaneity of his style throughout all parts and chapters of the book. Herodot is also one of the greatest storytellers and narrators, where he tells his book as if he tells stories about his ignorant audience reading and pleasure there is no other way he has only to hear the novels or see them in front of him. There are several other topics of the book including showing the Greeks as heroes, and they are the people of civilization and slavery and that Persians they are only barbarians, deluded and uncivilized. He also talks about the origins of the Persian Empire from the time of King Cyrus the Great to the Curses. It also presents important information about the history of other countries such as Egypt, Libya and Sri-linka, and reviews the patterns of human beings with a large number of different religions and systems of government in each country. He also talks about transportation, especially in the Nile and Euphrates rivers. The book contains information about weights, goods, and various commodities, as well as religious, economic and geographic information is very important. The most famous words (from Libya comes the new) Herodotot contains many discussions about the customs and traditions and descriptions of wonderful peoples and cities, and empires located on the Mediterranean and especially Egypt, where he was impressed and called the gift of the Nile, Herodotus style of writing in the thrill and excitement and his style coherent, graphic, and literary and artistic creativity in it, as he had a philosophical mind in his writings and take it that his writings lack accuracy and credibility because it was he records everything he hears without being precise.



Alexander Tamanyan (1878-1936) is by rights considered to be the squares chief architect. He moved to Yerevan from Petrograd soon after the revolution, when he was already a famous architect and an academician. In 1924 he drew up the first general plan for rebuilding Yerevan, in which the future central square was given a special organizing position. In those far-oft years Tamanyan was able to see the features of the socialist city of Yerevan in the small, provincial town. Even his most ardent supporters thought some of his ideas too extreme, and many totally impracticable. Tamanyan incorporated national traditions with contemporary urban construction. His design presented a radial-circular arrangement that overlaid the existing city. The monument to Alexander Tamanyan perhaps is the only statue of an architect in the world. It was opened in 1974 in the center of Yerevan near Cascade. The sculptor of the statue is Artashes Hovsepyan.

Alexander Tamanian

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Omar Ismail Al Khoori

To: Sky News

Subject: Alexander Tamanian

Alexander Tamanian (March 4, 1878 - February 20, 1936) was a Russian-born Armenian neoclassical architect, well known for his work in the city of Yerevan. He became an Academician of Architecture in 1914; in 1917 he was elected as the Vice-President of the Academy of Arts. In 1923 he moved to Yerevan, heading the new construction effort in the republic. He was the chief engineer of the local Council of People's Commissars and was a member of the CEC of the Armenian SSR (1925-1936), sponsored the construction industry, designed the layouts of towns and villages including Leninakan (now Gyumri) (1925), Stepanakert (1926), Nor-Bayazet (now Gavar) and Ahta-ahpara (both in 1927), Echmiadzin (1927-1928), and others. Tamanian created the first general plan of the modern city of Yerevan which was approved in 1924. Tamanian's style was instrumental in transforming what was essentially a small provincial city into the modern Armenian capital, a major industrial and cultural center. Neoclassicism dominated his designs but Tamanian also implemented a national flavor (red linings of tuff, traditional decorative carvings on stone etc.). Among his most famous designs in Yerevan are the hydroelectric station (ERGES-1, 1926), the Opera and Ballet house named after A. Spendiarian (1926-1953), the Republic Square (1926-1941) and others. He also played a major role in the development of restoration projects of historical landmarks in the country, chairing the Committee for the Protection of Historic Monuments in Armenia.



Fernando Botero is famous for his depictions of blimpy figures that verge on the ludicrous. His "fat subject" sculptures and paintings, often humorous, are sold for millions. Yet he has not shied away from tackling any number of controversial themes, such as criticizing the church and human rights abuses committed by the American government. Admire the curves and the lofty attitude of the reclining bronze Smoking Woman, a larger-than-life sculpture by Colombian sculptor Fernando Botero, erected in the Yerevan Cascade Complex. Part of the Cafesjian Sculpture Garden, the sculpture stands next to a small fountain built along the long stairway in central Yerevan. This woman enjoying a slim cigarette is one of the three outdoors sculptures in Yereven made by the father of Boterismo movement, who hails from Medelin. Fernando Botero received his primary education at the school of Antioquia Ateneo and continued his studies at the Jesuit School of Bolívar in Buenos Aires, Argentina. Fernando Botero continued to develop the style of colonial churches and daily life events. He interpreted the Latin-American folk art in his own way by depicting flat, colorful forms on his still-life's and landscapes, although the most of his canvases were portraits. Nowadays, Botero's artworks can be seen in multiple well-known public places like Park Avenue in New York City, the Champs-Élysées in Paris, the streets of Barcelona, Madrid, Jerusalem, and Bamberg in Germany and Yerevan in Armenia.

Fernando Botero Angulo

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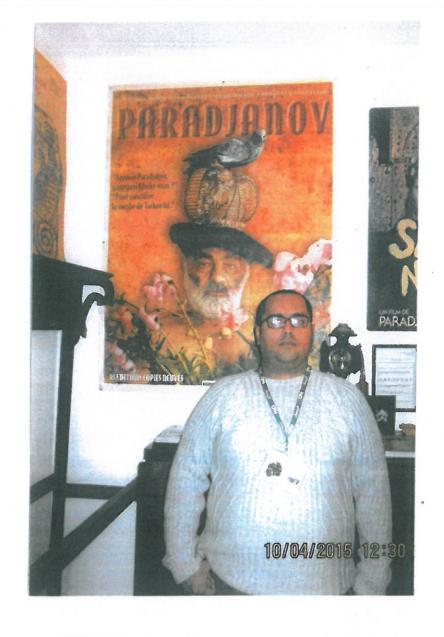
Omar Ismail Al Khoori

To: National Geographic Channel Subject: Fernando Botero Angulo

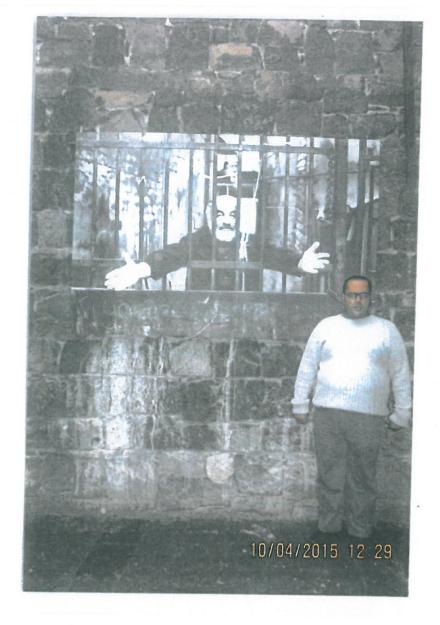
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Fernando Botero Angulo (born 19 April 1932) is a Colombian figurative artist and sculptor. Born in Medellín, his signature style, also known as "Boterismo", depicts people and figures in large, exaggerated volume, which can represent political criticism or humor, depending on the piece. He is considered the most recognized and quoted living artist from Latin America, and his art can be found in highly visible places around the world, such as Park Avenue in New York City and the Champs-Élysées in Paris. Self-titled "the most Colombian of Colombian artists" early on, he came to national prominence when he won the first prize at the Salón de Artistas Colombianos in 1958. Working most of the year in Paris, in the last three decades he has achieved international recognition for his paintings, drawings and sculpture, with exhibitions across the world. His art is collected by many major international museums, corporations, and private collectors. In 2012, he received the International Sculpture Center's Lifetime Achievement in Contemporary Sculpture Award. Botero explains his use of these "large people", as they are often called by critics, in the following way:

"An artist is attracted to certain kinds of form without knowing why. You adopt a position intuitively; only later do you attempt to rationalize or even justify it."



Sergei Parajanov (January 9, 1924 – July 20, 1990) was a Soviet film director and artist of Armenian descent who made significant contributions to Soviet cinematography through Ukrainian, Georgian, and Armenian cinema. He invented his own cinematic style, which was totally out of step with the guiding principles of socialist realism (the only sanctioned art style in the USSR). This combined with his controversial lifestyle and behavior, led Soviet authorities to repeatedly persecute and imprison him, and suppresses his films. Soviet cinema, it was not until the mid-1980s, when the political climate started to relax, that he could resume directing. Still, it required the help of influential Georgian actor Dodo Abashidze and other friends to have his last feature films greenlighted. His health seriously weakened by four years in labor camps and nine months in prison in Tbilisi, Parajanov died of lung cancer in 1990, at a time when, after almost 20 years of suppression, his films were being featured at foreign film festivals. In January 1988, he said in an interview, "Everyone knows that I have three Motherlands. I was born in Georgia, worked in Ukraine and I'm going to die in Armenia." Sergei Parajanov is buried at Komitas Pantheon in Yerevan.



The Sergei Parajanov Museum is a tribute to Soviet Armenian director and artist Sergei Parajanov and is one of the most popular museums in Yerevan. It represents Parajanov's diverse artistic and literary heritage. The museum was founded in 1988 when Parajanov moved to Yerevan. Parajanov himself chose the place (Dzoragyugh ethnographic center in Yerevan) and construction project of museum. Due to the 1988 Armenian earthquake and socio-economic problems, the museum was opened only in June 1991, one year after Parajanov's death. The founding director of museum is Zaven Sargsyan. The museum is one of the cultural centers of Yerevan, known for its exhibitions, publications and honorary receptions (including the annual meetings of Yerevan International Film Festival guests). Paulo Coelho, Wim Wenders, Mikhail Vartanov, Tonino Guerra, Enrica Antonioni, Atom Egoyan, Nikita Mikhalkov, Vladimir Putin, Aleksandr Lukashenko, Yevgeni Yevtushenko, Arnold Rüütel, Valdas Adamkus, Tarja Halonen, Donald Knuth and many other famous people have visited the museum.

Sergei Parajanov

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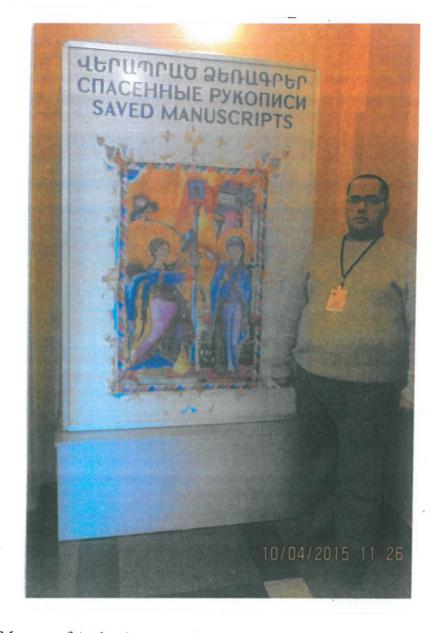
Date: Monday, April 8, 2019, 11:14 PM GMT+4

Omar Ismail Al khoori To: Arabian Business

Subject: Sergei Parajanov

Per pause: Comment to Readers >>>>>>>.

Through a series of sumptuous tableaux inspired by illuminated miniatures, we are drenched in a rube-scent pageant of mime and movement quite unlike anything experienced before or, indeed, since. Moreover, given that after the film's release in 1969, Sergei Parajanov spent more than three years in a Soviet prison for perceived subversive proclivities while simultaneously suffering the indignity of seeing his artistry re-edited and given a limited release schedule, it is all the more astonishing that we are privy to its recently remastered glory at all. The symbol of fertility and abundance, it may seem superficially odd that a film examining renunciation of desire and worldly achievement should choose to use the pomegranate as a poetical allegory; and yet, as an intrinsic emblem of the myth of Persephone, the Greek goddess queen of the underworld representing the continual cycle of growth, dormancy and re-growth that governs all things in the physical universe, the bulbous fruit is a fitting metaphor for the human spirit finding redemption, rejuvenation and release.



The Metropolitan Museum of Art has just opened a spectacular exhibition showcasing Armenian art over the course of a thousand and more years, beginning in 301 AD. That year, the Armenian king, Tiridates III adopted Christianity as the state religion for his ancient country. The vast span of time covered by the Met's exhibit witnessed endless wars and invasions, heart-rending suffering and incredible fortitude. The cast of would-be conquerors changed over the centuries but the result was always the same: the survival and triumph of Armenian national identity. Fortunately, the Metropolitan Museum of Art has played a key role in promoting awareness of the beauty and importance of the imperiled art of Central Asia, the Middle East and other wartorn areas. Armenia follows in the footsteps of some of the most landmark exhibitions of modern times: The Glory of Byzantium (1997), Byzantium: Faith and Power (2004), Byzantium and Islam (2012). The works of art on view in Armenia testify to this "other-worldly" world view. Armenians, past and present, well know the importance of keeping the eye of faith focused on the life of the world to come.

Metropolitan Museum of Art

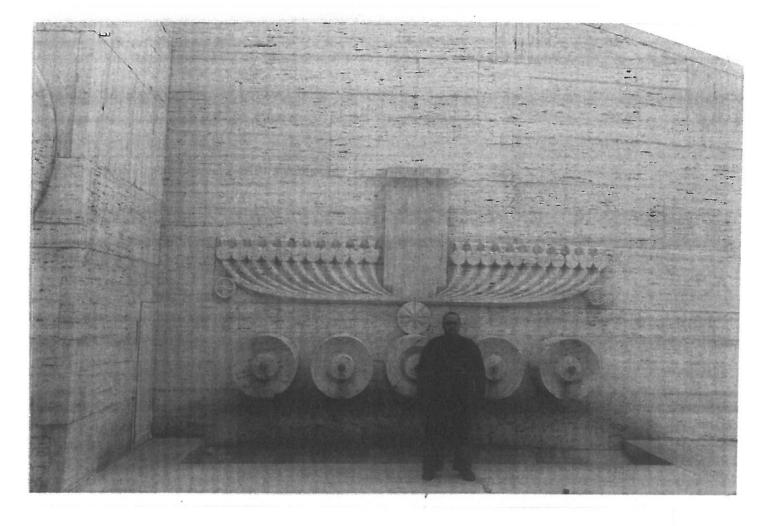
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Omar Ismail Al Khoori To: National Geographic Channel Subject: Metropolitan Museum of Art

Metropolitan Museum of Art, a large-scale exhibition dedicated solely to the Armenian history and culture in the medieval period will take place in the fall. This is the first major exhibition to explore the remarkable artistic and cultural achievements of the Armenian people in a global context over fourteen centuries—from the fourth century, when the Armenians converted to Christianity in their homeland at the base of Mount Ararat, to the seventeenth century, when Armenian control of global trade routes first brought books printed in Armenian into the region. Through some 140 objects—including opulent gilded reliquaries, richly illuminated manuscripts, rare textiles, cross stones (khachkars), precious liturgical furnishings, church models, and printed books—the exhibition demonstrates how Armenians developed a unique Christian identity that linked their widespread communities over the years. Representing the cultural heritage of Armenia, most of the works come from major Armenian collections: the Mother See of Holy Etchmiadzin; the Matenadaran (Ancient Manuscripts); the National History Museum in the Republic of Armenia; the Catholicosate of the Great House of Cilicia in Lebanon; the Brotherhood of St. James in Jerusalem; the Mekhitarist Congregation of San Lazzaro degli Armeni in Venice; the Calouste Gulbenkian Museum in Lisbon; the Diocese of the Armenian Church (Eastern) in New York; the Armenian Museum of America in Boston; and the Alex and Marie Manoogian Museum in Michigan.



The building that now houses the Cafesjian Center for the Arts is well known to the Armenian people, especially those living in its capital city of Yerevan. Known as "The Cascade", the complex was originally conceived by the architect Alexander Tamanyan (1878–1936).

Tamanyan desired to connect the northern and central parts of the city—the historic residential and cultural centers of the city—with a vast green area of waterfalls and gardens, cascading down one of the city's highest promontories. Unfortunately, the plan remained largely forgotten until the late 1970s, when it was revived by Yerevan's Chief Architect, Jim Torosyan.

Torosyan's conception of the Cascade included Tamanyan's original plan but incorporated new ideas that included a monumental exterior stairway, a long indoor shaft containing a series of escalators, and an intricate network of halls, courtyards, and outdoor gardens embellished with numerous works of sculpture bearing references to Armenia's rich history and cultural heritage.

Cafesjian Center for the Arts

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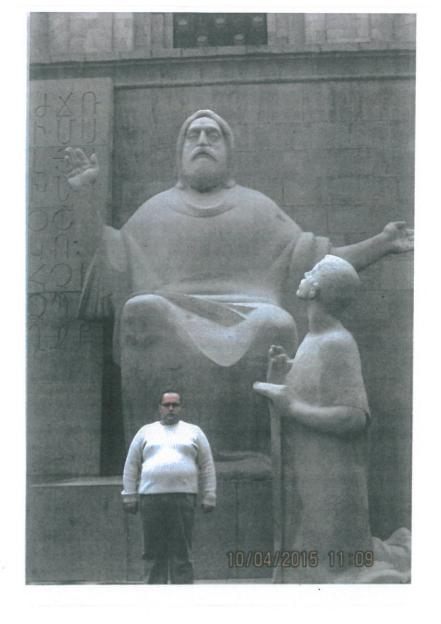
Date: Tuesday, April 9, 2019, 3:14 AM GMT+4

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To: Sky News

Subject: Cafesjian Center for the Arts

Cafesjian Center for the Arts is also known as Cafesjian Museum foundation, since the Art Center is run and directed by Cafesjian family foundation. It was established by Gerard Cafesjian, who created his private collection of modern arts items and presented it to the world. This museum of Yerevan is considered to have its special place among the most ambitious contemporary art and architecture works that were ever undertaken and completed in the territory of post-Soviet countries. It is notable that many internationally recognized organizations and figures, such as "The New York Times", recognized Cafesjian Center for the Arts as a large-scale sculpture, an architecture piece of mad megalomania, as well as one of the most comprehensive and the strangest museums built so far. The amazing museum, created by Gerard Cafesjian and named after him, will offer you an opportunity to enjoy an amazing open-air exhibition in the Cafesjian Sculpture Garden. In these sculpture gardens, you can admire such worldly recognized sculptors' and architects' works, as Fernando Botero, Jaume Plensa, Lynn Chadwick, Barry Flanagan and many more. As the Cafesjian Center for the Arts is located inside Cascade complex of Yerevan, this museum is quite easy to get. It's a few minute walk from the city center upstairs or on the elevator inside the museum complex.



The Matenadaran, officially the Mesrop Mashtots Institute of Ancient Manuscripts is a museum, repository of manuscripts, and a research institute in Yerevan, Armenia. It is the world's largest repository of Armenian manuscripts. It was established in 1959 on the basis of the nationalized collection of the Armenian Church, formerly held at Etchmiadzin. The Matenadaran is one of the oldest and richest book-depositories in the world. Its collection of about 17000 manuscripts includes almost all the areas of ancient and medieval armenian culture and sciences - history, geography, grammar, philosophy, law, medicine, mathematics-cosmography, theory of calendar, alchemy-chemistry, translations, literature, chronology, art history, miniature, music and theatre, as well as manuscripts in Arabic, Persian, Greek, Syrian, Latin, Ethiopian, Indian, Japanese and others. One of the most prominent landmarks of Yerevan, it is named after Mesrop Mashtots, the inventor of the Armenian alphabet, whose statue stands in front of the building.

The Matenadaran

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Subject: The Matenadaran

The Matenadaran, officially the Mesrop Mashtots Institute of Ancient Manuscripts is a museum, repository of manuscripts, and a research institute in Yerevan, Armenia. It is the world's largest repository of Armenian manuscripts. It was established in 1959 on the basis of the nationalized collection of the Armenian Church, formerly held at Etchmiadzin. Its collection has gradually risen since its establishment, mostly from individual donations. One of the most prominent landmarks of Yerevan, it is named after Mesrop Mashtots, the inventor of the Armenian alphabet, whose statue stands in front of the building. The word umuhummul, matenadaran is a compound composed of the words duntied (matean, "book" or "parchment") and ημημί (daran, "repository"). According to Hrachia Adjarian both words are of Middle Persian (Pahlavi) origin. Though it is sometimes translated as "scriptorium" in English, a more accurate translation is "library of manuscripts." Though not technically a library, the Matenadaran is often referred to as such. In medieval Armenia, the term matenadaran was used in the sense of a library as all books were manuscripts. Currently, there are several manuscript repositories around the world known as matenadaran such as the one at the Mekhitarist monastery in San Lazzaro, Venice and the Vatche and Tamar Manoukian Manuscript Depository at the Mother See of Holy Etchmiadzin. To distinguish it from others, it is often referred to as the Matenadaran of Yerevan, the Yerevan Matenadaran or Mashtots Matenadaran.