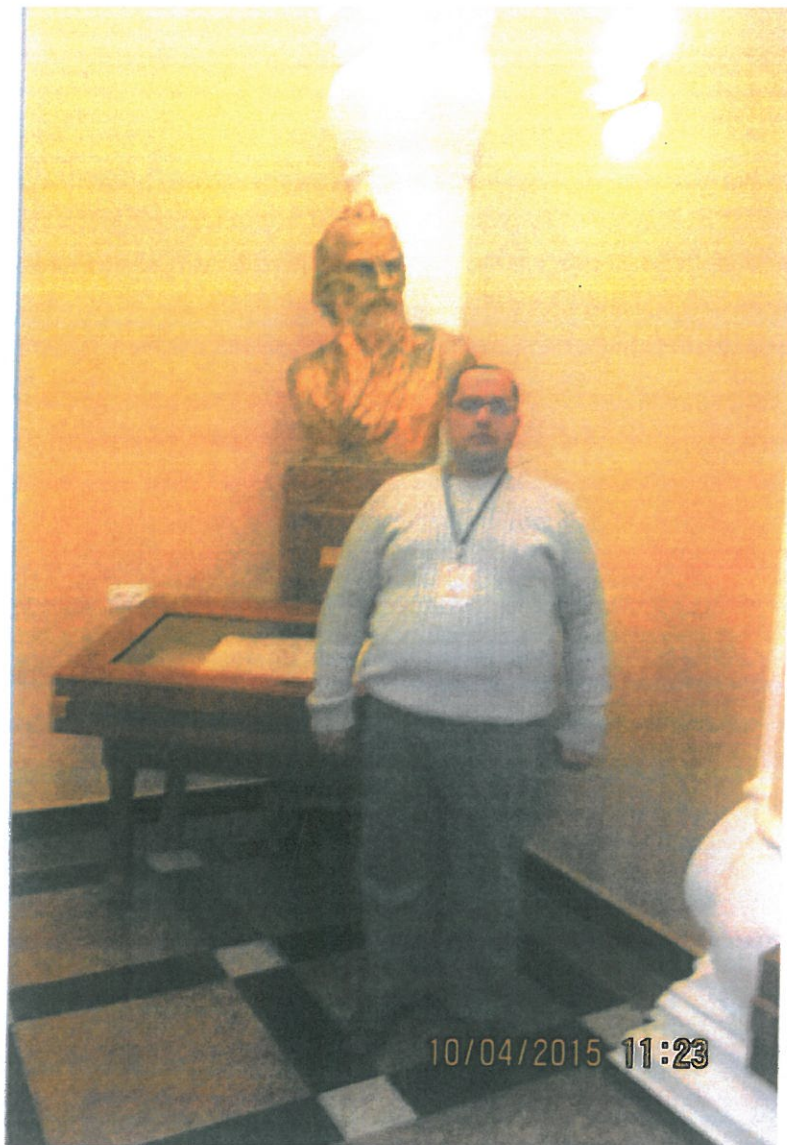




The Emirates Center for Strategic Research was established on March 14, 1994, as a scientific institution specialized in the work of studies and researches on economic, social and scientific affairs related to the affairs of the state. It also extends to regional and international developments. The Foundation 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.





Herodotus was an ancient Greek historian who was born in Halicarnassus, Caria (modern-day 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 ἱστορία 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.





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-off 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.





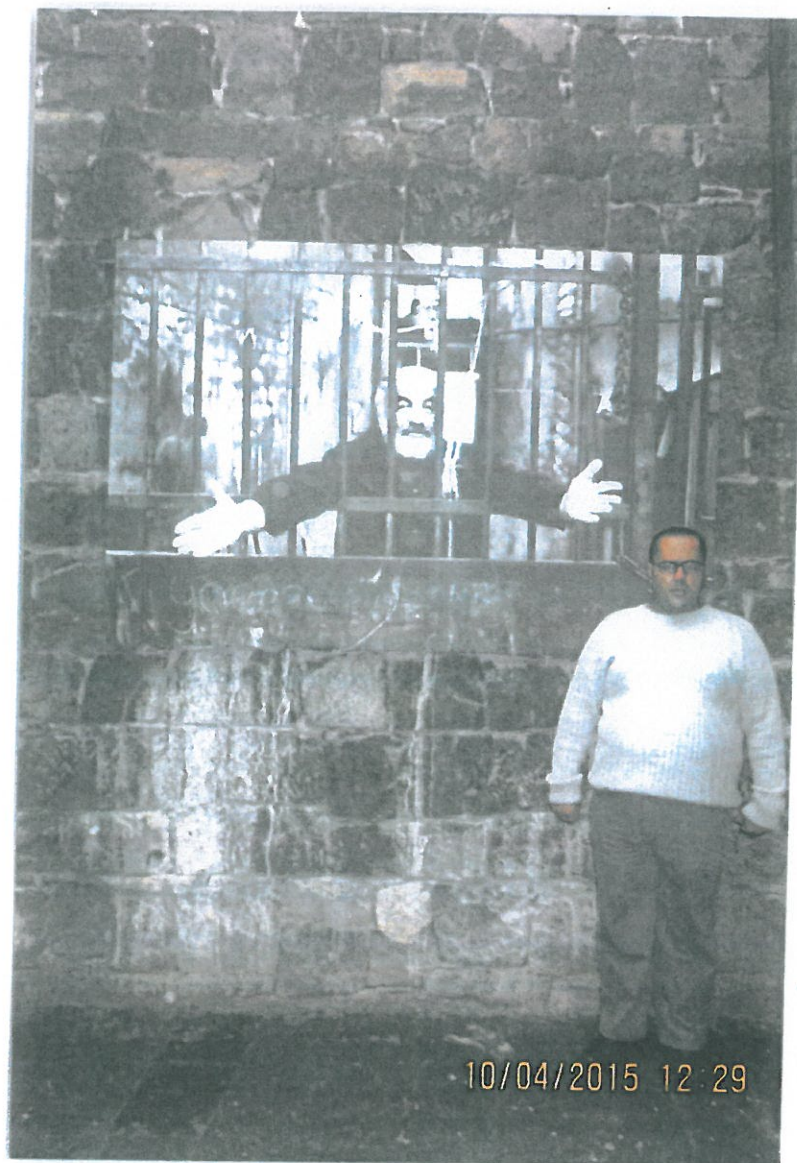
Fernando Botero is famous for his depictions of blimpy figures that verge on the ludicrous. His "fat subject" sculptures and paintings, often humorous, are sold for millions. Yet he has not shied away from tackling any number of controversial themes, such as criticizing the church and human rights abuses 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 Yerevan made by the father of Boterismo movement, who hails from Medellin. 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.





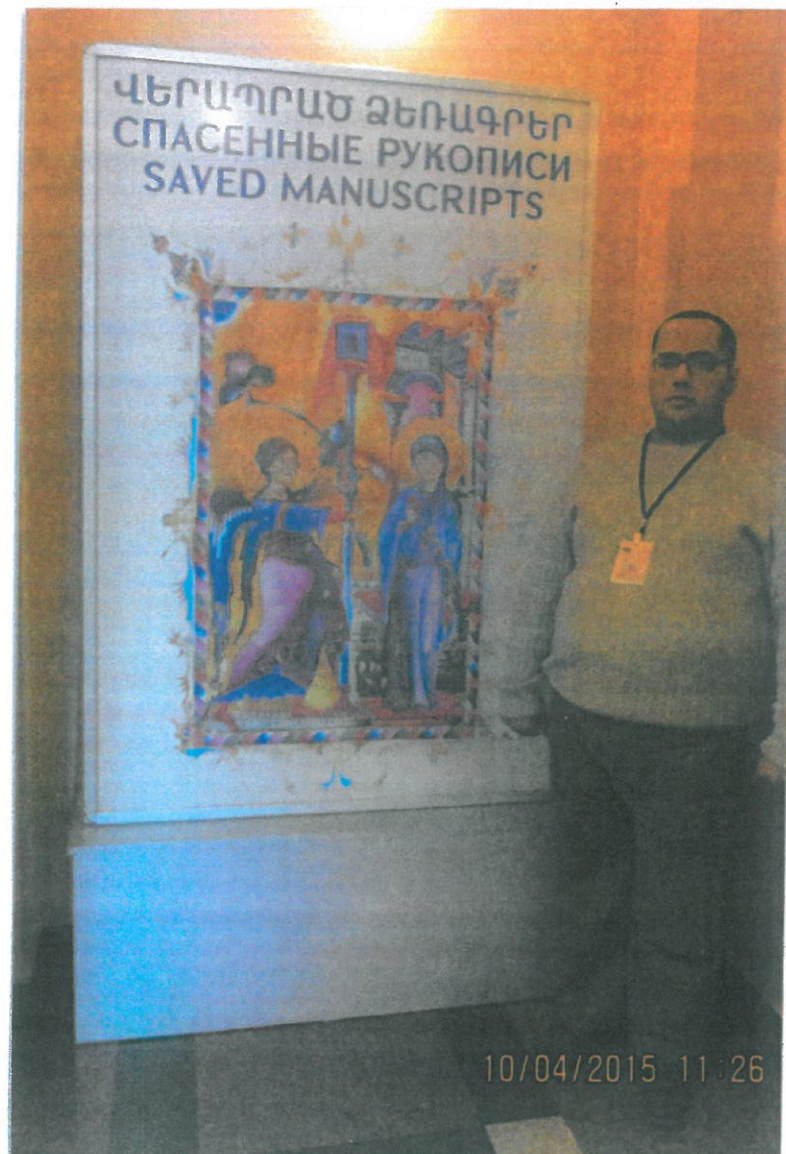


Sergei Parajanov (January 9, 1924 – July 20, 1990) was a Soviet film director and artist of Armenian descent who made significant contributions to Soviet cinematography through Ukrainian, Georgian, and Armenian cinema. He invented his own cinematic style, which was totally out of step with the guiding 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.



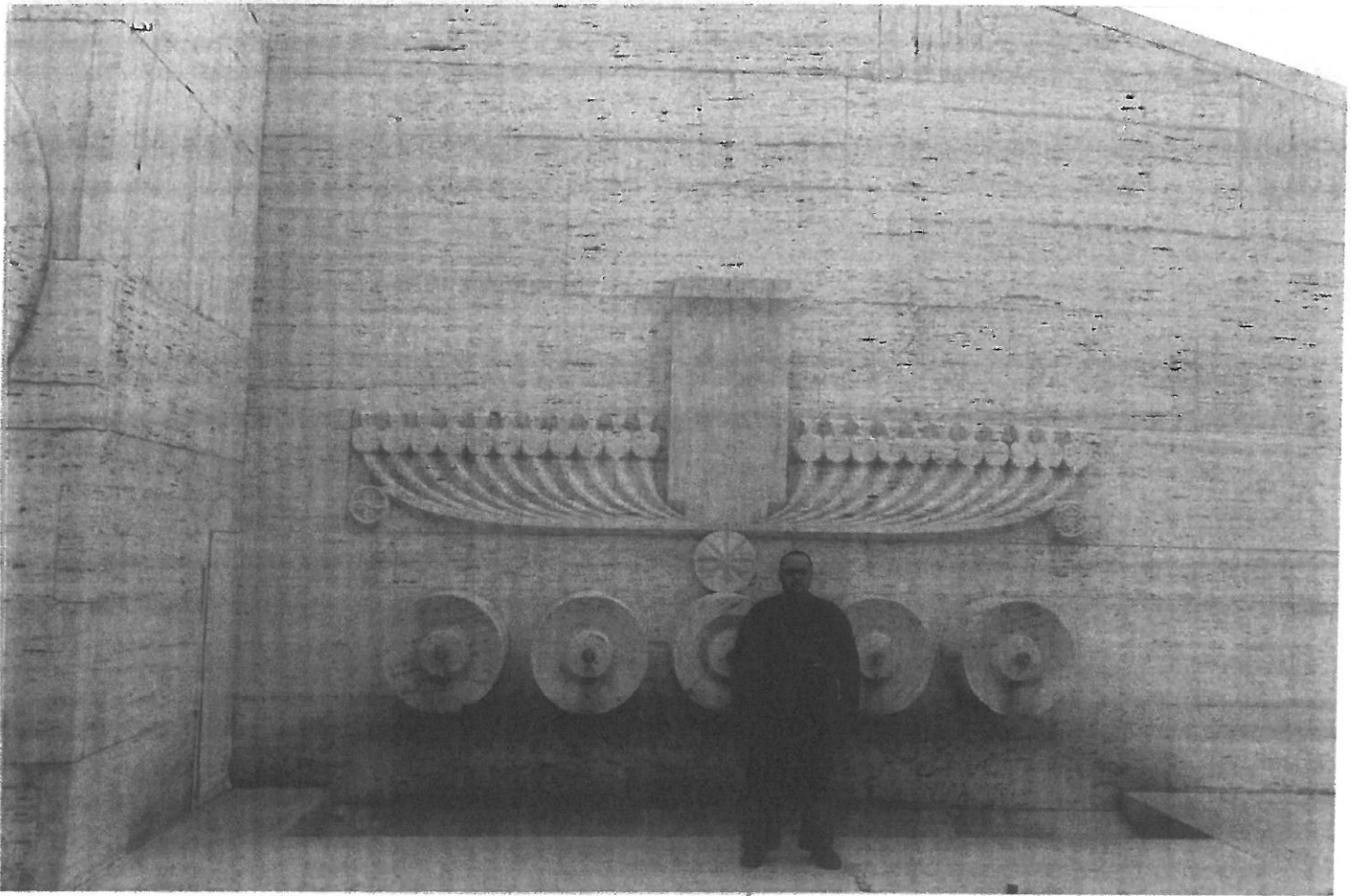
The Sergei Parajanov Museum is a tribute to Soviet Armenian director and artist Sergei Parajanov and is one of the most popular museums in Yerevan. It represents Parajanov's diverse artistic and literary heritage. The museum was founded in 1988 when Parajanov moved to Yerevan. Parajanov himself chose 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.





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 war-torn 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.



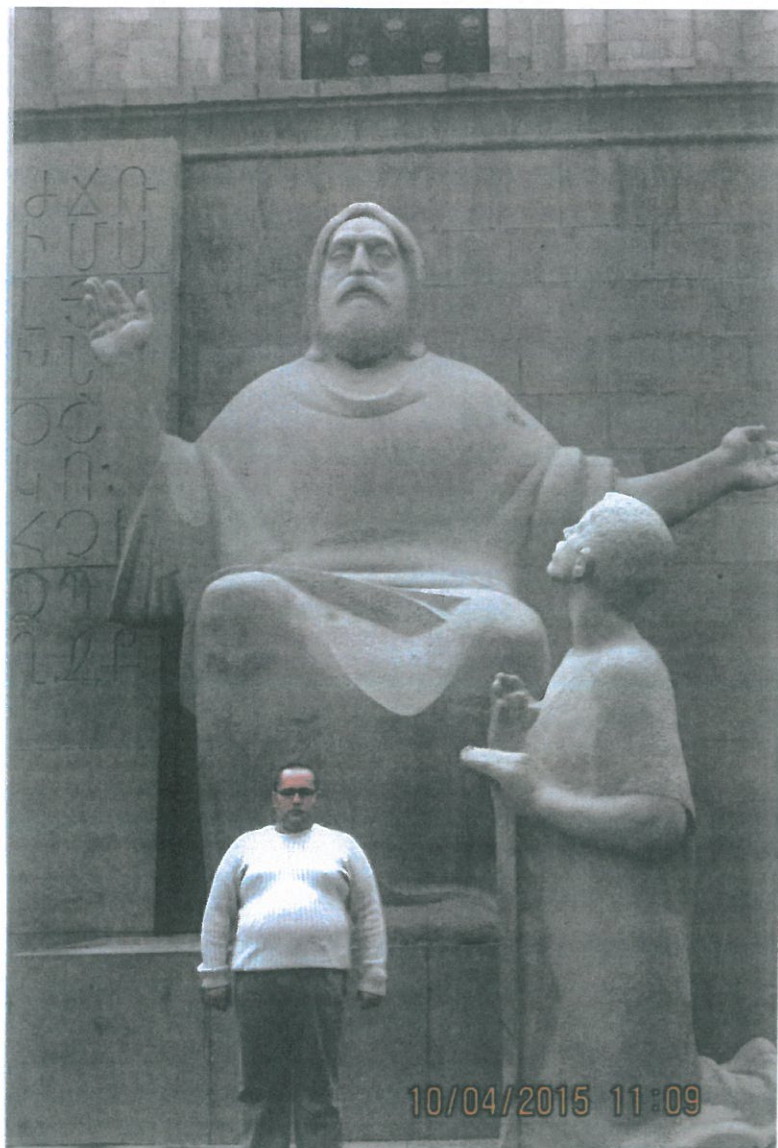


The building that now houses the Cafesjian Center for the Arts is well known to the Armenian people, especially those living in its capital city of Yerevan. Known as "The Cascade", the complex was originally conceived by the architect Alexander Tamanyan (1878–1936).

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.





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.



