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Scrutiny

ARMENIAN MUSEUMS IN THE UNITED STATES AND NOTABLE ARMENIAN SCULPTORS

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PREFACE

When the *Haigazian Armenological Review* asked me to write an article about the life of my late father, Abraham, and the machined metal art he created,¹ I was honored. I was then delighted when the *HAR* asked me to submit an article on Armenian museums in the United States.² Now I consider it a distinct privilege to be asked by the same journal to pen yet another article, about Armenian sculptors. Before proceeding I must make a confession to the readers of this esteemed publication. I did receive my Master of Science degree in Nonprofit Management from Worcester State University in Massachusetts, United States at an advanced age in 2022. The subject of my thesis was the future of museums. Throughout my studies I had been exposed to the works of scores of artists worldwide. Therefore, my qualifications to write this article come from a combination of the academic and the practical with hands-on

¹ R. Megerdichian, “Abraham Megerdichian, Eemin Shinadz Panerus (The Things I’ve Made)”, *Haigazian Armenological Review*, 43/1:2023, pp. 23-48.

² I thank Dr. Antranik Dakessian for his invitation to write this article, after the publication of my earlier article, “Abraham Megerdichian, Eemin Shinadz Panerus (the Things I’ve Made)”. Not being a professional researcher, I appreciate his suggestions that have raised my article to a level closer to those of my distinguished fellow authors for this journal.

I appreciate the time Messrs. Jason Sohigian and Berj Chekijian, Directors of the Armenian American Museum in Watertown, Massachusetts afforded me in an interview at the Museum in May 2024. Special thanks go to my longtime friends, Adrienne Der Marderosian, artist, and Gassia Armenian, Curatorial and Research Associate at the Fowler Museum at University of California at Los Angeles. Without their suggestions for sculptors and observations about Armenian museums in the United States this article would likely not have been written. A sincere thank you goes to the administrators, librarians and assistants, and specifically to Daniel Allie, Reference Librarian at the Nevins Memorial Library in Methuen, Massachusetts, for their technical assistance and perpetual willingness to locate the arcane and obscure, and sometimes plain ordinary, materials I continually request.

experience. I have made my living in engineering. Accept this combined article as an overview from the perspective of one interested Armenian observer in the U.S.

We Armenians in the United States walk a fine line between being part of the society at large while simultaneously displaying our treasured history on our sleeves as we promote our culture to the non-Armenian public as much and often as possible. Some of us feel comfortable in both realms, being a part of and wanting to distinguish ourselves within American life and society. Some may feel there is the need to be an expert representing one side or the other. As a result of positioning myself directly atop the fence, with different perspectives on my right and left, and having the life experience I have regarding the subjects at hand, I may be the optimal candidate to write this article. Now, onto the main course.

ARMENIAN MUSEUMS IN THE UNITED STATES

Here is a question. Can you name one or more Armenian museums or exhibition halls in the United States? The answer ought not to be too difficult, but there are, in fact, very few, at least as found on the internet. Even among the few, some can only be loosely defined as museums, for they are either the housed collections of individuals, or not open to the public with regular hours. Hereinafter, the term “Armenian museums” refers only to those within this study.

As of this writing I have found the following (east to west):

1. The Armenian Museum of America (formerly Armenian Library and Museum of America) in Watertown, (Boston area) Massachusetts;
2. The Anthropology Museum of the People of New York at Queens College, New York (now essentially closed);
3. The Alex and Marie Manoogian Museum in Southfield, (Detroit area) Michigan;
4. The Armenian Museum of Fresno, California;
5. The William Saroyan House Museum in Fresno, California;
6. The Ararat-Eskijian Museum in Mission Hills, (Los Angeles area) California;
7. The Armenian American Museum in Glendale, California (under construction).

If there are others, one may be hard pressed to find them. Expand the parameters of the search and you may find more if you are willing to view 1 million unrelated entries on Google.

The more interesting question is why there are as few museums as there are, notwithstanding the outstanding legacy of Ottoman and Armenian Diaspora art. The purpose of this paper is to explore the answer. Considerations are numerous. Are there actually too few museums, given Armenian demographics

in the United States? Seven museums for an estimated Armenian population of 1.5 million in the U.S. (my estimate) equates to one museum per 215,000 people. For comparative purposes I conducted a Google study of “Greek/Hellenic museums in the US” and “Greek population in the US.” I did the same for the Jewish, Russian and Turkish/Turkic museums and populations in the United States.

Greek/Hellenic: 7 Greek museums and 1,211,346 Greeks in the U.S.,³ coincidentally nearly equal with the Armenian numbers above. The museums are (in alphabetical order): 1. The Greek Museum/Center for Greek American Heritage, New York, NY; 2. Hellenic Heritage Museum and Archives of Maryland (Baltimore); 3. Hellenic Museum of Michigan (Detroit); 4. Hellenic-American Cultural Center & Museum of Portland and SW Washington; 5. National Hellenic Museum (a.k.a. Hellenic Museum and Cultural Center), Chicago; 6. Onassis Cultural Center, New York, NY; 7. The Parthenon, Nashville, TN (a replica of the Parthenon which serves as the art museum of Nashville).⁴

Jewish: 34 Jewish museums⁵ and Jewish population of 7.5 million in the U.S.,⁶ equaling one museum per 221,000 people.

Russian: 7 Russian museums for a population of 3.1 million ethnic Russians in the U.S.,⁷ or one museum per 443,000 people. The museums are (in alphabetical order): 1. MORA Museum of International Art, Jersey City, NJ, 2. Museum of Modern Renaissance, Somerville, Massachusetts (outside Boston); 3. Museum of Russian Art, Minneapolis, Minnesota; 4. Museum of Russian Icons, Clinton, Massachusetts (central Massachusetts); 5. Russian American Cultural Center, New York, New York; 6. Russian American Museum of Art, Naples, Florida; 7. Russian History Museum, Jordanville, New York (near Albany).

³ *Greek Population by State 2025*, <https://worldpopulationreview.com/state-rankings/greek-population-by-state> (accessed on March 18, 2025).

⁴ *The Parthenon*, <https://www.nashville.gov/departments/parks/parthenon> (accessed on March 18, 2025).

⁵ *Jewish Museums in the United States*, Wikipedia, https://en.wikipedia.org/wiki/Category:Jewish_museums_in_the_United_States (accessed on March 4, 2025).

⁶ *Size of the U.S. Jewish Population*, <https://www.pewresearch.org/religion/2021/05/11/the-size-of-the-u-s-jewish-population/> (accessed on March 4, 2025).

⁷ *Russian Diaspora*, Wikipedia https://en.wikipedia.org/wiki/Russian_diaspora (accessed on March 4, 2025).

Turkish/Turkic: According to the Turkish Coalition of America,⁸ there are an estimated 850 thousand Turkish and Turkic people in the United States. I have heard estimates of 1-3 million, yet I found no Turkish or Turkic museums in the U.S.

So now one wonders, is the number of Armenian museums too small given that Armenians are keeping pace proportionately with Jews in America regarding their museums? Do we need to keep pace? For some the obvious answer may be that both groups are trailing. Or, with existing museums in major Armenian demographic hubs in the U.S. - namely Boston/Watertown, New York, Detroit, Fresno and Glendale/Los Angeles - what other Armenian hub in the U.S. could sustain another museum? If attendance numbers are a gauge of museum size, such numbers are not available for any of the Armenian museums in the U.S. At present it is safe to assume that the oldest of the Armenian museums - the Armenian Museum of America in Watertown, Massachusetts, dating from 1971 - is the largest of the lot with a collection of 20,000-25,000 objects and my estimate of several thousand visitors per year.⁹

An obvious major consideration for any museum is the staggering cost to open, maintain and sustain it. The Armenian American Museum in Glendale, under construction, has an estimated \$35 million cost for the first phase alone. The Lucas Museum of Narrative Art in Los Angeles is expected, with cost overruns, to approach \$1 billion when it is completed. In 2012 the Turkish author and Nobel laureate, Orhan Pamuk, established the Museum of Innocence in Istanbul, named after his novel of the same name - price unknown. With a range of \$35 million to \$1 billion it is difficult to place even a guess at the cost of constructing a new museum. When the founders of the Armenian Museum of America purchased the bank building that would house their museum, they reportedly spent \$1 million in 1971, the equivalent of at least \$7.5 million or more today. Their quest followed a challenge by a large donor. The museum has no mortgage. Even at a paltry \$7.5 million, Armenian museums are not exactly popping up everywhere in the United States.

Politics and community dynamics are a significant consideration. With the exception perhaps of a house museum or a museum dedicated to one inventor or artist, most museums and other cultural facilities are a community effort. In 2002 the City of Cambridge, Massachusetts embarked on an expansion project of its main library, founded in the late 1800s. The Design Advisory Committee

⁸ *Turkish American Community*, <https://www.tc-america.org/community/the-turkish-americancommunity-463.htm> (accessed on March 4, 2025).

⁹ Meeting, Armenian Museum of America, Robert Megerdichian with Directors Jason Sohigian and Berj Chekijian, May 11, 2023; *Armenian Museum of America*, <https://www.armenianmuseum.org/> (accessed on February 24, 2025).

alone consisted of 18 members. Consecutive architectural schemes were lettered beginning with “A” and reached at least “J.” After hundreds of community meetings in the diverse city the project was completed in 2010 at a cost of \$75 million. A jaded old Armenian political joke comes to mind. Two Armenians are marooned on an island. Among the first things they do is to build an Armenian church. Sometime later, another ship sinks, stranding another pair of Armenians on the same isle. The original two invite the newcomers to come to their church. The newcomers decline and prefer to build their own church. After all, it is determined they are from the “other side.”

Curious how Armenian museums stood with respect to non-Armenian museums, I spent time at the very same Cambridge Library mentioned above, going through academic papers I found in a database (*JStor*) from the Boston Public Library. The following are some of my findings from various sources:

- The mission of the Bob Bullock Texas State History Museum is to “unify the various events – and peoples – of Texas into one overarching narrative.”¹⁰ A lofty ambition, but not a likely one that any Armenian museum in the U.S. has the audacity to pull off within its own context.¹¹

- The National Museum of the American Indian embarked on a “scholarly examination of the many and complex issues surrounding the founding and development”¹² of the Museum. It has taken decades to have the scant number of Armenian museums in the U.S. that we have. It is doubtful Armenians in the U.S. have the time or patience to wait for such a “scholarly examination” into our own complex issues, with the hope that a new Armenian museum will arise as a result.¹³

- Ethnic museums in Hawaii are criticized for having exhibits that are of a too static format, with or without written labels. Are Armenian museums any different? Dynamic exhibits are static ones raised to a new dimension, including

¹⁰ A. Reejhsinghani, “Museums in Austin and San Antonio, Texas, of Interest to Ethnic Historians” [Review of *Bob Bullock Texas State History Museum*; *Blanton Museum of Art*; *George Washington Carver Museum and Cultural Center*; *Mexic-Arte Museum*; *Witte Museum*; *San Antonio Museum of Art*; *Museo Alameda*; *Institute of Texan Cultures*], *Journal of American Ethnic History*, 28(3):2009, pp. 74–88; <http://www.jstor.org/stable/40543430>. p. 75.

¹¹ *Bob Bullock*, “Texas State History Museum,” <https://www.thestoryoftexas.com/> (accessed on February 24, 2025).

¹² A. Krupat, “Scholarship and Native American Studies: A Response to Daniel Littlefield, Jr.”, *American Studies*, 34(2):1993, pp. 81–100; <http://www.jstor.org/stable/40643668>. p. 87.

¹³ *National Museum of the American Indian* <https://americanindian.si.edu> (accessed on February 24, 2025).

interaction, which may be beyond the reach of the Armenian museums presently.¹⁴

- Regarding memory and ethnicity, “Israel has the highest number of museums per capita in the world, with a total of 200, and millions of visitors annually.”¹⁵ Like Armenian museums, these Israeli museums face the questions of “What is at the heart of the message conveyed?”¹⁶ and “What is the role of ethnic museums ... in presenting different versions of memory?”¹⁷ Further questions about Israeli museums that can be directly asked of current or prospective Armenian museums are:

“Do the museums’ founders and the communities that support them represent the homeland and the heritage they left behind, or do they, through exhibitions, collections, and public programs, represent the heritage that has emerged and by which they are identified in Israel?”¹⁸

“Are these museums about the past, or are they also venues in which the reality of the present is addressed?” “What is the role of Jewish museums in the Diaspora?”¹⁹ Answering these questions may be as futile as trying to understand the Armenian joke above.

- The Japanese American National Museum seeks common ground through projects that emphasize shared experiences through cross-cultural collaborations. How much are Armenian museums in the United States collaborating cross-culturally?²⁰

- In Chicago:

The Hellenic Museum and Cultural Center’s roots lie with the 350,000 Greeks who came to Chicago in 1890-1920. With gentrification in the 1950s and 60s Greeks began to move from Greektown to the suburbs, but the museum, founded in 1983, stayed in the area, later securing a grant from the

¹⁴ E. H. Tamura, “Ethnic Museums in Hawai’i: Exhibits, Interpreters, and Reenactments” [Review of *Bishop Museum; Mission Houses Museum; Hawaii’s Plantation Village; Kona Coffee Living History Farm*], *Journal of American Ethnic History*, 28(3):2009, pp. 66-73; <http://www.jstor.org/stable/40543429>.

¹⁵ A. B. Fromm, [Review of *Memory and Ethnicity: Ethnic Museums in Israel and the Diaspora*, by Emanuela Trevisan Semi, Dario Miccoli, and Tudor Parfitt], *The Journal of American Folklore*, 129(511):2016, pp. 105-7. <https://doi.org/10.5406/jamerfolk.129.511.0105>. p. 105.

¹⁶ Ibid.

¹⁷ Ibid., p. 107.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ A. Kikumura-Yano, L. R. Hirabayashi & J. A. Hirabayashi (eds.), *Common Ground: The Japanese American National Museum and the Culture of Collaborations*, 2005, University Press of Colorado. <http://www.jstor.org/stable/j.ctt46nts9>; *Japanese American National Museum*, (1998-2025) <https://www.janm.org> (accessed on February 24, 2025).

city to purchase land for a new and larger home two blocks uptown. The museum collaborates and partners in educational programs which draw over 10,000 children annually.²¹

The National Museum of Mexican Art is called “one of the most successful ethnic museums in the United States” with a “national and international reputation” for it “honors its roots in the immigrant experience in Chicago.”²² This museum deserves further study for comparison.

The National Italian American Sports Hall of Fame is “truly a national institution (which) has awarded over six million dollars in scholarships to students from all backgrounds.”²³ The Museum portrays the “immigrant as both victim and hero.”²⁴ If granting scholarships to students of all backgrounds is a criterion to break out of the bonds of victimization, then \$6 million sounds like a drop in the bucket.

Researcher Karen Coody Cooper asks, “Have you been to an ethnic-specific museum?” She continues, “Because of ethnic-specific museums, a whole new first generation of museum-goers has been developed. In the past, with feelings of being ‘alienated’ from mainstream institutions, minorities and their children consistently avoided museums. However, minority groups have become, or are becoming, adults with a new understanding of their redefined museums as part of their cultural heritage and of their own personal development. This is the power of the ethnic-specific museums. They can benefit all museums by attracting a wider and widening museum going public.”²⁵ Where do Armenians stand vis-à-vis museum-going? Would new Armenian museums in the U.S. draw Armenians? Perhaps new museums would bring in more non-Armenians out of curiosity.

Author Cooper continues: “Many inexperienced small museum workers do view fundraising as ‘begging’ while experienced fund raisers view their work as providing ‘opportunities’ to funders.”²⁶ “Relevancy is the crux of minority-

²¹ D. A. Pacyga, “Chicago: City of the Big ‘Little’ Museums” [Review of The Hellenic Museum and Cultural Center; Chinese-American Museum of Chicago; National Museum of Mexican Art; National Italian American Sports Hall of Fame; Swedish Museum Center/Children’s Museum of Immigration], *Journal of American Ethnic History*, 28(3):2009, pp. 55–65; <http://www.jstor.org/stable/40543428>. pp. 55-57.

²² *Ibid.*, p. 59; *National Museum of Mexican Art* <https://nationalmuseumofmexicanart.org/> (accessed on February 24, 2025).

²³ *Ibid.*, p. 60; *National Italian American Sports Hall of Fame* <https://niashf.org> (accessed on February 24, 2025).

²⁴ *Ibid.*, p. 64.

²⁵ K. C. Cooper, “Have you been to an Ethnic-Specific Museum?” *History News*, 55(4):2000, pp. 12-16. <http://www.jstor.org/stable/42653764>, p. 13.

²⁶ *Ibid.*, p. 14.

specific museums.”²⁷ Years ago I posed a hypothetical question relevant to “begging” for donations to a museum executive director when the museum was looking for a director of development. I wondered if the museum would consider hiring an individual on commission at some going percentage rate or one with a very high incentive, say one half of the money the person brought in. The executive director simply said, “that won’t happen.”

Cooper has more. “Standard collections care information might advise museums to steer clear of allowing individuals from a community to use the museum as a storage facility for privately owned material culture.” “Some museum authorities regard the proliferation of ethnic-specific museums as engendering too much complexity in the museum world and creating too many ‘unnecessary’ museums. [Translation: too many rivals for funding and visitors.]”²⁸ Researchers Anastasia Loukaitou-Sideris and Carl Grodach have written, “26% of the new museums scheduled to open between 1998 and 2000 were museums on specialized topics such as ethnic or cultural themes.”²⁹ “Whereas opponents [of ethnic museums] have lamented the threat of cultural balkanization and fragmentation across racial, ethnic, or class lines, advocates [of ethnic museums] have seen the ethnic museum as a mediator between the ethnic community and the larger public.”³⁰

According to the authors, ethnic museums:

- Advocate for a particular culture
- Act as interpreters of the culture
- Act as a zone of contact between cultures
- Maintain ethnic traditions
- Are the sites of contest, i.e. discussion.³¹

I pondered my findings and created a tentative questionnaire to forward to the seven Armenian museums in the U.S. Before sending out the questionnaires, I asked several individuals about and Googled each of the Armenian museums I referenced at the outset. Frankly, I was disappointed in what I found. The following are my findings and impressions of the museums and their websites in the same order (east to west):

²⁷ Ibid., p. 15.

²⁸ Ibid., p. 16.

²⁹ A. Loukaitou-Sideris, & C. Grodach, “Displaying and Celebrating the ‘Other’: A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles,” *The Public Historian*, 26(4):2004, pp. 49-71; <https://doi.org/10.1525/tph.2004.26.4.49>. p. 53.

³⁰ Ibid.

³¹ Ibid., p. 19.

1. The Armenian Museum of America (AMA)

Members reside in 2/3 of the 50 United States. The museum has an active following in the Boston area supporting the museum with its extensive and highly curated exhibits, frequent programs and offerings. The audience is not specifically Armenian but balanced between Armenians and non-Armenians. Each week visitors come from, among other places, Los Angeles. Are these California visitors looking beyond what is currently available to them locally or are they anxiously awaiting the opening of the Armenian American Museum in Glendale, California? The Armenian Museum of America frequently hosts student visitors, numbering up to 120 at one time, visiting every week.

The museum has a marketing committee and is in the process of upgrading and expanding genocide education, for which it has received grant money. Whereas the museum's initial focus was amassing, preserving and exhibiting, the current thinking is to share the collection. Collaborative efforts are underway with 16 museums worldwide. In the past 2½ years, the AMA's collection has grown significantly through donations of personal items, but not artifacts. Several major collectors are in negotiations with the AMA regarding the ultimate repository of their collections. At present the AMA has over 20,000 objects.

Regrettably there has been the combination of too many directors, with several not staying long, and periods with no director. The museum could take some lessons on maintaining senior staff and doing more community outreach. The museum has an outstanding permanent collection of portrait photographs by the late Armenian Canadian Yousuf Karsh. Being located on the first of the several floors of the museum, Karsh's photos are a draw. But because of conditions regarding the exhibit, the museum disallows other or temporary exhibits to replace them in the same space the photos occupy. Boston has a lively photography scene and nearby schools of photography, yet the museum makes little or no effort to reach out to that community.

Perhaps it is personal bias, but this museum has one of the better websites among those I reviewed. Unfortunately, the website can be inconsistent in case of use. I have referenced it and found it straightforward as I expected, and referred to it again and not found the title tabs. To its credit, the website has a timeline of the museum's history.

2. The Anthropology Museum of the People of New York at Queens College, New York³²

Calling this museum an Armenian museum is a bit of a stretch. The website has sparse Armenian information and, given the death in 2020 of the founder and driving force, the museum may not even be open to the public.

3. The Alex and Marie Manoogian Museum³³

The first sentence on the website says, “The Museum Is Open to Visitors by Appointment Only.” The Events/Calendar tab lists no events and the latest News item is dated 2019, pre-COVID pandemic. In the Resources tab, links are provided to other Armenian museums but to no other museums. This museum follows the example cited above in that the offerings are essentially the art collection of the hosting family. To the museum’s credit there is a hardcover catalogue of the collection. I received a tepid response when I offered to loan the Megerdichian collection of metal art for an exhibit. At least I was not denied on the grounds that the museum only concerns itself with the issue of the Genocide, as I was told by another Armenian organization when I again offered to loan the Megerdichian collection.

4. The Armenian Museum of Fresno, California³⁴

What first caught my attention in the museum’s website was the strategically positioned but ubiquitous solicitations for donations on each of the 10 subject tabs. There is outside criticism that the museum acts more like a for-profit gallery than a nonprofit museum, which the museum clearly states it is. Less attention seems to be paid to keeping the website up-to-date.

³² *Anthropology Museum of the People of New York* <https://www.nyc-arts.org/organizations/anthropology-museum-of-the-people-of-new-york/#:~:text=In%201977%20Margaret%20Mead%20and,archaeology%2C%20linguistics%20and%20culture%20studies> (accessed on February 24, 2025); “NY Anthropology Museum Looks for New Home to Represent Diversity,” *The Armenian Mirror-Spectator*, January 4, 2019 <https://mirrorspectator.com/2019/01/04/ny-anthropology-museum-looks-for-new-home-to-represent-diversity/> (accessed on February 24, 2025).

³³ *Alex and Marie Manoogian Museum* <https://www.manoogianmuseum.com> (accessed on February 24, 2025); *Alex and Marie Manoogian Museum* <https://armenia.travel/destination/treasury-house-museum/> (accessed on February 24, 2025).

³⁴ *Armenian Museum of Fresno, California* <https://www.armof.org> (accessed on February 24, 2025).

5. The William Saroyan House Museum in Fresno, California³⁵

The museum is a small house in a residential Fresno neighborhood, apparently open to the public by reservation only. There is an extensive historical narrative in the website, along with evidence that the museum is supported by a foundation based in Armenia. I ask, Would the said foundation consider funding a new museum or sister organization in the U.S.?

6. The Ararat-Eskijian Museum in Mission Hills, (Los Angeles area) California³⁶

The museum is the outgrowth of the founder's personal collection of Armenian artifacts. Numerous scholars are highlighted as involved with the museum. The museum is situated on a campus that houses the Ararat Home of Los Angeles (acclaimed elderly housing) and the Sheen Memorial Chapel, both of which, it could be argued, are unintended distractions from the mission of the museum. The museum states that it is "proud to be the only Armenian museum on the west coast." Given the subject of this paper, it might be more effective for the museum to assert that it is a participant among many museums sharing, in their words, "the rich history, culture and heritage of the Armenian people through preservation and education."

7. The Armenian American Museum in Glendale, California (under construction)³⁷

At a proposed 50,000 square feet, this museum promises to be or exceed its nearly word-for-word namesake on the east coast, namely the Armenian Museum of America in Watertown, Massachusetts. The museum will have a large, and hopefully ample, amount of space to hold public activities. There will be a spacious kitchen to be used for cooking shows and one permanent exhibit about Armenian history. One criticism being bantered about is that the museum will be more of a community gathering place than an actual museum or forum for the exchange of ideas. Time will tell. As of this writing, attempts to interview

³⁵ *William Saroyan House Museum* <https://saroyanhouse.com> (accessed on February 24, 2025).

³⁶ *Ararat-Eskijian Museum* <https://www.ararat-eskijian-museum.com> (accessed on February 24, 2025); *Ararat Home of Los Angeles, Inc.* <https://ararathome.org/campus-facilities> (accessed on February 24, 2025).

³⁷ "Armenian American Museum," *Wikipedia* https://en.wikipedia.org/wiki/Armenian_Library_and_Museum_of_America (accessed on March 1, 2025); *Armenian American Museum* <https://www.armenianamericanmuseum.org> (accessed on February 24, 2025); *Armenian American Museum. Wikipedia* https://en.wikipedia.org/wiki/Armenian_American_Museum (accessed on March 1, 2025).

the museum for this paper have not resulted in an interview. The website, like that of the Armenian Museum of America, has a historical timeline. To its credit, the museum is the only one of those reviewed that offers financial statements.

INITIAL CONCLUSION

If the person on the street were to ask me where the significant Armenian museums are in the United States, after doing my initial research, I would answer in the Boston and Los Angeles areas (currently and soon, respectively). It is simply unsatisfactory that there are only seven so-called Armenian museums, a number which gets whittled down to essentially a couple. Two museums for an Armenian population of 1.5 million make a poor statement to Armenians and non-Armenians alike about Armenian progress. Interested museum goers have to travel to the east or west coast. Assume Armenians in the United States could unite and agree to erect a new museum with a mutually agreed upon theme, mission and “overarching narrative” as mentioned above. Assume also they could finalize a location and raise the funds. Finally, assume they could clear all the other myriad of issues to be resolved to establish the museum. What and where would the museum be? A national presence in Washington would make sense. Efforts were made in the early 2000s to establish the Armenian Genocide Museum of America in Washington, DC, but they have faltered. Nearly \$20 million was raised and a location near the White House was chosen.³⁸ Egos and then litigation among donors got in the way. Perhaps too narrow a focus contributed to the museum’s demise. Can we pick up from where those efforts failed? If, and it is a big IF, each of the 1,500,000 Armenians in the United States donated on average \$100 toward the establishment of a new Armenian museum, there would be \$150,000,000 as seed money. In addition, double that amount through grants and private/government sources and there would be a total of \$450 million, nearly half the estimate for the Lucas Museum of Narrative Art, scheduled to open in 2026 in Los Angeles.³⁹ Imagine patrons waiting in lines at the commissary of a new, \$450 million Armenian museum for a skewer of kebab and rice pilaf, once, of course, it were determined whose outstanding recipe would be used. William Saroyan would be proud. Maybe his “small tribe of unimportant people” would not be so small after all. It does not hurt to dream.

³⁸ *Armenian Genocide Museum of America*, Wikipedia, https://en.wikipedia.org/wiki/Armenian_Genocide_Museum_of_America#:~:text=The%20Armenian%20Genocide%20Museum%20will,addition%20to%20four%20adjacent%20properties%2C (accessed on March 1, 2025).

³⁹ *Lucas Museum of Narrative Art*, <https://www.lucasmuseum.org> (accessed on March 1, 2025).

PREFACE TO NOTABLE ARMENIAN SCULPTORS

As I mentioned at the outset of this paper, I earned a Bachelor of Fine Art History degree. I had spent four years in engineering school and upon graduation found myself without a career position. I returned to my alma mater and in one year of intense work, obtained my second degree in the arts. As I recall, of all the artists whose works I studied, I do not believe any were Armenian, with perhaps the exceptions being Arshile Gorky,⁴⁰ who died before I was born, and Reuben Nakian, who died a decade after my graduation. I was fortunate to have had some exposure to Armenian Church architecture. In other words, it was not the best time if one were pursuing Armenian art as an avocation or career.

Now, decades later, while writing this article, I was hopeful I would more easily find Armenian artists than I had back when I was an arts student. At first, I did not really know how to start and asked an Armenian artist friend of mine if she could provide me with names of sculptors. Soon thereafter she supplied me a list of five names, not as many as I had hoped. With some preliminary research I expanded the list of 5 up to 15, which I call Section 1. Thankfully, in researching the 15 names, I came across Art and Artists Files in the Smithsonian Libraries Collections. I combed its 63,000 names and found 67 individuals with Armenian names. (See Appendix for the list.) The initial list of 15 + 67 names in the Smithsonian database gives a total of 82 artists, of which I will focus on 21 as sculptors. I accept that my analysis is narrowly focused on those who can, even loosely, be called sculptors. For the sake of this article, I have defined as sculptors those among the 21 doing sculptural or 3-dimensional work. Of course, there are many other Armenians doing artistic work, but I am working with the limited number I have at hand. For more information on those other artists, I defer to my colleagues in art criticism, etc. for their input. Some may view 21 sculptors, or 82 artists for that matter, as a woefully small number, uncharacteristic of the much-proclaimed artistic inclination of us, Armenian people. Viewed in another light, 82 artists out of 63,000 plus yields about .1%. I leave it to the viewer to judge if that number is adequate for this study.

NOTABLE ARMENIAN SCULPTORS

The following are notable Armenian sculptors. In Section 1, are those who have been referred to me or with whom I have had some direct involvement. In Section 2 are those listed in the Art and Artists Files in the Smithsonian. I

⁴⁰ H. Herrera, *Arshile Gorky: His Life and Work*, Farrar, Straus and Giroux, New York, 2003; D. Waldman, *Arshile Gorky, 1904-1948: A Retrospective*, Harry N. Abrams, Inc., New York, 1981.

offer a short summary of information about each sculptor, presented alphabetically:

SECTION 1

Michael Aram is an award-winning designer who has capitalized on making distinctive metal home goods in shiny chrome- with gold-like decorations based on nature. Aram sells his goods through a flagship gallery in New York and through retailers around the world. His major monumental work is a 13' bronze statue of hundreds of birds entitled "Migration," permanently installed on the plaza of St. Vartan Armenian Cathedral in New York.⁴¹

Gagik Aroutiunian is a mixed media and multidisciplinary artist and arts educator. His assembled metal sculptures provoke the memory of the Genocide or those lost more recently in Artsakh. He incorporates old, family photos into his art pieces, examples of which are "Traveler and His Road" and "Kiss the Ground." His 10' high monumental sculpture, "The Scales of Justice," is on the campus of Xavier University in Cincinnati, Ohio, where he taught. Aroutiunian was born in Armenia in 1952.⁴²

Anna Boghigian was trained in political science and creates sculptural installations that poke fun at historical events and people that shaped the world. Her works are colorful and whimsical, like "Time of Change" and "The Chess Game" displayed at the Power Plant Art Gallery in Toronto in 2022-23. Prior

⁴¹ "A New Sculpture at St. Vartan Cathedral," October 22, 2015, *Armenian Weekly*. <https://armenianweekly.com/2015/10/22/a-new-sculpture/> (accessed on February 24, 2025); "Michael Aram," https://michaelaram.com/pages/the-world-of-michael-aram?srsId=AfmBOoqnFUNvsmhv3m-hJV5IHEMn_Xe7hoclk4KIHO_5_4N8Gtz0HCW (accessed on February 24, 2025); "About Michael Aram," <https://michaelaram.com/pages/about> (accessed on February 24, 2025).

⁴² DePaul, "Gagik Aroutiunian," <https://las.depaul.edu/academics/art-media-and-design/faculty/Pages/gagik-aroutiunian.aspx> (accessed on February 24, 2025); "Gagik Aroutiunian," <https://www.ratemyprofessors.com/professor/383305> (accessed on February 24, 2025); "Gagik Aroutiunian," Galeria Miejska BWA W Bydgoszczy, <https://www.galeriabwa.bydgoszcz.pl/en/wystawa/gagik-aroutiunian-dom-wspomnien/> (accessed on February 24, 2025); "Gagik Aroutiunian," Cambridge School of Weston, <https://www.csw.org/news-detail?pk=926422> (accessed on February 24, 2025); DePaul, "Gagik Aroutiunian," <https://via.library.depaul.edu/libart/37/> (accessed on February 24, 2025); "Gagik Aroutiunian," Smithsonian Institution https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=Gagik+Aroutiunian (accessed on February 24, 2025).

to that she exhibited her “The Loom of History” in New York in 2018. Boghiguan was born in 1946 and works in Egypt.⁴³

Jean Boghossian is the son of a fourth-generation Armenian jeweler. Familiarized at a young age with gems and jewelry-making techniques, Boghossian uses a blowtorch to strategically char his sculptural paper and metal pieces. The result is vivid colorations and burn marks. His large, abstract sculpture, “La Fiamma Inestinguibile,” was on display at the 57th Venice Biennale, representing Armenia. Boghossian was born in Aleppo, Syria in 1949.⁴⁴

Arto Chakmakjian (Tchakmakchian) sculpted in clay as a child. His adult work bears the weight of genocide and Soviet persecution. His monumental statue of a robed Gomidas Vartabed is located near the Renaissance Center in Detroit, Michigan. Other works are in Armenia. Upon his passing in 2019 the president of Armenia issued an executive condolence letter. Chakmakjian was born in Egypt and resided in Canada.⁴⁵

Khoren Der Harootian came to the United States in 1921 from Armenia and by 1945 had a one-man show in New York. In the 1960s he was commissioned to do a 22’ tall bronze sculpture called “Young Meher” for the Philadelphia Museum of Art. Born in 1909, he died in a car accident in 1991, but not before donating many of his pieces to the Armenian people.⁴⁶

⁴³ “Anna Boghiguan,” *Wikipedia*, https://en.wikipedia.org/wiki/Anna_Boghiguan (accessed on February 24, 2025); “Anna Boghiguan,” The Power Plant Contemporary Art Gallery Toronto, <https://www.thepowerplant.org/whats-on/archive/anna-boghiguan> (accessed on February 24, 2025); “Anna Boghiguan,” The Power Plant Contemporary Art Gallery Toronto, <https://www.thepowerplant.org/learn-and-explore/features/politics-history-strategy-playing-chess-with-anna-boghiguan> (accessed on February 24, 2025).

⁴⁴ “Jean Boghossian,” <https://www.jeanboghossian.com> (accessed on February 24, 2025); “Jean Boghossian,” *Wikipedia*, https://en.wikipedia.org/wiki/Jean_Boghossian (accessed on February 24, 2025).

⁴⁵ “Arto Chakmakjian,” The Russian Educational Centre, <https://russianedcentre.blogspot.com/2012/05/arto-tchakmakchian-project.html> (accessed on February 24, 2025); “President sent a letter of condolences on the demise of the sculptor Arto Chakmakjian,” <https://www.president.am/en/condolence/item/2019/10/01/President-Armen-Sarkissian-sent-a-condolence-letter/> (accessed on March 28, 2025); “Arto Chakmakjian,” Worthpoint, <https://www.worthpoint.com/worthopedia/arto-chakmakjian-tchakmakchian-1933-3225818770> (accessed on February 24, 2025).

⁴⁶ “Khoren Der Harootian,” <https://www.derharootian.com> (accessed on February 24, 2025); “Khoren Der Harootian,” https://armenianprelacy.org/2021/03/31/birth-of-khoren-der-harootian-april-2-1909/?srsltid=AfmBOoraHWAvsffHsd-4zQehLXYV7VGnN-g4CGj3y9_RdazNui4v_eCa (accessed on February 24, 2025).

Yervant Gojabashian sculpts the struggles of his Armenian ancestors. Comfortable working in wood, marble, basalt and the black tufa of Armenia, he has done bas-relief work at Etchmiadzin and exhibited at Fresno State University in California, where he lives. Sculpture is his calling. Gojabashian was born in Aleppo, Syria in 1939 and lived in Soviet Armenia.⁴⁷

Ara Harutyunyan (Arutyunyan) was a sculptor of some of the largest monumental art in Armenia. His “Mother Armenia” is an immense structure in Victory Park, Yerevan, over 150’ tall including the base and weighing 22 tons. The hammered copper statue is in rigid Soviet style and replaces the original one of Joseph Stalin. Harutyunyan collaborated with architect Rafayel Israyelian and sculptors Arsham Shahinyan and Samvel Manasyan to create the Sardarapat Memorial. Two, red tufa, winged oxen flank a 75’ bell tower. Harutyunyan was born and died in Yerevan, 1928-1999.⁴⁸

Daniel Varoujan Hejinian is a designer who earned notoriety in Lowell, Massachusetts in 2014 when he got installed at the City Hall Plaza his “A Mother’s Hands” Genocide Memorial, the first *khatchkar* placed before a public building in the United States. The *khatchkar* combines bronze and granite and a piece of Armenian lacework created by Hejinian’s mother. Hejinian is President and Founder of Peace of Art Organization and was born in Aleppo, Syria to Armenian Genocide survivors.⁴⁹

Michael J. Keropian is an Armenian American commercial sculptor who works in New York State in a realistic style with human and animal subjects. His art has a plastic look, like theater props. He is a Fellow of the National Sculpture Society.⁵⁰

Nina Khemchyan engraves her spherical sculptures with her unique perceptions of earth and being. As of this writing, her “Seven Deadly Sins”

⁴⁷ B. Kirk, “Works of Armenian Sculptor Yervant Gojabashian Come to Fresno State,” Fresno State, <https://fresnostatecah.com/2023/04/04/works-of-armenian-sculptor-yervant-gojabashian-come-to-fresno-state/> (accessed on February 24, 2025); H. Paloutzian, “Gojabashian: Blessed Hands of the Armenian Heritage” *Hye Sharzhoom*, <https://hyesharzhoom.com/gojabashian-blessed-hands-of-the-armenian-heritage-art-exhibition/> (accessed on February 24, 2025).

⁴⁸ “Ara Harutyunyan,” *Wikipedia*, https://en.wikipedia.org/wiki/Ara_Harutyunyan (February 24, 2025); “Ara Harutyunyan,” <http://araharutyunyan.com/eng/> (accessed on February 24, 2025).

⁴⁹ H. Gevorgyan, “Daniel Varoujan Hejinian Awarded Two Medals,” *Armenian Weekly*, <https://anca.org/daniel-varoujan-hejinian-awarded-two-medals/> ; “A Mothers Hands”, July 7, 2017, *Genocide Memorial*#Lowell - There’s a Lot to Like <https://www.likelowell.com/public-art-walk/mothers-hand> (accessed on February 24, 2025).

⁵⁰ “Michael J. Keropian,” <https://www.keropiansculpture.com/> (accessed on February 24, 2025).

150' frieze winds through the Venice Biennale. Khemchyan was born in Yerevan in 1964 and since 1993 has resided in Paris.⁵¹

Abraham Megerdichian was my father. He was a machinist who made aircraft engine parts. In his free time, Megerdichian re-machined scrap metal into his recognizable interpretations of everyday objects, which he gave away to family and friends. Since his death in 1983 Megerdichian's work has been displayed at dozens of industrial, children's, science and art museums and public libraries. He left behind over 400 artworks.⁵²

Charles Najarian came from a generational line of wood carvers. He immigrated to the United States in 1911 from Armenia. After working for a desk manufacturer, he started his own business making custom dining room tables and desks. Upon the assassination of President John Kennedy, Najarian donated to the Kennedy family a Chippendale style, high top secretary desk he had crafted for the President. He is said to have also created the "Resolute Desk," made famous by photographer Stanley Tretick, in which President John Kennedy is working and under which his son, John Jr., is playing in "the secret door." Najarian made oaken altars and other specialty furniture for Armenian churches in the Boston area, including at my own parish, St. Stephen's Armenian Apostolic Church in Watertown, Massachusetts.⁵³

Haig Patigian was born in Van (now Turkey) in 1876 but by 1891 had emigrated to Fresno, California. Self-taught in sculpture, by 1920 he had sculptural work on display in San Francisco, and in 1929 he created the exterior terra-cotta angelic figures atop the (Atlantic) Richfield Tower (Oil Building) in Los Angeles. The building was razed in 1968, but Patigian had died in 1950.⁵⁴

⁵¹ B. Childs, "Nina Khemchyan: Echo. Meditations on Sin and Repentance, from Venice to Paris," <https://www.parisupdate.com/nina-khemchyan-echo/> (accessed on February 24, 2025); "Nina Khemchyan. Armenian Pavilion at the Venice Biennale," <https://www.e-flux.com/announcements/597452/nina-khemchyanecho/> (accessed on February 24, 2025).

⁵² "Abraham Megerdichian," <https://abesartwork.wordpress.com> (accessed on February 24, 2025).

⁵³ R. Bacon, "John Kennedy Called Him 'Charley,'" *Yankee*, pp. 108-93; T. McDevitt, "Sotheby's Auctions 'Property from the Kennedy Family Homes,'" February 22, 2005, *The Epoch Times*; "Obituary Charles Najarian, Cabinetmaker," April 27, 1981, *Boston Globe*.

⁵⁴ "Haig Patigian," *Wikipedia*, https://en.wikipedia.org/wiki/Haig_Patigian (accessed on March 1, 2025); "Haig Patigian," *Aurora*, <https://auroraprizet.com/en/haig-patigian-san-franciscan-sculptor> (accessed on March 1, 2025); "Haig Patigian," <https://hunterkerhart.com/2018/05/25/richfield-oil-building/> (accessed on March 1, 2025); "Haig Patigian," Smithsonian Institution, https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&f

Dr. Megerditch Tarakdjian may be the sculptor in this article to have had his art most recently installed as a public monument. His bust of ethnomusicologist Gomidas (Komitas) Vartabed (Soghomon Soghomonian) was unveiled at the Armenian Cultural and Educational Center in Watertown, Massachusetts in November 2024. Tarakdjian, for whom sculpting is a second and later career, resides in Montreal, where he has had another bust of Gomidas installed. Other monuments of his are of Armenian Canadian photographer Yousuf Karsh in Ottawa and Armenian politician and diplomat Armen Garo at the Armenian Embassy in Washington, D.C.⁵⁵

SECTION 2

Varujan Boghosian was born in New Britain, Connecticut in 1926, served in the United States Navy, and got educated on the G.I. Bill (Servicemen's Readjustment Act of 1944) afterward. His interest in collecting everyday objects and manipulating formations of them became his oeuvre. His work is surreal in nature, wry in tone and often focused on Greek muses. He was the recipient of a Fulbright grant and Guggenheim Fellowship. Boghosian died in 2020.⁵⁶

Yenovk Der Hagopian immigrated to the United States from Armenia and like many others, including Arshile Gorky, was employed in the U.S. at the Hood Rubber plant in Watertown, Massachusetts. His artistic work has been exhibited at the Armenian Museum of America, not far from the former Hood site. He specializes in carving *khatchkars*, and his major opus is one entitled "In Memory to the Countless Armenian Martyrs of 1915." Der Hagopian was born in Armenia in 1900 and died in 1966.⁵⁷

q=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=ha
ig+patigian (accessed on March 1, 2023).

⁵⁵ "Dr. Megerditch Tarakdjian," <https://www.tarakdjian.com> (accessed on March 1, 2025); "Dr. Megerditch Tarakdjian," November 16, 2024, *The Armenian Mirror-Spectator*, <https://mirrorspectator.com/2024/11/16/gomidas-bust-unveiled-in-watertown/>.

⁵⁶ "Varujan Boghosian," *Wikipedia*, https://en.wikipedia.org/wiki/Varujan_Boghosian (accessed on February 24, 2025); "Varujan Boghosian," <https://varujanboghosian.com> (accessed on February 24, 2025); "Varujan Boghosian," https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=varujan+boghosian; R. M. Doty, *Varujan Boghosian – A Retrospective*. Hood Museum of Art/The Currier Gallery of Art, Hanover, NH, 1989.

⁵⁷ "Yenovk Der Hagopian," *Wikipedia*, https://en.wikipedia.org/wiki/Yenovk_Der_Hagopian (accessed on February 24, 2025); "Armenian Museum Hosts Exhibit of Works by Yenovk Der Hagopian," *The Armenian Mirror-Spectator*, February 17, 2016

Reuben Nakian may have the most recognizable name among those sculptors in Sections 1 and 2, and was the only one mentioned in any of the art classes I took in high school or college. His artist friends included Arshile Gorky and William de Kooning. Nakian's work was figurative and highly textured. There are recurring themes of Greek and Roman mythology. His works are in the collections of the Fogg Art Museum at Harvard University and the Alex and Marie Manoogian Museum in Detroit, Michigan, and elsewhere. Nakian lived and died in the United States, 1897-1986.⁵⁸

Varaz Samuelian was trained in art and served in the army in Armenia, after which he settled in Fresno, California, where he started as a sign painter. His prolific painting and sculpting career – claiming to have created over one thousand pieces – culminated in his bronze bust of his friend, William Saroyan, at the Fresno Convention Center and his monumental statue of David of Sassoon at the Fresno County Courthouse. Samuelian was born in 1917 and died in 1995.⁵⁹

Kegham Tazian is an artist and educator living and working in Michigan. His monumental “Pyramid Earth” was installed in 2013 at Linden Park in Birmingham, Michigan. He was honored in 2021 by Governor Gretchen

(<https://mirrorspectator.com/2016/02/17/armenian-museum-hosts-exhibit-of-works-by-yenovk-der-hagopian/> [accessed on February 24, 2025]; “Yenovk Der Hagopian,” Smithsonian Institution,

https://collections.si.edu/search/results.htm?q=2.%09Yenovk+Der+Hagopian&tag.cst+type=all&fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22 (accessed on February 24, 2025).

⁵⁸ “Reuben Nakian,” Wikipedia, https://en.wikipedia.org/wiki/Reuben_Nakian

(accessed on February 24, 2025); “Reuben Nakian,”

<https://americanart.si.edu/artist/reuben-nakian-3486> (accessed on February 24, 2025); “Reuben Nakian,”

https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=reuben+nakian (accessed on February 24, 2025).

⁵⁹ “Death of Varaz Samuelian (November 7, 1995),”

https://armenianprelacy.org/2021/11/03/death-of-varaz-samuelian-november-7-1995/?srsltid=AfmBOorh1qy-Qp3Y8KzrMTauV2uyO3EM825_rA5ITjk4R2DcfHxEEqSe (accessed on February 24, 2025); “Varaz Samuelian,” Wikipedia

https://en.wikipedia.org/wiki/Varaz_Samuelian (accessed on February 24, 2025);

“Varaz Samuelian,”

https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=varaz+samuelian (accessed on February 24, 2025).

Whitmer for his Lifetime Achievement in Arts and Education. Tazian was born in Musa Dag, Sanjak of Alexandretta (now in Turkey) in 1938.⁶⁰

Zadik Zadikian escaped from Armenia at age 19 and got himself to San Francisco, California, where he became an assistant to sculptor Beniamino Bufano and a friend of Constantin Brancusi. He later moved to New York and befriended abstract sculptor Richard Serra. Zadikian left his difficult background behind to develop a style that mixes the extravagant with the simplest of forms. He uses gold in his art. His “Gold Is Timeless” is an example. Zadikian was born in 1948 in Yerevan.⁶¹

CONCLUSION

I conclude where I began, writing my first article for the *Haigazian Armenological Review* about the metal art of my father, Abraham Megerdichian. In promoting his work, I have been on radio, broadcast and local television, exhibited at museums and libraries and given talks and PowerPoint presentations to various interest groups. Currently I am co-teaching a 4th grade art class a watercolor/collage technique I have developed using my father’s art as the subject matter. Later this year I am scheduled to work with students in a technical high school to machine their interpretations of my father’s metal art. It is my deepest wish to find among those students and in the various venues I visit a few who will become sculptors. If they were to be Armenian, that would be the cherry on the top of this delicious ice cream sundae. With so few Armenians in the sculptural arts, there is plenty of room for some more.

⁶⁰ “Kegham Tazian,” <https://www.keghamtazian.com> (accessed on February 24, 2025); M. Genson, “Special Lifetime Achievement Award Goes to Artist Kegham Tazian,” October 24, 2023, *Birmingham-Bloomfield Eagle*.
<https://www.candgnews.com/news/special-lifetime-achievement-award-goes-to-artist-kegham-tazian-3773#:~:text=Tazian%20recently%20received%20the%20Special,older%20brothers%20to%20do%20assignments> (accessed on February 4, 2025); “Kegham Tazian,” Smithsonian Institution
https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=Kegham+Tazian (accessed on February 24, 2025).

⁶¹ “Zadik Zadikian,” <https://www.zadikzadikian.com> (accessed on February 24, 2025); “Zadik Zadikian,” Smithsonian Institution,
https://collections.si.edu/search/results.htm?fq=object_type%3A%22Artist+files%22&fq=data_source%3A%22Smithsonian+Libraries%22&fq=topic%3A%22Artists%22&q=Zadik+Zadikian (accessed on February 24, 2025).

ARMENIAN ARTISTS PER "ART & ARTISTS FILES IN THE SMITHSONIAN"					
ARTIST LAST NAME	ARTIST FIRST NAME	GENRE	BORN/ DIED	NOTES	CONTACT
ARSLANIAN	VAHAKN	Glassart	1975-		
BAROOSHIAN	MARTIN	Painting, print making	-2022	Surrealism	
BARSUMIAN	LISA	Painting, print making			ISABARSUMIANART@GMAIL.COM
BEDAYAN	TORCOM	Photography, drawing	1917-1986		
BERBERIAN	OVANES	Painting	1951-		
CHAVOOSHIAN	NORA	Sculpture, production design, set decoration	1953-		
COSTIKIAN	THELMA MAKASIAN	Painting	1905-1999	Co-founder Torpedo Factory Art Center, Alexandria, VA	
DER HAGOPIAN	YENOVK	Sculpture, Khatchkars	1900-1966		
DER HAROOTIAN	KHOREN	Sculpture	1909-		INFO@DERHAROOTIAN.COM
DER HOVANNESIAN	GARABED	Painting	1908-1992		
DERIAN	HARRY	Uncertain			
GARABEDIAN	CHARLES	Painting	1923-2016	Greek and Chinese symbolism	
GARSOIAN	INNA	Painting, illustration, set design	1896-1984		
GASPARIAN	ARMEN	Painting	1966-		GASPARIAN1966@MAIL.RU
GORKY	ARSHILE	Painting	1904-1948		
GORKY	MARO	Painting	1943-	Daughter of Arshille Gorky	
HOVNANIAN	JOHN HAIG	Painting	1921-2013		
HOVNANIAN	MARY	Uncertain	1924-2021		
HOVNANIAN	RACHEL LEE	Multidisciplinary art			tudio520@rachelleehovnanian.com
HOVSEPIAN	LEON	Painting, engraving	1915-2010		
JANJIGIAN	ANAHID	Painting			

KACHADOORIAN	ZUBEL	Painting	1924-2002		
KALAYJIAN	VASKEN	Painting	1956-		
KALENDERIAN	RAFFI	Painting	1981-		@RAFFI42
KALPAKJIAN	CRAIG	Computer generated photo realism	1961-		
KARAKASHIAN	ALEXANDRA	Painting, mixed media	1988-		@ALEXANDRA.KARAKASHIAN
KARSH	YOUSUF	Photography	1908-2002		
KATCHADOURIAN	NINA	Interdisciplinary art, photo/sculpture	1968-		
KATCHADOURIAN	SARKIS	Painting	1886-1947		
KAZANJIAN	MILANO	Painting, performance art	1943-2019		
KAZARIAN	JACKIE	Painting, video & installation art			INFO@JACKIEKAZARIAN.COM
KAZIGIAN	GLADYS ANNI	Painting	1923-2020		
KELEKIAN	DIKRAN KHAN	Art dealer	1867-1951		
KEROPIAN	MICHAEL J.	Sculpture			MICHAELKEROPIAN@GMAIL.COM
KESHISHIAN	MARGARET	Painting	1899-1982		
KHATCHIKIAN	VAHAN	Uncertain	1947-1971		
KRIKORIAN	LEON	Painting	1922-2005		
MANOOKIAN	ARMAN TATEOS	Painting	1904-1931	Hawaiian subjects	
MAVIAN	SALPI	Painting	1908?		
MINASSIAN	H.	Painting			
MUGAR	MARTIN	Painting, figurative and tonal	1949		
NALBANDIAN	KARNIG	Painting, etching	1916-1989		
NALTCHAYAN	HARRY	Photography	1926-1994		
PASHGIAN	HELEN	Visual art, light & space movement	1934		
SACKLARIAN	STEPHEN	Painting	1899-1983		
SAHAGIAN	ARTHUR HARRY	Painting	-2008		
SARKIS KHACHATURIAN	VAVA	Painting	1895-1984	Actual name, Vava Sarkis Khachaturian	
SARKISIAN	PAUL	Photorealistic painting	1928-2019		
SARKISIAN	PETER	New media, video projection & sculpture	1965-		

SARKISIAN	SARKIS	Painting	1909-1977		
SERAILIAN	MIHRAN	Painting	1867-1957		
SIMONIAN	JUDITH	Painting, installation art	1945-		JUDYSIMONIAN@GMAIL.COM
TACORIAN	PAUL	Design			
TAVSHANJIAN	ARTEMIS	Painting	1904-1990		
TAZIAN	KEGHAM	Sculpture, painting, public art	1938-		TAZIAN@SBCGLOBAL.NET
TCHAKALIAN	SAM	Painting	1929-2004		
TCHOLAKIAN	ARTHUR	Photography	1928? -1970S		
TOLEGIAN	MANUEL J.	Painting	1911-1983		
TOROSIAN	MICHAEL	Photography	1952-	Canadian	
TOURIGIAN	MARTIN	Painting	1930-2021		
VARTANIAN	HASMIG	Paper, mixed media constructions	1946-		HASMIGV@GMAIL.COM
YAGHJIAN	EDMUND	Painting	1905-1997		
ZADIKIAN	ZADIK	Sculpture			ZADIKZADIKIAN@GMAIL.COM
ZORTHIAN	JIRAYR	Painting	1911-2004		
ZORTHIAN	SEYBURN	Painting			SZ@SEYBURNZORTHIAN.COM

ՄԻԱՅԵԱԼ ՆԱՀԱՆԳՆԵՐՈՒ ՀԱՅԿԱԿԱՆ ԹԱՆԳԱՐԱՆՆԵՐԸ ԵՒ
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(ԱՄՓՈՓՈՒՄ)

ՐՈՊԵՐԹ ՄԿՐՏԻՉԵԱՆ
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Յօդուածը լուսարձակի տակ կ'առնէ Միացեալ Նահանգներու հայկական թանգարանները, համառօտակի կը քննարկէ անոնց բնոյթը, հանրային աշխուժութիւնը, առաքելութիւնը, այցելուներու ինքնութիւնը, նոր թանգարաններ հիմնելու կարելիութիւնը, համացանցի եւ ընկերային հարթակներու վրայ անոնց ներկայութիւնն ու շփումը հանրութեան հետ եւ կը կատարէ անմիջական ու հեռանկարային առաջարկներ: Ուսումնասիրութեան երկրորդ մասով հեղինակը կը ներկայացնէ նշանաւոր Սմիթսոնեան թանգարանի արուեստացանկին մէջ տեղ գտած հայ քանդակագործներ, հոսակ՝ աղիւսակի մէջ կ'ամփոփէ վերոյիշեալ ցանկին մէջ տեղ գտած հայ գեղանկարիչները եւս:

