

# THE REFLECTION OF THE HAMIDIAN MASSACRES AND THE ARMENIAN GENOCIDE IN ARMENIAN PAINTING<sup>1</sup>

(1894-1923)

**Aghasyan A. V.**

*Corresponding Member of NAS RA*

*Director of the Institute of Art of NAS RA*

The Armenian people suffered a great tragedy and tremendous losses at the end of the 19<sup>th</sup> century and the first two decades of the 20<sup>th</sup> century. The Hamidian massacres of 1894-96 were followed by mass extermination of Armenians programmed and committed by the Young Turks. It was an unprecedented intentional genocide in the 20<sup>th</sup> century world history, an attempt at physical annihilation of a whole nation and total destruction of its culture. Those bloody events deeply shocked both the contemporaries and the next generations of Armenians who survived the Genocide. They were reflected not only in official documents, the press, documentary films and in the memoirs of Genocide survivors, but also in literature and art, including painting. Throughout decades many of the painters and sculptors living in Armenia and the Diaspora created hundreds of paintings, graphic works, easel sculptures and monuments covering the massacres and deportation of Armenians through which they expressed their pain and wrath, presented their remonstrances and demands, at the same time preaching great humanitarian ideas.

It is evident that within the framework of one scientific report it is impossible to restore and depict the complete picture of the reflection of the above-mentioned theme in Armenian painting. It is material for a separate voluminous work. Hence we have set ourselves a more modest task to be limited to the works created by Armenian artists in the years of the Hamidian massacres and the Armenian Genocide, from 1894 to 1923, especially since most of them are not only pieces of art having great value but also factual evidence based on the direct memories and impressions of the authors and their interviews with witnesses - Armenian deportees and refugees, as well as accurate press information, following the recent events, and photographs.

In the mid-1890s one of the first Armenian artists, who reacted to the massacres of Armenians, the destruction, burning and desecration of Armenian spiritual and cultural centers in Western Armenia, Constantinople and other cities of the Ottoman Empire with a large the Armenian population, was the famous painter of marine themes, Hovhannes Aivazovski (1817-1900). At the end of his life, in 1895-1897, he created a

---

<sup>1</sup> A report delivered at the Annual General Meeting of NAS RA, Division of Armenology and Social Sciences, April 2, 2015.

number of canvasses and graphic works, some of which have been preserved and others which are known through photographs. The artist's spiritual emotions were expressed in the large canvas, "The Massacre of Armenians in Trapezunt in 1895" (1896, location unknown), as well as in the oil paintings completed a year later: "Night: A Tragedy in the Marmara Sea" (Beirut, Armenian school), "Peaceful night: Armenians thrown into the sea" (Moscow, in a private collection), "The Loading of Ships" and "The Turks sink the Armenians in the Marmara Sea". The sketches of the last two works were published in the same year in Moscow on the initiative of Grigor Janshyan's (publicist, literary and public figure) in a voluminous collection of works: "Fraternal Support to the Armenians who Suffered in Turkey"<sup>2</sup>. Armenian artists Vardges Surenyants, Grigor Gabrielyan and Poghos Ter-Asatryants participated in its artistic design and illustration works.

At the same time as Hovhannes Aivazovski, Vardges Surenyants also referred to the Armenian massacres in the Ottoman Empire. The oil paintings of Surenyants on this topic that have reached us are: "The Deserted" (1894), "Violated Sanctuary" (1895), "The Massacre of Virgins" (1899) and "The Dishonored" (1899); and to this series is also included the small tempera painting "Come Unto Me, All Ye That Labour!" completed in 1894. This work, which is in the National Museum of Armenia, as well as the above-mentioned drawings by Hovhannes Aivazovski, were included in the same collection by Grigor Janshyan<sup>3</sup>.

Together with the forced deportations and mass exterminations of Armenians in the Ottoman Empire, the Turks also destroyed the proofs of the spiritual and cultural heritage of the Armenian people in Western Armenia, Cilicia and other places: they destroyed and robbed the churches and monasteries, tore apart and burnt manuscripts (decorated with highly artistic specimens of miniatures), precious samples of decorative and applied art. The mentioned paintings by Vardges Surenyants tell us about all this with sorrow and deep wrath. Besides, the lost painting of the same author "Moaning towards the Sky" (or "The Year of 1896") is also famous and we have addressed it with a report in the scientific conference dedicated to the 150<sup>th</sup> anniversary of the artist<sup>4</sup>.

In 1915 Surenyants came to Ejmiatsin, stayed there for about half a year and saw the miserable state of the refugees from Van who had survived the Genocide and was delighted with their national costumes. The drawings, gouaches and temperas he made in Ejmiatsin were exhibited in Petrograd in autumn, 1916. Hakob Genjyan (Kara-Darvish) provides interesting information on that in the illustrated weekly journal

<sup>2</sup> Братская помощь пострадавшим в Турции армянам (Литературно-научный сборник), Москва, 1897, с. 74-75, 80-81 (Второй отдел).

<sup>3</sup> Ibid, p. III (Первый отдел).

<sup>4</sup> Աղապյան Ա., Վարդգես Սուրենյանցի մի անհայտ կտավի մասին, Վարդգես Սուրենյանց-150: Հոբելյանական գիտաժողովի զեկուցումների ժողովածու, Երևան, 2011, էջ 77-83:

“Армянский вестник” (“Armenian Herald”) published in Moscow<sup>5</sup>. In the same and following issues of the journal were republished Surenyants’ pencil drawings “The Refugees Standing in Queue” and “A Group of Armenian Refugees”<sup>6</sup>. Most of the above-mentioned works were bought from the exhibition and presented to the Armenians of Petrograd by Arakel Tsaturyan, a large oil producer from Baku, born in Shushi<sup>7</sup>. Among Surenyants’ graphic works we can distinguish the patriotic poster made in 1915, “Petrograd to the Armenians”.

On the cover of an edition of the “Armenian Herald” was republished painter Karapet Petrosyants’ (who lived in Moscow) allegoric picture, “The Armenian Woman’s Dream”, where he depicted the crescent symbolizing the Ottoman Empire in the claws of a two-headed eagle pecking at it. The two-headed eagle symbolized free and independent Armenia. The picture depicted also the summits of Mt. Ararat and the old Armenian church and memorial stone seen at a distance<sup>8</sup>.

The fate of his compatriots suffering under the heavy Turkish yoke in Western Armenia deeply moved the founder of Armenian landscape painting, Gevorg Bashinjaghyan. “The Refugees’ Road” (1915), “In Western Armenia” (1915), “Fire in an Armenian Village” (1919) and “The Escape of Armenians from Erzurum” (1920) are his thematic paintings reacting to the Armenian Genocide. Bashinjaghyan’s undated oil painting, “Sunset: Ani”, is characterized with inner trepidation, strained with a restless range of colors.

Not only the Genocide’s horrors, but also the selfless struggle of Armenians against the Turkish hordes were reflected in the art of Panos Terlemezian, one of the leaders of the defense of Van devoted to the national liberation movement from a young age, persecuted and condemned to death in absentia by the Ottoman authorities. Among his paintings depicting the Hamidian massacres and the Armenian Genocide are “The Refugee” (1901), “The Horrors of the War” (1916 and 1929), “Armenian Refugees Grieve for Their Motherland” (undated) and “Mother Looking for Her Son among the Corpses” (undated). These works that are in the National Museum of Armenia are mainly in red-brown dark colors and leave an oppressive, nightmarish impression. Unfortunately the painter’s oil painting, «The Massacre of Armenians» (1916), has not reached us. Both chalk painted portraits of Soghomon Tehlerian (1923) and Commander Andranik (1925) were also among the works of Terlemezian.

The trips made to Armenia in the 1900s had a great significance for the creative orientation of Arshak Fetvatchian born in Trapezunt, during which he got acquainted with the Motherland’s nature as well as architectural monuments of Ani and adjacent

<sup>5</sup> Кара-Дарвиш. Вардгес Суренянц. – “Армянский вестник”, Москва, 1916, 20, с. 23-24.

<sup>6</sup> “Армянский вестник”, Москва, 1916, 20, с. 11, 21, on the cover.

<sup>7</sup> Этюды художника Суренянца. – “Армянский вестник”, Москва, 1917, 1, с. 21:

<sup>8</sup> “Армянский вестник”, Москва, 1916, 48.

districts. As a result dozens of water paintings and hundreds of pencil paintings were created ("The Church of Holy Redeemer. Ani" (1901), "The Church of Holy Trinity of Tekor" (1906), "The Church of Saint John the Baptist" (1907), etc., that have great historical and cultural value since many of the monuments depicted in them were later ruined and destroyed by the Turks.

Of particular interest also is Fetvatchian's water painting "The Armenian Woman from Sasun" (1903), filled with patriotic feelings, romantic and heroic and speaks not only of the patriotic struggle and self-sacrifice of Armenian men but also of Armenian women. With its character content and overall iconography this work by Fetvatchyan reminds an undated painting. "The Heroine from Sasun Rolls Down"<sup>9</sup> by the Italian-Armenian photographer, graphic artist and carver, Simon Nahapetian published in Venice. The same year it was republished in one of the issues of the illustrated Armenian newspaper "Geghuni" ("Գեղունի"/"Beautiful". The scene depicted refers to the Armenian massacres that started in Turkey in 1894. Arshak Fetvatchian was the author of the cover picture of the literary collection «Dziteni» ("Զիթենի"/"Olive"), published in Tiflis (Tbilisi) in 1915, where he depicted a woman crying for the death of an Armenian soldier fallen in the battlefield; and he designed the cover of the book, "Armenian volunteers: 1914-1916" (published in Tiflis a year later) with the collective image of the Armenian people who were persecuted and deprived of the Motherland, but undaunted and fighting.

During the same years were created the paintings by Yeghishe Tadevossian "To the Pilgrimage" (1985) and "Moonlit Night: on the Shores of Beirut" (1915) where in the first case the artist depicted the broken-hearted images of the refugee Armenians, a father and son, bidding farewell to the graves of their relatives in an Armenian cemetery, and in the other case he addressed the history of the Musaler battle impressed by the refugees that found salvation on board of a French steamship, but were obliged to leave their Motherland in the dark night.

In his works created after 1915 ("Splash", "Troubled Cost", "The Black Sea" (1921), etc.) the painter of marine themes, Vardan Makhokhian, who lived and worked in Germany and France, reflected the grievous state of mind of the painter that had lost his relatives and was constantly thinking over the tragic fate of the Armenian people. Similar emotions fill the piece, "Armenia's Mourning", composed by Makhokhian for the violin and piano, which first, was first performed in Monte Carlo on January 13, 1919 and then in Monaco and Nice.

The topic of the Genocide found its unique expression in the works of painters Hmayak Artsatpanyan and Avag Hovhannisyanyan who lived in New Nakhijevan and Rostov-on-Don.

<sup>9</sup> See the republication "Geghuni", Venice, 1903, 1-10, p. 9. From the same edition of the Armenian newspaper (p. 5) we find that the original of the above-mentioned water painting by Simon Nahapetyan was presented to the editorial office of "Geghuni" by a Tabriz resident, M. Khan Yeremyan. Unfortunately the further fate of the work is unknown.



In 1915 Artsatpanyan came to Armenia and saw the refugees who had escaped death and listened to their horrible stories. His oil paintings and water paintings “The Grief of Mothers”, “The Burning of the Armenian Village” (1915), “The Valley of Tears” (1917), “Home Ruins” (1917), “In the World of Horrors” (1917), “Massacre” (1918), “The Brutalities of Turks” (1919) are full of excitement and moving emotions.

Several years ago one of the first works (the multi-figure large canvas “From Century to Century”, completed in 1915) by Avag Hovhannisyan referring to the Armenian Genocide was found in the Armenian Museum of Rostov-on-Don. In the painting he expressed his protest against the genocidal crimes committed by Turks. The painting had been taken out of the frame, rolled and neglected for a time, thus it was damaged. Later it has been restored by the specialists of the National Museum of Armenia and will soon be presented in the exhibition dedicated to the Centennial of the Armenian Genocide. Then it will be returned to Rostov-on-Don where it will be exhibited in the Museum of Armenian-Russian friendship. The thrilling oil painting, “The Mother” (or “Horror”), belonging to the Museum of Art of Rostov-on-Don is also one of Avag Hovhannisyan’s works.

Sargis Khachatryan is the author of numerous works depicting the Armenians who had found refuge in Ejmiatsin. For the painter who had lost his mother and brother in the days of the Genocide the year of 1915 was crucial. The artist who had come to Constantinople from Munich and hoped for the opportunity of teaching painting in the Sanasaryan college in Karin, could hardly escape the danger of being recruited and becoming the victim of World War I and the Armenian Genocide. He went to Tiflis and created the series of paintings dedicated to the Armenian refugees (1915-1921). The paintings were presented in his personal exhibition opened in 1915, then in the exhibitions of the newly-created Union of Armenian Artists in Tiflis, Yerevan and Constantinople through 1917-1921. He depicted the grave state of the refugees, their life full of hardships in the paintings, “The Despaired”, “Suffering”, “Thirst”, “The Battle of Life”, “Orphans”, “The Fugitive Spouses” (1915), “Refugees” (1915), “The Refugee Woman with Children” (1916), “The Armenian Orphans in the Desert” (1920), “The Orphaned Children” (1921) and others. One of the most thrilling works of Khachatryan, the canvas “Deir ez-Zor” was created in the same years. There he depicted a naked Armenian woman dancing forcedly under the threat of the Turkish yataghan at the background of the sanguineous sky. Unfortunately the fate of the canvas “Deir ez-Zor” is unknown. After seeing those works the painter was described as “the singer of the Armenian grief”, and Hovhannes Tumanyan exclaimed: “Sargis jan, what you gave with your brush, we cannot give with our pen. Your works are the best means of telling the foreigners about the horrible history of our suffering”<sup>10</sup>.

<sup>10</sup> See Սփյուռքահայ արվեստի հարցեր (Արտասահմանյան մամուլի էջերից), Հայագիտությունը արտասահմանում, Գիտա-ինֆորմացիոն բյուլետեն, Գ մատենաշար, Երևան, 1977, 1(22), էջ 4:

Harutyun Shamshinyan, Sargis Yerkanyan, Levon Kyurkchyan, Aram Bakalyan, Hrant Alyanak and others also created paintings on the topic of the Hamidian massacres and the Armenian Genocide.

The following graphic works created during the same period are noteworthy: the water painting series, "The Deportation of Armenians" by Yervand Demirtchyan, the etching, "Armenian Orphans" by Edgar Shahin (1910), the gouaches by Melkon Qepaptchian, particularly the symbolic and small-sized abstract pictures, "The Refugees" (1915), "The Road of the Blood of the Armenian" (1915), "The Mourning of the Armenian Mothers" (undated) and "The Record of Unburied Armenian Martyrs" (undated). The drawings made in Yerevan in 1918 were included in the creative heritage of Vano Khojabekyan, a painter of scenes of everyday life of Old Tiflis, namely "The Refugees in the Station", "The Refugees in the Queue for Dinner", "The Orphans in a Yerevan School Yard", etc. Through 1915-1917 were created Michael Khununts's graphic sheets of paper condemning the Turkish authorities and depicting the refugees from Van.

On the pages of Armenian satirical journals and newspapers ["Annamus"/«Աննամուս», "Aptak" («Ապտակ»), "Avel" («Ավել»), "Zurna" («Զուռնա»), "Khatabala" («Խաթաբալա»), "Motsak" («Մոծակ»), "Sa-da-na" («Սա-դա-նա»), "Saprich" («Սափրիչ»), etc.] published during those years in Tiflis, Baku, Saint Petersburg, Athens, London, Cairo and elsewhere we see pictures condemning the violations that were taking place in Western Armenia and other places of the Ottoman Empire populated with Armenians. Their authors were Petros Marimyan, a member of the Hnchak party, born in Trapezunt who perished there in spring, 1915; Dancho (Eghiazar Gabuzyan) a participant of the defense of Van, writer Vahram Alazan's elder brother who found refuge in Yerevan in 1915; painters Alexandr Mirzoyan, Stepan Akayan, Vrtanes Akhikyan, David Okroyants, Garegin Yeritsyan, Vahram Manavyan, Grigor Mkhitarian, architect Philip Arpiaryan, et al. Among foreign painters living and working in Tiflis who often referred to the inconsolable condition of Armenians in the Ottoman Empire were permanent employees of the illustrated satirical weekly newspaper, "Khatabala" - Genrikh Grinevski, Iosif Rotter and Oscar Shmerling<sup>11</sup>. And since we touched upon the works of the few foreign artists referring to this topic published in the Armenian press during that period, we cannot but mention the color painting "The massacre of Armenians in Turkey" by D. I. Arkhipov, a self-educated

<sup>11</sup> Iosif Rotter, born in Germany and a graduate of the Academy of fine arts of Munich, was also one of the painters of the children's journal "Hasker" («Հասկեր») edited by Stepan Lisitsyan. I. Rotter's and O. Shmerling's caricatures that were included in the weekly journal "Khatabala" and in the Armenian press of the Caucasus in general, are particularly mentioned in one of the articles of the French-Armenian historian Claire (Seda) Muradian (see Mouradian Claire; Caricature in the Armenian Press of the Caucasus, Armenian Review, Winter 1991, Cambridge, vol. 44, 4/176, pp. 14-22).

painter from Baku, a Russian soldier of the Caucasian army. This work, unnoticed by Armenian specialists, is unique in its kind and its black-and-white republication was presented to the readers in one of the editions of the Moscow weekly journal, “Армянский вестник” in 1917<sup>12</sup>. This valuable documentary painting is a testimony of a foreigner, an impartial man who saw the atrocities of the Turks towards the Armenians with his own eyes.

In the Armenian sculpture of the same period the Hamidian massacres and the Genocide were hardly referred to. Exceptions are Hakob Gyurjyan's bas-relief, “The Refugee Armenian Woman with Her Child” (1910) and a group of small-sized sculptures “The Escaping Armenian Woman with Her Children” (or “Escape”, 1912). One of Gyurjyan's good works is Commander Andranik's bust (1916), which has not been preserved.

Among Armenian masters of the Diaspora surviving the Genocide who referred to the topic were talented painters and sculptors Onik Avetisyan, Armis, Jirayr Oragyan, Byuzand Topalyan, Arshile Gorky, Ashot Zoryan, Levon Tutunjian, Carzou, Zareh Mutafyan, Khoren Ter-Haroutyan, artists of the next generation Jansem, Richard Jeranyan, Kajaz, Paul Kirakosyan, Shart et al.

As to the painting of Soviet Armenia, in the conditions of Stalin's censorship, ideological and strict political control, the topic of the Armenian Genocide was condemned to silence. Unique exceptions are Edvard Isabekyan's oil paintings, “In Western Armenia” (1940) and “Abduction” (1941). Only after Khrushchev's “thaw”, especially in the spring of 1965, after the crowded demonstrations in Yerevan during the days of the 50<sup>th</sup> anniversary of the Armenian Genocide, the topic of the Genocide was finally allowed and gradually spread in Soviet Armenian painting.

One of the first steps towards this was the famous painting by Sargis Muradyan “Komitas: the last night” (1956). During the same years and later the gravest tragedy of the Armenians was referred to by Simon Galstyan, Hrachya Rukhkyan, Hovhannes Zardaryan, Suren Pipoyan, Mkrtich Sedrakyan, Hakob Hakobyan, Suren Safaryan, Valentin Podpomogov, Grigor Khanjyan, Minas Avetisyan, Ruben Avdalyan, Edward Artsrunyan, Zulum Grigoryan, Gayane Khachaturyan in painting; Van Khachatur, Ara Harutyunyan, Artashes Hovsepyan, Arto Chakmakchyan, Levon Tokmajyan, Benik Petrosyan, David Yerevantsi, Hovhannes Muradyan, Ara Shiraz, Yuri Petrosyan, Getik Baghdasaryan in sculpture and others. The topics and persons connected with the Armenian massacres and the genocide do not cease to agitate young artists of the period of independence and we are sure they will interest and inspire the painters and sculptors of the coming generations as well, since they have forever been imprinted on the historical memory and the collective consciousness of the Armenian people.

***Translated from Armenian by  
S.E. Chraghyan***

<sup>12</sup> See Армянский вестник, Москва, 1917, 21, с. 8.

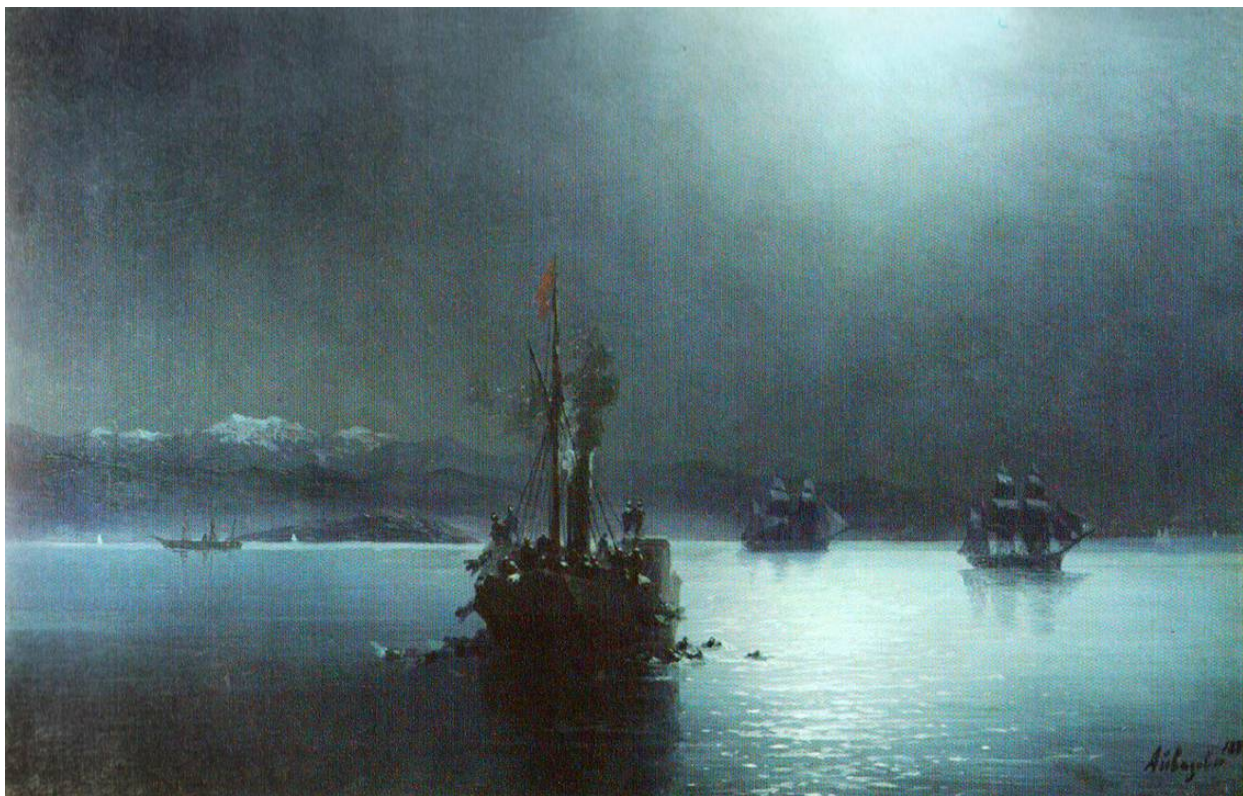


Hovhannes Aivazovski, The Massacre of Armenians in Trapezunt in 1895, canvas, oil painting, 1897, place unknown



Hovhannes Aivazovski, Night. A tragedy in the Marmara Sea, canvas, oil painting, 1897, Beirut, Armenian school





Hovhannes Aivazovski, Peaceful Night. Armenians Thrown into the Sea, canvas, oil painting, 1897, Moscow, in a private collection

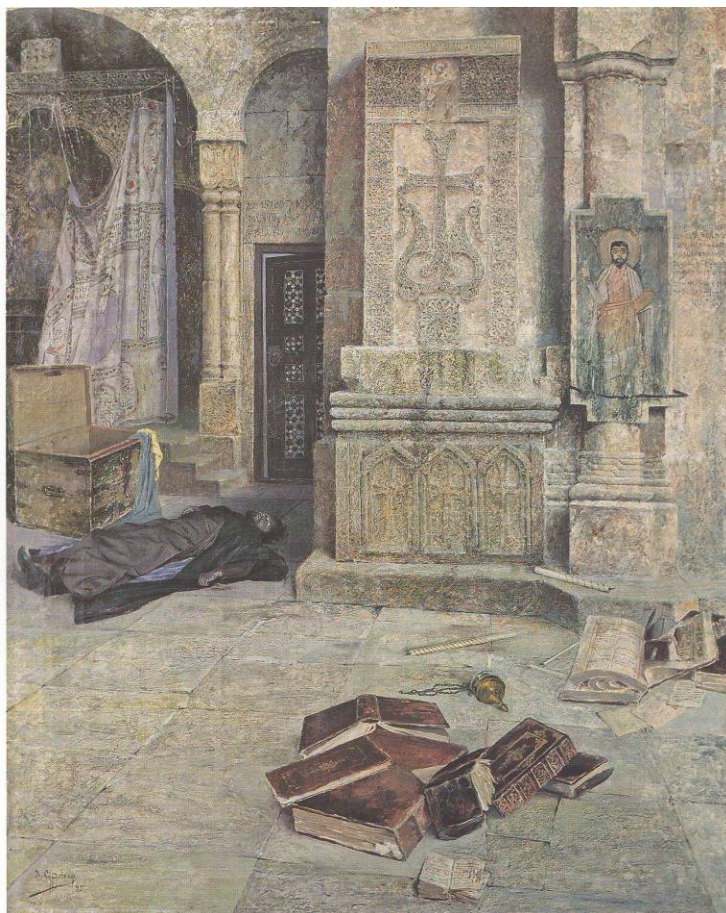


Hovhannes Aivazovski, The Loading of Ships, paper, pen, 1897, place unknown

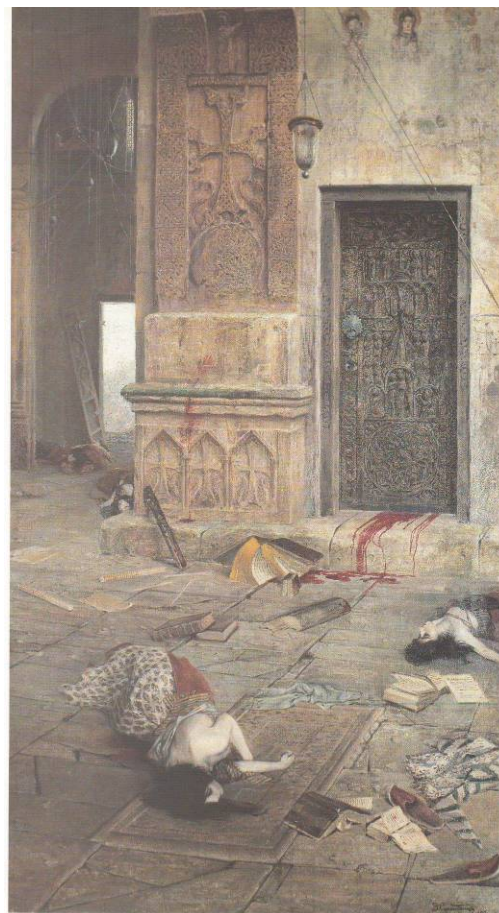




Hovhannes Aivazovski, The Turks Sink the Armenians in the Marmara Sea, paper, pen, 1897, place unknown



Vardges Surenyants, Violated Sanctuary, canvas, oil painting, 1895, NGA

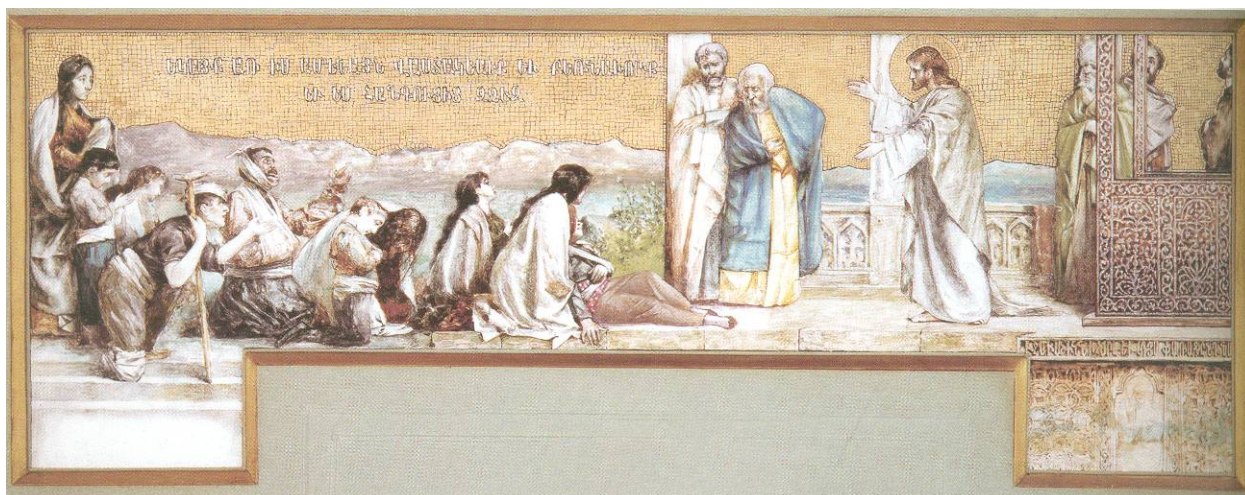


Vardges Surenyants, After the Massacre (The Massacre of Virgins), canvas, oil painting, 1899, NMA





Vardges Surenyants, The Dishonored Sanctity, canvas, oil painting, 1899, NGA



Vardges Surenyants, COME UNTO ME, ALL YE THAT LABOUR, paper, cardboard, tempera, 1894, NGA





Vardges Surenyants, A Group of Armenian Refugees, paper, pen, 1916



Gevorg Bashinjaghyan, Fire in an Armenian Village, canvas, oil painting, 1919, NGA





Gevorg Bashinjaghyan, Sunset. Ani, canvas, oil painting, undated, NGA



Panos Terlemezian, The Horrors of War, canvas, oil painting, 1929, NGA



Panos Terlemezian, Armenian Refugees Grieve for Their Motherland, undated, NGA



Panos Terlemezian, A Mother Looking for Her Son Among the Corpses, undated, NGA





Arshak Fetvatchian, The Church of Holy Redeemer. Ani, paper, water painting, 1901, NGA



Arshak Fetvatchian, The Church of Holy Trinity, Tekor, paper, water painting, 1906, NGA





Arshak Fetvatchian, The Armenian Woman from Sasun, paper, water painting, 1903, NGA



Simon Nahapet (Nahapetian), The Heroine from Sasun Rolls Down, paper, water painting, undated





Arshak Fetvatchian, cover picture of the literary collection «Dziteni», 1915



Arshak Fetvatchian, cover of the album "Armenian Volunteers, 1914-1916" published in Tbilisi in 1916





Yeghishe Tadevossian, To the Pilgrimage, canvas, oil painting, 1895, NGA



Yeghishe Tadevossian, Moonlit Night on the Shores of Beirut, canvas, oil painting, 1915, NGA



Hmayak Artsatpanyan, The Burning of the Armenian Village, canvas, oil painting, 1915, NGA

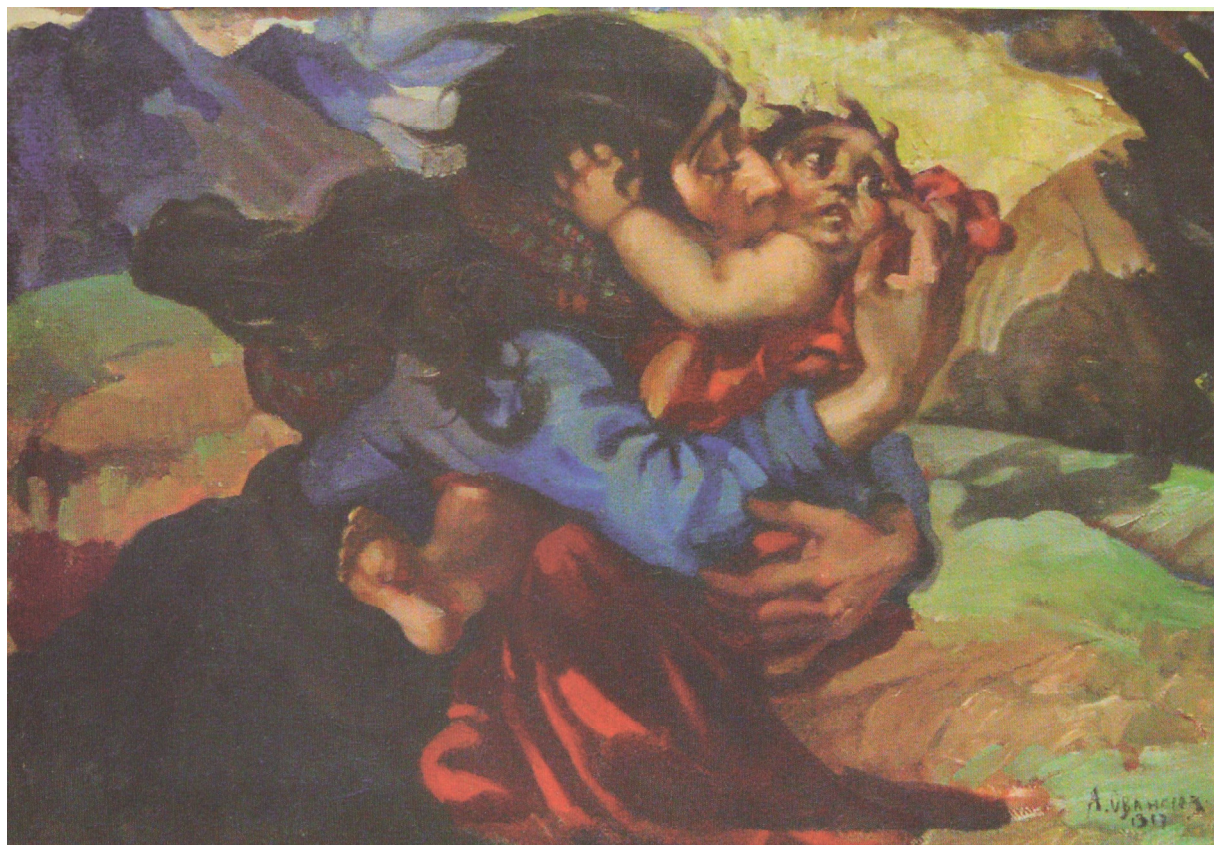


Hmayak Artsatpanyan, Massacre, paper, water painting, 1918, NGA





Hmayak Artsatpanyan, The Brutalities of Turks, canvas, oil painting, 1919, NGA



Akim Avanesov (Avag Hovhannisyan), The Mother («Horror»), canvas, oil painting, 1917.

The Museum of Art of Rostov-on-Don





Sargis Khachaturyan, Orphans, paper, gouache, undated, NGA



Sargis Khachaturyan, The Fugitive Spouses, paper, water painting, 1915, NGA



Sargis Khachaturyan, Refugees, canvas, oil painting, 1915, NGA





Sargis Khachaturyan, The Fugitive Woman with Children, paper, water painting, 1916, NGA



Sargis Khachaturyan, The Orphaned Children, canvas, oil painting, 1921, NGA



Sargis Khachaturyan, The Armenian Orphans in the Desert, canvas, oil painting, 1920, NGA

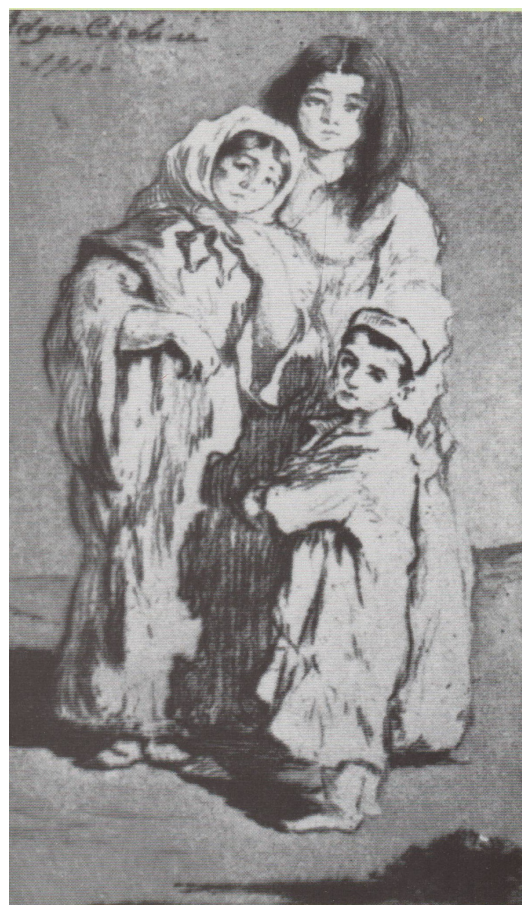




Yervand Demirtchyan, The Deportation of Armenians, paper, water painting



Yervand Demirtchyan, The Deportation of Armenians, paper, water painting



Edgar Shahin, Armenian Orphans, etching, gouache, 1910, place unknown





Melkon Qepaptchian, The Mourning of the Armenian Mothers, paper, gouache, 1915, NGA



Melkon Qepaptchian, The Road of Blood of the Armenian, paper, gouache, 1915, NGA



Melkon Qepaptchian, The Record of Unburied Armenian Martyrs, paper, gouache, NGA



Vano Khojabekyan, The Orphans in a Yerevan School Yard, paper, pencil, 1918, NGA





Khatabala - 1





Khatabala - 2



Khatabala - 3





Arkipov D. I. The Massacre of Armenians in Turkey, 1915-1917





Hakob Gyurjyan, The Fugitive Armenian Woman with Her Child, bas-relief, gypsum, 1910, NGA



Hakob Gyurjyan, The Escaping Armenian Woman with Her Children (Escape), gypsum, 1912, NGA





Edward Isabekyan, In Western Armenia, canvas, oil painting, 1940, property of the painter's family



Edward Isabekyan, Kidnapping, cardboard, oil painting, 1941, property of the painter's family





Sargis Muradyan, Komitas: the Last Night, canvas, oil painting, 1956, HGA