FOREST LAWN®
MUSEUM

MARCH 21–AUGUST 9, 2026

CONTEMPORARY ARTISTS OF ARMENIAN DESCENT

CONVERGENCE

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CONTEMPORARY ARTISTS OF ARMENIAN DESCENT

Curated by Kaloust Guedel and Alina Mnatsakanian, in collaboration with James Fishburne, Director of Forest Lawn Museum.

ACKNOWLEDGMENTS

Special thanks to all of the participating artists. Thanks also to Marineh Khachadour, Zara Vartanian, Catharine Clark Gallery, and Pace Gallery for their generosity. We are grateful for the work of Kaloust Guedel and Alina Mnatsakanian, who conceived of this show and helped bring it to life. This exhibition would not have been possible without the dedication of the entire Forest Lawn Team.

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CURATORIAL STATEMENT

"Convergence" showcases the work of contemporary artists of the Armenian Diaspora, while offering a glimpse into the innovative practices shaping today's artistic landscape. From bold experiments in abstraction to thought-provoking conceptual installations, these artists push the boundaries of traditional mediums and challenge conventions with their daring visions. Drawing inspiration from a myriad of influences, their works reflect a kaleidoscope of perspectives, inviting viewers to explore the intersections of culture, identity, and the human experience in a rapidly evolving world.

The Armenian Diaspora is widespread, originating from regions with rich histories. These areas witnessed immense suffering and loss during the Armenian Genocide of 1915, which led to death, displacement, and forced assimilation. The descendants of survivors have since established new communities across the globe. "Convergence" serves as a conceptual framework rather than a rigid thematic focus, as it brings together a diverse group of artists. This exhibition highlights shared heritage and the unique ways it influences creativity, while offering a profound exploration of identity, resilience, and expression.

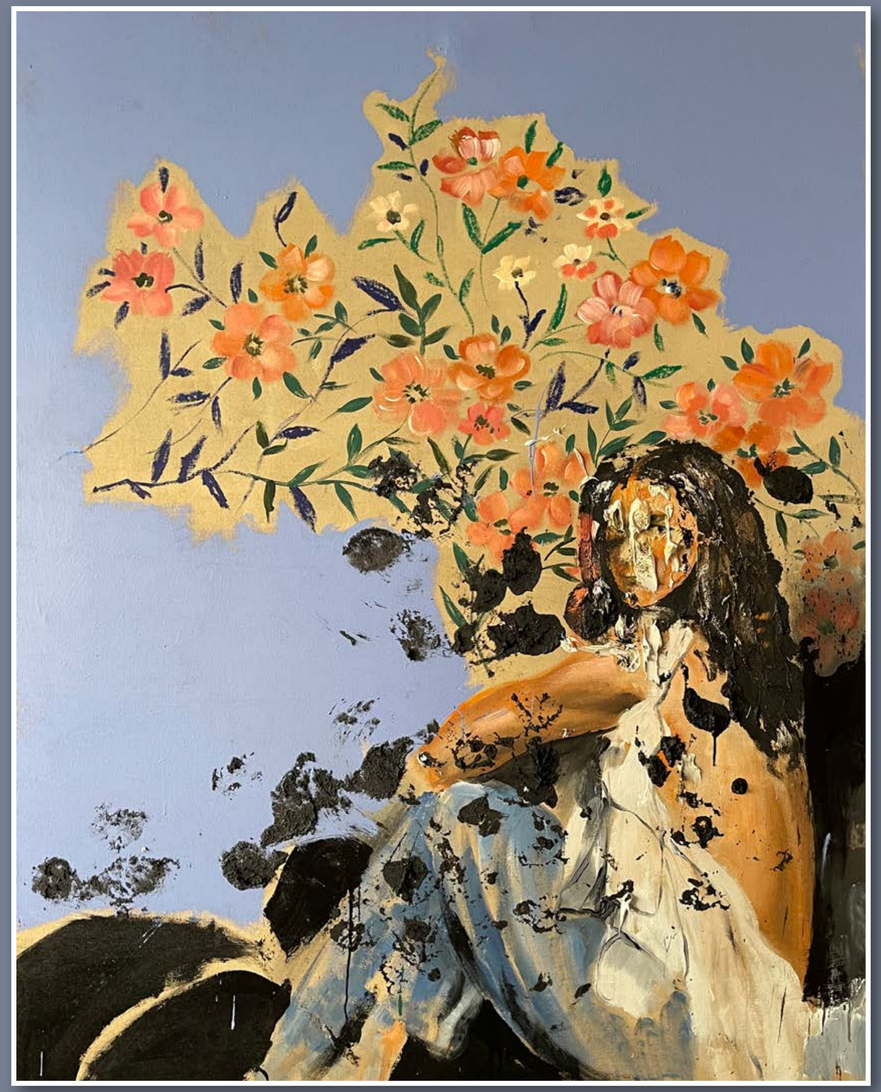
Through video, photographic prints, organic materials, and other interdisciplinary approaches, these creators engage with contemporary issues and universal themes. Their artwork acts as a catalyst for dialogue, sparking discussions that transcend cultural boundaries and prompting critical reflection on the pressing matters of our era.

Defining Armenian identity is inherently complex and this exhibition does not attempt to cover the entire spectrum of Armenian narratives or history. Rather, its cohesive element is the heritage of the featured artists. With diverse backgrounds—ranging from those born in the United States to immigrants from various regions—the artists contribute individual and abstract perspectives rooted in historical connections. "Convergence" celebrates connection and understanding without necessarily sharing a uniform sense of identity or heritage.

MARTIROS ADALIAN

Born into a family of artists in Yerevan, Armenia, MARTIROS ADALIAN began painting at the age of three. He trained at the Terlemezian Art College in Yerevan before relocating to the United States in 1990. Adalian has since exhibited in solo and group exhibitions across the United States, Europe, and Russia.

His artwork represents a balancing act between figuration and an abstract, gestural style. Adalian creates multi-dimensional, textured effects, which infuse his paintings with motion and energy. His visual language draws inspiration from Baroque and Renaissance painting, as well as images that he finds online and in print magazines. Adalian combines this imagery with real-life observations of his family. His blurred and distorted figures resist fixed interpretations, which invites viewers to project their own experiences onto the work.



Martiros Adalian, *Afternoon Garden,* 2022.
Acrylic, oil, and tar on canvas, 65 x 48 inches. Courtesy of the artist.

ROUZANNA BERBERIAN

ROUZANNA BERBERIAN'S art investigates how technology reshapes modern culture by merging contemporary circuit patterns with indigenous art forms, such as Armenian rugs and textiles. She argues that these seemingly disparate elements (a digital circuit board and a woven pattern) share the fundamental purpose of encoding and transmitting information.

In her series *Border Security,* this convergence becomes a political and historical dialogue. Traditional Armenian rug designs, which deeply symbolize cultural identity and sacred land, are juxtaposed with the intricate circuitry of drone technology. The rug represents the land that a society seeks to protect, while the circuit patterns symbolize the very tools used to defend or attack those borders. Whether through long, boundary-like oil paintings or sculptural installations made of salt, Berberian decodes the messages hidden in these patterns. Ultimately, her work explores the complex relationships between tradition and innovation, and between memory and data.

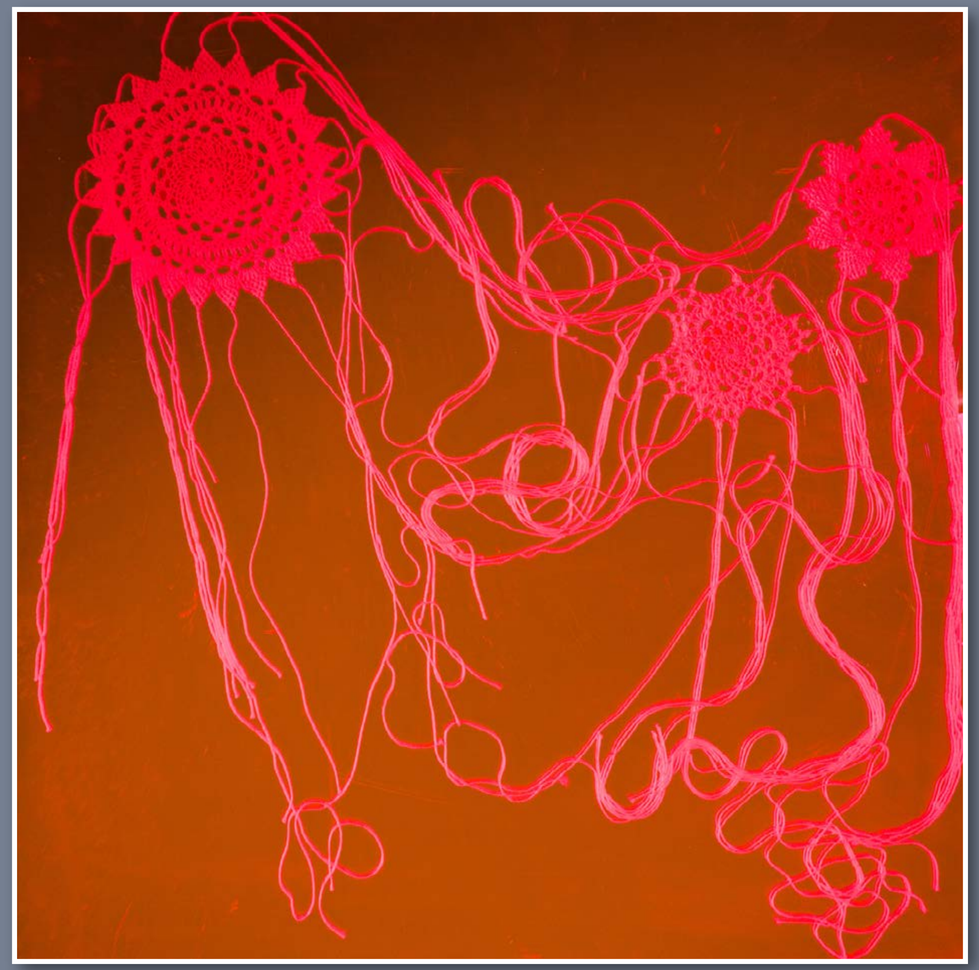


Rouzanna Berberian, *Border Security,* 2025.
Oil and acrylic gold on canvas, 120 x 20 inches. Courtesy of the artist.

TINA CHAKARIAN

Exhalation I is constructed from woven fiber that was produced within a cultural tradition where labor, ornament, and meaning are inseparable. Removed from its original function and repositioned within a contemporaråy context, the textile becomes a carrier of inherited knowledge—holding memory, identity, and embodied histories within its structure. Encased beneath transparent, reflective pink acrylic, the work enters into dialogue with light, space, and perception. Reflection activates the surface and draws the surrounding environment into the composition, while the acrylic mediates visibility and distance. The woven form is simultaneously revealed and obscured, emphasizing material presence through separation. Through this intersection of craft, reflection, and spatial awareness, the work considers how cultural practices persist beyond place—how they adapt, endure, and re-emerge within evolving visual languages.

TINA CHAKARIAN received a BFA in visual arts and design from the University of California, Los Angeles, and a Post Baccalaureate from Tufts University/School of the Museum of Fine Arts, Boston. Fluent in four languages and active within the Armenian diasporic community, Chakarian is developing a body of work in sculpture and installation for upcoming exhibitions in Los Angeles, Boston, and Berlin.



Tina Chakarian, *Exhalation I,* 2019.
Fiber and acrylic, 18 x 18 inches. Courtesy of the artist.

AROUSSIAK GABRIELIAN

For the past several years, AROUSSIAK GABRIELIAN has been developing design prototypes that question the role humans will play in the environmental future. Her work encourages new habits and rituals to promote cooperation, respect, and care. Rather than offering quick technological fixes, she asks how design can reshape and strengthen our sense of responsibility during a time of ecological crises. Deploying natural systems, living organisms, and elemental matter as active agents in design, her practice questions assumptions of human exceptionalism and expands what counts as intelligence, agency, and collaboration. By foregrounding the vitality of soil, water, plants, fungi, and atmospheric systems, she provokes new relationships and practices of interdependence that move away from extraction and exploitation and toward reciprocity and shared survival.



Aroussiak Gabrielian, *Communal Exhale,* 2023.
Metal, glass, plastic, and water, 72 x 72 inches. Courtesy of artist.

CHARLES GARABEDIAN

CHARLES GARABEDIAN (1923-2016) was born in Michigan and moved to California at age nine. After serving in the United States Army Air Forces during World War II, he received an undergraduate degree from the University of Southern California in 1950. Garabedian took up painting at age 32 and decided to return to school to receive formal artistic instruction from UCLA, where he earned a master's degree in 1961. His paintings are in the permanent collections of major museums, including the Metropolitan Museum of Art, the Museum of Contemporary Art (Los Angeles), and the Whitney Museum of American Art.

Garabedian's work explores powerful themes including war, music, the body, heroism, love, and death. Born to refugees of the Armenian Genocide, Garabedian drew upon his own heritage, as well as Greek mythology and biblical subject matter. His work, which is often characterized as primal and instinctive, makes ancient tales feel personal and relevant to contemporary life.



Charles Garabedian, *Crucifixion,* 1963.
Oil on canvas, 22 1/4 x 20 inches. Courtesy of Zadik Zadikian.

SOPHIA GASPARIAN

SOPHIA GASPARIAN was born in Yerevan, Armenia, and currently lives and works in Los Angeles. She received her MFA from the San Francisco Art Institute, and her work has been exhibited at galleries in New York, Berlin, and Los Angeles.

Gasparian's *Earth Kids* have been translated into sculpture by means of 3D printing. First appearing in the realm of street art, Gasparian's wheatpasted figures of peaceful young women challenged the macho hegemony of graffiti culture and emphasized the feminine spirit. Stickers, stencils, and other commonplace materials make the viewing experience accessible to all people, including those who may be intimidated by the elitism of contemporary art. Gasparian's work encourages viewers to embrace the past, preserve cultural legacies, and continue to address equal human rights worldwide.



Sophia Gasparian, *Earth Kids,* 2025.
Polylactic acid, 28 x 28 x 10 inches. Courtesy of the artist.

LIANA GRIGORYAN

Through gentle, minimal imagery, LIANA GRIGORYAN reveals the tender pulse beneath stillness, the beauty of vulnerability, the truth within connection, and the unseen rhythm of being. She says, “There is a language that lives beyond words, a language spoken only through presence. *In the Quiet* is an exploration of that space, where silence becomes a bridge between souls.” Grigoryan’s work invites viewers to pause, to listen not with the ears, but with the heart, and to feel the harmony that rises when everything else falls silent. *In the Quiet* becomes both meditation and mirror, showing us that silence is never empty; it is the stage where love performs its quiet miracles.

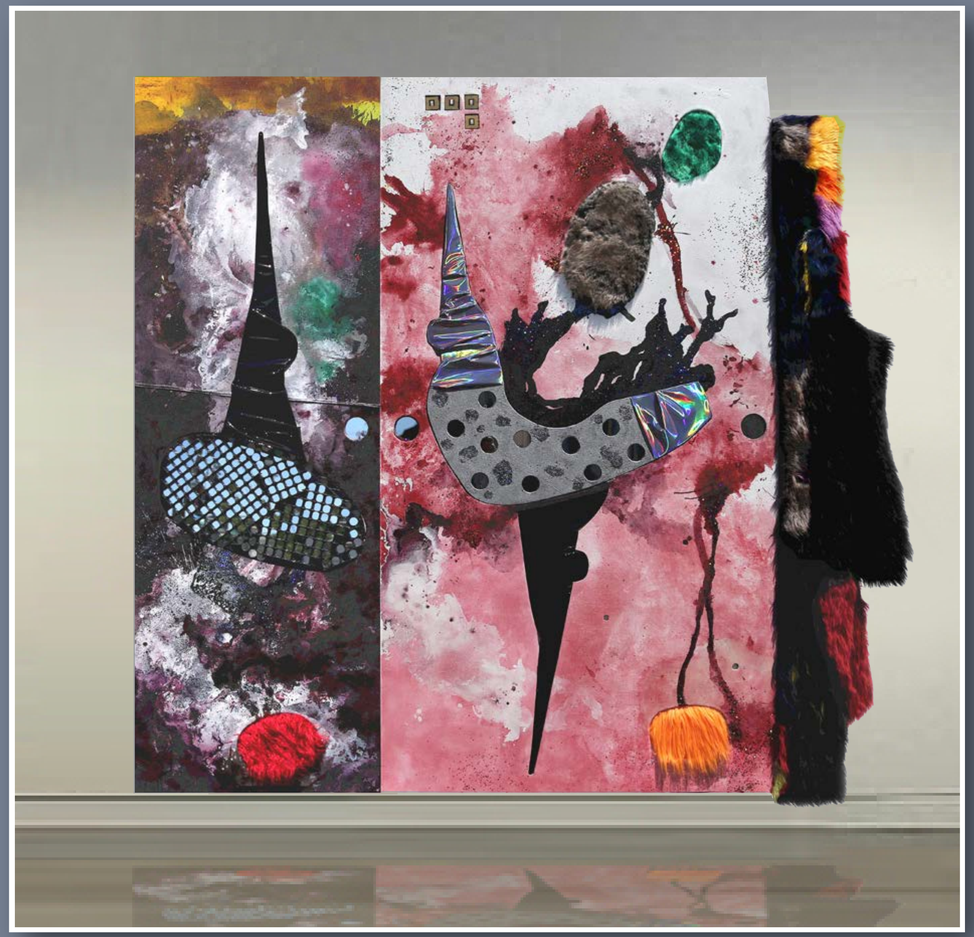
Born in Armenia, Liana Grigoryan is a fine art and fashion photographer and video artist based in Los Angeles. She discovered photography as a powerful medium to explore themes of identity, spirituality, and the human connection to nature. Drawing from her cultural roots and artistic sensibility, Grigoryan creates timeless imagery and seeks to bridge the invisible flow between the inner and outer worlds.



Liana Grigoryan, *In the Quiet,* 2025.
Digital projection, infinite loop. Courtesy of the artist.

KALOUST GUEDEL

KALOUST GUEDEL'S work is based on the techniques of ancient inlay masters, which date back thousands of years to the Sumerian civilization. Through his mixed media work, Guedel visually investigates the concept of immersion, revealing how elements coexist, encompass, and unite while reflecting the multilayered nature of life. Guedel's work explores not only the relationship between positive and negative space, but also serves as a metaphor for continuity and transformation. He states, "For me, creativity is an act of questioning, challenging established norms, and reshaping them to generate genuinely new ideas. When I discover new ways to juxtapose elements that resonate with my sense of harmony and balance, ways that stimulate the creative process and reveal deeper connections, I achieve a more profound understanding of my relationship to the essence of the subject. In this way, the work transcends visual exploration, becoming an emotional and intellectual dialogue with the world."



Kaloust Guedel, *Beyond the Paradox,* 2025.
Mixed media, 92 x 94 inches. Courtesy of the artist.

CHARLES HACHADOURIAN

CHARLES (CHARLIE) HACHADOURIAN (1954-2022) initiated his sculptures by excavating earthen sites using only hand tools. He would then fill the negative forms with wax, gypsum, or concrete. Once set, he extracted the positive volumetric forms from the ground and relocated them into gallery spaces, with some pieces being cast in bronze or aluminum. The topographic sculptures are intricate portraits of places, each of which has personal and historical importance. They serve as documents of human action, ritualistic connections, and traces of geological and cultural history. Hachadourian was influenced by Earthworks artists of the 1960s and 1970s, including Ana Mendieta, Michael Heizer, and Robert Smithson.

With an MFA in Studio Arts from California State University, Los Angeles, and a BA in Architectural Sculpture from Empire State University, New York, Hachadourian participated in solo and group exhibitions, symposiums, and forums in New York, Los Angeles, Istanbul, Armenia, and Shushi (Artsakh). In 1988, he relocated from New York to Los Angeles with the intention of establishing a cohesive collective of Armenian artists working in the area. He undertook years of bi-continental exchange through which he mobilized contemporary artists in Armenia while creating his own body of site/non-site work.



Charles (Charlie) Hachadourian, *Topography,* 2008.
Bronze, 20 x 12 x 10 inches. Courtesy of Marineh Khachadour.

ALEX HEDISON

ALEX HEDISON is a Los Angeles-based artist and filmmaker. For the past twenty years, she has worked primarily with large and medium format cameras, typically presenting her work in series. From 2013-2017, she photographed exteriors of Paris storefronts as they shifted ownership. These photographs, taken from construction sites throughout the city, reveal how unintentional abstract compositions emerge over time. Hedison sees these “found paintings” as integral to an ongoing conversation about art, culture, and self-reflection, which asks the question, “What is this place, this now, this present moment, and who are we in it?” By extension the viewer enters a dialogue about Paris, a city and culture reeling from the energy of its own shifting identity, one deeply etched by the forces of old and new, remembered and forgotten, ever in transition.

Born and raised in Los Angeles, Hedison received her BA from Antioch University (2021) and previously studied at UCLA (1991) and SUNY Purchase (1989). She has participated in more than twenty group and solo exhibitions in the United States, Europe, and Asia.



Alex Hedison, *Found Paintings #19 (The In Between),* 2017.
Archival inkjet print on paper, 59.6 x 41.6 inches (framed). Courtesy of the artist.

ARMINEH HOVANESIAN

Born in Paris, raised in Tehran and Boston, and having lived in Lisbon for just over two years, ARMINEH HOVANESIAN is now based in Los Angeles. A self-taught photographer, she has been capturing moments since 2009. Hovanesian is one of the early members of the iPhoneography movement, which is the process of creating photos with an iPhone and editing them on the same device. Hovanesian's photographs are typically spontaneous. "I see what eye see," says Hovanesian. She does not anticipate that the onlooker will share her unexpected vision. Her goal is to create an artwork that leaves a visual impression on the viewer's mind.



Armineh Hovanesian, *A Sight for Sore Eyes,* 2023.
Inkjet print, 15 x 20 inches. Courtesy of the artist.

NARINE ISAJANYAN

Inspired by the paintings of Claude Monet and Jackson Pollock, NARINE ISAJANYAN'S work is rooted in expressionist and minimalist approaches. Her practice spans a wide range of materials, including canvas, paper, board, wood, sand, dirt, and metal. Through these varied surfaces, she creates abstract landscapes that are fluid in their internal movement while remaining cohesive and organic as unified forms. Isajanyan states, "One way to visualize my work is to imagine isolating a small section of a Monet painting and expanding it onto a canvas many times larger. What remains is texture and sensation distilled into a microcosm that still resonates with the larger whole."

Born in Armenia, Isajanyan began drawing and painting at an early age. From 1990 to 1995 she worked on her MFA at Yervan University of Art and Theater in Yerevan, Armenia. She started exhibiting her art in 1990 in Armenia and participated in numerous shows in Moscow, Beruit, Abu Dhabi, Croatia and Belgium. Isajanyan came to the United States in 1998 when she was invited to participate in an art exhibition, and she has since exhibited at many galleries in Southern California.



Narine Isajanyan, *The Shape of Air,* 2025.
Mixed media, 91 x 70 inches. Courtesy of the artist.

GEGAM KACHERIAN

GEGAM KACHERIAN'S kaleidoscopic paintings resist the quick take and require viewers to actively engage with the unique visual elements of each canvas. His works are populated with visages from the artist's past, delicately weaving together surrealist, dreamlike imagery with prismatic, atmospheric colors. With paintings that feature exotic animals and human figures, defiantly shifting landscapes, and meticulously rendered floating cities, Kacherian masterfully combines the abstract and representational to create a unique visual language.

The dynamic interplay of representation and abstraction owes much to the Baroque, with its delirious, gravity-defying spatial strategies in which the illusion of deep space matters as much as surface gymnastics. Kacherian's expansive earthly and atmospheric settings, sometimes scattered with weightless acrobatic figures, are likewise indebted to the Baroque quest to comprehend the material world in relation to the infinite cosmos.

Born in Yerevan, Armenia, Kacherian received his BFA from the Terlemezian Fine Arts College in 1981. His work is in the permanent collections of institutions including the Museum of Contemporary Art of Thailand, the Medellín Museum of Modern Art, and the Zimmerli Art Museum at Rutgers University.



Gegam Kacherian, *Cascade,* 2021.
Acrylic on canvas, 60 x 96 inches. Courtesy of Zara Vartanian.

FARRAH KARAPETIAN

FARRAH KARAPETIAN'S work addresses the agency of the individual during times of profound change. Her series, *Relief* (2015-2016), reimagines safety implements such as life vests, lifeboats, and circle buoys that migrants rely on when moving across water. By altering the delicate properties of photosensitive substrates, water, ice, and resin, Karapetian shows the impact that obstacles and gestures of panic and peace can have on materials. During her exploration, Karapetian also considered her own family's history of migration, which includes her paternal grandfather's journey from Mayisyan, Armenia, to Detroit, Michigan, in the early part of the twentieth century.

Based in California, Karapetian's work is in public collections that include the J. Paul Getty Museum, the Los Angeles County Museum of Art, the Museum of Contemporary Arts San Diego, and the San Francisco Museum of Modern Art.



Farrah Karapetian, *Call Her Craft,* 2015.
Unique chromogenic photogram, 40 x 155 inches. Courtesy of the artist.

NINA KATCHADOURIAN

NINA KATCHADOURIAN is an interdisciplinary artist whose work includes video, performance, sound, sculpture, photography, and public projects. Her video *Accent Elimination* was included at the 2015 Venice Biennale in the Armenian pavilion, which won the Golden Lion for Best National Participation. Katchadourian's work has been featured in numerous exhibitions in museums around the world, including the Metropolitan Museum of Art, Palais de Tokyo, Istanbul Museum of Modern Art, and MoMA PS1, among other venues.

Lucy's Sampler is an engraving with letterpress text that depicts an embroidery sampler made by Katchadourian's adoptive grandmother, Lucy, who was orphaned in the Armenian genocide around 1915 and was later taken in by the artist's paternal grandparents. The sampler, made by Lucy at age 12 while she was still living in an orphanage, is one of the only extant artifacts from her childhood. Katchadourian reproduced an image of the sampler by placing a piece of Plexiglas on the artifact and tracing over each of Lucy's painstaking and carefully stitched marks with an engraving tool. This act of replication pays homage both to Lucy's skill and to her lifelong caretaking of others.



Nina Katchadourian, *Lucy's Sampler,* 2020.
Multiple plate intaglio (collagraph, drypoint), pochoir, and letterpress on Rives BFK 280gsm paper in an edition of 12 plus 4 proofs, 21 x 19.5 inches.
Courtesy of the artist, Catharine Clark Gallery, and Pace Gallery.

BARI LUIS

BARI LUIS'S mixed media work, *Double Dose of American Smile*, is part of the larger series, *Alphabets*. Through this series Luis honors cultures and their most popular inventions and global contributions. Keenly observing the nation, *Double Dose of American Smile* unmasks the American dream. The painting references Pop Art, technology, surveillance, the military industrial complex, and fast food, among other concepts. The work celebrates freedom, the energy that exists from diverse populations, and the most valuable invention, the American smile. Luis argues that the ubiquity of the expression singles out Americans within a global context. Even the artificial smile is better than the absence of one, as it symbolizes happiness and trust. The artist presents the smile as America's most powerful cultural trait.

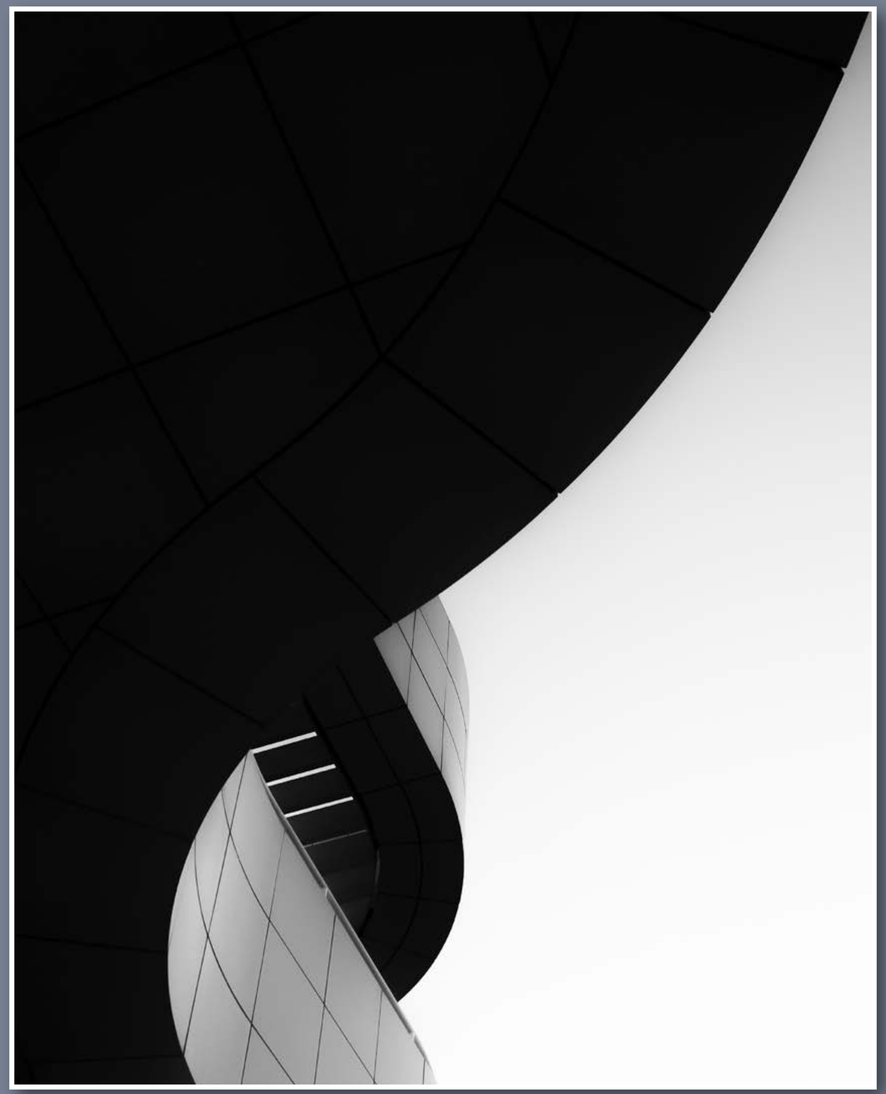


Bari Luis, *Double Dose of American Smile,* 2013.
Acrylic, metal, fiberglass, paper, and LED lights, 36 x 60 inches.
Courtesy of the artist.

SOSSI MADZOUNIAN

Over the past fifteen years SOSSI MADZOUNIAN has moved from commercial projects to fine art photography. Through this shift her work has transformed, striking a balance between tradition and the digital age. Madzounian finds beauty in simplicity and meaning in the overlooked. Stones carry memory, shadows hold presence, and fleeting forms dissolve into light and stillness. Madzounian is guided by openness rather than control, as she allows each subject to emerge on its own terms. She states, “The lens becomes a vessel, receiving rather than capturing, allowing the visible world to unfold into silence and reflection. In this space, the everyday dissolves into timelessness, revealing what is hidden, passing, and enduring.”

Madzounian’s photographs have been featured in exhibitions in the United States and Europe. She has received awards and recognitions from Lens Culture and the Lucie Foundation, among other organizations.

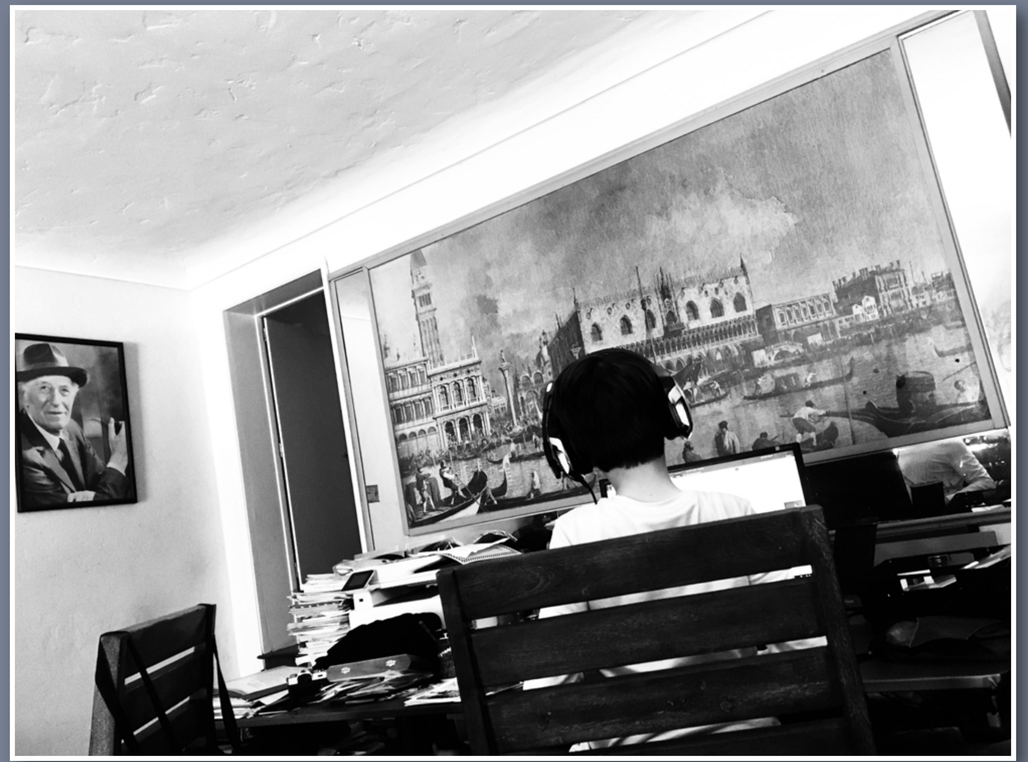


Sossi Madzounian, *The Getty,* 2014.
Fine art print on archival paper, 24 x 20 inches. Courtesy of the artist.

ARA MGRDICHIAN

ARA MGRDICHIAN is a writer, artist, and counselor whose work—creative, analytic, and therapeutic—often deals with issues of epigenetics, transgenerational justice, trauma, and memory. He has lived in Los Angeles since the age of two, and in the Republic of Armenia from 1990-1993 and 2003-2004, with extended stays in the Republic of Artsakh. He has also worked as a teacher, journalist, and essayist; published poetry and prose; and provided curatorial writing and direction for arts and educational projects.

Mgrdichian is a founding member of *Exile* biweekly. He has previously served as advisor to the Deputy Education Minister of Armenia, while teaching and participating in humanitarian aid projects in Armenia and Artsakh. He holds a BA from UCLA and an MA from Point Loma Nazarene University. He has received a variety of private and public-sector awards for his efforts with young people, schools, and the community. Selections from his work, including photos, poetry, prose, and a graphic novel project, *The Intergalactic Survivors of the Armenian Genocide*, can be found at akmipress.com.

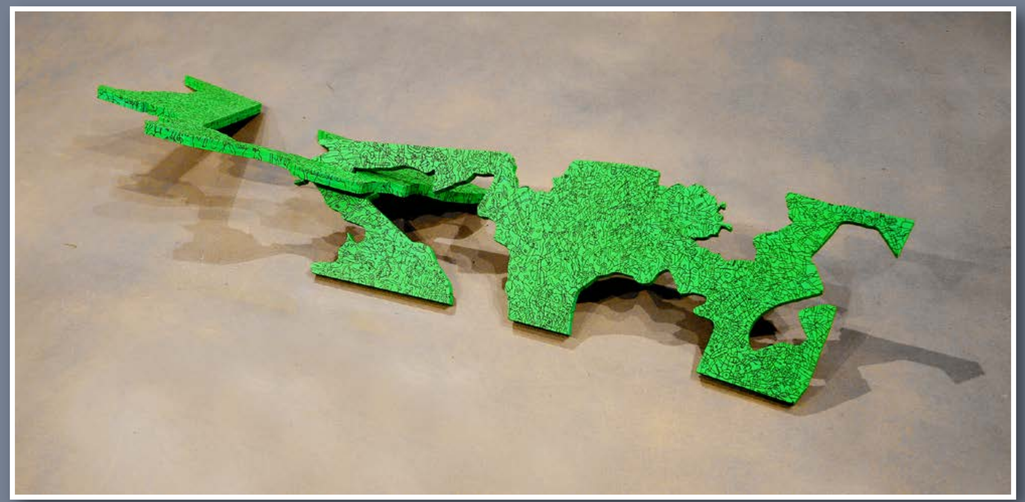


Ara Mgrdichian, *Generations,* 2016.
Black and white photographic print on fine art archival paper, 24 x 32 inches.
Courtesy of the artist.

ALINA MNATSAKANIAN

ALINA MNATSAKANIAN explores how physical and conceptual borders shape human experience. The artist is particularly interested in how maps, cities, and boundaries function not only as tools of orientation, but also as instruments of power, memory, and identity. In this ongoing series, she works with the outlines of real cities—drawn from maps and satellite views—and reinterprets them as layered, wall-mounted and floor-based sculptures. Once removed from their cartographic context, these forms are unfamiliar. Transformed into broken silhouettes, jagged contours, interlocked geographies, they become territories open to new meanings. Some viewers see ruins, others migration routes, or psychological landscapes. The shapes reflect the porousness of place and the entanglement of identities. Cities are no longer fixed coordinates but dynamic forces, shaped by movement and transformation.

Based in Neuchâtel, Switzerland, with works exhibited across the United States, Canada, Europe, Armenia, and South Korea, Mnatsakanian's artistic practice has been recognized with awards from the Swiss Federal Office of Culture, Swiss Artists in Labs, and the California Council for the Humanities. She has a BA in Fine Arts from the University of Paris 8 and an MA in Visual Arts from California State University, Los Angeles.

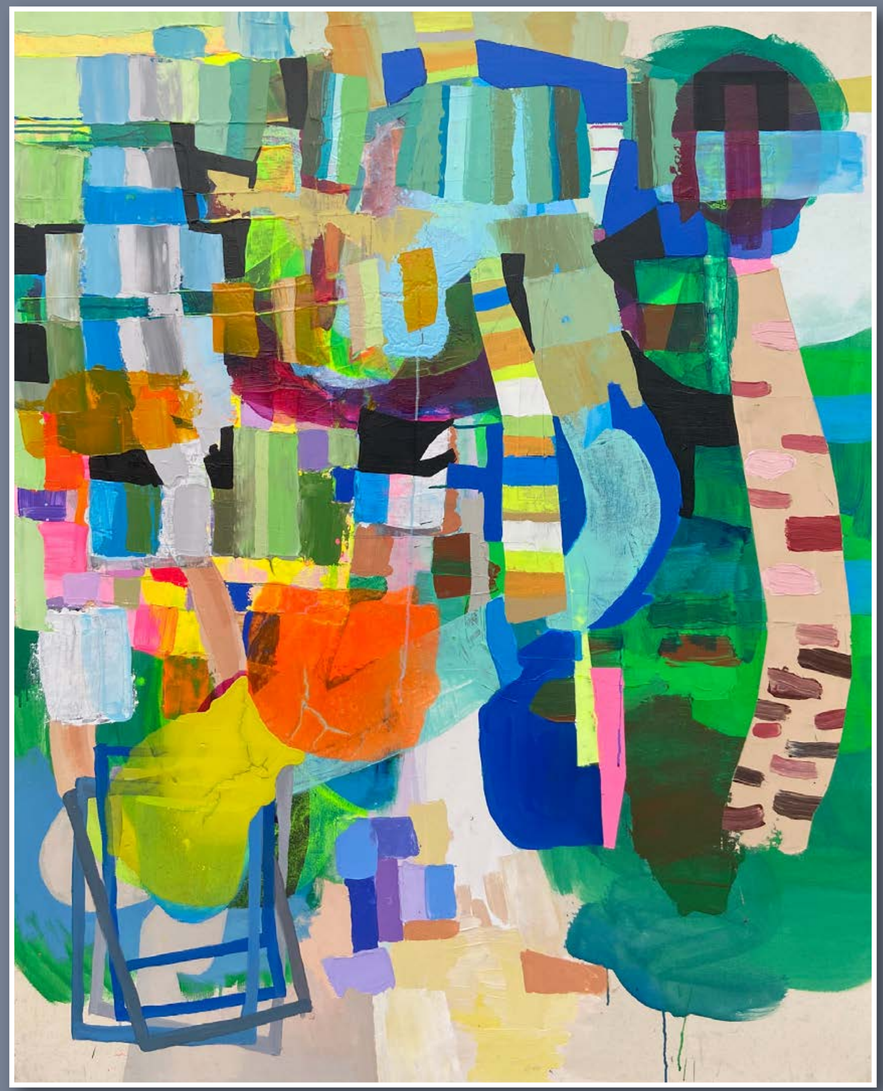


Alina Mnatsakanian, *Connecting Borders,* 2025.
Acrylic on wood, 16 x 55 x 20 inches. Courtesy of the artist.

HAGOP
NAJARIAN

Root to Fruit is part of a series of paintings entitled *Atonal Chromatics*, which investigates the compositional and structural elements of atonal harmonics. Atonal music uses all twelve notes equally without a tonal center. HAGOP NAJARIAN translates those audio effects into drawings and paintings. The works are a synthesis of musical genres coexisting on a single surface. Najarian explores the interactions of sound and color, texture and form. By using the visual elements of line, shape, speed, texture, light, and color, he creates visual analogies to musical structures of rhythm, volume, mass, atonality, and harmonics. Najarian's paintings ignite both auditory and visual senses and document his creative DNA as a multimedia artist.

Born in Beirut, Lebanon, Najarian and his family immigrated to the United States in 1969. As an Armenian living in La Mirada, California, he drew strength from the strong ties and grounding provided by his family and community. Working as an artist and curator, Najarian still lives in La Mirada. He has been a Professor of Art at Cerritos College since 1999.



Hagop Najarian, *Root to Fruit,* 2019.
Acrylic on canvas, 60 x 48 inches. Courtesy of the artist.

ARSHAK NAZARIAN

Arshak Nazarian was born in Yerevan, Armenia, into a household steeped in artistic tradition. The son of renowned Armenian sculptor Suren Nazarian, he was immersed in the world of art from an early age. He studied at the P. Terlemezyan Fine Arts School from 1976 to 1980 and at the State Fine Arts Academy in Yerevan from 1980 to 1986, where he developed a strong foundation in sculpting and art history. After participating in numerous exhibitions across the USSR and internationally, he relocated to the United States in 1992 amidst the post-Soviet upheaval. His work has since been exhibited in major cities including Paris, Moscow, Berlin, and Beverly Hills. While his core artistic principles remain unchanged, his style has evolved. His paintings now feature geometric forms and a fusion of gel and acrylic paints. Currently based in Glendale, California, his work is held in private collections and prestigious museums around the world.

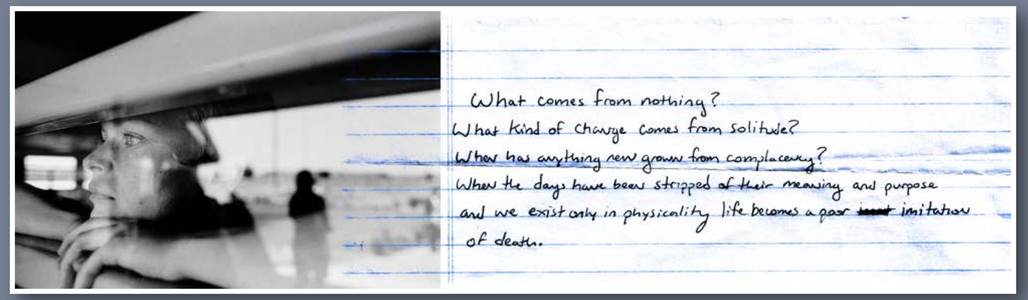


Arshak Nazarian, Geometric *Concept #3,* 2024.
Acrylic gel on canvas, 36 x 36 inches. Courtesy of the artist.

ARA
OSHAGAN

ARA OSHAGAN'S transdisciplinary art explores the collective and personal histories of marginalization, displacement, identity, legacies of violence, and (un)imagined futures. Oshagan's series, *A Poor Imitation of Death*, is a collaborative narrative about the realities of incarcerated American youth. The photographs were taken at Los Angeles Central Juvenile Hall, Los Angeles County Jail, and prisons across the state of California. The youths' own writings, drawings, and words combine with Oshagan's photographs to create a unique and authentic voice. The works of art tell stories full of despair, raw emotion, and injustice, yet each is imbued with inner strength and huge potential for change. The series celebrates the resilient voices of incarcerated youth and stands in kinship with them. It is also an indictment of the inhumane and broken US carceral system that has seen little fundamental change in over two decades.

A photographer, installation artist, and curator interested in disrupted and marginalized communities and identity, Oshagan has published four books of photography. He is an Artist-in-Residence at the 18th Street Art Center in Santa Monica and curator at the City of Glendale.



Ara Oshagan, *Liz, 20 years old, Chowchilla State Prison, Chowchilla,* 2001. Pigment print on fabric, 20 x 70 inches. Courtesy of the artist.

LARISA SAFARYAN

LARISA SAFARYAN transforms the fragile eggshell into a powerful symbol of life. Using this unconventional medium, she creates intricate, elegant sculptures that explore themes of renewal, rebirth, and human resilience. Each eggshell, once a simple organic form, becomes a finely detailed canvas where simplicity meets complexity, and fragility intertwines with endurance. These works of art demand extraordinary precision and patience, drawing viewers into a contemplative space where beauty and tension coexist in perfect harmony. Safaryan challenges perceptions of fragility, inviting deep reflection on the paradoxes that define existence and the enduring spirit of humanity. Through her creations, she inspires awe and introspection, encouraging us to recognize the profound strength found within vulnerability.



Larisa Safaryan, *Harmony,* 2015.
Goose and quail eggshells, cocobolo, 5.25 x 6 x 2 inches.
Courtesy of the artist.

ARAM SAROYAN

Following an accomplished career as a writer, ARAM SAROYAN has shifted his creative focus to drawing, painting, and sculpture. While art has been a regular avocation throughout his life, in his seventies Saroyan chose to fully dedicate himself to the visual arts. The decision has proven to be both refreshing and creatively invigorating.

Saroyan's artistic journey began with photography. His work now centers on abstract color fields, as he manipulates forms that mimic maps and topographies. Each piece begins with a simple impulse: an attraction to a particular color. The color acts as a guide, which Saroyan follows around the canvas as he brings the artwork to life.



Aram Saroyan, *Untitled,* 2019.
Paint marker on canvas, 22 x 28 inches. Courtesy of the artist.

SHE LOVES COLLECTIVE

Objects of Her by SHE LOVES COLLECTIVE is an installation that transforms the ordinary into a vessel of meaning and reflection. Everyday items wrapped in lavash bread are elevated through this unusual and symbolic gesture, inviting viewers to reconsider the intersections of nourishment, ritual, and the domestic sphere. The use of lavash—a culturally resonant, fragile, and ephemeral material—imbues the work with a sense of care, tradition, and temporality, suggesting how women's lives and histories are quietly preserved, carried, and sometimes consumed through daily acts. Wrapping everyday objects transforms them into symbols of both protection and revelation, highlighting the layered complexities of experience and identity.

She Loves Collective is an alliance of passionate female artists united by a shared vision: to harness the transformative power of art for social change. With a dedication to elevating the voices and talents of women in the arts, the collective strives to create meaningful connections within our immediate community and beyond, challenging the boundaries of artistic expression and creativity along the way.

Artists participating in this installation: Adrineh Baghdassarian, Ani Nina Oganian, Mari Mansourian, Rouzanna Berberian, Taline Olmessekian, Nairi Bandari, and Armineh Hovanesian.



She Loves Collective, *Objects of Her,* 2026.
Lavash bread and various found objects, 9 x 22 feet.
Courtesy of She Loves Collective. Photo credit: Mari Mansourian.

ALYSSE STEPANIAN

ALYSSE STEPANIAN is an interdisciplinary artist and independent curator who has exhibited internationally in galleries, museums, and festivals. Her work spans various media, including video art, digital media, writing, performance, installation, and painting. She fuses aesthetic beauty with social and political commentary.

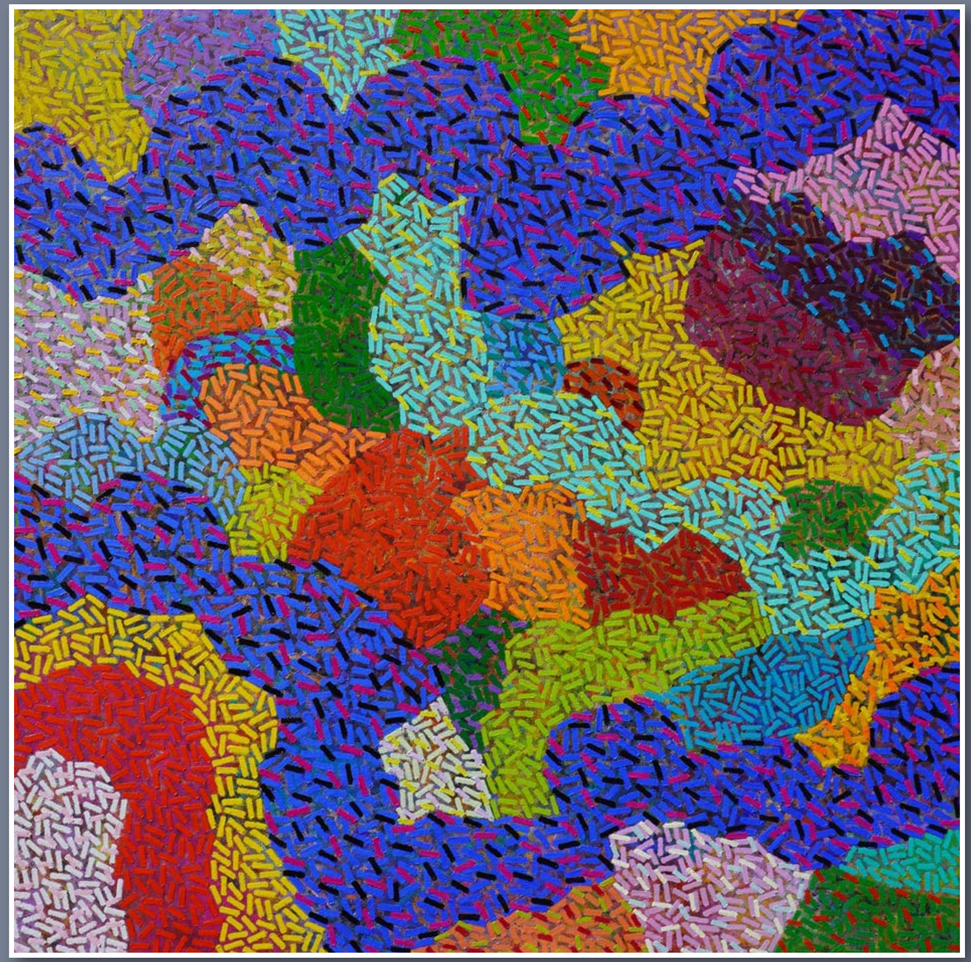
Stepanian's 2024 video, *Ayb-Ben* Այբ-Բեն is named after the first two letters of the Armenian alphabet. This work is a quirky reflection on her Iranian-Armenian-American identity manifesting through language and dreams. "The origins of my Armenian ancestry are unknown beyond my great-grandparents in Iran. Every educated guess regarding how my ancestors ended up in Iran carries the heavy burden of tragedy. This is a common story of those who have been forcefully displaced from their native homelands," says Stepanian. *Ayb-Ben* Այբ-Բեն is Stepanian's first collaboration with generative AI. The digital aberrations produced by AI technology mirror the distortion of memory driven by violence and historical negationism.



Alysse Stepanian, *Ayb-Ben* Այբ-Բեն, 2024.
Video, run time: 6 minutes 5 seconds. Courtesy of the artist.

GAGIK VARDANYAN

GAGIK VARDANYAN began taking art seriously as a teenager and has since received formal training from leading Russian and Armenian artists. Vardanyan's early work was shaped by Eastern art, literature, and philosophy, while his perspective and artistic technique continued to change during his study of major European artists. In 1999, Vardanyan moved to Argentina, where the vibrant Latin American culture and diverse intellectual community of Buenos Aires further impacted his creative journey. This sense of discovery continues in California, where he finds new meaning through cultural exchange. Vardanyan believes an artist must remain open to evolving experiences, ideas, and philosophies, which shape the creative process. He states, "This openness ensures that painting remains a dynamic and surprising practice—not only for the audience, but for the artist as well."

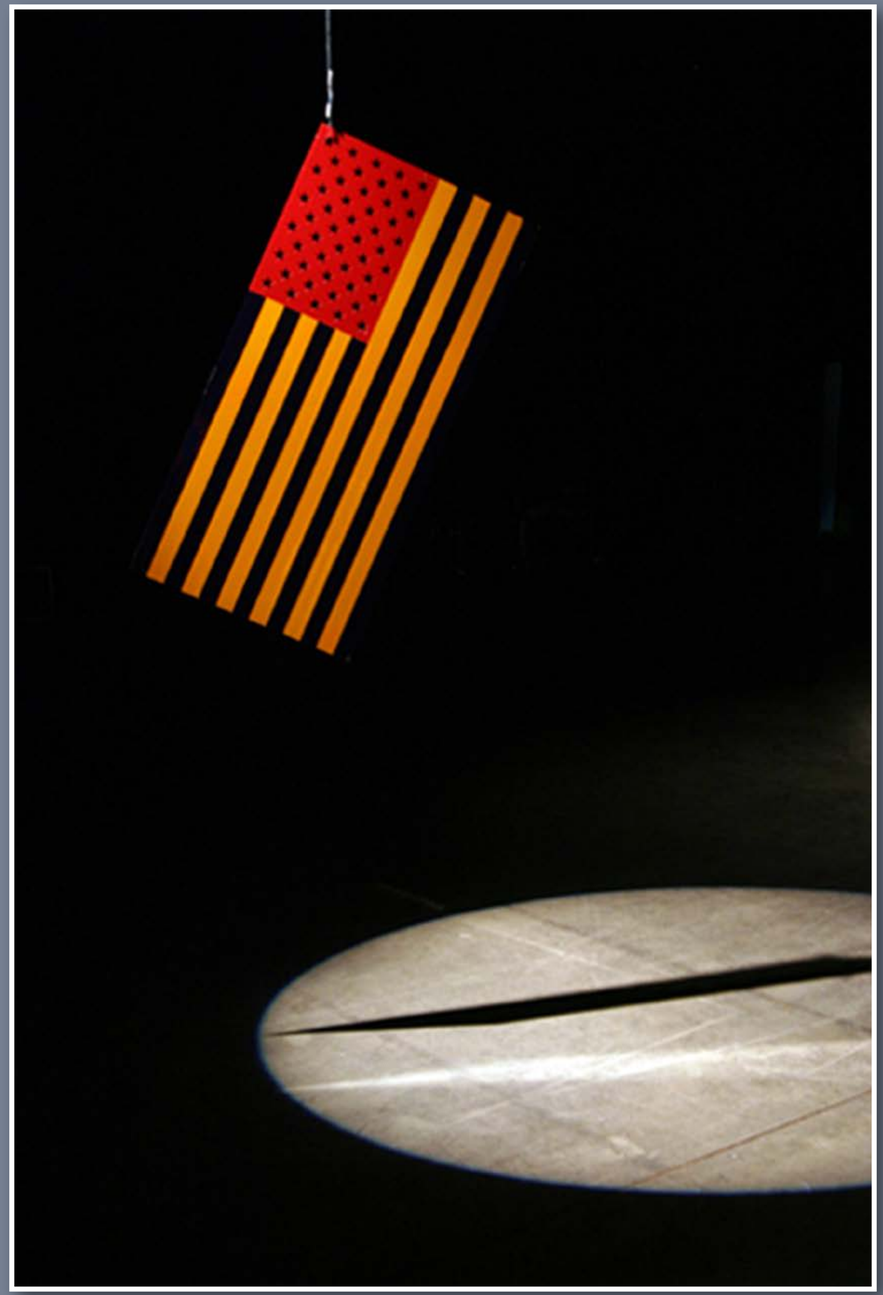


Gagik Vardanyan, *Impressions of California 12,* 2018.
Oil on canvas, 36 x 36 inches. Courtesy of the artist.

HARRY VORPERIAN

HARRY VORPERIAN is a graphic designer and visual artist whose work addresses contemporary social, political, and cultural issues. While he employs a wide range of materials and processes, his methodology remains consistent. His body of work is unified by recurring formal concerns and thematic investigations. Vorperian allows the concept of each project to determine its medium, and his projects often consist of multiple works across diverse media. Throughout his research and production process, new areas of inquiry frequently emerge, leading organically to subsequent bodies of work.

Born in Beirut, Vorperian migrated to Los Angeles in 1976. He attended California State University, Northridge, where he earned a BA in Arts. Since 1984, he has owned and operated design studios and worked as a freelance designer specializing in brand development. In 1987, he founded Holly Street Gallery in Old Town Pasadena, dedicated to promoting emerging artists. Vorperian has participated in numerous group and solo exhibitions since the mid-1980s. In 2012, he founded the Shushi Art Project and curated Land & Technology in Shushi (Artsakh). He also co-curated “life100,” an exhibition commemorating the 100th anniversary of the Armenian Genocide.



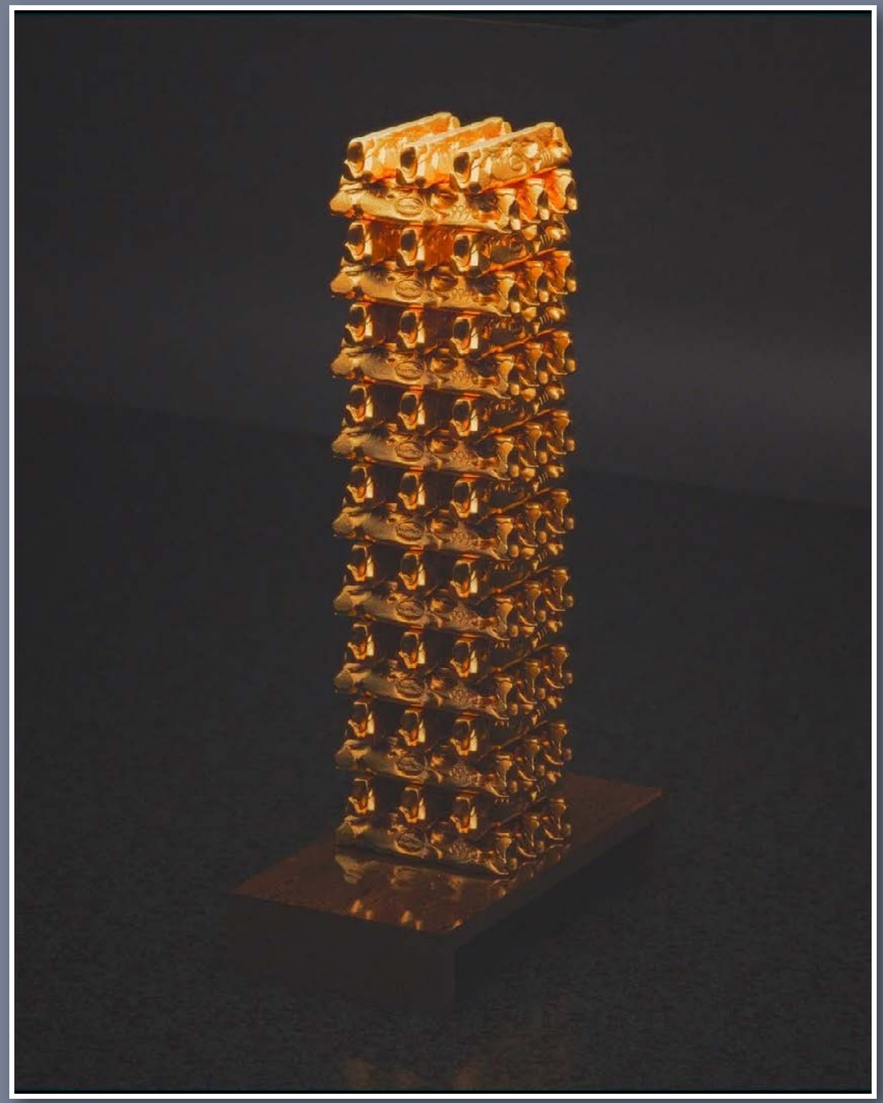
Harry Vorperian, *Identity Crisis,* 2010.
Acrylic enamel on aluminum, 60 x 36 inches. Courtesy of the artist.

ZADIK ZADIKIAN

ZADIK ZADIKIAN was born in Soviet Armenia in 1948. At the age of 19, he escaped the country by swimming across the freezing Arax River, avoiding machine-gun fire and border guards. He moved to San Francisco, and later to New York, where he met and worked with influential sculptors, including Richard Serra.

In his relentless push toward distilling the essence of form and surface, Zadikian creates gilded brick-like structures. While social constructs have created an instinctual draw to gold, he views the substance at a more fundamental level. Gold is a noble metal, which means it is non-reactive and resistant to oxidation and other forms of corrosion. It possesses both chemical and symbolic timelessness. Paradoxically, Zadikian combines the extravagant material with the simplest of forms.

Path to Nine embodies the artist's interest in mathematics and numerology. The sculpture investigates pattern, structure, and the evolution of being. By stacking gilded bricks into mathematically precise systems, the artwork can be viewed as a reflection of nature and the human experience.



Zadik Zadikian, *Path to Nine,* 2026.
Plaster and gold, 12.5 x 10 x 7 feet. Courtesy of the artist.

ZAREH

ZAREH characterizes his approach to art as philosophical, energetic, and precise. His approach aims to leave viewers amazed and encourages their minds to explore the powerful messages that he conveys. He states, “I believe the mind must first digest the information; only then can it reach the climax of imagination, where the struggle of communication ends.” His work often addresses subjects such as existence, struggle, pain, suffering, beauty, pleasure, happiness, and transformation.

Zareh began to draw at a very young age. Born in Aleppo, Syria, in 1956 to Armenian parents, he moved with his family to Beirut, Lebanon, in 1963. In 1983 during the Lebanese civil war, he moved to the United States to join his twin brother. Zareh creates drawings and paintings, as well as live public performances on the streets of Los Angeles. His critically-acclaimed performances have included *Turkish Soup Made with Armenian Bones, The Red Trees of the Armenian Genocide,* and *Marry the Priest.* He has participated in more than a dozen group and solo exhibitions over the past four decades.



Zareh, *Untitled,* 2022.
Colored pencil on paper, 24 x 18 inches. Courtesy of the artist.

ABOUT FOREST LAWN MUSEUM

Founded in 1952, Forest Lawn Museum is comprised of three galleries and a gift shop. The permanent collection features sculpture, painting, photography, stained glass windows, and mosaics. The museum also hosts rotating exhibits on subjects ranging from self-portraiture to aerial photography to puppetry. Located next to Forest Lawn Museum, the Hall of Crucifixion-Resurrection showcases *The Crucifixion* (45 x 195 feet), which is the largest painting in the Western United States. It was painted by Polish artist Jan Styka in the 1890s. The building also houses *The Resurrection* (51 x 70 feet), which was painted by American artist Robert Clark in 1965.



FOREST LAWN® MUSEUM

FOREST LAWN MUSEUM
1712 S. Glendale Avenue
Glendale, CA 91205

FREE ADMISSION AND PARKING
For more information and group tours,
please contact the Museum
at (323) 340-4782 or
museum@forestlawn.com

EXHIBIT DATES
MARCH 21–AUGUST 9
Open Tuesday – Sunday
10:00 am – 5:00 pm

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