

UCLA

Graduate Student Colloquium in Armenian Studies



Cover Art: Sourb Stepanos (Akhchots), 8th Century

February 11, 2011, UCLA Royce Hall 314

On behalf of the organizing committee of the Graduate Student Colloquium in Armenian Studies (GSCiAS) at UCLA, we are pleased to welcome you to today's program.

The 2011 program marks the ninth annual colloquium hosted at UCLA, a premier institution for the growing field of Armenology and a leader in interdisciplinary studies. With each passing year the colloquium has grown with the goal of contributing to the active development of Armenian Studies through the interaction of graduate students and faculty from various institutions. We hope to provide a unique forum for the exchange of ideas that present an opportunity for the professional and academic development of graduate students as they progress in their careers.

Our vision is to have the colloquium foster a unique platform for both the presenters and the audience to engage in academic discussion and illuminate numerous issues in the dynamic and diverse area of Armenian Studies. In this way we hope to encourage scholarship and provide an arena for the development of new ideas and progress in our disciplines.

This year's organizing committee has brought together a unique group of scholars from institutions from Armenia, Europe, and the United States. The 2011 colloquium will feature a wide range of fields, each representing themes in the field in Armenian Studies. Topics range from Medieval Armenian Manuscript Illumination to Oral and Written Traditions in Armenian Literature, Imperial Russian and Ottoman Policies and the Armenian Community, Armenian Piety and Religious Art in the 17th Century, and the Armenian Homeland and Diaspora in the 20th Century.

We would like to welcome you all to today's program; undergraduate students, graduate students, faculty and the community at large and hope that each of you will glean something new and leave with an anticipation for future colloquia to come.

Sincerely,

The 2010-2011 GSCiAS Committee:

Rosie Vartyter Aroush, Dr. Tamar Boyadjian, Dr. S. Peter Cowe, Myrna Douzjian, Ani Honarchiansaky, Shushan Karapetian, Lilit Keshishyan, Arda Melkonian, Doris Melkonian, Ara Soghomonian, Liana Vardanyan, Xi Yang.

ARMENIAN GRADUATE STUDENTS ASSOCIATION AT UCLA

The Armenian Graduate Students Association (AGSA) at UCLA was established in January of 2002. The Association seeks to enhance the graduate student experience at UCLA through academic and professional development, networking, and mentorship by organizing events relevant to the Armenian community and Armenian issues. The AGSA is a student-run organization that strongly encourages member-initiated programming.

During the 2010-2011 academic year, the AGSA at UCLA held its Tenth Annual Mentorship Series event, during which undergraduate students built mentor-mentee relationships with Armenian students from the various graduate cohorts on campus. Presently, the AGSA is in the planning phase of its Fourth Annual Graduate-Professional Networking Forum in April – AGSA's largest event of the year. This event provides graduate students the opportunity to network with successful Armenian-Americans from major companies and firms. The AGSA is also planning a variety of other activities, including its annual Yacht Gala.

In order to help provide more professional development as well as networking opportunities, the AGSA at UCLA maintains open lines of communications with various Armenian community and professional organizations such as the Armenian Professional Society, the Armenian American Medical Society of California, the Armenian Bar Association, the Armenian Engineers and Scientists of America, and many others.

The AGSA is particularly proud of its Graduate Student Colloquium in Armenian Studies. This Ninth Annual Colloquium continues the tradition of years past in bringing a diverse forum of presenters from different parts of the globe to discuss stimulating and forward-looking Armenian issues.

The Colloquium requires a tremendous amount of patient planning and oversight. We would like to thank the Colloquium Committee for all of its hard work and dedication. We are certain that the Ninth Annual Graduate Student Colloquium in Armenian Studies will again prove to be a great inspiration to our current members and the Armenian community as a whole.

Thank You,
Your AGSA at UCLA

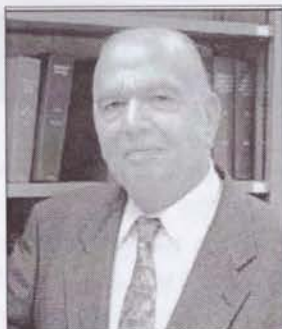
<http://gsa.asucla.ucla.edu/~agsa/> Email: uclaagsa@gmail.com

THE UCLA PROGRAM IN ARMENIAN STUDIES

Armenian Studies at UCLA began in 1960 with the appointment of a series of temporary instructors. Teaching was supported by the bequest of the library of Dr. K.M. Khantamour, which formed the nucleus of the university's rich current holdings in the field. The discipline was augmented in 1962 with the appointment of Professor Richard G. Hovannisian, holder of the Armenian Educational Foundation Chair in Modern Armenian History established in 1987. Teaching in Language and Literature was established on a permanent footing with the appointment of Professor Avedis K. Sanjian in 1965, who was succeeded by Dr. S. Peter Cowe in July 2000.

Thanks to the fundraising campaign spearheaded by the National Association for Armenian Studies and Research, the Narekatsi Chair in Armenian Studies was founded in 1969 and, as such, has the distinction of being the oldest endowed chair at UCLA. This important milestone inaugurated the graduate program, preparing candidates for the M.A. and Ph.D. degrees. The acquisition of the Minassian collection of manuscripts, archival documents, and early printed books in the following year greatly enhanced the program's research capabilities. Classes were supplemented by a series of lectures, symposia, and exhibitions exposing Armenian culture to a broader public.

UCLA offers instruction in all three major standards of the Armenian language: Dr. Anahid Aramouni Keshishian is lecturer in Eastern Armenian and Dr. Hagop Gulludjian in Western Armenian. A popular undergraduate minor in Armenian Studies is currently available as well as an Individual Major. The Friends of the UCLA Armenian Language and Culture Studies, a community support group inaugurated in 1998, provides funding for an annual visiting professorship to supplement the expertise of core faculty by offering courses in other aspects of Armenian culture. Proposals are underway to institute a regular undergraduate major in Armenian Studies.



Dr. Richard G. Hovannisian

Dr. Richard G. Hovannisian is Professor of Armenian and Near Eastern History at the University of California, Los Angeles. A member of the UCLA faculty since 1962, he has organized the undergraduate and graduate programs in Armenian and Caucasian history. In 1987, Professor Hovannisian was appointed the first holder of the Armenian Educational Foundation endowed Chair in Modern Armenian History at UCLA. From 1978 to 1995, he also served as the Associate Director of G.E. von Grunebaum Center for Near Eastern Studies. The author or editor of twenty-five volumes and sixty scholarly articles relating to

Armenian, Caucasian and Near Eastern History, Dr. Hovannisian is a Guggenheim Fellow and has received many honors for his scholarship, civic activities, and advancement of Armenian Studies, including election to membership in the Armenian National Academy of Sciences and Encyclicals and Medals from their Holinesses, the Catholicos of all Armenians in Etchmiadzin and the Catholicos of the Great House of Cilicia in Lebanon. He is the author of five volumes on the Republic of Armenia and has edited and contributed to five volumes on the Armenian Genocide and ten volumes on the cities and provinces of historic Western Armenia. Dr. Hovannisian is a founder and six-time president of the Society for Armenian Studies and represented the State of California on the Western Interstate Commission on Higher Education (WICHE) from 1978 to 1994. He serves on the board of directors of nine scholarly and civic organizations and has made numerous television and radio appearances on issues relating to the Armenian people and Armenian, Near Eastern, and Caucasian history.



Dr. S. Peter Cowe

S. Peter Cowe is Narekatsi Professor of Armenian Studies at the University of California, Los Angeles. Previously, he has held positions in Armenology at the Hebrew University of Jerusalem and Columbia University, New York. His research interests include medieval Armenian intellectual history and modern Armenian nationalism. The author of five books in the field and editor of seven, he is now completing an investigation of the Armenian Republic's post-Soviet publishing industry. A

regular contributor to scholarly journals, he is the past co-editor of the Journal of the Society for Armenian Studies. A recipient of the Garbis Papazian award for Armenology, he is currently collaborating on a study of the earliest Armenian encyclopaedia with NEH fellowship support, and researching royal ideology in the Cilician Armenian state on a Fulbright-Hayes Research Fellowship. He also serves on the executive board of the Association Internationale des Etudes Arméniennes.

Anahid Aramouni Keshishian



Dr. Anahid Aramouni Keshishian is Lecturer in Eastern Armenian at UCLA. She was the recipient of the "UCLA Distinguished Lecturer Award" for the year 2005. Dr. Keshishian has had a varied career as a researcher. She was the publisher/editor of a social and literary magazine Eighties, the editor of a student magazine Moutk, and the editor of the literary journal Random Agenda. Dr. Keshishian has

written extensively on Armenian literary themes and on social and political issues. Her book on American-Armenian author Hagop Karapents was published in 1999 by the Academy of Sciences in Armenia. She is the founder and artistic director of the Los Angeles based art organization, Arena Productions, through which she has translated, directed and produced several Armenian plays. Her solo autobiographical performance "Ka yev Chka" was successfully staged in US, Armenia and Argentina.

Hagop Gulludjian



Prof. Hagop Gulludjian is lecturer of Western Armenian at UCLA and Associate Professor of Armenian Studies at the Oriental Studies School of the Universidad del Salvador, Buenos Aires, where he initiated Armenian Studies classes in 1992. He has researched and occasionally published about a wide range of topics

concerning Armenology, as well as the interrelation of technology and culture. He has been the publisher and editor of numerous periodical publications, and has also assisted the Argentine government in technology policy issues. His current research is focused on medieval Armenian literature; Virtuality, culture and diaspora; Armenian historical narrative; and Armenian parallels to Anglo-Saxon literature.



SATENIK CHOOKASZIAN

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Satenik Chookaszian received her B.A. in Art History from Erevan State University in 2005 and her M.A. in 2007. Currently she is a third year Ph.D. student in the Department of Art History. She pursued a course of study at the Faculty of Letters and Philosophy of Ca' Foscari University in Venice for three months in 2008. She was also employed at the National Gallery of Armenia in the Gevorg Grigorian

Museum (2007-08). Concurrently, she serves as a lecturer at the UNESCO Chair of Armenian Art History in Erevan State University (2007-).

"The Miniatures of the 13th Century Armenian Cilician Gospel (Matenadaran no. 9422) and its Relations to the Art of the Mediterranean World"

My work focuses on the encounter of East and West in the miniatures of the successors of Toros Roslin who illustrated the Gospel (MS 9422) in the collection of the Mashtots Matenadaran Institute of Ancient Manuscripts in Erevan, one of the finest examples of royal and princely patronage of the 1280s from the Armenian kingdom of Cilicia. The Gospel is illuminated with twelve canon tables, evangelist portraits, the incipit pages of the four Gospels, and six full-page miniatures.

The decoration of the canon tables strikes us for its astonishing fantasy and scrupulous execution of details, such as the depiction of a creature with two faces, a half-faced human head, a figure with two bodies, and another with an animal body, bearing various creatures on its torso. Such motives are well known from the art of several countries, but their symbiosis in Armenian miniatures is an absolutely new phenomenon deserving our attention.

The miniatures of this Gospel demonstrate the artists' familiarity with very ancient artistic phenomena such as Indo-Iranian traditions of the royal hunt and scenes of animal combat. In the former, the rider is depicted firing a "Parthian shot", thus linking Cilician art with Parthian. Evidence of contacts with Byzantine and Italian painters is presented in discussing relations between the full-page illustrations and an icon from the Monastery of St. Catherine on Mt. Sinai.

The study of the miniatures of this Gospelbook reveals the diversity of Cilician culture and enriches our appreciation of Armenians' relations with their broader milieu.

KAROLINA WISNIEWSKA

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Karolina Wisniewska received her B.A. in Classical Philology (2006) and M.A. in Classical Philology (2009) and History of Art (2010) from the University of Warsaw. Currently she is a first year Ph.D. student there in the International PhD Project in the Humanities spearheaded by the Institute for Interdisciplinary Studies "Artes Liberales" exploring the reception of the Classical tradition as a marker of cultural transformation in Eastern and Central Europe (16th – 20th c.) Her interests revolve around Armenian art and the reception of the Classical tradition in medieval and modern culture, especially in the fine arts.

"Ornithomorphic Decoration of the Incipit Pages of Armenian Gospels in a Diasporan Context"

The art of illumination is one of the most distinctive features of Armenian culture from the early medieval period onward. Together with the script, miniatures have served as markers to distinguish the Armenian visual language. Book decoration played a significant role in Gospel manuscripts, one of the most revered texts for Armenians. Therefore, the decorative program employed in the Gospels, and especially that of the incipit pages with which they open, deserves a detailed examination.

This paper attempts to interpret the bird motifs present on most Gospel incipit pages as a means of advancing our understanding of how Armenian tradition, and the Cilician legacy in particular, continued to be transmitted in the Armenian diaspora. Characteristic bird images have their *longue durée* through the ages. They are first found in manuscripts produced in Greater Armenia in the 11th century, are further developed by Cilician illuminators, and finally reinterpreted by artists in the Armenian diaspora in the 17th century. My analysis of the composition of Armenian Gospel incipit pages is informed by the theoretical insights and methodology of Rudolf Arnheim and Oleg Grabar. Results demonstrate the role of miniatures in organizing and structuring the manuscript's visual dimension. Moreover, the bird depictions featured in the Gospelbooks under review provide a flexible symbolic form capable of conveying complex meanings and, as in the examples from Eastern Europe under consideration, become a "vehicle of memory" – a link between the diaspora and homeland.

**CHIARA AIMI**

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Chiara Aimi received her MA in Classical Philology in 2010 from Bologna University. In the process, she participated in an exchange program with Erevan State University in 2009, specializing in Classical and Modern Armenian. Currently she is a first year PhD student in the Department of Classical and Medieval Philology in collaboration with the Department of Paleography and Medieval Studies. Her main research concerns Plato and Platonism in ancient and medieval

Armenia. She is also interested in Greek and Latin codicology and paleography. She is cataloguing the Armenian holdings in the Biblioteca Palatina of Parma.

"Plato in Armenia: Preliminary Notes for a Research Project"

Modern philology has devoted more than two centuries to the subject of the ancient Armenian versions of various Greek texts, a controversial but still crucial theme for the cultural history of Armenia. Among these translations, generally related to the Neoplatonic curriculum, five Platonic dialogues (Timaeus, Minos, Laws, Euthyphro and the Apology of Socrates) are of great importance. So far, they have been traced to a single manuscript (Library of the Mkhitarist Fathers of S. Lazzaro no. 1123). Since it was discovered in 1835, scholars have hazarded conjectures, hypotheses, and evaluations, often repeating the authoritative opinion of their predecessors as a leitmotif, without verifying it.

In this paper I wish to reconsider the source itself. Firstly, a description of the manuscript is offered in order to outline its cultural and historical context. Secondly, the results of the collation of the Apology with the Greek text are summarized, with some clarification of the criteria adopted. Lastly, I present two possible approaches to proceed to the next level: a) broadening the philological survey to embrace all the five dialogues so as to ascertain whether they represent a homogeneous corpus; b) examining the great sea of medieval miscellanies, mostly unexplored, where Plato's name often recurs in hopes of finding more witnesses. In conclusion, the paper aims at reverting to the direct study of the sources, employing the tools of modern philology, to determine what aspects of the historiographical record may serve as a solid scientific ground for future studies of Platonic philology and eastern Neoplatonism.

HAYK HAMBARDZUMYAN

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Hayk Hambardzumyan received his B.A. in Armenian philology from Erevan State University in 2003 and his M.A. in 2005. Advancing to the doctorate, he defended a thesis on the typological grouping of the epic *Sasna Tsrer* (*Daredevils of Sasun*). Since 2007 he has served on the faculty of the department of Armenian Literature at the above university. His interests include ancient and modern Armenian literature, folklore, and mythology. He has published more than thirty articles on literary criticism in Armenian magazines and anthologies. In 2009 he participated in a graduate student workshop organized by the Armenian Studies Program of the University of Michigan, Ann Arbor. Dr. Hambardzumyan is a member of the Young Writers' Section of the Writers' Union of the Republic of Armenia.

"The Epic Hero's Transformation"

During its long evolution the most remarkable work of Armenian folklore, the national epic of *Sasna Tsrer*, has undergone many transformations. These changes relate particularly to the epic heroes, who have developed from mythological gods to epic heroes. In the final stages of their development the epic heroes are almost completely deprived of the heroic pathos and nobility typical of medieval epic works. As a result, in the later recorded versions of *Sasna Tsrer* emanating from Sasun, the epic hero of the second cycle, Lion Mher, and the main protagonist Davit', mostly associated with military functions, assume cultural-constructional features. The epic warrior hero becomes a baker, miller, and village builder. This is a reflection of the epic heroes' final demythologization. They have become peasants.

This is a very interesting and unique phenomenon in the development of epic heroes. Such a transformation is a novelty not only in the Armenian folkloric tradition, but also for Indo-European convention more broadly. It is noteworthy that in Turkic epics like *Manas*, although certain characters engage in agricultural work, it is obvious that this is a temporary contingent and the hero is still endowed with nobility. However, this is not the case in the Armenian epic. The peasant narrator recounts these new episodes in order to depict the heroes' solidarity with this class and the people's love for them. Subsequently, the heroes return to their core functions and to fight for their homeland as true warriors.

Studies of the transformation of the functions of Armenian epic heroes elucidate the change in the perception of Armenian heroes and those of neighboring cultures in society at large as well as the characteristics and the perception of such heroes in modern Armenian literature. This paper approaches the problem from a structural-typological and historical-comparative perspective to analyze both the structural elements of the text and the historical and cultural trends it embodies.

**DZOVINAR DERDERIAN**

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Dzovinar Derderian is currently a first-year Ph.D. student in the Near Eastern Studies Department at the University of Michigan. She completed her BA with a double-major in International Relations and Russian and East European Studies at Tufts University in 2007. She received her MA in Eurasian, Russian, and East European Studies at

Georgetown University in 2009. She focuses on nineteenth century Kurds and Armenians in the Ottoman and Russian Empires. She is particularly interested in the evolution of Kurdish-Armenian relations in the second half of the nineteenth century and in the agency of these sub-state actors in the two empires.

"Armenians and Ottoman Railways"

My paper will discuss the attitudes of Armenians both in the Ottoman and Russian Empire toward the construction of railways in the Ottoman Empire. It will analyze the social, economic, and political factors that led some Armenians to favor such construction projects, while others to oppose them. The paper will concentrate on the Chester Project of railway construction in Anatolia. The Chester Project was a company based in the United States. This project was never realized, but heated discussions took place in the Ottoman Parliament in 1911 among a few Armenian parliamentarians as well as other Turkish parliamentarians and government officials, some of whom opposed and others staunchly supported its construction. Scholars have mainly observed the impact of foreign powers on the planning and realization of Ottoman railway construction policies. My paper will consider the domestic factors that influenced decision-making in regards to railway construction. It will argue that socio-economic considerations had a far greater impact on shaping Armenian opinion on railway construction than political issues, such as building strategies for the creation of an independent Armenia. A close examination of Armenian opinion on railway construction, which would have had serious economic and social implications for the Armenian community in Anatolia, is a means of uncovering in what ways Armenian leaders thought their social, economic, and political issues might be resolved, and which concerns were of utmost importance to them. Research for this paper relies mainly on articles from the newspaper *Azatomart*.

BENEDEK ZSIGMOND

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Benedek Zsigmond received his M.A. in French Studies from Eötvös Loránd University (Budapest, Hungary) in 2005. Previously he studied Armenian language and history with Prof. Edmond Schütz at the same university (1997 and 1999). Currently he is working on his Ph.D. dissertation to be defended at the Institute of History of the National Academy of Armenia. He also serves on the Faculty of Humanities at Eötvös Loránd University. His interests include Armenian liturgy, sacred music, and Modern Armenian linguistics. He has translated Armenian literature into Hungarian, French, and Latin. He is the founder and editor of *Armenologia.com*.

"A New Form of the Armenian Liturgy Developed in Transylvania"

Armenians settled in Transylvania (a part of historical Hungary, presently in Romania) during the 17th century. By the beginnings of the next, most of them became Roman Catholic, while conserving the Armenian language and rite. However, within the framework of the latter, they developed a new structure for the liturgy under the influence of other local rites.

Apart from Classical Armenian and a Western Armenian standard of the modern language, Armenians in Transylvania employed a third literary language, which they shared with their compatriots in Poland. It was based on the Ardeal dialect described by Hrachya Acharyan. In parallel with Eastern and Western Armenian, authors in Transylvania endeavored to develop a new branch of ashkharhabar. Though the liturgy in Transylvania was celebrated in Classical Armenian, certain portions of it were sung in Transylvanian Armenian.

Several printed books and many manuscripts contain liturgical chants of folkloric origin in this latter medium. It was a particularity of the Armenians of Transylvania to develop and utilize a repertory of hundreds of folk hymns. During an expedition there in 2005, I was able to find informants still able to sing such folk hymns in the Transylvanian Armenian idiom. Folk hymns were so popular in this rite that they replaced ordinary parts of the liturgy. In a paper read at a conference in Poland in 2010, I presented the interconnection between Transylvanian Armenian, folk hymns, and the liturgy. The present paper focuses on the new structure the Armenian liturgy acquired as a result of extensive employment of such folk hymns.

2011 Graduate Student Colloquium in Armenian Studies
Friday, February 11, 2011

9:30-10:00 Breakfast
 10:00-10:15 Opening Remarks:
Rosie Aroush and Ara Sghomonian • Project Directors, 2011
 Graduate Student Colloquium in Armenian Studies
Dr. S. Peter Cowe • Professor and Narekatsi Chair in
 Armenian Studies at UCLA

Session 1 • MEDIEVAL ARMENIAN MANUSCRIPT ILLUMINATION
 Chair: **Dr. Tamar Boyadjian** (Comparative Literature, UCLA)

10:15 - 10:35 **Satenik Chookaszian** • Art History, Erevan State University (Armenia)
 "The Miniatures of the 13th Century Armenian Cilician
 Gospel (Matenadaran no. 9422) and its Relations to the Art
 of the Mediterranean World"

10:35 - 10:55 **Karolina Wisniewska** • Humanities, University of Warsaw (Poland)
 "Ornithomorphic Decoration of the Incipit Pages of
 Armenian Gospels"

10:55 - 11:15 Discussion

Session 2 • ORAL & WRITTEN TRADITIONS IN ARMENIAN LITERATURE
 Chair: **Xi Yang** (Near Eastern Languages and Cultures, UCLA)

11:15 - 11:35 **Chiara Aimi** • Classical Philology, University of Bologna (Italy)
 "Plato in Armenian: Preliminary Notes for a Research Project"

11:35 - 11:55 **Hayk Hambardzumyan** • Armenian Philology, Erevan State
 University (Armenia)
 "The Epic Hero's Transformation"

11:55 - 12:15 Discussion 12:15 - 12:25 Coffee Break

Session 3 • IMPERIAL RUSSIAN & OTTOMAN POLICIES AND THE ARMENIAN COMMUNITY
 Chair: **Myrna Douzjian** (Comparative Literature, UCLA)

12:25 - 12:45 **Dzovinar Derderian** • Near Eastern Studies, University of
 Michigan, Ann Arbor (USA)
 "Armenians and Ottoman Railways"

12:45 - 1:00 Discussion 1:00 - 2:30 Lunch

2011 Graduate Student Colloquium in Armenian Studies
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Session 4 • ARMENIAN PIETY AND RELIGIOUS ART IN THE 17TH CENTURY
 Chair: **Liana Vardanyan** (Near Eastern Languages and Cultures, UCLA)

2:30 - 2:50 **Benedek Zsigmond** • Institute of History, National Academy of
 Sciences, Erevan (Armenia)
 "A New Form of the Armenian Liturgy Developed in
 Transylvania"

2:50 - 3:10 **Katarzyna Nowak-Komar** • Institute of Art History, John Paul II
 Catholic University of Lublin (Poland)
 "Stefan Warthanowicz's Gospelbook of the 3rd Quarter of the
 17th Century"

3:10 - 3:30 **Mikayel Arakelyan** • Art History, Matenadaran Institute of
 Manuscripts, Erevan (Armenia) & Hebrew University of
 Jerusalem (Israel)
 "An Illuminated Armenian 'Guide Book' of the Sacred Shrines
 in the Holy Land from the End of the 17th Century"

3:30 - 3:50 Discussion 3:50 - 4:00 Tea Break

Session 5 • THE ARMENIAN HOMELAND AND DIASPORA IN THE 20TH CENTURY
 Chair: **Shushan Karapetian** (Near Eastern Languages and Cultures, UCLA)

4:00 - 4:20 **Artavazd Yeghiazaryan** • Art History, Institute of Art, National
 Academy of Sciences, Erevan (Armenia)
 "The Formation of Film Poster Art at the Dawn of Armenian
 Cinema (1920s-30s)"

4:20 - 4:40 **Hagop Ohanessian** • History, California State University
 Fresno (USA)
 "The Lebanese Crisis: The Impact on the Armenian
 Community"

4:40 - 5:00 **Diana Ter-Ghazaryan** • International Relations and
 Geography, Florida International University (USA)
 "Spaces of Diaspora Investment in the Landscape of Erevan"

5:00 - 5:20 Discussion

5:20 - 5:40 Guest Speaker • **Dr. Levon Marashlian**, Glendale Community
 College

5:40 - 7:00 Reception

**KATARZYNA NOWAK-KOMAR**

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Katarzyna Nowak-Komar received her M.A. in Art History from John Paul II Catholic University of Lublin (KUL), Poland, in 2008 and was awarded first prize in Prof. Andrzej Ryszkiewicz's Competition for the Best Master's Thesis in Art History. The following year she received her M.A. in English

Studies from the same university. Currently Nowak-Komar is a third year Ph.D. student in the Department of Art History at her home university, exploring the iconography of Armenian miniature painting, the art of Polish Armenians, and the works of John de Rosen. She also contributes encyclopedia entries in Art History to KUL's Lexicographical Institute (published in *The Catholic Encyclopedia*) and acts as a volunteer translator for the ITAKA-Center for Missing People.

"Stefan Wartanowicz's Gospelbook of the
3rd Quarter of the 17th Century"

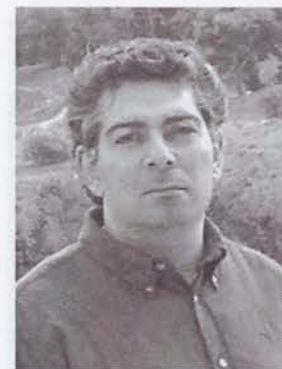
The aim of this paper is to present the most interesting results of my Ph.D. thesis research on the Armenian illustrated Gospelbook in the Library of John Paul II Catholic University of Lublin, Poland.

The first section is devoted to a physical and technical description of the codex, together with a brief sketch of the artist's biography and overview of the path the manuscript traversed after its execution in Armenia. Prominence is given to uncovering part of the mystery surrounding the manuscript's origin and later history. Next, the paper offers a brief iconographical analysis of the manuscript's Canon Tables, the incipit pages of the Gospels, Evangelist portraits, and the final image of the Pantokrator, together with marginal ornaments and decorative initials. Emphasis is placed on the uniqueness of the motifs the artist selected.

In the concluding part I demonstrate how the artist maintains continuity with the earlier tradition of Gospel illumination while modifying certain facets of it, highlighting the ways in which the manuscript responds to the 17th century renaissance of the Cilician tradition.

MIKAYEL ARAKELYAN

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Mikayel Arakelyan received his B.A. and M.A. in Design and Painting from Erevan State Institute of Fine and Dramatic Arts in 1992. He received his Ph.D. in Art History from the Institute of Fine Arts of the National Academy of Sciences of Armenia in 2004. Currently, he is completing his second Ph.D. at the Department of Indian, Iranian, and Armenian

Studies of the Hebrew University of Jerusalem. His research concerns the Armenian school of miniature painting at New Julfa in the 17th century. Dr. Arakelyan also serves as a Senior Researcher at the Matenadaran Institute of Ancient Manuscripts, where he is affiliated with the Department of Medieval Scriptoria & Art Centers. Arakelyan is author of 12 scholarly articles and 16 conference papers published in scholarly journals and proceedings of international conferences in Erevan, Paris, Jerusalem, Moscow, Leiden, Warsaw, and Los Angeles. Dr. Arakelyan is a member of the Association Internationale des Études Arméniennes.

"An Illuminated Armenian 'Guide Book' to the Sacred Shrines in the
Holy Land from the End of the 17th Century"

Nkaragrut'iwn Tnorinakan Tegheac is the technical term for descriptions of the monuments of Palestine, especially the Christian edifices. They have many points in common with modern travel books or tourist guides to archeological sites. Such works were frequently compiled in the 16th-18th centuries with the aim of acquainting Armenian pilgrims with the sacred shrines in the Holy Land.

The manuscript under examination is housed in the library of the Mkhitarist Congregation in Vienna (W757). It is a very important representative of the genre penned and richly embellished by the monk Eremia of Adana at the Holy Sepulcher in Jerusalem in the year 1697. It contains descriptions of 80 sites, each accompanied by an image. There are color images of monasteries, cathedrals, churches, chapels, caves, mountains, rivers, and lakes. Most of them are Christian, but some Jewish and Muslim shrines are also included. The pictorial program begins with the illustration of the Church of the Nativity in Bethlehem and ends with the miniature of the Cathedral of the Holy Sepulcher. Eremia offers a comprehensive guided tour to monuments that, at his time, were scattered over the territory of Palestine, several of which are still preserved today. Analysis of their content at once reveals the manuscript's great value for many branches of research, especially art history, iconography, geography, topography, and the archeology of the Holy Land.



ARTAVAZD YEGHIAZARYAN

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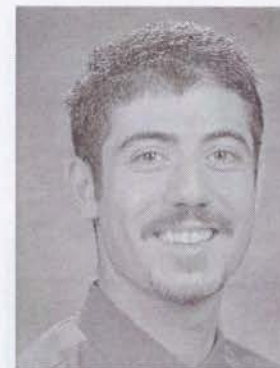
Artavazd Yeghiazaryan received his Specialist Diploma from the Faculty of Multimedia and Programming at the European Regional Academy in Erevan in 2003. Currently he is a third year Ph.D. student at the Institute of Art of the National Academy of Sciences of Armenia, researching the topic of Armenian film poster art, an area little investigated in studies of Armenian art. He also contributes to the ethno-cultural magazine *Erevan* in the fields of film and the arts. Yeghiazaryan also took part in the FIPRESCI young talents project in journalism at the 26th Warsaw Film Festival. In future he plans to continue researching film poster art and the film industry.

"The Formation of Film Poster Art at the Dawn of Armenian Cinema (1920s-30s)"

Since its inception, film has depended on promotion for its success. One of the oldest and most reliable means of achieving this has been the poster, as a bridge between society and the film screen. With the major development of the film industry in the 20th century the art of the movie poster began to differentiate itself from its 'elder brothers', theatrical and product advertising posters, to become an independent art form. The Armenian film poster was a byproduct of the birth of the republic's film industry in the 1920s on the establishment of Soviet orders. Daniel Dznuni, godfather of Armenian cinema, organized the film industry and acted as what we would now call a producer in filming the first Armenian feature *Namus* ("Honor") under Hamo Bek-Nazaryan's direction. The film studio Armenkino was founded as a result of the film's acclaim. Nevertheless, prominent artists of the era (e.g. Martiros Saryan, Hakob Kodjoyan, Panos Terlemezyan) displayed no interest in the genre of poster art. Instead, Dznuni and Bek-Nazaryan hired promising artists of the younger generation for their studio, some of whom threw themselves enthusiastically into experimentation with new styles. One of the most active was Sargis Safaryan who worked at Armenkino for over three decades. In my paper I will analyze the early period of Armenian film poster art, reviewing the output of Safaryan and his contemporaries in the 1920-30s.

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Hagop Ohanessian received his B.S. in Business Administration with an emphasis in Real Estate and Urban Land Economics and a minor in Armenian Studies and History from California State University, Fresno in 2009. His interests include Modern Armenian History and, more especially, diasporan communities in America and the Middle East. For his Master's Thesis in History at the same institution he intends to examine the role of Armenian women in America in the early 20th Century. He will look at different relief organizations such as the Armenian Relief Society (ARS). He plans to continue to doctoral research in the near future. Since April of 2010, he has served as Administrative Assistant at the Holy Trinity Armenian Apostolic Church in Fresno.

"The Lebanese Crisis: The Impact on the Armenian Community"

This paper explores the Armenian Community in Lebanon, dividing its history into three periods: a) 1915-1975, b) 1975-1990, c) 1990 to the present. After a brief overview of Armenian settlement patterns in the area from the early 20th century on, I transition to the Lebanese Civil War (1975-90) and a discussion of its varied impact on Armenians. Here I emphasize the financial challenges the community faced as its members lost their homes, jobs, and security, and were compelled to engage in a daily struggle to secure food. Conditions were particularly harsh for one segment of the population whose status was that of refugees in their own country.

I next investigate the war's effects on Armenian cultural institutions (e.g. churches, schools, and political organizations). My data indicate that even though Armenian schools struggled to maintain their fees as low as possible despite nationwide tuition hikes, they were still prohibitive for many Armenian families. Another casualty of the war was the destruction of churches, which created an additional financial burden for the community.

The paper's primary perspective is that of social history, analyzing the experiences and testimonies of the Armenians against the background of the Lebanese host society. My research is mainly based on the evidence of newspaper, journal, and magazine articles. These are mostly drawn from testimonies by Armenian civilians, together with representative church and local government leaders. My conclusions establish the war's significant socio-political, economic, and moral consequences for Armenians on several levels, synthesizing data relating to the Armenian community within the broader sphere of Lebanese society as a whole.



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Diana Ter-Ghazaryan received her PhD in International Relations from Florida International University in 2010. Her dissertation is entitled "Re-Imagining Yerevan

in the Post-Soviet Era: Urban Symbolism and Narratives of the Nation in the Landscape of Armenia's Capital." She is currently teaching geography and GIS courses at Florida International University and working on publishing parts of her dissertation as articles. Her new project builds on her dissertation research and investigates the material and symbolic landscape of diaspora investment in Erevan, Armenia.

"Spaces of Diaspora Investment in the Landscape of Erevan"

The Armenian diaspora has played an instrumental part in the re-development of independent Armenia by providing significant capital for the republic's infrastructure and cultural landmarks in Erevan, while devoting private funds to investment in real estate. This paper aims to study the landscape of diaspora investment in Erevan by examining two particular spaces transformed by diasporic financial support, Lovers' Park and the Cafesjian Center for the Arts. Both spaces are highly visible in the center of Erevan, and have garnered considerable attention from the press during the process of construction and/or renovation. How do these spaces, both relics of Soviet times now revitalized with the help of diaspora investment, construct new material and symbolic spaces within Erevan's contemporary landscape? By studying these spaces and asking questions about perceptions that residents have about them, I aim to better understand the relationship between Armenians in Armenia and the diaspora. This research is informed by and will contribute to literatures on landscape and identity, urban geography, diaspora studies, and the emerging analytical literature on post-Soviet cities.

**Guest Speaker
Dr. Levon Marashlian**



Levon Marashlian is Professor of History at Glendale Community College where he teaches Armenian history and the Diaspora, as well as Middle Eastern, Russian, and US history and politics. He has also taught at UCLA, UCI, and CSUN. He has lectured extensively in Armenia at the Academy of Sciences, YSU, and AUB as a Fulbright Scholar in 1994.

In 1996, he testified before the House International Relations Committee. His testimony was published in the Congressional Record in 1998. In 1990, he participated in the 11th Congress of Turkish History in Ankara. His paper, "Economic and Moral Influences on US Policies Toward Turkey and the Armenians, 1919-1923," was published by the Turkish Historical Society in 1994.

His other publications include: *Ermeni Sorunu ve Türk-Amerikan İlişkileri, 1919-1923* (Istanbul, 2000); *Politics and Demography: Armenians, Turks and Kurds in the Ottoman Empire* (Cambridge, 1991); "Finishing the Genocide: Cleansing Turkey of Armenian Survivors, 1920-1923," in Richard Hovannisian, ed., *Remembrance and Denial* (Detroit, 1998); and numerous articles in scholarly journals and the general press.

He received his BA from the University of Illinois, and MA and PH.D. from UCLA in 1992.

ACKNOWLEDGMENTS

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SPECIAL THANKS TO:

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