

BEFORE, AFTER

REFLECTIONS ON THE ARMENIAN GENOCIDE



APRIL 20 – JULY 7, 2024

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CURATED BY RYANN CASEY

FEATURING

JOHN AVAKIAN | ANUSH BABAJANYAN | SILVINA DER-MEGUERDITCHIAN

JACQUELINE KAZARIAN | DIANA MARKOSIAN | TALIN MEGHERIAN

MARSHA NOURITZA ODABASHIAN | JESSICA SPERANDIO | SCOUT TUFANKJIAN

ESSAY BY ASYA DARBINYAN, PH.D.

ReflectSpace Gallery | Glendale Central Library
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ReflectSpace.org

Jacqueline Kazarian, *Armenia (Hayasdan)* (detail), 2015



Curated by Ryann Casey in 2021, *Before, After: Reflections on the Armenian Genocide* was first shown at the Stockton University art gallery in Galloway, NJ. We are honored to host a new iteration of this innovative exhibition at ReflectSpace Gallery as well as address critical developments in the Armenian world since 2021.

The long dark shadow of the Armenian Genocide has yet to recede. After enduring a 9 month-long blockade, in 2023 over 120,000 indigenous Armenians in Nagorno-Karabakh/Artsakh were forcibly displaced from their ancestral lands by the fascist state of Azerbaijan utilizing technologically amped military supplied by Turkey, Israel and the United States. The deaths and displacement in 2023 are deeply and disturbingly reminiscent of 1915. We witnessed what our ancestors endured and was repeated 100 years later.

This iteration of *Before, After* addresses these current-day catastrophes in the wake of the 1915 Genocide by including two new artists who have been witness to and documented the war as it unfolded in Nagorno-Karabagh/Arstakh as well as the diaspora.

The “After” still continues in horrific and genocidal ways for the Armenian Nation—present-day aggression and threats to the integrity of the Armenian homeland and diasporan communities are rampant; daily incursions on Armenia’s sovereign borders are taking place by Azeri forces; the Armenian Quarter of Jerusalem is under daily attack by Jewish extremists; the diasporan community of Beirut has been decimated by war and economic meltdown; Western Armenian is on the UNESCO endangered languages list.

The Genocide continues, cascading like an infinity mirror across ravaged Armenian bodies, communities, language, culture, and memory. But a resilience just as powerful still emboldens Armenian communities worldwide.

Ara and Anahid Oshagan
Curators, ReflectSpace Gallery

THE GAGHTAKAN, THE TURKISH-ARMENIAN REFUGEE

Asya Darbinyan, Ph.D.

Before, After: Reflections on the Armenian Genocide traces generations of Armenian resiliency through the common thread of loss and survival. The exhibition examines the connections passed down through blood, migration and history; from genocide to diaspora to belonging. “Before, After” integrates artifact with abstraction, witness accounts with recreation, old materials reused and new molds made. The Armenian experience (both past and present, before and after) is showcased through a range of mediums and practices, reflecting the repeating patterns of grief, healing, and reflection.

Ryann Casey, Curator

Genocide is a crime. It is a term coined by international lawyer Raphael Lemkin to define, condemn, and punish a crime with no name. Yet, genocide is so much more than just a crime or a term. It is an attack on the lives, homes, culture, identity, agency, and dignity of a people. Genocide is an experience and a process that does not begin or end with the act of killing. It impacts generations. Each and every genocide is unique for the people who experience it, who are forced to overcome that trauma and deal with its consequences, who remember and commemorate it.

The Armenian Genocide—orchestrated and systematically implemented by the Ottoman Turkish government under the cover of the First World War—was a disaster that inflicted tremendous suffering and pain upon the Ottoman-Armenians. It took over one and a half million lives, triggered huge population movements, and left hundreds of thousands of Armenians, as well as Assyrians and Greeks, without home and hope. The Genocide also prepared the ground for the establishment of the Turkish national state: a state that has been successful in denying the crime of genocide for one hundred and eight years. Meanwhile, the Armenians who mostly by chance or due to perseverance survived the Genocide, fled their homeland and scattered all over the world becoming refugees in the Caucasus, and the Middle East, in Europe, and the Americas, in Australia, and elsewhere.

Karo Sassouni, an Armenian statesman and relief worker, who witnessed the mass population movements at the Ottoman-Russian border regions in summer 1915, lamented, “... [F]rom now on, the word refugee [*gaghtakan*] has become a synonym for a Turkish Armenian—a miserable and desperate person.” (Sassouni, 46) Why did Sassouni describe a genocide survivor as a miserable person? How did refugees become these passive victims desperate for external relief?

For many years, Armenian Genocide research has aimed at proving the crime of genocide by analyzing such texts as official documents, international reactions to the events in the printed press, and foreign eyewitness testimonies, largely neglecting the voices of the survivors. Thus, in the literature on genocide, Armenian refugees have been described as faceless “waves” of people with no agency and action in addressing their suffering and plight.

The Turkish state’s continuous denial of the Armenian Genocide has had an impact on the academic research of this topic. As historian Rebecca Jinks explained, “the few accounts of Western witnesses to the Armenian Genocide... are celebrated by the Armenian community, largely because of the value of their assumed impartiality in rebutting Turkish denial.” (Jinks, 106) Hence, those who actually went through the hardships of forced displacement, attacks on their houses and families, rape, abduction, forced conversion, starvation, exhaustion and epidemics, were marginalized and their words were considered less worthy for analysis.

Humiliated and dehumanized by perpetrators, ignored and betrayed by the bystanders, the survivors of genocide and victims of war, once again were neglected--now by historians, legal scholars, political scientists and even by their descendants who would not bring the refugee-survivors’ testimony to the table, fearing that it might “compromise” their case or to be denounced as “prejudicial.”

Yet, if we examine the survivors’ accounts, we learn more than their experiences of suffering and pain. Their voices help us understand the role refugees played in the survival of the remains of the Armenian nation. We realize that contrary to Karo Sassouni’s description, the *gaghtakan* or the Turkish Armenian refugee, forced to flee his or her home to the Caucasus in 1915, was not just a “miserable and desperate person.” We learn that many of them were quite active and organized help for their fellow survivors during the exodus and in refugee camps. They taught and trained refugee children in provisional classrooms and workshops, while the Genocide was still unfolding. They worked as doctors and nurses saving the lives of those suffering from physical trauma, and various diseases, as well as from tremendous psychological trauma, sometimes

impossible to cope with. We see that many of the exhausted, abandoned, and sick children were not just “savage-like creatures,” ready to attack for a piece of bread as described by some contemporary witnesses. Several children were self-reliant and demonstrated a great sense of self-organization and even leadership, when necessary. (Darbinyan, 14)

Therefore, to truly study the Armenian Genocide and understand the complexity of the survivors’ sorrow and perseverance, it is crucially important to foreground the voices of those individuals and listen to the stories and perspectives of refugees. Doing this will help us connect with history of the Armenian people. It will also open a door to new understanding of the present-day issues and concerns of Armenians who after overcoming numerous wars, atrocities, revolutions, and genocide, eventually regained their independence and built a democratic state in the South Caucasus, and diaspora Armenians, who—forced outside their ancient homeland due to genocide—had to create a home away from home, facing countless challenges, yet believing in resilience and rebirth.

Works cited

Karo Sassouni, *Tachkahayastanë Rusakan Tirapetut’ian tak (1914-1918)* (Boston, 1927), 46.

Rebecca Jinks, *Representing Genocide: The Holocaust as Paradigm?* (Bloomsbury Publishing, 2016), 106.

Asya Darbinyan, “Recovering the Voices of Armenian Refugees in Transcaucasia: Accounts of Suffering and Survival,” *The Armenian Review*, Vol. 57, N. 1-2 (Fall-Winter 2020), pp. 1-35, 14.

JOHN AVAKIAN

Intergenerational transmission of trauma, painful memories, irreplaceable losses, historical and personal photographs along with a novel image-transfer method are all active components in my series "Family Bio." These monoprints are a self reflective and expressive journey—the result of selecting and processing photographic material for the creation of an artful family biography.

The series brings together various memories, thoughts, and feelings. This is where my exiled immigrant parents—who survived the horrors of genocide—live today. Sadly they are no longer here. This is their story—that has become mine—their only child and their only voice. I speak with tears of despair and loss through these unheralded but enduring images.

Not unlike life itself, the series has a mixture of horror, troubling psychology as well as an aesthetically beautiful antithetical component. These images are comprised of disturbing historic photographs from the 1915 Armenian Genocide and personal family photos, forming the collective voice of my parents and me.

In some strange, perhaps mythical ways, this painful journey to revisit lingering family silence, terror, and sadness may have been an act of quiet desperation. Facing and salvaging painful memories from oblivion was also a veiled attempt to memorialize my afflicted parents who suffered so much, as well as an effort to unburden myself.

Notwithstanding the darkness and inhumanity in these prints, there is an undying light that shines through. It is an unending story that speaks of man's inhumanity to man, of the continual denial by the Turkish Government, and of the wonderment and resilience of survivors of the Genocide and their children.



*Family Bio #2, 2010
Family Bio #15, 2003
Family Bio #18, 2010
Monoprints*

ANUSH BABAJANYAN

For many years, my work has focused on the South Caucasus, with particular attention given to Nagorno-Karabakh and Armenia. Nagorno-Karabakh, also known as Artsakh, is the home of indigenous Armenians who had lived there for millennia. After the fall of the Soviet Union, it declared its independence but remained unrecognized by the rest of the world. It was under constant threat and frequent outbreaks of violence by the neighboring Azerbaijani state until fall 2023, when Armenians were forced to flee the region.

I have documented Nagorno-Karabakh extensively over the years, making photos through the four-day war in 2016, the subsequent years of relative peace, the devastating conflict that erupted in fall 2020, and its lingering aftermath. My purpose was to capture the realities of life amidst conflict and its aftermath. I photographed direct events of conflict and indirect consequences, subtle stories that filled the lives of Artsakh residents but were not always talked about.

On September 19, 2023, the Azerbaijani armed forces launched a war on Karabagh/Artsakh. This prompted a mass exodus of over 100,000 Armenians from the area, leaving behind their indigenous homeland. To this day, the refugees who fled to Armenia continue to face significant challenges in finding stability in life.



*Anjelika Ayaryan, 10, stands under a tree as her friend Tatevik picks berries, Shushi, Nagorno-Karabakh/Artsakh, June 3, 2017
Archival pigment print*

SILVINA DER-MEGUERDITCHIAN

In Silvina Der-Meguerditchian's multimedia works, performative knotting and connecting become an artistic mnemonic—an individual, collective, and above all, transgenerational memory work. As the granddaughter of Armenians who fled to Argentina in 1915 in the face of the expulsion and massacre of the Armenians, the artist's personal history is closely linked to the collective trauma of the Genocide. "From lost stories, objects and ephemera, Silvina Der-Meguerditchian arranges living archives and creates textures of memory that serve as material for new affiliations, opening up scope for a transformed coexistence" (Barbara Höffer). The artist's transdisciplinary practice combines the collecting of stories and the literal weaving of fragments of stories into one piece with communities around the world: Vienna (Austria), Thessaloniki (Greece), Dresden (Germany), Los Angeles (USA) and Dilijan (Armenia).

This "carpet" work was created in cooperation with members of the Glendale community during the workshop "The Texture of Identity" at the Glendale Central Library. The workshop invited community members to bring their photos and share their stories with Silvina. It took place in 2018 in association with the exhibition *Nonlinear Histories* at the ReflectSpace Gallery at Glendale Central Library.



L.A. Carpet I, 2018
Laminated photo reproductions, wool

JACQUELINE KAZARIAN

On the 100th anniversary of the first major genocide of the 20th century, I created a painting of monumental scale in remembrance of the Armenian Genocide of 1915. My aim was to honor the victims and survivors, including my grandparents, but it was also a call to action to prevent and halt future genocides.

The Armenian Genocide left 1.5 million Armenians dead, caused millions more to flee their ancestral homeland and all but eliminated a 3,000-year-old culture. Entitled *Armenia (Hayasdan)*, the painting focuses less on the horrors of the Armenian Genocide and instead celebrates the richness of the Armenian culture we almost lost. The painting portrays a vast landscape of images and text drawn from Armenian art, church architecture, illuminated manuscripts and historic maps, all united by a background of Armenian needle lace.

Armenia (Hayasdan) references another significant historic painting, *Guernica*, Pablo Picasso's anguished response to the aerial bombing of a defenseless civilian population in the Spanish town of *Guernica* in 1937. The painting is the same size as *Guernica*, 11.5 by 25.5 feet.

"Never Again," a phrase originating from a 1927 poem and later used by liberated prisoners at Buchenwald concentration camp to express anti-fascist sentiment, implies a collective commitment to end all genocides. The phrase has lost much of its power because genocides continue to happen. According to genocidewatch.org, there are 11 active genocides happening today. As the 2020 assault on Nagorno-Karabagh/Artsakh that left hundreds of Armenians dead and forced over 100,000 to flee their homeland shows the threat of genocide remains a reality.



Armenia (Hayasdan), 2015
Archival pigment print

DIANA MARKOSIAN

Mariam Sahakyan, 101, was born in Sason, Turkey, which became a major site of massacre in 1915. She escaped to Syria with her mother and older brother, whom they dressed as a girl for safety. The town, once populated predominantly by Armenians, is now inhabited by a handful of hidden Armenians.

From 1915 to 1923, the Ottoman Empire killed massive numbers of Armenians. More than 1.5 million Armenians were executed, according to Armenian estimates, and many others were deported or sent on death marches through the Syrian desert. More than 20 countries officially call this a "genocide," but it was not until 2022 that the United States recognized the word as an official term for the Empire's actions. Turkey still denies it was genocide.

In my project, *1915*, I asked three survivors of the Genocide to describe their last memories of their homeland. I then traveled to the places they had described, places they hadn't seen in almost a hundred years. I photographed that memory and then brought it to them as a way of bringing them closure.



Mariam, from the series *1915*, 2015
Archival pigment print

TALIN MEGHERIAN

The impetus for creating *Is* (*Khatchkar No.6*) was an article about the Armenian *khatchkars* of Julfa in Azerbaijan's enclave Nakhitchevan.¹ *Khatchkars*—translated literally as “cross-rocks”—are intricately carved stone monuments as small as 27 inches tall and as large as 16 feet. The creation of the first *khatchkars* of Julfa dates back as early as the 6th century and at one point numbered about 10,000. By 1987 only 3,000 were left standing. By 2005, Azerbaijan had destroyed them all. According to Azerbaijani officials, “this reported destruction was a farce... the sight has not been disturbed, because it never existed in the first place.”² The Azerbaijani position is an all too familiar willful fallacy, echoing post-Ottoman political posturing. To this day, the Armenian Genocide is still not recognized as a genocide by many countries. Denial of documented history and science prevents healing and rectification on a cultural level.

In light of the Julfa denial, I have titled my piece *Is* to honor the 10,000 *khatchkars* that existed. In my *Khatchkar* series, I typically paint over text. I marked each of the 90 component paintings of *Is* with 10,000 Armenian alphabet letter forms—one letter to represent each destroyed Julfa *khatchkar*. The single Armenian letter form I used is the letter “eh” (Է). The capital form of “Է” means “God,” while the uncapitalized letter form of “է” means “is,” which inspired the title of the work.

For over a century, the Armenian people have lived with a lack of accountability and responsibility by Genocide perpetrators. My work channels the collective outrage felt in the face of these forms of denial. I borrow and transform historical imagery as visual reminders of loss and denial. My work also stands as a beacon of possibility and endurance.

1 Simon Maghakyan and Sarah Pickman, “A Regime Conceals Its Erasure of Indigenous Armenian Culture,” *Hyperallergic*, February 18, 2019, www.hyperallergic.com/482353/a-regime-conceals-its-erasure-of-indigenous-armenian-culture/.

2 Ibid.



Is (*Khatchkar No.6*), 2020-2021

Composite painting, comprised of 90 parts; gouache, liquid watercolor, gessoon watercolor paper
Photo Credit: Todd Bartel

MARSHA NOURITZA ODABASHIAN

Reliquaries is a series of low relief sculptures motivated by my ongoing confrontation with the Armenian Genocide, which all four of my grandparents survived. Medieval Armenian manuscripts, personal reminiscences, and photographic documentation of the atrocities as well as architectural ruins inform this work that addresses memory; permanence and impermanence; natural and forced extinction; loss and longing for family, land and possessions; persistence and growth; growth and decay; abundance and scarcity; life and death.

The intricately detailed stone carvings of scenes from Noah's Ark encircle the 10th century Armenian Cathedral of the Holy Cross on Aghtamar island in Lake Van in historic Armenia or current-day eastern Turkey were an inspiration for this body of work. In 2016, I spent an entire day with art historian Professor Christina Maranci at the site studying the structure, the details of the carvings and the surrounding landscape.

Emulating the stone blocks and carvings of the cathedral at Aghtamar, *Reliquaries* uses imagery of peacocks, rabbits, goats, mice, and other animals. They sink, frolic, guard, scramble, and cavort amidst grapevine-like structures in various degrees of vitality and decay, evoking the fragility and the monumentality of memory, and the uncertainties of literal and historical survival.

Cultural relics, such as Aghtamar have been, to varying degrees, deliberately destroyed, allowed to decay, or relabeled with false names and histories to serve the interests of the Turkish government. But stories and memories of the survivors have resisted the attempts to efface them. *Reliquaries* reflects upon this fragile, but mighty history.



From the series *Reliquaries*, 2015
Model magic on wood panel

JESSICA SPERANDIO

The rug is representative of family stories passed through generations of an event "never talked about". The center is the truth, ceramic, longer lasting than any man made material and historic in its usage in early civilizations. The leather, skin, binds the center (original story) to the wool, a material used to make the prized possession of a rug which was sold to pay for passage. The plastic surrounds the rug as the culture shifts to American and factory work becomes the way of survival.

At the center, or truth, of the story, time passes and memory is no longer present. Memory distorts and changes depending on location in the world, culture, climate and record keeping. The truth of the story is the planned removal of Armenians from their lands by all means. Each family that was forcefully removed or killed has their own story to tell. It's important to tell the story even if it is not complete because it's real and still needs to be recognized. The rug is a physical presence, made with fire (laser cut); a means that was often used to kill and destroy is now used to create and tell the story which remains.

I think about resiliency when I think about how my great-grandparents were teenagers during the Genocide and how they miraculously survived. Resiliency allowed our family tree to grow and to them I am thankful for their strength in an unimaginable time and for the family, the stories will survive and pass on to another generation.



Memory of an Immigration Story (Detail), 2021
Laser cut wool, ceramic, leather, plastic

SCOUT TUFANKJIAN

I have always been obsessed with storytelling, especially to know what happened after the end of a story. And always skeptical, even as a kid: was I being told the whole story, was there more to it? Like all Armenian kids, I already knew what happened during the Genocide. I had listened to my grandparents' stories, read the books, and even argued with a denialist history teacher in middle school. What I didn't know was what happened to us AFTER the Genocide, the story I was living.

And this infuriated me. We did not disappear into the desert of Deir el-Zor. This was not our entire story. I knew who we were, what I wanted to know is who we are.

Looking back on my outrage, my drift towards photojournalism now seems inevitable. I channeled my childhood fury at my denialist history teacher and the world that thought us extinct into a career where I demanded that people see the things that I have seen. But no matter who I was following, there was always a slight tug, a sneaking suspicion that there was another story I was supposed to tell.

And finally, in 2009, I began telling this story. I eventually traveled to 22 different countries to explore and photograph diasporic Armenian communities—in each place asking questions about belonging and connectedness. Did being Armenian connect us if we were growing up in Hong Kong or in *Hayastan*? Or had the different paths taken by our refugee grandparents and great-grandparents separated us in some way? One hundred years after we were scattered across the world—are we connected at all? And if we are still one people—why?



BIOGRAPHIES

John Avakian earned a BFA and MFA from Yale University. He's received numerous awards and prizes for "printings on paper". In 2016, he received a lifetime honorary membership in the Monotype Guild of New England for many years of service. Avakian was a visiting critic in 2001, 2008 and 2009 in painting at Mass College of Art. His monoprints are in permanent collections of the New Haven Paint and Clay Club, the Boston and New York Public libraries, the Fogg Museum, and many private collections.

Anush Babajanyan is a VII Photo Agency photographer and a National Geographic Explorer. Focusing on social narratives and personal stories, she has worked extensively in the South Caucasus, as well as in Central Asia and around the world. She recently published a book on Nagorno-Karabakh, called *A Troubled Home* (self-published, 2023). Anush was awarded the 2019 Canon Female Photojournalist Grant and first place in the World Press Photo 2023 Contest's Long-Term Projects. Her photography has been published in The New York Times, Washington Post, National Geographic, Foreign Policy Magazine, and other international publications.

Ryann Casey is a New Jersey based artist, curator, and educator. Casey holds a BA in Photography with a minor in Gender Studies from Stockton University and an MFA/MS in Photography and Art History from Pratt Institute. She currently works as the Exhibition Coordinator for Stockton University and is part of the Visual Arts Adjunct Faculty, specializing in photography, art history and critical theory. Casey's current photographic and curatorial projects focus on themes of loss, trauma and memory.

Asya Darbinyan, Ph.D., currently the Executive Director of Change, the Center for Holocaust, Human Rights & Genocide Education, was a Fellow in Holocaust and Genocide Studies at Stockton University in 2019-2020. In 2019, she completed her Ph.D. in History at the Strassler Center for Holocaust and Genocide Studies, Clark University. Her dissertation explores the Russian Empire's responses to the Armenian Genocide and to the refugee crisis at the Caucasus battlefront of WWI. Previously, Darbinyan worked at the Armenian Genocide Museum-Institute, Yerevan, as a Senior Research Fellow and the Deputy Director of the museum (2008-2013).

Silvina Der-Meguerditchian was born in Buenos Aires in 1967 and has lived and worked in Berlin since 1988. Her multidisciplinary art practice addresses questions of the burden of national identity, the role of minorities in society, the potential of an "in-between" sphere, the impact of migration on urban spaces and reconstructing the past and building archives. In 2015, she participated in "Armenity", the Armenian pavilion at the 56th Venice Biennale of Venice, which was awarded the Golden Lion for the best national pavilion. Among other prizes, she was awarded the Falkenrot Prize in 2021.

Jacqueline Kazarian's paintings, drawings, and installations have been exhibited in museums and galleries worldwide, including New York, Chicago, Miami, Pasadena, Spain, Japan, and Syria. Kazarian taught painting and drawing at the School of the Art Institute of Chicago and served on advisory committees for Chicago's Department of Cultural Affairs and the Chicago Park District. Her work is in many private and public collections, including the Chicago Police Department and the U.S. Embassy in Armenia. Kazarian is a fellow of the Ellen Stone Belic Institute for the Study of Women & Gender in the Arts & Media at Columbia College (2008) and a graduate of the School of the Art Institute of Chicago (MFA) and Duke University (BS). She lives and works in Chicago.

Diana Markosian takes an intimate approach to her photography and video storytelling, in work that is both conceptual and documentary. Her projects have taken her to some of the remotest corners of the world, and have been featured in National Geographic Magazine, The New Yorker, and The New York Times. She holds a Master's of Science degree from Columbia University in New York. Her work is represented by Galerie Les Filles du Calvaire in Paris, France and Rose Gallery in Los Angeles, California.

Talin Megherian studied painting at The School of Visual Arts, New York, NY, and received her BFA in painting from the Rhode Island School of Design in 1985. She also studied painting in Rome at RISD's European Honors Program in 1984-85. She was a recipient of a 1991 Pennsylvania "Council On The Arts" Fellowship and was chosen "Artist to Watch in 1992" by the Pittsburgh Post-Gazette. In 1992, she received the Gloria Fitzgibbons Award from the Greater Pittsburgh Commission for Women. She has exhibited her work on East Coast and West Coast, Rome and Scotland. Talin resides in Watertown, Massachusetts where she teaches art at the Atrium School.

Marsha Nouritza Odabashian was born and raised in the Boston area and studied drawing, painting and art history at the University of Wisconsin at Milwaukee, the Art Students' League in New York and Massachusetts College of Art. She received a BA in Art from the University of New Orleans and an MFA from the School of the Museum of Fine Arts/Tufts in Boston. Her work has been exhibited in numerous solo and group exhibitions at galleries and museums in New England, New York, California, Louisiana and Armenia, including The Armenian Museum of America in Watertown, the Danforth Museum, Galatea Fine Art and Gallery Z. She has exhibited twice in Armenia and has been reviewed by ArtScope, Art New England, the Boston Globe, Boston Art Review, the Armenian Weekly, the Mirror Spectator, among others.

Jessica Sperandio is an Armenian-Italian American artist whose work focuses on social justice issues. Materials and absence for her is as loud, if not louder than visual and verbal stories and representation. Her family's Armenian Genocide immigration story was passed on thanks to her late grandmother, Mary Boyajian, even though, according to Jessica's mother and aunt "they never talked about their family history". Jessica researched Ancestry.com and the National Archives to find various records such as documents, passports and ship records. This information was a starting point to prod her grandmother to remember bits of information she heard growing up from the Genocide survivors. Jess uses these memories to document her family's story.

Scout Tufankjian is an Armenian-American photographer, best known for her work documenting both of Barack Obama's presidential campaigns. She has published two books: in 2008, *Yes We Can: Barack Obama's History-Making Presidential Campaign* and in 2015 *There is Only the Earth*, the culmination of six years documenting the global Armenian diaspora. More recently, she has split her time between working in Armenia/Artsakh and the United States and has collaborated with composer Mary Kouyoumdjian on *Andouni* (Homeless), about the recent Artsakh Genocide, which will premiere at the New York Philharmonic in Spring 2024.



REFLECTSPACE

ReflectSpace Gallery, established in 2017, is an inclusive exhibition space designed to explore and reflect on major human atrocities, genocides, civil rights violations, and other social justice issues. Immersive in conception, ReflectSpace is a hybrid space that is both experiential and informative, employing art, technology, and interactive media to reflect on the past and present of Glendale's communal fabric and interrogate current-day global human rights issues. ReflectSpace.org

LIBRARY, ARTS & CULTURE

Founded in 1907, the Glendale Library, Arts & Culture Department includes eight neighborhood libraries including the Brand Library & Art Center, a regional visual arts and music library and performance venue housed in the historic 1904 mansion of Glendale pioneer Leslie C. Brand, and the Central Library, a 93,000 square foot center for individuals and groups to convene, collaborate and create. GlendaleLAC.org

