

*In the Shadow of Branches: Diana Apcar and Berj Kailian*  
Armenian Museum of America, 2019



# In the Shadow of Branches

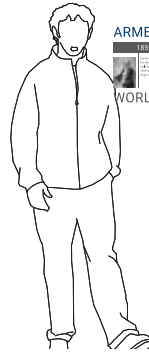
## Diana Aparcar | Berj Kailian

The Republic of the United States of America has been compared to that grain of mustard seed, which when planted in the earth budged forth and grew into such dimensions that the birds of the air lodged under the branches thereof. I pray that the shadow of those branches be extended over my bleeding nation.

—Diana Aparcar, open letter to President Taft, 1910

This exhibition centers on the nation that individuals who take a stand can impact history exponentially by exploring the intertwined lives of two Armenian women—diplomat Diana Aparcar (1889–1957) and artist Berj Kailian (1914–2014). In 1915, history connected these two women in Yekaterinburg, Russia, where they met and married following the loss of hundreds of Armenian refugees during and after the Armenian Genocide. Only five years old, Berj found herself in the shadow of her father's distant branches as he sought a career in Vladivostok, Russia, where she and her mother migrated after losing her father and his siblings. After World War II and her mother's passage to America to join family in Minneapolis, Massachusetts, Kailian became an artist and lived for 55 more years.

Brought together for the first time, the objects on display join these two women to tell their intertwined story of persistence, survival, and witness. Remnants from Diana Aparcar's life include her personal papers, and official documents that demonstrate her extraordinary ability to create an extensive global network of supporters a hundred years before the emergence of social media. Berj Kailian's mixed paintings reveal a hardy past that motivated her throughout her long life. Recurring imagery of her Armenian heritage, the legacy of looking for the siblings she will never find, their lives over-looked and ignored even then in a country of blood, race, religious intolerance, and social change, she hopes their lives lived during long years to each of their subsequent countries before to Armenian and American American experience.



DIANA APCAR

1857	1889	1890	1892	1906	1910	1919	1920	1923	193
When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world	When flying was first attempted by man, the winged people were the only ones who could make it flying was a great achievement and a great step towards the future of the world

*Armenia: Art, Culture, Eternity*  
Armenian Museum of America, 2018





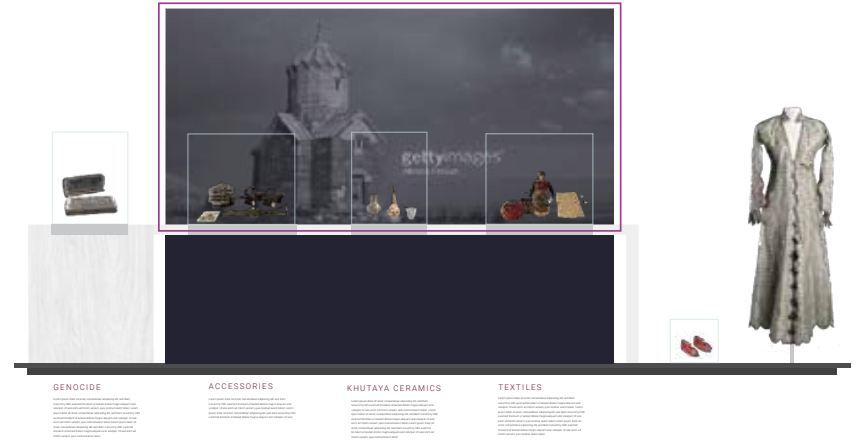
## ARMENIAN MUSEUM OF AMERICA | GALLERY RENOVATION

### MURALS

MURAL A 4'7"H X 9' W



MURAL B 4'7"H X 9' W



MURAL C 7'4"H X 13'4" W



MURAL D 7'4"H X 9' W



December 1974, Racine Wisconsin, photo by John Bouchakian.  
The faithful gather with their priest, Der Hayr, and deacons to consecrate the ground for St Hagop Armenian Apostolic Church.



*Scars of Silence*  
Armenian Museum

# SCARS *of* SILENCE

In May of 2012 Armenian-American father and daughter Nubar and Abby Alexanian embarked on a journey to commemorate the Armenian Genocide (1915-1923) as a powerful act of reparative resistance. They traveled to their ancestral homeland in Eastern Turkey—a place where their family was systematically killed and displaced by Ottoman Turks. Their intention was to create, not only a right of return, but a site of return as a step toward healing and connection to their obscured familial past.

The film on display reveals the legacy of the Genocide passed on to a contemporary Armenian family that continues to permeate today. Shown here with photographs made by Nubar during the trip, the work brings to the surface the profound consequences of Turkish denial—psychological and political—that have contributed to the subconscious suppression of loss for three generations. *Scars of Silence* offers a timely and provocative personal account of what it means to be Armenian today, and how healing can be found in coming home to a land and a truth long denied but not forgotten.







*Amper*  
Armenian Museum





Ancient Coin Gallery  
Museum of Fine Arts, Boston





Ancient Coin Gallery  
Interactive display components

*Fashion Show*  
Museum of Fine Arts, Boston



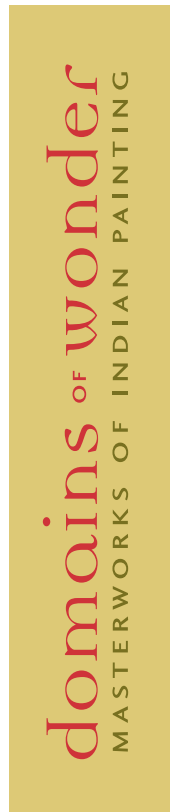




Making Modern  
Museum of Fine Arts, Boston



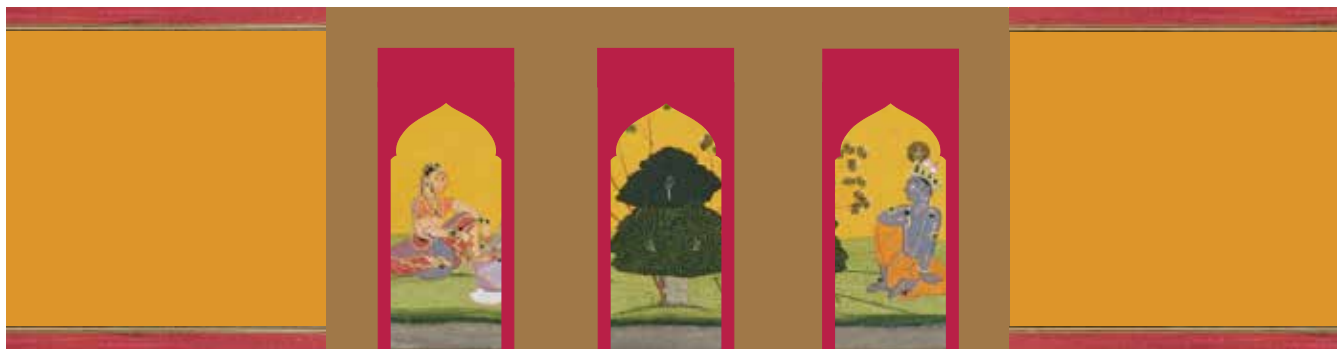
*Domains of Wonder: Masterworks of Indian Painting*  
Museum of Fine Arts, Boston



domains of wonder  
MASTERWORKS OF INDIAN PAINTING

BANNERS





## Domains of Wonder

MASTERWORKS OF INDIAN PAINTING

Entrance Graphics



Hokusai  
Museum of Fine Arts, Boston





# HOKUSAI

## FROM THE CURATOR

Hokusai was a true polymath, a man of many talents. He was a painter, a printmaker, a writer, a poet, a draftsman, and a designer. His work was so diverse that it is difficult to categorize him. He was a man of many talents, and his work was so diverse that it is difficult to categorize him.

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KATSUSHIKA HOKUSAI (1760-1848) WAS ONE OF THE MOST FAMOUS JAPANESE ARTISTS OF HIS TIME. HE WAS A POLYMATHEAN, A MAN OF MANY TALENTS. HE WAS A PAINTER, A PRINTMAKER, A WRITER, A POET, A DRAFTSMAN, AND A DESIGNER. HIS WORK WAS SO DIVERSE THAT IT IS DIFFICULT TO CATEGORIZE HIM.

During his long life, Hokusai produced over 50,000 works of art. He was a true polymath, a man of many talents. He was a painter, a printmaker, a writer, a poet, a draftsman, and a designer. His work was so diverse that it is difficult to categorize him.

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### Waterfalls and Bridges

Waterfalls and bridges are common motifs in traditional Chinese painting. The waterfall symbolizes the flow of time and the cycle of life, while the bridge represents a connection between the earthly and the divine. In this painting, the waterfall is depicted as a powerful force of nature, cascading down a rocky cliff. The bridge, though not fully visible, is implied by the structure of the waterfall. The overall composition is balanced and harmonious, reflecting the principles of traditional Chinese art.



*Secrets of Tomb 10A*  
Museum of Fine Arts, Boston

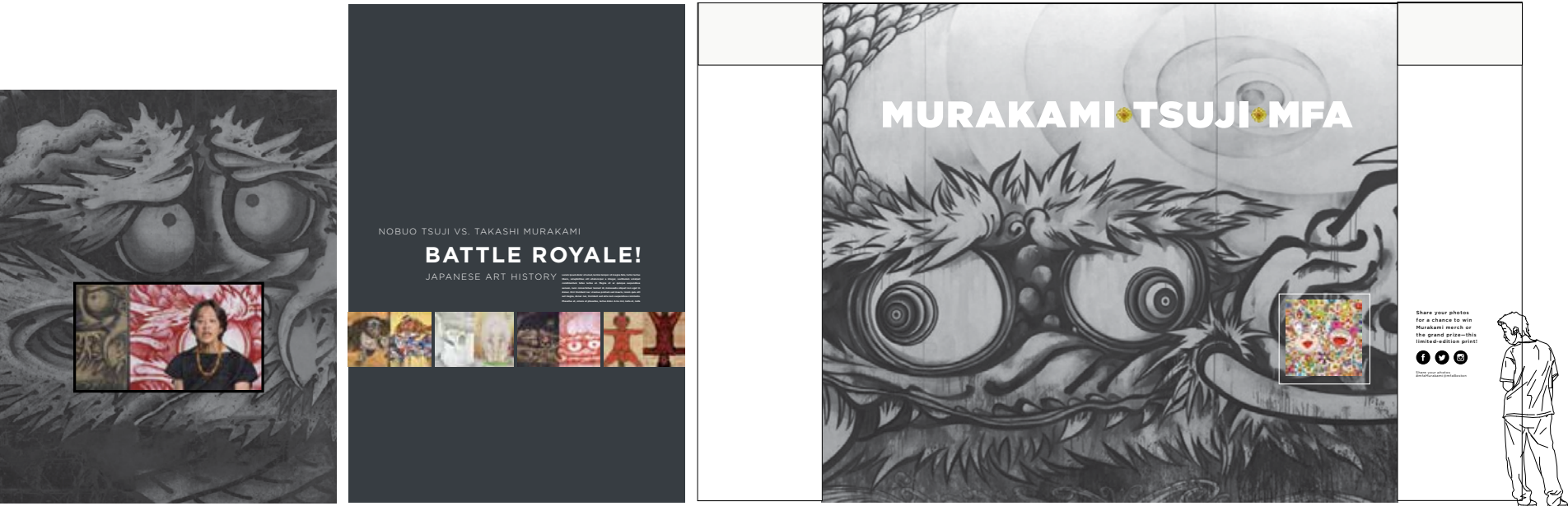






Takashi Murakami: Lineage of Eccentrics  
Museum of Fine Arts, Boston

Murakami\_Shop wall





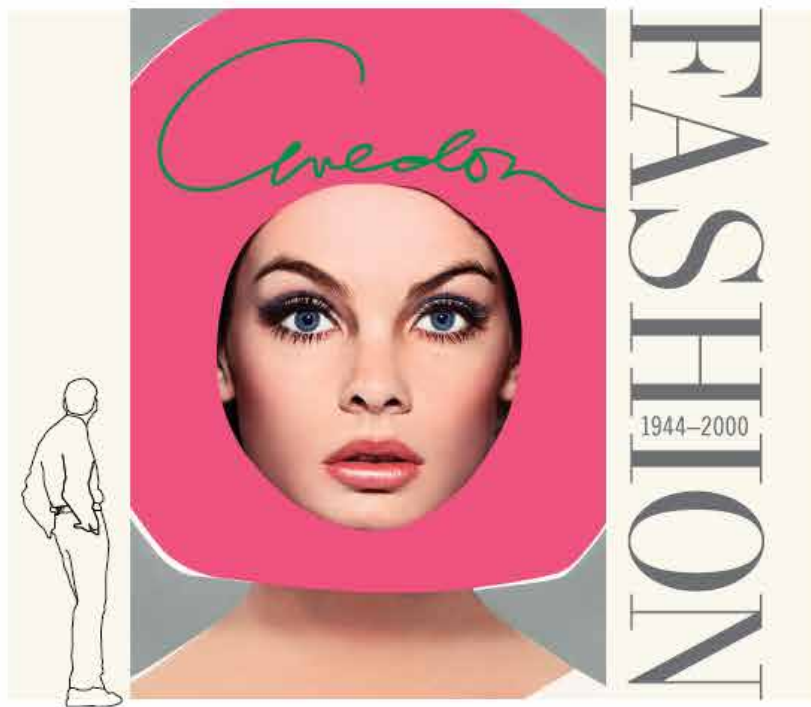






Avedon Fashion  
Museum of Fine Arts, Boston

inside graphic wall



inside title text wall





# FASHION

1944–2000

1960

# AVEDON FASHION

1944–2000

Avedon's fashion photography was a reflection of the cultural and social changes of the mid-20th century. His work was characterized by its bold, graphic quality and its focus on the female form. Avedon's fashion photography was a reflection of the cultural and social changes of the mid-20th century. His work was characterized by its bold, graphic quality and its focus on the female form.

The mid-20th century was a time of great change and innovation in fashion photography. Avedon's work was a reflection of this era, and it was characterized by its bold, graphic quality and its focus on the female form.

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*Ellsworth Kelly: Wood Sculptures*  
Museum of Fine Arts, Boston



