

Aram Khachaturyan (1903-1978)

Aram Khachaturyan's house museum is located at 3 Zarubyan Street, on the site of his older brother, Vaghinak's home, where he often stayed while in Yerevan. It houses over 18,000 objects



collected from 55 countries. These include memorabilia, letters, photographs, posters, costumes, scores and books, as well as personal belongings—cabinets, bedroom, dining room, piano, conductor's tail-coat and baton—donated by his son Karen.



The house museum of Aram Khachaturyan has a concert hall where leading performers of chamber music and young musicians have performed; a collection of unique musical instruments; an exhibition hall displaying items related to his musical and social life; and a research center containing manuscripts, documents, printed scores, books, and a record library of classical and contemporary composers. The record library contains over 3,500 CDs and 350 tapes. The museum is a major research center for Khachaturyan's work.

Valuable material from different parts of the world were sent to the museum



before and after its official opening in 1982. One such piece is a piano, bought by a benefactor in Sao Paulo in 1957. Khachaturyan had played on the piano during a reception hosted by the benefactor. The piano had been purchased for that occasion, and was donated to the museum on the occasion of the 100th anniversary of Khachaturyan's birth.

Khachaturyan (right) with Prokofiev and Shostakovich

Yervant Kochar (1899-1979)

Constructed on the site of the artist's studio near the intersection of Mashtots and Muscovyan Streets, the museum was founded in 1984 mainly through the efforts of the artist's third wife, Manik



Megerdicyan and his two sons, Ruben and Haigov.

The paintings, graphic arts and sculptures on exhibit reflect his engagement in continental art movements, particularly in Paris, where he was from 1923 to 1936, including the series known as *Painting in Space*. Only one other museum—The Centre de Pompidou in Paris—houses Kochar's works on *Painting in Space*.



Kochar was one of twenty artists—including Kandinsky, Duchamp and Miro— who in 1936 signed the *Dimensionist Manifesto*, a movement which replaced traditional approaches to representation in favor of experimentation with a fourth dimension.



The lobby of the museum features enormous sketches of three of his most popular statues: David of Sassun, the Eagle of Zvartnots and Vardan Mamikonyan. The metal sculptures appear in different locations in Yerevan. The museum is also a center for research in the history of avant-



garde art in Armenia and the region and regularly hosts lectures, conferences and meetings.

Gourgen Mahari (1903-1969)

The house museum of poet and novelist Gourgen Mahari is on the fourth floor of Building #3 on Kassian Street in Yerevan. This is the apartment he returned to in the early 1950's from his imprisonment in Siberia. The door of the apartment still bears his name.



The collection has a large number of books in English, Russian, Lithuanian and Armenian; photos, including one of Mahari and William Saroyan; as well as paintings and memorabilia. Also among the collection is Mahari's application addressed to the Ministry of the Interior where he asks that his notebooks of poetry confiscated by the police while in a Yerevan prison, be returned to him because he considered them his best works.



A painting by Ashot Sanamian shows the cabin he lived in while in exile in Siberia. The inscription says: 'In this house Gourgen Mahari lived and wrote *Eritasardutyán Semin* (On the Threshold of Youth).

Photo by [K. Vrtanesyan](#)/Groong



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Sergei Parajanov (1924-1990)

Film maker Parajanov's house museum was founded in 1988, following the first exhibition of his works at the Museum of Armenian folk Art in 1988 and 1989. A house and a museum in the Dzoragyugh Ethnographic Center were planned for him in his lifetime, but construction was delayed due to the 1988 earthquake. He died before he could live in it. The museum opened in 1991.



The museum's collection consists of more than 1400 pieces and includes extensive correspondence, including letters from L.

Brik, A. Tarkovsky, J. Nikulin, V. Katanyan and other cultural figures; art works; photographs; assemblages; flat and three-dimensional collages; drawings; dolls and film sketches.

Two memorial rooms are also re-created with furnishings of his homes in Tbilisi and Kiev and

his personal belongings, which were brought to Yerevan in accordance with Parajanov's will.



Within eight years the museum had organized 32 exhibitions at Cannes, Thessalonica, Tokyo, Moscow, Rome, Tehran, Beijing and among other cities. Among the collection is Federico Fellini's letter thanking him for the pair of socks.

The museum is located at 15&16 Dzoragyugh Street



Ara Sargsyan (1902-1969) & Hakob Kojoian (1883-1959)

The house museum of sculptor Ara Sarksyian and painter/illustrator Hakop Kojoyan at 70 Pushkin Street is a two-storey structure where they lived and created.

It opened in 1973 as a branch of the National Gallery of Art in Yerevan. The collection includes some of their private possessions and memorabilia, instruments and unfinished works. Their works are presented in thematic and chronological sequence.



The ground floor displays works by

Ara Sargsyan, including photographs of his early works, some of which are in various private collections. Included are *Mother Armenia*, *Sahak Partev and Mesrop Mashtotz*, and *Hiroshima*, as well as busts of Stepan Shahumyan, Raffi, and others.

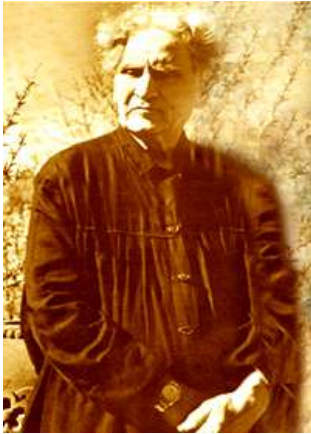


Kojoyan's more than 250 works are on the second floor together with his personal belongings and original book illustrations for such writers as M. Gorki, E. Charents and A. Bakunts.



Martiros Saryan (1880-1972)

Built next to his house and studio, at 3 Saryan Street in Yerevan, painter Saryan's museum was built in his lifetime, and began operation in 1967, as part of the National Gallery of Art. Following his death in



1972, his studio became part of the museum. The top floor of the three storey building contains his early works dating from his student years, and his memorabilia. The second floor contains Armenian landscapes, still-lives, masks, works from his Paris and later periods. On this second floor also is the artist's studio. His last unfinished work *Hegiat* (1971) rests on the easel as he left it, his smock and paintbrushes on a table. The works of the third and second floors date from 1898-1970.



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Nobel Laureate John Steinbeck posing for Martiros Saryan, November 15, 1963

Alexander Spendiaryan (1871-1928)

The house museum of composer Alexander Spendiaryan, the founder of classical Armenian music, was opened in 1963. This is where the composer spent the last years of his life and is the first museum of music in Armenia. The collection contains more than 1,300 items, which include his personal belongings, photographs, manuscripts, letters, documents and compositions, including *Almast* and *Yerevan Etudes*, as well as his violin, baton and piano.



The collection also contains letters he exchanged with his teacher, Rimsky-Korsakov, and with Maxim Gorky, Anton Chekhov, and Hovannes Tumanyan, among

others.

The museum is located at 21 Nalbandyan Street and is a favorite place for meetings of musicians and music aficionados. It hosts concerts, exhibitions, and competitions for young musicians.



Yeghishe Tcharentz (1897-1937)

The house museum of Yeghishe Tcharentz, where the poet lived from 1935 to 1937, opened in 1975, and consists of a three room apartment on the second floor of 17 Mashdots Avenue. It houses his substantial library of 1416 volumes, along with some personal effects that speak of the life of Tcharentz the citizen, the political activist, the poet, translator and publisher.



The large array of objects on display, numbering over 7,700 pieces, shows his manuscripts, letters, photographs, some of which relate to his time in Moscow, Turkey, Italy, France, Germany, and, his desk.

Some of the exhibits are in individual cases, highlighting specific topics, such as *Tcharentz and World Literature* and *Tcharentz and Komitas*.

On the occasion of the 80th anniversary of his birth, a room was added to the museum where the works of prominent artists are displayed. The museum is used for exhibits,



literary and musical evenings, lectures, concerts, meetings, poetry days, etc.

Hovannes Tumanyan (1869-1923)

Tumanyan's house museum in Yerevan is located at 40 Moskovyan Street. It was founded by his daughter and has been in operation since 1953, when the 30th anniversary of Tumanyan's death was celebrated.

In 1969, on the occasion of the 100th anniversary of the writer's birth, a new two-storey building was built to house materials related to Tumanyan's life and work including his personal items, documents, manuscripts, sketches, and publications in more than 40

languages. The second floor replicates in minute detail Tumanyan's Tiflis home where he lived in the last 14 years of his life and where the first meeting of the literary circle known as *Vernatun* (Upper Room) first took place in 1902.

The first floor houses a model of his ancestral home in Dsegh village (now Tumanyan).

The museum has the writer's manuscript archives, as well as his works translated into more than 50 languages and other collections of his works. There are a total of 18,000 items on exhibit.

The museum also accommodates his private library of about 8000 volumes dedicated to studies on the Caucasus and Armenia, religion, culture, history and folklore of various nations and serves as a major research center.



Paruyr Sevag (1924-1971)

Sevag's house museum is located in his hometown of Zangakatun, in Ararat Province. This is where his home, museum and grave memorial are located.



The home is still owned by the family and is not regularly open to the public.

The museum was constructed in the 1970s, next to his home.

The glass cases in the museum display his works translated into Russian, Hungarian, German, Spanish, Polish, Estonian, Georgian, and a large mural painted by Sarkis Muradian, a Yerevan

artist, tells the story of Sevag's life. An outspoken critic of soviet corruption, he died in a questionable car accident in 1971, together with his wife.



Photo by R. Bedevian/Groong