A one man exhibition of sculptures, graphics and hand wrought jewelry by Tison will open Jan. 17 in Somerset Mall

Mail.

The artist, who has his studio in the Harmony Park area of downtown Detroit, chooses to identify himself with the single name rather than his given one. Tison is pronounced Tee-Zone. The Somerst Mail exhibit marks the 20th anniversary of the artist's final break with representational art. "In 1960 I completed the two Street was the working on — a life-sized human figure for the court of a public high school and a North American bisson in steel, aluminum and sternjes when the had been commissioned for Germany's Chancellor Konrad Ademater.

nauer.
"The Bison of Bonn' was hand-deliv-

The Bison of Bonn' was hand-delivered to Dr. Adenauer at his Palais Schaumberg in Bonn some time in the summer of 1990, as I recall," he said.

Tison continued. "I plunged heading into an exciting, firstrating, fascinating life of creating shapes and designs in metal and paper that had never existed before. There is a real pleasure in copying nature, of course. A constantly renewed satisfaction to see how well you have captured the view before you on canwas or in clay. But, for me, nothing in art compares to that ecstatic moment when I visualize in my mind's eye a three dimensional form that is utterly unique.

As he described this he added, "For

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an instant I am overwhelmed with a sense of awesome power. I, alone, have sense of awesome power. I, alone, have seen this thing that my mind has creat-ed. Should I have it tucked away up there, hoarding it for my own enjoy-ment solely? But then I find myself reaching for a piece of steel or bronze and lighting up my welding torch al-ready enjoying the physical and techni-cal problem of bringing my new 'baby' into the world.

cal problem of bringing my new 'baby into the world."

In 1957. Tison was commissioned by Sonny Eliot to create an abstracted female ape-like form called "Darwin's Darling" (referring to the "missing link") a sculpture Eliot still displays in his home.

his home.

THE SWITCH from figurative to non-representational are didn't hurt Tison's career. "The Quest" was commissioned in 1982 for presentation to Wilson Churchill. "The Oracle," another abstract sculpture, was installed in the lobby of the then new Maritz Building, across from Northland Center in 1963.

"The Oracle" financed Tison's long contemplated move to Paris, where he and his huge borozi Russian wolfhound, "Voleur," settled in for a long stay. Olf driendships were renewed and new ones made. The artist and Ossip Zadkins spent hours recalling earlier days and remembering Brancusi, the Romanian sculptor both had known and admired. Sculptor Alberto Blacomettl, normally a recluse, struck up an acquainmally are cluse, struck up an acquainmally acquainm

mally a recluse, struck up an acquain-tanship with Tison at the artist's favor-

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ite lite-night cafe, "La Coupole," in Montparnasse, attracted to the American by his constant companion, Voleur.
This ever widening circle of friends resulted in the offer of a one-man show in London in 1957, where Tison became acquainted with Oscar Kokoshka and Heary Moore.

Henry Moore.

But among such a large group of important artist-friends, only one, Brancusi, seems to have influenced Tison. This can be seen in the extreme simplicity of his shapes and his interest in surface textures.

surface textures. Glory" was commissioned as a tribute to General Douglas sinced as a tribute to General Douglas sinced as a tribute to General Douglas discountied the control of the con

of Art."

The Archibald King award for sculpture followed in 1973, awarded by the Smithsonian Institution curator for Tison's five inch bronze, "Yang/Yin." That tiny sculpture was the model for the five foot "Yang/Yin" featured in Tison's current exhibition in Somerset Mall.

HIS WORKS CAN be described as falling into two general types, "towers" and "spheres." His first major "tower" was selected for exhibit, along with large works by G. Alden Smith and

Morris Brose, in the Fisher Building lobby during an invitational art show organized by the American Institute of Architects. The 10 foot tall "To the

Architects. The 10 foot tall "To the Phild Power," was later purchased by Max Shaye for his home. In contrast, the 20 inch model for a planned, but as yet not commissioned, 20 foot tower of Corten steel is now on view among his other works at the Sommersets how.

Most of the other sculptures being shown fall into the "sphere" category — "gyre" form, "As the Earth Turns," and "The Embrace," done in homage to Brancusi, whose "The Kiss" is so famous.

As a graphic artis, Tison also works in three dimensions. Soaking handmade, 100 percent rag paper overnight, he then presses it into his thick carved plates with his thumbs to create all white intaglio-relief prints with the edges of the images pleasantly rounded.

One series of Tison's "Thumb-Prints" is "Symbols of Faith" an edi-tion commissioned by International Art Institute for nationwide distribution in 1980. These were a spin off from 15 aluminum and steel bas reliefs com-missioned by Abminication Greek Or-thodox Cathedral in downdown to thoors. These were installed in 1979. The prototype of one of these relies in his show.

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Thursday, January 10, 1980

## Japanese day readied by club Women of North Farmington plan a of Sumi art given by Japanese brush day of Japanese food and culture, be-painter Mary Bowman.

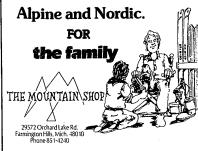
Rembers will lunch in Wing Hong's resturant, then view a demonstration (iven 261-121.

## B'nai B'rith meets for lunch

Detroit chapter of B'nai B'rith meets at noon Wednesday, Jan. 16, in Farm-ington Hills Community Library on 12 Mile Road. The luncheon meeting will be fol-lowed by a musical revue, staged by the Bia B'rith dramatic group, pro-duced and directed by Mirlam Zacks.

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