

Versatile artist thrives on change

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Almost all of his work has the timeless quality that has become a Tazian trademark. He draws from a rich Armenian heritage for faces, backgrounds, colors and overall approach. His paintings and collages are richly textured. Oil paintings look like collages and collages seem to be assemblages of fragments of history all woven into a rich, colorful parchment-like cloth. The traditional multisided Armenian church is in many of his paintings as are the women with the beautiful dark almond-shaped eyes.

THE SCARF AROUND the head of one woman could just as easily have come out of the Middle Ages as the middle '80s. Tazian faces are on the icons in the Greek Orthodox churches and on the TV news coverage of the disaster at Yerevan and Leninakan in Russian Armenia.

Speaking of the collages, he said, "I use layers and layers of paper — then sand it (the paper) off to give that worn-out timeless element." While the inclusion of the small, traditional Armenian church in the background, the portrait of Christ and a painting with a woman looking toward Mount Ararat in the distance denote a religious concern in his work, it is never overwhelming.

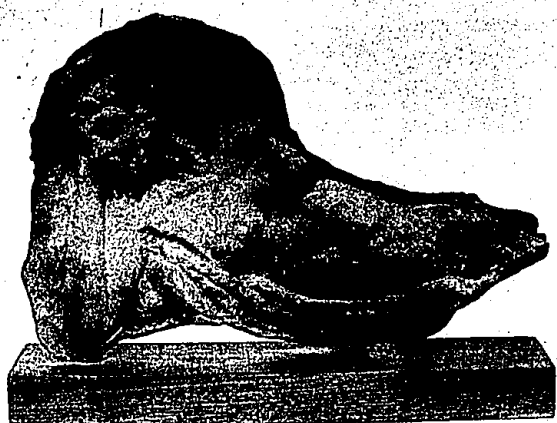
rite or cute. It comes into his art as naturally as it does into the lives of many Armenian people. Tazian isn't a proselytizer, he's an artist working out of his own culture.

He grew up in Lebanon, came to the United States in his early 20s and completed degrees at St. Francis College of Fort Wayne, Ind., and Wayne State. He has been on the art faculty at Oakland Community College Orchard Ridge campus in Farmington Hills since 1987.

It is in the variety of media that Tazian seems most comfortable. He will do a torso or nude in bronze, repeat it in raku and possibly again in ceramic and then savor the differences from one medium to another. He does abstract as well as figurative art and finds them equally challenging.

IF ANYTHING THESE NEW works are more complex than his earlier ones. The paintings are filled with design or imagery that can keep the viewer pleased and occupied long after the initial impact has been absorbed. Many of the sculptures have completely different images as direction changes. Added to that is an element of mystery that he injects in many of his works.

Gallery hours are 10:30 a.m. to 7 p.m. Tuesday-Saturday, 214 West Sixth, Royal Oak.



JERRY ZOLYNSKY/staff photographer

The sculpture at left by Kegham Tazian is raku, and the colors from the slow-firing process are softly muted shades with a

rather mysterious glow. At right is a new bronze, a completely different image from each direction.

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designing ways

Eve Garvin

Black and white come at either end of the neutrals range and are really not considered colors at all. The combination of black and white is dramatic. These ultimate opposites with all the gray in between give liveliness, subtlety, and an excellent background for judicious splashes of color. The combination of black, soft gray and pastels is effective. Every room needs some black accent. A touch of black does for a room what a punctuation mark does for writing. Black added to a design or painting in primary colors puts the work in sharper focus. Touches of black in the form of a black lacquered chair or table will give substance and elegance to a room. Unlike the extremes of black and white, grays blend beautifully with most any color. An interesting combination is a soft dove gray with lilac and white. Charcoal gray walls are a great backdrop for pale yellows in fabrics, giving the yellow the luminous quality of sunlight. A wall enameled in charcoal gray and then antiqued with yellow gives a lovely, mellow effect. Because light colors don't assert themselves, they tend to open up space and make that particular space seem larger. For that reason it is nice to keep that feeling of lightness from floor to wall to ceiling. Pale colors are natural life savers in rooms where there isn't enough light from windows or other sources such as door walls or French doors. Here too the ceiling should be light, preferably a tone lighter than the wall. Personally, I like to see a border or crown molding separating the ceiling and the wall.

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