

# Tazian shows diverse work

By LESLIE MASTERS  
Kegham Tazian's fourth one-man show opened Feb. 1 at the Birmingham Gallery.

It is a diverse show, comprised of oil paintings, collages, sensitive watercolors, ceramic and bronze sculptures, small fiber glass figures and splashy acrylic paintings. All have the same point of view,

however — the blending of antique with modern thought and design, the old versus the new.

The theme is not surprising, as Kegham Tazian comes from Armenia, and his background and his country's history are a conscious source for his art. Tazian moved to the United States in 1966, received his M.F.A. Degree from Wayne

State University in 1968, and presently is teaching painting and sculpture at Oakland Community College.

One of the first paintings to attract attention upon entering the exhibit is "High Priest," an oil collage painting on masonite. A man's face peers intently from between two rough pillars, his fea-

tures contrasting with the geometric shapes around him. Upon further examination other faces appear, all emerging from a primitive maze of gray rock. Pieces of flat, smooth blue sky act as resting places for the eye, then send the viewer back to the scratched, weathered rocks to search out the faces once more.

MANY OF THE paintings contain figures or objects emerging from textured backgrounds. In some paintings the artist imprints words — some Armenian, some English — to underscore the sense of history. The sculptural quality is always present; many areas are raised and rounded. In some collages, the faces actually become sculptures protruding from the surface. Nostalgia is a frequent theme and the artist dips occasionally into the romantic.

There is strength in the ceramic masks and heads. Tiles such as "Pharaoh," "Village Woman," and "Ancient Mask," give clues to the identity of these flat, mysterious faces. The rough natural clay as well as some oval facial shapes suggest these are archeological "finds," strong, serene reminders of the timeless progress of human culture.

In "Girl With Brown Scarf," a clay face appears on one side of a free-standing head, a similarly shaped wooden knot protrudes from the other — a beautifully natural blend of found and formed art.

The watercolors have a more delicate air. In "People in Harmony," several standing people are linked together with the use of flat, blue shapes, so that each finely drawn figure becomes a part of the larger design form.

IN ALL OF the paintings, the subjects appear as a myriad of speckles and splashes. In the artist's most recent work, the scale of the textures becomes larger, as does the size of the paintings. These works are looser and more expressive; they are still controlled by dense, flat shapes around the edges of the painting, but free themselves in the center to reveal abstract shapes and, inevitably, hints of faces.

These works as well as the others in the show reflect Mr. Tazian's passion for people — sometimes classical, often sweetly romantic — but always an honest response to his conviction that humanity is not only the source of culture, but the constant in the progression of art as well.

The Tazian exhibit will continue at the Birmingham Gallery through Feb. 28.

# Folklore on program

"Fiesta Folklorico" by the National Dance Company of Mexico with a 40-member cast will be presented at 8 p.m. Thursday, Feb. 20, in Pease Auditorium on the Eastern Michigan University campus.

Folk songs and dances with both pagan and religious connotations are performed by the company which travels with three tons of costumes, instruments and properties.

Three typical Mexican bands will accompany the dancers. They include a three-piece marimba band from the Chiapas area and a seven-piece Mariachi band from the Jalisco area with trumpets, violins, guitars and one bulbous bass guitar called a guitarron. The third band, from the Vera Cruz area, is made up of Jarochos (community jesters) and features rapid-fire improvisations on a large harp.

During the two-hour, eight-part panorama of historic, traditional, modern and popular songs and dances of Mexico, the audience will see the changing and varied influences of Mayan, Aztec, Spanish, French, Chinese and Yaqui Indian origins.

The "Fiesta Folklorico," as presented by the Ballet Azteca de Mexico, is sponsored by the EMU Office of Student Life. Tickets may be purchased prior to the concert at McKenny Union and will be available at the door.



Old versus the new is theme of Kegham Tazian's art

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## Accent falls on Kandinsky

"The Graphic Work of Kandinsky," a major survey of 75 key woodcuts, prints and etchings from 1903 through 1942, will open at the Detroit Institute of Arts Saturday, and remain through March 16.

This selection from the Municipal Gallery in Munich, Germany was chosen by Hans Konrad Rother, former director of the Gallery, who is now director of the Blue Rider Research Trust in Princeton, N. J.

## Songstress to appear

Ludmila Zykina, soloist with the Moscow Balaika Orchestra appearing at Masonic Auditorium Sunday, Feb. 23 at 8:30 p.m., is one of Russia's most popular folk artists.

Miss Zykina's records have sold in the millions in Eastern and Western Europe, and on a recent tour of West Germany she was awarded a gold disc, an event without precedent for a Russian performer.

She began her career as a lathe operator in a factory and sang only among her friends at the factory club. Upon their insistence she auditioned for the famed Pyatnitsky Folk Choir and was accepted.

Ludmila soon became a leading soloist with the Moscow Radio and Television Russian Folk Choir.

She gave up the choir and began touring the Soviet Union with an accordion duo which led to worldwide tours, visiting England, France, nearly every European nation, Australia, Japan, Canada and the U.S.

In 1970 she was awarded the Lenin Prize, the highest award that the USSR offers its citizens.

Tickets for the Feb. 23 concert of Ludmila Zykina and the Moscow Balaika Orchestra at Masonic Auditorium, are available at all Hudson's, Grinnell's, and the Masonic Temple Box Office.

## Musicians will perform

The Piedmont Chamber Orchestra will appear in the Detroit Institute of Arts concert series Feb. 21, at 8:30 p.m.

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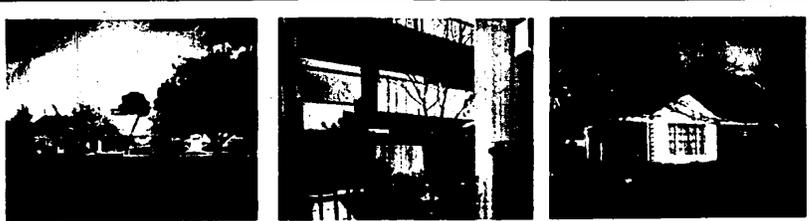
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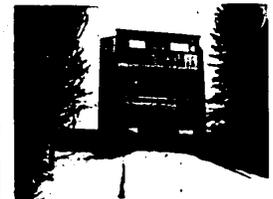
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