

Artist experiments to keep growing



"Nature's way" describes the method Tazian used to create the sculpture as well as its contents. The driftwood was preserved in its natural state. The two gold figures in its center were added.

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known, of intrigue for viewers. I don't want to have pictures for them to look at for five seconds and be done with," he said.

His interpretation of the Armenian alphabet, architecture and locales come together in a watercolor dominated by geometric shapes which Tazian uses to bring across the idea of resurrection of historical locales.

The theme of a time now lost is enhanced by Tazian's use of hieroglyphics and Egyptian inspired lines in his sculpture. His small clay busts have the hard-edged line of Egyptian tomb painting.

Besides working with architectural forms in his paintings and sculptures, he also uses natural materials in his work.

One small sculpture, "Nature's Way" indicates how he handles natural materials so man-made ideas don't interfere with nature's way. A rounded piece of wood is polished to show off the grain. In the open interior of the circle of wood are two tiny metal renderings of a man and woman about to embrace. The metal and the wood don't compete for attention, they coexist.

"I WANTED to USE what's there without altering nature's gift," he explained.

That attitude of discovering something special in each painting or sculpture is the basis of Tazian's technique.

Without making preliminary sketches, he looks for certain elements of color, and texture.

Beginning with this sense of mystery and discovery, he ends with a canvas such as the one depicting an Armenian prelate cavescropping. The prelate's robes and the scenery are undefined. He is listening intently to unseen peasants singing as they work. Later, as the story on which the canvas is based continues, the prelate will write down the songs and preserve them. But the viewer of Tazian's painting doesn't see this and may not know of the story. He does see the prelate's face clearly defined with eyes staring out in awe and anticipation.

By juggling mystery, spontaneity and experiences common to all, Tazian hopes to grow in his art.

In addition to teaching for 12 years at GCC's Orchard Ridge campus in Farmington Hills, Tazian has participated at the Armenian Art Association of America's exhibit in Yerevan, Soviet Armenia.

HE WILL have a one-man show at the Armenian Apostolic Church of America (Eastern Prelacy) in New York City beginning Nov. 9.

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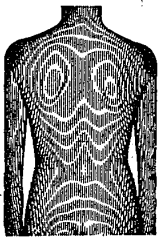
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