

# Vintage French arts combined

By CORINNE ABATT

There will be an added dimension of French inspired art when the Postale Oakland Symphony previews a work for piano and orchestra by Jules Massenet Friday.

Guest pianist, Flavio Varani of the Oakland University faculty, and popular performer in the metropolitan area, will join the orchestra under conductor David Daniels for the concert.

But even before the concert begins, these in attendance will have a good opportunity to wander through a display by the Michigan Chapter of the National Guild of Decoupeurs.

One of the area artists who will have decoupage work on display is Ray Hrabec of Orchard Lake who also happens to be symphony executive secretary.

Because of the hours of work put in on each piece of this formal decoupage (as opposed to kits and paper dolls), seldom are such items for sale.

"The prices would discourage most buyers," Mrs. Hrabec said.

For instance a large framed mirror Mrs. Hrabec will have in the show

represents two to three months of work. The hand coloring of the designs took about three weeks, she estimated. There are 40 coats of resin varnish on the wood and each has to dry 24 hours. The decoupage design which looks to be on top of the mirror itself is actually between the mirror and the glass. It is glued to the back of the glass—another very exacting process.

Mrs. Hrabec did the mirror as an item to be judged for advancement from one classification in the national guild to a higher one.

In total there are 400 members of the national guild and of these only eight have reached the top level of master craftsman. The two lower designations are layman and journeyman. To go from one level to the next, the artist must complete satisfactory examples of increasingly difficult techniques.

The guild holds a national convention every year and Mrs. Hrabec plans to attend the one in Los Angeles this spring.

In April 1979 she will co-chair the national convention to be held at the Dearborn Inn.

She particularly enjoyed working on a box, the lid decoration of which is called

moulage. This is a raised type of work where the figure or design is built up from the surface and shaped. One of the hardest types of work which Mrs. Hrabec has tried, *vue d'enlume*, will also be on display. This is done inside a frame and has a stereoscopic look to it. Foreground, middle ground and background areas are clearly distinguishable.

For a tray, the print was glued to the back of the glass and the tortoise shell looking background put on after.

The concert will mark the American premiere of Massenet's Concert in E Flat Major written in 1905.

Varani, artist-in-residence at the university, said, "Since its original performance in France during the same year (1905), the Massenet Piano

Concerto has not been performed according to published records. In fact, it has never been performed in the United States."

Varani has appeared on the concert stage throughout South America, Europe and the United States where he made his debut at Carnegie Hall and Lincoln Center. He has appeared with the Detroit Symphony and the Brooklyn Academy Orchestra under Lukas Foss.

Other works on the program will be "Parade" by Erik Satie and Symphony in D Minor by Cesar Franck.

The concert will be at 8 p.m. in the Varner Recital Hall on the Oakland University campus. Tickets fare \$8 for adults and \$2 for senior citizens. They are available at the door or through the symphony office, 334-6024 (mornings).



Tray with decoupage behind the glass base is done in shades of brown and amber which compliments the wooden frame.

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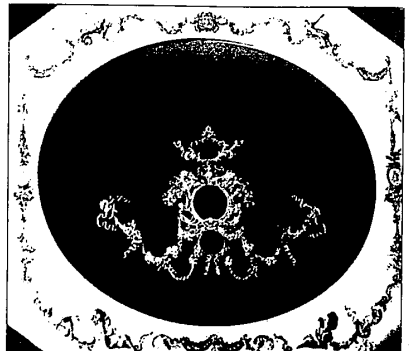
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Mirror represents hundreds of hours of work, including 40 coats of varnish on the wood.

## New show focuses on the dyer's art

"The Dyer's Art," will open at Cranbrook Academy of Art museum Feb. 28 and run through April 2. It is a major exhibition that presents the art content of fabrics.

Based on internationally-recognized fiber designer Jack Lenor Larsen's book by the same name, "The Dyer's Art" is an array of more than 100 contemporary and historic examples of three basic resist techniques dyers use to decorate textile surfaces.

Resist dyeing means patterning fabrics or yarn for fabrics by protecting parts of them from the dye. After dyeing, when the resists are removed, the pattern is revealed on a colored ground.

"Just as the American quilt and the Navaho blanket have been important inspirations to artists and designers, the dyer's art is having a strong influence as it presents fabric art of other cultures to the American public," said Gerhardt Knodel, head of Cranbrook Academy of Art fiber department.

The exhibition features little-known and popular historic and contemporary resists representing cultures from around the world. It also features work of contemporary American artists who use traditional techniques to make new statements.

From an 18th century Mexican shawl to 19th century Japanese sarongs, a pre-Columbian Peruvian poncho and an 18th century Japanese kimono, the show offers an in-depth view of fabric art.

"The Dyer's Art" will also, according to Knodel, encourage people to look at

their own clothes as art, to be as sensitive to the fabric as they are to the cut. Until now, resist dyeing was considered only in ethnographic and historic contexts, Larsen explained. Now, it is moving out of ethnology and decorative art and into the view of a wider audience.

"The marriage of thirsty cloth and liquid color produces ornament not on cloth but in it," Larsen said. "Often feast for the eye and testimony of man's expansive imagination, resist-dyed clothes are also teachers and mentors."

In addition to the exhibition, viewers can purchase color poster-catalogs of the show for 50 cents; "The Dyer's Art" book by Larsen, a 1961 Academy alumnus, for \$37.50; and can attend a public lecture by Larsen, who will discuss the exhibit, at 7:30 p.m. Feb. 27 in the museum lecture hall. Tickets must be reserved by calling 645-3312.

Complementing this will be an exhibit "Fiberworks Now-1978" by the 17 Cranbrook Academy of Art fiber students studying with Knodel.

For more information or to reserve guided adult's and children's tours of the exhibits, call the museum at 645-3312.

"The Dyer's Art" exhibition was organized by the Museum of Contemporary Crafts of the Crafts Council, New York, where it opened. It is traveling under the auspices of The American Federation of Arts.

Cranbrook Academy of Art Museum, 500 Lone Pine is open 10 to 5 p.m. Tuesday through Sundays.

## Argerich displays sensitive artistry

By GRETCHEN McHUGH

If it is possible to give a definitive performance of a Romantic piece—the essence of which is celebration of individual expression, Martha Argerich did so Thursday. She played Chopin's Concerto No. 2 in F Minor with the Detroit Symphony Orchestra.

Miss Argerich has all the marks of a true artist. Her technique is solid and secure. This allows her to give her interpretative powers full rein—and these are some interpretative powers. Her playing of this big Romantic piano work evoked the yearnings and passion of young love that history tells us it contains. She did this with sensitivity and delicacy that were evident.

Her phrasing was perfect. The elasticity of tempo never allowed rubato to become excessive, and her accuracy in shading produced perfectly controlled dynamics both of long crescendos and sforzandos. She displayed an incredible sensitivity to the singing quality of

Chopin's melodies.

The performance of this work was dedicated to Poland's 1,000th anniversary as a nation. A dedication to St. Valentine also would have been perfectly fitting. Brevets and many curtain calls celebrated Miss Argerich's first performance with the Detroit Symphony Orchestra.

Gustav Tempest's conducting was a pleasure. He and the orchestra opened the concert with a reading of Mozart's Overture to "Le nozze di Figaro." Its style, grace and energy threw off sparks of delight. The long crescendo in the finale was a model of controlled, cohesive energy and discipline, producing the delightful sense of well being Mozart's music always gives when well led.

The orchestra—particularly the horns—shone in a fine performance of Schubert's big C Major Symphony No. 9. From quiet to triumphant moments, Schubert's interpretation brought from the musicians accurate, sensitive playing and made of this long work a cohesive whole.

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