Fibers, billboards fill Cranbrook museum A peacock motif tapestry by Ms. Saarinen, dated 1929, sustains vertical geometric, when of wool and linen, it has the unusual muted blues associated with male and female peacocks. In 1932, a somewhat larger tapestry was hung in the residence of the artist. In fine dark outline, it shows an Oriental turted exotic bird. Ochre and beige form the background for the outline detail.

By JOANNE K. PSENKA

Two exhibits opened at Cranbrook Art Academy Museum last week: Cran-brook Fiber, a 50-year retrospective of weaving and fabric sculpture, and Roadshow, the billboard work of seven Michigan artists created for sites in Detroit

Detroit.

Both shows will run to Jan. 11.

Loja Saarinen's rug and tapestry

creations, dating from 1930, aptly show

work conceived to compliment archi-

work conceived to compliment archi-neture.

Ms. Saarinen was the wife of Eliel
Saarinen, first academy president and architect of most of the buildings in the Craabrook complex.

"Loja Saarinen designed these works on the grounds, and she integrated them with the architecture, feeling here must be a harmony of art and ar-chitecture," said Roy Slade, present academy president. "Her art supple-ments the decor."

AN IMPOSING WORK done in 1942 uses simplified asymmetrical design in an ordered abstract pattern. Ochre was woven with earth tones of warm brown here in a non-representational integration. In a circa 1932 piece, pale yellow rose silhoustess adorn the darkly edged symmetrical box pattern of a wool and linen rug. The flower motif is atypical of the weaver. A wool and linen piece copies the deof the weaver. A wool and linen piece copies the design in altered colors from one intend-

This biennial event is a competitive show of paintings submitted by artists throughout the United States. All entries will be juried for both acceptance

North) at a time when a small painting didn't stand a chance of making a na-

ten may be monumental in scope or

ed for Kingswood School. It is about 11-by-23 feet in earth tones with primary color contrasts such as ochre, magenta and cyanic bits.

Contemporary fabric design was represented in the exhibit by Joan Liv-ingstone's 'Lamia Lemmers II, III, V.' Magic inspired these fantastic to-tem areas supported by frameworks of wood and steel.

The shapes are free-form Skinnerian enclosures, forming fascinating envi-ronments, while the eye traces accent designs on the surface. For the most part, Ms. Livingstone used bright color

to accent the monochromatic areas of the surface of this "village."

"ACT 8" is a contemporary silk painted and resist-dyed work by Gerhardt Knodel. The work is shown although Knodel is on a two-year sabbatical to complete commissioned work

work.

"Act 8" is a festive parachute-like pleated canopy in a muted fauvist color scheme. Streamers are fixed above the canopy and run through it like hanging pendulums. pendulums.
Academy president Slade explained

how the accompanying Roadshow bill-board exhibit was arranged.
"Seven local Michigan artists were asked to submit designs, which were approved and the billboards were fab-ricated by Eiler Co. from the artists' conceptions. First Federal Savings of Detroit financed this effort," Slade said

said.
THE FINISHED billboards were put
at suitable locations around Detroit.
"These were not ads," Slade said.
"There was no lettering; these were
purely works of art."
"The billboards are basically like

murals," he said. "The artists sought to enrich the urban environment and enliven our cities with color, shape and form."

Two of the billboards, now installed in the gallery, depict Kurt Nowaks "Now Generation" and Victoria Stoll's "Natural Reminiscence."

The billboards are not totally ab-

"Natural Reminiscence."
The billboards are not totally abstract. Familiar forms emerge and float to amuse the viewer.
Five familiar objects in silhouette on a bristle background were well-chosen by Rosa Patin on a third billboard. Jim Nawara's naturalistic offering for the urban environment is uplifting.

Gallery sponsors small painting competition

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Mullaly Galleries of Birmingham are sponsoring the fifth National Small Painting Exhibition to be held Feb. 1-28.

tries will be juried for both acceptance and awards.
Size of paintings is limited to 10-by10 inches maximum with a maximam frame outside dimension of 14-by-14 inches.
The juror will be Joseph DeLuca, professor of art at Western Michigan University.

University.

The competition was stared in 1973
by Mullaly Galleries (then Gallery

tional show.

Gallery owners Bill and Delores Mullarly stress that small shouldn't be equated with "cute," but rather paintings done on a limited format which of-

A minimum of \$1,000 in prize money available with \$500 for the first

prize.

Deadline for enries in Jan. 17 with a maximum of two entries per artist. For entry forms, write or stop by W.F. Mulaly Galleries, 1025 Haynes, Birmingham 48011, or call 845-2741.

AN IMPOSING WORK done in 1942

Sherwin T. Wine, director of the Center for New Thinking, will continue his series of lecture dis-cussions on "Stress — How to Handle it Well," at 2:30 p.m. Dec. 14 and 21 in the auditorium of Somerset Mall in Troy. The charge is \$4 for cen.

Stress is series

On Dec. 14, the empha-sis will be on stress in work and competition. On Dec. 21, emphasis will be related to on stress relat change and aging.

For information on the Center for New Thinking, write to the center, P.O. Box, 309, Birmingham 48012.

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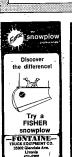
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