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Artist moves beyond looms

Story: GEORGIA KUX Photos: STEPHEN CANTRELL

Robert L. Kidd's new fiber wall reliefs appear to be celebrating aspe-cial kind of freedom, that of sassy off-spring released in part from the par-ert loom and having a high time of it

all.

In the five large works on view at Kidd's gallery in Birmingham, the loom's enriching influence is felt. It tooms centrating timeters to return biolds a loose rein, however, and fabric and fiber explore new dimensions. Theybillow and bristle, form lyrical lines, and, on occasion, display the trappings of a super sampler. This is -my attempt to do more work off the loom than onit, "Kidd said.

said. The master weaver and designer said he has long been interested in off-the-loom structures because the technique allows unlimited freedom. Kidd takes full advantage of this freedom, reveling in it, building fabric upon fabric with glue and stitching, incorporating flat or tubular woven-pieces with forms stuffed with Dacron or foam rubber.

HE HAS BROUGHT RIVAL TEX-TURES to peaceful coexistence. A birdseye pattern, for example, becomes a good neighbor to a crips, diagonal cording; paper, woven into a

becomes a good neighbor to a criss, dagonal cording; paper, wowen into a came pattern, is placed nearby a nubby deapend cordin fabrics unduale like hills against thick forests of wrapped fibers. These fibers are loops of knobby Mexican cotton burst exuberantly from their fringed, folded or tucked ties that bind. They appear in all of the reliefs. In one pale work they are sparsely dotted, like moon rocks. In others, they get downright riotous, writhing and threatening the overall balance of the structure. Kidd's strong design discipline keeps them at bay, though, and visual syncopation is brought about by the resulting tensions. Kidd said he intended no particular imagery in these works, that the image itself is in the eye of the viewer. Nonetheless his sculptural approach makes some of his pieces topographical landscapes. A curving mound of lemon yellow fabric becomes a mountain. Nearby valleys are pleated or have long tunnels of tubularpink and yellow wasee.

In a landscape of neutral tones, sand to earthy brown, the rounded shapes become anthropomorphic and lie together like sejecture limbs

INTERESTING COLOR COM-BINATIONS do their bit to keep the reliefs lively. Kidd lobs a silver of gauly chartreuse against a field of shocking pink, folds a scrumptious pumpkin orange against a sootly black, or brings about shadowy nuances by casting together ivories and beiges and wheat tones.

He loves surprises, too. One is to tuck a smidgen of color or a dab of fringe beneath adeep roll of fabric. You have to peck to find them. He fitris with gravily bybringing great tendrits of brown vinyl-coated paper: esveral inches from their frame. They sprout precariously yet sure of themselves.

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