

French Technique

Glorious Tapestry Show --Bold Designs, Colors

By Thomas Albright

We are doubly blessed with exhibitions by master tapestry designers. There is the big Mark Adams retrospective still at the California Palace of the Legion of Honor, and now a glorious one-man show by Pierre Preux has just opened at the Wenger Gallery, 855 Montgomery street.

Like Adams, Preux studied French tapestry technique at Aubusson under the master weaver, Jean Lurcat. The weavings are bold in design, striking in color, and betray no attempt whatever to imitate the atmospheric palette of 19th century painting. That, of course, is the hallmark of the style by which Lurcat and others brought a renaissance to the art of tapestry weaving back in the 1930s.

Preux' weavings are based primarily on Biblical and symbolic themes, rendered in dynamic abstract forms that suggest apocalyptic, cosmic convulsions of generation or holocaust — heaving

Chinese Cultural Center Aides

A docent training program will begin April 13 for the new Chinese Cultural Center scheduled to open at the end of this year.

The first eight-week training session will meet Monday afternoons from 3:45 to 5:45 p.m. through June 1 at the Chinese Culture Foundation offices, 41 Spofford alley.

Docents, who are not restricted to people of Chinese ancestry, will assist the center's staff to disseminate information on the contents and activities of the center.

waves, fingers of fire, cellular shapes that burst into radial webbings.

Unlike Adams, Preux does not model his forms but achieves a sense of space through sweeping rhythms by which the forms appear to flow, expand, overlap and interpenetrate. In two or three weavings, Preux uses vivid, bright hues to flat,

decorative effect. But he is a master of warm, deep, resonant colors, and he is even more masterful in handling non-color. He marbles blacks and whites into the richest imaginable range of grays, or he speckles dusts of black through gold fields to create implosions of moon-glow radiance.

JOELLE

A new gallery called Joelle, at 483 Pine street, is featuring sculpture and drawings in a variety of media by Roxanne Marden, all of them chic, many of them cute, a few of them with some redeeming value. Her most interesting things are done in glass, fashioned and used as simple transparent boxes housing mysterious objects. She also works with colored glass splinters assembled into crosses and high-rise clusters, but these pieces rarely rise above the preciousness of the material.

MARDEN, ROXANNE

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JOELLE

A new gallery called Joelle, at 483 Pine street, is featuring sculpture and drawings in a variety of media by Roxanne Marden, all of them great, many of them bold, unique glass sculpture.

A whimsical "Jazzbird" and a model of a stained glass sculpture window illustrate the range of polished products.

Her most interesting things are done in glass, fashioned and used as simple transparent boxes housing mysterious objects. She also works with colored glass splinters assembled into crosses and high-rise clusters.