

# Ilves weavings on display

Craft connoisseurs have a unique opportunity beginning November 1 to view "Memories," weavings from the personal collection of Adele Ilves, on display at the UNB Art Centre, Fredericton.

For 30 years Mrs. Ilves guided the development of New Brunswick weaving through her work with the N.B. Craft School. Her influence can be traced in

every project relating to weaving: aiding in the design of the locally-made looms, designing colors for the local wools, acting as a resource person for the

King's Landing Historical Settlement and for the book of early North American coverlets "Keep Me Warm One Night." She has been a designer for the Madawaska Weavers among others, a workshop leader at Fundy Park and at

Sunbury Shores Arts and Nature Centre in St. Andrews -- the list goes on. Even certain weaves, un-

common in the rest of North America, yet considered fundamental by New Brunswick weavers, can be traced to Mrs. Ilves' classes.

Born in Estonia, Mrs. Ilves came to Fredericton in 1948 to teach with the then N.B. Handicraft Branch. In those early years, the craft instructors travelled the province teaching in private homes in small communities. Mrs. Ilves acted as a teacher, designer and consultant for the cottage crafts, some of which are still thriving: The Woodstock Weavers, the Madawaska Weavers and weaving groups in St. Andrews.

As the crafts developed from cottage industry, through the tourist trade, and on to high quality production work and one-of-a-kind pieces, the Handicraft Branch became the N.B. Craft School and Centre which trains craft people to manage independent studios. Mrs. Ilves' refined aesthetic judgement and integrity guided the weaving department toward even higher standards.

She kept abreast of trends in craft through extensive travel. When cottage industries were producing household items, Mrs. Ilves gave her students an appreciation of design excellence through technical innovation and distinctive use of color and decoration. When, in the sixties and seventies, weaving became an art form, she taught inventive use of materials combined with elegance of design and flawless technical execution. Throughout her career, Mrs. Ilves understood the timeless element of good design underlying changing trends. Her teaching and her own weavings speak of integrity, originality in design and embellishment combined with the highest technical expertise.

Mrs. Ilves is an honorary member of the Canadian Craft Council and of the New Brunswick Craft Council. Her work has been included in the most prestigious Canadian and provincial exhibitions and collections, yet she modest-

ly considers her contribution is primarily that of a teacher. Until her retirement in 1978, she consistently experimented, weaving for her own pleasure and that of her students without seeking recognition of her talents. It is indeed a privilege that Mrs. Ilves will share her private collection now, as even her close friends and colleagues have never seen a large group of her work

displayed together.

In this exhibition, her only solo exhibition, the integrity and strength of character which endears Mrs. Ilves to her many friends and former students, is evident in the unity of design, technical innovation and extraordinarily personal sense of color and embellishment.

A reception will be held at the UNB Art Centre, Sunday, November 13 from 2 - 4 p.m.

## 'Streetcar Named Desire' playing tonight and tomorrow

A Streetcar Named Desire, as perhaps everyone knows, discusses the final descent into madness of a Southern gentlewoman. She has been a belle, she has been a school teacher, she has been the town tramp; now she is the charge of her sister and brother-in-law in a New Orleans Slum. The sister is moved to pity; the husband to brutish exasperation.

Blanche du Bois, a complex of pretense, hallucination; bitter self-knowledge and momentary flashes of both good sense and good promise, grasps at a straw (a shallow suitor) that seems for a moment to support her. But it is snatched away and she sinks forever. She has, as she says at the end, always depended on the kindness of strangers. It fails her.

Vivien Leigh's performance of this tempting but tricky role is a masterpiece. She slips from mood to mood, from spacious arrogance to honest humility, from sanity to insanity, with perfect command and the most deceptive ease. Whatever gaps there may be in the content of Williams play, there are none in the content of Vivien Leigh's interpretation of his heroine.

No less brilliant, however, within his area of Marlon Brando in the role of the loud, lusty, brawling, amoral Polish brother-in-law. Brando created the role in the stage play and he carries over all the energy and the steel spring characteristics that made him vivid on the stage. But here, where we are so much closer to him, he seems that much more highly charged, his dispairs seem that much

more path etc. and his comic moments that much more slyly enjoyed.

Others from the cast of the stage play - Kim Hunter as the torn young sister and wife, Karl Malden as a timid, boorish suitor, Nick Dennis as a pal and all the rest - fill out the human pattern with a sleazy environment that is so graphically created that you can almost sense its sweetness and smells.

A Streetcar Named Desire is playing tonight and tomorrow in Tilley 102. Showtime is 8:00 p.m. All proceeds from this film will be going to CUSO SELF-HELP PROJECTS in the third world.

Next week the UNB Film Society will be presenting Terrence Mallick's Days Of Heaven.

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