

# Brave new Ideas at Beaverhouse

**Ideas**  
Beaver House Gallery  
til March 15

review by L.A. Trofymow

"Let the Exhibition be known!"  
And so it shall be known that about 28 spontaneous industrial artists have let loose some of the best of their work inside the Beaver House gallery (10158-103 St.). "Ideas" is an unofficial show conceived and arranged by University of Alberta "I.D." students, some of whom were finishing pieces not an hour before the official opening on Feb. 3rd. However, the show is certainly not untidy: as in a theatre, what goes on backstage, the audience never shall see.

What the "Ideas" crowd sees is a collection of functional objects — some of which are almost too beautiful for one to consider moving into a living room. As the design students are a close bunch, one person's great idea may be often borrowed or emulated. Hence, many of the objects exhibited use circular and triangular motifs in the latest

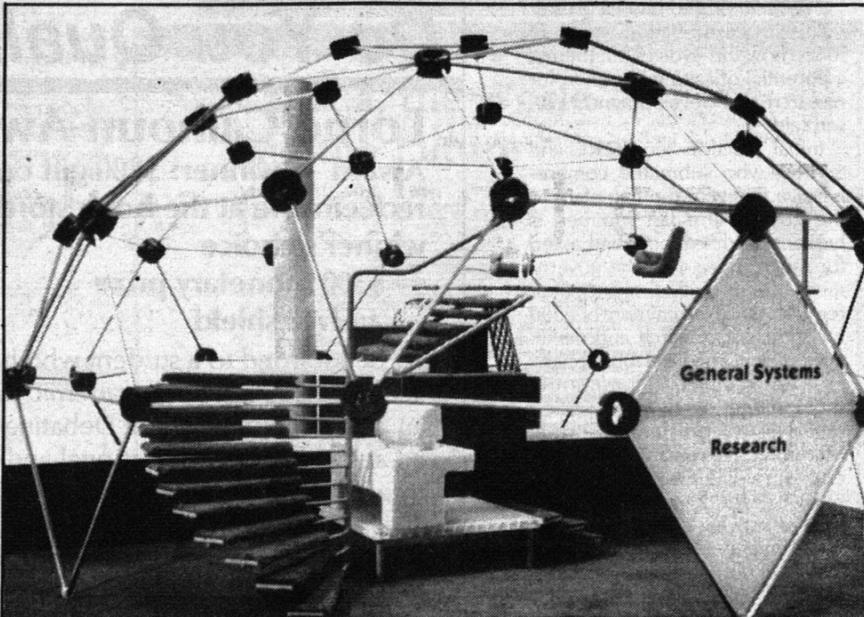
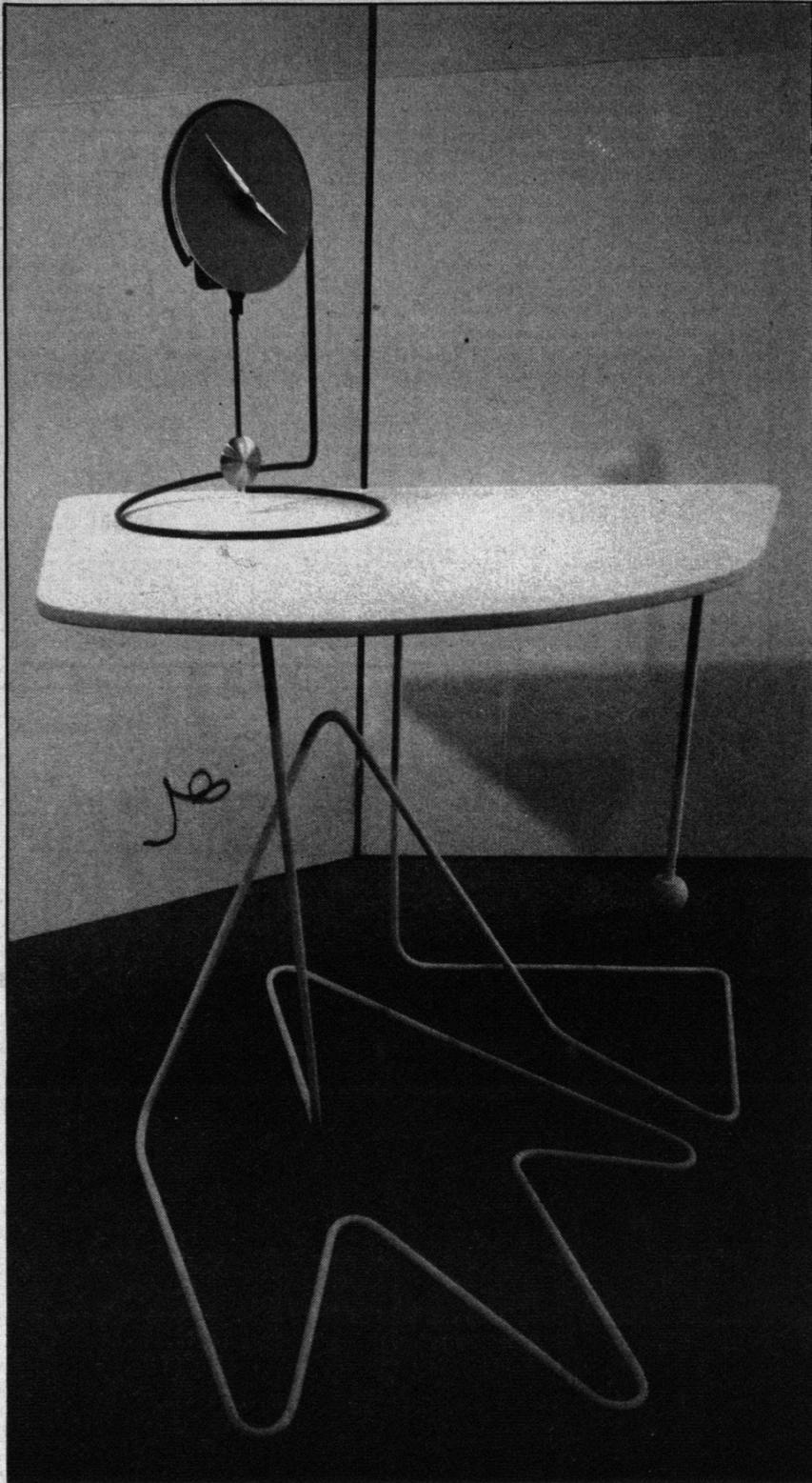
Miami Vice decorator colours — primarily pinks and blues.

Certainly lamps and tables and chairs as those in "Ideas" will shape our daily lives. For instance, Meegan K. Strickfaden's "bent metal kinetic" table is both art and artifact. "Egyptian Modernism", a hardwood deck chair designed by David Y.S. Kwan, is sleek and apparently quite comfortable a place to rest the posterior. The chair is left unpainted so that the wood grain gives the work warmth and simplicity.

Wood, metal, and plastic are the favourite materials/media used. The children's furniture, particularly a bison-shaped table by David Lane, and the Industrial Design 373 and 372 masks which remind one of coastal Indian and Japanese theatre masks, add necessary touches of the whimsical to the show. Contrarily, the modular displays by Brian Jenkins and Claude Lienau — which won exhibit design scholarships — are examples of artistic designers working in the commercial world. But particularly unique are Avrum Wright's "Fireplace tools", which are gothic instruments of heavy wood and pounded brass; and Tom Kalkman's laminated, solid maple table resembling the cross section of Plato's perfect pear. Both of these pieces are meticulous labours of love.

So the word is out — do see "Ideas". Its last day at the Beaver House is March 15th. And remember: a chair is not just a chair.

Remember at the Ideas show a chair is not a chair.  
Left: "Bent metal kinetic table."  
Below: "Display system."



## Former writer-in-residence 'loved life'

by Suzette C. Chan

Former U of A writer-in-residence Elizabeth Smart died in London on Tuesday, apparently of a stroke.

She had a history of having high blood pressure.

Although Smart did not have a large volume of published works, she was regarded as a master of poetic prose, as crystallized in her most famous work, *By Grand Central Station I Sat Down and Wept*.

The book was based on her stormy relationship with poet George Baker, an aspect of her life reporters and readers found fascinating.

"She was always angry with people who were more concerned with her life than with her work," said Alice Van Wart, a U of A professor of English who was a close friend of Smart. "She was quite offended at times."

Van Wart said that Smart was a complex person. "She was very hard to describe. I wanted to say something simple about her, but it's very difficult to say something simple about her. She was a woman who loved life, books, animals, children, gardens — she loved life. She drew people to her; she had many friends."

Smart had asked Van Wart, who had pre-

viously edited a collection of Smart's unpublished works, to edit her journals. They are scheduled to be in the bookstores at the end of March or in April. At the same time, Smart was working on "some things, mostly on her garden" as well as some of her memoirs.

"I don't think there was any sense of urgency," Van Wart said about the retrospectives, "but for the first time in her life, she had the time — and space — to do it. 1982-83 (when Smart was writer-in-residence here) was the first time she was able to leave home." Smart raised four children.

Poet and creative writing professor Bert Almon said Smart seemed to enjoy her residency. "She was extremely active with the students."

But, said Van Wart, Smart was not always comfortable within the academic setting. "I think she found it a little intimidating."

*By Grand Central Station...* was released with little overture in 1941, but was rediscovered in the 1960's. She was on another wave of popularity just after her residency at the U of A.

"There will probably be more interest in her life now," said Van Wart. "But her work is not easy. Either you love it or you hate it."

But at the Arizona border they stopped us and said Turn Back, and I sat in a little room with barred windows while they typed.

What relation is this man to you? (My beloved is mine and I am his: he feedeth among the lilies).

Did you sleep in the same room? (Behold thou art fair, my love, behold thou art fair: thou hast doves eyes).

In the same bed? (Behold thou art fair, my beloved, yea pleasant, also our bed is green).

Did intercourse take place? (I sat down under his shadow with great delight and his fruit was sweet to my taste).

When did intercourse first take place? (The king hath brought me to the banqueting house and his banner over me was love).

Were you intending to commit fornication in Arizona? (He shall lie all night betwixt my breasts).

Behold thou art fair my beloved, behold thou art fair: thou hast doves eyes.

Get away from there! cried the guard, as I wept by the crack of the door.

(My beloved is mine)

Better not try any funny business, cried the guard, you're only making things tough for yourself.

(Let him kiss me with the kisses of his mouth).

Stay put! cried the guard, and struck me.

From *By Grand Central Station I Sat Down and Wept*, Granada Publishing.