

National anthem exhibit

O Canada, an exhibition playfully exploring some of the symbols and themes in Canada's national anthem, was recently on view at the University of British Columbia's Museum of Anthropology. Produced by anthropology students, the exhibition presented some basic questions about Canada in an imaginative and provocative way.

The exhibition was divided into six themes based on phrases from the national anthem. The phrases were "True Patriot Love", "Our Home and Native Land", "We See Thee Rise", "The True North", "Glorious and Free" and "We Stand on Guard". Each theme was explored within a rich visual environment, combining the use of familiar objects, from food to back-packs to liquor. Cartoons, photographs and models were employed to put these objects into context. Each theme's environment also included several different sides of the social and political issues that the themes themselves evoked.

Playwrights win competition

John Gregory of Victoria, British Columbia, won first prize for his play, *The Road*, in the forty-fifth annual Canadian Playwriting Competition for one-act plays. It is the longest-running competition of its kind in the country.

John Gregory's play was selected from among 72 entries. Adjudicator Peter Froehlich termed it "a taut, beautifully written piece with vivid and highly suspenseful action, rich, well drawn characters and powerful dialogue." First prize includes \$1 000, a special medal donated by photographer Yousuf Karsh and a gold medal given by Henry Birks and Sons.

The second prize of \$500, donated by the Ottawa Little Theatre, went to Lionel Reid of Vancouver for *The Long Distance*, which Professor Froehlich described as "unique, funny, thoughtful and bitterly satirical", and the winner of the third prize was Ottawa writer Rebecca Buyers-Dasso with *Bear Trap*, a play about four women of widely different backgrounds confronting each other in a remote Ontario cabin. The award includes \$300 given by the University Women's Club of Ottawa.

The adjudicator, Peter Froehlich, is a director, actor, playwright and an associate professor in the theatre department of the University of Ottawa. He directed the 1982 production of Shakespeare's *A Midsummer Night's Dream* at the Stratford Festival, as well as this year's production of *Waiting for Godot* at the Toronto Free Theatre.

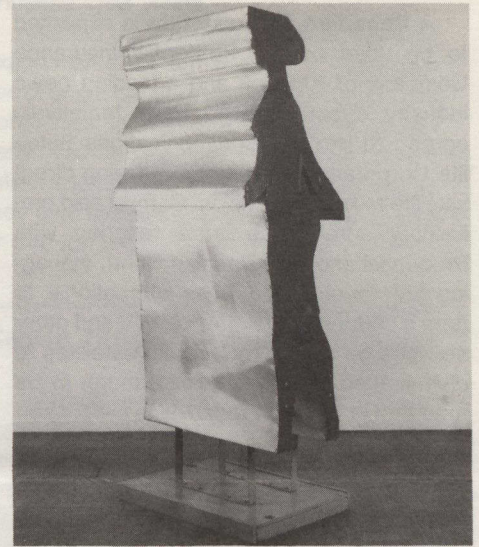
Walking Woman exhibition ends tour in Toronto

A major retrospective exhibition of the Walking Woman series by Canadian artist Michael Snow will complete its extensive tour across Canada and the US at the Art Gallery of Ontario in Toronto. It is scheduled to open there on November 3.

The exhibition, *Walking Woman Works*, is an analysis and documentation of the development of Michael Snow's Walking Woman series, dated and isolated as a distinctive activity between 1960 and 1967. The range of media in the 79 works comprising the exhibition is extensive and includes sculpture, prints, drawings, paintings, collages, mixed media works and installations, and documentary works.

Among the more well-known works in the exhibit are a monumental steel piece called *Expo Walking Woman* (1966-1967), a delicate cut-out of the Walking Woman rolled up on cardboard cylinders (1961), a bright little three-part enamel-painted depiction of the Walking Woman in Hawaii (1964) and a photographic print of musician Carla Bley playing the part of the Walking Woman (1965).

The exhibition originally opened at the Herbert F. Johnson Museum of Art at Cornell University in Ithaca, New York in November 1983 as part of the university's Canadian Arts Festival which ran through the 1983-84 academic year. During 1984, it has appeared at the Agnes Etherington Art Centre in Kingston, the Dalhousie Art Gallery in Halifax and the London Regional Art

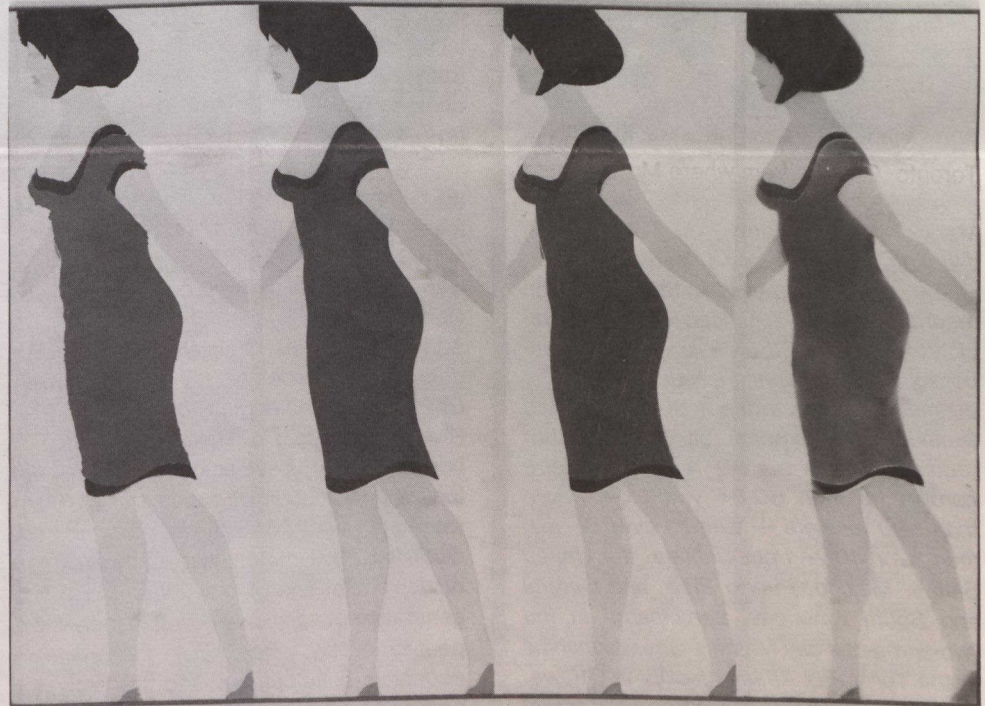


One of 11 components of *Expo Walking Woman*, stainless steel and wood, 1966-67.

Gallery. It is currently on view at the Art Gallery of Greater Victoria, British Columbia.

With grants from the Canada Council and the Ontario Arts Council, the exhibition was organized and researched by Louise Dompierre, the associate curator at the Agnes Etherington Art Centre. The works were borrowed from public and private collections across Canada, and in New York, Washington and California.

A catalogue prepared by Louise Dompierre includes a critical and historical evaluation of the Walking Women series. It is extensively illustrated.



Just Once, spray enamels, oil and acrylic on canvas, 1965.