MERITORIOUS WORK AT SPRING EXHIBIT

Mural Paintings in R.C.A. Competition Part of Entries at Art Gallery

SOME GOOD PORTRAITS

Landscapes Predominate in 41st Annual Exhibition With Fewer Examples of Advanced Methods

With a private view the 41st Spring Exhibition of the Art Association of Montreal opened last night in the galleries, Sherbrooke street west, and will remain open until April 20. In the number of exhibits and the standard of work it compares favorably with previous years generally speaking the percentage of so-called “advanced” art is low.

There are fewer portraits treated in flat manner, which may mean that the painters are swaying to seeing objects in the round, or the jury of selection was more severe. This change will not be welcome to those who generally speaking see the portraits normally, and, in the past, have often wondered what some artists have been striving for.

The occasion is also taken by the Royal Canadian Academy of Arts to show the mural decorative painting of the 41st Annual Exhibition. The number of paintings in this show is large, and the quality of the work is high. Among the artists shown are T. G. Green, Willowsdale, Ont.; H. H. French, New York; J. P. Macphail, Montreal; Annette D. Savage, Montreal; and Stanley F. Turner, Toronto.

There is a representation of the Canadian North, and although some names are absent and the percentage of Toronto painters is small, G. Horne Russell, P.R.C.A., Toronto, shows in the main gallery by three works—two-murals, “In Monhegan Harbor,” a Toronto harbor scene, and a fishing boats at anchor; “Surf Monhegan,” with foam swirling over the waves, and a painting of Alphonse Jutras of New York. The last-named canvas is in likeness and treatment a capital performance. The characterization of the head and the easy pose of the sitter are excellent, and the diet color-note supplied by the rich blue background of the painting is a work a satisfying completeness. It is a work that should enhance the artist’s reputation as a portrait artist.

An interesting example is an excellent portrait of Sir Andrew Macphail, of the brush of Alphonse Jutras, of New York. The handling of the subject is accomplished and the scarlet robe is treated in a masterly manner.