Works in Art Exhibition Are of Unusual Merit

New Policy of Showing More Carefully Selected Pieces Followed by Association

A new policy has been adopted by the Art Association of Montreal in its fifty-fifth Spring Exhibition which is open to the public from today. The selection of the pictures has been made much more strictly than ever before, and comparatively few of the works which were sent in have been accepted. This must have been a disappointment to people whose work has been rejected, but it has resulted in a smaller and better exhibition, in which everything can be seen well and comfortably, and everything has a good claim to be shown.

MORE PORTRAITS

In consequence of the reduction of the exhibition, portraits and portrait studies are more conspicuous than usual. Outstanding among these are four by Alphonse Jongers, led by the portrait of Dr. Martin, Adam Sherriff Scott's large picture of "A Grandfather's Portrait Study" by F. S. Coburn; others are the sketches by Max Schulz and Elaine Johnson, Paul Caron, Joseph Dryni, and Jan Carle; J. B. Zwick's "Broderree Keelee," and Leslie Smith's "Immigrant Girl." Some of the more conspicuous landscape pictures are by Robert Pilot, winter scenes by Charles Simpson, a picture of spring by M. A. Fortin and others by W. J. Phillips, Wilfred Barnes, Graham Norwell and Adrien Hebert. Harold Beaman's picture of Eskimos, R. W. Major's "Mother and Child," a crowd in a cabaret, and the flower pictures of Nancy G. Rinds, Moira Drummond and F. O. Call are among the others which demand attention.


The small collection of sculpture consists of busts, which are shown by Alonzo Cim-Cima, Sylvia Daoust, G. M. de Montigny Lafontaine, Phyllis Felsen, Agnes Fisher, Dorothy Gibbons, Linnes Johansson, A. Lavelle, R.C.A.; H. M. Miller, Robert Pelletier, Gwendolyn L. Wilson, A. L. Auld, and P. R. Wilson.