The O.S.A. Show
By LUCY VAN GOGH

It is seldom that an exhibition containing a large number of competent and acceptable paintings by experienced artists fails to so completely to give any impression of progress or achievement as the sixty-first annual show of the Ontario Society of Artists currently hanging at the Toronto Art Gallery. One is left with a feeling that the impetus imparted to Canadian painting during the last decade or so of artistic experimentation has petered out, and that in art, as in our economic and political life, we are waiting uncertainly for something new to arise; something of which there is yet scarcely any suggestion. Or can it be that there are significant, but that they are so violent and so novel that even the editor of the magazine-commission of the O.S.A. committee is a failure to understand them? If there were, surely something would have leaked in. It would be more startling than Reginald Bridgman’s “Divided Giraffe” and Ivan MacDonald’s composition of a lady figure and an eggplant. Perhaps there are no new ideas, among which Kenneth Forbes’s new one of Mrs. Forbes in a clever arrangement of green leaves in the most memorable. Portraits, as a matter of fact, constitute just about a quarter of the oil-artists’-water-colors section, which is unusually high proportion, and a larger number of them can be of interest except to the subject and his friends.

J. C. Clymer, whose “Road to Toledo” is original but far too much master, produced for anything but a moral or a magazine illustration. But also a good which captures attention, unlike the vast majority of Canadian efforts in that line, it gives the air a considerable measure of personality. It has technical weaknesses, but in many respects it is the most interesting picture in the show. It is high time that the living human being, either as the subject or as the spectator, became interested in a more matter of interest to our painters. They have for years past been talking at that they have the landscapes because essentially Canadian and the public is developing a suspicion that part of the reason may be that landscapes are more easy. A return to the figure does not necessarily imply a return to the sentimental prettiness of the French salon

No New Ideas

"Elizabeth Street", by Peter C. Spence, A.R.C.A., O.S.A.

"Mary", by Archibald Barns, O.S.A.

"Nude on a Valley Rock", by H. E. Hudson, O.S.A.

"The Model in a Chinese Coat", by Franklin Arbuckle

"Winter Afternoon", by G. A. Kaulmala, O.S.A.

"The Road to Toledo", by J. C. Clymer

"Conch", by J. E. Sampson, O.S.A.