PROGRESS OF CANADIAN ART
SPLENDIDLY DEMONSTRATED
AT ANNUAL ACADEMY SHOW

Big Event of the Year
Opens at the Toronto Art Gallery — Exhibits Display Tendencies and Achievements of Present-day Canadian Artists

Canada's premier art annual, the Royal Canadian Academy Exhibition, was opened with a private view at the Art Gallery of Toronto last evening. It is several years since the Academy was seen in Toronto, and there was naturally some curiosity as to how far the new movement would be seen in the works of the senior artists of the Dominion at large.

It was clear to the first-nighters that the Modernists either did not come forward with the same aggressiveness as they have been seen at recent exhibitions of the Ontario Society of Artists, or the balance has been maintained by the Hanging Committee. At any rate, the result is a sane, well-proportioned collection in which almost all styles and methods and methods of landscape without extremes in any direction.

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Some Changing Tendencies

A steady maintenance of Canadian subjects, large painting, are seen, and art which the school of scenes of Europe, so prominent in the making composition in the Curry Bits section, have not yet recovered their luster. The increase of pictures with figures landscape painting has reached an established place in Canadian art, but the rarity of pictures involving figures or story interest has often been regretted.

There is also an increase in the number of pictures of sculpture, some of these possessing fine feeling and expression. Mr. Allward's new model, for the Canadian Battlefields Memorial is an atom, true to the Canadian scene, because of the cause of the artist's general with Mr. Allward's production, his sales have been, will give Canada an international standing for generations in this field.

Scotia of Montreal has an ambitious model, entitled "The Weight of Dissolution," which is an allegorical treatment of man's struggle against the tides of time, by Miss Loring's "Derelict," a pathetic group of mother and child, and Miss Loring's "Evangelina," a poetic memorial at Grand Pre, are also interesting.

The Spell of the Countryside

Archibald Browne is seen in his characteristic poetic treatment of lacy trees and soft clouds in several landscapes of Ontario. A modern treatment of Ontario forest is "Autumn Sunlight," by Frank Carmichael. Maurice Cullen presents some of the cold grandeur of winter landscapes along the St. Lawrence, with snowy landscapes between white snow and dark evergreens. A landscape of Quebec, with the tender green of the summer, by "A Peaceful Valley," by Paul B. Earley, Others bring from Quebec the brilliant foliage of small, and Albert Robinson's broad, sketchy pictures of village or country town. Closely related is a lively treatment of water by F. J. McNeill's "Boat," in "The Shades of Evening, Coast of Quebec," with distant hills, crested at sunset. Another happy marine is "The Blue Boat," by Robert F. Gagen, in which the artist takes for the time the boisterous waves and rockbound coast for the peaceful life of a harbor with boats. "Portraits and Figure Studies."

In portraits and figure studies, new movements contrast with veterans for recognition. "Fever," by Jean Munro, is a beautiful study of a lady by her dressing-table, turning momentarily to a diverting train of thought. Mrs. Munro is a Canadian in Paris. There is much satisfaction at the return to the field of exhibitors of Curtis Williamson, with his masterly portrait of Dr. Alexander McPhedran. With bold lines and simple masses and lines, his interest concentrates on the fine character of the head. F. H. Varley also wins high praise by his portrait of Sir George Parkin, marked by excellent modeling and character study, though all carried out in a low key. E. W. Wyly Grier's portrait of Dean Mayo of McGill University is likewise distinguished by happy arrangement, and shows with the red and white of the college gown.

Marion Long has a figure study of remarkable originality and freshness. "A girl with a cat," painted from a woman and three lighted Japanese lanterns, though a younger figure, shows the great interest of the scene. "Miss Sybil Robertson," by R. S. Hewton, is a highly original and sketchy portrait that wins much commendation. Somewhat similar in its sketches is an etching of a woman by "Rene Newton, which, though not a work in arrangement, might be improved by being carried farther."