Royal Arts Academy

Forty-sixth Exhibition of Royal Canadian Academy of Arts in the National Gallery of Canada.

The 46th exhibition of the Royal Canadian Academy of Arts is being opened tonight in the National Gallery of Canada. It is 12 years since the Royal Academy has been held in Ottawa, the reason being that for so long the National Gallery has been at the burning of the Parliament Buildings. Then since the re-establishment of the Gallery there has been an all-schedule of exhibits here that the Academy went to either Montreal or Toronto.

Today was a gala day and artists and newspaper men were admitted for a pre-viewing. Tonight the formal opening takes place, the social event of the Academy year.

The Academy was founded in 1880 by the Princess Louise and His Grace the Duke of Argyll, for the 46th exhibition. In the light of so venerable a career, the present exhibition has a note of freshness in it, even though its tone remains markedly conservative. Many schools of art are represented, but this truth has been assimilated into the whole, owing to the fact that the hanging committee purposely avoided the extremes, the extremes, the extremes, the extremes.

Ottawa Artists.

Ottawa has the largest representation of pictures and sculpture of the provinces outside of the Royal Academy. Twenty-three Ottawa artists were accepted. The names are: Geogina Atchinson, Marion A. Elslise, Ernest Fosbery, A.R.C.A; Faith Fyles, A.R.C.A.; Frank Hennessey, Isabel Louden, F. B. McGillivray, Carolyn M. Macdonald, Florence Milne, Hamilton MacCarthy, A.R.C.A.

About 300 paintings and sculptures are on display at the Gallery. The main exhibition is on the second floor, but there is a visit to the third floor reveals some drawings, drawings, and water colors.

Work of President.

Mr. Horne Russell, of Montreal, president of the Academy, exhibited two portraits, one of Anna Williamson, of Ottawa, and Mrs. Norman Wilson, of Ottawa; the other of Dr. Frank D. Adams, late Dean of the Faculty of Applied Science, McGill University.

Clarence Gagnon, of Bale St. Paul, is now established in the field of art, shows three pictures, "Schooner in the Ice

Pack" being particularly worthy of attention. Homer Watson, a member of the Academy and a veteran member, is a prominent exhibitor. E. Wyly Grier, a councillor of the Academy, has had portraits by C. W. R. Lang and Bertram Forsyth of Hart House, as Prospero. Mr. F. McGilivray Kay has a winter scene in the best in a study of nodes. "A Midsummer Night," and a fine painting, "Wind-swept," one of Mrs. Knowles has been exhibited for the Academy. "Exciting Moment," is a fresh bit of color. George Reid, also a councillor, has a decorative panel. Maurice Leduc's winter scenes are distinctive for their excellent interpretation of cold and snow.

Modernists.

Coming to the Modernist school, as distinguished from those that are definitely conservative, the exhibition gains a wealth of vigour and color from the work of A. Y. Jackson, in scenes of Northern Ontario; canvases by F. N. Loveroff, with a hint of Tom Thomson in them, "Sunny York Mills" and Ontario farm landscapes making a fine contrast. J. E. Macdonald still rules pictures. Two Ottawa men, Harold Beamont and Frank Hennessey, stand out among the modernists. Mr. Beamont's "Briars" was strong and forceful, and happily placed beside a fine farm study done by Fred Hendry. Meanwhile, J. Beatty sends three typical Algoma Park scenes. Varley's decorative panels are in his usual excellent form, and J. Long's "Japanese Para" was striking, and "The Bamboo Curtain" by Estelle Kelly, of Toronto, held up the farm. Then there was Arthur Lismer, represented by only one picture: "Islands of Spruce."

From the work of Kathleen Morris, Isobel Louden, and Florence McGillivray, of the women artists, is particularly worthy of attention. Among the men, of course, that of Graham Norwell, Paul Alfred, Ernest Fosbery, L. Cameron Courtman, manor Fabien, and Hamilton MacCarthy adds abundant evidence that the city contains a fine quality of artistic material.

It is impossible within the limits of space to mention all the good things of the Academy. So much has been overlooked are the portrait by Dorothy Viall, an English visitor; Suzu Cote's beautiful figure study; and the portrait of Dr. J. F. Shepherd, by Alphonse Jourgey; Graham Norwell, of course, a young man from Scotland; showing advance in his style, Hal Ross Ferriday, two canvases, and many more.