Canadian Academy Exhibition
Strikes More Modern Note

Fifteenth Annual Show is
Opened at Art
Gallery.

Canadian art will be enriched cer-
tainly by the fiftieth exhibition of the
Royal Canadian Academy which
opened yesterday at the Art Gallery,
even if no gems of superlative quality
are brought to the treasure chest.
The somewhat crowded show affords
an interesting study in the evolution
of painting in Canada. Doubtless, no one
will entertain misgivings of unseemly
exuberance on the part of the Academy.
Yet the visitor is struck by the new
notes introduced here and there, indi-
cating decided concessions to modern-
ity, though anything in the way of
brilliant flourish, of course, is es-
chewed.

The exhibition, on the whole, carries
it an air of confident achievement
and is probably the most representa-
tive of art in all sections of the Domin-
in the history of the Academy.

Toronto's "Group of Seven" presents
a limited showing, notable "absentees"
being Lawson Harris, Frank Carmichae-
and J. E. H. MacDonald. Arthur Lismer
is represented by "Cathedral Moun-
tain," in which jagged masses, strongly
handled, rise to an imposing summit.
A. Y. Jackson has three characteris-
tic Winter scenes, "Indian Village," per-
haps, being the most striking.

Challener Picture Charms.

An outstanding work is that of F. S.
Challener, a dramatic presentation of
Fort Rouille, a French trading post at
Toronto, built in 1749; and abandoned
and burned in 1759. Indians form an
interesting foreground group in the
large painting, which is an admirable
example of subtle and well-controlled
handling of color. "Loyalists Drawing
Lots for the Land," by C. W. Jefferys
is another picture inspired by early
days in Canada.

"Autumn Tapestry" is perhaps the
most arresting of the four decorative
pictures by Frans Johnston, in which
interlacing patterns of variegated color
are deftly handled. Warm lights play
fascinatingly over a willow bank in
J. W. Beatty's "Early Spring," one of
four pictures marked by the artist's
sureness of statement. G. A. Reid's "A
Canadian Lake," is a skilful presenta-
tion of crossed parallals. The veteran
Homer Watson is represented by three
landscapes.

Most numerous among the portraits
are those of E. Wyly Grier. In that of
Prof. George M. Wrong, the artist has
been particularly successful in catch-
ing the character of the subject. Miss
Stella E. Grier shows a delightful child
study, in color and fluent in brush
work.

Quebec Well Represented.

Diversified charm attaches to the
pictures from Quebec. In A. Suzzar-
Cote's "Blue and Gold Landscape," a
stream gilded by reflections of a
mellow sky wanders and loses itself
in misty blue hills. F. S. Coburn's gray
horse appears with a brown steed this
year in the team work essential to the
replenishment of the Coburn woodpile.
Paul Caron has two watercolor im-
pressions of habitat activities. G
Horne Russell shows two Nova Scotia
coast studies. R. S. Hewton's portrait
of Miss Ethel Williams, presents the
golden-haired subject against an effec-
tive background pattern of yellow and
russet leaves.

Somewhat unfortunate in hanging,
the two paintings by Andre Beiler give
revealing glimpses of rugged scenes on
the Ile d'Orleans. In richness of color
and structural strength they are out-
standing in the exhibition.

Elizabeth Wood's head of Casser
Manzie losing out on the final ballot
by one vote.

Charges of unfairness which, it was
alleged, had followed other appoint-
ments, led to some discussion as to the
method which the council should use.
Elimination votes were finally agreed
upon, the successful candidate being
given two votes of 25, and a final of
38, in three ballots.