Paintings Show Big Advance On Those Of Last Exhibition

The fifty-second annual exhibition of the Royal Canadian Academy of Arts, now going on in the Art Galleries on Sherbrooke street, is extensive and interesting.

The R.C.A. exhibition comes to Montreal after three years, and the intervening exhibitions being given to Ottawa and Toronto. The present exhibition is a notable advance on the one held here last year. Works by artists throughout Canada from Halifax to Vancouver are represented, and there are various types of pictorial expression from the conventional to the experimental. The works exhibit a variety of techniques and styles.

To the average visitor to the exhibition the work of so many of the well-established artists brings a feeling of the mastery of style of painting to which he is accustomed. Much of the so-called modern art is not generally to be found here, but it is an indication of the independence that is achieving something worth noting. Works can only be described as "adventures in paint." With some of the "modern" painters, color seems to be the basis of composition, but with others, the clear-cut characterization of line and form is more important.

Extent of Display.

There is danger in breaking away from the traditional, but the revolutionary may establish conventions of his own, without adequate number of visitors are so broad a style, with a minimum of details, often for strength and vitality, but unless it is governed by laws of drawing and perspective, it becomes wearisome and meaningless.

Statistics to indicate the extent of the exhibition—oil painting, water colors, and pastels number three hundred and forty-eight, of which the majority are by Canadian artists. The variety is given entirely to photographs of buildings submitted by the architects. The Medal of the Royal Architectural Institute of Canada is a very important feature.

Maurice Cullen, R.C.A., shows one of his winter scenes in pastel, which has won a large measure of praise. "The Echo River near Banff," with snow-capped mountains in the background. The artist has been successful in the retouching of the work. G. W. G. downwards, R.C.A., is one of the artists who continue to paint the thing as they see it, and ordinary people see it for the God of things as they are. His "Evening in the Laurentians," and "The Last Gleam," are satisfying in color, drawing and composition, the kind of picture one likes to live with. W. F. Hutchison, now of New York, has gone to Quebec for his "Big Storm," a stormy sky lowering over dark forest, with a stormy sky lowering over dark forest, with a stormy sky lowering over dark forest.

Mr. Wylly Grier, President of the Academy of Arts of Canada.

Wiltred Barnes, A.R.C.A., has one of his interesting studies in "Summer Clouds," and shows a pastel "The Brook." W. M. Cutts, A.R.C.A., "Storm Clouds, 1914," depicts a stormy sky lowering over dark forest, with a stormy sky lowering over dark forest, with a stormy sky lowering over dark forest.

Winter Scenes.

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two pictures, "The Top of the Hill" and "McDiarmid Fishing Village, Lake Nipigon," in which the village in the foreground is only an incident to the sweep of purple water and the hills on the farther shore.

There are only two nudes—or one and a half—of the full length figure in one canvas is partially wrapped in a brilliant yellow garment. This and the recumbent figure in a composition entitled "Decoration" are by Randolph S. Hewton, A.R.C.A., who also shows a colorul presentation of "The Village of Bic." His most ambitious work is the large canvas occupying the point of vantage at the head of the stafra, "Benedicta." The atmosphere is breezy and the figure, of heroic proportions, suggests poise, strength, and freedom.

Portraiture.


Mrs. Jean M. Maclean has handled color and fabric well in "The Flame Colored Dress." Ernest Forsbery, R.C.A., of Ottawa, sends a portrait of T. P. Foran, K.C., in which judicial suggestion is present in both expression and robes. Kathleen Shackleton's pastel of Madame E. P. Benoit is one of the best things she has ever done.


There is no space to single out noteworthy examples in sculpture, etchings and drawings. The exhibition, which remains open until December 20, will repay more than one visit.