Governor-General Opens Annual Art Exhibition Star Nov. 17, 1923.

His Excellency Recalls Traditions of Predecessors—Stresses Art's Part in Renaissance of National Taste

Canada has still to realize how great a part the national art institutions of any country play in bringing about a renaissance of national taste. His Excellency the Governor-General declared last night at the opening of the Royal Canadian Academy's annual exhibition in the galleries of the Art Association of Montreal, 1923 Sherbrooke street west. Lord Beasborough, followed by a custom established by an illustrious predecessor, the Duke of Windsor, was present at the opening of the exhibition. The Governor-General of the Dominion since that time. Those who welcomed Lord and Lady Beasborough were W. Wyly Grier, R.C.A., president of the Royal Canadian Academy, his daughter-in-law, Mrs. Crawford Grier of Lennoxville, W. S. Maxwell, vice-president of the Academy, and Miss Mary Maxwell, who had all previously received the members' and their friends.

FOUNDED 33 YEARS AGO

Responding to Mr. Grier’s address, His Excellency said: “I believe it is customary for me to perform the ceremonial opening of the Royal Canadian Academy’s annual exhibition. And, as you all know, was founded by my predecessor, the Duke of Argyll. The Academy has for the last 33 years been supported by the Government of Canada, and it is my delight to know that the high standard usually set by the Academy, and that I fully expect it to continue to maintain, is now more than ever the result of the vigorous support of the Government of Canada and the millions of Canadians who support the arts and museums, with a view to the growth and progress of our country.

CREDIT TO BRITISH

“However, it’s true of the British that it’s right to have been brought up to think of them in the gallantry of their past. And as we are the British, let’s give them the credit they deserve. They are, after some distance, the best of the entire group of our artists, and we are fortunate in being able to add yet more to their list.”

Now I do not propose to say much about the few paintings and drawings in the British section, for I have no desire to detract from the public interest in the works of our Canadian artists, and I expect them to maintain the high standard usually set by the Academy, and that I fully expect them to continue to maintain, is now more than ever the result of the vigorous support of the Government of Canada and the millions of Canadians who support the arts and museums, with a view to the growth and progress of our country.

MORAL FOR CANADA

There is, it seems to me, a moral to the national art institutions of any country must play in bringing about a renaissance of national taste; and even more important, a renaissance of that good craftsmanship which is the result of long years of demand by national taste.

The nineteenth century nearly succeeded in making an impression on our art, but now we have a new momentum in the arts, and I hope the Canadian Academy will do all it can to bring about a renaissance of national taste.

MAJOR TASK

“So, in the present century, it has been one of the major tasks of both the National and the Canadian Academies, and the hard work of the artists and the work of the craftsmen and the designers. The Canadian Academy has made strides in the direction of improving public taste, and the shops of the retailer and the homes of the consumer were full of articles which, if durable, were irredeemably.

In the discharging of this task, exhibitions can do much. But the Royal Canadian Academy is not only a place for exhibiting work, but it is a place for cultivating a love of art. And it is in the very direction that the Academy is to go that it is to do the best work. And it is in the very direction that the Academy is to go that it is to do the best work.