Better Technique Noted At R. C. A. Arts Display

BY H. KOONEY PELLETIER (Canadian Press Staff Writer)

MONTREAL, Nov. 16.—The 289 oils, water colors and pastels, the 50 etchings, drawings, designs, illustrations, and the two dozen pieces of sculpture which comprise the 54th exhibition of the Royal Canadian Academy of Arts opened tonight by His Excellency the Governor General. It is a welcome relief from Canadian art's paramount pre-occupation with landscape and an increased average of mature technical ability.

Several dozen portraits have been hung, and the majority are of high quality. There are a scattered dozen of still-lifes and flower pieces. Seascapes and cityscapes are numerous. Toronto's abundance of landscapes include human figures, and the show, in addition, sprinkled with "tableaux de genre."

The exhibition contains little individual work, but much in the way of unexplored fields. Most canvases are in styles already familiar by their authors and are evidence of bettered technique rather than of attempts at radically new interpretations in paint. Artists from Vancouver to Halifax are represented.

Outstanding among the portrait painters are Kenneth E. Forbes, Ontario; J. Montgomery, Montreal, and E. Wyly Grier, Toronto, president of the Academy. Portraits of Mrs. Forbes in an apple-green, zipper-suit and of Capt. Melville Miller, in a trench-coat are Mr. Forbes' contributions, while Jongens is represented by a portrait of Mr. Justice R. A. E. Greenfields in a chocolate brown business suit and by a girl with long brown curls. Mr. Gries appears to be a remarkable painter in addition to "La Poule d'eau," a large canvas of a woman applying powder at a small table.

There is a full-length portrait of "Miss Allison," dressed in pale blue organdy, by Archibald Barnes, Toronto. Harriette Keating, Regina, sketch uses energetic strokes and hard color in portraits of Emily Delay and Barbara Barber, the last in profile, "Mexican Dancer." by Marion Long, Toronto, shows the subject in a vivid red dress polka-dotted with a black fan over her head. The same artist has also painted Miss C. Burns in a bright green velvet evening wrap.

Leading portrait exhibitors are: Arthur Gresham, Toronto; R. S. Hewson, Glen Mills, Ont.; Thom. MacDonald, Montreal; Mrs. L. T. Newton, Toronto; W. E. Inglis, Ottawa; W. B. Plaskett, Ottawa; Frank Shaddick, Hamilton, Ont., and Frederick H. Varley, Vancouver.

The scapes and multimedia works show a wide variety of subject. In "The Goat Farm," Harry Britton, Parrabrook, N.S., shows a girl and a goat, leading black and white goats to a windswept knoll. A. Sheriff Scott, Montreal, paints a young girl and a small boy, partly undressed, sun bathing on a mountain knoll, while G. H. Roberts, Toronto, shows a typical scene of the New Brunswick coast. Stanley Royce, Halifax, uses bold color to present a tranquil evening sea and black rocks of the coast, while Robert W. Pilot, Montreal, uses tones of blue and violet to depict Quebec city as seen on a late evening from across the St. Lawrence.

The Cape Breton coast is the subject of a large seascape by Frank S. Parrabrook, Hamilton, Ont., and Herbert S. Palmer, Toronto, exhibits two excellent landscapes by colour and character of his style. A winding North Derbyshire bridge is the subject of a studied oil by Miss Elizabeth S. Nutt, Halifax. A snowy Canadian scene is signed by Arthur Dyer, Toronto. Charles W. Jeffreys, York Mills, Ont., exhibits three abstract watercolors.

Pastels By Ottawa.

Shadows on blue snow and ice make decorative patterns in two oils by Frank Szenes, Ottawa. Artichoke, a swirling tale of Canadian logging incidents in two scale-oils. Sunlight on birches is used with a mountain lake and four landscapes by Fred S. Halsey, Toronto, and Henri Fabien, Ottawa, do a full length of a "Dancer Practising Nudes." A blazing maple leaves up with autumnal colors by the cloud-obscured moon, compose the "Nocturnes" of Archibald Brown, Lancaster, Ont. J. W. Beatty, Toronto, exhibits four landscapes, one of which shows a stream rolling through black boulders and autumn-tinted trees. Adrien Hebert, Montreal, treats two views of Montreal in the modern style and his landscapes provide a number of names. The bodies of negroes working in a pile of gold-colored sponges in a virile canvas by Harold Beament, Montreal, while a man in evening dress in another exhibit by A. Barri, Toronto, St. George Buzgoyne, Montreal, shows "Archambault's Falls" frozen by winter.