IN THE DOMAIN OF ART

CA Weekly Causerie --
of Interest to Art Lovers

By RETA W. MYERS

MORE academic in treatment, with greater attention to technique, seems to be the consensus of opinion concerning the fifty-fourth annual exhibition of the Royal Canadian Academy. This show was opened in Montreal Thursday evening by His Excellency the Governor-General, and comprises 239 oils, 239 water-colors and pastels, fifty etchings, drawings, designs and illustrations and two dozen pieces of sculpture.

Apparently those Canadian artists who submitted work to the jury of this show were all more or less content to leave the primrose path of unexplored fields and devote their talents to presenting art that is more conservative and less controversial. Or maybe the jury deleted all the more modern material in an endeavor to preserve the dignity of the academy. Naturally the current show of the Canadian painters in Toronto would have the effect also of absorbing a great deal of the work of the more daring artists. But whatever the reason, the following report from Montreal does not seem to credit a great deal of strength to the new show. It is interesting to note that the portrait by F. H. Varley of Vancouver and flower piece by Melita Aitken of Victoria are both mentioned as outstanding.

The exhibition contains little indication of bold striking out into unexplored fields; writes a Montreal critic. Most canvasses are in styles already made familiar by their authors and are evidence of betttered technique rather than of attempts at radically new interpretations in paint. Artists from Vancouver and Halifax are represented.

Outstanding among the portrait painters are Kenneth K. Forbes, Toronto; Alphonse Jongers, Montreal, and E. Wyly Grier, Toronto, president of the academy. Harriette Keating, Regina, uses energetic strokes and hard color in portraits of Emile Delay and Barbara Barber, the last in profile. Other outstanding portrait exhibitors are Arthur Gresham, Toronto; W. J. Phillips, Winnipeg; John M. Flasket, Ottawa, and Frederick H. Varley, Vancouver.

The landscapes and miscellaneous pictures show a wide variety of subject. Arthur Heming, Toronto, tells stirring tales of Canadian logging incidents in two large-scale oils.

Outstanding among the still-lifes is an oil of a brandy glass, a blue jug and a plate, by Dimitry Lichine, Montreal, and an ivory Chinese statuette painted against a fiery red drape by Mrs. Beatrice Robertson, Toronto. The flower pieces of Clara Hagarty, Toronto, and Mrs. Melita Aitken, Victoria, were particularly noted.

Emmanual Hahn, Toronto; Sylvia Daoust, Montreal; Frances Lorin, Toronto; Elzear Soucy, Montreal, and Elizabeth Wynn Wood, Toronto, are outstanding exhibitors in the sculpture section.