Royal Canadian Academy Show Is Opened at Art Association

Portraiture Represented by Good Examples and Landscapes as Usual Predominate—High Standard Set for 58th Exhibition—Renovated Galleries Make Splendid Setting

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High is the level of the paintings and other works in the 58th exhibition of the Royal Canadian Academy of Arts, which opened with a private view in the galleries of the Art Association of Montreal last night. Embellishments made to the building and the new lighting and especially the new neutral tone of the walls, serve to show what a good thing it is to be successful in the art world, with a professional attitude. The paintings are admirable, and the jury of selection has shown the usual open-mindedness, for it has not been afraid to accept one type of painting, but admits examples of different interpretations, granted that, sincerely, all the technical knowledge is revealed.

As usual, there is a strong representation from Quebec, Sir Wylie Grier, R.C.A., sends three—John A. Pearson, R.C.A., the Toronto Gazette photo


Among others exhibiting are Eric Aldwinckle, Paul Andrew, Mrs. Elizabeth Andrews, J. Bagley, Allan Barr, R.C.A., with an autumn flower piece; Jack Bedde, Alexander Berwick, Yula Bridgman, Murray Bonnydett, B. S. Borensten, Lorne Holland Bowl and Robert Horr, with the Ancient City and grassy, sunny day.


"Cranberry Lake," by Fred S. Haines, R.C.A.

Gazette photo.