

For

P. Laylo

DURRANT'S PRESS CUTTINGS,

St. Andrew's House, 32 to 34 Helborn Viaduct,
and 3 St. Andrew Street Helborn Circus, E.C. 1.

TELEPHONE, CITY 4863.

Yorkshire Post

23 Albion Street, Leeds.

Cutting from issue dated.....*Mar 1*.....192*4*

BRADFORD ART GALLERY.

SPRING EXHIBITION.

SECOND NOTICE.

As has been pointed out, the water colours in the present exhibition in the Cartwright Hall are, on the whole, of a higher standard of quality than the oils. This might be a mere accident, but a recollection of recent exhibitions elsewhere suggests that it is not so, but represents a distinct tendency of the time, for one has noticed in all quarters a decided advance in water colour art, if indeed "advance" be a proper term for what is in a measure a recurrence to older methods. Possibly, too, a more material reason may be found in the fact that people now-a-days hesitate in spending money on a bulky and expensive oil painting, and find a drawing more within their means and more easily disposed of on their walls.

Be this as it may, the oils at Bradford, though they include some good work, lack as a whole distinction, and are not nearly as interesting as the exhibitions of some years past, which were restricted to the works of small groups of artists, who could thus be studied to more advantage than when they form isolated units in a miscellaneous collection. And though there are some very capable artists represented, on the walls, they hardly do themselves justice. Mr. Russell Flint, for instance, forsaking water colours, is far less happy in his oil painting, "Calypso and Odysseus" (1), which is awkward in design and rather dingy in colouring. Mr. G. W. Joy's "Griselda" (4) is thoughtful and scholarly work, but lacks impulse, and the treacly quality of the paint is neither expressive of textures nor pleasant in itself. Mr. W. Shackleton's "Portrait of my Wife" (6) is searching but laboured, and it is not till we come to Mr. Algernon Talmago's "Portrait in Blue and Gold" (7) that we find some figure painting that is virile, free from laboriousness, and pleasing in its colour scheme. Even if hardly "inspired," it is sound and workmanlike, which is something to the good. Two excellent interiors must be mentioned, Mr. Davis Richter's "Shadow and Sheen" (2) and Mr. Patrick Adams's "Oak Room," of which the former is carried further, but is not more happy in general effect. In this connection it may be well to call attention to one of Mr. William Nicholson's masterly still life pictures: "The Black Bowl" (17), which, without any sort of swagger, has an intensity and a charm that remind one slightly of that great master, Chardin. Miss A. K. Browning's broadly handled "Under the Lime Tree" (8) conveys admirably the impression of sunlight seen through foliage, and there is power in "Phyllis and Corydon" (10), by Mr. Newbery, though the figures seem to be seen in a different way from the landscape, which they do not quite fit. Mr. Harry Morley's "Venus" (9) is archaic and ugly; Mr. de Laszlo's "Study of an Arabian Woman" (12) is not even clever, and lacks his usual smartness. Two landscapes by Mr. Brundrit are both good, but "Morning in the Dale" (15) is the better, and in its sense of atmosphere and illumination is most delightful.