

EXHIBIT OF CONTEMPORARY BRITISH ART OPENED AT NATIONAL GALLERY

The formal opening of an exhibition of contemporary British painting took place at the National Gallery last night and was attended by several hundred persons who were rewarded with one of the most interesting art exhibits ever got together in Canada.

Her Excellency Lady Byng of Vimy received the visitors, assisted by Dr. F. B. Shepherd, chairman of the board of trustees of the National Gallery, and Mr. Eric Brown, director. The large gathering was an unmistakable sign of the widespread appreciation of art in Ottawa, and must have been a source of encouragement to the trustees and gallery officials.

The exhibition was arranged by the trustees as part of their policy of doing all that is possible to promote the interchange of art in the British Empire, and is a development from the Wembley Exhibition, where Canada's art contribution caused such widespread interest. There are nearly one hundred modern British artists represented and nearly one hundred and forty items in the catalogue. It is undoubtedly one of the most important exhibitions ever arranged, and the National Gallery trustees are to be congratulated upon their share in the enterprise.

Many Portraits

One thing which will strike the visitor is the large number of portraits in the exhibition. And they are of a very high order. There are some examples of extremely able portraiture, both by masters and lesser known artists, which reveal sound likenesses, as well as those qualities which come from the individual elective processes of the true portrait painter. John Singer Sargent, R.A., is perhaps the best known of those represented, and he has two interesting sketches, which were the basis for a larger work. They are one of General His Excellency Lord Byng of Vimy, and one of General Sir Arthur Currie. Sir William Orpen is another leader in the field of portraiture, and he exhibits the painting of "May Parents," which was at the British Empire Exhibition. This is a distinctly interesting canvas, the mother of the artist being vividly portrayed, while the whole is a composition of great subtlety and appeal.

Among others of note are a portrait of Her Excellency the Lady Byng of Vimy, by P. A. de Laszlo, and "Portrait of Lady in Black," by Sir John Lavery. The former has charm and delicacy and is sure to attract a great deal of attention. The Lavery is rather austere, but is a masterly achievement, just the same.

Augustus John, A.R.A.

Augustus John sent two small heads of Spanish gypsies, "A Gitana" and "Head of a Gitana." They are not outstanding examples of his much-talked-of artist's work, but they are characteristic, strong and full of that vigorous warmth for which he is noted.

Howard Somerville's "Notica" is a deftly painted and perfectly realized portrait of a charming young woman, whose lips hover, the most elusive of Mona Lisa smiles. Oswald Birley's "The Blue Mask" is an effective and striking portrait, the note of color in the mask being nicely placed. Gerald Brockhurst's "The Black Silk Dress" is finely drawn and cleverly selected, while Kenneth Forbes' "Ena" is another of outstanding merit. Other portraits which deserve special attention are David Jagger's "The Black Mantilla," Archibald Barne's "Green Glass," Harold Knight's "The Bride," W. L. Lee-Hankey's "Le Souper," David Muirhead's "An English Girl," Glyn Philpot's "Student With Book," Ambrose McEvoy's "Right Hon. Augustine Birrell" and William Nicholson's "The Red Fan." One of the most delightfully painted portraits is George Spencer Watson's "Miss Dorothy Mullock." And a special study in themselves are the supremely interesting group of three belonging to Anna K. Zinkelsen.

Thoroughly Contemporary

The first impression of the exhibition as a whole, is one of strength and bold color effects. There are few academic pictures in the normally accepted sense of that term. And there are surprisingly few of the ultra-modern sort which derive directly from the impressionists. Yet the exhibition is thoroughly modern in all essentials. If some living artists of note are omitted, it is because they cannot be said to belong to the modern British school or to represent painting in Britain today.

Probably the two Brangwyn pictures will attract as much notice as any. These are "Susanna" and "The Elders" and "The Blue Pot." The first is a thoroughly Brangwynesque interpretation of a familiar theme, done with that subtle touch which combines harmony of composition with highly decorative use of color. "The Blue Pot" is a large still life, and is a striking picture. It arouses a sense of lively and contrasting tones, with clever representation of

text on the right side of the page, partially obscured and difficult to read.

a sense of lively and contrasting tones, with clever representation of textural qualities.

Arnesby Brown, R.A., has a landscape which only he could paint. It is "A Norfolk Windmill" and is characterized by depth and rhythm and a superb sense of motion in the cloud covered sky. Sir D. Y. Cameron exploits a familiar motif in "Mountain Peaks, Glen Rosa, Arran." W. Russell Flint's "Griselda's Beach" is a water color of liquid tones and uncommon pictorial value. George Clausen, R.A., E. A. Cox, R.L., George Henry, R.A., Laura Knight, A.R.W.S., Sydney Lee, A.R.A., and Leonard Richmond, R.B.A., are well represented, the latter with an exquisite landscape of particular beauty, called "New Etaples." Gerald Kelly, R.A.'s nude study "Siesta" is the striking canvases and is undoubtedly