

# News of the arts

## Exhibit traces history of Royal Canadian Academy of Arts

The exhibition, *To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913*, marks the hundredth birthday of the Royal Canadian Academy of Arts and the National Gallery of Canada, both founded in 1880 by the Governor General of Canada, the Marquis of Lorne and his wife, the daughter of Queen Victoria and Prince Albert, Princess Louise.

### Travelling exhibit

The exhibition, which is supported by Imperial Oil Limited, is on view in Ottawa until April 27 before travelling to the Art Gallery of Ontario (Toronto), the Vancouver Art Gallery, the Glenbow Museum (Calgary) and the Montreal Museum of Fine Arts.

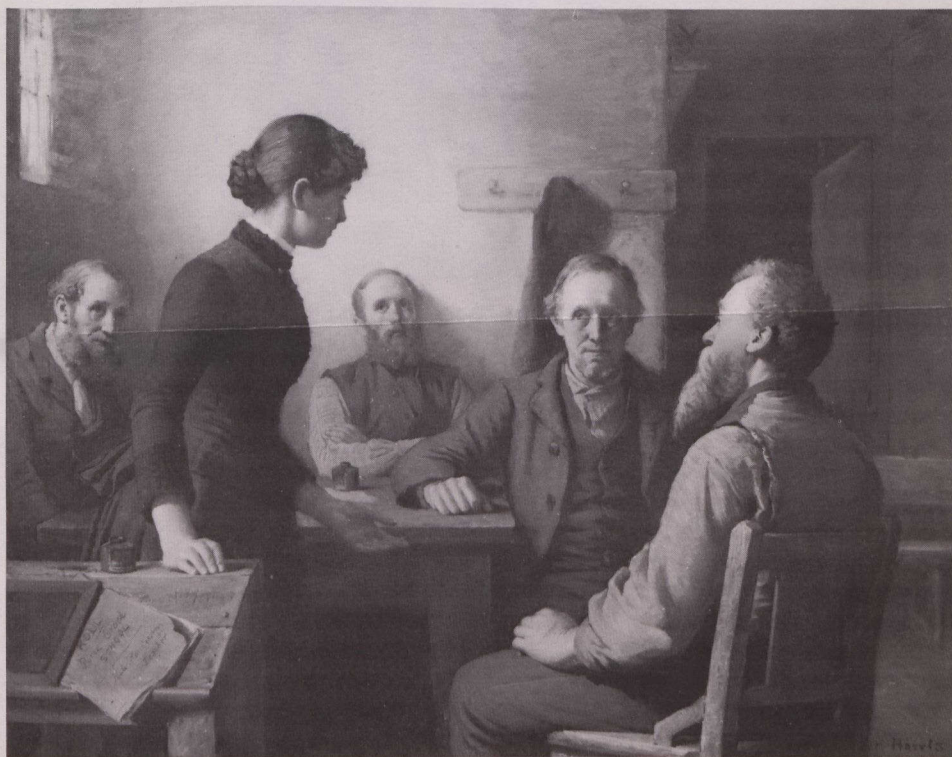
The evolution of Canadian art during these years and the Academy's role in fostering these developments is illustrated in over 110 works including drawings, paintings, sculpture and architectural drawings borrowed from public and private collections across Canada. Also included are many of the diploma works which were deposited in the National Gallery by the artists upon their election as Academicians, and which formed the



Return from the Harvest, by Aurèle de Foy.

nucleus of the Gallery's collections. Lucius O'Brien's *Sunrise on the Saguenay*, Charlotte Schreiber's *The Croppy Boy*, William Brymner's *The Wreath of Flowers*, George Reid's *Mortgaging the Homestead*,

Hamilton MacCarthy's bust of Lucius O'Brien, Louis Philippe Hébert's *Inspiration*, Thomas Fuller's design for the first Parliament Buildings in Ottawa, and William G. Storm's design for Toronto University, were donated to the National Gallery by the artists.



A Meeting of the School Trustees by Robert Harris.

### Experience of artists illustrated

The exhibition also illustrates the experience of Canadian artists trained in Europe, the influence this training had on Canadian art and their efforts to advance art education in Canada. The role of the Academicians in promoting public art in the form of sculptural monuments and murals is also demonstrated by Louis Philippe Hébert's sculptural relief for the Monument to Monsignor Bourget in Montreal, Robert Harris' full scale drawing for *The Fathers of Confederation*, George Reid's mural *Ave Canada*, destined for the Parliament Buildings in Ottawa, Napoléon Bourassa's studies for his lifelong work, *The apotheosis of Christopher Columbus*, and Marc Aurèle Suzor-Coté's nine by 13-foot canvas... *The Landing of Jacques Cartier at Stadacona* borrowed from the Musée du Québec.

In 1913 Parliamentary acts separated the National Gallery from its parent body, the Royal Canadian Academy.