

E. WYLY GRIER

HIS WORK AND SOME IDEALS: AN APPRECIATION

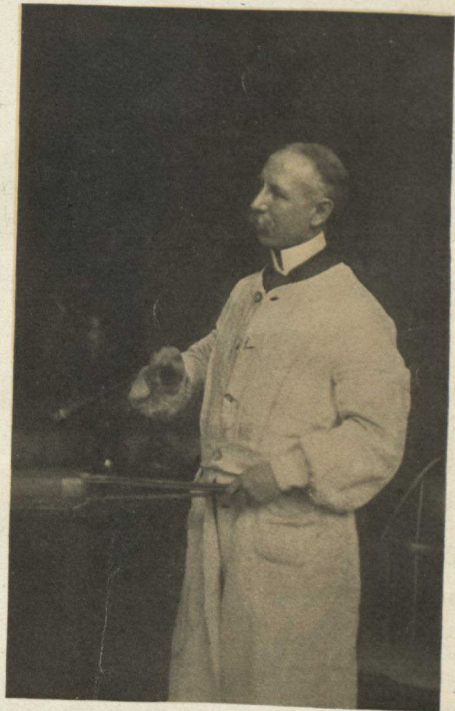
BY ERIC BROWN

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BBROADLY speaking, there seems to be a tendency in articles of this kind to make comparison the vehicle of conveying to the public the writer's discernment of the merits or demerits of an artist's work. It is laid on the slab, side by side with that of some usually and happily defunct brother brush and there dissected by the knife of minute comparative criticism. In all their pitiful nakedness the minutiae of differences of temperament, technique and ideals are laid bare, and from the deplorable harvest is woven a dissertation which, from the inevitable differences of human viewpoints, is rarely more valuable than as mere opinion. Art is so vast and a man's art, which is his whole outlook on heaven and earth, is not to be judged completely or unerringly by a fellow-mortal in the scope of anything less than a biographical resumé of a completed life's work. So, surely it is wiser to approach the subject in all humility, to appreciate where approving, to be silent where disapproving (or, more commonly, not understanding), lest our outpourings be received as recently a great churchman described the reception of Mr. Lloyd George's "revival" denunciations of the Lords' existence: "The orators spoke they knew not what; the people were wooed, they knew not why."

Upon Canadian art of the present day Mr. Grier brings to bear two

strong influences, his personality and his work. The key-note of both is the same. It is improvement. The improvement of artistic conditions, aims and ideals in the sphere in which he



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works and woos; and coexisting, that continued exercise, endeavour, study and experiment, which is the constant improvement of his own work, and