ROYAL CANADIAN

ACADEMY OF ARTS.

REPORT OF COUNCIL

FOR THE YEAR ENDING DECEMBER 31, 1883.



Coronto:

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ROYAL CANADIAN ACADEMY OF ARTS.

1883.

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AND

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ANNUAL REPORT.

HE Council of the Academy beg to submit the following Report of the proceedings of the past year.

Toronto having been decided upon as the place of holding the Fourth Annual Meeting and Exhibition, a proposition was made to the Ontario Society of Artists to hold a combined Exhibition of the two bodies, which was cordially received and accepted.

The management was entrusted to a joint Committee, but the Academy undertook the whole financial responsibility.

The result of this arrangement was to bring together a collection of paintings and drawings requiring much more room for its display than is afforded by the Gallery of the Ontario Society.

The want of any suitable and sufficiently capacious rooms for an Exhibition of Paintings, is so great a drawback to the progress of Art in the City of Toronto, that it is hoped an effort may be made to supply the deficiency.

On this occasion the Government of Ontario kindly placed a portion of the building occupied by the Department of Education at the disposal of the Academy, and the space thus obtained was temporarily fitted up with screens for the hanging of the pictures, and with gas fittings for lighting at night.

All this was attended with great expense, and caused a heavy loss to the Academy, notwithstanding the fact that the receipts from visitors were larger than at any previous Exhibition, either of the Ontario Society or of the Academy.

In a permanent Art Gallery, these receipts at the door would form a reliable and yearly-increasing source of income, while the waste of money upon temporary fittings would be saved. Besides which is the important consideration, that Works of Art can only be properly seen in a building constructed and lighted for the purpose.

The Exhibition was opened on the 23rd of May, and was one of great interest. Many of the pictures showed a marked improvement by the artists over previous years; and the contributions from Canadian artists were so numerous that the usual addition of loan pictures had to be dispensed with.

An interesting feature of the water-colour room, was a series of out-door sketches from British Columbia and the Bermudas, by H. R. H. Princess Louise, who also contributed a painting in oil.

The number of works by Canadians studying in the great Art Centres of Europe was fully equal to that of last year, and contained very encouraging features.

On the first of June, His Excellency the Marquis of Lorne, accompanied by Her Royal Highness Princess Louise, presided at

the evening Assembly of Members and Honorary Members, having come from Ottawa to pay a farewell visit to the Academy which they had founded, and to the Ontario Society of Artists, out of which it had sprung. The satisfaction which His Excellency expressed in the harmonious working together of the Artists, as evidenced by this joint meeting of the two Societies, is shared by all, and is a good augury for future progress and success.

At the General Assembly of the Academy, Mr. M. MATTHEWS was elected an Academician Painter, and Mr. A. H. HOWARD an Academician Designer.

Messrs. McNicol, of Winnipeg, and Dunlop, of Montreal, were elected Associate Architects; and Messrs. Woodcock, Brymner and Arthur Cox Associate Painters.

A suggestion having been made that the era of the Confederation of Canada should be commemorated by an historical painting, depicting the meeting at Quebec of the Representatives of the various Provinces, a petition was presented by the Council of the Academy to the Government of the Dominion, asking that a grant of four thousand dollars should be made for this purpose, and that Mr. Harris, a member of the Academy, should be commissioned to paint it.

This request of the Academy was complied with; and the Artist has already made such progress with the picture as to give good evidence of a satisfactory result.

It has been decided to hold the next Exhibition in Montreal, the Art Association in that city having again granted the use of its Gallery, and promised to co-operate with the Academy. HIS EXCELLENCY THE MARQUIS OF LANSDOWNE, now the Patron of the Academy, will preside at the Assembly of Members and Honorary Members on the evening of April 15th, and the Exhibition will be open to the public on the following day.

The responsibility laid upon the Academy by its Founders, of aiding in the progress of Art Education in Canada, has received the most serious consideration of the Council, and the necessity of its taking up the work becomes every day more obvious. This, however, cannot be done with the means at their disposal, the revenue from subscriptions being barely adequate for expenses of administration and holding of Exhibitions. Nor does it seem proper that the expense of an important branch of National Education should be borne by a comparatively few private persons.

The Academy has therefore petitioned the Government of the Dominion for an annual grant of five thousand dollars, upon grounds more fully stated in the accompanying memorandum, to which the careful attention of the Honorary Members and friends of the Academy is invited; and it is hoped that these gentlemen will use their powerful influence in support of the petition.

Memorandum setting forth the Position and Claims of the Royal Canadian Academy of Arts.

It is now four years since the foundation of the Royal Canadian Academy.

During that period it has commended itself to public esteem, and as far as possible promoted the objects which it was founded to advance

At the time of its origin, though there were several local art societies in Canada, they were working independently of each other and feeling the depressing effect of their isolation. The members of these societies were for the most part unknown to each other, and those mutual advantages which union alone provides did not exist.

An organization which should bring together the scattered forces represented by these art societies, and by individuals interested in art in places where no local society existed, was evidently needed, and such a bond of union and agent of united action, was provided by the establishment of the Academy, the character of which is, and has been from the first, national as distinguished from provincial, its membership being drawn from all parts of the Dominion, embracing the local societies, and connecting them together in harmonious operation. What, in short, our Government has done for the public and provincial life of Canada by the infusion of a national spirit, has been attempted, and already in some degree successfully accomplished, by the Academy in the domain of art.

No impartial observer can deny the marked improvement in Canadian art since the foundation of the Academy, and it is evident that much of that improvement is due to the impetus given by its organization and influence. That the interest thus awakened has been accompanied by a corresponding elevation of public taste is also apparent; and this, even in a material point of view, is no small matter, when it is remembered that year by year more and more wealth is devoted to the refinements of life, and is wisely spent upon things of permanent worth or wasted upon valueless articles, according to the prevalence or absence in the community of that culture which the study of the fine arts alone can give.

Several definite and important objects were proposed to be accomplished by the founding of the Academy.

The first was the institution of a national gallery at Ottawa. This has been commenced, and the nucleus of a gallery of paintings formed by the presentation to the Government by the Academy of twenty pictures and eight architectural designs, the gift of the academicians. To these have been added by friends of the Academy, and through the influence of its founders, several valuable paintings—all freely given to the country. Others are promised, and it is provided that, before receiving his diploma, each newly elected academician shall give a picture, design, or piece of sculpture, approved by the Council of the Academy. By this means, and through the continued influence of the Academy and its friends, it cannot be doubted that the national gallery will before many years contain a most valuable and interesting collection of works of art.

The second object of the Academy was the holding of exhibitions in the various cities of the Dominion. These exhibitions have been held annually, and it is by means of them that the influence of the Academy has so far been most beneficially exercised. The expense, however, of holding exhibitions in the remoter cities is very great; and however desirable in the public interest, such exhibitions cannot be held without some substantial addition to our funds.

The final and most important object in the founding of the Royal Canadian Academy was the promotion of art education, and this object the academicians are most desirous to attain.

Elementary and technical art education are being fairly provided for by the Provincial Governments in the public schools, and in the art schools which are intended to complete the system. Something more than this, however, is required. No fact in the progress of national art is more firmly established than this, namely: that the merit of the technical branches, industrial design and artistic workmanship, is largely dependent upon the power reached in the higher walks of art. The effort of the local and provincial schools will fail of much of its effect if it be not supplemented by such teaching of more directly artistic character as is proposed to be given in the schools which it is the object of the Academy to establish. Two distinct phases of art training are necessary, and experience proves that they cannot here be united with advantage. One, the technical, is being treated by the Provincial Governments and local schools. The other, more specially artistic, but equally necessary, being that which has given to France such supremacy in draughtsmanship and beautiful and tasteful design, comes naturally within the scope of the Academy, the members of which have been selected on account of their professional artistic skill.

It is submitted:

- 1. That the progress and success of the Academy during the four years that it has been in existence, without any financial resources except the subscriptions of its members and honorary members, prove that it has supplied a much needed link in the chain of our public institutions, and that it has secured and retained the confidence of the public.
- 2. That the fact of the academicians having so largely contributed to the public benefit by the gift of their pictures in the national collection and by their hearty support of the art interests of the country, proves that they are worthy of the confidence of the Government, and are fairly entitled to ask for assistance in the further prosecution of their work.
- 3. That their financial resources, consisting entirely of private subscriptions, are not only precarious, but are inadequate to do

more than barely support their organization, leaving them power-less for further work.

- 4. That the Government of the Dominion, in making a grant to the Royal Society for the printing of their transactions, have recognized the principle that the movements of intellectual life in the country should be fostered and encouraged.
- 5. That having been in existence three years before the Royal Society, having done four years of work unaided, and having in view further work of even more practical monetary value to the country, they should also be assisted and put upon a similar footing. And this view is urged with the more confidence, as the sum asked for—an annual grant of \$5,000—is exceedingly small in proportion to the work proposed and expected to be accomplished by it. It can only be made adequate by the voluntary aid of the artists, freely given hitherto, and which, in the cause of art, may still be confidently relied upon.

All which is respectfully submitted by the Council of the Academy on behalf of its members and of the public interests which have been entrusted to their care.

JANUARY, 1884.

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