

Studio-Talk

of their deceased honorary members, Puvis de Chavannes and Segantini.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—The last meeting of the Royal Academy for the election of an associate resulted in the choice of Mr. George Henry, a prominent member of the group of painters known as the Glasgow School.

Mr. Harold Speed's exhibition at the Leicester Galleries revealed his art in fresh fields. The Spring exhibitions gave us a hint of the new ground which Mr. Speed was breaking, but the sea-pieces, with the scope for excellent colour which they have afforded him, and many of the Italian scenes, were an interesting departure. In *The Coming of the Rain, Bay of Naples; After the Storm; The End of Winter*; the artist had taken up and interpreted with delicacy what for his brush are entirely new themes. The exhibition of paintings by the late James Charles, to whose art we devoted an article in our last number, was held in another part of the galleries, and for the first time a collection of works indicating the scope of his genius could be studied together.

The recent exhibition of modern photography at the galleries of the New English Art Club more than ever proved that in artistic hands photography is art. "The decisive quality is the faculty of seeing certain things and being tempted by them," as explained by Mr. Bernard Shaw in the aphorisms by him with which the catalogue was prefaced. There are, however, results to be desired in painting as the beautiful outcome of the limitations of paint and of the human hand which are irrelevant to the

art of the camera, though Mr. Shaw disparages "that clumsy tool—the human hand" as if the results desired in both cases were the same. We intend returning to the subject of this very interesting exhibition in our next number, with some reproductions from the exhibits. The exhibitors were all distinguished in photographic art: they consisted of Messrs. Craig Annan, A. Langdon Coburn, F. Holland Day, Robert Demachy, C. Puyo, Baron de Meyer and Miss Käsebier.

In the Caricature Exhibition last month at the Baillie Gallery, both forms of the art as it appears to-day in England could be studied—on the one hand the brilliant irresponsibility of "Max" Sime, Simpson and Frank Richardson; on the other the art as sedately practised in English political journalism. The latter is far too serious, apparently weighed down by political responsibility; exhibiting absolute



BUST OF GEORGE BERNARD SHAW

BY AUGUSTE RODIN