

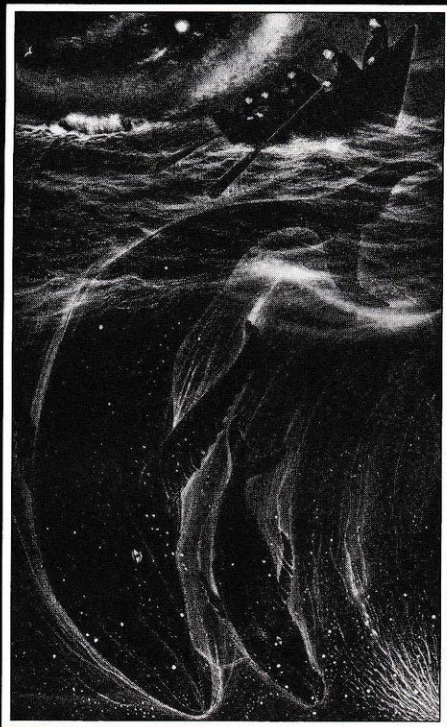
NEWFOUNDLAND FRIENDS

The "Artists for Kids" Trust is pleased to announce
the release of two new prints developed by
our artist patrons from Newfoundland,
David Blackwood and Anne Meredith Barry

**You are cordially invited
to a preview exhibition and sale
7:30 pm. November 22, 1993
Leo Marshall Center
810 West 21st Street,
North Vancouver, BC
604-987-6667**

*Opening night prices November 22nd only
Other prints in the AFK portfolio will be available*

DAVID BLACKWOOD



Wreck of the Nickerson, 1993 edition 50

David Blackwood



Viewpoints

Canada's National Art Education News Magazine • Canadian Society for Education through Art
La Revue Canadienne de l'Enseignement des Arts • Société Canadienne de l'Éducation par l'Art



• Spring 1994

• Volume 1

• Number 1

DAVID BLACKWOOD

MONOTYPES, ETCHINGS, AND PAINTINGS

OCTOBER 5-19, 1991

You and a guest are
cordially invited to attend
the opening day

SATURDAY, OCTOBER 5, 1991

FROM 12:00 PM - 3:00 PM

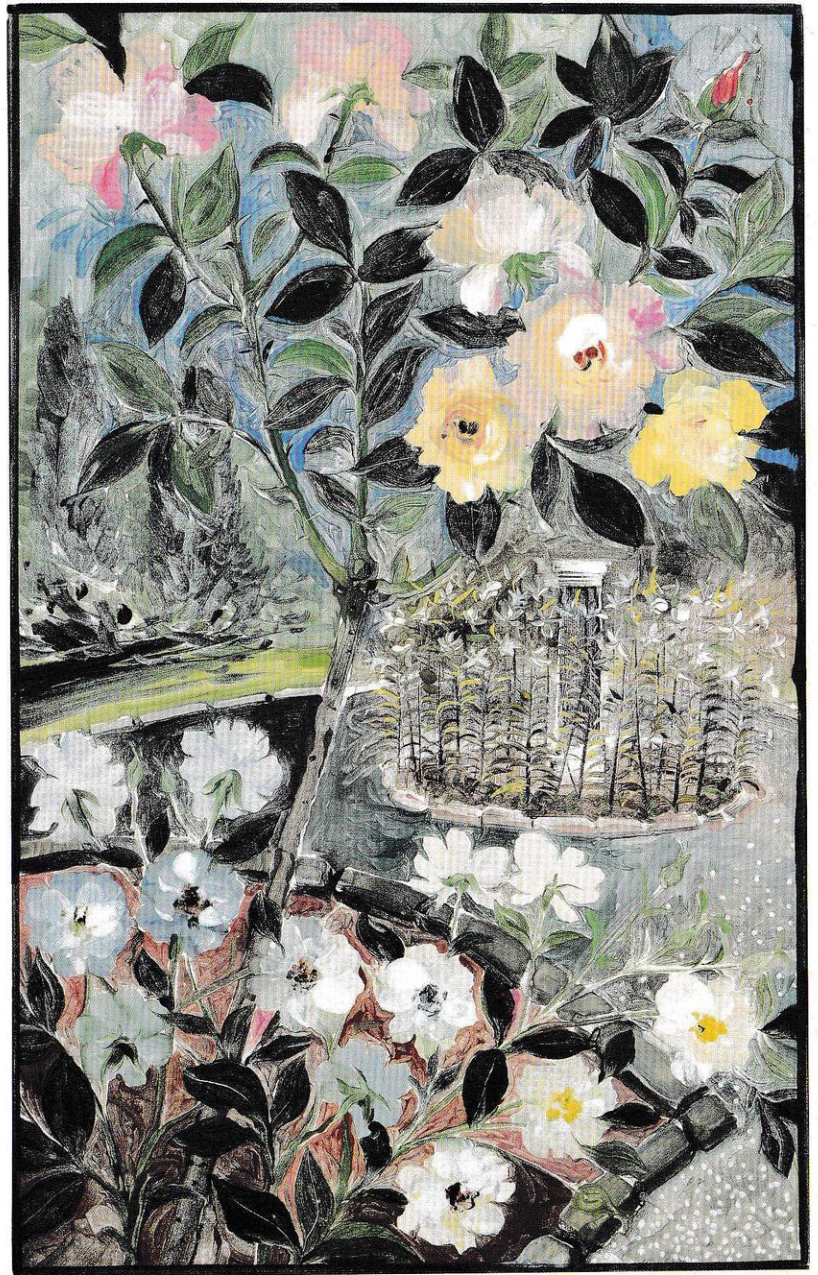
Artist in attendance.

2247 GRANVILLE STREET
VANCOUVER, B.C. CANADA
V6H 3G1

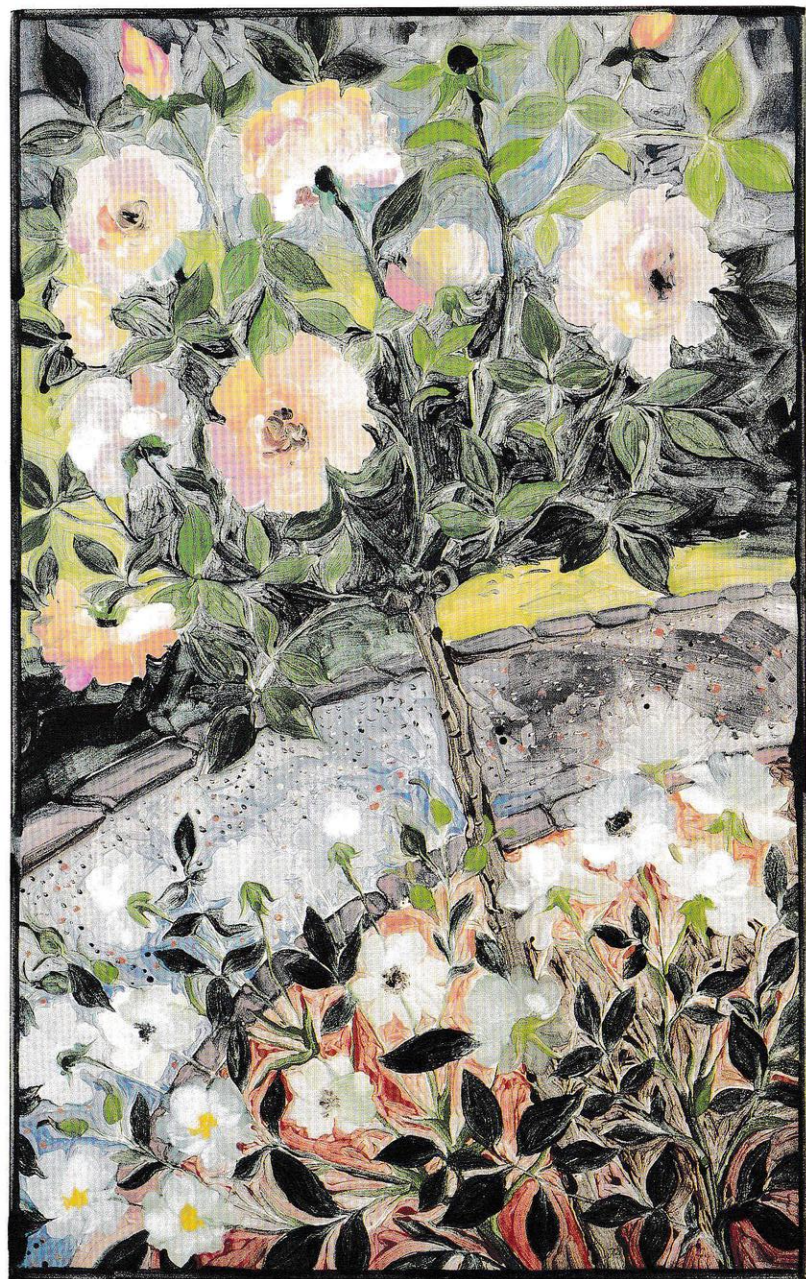
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MEMBER: PROFESSIONAL ART DEALERS ASSOCIATION OF CANADA





Rose Garden, monotype on Japanese paper, each panel 32" x 20", 1991



This exhibition at the Heffel Gallery consists of monotypes, etchings, and paintings. A monotype is a print which results in only one unique image being produced. Blackwood's monotypes are done on a glass plate—essentially a painting on glass. Then the paper is laid over the oil painted glass and the image is hand transferred by rubbing. The oil monotypes are interesting because what results is a translucence and washy feeling of a watercolour but with the rich colour of oil, as Blackwood uses oil paint on the glass. The new group of monotypes are of lush, flowering gardens behind his house and studio. Blackwood sets up his table and paints on the glass in the middle of his garden, creating a wonderful immediacy and vibrant rich colour in the work.

Two new copper plate etchings will be released for the exhibition. The etchings represent Blackwood's earlier years in Wesleyville, Newfoundland, where both his father and Grandfather were Sea Captains. William Gough states in *The Art of David Blackwood* that Wesleyville "Was a town of the sea, of people who lived by and for the ocean." In the etchings each object is its own page in a novel, detailing every aspect of life in Wesleyville. Blackwood's etchings are similar to novels, not in the narrative sense, but more like the multiple layers of meaning and feeling, that one understands upon completion of a novel. The etchings, therefore, visually convey an overall sensation, packed full of content, beyond narration, similar to one's memories of historical events. The memories in Blackwood's etchings are of events and histories of Wesleyville, Newfoundland.

Oil paintings by Blackwood will be shown for the first time in Vancouver. The Heffel Gallery has been planning a major Blackwood exhibition for two years. This will be Blackwood's only exhibition this year in Canada.

Selected Permanent Collections

National Gallery of Canada, Ottawa
 National Gallery of Australia, Melbourne
 Uffizi, Florence, Italy
 Art Gallery Of Ontario, Toronto
 Montreal Museum of Fine Arts, Quebec
 Art Gallery of Nova Scotia, Halifax
 New Brunswick Museum, Saint John
 Beaverbrook Art Gallery, Fredericton, N.B.
 Edmonton Art Gallery, Alta.
 Winnipeg Art Gallery, Man.
 Vancouver Art Gallery, B.C.
 Burnaby Art Gallery, B.C.
 Art Gallery of Greater Victoria, B.C.
 Art Gallery of Hamilton, Ont.
 Art Gallery of Windsor, Ont.
 London Regional Art Gallery, Ont.
 Memorial University Art Collection, St. John's Nfld.
 Dalhousie University Art Collection, Halifax, N.S.
 St. Mary's University Art Collection, Halifax, N.S.
 University of New Brunswick Art Center, Fredericton.
 Owen's Art Gallery, Mount Allison University, Sackville, N.B.
 McGill University Collection, Montreal, Que.
 University of Toronto Collection, Toronto, Ont.
 McMaster University Collection, Hamilton, Ont.
 University of Western Ontario, McIntosh Gallery
 Agnes Etherington Gallery, Queen's University, Kingston, Ont.
 University of Oregon, Portland
 Her Majesty Queen Elizabeth II
 His Royal Highness The Duke of Edinburgh
 Her Majesty Queen Elizabeth The Queen Mother
 Their Royal Highnesses The Prince and Princess of Wales

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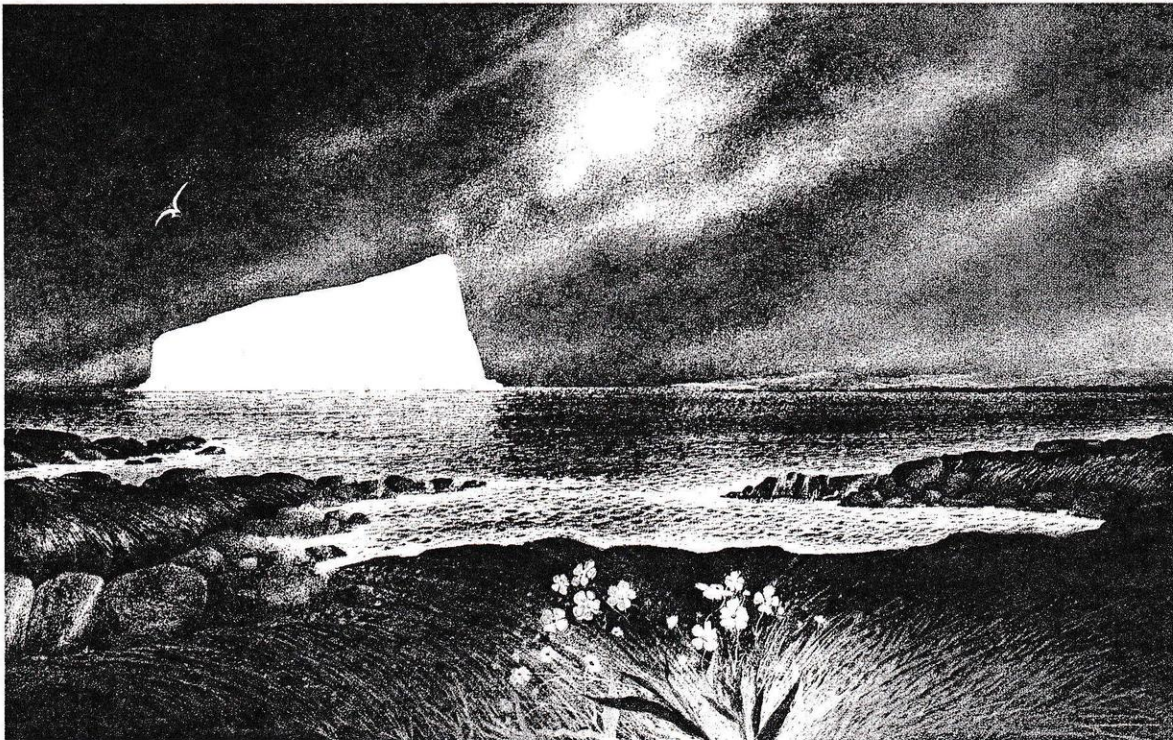
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*The "Artists for Kids" Trust is pleased to be able to
sponsor a very special in-service event*



**An Evening with
Internationally renown
Canadian Printmaker
David Blackwood**

February 22, 1993 7:30 pm

***Leo Marshall Center
810 West 21st Street
North Vancouver***

Please register with Evelyn Woods : 987-6667 no later than February 19

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A Form of Meditation

DAVID BLACKWOOD

NEW WATERCOLOURS



Deruta (Majolica 'Fish') w/c 28" x 22.75" 2008

THE FIRST THING THAT STRUCK ME ABOUT DAVID BLACKWOOD'S STUNNING NEW COLLECTION OF WATERCOLOURS IS THE REMARKABLE CAST OF LIGHT THAT INFUSES THE PAINTINGS.

Light is often a peripheral presence in Blackwood's best-known work, whether in the torches of sealers adrift in the cavernous winter night, the helpless ship ablaze in *Fire Down on the Labrador*, the tangential gleam of sunrise or sunset just offstage in his many seascapes. Even the brilliant sun in *Hauling Job Sturge's House* feels more like the stark glow of ice and stars that frequently illuminate his etchings. Blackwood has always placed human endeavour within the looming scale of ocean and iceberg and relentless night. Set against the monumental indifference of the natural world, the red light of a torch or a kerosene lamp seems both ephemeral and heroic—much like the outpost lives that have been a Blackwood obsession throughout his career.

These new still-life meditations are instantly recognizable as Blackwood's work but there is a fundamental shift in focus and tone here. The natural world, when it appears at all, is a civilized presence—a cultivated garden through a window, a placid sea barely distinguishable from the glass or polished table in the foreground. And the cut flowers, the garden trees and bowls of fruit at the heart of each painting are receptacles or vehicles for light. The tree in *Sunburst Magnolia* haloed like a portrait of a saint. Flowers set over calm seascapes in *Deco Vase* and *Deruta* and *Chinese Dogwood*, the bouquets suffused and glowing, as if they were the sunrise itself.

It was a 2005 David Milne exhibit at the Art Gallery of Ontario that inspired Blackwood's return to the watercolour medium for the first time in ten years. His idea, he says, was to combine the free, unpredictable nature of watercolour with the architectural structure and exquisite drawing that have always been a hallmark of his work. The struggle to combine these contradictory practices he compares to writing music, the reaching after "some sort of hard to explain (inexplicable) grace."

It's a telling detail that a copy of Dante's *Paradiso* occupies a prominent corner in the painting of the same name. Where so much of Blackwood's earlier work was set in the volatile, even hostile, physical world of Newfoundland and the Labrador coast, these new watercolours seem more concerned with an internal spiritual landscape. And the light that makes the stillness brim with life suggests something beyond the provisional nature of human existence. A peace that passeth understanding. Something nearly eternal.

Michael Crummey, St. John's, NL November 2008



'Paradiso' (Salah's Tulips) w/c 26.5" x 21" 2008

Front: Deco Vase with Scarlet O'Hara Tulips w/c 19.25" x 25" 2008



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Peter Redpath



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art@winchestergalleriesltd.com



You are cordially invited to attend
an exhibition of watercolours by

DAVID BLACKWOOD

Recent Watercolours (Interiors and Landscapes)

SEPTEMBER 9 – OCTOBER 6, 2007

Preview
Saturday, September 8, 2007
10:00 am – 5:30 pm
(work subject to prior sale)

Opening Reception
Sunday September 9, 2007
1:00 pm – 5:00 pm
David Blackwood in attendance; Elizabeth Ely, harpist
Exhibition continues until October 6, 2007

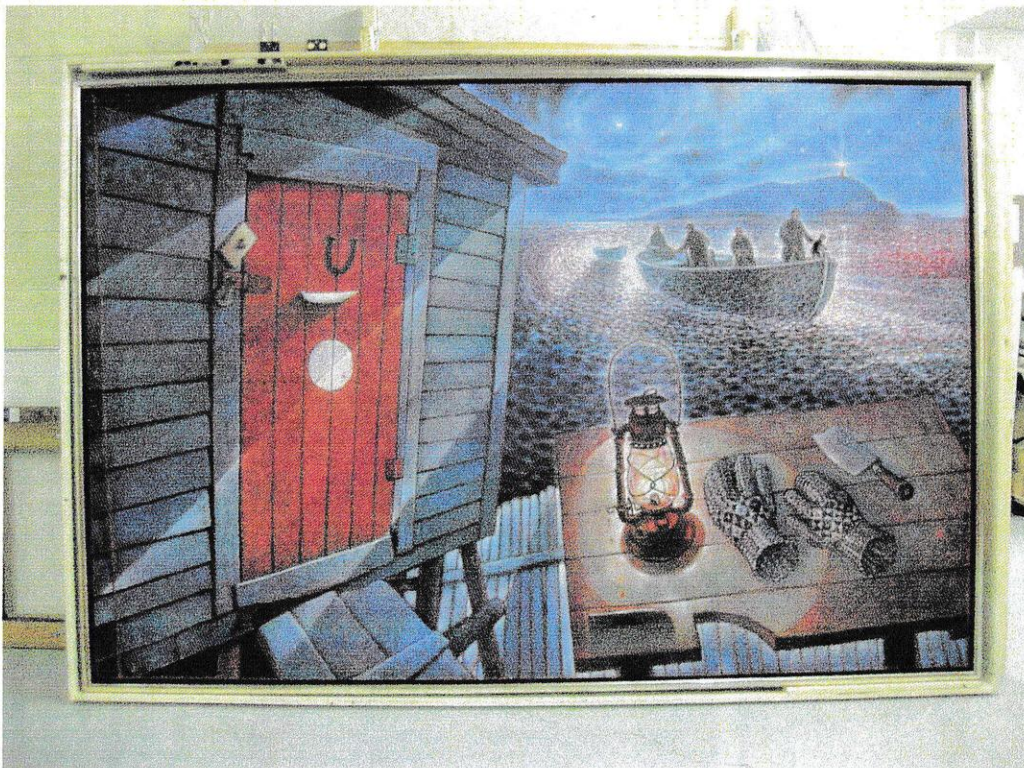


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ABOVE: David Blackwood in his studio, Sept 2008, with unfinished painting, *Home from Bragg's Island*, ca. 6 x 9 feet. Photo by Dawn Cain. BELOW finished work at framer.



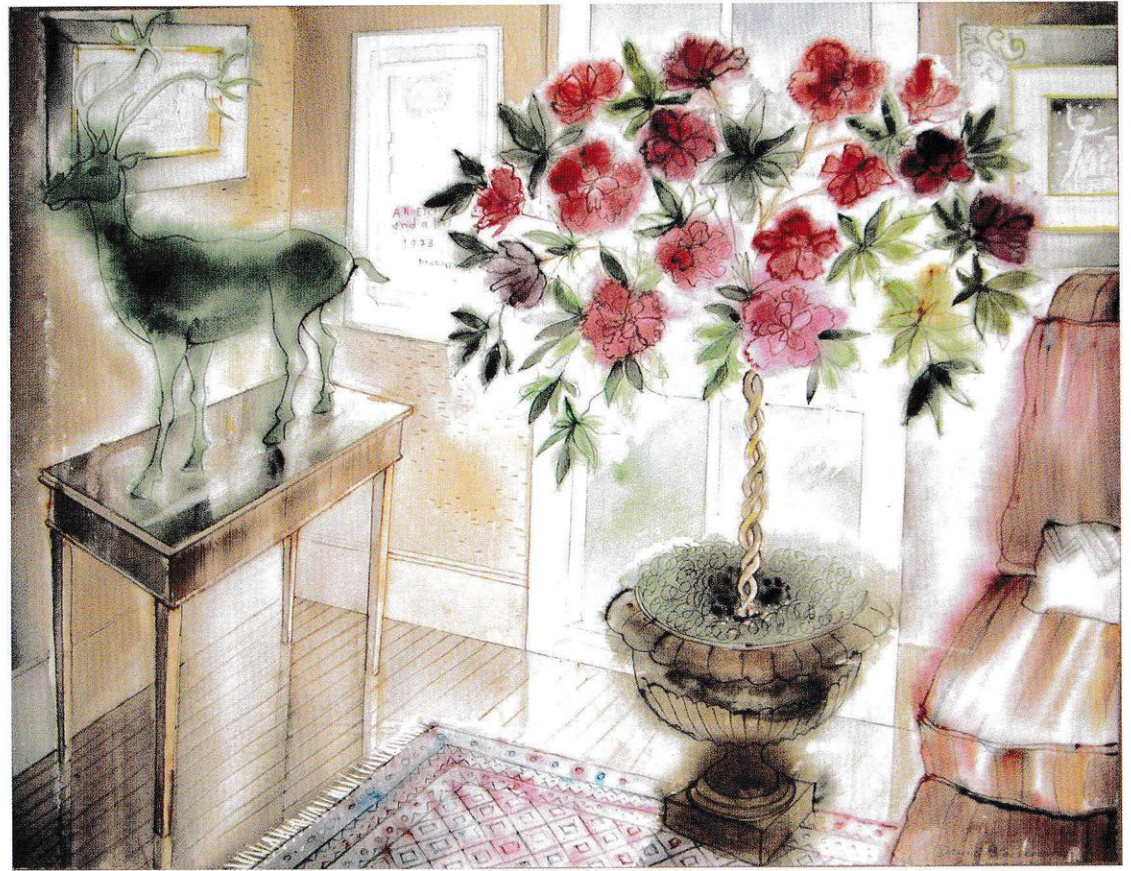
Abbozzo Gallery will be donating a portion of the sales from this exhibition to help further the work of the *Partners In The Horn of Africa*.

Partners In The Horn Of Africa is a charity close to the hearts of David and Anita Blackwood. In memory of their son, David Bonar Blackwood, a new library complete with books has been built at the Ambentu school in Ethiopia, and a four classroom block is under construction.

For more information please visit their website www.partnersinthehorn.com or contact the gallery.

Abbozzo
G A L L E R Y

179 Lakeshore Road East, Oakville, ON CANADA L6J 1H5 Tel: 905.844.4481 Toll Free: 1.866.844.4481



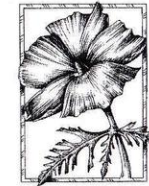
DAVID L. BLACKWOOD C.M., OOnt., R.C.A., C.P.E.

David Blackwood's depictions of the life, the landscape, and the people of Newfoundland have, over the past four decades, produced a body of work which holds a special place in the Canadian imagination. His strangely beautiful images have come to represent to many the essence of Newfoundland's traditional culture. Part personal biography, part cultural document, part mythic narrative, his work forms an ongoing chronicle of the distinctive stories, both epic and personal, which have shaped his life and the life of his beloved native province. He is widely regarded as one of this country's most accomplished artists, and his work is represented in numerous major public and corporate art collections worldwide, including the National Gallery of Canada, the National Gallery of Australia, the Uffizi in Florence, the Art Gallery of Ontario, the Montreal Museum of Fine Arts, the Chase Manhattan Bank, and the Collection of Her Majesty Queen Elizabeth II.

Mr. Blackwood founded the Erindale College Art Gallery, University of Toronto, which was later renamed the Blackwood Gallery in his honour. In addition to many international awards and fellowships, he is the recipient of two honorary doctorates: a Doctor of Laws from the University of Calgary and a Doctor of Letters from Memorial University in St. John's, Newfoundland. He was awarded the Order of Canada in 1993 for his outstanding contributions to the cultural life and heritage of Canada. In 2003 he received the Order of Ontario in recognition of his contributions as an artist, teacher, and benefactor of the arts. He has served on the Boards of numerous cultural, heritage, and charitable organizations over the years, including the Board of Directors of the Art Gallery of Ontario, with which he has had a long association. In 2000 the Art Gallery of Ontario, Marvin Gelber Print and Drawing Centre, established a Blackwood Research Centre for the study of the artist's work. In November of 2003 he was elected Honourary Chairman of the Board of the Art Gallery of Ontario – the first practicing artist to be named to this post. Mr. Blackwood currently resides in Port Hope, Ontario and maintains a studio in Wesleyville, Newfoundland.

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DAVID BLACKWOOD

Near & Far

An Exhibition of New Watercolours

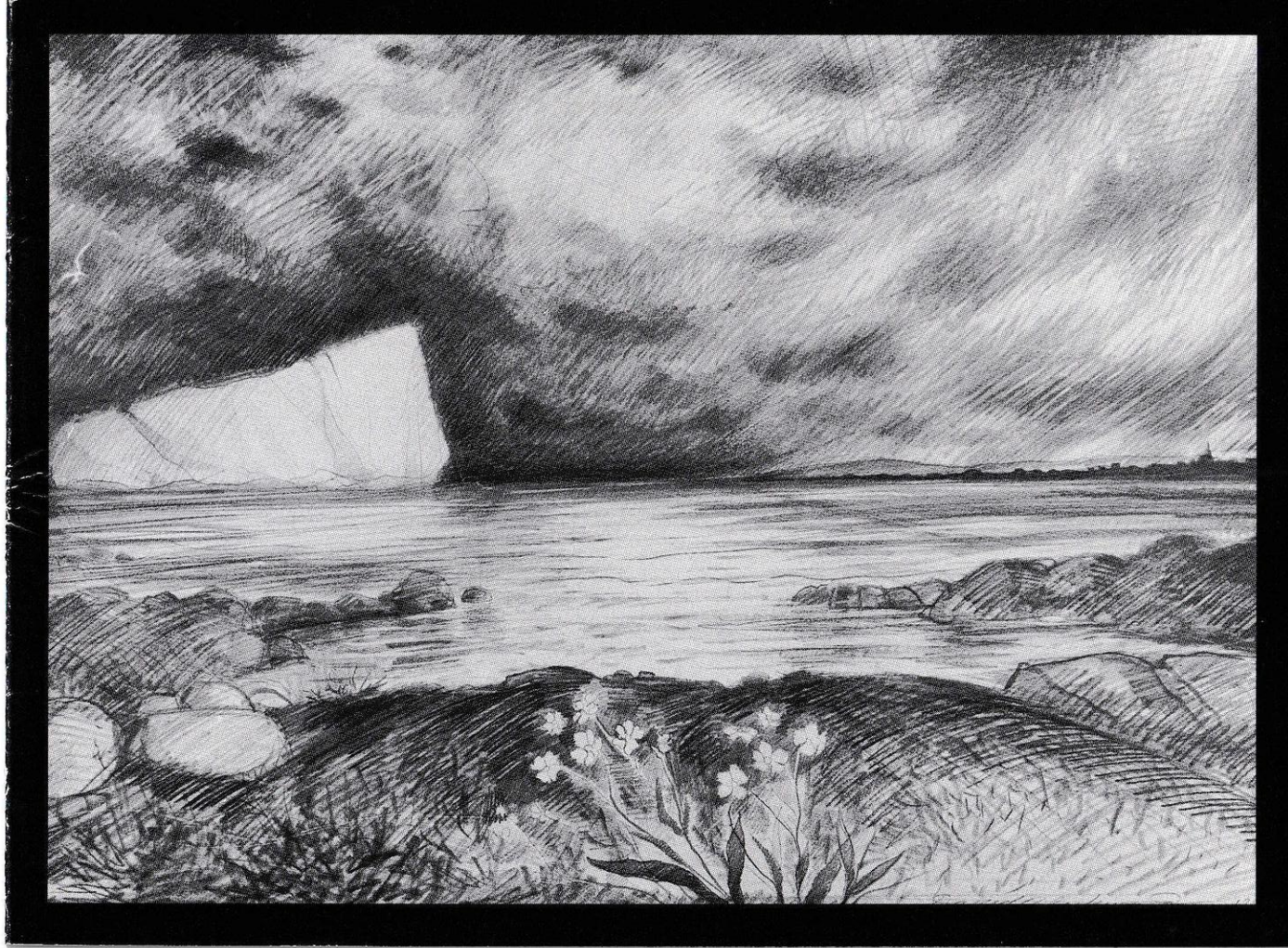
November 4 ~ 19, 2006

Artist's Reception Saturday, November 4th, 2 ~ 5 pm

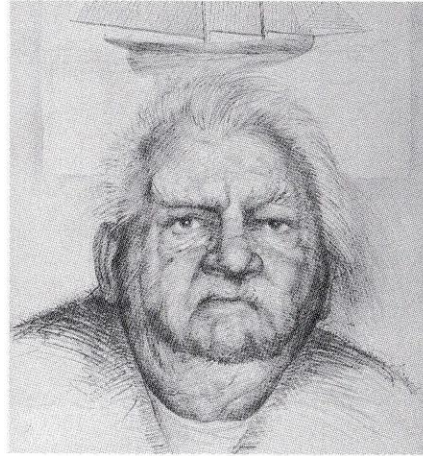
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Cover: *The Bronze Chinese Deer* 2006, Watercolour & mixed media on paper, 22.75 x 29 in. (57.8 x 73.7 cm.)



For David Blackwood, drawing has always been an essential part of the working process; his initial means of exploring any artistic idea. The constant discipline of expressing himself in pencil on paper has produced a remarkable body of work



which, while rarely exhibited, is fundamentally important to our understanding of his work. Whether they are created as rough drafts preparatory to an etching or painting, jotted as brief on-site notations, or worked up into highly finished compositions which stand alone, Blackwood's drawings display the practiced hand of a master. But beyond the sheer beauty of technique, they also allow us the pleasure of glimpsing, in a very intimate and direct way, the artist's mind at work as it explores an idea. They capture a largely private activity which artists rarely share with the public - the unedited flow of imagery through the fingertips, the tentative explorations of an idea before it is fully resolved. Most

importantly, they provide us with a unique graphic record of the way in which the creative imagination works as it moves from the initial spark of inspiration to its ultimate expression. - Ken Forsyth

Cover Image: David Blackwood, *"August Iceberg off Lumsden"*, Graphite on paper, 1992, 20 x 32 in.
Above: David Blackwood, Detail of *"Captain Edward B."*, Graphite on paper, 2003, 48 x 32 in.

DAVID BLACKWOOD

"Drawings to Etchings"

Opening Reception

Saturday, December 6, 2003 at 1:00 pm

Artist Talk

Saturday, December 6, 2003 at 3:00 pm

Exhibition Continues

December 6, 2003 – January 3, 2004

To View Exhibition Visit

WWW.GIBSONGALLERY.COM

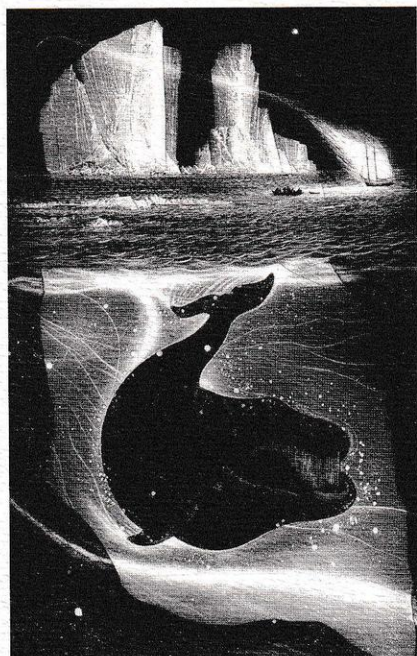
MARVIN GELBER
PRINT AND DRAWING
STUDY CENTRE

Close Encounters



2001/2002

An intimate first-hand experience
with treasures from the AGO's
collection of works on paper.



DAVID BLACKWOOD (Canadian, b.1941),
Fire Down on the Labrador, 1980
93.0 x 62.9 cm
Gift of David and Anita Blackwood, 1999
© 2001 David Blackwood

David Blackwood: *Fire Down on the Labrador*

Wednesday, April 10, 2002, 7 pm

Celebrated Canadian printmaker David Blackwood returns to the series with a tour of the special exhibition devoted to his most famous print - *Fire Down on the Labrador*. Blackwood will also discuss the technical process and narrative content found in his powerful images of Newfoundland. See a selection from the recent extraordinary gift to the AGO of 242 prints.

\$15/\$12 AGO members. Refreshments will be served.



Portrait of Heber Fildes as a Great Mummer, 2000, Oil Tempera on panel, 36 x 24 in.

David Blackwood

Visits and Discoveries

October 14 - November 8, 2000

You are cordially invited to attend an Artist's Reception
Saturday, October 14, from 2 pm to 5 pm.

Abbozzo
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"HIS FATHER DREAMS"
Copper Plate Etching 8/50

DAVID BLACKWOOD

DAVID BLACKWOOD

ETCHINGS PAST & PRESENT

JULY 11 - 25, 1992

OPENING

SATURDAY, JULY 11

FROM 12 - 3 P.M.



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◆ DAVID ◆ BLACKWOOD ◆

p in outport Newfoundland during the 1940's and 1950's, I was surrounded by all the essential of the traditional Cod Fishery. Both my father's and mother's families were deeply involved for generations in the Labrador and inshore fisheries. Labrador schooners, sails, cod traps, trap boats, twine lofts, fish flakes, cod liver barrels, splitting knives, splitting tables, rubber clothes and rubber boots were part of everyday life. A smart young man from St. John's, an assistant to Premier Joey Smallwood, stated he could hardly stand the smell I had to put up with in church hall gatherings at election time. Clean and all dressed up for the occasion, the fishermen and their families still carried the aroma of the fish, the cod fish!

of the cod fishery in recent years has caused me to reflect on this ancient way of life and how it is an essential character of Newfoundland. Concern for the disappearing Cod and the death of a fisherman led me to produce my first image using this fish - "For Ishmael Tiller; The Lrdgy Rocks" in 1990. Other related images followed, "Grandma Glover on Bragg's Island" 1991, "Notes from the North" 1992, "Folded Studies" 1993, "Master Mariner" 1994, and "Wesleyville Fleet in the Labrador" 1994. These reflections have also inspired a new series of paintings and the first of these works were shown in Edmonton in 1994.

From Kelloway's Door series (1985-1993) explored a variety of media, including the Renaissance technique of oil tempera. It seemed the ideal medium for conveying the simple and timeless roughness which is associated with the cod fish culture as I knew it on the North Coast of Newfoundland. The oil tempera employs powdered pigments suspended in an egg and oil emulsion. The underpainting is built up in a monochromatic grey scale using a series of painting knives. Colour is achieved with successive oil glazes. The result is a transparent and reflective light quality uncharacteristic of opaque oil painting.

Blackwood
1996

Flora S. Nickerson *Outward Bound for the Labrador* 1996, Oil tempera on panel, 37 x 45 inches

DAVID BLACKWOOD

OUTPORT RELICS

Recent Oil Tempera Paintings & Related Works on Paper

November 16 - December 11, 1996

Opening Reception

Saturday, November 16, 2:00 to 5:00 pm

The artist will be in attendance

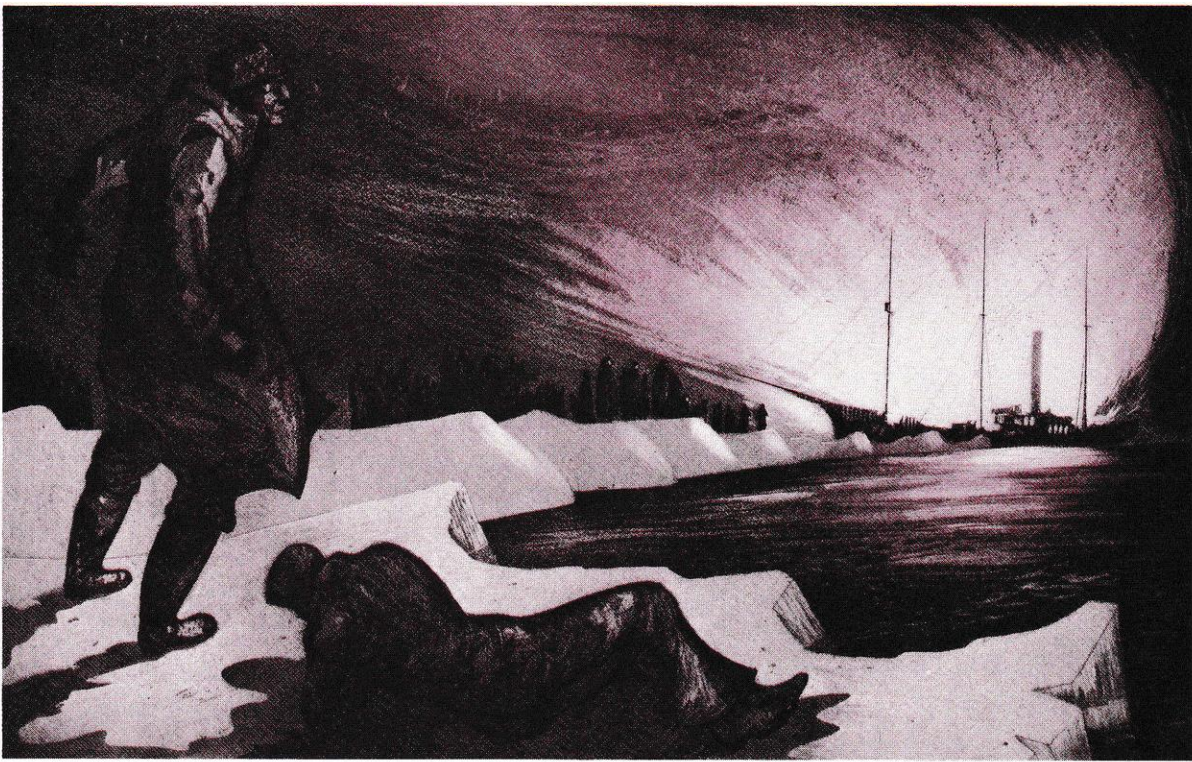
gallery one

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Gallery Hours: Tuesday to Saturday 10:30 — 5:00

DAVID BLACKWOOD



*Galerie Royale
is pleased to present
an exhibition of etchings
by*

DAVID BLACKWOOD

March 16 - April 7

*You are invited to attend the preview on
Thursday, March 15, at 7:30 p.m.*

*The National Film Board award-winning film
on Blackwood will be shown at 8:30 p.m.*

2247 Granville Street, Vancouver, B.C. (604) 732-6505

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DAVID BLACKWOOD

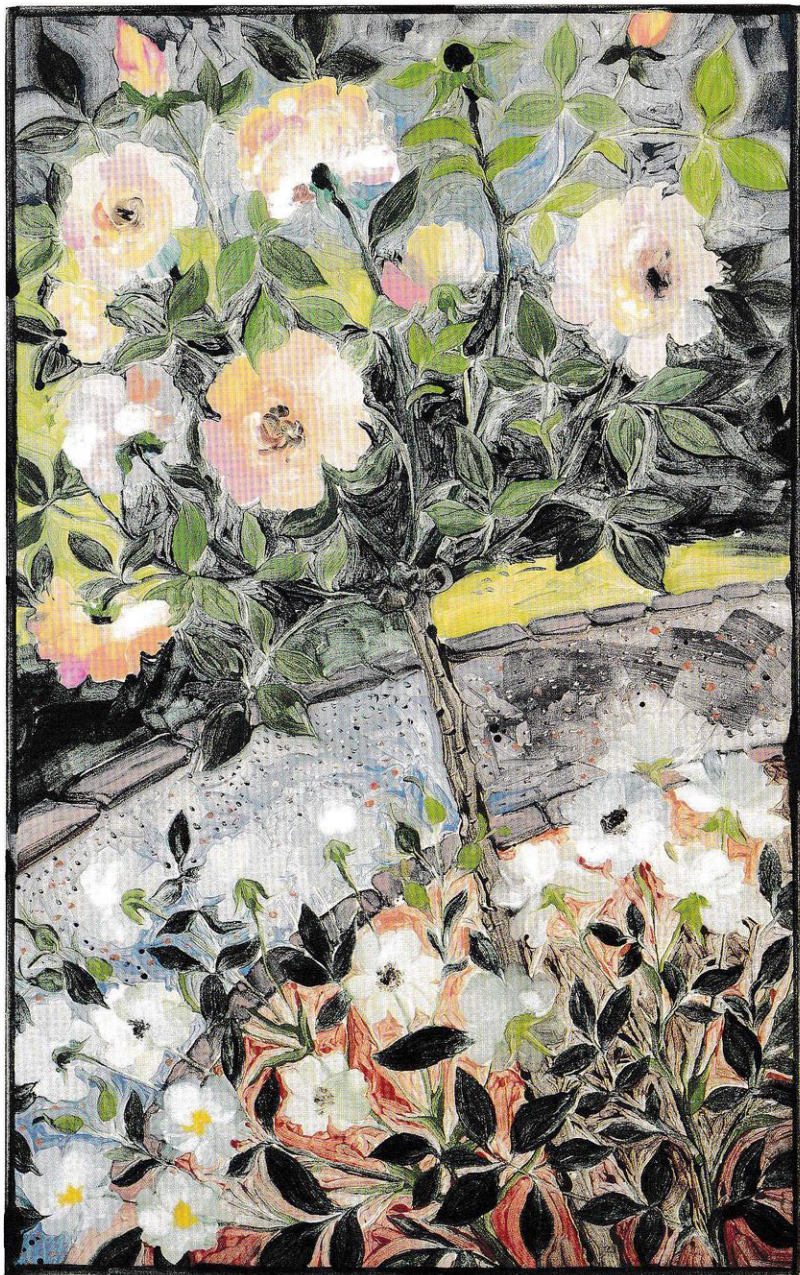
You and a guest are
cordially invited to
our opening day.

SATURDAY, FEBRUARY 24, 1990
10:00 A.M. – 6:00 P.M.

Coffee and pastries will be served.

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DAVID BLACKWOOD

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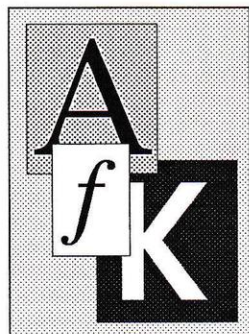
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ARTISTS FOR KIDS

As a supporter of the "Artists for Kids" Trust,
the Directors are pleased to invite you to a
Special Presentation
by renown Canadian Artist

Mr. David Blackwood

**Monday, February 22, 1993
at 7:30pm.**

in the Leo Marshall Curriculum Center
810 West 21st Street,
North Vancouver, B.C.

David Blackwood is the newest Patron to the
Trust and one of this countries most
distinguished Printmakers. He will present
an illustrated overview of his imagery.

*Please R.S.V.P. with Evelyn Woods
at 987-6667 by February 19, 1993*