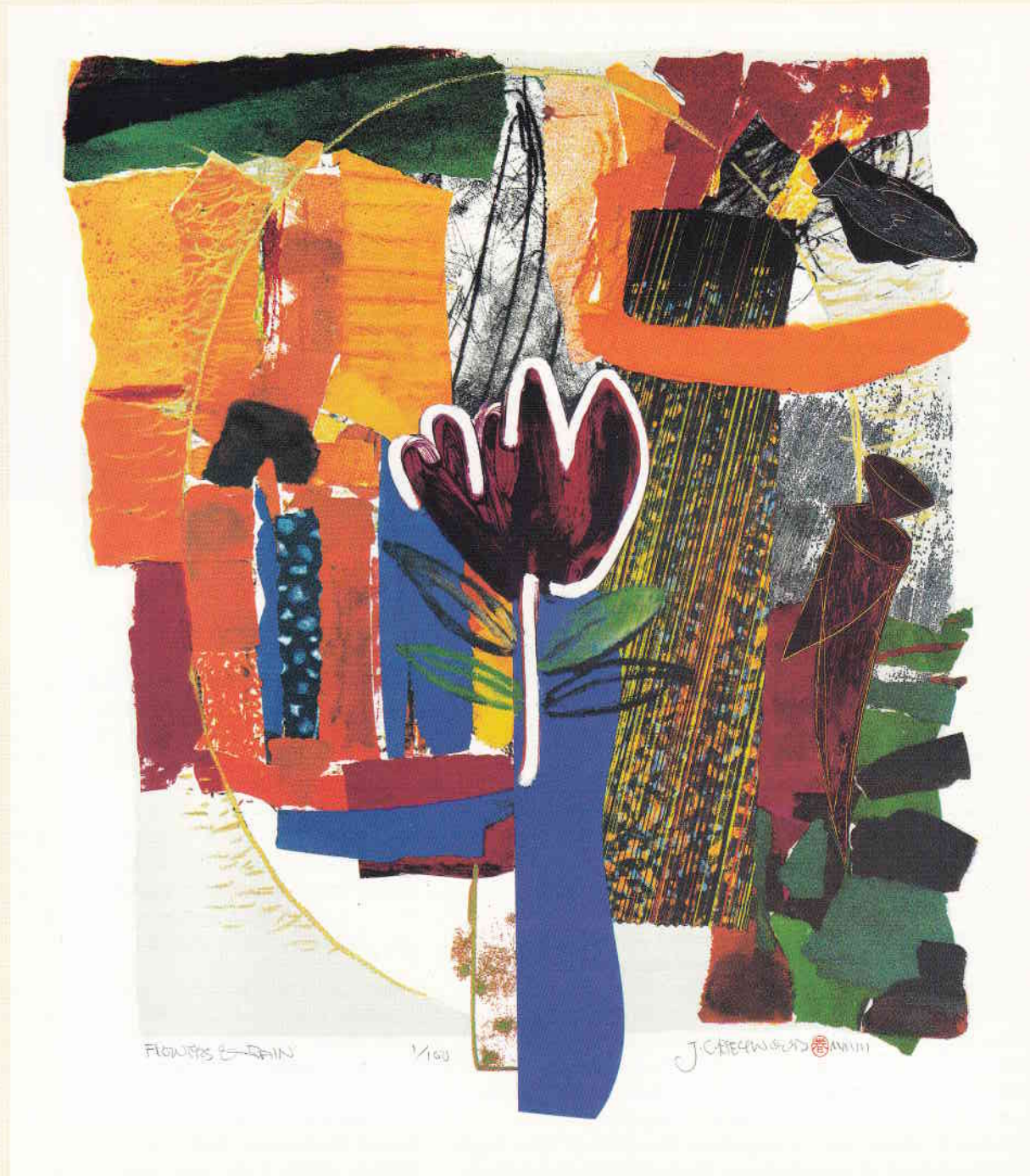


J. Carl Heywood



Flowers & Rain

10 colour serigraph, printed on Arches 100% rag paper
edition 100, 10 artist's proofs, signed by the artist
paper size: 27 x 21.5"
released September, 2003
issue price: \$800

Editions published
in partnership with
Canadian artists
in support of children,
their art education
and their future.

artists
for
kids

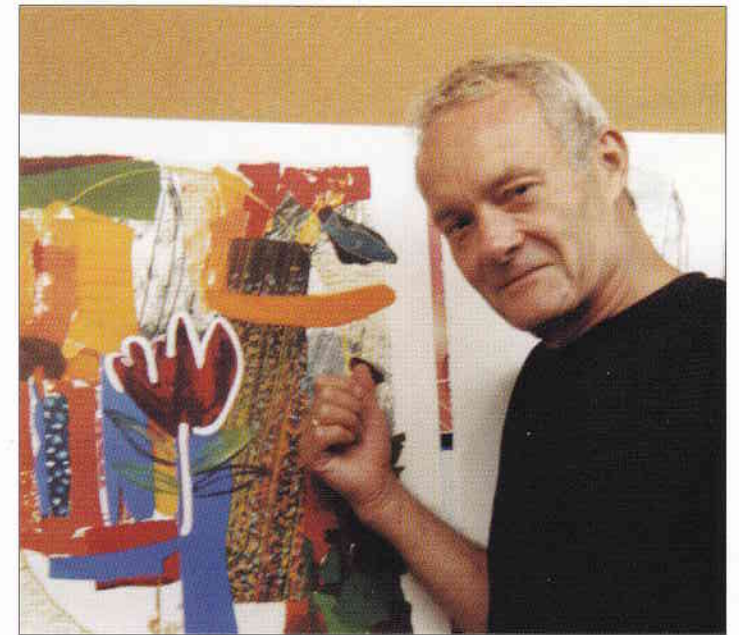
J. Carl Heywood, is one of the most respected print makers working in Canada today. His strong architectural style, a passion for print making processes and an endless desire to evolve his imagery is largely responsible for the great success he has enjoyed for more than 30 years. He has also balanced his artistic career with education as a professor of printmaking in the Bachelor of Fine Art program at Queens University in Kingston, Ontario.

John Carl Heywood was born June 6, 1941 in Toronto, Ontario. As a youngster he loved to draw and fondly recalls receiving inspiration from his favourite E.C. comics: Two Fisted Tales, Tales From the Crypt and Mad. He also had encouragement from his mother who remarked on his terrific sense of colour. Following high school, he enrolled in the Ontario College of Art and began his formal art education in drawing, painting and printmaking. He studied with printer maker Fred Hagan and was a classmate of David Blackwood. It was there Carl fell in love with silkscreening because of its great flexibility with colour and its ability to take an image in many different directions. He graduated from OCA in 1963.

His quest for learning and creating the perfect print has never subsided. Following a year as a secondary school art teacher in Belleville, Ontario, he moved to Paris, France in 1967 and worked for four years doing etching at S.W. Hayter's Atelier 17. It was there that he fine tuned his printmaking expertise, met fellow Canadian artist Irene F. Whittome and, launched his artistic career. He returned to Canada in 1973 and since that time, has never looked back. Carl Heywood has lived and worked as an artist and a teacher in Kingston, Ontario since 1974.

Carl Heywood is a prolific print maker. He began to exhibit in the early 1970's, and has shown in most of the international print biennales since that time. He has won numerous awards for his work over the years including the prestigious Edition Award at the World Print Four in San Francisco in 1983. Heywood has also had more than 75 one man shows across Canada, in Europe and in the United States. His work is included in numerous private and public collections including the National Gallery of Canada in Ottawa, the Victoria & Albert Museum in London, England, the Metropolitan Museum in New York City, the Musée d' Art Moderne, Paris, France, the Art Gallery of Ontario and, an archive of his prints resides in the Artists For Kids Gallery in North Vancouver.

The colourful screenprint (*serigraph*), *Flowers & Rain* was developed exclusively for Artists For Kids from an assemblage of coloured paper, prior prints, proof sheets and oil stick drawing. Layering of imagery and the careful juxtaposition of colour shapes has been a constant source of inspiration for Heywood over the years. Personal symbols combined with references to artists Kurt Schwitters and Hiroshige make the dynamic of this composition both visually rich and intellectually intriguing. It is surely J.C. Heywood at his best!



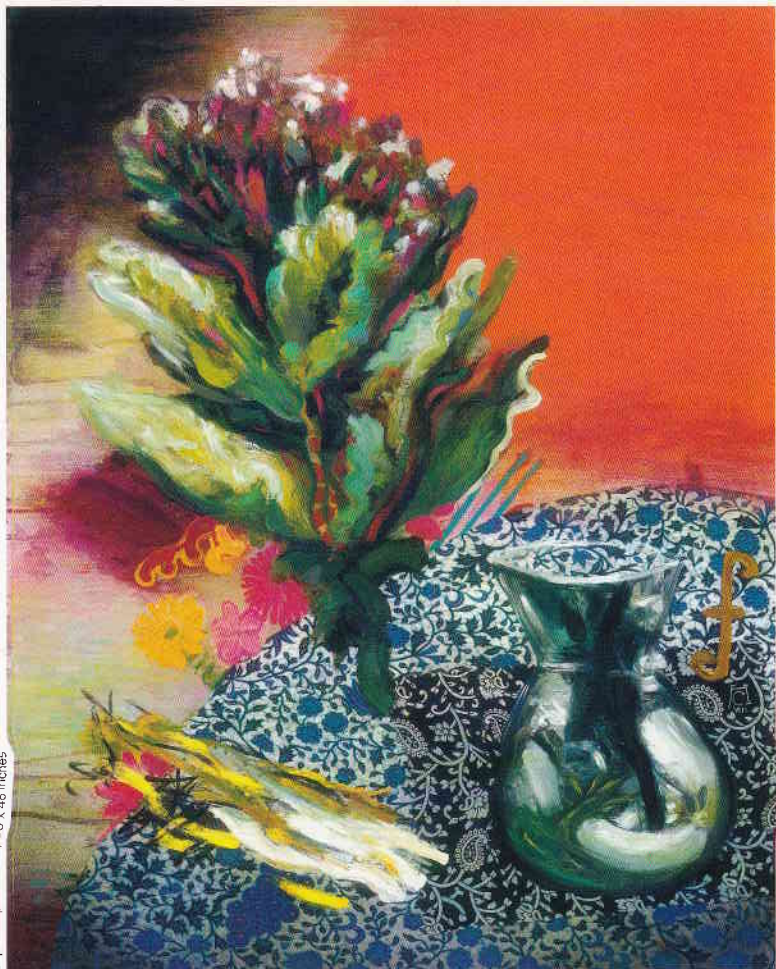
J. Carl Heywood proudly stands with a final proof of *Flowers & Rain* at Atelier Bellemare in Laval, Quebec.

The Artists For Kids Trust

was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver School District. Its mission, through the sale of original prints created by its artist patrons is to build an art education legacy for the children of British Columbia. Artists For Kids houses a stunning collection of contemporary Canadian art in it's Gallery and provides a variety of art enrichment program opportunities for thousands of students of all ages each year, including the popular Paradise Valley Summer School of Visual Art.

Canadian artists who have generously supported the program include: J. Carl Heywood, Rodney Graham, Toni Onley, Douglas Coupland, Kenojuak Ashevak, Roz Marshall, Robert Davidson, the late Jack Shadbolt, E. J. Hughes, Robert Young, Jane Ash Poitras, Ted Harrison, Michael Snow, the late Jean McEwen, Robert Bateman, David Blackwood, Betty Goodwin, Gordon Smith, Joe Fafard, Gathie Falk, Alan Wood, Guido Molinari, Molly Lamb Bobak, the late Anne Meredith Barry, Takao Tanabe, George Littlechild, Irene F. Whittome, Arnold Shives, Ann Kipling, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and the estate of Frederick and Betty Amess.

To make an appointment to view Carl Heywood's print *Flowers & Rain*, or if you require more information on other Artists For Kids prints or its programs, please contact Bill MacDonald, Managing Director, Artists For Kids Gallery, 810 West 21st Street, North Vancouver, BC Canada. V7P 2C1 Phone: 604.903.3797 Fax: 604.903.3778 e/mail: bmacdonald@nvscd44.bc.ca Visit and bookmark our web site at: www.artists4kids.com



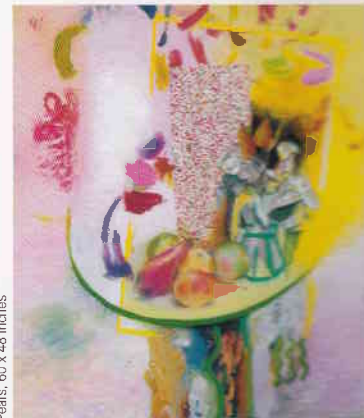
CARL (JC) HEYWOOD



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ART CONTEMPORAIN / CONTEMPORARY FINE ART

102 avenue Laurier ouest, Montréal, Qc.
514.278.4777 www.galeriedavignon.ca



Du 27 mai au 13 juin

réception mercredi 27 mai de 17h à 19h

C'est depuis qu'il a terminé ses études au Ontario College of Art en 1963 que Carl Heywood œuvre dans le milieu artistique. C'est depuis qu'il a terminé ses études au Ontario College of Art en 1963 que Carl Heywood œuvre dans le milieu artistique.

- Au cours de sa vie, il eut la chance d'exercer son art à Paris, à Tokyo, en Allemagne, dans la ville de Québec, à Montréal, à Londres, à Aberdeen ainsi qu'en Inde.
- Heywood enseigne l'art au niveau universitaire pendant 35 ans. Il fut aussi artiste invité et conférencier dans plusieurs universités un peu partout au Canada, aux États-Unis et en Angleterre. Juge à plusieurs expositions internationales d'impression, il fut lui-même récipiendaire de plusieurs prix pour son travail en art imprimé. Il prit sa retraite en tant qu'enseignant à l'université Queen à Kingston en 2006, puis il déménagea immédiatement à Montréal.
- Cette exposition réunit le plus récent travail de l'artiste, travail qu'il a réalisé depuis son arrivée à Montréal. J.C. y combine sa grande expérience et son talent en art imprimé à une utilisation audacieuse de la peinture sur toile afin de créer des symphonies visuelles de motifs et de couleurs. Les toiles de J.C. sont créées avec brio et respirent la vie.
- Extrait de : Une Vie En Couches Superposées J.C. Heywood, Geraldine Davis, publiée par Burnaby Art Gallery

- L'avenir
Depuis son déménagement à Montréal en 2006, Heywood continue de pousser l'évolution de son œuvre de façon vigoureuse. Son travail actuel se trouve dans un état de transition et d'exploration, changeant d'une semaine à l'autre. Heywood applique ses quarante années de méthodologies en imprimerie à son approche peu orthodoxe en peinture.
 - L'artiste commence par des constructions/collages qui sont transférés de façon numérique sur la toile. Les fondations de ces compositions évoluent dans plusieurs directions à mesure qu'elles sont développées sous forme d'image peinte. C'est l'équivalent du tirage d'épreuves, un élément essentiel de son exploration des images par la gravure. Grâce à ce processus, Heywood réussit à satisfaire sa curiosité infinie, son besoin d'inventer et son désir d'explorer l'image en cours.
- Heywood réfléchit à ces développements récents : « Cela pourrait représenter une évolution intéressante de mon œuvre, ou une perte de temps totale. Pour moi, il n'y a qu'une chose qui est certaine : c'est passionnant, difficile et ça me préoccupe totalement... tout ceci me rend reconnaissant d'avoir choisi la vie d'artiste visuel ».
- Carl Heywood



after moses, 62 x 48 inches



papango, 60 x 42 inches



david and albert, 60 x 48 inches



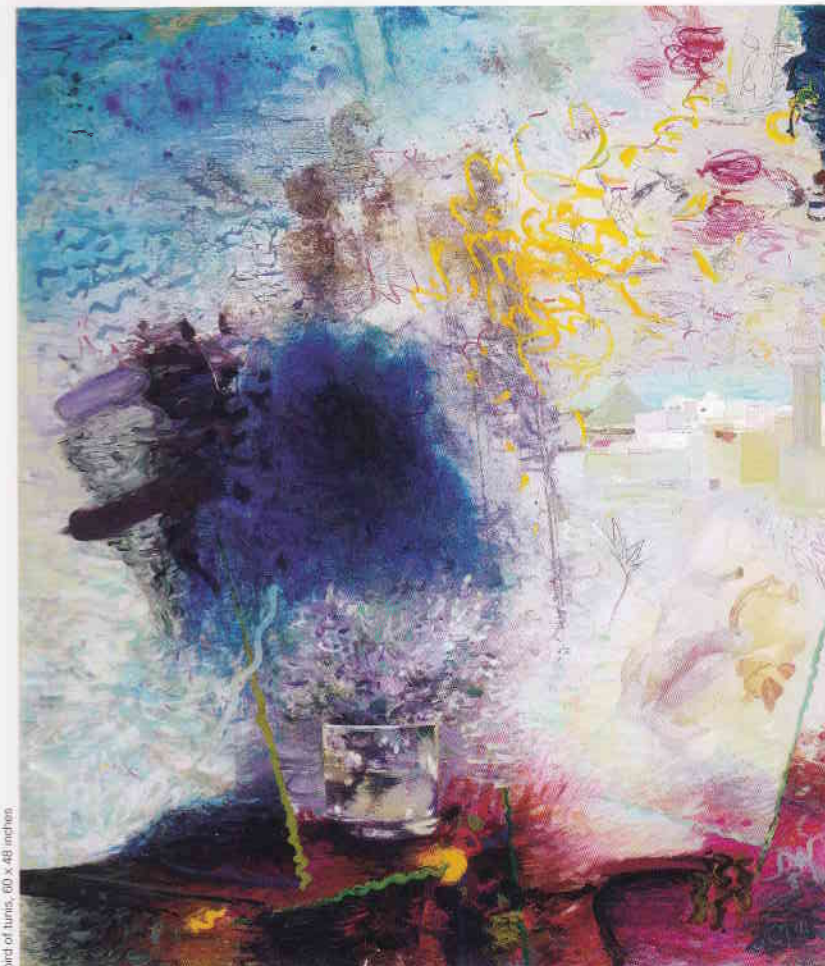
May 27th to June 13th reception Wednesday May 27th 5 – 7pm

(JC) Carl Heywood has been creating art in one form or another since he graduated from the Ontario College of Art in 1963.

- At various times over the years, he has created his art in Paris, Tokyo, Germany, Quebec City, Montreal, London, Aberdeen and India
- He has taught art at university level for 35 years. And has been invited artist and lecturer at many universities across Canada, the US, and England. He has been a juror at many international print exhibitions. Carl has won numerous awards for his work in printmaking over the years.
- In 2006 he retired from teaching at Queen's University in Kingston and immediately moved to Montreal.
- For this exhibition of his new work since being in Montreal J.C. Heywood combines his vast experience and talent in printmaking with a daring use of paint on canvas to create visual symphonies of patterns and colour, breathing new life into each brilliantly painted canvas.
- Excerpt from: A Life in Layers; J.C. Heywood, Geraldine Davis published by the Burnaby Art Gallery:
- Since moving to Montreal in 2006, Heywood is energetically pushing his work

through yet another evolution. His current body of work is in a state of transition and exploration, and is evolving week by week. He is applying forty years of printmaking methodology to his unorthodox approach to painting.

- The artist begins with elaborate collage / constructions, which are digitally transferred to the canvas. These compositional foundations are evolved in different ways as they are developed as painted images. This is equivalent to proofing, a central part of his exploration of images in printmaking.
- Through this process, Heywood satisfies his endless curiosity, his need for invention, and his desire for exploration of the image in process.
- Heywood reflects on these recent developments:
"This could be an interesting development or it could be a complete waste of time. One thing is certain. For me at least it is exciting, challenging, and completely engaging ... everything that makes me grateful to have chosen the life of a visual artist."
Carl Heywood



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J.C. HEYWOOD

New Screenprints

Opens
Saturday, May 1, 1999



22 Hazelton Avenue, Toronto, Ontario M5R 2E2 (416) 964-8197 FAX: 964-5912

These recent works, printed at the Atelier d'art Bellemare in Laval, Quebec, are bringing together many strands of ideas about colour and energy, texture and meaning.

The finesse and sensitivity of this new ultra-violet screenprint process has enabled me to create a denser, more compact composition.

J. C. Heywood

Born: 1941, Toronto
Studies: 1959-63, Ontario College of Art, Toronto
1967-69, Atelier 17, Paris, France
1974-present: Professor of printmaking, Queen's University, Kingston

SELECTED PUBLIC COLLECTIONS

Aberdeen Art Gallery, Scotland	Mount Allison University
The Albertina Museum, Vienna	Musée d'Art Contemporain, Montreal
Art Gallery of Hamilton	Musée d'Art Moderne, Paris
Art Gallery of Ontario	Museum of Modern Art, Poland
Art Gallery of Peterborough	Moderna Galerija, Ljubljana
Art Gallery of Stratford	National Gallery of Canada
Bibliothèque Nationale de France	New Jersey State Museum
Bibliothèque Nationale de Belgique	New York Public Library
Bradford Art Gallery, England	Nickle Arts Museum, Calgary
The Brooklyn Museum	Rosenwald Collection, Philadelphia
Burnaby Art Gallery, British Columbia	Seattle Art Museum
Cleveland Museum of Art	Tom Thomson Art Gallery, Owen Sound
Confederation Art Gallery, Charlottetown	University of Manitoba
Contemporary Art Gallery, Lisbon	University of Saskatoon
Agnes Etherington Art Centre, Kingston	The Victoria and Albert Museum, London
Leeds City Art Gallery, England	
Memorial University of Newfoundland	
Metropolitan Museum, New York	
Montreal Museum of Fine Arts	



"Flowers & Flowers (Some With Thorns)" 1999 original signed screenprint Edition of 50



"Still Life with Clasp Bottle and Ciller (A Study in Surface)" 1999 original signed screenprint Edition of 50



"Memories of Japan" 1999 original signed screenprint Edition of 50

J.C. HEYWOOD

The Paris Suite

New Screenprints

Saturday, November 16, 1996
2 - 5 p.m.



22 Hazelton Avenue, Toronto, Ontario M5R 2E2 (416) 964-8197 FAX: 964-5912
Email: mgodard@godardgallery.toronto.on.ca Web Site: <http://www.godardgallery.toronto.on.ca>

During his sabbatical year from Queen's University in Kingston, J.C. Heywood travelled to Paris and the Graficaza Printshop where he completed a new series of screenprints.

Using waterbase ultra-violet inks, Heywood has made a portfolio of ten small colourful prints, similar in size to his 1987 "Japan Collé" series.

Heywood, commenting on the diverse nature of the series, states that he placed only two restrictions on himself when creating this portfolio: the prints had to be small and they had to be interesting to look at.

Born: 1941, Toronto
 Studies: 1959-63, Ontario College of Art, Toronto
 1967-69, Atelier 17, Paris, France
 1974-present Professor of printmaking, Queen's University, Kingston

SELECTED PUBLIC & CORPORATE COLLECTIONS

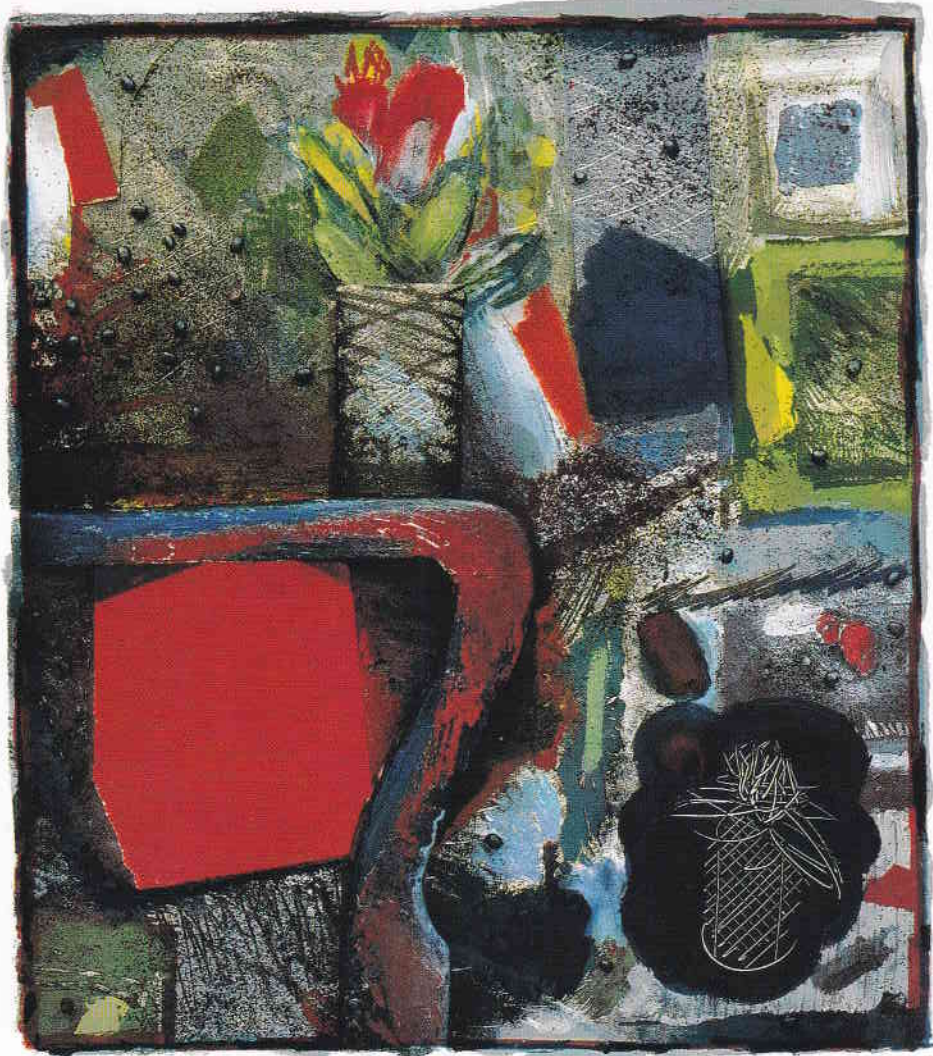
Aberdeen Art Gallery, Scotland
 The Albertina Museum, Vienna
 Art Gallery of Hamilton
 Art Gallery of Ontario
 Art Gallery of Peterborough
 Art Gallery of Stratford
 Bibliothèque Nationale de France
 Bibliothèque Nationale de Belgique
 Bradford Art Gallery, England
 The Brooklyn Museum
 Burnaby Art Gallery, British Columbia
 Cleveland Museum of Art
 Confederation Art Gallery, Charlottetown
 Contemporary Art Gallery, Lisbon
 Agnes Etherington Art Centre, Kingston
 Leeds City Art Gallery, England
 Memorial University of Newfoundland
 Metropolitan Museum, New York
 Montreal Museum of Fine Arts
 Mount Allison University
 Musée d'Art Contemporain, Montreal
 Musée d'Art Moderne, Paris
 Museum of Modern Art, Poland
 Moderna Galerija, Ljubljana
 National Gallery of Canada
 New Jersey State Museum
 New York Public Library
 Nickle Art Museum, Calgary
 Rosenwald Collection, Philadelphia
 Seattle Art Museum
 Tom Thomson Art Gallery, Owen Sound
 University of Manitoba
 University of Saskatoon
 The Victoria and Albert, London

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 Imperial Oil
 J.P. Morgan & Co.
 MacLean, Hunter
 McCarthy, Tetrault
 Morgan Bank of Canada
 Nissan Canada Inc.
 Nova Corporation of Alberta
 O.M.E.R.S.
 The Ontario Club
 O.P.S.E.U.
 Peat, Marwick, Thorne
 Price Waterhouse
 Prudential Insurance Co.
 Royal Bank (Toronto, Mexico)
 Spectrum Mutual Funds
 SunLife of Canada
 Sunnybrook Health Centre
 Swiss Bank
 Tory, Tory, desLauriers & Binnington
 TransAmerica Life Co.
 William Mercer Ltd.
 Xerox Canada Inc.



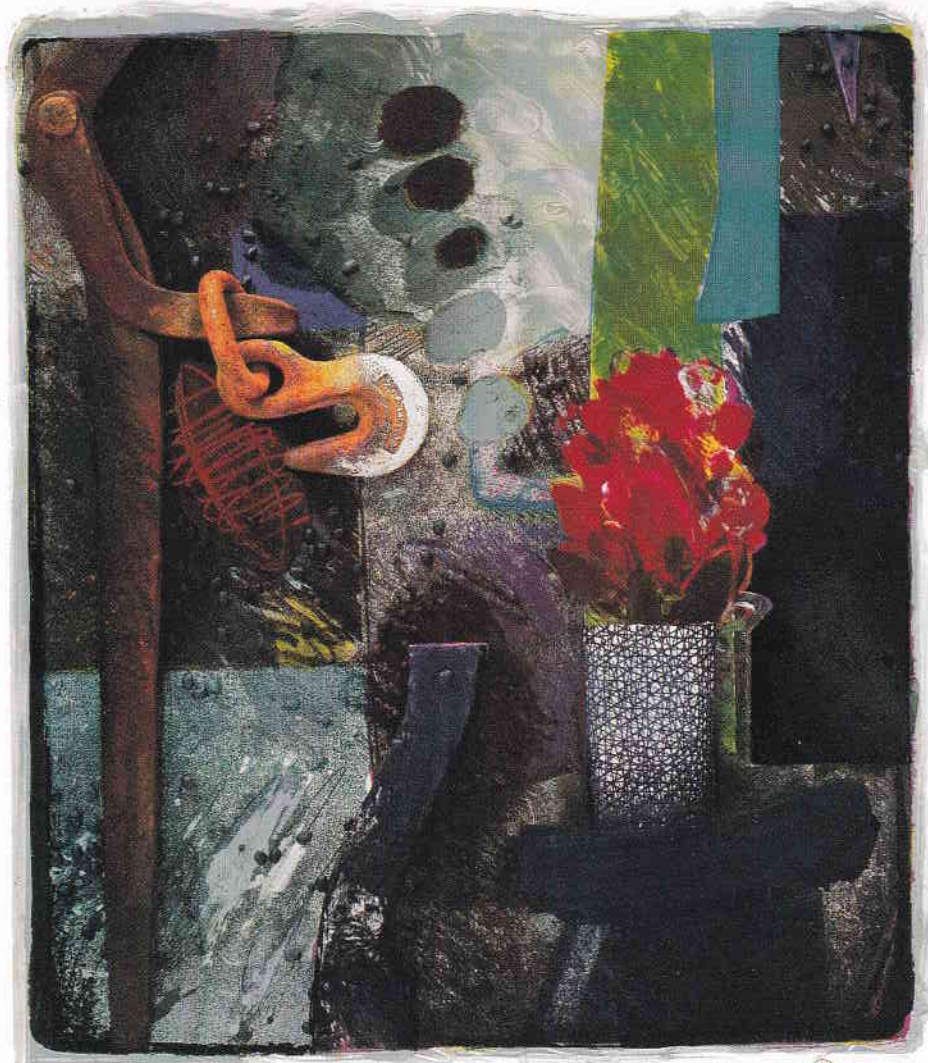
"Levels and Levels (To Be Looked At For A Long Time)" 1996 Original Signed Screenprint Ed.: 40

LEVELS & LEVELS
 (TO BE LOOKED AT FOR A LONG TIME)
 J. CHÉNARD © 1996



A Little Busy

J.C. HEGARTY © 1996



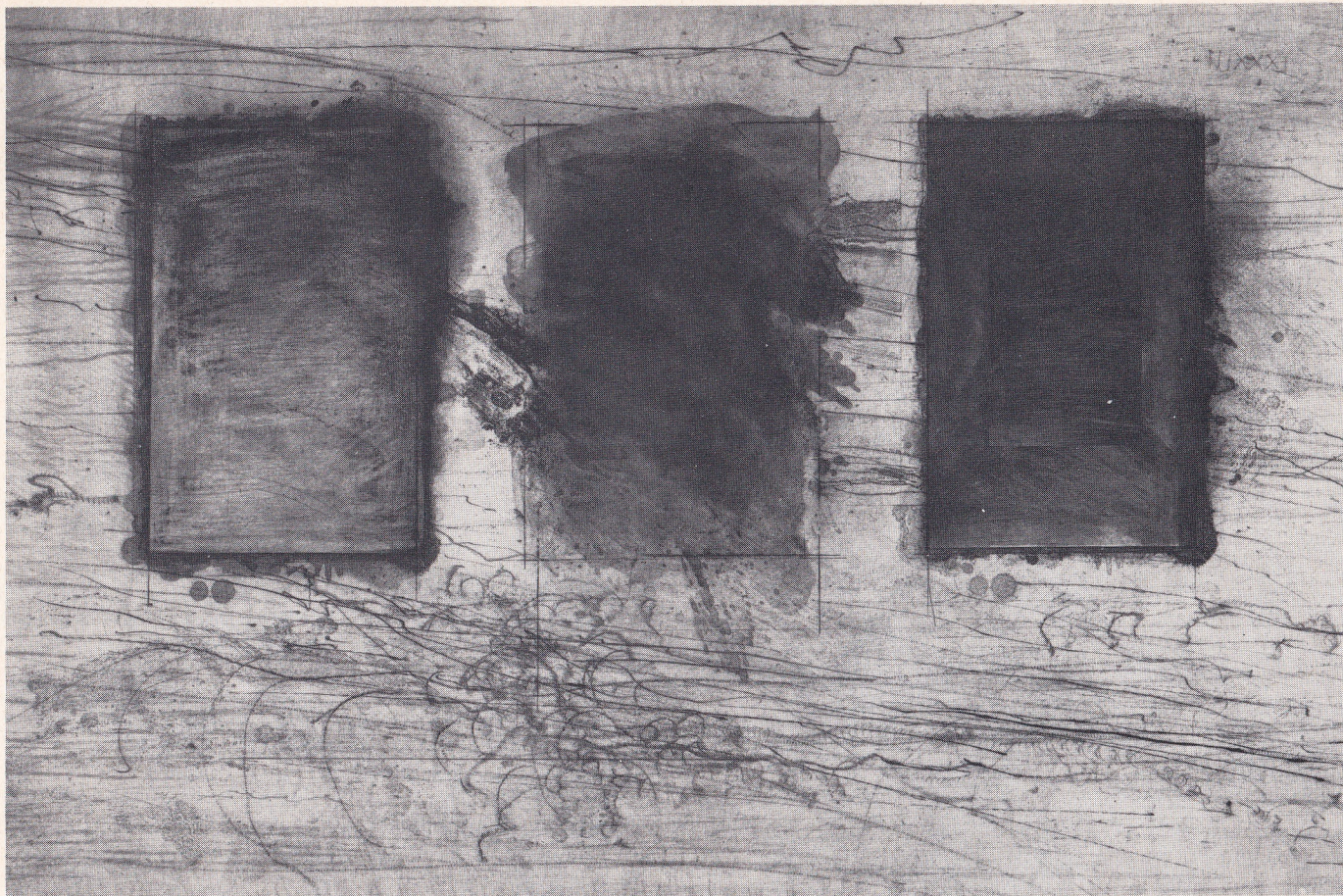
Flowers & Hooks

J.C. HEGARTY © 1996



Red Niche, 1983
Etching Intaglio
Photo: T.E. Moore

J.C. Heywood
Art Gallery of Peterborough



Three Part Invention, 1983
Etching
Photo: The Artist

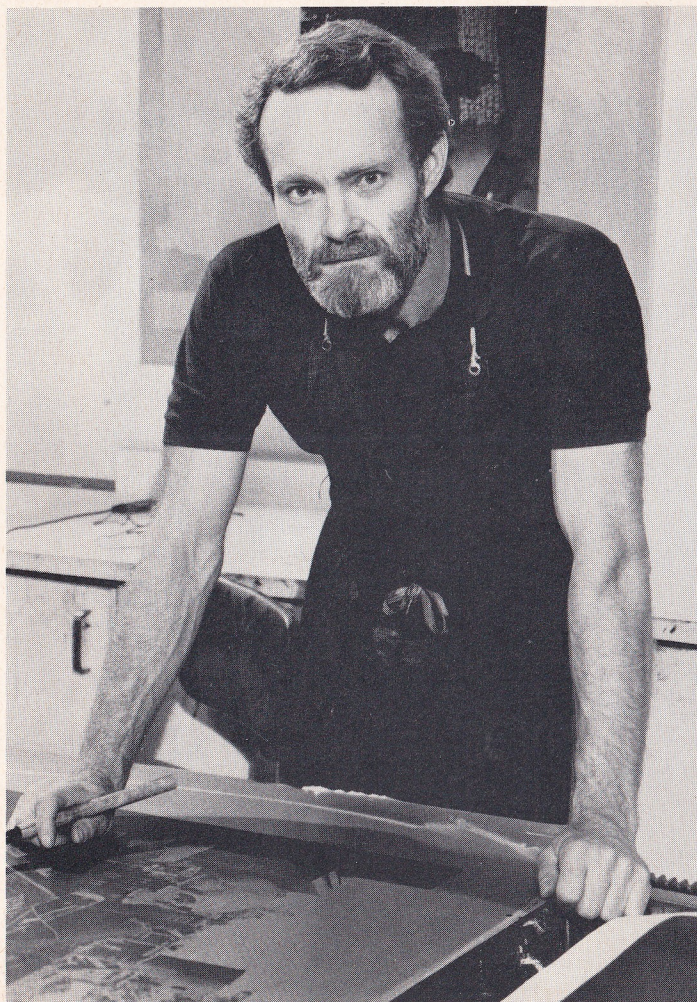


Photo: Janet Seally

J.C. Heywood

Born in Toronto, Canada 1941

BACKGROUND:

Studied drawing and painting, Ontario College of Art, Toronto 1959-63.
Printmaking at Atelier 17, Paris 1967-69.

Professor of painting and printmaking, Queen's University, Kingston, Ontario from 1974 to present.

Uses printmaking as his primary medium since 1967. Works mainly in silkscreen, lithography, etching. Exhibits widely and frequently, with one man exhibitions and participation in international print biennial group shows in many countries.

In recent years he has travelled in India, Nepal, Egypt, Peru and Japan. He is represented by Mira Godard Gallery, Toronto.

ONE MAN EXHIBITIONS: 45 SINCE 1969 IN CANADA AND FRANCE.

SELECTED GROUP EXHIBITIONS:

- Beyond the Repeatable Image: Now touring Europe (J.C. Heywood, Richard Sewell, Otis Tamasauskas)
- Biennial International of Graphic Art, Ljubljana 1971, 73, 75, 77, 79, 81, 83
- Internationale Biennale de la Gravure, Cracovie 1970, 72, 74, 76, 78, 80, 84 (Prize 1980)
- Norwegian International Print Biennial, 1978, 80, 82 (2nd Prize 1978)
- British International Print Biennial, Bradford 1968, 1974, 1976, 1979, 1984
- Graphex, Brantford, 1974, 75, 76, 77, 78, 79, 81 (Awards 75, 78, 79, 81. Juror 84)

COLLECTIONS:

- | | |
|------------------------------------|--------------------------------------|
| - The Victoria and Albert Museum | - The Art Gallery of Ontario |
| - The Brooklyn Museum | - Musée d'Art Contemporain, Montréal |
| - Bibliothèque Nationale de France | - National Gallery of Canada |
| - The Art Institute of Chicago | - Montreal Museum of Fine Arts |
| - The New York Public Library | - Moderna Galerija, Ljubljana |
| - The Albertina Museum, Vienna | - Musée d'Art Moderne, Paris |

I find in printmaking a perfect means of expression that can assimilate all other modes of expression including painting, collage, virtuoso drawing, photography, printed matter and so forth. Add to that the total freedom and control of colour that you have in printmaking, and the traditional means of visual expression like painting and sculpture seem a bit restricting.

The fragmented and cumulative nature of the process of making a print is what makes it possible to adjust and develop any of the components individually without having to deal with every element simultaneously. When a painter makes his stroke on the canvas, he is dealing at the same instant with gesture, composition, colour, emphasis, drawing, all the ingredients and results together. Things happen very fast and it is sometimes over before you know it. When a printmaker makes his stroke on the stone or screen, the chances are he is dealing only with the nature of the stroke itself. It certainly is made without colour, often without a final composition placement, and its emphasis can be decided later. All the decisions about where it should occur in the composition, its colour and so forth can be decided later. A perfect case of emotion recollected in tranquillity.

A colour quality unique to printmaking that we see used more and more is the *dégradé* or *bokashi* or graduated colour, where the qualities of the ink change across the image, perhaps fading out or blending from one colour to another. This quality is to printmaking what brush texture is to painting. It arises naturally out of the medium and is a quality we have to take into account.

This graduation of colour operates to open up the image spatially. When colours are printed flat they have a certain aggressive sameness about them, the identical blue for example occurring in every part of the composition. That doesn't happen in nature, doesn't happen in painting, not even house painting, because the colour on the house is affected by uneven lighting according to location. So when that sameness occurs in a print, the flatness is very striking.

What is so exciting about visual art, of course, is that it can be 'about' its own elements as music is, or it can be about thoughts and things outside itself as literature is.

A visual work can be seen in an instant, and yet releases its layers of meaning, association, sensuality and thought over long passages of time.

Printmaking is a complex cumulative process compared with other more rapid forms of visual expression like drawing or painting. This means that there is time for meanings and levels of reflection to deposit at each phase of the work. This layering of ink and idea on the paper explains the special richness that is natural to prints. The indirectness that is characteristic of printmaking can lead at its worst to a cool bloodless quality in the work; at its best it gives the work a rich patina made up of time, care, reflection, an accumulation of actions and inspirations great and small; a Zen marriage of craft and enlightenment that is able to accommodate the ebb and flow of artistic vision in a sensitive and comprehensive whole.

In printmaking the means of expression, the etching plate, the silk screen, the view camera, the ink roller, all give visual form to thought in the same way that the piano, voice, or string quartet give form to sound. The impulse to express and the means of expression are inseparable. Because there are many processes and instruments involved in printmaking, a great range of orchestrating abilities are called up in the printmaker/conductor.

The real subject of my work is seeing and the different modes of making sense out of things visual. Vision is affected by the materials and the medium of realization, as well as by the net of preconceptions through which we view the world; preconceptions that help us to make sense of an otherwise random jumble of impressions. I am interested in the different kinds of preconception that can be applied to bring order to things visual, and in treating the system of preconceptions as an object itself and as the subject of a work.

J.C. Heywood



"Peeler Party" (1990) Etching with aquatint. Edition: 40
Image: 35 1/4" x 47" Paper: 43 1/2" x 54 3/4"

etchings by
J.C.
HEYWOOD

February 3–February 28, 1991.

Reception, Thursday, February 14, 6–9 p.m.

The Artist will be in attendance.

*One of Canada's finest printmakers,
included in*

"The Best Contemporary Canadian Art"

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J.C. Heywood
KV312- Kurt & David, 2008
Acrylic and giclée on canvas, 60" x 48"
\$6,200

All prices are subject to change without notice.

November 25 - December 16, 2006

J.C. HEYWOOD

A Busy Bountiful Life

New Screenprints

Opening Reception: Saturday, November 25, 2006



22 Hazelton Avenue, Toronto M5R 2E2

416.964.8197 www.godardgallery.com

J.C. Heywood was born in 1941 in Toronto, Ontario. Considered one of the most respected Canadian printmakers, Heywood recently retired after 32 years as Professor of Printmaking at Queen's University.

J.C. Heywood currently lives and works in Montreal, Quebec.

SELECTED PUBLIC AND CORPORATE COLLECTIONS

Aberdeen Art Gallery, Scotland

The Albertina Museum, Vienna

Art Gallery of Hamilton

Art Gallery of Ontario

Art Gallery of Peterborough

Art Gallery of Stratford

Bibliothèque Nationale de France

Bradford Art Gallery, England

The Brooklyn Museum

Burnaby Art Gallery, British Columbia

Cleveland Museum of Art

Confederation Art Gallery, Charlottetown

Contemporary Art Gallery, Lisbon

Agnes Etherington Art Centre, Kingston

Leeds City Art Gallery, England

Memorial University of Newfoundland

Metropolitan Museum, New York

Montreal Museum of Fine Art

Mount Allison University, Sackville, N.B.

Musée d'Art Contemporain, Montreal

Musée d'Art Moderne, Paris

Museum of Modern Art, Poland

National Gallery of Canada

New York Public Library

Nickle Arts Museum, Calgary

Rosenwald Collection, Philadelphia

Seattle Art Museum, Washington

Tom Thompson Art Gallery, Owen Sound

University of Manitoba

University of Saskatoon

The Victoria & Albert Museum, London

Bennett Jones

Ernst and Young

Kelly McTernan Lavoie

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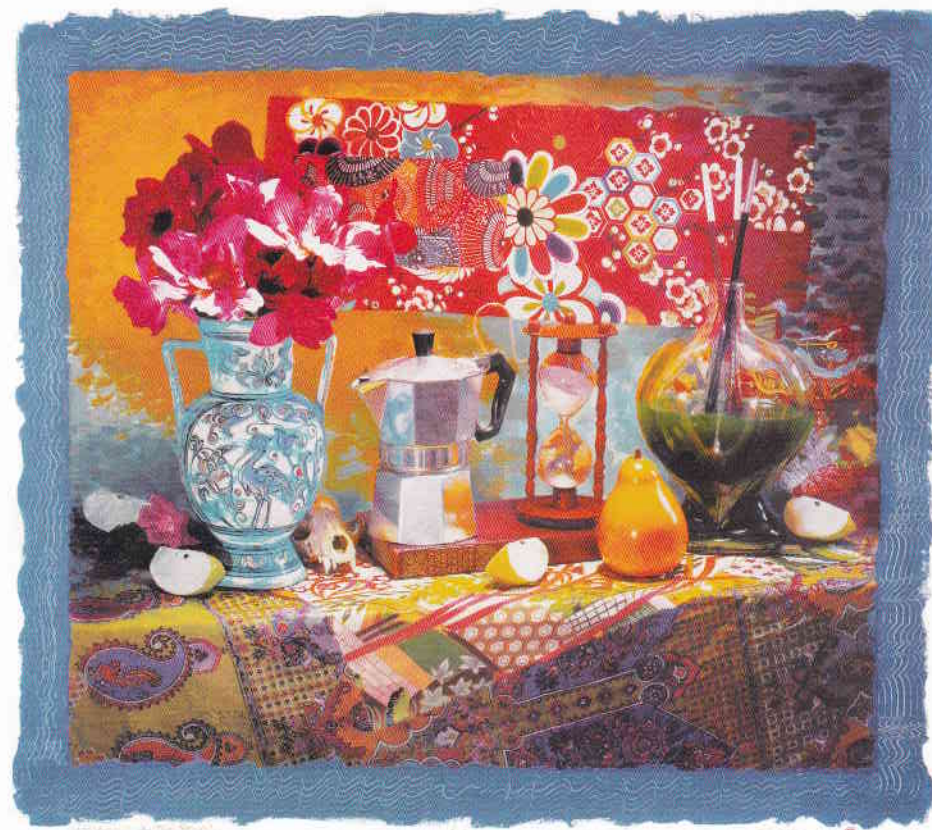
Scotiabank

TD Bank

Temple Scott Associates



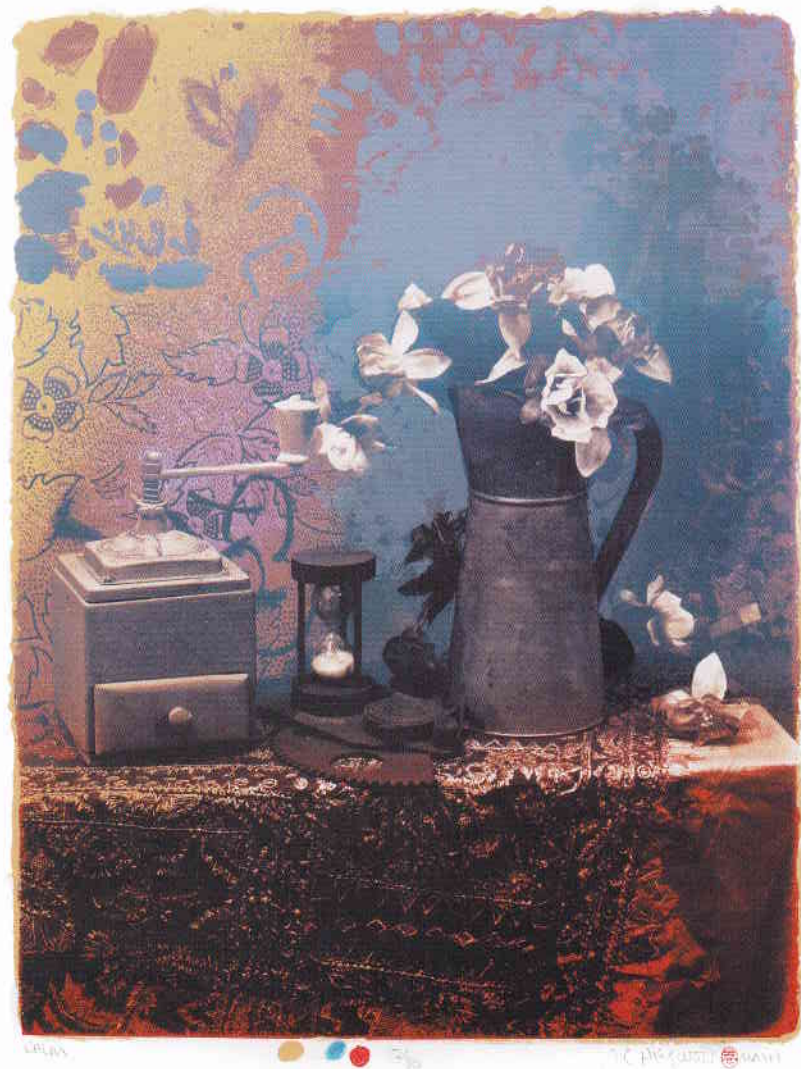
A Busy Bountiful Life 2006 original signed screenprint 27 x 28 inches Edition 40



Morning in the Studio 2006 original signed screenprint 27 x 30 inches Edition



For Manet 2004 original signed screenprint 20 1/2 x 19 inches Edition 45



Calm 2006 original signed screenprint 22 x 16 1/4 inches Edition 30