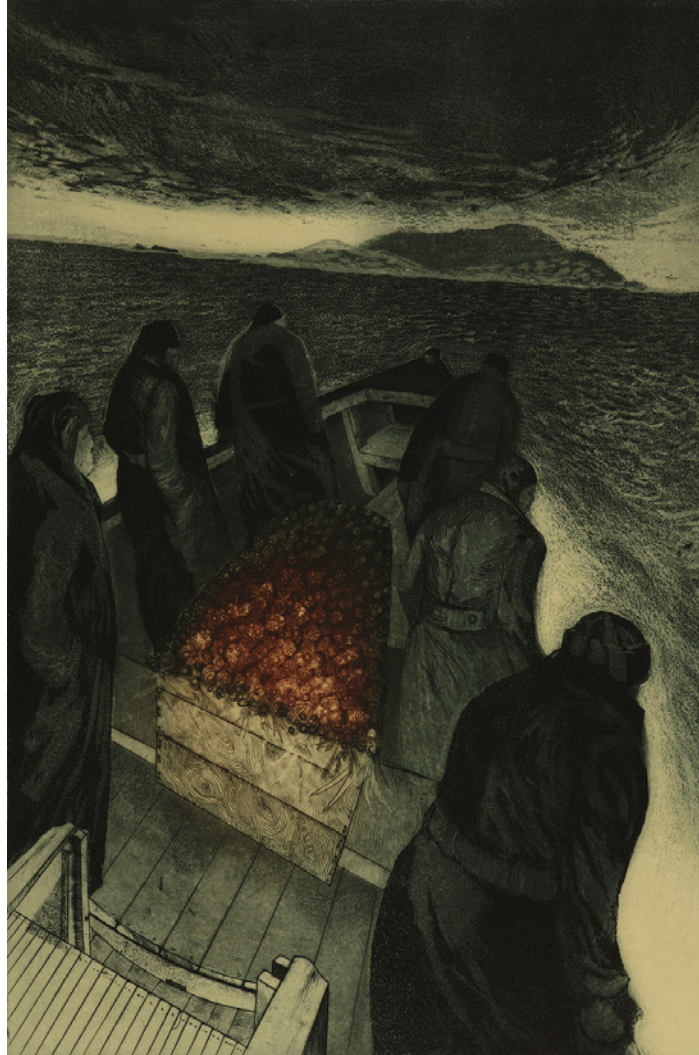


David Blackwood An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW



David Blackwood An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW



(cover) *Wesleyville: Night Passage Bennett's High Island*, 1981
(left) *Island Funeral*, 1967

Contents

- 3 *David Blackwood:
An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW*
Catharine Mastin
- 7 "*A Dismal Sheen*": *David Blackwood's Etchings of Newfoundland*
Katharine Lochnan
- 36 List of Works
- 38 Selected Biography



David Blackwood:

An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW

This exhibition continues the Art Gallery of Windsor's ongoing work to explore the diversity and richness of its collection. As part of a series of quarterly collection exhibitions started in 2012, this builds on such projects as *Female Self Representation and the Public Trust: Mary Wrinch and the AGW Collection*, *Two Women's Views on the War of 1812: Catherine Reynolds and Joyce Wieland*, *John Scott / MEAN MACHINES*, *A River that Separates? Imaging the Detroit River, 1804–2001* and *The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection*. To investigate a collection through an examination of themes, subjects, donor histories, acquisition histories and solo artist projects is to play a vital role in generating multiple object meanings and enable viewers to value objects differently across time and place. The David Blackwood exhibition profiles the Gallery's holdings by this important artist, whose works are strongly affiliated with Newfoundland culture and history,

Guest curated by Dr. Katharine Lochnan, this exhibition draws on her expertise developed from her work at the Art Gallery of Ontario where she organized *Black Ice: David Blackwood, Prints of Newfoundland* in 2011. Lochnan is known for her work on European and Canadian art, and for her expertise in building on the remarkable print collection at the Art Gallery of Ontario where she has been a long-standing curatorial figurehead. Here she addresses the Canadian artist's family background and history in Newfoundland, his province of birth, and brings to light insights into the subjects and stories motivating the artist and the role of his experiences in those works. Beyond the scope of this exhibition, Blackwood is also recognized for his exceptional skills as a printmaker that can also be enjoyed in this exhibition and publication. The strength of Newfoundland history shown in this collection foregrounds an important cultural dimension to the AGW's holdings and opens for consideration the many unique communities that form Canada's history and identity.

Wesleyville: Seabird Hunters Crossing the Reach, 1981



Spirit Departing: Once Told Tale, 1968

The AGW is publishing on this collection for the first time since Ron and Ginetta Barbaro's gift of these works in 2003. The Barbaros have sustained an ongoing interest in Blackwood's work, and we are grateful to them for this passion and their philanthropic interests in supporting the growth of the Gallery's collection with former director Glen Cumming. I thank them, the artist, and the curator for all of their expertise. Thanks are also extended to the Gallery's ongoing funders and stakeholders, including the Ontario Arts Council, The Canada Council for the Arts and the City of Windsor. I would also like to thank Carl S. Cohen for his 2008 named-space gift where this exhibition is presented. His gift at the time provided important resources at a challenging time in the Gallery's history.

Catharine Mastin, PhD
Director



“A Dismal Sheen”¹

David Blackwood’s Etchings of Newfoundland

First Encounter

I will never forget the moment I stepped across the threshold of the Galerie Pascal in Toronto in 1978 and into the world of David Blackwood. I found myself surrounded by giant black and sea green prints that emitted an occasional flash of red, creating a lugubrious, sub-marine, sensation. There were whales diving, icebergs drifting and a ship in flames. A bride emerged from a church into a forbidding, frozen world, her veil whipped by the wind while a group of mummers struck out across a snowy waste guided by a lantern. A lone mummer gazed solemnly down at me from across the room. The grandeur of vision, compelling narratives and iconic simplicity of these prints was riveting and I realized I was in the presence of a totally original creative imagination, one which drew on the great tradition of European printmaking but whose subject matter was entirely Canadian, and who spoke with a unique artistic voice.

I was in awe of David Blackwood and keen to meet him. I remember the moment when Doris Pascal introduced me to the modest, soft-spoken Newfoundlander with a faraway look in his eyes. It was immediately evident that he inhabited the world he depicted, and that the dimensions of this world were much greater than the surface narratives. I told him how much I liked his prints, my words seeming a totally inadequate response to the immensity of his achievement. However, I wanted him to know this, as they could not have been more out of step with contemporary art, and were regularly dismissed as “illustration” by those who specialized in this area. I decided to purchase one for myself and Doris Pascal inducted me into what she called her “dollar-a-day-for-life club” and put “The Lone Mummer” away for the months it took me to pay for it!



Survivor Wandering, 1968

Wesleyville

Blackwood was born in Wesleyville, which is situated on Bonavista Bay half way between Greenspond in the south and Cape Freels in the north. The Bay was named by Captain James Cook when he drew up his Map of Newfoundland in 1763–64. As Blackwood observed, “to live in this place in the 1700’s would have required great tenacity. It is hard to imagine what it was like to survive the wind, turbulent seas, countless breaking reefs, fog, eternal dampness and freezing cold. Summer has always been a brief, fleeting moment.”² As the Greenspond shoreline filled up in the late 1800s, fishermen and their families ventured further north in search of space close to the rich cod and seal fishing grounds off Cape Freels. When this shore fishery became overcrowded in its turn, “crews ventured further north, battling wind, current and ice floes to establish fishing grounds off the coast of Labrador.”

Blackwood’s grandfather and father were sea captains, cod fishermen and sealers on the coast of Labrador. His grandfather, Captain Albert Blackwood, died in 1938 leaving his widow to run the family business. A merchant who owned schooners, Mrs. Captain Blackwood was both family matriarch and local potentate. She ruled the roost and inspired fear in the community which depended on her for a living. Church services would never begin until she was seated in the front pew!

Her son, Captain Edward Blackwood, married a local girl named Allison who was popular with both her mother-in-law and the community. However, she died leaving her husband with five young children. He could not look after them himself, and so went straight out and found a second wife. Mrs. Captain Blackwood was furious when, six months later, her son married Molly Glover. The Glovers had settled on nearby Bragg’s Island further up the Bay but, given the tribal nature of Wesleyville society, Molly was considered to have come “from away”. Molly had five children, David (b. 1941) and four younger siblings. They lived in Grandmother Blackwood’s handsome Victorian clapboard house in with its view of the harbour.

Methodism

Wesleyville produced hardy men and women with strong principles, belief system and way of life rooted in the teachings of John Wesley. James Lumsden, a “fervent Scottish missionary”, brought Methodism to Wesleyville in 1850, and given the relative indifference of the Church of England, “people quickly responded to his genuine concern for their welfare and his great efforts on their behalf, and the entire region became Methodist overnight.” Advancement, progress, learning to read and write were essential — and the work ethic!³ There was also a very strong belief in justice, fair play and — most important of all — great generosity of spirit. The same ‘Northern Bay’ culture of progress based on learning and hard work” also took root on Braggs’ Island.



Gram Glover Waiting, 1972

Storytelling

Blackwood developed his strong historical sensibility and storytelling skills in part at the feet of his Sunday school teachers who brought the Bible, particularly the more colourful parts of the Old Testament, vividly to life. He became intimate with the contents of the handsomely bound copy of the family bible with its woodcut illustrations by the great 19th century French wood engraver Gustave Doré.

At school his favorite subjects were history and English. He found Canadian history “very dry” and of marginal interest in Newfoundland which was then a British protectorate. He learned Newfoundland history through the cultural, oral and built traditions, and “grew up listening to stories that were very dramatic. Groups of men would gather in the house and talk. There were these fantastic images — very strong verbal descriptions of incidents they had experienced. They wouldn’t only tell stories, they would also sing songs about those things.”⁴ It was these stories, and the men who told them, who fired his imagination.

Braggs’ Island

While Captain Blackwood was at sea, Molly suffered untold misery as her mother-in-law turned the children of the first marriage against her, and the community ostracized her. This finally led to a nervous breakdown during which Molly, starting at the top of the house and working her way down, smashed every window in the house with a broom.

David recalls how her parent’s family, the Glovers, rescued them from this terrible situation.

“My grandfather and uncle arrived in Wesleyville to find my mother and her children in deplorable condition without food or fuel in the house...He [grandfather] packed up his daughter and, at that time, two grandchildren and we made the long, cold, wet trip up from Greenspond to Braggs Island.

...My grandmother with her warm, neat house was utterly appalled by our general condition, and outraged towards my father’s mother who had permitted this to happen. We were completely outfitted and secure in a warm and hospitable environment.” Molly was hospitalized and the children remained with their maternal grandparents on Bragg’s Island.

Blackwood captured the warmth of home life on Braggs’ Island in the views of the cosy interior of his grandparents’ home. *Gram Glover Waiting* shows the watching and worrying that characterized family life when the men were out at sea. However this was not to last for long: home life on Bragg’s Island was also uprooted when the inhabitants were forced to abandon their homes and resettle on the mainland



Abandoned Ancestors on Bragg's Island, 1971

following Confederation in 1949. In *Abandoned Ancestors on Bragg's Island*, Blackwood provides a glimpse of retreating islanders through the shattered window pane that symbolizes the fragile division between the safe, warm interior and the hostile, icy exterior. This dark family drama is central to the psychic intensity of Blackwood's etchings.

The Labrador

Blackwood went up the Labrador with his father for the first time when he was five years old, and began to go every summer after he reached the age of ten. There they would fish and collect cod from local fishermen on the family schooner, *The Flora Nickerson*. They would anchor in a good harbour, put out the cod traps and buy fish from locals which they would salt down below. Blackwood was expected to follow in his father's footsteps and, when he was 14, his father bought him some lobster traps and a rowboat. He had to row out and set the traps in the ice cold water off Wesleyville on April mornings before leaving for school. He had already decided that he did not want to follow in the footsteps of his forebears and hated this activity.

Art

Thanks to a small school library and a larger municipal library, Blackwood was introduced to the world of art. He found books on the great painters of the Italian Renaissance and the 19th c. French painter, Jean François Millet, and began to dream about becoming an artist. He found magazines with articles about Tom Thomson and the Group of Seven, leading contemporary artists, and major international art exhibitions. He discovered the existence of the Ontario College of Art (OCA) in Toronto, and learned that Reginald Shepherd, a St. John's artist, had studied at OCA. "Determined to find out more about it, I took the passenger boat to Gambo and the train to St. John's. Shepherd was very helpful. Many of his teachers, John Alfsen, Carl Schaefer, Rowley Murphy were still at OCA. He guaranteed my acceptance."

Ontario College of Art

Blackwood finished high school in June, moved to Toronto, and began to study at OCA in September, 1959. He knew from the outset that he wanted to record the way of life that was rapidly disappearing in the Newfoundland outports. However, in painting class, he was forced to work in an abstract contemporary style. Blackwood recalls how "my subject-matter was completely disrupted... except in the area of printmaking." Fred Hagan, Head of Printmaking, was always on the lookout for students who could draw, and suggested that Blackwood take his course in second year.



Autobiography: Faces, 1969

Printmaking

Hagan “demanded great purpose in the doing: no silly images.” In the studio Blackwood was not only allowed to work in a representational style and choose his own subject matter, he discovered in the intaglio processes of etching, drypoint and aquatint the ideal media for his dark narratives. Moreover, “Hagan introduced us to great figures in the history of printmaking.” Despite the deliberately naïve appearance that Blackwood gives his subjects, his work is informed by some of the greatest exponents of the history of etching, including Rembrandt, Piranesi, Goya, Barlach, Kollwitz and Rouault.

Blackwood began to use large copper plates for his etchings in 1963 after OCA acquired a large printing press. He quickly discovered that his strong dark line, monumental imagery and powerful message dictated working on a large scale. While still a student, he scored a great coup when William S. Lieberman, Curator of Prints and Drawings at the Museum of Modern Art, New York, selected his print *The Lost Party* for inclusion in the Canadian art biennale of 1964, and recommended that the National Gallery of Canada purchase it.

After Blackwood graduated he was invited to work as a Teaching Assistant in Printmaking at OCA. This enabled him to continue the series and gave him access to the large press which made it possible for him to print oversize plates. He lived in a boarding house situated on Dundas Street West near the corner of Beverley Street where his landlady took a particular interest in him. He recorded her, and some of the personalities of that period, in his etching *Autobiography: Faces*. For five consecutive summers he went to a camp at Go-Home Bay on Georgian Bay where he absorbed the Group of Seven landscape, taught, and made etchings from nature such as *Spring (Georgian Bay)*.

The Lost Party Series

It was at OCA that Blackwood developed the idea of making a series based on sealing. “The very first print was produced there in 1962, while I was still a student. It was called *The Lost Party*, and it showed a scene from the S.S. Newfoundland’ disaster of 1914, the worst of many sealing disasters. Standing on a gigantic ice flow, was “a group of people actually lost in a storm, lost and confused and full of argument as to which direction to go in.”⁵ The title of this work was applied to the prints that followed. “*The Lost Party* series was not something I invented...it was thought of by other people because I kept producing prints on ideas related to that subject, related to that first print.”⁶



Spring (Georgian Bay), 1966



Captain Abraham Kean Awaiting the Return of the Lost Party, 1965

The Newfoundland Disaster of 1914

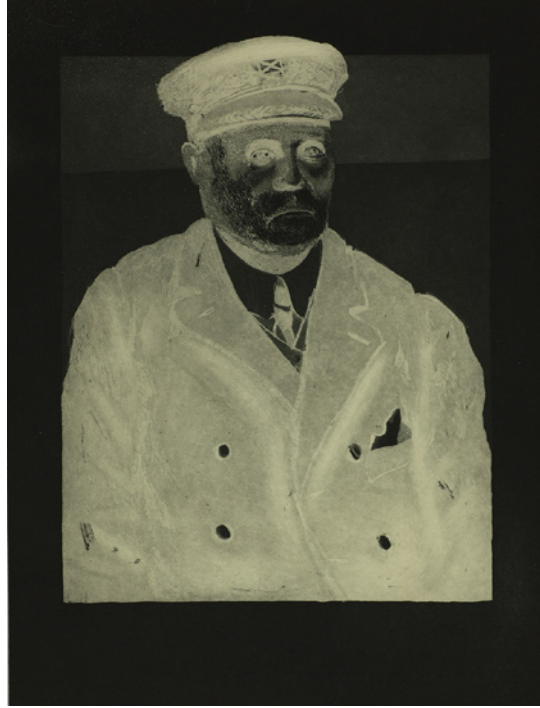
The series was inspired by the great Newfoundland Disaster of 1914.⁷ Capt. Abraham Kean took the steamer S.S. Stephano, which belonged to Bowrings, to the icefield. His son, Capt. Westbury Kean, came along in the old wooden steamer, S.S. Newfoundland, which belonged to a competing firm. After Abraham had helped his son find the main patch of seals, the sealers were dropped off on an ice floe. When Westbury experienced difficulty navigating the S.S. Newfoundland through the pack ice he decided, on the last day of March, to send the sealers over the side to walk to the S.S. Stephano.

After spending four hours crossing the ice they attempted to board the father's ship but Abraham, who did not want his son's men using up his supplies, gave the sealers a cup of tea and sent them back over the side onto the ice. Father and son could not communicate as the owners of the S.S. Newfoundland had removed the wireless from the boat, considering it too expensive. Given the weather conditions, the son never thought that his father would send the men back out, and he assumed they were on his father's ship. Instead they were left behind on the ice flow.

It was not until father and son returned to St. John's that they realized what had happened (*Kean's Men Waiting for the S.S. Bellaventure*). The alarm was raised and ships set out for the icefield to look for the sealers (*Captain Abraham Kean Awaiting the Return of the Lost Party*). By the time the first ship, the S.S. Bellaventure, arrived they had been on the ice for 53 hours, and 78 had died of hypothermia and exhaustion (*Spirit Departing: Once Told Tale*). Some were



Kean's Men Waiting for the S.S. Bellaventure, 1968



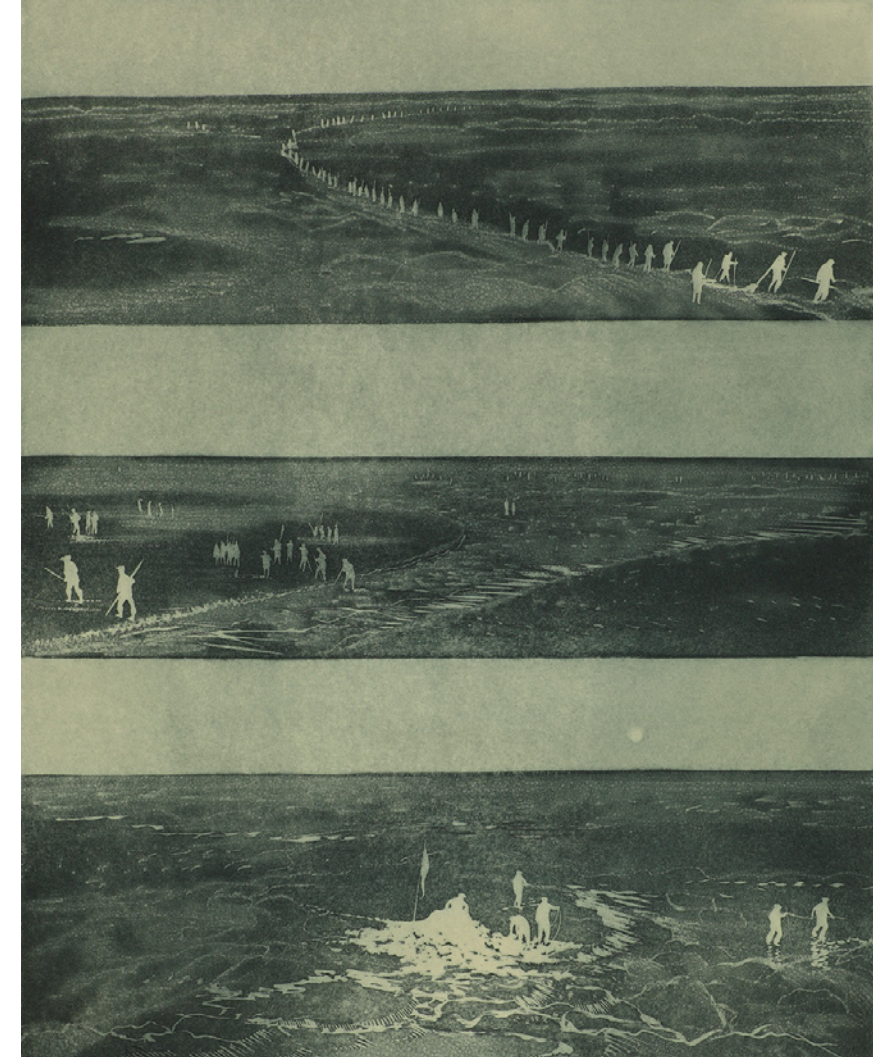
Posthumous Portrait of Captain Abraham Kean, 1968

found frozen into blocks, clutching each other for warmth and comfort (*Keans' Men Waiting for the S.S. Bellaventure*). The bodies were piled like cord wood on the deck of the ship and, when it arrived back in St. John's, they were thrown into the municipal swimming pool to thaw.

This event caused a huge scandal in the close-knit community and led to demonstrations and calls for justice. A legal investigation took place, but the government of Newfoundland, deeply embarrassed, did its best to cover up the details, and the photographs that have recently come to light were kept under wraps. News of the outbreak of World War I quickly eclipsed the story in the press. Neither father nor son was ever charged, and Abraham Kean went on to become a member of the House of Assembly and a cabinet member. However, this outrageous incident continues to haunt Blackwood as can be seen from his *Posthumous Portrait of Abraham Kean*, in which he has used a photographic negative to give the man a ghostly and sinister quality.

Metaphor

The prints were not intended to illustrate the Newfoundland Disaster. They are imaginary scenes based on survivors' stories and the first-hand accounts of those who had spent too long on the ice. The works function as a metaphor for the human race back to the dawn of time. The sealers follow in the footsteps of the ancient hunter-gatherers and work with the most primitive of implements in an environment which is itself a remnant of the last Ice Age. Blackwood notes that, like mankind today, the men are disoriented, have lost their way (*Survivor Wandering*), argue over which direction to take, chase after mirages, worship false gods (*Sealers' Dream*) and are in need of salvation.



Sealers' Dream, 1968



The Bridge of the S.S. Greenland, 1966
(facing) *Viking Disaster Survivor I*, 1971

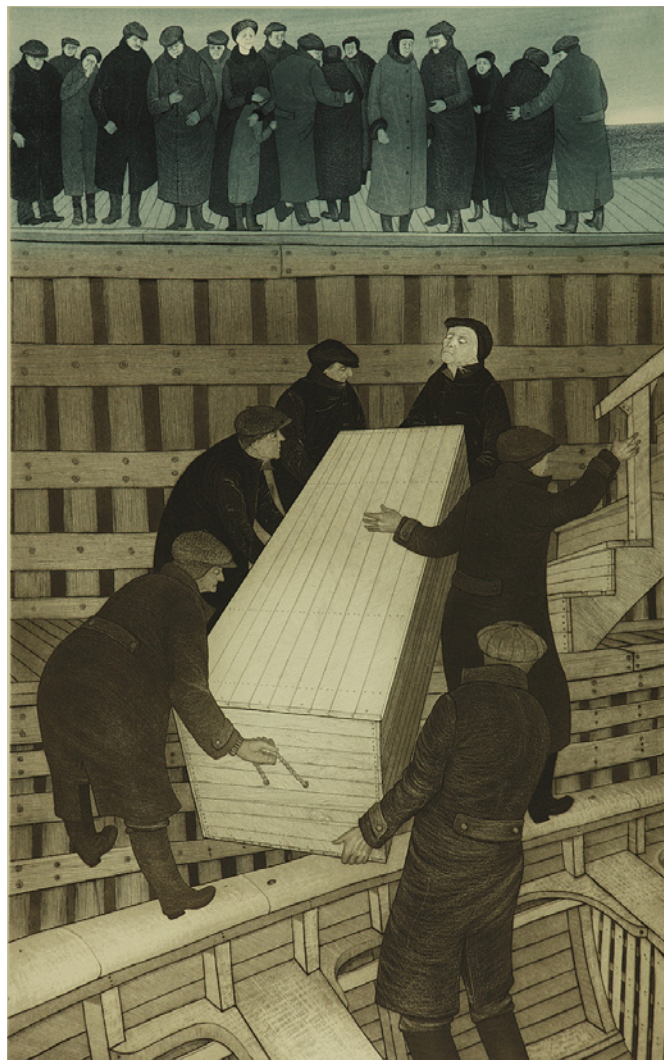
Greenland Disaster

The Newfoundland that Blackwood depicts is a place of frequent and predictable disasters. *The Bridge of the S.S. Greenland*, relates to a famous sealing ship that perished in the "Greenland Disaster." St. John's merchants often bought old boats that had been used for 80–90 years in the whaling industry which had been condemned and auctioned off by the British. If they could get them across the Atlantic, they could maximize their profits by packing them full of sealers keen to go to the seal hunt. These wooden ships were sometimes unable to withstand the pressure of the ice and there are many tragic stories of them being crushed and breaking up in the icefields. If those on board were lucky the ship, when trapped in ice, would "pop up" and "sit" on top of the ice. When not infrequent disasters occurred, they were never blamed on ship owners or the condition of the ship, they were blamed on bad weather.

Viking Disaster

Sealing ships carried gunpowder and dynamite with which to blast holes in the ice. *Viking Disaster Survivor I*, tells the story of the S.S. Viking, a sealing ship which was out in the middle of the ice flow with a crew of 195, when an explosion took place. Blackwood recounts the situation: "there were cases and cases of dynamite stored all over the place; any nook or cranny you could find for a case of dynamite you could store it, and there is a funny story that someone speculated that someone sitting on "the john" with cases of dynamite all about might have tapped his pipe on a case — the Viking





carried gunpowder and dynamite — but anyway there was a tremendous explosion!” Bodies were “flung in all directions” and only 25 people survived. Looking at the print, Blackwood points out that “the poor fellow’s been there for awhile, he’s exhausted, this is the end of the line, they’ve discovered him, he may have some food there — these are oil drums.” In a community that was “very religious and very superstitious, interesting stories grew out of the Viking Disaster. “Aunt” Lucy Mullet, Wesleyville, was a midwife and undertaker and, at the moment of the explosion of the Viking, the window in her bedroom was torn out of its frame and hurled down below, and she knew that she was going to get bad news and, sure enough, a wireless came in the next day saying that her husband, Stephen, had died aboard the Viking. No one was making this up. It happened.”

Hierarchy at Sea

There was a strict hierarchy at sea. The captains exercised absolute power and were considered demi-gods. The crew never spoke to the captain and might not even see him unless they caught a glimpse of him up on the bridge (*Captain Abraham Kean, Captain Arthur Jackman, Captain Ned Bishop with Officers*) Blackwood shows their bulky forms from behind encased in dark wool coats looking out to sea: “of course they didn’t go out on the ice.” When captains died up the Labrador, which happened from time to time, their bodies were preserved in the same salt that was used for the cod, and they were brought back for burial at the end of the fishing season (*Captain Jess Home from the Labrador and Island Funeral*).

Captain Jess Winsor Home from the Labrador, 1976



Captain Ned Bishop with Officers on the Bridge of the S.S. Eagle, 1968



The Burning of the S.S. Diana, 1968



The Master Watch was an important person, below the level of captain. He was an experienced leader on the icefield, a veteran of the hunt, sometimes a captain or skipper, and was highly regarded. It was his job to keep look out for seal herds. He would also be placed in charge of about 50 men for whom he was totally responsible. He would go out on the ice with his men, coordinate them, gave orders, and never let them out of his sight. Sealers depended for their lives and livelihood on the abilities and judgment of these men. When they came back on board, the master watch was responsible for reporting on the day's catch to the captain in the private dining room reserved for the captain and officers.

Mutiny

The income of all involved, ship owner, captain, master watch and sealers depended on the size and value of the catch which was divided up along proscribed lines. The sealers got very little by comparison with those above them which led, when the price for pelts fell, to labour disputes.

One of these took place on the S.S. Diana while she was in the icefields. A rumour was spread that the pelts were going to be sold for a very low price which meant that there was little in it for the men. After the sealers tried in vain to negotiate with the captain they decided that, if they were not going to benefit, no-one was going to benefit. They threw the pelts overboard, took the supplies off the boat and set the ship on fire. The captain and officers died in the mutiny and, although the men must have known what happened, no-one ever

The Master Watch, 1966

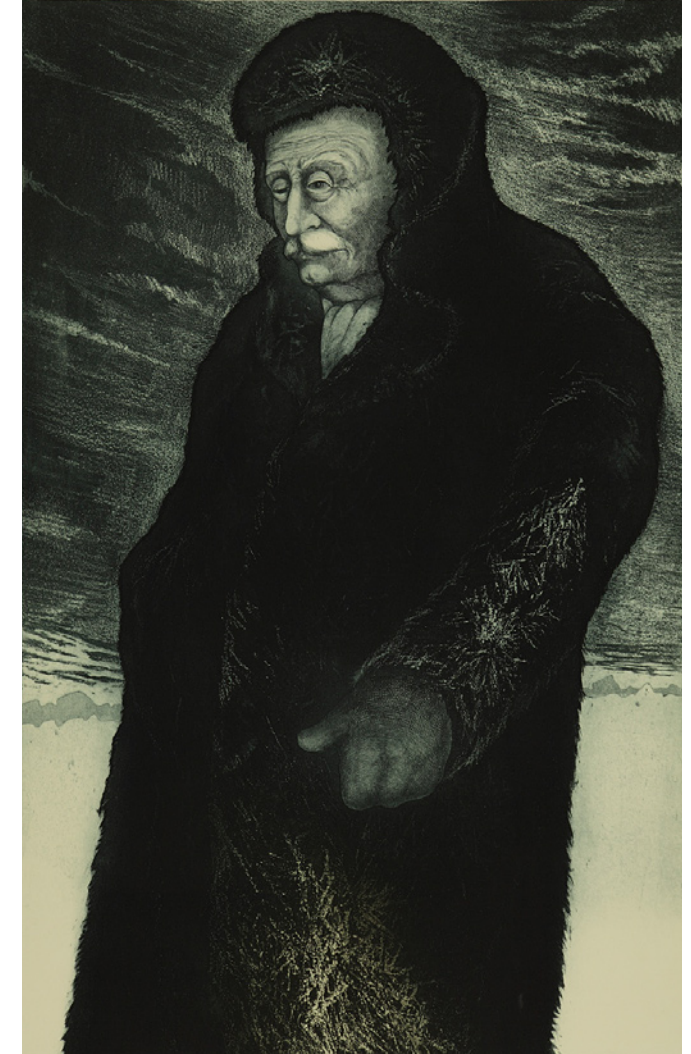
informed on those responsible. They were brought back to St. John's and tried, but were set free in time for the beginning of the fishing season. The spectacular triptych, *The Burning of the S.S. Diana*, depicts the sealers closing ranks to create a monolithic mass.

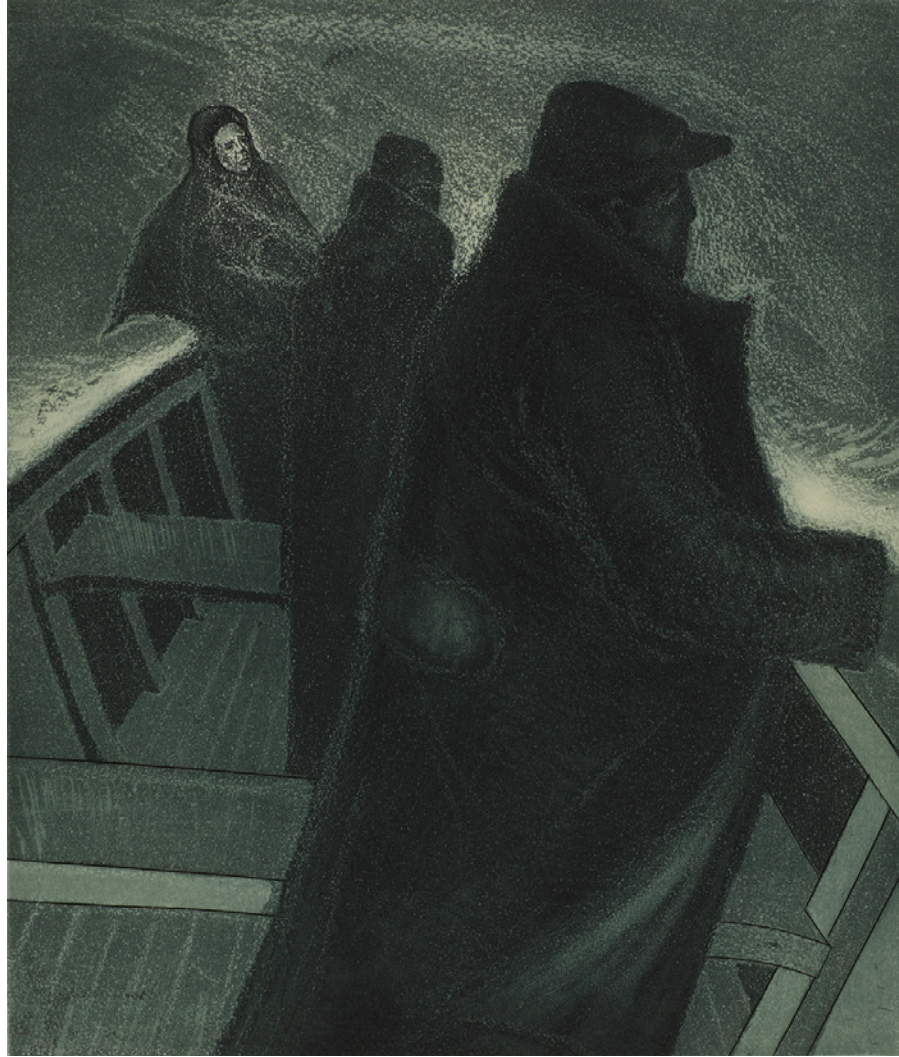
Rescue

Ships sailed up the Labrador together and kept an eye out for each other so there were often other ships in the vicinity. One of the greatest fears was fire at sea depicted in *Fire at Sea*, when the crew would be forced to abandon ship. Sometimes search parties were sent out to look for survivors as we see in *The Search Party at Sea*.

Grenfell Rescued shows Sir Wilfred Grenfell, a doctor who founded the Presbyterian charity known as the Grenfell Mission, which delivered medical services up the coast of Newfoundland and Labrador. He became a mythological figure in the history of Newfoundland. Grenfell maintained that he had been marooned on an ice flow and had been forced to kill his sled dogs to make a cloak from their skins in order to keep warm until he was rescued. However, it has recently been discovered that this story was fabricated in order to boost sales of his book *My Life in Labrador, Rescued!* as well as boost attendance and revenue at his lecture tours throughout the U.S. and Canada which were designed to fund the Mission.

Captain Arthur Jackman, 1970





The Search Party at Sea, 1966



Fire at Sea, 1970



Waiting and Watching

Family members who were left at home waited and watched anxiously for the return of their men from the icefields. There are several profile portraits of family members, such as *Gram Glover Waiting*, who sit by windows looking out to the sea. As drowning and deaths were regular occurrences, the arrival of news was often bad. It travelled around the community by word of mouth as we see in *The Messenger*. Blackwood is fascinated by "the idea that someone would carry the news, someone would bring the message, and this person is approaching, they've been waiting for this person to come...its related to search parties and vigils and waiting to hear, watching and waiting."

Conclusion

In Blackwood's etchings of Newfoundland, the powerful undulating rhythms, combined with the deep stillness and sense of timelessness, captures the organic feeling of the elements and the interrelationship of man and nature. They pay tribute to the heroic efforts of mankind to struggle and search for a way to survive in a hostile world. They pay homage to the values of the strong men and women who lived close to nature, built a strong community and harvested the resources of the sea. They highlight the importance of witnessing, remembering and recording a way of life that remained unchanged for centuries and has all but disappeared. Blackwood knew early on what he felt called to do: he has told this story, accomplished his goal, and lived to see his achievement appreciated. His prints tell the story of Bonavista Bay on an epic scale that can only be rivaled by the etchings of one of his favorite printmakers: the great *Views of Rome* by 18th century Italian artist Giambattista Piranesi.

Katharine Lochnan
Toronto, 2013

The Messenger, 1965



Endnotes

1. "A Dismal Sheen" is quoted from Samuel Taylor Coleridge's (British, 1772–1834) "The Rime of the Ancient Mariner" (1797), line 56. This poem was a major source of inspiration to Blackwood as were the illustrations by Gustave Doré.
2. All otherwise unattributed quotations come from taped interviews made by Katharine Lochnan and David Blackwood between 2010–12.
3. Michael Scott "Life in Isolation: A Talk with David Blackwood," *The Vancouver Sun*, March 21, 1998.
4. Profile: Newfoundland Artist David B portrays and older way of life", *The Newf. Herald TV Week*, March 1, 1978.
5. Profile: Newfoundland Artist David B portrays and older way of life", *The Newf. Herald TV Week*, March 1, 1978.
6. Profile: Newfoundland Artist David B portrays and older way of life", *The Newf. Herald TV Week*, March 1, 1978.
7. I am indebted to David Blackwood for the details in this narrative not found in Cadigan.

Acknowledgements

I would like to thank David Blackwood for reading and editing this text, for devoting time to reviewing these images and providing me with so much of this information. I would also like to thank Barbara Arsenault for assisting with the recorded interviews with David Blackwood.

(facing) *Grenfell Rescued*, 1977

(right) *Cape Islanders Waiting for the Return of the Lost Party*, 1967





(left) Vision of the Lost Party, 1964
(facing) Folk Hero, 1970

ARTHUR

MEMORIAL — CAPT. ARTHUR JACKMAN
THE GREAT SEALING CAPTAIN
DIED JANUARY 31ST 1907, BY DAN CARROLL

SILENCE and stars and the night dreamed on
In the realm where the North Gods reign
And lo! the soul of a Viking passed
Majestically in.
Radiant Aurora, rising from her throne,
Flung all her brilliant banners to the sky
In welcome to the brave, and Thor—the hero
Of that hero-land — took Arthur's hand and
Then the harps by Sagas thrilled of yore, with
Songs of Sea-Kings great in Northland fame
Burst forth anew.

* * * * *

I heard the heart of a man bemoan
The strong man's death
The blood that won the sea's domain was his;
The winds of the North and the white floes' brood
Known of his haven.

In danger's hour when dark shores loomed alee,
Where coward hearts wld. wither in white fens' fell grip
With foam-amounted forehead he stood forth a Leader true,
And wrought high deeds while maddened Ocean raged,
By manhood and courage of his soul.

Yes— full many a year shall pass ere he's
Forgot, and many a captain brave shall
Quote his name, as towards the North, proud proued
The fleets advance, manned by the braun and blood
Of Newfoundland;— Captains brave, from headland
And from hamlet as they pass, a peoples heart
Shall give them his good wish, may Arthur's luck
Be with them on the Sea.

* * * * *

IN MEMORIAM

CAPT. ARTHUR JACKMAN — THE FAMOUS SEALING
MASTER. — BY MICHAEL E. CONDON.

Seas that are lash'd into fury wild—
Waves that no moory know—
Breakers that break with a mad desire
And a voice from the hell below!
Icebergs that grind and seethe and swirl
Like the tiger in savage sport —
These are the dangers — mildly put —
To the ships that make no port.

His was the head, and the heart and the hand
That held such things as naught;
His were the daring and dauntless deeds
Whose records of life are fragrant;
For it is the BRAVE, the STRONG, the TRUE,
That attract! Aye! and make life grand!
The balance goes down on the favoured side
In the hearts of his native land!

Silent the heart of the Captain brave!
Widow'd and lone his ship!
Flown has his flag for the last sad time,
Mid sorrow and silent lip!

Dim are the clouds in the far, far north,
Where the scarlet sun doth rise;
Thund' is his gaze from the misty mere
And the bags and the threatening skies!

He was born in 1845.

7 January 15th

My dear Mr. [unclear]
It is many years since I forgot
with Arthur. He has been forgotten
by many people straight and it is true
that I know him all over a man from the sea
in his first most disastrous voyage he gave
not for the strength or courage he gave
his best, and moreover, he had the strange
property of being so much of a better man
the full "magnificent" of communicating to others
his confidence in himself.
With all his faults he was a Captain of
Industry, and a King of Men! Sincerely
A. J. McNeill

March 1st

Dear Sir I sailed with Captain Arthur
[unclear] for thirty years in different
[unclear] I was with him when we
took Perry on his first voyage into the
Gulf in 1836. He was a good man but
in some hard.
He was very much in command of every
situation in matters of the sea and every
time we ran into any sad situation we
consulted with rough water and had no
as you know perhaps know most of our ships
were in a bad way, condensed several
times for a few dollars and fired up by
the last of the night, not paid to last, a
good gamble of his property in a load of
[unclear]. Any day men would be blamed on the
bad weather we have in the country of ours.
Well now in regard to the condition of
our ship we took some great courage knowing
who was captain because in his time he
was through thick and thin.
Yours truly
Edgar Tucker

P.S. His ships S.S. Hawk, S.S. Falcon
S.S. [unclear], S.S. [unclear], S.S. Eagle,
S.S. [unclear], S.S. [unclear] Capt.
got the dates straight in my head but
will let you know when I figure it
out.
He was a P.C. you know, from [unclear].
It made no difference at all he was
a good man.

CAPTAIN ARTHUR JACKMAN

List of Works

Gift by Ron and Ginetta Barbaro, 2003

Vision of the Lost Party, 1964

etching, aquatint and drypoint on wove paper, 4/10; 74.0 x 50.0

Captain Abraham Kean Awaiting the Return of the Lost Party, 1965

etching, aquatint and embossing on wove paper, artist's proof; 50.0 x 40.0

The Messenger, 1965

etching and aquatint on wove paper, artist's proof; 50.8 x 63.5

The Bridge of the S.S. Greenland, 1966

etching on wove paper, artist's proof; 42.5 x 50.5

The Master Watch, 1966

etching on wove paper, artist's proof; 60.0 x 30.5

The Search Party at Sea, 1966

etching, aquatint and engraving on wove paper, artist's proof; 50.8 x 43.1

Spring (Georgian Bay), 1966

etching, aquatint, (resin ground) on wove paper, 21/25; 50.3 x 57.8

Cape Islanders Waiting for the Return of the Lost Party, 1967

etching aquatint and drypoint on wove paper, artist's proof; 75.3 x 50.1

Island Funeral, 1967

etching and aquatint and hand-colouring on wove paper, 23/35; 74.8 x 50.2

The Burning of the S.S. Diana, 1968

etching and aquatint on wove paper, triptych, artist's proof; 50.0 x 161.0

Captain Ned Bishop with Officers on the Bridge of the S.S. Eagle, 1968

etching and aquatint on wove paper, artist's proof; 50.8 x 80.5

Kean's Men waiting for the S.S. Bellaventure, 1968

etching, aquatint and drypoint on wove paper, 9/10; 50.0 x 80.0

Posthumous Portrait of Captain Abraham Kean, 1968

etching and aquatint on wove paper, artist's proof; 50.3 x 37.6

Sealers' Dream, 1968

etching and aquatint on wove paper, artist's proof; 51.0 x 40.0

Spirit Departing: Once Told Tale, 1968

etching and aquatint on wove paper, artist's proof; 79.5 x 50.0

Survivor Wandering, 1968

aquatint and embossing on wove paper, hors de commerce; 80.3 x 50.3

Autobiography: Faces, 1969

etching and aquatint on wove paper, artist's proof; 49.7 x 80.0

Captain Arthur Jackman, 1970

etching and aquatint on wove paper, diptych; 80.3 x 50.5

Fire at Sea, 1970

etching and aquatint on wove paper, 7/10; 50.3 x 80.1

Folk Hero, 1970

etching and aquatint on wove paper, diptych, 9/20; 40.5 x 50.2

Abandoned Ancestors on Bragg's Island, 1971

etching and aquatint on wove paper, 18/25; 49.8 x 80.0

Viking Disaster Survivor I, 1971

etching and aquatint on wove paper, artist's proof; 40.0 x 51.0

Gram Glover Waiting, 1972

etching and aquatint on wove paper, artist's proof; 81.0 x 51.0

Captain Jess Winsor Home from the Labrador, 1976

etching and aquatint on wove paper, 24/35; 79.3 x 50.2

Grenfell Rescued, 1977

etching and aquatint on wove paper, artist's proof, 8/10 ed. 50; 55.0 x 70.0

Wesleyville: March Ice Raft, 1981

etching and aquatint on wove paper, 26/50; 49.7 x 80.0

Wesleyville: Night Passage Bennett's High Island, 1981

etching and aquatint on wove paper, 26/50; 50.1 x 80.3

Wesleyville: Seabird Hunters Crossing the Reach, 1981

etching, aquatint and drypoint on wove paper, 26/50; 49.8 x 80.0

Selected Biography

- 1941 Born Wesleyville, Newfoundland
- 1963 Receives Ontario College of Art Honours Diploma, Toronto
- 1963–64 Teaching Assistant at Ontario College of Art in Printmaking, Toronto
- 1963–1988 Blackwood is Art Master at Trinity College School, Port Hope, Ontario
- 1969–75 Blackwood is Artist-in-Residence, Erindale College, University of Toronto
- 1971 The Blackwood Gallery is founded at Erindale College, University of Toronto
- 1973 Farley Mowat publishes *Wake of the Great Sealers; Prints & Drawings by David Blackwood*. Toronto: McLelland & Stewart.
- 1974 The documentary film *Blackwood* is released by the National Film Board Documentary, directed by Andy Thomson and Tony Januziel.
- 1976 *Blackwood* receives an Oscar nomination for Best Documentary from the Academy of Motion Picture Arts and Sciences
- 1988 *The Art of David Blackwood* is published by Toronto: McGraw-Hill Ryerson Ltd.
- 1992 The Blackwood Gallery opens at Mississauga Campus, University of Toronto
- 1996 *David Blackwood Survey Exhibition 1980–1990* is shown at The Nickle Arts Museum, University of Calgary, Alberta
- 1997 *David Blackwood Survey Exhibition 1980–1990* is shown at the Canadian Embassy, Tokyo, Japan
- 2000 *Signal Flags* is shown at the Marine Museum of the Great Lakes, Kingston, Ontario
- 2001 William Gough publishes *David Blackwood: Master Printmaker*. Toronto: Douglas & McIntyre.
The exhibition *Fire Down on the Labrador* is shown at the Art Gallery of Ontario, Toronto
- 2003 The exhibition *David Blackwood Prints: The Ron and Ginetta Barbaro Donation* is shown at the Art Gallery of Windsor
- 2011 The major retrospective exhibition *Black Ice: David Blackwood* is shown at Art Gallery of Ontario, Toronto, and the book of the same name is published by the Art Gallery of Ontario and Douglas & McIntyre.

Blackwood's works are included in numerous public galleries across Canada including the National Gallery of Canada, Ottawa. Internationally his works are also to be found in the National Gallery of Australia, Melbourne, the Uffizi, Florence, Italy, the University of Oregon, Portland, and in the collections of Her Majesty Queen Elizabeth II, His Royal Highness The Duke of Edinburgh, Her Majesty Queen Elizabeth The Queen Mother Their Royal Highnesses and The Prince and Princess of Wales.

David Blackwood: An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW

June 21 – September 8, 2013

Curator Catharine Mastin, PhD

© 2013 Art Gallery of Windsor and the author

AGW Art Gallery of Windsor

401 Riverside Drive West
Windsor, Ontario N9A 7J1 Canada

Phone 519-977-0013 Fax 519-977-0776
www.agw.ca



