

An abstract painting by James Hayward. The left side of the canvas is a large, light greyish-blue area with faint, diagonal, brush-like textures. The right side is divided into four horizontal rectangular sections of different colors: yellow at the top, followed by a light peach or pink, then a dark green, and finally a dark blue at the bottom. A solid, vibrant red vertical stripe runs along the far right edge of the painting, separating the colored sections from the white border.

JAMES HAYWARD

THE NON-SECULAR PAINTINGS

JAMES HAYWARD

THE NON-SECULAR PAINTINGS

October 15th-December 7th 2018
Alice R. Rogers & Target Galleries,
Saint John's Art Center,
Collegeville, Minnesota

*This exhibition is made possible by the generous
support of John and Lois Rogers.*

Published on the occasion of the first public hanging of the *Stations of the Cross*.
Additionally, this marks the first time three of the *Variations on the Annunciation*—Bellini, Botticelli and
Carravaggio—have been exhibited together.



James Hayward: The Non-Secular Paintings

Some time back, probably two years ago, my friend Evan Maurer came up to my farm for a barbecue. It was a close-knit group of friends that had been dining together for years. While visiting, Evan went into my studio and returned full of questions about paintings he had encountered. After some dialogue, he told me that he knew the perfect place to show my *Stations of the Cross*. He said he would get right on it.

I am 75 years old and have had a lot of lovely smoke blown up my nose; such is the nature of the art world. But the conversations continued and Evan told me of Saint John's University; its world renowned Illuminated Manuscript collection, the Saint John's Bible, the Pottery Studio, and the magnificent Chapel and seven other campus buildings designed by the great architect, Marcel Breuer. It did sound ideal. My "*Stations of the Cross*" had never been exhibited. I did not see them in a commercial gallery space, no matter how fancy. But this was different.

Honestly, I had my doubts that this would ever happen. But Evan persisted and in time, I found myself in dialogue with Evan's friend, Rob Culligan at St. John's. Little by little this project began to take on real form. As we progressed, I very much wanted to do a catalog to celebrate this special occasion. Evan offered to edit an artist's statement, and my friend Drew Hammond would also write an essay.

Eventually I found myself in conference calls with Rob and Jill Dubbledée Kuhn, the gallery director at St. John's. We discussed ways we might exhibit these works and also add 3 of my larger paintings from the series, *Variations on the Annunciation*. Things were beginning to take shape.

I began to think about things that I had ignored, overlooked, or simply avoided for most of my life, and in the process I began to realize the influence my Catholic upbringing had on my studio practice.

Christ Cart, 1965
Assembled abandoned farm implements
28" x 75"



Both of my parents were first generation Americans and all four of my grandparents were immigrants. My mother's mother was from Ireland and practiced a uniquely Irish form of Catholicism. She held beliefs beyond the traditional orthodoxy. For example, she was sure that if she managed to guide me to mass and holy communion on the first Friday of the month, for 9 successive months, I would be guaranteed a priest to administer the last sacraments at my death bed. I made a few mistakes requiring we start all over, but Mom persisted and looking back, I am most grateful for her efforts on my behalf. She was the one who set me on the righteous path of my youth. I was quite devoted as a youth and grew up serving as an altar boy at Sunday Mass, later serving *The Stations of the Cross*.

I began riding my bicycle, through the dark, to Saint Charles, where I served the 6:00 A.M. mass every weekday morning for almost a year. For reasons I am unable to explain, I loved the quiet simplicity of this early morning service. The church was often empty except for the priest, myself, and old Tim and his wife. I would help Tim select and arrange the vestments for the priest who was saying mass that morning. Tim would prepare the altar and the tabernacle while his wife placed flowers on the side altars. We became quite close.

One morning Tim and I were talking. Tim was old, at least in his late 70's, with white hair and a natty presentation. Not fancy, but stylish cool. He was the most devout human being I had ever met.

I wondered why he had not become a priest, and that morning found the courage to ask. I told Tim that I thought he was easily the best Catholic I had ever met; the holiest man I knew whom I admired and thought of as legitimately saint-like. Why had he not become a priest? Tim chuckled at my naiveté, then explained that seminaries in the United States wouldn't admit a black man. He hesitated, then told me there was a seminary in New Orleans that would admit a black man, but he had to pay his own way through the process. He told me few young black men could afford such. I was dumbfounded. I could not believe that the religion I was so dedicated to could be so unfair and unjust, especially to such a wonderful gentleman. I quit serving mass and soon quit attending church altogether. I was outraged. To the chagrin of my mother, I left the church. But feeling the pull of spirituality, I began to look at the religions of the world. Oddly, I found things to be admired in all of them, but I found none to be without fault.

Time passed, I graduated from Saint Charles and went on to Saint Augustine High School. I eventually graduated from University High School on the campus of the University of San Diego Catholic College for Men. I then went on to San Diego State College where I began to take art courses as electives. Soon I was way into sculpture, and became totally fascinated by Da Vinci's "War Machines". Prowling the back country for abandoned farm implements, I came upon the old Scripps Ranch, long ago



abandoned to the ravages of neglect and nature. My old pickup truck had acetylene torches mounted behind the cab. I would cut off parts of these old pieces of equipment and repurpose them, inspired by Da Vinci's drawings. I ended up making this large, heavy baby carriage, which I titled *The Christ Cart*. The cart was filled with straw, like the manger, and had a white plaster figure reclining on his back. My Catholic upbringing was unconsciously finding its way into my practice. This was a one-of-a-kind piece.

I graduated with honors and went on to graduate art school at UCLA. I started making films and was told to transfer to the film school. Instead I moved to Seattle to stay with my family. Eventually I returned to grad school at the University of Washington. There I worked for over a year on a 90"x90" canvas, titled, "*Breakfast at Epiphanies*". This was my psychedelic masterpiece. There were hundreds of biomorphic, polka dotted, semi phallic, flying and floating figures. On the bottom was a jungle. On the upper right was a giant pair of glowing buns resting on a cloud of golden yellow straw. In the lower center was the serpent, painted scale by scale, in iridescent pigments. The snake was eating one of the biomorphic shapes, only the red dots were not dots, but small red apples. My premise was that if the serpent had eaten the apple that was consumed by Eve, the Christ child would have landed in paradise. I now attribute this irreverence to the trauma of discovering Tim's situation. I never consciously intended to offend, and this painting had a special place of honor in the Northwest Annual

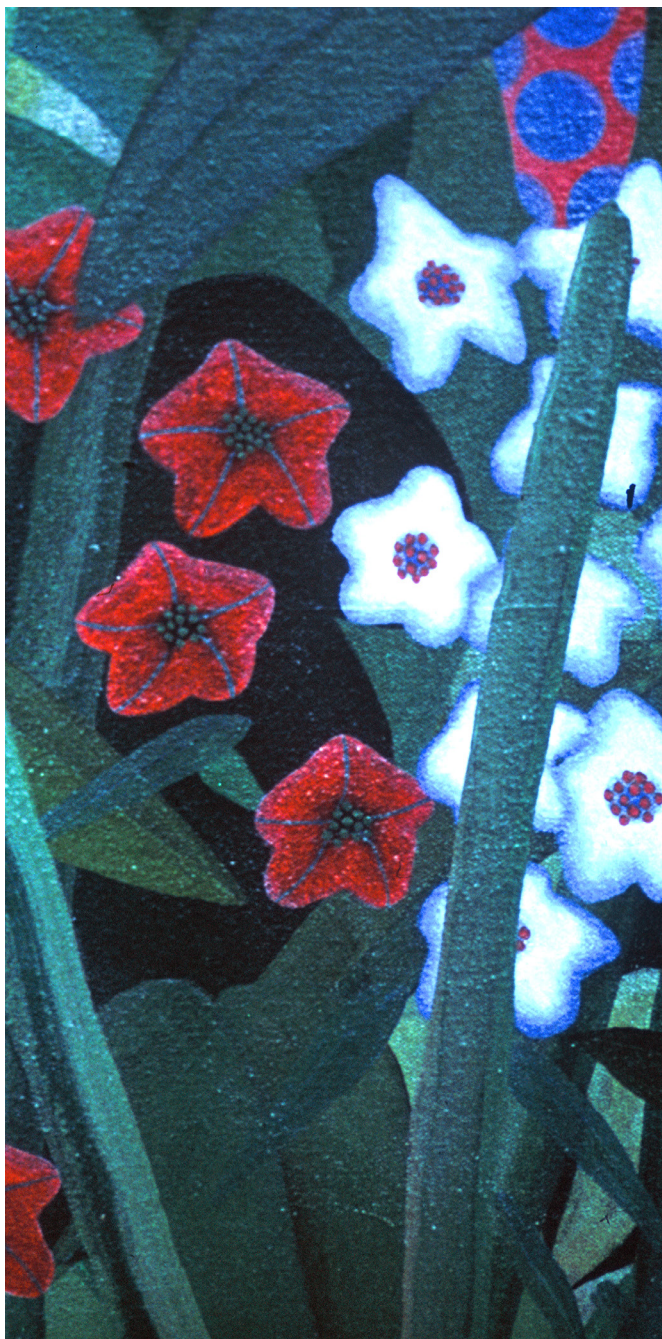
exhibition at the Seattle Museum. These anomalies, within my normal focus, were the result of a lingering angst about my religion. It was at this point that I began to move away from narrative imagery and into pure abstraction.

Early on in my formal education, The Pasadena Museum of Modern Art (now the Norton Simon Museum) had shown Barnett Newman's *Stations of the Cross*. I went to see them and was both confused and disappointed. In my youth, I had frequently served the Station of the Cross, at my local church. They were small, narrative reliefs, in gorgeous pastel colors. Newman's *Stations* lacked all of this, save the title. They were large, like paintings. Abstract and black on white, devoid of visual reference to their place along the Via Dolorosa.

I began to wonder if one might evolve Stations that functioned both as liturgical referents and as pure abstract forms. This was more than five decades ago. In time, I began to sketch out compositions I thought appropriate. I had decided on the icon triptych as my basic structure. Thus, the vertical lines were the same in all 14, but the horizontal lines varied, station to station. At once I realized the importance of color to help establish the specific narrative. I eventually ended up spending countless hours evolving the actual works.

I have been slowly evolving and adjusting these 14 paintings for decades. They have been hanging in my studio for almost 30 years. Over time collectors have wanted to purchase this one or that one. This allowed





the realization that they did function as pure abstract form. But the 14 were part of one large painting. They have never been exhibited. I refused to allow these special efforts to be adulterated by the commercial gallery system. My youthful idealism demanded that they not be subject to the sordid fiscal manipulations of the art world. They hung in my studio, waiting patiently.

Now, almost effortlessly, they are finding their way to the walls at Saint John's, in Collegeville, Minnesota. Evan had come to the farm for barbecue, but upon seeing the *Stations*, said he knew the perfect place. He mentioned Bashert, a Hebrew word that meant "Fated to be". It is all so strangely magical. I now realize that my work has subconsciously evolved from the reverence of my youth, to the irreverence of my adolescence, to the strangely surreal and humorous *Breakfast at Epiphanies*, and finally, full circle, back to the reverence of my youth. These realizations are brand new to me.

I wish to dedicate this exhibition to the two people who have had the greatest impact on my efforts. My mother, Mary Hayward, who shared her great faith with me, and my friend Evan Maurer, who made this exhibition happen. God bless them both.

—JAMES HAYWARD

This page and opposite:
Detail, *Breakfast at Epiphanies*



Essence and Existence: Notes on James Hayward's Stations of the Cross

The West was the font of Christian spirituality, philosophy, theology, and art, but, in the decades during which James Hayward gradually elaborated his *Stations of the Cross* (1982 - 2017) Western culture, in effect, surpassed a tipping point and became a post-Christian culture. As this transition is perhaps most conspicuous in the world of contemporary art, then, as a precondition for any analysis of Hayward's work, it therefore becomes useful if not a matter of necessity, to recall even *what the Stations of the Cross are*—even if this is a knowledge taken for granted by elementary students of Roman Catholic catechetics.

Visitors to Catholic, Orthodox, Anglican, Lutheran, and Methodist Rite churches are bound to notice fourteen images accompanied by numbers, usually Roman numerals, that hang on the walls of the outer aisles that skirt what, in a traditional architectural schema, would

be the nave or central east-west axis of an essentially cruciform floorplan. These images, which may or not be accompanied by a brief legend that further reminds the viewer of what they depict, conventionally illustrate Scriptural episodes in Christ's Passion. By their content and arrangement, they invite the believer to serve as meditation devices that symbolically recapitulate a trajectory analogous to that of Jesus in the course of the Paschal Act. This trajectory, which is both literal and symbolic, may be performed by individuals in solitary acts of devotion, or communally where the faithful follow a priest in a solemn procession that pauses at each station for commemoration, prayer, and meditation. In this sense, the Stations simultaneously pose a performative symbolic re-enactment of the Passion, a meditation tool, an image cycle, an excerpted Scripture illustration series, a means to supernatural indulgence for the remission of sin, a visual aid for education,

Kazimir Malevich, *Mystic Suprematism (black cross on red oval)*, 1920-1922
Oil on canvas
39.5" x 23.5"
Stedelijk Museum, Amsterdam



a series of symbolic prompts to aspire to specific virtues in the face of specific categories of adversity, and a commemoration of an occasion that, for the believer, is not only the center of history, but the precondition for one's transcendence of history by eternal communion with God.

Inevitably, since the seventeenth century, and even earlier, these same attributes made them irresistible as subjects for artists not only as a means of employment in executing what gradually became part of the standard accoutrements of houses of worship, but also—at least for the more inspired—because of the range of aesthetic possibilities they entailed. Besides the intrinsic gravity of their subject matter—if the message of the Stations has any truth in it, it is among the most important truths ever revealed—the Stations as object of representation also offer a time-based episodic narrative with a fixed trajectory, a range of expressive potentials, and the opportunities for multiple aesthetic tensions between their constituent images.

But it was not until the early twentieth century with the proto-Modernisms of Malevich and Brancusi that artists set themselves to grapple with the problem of how to render not only transcendent noumenal realities, but a specifically Christian metaphysics without resorting to traditional allegorical conventions. For Brancusi who begins his career in public sculpture with *La Prière* (1907) (a sculpture that serves as an index of an invisible entity) and culminates it with the *Sculptural Ensemble at Târgu*

Jiu (1938) (the ensemble opens with an evocation of The Last Supper as an homage to the sacrifice of the war dead it memorializes), metaphysics was the *raison d'être* of the sculpture medium. And for Malevich, who placed *Black Square* (1915) diagonally against the corner to the right of the entrance, in the traditional place of the icon, it was no longer the case to render God as an imperious old man with a beard.

In Brancusi's adopted home of Paris, this metaphysical strain in early Modernism quickly succumbed to a radically secularized aspiration for art to dispense with the referent, a tendency that finds its most extreme iteration in the Minimalism that dominated the New York art world of the period of Hayward's youth. In Russia—Malevich was an ethnic Polish Catholic raised in present day Ukraine, who moved to Moscow in 1904—Malevich's metaphysical *Suprematism* quickly was supplanted by an immanentized socialist *Constructivism*, which posited a similar formal vocabulary without the "religious" premise, only to see itself violently extinguished by the Stalinist imposition of a Socialist Realist orthodoxy in 1934.

In this way, in both east and west, the Christian metaphysical origins of early Modernism were cut short and supplanted by secularized practices that followed the historico-philosophical condition not only of extremist ideologies, but of the radically secularized milieu of postwar Continental Philosophy in general—not to speak of the banality of capitalist consumerism

Titian, *Christ Carrying the Cross (Christ Falls)*, c. 1560
Oil on canvas
38.5" x 45.6"
Prado, Madrid



that overtook the West in ways that inspired the satire of many of the same artists who came to benefit financially from the market transformations it elicited.

Artists who were exceptions to this general trend of secularization in their own professed beliefs did not always extend their aesthetic interests to the problem of metaphysical representation that preoccupied the early Modernists. Warhol, for much of his adult life a daily communicant, produced a main body of work that may be read as a satiric revelation of disdain for the idolatry inherent in the banal secularization of the icon, but this is more a negative formulation of the sort of concerns that characterized Malevich and Brancusi. Yves Klein, whose ritual practices and views were similar to those of Warhol, and who was devoted to St. Rita of Cascia, prayed that all his work would be beautiful, but this, too, is a different aspiration.

Christianity is too embedded in the history and art history of the West for there to be no outliers in contemporary art who have allowed themselves to be inspired by its themes. Notable examples comprise the French painter of the Nouvelle École de Paris, Alfred Mannesier (1911-1993); the Basque sculptor Jorge Oteiza (1908-2003); the German painter and former assistant of Warhol, Ingeborg zu Schleswig-Holstein (b. 1955), and others. But no contemporary artist could confront the challenge of the Stations of the Cross without reference to Barnett Newman's version of 1958-1966: *Stations of the Cross: Lema*

Sabachthani (Why has thou forsaken me?). In this, Hayward, like Gerhard Richter, is no exception. Richter's work depicts members of the Baader-Meinhof Group, a terrorist association whose three principal members died in a single night on October 18, 1977 while in custody at the maximum security Stammheim Prison in Stuttgart. Although these deaths were ruled as suicides, a cloud of suspicion that they were extra-judicial state murders persists to this day.

Hardly any student of Newman's great cycle—in its title are the words uttered by Jesus on the cross, quoting Psalm 22—doubts that whatever else Newman's *Stations* are, they are also a metaphysical *cri de cœur* that evokes the Shoah as a culmination of the suffering and martyrdom of Jews throughout history.

Although it is beyond the scope of this writing to offer a comprehensive analysis of Newman's and Richter's *Stations*, in contrast it is worth noting that there is no evidence to suggest that Hayward is interested in projecting the Stations as a metaphor for recent specific historical injustices or atrocities. This would not be in the spirit of the Christian view of the Stations as a testimony of the paradigm of all injustice against the innocent in all times past and future, and its moral instruction of how to transcend such injustice by imitating Christ's self-abnegation.

Hayward confronts the same aesthetic problem of an appropriate way to evoke metaphysical truths that

El Greco, *The Holy Face (Veil of Veronica)*, c. 1586-1595
Oil on canvas
27.9" x 21.2"
Prado, Madrid



once occupied the early Modernists, but his response is informed by the decades of abstraction that had cast aside their aims, and by his firsthand experience of their practical role as a means of structured spiritual meditation in the Catholic mode of his own tradition.

We know from Hayward's own statement contained in the present volume that, in his youth he saw Newman's *Stations* at the Pasadena Art Museum (since renamed the Norton Simon Museum). With hindsight, it is ironic for a painter whose work generally is devoid of any overt figurative representation, that his youthful reaction to Newman's cycle was less than enthusiastic. "I was confused and disappointed," he writes, dismayed that the paintings bore no resemblance to the figurative episodes of the Passion he knew from serving the Stations as an altar boy.

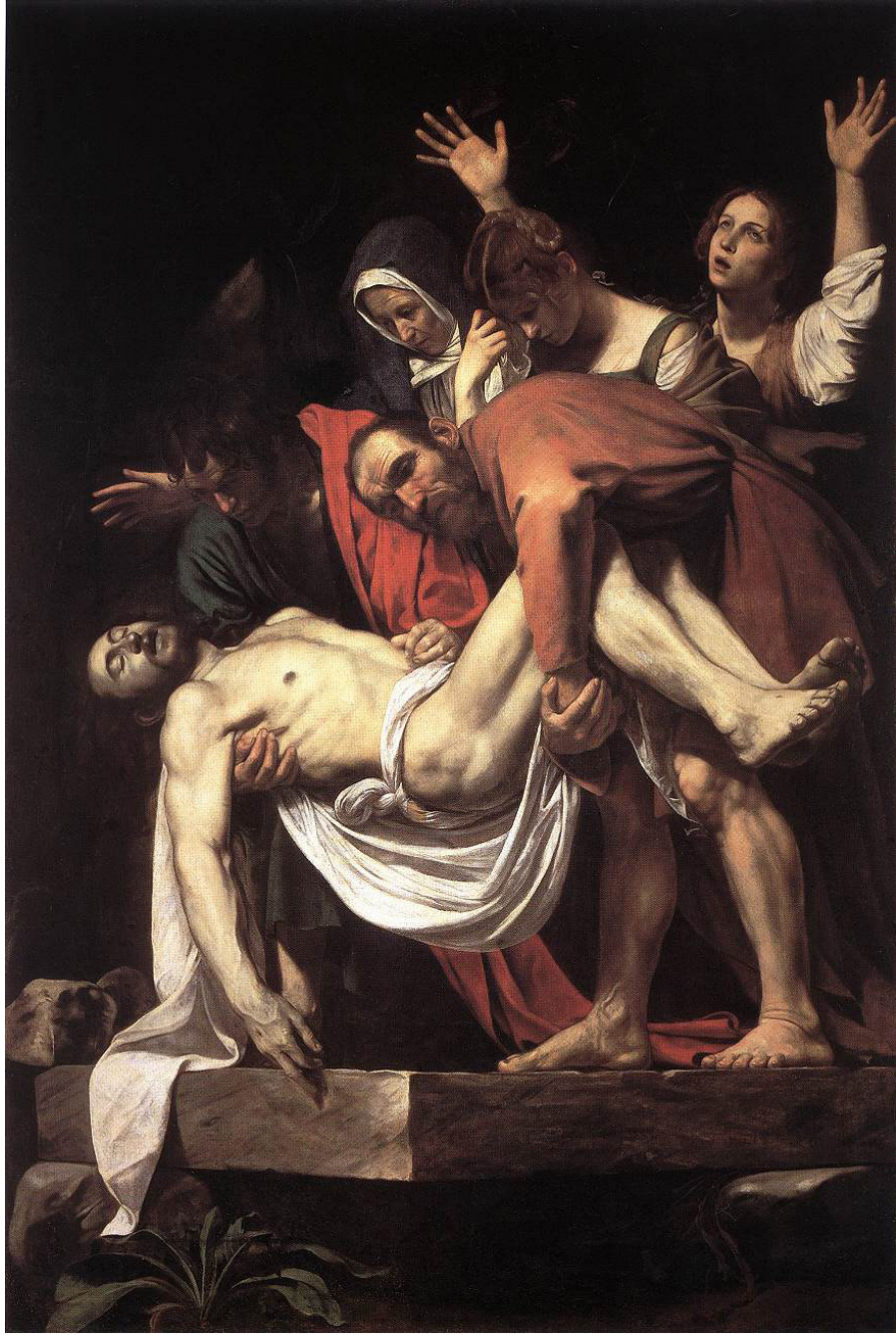
In this light, it is useful to recall that for the believer who practices the Stations, the act entails a duality that yields a diminished sense of the distinction between subject and object. On the one hand the believer experiences a simultaneity of emotions when confronted with each evocation of Christ's sufferings. These typically comprise pathos; compassion; at times, horror; remorse that accompanies the realization that it was to redeem humankind from its own sinfulness that Christ offered Himself to the cross; shame at having been complicit in this sinfulness; gratitude to Jesus for his love of humanity; bewilderment at the gratuitous cruelty to which He is subjected; love; and other emotions that

vary in range and intensity with each individual. All these pertain to the subject or the subjectivity that experiences their course in the trajectory of the act. On the other hand, as this range of emotions builds to encompass empathy, the believer ideally begins to identify with Christ so as to "share in the cross." This is not a prideful act of self-exaltation to the status of God incarnate. To the contrary, it is a form of self-abnegation that intends to follow Christ's example. It is consistent with the essentially Christian teaching that Christ is "the way the truth and the light" and that the truth is to be found in the imitation of Christ—especially in His Passion when the stakes, so to speak, were highest. In this act of identification with Christ, the believer strives in effect to experience what Christ endured for our sake. As such, the believer not only would experience Christ in His Passion as an object of contemplation, but as a subject as well, one who identifies with Christ and also, in the mind at least, suffers.

Returning to Hayward's own statement, the artist makes no secret of his aim after having seen Newman's *Stations*: "I began to wonder if one might evolve Stations that functioned both as liturgical referents and as pure abstract form."

In this sense, the implicit fusion of subject and object that finds its analogy in Hayward's own formulation of a cycle that is both referential and pure [non-referential] abstraction, allows us to recall that we often use the term abstraction indifferently in two senses that ordinarily

Albrecht Dürer, *Christ is Nailed to the Cross*, c. 1494-1497
Oil on wood panel
24.4" x 18.3"
Alte Pinakothek, Munich



would be mutually exclusive. One is the strict sense of abstraction that derives from its Latin etymology as meaning *draw away*, i.e., in the representation, to strip the figure of all but the indispensable features required for its discernibility. Perhaps the most common example of this is a tendency that comes naturally even to children who draw “stick figures” to represent human beings. Notably, this form of abstraction presupposes an object with a formal embodiment.

The other sense of *abstraction* most often entails an aspiration by the artist to imagine and realize a formal embodiment for an object that has none without the artist’s contrivance. This type of abstraction is metonymic in the sense that it employs a formal vocabulary we identify with abstraction in general, but in the service of representation of an idea—even if that idea is merely that of a type of imagined space that cannot exist apart from the artist’s representation of it.

Distinct from the main body of Hayward’s mature work that dissolves conventional reference by representing only its own materiality and the actual light its materiality generates, the Stations posit a synthesis of the two categories of abstraction aforementioned. On the one hand, while they eschew a conventional paring of discernible form in the manner of—to name two conspicuous examples among many—Kandinsky or de Kooning, they do take their cues from specific formal elements of constituents of the events of each station. That is to say that each of Hayward’s Stations comprises

a visual image that refers to the Scriptural narrative from which it derives.

Each of the Stations is replete with such means, but even a few examples reveal this method. In *Jesus Falls for the First Time* (The Third Station), the composition the dark element of the composition is above the flesh-colored one, as though flesh were being crushed under a heavy weight. The light blue of the sky is on the bottom, and the green if nature is on top as though the world appears topsy-turvy in the suddenness of a fall.

In *Veronica Wipes the Face of Jesus* (The Sixth Station), the artist painted a rudimentary face in the center of the composition, then painted over it in white, a means that recapitulates the fact of a veil.

In *Jesus is Laid in the Tomb* (The Fourteenth [final] Station), Hayward employs six different flat blacks in order to represent the darkness of the tomb.

In these and in the remainder of the Stations, the artist distills the essential physical attributes of each scene and, with meticulous specificity and subtlety of distinction, abstracts them into color and texture arranged in a composition that reflects their dynamic relations in the narrative.

At the same time, the artist is acutely conscious of the materiality of his choices. In *Jesus is Nailed to the Cross* (The Eleventh Station), Hayward represents the metal of

Caravaggio, *Entombment of Christ*, 1603-1604
Oil on canvas
120" x 80"
Pinacoteca Vaticana, Vatican City



the hammer and nails with two kinds of metal: copper leaf (in the upper left) and silver leaf (upper right) with the foreknowledge that each of these will turn black with oxidation, a condition that implies the transformation of their materiality as an evocation of instruments of torture that slowly yield death.

This latter means of the artist draws much closer to the metonymic sense of abstraction described above. Instead of only being a pictorial representation stripped to its most essential which this also is, the metal leaf comes to conceal its own pictorial relation to the narrative as it transforms in a way that evokes not a thing so much as an idea, that of the anguish of the prospect of excruciating pain unto death.

Yet a further example of this means reveals itself in the feature of the works that has the effect of reinforcing both their continuity and the formal tensions between them. Vertical “cuts” that divide the constituent fields of each station are of the same length in all; the horizontal “cuts” are all different. This strategy has a direct correlation with traditional ideas associated with the distinction between the vertical and horizontal members of the cross as a conjunction between the transcendent (vertical) and the immanent (horizontal) in a way that corresponds as well to the Catholic Doctrine of the Incarnation that asserts Christ’s dual nature as both fully human and fully divine.

Hayward’s schema evokes the potential reading that God is one, constant, and eternal, while the immanent world is multiple in its variety, fickle in its contingency, and ultimately finite.

This oscillation between abstraction as figurative essence and abstraction as a metonymic relation to an idea, whether a theological precept, a virtue, or a general disposition of self-abnegation that is central to the Christian notion of human fulfillment, is not only a means for the artist to evoke a dynamic and shifting system of aesthetic tensions that perfuse his cycle. It also offers the possibility of a new way to experience a ritual and spiritual practice, one liberated both from the narrow confines of allegorical figuration, and from the referential remoteness of conventional abstraction.

A hundred years after the early Modernists aspired to an adequate conceptual solution to the problem of metaphysical representation, perhaps it was the very intimation of the West’s post-Christian condition that imbued Hayward with both the urge and the perseverance to realize one, by recalling a traditional narrative and spiritual practice whose old icons are readily present, but which had been forgotten by the world at large.

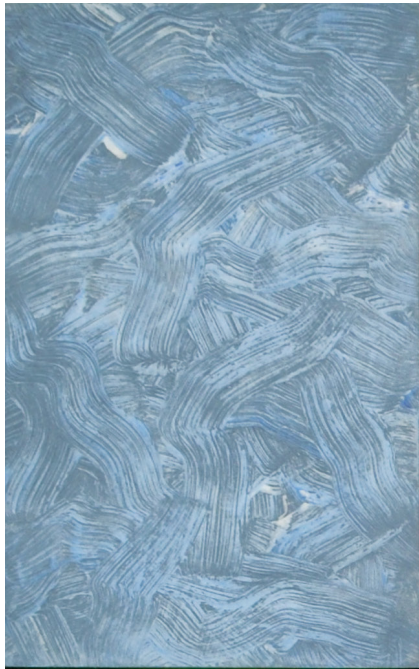
—DREW HAMMOND

Rubens, *Entombment of Christ*, 1612-1614
Oil on wood panel
34.7" x 26.1"
National Gallery of Canada

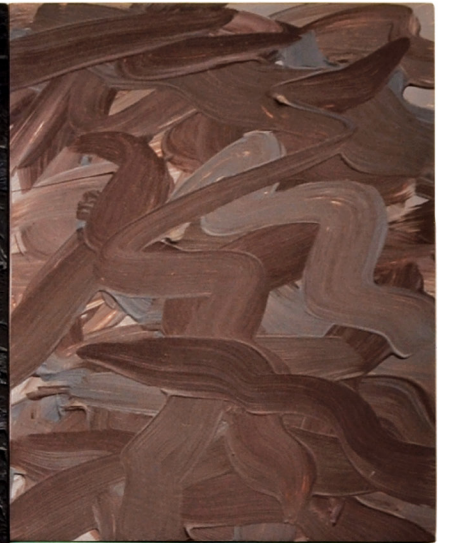
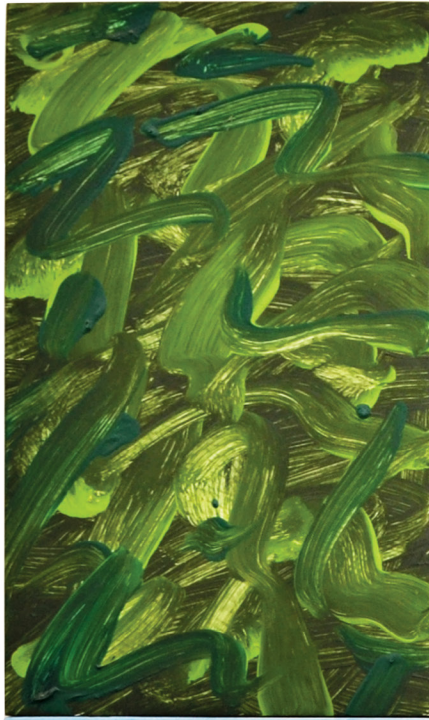
First Station: Jesus is Condemned to Death, 1989-2009
Mixed media on birch plywood
22" x 30"



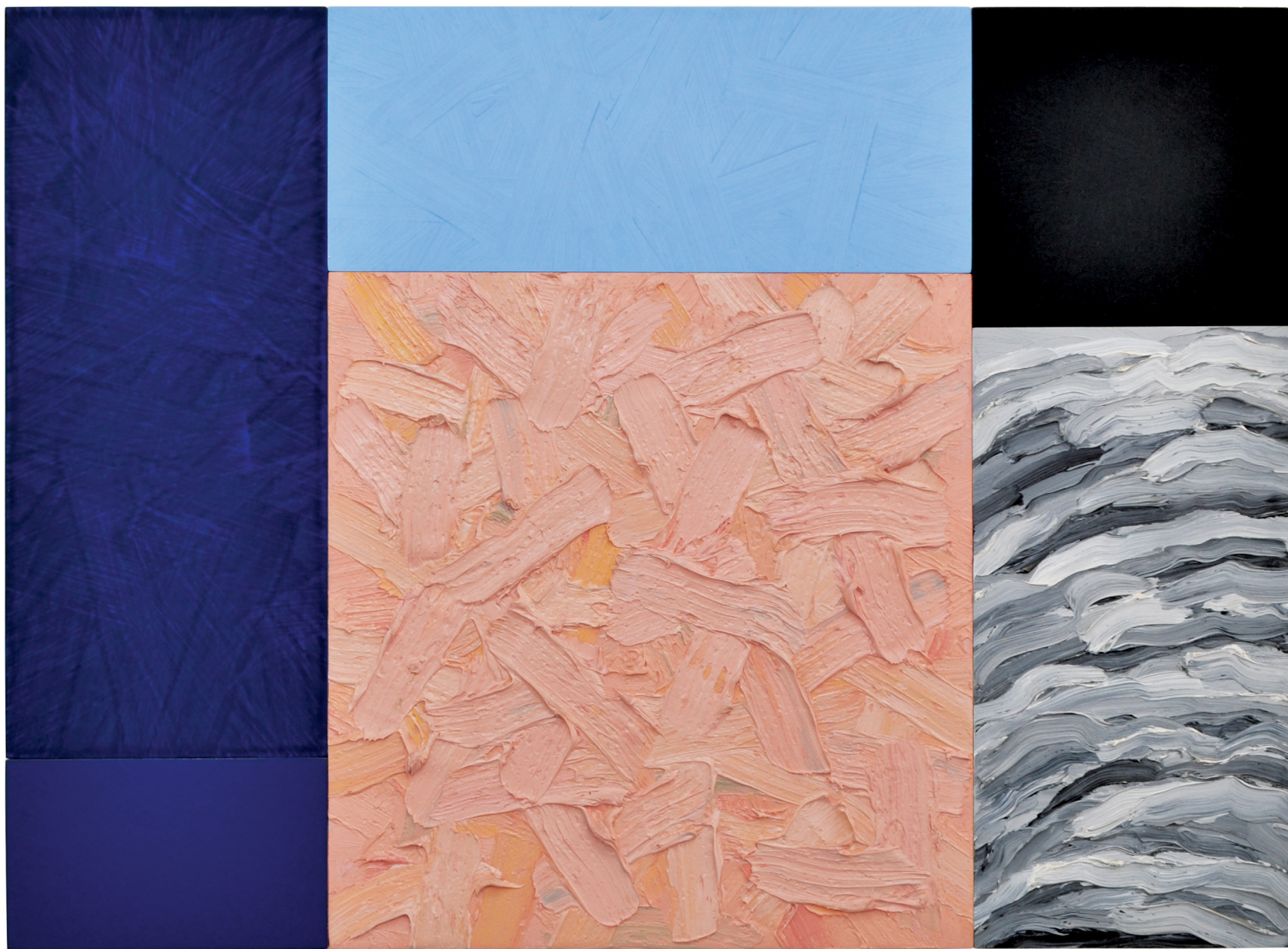
Second Station: Jesus is Made to Bear His Cross, 1989-2009
Mixed media on birch plywood
22" x 30"



Third Station: Jesus Falls for the First Time, 1989-2009
Mixed media on birch plywood
22" x 30"



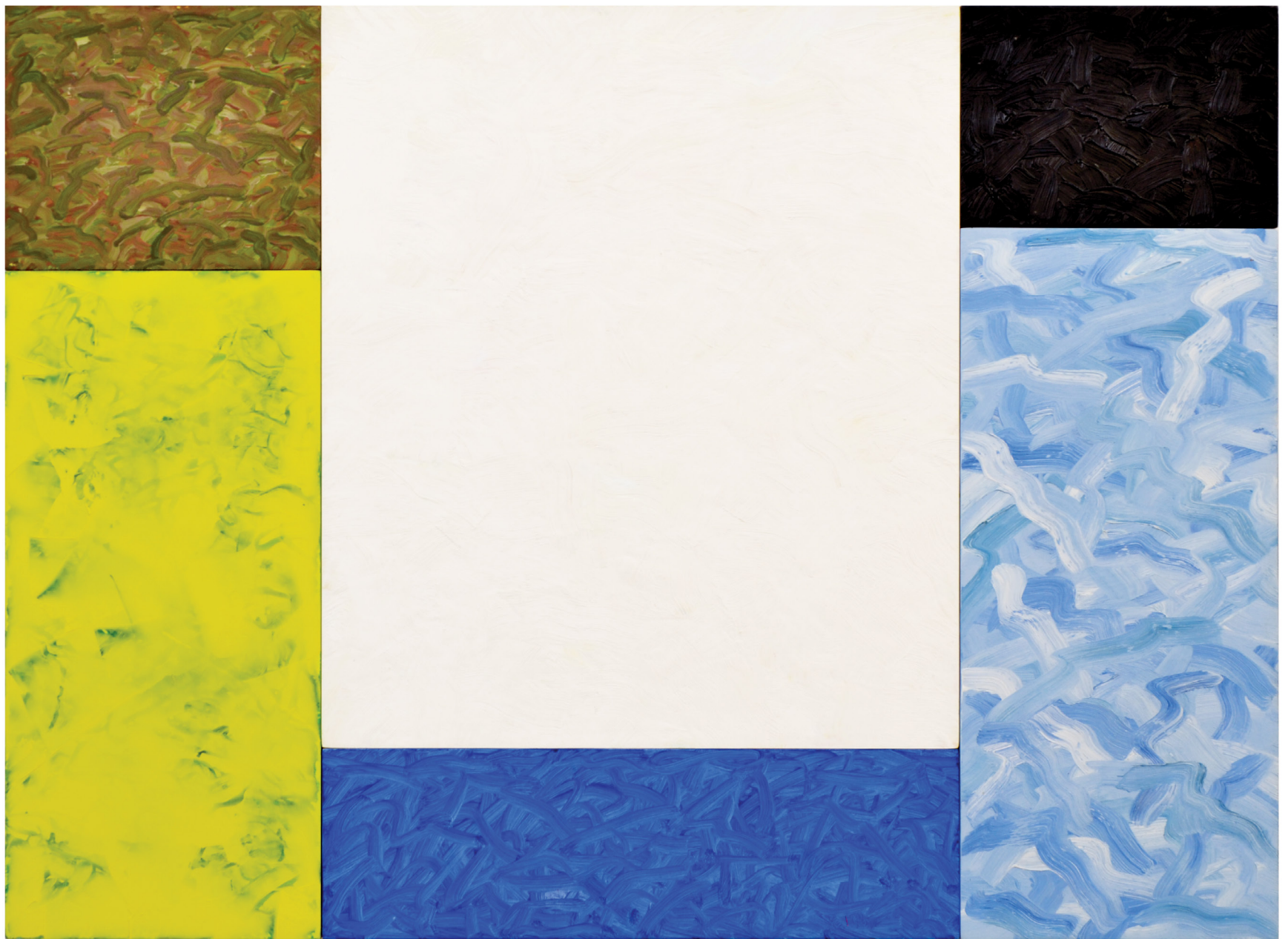
Fourth Station: Jesus Meets His Afflicted Mother, 1989-2009
Mixed media on birch plywood
22" x 30"



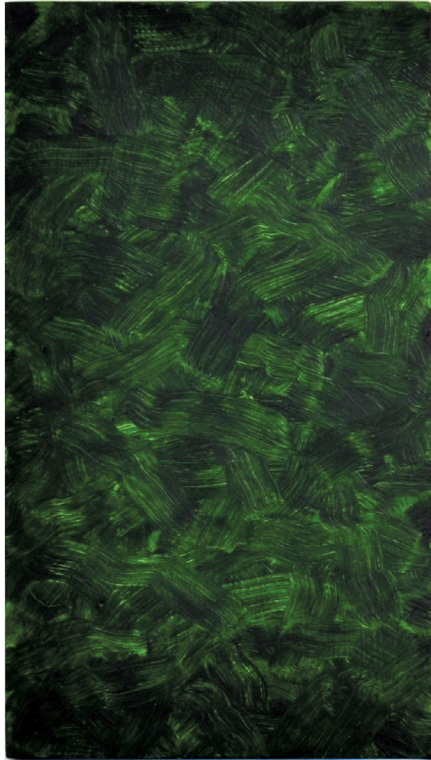
Fifth Station: The Cyrenian Helps Jesus to Carry His Cross, 1989-2009
Mixed media on birch plywood
22" x 30"



Sixth Station: Veronica Wipes the Face of Jesus, 1989-2009
Mixed media on birch plywood
22" x 30"



Seventh Station: Jesus Falls for the Second Time, 1989-2009
Mixed media on birch plywood
22" x 30"



Eighth Station: Jesus Speaks to the Women of Jerusalem, 1989-2009
Mixed media on birch plywood
22" x 30"



Ninth Station: Jesus Falls for the Third Time, 1989-2009
Mixed media on birch plywood
22" x 30"



Tenth Station: Jesus is Stripped of His Garments, 1989-2009
Mixed media on birch plywood
22" x 30"



Eleventh Station: Jesus is Nailed to the Cross, 1989-2009
Mixed media on birch plywood
22" x 30"



Twelfth Station: Jesus Dies on the Cross, 1989-2009
Mixed media on birch plywood
22" x 30"

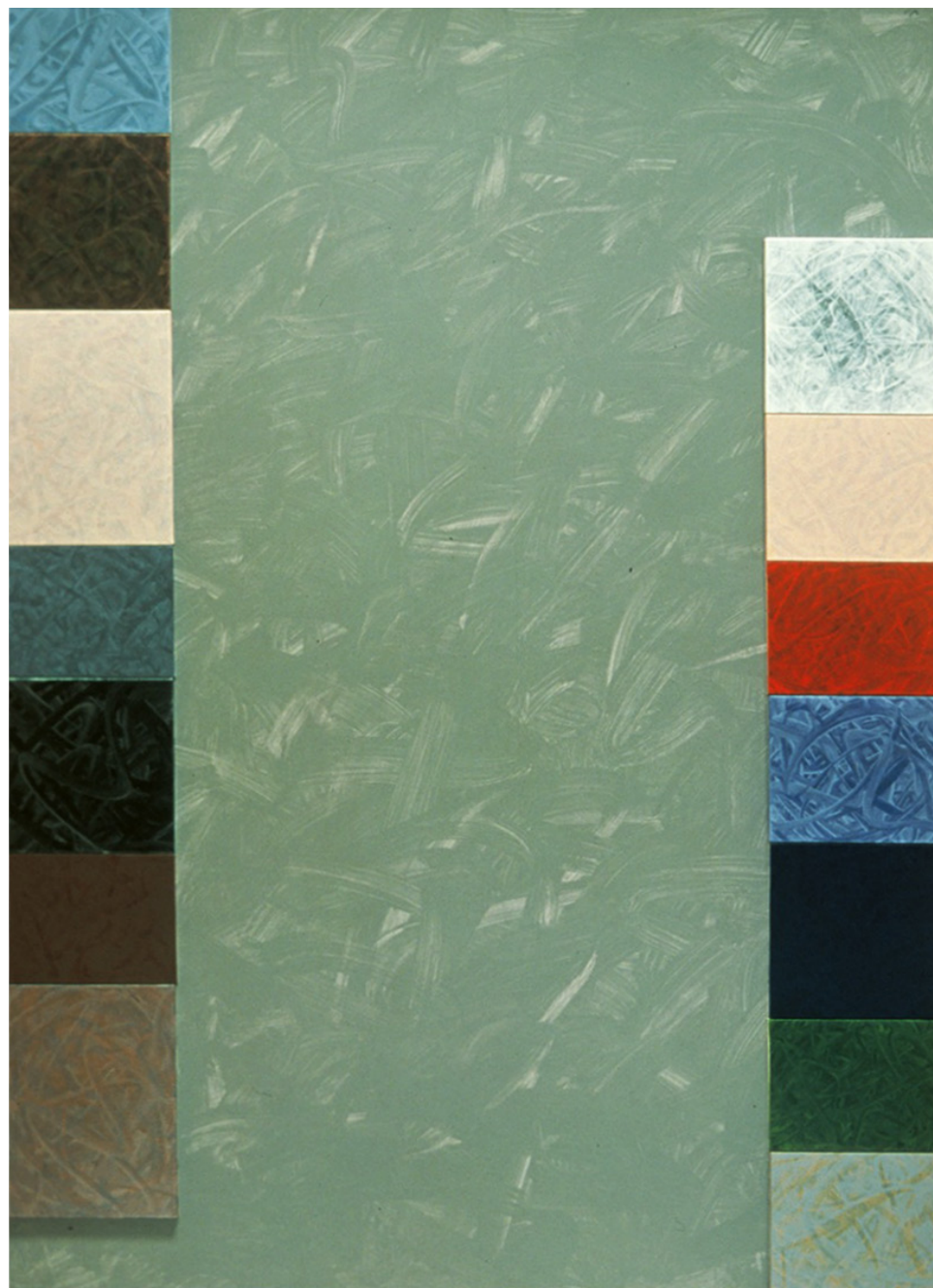


Thirteenth Station: Jesus is Taken Down from the Cross, 1989-2009
Mixed media on birch plywood
22" x 30"



Fourteenth Station: Jesus is Placed in the Sepulcher, 1989-2009
Mixed media on birch plywood
22" x 30"







Previous pages, left:

Variations on the Annunciation / Botticelli (the original version), 1999-2000

Acrylic on canvas / acrylic on wood panel

88 1/2" x 63 1/2"

Right:

Variations on the Annunciation / Botticelli (the present version), 1999-2002

Acrylic on canvas / acrylic on wood panel

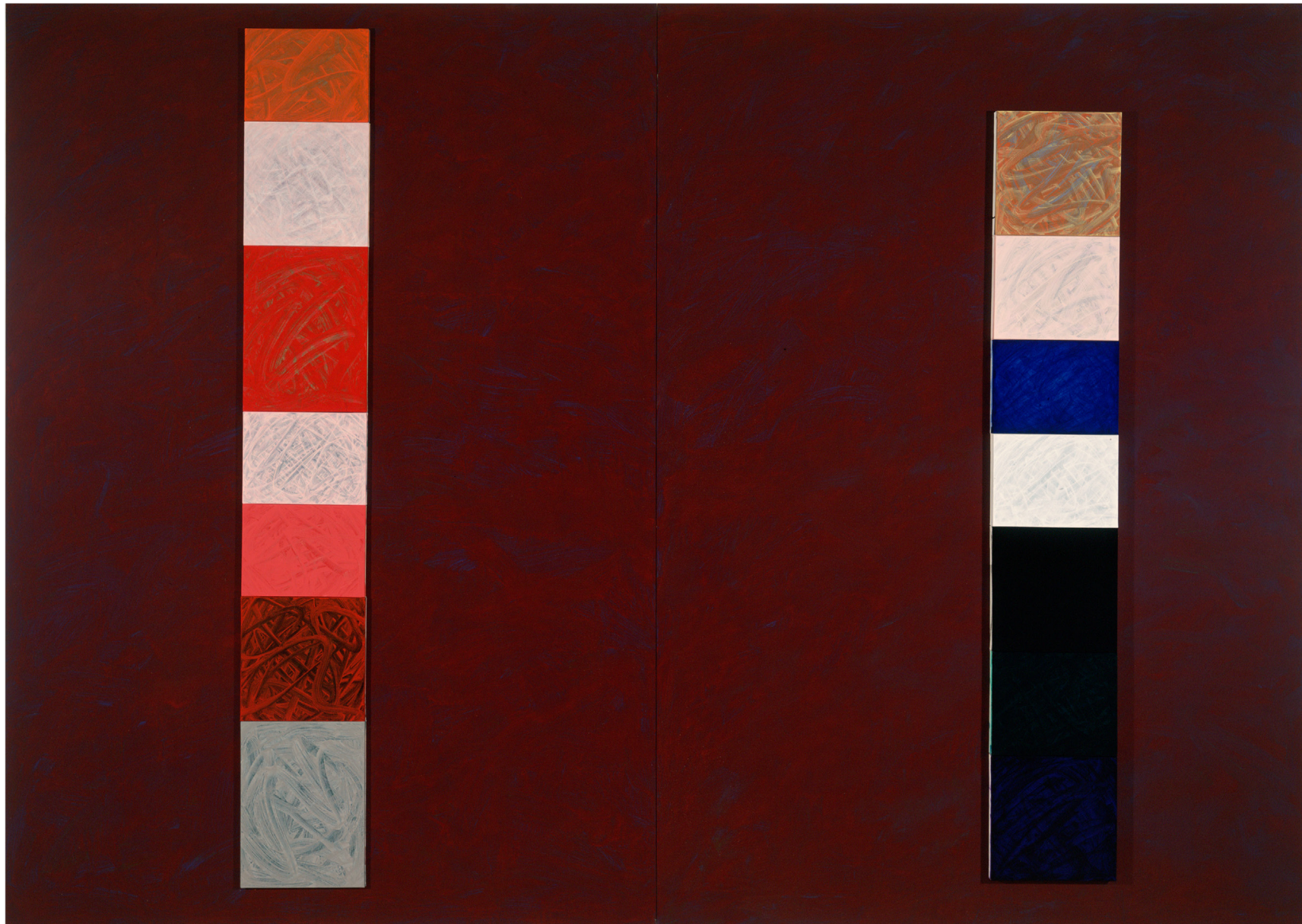
88 1/2" x 63 1/2"

This page:

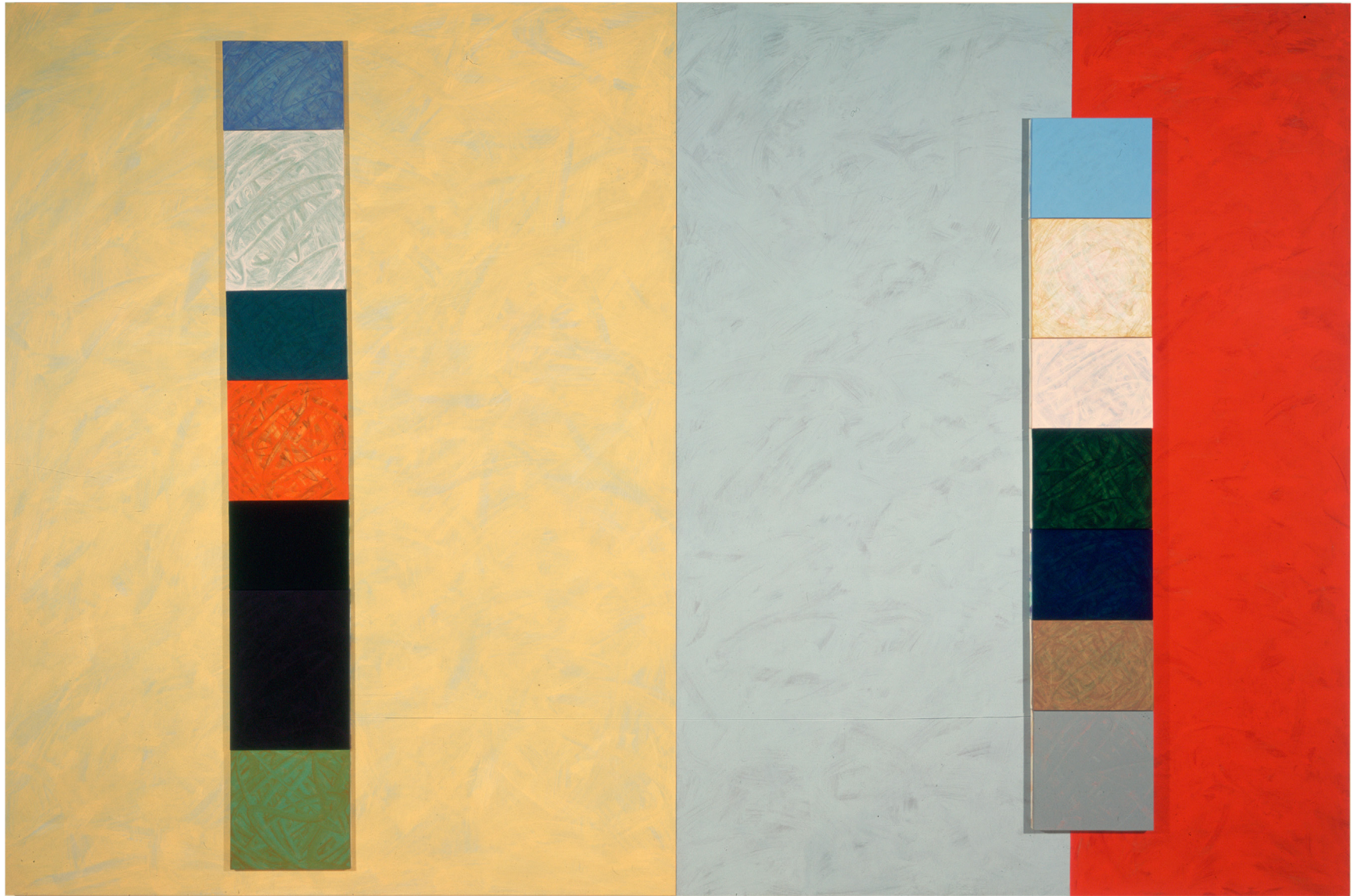
Variations on the Annunciation / Tinzano, 1999-2009

acrylic on canvas / acrylic on wood panel

90" x 126" (diptych)







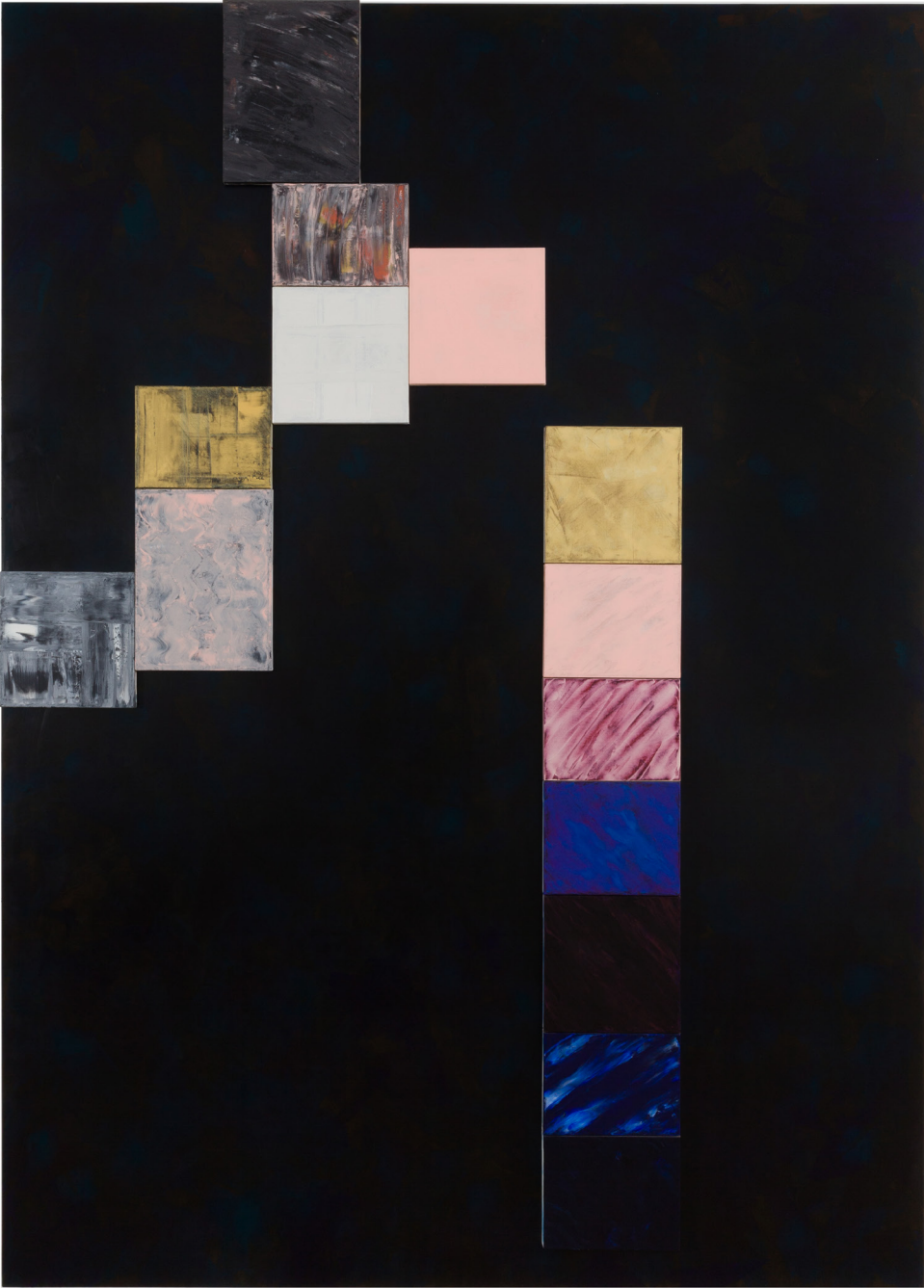
Previous pages, left:
Giovanni Bellini, *The Annunciation*, ca. 1500
Oil on canvas
Gallerie dell'Accademia, Venice

Right:
Variations on the Annunciation / Bellini, 1999-2000
Acrylic on canvas / acrylic on wood panel
90" x 135" (diptych)

This page:
Variations on the Annunciation / Veronese, 1999-2000
Acrylic on canvas / acrylic on wood panel
83 1/2" x 132" (diptych)



Variations on the Annunciation / Caravaggio, 2000-2003
Acrylic on canvas / acrylic on wood panel
114" x 82"





Ecstasy of Ecstasy, 1999-2018
Acrylic on 29 pieces of ebony hardwood
75" x 126" as hung





This page and subsequent:
 Installation view,
 Alice R. Rogers & Target Galleries,
 Saint John's Art Center
 Collegeville, Minnesota



Clockwise, from top left:

Jimmy and Richard Bresnahan
outside the wood fire kiln
at St. John's University
Ceramics Department

Jimmy speaking at the opening

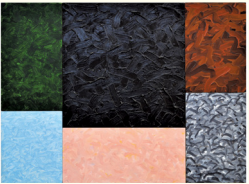
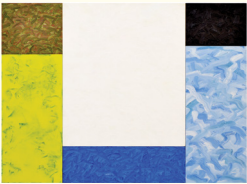
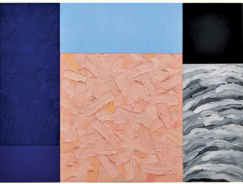
Jimmy speaking with
Abbot John Klassen

From the left: Brother David
Paul Lange, SJU President
Michael Hemesath, Jill
Dubbeldee Kuhn, Jimmy,
Lois Rogers, John Rogers,
Richard Bresnahan, Rob Culligan

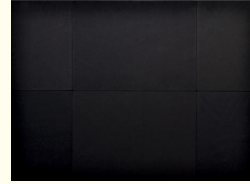
Jimmy sitting in Abbot
John Klassen's chair

Rob Culligan and Jimmy
standing in front of
The Trees of Knowledge,
during a tour of Marcel
Breuer's Alcuin Library.









JAMES HAYWARD BIOGRAPHY

1943 Born San Francisco, California
 1966 B.A. San Diego State University, San Diego, California
 1966-69 Graduate School University of California Los Angeles
 1972 M.F.A. University of Washington, Seattle, Washington

HONORS

1977 Young Talent Award,
 Los Angeles County Museum of Art
 1981 Japan-United States Creative Arts Fellowship
 1983 John Simon Guggenheim Memorial Fellowship
 1991 Awards in the Visual Arts 10 Grant
 1993 National Endowment for the Arts Fellowship
 1996 Pollock-Krasner Foundation Grant

ONE-PERSON EXHIBITIONS

2018	JAMES HAYWARD Miles McEnery Gallery, New York, NY (catalogue)		JAMES HAYWARD: PAINTINGS FROM THE 70'S Richard Telles Fine Art, Los Angeles, CA
2017	PAINTINGS 1987-2016 Telluride Gallery of Fine Art, Telluride CO	2010	THE PRODIGAL PAINTS: 1972-2011 R.B. Stevenson Gallery, La Jolla, CA
2016	NEW WORK James Harris Gallery, Seattle, WA		ASYMMETRICAL CHROMACHORDS Modernism, San Francisco, CA
2015	AT LAST Roberts and Tilton Gallery, Los Angeles, CA	2007	WORKS: 1975-2007 Modernism, San Francisco, CA (catalogue)
	LAST WALTZ Peter Blake Gallery, Laguna Beach, CA	2006	ABSENCE/PRESENCE Mandarin, Los Angeles, CA
	SILENCE TECHNOLOGY Modernism, San Francisco, CA		THE EMANCIPATION OF PAINT Gallery C, Hermosa Beach, CA
2013	VARIATIONS ON THE ANNUNCIATION Anna Meliksetian & Michael Briggs, Los Angeles, CA	2005	RECENT PAINTINGS Cue Art Foundation, New York City, NY
2012	PRIMARY/FORMAL Modernism, San Francisco, CA		Curated by Mike Kelly (catalogue)
2011	NOTHING'S PERFECT Peter Blake Gallery, Laguna Beach, CA		MONSTER OF MONOCHROME Mandarin Gallery, Los Angeles, CA

	(catalogue)		RED MAPS
	NEW WORK		Genovesse Gallery, Boston, MA
	Peter Blake Gallery, Laguna Beach, CA	1992	RED MAPS
	MONOCHROME PAINTINGS		Ace Contemporary Exhibitions, Los Angeles, CA
	Modernism, San Francisco, CA	1990	PURE/ODD
2004	MONOCHROME PAINTINGS		Ace Contemporary Exhibitions, Los Angeles, CA
	Charlotte Jackson Fine Art, Santa Fe, NM	1989	PAINTINGS 1977-1989
	NEW WORK		M-13 Gallery, New York, NY
	Peter Blake Gallery, Laguna Beach, CA		ABSOLUTES
2003	GREY/NEUTRAL/SMOKE		Modernism, San Francisco, CA
	Ace Contemporary Exhibitions, Los Angeles, CA	1988	ICONS
2001	RECENT WORK		Ace Contemporary Exhibitions, Los Angeles, CA
	Chac-Mool, Los Angeles, CA	1987	NEW PAINTINGS
2000	THE ITALIAN PAINTINGS		Modernism, San Francisco, CA
	Modernism, San Francisco, CA		SPARTANS/ATHENIANS
	RECENT PAINTINGS		Ace Contemporary Exhibitions, Los Angeles, CA
	Peter Blake Gallery, Laguna Beach, CA	1986	SPARTANS/ATHENIANS
1998	CHROMACHORDS		Rosamund Felsen Gallery, Los Angeles, CA
	Sala Diaz, San Antonio, TX	1984	PAINTINGS 1975-1983
	PAINTINGS 1993-1998		Modernism, San Francisco, CA
	Modernism, San Francisco, CA	1983	THE POKER PAINTINGS
	NOTHING'S PERFECT		Riko Mizuno Gallery, Los Angeles, CA
	Chac-Mool, Los Angeles, CA	1980	AUTOMATIC PAINTINGS
	NOW AND THEN		Modernism, San Francisco, CA
	New Image Art, Los Angeles, CA		AUTOMATIC PAINTINGS
1995	THE MOROCCAN PAINTINGS		Riko Mizuno Gallery, Los Angeles, CA
	Modernism, San Francisco, CA	1979	AUTOMATIC PAINTINGS
1993	FIRE PAINTINGS		Sidney Janis Gallery, New York, NY
	Ace Contemporary Exhibitions, Los Angeles, CA	1977	AUTOMATIC PAINTINGS
	PAINTINGS 1977-1989		Claire Copley Gallery, Los Angeles, CA
	Modernism, San Francisco, CA	1976	AUTOMATIC PAINTINGS
			Morgan Thomas Gallery, Santa Monica, CA

PUBLIC COLLECTIONS

Museum of Contemporary Art, Los Angeles, CA
San Francisco Museum of Modern Art, San Francisco, CA
Los Angeles County Museum of Art, Los Angeles, CA
Cleveland Museum of Art, Cleveland, OH
Albright-Knox Gallery, Buffalo, NY
San Jose Museum of Art, San Jose, CA
Minneapolis Institute of the Arts, Minneapolis, MN
Denver Museum of Modern Art, Denver, CO

Orange County Museum of Art, Newport Beach, CA
Laguna Beach Museum of Art, Laguna Beach, CA
University Art Museum, University of California,
Santa Barbara, CA
Museum of Contemporary Art, Miami Beach, FL
Weisman Museum of Art, Pepperdine University, Malibu, CA
Anderson School of Business, University of California,
Los Angeles, CA

GROUP EXHIBITIONS

2011	UNDER THE BIG BLACK SUN: CALIFORNIA ART 1974-1981 Museum of Contemporary Art, Los Angeles, CA (Curated by Paul Schimmel) (catalog) 21 AMERICANS Bernard Jacobson Gallery, New York, NY CALIFORNIA ART: SELECTIONS FROM THE FREDRICK R. WEISMAN ART FOUNDATION Weisman Museum, Pepperdine University, Malibu, CA FRAMING ABSTRACTION: MARK, SYMBOL, SIGNIFIER Municipal Art Gallery, Barnsdall Park, Los Angeles, CA (catalog)		Institute for Contemporary Art, London, England Curated by John Baldessari & Meg Cranston 100 ARTISTS SEE GOD Laguna Beach Museum of Art, Laguna Beach, CA 100 ARTISTS SEE GOD Contemporary Jewish Museum, San Francisco, CA
		2003	DRUNKEN MASTERS Gallery C, Hermosa Beach, CA
		2002	FOUR FROM L.A. Galerie Daniel Buchholz, Köln, Germany GILBERT-ROLFE, HAYWARD, MOSES Richard Telles Gallery, Los Angeles, CA
2010	THE THIRTIETH ANNIVERSARY SHOW Museum of Contemporary Art, Los Angeles, CA ABSTRACT ON ABSTRACT L.A. Contemporary, Los Angeles, CA	2001	COLLECTORS SELECT Mariah Koogler McNay Museum, San Antonio, TX FOUR LOS ANGELES PAINTERS Hemp Farm Gallery, Vienna, Austria
2009	COLLECTING HISTORY: HIGHLIGHTING RECENT ACQUISITIONS Museum of Contemporary Art, Los Angeles, CA	1999	UNDER 500/INTIMATE ABSTRACT PAINTING Black Dragon Society, Los Angeles, CA (curated by James Hayward) LIFE IS ELSEWHERE No Limit Events, Milan, Italy (Curated by Denise Spampinato)
2008	MEL'S HOLE CSUF Grand Central Art Center, Santa Ana, CA (Curated by Doug Harvey) (catalog) 3rd LA WEEKLY ANNUAL BIENNIAL, SOME PAINTINGS Track 16 Gallery, Santa Monica, CA Curated by Doug Harvey) JAMES HAYWARD & MAX HENDLER: TWO APPROACHES TO MONOCHROME Manny Silverman Gallery, Los Angeles, CA		MATERIAL ISSUES San Jose Museum of Art, San Jose, CA
		1998	FUCK YOU: WE PAINT New Image Art, Los Angeles, CA
		1996	IMAGES OF AN ERA Museum of Contemporary Art, Los Angeles, CA WHITE M-13 Gallery, New York, NY
2006	DRIVEN TO ABSTRACTION Riverside Art Museum, Riverside, CA Curated by Peter Frank (catalogue) A LITTLE SO CAL ABSTRACTION Mandarin, Los Angeles, CA Curated by James Hayward (catalogue)		PLANE/STRUCTURES Nevada Institute for Contemporary Art, Las Vegas, NV Curated by David Pagel (catalogue)
		1994	PLANE/STRUCTURES Otis College of Art & Design, Los Angeles, CA (catalogue funded by The Fellows of Contemporary Art) IN PLAIN SIGHT: ABSTRACT PAINTING IN LOS ANGELES Blue Star Art Space, San Antonio, TX Curated by Frances Colpitt (catalogue)
2005	STEP INTO LIQUID Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA Curated by Dave Hickey		
2004	100 ARTISTS SEE GOD		

- MAPPING
University of Texas at San Antonio Art Gallery, TX
Curated by Frances Colpitt
(catalogue)
- 1993 LET'S GET PHYSICAL
Blum-Helman Gallery, New York, NY
ARTIFICIAL PARADISE
Burnett Miller Gallery, Los Angeles, CA
- 1991 AWARDS IN THE VISUAL ARTS 10
Hirshhorn Museum, Washington D.C.
(catalogue)
- 1989 ABSTRACT OPTIONS
University Art Museum, University of California,
Santa Barbara, CA
Curated by Frances Colpitt & Phyllis Plous
(catalogue)
- 1988 OUT OF ORDER
Anne Plumb Gallery, New York, NY
- 1987 CONTEMPORARY SOUTHERN CALIFORNIA
PAINTING
Taipei Fine Arts Museum, Taipei, China
(catalogue)
- 1985 SUNSHINE AND SHADOW: RECENT PAINTING IN
SOUTHERN CALIFORNIA
Fisher Gallery, University of Southern California,
Los Angeles, CA
(catalogue)
THE 50TH ANNIVERSARY SHOW
San Francisco Museum of Modern Art,
San Francisco, CA
- 1983 YOUNG TALENT AWARDS 1963-1983
Los Angeles County Museum of Art,
Los Angeles, CA
- 1982 CHANGING TRENDS: CONTENT & STYLE
Laguna Beach Museum of Art, Laguna Beach, CA
(catalogue)
CONTEMPORARY LOS ANGELES PAINTERS
Nagoya City Museum, Nagoya, Japan
(catalogue)
- 1979 JAMES HAYWARD/PETER LODATO/JOHN
McLAUGHLIN
Los Angeles Institute of Contemporary Art,
Los Angeles, CA
- 1977 LESS IS MORE
Sidney Janis Gallery, New York, NY
(catalogue)
NEW CALIFORNIA PAINTING: JAMES
HAYWARD & JOHN MILLER
Sidney Janis Gallery,
New York, NY
- 1976 NEW ABSTRACT PAINTING IN LOS ANGELES:
COLE/HAYWARD/MILLER/OMAR
Los Angeles County Museum of Art,
Los Angeles, CA
Curated by Maurice Tuchman & Stephanie Barron
(catalogue)
- 1975 JAMES HAYWARD & JOHN MILLER
College of Creative Studies Art Gallery, University
of California Santa Barbara, Santa Barbara, CA

BIBLIOGRAPHY

- Hart, Matthew. "James Hayward: Some With A Brush, Some With A Shovel", *Flaunt*, Issue 143 2016
- Kinney, Tulsa. "Maker's Mark", *Artillery*, Mar-Apr 2015 P. 36-39
- James, Christopher. "Tracing Chaos: Aesthetics In The Surf Zone", *X-Tra*, Volume 14, Number 4, Summer 2012, P. 58-70
- Carlson, Ben. "James Hayward At Richard Telles Fine Art", *Artforum* Feb. 2012 Vol. 50, No. 6, P. 235
- Chute, James. "The Art Of Storytelling", *The San Diego Union-Tribune*, Oct. 6, 2011 Night And Day P. 14
- Pagel, David. "Take Pleasure In Monochrome", *Los Angeles Times*. Apr. 11, 2008 P. E19
- Baker, Kenneth. "James Hayward Pursues A Kind Of 'Pure Painting'", *San Francisco Chronicle* Sep. 15, 2007 P. E1 (Photo)
- Frank, Peter. "James Hayward", *Artus*, Issue 17 Mar-Apr. 2007, P. 28
- Melrod, George. "James Hayward: Monster Of Monochrome", *Art Ltd*, Jan. 2007 P. 38 To 45
- Hayward, James. "Why Johnny Should Learn To Read", *Artillery*, Vol 1 No 2, November 2006

Knight, Christopher. "Just Going With The Flow", Los Angeles Times, January 14, 2006, P. E 24

Knight, Christopher. "Earthly Creators Find The Divine In Their Details", Los Angeles Times, Aug, 11, 2004, P.E1

Pagel, David. "Celebrating Paint's Physicality", Los Angeles Times, August 1, 2003, Calendar

Baker, Kenneth. "Five Times Four At Modernism", San Francisco Chronicle, December 14, 2002 P. D 10

Harvey, Doug. "Scopophilial Pleasures", L.a. Weekly, March 30-April 5, 2001, P. 36

Pagel, David. "Art Reviews", Los Angeles Times, Mar. 16, 2001

Quinn, Joan. "Joan Quinn, Etc, Etc, Etc", Art Talk, Apr.-May, 2001

Mendel-Black, Daniel. "Interview With James Hayward", Journal, Spring 2000, P. 24-26

Baker, Kenneth. "Indifferent Strokes", San Francisco Chronicle, Nov. 14, 1998 P. E 8

Pagel, David. "Art Reviews", Los Angeles Times, Apr. 24, 1998, P. F 29

Pagel, David. "Art Reviews", Los Angeles Times, May 22, 1998, P. F 28

Gilbert-Rolfe, Jeremy. "James Hayward: Nonrepresentation Which Doesn't Represent", Beyond Piety: Critical Essays On The Visual Arts 1986-1993, Cambridge University Press, 1995 P. 95-114

Wood, Carol. "Free-For-All Formalism", New Art Examiner, Nov. 1994, P. 26-30

Schipper, Merle. "Distilled Spirituality: Mediating Between East And West In Los Angeles", Visions, Fall 1994, P. 24-26

Wilson, William. "Plane/Structures At Otis: Enriching Work", Los Angeles Times, Sep. 19, 1994, P. F 2

Pagel, David. "Art Reviews", Los Angeles Times, Jul. 22, 1993, P. F 10

Peterson, William. "Physical Abstraction: On To Abstract Painting In Los Angeles", Artspace, Dec. 1992, P. 53-60 (Photo)

Gardner, Colin. "Nonrepresentation In Los Angeles" Tema Celest, Apr.-May 1992, P. 64-69 (Photo)

Colpitt, Frances. "James Hayward At Ace", Art In America, Jun. 1991, P. 156-157 (Photo)

Mckenna, Christine. "Transcendental Squares", Los Angeles Times, Jan. 1, 1991 P. F 11

Wilson, William. "Abstractions: Contrasting Temperments", Los Angeles Times, Mar. 16, 1990 P. F 24-25

White, Garrett. "L.a. Art 1990", L.a. Style, Jun. 1990, P. 162-163 (Photo)

Spector, Buzz. "James Hayward: The Space Behind The Gesture", Visions, Spring 1989, P. 3-7 (Cover and Photos)

Clothier, Peter. "At The Hard Edge: California Abstraction Then And Now", Art Coast, Mar.-Apr. 1989, P. 40-44

Gilbert-Rolfe, Jeremy. "The Current State Of Nonrepresentation", Visions, Spring 1989, P. 3-7

Mahoney, Robert. "New York Reviews", Arts Magazine, Apr. 1989, P. 98-99 (Photo)

Muchnic, Suzanne. "Two Views Of The Revival Of The Abstract", Los Angeles Times, Jan. 24, 1989 Part Vi, P. 5

Fehlau, Fred. "The Complex Structure Of Simplicity", Artweek, Jun. 3, 1989 P. 7

Mckenna, Kristine. "The Galleries", Los Angeles Times, Nov. 18, 1988, Part Vi, P. 15

Gilbert-Rolfe, Jeremy. "Abstract Paintings And The Historical Object: Considerations On New Paintings By James Hayward", Arts Magazine, Apr. 1987, P. 30- 36 (Photos)

Clothier, Peter. "James Hayward At Rosamund Felsen", Art In America, May 1986, P.165-167

Wilson, William. "The Galleries", Los Angeles Times, May 1, 1987, Part Vi, P. 17

Wilson, William. "The Galleries", Los Angeles Times, Jan. 17, 1986, Part Vi, P. 14

Plagens, Peter. "Bee-Bop Da Rebok In L.a.", Art In America, Apr. 1985, P. 148

Muchnic, Suzanne. "Sun Shines On 29 Local Painters", Los Angeles Times, January 24, 1985, Calendar, P. 1

Wilson, William. "The Galleries", Los Angeles Times, May 13, 1983, Part Vi, P. 2

Wilson, William. "Common Thread Shared In Changing Trends", Los Angeles Times, Nov. 28, 1983, Calendar, P. 80

Albright, Thomas. "New Perspectives In Minimalism And Photo Realism", San Francisco Chronicle, Oct. 22, 1982, P. 71

Muchnic, Suzanne. "The Galleries", Los Angeles Times, Apr. 25, 1980, Part Vi, P. 9

Albright, Thomas. "Clarification And The Less Orderly", San Francisco Chronicle, Jan. 31, 1980, P. 46

Hayward, James. "On The Nature Of Abstraction", Journal, Los Angeles Institute Of Contemporary Art, #22, Mar.-Apr. 1979, P. 55

Frank, Peter. "Unslick In L.a.", Art In America, Sep.-Oct. 1978, P. 78

Plagens, Peter. "Branch Office Art: Is L.a. An Outpost?", New West, Aug. 15, 1977, P. 23

Swartz, Ellen. "New York Reviews: Hayward-Miller", Art News, Sep. 1977, P. 143

Glueck, Grace. "Two Painters On The Same Plane" New York Times,

May 27, 1977, Part C, P. 21
 Ratcliff, Carter. "Reviews", Art International, Aug. 1977, P. 75
 Swartz, Ellen. "Less Is More", Art News, Sep. 1977, P. 192

Wilson, William. "New Abstract Painting", Los Angeles Times, Oct. 31, 1976, Calendar P. 1

PUBLICATIONS

Colpitt, Frances & Crow, Thomas & Desmarais, Charles & Frank, Peter & Ming, Leta & Schimmel, Paul & Solnit, Rebecca & Stiles, Kristine. *Under The Big Sun: California Art 1974-1981*, Museum of Contemporary Art, Los Angeles, 2011
 Colpitt, Frances. *Marks And Movement: Five Painters*, Barrett Art Gallery, Santa Monica, 2011
 Colpitt, Frances & Hickey, Dave & Smith, Jason. *James Hayward Works 1975-2007* catalogue by Modernism Inc., 2007
 Frank, Peter. *Driven To Abstraction: Southern California and the Non-Objective World 1950-1980*, catalogue by the Riverside Art Museum, Riverside, 2006
 Colpitt, Frances & Gilbert-Rolfe, Jeremy. *Monster Of Monochrome*, catalogue by Mandarin Press, Los Angeles, 2006
 Kelley, Mike. *James Hayward*, catalogue funded by Cue Art Foundation, New York, 2005
 Spampinato, Denise. *Parallel Visions*, catalogue by Mandarin Press, Los Angeles, 2005
 Pagel, David. *Themes Out Of School*, catalogue funded by the Creative Artists Agency, Los Angeles, 1999
 Hickey, Dave & Pagel, David & Scanlan, Joe. *Plane/Structures*, catalogue funded by the Fellows of Contemporary Art,

Los Angeles, 1994
 Colpitt, Frances. *Mapping*, catalogue funded by the University of Texas, San Antonio, 1994
 Colpitt, Frances. *In Plain Sight: Abstract Painting In Los Angeles*, catalogue funded by Blue Star Art Space, San Antonio, Texas, 1994
 Hixon, Kathryn. *Awards In The Visual Arts 10*, catalogue funded by the National Endowment for the Arts, 1991
 Plous, Phylis & Colpitt, Frances. *Abstract Options*, catalogue funded by the National Endowment for the Arts, 1989
 Baker, Kenneth. *Minimalism: Art Of Circumstance*. Abberville Press, New York, New York, 1988
 Alacuaz, Marie & Lu, Victoria. *Contemporary Southern California Art*, catalogue funded by the Taipei Fine Arts Museum, Taipei, Republic of China, 1987
 Larsen, Susan C. *Sunshine And Shadow: Recent Painting In Southern California*, catalogue by the Fellows of Contemporary Art, Los Angeles, 1985
 Colpitt, Frances, & Knight, Christopher, & Plagens, Peter, & Smith, Robert. *Changing Trends Content And Style*, catalogue by the Fellows of Contemporary Art, Los Angeles, 1982

TEACHING

1996-2016 Graduate Art Programs, Art Center, Pasadena, CA (Since 1994)
 1999 University Of California, Los Angeles, CA (Winter Quarter)
 1997 University Of Texas, San Antonio, TX (Guest Artist/Fall Semester)
 1992-95 University Of California, Los Angeles, CA
 1987 University Of Southern California, Los Angeles, CA (Guest Artist/Spring Quarter)
 1985 College Of Creative Studies, University Of

California, Santa Barbara, CA
 1983 University Of California, Berkeley, CA (Guest Artist)
 1980 Minneapolis College Of Art & Design, Minneapolis, MN (Guest Artist)
 1979 California State University, Bakersfield, CA (Guest Artist)
 1976-78 College Of Creative Studies, University Of California, Santa Barbara, CA

I have been blessed with three wonderful children; Sean, Ashley and Eloise. Each was, in their own way, an only child. Not that occasional interactions didn't take place. Sean used to work in my studio and helped with building crates, panels, stretching and gessoing canvas. He left to go to UCSB. To thank him I gave his sons, Brayden and Conner, an electric piano and a drum set. Rock on! Ashley used to paint with me and once took a beginning painting class, I taught at UCLA. No one ever knew she was my daughter. Today she owns Telluride Gallery of Fine Arts and has shown my work and the work of many dear friends. Eloise, my youngest, is maybe the best student I have ever had. We have been painting together for most of her 10 years. Graduate students, visiting from Art Center, upon seeing paintings from two different bodies of her work, asked me if these were my new paintings. I told them they were my daughter's. They said she was a terrific painter and asked her age. When I told them she was five, there was a strange silence as they turned to one another. We did a show together shortly thereafter, at Tom's, in Santa Monica. NATURE/NURTURE: ELOISE HALL & JAMES HAYWARD was pure joy. My dear pals, Ed Moses and Chas Garabedian, attended our Sunday afternoon opening. As I said, I have been blessed.

This continues into this exhibition. Evan presented his proposal to his friend, Rob Culligan, at Saint John's, who in turn presented the idea to Jill Dubbeldee Kuhn, the gallery director. I do not know the exact course this proposal took from there, but the show is going to happen. I wish to thank Saint John's University, The Order of Saint Benedict and Saint John's University Fine Arts Programming Visual Arts Series for this special opportunity. Also, Rob Culligan, Jill Dubbeldee Kuhn and especially my dear pal, Evan Maurer, former Director of the Minneapolis Institute of the Arts, and who received an honorary degree from Saint John's in 1998, for his awareness, vision and dedication to this project. Thank you to Drew Hammond for his insightful essay. I also wish to thank my truly dedicated assistants, Brian Fahlstrom and Caitlin G. Dennis. In the end, our friendships are our greatest wealth. I am endlessly blessed. Thank you all.

—JAMES HAYWARD



© 2018 by James Hayward
 Essay © 2018 by Drew Hammond
 Editor: James Hayward

Full essay and more information on the artist
 available at jameshaywardstudio.com

This catalogue may not be reproduced, in whole or in part, including illustrations, photocopying, recording and information storage or retrieval (beyond the copying permitted by sections 107 and 108 of the US Copyright Law and except by reviewers for the public press) without permission in writing from the publisher.

All efforts have been made to locate and identify the copyright holders of copyrighted materials. The publisher would appreciate notification of additional credits for acknowledgement in future editions, and can be contacted at James Hayward Studios, 12241 Broadway Rd, Moorpark, CA 93021.

Edition: 500
 Design: Caitlin G. Dennis
 Photography: Caitlin G. Dennis
 Photography, p. 2, 4, 50, 51, 53, 55, 57, 59: James Hayward
 Printed in China

Cover image: *Variations on the Annunciation* / Bellini, 1999-2000, acrylic on canvas / acrylic on wood panel, 90" x 135" (diptych)

ISBN 978-1-5323-8637-4
90000>



9 781532 386374