

ABSTRACT PAINTINGS

ELENORA CHAMBERS

Miami, Florida

SCULPTO-PEINTURES

EDUARD HEIJMANS

Aerdenhout, Holland

IMPRESSIONIST TEMPERAS SYBIL GIBSON

Miami, Florida



Sculpto-Peinture "The Shared Bride" by Eduard Heijmans, Aerdenhout



INVITATION

RECEPTION AND PRIVATE VIEW

Members and Guests of Miami Museum
Sunday, April 4th, 5-7 p.m.

EXHIBITION DATES: MARCH 30 - APRIL 28, 1965

NEWS-POST, THURSDAY, APRIL 22, 1965



Dutch Artist Eduard Heijmans, (R) paid a surprise visit to the NMB City Hall and to City Manager Stan Goldberg last week. Heijmans, whose Sculpto-Peintures are on display at Miami Museum of Modern Art, was born in Utrecht, Holland, and did not begin painting until he was 44. He is now 52. A friend of Mrs. Edith Mayer, NMB, Heijmans is only the second Dutch Artist to have been invited to show his work in The Miami Museum.



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Re: Preview of EDUARD HEIJMANS
Exhibition



On behalf of the Trustees of the Miami Museum of Modern Art, we wish to ask you to view the exhibition of the noted Dutch painter, EDUARD HEIJMANS, which will be officially opened Sunday, March 21st, from 5 to 7 p.m.

The exhibition had been scheduled for Sunday, March 7th, but due to the dock strike it was impossible to get the paintings off the boat, and Mr. Heijmans spent over a month aboard the Holland-American ship "Ablasserdijk."

On behalf of the sponsors of Mr. Heijmans' exhibition in Holland, we would consider it a distinct favor if you would be able to come to the Museum, meet Mr. Heijmans in person, and view his paintings, which have received acclaim throughout Europe.

Hoping you will be able to reply favorably to this invitation, we are

Sincerely yours,

Miami Museum of Modern Art

Irmgard Baker

Mrs. Irmgard Baker
Associate Director



'THE BED of Procrustes,' a diptych, is a sculpture-painting by Dutch painter Eduard Heijmans, whose first U.S. one-man is at the Museum of Modern Art throughout April. Heijmans' large works, almost as heavy as though they were made of bronze, utilize paint, wood, burlap, ivory, rope, bones and other materials.



Sunday, March 14, 1965 THE MIAMI HERALD 35-A

Now at Museum of Modern Art

Dutch Artist Stayed With Paintings For Month Aboard Strike-Bound Ship

By DORIS RENO
Herald Art Editor

Eduard Heijmans sailed from Holland Jan. 26 with large crates of paintings for his first American show and finally got ashore March 8.

He was lucky. His crates were unloaded on the Port Everglades docks just one hour before the pickets returned, and the long strike that everybody thought was settled was on again.

"Was I lucky!" says Heijmans, who speaks fluent English. "I never abandon my paintings, so I stayed with them on that boat for a whole month; they had to serve me meals along with the crew."

"My crates were among the first to be unloaded when the strike ceased for a day or two, otherwise they'd still be in that hold."

Now his one-man exhibition is hung at the Miami Museum of Modern Art, and director Bernard Davis has scheduled another opening for him Sunday afternoon, March 21. He was originally scheduled to share the March 8 opening with local painter E. E. Ullman.

Now staying with Dutch-born friends in Miami, Heijmans is on his first visit to the U.S.

An abstractionist, Heij-



Eduard Heijmans
... 'Was I lucky'

mans says he had always "sketched a little," but only as a hobby. He did not start painting seriously until 1956, when his wife found him blocking out an abstract, just for fun, in the attic and told him he was cut out to be a painter.

"I was doing mosaics before that," he explained, "but mosaics took too long. I am an impatient man. After my wife 'discovered' me as a painter, I did nearly 300 landscapes, still-lives, portraits from memory, and so on, in two years."

"One thing led to another. I had my first one-man in a canteen, then got invited into a group show at the

Stedelijk Museum, and in 1962 I was given a one-man there."

"Since I started so late and am 52 now, I have a lot of time to make up, and I have to work like a dynamo to get it all done. I don't mind that, I am like a volcano constantly on the verge of eruption; there's a lot of creativity blocked up in me that needs to get out!"

After the one-man in Amsterdam Heijmans sent circulars around and was given the one-man here by Mr. Davis. The dock-workers' strike baffled him for a while, but now that his showing has been extended at the Museum of Modern Art, he is happy again.

"I love the United States, this little bit of it I have seen, and I hope I can get other shows in this country while my paintings are over here," he said.

The artist works in the medium of "relief paintings," or "sculptured paintings," so his works are very heavy and cost a lot to haul around, he explains. In making them he uses, in addition to paint, such materials as gravel, sand, ash, cork, jute, and — in one — bones.

"I got the elephant shoulderblades from a scientist friend," he explained.

Heijmans also writes poetry and says he is working now on this third volume.

writes without capital letters — "They get in my way, I really don't feel the need of them."

After President Kennedy's assassination he wrote a poem for Jacqueline Kennedy, and sent it to her with a translation. She wrote back asking for a copy of the original volume, in Dutch, in which it appeared.

Heijmans also plays the cello.

"I used to do it professionally, but I gave it up for painting. Now it's just for relaxation," he explained.

He attended the first chamber music program this week by the Juilliard Quartet, and wrote a poem during the playing of the first composition.

The artist said he invented a new method of printing monotypes, drawing them on a block of marble with etching ink. He makes only one print of each work.

• Sometimes it is difficult to find "le mot just" for the feeling one experiences when viewing an exhibit at the Miami Museum of Modern Art. The current show, composed of very large and some even immense so-called sculpto-paintings by Eduard Heijmans of Holland, evokes amazement coupled in some cases with a faint repugnance and the conviction that they were only put together as attention-getters, for beauty they have none! Some of these vast assemblages look as if a giant child had — using its infantile fancy — picked up the toebone of a dinosaur, corks from enormous bottles and all manner of what you and I would normally throw away. It has been said that he works hard in the assemblage of all this great variety of useless objects, but the question arises, Why?

Surely not for art's sake, as I can see only ugliness in "Montage" and the many other constructions that Heijmans has concocted to have something different instead of something finer in the realm of art. Should the reader desire to see for himself the extent of this exhibit — and the fact that the titles bestowed upon the work by far exceed in interest the work itself — they should at the same time plan to see the works of Eleanor Chambers and Sybil Gibson, whose paintings — the former abstract, the latter, primitive — may be seen after this weekend in conjunction with that of Eduard Heijmans.

EDUARD HEIJMANS:
*first take the toebone
of a dinosaur,
then call it art.*



★ ★ ★
EDUARD HEIJMANS'
"sculptured paintings" finally got installed in the Miami Museum of Modern Art, following their long imprisonment on a dock-struck Dutch liner — and frankly, we marvel at the artist's temerity in bringing such huge, heavy, massive, surface-bristly works to a foreign country. In spite of everything, however, they got here without a single sliver of cork or smidge of ivory nicked off.

Mr. Heijmans' structural works are really unique, unlike anything we've seen even in the "avant-garde" Venice biennials. They are the first "paintings" we have ever seen utilizing elephant — or any other kind of — bones. They also utilize, taken all together, yards and yards of sailor's rope, acres of burlap and mesh, hundreds of cork-slabs of all sizes, and a whole lot of rough ivory. One has a horse's skull sawed in half, with the teeth still attached; the same "structure" also has a real whole baby shark (Cured in some way? We couldn't tell).

In spite of all this, these works are really, as modern abstractions go, very clever, well-organized, texturally interesting, and visually attractive. An enormous amount of ingenuity has gone into them, a lot of back-breaking labor, great imagination, and a childlike sense of "fun and frolic." Technically they are accomplished, strong, remarkably well patterned, and put together — in spite of the materials — for eternity. They are amusingly titled, though the titles have little relevance to the works.

