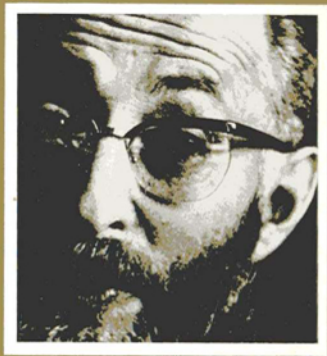


miami museum
of
modern art

2 march - 28 march 1965



EDUARD HEIJMANS

eduard heijmans

miami museum
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2 thau

3 devils organ



this text by bert schierbeek on occasion of my first one man exhibition in amsterdam's "stedelijk museum" seemed very fit to me to appear again on this occasion of my first one man exhibition in the united states, because it explains much about my motives and development in the only way i want these things explained about me and my work.

eduard heijmans

host and stranger / the painter eduard heijmans on the way

talking with eduard heijmans is like talking with an avalanche. the development of this painter also resembles an avalanche. he is a painter "on the way". and he has not been on the way for a long time yet. "in five years i have experienced as much as other painters do in a whole lifetime. i have always felt the want to express myself, but as an amateur. after a technical training i became an expert on timber — technics, which brought on that i frequently stayed abroad, in argentina and the near east in particular. occasionally i sketched, modelled as well, but i preferred to play the violoncello and even gave recitals in the near east, but then, i have studied music since i was five years old. i fought in israel, but during the war i was in holland. in 1948 i went into the art trade in order to disengage myself from the timber and at the same time made mosaics. i ordered mosaic glass from venice. a large "last supper" which i had made for pleasure, now adorns the catholic church at bloemendaal.

and then, one day, and it would be the day of my revolution, i painted a cork oak, a magnificent cork oak, and my wife seeing this painting said: "you are a painter". like one possessed i began to paint landscapes, portraits, still lives. my first exhibition took place in 1958, in the canteen of the blast-furnaces in ijmuiden. already i had abandoned the art trade. and then i went on. i dropped the exterior cocoon of vision, the immediate, visible reality. indeed, i flung it off. conscientiously i had admitted it and moulded it. but already another cocoon appeared, and cocoon after cocoon detached itself from me. i dropped the visible cocoons, and there came the invisible one, asking to be moulded. i painted abstract canvases. in juli 1958 i had painted enough for an exhibition. at the time a month meant a year to me. it just happened to me, and i was hardly conscious of it. i obeyed the law, the laws of intuition. by obeying i discovered new laws. this abstract exhibition took place at a gallery at haarlem. and why all this? what was the spring of all this? i had seen a petrified palette at a friend's and thought: how beautiful that is! and it was beautiful! it became a journey to the most secret corners of reality. a strange development, which happens through your hands, half consciously, yet you are aware to what you are doing, ignorant, however, of the aim. when moulding, you are moulding yourself. in this way i created my reliefs, went into the attacked, diseased, cankered surface, to come to the entrails of the representations. a special paint, gravel, sand, ash, cork, jute, etc., these are my materials. in 1957 i began to use them hesitatingly. terra incognita! every painting became a self-portrait, polyinterpretable, like we ourselves are. it is primary that the material should be secondary, but it is the material that shows you the way, when passing through your hands. and here they are, hanging from the walls: the diluvial proof, the deepsea secret with the whalebones, the procrustian bed — what else are we — every bed is too small, as is the bride . . . the divided bride, and, perhaps to large, crying to be reduced, warsaw 1943, the ghetto. now revealed reality to me. anything is still possible. to create and create more. i shall make the stranger in me obey. obey the laws of intuition to come to himself, to see his host, the man sheltering him. will they ever be superposed? it may be the purpose: at any rate it is the way!"

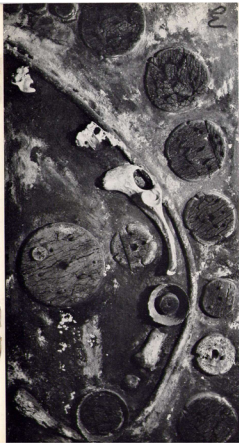
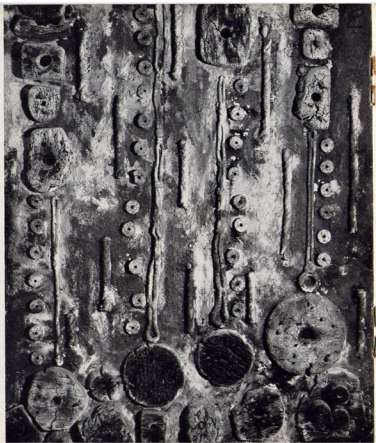
thus eduard heijmans talking of his works. like an avalanche! cocoon after cocoon drops. he feels related to rousseau le douanier. as a sleep-walking painter. his great examples are: van gogh, chagall, paul klee and modigliani. the greatest painters were those who, having the greatest intuition, discovered the greatest laws. to eduard heijmans law and intuition are identical and constitute to the artist his own being, throwing off one cocoon after the other, so that host and stranger may meet and get acquainted.

bert schierbeek (translation rené carton)

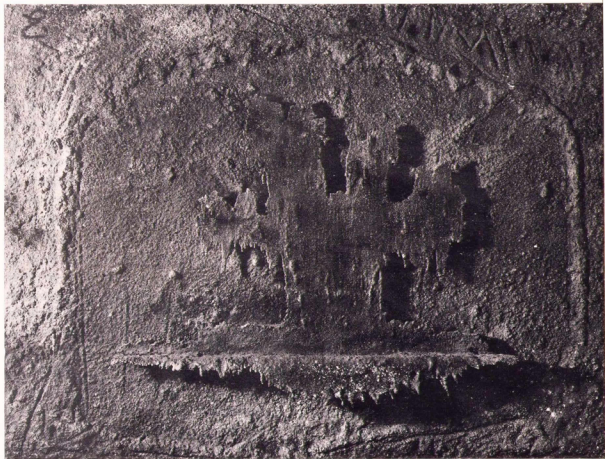


12 phase





17 fata morgana





sculpto-peintures

- 1 depth of the ages
- 2 thau
- 3 devils organ
- 4 pendulum
- 5 deep sea secret no. 2
- 6 blue apocalyps
- 7 blue sanctuary
- 8 terminal
- 9 shanty town
- 10 solfatare fantastique
- 11 the shared bride
- 12 phase
- 13 the bed of procrust
- 14 tortured surface
- 15 the primitive man
- 16 phase no. 2
- 17 fata morgana
- 18 dark superstition

- 19 hiroshima
- 20 fancy seeing you again
- 21 escapade
- 22 montage
- 23 evolution tryptique
- 24 dissection
- 25 voodoo

oilpaintings on rough texture

- 26 cérémonie protocolaire
- 27 rest from state-affairs
- 28 the signal man
- 29 decision on high level
- 30 reunion

biography

eduard heijmans — born 1912 in utrecht, holland.

autodidact. started painting at the age of 44.

first painting landscape — still live — portrait. after that abstract oilpaintings.

from then he reached his present way of expression, the so called matter-painting.

he also produces oilpaintings (semi abstract), on extremely rough surfaces. due to the technique in this kind of paintings the endresult resembles walltapestry.

writes also poetry. his second volume of poetry was published end 1964

1958 one man exhibition in steelworks — ijmuiden, holland.

1960 participation exhibition "matter renewers", stedelijk museum — amsterdam, holland.

1961 participation exhibition "the group", frans halsmuseum — haarlem, holland.

1962 one man exhibition "stedelijk museum" — amsterdam, holland.

1962 one man exhibition "van abbe museum" — eindhoven, holland.

1962 one man exhibition "centraal museum" — utrecht, holland.

1962 candidate "marzotto prize", in the same year participating in groupexhibitions in valdagno, baden-baden, eindhoven, london and paris.

1962 candidate prix suisse de peinture abstraite, also groupexhibition in gallerie "kasper" — lausanne, switzerland.

1962 participation exhibiton "the group", frans halsmuseum — haarlem, holland.

1963 one man exhibition in milan, italy.

1964 guest in the exhibition "push", stedelijk museum — amsterdam, holland.

his work is to be found in: stedelijk museum — amsterdam, holland; centraal museum — utrecht, holland.

privat collections in holland; australia; germany; willemstad, curacao; italy; switzerland;

galleria bergamini — milan, italy; etc.



home address of the artist

eduard heijmans
rijnegomlaan 58
aerdenhout near haarlem
holland

lay-out maurits konings
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