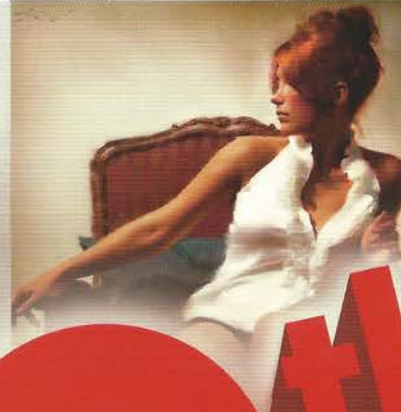
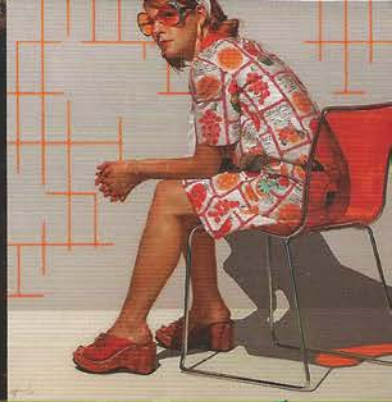


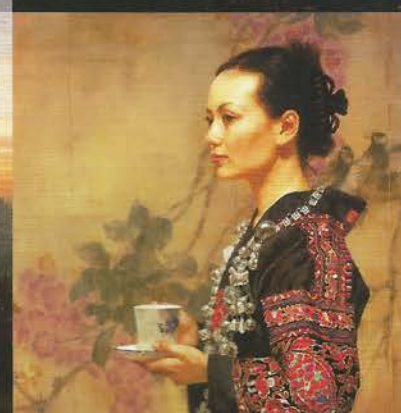
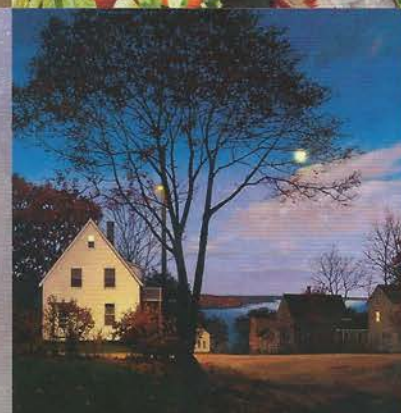
FEBRUARY 2014



# AMERICAN art COLLECTOR



# 100th art ISSUE

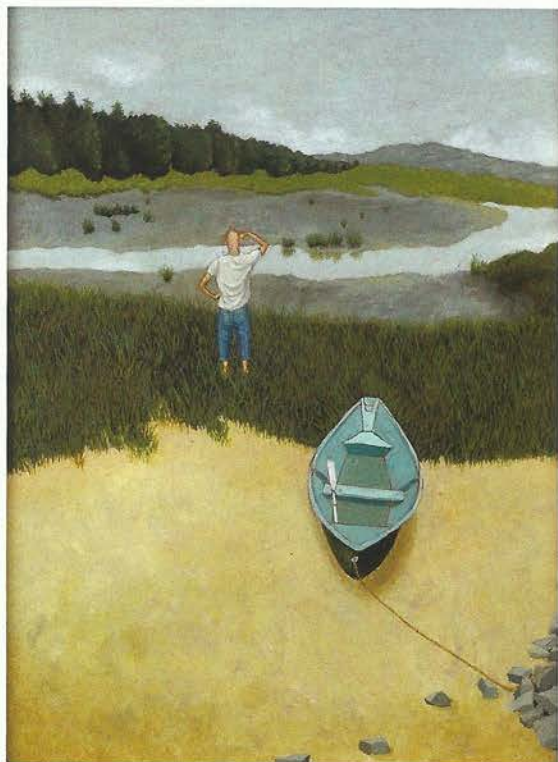


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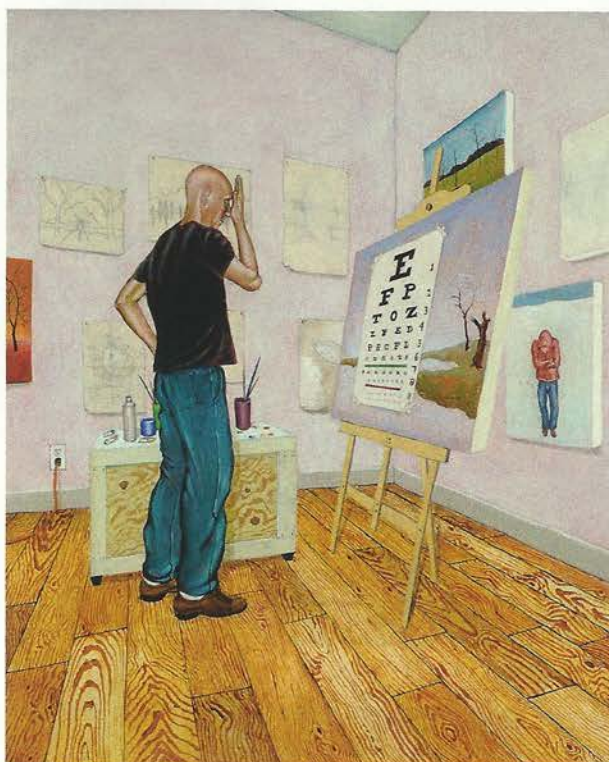


TIM VERMEULEN

# Journeys within the mind



1



2

**1**  
*Low Tide*,  
oil on panel,  
11 x 8½"

**2**  
*Vision Test*,  
oil on panel,  
12½ x 10"

**3**  
*Marked*,  
oil on panel,  
7½ x 9½"

**4**  
*Displaced*,  
oil on panel,  
14½ x 12½"

**W**hen looking at the paintings of Tim Vermeulen, one should think about 15<sup>th</sup>-century Flemish art, mainly religious in theme or small portraits, with a narrative element. These paintings were typically done in a flat perspective and aimed to show people in a more human-looking way within natural settings. These are all qualities that Vermeulen hopes people see in his work as well.

"I want them to have the look of an altar piece," says Vermeulen. "That is why I use the gold leaf frame and complete them using layers and layers of very thinly applied paint. There is a lot of glazing and a lot of varnish. Also, I want to capture that frozen moment and the tensions involved in that."

Vermeulen's work is inspired by

images from dreams as well as childhood memories and life experiences. The scenes all have a subtle suggestion of a story line, yet Vermeulen leaves it up to the viewer to fill in the blanks.

"None of them are illustrations of a dream, yet they draw on images that come from my dreams," says Vermeulen. "A lot of them involve a journey, but it is more of a journey within the mind. Some deal with this more directly while others deal with this theme in a more figurative way."

The Flemish influence extends much further than the work itself. Vermeulen was raised in a strict Calvinist home with Dutch and Flemish heritage. His father was a funeral director during the formative years of Vermeulen's childhood so the idea of life, death and other spiritual concerns were

always contrasted with the cold realities of the physical life and death of the body.

"We had a morgue in our basement," says Vermeulen. "My dad didn't hide it from us as he assumed one of us would take over the business. So I had this strange mix of growing up in a Calvinist home with an emphasis on sin and guilt and this was mixed with imagery of death and decay."

And this certainty is what Vermeulen rebelled against throughout his life as well.

"I was always encouraged to see life as black and white, good and evil, with nothing in between," says Vermeulen. "As I matured, I started to feel like life was much more about the gray areas and I started to rebel against the certainty of everything. It's something I still struggle with." ●



3

*“As an avid collector of Tim Vermeulen’s work, I am always impressed with how Tim’s narratives pull me into the life of his paintings.”*

— Nick Cave, collector



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