

## Timothy P. Vermeulen

### Education:

- 1986 M.F.A., University of Illinois, Champaign, IL
- 1982 B.A., Calvin College, Grand Rapids, MI

### SELECTED SOLO AND TWO PERSON EXHIBITIONS

- 2010 Packer Schopf Gallery, Chicago, IL
- 2008 Packer Schopf Gallery, Chicago, IL
- 2007 Judith Racht Gallery, Harbert, MI
- 2006 Gescheidle Gallery, Chicago, IL
- 2005 Mount Saint Mary's University, Emmitsburg, MD
- 2003 Signal 66 Gallery, Washington DC
- 2002 Wood Street Gallery, Chicago, IL
- 2002 Trinity Christian College, Palos Heights, IL

### SELECTED GROUP EXHIBITIONS

- 2010 *A Jest in Time*, Distinction Gallery, Escondido, CA
- 2010 *A Mute of Hounds*, Gallery Meltdown, Los Angeles, CA
- 2009 *Gone to the Dogs*, Denise Bibro Gallery, New York, NY
- 2009 *UpScale/DownSize*, Willard Wankelman Gallery, Bowling Green State University, Bowling Green, OH
- 2007 *The Art of Forgiveness: Images of the Prodigal Son*, Museum of Biblical Art, New York, NY
- 2004 *Post-Mortem: & Away We Go*, Signal 66 Gallery, Washington, DC
- 2001 *Contemporary Realism: A Survey of Washington Area Artists*, The Athenaeum, Alexandria, VA

### BIBLIOGRAPHY

Philbin, Gail. "Artist Targets Man's Internal Struggle,"  
The Grand Rapids Press, September 19, 2004.

O'Sullivan, Michael. "A Close Look into a Broken Mirror,"  
Washington Post, January 31, 2003

Brunneti, John. "The Man-made Wildernesses of Tim Vermeulen",  
Catalogue essay for exhibition at Wood Street Gallery,  
September 2002.

Dawson, Jessica. "Vermeulen and Bolt at Signal 66,"  
The Washington Post, April 19, 2001.

### SELECTED COLLECTIONS

- Nick Cave, Chicago, IL
- Stephen Cohen, Los Angeles, CA
- Elizabeth Duquette, Washington, DC
- Howard Eglit, Highland Park, IL
- Dan Fegan, Los Angeles, CA
- Alex Margolies, New York, NY
- Old Kent Bank, Grand Rapids, MI
- Mary O'Shaughnessy, Chicago, IL
- Oliver Sears, Dublin, Ireland
- Howard A. Tullman, Evanston, IL

## EXHIBITION CHECKLIST

### Timothy P. Vermeulen: Inscrutable

- Moby Dick: A Damp, Drizzly November in My Soul*, 2010, Oil on panel
- Moby Dick: The Sermon*, 2010, Oil on panel
- Moby Dick: Ahab*, 2010, Oil on panel,
- The March of Time: A Time to Be Born, A Time to Die*, 2008, Oil on panel
- The March of Time: A Time to Kill, A Time to Heal*, 2008, Oil on panel,
- The March of Time: A Time to Mourn, A Time to Dance*, 2008, Oil on panel
- The March of Time: A Time to Embrace, A Time to Refrain from Embracing*, 2008, Oil on panel
- The March of Time: A Time to Rend, A Time to Sew*, 2008, Oil on panel
- The March of Time: A Time for War, A Time for Peace*, 2008, Oil on panel
- The Odyssey: House of Death*, 2006, Oil on panel
- The Odyssey: Stealing from Helios*, 2006, Oil on panel
- The Odyssey: Escape from Calypso*, 2006, Oil on panel
- The Odyssey: The Taunting*, 2006, Oil on panel
- The Odyssey: The Vengeful Archer*, 2006, Oil on panel
- The Seven Deadly Sins: Envy*, 2006, Oil on panel
- The Seven Deadly Sins: Greed*, 2006, Oil on panel
- Dante's Inferno: Cerberus*, 2004, Oil on panel
- Dante's Inferno: The Demon's Scourge*, 2004, Oil on panel
- 40 Days in the Wilderness: Ash Wednesday*, 2001, Oil on panel
- 40 Days in the Wilderness: Dance*, 2001, Oil on panel
- 40 Days in the Wilderness: Erasing*, 2001, Oil on panel
- 40 Days in the Wilderness: Temptation*, 2001, Oil on panel
- 40 Days in the Wilderness: Vanitas*, 2001, Oil on panel
- 40 Days in the Wilderness: Vision*, 2001, Oil on panel

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The Robert T. Wright Community Gallery of Art  
is a project of the College of Lake County Foundation.

# Timothy P. Vermeulen: Inscrutable



*Moby Dick: The Sermon*

College of Lake County

Robert T. Wright Community

Gallery of Art

November 12 — December 12, 2010

**Timothy P. Vermeulen: Inscrutable**  
INTRODUCTION

The dictionary defines the word “inscrutable” as “not easily understood; mysterious; unfathomable.” The word “inscrutable” is also the apt title of an exhibition of Timothy Vermeulen’s paintings. At first glance his paintings do indeed appear unfathomable; a little knowledge and effort is the key to unlocking his paintings. Vermeulen is often an actor set within the stage of his painted melodramas. Vermeulen’s roles in his paintings vary; sometimes he is a passive observer and at other times he is an active participant. He usually appears as the lanky figure with a shaved head and wearing a hooded sweatshirt. Like their theatrical counterparts, these small format compositions are often derived from literary sources. The works on display span nearly a decade of output and encompass six distinct themes. His body of works reference *Ecclesiastes*, *The Odyssey*, *Dante’s Inferno* and others.

Vermeulen’s most recent works are derived from Herman Melville’s *Moby Dick*. The three paintings on display from his *Moby Dick* series are each titled after a chapter from Melville’s tome. His painting, *Moby Dick: The Sermon*, is drawn from chapter nine of the book where Father Maple preaches to the ship’s crew about Jonah and the whale. His painting sets the preacher in a church pulpit adorned with a ship’s anchor. The minister is flanked by two stain glass windows. One window depicts the crucifixion and the other shows a monster swallowing the damned.

*The March of Time* series draws upon verses from *Ecclesiastes* and is in a diptych format. In the painting *A Time to Mourn, A Time to Dance* the left panel depicts the figure of the artist standing amidst a military cemetery that is being expanded to accommodate more of the fallen. The right side portrays a subway performer dancing upside down. On the wall behind him, a hooded figure is posting a movie advertisement. It depicts clashing Christian and Muslim warriors from the Crusades and says, “APOCALYPSE coming soon.”

Vermeulen’s paintings reference literary sources, but are never illustrations. His works are highly personal interpretations that set classical writings in a contemporary context. A painting is more like a poem than a novel. It alludes and evokes without being too overt. The viewer must bring his or her knowledge and experiences to bear on what is being visually presented; otherwise, Vermeulen’s paintings shall remain inscrutable.

Steven Jones, Curator



*Ahab*

**Timothy P. Vermeulen**  
BIOGRAPHY

Tim Vermeulen was born in Paterson, NJ. The son of a funeral director, he spent many of his formative years living in a funeral home with a morgue in the basement. He received a B.A. from Calvin College (1982) and an M.F.A. in Painting and Drawing from The University of Illinois Champaign/Urbana (1986). Tim was an art professor for 17 years, first at Trinity Christian College in Palos Heights, IL, and then at Mount Saint Mary’s University in Emmitsburg, MD. He is currently a full-time painter living in Chicago where he is represented by Packer Schopf Gallery.

**ARTIST’S STATEMENT**

My works are small, figurative, autobiographical narratives. The narratives, while formed through self-portraiture, are often based on established stories or series from literary sources (e.g. *Dante’s Inferno*, *Homer’s Odyssey*, ). The sources are put into a contemporary context, and they refer to issues that may be personal, social, political, and/or religious. The dramas symbolize internal states, social conflicts, and past traumas. While the settings are often familiar, there are unsettling, disquieting circumstances that speak to the mysterious and contradictory nature of existence. Objects, settings, and human interactions carry symbols of the subconscious and collective memory.

The novelist Orhan Pamuk describes the writing process by referring to a Turkish expression “to dig a well with a needle.” For me, painting is a similar process that involves patiently picking away at layers that mask the true self and about discovering the world that makes the self what it is. This approach is much like 15th century Northern European painting, which heavily influences the technique and subject matter of my work. I am particularly drawn to the saturated symbolism, quirky perspective and layered surfaces of artists like Roger Campin and Jan Van Eyck. There is a peculiar way in which the meaning of this work is married to the technique. One accesses the meaning of these paintings through the process of their creation as well as through the subject matter. The obsessive character of the technique of many Flemish artists seeks the same home of conviction and insight that I look for in my work. This is a particularly Northern form of expressionism that strains for release not in big brushes and wild gestures but in a slow, painstaking process.



*Moby Dick: A Damp, Drizzly November in My Soul*



*The March of Time: A Time to Mourn, A Time to Dance*



*The March of Time: A Time to Embrace, A Time to Refrain from Embracing*



*The March of Time: A Time for War, A Time for Peace*