



Heleen Simons

Artist

Drawing

Video

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Education

2008	teacher in arts (1st degree) (higher professional education)
1995 – 1999	teacher in arts (second degree)(higher professional education)
1993- 1995	V.W.O G.S.G. te Emmen
1991 - 1993	H.A.V.O. De Dissel te Emmen.
1987 - 1991	M.A.V.O. De Dissel te Emmen.

Biography

In 1999 I started my career as an art teacher and I was working as an artists in my spare time, but in 2011 I decided to turn the whole thing around. Now I am a fulltime artist and earn my money by teaching art.

From day one drawing has been my core business. Besides drawings I also make from time to time video collages. In the beginning of my carrier I was focussing on figurative drawing. Themes I used where often related to mass consuming and the lack of authenticity that it brings. I used to draw with a ballpoint pen which means that you have to focus on the script and you can't erase elements in the drawing which are not good. The quality of the work sat mostly in the focus and concentration rather than my artistic imagination. After a few years the theme of my drawings became more personal. I now concentrated on my own life, my own place in society. I drew diary drawings for more than a year. They were a representation of me in the outer world , which is kind of personal, but I wanted that my work was more about my inner world, but in the beginning I had really no idea how to enter that subject.

At the end of 2015 I became a mother. As a new-mother I soon realized what that "innerworld" thing was. I was constantly forced to react, think and move in this outer world. There was no time or space left to roam around in my head. I realized I needed this roaming around. It is an essential part of me. I applied for a residency period (and was granted it) to force my way out of everyday life, and be able to focus on this "roaming thing" and how I could implement it in my work. It was exactly what I needed. I have made during this period lots of new work, mostly on paper, but sometimes I was collecting drawings as an installation, and made the first steps towards my work as it is today. I called it **Wanderlust**.

Wanderlust , began in 2017 as a series of drawings in which I investigated the urge of wandering; wandering in the mind but also in the process of making a drawing or a series of drawings.

Masterclasses

To come jan2020: DIA drawing invention academy: a masterclass drawing for the professional artist.
<http://drawinginventionsacademy.com/>

2013- Masterclass Drawing Centre Diepenheim olv Jans Muskee

2012 Masterclass in het Drawing Centre Diepenheim o.l.v. Stijn Peeters -2012

Residencies

2019 upcoming Skafteell Iceland (3 weeks)?

2018 Residency Lichtenvoorde Netherlands (4 weeks)

2017 Residency Lichtenvoorde Netherlands (4 weeks)

Workexperience

2019 Nearly there- ACEC Apeldoorn (4wks)

2018 Salon Deventer

2018. **In Gesprek**, projectspace de Hip , Deventer

2018 **Blind Date**, Lichtenvoorde , April 2018

2017 **"Stel dat..."** Koetshuis, exhibition with Patrick Mangnus

2015. **Blind Date-** DAK, Utrecht

The moments I draw are like glitches (short-lived fault in a system)

For example, those moments when you suddenly realize, while driving, that your further along the road, then expected. Or those moments when you drift of while standing in line for a cash register. These glitches are like a parallel world, a world of introspection and subjectivity. Within these glitches I am looking for some kind of purity.

I made these drawings with graphite pencil, charcoal and ink and combine the drawing with screen printing and photocopy transfers. The results are a variety of intimate and sometimes refined drawings, that makes you wander from drawing to drawing but also within each drawing . Each drawing has therefore what I call it' s own little universe/inner landscape.

We all carry so to speak all kinds of landscapes within us, so to speak. But how do we appeal to it in our memory. Do we make them more beautiful? Are we getting more scared? Can the experience of a threat that we may have experienced on the spot be recovered? Or are we romanticizing, mustifying or mythologizing the image of that remembered landscape?.....

(from **The romantic seduction and the landscape** -Arno Kramer)

Although my work seems to have a lot of parallel with the views of the Romantic era, I try to review and re-valuate those views so the can have more/new meaning in nowadays society.

Therefore this year I am taking more time to read so I can broaden/deepen my theme.

Books that I am now reading are for example " the filosophy of traveling by Jos de Mul, a book about the contemporary cultural filosophy of Romantisism by Maarten Doorman, but also a lot of psychology about the knowing/not knowing the inner self.

As I am writing this piece (nov2019) I have just applied for a residency period In Skafteell Iceland to do research about the interaction between our experience of nature, our reflection of it in the inner self and how this interaction can be translated into shape or form.

Also I will be taking another masterclass to enhance my skills in abstract drawing and book making.

- 2015 **Size matters** –Tetem
kunstruimte,
Enschede,
- 2015 **50 jaar FC twente** -
Rijksmuseum Twente
- 2015 Exhibition all
nominees upcoming
talent Tetem
Enschede
- 2015 **Salon-** Bergkerk,
Deventer
- 2014 **Blind Date**-DAK
Utrecht
- 2014-2015 **Locked**- Dec 2014
t/m juni 2015
Netherlands –
Denmark
- 2014 Nommination
upcoming talent by
Arno Kramer
- 2014 **Missing Link.** With
artist Margreet Hajee
University of
Enschede
- 2013 **Gewenste Grenzen**
De Punt, Amsterdam
- 2013 **Lucy Live**- Utrecht,
artist movies
- 2013 **Wild Thing**, multi-
solo- TETEM
Kunstruimte
Enschede
- 2011 **Girls best friend** –
Kunstenlab, Deventer