MATHIEU MEIJERS

Born 1951 in Stein, Netherlands. Lives and works in Eindhoven.

TEACHING AND TUTORING

Gerrit Rietveld Academy Amsterdam
Design Academy Eindhoven
Koninklijke Academy Den Bosch
St Joost Art Academy Breda

SELECTED SOLO EXHIBITIONS

2025 Above Touch, Mathieu Meijers and Andrea Sala, Federica Schiavo Gallery, Roma, Italy
2023 Art Butchers , Rotterdam, Netherlands
2022 Lux Nigra, Michèle Schoonjans Gallery, Brussels, Belgium
2020 Het Venster, De Aanschouw, Rotterdam, Netherlands
Light do not erase, De Aanschouw No 977, Rotterdam, Netherlands
2016 Broken White, Van Abbemuseum, Eindhoven, Netherlands

SELECTED GROUP EXHIBITIONS

2025 Archival Descriptions Part 1 / Set-up, De Fabriek, Eindhoven
2023 Weerschijn, Dual Show, Stedelijk Museum Breda, Breda, Netherlands
2022 Tangerine, Carpenters Workshop Gallery at TEFAF, New York, USA

CURATORIAL PROJECTS

2019 Breathing Colour, Hella Jongerius, National Museum, Stockholm, Sweden
2018 Breathing Colour, Hella Jongerius, Boymans van Beuningen, Rotterdam, Netherlands
2016 Broken White, Van Abbemuseum, Eindhoven, Netherlands
Fra Bartolommeo - de goddelijke renaissance, Museum Boijmans van Beuningen, Rotterdam, Netherlands

STATEMENT

“I don’t see anything, I only paint thoughts,” says Mathieu Meijers. And very fundamental thoughts they are too; about rendering, perception and painting. Reduced to its essence, Meijers’ work is about the light that enables all this.

Meijers grew up as the eldest son of a miner. His father worked 800 metres below ground, spending half his life in darkness. One of his brothers studies photons at CERN, the European organisation for nuclear research. The other is a talented amateur photographer who spends a lot of time in his darkroom.

As an artist concerned with light, a historical phenomenon, since the rays we perceive have been travelling for millions of years, Meijers does not operate in reality’s here and now. But his intention is to create a new reality, a material one to boot.

In order to achieve this, he draws on the image reservoir that seems most authentic to him: his own memories. Motifs from his youth include pears, cargo ships and a Volkswagen Beetle, but also the abstracted form of a window frame. By repeating them over and over, they become idiosyncratic archetypes, historically and associatively charged symbols that are also equally the concrete things they are. They emerge during the act of painting with new layers of meaning constantly unfolding.

In 2002, Meijers quite abruptly decided to stop painting. He switched to drawing, a much faster and more direct form of expression. His drawings grew into series with a narrative streak and are sometimes collected in books. Gradually, Meijers started colouring the drawings and painting returned in his work. In 2016, he started devising colour schemes in which he feels more free than in the autobiographically informed narrative, but which push and maybe even go beyond the boundaries of painting.

As a simultaneous chess player, Meijers works on several series at the same time. He repeats themes and motifs to the point of exhaustion. He jumps back and forth in time, making his evolution appear to be spiralling: in order to move forward, he first takes a few steps back. In this way he slowly moves closer to the point where form and content, paint and concept, converge.