

# DANIEL HEYMAN

@ Cade Tompkins Projects  
Providence

*Renée Doucette*

Philadelphia-based artist Daniel Heyman is no stranger to the art world rodeo, or the “Creative Capital” for that matter. While Providence has an undeniably special relationship with the complex process of printmaking, to label Heyman as merely a printmaker and painter feels almost dismissive in a town full of them. At the core, Heyman is a storyteller, a listener, and in a warm room, he’s the first to sweat through his buttoned up collared shirt, as evident at the opening for his solo exhibition *DANIEL HEYMAN: Summer Fall Winter Spring* at Cade Tompkins Projects.

One of the amazing things about art and its relationship to a space is that

you can walk into the same room every month or so and the work can potentially transform the atmosphere to the point where the walls and floor seem to be familiar, but things just feel different. Inside Cade Tompkins Projects, the space is dotted with floor-to-ceiling prints, but the quality of the work on display makes the experience akin to walking into a side gallery at a museum.

*DANIEL HEYMAN: Summer Fall Winter Spring* encompasses the past couple of years, as marked by the work, *Summer: Artist Sleeps*, which features a drawing of the artist resting inside a hammock in a moment of pure elation and exhaustion. Things make sense once

you discover that Heyman was awarded a John Simon Guggenheim Memorial Fellowship in 2010 and participated in eight exhibitions that year. Lacking a narrative like the majority of his work (or even a landscape aside from three strangely anthropomorphic trees), *Summer* seems ironically barren, though still representational of a vacation. It starts an inner conversation that carries on through the rest of the show, which evokes a thought: “So this is what happens when he takes a break.”

After his *Summer*, Heyman continued to meditate on the idea and completed three other seasonal self-portraits. But since old habits die hard, he dictated a heroic and terrifying story of Hung

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DANIEL HEYMAN *Cade Tompkins Projects*

a heroic and terrifying story of Hung Nguyen's plight out of Vietnam while devouring a bowl of rice noodles in *Fall: Artist Eats Pho*, which is reminiscent of his previous portrait narratives of innocent Iraqi prisoners of war. Although the story may not be dinner fodder for some, *Fall* seems both concerned with listening to the story of Heyman's new friend through his furrowed brow and having a bite to eat. An interesting detail is the view from the restaurant's window: a nail salon.

Naturally, winter follows fall, and Heyman's *Winter: Artist Engages* triptych is full of so many different layers that it takes a few moments to wrap your head around the piece, though it may initially be the center panel that gains the most double: embarrassment might ensue if one were to stare. It's the nudity in this piece that draws the attention because it's not just one penis - it's three large anatomically correct penises. The reaction may first cause us to blush, but Heyman has given so much information without having to write his own narra-

tive. Something that stuck with me in this particular piece is not necessarily the genitalia, but amidst the mask, entangled arms and many eyes, it's the spilling pill bottle in a left hand and two condoms in the right. It is undeniable to excuse Heyman's rawness with his own personal story, but he still maintains his privacy due to the lack of written narrative in this portrait. The low relief panel to the right is undoubtedly mesmerizing.

Although this collection of panels is meant to translate onto paper, to see them assembled sculpturally is stunning. While I would never touch anything without asking, I felt a magnetic pull to run my hand over the work, which I resisted. *Winter* is the largest in the show, and it really transforms the space. Heyman's touches of color in each of the works in the show add a hint of warmth; he even illuminates an owl through another stark landscape.

In *DANIEL HEYMAN: Summer Fall Winter Spring*, Heyman gives us layer upon layer of information rather than empty beauty. He uses historical art iconography and references to other cultures that feel like they had been churning in his head for a long time, waiting for the right moment to hit the etching plate.



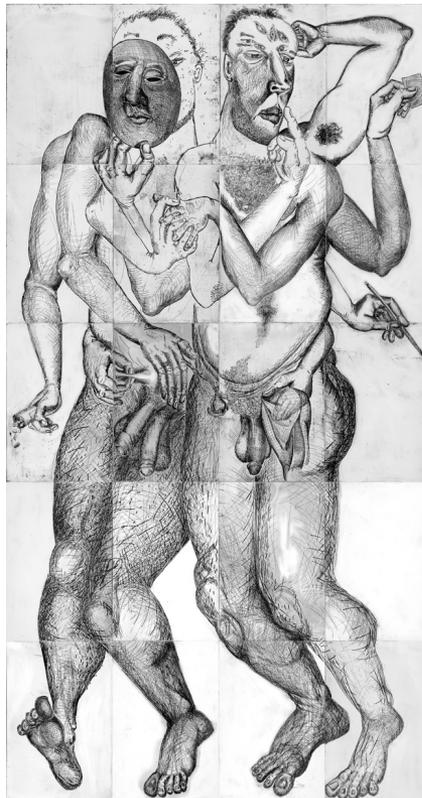
Daniel Heyman: *Summer Fall Winter Spring*, exhibition installation view *When Photographers are Blinded, Eagles' Wings are Clipped* 2010 and *Winter: Artist Engages* 2012. Courtesy Cade Tompkins Projects

This museum quality exhibition transforms Cade Tompkins Projects into something that could easily be in the Jeu de Paume in Paris or a room in the Guggenheim in New York. The exhibition is up until October 27 and is a perfect treat on a Saturday afternoon following a token Providence brunch.

*DANIEL HEYMAN: Summer Fall Winter Spring is on display at Cade Tompkins Projects from September 8 to October 27, 2012. For more information, visit [cade-tompkins.com](http://cade-tompkins.com)*

## DANIEL HEYMAN

### *Summer Fall Winter Spring*



**Cade Tompkins Projects**  
**198 Hope Street**  
**Providence, Rhode Island 02906**  
(Entrance on Fones Alley between Angell and Waterman)

**Hours:**  
**Weekdays Open by Appointment**  
**Saturdays 10:00 am to 6:00 pm**  
**Telephone 401 751 4888**  
**[cadetompkins@mac.com](mailto:cadetompkins@mac.com)**  
**[www.cadetompkins.com](http://www.cadetompkins.com)**

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