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JACQUELINE DE JONG



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Exhibition view, *The Ultimate Kiss*, 2021
WIELS Centre d'Art Contemporain, Brussels
(c) WIELS, Brussels, 2021.
Photo: Philippe De Gobert



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JACQUELINE DE JONG

Admiration de la reine verte, 1961
Oil on canvas
165.5 x 131 cm
Courtesy the artist
Collection of Museum Jorn, Silkeborg



JACQUELINE DE JONG

Autofresser (Playboy No.2), 1964
Oil on canvas
163 x 133 cm
Courtesy the artist
Collection of Bruin-Heijn



JACQUELINE DE JONG

Playboy No. 1, 1964

Oil on canvas

193 x 130 cm

Courtesy the artist

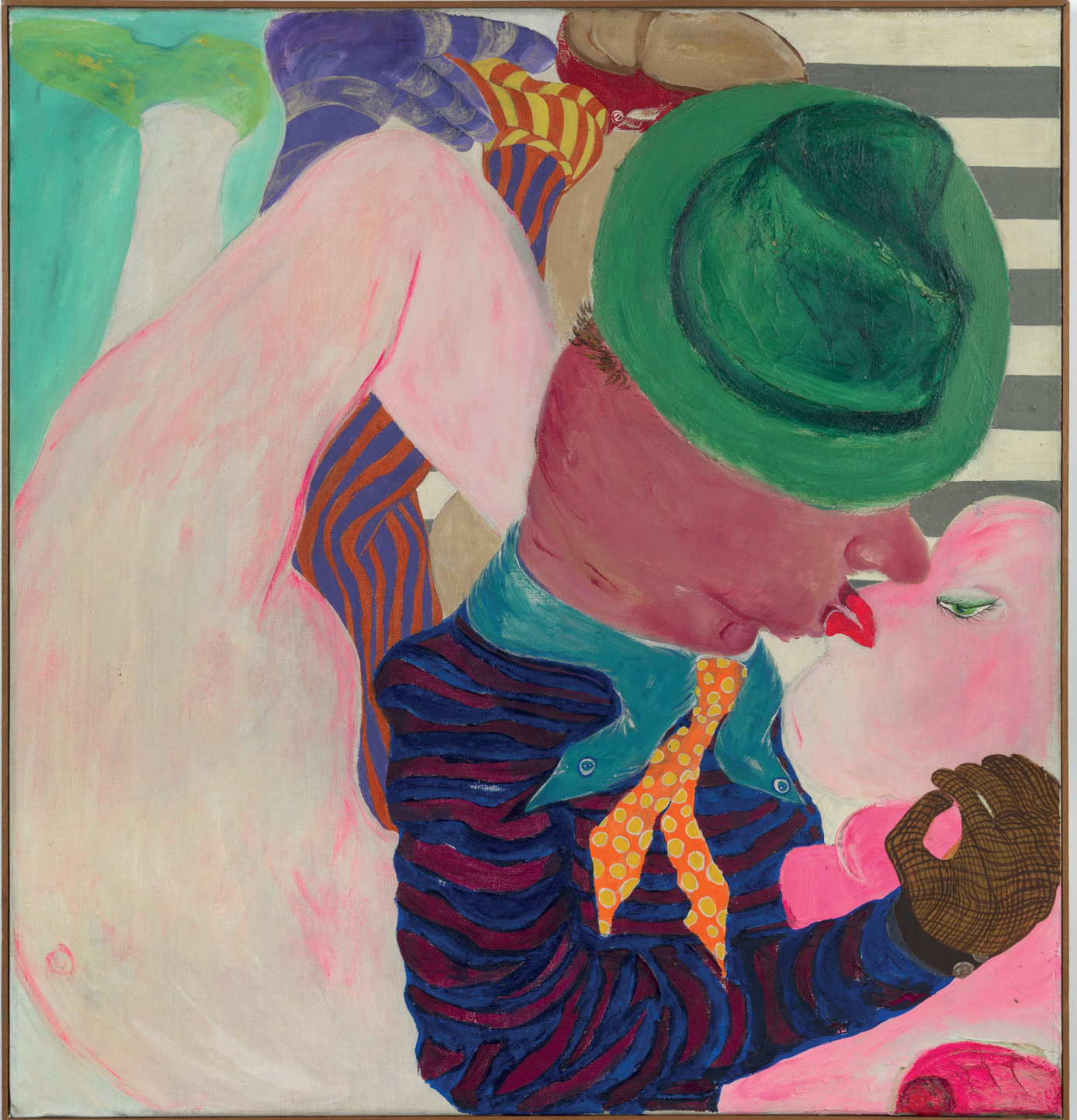
Collection of Cobra Museum of Modern Art, Amstelveen



JACQUELINE DE JONG

Tourneviecioux cosmonautique (les âmes les plus confuses se retrouvent un matin conditionnés par un peu de pesanteur), 1966

Acrylic on canvas
114 x 162 cm
Courtesy the artist



JACQUELINE DE JONG

La cumparista, 1968
Oil on canvas
80 x 75 cm
Courtesy the artist



JACQUELINE DE JONG

Le dinosaure amoureux, 1968
Oil on canvas
100 x 89 cm
Courtesy the artist



JACQUELINE DE JONG

The pain is beautiful, 1971
Acrylic on canvas, plastic, film and wood, diptych
54.5 x 102.5 x 3.5 cm
Courtesy the artist



JACQUELINE DE JONG

The entire double flux or Aqua Rossa, 1971

Acrylic on canvas, wood, diptych

54.5 x 102.5 x 3.5 cm

Courtesy the artist



JACQUELINE DE JONG

Black Coup, 1976-1978
Billard
Oil on canvas
101,6 x 136 x 3 cm
Courtesy the artist



JACQUELINE DE JONG

Marqueur, 1977
Billiards
Oil on linen
62,2 x 81,3 x 3 cm
Courtesy the artist



JACQUELINE DE JONG

30 maart 1981, 1981

Série Noire

Huile sur toile

120 × 90 cm

Courtesy the artist and Dürst Britt & Mayhew



JACQUELINE DE JONG

Rhapsodie en Rousse, 1981
From the series *Social Noir*
Oil on canvas
120 x 94 x 3.5 cm
Courtesy the artist



JACQUELINE DE JONG

Big Foot Small Head (for Thomas), 1985
Oil on canvas
200 x 160 cm
Courtesy the artist



JACQUELINE DE JONG

Harvest, 1999
Oil on canvas
160 x 100 cm
Courtesy the artist



JACQUELINE DE JONG

Harvest, 1999
Oil on canvas
160 x 100 cm
Courtesy the artist



JACQUELINE DE JONG

Bateau Ivre en détresse, 1987
Oil on mounted paper on canvas
100 x 130 cm
Courtesy the artist



JACQUELINE DE JONG

Ceux qui vont en bateau, 1987
Huile sur toile
190 x 290 cm
Courtesy the artist



JACQUELINE DE JONG

Exhibition view, WAR paintings from 1994 to 2014
Galerie Rodolphe Janssen, Brussels
Photo: Credit HV photography
Courtesy the artis



JACQUELINE DE JONG

After Gulf War Megalith Family, 1991

Oil on canvas

150 x 100 cm

Courtesy the artist and Rodolphe Janssen



JACQUELINE DE JONG

Golfoorlog I, 1991
Oil on canvas
100 x 125 cm
Courtesy the artist



JACQUELINE DE JONG

Gulfwar III, 1991
Oil on canvas
100 x 125 cm
Courtesy the artist



JACQUELINE DE JONG

Kobü, 1995
Oil on panel
122,4 x 140 cm
Courtesy the artist



JACQUELINE DE JONG

The Ultimate Kiss, 2002-2012

Oil on canvas

150 x 180 cm

Courtesy the artist



JACQUELINE DE JONG

Drowning, 2002-2012

Oil on canvas

149,9 x 180,1 cm

Courtesy the artist

Collection of Fred Schoen, Amsterdam



JACQUELINE DE JONG

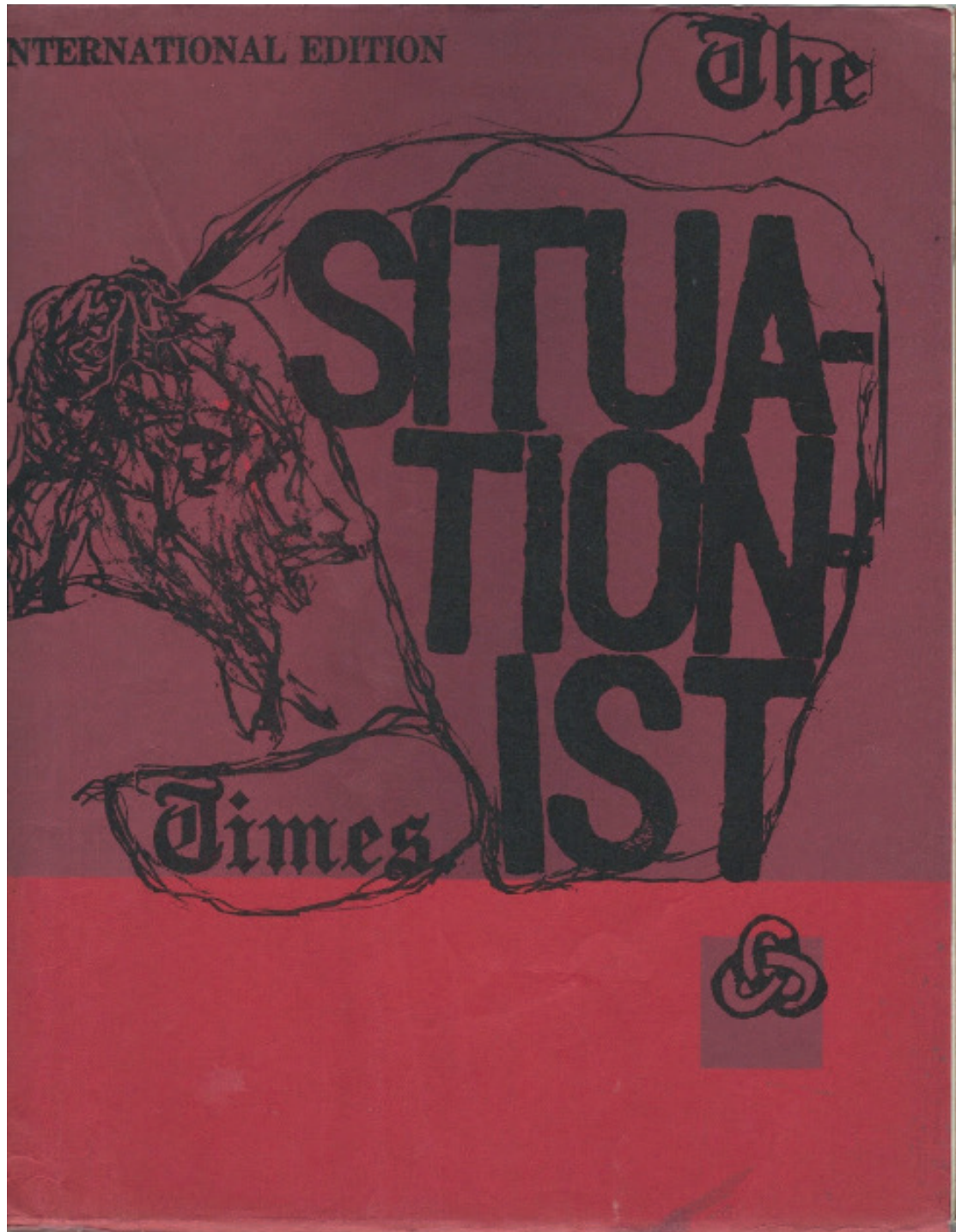
Peeing Hamlet, 2012
Oil on canvas
160 x 100 cm
Courtesy the artist



JACQUELINE DE JONG

War 1914-1918, 2013
Pastel and charcoal on paper
34.8 x 50 cm
Courtesy the artist

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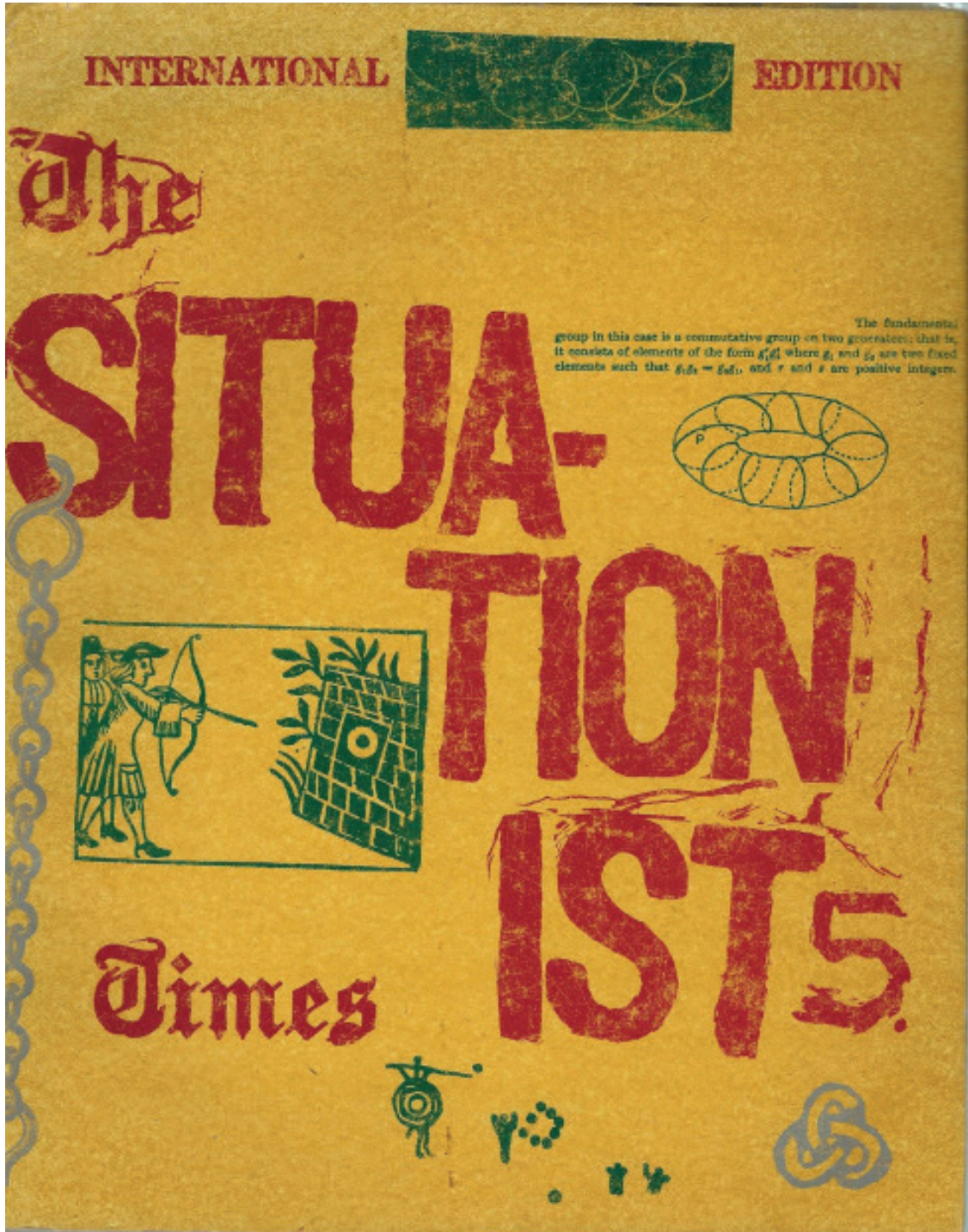
JACQUELINE DE JONG

The Situationist Times (1), 1962 - 1967
eds. Jacqueline de Jong (1-6) and Noël Arnaud (1-2)
Newspaper
Courtesy the artist
Hengelo (NL), Copenhagen and Paris



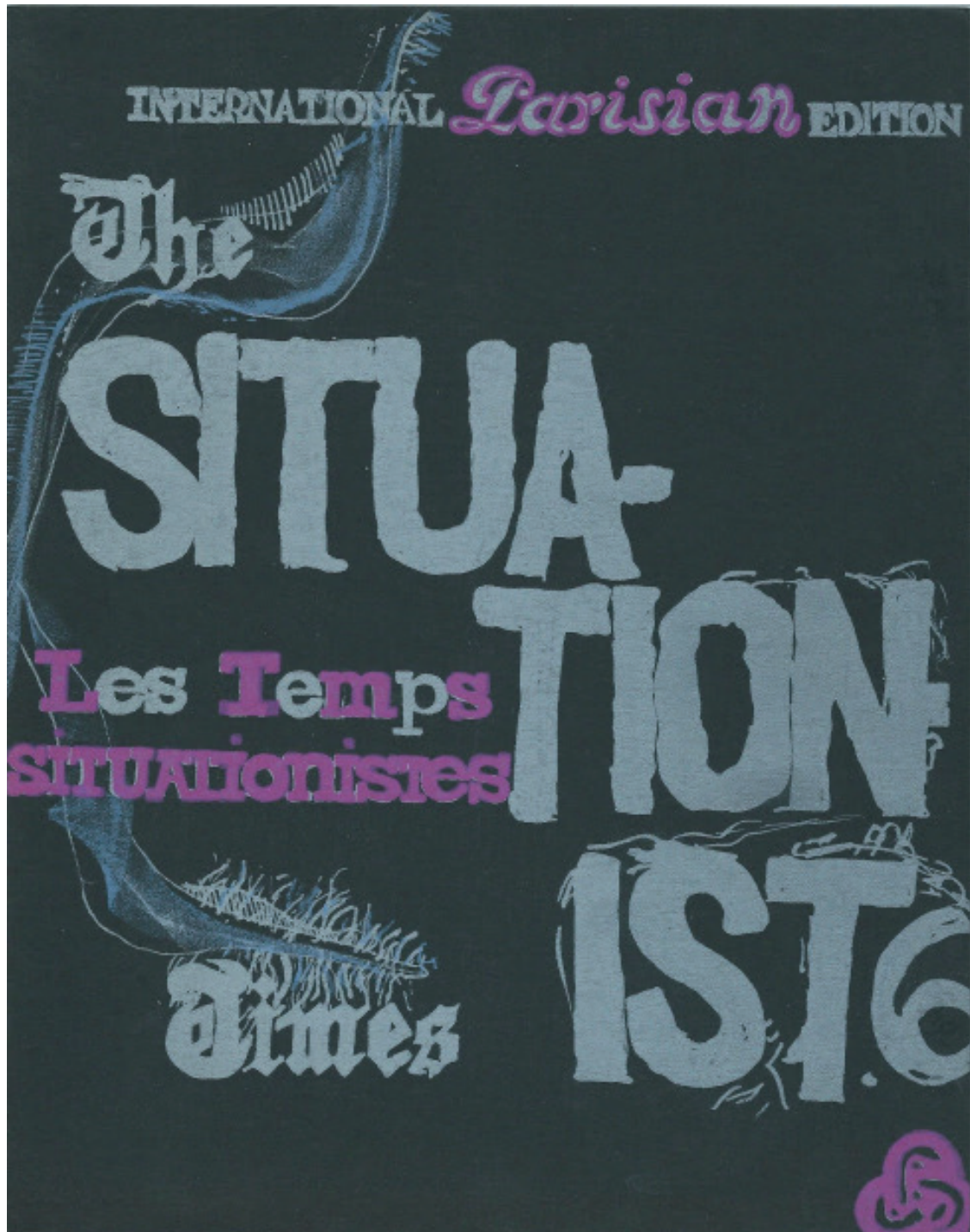
JACQUELINE DE JONG

The Situationist Times (3), 1962 - 1967
eds. Jacqueline de Jong (1-6) and Noël Arnaud (1-2)
Journal
Courtesy the artist
Hengelo (NL), Copenhagen and Paris



JACQUELINE DE JONG

The Situationist Times (5), 1962 - 1967
eds. Jacqueline de Jong (1-6) and Noël Arnaud (1-2)
Journal
Courtesy the artist
Hengelo (NL), Copenhagen and Paris



JACQUELINE DE JONG

The Situationist Times (6), 1962 -1967
eds. Jacqueline de Jong (1-6) and Noël Arnaud (1-2)
Journal
Courtesy the artist
Hengelo (NL), Copenhagen and Paris



JACQUELINE DE JONG

Le salau et les salopards, 1966

Acrylic on canvas, plastic mirror with wood frame

200.05 x 100.05 cm (open)

Courtesy the Artist

Collection of Les Abattoirs, Musée-Frac, Occitanie Toulouse

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Selected Press

**ALL DERIVATION PERMITTED
ESTELLE NABEYRAT ON JACQUELINE DE JONG AT TREIZE,
PARIS**



"Same Players Shoot Again: Jacqueline de Jong & The Situationist Times,"
Treize, 2020-21, installation view

A member of the Situationist International (SI), Jacqueline de Jong has more recently garnered international attention in her own right. Her latest exhibition at Treize in Paris included work across media as well as ample archival material, offering a crucial synthesis of de Jong's artistic practice, her work on "The Situationist Times," and her relationship to the SI. Curator and critic Estelle Nabeyrat visited the show and considers here its relevance to the current political moment.

Born in 1939, Jacqueline de Jong is a Dutch artist who divides her life today between Amsterdam and her country house in the French region of Bourbonnais. Although she lived in Paris from 1961 to 1971, de Jong's work has only rarely been exhibited in France since the 1970s. But slowly, after a timid 2013 return in a show dedicated to Guy Debord at the Bibliothèque nationale de France, [\[1\]](#) there has been a clear resurgence of interest in de Jong's work.

Though de Jong is mostly known for her paintings, which formally range from abstract expressionism to new figuration to pop art, de Jong's first retrospective in France, at Les Abattoirs in Toulouse (2018), also examined her as an active member of the Situationist International (SI) and later as editor of *The Situationist Times*.

In 2019, a major retrospective of de Jong's work, entitled "Pinball Wizard," was held at the Stedelijk Museum in Amsterdam. Its title referred to the pinball machine, the subject of the last (though never published) issue of *The Situationist Times*, and archival materials from this issue were included in the retrospective. The title choice suggested an interesting flashback on de Jong's professional career, which she began in 1958 as an assistant to the Stedelijk's director Willem Sandberg before she settled in Paris two years later. While working at the Stedelijk, de Jong first met Guy Debord – when Sandberg invited the SI to participate in an exhibition that, ultimately, was never realized. It was after this encounter that Debord entrusted de Jong with the SI's Dutch section in 1960. In 1961, in a SI central committee meeting in Brussels, de Jong proposed the publication of a magazine in English called *The Situationist Times*.

The Situationist Times ran from 1962 to 1967, coinciding with de Jong's Parisian life, and the publication's archive was presented in Paris for the first time earlier this year, at the independent venue Treize. The exhibition, "Same Players Shoot Again," also displayed a selection of original artworks by the artist alongside a series of documents from the Situationist period. Both segments are key to understanding de Jong's practice and commitment after she left her position at the Stedelijk to dedicate her life to her artistic career. Cocurated by Gallien Déjean, Juliette Pollet, and Fanny Schulmann, as well as Emmanuel Guy, who worked on the aforementioned Guy Debord exhibition, the show included a few works from de Jong's painting series *Chroniques d'Amsterdam* (1971) – made after she left Paris – and the series *Pullroom* (1977), in which she again depicted games. The show thus emphasized different systems of expression that de Jong developed during her time in Paris.

One vitrine placed along the wall at Treize presented published material such as a copy of the journal *Internationale situationniste* from 1960 and a 1961 journal from the German group SPUR, among others. Those two publications introduced the process of distinction and opposition that de Jong was going through at the time.

Texte Zur Kunst, March 2021
All derivation permitted

TEXTE ZUR KUNST

Estelle Nabeyrat on Jacqueline de Jong at Treize, Paris



"Same Players Shoot Again: Jacqueline de Jong & The Situationist Times,"
Treize, 2020-21, installation view

SPUR's relationship to the SI would prove decisive to de Jong's own membership. The group joined the SI in 1959, but after a series of apparently irreconcilable ideological differences and confrontations, the SI excluded SPUR in 1962. The SI was taking a clear stance to distance itself from art practices that no longer seemed to fit the SI's ideals. De Jong, having supported SPUR, was also kicked out of the SI in 1962. In reaction, she created *The Situationist Times*, a magazine project she conceived at the crossroads of the journal *Spur*, the anarchist review *i10*, and the *Internationale situationniste*.

De Jong established the publication with money earned through the sale of her works and those of her then-companion, Danish painter Asger Jorn, who was a founding member of the SI. For de Jong, politics and art were conceptually and structurally bound. Treize's exhibition should thus be understood to offer a crucial synthesis of de Jong's work on *The Situationist Times*, her artistic career, and her various commitments to the SI, including her involvement in May 68. In combination with other artworks and documents, this particular exhibition highlights more specifically the dissident tendency of de Jong's work toward revolutionary politics and her taste for art and experimentation, which prompted her to realize *The Situationist Times* as a countercultural object.

The Treize show's centerpiece is a *Situationist Times* archive compiled by the Norwegian researcher Ellef Prestsæter and published, in collaboration with de Jong, as a book by Torpedo Press in 2019. A digital interface produced for the occasion of the book release by the publisher and the Institute for Computational Vandalism allows visitors to browse all issues of *The Situationist Times*. This material was the subject of a series of various exhibitions at the Malmö Konsthall in Sweden, Museum Jorn in Silkeborg, Denmark, and the Stedelijk before being displayed at Treize.

The archive allows a better historical and formal understanding of the publication. De Jong published the journal with the help of the pataphysician, editor, and friend Noël Arnaud with whom she designed and published the first two issues. Compiling and organizing texts, collages, drawings, songs, press clippings, and mathematical demonstrations is at the core of *The Situationist Times*'s formal consistency. Collecting a series of encyclopedic images from the Bibliothèque nationale in Paris, where she could photograph all the iconographic material she needed at no cost, de Jong published six issues, each with a print run of about 2,000, and distributed them for free. If the first issues are to be understood as a manifestation of self-affirmation and opposition to the SI which de Jong at this point deemed "authoritarian," [2] the magazine's editorial slant was sustained by using Situationist hijacking tactics. *The Situationist Times* was thought of as a *détournement* (literally diversion, but signifying a



"Same Players Shoot Again: Jacqueline de Jong & The Situationist Times,"
Treize, 2020-21, installation view

In 1970, de Jong set out to publish the seventh issue, which, for lack of funds, never came to completion. This unrealized seventh issue remained in an archival state and spelled the end of *The Situationist Times*. Only in 2015 did de Jong remember the existence of a box in which she had kept all the documents for the issue; its contents form the heart of the exhibition at Treize. The issue was devoted to the pinball machine, illustrated by the presence of one in the gallery, available for visitors to use at no charge. For de Jong, the game's ball represented another drift, the pinball machine thus another topological exploration for the journal.

The documents were displayed at Treize under a large glass table: newspaper clippings, correspondences, notes, and lists of pinball game results, as well as personal photos taken of pinball players in bars. With this seventh issue, de Jong wanted to return to an editorial principle she had developed in issues three, four, and five, which were dedicated to the knot, the labyrinth, and the ring, respectively, by assembling an exhaustive inventory on a particular subject. But what becomes especially clear at Treize through the combination of other collected material is that, from the texts of French writer Roger Caillois to the song "Pinball Wizard" by The Who, the "history of the pinball machine is a reflection of the schizophrenia specific to capitalist societies" [3] and was fascinating for many artists and intellectuals of the time.

In this perspective, the seventh unpublished issue resonates in a very particular way with the current situation of general closures that have deprived people from all spaces of emancipation (cultural institutions, libraries, public demonstrations, etc.) during the COVID-19 pandemic. In fact, *The Situationist Times* was put forward as a contribution to a culture of sharing, conceived as a transformative material of the commons, in which appropriation seemed contingent in its conception.

Thus, the context of the exhibition is a form of extension of the independent spirit and the political awareness of de Jong's work. Accompanied by a long interview led by cocurator Gallien Déjean, [4] at Treize, the French iteration of the exhibition plunges visitors into a Paris of the past, to an eminently politicized era reminiscent of recent mobilizations (Gilets jaunes (Yellow Vests), Art en grève (Art on Strike), Black Lives Matter). Here again, *The Situationist Times* is not only a testimony of its time but it also speaks to us today: like a pinball machine, it invites us to play in the present and "to indulge in the sheer joy of making connections, all the while unraveling historical chronologies, cultural hierarchies, and behavioral patterns." [5]

"Same Players Shoot Again: Jacqueline de Jong & The Situationist Times," Treize, Paris, December 12, 2020—January 13, 2021.

Estelle Nabeyrat is an independent curator and art critic currently working on a publication about artists in exile (Latin America & the Caribbean) in the Cnap, French National Collection. She is a co-organizer of ForTune, a program on art workers conditions (DUUU* webradio, Paris), with artist Eva Barto.

Image credit: Aurélien Mole

NOTES

- [1] "Guy Debord: Un art de la guerre," Bibliothèque nationale de France, Paris, March 27–July 13, 2013.
- [2] Gallien Déjean, *Jacqueline de Jong, entretien avec Gallien Déjean* (Paris: Manuella Editions and AWARE, Archives of Women Artists Research and Exhibitions, 2020) 36.
- [3] Treize, "Same Players Shoot Again: Jacqueline De Jong and The Situationist Times," exhibition text (Paris: Treize, 2020), own translation.
- [4] Gallien Déjean, *Jacqueline de Jong*.
- [5] Ellef Prestsaeter, "How to Read *The Situationist Times*" (conference paper, Stedelijk Museum, Amsterdam, February 7, 2019).



Jacqueline de Jong, *Ceux qui vont en bateau*, 1987, oil on canvas, 75 x 114".

LONDON

Jacqueline de Jong

PIPPY HOULDSWORTH GALLERY

6 Heddon Street

November 28, 2019–January 18, 2020

In recent reassessments of the art of Jacqueline de Jong, emphasis has been placed on the overlooked Dutch painter's early involvement with the Situationist International, as well as her relationship with Asger Jorn, her mentor

and romantic partner in the 1960s. Both associations clearly played important roles in her development. By the latter part of the '60s, however, de Jong had swerved away from the elder artist's influence. While they share a certain *dérèglement* with Jorn's drunken berserkers, her chimerical figures evoke a polymorphic perversity; as with those of her compatriot Hieronymus Bosch, their liberatory zeal veers toward the monstrous and carnivalesque.

I first encountered her work at this year's Frieze Art Fair, where Pippy Houldsworth mounted a small showcase of late '60s de Jongs. There, in an improvised palette of fluorescent pinks and sky blues, fragmentary limbs in candy-striped stockings were entwined with troll-like men with phallic, cyclopean heads in an atmosphere of cartoonish debauchery. Removed from their political context, the paintings more than held their own. (Expelled from the official cadre in 1962, de Jong later founded the breakaway *Situationist Times*, which she edited throughout its five-year existence.)

If the pictures at Frieze evoked an urban imaginary, merging busy street with crowded boudoir, in the works on view here, all from the 1980s, the artist offers up a vision of nature saturated by the memory of various Expressionisms. Francis Bacon's late '50s series made in homage to van Gogh has clearly inspired de Jong's palette: ripe greens and yellows, dark reds and blues are dragged across beige grounds left unprimed. While her '60s canvases deconstructed the street-interior dyad, here the recognizably human edges toward its opposite. The mounted hominid in *Ceux qui vont en bateau* appears to be locked in a kiss with a toppled horse, and in *Passage de Paysage* (both works 1987), an angular hiker could be the spiritual emanation of a gnarled, gothic tree.

—*Patrick Price*



ESSAYS TIDBITS

The Guardian of the Avant-Garde: Jacqueline de Jong

Share

by Frida Sandström

Refusing exclusion, eighty-year-old Situationist Jacqueline de Jong holds onto the avant-garde. Post-1968 and post-internet, her agonistic understanding of artistic and political practice is still urgent. In times of crisis, the artist and thinker détourns time itself and enables an anachronistic worldview of alliances between fields and disciplines.



1 2 3 4 5 6 7 8 9 10
Pinball Wizard: The Work and Life of Jacqueline de Jong, installation view at Stedelijk Museum Amsterdam, 2019
Photo: Gert Jan van Rooij



Wording
Bijzette: St. 5
2014
Colonne
www.stedelijk.nl

The last time I met Jacqueline de Jong was at the opening of *The Most Dangerous Game* at Haus der Kulturen der Welt in Berlin last year. Highlighting the legacy of Guy Debord and his library of pamphlets, journals, and correspondence, the exhibition was curated according to Debord's exclusion of visual arts and artists from the Situationist International from 1962 onward. Throughout the exhibition, curved vitrines containing fifty years of textual matter traced the heyday of the Situationist era (1957-1972). Struggling to read the small letters through the light-reflecting vitrines, I bumped into de Jong. Soon they'll invite her to say something, I thought. She was the only person from the movement present in the gallery, and I was curious to hear her account. I waited in vain. De Jong was not presented. Neither was she asked to introduce the part of the exhibition she had authored, the English-language *Situationist Times* (*ST*).

I had to return to Sweden and to the exhibition *The Situationist Times: Same Player Shoots Again!* at Malmö Konsthall (2018-2019) to get a proper introduction to her oeuvre, including her contribution to the Situationist International, the experimental editorial practice behind *ST*, and her career as an autodidact painter.

What's distinctive about de Jong is her insistence. Indifferent to the changing movements around her and to the structural overlooking of women members of the Situationist International, she has continued to paint; at the age of eighty, she is still active. In February she opened the exhibition *Pinball Wizard: The Work and Life of Jacqueline de Jong* at the Stedelijk Museum in Amsterdam. Giving an account of de Jong's legacy as an artist and a thinker, the exhibition includes the beginning of her career at the very same museum (1958-1960). As an assistant in the applied arts section, she met Asger Jorn, who would become her companion for a decade. He introduced her to the Situationist International, a movement she would follow longer than any lover.

Photo: Gert Jan van Rooij

At the age of nineteen, de Jong joined a council meeting as a listener and soon became an active member. Simultaneously, conflict in the movement was growing, ending with the exclusion of the German group SPUR in 1962 and later of de Jong herself. She had proposed an English language version of the text-heavy *International Situationist* (*IS*) but decided to reformulate its editorial aim, changing it to "a platform to respond to the eviction of the artists"¹ and moving the journal away from the theoretical discourses that dominated *IS*.

*ST*² was born out of the urge to include experimental matters by artists and as art. Everyone "who develops theoretically or practically this new unity is automatically a member of the Situationist International," argued de Jong, refusing to outline any programmatic or theoretical statement about her journal. Readers had to draw "their own conclusions."³ This is exactly the development that Debord stopped in 1962, putting an end to what is often called "the last avant-garde." For these reasons, retrospectives such as the Stedelijk's are important, showing de Jong's highly innovative expressionist painting and writing and also depicting her as a political thinker. The avant-garde is not history but a clearly present fact.

Six issues of *ST* were published; the journal ended with the breakup of de Jong and Jorn (who had financed it by selling paintings). *ST*'s editorial practice poses many questions about what a cultural journal could be. Through her topological understanding of two-dimensional printed matter, de Jong enabled dialogues between institutionalized fields. Perhaps disagreements between fields is a better way to put it, as frictions were the main aesthetics of *ST*. In her essay in the first issue, "Critique on the Political Practice of Détournement,"⁴ de Jong argues that "Misunderstandings and contradictions are not only of an extreme value but in fact the basis of all art and creation."⁵ The essay was a direct response to Debord's attempt to organize the very anarchic SI by excluding artists. De Jong argued that Debord had thus détourned the movement itself: "The Situationist notion cannot be on art it is an ideological and elaborative development," she wrote in a colloquial language where all sentences float into one. According to her it was a paradox to formalize "an organization which has absolutely no rules."⁶ The agonism in de Jong's politics and aesthetics was clear. It still is. The seventh issue of *ST*—dedicated to the topology of pinball, the machine and the game— was never printed. It is still a collection of editorial fragments, portions of a formless whole. But the process is not on hold; rather, it is up to readers to *d*isorganize the parts as they like. Even a proper ending is détourned by de Jong, and it surely will continue as such.

Photo: Gert Jan van Rooij

Mousse Magazine

Frida Sandström

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Photo: Gert Jan van Rooij

[1] Christophe Bourseiller, “Les temps situationniste, entretien avec Jacqueline de Jong”, in *Archives et documents situationnistes* (Paris: Denoël, 2001), 30. Cited in Karen Kurczynski, “Red Herrings: Eccentric Morphologies in the *Situationist Times*,” in *Expect Anything Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen (Copenhagen: Nebula; New York: Autnomedia, 2011), 131. [2] See https://monoskop.org/Situationist_Times.

[3] Kurczynski, 132.

[4] See <https://www.stedelijk.nl/en/digdeeper/critic-political-practice-detournement>.

[5] Kurczynski, 141.

[6] Ivi.

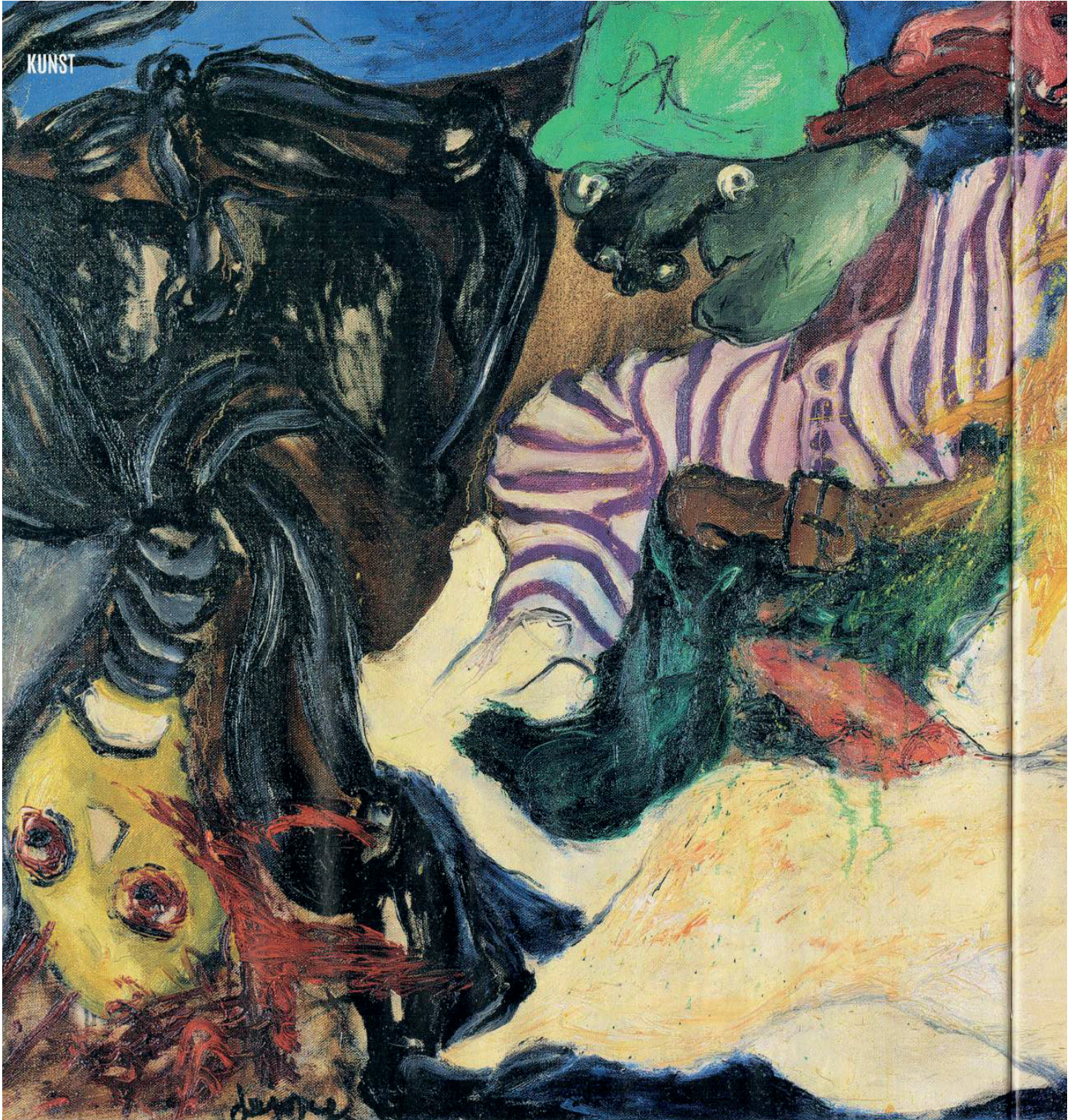
Jacqueline de Jong (b. 1939) was involved in various European avant-garde networks in the 1960s, including the Gruppe SPUR and the politically engaged Situationist International movement. She is revered for founding, editing and publishing *The Situationist Times*, a magazine that appeared between 1962 and 1967. By now her publishing, painting and sculpture endeavours have spanned over five decades, in which motifs of eroticism, desire, violence and humour continue to recur. In her painterly practice she has effortlessly switched between different styles: from expressionist painting to new figuration and pop art. Recent solo exhibitions include *Pinball Wizard* at the Stedelijk Museum Amsterdam; a retrospective at Musée Les Abattoirs in Toulouse; *Same Player Shoots Again!* at Malmö Konsthall; *Imagination à Rebours* at Dürst Britt & Mayhew, Den Haag; and *Imaginary Disobedience* at Château Shatto in Los Angeles. She was included in recent group exhibitions at Haus der Kulturen der Welt, Berlin; Mendes Wood DM, Brussels; The Club, Tokyo; MAMCO, Genève; Musée des Arts Décoratifs, Paris; Kunsthalle Bern; and Blum & Poe, Los Angeles. Work by de Jong is held in private and public collections including Moderna Museet, Stockholm; Cobra Museum for Modern Art, Amsterdam; Museum Arnhem; Museum Jorn, Silkeborg; Lenbachhaus, Munich; Henie Onstad Kunstsenter, Oslo; Kunstmuseum Göteborg; MCCA Toronto; Centre Pompidou, Paris; Stedelijk Museum Amsterdam. In 2011 de Jong’s entire archive from the 1960s was acquired by the Beinecke Rare Book & Manuscript Library of the Yale University in New Haven. On 18 March 2019 she has been awarded the Prix AWARE for Outstanding Merit at the Ministry for Culture in Paris, France.

Frida Sandström is a writer, critic, and a contributing editor of *Paletten Art Journal*. She is a frequent contributor to Swedish cultural journals and magazines and a visiting lecturer in art theory at Umeå Art Academy. Together with choreographer Kasia Wólinska, Sandström runs the interdisciplinary research project “The Future Body at Work.”

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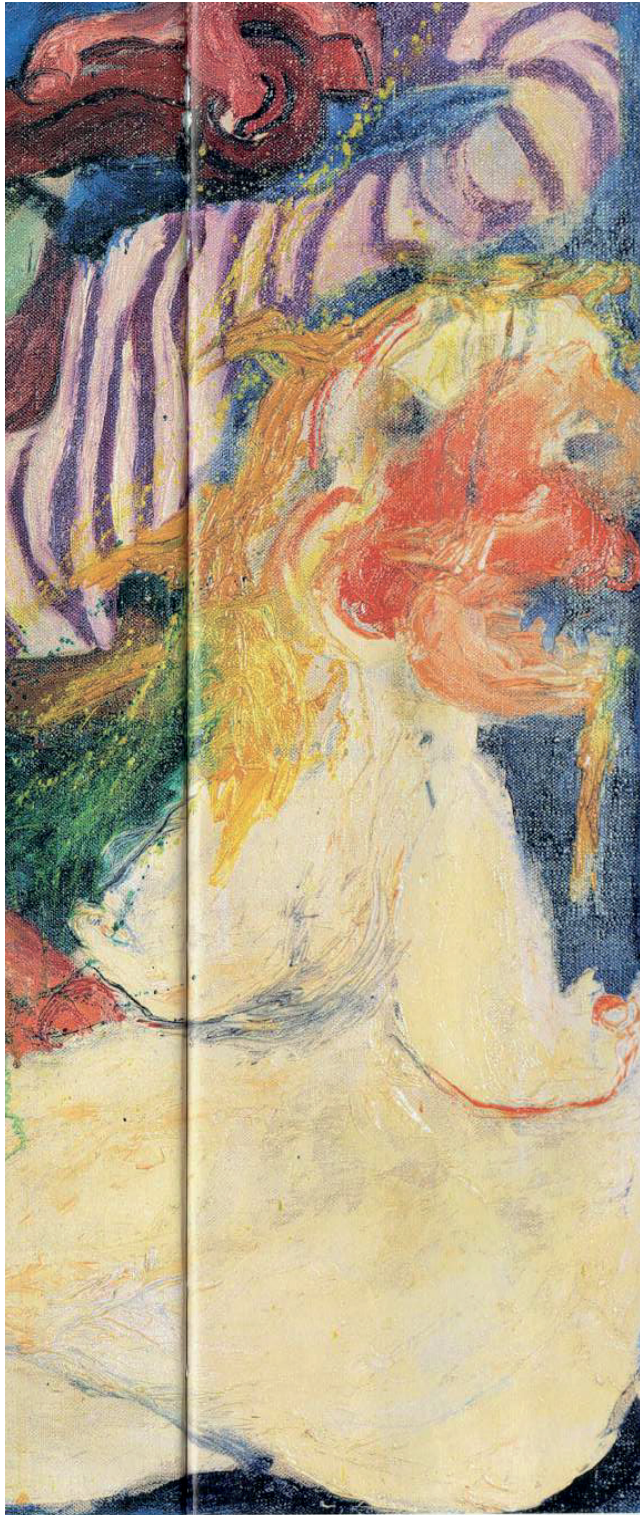
Photo: Gert Jan van Rooij

Mischa Adriessen



Veelzijdig solist

Mischa Adriessen



'Loopgraaf', uit 1965. De Jong woonde en werkte toen in Parijs.

Volgende maand opent in het Stedelijk Museum een groot retrospectief van Jacqueline de Jong. Deze rebelse kunstenaar die een rol speelde in de studentenopstand in mei '68, staat weer volop in de belangstelling, ook bij een jong publiek.

Door Mischa Adriessen

Als elfjarige schilderde Jacqueline de Jong (1939) zichzelf in een exotisch rokje en met een weelderige bos krullen, grote oorringen en een zwart gemaakt lichaam en gezicht. Ze noemde het werk *Papoea*, het scheldwoord dat ze als meisje vanwege haar woeste haardos in haar woonplaats Hengelo zo vaak naar haar hoofd geslingerd kreeg.

Het doek heeft een plaats gekregen in het Stedelijk, op de grote overzichtstentoonstelling 'Pinball Wizard - The Work and Life of Jacqueline de Jong', maar daar ging wel een flinke discussie aan vooraf, net als bij een aantal schilderijen van De Jong waarop mannen op een agressieve, seksuele manier staan afgebeeld. Kon dat wel in deze tijd van #MeToo en de debatten over Zwarte Piet en culturele toe-eigening? Maar de bijna 80-jarige kunstenaar wijst de kwestie resoluut van de hand: 'Het is in een heel andere tijd gemaakt, kom op zeg, we moeten niet alles gaan zitten beoordelen met de moraal van nu.'

De Jong is klein van gestalte, maar uit haar houding en felle blik spreekt stelligheid. Ze zegt waar het op staat, maar niet drammerig, eerder uitdagend met een weerpannige humor, die ook in haar werk zit. Van dogma's en heilige huisjes moet De Jong al een lang leven niets weten. De zaak moet in beweging blijven, haar eigen werk net zo goed. Wie het oeuvre van De Jong onder de loep neemt, ziet dat ze meer dan eens van stijl gewisseld



is en veel verschillende thema's heeft behandeld.

Schilderijen over oorlog of ongelukken bijvoorbeeld, maar ook over seks of sport. De Jong: 'Als ik zoals Giorgio Morandi (beroemd om zijn stillevens, red.) altijd maar hetzelfde verhaal zou schilderen, zou ik me al snel dood vervelen.' Toch, hoe uiteenlopend de werken van De Jong ook zijn, er is iets wat ze delen, namelijk de wervelende energie die eruit spreekt. Het is dynamisch werk, op een geestige manier uitdagend en overduidelijk niet vanuit een vooropgezet plan opgezet, maar al doende ontstaan. Ze mag dan bang zijn zich te vervelen, haar nieuwsgierigheid lijkt een belangrijker drijfveer.

Die heeft De Jong niet van een vreemde. Haar ouders begonnen kort na de Tweede Wereldoorlog kunst te kopen en dan ook maar meteen de vooruitstrevendste kunst van die tijd. Toen vader, Hans de Jong, naar de Verenigde

Jacqueline de Jong in 2012. Ze geeft nog steeds lezingen over de hele wereld.

Mischa Adriessen

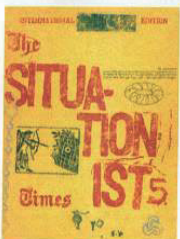
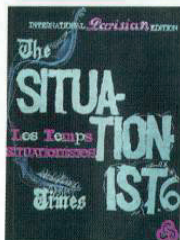
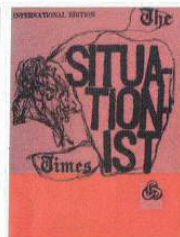
KUNST

Staten ging om er rondbreimachines voor zijn kousenfabriek te bekijken, bezocht hij in New York de roemruchte Cedar Bar. Daar ontmoette hij later wereldberoemd geworden kunstenaars als Willem de Kooning en Franz Kline en kocht van hen werk.

Hulp van een shredder

Moeder De Jong ontmoette in Parijs een jonge kunstenaar die kort daarna een expositie in Scandinavië had. 'Kom dan in Hengelo langs', zei Alice de Jong, 'dat ligt toch op de route.' De kunstenaar kwam, bleef zes maanden en gaf in die tijd de jonge Jacqueline haar eerste schilderlessen. Ook later was huize De Jong een pleisterplaats voor beeldend kunstenaars. Grote schildersnamen als Karel Appel en Theo Wolvecamp kwamen er over de vloer, maar ook een bekende schrijver als Bert Schierbeek. In omstreeks dezelfde tijd waarin ze haar werk *Papoea* maakte, kwam de dichter Lucebert naar Hengelo voor een voordracht. Lucebert zou in een paar jaar tijd de hele Nederlandse poëziewereld op zijn kop zetten en menig hoogwaardigheidsbekleder op de kast krijgen, maar de jonge Jacqueline voelde zich onmiddellijk tot de experimentele gedichten aangetrokken.

Dat typeert haar, ze was en is in staat zich open te stellen voor het nieuwe en onbekende. Her en der in haar huis hangen werken van hedendaagse kunstenaars zoals Berend Strik en Ronald Ophuis. Gezegend met die open levenshouding werd De Jong beeldend kunstenaar, als autodidact. Via de Deense schilder Asger Jorn, die later ook haar geliefde werd, belandde De Jong begin jaren zestig in Parijs, waar ze in contact



De zes edities van *The Situationist Times* die ze maakte, zijn nu gewilde verzamelobjecten.

kwam met de Situationistische Internationale, een bont en subversief gezelschap dat zich ten doel stelde via ontregelende 'situaties' of 'happenings' een voortdurende revolutie te ontketenen. Later zou De Jong opmerken: 'We wilden gewoon de wereld veranderen.'

Royementen zijn bij de situationisten schering en inslag. Nadat eerder al de Nederlandse leden Constant Nieuwenhuys en Armando de deur waren geweest, werd ook De Jong weggestuurd. Toen besloot ze het heft in eigen hand te nemen en een tijdschrift uit te geven: *The Situationist Times*. De zes edities die ervan zijn verschenen hebben inmiddels een cultstatus. De eerste nummers van het blad werden heimelijk 's nachts in Hengelo gedrukt en vervolgens over verschillende Europese landen verspreid. In menig opzicht was De Jong haar tijd vooruit. Zo keerde ze zich radicaal tegen het auteursrecht. Alles wat in *The Situationist Times* werd afgedrukt mocht door anderen vrijelijk worden gebruikt, mits het niet verminkt werd.

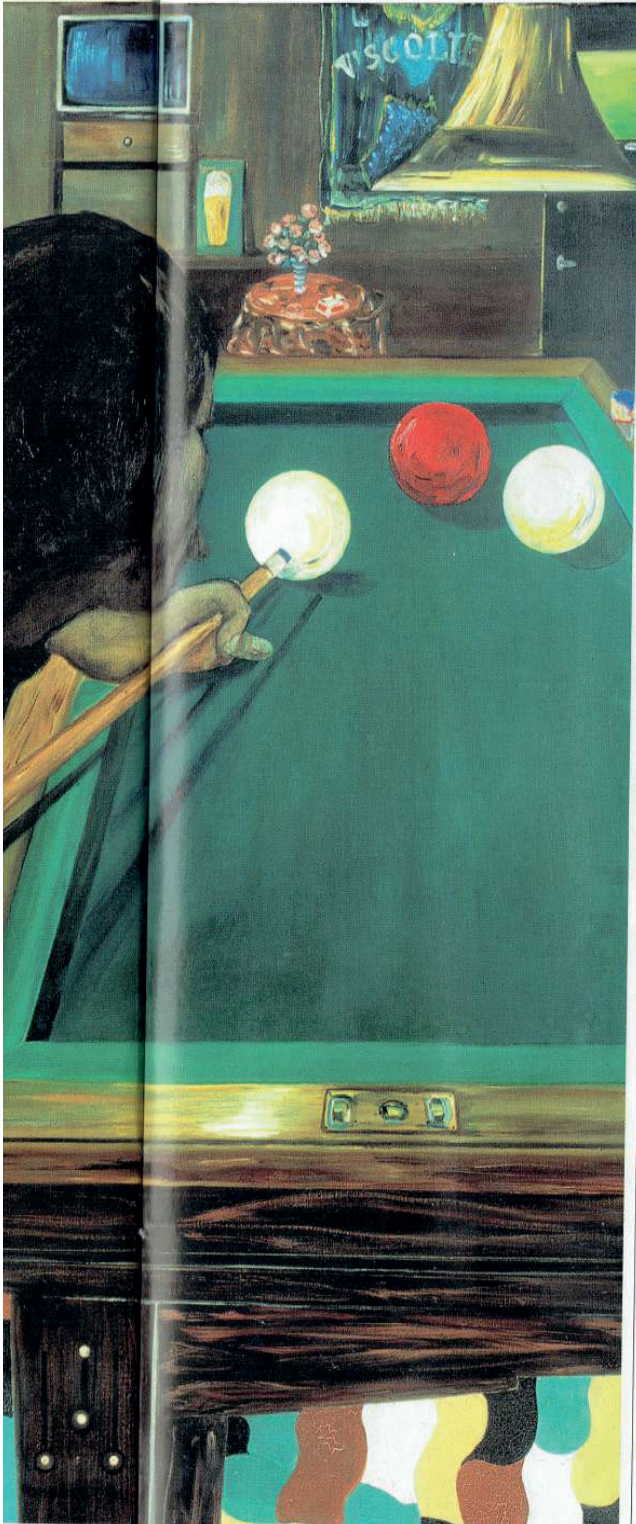
In 2014 verscheen een herdruk van het blad, maar die was in De Jongs ogen zo onzorgvuldig dat ze die consequent een 'fakesimile' noemt. Ze heeft er een performance over gemaakt, waarin ze in een gloedvol betoog en met hulp van een shredder duidelijk maakte wat ze van de publicatie vond.

Mede door haar betrokkenheid bij de situationisten reist De Jong nog steeds over de wereld om lezingen te geven. Vooral jonge mensen zijn zeer geïnteresseerd in haar ervaringen met het verbinden van kunst en politiek. In die lezingen laat De Jong zich gerust kritisch uit over de organisatie die haar heeft uitgenodigd of de expositie waar ze op dat moment deel van



'Ik dacht dat hij me wilde gaan slaan, maar dat durfde hij niet'

Mischa Adriessen



'Op de Queue nemen', uit 1977. De Jong heeft haar hele leven van stijl gewisseld.

CV JACQUELINE DE JONG

1939 Geboren in Hengelo.

1957 Werkt bij een boetiek van Dior in Parijs en volgt toneellessen.

1958 Volgt toneellessen in Londen.

1959 Krijgt een baan in Stedelijk Museum; ontmoet Asger Jorn, die op slag verliefd op haar wordt.

1960 Sluit zich aan bij de Situationistische Internationale, gaat met Jorn in Parijs wonen.

1962 Start publicatie van *The Situationist Times*.

1971 Verhuist naar Amsterdam.

2003 Retrospectief Cobra Museum Amstelveen.



De Jong in haar atelier in de Amsterdamse Kerkstraat, jaren zeventig.

uitmaakt. Tussen de enthousiaste toehoorders is er ook altijd wel een eenling die agressief op De Jongs felle betoog reageert, zoals recentelijk nog in Berlijn. De Jong: 'Die man had het hele uur aandachtig geluisterd, maar na afloop kwam hij ineens op centimeters van me vandaan staan. Ik dacht dat hij me wilde gaan slaan, maar dat durfde hij blijkbaar niet. Woedend vroeg hij mij: "En wat brengen die situationisten ons nu?" Ik zei: "Dat moet u zelf bedenken."'

Burgeroorlog in Syrië

De ondertitel van het retrospectief in het Stedelijk luidt: 'The Work and Life of Jacqueline de Jong'. Eerst het werk dus. Dat lijkt misschien een nodeloze toevoeging maar in de boeken en artikelen die over Jacqueline de Jong zijn geschreven, gaat het al gauw over haar bijzondere persoonlijkheid en passeren talloze vermakelijke anekdotes naar aanleiding daarvan. Over haar fameuze Mozartmatinees in de voormalige Galerie Brinkman, waarbij aanwezigen alleen met aria's uit Mozarts opera *Le Nozze di Figaro* mochten communiceren. Schalks lachend vertelt ze over de laconieke manier waarop ze met eigen werk omging:

'Ik had altijd ruimtegebrek dus ik heb soms wat weggebracht. Dan waaide er wel eens een beeld van het autodak een weiland in.'

Nu komt het werk eindelijk uit de schaduw van zulke verhalen en zal duidelijk worden hoe veelzijdig het oeuvre van De Jong is. Van de woeste en soms beklemmende schilderijen die ze maakte naar aanleiding van de burgeroorlog in Syrië of de Golfoorlog tot de recente werken gebaseerd op uitgelopen aardappels. 'Dat doet die aardappel zelf hoor, niet ik', zegt De Jong. Maar die verrassend sierlijkheid moet je wel zien. Het tekent haar scherpe blik. □

&

EXPOSITIE

Pinball Wizard - The Work and Life of Jacqueline De Jong, 9 feb t/m 18 aug, stedelijk.nl

Metropolis, 2018
'MIJN WERK IS VOLSTREKT NIET AUTOBIOGRAFISCH'
In gesprek met Jacqueline de Jong

Laurie Cluitmans



'MIJN WERK IS VOLSTREKT NIET AUTOBIOGRAFISCH'

*In gesprek met
Jacqueline de Jong*

Door Laurie Cluitmans

Jacqueline de Jong staat onder andere bekend als uitgever van *The Situationist Times*, een tijdschrift dat ze begon nadat ze door Guy Debord geroyeerd werd als lid van de situationisten. De uitgave typeert haar eigenzinnigheid en dadendrang als kunstenaar en uitgever. De Jongs werk staat momenteel volop in de belangstelling van curatoren, galleries en een jonge generatie kunstenaars.

Het is een paar dagen voor Kerst en ik ontmoet Jacqueline de Jong in haar huis in hartje Amsterdam. Twee verzamelaars staan op het punt naar huis te gaan met hun recente aanwinst: een *Pommes de Jong* (een object in de vormeloze vorm van een gedroogde aardappel uit haar tuin in Frankrijk). Hans Brinkman, haar voormalig galeriehouder en tevens ex-man, wandelt binnen om even een praatje te maken. De cameraploeg uit Noorwegen die haar drie dagen lang interviewde over *The Situationist Times* heeft die ochtend de laatste take opgenomen. Haar huis hangt en staat vol met kunst, van Asger Jorn, Jean Dubuffet, maar ook van een jongere generatie, zoals Jennifer Tee, Ronald Ophuis en Evelyn Taocheng Wang.

De carrière van De Jong spant ruim zestig jaar. Op jonge leeftijd ontmoette ze Jorn, de 25 jaar oudere schilder en medeoprichter van CoBrA en de internationale situationisten, toen haar vader een schilderij van hem kocht. Jorn verklaarde haar vrijwel direct de liefde, maar het duurde even voordat ze op zijn avances inging. Uiteindelijk brengen ze tien jaar samen door,

grotendeels in Parijs. In 1960 werd Jacqueline de Jong lid van de situationisten, bezocht hun congres in Londen en werkte in Alba met de Italiaanse situationist Giuseppe Pinot-Gallizio aan zijn zogenaamde *pittura industriale*. In Parijs werkte ze aan haar schilderijen, etsen en publiceerde ze het tijdschrift *The Situationist Times*. Dat alles omringd door en in nauw contact met de Europese avant-garde van die tijd.

'Ze was klein, met wilde donkere haren. Op de rand van barones en zigeunerin', typeerde Doeschka Meijning, een goede vriendin, haar eens. Inmiddels op leeftijd lijkt die karakterschets nog immer van toepassing. Jacqueline de Jong is op de toppen van haar kunnen, werkt met hippe, jonge galleries en toont haar werk overal ter wereld. *The Situationist Times* is opgenomen in de nieuwe collectiepresentatie van het Stedelijk Museum in Amsterdam en samen met Margriet Schavemaker werkt ze aan een omvangrijk retrospectief dat begin 2019 zal openen in het Stedelijk Museum.

Laurie Cluitmans

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METROPOLIS M — N° 1 2018

Laurie Cluitmans

Kun je iets zeggen over het retrospectief?

Jaqueline de Jong 'Het wordt een ingewikkelde en merkwaardige tentoonstelling in het Stedelijk. Ik wil er nog niet te veel over zeggen, maar we keren terug naar het begin, toen ik er als negentienjarige kwam werken als assistent op de afdeling toegepaste kunst. Ik wist al iets van moderne kunst door mijn ouders die verzamelden, maar ik had natuurlijk geen kunsthistorische opleiding.'

LC

Dat was in 1958?

JDJ 'Ja, ik werkte er zo'n twee en een half jaar. Het was een fantastische praktijkervaring bij Willem Sandberg. Echt een leerschool, ook qua typografie. Daarnaast studeerde ik kunstgeschiedenis bij onder anderen Hans Jaffé. Ik kwam in 1958 en in 1959 begonnen de gesprekken over de tentoonstelling van de situationisten, die er uiteindelijk nooit zou komen. Ik was toen zelf al geïnteresseerd in de situationisten en heb die gesprekken van zeer nabij meegemaakt.'

LC

Je had eigenlijk nog geen opleiding genoten, maar was al kunstenaar en begaf je bovendien in het circuit van de internationale avant-garde. Ik las dat Theo Wolvecamp, die vaak bij je ouders over de vloer kwam, je je eerste schilderset cadeau gaf.

JDJ 'Ja, als schilder ben ik autodidact. De Rijksakademie accepteerde me niet, omdat ik bij het "rode" Stedelijk werkte. Die eerste schilderijen waren enorm beïnvloed door Jorn en vele anderen. Het was informeel. Daar ging het mij om in het begin.'

We bladeren de publicatie van haar werk door die in 2003 door het Cobra Museum voor Moderne Kunst werd uitgegeven ter gelegenheid van haar retrospectief. Ons oog valt op *Mr. Homme attaque Mr Mutant* uit 1962. Een expressionistisch werk waarin twee duistere gestalten, dier of mens, oog in oog staan.

JDJ 'Dit is een schilderij waarbij ik beïnvloed ben door de informele kunst uit die periode. Mutant is natuurlijk ook een situationistisch begrip. In mijn tijdschrift keert dat later terug als "mutant manifest". Ook die vormen komen steeds in het werk terug, parallel aan de figuratieve en verhalende werken die ik altijd heb gemaakt. Ik ontwikkelde mijn eigen idioom en werk vaak in series. "Er zijn weinig auto's die honden vernielen." Die werken horen bij het thema van de *accidental paintings*. Dat is natuurlijk dubbel: toeval en het ongeluk.'

Het gesprek springt van de hak op de tak, maar weeft zich organisch tot een geheel. Ze refereert ineens aan een recent artikel over haar in een tijdschrift.

JDJ 'Heb je het portret in *X-tra* gelezen? Ik vond het ontzettend gezever. Ik vond het eerste deel heel goed, maar daarna gaat het opeens over de oorlog. Ja, de Amerikanen hè, het zal eens niet over de oorlog gaan. Ik ben van joodse komaf en in de oorlog gevlucht. Ik vind dat mijn persoonlijke verhaal niets met mijn werk te maken heeft. Mijn werk is volstrekt niet autobiografisch. Volgens hen wel en daarom heb ik blijkbaar *war paintings* gemaakt.'

LC

'WAR, 1914-1918 is een vrij recente serie over de Eerste Wereldoorlog, donkere, expressionistische tekeningen in pastel en houtskool van slagvelden. Waar komt deze serie dan uit voort?

JDJ 'In de eerste plaats uit de overeenkomst tussen Syrië en Irak. Het gas dat de joods-Duitse chemicus Fritz Haber uitvond en dat gebruikt werd tijdens de Eerste Wereldoorlog wordt ook in deze oorlog gebruikt. Politieke gebeurtenissen zijn vaker de directe aanleiding voor mijn werk. Het samenspel van actualiteit, erotiek en ironie; dat zijn dingen die steeds terugkeren. Ook in de titels. Mijn werk is zo vaak veranderd qua thema, maar ik blijf dezelfde persoon. Het gaat meer over geografie.'

LC

'In de dagboekwerken *Kroniek van Amsterdam* uit begin jaren zeventig is het startpunt wel duidelijk je eigen leven. Links handgeschreven beschrijvingen van je dag, rechts een losjes samengebracht beeldverhaal.

JDJ 'Ja, een dagboek is per definitie autobiografisch. Behalve dan dat de plaatjes rechts er niets mee te maken hebben. De tekeningen in het dagboek dan weer wel; die illustreren het verhaal.'

LC

En waarom in zo'n koffertje?

JDJ 'Zodat ik ermee kon reizen. Ik leefde toen nog in Amsterdam en Parijs. Een diplomatenkoffertje, zo noemde ik het ook.'

LC

Ik moest denken aan een peepshow. Ook vanwege de vaak erotisch getinte beelden. Die dagboekwerken werden recent bij Château Shatto tentoongesteld, een hippe galerie in Los Angeles. Het valt op dat de jongere generatie veel aandacht voor je werk heeft. Niet alleen jonge kunstenaars, maar ook jonge galeries zoals Dürst Britt & Mayhew in Den Haag.

JDJ 'Dat komt misschien doordat Yale University mijn archief heeft gekocht, alhoewel, dat zijn natuurlijk niet mijn schilderijen. De curator Alison Gingeras en en Blum & Poe hebben mijn werk ontdekt als onderdeel van de erfenis van CoBrA en natuurlijk omdat ik een vrouw ben.'

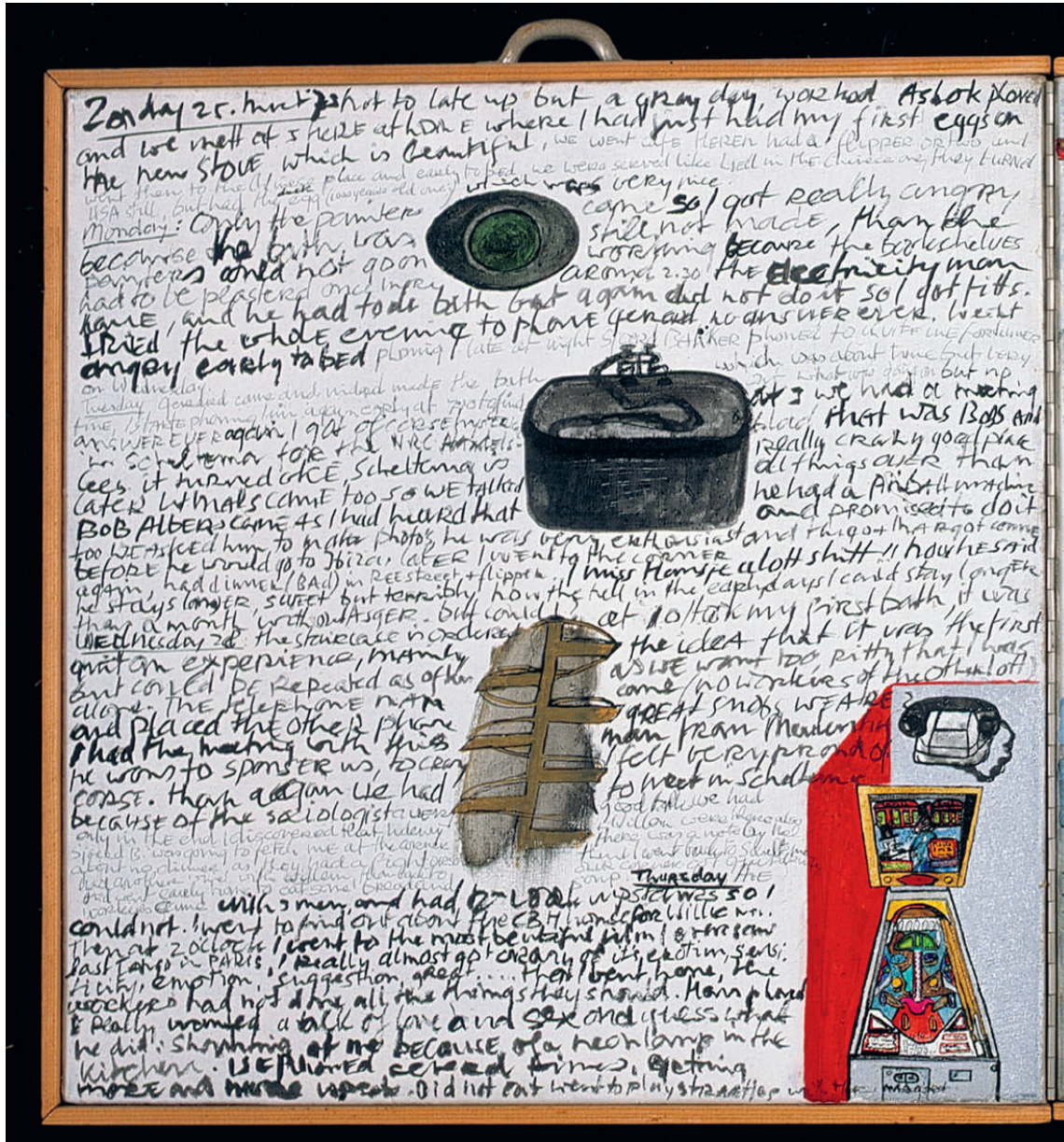
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LC
 Denk je dat dat de reden is? Hoe ervaar je dat?

JJ
 'Ik vind het wel een beetje ver gaan. Wat Alison Gingeras gedaan heeft voor frieze vind ik wel fantastisch. [Gingeras heeft de tentoonstelling *Sex Work: Feminist Art and Radical Politics* samengesteld op de kunstbeurs van frieze in Londen, LC] Met al die oude dames die erotisch werk maakten. Maar het wordt ook wel verschrikkelijk overdreven. Je hoeft alleen maar vrouw te zijn en je wordt opens ontdekt.'

LC
 Hoe sta je tegenover je zogenaamde 'herontdekking'?

JJ
 'Dat is zo overdreven. Alsof ik een tweede jeugd heb. Ik heb altijd tentoonstellingen gemaakt en werk verkocht, sinds de vroege jaren zestig. Jonge kunstenaars ontdekken me nu door het tijdschrift. Waarom jonge kunstenaars nu opeens zo geïnteresseerd zijn in mijn werk, weet ik niet precies. Misschien komt het door de wisselwerking, doordat ik ook geïnteresseerd ben in hun werk.'

LC
 Heeft het niet met je houding te maken, de manier waarop

Laurie Cluitmans



Jacqueline de Jong, *All I furnished by a dilapidated victory*, 1971, acryl op canvas, hout, 54,5 x 102,5 x 9,5 cm (open), 54,5 x 51 x 7,5 cm (dicht), courtesy de kunstenaar en Château Shatto, Los Angeles

jjj *The Situationist Times* runde? Toen Guy Debord je vanwege je steun aan SPUR uit de situationisten gooide, accepteerde je dat niet zomaar en begon je een eigen tijdschrift waarin je inclusiever te werk ging. *The Situationist Times* staat heel erg in de tijd, met zijn solidaire, inclusieve houding.

jdj 'Wellicht, maar de erkenning door jonge kunstenaars komt ook wel door het boek dat ik heb gemaakt in samenwerking met Yale University met de briefjes die Jorn en ik elkaar schreven. Dat werd in New York bij Blum & Poe gepresenteerd tijdens de tentoonstelling *The Avant Garde Won't Give Up*. In ieder geval gaat

het vaak over mijn zogenaamde tweede jeugd. Ik begrijp het wel; men zoekt naar iets nieuws.'

LC

'Het doet mij denken aan het verhaal van Louise Bourgeois. Bij haar wordt ook altijd gezegd dat ze pas op latere leeftijd ontdekt en geaccepteerd werd. Maar ze toonde al veel eerder haar werk en werd ook omringd door de internationale avant-garde.

jdj 'Bourgeois heeft zelf een mythe gecreëerd.'

Ze haalt de editie *The Case of the Ascetic Satyr; Snapshots from*

Laurie Cluitmans



Eternity tevoorschijn. Een gedetailleerd facsimile van korte, speelse en soms erotisch getinte teksten die Asger Jorn en Jacqueline de Jong elkaar schreven op allerlei bladzijes, enveloppen en stukjes gescheurd briefpapier.

LC

Hoe kwamen deze teksten tot stand?

JdJ 'Het zijn grappige briefjes die we tussendoor en op reis aan elkaar schreven. Dan zei Jorn: "Dat moet je weer even in ons boekje stoppen." Zo werkte het. Verder is het een soort schriftje waar Jorn ook de houtsnedes die ik toen maakte in opnam. Het is door al die jaren heen

verzameld en ik heb het altijd integraal bewaard. Jorn had ooit het idee om ze uit te geven, maar het is er nooit van gekomen. Toen mijn archief naar Yale ging, had ik als voorwaarde dat ze er een facsimile van zouden maken. Het is waanzinnig mooi gedaan. Ze hebben het facsimile echt doorgevoerd. Heel gedetailleerd, met elk scheurtje, en het juiste briefpapier, alles met de hand gemaakt. Het is een object.'

LC

'Je had een relatie met Asger Jorn en je was een spil in het web van de Europese avant-garde. Maar hoe ging je om met al die toch behoorlijke machokunstenaars?

Laurie Cluitmans



Jacqueline de Jong, *After four hours the beans are revealing themselves, 1971*, acryl op canvas, hout, 54,5 x 102,5 x 3,5 cm (open), 54,5 x 51 x 7,5 cm (dicht), courtesy de kunstenaar en Château Shatto, Los Angeles

JJ 'Ik vond dat totaal geen issue, het feit dat ik een vrouw of meisje was. Ik stond daar totaal niet bij stil. Dat is het. Ik heb geen kinderen, omdat ik gekozen heb voor het kunstenaarschap. Dat klinkt dan heel raar, want iedereen moet zo nodig kinderen krijgen, ook in mijn tijd. Maar ik vond het niet te combineren. *That's it.*'

LC
Je zag je zelf niet als feminist?

JJ 'Sterker nog, met de feministische golf gingen die kunstenaars feministisch werk maken en werd mijn werk geweigerd. Mijn werk vonden ze te mannelijk, met al die

pikken. Vrouwen moesten vagina's maken. Zo strikt was het. Ik heb trouwens wel even kortstondig geflirt met het feminisme, toen ik gevraagd werd door de Stichting Amazone om zitting te nemen in een commissie om tentoonstellingen te organiseren.'

LC
Om feministische tentoonstellingen te maken?

JJ 'Ja, precies. We waren met zijn vijven: Deborah Wolf, Liesbeth Brandt Corstius, Betty van Garrel en Wendela Gevers van Deynoot. Dat ging op een gegeven moment helemaal mis, omdat Wendela in roze neonlichten het

Laurie Cluitmans



Jacqueline de Jong, *Flottant devant les yeux (Série Noire)*, 1981, olieverf op canvas, 140 x 160 cm, courtesy de kunstenaar en Dürst Britt & Mayhew, Den Haag, foto Gert-Jan van Rooij

woord kut op de gevel had laten zetten. Toen ging het allemaal niet meer door. Geweldig hè?! Maar ik heb mij nooit als feministe in mijn werk opgesteld. Ik was natuurlijk wel begaan met alle maatschappelijke en politieke kwesties. Dat is evident. Maar niet als kunstenaar. Ik zie gewoon geen verschil tussen het mannelijke of vrouwelijke kunstenaarschap. Alison Gingeras stuurde me een filmpje van een lezing die ze had georganiseerd met drie belangrijke kunstenaars, oudere vrouwen. Van die oude dames. En hoe erg het was dat bijvoorbeeld hun man wel een kans had gehad. En dan denk ik: ja, daar hebben ze zelf aan mee gedaan.'

LC

'Hoe kijk je tegen de discussies over #MeToo en #NotSurprised aan?

JDJ 'Dat is heel anders dan hoe wij, de ouderen of feministen van de tweede golf, ernaar kijken. Laatst vroeg een jonge, Turkse curator mij hoe ik tegenover flirten of verleiden sta. Toen zei ik: "Wonderful! In all ways." Verleiden is *whatever*. Dieren verleiden. Alles verleidt. Maar goed, ik vind niet dat je verleiden moet verwarren met verkracht worden. Ik vind het ook anders als een meisje van zestien flirt met een oudere man, wat ik hoogstwaarschijnlijk zelf ook gedaan heb. Je hebt daarin ook een keuze. Dat #MeToo is totaal door de pers en door de media uitgeknepen. Als je misschien een keer door een jongen in de billen wordt geknepen, dan geef je toch gewoon een klap. Juist dat passieve vind ik zo erg. Ik vind het heel moraliserend. Datzelfde meisje vond wat ik zei heel schandelijk. Ze zei ook: "Bij jou zijn het altijd dames die door mannen gegrepen worden." Maar het zijn ook vrouwen die mannen grijpen.'

LC

'Het viel mij ook op: de vrouwen die worden afgebeeld als pornoster, slachtoffer of bitch. Maar misschien is het ook de bril die we nu op hebben. *Identity politics* hebben veranderd hoe we kijken.

JDJ 'Ik ben in deze politiek volledig niet correct. Hier bij-

voorbeeld de *Spo(r)tprenten*, dat is een ander verhaal. Daar hebben ze het dan nooit over. Daar gebruikte ik homo-erotische stripboeken. En wanneer mij gevraagd werd naar het waarom, dan zei ik: "Omdat ik het mannelijk geslachtsdeel leuk en mooi vind. En hoe meer hoe beter." Dat was echt *not done*. Het is ook wel iets natuurlijk wanneer een heteromeisje homo-erotiek gebruikt.'

LC

'Is het vanwege de man, vanwege de esthetiek of om tegen de moraal in te gaan?

JDJ 'De stripboeken zijn natuurlijk mooi getekend. Ze leken ook op de strips die de situationisten gebruikten, maar dan homo, heel erg à la Raymond Pettibon. Tom of Finland was mijn favoriet. Of nou ja, dat was het enige dat er toen te krijgen was. Alles is heel erg overdreven; zo'n bubbel die tot de knie rijkt en zelfs de motor is erotisch. Maar je kunt je voorstellen, je kunt nog zo feministisch leven als je wilt, je wordt niet geaccepteerd. Ik vind het wel schokkend hoe daar nu over gesproken wordt.'

LC

We worden steeds voorzichtiger?

JDJ 'Ja, dat moraliserende. Sinds Trump al helemaal.'

LC

De herontdekking van de moraal.

JDJ 'Ik ben sinds tien jaar erg tegen dit soort "mediabewegingen", zoals Occupy. Dat is dan tegen banken, maar heeft helemaal geen programma. En dat zie ik nu ook weer gebeuren. Alleen maar moraal.'

LC

'Het gaat niet over het structureel aanpakken van iets.

JDJ 'Ik zeg niet dat we Trump met zijn allen bij de ballen moeten grijpen, maar misschien helpt dat.'

LAURIE CLUITMANS
is kunstkriticus en conservator hedendaagse kunst
bij het Centraal Museum, Utrecht

DIE WELT ALS LABYRINTH
MAMCO, Geneve
28.02.2018 t/m 6.05.2018

THE SITUATIONIST TIMES
Torpedo, Oslo, Norway
11.05.2018 t/m 2.09.2018

Amy Sherlock

The Life and Times of JACQUELINE de JONG

JACQUELINE DE JONG WAS BORN IN 1939, in the Dutch town of Hengelo, to liberal, contemporary art-collecting Jewish industrialists. In 1942, she and her mother fled to her mother's native Switzerland, where they stayed out the war in Zurich; one of the artist's earliest memories is being given chocolate by Salvation Army volunteers. When they returned to Amsterdam in 1946, De Jong had to learn to speak Dutch again.

De Jong's career has been characterized by border crossings – physically, ideologically and aesthetically. At the age of 19, while working part-time at the Stedelijk Museum, she became involved in the radical, anti-authoritarian, leftist movement, the situationist international. Although not trained as an artist, De Jong had always painted; she moved to Paris and, throughout the 1960s, made art brut- and CoBrA-inflected contortions of colour and animalistic form. Expelled from the situationist international by its *de facto* leader, Guy Debord, in 1962, De Jong responded by producing *The Situationist Times*, an experimental journal whose visual and verbal *dérive* – through essays, artworks and images – hewed to situationist principals while rejecting their increasingly totalitarian application. Six issues were printed between 1962 and 1967. De Jong marched with the Parisian students in 1968, printing posters in support of the movement at her

Jacqueline de Jong
photographed
in her studio, Amsterdam,
2017, by Blommers &
Schumm. Courtesy:
Blommers & Schumm

studio in the 11th arrondissement. In the early 1970s, she moved back to Amsterdam, where she has lived ever since.

From the thickly impastoed abstractions of the early 1960s, De Jong's paintings became increasingly figurative as the decade progressed, in series such as 'Accidental Paintings' (1964), 'Suicide Paintings' (1965) and the humorously kinky 'Secret Life of the Cosmonauts' (1966). More conventional portraits appeared in the 1970s, rendered odd by tight crops and compressed perspectives (for instance, her 1977 series depicting snooker players, in which the tables' green felt nudges up against the painted surface), only to distort into Technicolor constructivism in the late 1990s. More recently, the agitated expressionism of her 1960s work has returned, as in the 2014 series 'War 1914–18', which nods to a lineage stretching from Pieter Bruegel the Elder's *The Fall of the Rebel Angels* (1562) through Francisco de Goya's *The Disasters of War* (1810–20) to Pablo Picasso's *Guernica* (1937). From the banal to the brutal to the beautiful – and often all of these qualities simultaneously – De Jong's work covers a lot of ground: the avant-gardist turned thoroughly postmodern.

We might think of this refusal to sit still – in art, life and thought – as a kind of restless cosmopolitanism; De Jong calls it disobedience. In today's political climate, both sentiments feel more relevant than ever.

Frieze, 2017
The Life and Times of jacqueLine de jong

Amy Sherlock



Amy Sherlock

AS You were still a teenager when you became involved with the situationist international. How did that come to pass? Were you making art at the time?

JDJ I have always painted, but my introduction to the situationist international came while I was working part-time at the Stedelijk Museum in 1958. In fact, up to that point, I had been devoted to the idea of becoming an actress. I was 19, but I had already spent some time in Paris and in London, where I studied at the Guildhall School. I absolutely wanted to be on the stage. Luckily, we can say, I failed; so, I was looking for a job.

I came from a family of contemporary art collectors. They had a very avant-garde collection for the time – the only Willem de Kooning in private hands in the Netherlands, for instance – and they were friends with Willem Sandberg, the director of the Stedelijk. When I saw an announcement that the museum needed a part-time assistant, I went to Sandberg and said: ‘I don’t know anything, but I speak languages and I’m willing to learn: could you take me?’ That was, in a way, my education in the museum and art world. The same year, I met the painter Asger Jorn.

AS How?

JDJ I first met him, very briefly, on my 19th birthday, in Paris, where my father was fetching a painting from his house. I was living in Paris at the time. After I left school, my parents thought I had to learn perfect French, so I went to work at Christian Dior, in the boutique on avenue Montaigne. Dior died ten days after I started there. I was 18.

AS Did you meet Dior?

JDJ Yes, of course. He was a very nice, gentle man – but he was treated like royalty. In the boutique, they all submitted completely to him. By then, I was already rebelling against everything, so the thought of submitting to Dior ... you can imagine! After he died, everyone had to be in black; I told them: ‘Grey suits me fine.’ It was absolute hell working there, but it was good for my French.

AS What was Jorn’s reputation at that time?

JDJ He was well-known in artist circles, but not at all publically. He became better known some months later, at the 1958 World’s Fair in Brussels, with a painting called *Lettre à mon fils* (Letter to My Son, 1956–57). That was his breakthrough. When my father visited his house, he was just on the point of becoming well known, but still quite poor. Afterwards, he and my father went to a bar and got drunk. Bye-bye birthday!

AS What did you do at the Stedelijk?

JDJ At the Stedelijk, I was working in the department of industrial design, which was fascinating because it involved posters and books.

AS Sandberg himself was a brilliant graphic designer; he produced many of the museum’s catalogues from that time.

JDJ He was a typographer. I learned a lot from him: without his knowledge and help perhaps I would never have made *The Situationist Times*.

Another part of my role at the Stedelijk was to greet journalists at press conferences: you know, a young girl to stand there and smile and be charming. (We’re talking about the late 1950s, of course, but I’m sure it’s the same today.) That’s how I met [the Dutch situationists] Armando and Constant [Nieuwenhuys].

From the other side, there was Jorn. He and I were lovers by then – secretly at first, because he had a wife and children, although they separated in 1959. He was also much older than I was – by 25 years. Jorn told me about Gruppe SPUR – young German artists, about my age, who were also part of the situationist international – whom he had just met in Munich.



“What I was interested in,
quite simply, was changing
the world.”

JACQUELINE DE JONG

Amy Sherlock

OPPOSITE PAGE
 Jacqueline de Jong,
 rue de Charonne,
 Paris, 1965. Courtesy:
 the artist; photographer
 unknown

RIGHT
*Private Property of a Space
 Technician*, 1966, acrylic
 on canvas, 130 × 97 cm.
 Courtesy: the artist and
 Château Shatto,
 Los Angeles



LEFT
The Situationist Times,
 1962–67, covers of
 issues 5 and 6,
 designed and edited by
 Jacqueline de Jong.
 Courtesy: the artist
 and the Beinecke
 Library, Yale University,
 New Haven

AS Why did the situationists interest you?
 JDJ What I was interested in, quite simply, was changing the world.

AS As the Dutch section wrote in their first proclamation in the *Internationale Situationniste* #2, in December 1959: 'Everything is to be invented.'

JDJ Exactly. There is also the fact that the situationist international involved so many artists. This was extremely exciting because I personally felt there were very few interesting young artists in Amsterdam at that time. As I always say: the situationist international was not an artistic movement; it was a movement in which both artists and art itself played an active role – at least in the early days [1957–62]. The split between the social/political and aesthetic factions had not yet occurred.

I went to SPUR's first solo exhibition and thought it was fantastic. The group produced a magazine, which was fabulous. It was very visual, alive with drawings, quite expressionistic: it was absolutely the opposite of what was going on in the art scene at the time, which was groups like zero.

Amy Sherlock



ABOVE LEFT
Upstairs-Downstairs,
1985, oil on canvas,
2 × 1.6 m. Courtesy:
the artist and Château
Shatto, Los Angeles

ABOVE RIGHT
Poster in support
of the Paris student
protests, 1968.
Courtesy: the artist

RIGHT
Crispy Hands, 1977,
oil on canvas,
1.3 × 1.8 m. Courtesy:
the artist and Château
Shatto, Los Angeles



Amy Sherlock

AS There was also the situationist exhibition that was due to have taken place at the Stedelijk in 1960.

JDJ I met Debord for the first time when he was in discussions with Sandberg about the show. It was going to be called 'A Labyrinth' and would have involved taking down walls and cutting through things and having works all across the city, as well as in the museum. The exhibition didn't happen: in the end, I don't think either side really wanted to do it. There was also some question of funding: part of the money was to come from royal funds, which the situationists were absolutely against.

Nevertheless, you could say that it was an important precursor to the two 'radical' exhibitions, curated by Pontus Hultén, at the Stedelijk in 1961 and 1962. Both 'Bewogen Bewging' [Moving Movement] and 'Dylaby' involved movement and participation – a kind of choreography of the viewer. In fact, 'Dynamic Labyrinth' was a term that had first been used by Constant in the *Internationale Situationniste* in relation to his 'New Babylon' project [1959–74]. For a long time, I think the situationist proposal was overshadowed by the myth of Hultén, who curated both exhibitions, but now it is being discussed again.

AS That was how you were conscripted into the movement?

JDJ At almost exactly this moment, the Dutch section of the situationist international was expelled. One of them, an architect, had accepted a commission to build a church, which was, of course, out of the question. I received an extraordinary letter from Debord in which he said: 'Tout la Hollande est à vous.' [Holland is all yours.] It didn't last very long because I left for Paris the following year but, for a short time, I was the Dutch section of the situationists.

AS What was your first impression of Debord?

JDJ I was fascinated. Absolutely. At that stage, Debord was still very, very humorous – and also a lot of fun. I was very much in agreement with his ideas. But later ... Do what the chief says? No, not really. I never did.

AS Why were you expelled from the group in 1962?

JDJ I was in solidarity with Gruppe SPUR. It was very simple. The magazine was on trial in Germany for blasphemy and pornography but, instead of defending it, Debord, Attila Kotányi and Raoul Vaneigem made a pamphlet denouncing the group. They said the magazine was financed by a capitalist, which was absolutely ridiculous because this capitalist was the same big collector that bought all of Jorn's paintings. And Jorn financed the situationists. I mean, it was hilarious: so totalitarian – and totally hypocritical. I sided with Gruppe SPUR and so did the Scandinavians, and that was that.

AS You made *The Situationist Times* as a response to your exclusion.

JDJ I had suggested making an English-language situationist publication at a situationist conference in 1960. I was to edit it with Alexander Trocchi – who, at the time, was in prison on drugs charges – but it didn't happen. In the event, half of the first issue is about our exclusion; the other part is about the trial of Gruppe SPUR.

The point, for me, was to offer a platform for publishing things that couldn't be disseminated anywhere else. Even though I had been excluded from the movement, I was still very much sympathetic to its ideals and motivations. We had all sorts of contributors: theatre designers, composers, artists. I asked Noël Arnaud, who had made *Le Surréalisme Révolutionnaire* [with Jorn] in 1946, to be my partner. And I designed it, including the typography, and printed it in Holland.

AS Did you have any contact with Debord after that?

JDJ No. I was cut off completely, forever. Much later on, Michèle Bernstein and I – who had, after all, been the

only two women in this supposedly radically 'egalitarian' movement – became very close friends.

AS You made six issues of *The Situationist Times* between 1962 and 1967.

JDJ Yes. From number three onwards, which is when I stopped working with Arnaud, each issue was themed: knots, labyrinths, rings and chains, and explored how these forms recur across cultures and throughout history. I was still very much thinking about the *dérive* and topology. I had also been influenced by the lettrist international publication *Potlatch* [1954–57], which I had come across in Paris when I was still working at Dior.

AS Why did you stop publishing the magazine?

JDJ Money. Bankruptcy. The usual. I was preparing the seventh issue, which was to be on the subject of wheels, but I couldn't pay the bookbinder. As you know: no money, no funny.

AS Then came the events of June 1968. You had been living in Paris for many years at that point: what was your involvement in the protests?

JDJ I marched, of course, like people are marching now. I made posters. I was renting a studio from Antonio Berni in which there was a lino press and, when the student movement began, some Argentine friends and I started to make protest posters. They were anonymous; we would take them down to the Academy on rue des Beaux-Arts and, from there, they were distributed all over town.

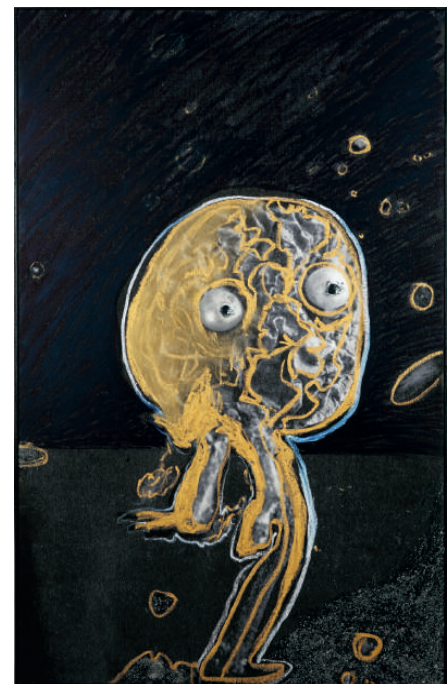
I had to pass by the CRS [French riot police] on my way from the studio because Julio Le Parc, who had been expelled from France as he had been caught in the strike at the Renault factory, was living and working upstairs. I had to charm the police to get through: it worked, of course!

In a way, this felt like the most important work I have ever done. It was the realization of all of the situationist principles and the political ideals of the groups that I had been involved with.

AS How did it end?

JDJ The Communist Party came out against the students and told the workers not to support them. That was pretty

The Enigma of the Shy 'Red Barron', 2017, oil stick on canvas, 90 × 62 cm. Courtesy: the artist and onestar press, Paris



Amy Sherlock



Pommes de Jong
(De Jong Potatoes,
detail), 2008–11, dried
potatoes, 18-carat gold
plating. Courtesy:
the artist and Château
Shatto, Los Angeles

“I found some old potatoes in
the cellar of my house. They looked
like long-haired cats. I thought:
I have to do something with these!”

JACQUELINE DE JONG

much the end of it. We felt immensely betrayed. It was three weeks of total euphoria – such a feeling of possibility – and after came a huge hangover. Complete disillusionment. In a way, it was also the beginning of the end of my relationship with Jorn; it was the moment at which I realized that he was of a different generation. He didn’t want to be involved (although he did also make posters in support of the students); he said he had already been through the Spanish Civil War.

AS You were together for a decade, until the end of 1969.
JDJ He was my tutor, in a way. He didn’t want to be, but there you are: the first influence on my art is very much his. He taught me the use of colour – I couldn’t have had a better teacher.

AS In 2015, you published *The Case of the Ascetic Satyr: Snapshots from Eternity*. It’s a collection of – I don’t want to call it correspondence, it’s more like jottings or love notes, between you and Jorn.

JDJ It is an assemblage of the funny little comments and observations we scribbled to one another over the years, which I kept hold of. They’re symptomatic of our relationship: being very much together but also completely autonomous. Jorn always said that we should make them into a book. It never happened, of course, but when I donated my archive to the Beinecke Library at Yale University, they were very interested in having them and it seemed like the moment to produce a facsimile. The book also includes a series of woodcuts that I made in Paris in 1962, when I was in the workshop of S.W. Hayter, Atelier 17, studying etching.

AS What is an ‘ascetic satyr’?

JDJ I don’t know. Jorn?

AS Who else has been an important influence on your work?

JDJ Max Beckmann for construction. Hercules Seghers for etching. Dada. Rembrandt van Rijn, of course – the obvious things. When I was growing up, I made paintings very much in the style of Nicolas de Staël. I saw a De Staël work in Oslo the other day; the colours are so incredibly strong, so brilliant, and I thought: that’s marvellous. I still think so. My style of painting has changed a great deal over the years but it has always been about those two ingredients: colour and form.

AS Tell me about your latest series of paintings [‘Potato Blues’, 2016–17], which were recently shown at onestar press in Paris.

JDJ It all started in 2003, when I found some old potatoes in the cellar of my house in France with these crazy sprouts growing all over them. They looked a little bit like long-haired cats: they were absolutely weird. I thought: this is art; I have to do something with these! I used them to make an installation at the Van Abbemuseum when I was invited by [the young Dutch artist] Jennifer Tee to participate in her show there. I called it *Potato Language* [2003] because it reminded me of the Inca knot language that I had used in issue three of *The Situationist Times*. The new ‘Potato Blues’ works are made from a series of black and white photographs of potatoes that I blew up, transferred to canvas and overpainted. They have funny titles, which reference the different kinds of potatoes: *The Enigma of the Shy ‘Red Barron’* [2017], for instance.

AS What about your *objets d’art*, the ‘Pommes de Jong’ [De Jong Potatoes, 2005–ongoing]?

JDJ I was asked by a collector to make something for her – a *bijou d’artiste* – and the idea came to me to gold-plate the potatoes.

AS I love the thought that they are very seductive, beautiful items, which are also ...

JDJ Nasty. I think they’re a little bit like shrunken heads.

AS There’s something very humorous about coating an utterly mundane potato in gold.

JDJ Ah, but the potato is very enigmatic! It reproduces underground and yet it also has flowers and seeds. I’m not quite sure how it all works and I don’t think I want to know: people will think I am totally obsessed by potatoes, which I really am not.

AS What projects would you still like to realize?

JDJ I have just opened a show at Château Shatto in Los Angeles, which is almost like a mini-retrospective. After that – I can reveal my secret to you – I’m going to make issue seven of *The Situationist Times*. Not as a magazine, but as an exhibition. It’s going to be themed around pinball. In the mid-1970s, I was here in Amsterdam compiling a sort of archive on pinball, which everyone was absolutely crazy about at the time. I was making silkscreens of pinball machines; sometimes, I even rented them to have in the gallery during my exhibitions. I have always thought that the pinball machine is extremely topological.

Also, now that my archive is at the Beinecke Library, I would very much like to have the whole of *The Situationist Times* digitized and available online. I think, at this moment in particular, we need to be reminded to be disobedient ●

AMY SHERLOCK is deputy editor of *frieze* and is based in London, UK.

JACQUELINE DE JONG is based in Amsterdam, the Netherlands. In 2016, she had a solo exhibition at Galerie Clemens Thimme, Karlsruhe, Germany, and her work was included in ‘Human Animals: The CoBrA Art Movement and Its Legacy’, at University Museum of Contemporary Art, UMass, Amherst, USA, and ‘Intimate Wine Reception’ at Château Shatto, Los Angeles, USA. In early 2017, onestar press, Paris, France, presented her ‘Potato Blues’ paintings while her current solo show at Château Shatto, ‘Imaginary Disobediencé’, runs until 18 May. Later this year, her ‘Pommes de Jong’ will be shown at Elisabetta Cipriani, London, UK, and Galerie MiniMasterpiece, Paris.

“THERE HAS ALWAYS BEEN EROTICISM IN WHAT I DID. EROTICISM IS INHERENT IN LIFE.”

IF YOU BELIEVE IN FOREVER, THEN LIFE IS A NIGHT ON ACID.

A PAINTER AFFILIATED WITH THE COBRA MOVEMENT, FOUNDER OF THE AVANT-GARDE MAGAZINE THE SITUATIONIST TIMES AND DESIGNER OF JEWELRY, JACQUELINE DE JONG WENT THROUGH THE 20TH CENTURY WITH AN INSATIABLE APPETITE. THIS IS THE STORY OF AN EPIC WHICH CONTINUES TO BE WRITTEN BETWEEN LOS ANGELES AND HER HOUSE IN THE BOURBONNAIS.

INTERVIEW BY PIERRE-ALEXANDRE MATEOS & CHARLES TEYSSOU

L'OFFICIEL ART: Originally you wanted to become an actress rather than an artist?

JACQUELINE DE JONG: Actually, I started taking theater classes in Paris in 1957, when I was working at Dior. In London, it was more prestigious, I entered the Guildford School of Art and Drama. My parents wanted me to become a painter but I wanted to become an actress. I was encouraged by an actress when I was in high school in Holland, who thought that I had talent ... After London, I returned to Holland. I wanted to work at the dramatic academy but I failed the exam.

That was when you worked for Willem Sandberg when you came back from London?

I decided to find a job, to find my way. I worked at booksellers and then wanted to study literature. Then I saw an announcement for an assistant position at the Stedelijk Museum. I went to work there, even if my knowledge of art was limited to what had been transmitted to me by my family's cosmopolitan and cultural atmosphere. I worked there from 1958 to the end of 1960 in Industrial Art and Design section.

What were your initial contacts with the Situationists?

That happened through Constant and Armando, but it was above all Constant's

influence.. When I met Jorn in 1959, he very quickly spoke of Gruppe Spur in which there was Nele Bode, the daughter of Arnold Bode. At the time, she had a small exhibition of engravings at Stedelijk. She also told me about this group of young Germans whom I absolutely had to meet. Gruppe Spur was the German section of the Situationist International. It was thanks to them, and Jorn of course, that my interest in the movement deepened.

When did you start painting?

I was working at the Stedelijk and I thought that I could attend the evening classes at the Academy of Fine Arts, but the director did not want me because I was a "leftist". He was very conservative. Instead, I learned other things. Typography with Sandberg, the setting up of exhibitions of industrial art and publishing. I started painting when I was working at Stedelijk. During the summer of 1960, I was Giuseppe Pinot-Gallizio's assistant in Alba. Yet another excluded situationist. He was doing his industrial paintings. From then on, I started doing drawings in small books – self-taught, but still very influenced by Jorn. My first paintings were done at the age of 15. Then later, in January 1961, when I left the Stedelijk Museum to go learn engraving in Paris, in the Atelier 17 animated by Stanley William Hayter, I utterly immersed myself in painting. Jorn, and above all a lot of surrealist painters like Max Ernst, Man Ray or Matta, worked there. In particular, I became friends with Hans Haacke. In the end, I spent two years at Atelier 17, and was in Paris until 1971.

Can you tell us about the Situationist Times that you founded in 1962?

It all started with the exclusion of the Dutch section of the SI, on the grounds that one member of the group had participated in the construction of a church. In a case like this, it is quite normal to be excluded from an avant-garde movement. Debord sent me a letter saying "Holland is yours", so I was, from then on, the only representative of the Dutch

section. But six months later I moved to Paris. I announced the creation of the magazine in 1961 in order to have a Situationist review in English. There was Spur in German, IS Bulletin for France, and so I called it The Situationist Times. Everyone was very pleased. Debord was very enthusiastic about having all the IS texts translated into English. He sent me several texts to translate, but I did not want to make a copy of the IS Bulletin in English. No one helped me, so in the end the review did not see the light of day. My exclusion from the SI in solidarity with Gruppe Spur gave me the opportunity to do it. I called the Pataphysician Noël Arnaud, a friend of Jorn and me. He had already done the review *Le Surréalisme Révolutionnaire* in 1946. Together, we very quickly managed, in May 1962, to do the first issue of the Situationist Times. We did the first two issues together, and then I went on alone. The magazine explored concepts related to topology and mathematics. Each issue revolved around a figure: the ring, interlacing, the labyrinth, and finally the spiral. The 7th issue should have been on the wheel, but in the end it was never made.

How did you come to mathematics and topology?

It was through Jorn. He had been interested in it since 1957, when he wrote the book *Pour la forme*. He had done studies on the idea of interlacing, especially in churches. Through the study of interlacing, I began to take an interest in mathematics, enough to do the magazine.

Were you in touch with Gérard Fromanger during the events of May 1968? He made films with Jean-Luc Godard.

Not at all. But by the mid-1960s I participated in a series of happenings. In particular, I made a wardrobe as part of an overnight exhibition with Antonio Seguí.

In the 1970s, you participated in television programmes in the Netherlands?

It wasn't a programme. But I started to be a

ENGLISH TEXT

ENGLISH TEXT



Jacqueline de Jong, *Horsemen*, 1918, (détail),
2014, de la série *War*.

little more well-known in Holland because of my participation in the events of May 68. At that time, the VPRO broadcast a one-hour portrait of me. At that time I was still in Paris. I played pinball, especially on this show. We talked about politics, in May 1968, in a very French way, in contrast to what was happening in Holland.

In the mid 1990s, you bought this house in the Bourbonnais?

In 1996 in fact. At first, with my husband we were looking for a house in Italy, around Umbria – there were ruined villages but it was far too expensive. In the end, we found a house in France by way of an ad in a Dutch newspaper. We went to visit it on the weekend of Pentecost, passing through by Paris to get to know how long it took from Saint-Germain-des-Près. We discovered that the landscape was rather like in the south of England. The place was beautiful and without much work to do. We immediately decided to buy. There is no real explanation for this purchase. I wanted to make a kitchen garden. My husband said to me, "If you make a vegetable garden, I want potatoes, because of the war".

So I began a potato farm. The seeds were like hair, and I started making them into objects. The great jewelry collector, Clo Fleiss, had bought Jorn's jewels from me and she wanted me to make a jewel. I said to myself: "These potatoes could do something good." I started to paint them gold, but finally I went to a jeweler to make them.

Can we get back to your newer paintings?

In 2013, I started a series entitled *War* on chemical bombing in the First World War and in Syria today. I also did some portraits of Arthur Cravan as a boxer. I also made an artist's book, published in New York in 2015, and presented at the Blum and Poe Gallery in New York, called *The Case of the Ascetic Satyr*.

Your mini-retrospective, organized by the Chateau Shatto Gallery, reveals another facet of your work, namely eroticism.

In a way, yes. There has always been eroticism in what I did. Eroticism is inherent in life. A series of diptychs that I made in the 1970s are more particularly concerned with homo-erotic aesthetics.

This might suggest Agnès Varda's *Patatutopia*, on the potato as a desire for existence. You also develop an eroticism of the potato, right?

It's not only the potato, but the potato flower that is erotic. There are, for example, what I call the potato's balls. In these little balls are found the potato's seeds. So there is an erotic confusion in the potato. Out of these, I made cufflinks for men that will be exhibited at the exhibition "Jewelry for Men" at the gallery *MinimasterPiece* in Paris in September.

Can you tell us about your next projects? You wanted to adapt the 7th issue of the *Situationist Times* on pinball into an exhibition?

Indeed, the idea is not based on a simple pinball machine but on the one I saw at MIT in Boston last year. It impressed me a lot, and reminded me of the 7th issue of the *Situationist Times*, which was interested in pinball topology. There was a symposium on topology in the *Situationist Times* at the Oslo Kunsthalle. As a result, Torpedo Press offered to organize an exhibition in November 2017.

The thousand lives of Jacqueline de Jong

Propos recueillis par Pierre-Alexandre Mateos & Charles Teyssou

Peintre affiliée au mouvement Cobra, fondatrice de la revue d'avant-garde *The Situationist Times* et créatrice de bijoux, Jacqueline de Jong a traversé le 20^e siècle avec un appétit insatiable. Voici le récit d'une épopée qui continue de s'écrire entre Los Angeles et sa maison dans le Bourbonnais.

JACQUELINE DE JONG VIT ET TRAVAILLE À AMSTERDAM. ELLE EST REPRÉSENTÉE PAR LA GALERIE CHATEAU SHATTO, LOS ANGELES.

À VOIR

"MEDUSA, BIJOUX ET TABOUS", JUSQU'AU 5 NOVEMBRE AU MUSÉE D'ART MODERNE DE LA VILLE DE PARIS (MAMVP). GALERIE DÜRSTBRITT & MAHEW, LA HAYE, JUIN À SEPTEMBRE. GALERIE CLAUDIUS OCSNER & COMP, ZÜRICH, AOÛT À SEPTEMBRE. LES "POMMES DE JONG", GALERIE MINIMASTERPIECE, PARIS, SEPTEMBRE. GALLERIA ELISABETTA CIPRIANI, LONDRE, NOVEMBRE. EDITION TORPEDO OSLO, NOVEMBRE.



Jacqueline de Jong, *Peeing Hamlet*, 2012, huile sur toile,
190 x 130,5 x 3,5 cm.



L'OFFICIEL ART : A l'origine vous vouliez devenir actrice plutôt qu'artiste ?

JACQUELINE DE JONG : Effectivement, j'ai commencé à prendre des cours de théâtre à Paris en 1957, quand je travaillais chez Dior. A Londres, c'était plus prestigieux, je suis entrée à la Guildford School of Art and Drama. Mes parents voulaient plutôt que je devienne peintre mais je souhaitais devenir actrice. J'ai été poussée par une actrice quand j'étais au lycée en Hollande, qui trouvait que j'avais du talent.. Après Londres, je suis rentrée en Hollande. Je voulais travailler à l'académie dramatique mais j'ai loupé l'examen.

C'est là où vous avez travaillé pour Willem Sandberg quand vous êtes revenue de Londres ?

J'ai décidé de trouver un emploi, de trouver mon chemin. J'ai travaillé chez des libraires puis j'ai voulu faire des études de littérature. Puis, j'ai vu une annonce pour un poste d'assistante au Stedelijk Museum. J'y suis allée même si mes connaissances en art se limitaient à ce qui m'avait été transmis par l'atmosphère cosmopolite et culturelle familiale. J'y ai travaillé de 1958 à la fin 1960 dans la section d'Art industriel et de Design.

Quels ont été vos premiers contacts avec le groupe situationniste ?

Cela s'est fait par le biais de Constant et Armando, mais c'est surtout l'influence de Constant. Quand j'ai rencontré Jorn en 1959, il m'a très vite parlé du Groupe Spur dans lequel il y avait Nele Bode, la fille d'Arnold Bode. A l'époque, elle avait une petite exposition de gravure au Stedelijk. Elle aussi m'a parlé de ce groupe de jeunes Allemands que je devais absolument rencontrer. Le Groupe Spur était la section allemande de l'Internationale situationniste. C'est grâce à eux et Jorn, évidemment, que mon intérêt pour le mouvement de l'Internationale situationniste a germé et s'est approfondi.

A partir de quand vous êtes-vous mise à peindre ?

Je travaillais au Stedelijk et je pensais pouvoir suivre les cours du soir à l'Académie des beaux-arts mais le directeur ne voulait pas de moi parce que j'étais "de gauche". Il était très conservateur. Au lieu de ça, j'ai appris d'autres choses. La typographie par Sandberg, la mise en place d'expositions d'art industriel et l'édition. J'ai commencé à peindre quand je travaillais au Stedelijk. Durant l'été 1960, j'ai assisté Giuseppe Pinot-Gallizio à Alba. Encore un autre situationniste exclu. Il faisait ses peintures industrielles. A partir de ce moment-là, j'ai commencé à faire des dessins dans des petits livres, de manière autodidacte, mais encore très influencée par Jorn. Mes premières peintures, je les ai réalisées à l'âge de 15 ans. Puis, en janvier 1961 quand j'ai quitté le Stedelijk Museum pour aller apprendre la gravure à Paris dans l'Atelier 17 animé par Stanley William Hayter, je me suis totalement plongée dans la peinture. Jorn, et surtout beaucoup de peintres surréalistes comme Max Ernst, Man Ray ou encore Matta, ont travaillé là-bas. Je me suis notamment lié d'amitié avec Hans Haacke. Au final, je suis restée deux ans à l'Atelier 17, et jusqu'en 1971 à Paris.

Pouvez-vous nous parler du *Situationist Times* que vous avez fondé en 1962 ?

Tout a commencé avec l'exclusion de la section hollandaise de l'IS, au motif qu'un membre du groupe avait participé à la construction d'une église. Dans un cas pareil, il est assez normal d'être exclu d'un mouvement d'avant-garde. Debord m'a envoyé une lettre en me disant "la Hollande est à vous", j'étais donc, à partir de ce moment-là, l'unique représentante de la section hollandaise. Mais six mois plus tard, je m'installai à Paris. J'ai

Ci-dessus, Jacqueline de Jong, *Bintje's Eternal Farewell*, 2016.
Page de droite de haut en bas, Jacqueline de Jong, *De achterkant van het bestaan (The backside of existence)*, 1992, huile sur toile de voile ; Jacqueline de Jong, *Le Salaud et les Salopards (Bastards and Scumbags)*, 1966, acrylique sur toile, miroir en plastique et cadre en bois, 196,25 x 287 x 2,5 cm.

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The thousand lives of Jacqueline de Jong

Pierre-Alexandre Mateos & Charles Teyssou

N° 22

L'OFFICIEL ART



annoncé la création de la revue en 1961 afin d'avoir une revue situationniste en anglais, il y avait *Spur* en allemand, le bulletin *IS* pour la France et donc je l'ai appelée *The Situationist Times*. Tout le monde en était très content. Debord était très enthousiaste à l'idée de faire traduire tous les textes du bulletin *IS* en anglais. Il m'a envoyé plusieurs textes à traduire mais je ne voulais pas faire une copie du bulletin *IS* en anglais. Personne ne m'aidait, donc finalement la revue n'est pas sortie. Mon exclusion de l'*IS* par solidarité avec le Groupe *Spur*, m'a donné l'occasion de le faire. J'ai appelé le pataphysicien Noël Arnaud, un ami de Jorn et moi-même. Il avait déjà fait la revue *Le Surréalisme révolutionnaire* en 1946. A deux, nous sommes très vite arrivés en mai 1962 à faire le premier numéro du *Situationist Times*. Nous avons réalisé les deux premiers numéros ensemble, puis j'ai continué seule. Le magazine explorait des notions liées à la topologie et aux mathématiques. Chaque numéro s'articulait autour d'une figure : l'anneau, l'entrelacs, le labyrinthe et enfin la spirale. Le 7^e numéro aurait dû être sur la roue, mais il ne fut jamais réalisé.

Comment en êtes-vous venue aux mathématiques et à la topologie ?

C'est à travers Jorn. Il s'y était intéressé dès 1957 en rédigeant le livre *Pour la forme*. Il avait réalisé des études sur l'idée d'entrelacs, dans les églises notamment. Via l'étude des entrelacs, j'ai commencé à m'intéresser aux mathématiques, suffisamment pour faire le magazine. Noël Arnaud connaissait Max Bucaille qui était un peintre pataphysicien et mathématicien.

On lui a demandé dès le premier numéro d'écrire pour le magazine. La grande étude de Goethe sur la couleur est très proche de la topologie, et cela m'a fasciné aussi. Kurt Lewin a écrit une étude sur la psychologie de la topologie, *Principles of Topological Psychology*.

Est-ce que vous étiez en contact avec Gérard Fromanger lors des événements de mai 68 ? Il a fait des films avec Jean-Luc Godard.

Pas du tout. Mais vers le milieu des années 1960 j'ai participé à une série de happenings. J'ai notamment fait une garde-robe dans le cadre d'une exposition de nuit avec Antonio Seguí. J'ai aussi incarné Mona Lisa avec Luis Castro et René Bertholo qui éditait la revue *KWY*.

Dans les années 1970 vous participez à des programmes télévisuels aux Pays-Bas ?

Ce n'était pas un programme. Mais j'ai commencé à être un peu connue en Hollande du fait de ma participation aux événements de mai 68. A ce moment-là, la VPRO a diffusé un portrait de moi d'une heure. A cette époque j'étais encore à Paris. Je jouais au flipper notamment dans cette émission. On parlait de politique, de mai 68, d'une manière très française à l'inverse de ce qui se passait en Hollande.

Au milieu des années 1990, vous avez acheté cette maison dans le Bourbonnais ?

En 1996 exactement. Au début, avec mon mari nous cherchions une maison en Italie vers l'Ombrie, il y avait des villages en ruine mais c'était bien trop cher. En fin de compte, nous avons trouvé une maison en France via une annonce dans un journal hollandais. On est allé la visiter le weekend de la Pentecôte en passant par Paris afin de savoir combien de temps cela prenait de Saint-Germain-des-Prés. On a découvert que le paysage était un peu comme dans le sud de l'Angleterre. L'endroit était magnifique et sans grand travaux à faire. On a tout de suite décidé d'acheter. Il n'y a pas de véritable explication à cet achat. Je voulais faire un potager. Mon mari m'a dit, "si tu fais un potager, je veux des pommes de terre,

à cause de la guerre". J'ai alors commencé une culture de pommes de terre. Les germes étaient comme des cheveux et j'ai commencé à en faire des objets. La grande collectionneuse de bijoux d'artistes, Clo Fleiss, m'avait acheté les bijoux de Jorn et elle voulait que je lui fasse un bijou. Je me suis dit qu'avec ces pommes de terre on pouvait faire quelque chose de bien. J'ai commencé à les peindre, couleur or mais finalement je suis allée chez un joaillier pour les réaliser.

Peut-on revenir à vos peintures plus récentes ?

En 2013, j'ai commencé une série intitulée *War* sur les bombardements chimiques lors de la Première Guerre mondiale et en Syrie aujourd'hui. J'ai aussi fait quelques portraits d'Arthur Cravan en boxeur. J'ai également réalisé un livre d'artiste, paru à New York en 2015, présenté à la Galerie Blum et Poe de New York, *The Case of the Ascetic Satyr*.

Votre mini-rétrospective, organisée par la galerie Château Shatto, révèle une autre facette de votre travail. En parallèle du jeu, vous vous intéressez également à l'érotisme ?

D'une certaine manière, oui. Il y a toujours eu de l'érotisme dans ce que j'ai fait. L'érotisme est inhérent à la vie. Des séries de diptyques que j'ai réalisées dans les années 1970 portent plus particulièrement à l'esthétique homo-érotique.

Vous avez aussi une exposition à Onestar Press, "Potatoe Blues". Pouvez-vous nous en parler ?

J'ai débuté cette série en photographiant la culture de pommes de terre que je cultive dans mon jardin. Christophe m'a ensuite demandé de faire une exposition à partir de cette publication. J'ai donc fait imprimer les photographies sur les toiles, et j'ai peint avec du pastel gras par-dessus. Il y a donc la photographie, la peinture et enfin j'utilise une pierre ponce qui donne une troisième dimension à la peinture.

Cela peut faire penser au travail d'Agnès Varda, Patatutopia, sur la pomme de terre comme désir d'existence. Là aussi vous développez une érotique de la pomme de terre n'est-ce pas ?

Ce n'est pas seulement la pomme de terre mais la fleur de la pomme de terre qui est érotique. Il y a par exemple ce que j'appelle les couilles de pomme de terre, qui sont les fleurs formant les couilles des patates. Dans ces petites boules se trouvent la semence des pommes de terre. Donc il y a une confusion érotique dans la pomme de terre. A partir de cela, j'ai fait des boutons de manchette pour homme qui seront notamment exposés lors de l'exposition "Bijoux pour Homme" à la galerie MinimasterPiece à Paris en septembre.

Pouvez-vous nous parler de vos prochains projets ? Vous vouliez adapter le 7^e numéro du Situationist Times sur le flipper en exposition ?

Effectivement, l'idée ne repose pas sur un simple flipper mais sur celui que j'ai vu au MIT à Boston l'année dernière. Il m'a beaucoup impressionné et cela m'a rappelé le 7^e numéro du *Situationist Times*, qui s'intéressait à la topologie du flipper. Il y a eu un symposium sur la topologie dans le *Situationist Times* à la Kunsthalle d'Oslo. A la suite de quoi, Torpedo Press m'a proposé d'organiser une exposition en novembre 2017 à ce sujet dans laquelle, parallèlement au magazine, seront exposées mes pièces sur les *pinball machines*. Elle voyagera ensuite à Yale, où se trouvent mes archives.



Jacqueline de Jong, *Domestic Adoration*, 1996, crayon, encre, acrylique et fusain sur papier, 143 x 148 cm.

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