



JACQUELINE DE JONG

WAR 1914-1918 2013

PASTEL AND CHARCOAL ON PAPER

13.7 X 19.7 IN (34.8 X 50 CM)

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War 1914–1918, 2013

PASTEL AND CHARCOAL ON PAPER, 13.7 X 19.7 IN (34.8 X 50 CM)



War 1914–1918, 2013

PASTEL AND CHARCOAL ON PAPER, 13.7 X 19.7 IN (34.8 X 50 CM)



War 1914–1918, 2013
PASTEL ON PAPER, 18.9 X 25.2 IN (48 X 64 CM)



War 1914–1918, 2013
PASTEL AND CHARCOAL ON PAPER, 15.7 X 27.5 IN (39.9 X 69.9 CM)

The Ultimate Kiss
2002–2012
OIL ON CANVAS
59 X 70.8 IN
(150 X 180 CM)







War 1914–1918, 2013

PASTEL AND CHARCOAL ON PAPER, 13.7 X 19.7 IN (34.8 X 50 CM)



War 1914–1918, 2013

PASTEL ON PAPER, 19.6 X 27.5 IN (49.8 X 69.9 CM)



War 1914–1918, 2014

PASTEL AND CHARCOAL ON PAPER, 13.7 X 19.7 IN (34.8 X 50 CM)



War 1914–1918, 2013

PASTEL AND CHARCOAL ON PAPER, 15.7 X 27.5 IN (39.9 X 69.9 CM)

Jorn and de Jong: A Creative Dialogue

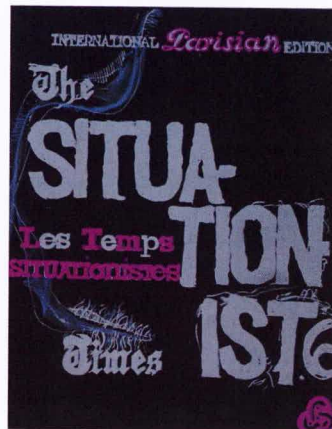
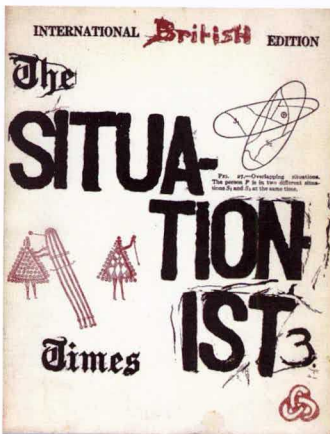
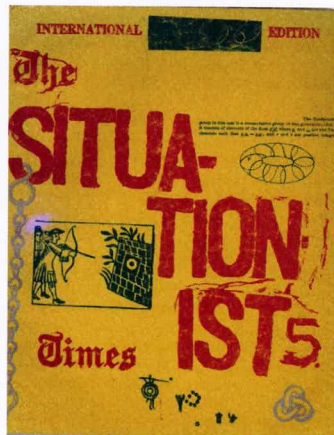
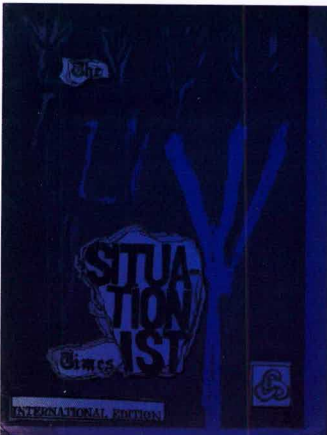
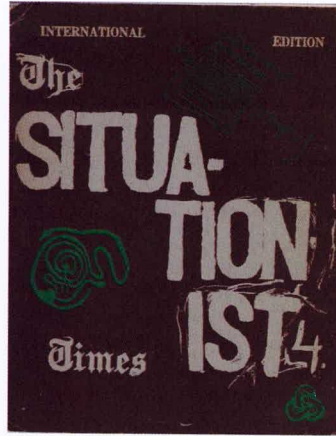
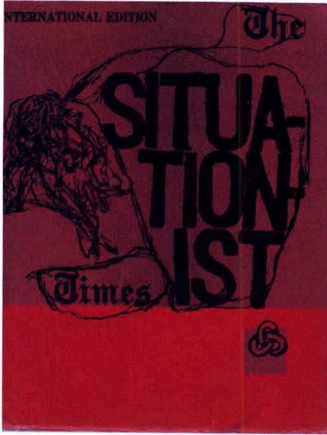
JACQUELINE DE JONG was a young artist in ^{Amsterdam} Paris when she met Asger Jorn ^{in London in 1959} around 1960, when ^{she} both became involved in the Situationist International. ^{in 1960} Equally interested in painting and experimental writing, they began a personal and creative dialogue that lasted over ten years. ^{J de J} Jorn's extensive experience and network of contacts helped de Jong publish her notable artistic journal ^T *The Situationist Times* when she left the ~~orthodox~~ Situationist ^{international in 1962} group in protest against its exclusion of all artists in 1961. Jorn and de Jong collaborated not only on the early issues of de Jong's publication, but also on numerous other projects. Together, they searched flea markets, street posters, and libraries for visual materials for their art works and publications and toured around Europe taking photographs of old monuments representing the Nordic presence on the continent for Jorn's "Scandinavian Institute of Comparative Vandalism" (1961–64). While their artistic careers developed mostly independently, the intimate experiences, artistic inspirations, and intellectual conversations they shared profoundly informed each artist's work.

MUSEUM LABEL FROM *Human Animals: The Art of Cobra*, 2016

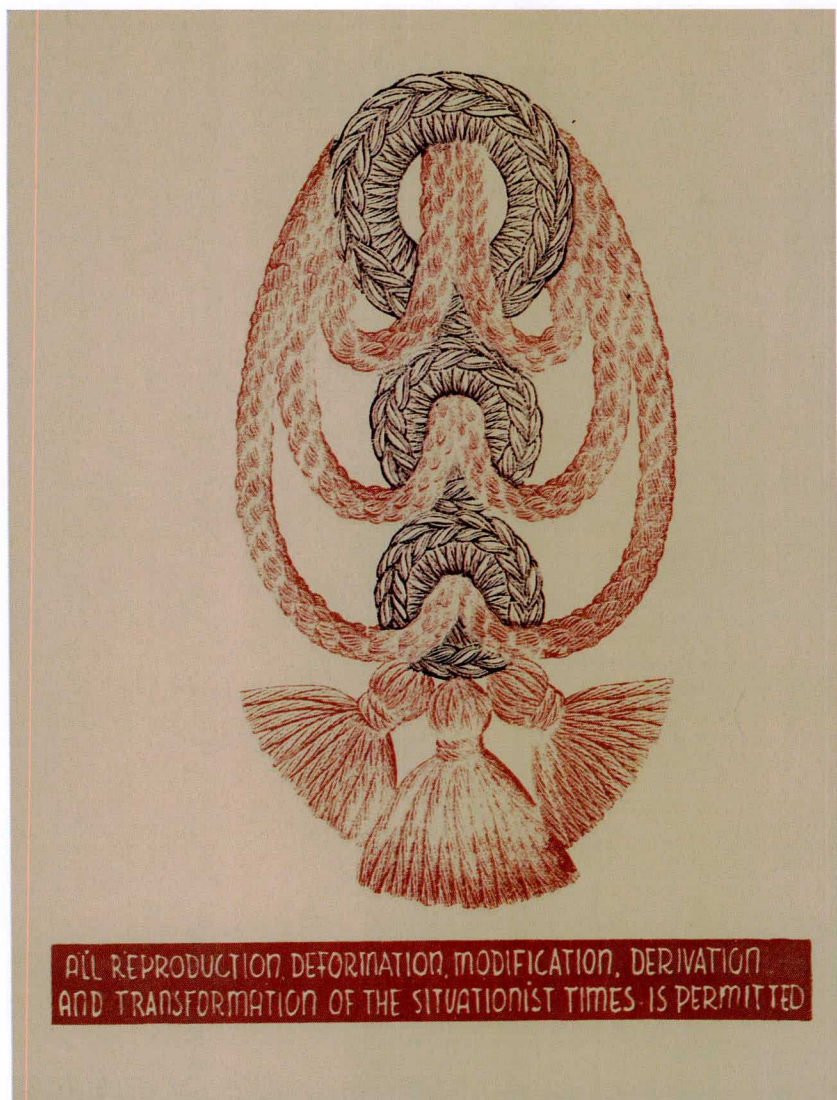
HAND CORRECTED ON SITE, IN RED by Jacqueline de Jong

University Museum of Contemporary Art, University of Massachusetts Amherst

Guest curated by UMass Art History Assistant Professor Karen Kurczynski



The Situationist Times front covers, editions 1–6, 1962–1967



The Situationist Times back cover, edition 3

Jacqueline de Jong

(Dutch, b. 1939),
editor, 1961–1967

The Situationist Times, no. 4, 1963

Softcover periodical, 171 pages,
text and images

Collection Hillyer Library, Smith College,
Northampton, Massachusetts

While Jacqueline de Jong had the idea for *The Situationist Times* as an English-language journal of the Situationist International in 1960, she actually began the project in protest against the exclusion of artists by the orthodox Situationists, led by Guy Debord, the following year. The Situationist International refused to defend the excluded German artists of Gruppe SPUR who were on trial for blasphemy in Munich at the time. The journal soon evolved into an interdisciplinary, multilingual, and visually experimental presentation of art, design, science, mathematics, poetry, psychology, and literature, culminating in the special issues 3, 4, and 5 devoted respectively to topology, the labyrinth, and rings and chains. The vast range of visual material collected in these issues recalls the earlier project developed by Asger Jorn in the Cobra period but printed in 1957, *The Golden Horns and the Wheel of Fortune*. This artist's book grouped mythic, folk and heraldic symbols from all over the world according to their content. In it, Jorn argued that these images all reflected a continual creative evolution linked to the day-to-day existence of the community in relation to the cycle of the seasons. These projects, which are art works in their own right, demonstrate the artists' extensive interest in and knowledge of history, philosophy, literature, archaeology, and other topics, all of which informed their creative practice.

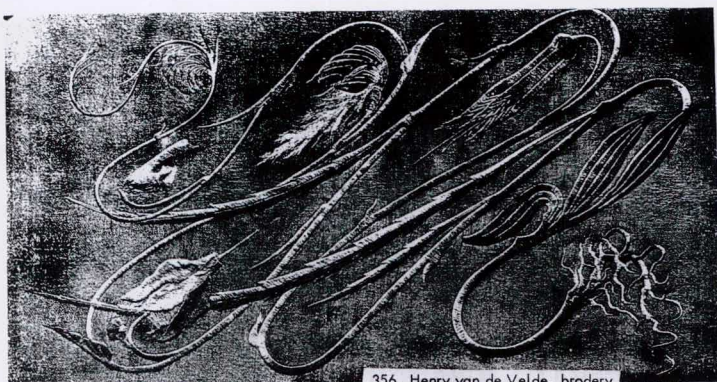
MUSEUM LABEL FROM

Human Animals:

The Art of Cobra, 2016

University Museum of
Contemporary Art, University of
Massachusetts Amherst

Guest curated by UMass Art
History Assistant Professor
Karen Kurczynski



356. Henry van de Velde, broderie



358.

357. Hair knot



359.



360.



361.



68



48. Dragon, Suse.



49.
50.



Guldhorn, Gallehus, Danmark



51, Sumer and Seldjankide



54. Cross, Dogtown, Scotl.

15



The Kells crosier

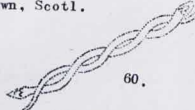
53.



57. 58.



59. Darussifa (Turkey), hospital Tchanksi (Asia)

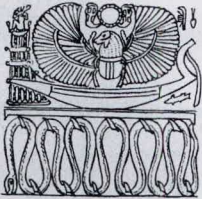


guldhorn, Gallehus

61



Chess-piece, Denmark. 62.



55. Egypt

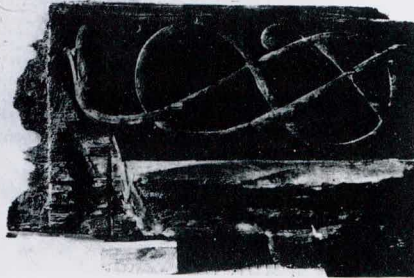
Sand-drawing of the way of the
serpent Yarapi, which created the
route of the water. Australia.

56.

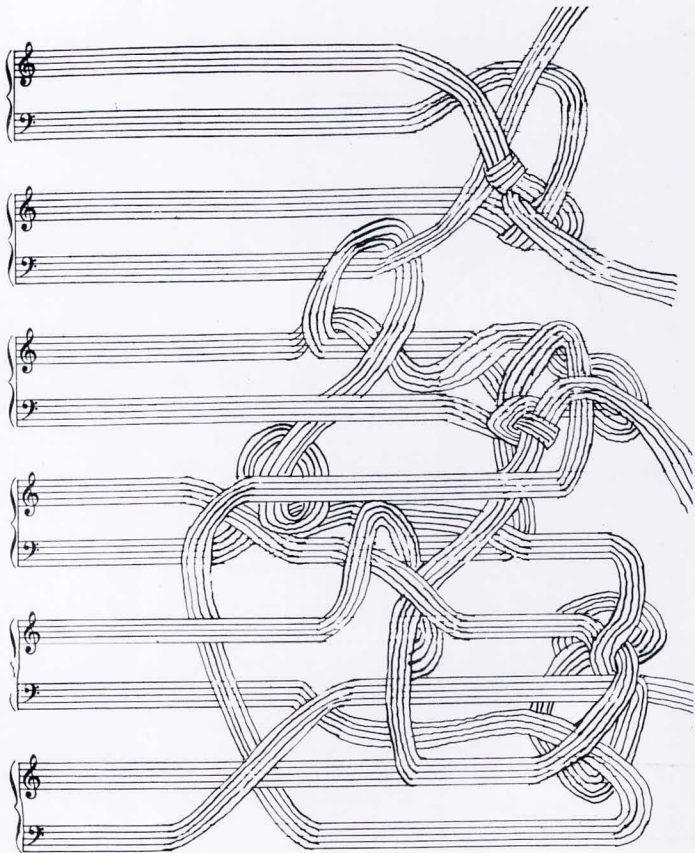


52.

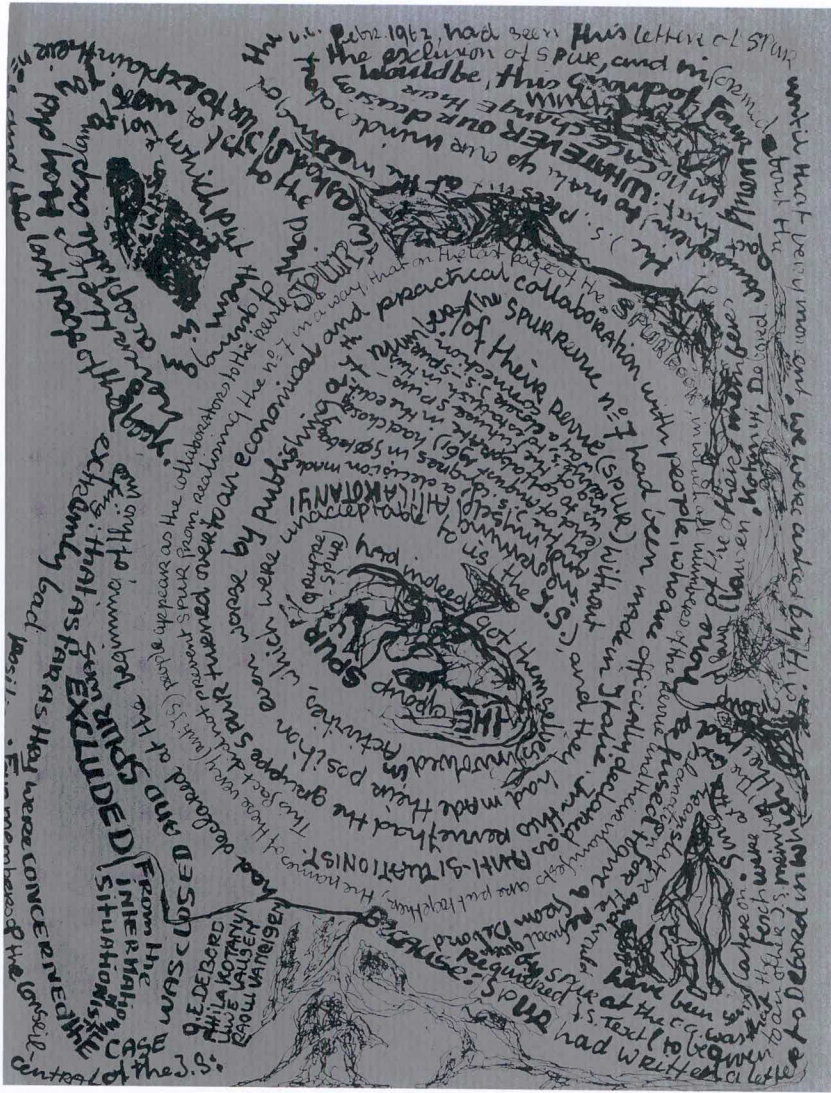
Upright cross-
slab, Benvis, Scotl



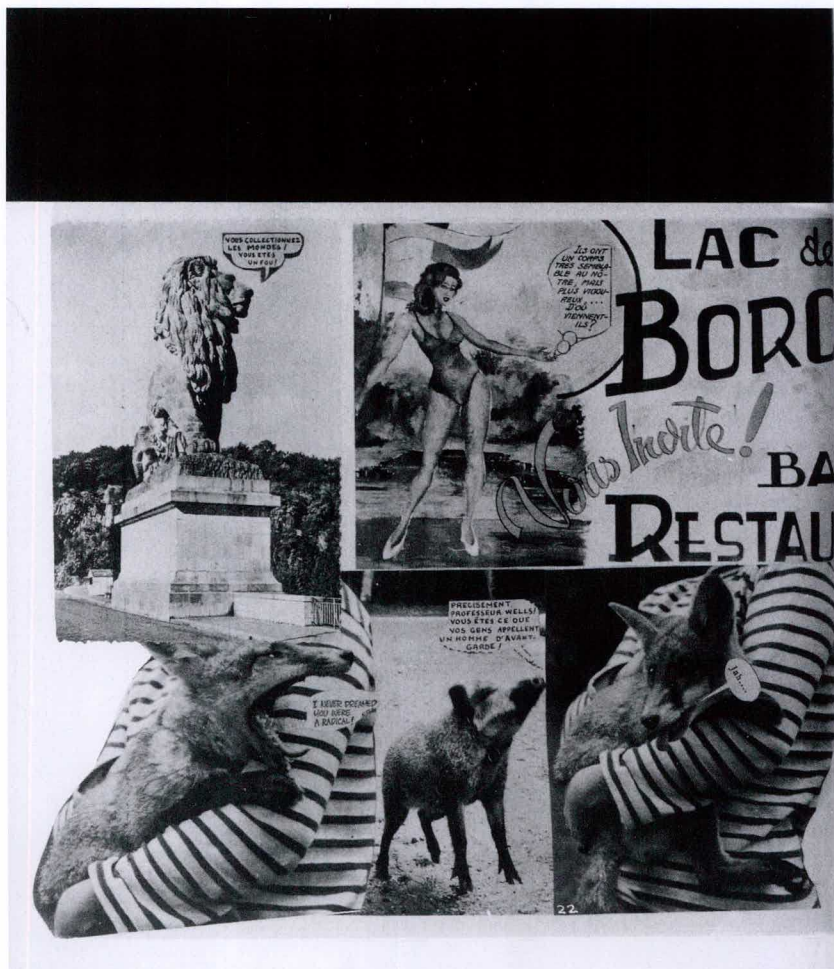
63. Viking-art, wooden-church, Moring, Denmark



281. Bob Gill - last word on jazz (1962)



The Situationist Times page 46, edition #1



Situationist Times page 22, edition #2

Images courtesy of the artist and Château Shatto, Los Angeles.

The archive of *The Situationist Times* is housed at the Beinecke Rare Book & Manuscript Library, Yale University.

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