

MOSTYN

GALLERY CAFÉ SHOP
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LARGE FORMAT EXHIBITION GUIDE

JACQUELINE DE JONG

THE ULTIMATE KISS

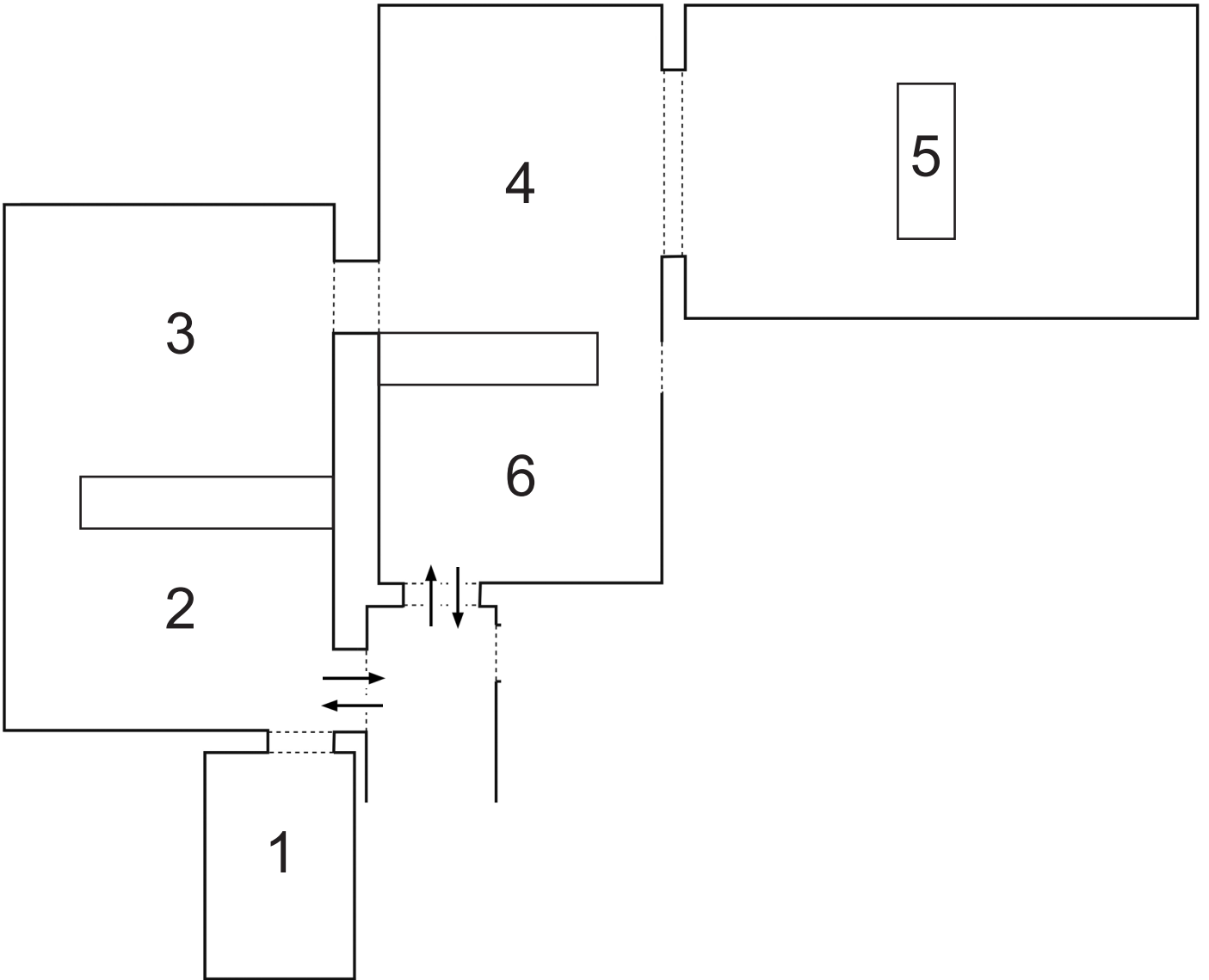
9 OCTOBER 2021 - 6 FEBRUARY 2022

GROUND FLOOR

INTRODUCTION

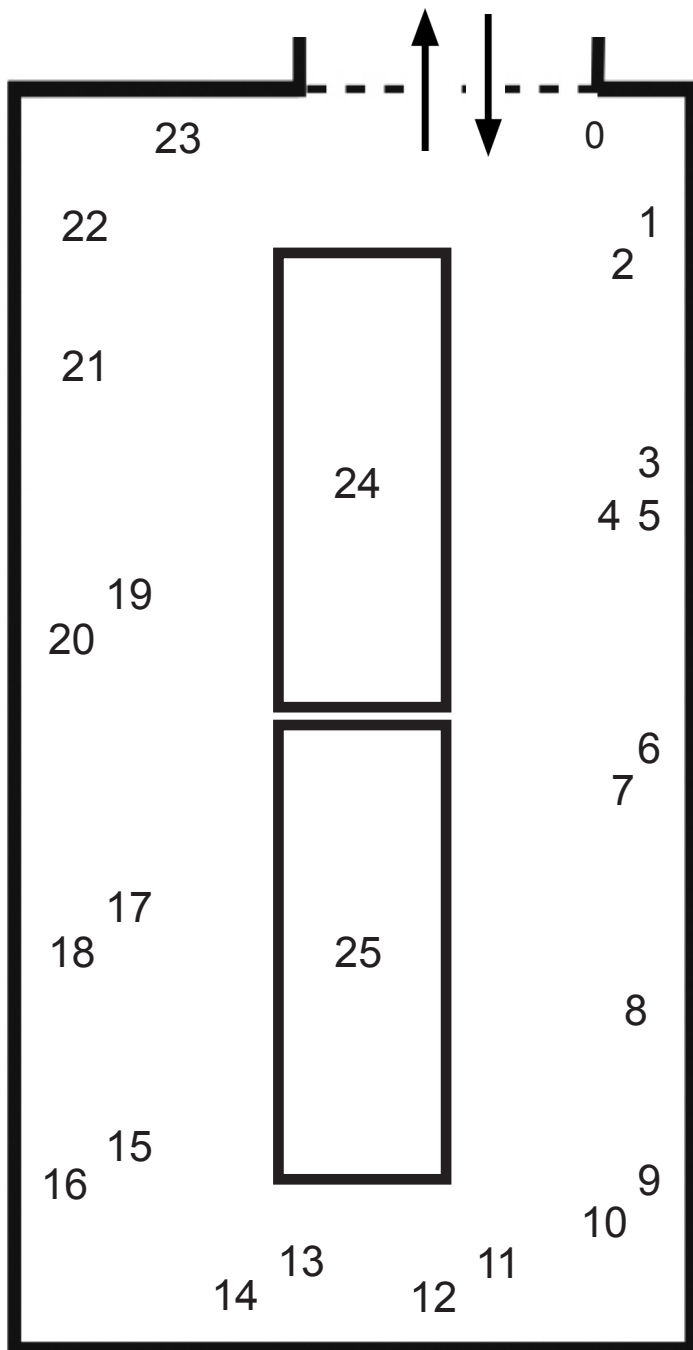
Jacqueline de Jong is considered one of the crucial artistic figures of the post-war avant-garde. This exhibition is the first institutional solo presentation of her rich and complex work from the 1960s until now in the UK. Her role in the Situationist International ('SI') marked her early years in Paris in the 1960s, where she was actively involved in the student protests of May 1968. In parallel to her work as an editor and designer - most notably for The Situationist Times, which she founded and published from 1962 until 1967 - De Jong has developed a unique practice across painting, sculpture and performance spanning half a century.

Playfully moving between styles and painterly idioms throughout her career, she displays a voracious interest in the painted image as a site for confusion and subversion. She has delved into many of the pictorial genres that have marked the 20th century such as Cubism, Expressionism, Pop Art, Photorealism and the tradition of landscape painting. By continuously borrowing their defining tropes yet refusing any static labelling, she has created a distinct and subversive visual language. Expressive yet realistic, her work exhibits uninhibited eroticism, violence and humour.



ROOM 1

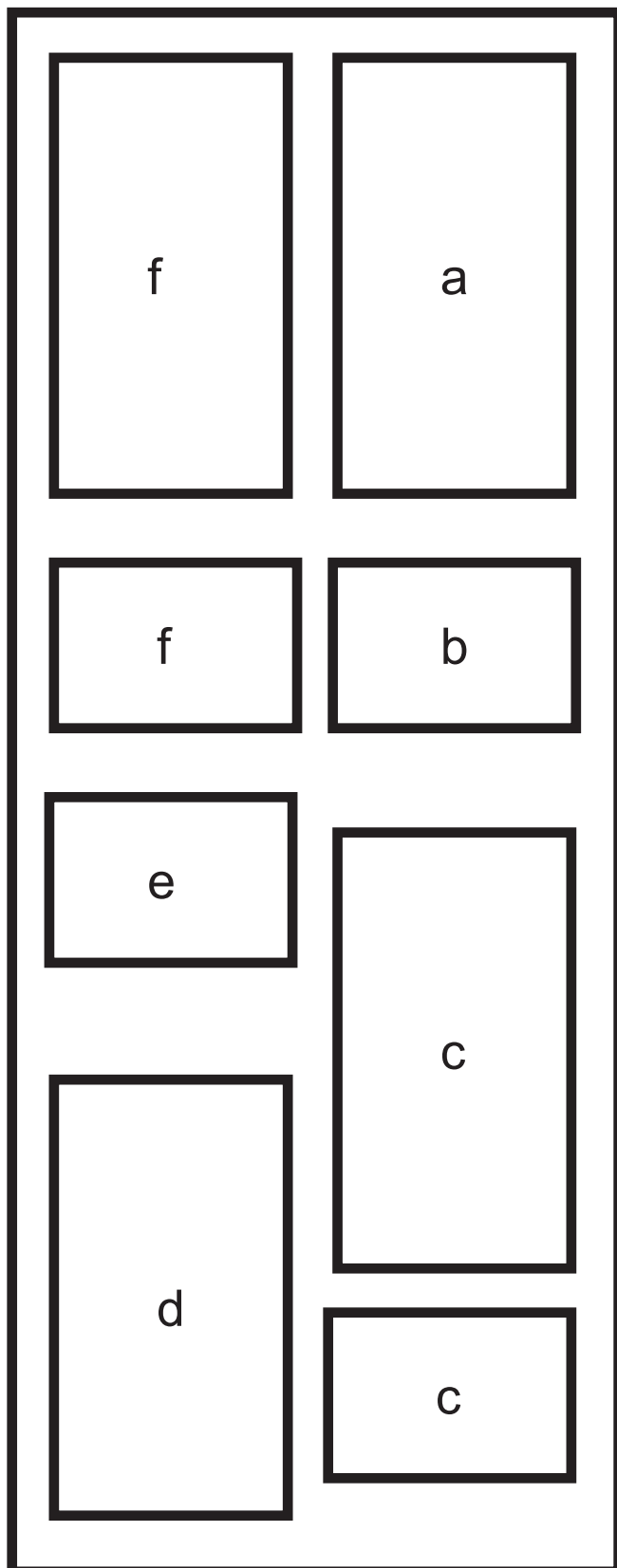
Upon entering the exhibition, to the left of the entrance, is a display of graphics, books and other ephemera from the 1960s until now. The material presented reveals her work as an editor and producer of artist books such as *The Situationist Times* of which issue 3 is dedicated to British culture. Also on view is a selection of typographical works: from a series produced for the protest movements of May '68, to others made as part of a painting series which are featured throughout the exhibition. Whilst de Jong considers her work as editor and typographer as separate to her artistic practice, it holds a central place within her wider oeuvre.



- 0) Bon appétit, 1986
Lithograph on paper
Edition of 20
Courtesy of the artist
- 1) Accidental, 1965
Lithograph on paper
Edition of 35 + 1 a.p.
Courtesy of the artist
- 2) Three Clouds, 1967
Lithograph on paper
Edition of 190 + 12 a.p.
Courtesy of the artist
- 3) LA RÉFORME LA SOCIÉTÉ
ÉTUDIANTS Participez au
Mouvement à l'UNEF, 1968
Linocut poster
Edition size unknown
Courtesy of the artist
- 4) RÉFORME LA SOCIÉTÉ
OUVRIERS ÉTUDIANTS
Participez Mouvement
soutien, 1968
Linocut poster
Edition size unknown
Courtesy of the artist

- 5) Le pouvoir au peuple, 1968
Linocut poster
Edition size unknown
Courtesy of the artist
- 6) BIGGER SPLASH, 1967
Lithograph on paper
Edition of 190 + 4 a.p.
Courtesy of the artist
- 7) SPLASH, 1967
Lithograph on paper
Edition of 10 a.p.
Courtesy of the artist and Pippy
Houldsworth Gallery, London
- 8) Flipper, 1973
Silkscreen poster
Edition of 100
Courtesy of the artist
- 9) Jacqueline de Jong
[Parijs – Amsterdam], 1969
Silkscreen poster
Edition of 100
Courtesy of the artist
- 10) Poster for 'Vie privée de
Cosmonautes', 1966
Silkscreen poster
Edition of 11
Courtesy of the artist
- 11) Poster for Galleri Engström,
Stockholm, 1978
Silkscreen poster
Edition size unknown
Courtesy of the artist
- 12) Bande avant, 1977
Lithograph on paper
Edition of 25 + 1 a.p.
Courtesy of the artist
- 13) Pinball Wizard II, 1973
Silkscreen printing on paper
Edition of 100
Courtesy of the artist
- 14) Pinball Wizard I, 1973
Silkscreen printing on paper
Edition of 100
Courtesy of the artist
- 15) Untitled, 1974
Acrylic and indian ink on paper
Courtesy of the artist
- 16) The Pig, 1974
Acrylic and Indian ink on paper
Courtesy of the artist
- 17) Mange ta soupe, 1975
Lithograph and ink on paper
Edition of 190
Courtesy of the artist
- 18) The perfect cookbook, 1975
Lithograph on paper
Edition of 190
Courtesy of the artist
- 19) „Magic” (Pistool), 1981
Colour lithograph on paper
Edition of 75
Courtesy of the artist
- 20) No Bird, 1985
Lithograph on paper
Edition of 100
Courtesy of the artist
- 21) La véritable Histoire de BF15, 2017
Digital print, oil stick and nepheline
gel on canvas
Courtesy of the artist
- 22) Oceanic Potatoes, 2018
Digital print, oil stick and nepheline
gel on canvas
Courtesy of the artist
- 23) QuasiModo and QueenKong, 1981
Silkscreen on Japanese paper
Edition of 35
Courtesy of the artist

ROOM 1 - Continued

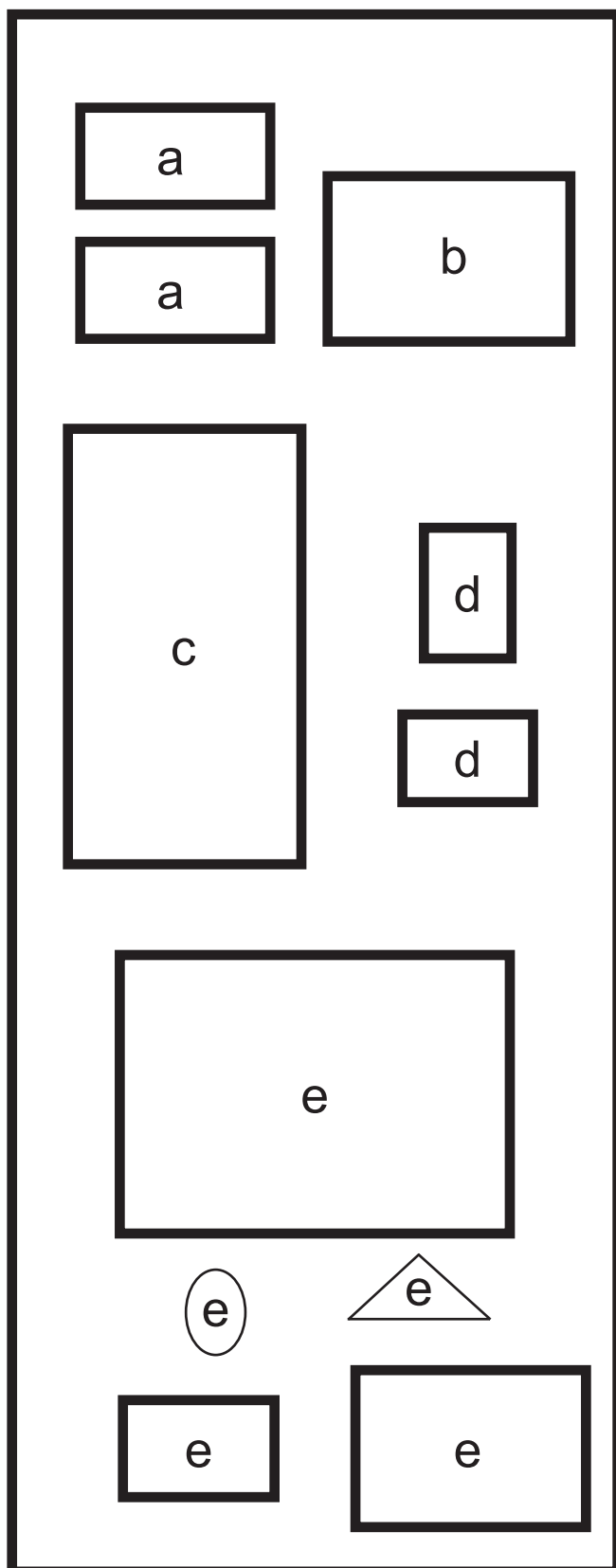


24) VITRINE

- a) The Situationist Times, no.1,
May 1962
Print run of 1,000 + 90 a.p.,
60 p.
- b) The Situationist Times, no. 2,
September 1962
Print run of 1,000, 64 p.
- c) The Situationist Times, no. 3,
January 1963
Print run of 1,000, 96 p.
- d) The Situationist Times, no. 4,
October 1963
Print run of 2,000, 184 p.
- e) The Situationist Times, no. 5,
December 1964
Print run of 1,600, 220 p.
- f) The Situationist Times, no. 6,
December 1967
Print run of 2,000 + 500
non-commercial,
33 lithographs

All courtesy of the artist, except
for The Situationist Times, no. 3,
Collection Thierry Lenoir

ROOM 1 - Continued

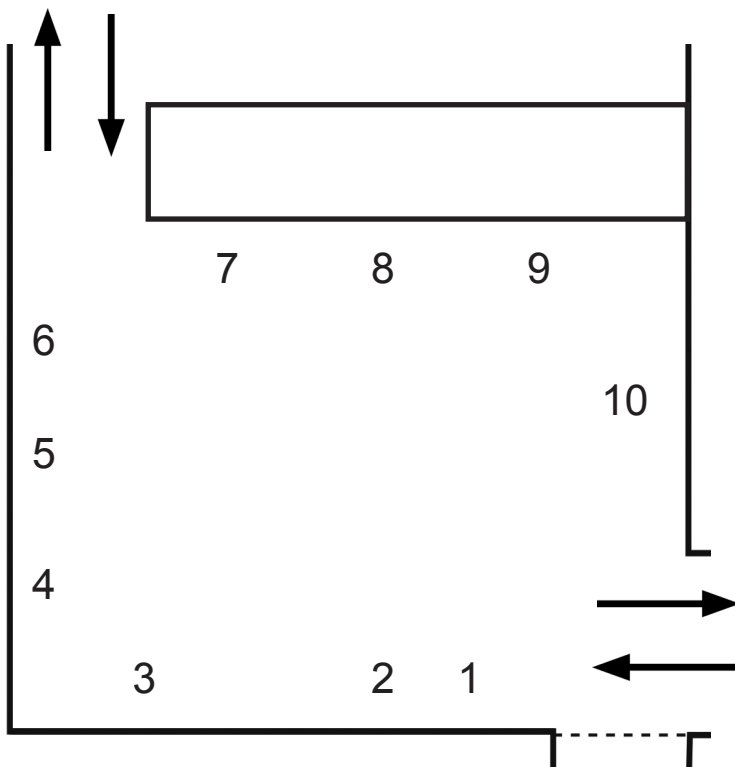


25) VIRTINE

- a) Potato Blues :
La Psychogéographie des pommes de terre, 2017
Paris: onestar press
Print run of 250, 60 p.
Courtesy of the artist
- b) Accidental Paintings, 1964
Exhibition catalogue [Galerie Westing, Odense, September 19 - October 12 1964]
12 p.
Courtesy of the artist
- c) Mourning in the Morning, 2012
Livorno: Edizioni Roberto Peccolo
Print run of 170 + 30 a.p., 32 p.
Courtesy of the artist
- d) A Table, 1966
La Louvière: Le Daily-Bu
Print run of 1,000
Courtesy of the Wiels, Brussels
- e) Asger Jorn & Jacqueline de Jong, The Case of the Ascetic Satyr, Snapshots from Eternity
New York: D.A.P., 2015
Print run of 200, 2 volumes, 56 p., 1 folder, 48 ephemera items
Courtesy of the artist

ROOM 2

Presented in Room 2 are early works from the Accidental and Suicidal series, which de Jong created in Paris in the early 1960s, whilst a member of the SI and close to many of the key avant-garde artistic circles of the post-war period such as the Gruppe SPUR. Expressionistic in style, these works present hybrid monster-like figures embroiled in sexual and violent acts of heightened intensity.



4) La guardia pisse pendant la collision, 1965
Oil on canvas
Courtesy of Dürst Britt & Mayhew, The Hague, The Netherlands

5) Molto Rustico, 1964
Oil on canvas
Collection James Velaise, Paris

6) Celle qui préfère les voitures, 1965
Oil on canvas
Collection James Velaise, Paris

7) Loopgraf, 1965
Oil on canvas
Collection James Velaise, Paris

8) Qu'il a mauvais mine, 1965
Oil on canvas
Private collection and courtesy Pippy Houldsworth Gallery, London

9) Le blouson très noire et ses femmes, 1964
Oil on canvas
Courtesy of the artist

10) Scharesliep, 1965
Oil on canvas
De Ying Foundation

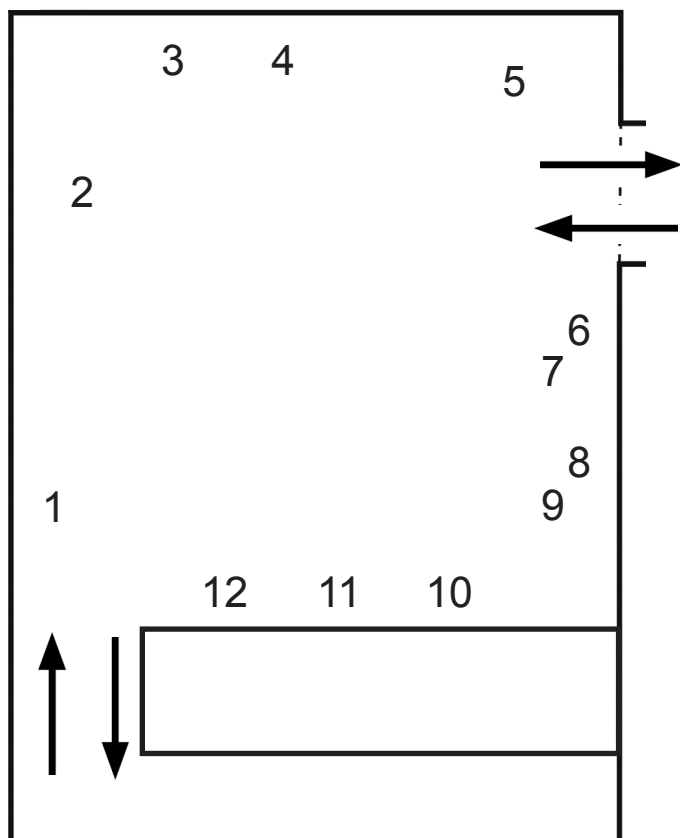
1) Admiration de la reine verte, 1961
Oil on canvas
Museum Jorn, Silkeborg

2) Mr. Homme attaque Mr. Mutant, 1962
Oil on canvas
Collection Ambassade Hotel, Amsterdam, The Netherlands

3) Portrait de mon père, 1961
Oil on canvas
Courtesy of Dürst Britt & Mayhew, The Hague, The Netherlands

ROOM 3

The mid-60s marked a decisive shift in Jacqueline de Jong's artistic practice as she started to experiment with Pop Art. Bold colours and forms are used to depict and anchor contemporary signifiers of the period, such as the space age which are found in the Cosmonaut series present in Room 3. This period corresponds with her departure from Paris and move to Amsterdam in 1971. During this time, she produced her Diptychs (*Chronique d'Amsterdam*), (1971-3), a series of wooden cases which serve as illustrated diary entries, signaling a more introspective change in her work.



1) Grietjes ontstoken tandvlees, 1968
Acrylic on canvas & structured wood
Collection Andrew Strauss, Paris

2) Le Salo et les Salopards, 1966
Acrylic on canvas, plastic mirror and
wooden frame
Les Abattoirs, Musée - Frac
Occitanie Toulouse

3) TV Drawing, 1965
Ecoline and Indian ink on paper
De Ying Foundation

4) TV Drawing, 1965
Ecoline and Indian ink on paper
mounted on canvas
Courtesy of the artist

5) Objects, c. 1966
Paint on moulded Perspex board
Courtesy of the artist

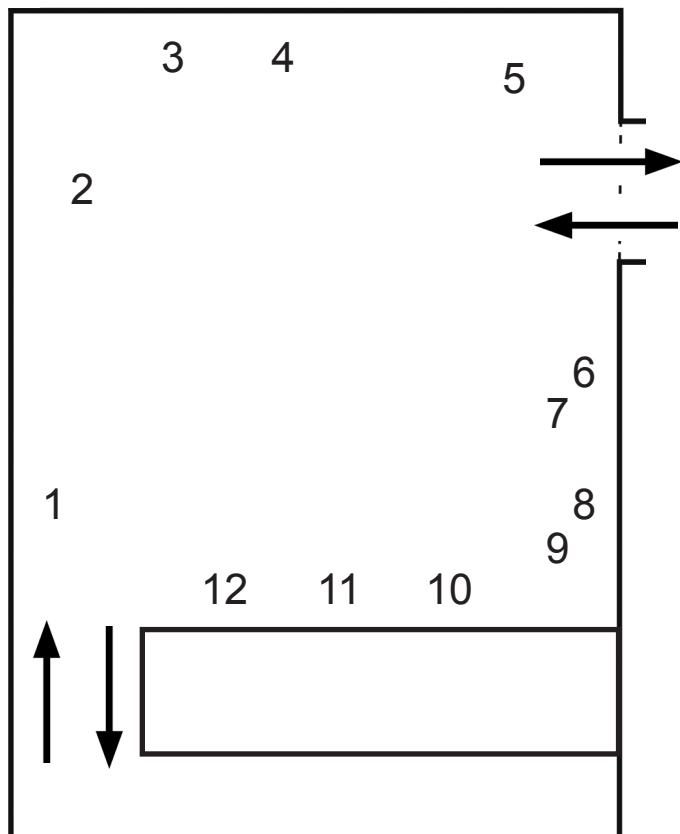
6) Wassenaarse bosbrand, 1970
Oil on canvas
Courtesy of the artist

7) Sunday afternoon, at 4.45pm, 1970
Acrylic on canvas
Private Collection, Paris

8) Beach boys and girls on a Bloody
Sunday, 1971
Acrylic on canvas on wood
Collection Michèle Bernstein, Paris

9) The Pain is Beautiful, 1971
Acrylic on canvas on wood
Private collection, Paris

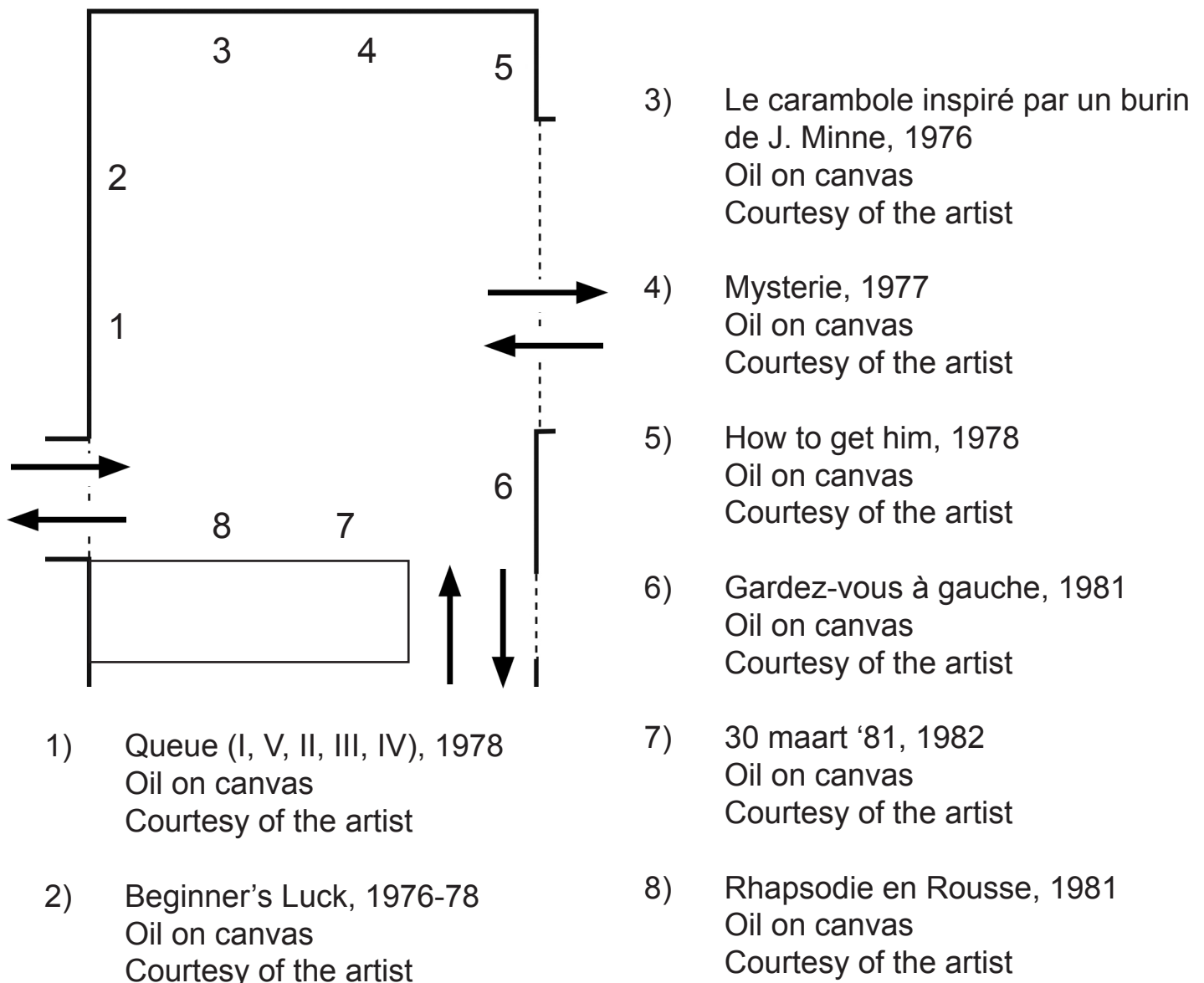
ROOM 3 - Continued



- 10) The most marvellous days of playing Fools, 1966-67
Oil on canvas
Collection Frans Hals Museum, Haarlem
- 11) Mr. and Miss Stake on Bank Holyday, 1966
Acrylic on canvas
Private collection and courtesy Pippy Houldsworth Gallery, London
- 12) Privat property of a space-technician, 1966
Acrylic on canvas
Museum Jorn, Silkeborg

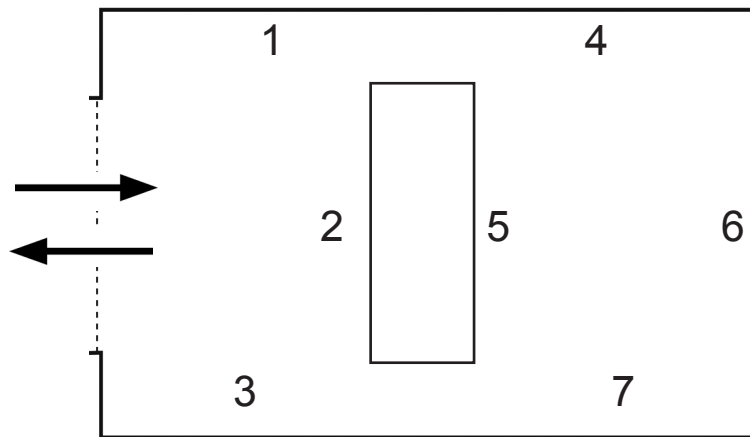
ROOM 4

Presented in dialogue in Room 4 are two later series, Série Noire (early 1980s) and Billiard series (mid-1970s), which reveal a further shift in her aesthetic language. Here a tension is created through a more restrained use of paint, influenced by Photorealism. The stillness of representation which defines the Billiard series is counterbalanced by playful erotic tropes found in the works and titles themselves. Presented on the opposite walls are four paintings from the Série Noire, whose name borrows from a collection of French crime novels founded in 1945 by poet, editor and actor Marcel Duhamel who was close to the surrealist movement. Marking a return to the more vivid and dynamic use of colour and form, each work illustrates one particular novel. The context of the crime novel is used to explore some of the themes that underpin De Jong's oeuvre such as violence and eroticism.



ROOM 5

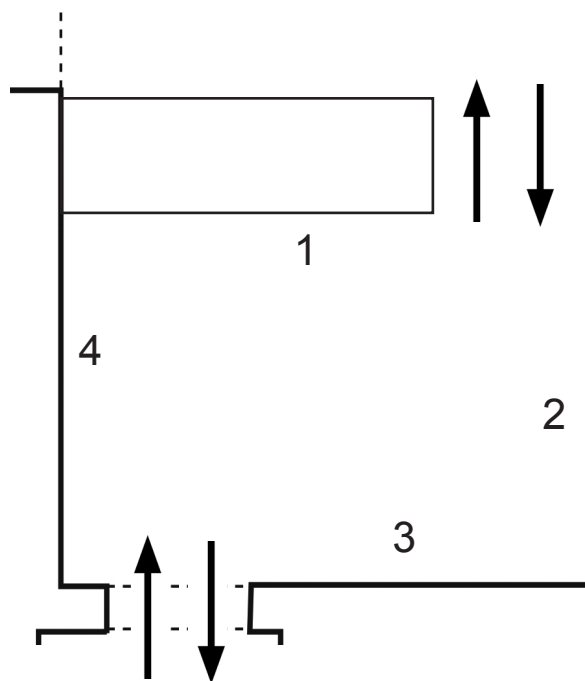
Presented in Room 5 are a series of recent works. The tradition of landscape painting is explored, and subsequently upturned as hybrid figures and a more expressionist use of paint return to the picture plane. This can be found in works such as *Le jour des Montagnes philoSophiques* (1984), itself the result of a performance de Jong did as part of a fashion show for designer Sophie van Kleef. This work is presented in dialogue with other works such as *Chemin Perdu de la Chasse Frustrée* (1987), *Peeing Hamlet* (2012) and *The Ultimate Kiss* (2012), which gives the exhibition its title. Here, death is alluded to with play in an act of bittersweetness. These works act as a counterbalance to the more sombre tone of *Drowning* (2012) which serves as a memento mori.



- | | |
|---|---|
| 1) <i>Peeing Hamlet</i> , 2012
Oil on canvas
Courtesy of the artist | 5) <i>Le jour des Montagnes philoSophiques</i> , 1984
Oil on canvas
Private Collection, The Netherlands |
| 2) <i>Chemin Perdu de la Chasse Frustrée</i> , 1987
Oil on canvas
Private collection and courtesy
Pippy Houldsworth Gallery,
London | 6) <i>Tureluurs</i> , 2020
Oil and nepheline gel on canvas
Courtesy of the artist |
| 3) <i>The Ultimate Kiss</i> , 2002-12
Oil on canvas
Courtesy of the artist | 7) <i>Drowning</i> , 2012
Oil on canvas
Collection Fred Schoen, Amsterdam |
| 4) <i>Out of balance</i> , 1995
Oil on sailcloth
Courtesy of the artist | |

ROOM 6

Room 6 shows an earlier series from the mid-1980s titled *Upstairs Downstairs*, which was commissioned by the Amsterdam Town Hall for its main staircase. The series holds a central place in the exhibition and acts as a symbol for De Jong's overall artistic oeuvre. Monstrous figures populate a central staircase, a recurring motif throughout the series, which references the site the works were created for. Like each artistic genre De Jong has experimented with throughout her practice, the staircase meanders and disappears into the picture plane. Its impossibility of use is laid bare. Similar to the *dérive* (drift), a term coined by the SI, her distinct work can be understood as a form of artistic meandering within a continuous process of reinvention.



1) Big foot small head, 1985
Oil on canvas
KRC Collection,
The Neatherlands

Upstairs-Downstairs, 1986-88
Oil on canvas
Amsterdam Museum

3) *Upstairs-Downstairs*, 1986-88
Oil on canvas
Amsterdam Museum

4) *Upstairs-Downstairs*, 1986-88
Oil on canvas
Amsterdam Museum

To learn more about the work of Jacqueline de Jong, the exhibition catalogue *Jacqueline de Jong: The Ultimate Kiss*, featuring texts by Devrim Bayar, Juliette Desorgues, Alison Gingeras, Xander Karskens, Annabelle Ténèze and Niña Weijers is available to purchase via the MOSTYN website and shop.

ABOUT THE ARTIST

Jacqueline de Jong was born in 1939 in Hengelo, The Netherlands. She lives and works in Amsterdam, The Netherlands.

CURATORS

The *Ultimate Kiss*, is curated by Juliette Desorgues (Curator of Visual Arts, MOSTYN) and organised in collaboration with WIELS where the exhibition was presented by Xander Karskens (Director, De Ateliers) and Devrim Bayar (Curator, WIELS) (1 May - 15 August 2021). The exhibition will travel to the Kunstmuseum Ravensburg, Germany where it will be presented in 2022.

GLOSSARY

1. Situationist International (SI)

An international organisation of social revolutionaries made up of artists, intellectuals and political theorists which emerged predominantly in Europe from 1957 until 1972. In a broad sense, SI was a radical movement devoted to disrupting and reimagining new situations beyond capitalism and the systems which govern everyday society. It was a movement that promoted radical thinking, and manifested through artistic practices which had real world impacts, most notably in the May 1968 Paris riots where SI slogans and graphics featured prominently.

2. Gruppe SPUR

Gruppe SPUR was an artistic collaboration formed by the German painters Heimrad Prem, Helmut Sturm and Hans-Peter Zimmer and the sculptor Lothar Fischer in 1957. Collaborating and joining with SI, they were eventually excluded from the organisation 1962.

3. Expressionism

A modernist art movement originating in Northern Europe around the turn of the 20th century. Expressionist works move away from realism, depicting images of a distorted reality which present the world solely from the artist's point of view, using gestural mark making or altering the forms of people or objects to evoke an emotional effect. Abstract Expressionism takes this further by either distorting beyond recognition or completely abandoning representation.

4. Pop Art

Emerging in the 1950s and flourishing in the 60s in America and Britain, it drew inspiration from sources in popular and commercial culture, such as advertising, comic books and mass produced objects.

5. Photorealism

Encompassing painting, drawing and other graphic media, artists in this genre reproduce existing images realistically in other mediums.

6. Landscape Painting

A grand artistic tradition, particularly in painting and drawing which depicts natural scenery, man made structures and people inhabiting them. Commonly associated with Western artistic traditions, the genre can be traced back to the 4th Century in China.

7. Memento Mori

An artistic or literary symbol that means to remind one of the inevitability of death.

8. Oeuvre

The overall body of an artist's work throughout their life and career.

9. Dérive (drifts)

A term coined by Guy Debord, a French Marxist Theorist and philosopher which refers to a type of experimental behaviour where a group makes an unplanned journey through an urban landscape, abandon their personal associations to the place and let themselves be drawn in by the attractions of the terrain and the encounters they find there.

10. Psychogeography

A combination of psychology and geography, which describes the effect geographical location and its contents has on individual and social behaviours and emotions.

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- d. AWARE Outstanding Merit Prize: Jacqueline de Jong - Interview With Gallien Déjean, Gallien Déjean, Manuella Editions, 2020
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- h. All the King's Horses, Michele Bernstein, originally published in Situationist International, 1960. Republished in English by John Kelsey Semiotext(e) | a history of the present, 2004.
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- j. 50 Years of Recuperation of the Situationist International, McKenzie Wark, The Temple Hoyne Buell Center for the Study of American Architecture, with Princeton Architectural Press, 2008

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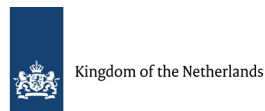
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