

Portfolio

Mariejon de Jong-Buijs

Selected works & exhibitions

Imaginary Mountains: Remembering Painting

Ballroom Gallery Brussels, Belgium 2022-2023

Having been first shown at an exhibition space in the Swiss alpine canton of Grisons "Ballroom Project" is pleased to present the exhibition «Imaginary Mountains: Remembering Painting» in Brussels. As a collaboration between an artists' run space in an old textile factory in a small village ("Scala Trun") and "Ballroom Project", the exhibition aims to play with the exploration of painterly strategies in different contexts. What works in a village in the mountains also works in one of the busiest cities in Europe? How does the architectural, natural, cultural, and political circumstance influence the perception of artworks?

Painting, the supposed «epitome of bourgeois art», still inspires and fascinates the audiences. As the most flexible, changeable, authentic, and democratic medium, painting in keeping the artistic discourse alive. Often ridiculed by art critics in the current digitalization hype (keyword: NFT), it remains the dominant medium and does not seem to be disappearing. On the contrary: the always lively and controversial debates about its raison to keep the medium alive and the art world discussing.

Directly or indirectly, the international artists in this exhibition explore the painterly process one way or the other - sometimes with paint on canvas, but also with glass, wood, acid and other painterly means. They are well aware of their dialectical position on painting. Gianin Conrad (CH), Geoffrey de Beer (BE), Kaspar Dejong (NL), Mariejon de Jong-Buijs (NL) and Beate Frommelt (FL) deal with the medium in very different ways, but abstract all together. Abstraction as the universal creative language? It is obvious that self-reflection is part of their creative process.

Isabel Balzer

Curator



Gianin Conrad (ch) - Geoffrey de Beer (be) - Kaspar Dejong (nl)
Mariejon de Jong-Buijs (nl) - Beate Frommelt (fl)

Ballroom Gallery Brussels Koningsstraat 119-123 Rue Royale
Vernissage Sun. 04.12.22 14-18h
04.12.22 - 28.01.23



Imaginary Mountains: Remembering Painting, Ballroom Gallery, Brussels Belgium 2023 - *Photo: Sam Morjau*



Imaginary Mountains: Remembering Painting, Ballroom Gallery, Brussels Belgium 2023 - Photo: Sam Morjau



Imaginary Mountains: Remembering Painting, Ballroom Gallery, Brussels Belgium 2023



Project 10, Mariejon de Jong-Buijs & Senam Okudzeto

Space25, Basel Switzerland 2022

Vom Falten der Leinwand zum Entfalten in der Zeit: Für Mariejon de Jong-Buijs (*1970) steht eine bewusste Auseinandersetzung mit der Prozesshaftigkeit im Vordergrund ihrer künstlerischen Arbeit. Dabei findet sich die oftmals nicht sichtbare Komponente des Prozesses in der und zur Hervorbringung malerischer Bildwerke im Œuvre von de Jong-Buijs modernistisch gewendet; mittels unterschiedlichster Techniken des Farbauftrags, die sie als konzeptuelle Aktionen durchführt, schreibt sich die zeitliche Dimension vergleichbar einer sichtbaren Spur ein. Mit den oftmals monumentalen Dimensionen ihrer Bildträger erprobt sie die Stofflichkeit der Leinwand, faltet die bunten Stoffbahnen zu skulpturalen Werken, wirkt auf sie mit körperlichem Einsatz ein und unter Rückgriff unkonventioneller Werkzeuge, wie beispielsweise des Besens anstelle des Pinsels oder mittels fahrender Traktoren, die wie beim Bewirtschaften der Agrikultur statt des Saats Farbe giessen. Mit dem Konzept des Zufälligen spielend, indem der Farbauftrag durch Überlagerungen und Verschiebungen geschichtet sichtbar wird, weiss die Künstlerin auch gerne ihre Arbeiten dem Einfluss der natürlichen Witterung auszusetzen. Oftmals arbeitet und bearbeitet sie ihre Gemälde unter dem Einwirken des Freien oder ruft, wie mit der jüngsten Serie der Künstlerin mit den Titeln ihrer Arbeit das Freie auf.

Senam Okudzetos (*1972) ringende, tanzende und sich windende Körper erinnern zuweilen an das ephemere Spiel von Wassertöpfen auf neutralem Grund, die sich geleitet von der Oberflächenspannung suchen, finden, lösen. Die treibenden Kräfte in flüssig abgemischter Acrylfarbe scheinen vernehmbar, mit denen die Künstlerin in suchender Pinselführung (vergleichbar der *Écriture automatique*) den Akten ihrer Malerei konkrete Form verleiht. Gleichwohl wohnt den silhouettenhaften Körpern und deren formalen Bezüglichkeiten zueinander, zuweilen fragmentiert, überlagert und sich durchdringend die Frage nach ihrer spezifischen Körperlichkeit und Identität inne. Für die multinationale Künstlerin, die sich mit Mechanismen der Subjektkonstitution auseinandersetzt, bildet ein dichtes Geflecht aus sozio-kulturellen Referenzen den Ausgangspunkt ihrer diskursiven Arbeitsweise. Die Kontingenz sozio-kultureller Narrative kritisch reflektierend, steht dabei die Malerei selten für sich allein, sondern findet sich in ein multimediales installatives Ganzes eingebettet. Mit ihren Installationen richtet sie unerwartete Zusammenhänge in neues Licht und verweist dabei mit einer vom Dadaismus informierten Geste, dem Afro-Dada, wie sie ihre künstlerische Sprache zuweilen benennt, auf vergessene oder verborgene Geschichten über die Entstehung des heutigen Westafrikas und seiner Diaspora.

Carla Patricia Kojich



Project 10, space25 Basel, Switzerland 2022 - Photo: Peter Steinmann



Processing Musconetcong series, New Jersey, USA 2022



Musconetcong series. Project 10, space25 Basel, Switzerland 2022



Untitled (Red and Green 1 and 2). Project 10, space25 Basel, Switzerland 2022 - Photo: Peter Steinmann



Project 10, space25 Basel, Switzerland 2022 - Photo: Peter Steinmann



Processing Hopewell Woods, Outdoor project in the woods of Hopewell New Jersey, USA (March 2020) - *Photo: Grant Peterson*



Hopewell Woods, work in progress, 2020

Hopewell Woods

Outdoor project, Hopewell NJ USA 2020

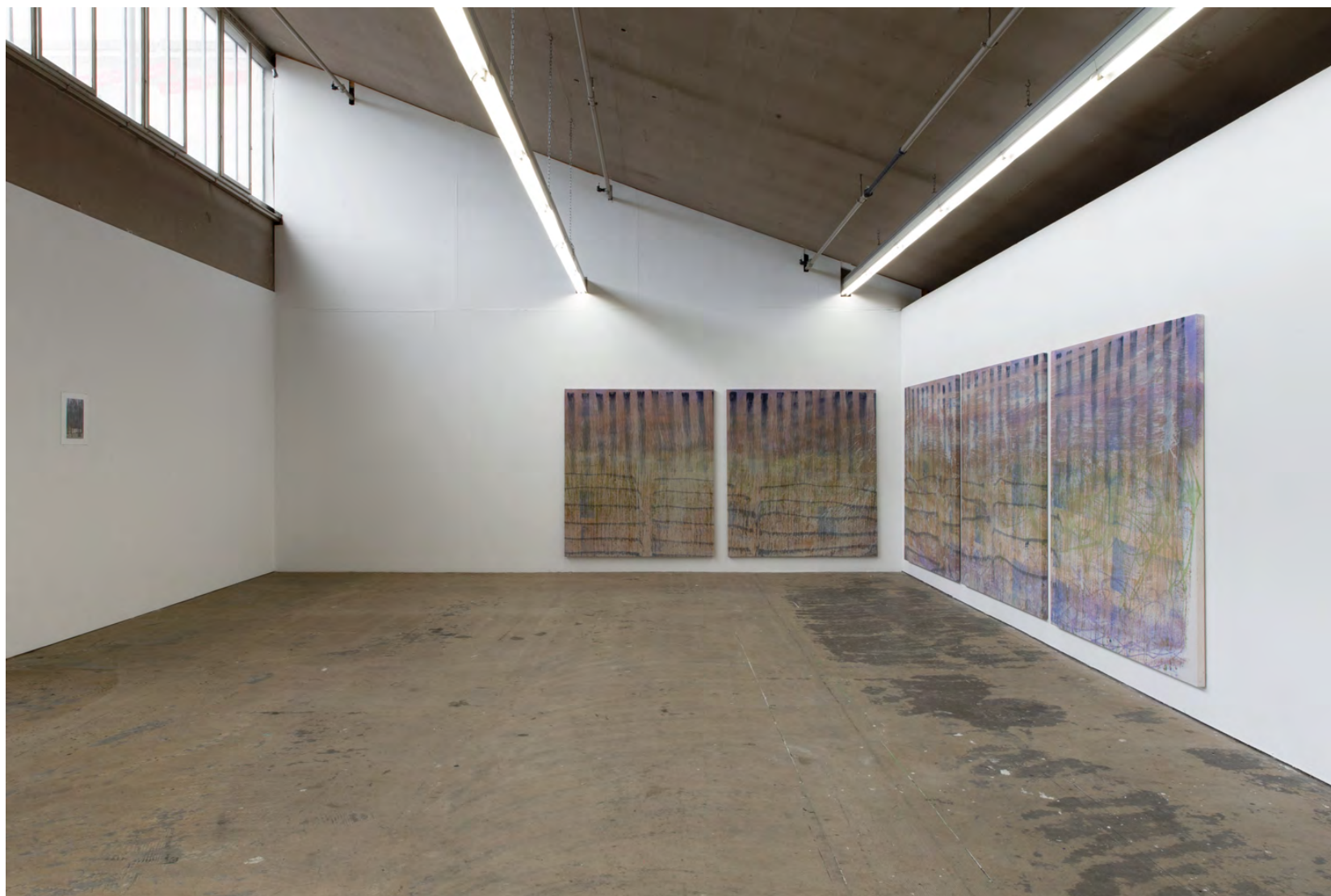
De Jong-Buijs likes to describe *Hopewell Woods* (2020) in terms of time, a week during the early days of the pandemic, during which a different tool was used each day on a 10 meter (32.8 feet) length of unbleached cotton stretched between three trees. Each day a different tool, each day a different colour and gesture. Using various sprayers, brushes, and a sweeping broom de Jong-Buijs moved across the cloth, marking her presence that day. Sprays turned to drips pulled downward, sprays wrote circles, the broom scrubbed all over, and brushes swept and striped. While she knew the gestures she would make, each day's outcome was spontaneous, happenstance, a result of working with the cloth's billowing and bowing in springtime gustiness. The translucency produced by raking morning light meant that background tree trunks marked the canvas before the paint.

Her process here was less about making paintings in new ways—in 2015 she'd used a tractor to make *Accumulated Experiences*-- than marking time and her presence during lockdown. As photographed by Grant Peterson we see the work as a screen, a wall of diary entries, a view she's made.

Hopewell Woods has another mode of existence, one analogous to the artist's traveling life. As de Jong-Buijs has written, "The act of folding, closing, stacking and unfolding is part of my traveling existence. After a week outdoors the canvas was folded together with my accumulated memories into a transportable container that traveled with me to a new place." In Basel this work will be cut and stretched, becoming five separate paintings.

Ingrid Periz

Writer and Curator



Hopewell Woods. PICTORIAL SPACES, Regionale 22, Kunsthaus Baselland, MuttENZ/Basel, Switzerland 2020/2021 - *Photo: Gina Folly*



Folded Painting 03. Pan02_Flatness Interrupted, Basel Switzerland 2021

Pan02_Flatness Interrupted

Pan Basel, Switzerland 2021

Mariejon de Jong-Buijs' Arbeiten bestehen zumeist aus (über)grossen Leinwänden, die sie mit grossem körperlichem, nicht selten auch maschinellem, Einsatz bearbeitet. Oft passiert das im Freien und unabhängig von der Jahreszeit; bewusst setzt sie ihre «Gemälde» Wind, Wetter und Getier aus mit jeweilig überraschendem Ergebnis.

Bei Pan02_Flatness Interrupted ist de Jong-Buijs' Arbeit zweifelsohne raumfüllend. Ursprünglich für Werbedisplays gedacht, wird die Vitrine nun zu einem definierten Behälter, einer Box, die sich einerseits für eine 10m lange Leinwand, andererseits aber auch ein künstlerisches Konzept hergibt. Die Grösse des Ausstellungsraumes spielt hier eine eher untergeordnete Rolle, obgleich die Faktoren Zeit und Raum in ganz direktem Bezug zueinanderstehen. Faltungen unterbrechen die Flächigkeit, Volumen wird komprimiert, so dass die Malerei als eine biegsame, verpackbare Ware erscheint, gleichzeitig aber als unverpackbarer Malprozess gelesen werden kann. Mariejon de Jong-Buijs ist dabei nicht von Ort und Zeit abhängig. Ihre Arbeiten können verpackt, mitgenommen, verschickt und überall wieder hervorgeholt und gezeigt werden.

Isabel Balzer
Curator



'heute malen wir', Villa Renata Basel, Switzerland 2021. (detail shot of a 15 panel garden installation, work in progress) - Photo: Julian Salinas



'heute malen wir', Villa Renata Basel, Switzerland 2021.



Repetition 9, folded paintings & Folded paintings. Transmergence #02 Entre nous, FRAC-Alsace, Sélèstat, France. Regionale21, 2021 - *Photo: Jean-Louis Hess*



"Pandemic Projections", public video projections developed in response to current social-distancing efforts in place to stop transmission of COVID-19, Singac NJ, USA 2020

VAST EXPANSES

Katrina Bello & Mariejon de Jong-Buijs

Brick + Mortar Gallery, Easton PA USA 2019

Brick + Mortar Gallery presents *VAST EXPANSES*, a two-person exhibition with artists Mariejon de Jong-Buijs and Katrina Bello.

The artists take inspiration from their experiences with immigration, and the vast expanses of landscape which simultaneously connect and separate.

Materials, personal observations, and laborious processes reign supreme in *VAST EXPANSES*.

Mariejon de Jong-Buijs's work is a "response to the world of [the] immigrant not bounded by the traditional physical borders". In the paintings on view from her series *Accumulated Experiences* and *Folded Paintings*, the artist builds from the non-symbolic foundation of 17th century Dutch landscape painters by creating non-representational monumental paintings, but still contemplates the flatness of the Dutch landscape, with inspiration from "vast farm fields and meadows reaching beyond the horizon..." By abandoning recognizable associations, de Jong-Buijs is constructing an opportunity for her "accumulated experiences" to revere the materials, and allow the viewer to observe markings in space and time within the residue of the process. These paintings are viewed as both surface and container. On the surface, the works hold the accumulation of gestures, experiences, actions, and motion. As containers, the works unveil only fragments of the completely unfolded expanses. When partially or fully folded, the fold has a direct effect on the space the piece is occupying, hiding from view that which is within the folds.

Katrina Bello uses a more formal consideration of representation in landscape in the series *Hawak / Hold* by including the outline of Mindanao, her former childhood home in the Philippines. This relatively small island holds within it the Pacific Ocean, breaking with traditional use of scale as the great ocean is constrained by the small island. Bello explores the shared experiences of migration with her daughters, each residing on one end of the vast Pacific which both separates and binds them. As the series progresses Bello considers the political and environmental effects on the ocean today, touching on pollution and ownership in a non-conspicuous manner. Reminiscent of Brice Marden "Taking that earth, that heavy earthen kind of thing, turning it into air and light." Bello creates an abyss of negative space, in contrast with the highly detailed representational drawings of islands and oceans, and lays bare the medium by allowing the water and charcoal to change the topographical landscape of the work.

For both Mariejon and Katrina, the work must be done in collaboration with their materials, allowing the materials to inform without strict demands. The artists create with a sense of borderless freedom, and the materials become a conduit for both the physical and psychological elements of creation.

Colleen Gutwein O'Neal

Curator



Vast Expanses, Brick and Mortar Gallery, Easton PA USA, 2019



Folded Painting 04 (Molasses Hill), 2018



Untitled-1 (Private collection). 2018



©Mariejon de Jong-Buijs

Untitled-2 (Private collection). 2018



Folded Painting 03. SAF/VE Fort Sabina, Heyningen The Netherlands, 2018 - Photo: *Elske Vugts*



Untitled (Black). STOOK, De Steenfabriek, Gilze, The Netherlands, 2019



Cotton, 8,533.1 Miles, bundled with rope. Border-Crossing, Regionale 17, FABRIKculture Hégenheim, France 2016



Untitled (Black), 2016



Untitled (Yellow and Green), 2016

Accumulated Experiences

Vivid impressions of the past and present fill the canvas. They are folded and bundled to create a showcase of experimentation, research and deep personal experience. The production is a process of gathering, bundling and structuring a multitude of impressions, emotions and experiences within a gigantic structure. Living the moment of production is key to the works as during the process I feel the sensation of all these impressions coming together and being reflected on the fabric. The production, place and surroundings are as important as the completed works. I'm utterly consumed within the moment as these elements unify on the canvas.

I swaddle my impressions, emotions and experiences of creating art in the open field as it gives an additional experience of liberation, not feeling boundaries of frames, walls, or other physical boundaries.

Industrial machines fascinate me. The machines themselves as well as the symbolism are important elements. They relate to force, movement, loud motors, artisan crafts, work ethic and perseverance. I see such industrial machines as an extension of the paintbrush, an instrument that produces the way I instruct it. As the operator I am responsible for the produced work, I determine the parameters and turn the dials. The output is the result of an intense process of continuous decision-making; observing, thinking and acting are inseparable and require full engagement.

The expanded works are gigantic structures to capture the vast wealth of impressions, emotions and experiences. Even when bundled and folded it appears substantial with limitless possibilities. This is due to the lightness of the material, the permeability of color and lines that create a repetitive track with no clear beginning or end. The work is the product of memories, emotions and physical experiential reality. The idea is to resize and encapsulate a lifetime of experiences and emotions into a compact and refined container I can take and display anywhere in the world, regardless of space and time, regardless of where I'm coming from or where I'm heading. Sometimes I'll unfold and expose part of my impressions, emotions and experiences to the audience but others remain always hidden from view. It is not important for the audience to experience all of the contents. What is most important is their impression of its significance, appeal or even beauty.

The material, which spontaneously is left behind on the fabric, unveils a fragment of time and place. My intention is to give the spectator different perspectives of my work to let the audience wonder what they're looking at and what remains hidden.

Basel, 2015

Mariejon de Jong-Buijs

Vimeo: [Documentary Accumulated Experiences, dedicated to my youth, Nr. 01](#)



Processing Accumulated Experiences, Acrylic, sand, dried grass and various natural material on cotton, 2015



Accumulated Experiences, Acrylic, sand, dried grass and various natural material on cotton, 2015

MX. World. On the million Genders of the Real

Kunsthalle Basel, Switzerland 2015

..Die wahren Pioniere unserer Zeit – dazu gehören auch Künstler – sind diejenigen, die vor grossen Transformationen nicht zurückschrecken, unabhängig davon, ob es sich dabei buchstäblich darum handelt, was in und an ihren Körpern vorgeht oder um den Gesellschaftskörper als Ganzes. Deshalb trägt die Ausstellung der Master Absolventinnen und Absolventen der HGK/FHNW Basel auch einen so sonderbaren Titel: Mx. World. Mx. steht für eine erst kürzlich entstandene Abkürzung. All jene, die sich nicht länger als Herr oder Frau (also als Mr. oder Mrs.) bezeichnen wollen, können von nun an das Mx. verwenden; wenn man so will eine neue Regel, die zur Konvention werden soll. Doch während wir schon mit diesen grossen Veränderungen beschäftigt sind, sind wir zugleich nach wie vor damit konfrontiert, dass unsere Absichten und Triebe bleiben wie wir sind.

This exhibition presents works by a generation of artists recently graduated from the Art Institute at the Academy of Art and Design, FHNW. It is part of a collective effort to present new work and the contemporary subjects of today's art. Expect reflections on intimacy and the complications of personal life in a highly regulated society. Expect exercises in form and the ways it can convey new senses of balance. Expect comments on agency as a virtue of aesthetics. Expect views on the future of language in the service of subtle forms of non-sense. Expect an exhibition that represents a beginning for all of the participating artists and allows visitors to engage in their fresh artistic frames of mind.

Chus Martinez

Curator



Accumulated Experiences. Kunsthalle Basel, Switzerland 2015 - Photo: Nici Jost



Untitled (Green), 2015