

Mariejon de Jong-Buijs

Portfolio 2020/2021

Selected Exhibitions & Projects



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



Click on the links to read more about Wavelength Art and Pandemic Projections

<https://antemag.com/2020/06/03/wavelength-interview-for-10xcommunity-we-are-really-in-the-moment/>

<https://www.theartnewspaper.com/news/new-jersey-artist-residency-turns-their-campus-into-a-free-drive-in-theatre>

Three works, New Jersey 2017-2020

When we think about painting and time, what we might call the time of painting, it's usually in terms of registration and indexicality: the paint as sign of process, as trace, evidence of the hand or tool, an indicator, ultimately, of the artist. To think of paint as index is to forget for a minute about the paint itself, reduced now to evidentiary marker of its manner of application. But pigment doesn't only drip or splash, it can bleed and pool, seep and stain, marks more difficult to mine for their indexical lode. Indeed it's tempting to see these marks as the action of the paint itself, the paint painting rather than being painted.

All of this is invited by Mariejon de Jong-Buijs's group of paintings made in New Jersey where she lived from the end of 2017 until mid-2020. Dutch-born and Basel-based, de Jong-Buijs had anticipated a longer stay in the Garden State but the demands of her husband's working life and the travel constraints imposed by covid-19 forced an earlier than anticipated European return. Her sojourn in a largely rural part of the state resulted in three big works, paintings produced by various means, all predicated on an attention to process as an unfolding in time, as a procedure for the performance of specific actions making manifest the vicissitudes of paint.

Folded Painting 04 (Molasses Hill) (2018) was painted outside on the ground over three weeks in the 2018 summer. Running some 82 feet of cotton fabric which was piled into a crumpled mound of folds and sprayed, one color at a time, with a back sprayer, the work includes the various natural materials adhering to its surface, gritty residues of its outdoor production. After each successive spray de Jong-Buijs unfolded the length of fabric to let it dry, noting how the paint reached only those spots randomly exposed to the sprayer's nozzle. This combination of randomness of painterly effect and the repetitive nature of her process, in this work the piling of the canvas, its spraying, drying, and unfolding, features in all her New Jersey works.

De Jong-Buijs likes to describe *Hopewell Woods* (2019) 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 allover, 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.

In the last of the big New Jersey works, *Repetition 9, folded paintings* (2020), de Jong-Buijs limited herself to two tools—a large brush and a wooden stretcher approximately three foot square—while adopting a more complex mark-making procedure on each of the work's nine canvases. Working on one canvas at a time, she used the small stretcher like a stencil, folding the canvas around it, painting the enclosed area, drying it, unstretching it and repositioning the stretcher again until the canvas had received nine discrete areas of paint. The final canvases show more than this layering of paint as staple holes are visible along with swipes from the wooden stretcher and cracks caused by repeated folding. Loose threads fringe the canvas edges. Rather than hang flat against the wall, each unstretched canvas is secured at one point by a wall-mounted clamp so it drapes itself like a cloak, refolding itself in singular arrangements that conceal as much as they reveal.

In their foldedness these works invite us to think about time and painting in another way as well. A fold interrupts flatness, enclosing volume so that the painting's surface is understood as pliable, indeed as something packable and unpackable as it exists in stretched and unstretched formats. What De Jong-Buijs writes of *Repetition 9* applies to all her work: "My intention is to let the viewer wonder what they're looking at and what remains hidden. These boldly colored and refined containers I can take and display anywhere in the world, regardless of space and time, regardless of where I am coming from or where I am heading."

Ingrid Periz

Writer based in New Jersey, USA



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



Hopewell Woods, work in progress



VAST EXPANSES

9.7.19 - 10.5.19

Katrina Bello & Mariejon de Jong-Buijs

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



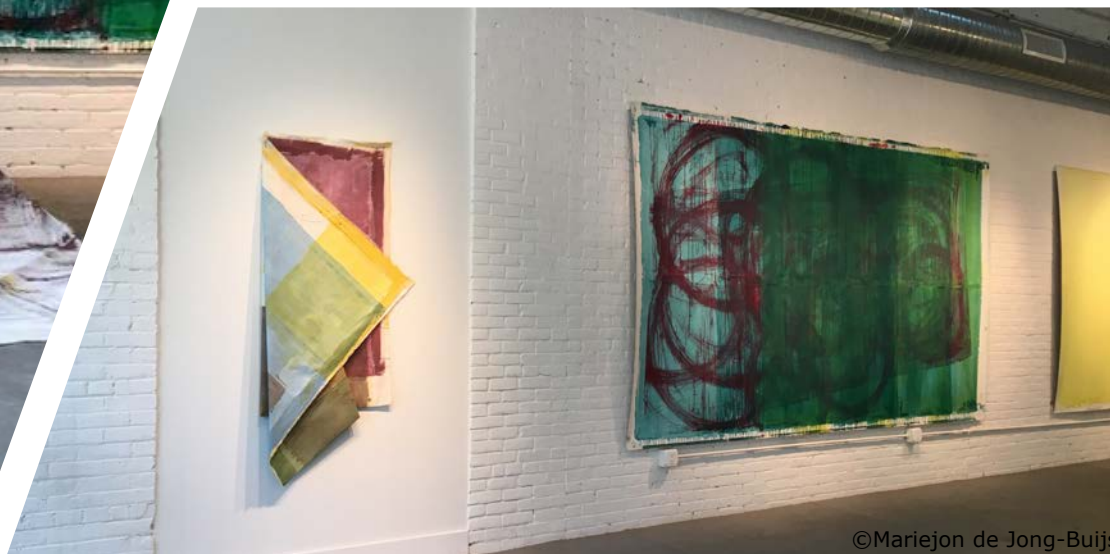
Vast Expanses, 2-person show with Katrina Bello & Mariejon de Jong-Buijs, Brick and Mortar Gallery, Easton PA USA, 2019
Curated by Colleen Gutwein O'Neal



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Untitled-2 (Private collection)



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SAF/VE Fort Sabina, Heyningen The Netherlands, 2018
Folded painting 03



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SAF/VE Fort Sabina, Heyningen The Netherlands, 2018
Folded paintings



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



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'Malerei', Cuisine Atelier Mondial Basel, Switzerland 2017, curated by Francesca Petrarca
Participating Artists: Yota Tsotra, Tomaz Gnus, Fabio Luks, Mariejon de Jong-Buijs



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Cotton, 8,533.1 Miles, Bundled with Rope
Border-Crossing, Regionale 17, FABRIKculture Hégenheim, France 2016. Curated by Martina Siegwolf and Andreas Frick

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](#)



Accumulated Experiences, Acrylic, sand, dried grass and various natural material on cotton, (4x) 210 x 2500 cm., variable dimensions, 2015
Work in Progress: Kaatsheuvel, The Netherlands, May-September 2015



Accumulated Experiences
 MX. World. On the million Genders of the Real, Kunsthalle Basel, Switzerland 2015
 Curated by Chus Martínez.



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