

Portfolio

Selected Exhibitions & Projects

Mariejon de Jong-Buijs

2015-2025

«In the Dutch mountains»

Mariejon de Jong-Buijs' work is a reflection on the land—shaped by her personal experiences working on farms and her lifelong connection to Dutch landscape painting. The title *In the Dutch mountains* is inspired by the 1987 song by the Dutch band Nits, which evokes an imagined, idealized childhood and a landscape where memory and fantasy intertwine. In the song, the Dutch mountains are not literal but rather a metaphor for a landscape born of memory, fantasy and longing. This exhibition draws on that same spirit of imagination, reinterpreting the landscapes of de Jong-Buijs' youth while exploring the agricultural landscapes of today.

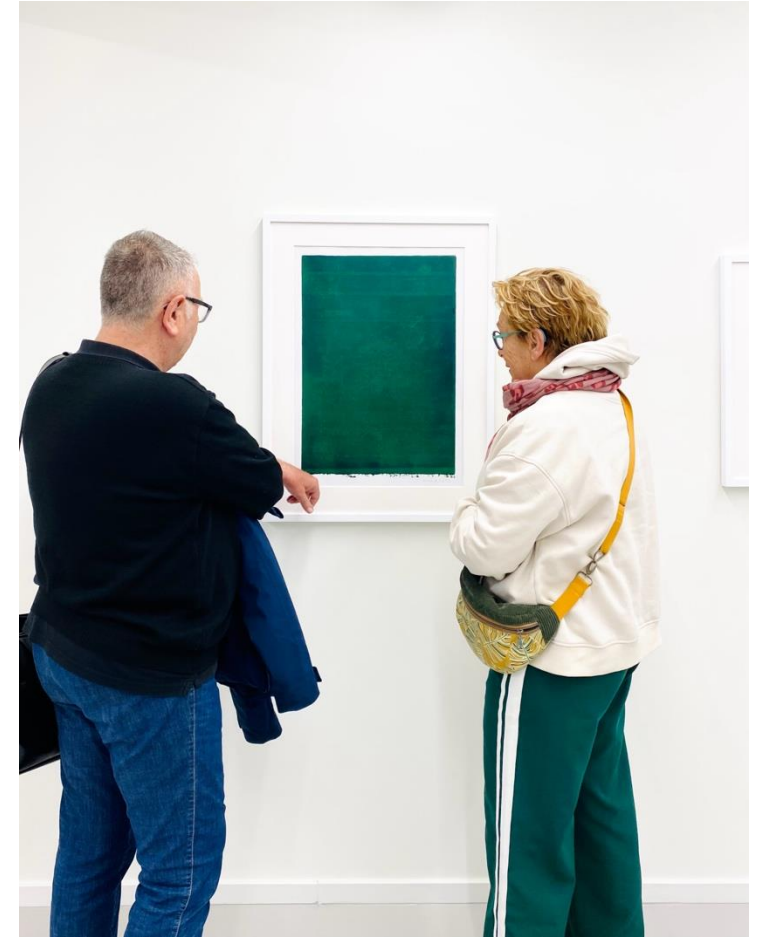
De Jong-Buijs' paintings bridge the personal and the universal, reflecting on the evolving relationship between humanity and the land. Drawing from the tradition of Dutch Golden Age landscape painting, the artist looks at today's agricultural environments—plowed fields, irrigation grids, planting patterns—and reimagines them as abstract geometric forms. Through vibrant colors and dynamic shapes, she transforms agricultural patterns into contemporary paintings that evoke both the changing rhythms of farming and the deeper connection to nature that is often overlooked in today's industrialized world.

De Jong-Buijs' process is as much about the act of painting as it is about the tools and materials she uses to create it. From tractors, brooms, and back sprayers to her own body, she uses a wide range of tools both inside and outside her studio. These marks and gestures—repetitive, deliberate, and in tune with the land—are an essential part of the paintings themselves. By engaging directly with the materials, she exposes the labor, time, and movement that go into each painting. The result is not only a visual record of these actions but also a commentary on the value of the land and the way it is treated by humanity.

The exhibition highlights the significance of contemporary agriculture and our shared responsibility in caring for the land. As farming becomes increasingly mechanized and distanced from nature, de Jong-Buijs' paintings serve as a reminder of the delicate balance between human progress and environmental sustainability. Through vibrant, colorful abstractions, she invites viewers to reflect on the land's role in shaping our identity and the need to preserve it. Like the song *In the Dutch mountains*, which evokes a place beyond the visible horizon, de Jong-Buijs' work offers a fresh perspective on agriculture—not as something static, but as a dynamic, evolving force. The exhibition encourages viewers to reconsider their relationship with the landscape and the urgent need to protect it for future generations.

Basel, 2025

Isabel Balzer



Green, green grass of Home
Linocut, framed. 80 × 60 cm.
Monotype, 2025



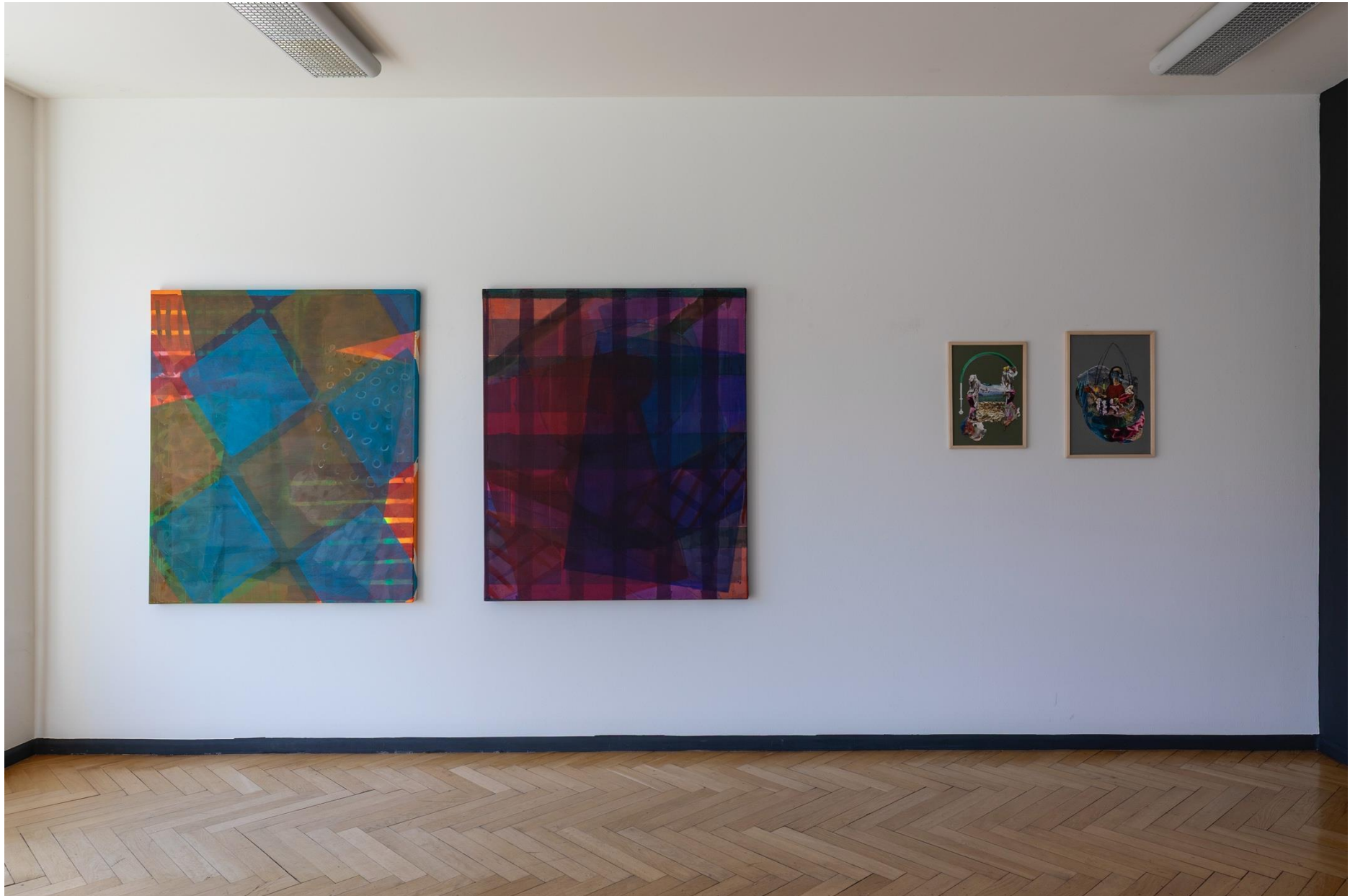
Exhibition view: «In the Dutch mountains», solo exhibition see you next tuesday gallery, Basel CH 2025 - *Photo: Leah Studinger*



Exhibition view: «In the Dutch mountains», solo exhibition see you next tuesday gallery, Basel CH 2025 - Photo: Leah Studinger



Exhibition view: «In the Dutch mountains», solo exhibition see you next tuesday gallery, Basel CH 2025 - Photo: Leah Studinger



Exhibition view: Oslo Intercity - Food for Thought, Artstübli Kunst & Kultur, part of Summe Biennale, Basel CH 2025 – *Photo: Julian Salinas*



HOW ABOUT NOW

Artists are driven to create, regardless of economic interests and exhibition opportunities. Intrinsic motivation outweighs extrinsic motivation, which is the only way to create good art in the first place, according to the theory: work of art join or distinguish themselves from existing bodies of work.

New work must be created in order to reflect on past work and drive it forward. They are essential in order to refine one's own practice and to sharpen the chosen techniques instead of losing them. Different approaches, different amounts of output: Every artist has their own rhythm, their own creative urge. But no matter what creative phase, no matter what stage of their career artists are in – even if they have three powerful blue-chip galleries on different continents behind them – it will never be possible to show everything they produce. Even if artworks are only to be produced specifically for exhibitions, be it a cancellation at short notice, a delayed delivery of materials, a pandemic or simply because the works are too large for conventional exhibition spaces; there are always reasons why works remain closed to the reception of a broader public.

The works on display in HOW ABOUT NOW are united under this leitmotif. In careful processes and in close collaboration with the artists, their personal storerooms, portfolios and studios have been scoured for hidden treasures. Their heartfelt projects and in some cases even key works are shown here.

March 2024

Raphael Reichert & Leah Studinger



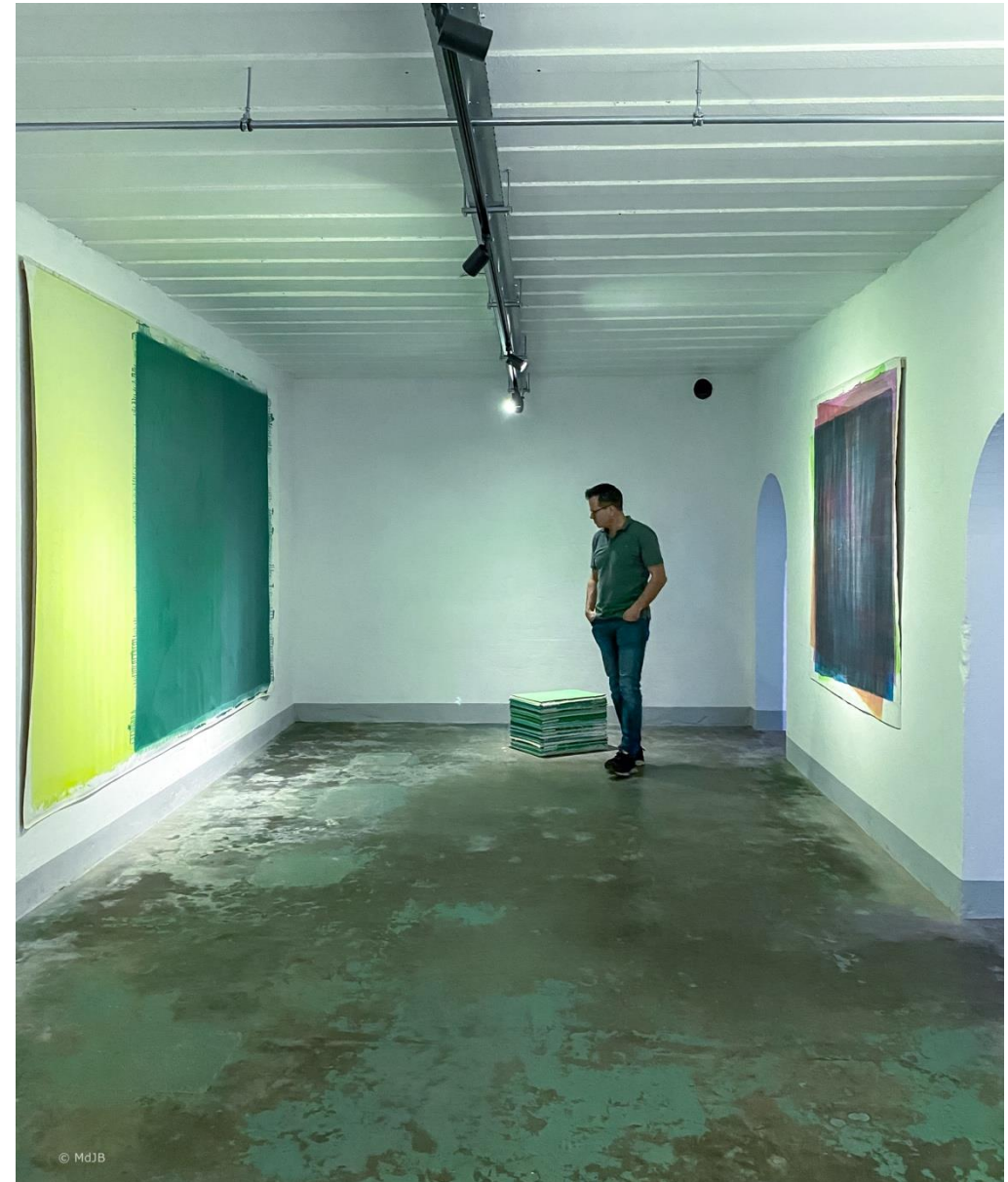
Exhibition view: HOW ABOUT NOW, FABRIKculture, Hégenheim FR 2024. Curated by Leah Studinger & Raphael Reichert - *Photo: Leah Studinger*



Exhibition view: HOW ABOUT NOW, FABRIKculture, Hégenheim FR 2024. Curated by Leah Studinger & Raphael Reichert - *Photo: Leah Studinger*



Exhibition view: HOW ABOUT NOW, FABRIKculture, Hégenheim FR 2024. Curated by Leah Studinger & Raphael Reichert - *Photo: Leah Studinger*



Exhibition view: MINIM.AL, with Anne Truitt in mind. iCOON – Museum for Modern and Minimal Art, Hoek van Holland, The Netherlands 2024

INTERFACE

Lille Grand Palais, Lille FR

Curated by Annuschka Leung, 2023

In 2015 Mariejon de Jong-Buijs sat on a tractor equipped with a small tank and painted, or more precisely, she drove the tractor forward and back, repeatedly, over a 50-meter length of canvas, marking the surface with paint which flowed from a series of holes in a pipe attached to the tank, the paint running like fertilizer or herbicide or water. De Jong-Buijs knew this kind of work—the careful control of the tractor, the constant looking forward and back, the patience and attentiveness that an otherwise apparently simple operation requires.

Since her teens she'd worked on farms in the Netherlands doing a variety of work. Tractor driving was a task she knew, a mode of being in the outdoors, a deep memory known in the body and on the skin. De Jong-Buijs' memories determined the process that made that particular work, as recorded in *Accumulated Experience, dedicated to my youth Nr 01*, shown here and this helped establish the way she likes to work as a painter. The tractor's movement back and forth across the length of canvas—its tracking, we might say—was the first of a range of means she has used to mark the canvas without a traditional brush. She uses screens and brooms, backsprays and gravity. Some works are executed outside; the weather plays its part too. What results are paintings where marks accumulate, residues stick and the wind leaves traces.

Whatever the means used, all de Jong-Buijs' works to date are predicated on an attention to process as an unfolding in time, as a procedure for the performance of specific and generally repetitive actions, made across the canvas. Of all the marks that can be made it is the index—the class of sign to which the trace and the photograph belong—that is most directly concerned with time. Records of their own making, de Jong-Buijs' paintings are indexes of past actions and processes. We might say that memory is doubly inscribed here.

Ingrid Periz

Writer and curator based in New Jersey USA





Exhibition view: INTERFACE, Lille Grand Palais, curated by Annuschka Leung. Lille France 2023 - Photos: Philippe Waterschoot



Imaginary Mountains: Remembering Painting

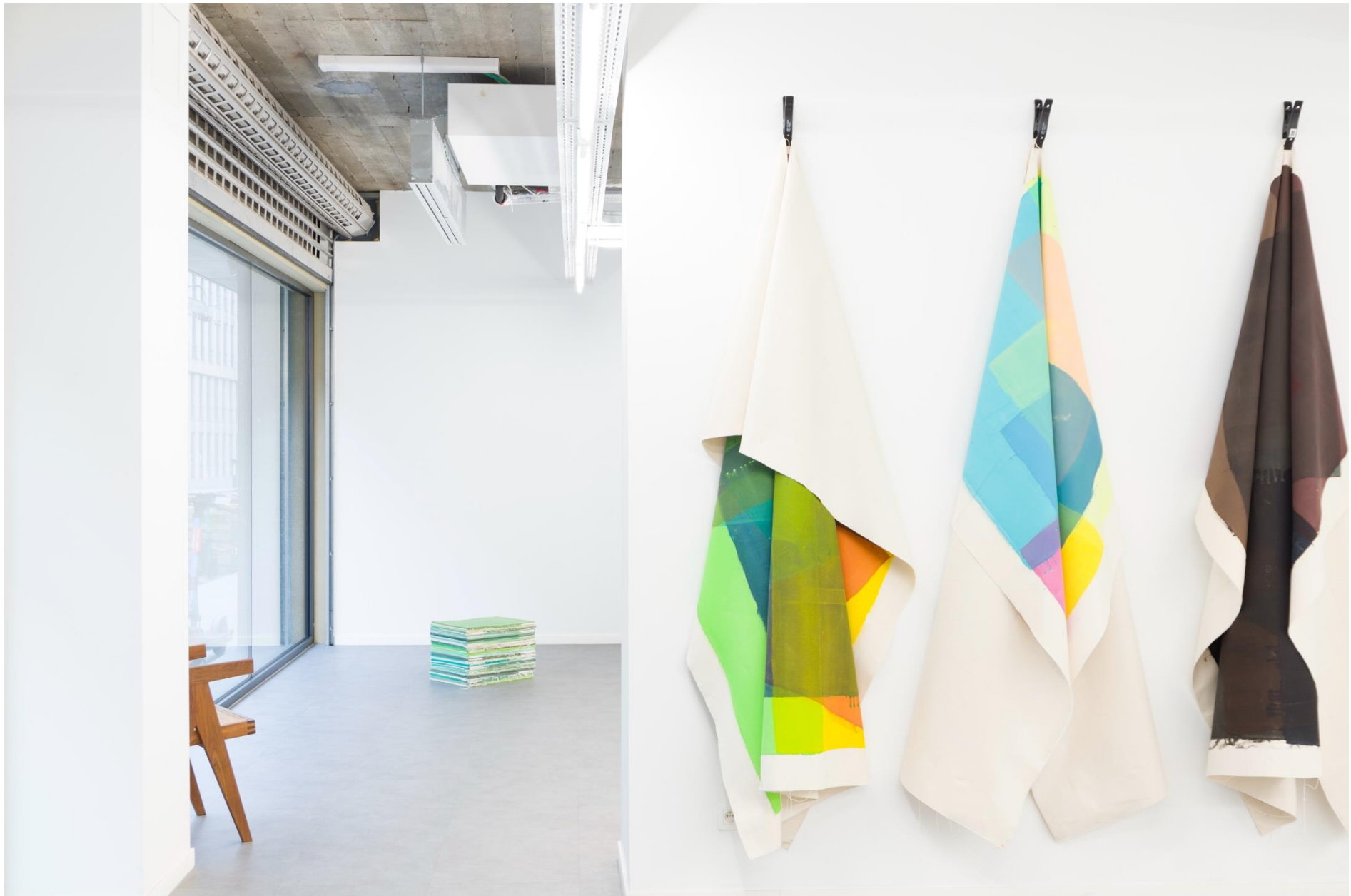
Ballroom Gallery, Brussels Belgium

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 d'être* 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



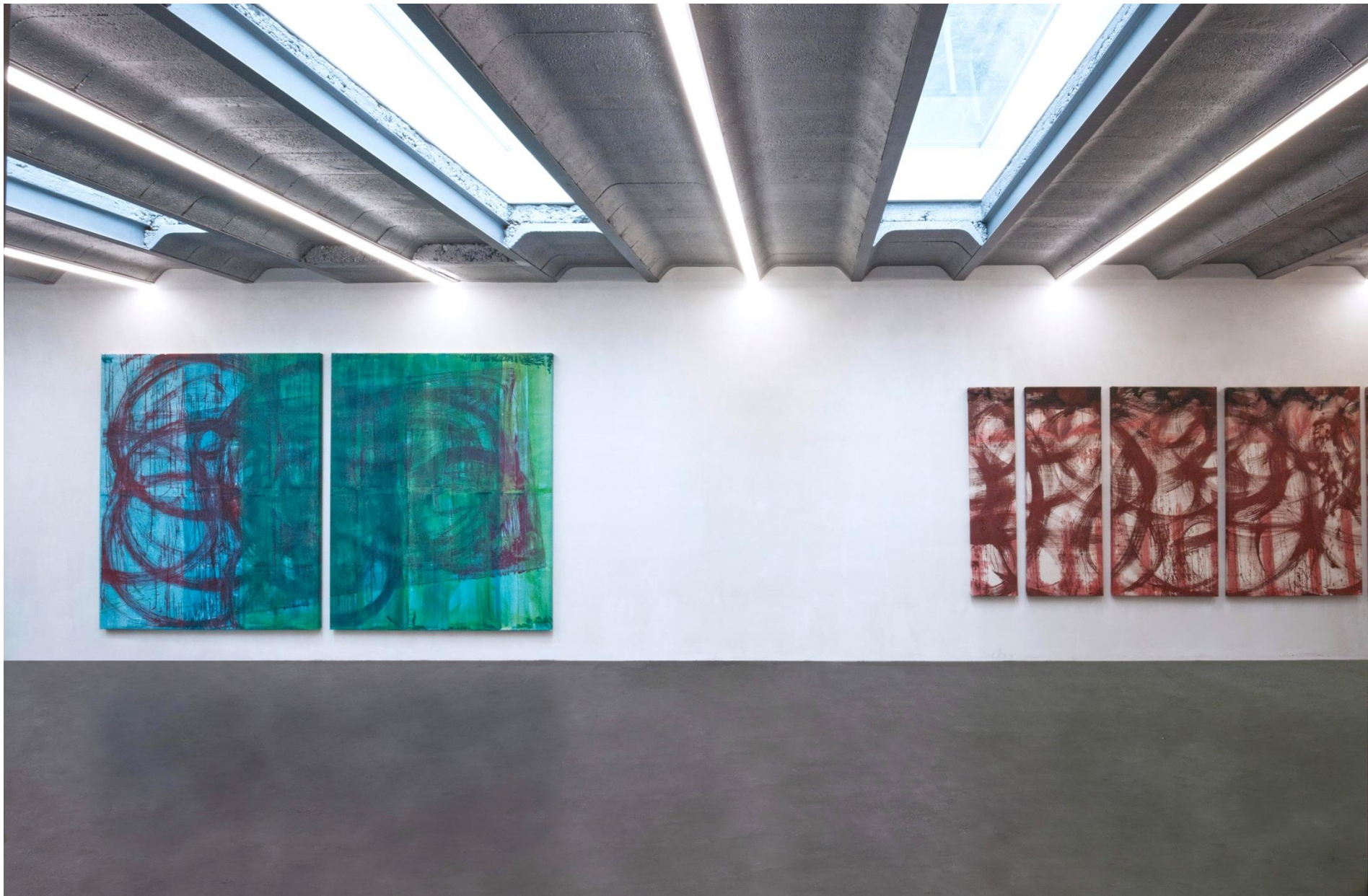
Exhibition view: Imaginary Mountains: Remembering Painting, curated by Isabel Balzer. Ballroom Gallery, Brussels Belgium 2023 - *Photo: Sam Morjau*



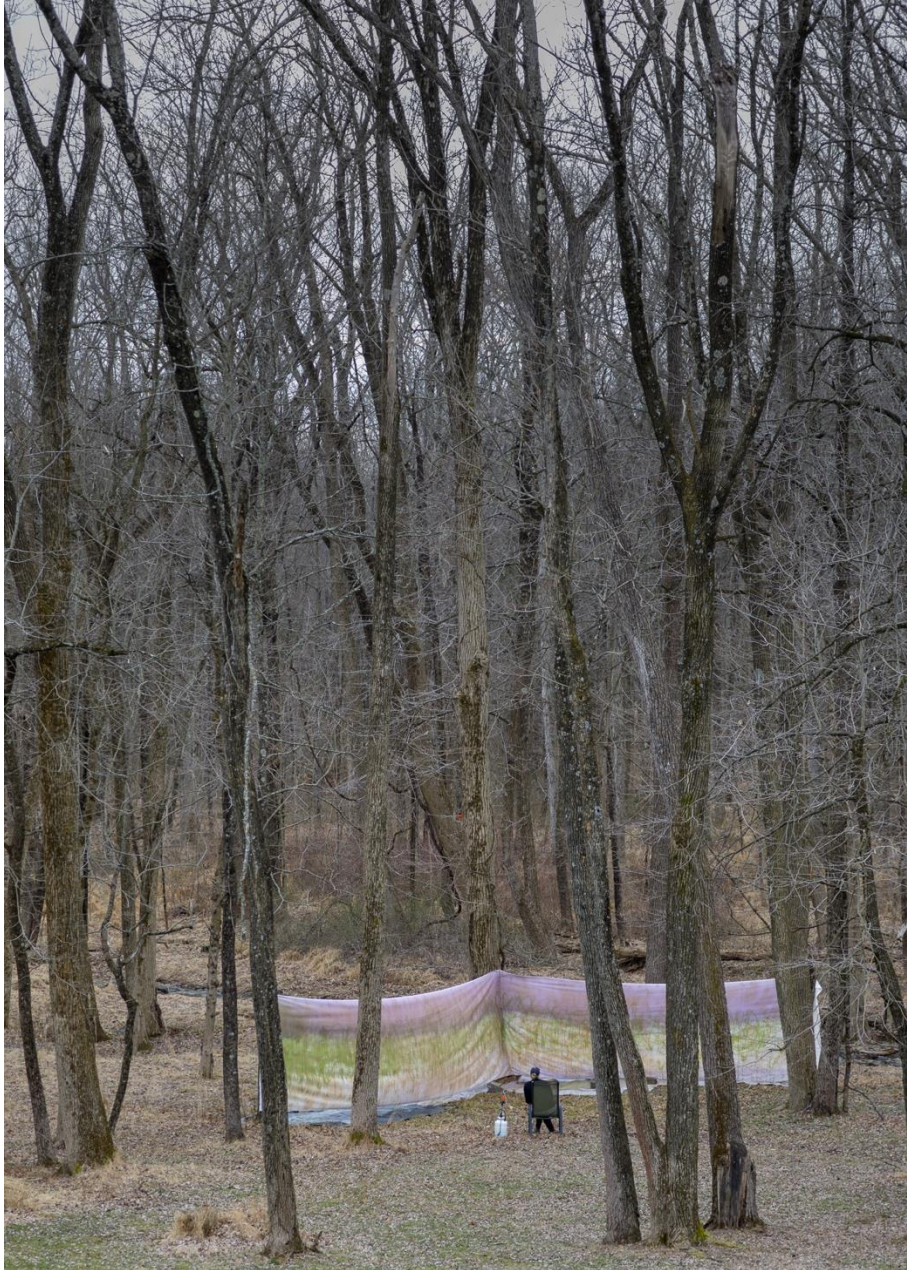
Project 10

From folding the canvas to unfolding in time: For Mariejon de Jong-Buijs (1970), a conscious examination of process is at the forefront of her artistic work. The invisible component of the process in and for the creation of painterly works of art in de Jong-Buijs' oeuvre is given a contemporary twist; by means of various techniques of applying paint, which she carries out as conceptual actions, the temporal dimension is inscribed in a way that is comparable to a visible trace. With the often-monumental dimensions of her paintings, she tests the materiality of the canvas, folds the colorful lengths of fabric into sculptural works, works on them with physical effort and by resorting to unconventional tools, such as the broom instead of the brush or by means of moving tractors that pour paint instead of seed, as in the cultivation of agriculture. Playing with the concept of the accidental by layering and shifting the application of paint, the artist also likes to expose her works to the influence of natural weather conditions. She often works and reworks her paintings under the influence of the outdoors or, as with the artist's latest series, invokes the outdoors with the titles of her work.

Peter Steinmann
space25



Exhibition view: Project 10, duo with Senam Okudzeto, space25 Basel, Switzerland 2022 - *Photo: Peter Steinmann*



Processing Hopewell Woods, New Jersey, USA (March 2020) - Photo: Grant Peterson

Hopewell Woods

Outdoor project, Hopewell NJ USA

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 15-meter (49 feet) length of unbleached cotton stretched between three trees. Each day a different tool, each day a different color 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 based in New Jersey, USA



Exhibition view: PICTORIAL SPACES, Regionale 22, Kunsthaus Baselland, MuttENZ/Basel, Switzerland 2021 *Photo - Gina Folly.*



Exhibition view: Pan02_Flatness Interrupted, Basel Switzerland 2021



Exhibition view: 37. Kantonale Kunstmuseum Olten, Switzerland 2021



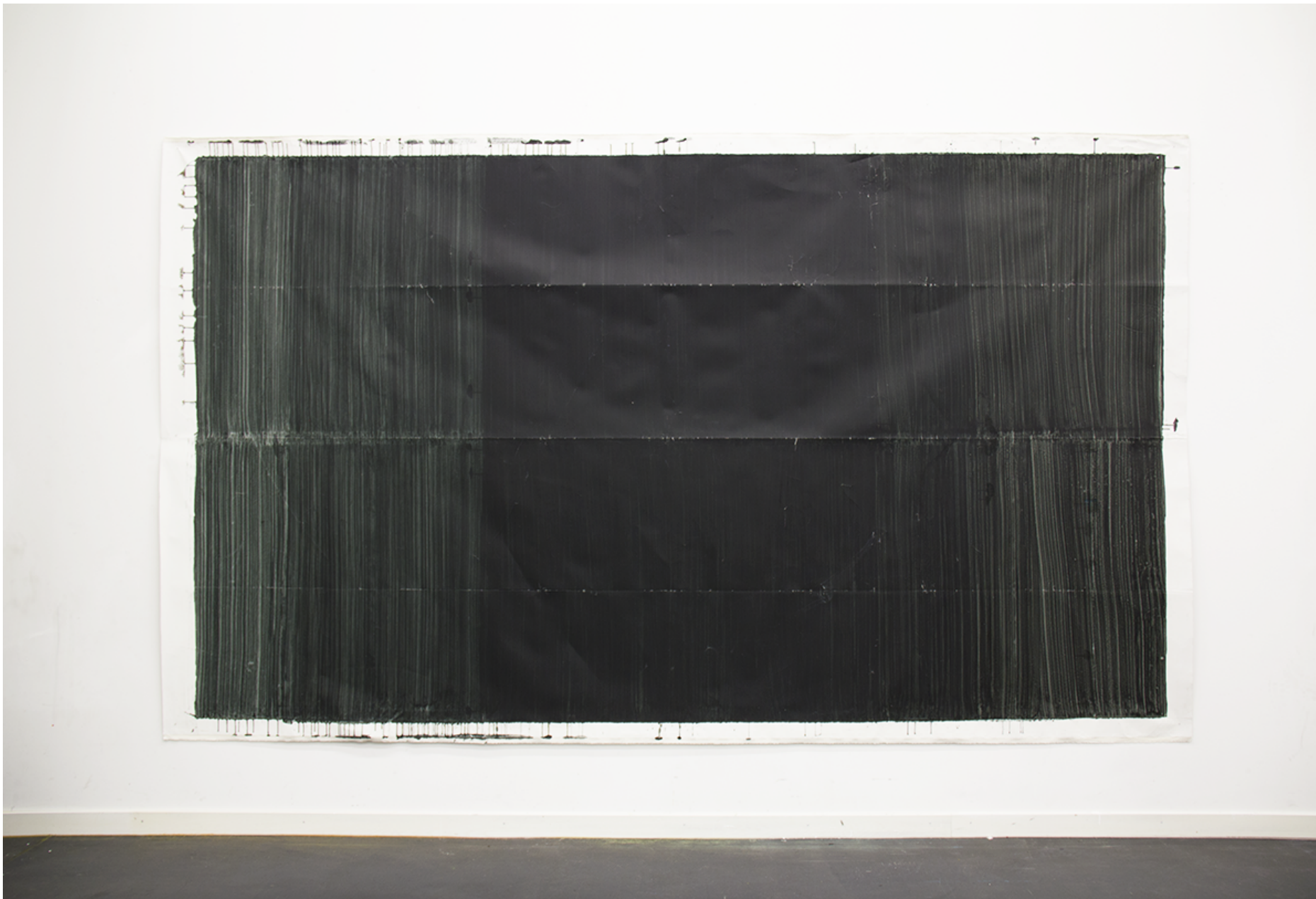
Transmergence #02 Entre nous, Regionale21, 2021 curated by Isabelle Marchall & Felicitas Diering, FRAC-Alsace, Sélèstat, France - *Photo: Jean-Louis Hess*



SAF/VE Fort Sabina, Heyningen The Netherlands, 2018 - Photo: *Elske Roosen*



Folded Painting 04, (Molasses Hill) 2018



Untitled (Black), 2016



MX. World. On the million Genders of the Real, curated by Chus Martinez
Kunsthalle Basel, Switzerland 2015. *Photo: Nici Jost*

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.

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.

Mariejon de Jong-Buijs

The Netherlands, 2015

Mariejon de Jong-Buijs – Short BIO

Dutch artist Mariejon de Jong-Buijs' process-based work is inspired by the tradition of Dutch landscape painting, a physical inspiration born of her own work experience on farms and a long visual immersion in the history of the genre. Rather than representing the landscape, she aims to reconnect with it through memories. Her paintings are large-scale, often characterized by the use of saturated colors, geometric shapes, repetitive patterns and foldings of the canvas.

Mariejon de Jong-Buijs' work is an exploration of abstraction juxtaposed with geometric minimalism. She is interested in the ways which paint can be used to create marks, inscriptions, and gestures through the use of non-traditional paint application. Like tractors, back-sprayers, brooms and her body, she utilizes a full range of working tools in and outside the studio. She understands her "painting" as a process for carrying out specific actions to make the vicissitudes of the paint visible. The resulting work on canvas exposes the process, tools, materials and the act of movement. Traces of paint accumulate, residues stick, the elements leaves traces. Her work to date are predicated on an attention to process in relation to unfolding in time, the performance of specific and generally repetitive actions across canvas. Still working within the tradition of the painted canvas, de Jong-Buijs is committed to exploring new ways of taking painting beyond the easel.

Mariejon de Jong-Buijs is living and working in Basel, Switzerland. In 1994 she graduated with a BA in art in The Netherlands and completed her MFA at Institute Art Gender Nature, Basel in 2015. In 2019 de Jong-Buijs participated in the Immigrant Artist Program at the New York Foundation for the Arts. Her project iExist, was accepted in the Fiscal Sponsorship Program at the New York Foundation for the Arts in New York. Her work has been shown widely nationally and internationally, including at the Kunsthalle Basel, FABRIKculture Hégenheim France, Hunterdon Art Museum, Clinton NJ USA, The Clemente, New York City, Brick + Mortar Gallery, Easton PA USA, FRAC Alsace Sélestat France, Kunstmuseum Olten, Kunshaus Baselland, Ballroom Gallery Brussels Belgium, Lille Grand Palais Lille, France and minimal art museum iCOON Hoek van Holland, The Netherlands.



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