

Jacqueline de Jong. *Disobedience*

September 27, 2025–March 22, 2026



Jacqueline de Jong, *Peeing Hamlet*, 2012, oil on canvas, 160 x 100 cm, Jacqueline de Jong Foundation, Amsterdam

“We need to be reminded to be disobedient.”

– Jacqueline de Jong in 2017

The first retrospective in Switzerland of the work of the Dutch artist Jacqueline de Jong (born in Hengelo, the Netherlands, in 1939; died in Amsterdam in 2024) brings together an oeuvre of painting, sculpture, and graphic art produced in dialogue with some of the most important post-war artistic movements in Europe over a period of more than six decades – including art brut, Pop Art, New Figuration and Postmodernism. Aged 21, De Jong became involved in the revolutionary, radical avant-garde movement the Situationist International, whose members aimed to break free from the spectacle of capitalism and create adventurous, self-directed encounters with the world. Throughout her career, De Jong stayed true to this spirit. Her shapeshifting and oftentimes politically engaged work was playful, erotic, funny, dark, and – above all – always radically contemporary. Unafraid and open, she sought to uncover what was hidden below the surfaces of the images that came at her in ever-increasing number and at ever-increasing

Exhibition Dates

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Kunstmuseum St. Gallen

Press Conference

September 26, 2025

11:00 a.m.

Exhibition Opening

September 26, 2025

6:30 p.m.

Opening Hours

Tue – Sun: 10:00 a.m. – 5:00 p.m.

Thu: 10:00 a.m. – 8:00 p.m.

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speed with the rise of TV, the internet, and social media. Her art was dedicated to revealing the forces that lay beneath – eroticism, violence, fear, agony, and lust – and, with a sense of play and pleasure, reinterpreting them so that a radical and more honest version of humanity might emerge.

This comprehensive exhibition, which brings together almost 100 works by De Jong, spans the artist's entire career, from the early 1960s until 2024. The exhibition follows a thematic structure and is divided into six sections: "Chaos," "Popular Culture," "The Everyday," "Play," "Politics," and "Editor." In the last room, an illustrated timeline with archival photographs will provide orientation and an overview of De Jong's life and work.



Jacqueline de Jong, *Grietjes ontstoken tandvlees*, 1968, acrylic on canvas, structured wood, 93 x 90 cm, Collection of Andrew Strauss, Paris

The exhibition will be accompanied by a comprehensive bilingual catalogue that echoes the conceptual structure of the exhibition and deepens its themes through in-depth analyses of selected artworks. The richly illustrated publication will be released by JRP|Editions and features new essays by Karen Kurczynski (Professor of History of Art and Architecture at the University of Massachusetts Amherst and author of *The Cobra Movement in Postwar Europe: Reanimating Art*), Emily LaBarge (writer and critic), Tiana Reid (Assistant Professor of English at York University), and Paul Bernard (Director of Kunsthhaus Biel and co-curator of *Die Welt als Labyrinth*, an exhibition on the Situationist movement). An as-yet-unpublished conversation between McKenzie Wark and Jacqueline de Jong about De Jong's work will also be included in the publication.

The work of the late Jacqueline de Jong has never been shown in a solo museum exhibition in Switzerland; the retrospective at the Kunstmuseum St.Gallen is the first major museum show of the artist in the country. This is surprising, as Jacqueline de Jong had strong connections to Switzerland.

Her mother, Alice de Jong-Weil, was Swiss. In 1942, after the Netherlands was occupied by the Nazis, the Jewish De Jong family split up: Alice fled to Switzerland with little Jacqueline, where they lived in Zürich, while her father went into hiding in Amsterdam. When Jacqueline and her mother returned to Hengelo in 1947, De Jong had to re-learn Dutch. Her parents would later move to Ascona, on the shore of Lake Maggiore. In the 1960s, when De Jong was living in Paris, she would visit them there in the summer. She had a studio there and room to paint and sculpt. De Jong spoke fluent Swiss German, and her work is part of several Swiss collections.

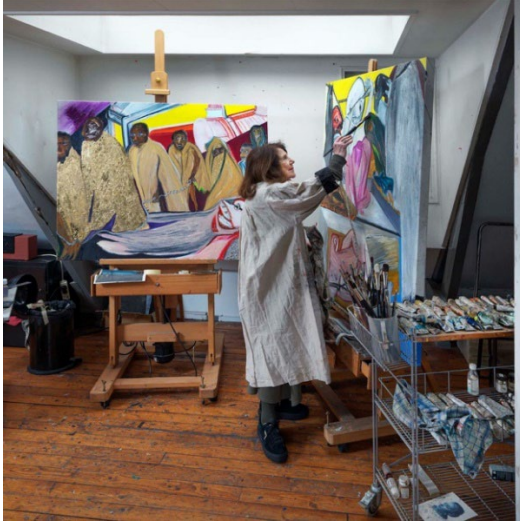


Jacqueline de Jong, *Le Salo et les Salopards (Bastards and Scumbags)*, 1966-1967, acrylic on canvas, plastic mirror and wooden frame, Collection Les Abattoirs, Musée - Frac Occitanie Toulouse

Melanie Bühler, curator of the exhibition:

Jacqueline de Jong was a singular artist – a pioneer who confronted the male-dominated art world with wit, charm, intelligence, tenacity and self-reliance. Her work, created between the early 1960s and 2024, was fearlessly oriented toward the world. It reflects an open, engaged mind, with De Jong's attention repeatedly turning to the hidden, rebellious, dark, and sensual aspects of human existence. The fact that her oeuvre is now being shown comprehensively in Switzerland for the first time – a country to which De Jong was deeply connected – lends this exhibition special significance, particularly so soon after her sudden passing last year.

On Jacqueline de Jong



Jacqueline de Jong in her studio at Kerkstraat in Amsterdam, 2021. Photo: Gert Jan van Rooij

Jacqueline de Jong was born in 1939 in Hengelo, a small city in the Netherlands, close to the German border. After her Swiss mother fled with her to Switzerland, De Jong spent the years of World War II in Zürich, while her Dutch father went into hiding in the Netherlands. In 1947, the family reunited and went back to living in Hengelo, where Jacqueline's father owned a lace and stocking company. Despite the rather provincial setting of Hengelo, De Jong came into contact with avant-garde art early on: her parents were active and engaged art collectors, acquiring works by artists like Karel Appel, Jean Dubuffet, Roberto Matta and Wilfredo Lam. Before finishing high school, De Jong went to Paris and London to pursue an acting career, but this came to an abrupt end when she failed the admission exam for the acting school in Arnhem. She then started to work for the Stedelijk Museum Amsterdam, assisting the director Willem Sandberg with various tasks. Through her parents and her work at the Stedelijk she met Asger Jorn, with whom she started a relationship, and the German group SPUR, whose members she befriended. In 1960, she became a member of the Situationist International at its fourth congress in London. In 1961, she decided to move to Paris to devote herself exclusively to an artistic career.



Jacqueline de Jong, *Doomsnight (Doomsday)*, 1958–1962, oil on canvas, 135 × 200 cm, Private Collection

The 60s in Paris saw the waning of *Art Informel*, *Abstraction lyrique* and the vitalism that had informed painting up until that moment. New movements were on the rise, such as Pop Art, *Nouveau Réalisme*, and new figuration. Jacqueline de Jong tapped into the moment: she was fascinated by the new medium of television, and popular media like science fiction and pornography provided important impulses for her work. Her work, which had been abstract until this point, became more and more figurative; she started to develop her own distinctive artistic perspective and also started to work in series. De Jong's artistic output in the 60s is also defined by her work on *The Situationist Times* (her own Situationist magazine, which she ran between 1962 and 1967, after being kicked out by the Situationists proper in 1962) and the political posters that she made for the protests of 1968.



Jacqueline de Jong, first issue, 1962, *The Situationist Times*, Jacqueline de Jong Foundation// Jacqueline de Jong at Cité Prost, 1968, Photo: Archive Jacqueline de Jong // Jacqueline de Jong, *La Réforme de la Société*, 1968, linocut, 60 × 35 cm, Jacqueline de Jong Foundation

In 1971, De Jong moved back to Amsterdam. She had run into money problems with her last issue of the *The Situationist Times*, broken up with Asger Jorn, and lost her studio. In Amsterdam, she found a squat where she would live together with her new partner, Hans Brinkman. Brinkman later had a gallery in Amsterdam that Jaqueline de Jong helped to run. Continuing to work in series, here she first made the *Diptychs (Chronique D'Amsterdam)* and *Diary Drawing*, combining text and images, as a way of showing her peers in Paris what life was for her in Amsterdam.



Jacqueline de Jong, *The Pain Is Beautifull*, 1971, acrylic on canvas on wood, 54.5 × 102.5 × 3.5 cm, Private Collection, Courtesy Pippy Houldsworth Gallery, London

The next major series of works were marked by a more realistic painterly style. In her *Billiards* series, De Jong paints sleek, Pop-inspired scenes of pool games, and in *Série Noire* (1980–82), the series that followed, she draws inspiration from the detective novels put out by Marcel Duhamel's postwar publishing imprint of the same name.



Jacqueline de Jong, *Marqueur*, 1977, oil on canvas, 62 × 81 cm, Jacqueline de Jong Foundation

From the early 1990s, De Jong's work repeatedly focused on war and images thereof, as can be seen in her 1991 series *Megaliths* (1991–93), which deals with the collective mass-media experience of the First Gulf War; her series *War 1914-1918* (2013–24), where she draws a line from World War I to Syria; *Border-Line* (2020–23), on the refugee crisis in Greece; and *Disaster* (2022–24) on the wars in Ukraine and Gaza.



Jacqueline de Jong, *22 april 1915, gaz*, 2014, oil on canvas and nepheline gel, 130 × 170 cm, Jacqueline de Jong Foundation

Next to these politically charged works, the surroundings of her house in the Bourbonnais, in France, became a source of artistic inspiration. Growing potatoes and letting them sprout, she drew them in oil stick, resulting in her *Potato Blues* (2017) collages, as well as her *Pommes de Jong* series of sculptures and jewelry. Next to these series with defined points of departures, the *Loose works* show a commitment to an expressive and imaginative form of painting that persisted throughout her career in various forms, one in which monsters, animals, and humans meet in contorted ways, somewhere between violence and eroticism.



Jacqueline de Jong, *Inclusions*, 2022, oil stick on unprepared canvas, 190 × 250 cm, Jacqueline de Jong Foundation

Biography

Recent solo exhibitions include *Vicious Circles* at NSU Art Museum, Fort Lauderdale; *Narrative / Non-Narrative* at Ortuzar Projects, New York (2024); *Frontspace: Border...and other Lines* at Dürst Britt & Mayhew, The Hague, Netherlands (2023); *The Ultimate Kiss* at WIELS Contemporary Art Centre in Brussels, Mostyn in Llandudno, Wales, and Kunstmuseum Ravensburg (2021, 2022); *Border-Line* at Ortuzar Projects, New York (2021); *Catastrophes* at Pippy Houldsworth Gallery, London (2020); *Pinball Wizard* at Stedelijk Museum Amsterdam (2019); *Retrospective* at Musée Les Abattoirs, Toulouse (2018); *Jacqueline de Jong & The Situationist Times* at Malmö Konsthall (2018); and *Undercover in de kunst* at Cobra Museum of Modern Art, Amsterdam (2003). Her work has been featured in surveys including *Strategic Vandalism: The Legacy of Asger Jorn's Modification Paintings*, Petzel, New York (2019); *Asger Jorn & Jacqueline de Jong: Case of the Ascetic Satyr*, Galerie Clemens Thimme, Karlsruhe (2016); and *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, Blum & Poe, Los Angeles (2015).

Factsheet

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Press Conference	September 26, 2025, 11 a.m., Kunstmuseum St. Gallen	
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Curator	Melanie Bühler, Curator at Stedelijk Museum Amsterdam and Guest Curator at Kunstmuseum St.Gallen	
Opening Hours	Tue – Sun: 10:00 a.m. – 5:00 p.m. Thu: 10:00 a.m. – 8:00 p.m.	
Admission	Adults	CHF 12.–
	Seniors	CHF 10.–
	Students	CHF 6.–
	Members of the Kunstverein St. Gallen	Free
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