

Jacqueline de Jong: Vicious Circles

Teacher's Guide



Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection

NSU Art Museum Department of Education Contacts

Lisa Quinn
Lillian S. Wells Curator of Education
lquinn@moafl.org
(954) 262-0211

Michael Z. Belcon
The Wege Foundation Assistant Curator of Education
mbelcon@moafl.org
(954) 262-0230

Tristen Trivett
Community Engagement & Arts Education Coordinator
Tristen.Trivett@moafl.org
(954) 262-0204

For more information and to schedule your future class visit, contact:

Group Sales
moagroupsales@moafl.org
(954) 262-0204

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Major support for exhibitions and programs at NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Family Foundation Endowment, the City of Fort Lauderdale, Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, the Wege Foundation, Lillian S. Wells Foundation, Delia Moog, the Broward County Cultural Division, the Cultural Council, the Broward County Board of County Commissioners, Community Foundation of Broward, Spirit Charitable Foundation, The Moss Foundation, Memorial Healthcare System and Joe Di Maggio Children's Hospital. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.



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Dear Teachers & Educators,

Vicious Circles is the first exhibition in the United States dedicated to artist Jacqueline de Jong (b.1939, Hengelo, Netherlands, d. 2024, Amsterdam, Netherlands). The exhibition considers the perpetual theme of war and protest within the artist's oeuvre; whether in paintings dedicated to the rebellious spirit of rock 'n' roll, or haunting portrayals of the ongoing war in Ukraine, De Jong remained focused on the present, reacting to the now.

Vicious Circles questions how the present relates to history, and the ways in which De Jong's decades of engagement with current events forces viewers to confront the harsh reality of humanity's endless repetition of violent trauma, and the critical nature of art as a form of resistance.

The exhibition also addresses De Jong's legacy as a key figure within the history of counterculture publishing, highlighting her role as editor, publisher and designer of the quintessential artist-led magazine, *The Situationist Times* (1962-67). This six-volume, multilingual periodical was created by a group of artists who sought to disrupt cultural hierarchies and academic disciplines, with an emphatic dedication to creating situations of societal subversion. Up until the final moments of her recent passing, De Jong remained an outstanding female leader within a male-dominated network, and her place in history is distinguished by her critical contributions to the avant-garde throughout her life.

The show takes its title from a painting within De Jong's mid-1960s series, *Private Lives of Cosmonauts*. In this body of work, the artist took on the subject of the Cold War and what came to be known as The Space Race. The image juxtaposes the interior experience of an astronaut with the grand historical narrative of man's entry into the cosmos. The candy-colored, spiral composition plays with the fantastical notion of looking down upon the hubbub of the world from a whirling, zero gravity perspective. Among the revelry, however, is the underlying threat of nuclear destruction that defined the Cold War era. Nothing can be taken at face value in the art of De Jong, duality is always at play, humor and solemnity must coexist.

NSU Art Museum Fort Lauderdale is renowned for housing the largest US-based collection of Cobra, a post-World War II movement named after the home cities of its founders: CO-penhagen, BR-ussels, and A-msterdam. The museum is dedicated to expanding the discourse surrounding Cobra and its lineage, and to spotlighting artists who have been relegated to the margins of its history. De Jong's position as one of the few women directly associated with the legacy of the group offers a feminist reading of Cobra's central tenants: spontaneity, play, the elimination of the distinction between abstraction and figuration, and most importantly, freedom. De Jong's art celebrates the persistence of Cobra's revolutionary ideology, and the major contribution of women artists to the history of the avant-garde.

This exhibition is curated by the Museum's Bryant-Taylor Curator, Ariella Wolens.

The Museum Education Team is here to help, and eager to bring valuable experiences to you and your students. Please feel free to contact the team with any ideas, concerns, or questions using the contact information found on page 2.

We hope you and your students enjoy your visit!

Sincerely,

NSU Art Museum
Education Department

ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County students to NSU Art Museum. The program enhances learning and increases engagement by involving students in interactive programs of the Museum's exhibitions and hands-on art activities based on principles of STEAM (science, technology, engineering, art, math) along with 21st Century learning skills. These programs combine observations and discussions of the artwork where students learn to recognize mediums, materials, and the artistic process. The art activities are designed for students to recognize how different elements function together to express ideas and emotions, solve visual dilemmas, and realize artists' intentions.

Book your Museum on the Move field trip today. All Broward County Public Schools receive free transportation and tour! During their encounter, students participate in a guided tour led by an Art Educator. Students engage in conversation exploring methods of critical, and divergent thinking. In-person field trip visits also include a hands-on art making activity led by an educator. Additionally, virtual offerings can be tailored to the needs of the virtual classroom. Several virtual learning modules are available to choose from, each specially designed to suit your teaching needs: Live Virtual Zoom Tours (one per semester), and Elements of Art and Principles of Design prerecorded video series includes art talk and activity, art making videos and printable lessons and activities.

For more information and to schedule your class visit, contact moagroupsales@moafl.org or call 954-262-0204. To learn more, visit: nsuartmuseum.org

ABOUT THE EXHIBITION

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This exhibition is curated by the Museum's Bryant-Taylor Curator, Ariella Wolens.



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The Andy Warhol Foundation for the Visual Arts

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Broward County Cultural Division

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An anonymous donor

KEY ARTISTS

Jacqueline De Jong
CoBrA

KEY TERMS

- **Traditional** - Something is based on a custom or way of doing things that has been passed down through generations.
- **Culture** - the shared beliefs, values, and practices of a group of people that guide their behavior.
- **Ideology** - is a collection of ideas or beliefs shared by a group of people.
- **Feminism** - is a social and political movement. Feminism is about changing the way that people see male and female rights, and campaigning for equal ones.
- **Abstract** - is art which does not represent images of our everyday world.
- **Figurative** - is art that depicts recognizable people, places, and objects from the real world.
- **Avant-garde** - in French means "front guard", "advance guard", or "vanguard". The term is commonly used in French, English, and German for people or works that are experimental or innovative, particularly in the areas of art, culture, and politics.
- **Juxtapose** - the practice of placing two or more different things side by side to create contrast or comparison.
- **Lineage** - is used to describe everyone who descends from a particular ancestor (family member)

Teacher Guide Activities Overview

The activities in this guide can be adapted to fit the grade level of your students. The activity is based on the featured artist in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom.

Description: The work of *Jacqueline de Jong: Vicious Circles* considers the perpetual theme of war and protest. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.

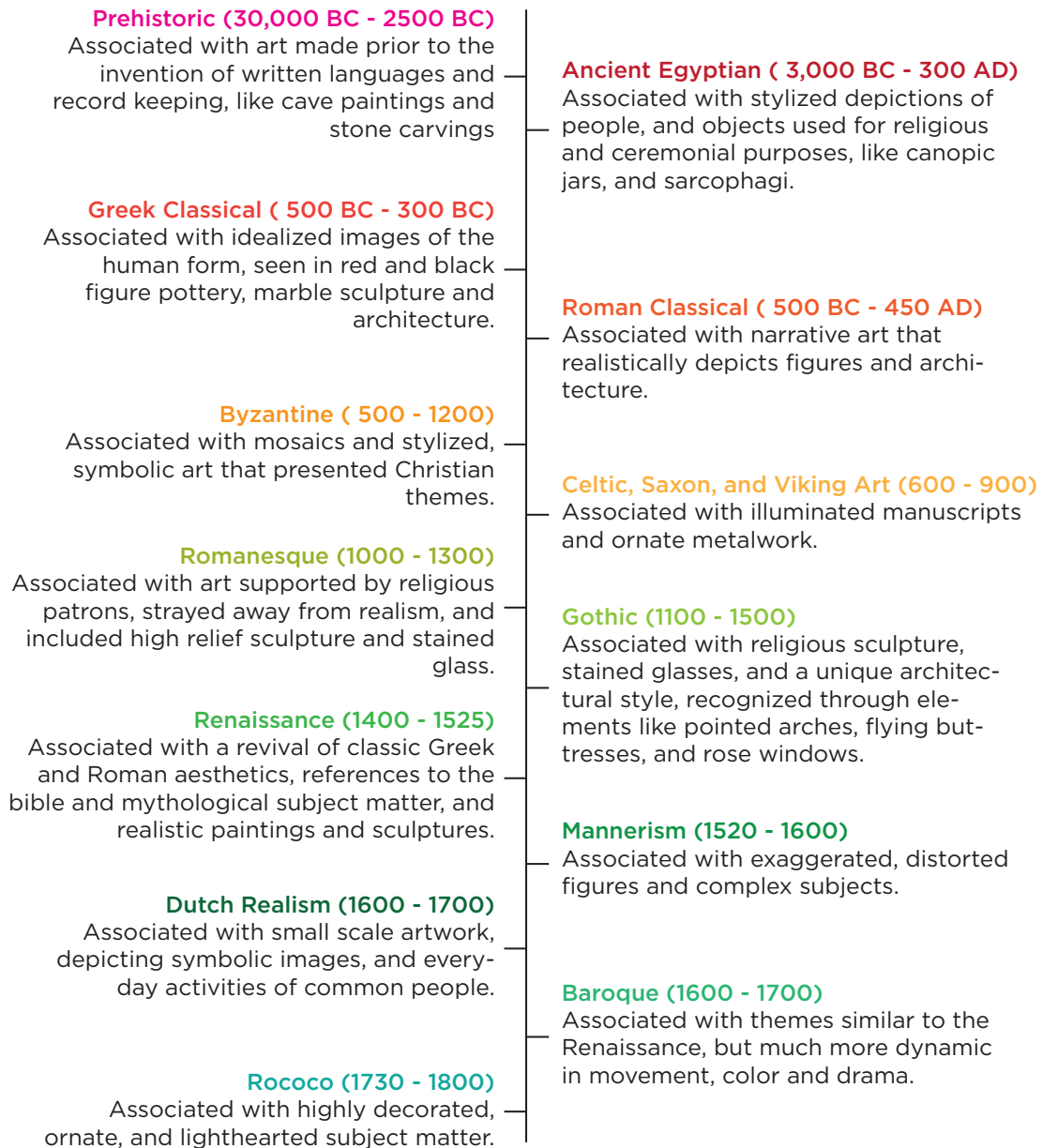
Learning Objectives:

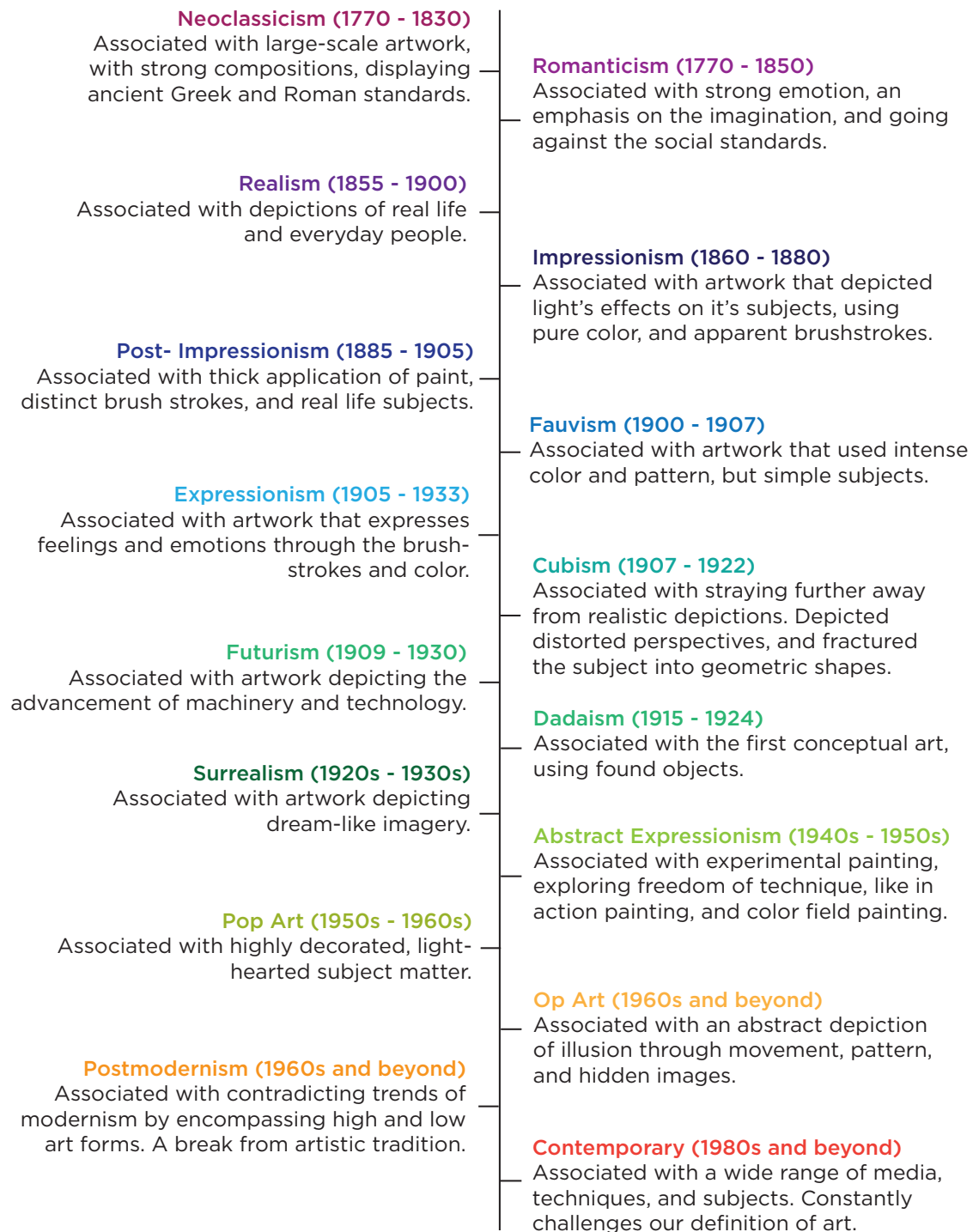
- Students will analyze artworks and think critically about what the artists may have intended to represent in their works.
- Students will compare and contrast the past to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about life and culture from the past?
 - How does life and culture compare to today?
- What aspects of these artist's artwork allows you to understand the lifestyle and events of the specific time the art was made?
- How has the artists used their medium to communicate, or archive their ideas?

Western Art History Timeline





Standards and Benchmarks:

Grade: 6, 7, 8

- VA.68.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.68.C.2 Assessing our own and others' artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.
- VA.68.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- VA.68.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.68.S.2 Development of skills, techniques, and processes, in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.68.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques.
- VA.68.O.1 Understanding the organizational structure of an art form provides a foundation for artistic works and respect for the creative process.
- VA.68.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.68.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.68.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d)
- VA.68.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions have emerged.
- VA.68.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.68.F.1 Creating, interpreting and responding in the arts stimulate the imagination and encourage creative risk taking.

Grade: 9, 10, 11, 12

- VA.912.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.912.C.2 Assessing our own and others' artistic work, using critical-thinking, problem solving and decision-making skills, is central to artistic growth.
- VA.912.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- VA.912.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
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- VA.912.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

PRE-VISIT ACTIVITIES

Before your visit to NSU Art Museum, we recommend that you and your students discuss some of the ideas and themes in the exhibition. It is beneficial to introduce your students to a number of works from the exhibition.

OBJECTIVES

- Introduce students to Jacqueline de Jong and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

What are traditions and culture in art?

Ask your students, what are traditions and culture are in art? During this activity, ask your students to discuss what constituted their idea of a tradition and culture in art. Help them consider what is encompassed in tradition and culture in art, how we interact with tradition and culture, and why/how an artist would focus on the traditions and culture.

- a. Compare and contrast the artworks below. Think about the idea of tradition in each artwork. Both works have captured their subjects in different ways.
- b. Discuss their similarities and differences.



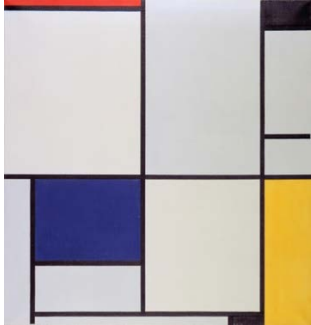


Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection



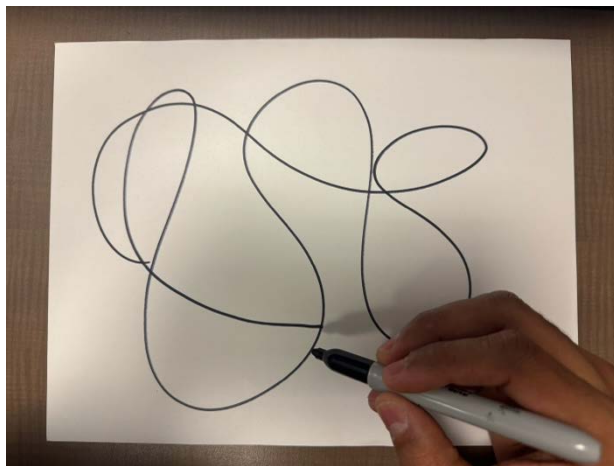
Jacqueline de Jong, *Ceux qui vont en bateau (Those Who Go By Boat)*, 1987, Oil on canvas, Private Collection courtesy Pippy Houldsworth Gallery, London

Representational, Abstract, and Non-Representational Art

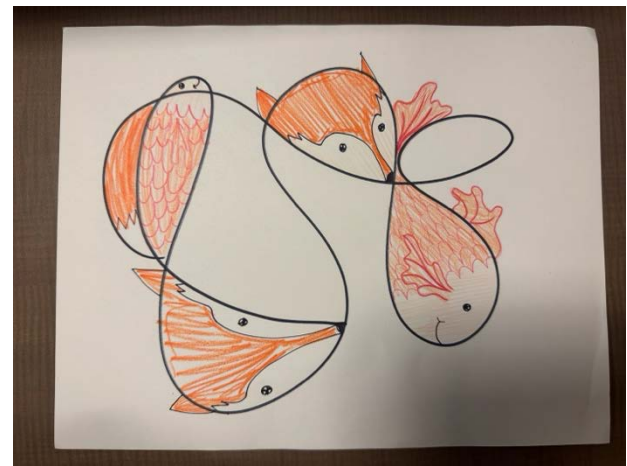
| Representational | Abstraction | Non-Representational |
|--|--|--|
|  <p data-bbox="240 709 586 758"><i>Three people on edge of pond, n.d.</i> Photograph.</p> |  <p data-bbox="651 699 1024 768">Wassily Kandinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p> |  <p data-bbox="1057 705 1414 774">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p> |

Scribble monsters!

Jacqueline de Jong's artwork is gestural, expressive, and abstract. Start your artwork with one continuous scribbled line. Transform your line into different abstract creatures or monsters.



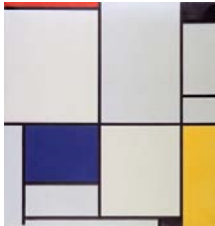


Continuous line example



Abstracted continuous line example

Use the three artworks below as examples of representational, abstract, and non-representational artwork.

| | | |
|-----------------------------|--|--|
| <p>Representational</p> |  <p>Three people on edge of pond, n.d, Photograph.</p> | <p>Looks recognizable similar to something in the real world.</p> |
| <p>Abstract</p> |  <p>Wasily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p> | <p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p> |
| <p>Non-Representational</p> |  <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p> | <p>The origins of the composition and image are not in the real world or are unrecognizable.</p> |

Questions for discussion:

1. What is a better style of art: representational, abstract, or non-representational? Why?
2. Can you find any similarities between the representational piece and the other two paintings?
3. Which elements of art and principles of design are incorporated in each piece? Do the artworks share any of them?

The Elements of Art and the Principles of Design

The **Elements of Art** are the basic parts used by Artists in creating art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



Line A mark made by a pointed tool such as a brush, pen or stick, a moving point. Different tools make different kinds of lines.



Shape A flat, enclosed area that has two dimensions, length, and width. Artist use both geometric and organic shapes. Shapes come in many types and sizes.



Color Is one of the most dominant elements. It is created by light. There are three properties of light. Hue, Value, and Saturation. Colors can be bright, dull, dark, and light.



Value Degrees of lightness or darkness. The difference between values is called value contrast.



Form Objects that are three-dimensional having length, width, and height. They can be viewed from many sides. Forms take up space and volume.



Texture Describes the feel of an actual surface. The surface quality of an object; can be real or implied. Texture can be smooth or rough, hard, or soft, etc.



Space Is used to create the illusion of depth. Space can be two-dimensional three-dimensional, negative and or positive.

The Principles of Design describe the ways that artists use different strategies for creating a work of art.



Balance is the distribution of the visual weight of objects, colors, texture, and space.



Contrast is the difference between elements in a work of art, like color, line, shape, and texture.



Emphasis is the part of the design that catches the viewer's attention



Movement is the path the viewer's eye takes through the work of art, often to focal areas.



Pattern is the repetition of an element in a work of art. The pattern can use color, line, shape, or the other elements of art.



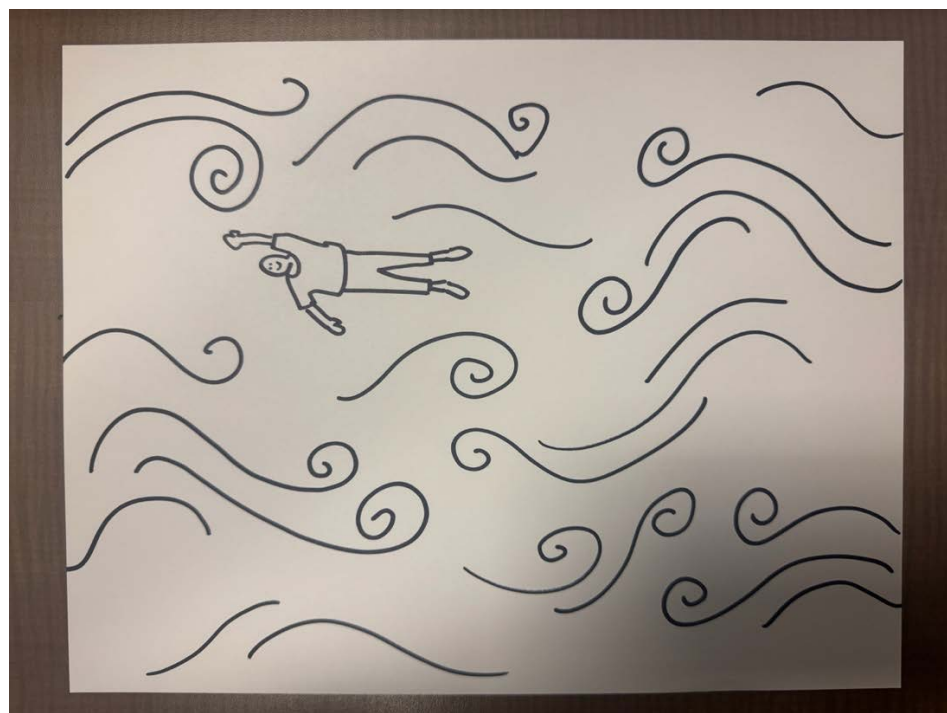
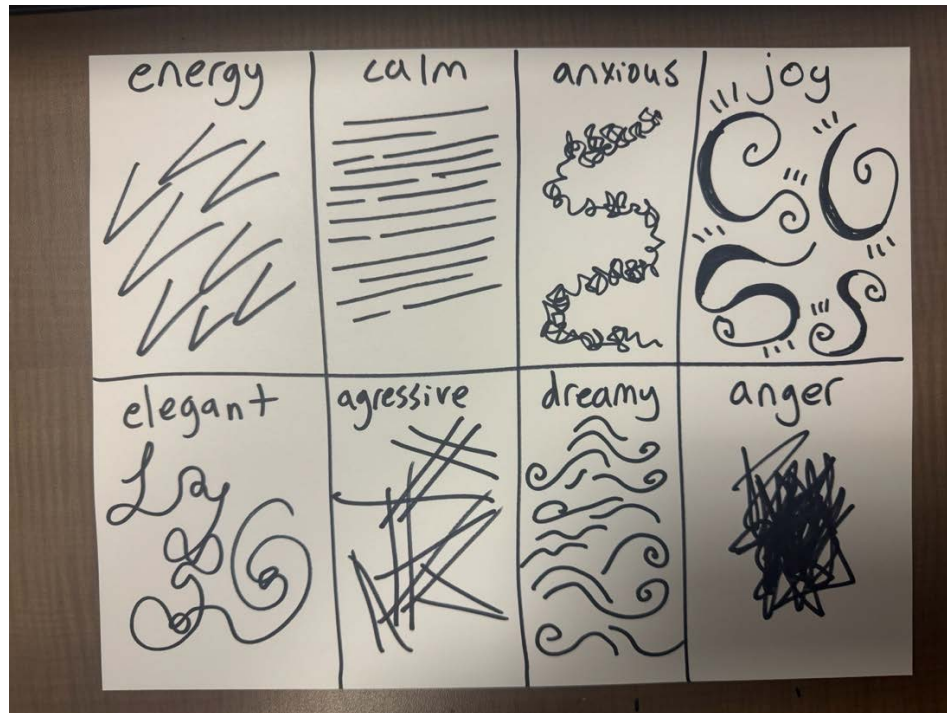
Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



Harmony is when the elements of an artwork come together in a unified way.

Movement

Create an artwork using one of these expressive lines



Selected Works

Compare and contrast these artworks by Jacqueline De Jong



Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection



Jacqueline de Jong, *De achterkant van het bestaan (The Backside of Existence)*, 1992, Oil on sailcloth, Courtesy Private Collection and Pippy Houldsworth Gallery, London

Take a closer look! What do you see?

- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

How are the artworks similar? How are they different?
Refer to the elements of art, and the principles of design.

Citation

Front Cover

Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection

Art Activities

Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection

Jacqueline de Jong, *Ceux qui vont en bateau (Those Who Go By Boat)*, 1987, Oil on canvas, Private Collection courtesy Pippy Houldsworth Gallery, London

Representational, Abstract, and Non-Representational Art

Three people on edge of pond, n.d, Photograph.

Wasily Kadinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection

Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor

Elements of Art Citation

Henry Gaudier-Brzeska, *Male Dancing Figure, in Profile*. Drawing, 1910-1915, Blank ink on medium, slightly textured, cream machine-made laid paper, Yale Cener for British Art Collection. B1982.26.4 Henri Gaudier-Brzeska, CCO, via Wikimedia Commons

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection. Piet Mondrian, Public domain, via Wikimedia Commons

William J. Glackens, *Breakfast Porch*, 1925, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 92.30

William J. Glackens, *A young doctor, especially during the growth of his first beard, is invariably a music lover*, 1900. Gouache and charcoal on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.77

FriendsWithYou, *Into the Clouds*, 2019. Ripstop nylon. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange 2020.5.A-C

Mask for Mukanda Initiation Society, n.d. Wood, pigments, cloth, raffia. NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Edward Durell Stone, Jr. A72.124

Cite de Varennes, Paris, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection. ARC2021.111.a

Principles of Design Citation

Emilio Sánchez, *Lauderdale Hotel*, 1985. Oil on canvas. NSU Art Museum Fort Lauderdale; gift of Dr. and Mrs. Henry R. Hope. 85.3. ©Emilio Sanchez Foundation

Daniel Carrière, *Street Photo*, 2020. Daniel Carrière, CC BY 2.0
<<https://creativecommons.org/licenses/by/2.0/>>, via Wikimedia Commons
William J. Glackens, *Untitled*, 1915. Crayon on paper. NSU Art Museum Fort Lauderdale. 92.113

Juraj Dobrović, *Relief Structure*, 1964, Painted wood, NSU Art Museum Fort Lauderdale; gift of Mr. M. A. and Sarah Lipschultz 86.66

Unknown artist, *Chief's Helmet Mask (kipoko)*, n.d. Wood, pigments, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jerome Levy A74.20

Louis M. Glackens, *Father, I Cannot Tell a Lie*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens. 91.40.299

Piet Mondrian, *Landscape near Arnhem*, 1900-1901, The Getty Public Domain, No Copyright

Selected Works

Jacqueline de Jong, *Doomsday (Doomsnight)*, 1962, Oil on canvas, Private Collection

Jacqueline de Jong, *De achterkant van het bestaan (The Backside of Existence)*, 1992, Oil on sailcloth, Courtesy Private Collection and Pippy Houldsworth Gallery, London