

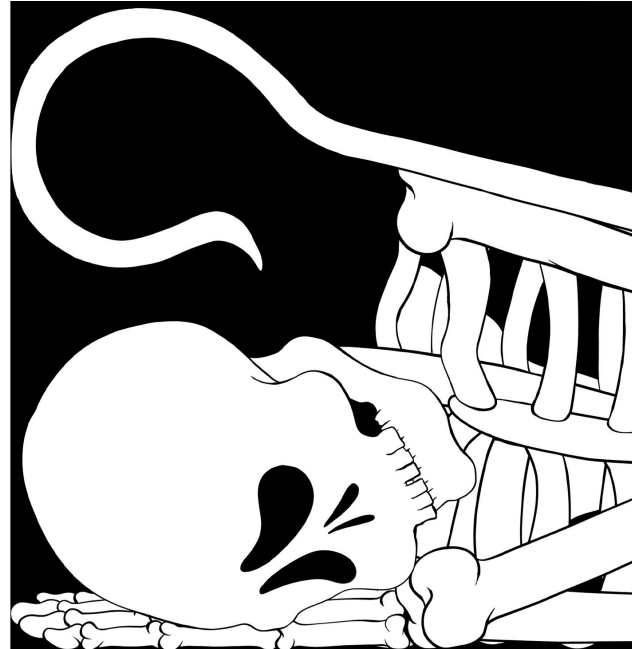
JACQUELINE DE JONG & ÖZGÜR KAR

*Pas de deux: Death's Crook*

April 29–June 3, 2023



JACQUELINE DE JONG. *Hanging Women*, 1992. Detail.



ÖZGÜR KAR. *Death, the Shepherd*, 2023. Detail.

“And he hears the ewes’ tender reply . . .  
For they know when their shepherd is nigh.”  
— William Blake, “The Shepherd,” 1789

*Pas de deux: Death's Crook* is the second installment of a two-part exhibition, which presents a new installation by Özgür Kar (b. 1992) in concert with a suite of historical works on paper and panel by Jacqueline de Jong (b. 1939).

Kar and de Jong share in their use of the lively skeleton, or animated corpse, playing at the thin membrane between where life exists and where it has vacated a once-living form. Kar realizes this through a dramaturgical arrangement of flickering, looped animations while de Jong's works—spanning the 1950s to 1970s—do so in brimming, cacophonous scenes of painterly bacchanalia.

Kar's recurring use of the allegory of death, personified through the skeletal form, is expanded in this exhibition. Death, now a shepherd joined by its flock, is cast within a humming, soporific apologue. In this suspended nocturne, death tethers its congregation into a whispering arrangement: two lambs and one goat lie still against the intermittent buzzing of flies. These states of quietus emerge across Kar's practice and reify themselves into an *élan vital*. Redolent of phantasmagoric theater, commercial animation, and varying literary traditions, Kar's installations engage with tragicomedy as a potent vehicle, situating the position of existential comportment within a broader history of narrative.

De Jong's work includes some of the earliest examples of her artistic output, dating from 1959–63. Here, sanguinary gestures formed from ink and gouache on paper begin to take on the torn and twisted carnal forms that have never left her practice in the six decades since. Drawings on board-mounted paper from 1973–74 share something of the stracciatella linework of their earlier counterparts—yet, the later lines are more distinctly stretched and cleaved into scenes dense with fauna. What sits between de Jong's work from the late 1950s and early 1970s is the artist's radical sociological, philosophical, and political output via her publication *The Situationist Times*. Subtitled as "An Inventory of Reproductions, Deformations, Modifications, Derivations, and Transformations," the spirit of *The Situationist Times* tips out into de Jong's ink drawings from the subsequent decade.

Jacqueline de Jong (b. 1939, Hengelo, Netherlands) has been the subject of retrospectives at WIELS Centre d'Art Contemporain, Brussels; MOSTYN, Wales; Kunstmuseum Ravensburg, Germany; Stedelijk Museum, Amsterdam; Musée Les Abattoirs, Toulouse; Malmö Konsthall, Sweden; and the Beinecke Library of Rare Books and Manuscripts at Yale University. In 2019, she was awarded the Prix AWARE for Outstanding Merit, presented at the Ministry of Culture, Paris.

Select public collections include Stedelijk Museum, Amsterdam; Cobra Museum for Modern Art, Amstelveen, Netherlands; Museum Arnhem, Netherlands; Frans Hals Museum, Haarlem; Lenbachhaus, Munich; Bibliothèque Nationale de France, Paris; Centre George Pompidou, Paris; Moderna Museet, Stockholm; MONA Tasmania; MCCA Toronto; and Musée les Abattoirs, Toulouse, among others. De Jong's archives are held in the Beinecke Library of Rare Books and Manuscripts at Yale University.

Özgür Kar (b. 1992, Ankara, Turkey) lives and works in Amsterdam, Netherlands. Recent solo presentations include The Renaissance Society, Chicago; Stedelijk Museum, Amsterdam; Emalin, London; Édouard Montassut, Paris; Foundation Louis Vuitton, Paris; and Kunstverein Gartenhaus, Vienna. Forthcoming solo presentations include Fridericianum, Kassel; and Basement Roma, Rome.

Select group exhibitions include Ghost 2565,a Bangkok; The 16th Lyon Biennale of Contemporary Art, Lyon; Jeu de Paume, Paris; Palais de Tokyo, Paris; and Watermill Art Centre, New York, among others.

"By doing away with the and, I was trying to intimate not that 'life death' did not form two, or that the one was not the other of the other, but that this alterity or this difference was not of the order of what philosophy calls opposition, the double positioning of two facing one another . . . self-positioning and opposition are the driving schemas of the dialectic, a dialectic that essentially moves forward or puts itself forward as a very powerful thinking of life and death, of the relations, as one says, between life and death, and especially where the opposition, the contradiction (dialectical or not), is the process by which one opposite passes into the other, the process of identification whereby the one is sublated into the other."

—Jacques Derrida, *Life Death*, 1975–76