Asger Jorn
a free artist

FROM JUNE 22 TO OCTOBER 21, 2012

For the first time in French-speaking Switzerland, the Fondation de l'Hermitage will be devoting an exhibition to the painter Asger Jorn (1914-1973), who is considered one of the greatest Danish painters of the 20th century. This event is also the extension of the Impressions du Nord. La peinture scandinave 1800-1915 exhibition, which, in 2005, gave visitors to the Fondation insights into the extraordinary vitality of Nordic painters of the 19th century.

Asger Jorn was active in Denmark, France (where he spent time as of 1936), Switzerland and Italy and played a major part in the development of the European avant-garde in the post-war era. In 1948, he and other Northern European artists founded a movement called Cobra (1948-1951), an acronym derived from the first letters of Copenhagen, Brussels and Amsterdam. In the wake of Surrealism, they advocated spontaneity, a return to popular art and to children’s drawings. In 1951, Jorn caught tuberculosis, which brought an abrupt end to Cobra. After spending 18 months in the sanatorium of Silkeborg, Denmark, Jorn sought some clear mountain air to convalesce and settled in a chalet in Chesières (Canton of Vaud). In Switzerland, the Danish artist found a new language, one that reconnected with the enfolding sensualities of Edvard Munch, a pioneer of modern Expressionism. In subsequent years, Jorn gradually and very radically liberated his art from trends and influences, and developed a captivating style of painting, sometimes calm, at other times explosive, yet always colourful. His powerful opus, which evolved as he travelled incessantly throughout Europe, is profoundly anchored in the culture and sensitivities of Scandinavia. By the same token, it is imbued with the communication he maintained with the international art scene. At the heart of the fascination that Jorn exerts nowadays is the tension between the Nordic tradition rooted in the Middle Ages, and his aspiration towards permeable borders and the vitality of collective creation.

The retrospective in Lausanne explores all of Jorn’s periods, from the colourful compositions immediately following the war, populated by a fantastical bestiary, to the luminous paintings from the end of his life that are permeated by fluid and dynamic forms. The exhibition reveals Jorn’s extraordinary expressive power in many different media. It is made up of about 80 paintings and also displays a beautiful group of drawings and prints, including the emblematic Suite suisse of 1953-1954, as well as sculptures. The exhibition benefits from the exceptional participation of many institutions, first and foremost the Jorn Museum in Silkeborg, but also the Louisiana Museum of Modern Art in Humlebaek, the Kunsten Museum of Modern Art in Aalborg, the ARoS Aarhus Kunstmuseum, the Statens Museum for Kunst in Copenhagen, the Henie Onstad Kunstsnæter in Høvikodden, the Kunsthalle Emden, the Centre Pompidou in Paris, the Musées royaux des Beaux-Arts in Brussels, as well as works from prestigious private collections. Finally, the exhibition is actively supported by the internationally famous Belgian artist, Pierre Alechinsky, who is opening up his own collection and archives. At 24, Alechinsky was the youngest member of the Cobra movement, and maintained a special relationship with Jorn since the Cobra days.

Organisation: Sylvie Wuhrmann, director of the Fondation de l’Hermitage

Catalogue: The catalogue features colour reproductions of all exhibited works and includes numerous contributions (Pierre Alechinsky, Troels Andersen, Rainer Michael Mason, Frédéric Pajak, Dominique Radrizzani, Didier Semin, Dieter Schwarz and Sylvie Wuhrmann), including an anthology of texts by Asger Jorn, Christian Dotremont and Jacques Prévert.

The exhibition and catalogue have been generously supported by

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and the Fondation pour l’art et la culture.
INFORMATIONS PRATIQUES

Title: Asger Jorn
a free artist

Venue: Fondation de l’Hermitage
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Director: Sylvie Wuhrmann

Dates: 22 June – 21 October, 2012

Exhibition hours: Tuesday to Sunday 10.00 – 18.00, Thursday open till 21.00, closed on Monday open on 1st August and on the Federal Fast holiday (17 September) 10.00 – 18.00

Admission fees:
- adults: CHF 18.-
- senior citizens: CHF 15.-
- students and apprentices over 18, unemployed: CHF 7.-
- disabled visitors (with AI card): CHF 15.-
- youngsters under 18: free
- reduced prices for groups of 10 or more
- payment accepted in Euros

Number of works: 150

General curator: Sylvie Wuhrmann

Catalogue: 224 pages, 24 x 29 cm, 152 colour illustrations

Publisher: Fondation de l’Hermitage, jointly with La Bibliothèque des Arts, Lausanne

Activities & events:
guided tours
Art & Gastronomy evenings
Art & Brunch Sundays
talk with Pierre Alechinsky about Asger Jorn (26 June)
lecture (20 September)
discovery walk around the Hermitage (25 August, 8 September, 6 October)
Old style harvest (4 August)
Night of the museums (22 September)

For children and schools:
workshop-tours for children and for children & adults, children’s quiz tours, educational file and special guided tour for teachers

Café-restaurant L’esquisse: +41 (0)21 320 50 07 or www.lesquisse.ch

Access by bus:
bus no 3, 8, 22 or 60: bus-stop Motte, or bus no 16: bus-stop Hermitage

Access by car:
follow signs after motorway exits Lausanne-Blécherette (no 9) or Lausanne-Vennes (no 10), car park Place des Fêtes at Sauvabelin

Next exhibition: The BCV Art Collection
9 November – 16 December, 2012

Press contact person: Emmanuelle Boss, eboss@fondation-hermitage.ch
BIOGRAPHICAL MARKERS

1914 Birth of Asger Jørgensen, known as ‘Jorn’ (a pseudonym adopted in 1945), at Vejrune, a village in western Jutland. His parents are teachers (his father dies in 1926).

1929 The family moves to settle in Silkeborg.

1933 He takes part for the first time in an exhibition. (Jutland’s Free Young Painters, Silkeborg).

1936 He leaves for Paris, where he soon starts working with Fernand Léger and Le Corbusier and is fascinated by Miró and Klee.

1941-1944 During the war in Denmark he joins the resistance and takes part in the publication of the twelve issues of Helhesten (Hell Horse).

1946 He meets Picasso in Antibes.

1947 He meets André Breton, visits the International Surrealism Exhibition at the Galerie Maeght in Paris and goes to Brussels for the International Conference of Revolutionary Surrealism where he meets the Belgian artist, Christian Dotremont.

1948 Main co-founding member with Dotremont, in November, of the CoBrA movement (taking an active part in the group’s exhibitions and publications). First personal exhibition at the Galerie Breteau, Paris.

1949 Struck by tuberculosis, he starts a long stay in the sanatorium in Silkeborg. The end of CoBrA.

1951 From October 1953 to March 1954, he settles in the Chalet Perce-Neige at Chesières, in the canton of Vaud, with his wife and four children. Controversy with Zurich architect and visual artist Max Bill and creation of the International Movement for an Imaginist Bauhaus.

1953 He moves to Albisola, near Genoa, where he produces ceramics with Enrico Baj, Lucio Fontana and the former CoBrA artists.

1957 Publication of Pour la Forme, a collection of essays on art. He abandons the Imaginist Bauhaus project and founds the Situationist International with Guy Debord.


1960 He provisionally finishes his largest painting: Stalingrad. He plans an iconographic encyclopaedia tracing 10,000 years of Scandinavian folk art.

1961-1962 He resigns from the Situationist International, founds the Scandinavian Institute of Comparative Vandalism.

1964 He refuses the Guggenheim Award. Exhibitions follow one after another (Basel, Amsterdam, Copenhagen, Berlin, and Brussels).

1968 He travels to Havana (Cuba).


1973 Jorn dies of cancer at Aarhus in Denmark. He is buried on the island of Gotland, surrounded by the Baltic Sea.
ASGER JORN – AN INTRODUCTION

By Troels Andersen
Translated from Danish by Peter Shield

Now that Jorn's work can be seen in perspective and viewed as a whole, he stands beside Edvard Munch as a major figure in Northern European painting. He was thirty in 1944 when Munch died, and their contributions are, of course, very different. Munch painted picture after picture of the lonely individual searching for companionship with his fellow men and with nature. For Munch these were the important human considerations. Whereas Jorn, always surrounded by others, examined his situation critically and with scepticism, irony and humor. At the same time he sought to develop his Nordic vision within a long historical perspective.

Not many of the articles written on Jorn during his lifetime capture more than a fraction of his mental processes or modes of expression. But one of the statements which struck home came from Werner Haftmann, who spoke about him as a »night person«. Jorn pondered this phrase, which, he said, »shocked me enormously because my most conscious need is my longing for light«.

He was strongly aware of the conflicting approach to life, art and culture that prevailed in Northern against Southern Europe. For him this factor constituted a vital field of energy and tension. In his posthumous work Alpha and Omega he wrote about the burning question of the Nordic element in his own art: »I don't know what Nordic art is worth in other people's minds... but in today's cosmopolitan art world it doesn't figure at all... Nordic art is dangerous. It compresses all its power inside ourselves. It is not a hedonistic or sensuous art. It neither claims to be objectively intelligible, nor does it deal in clear and conscious symbols. The Danish author Jakob Knudsen hit on something important when he said that Nordic art has mood and works on the mood more than on the senses or the understanding... «.

Throughout his life he came up against mutually irreconcilable attitudes and alternatives, in art as well in life. He most often tended to avoid a choice, preferring to seek a solution or to free himself through the confrontation. He saw himself as the eternal wanderer and survivor, as Buttadeo, a head on legs. »A prisoner of his time« was how an American critic labelled Jorn a few years after his death. But, it must be added, one of the few able to escape and survive.

After 1930 a new generation began to break ground in European art. These artists were born just before the First World War and they inherited a no-man's-land. On the one side were groups which had striven for novelty during the twenties. On the other were those who wanted to preserve »the traditional values« in spite of the unstable situation. This dichotomy was reflected in architecture where traditional concepts of style and craftsmanship were confronted by functionalism; or in painting where, for example, Italian metaphysicians converted to a new classicism. As regards Germany, Oskar Schlemmer's Bauhaus wall decorations were, in 1930, painted over at the request of the man who, some years later, headed the campaign against »degenerate art«. Confidence in dynamic change and progress, which had marked artistic as well as social attitudes in Europe, disappeared - even in the Scandinavian countries. But the Scandinavians, as often before, followed a different path from their Southern neighbors.

The new generation of artists in Denmark continued to practise a form of art which was to be suppressed in Germany from the time of the Nazi takeover. The young Danes mounted two large international exhibitions in Copenhagen, Cubism-Surrealism in 1935 and Linien (The Line) in 1937. These can be compared with the two important New York shows of 1936: Cubism and Abstract Art and Fantastic Art, Dada and Surrealism. These four exhibitions were the biggest pre-war surveys of modern European art (whose sky was soon to be blacked out). The young Danish artists had managed to bring together a selection of outstanding works by Kandinsky, Mondrian, Klee, Arp, Dali, Tanguy, Ernst, Miro and others. Their own works hung alongside those of the European masters whom they had themselves visited in studios and galleries in Paris.

The two Danish exhibitions were unique in their composition and quality (though the artistic level was in inverse ratio to the public response!). The shows were not only the result of direct contact with the most important artistic ideas of the interwar years, but they also showed that lessons had been learnt from these contacts. For instance, the new generation in Denmark did not find it necessary to choose between the opposing schools of the twenties. What had been separated into two exhibitions in New York was here, in both shows, merged. Admittedly, the 1935 exhibition was partly tracing the development from Cubism to
Surrealism and partly programmatically Surrealist, but the 1937 Line show demonstrated clearly that the movements were seen as being parallel. To the young Danes, Kandinsky's abstract works and Tanguy's unreal beaches, Giacometti's figures and Miro's signs were all equally attractive.

The Line group included the painters Richard Mortensen, Ejler Bille, Carl-Henning Pedersen, Egill Jacobsen and the sculptor Sonja Ferlov Mancoba. At the 1937 exhibition they were joined by a young provincial, a couple of years younger than themselves, called Asger Jørgensen, later known as Jorn.

Jorn came from an area of Jutland that was bereft of art. Jorn's father, faced with the choice of being either a preacher or a teacher chose the latter. He married another teacher, had six children, and died early. Because the children were to receive the same education as their parents, the family moved to the town of Silkeborg in Central Jutland in 1929. Silkeborg was a town with a railway station, over 12,000 inhabitants, and in that alone quite different from the villages where the family had lived so far. In Silkeborg there were two newspapers, a good library, several schools, a teacher training college, and even a circle of artists, gathered around the painter Martin Kaalund Jørgensen. Jorn quickly attached himself to this artist and began to paint under the influence of his powerful, expressionistic style. A critic’s comment on one of Kaalund's main works, a large portrait which Jorn remembered many years later, said: »The picture is the most natural, the simplest thing in the world, a happy outpouring of male strength and spirit. It is painted with palette knife and broad brush, a violent simplification of form and a high concentration of color. The remarkable thing is that this picture, so tough and direct in approach, slowly rises before one's eye, then moves away in space and time...«. From such an encounter with form and style, marked by influences from Cezanne, van Gogh and Munch, Jorn began to paint portraits and landscapes of his own.

He made his debut in Silkeborg in 1933 with two small paintings, one of which was a portrait of the syndicalist and workers' leader Christian Christensen, who was to be of lifelong significance to Jorn. In the mid-sixties, in gratitude for the philosophical and political insights he had received, Jorn erected a large memorial stone to Christian Christensen in Silkeborg.

Jorn's first graphic works also date from 1933. They were a set of strongly politico-satirical engravings which exposed the crude side of some of the traditional carols and hymns which were (and still are) an important element in the folk culture of Central and West Jutland.

With his teacher training finished in 1935 Jorn went, the following year, to Paris. He had hoped to study under Kandinsky, but this was not possible since Kandinsky had no «school». So he went instead to Fernand Léger. There he met an attitude to painting which was in strong contrast to the Expressionism he had known up to that time. In a letter from 1952 he wrote of his impressions of Léger’s teaching: »One day Pierre Loeb said to me that the ideal picture is one which is completely clear in the artist's mind before he puts a mark on the canvas, and this was, at any rate in this period ... Léger's opinion. It is the basis on which classical art is built. Therefore the setting-down of the picture on the canvas is in itself something quite unimportant. This is connected with Léger's hatred of textural effects in painting. But I love these effects. I remember that I was once told off because I had applied a thick layer of color instead of the thin and even layer that Léger wanted. To him that was nonsense. This is why I did not do as he did, and therefore I have got a machine instead of a brush to apply the color, he would have done so«.

Léger got Jorn several commissions in order to help him both financially and artistically. Amongst other works Jorn, with two other pupils, was responsible for the execution of Léger's large composition Les transports des forces in 1937. Jorn painted the large soft forms which move upwards through the picture. Traces of these forms can be seen distinctly in Jorn's own compositions from the same year. Thanks to Léger, Jorn assisted Le Corbusier on the Pavillon des temps nouveaux at the 1937 Paris World's Fair. Jorn had to enlarge a child's drawing to a big format, to be used at the entrance to the pavilion.

René Renne and Claude Serbanne were among the first critics to write extensively about Jorn. They noted the satirical element in many of his works from the late thirties: »Like Miro before him he uses an uncompromising graphic line to produce a caricature image which is caustic and dry«. Jorn, however, did not allow himself to get trapped either in satire or in the abstract movement's penchant for line and pure form. He merely toyed with these possibilities. In some of his sketchbooks from 1936-37 he practised the motifs and compositions he had found in Kandinsky, El Lissitsky and De Stijl. The sketches are drawn with a ruler and compass in India ink, and titled on the notebook covers: Essays in planes and basic forms and Tensions between straight and curved lines.
Sometimes Jorn borrowed a particular feature of Leger’s technique, as when he tinted a canvas in order to work on a colored or tinted base instead of the white gesso. The component of the picture were then imposed on this background either as linear shapes or as outlines colored in. The forms could be modeled plastically or the plane could be emphasized.

Textural asceticism went against the grain and Jorn also fretted at being made to correlate line and form, but he did not yet know how to free himself from these restrictions. One method was to work with accidental shapes, and this was to become a lifelong preoccupation. But in the beginning the techniques of Surrealism were put to good use: Collage, frottage, color sprayed on paper with an airbrush or floated on the surface of a bowl of water and lifted off on paper. Another way to break the link between line and plane was by what Arp called the “square-eyed” method or alternately, with Dali, putting one drawing on top of another, using transparent paper. Jorn had availed himself of all these methods and experiments by 1940.

He used collage for a set of unpublished illustrations for The Stolen Chest of Drawers, a book by the Danish poet Jens August Schade. Schade had created a glittering narrative that roamed all over the globe, in the air and on land simultaneously, in the subconscious and in realistic environments. Jorn merely had to take him literally! And if the collages resembled those of the Surrealists (especially perhaps Max Ernst’s Une semaine de bonte or La femme cent tetes, which had inspired the young Danish artists from the time they were first published) they are at the same time completely compatible with Schade’s lyrical prose.

Jorn used Dali’s overlay technique in order to dissolve the shapes of his drawings, not to evoke clashes between the shapes. Later in the forties he was glad that he could use this method in his encounter with the Danish psychoanalyst Sigurd Naesgaard, who took it upon himself to relate various shapes he found in Danish abstract art to specific psychological «complexes». (In this Naesgaard was partly influenced by Wilhelm Reich, who had stayed a short while in Denmark and whose lectures had been attended by some of the Line artists). Jorn had certainly been under analysis with several of Naesgaard’s pupils and possibly the man himself, but he nevertheless reacted against Naesgaard’s interpretation of art.

To test Naesgaard’s thesis, Jorn took one of his own drawings with a complex interlaced pattern and he then asked a number of artists to pick out what they considered to be the basic pattern. The drawing had been produced almost automatically and ought therefore to contain some «basic» feature. In the event Jorn received as many different «basic patterns» as there were artists! Whatever the basic theme (if any) might be it was impossible to isolate it.

Jorn attached great importance to this experiment. Even after he had published the results in an article, he continued with his inquiries. He drew the attention of Renne and Serbanne to the matter when they were writing about his drawings in the late forties and he explained the experiment to Guy Atkins in the sixties. Jorn’s basic conclusion was that a picture is essentially ambivalent. It is not susceptible to just one particular interpretation or reading. This insight carried him beyond satire and beyond the dogmatic non-figurative attitudes at the beginning of his career. Moreover, it was the principal point of view he was to develop consciously in his works of the fifties and sixties.

«Groupez-vous», said Leger to Scandinavian pupils in the twenties when they left Paris to return home. Jorn did not need Leger’s prompting. In The Line he had seen an example of how mutual discussion and a vigorous exchange of ideas had enlivened and transformed the Danish art scene. But already at that first exhibition in 1937 he found himself at loggerheads with the outstanding personality in the group, Richard Mortensen. Jorn’s own position was much closer to one of the other leading members, Ejler Bille. In the early forties Bille developed a free allover manner of composition which made a great impact on Jorn. Bille was also a critic, and at the end of the war he published a collection of articles ranging from Oceanic art to Henri Laurens, Picasso and the Surrealists.

Jorn often joined forces with other artists in exhibitions, magazines or in sharing studios, but as one of his contemporaries said, «He was not really a ‘group person’. He was an egocentric who could do everything by himself, but only after things had developed to the point where there was no longer any need for a group». During the war Jorn was the driving force behind the publication of the magazine Helhesten (The Hell Horse). It printed articles on art, literature, archaeology, film, ethnography, etc. When the first number came out nobody knew what would be the attitude of the German occupation forces. The number contained an obituary on Paul Klee, whose pictures had been removed from German galleries and destroyed. Moreover, the name of the magazine contained (to the initiated) a sly dig at the German Occupying power. But nobody interfered with the magazine which ran until 1944 when it ceased publication for financial reasons.
Few of the articles in The Hell Horse have any value as original research, but today they give a vivid impression of a particular circle of people and their interests. The mixture of original lithographs coupled with reproductions and the breadth of subject matter later inspired the Dutch Reflex magazine and the international Cobra review.

Five years without a chance to travel abroad, without foreign exhibitions or information on art events in other countries, combined with the pressure placed on everyone by the war, produced a close-knit community of artists in Denmark. It was not only artists of the same generation who came closer together, but the bond managed to span the generation gap. In his notes from those years Jorn proposed the idea of combining features of Danish art from the twenties and thirties with the Abstract and Surrealist styles. The Danish art to which he was referring was based on simplified landscape painting with a strong emphasis on color. It was not unnatural (in view of what has been said) that the «spontaneous abstraction» group should exhibit jointly with a number of figurative artists in the Corner-Høst art association during and just after the war. At the end of the war this association received a questionnaire from the Museum of Modern Art in New York. The Museum was trying to piece together a picture of what had been happening in those countries with whom contact had been lost during the war. Jorn applied himself with enthusiasm to answering the questionnaire. He collected photographs as well as some original works to send off. The Danish association compiled a statement which summarized their views on the developments that had taken place. The text which clearly bears the stamp of Jorn's ideas drew a distinction between «automatic» abstraction and «constructive» abstraction. The text ran: «The greatest difficulty arose when transferring the spontaneous method from drawing to painting. If the picture were to be drawn on the canvas spontaneously then the color would inevitably be trapped inside the drawing and unable to expand naturally. Our most difficult and important achievement, which has given our art its special flavor, is the breakthrough to a liberation of the color element, and so to painterly spontaneity».

Jorn was also looking for what he called an «empty creation». In a conversation he told Pierre Loeb that his own goal was «to be completely empty of ideas at the moment of setting brush to canvas, the head being just as empty as the canvas». Renne and Serbanne touch on the same attitude - undoubtedly with one of Jorn's examples in mind - in their text of 1947. «A child draws and paints alongside itself, on a parallel course. In doing so it neither liberates nor deliberates; the child is not creating, the object itself is creating; it's not a matter of internal necessity (Kandinsky), but of external necessity, which may in fact be the truer of the two».

«Alongside pure creation, i.e. empty creation (which is devoid of art), there exists a conscious creation (even if it's of an automatic order)...» Serbanne and Renne then quote Max Ernst who presented the problem in the opposite way. In his picture "Surrealism and painting" a mythical gargoyle traces a succession of straight lines and curves on a canvas to represent «pure design». At this stage Jorn adheres to automatism and ambiguity as his guidelines, in preference to using motifs and figures as carriers of meaning.

In 1947 Jorn wrote of modern art in Paris: «It seems to me that today the Surrealist crisis is the central problem in French art. It is essential for future development that this crisis should be solved... The principal error in the aesthetic program of Surrealism is that it is too literary. Painters have experimented with visions, images, dreams, but not with painting, not with color... The unpainterliness of Surrealism has inevitably produced a reaction among younger painters». Here he was not thinking of Danish artists, but of painters such as Bazaine, Esteve, Lapique, Singier and Le Moal. He suggests there should be reciprocity: «These artists cannot get any further unless they absorb the lessons of Surrealism into their painting, just as Surrealists can only advance if they adopt the painterly methods of the other group».

This was Jorn's position in 1947 when he joined in the debate that was taking place within the French Surrealist movements, e.g. Surrelisme-Revolutionnaire. A year later he walked out of an art conference in Paris. With a handful of Dutchmen, Belgians and a single Frenchman the Cobra group (COpenhague-BRuxelles-Amsterdam) was formed. Among the founders were Appel, Constant and the author Christian Dotremont. Jorn's aim in Cobra was to merge the Danish notion of «spontaneous abstraction» with the «painterly» aesthetic.

In the many thousands of pages of Jorn's writings one looks more or less in vain for any substantial reference that would explain the content or context of most of his paintings from the fifties and sixties. The problem of «empty creation» with which he had struggled during the period before Cobra now gave way to dominant «figures» and «motifs» which obtruded themselves even before the picture was born. Time after time these characters interfered in the automatic process.
In 1952-53 Jorn painted three pictures as a "decoration" for the Library at Silkeborg. Two of them were called On the Silent Myth and the other The Wheel of Life. Many private symbols and references were incorporated in these paintings. The large number of sketches and smaller related studies point to at longstanding preoccupation with particular themes. In his speech when he presented the pictures to the Library he referred to Johannes V. Jensen, the Danish writer of novels that combined history with legend. Against the vocal myth Jorn set the silent myth, i.e. the visual image.

Around this time Jorn came under the renewed influence of Munch; In On the Silent Myth there are traces of Munch's landscapes, especially in the way in which the forms are enclosed within colored contours and in the choice of the actual colors. Other pictures from the same period, e.g. Manly Resistance, are also reminiscent of Munch, whose memorial exhibition in Copenhagen in 1946 had made a powerful impression at the time. The grouping of pictures into thematic cycles also points to Munch.

In his commentary on The Silent Myth series Jorn again rejected the idea that a picture could be explained by its content or interpreted in a single direction. Yet from this time onward a new set of figures which could be called "recognizable" begin to appear in his paintings.

In 1953 he made a small ceramic vase with four figures, which he gave to his wife. The figures can be read clearly as two adults and two children. One of the figures is haggard with a kind of gash in its chest, a reference to Jorn's recent recovery from severe tuberculosis. The mother-and-children theme also runs through several paintings and drawings. Picture titles such as En Famille, You were like that (with a portrait of the artist's mother) and Letter to my Son show that the private sphere is directly involved. In picture after picture one finds distinct and recognizable types of «the father» and «the child». One of the figures in Letter to my Son the frequently recurrent «spectator», is repeated in an independent lithograph.

In some versions Jorn looks at family life ironically as a source of discord and conflict, mitigated by the need for co-existence, as in the child-adult relationship. Lovers are shown as alternately hostile and affectionate, with a shifting dominance between the two partners. Now and then ironical and satirical overtones occur as in Unwelcome Visit or Doggie to Missie, which are seen elsewhere with menace. This type of reference culminated around 1956-58. "Portraits" of known and unknown persons (collectors, art dealers, artists and friends) contain references that are sometimes private and esoteric but more often open. An interesting case in his portrayal of the French literary historian and philosopher Gaston Bachelard. Each picture is like the memory of a person whose features one is trying to recall. The face floats before the inner eye without sharp definition yet with a convincing «likeness». The portrait of his mother You were like that is painted in the same way. Such factors point to Jorn's kinship with Nordic Expressionism, of which he became more aware after he left Denmark in 1953.

The serious bout of illness at the beginning of the fifties left its mark on Jorn's temperament. In a letter to Werner Haftmann in the early sixties he referred to a composition from 1951 called The Eagle's Share, to which he returned in a series of versions. This painting, he said, expressed anxiety at several levels, personal and universal.

In Alpha and Omega he said about the Nordic concept of Expressionism: «Nordic art casts a spell on the mind which ranges from laughter to tears and from tears to violent rage. One can see how dangerous it is, we can be tyrannized by a cynical person endowed with the power of art. Much has been said about this demonic aspect. In it lies the ultimate demand that the artist must take responsibility for the states of mind that he produces, or at least he must answer for them by knowing them in his own person. This psychic demand in both the artist and the viewer has made Expressionist art so hated by devotees of aestheticism and formalism».

Jorn had hardly come to terms with his figurative repertoire when he began to feel hostile towards it. He often returned and overpainted parts of a picture: usually only the edges or background of a canvas, but he was capable of throwing synthetic paint over parts of the figure compositions (during the fifties) in a quasidestructive gesture. A prime target was the big composition from 1956, The Retreat from Russia (La ritirata di Russia). A year later he obliterated the whole surface under a layer of white, which he applied with a roller or similar implement. From now on subject matter and style became more closely equated. After several years of work Jorn finally gave the picture its title Stalingrad.

The starting point in 1956 had been the stories told to him by an Italian friend, Umberto Gambetta, who had served with an Italian regiment in front of Stalingrad. Afterwards followed years of detention in Russian prisoner-of-war camps - experiences that few men survived. References to these events were recorded on the original canvas (now obliterated) causing Gambetta to speak of the picture as «my portrait». Jorn
thereupon blotted out the specific personal references in order to increase the universal validity of the painting. He often returned to this canvas, the last time being a few months before his death, when he added a series of black dots (representing houses) to the troubled scene.

Stalingrad is a work, perhaps Jorn’s only one, which is marked by pathos. The opposite applies to the experiments he made from 1959 onwards in overpainting old pictures bought in the flea market. The first series consisted of landscapes peopled by fantastic monsters and other intruders. In his notebook Jorn called these pictures «kitsch», and it was only later that they got their French name, Modifications. In 1962 he exhibited a new series consisting exclusively of portraits in which the amiable physiognomies of the bourgeoisie were transformed into ill-favored grotesques. The women were sor-rounded by snarling beasts which beset them or swallowed them up, transforming them into one of Jorn’s favourite themes -«the animal in woman».

In the Luxury Paintings Jorn, fully conscious of the timelag, took up features from action painting and tachisme. He used synthetic paint, which he poured or dripped over the canvas or applied with string dipped in color. Nearly all these pictures lie on the extreme borderline of figuration. Jorn is here combining former notions of the «empty» creation and automatism with his current aesthetic. When figures were on the point of emerging, he refrained from clarifying them, so that they remained in the shadowland of the subconscious.

He also used the Luxury Paintings to explore notions, on color theory, for instance by reducing the main colors in relation to subsidiary ones. These notions were inspired partly by an essay of 1890 on the nature of color by the Danish art historian Julius Lange and partly by the theories of Philipp Otto Runge earlier in the nineteenth century. While he was working on the Luxury Paintings, he was discussing these topics in his book De divisione naturae.

Jorn’s many experiments were not undertaken at random. He would deliberately return to subjects and problems which he had abandoned in an earlier phase. In the pictures of the sixties and seventies he moved freely between alternatives such as figuration and automatism, mythic figuration and improvisation, not in classical composure but in dynamic tension.

In his later mature works it is often not at all easy to identify elements that are related to actual events, but a biographical element of some sort is nevertheless seldom far away. When irony and satire are involved, they are as a rule so sensuously embedded in the color, fabric and composition that the result rises above the »occasion«. The misogynistic and misanthropic view of human relations shown in many of the works of the early fifties has later lost its bitterness and self-irony.

In the best works of the sixties until the artist’s death, color has at last achieved the autonomy which he had so long sought. Now it is the surge of color that dictates the composition - color which in the late works is cleaner and stronger than ever before. Now and then broad brushstrokes appear, done with a brush the same size as that used by Japanese calligraphers. Line drawing is often introduced as a final stage, with pure color applied straight from the tube to bring out a figure. Sometimes a painting is as clearly built up as in certain litographs: the base is first tinted, then each individual color is disposed in different areas of the plane, as if applied on different stones. The packed, texturally aggressive canvases are rare in the last years. It is more a shift in viscosity from a thin turpentine-fluid color to a denser surface controlled by the palette knife - variations within a limited range.

In the last years, too, Jorn moved over to other media: lithography, engraving, woodcut and, in the very last year, to sculpture modeled in clay and cast in bronze or carved from marble. These figures, too, by presenting a different aspect from every new angle, demonstrated Jorn’s extraordinary power of vision, that enabled him to conjure up endless fresh images.
EXHIBITION GUIDE

Asger Jorn, a Free Artist
For the first time in French-speaking Switzerland, the Fondation de l’Hermitage is offering an opportunity to discover the fascinating work of Asger Jorn (1914-1973). Considered the greatest Danish painter of the twentieth century, he played a major role in the development of European avant-gardism after 1945.

Born in a village in Jutland, in the heart of Denmark, Jorn trains in Paris under Fernand Léger and at the Academy of Fine Arts in Copenhagen. In 1948, together with other northern European artists, he founds Cobra, the most important European art movement of the postwar period. A case of tuberculosis that strikes Jorn in 1951 precipitates the end of Cobra. After a long stay at the Silkeborg sanatorium in Denmark and a period of convalescence in Chesières, in the Swiss canton of Vaud, he resumes his travels around Europe, gathering around him artists, writers and thinkers. He develops a new language that revives the expressive power of Edvard Munch.

Jorn’s work, accomplished to the rhythm of his constant travel, is deeply rooted in Scandinavian culture, impregnated with his exchanges on the international scene. A man with boundless curiosity, he dares to try out all kinds of techniques and experiments. His immensely free spirit and the extraordinary vigour of his work make Jorn one of the leading figures of modernism.

Ground floor – room 1: The Cobra Years
In 1936, Jorn leaves his native Jutland and goes to Paris with plans to study under Kandinsky. Since the latter is not taking students, Jorn enters the Académie Moderne of Fernand Léger, who introduces him to Le Corbusier. Jorn collaborates with them both on their projects for the 1937 Universal Exhibition.

In September 1939, Jorn returns to Denmark. He spends the World War II in his home country under German army occupation. This is an opportunity for him to embark on a first collective artistic adventure with the magazine Helhesten (Hell Horse), which he co-founds, and which escapes censorship. From 1945 onward, Jorn makes repeated journeys and meets numerous artists. In 1948, together with the Belgian writer Christian Dotremont and other northern European artists, he forms the movement Cobra, whose name derives from the initial letters of Copenhagen, Brussels and Amsterdam. In the wake of surrealism – and in a clean break from it – Cobra defines itself as “a flexible link between Danish, Belgian and Dutch experimental groups". Bringing together artists and writers, this movement of outstanding vitality embarks on a search for a universal “natural art”. Under the banner of spontaneity, it takes inspiration from folk art and children’s drawings, and engages in experimentation and collective creation. Cobra disbanded after Jorn, and then Dotremont, come down with tuberculosis in 1951.

Ground floor – room 2: Back to Silkeborg
In 1951, while living in very precarious conditions in Paris, Jorn collapses – struck down by tuberculosis and malnutrition. Rushed to hospital, his only solution is to return to Denmark. Indeed, Silkeborg, the city where he grew up, has a large sanatorium. This return temporarily puts a stop to his bubbling creativity and constant travelling, and ultimately spells the end of Cobra.

Jorn finds himself isolated from the European art scene, immobilised in the “detested town” that he evokes in a painting presented here. The dark and blood-like colours, the oppressive composition and the threatening beings in this work speak volumes about his state of mind during those nearly two years of treatment.

After being bedridden for several long months during which time he could only read, write and draw, his health improves and he is allowed to paint. He then sets up a studio in the sanatorium and begins a series of paintings on the theme of the seasons, which includes Sankthans II (The Feast of St. John II) shown in this room. As so often in his work from the 1950s and 1960s, creatures evoking trolls, kobolds and other elves of Norse mythology appear together, in an organic composition with moving forms and a nocturnal atmosphere.

After coming so close to the edge, Jorn slowly regains his vitality, a fact that is reflected in his paintings. Lykkehjulet (The Wheel of Fortune) is one of the odes to life Jorn painted during this trying time.

Ground floor – room 3: The Swiss Months
At the end of October 1953, thanks to the money raised through a charitable exhibition and sale, Jorn travels to Switzerland to continue his convalescence in the bracing air of the mountains. He settles into a
little chalet in Chesières in the canton of Vaud with his wife Matie and their children. Matie is the former wife of the painter Constant, a member of Cobra, who will remain a friend of Jorn’s in spite of their emotional upheavals.

After two years of illness, Jorn is eager to get back to the exciting exchanges of the Cobra days. Though he has trouble making contacts locally, he corresponds actively with other members of the art scene. The result is a polemic with the Zurich architect Max Bill, whose new Bauhaus founded in Ulm, Germany, Jorn disagrees with. He also makes friends with the Milanese painter Enrico Baj, founder of the Movimento Arte Nucale.

The paintings of this period are often reduced in size due to his lack of workspace, and they reveal the difficulties encountered by the family: Les enfants causent des querelles paternelles (Children discusses the paternal quarrels), Couple nuptial (Bridal couple), Résistance masculine (Masculine Resistance)... these are titles that evoke intimate tensions, while L’étanger au village (The Stranger in the Village) confirms that Jorn is suffering from isolation. Les spectateurs et l’assassin de Lurs (The Witnesses and the Murder of Lurs), with its colourful atmosphere drenched in violence, recalls the news of the day: the canvas depicts the Dominici affair, the massacre of a British family travelling in the South of France that has filled the headlines for some time.

This intensely productive period – he produces about forty paintings, and the same number of engravings, numerous drawings, plus theoretical essays – comes to an end in March 1954. The Jorns head out for Italy.

1st floor – landing : Swiss suite
During his six months in Switzerland, Jorn focuses intensively on engraving, producing no fewer than forty-three etchings, which he has printed by Reynold Disteli in Versoix, near Geneva. In 1961, he takes twenty-three of them – the selection presented here – and reworks them with drypoint. The ensemble is then published under the title Schweizer Suite (Swiss Suite) by Otto van de Loo in Munich.

Jorn later explains to Alechinsky the secret of these engravings: the copper plates were polished like mirrors, he then distressed them vigorously, treading on them with his heel, marking them without mercy... the dents he produced in the plates can be seen, for instance, in Paysage inondé en Hollande (Flooded Dutch Landscape).

In Switzerland, Jorn develops his formal vocabulary far from the great artistic centres. He re-focuses on his work and often takes inspiration from his own drawings. L’étanger au village (The Stranger in the Village), Conférence à 7 (Conference for 7), Résistance masculine (Masculine Resistance) and Femelle interplanétaire (Interplanetary Female) are all compositions that the visitor will also find amongst the paintings (ground floor) and the drawings (2nd floor) presented here.

Through this series of engravings, Jorn also suggests the masters who contributed to shaping his graphical identity: Klee with L’homme araigné (Spider Man), Picasso with Rencontre d’Antibes (The Meeting in Antibes), Ensor with Schweizer Garde, and especially Munch with Résistance masculine and Femelle interplanétaire. One of them, Schweizer Garde, makes direct reference to the place it was created and offers a somewhat Ensor-like, burlesque view of the armed forces protecting the country.

1st floor – room 1 : Albisola
After six months of convalescence in Switzerland, Jorn and his family take to the road again in March 1954 and settle in Italy. On the advice of the painter Enrico Baj, with whom he was corresponding from Chesières, Jorn moves to Albisola, a small town on the Ligurian coast, which will remain one of his homes throughout his life.

This seaside resort frequented by artists (Lucio Fontana, Wifredo Lam) reignites the artistic passion of the Cobra days. He organises international meetings of ceramists – that he animates with great energy – and continues to argue with Max Bill through the International Movement for an Imaginist Bauhaus against an Imaginary Bauhaus, while creating relentlessly, especially producing ceramic works, some of them monumental.

In Albisola, where he ended up buying a house years later, Jorn finally finds his idyllic “castle in Spain”, evoked in two masterpieces which are brought together here for the first time. After the war and years of suffering tuberculosis, Italy promises him a totally new life. This calm is reflected in his paintings that depict fluid and balanced compositions, free and supple forms, with warm and luminous colours – probably inspired by the clay that he works intensively in the workshop of the ceramist Tullio Mazzotti. The brutal tones and the frightening creatures of the immediate post-war period fade under the Italian sun.

As in the Cobra days, Jorn continues to show an interest in children’s drawings, which he admires for their creative spontaneity, as evidenced by an untitled painting from 1955 and the joyful Bouffon (Jester) displayed in this room.
1st floor – room 2 : Night and Day
In the wake of Cobra, Jorn elaborates an organic language at the end of the 1950s, uniting powerful gestures and chromatic intensity. In his quest for a universal painting, one that addresses each individual according to his or her own imagination, he blurs the borders between figurative and abstract painting. The ectoplasmic creatures are dissolved gradually and evolve into coloured gatherings. The lines are fragmented, and the playing with distortion pushed to the extreme.
The tension between abstraction and figuration is especially palpable in the coloured swirls of Lüfterbild, inspired by the ornaments traditionally surrounding the windows of Bavarian homes. In the same enchanting key, but more oppressive, is Vision nocturne (Nocturnal Vision), which features iridescent silhouettes cut-out from the mantle of the night, composed in the manner of a stained-glass window in which the lead dividers dominate.
“The meziest shadows appear in the light,” Christian Dotremont writes in 1956 about Jorn’s paintings, “but suddenly the contest is turned on its head: the night takes on the gentleness of a pillow, whilst the sun, the master of the background, barely visible, is demonic.”
As of 1958, Jorn’s financial situation improves, allowing him to build up a collection of works by his friends and fellow masters (James Ensor, Francis Picabia, Max Ernst, Jean Dubuffet, Sam Francis...). He donates them to the small art museum in Silkeborg (today Museum Jorn), which he will support for the rest of his life.

1st floor – room 3 : Scream and Whisper
Asger Jorn stands beside Edvard Munch (1863-1944), the pioneer of modern Expressionism. Early on the Norwegian already has a profound influence on Jorn, who finds himself fascinated after the posthumous retrospectives shown in Oslo (1945) and Copenhagen (1946).
The imprint of the older artist, which is very visible during Jorn’s Swiss period (1953-1954), notably in his drawings, remains discernible all the way to the beginning of the 1960s. It is easy to identify in Retrouvailles sur le rivage de la mort (Meeting on the Shore of Death), whose sinuous lines, delimited by colours, recall the enveloping and curling lines typical of Munch. The phantom-like figures seem to come straight out of his tormented universe.
The two artists reveal a stylistic and thematic proximity. Titles like Le cri (The Scream, in this room) or Chuchotement (Whisper, in the basement) also give evidence of this connection. Jorn shares Munch’s existentialist vision of art, in which personal experience inhabits compositions that are more often than not tumultuous.
In 1945, following the death of Munch, Jorn tells his brother about his fascination for this artist who has enabled him to “find within myself the Nordic element of my art, the mystical and sensitive element that is in opposition to the clarity of French painting.” Following Munch’s example, Jorn will continuously seek to ally European modernism with Scandinavian tradition.

2nd floor – landing : Décollages
During the 1960s, Jorn engages in new plastic experiences. Beside producing sculptures, he comes up with a considerable number of découlages. These works of great vitality are made from posters he removes from walls and billboards. He reworks this material from the street, carving into the superimposed layers and tearing off swaths of paper, thus making the colours buried below or the hidden motifs seemingly to appear by chance.
Décollage, and the game of stratification it implies, is another example of the practice of appropriation which Jorn is experimenting with at the same time in his modifications - overpainting on canvases gathered at flea market. The découlages are in the same iconoclastic vein, but they also recall some of the research that was being done by the New Realists on the evocative power of the lacerated poster (Raymond Hains, Jacques Villeglé, François Dufrêne, Mimmo Rotella).
At the same time he was pulling down and tearing at posters, Jorn suddenly decided to start making his own. He stayed away from the events of May 1968, but did support the student revolt by creating four posters whose text featured some capricious spelling and cast a humorous eye on the slogans of the day.

2nd floor – attic room : Drawings
Jorn’s graphic work is notable for its experimental and creative aspects. Jorn learns how to draw at the Académie moderne of Fernand Léger in Paris around 1936-1937. He is 22 years old, has just finished studying to become a teacher, and carries little artistic baggage. From then, he would never cease drawing, elaborating on paper his pictorial creations. Drawing becomes the laboratory for his ideas, a place where he allows himself total liberty, cultivating spontaneity, exploring all the mysteries of creation.
In his copious pages, Jorn switches from graphite pencil and Indian ink techniques that he occasionally enhances with oil pastels or watercolours. Jorn’s drawings are populated with a very personal bestiary, one that is deeply rooted in ancient Scandinavian art and Nordic mythology (reindeer, elves, hybrid beings, ...). Sometimes, too, the features are distorted and they become enlivened by fluid dynamics, as in L’Étranger au village (The Stranger in the Village). Among the artists that contributed to shaping Jorn’s graphical identity, one finds Klee, Picasso and, in particular, Munch whose influence is also strongly felt in his painting. The hand of the Norwegian master is easily visible in the enfolding and winding lines of Femelle interplanétaire (Interplanetary Female) or Résistance masculine (Masculine Resistance).

Jorn was a pioneer of integrating writing into drawing. It is illustrated in Le grand Pum, which evokes the “word paintings” realised with his former comrade in arms in arms from Cobra, Alechinsky and Dotremont. Twenty years later, this work produced by six hands represents derisively the disbanding of the group: Copenhagen, Brussels and Amsterdam are all missing their first letters, which were so emblematic.

**Basement – room 1 : Watercolours**

Rarely shown, the watercolours presented in this room are surprising, to say the least. All fifteen of them were found by chance in Jorn’s library, buried inside the pages of a Jean Arp catalogue. Undocumented and untitled (it is generally agreed that they date from 1960), flirting with the borderline between figuration and abstraction, they amaze with the luminous serenity that contrasts with the powerful and dazzling painting of the artist. Whereas Jorn’s flourishes are sometimes violently passionate in his oil paintings, here they are light and precise. The technique leaves no margin for error: once the form has been drawn, the water traces the pigment on the paper permanently. Mixing in a few light lines in blue pencil, Jorn approaches watercolour painting in a freewheeling and apparently spontaneous manner, although he falls into the tradition of a medium that accompanied the major pictorial revolutions of the nineteenth and twentieth centuries.

In his watercolours, Jorn demonstrates his fondness for drawing, for fine lines that take control of space, and for signs, which mark the transition between picture and writing. This echoes the great inventors of forms such as Sam Francis, Jean Dubuffet and Henri Michaux. The post-war rivalry between the abstract and figurative schools has little meaning for Jorn, as illustrated by these wonderful watercolours. Neither exactly symbolic nor exactly abstract, they remain open to interpretation. Forms sometimes appear to spring out that each person will recognise according to their own imagination: here, the struggle between Jacob and the angel; there, a landscape that appears to show a ridge line, or there, a richly coloured bird...

**Basement – corridor : Studies and Surprises**

“The gouge, a ploughshare for a quill-hand. Asger Jorn engraves a board straight on the press. Peter Bramsen, born printer, is alert, is busy, is pacing the walkway: soon the result – risking the whole printing – the final overlaying of the same wood, modified. Wood chips in his beard, the gouge working. The machine stopped, the feeder and the receiver waiting. There will be no proof-version. Flat beliided on the plate, Jorn hums amid a light sound of tearing wood. His hands recall the dance of the bread rolls of Charlie Chaplin. This thread starting from Gauguin, held by Munch, now picked up by Jorn... To wonder if Gauguin would not from Paris have posted many engravings to his Danish wife, returned to Denmark. Appearing after them, would come the wood-blocks of Edvard Munch, renowned as so Scandinavian, and, final ricochets in the luminous water of paper, the album Etudes et surprises by Asger Jorn (Atelier Clot, Paris, 1972).”


**Basement – square room : Modifications**

In 1959, Jorn exhibits a first series of “modifications” in Paris, paintings he picks up at flea markets and transforms by pain- ting over them in an iconoclastic and alchemistic fashion. Jorn adds monstrous and outlandish figures to somewhat insipid scenes or decorative landscapes, thus upsetting their tranquil imagery. By appropriating “bad taste” and giving it a new lease on life, Jorn is paying homage to the “intimate banalities,” the trivial images from everyday life that are in his eyes actually the manifestation of the carefreeness of Art.

In 1962, he begins a new series of modifications, “new disfigurations”, using portraits of amiable anonymous bourgeois, as well as images of soldiers and battle scenes. These images are invaded by disturbing creatures, grimacing beasts that attack, kiss, swallow and scrutinise the individuals in painting. Like the Viking inscriptions he has observed on the walls of Norman churches, Jorn plays the vandal by adding disrespectful graffiti. These ironic diversions also come to bear on the titles, as illustrated by the extravagant Lapin (Rabbit), Souriez rue froide (Smile, Cold Street), Grand baiser au cardinal d’Amérique (Big Kiss for the Cardinal of America), En attendant Godot, elle l’a eu (Waiting for Godot, She Had Him)...
Some of these works, conceived as provocations, deride the avant-garde movement and its desire to wipe out the past. In a famous modification presented here, a girl about to be confirmed sports a moustache, and an inscription behind her warns aficionados of Duchamp: *L'avangarde se rend pas* (*The Avant-Garde Does Not Surrender)*.

**Basement – galerie : The Final Years**

Freed from influences, Jorn’s painting reaches its culmination at the end of the 1960s. The colours are fluid and explosive and deploy themselves lushly and with virtuosity. The irony, the satire and the darkness that pervade some of his canvases from the 1950s give way to a new sensuality. From now on, layers applied with the spatula flank areas diluted with turpentine, the contrasts are gentler. In his mature works, like *La Luxure lucide de l'hyperesthésie* (*The lucid luxury of hyperaestheticism*) or *Kyotosmorama*, Jorn manages to give colour the autonomy he has been seeking for a long time. It’s the surge of colour, now more luminous and intense than ever, that dictates the composition.

Right until the end, Jorn plays with words, offering titles that are always poetic, confounding any interpretation of his mesmerising works, fluctuating between figuration and abstraction. Thus, the silhouette of an old lion sitting in adoration before a young lady seems to be outlined behind the curves and thicknesses of *Image confite*.

When he dies in 1973, Jorn is an artist at the height of his powers. Terminally ill, the tireless collector organises his departure: all the friends he had met during his nomadic life are invited to Silkeborg to celebrate the Saint John’s Eve (*Midsummer’s Eve*) amidst Nordic forests and lakes. Jorn leaves behind an abundant, multifaceted, exploratory and audacious opus that magisterially embodies the post-war avant-garde.
LIST OF WORKS

Paintings

Mona Lisa, 1944
huile sur toile, 53,5 x 42 cm
Atkins I, 365
Galerie van de Loo, Munich

Sans titre, 1947
huile sur toile, 65 x 74 cm
Atkins I, 514
Collection privée

Jordens ansigt / La face de la terre, 1948
huile sur toile, 74 x 59 cm
Atkins I, 558
Collection privée

Avec Christian Dotremont
Ici la chevelure des choses..., 1948
huile sur carton, 17,5 x 21,5 cm
Atkins I, 587
Collection Pierre et Micky Alechinsky

Avec Christian Dotremont
Je lève, tu lèves, nous rêvons..., 1948
huile sur toile, 37,5 x 32,5 cm
Atkins I, 588
Collection Pierre et Micky Alechinsky

Midnat / Minuit, 1949
huile sur panneau, 39 x 28,7 cm
Atkins I, 618
Collection privée

Sans titre, 1949
huile sur toile, 44 x 31 cm
Atkins I, 617
Museum Jorn, Silkeborg

Sans titre, 1949-1950
huile sur aggloméré, 53 x 58 cm
Atkins I, 634
Galerie Jaeger Bucher / Jeanne-Bucher, Paris

La lune et les animaux, 1950
huile sur aggloméré, 47 x 60,7 cm
Atkins I, 676
Collection Pierre et Micky Alechinsky

Sans titre, vers 1950-1951
huile sur aggloméré, 75 x 61 cm
Atkins, Revised Supplement, S 67c
Collection privée

Den forhadte by / La ville détestée, 1951-1952
huile sur panneau, 159,6 x 127,6 cm
Atkins I, 731
Fondation Gandur pour l'Art, Genève

Lykkehjulet / La roue de la fortune, 1951-1952
huile sur toile, 155,5 x 135,5 cm
Atkins I, 732
Gudrun et Viggo Nielsen, Roskilde

Sankthans II / La fête de la Saint-Jean II, 1952
huile sur aggloméré, 159,8 x 182,6 cm
Atkins I, 760
ARoS Aarhus Kunstmuseum

Som vaarens offer I / Le sacrifice du printemps I, 1952
huile sur aggloméré, 128 x 151 cm
Atkins I, 741
KUNSTEN Museum of Modern Art Aalborg

Conférence à six, 1953
huile sur toile, 40 x 49 cm
Atkins, Revised Supplement, S 76
Collection privée

Femelle interplanétaire, 1953
huile sur toile, 100,8 x 81,5 cm
Atkins I, 837
KUNSTEN Museum of Modern Art Aalborg

Les enfants causent des querelles paternelles, 1953
huile sur toile, 45 x 45,7 cm
Atkins I, 839
KUNSTEN Museum of Modern Art Aalborg

Les spectateurs et l'assassin de Lurs, 1953
huile sur toile, 54,5 x 100,5 cm
Atkins I, 823
Collection Karel van Stuijvenberg, Caracas

Svejtsbillede / Image Suisse, 1953
huile sur toile, collée sur masonite, 43,5 x 44 cm
Atkins I, 825
Museum Jorn, Silkeborg

Château en Espagne, 1954
huile sur toile, 121 x 75 cm
Atkins I, 854
Collection Pierre et Micky Alechinsky

Mon château d’Espagne, 1954
huile sur aggloméré, 122 x 91,5 cm
Atkins I, 843
Statens Museum for Kunst, Copenhague
Père Ubu, 1954
huile sur aggloméré, 60 x 47 cm
Atkins I, 851
Collection privée

Il mito muto / Le mythe muet, 1954-1955
huile sur toile, 43 x 96,2 cm
Atkins II, 884
Collection privée

Noël nordique, 1955
huile sur toile, 65 x 100 cm
Atkins, Revised Supplement, S 90
Galerie van de Loo, Munich

Sans titre, 1955
huile sur toile, 99 x 79 cm
Atkins, Revised Supplement, S 97a
Stiftung « Expressionismus im Kunstmuseum Bern »

Extase inquiétante, 1956
huile sur toile, 81 x 100 cm
Atkins II, 931
Musées royaux des Beaux-Arts de Belgique, Bruxelles

Le petit fou, 1956
huile sur toile, 81 x 65 cm
Atkins II, 957
Galerie van de Loo, Munich

Le portrait de Balzac, 1956
huile sur toile
65 x 50 cm
Atkins, Revised Supplement, S 113
Galerie van de Loo, Munich

Vision nocturne, 1956
huile sur toile, 101 x 81,5 cm
Atkins II, 995
Louisiana Museum of Modern Art, Humlebæk, Danemark

Portrait de Pierre Alechinsky, 1956-1957
huile sur toile, 65 x 54 cm
Atkins II, 965
Collection Pierre et Micky Alechinsky

Bruyante fleur, 1957
huile sur toile, 100 x 81 cm
Atkins II, 1060
Collection privée

Wiedersehen am Todesufer / Retrouvailles sur le rivage de la mort, 1958
huile sur toile, 100,4 x 80,6 cm
Atkins II, 1141
Kunsthalle Emden - Schenkung Otto van de Loo

Echter Kobold / Lutin véritable, entre 1958 et 1959
huile sur toile, 50,9 x 40,8 cm
Atkins II, 1137
Kunsthalle Emden - Schenkung Otto van de Loo

L’abominable homme des neiges, 1959
huile sur toile, 146 x 114 cm
Atkins II, 1172
Courtesy Galerie Salis & Vertes, Zurich

Le pêcheur de nuages, 1959
modification, huile sur toile, 43 x 60 cm
Atkins II, 1196
Galerie van de Loo, Munich

Paris by Night, vers 1959
modification, huile sur toile, 53 x 37 cm
Atkins II, 1199
Collection Pierre et Micky Alechinsky

Promenade dans un parc, 1959
modification, huile sur toile, 89 x 146 cm
Atkins II, 1194
Collection privée

Lüfterbild, 1959-1960
huile sur toile, 116 x 89 cm
Atkins II, 1277
Galerie van de Loo, Munich

Le cri, 1960
huile sur toile, 55 x 64 cm
Atkins II, 1253
Inger and Andreas L. Riis collection, deposit Henie Onstad Art Centre, Norway

Le monde perdu, 1960
huile sur toile, 116 x 89 cm
Atkins II, 1239
Collection Van Abbemuseum, Eindhoven, The Netherlands

Quand tout sera fait, 1961
huile sur toile, 97 x 130 cm
Atkins II, 1392
Collection privée

En attendant Godot, elle l’a eu, 1962
modification, huile sur toile, 27 x 41 cm
Atkins II, 1477
Collection privée Jacques Prévert, tableau donné par Asger Jorn à Jacques Prévert

Grand baiser au cardinal d’Amérique, 1962
modification, huile sur toile, 92 x 73 cm
Atkins II, 1492
Musée Jenisch Vevey
La fortune de la roue ou il faut porter la fortune du Bonheur, 1962
modification, huile sur toile, 81 x 54 cm
Atkins II, 1487
Musée Jenisch Vevey

L’amour s’avance sur la balance ou La grande illusion, 1962
Modification, huile sur toile, 41 x 33,5 cm
Atkins II, 1484
Musée Jenisch Vevey

Lapin, 1962
modification, huile sur toile, 41 x 27 cm
Atkins II, 1490
Collection Sarah Niels, Bruxelles

L’avangarde se rend pas, 1962
modification, huile sur toile, 73 x 60 cm
Atkins II, 1490
Collection Pierre et Micky Alechinsky

Le pêcheur, 1962
modification, huile sur toile, 156 x 104 cm
Atkins II, 1496
Musée Jenisch Vevey

Poussin, 1962
modification, huile sur toile, 66 x 54 cm
Atkins-Andersen II, 1473
Collection Pierre et Micky Alechinsky

Souriez rue froide, 1962
modification, huile sur toile
65 x 54 cm
Atkins II, 1476
Musée Jenisch Vevey

Suspendue vers le vert, 1962
huile sur toile, 81 x 65 cm
Atkins II, 1503
Collection Pierre et Micky Alechinsky

Comme si les cygnes chantent, 1963
huile sur toile, 146,5 x 114,3 cm
Atkins II, 1537
Kunsthalle Emden - Schenkung Otto van de Loo

Die Brücke / Le pont, 1963-1970
huile sur toile, 89 x 116 cm
Atkins II, 1534
Propriété della Fondazione per l’Arte Moderna e Contemporanea - CTR in comodato presso la Galleria d’Arte Moderna e Contemporanea, Torino e presso il Castello di Rivoli Museo d’Arte Contemporanea, Rivoli - Torino

The Minstrels of Meigle / Les ménestrels de Meigle
1966
huile sur toile, 89 x 116 cm
Atkins III, 1695
Collection privée

The Slithy Toves / Les slictueux toves, 1966
huile sur toile, 81 x 100 cm
Atkins III, 1696
Anette Birch et Christian Eyde

Viens, 1967
huile sur toile, 61 x 50 cm
Atkins III, 1727
Collection privée

Sans titre, 1967
acrylique sur papier, contrecollé sur toile
59 x 68 cm
Collection privée

Fuori stagione / Hors saison, 1968
huile sur toile, 73 x 92 cm
Atkins III, 1792
Collection privée

Palettenbild / Tableau-palette, 1968-1970
huile sur toile, 30 x 35 cm
Atkins III, 1783
Collection privée

Image confite, 1969
huile sur toile, 54 x 65 cm
Atkins III, 1856
Collection Pierre et Micky Alechinsky

Le bon sauvage, 1969
huile sur toile, 54 x 65 cm
pas dans Atkins
Centre Pompidou, Musée national d’art moderne - Centre de création industrielle ; donation de Louise et Michel Leiris en 1984

Livets færden / Chemins à travers la vie, 1969
huile sur toile, 78 x 57,6 cm
Atkins III, 1848
ARoS Aarhus Kunstmuseum

Sans titre, 1969
huile sur toile, contrecollée sur carton, 24 x 16 cm
Atkins III, 1852
Collection privée

Sans titre, 1969
huile sur toile, contrecollée sur carton, 24 x 17 cm
Atkins III, 1854
Collection privée
Sans titre, 1969
huile sur toile, contrecollée sur carton, 29 x 19 cm
Atkins III, 1853
Collection privée

Kyotosmorama, 1969-1970
huile sur toile, 114 x 162 cm
Atkins III, 1899
Centre Pompidou, Musée national d’art moderne - Centre de création industrielle ; achat en 1971

La luxure lucide de l’hyperesthésie, 1970
huile sur toile, 162 x 130 cm
Atkins III, 1998
Inger and Andreas L. Riis collection, deposit Henie Onstad Art Centre, Norway

Acrobate isolé, 1971
acrylique sur papier, 71 x 51 cm
Galerie Alice Pauli, Lausanne

Bittern Ernst / Gravité amère, 1971
huile sur toile, 114 x 146 cm
Atkins III, 1946
Propriété della Fondazione per l’Arte Moderna e Contemporanea - CTR in comodato presso la Galleria d’Arte Moderna e Contemporanea, Torino et presso il Castello di Rivoli Museo d’Arte Contemporanea, Rivoli - Torino

Dynomorphic reflection / Réflexion dynamique, 1971
huile sur toile, 81 x 65 cm
Atkins III, 1924
Collection privée

Hvisken / Chuchotement, 1971
huile sur toile, 82 x 100 cm
Atkins III, 1933
Inger and Andreas L. Riis collection, deposit Henie Onstad Art Centre, Norway

Ne vous gênez pas, 1971
huile sur toile, 65 x 81 cm
Atkins III, 1925
Collection privée

Ojets Blikstille / Regard immobile, 1971
huile sur toile, 116 x 89 cm
Atkins III, 1931
Louisiana Museum of Modern Art, Humlebæk, Danemark. Donation: The Merla Art Foundation, by Jytte and Dennis Dressing

Cabaret Voltaire, 1971-1972
huile sur toile, 73 x 92 cm
Atkins III, 1959
Inger and Andreas L. Riis collection, deposit Henie Onstad Art Centre, Norway

Décollages

Nøgen husflid / Artisanat nu, 1964
collage sur carton marouflé sur panneau de bois, 130 x 97 cm
Fondation Gandur pour l’Art, Genève

Sans titre, mai 1968
décollage, 57 x 63 cm
Collection privée

Drawings and watercolours

Sans titre, 1943
encre de Chine, 33,5 x 24,3 cm
Collection Pierre et Micky Alechinsky

Sans titre, 1950
plume, pinceau, encre et gouache, 20,8 x 12,8 cm
Presler 2006, 18-7
Museum Jorn, Silkeborg

Sans titre, 1950
plume, pinceau, encre et aquarelle, 20,8 x 12,8 cm
Presler 2006, 18-8
Museum Jorn, Silkeborg

Sans titre, 1950
pinceau, encre de Chine et lavis, 30 x 19 cm
Collection Pierre et Micky Alechinsky

Sans titre, 1950
pinceau, encre de Chine et lavis, 36,5 x 28 cm
Collection Pierre et Micky Alechinsky

C’est impardonnable, 1953
pinceau, encre, sépia, aquarelle, 29,6 x 20,8 cm
Presler 2006, 22-15
Museum Jorn, Silkeborg

Clown en danger, 1953
plume et encre, 29,6 x 20,8 cm
Presler 2006, 22-2
Museum Jorn, Silkeborg

L’étranger, 1953
plume, lavis, encre de Chine, encre brune, aquarelle 29,5 x 20,8 cm
Collection privée

Sans titre, 1953
crayon, plume, pinceau, encre de Chine, sépia, aquarelle, 20,8 x 29,6 cm
Museum Jorn, Silkeborg

Sans titre, 1953
plume, encre, 12 x 17,5 cm
Presler 2006, 23-1
Museum Jorn, Silkeborg
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<tr>
<th>Sans titre, 1953</th>
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<tr>
<td>plume, encre, 13,8 x 9 cm</td>
<td>crayon, encre à la plume et au pinceau, sépia, pastel gras, 29,5 x 20,8 cm</td>
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<td>Museum Jorn, Silkeborg</td>
<td>Presler 2006, 22-18</td>
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<tr>
<td>crayon, encre à la plume et au pinceau, sépia, aquarelle, pastel gras, 20,9 x 29,6 cm</td>
<td>crayon bleu, aquarelle, 12,5 x 15,6 cm</td>
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<td>Presler 2006, 22-14</td>
<td>Presler 2006, 31-5</td>
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<tr>
<td>stylo feutre noir sur papier de chiffon 33,5 x 26 cm</td>
<td>stylo feutre noir et lavis, 31 x 23 cm</td>
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<td>Collection Pierre et Micky Alechinsky</td>
<td>Presler 2006, 26-6</td>
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<td>stylo feutre noir et lavis, 31 x 23 cm</td>
<td>stylo feutre noir et lavis, 31 x 23 cm</td>
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<td>Presler 2006, 26-5</td>
<td>Presler 2006, 26-2</td>
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<td>Collection Pierre et Micky Alechinsky</td>
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<td>stylo feutre noir et lavis, 31 x 23 cm</td>
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<td>Presler 2006, 26-2</td>
<td>Presler 2006, 26-2</td>
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<th>Sans titre, 1957</th>
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<tr>
<td>pinceau, encre, pastel gras, 27 x 21 cm</td>
<td>crayon bleu, aquarelle, 15,7 x 12,4 cm</td>
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<td>Presler 2006, 30-3</td>
<td>Presler 2006, 31-4</td>
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<tr>
<th>Pierre Alechinsky, Asger Jorn et Christian Dotremont</th>
<th>Sans titre, 1960</th>
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<tbody>
<tr>
<td>Le grand Pum, 1961 encre de Chine d’Alechinsky sur papier ancien, ajouts au crayon de couleur par Jorn, approuvé par Dotremont, 19,5 x 31,5 cm</td>
<td>crayon bleu, aquarelle, 15,4 x 11,5 cm</td>
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<tr>
<td>Collection Pierre et Micky Alechinsky</td>
<td>Presler 2006, 31-2</td>
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<td>Presler 2006, 34-2</td>
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<td>crayon, pastel gras, 26,8 x 21 cm</td>
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<td>Presler 2006, 30-12</td>
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<td><strong>Prints</strong></td>
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<td>Rencontre d'Antibes, 1953-1954</td>
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<td>L'homme araigné, 1953</td>
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<td>Jeu à deux, 1953</td>
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<td>Hiver, 1953</td>
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<td>Salaud solaire, 1953</td>
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<td>Odradek, 1953</td>
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<td>Le droit de l'aigle, 1953</td>
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<td>Solitude imaginée, 1953</td>
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<td>Création cosmique, 1953</td>
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<td>Décapité, 1953-1954</td>
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<td>Mon château d'Espagne, 1954</td>
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<td>Femelle interplanétaire, 1954</td>
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<td>Résistance masculine, 1954</td>
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<td>Les enfants s'engueulent, 1953</td>
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<td>Schweizer Garde, 1954</td>
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<td>Conférence à 7, 1953</td>
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<td>L'étranger au village, 1953</td>
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<td>L'un est contraire, 1953</td>
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<td>A double sens, 1954</td>
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<tr>
<td>Paysage inondé en Hollande, 1953</td>
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<td>Gaïeté retenue, 1953</td>
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Il y a de quoi, 1953
eau-forte et pointe sèche, 17,5 x 8,6 cm
Presler 2009, 174
Museum Jorn, Silkeborg

Japonais ironique, 1953
eau-forte et pointe sèche, 17,6 x 10,1 cm
Presler 2009, 175
Museum Jorn, Silkeborg

En 1961, Jorn retravaille à la pointe sèche cette série de vingt-trois eaux-fortes, et la publie sous le nom de Schweizer Suite (Suite suisse).

Affiches
mai 1968
lithographies en couleur, imprimées par Asger Jorn et Peter Bramsen, Edition Atelier Clot, Paris
102 x 67 cm
Galerie Jaeger Bucher / Jeanne-Bucher, Paris

Etudes et surprises, 1971-1972
portfolio de douze xylogravures en couleur sur velin d’Arches
imprimées par Asger Jorn et Peter Bramsen
Edition Atelier Clot, Paris
exemplaire 17/75, 32 x 25 cm (feuille 56 x 45 cm)
Collection Pierre et Micky Alechinsky

Rideau convolant, 1971-1972
32,5 x 24,7 cm, (feuille 56 x 45 cm)
Presler 2009, 405

L’armure désarmante, 1971-1972
32 x 25,3 cm, (feuille 56 x 45 cm)
Presler 2009, 406

Dans le sillage d’If-Aube, 1971-1972
32,3 x 25 cm, (feuille 56 x 45 cm)
Presler 2009, 407

Pierre qui roule, 1971-1972
32,2 x 25 cm, (feuille 56 x 45 cm)
Presler 2009, 408

Strabisme pastoral, 1971-1972
32,3 x 25,1 cm, (feuille 56 x 45 cm)
Presler 2009, 409

Le mère Ibis, 1971-1972
32 x 24,8 cm, (feuille 56 x 45 cm)
Presler 2009, 410

Message essoristique, 1971-1972
32 x 24,8 cm, (feuille 56 x 45 cm)
Presler 2009, 411

Nasobois — La laie qui se croit un sphinx, 1971-1972
32,6 x 24,8 cm, (feuille 56 x 45 cm)
Presler 2009, 412

Gravitation aggravée, 1971-1972
25 x 32,3 cm, (feuille 45 x 56 cm)
Presler 2009, 413

L’enfer des jeux clos, 1971-1972
25 x 32,3 cm, (feuille 45 x 56 cm)
Presler 2009, 414

Fièvre quarte lune, 1971-1972
25 x 32,8 cm, (feuille 45 x 56 cm)
Presler 2009, 415

Survol du plaisir, 1971-1972
25 x 32,8 cm, (feuille 45 x 56 cm)
Presler 2009, 416

Sculptures

Le Bouffon, 1954
céramique vernissée, 30 x 32 x 32 cm
Bruxelles, collection Sophie et Philippe Niels

Immagine corotta / Image corrompue, 1972
terre cuite, 70 x 40 x 43 cm
Museum Jorn, Silkeborg

Brutto scherzo / Mauvaise plaisanterie, 1972
bronze, 54 x 43 x 33 cm
Museum Jorn, Silkeborg

Seduzione / Séduction, 1972
bronze, 41 x 24 x 18 cm
Museum Jorn, Silkeborg
GUIDED TOURS

Public guided tours (in French)
Thursdays at 18.30 and Sundays at 15.00
Price: CHF 5.- (in addition to the admission fee)
No advanced booking. Limited number of participants

Private guided tours for groups
Guided tours are organized on request (in French, German or English)
Price: CHF 130.- (in addition to the admission fee)
Maximum 25 per group
Advanced booking

Strolls with the family (in French)
Saturday 25 August, Saturday 8 September, and Saturday 6 October at 14.00
Families can discover the countryside around the Hermitage, and the youngest are invited to create a work of their own using materials gathered during the walk.
by Pierre Corajoud, author of the guide Balade à l'Hermitage, une campagne à (re)découvrir
Price: CHF 10.- (free for 18 year olds and under).
Advanced booking: +41 (0)21 320 50 01

EVENTS

• Meeting – Tuesday 26 June at 18.30 (in French)
About Asger Jorn
with Pierre Alechinsky
Price: CHF 15.- (CHF12.- discounted fee)
Advanced booking required: +41 (0)21 320 50 01

• Conference – Thursday September 20 at 18.30 (in French)
Cobra and Writing: Jorn, Alechinsky, Dotremont…
by Didier Semin, professor at the Ecole nationale supérieure des beaux-arts, Paris
Price: CHF 15.- (CHF12.- reduced fee)
Advanced booking required: +41 (0)21 320 50 01

• Harvest – Saturday 4 August
An old-style harvest of the Hermitage’s fields of wheat and barley as part of the “Lausanne Ville du Goût 2012”.
Detailed programme at www.lausanne.ch/villedugout2012

• Night of the museums – Saturday 22 September
Detailed programme at www.lanuitdesmusees.ch

CATALOGUE (in French)

Published by the Fondation de l’Hermitage as a co-edition with the Bibliothèque des Arts, Lausanne
With contributions from Pierre Alechinsky, Troels Andersen (Asger Jorn’s biographer, co-author of the catalogue raisonné and honorary director of the Museum Jorn, Silkeborg), Rainer Michael Mason (art historian, honorary curator of the Cabinet des estampes des Musées d'art et d'histoire of Geneva), Frédéric Pajak (illustrator, writer, editor of the Cahiers dessinés), Dominique Radrizzani (director of the Musée Jenisch, Vevey), Dieter Schwarz (director of the Kunstmuseum de Winterthour), Didier Semin (professor at the l'Ecole nationale supérieure des beaux-arts, Paris), Sylvie Wuhrmann (director of the Fondation de l'Hermitage and commissioner of the exhibition), as well as anthology texts by Asger Jorn, Christian Dotremont and Jacques Prévert.
224 pages, 24 x 29 cm, 152 colour illustrations
Price: CHF 57.-
The catalogue may be ordered at +41 (0)21 320 50 01 or by visiting www.fondation-hermitage.ch
ART & GASTRONOMY EVENINGS

The evening starts at 18.45 with a guided tour of the exhibition, followed at 20.00 by a gourmet dinner with Denmark as its theme at the café-restaurant L’Esquisse.

Mousse de thon au raifort et radis
Smarrebrøds au seigle avec:
  Crevettes des fjords
  Œufs brouillés, ciboulette
  Lamelles de bœuf et roquette
Pavé de saumon scandinave en cocotte
  Fenouil, crème aigre, aneth et pignons
  Pommes de terre à la danoise
  Trifle aux fruits rouges
  Citron vert et menthe fraîche

July : Sa 21, Thu 26
August : Fri 3, Sat 11, Fri 17, Thu 23
September : Sat 1st, Fri 7, Sat 15, Fri 28
October : Sat 6, Fri 12, Sat 13, Thu 18, Sat 20

Price : CHF 89.- including the guided tour and the meal, not incl. drinks
Advanced booking: +41 (0)21 320 50 01

ART & BRUNCH SUNDAYS

Enjoy a delicious brunch from 10.00 at the café-restaurant L’Esquisse, followed by a guided tour of the exhibition at 11.15.

Frivolités danoises, pains aux raisins et au seigle
Beurre salé, confitures artisanales, miel de sapin

Fromages à pâte dure
  Rollmops, harengs et mousse de thon
  Magret de canard séché et épicé

Gravlax maison:
  saumon cru mariné, aneth et moutarde douce

Salade de mesclun, herbes et tomates cerise
  Graines de sésame grillées
  Œuf à la coque, fleur de sel
  Cake à la banane et aux amandes
  Fruits des bois

Café, thé, jus de canneberge, eaux minérales

July : Sun 22, Sun 29
August : Sun 12, Sun 19, Sun 26
September : Sun 2, Sun 9, Sun 30
October : Sun 7, Sun 14

Price : CHF 62.- including the guided tour and the brunch, with fruit juice and hot beverages
Advanced booking: +41 (0)21 320 50 01
ACTIVITIES FOR CHILDREN (6 to 12 year-olds)

Children's workshops
Discovery tour of the exhibition and painting a picture inspired by the works exhibited under the supervision and guidance of a qualified activity leader.

July : Thu 12 at 14.00, Wed 25 at 10.00
August : Wed 8 at 14.00, Tue 14 at 10.00, Thu 23 at 14.00
September : Wed 5 at 14.00, Sat 15 at 14.00, Wed 26 at 14.00
October : Sat 6 at 14.00, Wed 10 at 14.00, Wed 17 at 14.00, Thu 18 at 14.00, Sat 20 at 14.00

Price: CHF 10.- including the discovery tour and the materials
Length : 2 hours
Maximum 25
Advanced booking required : +41 (0)21 320 50 01

Workshops for children and adults
Discovery tour of the exhibition and painting a picture inspired by the works exhibited under the supervision and guidance of a qualified activity leader.

July : Wed 18 at 14.00, Tue 31 at 10.00
August : Thu 9 at 14.00
September : Sat 8 at 10.00
October : Sat 13 at 14.00, Tue 16 at 14.00, Sat 20 at 10.00

Price : children CHF 10.-, adults CHF 23.-, including the discovery tour and the materials
Length : 2 hours
Maximum 25
Advanced booking required : +41 (0)21 320 50 01

Other workshops may be organised on request (+41 (0)21 320 50 01) for private groups, schools or birthdays.

Quiz tour
A fun, educational way of visiting the exhibition for 6 to 12 year-olds, with a free question board available free on request at the reception.

FOR SCHOOLS

Guided tour for teachers - Wednesday, 5 September 2012, at 14.00 (in French)
A free guided tour of the exhibition is specially organized for teachers to enable them to prepare an exhibition visit with their pupils.
Information and registration at: +41 (0)21 320 50 01 or on info@fondation-hermitage.ch

Educational file for teachers (in French)
An educational file is available for teachers to prepare an instructive visit of the exhibition.
It can be downloaded from our site: www.fondation-hermitage.ch
ILLUSTRATIONS OF EXHIBITION WORKS RESERVED FOR THE PRESS
To be downloaded from www.fondation-hermitage.ch (password required)

Asger Jorn et Christian Dotremont
Je lèves, tu lèves, nous rêvons..., 1948
huile sur toile, 37,5 x 32,5 cm
Collection Pierre et Micky Alechinsky
photo André Morain
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, La lune et les animaux, 1950
huile sur aggloméré, 47 x 60,7 cm
Collection Pierre et Micky Alechinsky
photo André Morain, Paris
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Sans titre, 1953
Crayon, plume, pinceau, encre de Chine, sépia, aquarelle
20,8 x 29,6 cm
Museum Jorn, Silkeborg
photo Lars Bay
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Grand baiser au cardinal d’Amérique, 1962
modification, huile sur toile, 92 x 73 cm
Musée Jenisch Vevey
photo Studio Curchod, Vevey
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Nøgen husflid / Artisanat nu, 1964
collage sur carton marouflé sur panneau de bois, 130 x 97 cm
photo Sandra Pointet
© Fondation Gandur pour l’Art, Genève
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, The Minstrels of Meigle / Les ménestrels de Meigle, 1966
huile sur toile, 89 x 116 cm
Collection privée
photo Gaël et Jacques Bétant
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich
Asger Jorn, Affiche, mai 1968
lithographie en couleur, 51 x 33,5 cm
Collection Pierre et Micky Alechinsky
photo Frédéric Charron
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Kyotosmorama, 1969-1970
huile sur toile, 114 x 162 cm
Centre Pompidou, Musée national d’art moderne - Centre de création industrielle ; achat en 1971
© Collection Centre Pompidou, Dist. RMN / DR / Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Ojets Blikstille / Regard immobile, 1971
huile sur toile, 116 x 89 cm
Louisiana Museum of Modern Art, Humlebæk, Danemark.
Donation: The Merla Art Foundation, by Jytte and Dennis Dresing
photo Louisiana Museum of Modern Art
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Dans le sillage d’If-Aube, 1971-1972
planche extraite du portfolio Études et surprises, xylogravure
en couleur sur vélin d’Arches, 32 x 25 cm (feuille 56 x 45 cm)
Collection Pierre et Micky Alechinsky
photo Frédéric Charron
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Asger Jorn, Cabaret Voltaire, 1971-1972
huile sur toile, 73 x 92 cm
Inger and Andreas L. Riis collection, deposit Henie Onstad Art Centre, Norway
photo Østein Thorvaldsen
© Donation Jorn, Silkeborg / 2012, ProLitteris, Zurich

Portrait of the artist

Asger Jorn, Alibisola, 1954
Photographie argentique
© photo Henny Riemens

Asger Jorn dans son atelier, Alibisola, 1961
Photographie argentique
© photo Bartoli

Exhibition poster