



Selected Works & Projects

Mariejon de Jong-Buijs

2014-2026



Imaginary Landscapes

During my residency at [Il Gattopardo](#) in Cairo Montenotte, Liguria, I spent the month of March painting outdoors in the rolling hills of the region. This painting was my first project.

For a full week, I loaded a wheelbarrow each morning with paint, tools, water cans, plastic sheeting, and a thermos of coffee. I hauled it up the terraced landscape to a nice spot on a former vineyard, where I worked for several hours a day.

The physical effort of pulling the barrow uphill, day after day, became part of the process — and part of the painting itself. The exhaustion, the repetition, the rhythm of labor shaped my gestures and the way I engaged with the surface.

March was a time of transition: the land was quiet, yet full of promise. I was inspired by the subtle, emerging colors of spring — delicate flowers and plants just beginning to appear, the light shifting gently throughout the day, the mist in the mornings, the earthy scents of the trees. It was an immersive experience, and the energy of that landscape became embedded in the work.

Mariejon de Jong-Buijs
Cairo Montenotte, Liguria IT
2025





Processing Imaginary Landscapes (Il Gattopardo), Cairo Montenotte IT, 2025





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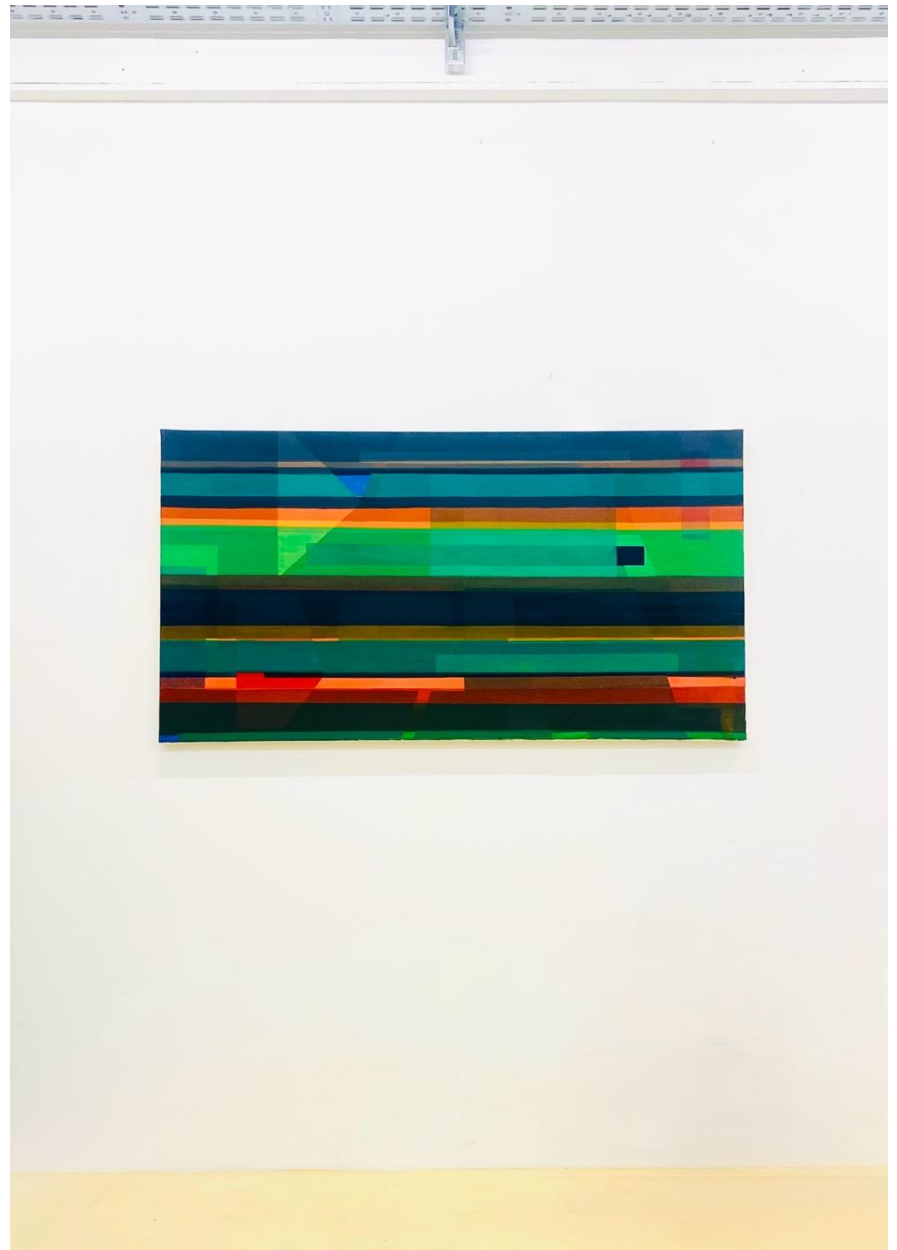
Imaginary Landscapes (Wheatfield under Thunderclouds), Underpainting and acrylic on canvas, 205 x 385 cm. 2014-2025



Imaginary Landscapes (NL-03), acrylic on cotton, 100 x 100 cm. 2025 (Diptych)



Imaginary Landscapes (CH-Jura 01), Charcoal, acrylic and varnish on cotton, 80 x 150 cm. 2024



Imaginary Landscapes (CH-Jura 02), Charcoal, acrylic and varnish on cotton, 80 x 150 cm. 2024



Imaginary Landscapes (Autumn Sunflowers), Spray paint, charcoal and acrylic on canvas, 165 x 275 cm. 2014 - 2024
Exhibition view: [«In the Dutch mountains»](#), see you next tuesday gallery, Basel CH 2025 - Photo: Leah Studinger

Mariejon de Jong-Buijs – «In the Dutch mountains»

25.4.–6.6.2025

About the exhibition:

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

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

De Jong-Buijs' process is as much about the act of painting as it is about the tools and materials she uses to create it. From tractors, brooms, and back sprayers to her own body, she uses a wide range of tools both inside and outside her studio. These marks and gestures—repetitive, deliberate, and in tune with the land—are an essential part of the paintings themselves. By engaging directly with the materials, she exposes the labor, time, and movement that go into each painting. The result is not only a visual record of these actions but also a commentary on the value of the land and the way it is treated by humanity. The exhibition highlights the significance of contemporary agriculture and our shared responsibility in caring for the land. As farming becomes increasingly mechanized and distanced from nature, de Jong-Buijs' paintings serve as a reminder of the delicate balance between human progress and environmental sustainability. Through vibrant, colorful abstractions, she invites viewers to reflect on the land's role in shaping our identity and the need to preserve it.

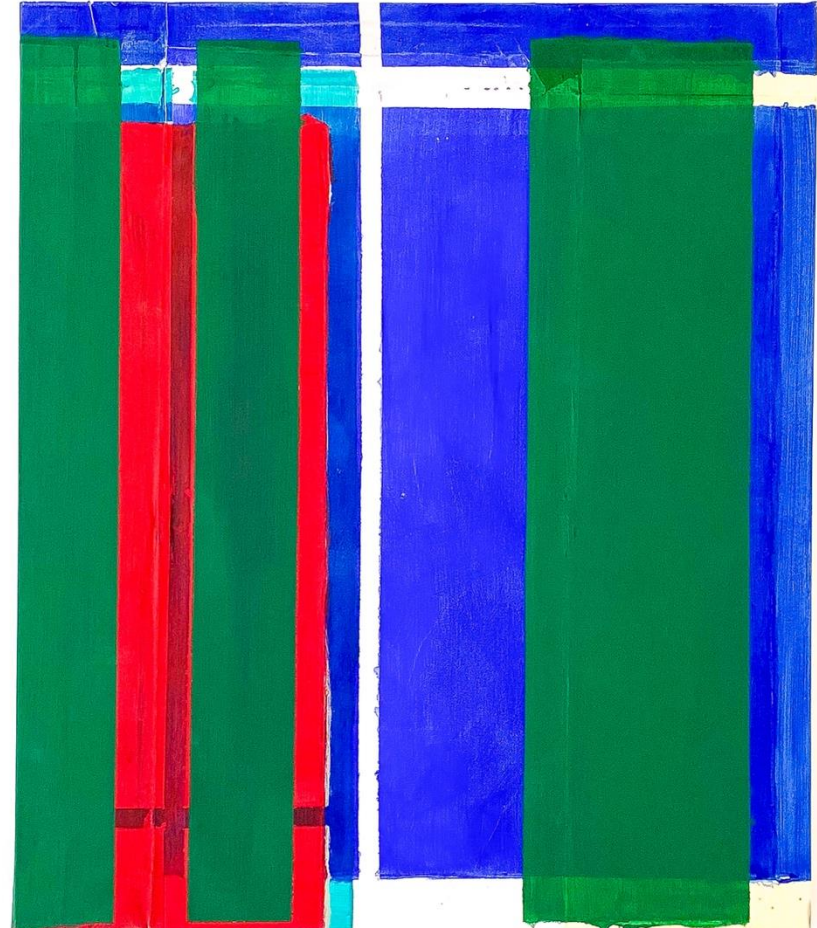
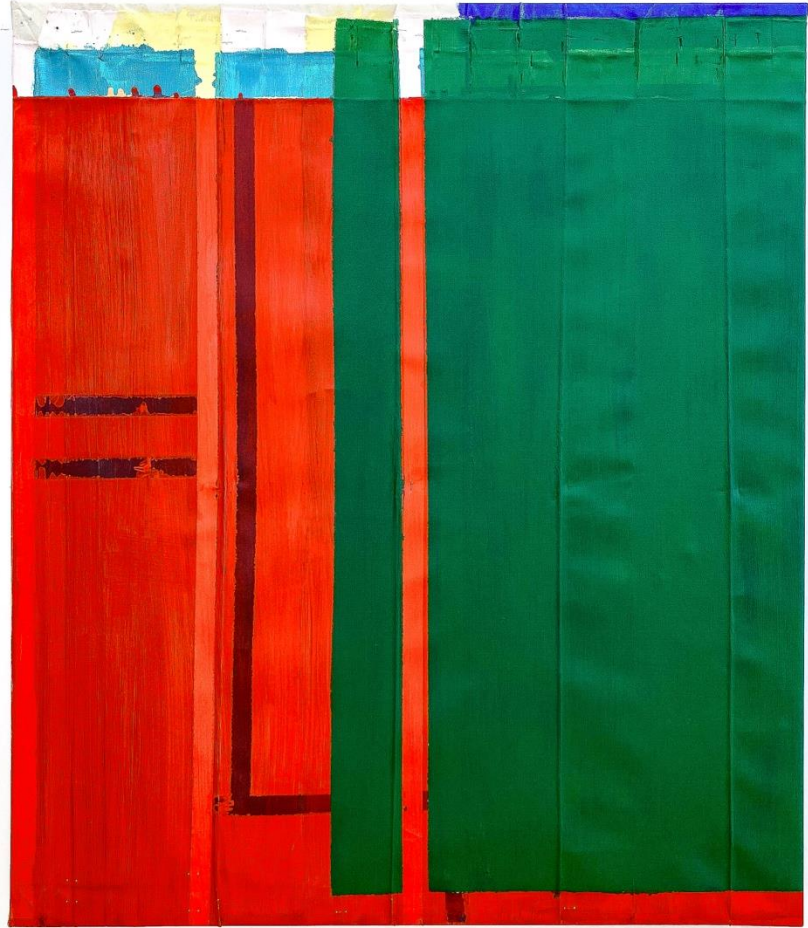
Like the song In the Dutch mountains, which evokes a place beyond the visible horizon, de Jong-Buijs' work offers a fresh perspective on agriculture—not as something static, but as a dynamic, evolving force. The exhibition encourages viewers to reconsider their relationship with the landscape and the urgent need to protect it for future generations.

(Text: Isabel Balzer)

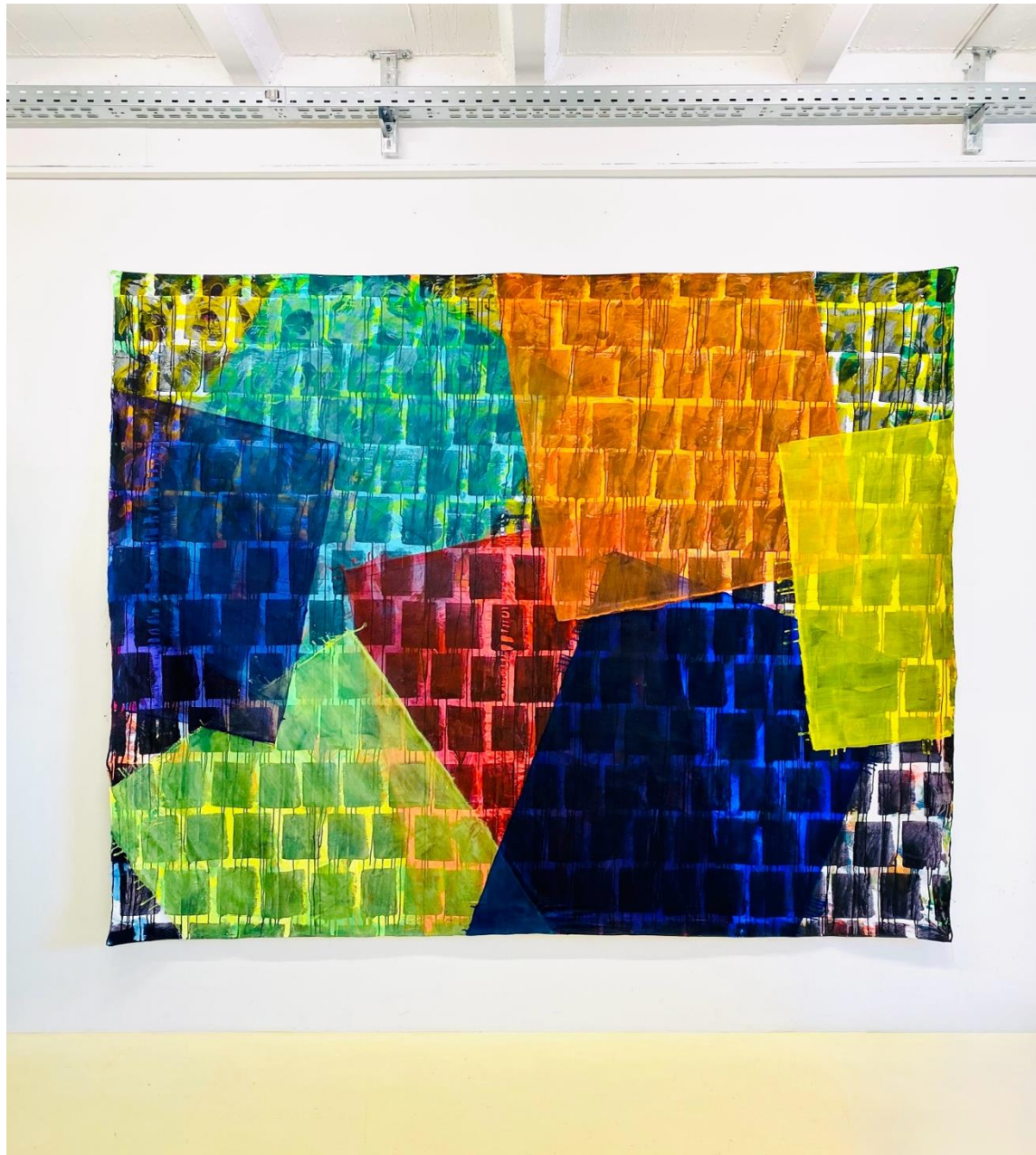
[Gallery Portfolio Mariejon](#)



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



Folded Acres (Red), gesso and acrylic on cotton, 105 x 90 cm. 2023
Folded Acres (Blue), gesso and acrylic on cotton, 105 x 90 cm. 2023



Imaginary Landscapes (Seven Folds), Gesso, marker and acrylic on cotton, 220 x 270 cm. 2023



Processing Musconetcong series, Finesville NJ, USA. 2022





Musconetcong, Acrylic and various natural material on cotton, 150 x 30, 150 x 50, 150 x 70, 150 x 90, 150 x 110 cm. 2022

Exhibition view: Project 10, space25 Basel, CH 2022 - Photo: Peter Steinmann



De Jong-Buijs likes to describe **Hopewell Woods** (2020) in terms of time, a week during the early days of the pandemic, during which a different tool was used each day on a 20-meter length of unbleached cotton stretched between three trees. Each day a different tool, each day a different color and gesture. Using various sprayers, brushes, and a sweeping broom de Jong-Buijs moved across the cloth, marking her presence that day. Sprays turned to drips pulled downward, sprays wrote circles, the broom scrubbed all-over, and brushes swept and striped.

While she knew the gestures she would make, each day's outcome was spontaneous, happenstance, a result of working with the cloth's billowing and bowing in springtime gustiness. The translucency produced by raking morning light meant that background tree trunks marked the canvas before the paint. Her process here was less about making paintings in new ways—in 2015 she'd used a tractor to make *Accumulated Experiences*-- than marking time and her presence during lockdown.

As photographed by Grant Peterson we see the work as a screen, a wall of diary entries, a view she's made. Hopewell Woods has another mode of existence, one analogous to the artist's traveling life. As de Jong-Buijs has written, "The act of folding, closing, stacking and unfolding is part of my traveling existence. After a week outdoors the canvas was folded together with my accumulated memories into a transportable container that travelled with me to a new place." In Basel this work will be cut and stretched, becoming five separate paintings.

2020, Hopewell, NJ US

Ingrid Periz, writer and curator based in NJ USA

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



Hopewell Woods Acrylic and various natural material on unbleached cotton, 190 x 170 cm. (5x), 2020-2021
Exhibition view: Structures en dérive - Unraveling structures, Fondation Fernet-Branca, Saint Louis FR, 2025-2026



Repetition 9, Folded Paintings, Acrylic on unbleached cotton, industrial clamps, 192 x 210 cm. (9x), 2020

Exhibition view: Transmergence #02 Entre nous, Regionale21, FRAC-Alsace, Sélestat, FR 2021



Folded Painting 04 (Molasses Hill), Acrylic and various natural material on cotton, 210 x 2500 cm. 2018



Folded Painting 03, Acrylic and various natural material on unbleached cotton, 210 x 1000 cm. 2018

Exhibition view: SAF/VE Fort Sabina Henrica, Heyningen, NL, 2018



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Untitled-3 (From the series Fold and Twist), Acrylic on canvas, 163 x 163 cm. 2019

Exhibition view: Project 10, space25 Basel, CH 2022 - Photo: Peter Steinmann



Untitled-2 (From the series Fold and Twist), Acrylic on canvas, 162 x 297 cm. 2018

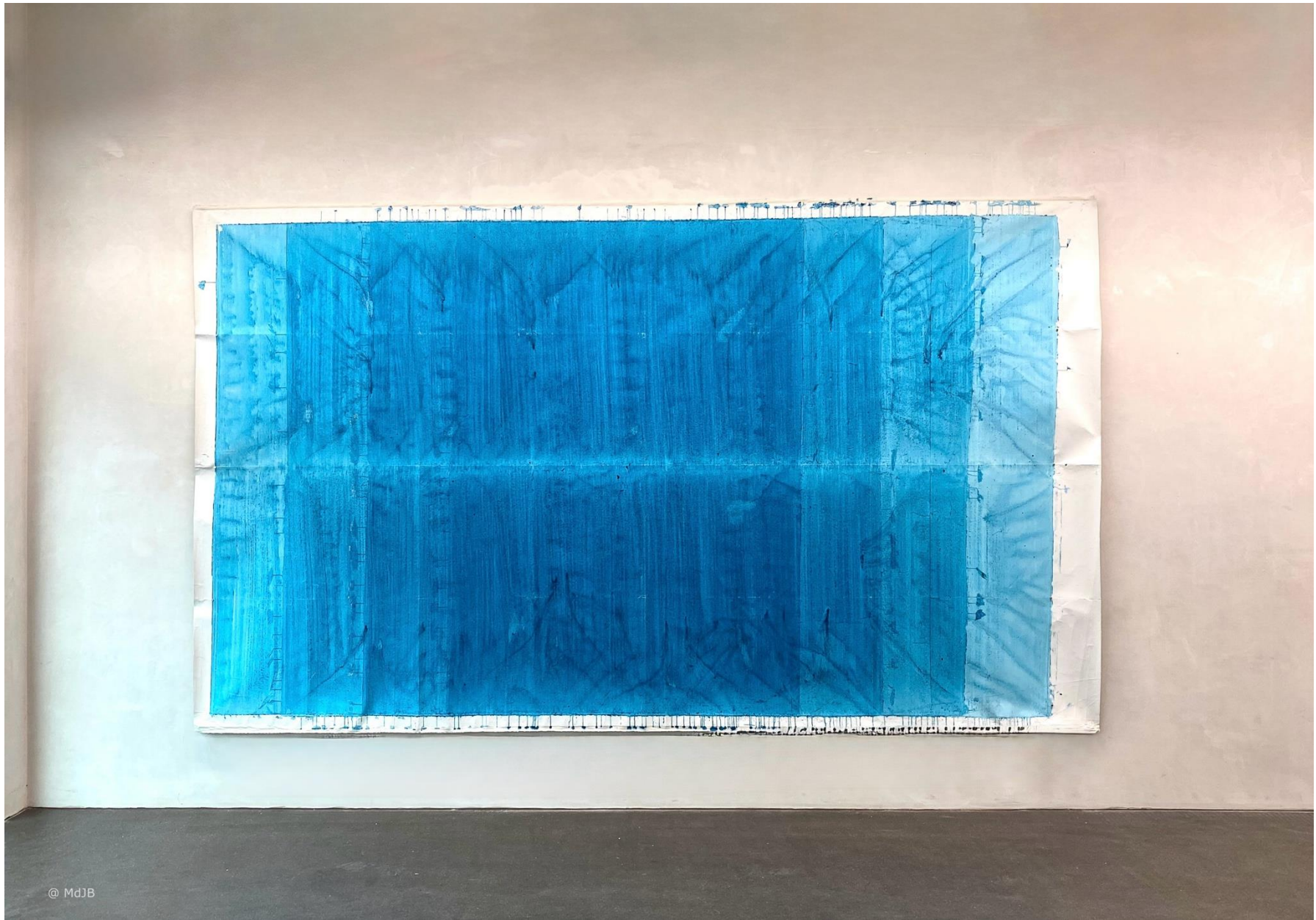


Untitled-1 (From the series Fold and Twist), Acrylic on canvas, 162 x 297 cm. 2018



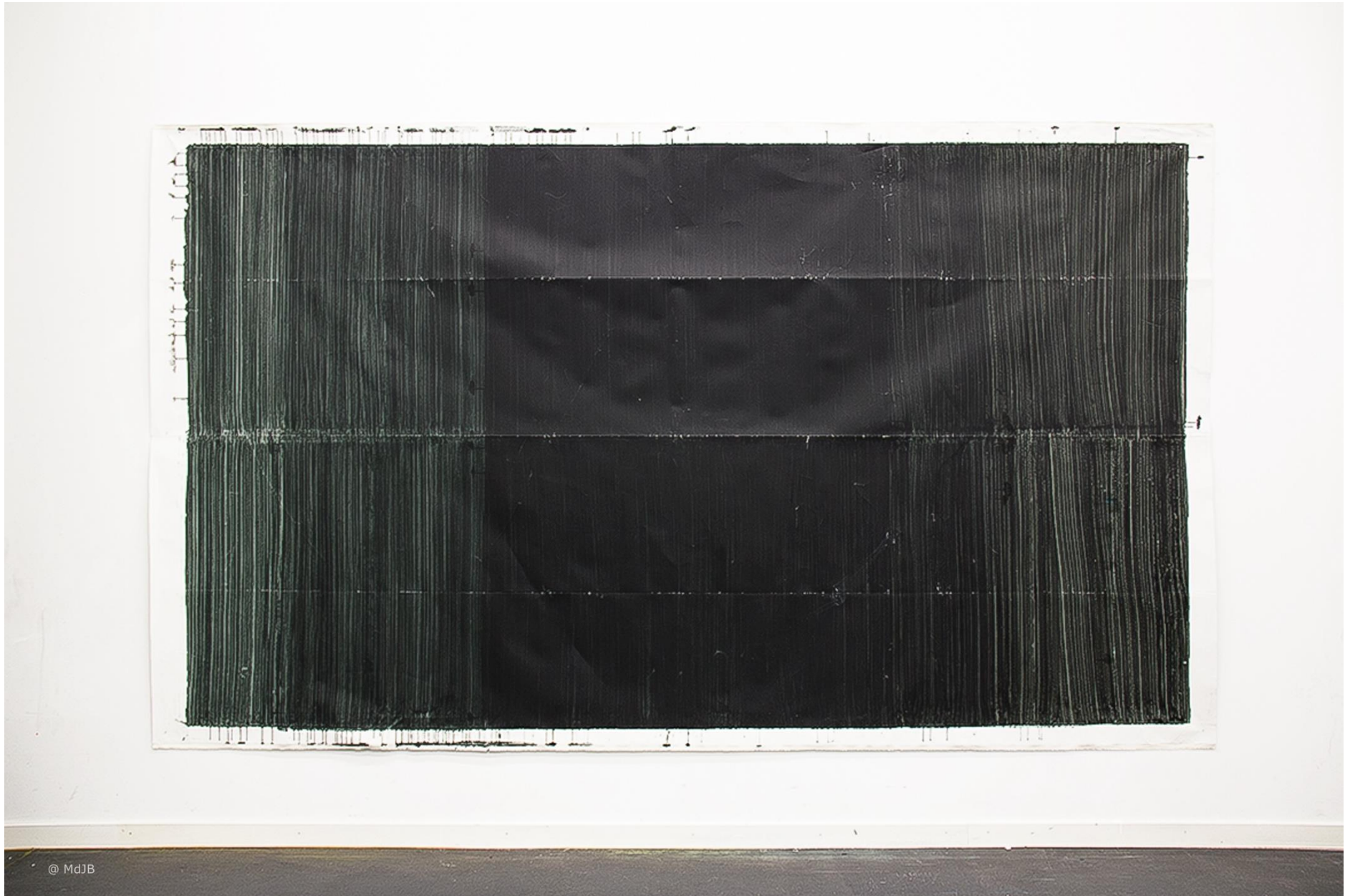
Folded Paintings, Acrylic on cotton, 54 x 38 x 35 cm. (Stack), 210 x 152 cm. (52x), 2017

Exhibition view: Ballroom Gallery, Brussels BE, 2023



Untitled (Blue), Acrylic on canvas, 210 x 365 cm. 2016

Exhibition view: Project 10, space25 Basel, CH 2022



Untitled (Black), Acrylic on canvas, 210 x 365 cm. 2016



Untitled (Yellow and Green), Acrylic on canvas, 210 x 365 cm. 2016



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Untitled (Red and Green 1 and 2, Acrylic on canvas, 200 x 150 cm. Diptych. 2016-2022

Exhibition view: Project 10, space25 Basel, CH 2022



Accumulated Experiences

This work brings together impressions of past and present, gathered, folded, and structured into a single expansive form. It is rooted in experimentation, research, and deeply personal experience and a homage to where I grew up. The process of production is essential to my practice. Place, surroundings, and the conditions of making are as important to me as the finished work. During production, impressions accumulate and are directly reflected on the cotton, requiring my full presence and engagement.

Working outdoors introduces a sense of liberation for me, free from frames, walls, or physical boundaries. Industrial machines play a key role in this process. Their force, movement, and symbolic association with labor, craftsmanship, and perseverance position them as an extension of my paintbrush. As the operator, I set the parameters; the result emerges through continuous observation, decision-making, and action.

The resulting works are large, flexible structures designed to contain a dense accumulation of experiences. Even when folded or bundled, they retain a sense of scale and potential through the lightness of the material and the permeability of color and line, without a fixed beginning or end.

Each work translates my memories, emotions, and lived experience into a portable form—a refined container that can exist independently of place and time. The material that is spontaneously left behind on the cotton reveals a fragment of time and place.

My intention is to offer the viewer multiple perspectives, inviting them to question what they are looking at and what remains hidden.

Mariejon de Jong-Buijs
Kaatsheuvel, NL 2015

Processing Accumulated Experiences, Kaatsheuvel, NL 2015.

For a full process video click here [Accumulated Experiences](#)





Exhibition view: MX. World. On the million Genders of the Real, curated by Chus Martinez, Kunststhalte Basel, CH 2015 - *Photo: Nici Jost*



Accumulated Experiences, Acrylic, sand, dried grass and various natural material on cotton, 210 x 2500 cm. (4x). 2015



Untitled (Green), Gesso and acrylic on cotton, 220 x 420 cm. 2015 - *Photo: Leah Studinger*



Nr. 01. Tracks, sand, rainwater, mud and various natural material on cotton, 120 x 1000 cm. 2015 - Photo: Leah Studinger



Village Neuf, Acrylic and dried grass on cotton, 120 x 1000 cm. 2015 – Photo: Patricia Murawski



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Innocent 1, Innocent 2, Underpainting and acrylic on canvas, 140 x 140 cm. Diptych. 2014

Selected Prints

Mariejon de Jong-Buijs



Green, green grass of Home, 1/52
80 x 60 cm. Linocut, framed (Invisible glass)
Monotype, series of 52, 2025/26



Green, green grass of Home, 2/52
80 x 60 cm. Linocut, framed (Invisible glass)
Monotype, series of 52, 2025/26



Green, green grass of Home, 3/52
80 x 60 cm. Linocut, framed (Invisible glass)
Monotype, series of 52, 2025/26



Green, green grass of Home, 4/52
80 x 60 cm. Linocut, framed (Invisible glass)
Monotype, series of 52, 2025/26



Imaginary Landscapes (Lines of cultivation 01)
80 x 60 cm. Linocut, framed (Invisible glass)
Ed.1/2 2025



Imaginary Landscapes (Lines of cultivation 02)
80 x 60 cm. Linocut, framed (Invisible glass)
Ed.1/2 2025

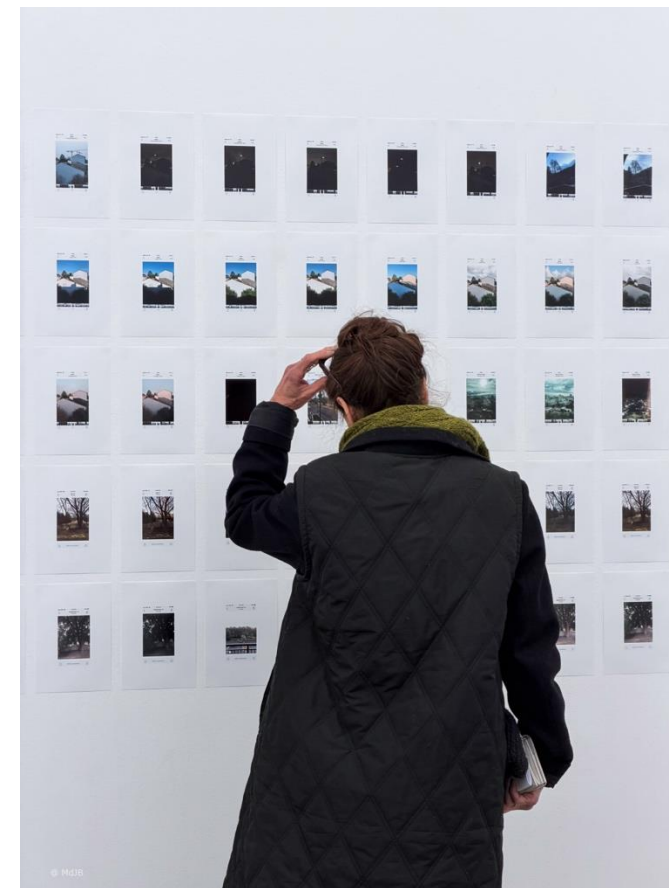
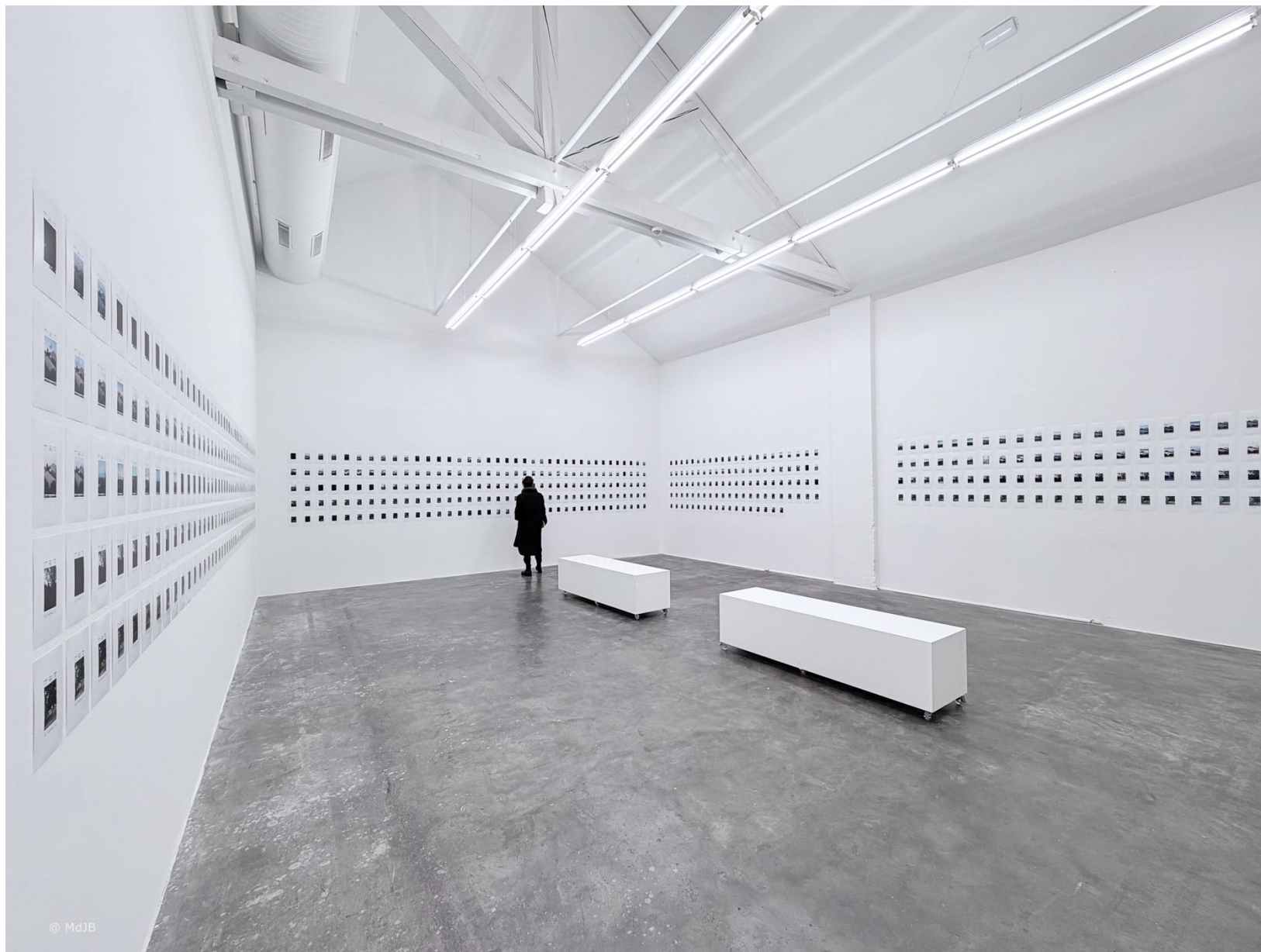


Untitled, Linocut, 29.7 x 21 cm. Monotype, framed (invisible glass), 2025 - *Photo: Leah Studinger*

Various other linocuts available

Selected Projects

Mariejon de Jong-Buijs

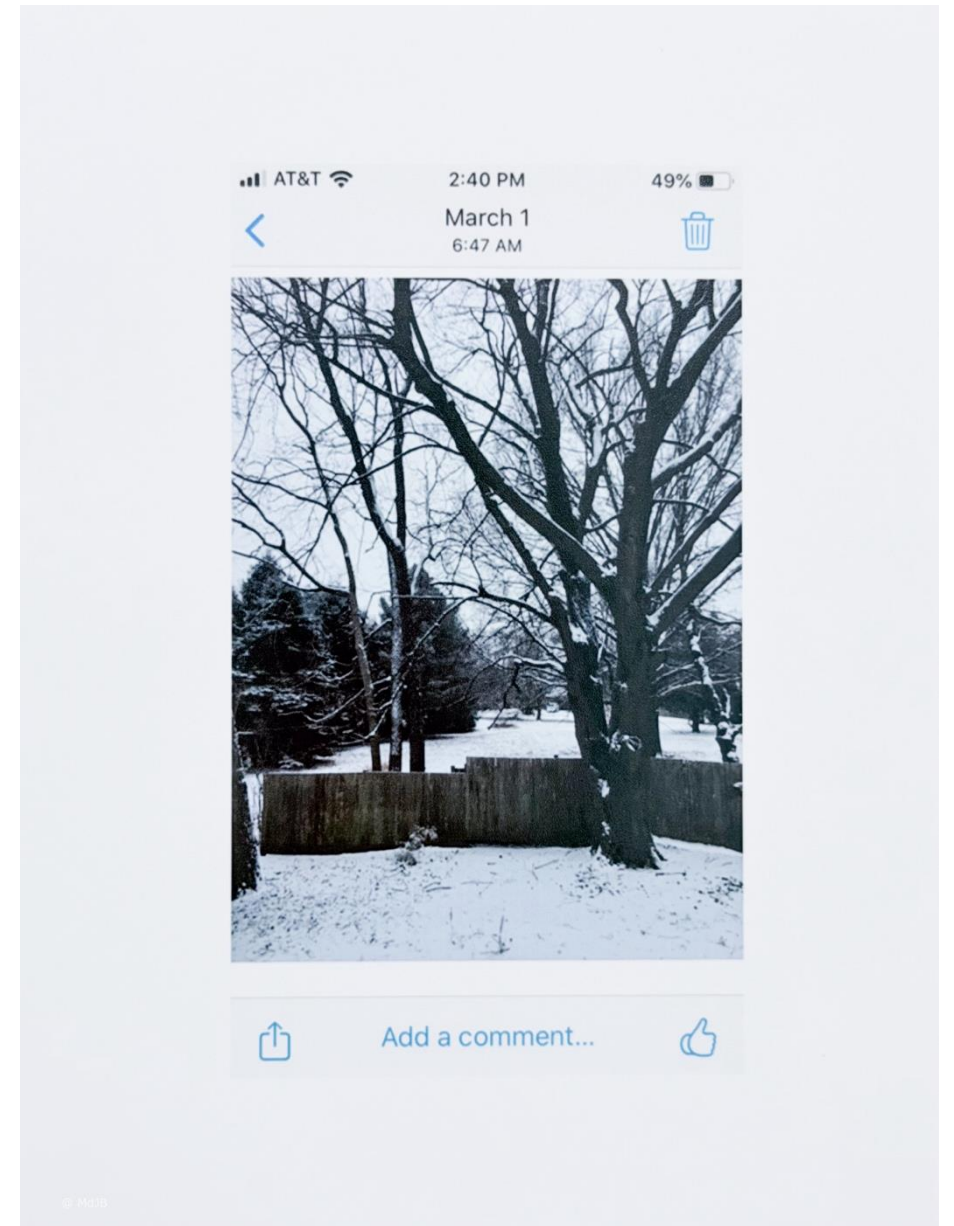


For an introduction text and more information about my ongoing photographic project [iEXIST](#) click here.

iEXIST, 2016-2017 & 2018-2019, Installation of 730 photographs in full color
Exhibition view: Structures en dérive - Unraveling structures, Fondation Fernet-Branca, Saint Louis FR, 2025-2026



iEXIST, 2016-2017 & 2018-2019, Installation of 730 photographs in full color
 Detail shot grid: Structures en dérive - Unraveling structures, Fondation Fernet-Branca, Saint Louis FR, 2025-2026



Close up of one screenshot, iEXIST, full color, 14,8 x 21 cm. 2019
 (Screenshot, original size, iPhone 7)

Walk the Line

Gesso and acrylic on cotton

220 × 500 cm (4x)

2021–2023

Description

Walk the Line is an immersive installation that transforms painting into an act of recording time. Through systematic documentation and repetitive gesture, it makes visible the passage of days, the labor of the body, and the accumulation of memory on canvas.

Overview

Walk the Line consists of four large-scale paintings suspended in space and designed for a spacious venue. Viewers are invited to move between and around the works, experiencing painting not only visually but also spatially and physically. Floating just above the ground and hung from transparent nylon threads, the canvases form a landscape. The installation explores how painting can extend beyond the wall to become a shared space—one in which people stand still, reflect, and connect. The viewer's interaction is essential: walking becomes part of seeing, and the viewer becomes part of the composition.

Process

Each painting in the *Walk the Line* series is the result of a durational, repetitive, and rigorously documented process. Developed over two years, the project functions both as painting and as a record, transforming the act of making into an archive of time passing. Documentation lies at the core of the work. Every stage was logged through dates, photographs, video, and detailed notes on color and application. This approach turns the paintings into time-based objects, where each visible layer corresponds to an entry in an evolving archive. Remembering, recording, and painting become inseparable.

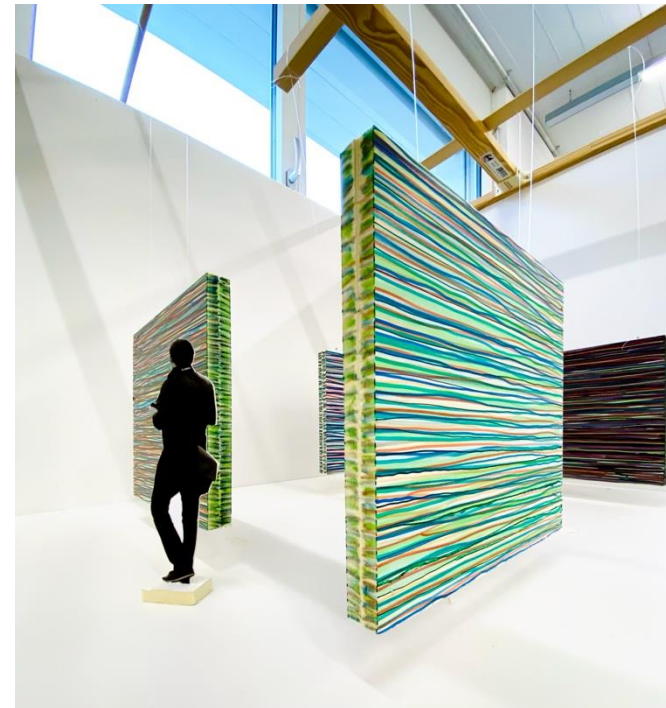
- One color is applied using a small roller in 23 vertical lines, each running from top to bottom (5 meters per round; 115 meters per color).
- After every five rounds, the canvas is turned upside down, allowing the paint to drip in both directions. This inversion disrupts predictability and foregrounds time through visible layering and gravity's pull.
- Each canvas contains 10 colors, amounting to more than 1,150 meters of hand-painted line per work.

- The repetitive gestures, tracked and documented throughout, emphasize a meditative, ritual-like quality and embody presence in both physical and durational form.
- Both sides of the hanging canvases reveal traces of process—rhythm, irregularities, transparency, and drips—turning the installation into a layered narrative of time, memory, and gesture.

Intention

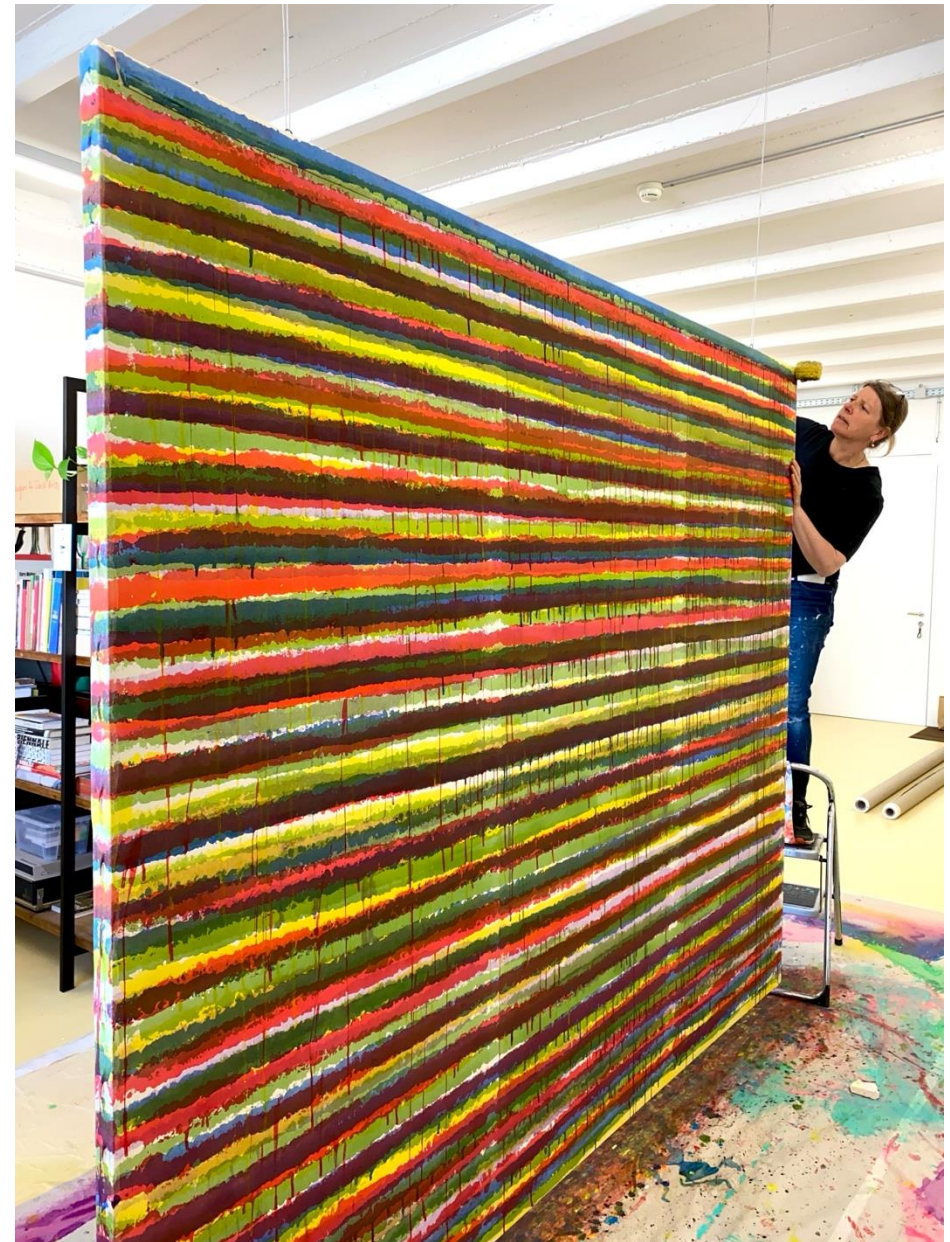
At its core, *Walk the Line* explores painting as a time-based, performative act. It merges painting, sculpture, installation, and performance into an expanded field. The viewer's movement through the work becomes integral to its meaning. *Walk the Line* challenges conventional boundaries of painting, proposing that a painted surface can hold not only color and form, but also time, memory, and encounter.

Scale model installation Walk the Line (Studio Mariejon)





Scale model installation Walk the Line (Studio Mariejon)



Processing: Walk the Line, Gesso and acrylic on cotton, 220 × 500 cm. (4x), 2021-2023



Processing: Walk the Line, Gesso and acrylic on cotton, 220 × 500 cm. (4x), 2021-2023

Biography

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

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

Mariejon de Jong-Buijs is living and working in Basel, Switzerland. In 1994 she graduated with a BA in art in the Netherlands and completed her MFA at Institute Art Gender Nature, Basel, Switzerland in 2015. In 2019 de Jong-Buijs participated in the Immigrant Artist Program at the New York Foundation for the Arts. Her project iExist, was accepted in the Fiscal Sponsorship Program at the New York Foundation for the Arts in New York.

Her work is part of incorporate and private collections in Europe, Canada, South America and the US. Mariejon de Jong-Buijs' work has been shown widely nationally and internationally, including at the Kunsthalle Basel, CH FABRIKculture Hégenheim, FR, Hunterdon Art Museum, Clinton NJ USA, Brick + Mortar Gallery, Easton PA USA, FRAC Alsace Sélestat, FR, Kunstmuseum Olten, CH, De Steenfabriek Gilze, NL, Kunshaus Baselland, Muttenz, CH, Ballroom Gallery Brussels, BE, Lille Grand Palais Lille, FR, iCOON, Museum for Minimal Art & Design, Hoek van Holland, NL, Fort Sabina Henrica, Heijningen, NL, Heike Strelow Galerie, Frankfurt, DE and Fondation Fernet-Branca, Saint Louis, FR.



For more works, info, texts and projects visit:

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