

JEF GEYS



AIR DE PARIS

Jef Geys

Born 1934 in Leopoldsburg, Belgium
Lived and worked in Balen, Belgium
Died 2018 in Genk, Belgium



Jef Geys' work is decisively and adamantly local, all of it conceived and orchestrated from his home and headquarters in Balen, Flanders, where Geys had been based. From the 1960s, Geys used the newspaper *Kempens Informatieblad* to organise and disseminate information, analysis and documentation relating to his work and its socio-political context.

Geys had a longstanding interest in superimposing economies of meaning that run counter-intuitively to the pervasive structures of the art world. This process of superimposition can perhaps be best understood in Geys' insistence that his own context of Balen be situated centrally not just in the material of his work but also in its distribution and reception via *Kempens*. The status of Geys' local context throughout his extensive archive determines that his work be understood through unique personal contingencies but also it offers a strict universalising condition that all 'publics' – not just those designated at the supposed centres of cultural life – be afforded equivalent treatment.

Jef Geys worked in Balen in *Kempens* all his life. He represented Belgium at the 53rd Venice Biennale with his «*Quadra Medicinale*» installation and took part in *DOCUMENTA XI* in Kassel. His work is in collections that include M UKHA, Middelheim Museum, MUDAM, IAC and Stedelijk Museum, as well as numerous private collections.



Jef Geys, You don't see what you think you see, WIELS, Brussels, 2024



Jef Geys, You don't see what you think you see, WIELS, Brussels, 2024



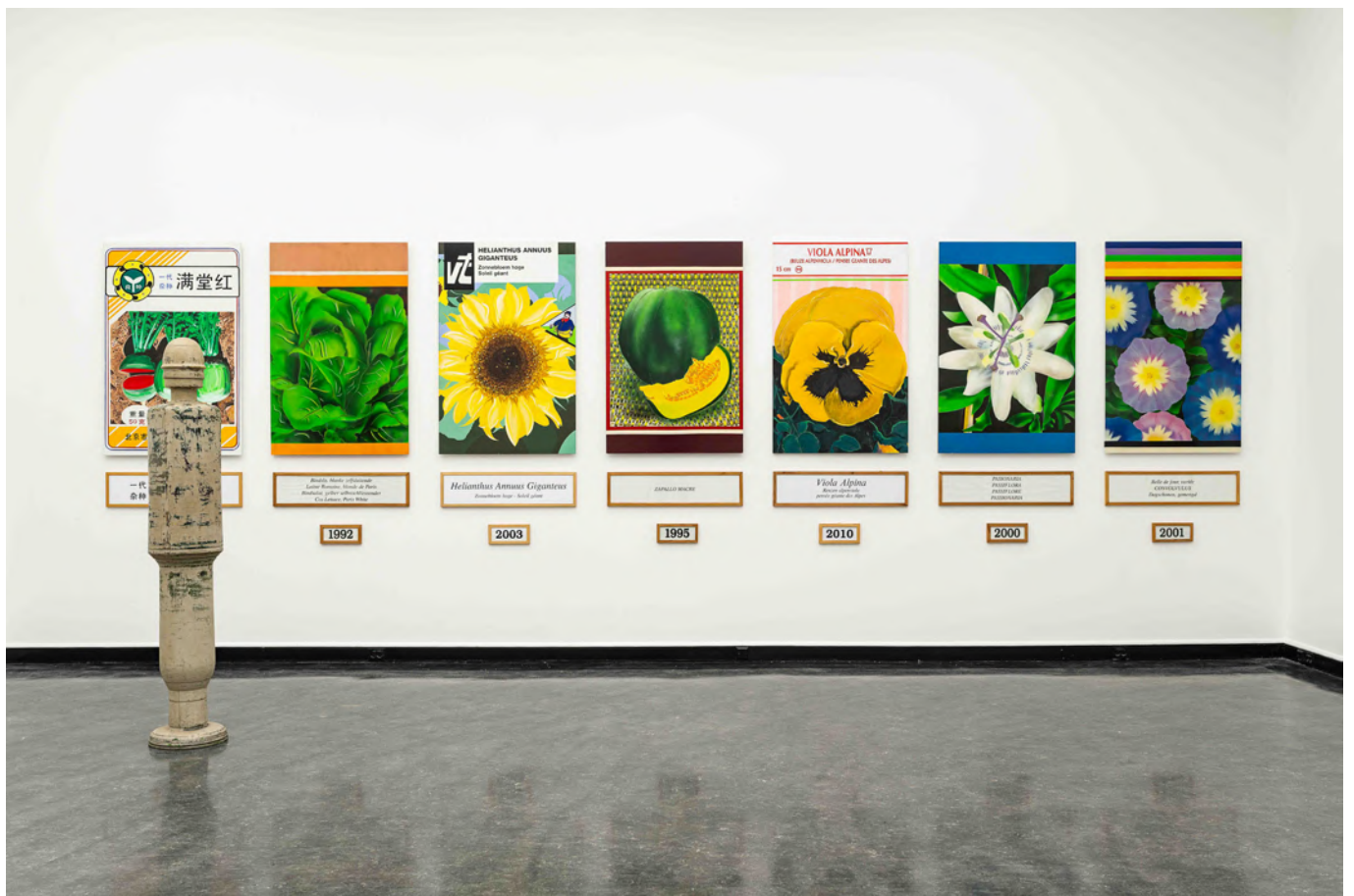
Jef Geys, You don't see what you think you see, WIELS, Brussels, 2024



Jef Geys, 2021, Kunsthalle Bern, Germany © Stefan Burger



Jef Geys, 2021, Kunsthalle Bern, Germany © Stefan Burger



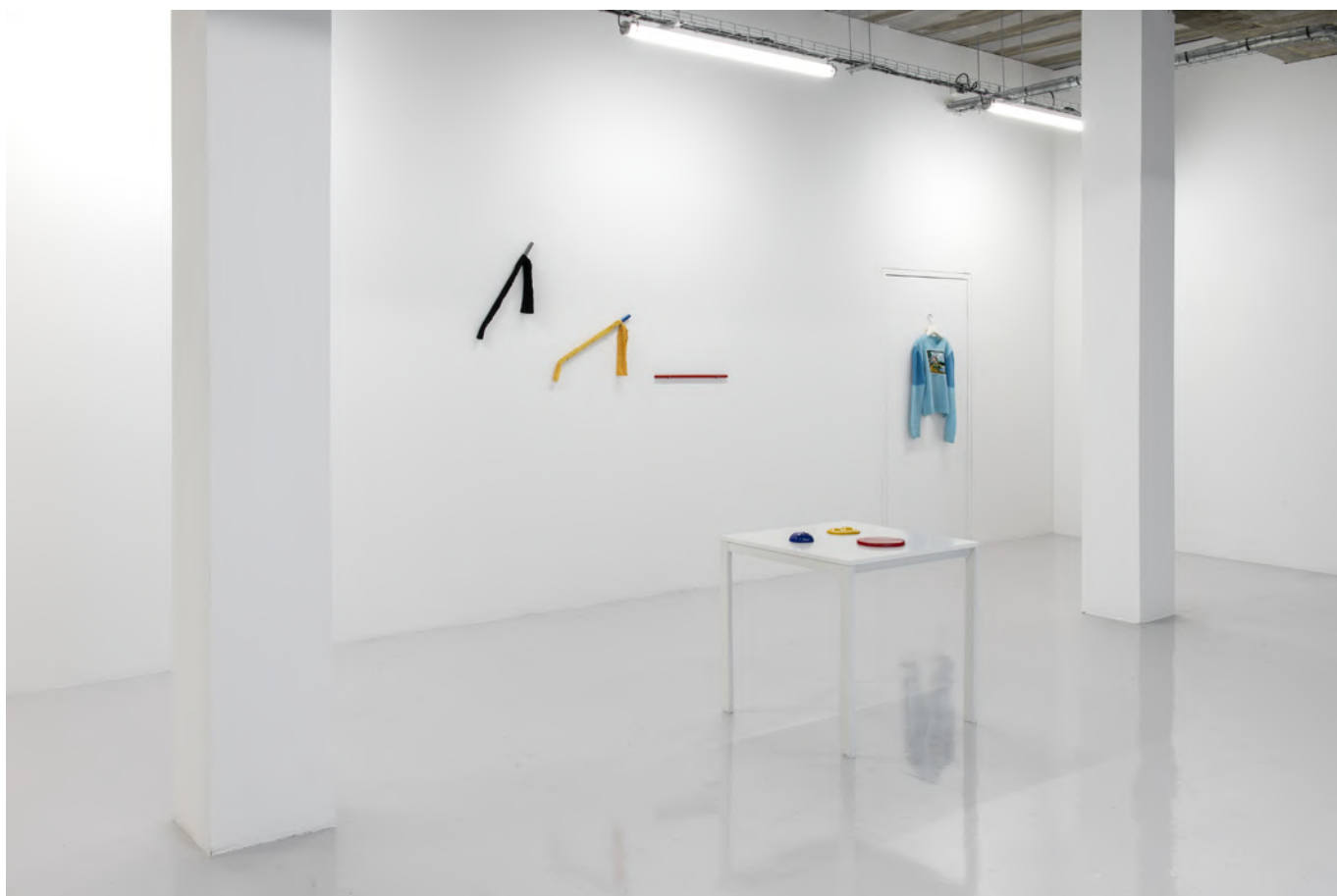
Jef Geys, Kunsthall, Bergen, Norway, 2020–2021 © Kunsthall Bergen



Jef Geys, Kunsthall, Bergen, Norway, 2020–2021 © Kunsthall Bergen



Jef Geys, Kunsthall, Bergen, Norway, 2020–2021 © Kunsthall Bergen



Jef Geys, Day and Night and Day and..., 2021, Air de Paris, Romainville © Marc Damage



Jef Geys, Yale Union, Portland, US 2018 © Photo Leif Anderson, Courtesy of Yale Union.



Spring never comes again... Children & art in the 20th & 21st centuries, National Gallery of Art Zachęta, Warsaw, Poland, 2023

The exhibition references the practice of pioneers in modern pedagogy (such as Janusz Korczak, Maria Montessori and Célestin Freinet) and alternative education from the early and middle 20th century (starting with modernist conceptions developed within the Bauhaus school of art and design), as well as contemporary references to these sources. The common denominator between them is how they support children's creativity through interdisciplinary processes, the teaching of diverse skills and allowing reality to be experienced using a range of senses.

The exhibit thus presents examples of artistic practices which include children as fully fledged and active participants in the creative processes. A key feature is activities with young people who come from social groups excluded due to ethnic associations, their economic status and disabilities. It shows the ways in which creative practices allow them to recover full feelings of decency and inclusion in action and dialogue.

By referencing key historical sources the exhibition also poses timely questions about possible ways education can evolve (including education through the arts) in the 21st century. This includes new ways of presenting knowledge outside of school based systems: a rejection of 19th century style curriculum hierarchies, making use of knowledge about the subconscious and dreams, with emphasis on development through contact with one's own body and the natural world.

The exhibition also includes examples of artistic practices in which children reveal to adults alternative forms of social relations. It shows how collaborative arts activities based on an exchange of knowledge, experiences and partnership working can teach civic responsibility and empathy.



SEED PAINTINGS

Western painting is liberally strewn with flowers and plants. Painters of all times have devoted themselves to lifelike or stylised representation of nature's splendour. Geys, too, paints nature, but not living flora. He copies the flowers in oil paint, faithful to nature, including their names, as reproduced on a seed packet: *Gypsophila elegans*. Long before the postmodern artists of the late twentieth century – the first work of the long-running 'Zaadzakjes' ('Seed packets') series dates back to 1963 – Geys painted imitations of existing standard illustrations and posed the question of the impact of an image on its context and that of the context on the image.

K E M P E N S

Informatieblad

Herausgeber
JEF GEYS
Langvennen 61
2490 Balen
Belgien
Oktober 2001

Sonderausgabe Kunstverein München

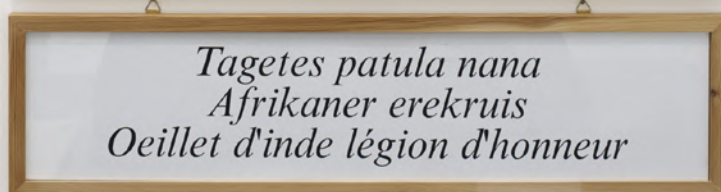




Jef Geys
Viola Alpina (Reuze Alpenviola / Pensée géante des Alpes), 2010
oil on canvas and two frames (one painting each year)
140 x 90 cm , 23 x 90 cm, 13 x 27 cm
unique



Jef Geys
Viola Alpina (Reuze Alpenviola / Pensée géante des Alpes), 2010
framed oil on canvas
36 x 26 x 8 cm / without frame 23,5 x 15,5 x 1,5 cm
unique



Jef Geys

Oeillet d'inde Légion d'honneur (Tagetes patula nana / afrikanen Erekruijs), 2014
oil on canvas and two frames (one painting each year)

140 x 90 cm , 23 x 90 cm, 13 x 27 cm

unique



Jef Geys
Chinese cabbage, from Seed bag series, 2018
oil on canvas
140 x 90 cm
unique



Jef Geys
Chinese cabbage, from Seed bag series, 2018
oil on canvas
22 x 16 cm
unique



SEED PAINTINGS

Every piece remains in the bubble from its previous exhibition. The works must remain in bubble forever. They can never be unwrapped. Geys painted red, blue and yellow paint marks on the edges of the packaging tape around the work, to guarantee the seal. These marks are a notary's version of painting. Each Bubble Painting is on a shelf designed by the artist



Jef Geys
Strawberry 2017, from Seed bag series, from Bubble paintings series, 2017
Oil on canvas, bullpack, mdf
160 x 92 x 12 cm (with wall stand)
unique

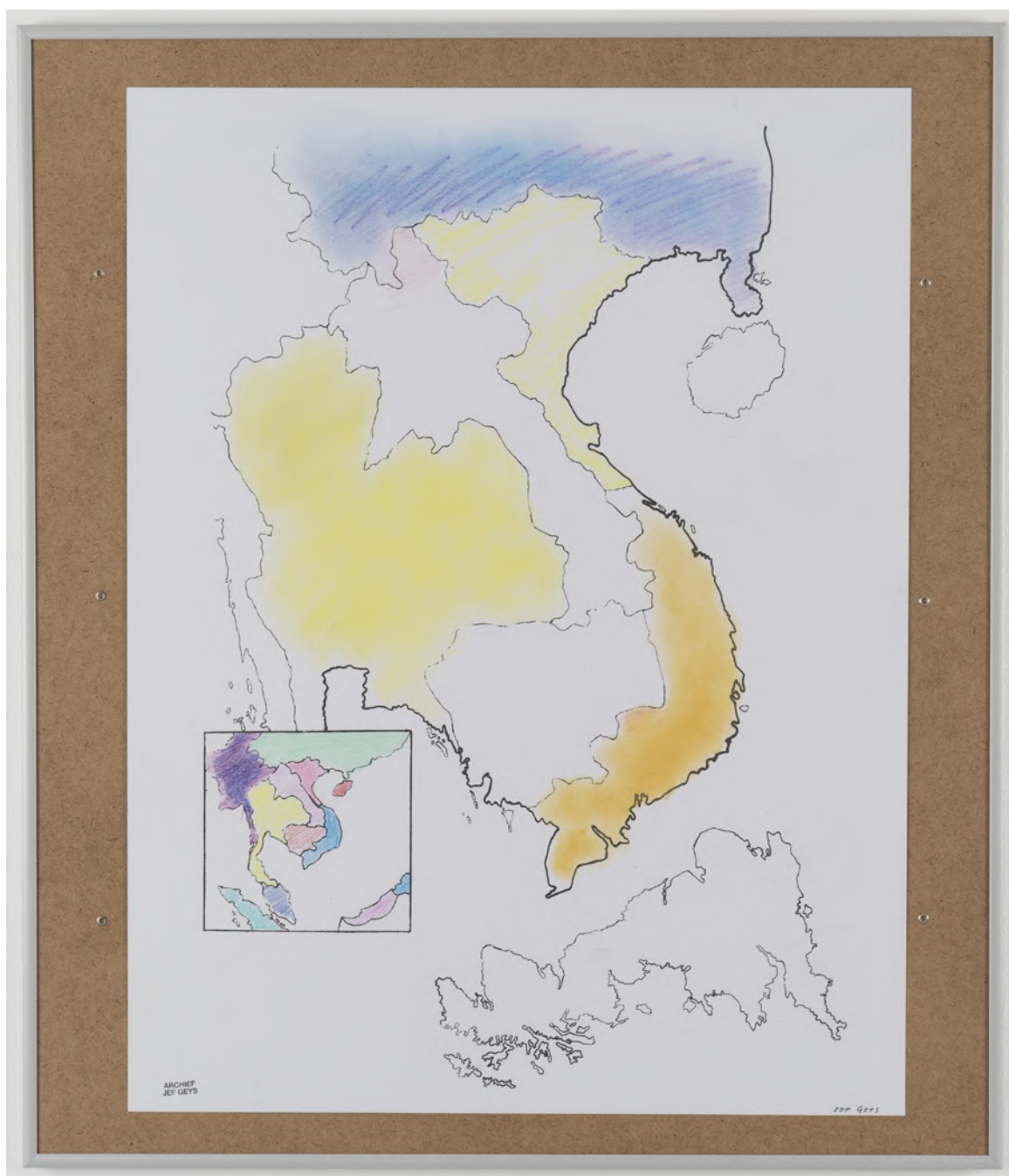


Jef Geys
Strawberry 2017, from Seed bag series, from Bubble paintings series, 2017
oil on canvas, bullpack, medium wood
47,5 x 19 x 12 cm (with wall stand)
unique



COLORING BOOK FOR ADULTS

In this work initiated in the 1960's (1963-1965) Jef Geys explores the link between the mundanity of life and the social rules conditioning our everyday life through seven themed plates (the world, the body, the dream, the great female figures in art, the objects, the house). Anyone is free to redraw and recombine the world he lives in through the grid of the seven coloring plates.



Jef Geys

Album à colorier 1, 1963-65 / 1980s

color pencil on offset print. Stamp Archief and signature.

71 x 61 x 2 cm / without frame 64 x 48,5 cm

Unique



Jef Geys
Album à colorier 2, 1963-65 / 1980s
color pencil on offset print. Stamp Archief and signature.
71 x 61 x 2 cm / without frame 64 x 48,5 cm
Unique



PASSEPORT DE VACHE

« My father-in-law played a major role in my life. In 1965-66, he was a cattle merchant and he scorned money. I visited farmers with him to buy and sell cattle.

The shapes of cows and beefs were drawn on a passeport together with their names, genders, ages and vaccinations.

The coloring book for adult that I made in 1963-64 works the same way.

My part of job was to draw and record the animals.

Of course there were frauds, falsifications of records to subtract them to the administration so a cow named Elsa might be named Bernadette by camouflage and transformation. »

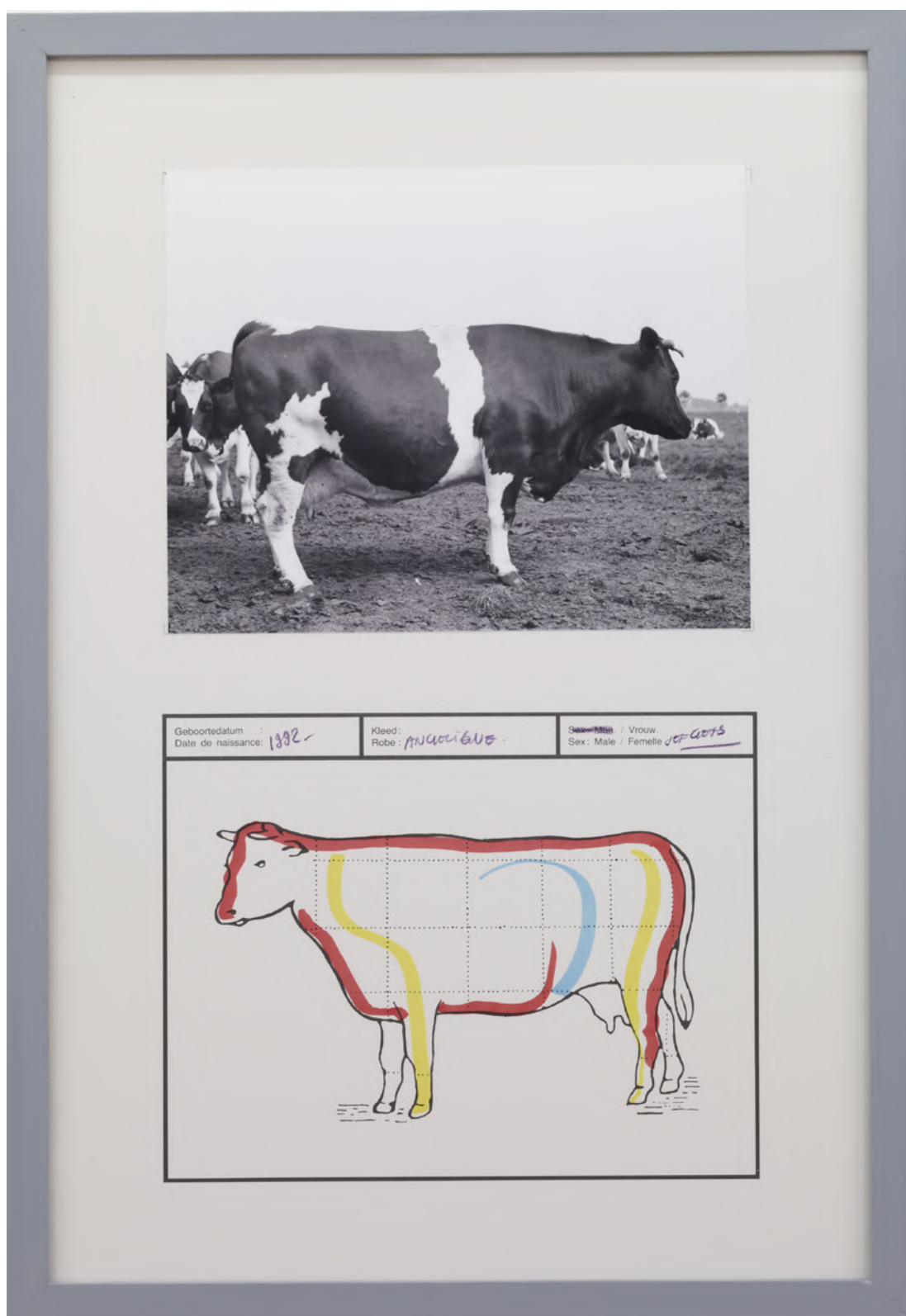
KEMPENS

Informatieblad

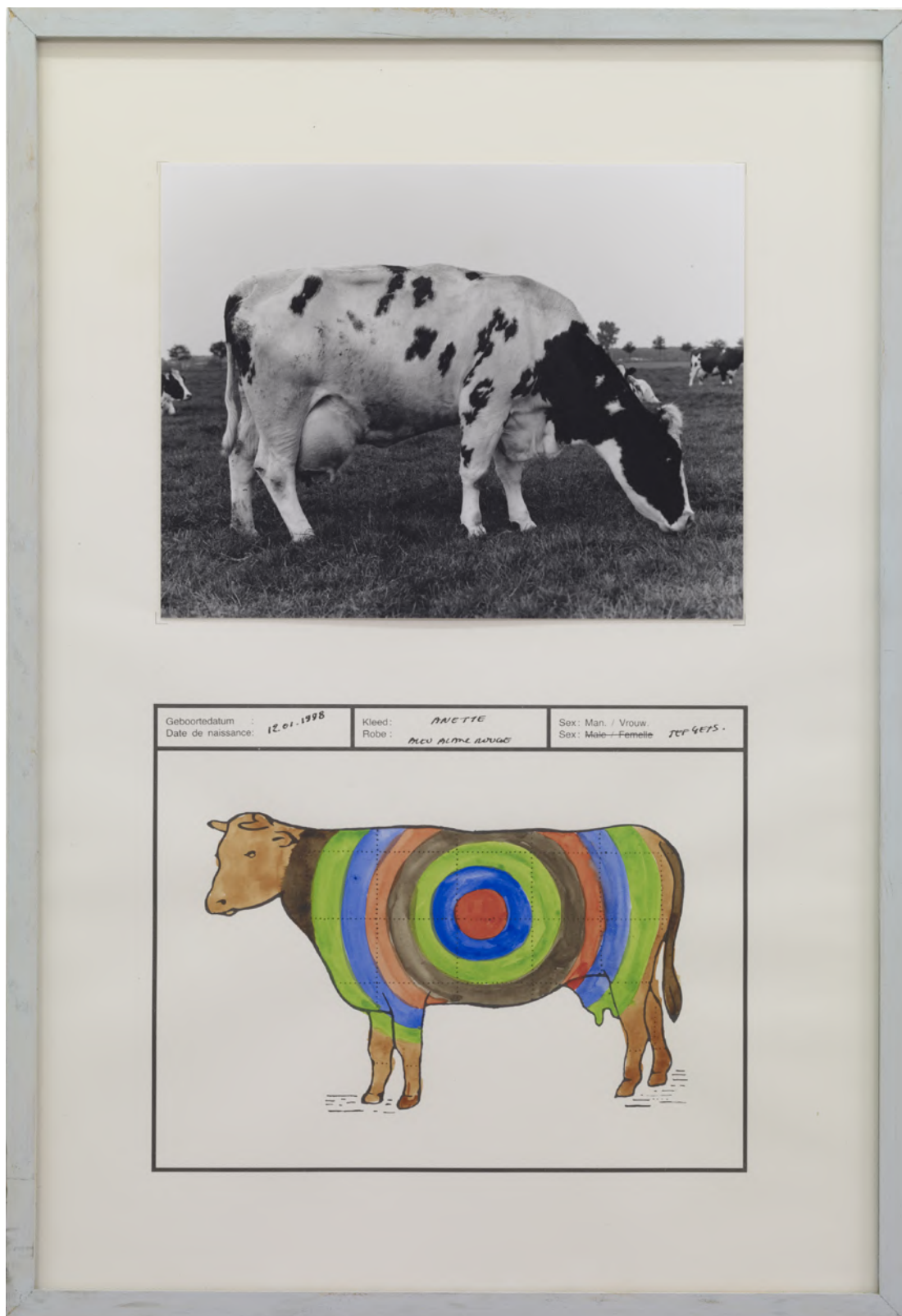
Verantwoordelijke
uitgever
JEF GEYS
Langvennen 77
2490 Balen
België
september 2013

SPECIALE EDITIE AIR DE PARIS





Jef Geys
 Passeport de vache (Angélique), 1965-2014
 b&w c-print mounted on offset print, color pencil
 67 x 46 cm / without frame 66 x 45 cm
 Unique



Jef Geys
 Passeport de vache (Anette), 1965-2014
 b&w c-print mounted on offset print, color pencil
 67 x 46 cm / without frame 66 x 45 cm
 Unique



TEN MODEL PAINTINGS

Martin Douven (1898-1973) a self-taught painter from Leopoldsborg, started selling his own small paintings in 1928. He later taught his children and others to paint in a form of mass production. As a boy, Jef Geys was at school with one of Douven's sons, and this gave him the opportunity to see the workings of the factory. These 10 « unremarkable » paintings (exhibited for the first time at Le Musée d'art modern de la ville de Paris) had been commissioned by Jef Geys to the family company, then exhibited in ten majors international museums following the same installation protocol. As usual, Jef Geys mixed several questions: mundane or average taste vs taste of the elites, the criteria that defines the originality of a painting, its quality, ..

Jef Geys

Ten Model Paintings, 1965 / 1980s

set of 10 oil on canvas, all signed on back.

10 x (40 x 50 cm)

Unique

K E M P E N S

Informatieboek

Verantwoordelijke
uitgever
JEF GEYS
Langvennen 77
2490 Balen
België
2015
nr. 9

SPECIALE EDITIE GALERIE MICHELINE SZWAJCKER - BRUSSEL
EDITION SPECIALE GALERIE MICHELINE SZWAJCKER - BRUXELLES
SPECIAL EDITION GALERIE MICHELINE SZWAJCKER - BRUSSELS

DAILY MAIL, Friday, August 20, 1965

Farmers get $1\frac{1}{2}d$ a pound for potatoes

A GLUT of potatoes, brought on by one of the best growing seasons in history, has forced down prices on farms to little more than a 4d. a lb. In the shops the lowest price for the same variety, main-crop Majestic, is 3d.

Next Tuesday the Potato Marketing Board will decide whether it will try to stop the crisis in supplies and prices.

In the Midlands yesterday merchants were offering as little as 18s a ton for potatoes they did not want, if farmers insisted on selling. Even King Edwards, which command the best price, were getting offers of only 110s.

The only sure remedy would be for the board to step in and buy potatoes at prices which would put a bottom in the market. It could do this under the new joint support buying rules, arranged with the Ministry of Agriculture in June.

It could offer prices ranging from £11 10s. to £12 10s. a ton (according to region) for October delivery, and rising to £15 10s. for delivery next March.

If the weather remains good for the main-crop harvest, bumper yields are likely to produce a heavy surplus, which would overhang the market throughout the winter.

Substantial crops of second early varieties, like Craigs Royal and Arran Pilot, have swollen to the fantastic weights of 15 and 16 tons an acre.

The reasons for the slump in prices, apart from exceptional growing weather, are:

Delay in the corn harvest has released workers, who have been switched to potato sowing.

PRODUCTION-LINE PAINTINGS: Astonishing factory where Woolworths buy their original 'oils'



**Farm
Mail**

EDITED
BY JOHN
WINTER

MES INSTITUTIONS D'EXPOSITION "APRES" L'AVANT GARDE



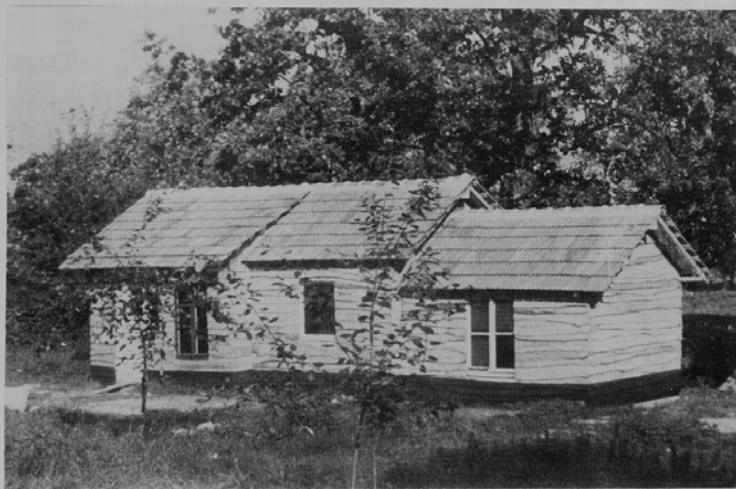
17	Album à colorier. Grand panneaux	
16	Plante à caoutchouc	1964
16a	Plantes à feuilles à 5 doigts	1964
15	Chanteuse sans nom	
14	Brun-Blanc, à volet	1964
13	Carré noir avec balles	1964
12	Poteau dans boîte rayée, vert et bleu	1964
11	Gants	1964
10	Noir - jaune + 2 balles 9 mm	1964
9	Boîte verte	
8	Grand vert avec boule jaune	1963
7	Boules sur étagère blanche	1963
6	Jef Van Dyck	1962
5	Jean de Madame	1960
5a	Dessins de l'époque de l'Académie	
4	La grange	1960
3	Fonds Janssens - Samm	1962
2	Domaine des Hêtres	1958
2a	Dessins du temps de l'Académie	1958
1	Les Frères de la Charité	1947

Dans les caves du Domaine des Hêtres, j'ouvre, ensemble avec Mia, mon premier espace d'expositions et j'y montre des oeuvres de la division publicité de l'Académie d'Anvers. Le vernissage ne s'arrête que trois mois après et la galerie-cave se développe en bar bien schalandé.



86a	Pain	
85	voir 63a	
84	Moulage de Chris	
83	Montre bracelet transparente	1967
82	Coupe à fruits (multiple)	
81	Poupée blanche	1967
80	La petite Liliane	1967
79	Poupée jaune	1967
78	2 x J	1967
77	Ecole Gilardi	1967
76	Poupée rouge	1967
75	Choux dans une auto	1967
74	Walter Van den Broeck	1967
73	Bouteilles cuvée 900	1967
72	Poupée rose	
71	Grande tente sculpture - noire	1966
70	W.C. capitonné	1966-67
69	Poupée bleue	1966-67
68	Boîte à jouets, à sentiments	1966-67
67	Tente sculpture verte (à 4 coins)	1966-67
66	Tente sculpture rose	1966-67
66a	Tente sculpture bleue	1966-67
66b	Tente sculpture vert clair	1966-67
66c	Tente sculpture vert foncé	1966-67
65	voir 44e	
65a	Cycle de la moisson	1966-67
64	voir 44d	
63	Bouclier de femme pour Chris	1966

Après mon Cycle de Moisson et pendant qu'est en cours dans la galerie Kontakt-Anvers, ma manifestation pain et légumes, les végétaux de mon jardin commencent à m'obséder. A tel point que, pendant une semaine, je promène, sur la banquette arrière de ma 2 CV, une famille de choux, afin de leur montrer l'arrière-pays. Après cette semaine, je les ai plantés par ci, par là.



175	Statut des Artistes	
174	Portraits: Dequize - Harmel	
173	Posadas	
172	Pièce Bernd - Beuys - Hoot	
171	Chalet d'été - 1977	1977
170	Chien - pièce	
169	Réparation d'une peinture endommagée appartenant au Dr. Michiels	
168	La Sécurité sociale	
167	Rubens	

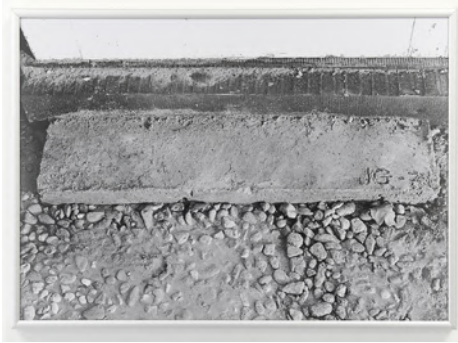
Un beau matin de printemps, je décide de construire, de mes propres mains, sur un petit terrain appartenant à ma belle-mère et situé tout près d'une ligne de chemin de fer, une habitation-chalet. Pendant trois mois, je travaille, en utilisant du matériel de récupération et le bois de trois aunes qui poussent devant ma porte. Je fais tout moi-même, sans aucune aide de qui que ce soit. Le chalet se compose d'une salle de séjour, d'une cuisine, d'une toilette et d'une chambre à coucher. Je considère le chalet comme une sculpture et, une fois terminé, je signe dans le mortier de ciment frais du seuil. Quand l'encyclopédie Oosthoek demande une contribution artistique pour illustrer le "G" de Geys, je leur envoie mon projet-chalet comme ma réalisation la plus importante de 1977. Encyclopédie Oosthoek me renvoie la documentation en refusant de donner à mon projet la prédication "art". En dehors de ma famille il n'y a que Walter Van Den Broeck qui vient m'encourager de temps en temps. Je vends le chalet et les nouveaux propriétaires le démolissent.



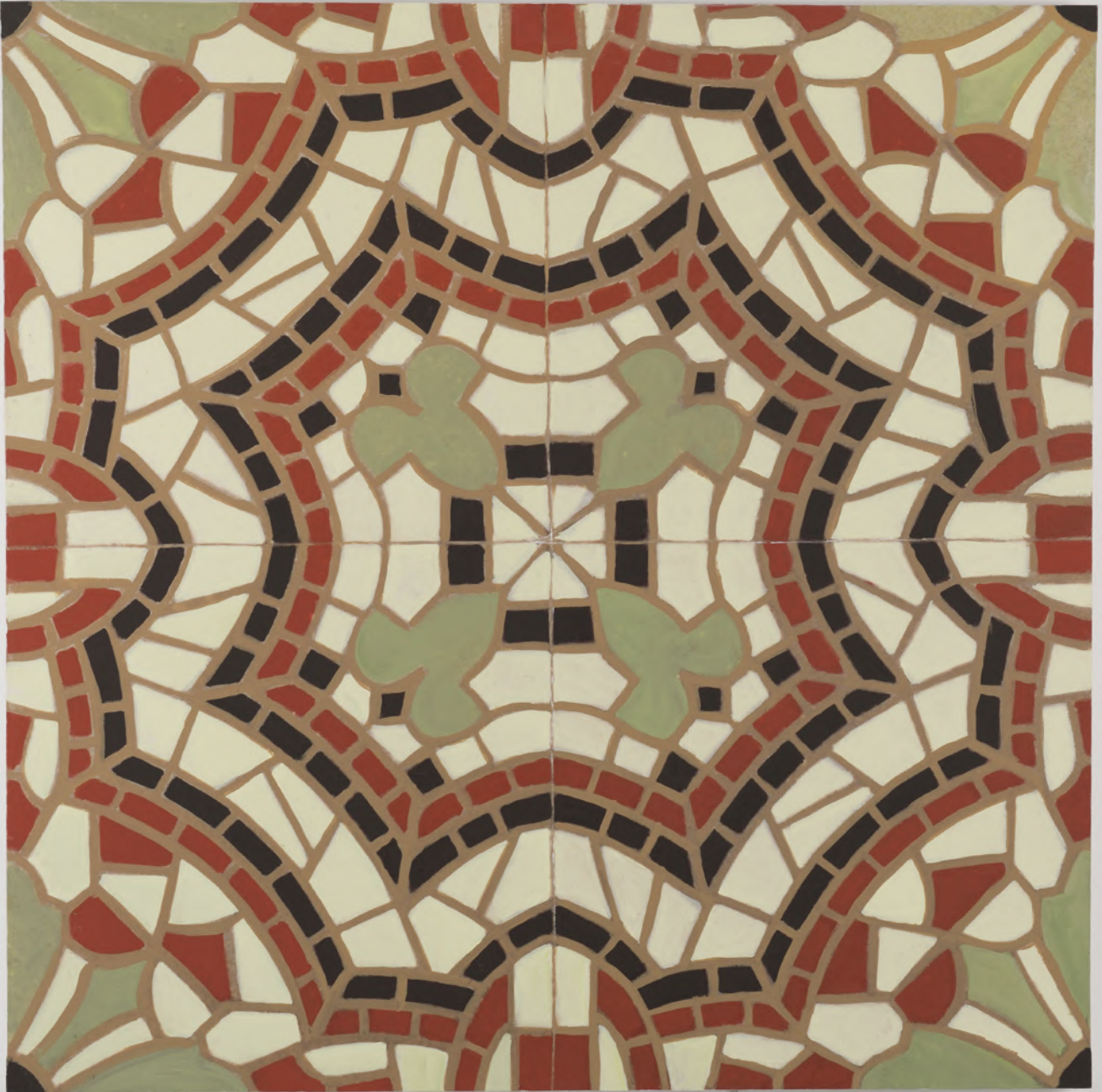
CHALET

Jef Geys designed and constructed a Summer house, entirely with his own labour and with repurposed materials, close to his longtime home in Flanders. The building itself is modelled upon the wooden-slatted exterior walls and overhanging eaves that are typical of the 18th Century farmsteads across Northern Europe. Chalet's construction is modest in scale (Geys once mentioned using "the body as a unit"[1]) and its bucolic style seems belligerently misaligned with utopian and more avant-garde architectural approaches that were celebrated by the art world in the late 1970s. There is something foundational about the methods of Jef Geys in this work: his insistence that vernacular cultural forms that might usually overlooked because of their ubiquity, or lack of taste, should be interrogated by exactly the same terms as any building, artwork or piece of literature that has been appointed as aesthetically or socially valuable by critical opinion in its specialist field. It is noteworthy that upon a request sent to Geys to submit his entry for the Oosthoek Encyclopaedia 1981, he selected Chalet and it was rejected on the grounds that it could not be recognised as being an artwork. Photographs are all that are left of Chalet, as the land it stood upon was sold (along with the building, which was later demolished) by Geys in later years.

Jef Geys
 Chalet, 1977-2015
 13 framed b&w prints (photographs 1977, prints 2015)
 13 x (29,7 x 42 cm) / 13 x (31 x 43,3 cm)
 Edition of 3



Jef Geys: Chalet, 1977-2015 (det.)



GAVRA SERIES

Gavra is the name of a ceramic company in the Campine region in Belgium producing ceramic tiles of oriental style. Jef Geys reproduces these patterns on canvas of a generic format of 1sqm.

Jef Geys
Untitled (Gavra series), 1980s
acrylic on canvas, signed on back.
100 x 100 x 3,5 cm
unique



Jef Geys
Untitled (Gavra series), 1980s
acrylic on canvas, signed on back.
100 x 100 x 3,5 cm
unique



SONNABEND (WAAR IS DE HORIZON)

This work is a 1966 correspondence from Sonnabend art gallery. This reply follows the sending of a series of ten slides that he addressed the gallery to present his photographic work on the horizon. By presenting back this work today, Jef Geys allows himself to clarify the way things can be sometimes disturbed by a hasty judgement on the apparent poverty of the means rather than addressing the meaning of things.

Jef Geys

Sonnabend (waar is de horizon), 1966-2016

Eight framed photographic prints (2016 prints), framed color photocopy

frames 29,7 x 42 cm / without frame prints: 20 x 28 cm; xerox: 29,7 x 21 cm

Edition of 5



GALERIE ILEANA SONNABEND

TÉL. 633.47.84 . 12 RUE MAZARINE . PARIS VI

Mr. JEF GEYS
Langvennen 34
Balen Neet
Province d'Anvers
B e l g i q u e

Paris, le 28 Juin 1966

Cher Monsieur,

Je vous remercie pour l'envoi de vos diapositives ainsi que pour votre lettre du 1er Juin 1966.

Il est toujours difficile de juger d'une oeuvre sur la base de diapositives, surtout quand ceux-ci ne sont pas très bons, comme dans le cas de ceux que vous nous avez envoyés. Il me semble pourtant que votre travail quoique intéressant et de qualité, n'entre pas tout à fait dans la ligne de notre galerie.

De toute manière notre programme pour cette année est très chargé et nous avons eu un peu de retard à cause de notre déménagement.

En tout cas, pour les choses que vous faites je pense qu'il y a d'autres galeries qui pourront mieux placer ce genre de tableaux qui me paraissent parfaitement réussis.

Veuillez trouver, ci-joint, quatre diapositives.

Je vous souhaite bonne chance pour l'avenir, et je vous prie d'agréer, Cher Monsieur, mes salutations distinguées.

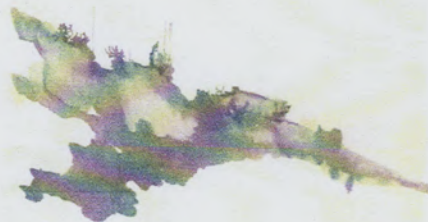
Michael Sonnabend
Galerie Ileana SONNABEND

IS/bb

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SOCIÉTÉ À RESPONSABILITÉ LIMITÉE CAPITAL 120.000 F. R. C. PARIS 06 B 643

Cuicini - Balmen
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LE TOUR DE FRANCE 1969 D'EDDY MERCKX

During the summer of 1969 Belgian artist Jef Geys decided to follow the Tour de France. A passionate lover of cycling, like so many of his compatriots, Geys photographed the stages of what was to be the first victory for Eddy Merckx. The result was a series of images mingling the sociological, the geographic and the artistic, and focusing as much on the fans and the curious as on the competitors. The logos and advertisements spotted at the stopover points make up the event's symbolic literature, while the points of view are those of the true enthusiast, a voyeur whose dedication to a seldom satisfied repetition with no aesthetic purpose is the embodiment of a pure critical stance. The 67 photographs are in black and white. They might be seen as merely documentary or nostalgic, were it not for the caustic edge Jef Geys highlights with his specially designed «bolted» frames. Another feature of the work is a montage of two pages from the Belgian press of July 1969, giving equal exposure to man's first step on the moon and Eddy Merckx's first victory.

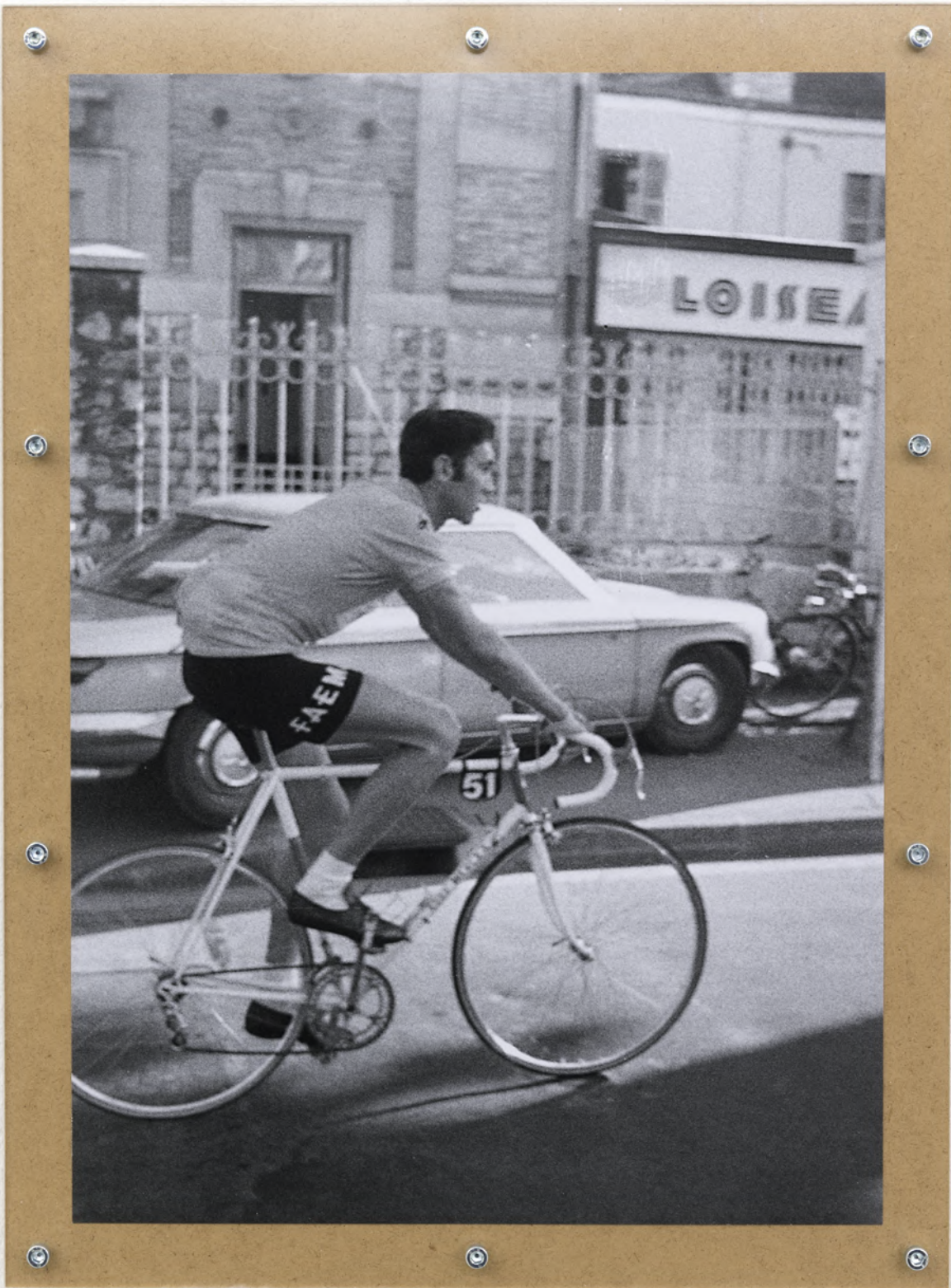
Jef Geys

Le Tour de France 1969 d'Eddy Merckx, 1969 / 2015

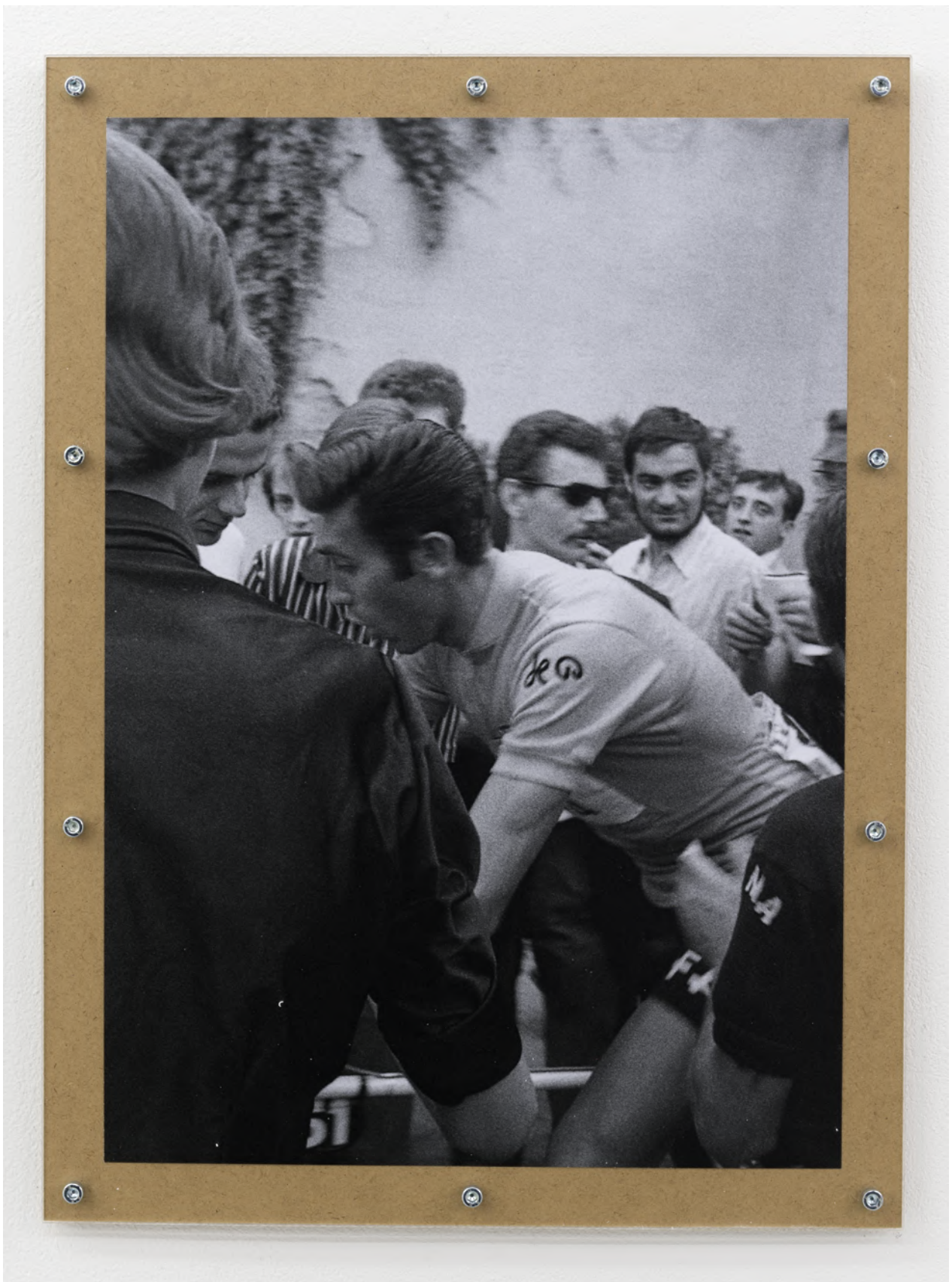
unique set comprising a series of 67 digital prints (2015, ed.3) from Ektachrome (1969), framed in wood, Plexiglas and bolts and 2 pages of a newspaper dated July 20, 1969, framed in wood.

prints 42 x 29,7 cm, frames 47 x 35 cm and 80 x 110 cm

Edition of 3



Jef Geys: Le Tour de France 1969 d'Eddy Merckx, 1969 / 2015 (det.)



Jef Geys: Le Tour de France 1969 d'Eddy Merckx, 1969 / 2015 (det.)



Jef Geys: Le Tour de France 1969 d'Eddy Merckx, 1969 / 2015 (det.)



! QUESTIONS DE FEMMES ?

! Questions de Femmes? (Women's Questions) is a project that began when Geys was teaching at elementary school in the 1960s. In a notebook he had written down all the questions met in magazines and books that seemed typically feminine to him and copied those with a thick markerpen on a roll of brown paper, hung at the back of the classroom. This led to lots of discussions with the students. For the first time in 1970 this roll was exhibited in the annual exhibition of the women of the socialist society club. Later on, he started to show that "questions" project in translations in the art world. The originals are hand-written on multicolored oilcloth. One edition of 75 copies was printed later on graph paper.

! WOMEN'S QUESTIONS ?

1. WHAT IS EMANCIPATION? WHAT IS THE MEANING OF IT?
2. IS THERE A SPECIFIC EMANCIPATION STRATEGY AND TACTIC?
3. WOMEN IN POLITICS, HOW TO DO IT?
4. EQUAL REMUNERATION FOR EQUAL PERFORMANCES, HOW TO REALISE IT?
5. BECOMING AWARE OF WHAT?
6. DOES ELECTORAL SUFFRAGE EXIST EVERYWHERE?
7. DO CLOTHES HAVE ANYTHING TO DO WITH FEMINISM?
8. FEMINISM = EMANCIPATION?
9. IN WHICH DOMAINS ARE WOMEN BEHIND AS TO THE SCOPE TO DEVELOP THEMSELVES?
10. WHAT WAS THE PROGRAMME OF THE "FREE WOMEN'S LIB ORGANISATION" FOUNDED IN 1889?
11. FEMALE LABOUR = MALE LABOUR?
12. WHAT WAS THE ROLE OF WOMEN IN THE SIXTIES, IN THE PROVO, HIPPIES, YIPPIES, WEATHERMEN, MOVEMENT, ETC.?
13. THE BIOLOGICAL ASPECT OF BEING A WOMAN, WHAT TO DO WITH IT?
14. WERE THERE IDEOLOGICAL DIFFERENCES WITHIN THE WOMEN'S LIBERATION MOVEMENT?
15. WHAT ABOUT THE SINGLE WOMAN-MOTHER?
16. IS IT IMPORTANT FOR A WOMAN TO BE POLITICALLY CONSCIOUS?
17. HOW CAN WE SOLVE DIFFERENCES IN BACKGROUND EDUCATION?
18. ARE WOMEN LESS/MORE ACCOUNTABLE DURING ACTIONS?
19. WHY DID EMANCIPATION PASS OVER THE LEFT?
20. IS IT POSSIBLE TO CONSIDER THE SUPPRESSION OF WOMEN INDEPENDENTLY FROM THE SOCIAL SETTING?
21. WHO WAS WILHELMINA DRUCKER?
22. IS EMANCIPATION A STRUGGLE FOR-BY-WOMEN ONLY?
23. MUST FAMILY RELATIONS BE REVIEWED PERIODICALLY?
24. WHAT ABOUT THE FEMALE/MALE RELATION IN THE KITCHEN-BED-HOUSEHOLD?
25. WHAT ABOUT WOMEN IN THE EDUCATION SECTOR, PREGNANCY LEAVE?
26. WHAT IS THE SOCIO-ECONOMIC POSITION OF WOMEN?
27. CAN ONE GENERALISE PERSONAL GRIEVANCES?
28. HOW TO FORMULATE OBJECTIVES RAPIDLY?
29. WHAT ABOUT EMOTIONS IN ACTIONS?
30. THE RIGHT TO PEE IN PUBLIC?
31. WHY AREN'T CONTRACEPTIVES INCLUDED IN THE HEALTH INSURANCE SYSTEM?
32. DAY-CARE CENTRES, ARE THEY NECESSARY? WHY? WHY NOT? WHAT SHOULD THEY BE LIKE?
33. HOW DOES ONE AVOID BECOMING A KITCHEN SLAVE?
34. IS THERE A DOUBLE (MAN-WOMAN) SEXUAL MORALE?
35. WHAT ABOUT ABORTION?
36. HOW ARE WOMEN REPRESENTED IN WOMEN'S-MEN'S MAGAZINES?
37. IS BEING A WOMAN MORE THAN PRODUCING AND RAISING DESCENDANTS?
38. BOSS IN ONE'S OWN BELLY?
39. BEAUTY CONTESTS, ARE THEY ACCEPTABLE?
40. ARE PLAYFUL ACTIONS EFFECTIVE IN THE LONG RUN?
41. LOCAL-FEDERAL POLICE - ARMY JOBS FOR WOMEN?
42. SHOULD ONE ACT WITHIN EXISTING POLITICAL PARTIES - FOUND A PARTY OF ONE'S OWN - KEEP WELL AWAY?
43. IS THE CHRISTIAN MORALE PARTLY TO BLAME FOR THE SUPPRESSED POSITION OF WOMEN?
44. ROLE OF WOMEN IN THE PRODUCING OF INFORMATION?
45. WHAT MUST CHANGE IN THE MALE SOCIETY?
46. WHAT MUST CHANGE IN THE CIVIL CODE?
47. IS EMANCIPATION A DIFFERENT THING AMONG THE WORKING CLASSES ON THE ONE HAND, AND THE ELITE ON THE OTHER?
48. HOW TO CO-ORDINATE WOMEN'S ACTIONS?
49. SHOULD A WOMEN'S RIGHTS MOVEMENT BE INVOLVED IN SCHOOLING?
50. IS THERE LEGAL DISCRIMINATION BETWEEN MARRIED AND SINGLE MOTHERS?
51. DOES FEMINISM NEED A BINDING PROGRAMME?
52. HOW DOES ONE CROSS THE LINE FROM PLAYFUL TO FUNDAMENTAL ACTIONS?
53. HOW CAN A WOMAN TRY TO CHANGE MENTALITIES?
54. CAN THE DIVISION OF ROLES BETWEEN MAN AND WOMAN BE DEFENDED BY REFERRING TO BIOLOGICAL DIFFERENCES?
55. ARE SINGLE MOTHERS BEING DISCRIMINATED IN THE ALLOCATION OF HOUSING?
56. IS IT POSSIBLE FOR A SINGLE INDEPENDENT MOTHER TO RAISE HER CHILD HERSELF (POSSIBILITIES?)
57. HOW DO DIVORCE LAWS - PROPERTY - INHERITING-POSITION THE WOMAN?
58. IS OVERPOPULATION A QUESTION FOR WOMEN ONLY?
59. PLAYGROUNDS FOR CHILDREN - WHAT ABOUT THE CONSULTATION OF WOMEN IN THIS MATTER?
60. ARE THERE STILL PLACES WHERE WOMEN CANNOT COME OR ARE NOT ALLOWED TO GO?
61. DOES VOCATIONAL TRAINING FOR WOMEN FOCUS TOO MUCH ON THE INDUSTRY?
62. WHAT WITH WOMEN IN ADVERTISING?
63. STERILISATION, FOR THE MAN OR FOR THE WOMAN?
64. IS THE PILL FOR MEN RELIABLE?
65. DO WOMEN HAVE A SPECIFIC ROLE IN SOCIETY?
66. IS THERE A FEMINISTIC PHILOSOPHY, ECONOMY, ...?
67. DOES A CONVERSATION GROUP CONSTITUTE MORE THAN AN OUTLET FOR PERSONAL FRUSTRATIONS?
68. SHOULD ONE AS A WOMAN TRY TO READ ALL FEMINIST LITERATURE?
69. IS IT ACCEPTABLE TO USE NEGATIVE IMAGES OF WOMEN, E.G. FROM ADVERTISEMENTS, IN THE EMANCIPATION STRATEGY?
70. IS A MAN IN A WOMEN'S MEETING ALLOWED TO BE MORE THAN A "MAKE GUEST"?
71. SHOULD WOMEN ENGAGE IN POLITICISING FRIENDS?

Jef Geys
 !questions de femmes? (Anglais), 1980s
 acrylic on canvas, wood, yarn
 700 x 140 cm
 Unique



Jef Geys
 questions de femmes? (Hindi), 1980s
 ink on oilcloth, wood, yarn
 606,5 x 140 cm
 Unique

[illegible]

Jef Geys
 10 questions de femmes? (Japonais), 1980s
 ink on oilcloth, pvc tube, yarn
 651 x 140 cm
 Unique



CARI AMICI, ABITANTI DI NAPOLI

This is a very moving work about a work that was never completed. Jef Geys was invited to participate in a group show in and about Napoli. He starts to list of the worst clichés about the city of Naples, a letter that ends with a love declaration to its inhabitants.

Jef Geys
 Cari amici, abitanti di Napoli, 1981
 ink on paper, print on paper, wooden frames
 121 x 93 x 10 cm
 unique

CARI AMICI, ABITANTI DI NAPOLI

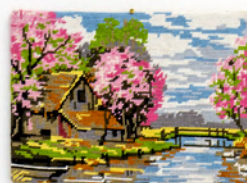
DISPERATAMENTE STO PRESSANDO IL MESSAGGIO GIUNTO
DA NAPOLI, ITALIA. MI CHIEDONO DI FARE UN COMPITO
SU NAPOLI, STEREOTIPO E REALTÀ. MA COSA NE SO, DI
NAPOLI? QUELLO CHE MANGIO DA LEONCINO "COUPE O
TRANCHE NAPOLITANE", SOPHIA LOREN. CHE LA MOGLIE
LA FIGLIA O I BAGAGLI NON VANNO LASCIATI
TUTTO SOLI IN CITTÀ. CHE, ESSA, D'ESTATE PUZZA
DI SPALLIZIA. CHE DA NA C'È CHI DICE CHE I
LAVORATI FAVORITI IMMIGRATI PROVENIENTI DA NAPOLI
DOVREBBERO ANDARSENE, SENZA, INDOVINO, SO CHE
IL VESUVIO TI TROVA NEI PARAGGI PERCHÉ UNA VOLTA
UNA CARTOLINA A COLORE DEL GOLFO DI NAPOLI ORNÒ
LA MIA CAMERA. DAL TEMPO SCOLASTICO MI
RICORDO IL DUOMO E LA PORTA CAPUANA E ANCHE
CHE LA PRICIPESSA MARIA PIA NACQUE A NAPOLI
NEL 1934. VEDERE NAPOLI E PIÙ MORIRE, NO GRAZIE.
A ME CHIEDONO DELL'ARTE, DELL'ARTE DA SPEDIRE
DAL BELGIO, PER UN PAESE DOVE SI UCCIDONO
GENERALI DI POLIZIA E SPAZZINI, DOVE DEI GIUDICI
SONO PRESI D'OSTAGGIO E VENGONO REPERATI DEI
BAMBINI, DOVE SI RISCHIA DI ESSERE MESSI IN
CARCERAZIONE PREVENTIVA E DOVE UN POLACCO, A NOME
DI MILIONI DI UOMINI, VUOLE PROIBIRE L'ABORTO.
ADESSO CHE CI SI RIBELLA NELLE PRIORITÀ; CHE SONO
ARRESTATI DEI GIORNALISTI PERCHÉ RIFIUTANO DI
RIVELARE LE LORO FONTI D'INFORMAZIONE, CHE I
PADRONI DELL'INDUSTRIA AUTOMOBILE E I SINDACATI
STANNO PER CHIUDERE DEI PATTI SOSPETTI, ADESSO
CHE DEI CAMIONISTI BELGI PERISCONO IN UN
INCIDENTE STRADALE MENTRE PORTAVANO IN ITALIA
DELLI MERLI PER I TERREMOTATI CHE QUESTI NON
VEDRANNO MAI ARRIVARE; ADESSO CHE IL PRESIDENTE
DELLA REPUBBLICA S'ALLARMA PERCHÉ IL SOCCORSO
ALLE VITTIME DI QUESTO TERREMOTO E DI QUELLO
PRECEDENTE È TANTO MAL ORGANIZZATO. O SCRIVETE
DI QUELLA MALATTIA MISTERIOSA CHE QUEL CHE
ANNO FA CAUSO LA MORTE DI TANTI BAMBINI?
O DI UNA DI QUELLE BRIGATE O DI PRIMA LINEA?
ANCHE IL CALCIO SAREBBE UN BUON SOGGETTO.
MACCHÉ, LA MIA SIMPATIA È PER GLI SPETTATORI
DI TUTTI QUESTI EVENTI, PER I NAPOLITANI CHE
SI TRUFFA, CHE S'INGANNA, PERCIÒ, VI SALUTO
NAPOLITANI.

Cari amici, abitanti di Napoli,

Sto a guardare una notizia di Napoli, Italia. Dovrei preparare un'opera di Napoli, stereotipata e realistica? Ma cosa ne so, proprio di Napoli? Quello che mangio da Leoncino, coppa o tranche napolitane, Sophia Loren. Ebbene so che in città è pericoloso lasciare la macchina, moglie, figlia o bagagli. So anche che c'è un'afa tremenda durante l'estate; so che secondo qualcuno gli emigranti napolitani dovrebbero partire presto da qui. So che il Vesuvio si trova da queste parti, perché una volta una cartolina del Golfo di Napoli era attaccata alla parete della mia camera. Da quando ero scolaro mi ricordo il Duomo e Porta Capuana, mi ricordo anche che la principessa Maria Pia è nata a Napoli nel 1934. Napoli vedere e morire...no grazie! Comunque è arte che vogliono da me, arte del Belgio, arte per un paese dove generali di polizia e spazzini sono ammazzati, dove giudici sono presi in ostaggio e dove bambini sono rapiti, dove uno può essere arrestato preventivamente senza dire né ah! né ba!, e dove un Polacco in nome di un migliaio di uomini vuole proibire aborto provocato. (Mi chiedono arte) Proprio adesso che ci sono acciuffati perché celano le loro preziose fonti d'informazione, che i padroni automobilistici e sindacati sembrano mettersi d'accordo in modo assai sospettoso. Adesso che camionisti periscono con merce che non giungono mai a destinazione. Adesso che il presidente si stizzisce per il mal funzionamento dei soccorsi alle vittime di questo terremoto o di quello precedente. Oppure farei qualcosa su questa misteriosa mortalità giovanile di qualche anno fa? O di uno delle brigate Rosso o di Prima Linea? Il calcio mi sembra un soggetto interessante. Ma in fondo provo simpatia per gli spettatori di tutti questi avvenimenti, per i napolitani che sono truffati e ingannati....dunque Vi saluto Napolitani!

Gen. 80-81

X ribellioni nei carceri, che giornalisti sono



CANVAS PAINTINGS

The Canvas Paintings are a series of ready-made canvases acquired and signed by the artist. Just like the 'Ten Model Paintings' (1965) the subjects are banal themes of folk art: here the 4 seasons are represented. Jef Geys is interested in the mass production process. His intervention proceeds from the displacement of these ready-made canvases in the context of contemporary art exhibitions. Even if the Douven's factory was flourishing, they went bankrupt after it was bought by American partners who refocused their activity on frame instead of paintings. Their attempt to improve the quality of the frames by switching from plastic to wood did not prevent the company's collapse.



Jef Geys
Canvas Painting (Deers), 1985
Needlepoint canvas mounted on hardboard
20,2 x 28,3 cm



Jef Geys
Canvas Painting (Ducks), 1985
Needlepoint canvas mounted on hardboard
20,2 x 28,3 cm



This series begun in the grounds of the museum in Middelheim, Belgium, in 1999: a scattering of delicate ink drawings in Plexiglas, inspired by erotic engravings of the early 18th century were accompanied by the logos of products in fields including fashion, chemicals, luxury goods, travel and food. For the title of each drawing the artist used the name of a flower picked in the museum grounds; the flowers now make up a herbal and are added to each original drawing to form a diptych.

The semantics of the vegetal world is a regular part of Geys's output, as in *Quadra Medicinale*, the installation he created for the Belgian pavilion at the Venice Biennale in 2009. For this work he asked four city dwellers to make a list of the wild plants growing in the immediate vicinity



Jef Geys

Asteraceae

Komposietenfamilie

Achillea millefolium L.

Duizendblad, 1999

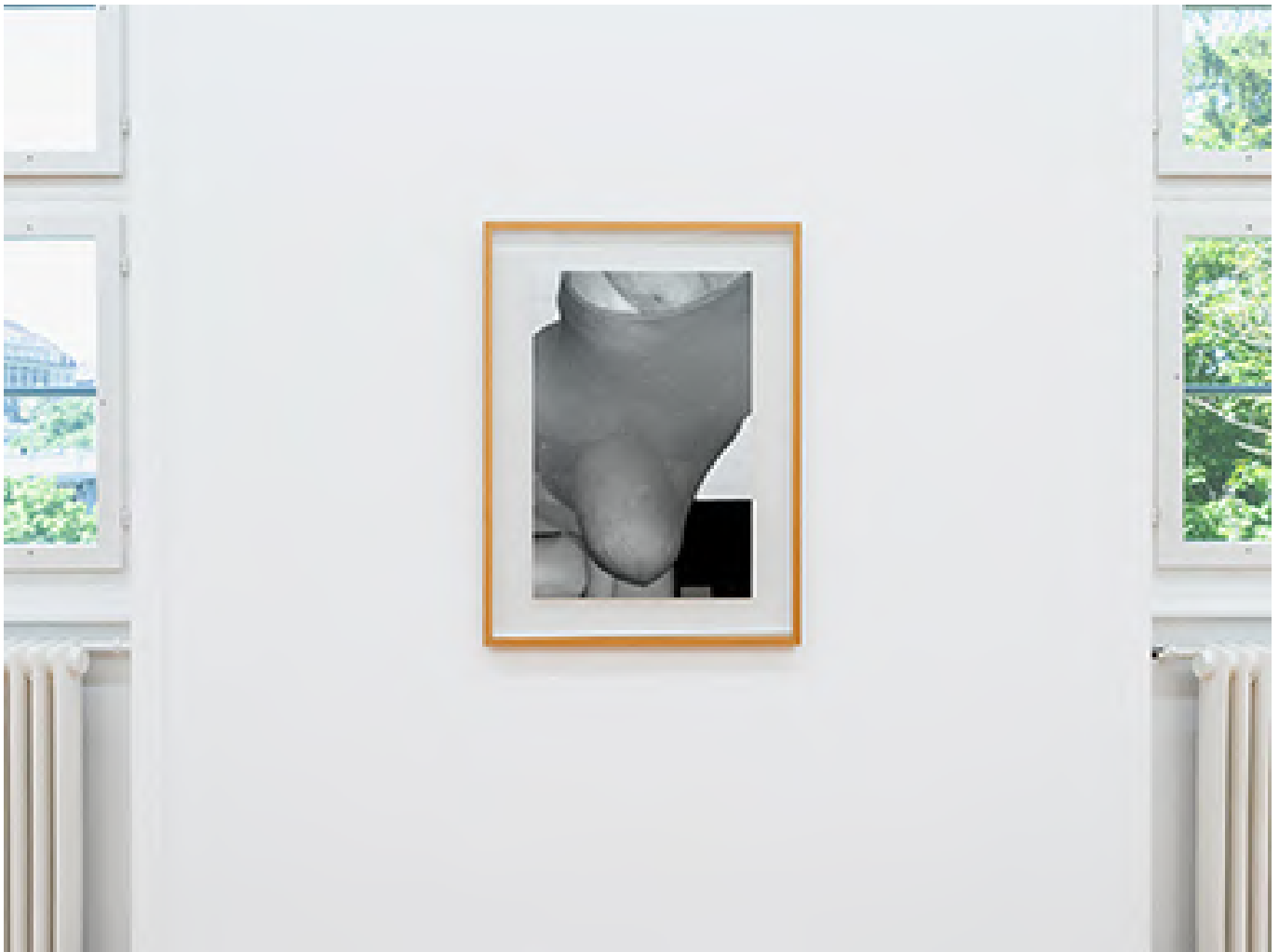
diptych: ink on paper under plexiglass; dried flowers and collage on paper, wood frame and glass

51 x 38 cm; 49 x 36 cm / without frame 45 x 31,5 cm

Unique

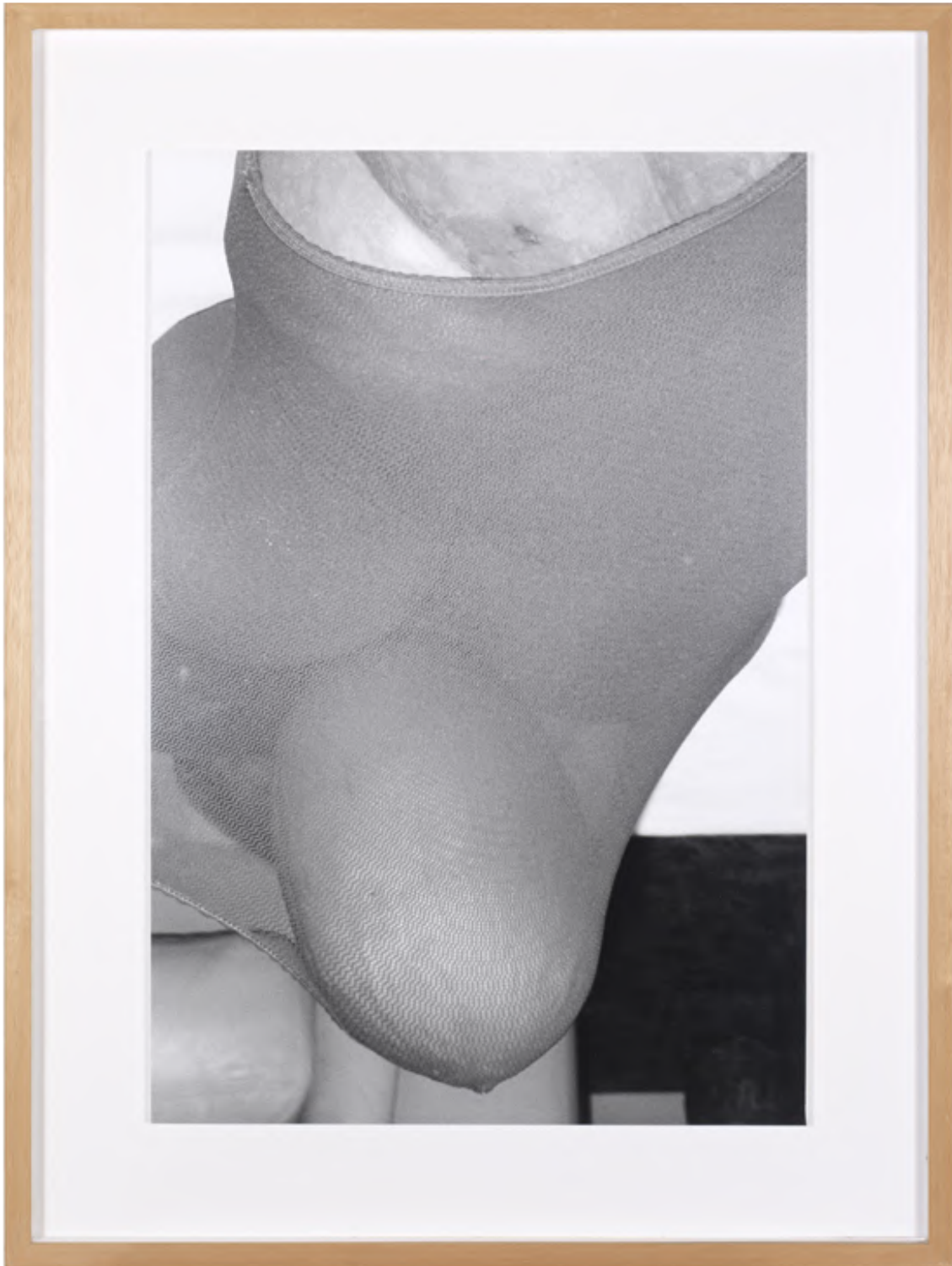


Jef Geys
 Cannabaceae Hennepfamilie *Humulus lupulus* L. Hop, 1999
 diptych: ink on paper under plexiglass; dried flowers and collage on paper, wood frame and glass
 51 x 38 cm; 49 x 36 cm / without frame 45 x 31,5 cm
 Unique

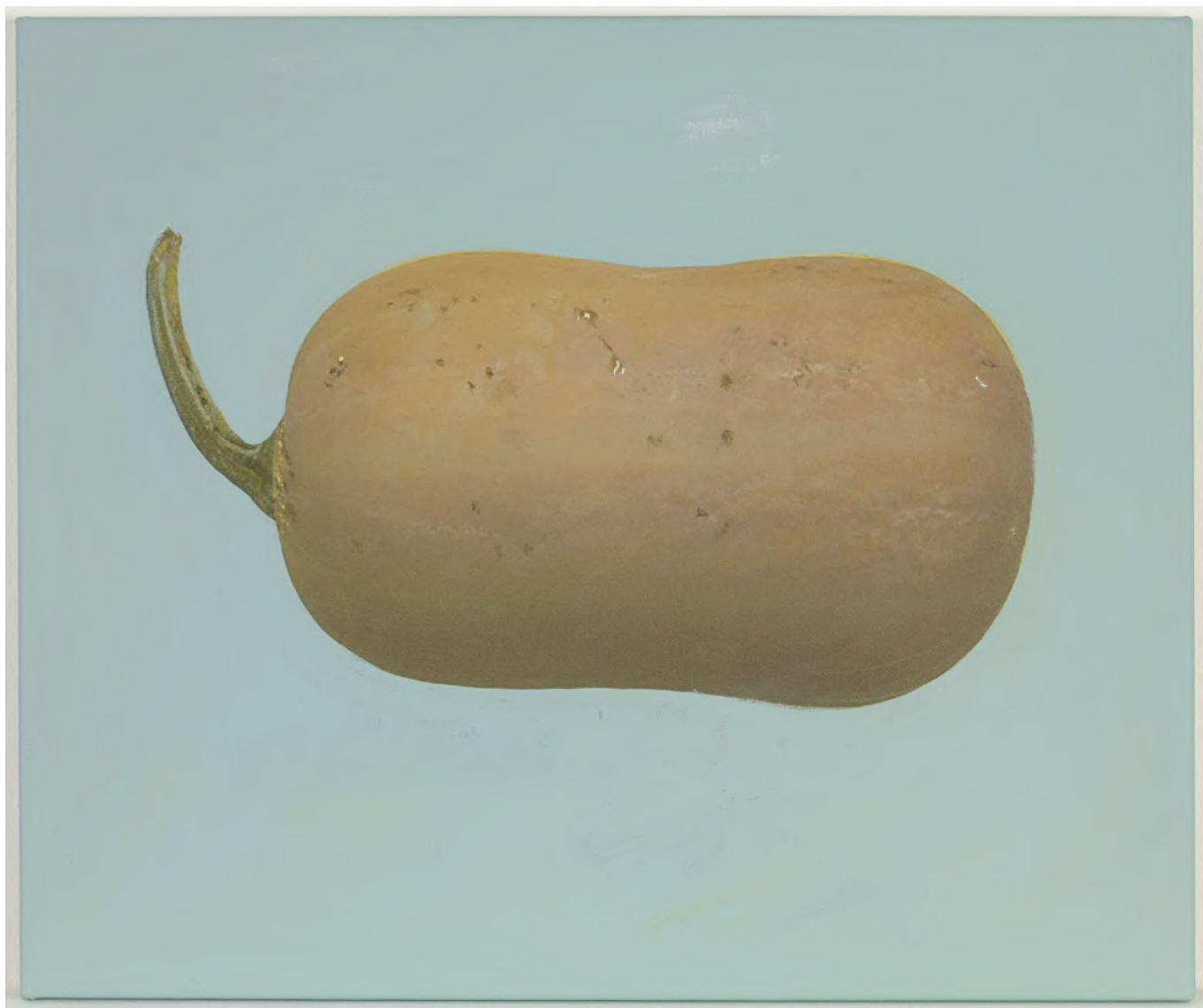


FRUIT LINGERIE

In Fruitlingerie, the simple dressing up of fruit in women's underwear can mobilize a number of distinct connotations: the objectification of women in mass media, the absurd ways in which basic human sustenance is marketed to us, and the latent erotics of organic forms.



Jef Geys
Fruit Lingerie, 2002
framed black and white photography
97,4 x 72,4 cm / without frame 74,8 x 49,9 cm
unique



L'ORIGINE DU CIEL

The semantics of the vegetal world is a regular part of Geys's oeuvre, for instance the butternut painted in « L'origine du ciel » which is also an amusing reference with exactly the same format as «L'origine du monde» by french painter Gustave Courbet.

Jef Geys
L'origine du ciel (Butternut), 2016
watercolor and painting «wet in wet»
46 x 55 cm
unique



Jef Geys
L'origine du ciel (Mango), 2016
watercolor and painting «wet in wet»
46 x 55 cm
unique



Jef Geys
L'origine du ciel (Guarana), 2016
watercolor and painting «wet in wet»
46 x 55 cm
unique



C- SERIES

« The C series is an edition of KAZINI – Langvennen 79 2490 Balen, which will produce and distribute the works. The intention is to create a series of personalized multiples, which will therefore acquire a unique status. Starting from a metal base, which can become carbon fiber later, KAZINI. See the fruit sculptures I produced in the 60s (see Patisson at ARTISSIMA) – Personalization is done by the buyer choosing his / her favorite car color which then becomes the colour of the piece .. on my blog you can see examples – Red of Toyota, yellow of BMW, and blue of a Bell Air Chevrolet from the early years. Each work will be provided with “Mondriaan Color Fingerprint” by KAZINI »

Jef Geys
Toyota 3E5 Red, 2017
from C-series, 1960s -
colored resin (Toyota 3E5 red)
diameter 56,4 cm, depth 13,5 cm
unique



Jef Geys
BMW M4 Yellow, 2017
from C-series, 1960s-
colored resin (BMW M4 yellow)
diameter 56,4 cm, depth 13,5 cm
unique



Jef Geys
Chevrolet Bel Air 1987 Blue, 2017
from C-series, 1960s-
colored resin (Chevrolet Bel Air 1987 blue)
diameter 56,4 cm, depth 13,5 cm
unique



Jef Geys' works all relate closely to the real world, which he experiences as a teacher, as an observer in the art world, as part of the social and natural environment. There is a levelling out of low and high culture, not unlike in Pop Art (its Anglo Saxon counterpart). An outstanding example is the 'Fruit' series, in bas-relief or in 3D, referring to the coachwork or the paint of a car. Artistic objects as ultimate consumer goods.

Jef Geys
Patisson - Porsche Black, 1980s / 2016
lacquer (car finish) on Polyester fiberglass.
40 x 50 cm and 72 x 48 x 72 cm
Edition of 5



WAY TO HELL

Way to Hell are real pages from his personal agenda.

« Establishing the mythic persona of the artist was a strategy that allowed Geys to put into question the relationship between the private life of the individual and the public identity contained within the role of the artist.» (Nicholas Tammens)

Jef Geys

Way to Hell, 2016

Calendar page (September 2016), pencil, feltpen, chipboard, nut and bold, Plexiglas
76,5 x 21 x 2 cm

Jef Geys

Way to Hell, 2016

Calendar page (November 2016), pencil, feltpen, chipboard, nut and bold, Plexiglas
76,5 x 21 x 2 cm

Jef Geys

Way to Hell, 2016

Calendar page (December 2016), pencil, feltpen, chipboard, nut and bold, Plexiglas
76,5 x 21 x 2 cm



Jef Geys promotes a social equality that disregarded the classist connoisseurship on which the art system has been established. He equated the engineering and finish of cars as equal in beauty to entology forms.

Jef Geys
Beauty nr:1 (Paon de nuit - Saturna pavonia - Ferrari), 2017
acrylic on canvas
40 x 30 cm
unique



PARAVENTS (AS SOMBRAS DE LISBOA)

In 1998, Jef Geys travelled to Lisbon, hometown of the legendary fado singer Amália Rodrigues (1920–1999), who holds a fascination for him. During his brief «rest and relaxation» stay he took dozens of photographs: not at all your standard tourist stuff, but over and over shadows cast on pavements and walls.

The same year saw the publication of «Jef Geys: Al de zwart-wit fotos's tot 1998» (All the Photos in Black and White until 1998); all his b&w contact sheets since 1958. 500 pages divided into series: individual people, chalets, cows, nudes, cyclists – seemingly insignificant moments reflecting no particular aesthetic criteria. 500 contact sheets signalling the importance of photography in the Geys oeuvre, both as representation of the world and vernacular expression. For over 60 years now he has been busily tampering with the «sovereign practices of art», notably via his resort to the private and personal.

In 2012, at the invitation of curator Miguel Wandschneider, Geys showed *As Sombras de Lisboa* (Shadows of Lisbon) at Lisbon's Culturgest gallery. His first exhibition in Portugal was made up of a group of photographs from the 500th contact sheet. Substantially enlarged, each served as a backdrop to a smaller version of the same image. For the overall presentation – selection, dimensions, etc. – Geys came up with a protocol involving the swapping of functions between artist and curator.

This same transposition marked his exhibition at the Yale Union art centre in Portland, Oregon, in April 2018. As Nicholas Tammens, curator of the exhibition, explained, «Geys set up a game and prescribed a task usually under the jurisdiction of the artist.» With the same series of photos in mind, Geys commissioned seven folding screens, leaving it up to the curator to choose the images that would cover them, among the remains of the previous exhibition.



Jef Geys
 Paravent #1, 1998-2012-2018
 folded screen, b&w photographs mounted on wood, hinges
 145 x 180 cm
 Unique



Jef Geys
 Paravent #2, 1998-2012-2018
 folded screen, b&w photographs mounted on wood, hinges
 145 x 180 cm
 Unique



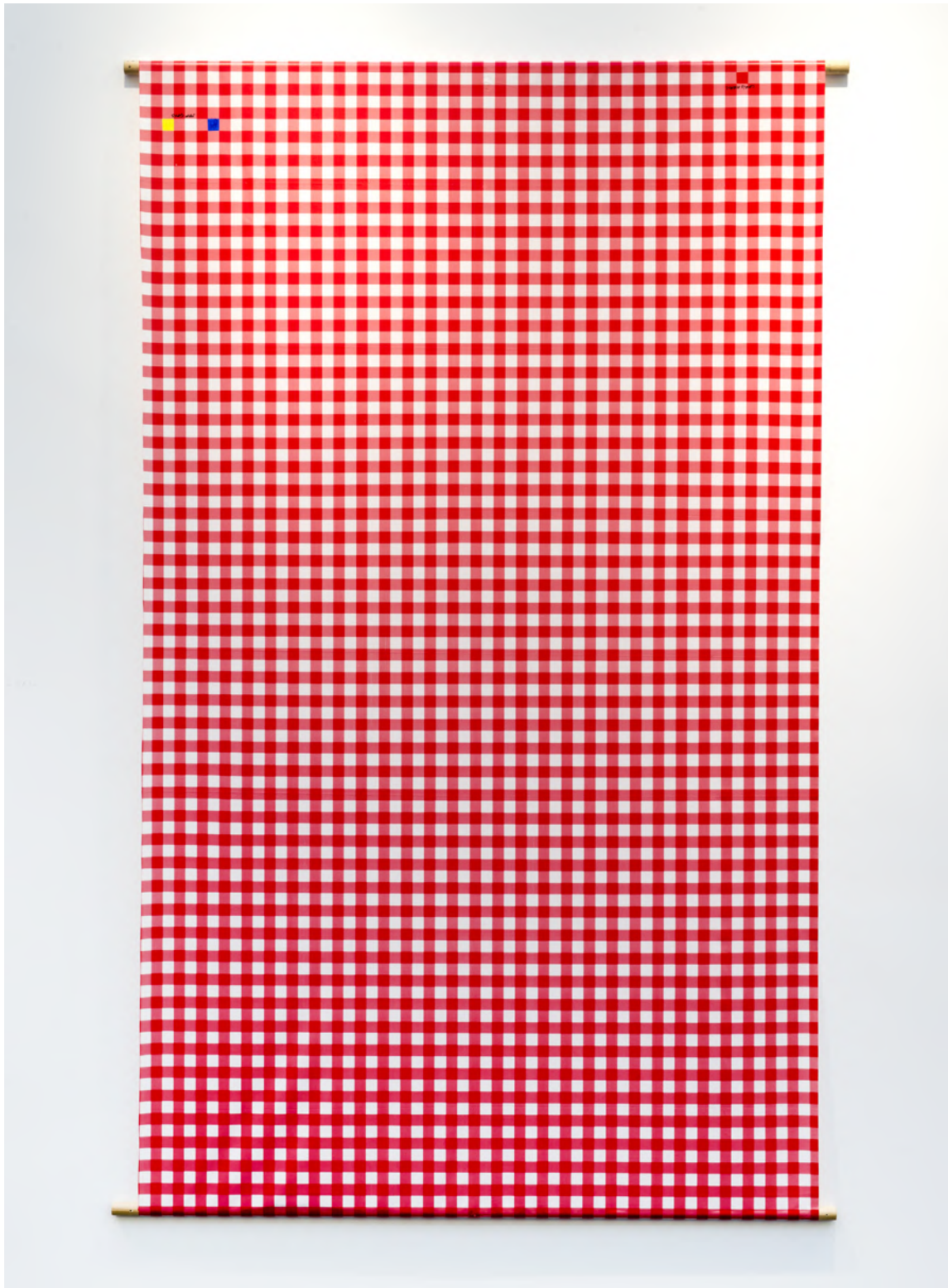


CHRIS KRAUS

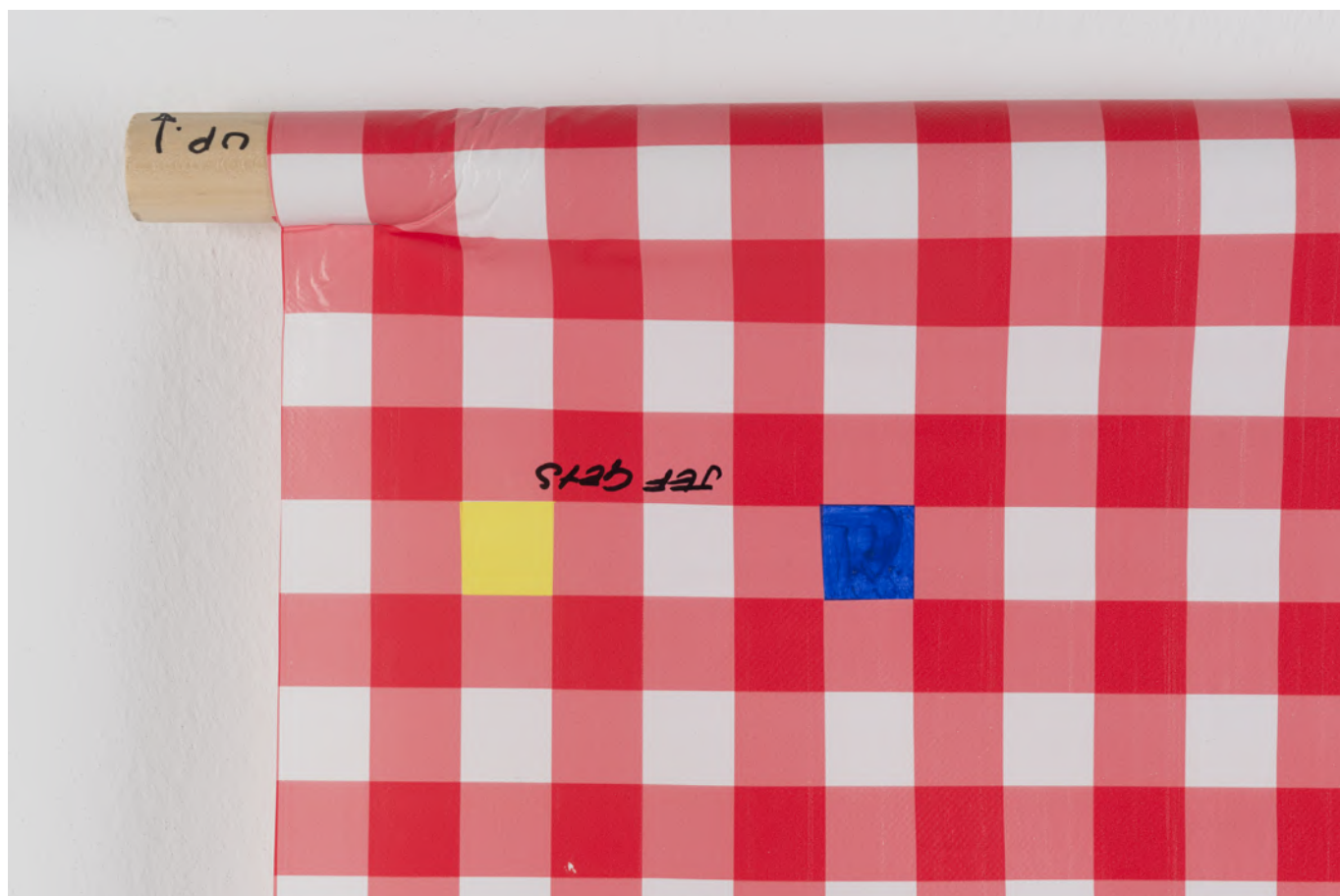
This series of works is a continuation of the Name series, here dedicated to Chris Kraus.

«Jef Geys was undoubtedly one of the first artists, starting in the 1960s, not only to identify the artwork with a proper name, but, moreover, to make an artwork out of the proper name alone – so, for example, Jef van Dijk, Marc Callewaert, Betty, Lola, Jef Sleenckx: as many proper names that sometimes refer to artworks, at other times to nothing other than their own name. Through the proliferation of proper names, Geys multiplied the “minor identities” that are the very ‘matter’ of his practice.» (Marie-Ange Brayer)

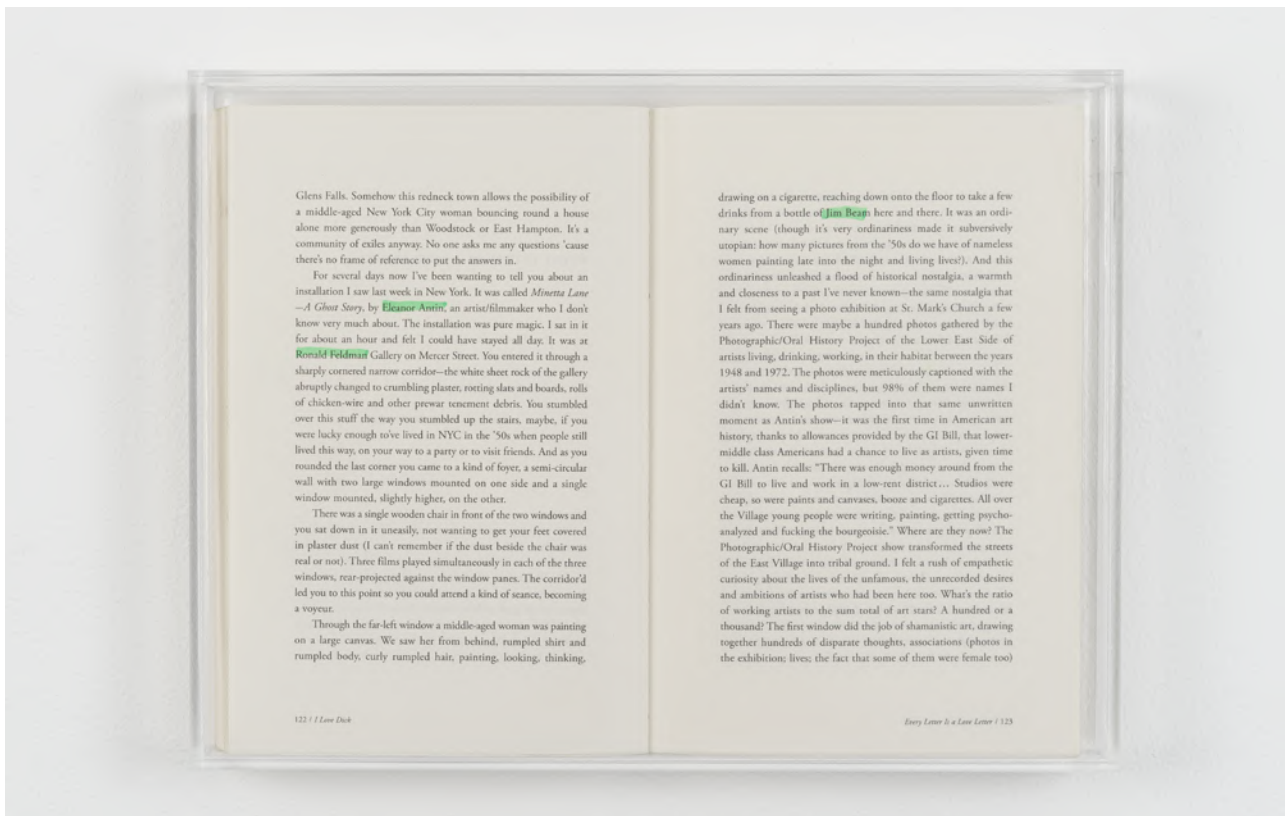
Jef Geys
Chris Kraus, 2017
collage on paper, wood
514 x 150 x 4 cm
Unique



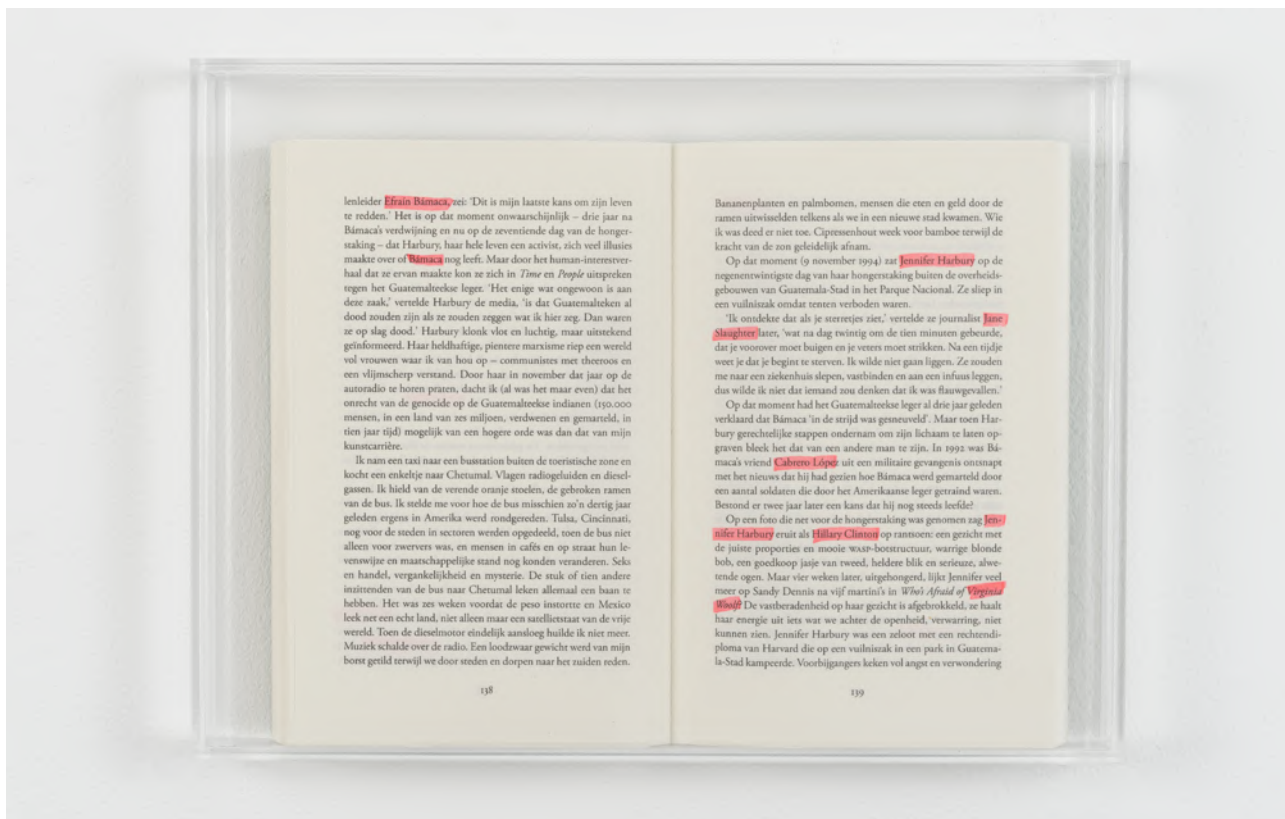
Jef Geys
Tribute to Chris Kraus with Mondrian colors, 2017
ink on tablecloth, wood
235 x 149 x 3 cm
unique



Jef Geys
Tribute to Chris Kraus with Mondrian colors, 2017 (det.)



Jef Geys
I Love Dick (green), 2017
Stabilo on book in Plexiglas
24,1 x 32,1 x 3,1 cm
unique



Jef Geys
I Love Dick (pink), 2017
Stabilo on book in Plexiglas
24,1 x 32,1 x 3,1 cm
unique