

The *Situationist Times* was a magazine edited and published by the Dutch artist Jacqueline de Jong in the years 1962-1967. It was in a meeting of the central committee of the Situationist International in Brussels in 1961, that de Jong proposed to make an English language magazine called *The Situationist Times* alongside the French bulletin *Internationale Situationniste* and the German magazine *Spur*. By the time the first issue appeared in 1962, however, de Jong had been excluded from the Situationist International and transformed the magazine project beyond recognition. In its multilingual, trans-disciplinary and cross-cultural exuberance, *The Situationist Times* became one of the most exciting and playful magazines of the 1960s. Throughout its six remarkably diverse issues, *The Situationist Times* challenged not only the notion of what it means to be a situationist, but also traditional understandings of culture more broadly and of the way culture is created, formatted and shared.


The first two iterations were co-edited with the pataphysician Noël Arnaud. Both issues deal extensively with the trial against the Munich collective Spur, whose magazine had become the object of obscenity charges in Germany, at the same time as the members were being excluded from the Situationist International. No. 1 features de Jong's scathing showdown with Guy Debord and the Situationist International, spiraling across eleven hand-written pages: "I'm proud that you call us gangsters, nevertheless you are wrong. We are worse; we are Situationists."

FLIPPEREN IS VERUKKULLUK!!
(Hans Brinkman)


Jacqueline en de situationisten, 1970. TV program, VPRO. 30:45 minutes.


The *Situationist Times* no. 7: photos, correspondence, and other documents.

The Situationists and automation: "This device allows for the automatic generation of a Gaussian curve (position of the balls at the bottom). The artistic problems of the *dérive* occur at the same level as the relatively unpredictable path of each ball."
(Asger Jorn, *Internationale Situationniste* no. 1, 1958)



"Here the field of situological experience is divided into two opposed tendencies, the ludic tendency and the analytical tendency. The tendency of art, spin and the game, and that of science and its techniques. For example, take the network represented by Galton's apparatus. As a plaything this machine - doing the tilt - can be found in most Paris bistros; and as a representation of calculated variability, it is the model of all the telephone networks."
(Asger Jorn, *Internationale Situationniste* no. 5, 1960)


Issues no. 3-5 changed gears and dealt with specific topics: interlaced patterns (the international British edition), labyrinths (the international labyrinth edition) and chains (the international olympic edition). De Jong collated hundreds of found images in collages informed by the mathematical discourse of topology, whose principles were introduced to the readers of *The Situationist Times* by Max Bucaille, Lech Tomaszewski, D.G. Emmerich and others.


Throughout no. 2, the so-called Belgian issue, the editors embark on a photographic *dérive* through Wallonia with Serge Vandercam alongside a "Lettwist Song", a Peter Schat opera and a tune by Boris Vian.

SEE ME, FEEL ME, TOUCH ME!

Pinball wallpaper (2018), by Jacqueline de Jong in collaboration with Koojsje Ruigrok.

LE PROBLÈME ESSENTIEL DES SITUATIONNISTES EST EN JEU!


Big Valley (Bally, 1970). Free-play electro-mechanical pinball machine, by courtesy of Oslo Pinball Club. Design by Ted Zale, art by Christian Marche.

SUDDENLY, YOU ARE SOMEWHERE ELSE!

The *International Tilt Exhibition* unfolds the material assembled by de Jong and her then-partner Hans Brinkman in the early 1970s for a seventh, unrealized issue of *The Situationist Times* devoted to the culture and topology of pinball. The documents include original photographs, correspondence with prospective collaborators, an inventory of pinball machines in Amsterdam, clippings from magazines and newspapers, as well as essays by Brinkman and the psychologist Joost Mathijsen.

Browse *The Situationist Times*! A digital interface developed by the Scandinavian Institute for Computational Vandalism invites you to navigate the riches of the magazine, its labyrinths, knots and controversies, as well as leaf through the issues together with de Jong, who tells stories of their making in a series of newly produced video clips.


The final issue was something altogether different: an *édition alphabétique de luxe* (the international Parisian edition) of original lithographs by 33 artists.

Overleaf: foot on Merry Widow (Williams, 1963). Art by George Molentin, design by Steve Kordek.

WHAT ARE THE MOTIFS OF THE PASSIONATE FEMALE PINBALL PLAYER?
(Joost Mathijsen)

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