

ASGER JORN

BIOGRAPHY

- 1914 Asger Oluf Jørgensen is born on March 3 in Vejrum in Jutland, Denmark. He is the second child of Maren, née Nielsen, and Lars Peter Jørgensen, both of whom are teachers.
- 1926 Jorn's father dies after a sudden illness, and his mother is left to raise their six children on a modest pension.
- 1929 The family moves to Silkeborg, where Jorn begins a five-year college education.
- 1930 Jorn comes into contact with the syndicalist Christian Christensen (1882-1960), who lives in Sejs, near Silkeborg, Denmark. The acquaintance with Christensen sharpens Jorn's political opinion. He becomes a member of the Danish Communist Party, but retains a highly independent political opinion throughout his life.
- 1932 Jorn's first encounter with modern painting is a traveling exhibition of Danish artists in Silkeborg. Jorn comes into contact with the painter Martin Kaalund-Jørgensen (1889-1952), who encourages him to draw and paint.
- 1933 On Kaalund-Jørgensen's request Jorn is invited to exhibit three paintings with the Frie Jydske Malere group in Silkeborg.
- 1936 After college Jorn decides to live and work as an artist, and takes his motorcycle to Paris. Here he is a student of Fernand Léger (1881-1955). The impulses from Léger and the artistic community in Paris become important for Jorn's subsequent development. In the following years, Jorn returns to Paris on shorter stays, but he spends the winter season at the Art Academy in Copenhagen.
- 1938 Jorn exhibits in Copenhagen with the French artist Pierre Wemaëre (1913-2010), whom he meets through Léger. In Paris Jorn fluctuates between the Léger School's strict style – with studies from nature and defined compositions – and the direction of surrealism that Joan Miró (1893-1983), Max Ernst (1891-1976), and Hans Arp (1886-1966) represent. Shortly before the war Jorn, through Léger, becomes aware of Franz Kafka, and is the first to translate selected works into Danish. Jorn travels around France and Norway with Wemaëre.
- 1940 Along with Egill Jacobsen (1910-1998), Ejler Bille (1910-2004), Carl-Henning Pedersen (1913-2007), archaeologist Peter V. Glob (1911-1985), and others Jorn publishes the journal *Helhesten*. *Helhesten* – the animal that heralds death – reflects what is happening within the new music, poetry and art.
- 1941- Jorn's works from these years range from simple shapes^[1] to rich landscapes populated by

Petzel

- 1945 animal-like figures, with the use of a color scheme indebted to early Danish expressionism. He strives to combine the inspiration of the Modern European Art with traditional Danish techniques, producing many painting, drawing, graphics, and ceramic sculptures. Even before the liberation from German occupation, Jorn believes that the art development in Denmark is significant.
- 1946 Jorn travels to Lapland. In fall he returns to Paris, now under the name Jorn, where he meets many artists including Pablo Picasso.
- 1947 Jorn prepares for his first solo exhibition in Paris.
- 1948 During summer Jorn stays on the small island Hjørnø in Horsens Fjord, Denmark. Together with Bille and Robert Dahmann Olsen, who had been editor of *Helhesten*, he authors a manifesto on the future collaboration with other artists in Europe. Jorn returns to Paris in the fall, where he attends a conference organized by members of the French Surrealist Group. The conference proves divisive, and together with the Dutch artists Karel Appel (1921-2006), Constant (1920-2005), and Corneille (1922-2010), Jorn and Christian Dotremont (1922-1979) form the initiative CoBRA: COpenhague, BRussels and Amsterdam. The group lasts for three years, but becomes highly influential in years to come. Jorn travels to Tunisia with his family.
- 1949 Together with Constant, Jorn plans a conference to work and discuss with the participating CoBRA artists for the fall, however, many in the group do not attend in protest of Jorn's relationship with Constant's wife, Matie van Domselaer.
- 1950 Jorn paints his *Krigsvisioner* (War Visions) series, characterized by the fear of nuclear war, expressed in the form of biting and snarling animals.
- 1951-1952 Jorn marries Matie von Domselaer. They move to an apartment on the outskirts of Paris with her two daughters and their newborn child. For several months the family lives in poverty. In April Jorn physically breaks down with severe tuberculosis and malnutrition. With the help of his friends, he returns to Silkeborg. Jorn spends nearly eighteen months in the tuberculosis sanatorium in Silkeborg. The first few months are critical, but after several months of treatment, he gets permission to paint again.
- 1953 The board of the Silkeborg Museum pays potter Knud Jensen 2000 DKK to work with Jorn for a few weeks in return to choose 30 of the best ceramic works for the museum's collection. In September, Jorn leaves Denmark with his wife and their four children. He goes to Switzerland on a longer recuperation stay.
- 1954 Jorn settles in the pottery town Albissola near Genoa, Italy. At first Jorn lives with his family in a tent on the beach, but later stays at the summer studio of artist Lucio Fontana (1899-1968). He works with many artists from various countries creating ceramics in Albissola. Jorn joins Guy Debord (1931-1994) as one of the driving forces behind the foundation of the Situationist International.
- 1955 Jorn goes to Paris, where he buys a loft that accommodates him and his entire family. The purchase is financed by an exhibition at Galerie Birch in Copenhagen. He spends

Petzel

- the summer months in Albissola, where he'll later buy a house, and the winter months in Paris.
- 1956 Jorn begins his greatest painting ever: *Stalingrad, No-Man's Land, or the Mad Laughter of Courage*. He continues to work on it until December 1972.
- 1957 Jorn exhibits at the Galerie Rive Gauche in Paris.
- 1958 Jorn exhibits at Galerie van de Loo in Munich as well as at other international exhibitions in Brussels and London.
- 1959 Jorn begins work on a 295 square-foot ceramic wall relief for Aarhus State Gymnasium, commissioned by the Danish Arts Foundation. He then begins the execution of a forty-six-foot-long long tapestry, *The Long Journey*, with Pierre Wemaëre in Paris. The Silkeborg Museum exhibits a variety of works from Jorn. He also participates at Documenta II in Kassel.
- 1959-1960 Jorn exhibits his *Modifications* series in Paris, a series of landscape paintings that he had found at flea markets and painted over.
- 1960 Jorn travels to Egypt.
- 1961 Jorn founds the Scandinavian Institute for Comparative Vandalism (SICV) with the objective to make available the aspects of European culture that had long been either systematically excluded from the canon or missed by the limited conceptions and tools of classical research. He exhibits his *Luxury Paintings* series in London.
- 1962 Jorn exhibits more works from his *Modifications* series in Paris, this time painting over found portraits.
- 1963 Jorn exhibits 36 paintings at the Palazzo Grassi in Venice.
- 1964 Jorn participates in numerous international exhibitions, including the 32nd Venice Biennale. His first retrospective exhibition takes place in Basel and travels to Amsterdam and at the Louisiana Museum in Humlebæk. Jorn is awarded the Guggenheim Prize but angrily rejects the award.
- 1965 The SICV project is abandoned due to funding problems.
- 1966-1967 Jorn produces a number of large lithographs in Switzerland. He travels to Iceland, Mexico, and New York.
- 1968-1969 Jorn goes to Havana where he participates in a cultural conference and exhibits his monumental painting *Stalingrad*. Rather than participating in the discussions, Jorn paints on the walls of the revolutionary archive. Jorn observes the youth rebellion in Paris with interest, but at a distance. He exhibits in galleries in Munich, Copenhagen, London, New York, and Milan.

Petzel

- 1970 Jorn begins a trip around the world, including destinations such as New York, Las Vegas, Honolulu, Kyoto, Tokyo, Hong Kong, New Delhi, Tehran, Beirut, and Baalbek. In Colombes, on the outskirts of Paris, Jorn buys a small house and for the first time in his life furnishes a real studio. Here he produces eighteen paintings that are exhibited in Paris.
- 1971 Jorn's girlfriend Nanna Enzensberger gives birth to their son.
- 1972 During the summer in Albissola Jorn works on a number of clay sculptures that are later cast in bronze.
- 1973 In January, Jorn is admitted to Aarhus Municipal Hospital. In early April, after having married Nanna Enzensberger, he travels one last time to Albissola. On May 1 Jorn dies in Aarhus.

Petzel

SELECTED EXHIBITIONS

- 2023 *An Apartment for Ghosts: '57-'23*, Petzel Gallery, New York, NY
- 2022 *New York Eye & Ear Control*, Montauk Beach House, Montauk, New York
MARMOR, Kunsten Museum of Modern Art Aalborg, Aalborg, Denmark
Christian Dotremont: Peintre de l'écriture, Musées royaux des Beaux-Arts de Belgique, Brussels, Belgium
CHAISSAC&CoBrA: Sous le signe du serpent, Musée Soulages, Rodez, France
The Westport Idea, MoCA Westport, Westport
- 2021 *Asger Jorn og Per Kirkeby*, ARoS Aarhus Art Museum, Aarhus, Denmark
- 2019 *Asger Jorn Das druckgrafische Werk*, Museum der Moderne, Salzburg
Strategic Vandalism: The Legacy of Asger Jorn's Modification Paintings, Petzel Gallery, New York
- 2018 *Without Boundaries*, Deichterrhallen, Hamburg
Positive Barbarism: Brutal Aesthetics in the Postwar Period, National Gallery of Art in Washington, D.C.
- 2017 *Jorn + Munch*, Museum Jorn, Silkeborg
- 2016 *Jorn + Munch*, Munch Museum, Oslo
Asger Jorn: The Open Hide, Petzel Gallery, New York
- 2015 *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, Blum & Poe, New York and Los Angeles
- 1993 *Asger Jorn*, André Emmerich Gallery, New York
- 1985 *Asger Jorn*, Lefebvre Gallery, New York
- 1983 *Asger Jorn*, Lefebvre Gallery, New York
- 1982 *Asger Jorn*, The Solomon R. Guggenheim Museum, New York
Asger Jorn's samlinger, Silkeborg Kunstmuseum, Silkeborg
- 1981 *Asger Jorn in Silkeborg: Die Sammlung eines Künstlers*, Kunsthalle Bern, Bern
- 1978 *Asger Jorn à Silkeborg: Le muse d'un peintre*, Musée d'Art Moderne de la Ville de Paris, Paris
- 1976 *Asger Jorn: lithos, etchings, woodcuts*, Lefebvre Gallery, New York
- 1974 *Asger Jorn*, Silkeborg Kunstmuseum, Silkeborg
- 1973 *Jorn*, Galleria Narciso, Turin

Petzel

- Asger Jorn*, kestnergesellschaft, Hannover; travelled to Berlin, Brussels, Aalborg, and Louisiana Denmark
- 1972 *Jorn*, Lefebvre Gallery, New York
- 1971 *Asger Jorn: Recent Paintings*, Arthur Tooth & Sons, London
Asger Jorn: La luxure de l'esthésie, Galerie Jeanne Bucher, Paris
- 1970 *Asger Jorn: oils, acrylics, collages*, Lefebvre Gallery, New York
- 1969 *Jorn*, Galleria Arte Borgogna, Milan
Asger Jorn: Au pied du mur, Galerie Jeanne Bucher, Paris
- 1968 *Asger Jorn*, Galerie van de Loo, Munich
- 1967 *Campo vitale*, Palazzo Grassi, Venice
Asger Jorn, Galerie Jeanne Bucher, Paris
Asger Jorn: Recent Works, Lefebvre Gallery, New York
- 1966 *Asger Jorn: Recent Paintings*, Arthur Tooth & Sons, London
Cobra: 1948-1951, Museum Boymans-van Beuningen, Rotterdam
Asger Jorn, Konstförening Gothenburg, Sweden; travelled to Lund, Sweden
- 1965 *Asger Jorn*, Kunstforening Bergen, Bergen, Sweden
- 1964 *Asger Jorn, Eugène Dodeigne*, Kunsthalle Basel, Basel; travelled to Stedelijk Museum, Amsterdam; Louisiana Foundation, Humlebæk
Documenta III, Museum Fridericianum, Kassel
Painting and Sculpture of a Decade, Tate Gallery, London
Jorn 50, Galerie Birch, Copenhagen
Guggenheim International Award 1964, The Solomon R. Guggenheim Museum, New York
- 1963 *Visione Colore*, Palazzo Grassi, Venice
23 peintures de Asger Jorn, Galerie Rive Gauche, Paris
Asger Jorn: Gouachen, Aquarelle, Collagen und Tuschen aus den Jahren, Galerie van de Loo, Munich
- 1962 *Asger Jorn*, Lefebvre Gallery, New York
Nouvelles défigurations de Asger Jorn, Galerie Rive Guache, Paris
Art Since 1950: American and International, World's Fair, Seattle
- 1961 *Arte e contemplazione*, Palazzo Grassi, Venice
Asger Jorn: Luxury Paintings, Arthur Tooth & Sons, London
- 1960 *Le long voyage: Tapisseries 1941-1960* with Pierre Wemaëre, Quatre Saisons, Paris
Roël d'Haese, Asger Jorn, Galerie van de Loo, Munich
Trente et une peintures de Asger Jorn, Galerie Rive Guache, Paris

Petzel

- 1959 *Modifications*, Galerie Rive Guache, Paris
- 1958 *Asger Jorn*, Galerie van de Loo, Munich
Asger Jorn, Institute of Contemporary Art, London
- 1957 *Arnal et Jorn*, Galerie Rive Guache, Paris
- 1955 *Keramik*, Kunstindustri-Museet, Copenhagen

SELECTED BIBLIOGRAPHY

CATALOGUE RAISONNÉS

- 2006 Gerd Presler, *Werkverzeichnis der Skizzenbücher / Catalogue of Sketchbooks*. Silkeborg: Museum Jorn, 2006.
Guy Atkins and Troels Andersen, Asger Jorn: *Revised Supplement to the oeuvre catalogue of his paintings from 1930 to 1973*. Copenhagen: Borgen, 2006.
- 1980 Guy Atkins and Troels Andersen, *Asger Jorn: The Final Years (1965-1973)*. London: Lund Humphries, 1980.
- 1977 Guy Atkins and Troels Andersen, *Asger Jorn: The Crucial Years (1965-1964)*. London: Lund Humphries, 1977.
- 1976 *Asger Jorn: Werkverzeichnis Druckgrafik*. Munich: Galerie van de Loo, 1976.
- 1968 Guy Atkins and Troels Andersen, *Jorn in Scandinavia 1930-1953*. London: Lund Humphries, 1968.

SELECTED LITERATURE

- 2022 Birgitte Sonne, "100 danske og udenlandske kunstnere står i kø for at arbejde på Læsø - og ansøgningerne strømmer fortsat ind," *Nordjyske*, May 23, 2022.
Lukas Slothuus, "Why Is the Danish Far Right Vandalizing Left-Wing Artwork?," *Jacobin*, May 4, 2022.
Mary Ann Prior, "To Be, or What to See," *ARTDESK*, Issue 27, Spring 2022.
Will Pinfold, "Asger Jorn & Jean Dubuffet: Musique Phénoménale," *Spectrum Culture*, April 11, 2022.
Theo Farrant, "Da Vinci, Michelangelo and Picasso's doodles on display in Rome," *Euronews*, March 7, 2022.
Alessia Musillo, "I Diari di Marco Sammiceli sono un Omaggio al Ricordo (del Design) che Lega Italia e Danimarca," *Elle Decor*, March 8, 2022.
Hal Foster, "Anyone can do collage," *London Review of Books*, March 10, 2022.
Bradford Bailey, "Asger Jorn & Jean Dubuffet," *Soundohm*, February 1, 2022.
Emma Chrichton-Miller, "Collectors' Focus CoBrA artists," *Apollo*, January 2022, pp. 69.
- 2019 Bummo Yun, *Alternative Languages – Asger Jorn, the artist as a social activist*. Seoul: National Museum of Modern and Contemporary Art, 2019.
Jane Ursula Harris, "Strategic Vandalism: The Legacy of Asger Jorn's Modification Paintings," *Art in America*, June 1, 2019.
Shim Woo-hyun, "Asger Jorn's avant-garde art practices showcased at MMCA," *The Korea Herald*, April 22, 2019.
Will Heinrich, "The Week in Arts: The Criterion Channel, Charlotte Gainsbourg and 'Queens of Mystery,'" *The New York Times*, April 6, 2019.
Ara H. Merijan, "Tracing the Legacy of Asger Jorn, 'Vandal' of the Vanguard," *Frieze*, April 5, 2019.

Petzel

- Tom McGlynn, "Strategic Vandalism: The Legacy of Asger Jorn's Modification Paintings," *Brooklyn Rail*, April 2019.
- Martha Schwendener, "New York Art Galleries: What to See Right Now," *The New York Times*, April 3, 2019.
- Howard Halle, "Top five New York art shows this week," *Time Out*, March 11, 2019.
- Sarah Cascone and Caroline Goldstein, "23 High-Energy Gallery Shows Opening in New York This March That You Won't Want to Miss," *artnet News*, March 6, 2019.
- Marion Maneker, "A Legacy of Found Object Art at Petzel's Asger Jorn Show," *Art Market Monitor*, March 5, 2019.
- Dirk Luckow, *Asger Jorn: Without Boundaries*, Hamburg: Deichtorhallen Hamburg; Cologne: Snoeck, 2018.
- 2018 Ben Davis, 'I Drank the Apocalyptic Kool-Aid': Art Historian Hal Foster on Why He Has Developed an Unromantic View of the Avant-Garde," *Artnet News*, March 26, 2018.
- John Quin, "Debord Games: The Situationist Spectacle In Berlin," *The Quietus*, October 13, 2018.
- 2016 David Ebony, "Asger Jorn," *Art in America*, October 5, 2016.
- Jonathan T.D. Neil, "Asger Jorn: The Open Hide," *ArtReview*, Summer 2016, p. 148.
- Alfred MacAdam, "Sailing Over the Kitsch of Everyday Life: Asger Jorn at Petzel, New York," *ARTnews*, May 27, 2016.
- Helle Brøns, Axel Heil, Karen Kurczynski, et. al., *In The Beginning Was the Image: Asger Jorn in the Canica Art Collection*, ed. Karen Friis. Silkeborg: Museum Jorn, 2016.
- Alison M. Gingeras, *The Avant-Garde Won't Give Up: Cobra and Its Legacy*. New York: Prestel; New York: Blum & Poe, 2016.
- Axel Heil and Roberto Ohrt, *Asger Jorn: The Open Hide*. New York: Petzel, 2016.
- 2015 Mikkel Bolt Rasmussen, Kerry Greaves, et. al., *War Horses: Helbesten and the Danish Avant-Garde during World War II*. Fort Lauderdale: NSU Art Museum, 2015.
- Karen Kurczynski, Roberto Ohrt, Kevin Repp, et. al., *Asger Jorn & Jacqueline de Jong: The Case of the Ascetic Satyr*. New York: JDJ/D.A.P., 2015.
- 2014 Dorthe Aagesen and Helle Brøns, *Asger Jorn: Restless Rebel*. Copenhagen: SMK, 2014.
- Ruth Baumeister, *L'Architecture Sauvage: Asger Jorn's Critique and Concept of Modern Architecture*. Rotterdam: nai010 Publishers, 2014.
- Karen Friis and Karen Kurczynski, *EXPO Jorn – Art is a Festival!*. Silkeborg: Museum Jorn, 2014.
- Norbert Haas, *Forever Jorn*. Wädenswil am Zürichsee: Nimbus Books, 2014.
- Axel Heil, Katharina Henkel, Maike Schmidt, et. al., *Tremendously Torn!: Asger Jorn's Collages and Décollages*, ed. Katharina Henkel. Emden: Kunsthalle Emden; Cologne: Wienand Verlag, 2014.
- Karen Kurczynski, *The Art and Politics of Asger Jorn: The Avant-Garde Won't Give Up*. New York: Routledge, 2014.
- 2013 Pierre Alechinsky and Hanne Lundgren-Nielsen, *Asger Jorn*. Frankfurt am Main: Die Galerie, 2013.
- Jean-Louis Andral, Axel Heil, et. al., *Jorn <<< Picasso: Myths & Meetings*, ed. Teresa Østergaard Pedersen. Silkeborg: Museum Jorn, 2013.

Petzel

- Axel Heil, Jeremy Lewison, et. al., *Jorn & Pollock: Revolutionary Roads*, ed. Michael Juul Holm and Anders Kold. Humlebæk: Louisiana Museum of Modern Art, 2013.
- 2012 Helle Brøns, Hal Foster, Steven Harris et. al., *October: Asger Jorn, A Special Issue*, no. 141, 2012.
Sylvie Wuhrmann, *Asger Jorn: un artiste libre*. Lausanne: Fondation de l'Hermitage, 2012.
- 2011 Troels Andersen, *Asger Jorn – en biografi*. Rødovre: Sohn; Silkeborg: Museum Jorn, 2011.
Ruth Baumeister, *Fraternité Avant Tout: Asger Jorn's writings on art and architecture, 1938-1958*. Rotterdam: nai010 Publishers, 2011.
Jens Erik Sørensen, *Jorn International*. Aarhus: AROS Aarhus Kunstmuseum, 2011.
- 2009 Dorte Kirkeby Andersen, Troels Andersen, et. al., *Asger Jorn: Œuvres sur papier*, ed. Jonas Storsve. Paris: Centre Pompidou; Paris: Editions Gallimard, 2009.
Helle Brøns, *Asger Jorn*. Humlebæk: Louisiana Museum of Modern Art, 2009.
- 2007 Ursula Lehmann-Brockhaus, *Asger Jorn in Italien: Werke in Keramik, Bronze und Marmor (1954-1972)*. Silkeborg: Museum Jorn, 2007.
- 2006 Heinz Stahlhut, Juri Steiner, Stefan Zweifel, *In Girum Imus Nocte et Consumimur Igni: The Situationist International (1957-1972)*. Zürich: JRP | Ringier, 2006.
- 2004 Christian Vind, *Asger Jorn, Tegn og underlige gerninger. En Silkeborg fortolkning*. Holte: Gl Holtegaard, 2004.
- 2000 Robert Ohrt, *Das große Spiel*. Hamburg, Edition Nautilus, 2000.
- 1998 *Asger Jorn: Modifications*. Antwerp: Galerie Ronny van de Velde, 1998.
Peter Shield, *Comparative Vandalism: Asger Jorn and the Artistic Attitude to Life*. Aldershot: Ashgate; Copenhagen: Borgen, 1998.
- 1997 Bjørn Nørgaard, Poul Pedersen, et. al., *Jorn for the People: Selected Works*, ed. Erik Steffensen. Aalborg: Nordjyllands Kunstmuseum, 1997.
- 1995 Christian Dotremont, Axel Heil, Wolf Pehlke, *Asger Jorn: Choreographie des Augenblicks*, ed. Andreas Beaugrand. Bielefeld: Kunstverein Bielefeld, 1995.
- 1994 Troels Andersen, Graham Birtwistle, and Johannes Gachnang, *Asger Jorn 1914-1973*. Amsterdam: Stedelijk Museum, 1994.
- 1991 *Asger Jorn*. Berlin: Galerie Michael Haas; Cologne: Galerie Rudolf Zwirner, 1991.
- 1990 Roberto Ohrt, *Phantom Avantgarde: Eine Geschichte der situationistischen Internationale und der modernen Kunst*. Hamburg: Edition Nautilus, 1990.
- 1987 Armin Zweite, *Asger Jorn 1914-1973*. Munich: Lenbachhaus, 1987.

Petzel

- 1986 Graham Birtwistle, *Living Art: Asger Jorn's comprehensive theory of art between Helhesten and Cobra (1946-1949)*. Utrecht: Reflex, 1986.
- 1982 Troels Andersen, *Asger Jorn's samlinger, Silkeborg Kunstmuseum*. Silkeborg: Silkeborg Kunstmuseum, 1982.
- 1979 Jens August Schade, *Dessins de Asger Jorn*. Paris and Silkeborg: Editions Silkeborg Kunstmuseum-Phases, 1979.
- 1974 *Asger Jorn 1914-1973: A Catalogue of Works in the Silkeborg Kunstmuseum*. Silkeborg: Kunstmuseum Silkeborg, 1974.
Ezio Gribaudo, *Le jardin a'Albisola*. Turin: Fratelli Pozzo, 1974.
- 1973 Mario de Micheli, *Jorn scultore*. Milan: Giampaolo Prearo, 1973.
- 1972 Peter Frank, "Painters Turn to Sculpture: Willem de Kooning and Asger Jorn," *Columbia Daily Spectator*, October 18, 1972.
- 1970 Guy Debord, *Internationale Situationniste 1958-69*. Amsterdam: Van Gennepe, 1970.
Ezio Gribaudo, *Jorn/Cuba*. Turin: Fratelli Pozzo, 1970.
- 1969 Asger Jorn, "Au pied du mur et un trilogie de l'artiste avec Noël arnaud et François Dufrené," *Au pied du mur*. Paris: Galerie Jeanne Bucher, 1969.
- 1968 Noël Arnuaud, *La langue verte et la cuite*, Bibliothèque d'Alexandrie no. 3. Paris: Jean-Jacques Pauvert, 1968.
- 1966 *Gedanken eines Künstlers*. Munich: Galerie van de Loo, 1966.
- 1965 *Jorn a Venezia*, Momenti no. 1, ed. Paolo Marinotti. Venice: CIAC/Palazzao Grassi, 1965.
- 1964 *Signes gravés sur les églises de l'Eure et du Calvados*. Copenhagen: Borgen, 1964.
Guy Atkins, *Asger Jorn*, Art in Progress. London: Methuen, 1964.
Guy Atkins, *Asger Jorn's Aarhus Mural*. Kent: Westerham Press, 1964.
Guy Atkins and Erik Schmidt, *Bibliografi over Asger Jorns skrifter til 1963: A Bibliography of Asger Jorn's Writings to 1963*. Copenhagen: Permild & Rosengreen, 1964.
- 1963 Asger Jorn, "Intimate Banalities," *Guggenheim International Award 1964*. New York: The Solomon R. Guggenheim Museum, 1963, 102-103.
- 1962 Christian Dotremont, "Cobra," *L'Œil*, no. 96, December 1962, 57-65, 113-114.
- 1961 Werner Haftmann, "Asger Jorn," *Quadram*, no. 12, 1961, 61-84.
Lawrence Alloway, *Asger Jorn: Luxury Paintings*. London: Arthur Tooth & Sons, 1961.
- 1958 *Pour la forme: Ebauche d'une méthodologie des arts*. Paris: L'Internationale Situationniste, 1958.

1957 *Guldhorn og Lykkehjul: Les cornes d'or et la roué de la fortune.* Copenhagen: Selandia, 1957.

PUBLIC COLLECTIONS

21er Haus, Vienna
Albright-Knox Art Gallery, Buffalo
ARoS Aarhus Kunstmuseum, Aarhus
Bayerische Staatsgemäldesammlungen, Munich
Billedgalleri, Bergen
Bornholm Museum, Bornholm
Boymans-van Beuningen Museum, Rotterdam
Carnegie Museum of Art, Pittsburgh
Centre National d'Art Contemporain, Paris
Cincinnati Art Museum, Cincinnati
Esbjerg Kunstmuseum, Esbjerg
Fyns Stiftsmuseum, Odense
Galleria Civica d'Arte Moderna e Contemporanea, Turin
Gemeente Museum, The Hague
Henie-Onstad Stiftung, Hovikodden
Hirschhorn Museum and Sculpture Garden, Washington, D.C.
Institute of Contemporary Art, Boston
Kolding Kunstforening, Kolding
Konstmuseum, Göteborg
KUNSTEN Museum of Modern Aalborg, Aalborg
Kunsthalle Hamburg, Hamburg
Louisiana Museum of Modern Art, Humlebæk
Moderna Galerija, Ljubljana
Moderna Museet, Stockholm
Musée d'Ixelles – Museum van Elsene, Ixelles
Musées Royaux des Beaux-Arts de Belgique, Brussels
Museum Jorn, Silkeborg
Museum voor Schone Kunsten, Ghent
Nasjonalgalleriet, Oslo
Nationalgalerie, Berlin
Randers Kunstmuseum, Randers
Staatliche Graphische Sammlung, Munich
Städtische Kunstgalerie, Bochum
Statens Museum for Kunst, Copenhagen
Stedelijk Museum, Amsterdam
Stedelijk van Abbemuseum, Eindhoven
Tate Gallery, London
The Museum of Modern Art, New York
The Solomon R. Guggenheim Museum, New York
University Art Museum, Berkeley
Vejen Kunstmuseum, Vejen
Vejle Museerne, Vejle
Von-der Heydt-Museum, Wuppertal