

## Bulletin

Cupola: Lily van der Stokker  
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Since the end of the eighties, when her first monumental wall paintings, combining exuberant colours with sweet childish texts and decorations, were created, Lily van der Stokker (1954 Den Bosch) has steadily gained an international reputation. Dutch critics initially dismissed her work as one-dimensional (feminist) and silly. Van der Stokker's images of flower motifs and baby pink clouds and her devastatingly meaningless words, like 'hi', 'love', and 'kiss' conjured up a personal, decorative, charming and coquettish world, a girl's world with which she made vicious, but heartfelt, comments on the authoritarian and intellectual nature of many conceptual works of art from that period.

In the meantime, Van der Stokker has perfected her ability to transform the sentimental by enlargement and self-mockery into something genuine and moving, like in a well-made soap. This ability is shown in the brilliant, six-metre-high wall paintings that she designed for the Cupola. This installation - two wall paintings in sparkling, fluorescent colours with two similarly painted higgledy-piggledy piles of cubes - is on display for a whole year.

Van der Stokker knows how to win you over completely with her absurdist, yet fully-formed, visual language, behind which is concealed a heart-warming compassion, made apparent by a simple hand-written addition like 'Uncle Jean' or 'Auntie Annie'. In recent years, the Bonnefantenmuseum has acquired several important works by Lily van der Stokker, including a large wall painting with sofa ('Jack is 60', 1998) and a free-standing sculpture ('Meeting', 1997).

After Bonnefantopia by Atelier Van Lieshout, this project by Lily van der Stokker is second in a series of annual presentations in the Cupola. From March the exhibition catalogue is available in the Bonnefanten Museum Shop.