

How We Met – Lily van der Stokker  
And Her Wallpainting Assistants



Cover image:  
Group portrait during installation,  
Migros Museum, Zurich (CH) 2019

This exhibition and first show curated on the ground floor of project space STOKKER JAEGER consists of artworks made by the assistants of Lily van der Stokker, who, for many years helped install her wall paintings. All of them have become friends and show here their art together for the first time.

Project space STOKKER JAEGER in Lomanstraat 112 is the future home of the STOKKER JAEGER Foundation. As long as the foundation is not active, the space will be used as an exhibition space where projects are organized for and by artists. Jack Jaeger (1937–2013) was a cameraman, artist and partner of Lily van der Stokker. STOKKER JAEGER is an initiative of artist Lily van der Stokker.

## How We Met – Lily van der Stokker And Her Wallpainting Assistants

Jan van Asbeck

Eva Pel

Maia Matches

Rolina Nell

Ine Vlassaks

Maria Vera

Amelia Carley

Rosanne Claes

Stefano Mandriacchia

Susie Green

Karoline Świeżyński

Exhibition at: STOKKER JAEGER  
The Assistants/ De Assistenten  
Lomanstraat 112, Amsterdam  
Open Friday–Saturday, 1–6pm  
16.5.2025–19.07.2025

*Just Add Water Hang at any Angle*  
acrylic paint on canvas  
98 × 130 cm  
2013



*Just Add Water*  
acrylic paint on canvas  
77 × 62 cm  
2017



*Just Add Water*  
acrylic paint on canvas  
145 × 190 cm  
2018

In New York where I had started my artist space in in the East Village 6street (1983–1986). One day when I was walking in the neighborhood and on the street, I saw a young man and our eyes met as if we knew each other, but we didn't. Then I went on to run my errands and half an hour later I saw him again. We both laughed and said hello. He appeared to be a Dutch New Zealand guy, Jan van Asbeck, an artist. We started talking and felt so at ease with each other, I don't know if I took him to the gallery right away, but I probably did, to have tea. We became friends and not much later I gave him an exhibition. He was in New York for a few months and had a studio in Brooklyn, where I went to see his work, planes and other flying things, like shoes and planes. And the friendship went on for a long time. Later in Holland I met his wife and kids, and in the 1990s he became much more important to me, becoming my chief assistant and helping me with all my wall paintings for almost thirty years. From *How I went to New York 1983–1992*, LvdS

*box*  
acrylic paint on wood  
100 × 120 × 100 cm  
2018–2025



For my thesis called FAME at the Rietveld Academy in 2005, I was planning to interview artists living in the Netherlands about how to live and work as an artist after art school. Among others the interviewed artists were Erik van Lieshout, Job Koelewijn, Helen Frik, Jennifer Tee, but also the at that time director of the Stedelijk Museum Gijs van Tuyl. Via my old mentor of the Rietveld academy, I got in touch with Lily. The very first time I met Lily was for this interview project. We met in her studio in the attic of the Valeriusstraat. All interviews I recorded on cassette tapes. After this first meeting, I met Lily by chance again on the street at an opening of the Ateliers in the neighborhood “De Pijp” and she told me she may be needed an extra assistant. For the next years till until today I helped Lily as an assistant in Amsterdam and New York and during many wall painting installations, small, medium and large ones in the Netherlands and abroad. EP

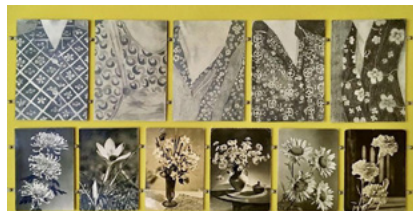


*Tuig van de Richel*  
digital print on dibond  
110 x 156 cm  
2019



For the installation in the tower the Van Abbe Museum "De Zeurclub" in Eindhoven, I could use some more help. A friend from Den Bosch helped, and through her, Mieke van Schaik knew I was looking for someone. She in turn knew someone who seemed very suitable to help me. That was Maia, a young punk woman who could draw well, and she quickly picked up painting as well. She had a good feeling for lines, which later became apparent, because after art school she became a cartoonist. She knew Mieke van Schaijk through Margriet Kemper who taught at the Art Academy in Den Bosch. Maia graduated with a Bachelor in Sculpture in 2003. In 2006 she moved to Amsterdam. Maia's life in the Netherlands began in March 1999, then 18 years old. Relocating from Canada, Toronto, she first lived with a host family in Drunen before being accepted at the Art Academy in Den Bosch and moving into rooms. LvdS/MM

*z.t. Iceland series*, pencil on paper  
15,9 × 10,8 cm  
2016



*z.t. Kittel Schürze series*  
pencil on paper, postcards  
38 × 70 cm  
2016



*z.t. Maandag Wasdag series*,  
pencil on paper  
17,5 × 12,5 cm  
2016

I applied for an assistant position with Lily van der Stokker via a call in BK information. Years earlier, when I was still at the art academy, I had also approached her for a similar job. I had been tipped off by visual artist Sef Peters, who taught there. I never received a response to that first attempt. At that time, I occasionally worked on murals by Gijs Frieling, including a mural for the Prix de Rome at W139. Later, I also worked for Roland Schimmel, including a large mural in the MCL in Leeuwarden. This time, in 2011, Lily did pick up my email and invited me for a conversation in her studio in Amsterdam. At that time, she worked in a collective building in Bilthoven: the Ambacht Atelier. I traveled back and forth from Delft by public transport. There I also met her other assistants, including Jan van Asbeck, who had worked with her for many years. Jan told me that he had once moved from Utrecht to the Noordoostpolder. That is where I grew up, and later returned for several years. But now I live even further away, in Morra, Friesland. RN



*z.t. Kittel Schürze series*  
postcard, pencil on paper  
A6: 14,5 × 10,7 cm  
2019



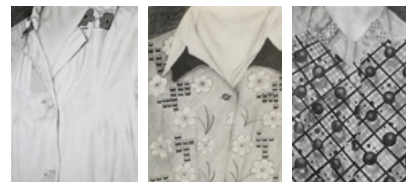
*z.t. Iceland series*, pencil on paper  
23,6 × 19 cm  
2017



*z.t. Iceland series*, postcard,  
pencil on paper  
A6: 23,6 × 19 cm  
2017



*Sara*, pencil on paper  
14,8 × 10,5 cm  
2019



*z.t. Kittel Schürze series*, pencil  
on paper  
17,5 × 12,5 cm  
2019



*z.t.*, pencil on paper  
10 × 7,5 cm  
2022



*z.t. Kittel Schürze series*, pencil  
on paper, payroll bags  
32 × 48 cm  
2019



*z.t.*  
print of an original charcoal  
drawing (36 × 26 cm)  
on u-circular rpet fabric  
250 × 135 cm  
2025

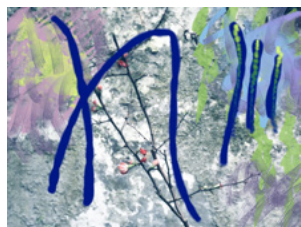




(Elise Brichot)  
*False African Violet*, oil on  
canvas  
43 × 39 cm (S)  
71 × 65 cm (M)  
110 × 100 cm (L)  
2025



(Anna Maria Cnop)  
*Rose petal*  
photo printed on Fujifilm  
maxima  
available in 4 different sizes  
2025  
edition of 30 in total (+AP)



(Zanne Jeghers)  
*Chaenomeles #2*  
digital photo-painting printed  
on Fujifilm matte, alu-dibond,  
edition of 2 (+AP)  
50 × 67 cm 2024



(Kim Kroes)  
*Zwijndrecht 20241002 12:37*  
acrylics on mdf  
61 × 49 cm  
2025



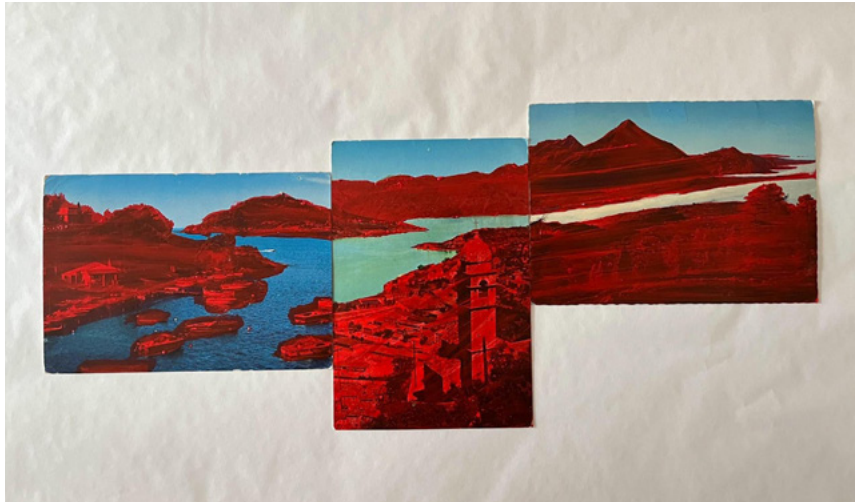
(Liam Gruwe)  
*Withered Orchid*, bistre and  
gouache on paper  
29,7 × 21 cm  
2025

I was asked to design a mural for an entire building near the coast in the open-air war museum Raversyde in Ostend, Belgium. In the sixties the building was inhabited by the Belgian prince Charles. The prince, a creative exception within the royal family, had the building painted in the colorful style of that time. The paintwork had faded over the years. The open-air museum had somewhat deteriorated to a place where young men came to admire cannons and rifles. The new director wanted to change that by a major renovation, and to allow contemporary art on the museum grounds. During the large summer exhibition Beaufort, I was invited to make a design for the now dilapidated building. My design became a green pattern that was somewhere between a minimalist Donald Judd, but also looked like an enormous kitchen towel. It became "The Green Checkered House". In the summer of 2015 at least ten volunteers worked on painting about 5.000 green checks and several kilometers of green lines. Ine was one of the volunteers. They worked hard in the rain, wind and burning sun, on the roof and on the scaffolding. After three weeks Ine announced that she had to look for a job because her free time was now gone. We said: you work so well, if you want, we will pay you from Monday and then this is your new job. And so, I started working with Ine Vlassaks from Antwerp. LvdS



Maria Vera

*A postcard Away*  
acrylic paint on original  
postcards  
400 × 165 cm  
2020



Maria Vera 2017

I was shopping in the center of Amsterdam. In a shoe shop I started talking to the young pretty woman helping me and I asked her where she was from and what she studied: art at the Rietveld academy. Oh, I said, smiling and a bit bragging "I will have a solo exhibition in the Stedelijk Museum soon". "And what do you make?" She asked. "Wall paintings" I explained. "Oh, I would love to help" she replied, "yes, maybe" I smiled. I bought 3 pairs of shoes at once. Quite some time later, I visited the same shoe store for another pair, the same kind woman helped me, and she repeated that she would love to help me with my wall painting installations. So, I invited her over to do a test in my studio, and right away I saw she was a good one, quickly adapting to my way of painting. And that's how I started working with Maria Vera.  
LvdS

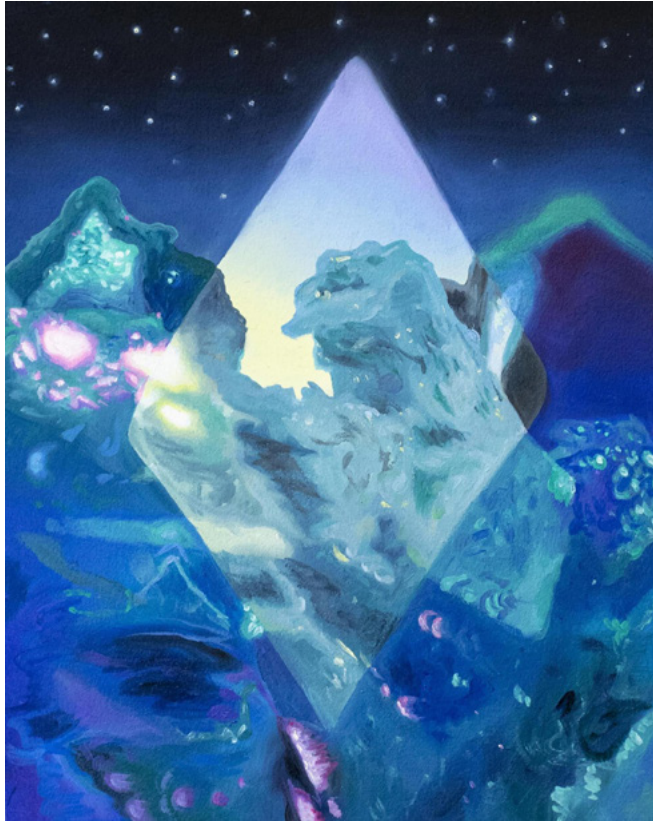
*Droomkitsch 3*, chalk, pastel  
and charcoal on wood, stone  
and wall, dried flowers and  
textile, lamps and various  
materials  
installation: ca. 200 × 75 × 80 cm  
2022–2025  
stones: 15 × 15 cm  
2025  
bouquet: 60 × 50 × 100 cm  
2023  
drawing: 27,5 × 30,5 cm  
2023



While studying Fine Arts, I had to do an internship with an artist. My friend pointed me to the work of an artist who made “conceptual murals, with lots of flowers, something for you.” I looked up her name in Google and discovered that she lived in Amsterdam. From Brussels that wasn’t so far, I thought. Through her gallery Kees van Gelder, I sent her an e-mail asking if I could possibly do an internship with her. Lily had to think about it for a while, as she had never had an intern before and wondered how this would work. Soon I was going up and down the Flixbus every week, working two days a week in her studio, from noon to 6pm. At 4 p.m., as was Lily’s custom, we had tea, with or without a cake. By working on her archive, which I digitized through the program My Art Collection, I got to know her work well. After my internship, I continued to return for some time as the “archive assistant,” but I also worked with the other assistants to paint walls, in Zurich (Migros Museum 2019) and walls, pots and pans in London (Retrokitchen , Camden Art Center 2022). RC

*Peek blue diamond (Glass Bottle  
Beach)*

oil on paper  
20,3 × 25,4 cm  
2023



We were installing my wall painting exhibition in gallery Kaufmann Repetto in Tribeca in New York. Exhibition “The medicines” consisted of a series of large yellow wall paintings, various objects and one sculpture. It was the first exhibition in the gallery’s new space and my project was going to look spectacular. In the nineties I made all my wall paintings myself, but large exhibitions like this one, can only be done with the help of various assistants. Maia, Ine and Eva came to New York and stayed in cheap hotels. Some local assistants were helping as well. One of them was Amelia. The difficult yellow kept us frustratingly busy, after 6–7 layers it was still not covering the wall evenly. In the meantime, I saw Amelia growing into the technique and details of my work method. And unperturbed I saw her painting the endless straight blue lines on the sculpture “washing machine”. After this exhibition Amelia kept helping me, most urgently to clean out my basement with Jack’s vast collection of paperwork and cameras. In 2022 she came to London to help and join the whole group to install my ten wall paintings at the Camden Art Center. We remember seeing her even with her pregnant belly lying on the ground finishing the lines around the flowers of the “thank you” wall painting. She became so all-round that now she travels on her own and installs “Everything is art” in the courtyard of Sam Parker gallery in Los Angeles, or “Wonderful” in a collector’s home. LvdS

Lily van der Stokker painted by Stefano Mandracchia

*Brigitte Bardot*  
acrylic paint on canvas  
35 x 25 cm  
1993–2025



Stefano Mandriacchia 2021

My gallery in Milan is run by two sisters, Chiara and Francesca Kaufmann Repetto. I know them for a long time, and they are like family to me. They have supported my work in every way they can. Wall paintings are hard to sell, but they sell the drawings and facilitate me into commissions and museum exhibitions. They love the wall paintings and always want more work from me. Now an act of proactive thinking was that they suggested one of their assistants to learn the wall painting techniques so that they have an assistant in house to be able to install a wall painting at an art fair. So, they send Stefano to my studio in Bilthoven. Where he stayed in the local village bed & breakfast (all bedroom items in a pink dream fantasy). In 4 days, he made tests, learned how to mix the paint, etcetera. Then in Art Basel he could make the wall painting "shopping list", in Beirut paint a complete flower hallway and a small "Happy" wall painting, he helped painting my sculpture edition "Yelling Older Women" and so on. Good for business and sales. And good to work with Stefano, so sweet and devoted. Getting older with more requests than I can handle, it is good to have an extra pair of hands. Recently a collector asked to make a Brigitte Bardot marker drawing from 1992 into a small painting. Stefano made it, I checked it, said wow and made my signature. LvdS



*In Charge (Maximal Miniature)*  
(Series)  
watercolor on cotton paper  
9 × 7 cm  
2025



I first met Lily when assisting with her solo show at Le Consortium in Dijon, after a friend suggested I get in touch with her. I was studying an Art degree at Newcastle University in the UK. Up until then, I'd not been having the best time as through bad teaching, I thought all sculptures had to be heavy and all paintings had to be on canvas. It was only when a one-off great teacher showed me some Julie Verhoeven handbags in Vogue Magazine with collaged toadstools on them that I felt free and connected. A fellow student saw thought I would like Lily's work, and he showed me a copy of Afterall magazine with her work in it. I felt further freedom and connection. Soon after he told me that Lily was having a show in Dijon, and he knew the institute. Why didn't I get in touch? So, I emailed them from my small and gorgeous Art School library, and they forwarded my email onto Lily, who then wrote to me. Email was new for me then. I applied for a travel scholarship that paid for my travel to Dijon and the summer after I graduated, I went to assist Lily on the show. It was really a great time in my life. I loved the work, atmosphere, accommodation, and learning to embroider little circle designs onto sofa covers, for some of the artworks in the show. Later I often remembered this time and wished it could happen again. I bumped into Lily at an opening of Judith Bernstein works at Studio Voltaire several years later, the Raincoats were playing a gig, but it was fleeting. In 2023 I was thinking about what rewarding work I might do, alongside my artwork, and after seeing the show at Camden Arts Centre in London, thought to reach out to Lily. She wrote back and said, yes—come to Caen in France to assist on a large solo show. Great news! So I went, it felt very good doing the work amongst other artists, not just working alone! And now here we are today. SG

*What's Going On*  
book, printed with RISO inkjet,  
edition 150, self-published  
10,5 x 15 cm  
2019



I heard about Lily's practice through Maia around 2013, I told Maia that I would like to work for Lily and that if something would come up I would gladly join the team. In 2017, my housemate was looking for a job, and I sent her to check the pin wall at Van de Linde. There she found an anonymous advertisement for painting assistance and that's how my housemate joined Lily's team for the Stedelijk exhibition. In that time I was preparing to move to Maastricht for a year and I didn't have the time for an assistant job in Amsterdam. In 2023, I told Maia again that I would like to work for Lily. This time I got an interview at Lily's atelier at Valeriusstraat. We sat in the attic studio where the paint is always mixed, there we held a regular job interview. I said that I would like to have a job where I don't work at the computer. In the following months, I worked on four big flower canvases. Also, two of the canvases were painted at Lomanstraat, the new studio/gallery space. It was a bit of a learning curve, but I enjoy painting those paintings. KS

STOKKER JAEGER, 2025  
Lomanstraat 112, Amsterdam

