

STOKKER JAEGER, Lomanstraat 112, Amsterdam, The Netherlands
THE BASEMENT SHOW / DE KELDER 18.1.25 – 16.3.25

Judith Hopf. Born 1969 in Karlsruhe, lives and works in Berlin

In Judith's practice the animals are expressionless and immobile—a gesture, as Hopf put it, "to the flexible society we live in, where we are always ready to move from one job to the next." In this work ropes are hung from the ceiling and pooled onto the ground or appeared to jump out of the floor like snakes. These sculptures seemed to dissolve boundaries, confounding the limitations of the gallery's walls. They were exhibited at Hammer Museum, Los Angeles (2017), 8th Liverpool Biennial, Liverpool (2014), Praxes Center for Contemporary Art, Berlin (2014), and Fondazione Morra Greco, Naples (2013).

Rob Pruitt Born in 1964 in Washington, USA. Lives and works in New York.

Turning personal experience into a political statement, Rob Pruitt's eclectic and spectacular work nonetheless retains a social and critical dimension. Describing his own work as populist, he says, "I like to show that things don't have to be confusing or the work of experts alone – that you can make something really beautiful with a little ingenuity and some supplies from Michael's."

Rob Pruitt and Lily van der Stokker participated in *No Man's Time*, exhibition in Villa arson, Nice, FR 1991.

Guy de Cointet. Born in 1934 in Paris (1934-1983) lived in New York from 1965, in Los Angeles from 1968.

Saying no and meaning yes. Communication is full of tricks, traps and misunderstandings – difficult to avoid even with proper linguistic covenants in place. The art of Guy de Cointet. That which is named is other than that which is meant. The viewer realizes only gradually and only when instinct is allowed to take over from rationale. Maxine Kopsma Metropolis M No 44 2008

Eleye Boerenkamps has made the complexity of family relations and memories the core of her work. Personal experiences connected to objects, persons, locations and language are given form as precarious sculptural expressions of connectedness.

Eleye was a participant at post-graduate institution De Ateliers in Amsterdam (2018-2020) where she met Lily van der Stokker as a visiting tutor. She currently lives and works in Amsterdam.

Steel Stillman. Born in 1955, lives and works in New York.

The *Datestamps* is a series of 87 framed photographs taken between the end of Obama's presidency and the beginning of Biden's. It is thus centered on Trump's first term. Every photograph contains a date stamp indicating the day it was taken. And printed on the outside edge of every frame is a headline from a news story published the same day.

Femke Dekkers, born 1980 in Rijsbergen NL, lives and works in Breda.

The photo works of Femke Dekkers are created from an interest in the dynamics of painting and the interaction that arises when this painting takes place in front of the camera. The camera creates a temporary frame that replaces the canvas. The final image is an apparent documentation that exists only for the one-dimensional lens of the camera. Femke is looking for the exchange between precise staging and coincidental finds.

Matthew Mc Caslin, born 1957 in Bayshore, NY, Lives and works in Brooklyn, New York.

Matthew, known for his electrical lamp and wire installations, is showing here *Napoleon*. He discovered the physical structure for this artwork in the basement of a friend's building in Brooklyn—a discarded piece of rusty wire brimming with possibilities. This tangled wire became the foundation for an entirely new body of work.

What is the fake crow about? An odd aside that hints at the need for meaning. Meaning is found in abstract forms with no real sense of where and what they will become. *Nothing to Say and Saying it* (Brochure).

Matthew and Lily met at a Bob show 1995 (Bob Nickas, writer, curator, friend) where each artist responded with an artwork to an object of a classic domestic design furniture piece (Jean Prouvé) from France at Jousse Seguin Gallery. LvdS

Wjm Kok, born 1959 in Utrecht, lives and works in Amsterdam. In his practice, Wjm Kok seeks to imbue painting with ideas that often result in monochrome or related pieces.

As more designers enter the art world, it's time for artists to counter this tendency by producing more applied art designs. In this exhibition Wjm Kok presents his first attempt: a minimalist lamp with very warm and cosy light effect and a touch of Arte Povera, or what he prefers to call 'Poor Design.'

B. Wurtz is an American painter and sculptor. Born in 1948 in Pasadena, California, he lives and works in New York City.

Wurtz is known for his transformations of commonplace materials into sculptures. In 2015, The Baltic Centre for Contemporary Art in Gateshead, United Kingdom mounted a retrospective exhibition of the artist's work that traveled to La Casa Encendida in Madrid through 2016. In 2018, the Institute of Contemporary Art in Los Angeles mounted a major solo exhibition of his work, *This Has No Name*.

I met Bill in 1988 when we worked with the same gallery in NYC Feature, I loved his art works all made out of recycling materials on" housing, clothing and food", and we became friends immediately. LvdS

Emmeline de Mooij. Born in 1978 in Delft, lives and works in Amsterdam.

De Mooij's work consists of sculptures, installations, performances, videos and artistic research. Important topics in their art practice are care, maintenance, repair and the motif of 'the mother challenging the age-old myth of artistic genius'. De Mooij's artistic research focusses on the history of origin of thread. On the historical technological importance of thread for human survival as well as metaphor for the interconnectedness of being human: embodied, embedded and symbiotic with other life forms. De Mooij is co-founder of the collective the Feministische Handwerk Partij (Feminist Needlework Party).

Sander van Deurzen, born in 1975 in Blerick, lives and works in Amsterdam NL
I recently asked Sander about his work during a public meeting: "Why those drops in your work?" I didn't get an answer, but this is what he could have said: "Those drops are about the wet soft paint, one of the material properties of paint before it dries." Sander makes his colorful canvases with long dripping and broad paint strokes. His paintings he 'softens' by rounding the corners as if they were a kind of cushion. He also bends his stretcher bars so that the paintings slide from the wall to the floor like limp tea towels. That's where he puts a lot of attention and carpentry in. See the work "The weak stretcher bar" in this exhibition. So, weak, soft and wet, is that the opposite of hard, firm and straight, and is the latter not a good thing? I think Sander's work is opposed to and is a statement about modernistic minimalism. LvdS.

Kimbal Gunnar Holth. Born 1982, Melbourne, Australia. lives and works in Amsterdam NL.

In each studio there is a moment that an art piece is on the point of being finished. Once the artist has decided that the work is done, the art piece has come into existence. The tension between the work-in-progress (with the end in sight) and the final piece of art is the starting point of the artist Kimball Gunnar Holth. With this attitude to suspend a final product Holth brings together a group of works that is misleading and even confusing. The visual outcome arouses questions about the work, but also about the influence of a white space of a gallery. Kimball Gunnar Holth received his MFA at the Frank Mohr Institute in Groningen 2015 where he met Lily van der Stokker as a visiting tutor. KvGelder

gerlach en koop, Live and work in The Hague.

On display by artist collective gerlach en koop, or a collective artist if you will, is *Pillow Objects*, a sculpture without fixed form that started as a bar of chocolate on top of a refrigerator and a refrigerator on top of a bar of chocolate. It has changed shape four times since, and this is the fifth. To exhibit it anew the collective needs to find a way to merge the previous *Pillow Objects* into one and then choose a new 'pillow' that is as far removed from the merged object as possible.

Almost ten years ago Lily van der Stokker met both artists and both artists met Lily for the first time in Bilthoven, where they discussed together with curator Paula van den Bosch the possibility of redoing Lily's wall painting *Difficult Times* for the exhibition titled: they made for the Bonnefantenmuseum in Maastricht. The four of them didn't take long to decide: Yes!

Helma Pantus, born Nijmegen 1957, works and lives in Amsterdam

“Annie”, the only figurative work in this exhibition, is placed high in the corner and works like an eye that surveys and penetrates. In the 1990s I compared Pantus' work with that of then emerging artists John Currin and Lisa Yuskavage, whom I saw appearing in New York artscene. At a time when abstraction was the rule, these artists opted for a return to the genre of small format traditional figurative painting. Pantus also came up with slightly provocative work of idiosyncratic portraits and human figures. With great imagination, all three of them proved that the outdated genre could be surprisingly new and contemporary. Helma Pantus about her work: “Intimacy is something that scares many people, including myself. That's why I show it in my work. Not to make people feel uncomfortable, but to confront them with the vulnerability and moving side of us humans.” LvdS

Lucky DeBellevue. Born 1957 in Crowley, Louisiana, lives and works in New York. He has worked in many mediums, to address both formal and conceptual concerns. For many years he explored the use of non-traditional art materials in his work. Critic Holland Cotter, in *The New York Times*, referred to him as a “master of overlooked and under loved materials.” Lucky considers the work in this exhibition existing somewhere between drawing and sculpture, dealing with facades, and what is behind them. Recently he has turned to painting as another way to communicate ideas. *Fassbinder Paintings*, his most recent one-person exhibition, was at Elliott Templeton Fine Arts, New York, in 2024.

Marijn van Kreijl born in 1978 in Middelrode, NL, lives and works in Tilburg. Marijn van Kreijl's drawings and collages often consist of combinations of fragments from art history, visual culture, literature and (pop) music, which the artist brings together in an associative way, detaching them from their original meaning and context. Marijn and Lily first met in Leiden in 2013 after WJM Kok's defense of his dissertation¹.

HW Werther Born in 1960 in The Netherlands. Lives and works in The Netherlands. In Werther's practice non-material periods (with works like manifestos, algorithms, meetings teachings and training) alternate periods of handicraft. Both extremes are strongly conceptually motivated. In her work Werther tries to resist individualistic form and style, oeuvre and branding, storytelling and propaganda. The hierarchy of scale, shape and presentation are systematically questioned. She embraces the freedom of starting over and over again as a lover, amateur and tyro. Werther sees art as a collective project of humanity, across time and space.

Stokker Jaeger
Lomanstraat 112
1075 RH Amsterdam
The Netherlands

Is the future home of the Stokker Jaeger Foundation. As long as the foundation is not active, the space is used as a project space, where events are organized for and by artists.
Jack Jaeger (1937 – 2013) was cameraman, artist and partner of Lily van der Stokker.
Stokker Jaeger is an initiative of artist Lily van der Stokker. stokker@xs4all.nl

