



# cobra museum

voor moderne kunst  
museum of modern art

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## 'Bestiae animatae' (Inspirational animals)

**Stephan Balkenhol** (1957) carves human and animal figures out of wood. The figures are imbued with an archetypal presence as a result of the rudimentary finish given to the material which is, however, realistically painted.

**Merijn Bolink** (1967) dissects objects and animals reducing them to minimal entities but preserving their essence to the full.

In work by **Guillaume Bijl** (1947) the distinction between reality and fiction is eradicated, leaving the onlooker unsure whether it is real life or art.

**Patrick van Caeckenbergh** (1960) goes about his work like an 18th century researcher ordering the world of nature from a poetic perspective.

By enlarging or reducing the size of animal figures **Tom Claassen** (1964) intensifies the conception of the animal's nature.

The work of **Enzo Cucchi** (1950) seems to spring from prehistoric times when truth and myth went hand in hand.

Under the motto 'Art is dead, long live nature' **Cor Dera** (1956) adapts snapshots of animals which he then exhibits.

In the paintings of **Michiel Hogenboom** (1967) an analogy arises between the bold display of a fisherman showing off his slippery catch and the masterly technique of the painter using thick oil colours.

**Pieter Holstein** (1934) makes epistemological problems poetic and understandable by giving animals human roles and illustrating their experiences in a 'childlike' way.

Horses are a recurring theme in Baroque art. **Britta Huttenlocher** (1962) makes a Baroque composition using photocopies of reproductions of sculptures and paintings in which horses feature.

**Jos Kruit** (1945) typifies an abstract concept like movement by associating it with concrete objects related to movement like horses' legs,

a sledge or a carriage.

In the paintings of **Milan Kunc** (1944) an Eastern European predilection for fairy-tales is accompanied by gentle satire aimed at personal and social themes.

**Marjan Laaper** (1971) shows in a short film how a little bird and a polar bear having a snooze react to one another. She gave it the title 'Bystander intervention', a term which denotes how onlookers idly stand around watching without lifting a finger when they witness unusual events.

The painting of a winged Pegasus by **Christopher Lebrun** (1951) typifies the revival of European painting around 1980, in which themes from classical antiquity are represented with references to historical styles.

**Sarah Lucas** (1962) belongs to the recent generation of English artists who have elevated their own lives to works of art. In 'Got a salmon on' she is wearing a fish slung over her shoulder as an ominous reference to the time when wealthy ladies wore fox-skins draped over their shoulders.

Under the poetic title 'Self-portrait as building' **Mark Manders** (1968) combines everyday discoveries, binding them into an associative, wordless entity.

**Mario Merz** (1925-2002) discovered in the Fibonacci series a magic formula for understanding the phenomenon of endless growth as witnessed in nature.

In his photographs **Yasumasa Morimura** (1951) identifies with well-known artists as they are depicted in their self-portraits.

**Marc Mulders** (1958) is searching for a serene and dignified form to express the drama of suffering and death in paintings that often make reference to classical, Christian themes.

**Dieter Roth** (1930-1998) is a typical artist of the nineteen-sixties in the playful way in which he ridicules established ideas on art by

comparing them to middle-class social convention. Roth called everything 'scheisse' (shit) and from this mentality arose the 'Köttelhase' a hare made of droppings set in a chocolate Easter bunny mould.

**Servaas** (1950-2001) is ridiculing the art trade. He pretends to be a shrewd businessman who is taking advantage of the fear of air pollution by selling fresh air, with an odour of fish in this particular case, through a network of sales representatives and business partners.

**Shimabuku** (1969) is a story-teller who situates a sort of Noah's Ark in Amsterdam, full of animals homesick for their far-off fatherlands. The story takes place at the Schreierstoren, the spot where, in the 17th century, people waved goodbye to seamen as they took off to sea.

**Josephine Sloet** (1945) shows by means of an open book with peacock feathers how the cycle of life is played out.

**Dieuwke Spaans** (1973) draws on large sheets of paper. With her cautious lines she compares animals to women in terms of their vulnerability.

In the large drawing of a fish by **Elly Strik** (1961) you seem as an onlooker to be included in the focal plane. The watery consistency of the paint contributes to an experience of synthesis, as if the deafness of the fish corresponds with only being able to hear silence underwater.

The sculptures made by **Carel Visser** (1928) are created effortlessly, inspired by the relaxed position of a dog's body and legs when in sleeping position.

**William Wegman** (1943) was lucky to find such a patient model in his dog Man Ray who for many years frequently posed for his owner in all manner of positions.

**Sylvie Zijlman** (1964) departs from a play on words involving 'lièvre' (hare) and 'lever' (swindle) which leads to an image of a 'swindler' who, with the aid of a lamp, conjures up the shadow of a hare.