

# EVERARD READ

## RINA STUTZER

(b. 1976 Vryheid, South Africa)

Rina Stutzer's work is difficult to sum up because it is in a constant process of becoming, the pieces evolving out of each other, often guided by intuitive impulses rather than some clean-cut philosophy or aesthetic. But her works bring together some recent preoccupations, which include an interest in the corvidae or corvids (crows) and their relationship to the human, and an interest in exploring manifestations of and possibilities for 'the nomadic'.

Crows and magpies are said to be the most intelligent of bird species and Stutzer is interested in how they display characteristics that overlap with the human. They are known for their cunning, their capacity to prevaricate (an animal behaviour term for 'lie' or 'mislead'), their attraction to shining objects and their proclivity to store food items and other objects for times of need. While Stutzer is not trying to anthropomorphise crows, she is using crows in her work as a metaphor for the human and the place of the human in the world – especially in the context of South Africa. Both are often maligned unfairly, both are misunderstood, their dexterity can be used for good or ill, depending on your perspective. We are reminded of Ted Hughes's *Crow* poems – where the crow is infinitely adaptable, unpredictable, inexhaustible and capable of mischief. Here the crow also stands for the artist herself: both operate outside of society, both are subversive, they are tricksters playing around with the possibilities of reality.

The crow is also a nomadic creature – sometimes in flocks, sometimes solitary. A vagabond, surviving on leftovers, on other people's rubbish. In this series of work, the image of the tent recurs. The tent, like the human body, is a place we inhabit on our journey through the world. It is a temporary dwelling, a place we can call home – but only up to a point. Here we have tents nesting in twigs like crows and the naked female form resting on a forest floor. The tent is also often explicitly yonic in many of these works (yonic being the female version of phallic). The bronze sculpture *Infold Dwelling Place* is both female genitals and tent. We are reminded of the emergence of the human into the world, the birth of a child – the human spirit moving from womb to world, belonging in neither, only ever visiting both. So too the female forms on the forest floor are between life and death, between the human and a state of nature, dwelling both internally and externally. Here the 'spirit' that makes us human, gives us identity, is in a state of transition, moving between different realms, impossible to pin down.

Stutzer is interested in decay as a mode of renewal or regeneration. In several of these works she is painting with acid on a copper plate. These patinas will oxidise and change through time. The alluring detailed images we find today will not remain as they are but will evolve – in terms of colour and form. Stutzer likes making works that are not fixed, that are perishable – works whose identity is themselves ambiguous (as with the crow) and transitory, provisional (as with the nomad).

All that we know of the world is that we are passing through it. We are alive here, now. Stutzer urges us to have greater expectations for ourselves. She asks of us that we feel deeper, open ourselves more widely to the mystery of the present, understand that we must be gentle with one another because everything is delicate and provisional. This is why her work defies clear analysis: it works against clean-cut versions of the world and instead brings us back to the mystery that runs through all things.

Craig Higginson

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Rina Stutzer (born 1976) completed her BAFA at the University of Pretoria in 1999 and went on to complete her MAFA at the same university in 2007. After graduation, she started lecturing part-time in Painting and Drawing in the Department of Visual Arts at the University of Pretoria. She works as a full-time artist, focusing on her own creative process and production, investigating both sculptural form and painting. In her recent paintings, she has been exploring 'painting' with acid as an ever-changing image on copper plate as well as on paper. During the patination and subsequent oxidisation processes (due to the acid content and its reaction to the metal), the original images continue to be altered and thus change in appearance.

Stutzer has achieved a number of accolades, including the Bettie Cilliers-Barnard Bursary from the University of Pretoria for excellence in painting (1999) and the SASOL New Signatures Art Competition: People's Choice Award (1999). She was awarded the first prize in the Ekurhuleni Fine Arts Award Competition (2007) and achieved a distinction in Painting for her Master's degree in Fine Arts from the University of Pretoria in the same year. In 2012, she was awarded the Rendezvous: Focus Painting Bursary. This prestigious bursary afforded her the opportunity to attend a painting residency in France in 2013. In 2013, Stutzer also enjoyed a residency at Nirox and the following year she participated in the Sydney Art Fair and was a part of 20 Stellenbosch. In 2016, her work *Pinned Transitory II* was exhibited at *Reporting from the Front* at the Architectural Biennale's South African Pavilion in Venice, Italy.

She has participated in a number of group exhibitions since 2000 in South Africa as well as in Great Britain and in the Netherlands. Stutzer spends her time between her home studio and Dionysus Sculpture Works, which she runs alongside her partner.

## SELECTED EXHIBITIONS & INSTALLATIONS

- 2025 Ephemeral Stream, solo, Everard Read, Cape Town, South Africa
- 2024 Inner Sanctum, group show, Everard Read, Johannesburg, South Africa
- 2022 Angus Taylor & Rina Stutzer Tswalu Exhibition, Everard Read, Johannesburg  
Things I'd like to remember, Everard Read, Cape Town, South Africa
- 2021 Transitory Terrain, South African women group show, Everard Read, London  
FNB Joburg Art Fair, Everard Read, Johannesburg  
AIR Program (Artist in Residency) at Tswalu Kalahari Reserve (6 months)  
Initiated DSW Press print studio at the DSW Studio and Foundry, Pretoria, Gauteng
- 2020 PINK, Joburg Art Fair, Everard Read, Johannesburg  
Still Alive, Everard Read, Cape Town & Joburg & London  
Tiny 2020, Everard Read, Johannesburg
- 2019 Birds, group exhibition, Rust-en-Vrede Gallery + Clay Museum, Cape Town  
Art Angels charity art auction, Ellerman House, Cape Town  
Holderstebolder, public commission sculpture installation, under team DSW, Noida, Uttar Pradesh, India
- 2018 There is no Time like the Present, public commission with team DSW, Mall of Africa, Waterfall City, Midrand  
FNB Joburg Art Fair, with Everard Read, Johannesburg  
Saronsberg Second Take, group exhibition, Tulbagh  
A Beautiful Mind Charity Auction, Diep in die Berg, Pretoria  
Winter, group exhibition, Everard Read, Cape Town  
Tacit, group exhibition of DSW studio affiliated artists, Oliewenhuis Art Museum, Bloemfontein

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- In the Forests of the Night, group exhibition, Everard Read, Johannesburg  
Annual members' exhibition, Association of Arts, Pretoria
- 2017 Bronze, Steel and Stone, group exhibition, Everard Read, London  
Winter, group exhibition, Everard Read, Cape Town  
Tacit, group exhibition of DSW studio affiliated artists, Pretoria Art Museum Art  
Angels Africa, St Martin's Lane, London
- 2016 Reporting from the Front - Biennale Architettura 2016, South African Pavilion, Venice, Italy  
Gallery launch, group exhibition, Everard Read, London  
Merely This and Nothing More, solo exhibition, Everard Read, Johannesburg  
Dionysus's Feast, sound sculpture collaboration, Tacit, NWU Gallery, Potchefstroom;  
Johannesburg; William Humphreys Art Gallery, Kimberley  
Cool Capital Saadjies Project, Venice/Pretoria/Richmond/Potchefstroom/Stellenbosch  
FNB Johannesburg Art Fair, Everard Read, Johannesburg  
Art Angels art auction, Ellerman House, Cape Town
- 2015 Map of the New Art, group exhibition, Imago Mundi, Luciano Bennetton Collection, Isola di  
San Giorgio Maggiore, Fondazione Giorgio Cini, Venice, Italy  
Bronze, Steel and Stone, group exhibition, Everard Read, Johannesburg  
Monologue, curated by Meredith Randall, Aardklop National Arts festival, Potchefstroom  
outoftheCUBE's SA Art Print exhibition  
20th Grenchen Print Triennial, Switzerland
- 2014 Pinned Transitory, installation, Nirox Winter Fair, Nirox Sculpture Park, Gauteng  
Still, Johans Borman Fine Art, Cape Town  
What Lies Beneath, Equus Gallery, Cavalli Estate, Franschhoek  
Guild International Design Fair, Look Out, V & A Waterfront, Cape Town  
Sway, permanent installation, Everard Read, Johannesburg  
Dionysus Sculpture Works' biannual exhibition, Grande Provence,  
Franschhoek Nature, Sophie Lalonde Art, Gabarone, Botswana  
Cool Capital DIY Biennale, public art exhibition, Pretoria  
Morfform, Fried gallery, Pretoria  
Syncopation, DSW group show, Aardklop, Potchefstroom  
Art Angels Auction, Ellerman House, Cape Town
- 2013 Sydney Art Fair, with Everard Read, Australia  
Joburg Art Fair, with Everard Read, Johannesburg  
Centenary, group exhibition, Everard Read, Johannesburg  
Vaspen / \ Pegdown, two person show, IS Art, Franschhoek  
South Africa, group show, Gallery Vivienne, Paris, France  
Tom Waits for No Man, group show (curated by Gordon Fraud), University of Johannesburg,  
Grande Provence & KKNK  
Hiernamaals/Hereafter, Woordfees, Slee Gallery, Stellenbosch  
Dionysus Sculpture Works biannual exhibition, Arts Association, Pretoria  
Engage, World Art Day group show, Arts Association, Pretoria  
WWF Auction, Circa, Johannesburg  
Art Angels auction, Ellerman House, Cape Town
- 2012 For the Time Being, solo exhibition, Everard Read, Johannesburg  
Art Fair India, with Everard Read, Delhi  
Joburg Art Fair, with Everard Read Johannesburg  
Designs of Nature, Fried Contemporary group show, KKNK, Oudtshoorn  
Winter exhibition, Everard Read, Johannesburg  
Art Angels Auction, Ellerman House, Cape Town
- 2011 Die Opbou van Afbreek, Aardklop, North-West University Gallery, Potchefstroom (solo)  
20 Stellenbosch: Two Decades of South African Sculpture, A Public Sculpture  
Exhibition, Stellenbosch  
Friend – Request – Sent, The Cube, Bussum, Amsterdam

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- Dislodge/Loswikkell, University of Johannesburg Gallery (two person exhibition)  
Rendezvous: Focus Painting, Michaelis Gallery, Oliewenhuis Art Museum; University of Johannesburg Gallery; North-West University Gallery  
Horse, Everard Read, Johannesburg  
Designs of Nature, Fried Contemporary, Pretoria  
Joburg Art Fair, Johannesburg (Everard Read)  
Landscape, Oude Libertas, Stellenbosch
- 2010 An Accumulation of Change, solo exhibition, Everard Read Gallery, Johannesburg  
Joburg Art Fair, Everard Read Gallery, Johannesburg
- 2009 Collaboration, Reservoir Gallery, Oliewenhuis Museum, Bloemfontein  
Joburg Art Fair, with Rooke Gallery, Johannesburg
- 2008 Visuality/Commentary, Visual Arts Centenary Exhibition, Pretoria Art Museum
- 2007 Medium Re-pulse, solo exhibition, University of Pretoria  
Contemporary Visions of Southern Africa, Pretoria Art Museum

## RESIDENCIES

- 2021 Tswalu, AIR programme, Northern Cape, South Africa
- 2019 Cité Internationale des Arts, Paris, France (December)
- 2013 Nirox Foundation and Sculpture Park, Cradle of Mankind, Gauteng (October)  
Cité Internationale des Arts, Paris, France (July)

## AWARDS

- 1996-99 University of Pretoria, Fine Arts Department – top student
- 1999 Bettie Cilliers-Barnard Bursary - painting excellence award  
New Signatures Art Competition - People's Choice Award
- 2007 MA(FA) degree, painting major – distinction in painting  
Ekurhuleni National Fine Arts Award Competition - first prize
- 2012 Rendezvous Focus Painting Competition, a Bettie Cilliers-Barnard Bursary
- 2014 Awarded overall Best Artistic Design for 3CR12 Stainless Steel construction from SASDA for the permanent installation 'Sway' at Everard Read, Johannesburg

## PUBLIC COLLECTIONS

Pretoria Art Museum  
University of Pretoria  
Spoornet  
Ellerman House collection  
Saronsberg Fine Art Collection  
South African Embassy in Nigeria  
Webber Wentzel Bowens Attorneys  
Frank and Lizelle Kilbourn Collection  
Atterbury Group  
Attacq Group