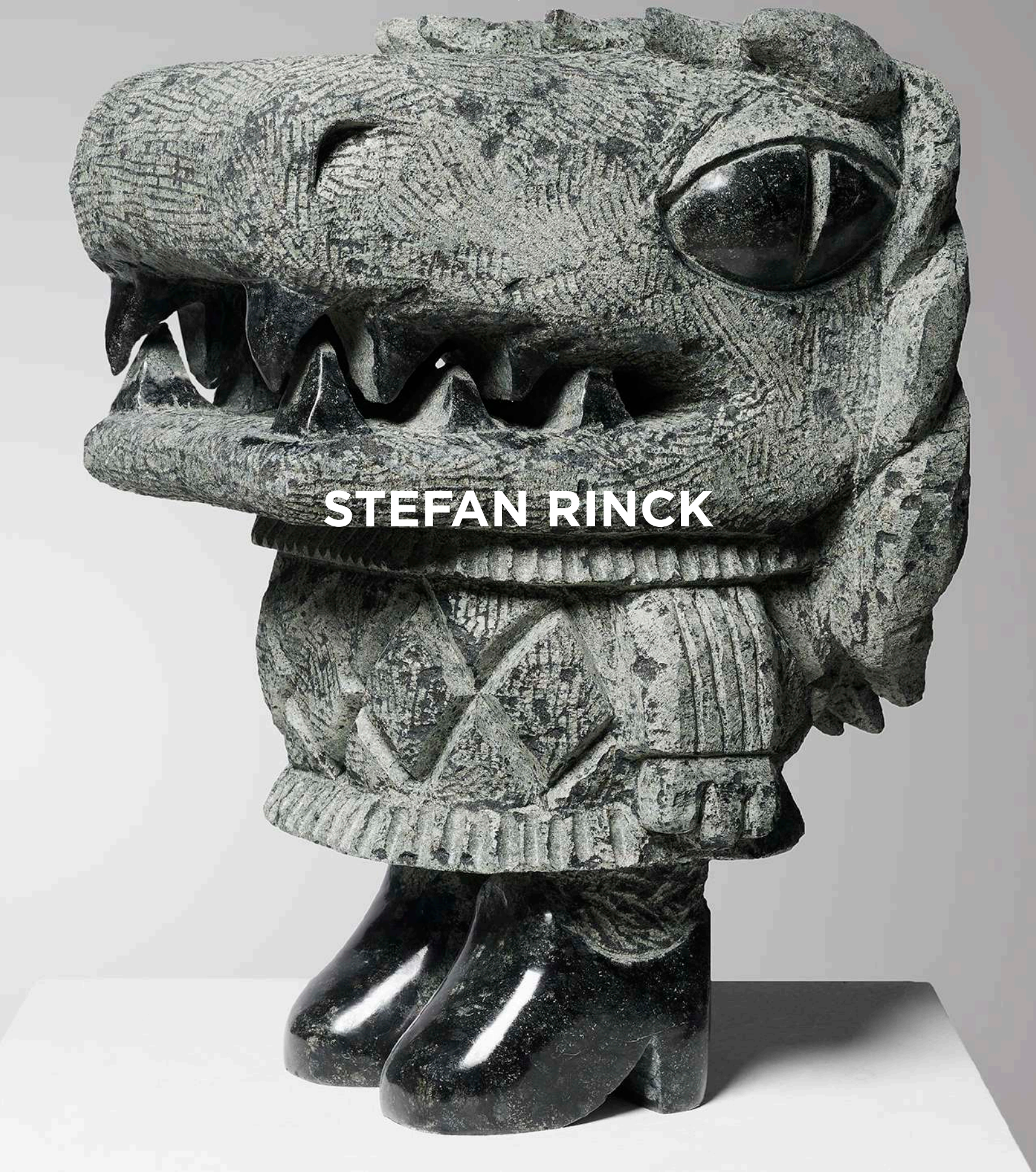
NINO MIER GALLERY

NEW YORK | BRUSSELS



STEFAN RINCK

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BIOGRAPHY

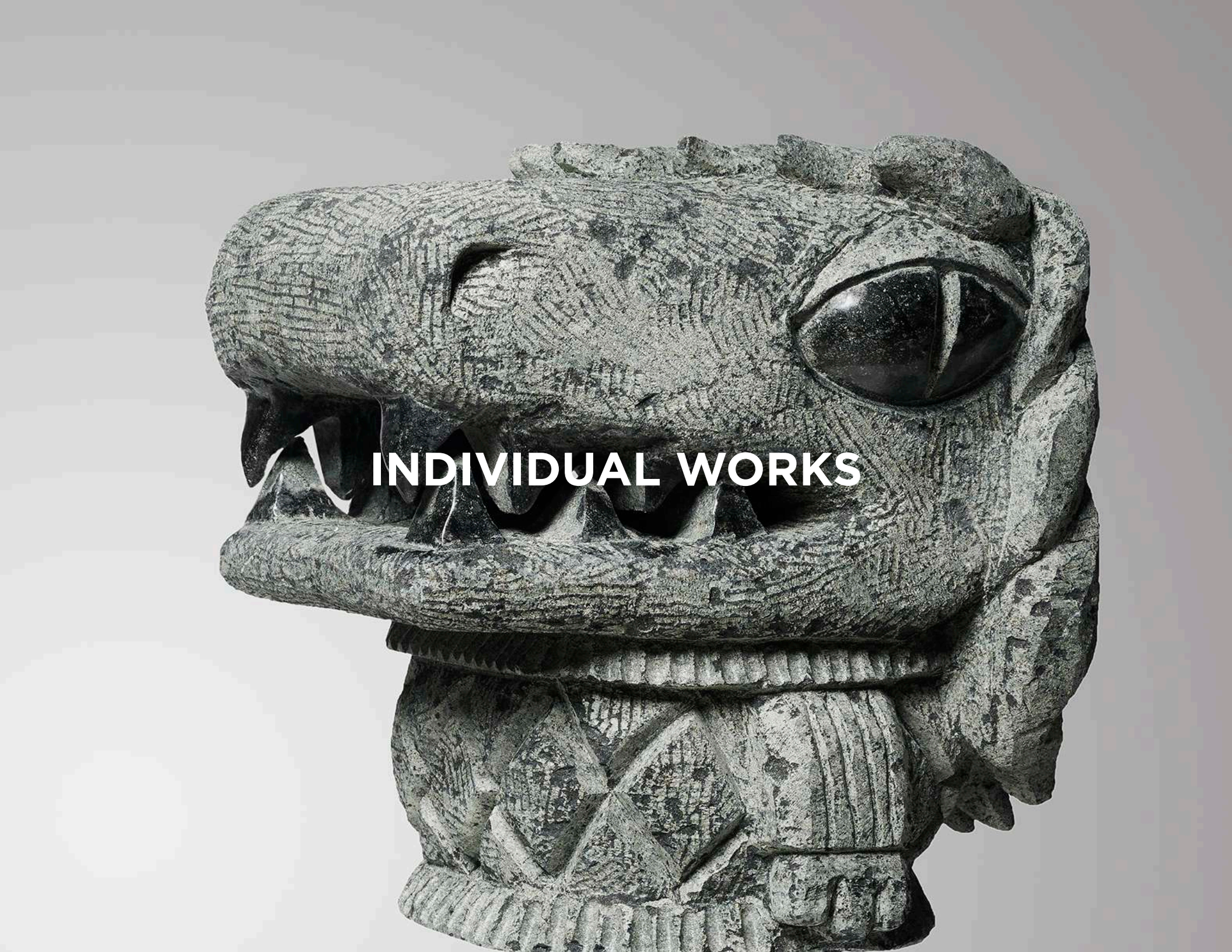
STEFAN RINCK

b. 1973, Homburg/Saar, DE
Lives and works in Berlin, DE



Stefan Rinck is a German visual artist working primarily in stone sculpture. The artist's distinctively patterned and painstakingly chiseled motley crew of stone characters hail from a fantastic dreamworld: hominid bears, well- dressed dogs, smiling alligators, twisted gargoyles and other cartoonish creatures culled from contemporary culture and historical canons. He builds Boschian rock gardens of earthly delights – visions of pure whimsy, grim darkness and satirical wit that blend references as diverse as pop culture and Early Modern poetry.

Stefan Rinck (b. 1973, Homburg/Saar, DE; lives and works in Berlin, DE) studied Art History and Philosophy at the Universität des Saarlandes in Saarbrücken and Sculpture at the Academy of Arts in Karlsruhe. Rinck has had many gallery and museum exhibitions, including Skarstedt Gallery (New York, NY), de Hallen (Haarlem, The Netherlands), Sorry We're Closed (Brussels, Belgium), Vilma Gold (London), Semiose (Paris, France), Patricia Low Contemporary (Gstaad, St. Moritz, Switzerland), Gallery Rüdiger Schöttle (Munich, Germany), The Breeder (Athens, Greece), Galeria Alegria (Madrid, Spain) and Cruise&Callas (Berlin, Germany). He participated at the Busan Biennale in South Korea and at the Vent des Fôret in France where he installed permanent public sculptures. His works are in public collections including CBK Rotterdam (The Netherlands), Musée de la Loterie Belge (Belgium), Sammlung Krohne (Germany) and FRAC Corse (France), among others.



INDIVIDUAL WORKS



Helga, 2023
Diabase
22 x 11 3/4 x 11 3/4 in
56 x 30 x 30 cm
(SRI23.035)



Enton, 2023
Red Sandstone
35 3/8 x 15 3/8 x 22 in
90 x 39 x 56 cm
(SRI23.024)

Buffalo Croc with Crocs, 2023
Limestone
19 3/4 x 19 3/4 x 86 5/8 in
50 x 50 x 220 cm
(SRI23.026)





Baguettesaurier, 2023
Diabase, Limestone
31 1/2 x 18 7/8 x 19 3/4 in
80 x 48 x 50 cm
(SRI23.041)



Petrified Life, 2023
Sandstone
66 7/8 x 14 5/8 x 23 5/8 in
170 x 37 x 60 cm
(SRI23.046)





Turf Moon, 2022
Quartzite, Atlantis
37 1/8 x 13 x 5 3/4 in
94 x 33 x 14.5 cm
(SRI22.054)



Fitz Geraldo, 2023
Diabase
15 3/4 x 6 1/4 x 19 3/4 in
40 x 16 x 50 cm
(SRI23.034)





Little Brother of Little Mammoth, 2022
Sandstone
17 3/4 x 33 1/2 x 13 3/4 in
45 x 85 x 35 cm
(SRI22.025)



The Guide, 2022
Diabase
21 5/8 x 14 1/8 x 8 5/8 in
55 x 36 x 22 cm
(SRI22.026)





Stairway to Taz, 2022
Sandstone
82 5/8 x 17 3/8 x 14 1/8 in
210 x 44 x 36 cm
(SRI23.001)



Buffalo Stegosaurus, 2022
Sandstone
19 5/8 x 15 3/4 x 67 in
50 x 40 x 170.2 cm
(SRI22.024)



Pythagoras, 2021
Quarzit, Atlantis
16 1/4 x 25 5/8 x 7 3/4 in
41.3 x 65.2 x 19.7 cm
(SRI22.004)



Mr. Chihuahua, 2021
Diabase
23 5/8 x 9 3/4 x 14 1/2 in
60.1 x 24.8 x 36.8 cm
(SRI22.008)

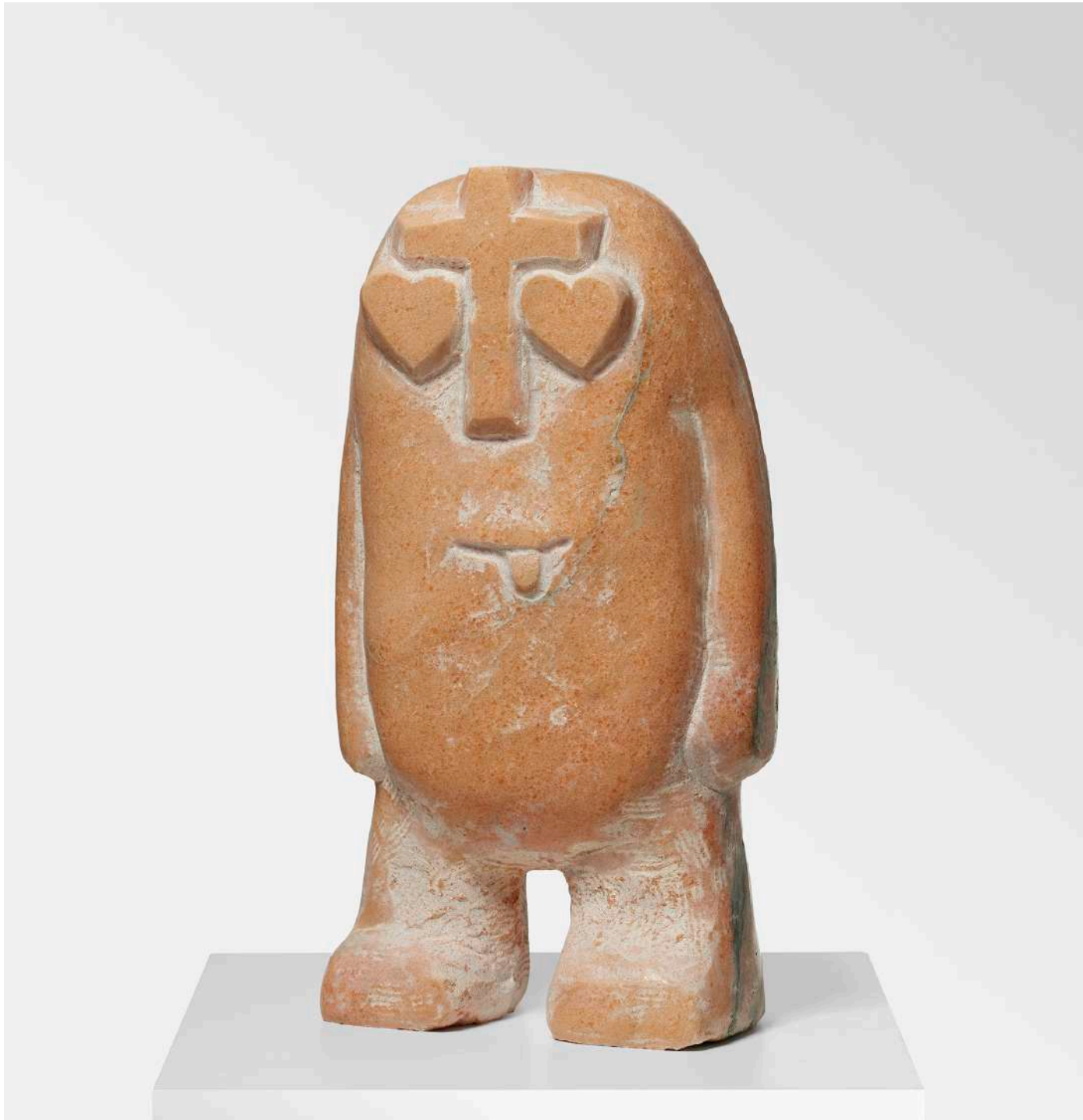




Wisdom Denier, 2014
Sandstone and cactus
18 7/8 x 16 1/8 x 7 1/8 in
48 x 41 x 18 cm
(SRI14.001)



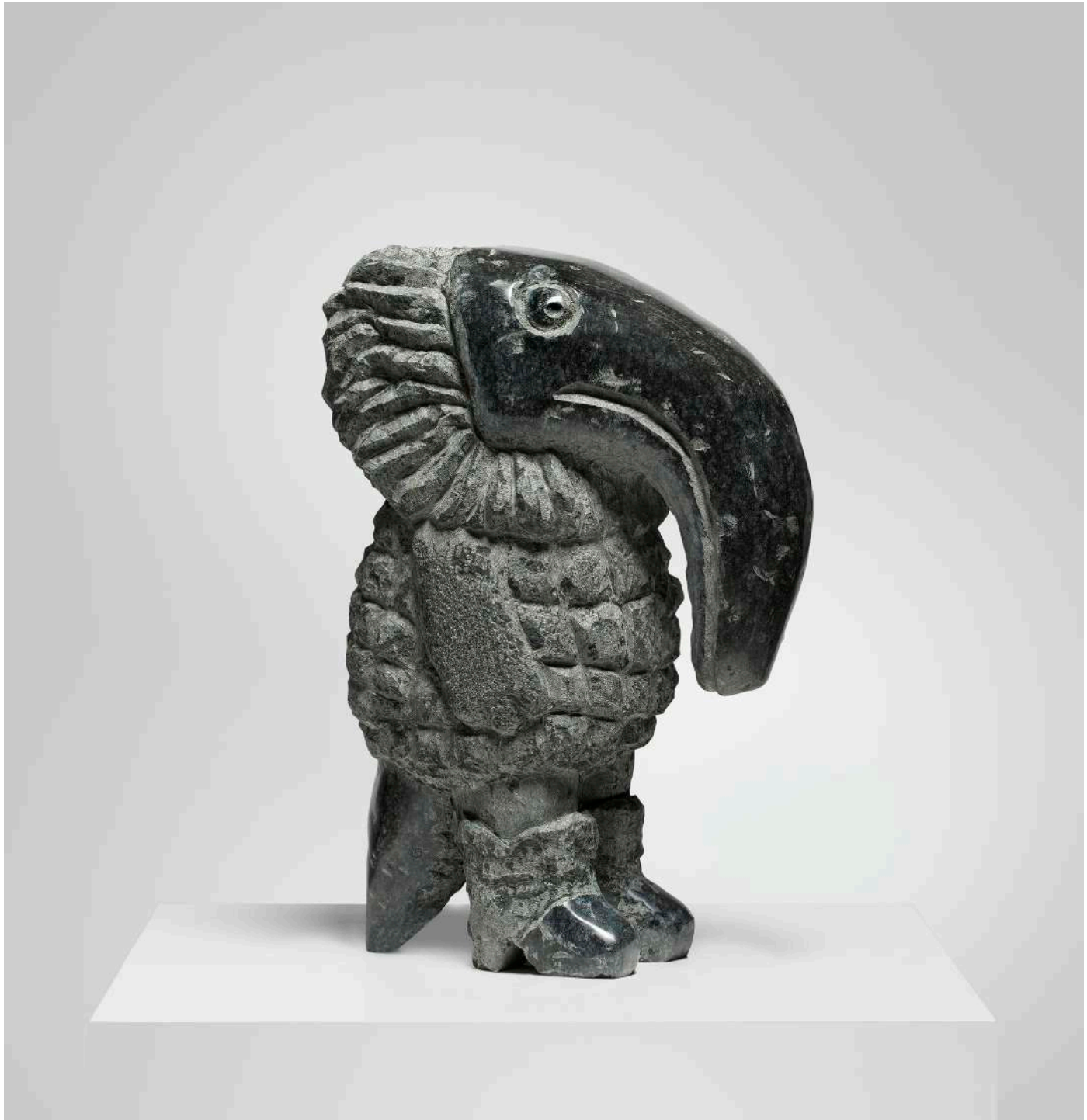
Hoodoyou, 2021
Diabase
27 1/2 x 13 3/4 x 7 3/4 in
69.8 x 34.9 x 19.7 cm
(SRI22.002)



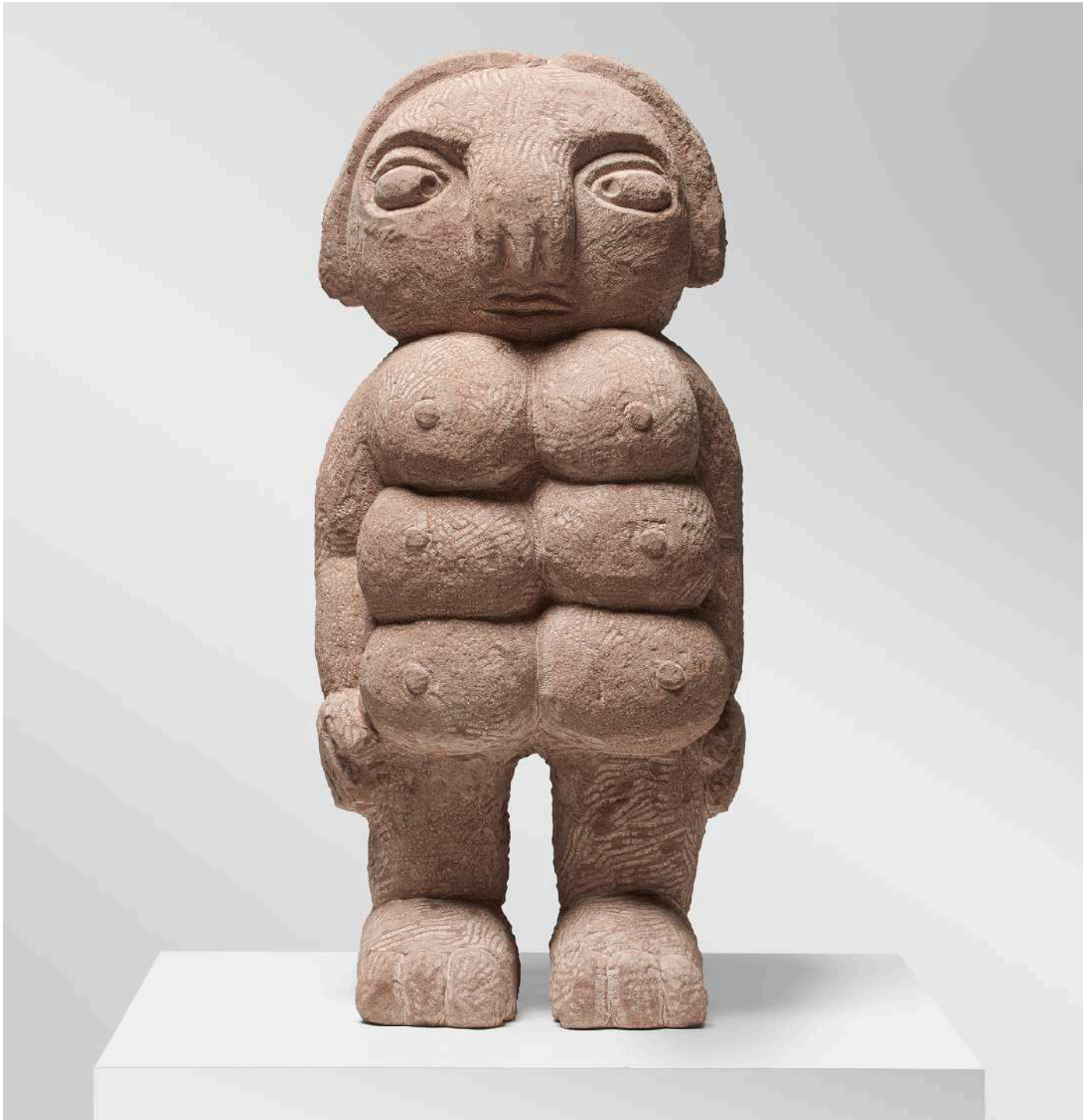
Love Doctor, 2018
Marble
23 5/8 x 11 3/8 x 6 1/4 in
60 x 29 x 16 cm
(SRI18.003)



Intermittent Spectrum, 2018
Sandstone
18 7/8 x 14 1/8 x 7 1/8 in
48 x 36 x 18 cm
(SRI18.002)



Waldrapp, 2019
Diabase
16 1/2 x 6 3/4 x 11 1/8 in
42 x 17 x 28 cm
(SRI19.017)



Titza, 2011
Sandstone
23 1/4 x 10 1/4 x 7 1/2 in
59 x 26 x 19 cm
(SRI11.001)


MONUMENTAL WORKS

SELECTED MONUMENTAL WORKS

UN ÉTÉ AU HAVRE
2023
IT OWL, 2021 & *BUFFALO CROC*, 2022
LE HAVRE, FR

NOTHING IS PERMANENT
2022
RABBIATOR (HELLBOY GAULTIER), 2021
ESCH-SUR-ALZETTE, LU

FIAC HORS LES MURS
2021
HELLBOY, 2021 & *IT OWL*, 2021
PARIS, FR

INTERNATIONAL BIENNIAL SAINT-PAUL DE VENCE
2021
MISTRAL BOYS, 2021
SAINT PAUL DE VENCE, FR

SAINT GEORGE AND HIS PET DRAGON
2020
LA FORÊT D'ART CONTEMPORAIN BÉLIS
AQUITAINE, FR

Photography by Anne Bettina Brunet.



Installation view of Stefan Rinck in
Un Été au Havre
June 24 - September 17, 2023
Le Havre, FR

Left
It Owl, 2021
Limestone
169 1/4 x 55 x 51 1/8 in
430 x 140 x 130 cm

Right
Dino Buffalo Croc, 2023
Sandstone
204 3/4 x 68 7/8 x 59 in
520 x 175 x 150 cm






C2

Photography by Lukas Roth.

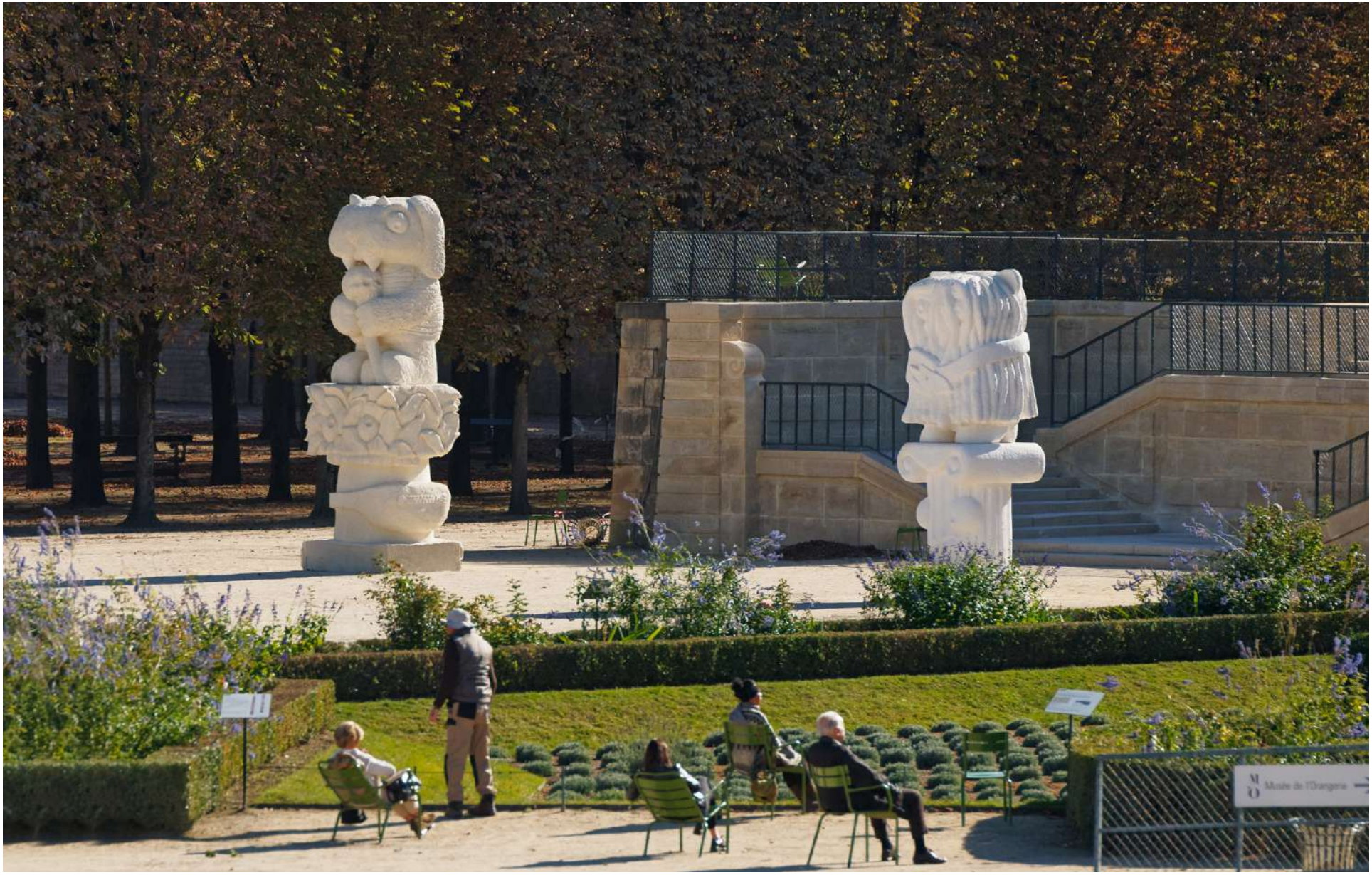


Installation view of Stefan Rinck in
Nothing is Permanent
Curated by Alex Reding
June 17 - November 11, 2022
Esch-sur-Alzette, LU

Rabbiator (Hellboy Gaultier), 2021
Limestone
204 3/4 x 68 7/8 x 59 in
520 x 175 x 150 cm



Courtesy Semiose, Paris and Sorry We're Closed, Brussels.
Photography by A. Mole.



Installation view of Stefan Rinck in
Fiac Hors les Murs
October 19 - November 10, 2021
Jardin des Tuileries, Paris, FR

Left
Hellboy, 2021
Limestone
204 3/4 x 68 7/8 x 59 in
520 x 175 x 150 cm

Right
It Owl, 2021
Limestone
169 1/4 x 55 x 51 1/8 in
430 x 140 x 130 cm



Courtesy Biennale Internationale Saint-Paul de Vence.
Photography by François Fernandez.



Installation view of Stefan Rinck in
International Biennial Saint-Paul de Vence
June 26 - October 2, 2021
Saint-Paul de Vence, FR



Mistral Boys, 2021
Sandstone
90 1/2 x 31 1/2 x 25 1/2 in
230 x 80 x 65 cm





Photography by Lydie Palaric.



Installation view of Stefan Rinck in
Saint Georges et son Dragon de Compagnie
Permanent installation
La Forêt d'Art Contemporain
Aquitaine, FR

Left
Saint George, 2020
Limestone
118 x 55 x 53 in
300 x 140 x 135 cm

Right
Pet Dragon, 2020
Limestone
114 x 63 x 47 1/4 in
290 x 160 x 120 cm









SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

PADDLING BETWEEN TWO REALITIES
2026
SEMIOSE
PARIS, FR

PARADE
2025
DOMAINE DE CHAMARANDE
CHAMARANDE, FR

THE FOUR SEASONS OF MY SOUL
2025
SORRY WE'RE CLOSED
BRUSSELS, BE

EARLY BIRDS AND LATE NIGHT LIZARDS
2023
NINO MIER GALLERY
NEW YORK, NY

SEMIGODS OF THE JOCKEY CLUB
2022
SKARSTEDT GALLERY
EAST HAMPTON, NY

TREMBLING OF THE VEIL
2022
SEMIOSE
PARIS, FR

ENDEMIC CREATURES
2021
CCA ANDRATX
MALLORCA, ES

ABSTRACIÓN BÁRBARA EN LA CASA DE LOS EXCÉNTRICOS
2021
GALERIA ALEGRIA
BARCELONA, ES

I FEEL AIR FROM OTHER PLANETS
2020
NINO MIER GALLERY
LOS ANGELES, CA



PADDLING BETWEEN TWO REALITIES

2026
SEMIOSE
PARIS, FR

At the heart of Stefan Rinck's artistic practice there lies a double paradox that stems from the very form of his works. Heirs to a vast symbolic heritage, they appear to bear the promise of a ritualistic form of existence and destiny. Yet, the vitality of the artist's oeuvre resides precisely in the tension engendered by the subversion of these expectations, opening up a space for reflection on the persistence of symbolic representations.

The array of characters draws on the mythology of guardian entities and zoomorphic deities traditionally associated with sacred edifices and which have existed throughout human culture. From Mesopotamia to ancient Egypt, Mesoamerica to Western Gothic cathedrals, religious architecture has almost always featured sculptures having specific functions on facades, on thresholds or inside the ceremonial spaces themselves. These representations each have particular roles: that of guardians (an apotropaic purpose intended to ward off evil), the depiction of deities, the statement of political power, the telling of a collective, historical narrative, or even as metaphors for virtues that should be aspired to. Stefan Rinck evolves within this vast repertoire with an accomplished freedom. With its totems, monumental statues, ritualized elements of furniture, smaller guardian figures and caricatures of morality, his oeuvre encompasses most sculptural typologies. In one sense, Stefan Rinck operates in a "Warburgian" manner, composing what might be understood as an additional plate of the Mnemosyne Atlas, focused on the sculptural vocabulary of devotion. He thus constantly intermingles eras and styles, up to and including the most contemporary references to forms derived from non-religious devotion, such as Labubu figurines, dinosaur action-toys and video characters that occupy our screens as everyday icons. At first glance, these works, drawing on an immense sacred heritage, suggest that they may not only represent but also embody a relationship to the sacred.

This is where the first of the paradoxes arises. The sculptures to which Stefan Rinck's work refers, are, in their original contextual settings, inextricably linked with religious sites. They exist in specific locations—in most cases a building—which provides them with their basic function. Their meaning is therefore assigned by the spaces they inhabit. Rinck's sculptures however, are free from any spatial

restriction; they do not, a priori, require a prescribed architectural context. Unlike the objects they are inspired by, they are even destined to occupy a number of spaces during their existence: the artist's studio, galleries, museums, collector's homes and gardens. Yet, within themselves they seem to harbor the memory of a threshold, a façade or a niche, without ever having been able to inhabit these spaces. The tension between his reference to deeply rooted forms and the manner in which he deliberately decontextualizes them is one of the key driving forces behind Stefan Rinck's work. This is particularly apparent in the exhibition at Semiose, where the motif of the boat and the act of crossing clearly evoke the idea of passage.

The second paradox touches on the question of aura. Stefan Rinck's sculptures seem to be imbued with a particularly singular presence. Their frequently zoomorphic appearance undoubtedly has much to do with this, as it suggests an interior life that surpasses their natural materiality. This transcendence is also in part due to the artist's practice of direct stone carving, which lends these sculptures both symbolic continuity and historical depth, as they evoke the imagery mentioned above. Taken together, these two elements contribute to charging the works with a certain aura, as described by Walter Benjamin as a relationship to the "distant," often supported by a sacred subtext. However, even if Stefan Rinck's figures seem inhabited, they also seem to be aware of their own lack of any true ritual function. In this respect, they seem to be endowed with a certain self-reflexivity: they seem bored, seeking some form of distraction or imitating the gestures of an absent ritual. They are rowing against the current, engaged in a race with absurd overtones. Disguises and costumes also contribute to this feeling: these characters seem to be waiting for an assignment that is never attributed, taking on the role of divinities to the point of absurdity. Such is the case with Croc Pope or Castle Maiden, whose deliberately inappropriate costumes contribute to the mischievous tone of the exhibition. One could thus describe Stefan Rinck's practice as an aesthetic of désœuvrement, where his characters embody the memory of a sacred function and the impossibility of fulfilling it.



Yet, while Stefan Rinck's artistic practice might seem paradoxical, it draws its unquestionable vitality precisely from these shifts, refocusing our attention on collective myths as subject matter for study in their own right. Numerous thinkers and philosophers from Cornelius Castoriadis, Carl Gustav Jung and Georges Bataille have postulated a return to imagination, to archetypes and to myths, notably in times of social crisis. To capture the essence of the transition we are currently experiencing, Federico Campagna has come up with a particularly useful frame of reference in his book Technic and Magic, The Reconstruction of Reality (2018). He suggests we are witnessing the decline of the mode of reality associated with techno-capitalist rationality, which has become incapable of generating meaning and that it is being replaced by a new regime based on magic, which is to be understood as an ontology of indeterminacy, imagination and the ineffable. Stefan Rinck's characters exemplify this swing: firstly, the loss of reference points in our societies, which is encapsulated in the spatial paradox of the works, and secondly the loss of collective meaning, suggested by their aimlessness and biting humor. Thus, what remains is nothing more than the formal image of a symbol or ritual, representing both the figurative container and the abstract content of the work. Coming back to the motif of the boat, it takes no great leap of imagination to think of the symbolic heritage of the river as a place of passage between two states, or in this specific case, between two realms of reality. This hypothesis is certainly confirmed by the two characters wearing "plague healer" masks, who seem to be fleeing from a world of morbidity in the hope of finding somewhere more pleasant at the end of their travels. Stefan Rinck's sculptures seem to me to be talismans, whose effectiveness is no longer guaranteed but which we hope might transform our relationship with the world as well as with others simply through their very presence.

Camille Bréchignac









PARADE

2025
DOMAINE DE CHAMARANDE,
CHAMARANDE, FR

From May 3 to September 28, 2025, the German sculptor Stefan Rinck is in the spotlight at the Domaine départemental de Chamarande, owned by the Department of Essonne, on the occasion of an in situ monographic exhibition entitled Parade .

In the park, Stefan Rinck welcomes visitors with several monumental sculptures, each nearly 3 meters high. These figures are costumed animals in the Rococo style favored by the artist, a style full of meticulous details and opulence, which pushes him to overcome the harshness of the material. One of the figures is a hybrid monster, with a crocodile's mouth and fur, clutching a jester's puppet in its fist, while the other is a dog dressed in a ruff, presenting a human mask in front of its face. Their clown noses leave no doubt about the buffoonery of their characters. Carved from a limestone (Pietra Leccese) in Lecce, Puglia, these crouching sculptures are deduced from the block from which they were excavated, by hand, by the artist. The traces of percussion are visible throughout the sculpture, with the exception of carefully polished details, highlighting the nobility of the material.

In the orangery, an entire room is decorated in an intense burgundy red, intended to house around ten sculptures, from 50 cm to 1 meter high, carved from a multitude of stones of different origins and colors (white marble, black diabase, red sandstone, etc.). Installed on a large central plinth, these figures stand, hieratic, at eye level. Side by side, the troupe seems ready for the review. Here we find Stefan Rinck's usual repertoire, whose sculpted subjects summon myths and conventions of representation of diverse origins. The artist interweaves stories and registers in a profane syncretism where Romanesque art hybridizes with Aztec influences, where the romantic reinterpretation of "Gothic" marries with the pop imagery of cartoons and video games. This is the case, for example, with the small crocodile in Croc Pope (2024) with bulging eyes, dressed in the tiara and pontifical cope, or the figure in Bookhead (2021), with eyes distorted by the grimace and hair styled with a central part merging with an open book, the perspective effect producing a sympathetic monstrosity. In this same room of the orangery, ink and oil pastel drawings hang on the walls, like a gallery of endearing or cruel monsters. Perfectly at ease in a historical and natural context, this small population of painted and sculpted creatures seems to resurface from ancient times and from a Nature with shady designs.

Obviously, the artist hides behind a seemingly good-natured or zany imagery, a more acerbic criticism than it appears. He was inspired for this exhibition at the Domaine départemental de Chamarande by a 17th-century French ballet, the Ballet des Fées des Forêts de Saint-Germain , in which the sovereign himself, Louis XIII, takes the stage to “represent” the very image of his majesty to the court and his subjects.This politically oriented ballet is also surprisingly burlesque, the roles being distributed among the important people of the kingdom who perform as harlequins, devils or exotic figures, in sumptuous costumes. The burlesque trait under rococo finery could not escape Stefan Rinck, who uses the springs of the grotesque in the purest historical tradition, the caricatured figures serving to mock the figures of authority.

However, where Aesop or La Fontaine had animals take on human roles, Rinck disguises animals as humans. In doing so, do they lose their savagery, or do they take on another? Reinvigorating stereotypical figures, the artist suggests a reinterpretation of the world and times, from his 21st- century perspective , subtly tackling the barbarity of progress and the primitiveness of scientific language. He also readily becomes the “king’s jester,” liking to refer to himself as a clown, tasked with diverting the viewer—yesterday, a king or prelate, today, an amateur and collector—from the mortal sin of boredom.







THE FOUR SEASONS OF MY SOUL

2025
SORRY WE'RE CLOSED
BRUSSELS, BE

Welcome to Stefan Rinck's Four Seasons Of My Soul, a therapeutic chamber piece, a motel of emotional states inhabited by eerily endearing owls, gently diabolical figures such as Almohad Owl, Charcot, and Tourettinger, alongside other grotesque, amused beings like Pink Pythagoras and Monitored Snail.

The exhibition opens with the Cabinet of Colors, where the focus is on the connection between colors and emotions—each as diverse as the objects in a cabinet of curiosities. With works like Alienation in green quartzite, Mammoth Pompadour in pink marble, or the ferryman Charon in red marble, Rinck combines humorous, almost grotesque elements with reflections on cultural archetypes and myths. Blue Chip, meanwhile, seems to reference the language of the art market while simultaneously invoking the color-therapeutic idea that blue conveys calm and stability.

The Schlemmer Suite is dedicated to the world of the Bauhaus. Sculptures like Shapehead, Cube Head, Utopia, Abstractionist, or Duc de Bonbon appear as boundary-crossers between eras and styles—part Rococo, part Bauhaus. They embody the desire for clarity, yet they also embrace the shadows of modernity. In works like Homo Belgicus, carrying a sack of Belgian francs, Rinck's ironic detachment shines through, reflecting not only art history but also societal conditions. While the forms align with abstract ideals, the titles recall a world where aesthetics and capital, utopia and pragmatism, intertwine seamlessly.

The exhibition continues with The Hospital, where visitors are metaphorically admitted as patients. The hospital represents a place of healing but also of diagnosis and examination. The sculpture's titles allude to historical and literary figures: Charcot, Cesare, or Antisaccard. Jean-Martin Charcot, founder of modern neurology, represents scientific occupation with mental disorders and hysteria. Rinck's Charcot leads us to the origins of psychoanalysis and the room transforms into a space where the boundaries between body and mind are questioned. Cesare refers to the somnambulist from The Cabinet of Dr. Caligari—a figure both victim and instrument, trapped between wakefulness and dream. Rinck picks up on this ambiguity, turning The Hospital into a stage where unconscious drives and dark desires come to light.

Antisaccard, on the other hand, refers to Eugène Rougon, known as Saccard, the protagonist of Émile Zola's novel Money (1891). Saccard is a flamboyant figure of French financial capitalism—a ruthless speculator driven by greed and ambition. He embodies the moral fragility and corruption of the capitalist system, yet also its indomitable, almost mythical energy. Rinck's Antisaccard defiantly clutches a sack



marked with a dollar sign, his expression skeptical to angry—a commentary not limited to capitalism critique but also reflecting contemporary social or political conflicts.

Stefan Rinck's sculptures are characterized by a range of classical stonemasonry techniques and a variety of stone types. Whether in sandstone or marble, each material is thoughtfully chosen to emphasize the character of the figures depicted. This process reflects the idea that healing often involves a conscious engagement with the various layers and facets of one's own personality. The rough, archaic-looking treatment of the sculptures evokes the raw, unspoken emotions that emerge during psychological work. At the same time, the fine details recall the sensitive, often hidden aspects of the self.

Finally, we arrive at the fourth and final room, the Owl Chamber, which serves as a gateway to an introspective journey. Here, titles such as Owl of Metzengerstein or Owl of Berlifitzingen—suggest connections to Edgar Allan Poe's tales, whose literary worlds frequently navigate the thin line between life and death, reality and nightmare. Rinck's owls embody this twilight spirit. However, they are not merely reflections of Poe's melancholy; they also evoke other cultural connotations. The phrase carrying owls to Athens is poetically subverted: in Rinck's interpretation, the owl is not a redundant symbol, but a necessary, recurring, even existential vehicle—transporting the soul and serving as a companion on the journey from this world to the next. These echoes of the owl's mythological role as a psychopomp—a guide for souls—imbue the Owl Chamber with an almost ritualistic dimension.

The sculptural depictions also recall the figure of the owl-human—a hybrid being, part bird, part human. While the lark-human in mythology is often associated with alertness, adaptability, and the earthly cycle, the owl-human represents the hidden, nocturnal, and liminal space between life and death.

Annekathrin Kohout











EARLY BIRDS AND LATE NIGHT LIZARDS

2023
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery, New York is thrilled to announce *Early Birds and Late Night Lizards*, our second solo exhibition by the Berlin-based sculptor Stefan Rinck. Known for his playful and mischievous sculptures of animals and chimeras, Rinck expands his repertoire of large- and small-scale creatures chiseled with diabase, sandstone, marble, quartzite, and limestone in a series of new works on view from November 4 – December 16, 2023.

Rinck's new suite of sculptures experiment with our gaps in knowledge of dinosaurs. Drawn to the expansive imagination and play required in reconstructing what dinosaurs might have looked like, Rinck cites what little evidence we have of their forms and habits as his point of departure. The resulting cast of new reptilian and avian creatures bear varying degrees of resemblance to more commonplace illustrations of dinosaurs found in television and film but retain a pop cultural emphasis on archetypes and amusement.

Rather than present his dinosaurs as slobbering, ravenous predators, Rinck infuses them with human affects such as bemusement, indifference, and disapprobation. Some heavy-lidded figures seem bored to tears, while others grip their waists with sass. Yet others are entirely contemporary, bearing accessories like headphones. For over three centuries, we have speculated about the lives of the dinosaurs, attempting time and again to imagine their circumstances of life. For Rinck, the dinosaur is an avatar – the endeavor to understand it tells us as much about the extinct species as it tells us about our own.

As Rinck writes:

Only bones remain of the dinosaurs. Nevertheless, man has created a living image of them. How much knowledge is certain and how much is speculation? The distance between us and them leaves space for our imagination. Paleontology, which emerged in the late 18th century, doesn't just inquire about the lives of dinosaurs—it also inquires about our own species. The founder of paleontology, Georges Cuvier, believed that humans came into existence only long after the last Ice Age and the mass extinction of dinosaurs.

Much poetry lies in the distant view of lost time—one could read of it not only in the work of French writer Marcel Proust, but also in the books of the paleontologists. Josef Augusta, a Czechoslovakian paleontologist, writes in episodes about the lives of the dinosaurs in his novelistic books Blown Away Life and Petrified World. His texts are

accompanied by illustrations of dinosaurs standing in psychedelic landscapes, painted by his student Zdenek. Within Zdenek's images, the dinosaurs appear passive and lost, but Augusta's text underscore their intentionality and autonomy. He relates, for instance, how an aged, gigantic Iguanodon knows where it must go at the end of its life: to the Iguanodon cemetery, where all Iguanodons go to die.

Attempts to quantify the number of dinosaur species and detail their appearance seem scientifically sound but are speculative. Thus, they open a window for art, to question appearances and activate the viewer's imagination. Augusta's narration is poetic and melancholic, reminiscent of Joseph von Eichendorff. You can smell the trees in these masterpieces of paleontology. They illustrate how human imagination can resurrect a forgotten world with just a few clues.

In *Early Birds and Late Night Lizards*, Stefan Rinck adds to the world fund of dinosaur interpretation a new version of figures, at once prehistoric and utterly contemporary. His stone sculptures will stimulate the imagination of future species proceeding our own.












STEFAN RINCK
EARLY BIRDS AND LATE NIGHT LIZARDS


NINO MIER GALLERY
NINO MIER GALLERY

SEMIGODS OF THE JOCKEY CLUB

2022
SKARSTEDT GALLERY
EAST HAMPTON, NY, US

Skarstedt Gallery is delighted to announce an upcoming exhibition of new works by Stefan Rinck opening in East Hampton on July 28th. Titled Semigods of the Jockey Club, the show marks Rinck's first solo exhibition in New York.

For this exhibition, Rinck has brought to life a new cast of motley characters centered around themes of sports, gambling, and symbols of modern life. Best known for manipulating stones such as diabase, marble, quartzite, and sandstone through traditional hand-carving techniques, the works on view feature Rinck's signature textured and polished surfaces that allow the works to glisten and gleam as light hits the assorted man-made grooves or crystals inherent in some of the stones. This play of light activates the works with a sense of theatricality, aiding in the narrative elements of his figures. Inspired by French Romanesque, Pre-Columbian, and African sculpture, the works are imbued with an atavistic nature with a decidedly modern twist.

Sports and gambling collide in the layout of the exhibition, which is set up like a racetrack, with some figures about to race one another while others engage as spectators. Forecaster, with the results of the race emblazoned on the back of his mask, looms over the group, ominously aware of the outcome. Many objects on view sport the vestiges of the athletic activities they represent. Chief of the Feather Industry dons a tennis headband out of which sprouts a multitude of feathers, while Lifeguard clutches a ring buoy, his round belly indicating he may not quite be up for the task. Meanwhile, other characters are engaged in more nefarious activities, such as Wrong Bet Rabbit, whose name implies his misfortune while his shoulders slump as he hides his shame behind a mask. Then there is Modernistic Squeezer, whose bluffing strategies are revealed through Miro-inspired smiles and Brancusi-esque forms, or Two-armed bandit, so enamored by the slot machine that the symbols flash in his eyes.

With a total of twenty-four works, the exhibition also features creatures who expand upon Rinck's previous investigations into popular culture and contemporary society, embedding his pieces with references to film, mythology, art history, French culture, and literature. Marcel Proust's multi-volume magnum opus, In Search of Lost Time, serves as a thread that ties many of the exhibition's elements together. The title Semigods of the Jockey Club is itself is a subtle reference to Charles Swann, a primary character in the story whose membership in the prestigious Jockey Club indicates his stature in society, which slowly falters as political and personal events progress throughout the book. The Jockey Club, a real-life gentleman's club based in Paris, was originally founded as an authority on horse racing and breeding, linking the cultural elements latent within these objects to those which overtly symbolize



sports and gambling. Likewise, Proust's exploration of involuntary memory speaks to Rinck's deft ability to harken back to another time and place while remaining firmly in the present, shifting timelines with unique ease and making his style as necessary to the meaning of his works as the actions and titles of the characters he creates.





Images courtesy of Skarstedt Gallery. Photography by Matthias Kolb.



TREMBLING OF THE VEIL

2022
SEMIOSE
PARIS, FR

It's easy to imagine Stefan Rinck's sculptures in the distant future. Decades or centuries from now, we imagine these strange stone creatures standing in the clearing of a lush forest, nature in full reconquest. Covered in moss and eroded by rain, they forever rise as totemic emblems of a long gone humanity, revealing more mystical truths about our lives, hopes and dreams than a shattered iPhone screen or chassis of rusty automobile. Dreaming of this scenario highlights how timeless Rinck's works are; they look like they've been there for an eternity and will still survive when time has ceased to be recorded by our species.

When Rinck began to use his talents as a sculptor for creative and artistic purposes, he also began to consider his medium's ability to communicate with viewers. He quickly understood that this dialogue goes both ways. If he produces a sculpture that can speak to people outside his immediate circle and beyond a public keen on contemporary art, he can also find the content and the inspiration of his creativity in a vast choice of subjects from other places and other times. His artistic ambition, formal nuances and conception of the potential of the work of art began to be influenced by a variety of sources, including more traditional elements, unique to academic sculpture, such as forms borrowed from ancient sculptors and medieval stonemasons, but also from a pan-artistic lineage of Egyptian hieroglyphics, Aztec forms and ritual carvings from indigenous cultures. As Rinck's interest grew in this range of influences, without judgment or consideration of hierarchies, he also allowed himself to incorporate other references to his flourishing artistic panorama, such as comics, post-war fantasy literature or contemporary emojis.

His technique is as essential to the meaning of the work as is the content. It is also central to his identity as an artist and as a person. His sculptures begin as massive blocks of stone weighing up to twenty tons and quarried. The brutalist and heavy forms of these materials reflect his own stature, with his large hands of a sculptor, his broad shoulders and his stocky countenance. Before starting to carve, Rinck observes the block of stone. Taking into account its qualities and details, he integrates the structure of the rock into what will become the final form of the sculpture. He designs stone carving in a harmonious, almost Taoist way, and accepts the technical and structural qualities of stone, rather than working against them. No doubt Rinck must meditate deeply on elements and concepts that don't even have words in our language and can't be fully articulated – how part of the stone will respond to different forces from the varying angles of the chisel ; where the grain of the stone is more or less likely to respond to pressure; how to prevent the stone from fragmenting along a vein; the tender places and those which resist. This knowledge is a form of expertise that the artist feels at his fingertips and throughout his body.



Images courtesy of Semiose. Photography by A. Mole.

Rinck's works show how much he enjoys working with stone. It retains the traces that testify to the technique used to obtain the final shape. Rather than polishing the sandstone – which would be utterly ironic given the grainy quality of the sedimentary rock – he assumes a roughness in the finish that results from an accumulation of gestures. Sometimes a pattern of calibrated lines indicates where the air chisel has consistently struck. Other parts have a dotted surface, the result of repeated hammer and chisel percussion. Of course, there are also stretches of flat surfaces, which show the rotary traces of working with angle grinder discs. Together, these and other cutting techniques are used to design formal intricacies that create a convincing play of light and shadow on the surfaces of the work, but also form the costumes, teeth, hair and eyes of these characters. Their physical characteristics are at once abstract, technical and mimetic – as are ritual masks, comic drawings or folkloric illustrations.

The characters obtained have almost a totemic quality, like idols and fetishes that capture the most sensitive essence of their cultures. They are clumsy creatures with their stocky and massive proportions, like trolls or other popular figures. His sculptures evoke animals such as crocodiles or mammoths, creatures that appear in personified forms in mythology or even figures taken from comics .. Rinck's depictions have archetypal characteristics that allow his art to achieve universal and mystical ends; they favor the narrative, imaginative and marvelous predispositions that unite us beyond divisions, and reach an almost magical dimension, like children's drawings solidified and enlarged to a monumental scale.

Rinck's works are visitors to our time that have been formed by the fusion of the past and the distant. They speak in a soft, stoic voice. A voice that will resonate for future audiences and in conditions that are still impossible for us to imagine.

Daniel S. Palmer: Essay published in its length in Pleased to meet you Stefan Rinck, 2021, Semiose editions









Abstración bárbara en la casa de los excéntricos

2021
GALERIA ALEGRIA
BARCELONA, ES

The strange man is all that exists, treading the long and lonely road. But who is he? A magician who turns everything into nothing, no-one into someone, nothing into everything. Is he a philosophy? A history? A drama, or a novel? A religion? An art? Nobody knows. He doesn't know either. All I know is that he's done something right, despite the crushing weight of futility. He's someone new, special, someone who doesn't only disintegrate trees, evil beasts, giants and dwarves: above all, he disintegrates himself.

What is the psychology of savage abstraction? Abstraction, here, means exaltation and detachment. Psychology becomes distanced from the subject, and it takes on greater objective meaning. Matters of psychology are no longer a mere human ingredient, but rather an objective function of the physical artwork, of sculpture. Psychology moves from the specific to the general, from interpretation to the purely material. The pendulum swings between savageness and abstraction. They are not mutually exclusive. They become one. Detached psychology, inherent to abstraction, joins them by means of a magical connection. Even before the great outdoors gives these stone images a semblance of scenic obviousness, the connection must already have been there.

What is time? It never actually appears anywhere. Nobody even denies this. It simply does not appear; it is not taken into consideration. Today is like yesterday, like tomorrow and like today.

In its pure state, time is spellbound. In this state, savage sculpture emerges. Without any friction. Savage sculpture does not engage with time; time engages with it. It is not affected by the pace of historical process. It does not float in the river. It stays on the riverbank, motionless, watching on.

Stefan Rinck

Stefan Rinck (Germany, 1973) returns to Galería Alegría to present his exhibition Abstracción bárbara en la casa de los excéntricos. Joined by his characteristic cohort of stone figures and inscrutable idols, the artist takes over our main exhibition space with a new collection of sculptures that show striking originality and a bold central conceit. This exhibition further bolsters Rinck's position as a unique voice in contemporary international sculpture.

In this new show, Stefan Rinck explores the concept he calls "savage abstraction",

Images courtesy of the artist and Galería Alegría, Barcelona.





a term he uses to try and identify that hazy area where history, psychology, ritual, fantasy, magic, aesthetics and manual skill all converge, those different approaches which bring to the surface all the mutant offspring and wondrous beasts that we have sought to hide away in the corners of our collective subconscious. Rinck, like a kind of modern shaman, throws himself into savage and unbiased sculpture, one which is capable of summoning supernatural creatures. The German artist revisits, as such, a recurring theme in his work: the persistence of the monster and the divine beast in the contemporary mindset. This time, however, he does not limit himself to exploring the mere concrete form of the idol, but rather its capacity to act as an echo chamber for more abstract concepts.

As a result, the analytical forms of contemporary life are called into question, given the frustrating survival of all those impulses that progress itself seems unable to quash. From these impulses, Rinck extracts his own peculiar and carnivalesque theogony. Furthermore, the idol's stony ruthlessness is joined, this time, by the contrasting nature of those "eccentrics", who could in fact be any one of us, as the powerless, confounded spectators we are. The present relevance of this work, which is both acutely amusing and disturbing, lies in its reverential fear of the unknown and the sublime ridiculousness of what is overly human.

The sheer mastery and undeniable quality of the sculptural work in Savage Abstraction in the House of the Eccentrics reveals a pantheon of cruel, parodic and inquisitive presences. The multiplicity of materials, the skill with which they have been handled and the overall sculptural calibre invite the spectator to become lost within the considered composition of these pieces, in all their emphatic presence. The work as a whole, full of detail, takes us back to our childhood obsessions with myths, monsters and marvellous beasts. As a new slant on this, and alongside beings that reflect the artist's own obsessions (crocodiles, skulls, gnomes and demons), we find new creatures defined by colder, more fearsome geometries. There is a certain chilling, mechanical quality to them, and there are also some more current and terrible gods... We witness new prophecies and new tensions: ultimately, these are new paths for such an extraordinary sculptor.

Stefan Rinck thus shows, in this new exhibition, that he can make stones talk, and he can bring to life those sardonic and sinister idols that we have long tried to forget, but which have managed to claw their way back to us, now in the form of his majestic sculptures. Therefore, it is a rare privilege for us that our gallery has become his "House of the Eccentrics", hosting work of such savage and uncanny abstraction.









Endemic Creatures

2021
CCA ANDRATX
MALLORCA, ES

CCA Andratx is proud to present its second exhibition with Stefan Rinck. After “Pilgrimage to Kashyyyk” in 2017, “Endemic Creatures” is composed of new series created in and specifically for the CCA Andatx.

“Endemic Creatures” will take us on a journey through Rinck’s personal imaginary. Strolling through medieval-like stone-carved sculptures, one can easily find himself embodying an archaeologist just about to decipher a mystery kept secret for centuries. However, our intuition will make us suspicious, sensing that behind these enigmatic figures complexity is hiding.

On a semiotic level, Rinck’s works are born where symbols are at ease. Because of his deep knowledge in the history of sculpture and philosophy, he becomes a juggler of symbols, able to convey deeper concepts just by a swift innuendo. In his published catalogue, Bazon Brock names him “Master Stefan”, probably not only for his talented sculpting skills, but surely for the originality of his art, being able to communicate deeply complex messages just as simply and clearly as the Medieval masters did

Facing the installation, the first thing we notice is that most of the sculptures represent animals. Rinck is aware of our ease to engage with a message when it’s performed by an animal (just think of Disney movies). Personifying the animal, we attribute a human property, an identity trait, which sometimes is shared between different cultures and in different chronologies; as a kind of universal symbolism. Being able to read abstract concepts, either by association or by tradition, Rinck takes us a step further by introducing in the same work contradictory symbols. To externalize its meaning will entail an inner reading by the observer from his own experience. The sculpture personifies that Jester who tells us a hard truth “A man sees in the world what he carries in his heart”[1].

By using an extensive imaginary, boarding from art, literature, philosophy and cinema, Rinck re-reads these images within a contemporary approach. His works are able to combine antagonistic concepts in a perfect balance: deep fears seen from the most serene courage, evil and goodness at the same glance, the indiscernible mixture of fiction and reality; all these concepts seen through a contemporary kaleidoscope.

[1] “Faust” (1808); Johann Wolfgang von Goethe





Images courtesy of the artist and Galería Alegría, Barcelona.











I FEEL AIR FROM OTHER PLANETS

2020
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to present a solo exhibition of over thirty sculptures by Berlin-based artist Stefan Rinck: I feel air from other planets. The artist's distinctively patterned and painstakingly chiseled, motley crew of stone characters hail from a fantastic dreamworld: hominid bears, well-dressed dogs, smiling alligators, twisted gargoyles and other cartoonish creatures culled from contemporary culture and historical cannons. For I feel air from other planets, Rinck has built a Hieronymus Bosch-like rock garden of earthly delights – a vision of pure whimsy, grim darkness and satirical wit.



Stefan Rinck also studied German literature and philosophy and finds inspiration in art, mythology, poetry and music. “I feel air from another planet…” begins the poem Transcendence by Stefan George (1868-1933), a prominent German Symbolist poet whose famous prose is the impetus for Rinck’s exhibition. The artist’s choice to employ this poem to frame his sculpted universe presents an open-ended and universal conversation about transformation, life, death and spiritually. Stefan George’s poem reads:

I feel air from another planet.
The faces that once turned to me in friendship
Pale in the darkness before me.
And trees and paths I loved grow wan
So that I hardly know them, and your light,
Beloved shadow – summoner of my torment –

Is now extinguished quite in deeper burning flames,In order, after the frenzy of warring confusion,
To appear in holy awe and yearning.

I dissolve into tones, circling, weaving,
In groundless thanks and nameless praise,
Surrendering without a wish to the mighty breathing.

A tempestuous wind overwhelms me
In sacred rapture where the fervent cries
Of praying women in the dust implore:

Then I behold how misty clouds disperse
In the sun-suffused clear skies
That only embrace on the farthest mountain retreats.

The ground shudders white and soft as whey.
I climb across vast chasms,
I feel myself floating above the furthest cloud
In a sea of crystal radiance –
I am but a spark of holy fire,
I am but a thundering echo of the holy voice.[1]

In reading George’s poem and discerning the multitude of references from ancient, medieval to Pop that appear in the anthropomorphic beings of Rinck’s sculptures, we understand the exhibition as emerging from a heavily laden Symbolist mist, evoking a throng of personal readings to the contemporary viewer laced with a universal sensory experience.

The poem can also relate to Rinck’s materials – geology speaking to that same poetic spiritual transformation. For instance, he uses diabas, an ancient, very dense subvolcanic black stone that is found in rare nests below the earth’s surface. He also uses sandstone, which exists in a variety of color variants and contains subtle twinkling glints. Sandstone is also made under pressure, but less violently, in an almost romantic way. It is sedimentary rock – so insignificant dust over time becomes the substance that now holds up elaborate cathedrals. Rinck also uses classic glimmering marble, which is created when limestone melts under enormous heat and pressure. Marble was famously favored by the ancients and artists in the Renaissance era who wished to represent sublime, heavenly bodies with its sparkle. Stone is seen as eternal and obstinate, but like all things, changes, and is utterly defined by the forces around it, in this case our very own planet, and by the hand of a fanciful artist.

Rinck describes the exhibition as a type of mini retrospective, specifically, the last ten years of his work collected in a daisy-chain of beloved ideas. Our collective histories and fantasies are played out in cartoonish stone by cultural icons like the Smurfs, Napoleon Bonaparte, Goddesses, Duck Dodgers, Boogeymen, Flat-earthers, Scientologists, Court Jesters and Ninja Turtles. Rinck’s subjects embody his guileless, even acerbic, humor while still embracing the playful joy of the barmy creatures. Taken within the context of Transcendence, this cast of characters speaks to the collective experience of yearning for spiritual renewal and transformation through the worship of strange heroes.

[1] *Transcendence* by Stefan George. English Translation by Richard Stokes.









PRESS

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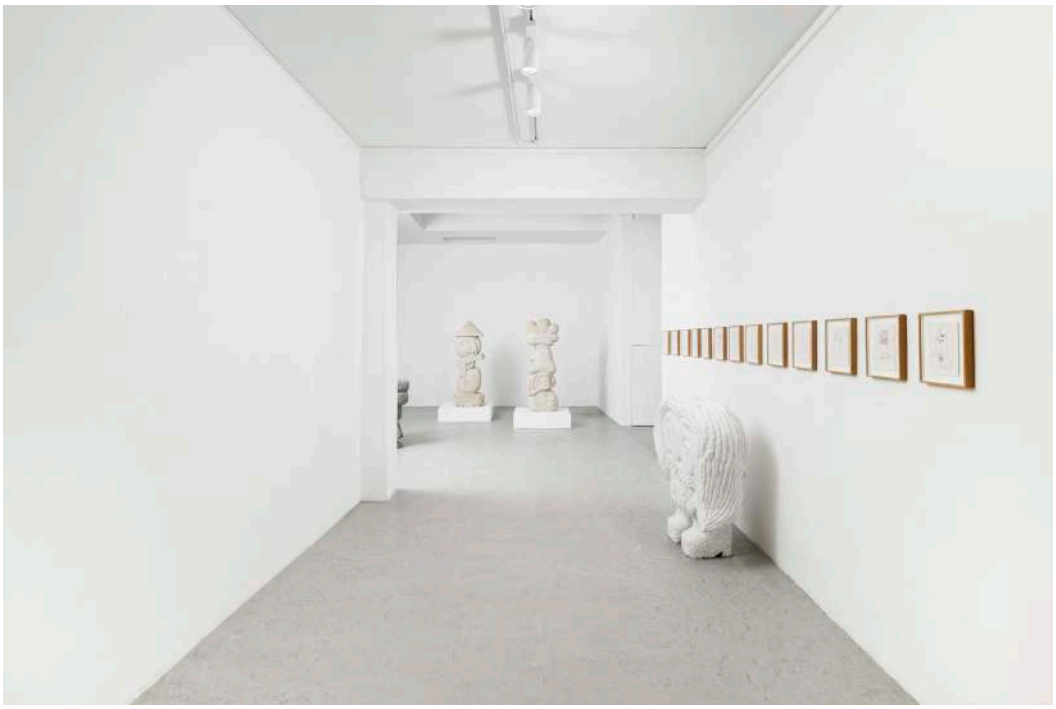
GALLERIES NOW
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BY ANNE BONNIN

GalleriesNow

JANUARY 2022

Stefan Rinck at Semiose, Paris

By Daniel S. Palmer



It is easy to imagine Stefan Rinck's sculptures in some far off, distant future. Decades or centuries from now, I envision Rinck's strange stone creatures in an overgrown forest clearing as the earth reclaims the built environment once we are gone. Moss covered and rain-worn, they will continue to stand enduringly as totemic emblems of a long-lost human race, revealing more mystical truths about our lives, hopes, and dreams than even a shattered iPhone screen or rusting automotive chassis. Dreaming up this scenario highlights how timeless Rinck's work is—a central quality of his oeuvre. His sculptures feel as if they have already existed for eons and will persist after time ceases to be recorded by our species.

As Rinck started to use his carving skills to creative and artistic ends, he began to contemplate the medium's ability to communicate with others through finished works of art. He quickly learned that this dialogue went in both directions. If an artwork he created could speak to others outside his immediate circle and extend beyond an art world audience, he could also find meaning and inspiration for his creativity in a vast array of material from other places and times. His artistic ambition, formal nuance, and conception of an artwork's potential began to be influenced by a variety of sources, including more traditional and classical material for academic sculptures, like the forms created by antique sculptors and medieval stone workers, as well as a pan-artistic lineage of Egyptian hieroglyphs, Aztec stone forms, and the ritual carvings of indigenous cultures. As Rinck's interest in these varied sources grew, without judgement or consideration of hierarchy, he was also encouraged to incorporate other interests into his bur- geoning artistic worldview, such as post-war comics, fantasy fiction and contem- porary emoji-like forms.

His technique is as essential to the meaning of his finished sculptures as their content. It is also completely central to who he is as an artist and person. His sculptures begin as massive stone blocks of weighing upwards of twenty tons that have been pulled from the quarry. The heaviness and rough, hulking forms of these materials reflect his own physique with his large hands, broad shoulders, and square features. Before he sets to carving, Rinck contemplates the block of stone. Considering its merits and features, he incorporates the structure of the rock into what will develop into the final form of his sculpture. He understands stone carving with an accepting manner that is almost Taoist and embraces the technical and structural qualities of the stone as they present themselves to him, rather than working against them. He must be deeply contemplative of elements and concepts that do not even have words in our language and can't be fully articulated—the way a piece of stone will respond to varying forces from different angles of a chisel; where the grain of the stone is more or less likely to respond to pressure; how to keep the stone from fragmenting along a vein; where it will be softer; and where it will resist. These bits of knowledge are a type of expertise that he feels in his fingertips and throughout his body.

Rinck's finished artworks show how he relishes this carving process. He leaves the marks that openly display the techniques used to achieve the final form. Rather than polish sandstone—which would be a fundamental irony, given the grainy quality that gives the sedimentary rock its name—he embraces a roughness in the completed work that results from the accumulation of his actions. At times a pattern of gouged lines indicates where a pneumatic drill has been pushed forward repeatedly. Other portions offer a dot-like terrain with a stippled surface that results from the more pointed repetition of hammer and chisel blows. Of course, there are also flat expanses, which show the rotary marks of his work with the discs of angle grinders. Collectively, these and other carving techniques are mobilized to produce formal complexities that conjure up a compelling interplay of shadow and light across the surfaces of the work, but also create the costumes and teeth, hair, eyes of his figures. Their physical features are at once abstract, technical, and mimetic—like ritual masks, folk illustrations or cartoon figures.

The resulting characters have an almost totemic quality to them, like the way idols and fetishes represent the truest essence of their cultures. They are awkward creatures with squat, sturdy proportions, like trolls or other folk figures. His sculptures sometimes evoke animals like crocodiles or mammoths, creatures that appear personified in mythology or figures from comics. Rinck's representations have archetypal characteristics that allow his art to achieve universalizing, superstitious ends, and emphasize the qualities storytelling, imagination, and wonderment that unite us across any divide. They contain an almost magical dimension, like children's drawings solidified and enlarged to a monumental scale.

Rinck's works are like visitors to our era, who have been formed by an amalgamation of the past and the foreign. They speak with a quiet yet stoic voice. A voice that will resonate with future audiences in contexts we can scarcely imagine today.

Art Viewer

APRIL 2021

Stefan Rinck at Galeria Alegria

By Art Viewer Staff



“The strange man is all that exists, treading the long and lonely road. But who is he? A magician who turns everything into nothing, no-one into someone, nothing into everything. Is he a philosophy? A history? A drama, or a novel? A religion? An art? Nobody knows. He doesn’t know either. All I know is that he’s done something right, despite the crushing weight of futility. He’s someone new, special, someone who doesn’t only disintegrate trees, evil beasts, giants and dwarves: above all, he disintegrates himself.

What is the psychology of savage abstraction? Abstraction, here, means exaltation and detachment. Psychology becomes distanced from the subject, and it takes on greater objective meaning. Matters of psychology are no longer a mere human ingredient, but rather an objective function of the physical artwork, of sculpture. Psychology moves from the specic to the general, from interpretation to the purely material. The pendulum swings between savageness and abstraction. They are not mutually exclusive. They become one. Detached psychology, inherent to abstraction, joins them by means of a magical connection. Even before the great outdoors gives these stone images a semblance of scenic obviousness, the connection must already have been there.

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As a result, the analytical forms of contemporary life are called into question, given the frustrating survival of all those impulses that progress itself seems unable to quash. From these impulses, Rinck extracts his own peculiar and carnivalesque theogony. Furthermore, the idol's stony ruthlessness is joined, this time, by the contrasting nature of those "eccentrics", who could in fact be any one of us, as the powerless, confounded spectators we are. The present relevance of this work, which is both acutely amusing and disturbing, lies in its reverential fear of the unknown and the sublime ridiculousness of what is overly human.

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MINISTÈRE
DE LA CULTURE

MAY 2019

Stefan Rinck for Emerige Paris

By French Ministery of Culture



Evoking archaic gargoyles escaped from a belfry, “The Mongooses” by Stefan Rinck form a totem with triple face and triple body, displaying the forbidden expression of those who wonder about their condition. As part of a recent artistic residency at the Quadrilatere, at the Maladrerie Saint-Lazare de Beauvais, the artist has created a set of huge sculptures in a playful appearance, exposed in the open air under a title borrowed from a documentary shot in 1953 by Chris Marker and Alain Resnais, and denouncing the lack of visibility of African art in museums: “Statues also die”. Among these monumental and mutilated statues is this set of three mongooses carved from a block of Italian limestone and weighing ten tons.

Unique piece, they are to be considered as an allegory, a reminder or a warning to the public of the artist-craftsman in front of the raw material, as a prelude to all the craftsmen of excellence installed on the edge of Beaupassage.

Beyond, they can be seen as a specimen of the work of an iconoclastic artist creating a chimeric, grotesque and mythological bestiary, an echo of stone to the cardboard forest of Eva Jospin

The Mongooses were exhibited in October 2017 at the Jardin des Tuileries, in the Hors-les-Murs of the FIAC.

Thanks to his deep knowledge of the history of sculpture and philosophy, Stefan Rinck juggles with symbols and manages to convey profound concepts in the simplicity of the gesture.

A stone sculptor, Stefan Rinck exhibits in the galleries of the German capital, but also in Brussels, Athens, Munich, Madrid, St. Moritz, London, etc. It is also present in private and public collections, such as that of FRAC Corse (Corte, FR), Vents des Forêts, CBK Rotterdam, (Rotterdam, NL) or the Museum De Hallen, (Haarlem, NL).

Born in 1973 in Hombourg, Saarland, Stefan Rinck lives and works in Berlin.

The Beaupassage programme, designed by the Franklin Azzi architecture and B&B architecture cabinets, includes gourmet shops, accommodation and oces. For this passage, Emerige has commissioned ve artists: Romain Bernini, Fabrice Hyber, Eva Jospin, Stefan Rinck and Marc Vellay.

ouest france

MAY 2019

Les mini-monstres de l'artiste allemand Stefan Rinck à découvrir à Château-Gontier

By Kristell Le Gall



Stefan Rinck | WEST FRANCE

Stefan Rinck's baby face breaks into a burst of laughter when a fly flies off one of his statues. The character is posed: although recognized in the world of contemporary art, the German is not the type to hide behind any pretension. For this big guy, the simpler, the better.Gargoyles and aristocrats For a solo French premiere outside the walls of a gallery, Stefan Rinck chose Mayenne, Château-Gontier, its contemporary art center of national interest and its Genêteil chapel. With Carnival , it offers visitors the opportunity to discover around twenty statues.
"I arranged them as if they were doing a fashion show," the artist laughs. But instead of supermodels, he preferred to honor monsters. "I'm not interested in beauty, more in weird characters."

The setting of the chapel was ideal, for those who claim to be inspired by French Romanesque art. Some statues look like gargoyles, others like aristocrats from the Middle Ages. Between alabaster, marble and sandstone, the works often have animal faces. "There, it's an owl who behaves like a politician; here, a very chic demon; alongside an arsonist who has his head on fire," describes Stefan Rinck.

The statues are the measure of their creator, sometimes reaching the quintal. But we are still far from the monumental works signed by the German artist. Exhibited for the international contemporary art fair in Paris in 2017, they sometimes weigh several tons. "I do small, medium, large and extra large," laughs the German.

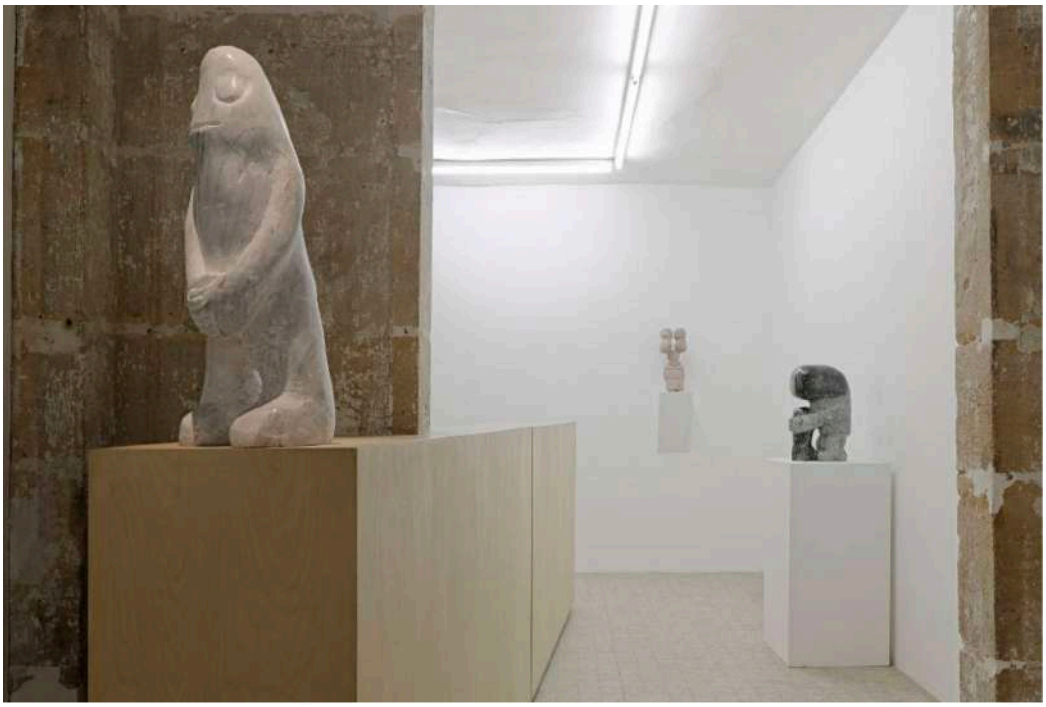
“I like the humor in his statues,” says Bertrand Godot, head of contemporary art at Le Carré. It is sculpture in the classic sense of the term. I had flashed on his works in a gallery in Paris.

GalleriesNow

MARCH 2017

Stefan Rinck: Metaphysical Casino

By Anne Bonnin



Stefan Rinck's stone figures form a motley and comical community of, for the most part, animals, chimeras and monsters. Dogs, foxes and wolves, rats and mice, bears, cats, monkeys, owls, frogs and even a tapir are to be found rubbing shoulders with one another. But these animals are not merely animals, they wear costumes and masks; are endowed with particular symbols or characteristics—a cross, a hatchet, a club, a mask or a hood; some bear the names of heroes of Greek mythology—Eurydice and Polyphemus; or of fairy tales—Pinocchio; or of legend—Romeo, Siegfried, Sancho; biblical names—Behemoth and Leviathan. Others have more functional titles—Executioner, Referee or Crusader. We also encounter modern-day monsters: a "Troglodyte with Wall Street", another "Troglodyte with a Mask" and even an "Angry Citizen". Rinck's sculpted figures make up a discordant but related assembly of non-humans: they come from elsewhere, an archaic imaginary world, woven from myths and legends.

In the Middle Ages, animals were the symbolic reflection of humanity, yet Rinck's creatures are in no way symbolic personifications. So, what does this bestiary of medieval inspiration mean today? With his collection of fauna, the artist is exploring a comical, imaginary yet realistic vein, breathing new life into its iconography, using a technique typical of the Middle Ages: sculpting his figures directly from stone.

With their individuality and powerful characterization, Rinck's sculptures remind us of the figures of Roman art, which populate the columns and tympana of churches. They share the same morphology and style: their small size—many of the sculptures measure between 50-60 cm—, the hybrid aspect of the chimera and monster, their grimacing facial expressions. They are also endowed with the telluric density of the gnome. These are grotesque figures, in which we recognize the vitalist comedy typical

of medieval realism that Mikhaïl Bakhtine describes and which could be observed during the parades of jesters and buffoons at religious and popular festivities. The use of parody, which in those times permitted an inversion of common values and ecclesiastical and social hierarchies, also characterizes Rinck's art, with its atmosphere of masquerade and transgressive excess, reminding us of the Feast of Fools, into which Victor Hugo plunges his readers at the beginning of his novel "Notre-Dame de Paris" (1831).

The masquerade or carnival is a predominant theme and many of the animals wear masks or medieval harlequin costumes complete with ruff. This is the case with "Maître des plaisirs", "Roi soleil", "Bouffon", "La Boule", "Eurydike", "Romeo", "Mercury" and "The Fortuneteller" with his body in the form of a dice, who are all inspired by a baroque court ballet, the "Ballet des Fées des Forêts de Saint-Germain" (1625), a wonderful, pirouetting parody of the melodramas in fashion during the 17th century.

Yet if the Middle Ages seem to color Rinck's art, its frame of reference in fact crystalizes around a number of "Gothic" obsessions of the Romantic kind: a taste for mythology and folk tales, for different epochs and cultures for the fantastic or figures of hubris and excess.

His creatures have thus emancipated themselves from their architectural framework. Since their release, they have been travelling through time and space, they have spawned and formed hybrids with their Aztec, Inca, Amerindian, African, Pacific and European counterparts. Often rigid and erect, they resemble votive, funerary or domestic deities and when the artist groups them together on the same plinth, we seem to be confronted by a crowd, addressing us with the questions: Where do we come from? Who are we? Where are we going?

The titles also take on the role of costumes. The sculpture "Eurydike" is a skull placed on an outfit from the Renaissance period, whose ruff also doubles as the death's head's teeth. The sculpture "Orpheus" also features a skull. Of course the characters of Orpheus and Eurydice are strongly linked with death, yet without the titles, how could one imagine the subjects to be Eurydice the dyad and the handsome Orpheus? How could one identify Romeo as the masked rat or cat? Titles, attributes and appearance are all part of a play on the use of masks in this "Eternal Comedy of the Creatures 1", where the pieces are movable like pawns on a chessboard. Within this comedy, nothing is constant—certain sculptures bear names relating to their form: "Jack in the Box". The same is true of "Totem" and sometimes a dog is "Dog" and a fox is "Fox". And the Cyclops "Polyphemus", which resembles an unfinished golem, does have a head with one eye. Symbols have lost their power. Absurdity pushes towards its antidote—belief (the totem, deities)—or towards a concrete reality—where a cat is a cat—or towards blind and monstrous violence. There can be no misunderstanding: Rinck is the antithesis of formalism and postmodern relativism, which operate through signs and images, his figures are made from the very material of drama "the drama of landscape" (Victor Hugo), of the fauna and flora that humans destroy.

These small, carved rocks stand proudly erect: vertical islands, true to the original block from which they were extracted. They impose themselves through the immediacy of their simple presence. This stems from the primitive manner in which the material has been worked, which in turn shows though in their raw and even rough appearance. Traces of percussive blows are apparent and incisions are sometimes aggressive, particularly in the hard marble. The surface textures vary: sometimes gritty ("The Magic Cube, You Carry"), sometimes striated or polished ("Casinofretman"). The artist seeks to express himself through depth in the same way as an engraver uses lines and strokes.

So, is Rinck taking us back to the Stone Age? Yes, in the sense that sculpting directly from stone implies a certain relationship to the material, the physical gesture and the tools employed. This is somewhat rare in contemporary and modern art and even in classical art despite Michelangelo's belief that true sculptors sculpt directly from the raw material. A sculptor must understand the block of stone and let it express itself: his task is to extract a form from the raw material. The work of art is the result of a struggle between two opposing wills "the incisive will of the material" and "human willpower" (Gaston Bachelard 2). Thus, direct carving gives shape to the struggle against the raw material's resistance, a struggle that illustrates man's domination of nature. Should we not be retaking control of these primitive, cognitive gestures of conflict and inverse the destructive curve?

Rinck's sculptures are anchored in the surreal more than in reality, a surreal world that already existed, in nature, before it was observed by the human eye, to which it contributed in shaping. Perhaps they evoke a time when non-humans spoke, because humans listened to them? The fully realized human form is absent from Rinck's work, only present in the shape of the skull, associated with vanities and death—a recurring theme of his masquerades. A tree, surrounded by fallen skulls as its fruit, embodies in a sophisticated apotheosis, the vision of man locked into his madness in the heart of the jungle ("Kongotree" 3).

The grotesque moves towards the tragic and the masquerade to the danse macabre. The comic is tainted by melancholy, cruelty, anger or imperiousness. The invulnerable "Siegfried" seems lost on his toy boat. "Eurydice", her fists clenched, rails against Hades or perhaps Orpheus. As for the invincible Behemoth, leaning on his prehistoric club, he seems to be holding in his anger behind his predatory smile. The great "Chained Fret" is chained to a rock, adopted, domesticated, weighed down by mortality. These beings in sandstone, marble, basalt and granite are figures from the Terribilità: terrifying blocks of stone. A feeling of pathetic potency seeps from these miniaturized giants. They no longer wish to be the mirror of humanity and its destruction of the living world: the relief of the sculpted reflection in Ape with Mirror emerges from the mirror itself.

Familiar animals are our enigmas—enigmas full of pride.



CURRICULUM VITAE

STEFAN RINCK

b. 1973, Homburg/Saar, Germany; Lives and works in Berlin, DE

EDUCATION

1993 - 1995 Stone sculptor, Apprenticeship, Zweibrücken
1995 - 1996 Art History and Philosophy, Universität des Saarlandes, Saarbrücken
1996 - 2000 Sculpture, Academy of Arts, Karlsruhe

SOLO EXHIBITIONS

2026 Paddling Between Two Realities, Semiose, Paris, FR

2025 Der Alpen-Clan kehrt zurück, Pinakothek der Moderne, Munich, DE
Parade, Domaine de Chamarande, Chamarande, FR
The Four Seasons of My Soul, Sorry We're Closed, Brussels, BE

2023 *Early Birds and Late Night Lizards*, Nino Mier Gallery, New York, NY, US
Un Été au Havre, Le Havre, FR
Course of Works, HANGAR Y, Paris, FR
Sleep of Reason, Semiose, Paris, FR

2022 *The Trembling of the Veil,* Semiose, Paris, FR
Semigods of the Jockey Club, Skarstedt Gallery, East Hampton, New York, NY

2021 *Abstraccion barbara en la casa de los excentricos,* Galeria Alegria, Barcelona, ES
In this Garden he Reads the Diary of the World, Sorry We're Closed, Brussels, DE
Endemic Creatures, CCA ANDRATXX, Andratx, Mallorca, ES

2020 *I Feel Air from Other Planets*, Nino Mier Gallery, Los Angeles, CA, US
Beyond the White Line, Semiose, Paris, FR
De-monstration, Bark Berlin Gallery, Berlin, DE
Saint Georges et son Dragon de Compagnie, La Foret d'Art Contemporain, Aquitaine, FR

2019 *To Eat or to be Eaten*, Semiose, Paris, FR
Carnival, CAC Chapelle du Genéteil, Château-Gontier, FR

2017 *Pilgrimage to Kashyyyk*, CCA Andratx, Mallorca, ES
Les statues meurent aussi, Maladrerie Saint-Lazare, Beauvais, FR
Fresh Meat in the shark pool, Muro, Mallorca, ES
Metaphysical Casino, Semiose, Paris, FR

2016 *Sick White God,* Sorry We're Closed, Brussels, BE

2015 *The Eternal Comedy of Creatures*, Galeria Alegria, Madrid, ES

2014 *A Sunny Place for Shady People,* Cruise & Callas, Berlin, DE

2013 *Dark Matter*, Sorry We're Closed, Brussels, BE

2012 *Fama: Good and bad speech after death,* with Gabriel Vormstein, Patricia Low Contemporary, St. Moritz, CH

2011 *Stefan Rinck befragt die Nachbarschaft: Will Gott noch was mit uns zu tun haben*, Cruise & Callas, Berlin, DE
Die Geister die ich rief, Kunstverein Zweibrücken, DE

2010 *Hasenprophezeiung*, with Philipp Dogan, Galerie Petra Vankova, Berlin, DE
Stefan Rinck & Ralf Dereich, Im Preservat, Ringstube, Mainz, DE

2009 *Stefan Rinck's Lehrplan des Lebens, life would suck without it*, Cruise & Callas, Berlin, DE
The Quest for Lost Innocence, Sorry We're Closed, Brussels, BE

2007 *Vicerunt Viderunt Venerunt*, with Uwe Henneken, The Breeder Projects, Athens, GR
Hoc oriente fug it, Berlin, DE
Salon de Geffa, Private Sammlung Reyle & Sellin, Berlin, DE

2006 Galerie Rüdiger Schöttle, Munich, DE
Atropäischer Hyberbolismus, gelaicht in Antwerpen, in irgendeiner Schwemme, Ballhaus Ost, Berlin, DE
Portal of Glory, Vilma Gold, London, UK
Klara Wallner, PLUS, Berlin, DE

SELECTED GROUP EXHIBITIONS

2025 Sculpture Park, Art Basel, Paris, FR
Amsterdam Sculpture Biennial, curated by Ralph Keuning, Rotterdam, NL
Alter Monster, curated by Virginie Pislot, CCA Andratx, Andratx, ES
Spectrum, MINT Gallery, Munich, DE
Pirouettes ! Quand l'art contemporarin fait son cirque, Le Radar, Bayeux, FR

2024 *The Bliss of Ignorance*, CCA Andratx, Mallorca, ES
L'Âge atomique, Musée d'Art Moderne de Paris, Paris, FR
Des exploits, des chefs d'oeuvre, Musée d'Art Contemporain, Marseille, FR
Arcadia!, Kewenig, Berlin, DE
Septiembre, CCA Andratx, Mallorca, ES
Stone Whispers, curated by Elian Le Roux & Patrick Vanbellinghen, Michel Rein, Brussels, BE
Totem, Newchild Gallery, Antwerp, BE
Horsing Around, Galerie Lake, Oldenburg, DE
Just Friends, curated by Benedikt Ledebur, Galerie Petra Seiser, Schörfling am Attersee, AU
The Softness, CCA Andratx, Mallorca, ES
Rue des Fleurus, Athènes, Allouche Benias, Athens, GR
You Must Be Joking, BcmA, Berlin, DE
New Heavy Shit, NBB Gallery, Berlin, DE

2023 *Die Handtasche muss lebendig sein*, 68 Projects, Berlin, DE
Transcending Bondaries, Colector Gallery, Paris, FR
The Departed: a multigenerational investigation into the land beyond the living

THE GALLERY OF EVERYTHING, London, UK
Skulpturengarden at Schloss Düneck, curated by Jan Kage, Schloss Düneck, Hamburg, DE
Unexpected, Wasserwerk, Bad Schmiedeberg, DE
Dystopian Archaeologies. Exploring the vestiges of past-future, CCA at La Misericordia, Palma de Malloca (ES)
Ca'n BOOM!, L21 Gallery, Palma de Mallorca, ES
Storage Wars, The Hole, Los Angeles, CA, US
Un Été au Havre, curated by Gaël Charbau, Le Havre, FR
Biennale Crans-Montana, Crans Montana, CH
Foolish Fire, Newchild Gallery, Antwerp, BE
Chatting with Demons, Berlinskej Model, Prague, CZ
The New Yesterday, HVW8 Berlin, Berlin, DE
Course of Works, Hangar Y, Paris, FR

2022 *Obelix & Obelix: At home I am a tourist*, Allouche Benias, Athens, GR
Regresso, Collegium Hungaricum, Vienna, AT
Positions, Golestani, Düsseldorf, DE
Forarskuller, CCA Andratx, Andratx, ES

2021 *Event of the Year,* F2 Galeria, Madrid, ES
Kunst in Puurs, CC Binder, Puurs, BE
Here Come The Suns, Bark Berlin Gallery, Berlin, DE
Biennale Internationale, Saint-Paul de Vence, Saint-Paul de Vence, FR
Strangers in the House, Semiose, Paris, FR
Supernature, Centre d'Art Contemporain Yverdon-les Bains, Yverdon-les-Bains, CH
Tiger in a Tropical Storm, Louise Alexander Gallery, Porto Cervo, Sardinia, IT
Alarm 100hundert, Fleischmarkthalle, Karlsruhe, DE
A Rolling Stone Gathers No Moss, Bark Berlin Gallery, Berlin, DE
Spring, Fondation Thalie, Brussels, BE
Points of Resistance, Kleiner von Wiese, Berlin, DE

2020 *MESSE IN ST. AGNES,* Konig Galerie, Berlin, DE
Five Year Anniversary, Nino Mier Gallery, Los Angeles, CA, US
RESTONS UNIS, Emmanuel, Perrotin, Paris, FR
Biennale Gherdeina 7, Ortisei, South Tyrol, IT
Pre sent tense, galerie frank elbaz, Dallas, TX, US

2019 *Abundo en Felices curiosidades*, Espacio Valverde, Madrid, ES
Betes des Scenes, Fondation Villa Datris, L`Isle sur la Sorgue, FR
Just so Stories, Nosbaum Reding, Luxembourg, LU
Enigma Pinocchio, Villa Bardini, Florenz, IT
Bonum et Malum, Kleiner von Wiese, Berlin, DE
A Snake without a Head is just a Rope, Sim Smith Gallery, London, UK
Come a little closer, Feinkunst Krüger, Hamburg, DE

2018 *Les Sablent Mouvants*, Espace a Vendre, Nizza, FR
Für Immer Blau, Waldsteige, Duisburg, DE
Un Futur Enchanteur, Le Consulat Paris, Paris, FR
Ngorongoro 2, Berlin, DE
Die Nächte des Heliogabalus, Schlachthaus, Berlin, DE

Touch Wood, Sorry We`re Closed, Artbrussels, Brussels, BE
The Gathering, Panthera. Today, Brussels, BE
Atre Noah, Kunsthalle Feldbach, Feldbach, AT
White Blood, Blue Night, La Traverse, centre d`artcontemporain dAlfortville, Alfortville, FR
Schwarzer Flamingo, Galerie Knut Hartwich, Sellin, DE
Sneaky Paradise, Lachenmann Art, Konstanz, DE
…..kein Thema, Kwadrat, Berlin, DE

2017 *Landscapes of Loss/Verschwindende Landschaften*, Bundesumweltministerium, Berlin, DE
La Table Ronde, Diskurs Berlin e.V., Berlin, DE
Es geht voran, Galerie Sandra Bürgel, Berlin, DE
Runter von den Marmorklippen!, Kwadrat, Berlin, DE
Berlin Klondyke, Soeht 7, Berlin, DE
Striche, Kreise, Landschaft, Preise, SCHAU FENSTER Raum für Kunst, Berlin, DE
You are my Heroes, Sorry We`re Closed, Artbrussels, Brussels, BE

2016 *Ganz grosses Kino*, Kino International, Berlin, DE
Green Doesn't Sell, Sorry We're Closed, Brussels at Art Brussels, BE
Sweat Shop, Schaufenster, Berlin, DE
Zurück in die Zukunft, Kunsthalle am Hamburger Platz, Berlin, DE
De Lirio, Braubach Five, Frankfurt am Main, DE
Mai im Januar, Schau Fenster, Berlin, DE
Dark Ages, AEROPLASTICS Contemporary, Brussels, BE

2015 *The Good Estrella*, OTR Espacio de Arte, Madrid, ES
Surrealism goes Bananas, Sorry We're Closed, Brussels at Art Brussels, BE
NGORONGORO, Atelier Jonas Burgert, artist weekend Berlin, DE
Bitzel Britzel, Kunst Im Taut Haus, Berlin, DE
Mai im Januar, Schau Fenster, Berlin, DE

2014 *Im Dschungel*, Kunstverein Familie Montez, Frankfurt Main, DE
Emotional Rescue, Emotional Rescue Shows, Berlin, DE
Mal wieder Freitag der 13, Idling Gallery, Berlin, DE
Aus dem Fundus der botanischen Semantik, Cruise & Callas, Berlin, DE
Fashion Week, Kreuzberg Pavillon, Berlin, DE
Wurzeln weit mehr Aufmerksamkeit widmen, Galerie der HBK saar, Hochschule für Bildende Künste Saar, Saarbrücken, DE
Group show, Galeria Alegria, Madrid, ES

2013 *Black Friday*, by Melina Volkmann, Yorckstraße, Berlin, DE
Apokalyptik als Widerstand, Die Sammlung Tom Biber im Bayrischen Armeemuseum, Bayrisches Armeemuseum, Ingolstadt, DE
Black Friday, curated by Melina Volkmann, Yorckstraße 59, Berlin, DE
Cinque Garzoni II, Piccola Germania, Cinque Garzoni, Venice, Lido, Italy, IT
The legend of the shelves, Autocenter, Berlin, DE
Money Works, Whiteconcepts, Berlin, DE

2012 *Chains*, Horse, Berlin, DE
Zwischenzone, Galerie Stephanie Bender, Munich, DE
Party Arty, Kunstraum Kreuzberg/Bethanien, Berlin, DE
Artists of the Gallery, Cruise & Callas, Berlin, DE

A house is not a home, Sorry We're Closed, Brussels, BE

2011 *Monotonie-Melancholie*, glue @ Schaufenster, Berlin, DE
Dooms day for Cussler Family, Cussler, Berlin, DE
Summen spüren, Pflügerstr. 70, Berlin, DE
The Dicks + Bonus Material, Teapot, Cologne, DE
Jeder für sich und Gott gegen alle, U 37, Raum für Kunst, Berlin, DE
The Cannibal's Muse II, curated by Max Henry, Autocenter, Based in Berlin, Berlin, DE
Train Fantôme, Cruise & Callas, Berlin, DE
Hotspot Berlin, Georg-Kolbe-Museum, Berlin, DE
The Magic Sexy Templeloch of Wonderspirit, Wonderloch Kellerland, Berlin, DE
Verbrechen und Bild, Curated by Friedemann, Hahn and Wendelin Renn, Ringstube, Mainz, DE
Künstlerverein Walkmühle, Wiesbaden, Städtische Galerie, Villingen-Schwenningen, DE
The Magic Sexy Templeloch of Wonderspirit, Wonderloch Kellerland, Berlin, DE
The Black Goddess, curated by Rick Buckley, Autocenter, Berlin, DE
La Vallée Patibulaire, Berlin, DE
When love comes down…word becomes flesh, Cussler, Berlin, DE
Das Universum expandiert, Kwadrat, Berlin, DE

2010 *Step in the Arena*, Quartier Eurobahnhof, Saarbrücken, DE
Barbaric Freedom, curated by Anne Pontegnie, Simon Lee Gallery, London, UK
The Cannibal's Muse, curated by Max Henry, Patricia Low Contemporary, Gstaad, CH
100% le Vent des Fôrets, Fresnes-au-Mont, FR
Art Barter, HBC, Berlin, DE
Ein Fest für Boris, Vittorio Manalese, Berlin, DE
Transzendenz Inc., Autocenter, Berlin, DE
Art Below, Studio 21, Sulivan Enterprise, London, UK

2009 *Schickeria*, High Society, BDA-Ausstellungsraum, Braunschweig, DE
You will miss me when I burn, Montgomery, Berlin, DE
Transzendenz Inc., Forgotten Bar Project, Berlin, DE
The Sequel (Part II), Cinque Garzoni, Venice, IT
Bank of Eden, Whitechapel Berlin, Berlin, DE
Artgerecht, Villa am See, Tornow, DE
Diesseits der Alpen: Hunger Jenseits der Alpen: Durst, Berlin, DE
41 Tage, Die Kirchner Show, Kornhäuschen, Aschaffenburg, DE

2008 *First Selection*, Cruise & Callas, Berlin, DE
Avant-Garden, Busan Sculpture Project, Busan Biennale, Busan, KS
Berlin Bouqet, The Living Room, Amsterdam, NL
The Kirchner Show, Kornhaus, Aschaffenburg, DE
Sorry we're closed, Brussels, BE

2007 *Stranger than Paradise*, Galerie Charlotte Moser, Geneva, CH
Unsere Affekte fliegen aus dem Bereich der Wirklichkeit heraus, Galerie Sandra Bürgel, Berlin, DE
Blaue Augen, Showroom, Berlin, DE
The present order ist the disorder of the future, Museum De Hallen, Haarlem, NL
Die Nacht der süßen Bienen, Schickeria, Berlin, DE
De Vreemdeling, Centrum Bildende Kunst, Rotterdam, NL

NULL BOCK, Schickeria, Berlin, DE

2006 *Wir hätten das Land gern weit und rund und Sie*, Showroom, Berlin, DE
The Glass Bead Game, Vilma Gold Project Space, Berlin, DE

2005 *Grün ist das neue Schwarz*, Galerie Rüdiger Schöttle, Munich, DE
Kir Royal, Schickeria, Berlin, DE
Group Show, Galerie Giti Nourbakhsch, Berlin, DE

2004 *Malerei*, Staatsgalerie Stuttgart, DE

2002 *Die Superzelle*, Badischer Kunstverein, Karlsruhe, DE

2001 *Heimsteinwerk*, Heidelberg, DE
Y2K, Kunstfabrik am Flutgraben, Berlin, DE
Je ne regrette désire, Gesellschaft der Freunde junger Kunst, Baden-Baden, DE

2000 Hobbypopmuseum, Düsseldorf, DE

COLLECTIONS

Hangar Y, Meudon, FR
Fonds regional d'art contemporain Corse, Corte, FR
Museum De Hallen, Harleem, NL
Centrum Beeldende Kunst Rotterdam, Rotterdamn, NL
Musée de la Loterie, Brussels, BE
Sammlung Krohne, Duisburg, DE

ARTIST RESIDENCIES

2024 CCA Andratx, Andratx, Mallorca, ES
2020 CCA Andratx, Andratx, Mallorca, ES
2017 CCA Andratx, Port Andratx, Mallorca, ES

PUBLICATIONS

2021 Stefan Rinck. *Pleased to meet you, n°9*. Text by Jeanne Brun, Jeremy Strick, Daniel S. Palmer, Semiose Éditions, Paris, FR.

2020 Rinck, Stefan; Rinck, Ute and Rinck, Monika. *Stones. Gods. Humans. Animals,* This Side Up, Barcelona; Galeria Alegria, Barcelona; Sorry We're Closed, Brussels; Semiose, Paris.

2019 Beers, Kurt and Cork, Richard, *100 Sculptors of Tomorrow,* Thames & Hudson, London, UK.

2016 Brock, Bazon, *Stefan Rinck*, co-edition Lubok Verlag, Leipzig, DE, Sorry We're Closed, Brussels, BE.

2014 *Apokalyptik als Widerstand,* Verlag Kettler*,* Ansgar Reiß, DE.

2010 Baeger, Sonja. *Stefan Rinck*, Sailors Pulp 7, ABC Druck Heidelberg, Friedemann Hahn, DE.

PRESS

2021 Gribaumont, Gwennaëlle, “Les gardiens monstrueux, féroces et délicieux de Stefan Rinck”, La Libre Belgique, March 3d 2021.
Leydier, Richard, “In this Garden he reads the Diary of the World”, artpress, February 11th 2021.

2020 Debailleaux, Henri-Francois, “Perrotin et Compagnie”, Le Journal des Arts, n547, June 5th, 2020, p.15.
“Le baromètre des tendances”, Vivre Paris, n°43, June 2020, p. 14.

2019 Le Gall, Kristell, “Les mini-monstres de l’artist allemande Stefan Rinck à découvrir à Chateau-Gontier, Ouest-France, May 26th, 2019.

2018 “FIAC 2018 Avant-Premier, Vu poir vous”, Beaux Arts Magazine, n°413, November 2018, pp. 82 – 85.

2017 Bastard, Coline, “La Maladrerie de Beauvais accueille des sculptures géantes”, Culturebox, July 25th, 2017.
“Stefan Rinck”, Télérama, n°3512, May 3rd, 2017, p. 31.
“Metaphysical Casino”, Paris Art, April 12th, 2017.
“La Photo du jour – La 44e édition de la FIAC ouvre ses portes à Paris”, Les ‘Echos, October 19th 2017, p. 16.

2013 Gilsoul, Guy, “L’œuvre de la semaine: l’arbitre de Stefan Rinck”, Le Vif, L’Express, July 28th, 2013.

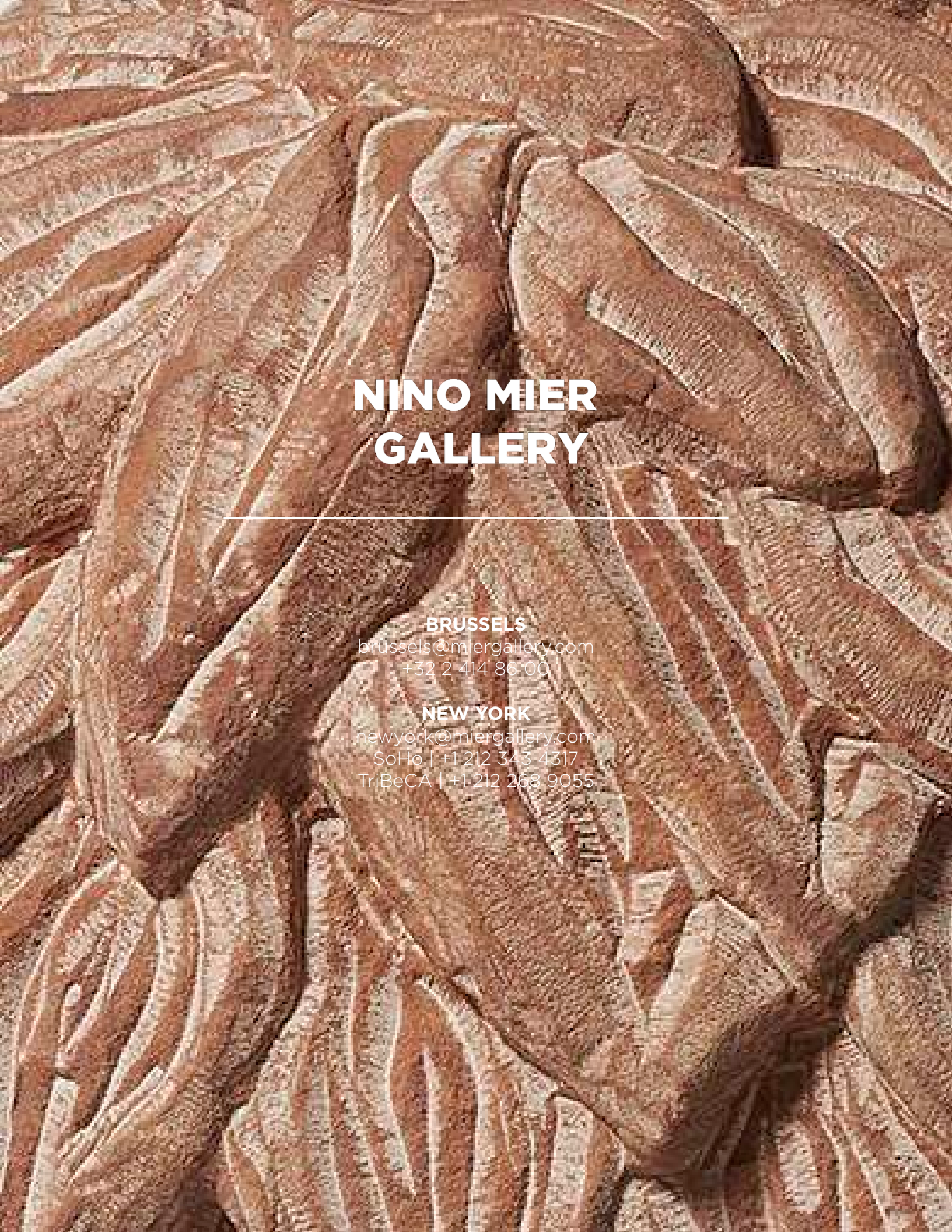
2009 “Les contemporains font l’Europe à la cour Carrée”, Le Figaro, October 22nd, 2009.

2008 “Katja Strunz. “First Selection”, Artforum. The Best of 2008, December 2008.

FILMS & FEUTURES

2022 *“Atelier A”*, Claudia Imbert

2021 *“Heart of Stone”*, Sonja Baeger



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