

Biography

Milva Stutz is an artist based in Zurich. Through video, drawing and sculpture, her work examines the dynamics of interpersonal relationships: the awkwardness, intimacy, physicality and emotionality in a time characterized by uncertainty.

Her recent exhibitions include «If You See Me Stumble» at Kunsthau Langenthal (solo, 2024), «Apropos Hodler» Kunsthau Zurich (2024), «MONO-TYPES Edition VFO» Kunsthalle Zurich (2023), «Waiting for Your Call», Kunsthalle Lucerne (solo, 2023), «Tricky Women/Tricky Realities», Bildraum07 Vienna (2023), «The Lobster needs to get rid of its shell», a&o Kunsthalle Leipzig (2023), «TSCHÜÜSS festival», Centre Culturel Suisse, Paris (2022), «Drawing Performance» documenta fifteen (2022), «Gazed and Confused», Last Tango, Zurich (2022), «Werkschau» Museum Haus Konstruktiv Zurich (2021), «For Real, for Real, for Real this Time», Barbara Seiler, Zurich (solo, 2021), «Good Boys», König Büro, Zurich (solo, 2020).

Her filmic work has been shown at Annecy International Animated Film Festival (2022/2020), PÖFF Black Nights Film Festival Tallinn (2020), Tricky Women Festival Vienna (2022/20), Guanajuato International Film Festival Mexico (2019), DOK Leipzig (2018), among others.

Milva Stutz *1985
Hermetschloostr. 70
8048 Zürich
info@milvastutz.ch
milvastutz.ch
Barbara Seiler Gallery
barbaraseiler.ch

Education
2019
Master of Arts in Fine Arts,
ZHdK, ZH

2012
Master of Arts in Art
Education, ZHdK, ZH

2009
Bachelor of Arts in
Illustration Fiction,
Hochschule Luzern
Design & Kunst, Lucerne

Solo and Duo Shows
2024

— IF YOU SEE ME STUMBLE,
Kunsthhaus Langenthal

2023
— WAITING FOR YOUR CALL,
Kunsthalle Luzern,
Fumetto Comicfestival,
Lucerne

— TRICKY WOMEN/TRICKY
REALITIES, with Maja
Ghegri, Bildraum 07, Vienna

2021
— FOR REAL, FOR REAL, FOR
REAL THIS TIME, Barbara
Seiler, ZH

— BLACK IS THE COLOR OF MY
TRUE LOVE'S HAIR,
Kunstraum Luke, ZH

2020
— GOOD BOYS, König Büro,
ZH

2019
— ONE IS TOO FEW AND TWO IS
ONLY ONE POSSIBILITY, mit
Magda Drozd, LOKAL14,
ZH

Group Shows (Selection) and
Screenings

2024
— APROPOS HODLER,
Kunsthhaus Zürich

2023
— MONOTYPES, Kunsthalle
Zürich

— ALIENATE TRANSCEND,
Barbara Seiler Galerie, ZH

— THE LOBSTER NEEDS TO GET
RID OF ITS SHELL, a&o
Kunsthalle Leipzig

2022
— TSCHÜSS FESTIVAL,
Centre culturel suisse,
Paris

— LIVE DRAWING, Documenta
15: lumbung of Publishers,
Kassel

— GAZED AND CONFUSED,
Last Tango, ZH
— ENTREPRENEURSHIP – ODER
DIE VERHEISSUNG DES
BROTLOSEN GLÜCKS,
Kunstraum Riehen, Basel
— LE SACRE DU PRINTEMPS,
Barbara Seiler, ZH

2021
— WERKSCHAU, Museum
Haus Konstruktiv, ZH

— 6+3=1, Barbara Seiler, ZH
— IT'S A... WOMEN'S WOMEN'S
WOMEN'S WORLD!, Karl der
Grosse, ZH

— LOOP TRANSFORMATION,
Videofenster, Fachstelle
Kunst und Bau und
Kunstsammlung Stadt ZH

— BUILDING BODIES,
science+fiction, Humbug,
Basel

— IDENTITÄT UND ANDERE
IDEEN, Kino Xenix, ZH
— FLIESSENDE ÜBERGÄNGE,
Kunstverein Gera,
Germany

— NO—BODY'S ROOM,
Video Art Screening, The
Room Projects, Paris, in
collaboration with LUX

2020
— ALL THE FEELS, UNI Space,
ZH

— LÄNGIZYTI - LONGING FOR
SUNSHINE, König Büro,
Kunst 2020, ZH

— PAPERWORK, Verein
Zitrone, ZH

2019
— GROSSE REGIONALE, Alte
Fabrik, Rapperswil

— INTIMACY - MAKE KIN,
Raum*Station, ZH

— DIGITAL DRAMATIZATIONS:
FOLD II, Center of Contem-
porary Art, Plovdiv,
Bulgaria

— DIPLOMAUSSTELLUNG

Master Fine Arts, ZHdK
— MARCH OF THE FEMINISTS,
Performance with Lika
Nüssli, Volumes, Kunst-
halle Zürich

— SELBSTVERKLUMPUNGEN,
Kunstraum luke, ZH

2018
— OPERAISMO NATURALE:
ECOLOGY OF THE EVENT,
FOLD I., Center of Contem-
porary Art, Plovdiv
— BEST OF - VISARTE ZÜRICH &
GUESTS, mit Corner
College, ZH

2017
— STERBEN SIE WOHL,
Friedhof Forum, ZH

2016
— GROSSE REGIONA-
LE, Kunstzeughaus
Rapperswil

— FUGE_04, die Diele, ZH

2015
— WERK- UND ATELIERSTIPEN-
DIEN DER STADT ZÜRICH,
Helmhaus, ZH
— PAS DE DEUX (II), ART
re.FLEX Gallery, St.
Petersburgh, Russia

— PAS DE DEUX (I), Fumetto
Comicfestival, Lucerne

Filmfestivals (Selection)
2024

— KURZFILMTAGE WINTER-
THUR

2022
— GENEVA INTERNATIONAL
FILM FESTIVAL, Swiss
Interative Sessions

— ANNECY INTERNATIONAL
ANIMATION FILM FESTIVAL,
Swiss Animation Program

— LA FÊTE DU SLIP, Lausanne
— TRICKY WOMEN/TRICKY
REALITIES, Vienna

2021
— HER DOCS FILM FESTIVAL,
Warsaw, Poland

— FEST ANČA INTERNATIONAL
ANIMATION FESTIVAL,
Stanica Žilina-Záriečie,
Slovakia

2020
— ANNECY INTERNATIONAL

ANIMATION FILM FESTIVAL,
Off-Limit Competition
— NEW CHITOSE AIRPORT INT.
ANIMATION FESTIVAL, Int.
Competition, Japan

— PÖFF short film and anima-
tion festival, Tallinn(online)

— FANTOCHE INTERNATIONAL
ANIMATION FILM FESTIVAL,
Swiss Competition, Baden

— KYIV INTERNATIONAL SHORT
FILM FESTIVAL, Queer
Animation program, Kiev

— SCHAMLOSI QUEER-FEMI-
NISTISCHES PORNOGRA-
PHIE FESTIVAL, Bern

2019
— GUANAJUATO INTERNATIO-
NAL FILM FESTIVAL,
Guanajuato, Mexico

— BELO HORIZONTE INTERNA-
TIONAL SHORT FILM
FESTIVAL, Brasil

— PORNY DAYS FILM KUNST
FESTIVAL ZÜRICH, ZH

— PARIS FESTIVAL FOR
DIFFERENT AND EXPERIMEN-
TAL CINEMA, Paris

— KYIV INTERNATIONAL SHORT
FILM FESTIVAL, Queer
Animation program, Kiev

— GAZE LGBT FILM FESTIVAL,
Dublin, Ireland

— INNSBRUCK NATURE FILM
FESTIVAL, Innsbruck,
Austria

— FLEX FEST - FLORIDA
EXPERIMENTAL FILM AND
VIDEO FESTIVAL, Florida,
USA

2018
— DOK LEIPZIG, Leipzig,
Deutschland

Publications
2024

— MILVA STUTZ, IF YOU SEE
ME STUMBLE, Kunsthhaus
Langenthal

— AROPOS HODLER,
Kunsthhaus Zürich,
Wienand Verlag

— KUNSTRAUM LUKE,
Verlag für moderne Kunst

Awards/Grants
2024

— Förderbeitrag, Fachstelle
Kultur, Canton Zurich

2022
— Covid-Arbeitsstipendium,
City of Zurich

2021
— Freiraumbeitrag,
Fachstelle Kultur, Canton
Zurich

— Förderbeitrag Bildende
Kunst, UBS Kulturstiftung

— Covid-Arbeitsstipendium,
City of Zurich

Artist in Residence
2024

— Cité Internationale des
Arts Paris, Visarte
Schweiz

2022
— Alpenhof Bibliothek
Andreas Züst, CH

2013/17
— Artist in Residence, Nairs,
Scuol, CH

Filmography
2023

— DELAY, 11:18 min, 1:1.85,
color, sound

2021
— FOR REAL, FOR REAL, FOR
REAL THIS TIME, 08:45 min,
16:9, color, sound

2019
— MY DEAR LOVER, 09:57 min,
16:9, color, sound

2018
— BAY OF PLENTY, 12:03 min,
16:9, color, sound

Collection

— Helvetia art collection

— Art Collection Canton
Zurich

— Art Collection City of
Zurich

If You See Me Stumble 2024, solo exhibition
Kunsthhaus Langenthal

Many of Milva Stutz's images are concerned with "Failing while trying to be slick", as she puts it, with social interactions that engender insecurity, awkwardness, and embarrassment. Taking the popularity of awkward humour in TV shows and films as a case in point, American philosopher and theologian Adam Kotsko argues that we are living in an age of awkwardness. He emphasizes the "fundamentally social character" of awkwardness as well as its contagion: "You can't observe an awkward situation without being drawn in: you are made to feel awkward as well." In the case of Milva Stutz, this element is already there in the title: *If You See Me Stumble*. The moment of 'unslickness' only becomes one if somebody's watching. Yet, Milva Stutz treats her subjects with far greater kindness than the type of American cringe comedy Kotsko invokes. In her work, clumsiness, stumbling, and awkwardness do not end in ridicule; rather, they provide an opportunity for thoughtfulness and mutual understanding: to embrace awkwardness as a fundamental aspect of social life. (...)

Friendship, intimacy, and solidarity are what counts. Stutz is concerned with what it means to be part of a community.

Text (Excerpt): exhibition text by Raffael Dörig





If You See Me Stumble — 2024

"Turbulence" — 2024, charcoal on paper, 165 × 205 cm







If You See Me Stumble — 2024



L
R

"I Wanna Stay in Bed With You All Day", 2024, Softpastell on paper, 50 × 65 cm
"I Did What I Could", 2024, Softpastell on paper, 56.5 × 77.2 cm









If You See Me Stumble — 2024



L "Just Kidding", 2024, Oil pastel on paper, 14.8 × 21 cm
R "Friends", 2024, Oil pastel on paper, 21 × 14.8 cm

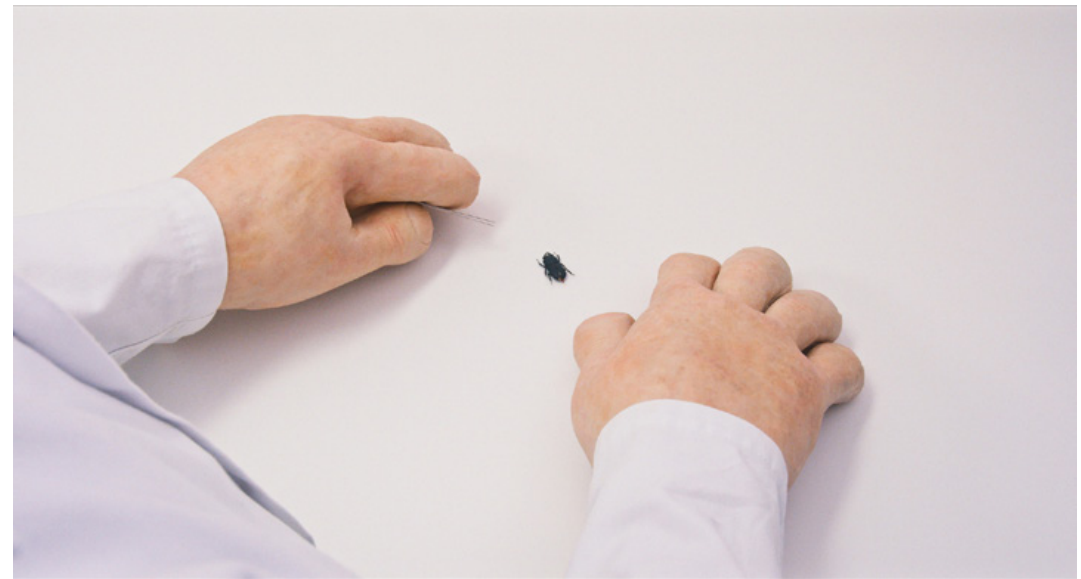
Delay

2023, Video, 11:18 min,
1.85:1, colour, sound
[→ Trailer](#)

In her short film, Milva Stutz reflects on societal expectations of love and relationships in a time marked by digitality and technology: “Delay” (2023) depicts a couple who has their goodbye at a train station delayed by a technical defect. This moment of waiting creates a disruption in the supposedly predictable script of a romantic goodbye scene; the failure of technology forces the two lovers to confront themselves and exposes each of their conceptions of care, devotion and autonomy. These are told in inner dialogues that evoke text messages, in murmured pop songs and scenes in where a beetle is carefully taxidermied or the couple seems to rehearse intimate moments, yet fails again and again in their attempts to merge together.

In the combination of live-action film, hand-modelled bodily extensions and CGI animation, the artist creates an exemplary scenery where virtual sleekness is contrasted with (inter-)human corporeality. The limbs of the protagonists are too large and ungainly, the furnishings are surreally contorted and seem to possess their own dynamic materiality, while the deserted train station hall remains a mere simulation. Time seems to stand still for a moment. The two protagonists remain trapped in their contradictory feelings and memories and lose themselves in an endless loop of thoughts between staying and going. Text: Eva-Maria Knüsel







X Amore

2022-24, drawing series,
charcoal and pastel
crayon on paper, vari-
ous formats

(...)Stutz arbeitet figurativ und gross; reizt mit ihren Motiven das Dramatische aus. Das «too much». Grosse Formate, grosse Augen, grosse Nasen und Hände. Ihre Figuren haben etwas Monströses, fast schon Unheimliches an sich – erscheinen gleichzeitig aber auch «clumsy», etwas unbeholfen. «Ich bin meinen Figuren sehr zugewandt – ich sehe sie nicht als Clowns. Mit so grossen Extremitäten ist man dazu gezwungen, aufzupassen, dass man nicht stolpert – oder jemanden nicht zu grob anfasst. Meine Figuren sind verletzlich und gleichzeitig sehr aufmerksam und sensibel.» (...)

Text (Extract): Gianna Rovere, Fokus – Milva Stutz, Mit grossen Augen schauen wir einander beim Stolpern zu, Kunstbulletin 10/2024

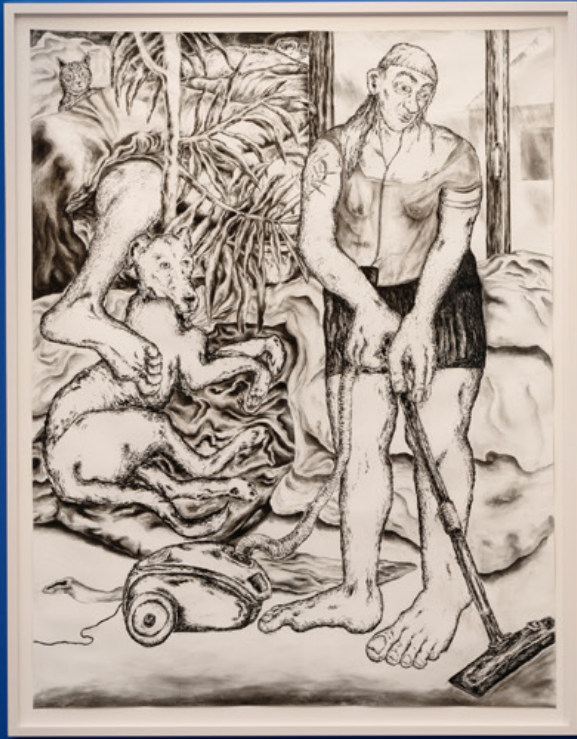


Small white informational label.



Two small white informational labels.





Informational label for the large illustration.



Informational label for the group of smaller paintings.





Bekümmernis

2022-24, drawing series,
soft pastel on paper,
70 × 50 cm each







Bekümmernis — 2022-24

For Real, for Real,
for Real this Time

2021, animated video,
8:45 min, 16:9,
color, sound
[→ Trailer](#)

She is not ashamed of her aging, female-connotated body, she celebrates it. The character that Milva Stutz animates in «For Real for Real this Time for Real» dances with relish and abandon, despite (or perhaps because of) how the gravity of time has marked her body. She dances in a room of glossy digitality. Marbled infrastructure, a server farm blinking in the background, individual everyday commodities decorate this cyberspace: spacious, sparse, sterilised, spotless. Is the person within it, spraying sweat and slime, a provocation? Maybe from the perspective of a misogynist world that needs to be left behind. But this character is far too vulnerable and loveable to be a provocation. With the snail that she releases, she seems simultaneously to liberate and assert her own temporality. And when one looks closely, there are traces of slime everywhere – nothing is really free from bodily excretions that create life, that are a part of lust and remind us of death. Eternity, as the space suggests, is a patriarchal illusion.

With this short film, the artist levels feminist criticism against the concept of cyberspace as a space that exists without physical infrastructure, without use or abuse of resources and bodies. Yet her criticism is immanent and appropriates digitality by immersing her imagery in an unadorned yet enticing, playful corporeality. Text: Caroline Ann Baur





For Real, for Real, for Real this Time — 2021

“Werkschau 2021”, 2021, Exhibition view, Haus Konstruktiv Zürich, Photo: Stefan Altenburger





Good Boys

2018 – 2021, drawing
serie, charcoal on
paper, various formats

(...) Beyond its contemporary commentary, Milva Stutz searches in her artworks for ways to depict new body images and role models, and questions the powerful, male gaze on female bodies that has dominated the history of art. Due to the title of the exhibition and their biological attributes, we are tempted to identify the figures depicted as men. However, the attribution of biological gender is beginning to waver – thus, we cannot be certain that the pubic hair hides a vulva or a penis, and the muscular bodies are hardly meaningful indicators of masculinity. The attributes of gender turn out to be symbolisations, their ambiguity takes aim at societally constructed conceptions of masculinity and femininity and undermines them.

With “Good Boys”, the artist manifests an affectionate relationship with the viewer; the lightly ironic undertone references the playful approach to dominance and submission. In this way, the scenes also mark a moment of re-evaluation and can be interpreted as a place of play and of fantasy – a place where the plants can develop a sensory life of their own, where the relationships between the genders, between humanity and nature, subject and object and power and vulnerability can be questioned reciprocally and newly re-positioned.

Text (Excerpt): Eva-Maria Knüsel







Good Boys — 2018–2021

L
R

"I'm Alright"(Good Boys), 2018, charcoal on paper, 148.5 × 201 cm
"What Remains"(Good Boys), 2019, charcoal on paper, 147.5 × 196.5 cm

