

Biography

Milva Stutz is an artist based in Zurich. Through video, drawing and sculpture, her work examines the dynamics of interpersonal relationship: the awkwardness, intimacy, physicality and emotionality in a time characterized by digitality and technology. Her recent exhibitions include «MONOTYPES 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), «It's a ... Women's Women's Women's world!», Karl der Grosse, Zurich (2021). Upcoming is a group-exhibition at Kunsthaus Zurich and a solo-exhibition at Kunsthaus Langenthal (2024).

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.

<p>Milva Stutz *1985</p> <hr/> <p>Hermetschloostr. 70 8048 Zürich info@milvastutz.ch milvastutz.ch</p> <hr/> <p>Barbara Seiler Gallery barbaraseiler.ch</p> <hr/>	<p>Education</p> <hr/> <p>2019 Master of Arts in Fine Arts, ZHdK, ZH</p> <p>2012 Master of Arts in Art Education, ZHdK, ZH</p> <p>2009 Bachelor of Arts in Illustration Fiction, Hochschule Luzern Design & Kunst, Lucerne</p> <p>Solo and Duo Shows</p> <hr/> <p>2024 — [no title yet], Kunsthaus Langenthal</p> <p>2023 — WAITING FOR YOUR CALL, Kunsthalle Luzern, Fumetto Comicfestival, Lucerne</p> <p>— TRICKY WOMEN/TRICKY REALITIES, with Maja Gehrig, Bildraum 07, Vienna</p> <p>2021 — FOR REAL, FOR REAL, FOR REAL THIS TIME, Barbara Seiler, ZH</p> <p>— BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR, Kunstraum Luke, ZH</p> <p>2020 — GOOD BOYS, König Büro, ZH</p> <p>2019 — ONE IS TOO FEW AND TWO IS ONLY ONE POSSIBILITY, mit Magda Drozd, LOKAL14, ZH</p> <p>Group Shows (Selection) and Screenings</p> <hr/> <p>2024 — APROPOS HODLER, Kunsthaus Zürich</p> <p>2023 — MONOTYPES, Kunsthalle Zürich</p> <p>— ALIENATE TRANSCEND, Barbara Seiler Galerie, ZH</p> <p>— THE LOBSTER NEEDS TO GET RID OF ITS SHELL, a&o Kunsthalle Leipzig</p> <p>2022 — TSCHÜÜSS FESTIVAL,</p>	<p>Centre culturel suisse, Paris</p> <p>— LIVE DRAWING, Documenta 15: lumbung of Publishers, Kassel</p> <p>— GAZED AND CONFUSED, Last Tango, ZH</p> <p>— ENTREPRENEURSHIP – ODER DIE VERHEISSUNG DES BROTLOSEN GLÜCKS, Kunstraum Riehen, Basel</p> <p>— LE SACRE DU PRINTEMPS, Barbara Seiler, ZH</p> <p>2021 — WERKSCHAU, Museum Haus Konstruktiv, ZH</p> <p>— 6 + 3 = 1, Barbara Seiler, ZH</p> <p>— IT'S A... WOMEN'S WOMEN'S WOMEN'S WORLD!, Karl der Grosse, ZH</p> <p>— LOOP TRANSFORMATION, Videofenster, Fachstelle Kunst und Bau und Kunstsammlung Stadt ZH</p> <p>— BUILDING BODIES, science+fiction, Humbug, Basel</p> <p>— IDENTITÄT UND ANDERE IDEEN, Kino Xenix, ZH</p> <p>— FLIESENDE ÜBERGÄNGE, Kunstverein Gera, Germany</p> <p>— NO—BODY'S ROOM, Video Art Screening, The Room Projects, Paris, in collaboration with LUX</p> <p>2020 — ALL THE FEELS, UNI Space, ZH</p> <p>— LÄNGIZYTI - LONGING FOR SUNSHINE, König Büro, Kunst 2020, ZH</p> <p>— PAPERWORK, Verein Zitronen, ZH</p> <p>2019 — GROSSE REGIONALE, Alte Fabrik, Rapperswil</p> <p>— INTIMACY - MAKE KIN, Raum*Station, ZH</p> <p>— DIGITAL DRAMATIZATIONS: FOLD II, Center of Contemporary Art, Plovdiv, Bulgaria</p> <p>— DIPLOMAUSSTELLUNG Master Fine Arts, ZHdK</p> <p>— MARCH OF THE FEMINISTS,</p>	<p>Performance with Lika Nüssli, Volumes, Kunsthalle Zürich</p> <p>— SELBSTVERKLUMPUNGEN, Kunstraum luke, ZH</p> <p>2018 — OPERAISMO NATURALE: ECOLOGY OF THE EVENT, FOLD I., Center of Contemporary Art, Plovdiv</p> <p>— BEST OF - VISARTE ZÜRICH & GUESTS, mit Corner College, ZH</p> <p>2017 — STERBEN SIE WOHL, Friedhof Forum, ZH</p> <p>2016 — GROSSE REGIONALE, Kunstzeughaus Rapperswil</p> <p>— FUGE_04, die Diele, ZH</p> <p>2015 — WERK- UND ATELIERSTIPENDIEN DER STADT ZÜRICH, Helmhaus, ZH</p> <p>— PAS DE DEUX (II), ART re.FLEX Gallery, St. Petersburg, Russia</p> <p>— PAS DE DEUX (I), Fumetto Comicfestival, Lucerne</p> <p>Filmfestivals (Selection)</p> <hr/> <p>2022 — GENEVA INTERNATIONAL FILM FESTIVAL, Swiss Interactive Sessions</p> <p>— ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL, Swiss Animation Program, Annecy, France</p> <p>— LA FÊTE DU SLIP, Lausanne</p> <p>— TRICKY WOMEN/TRICKY REALITIES, Vienna</p> <p>2021 — HER DOCS FILM FESTIVAL, Warsaw, Poland</p> <p>— FEST ANČA INTERNATIONAL ANIMATION FESTIVAL, Stanica Žilina-Záriečie, Slovakia</p> <p>2020 — ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL, Off-Limit Competition, Annecy, France (online)</p> <p>— NEW CHITOSE AIRPORT</p>	<p>INTERNATIONAL ANIMATION FESTIVAL, Int. Competition, Japan</p> <p>— PÖFF short film and animation festival, Tallinn, Estonia (online)</p> <p>— TRICKY WOMEN/TRICKY REALITIES, Vienna (corona cancelled)</p> <p>— FANTOCHE INTERNATIONAL ANIMATION FILM FESTIVAL, Swiss Competition, Baden</p> <p>— KYIV INTERNATIONAL SHORT FILM FESTIVAL, Queer Animation program, Kiev, Ukraine</p> <p>— SCHAMLOS! QUEER-FEMINISTISCHES PORNOGRAPHIE FESTIVAL, Bern</p> <p>2019 — GUANAJUATO INTERNATIONAL FILM FESTIVAL, Guanajuato, Mexico</p> <p>— BELO HORIZONTE INTERNATIONAL SHORT FILM FESTIVAL, Brasil</p> <p>— PORNY DAYS FILM KUNST FESTIVAL ZÜRICH, ZH</p> <p>— PARIS FESTIVAL FOR DIFFERENT AND EXPERIMENTAL CINEMA, Paris</p> <p>— KYIV INTERNATIONAL SHORT FILM FESTIVAL, Queer Animation program, Kiev</p> <p>— GAZE LGBT FILM FESTIVAL, Dublin, Ireland</p> <p>— INNSBRUCK NATURE FILM FESTIVAL, Innsbruck, Austria</p> <p>— FLEX FEST - FLORIDA EXPERIMENTAL FILM AND VIDEO FESTIVAL, Florida, USA</p> <p>2018 — DOK LEIPZIG, Leipzig, Deutschland</p> <p>— PORNY DAYS FILM KUNST FESTIVAL ZÜRICH, ZH</p>	<p>Awards/Grants</p> <hr/> <p>2022 — Covid-Arbeitsstipendium, City of Zurich</p> <p>2021 — Freiraumbeitrag, Fachstelle Kultur, Canton Zurich</p> <p>— Förderbeitrag Bildende Kunst, UBS Kulturstiftung</p> <p>— Covid-Arbeitsstipendium, City of Zurich</p> <p>Artist in Residence</p> <hr/> <p>2024 — Cité Internationale des Arts Paris, Visarte Schweiz</p> <p>2022 — Alpenhof Bibliothek Andreas Züst, CH</p> <p>2013/17 — Artist in Residence, Nairs, Scuol, CH</p> <p>Filmography</p> <hr/> <p>2023 — DELAY, 11:18 min, 1:1.85, color, sound</p> <p>2021 — FOR REAL, FOR REAL, FOR REAL THIS TIME, 08:45 min, 16:9, color, sound</p> <p>2019 — MY DEAR LOVER, 09:57 min, 16:9, color, sound</p> <p>2018 — BAY OF PLENTY, 12:03 min, 16:9, color, sound</p> <p>Collection</p> <hr/> <p>— Helvetia art collection</p> <p>— Art Collection Canton Zurich</p> <p>— Art Collection City of Zurich</p>
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Delay

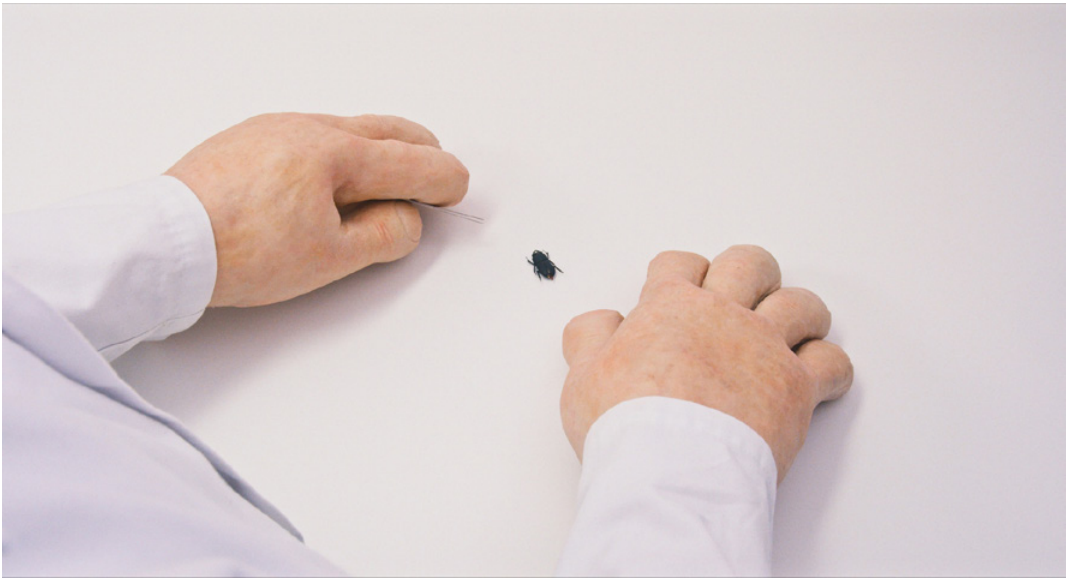
2023, Video, 11:18 min,
1.85:1, color, sound

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









Girl in White Attire

2023, Monotype (oil on
paper), 106,5 × 75,5 cm





Girl in White Attire— 2023

"MONOTYPES Edition VFO in der Kunsthalle Zürich", 2023, Exhibition view, Kunsthalle Zürich,
Photo: Bernhard Strauss

Bekümmernis

2022/23, 10 drawings,
soft pastel on paper,
70 × 50 cm each







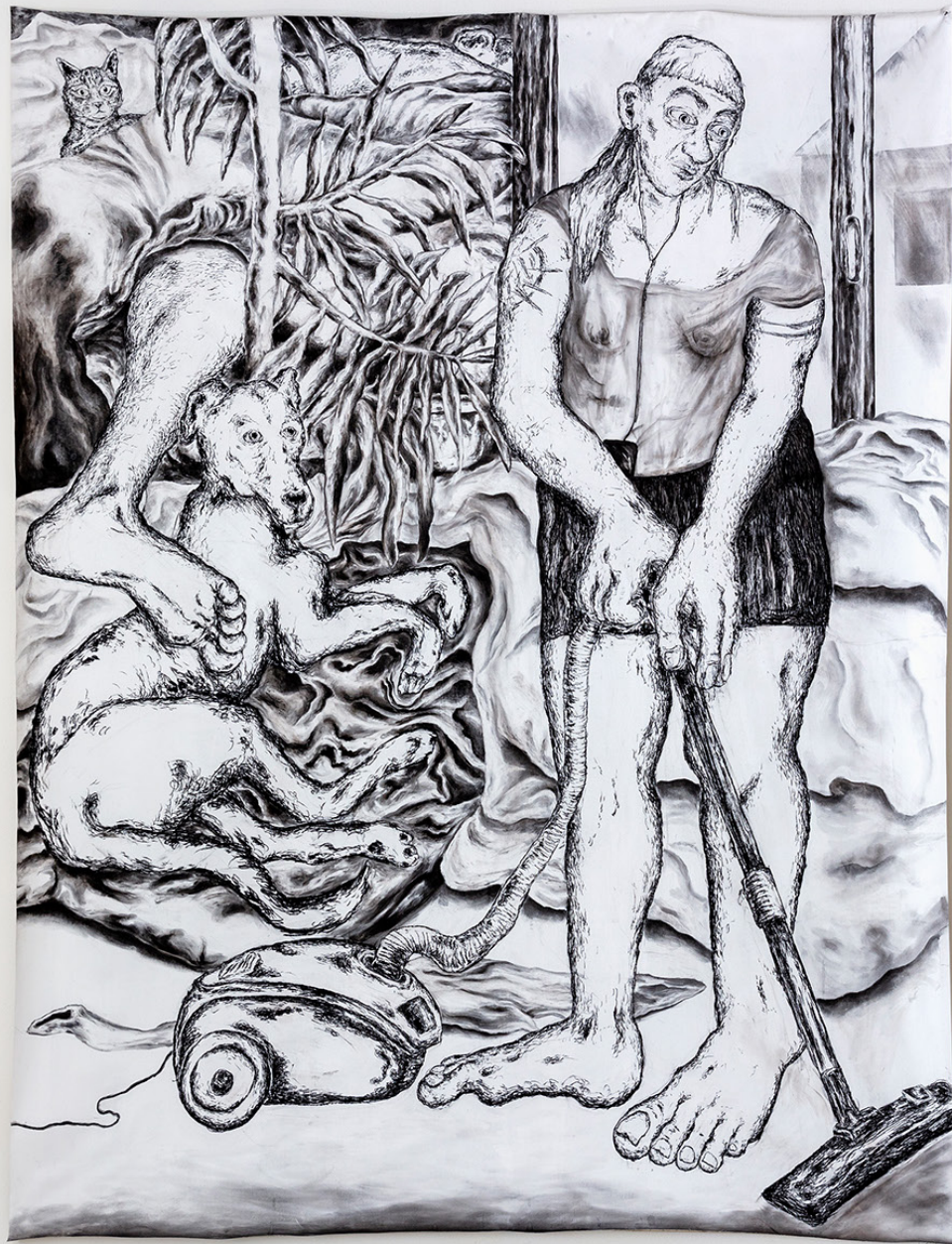
X Amore

2021/22, drawings,
charcoal and pastel
crayon on paper,
various formats









"What a Mess", 2022, charcoal on paper, 210 × 164 cm
Exhibition view, 2022, Kunstraum Riehen, Basel



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.

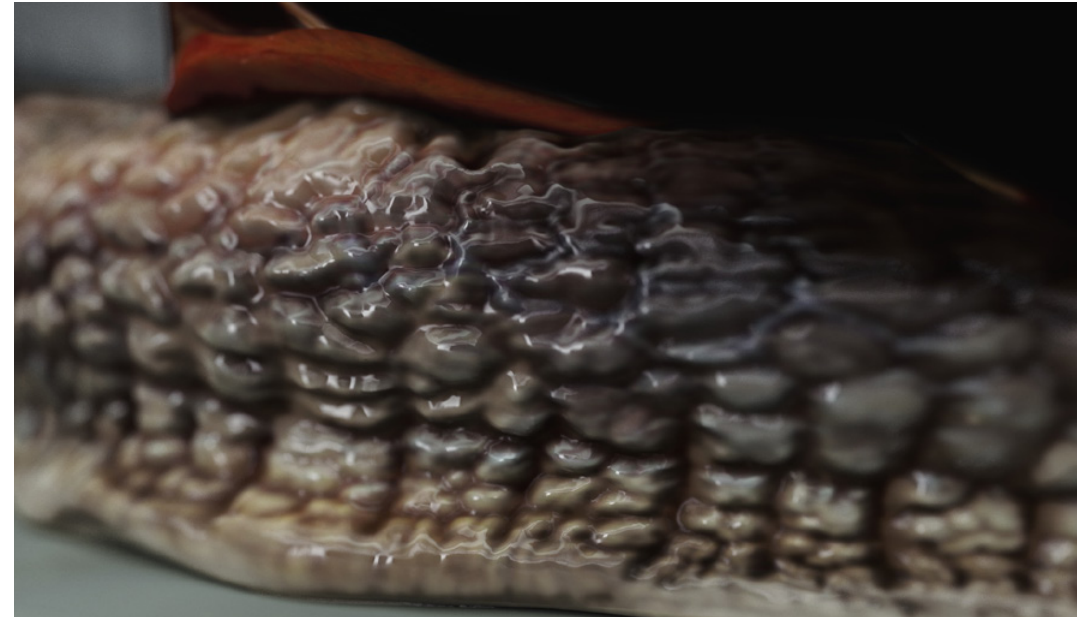
With this short film, the artist levels feminist criticism against the concept of cyberspace as a space that exists without physical infrastructure, without use or abuse of resources and bodies. Yet her criticism is immanent and appropriates digitality by immersing her imagery in an unadorned yet enticing,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

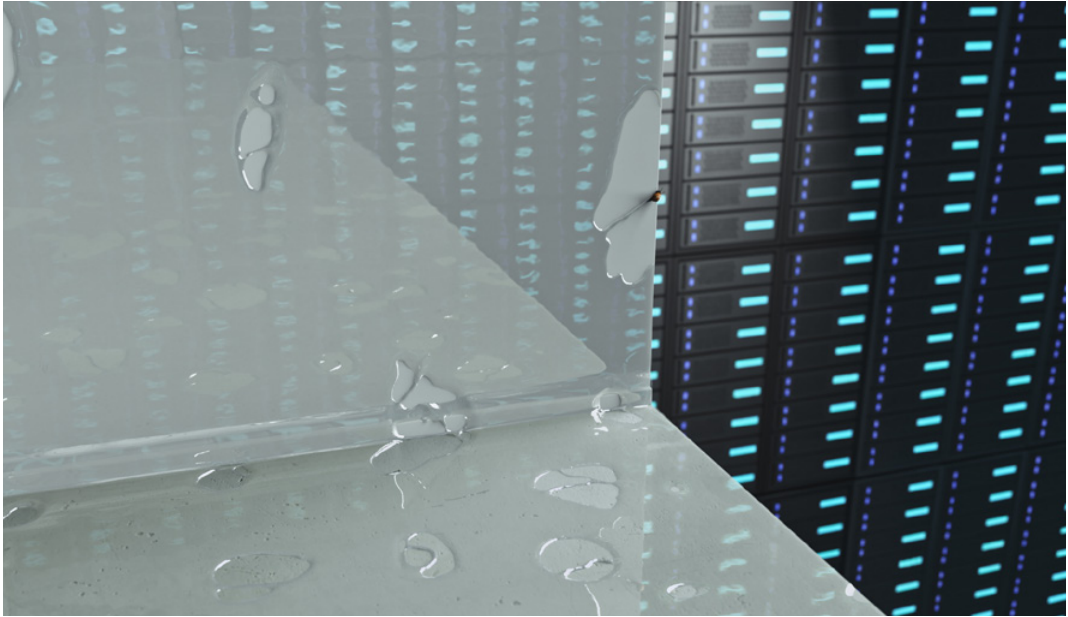
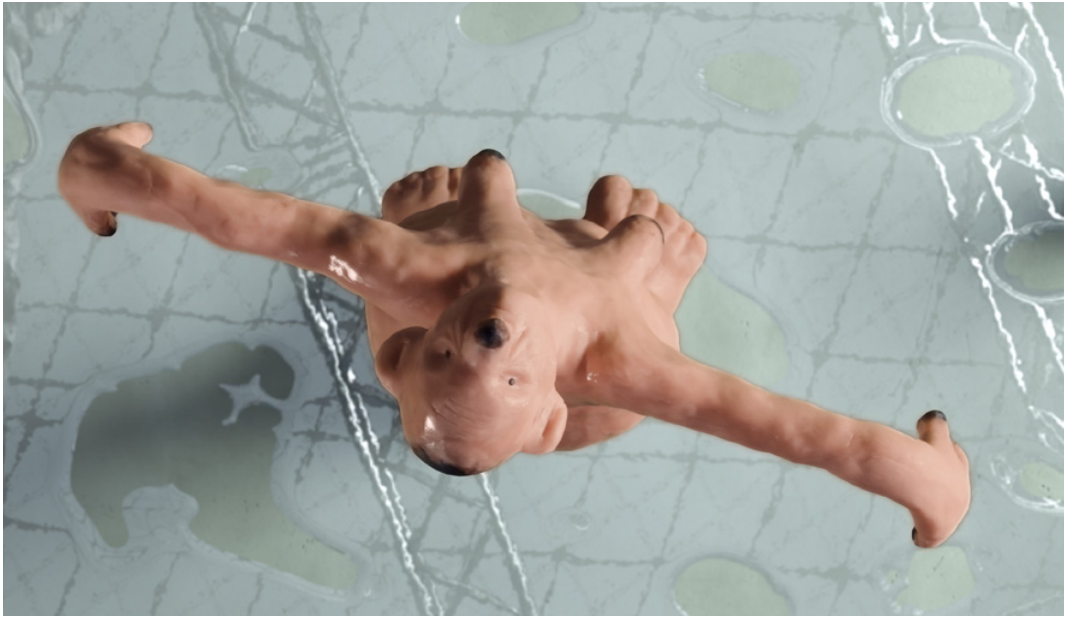
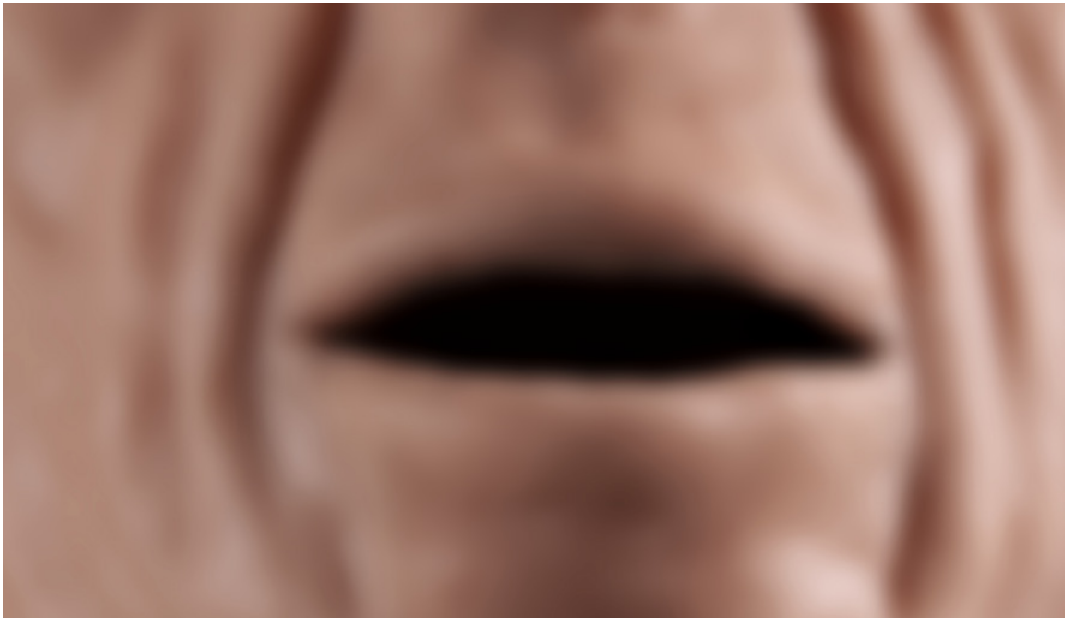




For Real, for Real, for Real this Time — 2021

Videostills





Ich Bleibe Weich







Ich Bleibe Weich — 2020





Good Boys

2018 – 2021, drawings,
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: 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





My Dear Lover

2019, animated video,
9:57 min, 16:9, color, sound
[→ Trailer](#)

What is the essence of a touch? Which human and non-human bodies can be involved in a touch? Can we and do we want to learn to touch one another virtually? How can closeness be measured? What does it mean when the boundaries between analog and digital, online and offline, present and absent become more and more blurred?

The animated video My Dear Lover tells of a figure's yearning for touch and the impossibility of bringing that about. While one hand is trying to get into contact with the surface of an amorphous body, a voice in the off is reading a love letter. The longed for lover might well stand for an imaginary body, upon which insecurities around human / non-human as well as digital / analogue relationships are played out.



My Dear Lover — 2019

Exhibition view, «Grosse Regionale», 2019, Alte Fabrik Rapperswil

