MUSÉE FENAILLE

Presskit

Stefan Rinck
Stone Age

Musée Fenaille, Rodez
December 11 – March 28, 2027





MUSÉE FENAILLE

Press Release

December 11, 2026
March 28, 2027

Press Tour :
Thursday, December 10, 2026
with the artist in attendance

Musée Fenaille
14 place Eugène Raynaldy
12 000 Rodez

Opening Hours:
Tuesday through Friday, 10 a.m. to 1 p.m. and 2 p.m. to 6 p.m.; Saturday and Sunday, 10 a.m. to 6 p.m.

Stefan Rinck
Stone Age

• A solo exhibition by Stefan Rinck at the Fenaille Museum in Rodez, where the sculpture collection is a central feature of the museum's exhibition design.

• Stefan Rinck (born 1973; lives and works in Berlin) practices direct carving, sculpting in stone a veritable encyclopedia of forms drawn from sacred and secular art, vernacular traditions, and pop culture.

• The exhibition juxtaposes the contemporary sculptures of Stefan Rinck—one of the leading figures in his generation—with the collections of the Fenaille Museum, notably Europe's largest collection of menhir statues, the oldest known monumental representations of human beings in Western Europe.

• The exhibition brings together a significant body of sculptures in a variety of sizes and formats, carved from a wide range of stones (diabase, marble, sandstone, quartzite, onyx, etc.), alongside a series of ink drawings that offer insight into the artist's creative process.

• In contrast to the monumentality and solemnity traditionally associated with stone sculpture, Rinck embraces humor and lightheartedness, creating a world populated by hybrid, unsettling, and grotesque figures.

• Anthropomorphic animals, costumes, masks, and symbolic attributes combine to form creatures that seem to have stepped straight out of an unknown civilization or mythology.

• A catalog will be published to accompany the exhibition, featuring critical essays and reproductions of the artist's work.



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Stefan Rinck
Stone Age

Beginning in December 2026, around fifty works by the German Artist Stephan Rinck will be exhibited at the Musée Fenaille, engaging in a dialogue with the museum's magnificent collections. With sculpture at the heart of its museography and over 1,100 works on display, the Musée Fenaille offers an ideal setting for the oeuvre of Stefan Rinck. This encounter promises a thought-provoking exchange centred around stone, between Rinck's contemporary works and the more ancient treasures from the Aveyron region conserved at the museum. Prehistoric tools, Neolithic standing stones, Gallo-Roman sculptures and carved architectonic fragments form a collection of exceptional objects that bear witness to humankind's artistic inventiveness, which visitors will be encouraged to rediscover from the perspective of a 21st century artist.

With his rare technical mastery of the direct carving of stone and his deft handling of a wide variety of iconographic symbols and references, Stefan Rinck has become a unique figure in contemporary sculpture. Capitalizing on his encyclopaedic knowledge of forms, he breathes new life into historical motifs, adapting them to the contemporary era. His sculpted figures interweave narratives of diverse origins in a secular syncretism, which blends Romanesque art with Aztec influences and where a Romantic reinterpretation of Gothic design merges with the influence of Pop culture. Stephan Rinck's show at the Musée Fenaille showcases several of his favourite subjects: crocodiles; slightly ominous figures with bulging eyes and predatory grins; masks and quirky costumes, such as that of the harlequin; and lastly, tufts of hair, furry fleeces and armour made of scales. This broad selection of sculptures demonstrates the scope of his repertoire and shows off the variety of ways he works different surfaces—some being polished to produce a mirror-like finish, while others are left raw and rough, bearing the marks of the sculptor's chisel in all manner of stone: marble, tuffeau limestone, diabase, onyx, sandstone and blue granite.

Stefan Rinck is well versed in the semantics of figurative representation that he employs on many different levels. There is however invariably a common denominator: sarcastic and scathing humour. His sculptures also take advantage of the dichotomy between the elegance of his symbols' language and the raw power of the stone; between the delicacy of a line or an expression, taken from a drawing executed on the fly, and the long and patient work of carving, to which the artist devotes himself with evident pleasure. The real tour de force of these sculptures however, is his ability to translate with apparent simplicity, a caustic and vibrant energy from the inertia of stone.

A recurring stylistic device in Stefan Rinck's work is the personification of animals, such as a vaguely human body, topped off with an animal's head and displaying grotesque proportions, while standing firmly on two legs with hoofed feet. These effects are always potent, as humans often recognizes themselves more clearly in the form of caricatured animals than in their own fellow beings.

The unique and greatest collection of menhirs in Europe, preserved by the Musée Fenaille, serves as a visually stimulating counterpoint to Stefan Rinck's sculptures. These menhirs with their anthropomorphic forms, erected around three thousand years ago are the oldest large-scale representations of humans in Western Europe. *The Dame de Saint-Sernin*, a medium sized (113 cm tall by 56 cm wide), stylized, prehistoric icon, with her hands folded across her chest,

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bears a striking stylistic resemblance to the *Apotropäischer Hausfreund* (2025) whose face is chiselled rather than carved out from the block, or with *Rhombus* (2025) and *Fat Bubu* (2025), which also exhibit the barely sketched outline of arms folded across their upper bodies.

In the conclusion of Bazon Brock's 2016 essay on Stephan Rinck, we find the following dizzying statement: "In everything produced by contemporary artists, we discover the same spiritual and intellectual developments as those that were manifested in the Lascaux caves or on Easter Island. This essentially means that each work traverses the history of artistic production of a thousand generations." This assertion is easily verified through the comparison of Stephan Rinck's works with these ancient sculptures. At the merest glance, it is clear that all these sculptures come from very far, not only in terms of immemorial geological ages, but also from ancient and universal myths.

Biographie / Biography

Stefan Rinck



Actualités / What's on
• 11/12/2026 - 28/03/2027, *Stone Age*, Musée Fenaille, Rodez (FR) - solo exhibition
• 17/07 - 10/2026, *Das Damische Aderl*, Kunstbühel+, Kitzbühel (AT) - group exhibition

Les figures de pierre de Stefan Rinck composent une population bigarrée et comique, d'animaux pour la plupart, chimères ou monstres. Costumés, masqués, dotés d'attributs, nommés d'après des héros de la mythologie grecque, ils composent une assemblée de non-humains discordante mais parente : ils viennent d'un autre monde, d'un imaginaire archaïque, tissé de mythes et de légendes. À travers cette faune, l'artiste explore une pratique typique du Moyen Âge : la sculpture par taille directe de figures de pierre.

Son travail rappelle les personnages de l'art roman qui animent les chapiteaux et les tympans d'églises. Ce sont des figures grotesques, dans lesquelles on reconnaît le comique vitaliste, typique du réalisme médiéval, qui s'exprimait dans les processions bouffonnes, lors de fêtes religieuses et populaires. Si le Moyen Âge colore l'art de Stefan Rinck, ses références se cristallisent autour de quelques obsessions « gothiques », à la manière romantique : un goût pour la mythologie et les contes populaires, d'époques et de cultures différentes, pour le fantastique ou les figures de l'hybris ou de la démesure.

Stefan Rinck a bénéficié de nombreuses expositions personnelles, récemment à la Pinakothek der Moderne de Munich et au Domaine de Chamarande (2025), et a participé à plusieurs expositions collectives, au Musée d'Art Moderne de Paris ou au MAC Marseille (2024). Il a également exposé lors de foires et biennales internationales, dont Art Basel Paris, la Biennale de sculptures Artzuid d'Amsterdam (2025) et la FIAC Hors les murs aux Tuileries (2019). Une sculpture est installée de manière permanente à Paris depuis 2018 (Beaupassage). En 2019, il est sélectionné dans *100 Sculptors of Tomorrow* paru chez Thames & Hudson.

Stefan Rinck's stone figures form a motley and comical community of, for the most part, animals, chimeras and monsters. They wear costumes and masks; are endowed with particular symbols or characteristics, some bear the names of heroes of Greek mythology or of legend. 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. With his collection of fauna, the artist is using a technique typical of the Middle Ages: sculpting his figures directly from stone.

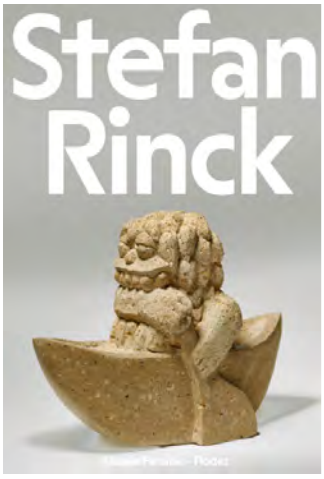
Rinck's sculptures remind us of the figures of Roman art, which populate the columns and tympana of churches. These are grotesque figures, in which we recognize the vitalist comedy typical of medieval realism which could be observed during the parades of jesters and buffoons at religious and popular festivities. 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.

Stefan Rinck has had numerous solo exhibitions, most recently at the Pinakothek der Moderne in Munich and the Domaine de Chamarande (2025), as well as group exhibitions at the Musée d'Art Moderne in Paris and the MAC Marseille (2024). He has also exhibited at international fairs and biennials, including Art Basel Paris, the Artzuid Sculpture Biennial in Amsterdam (2025) and FIAC Hors les murs at the Tuileries (2019). One of his sculptures is on permanent display in Paris since 2018 (Beaupassage). In 2019, he was selected among *100 Sculptors of Tomorrow*, published by Thames & Hudson.

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Stefan Rinck
Musée Fenaille, Rodez

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The Exhibition and Catalogue
Starting in December 2026, some 50 works by German artist Stefan Rinck will be on display at the Fenaille Museum, entering into a dialogue with its rich collections. With sculpture at the heart of its exhibition program and more than 1,100 objects on display, the museum provides an ideal setting for Rinck's work. This encounter promises a thoughtful dialogue centered on stone, bringing together the German sculptor's contemporary works and the treasures of the Aveyron region preserved by the museum. Prehistoric tools, Neolithic menhir statues, Gallo-Roman sculptures, and carved architectural fragments from the Middle Ages are all exceptional objects that bear witness to humanity's artistic innovations—and that a 21st-century artist's perspective invites us to rediscover.

The Artist
Through his exceptional technical mastery of direct stone carving and his ability to draw on a wide range of iconographic symbols and references, Stefan Rinck has established himself as a distinctive figure in contemporary sculpture. Drawing on his encyclopedic knowledge of forms, he revitalizes historical motifs and reinterprets them for the present day. His sculpted figures weave together narratives from diverse origins in a form of secular syncretism, where Romanesque art blends with Aztec influences, while Romantic reinterpretations of the "Gothic" merge with elements of pop culture.
Stefan Rinck has held numerous solo exhibitions, most recently at the Pinakothek der Moderne in Munich and the Domaine de Chamarande (2025), and has participated in several group exhibitions, including shows at the Musée d'Art Moderne in Paris and MAC Marseille (2024). In 2019, he was featured in *100 Sculptors of Tomorrow*, published by Thames & Hudson.

The Authors
Aurélien Pierre is a heritage curator and director of the Fenaille Museum in Rodez.

Camille Azaïs is an author and art critic. After studying sociology at the École normale supérieure in Lyon, she worked at several art institutions and contributed to various specialized journals. She has also written several radio dramas for France Culture, France Inter, LaM, and the Centre Pompidou. In 2017, she founded Ingmar, a journal dedicated to artists' writings, and in 2025, she published her first novel, Minimale, with Rotolux. She teaches artistic practices at ÉSAM Caen/Cherbourg.

Marion Daniel holds a Ph.D. in French literature and is an art critic and exhibition curator. Her research focuses primarily on the relationship between text and image. She teaches art theory at the Nantes School of Fine Arts and regularly contributes to various journals. From 2010 to 2016, she served as associate curator at FRAC Bretagne, where she oversaw programming and publications, including exhibitions featuring Dieter Roth, Esther Ferrer, Renée Levi, and Raymond Hains.

Stefan Rinck has a deep understanding of the language and meaning of figurative forms, which he employs on multiple levels, always guided by a common thread: a sarcastic, biting sense of humor. His sculptures also play on the contrast between the spontaneity of an expression first captured in a quick sketch and the long, painstaking process of carving, to which the artist devotes himself with genuine pleasure. This is precisely the tour de force of his sculptures: their ability to convey a caustic brilliance, with apparent simplicity, through the sheer immobility of stone.





Stefan Rinck

Grand Frisé, 2025
Pierre de tuf / Tuff stone
66 × 90 × 30 cm / 26 × 35 7/16 × 11 13/16 inches



Stefan Rinck

Duc of Bombast, 2025
Marbre / Marble
103 × 69 × 68 cm / 40 9/16 × 27 3/16 × 26 3/4 inches



Stefan Rinck

Girl with a Snake, 2021
Grès / Sandstone
90 × 45 × 30 cm / 35 7/16 × 17 11/16 × 11 13/16 inches



Stefan Rinck

Honey Sucker, 2025
Onyx
91 × 58 × 28 cm / 35 13/16 × 22 13/16 × 11 inches





Stefan Rinck

Snowed in with Friends, 2025
Marbre / Marble
40 × 100 × 300 cm / 15 3/4 × 39 3/8 × 118 1/8 inches



Stefan Rinck

They Don't Care About Us, 2025
Quartzite
82 × 66 × 38 cm / 32 5/16 × 26 × 14 15/16 inches



Stefan Rinck

Prehistoric Slalom, 2025
Onyx
56 × 155 × 21 cm / 22 1/16 × 61 × 8 1/4 inches



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History of the Fenaille Museum

The Fenaille Museum was founded in 1837 by a group of scholars and prominent figures from Aveyron who had come together under the auspices of the newly established Society of Letters, Sciences, and Arts of Aveyron. With great dedication, the members assembled a wide range of artifacts reflecting the work of humankind and the natural world. The collection continued to grow through donations, and the museum soon began looking for a permanent home for its growing holdings.

In 1929, the Society of Letters received the support of an exceptional patron: Maurice Fenaille, a pioneer of the French oil industry, a passionate art collector, and a patron of the sculptor Auguste Rodin. He donated a former private mansion, the Hôtel de Jouéry, located in the historic center of Rodez. The property comprises two adjoining buildings, both remarkable examples of medieval and Renaissance architecture. Inaugurated in 1937, the new museum was named in honor of its benefactor and became the Fenaille Museum.

A Unique Collection of Menhir Statues

The Fenaille Museum explores the archaeology, art, and history of the Rouergue region, from the earliest traces of human presence—dating back nearly 300,000 years—to the beginning of the 17th century.

The gallery devoted to menhir statues displays 17 original sculptures. The museum's collection comprises 21 monuments. Unique in Europe, it offers a comprehensive overview of the phenomenon through a number of significant and iconic examples, including the famous Dame de Saint-Sernin and the Maurels menhir statue.

These anthropomorphic figures, erected around the third millennium BCE, are the oldest known large-scale representations of human beings in Western Europe. In the surrounding galleries, numerous artifacts offer insight into the lives of the people who created them, including evidence of their dwellings and burial sites, as well as their tools and ornaments.





CV / Résumé

Né en 1973 à Homburg/Saar (DE)
Vit et travaille à Berlin (DE)

Born in 1973 in Homburg/Saar (DE)
Lives and works in Berlin (DE)

Stefan Rinck

Expositions personnelles / Solo Shows

2026
• *Stone Age*, Musée Fenaille, Rodez (FR)
• *Paddling Between Two Realities*, Semiose, Paris (FR)

2025
• *Der Alpen-Clan kehrt zurück (The Return of the Alpine Clan)*, Pinakothek der Moderne, Munich (DE)
• *Parade*, Domaine de Chamarande (FR)
• *The Four Seasons of My Soul*, Sorry We're Closed, Brussels (DE)

2024
• *Sculpture Garden*, CCA Andratx, Andratx (ES)
• *The Bliss of Ignorance*, cur. Raquel Victoria, CCA Andratx, Andratx (ES)

2023
• *Sleep of Reason*, Semiose, Paris (FR)
• *Early Birds and Late Night Lizards*, Nino Mier Gallery, New York (US)

2022
• *The Trembling of the Veil*, Semiose, Paris (FR)
• *Semigods of the Jockey Club*, Skarstedt, New York (US)
• *Obelix & Obelix: At Home I Am A Tourist,* Allouche Benias, Athens (GR)

2021
• *Stefan Rinck, In this Garden he reads the Diary of the World*, Sorry We're Closed, Brussels (BE)
• *Stefan Rinck / Abstración bárbara en la casa de los excéntricos*, Galeria Alegria, Barcelona (ES)
• *Endemic Creatures*, CCA ANDRATX, Andratx, Mallorca (ES)

2020
• *Beyond the White Line*, Semiose [Project Room], Paris (FR)
• "*de-monstration*", Baark Berlin Gallery, Berlin (DE)
• *I feel air from other planets,* Nino Mier Gallery, Los Angeles (USA)

2019
• *To eat or be eaten*, Semiose, Paris (FR)
• *Carnival,* CAC Chapelle du Genêteil, Château-Gontier (FR)

2017
• *Pilgrimage to Kashyyyk*, CCA Andratx, Mallorca (ES)
• *Les statues meurent aussi*, Quadrilatère, 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)

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
• *Stefan Rinck & Ralf Dereich - Im Preservat*, Ringstube, Mainz (DE)

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

2008
• *The Division Between Woman and Man*, Busan Biennale, Busan (KR)

2007
• *Hoc oriente fug it,* Bei Dereich, Berlin (DE)
• *Salon de Geffa,* Private Sammlung Reyle & Sellin, Berlin (DE)
• *The Present Order is the Disorder of the Future,* De Hallen, Harleem (NL)

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)

Expositions collectives / Group Shows

2026
• *Hybridations Fertiles*, HiFlow, Geneva (CH)
• *Biennale d'art contemporain de Château-Gontier*, Château-Gontier (FR)
• *Das Damische Aderl*, Kunstbühel+, Kitzbühel (AT)

2025
• *Painting, Sculpture*, Galerie Golestani, Düsseldorf (DE)
• *Alter Monster*, cur. by Virginie Pislot, CCA Andratx, Andratx (ES)
• *9th Biennale Amsterdam Sculpture ARTZUID*, cur. Ralph Keuning, Amsterdam (NL)
• *Pirouettes ! Quand l'art contemporain fait son cirque*, Le Radar, Bayeux (FR)
• *Horsing Around 2,* Galerie Feinkunst Krüger, Hamburg (DE)
• *On Ugliness: Medieval and Contemporary*, Skarstedt, London (UK)
• *Allons*, cur. Clément Nouet, MRAC Occitanie, Sérignan (FR)
• *She Loves Me Not*, Valerius Art Gallery, Luxembourg (LU)
• *Dormir debout*, cur. Marie Terrieux, FRAC Normandie, Caen (FR)

2024
• *L'âge atomique, Les artistes à l'épreuve de l'histoire*, cur. Julia Garimorth et Maria Stavrinaki, Musée d'Art Moderne de Paris (FR)
• *Des exploits, des chefs-d'œuvre*, cur. Jean-Marc Huitorel et Muriel Enjalran, exhibition program at MUCEM, [mac] and Frac Sud, Marseille (FR)

• *Verde and Rojo,* CCA Andratx, Andratx (ES)
• *Septiembre*, CCA Andratx (ES)
• *Arcadia!,* KEWENIG, Berlin (DE)
• *Stone Whispers,* Michel Rein, Brussels (BE)
• *Horsing Around*, Galerie Lake, Oldenburg (DE)
• *Rue des Fleurus, Athènes*, Allouche Benias, Athens (GR)
• *The bliss of ignorance*, CCA Andratx, Andratx (ES)
• You Must Be Jokingn BclA, Berlin (DE)
New Heavy Shit, NBB Gallery, Berlin (DE)

2023
• *Die Handtasche muss lebendig sein*, cur. by Peter Ungeheuer, Kornfeld Galerie, Berlin (DE)
• *The Departed*, The Gallery of Everything, London (UK)
• *Parcours d'œuvres*, Hangar Y, Meudon (FR)
• *Un Été au Havre*, cur. Gaël Charbau, Le Havre (FR)
• *Transcending Boundaries*, Colector Gallery, Paris (FR)
• *CA'N BOOM!*, L21 Gallery, Palma (ES)
• *Dystopian Archaeologies. Exploring the vestiges of a past-future*, La Misericordia, Palma, Mallorca (ES)
• *Chatting with demons*, cur. David Krňanský, Berlinskej Model, Praha (CZ)
• *Foolish Fire*, Newchild Gallery, Antwerp (BE)
• *Die Handtasche Muss Lebendig Sein*, 68 projects, Berlin (DE)
• *Storage Wars*, The Hole, Los Angeles (US)

2022
• *KIP Kunst in Puurs 2022 - 2023,* K.I.P. Kunst in Puurs, Puurs (BE)
• *Points Of Resistance V - You Know That You Are Human,* Zionskirche, Berlin (DE)
• *Manche Trugen Federn*, Grzegorzki Shows, Berlin (DE)
• Mai Blanco + Stefan Rinck / Can Ibiza, Galeria Alegria, Madrid (ES)
• Skills for Peace, Zionskirche, Berlin (DE)
• Spring Show, CCA Andratx, Andratx (ES)
• *Nothing is Permanent*, cur. Alex Reding, Esch-sur-Alzette (LUX)
• *Land of the Lotus Eaters*, Louise Alexander Gallery, Porto Cervo, Sardinia (IT)
• *Here Come The Suns*, cur. Uwe Henneken, Bark Berlin Gallery, Berlin (DE)

2021
• *Biennale Internationale Saint-Paul de Vence*, cur. Catherine Issert, Saint-Paul de Vence (FR)
• *SUPERNATURE*, Centre d'Art Contemporain, Yverdon-les-Bains (CH)
• *Tiger in a Tropical Storm*, Louise Alexander Gallery, Porto Cervo (IT)
• *Stangers in the House*, Semiose, Paris (FR)
• *Here Come The Suns*, cur. Uwe Henneken, Bark Berlin Gallery, Verena Kerfin Gallery, Berlin (DE)
• *A Rolling Stone Gathers No Moss*, Bark Berlin Gallery, Verena Kerfin Gallery, Berlin (DE)

2020
• *pre sent tense*, Galerie Frank Elbaz, Dallas (US)
• *a breath? a name? – the ways of worldmaking,* cur. Adam Budak, Biennale Gherdëina 7, Ortisei (IT)
• *Messe in St. Agnes*, , cur. Johann König, König Galerie, Berlin (DE)
• *Five Year Anniversay Show, ,* cur. Nino Mier, Nino Mier Gallery, Los Angeles (US)
• *Restons Unis*, Perrotin, Paris (FR)
• *Out There*, Metzdorf (DE)
• *Beyond Elysium*, cur. Constanze Kleiner, Stephan von Wiese, Rachel Rits-Volloch, Frances Stafford, Kleiner von Wiese, Berlin (DE)

2019
• *A Snake Without A Head Is Just A Rope*, Sim Smith Gallery, London (UK)
• *Bonum Et Malum*, Kleiner von Wiese, Berlin (DE)
• *Bêtes de scène,* cur. Danièle Kapel-Marcovici assistée de Stéphane Baumet, Fondation de la Villa Datris, Isle-sur-la-Sorgue (FR)
• *Come a little closer*, Feinkunst Krüeger, Hamburg (DE)
• *Abundo en felices curiosidades*, Espacio Valverde, Madrid (ES)
• *Enigma Pinocchio,* Villa Bardini, Florence (IT)
• *Just So Stories*, Nosbaum Reding Gallery, Luxembourg (LX)
• *To eat or be beaten*, Semiose, Paris (FR)
• *Drei Haüser Kunstpfad*, Daun (DE)
• *Carnival*, Le Carré, Scène nationale, Château-Gontier (FR)
• *Intérieurs Sur Mesure*, Galerie Alberta Pane, Paris (FR)

2018
• *Un futur enchanteur*, Le Consulat, Paris (FR)
• *ARTE NOAH*, Kunsthalle Feldbach, Feldbach (AT)
• *The Gathering,* PANTHERA.TODAY, Brussels (BE)
• *NGORONGORO II,* cur. Chistian Achenbach, Jonas Burget, Zhivago Duncan, Andrej Golder, John Isaacs, Andreas Mühe, David Nicholson, Artistweekend Berlin, Lehderstrasse 34, Berlin (DE)
• *Schwarzer Flamingo,* Galerie Hartwich, Sellin auf Rügen (DE)
• *WHITE BLOOD, BLUE NIGHT*, cur. Julie Crenn, Centre d'art contemporain - La Traverse, Alfortville (FR)
• *Les Sables Mouvants,* cur. Karine Rougier, Espace à Vendre, Nice (FR)
• *Für Immer Blau*, Waldsteige, Duisburg (DE)
• *Die Nächte des Heliogabalus*, Schlachthaus, Berlin (DE)
• *Touch Wood*, Sorry We're Closed, Art Brussels, Brussels (BE)
• *Sneaky Paradise,* Lachenmann Art, Konstanz (DE)
• *.....kein Thema*, Kwadrat, Berlin (DE)

2017
• *La Table Ronde*, cur. Peter Ungeheuer and Gyusik Lee, Diskurs Berlin, Berlin (DE)
• *Landscapes of Loss,* cur. Constanze Kleiner & Rachel Rits-Volloch, The Ministry of Environment, Berlin (DE)
• *Pilgrimage to Kashyyyk*, CCA Andratx, Mallorca (ES)
• *Runter von der Marmorklippen!,* cur. Martin Kwade, Mikolaj Sekutowicz and Agne Galinskyte, Kwadrat, Berlin (DE)
• *We all love art,* cur. Ryszard Wasko, Schlachthaus, Berlin (DE)
• *fresh&fine art,* Seven star gallery, Berlin, (DE)
• *Es geht voran,* Galerie Sandra Bürgel, 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*, cur. Rachel Rits-Volloch, Constanze Kleiner and David Szauder, Kino International, Berlin (DE)
• *Green Doesn't Sell,* Sorry We're Closed, Brussels at Art, Brussels (BE)
• *Sweat Shop*, Schau Fenster, Berlin (DE)
• *Zurück in die Zukunft*, cur. Minor Alexander, Kunsthalle am Hamburger Platz, Berlin (DE)
• *De Lirio,* cur. Caro Suerkemper, Braubach Five, Frankfurt am Main (DE)
• *Mai im Januar,* cur. Salome Ghazanfari & Uwe Henneken, Schau Fenster, Berlin (DE)
• *Dark Ages*, cur. Jerome Jacobs, Aeroplastics Contemporary, Brussels (BE)

2015
• *The Good Estrella,* cur. Carolina Castro Jorquera, OTR Espacio de Arte, Madrid (ES)
• *Surrealism goes Bananas*, Sorry We're Closed, Brusselsat Art, Brussels (BE)
• *NGORONGORO*, cur. Chistian Achenbach, Jonas, Atelier Jonas Burgert, artist-weekend, Berlin (DE)
• *Bitzel Britzel,* Kunst Im Taut Haus, Berlin (DE)
• *Mai im Januar,* cur. Salome Ghazanfari & Uwe Henneken, Schau Fenster, Berlin (DE)

2014
• *Im Dschungel,* Kunstverein Familie Montez, Frankfurt am Main (DE)
• *Emotional Rescue,* Emotional Rescue Shows, Berlin (DE)
• *Mal wieder Freitag der 13*, Idling Gallery, Berlin (DE)
• *Aus dem Fundus der botanischen Semantik*, cur. Alexander Minor & Ann Shomburg, Cruise & Callas, Berlin (DE)
• Fashion Week, cur. Jurgen Ostarhild, Kreuzberg Pavillon, Berlin (DE)
• *Wurzeln weit mehr Aufmerksamkeit widmen,* Galerie der HBKsaar - Hochschule für Bildende Künste Saar, Saarbrücken (DE)
• *Group show,* Galeria Alegria, Madrid (ES)

2013
• *Black Friday,* cur. Melina Volkmann, Yorckstraße, Berlin (DE)
• *Apokalyptik als Widerstand - Die Sammlung Tom Biber im Bayrischen Armeemuseum,* Bayrisches Armeemuseum, Ingolstadt (DE)
• *Benefit auction,* Neuer Aachener Kunstverein, Aachen (DE)
• *Cinque Garzoni II - Piccola Germania*, Cinque Garzoni, Venice, Lido (IT)
• *The legend of the shelves*, cur. Maik Schierloh & Joep van Liefland, Autocenter, Berlin (DE)
• *Money Works*, cur. Nicole Loeser and Tina Sauerländer, 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)
• *Fama - Good and bad speech after death*, Patricia Low Contemporary, St. Moritz (CH)

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,* c Cologne (DE)
• *Jeder für sich und Gott gegen alle*, U 37 - Raum für Kunst, Berlin (DE)
• *The Cannibal's Muse II,* cur. Max Henry, Autocenter, Monbijou Park, 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*, cur. 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,* cur. Rick Buckley, Autocenter, Berlin (DE)
• La Vallée Patibulaire, Caro Bittermann, Berlin (DE)
• *When love comes down... ...word becomes flesh*, Cussler, Berlin (DE)
• *Das Universum expandiert, cur.* Shila Khatami, Kwadrat, Berlin (DE)

2010
• *Step in the Arena,* Quartier Eurobahnhof, Saarbrücken (DE)
• *Barbaric Freedom*, cur. Anne Pontegnie, Simon Lee Gallery, London (UK)
• *The Cannibal's Muse*, cur. 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,* cur. Aurelia Sellin, Vittorio Manalese, Berlin (DE)
• *Transzendenz Inc.,* cur. Heike Kelter and René Luckhart, 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,* cru. Julia Pfeiffer and Roseline Rannoch, 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,* Hadlichstrasse 44, 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 (KR)
• *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,* cur. Klaus Winichner, Galerie Sandra Bürgel, Berlin (DE)
• *Blaue Augen*, Showroom, Berlin (DE)
• *Die Nacht der süßen Bienen,* Schickeria, Berlin (DE)
• *De Vreemdeling,* Centrum Bildende Kunst, Rotterdam (NL)
• *NULL BOCK,* Schickeria, Berlin (DE)
• *Vicerunt Viderunt Venerunt,* with Uwe Henneken, The Breeder Projects, Athens (GR)

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)
• Galerie Giti Nourbakhsch, Berlin (DE)
• *Gruppenausstellung*, Galerie Giti Nourbakhsch, Berlin (DE)

2004
• *Malerei,* Staatsgalerie Stuttgart, 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 publiques / Public Collections

• Fonds régional d'art contemporain Corse, Corsica (FR)
• Museum De Hallen, Harleem (NL)
• Centrum Beeldende Kunst Rotterdam, Rotterdam (NL)

Films documentaires / Documentary films

• BAEGER, Sonja (réalisatrice), 2021, *HEART OF STONE (HERZ AUS STEIN)*, 31min, sélectionné lors du Fine Arts Film Festival 2021

Publications / Publications

Ouvrages monographiques / Monographs
• BRUN, Jeanne, STRICK, Jeremy, S. PALMER, Daniel, "Stefan Rinck", *Pleased to meet you*, n°9, Paris, Semiose éditions, 2021.
• RINCK, Monika, RINCK, Ute, *Stefan Rinck, Stones. Gods. Humans. Animals.*, Galeria Alegria / Sorry We're Closed / Semiose, Madrid, 2020.
• BROCK, Bazon, *Stefan Rinck*, co-édition Lubok Verlag, Leipzig / Sorry We're Closed, Brussels, 2016.

Ouvrages collectifs / Collective Books
• *Des exploits, des chefs-d'œuvre*, cat exp. (Mucem, Frac Sud, [mac] musée d'art contemporain de Marseille, 2024), Edition Dilecta, Paris, 2024, pp. 238-239.
• TOULOUSE, Sophie, SOYER, Barbara, *The Drawer*, revue de dessin, Vol. 23, edition The Drawer, Paris. pp. 92-97.
• *Biennale Internationale Saint-Paul de Vence*, cat. exp. (Biennale Internationale Saint-Paul de Vence, Saint-Paul de Vence, 2021), Association BIS, Saint-Paul de Vence, 2021.
• BEERS, Kurt, CORK, Richard, *100 Sculptors of Tomorow*, Thames & Hudson, London, 2019.


RINCK

Images HD / High Res Images

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HD / HR
BD / LR



Stefan Rinck
Prehistoric Slalom, 2025
Onyx
56 × 155 × 21 cm – 22 1/16 × 61 × 8 1/4 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



Stefan Rinck
Grand Frisé, 2025
Pierre de tuf / Tuff stone
66 × 90 × 30 cm – 26 × 35 7/16 × 11 13/16 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



Stefan Rinck
Honey Sucker, 2025
Onyx
91 × 58 × 28 cm – 35 13/16 × 22 13/16 × 11 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



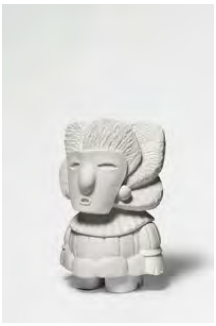
Stefan Rinck
They Don't Care About Us, 2025 Quartzite
82 × 66 × 38 cm – 32 5/16 × 26 × 14 15/16 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



Stefan Rinck
Snowed in with Friends, 2025
Marbre / Marble
40 × 100 × 300 cm – 15 3/4 × 39 3/8 × 118 1/8 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



Stefan Rinck
Duc of Bombast, 2025
Marbre / Marble
103 × 69 × 68 cm – 40 9/16 × 27 3/16 × 26 3/4 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Téléchargements / Downloads
HD / HR
BD / LR



Stefan Rinck
Girl with a Snake, 2021
Grès / Sandstone
90 × 45 × 30 cm – 35 7/16 × 17 11/16 × 11 13/16 inches
Photo : Matthias Kolb
Courtesy Semiose, Paris

Press Release

Press Tour :
Thursday, December 10, 2026
Paris-Orly > Rodez-Aveyron
with Volotea

Volotea, the Airline Connecting Europe's Regional Capitals

Founded in 2011, Volotea is an airline that connects small and midsize European cities through direct flights. Since launching operations in 2012, the airline has developed a network focused on regional capitals.

As Volotea's largest market, France plays a strategic role in the airline's development. Through its network of direct flights, Volotea strengthens regional connectivity and improves access to these destinations, while offering air travel that combines quality service with affordable fares.

With a strong local presence in the regions it serves, the airline contributes to their economic, social, and tourism development by facilitating mobility, enhancing their appeal, and providing travelers with an ever-wider range of destinations.

The Rodez–Paris Route

Since 2024, Volotea has operated direct flights between Rodez-Aveyron and Paris-Orly, helping to improve the region's accessibility and maintain an essential connection with the capital.

With a flight time of just 1 hour and 15 minutes, the route makes both business and leisure travel between the two destinations easier. It perfectly embodies Volotea's mission: to provide accessible and convenient travel options that bring regions closer together while supporting their economic and social development.

Volotea offers two round-trip flights daily, Monday through Friday, and one round-trip flight on Sundays. Flights can be booked through all distribution channels and on the Volotea website, www.volotea.com, with fares starting at €49.



RODEZ AGGLOMÉRATION

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