

Linda Stupart

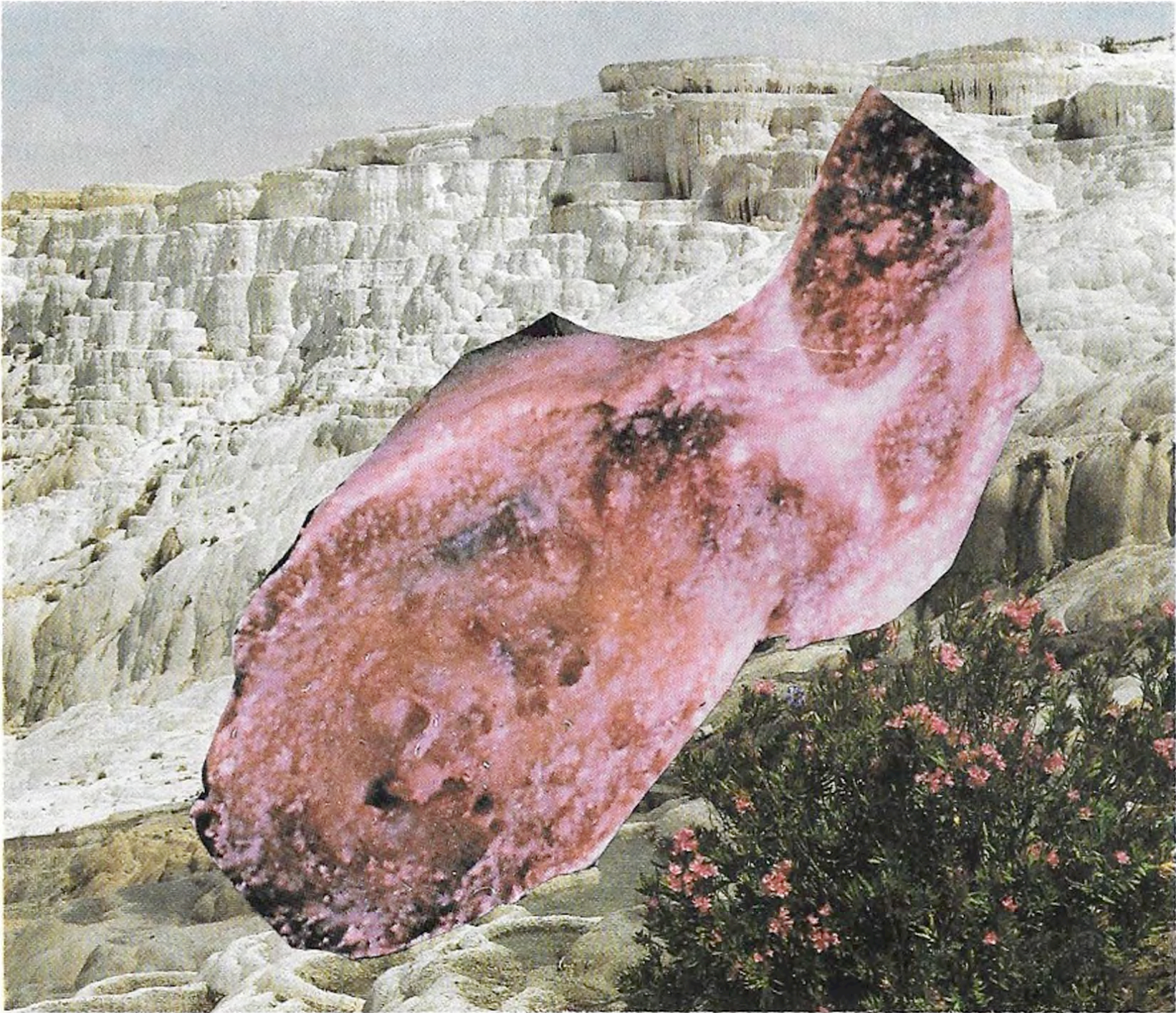
'they'/'them' pronouns

Born 29 September 1983

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LINDA STUPART

**abridged
portfolio**

for a full
portfolio please
visit this [link](#)

Linda Stupart is an artist, writer, and educator from Cape Town, South Africa currently living in Birmingham, UK.

Stupart's recent work thinks through through climate change, embodiment, abjection and the transgression of borders. They have performed as and on top of icebergs in the Arctic Circle (2019); and are currently walking the length of the River Cole in Birmingham, dressed in natural-dyed rags; foraged plants, twine, vines, and trash collected on the river's banks as part of Watershed (2021 - present). In 2019 they produced All Us Girls Have Been Dead For So Long with Carl Gent – a full length sci-fi musical theatre production about dolphins, aliens, the Deepwater Horizon Oil Spill, climate change, queer bodies, Kathy Acker, and travelling to hell. This was performed at the ICA, London. In 2021 they worked with Carl Gent and Kelechi Anachua to produce and then, a harrowing - a major immersive exhibition at Wysing Arts Centre, which unearths dominant and dominating relationships between bodies and 'land'; proposing new ways of being together within ecological crises via ghosts; horses; harrows; rivers; folk singing, and digging.

The work is generally driven by a radical site-specificity; immersing themselves in the ecologies; histories, and fictions of the immediate environment, while unearthing and troubling straight(forward) narratives of place. Stupart's work consists predominately of performance, film, writing and sculpture.

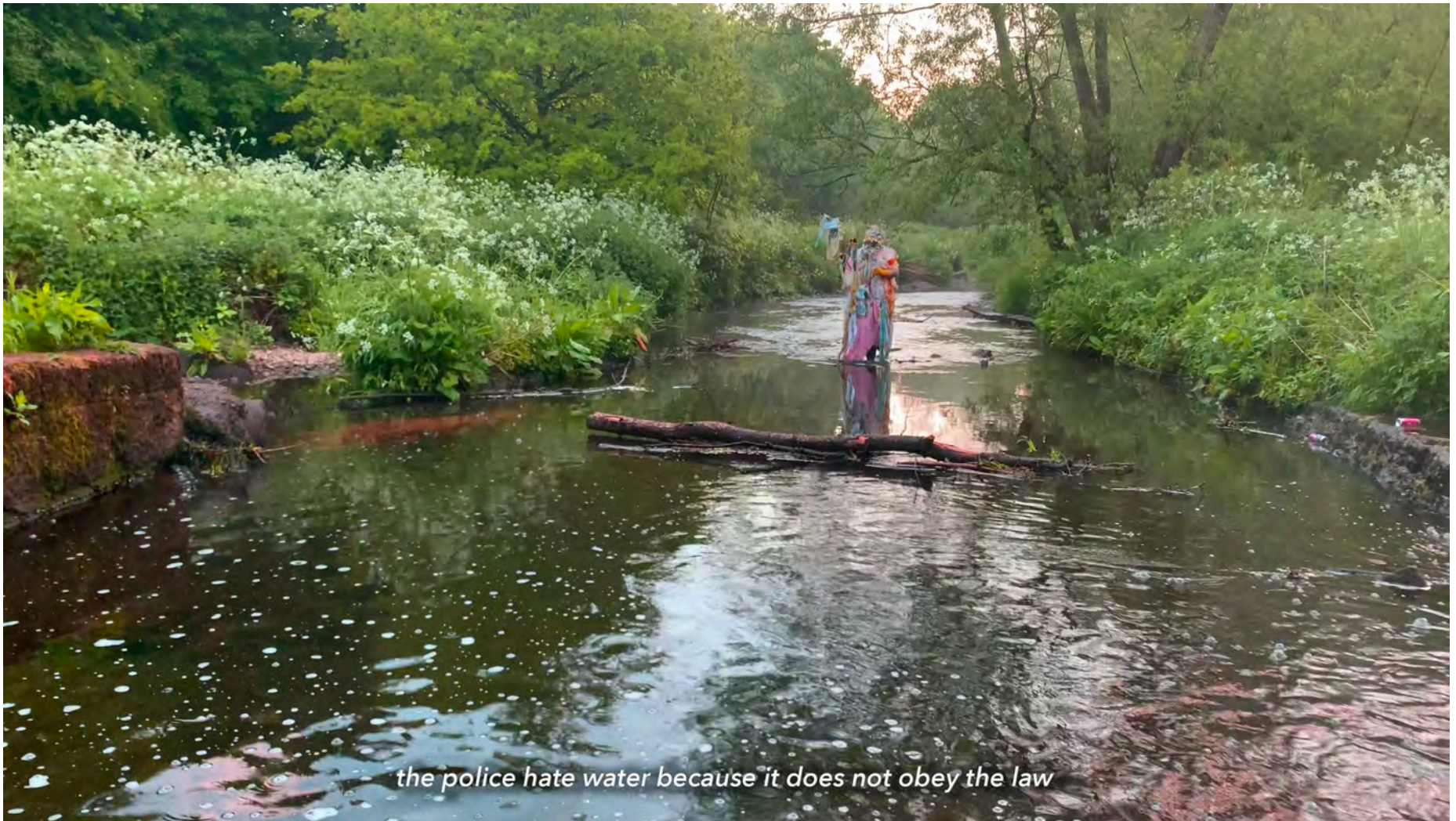


Carl Gent, Linda Stupart and Kelechi Anucha, *and then, a harrowing*. 2021..Exhibition video [here](#).
Billboard prints, baling twine, hay, barley, rags and clothing dyed with turmeric, red cabbage, beetroot and madder, bailing plastic, sacking, rope, laminated plants, paint on paper mache, chicken wire, found oil painting, miscellaneous horse tack, twigs, digital camera, laminated keyring, gloves, false nails, scaffolding tower, carpet, cement, concrete, screed, excavated gallery floor, audio.





Untitled 16mm film (HORSES), 2021, shot on location at Summerfield Stables, Birmingham, UK



the police hate water because it does not obey the law

Linda Stupart, *Watershed 2021*
(still) full video available [here](#)
shot on location in the River Cole, Birmingham, UK





Cathdral, 2022, approx 600 x 300 x 70cm, material foraged from the River Cole in Birmingham, exhibited at Mimosa House, London.



All Us Girls Have Been Dead for So Long. 2019. (with Carl Gent)

Artist's play with seven performers, slide projectors, 16mm film on projector, video on CRT TV, visualizer, Sega Megadrive with ECCO the Dolphin game cartridge, overhead-projector, drumkit with drumming, ice, SD card, costumes, paint on cardboard, dance, singing, pitch-shifter, and one-thousand fortune-telling fish





Linda Stupart, *After the Ice, the Deluge*, 2019

(still) full video available [here](#)

16mm, VHS, Super 8 & iPhone footage shot on location in the Arctic Circle, found 16mm footage scanned





Linda Stupart, *After the Ice, the Deluge*, 2019
performance documentation, Arctic Circle



A man who I had had sex with after our friend had suicided told me I was the physical manifestation of his mourning. That same year a man who I had had sex with in somebody else's bed and who was extremely beautiful but had a girlfriend who was probably also beautiful said to me 'I'm just really good at incorporating the lost object into my melancholia.' Both of these men who I have slept with believe my body to be death or to be lost. Perhaps, since – perhaps since it feels that these men were not entirely concentrating when they slept with me or dumped me, I could build a new body to be their substitute object instead – the pillow under the duvet in your mother's house, with hair collected from the tails of horses substituting yours, across the sheets. Then she could stop being death perhaps, after Capitalism no one will have to work.

Builds a body out of crevices and absences and mud and shit and hair. Paints it pink and when she goes to lay it in her bed, stubs her toe on an improper thing at the bed's edge. Lifting up the covers she finds an object almost exactly like the one she has just made, its calcified sister and her sister and her sister's sister, forty hardened bodies cast from folds and holes and gaps between her body or the bodies of dead women or their children in her dreams.

Linda Stupart, Some Men Have Mistaken Me for Death 2017 - 2019, performance, wild clay, paint. Mimosa House (London) and Yaby (Madrid)



ABRIDGED CURRICULUM VITAE, EXHIBITIONS

EDUCATION

2008: Masters of Fine Arts at the Michaelis School of Fine Art, University of Cape Town

2017: PhD in Art Practice with no corrections, Goldsmiths, University of London.

SOLO EXHIBITIONS

2021 (with Carl Gent and Kelechi Anachua) 'and then, a harrowing' at Wysing Arts Centre

2017: I Want to Show You a Body, residency and exhibition in Tate Britain's Learning Gallery

2016: A Dead Writer Exists in Words and Language is a Type of Virus at Arcadia Missa, London

THEATRE PRODUCTIONS

2019: All Us Girls Have Been Dead for So Long (with Carl Gent), ICA, London.

SELECTED RECENT GROUP EXHIBITIONS

2022 – 2023: The Horror Show at Somerset House, London

2022: The Baroness at Mimosa House, London

2021: Intertwined, Vital Capacities ([Online](#))

2020: So Remember the Liquid Ground, Gasworks, London and the Royal College of Art, ([Online](#))

An Alarming Specificity, Cantor Fitzgerald Gallery, Haverford College, Haverford, Pennsylvania, USA ([Online](#))

(with Carl Gent) Blending Realities, Cockpit Theatre, London (Online)

2019: SNOW CRASH at IMT Gallery, Nottingham

Still I Rise: Feminisms, Gender, Resistance Arnolfini, Bristol.

I, I, I, I, I, I, I, I, Kathy Acker at ICA, London.

New Suns at Somerset House, London

Jamais fille chaste n'a lu de romans at CIRCUIT, Lausanne, Switzerland.

2018: Still I Rise: Feminisms, Gender, Resistance at Nottingham Contemporary

Supernature in Two Parts at Lisson Gallery, London.

Magic Circle at Kunstraum Niederoesterreich, Vienna

'some men have mistaken me for death' as part of the Queer Futures program at Mimosa House, London

2017: Class Languages at District, Berlin and Kunstverein Dusseldorf.

Something I'll be Scared of at Syndicate, Cologne