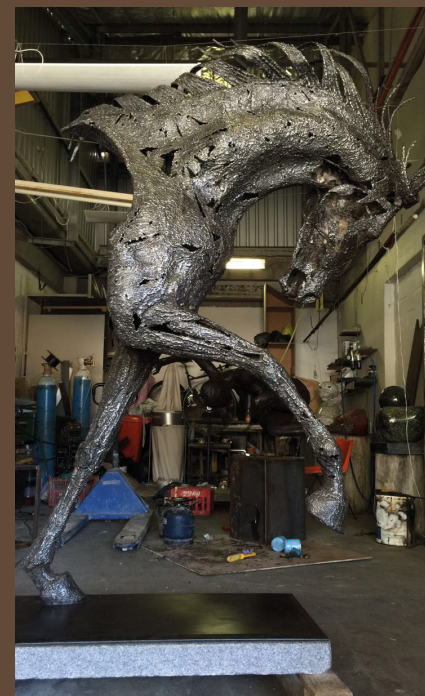


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Certain mediums lend themselves to layered looks

Robin is able to capture expression through his work



TEXT: ROBIN KUTINYU  
PHOTOGRAPHY:  
COURTESY OF ROBIN  
KUTINYU

# A work of art

From an artist's perspective

**I**'ve been surrounded by art my entire life. My father was an acclaimed sculptor who specialised in wildlife and also painted in oils in Zimbabwe. I first started sculpting rhinos at the age of five, finishing my father's pieces. I honed

my skills and sold my own first collection of birds and turtles at the tender age of 10. Since then, I have been completely absorbed by animals, the human figure, sculpture, and the movement and anatomy of animals and human form.





### An equestrian touch

Robin has started exploring equine sculptures and is able to sculpt lifelike horse sculptures according to each person's individual tastes. What better way to honour or remember a loved horse than with a realistic replica that you can choose to display in your home or outdoors.

### Beginnings

I try to capture the essence of my subject, such as an animal, by immortalising a certain moment – a look and feel of what is happening. My work is about the soul of my subject, not just the outer form worked to perfection. I have made my way from understanding my material and the possibilities it gives me to shaping the intangible of an idea, an image, a concept.

There are different ways for me to get inspired. The sculpture might develop from an idea that forms in my mind, or I might travel thousands of kilometres to find an unexplored quarry where I wander around and listen to the stone calling out to me to be worked. Quite often I see in the freshness of nature the complete sculpture in a rock formation.

### Bringing a concept to life

Working in the silence of the desert is like a retreat, where sculptures often start taking shape and gaining their first overall expression. Moving stones that weigh several tonnes is a refreshing exercise to me. The tension between raw material and finished piece keeps me enthusiastic throughout the process of creation.

I consider it a challenge to catch the movement of the human form in its endless variations. Studying the masters like Donatello, Bernini and Rodin has taught me a lot about the different forms in which the human body can be presented. To choose the right expression and medium for an idea is the task that sets my work apart.

### Superb stones

I use many types of medium, namely alabaster and zebra stone from America, wonderstone from South Africa, semiprecious stone from Zimbabwe, wood, wax, ice, granite, marble, metal, cement, picture stone, sandstone, and jasper from South Africa, Italy, Namibia and Madagascar.

My favourite stones to work with are granite for its multiple-texture finishing qualities, marble for its classic association with sculptures, picture stone for its dazzling colours, and springstone and wonderstone for their contrasting textures between polished and unpolished.

### Robin's work

I have private regular collectors in the USA, Germany, England, Australia, Switzerland and a small but growing number in South Africa. 🐾



Robin works with a variety of different materials