

Offcuts

Curated by Xanthe Scout Lardner-Burke (group show)



Artists: Daniel Tucker, Emily Rae Smith Labuschagne, Luca Evans, Sandy Harris, Dale Washkansky, Robyn Freeman, Kirstie Pietersen, Ana-Jose Riley, Pia Truscott, Joelle Joubert, Gina van der Ploeg

Main Gallery - 07.03.24 - 18.04.24

Catalogue



Detail of (Clockwise)

Daniel Tucker - *Collecting Dus*
Emily Rae Smith Labuschagne - *Shape Series*
Dale Washkansky - *The Other Side*
Pia Truscott - *Scrambled*
Kirstie Pietersen - *Untitled III*

Offcuts

'Offcuts' draws heavily on Barad's diffractive practice used to describe a critical practice of engagement, which emphasizes material objects and encounters. These matters are constituted, produced, and shifted through their relation to each other. Through exhibiting work-in-progress alongside text excerpts of conversations had with the artists, I intend to extend the work beyond the exhibition space, to loop the studio/place of making into the exhibition space, and to emphasize material encounters and intra-actions. In this way to complicate, make messier, and make more uncertain entry points, points of departure, and relationships to the work from the artists, curator, and public.

I am interested in the artist's relationship to their practice, processes, and materials. I want to give language, structure, and space to work so as for it to have its own logic and concerns. Too often, work is given too little of its own world in the exhibition space. My key concern with the inclusion of text in the exhibition is to build an 'un-monumental backstory'.

'Offcuts' is concerned with the production of value and understands that this is a value that is placed and produced through structures of intra-actions in order to make a thing significant. Works in progress, the other component of this exhibition, actively include/move against constituted value and side-steps signification or pretense of

grandeur. This is not work with an answer, or with a clear directive. These are offcuts, things made meaningful through the artist's practice and process, but things (by definition without a name) nonetheless.

The text and the offcut of practice-process would ask of the viewer to make a leap from one to the other. To enact what happens in studios and hands. I considered the exhibition through a spatial concern with movement. I thought of the work and text as a set of converging paths, drawing artists, viewers, and me closer or farther away. I intend for this exhibition to present those to you; in scraps; in fragments; and in wayward-piecemeal - my earnest appeal to make an exhibition backwards or sideways; movement helmed.

¹ Barad, K. (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham and London: Duke University Press.

Curator Bio

Xanthe Scout Lardner-Burke (b. 1998, South Africa) is an artist primarily and newly a curator. Her practice is process-based and expressive of [her] interest in materials, structures, language and value production.

Scout Lardner-Burke graduated from Michaelis School of Fine Art (2021). She has exhibited with 99 Loop Gallery (Cape Town) in Artsy's Foundations, Untitled 9.99, Elemental, and With Feeling; the Association for Visual Arts in Together; Marvol Gallery in Beyond the Canvas and various independent curatorial projects since her graduation in 2021. In 2023, she participated in Sessions, an eight-month program, culminating in the exhibition Pomegranate (2023). Most recently she exhibited with 99 Loop Gallery at the Investec Cape Town Art Fair.

As a curator 'Offcuts' forms her debut project. Scout Lardner-Burke works and lives in Cape Town, South Africa.

Daniel Tucker

Daniel Tucker is a Cape Town based artist whose work is of ecological concern. His work is predominantly sculptural, making use of found objects in combination with sculpted wooden form to create arrangements and collections that hold a sense of loss. The consistent thread throughout his practice is an exploration of the Anthropocene and its implications in a South African context. His approach isolates everyday objects and iconography from mass scaled extractive industries to render and position them in relation to the human scale, the body.

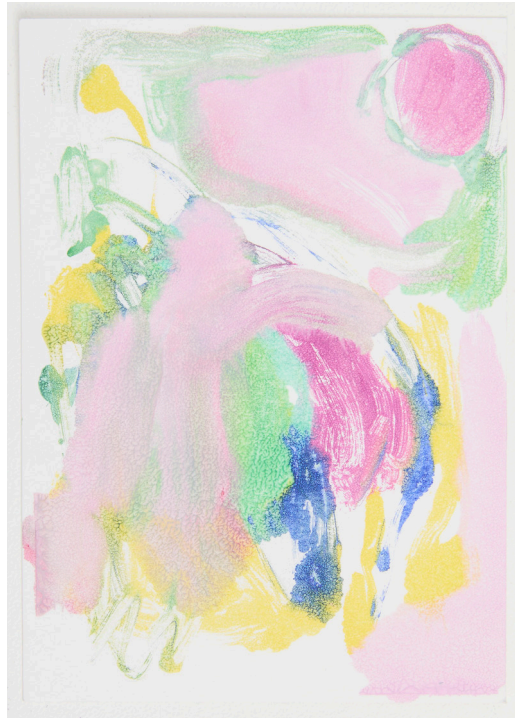
His work is deeply technical, a conglomerate of meticulous carving, mark making, surface treatment and forging. Visual interaction acts as the primary access to the works conceptual discourse.



Daniel Tucker
Collecting Dust, 2024
Found Objects and Jelutong
62 x 25 x 19cm
R15 370 (inc VAT)

Emily Rae Smith Labuschagne

Emily Rae Smith Labuschagne (b. 1994) is a multi-disciplinary artist and art educator in Cape Town, South Africa. She completed her Masters in Fine Art from Michaelis School of Fine Art at the University of Cape Town and currently works from her studio in Woodstock. Emily's practice is an interplay between text, painting, object and colour as she explores ideas closely related to narrative, the imaginary, and memory.



Emily Rae Smith Labuschagne

Shape Series, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 1, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 2, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 3, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 4, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 5, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 6, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 7, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 8, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



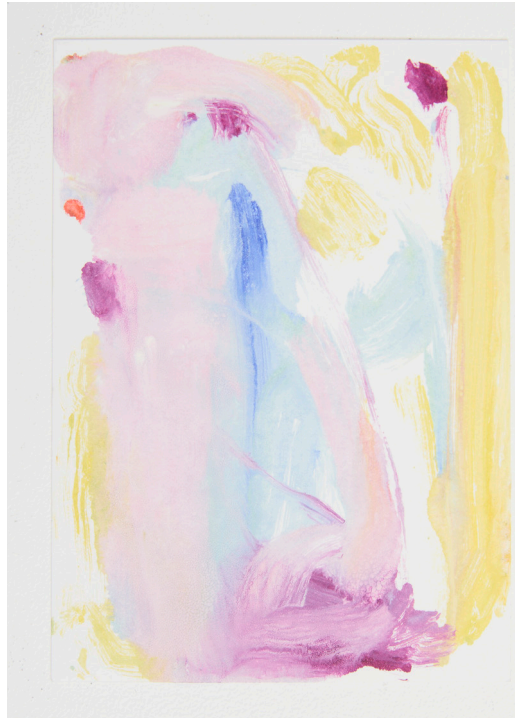
Emily Rae Smith Labuschagne

Shape Series 9, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne

Shape Series 10, 2023

Oil monotype on paper

14.8 x 10.5 cm

R1 802 (inc VAT)



Emily Rae Smith Labuschagne
Shape Series 11, 2023
Oil monotype on paper
14.8 x 10.5 cm
R1 802 (inc VAT)

Luca Evans

Luca Evans is a Cape Town based artist/ practitioner working primarily with wood and text. In 2018 they graduated with a BSocSci in Neuropsychology and Linguistics at the University of Cape Town, followed by a BAHons in Linguistics. After six years studying and working with language they made an unexpected shift towards art, completing a degree in contemporary art at the CTCA in 2022. Their work spans art making, exhibition making and education.

They lecture in art writing and collaborative practice, alongside their curatorial and studio practice. In 2022 they co-founded Under Projects, an artist-run project space and curatorial collective where they work as a curator and programmer. Their practice utilises a hit-and-miss approach, with haphazard carpentry, loose text work, and bad jokes. It's under construction.



Luca Evans

PLANES (Airforce in the sky), 2024

Print on bookpaper, framed in Kiaat

(Edition 1-5)

31 x 21.2 cm

R1 908 (inc VAT)



Luca Evans

PLANES (Airforce in the sky), 2024

Print on bookpaper, framed in Kiaat

(Edition 1-5)

31 x 21.2 cm

R1 908 (inc VAT)

Sandy Harris

Sandy Harris is a South African sculptor born in 1989 in Pietermaritzburg and now based in Cape Town. She received her BA:FA at the Michaelis School of Fine Art in 2016 and her Master of Fine Art in 2018 at the Glasgow School of Art. Her work is material driven, using fabric as a main influence and primary concern.



Sandy Harris

Stage I (of infinite stages), 2023

Twill, thread

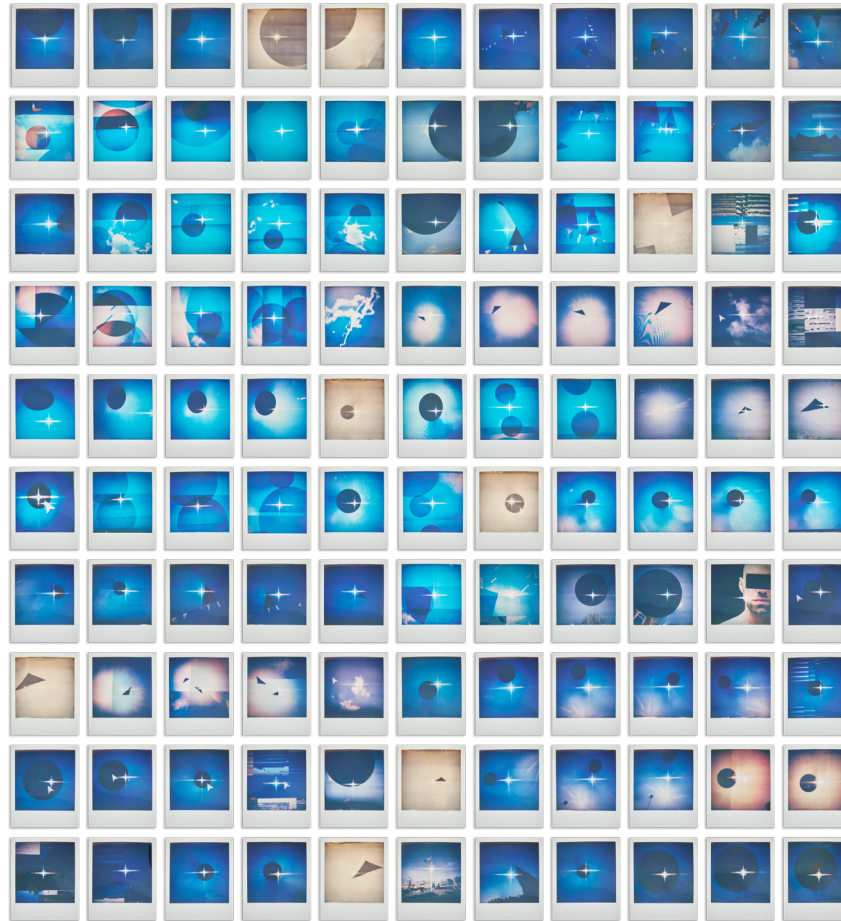
21 x 36 x 9 cm

R4 240 (inc VAT)

Dale Washkansky

Dale Washkansky, born 1980 in Cape Town South Africa, is currently a PhD candidate at the Michaelis School of Fine Art at the University of Cape Town (UCT) where he also completed his MFA (2010) and BA (FA) (2006). His solo shows include: *Knowing and Un-Knowing: The Affective Relations of Images* (2023) at the Michaelis Gallery, *Ra Ra Ra* (2016) at Youngblood Gallery, *Mime* (2013) at Commune 1 Gallery and *A Space Between* (2011) which was exhibited at the AVA Gallery and then re-shown at the Cape Town Holocaust and Genocide Centre.

Washkansky has participated in several group exhibitions, most recently *Interlude* (2012) at 196 Victoria Rd, *Nano 1.3* (2019) and *Nano 1.2* (2018) at Barnard Gallery. Washkansky has collaborated on several curatorial projects including: *Death Speaks* (2015) at 6 Spin St. with Suzanne Duncan and Alice Toich, *Swallow My Pride* (2010) at Blank Projects with Margaret Stone, Lizza Littlewort and William Martin. He was also co-curator with Dr Siona O'Connell for an exhibition at !Kwa ttu San Cultural Centre (2008). In 2010 Washkansky was employed as the co-curator, with Dr. O'Connell, at the Centre for African Studies (CAS) at UCT. Several shows were put on during this time the most prominent *Shared Legacies: the Alfred Duggan Cronin and Edward S. Curtis Photographs*, which was then exhibited at Kimberly and Grahamstown. In 2012 Washkansky was employed at the Centre for Curating the Archive (CCA) at UCT where he co-curated the exhibition *Spring Queen: The Staging of the Glittering Proletariat* with Project Director Dr. O'Connell. The exhibition was shown at the Iziko Bertram House Annex Gallery and the District 6 Homecoming Centre.



Dale Washkansky

Finding Holes in the Sky, 2024

110 Polaroids, wallpaper and TV

244 x 234 cm

NFS



Dale Washkansky
The Other Side, 2012
Lightjet photographic print
106 x 88 cm
R7 950 (inc VAT)

Robyn Freeman

Robyn Freeman is an artist born and raised in Palapye, Botswana and currently based in Cape Town, South Africa. She graduated with a distinction from the Michaelis School of Fine Art in 2023, majoring in Sculpture. Currently working with wax, glycerine, bone, concrete, fabric, found metal objects and appropriated text; her work is concerned with internal spaces that explore the tension between pleasure and shame.

Freeman asks the question "Can I be without a membrane?". Her work engages with the experience of shame as one is constantly confronted with the many ways in which one's body is regulated by committing and desiring what is considered to be sin. She is concerned with a moment in time – a breath – in which desire, disgust, shame and pleasure can exist at once



Robyn Freeman

My Empty Mouth (Afraid of the bite) IV, 2023

Glycerine and photographic transfer on
unstretched canvas

47.5 x 52 cm

R4 240 (inc VAT)

Kirstie Pietersen

Kirstie Pietersen (b.1998) is a visual artist working and living in Cape Town. Pietersen graduated from Michaelis School of Fine Art (2022) with her graduate exhibition titled 'She Guards the Things of the Past and Keeps Them in Store'. Her work has been featured in Greatest Hits at the AVA (2022), GIRLS, GIRLS, GIRLS at Daor Contemporary and Paper for the Turbine Art Fair (2023).



Kirstie Pietersen

Untitled III (frame impression), 2023

Plaster of Paris

32 x 25 cm

R1 590 (inc VAT)



Kirstie Pietersen
Untitled, 2023
Plaster of paris
29.5 x 27.5 cm
R2 650 (inc VAT)



Kirstie Pietersen
Doilie Cast V, 2024
Plaster of paris
89 x 21 x 4 cm
R3 180 (inc VAT)

Ana-Jose Riley

Ana-José Riley (b.1999) is a Cape Town based art-maker, art-thinker, art-wonder-er/// etc. Informed by her English and Venezuelan heritage, (a resident to here) her art-practice is situated. In 2022 she obtained her BA in Fine Arts from the University of Cape Town. There, she majored in sculpture and print-making and developed a multidisciplinary approach to her art; considering and including: video, sound, ugly-making, dust-practices, and installation-work. She speaks through the material and metaphorical - the process uses borrowed language and mostly asks questions out- loud: exploring themes surrounding position, location, mobility, translation, and whiteness. In a state of searching, her ongoing interest is the topic of home: home as in right here.



Ana-José Riley

Gift unnamed, 2024

Canvas, wax

Outer : 10.3 x 14 cm

Inner (wax): 5 x 5.33 cm

R795 (inc VAT)



Ana-José Riley
Butterfly ii (unnamed), 2024
8.7 x 9.1cm
R530 (inc VAT)



Ana-José Riley
Object house iiiii (unnamed), 2024
Pencil, canvas, wax
15.8 x 19.2 cm
R795 (inc VAT)



Ana-José Riley
Grid i (unnamed), 2024
Canvas, wax
43 x 44.9 cm
R954 (inc VAT)



Ana-José Riley

Here ii (unnamed), 2024

wire, masking tape, wood, putty

53.6 x 55.4 cm

R1 060 (inc VAT)



Ana-José Riley
Grid ii (unnamed), 2024
Wire, masking tape
63 X 61 cm
R1 272 (inc VAT)



Ana-José Riley

Block (various) make Grid iii (unnamed), 2024

Wire, masking tape, pencil, plaster, brick

Various sizes: 4 x 2.5 cm

14.4 x 19.6 cm

R1 272 (inc VAT)

Gina van der Ploeg

Gina van der Ploeg (b. 1994) is a sculptor, fibre artist, and farmer from Cape Town. In 2017, she graduated from Michaelis Fine Art School, winning an award for her body of work 'wear | we're.' She has participated in several group shows and art fairs while completing a post graduate degree in Religious Studies at the University of Cape Town. Her studies into how the materiality of objects shapes notions of fibre, nature, and the human inform how she engages with her own chosen materials. She received a bursary from the University of Cape Town to travel to Japan in 2019 where she worked with weaver Toyomi Harada and completed an apprentice program with weaver and indigo dyer, Bryan Whitehead. She was shortlisted for the SASOL New Signatures Award (2021) and attended the Tankwa Artscape Residency at Stonehenge Reserve in the Karoo, South Africa (2022 and 2023) and the OPEN FIELDS residency in Styria, Austria (2022). Gina exhibited her first solo show at 196 Victoria in Cape Town in January 2024.



Gina van der Ploeg

Pulp Sheet, 2023

Pure linen and cotton paper pulp

52 x 42 x 12 cm

R10 600 (inc VAT)



Gina van der Ploeg

South Yeaster, 2023

Hand grown linen on pure linen and cotton paper

60 x 44 cm

R10 600 (inc VAT)

Pia Truscott

Pia Truscott (b.1999, South Africa) works with found material. She is concerned with a kind of material optimism, a sense of bettering, that makes plastic and other scrap materials glamorous. Typically, Truscott processes her material as she cuts, paints, sews, and irons plastic together to make large-scale tapestries or 'garments' made from smaller units of plastic processes. Attention and extra care are paid to the seam, the cut, and the colour as they are assembled - and there is a sense at their scale and color, that they are extravagant. Truscott's use of found material informs, or limits, what she, or someone she knows has touched, scrapped, and kept for her. Her work seems to trace an ongoing, intertangled web of lives touched by material and what it means to be with people.

Pia Truscott graduated with a Bachelor of Fine Arts (BA) at Michaelis School of Fine Arts in 2022. She has participated in several group exhibitions in 2023, notably, ANTI-BOOTH curated by Church Projects at the Investec Cape Town Art Fair; The 2020s: New Forms of Abstraction - Part 1 at Berman Contemporary in Johannesburg and Loud and Clear at SMAC gallery in Cape Town.



Pia Truscott

Ode to Scraps, 2023

Found plastic, acrylic paint and thread, framed with museum glass

43 x 38c m

R5 300 (inc VAT)



Pia Truscott
Scrambled, 2023
Mixed media on paper, Framed on museum glass
27.5 x 24 cm
R3 710 (inc VAT)



Pia Truscott
Float, 2020
Plastic and acrylic on super wood
20 x 20 cm
R2 968 (inc VAT)

Joelle Joubert

Joelle Joubert (b.2000, South Africa) works in drawing, painting and mixed media. Joubert works within the narrative of impending doom, that we are waiting for an eruption, or the world to end. All the while, life goes on. Joubert's work aims to underpin the frustration of the individual in the face of the abstract collective (world), with emphasis on moments of solace.

Joubert's use of substrates - oil paint, ink and wax - are material inquiries into surface and tension. And too, a means to layer and emass sculptural space and gestures while preserving a surface just out of sight.

Through her practice, Joubert aims to explore the borders and margins, where the riff-raff ooze and morph into alternate realities. The hidden, fragmented, and wasted aspects of life are what she imagines comprise worlds within the cracks. That is where earthquakes happen. Joubert graduated from Michaelis School of Fine Art with a BAFA in 2022.



Joelle Joubert
Carboard Relief 1, 2021-3
Mixed media
57 x 42 cm
R3 710 (inc VAT)



Joelle Joubert

Cardboard Relief 2, 2021-3

Mixed media

35 x 25 cm

R2 862 (inc VAT)



Joelle Joubert

Cardboard Relief 3, 2021-3

Mixed media

35 x 25 cm

R2 862 (inc VAT)



Joelle Joubert

Cardboard Relief 4, 2021-3

Mixed media

28 x 22 cm

R2 120 (inc VAT)



Joelle Joubert
Sketch of hands, 2022
Ink on paper
35,5 x 25 cm
R1 590 (inc VAT)



Joelle Joubert
Catching light, 2024
Ink on paper
37 x 27 cm
R2 120 (inc VAT)



Joelle Joubert
First Position, 2024
Oil on Fabriano
50 x 35 cm
R5 830 (inc VAT)



Joelle Joubert
Ballet Shoes, 2024
Oil on Fabriano
32,5 x 25 cm
R5 300 (inc VAT)



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