

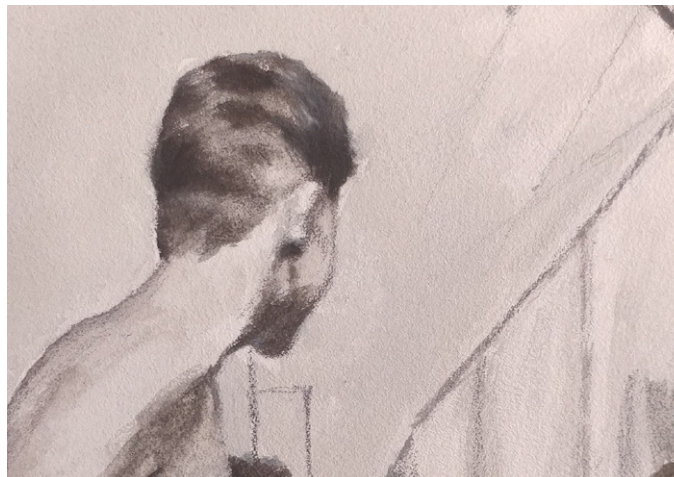
'BETWEEN A ROCK AND A HARD PLACE'

with Clare Menck, Jo Roets, Kristen McClarty, Laurel Holmes and Madeleine van Manen

Long Gallery / 18.08.22 - 29.09.22



Catalogue



Detail of (Clockwise)

- Kristen McClarty - 'Layered Annotations'
- Madeleine van Manen - 'Some Datum, No Entourage'
- Laurel Holmes - 'Précaire IV'
- Jo Roets - 'Shift'
- Clare Menck - 'Young man with sea and railway'



Kristen McClarty

Kristen McClarty's work draws inspiration from her surroundings; a story of a person in a space, surrounded by built up memory of self and others.

McClarty spends considerable time outdoors, recording light, shadow, rock formation, and the things that people leave behind to mark their existence and presence. She does this with photographs, video, and water colour sketches. These pieces of information are translated in her studio, into fine art print and textile work. She works from small to large scale, feeling for the edges of an idea, and often revisits similar source material to further develop an area of interest.

McClarty's recent series of woodblock and screen prints, exhibited here, is an accumulation of a year's work of exploring and documenting the scratchings, words and dirty graffiti left by individuals in local places. The words written by people who shouldn't be there but tell the world they are there, and they are here, and they exist, and they have thoughts, and they want to tell you or anyone, something.

McClarty is interested in how those things stack up over time and become a layering of marks and colour that reference each other while they simultaneously cover what was there before. Moreso, she is interested in how these collected memories jumble with what is in her own head, trigger and poke, scratch, mock, question. She sees those things and interacts and tussles with them. Superimposing her own thoughts. McClarty's set of three large scale woodblock prints, is presented as a progressive view into the same space, as people slowly leave their marks, comments, and thoughts. A visual demonstration of existence and the passing of time. The artist's response to the response of others to their lives and their existence, between a rock and a hard place.



Kristen McClarty

'Lost and Found' 2022

Woodblock print and screen print - Print 1/5

48 x 47.5cm

R9010 *Framed* (incl. VAT) R6890 *Unframed*



Kristen McClarty

'Suspended Thoughts' 2022

Woodblock print and screen print - Print 1/4

108.5 x 79cm

R25970 *Framed* (incl. VAT) R18020 *Unframed*



Kristen McClarty

'Layered Annotations' 2022

Woodblock print and screen print - Print 1/4

108.5 x 79cm

R26924 *Framed* (incl. VAT) R19610 *Unframed*



Kristen McClarty

'Marginalised Narratives' 2022

Woodblock print and screen print - Print 1/4

108.5 x 79cm

R27666 *Framed* (incl. VAT) R21200 *Unframed*



Kristen McClarty

'No Promises' 2022

Screen print - Print 1/5

39 x 42.5cm

R5830 *Framed* (incl. VAT) R4028 *Unframed*



Kristen McClarty

'Study of the Yellow Rocks' 2022

Woodblock print - Print 12/12

71.5 x 51.5cm

R12190 *Framed* (incl. VAT) R8268 *Unframed*



Madeleine van Manen

Madeleine van Manen (1966 -), first and foremost a painter, currently works with two main themes, namely cityscapes and forest scenes. She works in oil, gouache, pastel and charcoal – often using all available mediums in one artwork while paying strict attention to their qualities and respecting their characteristics.

Van Manen moved into her inner-city studio on a busy street in Cape Town in 2018, where her large windows present views of city buildings and a large part of Table Mountain. The references for her current cityscapes include the views from her studio window, thus created in situ. Her purpose is not to replicate an image in all its detail. She responds to her city environment and her trips into the mountains through personal reflection and emphasis on the mood of a moment. By eliminating elements that she deems non-essential, she creates images of silence where you would expect noise, leading to a feeling of isolation and solitude, seemingly contradictory, yet easily felt in a large and busy metropolis.

You will find no entourage in her paintings, only the fundamental information she deems of purpose for a specific composition. Seeking out details that only peak for a moment, a complex image is constructed after significant editing.

Van Manen approaches her landscape and forest paintings with the same sense – of the silence of forests easily associated with serenity and isolation.

Creating from the concept of momentary glances, Van Manen works with colour in a minimalistic way, in order to seek and inspire that sense of stillness.



Madeleine van Manen

'Monolith' 2022

Oil, gouache and charcoal on canvas

102 x 102 x 3.5cm

R25440 (incl. VAT)



Madeleine van Manen

'Packed and Stacked' 2022

Oil, gouache and charcoal on canvas

62 x 62 x 3.5cm

R17808 (incl. VAT)



Madeleine van Manen

'Some Datum, No Entourage' 2022

Oil, gouache and pencil on canvas

62 x 62 x 3.5cm

R17808 (incl. VAT)



Madeleine van Manen

'Grootbos Forest II (a)' 2022

Gouache and pastel on canvas

40 x 40 x 3.5cm

R7208 (incl. VAT)



Madeleine van Manen
'Grootbos Forest IV' 2022
Gouache on canvas
32 x 24 x 3.5cm
R5830 (incl. VAT)



Laurel Holmes

This body of work talks to the beauty and richness of a time-old planet but one that feels as if it is on the threshold of disintegration and is becoming profoundly more transient and ephemeral. These works are a cumulation of a work process through the last two years, these years being a time of anxiety which has deeply damaged the confidence of our global psyche.

Holmes' work has always addressed themes of light and shadow, what these metaphorically represent, and again through these last few years where presence and absence and loss has been even more deeply felt by the artist and everyone around her.

The combination of thin porcelain paper clay shards and experimental etching on old web printing aluminium plates has brought forth works on paper that in themselves are fragile. Using rock as traditional symbolism for that which is stable and solid, yet which is in a contact state of being broken down by water, wind, lichen. In these works fabricated from paper, ink and fragile clay shards, we see that all is not as constant as the human psyche would wish for, a precariousness* that we need to negotiate.

*Précaire: French - precarious.





Laurel Holmes

'The edge of the sea III' 2021

Monotype

45 x 58cm

R6360 *Framed* (incl. VAT)



Laurel Holmes
'On the edge' 2022
Oil on canvas
50 x 50cm
R12720 (incl. VAT)



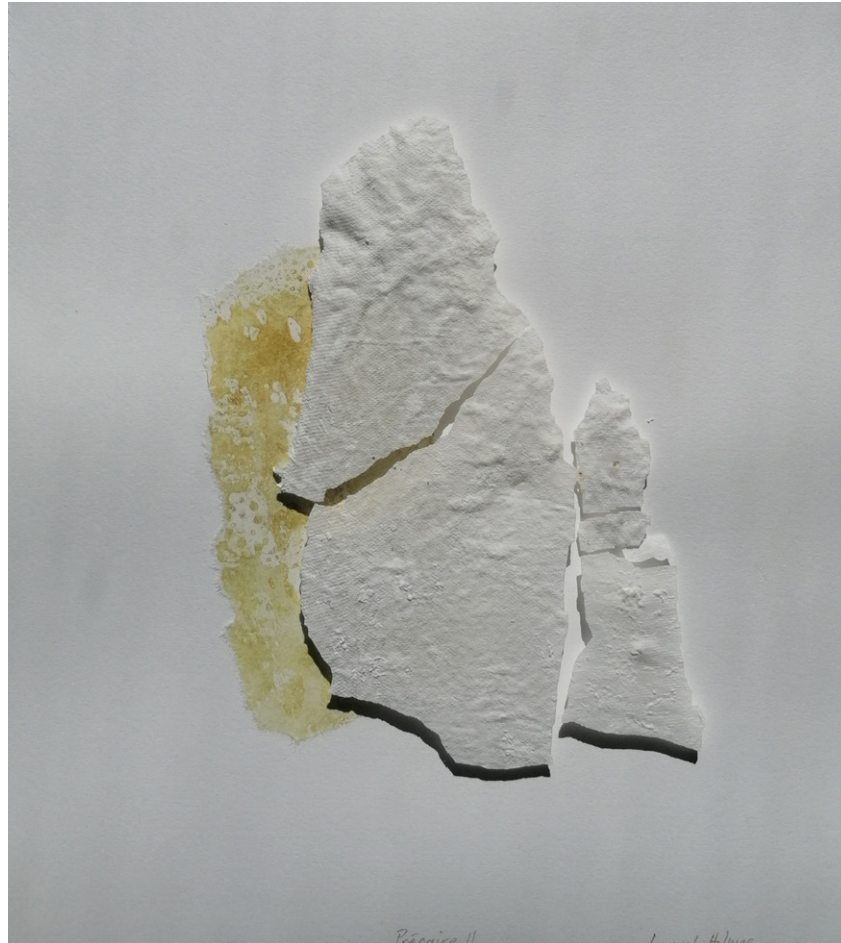
Laurel Holmes

'Précaire I' 2022

Porcelain paper clay shards and etching, chiné collé.

48.5 x 35cm

R6996 *Framed* (incl. VAT)



Laurel Holmes

'Précaire II' 2022

Porcelain paper clay shards and etching, chiné collé.

48.5 x 35cm

R6996 *Framed* (incl. VAT)



Laurel Holmes

'Précaire III' 2022

Porcelain paper clay shards and etching, chiné collé.

48.5 x 35cm

R6996 *Framed* (incl. VAT)



Laurel Holmes

'Précaire IV' 2022

Porcelain paper clay shards and etching, chiné collé.

48.5 x 35cm

R6996 *Framed* (incl. VAT)



Jo Roets

Earth is in a constant state of change. Tectonic plates shift slowly while resting on the molten rock of the earth's mantle. Sometimes these massive solid slabs of rock come into contact with each other, and the crustal rocks get violently ground along the seams. These tectonic processes cause sea levels to rise, earthquakes to happen and volcanic events to occur which create the movement of landmasses.

The plates are constantly moving back and forth and sideways. Without this rock cycle or tectonic shifts, no new mountains emerge, and existing mountains will disappear, flattening continents and leaving them forever submerged underwater.

This body of work is made up of intuitive paintings and clay sculptures that explore the notion of connection and draws parallels to a constant state of change.

Movement is indicated through flowing lines suggesting mountains morphing into bodies of water and vice versa leaving the viewer free to interrupt the subject matter. The works hint at the push and pull of life by unseen forces, like hidden tectonic plates, ever-shifting within us.

The works aim to touch on the need to be connected and the deep yearning search for connection when none exists. They play on the idea of this morphing feeling within us, which like the earth, is also in a constant state of change.

We try to escape this shifting feeling of being pulled in different directions. We cannot live with it, and we cannot live without it. Without this beating pulse of change, there is no growth, and the ripples that make life interesting are flattened out. The work talks to a connection with nature and others, and finding a connection within ourselves through mind, body, and spirit.



Jo Roets
'Flow' 2022
Air-Drying Clay
34.5 x 98 x 3.5cm
R19610 *Framed* (incl. VAT)



Jo Roets
'Ripple' 2022
Air-Drying Clay
71 x 21 x 3.5cm
R14840 *Framed* (incl. VAT)



Jo Roets
'Pulse' 2022
Air-Drying Clay
31.5 x 31.5 x 3.5cm
R9540 *Framed* (incl. VAT)



Jo Roets
'Shift' 2022
Air-Drying Clay
31.5 x 62.5cm
R13250 *Framed* (incl. VAT)



Jo Roets
'HUE #85' 2022
Acrylic Paint on Textured Board
22 x 22 x 3.5cm
R4770 *Framed* (incl. VAT)



Jo Roets

'Hue #86' 2022

Acrylic Paint on Textured Board

22 x 22 x 3.5cm

R4770 *Framed* (incl. VAT)



Jo Roets

'Hue #87 2022

Acrylic Paint on Textured Board

22 x 22 x 3.5cm

R4770 *Framed* (incl. VAT)



Jo Roets

'Hue #88' 2022

Acrylic Paint on Textured Board

22 x 22 x 3.5cm

R4770 *Framed* (incl. VAT)



Jo Roets

'Hue #89' 2022

Acrylic Paint on Textured Board

22 x 22 x 3.5cm

R4770 *Framed* (incl. VAT)



Clare Menck

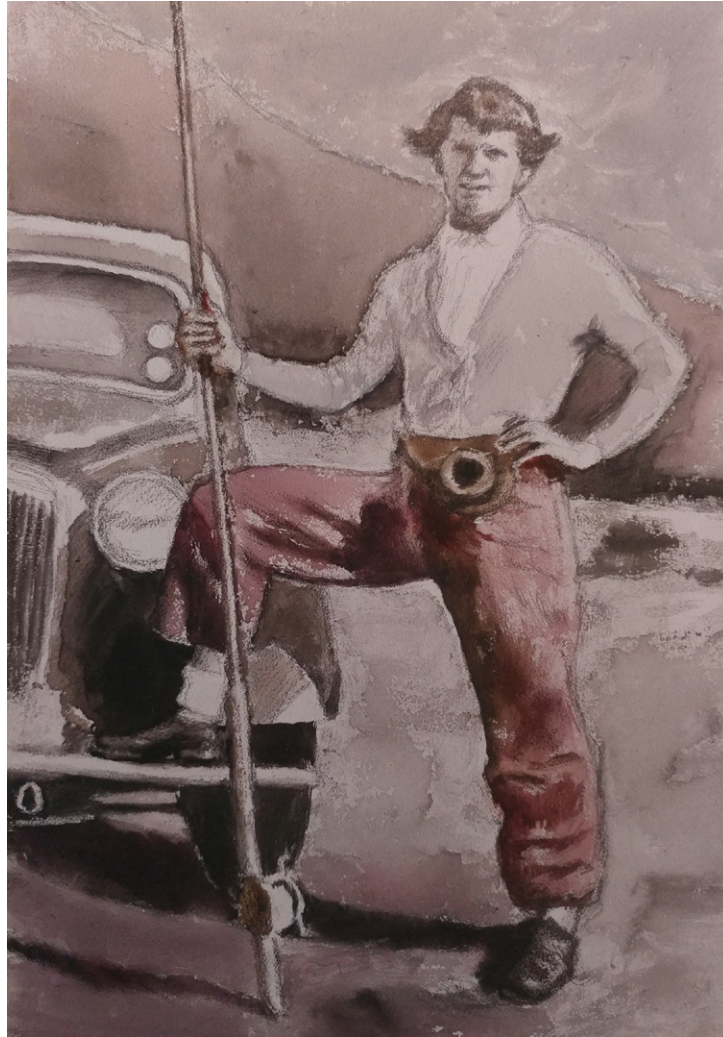
With this body of work I wanted to explore an aspect of my identity as a South African with European cultural roots as well as African ones. I discovered a rich source of sepia and tonal vintage photographs in the traditional family album collection of a family of British/Dutch descent. I painted a random selection of vintage tonal snaps that intuitively spoke to me, at times cropping them for my own artistic purposes, and including a personalized and imaginary LGBTQ subtext that I explore in some of these works.

I dwell on idealised views of childhood and motherhood in years gone by, whilst taking a covert glance at the presence of black servants in the daily lives of these families. Their significant role is paradoxically often absent in photography of bygone eras and therefore the more poignant when present.

Generally capturing likeness is paramount to me, but at times other expressive considerations dominate the process of using tonal photographs as springboard for this visual exploration of my cultural heritage and past. The advent of colour photography is announced dramatically with a single accentuated full-colour group portrait in oils, typical of the rich colour combinations of 70's polaroids.



Clare Menck
'Aunt and niece moment' 2022
Watercolour/gouache on boxed panel
15 x 21cm
R3180 *Unframed* (incl. VAT)



Clare Menck
'Woman wearing fishing-rod bucket' . 2022
Watercolour/gouache on boxed panel
21 x 15cm
R3180 *Unframed* (incl. VAT)



Clare Menck
'Two servants with shadows' 2022
Watercolour/gouache on boxed panel
15 x 21cm
R3180 *Unframed* (incl. VAT)



Clare Menck
'Childhood friends' copycat game' 2022
Watercolour/gouache on boxed panel
18 x 12,5cm
R2120 *Unframed* (incl. VAT)



Clare Menck
'Best of friends' day out' 2022
Watercolour/gouache on boxed panel
15 x 21cm
R3180 *Unframed* (incl. VAT)



Clare Menck
'Camping under palm trees' 2022
Watercolour/gouache on boxed panel
15 x 21cm
R3180 *Unframed* (incl. VAT)



Clare Menck
'Sisters, all dressed up' 2022
Watercolour/gouache on boxed panel
15 x 18cm
R2650 Unframed (incl. VAT)



Clare Menck

'Four young men sunning themselves' 2022

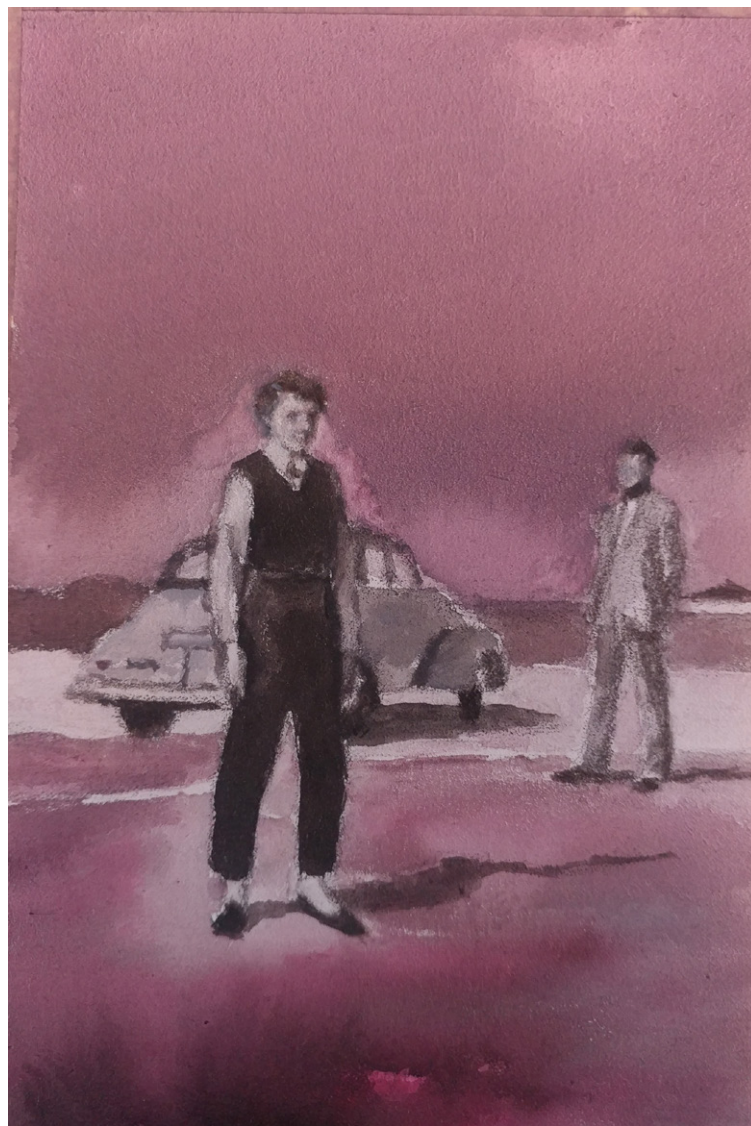
Watercolour/gouache on boxed panel

20 x 20cm

R4240 *Unframed* (incl. VAT)



Clare Menck
'Trio of friends, with a pipe' 2022
Watercolour/gouache on boxed panel
15 x 21cm
R3180 Unframed (incl. VAT)



Clare Menck
'Daughter & father's drive out day' 2022
Watercolour/gouache on boxed panel
18 x 12.5cm
R2120 *Unframed* (incl. VAT)



Clare Menck
'Two girls with a horse' 2022
Watercolour/gouache on boxed panel
20 x 20cm
R4240 *Unframed* (incl. VAT)



Clare Menck
'Best friends posing and smiling' 2022
Watercolour/gouache on boxed panel
15 x 18cm
R2650 Unframed (incl. VAT)



Clare Menck
'Young man flaunting his chest' 2022
Watercolour/gouache on boxed panel
15 x 15cm
R2120 *Unframed* (incl. VAT)



Clare Menck
'Young man with sea and railway' 2022
Watercolour/gouache on boxed panel
15 x 18cm
R2650 *Unframed* (incl. VAT)



Clare Menck

'Two smiling young men on the beach' 2022

Watercolour/gouache on boxed panel

15 x 21cm

R3180 *Unframed* (incl. VAT)



Clare Menck
'Family portrait, before moving to Joburg' 2022
Oil on Italian cotton
30 x 40cm
R26500 Framed (incl. VAT)



Clare Menck
'Picnic near water/mothers and daughters' 2022
Oil on Italian cotton
40 x 50cm
R26500 Framed (incl. VAT)



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