

Three-Part Play

The ideal form for this text would be a stage script, the better to reflect the durational dialogue it describes. The cast: three friends; the setting: their studios. Pia, Xanthe, Dan; Paarden Eiland, Salt River, Lower Gardens. Expressed yet nowhere said, the preceding years of conversation between them, conveyed in the elliptical shorthand of the characters' intimacy. No need for introduction or explanation – theirs is a felt familiarity with each other's practices. The premise is given in only three lines:

XANTHE Each encounter is an opportunity to voice questions rather than receive answers.

DAN A chance to perform as one another's eyes.

PIA Clarity is not the preferred outcome.

The accompanying set design comprises three studios, each singular in its haphazard arrangement. In the first [*stage left*] is a gathering of miscellaneous parts. Some are recognisable – paperclips, elastic bands, safety pins, buttons, bottle caps, sequins, zips – and others more obscure: fishing tackle and earring pieces bent out of shape, plastic filaments from 3D printers. Each quietly holds its provenance, however out of context or strangely disguised. Together, these modest treasures are strung as beads among wires and ribbons suspended from metal frames.

PIA An inventory of material, an alphabet or abacus of a kind.

XANTHE A second act for odds and ends.

DAN Each object, a little secret.

In the next studio [*centre stage*], tacked to the wall, is a line transcribed in pencil on paper: *tracing a shadow around a form (the origin of painting)*. A cycle of seemingly abstract compositions is hung about the room, their saturated pools of colour meeting those of more muted tones. Images at the edge of figuration gather on their poly-satin surfaces.

XANTHE Yet their presence is happenstance: without reference, known only to me.

PIA Until she asks, 'Can you see the horse?'

DAN And looking for it, we find it. [*Points to an incident of spreading pigment.*]

Of a spindly structure set among these paintings and propped up by sand, the artist addresses the audience with oblique simplicity –

XANTHE The tower is a knot.

Her titles are similarly slantwise: some are narrative devices, others decoys.

The third studio [*stage right*] reveals a collection of discarded objects and their studies – drawings of different registers, photographs, intricate wood-carved replicas, flotsam pinned as butterflies to boards. The many pipes and knotted ropes are the fragmented remains of industry, their past function rendered obsolete by disrepair. Broken, rusted, emptied of value, these otherwise overlooked things are heavy with absence; their ecological implications restated in walnut.

DAN Wood belongs to a body; it was once a tree. If it's salvaged, it's had another life.

XANTHE You measure the weight of the thing before you begin –

PIA In material that has a memory.

The artists, having moved from one studio to the next as a group, return to their respective spaces. They continue speaking in segues and asides across the stage, each performing in parallel the labours particular to their practice.

DAN The difference between us allows for our proximity.

This difference is not merely one of medium, but a matter of risk and resolution. In Pia's limber propositions, their provisional construction allows for countless revisions. The exercise, she suggests, is in balancing passages of detail with sparer phrases, in finding a tentative pause where the parts might rest.

PIA The same cluster of objects shapeshifts across sketches, looking for the right setting.

XANTHE Whereas I work in fear of the indelible mark –

each fluid brushstroke long considered yet quickly made. Dan's carvings, in turn, demand a more patient precision. He works slowly, responding to the particular qualities of each piece of wood, its grain and texture, any splinters or imperfections – knots, again. Each cut is irreversible:

DAN There's a finality to every gesture – few opportunities for error.

Where Dan's sculptures necessitate careful planning towards a predetermined form, Xanthe's paintings follow a narrowing of possibilities. Like her assemblages, however, they continue to change, in allusion if not arrangement, the projective field of her paintings analogous to the shifting nature of her precarious objects. Pia's constructions, likewise, remain open-ended, their lightness unsuited to settling. All three artists express a certain reluctance towards closure, a shared sense that their works might at any moment return to the rehearsal room to be reworked and reiterated. The dialogue between them similarly doubles back, loops round, returns time and again to familiar themes.

And perhaps there is a unifying formal thread between these artists' work after all, however dissimilar they might first appear in sensibility and substance. The filigree of steel wire, the crisp edge of watercolour washes, the silhouette of a fishing net – much like the artists' conversation, such things follow a wandering line.

Text by Lucienne Bestall

99 LOOP



DANIEL TUCKER
Minor Puncture, 2026
Walnut, bronze
90 x 33 x 6 cm
ZAR 19,500

99 LOOP



DANIEL TUCKER
Lacuna, 2026
Cherry, walnut
72 x 23 x 6 cm
ZAR 11,500

99 LOOP



DANIEL TUCKER
Partial Collapse, 2026
Walnut, bronze
36 × 12 × 5 cm
ZAR 9,000

99 LOOP



DANIEL TUCKER
Entangled, 2026
Walnut, bronze
129 × 27 × 9 cm
ZAR 27,500

99 LOOP



DANIEL TUCKER
But for a Small Crease, 2026
Reclaimed teak, bronze
97 × 7 × 6 cm
ZAR 16,000



DANIEL TUCKER
The Last 300 Fathoms, 2026
Reclaimed imbuia and bronze
60 x 34 x 6 cm
ZAR 22,000



Daniel Tucker

Daniel Tucker (b.1998) 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 interface between human industry and the environment. His sculptural works aim to direct attention to the way in which our environment is controlled, reformed, curated and injured. 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. Tucker's sculpted components facilitate the corporeal implication of the viewer's own body in the collapsed systems and failing networks that are critical to sustaining life – limbs, arteries, intestines, prosthetics.

Tucker graduated from Michalis school of fine art in 2021 winning the Michaelis prize, Simon Gerson Award and Jan Royce Award for Sculpture. Since graduating he has exhibited work at the Association for Visual Arts, the a4 Arts Foundation, Demo Projects, Michaelis Galleries, The Pretoria Art Museum, UnderProjects and at Reservoirs 2025 Woordfees Exhibition.



XANTHE SCOUT LARDNER-BURKE

A Rumour of True Things, 2026

Water-based substrates on polysatin in a beechwood frame

200 × 120 × 5 cm

ZAR 67,000



XANTHE SCOUT LARDNER-BURKE

Angel 2 Angel, 2026

Water-based substrates on polysatin in a beechwood frame

132 × 87 × 5 cm

ZAR 44,000



XANTHE SCOUT LARDNER-BURKE

Stomach Ties, 2026

Water-based substrates on polysatin in a beechwood frame

172 × 102.5 × 5 cm

ZAR 58,000



XANTHE SCOUT LARDNER-BURKE

Honeysuckle, 2026

Water-based substrates on polysatin in a beechwood frame

170 × 110 × 5 cm

ZAR 60,000



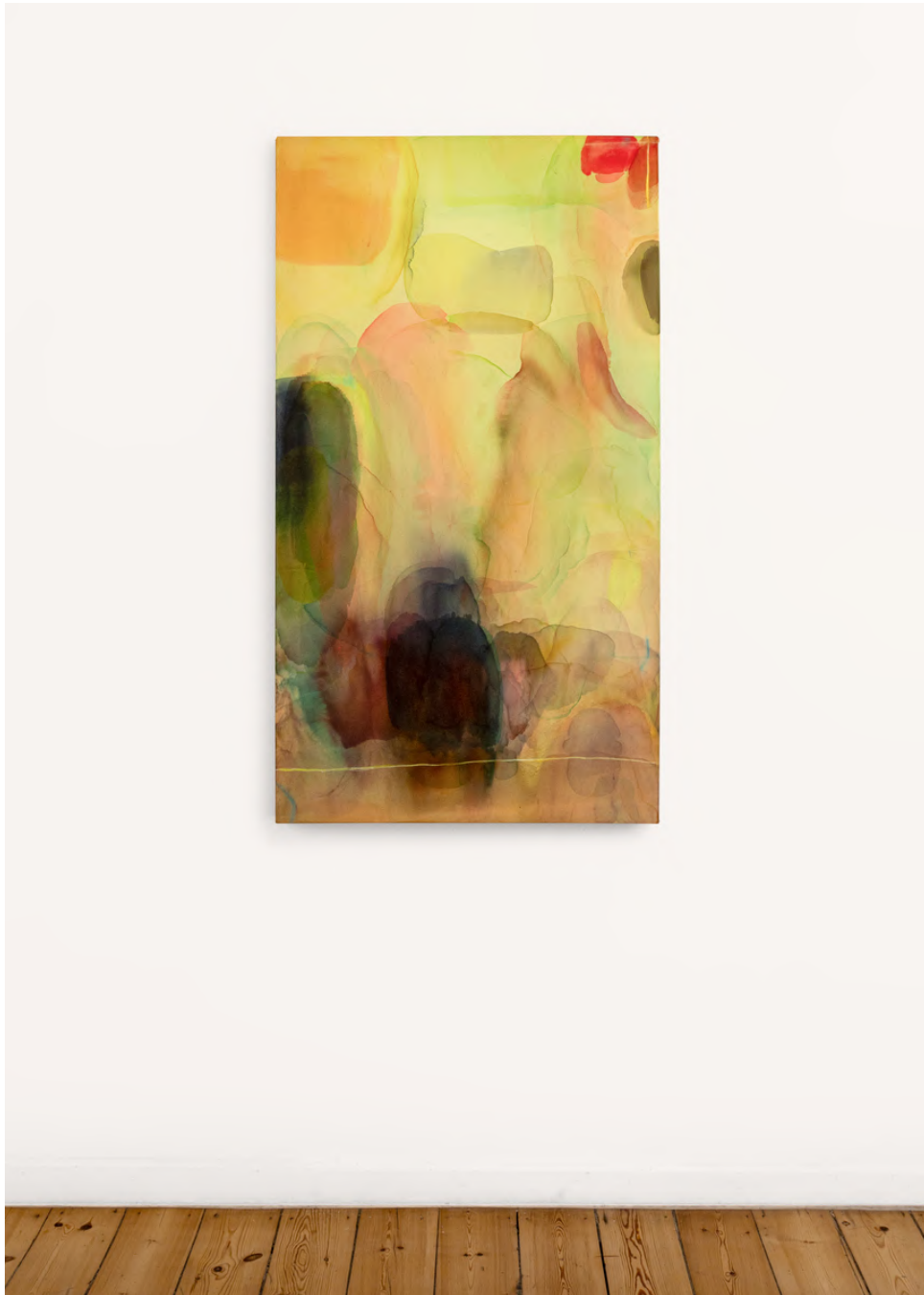
XANTHE SCOUT LARDNER-BURKE

Horse Only as Tall As Its Rider, 2026

Acrylic, Ink, liquid pigment, silk paint, pencil & varnish on polysatin in beechwood frame

170 x 110 cm, framed: 171.7 x 111.5 x 5 cm

ZAR 60,000



XANTHE SCOUT LARDNER-BURKE

River Crossing, 2025

Ink, liquid pigment, silk paint, soft pastel & varnish on polysatin in beechwood frame

135 × 75 cm, framed: 136.5 × 76.5 × 3.5 cm

ZAR 42,000



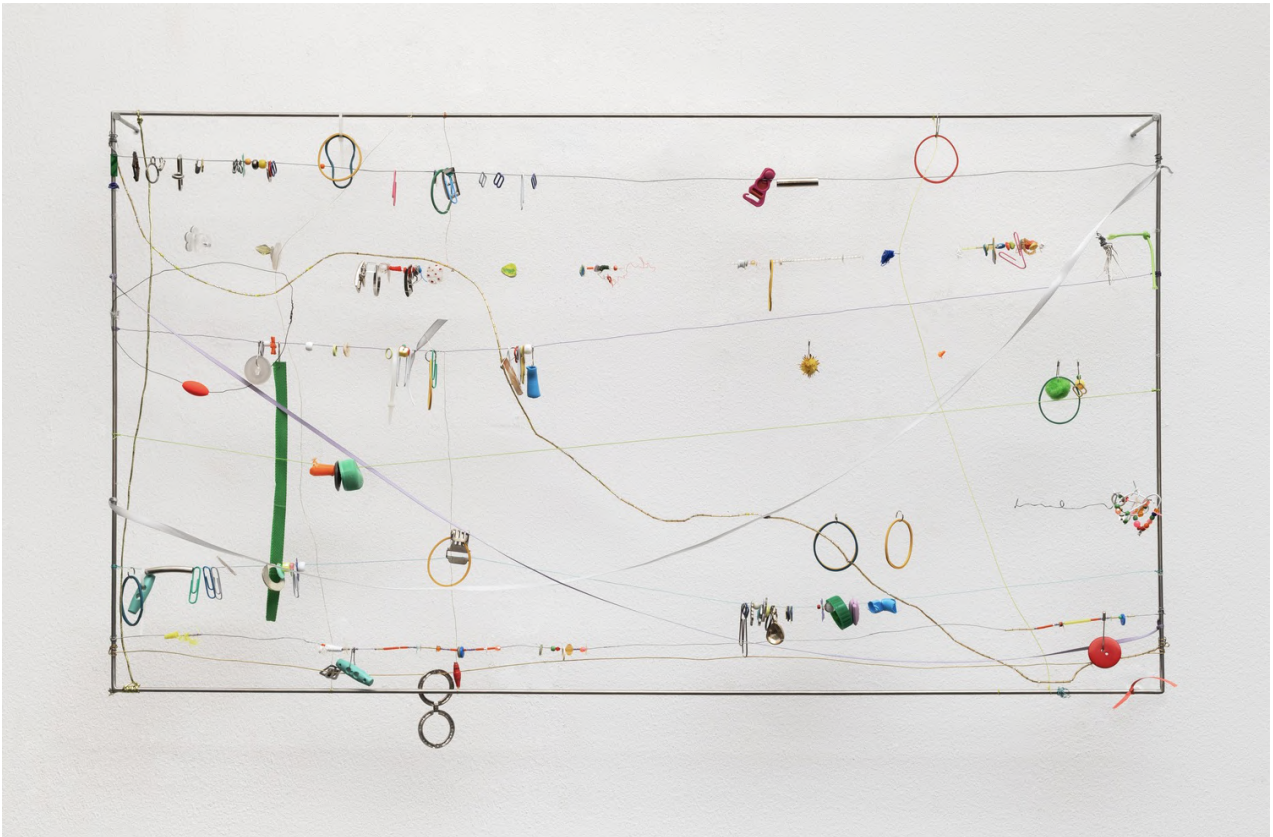
Xanthe Scout Lardner-Burke

Xanthe Scout Lardner-Burke (b.1998) is an interdisciplinary artist working primarily across painting, sculpture and text. Lardner-Burke's practice is process-led and materially driven, particularly through her use of watered-down substrates. Working loosely, playfully, and humorously, her processes recruit accidents as a theoretical and material strategy to consider form, shape, positive and negative space in composition, as well as language and storytelling. Indeed, accidents disrupt the notion of a complete story or a straight trajectory, and embody a meeting point whereby imagined and actual events intersect.

Lardner-Burke graduated from the Michaelis School of Fine Art in 2021. She was shortlisted for the 2024 ANNA Award and presented her first solo exhibition, 'EXIT STRATEGY', with 99 Loop Gallery the same year. In 2025 she staged a solo artist room with SMAC Gallery, reviewed by Sean O'Toole in Frieze. Other projects include curating the group show 'Offcuts' at the Association for Visual Arts (2024), participating in ARAK Collective's Critical Art Writing Workshop (2024), and her participation in the Sessions mentorship programme, which culminated in the exhibition 'Pomegranate' in the same year. She has exhibited with the Association for Visual Arts, Graham Contemporary, RK Contemporary, 99 Loop Gallery, and various independent curatorial projects since her graduation in 2021.

Lardner-Burke lives and works in Cape Town, South Africa.

99 LOOP



PIA TRUSCOTT

Abacus, 2026

Wire, ribbon, string, plastic, rubber bands, metal hooks, button, pom-poms, plastic beads, handmade beads, 3D printer filament, bottle caps, paper clips, plastic fasteners, zip fabric, sequins, metal frame

50 x 90 cm

ZAR 12,500

99 LOOP



PIA TRUSCOTT

The Rehearsal, 2026

Wire, ribbon, rope, thread, fishing gut, beads, sequins, buttons, metal loops, found plastic, pendants, plastic, pom-pom, pull tag, pipe cleaner, 3D printer filament, safety pins, bottle caps, metal frames
100 x 70 x 15 cm
ZAR 18,500

99 LOOP



PIA TRUSCOTT

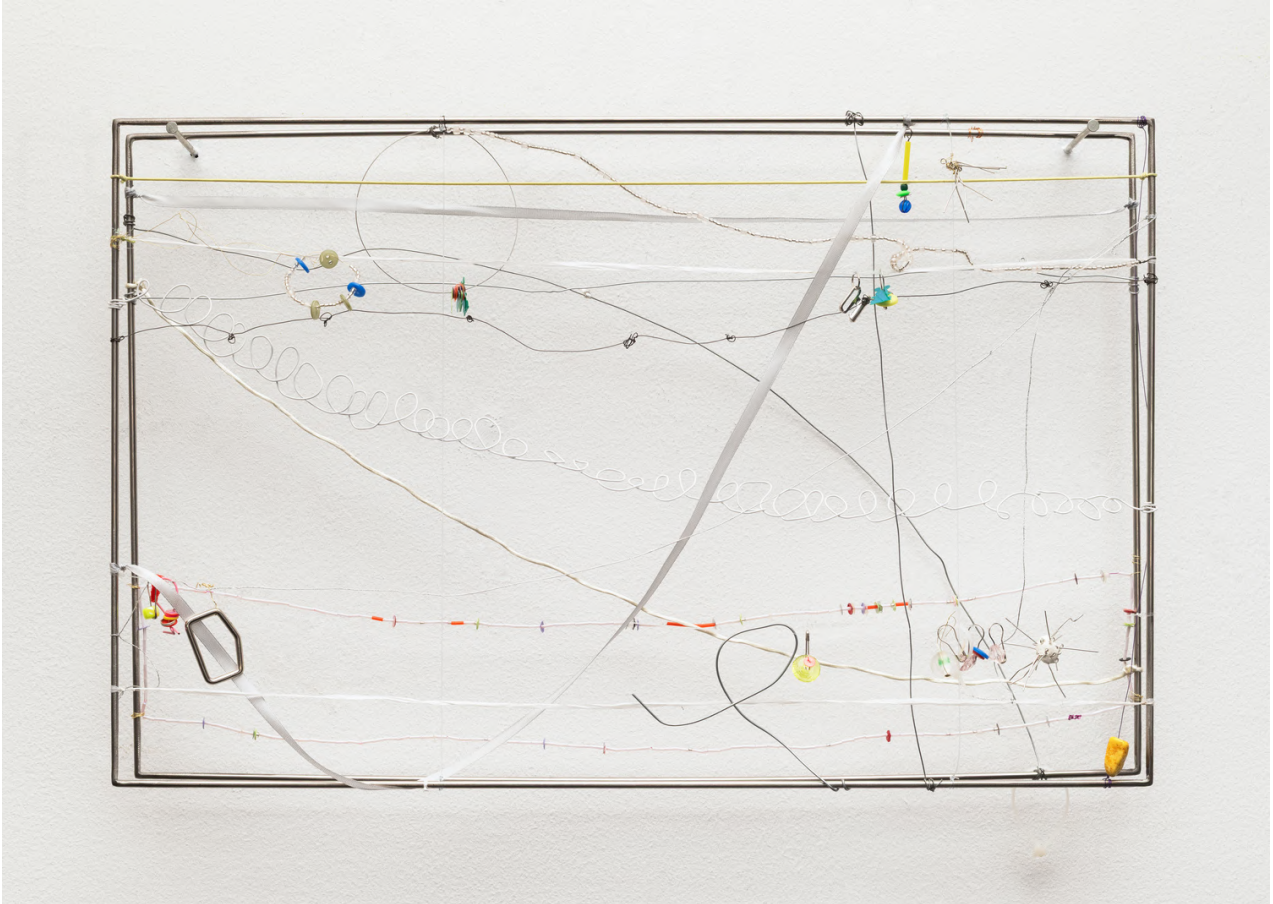
Alphabet, 2026

Wire, ribbon, thread, sequins, earring wire, pipe cleaner, industrial tape, safety pin, plastic beads, bottle cap, curtain grommet, tinfoil, buttons, handmade beads, 3D printer filament, metal frame

90 x 50 x 10 cm

ZAR 16,000

99 LOOP



PIA TRUSCOTT

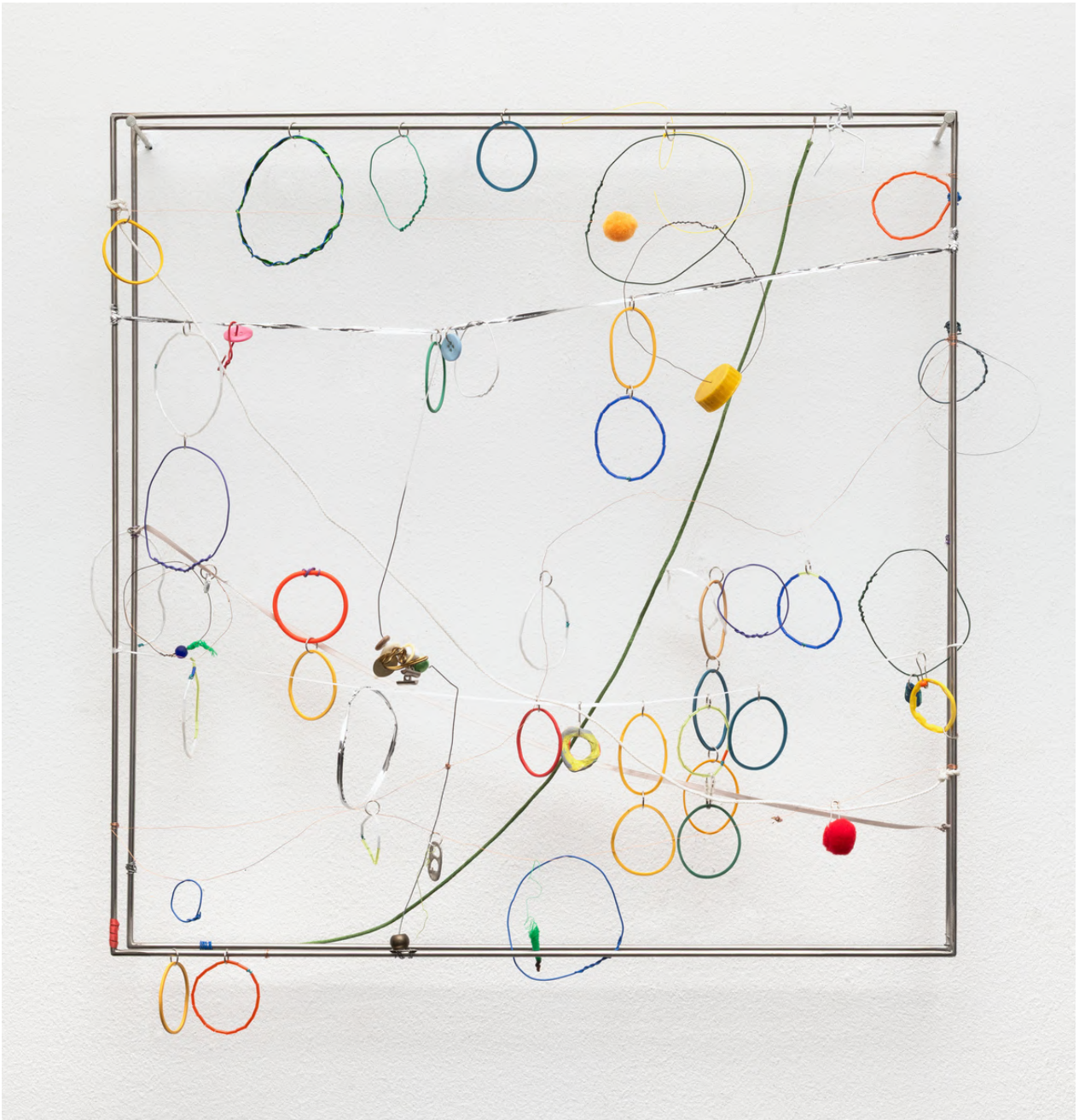
No Small Distance, 2026

Wire, ribbon, thread, plastic beads, handmade beads, sequins, metal hooks, key ring,
floral wire, paper clip, button, earring wire, metal frame

35 x 55 cm

ZAR 9,000

99 LOOP



PIA TRUSCOTT

Hoop, 2026

Wire, rubber bands, pom-poms, scooby wire, plastic beads, buttons, paper clips, bottle caps, handmade bead, 3D printer filament, key ring, metal frame

50 x 50 x 10 cm

ZAR 16,000



PIA TRUSCOTT

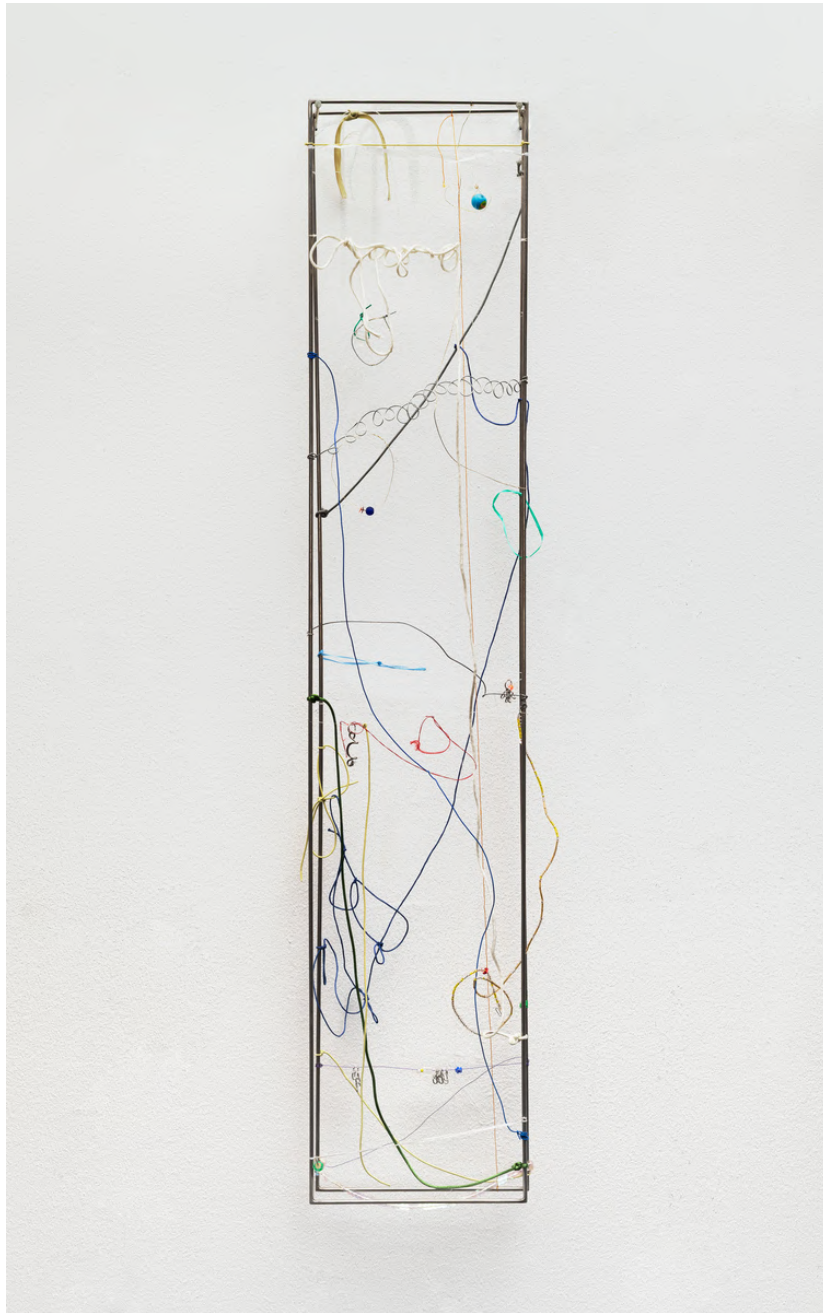
Drift, 2026

Wire, ribbon, rope, thread, fishing gut, measuring tape, plastic beads, sequins, buttons, metal loops, pendants, found plastic, handmade beads, pipe cleaner, floral wire, 3D printer filament, safety pins, metal frames

149 x 100 cm

ZAR 19,500

99 LOOP



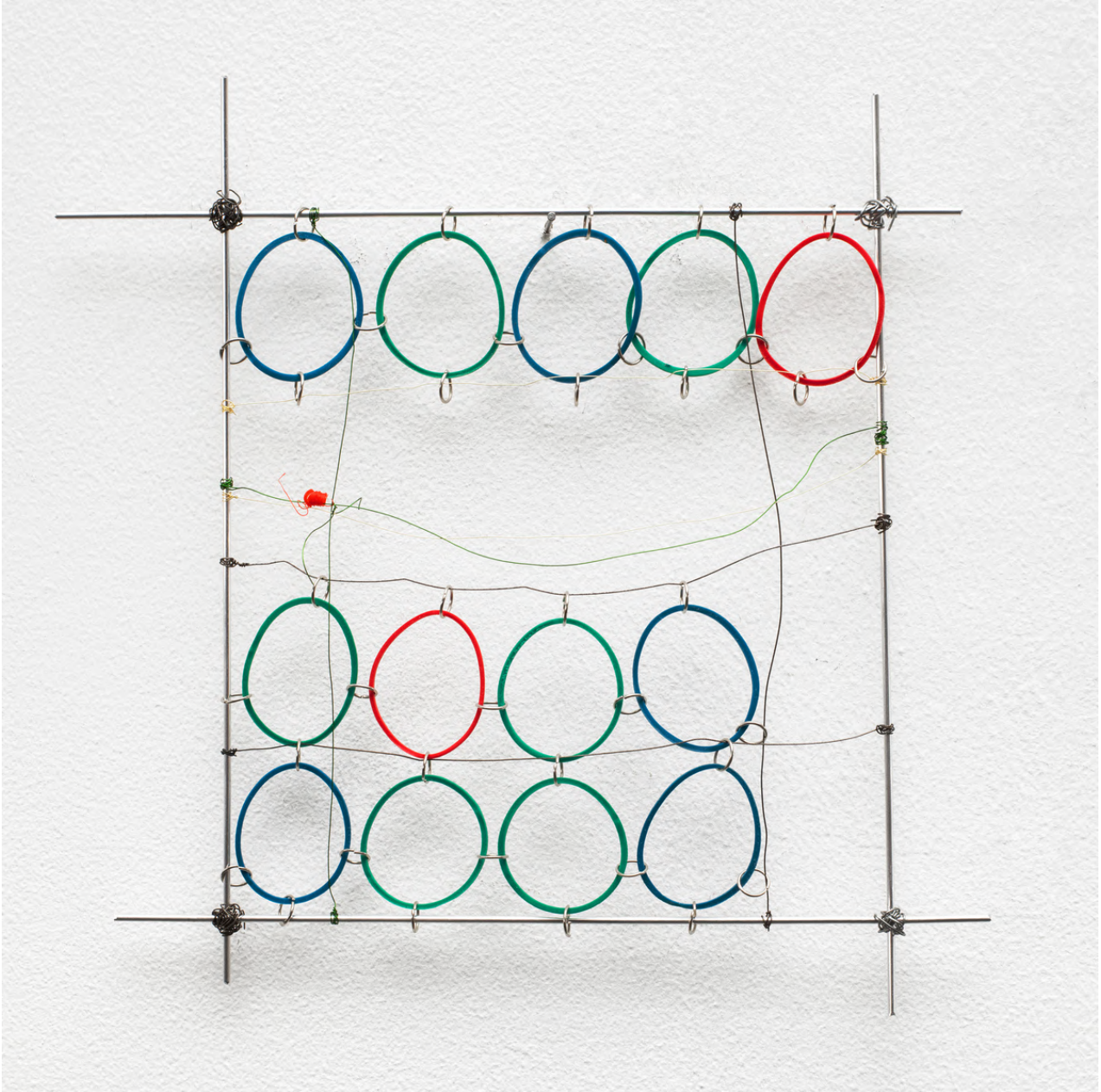
PIA TRUSCOTT
Anchorpoint, 2026

Wire, string, fishing gut, sequins, plastic beads, scooby wire, fishing rope, paper clip,
pendants, buttons, metal frame

100 x 20 x 10 cm

ZAR 12,500

99 LOOP



PIA TRUSCOTT

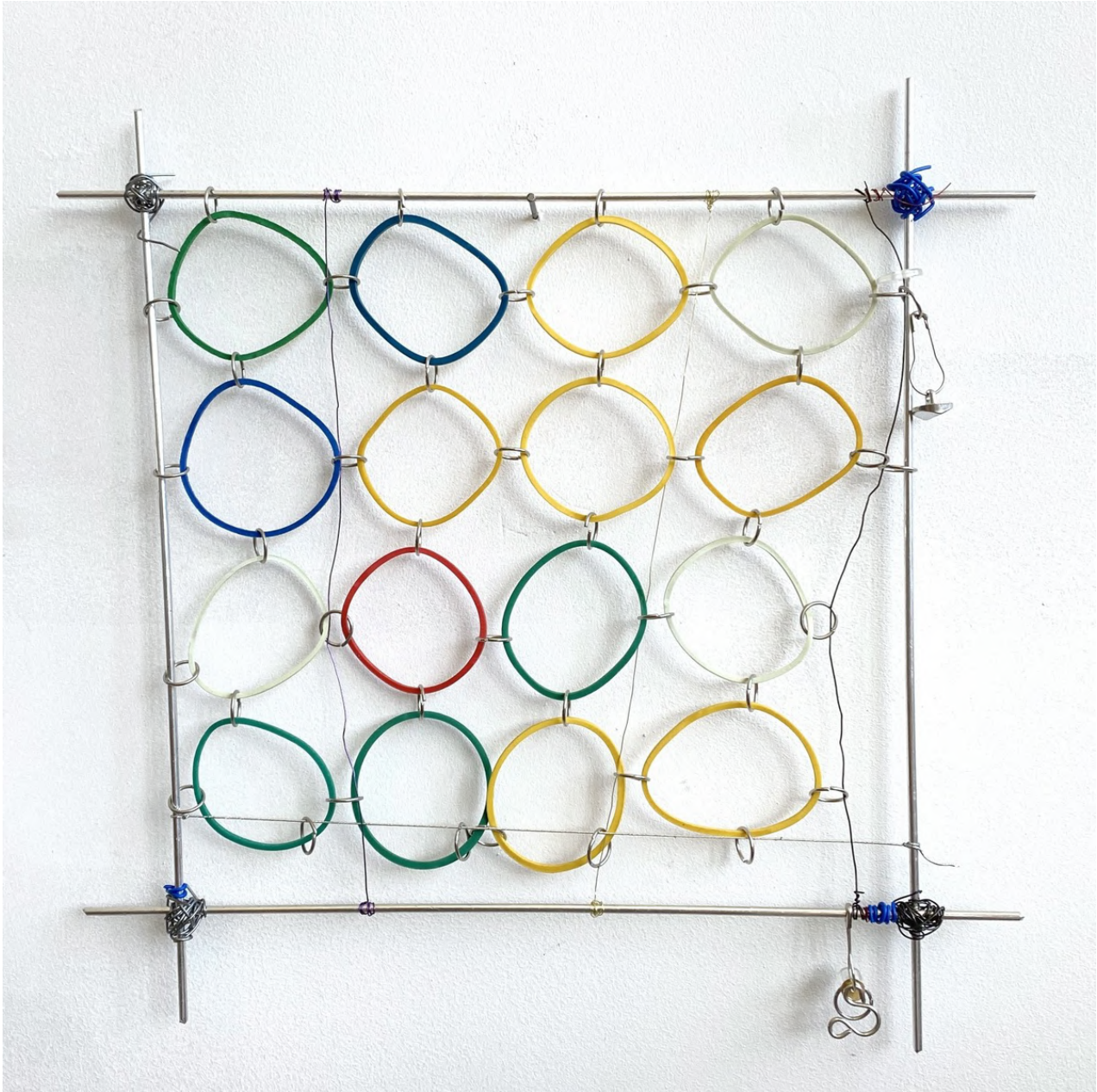
Loophole I, 2026

Wire, rubber bands, key rings, floral wire, 3D printer filament, welding rods

27 x 27 cm

ZAR 5,500

99 LOOP



PIA TRUSCOTT

Loophole II, 2026

Wire, rubber bands, scooby wire, key rings, floral wire, pendants, welding rods

27 x 27 cm

ZAR 5,500



Pia Truscott

Pia Truscott (b.1999) lives and works in Cape Town, South Africa. She graduated from the Michaelis School of Fine Arts at the University of Cape Town in 2022. She currently maintains a full-time studio practice in Paarden Eiland.

Drawing from ideas around mapping, Pia explores the question of 'finding one's way' by creating works that span painting, sculpture, collage and drawing. This body of work consists of abstract wire arrangements or 'drawings.' Entangled with the wire are objects such as discarded bottle tops, shiny beads and buttons. These salvaged materials are colourful and sentimental, the wire suggestive of cartographic lines. The resulting works are at once tentative and deliberate, forming an imagined landscape.

Pia presented her first solo exhibition, 'Making My Way', at the Association of Visual Arts Gallery earlier this year. Her work has also been included in Matereality Vol. 2 at Iziko National Art Gallery. She completed the Sessions Studio Program led by Dominique Edwards in 2025 and took part in the ARP Residency in Rome and Barcelona, and Waste residency at breakroom in Cape Town in 2024. She has also participated in several group exhibitions, in 2023, notably, 'ANTI-BOOTH' curated by Church Projects at the Investec Cape Town Art Fair; 'Loud and Clear' with SMAC gallery, and Church Projects at FNB Art Joburg in Johannesburg.