

A+B GALLERY

A+B Gallery

Via Cattaneo 22a (nuova sede)

25121 – Brescia

www.aplusbgallery.it / gallery@aplusb.it

AMY RUSCH

Fold-lines form the surface of the world.

Sound drawings in plastic.

Opening Reception:

Thursday, October 1, 2026 | 6:00 PM

Hours:

Thursday to Saturday, 4:00 PM – 8:00 PM (or by appointment)

A+B Gallery opens its venue at Via Cattaneo 22a in Brescia with the first European solo exhibition by Amy Rusch (b. 1990, Cape Town), titled “Fold-lines form the surface of the world – sound drawings in plastic”. The exhibition features an accompanying text by Cape Town-based writer, journalist and art critic Sean O’Toole. The show is presented in collaboration with Suburbia Contemporary (Barcelona).

In this solo exhibition Amy Rusch uses apparently humble materials, which are transformed by her diverse interests in the ocean, sailing, archaeology, stratigraphy and mapping. Her practice of working with salvaged plastic packets and stitched thread result in what has been described as “skilfully coordinated pools of colour that vibrate with their own unique energies.”¹

This current body of work arrived in a four-month surge of energy. The stitching and threads follow more directly the fold-lines that have come to be embedded in the plastic through everyday movement and practical use. These works are, in a simple way, the result of looking at the plastic as it is, layered with marks, histories, socio-environmental complexities and the material's movement through time.

¹ O’Toole, Sean, 2022, Seeing with a Listening Ear, SMAC Gallery, Exhibition Notes.

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These pieces represent a progression on earlier ways of working and are a direct response to the plastic surface and its permeability. Adjusting tension, thread can be drawn from below the surface, and this allows micro-marks to vibrate on the front surface of the plastic. In an embodied way, there are echoes in these physical pieces of the sounds of their making, and the motion of the machine and hands that have formed the marks.

Asked to describe the process, Rusch says: "There is light, looking and ways of seeing-with. I experience an interdependence with the materials I work with but also there is a connection to early mark makers. The process oscillates, like the ocean or the vibration of sound waves."

Her practice is informed by diverse field experiences, spanning archaeological research, oceanic crossings, and microscopic observation. Rusch has created museum-grade replicas of artifacts from significant archaeological sites, including Blombos Cave, Klipdrift Shelter, and Klasies River Mouth. She has exhibited widely across international institutions, including the Norval Foundation (where she was a finalist for the Norval Sovereign African Art Prize), the Pretoria Art Museum, the Iziko South African National Gallery, and Zeitz MOCAA. Alongside her studio practice and recent international art fair presentations with Suburbia Contemporary, she continues to contribute to archaeological and cinematic projects across the Northern Cape, the Kalahari, and the Southern Cape coast.