



**Tessa Lynch's solo exhibition, *Arena*, features both new and repositioned artworks. An artist known for her material allusiveness, here Lynch's artworks critically reflect on urban life, crafting scenarios that are both humorous and unsettling.**



Tessa Lynch, *Arena - Stalled Space - Table for a Community Garden*, 2022.  
Wood, paint, steel, beads, plants. 110cm x 120 x 3 cm. Photo credit Alan Dimmock

Tessa Lynch's artworks have a particular graphic quality. They are deadpan and cute; materially precise (a riff on macho minimalism, perhaps) and subtly expressive. From site-specific sculpture through to performance, print and more, Lynch favours a way of making where ideas guide form. It's a discursive process, a conversation or collaboration not only with the world built all about, thinking how this can be refracted, but with bodies that share a space of urban living. Bubbling with a sense of humour, Lynch's artworks re-chart the emotional impact of the structures we are surrounded by.



In her second solo exhibition with Patricia Fleming Gallery, Lynch presents three bodies of work. *Wipe Clean: The Scots Magazine* (2023) was originally made as part of her collaboration with Rachel Adams (Gabe Care) for the Travelling Gallery's exhibition 'High on the Summit Ridge'. Constructed from five mirror panels, each adorned with cloth mark smears and ads abstracted from The Scots magazine in a way that recalls whited out shop windows, the work haunts industrial redevelopment, revealing the ideology that underscores urban regeneration.

Lynch's new series of *Play Panels* (2025) each depicts a balloon-like figure squashed within the confined of a black box. Smiling with a child-like naivety, each of these anthropomorphic creatures recalls the human puppets that accompany crowd pleasing parades. Far from being wistful or toothless, the fragile nature of these chalk drawings instanciates a feeling of dispare Lynch associates with the current political condition — a state of affairs where those in positions of power make play things of us. It is of note that this series emerged from Lynch's research into play strategies, specifically, how 'innocent' approaches could be used to counteract supposedly 'rational' ideologies.

The sculptural work *Thoughts* (2025) has emerged from Lynch's ongoing dialogue with artist-researcher Jenny Richards. It resonates with the concept of the flâneuse, described by Lauren Elkin as "a determined, resourceful woman keenly attuned to the creative potential of the city and the liberating possibilities of a good walk." Since 2014, Lynch and Richards have explored various cities on foot, often discussing themes such as the deindustrialization of urban spaces and the alternative forms of labor that have emerged in response. They also examine the experience of navigating the city with young children and how parenting has reshaped their creative practices, highlighting that much of the work involved in parenthood is both highly creative and largely unnoticed. *Thoughts* translates snippets of these conversations into visual forms, positioning them upon a curved structure which resembles the advertisement boards found in subway stations. In this way, *Thoughts* presents us with visual whispers of a feminist critique, suggesting that liberation can be discovered through a thoughtful re-examination of the everyday systems that surround us.



—Ends—

### **Artist biography**

Tessa Lynch (b. 1984, Surrey) lives and works between Glasgow and Edinburgh.

**Education:** Lynch received a BA Hons in Tapestry from Edinburgh College of Art in 2007, which included an exchange to Kyoto Saga University of the Arts, Japan. In 2013 she received a MFA from Glasgow School of Art.

**Select exhibitions:** *Rembrandt to Rego: The Printmaker's Art*, Scottish National Gallery Edinburgh (UK), 2023-24; *Houses Fit For People*, Edinburgh Printmakers, Edinburgh (UK), 2022; *Made on the Table with Rhona Warwick Paterson*, Gallery of Modern Art, Glasgow (UK), 2022; *'You're Never Done', with Gabecare*, Glasgow International, Glasgow (UK), 2021; *My Kid Could've Done That*, The Holbourne Museum, Bath (UK), 2021; *Tapestry: Changing Concepts*, City Art Centre, Edinburgh (UK), 2021; *'Stoop, Stoop, Stooping is Stoopid!'*, House For an Art Lover, Glasgow (UK), 2019; *Gardener*, Patricia Fleming Projects, Glasgow (UK), 2019; *Affinity and Allusion* (Including *Turns*, permanent public sculpture), Collective, Edinburgh (UK) 2018; *It Takes A Village*, Humber Street Gallery, Hull (UK) 2018; *Soft Cells – Uncanny Loop* curated by Transit Arts as part of the Glasgow Short Film Festival (UK) 2018; *The Driver's Seat*, Cubitt London (UK) 2018; Frieze London with Frutta, Rome (London) (UK), 2017; *L-Shaped Room*, Spike Island, Bristol (UK), 2017; *NOW*, National Galleries Scotland, Modern One, Edinburgh (UK), 2017; *Does Your Chewing Gum Lose its flavour (On the bedpost overnight)?* J Hammond Projects, London (UK), 2017; *Wave Machine*, David Dale, Glasgow (UK), 2016; *Trigger Words*, Glasgow Print Studios, Glasgow (UK), 2016; *Green Belt*, Whitstable Biennale, Kent (UK), 2016; *Painter's Table*, Gallery of Modern Art, Glasgow for Glasgow International Director's Programme (UK), 2016; *Condo*, London with Frutta, Rome (London) (UK), 2016; *That's Genetic*, 16 Nicholson St, Glasgow (UK), 2015; *Over, Over, Over*, Simone de Sousa, Detroit (USA), 2015.

### **Collections:**

Edinburgh University Collection

**Press release: Tessa Lynch, *Arena***  
September 13 - October 18 2025  
Private view Friday 12 September (6-8pm)



National Galleries Scotland  
Glasgow Museums  
British Council  
Touchstones collection Rochdale

Lynch's practice consists of sculpture, print and performance. Her artworks are often designed to offer feminist readings of cities, highlighting issues of social reproduction that are at odds with contemporary art. Favouring an ambitious scale, Lynch likens gallery spaces to urban brownfield site — areas ripe for new development. The research that underpins her work is carried out in a participatory fashion, often collaborating with community groups, architects and writers.

In 2019 Lynch developed a collaborative art practice with Rachel Adams, working under the name Gabecare.