

Tessa Lynch
Arena

13 September – 18 October, 2025
PV 12 September 6-8pm

In conversation with the artist Tessa Lynch

Toby Üpson: What is your creative background and how has this informed your practice?

Tessa Lynch: I originally studied graphic design but quickly found myself drawn to the more artistic side of the discipline. I started by exploring how moving-image, performance and installation could be used to communicate a message without the driver of advertising or an elaborate marketing campaign. This relates to my interest in how we navigate and engage with urban spaces, how such spaces are designed, packaged and sold to us with a particular function or purpose. My practice explores such spaces from a feminist point of view. I am especially interested in this from the perspective of a parent.

TÜ: What draws you to the materials you use in your practice and why do you use these materials in this way?

TL: I favour a way of working where ideas guide form. I am interested in working with what is at hand and available to me and pushing this material allusively. Often this means working with ubiquitous materials, cardboard, craft paper, ink, cable ties, things found around the home or on the street. For example, the prints in my series 'Wise Women' (full editions of which are now part of the National Galleries Scotland and the Edinburgh University Collections), which are now part were all developed in my home directly relating to material found in my daughters bedroom and the books I was reading at the time. I produced that series during lockdown, whilst I was on a printmaking residency, juggling the demands of maintaining family life alongside my practice. The prints pay testament to forms of domestic labour, positioning house work as the alchemical heart of family life.

TÜ: What themes might we find running through your new work for 'Arena'?

TL: 'Arena' brings together a number of strands in my practice: industrial development and decline, how to navigate the urban realm with a young child, or how being with children, can allow you to rethink the urban realm. I am also continuing to explore Feminist practices of collaboration. My new series of 'Play Panel' drawings touch on all of these aspects. These drawings each depict a balloon-like character squashed within a small black box. The motivation for this series came from a workshop I collectively ran where we were exploring processes of play, thinking about what could happen if we introduced play into our daily art practices. Specifically, the images each came from the simple prompt 'draw the last image you saw'. For me that was an image of a Thanksgiving parade, so I drew these cartoon forms, which on reflection directly speak to the ways in which urban space is often used as an arena for commerce or temporary spectacles to enliven everyday life.

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

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, Stoooping 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; *Over, Over, Over*, Simone de Sousa, Detroit (USA), 2015.

Collections:

Edinburgh University Collection
National Galleries Scotland
Glasgow Museums
British Council
Touchstones collection Rochdale

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Toby Üpson is the deputy director of Patricia Fleming Gallery.

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