

Limited Edition Print

In collaboration with Edinburgh Printmakers, artist Tessa Lynch has produced a print edition with the studio, available to buy in our shop and online. Purchases made through the EP shop are available via the Own Art scheme with 0% finance.

Tessa Lynch (b.1984 Surrey) is a Glasgow based artist who works predominantly with sculpture and performance. Her work is designed to offer feminist readings of the city, highlighting is-sues of social reproduction that are at odds with contemporary art. She describes her practice as work and life held in one place, intermingling and blurred. Lynch is interested in the politics that shape the world and how they're reflected in what we see and experience on a day-to-day basis. She is fascinated by the emotional impact of the environment, specifically the built environment, urban settings, how they're shaped and controlled and, in turn, how they shape us.

Tessa is a keen collaborator and regularly works with artists Rhona Warwick Paterson, Rachel Adams and writer/curator Jenny Richards. She sees this as a way of carving out a female support system amongst her peers in order to make work that is representative of a shared human experience. In 2019 Lynch developed a collaborative art practice with Rachel Adams, working under the name Gabecare. The name and associated works are inspired by the little known inventor Frances Gabe, whose design for a Self Cleaning House became her life's work. Tessa is currently on the Board of Trustees at Collective, Edinburgh.

This exhibition marks the culmination of the artists' Florent Stone artist residency between the University of Edinburgh (ECA) and Edinburgh Printmakers in 2019/2020. Both the artist and Edinburgh Printmakers would like to thank the University of Edinburgh (ECA) for their varied contributions to the show.

The artist would like to thank: Kirsty Hendry at Glasgow Sculpture Studios; Nicola McGrath and staff at Queens Cross Housing Association; Neil Warmington for effects painting; Owen Curtis Williams; Donna Stewart for audio assistance; Alice Jacobs at Flux laser-cutting; Grace Sherrington at John Purcell Paper; Patricia Fleming Projects; Jude Barber; Brian Park at Edinburgh College of Art; and Alastair Clark and Tiffany Boyle at Edinburgh Printmakers;

With special thanks to Alva, the children from Queens Cross Housing Association who participated in the house building workshop and to James Harrison for his assistance in the production of the limited edition.

Edinburgh Printmakers would like to thank Edinburgh Art Festival; James Boyer Smith; Benjamin Fallon at Romulus Studio; and Alan Dimmick.

Event

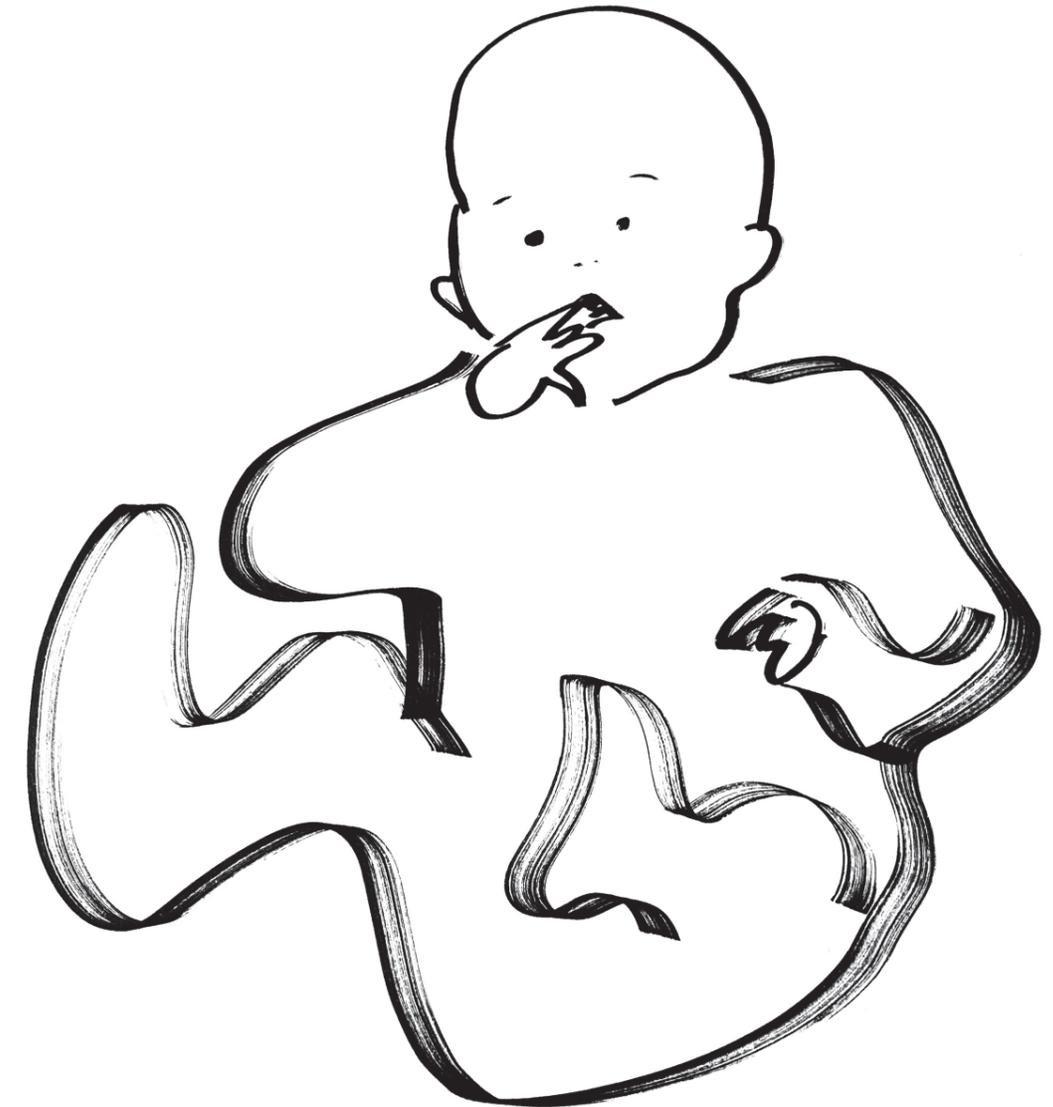
The artist will be in-conversation with Jude Barber as part of Edinburgh Art Festival's Art Late 2 on the 25th August, 6:30–7:45. For more information and booking details, please refer to edinburghartfestival.com

Recent exhibitions include:

You're Never Done, Glasgow International - Springburn Museum, Glasgow 2021; *"Stoop, Stoop, Stoooping is Stoopid!"* Studio Pavilion at House for an Art Lover, Glasgow, 2019; *Gardener*, Patricia Fleming Projects, Glasgow, 2019; *Turns*, permanent sculptures at Collective, Edinburgh, Installed 2018; *It Takes a Village*, Humber Street Gallery, Hull, 2018; *L-Shaped Room*, Spike Island, Bristol, 2017; *NOW*, Scottish National Gallery of Modern Art, Edinburgh, 2017; *Wave Machine*, David Dale Gallery, Glasgow, 2016; *Painter's Table*, Gallery of Modern Art for Glasgow International Director's Programme, Glasgow, 2016; *Cafe Concrete*, Glasgow Sculpture Studios, Glasgow, 2014; *Raising*, Jupiter Artland, Edinburgh as part of GENERATION, 2014; *Alexandrite and You Are Here*, Collective, Edinburgh, 2010

www.tessalynch.com

Edinburgh Printmakers



Houses Fit For People

Tessa Lynch

Houses Fit for People is a new installation from Glasgow-based artists Tessa Lynch which promotes alternative building techniques inspired by collaborative play and the natural world. Lynch has approached the exhibition by thinking of it as an ‘expanded print,’ a layering-up of different pieces, including a large mural and sound work.

‘Houses Fit For People’ is a continuation of Lynch’s practice that offers feminist readings of the city, highlighting issues of social reproduction that are often at odds with contemporary art and life. This is particularly important in the making of Lynch’s work where she uses collaboration as a feminist strategy for making work, she carves out support systems amongst peers and between community groups to ensure work reflects a shared human experience.

This exhibition concluded Lynch’s Florent Stone Award joint-residency with Edinburgh College of Art and Edinburgh Printmakers, which was initially scheduled for early 2020. The pandemic meant that this time was instead spent at home and saw the artist developing a series of lo-fi print techniques alongside her young daughter. The first series made during this time included ‘Wise Women’ (2021), a series of seven linocut prints depicting the many roles and responsibilities of women that span the realms of the domestic, professional, private and personal, all printed on coloured paper found in her child’s bedroom. Secondly, a series of collograph and relief prints made in collaboration with Rhona Warwick Paterson has been particularly significant – these works mused on the dual function of the kitchen table between work and home life over the last two years with imagery generated by collected ephemera and text found on said tables.

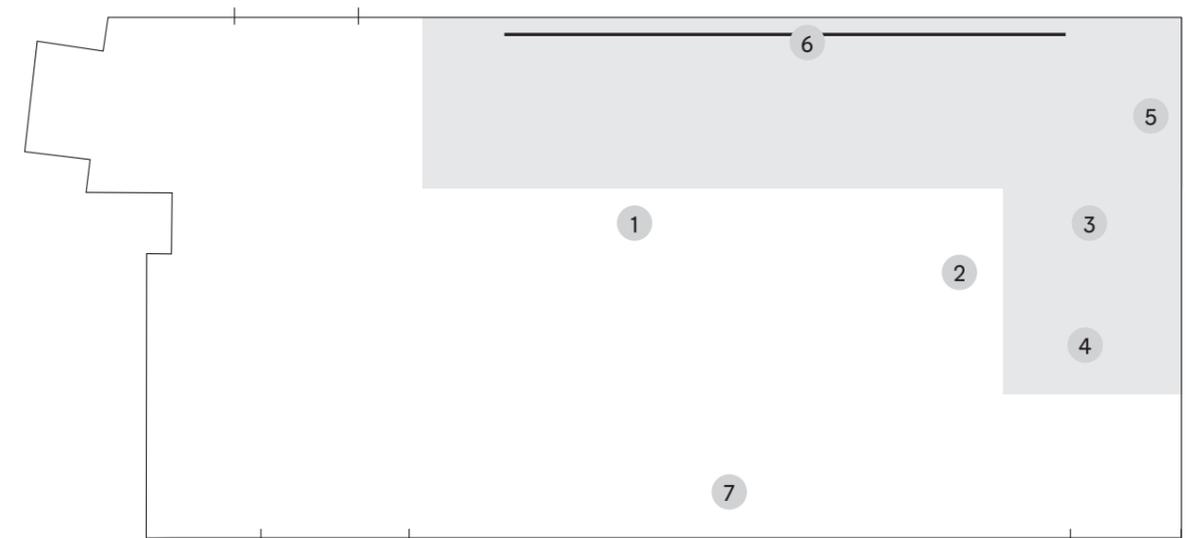
The exhibition as a whole elevates the creative status of the child. Techniques thought of as childish such as pasta printing, crayon rubbing and collage are plundered by the artist to emphasise the alternative thinking of the young enquiring mind. Much of the imagery and sound for the exhibition has come out of a children’s workshop that Lynch ran in April with Glasgow Sculpture Studios (GSS), where she holds a studio and is a regular contributor to the education programme. *Crying Woman* is a large-scale intervention in the gallery, reconstructing a large construction site hoarding, and conversely, an area of the gallery now off-limits to the audience, painted in RAL shade ‘Worker’s Blue.’ Across the hoarding, taking inspiration from the work of photographer Anne Collier the title text is etched out in blown up pasta print.

Where It Might Land sits across the blue of the hoarding, dried sticky weed hovering above the surface, referencing the writing of Christine de Pizan, most notably her 1405 work ‘The Book of the City of Ladies.’ Considered one of the earliest feminist texts, part of the narrative depicts the women collectively throw the first stone to see where it lands and thus mark where the city belongs, leaving this to chance rather than pre-determination. Likewise, sticky weed is a small anarchic act that children do to subtly change their surrounding environment.

Behind the hoarding — installed so as only visible through two mesh windows are three works: *Warrens* responds to intuitive building techniques and a knowledge of where to build found in nature, looking at the methods of animals such as foxes, badgers and rabbits. *Arena — Stalled Space Table for a Community Garden* recreates a table used at the location of the children’s workshops led by the artist in Glasgow, a reclaimed basketball backboard sited outdoors for play from a community garden in a former basketball court where whatever was on-hand was used to transform from former to current purpose. Our viewing of these works is overlaid by *House Building*, a recorded soundscape made as Lynch worked with a group of children from the Queen’s Cross Housing Association, in which she asked the children to imagine and build their dream homes with materials donated by GSS studio members.

Testing Ground mimics these cardboard constructions, using Shoji paper and graphite to recreate a Trompe-l’œil tower of boxes. These are overlaid with postage-like labels loosely stuck on, each depicting a baby, alluding to the children in the workshops imagining a future for these babies: in the boxes is what’s to come.

A final point of reference has been the archives of the North British Rubber Company, the former factory premises now occupied by Edinburgh Printmakers. The artist continues to research the changing landscapes of cities across the UK, pertinent in light of the development taking place across Fountainbridge. Specific research for this show looked at the history of the Castle Mills site and its history as a factory for the North British Rubber Co Ltd. The North British Rubber Co Ltd archives tell the story of the factory’s expansion down to Dumfries in the early 1950’s and the need for new housing to encourage workers to settle there. This makes one reflect on how housing is planned today — with a limited return to office working and many shops trading online — how do we build a relevant house for the city of today? Are we at a point in time where we can completely re-imagine how a city might operate and is built? The artist’s work questions the suitability of the ubiquitous housing and commercial blocks being built up around Edinburgh Printmakers’ Castle Mills location.



- 1 *Crying Woman*
Site hoarding with wood, vinyl, plastic sheet, steel 2022
- 2 *Where It Might Land*
Dried sticky weed 2022
- 3 *Arena — Stalled Space Table for a Community Garden*
Wood, paint, steel, beads, plants 2022
- 4 *Woven Sun*
Paper strips, felt pen 2022
- 5 *House Building*
Looped audio recording 2022
- 6 *Warren*
Sugar paper wall installation 2022
- 7 *Testing Ground*
Boxes, paper, masking tape, graphite, screenprint 2022