

Related Events

Performance and In Conversation: Tessa Lynch

Thursday 17 August, 6.30–8pm

£5/£3, booking essential (free for Associates)

Tessa Lynch introduces her work in dialogue with Carmen Juliá, Spike Island curator, following a performative reading event made in response to the works on show, involving newly commissioned text works by Lucy Biddle, Louise Briggs, Jenny Richards and Rhona Warwick-Paterson.

I am Making Art

Mardyke Ferry Walk

Saturday 22 July 2017, 2–4pm

Free, booking advised

Connecting with Tessa Lynch's exhibition, walk with artists Carol Laidler and Pat Jamieson to gently explore the area surrounding Spike Island. Use all your senses, writing and drawing to closely observe and uncover new ways of experiencing the environment. This walk is wheelchair accessible.

Book for events online at www.spikeisland.org.uk, call 0117 929 2266 or visit reception.

Spike Island

133 Cumberland Road, Bristol BS1 6UX

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admin@spikeisland.org.uk

 Facebook.com/Spikelisland

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Visitor Information

Gallery open Tuesday to Sunday, 12–5pm (during exhibitions only).

Admission to the gallery is free.

Café open Monday to Friday, 8.30am–5pm
Saturday and Sunday, 10–5pm.

Spike Island aims to be a fully accessible building.

Mary Paterson and Genevieve Maxwell

A Walk of View (she began to dissolve)

Saturday 2 September 2017, 12–1pm

Saturday 2 September 2017, 3–4pm

Free, booking essential

Each walk will leave Spike Island reception promptly at 12pm and 3pm.

Join writer Mary Paterson and choreographer and anthropologist Genevieve Maxwell on a guided, performative walk starting at Spike Island and roaming the streets beyond. Drawing on historical and contemporary narratives about walking, movement and visibility in the city, these walks explore different perspectives in and of Bristol.

Exhibition Guide

L-Shaped Room Tessa Lynch

8 July to 17 September 2017

L-Shaped Room is supported by The Elephant Trust and Creative Scotland



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Spike Island

Tessa Lynch works predominantly with sculpture and performance. Her work develops from the observation of her immediate surroundings and from her quest for the existence of the flâneuse, the woman who wanders aimlessly. The artist embarks on lengthy periods of active research that see her walking through the city streets in the company of chosen collaborators, often writers she interviews while walking. These wanderings around the city are later transformed into sculptural installations that recall her experience of the urban landscape.

Lynch's exhibition at Spike Island is punctuated by the fragmentary and incomplete nature of urban experience. Material and technique have guided the artist through a variety of sculptural processes recalling the found, the existing and the ubiquitous in a series of actions and interventions that aim to produce a particular effect in our experience of the urban realm. Talking about her work, Lynch has said that she is 'fascinated by the emotional impact of the environment – especially the built environment, urban settings, how they're shaped and controlled and, in turn, how they shape us'. In particular, Lynch is interested in the agency women have in the public realm, contesting the modern male figures of the dandy, the stranger or the flâneur, who have traditionally dominated the understanding of contemporary city life.

Memory is central to Lynch's practice, and her works remember the objects, scenarios and histories found in her daily activities. The uncanny slippage between the real object and its reproduction introduces a multiplicity of meanings that range from the anecdotal to the fictional and the historical. For example, *Building per hour/ bin shelter* (2017), a pink L-shaped plaster wall standing at the gallery entrance, refers both to concrete poured per hour and the bin shelter structures in Lynch's housing complex. Its gradient pink stripes recall a building opposite the Glasgow Sheriff Court that is constantly being worked on, creating a patchy surface that is never completed.

Throughout the exhibition, Lynch introduces references to the tradition of being an artist. Works such as *Tunnel ¼* (2017), a curved structure

made of portrait canvas and wood resembling the subway's curved corridors, or the series of woodblock prints *Looking for women* (2017), hanging opposite, recover traditional materials and techniques which have been altered to create minimal shapes and illustrative images respectively. Inspired by images of the Swedish artist Siri Derkert (1880–1973) drilling into the walls of Stockholm's underground and by the term 'drillium' (where steel bike frames are drilled into to make them go faster; if done too much the bike becomes unusable), the woodblock prints have been made by digging out the surface of the wood in the forms of illustrations taken from instruction manuals and "how to" guides. The images are then further gouged into by drilling the surface randomly, sometimes in a productive method (giving the resulting prints texture) or in a destructive, reductive fashion (obliterating the image.) A lightly drawn line is applied to the surface, undermining the original form or, on the contrary, learning from it.

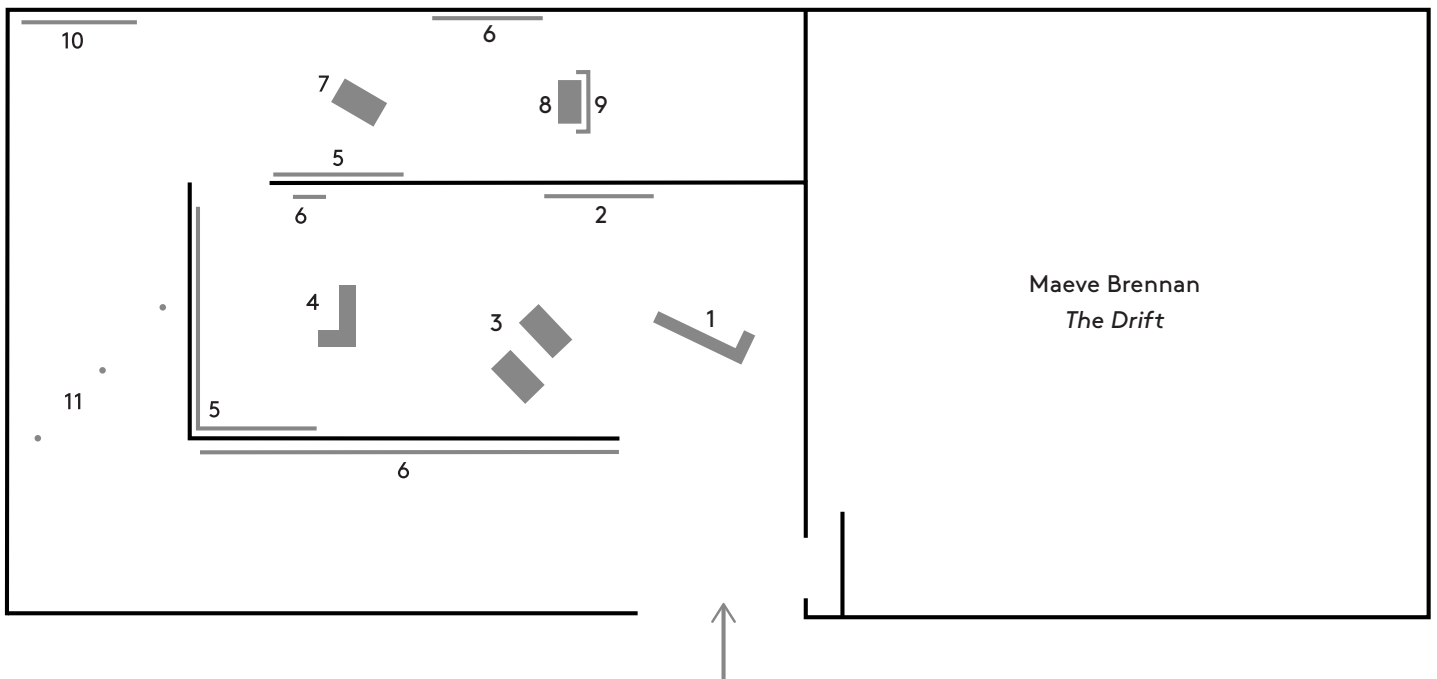
The exhibition takes its title from *The L-Shaped Room* (1960) a novel by British author Lynne Reid Banks (b.1929), where Jane, the female protagonist, unmarried and pregnant, is forced to change her comfortable life at her father's suburban home for a bug-ridden bedsit in Fulham, London. The room brings about her transformation from shame to self-acceptance, while she begins to understand the city from the window of her room and her body through restricted movement.

In the exhibition, domestic spaces have been carved out throughout the galleries mimicking L and U shapes. *Thinking sinks (remembered)* (2017) are a series of yellow sink units, some wrapped around with pink curtains. The sinks have been made creating a mould with a digital router, following lines drawn by the artist to create the remembered form of a sink. These domestic shapes relate to the way in which the spaces we inhabit condition our understanding of the cities we live in. The sink becomes a place to slow down, where the hands work without thinking and the mind can wander beyond the confines of the room. Like many female artists with small children, Lynch finds herself working at home, by the sink in the kitchen, a place to experiment but also a place where domestic tasks unfold. Other

reminders of these domestic spaces are embodied in works such as *Celebrational nap* (2017) a steel and canvas bed-like shape, and *Rolling news* (2017) a steel cradle that replicates the Bauhaus cradle designed in 1922 by the German architect and designer Peter Keler (1898–1982).

Throughout the exhibition, Lynch establishes new modes of engagement between art and the experiences of daily life. There is a concern with the everyday, with most of the works developing from the urban environment and becoming surrogates or reproductions. This is made more evident in the series *Couplings* (2017) a number of perforated mild steel objects hanging in the front perimeter. Mild steel is a material commonly found in the urban realm which the artist has manipulated to allow individual expression. All the shapes are made from memory and mimic things Lynch has encountered in the streets such as piles of household appliances, rubbish, construction sites, backs of lorries or escalators. Reworked in a different material, some perform as minimal offerings, while others are easily identifiable. The title of the series is taken from industrial couplings, component parts that come together. In the works there is hardly any welding and the component parts are easily assembled by slotting into one another. These shapes appear throughout the exhibition because for Lynch, the experience of navigating the city is peppered with repetition or rather, as she has explained, 'we look for repeats of urban objects to mark our way and guide us: a railing next to a crossing, a drain beneath a gutter, and painted lines upon a road.'

Finally, the exhibition presents a projection of four texts by writers Lucy Biddle, Louise Briggs, Jenny Richards and Rhona Warwick Paterson. Working with Lynch, their texts respond to the source material, photos, anecdotes or quotes that Lynch has been sharing with them while working on the exhibition. As a result, the texts range from the academic to the personal, with a main focus on the figure of the flâneuse and different approaches that illustrate the active presence of women in urban space. The texts scroll down the projection, mimicking the way hand held scrolling screens are updated.



1 **Building per hour/ bin shelter**
Plaster, household paint

2 **Tunnel ¼**
Wood, portrait canvas

3 **Celebrational nap**
Steel, portrait canvas

4 **Thinking sink (remembered) 1/2**
Fibreglass, steel

5 **Looking for women**
Woodblock print with applied drillium,
Somerset satin paper

Hob
Capsule
Bolt
Call for help
L-shape

6 **Couplings**
Perforated steel

Cutlery holder /Life hack x2
Display
Bib
Volume
Projector with magazine
Layout
Escalator for sale
Teeth
Shoes
Back of a lorry with trampoline
Matchbox apartments
Interlock
Paperbags

7 **Rolling news**
Steel, portrait canvas

8 **Thinking sink (remembered) 2/2**
(with additional units)
Fibreglass, steel

9 **U-shaped**
Dyed cotton

10 Projection:
m is a fold of pink flannel by Lucy Biddle
(Ad) Mission Statement by Louise Briggs
Tethered by Rhona Warwick Paterson
The Flanuese and the Thinking Sink by Jenny Richards

Printed copies of these texts are available at reception

11 **Plates**
Perforated steel

All works 2017

Tessa Lynch

Tessa Lynch (b. 1984, Surrey UK) received her MFA from Glasgow School of Art in 2013 and her BA Hons Tapestry from Edinburgh College of Art in 2007. Solo projects and exhibitions include: *Wave Machine*, David Dale, Glasgow; *Painters Table*, Gallery of Modern Art for Glasgow International Director's Programme, Glasgow (both 2016); *Cafe Concrete*, Glasgow Sculpture Studios, Glasgow (2014); *Raising*, Jupiter Artland, Edinburgh as part of *GENERATION* (2014); *You Are Here*, produced for Edinburgh's BBC Live site screen produced by Collective Gallery, Edinburgh; *Alexandrite*, performance at Edinburgh International Climbing Arena and accompanying exhibition at Collective Gallery, Edinburgh (both 2010).

Selected group shows and projects include: *NOW*, Scottish National Gallery of Modern Art, Edinburgh; *EAT, SLEEP, WORK, REPEAT*, The Travelling Gallery, various locations throughout Scotland (all 2017); *Trigger Words*, Glasgow Print Studios, Glasgow; *Green Belt*, Whitstable Biennale, Kent; *Condo with Frutta*, Rome at Southard Reid, London (all 2016); *Over, Over, Over*, Simone de Sousa, Detroit (2015); *Mood is Made/ Temperature is Taken*, curated by Quinn Latimer for *GENERATION*, Glasgow Sculpture Studios, Glasgow (2014); *Fall Scenes* GSA MFA Post-Degree Project, Fleming House, Glasgow (2013); *Performing Sculpture*, Scottish National Gallery of Modern Art, Edinburgh (2012).

Tessa Lynch is currently working in collaboration with Collective, Edinburgh and landscape architects Harrison Stevens on elements of the redesign of the Collective landscape upon Edinburgh's historic Calton Hill

Writers' Biographies

Lucy Biddle is a writer and editor based in London. Interested in the relationship between literature and the visual arts – and between looking and reading, making and writing – she has written on subjects including the poetry and prose of Elizabeth Bishop and the architecture of Eileen Gray. She is currently Exhibitions Interpretation Manager at the Hayward Gallery, London.

Louise Briggs is an independent curator and writer based in Glasgow. She holds a Postgraduate Diploma in Contemporary Art Theory from Edinburgh College of Art (2012). Briggs was Programme Curator at Glasgow Sculpture

Studios where she was involved in coordinating a number of international Production Residencies that culminated in solo presentations of newly commissioned work by artists including Teresa Margolles, Jimmie Durham, Haegue Yang, Siobhan Hapaska and Gareth Moore, as well as solo shows by Zofia Kulik and Iman Issa, and group shows featuring work by Michael Dean, Samara Scott and Rallou Panagiotou. Briggs has received writing commissions for Glasgow International Festival of Visual Art, Edinburgh Printmakers, Glasgow Print Studio, Triangle Arts Marseille and FRAC Lorraine, Metz. In 2009 she received the New Work Scotland Writers' Award. She is currently guest curator for *MAP Magazine* presenting a major new work with Canadian artist Megan Rooney that will unfold throughout the latter half of 2017 in partnership with Cove Park, Argyll & Bute and Tramway, Glasgow.

Jenny Richards is curator at Marabouparken Konsthall, Stockholm where she runs the two-year research programme *Acts of Self Ruin*. Her research, writing and projects focus on the politics of collaborative practices. She was previously co-director of Konsthall C, Stockholm, where together with Jens Strandberg she developed *Home Works*, an exhibition programme exploring the politics of domestic work and the home including a series of exhibitions by artists Mierle Laderman Ukeles, Stephan Dillemath, Ciara Phillips and Joanna Lombard. In 2012 she started *Manual Labours*, an ongoing collaborative research project with Sophie Hope examining physical relationship to work. Since 2014 she has collaborated with Tessa Lynch on the writing project *The Flâneuse and...*, examining women's engagement with the city.

Rhona Warwick Paterson is a writer and flâneuse based in Glasgow.