**Press release**

Tessa Lynch’s booth for Patricia Fleming at NADA New York introduces the artist’s unique collaborative creative processes, suspended somewhere between performance art, sculpture and print-making. A set of 16 collagraph and relief-printing plates, *Made on the Table*, is joined by two of Lynch’s *Selfie* sculptures, suggesting pencil sketches rendered in wood. To the fore rests the metal-plated *Tote Bag*, stuffed with a cagoule and with fake-rain coating. Accompanied by an improvised performance work with Rhona Warwick Paterson, these pieces reflect Lynch’s long-held concerns with expressing the relationship between civic planning, architecture, access and emotional response, while emphasising forms of hidden and collaborative labour, including that undertaken by women.

Born in Epsom, England in 1984, Lynch graduated from Edinburgh College of Art in 2007 with a BA in Tapestry, receiving her MFA from Glasgow School of Art in 2013. Often working in collaboration, recalling the spirit of classic post-conceptual collective actions such as those realised through Cal Arts’ Feminist Art Program, Lynch weaves across and between the boundaries separating artistic creation from domestic and manual work. The performed aspects of her oeuvre offer an open-ended, often satirical adjunct to her sculpture and print-making. The idea of the *flâneuse* is a touchstone for Lynch’s work, set apart from the privileged male figure of the *flâneur*.

Centred within Lynch’s booth is a series of ink-stained printing plates, created to make collagraph and relief-print images for artist and writer Rhona Warwick Paterson’s 2022 publication *Made on the Table.* This book was made during Warwick-Paterson’s residency at Glasgow’s Gallery of Modern Art (GOMA), for which she set up a kitchen table-cum-studio space within the gallery, playing on the overlaps between creative and domestic labour with a nod to Eva Hesse’s coffee-table studio space. Warwick-Paterson invited collaborators including Lynch into this space to talk, create small clay models and make new writings using the Exquisite Corpse method of surrealist poem-generation.

*Made on the Table* documents the products of this collaboration. Lynch’s illustrations bear the imprint of screwed-up paper, cleaning product branding, kitchen towelling and typewriter ribbon. The plates used to make these illustrations were created by adding thin, textured layers of household detritus and laser-cut vinyl lettering to ​​Environmount board. Layers were fixed in place with glue and varnish, coated in ink and wiped back with scrim before being passed through a roller press onto paper. The patina and worked-over quality of the objects evokes the portable *Flux-kits* of the Fluxus movement.

The black wooden *Selfie* sculpturesto the right of Lynch’s stencils are from an ongoing series started in 2013. These delightful pieces recreate in three dimensions the kind of momentary sketches one might make from memory after a visit to a new city, summing up the see-sawing qualities of permanence and impermanence that define Lynch’s creative orbit. Similarly, the artist’s metal-plated *Tote Bag* could be mistaken for an item misplaced *en route* through the gallery, or across a rainy metropolis, but is secured in physical and conceptual space by its metal arm and theatrical rain that will never fade.

During NADA, Lynch will live-broadcast an improvised performance with Rhona Warwick Paterson from inside of the Domestic Bliss exhibition at GoMA, Glasgow. Entitled *Niki Niki* in honour of Niki de Saint Phalle, one of the artists featured at GoMA during Paterson’s residency, this durational piece will emphasise the intimate connections between sculpture, print and performance in Lynch’s practice. Activities might include drawing, writing and photography, interrupted by domestic duties such as sorting laundry and cleaning.