

Language of Line

*Tanya Ling, Aimée Parrott and Elliott Puckette*14th March – 26th April 2024

Lyndsey Ingram is delighted to present *Language of Line*, an exhibition that brings together three contemporary female painters, Tanya Ling (b. Calcutta, 1966), Aimée Parrott (b. UK, 1987) and Elliott Puckette (b. USA, 1967). These artists approach ideas around linear mark-making in similar and diverse ways. It is the first time that all the artists have shown together at Lyndsey Ingram and marks their individual debuts at the gallery.



Tanya Ling
Line Painting (02894), August 2015
Dr. Ph. Martin's Fine Art Watercolour Ink (8H Ultramarine) on white
Somerset satin paper.
142.5 x 102.5 cm (56 1/8 x 40 3/8 in)

Whilst this exhibition focuses on painting in the traditional sense, it also includes elements of printmaking, collage, needlework, carving and drawing, demonstrating how these artists push the boundaries of two-dimensional work. Drawing on the historical importance of figures like Helen Frankenthaler and Lee Krasner, the artists balance a spontaneous approach to applying marks with complex narratives and personal experience. An emphasis on linear marking-making unites Ling, Parrott and Puckette in their respective practices. Whilst Puckette actively carves into the gesso of her paintings on board – creating dynamic and confident gestures which reveal what lies beneath the surface - Parrott uses monotype printing to create a similar sense of rhythm and energy within her work. The more minimal language of these paintings is contrasted with Ling’s handling of paint, where exuberant bands of brushstrokes draw the viewer in and ask us to question what we see.

Tanya Ling describes her *Line Paintings* as ‘drawings of paintings I want to make.’ The two paintings from this celebrated series are hung together as a pair, but each work is a unique moment for Ling in her studio. Made with a specific navy-blue ink which marks each series, (in this case, Dr. Ph. Martin’s Fine Art Watercolor Ink, (8H Ultramarine)), they are numbered with their date of creation and fill the space of the paper in intriguing and dreamlike ways. The lines that Ling creates are deeply personal, the swoop of the blue marks are memories of her body moving across the paper within her studio, creating limitless possibilities for new shapes and ambitious configurations. Within the looping brushstrokes, there is also great tension between thicker and thinner elements of Ling’s paintings. Ling’s oil painting *An Odici*, 2024, is from a new body of work which is shown for the first time in the UK. In many ways, it is the opposite of Ling’s Line Paintings in character and form. The clean blue ink line has evolved into a densely populated mass of colourful brushstrokes which combine the dynamic energy of the Abstract Expressionists with the artist’s recollections and memories.



Aimée Parrott
All at one point, 2021
 Monotype on cotton with appliqué, cotton thread and acrylic
 180 x 140 cm (70 7/8 x 55 1/8 in)

Elliott Puckette's approach to abstraction is equally engaged with the concept of the line. Drawing on her wide-ranging interests including calligraphy, music, needlework and poetry, Puckette's paintings share a decisiveness about the direction of line with Tanya Ling's paintings. Once a mark has been carved into her wooden boards - which are prepared with a mixture of gesso and kaolin and finally chalk - they cannot be reversed. What appears to be one single line is actually made up of hundreds of individual scratches into the panel's surface which exemplifies this negative space. Puckette's drawing practice consists of elegant, looping lines which feel both meditative and share the distinct language of her paintings. Devoid of colour, they are nonetheless filled with energy. As Puckette comments, 'It was always the line. I was completely compelled by the line from the get-go. It had more possibilities than form or shape or colour.'



Elliott Puckette
Untitled, 2023
Ink, gesso and kaolin on wood panel
61 x 91.4 cm (24 x 36 in)

Aimée Parrott combines a wide variety of materials and techniques to investigate the line. She starts with the process of monoprinting, which she learned whilst a student at the Royal Academy, these marks forming the basis of her works on unprimed canvas where the transferral of ink from the plate creates intriguing foundations for her work. Applied to canvas are sewn elements, yet unlike Puckette's thread-like engraved marks, these are three-dimensional; applique pockets of fabric and visible stitching which sit with painted layers. It is unclear what we are seeing; volcanoes, waves, snowstorms and hurricanes spring to mind, yet they share the musical quality of lines dancing in and out of sight with both Puckette and Ling's paintings.

The artists in *Language of Line* delight in creating beautiful, enigmatic paintings and works on paper that reveal more to their viewers with continued observation. Ling, Parrott and Puckette, despite making work which seems effortless and unstudied, all share a meticulous approach to representing negative space, form and line, which creates a bridge between three artists working in different contexts.