

Alexander Gorlizki, *Painted Postcards*

10 September – 7 October 2026



Trouble Makers, 2026, Pigment on postcard, 15 x 10.5 cm



Dr. John, 2021, Pigment and gold on, postcard, 15 x 10.5 cm

Lyndsey Ingram is delighted to present *Painted Postcards*, an exhibition of new works by Alexander Gorlizki. The presentation brings together 34 postcards depicting important works from the Western art-historical canon, transformed through Gorlizki's playful alterations incorporating vibrant motifs and patterns in various graphic styles. The artist's iconography and designs have been rendered in the Jaipur studio he established in 1996 with master miniature painter Riyaz Uddin and his assistants, using the techniques and natural pigments of the 700-year-old tradition. Collected over decades, the postcards span centuries of art history and encompass a diverse range of subjects and styles, from Jan van Eyck's *The Arnolfini Portrait* (c. 1434) to Édouard Manet's *Portrait of Eva Gonzalès* (1870).

Through his practice, Gorlizki draws from a wide range of visual and cultural sources whilst leaving space for audiences to form their own interpretations. In this series, his interventions into familiar images disturb their established compositions and unsettle the viewer's expectations. This is particularly striking in *Quiver and Quill*, which incorporates a postcard of Jacques-Louis David's 1793 painting *The Death of Marat*, depicting the murder of the famous French revolutionary writer. Cutting through the centre of the image, Gorlizki introduces an explosion of orange, yellow and gold that displaces the quill and letter famously held by Marat at his death. This addition reframes the narrative of the original painting, disrupting its familiar composition and focusing the viewer's attention on Marat's pale, white body as it hangs lifeless in his bloodied bath. By working from images that are already firmly embedded within our visual consciousness, Gorlizki disturbs their fixed narratives and opens up new and unexpected relationships.

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Gorlizki's works are also visually playful, as he experiments with perspective and form to introduce imagery that is infused with irony and humour. Jan Vermeer's 1657 painting *The Little Street*, is a quintessential example of Dutch Golden Age painting that captures an unassuming moment of everyday life in seventeenth-century Delft. Using a postcard of the work from the Rijksmuseum, Gorlizki has superimposed a figure wearing a gold decorated wetsuit and carrying a giant potato masher seated atop a zebra-striped, elephant towering over the diminutive figures below. This irreverent approach extends across the series, as toothy smiles, complete with protruding tongues, are painted over a postcard depicting the Virgin Mary, while elsewhere, Ingres' nude figure of Oedipus is carefully dressed in pink floral knickers and matching socks. Making use of the textures and decorative qualities inherent to Indian miniature painting, Gorlizki's playful acts of alteration create a visual language in which the familiar becomes mysterious, and historical imagery is opened up to humour and ambiguity.

Integral to Gorlizki's practice is Pink City Studio an atelier Gorlizki established in Jaipur with Riyaz Uddin, with whom Gorlizki has worked for 30 years. First, Gorlizki formalises his visual language and imagery—the iconography, spatial relationships, patterns and colours—after which he sends the works to India, where they are meticulously hand-painted in Jaipur by Riyaz and his studio assistants. The works are then sent back and forth numerous times between Jaipur and Gorlizki's Brooklyn studio as they are refined and modified, as well as during periods when Alexander visits the studio in Rajasthan.

Gorlizki's second solo exhibition at the gallery, *Painted Postcards*, reflects upon the artist's longstanding interest in the dialogue between cultures, traditions and visual languages. His modifications transform recognisable images from Western art history through an aesthetic vocabulary in which intricate patterns, vivid colours and decorative motifs become central to the reimagining of each work. Rather than simply embellishing the original images, these interventions act as a means of reorienting them and drawing attention to overlooked details while introducing new associations and possibilities. Through his enduring collaboration with Riyaz Uddin and the Jaipur atelier, the postcards become more than reproductions of artworks; rather, they evolve into sites of transformation, where histories, cultures and artistic traditions converge.

Alexander Gorlizki: *Painted Postcards* is open to the public at Lyndsey Ingram, 20 Bourdon Street, London W1K 3PJ every Monday to Friday between the 10 September – 7 October 2026 from 10am until 6pm.

For any further information please contact info@lyndseyingram.com or call +44 (0) 207 629 8849.