A Postcard from Edinburgh

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Aubrey Levinthal, Watching C. Sleep, 2025, oil on panel, courtesy of Ingleby Gallery © the artist

In the elegant, light-filled main gallery at Ingleby, Aubrey Levinthal's paintings portray individuals caught in moments of stasis and apparent introspection. With an extreme delicacy of painterly gesture, the artist captures the figure in domestic interiors, unselfconscious and unposed. Works like *Couch with Woman* and *Worry Woman*, both 2025 deploy an attenuated, horizontal subject, seen in profile. The body at rest, the mind turned in on itself – the overwhelming sense is of a kind of psychological intimacy and the suspension of time.



Aubrey Levinthal, Worry Woman, 2025, oil on panel, courtesy of Ingleby Gallery © the artist

In other paintings, like *Drop Off Women and Couch (Three Boys) both* 2025, scenes of daily family life are tenderly but unsentimentally pictured. The artist's muted palette of greys and greens has a distancing effect, while her use of a strong red in occasional detail emphasises the often graphic qualities of her compositions.

In the pair of pictures *Watching C.Sleep* and *Watching Self Sleep*, the figures pose with 90 degree bend at hip and knee, tightly up against the edge of the canvas, so that the subject's abandonment of self to unconsciousness is contained within the geometry of the picture. These are paintings you would want to live with, to revisit every day in order to recalibrate your internal rhythms to something more meditative, more reflective and to acknowledge the primacy of the unsung everyday, which is the major part of our lives.

Caroline Douglas, Director



Aubrey Levinthal, Couch (Three Boys), 2025, oil on panel courtesy of Ingleby Gallery © the artist