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NADA MIAMI

SELMA PARLOUR

BOOTH #C114

DECEMBER 3 - 7, 2024

SELMA PARLOUR

NADA MIAMI 2024 | BOOTH #C114

Dio Horia is pleased to present a solo booth of 10 new works from Selma Parlour's coveted Salon Painting series. Parlour (b. 1976, Johannesburg, South Africa. London-based) is an award-winning artist whose recent achievements include an Abbey Award at the British School at Rome (a 3-month paid Fellowship, 2023).

Parlour's meticulous oil paintings appear as though they're drawn, dyed, or printed. Alongside her delicately-shaded bands and pencil-thin (oil-made) lines, colour is a veil (not a skin) imitating the backlit quality of the screen and ensuring that every decision is evident. The artist is known for her units of luminous colour, diagrammatic space, codified illusion, haptic surfaces, and her abstract-paintings-of-photography's-installation-shot-of-abstract-painting.

Parlour's invented coda to historic abstraction and minimalism reassesses painting's in/extrinsic conventions. Recurrent in modern art is the assertion of painting's objectness over and above its facility for illusion. In her Salon Painting series the artist applies illusion to the modernist grid, situating colour-relational abstract paintings as antithetical to history. If read as codified representations of framed paintings in a salon hang, an abstract painting not only references the pragmatics of display, it does so through an internal differentiation of serial images set out as such.

Parlour's solo presentation expands the possibilities of abstraction by bringing haptic qualities and perception to the forefront of the genre.

SHORT BIO:

Selma Parlour – (b. 1976, Johannesburg, South Africa), received her practice-led PhD in Art from Goldsmiths, University of London in 2014. Awards include an Abbey Fellowship in Painting, the British School at Rome (2023); an Arts Council England Creative Development Award (2020); the Mark Rothko Memorial Trust Artist-in-Residence Award (2018); the Sunny Dupree Family Award for a Woman Artist, the Summer Exhibition, the Royal Academy of Arts, London (2017); and the John Moores Painting Prize (prizewinner, 2016). Other notable awards are a runner-up award from the Arts Foundation; and Thames and Hudson's international competition and publication '100 Painters of Tomorrow' (both 2014). Recent solo exhibitions are: 'Salon Paintings', Almine Reich, Paris, (2023); 'Yonder Cloud', Pi Artworks, London (2022), and 'Warp & Weft', Dio Horia Acropolis, Athens (2022). Collections include the Saatchi Gallery, and Christian Dior Couture.

SELMA PARLOUR: SELECTED PRESS CLIPPINGS

In delicate, precise paintings referencing iconic architectural geometries, Parlour's canvases are cosmic windows that compress time to merge the forms of present and past. – **Cathryn Drake, Artforum, 2015**

Parlour's paintings carry colour without volume. Maintaining a relation to printmaking, the build-up is tonal, stained, almost as if in a photograph, with the sense of hands off as well as hands on. A layered levelling of colour, where the artist appears to have pulled the canvas, as if a shroud, out of liquid in a gesture of reversed negativity. Material is born from light, which attaches and embeds itself on the surface and, yet, something seems to permeate from behind. Paint, as material, has been banished from view to become a layered, thinned, subliminal notion. Diluted and dilated, it has long been absorbed into the thought process of the artist. [...] Colour lies in an afterglow or in an echo of something seen more than once and remembered. Layers of colour pool at the literal edge. The quality of grey, blue or purple carries great intelligence, for it seems to have arrived in this world fixed and not worked out through any apparent process of mixing. Parlour's repetition of vision allows calm understanding rather than any anticipated experience. A range of associations must be indulged; the relation to print must be understood. How does the graphic quality of the 20th century transport itself to now? [...] Classic trompe l'oeil is about shallow space, the repository for idea and thought. Parlour allows, with finesse and attention, the tooth of the linen to become the actual beat of the moment and detail; she uses cross weave as pixelation. While sight knows and shifts, the grain of the surface resonates with an unconscious understanding. [...] Parlour has, through her fascination with installation and context, moved between asking the work to inhabit real space – in order to continue the metaphor, style, emphasis, and manner of a particular context – and expecting the work to provide its own place, architecture and context. The role of this fluidity in Parlour's work extends further than Rothko, for instance, aware of the fact that his paintings would be the main feature of an expensive restaurant, or Léger, who had planned a chapel all along. It is not what the paintings lend a place that Parlour is concerned about, but what they project onto it or draw back towards themselves. – **Sacha Craddock, 2018**

Selma Parlour opens painting up to other hypotheses, to that of a haptic serenity where light, finding refuge in the material, unfolds an interweaving of subtle associations that draw the eye into a meditative plunge. Committed to questioning the foundations of her medium, the British artist has developed a singular pictorial vocabulary in which the language of geometric abstraction blossoms in works with a diagrammatic aesthetic. Obtained by the meticulous addition of thin oil washes on linen canvases, her painted works, at once delicate and translucent, take on the appearance of drawn or printed surfaces that tend towards the subliminal. Caught up

in a contradictory movement of sedimentation and expansion, paint becomes a source of light, stratifying and liberating itself to reveal all its depth and radiance. – **Maud de la Forterie, 2023**

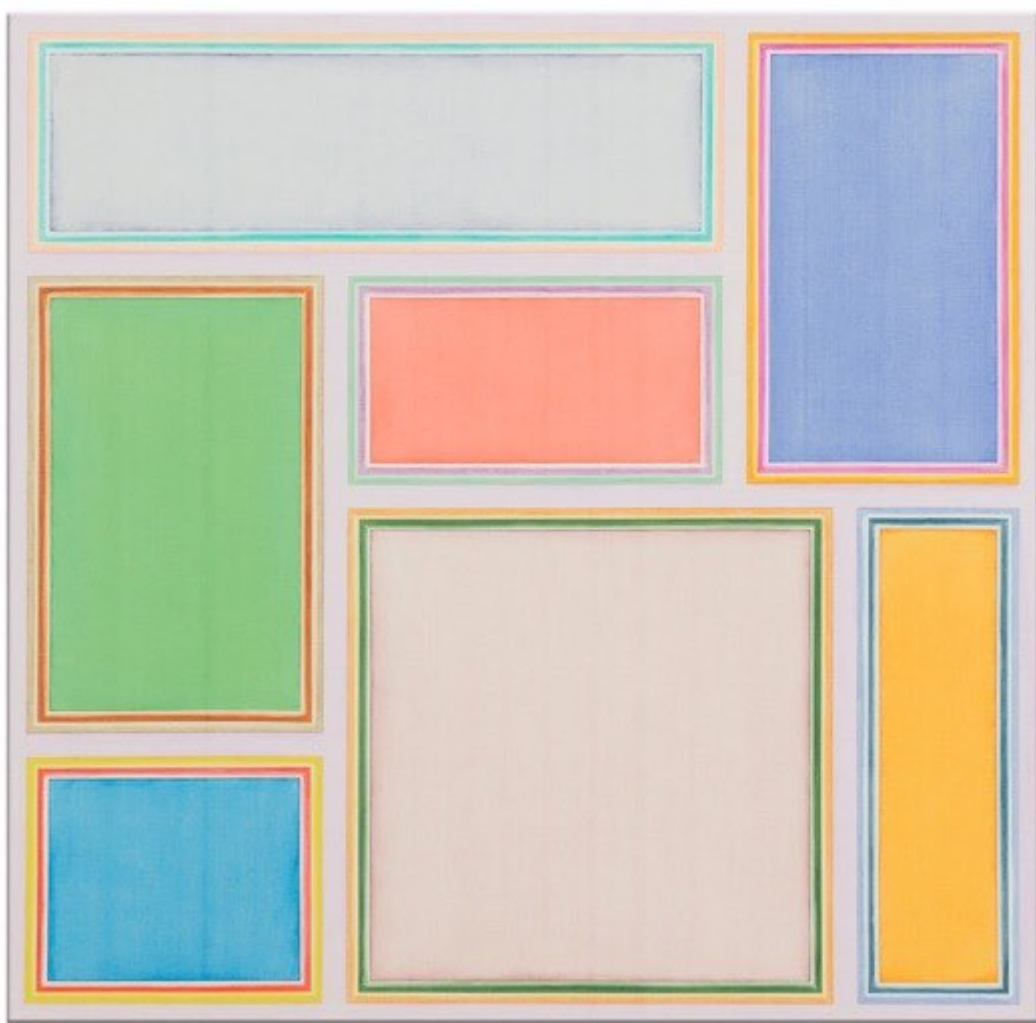
The work in this show is quiet, contemplative and often very satisfying. Take Selma Parlour, for instance. Painted in thin washes of oil on linen, Room consists of a nest of squares flanked by trapeziums to create an illusion of depth, while acknowledging the flatness of the canvas. It allows the picture to be read as a flat surface, a box, a truncated pyramid or all three. The game is as old as painting itself, but Parlour's handling is perfect. A series of extremely subtle colours have been applied with the exactitude of an illuminator decorating a manuscript. The results are as pleasing as a perfect equation and the acronym QED (quod erat demonstrandum), usually appended to the proof of a theorem, would not be inappropriate. – **Sarah Kent, The Arts Desk, 2011**

While I love the candy coloured, hard-edged but softly tempered world of abstraction she often delivers us into, it's the monochrome works in the mix that pull me in. The artist's hand-engineered but could-be-digital-at-distance techincs push umber tones to the limits of existence on canvas. Spread thin, sample on slide and from dark to light, they articulate mirror-like compositions devoid of any actual reflective properties. Yet, somehow - in ways that avoid the theatrics of the echo chamber - they remain defiantly two-dimensional. We are left hovering between matter and fact in a quasi-real space ripe for poetic projection. Beautiful visual condundrums that defy expectation. – **Apple and Hat, 2022**

Reading Eleventh Hour Squared III, 2016, as a flat surface becomes more difficult the more that shadows are perceived and the more the luminous blue square is perceived as sky through a window pane flanked by a brown frame, the primary image that I keep settling upon, until the pyramid reasserts itself. But then I am puzzled by the sense of this being a corner or a quadrant. In what context might one see only this part of either a pyramid or a window? Photography comes to mind, the camera frame characteristically cropping objects in this way. And there is something about the colour quality, thinly applied hues, with the white surface behind giving them brilliance, which is reminiscent of a photograph or a computer screen. The paint application, transparent films of oil paint, with no visible traces of the artist's toil, also lends itself to this interpretation. If photography is 'drawing with light', then Parlour's paintings are closely akin to photography. However, they are ultimately abstract because figurative interpretations, like the ones suggested above never quite work enough to arrive at definite conclusions. [...] In Parlour's work it is as if the hint at referential content is always self-referential, always bringing us back to the painting itself. – **Andy Parkinson, Patterns that Connect, 2017**

— END

WORKS ON VIEW



Selma Parlour, *Salon XLVII*, 2024

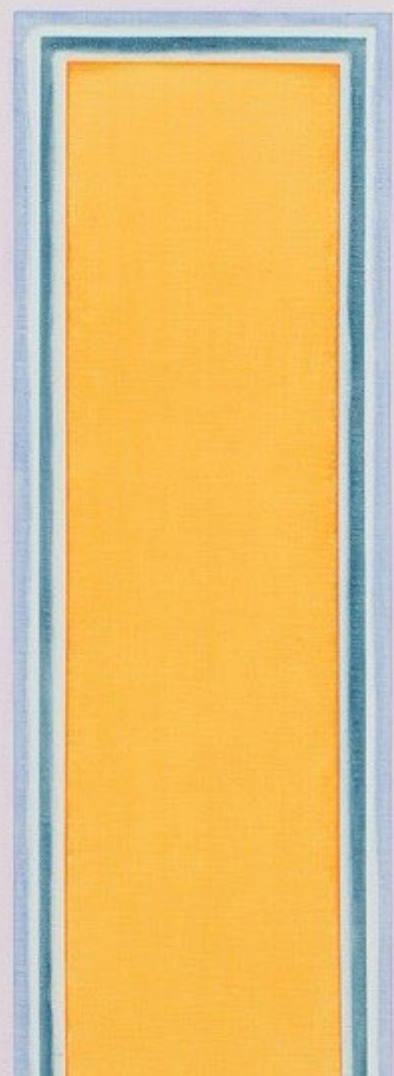
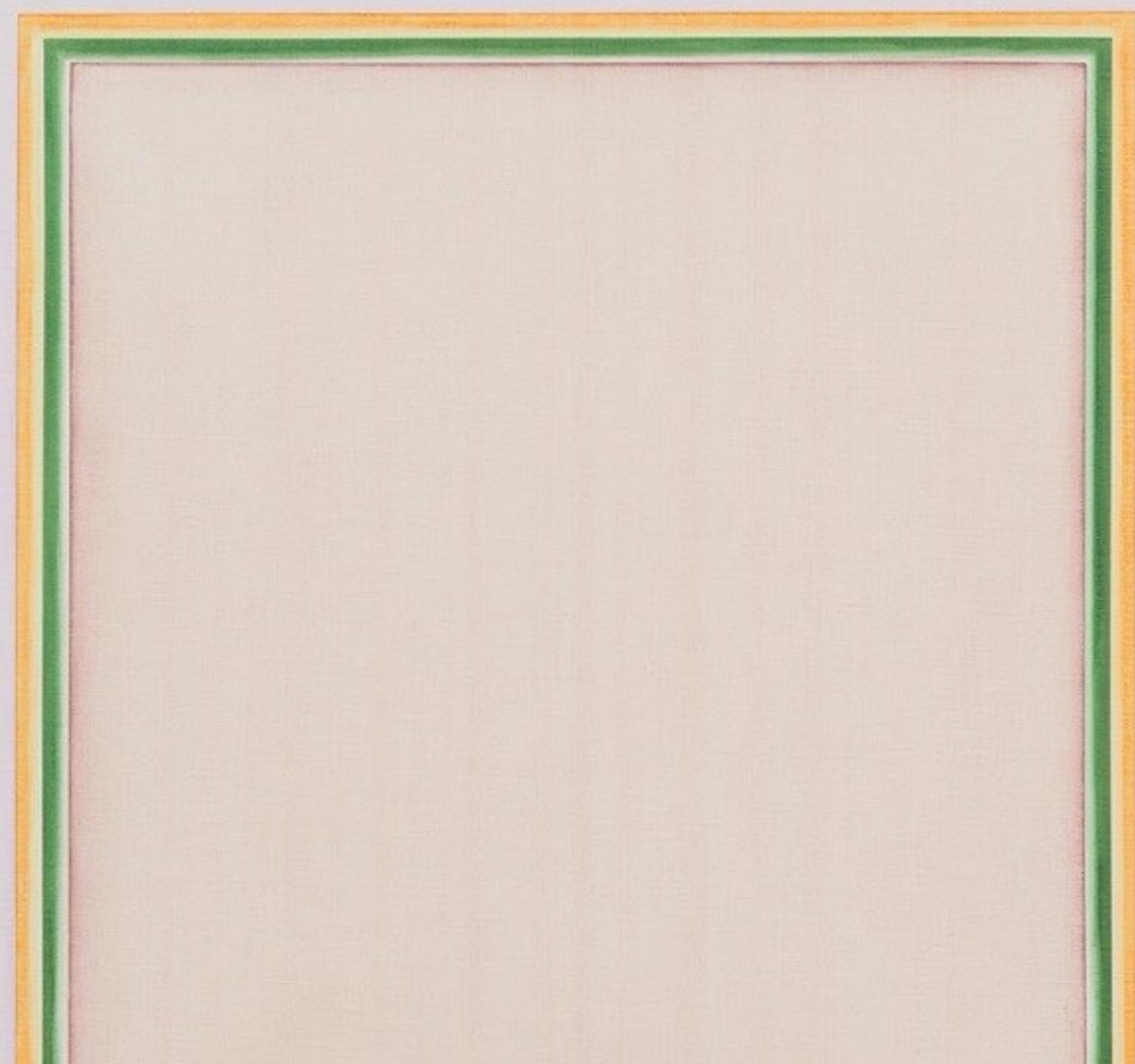
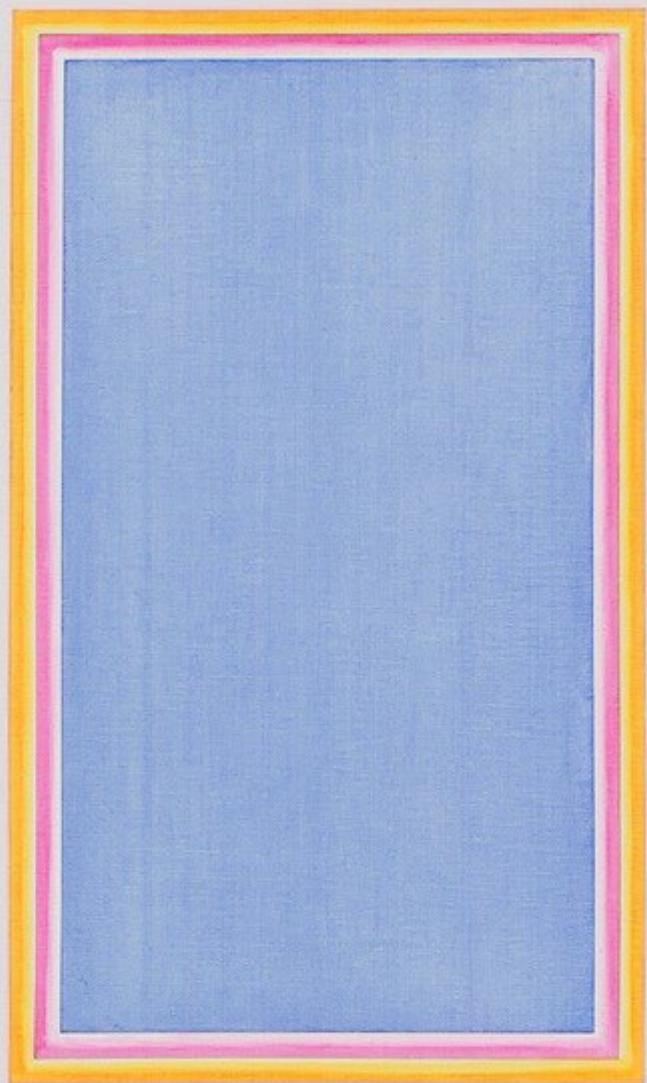
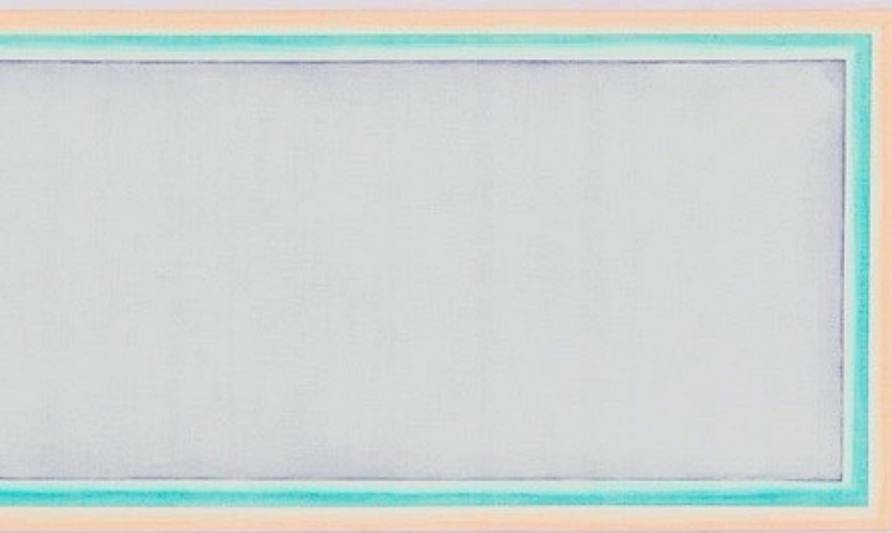
Oil on linen

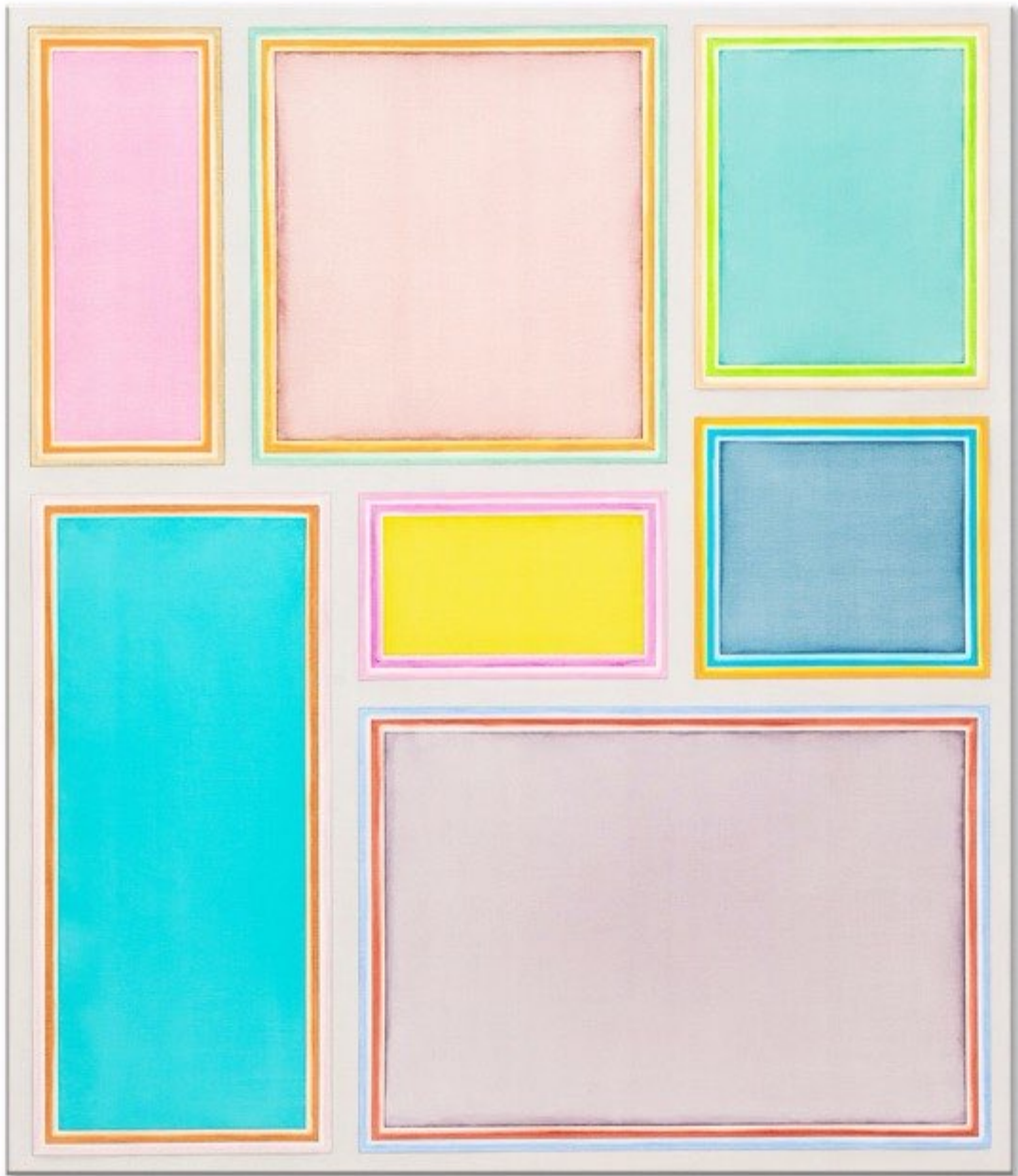
76 x 76 cm

30 x 30 in

Inventory no: DH_SP_71

\$ 7,000





Selma Parlour, *Salon XLVI*, 2024

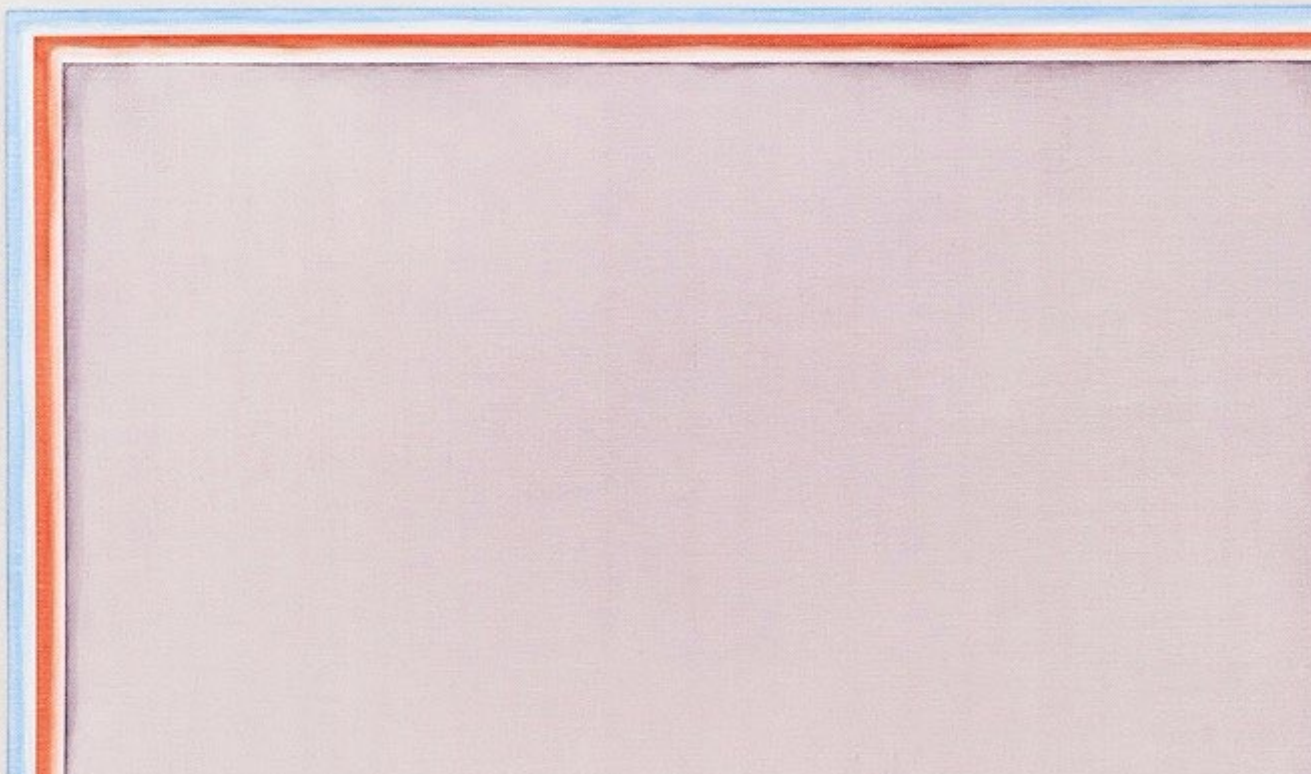
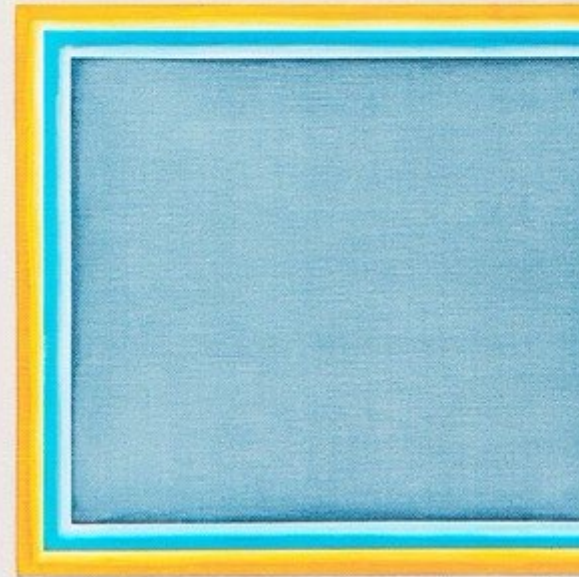
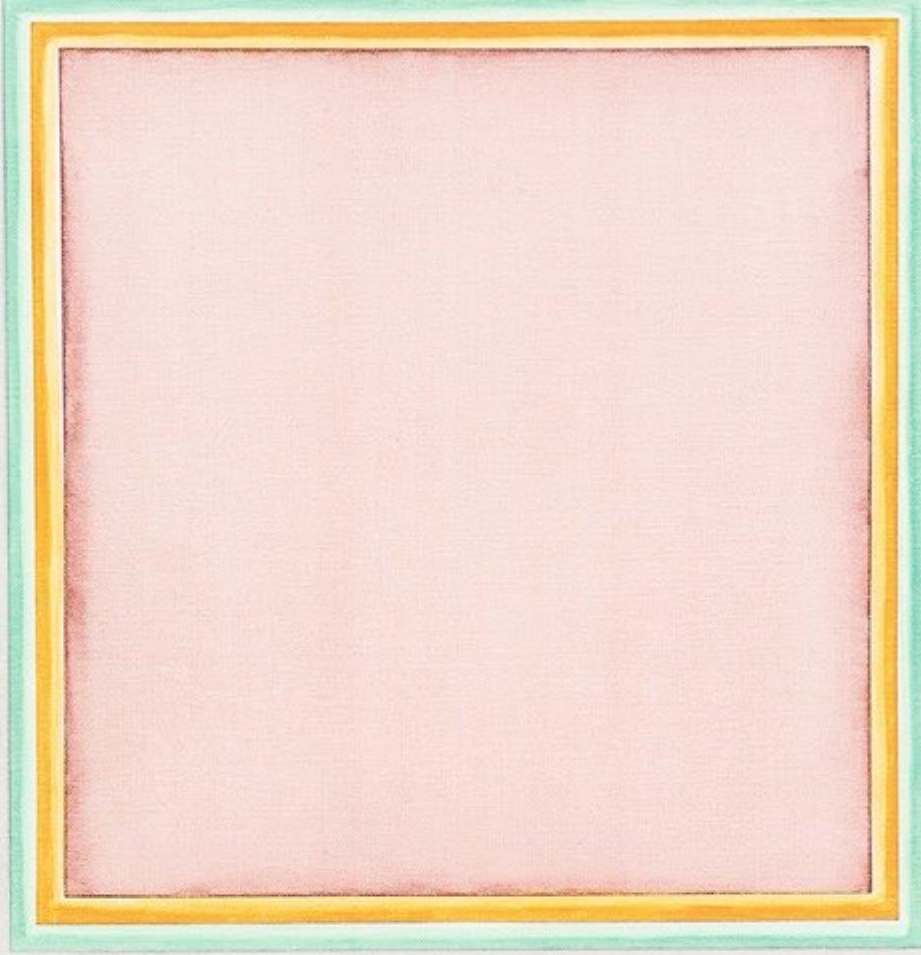
Oil on linen

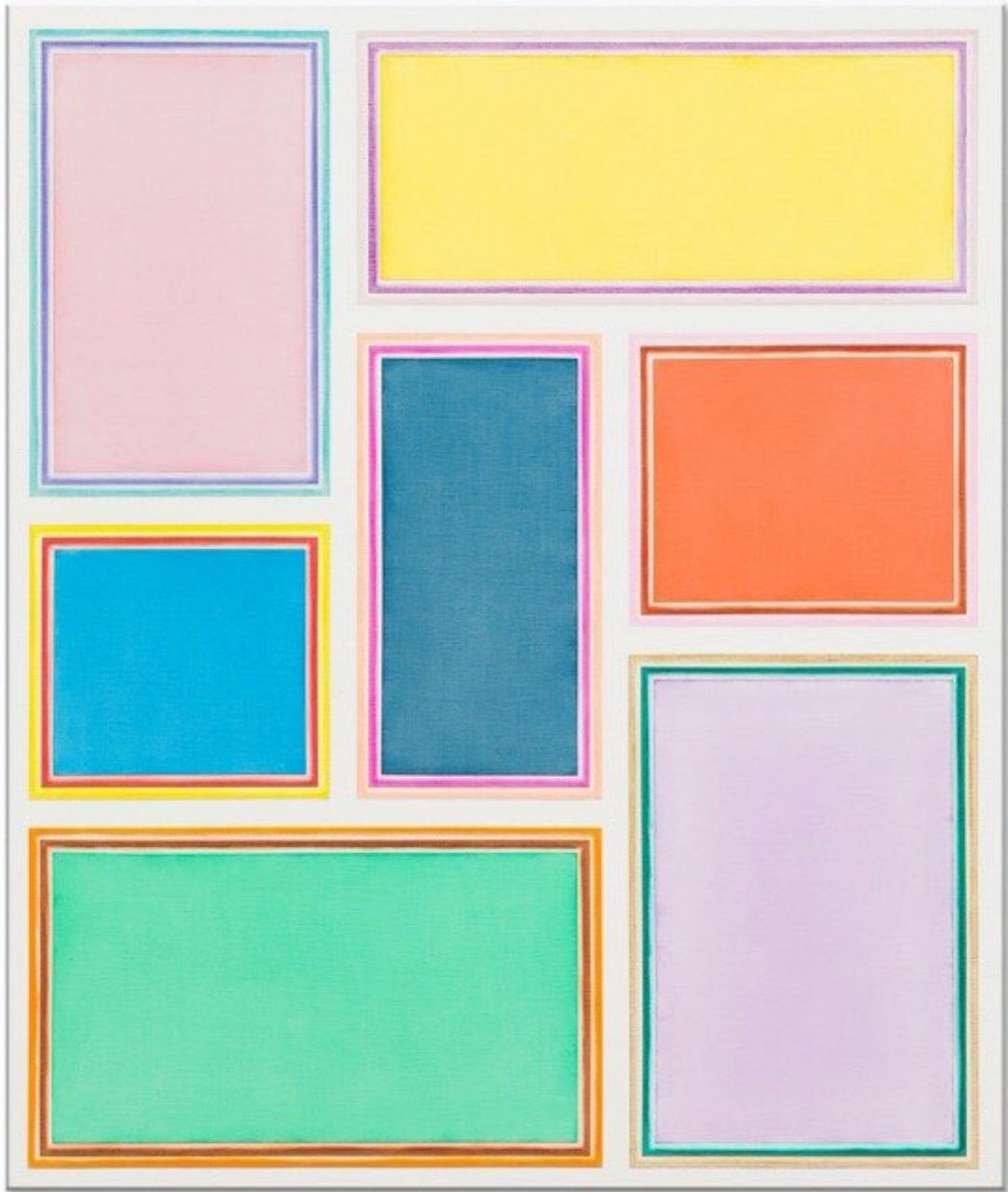
76 x 66 cm

30 x 26 in

Inventory no: DH_SP_68

\$ 6,500





Selma Parlour, *Salon XLV*, 2024

Oil on linen

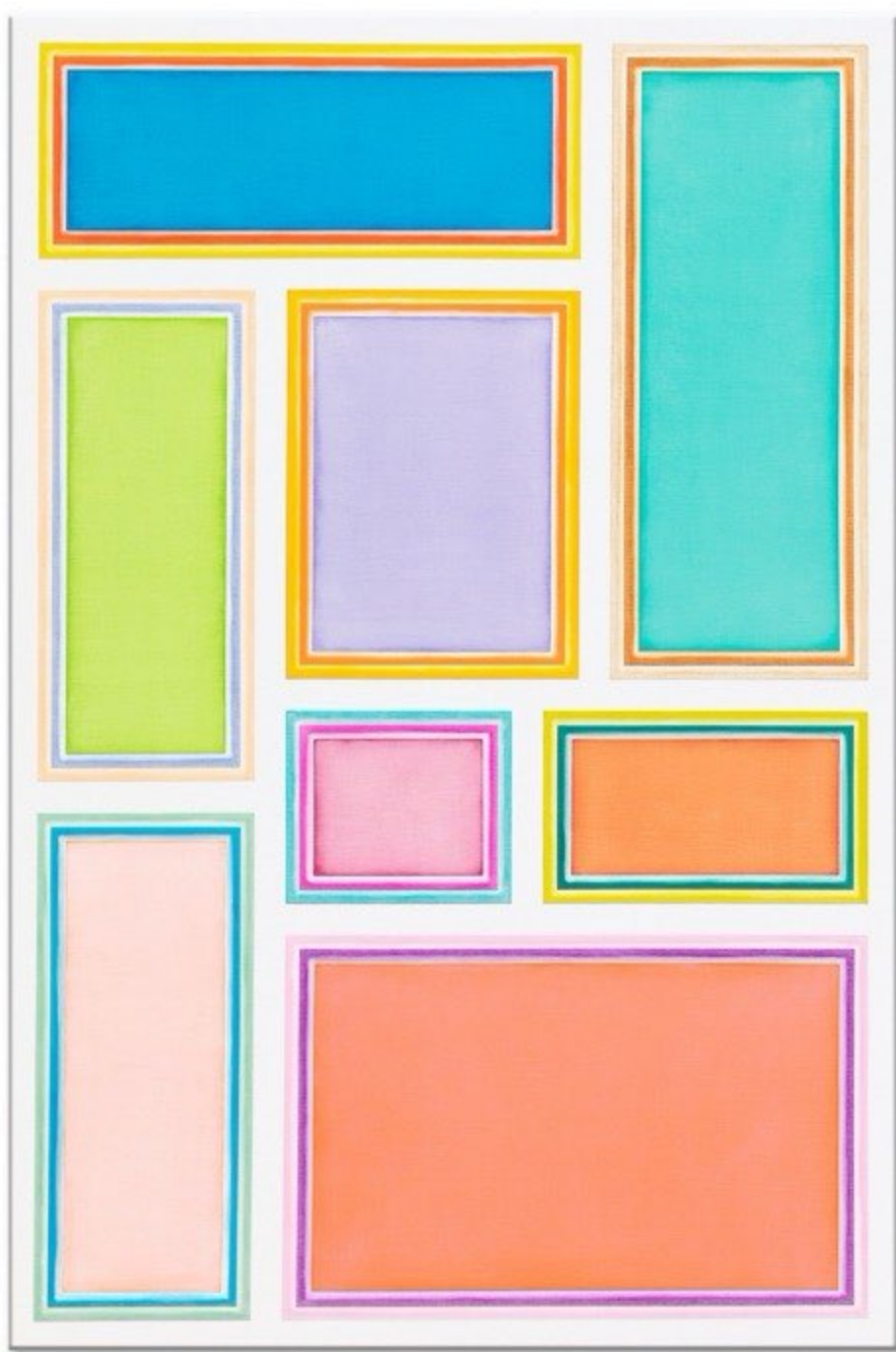
76 x 66 cm

30 x 26 in

Inventory no: DH_SP_65

\$ 6,500





Selma Parlour, *Salon XLII*, 2024

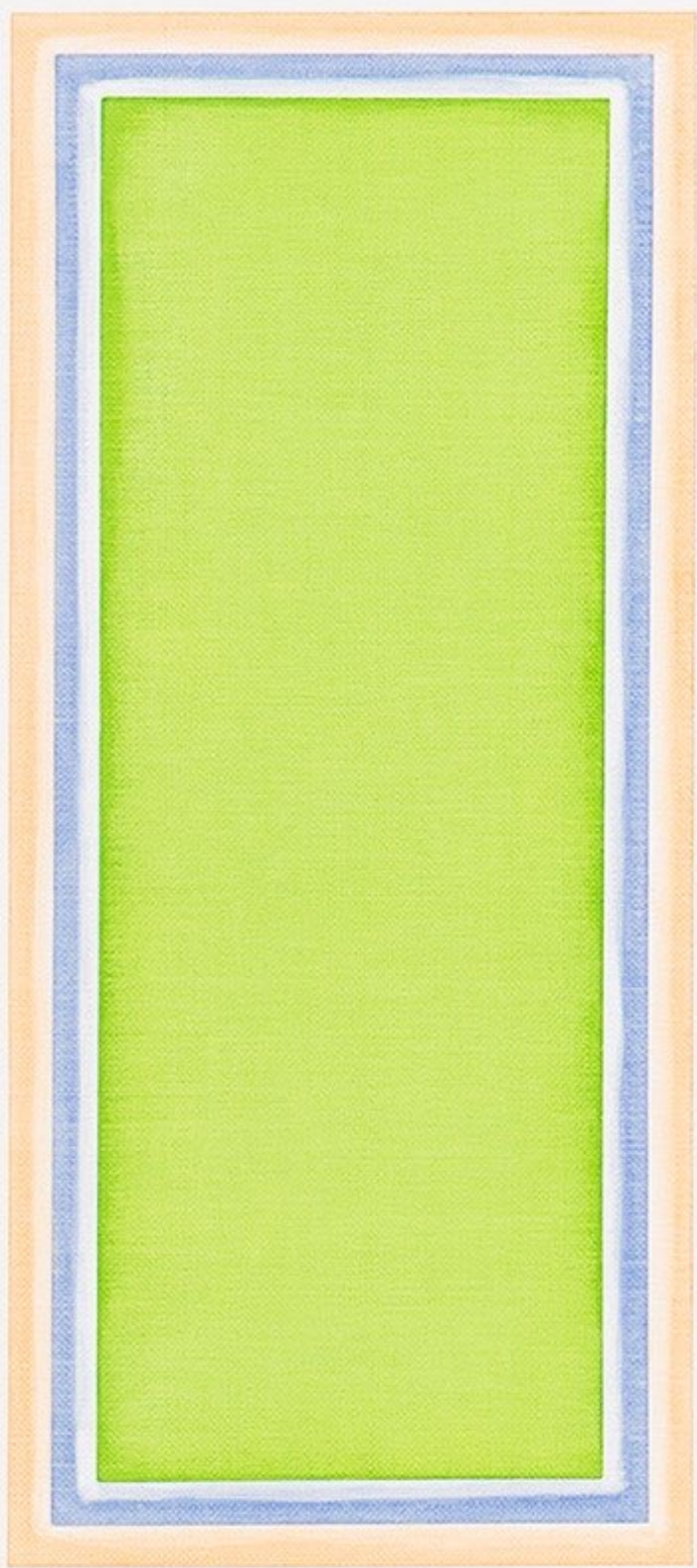
Oil on linen

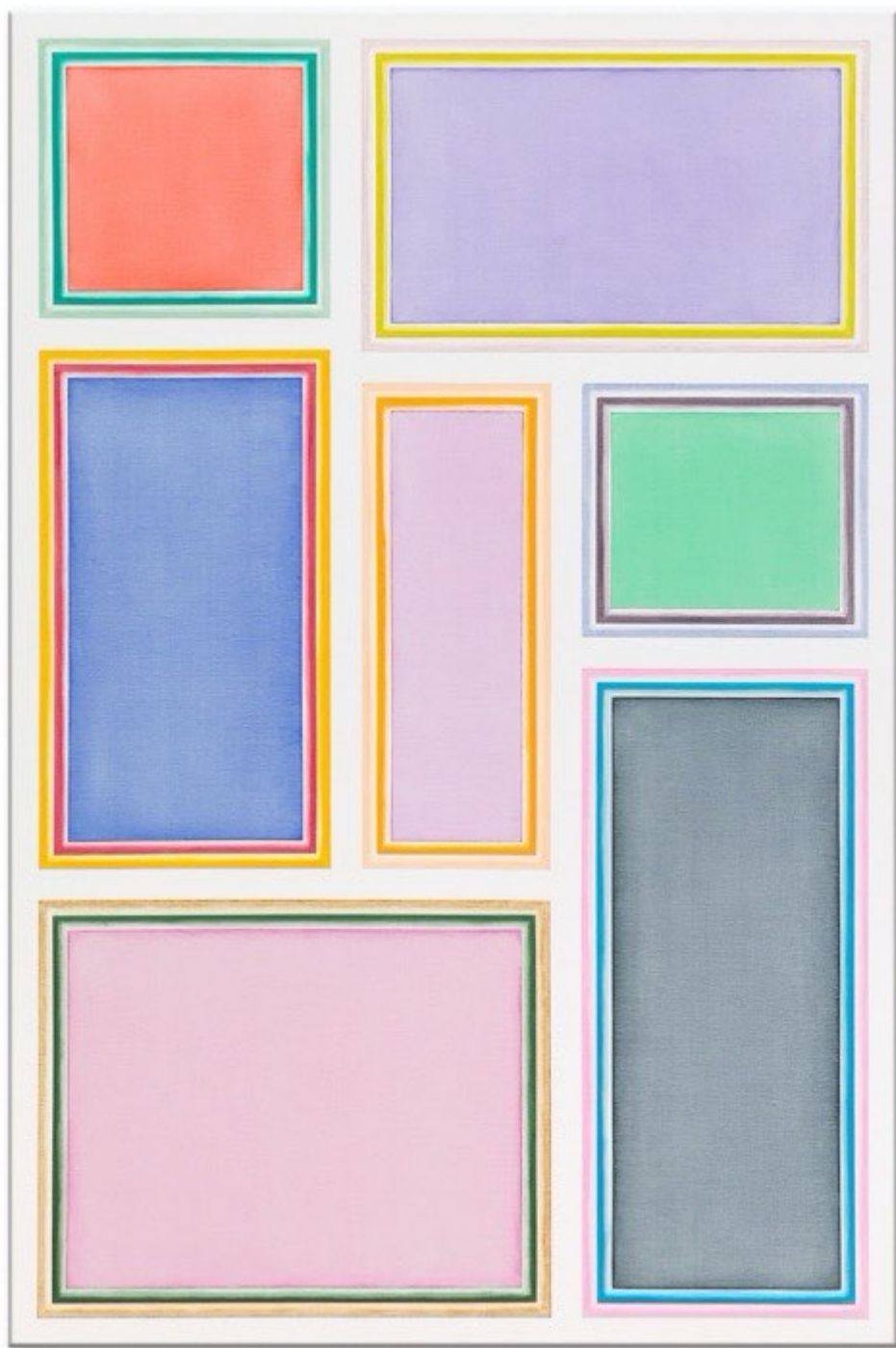
76 x 51 cm

30 x 20 in

Inventory no: DH_SP_66

\$ 5,500





Selma Parlour, *Salon XLIII*, 2024

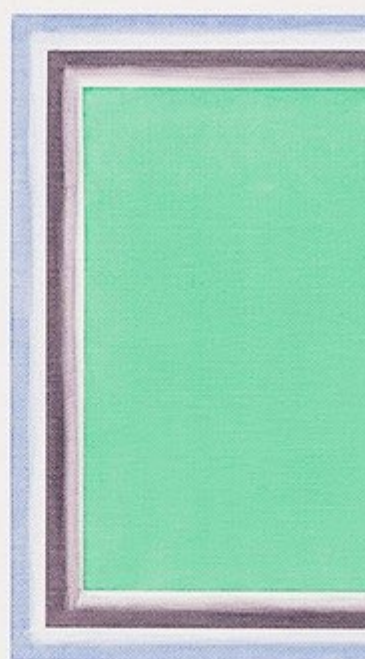
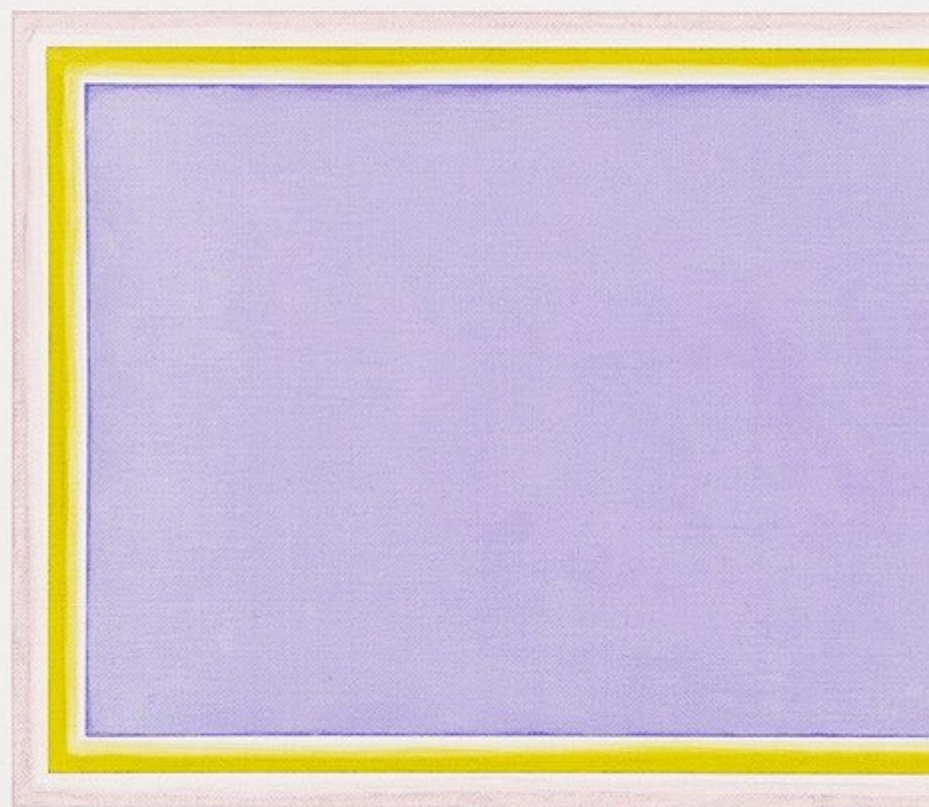
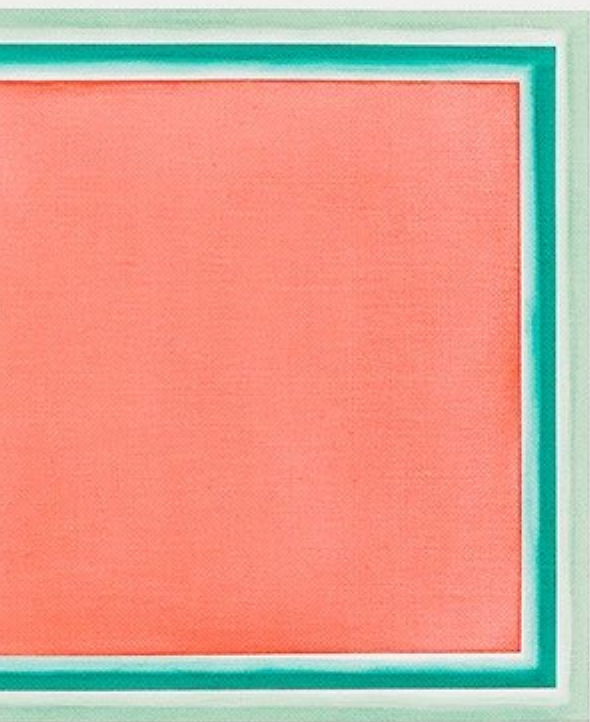
Oil on linen

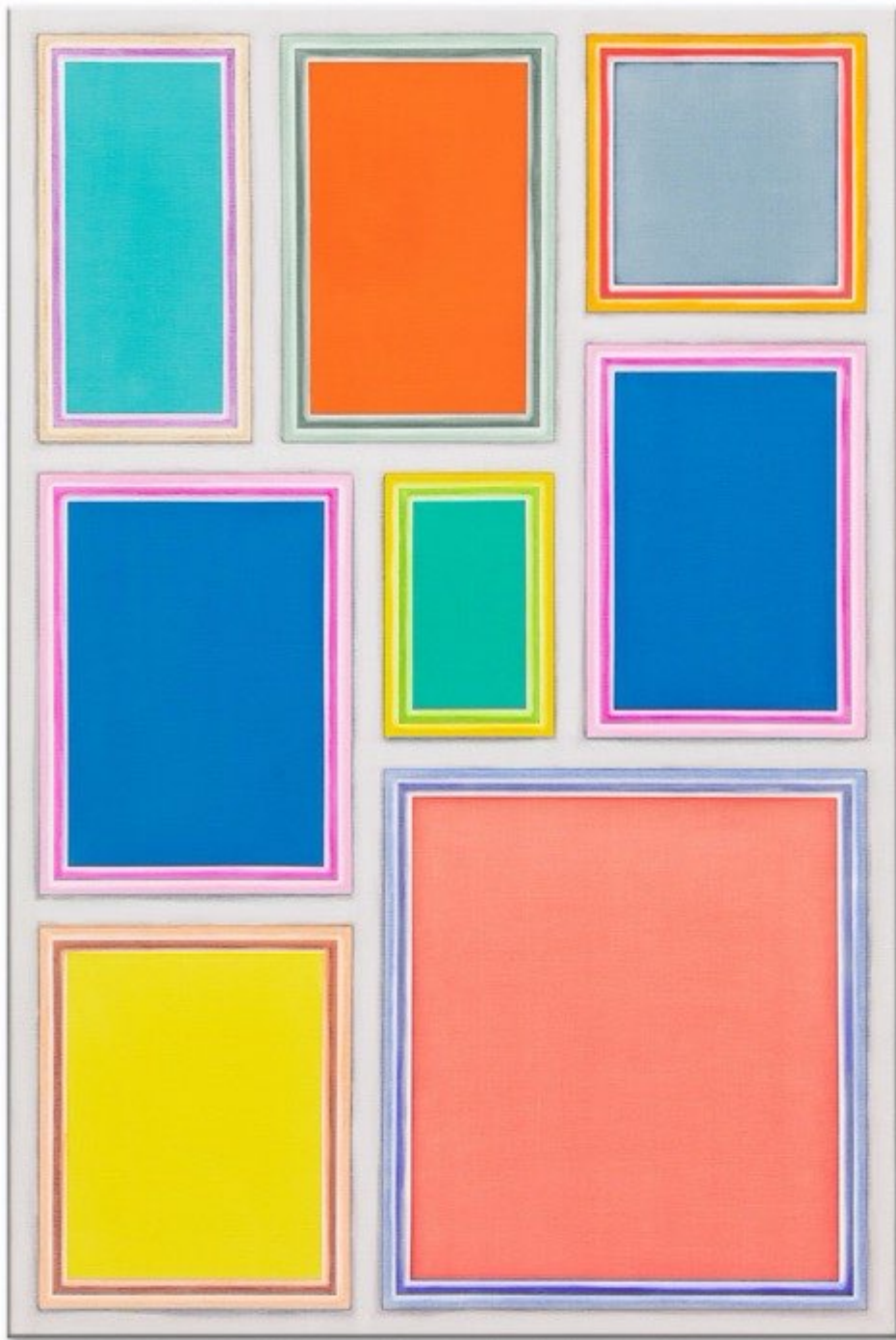
76 x 51 cm

30 x 20 in

Inventory no: DH_SP_72

\$ 5,500





Selma Parlour, *Salon XLIV*, 2024

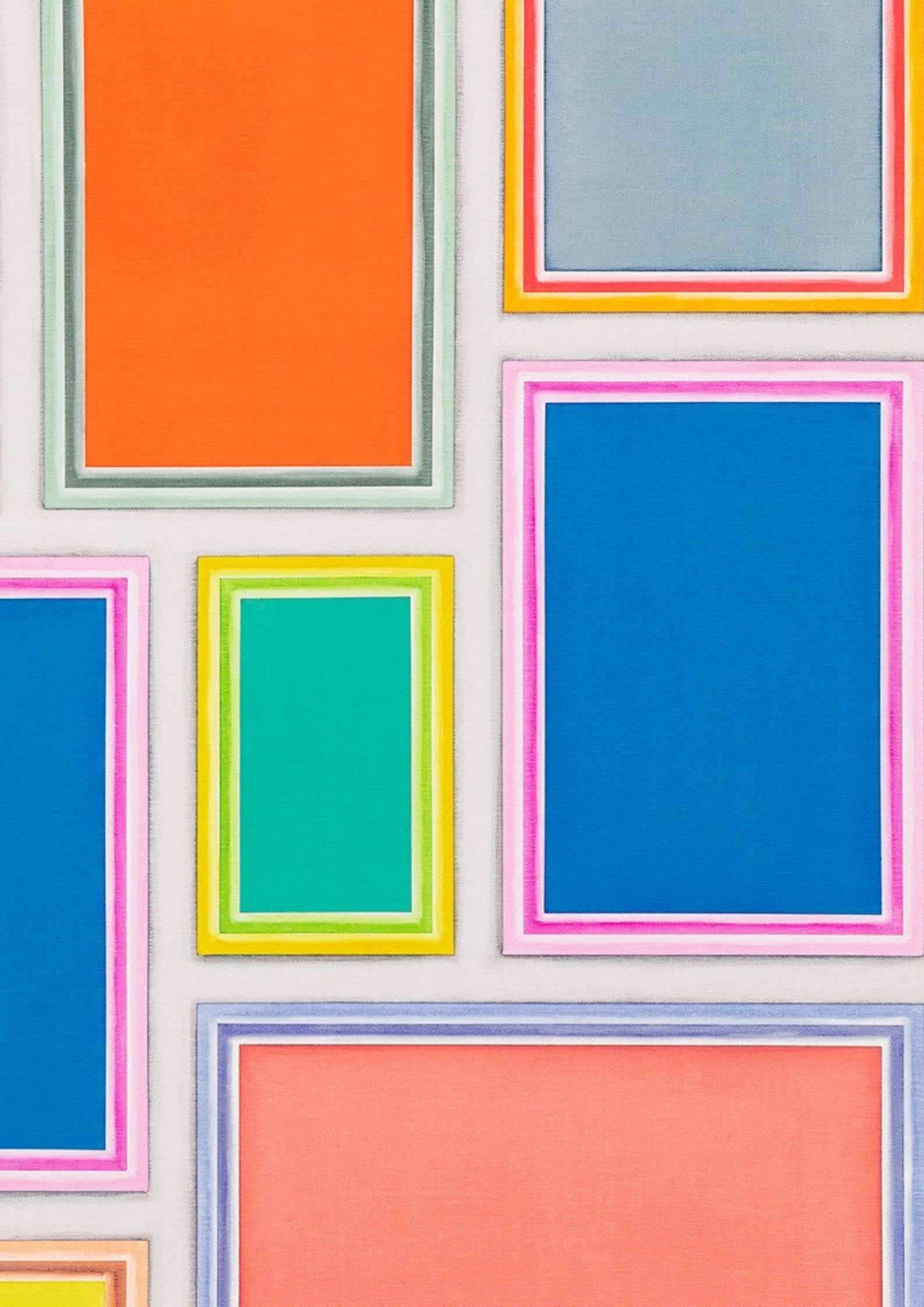
Oil on linen

76 x 51 cm

30 x 20 in

Inventory no: DH_SP_74

\$ 5,500





Selma Parlour, *Salon XXXVIII*, 2024

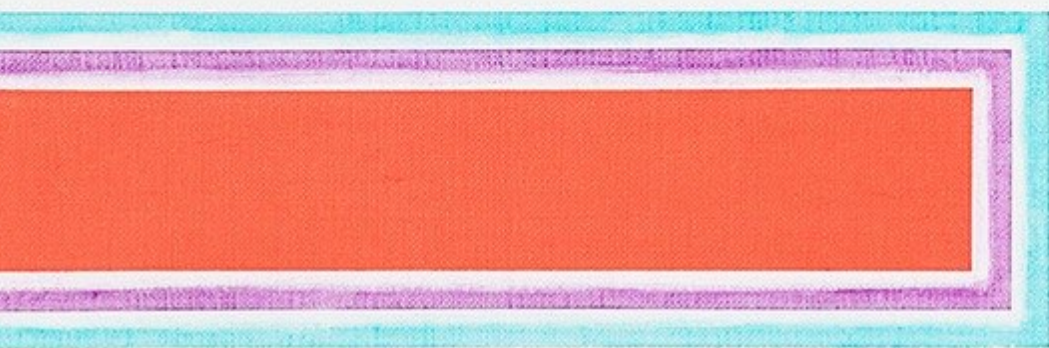
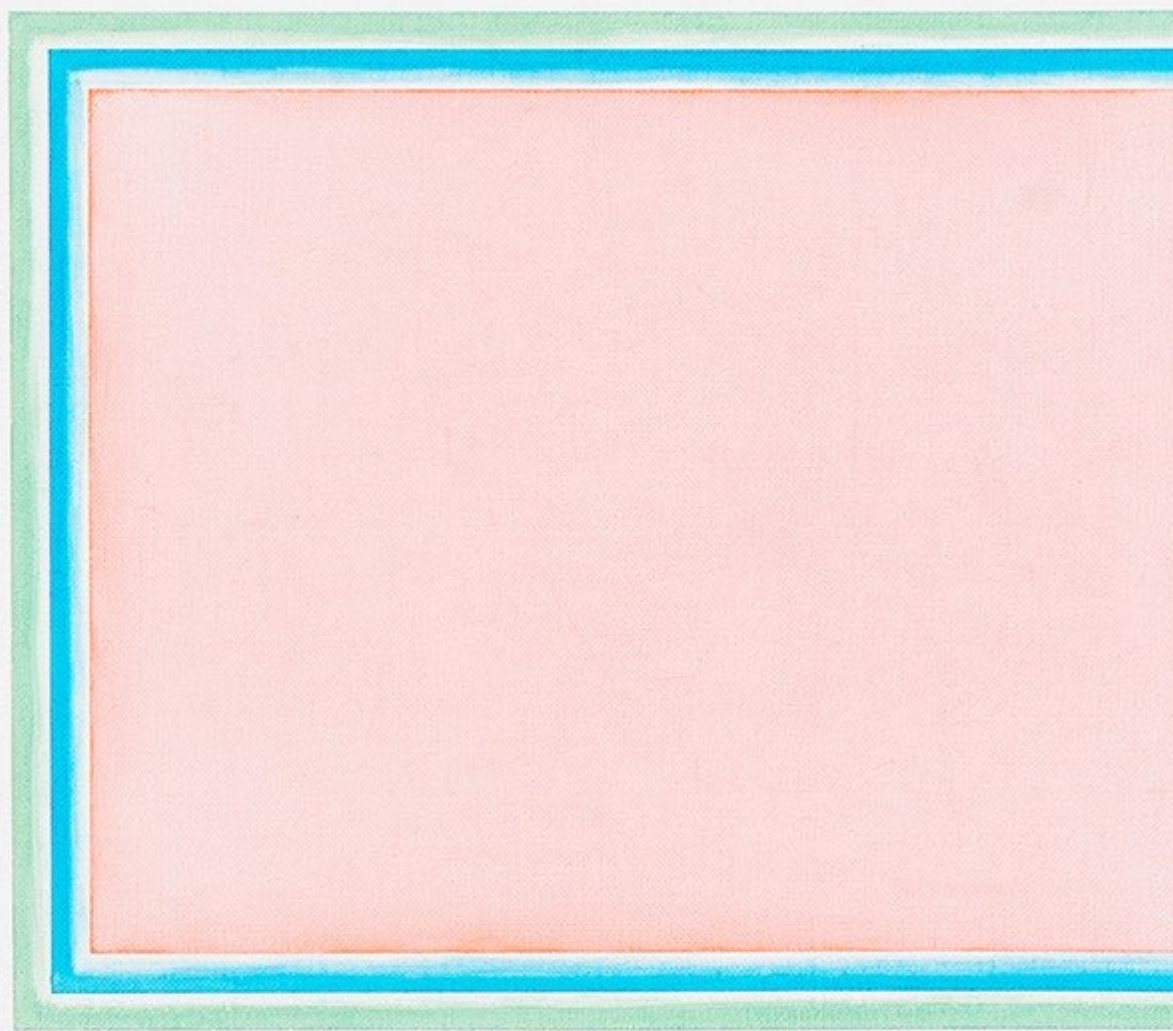
Oil on linen

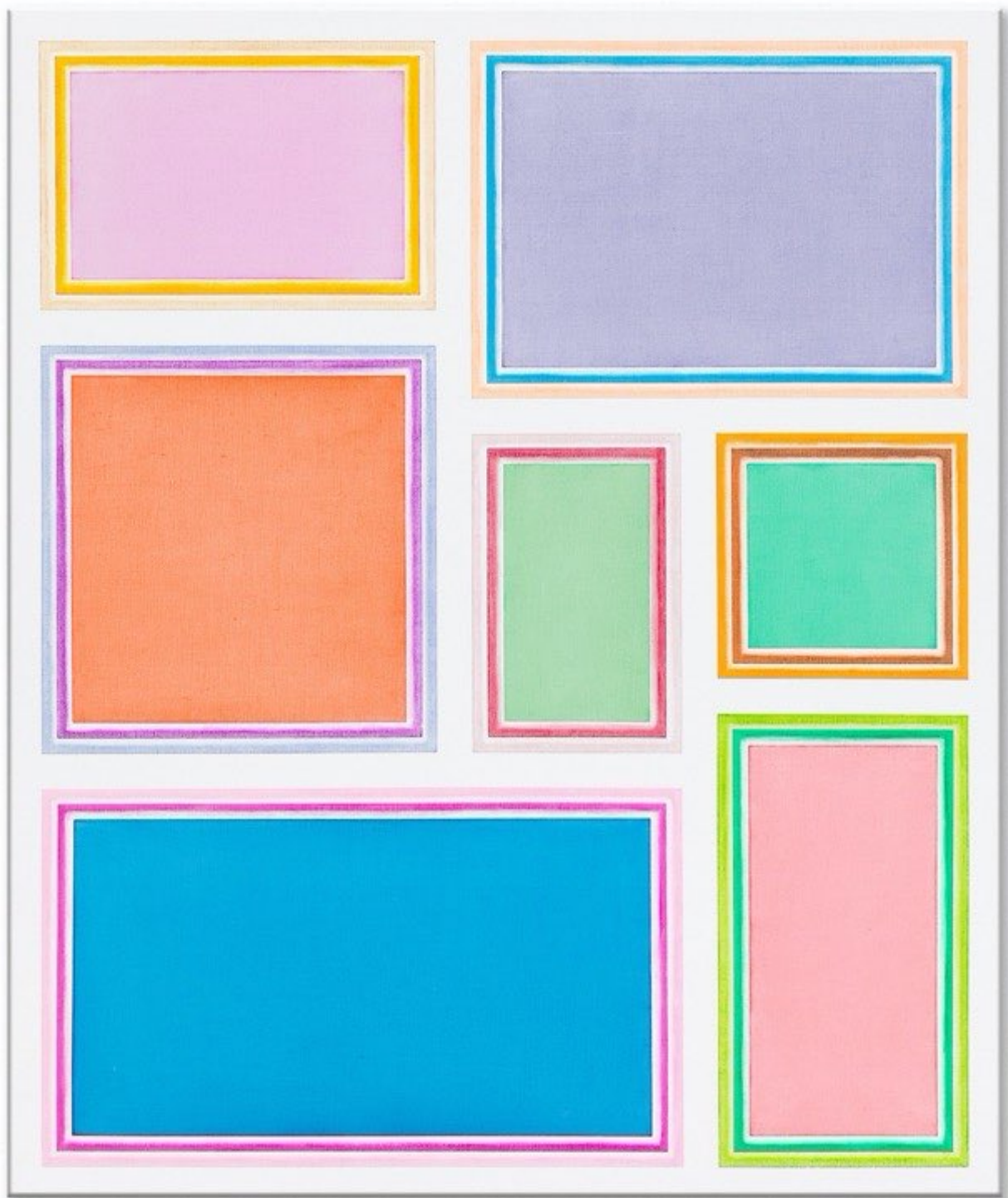
61 x 51 cm

24 x 20 in

Inventory no: DH_SP_73

\$ 5,000





Selma Parlour, *Salon XL*, 2024

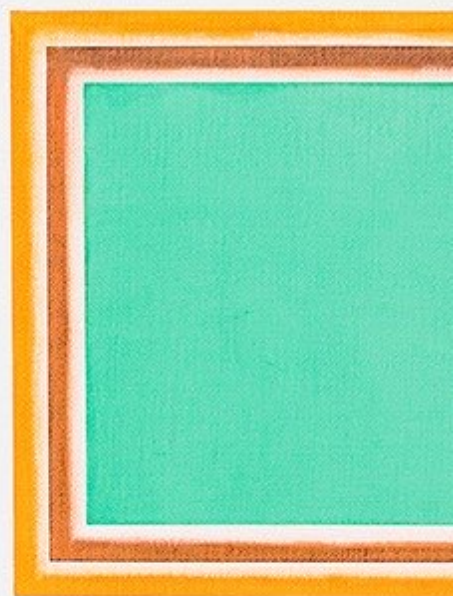
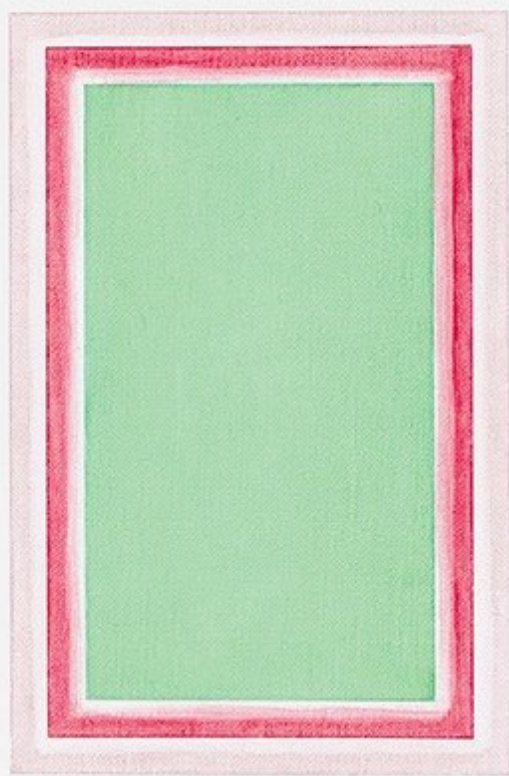
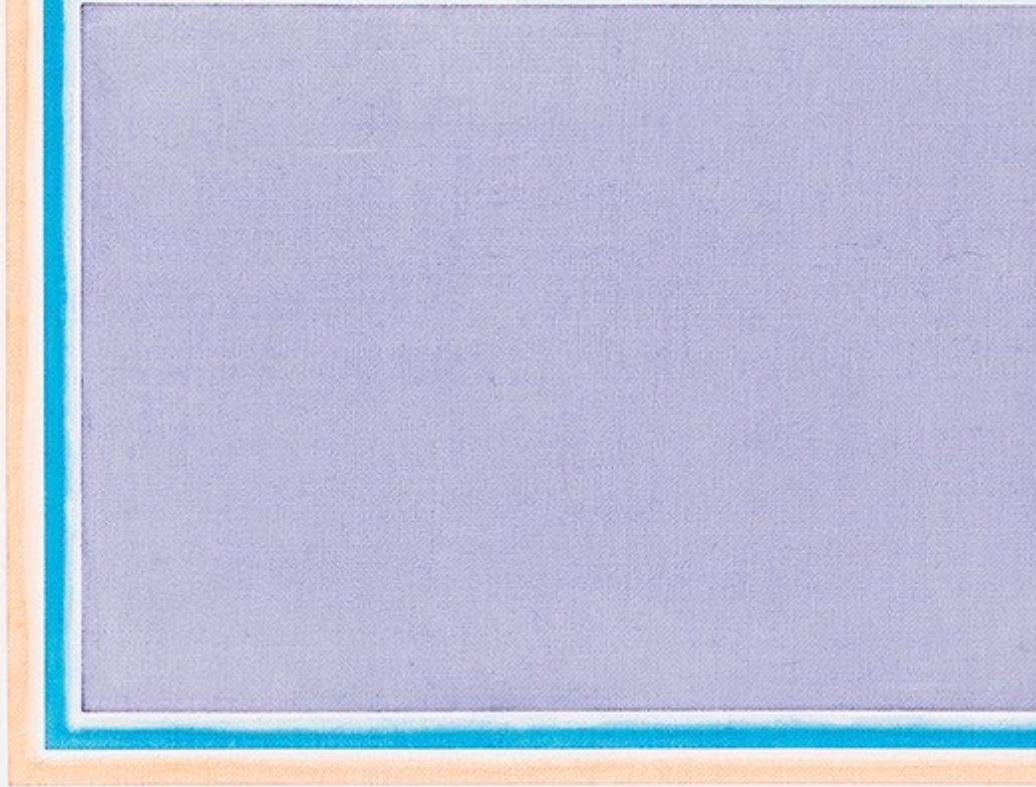
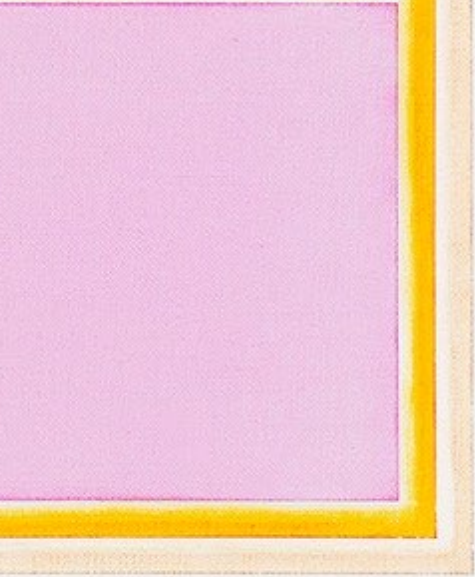
Oil on linen

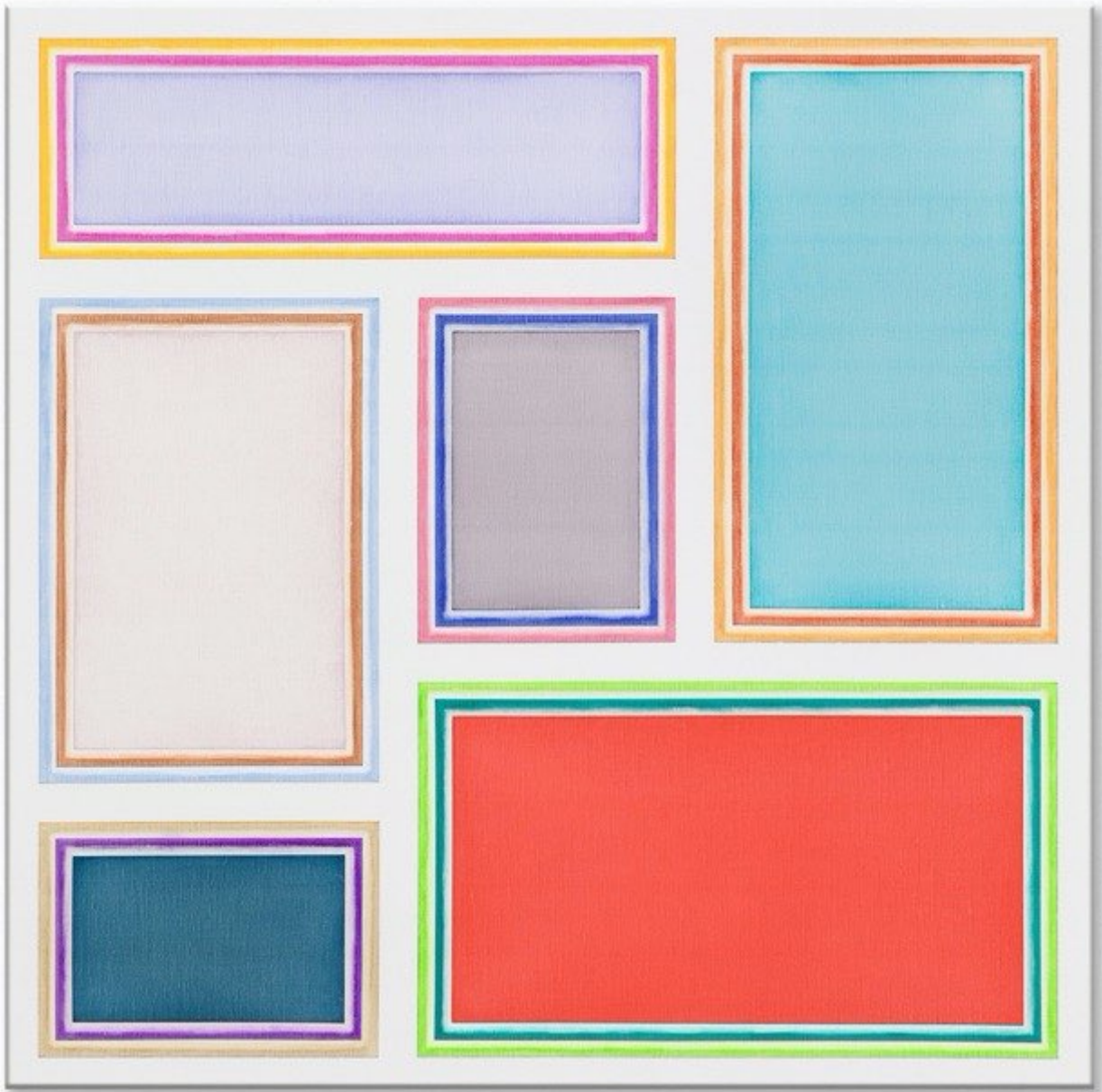
61 x 51 cm

24 x 20 in

Inventory no: DH_SP_70

\$ 5,000





Selma Parlour, *Salon XXXIX*, 2024

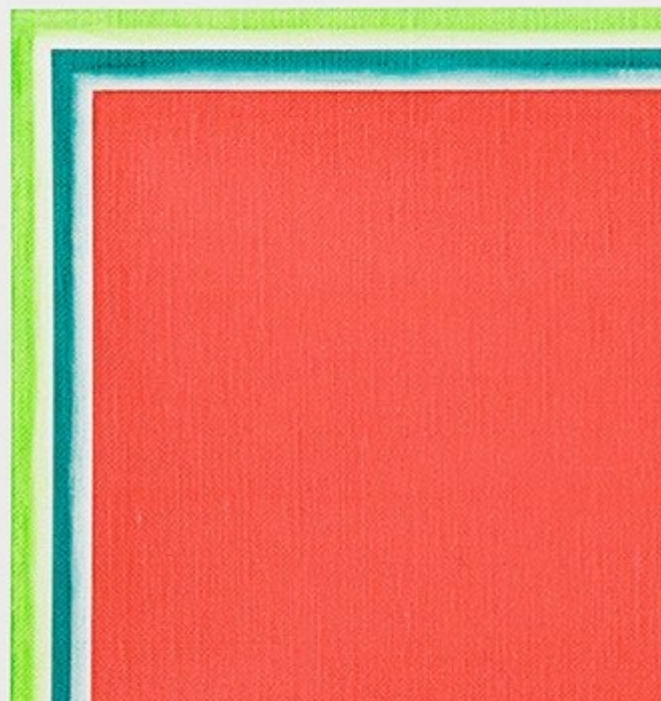
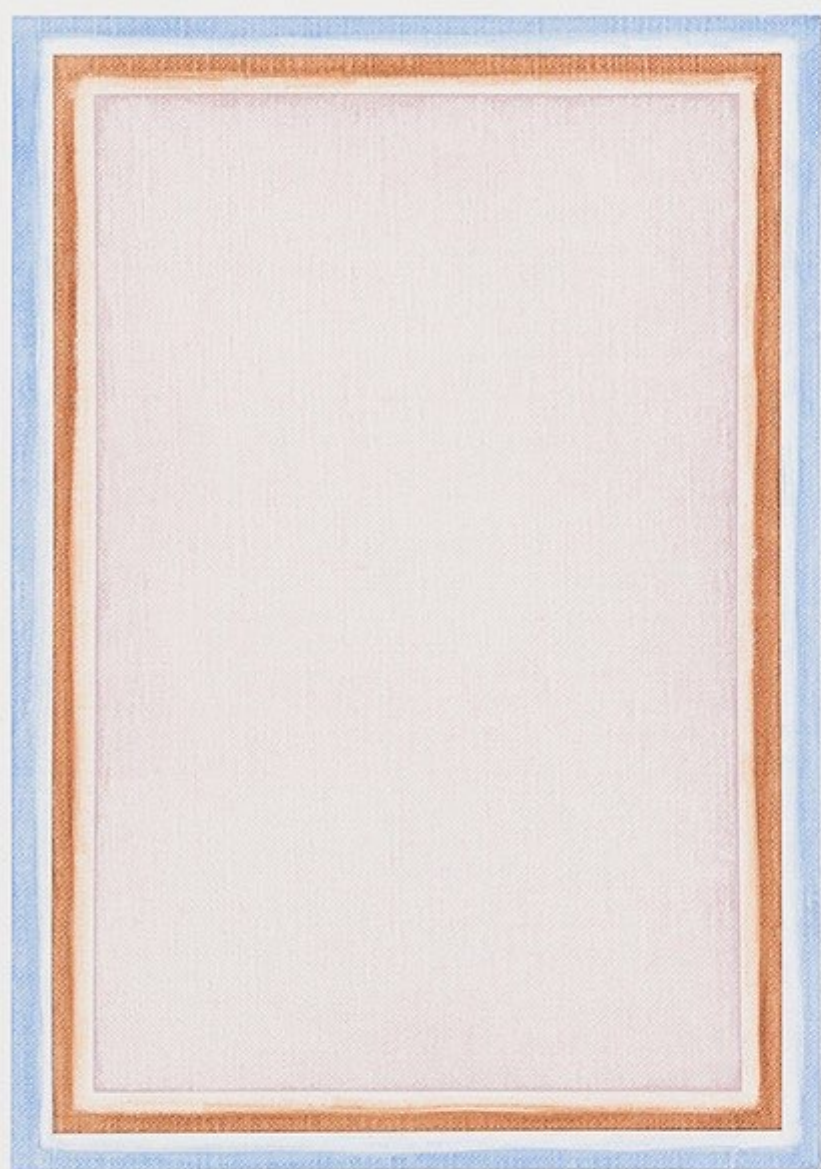
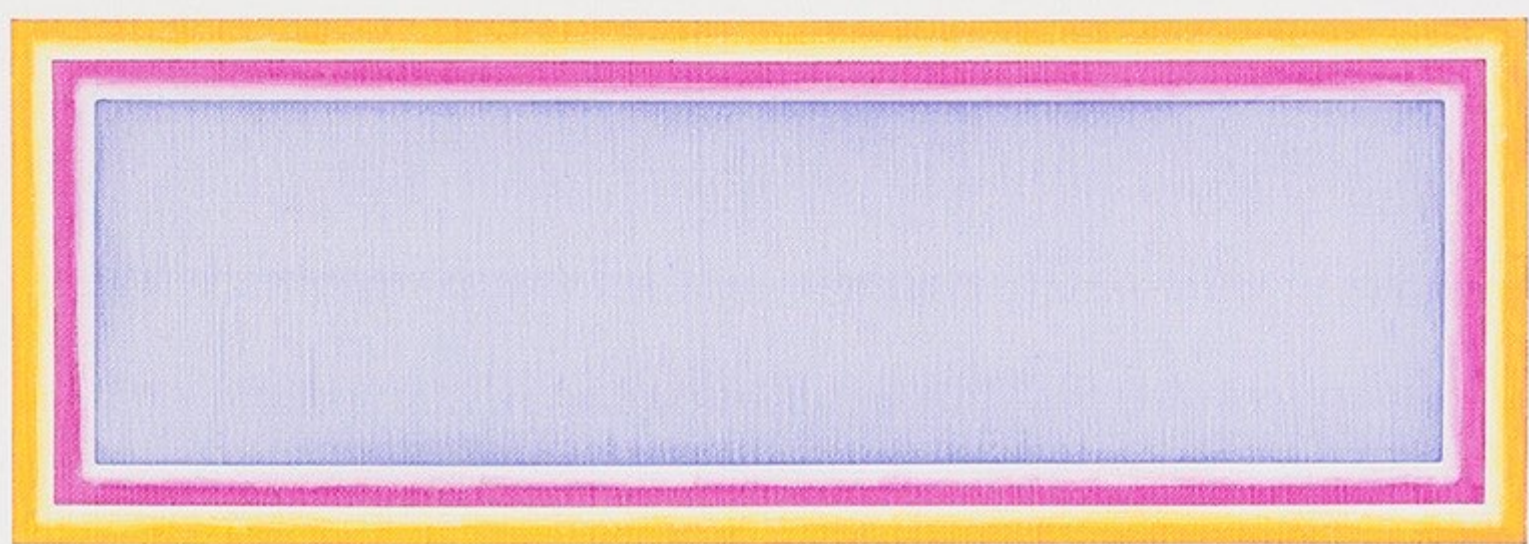
Oil on linen

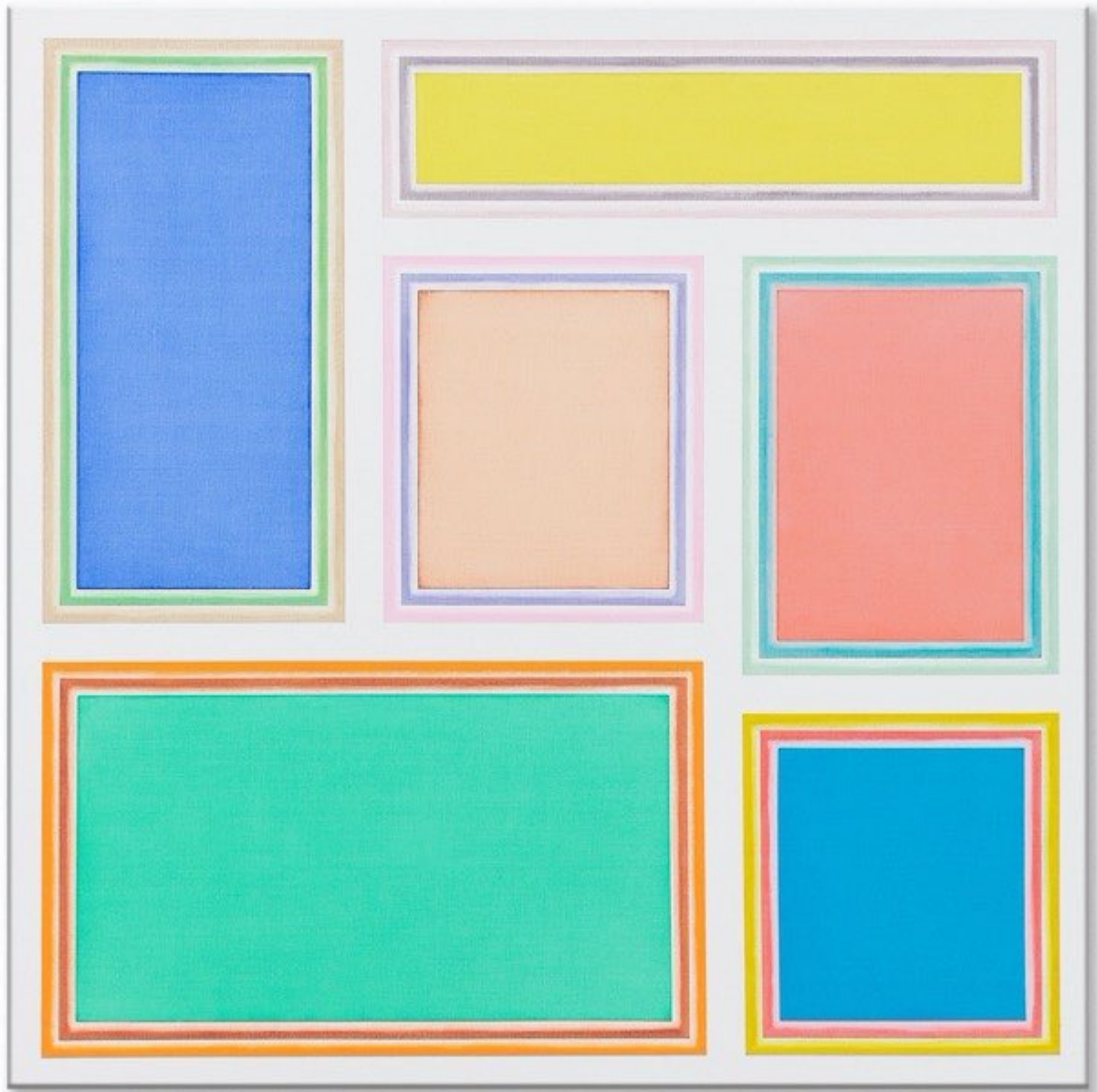
51 x 51 cm

20 x 20 in

Inventory no: DH_SP_69

\$ 4,500





Selma Parlour, *Salon XLI*, 2024

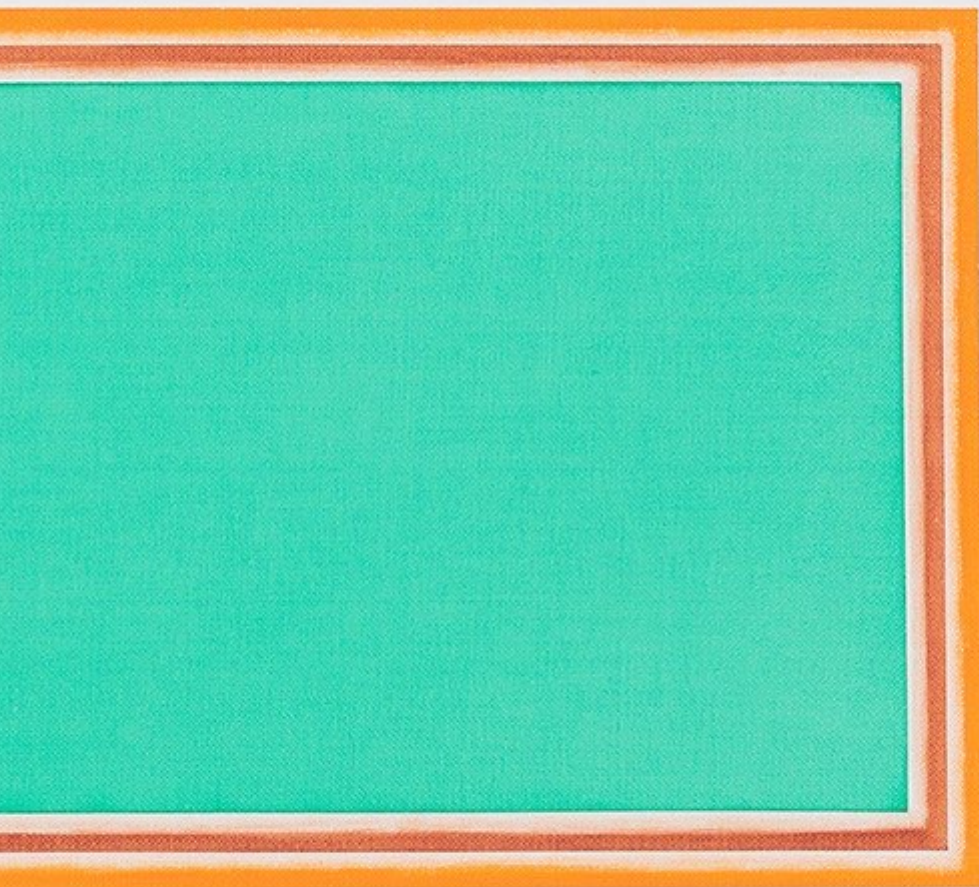
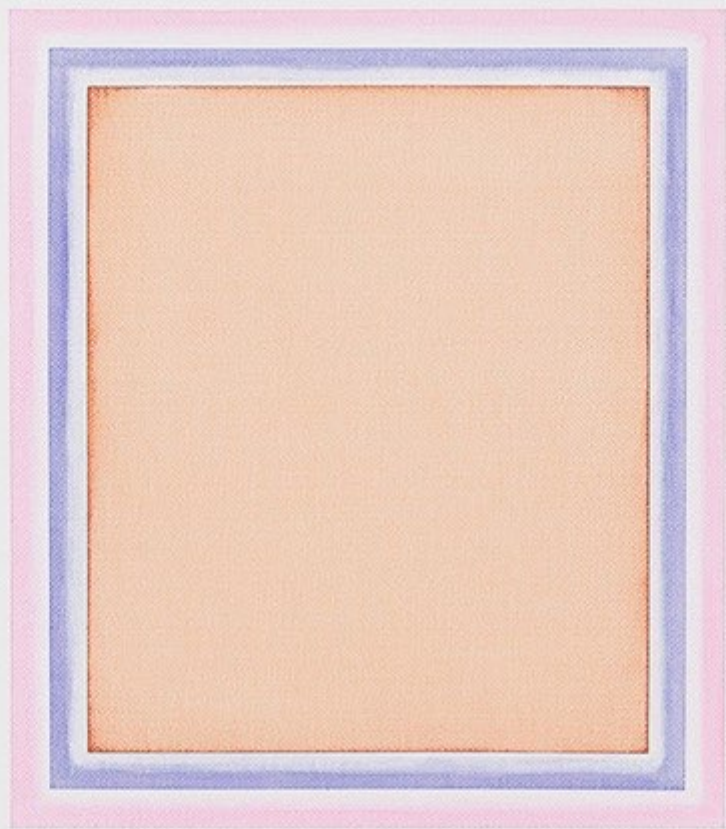
Oil on linen

51 x 51 cm

20 x 20 in

Inventory no: DH_SP_67

\$ 4,500



SELMA PARLOUR

CV

Born in 1976, Johannesburg, South Africa

Education

- 2014 PhD Art, Goldsmiths, University of London, UK
- 2002 MFA, University of Reading, UK
- 1998 BA (Hons) Art, 1st Class, De Montfort University, Leicester, UK

Solo Exhibitions

- 2024 NADA Miami, Dio Horia Gallery, Miami, FL, USA (forthcoming)
- 2023 'Salon Paintings', Almine Rech, Paris, France
- 2022 'Yonder Cloud', Pi Artworks, London, UK
'Warp & Weft', Dio Horia Gallery, Athens, Greece
- 2020 'Selma Parlour', Pi Artworks, Istanbul, Turkey
- 2019 'Activities for the Abyss', Pi Artworks, London, UK
- 2018 'Upright Animal', curated by Sacha Craddock, Pi Artworks, London, UK
- 2016 'Parlour Games', site-specific installation, Marcelle Joseph Projects, House of Saint Barnabas, London, UK
- 2015 'Paradoxes of the Flattened-Out Cavity', Dio Horia, Mykonos, Greece
- 2012 Selma Parlour, MOT International Projects, London, UK

Group Exhibitions

- 2024 'Unreal City: Abstract Painting in London', Saatchi Gallery, London, UK
'Gesture and Form: Women in Abstraction', Almine Rech, NY, USA
'Beyond Form', Pi Artworks, London, UK
- 2023 'So close, come on', Group Show, Badr El Jundi, Madrid, Spain
Art Athina, Booth L12, Dio Horia Gallery, Athens, Greece
'Feeling of light', Almine Rech Gallery, Brussels, Belgium
- 2022 'Ode to Orlando', curated by Marcelle Joseph, Pi Artworks, London, UK
'Climbing the Underside of the Ladder', Durden & Ray, Los Angeles, CA, USA
- 2021 'Intersections', Pi Artworks, London, UK
'Superfice', Coleman Project Space, London, UK

- 2020 'The Long Echo', Terrace Gallery, London, UK
 'Notions of Female Leadership', Dio Horia Gallery Project Space & Art Virtual Online, Athens, Greece
 'By Way of Laughter and Trembling, Durden & Ray, Los Angeles, CA, USA
 'Perfectionism IV: A Trick of The Eye, OPENART, New York, NY, USA (Online only)
- 2019 'Take Your Conscience to the Pawnshop', Terrace Gallery, London, UK
 'Women Imprinted', The h Club Gallery, London, UK
 'The Inhuman/ difficult transition/', Thames - Side Studios Gallery, London, UK
- 2018 'We are (not) amused', Nook Gallery, BACA Art Center, Beijing, China
 'Harder Edge', The h Club Gallery & The Saatchi Gallery, London, UK
 'Not Dream of Islands', Palfrey Space, London, UK
 'Destroyed By Shadows', The Cornerstone Gallery, Liverpool, UK
 'Do Re Mi Fa So La Te', Perimeter Space at Griffin Gallery, London, UK
 'The Performativity of Painting', Stephen Lawrence Gallery, University of Greenwich, London, UK
- 2017 'Beneath the Colour, The Saatchi Gallery at the Hyatt Regency, London, UK
 'PIY Paint Lounge', Sluice Biennial, London, UK
 The Summer Exhibition, The Royal Academy of Arts, London, UK
 'Make a Mark', ArthouSE1, London, UK
 'Nine Painters', Syson Gallery, Nottingham, UK
 'Three100', No Format, London, UK
- 2016 'The British Society of Self-Deprecation', Cheng Center for Contemporary Art, Beijing, China
 'frac-tured-su-per-struc-tures', Space Station Gallery, London, UK
 John Moores Painting Prize 2016, Walker Art Gallery, Liverpool, UK
 ING Discerning Eye (invited by Sacha Craddock), Mall Galleries, London, UK
 'Kaleidoscope', Fold Gallery, London, UK
 The Marmite Prize for Painting V, Block 336, London & Highlanes, UK
 'Pool', Griffin Gallery, London, UK
- 2015 'The Shapes We're In', Bread and Jam, London, UK
 'Dio Horia in Mykonos', Dio Horia, Mykonos, Greece
 'En Plein Air', pop-up exhibition, Mecklenburgh Square, London, UK
 Griffin Gallery Open, Griffin Gallery, London, UK
 'The Shape of Things', The Dot Project, London, UK
 'Autocatalytic Future Games', No Format, London, UK

- 'Rainbow Merchant', Schwartz Gallery, London, UK
- '100 Painters of Tomorrow', One Art Space, New York, NY, USA
- 'Summer Saloon', Lion and Lamb Gallery, London, UK
- 2012 'A Sense of Adventure', pop-up exhibition, Pullman Hotel, London, UK
- Creative Cities Collection Exhibition, The Barbican, London, UK
- Selma Parlour & Yelena Popova, Horton Gallery, New York, NY, USA
- 'Double Vision', Lion and Lamb Gallery, London, UK
- '270112 Abstractions', Laure Genillard Gallery, London, UK
- 'Parallel Universe', Charlie Dutton Gallery, London, UK
- 2011 Crash Open Salon, Charlie Dutton Gallery, London, UK
- Bloomberg New Contemporaries, S1 Artspace, Sheffield & ICA, London, UK
- Salon Art Prize, Matt Roberts Arts, London, UK
- 'Mysteries', Beers.Lambert Contemporary Art, London, UK

Awards

- 2023 Abbey Fellowship in Painting, the British School at Rome
- 2020 Arts Council England Creative Development Award
- 2018 The Mark Rothko Memorial Trust Artist-in-Residence Award
- 2017 The Sunny Dupree Family Award for a Woman Artist, The Summer Exhibition, The Royal Academy of Arts, London
- 2016 Prizewinner, John Moores Painting Prize
- 2015 Artist-in-Residence, Dio Horia, Mykonos
- 2014 Runner-up Award, Arts Foundation Fellowship in Painting
- 100 Painters of Tomorrow, Thames & Hudson, London
- 2012 Research Support Award, Goldsmiths, University of London
- 2011 New Contemporaries, ICA, London

Collections

Creative Cities Collection, Beijing

Laure Genillard Gallery, London

The Saatchi Gallery, London

(Private collections in Europe, United States, Canada, China & Australia)

Residencies

- 2019 Otis College of Art & Design, Los Angeles
- 2019 Eastside International, Los Angeles
- 2018 The Mark Rothko Art Centre, Daugavpils Fortress, Latvia
- 2015 Dio Horia, Island of Mykonos and Athens, (Invited & return visit for solo exhibition)

FOR MORE INFORMATION, PLEASE CONTACT THE GALLERY:

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