

Bowes-Parris Gallery

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WET PAINT

Guest list only Preview: 25th September 2020 6pm
Public Opening: 25th September – 27th September 2020
The Hull Room, 1 Saltoun Road, London, SW2 1EN

www.bowesparris.com

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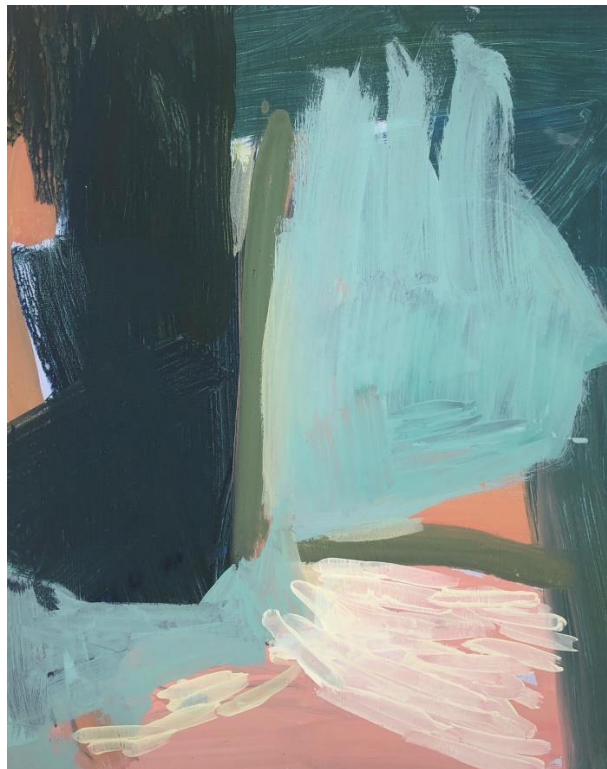


IMAGE I: Fleur Simon, Greta's Icecaps (2020) Acrylic on Plywood, 66 x 61 cm

Wet Paint - explores the narrative of abstract painting through the work of eight emerging women artists with stylistically varied practices. These artists approach abstraction from varying angles, telling a story that ranges from a focus on the formal qualities of paint to exploring deep expressions of self. The exhibition aims to voice the nuances that exist in painterly language and look at the state of contemporary painting via the lens of art history as well as the immediate conversations concerning painting in 2020.

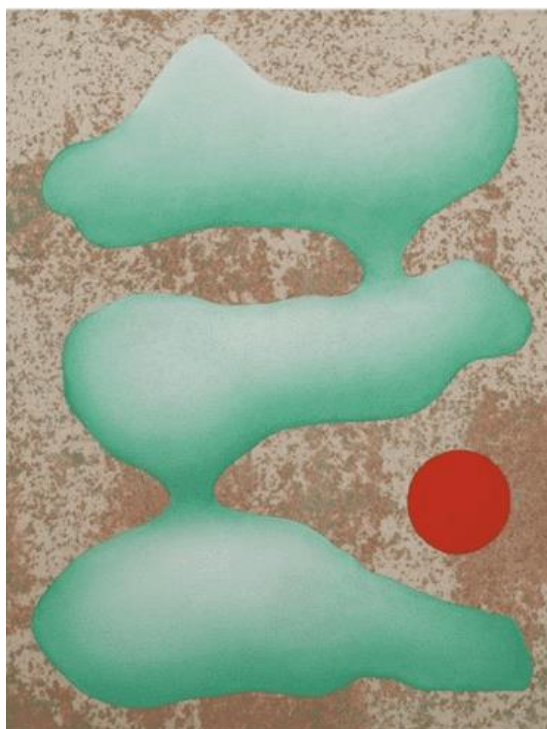
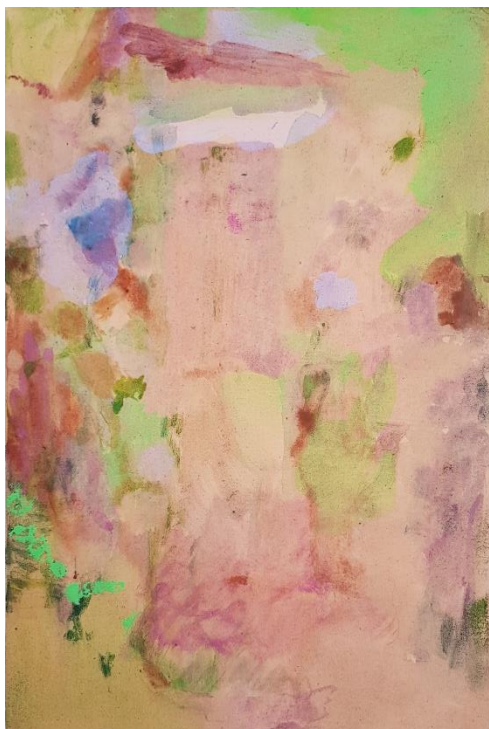


IMAGE II: Francesca Mollett, Untitled (2020) Oil and Acrylic on Calico, 40 x 60 cm

IMAGE III: Connie Burlton, Untitled (2020) Oil on Calico 30 x 40 cm

Participating artists include: Alyina Zaidi, Bella Marr, Connie Burlton, Emily Moore, Fleur Simon, Francesca Mollett, Kate Dolan, Selin Uyar

Alyina Zaidi studies painting at Royal College of Art. She currently paints magical landscapes partly drawn from memories of Kashmir, partly from imagination, and partly from dreams. The colours in her paintings are mostly influenced by colours found in Mughal and Persian miniatures. She works on a range of surfaces including paper, board, plexiglass, and canvas, featuring immersive worlds which draw the viewer in.

Bella Marr's abstract paintings traverse the subconscious via texture and tone. This unconventional young artist creates a selection of unique and embryonic pieces, all of which carry a narrative underpinning fertility and femininity. Marr's relationship with her creative practice is one she describes as being of great 'intimacy'. Perhaps this points to her creative process; during which time, she encourages her subconscious to take the lead - and guide her on a completely unplanned journey. Resulting in unexpected, organic and original work.

Connie Burlton begins her process with touch, creative contact being her initial approach to making. Yet, once familiar with the potential of her material, the artist introduces a distance by surrendering authorial control and giving way to chance and spontaneity. Burlton's paintings demonstrate an inter-dependent relationship between artist and form. Her practice is conversational; she holds a dialogue with material by making painterly gestures and awaiting physical response. Further, the paintings hold a vibrational energy, placing them within the framework and rich history of abstract expressionism.

Emily Moore explores the term 'wildness' in contemporary painting. She investigates this term both through how it speaks to her own approach within her practice, but also the state of contemporary painting with the lens of art history and its current context within the immediate conversations surrounding painting. In her own practice, an explorative sense of wildness takes form through brush and paint, yarn and weaving or play and performance.

Fleur Simon is a British artist whose practice explores the dichotomies of grief through the absence of the body and soul after death. Her recent works depict themes fuelled by personal experiences of loss intensified through a manipulation of materials from ceramics to epoxy resin painting. Fleur hopes to demystify discussions of mortality in contemporary society through visualising these experiences.

Francesca Mollett's paintings are akin to streams of consciousness that convey how she perceives daily reality. Influenced by material feminists, Mollett imagines the human intermingling with the more-than human, using corporeal marks, geological textures and meteorological transparencies. Each mark has an agency that create their own edges and resist one another using oil and acrylic to create tense and luminous surfaces.

Kate Dolan's expressionist works reveal captured moments, slices of time representing instants of clarity where an experience or emotion were seized. Dolan is heavily lead by emotions which transcends into her expressionist style. An abstract colourist, Dolan uses raw, unspoilt landscapes to define her colour palettes which she treats with sensitivity and extreme consideration. Dolan's work has taken a new direction since lockdown, with more prominent mark making in oil stick and pastel, providing a texture that grounds the surface within a sea of colour.

Selin Uyar's paintings use gestural brushstrokes to create an abstract language that mirror bodily gestures and create a deconstructive reading. Selin uses this process to self-reflect, experiment, and explore her works as 'a second chance' to take a step back away from reality and observe, focusing on decoding experiences and symbolic gestures. This also includes an implicit narrative, formed under the idea of 'auto-censoring'. Selin lives and works in Turkey.

PRESS ENQUIRIES

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