



Seline Burn

Portfolio

Selection of Works 2018 - present
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Nathalie Gallus on Seline Burn

Seline Burn references familiar domestic objects and personal acquaintances, drawing from both her immediate surroundings and art historical “acquaintances”. Her work follows the tracks of her past just as much as it explores the tradition of painting. Fragments of memory and family portraits are as fundamental to her works as art history itself. Through this, the artist calls into question the way familiarity is intertwined with the internalised acceptance of our cultural traditions. Her works challenge viewers to re-examine the familiar and consider their own position. In *Familiarities*, Burn presents a vibrant and thought-provoking plea for questioning the assumptions that underlie our sense of the familiar.

Seline Burn’s figurative works conjure up richly symbolic pictorial worlds that unfold as visual narratives. Her distinctive colour palette, modulated by the interplay of light and shadow, contours the depicted figures. The proximity to and simultaneous distance from the protagonists oscillates between a delicately applied colour and looser, sometimes pointillist-style brushwork. This dynamic interplay draws the viewer into the scene while maintaining a sense of contemplative removal.

In the exhibition, Seline Burn introduces us to people from her own circle. The polyptych *Another Supper Club* features close-up portraits of her family members, painted in the style of the Old Masters. Through its complex emotional resonance and psychological insight, this work invokes Leonardo da Vinci’s *The Last Supper* (c. 1494–1498). However, she fragments the canonical, allowing the group dynamics and visual relationships to extend beyond the confines of the canvas. In doing so, she updates these art historical references of images that have been inscribed into the collective visual memory, thus creating artworks of the highest contemporaneity.

In her monumental work, *Debutants*, the artist sits on a blanket in a park with her male model. Unlike Édouard Manet’s *Le Déjeuner sur l’herbe* (1863), the model is male, half-dressed but not nude, like Manet’s female model. Through this reversal of gender roles, Burn counters the traditional “muse” trope that has long permeated Western art. Like Manet’s painting, which drew on art-historical precedents, such as

Tizian and Raimondi, Burn’s work also grapples with the weight of tradition, depicting a transformative scene. Rather than objectifying the male figure, she positions him as an equal participant in the scene. Although Burn is rooted in tradition, her aesthetic vocabulary and her contemporary sensibilities transport the images into the present day.

“I am a testimony to our time and paint what I live, what I collect, and what remains with me and inside of me.”

Seline Burn activates our visual memory by drawing on the iconographic repertoire of art, and personal histories. In doing so, she sensitively updates the tradition of painting, creating narrative visual worlds that oscillate between fleeting moments and symbolic charge. In the exhibition *Familiarities*, Burn confronts us with intimate depictions of family relationships, childhood memories, and internalised processes – offering a window into her own (self-)reflective painterly practice. We encounter Burn’s surroundings, but in particular, we encounter Seline Burn herself. Her subtle, constructed compositions merge the personal and the universal, the familiar and the iconic, inviting emotional and intellectual engagement. Burn’s strategic dialogue with art historical references grounds her work in tradition, while her vibrant color palettes and contemporary, in some ways rebellious, aesthetic approach propel these motifs into the present, resulting in a body of work that is both deeply rooted and refreshingly modern.





Debutants, 2024
Oil on canvas
165 × 210 cm









Fish, 2024
Oil on linen
66 × 91 cm







The Visitor, 2023
Oil on linen
161 × 192 cm



VISITOR





Torso, 2023
Pencils on paper
21 × 20 cm / 42.5 × 32.5 (framed)



Behütet, 2023
Pencils on paper
24 × 17 cm / 42.5 × 32.5 (framed)



Morning Field, 2024
Oil on linen
120 × 100 cm

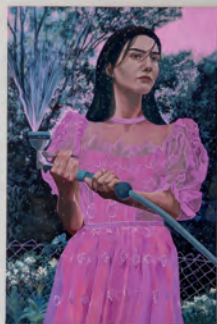


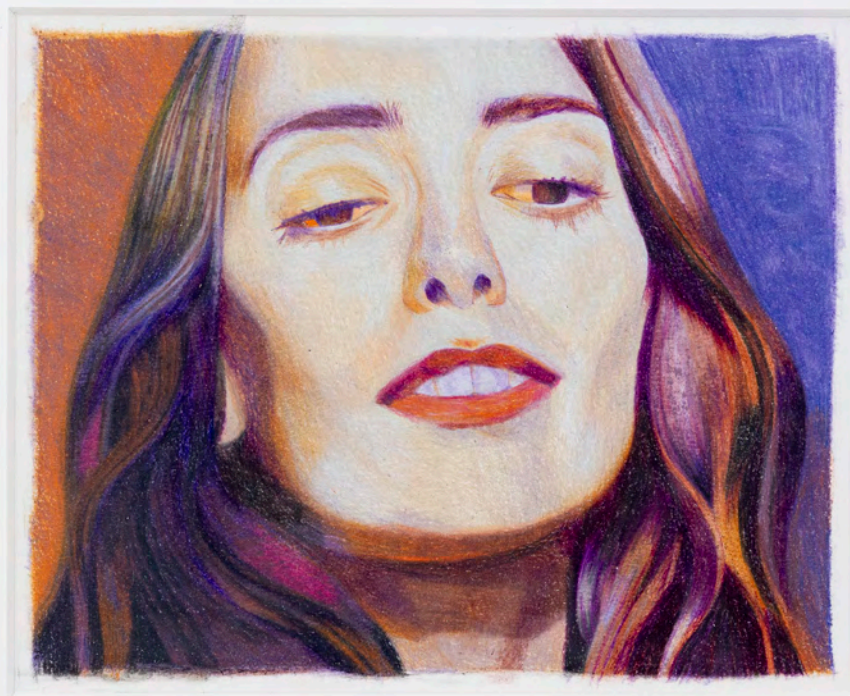




Fourteen Hits Different, 2024
Oil on linen
91 × 195 cm







Velato Mare, 2023
Pencils on paper
16 × 20 cm
42.5 × 32.5 (framed)



Delphine, 2023
Pencils on paper
21 × 17 cm / 42.5 × 32.5 (framed)

Helper in the Garden, 2024
Oil on linen
150 × 100 cm







Balance, 2023
Oil on canvas
135 × 120 cm







What Happens Under A
Heavy Ray, 2024
Oil on canvas
165 × 210 cm





Voyage, 2023
Pencils on paper
21 × 20 cm / 42.5 × 32.5 (framed)



Let it Rain (Dyptic), 2022
Oil on canvas
200 × 150 cm





A Darker Trust, 2022
Oil on canvas
170 × 135 cm









Hell or High Water, 2022
Oil on canvas
150 × 200 cm





The Secret Garden, 2022
Oil on canvas
100 × 160 cm

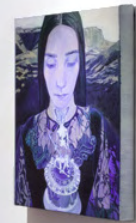
Red Moon Rising, 2022
Oil on canvas
165 × 115 cm





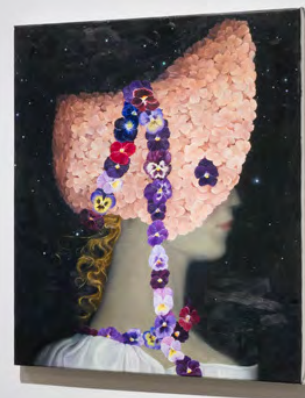
In Bloom

SELINE BURN
RIIKKA SORMUNEN



Summer of my Winter, 2024
Oil on canvas
70 × 50 cm





Farther in the Furrow, 2023
Oil on canvas
180 × 150 cm



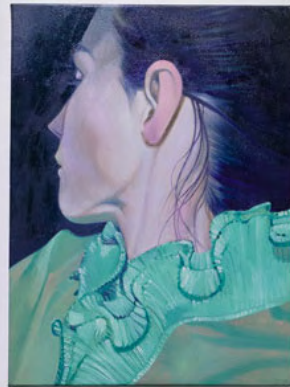




Elías, 2023
Pencils on paper
22 × 18cm / 42.5 × 32.5 (framed)



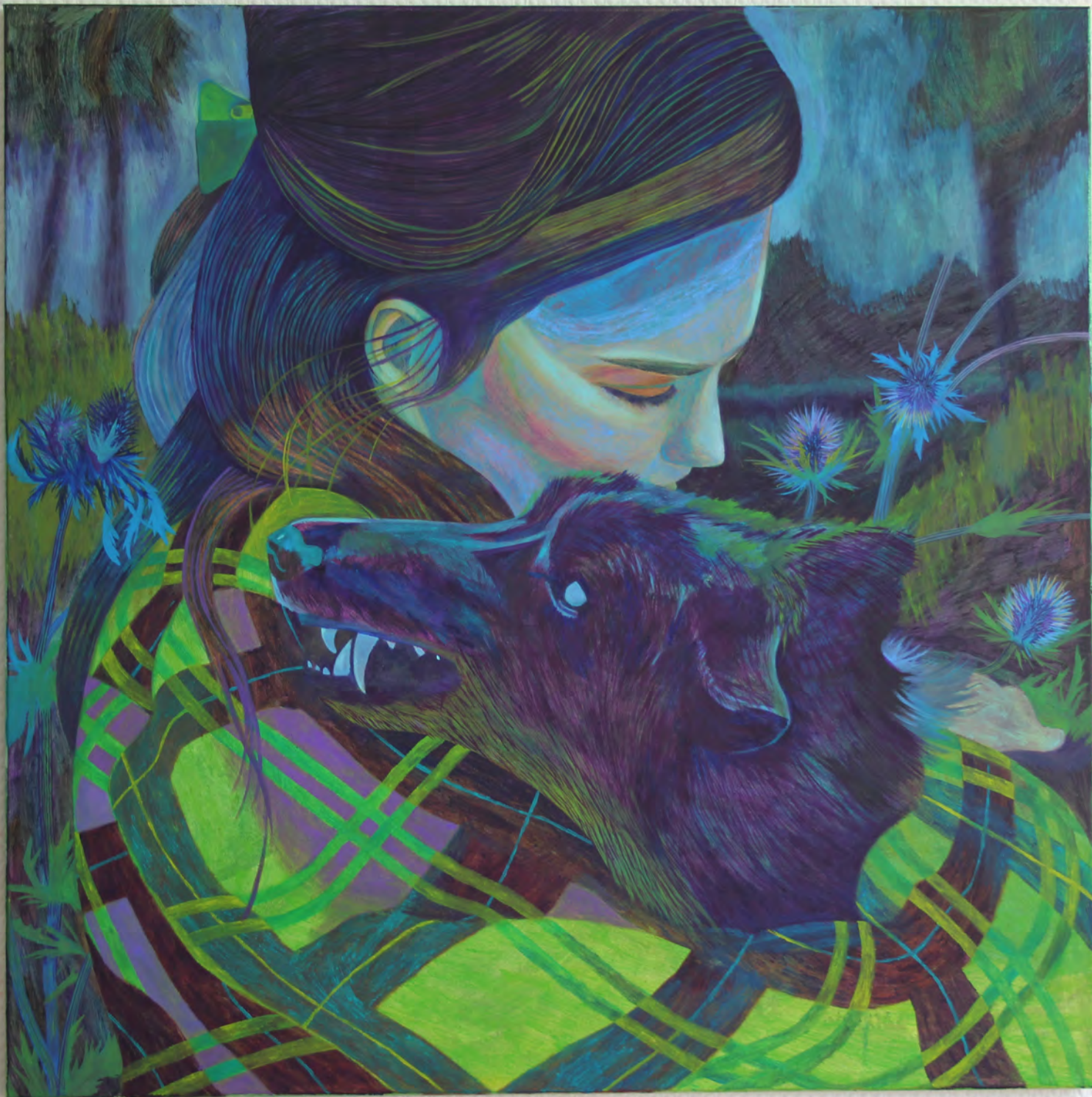
Family of Things, 2023
Pencils on paper
22.5 × 18 cm / 42.5 × 32.5 (framed)



What's the Time, Mrs. Panther?,
2023
Oil on canvas
160 × 100 cm



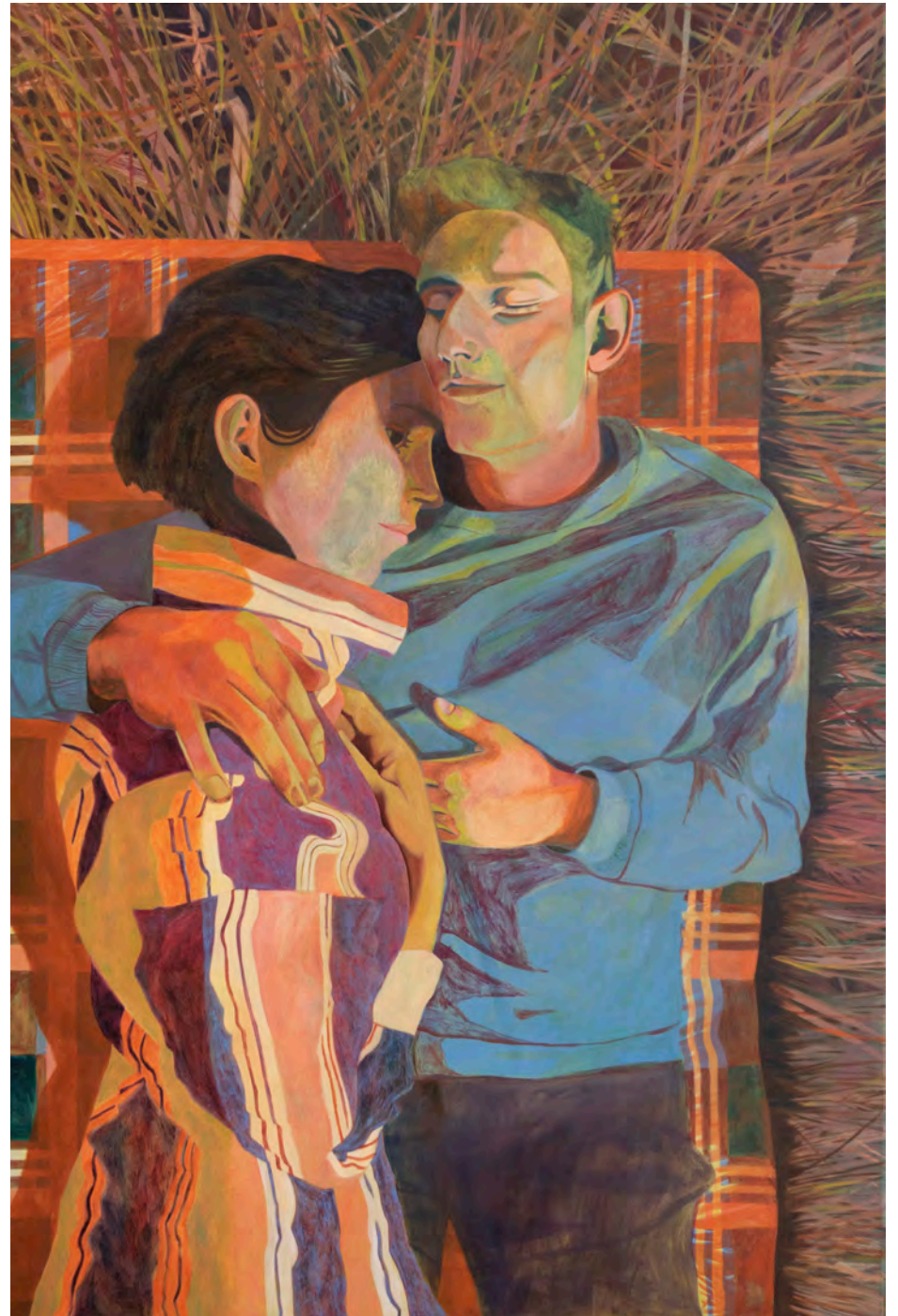




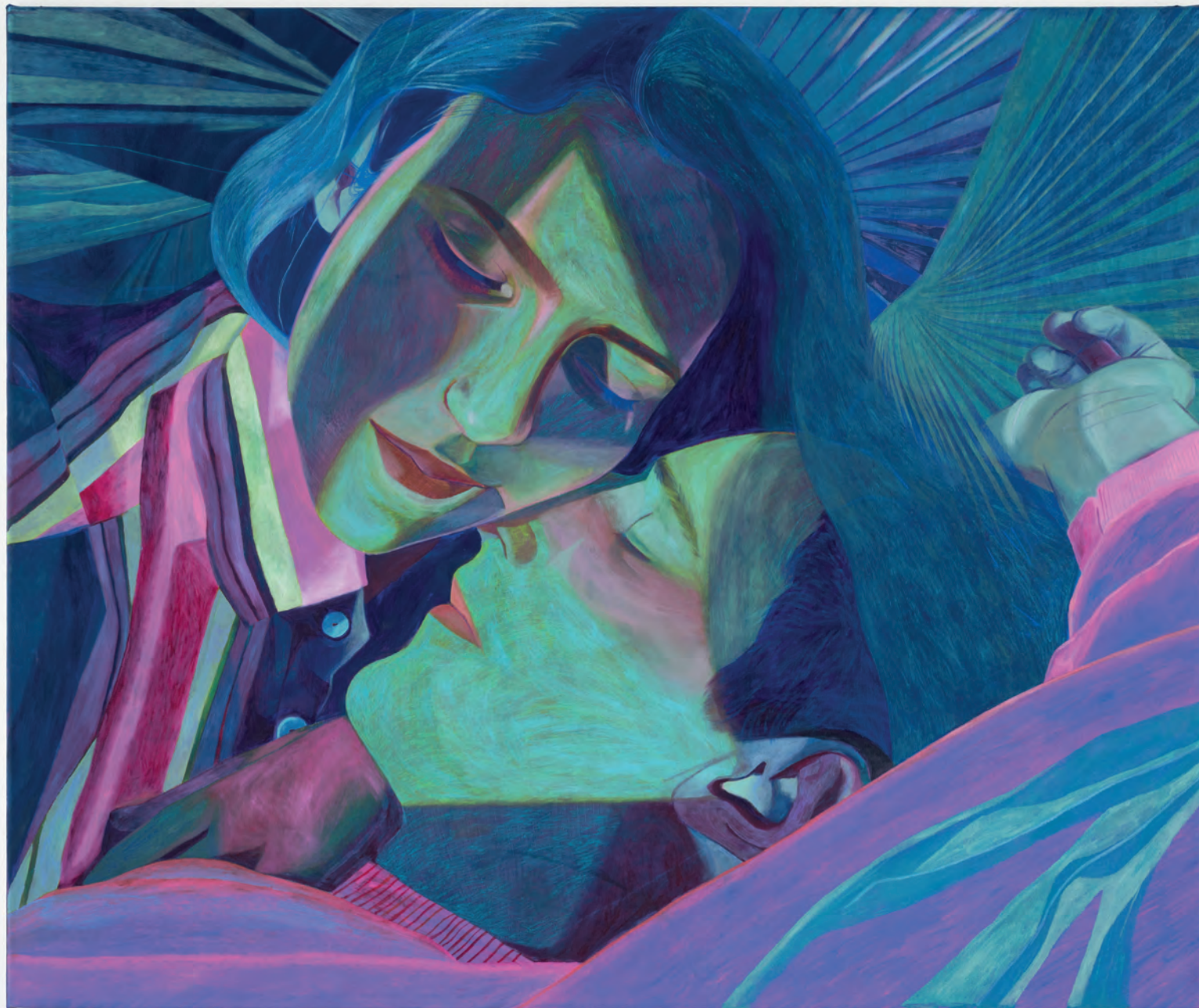
Mary Had A Little Lamb, 2022
Oil on canvas
100 × 100 cm



Back of your Hands, 2021
Oil on canvas
150 × 100 cm







Sugar on the Rim, 2021
Oil on canvas
100 × 120 cm



Gioia di Vivere, 2018
Oil on canvas
100 × 100 cm

Biography

Seline Burn was born in 1995 in Wattwil, Switzerland. She holds a Bachelor of Arts in Illustration Fiction from the Lucerne University of Applied Sciences and Arts (HSLU) in Switzerland. She lives and works in Basel, Switzerland.

Raised in various places across Switzerland as the second of seven siblings, Burn expresses a longstanding desire to present her work akin to a journal, drawing inspiration from recent experiences, distant dreams and internal reflections. Focussing on the human condition, she distils these elusive themes into vibrant interplays of light and shadow, celebrating the nuances inside the context and the dynamics of family and friendship.

Burn's work has been featured in exhibitions in Switzerland and abroad such as at the Kunsthaus Pasquart (Biel, Switzerland), Kunstmuseum Thun (Switzerland), Wilde (Geneva and Basel, Switzerland), Everyday Moonday Gallery (Seoul, Korea), Eve Leibe Gallery (London, UK and Torino, Italy), Delphian Gallery (Ligné, France and Helsinki, Finland). Her work is in the permanent collection of the Baloise Art (Switzerland).

