



ANTONIA SELLBACH

CONVERSATIONS WITH FORM

May 3rd - 25th, 2024

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Antonia Sellbach is represented by Nicholas Thompson Gallery, Melbourne

Level 1/119 - 121 Hopkins Street Footscray 3011 | fivewalls.com.au | wed - sat 12 - 5 pm

This series uses wood, clay, sand, plaster, hydrostone, acrylic and oil stick to explore serial groupings of abstract form/s and their intrinsic dialectic qualities.

The action of amassing a set of abstract fragments, elements and pieces, then grouping these parts into smaller, individual sets, holds within it, the requirement for a specific kind of attentiveness, a specific kind of 'listening'. Sometimes within the art making process, total surrender is necessary, one has to put aside the need to 'know'. A trust, (it is enough to think 'I am drawn to these shapes') and a willingness to work with seriality is required in order to follow the unfolding narrative of shape, colour and form.

When artists use repetitive forms in an overt way, we are, in part, custodians of those forms, we are collaborating with them. By returning to similar forms, I am not attempting to 'master', conquer or artistically own them, nor am I attempting to 'mine' them as a resource. It is by returning to similar forms in my arts research, through this repetition, that a direct and reciprocal relationship emerges. Therein starts a conversation.

If these forms are to speak, what do they say? This imagined conversation between me, and you (the viewer) is hypothetical, is one of many. And yet the answer as far as I have been able to distill it, is as follows:

Abstract forms speak in a language of multiplicity. They speak through their shape. Each abstract form is an utterance, a proposition both metaphorical and physical. Each abstract form is a body, an 'I' that connects to greater collectives of forms. Should we engage with them, should we entangle with them, each form is a symbol, a seed that holds within it vast serial trails of potential iterative action.

Each form is 'either/ or', each form is 'yes, and...' Forms are a rich language. Forms are a dialectic. Process is the action that feeds form. Process reveals the intentions of form. The processes of mirroring, repeating, stacking, merging, splitting, rotating, placing, grouping, feed into that multiplicity- become part of the playful movement of actions and reciprocal entanglements that draw us to form.

Becoming familiar with the ways in which form speaks leads me to another proposition. (Because abstraction doesn't exist within a vacuum, because abstraction is intrinsically related to everyday life- to politics, to thought, to action...) Can we think and act more like form? How can we be more attentive to our own individual and collective multiplicity? In the active whirring of abstraction, the innate quality it has to exist both inside and outside of literal, direct or singular thought, to provide through shape, emotion, potentiality, colour, vibration, rhythm and relationship, there lies a clue for living these times. An attentiveness, an engagement with emergent and enfolding processes is required. An open listening for subtle qualities, a need for integration, an understanding of vast and layered multiplicities.



Stick Work #30, #31, #32, #33, #34, #35
2024
acrylic on wooden sticks
dimensions variable
\$650 each



Conversation #18
2024
acrylic, sand, clay, balsa wood, cast
hydrostone on wooden board
30 x 30 cm
\$1340



Conversation #19
2024
acrylic, oil stick, sand, clay, cast
hydrostone on wooden board
30 x 30cm
\$1340



Conversation #6
2024
acrylic and balsa wood on wooden
board
30 x 40cm
\$1250



Conversation #1
2024
acrylic and balsa wood on wooden
board
38.5 x 38.5cm
SOLD



Conversation #2
2024
acrylic and balsa wood on wooden
board
38.5 x 38.5cm
\$1400



Conversation #7
2024
acrylic, balsa wood, cast
hydrostone, on wooden board
30 x 40 cm
\$1490



Conversation #9
2024
acrylic and balsa wood on wooden
board
38.5 x 38.5cm
\$1400



Conversation #8
2024
acrylic and balsa wood on wooden
board
38.5 x 38.5cm
\$1400



Conversation #4
2024
acrylic and balsa wood on wooden
board
38.5 x 38.5cm
\$1400



Conversation #3
2024
acrylic and balsa wood on wooden
board
40 x 40cm
\$1400



Conversation #12
2024
acrylic and balsa wood on wooden
board
40 x 40cm
SOLD



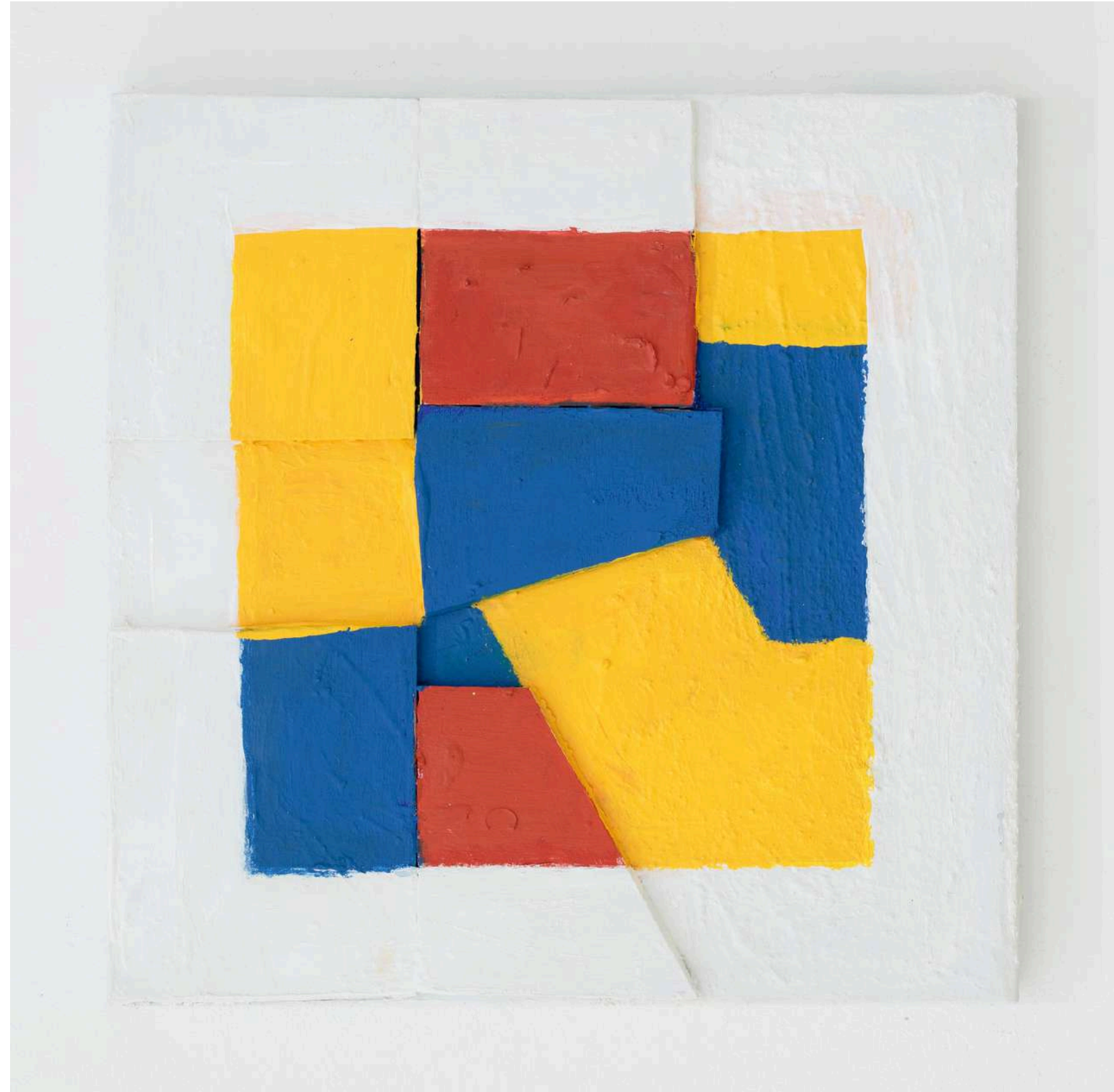
Conversation #20
2024
acrylic, sand, balsa wood on
wooden board
30 x 30cm
SOLD



Conversation #15
2024
acrylic, sand, clay, balsa wood,
wooden blocks on wooden board
43 x 38.2 cm
\$1400



Conversation #25
2024
oil stick, sand, clay, cast hydrostone
on wooden board
30 x 30 cm
\$1340



Conversation #21
2024
acrylic, sand, balsa wood on
wooden board
30 x 30 cm
\$1100



Conversation #17
2024
acrylic, acrylic, oil stick, sand, clay,
cast hydrostone on wooden board
30 x 30 cm
SOLD



Conversation #14
2024
acrylic, balsa wood and cast
hydrostone on wooden board
30 x 40 cm
\$1490



Conversation #24
2024
oil stick, gesso, cast hydrostone on
wooden board, 40 x 40 cm
\$1640



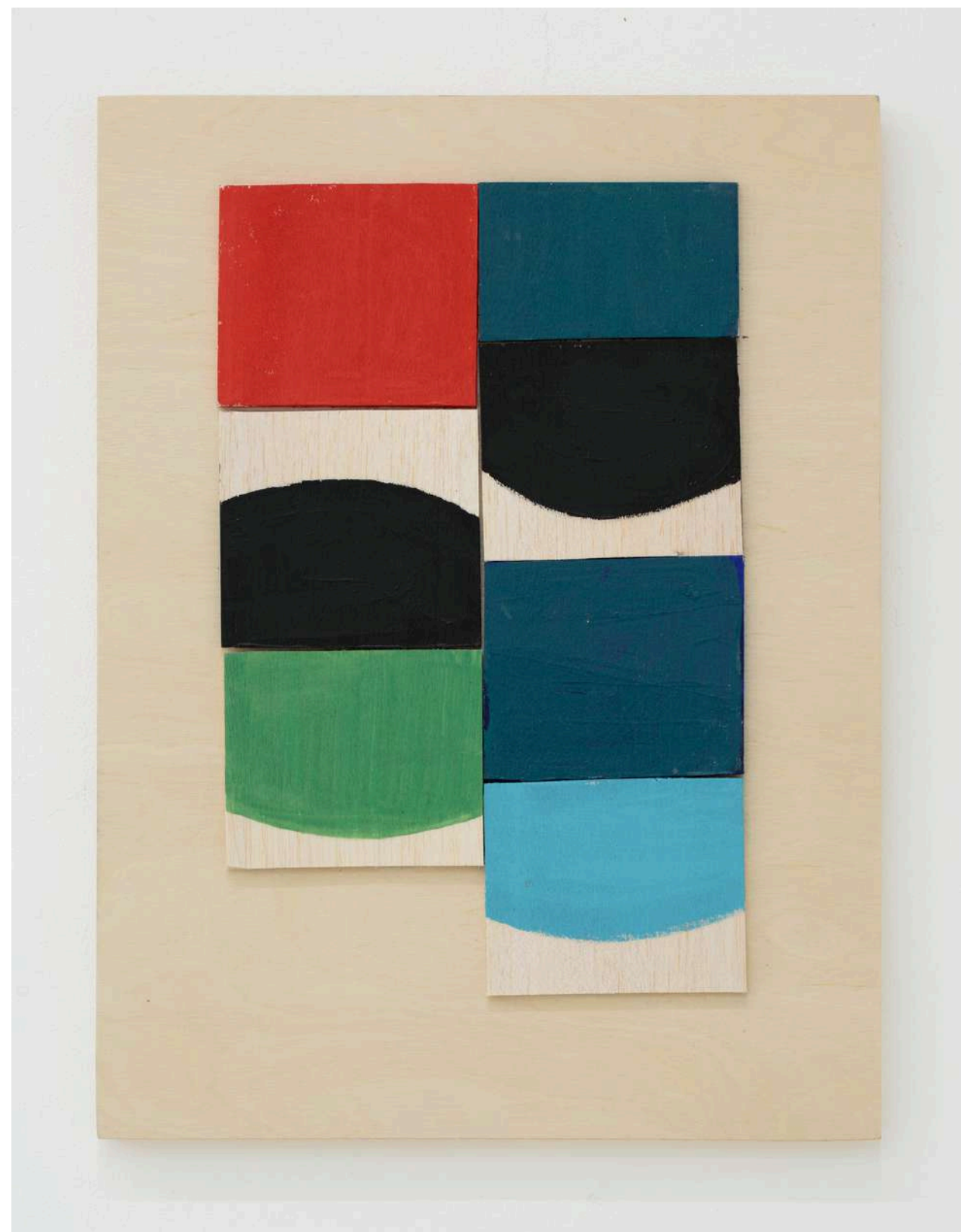
Conversation #11
2024
acrylic and balsa wood on wooden
board
40 x 40 cm
\$1400



Conversation #13
2024
acrylic and balsa wood on wooden
board
40 x 40 cm
\$1400



Conversation #22
2024
acrylic, sand, clay, cast hydrostone
on wooden board
30 x 30 cm
\$1340



Conversation #5
2024
acrylic and balsa wood on wooden
board
30 x 40 cm
\$1250



Conversation #16
2024
*acrylic, oil stick, balsa wood on
wooden board*
38.5 x 38.5 cm
SOLD



Conversation #10
2024
acrylic and balsa wood on wooden
board
40 x 40 cm
\$1400



Conversation #23
2024
acrylic, sand, balsa wood, cast
hydrostone on wooden board
30 x 30 cm
\$1340



Arrange, Flat, Fold #3 (handcrafted wooden screen)

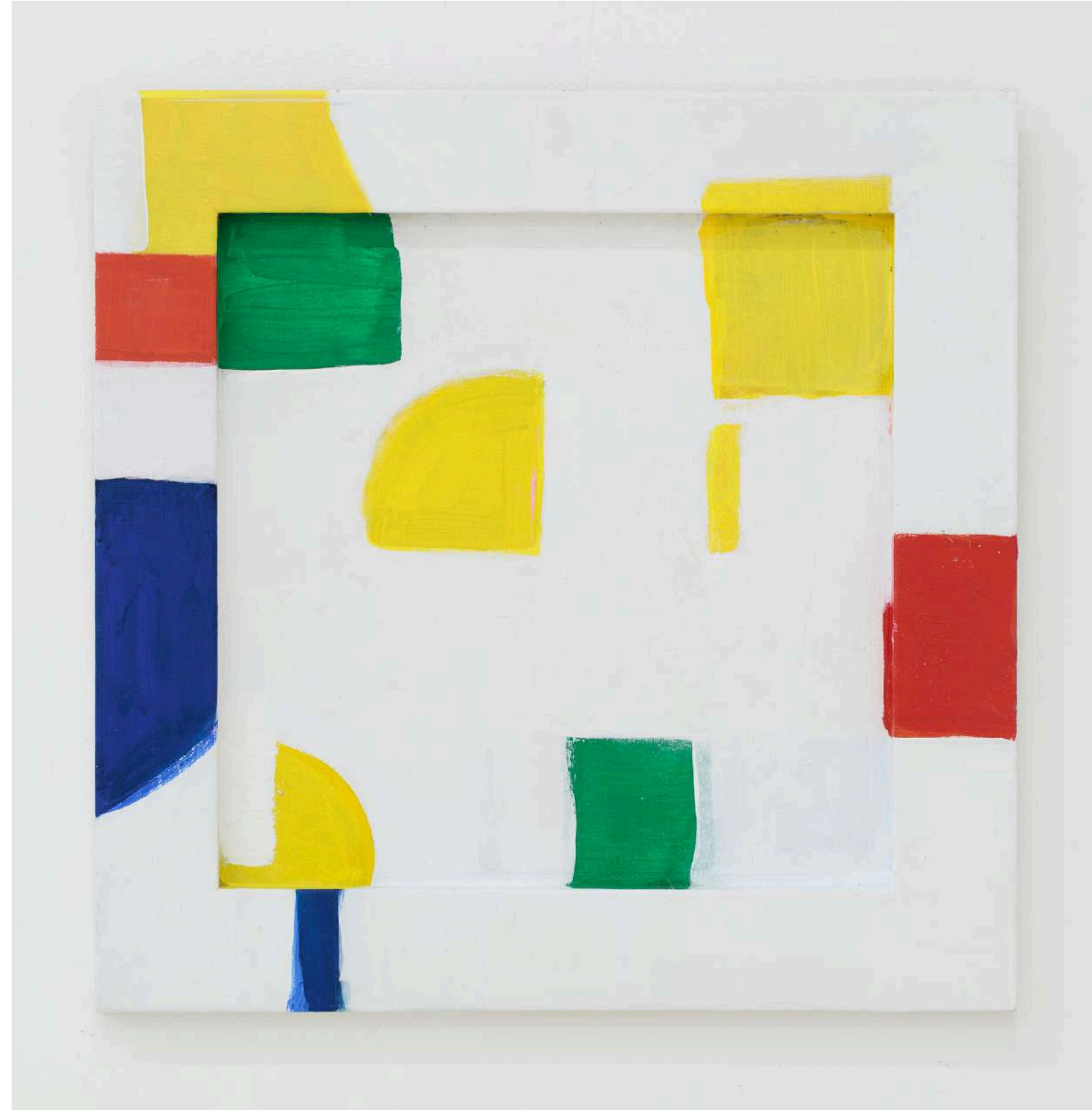
2023

pigment, oil and beeswax on Tasmanian Oak,

dimensions variable

200 x 250 cm

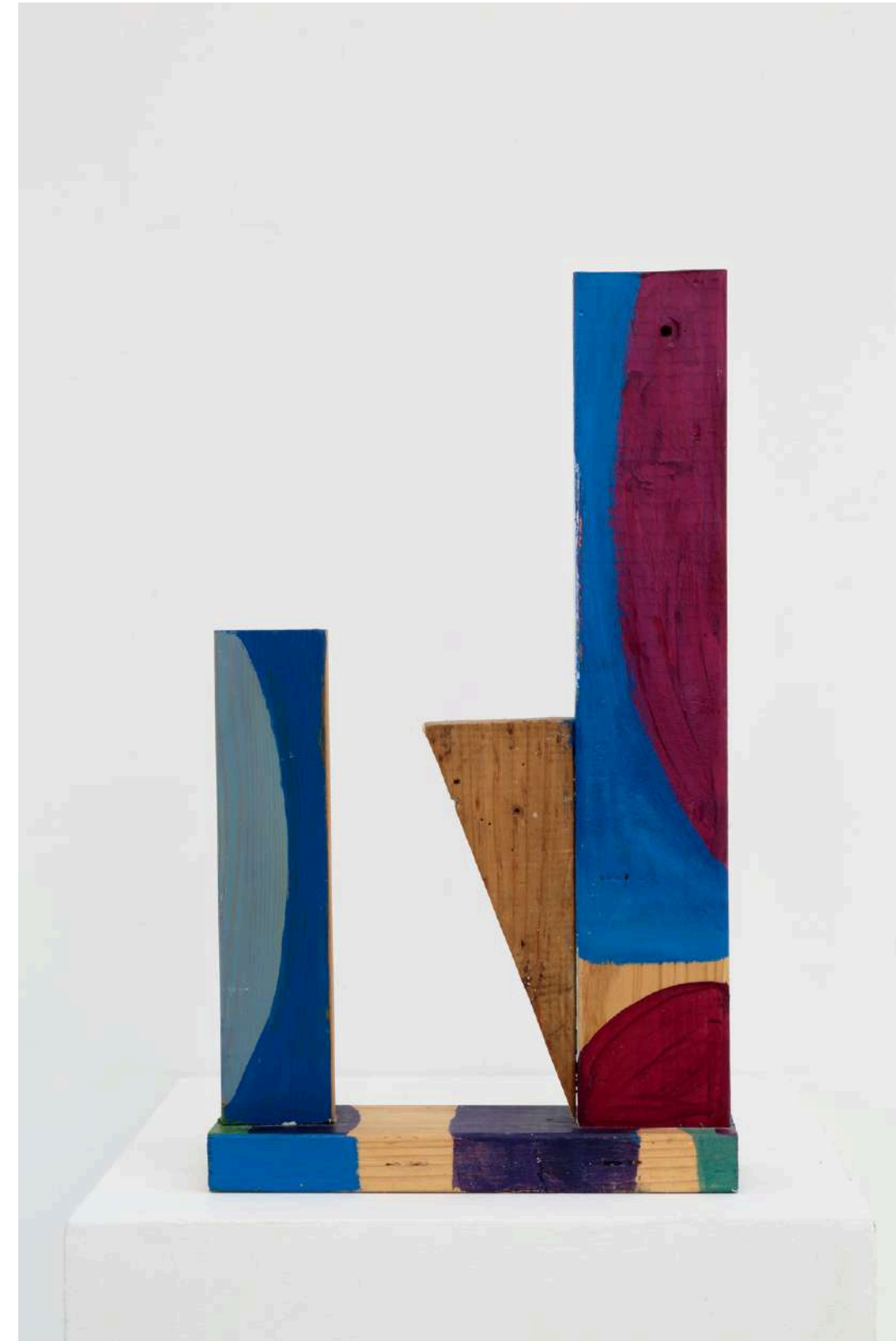
\$8800



Conversation #26
2024
acrylic on wooden board
50 x 50 cm
\$1500



front view



back view

Conversation #27
wooden block sculpture
2024
acrylic and linseed oil,
wooden blocks
32 x 44 cm
\$1540

ANTONIA SELLBACH

BIO

Antonia Sellbach is an abstract artist and arts researcher working in the expanded field of painting and sculpture, based in Melbourne/Naarm. Sellbach's work consists of modular and serial geometric paintings and sculptural forms which are arranged in a variety of combinations and her research explores the generative effects of working with serial repetition and constraint. Sellbach's PhD, Productive Limitation: Painting Emergent Languages through Serial Form, (2020) explored these ideas in connection to modern abstraction and the theorists Derrida, Grosz and Wittgenstein. A particular interest to her ongoing research is the agency of abstraction and indeed abstract objects – how do abstract objects 'speak' and/or allow us to speak? How is abstraction a useful social tool in terms of both communication and connection?

Sellbach is represented by Nicholas Thompson Gallery in Melbourne and her works are held in private and institutional collections (including Artbank, RMIT University Collection and Latrobe Art Institute). A solo exhibit entitled 'Antonia Sellbach: Open Fields' was exhibited at Heide Museum of Modern Art. Recently, Sellbach's work was included in the significant survey 'Melbourne Modern: Art and Design at RMIT since 1945'.