ANTONIA SELLBACH

MUSIC IN A ROOM

NICHOLAS
THOMPSON
GALLERY

21 OCTOBER TO 7 NOVEMBER 2026

MUSIC IN A ROOM

The paintings in ***Music in a Room*** contain anchored, resonant, densely rendered, often mono or duo chromatically toned forms. These shapes are always cropped by the frame of the canvas; they appear imminently close, as if we are witnessing an approach, a moment of encounter between the form and viewer. These forms remind one of such disparate things as planetary bodies, or parts of an eye, or perhaps simple diagrams of spheres and circles.

These recent works also provide a counter to *The Unstable Object* series, a body of work spanning more than a decade. Within the *Unstable Object* series, there was a primary intent: to explore surface activity, the logics and anti-logics of the spatial field through repeated linear form. What is in front? What is behind? Where are the continuities and discontinuities? What kinds of frameworks, systems and propositions are being built (and dismantled) within the visual frame? The eye could 'read' the surface of those paintings by following the action of the repeated linear beams that were in processes of construction, deconstruction and flux.

In ***Music in a Room***, there are different phenomena, different ways of viewing in operation. These works appear as stable objects. Resonant, solid and present. Working in the studio, I noticed the canvases requiring a certain kind of simplicity. I would attempt to add another colour, a contrasting shape, and the image would fall apart. And so I returned again and again to a form of almost dogged but magnetic simplicity that was some kind of agreement between the paintings and I.

There are some important commonalities between these paintings that relate to how the eye sees them. Each of the paintings can be ‘taken in’, ‘swallowed’ by the eye in one whole piece. ‘The whole image’ is a phrase that I keep coming back to. They allow the whole image (or at least what is visually available of it) to be transmitted in one unblinking piece. I wonder if this is more like listening than seeing. There is less surface activity and analysis in the way you need to use your eyes to look at these paintings. Perhaps this is why I was drawn to the title ‘Music in a Room’; they require a slightly different sensorial stance from the viewer. A relationship, between art, viewer and room, yes, but one which asks the viewer to hold a soft, wide, gaze. These are paintings that do not blink, paintings that are present, paused and tuned…

Antonia Sellbach, 2026

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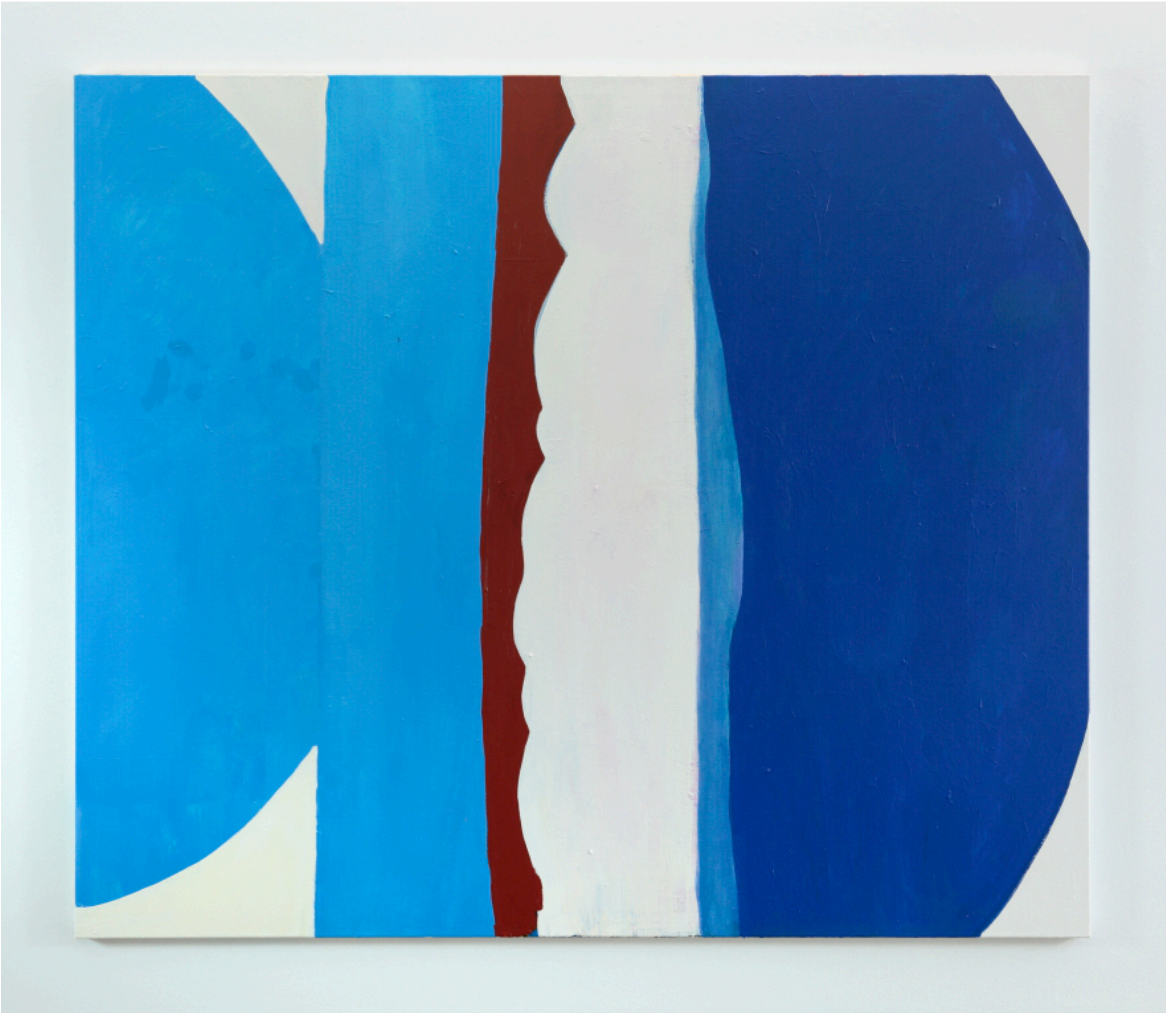

ANTONIA SELLBACH

Tone and form in blue and brown

2026

acrylic paint on linen

170 x 200 cm

$9,500

NICHOLAS
THOMPSON
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ANTONIA SELLBACH

Tone and form in black and blue

2026

acrylic paint on linen

160 x 160 cm

$7,500

NICHOLAS
THOMPSON
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ANTONIA SELLBACH

Tone and form in green and violet

2026

acrylic paint on linen

160 x 160 cm

$7,500

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in black and ochre

2026

acrylic paint on linen

160 x 160 cm

$7,500

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in cream, yellow and blue

2026

acrylic paint on linen

150 x 150 cm

$6,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in orange, pink and blue

2026

acrylic paint on linen

150 x 150 cm

$6,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Whole form in yellow

2026

acrylic paint on linen

150 x 150 cm

$6,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Whole form in red and orange

2026

acrylic paint on linen

150 x 150 cm

$6,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in black 1

2026

acrylic paint on linen

150 x 117 cm

$4,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in red ochre

2026

acrylic paint on linen

150 x 117 cm

$4,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tone and form in pink

2026

acrylic paint on linen

150 x 117 cm

$4,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Form study in white green and blue

2026

acrylic paint on linen

112 x 137 cm

$4,500

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ANTONIA SELLBACH

Tonal composition 1

2026

acrylic, pigment and oil stain on wooden board

60 x 60 cm

$2,900

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ANTONIA SELLBACH

Tonal composition 2

2026

acrylic, pigment and oil stain on wooden board

60 x 60 cm

$2,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tonal composition 3

2026

acrylic, pigment and oil stain on wooden board

60 x 60 cm

$2,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tonal composition 4

2026

acrylic, pigment and oil stain on wooden board

60 x 60 cm

$2,900

NICHOLAS
THOMPSON
GALLERY

ANTONIA SELLBACH

Tonal composition 5

2026

acrylic, pigment and oil stain on wooden board

60 x 60 cm

$2,900

Antonia Sellbach has held exhibitions in Victoria and Tasmania since 2010, including solo exhibitions at Heide Museum of Modern Art (2016-17), Schoolhouse Gallery (2022), BUS Projects (2015), C3 Contemporary Art Space (2014) and Faculty Gallery, RMIT (2011). Her work has been included in group exhibitions at the National Gallery of Victoria; RMIT Gallery, Melbourne; La Trobe Art Institute, Bendigo; SVPA Gallery, University of Tasmania, Launceston; M16 Artspace, Canberra; Counihan Gallery, Melbourne and Bundoora Homestead Art Gallery, Bundoora. Antonia's work is held in prominent private and institutional collections including the National Gallery of Victoria, Artbank, RMIT University and La Trobe University.

Antonia has a practice-led PhD in Fine Art from the University of Tasmania, an MA (Research) in Fine Art and a BA (Hons 1) in Fine Art from RMIT University, Melbourne. She has taught at RMIT and Melbourne Polytechnic and has led workshops at the National Gallery of Victoria (2018) and Heide Museum of Modern Art (2016-17). Antonia's work has been featured in The Age, Art Collector, Belle, Vogue Italia, Inside, Est Magazine and Primer Magazine.

ANTONIA SELLBACH

EDUCATION

PhD, Architecture and Design, UTAS (Dr Karen Hall) UTAS, (Dr Stephen Loo) UNSW, (Dr Marie Sierra) UNSW, 2012 – 2020

MA (Research) Fine Art, RMIT 2008 -2011

BA Fine Art, (1st class Hons), RMIT 2003 -2007 Dip Visual Art, RMIT, 2001 -2002

SOLO EXHIBITIONS

Music in a Room, Nicholas Thompson Gallery, Melbourne 2026

Comet Logic: Pedagogical Trails, Schoolhouse Studios, Melbourne 2026

Some Way, Shape or Form, Nicholas Thompson Gallery, Melbourne, 2024

Conversations with Form, Five Walls, Melbourne, 2024

Dots and Arcs (The Monochromes), Nicholas Thompson Gallery, Melbourne, 2023

Peering through the Ellipse, New Paintings and Structures, Schoolhouse Gallery, Melbourne, 2022

To Build and Dismantle, Nicholas Thompson Gallery, Melbourne, 2021

Frame Works, Nicholas Thompson Gallery, Melbourne, 2019

Antonia Sellbach, NKN, Melbourne, 2018

Open Fields, Heide Museum of Modern Art, Melbourne, September 2016 - Feb 2017

This, That, Here, There, Yes, No, Maybe, BUS Projects, Melbourne, 2015

Forms of Life, Daine Singer, Melbourne, 2015

AAANZ GeoCritical Exhibition, Sawtooth ARI, Launceston, 2014

Unstable Objects and Other Paintings, C3 Contemporary Art Space, Melbourne, 2014

Part and Piece, Mr Kitly, Melbourne, 2012

Impossible Prisms, Faculty Gallery, RMIT, Melbourne, 2011

Tessellation: Finding Visual Pathways, Gossard Project Space, RMIT, Melbourne, 2011

Structure Patterns, Bus Gallery, Melbourne 2010

GROUP EXHIBITIONS

Pairs: Work by Represented Artists, Nicholas Thompson Gallery, Melbourne, 2026

The Painter's Eye: Form and Object – curated by Antonia Sellbach, Nicholas Thompson Gallery, Melbourne 2026

Winter 2026, Nicholas Thompson Gallery, Melbourne 2026

The Concentric Influences of Sol Lewitt: Foundations, Pivots and Place, RMIT Gallery, Melbourne 2026

Autumn 2026, Nicholas Thompson Gallery, Melbourne 2026

Summer 2025, Nicholas Thompson Gallery, Melbourne 2025

Nicholas Thompson Gallery at Spring 1883, Windsor Hotel, Melbourne, 2025

Winter 2025, Nicholas Thompson Gallery, Melbourne 2025

A Summer Selection, Nicholas Thompson Gallery, Melbourne 2025

Nicholas Thompson Gallery at Quarantine Art Fair, Portsea 2025

Review 2024, Nicholas Thompson Gallery, Melbourne 2024

A Summer Selection, Nicholas Thompson Gallery, Melbourne 2024

Nicholas Thompson Gallery at Spring 1883, Windsor Hotel, Melbourne, 2023

Cosmotechnic Telepathics in the Age of Neuro Capitalism, M16 Artspace, Canberra, 2023

Nicholas Thompson Gallery at Spring 1883, @14 Langridge Street, Collingwood, 2021

Of Colour and Light – Women Abstract Artists Biennial, West End Art Space, Melbourne, 16 Dec 20 – 28 Feb 2021

Five Years, Nicholas Thompson Gallery, Melbourne 2020

m_othering the perceptual ars poetica, Counihan Gallery 30 August 2019 to Sunday 29 September 2019

Melbourne Modern: European art & design at RMIT since 1945, RMIT Gallery, Melbourne 2019

C3 Faux Fair, C3 Contemporary Art Space, 2016

Elastic Field, curated by Laura Skerlj, Strange Neighbour, Melbourne, 2016

Faux Fair, C3 Contemporary Art Space, Melbourne, 2015

Un Educated, curated by Kym Maxwell, Counihan Gallery, Melbourne, 2014

Tangible, curated by Louise Blyton and Ian Wells, Trocadero Artspace, 2014

Wired for Melbourne Sound, National Gallery of Victoria, 2013

Small Protests Against Forgetting, SVPA Gallery, University of Tasmania, 2013

Frames of Reference, curated by Irene Barberis and Wilma Tobacco, Langford 120, Melbourne 2012

Understanding Infinity, Kings ARI, Melbourne 2012

GROUPWORK 001: Something to hold onto, Mr Kitly, Melbourne 2012

House me with a geometric quality, Platform, Melbourne, 2011

Cluster and Connect, curated by Helen Hughes and Genevieve Osbourne, Sutton Project Sapce, Melbourne, 2010

Opening night, Mr. Kitly, Melbourne 2010

Siemens Scholarship, RMIT Gallery, Storey Hall, Melbourne 2010

Dark Moon, Anytime Place, Melbourne 2010

Split View, Passage Gallery, RMIT 2009

Verisimilitude, Jackman Gallery, Melbourne, 2007

RMIT Graduate Exhibition, First Site, Melbourne 2006

RESIDENCIES

Schoolhouse Studios Residency, 2026

Sculpture Co / Fundere Foundry, Melbourne 2022

Salamanca Arts Centre, Hobart, 2022

WORKSHOPS

Studio Dax Online, The Dax Centre, University of Melbourne, 2020

Geo Forms (in support of The Field Revisited), National Gallery of Victoria, 2018

Colour Play 2, Children's workshop, Heide Museum of Modern Art, 2017

Colour Play 1, Children's workshop, Heide Museum of Modern Art, 2016

AWARDS & GRANTS

Creative Victoria Grant, 2022

Moreland Council, Community Creator Grant, 2021

Creative Victoria, New Work, 2021

Australia Council, New Work, 2017

CURATED EXHIBITIONS

The Painter's Eye: Form and Object – curated by Antonia Sellbach, Nicholas Thompson Gallery, Melbourne 2026

PUBLIC COMMISSIONS

Combination H -Wall piece, Neurosciences QLD office, Brisbane 2010

COLLECTIONS

Artbank

National Gallery of Victoria

LaTrobe University

RMIT University

PUBLICATIONS

Edmond, Maura and Sellbach, Antonia. ***Some Way, Shape or Form***, essay for Nicholas Thompson Gallery exhibiton, Melbourne 2024

Perin, Vicki. ***To Build and dismantle,*** essay for Nicholas Thompson Gallery exhibition, Melbourne, 2021

Prince, Sophie (ed). '*Upfront: Antonia Sellbach*' in ***Vault***, Issue 33, 2021 p 19

Sellbach, Antonia. ***Productive Limitation: Painting Abstract Emergent Languages through Serial Form*** (Phd Dissertation), UTAS, 2020

Butler, Rex. 'One Sentence Reviews: Frame works' in ***Art Collector*** issue 90, 2019, p 206

Cox, Will. 'In the Galleries: Five Shows to See Right Now - Melbourne Modern: European Art and Design at RMIT Since 1945' on ***Broadsheet*** (online), 18 July 2019

Connaughton, Maddison (ed). 'Arts Diary: Visual Art – Antonia Sellbach: Frame Works' in ***The Saturday Paper,*** July 6 – 12, 2019

Kotlarczyk, Abbra. ***[FRAME. MID. CRUX] - Frame Works by Antonia Sellbach***, essay for Nicholas Thompson Gallery exhibition, Melbourne, 2019

Eckett, Jane and Edquist, Harriet. ***Melbourne Modern: European Art & Design since 1945*** (exhibition catalogue), RMIT Gallery, Melbourne 2019, p 105, 110 - 112

Cox, Steve. ***Antonia Sellbach,*** essay for NKN exhibition, Melbourne, 2018

Short, Dr Linda. ***Open Fields*** catalogue and essay for Heide Museum of Modern Art exhibition, Melbourne, 2016

Edmond, Maura. ***Forms of Life*** (review) Primer Magazine, Melbourne, 2015

McQualter, Andrew. ***Words Don't Mean Anything***, essay for 'Forms of Life' exhibition at Daine Singer, Melbourne, 2015

Rule, Dan. '*In the galleries: Antonia Sellbach- Forms of Life*' (review), ***The Saturday Age***, 2015, p 15 (Spectrum)

Maxwell, Kym. ***Un Educated***, 2014

Loo, Dr Stephen. ***Protests Against Forgetting***, 2012

Sellbach, Antonia. ***Tessellation: Exploring pathways and partitions***, RMIT research repository, Melbourne 2011

Understanding Infinity, Kings ARI, Melbourne, 2011

Hughes, Helen and Osbourne, Genevieve. ***Cluster and Connect*** Melbourne, 2010

Ross, Phoebe. ***Antonia Sellbach - Wall Combination #22: an archival investigation*** Melbourne, 2010

Sozzani, Franca (ed). '*Arts*' ('Combination M' illustrated) ***Vogue Italia*** (Sublime issue), 2008