

Colour is the Sound of Light No. 2 2022

Spun polyester thread, nails, acrylic paint

Selig is arguably best known for her site-specific thread installations, which traverse architectural space. Labour-intensive undertakings that the artist installs herself, each work exists only for the duration of its exhibition. Comprising continuous strands of polyester sewing thread tensioned between fixed points, Selig's installations are difficult to photograph and impossible to apprehend from a single viewpoint. Individual threads fizz in and out of focus as the viewer engages with the work. Some iterations are single-layered and span entire rooms. Others concentrate on corner spaces where two layers of thread are crossed back over themselves, creating the illusion of a woven curvature.

Telegramms for Comets 2022

Speaker grill, pins, foam core, salt, string, wood, door off-cut, reed-organ keys, bamboo, charcoal, polyester rope, pinewood, stones from a beach in South Australia, crushed western white gravel

This work comprises a constellation of modest sculptural interventions, sparsely arranged across a single gallery wall and the adjacent foyer. The work's genesis lies in the artist's home studio in a leafy suburb north of Brisbane, where Selig has a continually evolving display of small objects hung on the walls. Some are maquettes or proposals for larger works, while others are examples of studio experimentation that may or may not be developed into something else in the future. *Telegram for Comets* has a forebear in *Table of elements*, a 2007 installation of small sculptures made from found and humble materials. For this new work, the artist has incorporated familiar materials such as string and salt into the forms and organic elements sourced from the gallery's surroundings.

Love Letters 2020

Enamel, spider silk, adhesive, paper

Selig's approach to materials and process is perhaps best exemplified by the artist's ongoing series of works on paper featuring abandoned spider webs from her garden.

For Selig, the delicate yet resilient spider silk forms possess a complexity of line that she cannot replicate by hand.

Applying aerosol paint, Selig is able to capture the webs and painstakingly transfer them to paper. *Love Letters* is the most recent iteration of the series. The scale and complexity of the web structures are an acknowledgment of the artist's mastery of this unique material and subject. Selig is able to preserve the discarded structures by collapsing their three-dimensional form onto a flat surface. The series title refers to a story Selig's mother told her about the artist's Austrian great-grandmother, who called spider webs that appeared inside a home "love letters." In addition to referencing networks of veins under the skin or satellite views of cities, the artist has commented that the works' intricate line-work is evocative of the delicate language used in love letters, "a kind of writing in the air."

Dynamic Illusion of Life 2022

Single channel video, colour; looped

Stereo recording, speaker, bamboo; looped

Dynamic Illusion of Life is, in fact, two discrete works, a video and a sound sculpture which operate independently of each other. Projected onto a gallery wall, the video comprises a low-resolution recording of the shadow of a square rotating on its axis in front of a torchlight, which could be considered a low-fi approximation of the earth's rotation around the Sun. The audio component features the sound of a metal object (the steel plates from *Returning Eye*) being struck gently with a drum mallet, along with the artist's haunting vocals. Selig has installed a found segment of bamboo to play the sound through, providing an unexpected sculptural element for the audience to encounter. Considered together, there is a dissonance between the two elements, which challenges the audience's perception of what they are hearing and seeing. As with several new works in the exhibition, *Dynamic Illusion of Life's* title is taken from one of the 'cut poems' that make up *Content in a Void*, reinforcing the interconnectedness of Selig's different bodies of work.

Wind Assisted Drawings 2019

Charcoal on paper

These drawings illustrate the importance of chance and experimentation in Selig's work. The series emerged from the artist's visit to a local beach north of Brisbane.

Attempting to draw on a pad positioned in her lap, the wind coming onshore kept disrupting the paper, making it impossible to work on. Selig tried holding the charcoal in a fixed position underneath the page, allowing the page's movement to create an image on the reverse. The resulting works are a kind of hybrid automatic drawing *en plein air*. The intense clusters of marks, while evocative of abstract expressionism, are, in fact, a recording of the wind's movement. The use of charcoal resonates with other natural materials throughout Selig's practice, including bamboo, salt, spider silk and stones.

Content in a Void 2019

Altered contents pages from used books, acrylic shelves, mirrors

The artist's 'cut poems', began in 2006 and comprise of altered pages from old science reference books. Drawn to the atmospheric photographs and abstract diagrams, Selig removes most of the accompanying words from the page with a scalpel, leaving poetic fragments which ruminate on science, nature and the cosmos. *Content in a Void* extends the 'cut poems' into a sculptural installation, using both sides of selected contents pages. By encasing the pages in acrylic shelves with mirrored panels placed underneath, Selig enables the viewer to apprehend both sides simultaneously, revealing previously hidden connections between image and text.

Returning eye No. 2 2022

Salt, hot rolled steel

Selig conceived the salt drawings after observing birds swoop down from the rafters in her studio space, located in a former paint factory in Brisbane's south. Wanting to utilise the height of the cavernous warehouse, the artist suspended a pendulum from the ceiling beam with a ball attached to its end and observed the movement pattern as it travelled through the air. To record this "drawing in space", Selig replaced the ball with an open container of salt, tracing the pendulum's movement onto the floor below. The salt reacted to moisture in the air, causing metals in the floor to oxidise over the work's duration. The artist has added steel plates for the gallery presentation to retain the rusted element. The drawing's elliptical form is reminiscent of galaxies and harmonographs, mathematical devices used to measure sine waves, reflecting the ongoing conversation between Selig's work and science.