

## History and Infinity 2022–23

Discarded glass and ceramic vases, paintings by various artists, shelf

Courtesy of the artist, Narrm/Melbourne

*History and Infinity* is a shelf-based installation of over 1000 glass and ceramic vases punctuated by a selection of paintings by other artists. Sourced from thrift stores around Australia, the ‘discarded’ vases are readymade expositions of the colours and shapes used to fashion decorative containers. Sequeira describes the arrangement of vases as ‘chromatic harmonies’ or ‘orchestrations’, formed by shifting gradients of colour that span the length of each gallery wall.

The sequence is disrupted by paintings, the tones of which are echoed in the arrangement of vases that flank them. Purchased from galleries and online auctions, or borrowed from friends, the paintings refer to colonialism, modernism, postmodernism, creation stories, and baroque portraiture. This confluence of ideas, places and approaches form an unlikely connective tissue via Sequeira’s colour chart of vessels.

Sequeira uses the shelf as a levelling strategy to place the ordinary on the same level as the extraordinary, creating physical and visual links between objects and paintings spanning different styles, philosophies, and cultures. The installation presents itself as a horizontal line, although the subjects depicted move freely throughout history. This urge to intervene, disrupt or rethink the narratives of art has been a foundational strategy for Sequeira over the past three decades. Sequeira has sought to generate a sense of personal time through exhibition-making, using curatorship as an expanded studio technique to rethink how identity, values, and cultural production are understood.

# Symphonic Poem 2014

Gouache, pencil and ball-point pen on music manuscript

Collection: National Gallery of Australia, Ngunnawal and Ngambri/Canberra

*Symphonic Poem* is a sequence of 48 works on paper articulating Sequeira's interest in exploring the relationship between colour and music. Whilst Sequeira's works often refer to musical notation, they do not seek to illustrate particular pieces of music. Instead, musical references heighten the sensation and understanding of colour and geometry. Through tonal variation and repetition of form, Sequeira draws attention to each colour's visual resonance and vibration.

Allusions to music appear throughout Sequeira's practice, with the understanding that combinations of colour can operate like notes that form musical chords. Colours and shapes intersect and blend to create distinct chromatic transitions. Through the 'orchestration' of these individual components in a single composition, Sequeira points to the infinite harmonic possibilities of colour.

# The ocean refuses no river 2023

Gouache and pencil on music manuscript, music stands

Courtesy of the artist, Narrm/Melbourne

Sequeira's visual score, *The ocean refuses no river*, combines intensely coloured diagrammatic forms with ocean imagery. Sequeira's minute daubs of gouache on paper and his pursuit of infinity through circles and lines allude to grand ideas about endlessness, wonder, speculation, and the world. Asserting a connection between his geometric colour vocabulary and the ocean's profound symbolism, Sequeira articulates a relationship between personal and universal experiences.

The work's title is derived from the song *Ever so lonely / Eyes / Ocean* recorded by Sheila Chandra in 1992. As a result of illness, Chandra was rendered effectively mute and retired from music in 2010. For Sequeira, Chandra's intoxicating vocals give an invisible sculptural form to the sense of divinity, love, and yearning expressed in the lyrics.

Arranged on music stands as an imagined set for choir or chamber orchestra, Sequeira suggests that the resonance of geometry and colour can be understood as a rich communal language that channels a multiplicity of voices into a continuous harmonic, the sum of which is infinitely greater than its individual components.