



SLQS
Gallery

Amanda Seibæk

A BALLAD

Private View | 2 October 2026

On view | 3 October - 7 November 2026

Detail Image: Amanda Seibæk, *Hertz 52* (2026)

"That's what whales do; they give the ocean its voice, and the voice they give it is ethereal and unearthly." - Dr Roger Payne

SLQS Gallery presents **A BALLAD**, a solo exhibition by London-based Danish artist **Amanda Seibæk**. This new series of paintings, ceramics and bronze sculptures transforms oceanic and cetology research into abstract form, giving visual voice to a sonic world that is slipping into silence.

A baleen whale in the Pacific Ocean sings several octaves higher than its peers, who, as a result, cannot hear it. It is left singing to itself. The frequency of the whale has been recorded and pitched for human ears, revealing intricate, repetitive rhythms called codas. Seibæk had undergone a throat surgery, requiring her to stop speaking, when she read about the whale.

This personal affinity soon opened onto a longer history of projecting human feelings onto whales. Through human-made oceanic noise pollution, that relationship is growing more complex. The underwater disruption is so severe that it complicates whale life; a whole sonic world is disturbed and disappearing without humans registering it.

Cho Kyunghwan writes that *"before a new-born learns language, it perceives rhythm. In the womb, rhythm arrives as waves: the mother's heartbeat, external vibrations, and vocal intonation."* Before applying brush to canvas, Seibæk first worked in ceramic and bronze, making wall sculptures inspired by spectrogram recordings of the lone baleen whale's frequency. From these pixelated diagrams, she molded small forms, translating data into a new language that sings silently across the paintings and gallery walls. Pertinent reflections are lodged in these small, quiet shapes: how many more sounds are disappearing without us noticing? What immense losses manifest in silence?

The series of paintings echoes diagrams of global shipping routes and orca whistles. The source material is obscured

by dark ocean blues, tropical pinks, and layers of greens, applied on linen and voile. The data visualisations tell emotive stories: the sound of container ships and drilling for nonrenewable resources in the oceans is so loud that whales struggle to hear one another. The paintings investigate how some sounds are life-sustaining, like erupting volcanoes, and others destroy ocean life. This methodology reflects Seibæk's longstanding interest in one question: how can scientific and earthly phenomena become poetic images?

Seibæk's works sit within a wider conversation in contemporary painting: Cecily Brown's fine line between abstraction and figuration, Sara Barker's sculptural paintings, Jacob Littlejohn's richly worked landscapes, Marina Rheingantz and Martha Jungwirth's deconstructions of landscape and topography, the latter attempting to capture the experience of animals caught in the Australian wildfires. Within this lineage, Seibæk paints and sculpts the sonic landscapes she can only hear, translating sound into visual and sculptural form.

"A BALLAD tells a story about life and death, communication, isolation and responsibility. The lonely whale becomes both a scientific phenomenon and a metaphor for our time. Its unique frequency represents difference and disconnection, a voice that exists yet cannot truly be received. Through translating sound into visual form, I explore how something invisible and intangible can shape physical matter, how data can become emotion and how science can transform into poetry. The works speak about environmental collapse, rising noise pollution, and fragile ecosystems pushed toward silence. It is a reflection on how life continues to sing even when it is not heard, and how death itself can generate new forms of life." - Amanda Seibæk

Amanda Seibæk (b. Denmark) is an artist who lives and works in London. Her practice orbits around a single, generative question: how can scientific explanations become poetic images? For Seibæk, this question is itself a force, one that stretches fact into fiction and gives visual shape to emotion. She works between painting, print and sculpture, developing a language loosened from its own fixity. Through this material investigation, she seeks to translate, and to redeem, the tension between poetic and scientific language. How is a blizzard not a heartbreak and how are invasive species not equal to perseverance?

Seibæk holds a BFA from Glasgow School of Art (2019-2022) and MA Painting from the Royal College of Art (2025-2026). She is the winner of the Jon McFarland Print Prize, Glasgow (2022), a finalist for the ACSStudio Prize, Gurr Johns, London (2024) and was shortlisted for the John Byrne Award, Scotland (2022). She has undertaken selected residencies at Dumfries House with the Royal Drawing School (2024 & 2025) and SWG3, Glasgow (2022). Her work is held in the collections of SWG3 (Glasgow), The King's Foundation (Dumfries House) and the Simon Nixon Collection.

Seibæk has exhibited in the UK and internationally. Solo presentations include: NADA, Patricia Fleming Gallery solo booth, Miami (2025); Avenues, Patricia Fleming Gallery, Glasgow (2024); and Hemispheres, SWG3, Glasgow (2023). Recent group exhibitions include: Minor Attractions, Patricia Fleming Gallery, London (2025); Anemoia, Flexitron, London (2025); Arden Asbæk, Copenhagen (2025); The Persistence of Painting, Patricia Fleming Gallery, Glasgow (2024-2025); For Satin Bowerbirds, Boardroom Committee Room, Glasgow (2024); John Byrne Award, Edinburgh (2023); Pathways to Apricots, Outlier Gallery, Glasgow (2023); Through the Turnstiles, Strike Art, London (2023); A Coalescence of Daydreams, Affordable Art Fair Graduate Show, London (2022); Unbaked Bread, Changing Room Gallery, London (2022); Cloud Seeding, Glasgow School of Art, Glasgow (2022); and Figures in Motion, The Pipe Factory, Glasgow (2022).



Artist Portrait by Ruby Pluhar

SLQS Gallery is a contemporary art gallery committed to platforming women and queer artists across generations. Founded by Sarah Le Quang Sang, SLQS Gallery emerges at a pivotal cultural moment when the need for unapologetic spaces for women and queer voices has never been more urgent. Through a considered and targeted programme, SLQS Gallery aims to foster an inclusive and intentional ethos. The gallery looks to disrupt outdated frameworks, such as neatly defined industry classifications “emerging” and “mid-career”, which often exclude artists balancing caregiving responsibilities or working outside conventional timelines.

ENQUIRIES

Sarah Le Quang Sang
sarah@slqsgallery.com