

Sell's works often emerge from simple, daily actions as well as routines, and are inseparable from the current moment, gestures and conditions, and the procedural realization of a task. In *Panic Attack Antidepressant Household Clearance* he once again starts with the relationships between things and the creative state of profusion (both emptiness and profusion require one another and signify a creative state).

The state of his mother's house, which Sell began to clear out in October 2012, is one of unordered chaos. Things are stored next to each other, on top of each other and placed in a very small space without any discernible connection. Books, household items, tools, jars of marmalade, clothing, paper, etc. are stacked in boxes and in the interstices of the house. The multitude of things and their disorderly state characterizes the work. When objects are arranged throughout the space and fill it, it is almost impossible to find order between them, and one's perception extends to everything at once. The original function of the objects has shifted: useless things are next to items charged with personal significance or purpose, and their context can only be guessed. It is obvious that the complex task of creating order out of this space may seem overwhelming at first; the attempt, however, and the possible failure of the action already constitutes the first part of the artistic work. At the same time, the clutter seems to create a wealth of new perspectives and relationships between the objects. Clearing out a parent's house also implies an experience of loss and transience. It indicates the end of a life phase and a change in his relationship with his parents. Manifested through signs of use, memories and meaning infuse the objects, making sorting them out and letting them go difficult. However, Sell consciously chooses a very simple, clearly structured procedure that creates a distance from the objects. He divides household items into categories, including personal items and for further use, things his mother will keep and those that will be given away or disposed of. The attempt remains fragile, as work is interrupted repeatedly not only because the choice is difficult, but also because Sell must ask his mother who lives a few kilometers away.

A special quality in almost all of Sell's work is his sincerity in performing daily actions. Whether clearing out a house or crossing a desert, Sell tries to control the development of projects as much as possible by making a precise plan and clearly naming his tasks at hand. However, again and again, he reaches his limits and embraces the fact that, due to unexpected events, he cannot control the outcome of his projects. This difference between control and openness along with the resulting permanent change of a situation is what characterized his artistic processes, which inevitably leads to re-orientation and re-creation.

After several weeks, Sell finished working on his mother's house and more or less brought it back to an empty state. He kept some of the objects for new installations that mirrored certain individual, random arrangements of objects from his parents' house created by the chaos. Sell re-appropriated objects and altered their usual functions through slight manipulations and the combining of seemingly opposing things. The multiple possibilities of arrangements resulting from the disarray of his parents' house evolved into autonomous formations and yielded productive new uses.

A storage unit left in the middle of the desert was the final stop of the project, *Panic*

*Attack Antidepressant Household Clearance*, and it questioned typical relationships between an object and its context, while also renewing the poetic potential of objects. Last December, Sell brought this storage unit from his mother's living room to the Moroccan desert and abandoned it to the scenery. In the strange, barren environment, the object lost its original history and created an image of extreme exposure.

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