

**VERENA SEIBT**

**SELECTED**  
**COOPERATIONS**  
**AND WORKS**

## ARTIST STATEMENT

I work a lot with different artists and art historians: e.g. in my longtime duo with Clea Stracke (2006-16), in other cooperation (Thomas Splett, caspa hausa collective etc.), with students in the context of my teaching job at art academy (2014-18) or in relation to my exhibition projects as part of curatorial teams: That is to say that the many of my work/projects did not take place very hermetically in my artist studio but in a permanent dialog with others. This leads to a steady change of perspective, being lost inside – looking from the outside, with distance.

Until 2015 I was realizing many site specific installations or works in public space that always dealt with the (social, institutional, historic) space itself – e.g. the underground, the museum, the art school, the countryside, the waiting room, the space in front of the museum, the art gallery, the train, the garbage dump and s.o.. Therefore I was researching daily stages, scanned existing spaces with the camera or invented fictive scenery in order to generate or to contextualize it anew.

I connect filmic space that is often seen as a window into the other world through sculpture with the world I really life in. I enjoy to share the same space with an art piece, so that the work can develop a direct impact through volume, form, colour, material and quality... To me, this immediate experience evokes a different quality of feelings, emotions, thoughts, as one is surrounded and straightforwardly involved.

Since 2015 I began to work with basal material (ceramic, bones, latex, bread, salt paste) and stronger focus on social topics as role models, society expectations, cliches; topics that are not far away from personal experiences but very common and closely connected to daily life and to give them a strong fundament by research and reading: E.g. the joy, relief and sadness one can feel when something is being destroyed, the female orgasm, the disgust when we get in contact with our own inside or other's body fluids, the strict gender roles we surrender as individuals e.g.. For this I tried not only to find equivalents in art but to point this conditions, and to find images that are larger than life.

## FRESH WIDOW

Cooperation with Malte Bruns, Site specific Video Installation, Steel Frame 4,50 x 2,50 m, Plexi-Glas Pane, Projektion foil, Projektion, LED LightPanel, Soundtrack, 2014



A steal frame doubles the real window of the exhibition space of SSZ Süd. The projections on acrylic glass shows a classic shopping window situation, an object stage on which a classic display dummy is deconstructed into head, arm and display leg. A slightly moving still life of a fragmented existence. Red fingernails, a heap of smoked cigarette ashes, as if someone had waited for a very long time.

1



1 Window SSZ Süd  
3 Film Still

3



## NEUTRAL NUDE

HD-Video, 9:20 min., two porn actors, 2015

Distant, nacked, with shorn heads. Neutral nude is a mellow cinematic approach toward the physic of unspecific turned on bodies. The sequence of touching and moving in the scheme of stimulus/reaction, contraction/relaxation are developing a „Mouvement automatique“: It's an experiment of sparking waves of profound empathy and excitement while observing rhythmic surfaces and embodied affection, to turn the distant viewing into an involvement with distance.



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2



3

## HUNTERS IN THE SNOW

With caspa hausa collective

Site specific interactive installation, Cologne  
fine art contemporary 2016

Flexible foam mats, stretch foil, plastic box,  
camera, tripod, chewing gum dispensers,  
pieces of chewing gums, 3D glasses

The installation The Hunters in the snow offers an abstract black landscape that can be stepped on by the audience. Walking on the soft ground of black PU mattresses reminds of the exhausting return of the hunters on Pieter Breughels painting. Tree like sculptures of gum dispensers offer colorful exponents of chewing mass. Visitors are invited to take a seat/a rest. While masticating chewing gum, they walk through a virtual 3D landscape – built out of blown up chewed gum chunks. The voice over quotes descriptions of architecture, buildings, landscapes, cultures and cities, that declined or that symbolize decay themselves in a narcotic singsong. Melancholia has infiltrated the digital



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3





5

Text quotes /fragments by Bruno Taut, Walter Gropius, Alfred Kubin, Thea von Harbou as follows:

*Die Zerbröckelung. Sie ergriff alles. Die bauten aus so verschiedenem Material, die in Jahren zusammengebrachten Gegenstände, all das, wofür der Herr sein Gold hingegeben hatte, war der Vernichtung geweiht. Gleichzeitig traten in allen Mauern Sprünge auf, wurde das Holz morsch, rostete alles Eisen, trübte sich das Glas, zerfielen die Stoffe. Kostbare Kunstschätze verfielen unwiderstehlich der inneren Zerstörung, ohne dass sich ein zureichender Grund dafür angeben ließ. (...) (Alfred Kubin) Er ließ seine Augen über die große Metropolis gehen, die ein ruhelos brausendes Meer war mit einer Brandung von Licht. Unter dem Zucken und Wogen, dem Sturze der Licht-Niagaras, unter dem Farbenspiel um sich selbst geschwungener Türme aus Glas und Glanz schien die große Metropolis durchsichtig geworden zu sein. In Kegel und Würfel zerlegt von den mähenden Sennen der Scheinwerfer, glühten die Häuser, schwebend getürmt, und Licht floß an ihren Flanken hinab wie Regen. (...) (METROPOLIS / Thea von Harbou)*

6



5 + 7 Videos still, VR-Glasses  
6 Visitor Lying down with VR-Glasses

7



# FAMILIENDUELL

Cooperation with Markus Zimmermann

Performance, ca. 40 min. 2 Performers, Table, wood frame with opaque foil, engine, Styrodur foam panel, prints on paper, helmet, tube, latex, 2017

*Ask Freud or your arguing parents.  
Becoming a speechless child again.*

I  
The first part of the Performance is dedicated to relaxing and spoiling body and mind, including a helmet to take the stress of the audience away, a gently shoulder massage and a softly whispering voice - to make the participant susceptible / permeable.

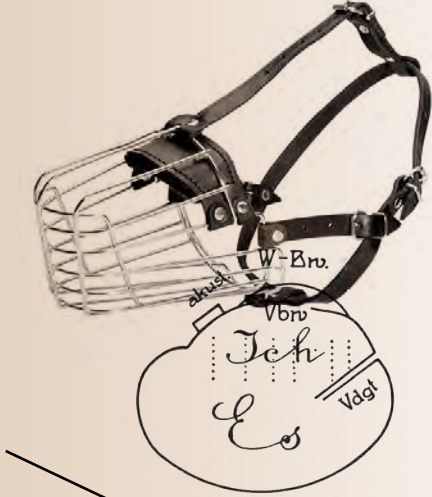
II  
In the second part the performers are positioning in contra positions anew. The helmet is immediately put of and the participant is just caught in a fight of two subjects. Torn inside by glances, focusing eyes and heavy kneading hands, but never gets a change to answer. The argument is always over head.

2





- 1 Helmet with tube
- 2 Installation front view / Meditation Part on back
- 3 / 4 ongoing argument on the back of the installation



## FALSCHER RÜCKSICHTNAHMEN

Cooperation with Thomas Splett, Site specific Video Installation, MDF boards, stage elements, wooden bars, aluminum poles, photo prints on PVC foil, tile pattern prints on PVC foil, wigs, engine, divers tubes, glazed ceramic, dried cattle leg, latex, photo prints on paper, 2017

1



1 Gehege, Installation, mixed media, 650x650x400cm, 2017

*Patterns of heterosexual attraction are related to achievements that follow researches of biological drives. This places actual conditions in a human prehistory and track the nucleus of human nature back to a brute fundament, apparently freed from all cultural evolution. Male hunting drive for prey aka woman is demonstrated by imitating and skillful handling of those creatures that can be taken for hints of our own origin. (Dennis Brzek 2017/ Translation V.S.)*

That doesn't sound like grandmas voice the hunter is thinking to himself. Inside are red hat and the evil wolve. Splett and Seibt in a couple relationship: an overdrawn red basketball shirt allows to cover oneself with naivety, a baby belly costumed with wig hair gets a filled paunch. And the wild flowers bloom.

Experimental test arrangements prove gender specific behavior while permanently considering animal roots and finally lead to videos, that cross personal film material with self performed/produced and youtube clips. Genderanimalmorph – gestures, actions, fish massage – how can something be declared natural that is deeply related to culture practices

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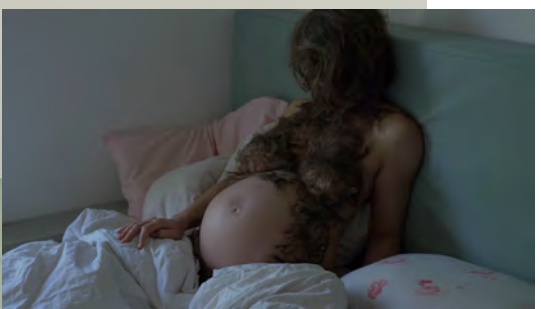
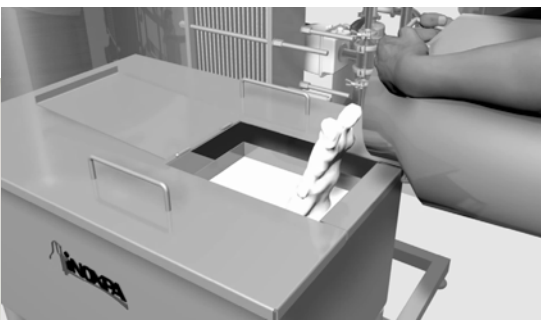


1 Vorhof, ceramic object, 50x40x40cm, 2017  
2 Geheuer





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2 Videostills, Doesn't sound like grandma's voice, 2017  
1 Exhibition view, Photography, Im Schatten junger Mädchenblüte und Flower, 2017



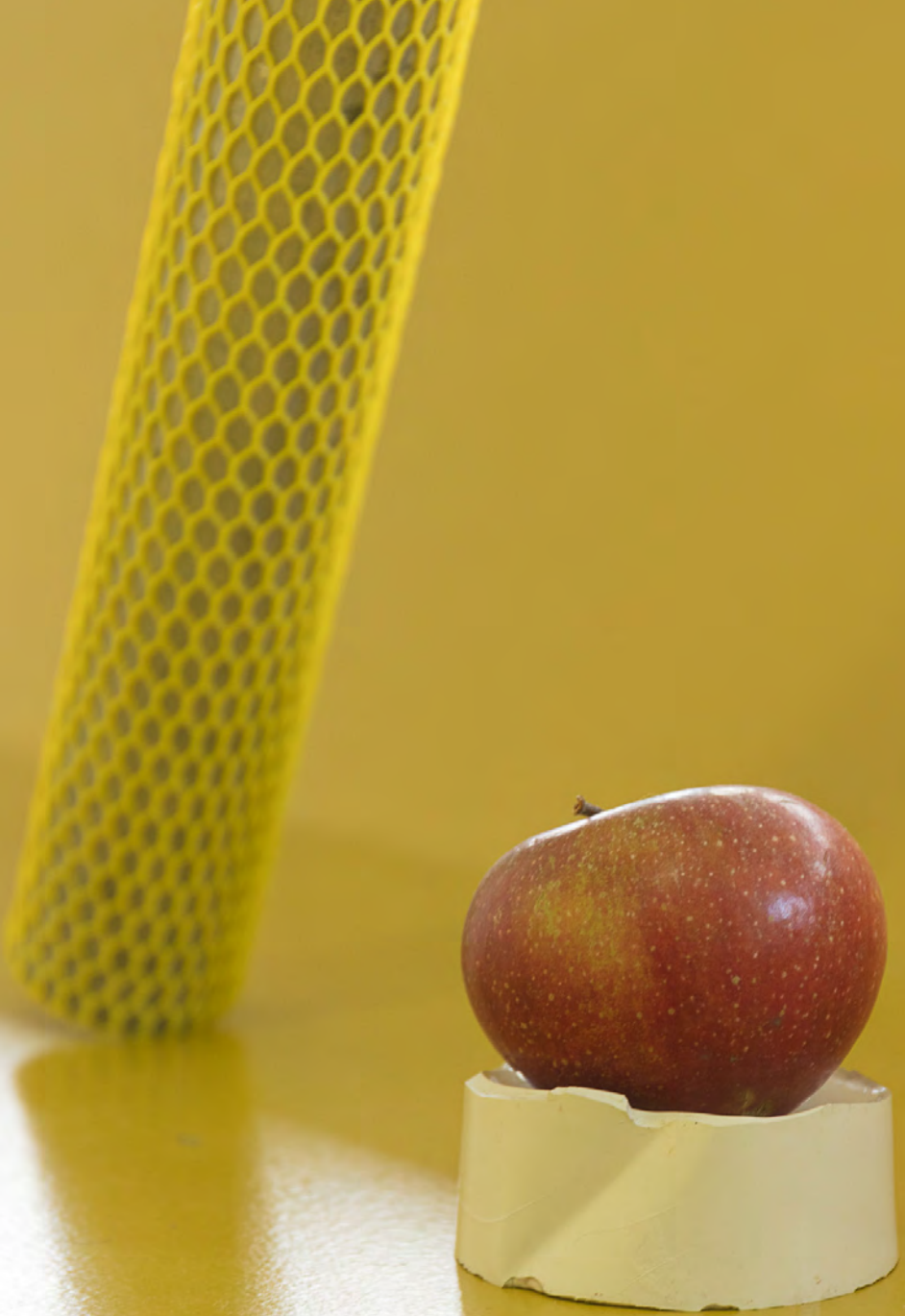
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1 Flower, Photography, inkjet print, 30x21cm, framed, 2016 und  
2 Michael, photography, A0, pigment print, 2017

1 Detail, Installation Gehege  
2 Video Still, Lehrjahre des Gefühls, HD 16:9, 7:36 min., 2017



# LEHRJAHRE DES GEFÜHLS

Cooperation with Thomas Splett, Shopping Window S-Bahn  
Rosenheimerplatz UG, Video Projection, projection foil, pol system, 2018



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# DOESN'T SOUND LIKE GRANDMA'S VOICE

Cooperation with Thomas Splett , Site specific Installation Gasteig, concrete, wood, latex, HD-Video, 3m x 2,50 m, 2018





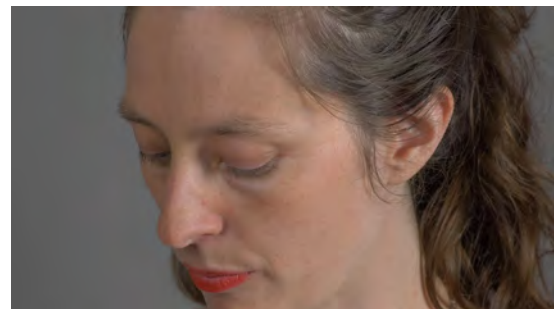
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3 Installation view with visitors. Gastelg, foyer  
4-8 Videostills, That doesn't sound like grandmas' voice, HD 16:9, 18:30min

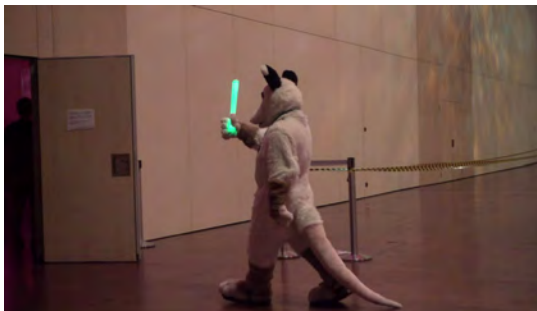
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# DER LÖWE SCHLAF HEUT NACHT

3 Vitrines, Stiege Ulm, 2018



Barbara, Videoinstallation, Videoloop HD 2 min., monitor, pu-foam, foil, rubber matt, wood, 2018



Barbara, Videoinstallation, Videoloop HD 2 min., monitor, pu-foam, foil, rubber matt, wood, 2018





a

Auf dem Truppenübungsplatz, 2018  
 a: Daisy, iron tube, cattle grid, ball bearings, clamp, engine, Foto: Klaus-Peter Berg  
 b: Riding lessons on an old hack, PU foam, latex, handage clamps, tacco  
 c: Geheuer blond, hairpiece, engine, elastic cord, with Thomas Splitt



Wanderer between the Sea of Fog – Comment on anatomical teaching drawing mid – end of the 20th century, Plaster, ceramics enameled, nylon cord,  
Foto: Klaus Peter Berg



# **BUG YOUR HUNGRY TOUNGE**

Studio Budapest Gallery, 2018



Anna Fohner, Video Installation, Details  
Projektor, Blanket, PU Foam, Latex, Rubber Boots, Tripod, Foundfootage Videos, 2018





Anna Föhner, Installation view, 2018



Anna Föhner, Found Footage Video Stills, 2018





What does domestic servant mean?, Videoinstallation, Detail, Historic Photo of Anna Föhner and my mum

# What does Domestic servant mean?



What does domestic servant mean? Videoinstallation, Installation View, Children's Playhouse, Cardboard, Tpaer, Monitor, Word Explanations (Video and Audio), 2018



I had grandmother in spirit that was born close to Budapest before world war II. Her name was Anna Fohner. After her mother was killed she flew as a pretty young woman with her father to Germany. Both her father and she started working at my grandfather farm. Anna's father equipped her with the task to stay at my genuine grandmother's side and to support her whatever happens. Maybe due to the circumstance that she had a disable leg deriving from an early Polio disease and had a modest fortune, she never married, although she was a very welcome member of the rural community. To make a life story short. After endless years of nursing more than one generation and cooking and caring, she decided to leave my grandma to live in a seniors place – shortly after she refused celebrating Christmas with us. She preferred to stay alone in her flat mourning for her own death. I wonder if at the end of her her life she realized that she had nothing that she could call her own that she wasted her whole life spending on someone elses life, dedicated to an alien family.



# TUCHFÜHLUNG

Sculpture, Wool jacket, Ceramic enameled, Part of *Herde*  
Milchstrasse München, 2019 curated by Anne Rösner, Berthold Reiß und Thomas Splett



1 Exhibition view  
2 Tuchföhlung



## WORK IN PROGRESS

Videoinstallation, Clay, Bread, Family images, Film footage, Puppet(inspired by harry Harlows Cloth and Wiremother)theater



