VERENA SEIBT
SELECTED WORKS

In Cooperation with Clea Stracke
AND THE SHIPH GOES ON...*

Half-HD Video, 5:10 min.
2009
“Fluctuat nec mergitur.
– It is tossed by the waves, but does not sink.” (Parisian city motto)
The Video is titled after the 1983 film “E la nave va” by Italian director Frederico Fellini. (In the plot of the film, a refined group of travellers on a large passenger ship are on their way to the sea burial of a celebrated soprano singer. Their plans however are overtaken by greater political realities on the eve of the First World War and nearly result in disaster.) In the eponymous installation, this becomes recognisable as the new annex to the Münchner Aka-

demie by Coop Himmelb(l)au only at a second glance. An ostensibly stunning luxury liner with an aesthetically educated crew voyages into an uncertain future. Set to Franz Schubert's ode to the gracious art (“An die Musik”, D 547 op. 88,4), the comedy of the film collides with the melancholy of late classical longing. The muscally grotesque vision parodies the academic self-image and sense of reality with allegorical self irony. (Christian Gögger, 2009)
THE FIRST YEARS OF BEING PROFESSIONAL*

As part of “The First Years of Professionalism” exhibition series, the eponymous installation questions the societal system of success and failure, fortune and misfortune.
The darkly sculptural sketch “The construction of Success,” with its glamorous and abstract heaviness, may quite easily be changed from the winner’s podium into a beautiful double coffin. Consisting of 10 wooden parts, each varnished on one side, it serves as a tangible form, as a construction kit of a system of winning and losing. In its dismantled condition, it encompasses past and future: It can be take apart, having already played its role. Or it stands in storage, a shelved reagent of hope and fear, readily awaiting assembly and its cue to take stage: Whatever an individual dares to hope can become reality and the better they understand the rules, the more precisely the can piece together their own success like bits of lego, building their own precarious constructs. — Pavel Vancát, 2010

The most unclear part of the work complex is the fable of the fox as painter, fake, fabulous and ghost-written, may be seen as the last report on the artists’ position: Are there some given rules in the art world at all? And if there are some, are they based on something more than intricate interpersonal relations? We are really not sure which animals we want to be, somewhere between La Fontaine and Orwell. — Pavel Vancát, 2010

Ghostwriter: Christian Hartard
UNDER WORLD*
Exhibition curated and designed by STRACKE&SEIBT,
Maximilians-Forum, München, 2011
In the exhibition "UNDER WORLD", the subterranean MaximiliansForum is transformed from a whitewashed exhibition space into what it maybe once was, actually is or could be. International artists invited by STRACKE&SEIBT, who in one way or another are devoted to the subterranean and concealed, play with the exhibition space as an urban underworld. The urban underworld is the invisible heart of a city traversed by infrastructure. Culturally and mythologically, the underworld always connotes the different and otherworldly, but it also connotes the enigmatic, the behaviours of subcultures distinct from the superficial world and philosophical depth. It also an un-place which enables exploration and experimentation. These investigations will be developed in diverse ways in the course of the exhibition and the accompanying programme of events. (Achim Sauter, 2011)


Events: Florian Fischer mit Schauspielern der Otto-Falckenberg-Schule, Katharina Heudorfer, Elisabeth Krause, Abbé Libansky, Dáša Vokátá, Bettina Wiehler, Hias Wrba
It remains uncertain whether or not there can be an end for those waiting in the room. Just as uncertain is that which actually awaits, in this at one moment phantasmic and at the next oppressive space. We are thrown into this space, as in a dream, in which the world has become porous. Behind frontal functionality there appear, as we continue to watch, abysses. Ordered in rows, sitting-aparatuses offer space in abundance, for those who would wait. The windows are covered over by dull blinds. The grotesque number of potted plants signify an alien idea of nature. (Anna Schneider, 2011)
1 Installation view, space intervention, ground floor
2 Topology of Waiting (Foxy) I, Photography
3 Object, House in the desert, terrarium plus 2 vacuum cleaners
4 Videoinstallation Winterreise, cellar
5 Topology of Waiting (Bus Stop) IV, Photography
Because I Don’t Love You Anymore plays out in a municipal recycling depot, a place where people can deposit their bulky waste in containers. The camera observes cars driving into the yard. New cars. Expensive cars. Many German cars. The cars open. People from all parts of society come out, alone or accompanied by their whole families. Everyone's brought something to throw away. The furniture of a whole city, mostly large things. (…) The film takes a tragic turn at a container with an integrated compactor. Here it becomes all too clear that the consequences of the divorce are irreversible. You climb the stairs to the edge of the container to throw your things into the metal Orcus and, before your very eyes, the machine chews them up and swallows. You could have rescued them from any other container, put them back in the car and driven home, but not here. Gone is gone. (…) With the recycling depot, the trash dumping station, Stracke and Seibt have recognised a place where every day life becomes a performance. Here, actions and feelings involuntarily and inevitably experience a certain exaggeration and intensification. They seem larger than life. (Jan Verwoert 2014)
UNSTABLE TERRAIN*

Sculpture / Space Installation, Construction prop, timber, cardboard, foil, Altitude adjustable, 2014

Installation view Unstable Terrain, KfT, Düsseldorf 2015
FALL NO.1-5
Photographic Sequence C-Prints, 5-part
42 cm x 62 cm 2014

The photo-series Fall No.1 through Fall No.5 – here ‘Fall’ is a word play in German, referring to both a fall and a specific instance or case – records in various versions how Piet Mondrian’s painting Tableau I falls from a wall. The colourful rectangles and black lines free themselves from their given order. During the fall, they continuously form, for moments of a second, a series of new compositions, until they adopt their final configuration.
The installation of heavy, rusty construction supports in the white gallery space may irritate. Is it an art installation or is the gallery actually liable to collapse? The supports congregate almost threateningly at one point where the ceiling seems particularly unstable. As safety tested emergency support, they secure the building and efficiently serve as system maintenance. Additionally, they’re bounded by construction planks and bits of cardboard on each end so as to increase their support and protect the floor and ceiling from damage. Plastic foil is stretched out just below the ceiling to protect the room from falling dust and pieces of plaster. As a result of their irregular arrangement and the slender poles’ attempts at delicacy, they lose their heaviness and let the room seem, on the contrary, like a forest glade.

In the video “Der Fall K.” an ordinary museum visit turns out to be a surreal tripping hazard. The floor and walls begin to totter; the protagonist loses his footing and tumbles several times. Perception is not reliable any more. The sculpture and their pedestals careen through the image. The paintings free themselves from the walls and crash to the floor. The image on the supposedly objective surveillance camera keeps going out. The various recording media – the protagonist’s subjective camera, the surveillance camera and the pocket camera – dissolve each other’s plausibility through montage. The narrative threads become blurred. What’s happening here? Has anything happened at all? Nadine Seligmann

The video work The Ship is sinking shows the highly symbolic painting The Raft of the Medusa (1819) by Theodore Gericault. Being inspired by a true naval accident off the Senegal coast, it was made only few years before Caspar David Friedrich’s Sea of Ice/The Wreck of Hope (1823/24). Transforming the art work itself into the raft, the video version brings up the question if the painting awaits the same fate as the passengers of the French frigate Meduse: Will it drown in the depth of the sea or is rescue in sight? Can art survive? What role will it play then? Nadine Seligmann, 2014
1. Exhibition view, Unstable Terrain. Background: Horizont und
2. Videostill, Der Fall K. HD, 7 min., 2014
1 Installation view: Video, HD, The Ship is sinking, Galerie Esther Donatz
2 Light Box, 60x40 cm, The Ship is sinking
NON LO SO*

Video Installation, Waiting Area of Munich Central Station, 2015
Stealframe, 3,50 x 4,50 x 2,00 m, Curtain, Video HD, 8:30 min.
A man and a woman sitting in silence at a kitchen table. But they communicate with their bodies and faces. „Arrived to stay for good? - I don’t know." Small changes of the light situation, the movement of the kitchen curtains, the rattle of the windows and a far noise of passing cars shift the kitchen setting back and forward into a train wagon.
**FRESH WIDOW**

Raumbezogene Videoinstallation, Stahlrahmen 4,50 x 2,50 m, Plexiglas, Projektionsfolie, Projektion, blaue LEDs, Soundtrack, zusammen mit Malte Bruns, 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.
NEUTRAL NUDE
Diploma, HD-Videoinstallation, 9:20 min., 2015
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.
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 geschwungener Türme aus Glast und Glanz schien die große Metropolis durchsichtig geworden zu sein. In Kegel und Würfel zerlegt von den mähenden Sensen der Scheinwerfer, glühten die Häuser, schwebend getürmt, und Licht floß an ihren Flanken hinab wie Regen. (...) (METROPOLIS / Thea von Harbou)
FAMILIENDUELL

Performance, ca. 40 min. 2 Performer, Table, 2 hairs, wooden framework with opaque foil, Motor, Styrodur, paper grafic, helmet, hoover latex mouth plugin.

Ask Freud or your arguing parents. Becoming a silent child again.
1. Helmet with hoover / Meditation stadium backside
2. Installation front view / Meditation stadium backside
3. Ongoing argument on the backside of the installation
FALSCHERÜCKSICHTNAHMEN

Site specific video installation, MDF boards, stage elements, wooden bars, aluminum poles, photo prints on PVC, tile pattern prints on PVC, wigs, windscreen wiper engine, divers hoses, ceramic sculpture, dried cattle leg, latex, photo prints of salad leaves, 2017.
1. Gehege, Installation, mixed media, 650x650x400cm, 2017
2. Gehege, Installation, back view. Monitor is installed beneath stage level.
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. Genderanimalmorphism – gestures, actions, fish massage – how can something be declared natural that is deeply related to culture practices.
Michael, photography, a0, pigment print, plus installation view
1. Detail, Installation „Gefühle"
2. Länge: 16:9, 7,36 min., 2017
LEHRJAHRE DES GEFÜHLS

with Thomas Splett
Shoppong Window S-Bahn Rosenheimerplatz UG1
Video projection, foile, polsystem, 2018
DOESN’T SOUND LIKE GRANDMA’S VOICE

with Thomas Splett
Site specific installation Gasteig, concrete, wood, latex, HD-Video, 3m x 2,50 m, 2018
Installation view with visitors, Gasteig, foyer.

4-8 Videostills, That doesn’t sound like grandma’s voice, HD 16:9, 18:30min.
DER LÖWE SCHLAFT HEUT NACHT

3 Vitrines, Stieg Ulm, 2018
Auf dem Truppenübungsplatz

a. Daisy
Iron tube, cattle grid, ball bearings, clamp, engine
b. Riding lessons on old hack
PU foam, latex, bandage clamps, tatoo
c. Geheuer blond.
hairpiece, engine, elastic cord
Barbara

Videoloop HD 2 min., monitor, pu-foam, foil, rubber, wood
Wanderer between the Sea of Fog – Comment on anatomical teaching drawing mid – end of the 20th century

Plaster, ceramics enameled, nylon cord
BUG YOUR HUNGRY TOUNGE

Studio Budapest Gallery, with Thomas Spllett, 2018

Anna Fohner, Video Installation, Details
Projektor, Blanket, PU Foam, Latex, Rubber Boots, Tripod, Found footage Videos, 2018
What does domestic servant mean?, Videoinstallation, Detail. Historic Photo of Anna Fohner and my mum.
What does Domestic servant mean?
A F.'s legs, Skulpture Breed, Salt-dow, Plastic Bag, Tire Rubber, 2018
VATER
Towel, Print on cotton, 0.6 x 1.50 m
Vater, Mutter, Kind. Installation view, Kloster Schlehdorf.
Set of three towels, with Thomas Spieß, 2018.