



VERENA SEIBT
Cooperations & Works

Artist statement

My work as an artist takes place in a variety of forms, in creating art works and projects, in curating exhibitions as well as in education.

Dialog and collaboration with other artists is an essential part of my practice. Between 2006 and 2016, I formed an artist duo with Clea Stracke, until starting out own families with kids added new challenges to our permanent coordination. Project-based collaboration continues, for example with Thomas Splett, CASPA HAUSA COLLECTIVE and with students in the context of my teaching job at the art academy (2014—18) or on exhibition projects as part of curatorial teams.

In the beginning an exploration (social, institutional, historical) of space was central in the creation of site-specific installations in museums, galleries and in very often public space: the underground, the (entrance of the) museum, the art school, the countryside, the waiting room, the art gallery, the train, the garbage dump and so on. This entailed intense on-site research, including scanning with a camera or 1:1 remodelling, in order to then fictionalize, reinvent or re-contextualize these places.

Filmic space plays an important role in many of my works. Often seen as a window into another world, here films are brought in to the space by means of other sculptural elements so that they can form a part of the world I/we really live in. I enjoy sharing the same space with an artwork, allowing it to surround me and straightforwardly involve me, so that the work can develop a direct impact through its volume, form, colour, material and quality.

Since some time, base materials started playing a more dominant role — ceramics, bones, latex, bread, salt paste, textiles, branches — as a stronger focus on social topics such as role models, emotions, societal expectations and clichés evolved; topics drawn from my immediate personal experience and closely connected to my daily life. This very personal approach forms the starting point for extensive research and reading, in order to carry the ordinary to a general level and point out universal conditions. In a third step, while executing or performing my artworks, I again leave gaps, holes and empty spaces for the imaginary and further coincidence.

Video-Loop, 16:9, 1:12 min,

fig.1



fig.2



fig.1
Photography,
Münchhausen Trilemma,
Construction site, Cologne
Archiv

fig.2
Screening view,
Neumayer, Research station,
Anctarcica, 2017



fig. 1
SSZ Süd
fig. 2
Video still, Fresh Widow



fig. 2

WINDOW SHOPPER/FRESH WIDOW, 2015
Collaboration with Malte Bruns

A steel frame inside the exhibition space of SSZ Süd doubles the exterior window. The video projected on acrylic glass monitors a classic display window presenting the head, arm and leg of a dissembled mannequin. Reflections of lights, raindrops on the window indicate the passing of time. Sporadically viewers can catch movements of the leg adjusting itself, the organic elegance of the hand holding its cigarette or register smoke puffing out from the wig.

A remarkably large pile of cigarette ashes has formed beside the hand, indicating a long and lonely wait.

Site specific video installation, SSZ Süd, Cologne
Steel frame 4.5 × 2.5 m, projector, HD video, 16 min., acrylic glass, light emitting diodes, soundtrack

fig. 1

THE HUNTERS IN THE SNOW, 2016
CASPA HAUSA COLLECTIVE — Collaboration
with Markus Zimmermann and Marco Bodenstein

The installation *The Hunters in the Snow* allows viewers to retrace the steps of the returning hunters in Pieter Bruegel's landscape, as they walk across the squishy black PU-mattresses on the ground. Tree-like sculptures are gum dispensers offering colourful distraction. Now I'm going into the birch forest, because my pills will be kicking in soon (Martin Kippenberger). Invited to take a rest and some chewing gum, they can sit masticating while a virtual 3D landscape unfolds before their eyes — built out of blown up chewed gum chunks. The lull of a voiceover cites descriptions of architecture, buildings, landscapes, cultures and cities that no longer exist or symbolize decay.

Site specific interactive installation,
Cologne FineArt Contemporary 2016
Flexible foam mats, stretch foil, plastic box,
camera, tripod, chewing gum dispensers,
pieces of chewing gum, 3D glasses, 8 x 8 m



fig. 2

fig. 1



Text fragments by Bruno Taut, Walter Gropius, Alfred Kubin, Thea von Harbou:

“Realm: the Crumbling. It affected everything. The buildings of such different materials, the objects that had been brought together over the years, all the things the Master had spent his money on were doomed. Cracks appeared in all the walls at once, wood rotted, iron rusted, glass went cloudy, cloth fell to pieces. Precious objets d’art succumbed to an irresistible inner decay without apparent reason.” (Alfred Kubin, The Other Side)

“[His] eyes wandered over Metropolis, a restless roaring sea with a surf of light. In the flashes and waves, the Niagara falls of light, in the colourplay of revolving towers of light and brilliance, Metropolis seemed to have become transparent. The houses, dissected into cones and cubes by the moving scythes of the search-lights gleamed, towering up, hoveringly, light flowing down their flanks like rain. The streets licked up the shining radiance, themselves shining, and the things gliding upon them, an incessant stream, threw cones of light before them.” (Thea von Harbou, Metropolis)

fig. 1
Visitor relaxing
with VR glasses

fig. 2 - 4
VR Video stills

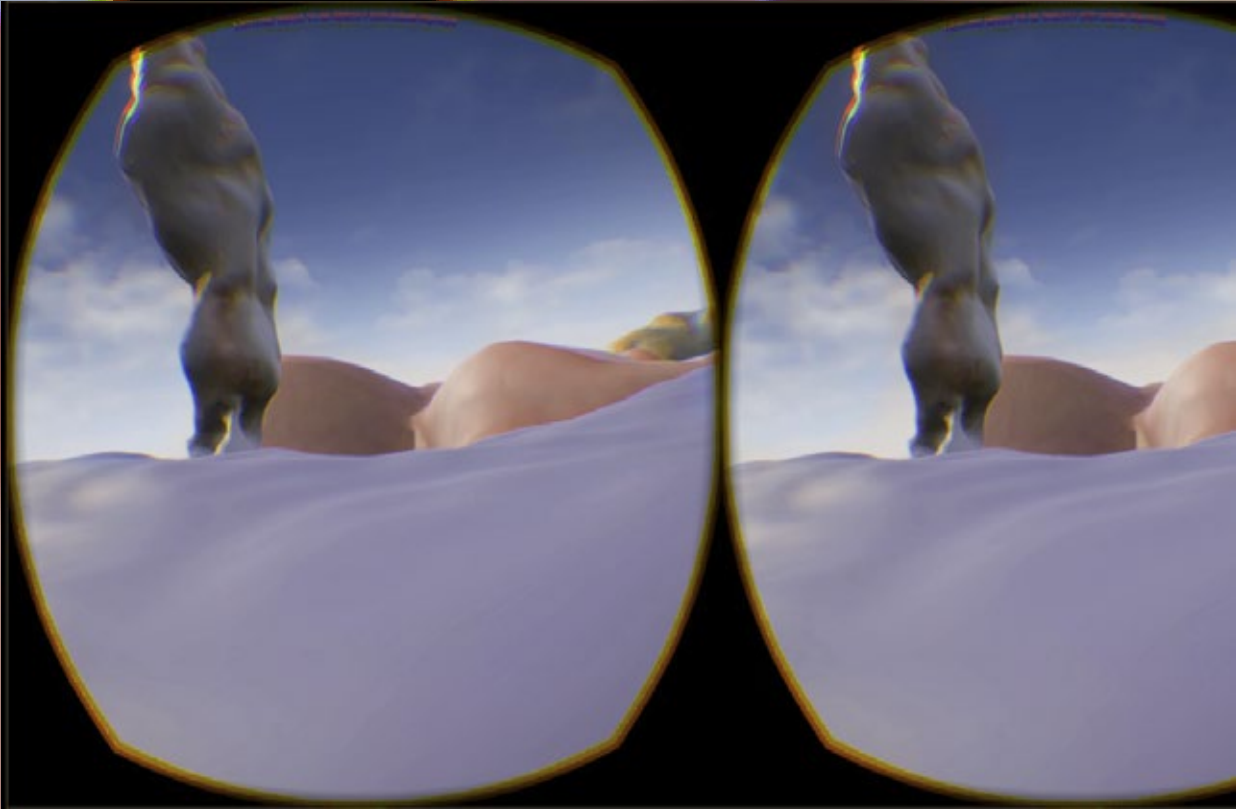


fig. 2

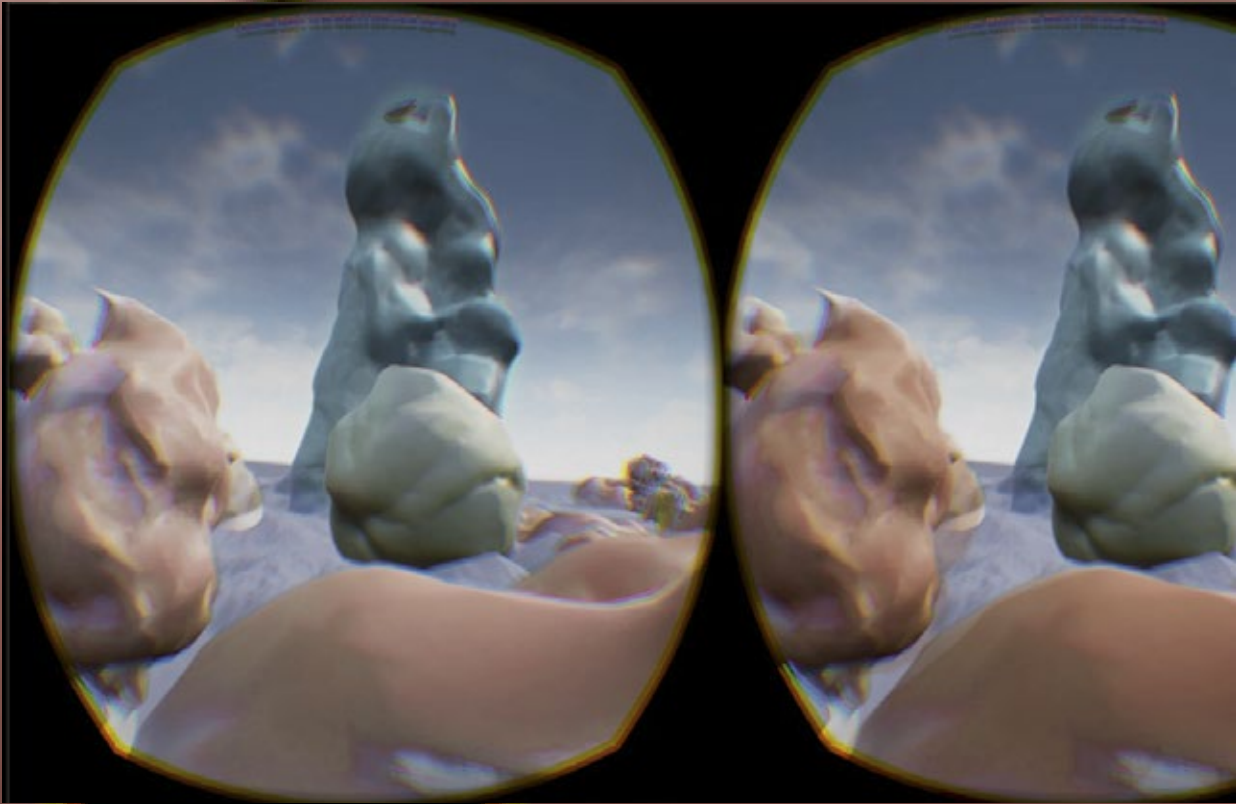


fig. 3

FALSCHER RÜCKSICHTNAHMEN, 2017
Collaboration with Thomas Splett

Site specific video installation, Artothek, Munich
MDF boards, stage elements, wooden bars, aluminium poles,
photo prints on PVC, tile pattern prints on PVC, wigs,
engine, various hoses, ceramic sculpture, dried cattle leg,
latex, photo prints of salad leaves, monitor,
HD video, 16 min., 10 x 8 x 4 m

fig.1

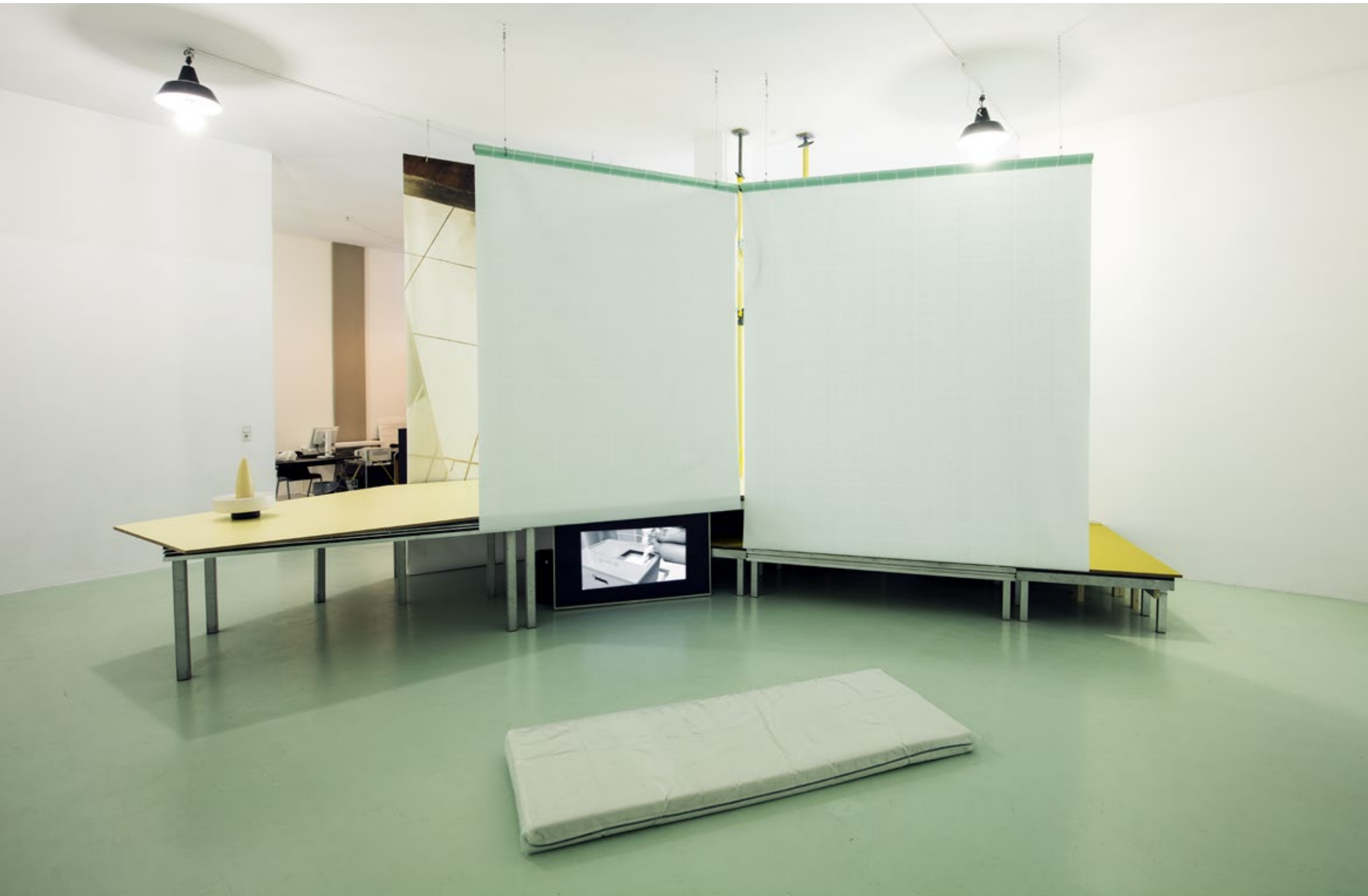


fig.1
Installation, rear view

fig.2
Vorhof, sculpture,
ceramic enamelled



fig.2

Sculptural exploration of gender- specific behaviour set in relation to our animal origins in order to sound out the relationship between man, woman, animal. Gestures and actions, little Red Riding Hood and the big bad wolf, the heterosexual relationship between Splett and Seibt, furies and fish massages... How natural can the artificial be?

"Patterns of heterosexual attraction are set in relation to research into biological instincts, tracking the nucleus of human nature back to its brute foundation, apparently liberated from all cultural evolution. The male drive to hunt prey (aka woman) is revealed in the imitation and skilful mirroring of those creatures that reveal our own origins to us."

Dennis Brzek, 2017,



fig. 1
Installation, front
window view

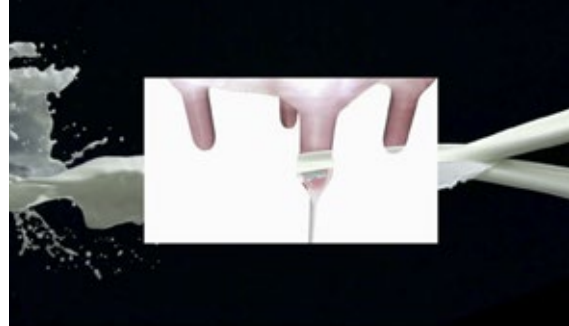


fig. 2

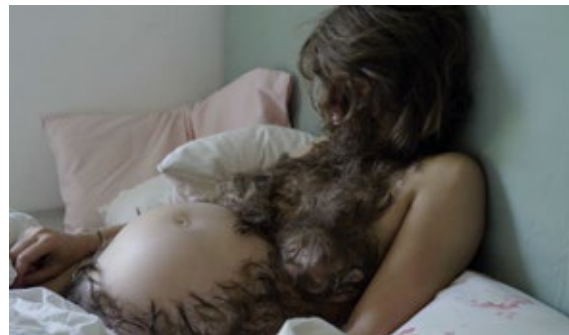


fig. 1
Installation, side view

fig. 2
Video stills,
Doesn't Sound Like
Grandma's Voice

"Presented within a complex mixed-media installation that follows shape and functions of an animal compound, the video Doesn't Sound Like Grandma's Voice looks at the biological, animal, and technological origins of gendered cultural behaviour, drawing from the classic European fairy-tale Little Red Riding Hood, where fixed definitions of the body are already put into question, and interaction takes place between generations as well as species. Combining personal videos, staged scenarios, and found footage, the video reimagines the traditional tale as a narrative of continuously inter-transforming characters and properties. Through visual and structural analogies, the video proceeds through quintessential scenes from the story, staging moments of mutation, ingestion, care, excess, intimacy and savagery. By moving between micro and macro scales, and connecting biological processes to technological and social domains, the pair demonstrates moments in daily life where the beastly and cultural are in close contact."

Postbrothers, 2018

fig. 1



fig.1

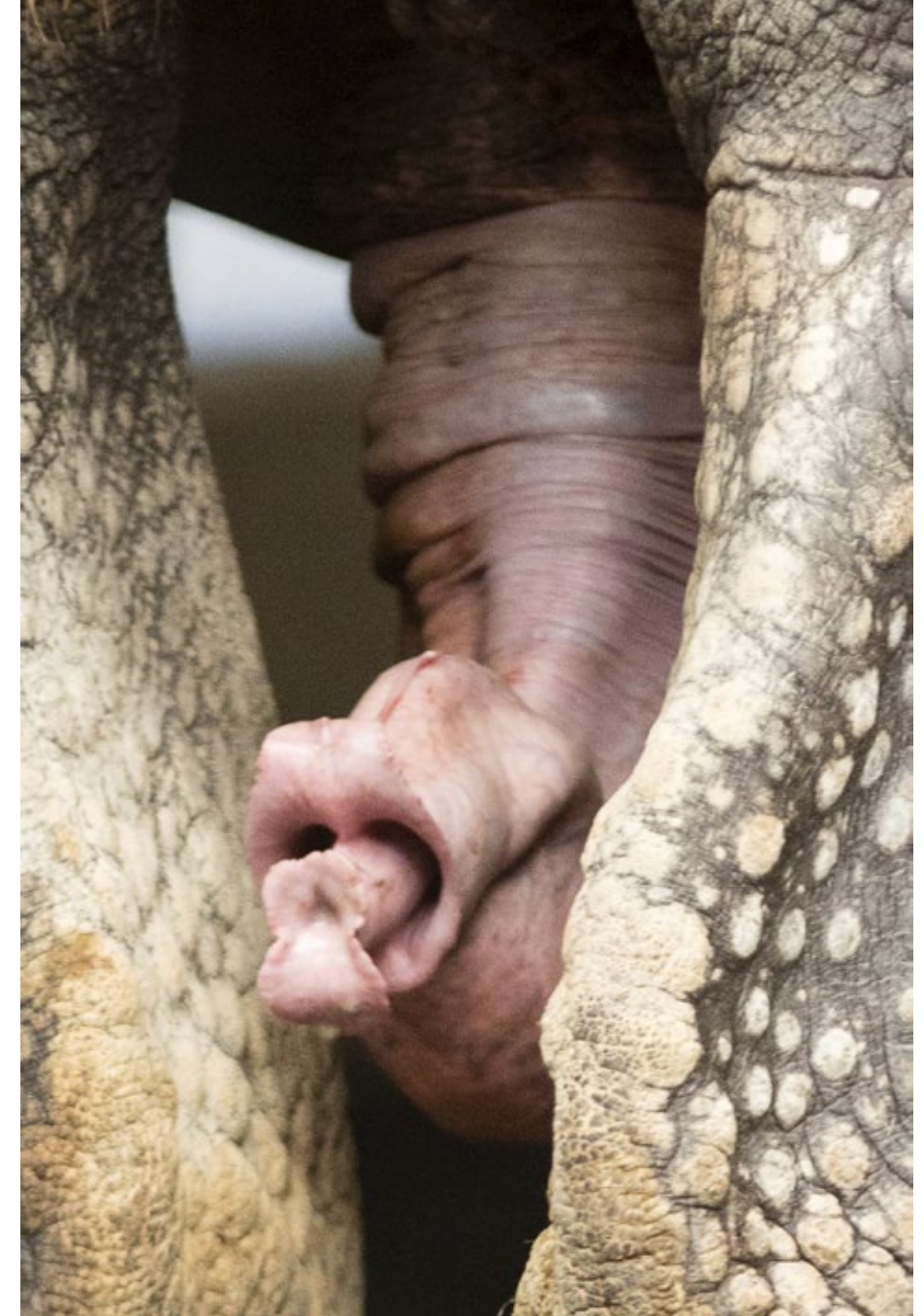


fig.2

fig.1
Exhibition rear view
with photographs:
Im Schatten junger
Mädchenblüte and Flower

fig.2
Flower, photograph

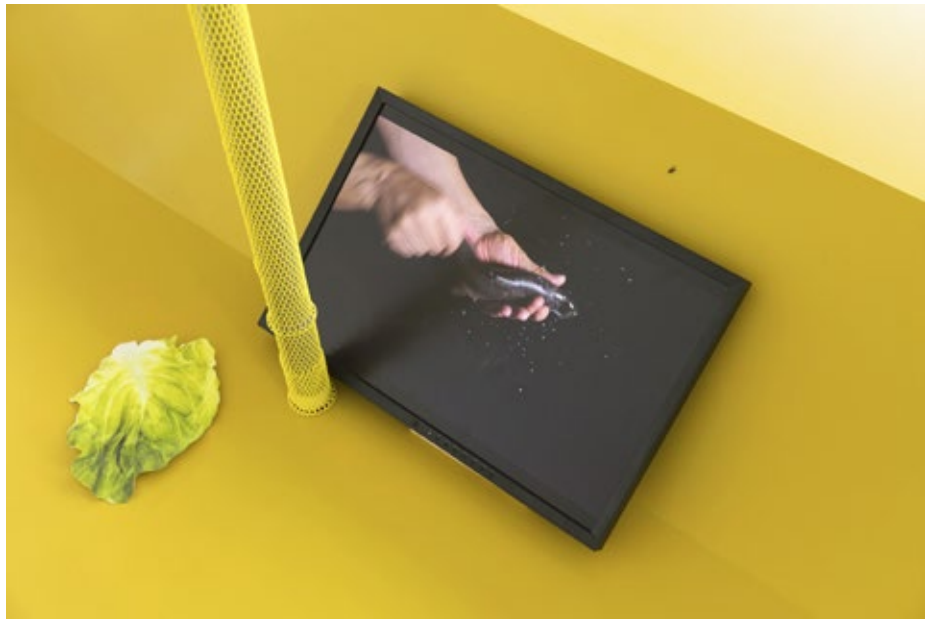


fig.1

fig.1
Close up, stage floor

fig.2
Lehrjahre des Gefühls
(black Version)



fig.2

LA EDUCACIÓN SENTIMENTAL (LEHRJAHRE DES GEFÜHLS), 2018
Collaboration with Thomas Splett

A pair of male hands gently holding and massaging a dead fish on the white terry cloth of a massage table. Is the fish a metaphor for the female sex or are we being asked how far we can stretch our empathy? Further than explaining art to a dead hare...

Window display, S-Bahn Rosenheimerplatz UG
Video projection, projection foil, pole system,
HD video, 16:9, 7:36 min.



fig.2

fig.1



fig.1
Video still, Lehrjahre
des Gefühls

fig.2
Installation view,
Train station, lock storey

DOESN'T SOUND LIKE GRANDMA'S VOICE, 2018
Collaboration with Thomas Splett

Site specific Installation, Gasteig
Concrete, wood, latex, HD video, 16 min.,
iron, bunch of fresh bananas, 3 × 2.5 m

fig.1



fig.1
Installation view, Gasteig

fig. 2-5
Video stills, Doesn't Sound
Like Grandma's Voice



fig.2



fig.3



fig.4



fig.5



fig.1

fig. 1
Close up, cage and seats

fig. 2
Visitor peeking into Barbara

“Presented within a complex mixed-media installation that follows shape and functions of an animal cage, the video *Doesn't Sound Like Grandma's Voice* looks at the biological, animal, and technological origins of gendered cultural behaviour, drawing from the classic European fairy-tale *Little Red Riding Hood*, where fixed definitions of the body are already put into question, and interaction takes place between generations as well as species. Combining personal videos, staged scenarios, and found footage, the video reimagines the traditional tale as a narrative of continuously inter-transforming characters and properties. Through visual and structural analogies, the video proceeds through quintessential scenes from the story, staging moments of mutation, ingestion, care, excess, intimacy and savagery. By moving between micro and macro scales, and connecting biological processes to technological and social domains, the pair demonstrates moments in daily life where the beastly and cultural are in close contact.”

Postbrothers, 2018

THE LION SLEEPS TONIGHT..., 2018

Part of *Sisters' Summer*
Stiege Ulm, 2019
Showcases, mixed media



fig. 2

fig. 1



fig. 1
Installation view

fig. 2, 3
Peeping views

BARBARA, 2018

Showcase 1: Peering into the gaps of a flesh-coloured fence passers-by get to peek into the video Barbara, which shows an actress peeing in public behind a car for a fictional movie shot. What seems at first to be a typical peeping tom situation reveals itself as a fake. Barbara is faking her pee. A double-layered empowerment: a woman unfazed by peeing in public and a woman who won't let the viewer get away with a dirty fantasy.

Video installation, HD video, 1 min. loop

fig. 2

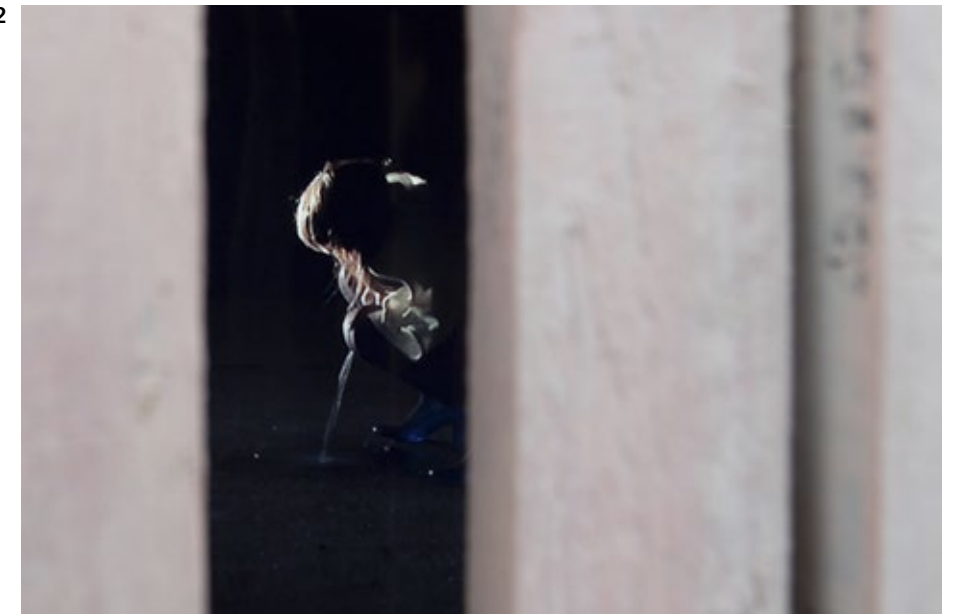


fig. 3



WANDERERS IN THE SEA OF FOG – A COMMENTARY
ON MID-20TH-CENTURY ANATOMY DRAWING, 2018

Showcase 2: Two alien creatures walking together through a sea of ice floes, tied to each other with red string. They were modelled from an anatomical drawing: a clitoris followed by a penis. Although she is smaller, it seems evident that she should lead the way, her stature conveying more spunk. While her fellow seems quite frazzled simply from bearing his own dis-balanced weight.

Sculpture, plaster, ceramic, porcelain enamel



fig. 1
Danube shore Ulm
with showcase

fig. 2
Ceramic Wanderers (...)





fig.1



fig.2



fig.3

fig.1
Geheuer Blond

fig.2
Daisy in motion

fig.3
Showcase 3:

- 1 Riding Lessons on an Old
- 2 Geheuer Blond
- 3 Daisy

AUF DEM TRUPPENÜBUNGSPLATZ, 2018

The third showcase titled *Auf dem Truppenübungsplatz* (at the military training grounds) is based in a seedy bar. The case presents us with three objects arranged on an olive-coloured surface (RAL 6014, the colour of the army vehicles before 1984). *Geheuer Blond* is a clip-in hair extension wig, which opens and closes its rotary grip revealing a nice mouth with twenty plastic teeth. *Riding Lessons on an Old Mare* refers to the rite of passage of an inexperienced man being introduced to heterosexual behaviour by an older woman. The horse here is a grumpy latex club. Its form goes back to a mare substitute for sperm extraction in the horse breeding process or a trucker's pussy. *Daisy* is machine that sets a melon into motion and causes its nipple tassel to twirl. The objects movements are triggered by the barkeeper via remote control, once guests have left a substantial tip.

PU-foam, latex, bandage clips / Iron pipe, lattice, ball bearing, clamp, motor, melon, tension belts, nipple tassel / hairpiece, motor

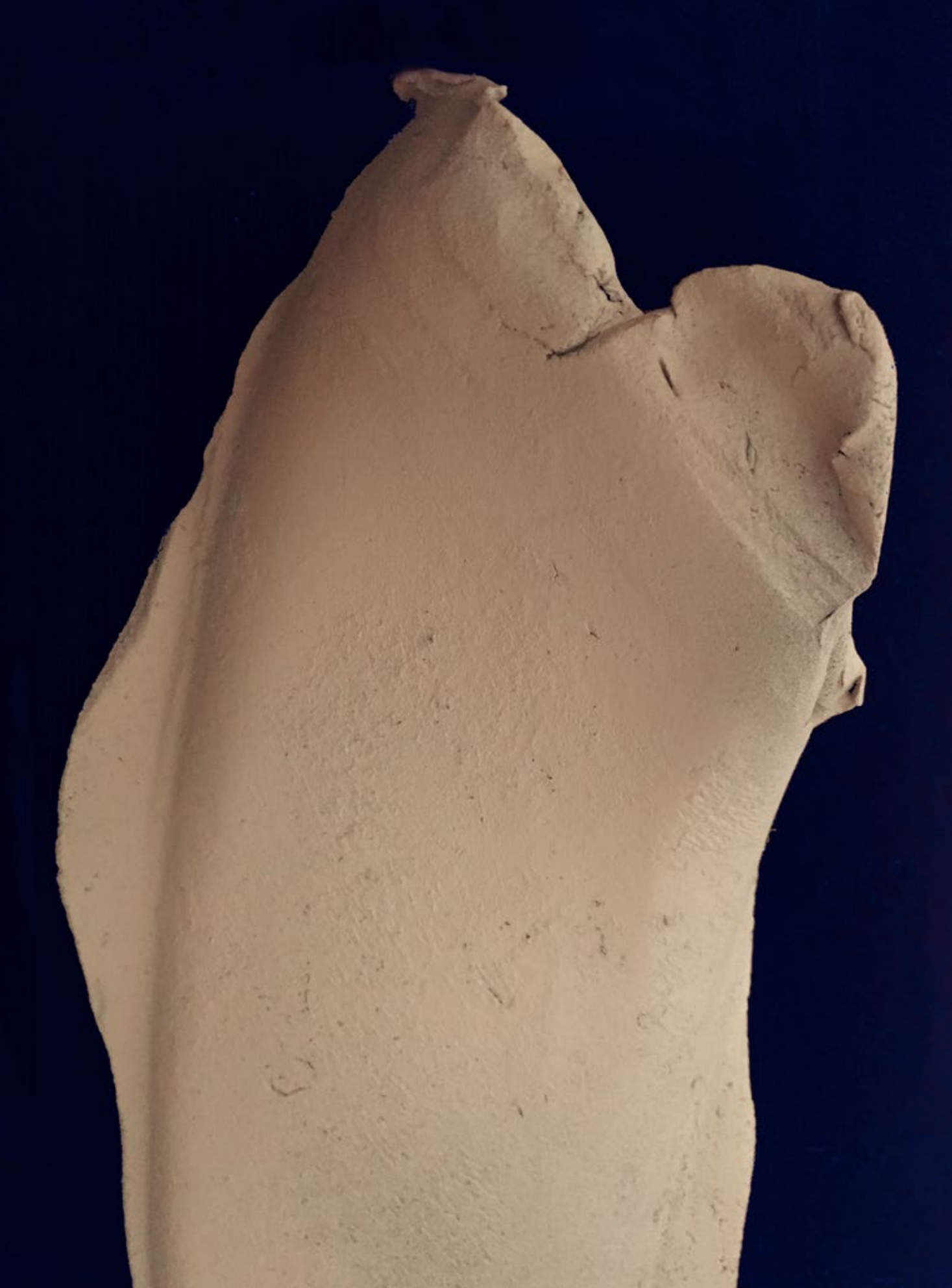


fig.1

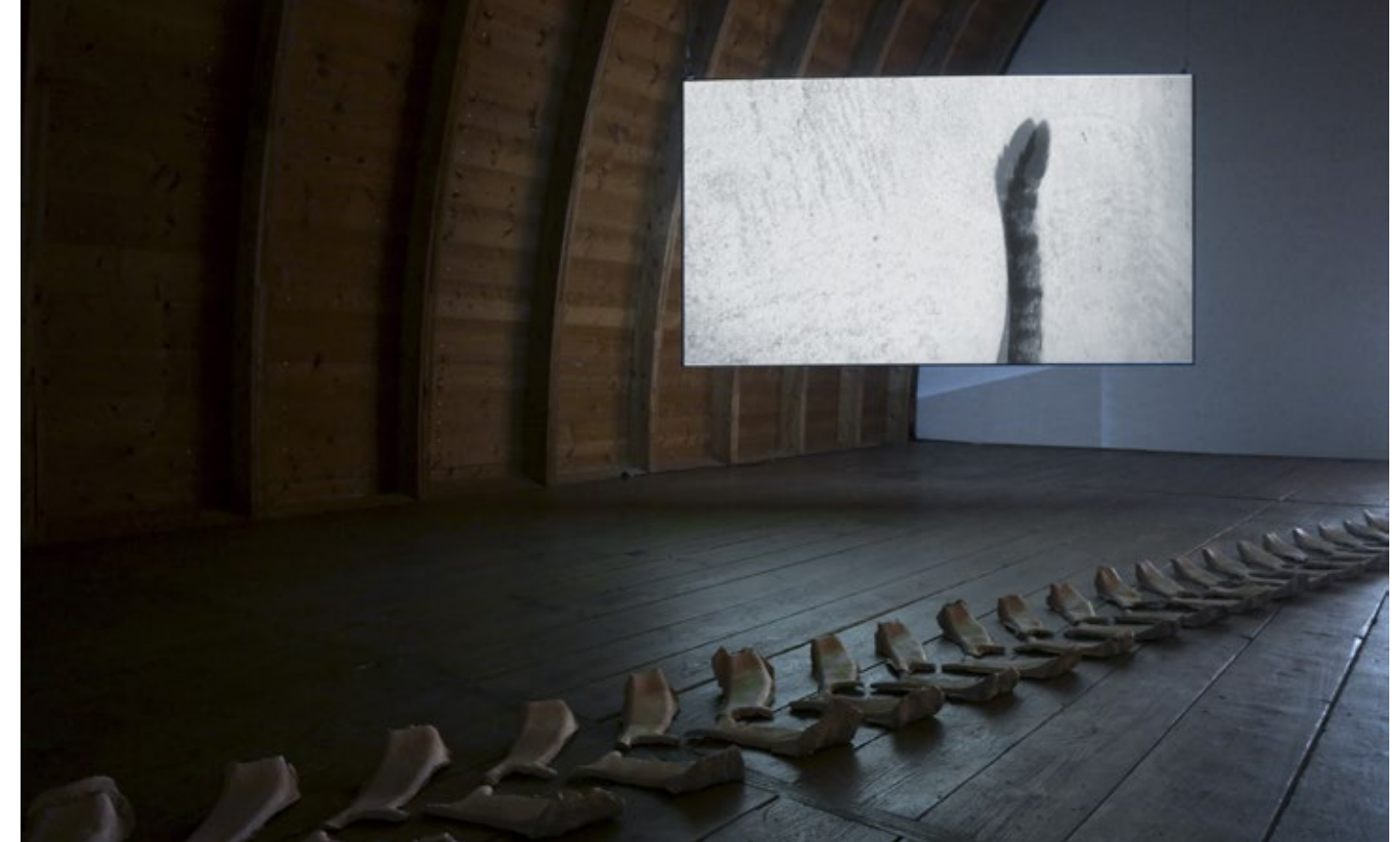


fig.2

fig.1
Antlitz, close up

fig.2
Installation view,
Antlitz mit Fahne

ANTLITZ MIT FAHNE (WITH FLAG), 2019

Antlitz is an old German word for face. A trace in the snow or in the soft ground flews into the mushy soil, always hiding, a shade, a negative imprint of something that is not there anymore. Absence. One of the artist's childhood memories is of accompanying her father or grandfather on a tractor ride... The soft soil clumps up in the tyre profiles, and falls apart and crumbles out as the tractor speeds up back on the road, leaving on the tarmac a positive trace of a tractor that once was. A cat's tail is a seismograph, a communication system, a snake, a memory.

Video installation, Schafhof Freising
Video, projection screen, projector, clay, spray paint

fig.1



A.F. / BUG YOUR HUNGRY TONGUE, 2018

A.F. is an installation dedicated to Anna Fohner, whose person and life the artist Verena Seibt tries to grasp from various angles.

“I had grandmother in spirit who was born near Budapest before World War II. Her name was Anna Fohner. After her mother was killed, the pretty young woman fled to Germany with her father. They both started working at my grandfather farm. Anna’s father equipped her with the task to stay at my grandmother’s side and to support her whatever happens. Perhaps due to having a crippled leg from Polio, she never married, although she was much loved in our rural community. After endless years of cooking and caring for more than one generation, she decided to leave my grandma to live in an old peoples home. I wonder how she looked back on her life and how she felt about not having anything to call her own, after spending her whole life in dedication to an foreign family far away from her initial home.”

Mixed media installation, Studio/Budapest Gallery, Hungary
Latex, blanket, PU-foam, jelly boots, tripod, projector,
bred, cardboard, flatscreen monitor, carrots, salt dough

fig. 1
Close up, A.F. (Part I)

fig. 2
Bred legs

fig.2

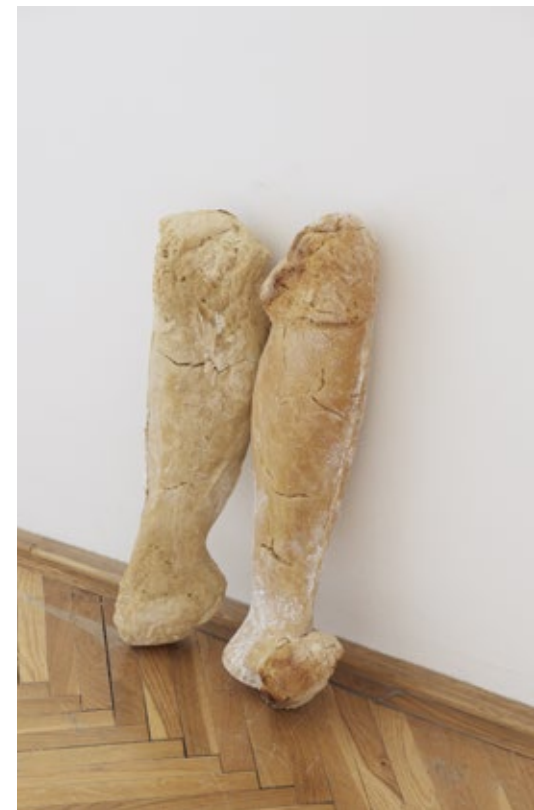


fig.1

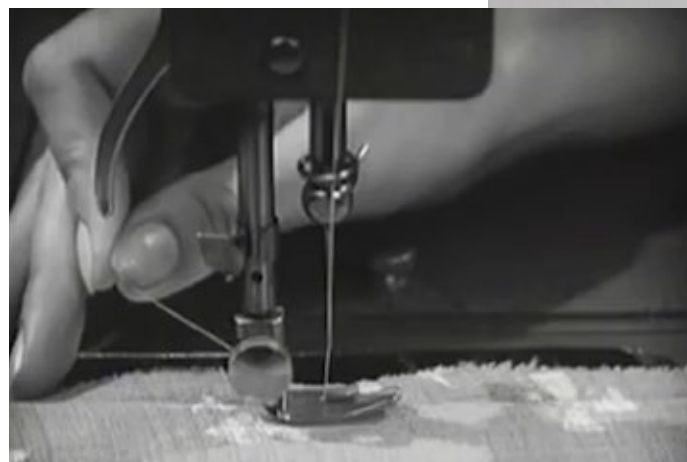


fig.2

fig.1
Video stills, A.F. (Part I)

fig.2
Installation view, A.F. (Part I)



fig. 1

fig. 1
A.F., (Part II), cardboard
house, close up



fig. 2

fig. 2
Exhibition view, Bug
Your Hungry Tongue

fig. 3
Video stills A.F. (Part II)

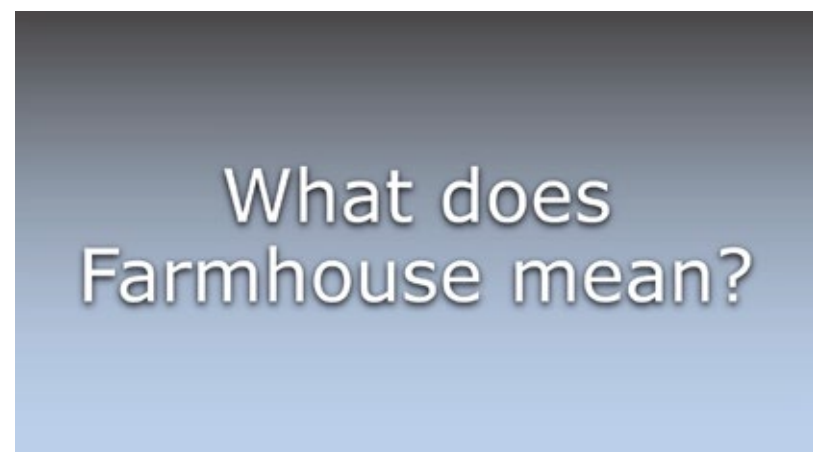
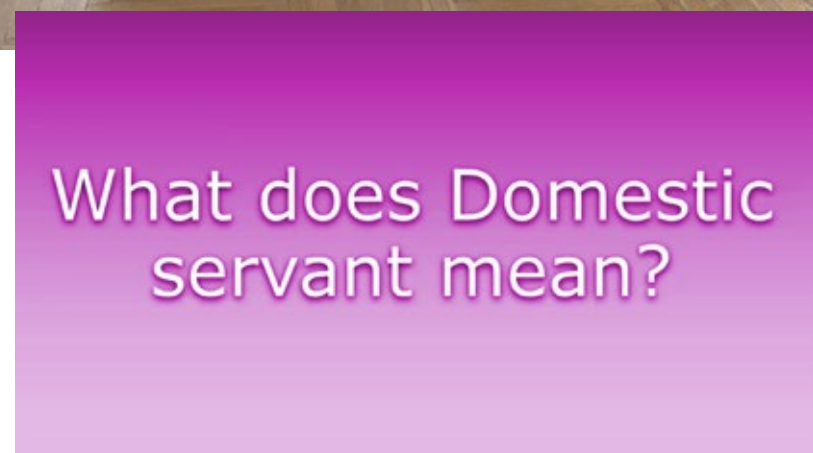


fig. 3



fig.1

fig. 1
Exhibition view of Herde

fig. 2
Reflections on floor

fig. 3
The Pack, sculpture

THE PACK, 2019

fig.2

In The Pack, two alien sexual organs made of ceramic coated in white porcelain enamel packed together like two animals in cold winter night. The battle of the sexes seems to have settled down.

Part of Herde, Milchstrasse Munich
Curated by Anne Rösner, Berthold Reiß and Thomas Splett
Sculpture, wool jacket, ceramic, porcelain enamel



fig. 3

POWER OF PUNCH, 2019
CASPA HAUSA COLLECTIVE — collaboration
with Markus Zimmermann

Power of Punch consists of parts. The first is taking place in a separate special designed moulding studio. The artists individually take moulds noses viewers noses. The second part exists of a lecture performance about the historic practices of laughter and its ritual forms using the characters of Hans Wurst, Kasperl, Punch and Judy and the theory of carnival by Mikhail Bakhtin as a reference as well as nose extensions. Formed at night and stuck on to the plaster-cast noses.

Lecture about ritual and formal laughter
Performance with wearable plaster sculptures,
bandages, fabric, PU-foam, beach-chairs,
flowers, tables, projector and woollen blankets

fig. 1
Treatment, nose molding

fig. 2
Custom made nose extensions,
lined up for participants



fig. 1



fig. 2

fig. 1



fig. 2

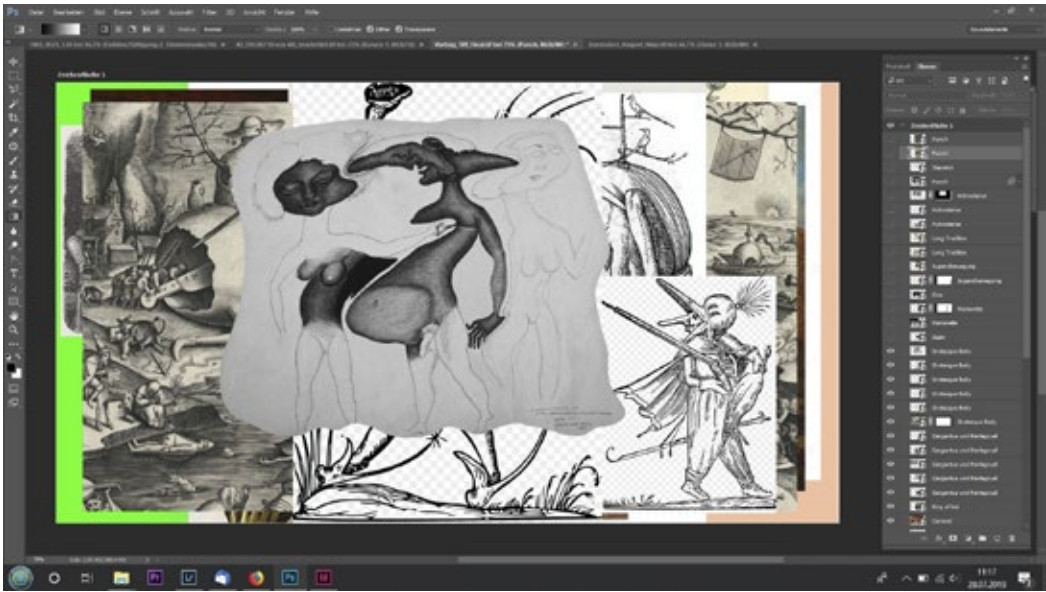


fig. 4

fig. 3



fig. 1
Carnival fools in Johannes
Lingelbachs Carnival in Rome

fig. 2
Selfie with nose extension

fig. 3
More nose extensions in use

fig. 4
Digital slideshow:
Power of Punch

fig. 5
Lecture Power of Punch

fig. 5



Public space installation, Kornkammerplatz, Ulm
The installation on Kornhausplatz consists of the artworks:
GIANTS / PFERDCHENS FETTE BEUTE,
SCHATTENREGIMENT AND #MPREG



fig. 1
Close up: GIANTS /
Pferdchens fette Beute.

fig.1



GIANTS / PFERDCHENS FETTE BEUTE, 2018

GIANTS / Pferdchens fette Beute (horse's prime booty) are two three metre high 2D-sculptures held on beach flag constructions, which we commonly see in front of shops to draw attention to passers-by. What is shown on these flags seems insignificant. It is easy to first associate the image with a horse, a seahorse or a dinosaur, while it is actually is a digitally reworked anatomical diagram of the clitoris organ, which — typically, until the late 20th century — omits two large drop shaped parts, the vestibular bulbs. Here they have been supplemented using heavily filled over-sized plastic shopping bags from popular store chains such as H&M, New Yorker, Chanel and the drugstore Müller.

Concrete stand, metal and carbon tubes,
PVC mesh, print, concrete, cloth, shop labels, 3 × 1 m



fig.3

fig.1
Front view, GIANTS / (...)

fig.2
Close up, GIANTS' shopping bags

fig.3
Rear view, GIANTS / (...)



fig.2

SCHATTENREGIMENT (SHADOW REGIMENT), 2018

Street furniture (benches, street lights, bins etc.) is not only provided by the local communes, but also by a large number of catering trades that wash their plastic chairs, tables, mushroom- shaped patio heaters, polyacrylamide blankets and parasols onto the urban side-walks and into public spaces. Shadow Regiment draws reference to this art of furnishing non-private spaces. A pair of palm trees and/ or broken parasols in one. While as a palm tree the provision of som- shade is still given, the parasol's full protective function is lost. The pole is covered in a voluminous latex skin, wrinkled, like orange peel. And it has been wounded and already bandaged. Exposure to the sun will cause it to age and become even more wrinkly.

Public Space, Kornhausplatz, Ulm
Textile, plastic foil, zippers, thread, concrete,
PU-foam, latex, umbrellas, 3.3 × 3 × 3 m

fig.1



fig. 2

fig.3



fig.1
Shadow Regiment
with fountain

fig. 2
Close up, latex trunk,
Shadow Regiment

fig. 3
Children
touching trunk



fig. 1

#MPREG, 2018

#Mpreg is a series of prints on towels based on actual footage of male pregnancy in Second Life. The images include familiar female gestures, such as touching someone's pregnant belly, or the expectant mother reinforcing her back with her hands. Baby bumps carry six packs and men garden to prepare for giving birth. These towels can be bought at the price of their production; the artist therefore denying authorship on their design.

Digital print on terry cloth, 140 × 70 cm

fig. 2



fig. 3



fig. 1
Towels under
Schattenregiment

fig. 2
Towels, #Mpreg

fig. 3
Towels spread on
Kornhausplatz

Two related exhibitions, in Brussels and Hamburg
Sculptures, collages and photographs on blueprint paper



fig. 1
Poster on Affiche paper

fig. 2
Installation view

fig. 3
Street view



fig. 2



fig. 3

LOOKS LIKE SHIT BUT SAVES MY LIFE, 2019

The life-saving element of the artist's self-portrait remains baffling. Is it the fake nose? Or the bicycle helmet? And what exactly are they supposed to protect her against? Or might we be dealing with the world-famous lie detector à la Pinocchio? Self-empowerment through a facial phallus? The surroundings only provide further irritation: a flawlessly white bedroom landscape? And the sexy dress? Just as long as the model for this strange image, an advertising campaign of the German Federal Ministry of Transport 2019, remains undisclosed...

Cavity-plate, digital print on blueprint paper



fig.1

SMOKING KILLS— DUCK SEES REPRESENTATION OF HUMAN BODIES, 2019

Since the Tobacco Products Directive became applicable in 2016, our insides have been systematically exhibited to the public, resulting in the diorama of two very different physical images: the beautiful self-contained body and the ailing overt one. Anthropology often seeks to take the farthest possible distance in order to understand situations that are actually very close. Thus also the duck's perspective on a possible scenario of bewilderment.

Wooden Canada bait duck, empty cigarette boxes

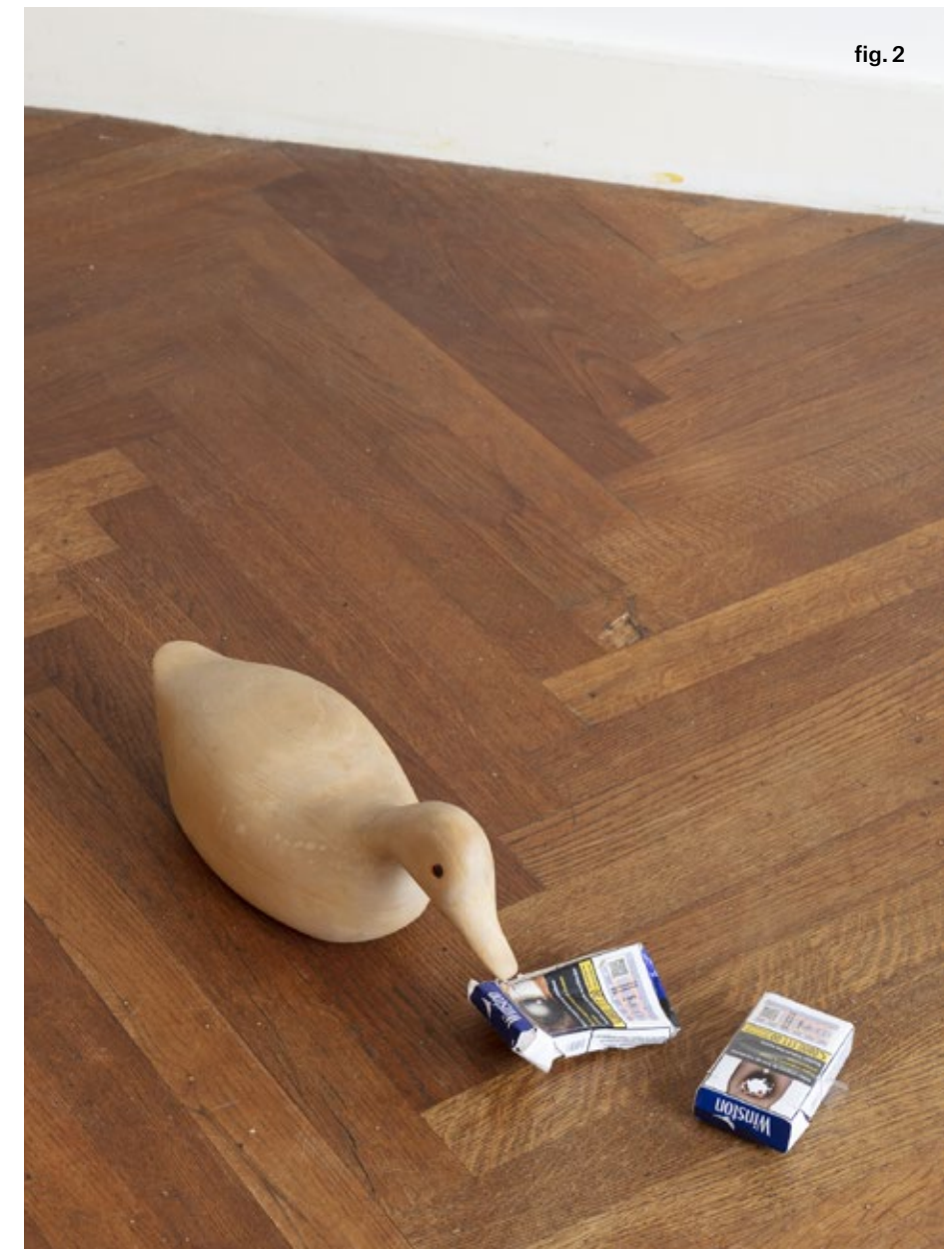


fig.2

fig.1
Installation view,
The Tourist, Brussels

- 1 Quarry, wallpaper with stoneprint, water colour
- 2 Smoking kills — Duck sees Representation of human Bodies
- 3 Bonfire
- 4 Muff, cat fur, handbag waer belts, stick
- 5 Petting Tale, fur collar, nylon

fig.2
Smoking kills—
Duck sees Representation
of Human Bodies

BONFIRE, 2019

Playing with fire – the domestication of fire. Collected branches clad in various textiles arranged like a tipi fire.

Branches, various fabrics

fig.1
Installation view, Bonfire





fig.1



fig.2

fig. 1
Open Hearth, blanket with
intestine pattern, inhabited
by ceramic flames, close up

fig. 2
Exhibition view,
Open Hearth

OPEN HEARTH, 2019

Installation, press board plate, wallpaper with stone print,
watercolour, blanket, enamel-coated ceramic

Open fireplace plays with the classic design elements of a stately
living room. Love on the tiger skin in front of an open fireplace.
The individual elements of the installation itself prove to be porous.
The stone fireplace is covered with vintage wallpaper with a stone
pattern that has been hand-painted in watercolour. Little flame-
shaped ceramic creatures seem to have formed inside and escaped
from the hearth, awaiting something they stand erect on the blanket.

EMBROIDERY, 2019

Attached to the rear face of Open Hearth is the photograph of a crashed car, its fender carefully stitched back together.

Inkjet-print on blueprint paper, plastic foil, roof battens

SCHWADE (WISP), 2019

Ceramic chimney, branches, nylon fabric

fig. 1



fig. 1
Wisp, sculpture,
exhibition view

fig. 2
Embroidery,
exhibition view

fig. 2



The two banners, which greet silently near the window, not showing dinosaurs or the like, but schematized depictions of the clitoris: erected as a sculpture and freed into the light, rather than being hidden in the depths the body and dutifully mentioned as an addendum to the female sex, that is all too often understood as a cave. So what if this were the origin of the world? Not a black box, not a horizontal half-tunnel into which something enters and then something else comes out, but curved verticals. Sails that make you wonder what floats their boat. They stand waiting, cheeky comrades in techno dresses, announcing the unveiling of the world.

Sail banners, digital print on PVC mesh, carbon and iron poles, sandstone bricks, 3D-texture support by Nikolas Müller, 3 × 1.2 m



fig. 1

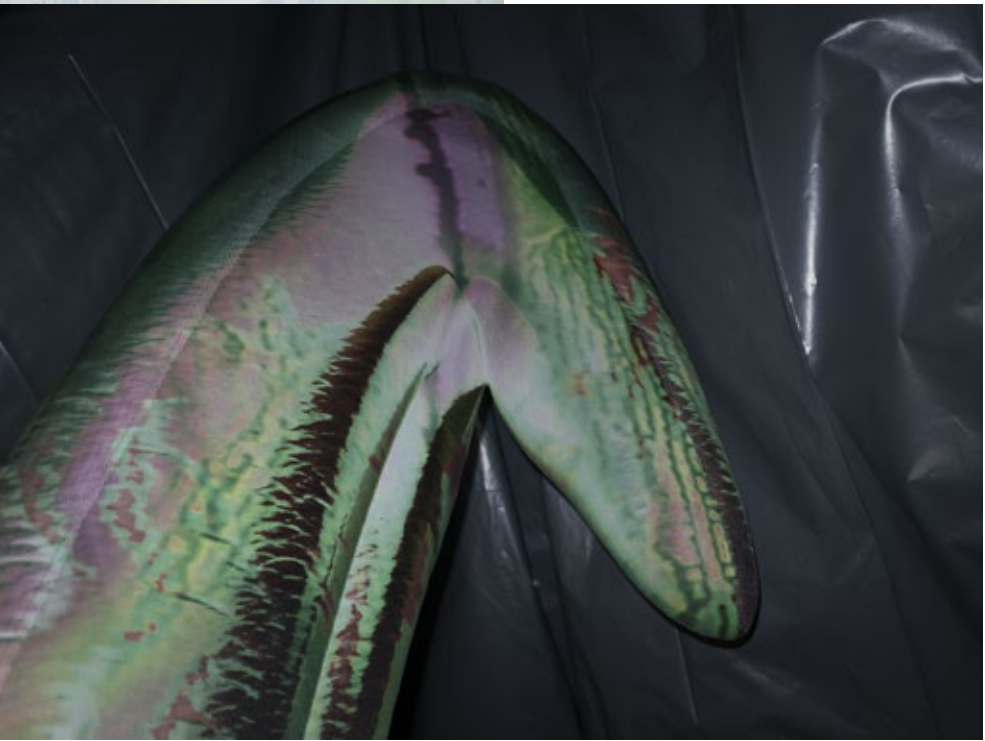


fig. 2

fig. 1
Inside view of Horsey
fig. 2
Window view of Horsey

HOCKENDE / R (HUMP), 2019

A cave painting, Hump shows no animal, no spherical man, no act of penetration, and no fertility goddess, but — attention: spoiler! — a phallic tubercle, the last anatomical phase before differentiation into penis or clitoris. The non-differentiated holds the difference, inside. Perhaps a return to something in common, but not in the sense of an abstract generic term (human), but rather to the common preliminary stage in which differences are created but not yet manifested? (Threshold!) What is this state: does it create intimacy, does it promote a mutual understanding? When should common ground be emphasized, when is it worthwhile to look at differences? — Tell me where you come from, show me your cave drawings, and I'll tell you who you are. Who might the resident of a cave with such markings on the wall be? Or even: who are its visitors?

Ink-jet print, dispersion paint, wallpaper paste

fig. 1

IT'S A LONG WAY DOWN, 2019

Video including found footage and sound excerpts from Dreams (1964) by Delia Derbyshire, HD video, 8:17 min.

Interior meets innards in this video. And if you consider the screen not as a window to another world, but as a part that stands for the whole, then consider it to be the body you currently inhabit. It's a Long Way Down assembles found and self-filmed images of entering and passing through a tunnel, creating the impression of travelling inside the digestive tract. Leading through the body as if perhaps the inside might not rather be considered outside than inside. A cincture, looped and wrapped around the body.

fig. 1
View: Cave interior

fig. 2-5
Video stills,
It's a long way down

fig. 2



fig. 3



fig. 4



fig. 5





fig. 2

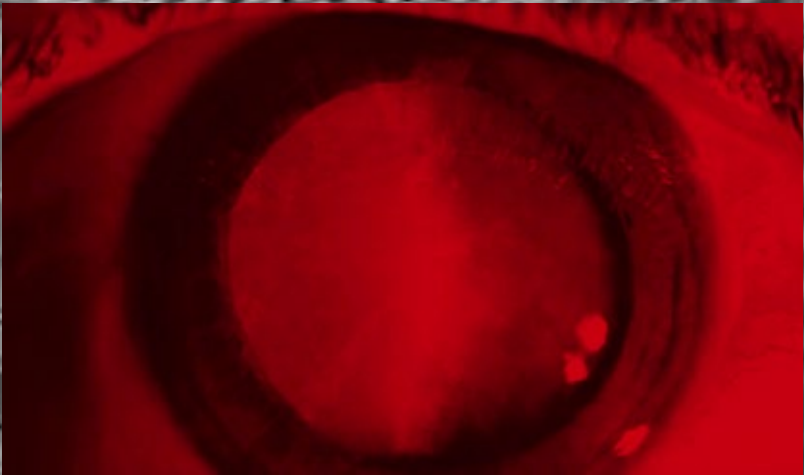


fig. 3



fig. 4



fig. 5



fig. 6



fig. 7

fig. 1

all fig.
Video stills,
It's a long way down



fig. 2

WAVE THE WHITE FLAG, 2019

Watercolour of a human reduced to their digestive tract, attached to a crutch, a provisional flag. I surrender. I give up...

Vintage crutch, offset print on wax-coated linen, 80 × 30 × 20 cm

fig. 1



fig. 1
Sculpture,
Wave the White Flag

fig. 2
Exhibition view,
Mother in Law and Hump

MOTHER IN LAW, 2019

Perhaps it doesn't actually close the wound, but just secures the protective bandage. Here, however, it hangs inside the cave, floating like a trapeze artist.

Bandage clip, aluminium, skinned armchair, 70 × 150 cm



SAVE PLAY, THIS NEW DISTANCE, 2020

Contribution, group show, PLATFORM Munich, curated by
Max Weisshoff und Tabea Hopman

Mother in Law, 2019, Bandage clip, aluminium, skinned
armchair, 70 × 150 cm



149 Seiten, black&white, ring binding, embeded coloured photographs, plus seperate Introduction, Grafic Concept: Verena Seibt, Grafic Design: Judith Pretsch, lectured by Lilian Robl

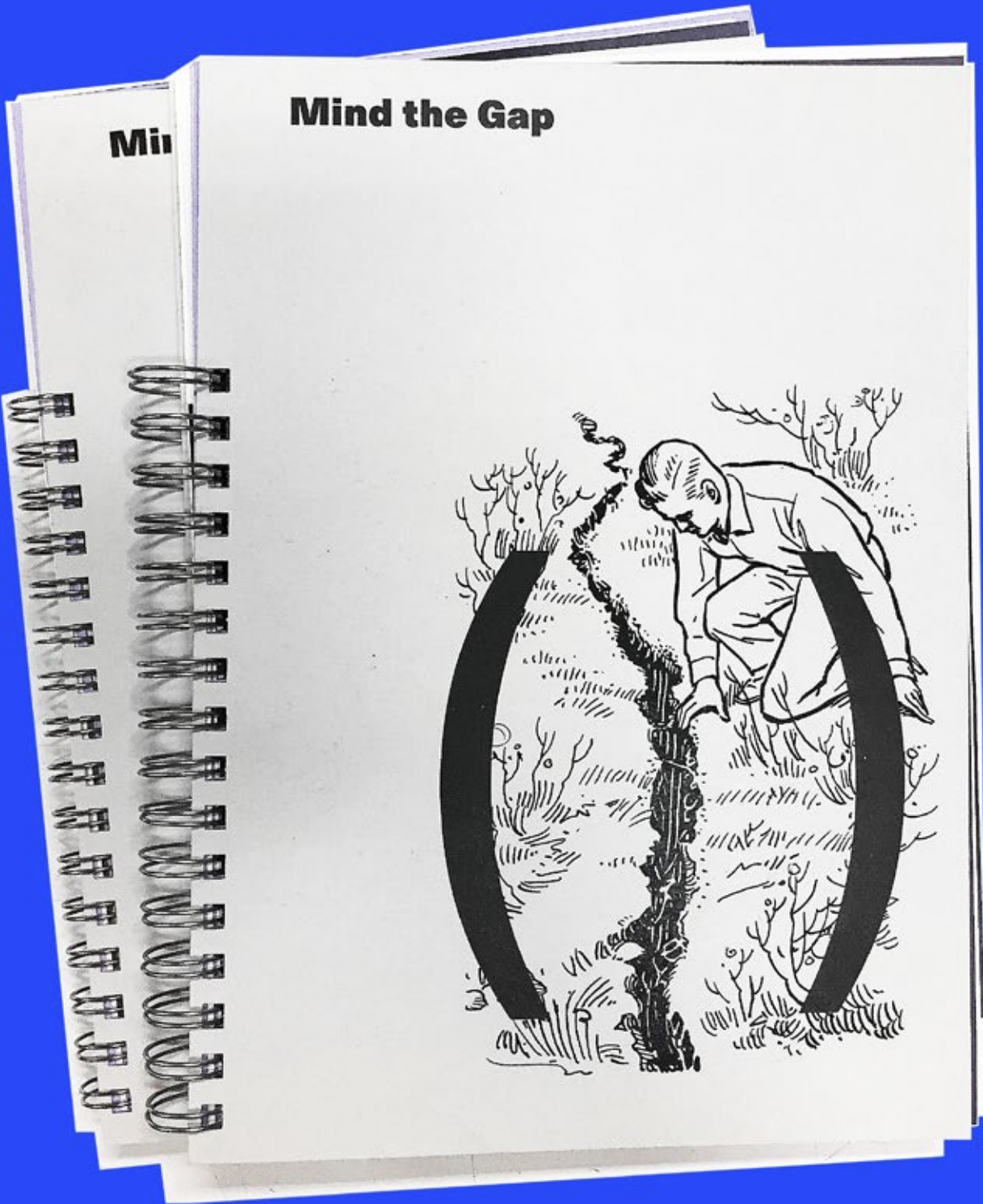


Abb. 1



Abb. 2

Frauen im alten Ägypten.³ | _____ | Am Vor-
selbst auf die endgültige Lösung: Er pinkelte wie sie im
de beließ. Zitat aus Gabriel Garcia Marques: Die Liebe in
_____ | bietet Schutz | _____
Automesse | _____ | Nackte Frauen auf Motorhau-
Margarethe v. Stokowski | _____ | Die Autovermie-
einer Kühlerhaube knabbern lässt, muss erst noch ge-
den | _____ | zeigt ne-
_____ | Schönheit des Strahls | _____
Lebenskraft und Vitalität | _____
über ihr dünnes Rinnsal | _____
dem Bild der urinierenden Frau | _____
rens | _____ | Durch den Fake
_____ | Fake ist natürlich vor dem Hin-
_____ | Frauen faken Orgasmen, um Männer glücklich
kränkt sind | _____
| Durch lautes Schreien beweisen die Frauen der Kamera
_____ | Weib-
_____ | Ebenso zieht der Mann sein Geschlecht aus der
ne Lust zu beweisen | _____ | Voyeur | _____
des Voyeurs | _____
cel Duchamp: Etant donnes | _____
| Aktaion, sieht die Göttin nackt und muss Ster-

4 Garcia Marquez, Gabriel: Die Liebe in den Zeiten der Cholera, München 1991, S. 47. 5 Stokowski, Margarete: Untenrum frei, E-Book (Kindle Ausgabe) 2016, S. 86.

abend des Greisenalters brachte ihn die Körperstörung
Sitzen, was die Brille sauber und ihn im Zustand der Gna-
Zeiten der Cholera⁴ | _____
| Szenerie: Warum Auto? | _____
_____ | jedoch kulturell männlich konnotiert vgl.
ben | _____ |
tung, die zu Werbezwecken einen jungen Mann lasziv an-
gründet werden⁵ | _____
_____ | Urinieren könnte als eklig empfunden wer-
_____ | Yoni, Göttin des Mondes | _____
ben ihrem Geschlecht ihre Ausscheidung/Menstruation
_____ | Dicker Strahl =
_____ | Alte Männer klagen
_____ | Fetisch-Videos arbeiten mit
_____ | Roy Stuart | _____
_____ | Dekonstruktion des Urinie-
entgeht die Frau wiederum der Objektivierung | _____
tergrund der weiblichen Sexualität ein Topic | _____
zu machen, um dem Vorwurf der Frigidität zu entgehen | _____
_____ | damit ihre Liebhaber nicht ge-
_____ | Fake ist aber auch in der Pornografie ein Topic | _____
ihre Lust | _____
liche Lust findet im Inneren und versteckt statt | _____
Frau während des Cumshots heraus, um der Kamera sei-
_____ | Installation zwingt Betrachter in die Rolle
_____ | vgl. Mar-
ben | _____

www.verenaseibt.com
verena.seibt@gmail.com
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