VERENA SEIBT
SELECTED WORKS

* in Cooperation mit 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 Akademie 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)

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1- 3 Videostills
4 Installation View, Sailor Choir sings Schubert´s „Holde Kunst“

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.

Sculpture, MDF, varnished, 10 Pieces,
220 x 100 x 70 cm, 2010

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. Constisting 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 itscue 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

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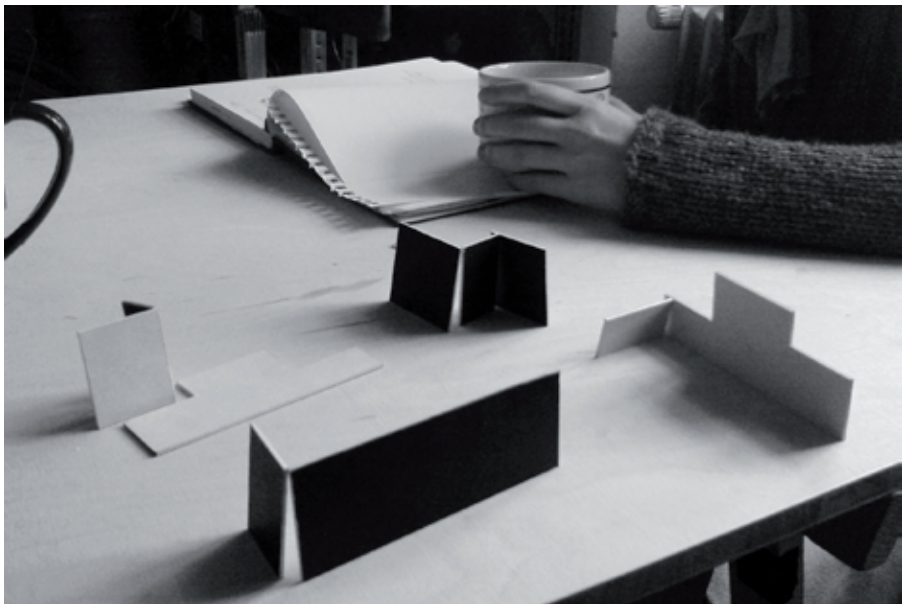
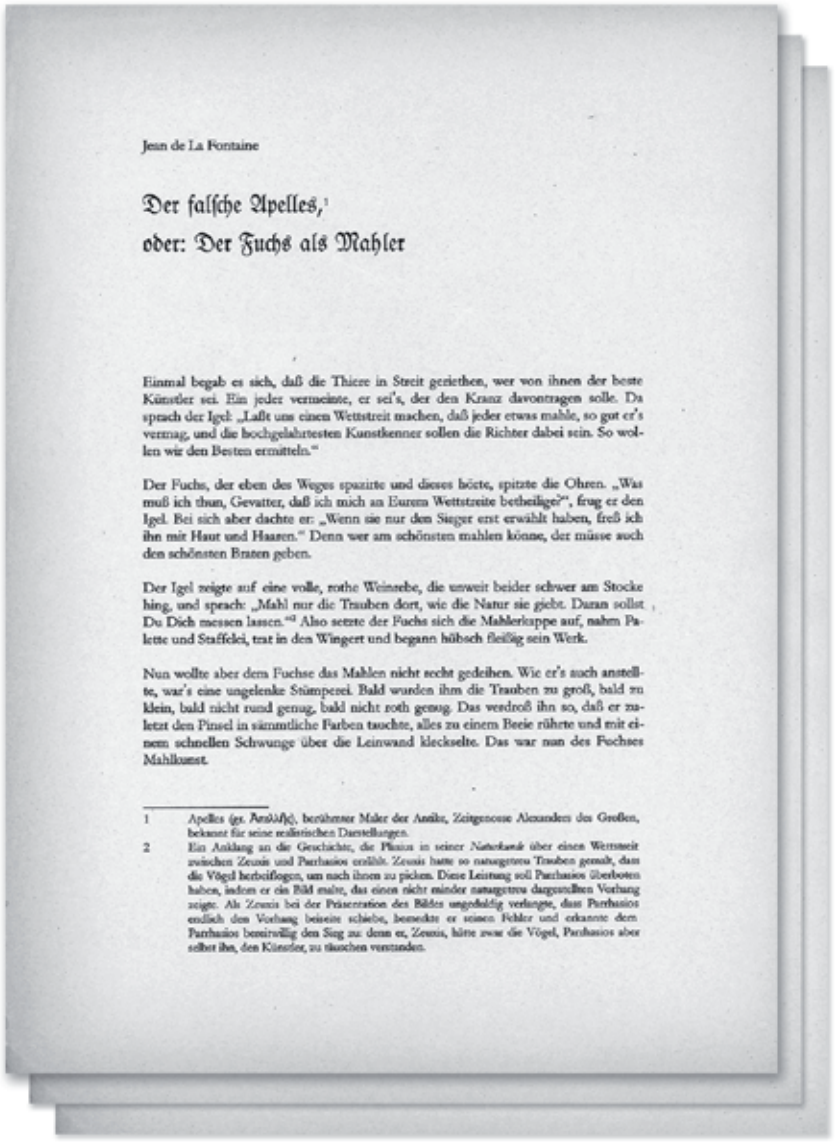


1 Der Falsche Appelles, Cover
2 Installation view: Konstruktion des Erfolgs, Galerie der Künstler Munich
3 Modells, Studio STRACKE&SEIBT



Jean de La Fontaine

Der falsche Apelles,[1]
oder: Der Fuchs als Mahler

Einmal begab es sich, daß die Thiere in Streit geriethen, wer von ihnen der beste Künstler sei. Ein jeder vermeinte, er sei's, der den Kranz davontragen solle. Da sprach der Igel: „Laßt uns einen Wettstreit machen, daß jeder etwas mahle, so gut er's vermag, und die hochgelahrtesten Kunstkenner sollen die Richter dabei sein. So wollen wir den Besten ermitteln."

Der Fuchs, der eben des Weges spazirte und dieses hörte, spitzte die Ohren. „Was muß ich thun, Gevatter, daß ich mich an Eurem Wettstreite betheilige?", frug er den Igel. Bei sich aber dachte er: „Wenn sie nur den Sieger erst erwählt haben, freß ich ihn mit Haut und Haaren." Denn wer am schönsten mahlen könne, der müsse auch den schönsten Braten geben.

Der Igel zeigte auf eine volle, rothe Weinrebe, die unweit beider schwer am Stocke hing, und sprach: „Mahl nur die Trauben dort, wie die Natur sie giebt. Daran sollst Du Dich messen lassen."[2] Also setzte der Fuchs sich die Mahlerkappe auf, nahm Palette und Staffelei, trat in den Wingert und begann hübsch fleißig sein Werk.

Nun wollte aber dem Fuchse das Mahlen nicht recht gedeihen. Wie er's auch anstellte, war's eine ungelenke Stümperei. Bald wurden ihm die Trauben zu groß, bald zu klein, bald nicht rund genug, bald nicht roth genug. Das verdroß ihn so, daß er zuletzt den Pinsel in sämmtliche Farben tauchte, alles zu einem Beeie rührte und mit einem schnellen Schwunge über die Leinwand kleckselte. Das war nun des Fuchses Mahlkunst.

1 Apelles (gr. *Απελλής*), berühmter Maler der Antike, Zeitgenosse Alexanders des Großen, bekannt für seine realistischen Darstellungen.
2 Ein Anklang an die Geschichte, die Plinius in seiner *Naturkunde* über einen Wettstreit zwischen Zeuxis und Parrhasios erzählt. Zeuxis hatte so naturgetreu Trauben gemalt, dass die Vögel herbeiflogen, um nach ihnen zu picken. Diese Leistung soll Parrhasios überboten haben, indem er ein Bild malte, das einen nicht minder naturgetreu dargestellten Vorhang zeigte. Als Zeuxis bei der Präsentation des Bildes ungeduldig verlangte, dass Parrhasios endlich den Vorhang beiseite schiebe, bemerkte er seinen Fehler und erkannte dem Parrhasios bereitwillig den Sieg zu: denn er, Zeuxis, hätte zwar die Vögel, Parrhasios aber selber ihn, den Künstler, zu täuschen verstanden.

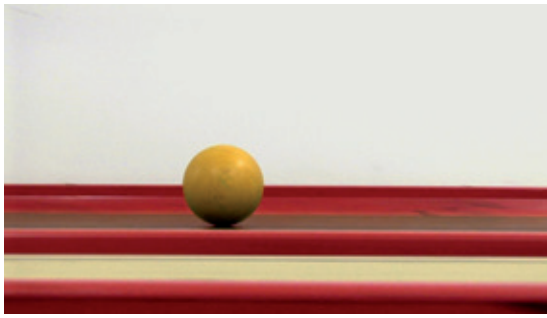
Fable, 3 pages, printed, framed, 60 cm x 40 cm, 2010

The most unclear part of the work complex is the fable of the fox as painter, fake, fabulous and ghostwritten, 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



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1/2 Stills, Stracke&Seibt, UNDER WORLD, 2009

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1 Installation view with visitors STRACKE&SEIBT, Unterwelt, HD, 8:10 min.
2 Installation view, Ann Sophie Sidén, MQ

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1 Installation view Felix Burger
2 Modell Maximiliansforum

n 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)

Artists / Künstler: Felix Burger, Flow Defoe & Daniel Door, Manuel Haible / Heiko Wommelsdorf / Georg Werner, STRACKE&SEIBT, Ann-Sofi Sidén, Thomas Woll

Events: Florian Fischer mit Schauspielern der Otto-Falckenberg-Schule, Katharina Heudorfer, Elisabeth Krause, Abbé Libansky, Dáša Vokatá, Bettina Wiehler, Hias Wrba

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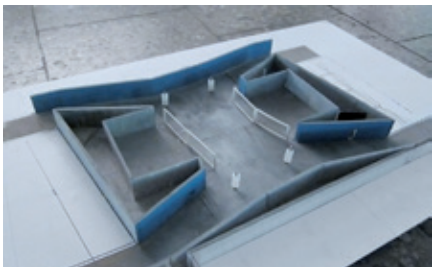

WAITING ROOM*

Space Installation, site-specific, Mixed media, Office room, Munich, 2011

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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)

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1 Installation view, space intervention, ground floor
2 Topology of Waiting (Foxy) I, Photograpy
3 Object, House in the desert, terrarium plus 2 vacuum cleaners
3 Videoinstalltion Winterreise, cellar
5 Topology of Waiting (Bus Stop) IV, Photography

BECAUSE I DON'T LOVE YOU ANYMORE*

Video HD, 21:00 min., 2014

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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)

1 - 4 Videostills, 2013

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UNSTABLE TERRAIN*

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

Installation view Unstaible Terrain, KIT, 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.

UNSICHERES TERRAIN*

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

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.

DER FALL K*

Video HD/ Pal/ Überwachungskamera, 7 min., 2014

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 SHIP IS SINKING ...*

Video HD, 7:40 min., 2014

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, Backround: Horizont und DER FALL K
2 Videostill, Der Fall K, HD, 7 min., 2014

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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.

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1 Installation view, Trainstation Munich Central
2/3 Videostills

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 movent of the kitchen curtains, the rattle of the windows and a far noise of passing cars shift the kitchen setting bach and forward into a train waggon.

FRESH WIDOW

Raumbezogene Videoinstallation, Stahlrahmen 4,50 x 2,50 m, Plexiglas, Projektionsfolie, Projektion, blaue LEDs, Soundtrack, zusammen mit Malte Bruns, 2014

1

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 Window SSZ Süd
2 Edition photography 40x30 cm
3 Film Still

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NEUTRAL NUDE

Diploma, HD-Videoinstallation, 9:20 min., 2015

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1 - 4 Videostills

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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

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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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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 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)

6

5 Videostill, VR-Glasses
6 Visitor Lying down with VR-Glasses

FAMILIENDUELL

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

Ask Freud or your arguing parents.
Becoming a silent child again.

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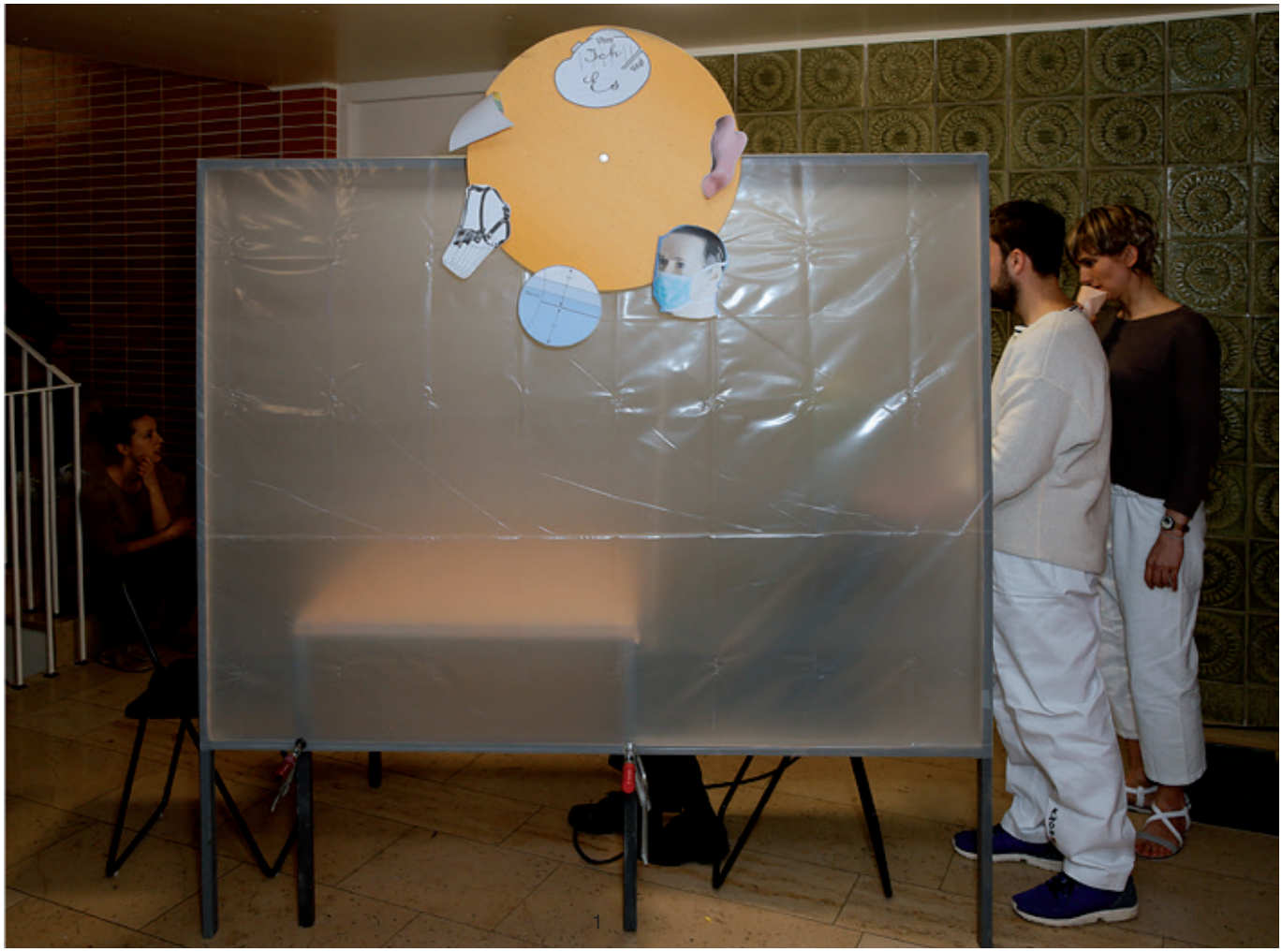

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1 Helmet with hoover
2 Installation front view / Meditation stadium backside
3 / 4 ongoing argument on the backside of the installation

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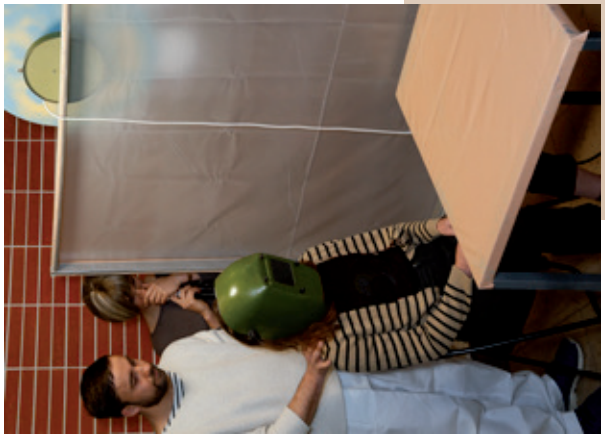

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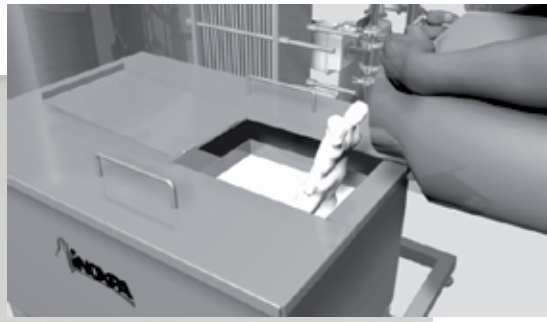
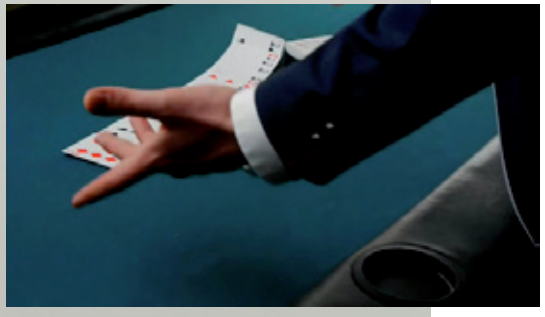
FALSCHE RÜCKSICHTNAHMEN

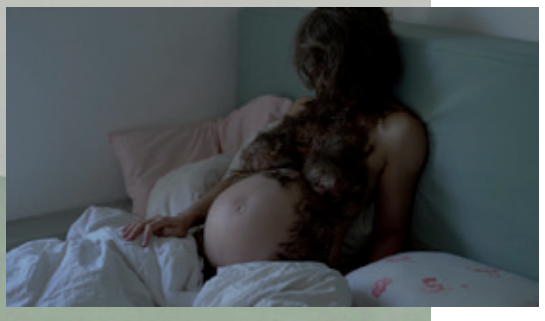
Site specific video installation, MDF bords, stage elements, wooden bars, aluminum poles,
photo prints on PVC, tile pattern prints on PVC, wigs, windscreen wipper engine, divers hoses,
ceramic sculpture, dried cattle leg, latex, photo prints of salad leafs, 2017

Vorhof, ceramic object, 50x40x40cm, 2017

1 Gehege, Installation, mixed media, 650x650x400cm, 2017
2 Gehege, Installation, back view, Monitor is installed beneath stage leve







Gehege, Installation mixed media, 650x650x400cm, 2017 mit
Flower, Photography, inkjet print, 30x21cm, framed, 2016 und
Im Schatten zarter Mädchenblüte, Photography, inkjet print, 84x60cm, 2016

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

Michael, photography, a0, ppigment print, plus Installtion view

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

2

LEHRJAHRE DES GEFÜHLS

with Thomas Splett
Shoppung Window S-Bahn Rosenheimerplatz UG1
Video projection, foile, polsystem, 2018

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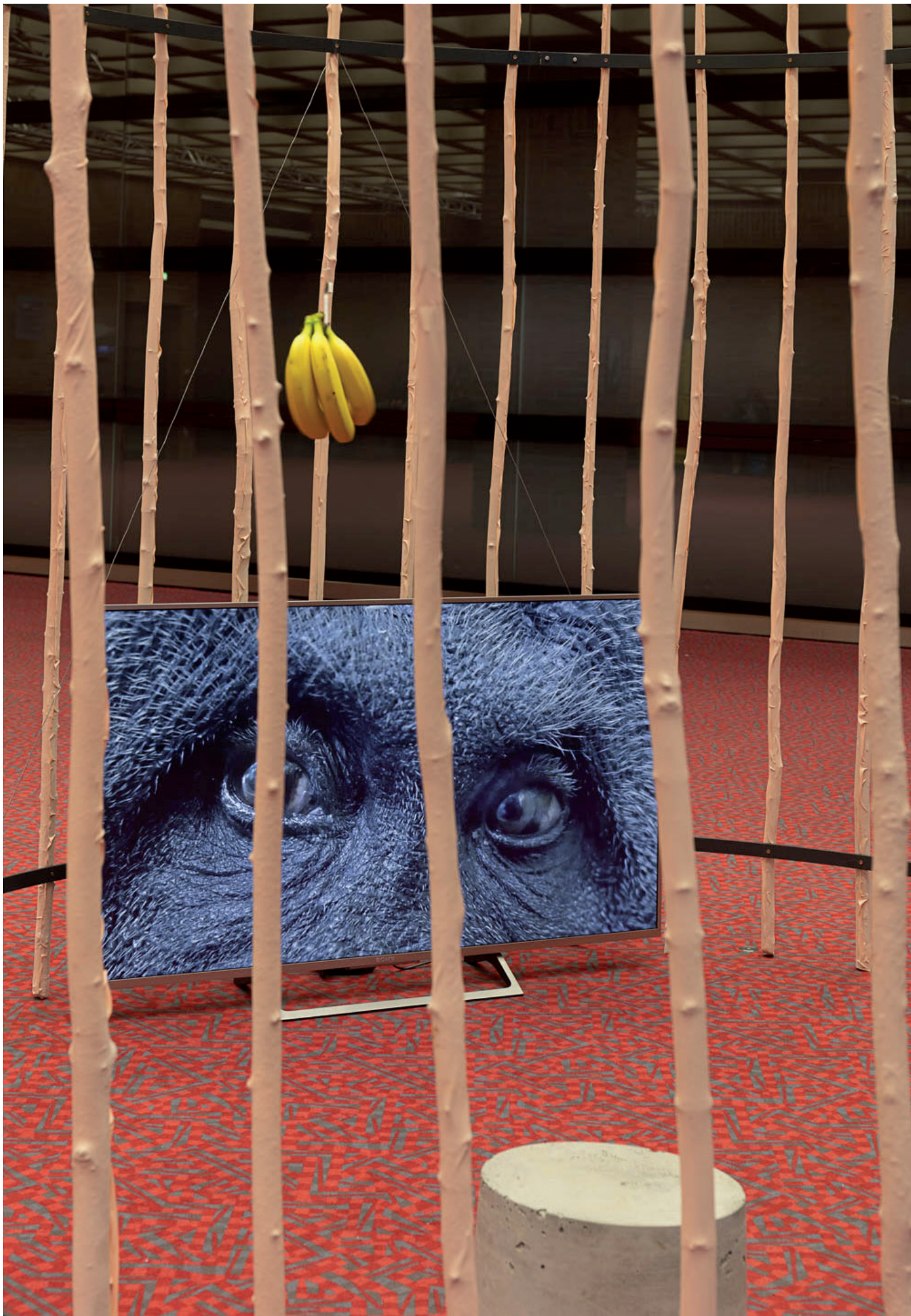
DOESN´T SOUND LIKE GRANDMA´S VOICE

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



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3 Installation view with visitors, Gasteig, foyer
4-8 Videostills, That doesn't sound like grandmas' 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