



**VERENA SEIBT**  
**Collaborations & Works**

## ARTISTIC APPROACH

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 my work I deal with social issues - including role models, expectations and concepts of the body and draw my inspiration from personal experiences, which I translate into larger contexts. In my practice, I combine these themes with different media: found footage collages, video snapshots, sculptures and objects made from materials such as ceramics, aluminium latex, bread, wood and textiles.

My works have been exhibited at Kunstverein Augsburg, Simultanhalle Cologne, K21 Düsseldorf, DocFest Kassel, Frankfurter Kunstverein, Kunsthalle and Kunstverein Bonn, Industriemuseum, Emscherkunst, Hartware MedienKunstVerein Dortmund, Galerie Esther Donatz and Steinle, at the Kammerspiele, Lothringer13, Pinakothek der Moderne, Kunstraum and Artothek Munich, Center for Contemporary Art Plovdiv (Bulgaria), Nida Art Colony (Lithuania), Art's Complex Edinburgh (Great Britain) and Palazzo Carignano (Italy).

I live and work in Munich.



THE HUNTERS IN THE SNOW, 2016  
Caspa Hausa Collective in Collaboration with Marco Bodenstein

The installation invites 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. Five sculptures functioning as dispensers offer chewing gum for visitors to masticate while resting on the black mattresses. After putting on nearby googles a virtual 3D landscape unfolds — built out of blown up chewed gum chunks. The lull of a voiceover cites descriptions of architecture, buildings, landscapes and cities that no longer exist or symbolize decay. After finishing the video visitors are asked to pull their gum out of their mouths and leave it to the artist collective for new 3D scannings.

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

fig. 1



fig. 3



fig. 2

fig. 1  
Gum dispenser sculptures

fig. 2  
Installation view on COFA

fig. 3  
Chewing Gum 3D Scanner  
for masticated and mouth  
sculpted gum junks mini  
sculptures





fig. 1



fig. 2



fig. 1  
Visitor relaxing  
with VR goggles

fig. 2  
VR Video still

fig. 3  
Detail 3D scanned Chewing  
Gum, VR Videostill

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

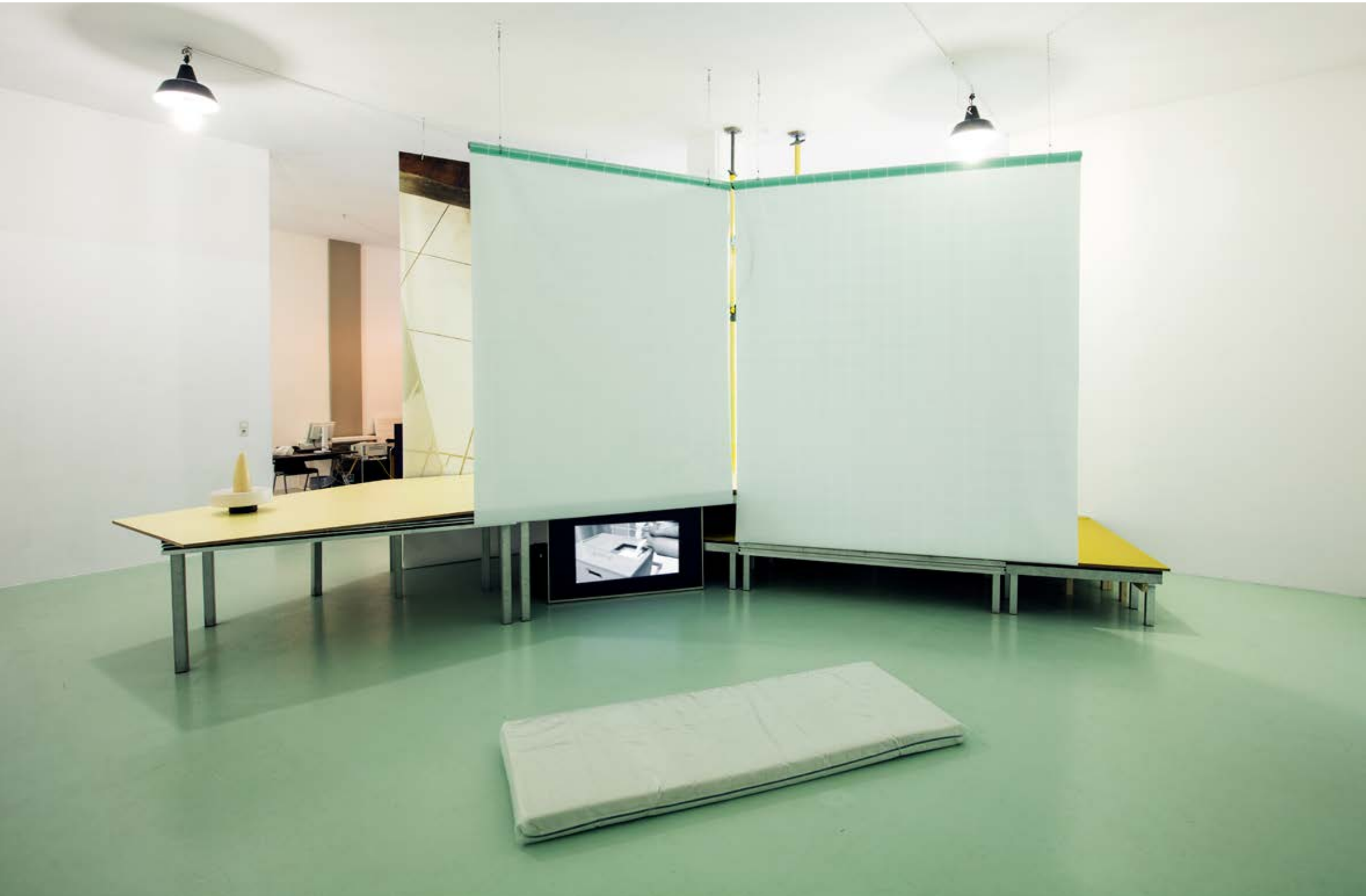


fig. 1  
Installation, rear view

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.1



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 fairytale 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)

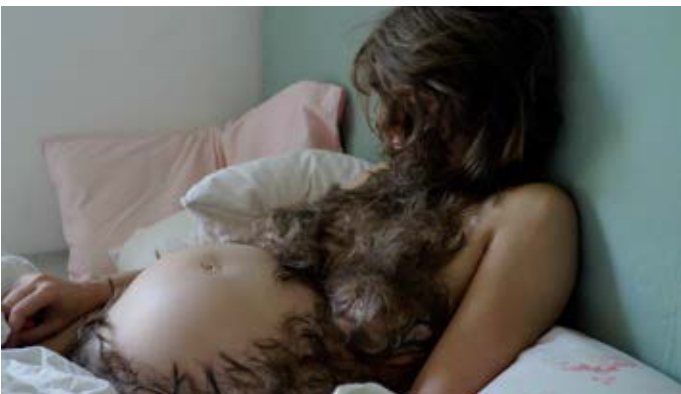


fig. 2





fig.1

fig.1  
Flower, photograph

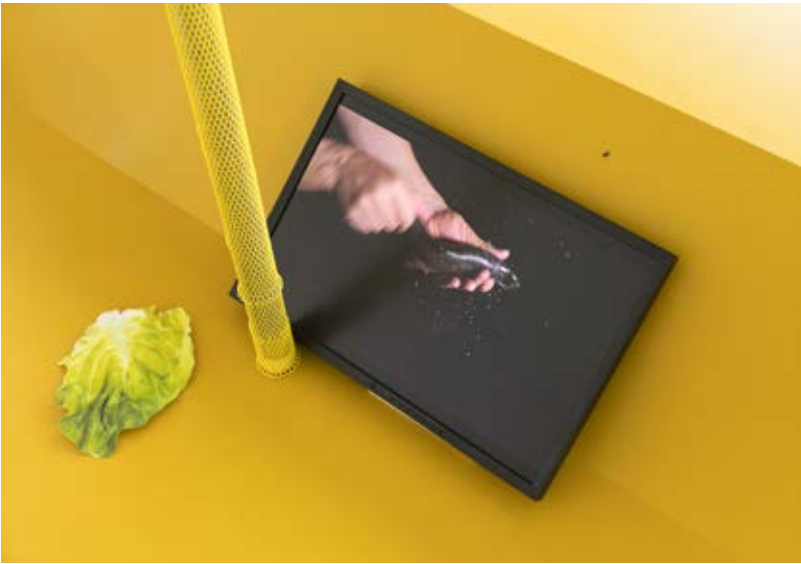


fig.2  
Lehrjahre des Gefühls

fig. 3  
Applle staged on pedestal



fig. 3



LA EDUCACIÓN SENTIMENTAL, 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, pole system, projection foil, HD video, 16:9, 7:36 min.



fig. 1

fig. 1  
Installation view,  
Train station, lock storey

fig. 2  
Video still, Lehrjahre  
des Gefühls



fig. 2



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

“Presented within a circle 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)

Site specific Installation, Gasteig, Concrete, hazelnut wood, latex, iron, bunch of fresh bananas, 3 × 2.5 m, HD video, 17 min..

fig. 1  
Installation view, Gasteig  
fig. 2  
Videoscreen, Detail



fig. 2



fig. 1





fig.1

fig.1  
Materiality of the cage, mimiking skin

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



fig. 2



fig.3



fig.4



fig.5





fig. 3

fig. 2

THE LION SLEEPS TONIGHT..., 2018  
 Soloshow, Part of Sisters' Summer, Stiege Ulm,  
 Three Showcases, mixed media

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.

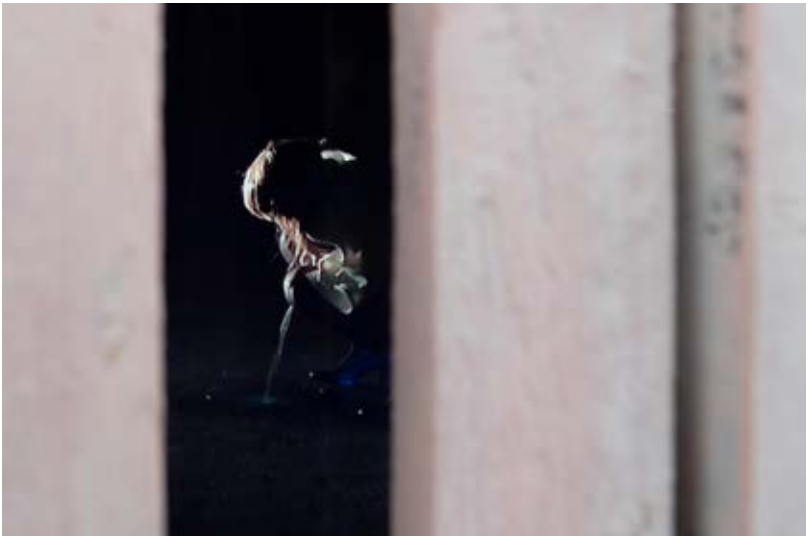


fig. 1  
 Installation view

fig. 2  
 Peeping visitor

fig. 3-4  
 Peeping view of video/stills

fig. 4



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

fig. 1  
Danube shore Ulm  
with showcase

fig. 2  
Ceramic Wanderers (...)

fig. 2





Showcase 3: Auf dem Truppenübungsplatz, 2018

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.3

fig.1

fig.2

fig.3





fig.1

fig.1  
Antlitz, close up

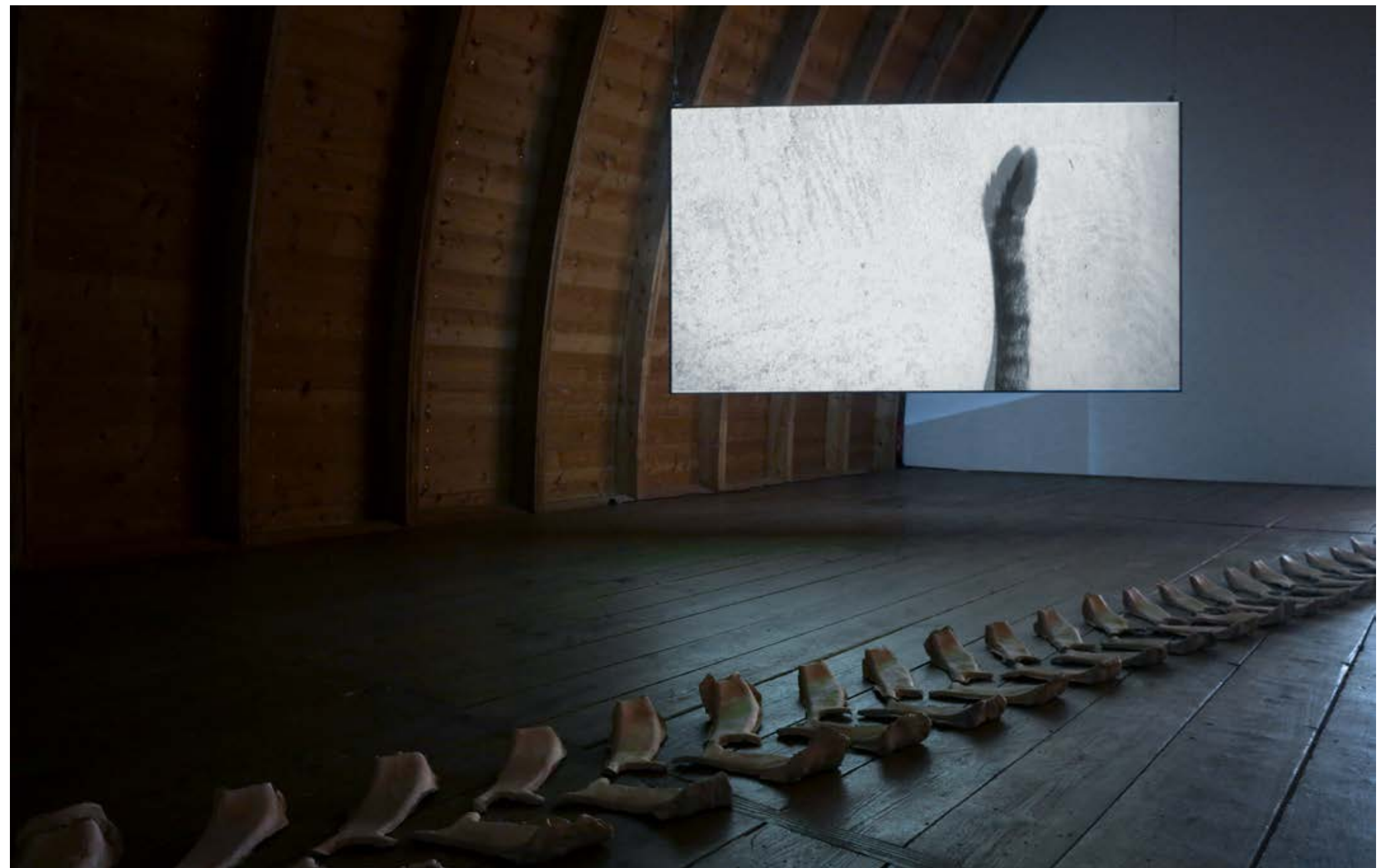


fig.2

fig.2  
Installation view,  
Antlitz mit Fahne

### Antlitz mit Fahne (with Flag), 2019

Antlitz is an old German word for face, something that meets or even everts to the viewer. Whereas a trace flews into the soft snow or the mushy soil, always hiding, a shade, a negative imprint of something that is not there anymore. One of the artist's childhood memories is of accompanying her 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 a positive trace of a tractor that once was on the tarmac-. A cat's tail is a seismograph, a communication system, a snake, a memory.

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

BUG YOUR HUNGRY TONGUE, 2018

A.F. / work in progress

“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 young woman fled to Germany. Together with her father and brother she started working at my grandparents farm. Anna’s father appealed to her stay at my grandmother’s side and to always support her. Perhaps due to having a crippled leg from Polio, Anna never married, although she was very popular. After endless years of cooking and caring for more than one childrens’ generation, she decided at the age of 78 to leave my birth grandmother to live in an old peoples home. I wonder how she looked back on life and how she felt about not having anything on her own, after spending a whole life in dedication to an foreign family.”

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



fig.1

fig.2



fig.3



fig.1  
Installation view  
  
fig. 2-3  
Video stills from A.F.  
Part II



fig.1

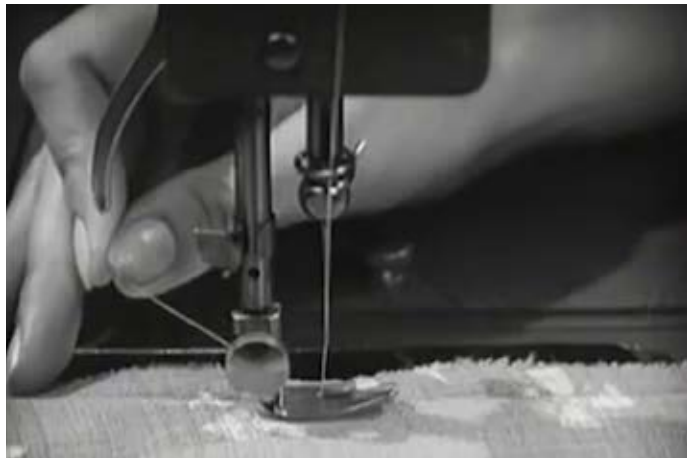


fig.2

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.1  
Crippled Legs, made of  
Bread, yeast, water and flour

fig.3  
Dirty boots

fig.2



fig.3







fig. 1

**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 blanketsTi. Grae consularisul uro

fig. 2



fig. 1  
 Nose extensions, to be picked  
 up by audience

fig. 2  
 Preparing custom made nose  
 extension with paster  
 bandage in the beauty parlour





fig.1



fig.2

fig.1 /2  
Audience with nose extension

fig.3  
Lecture Performance the  
Power of Punch, Photoshop  
layer show



fig.2

fig.3

fig. 3



ALL WE EVER WANTED WAS EVERYTHING, 2018

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



ALL WE EVER WANTED WAS EVERYTHING, 2018  
Public space installation, Kornkammerplatz, Ulm

GIANTS/Pferdchens fette Beute, 2018

GIANTS/Pferdchens fette Beute (horsey'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



ALL WE EVER WANTED WAS EVERYTHING, 2018  
Public space installation, Kornkammerplatz, Ulm

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.

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

fig.1



fig.1  
Close up, latex trunk,  
Shadow Regiment

fig.2  
Children touching trunk



fig.2





fig. 1

**ALL WE EVER WANTED WAS EVERYTHING, 2018**  
Public space installation, Kornkammerplatz, Ulm

### #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. 1  
Towels under  
Schattenregiment

fig. 2  
Towels, #Mpreg



fig. 2



THE TOURIST / INSIGHT GIANTS, 2019  
(Solo)Exhibitions Hamburg/Brussels

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

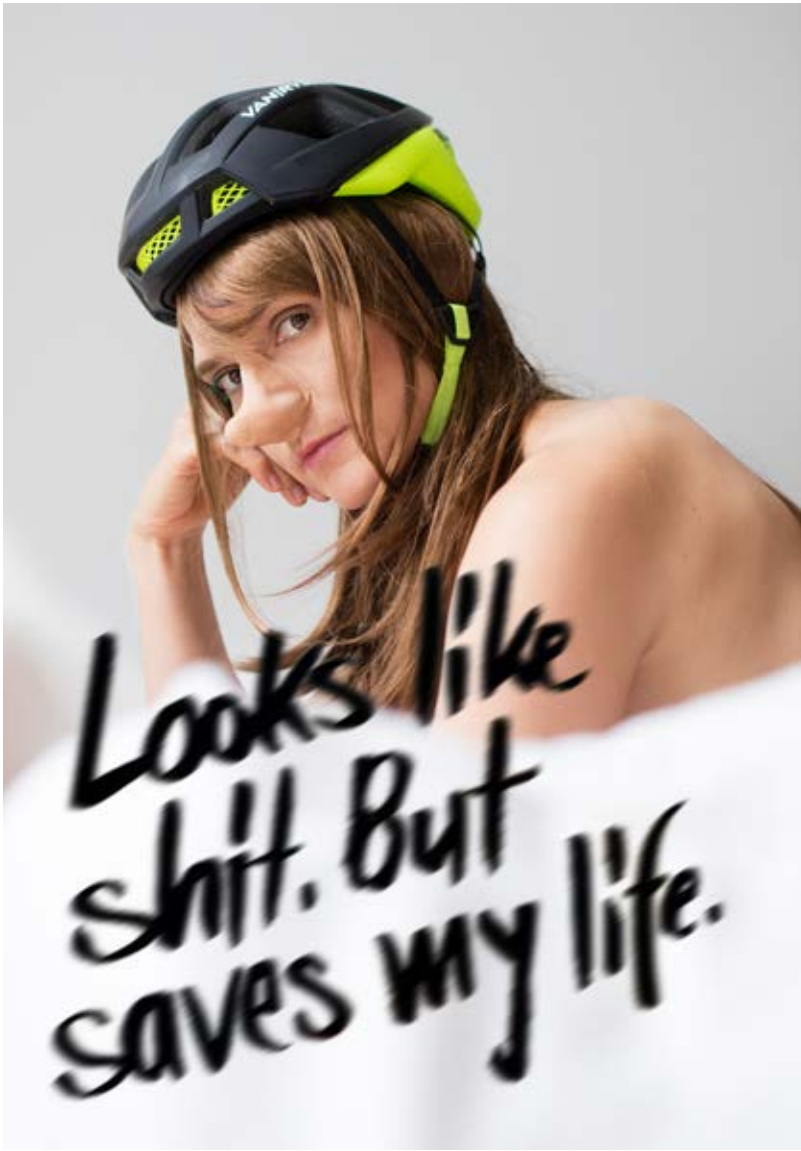


fig. 1  
Poster on Affiche paper

fig. 2  
Installation view

fig. 2







fig.1

THE TOURIST / INSIGHT GIANTS, 2019  
(Solo)Exhibitions Hamburg/Brussels

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



THE TOURIST / INSIGHT GIANTS, 2019  
(Solo)Exhibtions Hamburg/Brussels

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



THE TOURIST / INSIGHT GIANTS, 2019  
(Solo)Exhibitions Hamburg/Brussels

Open Hearth, 2019

Open fireplace plays with the classic design elements of a posh living room. Love on the tiger skin in front of an open fireplace. The stone fireplace is covered with a vintage stone imitating wallpaper that has been hand-painted in watercolour. Little flame-shaped ceramic creatures seem to have formed. Some of them escaped the heat onto the blanket, resting like stalagmites inside the guts.

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



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

fig. 2  
Exhibition view, Open Hearth



fig. 2





THE TOURIST / INSIGHT GIANTS, 2019  
(Solo)Exhibitions Hamburg/Brussels

Schwade (Wisp), 2019  
Ceramic chimney, branches, nylon fabric

Embroidery, 2019  
Inkjet-print on blueprint paper, plastic foil,  
roof battens

fig.1



fig.1  
Wisp, sculpture,  
exhibition view

fig.2  
Embroidery,  
exhibition view



Horsey, 2019

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

fig.2





fig. 1



fig. 2

fig. 1  
Cave interior, Background of  
monitor

fig. 2  
Monitor showing "It's a Long  
Way Down"

fig. 3  
Video still / It's a Long Way  
Down

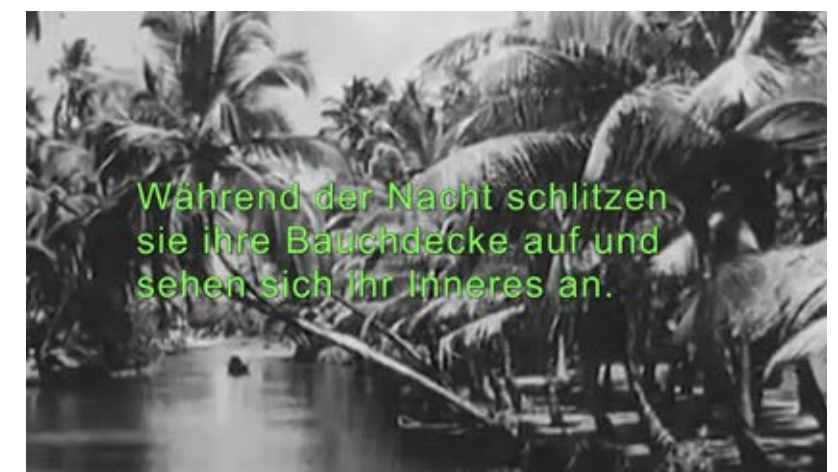
HÖHLE / CAVE 2019  
Soloexhibition Milchstraße

### It's a Long Way Down, 2019

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.

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

fig. 3





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.



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

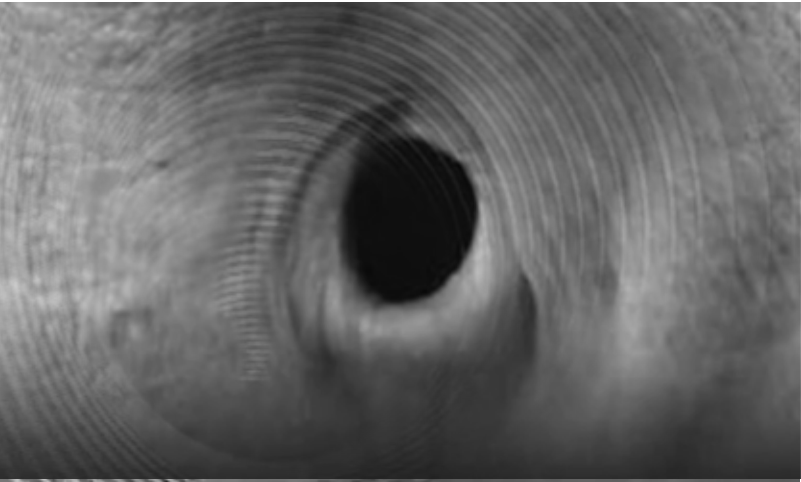
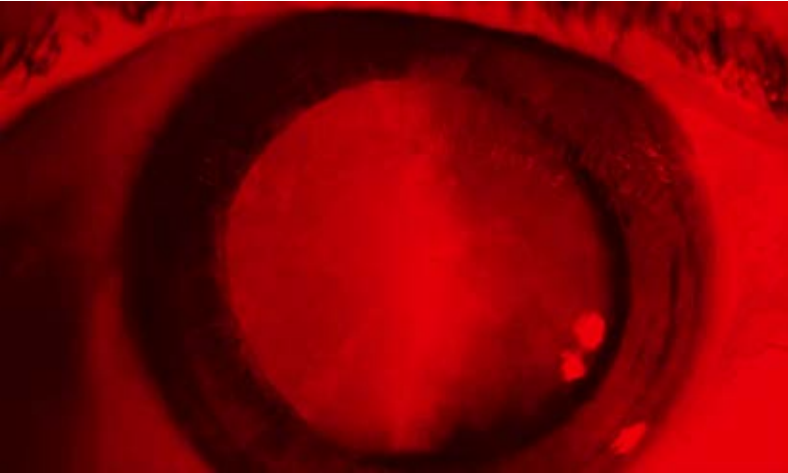






fig. 2

## HOCKENDE/R (HUMP), 2019

Though a cave painting, Hump shows no animal, no spherical man, and also no fertility goddess, but : spoiler warning! — a phallic tubercle, the last anatomical sex phase before differentiating into male or female. The non-differentiated holds the difference, inside. Perhaps a reconnection to something in common, a common preliminary stage (Treshold!) in which differences are predisposed but not yet manifested?

Ink-jet print on wallpaper, dispersion paint, 20 x 30 cm.

## WAVE THE WHITE FLAG, 2019

Watercolour of a human reduced to it's digestive tract, a cruch flag. I surrender... I give up...

Vintage crutch, offset print on waxcoated linen, 80 x 30 x 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.

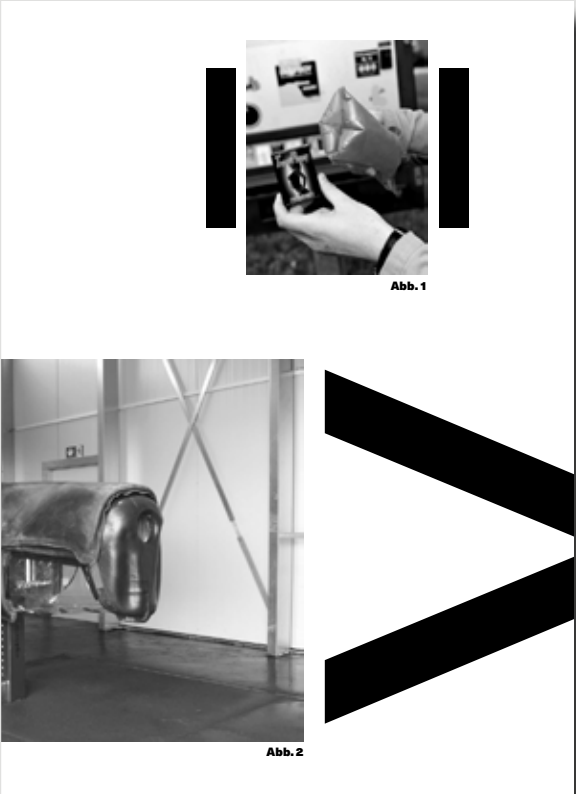
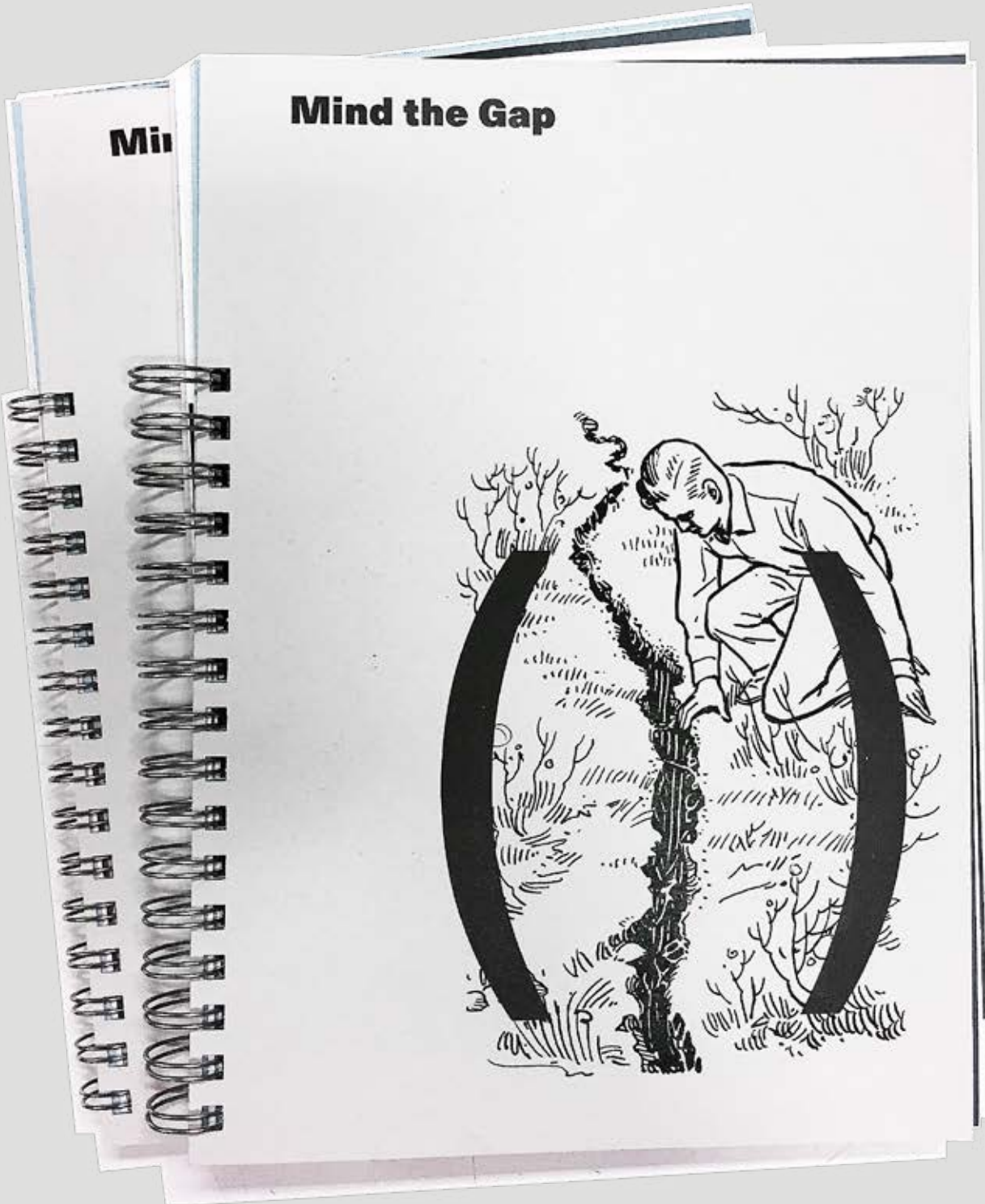
Oversize bandage clip, aluminium, skinned armchair,  
70 × 150 cm





Masterthesis in Art and Education on "Gaps" as chance for  
comprehending. "In der Lücke wohnen die Menschen."  
(Alexander Kluge)

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



Frauen im alten Ägypten.<sup>3</sup> | \_\_\_\_\_ | 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 | \_\_\_\_\_  
I 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-

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

abend des Greisenalters brachte ihn die Körperstörung  
Sitzten, was die Brille sauber und ihn im Zustand der Gna-  
Zeiten der Cholera<sup>4</sup> |  
\_\_\_\_\_ | Szenerie: Warum Auto? |  
\_\_\_\_\_ | jedoch kulturell männlich konnotiert vgl.  
ben | \_\_\_\_\_ |  
tung, die zu Werbezwecken einen jungen Mann lasziv an-  
gründet werden<sup>5</sup> | \_\_\_\_\_  
\_\_\_\_\_ | 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 | \_\_\_\_\_



FARMA RIMAS IS SCARED, 2021

Farmer Rimas came twice a week in a little lorry to the colony and sold vegetables and fruits out of the vehicle...

— An alraun man is holding an I-phone 8, watching doll houses burn, girls crying and air conditioning commercials, accompanied by an inner female monologue on the mechanisms of paralyzing fright adressing wildfires and climate change ...

Nida, Art Colony, Pine Root Wood, I-Phone 8, HD-Film-Footage-Essay, 5.28 min

fig. 1  
Exhibition view

fig. 2  
Alraun man watching  
film on I-Phone 8



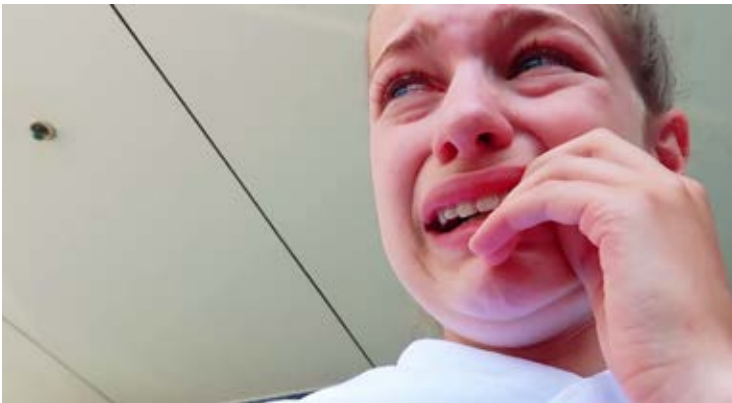




fig.1

fig. 1  
Detail, Alraun man

fig. right side  
Detail, Alraun man



all fig.s  
Video Stills



WARTESCHLEIFER\*IN, 2021  
Site specific installation, Neue Galerie Dachau

Constantly waiting for something to pass or arrive, for happiness or love to finally find you and end loneliness.... Waiting is physical. TICK TACK. Restlessness, impatience seize all parts of the body like ant tickling. Waiting for two hooks, for someone to read a message, and continuing to wait until the longed-for feedback pops up. Waiting is passive. Literarily (historically), waiting has a feminine connotation because of this. Waiting in retrospect is very fast. Intentional waiting, increasing moments of anticipation. Living more beautiful, waiting more beautiful.

Seating provides space for new entrants. Mumble good day, hang up coat, sit down. Equipped with magazines, already waiting persons and still free seats, the exhibition visitors find themselves in a space that explains itself the longer they stay in it. It remains uncertain, however, what is actually expected in this place. Can waiting ever end?

Carpet, slat curtain, benches, hose, ceramic, latex, bandage gauze, PU foam, bread, wood, plexi glass.



fig.1  
Inside installation view

fig.2  
Outside exhibition view





fig.1

fig.1  
Artificial Skin on Backside

fig.2  
Detail from inside, ceramic  
sculpture



fig.2





WARTESCHLEIFER\*IN, 2021  
Site specific installation, Neue Galerie Dachau

Lebst du noch oder wohnst du schon?

Waiting rooms, especially when one is anxious or ill or in pain, complicate forgetting one's body to mentally immerse in a tabloid magazine; although that would be precisely the moment when one would need such escapism most. The tabloid magazines' garishly colored images and lifeworlds can overlap in those situations with one's own insecurities, worries and fears. Fears of illnesses that one already carries inside or illnesses that others carry inside. "Lebst du noch oder wohnst du schon" uses these superimposition of ones' reality with images looked at and merges pictures from the artist's archive with the original magazine pages, accompanied by all kind of quotes on and about waiting rooms.

Waiting Room Magazine (Gala /Bunte), 64 Pages, 21 x 27 cm, digital print, wooden plinth, latex, foam, chain, suspender

fig. 2



fig.1

fig. 1

Waiting room seen from exhibition space

fig. 2

Visitors during reading session on the topic of waiting as describe in literature (e.g. Tracey Emin, Sybille Berg, Dieter Roth, Maggie Nelson, Luc Boltanski and a.o..)





fig. 1



fig. 2

fig. 1/2  
Two sample pages from the revised edition of "Bunte", each comprising 100 pages, printed on 70g coated paper with staple binding.



fig. 3  
Rollable pedestal for sitting and reading redesigned artist replicas of "Gala" and "Bunte" magazines

fig. 3



fig. 1

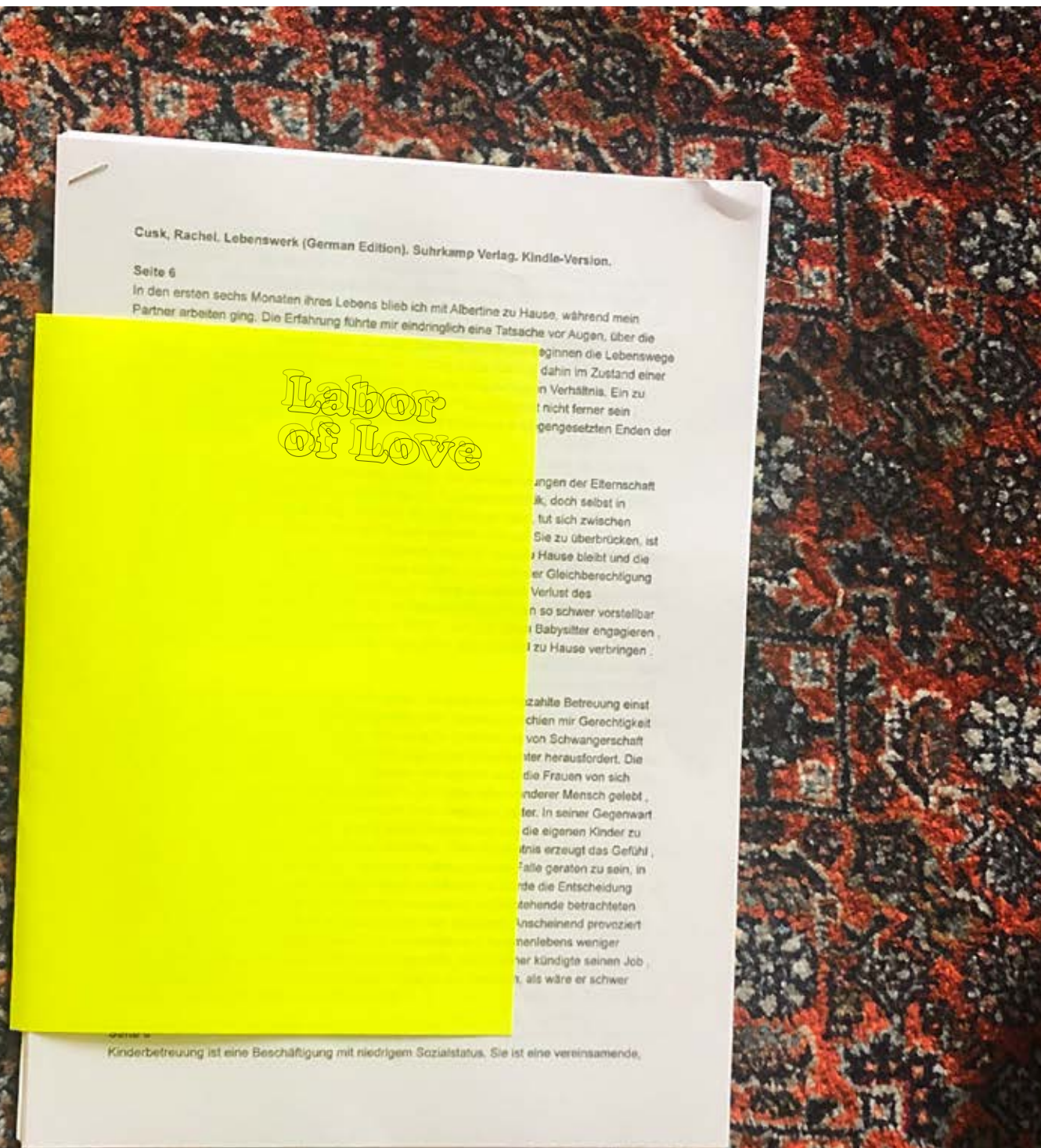


fig. 1  
Text Folder, Slow Reading  
Group

fig. 2  
Invitation Image, Dog feeding  
puppies, author unknown,  
digital footage

fig. 3  
Reading Circle on Carpet

## LABOR OF LOVE, 2022

"Care" is an element that structures and organizes society and relationships in it. In a "Slow and Soft Reading Session" we will read theories and essays together. Starting with the questions "What is Care?", "What all belongs in the field of Care?" and "How does Care actually organize itself?" we discuss structures why so little has changed despite all the "successes" and what strategies we would like to pursue if we are dissatisfied with this status quo. All this in a cute, safe way, don't worry! Nothing needs to be known in before.

Slow Reading Session, Part of Transformations 22 / Care,  
Kloster Schlehdorf, Schwesternkapelle



fig. 2

fig. 3





## WE ARE NOT OUR FAILURES, 2021

Prison forms a hermetically closed cosm, sealed off from the rest of the world. Thus I would like to think my proposition for the prison hospital from the inside. Thinking about prison from the inside means first and foremost looking from the inside out — through bars. There in the prisoners' main axis of vision I want to position the art works.

I plan a dainty sweeping blow. A small ingredient in a numerous amount. 95 small, hand-painted, stained glass windows, which will be fitted in the grilles of each of the sickroom windows. A multitude of intimate gems, which lend uniqueness to the uniform and confusingly similar sick rooms. Even those who cannot leave their beds can thus participate in an unobtrusive piece of art.

Especially in (pre-trial) detention, writing becomes a central component, with which the inmates keep contact with their social environment outside. I organise workshops with professional writers from different cultural backgrounds for interested inmates. By this I hope to give space and voice to prisoners' feelings in the penal system by working with and on language. On the basis of the written output of the participants, of the words/images we discover together I develop compositions for the grill glasses.

**Poetry workshop, 95 handpainted glass windows (12,5x33cm) plus an illustrated poetry book, 2023**



fig.  
Modell /Hand In, We are More Than our  
Failiures, Competition Art and Architec-  
ture, Hospital Buiing, JVA Stadlheim. 1:1  
Modell Glas Element, 1:20 Modell  
Sickroom, plus Concept and Bid



Future Fossil Factory’s Canteen

A sweet brew, enriched with the power of 80 million-year-old belemnites, prehistoric fossils of octopus’ ancestor s are brewed in the FUTURE FOSSILS FACTORY’s CANTINE. The steaming elixir - the hot vicious sweet drink - is offered to visitors of Karlsaeue in disposable packets: Are you interested in the future? - then have a try!

After the brew has taken full effect and ancient wisdom is transferred inside each stomach a fantasy for what to preserve and which outlasts man emerges. Now the participants are ready to spit out the truth. This truth is collected in a spinning marl jug and the precious essence is still maturing for future use.

ART ASHRAM, Site specific pacours, Slime bar, spit jar from fired marl, bonfire, boiling lin seeds, custom made plastic sleeves, Pepsi syrop, fresh lemon, wood and others.

Part of "Citizenship - from roof to boat", ZK/U Berlin / d15 documenta fifteen, Kassel.

fig. 2



fig. 1  
Preparing Emoliente on bonfire. Hot linseed Slime.

fig. 2  
Hiroshima riverbank, where the futur fossil cantine made a halt.

fig. 3  
Hot linseed slime cooked on bonfire

fig. 3



fig. 1





fig. 1

fig. 1  
Visitor is picking on site  
prepared Slime Belemnite  
from the Future Fossil Factory  
Canteen. On the counter  
ingredients are mixed: fresh  
lemon juice, honey, ginger  
juice and Pepsi syrup.

fig. 2  
Visitors poke sharp straw into  
picked Belemnite drink in to  
slurp the hot slime.

fig. 3  
Slime Belemnite, Closeup.

fig. 2



fig. 3





fig. 1

fig. 1  
Visitor is showing his rescued Belemite from the slime drink to his friends.

fig. 2  
Thunderbolt sculpture made from marl, found in Pit Misburg/Anderten, 0,5 x 0,1 x 0,1 m

fig. 3  
Spiced slime, Detail.

fig. 4  
Citizenship, roof truss ship from ZKU Berlin on its way to Kassel.

fig. 2



fig. 3



fig. 4



HODENSPIELPLATZ 2022

Collaboration with Thomas Beschorner  
Wood, latex, brath, raffia, lamp, bee wax, hair, Spraypaint, aluminium, card board, soap, cord, iron, Stones and artificial stones, motor, modells, plinth/ shelves, 1:20, 1 x 0,8 x 0,4 m,

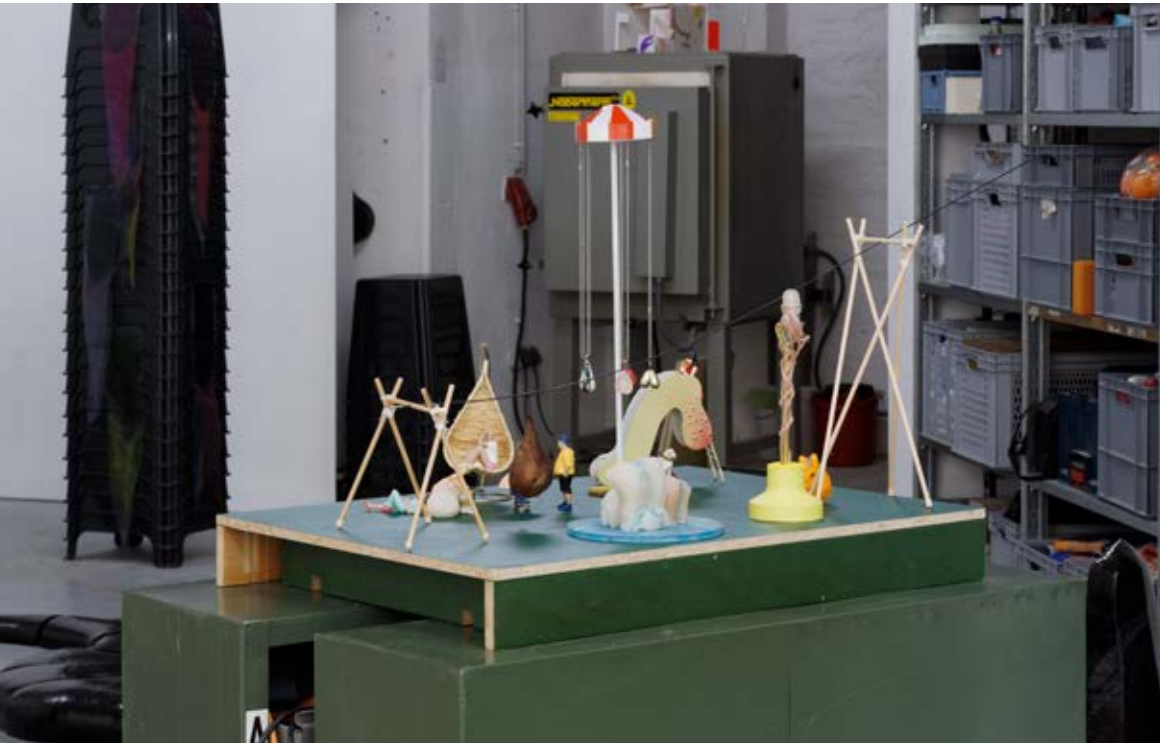


fig. 1

fig. 1/2:  
Installation view in the studio.



fig. 2



Body Snatchers, 2022

Glazed ceramic sculptures / various sizes,  
to be carried around

Objects to be played with, to be carried around.



fig. 1



fig. 2



fig. 3

- fig. 1:  
Octopus, 50 x 20 x 15 cm, 3 kg
- fig. 2:  
Calf (25 x 10 x 15 cm, 1,2 kg)  
hung by the wall on rubber  
band, to be taken and carried  
around.
- fig. 3:  
Baby, 20 x 10 x 8 cm, 800 gr.



THE VISIT, 2022

Soft Scuplture / pillow, print on polyester, design  
with Nicolas Müller, millet, 60 x 25 cm x 21



fig. 1

fig. 2



fig. 1:  
Soft sculpture,  
lifted, in motion.

fig. 2:  
As sofa pillow  
object in use.

WITWE BOLTE, 2022

Wax, Concrete, Sheet, Nose ring, Towel, 40 x 20 x 20 cm





COWGIRL, 2022

Ceramic, Glace, PU Leather, 30 x 20 x 20 cm





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