



A landscape painting featuring a dramatic, fiery red sky above a dark, hilly terrain. In the foreground, the signature 'Albert Sebert-Rakem' is written in a white, cursive font. The signature is slightly slanted and appears to be in ink or paint. The background consists of dark, textured hills and a horizon line.

Albert Sebert-Rakem



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Foto credits: Jörg Seiler, Wolf Gatow,
Frank Homann

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THE SPEAKING SPACE BECOMES BOTH: STAGE AND OPPORTUNITY

Having grown up in a family where my aunt studied painting, my grandmother worked as a portrait artist, my uncle designed church windows, and my grandfather was a carpenter and architect, I was exposed to art from a young age.

There was a gallery in our neighborhood that exhibited the Zero group at a very early time. These works, especially those by Günther Uecker, influenced me from an early age. In painting, it was the Expressionists, above all Ernst-Ludwig Kirchner. I learned to draw with E.O. Köppke in Düsseldorf; my grandmother took me there, much to my delight. And so drawing became a constant companion.

Very soon I also began to design small pieces of furniture, which I naturally wanted to build myself as well. Luckily for me, I discovered a small carpentry workshop that allowed me to realize my designs during the summer vacations.

After graduating from high school, I completed an apprenticeship as a carpenter and then studied architecture. At the same time, I continued to draw a lot and became interested in color and its effects.

As my studies progressed, I focused on the interplay of space and art and the associated selection of colors and materials. I increasingly came to understand space as a holistic concept, shaped by its use and the people who live or work in it.

The speaking space. Space as a stage. Space as an opportunity to combine material, color, form, and design into an exciting overall concept. And thus to reveal its very own effect that spreads meanings. I began to integrate my works into a wide variety of spaces, always driven by the idea of letting materials speak in a new way.

I'm constantly looking for discontinuity and see it as a complementary element. Based on the idea that opposites attract, I understand the combination of materials, colors, and shapes as a way to open up a new perspective on things.

In terms of subjects, I'm getting more and more into light and shadow, relationships, and communication. As a result, I'm working with everyday materials: wire, metal, handmade paper, wood, as well as rusted and patinated surfaces.

My works are characterized by the condensation of the chosen material, by departures and disruptions. They constantly alter their appearance, being the incidence of light the essential factor. Light is what provides the established structures with their changing expression.

Martine Seibert-Raken



Installations

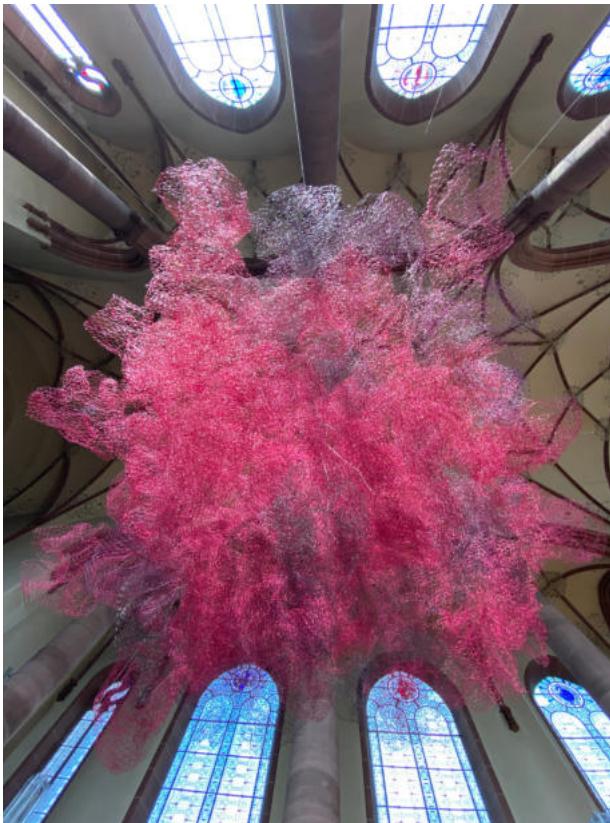
Once upon a time... Part 12 (2021)
Project ION “Kondensation”
St. Mathias Church, Neuwied



Once upon a time.. Part 1 (2015)
Winner of the “Rhineprize BonnSkulptur im
Außenraum”, Katharinenhof Bonn



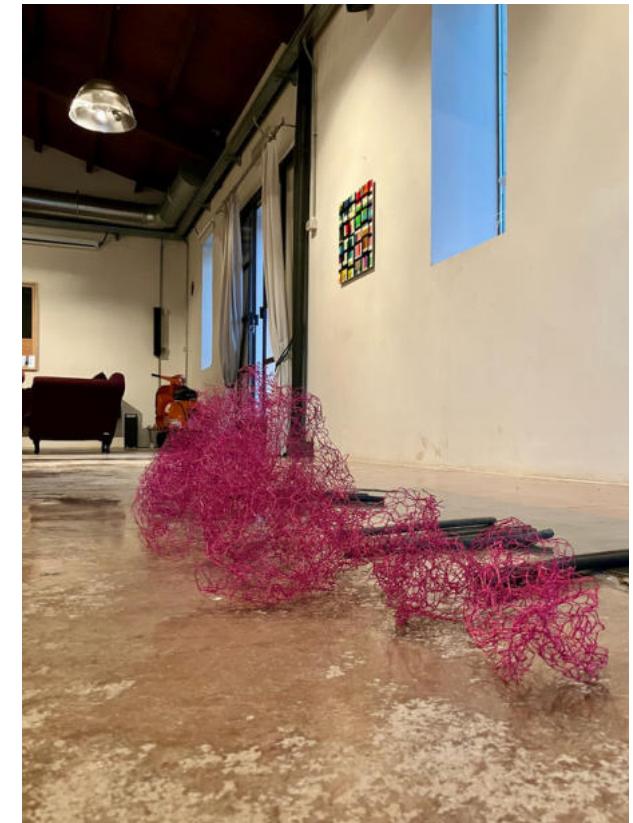
Once upon a time... Part 6 (2017)
*Installation in a public garden,
historical Old Town of Unkel*



Once upon a time... Part 12 (2021)
Project ION "Kondensation"
St. Mathias Church, Neuwied



Once upon a time... Part 10 (2019)
Model for "Unkel goes to Venice" as part of the
Biennale di Venezia



ARTELAGUNAPRIZE (2025)
Winner of the "Special Price Mandranova",
Sicily (Artist in Residence)



Once upon time... Part 15 (2022)
Pink Clouds for “UHLEKNÜTZJE”
Public space, Unkel vineyard



Once upon time... Part 16 (2024)
Project “Kunst im Ahrtal”, Bridge/Ahr estuary
Third anniversary of the flood disaster



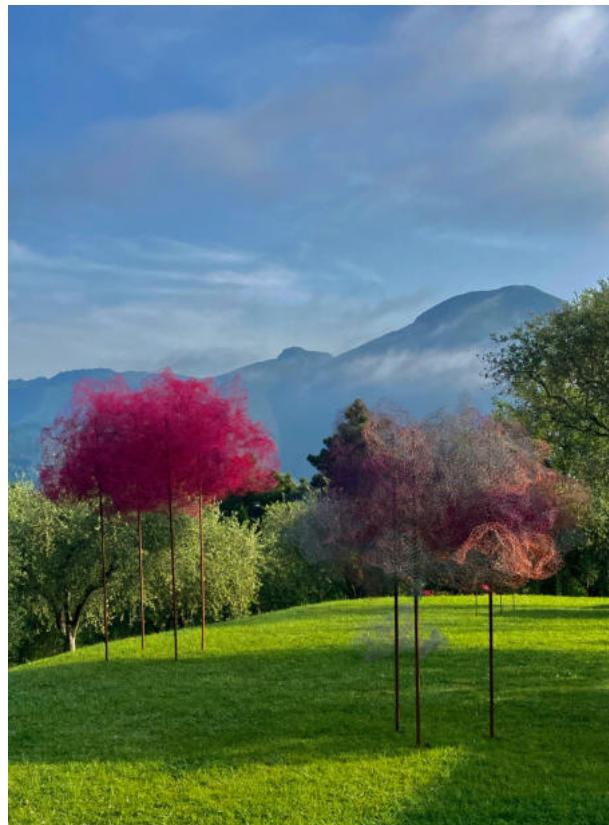
Once upon time... Part 10 (2019)
Fritz Henkel Palm House in Unkel
Preparation for the Biennale di Venezia



Once upon a time... Mandranova (2025)
ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



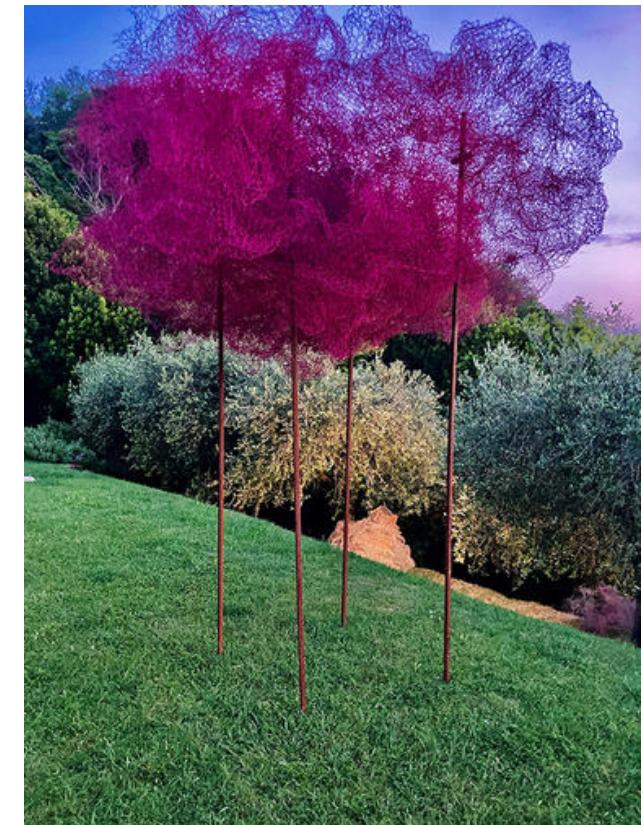
Once upon a time... Mandranova (2025)
ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



Once upon time... Pedona Camaiore (2022)
Private collection, Italy



Once upon a time... Part 10 (2019)
“Unkel goes to Venice” as part of the Biennale
di Venezia, Palazzo Mora



Once upon time... Pedona Camaiore (2022)
Private collection, Italy



Once upon a time... Part 10 (2019)

“Unkel goes to Venice” as part of the Biennale
di Venezia (Material transport)



Once upon a time... Part 10 (2019)

“Unkel goes to Venice”
Project ‘Löwenburg’, Unkel

“Once upon a time...”

The series “Once upon a time...” tells an ongoing story that began in nature and, in the course of its development, found more and more places where it could be realized.

The title primarily refers to the process of transience as main topic. The series conceives itself as Installation art and interacts with selected locations.

Most of these locations are found in nature or have a connection to urban space. In combination with the installations set up there they are intended to transport poetic messages of hope.

The structural foundation consists of rods sunk into the ground or fixed to base plates. The rods support a wild structure made of thin mesh wire (“chicken wire”).

The created objects react to wind, weather, and, of course, light. The wire reflects light in all its forms, differently in bright sunshine than under cloudy skies or artificial light at night.

Depending on the background or surface, shadows are cast on floors and walls. However, the appearance of the light always remains immaterial and the form of the installation open.

“Once upon a time...” at first used only untreated mesh wire for several chapters, which was exposed to nature and transience. Later, in urban spaces, the use of color and coating followed, as the urban space required a much more urgent call for attention.

The color pink was added.

Over the course of time, the series underwent various material enhancements. One reason for this development was the invitation to Sicily as an Artist in Residence, combined with the opportunity to visit a traditional agricultural company that cultivates over 30,000 olive trees, almond trees, and fruit trees.

During the ongoing process on site, it became clear that wire mesh alone would not be sufficient to interact with the space encountered here. It was essential to implement the used water hoses from the traditional irrigation systems a well.

The variety of large and small installations, as well as sculptures, also make use of cement and concrete, thus reflecting the special soil conditions of the island.



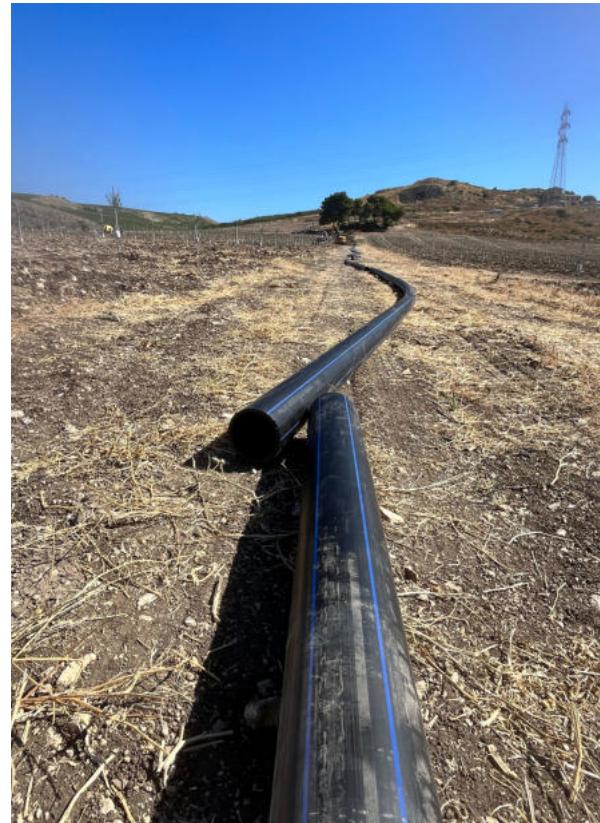
**“Once upon a time...
Mandranova”**

Black Tubes I (2025)
ARTELAGUNAPRIZE Special Price Mandranova, Sicily
(Artist in Residence)



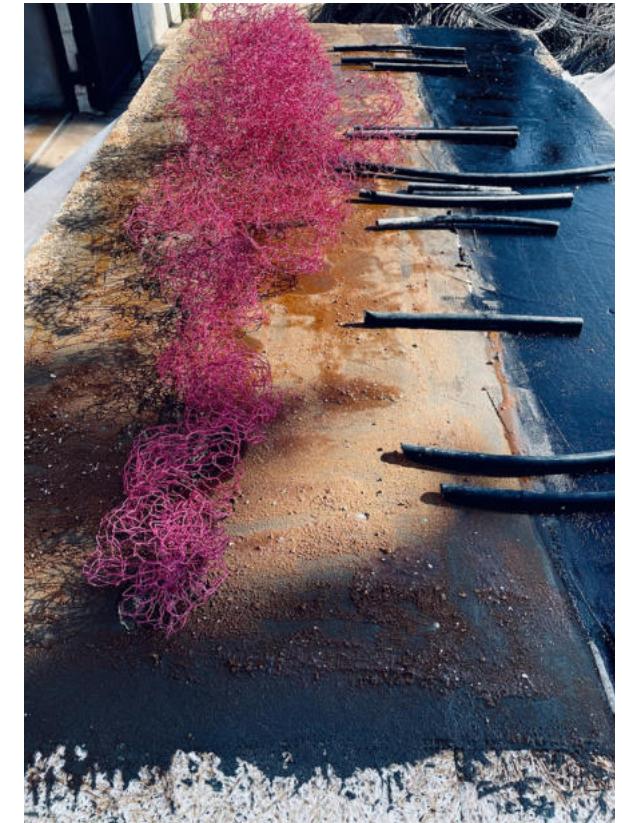
Black Tubes I (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



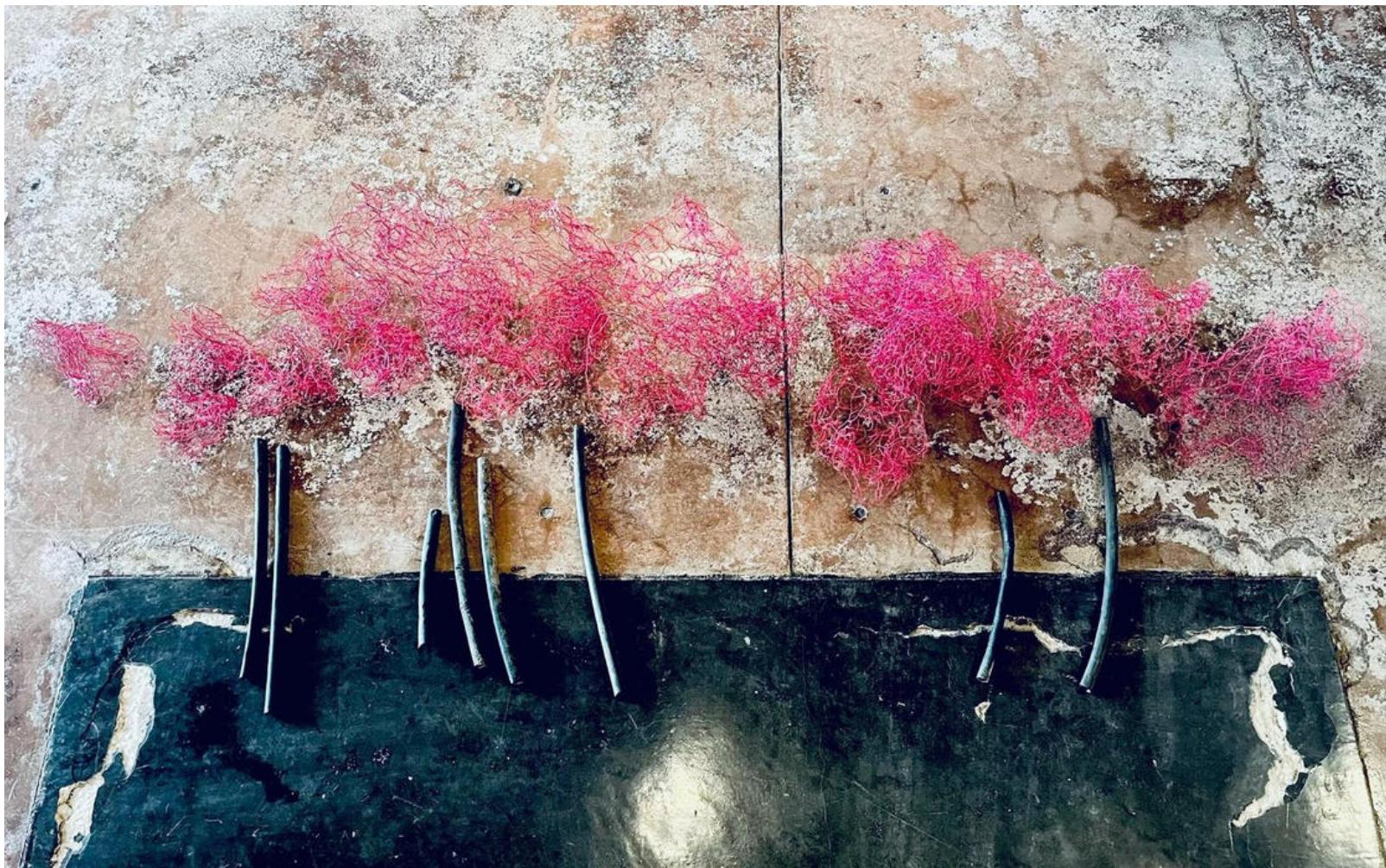
Watering system for olive groves

Mandranova, Sicily (2025)



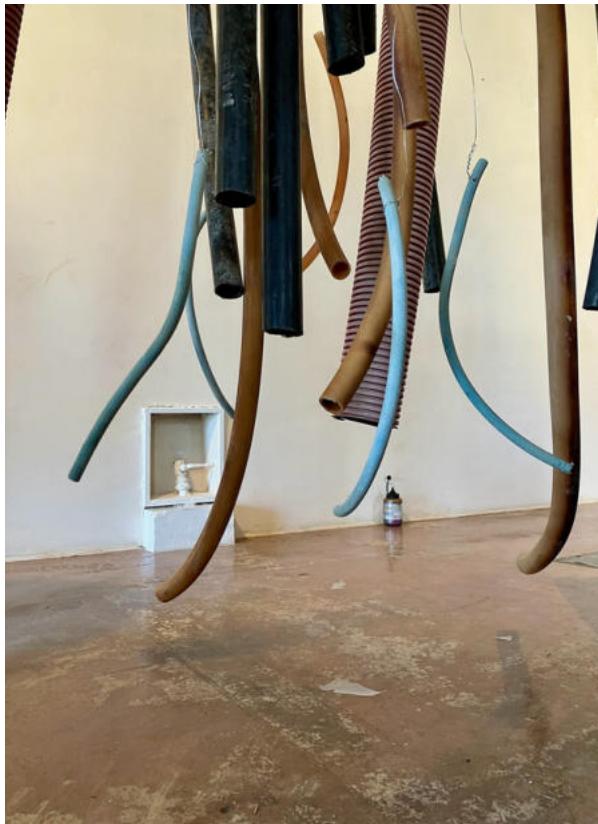
Black Tubes II (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



Black Tubes III (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



Black Tubes IV (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



Black Tubes V (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



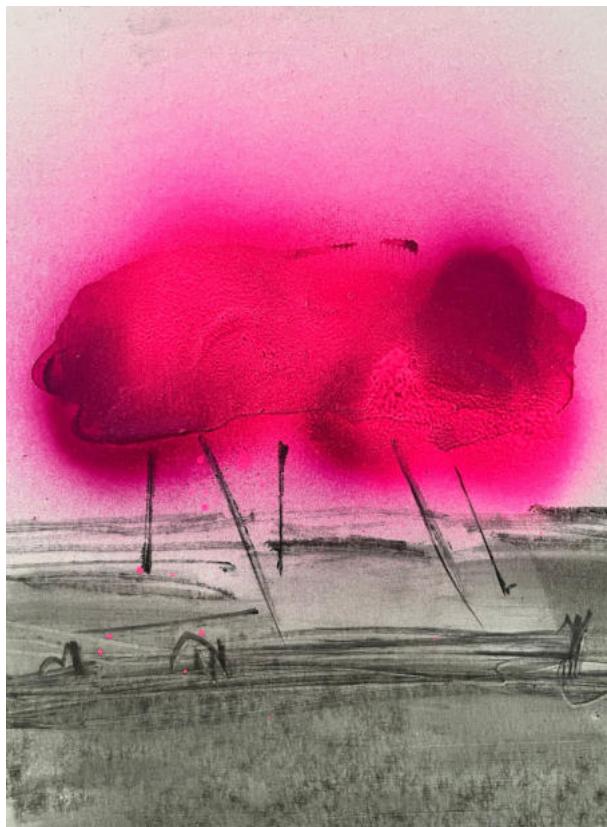
Black Tubes VI (2025)

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



Reverse glass painting & drawings

Series “Landscape and Vision” (2024)
Oil paint, color spray, Acrylic (detail view)
Behind 8mm glass, Original approx. 60 x 180 cm



Series “Landscape and Vision” (2024)

Sketch on paper, DIN A4

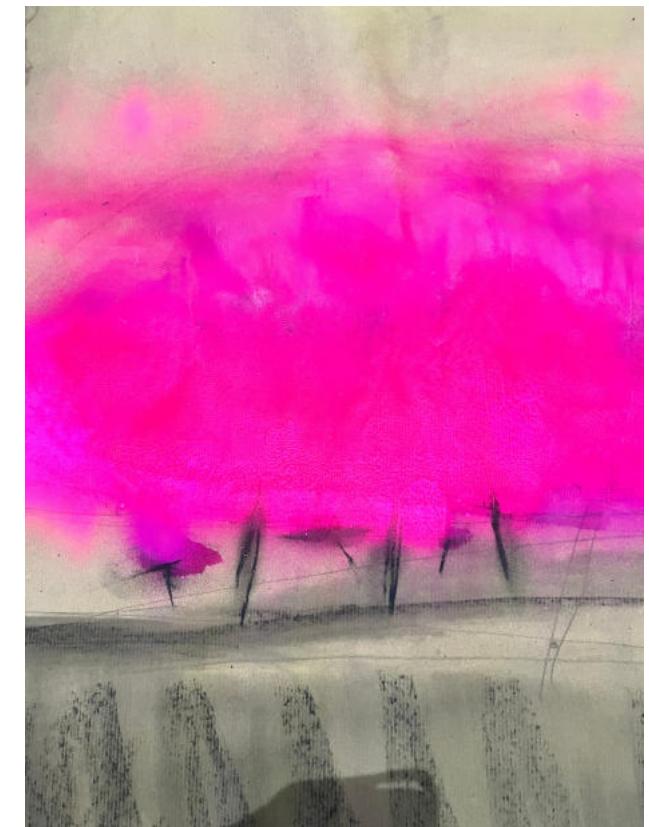
Charcoal, pencil, and color spray



Series “Landscape and Vision” (2024)

Sketch on paper, DIN A4

Charcoal, pencil, and color spray



Series “Landscape and Vision” (2024)

Sketch on paper, DIN A4

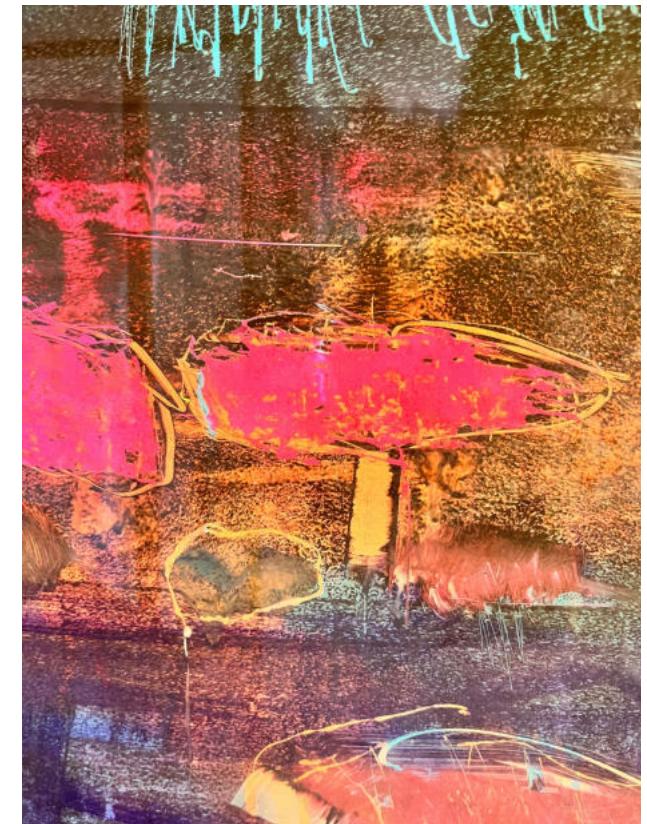
Charcoal, pencil, and color spray



Series “Landscape and Vision” (2024)
Oil paint, color spray, Acrylic
Behind 8mm glass, approx. 100 x 120 cm



Series “Landscape and Vision” (2024)
Oil paint, color spray, Acrylic
Behind 8mm glass, approx. 100 x 120 cm



Series “Landscape and Vision” (2024)
Oil paint, color spray, Acrylic (detail view)
Behind 8mm glass, Original approx. 60 x 180 cm



Series “Landscape and Vision” (2024)

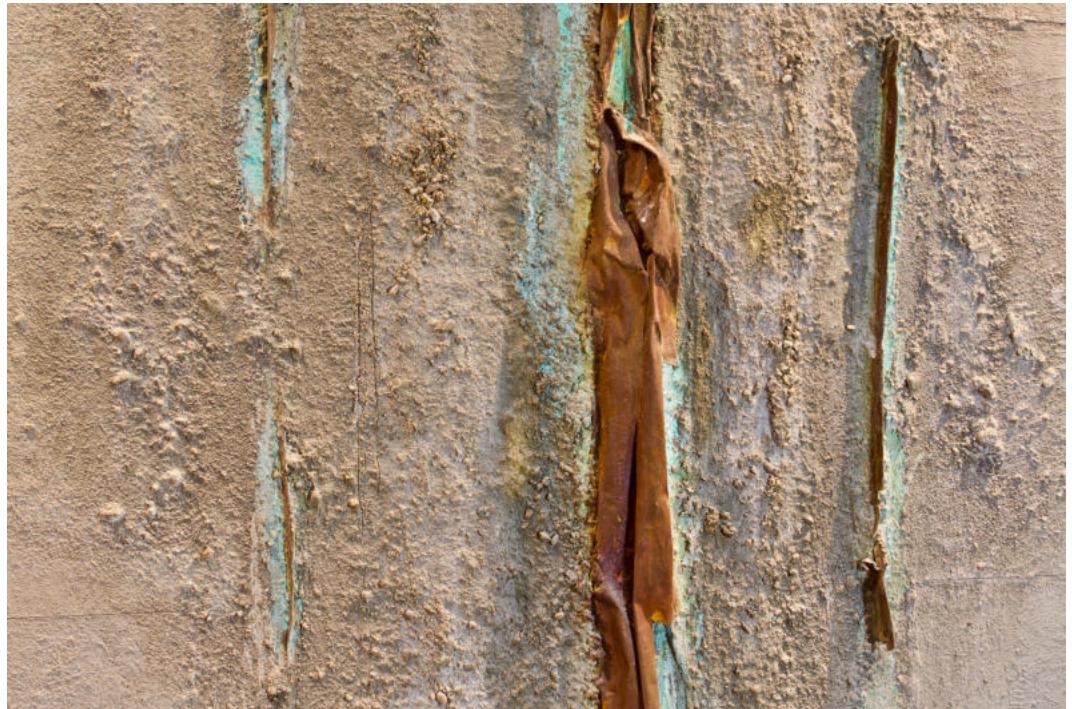
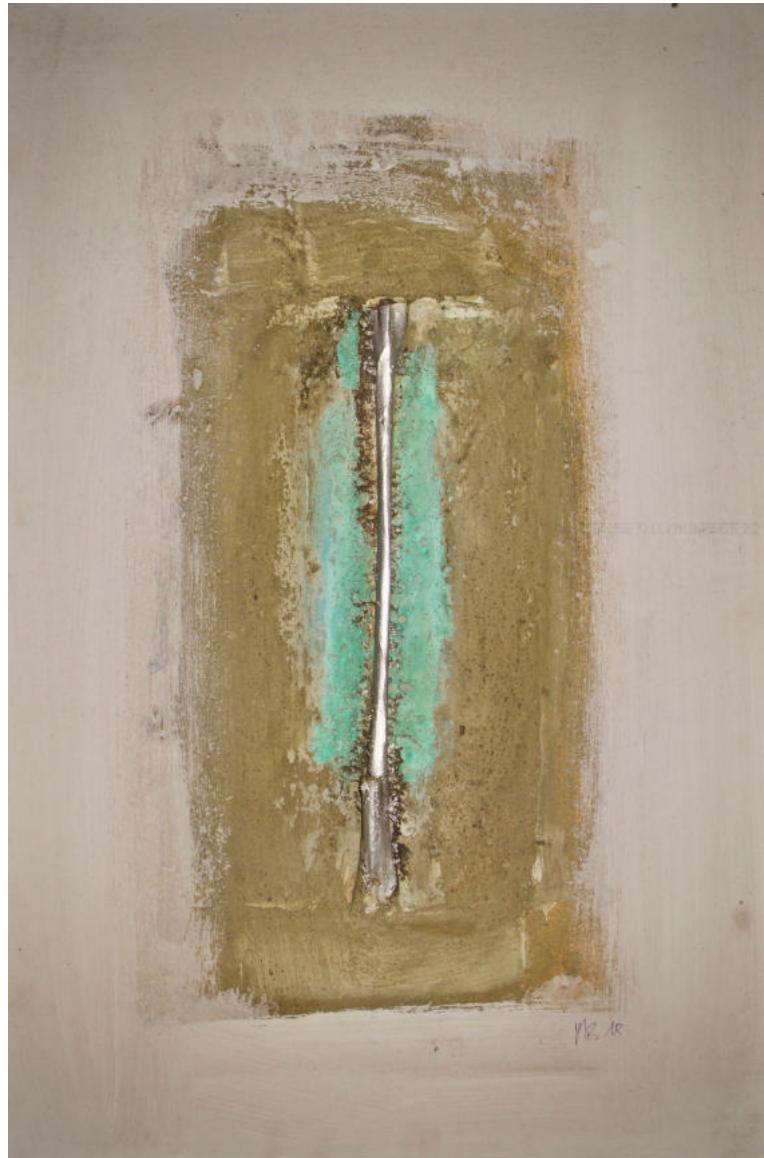
Sketch on paper, DIN A4, ca. 15 x 25 cm

Charcoal, pencil, and color spray



Wall objects

Series "Cement and Paper" (2008-2012)
*inspired by fractured rock surfaces and the
colors/shapes of thermal springs*



Series "Cement and Paper" (2008-2012)
*inspired by fractured rock surfaces and the
colors/shapes of thermal springs*



Series “Fire and Plexiglass” (2021 - present)
inspired by the colors/shapes of thermal
springs and geysers



Series “Fire and Plexiglass” (2021 - present)
inspired by the colors/shapes of thermal
springs and geysers



Once upon a time... Mandranova

Series “Tubes - transparent”

ARTELAGUNAPRIZE Special Price Mandranova,
Sicily (Artist in Residence)



One upon a time... Volcanic eruption (2020)

Object 100 x 100 cm



Sculptures

Once upon a time... Sculpture, untitled (2021)



Three objects made from fencing material - Untitled (2017)
Wood and fence wire



Object “Garden of Eden” (2024)
Cement, copper wire, Plexiglas



Model for Once upon a time... (2021)



Model for Once upon a time... (2021)



Model for Once upon a time... (2015)

*"The essence of my work is characterized
by a deep connection to all living things and the
examination of transience."*

Short Biography

Born in Lüneburg in 1965 and having lived in Algeria, the Netherlands, and later again in Germany, artist Martine Seibert-Raken's work moves between the three fields of landscape, art, and object. Her work consistently demonstrates craftsmanship and a love of experimental expression. Her training as a furniture maker and subsequent studies in architecture formed the basis of her work. All of her major works deal with nature, responsibility, and the future.

Excerpt from major exhibitions:

- 2010 Participation in "Ruhr 2010", Installation "Kohle Kühe Kunst"
- 2015 Winner of "Rhineprize BonnSkulptur im Außenraum"
- 2018 Sculpture Network Start Sculpture
- 2019 Biennale di Venezia with the Installation "Once upon a time ... Unkel goes to Venice"
- 2021 Project "ION Neuwied", Installation in an empty church interior (St. Mathias)
- 2022 Gallery Weekend Fasanenstraße Berlin
- 2022 Pedona Camaione, Italy, Installation in private property
- 2024 Collaboration with Kate Eva Gaj, Curator & Art Manager, Cologne
- 2024 Art in Architecture Competition (final selection), Bergische Universität Wuppertal
- 2024 ARTELAGUNAPRIZE Winner of the Special Prize for Landscape in Veneto and Sicily
- 2024 Artist in Residence Vegal.net Italy
- 2025 Realization of the series "Once upon a time... Mandranova" in Sicily
- 2025 Represented by Galerie Sol St. Tropez, France (www.galeriesol.com)
- 2025 Represented by Galerie Paxmann, Bonn, Germany (www.paxmann.art)
- 2026 Participation in "Skulpturen Triennale Bingen", Germany (www.skulpturen-bingen.de)



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