

SVEN VOLLBRECHT

The starting point of my work is the everyday. I specifically draw on objects that surround us in daily life, things we use, touch, or consume unconsciously. To me, these items are not neutral props; they are repositories of habits and norms. By tearing them out of their familiar cycle and manipulating them materially, I bring issues to light that often remain invisible in day to day life. It is a play on recognition: the familiar becomes a medium for critical inquiry.

When searching for materials, I look for things that bear the traces of their past lives, whether through wear and tear, layering, or natural decay. I take what is there: industrial leftovers or organic finds. For me, this material is not passive stuff to be bent to my will. Rather, I see it as a counterpart with a will of its own. I let things simply be and speak for themselves instead of smoothing everything over perfectly. This results in works that develop a very distinct, clear presence, transforming the everyday into a new, concentrated form.

I ask myself: How deeply is standardization rooted in our very limbs? And how can we create spaces through artistic interventions where these norms begin to falter?

It is important to me that my work does not just take place in the mind or get stuck in theory. I want the objects to have a real impact in the room and to engage people directly on a physical level. I am interested in what is happening right here, right now, without excuses or overly intellectualized comparisons. Ultimately, I am looking for a clarity that can withstand complexity without immediately explaining it away.

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[Artfacts: Sven Vollbrecht](#) • Represented by [Notagallery](#)

GROUP SHOWS

2025

Noch Nicht, Notagallery, Berlin, Germany

2024

Schöneberger Art, Haus am Kleistpark, Berlin, Germany

2023

Berlainshow, raeume.art, Berlin, Germany

Time is running out, Notagallery, Berlin, Germany

X-Artist, PRACHTSAAL, Berlin, Germany

ambivalent, Notagallery, Berlin, Germany

2022

Schöneberger Art, Berlin, Germany

Depature, Berlin Art Week, Former Airport TXL, Berlin, Germany

INTERVIEWS AND ARTICLES

Kunst-Wochenende "Schöneberger Art" (DE) by Nora Tschepe-Wiesinger, Tagesspiegel, 11/2024

Art Is Not An Idea, It Is A Process: A Conversation with Sven Vollbrecht (EN) by Sissi Marino, MAE, 12/2023

IIS-Show "Wir brauchen Liebe" with Sven Vollbrecht (DE) by Ingmar Stadelman and Idil Baydar, PLUTO TV, 09/2023

NOTAGALLERY, Sven Vollbrecht zeigt Kunst "CIRCLE" (DE), by Raquel Crawford, TV Berlin, 05/2023

Departure (DE), Monopol Magazin 09/2022

PRIVATE COLLECTION

Wilhelm Siebert, Berlin, Germany

ALBTRAUM

2025

Series of 8 wall-based objects.

Basement lamp, music box, various toys.

Height: 23–82 cm (9.1–32.3 in), Width: 12–27 cm (4.7–10.6 in)

In my eight part series ALBTRAUM I examine the fractures between childhood security and technical sobriety. Each work follows a rigorous almost clinical experimental setup: a standard basement light serves as the skeleton yet it is stripped of its protective glass and bulb deprived of its actual function. This deliberate displacement of an everyday object transforms the lamp from a mere utility item into a sculptural shell that bears witness to an absent enlightenment.

In place of the promised light the fragmented emerges.

I integrate anonymous found objects from the world of toys decoupled from their original history directly into the sockets and combine them with the mechanism of a music box.

These material hybrids make the physical distance to one's own childhood tangible and emphasize the ruptures within collective constructions of memory. While the series follows a coherent formal structure each of the eight works is dedicated to an individual thematic premise defined by the choice of specific toy fragments.

Only through the physical interaction of the audience: a deliberate pull at the bottom of the sculpture, is the familiar melody of a lullaby released into the space. This act of triggering is ambivalent: it elicits an immediate emotional reaction but simultaneously demands a confrontation with the sparse, almost violent aesthetic of the supporting object. A tension arises between this harsh, functional logic and the fragile charge of the found items. The work thus becomes a resonance chamber for a form of memory that tilts into the uncanny, a place where the boundary between the protective and the threatening blurs in the reverberation of the music box.

Video link to the work #4: <https://tinyurl.com/33ycya3v>





Work #1
25 x 5 cm (9.8 x 2.0 in)



Work #2
15 x 5 cm (5.9 x 2.0 in)



Work #4
20 x 5 cm (7.9 x 2.0 in)

PROGRAMMWAHL

2025

**Wall-based object, satellite dish, wooden crosses, clothes hooks.
95 x 59 x 54 cm (37.4 x 23.2 x 21.3 in)**

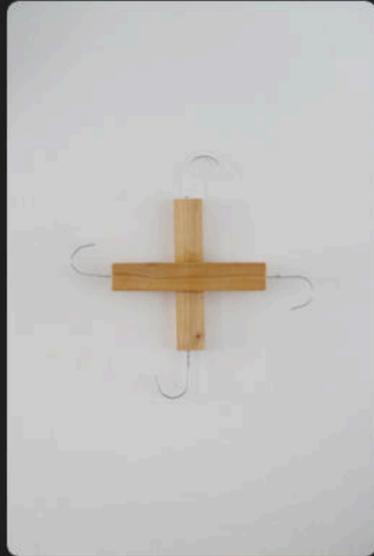
In the developmental phase of my wall object, immediately preceding the 2025 federal election in Germany, the satellite dish became an almost prehistoric yet highly charged symbol for me: it represents reception, the filtering of information, and the neural networking of a society. But what happens when the signals shift?

The hooked crosses that I incorporated into the object are a direct response to the palpable rightward shift in current politics. They mark a painful turning point.

However, what troubled me most was the question of visibility. In a collateral experiment, I uploaded the swastika motif to common image search engines and LLMs like ChatGPT. The result is as revealing as it is frightening: none of the AIs recognized the symbol in its political dimension. Instead, it was identified as a harmless everyday object, such as a clothes hanger.

For me, this digital blindness is more than a technical glitch. It is a metaphor for a society that can not or will not name the obvious any longer. In my work, I confront the physical presence of this sign with its algorithmic trivialization. It is about the gap between what we see and what the systems mirror back to us. The wall object functions here as a jammer: it brings the repressed symbolism back from digital camouflage into the physical space, where it can no longer be clicked away or harmlessly reinterpreted.





What is this?

It looks like a **multi-hook wooden hanger** — basically a simple rack made from two wooden slats in a cross shape, with metal hooks on each end.

You'd typically use something like this to hang **multiple items at once**: clothes, accessories, bags, plants, or even tools. The central hook lets it hang from a wall or rod, and the four outward hooks spread the weight evenly.

Very utilitarian... but also kind of minimalist-art vibes. If this is yours, it wouldn't look out of place in a studio or gallery space.

📄 👍 🗨️ 📌 🔄 ...

+ Ask anything



ChatGPT can make mistakes. Check important info. See [Cookie Preferences](#).



KLAU-CLAUS

2024

Wall-based object, mask, table frame, emergency hammer.
115 x 43 x 17 cm (45.3 x 16.9 x 6.7 in)

In my engagement with this work, I am primarily fascinated by the disturbing ambivalence of the masking. At first glance, we encounter a red fabric mask with a white pompom, a visual signal that immediately evokes the cozy semantics of the Christmas season. Yet this comfort tips within seconds: through its pointed shape, the mask evokes a religious, almost fanatical austerity. It recalls the hoods of penitential processions or the uniforms of terror, transforming the festive prop into a tool of ritualized madness.

I understand the framing by the wood of a table as a deliberate localization within the domestic space. The interior here becomes a stage for an ideology; the private is no longer neutral. The red emergency hammer placed below the frame seems particularly poignant to me. It functions as a conceptual anchor point and as a tool of disruption: it physically and metaphorically breaks the Christmas staging. It poses the urgent question of escaping a system that oscillates between commercial calculation and religious cult.

For me, this work is not a mere illustration of critique but a material intervention. It uses the familiar textures of the "festival of love" to expose them as a masquerade of powerful structures. Here, kitsch and faith collide with the firm resolve to finally break with the staging.



PRESENT

2024

**Wall-based object, birthday candles.
30 x 30 cm (11.8 x 11.8 in)**

In my work PRESENT, I examine the intersection of ritual celebration and industrial overproduction. Three number candles, in their original packaging and arranged to form the number 666, serve as the starting point for an investigation into the mechanisms of contemporary consumption.

My aim is to illustrate the subtle, almost playful seduction by global corporations, which increasingly transform our private celebrations into "material battles" (Materialschlachten), suggesting that joy can be defined through the accumulation of unnecessary accessories.

By leaving these omnipresent artifacts of modern self-staging in their unopened original packaging, I emphasize their status as pure, untouched commodity. Enclosed within the austerity of a white, square frame, the objects are stripped of their functional context, the act of burning and ritual passing. The promise of the party is literally frozen. A deliberate tension arises between the colorful, almost naive materiality of the object and the dark connotation of the numerical sequence. In this context, the number 666 does not function as a religious memorial, but as an ironic cipher for a system that loses itself in excess, until only the shell, the commodity, and the parodic surplus remain.



WWW

2024

Sculpture, aluminum container, modified industrial graphics
30 x 54 x 30 cm (11.8 x 21.3 x 11.8 in)

This work explores the translation of the restless search for digital stimuli and the fleeting desire for the next click into a physical form. I have repurposed a 30 liter aluminum container by relabeling it and symbolically filling it with dopamine. Through this process the immaterial suddenly becomes leaden and heavy.

The object functions as an industrial depot for our longings. While the label deconstructs the internet as an ingredient a hazard sticker marks the digital space as a toxic zone. My work focuses on the materialization of an addiction where a fleeting impulse in the brain manifests as potentially hazardous goods within a cold metallic body. I invite the viewer to not only understand the chemical architecture of our online behavior but to confront it as an object.



Exhibition view, "NOCH NICHT"
Notagallery, Berlin, 2024

DOPAMINE.^{dppn}

100%

Easily addictive.

Keep container tightly closed.

Stay away from the internet – do not log in.

Seek medical advice immediately in case of excessive connecting and present the packaging or label.

FDA: 060891-2004



Easily addictive

ECHO

2024

**Sculpture, Leopard 1 tank shell casing, hunting horn.
96 x 15 x 15 cm (37.8 x 5.9 x 5.9 in)**

In this work I have joined a Leopard 1 casing with a hunting horn. The result is a hybrid of military discharge and ritual signaling. Standing in the space, the object demands a new reading: the call to hunt becomes a potential self endangerment.

The analogy I draw here is that of toxic communication. Hate speech often functions like a shot into the unknown, yet in this work the warning becomes concrete: be careful what you proclaim. The force of a comment can turn back on itself. It is important to me to mark this space of resonance between the I and the we. The object calls for an ecological form of coexistence, a respect that is not merely moral but functions as a protective mechanism against one's own aggression returning as an echo.

Exhibition view, "Schöneberger Art"
Haus am Kleistpark, Berlin, 2024





SHITSTORM

2024

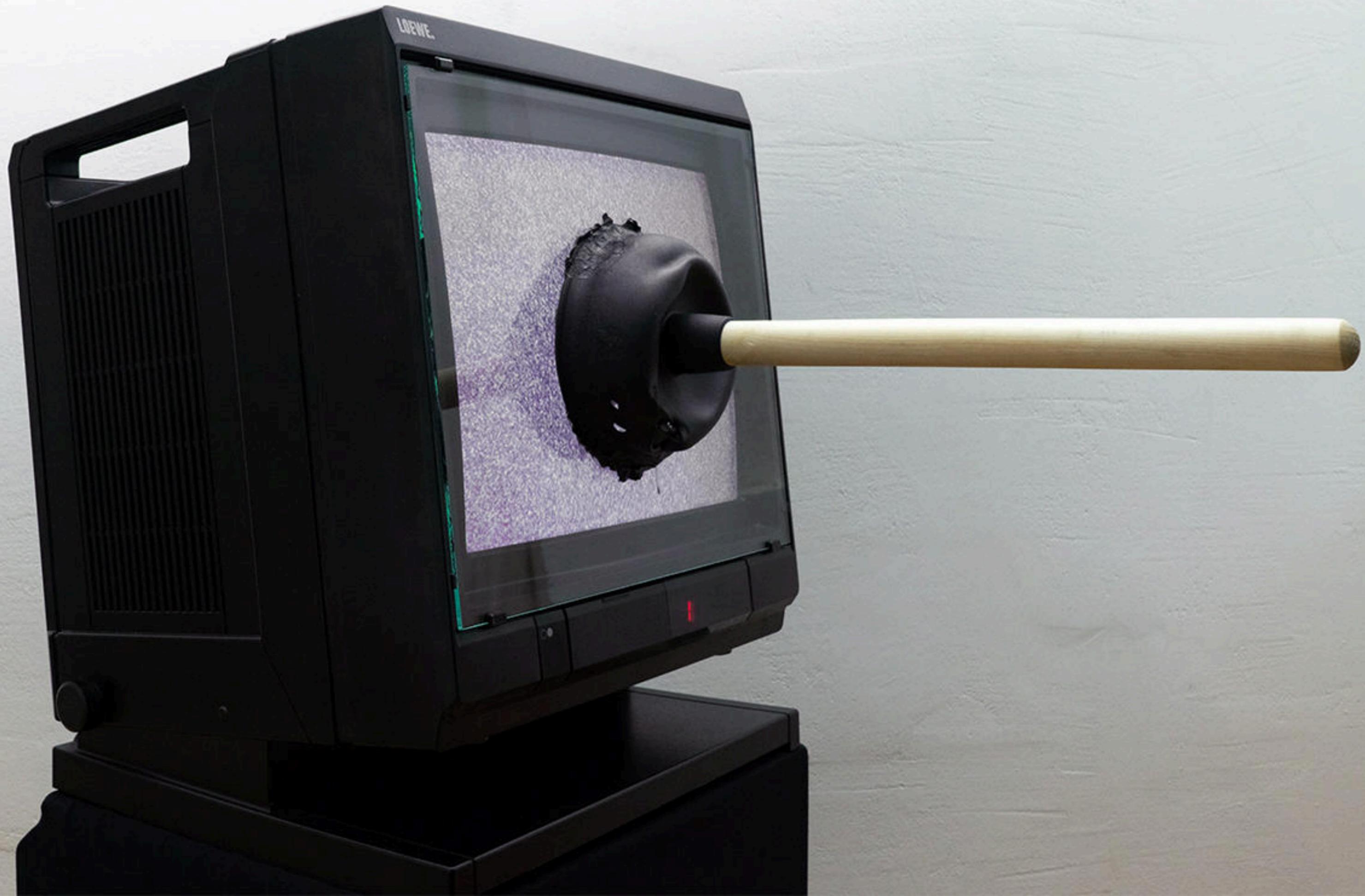
Sculpture, CRT television, sink plunger.
44 x 35 x 80 cm (17.3 x 13.8 x 31.5 in)

In this work I present a cathode ray tube television reinterpreted through a minimal yet physically haunting gesture. A modified suction cup or plunger is attached directly to the screen. Its signs of wear suggest a repetitive and almost violent impact. The screen displays no program but only the electronic static noise.

In this constellation the static becomes a metaphor for those uncontrolled electronic discharges known as a shitstorm. The work makes the interface between the physical body and obsolete media technology as well as the toxic materiality of modern communication tangible.

Video link to the work: <https://tinyurl.com/4k25aa6w>





SIGNS

2023

Wall installation, metal fence, posters, mixed media.
150 x 200 cm (59.1 x 78.7 in)

When I received the invitation from raeume.art for the group exhibition Berlinshow on the subject of Artificial Intelligence it quickly became clear to me that I did not want to use AI simply as a stylish new tool for image making. While many use this technology to generate new worlds I am preoccupied by a more fundamental question: what does this intelligence actually do to us? How does it transform our humanity, our bodies, and our coexistence?

In my research I focused less on algorithms and more on our societal approach and the way we surrender ourselves to this technology. We stand on the threshold of a future where AI is no longer just a tool but an environment we can hardly escape. I therefore decided on an analog wall installation centered around a fence. Mounted on the wall the fence loses its purely restrictive function and becomes a site for a critical engagement with the digital world. Adorned with signs, posters, and statements the work envisions a near future scenario: a place of mourning.

It is an aesthetic of remembrance similar to those found at sites of violent events, a quiet memorial composed of messages and simple signs. In this view from the future the arrival of AI marks a profound rupture and an almost traumatic shift in our identity. At this wall I create a space for reflection to pause. I ask: what will we have already lost in the future when the machine takes over? The installation invites us not to simply celebrate AI as progress but to understand it as an event that deeply challenges us as humans and compels us to reflect and mourn.



Exhibition view, "Berlinshow"
raeume.art, Berlin, 2023

NO A.I.
WITHOUT
ETHICS

MACHINES
SHOULD
SERVE

DO
THE
RIGHT
THING

HUMANS
DESERVE
BETTER

I AM
NOT
A ROBOT



HUGS
AGAINST
THE
MACHINE

PROTECT
HUMANS
NOT AI



WE CAN END
AI VIOLENCE



BAN
A.I.

ARTIFICIAL
STUPIDITY

no
mas-
ten?
still
be in
war
Presidents
be
careful
AI
what

I am not
a virus
Error 404
democracy
not found

Only love
can conquer
AI

I am only a
human -
What did I
do wrong?

Protect
jobs

LULLABY

2023

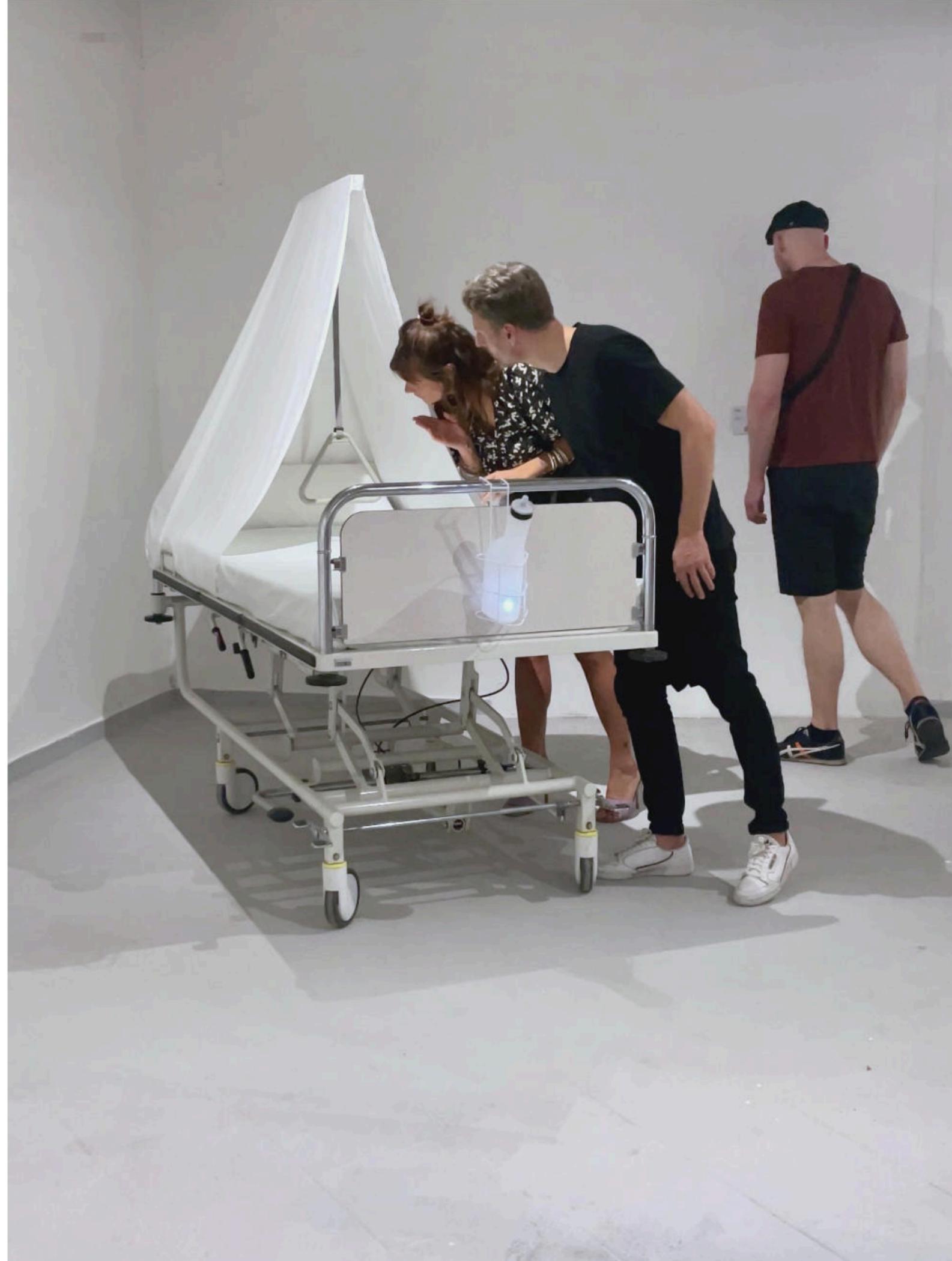
**Room installation, hospital bed, illuminated urinal, rotating triangle grab handle, music box playing Frédéric Chopin's Funeral March on a continuous loop.
115 x 43 x 17 cm (45.3 x 16.9 x 6.7 in)**

During the time my father was dying and I was caring for him I received an invitation for a group exhibition at Notagallery. The theme was Time is running out. For me this title was not an abstract motto but my immediate reality. The hospital bed as an installation is therefore much more than just a piece of work it is the direct transformation of my state of being during that time.

The entire object makes the cycle of life physically tangible by intertwining the architecture of the hospital bed with symbols of the beginning. A fabric canopy typically associated with a baby crib spans the hospital bed. At the foot of the bed hangs a urinal sealed with the nipple of a baby bottle containing a light. Here beginning and end physically merge. The absolute helplessness with which we start our lives is the same with which we often depart from it.

I wanted to make this state of powerlessness palpable. There is a handle attached to a music box that turns incessantly upon itself while Chopin's Funeral March plays on a continuous loop. To me this is the image of our reality: we do not always have control over our health and our lives no matter how much we struggle. The rotating handle depicts the exact moment where control ceases. It is about the inevitable and about eventually letting go when time no longer moves forward but simply ends. I was still able to show this work to my father at his bedside. That moment remains within the work as the truly completed cycle.

Video link to the work: <https://tinyurl.com/mr43y7r4>







TRUST

2023

Wall-based object, shopping basket, rat trap, plastic cucumber.
41 x 45 x 27 cm (16.1 x 17.7 x 10.6 in)

This work features a plastic cucumber in a rat trap attached to a shopping basket. I use this radical juxtaposition to question the mechanisms of the food industry: where is the line drawn between nutrition and seduction? Where does the trap of industrial optimization snap shut? My focus is on the deliberate deception of consumers regarding ingredients hidden behind cryptic labels and surfaces artificially enhanced through genetic or chemical intervention. The plastic cucumber serves as a placeholder for an alienated nature that is only permitted to exist as a flawless product.

The shopping basket is transformed from an everyday vehicle of consumption into a cage for a manipulated object. In the rigid materiality of the wire mesh and the brutal spring loaded mechanics of the trap a deep distrust of a global system manifests a system that simulates freshness while corrupting the actual substance of food. It is a sculptural warning against the passivity of the act of reaching. A memorial that shatters the supposed innocence of daily shopping and makes tangible the often invisible violence behind our highly engineered food chains. The work remains frozen in the moment of snapping shut forcing us to reevaluate the consequences of our own convenience and the hidden costs of industrial perfection.



Exhibition view, "X-Artist"
Prachtsaal, Berlin, 2023

2023

2023

Sculpture, plastic arm, rope.
62 x 20 x 20 cm (24.4 x 7.9 x 7.9 in)

In my work I depict a black plastic arm reaching out from a dark puddle toward a rope. What initially appears to be a saving gesture reveals itself upon closer inspection as an absurd theater of powerlessness. The reach for the rope is not a rescue but the perversion of an escape. I am interested in the existential despair of these movements a moment in which help becomes a trap and merely delays the inevitable downfall. It is a state of agonizing in betweenness a postponement of the end frozen in the moment of reaching. No rescue only a delayed farewell.

Exhibition view, "ambivalent"
Notagallery, Berlin, 2023



CIRCLE

2023

**Room installation, shopping cart, plastic bags, security cameras.
260 x 70 x 130 cm (102.4 x 27.6 x 51.2 in)**

In my room installation an ordinary shopping cart stands at the center, an object we know as a vehicle of consumption and supply which here however becomes a funeral bier. It is filled to the brim with white bags that pile up and in their anonymous formlessness recall both construction material and physicality. It is a fragile architecture of the provisional. Around this object I have installed a system of security cameras. They form a technological periphery that does not remain passive. As soon as one approaches the installation they react. They follow the movements of the viewers turning and fixing their gaze.

I am interested here in the shift of power dynamics: the object in the cart, perhaps a private possession or perhaps a collective remnant, seems to be protected yet the cameras simultaneously create a barrier of surveillance. Who is observing whom? At the moment one attempts to grasp the material and its texture one becomes a data point in the system. I am concerned with this threshold between intimacy and control. The white bags remain silent almost ghostly in their neutrality while the mechanics of the cameras unfold an aggressive presence. I want to force visitors to confront their own position in the space: am I a witness to a precarious situation or am I already being marked as a potential disruption? The installation thus becomes a feedback loop of curiosity, distance, and the constant feedback of the technical gaze.

Video link to the work: <https://tinyurl.com/2v6kkudy>



Exhibition view, "ambivalent"
Notagallery, Berlin, 2023

DIGITAL VOID

2022

Site specific video installation, canvas, rear projection, video loop (00:12), doorbell, music box, doorbell sign. 200 x 100 cm (78.7 x 39.4 in)

With my site specific installation I consciously work against the architecture: instead of occupying the space I obstruct it. A large scale specially constructed screen functions as a physical barrier that denies access and channels the gaze. This gesture reflects the logic of digital profiles. Similar to a social media account we see a person in their actions yet remain isolated from the reality behind the facade. A discrepancy arises between what we believe we know and what is actually happening. Those standing in front of the projected eye remain in uncertainty about what is simultaneously occurring in the real space behind it. It is that state of decoupling we experience when staring at our devices: the immediate environment disappears behind the medial surface.

The projected eye embodies the intimacy of observation; it fixes upon the viewers and creates a proximity that feels almost uncomfortable. However the decisive rupture is marked by a doorbell I installed. Whoever presses it is not welcomed but triggers a piercing scream through loudspeakers. This acoustic assault is my commentary on the permanent attention economy. Liking, sharing, commenting the scream is the radical response to an overwhelming demand that often remains silent in the digital realm but here immediately jolts the physical space and the body itself. It is the moment when the constant noise simply becomes too much.

Video link to the work: <https://tinyurl.com/3cnremnr>

