



1994 - 2001

the beginning - falk von traubenberg

translation: kristina von bülow

in the beginning was the change from the technical and mathematical to the creative and designing, or, simply put, from the how to the why. it was my change from the studies of civil engineering those of architecture that i started in 1994. it was also the time of my first own camera, a nikon f4s, which i fed with 35mm slide films. and it was zero hour of the journey of my artistic work, something i would not even have dreamed of at the time. there was nothing, absolutely nothing artistic about me. i could neither paint and draw nor take photographs. my capabilities were hidden, and i followed an intuitive impulse and my love. i unlocked the basics of designing and conceptualizing in my architecture studies. my creative and expressive will had slumbered in me and was now awoken.

in the course of the studies, it was for me ever more about the approach, the idea, in other words, about the draft. that is how the draft piece, the concept and the structure became increasingly formative for me. the liberties that i experienced against expectation at the technical college of constance allowed for just that kind of interaction with my trusted professors. bit by bit, more and more, i made use of photography for creative and experimental purposes, having previously used it solely for documenting excursions. my view began to develop.

the presentations of the excursions to new york and moscow, which i had compiled in a slide and sound show and presented at the auditorium of the technical college, were pathbreaking for me. these shows were not about documenting the travels, but rather about the emotion, the energy, which the particular place emitted. my photography turned more experimental.

added to that were the training of my view in terms of architecture and the connection with photography. as early as the study years, i had first publications and small commissions for architectural photography - at that time, done exclusively with my 35mm camera.

two essential drafts from the studies were based on the square and its creative possibilities. one was a 4th semester draft for a museum for camille claudel. the other was my diploma thesis in the summer semester of 2000, for which i designed a workshop building for processing war experiences in sarajevo. a cube, broken into eight pieces, and a square space located beneath it symbolize rupture and the possibility of healing.

after the studies, i worked as an architect for eight months in switzerland. it was a time that not only showed me that actual construction is not my mission and that i do not work well in fixed structures. but i also established the contact with the cantonal construction department in thurgau, for which i later contributed architectural photography to a book project.

at the end of this period in 2001 was the photographic discovery of my own body that, in my photo works, represents humanness. in the photo works of my Frankfurt time lies the seed of my long-time examination of abstraction, experiment and the own body. i set out naively and inexperiencedly into self-employment as a photographer and aspiring artist.