



2002 - 2017

the orange years - falk von traubenberg

translation: kristina von bülow

my penchant for the neon orange of high-visibility clothing will characterize my appearance of the next 16 years. in 2002, i buy my first high-visibility pants, and this piece of clothing gradually develops to be my hallmark, having an extremely high recognition value. the game with the topic of "clothes make the man" entices me. what becomes obvious is the stereotyped thinking that we all are more or less subject to. additionally, this piece of clothing increases my individuality albeit being something of a uniform in many professions.

after eight years of purely being a garment to me, the pants also find their way into my artistic creation. in 2011, i start the photo series falk's orange pants story. a continuous flow of images in which i always integrate a piece of my pants into the everyday setting of the picture, be it as a section or as a reflection. i take the photographs of this series only on the iphone - i always have it with me, i appreciate the simplicity and the directness of this camera, and i play off its possibilities ever more. in the fall of 2017, i take photos of me with these pants for the last time, i disrobe this once permanent garment.

in 2002, my path leads me from frankfurt back to constance because i have the opportunity to contribute to an architectural guide in thurgau. i learn how to work with a view camera.

overall, i photograph about 80 projects for the book, besides also creating the drawings and descriptions.

during this time, i additionally develop more of my photographic vocabulary. i try to apply the possibilities that digital image editing offers for new pictorial strategies. fully in accordance with flusser, i expand the limits of my/the photographic universe. slide projection, which was ever-present during my childhood and adolescence, which i took ownership of during my studies, and which i have further developed by the technique of cross-fading, is replaced by digital image projection. i am highly interested in the in-between image where both images are visible and together result in a new, third one. here lie the roots of those of my works that are either accelerated or slowed down to extreme extents. this will always continue to be a creative element in my photo-video works.

2002 is also the year in which i fill slides into preserving jars for the first time. it happens on the spur of the moment. i follow a subconscious impulse. the aesthetics speak to me. i find something about this that i cannot yet describe. the jar filled with the slide frames sits on my desk for a long time. in 2003, i publicly show a first series of such jars, still without much of a concept behind it. the idea of non-showing emerging from it will accompany me for many years to come.

in 2005, my work mindstorm #01 makes it onto the shortlist of the international media award for science and art, courtesy of the media academy zkm karlsruhe and the broadcaster swr, winning the audience's prize. it is a prime example for my style of accelerating images in order to withdraw them from the viewer's gaze.

i create the first large-scale installation: apparategedächtnis [apparatus memory]. we now live in hamburg, and, correspondingly, i show the work, comprising 288 preserving jars, for the first time at nord art. over the years, i create several installation projects that need the viewer and his imagination in order to be able to unfold their full effect. they deal with different aspects of image reception and proper memories and experiences, respectively.

there are also various photo works that cast a light on the topic of non-showing in their own unique ways. i playfully let them oscillate between abstraction and concretion. i advance to the edges of the photographic universe, of what is possible. creating images beyond photographing (textur series), blocking images while they remain visible (installation works with slides in preserving jars), accelerating individual images (in parts of the video works), as well as the creation of glitches as a motor for new image compositions (interform series) - this appeals to me. the focus in this is repeatedly the portrait, and my own body plays a role every once in a while, too. the series un/published that i launched in 2012 characteristically shows my entire spectrum in the handy format of 20x20cm.

i am interested in concepts that i follow through with consequently. that is why i fundamentally see my oeuvre anchored in concept art, albeit the result, i.e. what remains visible, already appears as the essential part of my work. the concept serves to explain, to derive - it is the path on which i wander.

something else that happened during the orange years is my engagement for theater photography that i pursue since the fall of 2005 - still ongoing today. because of that, my focus has shifted from architecture to the human figure. the performers are an essential part of stage photography. my architecturally schooled view is helpful for capturing the stage space.

this time is also marked by the birth of our three children that i have together with my wife. the family portrait is very prevalent in families with children. every family has them, those cute pics with the sweet little ones. i find my own reply to this in the winter of 2009: WIR [WE] 2009 - a family portrait. the viewer is being challenged by this unusual version of a family portrait. only his imagination can make the portrait with its cool and distant appearance of slides combined with glass and neon tubes come alive. depending on the extent to which he knows me and my family, individual mental images arise. even if the viewer does not know us at all, he will develop an idea of the set topic of the family portrait.

on april 14th, 2017, i conclude my work that i had created up until then. i sense that it is time to launch a new work phase - in order to reflect what drives me and to focus myself anew. i log off, say goodbye until the spring of 2018 - when i want to become visible again with new works. by the name of fbrvt aka falk baron rausch von traubenberg i want to restart completely.

exactly two months after this public decision, it attains an even deeper meaning for me. a health crisis emphasizes my already postulated wish for transformation, lends it a new dimension - it is about my existence and what defines me. my sabbatical turns out to be a real time-out. for half a year, i am withdrawn from normal life. thrown back onto myself. the proper being.

in this time and step by step, the concept for my new beginning emerges. the square, the number eight, and the reduction to only the paper as pictorial substrate develop to be the formal building blocks that frame my continuously originating works (without thinking in series) and to underline their content. it is about humanness in all its facets, physically as well as emotionally. i want to bring to the surface these partly subconscious inner feelings, again and again. from different viewpoints and at varying angles. perhaps it is all expressionistic photography. over the years i will see where this work leads me to.

fast track - eight essential links to works from this phase:

[exhibitions](#)

[photoworks](#)

[falks orange pants story \(fops\)](#)

[fops - photographic interventions](#)

[installations](#)

[video works](#)

[publications](#)

[texts](#)