



Bernd Trasberger

selected works

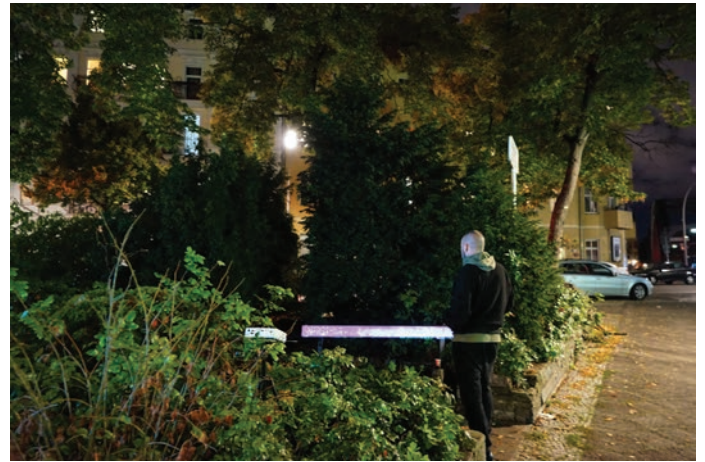
Bernd Trasberger

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Benchmarks
2022

two repaired public benches
mobile projection, DCP, 19 min

installation view: **Beton-Berlin #4**, Eduard-Müller-Platz, Berlin



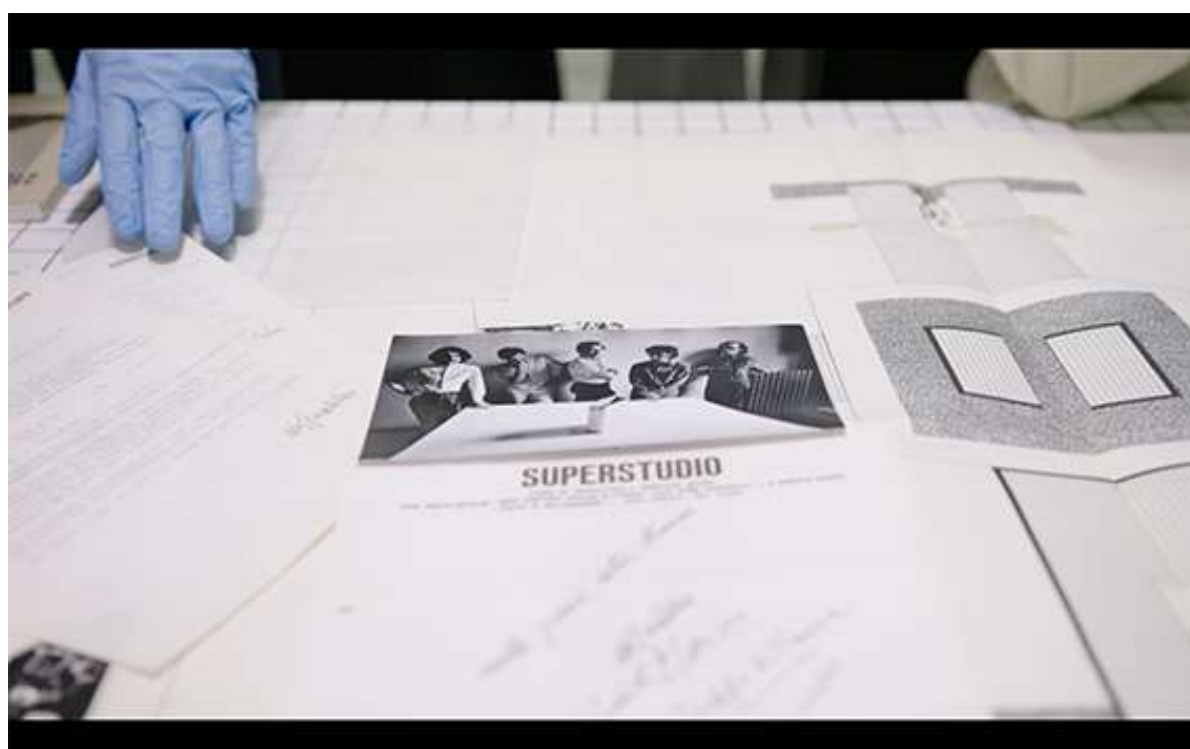
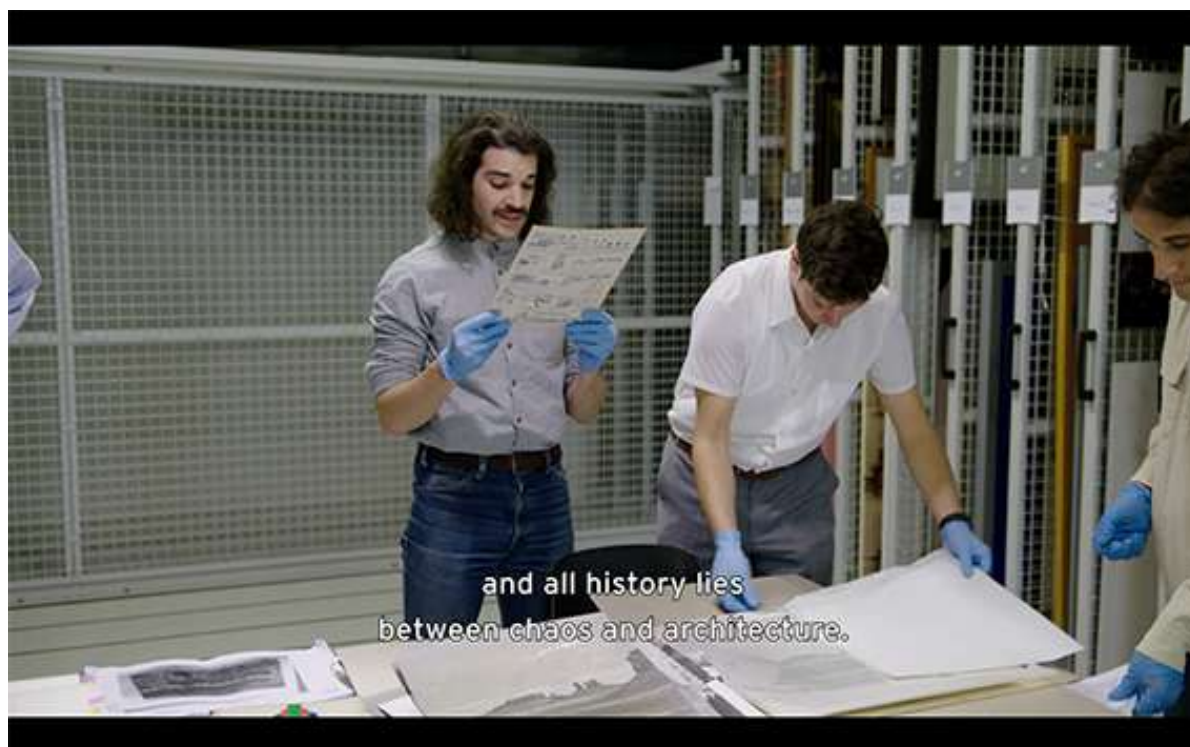
Liebe Grüße aus Graz von Superstudio
2019

DCP color, 25 min



Liebe Grüße aus Graz von Superstudio
2019

DCP color, 25 min



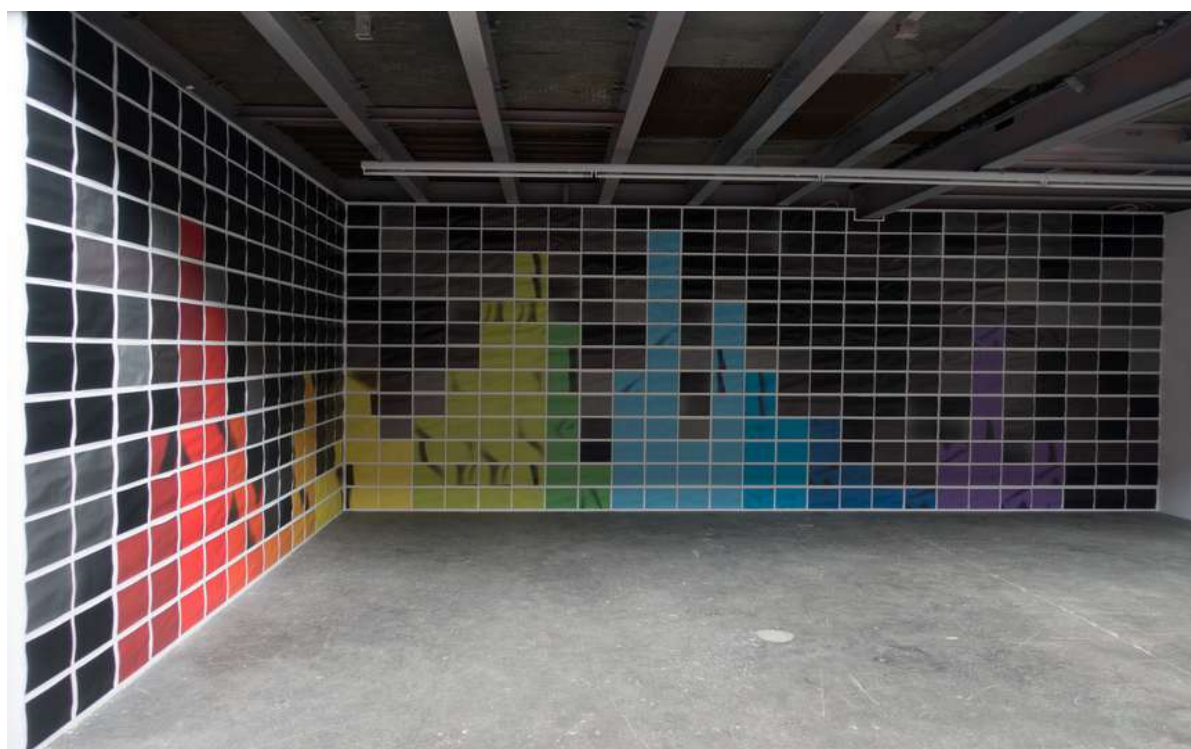
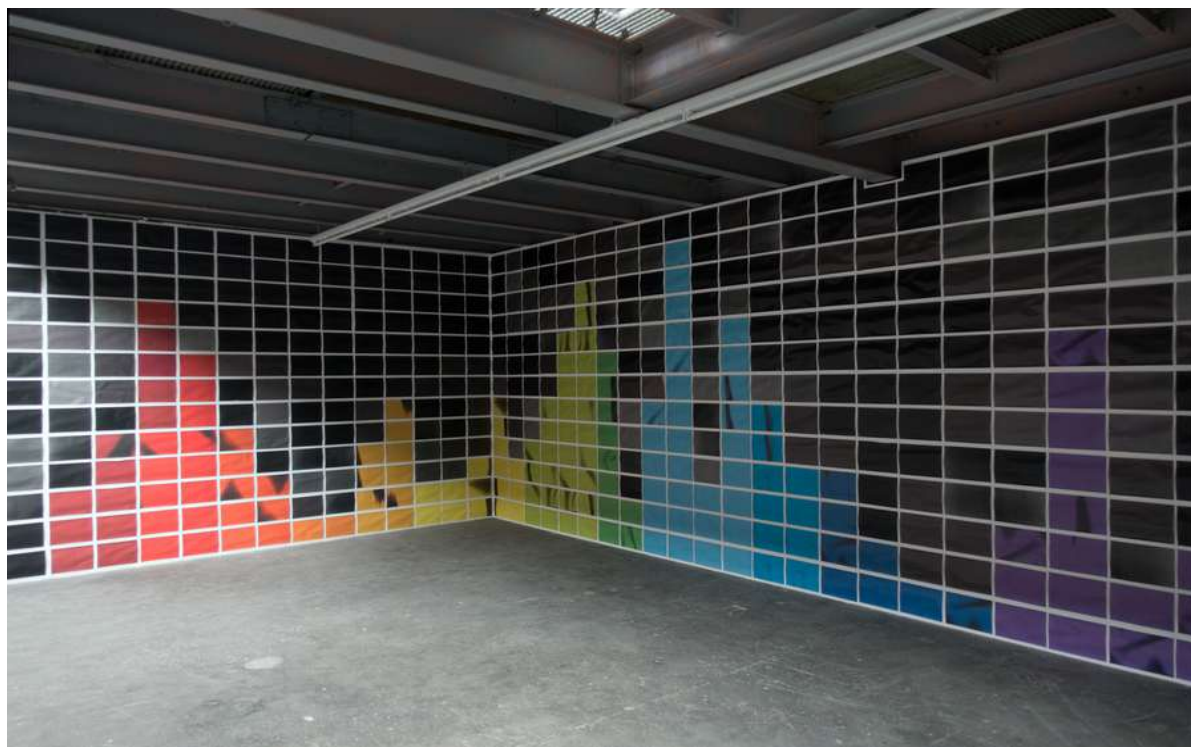
Centrum
2017

concrete, pigment



Econore
2018

520 laser print A4 papers, size variable



Sykes-Picot
2015

oil drums, concrete

installation view: Vanitas Extended,
In Flanders Fields Museum, Ypres, B



Mystery and Melancholy of a Street
2015

laser print on paper, original sculpture fragments,
gold leaf

installation view: Centrum Kultury Katowice, PL



Mystery and Melancholy of a Street
2015

laser print on paper, original sculpture fragments, gold leaf
size variable



This sculpture of an unknown author next to the DOKP building in the center of Katowice, PL is being demolished together with the building. I made a circular frottage in complementary colors and inverted the scan of it. The print resembles a scientific view of a distant planet. Alongside I hung some fragments, that I salvaged from the sculpture. Their cracks are covered with gold leaf.

Fingerprint
2014

laser print on paper
271,3 x 279 cm

installation view: Wendemuseum, Los Angeles, USA



Frottage of a former GDR guardhouse in the context of the ADN Pförtnerhaus project. While the original guardhouse was shipped to the Wendemuseum in LA, my inverted frottage was displayed on a billboard in front of the museum.



Monument for the Lago Colony
2014

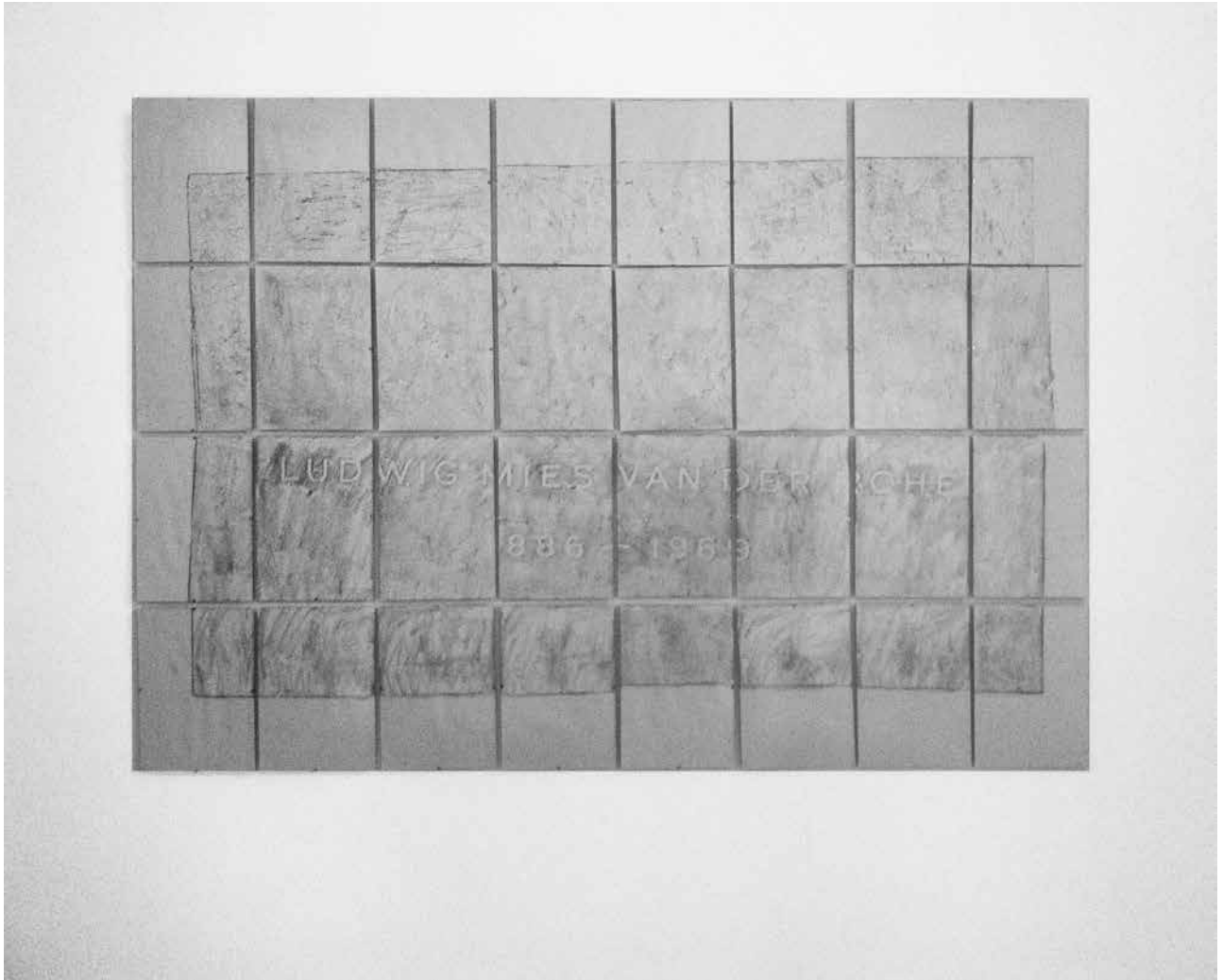
oil drums, concrete
92 x 92 x 325 cm

permanent installation at Ateliers89, Oranjestad, Aruba



Tombs of Architects (Mies van der Rohe)
2014

graphite on paper frottage, glass frames
119,5 x 171,5 cm



HaNeu 1851-1970-2009 (isometric)
2014

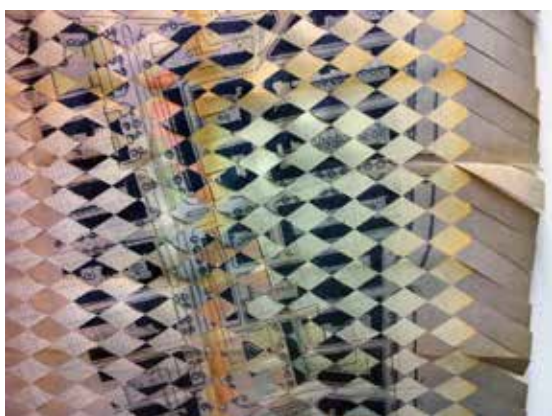
digital print on affiche paper
200 x 250 cm



This work is an interweavement of prints of 3 maps from different times, showing the same area: Halle-Neustadt (popularly known as HaNeu, pronounced Ha-Noi). Halle Neustadt was built as a new town in the early 1960ies consisting of mostly precast concrete residential blocks. The work shows the different stages of the area – as a green meadow on a Prussian map of 1851, as the ideal socialist city in 1970 and in the current state, in which parts of the blocks have vanished, due to demolition in a shrinking post-industrialised city.

Domestic Utopia (isometric)
2014

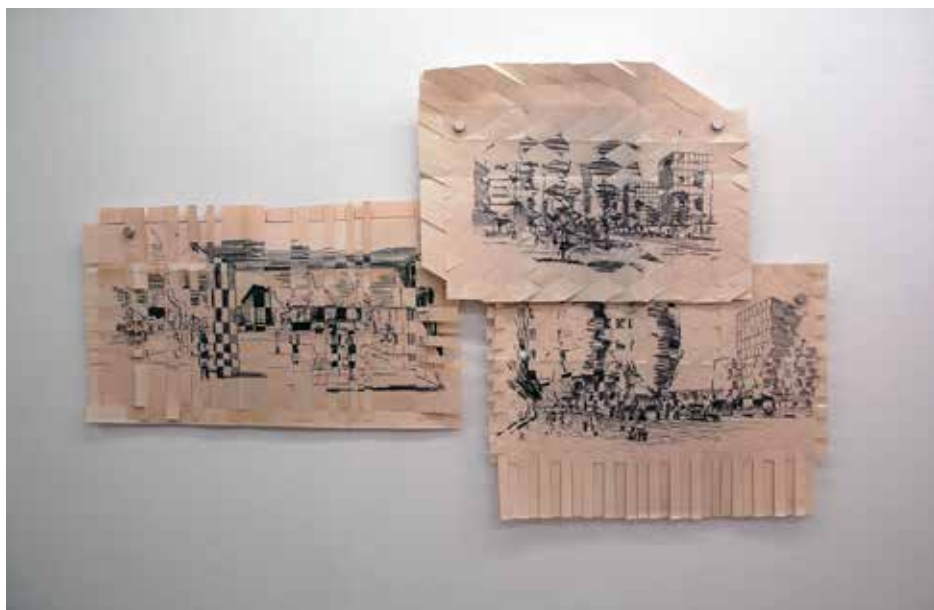
historic blueprints
125 x 63 cm



De Pijp (logarithmic, isometric, orthogonal)
2013

historic blueprints, magnets
size variable

installation view: Bernd Trasberger
The Suburban, Chicago, USA, 2013



Tapis I (diagonal)
2013

historic carpets
size variable

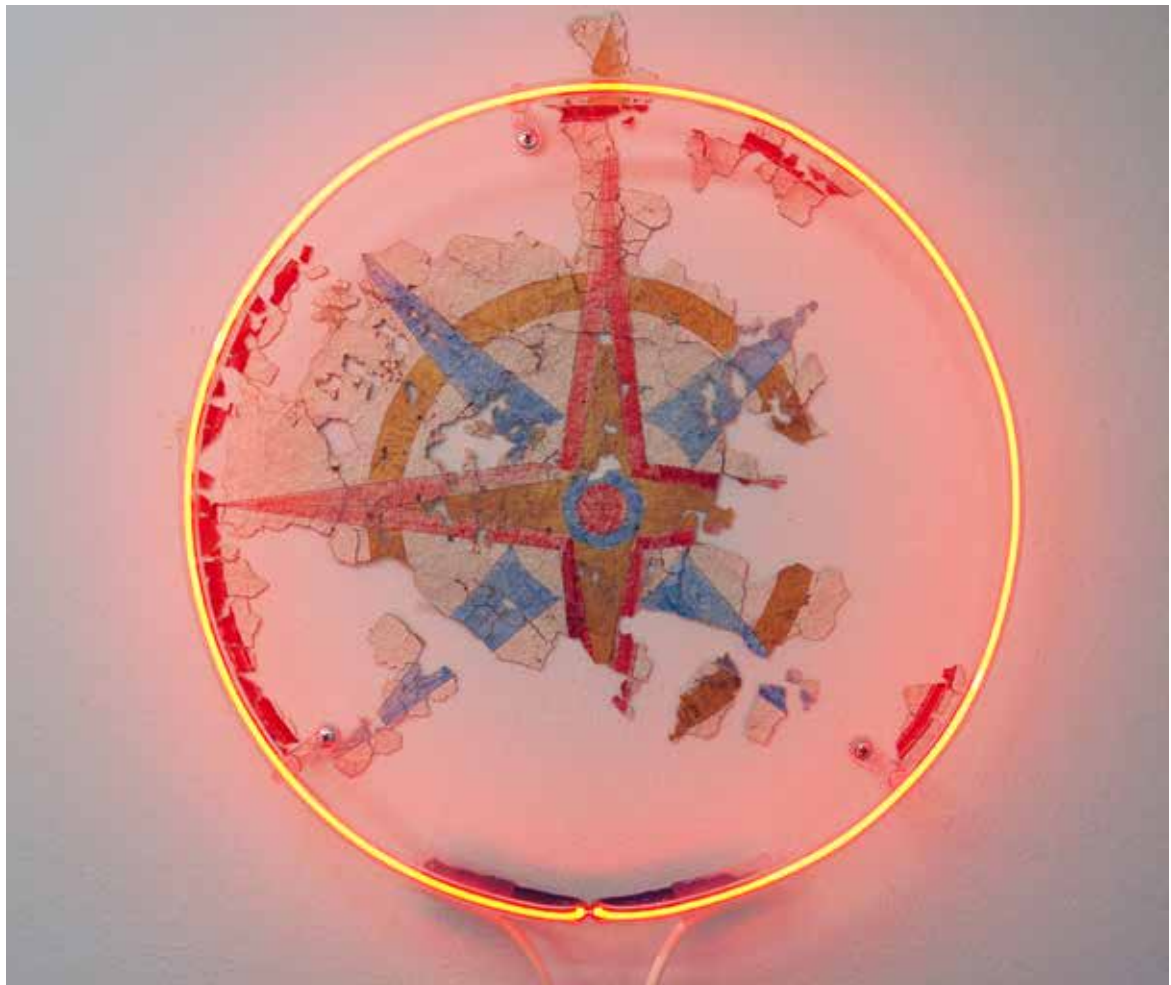
Installation view: Bernd Trasberger
The Suburban, Chicago, USA, 2013



Lost
2013

paint flakes, fluorescent tubing
45 x 45 x 5 cm

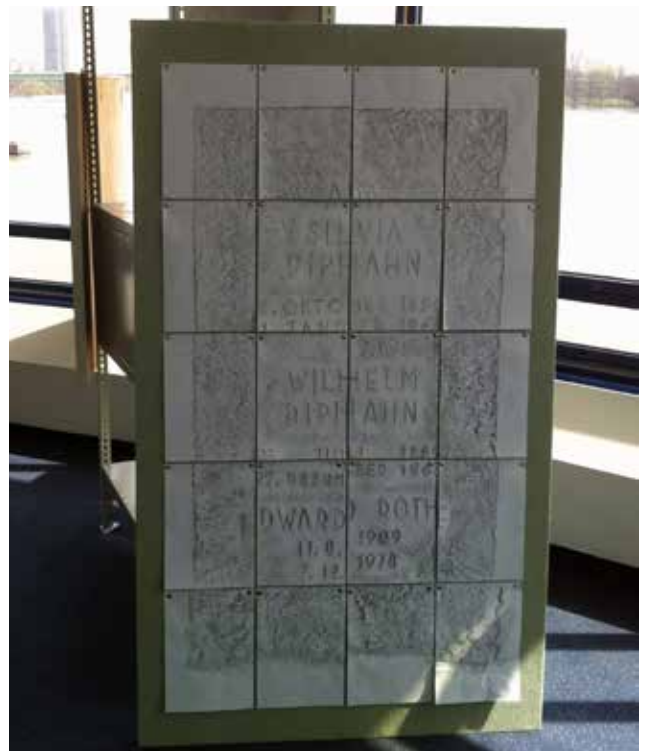
installation view: Bernd Trasberger
The Suburban, Chicago, 2013



Restoring Riphahn
2013

office furniture, computer, framed collage, frottage
size variable

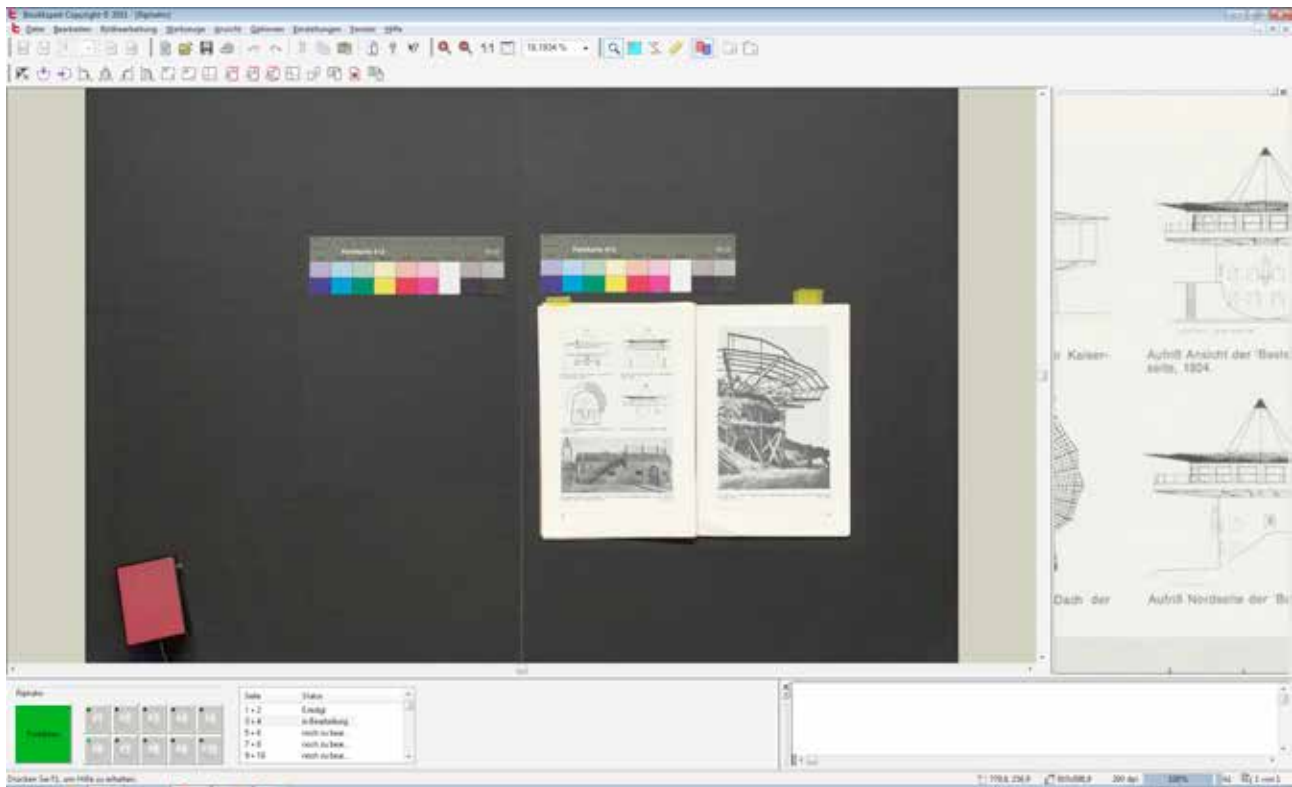
installation view: Defining Space
Die Bastei, Cologne, 2013



Restoring Riphahn
2013

office furniture, computer, framed collage, frottage
size variable

installation view: Defining Space
Die Bastei, Cologne, 2013

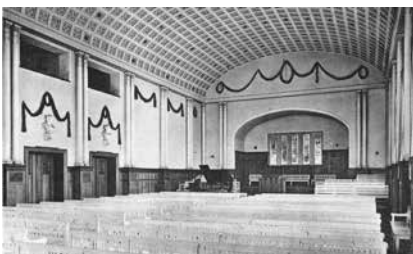
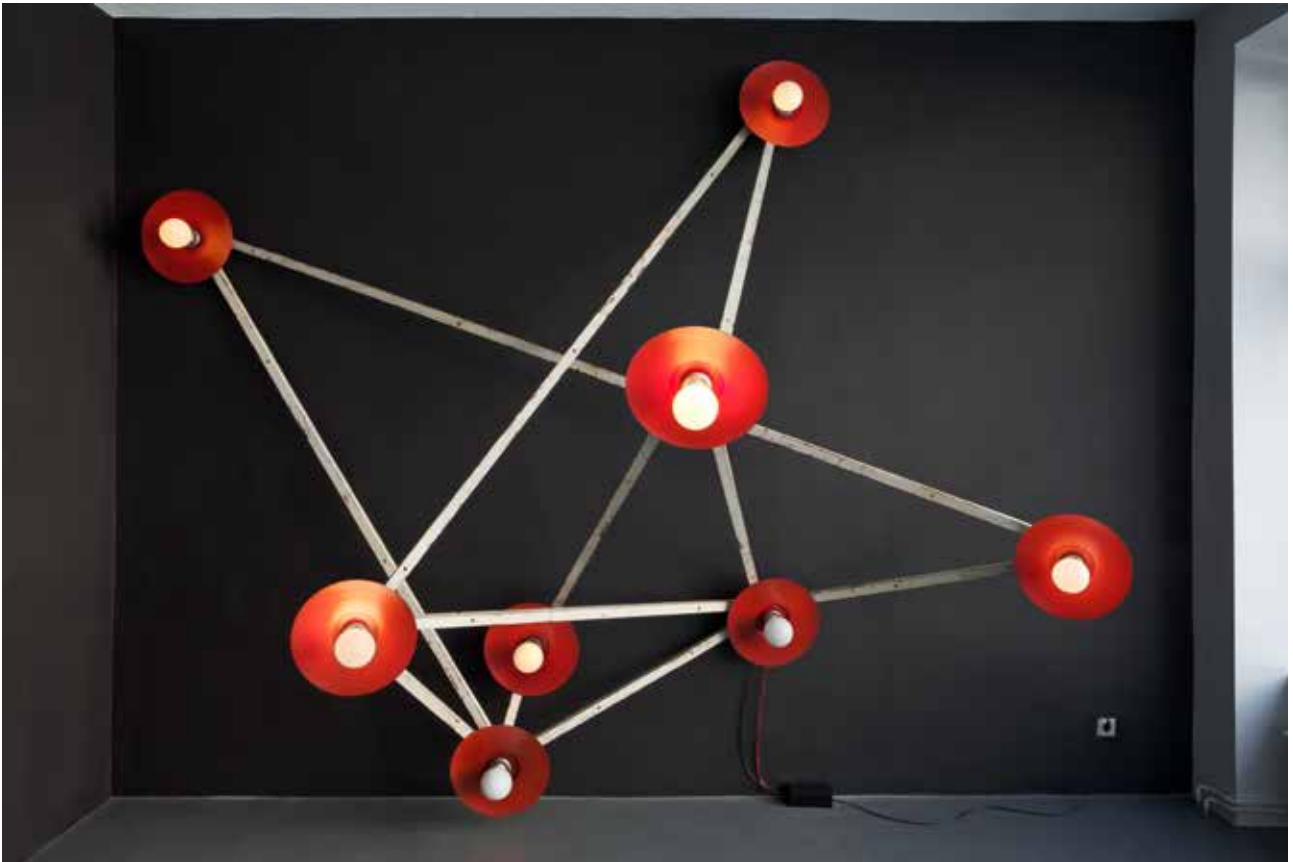


The exhibition Defining Space took place in Die Bastei in Cologne, a building conceived by architect Wilhelm Riphahn. Due to the collapse and destruction of Cologne's City archive all Riphahn related archival goods have to be restored and are not available for the general public for the next years. The installation shows the process of digitizing restored Riphahn drawings at the RDZ (Restauration and Digitalisation Center) in Cologne and combines these with artifacts and a frottage of Riphahns grave.

Neuzeit
2012

metal lamps, steel, DC-operated dimmers,
size variable

installation view: Neuzeit,
Galerie Lena Brüning, Berlin, 2012



top: suspended gridded ceiling with industrial
lights from 1957, auditorium Paulsen-Gymnasi-
um, Berlin-Steglitz, 2010

bottom: barrel vault with vintage paneled ceiling
from the auditorium Paulsen-Gymnasium, Ber-
lin-Steglitz, 1908

On the one hand, the title of the exhibition *Neuzeit* (Modern Times) refers to the historical epoch of the same name, on the other, the expression “*Neuzeit*,” meaning literally “new times,” also rouses wider associations of the notion of a turning point. In addition to these potential semantic connotations, no simple demarcation is implied by the historic expression, since the term “modern times” denotes the period of time beginning after the Middle Ages and extending up to the present. With *Wanderer am Weltenrand I–XVIII* (Rambler on the Edge of the World I–XVIII, 2012) and *Neuzeit I* (Modern Times I, 2012), works are presented that deal with turning point and renewal against the background of their potential re-consideration.

Neuzeit I 2012

The industrial lighting and steel profiles from 1957 used in this installation originally came from a ceiling construction of the Paulsen Gymnasium in Berlin; during the renovation of the school auditorium in 2010 it was possible to salvage it completely. For *Neuzeit I* dimmers were added to the re-configured components, which allowed the light bulbs to be adjusted up or down independently from one another; at the same time the lighting sequences randomly overlap one another. A version featuring eight industrial lamps on a black background was presented in the exhibition *Neuzeit*. The wall color references the black painted barrel vault, which was located above the gridded ceiling.

Wanderer am Weltenrand I-XVIII

2012

series of lino prints on flipchart paper
each 68 x 99 cm

installation view: Neuzeit,
Galerie Lena Brüning, Berlin, 2012

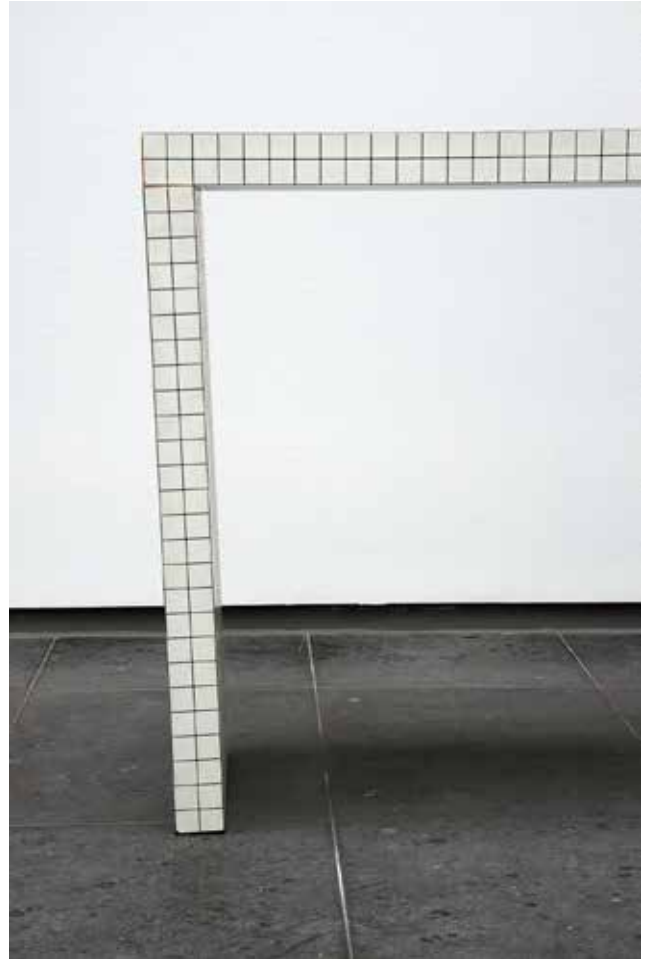


Wanderer am Weltenrand I-XVIII 2012

Colored reproduction of the celebrated wood cut Flammarion Engraving, by an unknown artist. The series of two-color linocuts was created using a newly produced wood block. The graphic reproduction first appeared in Camille Flammarion's *L'Atmosphère. Météorologie populaire* in 1888 and was considered an authentic representation of a medieval conception of the world, which viewed the earth as flat. However, this work purportedly concerns an historicizing image from the nineteenth century for illustrating Flammarion's theses.

710 Quaderna Revisited
2012

710 Quaderna console table, wood cement, gold leaf
84 x 180 x 42 cm



710 Quaderna Revisited 2012

In Quaderna, a furniture design from 1970 by the architectural group Superstudio, the over-sized grid of the utopian architectural design "Il Monumento Continuo" – Un Modello Architettonico Di Urbanizzazione Totale ("The Continuous Monument", An Architectural Model For Total Urbanization) from 1969 is converted for the first time into a scale corresponding to the human body: the console table is covered with a grid whose lines intersect at 3-cm intervals. The used model features a crack that causes one of the table supports to meet the floor at an angle. The off-kilter element counteracts the perfect geometry of the grid. The crack has been repaired with gold leaf in the style of the Japanese kintsugi technique, in which broken ceramics are repaired and simultaneously heightened in value by coating the cracks and fissures in the Japan lacquer with gold.

Fade to Grey I
2012

540 A4 pages, 4,5 x 12 m

installation view: Fade to Grey,
Ozean, Berlin, 2012



Textured rubbing of the wall frieze on the lateral façade of the former Bundesrechnungshof (Federal Court of Auditors) (1953-2000) in Frankfurt/Main. The frieze was made by the architect Friedel Steinmeyer, who designed the building in collaboration with Werner Dierschke. The building, part of which was under historic preservation protection, was forcibly sold at auction in 2010. Subsequently a public debate on the question of satisfying historic preservation protection criteria in the case of this building was set in motion by several expert opinions assessing the building fabric and its historic value. For the work series Fade to Grey the surface structure of the wall frieze was transferred to A4 format paper by rubbing with graphite, which was then scanned, inverted, and printed again on 540 pages of A4 format sheets. Fade To Grey I was presented on the façade made of wooden slats of the Berlin project space Ozean. By hanging the individual sheets at a short distance to one another, a grid became apparent when viewed as a whole; the grid joint patterns featured the grain of the wooden slats.



roughcast wall frieze on the lateral facade of
the former Federal Court of Auditors, Frankfurt/
Main, 2010

Palimpsest
2011

site-specific installation, offset prints, aluminum.

installation view: Stay Hungry, allotment gardens
Gleisdreieck, Berlin, 2011



Temporary installation in the Berlin urban garden community of "Potsdamer Güterbahnhof" at Gleisdreieck, one of the city's largest centrally located waste lands. Due to planned modification measures converting the area into a park, the future of the garden community was endangered. Palimpsest consists of a rectangular aluminum object with sun motif and two large-format poster-sized prints, installed on the exterior wall of a garden cottage. The design of the gate is based on an examination of the gates on site, which showed that most feature images of the sun. The final design is a standardized version of the de facto examples of this motif. The greatly enlarged archive image documents a serious U-Bahn accident that occurred at Gleisdreieck on September 26, 1908—the tragedy marked a turning point in the era's belief in progress and euphoria for technology. The image is partially covered by a second poster of sightseers in an idyllic natural landscape, ostensibly from the 1960s. The process of rewriting—the "palimpsestization"—occurs through the layering of location-specific images, in which a disastrous past, a future presented as an image of longing, and a template-like present are shown alongside one another. Prior to this installation a series of seven inkjet prints on found book- and calendar pages with idyllic nature motifs from the 1960s and 1970s was made. Each of these images was overprinted with one representation of a self-made gate of the garden community.

Stunde Null
2009

steel, aluminum, neon
250 x 210 x 40 cm

installation view: Stunde Null
Galerie Lena Brüning, Berlin, 2009



digital clock on the facade of the Physics and Electrical Engineering Department at Humboldt University in Berlin, Invalidenstr. 110, Berlin, 10.11.1989

Time and temperature display panel equipped with fluorescent tubes in the colors of the spectrum. Since all the letters, digits, and character segments are illuminated simultaneously, the object appears to be divorced from its original function as a measuring instrument. The object was located from 1984 to 2009 on the façade of the building of the Physics and Electrical Engineering Department at Humboldt University in Berlin, which was built in 1981. After the fall of the Wall in 1989, the panel was taken out of service and remained on the front facade of the building for twenty years without serving any purpose. Threatened by decay, the object was saved in 2009 before planned building modifications.

Raster II / Tabula rasa
2009

PVC adhesive tape, PVC adhesive foil, latex paint,
dimensions variable

stainless steel, wood, paper, 100 x 200 cm

installation view: Stunde Null,
Galerie Lena Brüning, Berlin, 2009



Raster II 2009

Raster II (Grid II) is part of a series of orthogonal grids for restructuring the exhibition space and re-contextualizing the objects featured within. The exhibition spaces determine the grid size, which is then adjusted to create the impression of a perfectly geometrical space. For Stunde Null, the grid of black PVC adhesive tape was applied to the floor, the ceiling, and the walls of the exhibition space; each grid square measured approximately 50 x 50 cm. The floor was covered beforehand with completely white PVC adhesive foil.

Tabula rasa 2009

Magnetic informational panel with shreds of torn down papers; the visible traces recall a heavily used blackboard. The stainless steel surface reflects back a slightly distorted version of the exhibition space. In the Stunde Null exhibition, the work Tabula Rasa formed the counterpoint to the Stunde Null wall object.

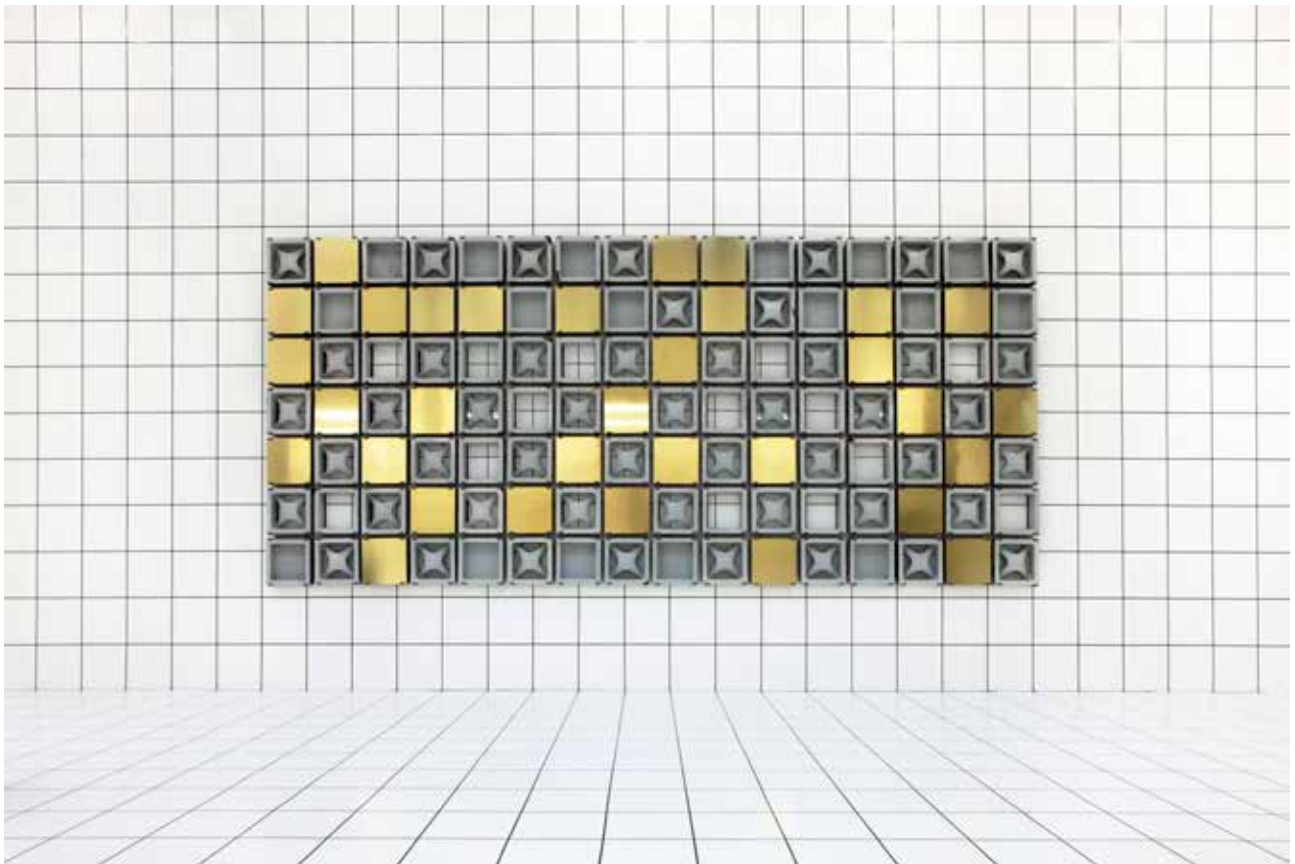
Belvedere
2009

installation view: Belvedere, W139,
Amsterdam, NL, 2009



Belvedere
2009

ceramic blocks, glass, brass, wood,
steel
374 x 860 x 15 cm



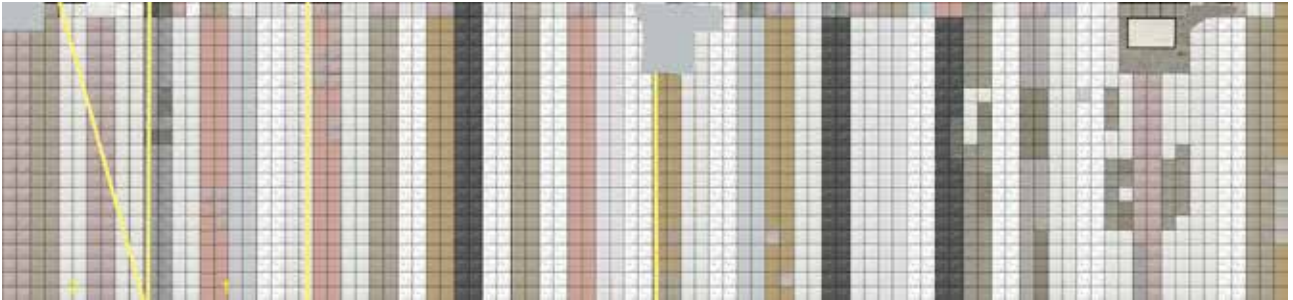
Hertie, 2009

Large-scale wall installation consisting of industrially manufactured façade and newly-produced brass elements. The glazed ceramic tiles from the 1960s were salvaged in 2009 during the demolition of the Hertie department store in the Berlin district of Neukölln, cleaned, and then remounted to a part of the original façade. Missing façade segments were replaced by brass plates—an approach in the style of the Japanese kintsugi technique, in which broken ceramics are repaired and simultaneously heightened in value by coating the cracks and fissures in the Japan lacquer with gold in order to clearly emphasize the repaired spots.

Patina
2009

polished cement tiles

Permanent work for Galleria Enrico Astuni,
Bologna, I



Permanent installation marking the conversion of a car dealership into the new location of the Galleria Enrico Astuni in Bologna. The heavily-damaged cement tile surface of the former parking lot in front of the building was restored, ground, and polished to give the tiles, even with visible traces of their repair, the appearance of luxurious, shiny terrazzo flooring.

Il Monumento Continuo Revisited II
2008

concrete, lacquer, 40 x 300 x 300 cm

installation view: Wir bauen eine neue Stadt,
Galerie Lena Brüning, Berlin, 2008



Adaptation of the 1969 utopian design Il Monumento Continuo: St. Moritz Rivisitata (Continuous Monument: St. Moritz Revisited), by the Italian architectural group Superstudio.

Gentrify
2007

used traffic sign, neon
160 x 125 x 5 cm



A 111
2007

used ceramic tiles, wood
75 x 300 x 300 cm



Standortfaktor
2007

plaster board walls, ceramic tiles
500 x 600 x 200 cm

installation view: Standortfaktor, Junge Kunst,
Wolfsburg, GER, 2007





Installation of two backward-tilting walls, arranged orthogonally to one another, inside the complex interior space in which the Kunstverein Junge Kunst in Wolfsburg is located. The tiled surface of the two-story wedge-shaped installation runs orthogonally on one side to the edge of the adjoining walls; the other side is positioned diagonally in relationship to the verticals and horizontals of both the room and the installation. The work references the modernist, post-war architecture of the city of Wolfsburg.

Monument
2007

concrete
85 x 120 x 40cm



Zentralbad
2002

summer flowers, stainless steel starting blocks
ca. 1000 sqm

installation view: Skulpturenmeile der Stadt
Mönchengladbach, 2002



Fragmentary recreation of the interior of Mönchengladbach's main swimming hall, known as the Zentralbad, located in Bunter Garten's large floral parterre in Mönchengladbach. Constructed in 1975, the swimming hall was destroyed by fire on July 23, 2001. The planting of the large flowerbed represents the competition pool lanes on a 1:1 scale. Four of the original starting blocks were restored after the fire and set into position based on the floor plan of the swimming hall. The ornamental tile pattern of the spectator stand serves as the design for the two smaller flowerbeds on the side.

Zentralbad
2002



Am Neuen Wasserturm
2000

wood, paint, plastic, metall

installation view: graduation show of the
Gerrit Rietveld Academie, Rietveld Pavillion,
Amsterdam, NL, 2000



Walk-through installation depicting a reduced-scale version of a Mönchengladbach city district. The façades are abstracted formally and presented in the original colors. The architecture of the exhibition space, the pavilion of the Gerrit Rietveld Academy in Amsterdam, determined the selection of the map section featuring six street sections. The installation comprises twenty-five individual parts and can be installed in other configurations, including fictional street layouts.

Am Neuen Wasserturm
2000



Photographs

p.2,3	Malgosia Szandala
p.4	Christof Zwiener
p. 11 (above):	Simon Vogel
p. 13 (above):	Henning Moser
p. 13 (bottom):	Paulsen-Gymnasium Berin Steglitz
p. 14:	Henning Moser
p. 15:	Barbara Herrenkind
p. 16:	Marieke Schuurman
p. 17:	Harry Schnittger
p. 18 (above):	Henning Moser
p. 18 (bottom):	Thomas Brauner
p. 19:	Henning Moser
p. 20: (above)	Luuk Kramer
p. 20: (bottom)	Cassander Eeftinck-Schattekerk
p. 21:	Luuk Kramer
p. 23:	Henning Moser
p. 24:	Henning Moser
p. 25:	Henning Moser
p. 26:	Altschaffel
p. 27:	Altschaffel
p. 29, 30:	Stadtarchiv Mönchengladbach
all others:	Bernd Trasberger