

Title - Wir wollen nun ein Interview führen.
Sie haben angekündigt, dass Sie uns etwas
über Ihre Reise nach Japan erzählen.
- Ja, leider, ich hab' schon viel vergessen.
- So. /
- We would now like to conduct an interview.
You mentioned that you were planning to tell us something
about your trip to Japan.
- Yes, unfortunately. I already forgot a lot of it.
- I see.

No. 01
Year of publication 2004

Photo Anja Soeder

Graphic design Philippa Walz, Stuttgart

Description Published on the occasion of the exhibition
- *Wir wollen nun ein Interview führen.*
Sie haben angekündigt, dass Sie uns etwas
über Ihre Reise nach Japan erzählen.
- *Ja, leider, ich hab' schon viel vergessen.*
- *So.*
Galerie Naumann, Stuttgart, 2004/05

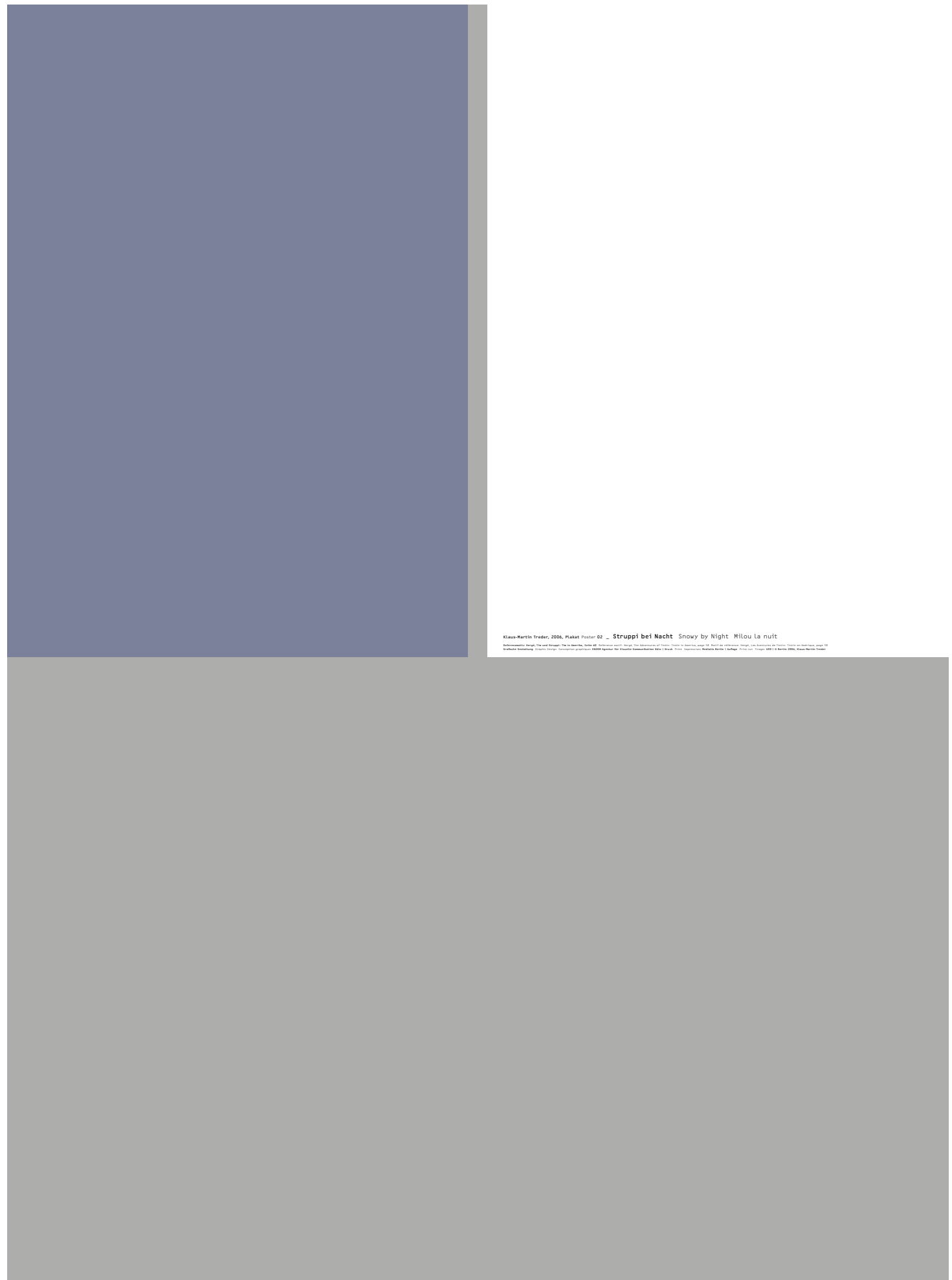
Copyright © Klaus-Martin Treder

Printing technique 2 pages; 1/1; black/black
Paper Matte-coated paper for image printing
Print run 200
Size 420 × 594 mm / 16.5 × 23.4 in
Printed by Enssle, Metzingen

- Wir wollen nun ein Interview führen.
Sie haben angekündigt, dass Sie uns etwas
über Ihre Reise nach Japan erzählen.
- Ja, leider, ich hab' schon viel vergessen.
- So.



Title	Struppi bei Nacht / Snowy by Night
No.	02 Edition A
Year of publication	2006
Graphic design	Stefan Kaulbersch, ENORM Agentur für Visuelle Kommunikation, Cologne
Description	Color simulation Reference motif: Hergé, <i>The Adventures of Tintin: Tintin in America</i> , p. 58
Copyright	© Berlin 2006, Klaus-Martin Treder
Printing technique	2 pages; 4/1; scale/black; C 50/M 40/Y 15/K 20
Paper	Profisilk
Print run	300
Size	841 × 594 mm / 33.1 × 23.4 in
Printed by	Medialis, Berlin



Title Tropfen. Versuchsreihe zur Viskosität der Farbe /
Dripping. Series of Experiments on the Viscosity of Colour

No. 04
Year of publication 2006

Text Harald Braun, *Speech No. 17*

In cooperation with Harald Braun

Languages German/English
Translation Karen Becker
Copyediting Sonja Klee

Photos Oliver Hartung
Scan Recom, Ostfildern
Film recording Adrian Künzel

Graphic design Ingrid Haug, Kurz und Haug, Berlin

Description On the occasion of the series of experiments on the viscosity of colour the speech *Drops, Tea, and Overoptimal Dummies* was delivered by Harald Braun in Berlin on August 17, 2006.
Image: Klaus-Martin Treder, Super Sensitive Drops 72, 2006
styrofoam, 80 × 62,5 cm / 31.5 × 24.6 in

Copyright © Berlin 2006, Klaus-Martin Treder, Harald Braun
Printing technique 2 pages; Triplex/1; Pantone Warm Gray 5C + Cool Gray 10C + black/black
Color temperature: Drop exchanged with styrofoam
Paper Profisilk
Print run 400
Size 980 × 680 mm / 38.6 × 26.8 in
Printed by Medialis, Berlin





Title Johnny Got a Gun

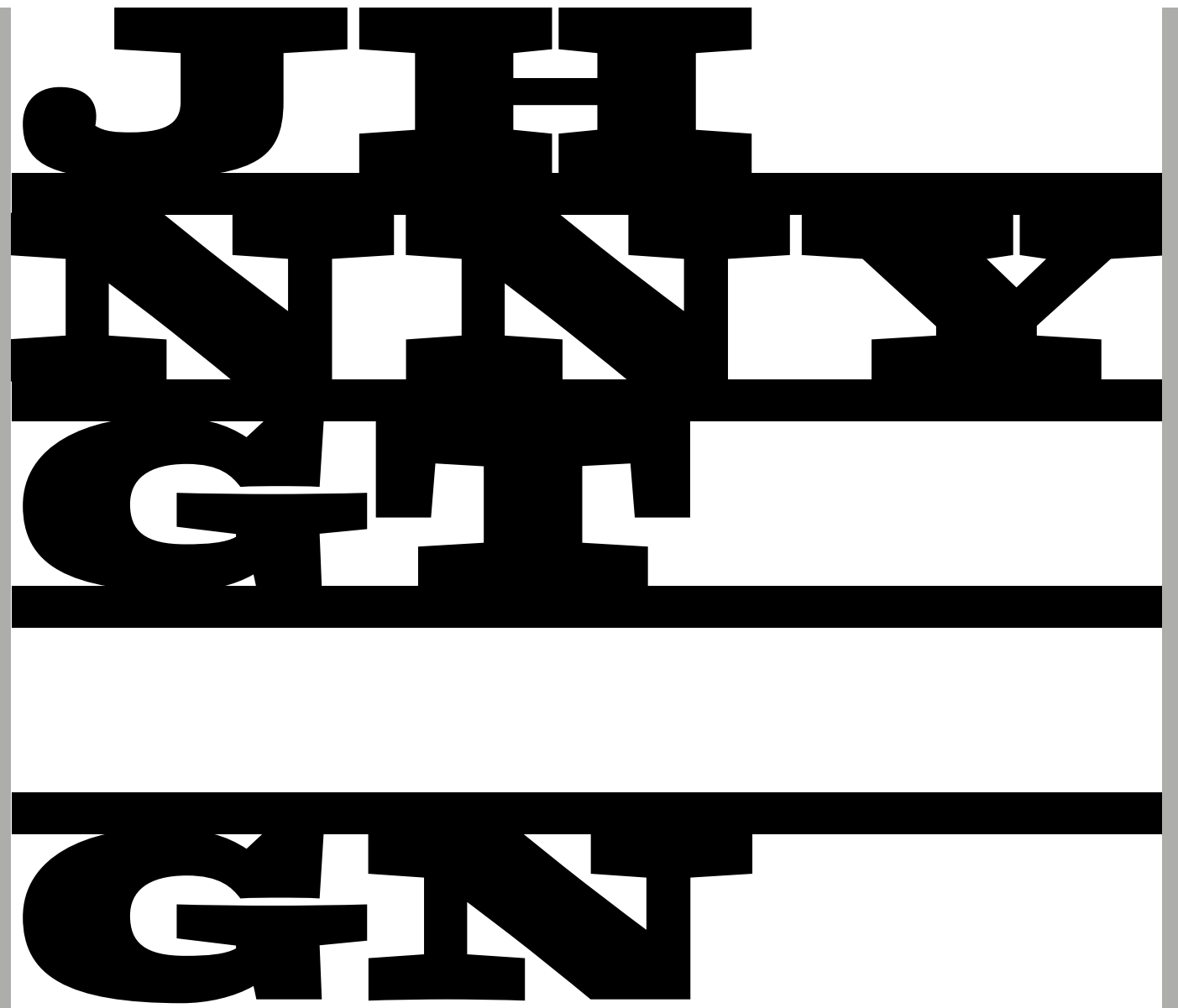
No. 05/1
Year of publication 2006

In cooperation with Stefan Kaulbersch

Graphic design Stefan Kaulbersch

Description Title

Printing technique 1 page; 1/0; black
Paper Munken Polar
Print run 150
Size 980 × 680 mm / 38.6 × 26.8 in
Printed by Medialis, Berlin



JOHNNY GOT A GUN

Title	Endlich / Finally
No. Year of publication	05/2 2006
In cooperation with	Stefan Kaulbersch
Graphic design	Stefan Kaulbersch
Description	Title
Copyright	© Berlin 2006, Klaus-Martin Treder
Printing technique	2 pages; 1/1; black/black
Paper	Matte-coated paper for image printing
Print run	200
Size	420 × 594 mm / 16.5 × 23.4 in
Printed by	Enssle, Metzingen

Endlich

Title Who Did Run Over My Friend

No. 05/3
Year of publication 2006

In cooperation with Stefan Kaulbersch

Graphic design Stefan Kaulbersch

Description Title

Printing technique 1 page; 1/0; black
Paper Munken Polar
Print run 150
Size 980 × 680 mm / 38.6 × 26.8 in
Printed by Medialis, Berlin



Title Deutsch-polnische Freundschaft /
German-Polish Friendship

No. 05/4
Year of publication 2006

In cooperation with Stefan Kaulbersch

Graphic design Stefan Kaulbersch

Description Title

Printing technique 1 page; 1/0; black
Paper Munken Polar
Print run 150
Size 680 × 980 mm / 38.6 × 26.8 in
Printed by Medialis, Berlin

deutsch-polnische freundschaft



Title As a matter of fact, we're throwing the party next Saturday

No. 06
Year of publication 2008

In cooperation with Oliver Hartung and Columbus Art Foundation, Leipzig/Ravensburg

Photo Oliver Hartung

Graphic design Stefan Kaulbersch,
ENORM Agentur für Visuelle Kommunikation, Cologne

Copyright © Berlin 2008, Klaus-Martin Treder, Oliver Hartung

Printing technique 1 page; 1/0; black
Paper Profisilk
Print run 300
Size 594 × 841 mm / 23.4 × 33.1 in
Printed by Medialis, Berlin



Klaus-Martin Treder, 2008, Plakat Poster 06 | Foto: Photograph: Oliver Hartung, 2007 | Grafische Gestaltung: Graphic Design: ENORM Agentur für Visuelle Kommunikation | Auflage: Print run: 300
in Kooperation mit in cooperation with Columbus Art Foundation, Leipzig/Ravensburg | © Berlin 2008, Klaus-Martin Treder/Oliver Hartung

Title Super Sensitive Drops

No. 07
Year of publication 2008

In cooperation with Karin Höfling and Columbus Art Foundation, Leipzig/Ravensburg

Scan Recom, Ostfildern

Graphic design Karin Höfling, rose pistola, Hamburg

Copyright © Berlin 2008, Klaus-Martin Treder, Karin Höfling

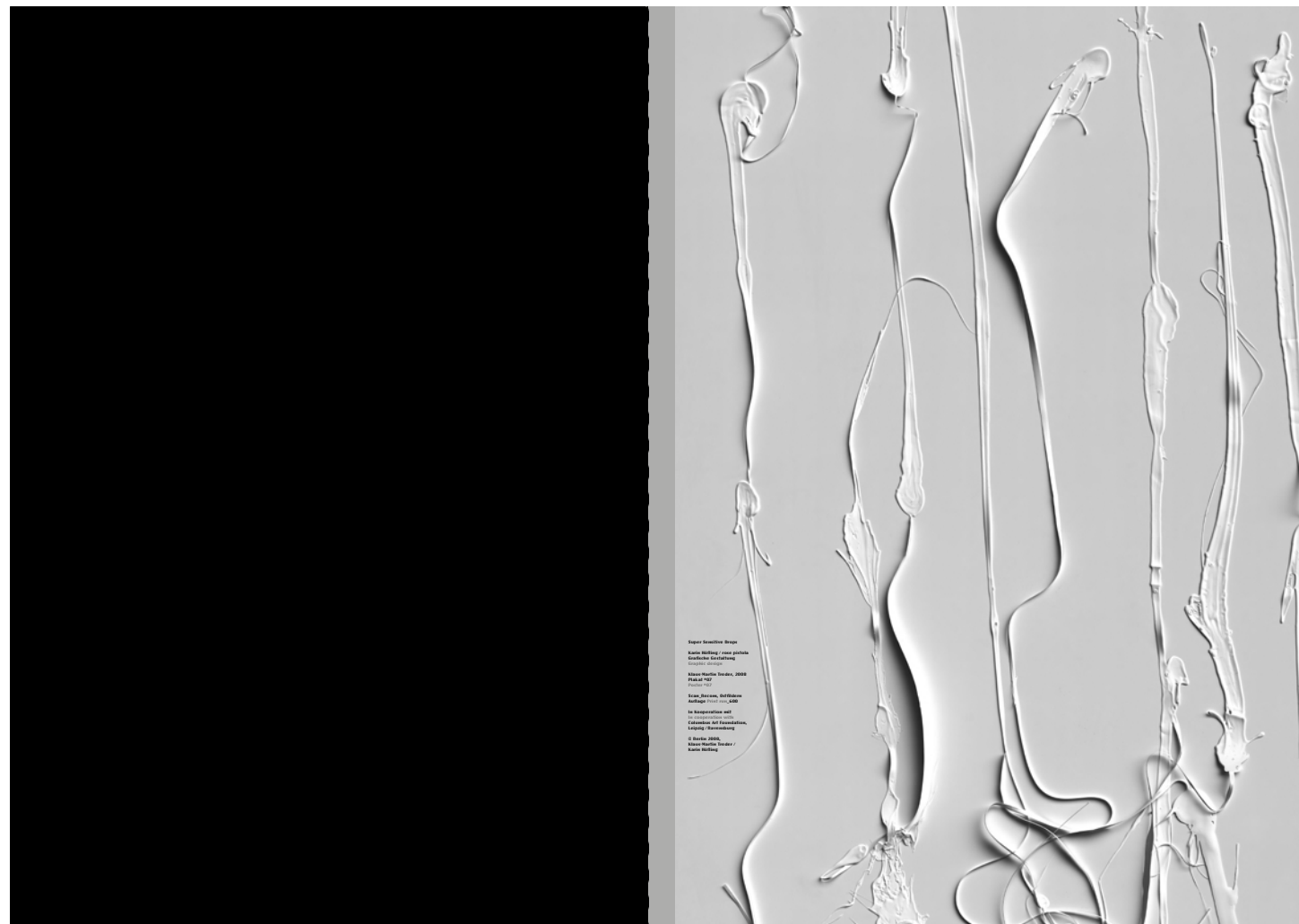
Printing technique 2 pages; 4/Duplex; scale/Pantone Cool Gray 10 C + black

Paper Profisilk

Print run 600

Size 980 × 680 mm / 38.6 × 26.8 in

Printed by Medialis, Berlin



Super Sensitive Drops
Karin Höfling / rose pistola
Medialis, Berlin
© Klaus-Martin Treder, 2008
Photo: 2007
Karin Höfling, Ostfildern
Auftrag: Columbus Art Foundation
In Kooperation mit
Columbus Art Foundation,
Leipzig / Ravensburg
© Berlin 2008,
Klaus-Martin Treder /
Karin Höfling



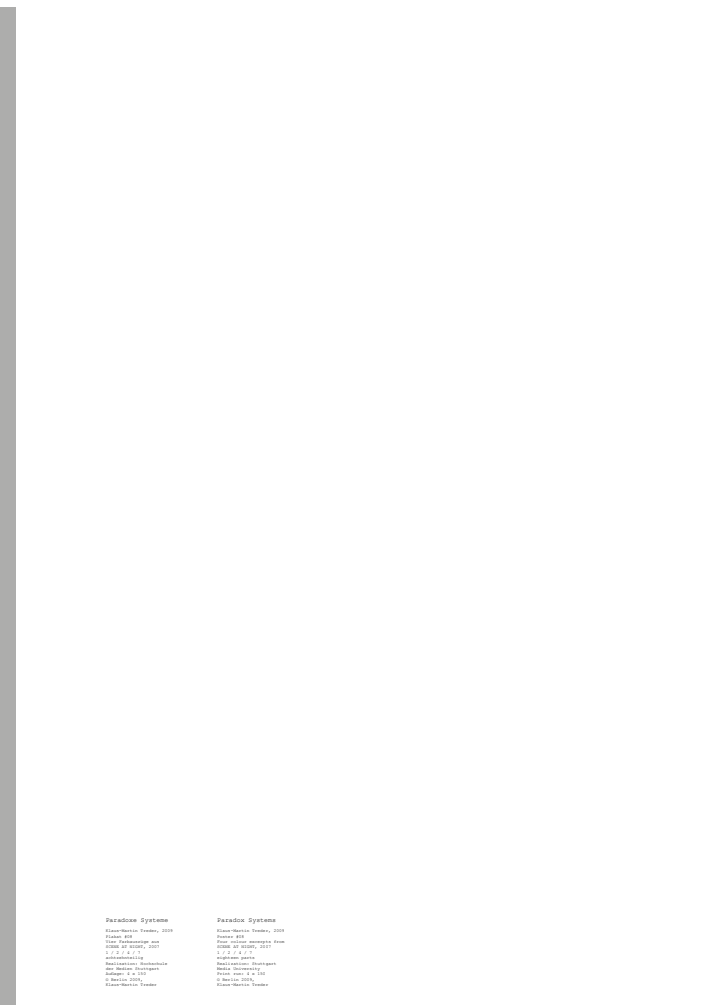
Title Paradoxe Systeme /
Paradox Systems

No. 08/1
Year of publication 2009

In cooperation with Christoph Häberle, Stuttgart Media University

Description Four color excerpts from *Scene at Night*, 2007, 18 parts: 1, 2, 4, 7

Printing technique 2 pages; 2/1; colors mixed by hand/black
Paper Profisilk, satin matte-coated
Print run 150
Size 841 × 594 mm / 33.1 × 23.4 in
Realization Stuttgart Media University



Paradoxe Systeme
Christoph Häberle, Stuttgart, 2009
Edition 150
ISBN 978-3-93-0000-00-0
www.paradoxe-systeme.de

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Christoph Häberle, Stuttgart, 2009
Edition 150
ISBN 978-3-93-0000-00-0
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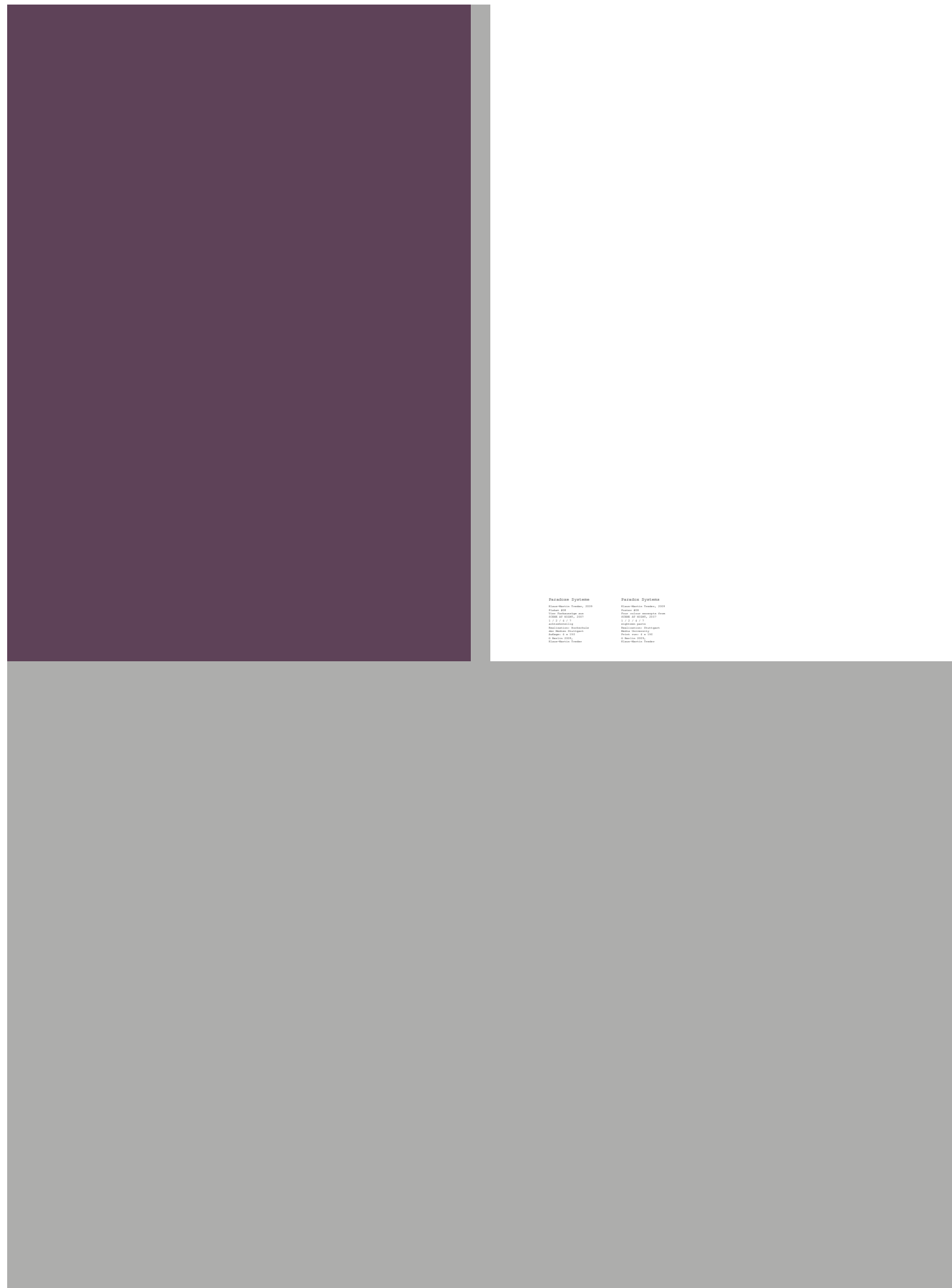
Title Paradoxe Systeme /
Paradox Systems

No. 08/2
Year of publication 2009

In cooperation with Christoph Häberle, Stuttgart Media University

Description Four color excerpts from *Scene at Night*, 2007, 18 parts: 1, 2, 4, 7

Printing technique 2 pages; 2/1; colors mixed by hand/black
Paper Profisilk, satin matte-coated
Print run 150
Size 841 × 594 mm / 33.1 × 23.4 in
Realization Stuttgart Media University



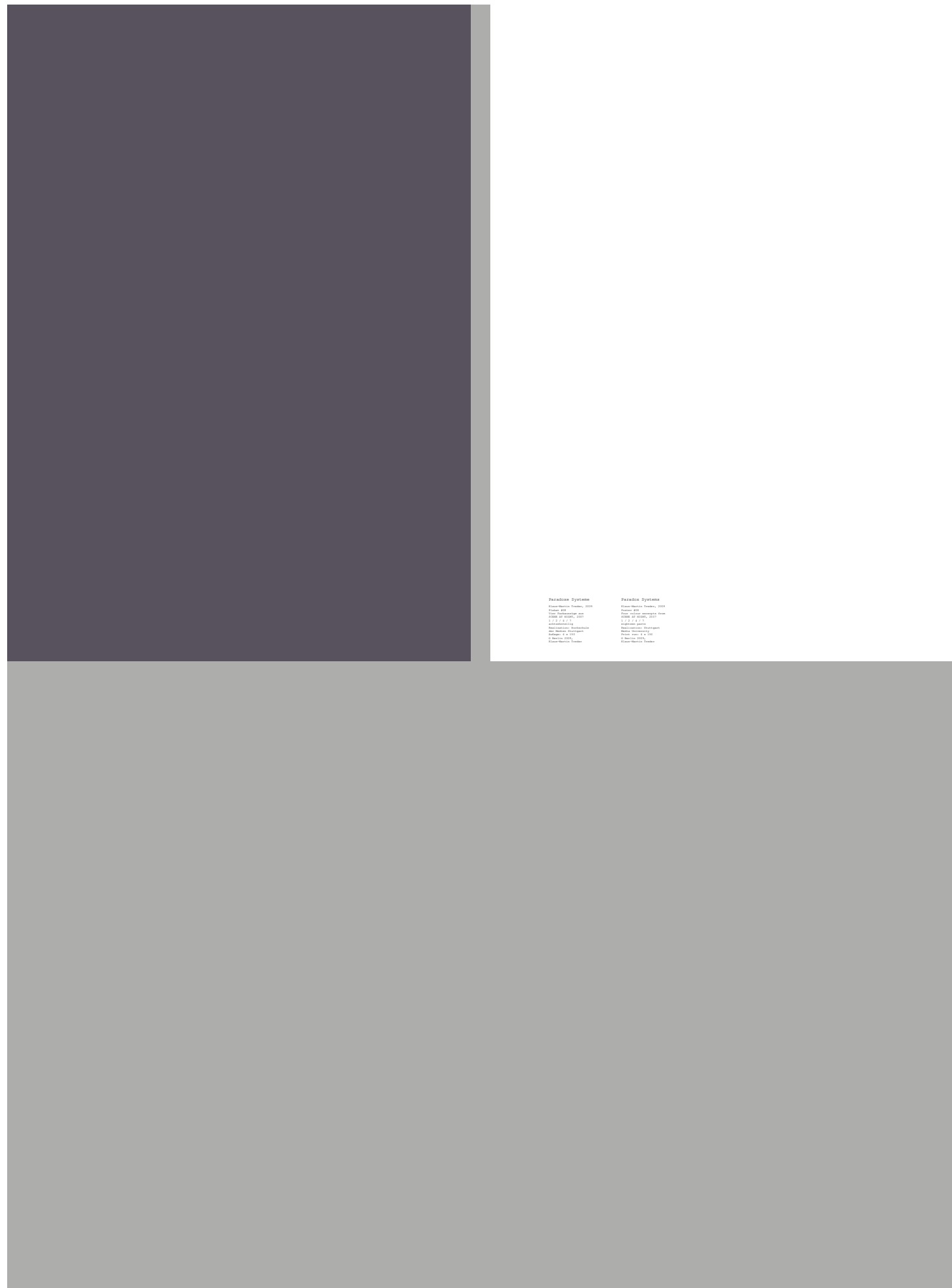
Title Paradoxe Systeme /
Paradox Systems

No. 08/4
Year of publication 2009

In cooperation with Christoph Häberle, Stuttgart Media University

Description Four color excerpts from *Scene at Night*, 2007, 18 parts: 1, 2, 4, 7

Printing technique 2 pages; 2/1; colors mixed by hand/black
Paper Profisilk, satin matte-coated
Print run 150
Size 841 × 594 mm / 33.1 × 23.4 in
Realization Stuttgart Media University



Paradox Systeme
Christoph Häberle, Stuttgart, 2009
Kunst- und Medienwissenschaft
Stuttgart Media University
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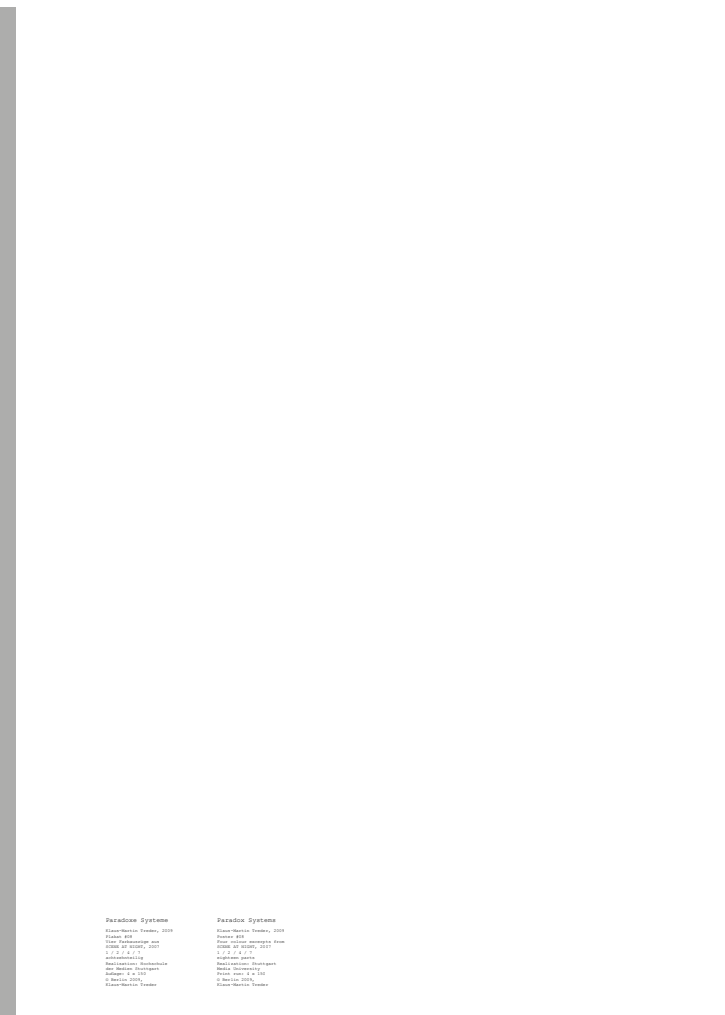
Title Paradoxe Systeme /
Paradox Systems

No. 08/7
Year of publication 2009

In cooperation with Christoph Häberle, Stuttgart Media University

Description Four color excerpts from *Scene at Night*, 2007, 18 parts: 1, 2, 4, 7

Printing technique 2 pages; 2/1; colors mixed by hand/black
Paper Profisilk, satin matte-coated
Print run 150
Size 841 × 594 mm / 33.1 × 23.4 in
Realization Stuttgart Media University



Paradoxe Systeme
Christoph Häberle, Stuttgart, 2009
180 Seiten, 2/1
Profisilk, satin matte-coated
150 Exemplare
ISBN 978-3-93-0000-00-0
www.stuttgart-media.de

Paradox Systems
Christoph Häberle, Stuttgart, 2009
180 pages, 2/1
Profisilk, satin matte-coated
150 copies
ISBN 978-3-93-0000-00-0
www.stuttgart-media.de

Title it happened again

No. 09
Year of publication 2009

Photo Jürgen Holstein, Klaus-Martin Treder

Graphic design Lene Keller

Description Published on the occasion of the exhibition
it happened again
Galerie Jette Rudolph, Berlin, 2009

Printing technique 2 pages; 4/1; scale/black
Paper Glossy paper for image printing
Print run 500
Size 420 × 297 mm / 16.5 × 11.7 in
Printed by Die Druckerei



KLAUS-MARTIN TREDER
it happened again

Eröffnung: Freitag, 6. November 2009, 18 bis 21 Uhr
Ausstellungsdauer: 6. November - 19. Dezember 2009

GALERIE JETTE RUDOLPH
Zimmerstr. 90/91, Aufgang A 2, D-10117 Berlin
galerie@jette-rudolph.de / www.jette-rudolph.de
Ph, F: +49 (0)30 413 03 887, M: +49 (0)177 413 03 88
Öffnungszeiten: 11.30-18.00 Uhr und nach tel. Vereinbarung

#09

Title	Haare, Shampoo, Schaum / Hair, Shampoo, Foam
No.	10
Year of publication	2008
Text	Harald Braun, <i>Speech No. 20</i>
In cooperation with	Harald Braun and Columbus Art Foundation, Leipzig/Ravensburg Thanks to Maik Schierloh
Languages	German/French
Interpreter	Sonia Harm (consecutive)
Photographic report	Ivan Baschang, Oliver Hartung
Scan	Recom, Ostfildern
Graphic design	rose pistola, Hamburg
Description	Stylists: Antonio, Daniel Hair models: Robby Greif, Kanta Kimura The styling on <i>Haare, Shampoo, Schaum</i> was held on August 15, 2008 at Toni & Guy, Berlin. The speech was delivered on August 23, 2008 at Bar Babette, Berlin.
Copyright	© Berlin 2008, Klaus-Martin Treder, Harald Braun
Printing technique	2 pages; 4/4; scale/scale
Paper	Profisilk
Print run	600
Size	980 × 680 mm / 38.6 × 26.8 in
Printed by	Medialis, Berlin





Title

Red Monkey

No.

11

Year of publication

2009

Printing technique

1 page, 1/0; black

Paper

Matte-coated paper for image printing

Print run

200

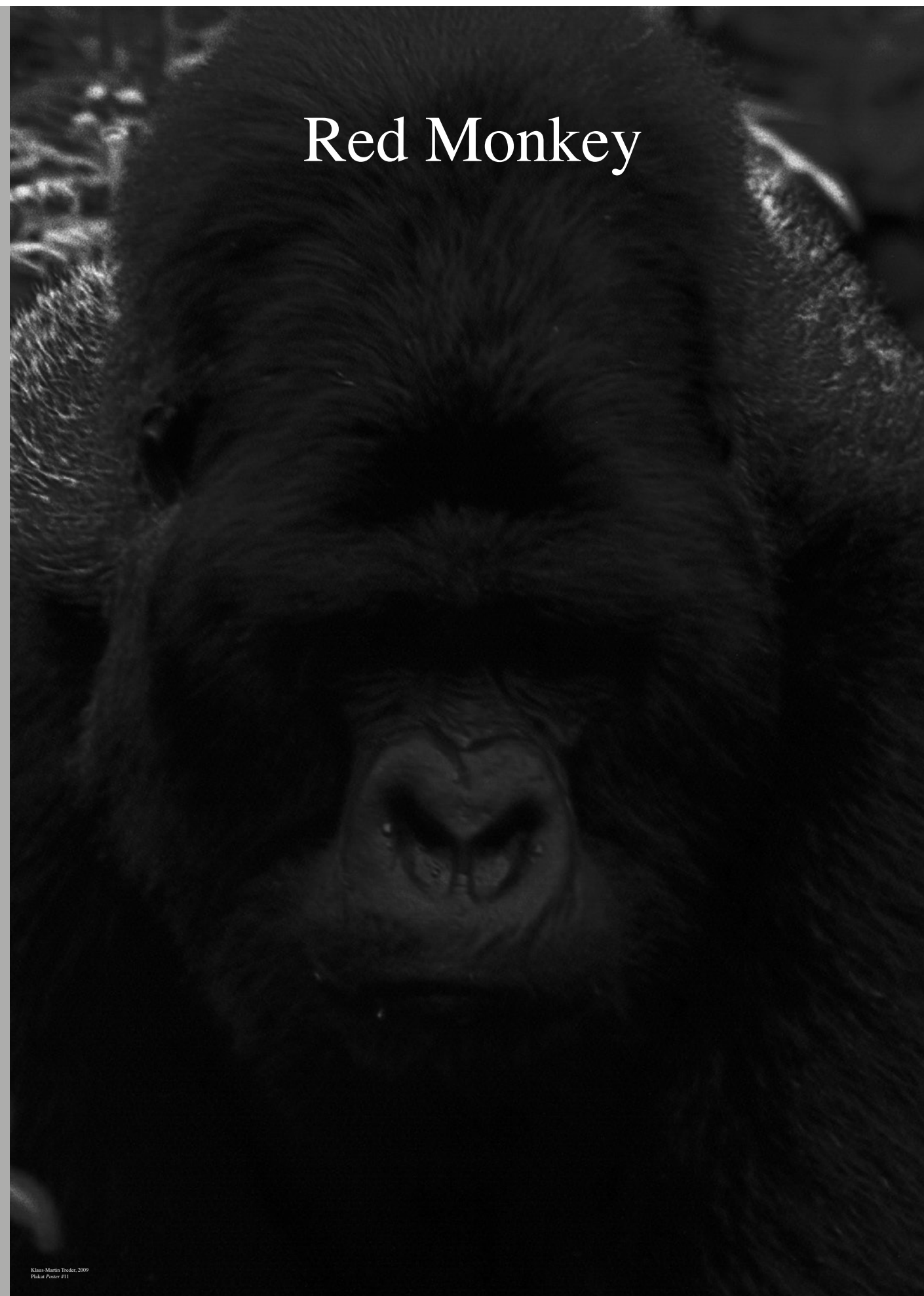
Size

1189 × 841 mm / 46.8 × 33.1 in

Printed by

Druckhaus, Berlin-Mitte

Red Monkey





Title A Horse With No Name

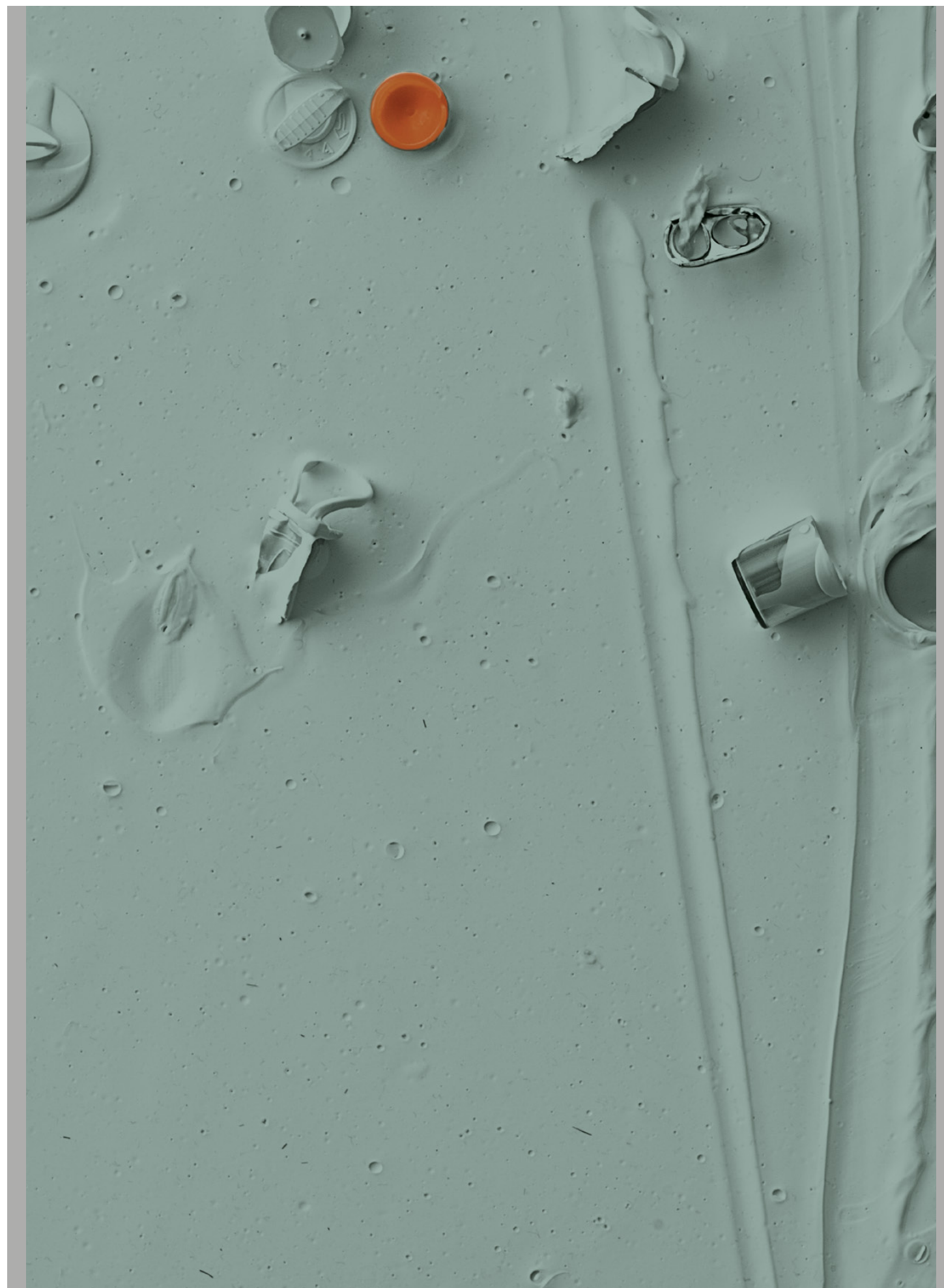
No. 13
Year of publication 2010

Photo Lepkowski Studios, Berlin, Klaus-Martin Treder

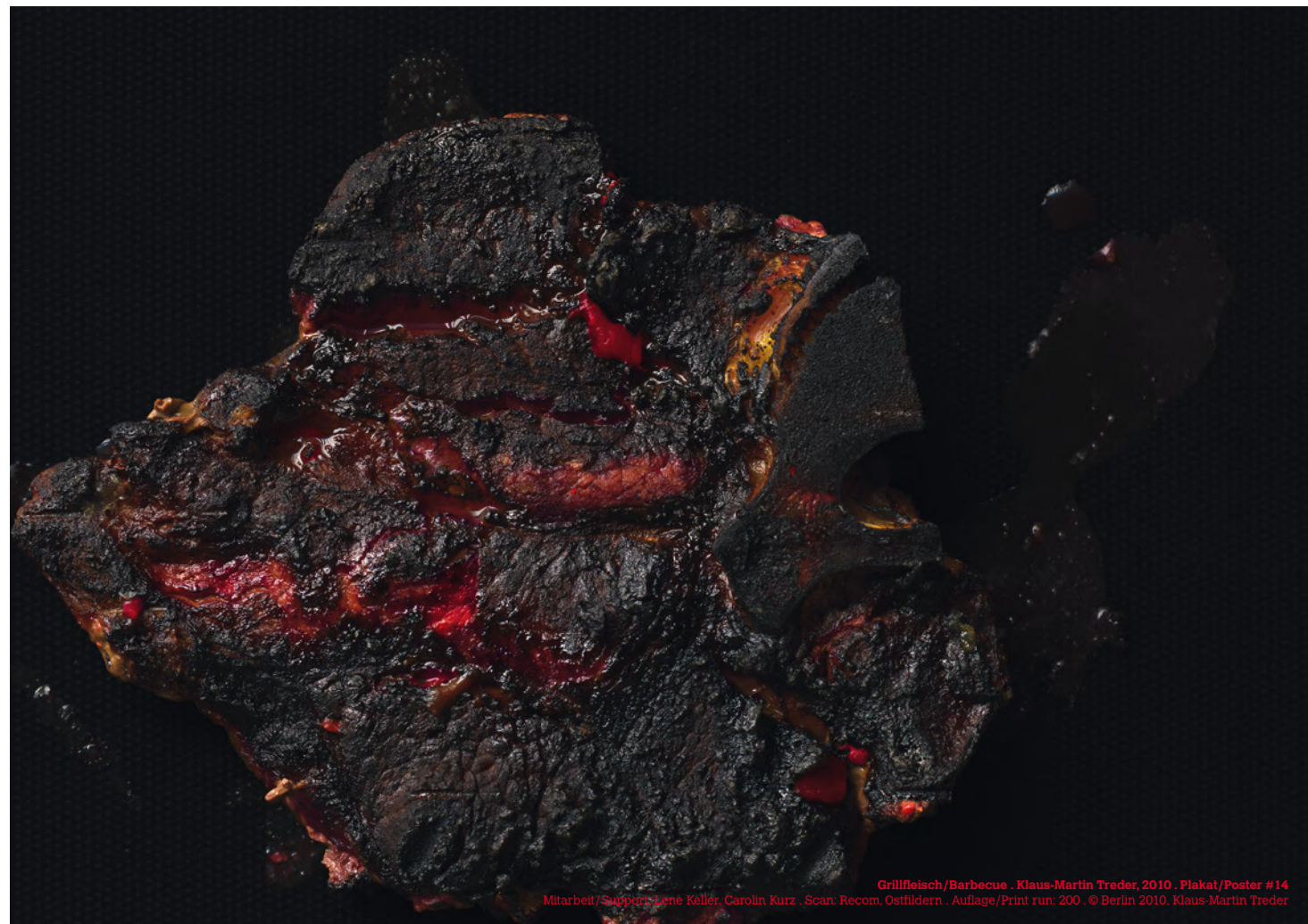
Graphic design Lene Keller

Description Published on the occasion of the exhibition
A Horse With No Name
Städtische Galerie, Waldkraiburg, 2010

Printing technique 2 pages; 4/1; scale/black
Paper Matte paper for image printing
Print run 1200
Size 297 × 210 mm / 11.7 × 8.3 in
Printed by Die Druckerei



Title	Grillfleisch / Barbecue
No.	14
Year of publication	2010
Scan	Recom, Ostfildern
Additional assistance	Lene Keller, Carolin Kurz
Copyright	© Berlin 2010, Klaus-Martin Treder
Printing technique	1 page; 4/0; scale
Paper	Chromolux 700
Print run	200
Size	420 × 594 mm / 16.5 × 23.4 in
Printed by	Medialis, Berlin



Grillfleisch/Barbecue . Klaus-Martin Treder, 2010 . Plakat/Poster #14
Mitarbeit/Support: Lene Keller, Carolin Kurz . Scan: Recom, Ostfildern . Auflage/Print run: 200 . © Berlin 2010, Klaus-Martin Treder



Title	Das Schamhaar / Pubic Hair
No. / Year of publication	15 / 2010
Text	Andreas Bernhard, <i>That Was the Present: Pubic Hair</i>
Languages / Translation	German/English / Cathy Lara, San Francisco
Scan	Recom, Ostfildern
Graphic design	Carolin Kurz, Berlin
Copyright	© Berlin 2010, Klaus-Martin Treder, Andreas Bernhard
Printing technique	4 pages; 4/4; scale/scale
Paper	Matte-coated paper for image printing
Print run	200
Size	480 × 945 mm (480 × 465 mm) / 18.9 × 37.2 in (18.9 × 18.3 in)
Printed by	Medialis, Berlin



Various approaches have evolved in the past few years to explain this slope: the hair follicle in the pubic area is smaller than the hair follicle in the armpit, which is supposed to be a result of a smaller hair follicle. The opposite hypothesis regards full-blown signs of feminized female sexuality, the new impact on the organs, the greater immediacy of touch, and ensure a more fulfilling sex life for women.

Regardless of what perspectives are used to comment on this trend it is difficultly very telling that, for women, the depletion of specific body parts has always been the effect of ever-unwilling change becoming socially acceptable. The members of their own body have become a smooth, "babe" power, as possible already points to its designation in the terms of clothing that date back to 1930s. Through extensive treatment, e.g. cosmetic surgery, pubic body has adapted to the new social conditions. In the past few years, the body itself has adapted to the new social conditions. In the past few years, the body itself has adapted to the new social conditions. In the past few years, the body itself has adapted to the new social conditions.

But for the people who are trying to know each other, the new public hair taboo means there is one more thing to worry about. How many are people subject to such moments of fusion when the two meet right? Men and women are not yet ready to do a few years ago. The question is: what is the man thinking about whether he should do the famous suggestion of the armpit, when he is in the room with a woman who has just shaved her armpits? Or when he is in the room with a woman who has just shaved her armpits? Or when he is in the room with a woman who has just shaved her armpits? Or when he is in the room with a woman who has just shaved her armpits?

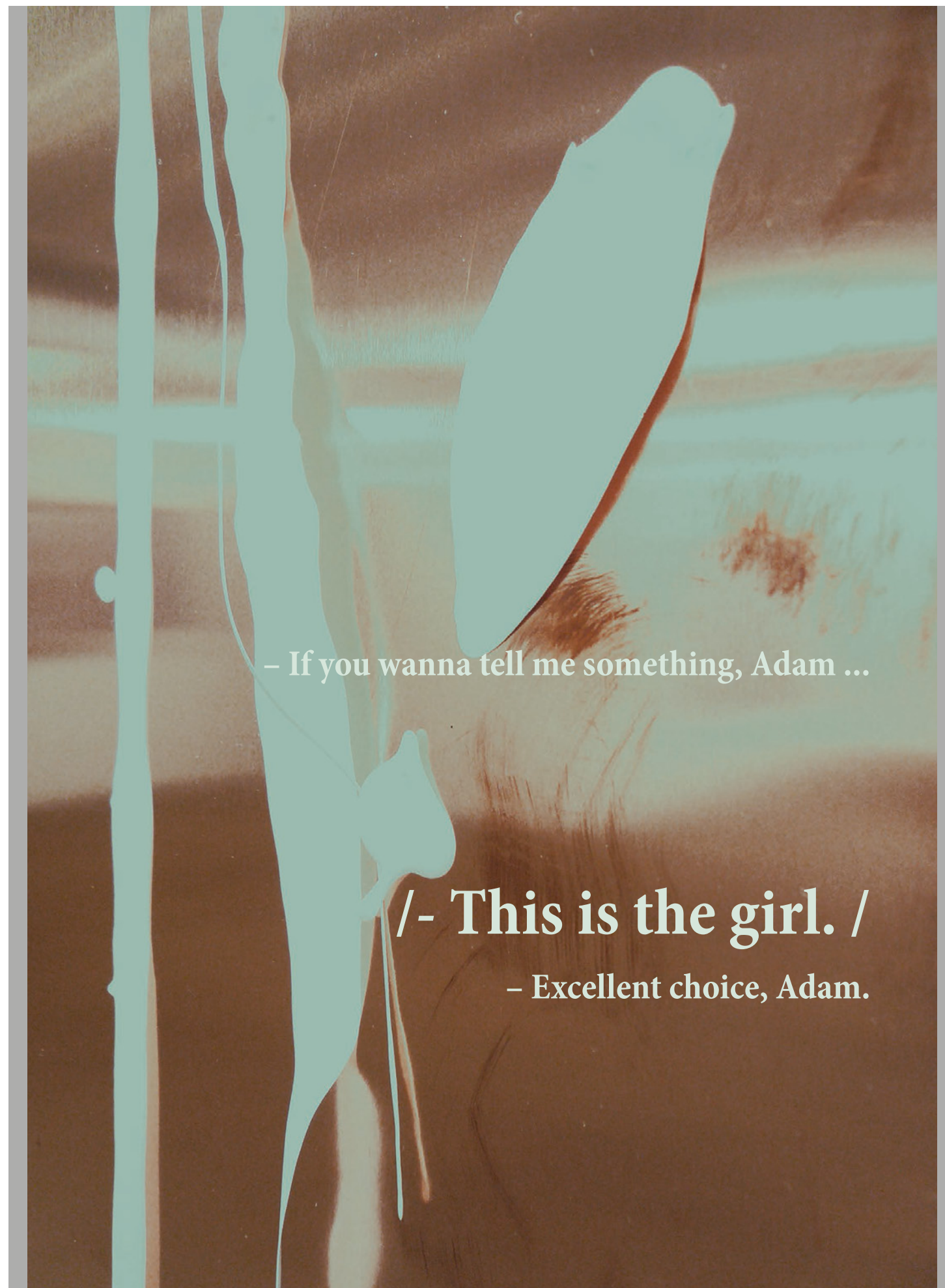
Das war die Gegenwart: Das Schamhaar

Die Zeichnung zeigt die anatomische Organe für die Lebenswelt der Menschen um die Dreißig- bis vierzig Jahre. Es ist eine statistische Erhebung von 1000 Personen diese Alters in Auftrag der Fragekategorie. Erweitern möglich die Sexualpartner, die mit „A“, „B“, „C“, „D“, „E“, „F“, „G“, „H“, „I“, „J“, „K“, „L“, „M“, „N“, „O“, „P“, „Q“, „R“, „S“, „T“, „U“, „V“, „W“, „X“, „Y“, „Z“, „AA“, „AB“, „AC“, „AD“, „AE“, „AF“, „AG“, „AH“, „AI“, „AJ“, „AK“, „AL“, „AM“, „AN“, „AO“, „AP“, „AQ“, „AR“, „AS“, „AT“, „AU“, „AV“, „AW“, „AX“, „AY“, „AZ“, „BA“, „BB“, „BC“, „BD“, „BE“, „BF“, „BG“, „BH“, „BI“, „BJ“, „BK“, „BL“, „BM“, „BN“, „BO“, „BP“, „BQ“, „BR“, „BS“, „BT“, „BU“, „BV“, „BW“, „BX“, „BY“, „BZ“, „CA“, „CB“, „CC“, „CD“, „CE“, „CF“, „CG“, „CH“, „CI“, „CJ“, „CK“, „CL“, „CM“, „CN“, „CO“, „CP“, „CQ“, „CR“, „CS“, „CT“, „CU“, „CV“, „CW“, „CX“, „CY“, „CZ“, „DA“, „DB“, „DC“, „DD“, „DE“, „DF“, „DG“, „DH“, „DI“, „DJ“, „DK“, „DL“, „DM“, „DN“, „DO“, „DP“, „DQ“, „DR“, „DS“, „DT“, „DU“, „DV“, „DW“, „DX“, „DY“, „DZ“, „EA“, „EB“, „EC“, „ED“, „EE“, „EF“, „EG“, „EH“, „EI“, „EJ“, „EK“, „EL“, „EM“, „EN“, „EO“, „EP“, „EQ“, „ER“, „ES“, „ET“, „EU“, „EV“, „EW“, „EX“, „EY“, „EZ“, „FA“, „FB“, „FC“, „FD“, „FE“, „FF“, „FG“, „FH“, „FI“, „FJ“, „FK“, „FL“, „FM“, „FN“, „FO“, „FP“, „FQ“, „FR“, „FS“, „FT“, „FU“, „FV“, „FW“, „FX“, „FY“, „FZ“, „GA“, „GB“, „GC“, „GD“, „GE“, „GF“, „GG“, „GH“, „GI“, „GJ“, „GK“, „GL“, „GM“, „GN“, „GO“, „GP“, „GQ“, „GR“, „GS“, „GT“, „GU“, „GV“, „GW“, „GX“, „GY“, „GZ“, „HA“, „HB“, „HC“, „HD“, „HE“, „HF“, „HG“, „HH“, „HI“, „HJ“, „HK“, „HL“, „HM“, „HN“, „HO“, „HP“, „HQ“, „HR“, „HS“, „HT“, „HU“, „HV“, „HW“, „HX“, „HY“, „HZ“, „IA“, „IB“, „IC“, „ID“, „IE“, „IF“, „IG“, „IH“, „II“, „IJ“, „IK“, „IL“, „IM“, „IN“, „IO“, „IP“, „IQ“, „IR“, „IS“, „IT“, „IU“, „IV“, „IW“, „IX“, „IY“, „IZ“, „JA“, „JB“, „JC“, „JD“, „JE“, „JF“, „JG“, „JH“, „JI“, „JJ“, „JK“, „JL“, „JM“, „JN“, „JO“, „JP“, „JQ“, „JR“, „JS“, „JT“, „JU“, „JV“, „JW“, „JX“, „JY“, „JZ“, „KA“, „KB“, „KC“, „KD“, „KE“, „KF“, „KG“, „KH“, „KI“, „KJ“, „KK“, „KL“, „KM“, „KN“, „KO“, „KP“, „KQ“, „KR“, „KS“, „KT“, „KU“, „KV“, „KW“, „KX“, „KY“, „KZ“, „LA“, „LB“, „LC“, „LD“, „LE“, „LF“, „LG“, „LH“, „LI“, „LJ“, „LK“, „LL“, „LM“, „LN“, „LO“, „LP“, „LQ“, „LR", „LS", „LT", „LU", „LV", „LW", "LX", "LY", "LZ", "MA", "MB", "MC", "MD", "ME", "MF", "MG", "MH", "MI", "MJ", "MK", "ML", "MN", "MO", "MP", "MQ", "MR", "MS", "MT", "MU", "MV", "MW", "MX", "MY", "MZ", "NA", "NB", "NC", "ND", "NE", "NF", "NG", "NH", "NI", "NJ", "NK", "NL", "NM", "NO", "NP", "NQ", "NR", "NS", "NT", "NU", "NV", "NW", "NX", "NY", "NZ", "OA", "OB", "OC", "OD", "OE", "OF", "OG", "OH", "OI", "OJ", "OK", "OL", "OM", "ON", "OO", "OP", "OQ", "OR", "OS", "OT", "OU", "OV", "OW", "OX", "OY", "OZ", "PA", "PB", "PC", "PD", "PE", "PF", "PG", "PH", "PI", "PJ", "PK", "PL", "PM", "PN", "PO", "PP", "PQ", "PR", "PS", "PT", "PU", "PV", "PW", "PX", "PY", "PZ", "QA", "QB", "QC", "QD", "QE", "QF", "QG", "QH", "QI", "QJ", "QK", "QL", "QM", "QN", "QO", "QP", "QQ", "QR", "QS", "QT", "QU", "QV", "QW", "QX", "QY", "QZ", "RA", "RB", "RC", "RD", "RE", "RF", "RG", "RH", "RI", "RJ", "RK", "RL", "RM", "RN", "RO", "RP", "RQ", "RR", "RS", "RT", "RU", "RV", "RW", "RX", "RY", "RZ", "SA", "SB", "SC", "SD", "SE", "SF", "SG", "SH", "SI", "SJ", "SK", "SL", "SM", "SN", "SO", "SP", "SQ", "SR", "SS", "ST", "SU", "SV", "SW", "SX", "SY", "SZ", "TA", "TB", "TC", "TD", "TE", "TF", "TG", "TH", "TI", "TJ", "TK", "TL", "TM", "TN", "TO", "TP", "TQ", "TR", "TS", "TT", "TU", "TV", "TW", "TX", "TY", "TZ", "UA", "UB", "UC", "UD", "UE", "UF", "UG", "UH", "UI", "UJ", "UK", "UL", "UM", "UN", "UO", "UP", "UQ", "UR", "US", "UT", "UU", "UV", "UW", "UX", "UY", "UZ", "VA", "VB", "VC", "VD", "VE", "VF", "VG", "VH", "VI", "VJ", "VK", "VL", "VM", "VN", "VO", "VP", "VQ", "VR", "VS", "VT", "VU", "VV", "VW", "VX", "VY", "VZ", "WA", "WB", "WC", "WD", "WE", "WF", "WG", "WH", "WI", "WJ", "WK", "WL", "WM", "WN", "WO", "WP", "WQ", "WR", "WS", "WT", "WU", "WV", "WW", "WX", "WY", "WZ", "XA", "XB", "XC", "XD", "XE", "XF", "XG", "XH", "XI", "XJ", "XK", "XL", "XM", "XN", "XO", "XP", "XQ", "XR", "XS", "XT", "XU", "XV", "XW", "XZ", "YA", "YB", "YC", "YD", "YE", "YF", "YG", "YH", "YI", "YJ", "YK", "YL", "YM", "YN", "YO", "YP", "YQ", "YR", "YS", "YT", "YU", "YV", "YW", "YZ", "ZA", "ZB", "ZC", "ZD", "ZE", "ZF", "ZG", "ZH", "ZI", "ZJ", "ZK", "ZL", "ZM", "ZN", "ZO", "ZP", "ZQ", "ZR", "ZS", "ZT", "ZU", "ZV", "ZW", "ZX", "ZY", "ZZ".

Das war die Gegenwart: Das Schamhaar

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Title	- If you wanna tell me something, Adam ... - This is the girl. - Excellent choice, Adam.
No.	16
Year of publication	2011
Photo	Klaus-Martin Treder
Graphic design	Lene Keller
Description	Published on the occasion of the exhibition - <i>If you wanna tell me something, Adam ...</i> - <i>This is the girl.</i> - <i>Excellent choice, Adam.</i> Kunstverein/Galerie am Markt, Schwäbisch Hall, 2011
Printing technique	2 pages; 4/4; scale/scale
Paper	Matte paper for image printing
Print run	1000
Size	420 × 297 mm / 16.5 × 11.7 in
Printed by	Die Druckerei



Title Orientierungsverlust und Ästhetik /
Disorientation and Aesthetics

No. 17
Year of publication 2011

Photo Klaus-Martin Treder

Graphic design Lene Keller

Description Published on the occasion of the exhibition
Orientierungsverlust und Ästhetik
Galerie Jette Rudolph, Berlin, 2011

Printing technique 2 pages; 4/4; scale/scale
Paper Glossy paper for image printing
Print run 1000
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Die Druckerei



Title Orientierungsverlust und Ästhetik /
Disorientation and Aesthetics

No. 17/2
Year of publication 2018

Photo Klaus-Martin Treder



Printing technique 2 pages; 4/4; scale/scale
Paper Glossy paper for image printing
Print run 500
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Flyeralarm

Title Hunting Antelopes at Night

HUNTING ANTELOPES AT NIGHT.
KLAUS-MARTIN FREDER, 2011. POSTER #18.

No. 18 Edition A
Year of publication 2011

Scan Recom, Berlin

Graphic design Kurz Gestaltung, Berlin

Description Published on the occasion of the exhibition
Malerei #11. Ungegenständlich heute!
Kunstraum Alexander Bürkle, Freiburg, 2011
Note on the title: This refers to a painting by Mir Kalan Khan
(1730-1770) depicting a night scene in this color scheme; illustrated
in *Die 40 grössten Meister der indischen Malerei (1100-1900)*, Rietberg
Museum, Zurich.

Printing technique 2 pages; 4/1; scale/black
Paper Profisilk
Print run 200
Size 891 × 594 mm / 35.1 × 23.4 in
Printed by oha-druck, Ingelfingen

HUNTING ANTELOPES AT NIGHT.
KLAUS-MARTIN FREDER, 2011. POSTER #18.

Title Orientierungsverlust und Ästhetik 02 /
Disorientation and Aesthetics 02

No. 20
Year of publication 2012

Scan Recom, Ostfildern

Graphic design Lene Keller

Description Published on the occasion of the exhibition
Orientierungsverlust und Ästhetik 02
FS.ART, Berlin, 2012

Printing technique 2 pages; 4/4; scale/scale
Paper Glossy paper for image printing
Print run 1000
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Flyeralarm



Orientierungsverlust und Ästhetik 02
Klaus-Martin Treder, 2012

#20

Title Orientierungsverlust und Ästhetik 03 /
Disorientation and Aesthetics 03

No. 21
Year of publication 2012

Photo Lepkowski Studios, Berlin

Graphic design Lene Keller

Description Published on the occasion of the exhibition
Orientierungsverlust und Ästhetik 03
Größe pass:projects, Wuppertal, 2012

Printing technique 2 pages; 4/4; scale/scale
Paper Glossy paper for image printing
Print run 1000
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Flyeralarm



Orientierungsverlust und Ästhetik 03
Klaus-Martin Treder, 2012

#21

Title - Get Jason over here.
- Adam wants to see Jason.

No. 22
Year of publication 2012

Scan Recom, Ostfildern

Description Published on the occasion of the exhibition
- *Get Jason over here.*
- *Adam wants to see Jason.*
Galerie Reinhard Hauff, Stuttgart, 2012

Printing technique 1 page; 4/0; scale
Paper Recycled natural gray paper
Print run 250
Size 297 × 210 mm / 11.7 × 8.3 in
Printed by Laserline



Title Super Sensitive Drops Ausstellung /
Super Sensitive Drops Exhibition

No. 23
Year of publication 2013

Photo Lepkowski Studios, Berlin

Description Published on the occasion of the exhibition
Super Sensitive Drops Ausstellung
Koffer, Malplaquetstr. 35, 13347 Berlin

Printing technique 2 pages; 4/4; scale/scale
Paper Offset paper
Print run 1000
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Laserline



#23

SUPER SENSITIVE DROPS
Ausstellung

Klaus-Martin Tieder

Donnerstag, 25.04.2013
Donnerstag, 09.05.2013
ab 19 Uhr

Koffer
Malplaquetstr. 35
13347 Berlin

Title Versuchung /
Enticement

No. 24
Year of publication 2013

Photo Lepkowski Studios, Berlin

Description Published on the occasion of the exhibition
Versuchung
Stadtgalerie Saarbrücken, 2013

Printing technique 2 pages; 4/4; digital print
Paper Stardream diamond
Print run 250
Size 297 × 297 mm / 11.7 × 11.7 in
Printed by Laserline



Title Versuchung 02 /
Enticement 02

No. 25
Year of publication 2014

Photo Lepkowski Studios, Berlin

Graphic design Lene Keller

Description Published on the occasion of the exhibition
Versuchung 02
Galerie Jette Rudolph, Berlin, 2014

Printing technique 2 pages; 4/4; scale/scale
Paper Glossy paper for image printing
Print run 500
Size 297 × 420 mm / 11.7 × 16.5 in
Printed by Flyeralarm



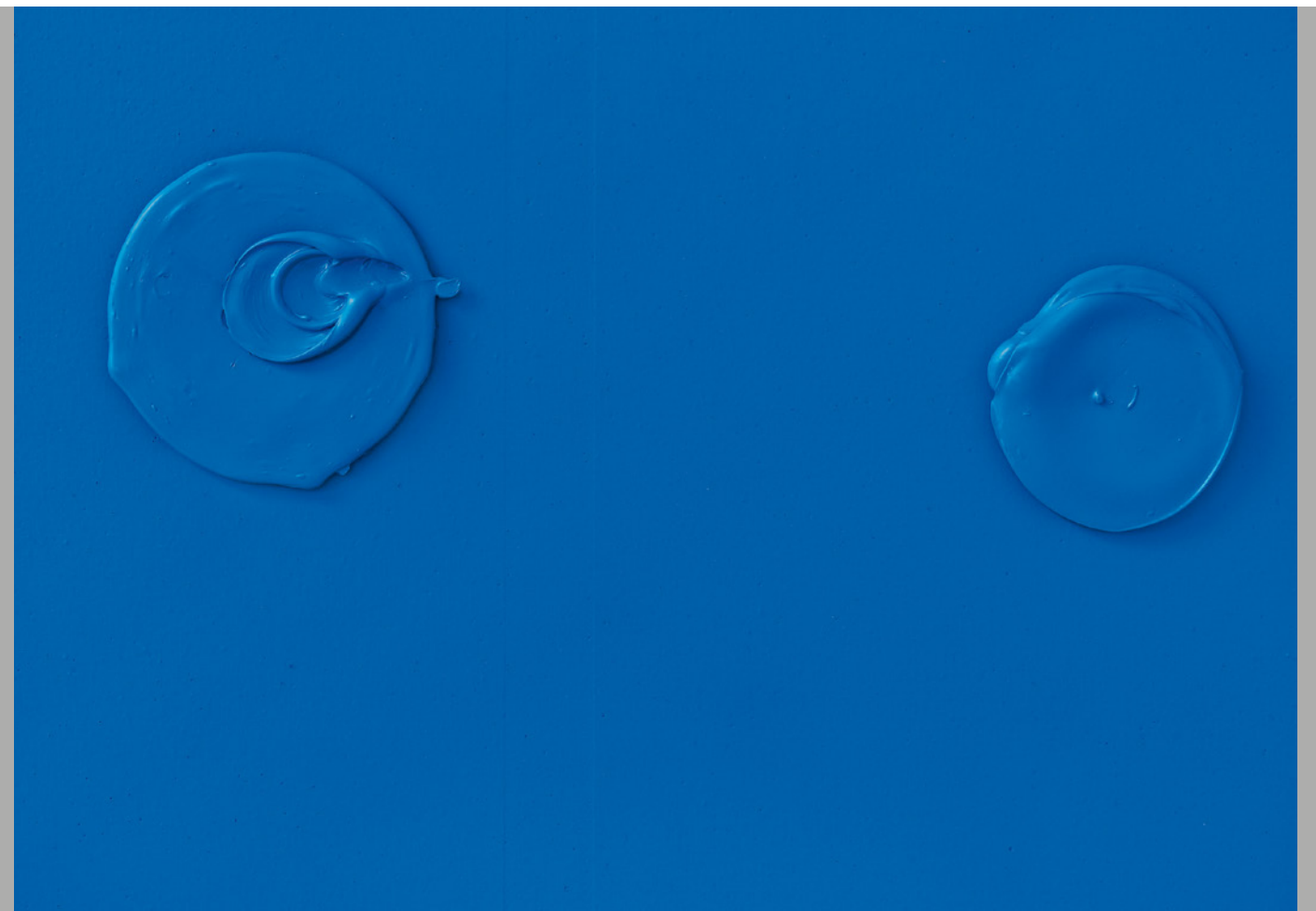
KLAUS-MARTIN TREDER

Eröffnung | Opening: Freitag, 24. Januar 2014, 18:00 - 22:00
Ausstellungsdauer | Duration: 24. Januar - 3. März 2014

GALERIE JETTE RUDOLPH

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Di.-Sa.: 11.00-17.00 Uhr und nach tel. Vereinbarung

Title	Colour Garden
No.	26
Year of publication	2016
Text	<i>Colour Garden</i>
Languages	German/English
Translation	Cathy Lara, San Francisco
Photo	Lepkowski Studios, Berlin
Graphic design	Lene Keller
Description	Published on the occasion of the exhibition <i>Colour Garden</i> Galerie Jette Rudolph, Berlin, 2016
Printing technique	2 pages; 4/4; scale/scale
Paper	Glossy paper for image printing
Print run	500
Size	297 × 420 mm / 11.7 × 16.5 in
Printed by	Flyeralarm



In COLOUR GARDEN, einer seiner jüngsten Werkgruppen, zeigt Klaus-Martin Treder eine zusammenhängende Serie von acht gleichformatigen Leinwänden. Die hohen schmalen, je von einem starkfarbigen Grundton bestimmten Malereien so zu empfinden, als wandele man durch einen „Garten“ betretender Bildschönheiten, ist indes irreführend.

Jede Leinwand wartet mit einer monochromen, satten Allover-Farbausschüttung auf, eine dichte Masse, die mitunter einer Kraterlandschaft gleicht. Über diese Farblandschaft verbreiten respektive verteilen sich isoliert oder in konzentrierter Ansammlung, Ton in Ton oder farbig abgesetzt Tropfen und Tropfenformationen, außerdem – unvermutet, wenn man nähertritt, da von weitem malerisch in ihrer Wirkung – Gegenstände wie Kosmetika, Seife, Smart Girl Kunsträgerl, Kaffeebohnen, Lavritze wie auch andere Süßigkeiten, Plastikverschüsse, Tabletten, Pillen und ein Asthmaspray. Ein verrutschter Nagellack und ein Liquid Lipstick ziehen ihre Spuren durch die Farbfläche und fungieren damit im Prozess der Schüttung als Malwerkzeuge. Die ein- oder mehrfarbigen Tropfen beziehungsweise Tropfenakkumulationen hingegen gerieren sich künstlich abgehoben, aufgesetzt, überdeutlich mit Schattenwurf erkennbar appliziert, was bedeutet, dass sie unabhängig vom Bild hergestellt und nachträglich hinzugefügt wurden. In ihren unterschiedlich ausfallenden Tropfenformen kommt die Physis der Farbmaterie plastisch intensiv zur Anschauung.

In den Bildern Treders tritt die Farbmaterie seit 2006 in Ausschüttungen, Drippings oder Malerei-Applikationen auf, die – wie hier – extrem augenfällig als synthetische Collage am Bild befestigt sind, in anderen Werkgruppen mitunter unerkannt im Bild verschwinden. Die hier vortragene Geste, so wird angesichts dieser Methode offenbar, ist zweifellos analytisch und eher rhetorisch. Die künstlerische Praxis des sichtbaren Malprozesses, insbesondere des sogenannten Spontangestus, wird dieserart theoretisiert und ein zuvor unbekanntes Kalkül eingeführt. Eine solche Darbietung, die den Klecks simuliert, ihn wie auch die Drippings als Collageelement auf der Leinwand appliziert und diesen Elementen im bildnerischen Zusammenhang ihre spezifische Rolle zuweist, versteht sich als Konzeptualisierung von Malerei.

Diese ereignet sich zweifach abstrahiert im Bild, als Konstruktion, bei der sich die applizierten Kunsttropfen als ebenso faktisch präsentieren wie die auf den Menschen verweisenden Alltagsdinge, die das Bild mit konstituieren.

Über die realen Gegenstände im Bild entsteht ferner eine Spannung: zwischen dem vermeintlich subjektiven Ausdruck der Malerei im Kunstwerk und dem Fremden, vorgefundenen Material, zwischen Individualität und Massenprodukt, zwischen privat und öffentlich. Die Selbstbezogenheit und der Selbstausdruck der Malerei – obgleich vorgetäuscht, dennoch wirksam – prallen auf das Objektivierte des allgemein Verfügbaren, des Ready-mades. Doch geschieht über die Brechung hinaus die malerische Synthese: die Dreidimensionalität der Gegenstände geht über in das Zweidimensionale des Bildes, wird integraler Teil einer konstruierten Handlung, deren Ziel das Bild ist und der doch zugleich Marcel Duchamps Auffassung zugrunde liegt: „Da die Farbtaben, die der Künstler verwendet, fabrizierte Fertigprodukte sind, müssen wir schließen, dass alle Bilder der Welt „assisted Ready-mades“ und auch Assemblagen sind.“

Dass die Malerei aus einem analytischen Impetus heraus reflektiert wird, zeigt sich auch daran, dass Treder seine malerischen Ansatzpunkte mit zahlreichen Versuchsreihen begleitet. Werkgruppen wie COLOUR GARDEN sind dem übergeordnet, basieren jedoch auf diesem erweiterten Verfahren.

Mit seiner Strategie der Inszenierung zwischen Alltags- und Kunstwelt entwirft Treder einen malerischen Code, der den persönlichen Duktus negiert, externen Variablen „das Malen überlässt“, in dieser Konzeption jedoch so markant vorgeht, dass dem Abwesenden eine unverkennbare Präsenz gegenübertritt.

In COLOUR GARDEN, one of his most recent work groups, Klaus-Martin Treder presents an interconnected series of eight equal-sized canvases. To walk past the high, narrow paintings, each in a very bright basic colour, and to think of it as walking through a “garden” of dazzlingly beautiful paintings is actually misleading.

Every canvas serves up a rich, monochrome splash of colour that covers the canvas all over, a dense mass, at times creating the effect of a cratered landscape. Drops and drop formations are spread over or distributed across these colour landscapes, isolated or in concentrations, in various shades of the same tone or in different colours. Moreover, when you step close to the paintings, there’s an unexpected surprise: They are populated with objects, including cosmetics, soap, Smart Girl fake nails, coffee beans, licorice and other sweets, plastic twist ties, pills or an asthma inhaler – objects you wouldn’t expect to see because they look painterly from a distance. Smears of nail polish and liquid lipstick leave a trail across the coloured surface, thereby indirectly becoming a painting tool in the paint-pouring process. By contrast, the monochrome or multi-coloured drops of colour, or colour accumulations, look like they are artificially elevated, grafted on, applied hyper-distinctly to cast visible shadows, which shows that they were produced independently of the image and added later. The physicality of the colour material takes plastic shape in the variously formed drops and emerges intensely for us to contemplate.

Colour material has surfaced in Treder’s paintings since 2006, always in the form of poured elements, drippings or paint applications, which – like here – are sometimes extremely obvious because they are attached to the painting in the form of a synthetic collage. At other times, in other work groups, they vanish undetected into the image. In view of this method, it becomes clear that Treder’s relationship to the gesture is clearly analytical and even rhetorical. The artistic practice that visually foregrounds the painting as process, in particular the so-called spontaneous gesture, is hereby theorized while a previously unknown element is introduced. The process of simulating blobs, applying blobs and drippings to the canvas in the form of collage elements and giving these elements their specific role in the pictorial context can be understood as the act of conceptualizing painting.

This takes place doubly abstracted in the painting, as a construction, where the art-drops that are applied are presented as factually as the everyday objects that constitute the painting and refer to people.

In addition, there’s a tension created by the real objects in the painting: a tension between the supposedly subjective expression of painting within the artwork and the alien material embedded within; between individuality and mass product, between private and public. The sense of self-sufficiency and self-expression assigned to the art of painting – still effective, even if feigned – collides with the objective aspect of that which is generally available, the readymade. But this rupture triggers a painterly synthesis: The three-dimensionality of the objects morphs into the two-dimensionality of the image, thus becoming an integral part of the constructed action, whose goal is to create a picture which, at the same time, is based on Marcel Duchamp’s approach to art: “Since the tubes of paint used by the artist are manufactured and readymade products, we must conclude that all the paintings in the world are “assisted readymades” and also works of assemblage.”

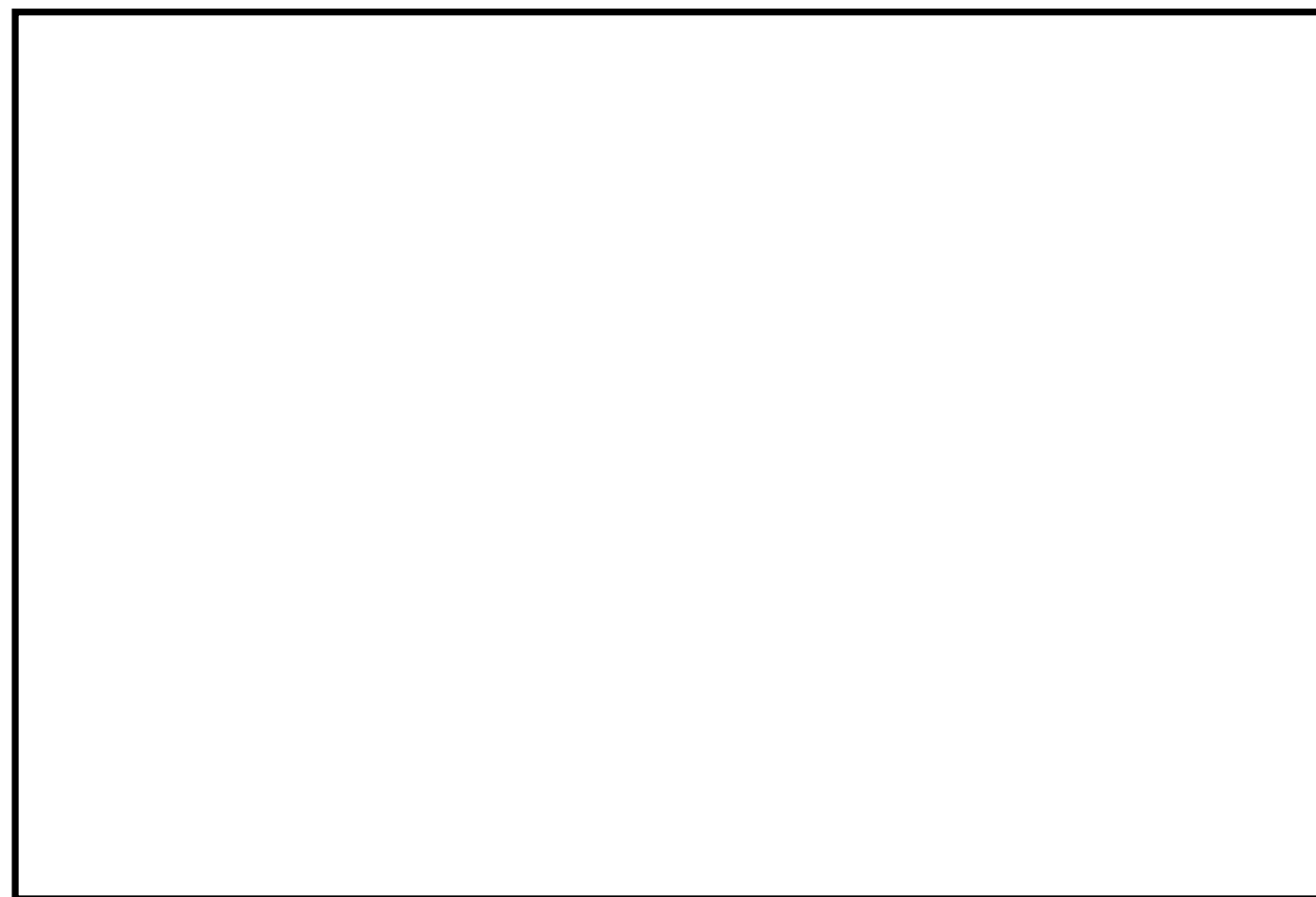
That Treder’s painting is the product of an analytical impulse is further evident from the fact that he launches several test series to accompany his various forays into painting. Work groups like COLOUR GARDEN are located on a higher level of accomplishment, but are based on this same extended process.

With his strategy of enacting artwork situated halfway between everyday life and the art world, Treder creates a painterly code that negates any inscription of a personal style, thereby “leaving the act of painting” to external variables, all the while proceeding within the limits of this painterly conception in such a compelling manner as to have what is absent be faced with an unmistakable presence.

Title Trauerrand /
Black Border

No. 27 Edition A
Year of publication 2015

Printing technique 1 page; 1/0; black; digital print
Paper Uncoated white paper
Print run 150
Size 669 × 973 mm / 26.3 × 38.3 in
Printed by Laserline



Title Portrait

No. 28
Year of publication 2017

In cooperation with Marcus Neufanger

Scan Recom, Berlin

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Printing technique 2 pages; 4/4; scale/scale
Paper Tatami white
Print run 300
Size 680 × 980 mm / 26.8 × 38.6 in
Printed by Medialis, Berlin



Title
Frottee /
Terry Cloth

No.
Year of publication
30
2019

Scan
Recom, Berlin

Printing technique
Paper
Print run
Size
Printed by
1 page; 4/0; digital print
Billboard paper
2
2520 × 3560 mm / 99.2 × 140.2 in
MaXx Print



Title Portrait

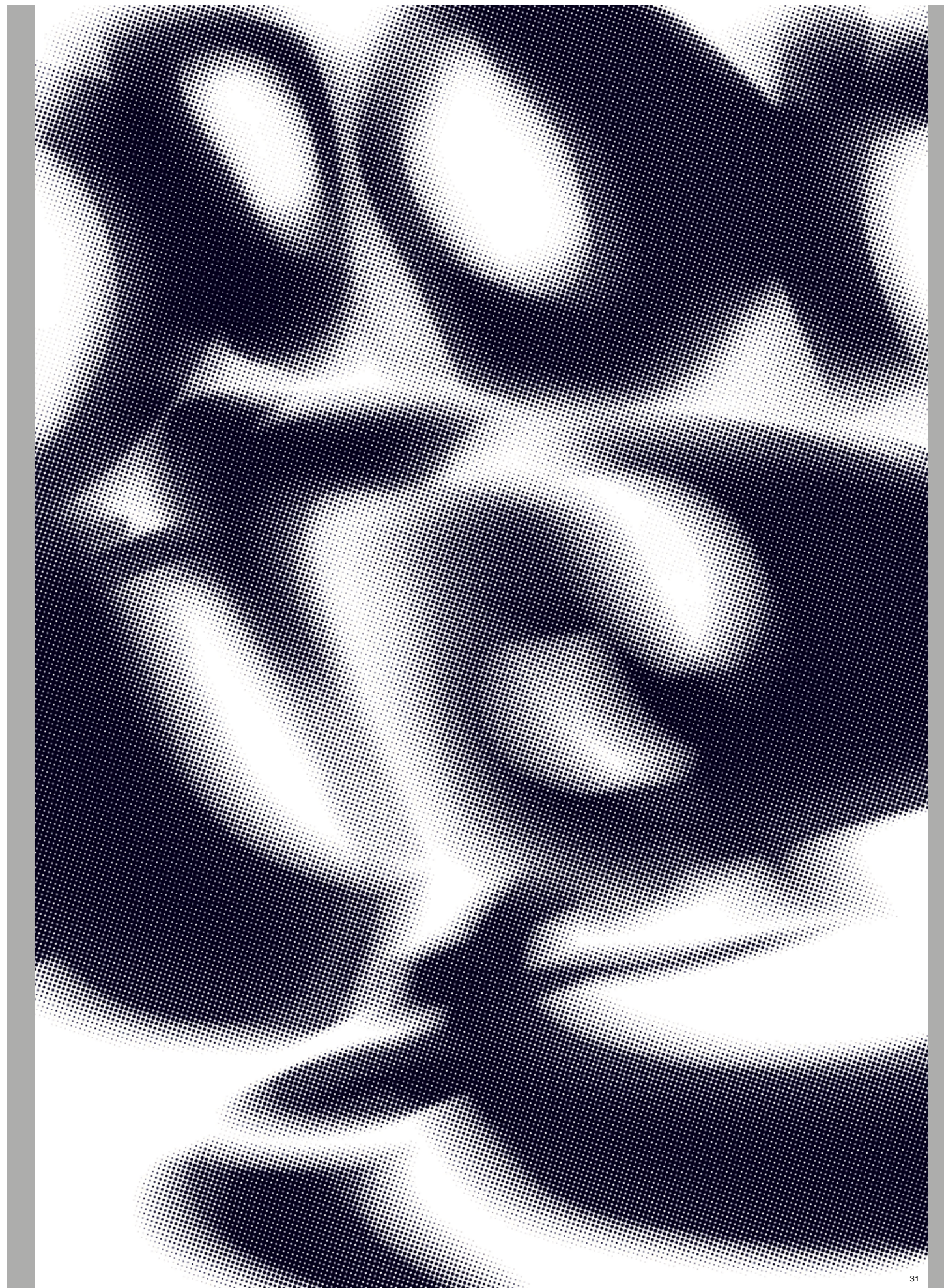
No. 31
Year of publication 2020

In cooperation with Claudia Kugler

Graphic design Claudia Kugler

Description Title

Printing technique 1 page; 4/0; digital print
Paper Quality print paper
Print run 50
Size 980 × 680 mm / 38.6 x 26.8 in
Printed by WirmachenDruck.de



Title

Waffen der Frau /
Woman's Weapons

No.

32

Year of publication

2020

Description

Illustration: ZEIT LITERATUR, to the Leipzig Book Fair,
No. 12, March 2019
*Waffen der Frau, Effi und Emilia, Gretchen und Käthchen - wurden alle
von Männern erfunden. Aber wie sehen Schriftstellerinnen sich heute
selbst? Neue Bücher von: Lola Randl, Feridun Zaimoglu, Saša Stanišić,
Jáchym Topol, Sophie Passmann, Svenja Flaßpöhler und vielen anderen.*

Printing technique

1 page; 4/0; scale

Paper

Recycled natural gray paper

Print run

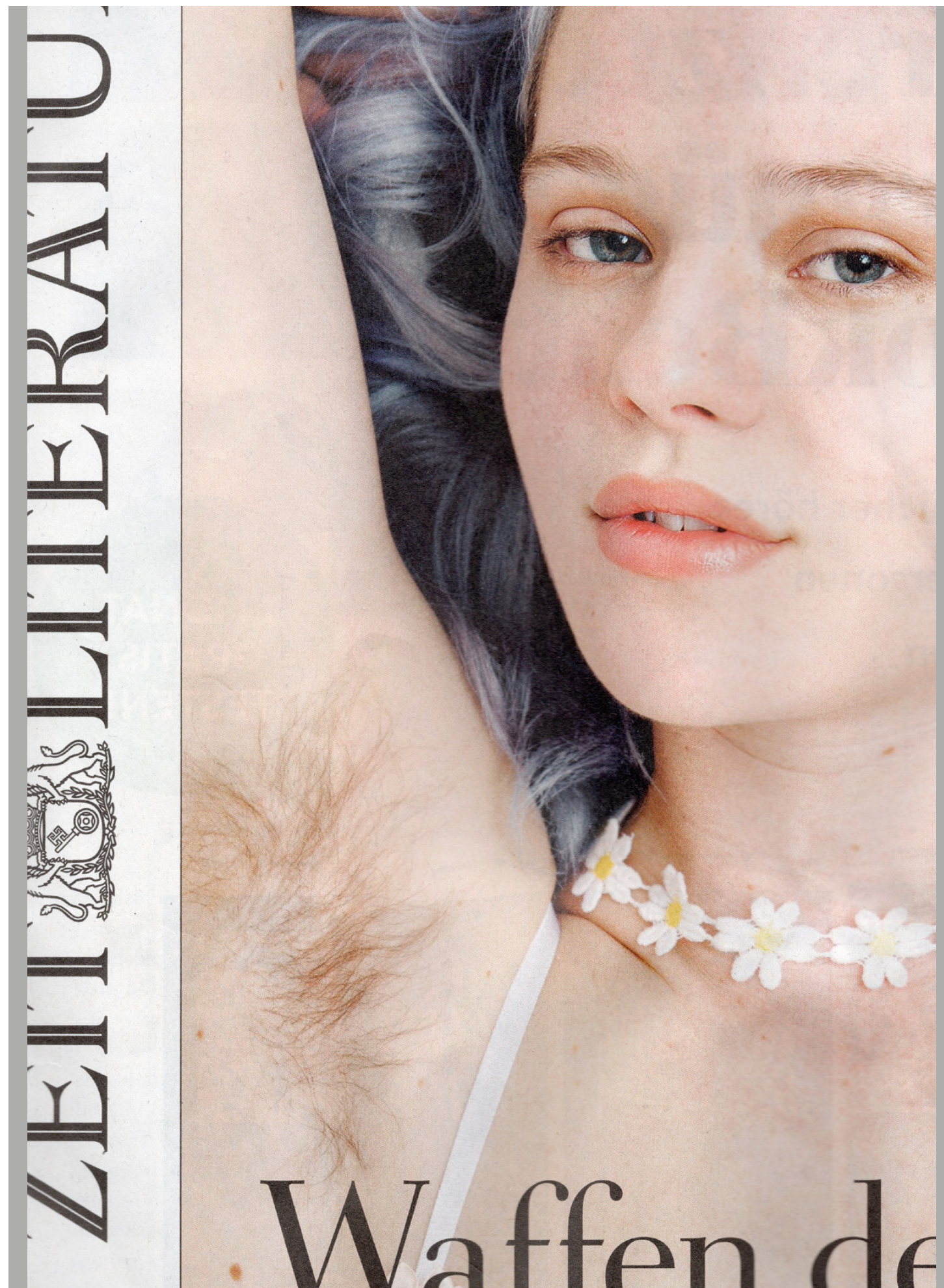
500

Size

297 × 210 mm / 11.7 × 8.3 in

Printed by

Flyeralarm



Title Dash without Dash

No. 33
Year of publication 2022

Photo Klaus-Martin Treder

Printing technique 1 page; 4/0; digital print
Paper Glossy quality print paper
Print run 50
Size 841 × 594 mm / 33.1 × 23.4 in
Printed by WirmachenDruck.de

P_33

