

**BUCHMANN GALERIE**

**BETTINA POUSTTCHI**

**INDEPENDENT**

# INDEPENDENT

## **Buchmann Galerie – Booth 307**

We are delighted to participate at Independent New York with a presentation of works by Berlin based artist Bettina Pousttchi.

### **Private Day**

Thursday, May 14  
11am to 5pm

Followed by  
*Henry Street Settlement Gala*  
from 5pm to 8pm

### **Public Days**

Friday, May 15  
Saturday, May 16  
11am to 7pm

Sunday, May 17  
11am to 6pm

# BETTINA POUSTTCHI

*Vertical Highways A43, 2025*

Guardrails, steel, unique

98 (h) x 39 x 30¼ in / 249 (h) x 99 x 77 cm

The sculptures from the *Vertical Highways* series are made from guardrails, which the artist has transformed and arranged into new compositions. For several years, Bettina Pousttchi has used objects in her sculptures that structure the physical experience of the urban space, including crowd barriers, street bollards, and guardrails.

By applying techniques like bending, pressing, or changing their color, the Berlin based artist relieves these everyday objects of their regulatory function and detaches them from their context of meaning, transforming them into signs of change, fluidity, and dissolving boundaries. With her serial use of the source material, the artist conceptually draws on Minimal Art as well as on Marcel Duchamp's ready-mades.







# BETTINA POUSTTCHI

*Vertical Highways A47, 2025*

Guardrails, steel, unique

72<sup>3</sup>/<sub>4</sub> (h) x 22 x 33<sup>3</sup>/<sub>4</sub> in / 185 (h) x 56 x 86 cm



# BETTINA POUSTTCHI

*Vertical Highways A44, 2025*  
(not exhibited)

Guardrails, steel, unique  
99½ (h) x 28 x 33¾ in / 253 (h) x 71 x 86 cm





# *Vertical Highways V03*, 2025 Rockefeller Center, NY

Guardrails, steel, unique  
595 (h) x 180 x 234 cm  
234¼ (h) x 70¾ x 92¼ in

[Video link](#)

Rockefeller Center New York presented *Vertical Highways V03*, a monumental sculpture by Bettina Pousttchi, at Channel Gardens, the historic promenade connecting 5th Avenue to The Rink, from March to April 2026.

This was the first time a sculpture from the *Vertical Highways* series, made from guardrails, was shown to the public in the United States, following presentations in Paris at the Jardin des Tuileries; a permanent installation in Berlin in front of the Berlin Central Station; and in front of the Istanbul Modern Museum in Istanbul.





# BETTINA POUSTTCHI

*Horizons, 2025*

Acrylic on canvas

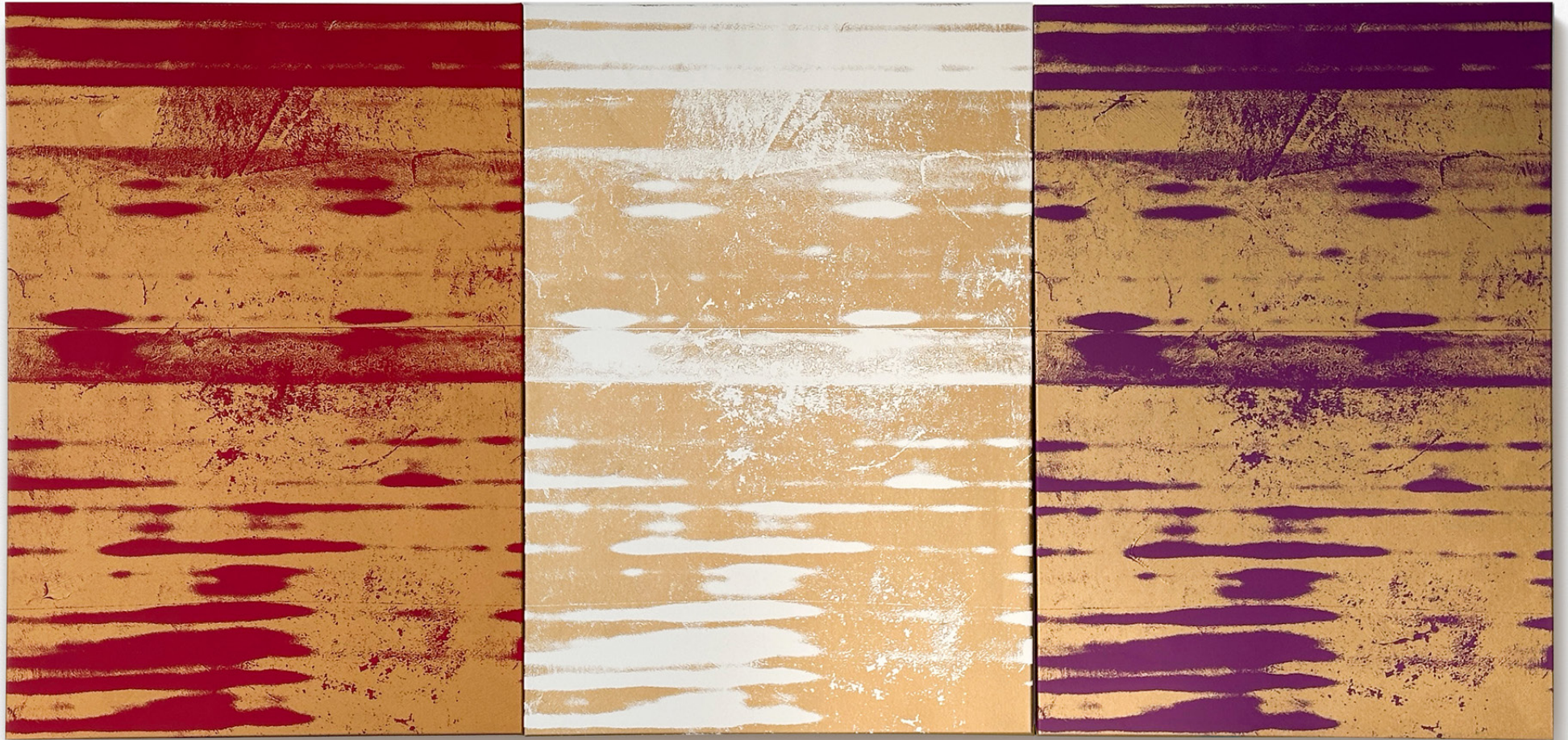
3-part, 54¼ (h) x 114½ x 1½ in / 138 (h) x 291 x 4 cm

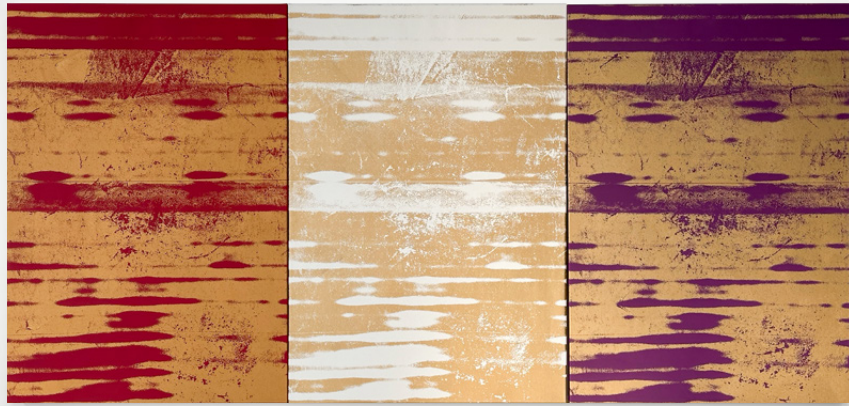
With her new series *Horizons* Bettina Pousttchi continues her conceptual approach to an expanded notion of photography, bringing together photographic methods with painterly means. The artist applied acrylic paint to identically sized canvases in a variety of monochrome colours ranging from vivid red to white and purple, carefully preserving the subtle brushstrokes of the painterly gesture. They serve as the ground for full-format abstract photographic motifs applied using a manual screen-printing process.

The motifs allude to the artist's highly acclaimed photo installation *Echo*, which covered as a photo print on paper the entire façade of the Temporäre Kunsthalle Berlin in 2009/2010 to create a three-dimensional photomontage that evoked the Palast der Republik, a building which had been demolished shortly before on the same site.

The artist photographed sections of these paper prints showing the strikingly reflective window surfaces of the Palast. Captured in these motifs are details from the original photographic print now bearing the marks of natural weathering over a period of six months. The work thus forms a layered depiction of past time and the physical traces it leaves in our environment. It functions both as trace of the real and as containers of temporality and memory.

*Horizons* underscores the artist's interest in questions of photography's materiality and indexicality today and is also emblematic of ongoing processes of urban change in Berlin and in other cities.







**Bettina Pousttchi, *Progressions*, Installation view, Museum Haus Konstruktiv, Zürich, 2024**

# BETTINA POUSTTCHI

*Earthworks, 2025*

Glazed ceramic, unique

3-part, 9¼ (h) x 31½ x 4¾ in / 23,5 (h) x 80 x 12 cm

The colourfully glazed ceramic sculptures also draw on the urban experience, in particular on the history of Berlin's development.

The rapid production of bricks on a mass-scale in areas around Berlin played a central role in the emergence of the city as a global metropolis in the early 20th century.

Reflecting the artist's fascination with functional objects in the urban realm, the ceramic forms are derived from historical architectural elements. The manual production gives each element a slightly different shape, and the individual glaze — ranging in shades from light purple to deep cobalt blue and a silvery shimmer — imbues each module with its own nuance. This variation of the object in form and color creates a distinctive vitality. The serial, non-hierarchical arrangement of nearly identical modules in the wall sculptures recalls Donald Judd's *Progressions*.





# BETTINA POUSTTCHI

*Earthworks V, 2023*

Glazed ceramic, unique

19¼ (h) x 18¼ x 4¾ in / 49 (h) x 46,5 x 12 cm



# BETTINA POUSTTCHI

*Earthworks VI, 2023*

Glazed ceramic, unique

9¼ (h) x 53¼ x 4¾ in / 23,5 (h) x 135 x 12 cm







**Bettina Pousttchi, *Progressions*, Installation view, Museum Haus Konstruktiv, Zürich, 2024**

# BETTINA POUSTTCHI

*Earthworks, 2026*  
(not exhibited)

Glazed ceramic, unique  
9½ (h) x 31½ x 4¾ in / 24 (h) x 80 x 12 cm





# BETTINA POUSTTCHI

*World Time Clock*, 2008—Present

Archival pigment print, edition of 4 + 1 AP

47¼ x 59 in / 120 x 150 cm

*World Time Clock* is an ongoing, lifelong photographic project by Bettina Pousttchi. Since 2008 the artist has been traveling to different time zones around the globe to photograph a public clock at the same time: 1:55pm. Over the years, a world-spanning artwork has emerged that maps an “imaginary global synchronism,” connecting cities from Bangkok to Mexiko City, Tashkent to Cape Town. The aspect of traveling becomes a performative gesture shaping this conceptual work about the political and social organization of time and space. At once poetic and political, *World Time Clock* reveals how systems of timekeeping reflect histories of colonial reach and cultural imitation, addressing questions about time, globalization and transnationality.

“Bettina Pousttchi’s *World Time Clock* is a poetic contemplation on global synchronicity and the structuring of time.”

*Melissa Chiu, Director, Hirshhorn Museum and Sculpture Garden, Washington D.C.*



*Honolulu Time, 2011*



*Yangon Time, 2014*

Bettina Pousttchi  
*World Time Clock*

installation view  
Hirshhorn Museum and  
Sculpture Garden,  
Washington D.C., 2017



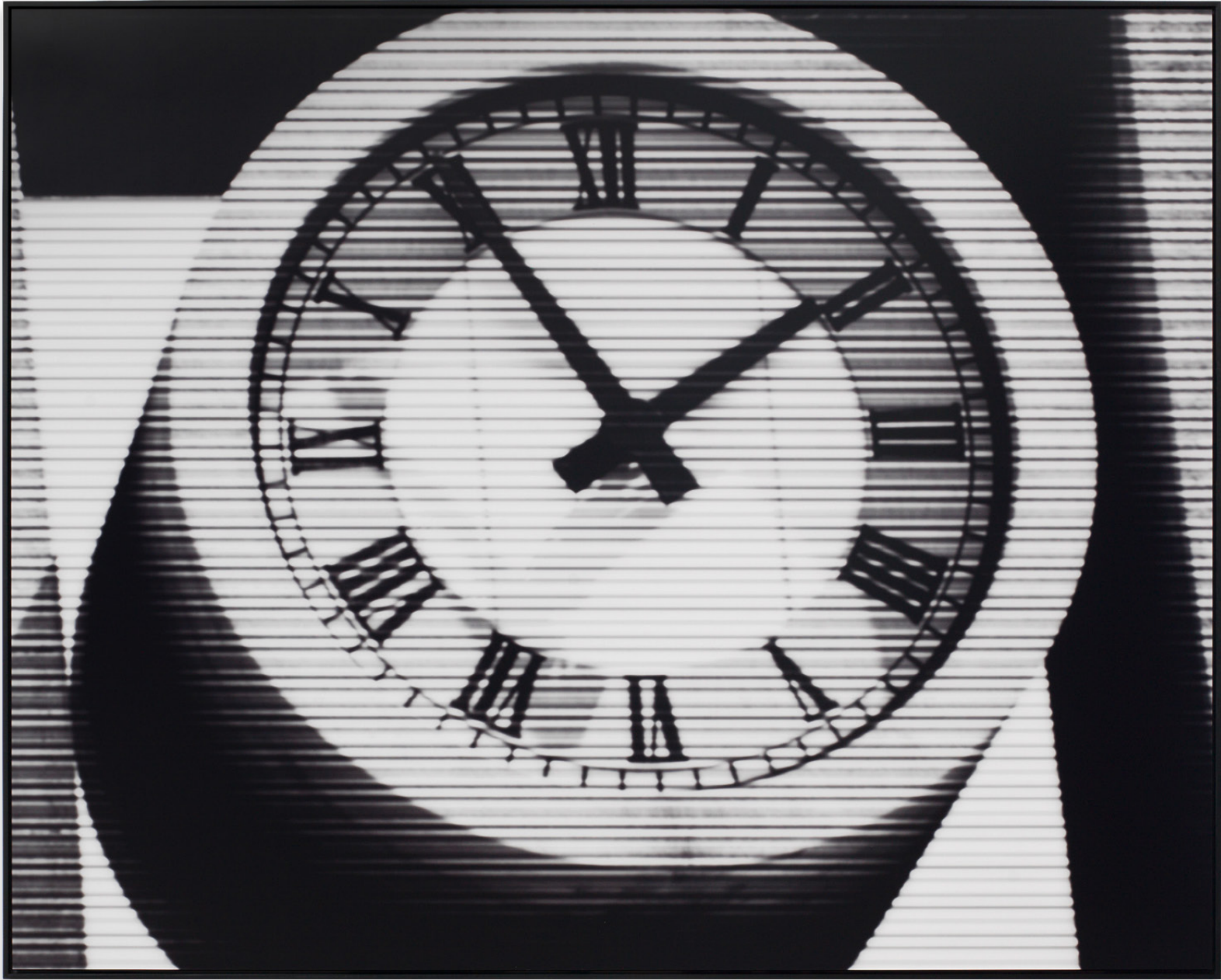


*Los Angeles Time, 2011*

Bettina Pousttchi  
*World Time Clock*

installation view  
Aurora Museum,  
Shanghai, 2023





*Mexico City Time, 2011*

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