

ULRICH GEBERT



A Breed Apart, exhibition view Klemm's, Berlin 2012



Your Obedient Servant (1), 2012, modified object, wood, lacquer, 72,5 x 34 x 42,5 cm



Your Obedient Servant (2-6), 2012, modified objects, wood, lacquer, various sizes



Your Obedient Servant (6), 2012, detail



The Negotiated Order (5), 2012, silver gelatin print, linen on mdf, 23,5 x 42 x 3 cm, Edition 3+1 a.p.



The Negotiated Order (5), 2012, detail



The Negotiated Order (6), 2012, silver gelatin print, linen on mdf, 42 x 43 x 3 cm, edition 3+1 a.p.



The Negotiated Order (8), 2012, silver gelatin print, linen on mdf, 58 x 38 x 3 cm, edition 3+1 a.p.
Edition 3+1 a.p.



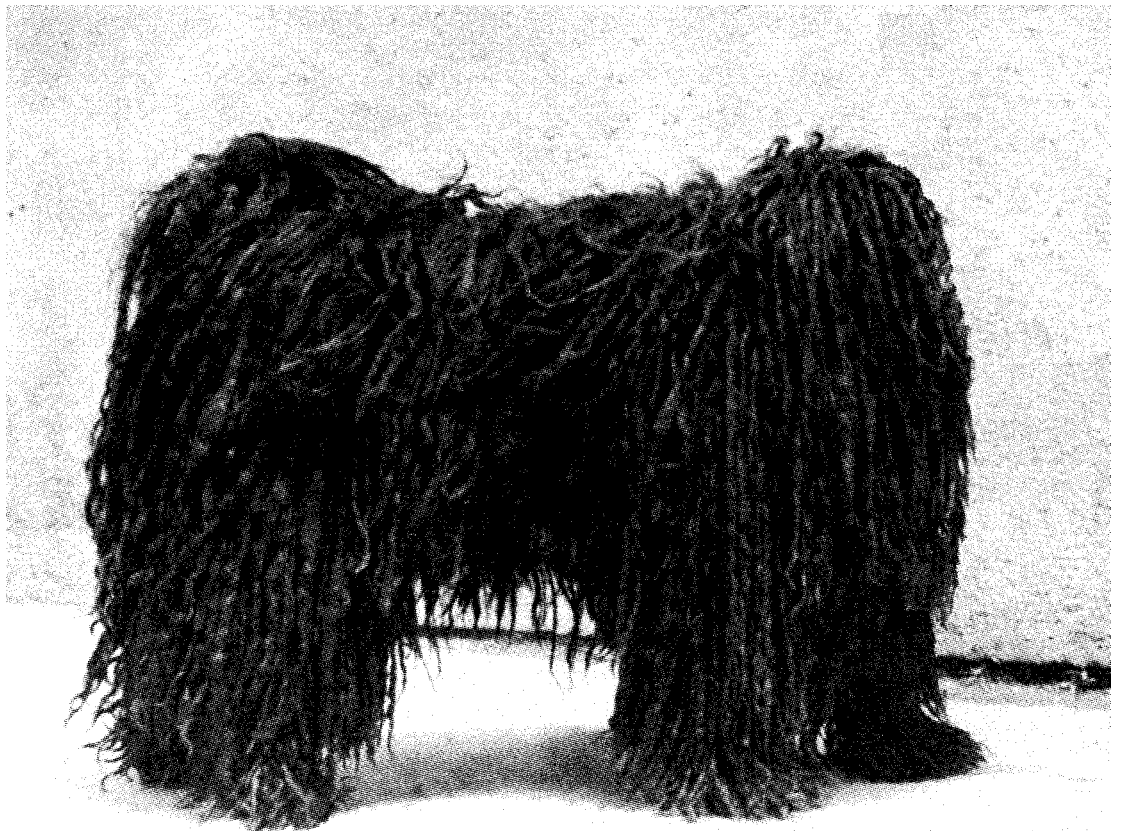
A Breed Apart (1), 2012, silver gelatin print, dibond, 87 x 68 x 3,5 cm (artist frame), edition 3+1 a.p.



Dr. Kobers Sorge um die Zuchtwahl 2010/2011; installation view ‚Über die Metapher des Wachstums‘, Frankfurter Kunstverein 2011



Dr. Kobers Sorge um die Zuchtwahl (3), 2010, gelatin silver print mounted on aluminum construction, 41 x 57 cm, edition 3+1 a.p.



Dr. Kobers Sorge um die Zuchtwahl (4), 2010, gelatin silver print mounted on aluminum construction, 48 x 63 cm, edition 3+1 a.p.



Life among Beasts, 2009, exhibition view KLEMM'S, Berlin

„All aspects of the relationship between human mankind and nature solidify behind the bars of an animal cage: repulsion and fascination, the will for appropriation, control and knowledge, the gradual acknowledgement of the complexity and idiosyncrasy of different life forms and much more. The microcosm of the zoo herewith stands in close relation to the history of other modern phenomena such as colonization, ethnocentrism and the discovery of the Other, the civilization of men, the development of cultural and commemoration sites like museums, or the development of leisure time. The gaze at the animal cage hence allows us to comprehend an entire society.” E. Baratay und E. Hardouin-Fugier: Zoo - Von der Menagerie zum Tierpark, Wagenbach, Berlin 2000; (translated by KLEMM'S, 2009)

Ulrich Gebert (*1976) examines in his metaphoric image-cycles and series the relation of human beings to their environment, in particular to nature – whether civilized or untouched. However, he does not pursue the ‘romantic’ idea of a reunification between culture and nature but rather creates in form and content a background that critically questions our living conditions. The question is, “How does the individual or society inscribe into the habitat?” Order, hierarchy, power structures, categorization, functionalization and instrumentalization are the terms that play a vital role here. Ulrich Gebert finds images which provide this information and which convey something that is hard to be translated into language. He selects from the variety of photographic possibilities and chooses forms of depiction according to the context, be it documentary, scenic, still life or based on found material. His approach conflates an almost scientific

inquisitiveness with subjective auxesis and a precise intensification of the respective subject. In regard to the viewer Gebert relies on the psychological power of his images and the aesthetics of their presentation.

His current work ‘Life among Beasts’ takes reference to former cycles such as ‘Typus’ (2005) or ‘Soft Land’ (2007). At first sight the viewer encounters an unusual composition of partial forms and abstract information that are arranged in loose tableaux. In trying to order it according to existing categories the visual familiarization process gradually reveals the formal and conceptual coherences. The result, however, is disturbing and hardly accords to what one has expected or maybe wished for. Impressions of drastic brutality alternate with awkward tenderness and absurd humor.

His installations consequently convey this atmosphere into the space. A variety of antiquarian animal cages are set in dialogue with the images on the wall. Gebert has built new spaces in these ‘living spaces’: they are fictitious, abstracted landscapes, being familiar to the collective memory from zoological gardens or museums of natural history. The idea of the model discloses in the abstraction of these ‘architectural landscapes’: it is about ‘the world in a nutshell’, understanding the wild, collecting and exhibiting, and at last it is about taking control.

Inherent to these ‘microcosms’ – and in the same manner in the tableaux on the wall – is a gesture of violent appropriation in the sense of cultivation and categorization. Yet, it is immediately presented as aesthetically intelligible by means of clear composition and an aesthetic open to meaning.

excerpt from press release KLEMM'S



Life among beasts B, 2009, tableau, 4 silver gelatin prints mounted on honeycomb sandwich structure, 165 x 146 cm, edition 3+1 a.p.



Life among beasts G, 2009, tableau, 3 silver gelatin prints mounted on honeycomb sandwich structure, 91 x 145 cm, ed. 3+1 a.p.



Life among beasts D, 2009, tableau, 2 silver gelatin prints mounted on honeycomb sandwich structure, 92 x 102 cm, ed. 3+1 a.p.



below: Beastly Buildings #2, 2009, modified cage, ceramics, wood, paint, 70 x 35 x 27 cm
above: Beastly Buildings #3, 2009, modified cage, plaster, 25 x 28 x 17 cm



Beastly Buildings #4, 2009, modified cage, plaster, paint, wood, 27 x 35 x 21 cm



Lab Rats, 2009, mixed media, 145 x 160 x 35 cm, exhibition view ‚Trophäenzimmer‘ Kunstverein Hildesheim

ULRICH GEBERT



Lab Rats (Yield Maker), 2009



Lab Rats (Liberty Link), 2009



Lab Rats (Clearfield), 2009



Lab Rats (Roundup Ready), 2009



Hinterland 2 (from a series of 5), 2008, c-print, 140 x 175 cm, edition 3 + 1 a.p.



Hinterland 5 (from a series of 5), 2008, c-print, 140 x 175 cm, edition 3 + 1 a.p.



Soft Land (Tableau) 5/2, 2007, 5 c-prints, framed, diverse formats, 150 x 127 cm, edition 3 + 1 a.p.

In the tableaux of his work 'Soft Land' Ulrich Gebert traces the concept of taking up the well-known connection between the act of taking photographs and hunting. He creates a symbolic logic of the images that recalls the clichéd depiction of „hunter and prey“. At the core of all those images lies a visual demonstration of power: nature as the item of research is examined by means of camera and notepad – one collects, draws comparisons and assumptions, scans and classifies. Soft Land takes the peripheral characters to the center in order to group them around an imaginary focus – an implied tree.

ULRICH GEBERT



Soft Land #3 (from a series of 5), 2007, 5 c-prints, framed, diverse formats, 150 x 127 cm, edition 3 + 1 a.p.



Typus Tableau #10, Tableau #1 (index), 2005

Ulrich Gebert is interested in principles of ordering: what do they mean, what are the consequential problems of ordering systems? His apparent subject here is conifers, and his huge panels each comprising six or seven prints of trees taken in botanical gardens have stunning impact on the most simplistic level: they are glorious pictures of trees. Yet the panels, seeming to present an orderly progression of species, are set next to a „List of Invalid Names“ reflecting the morphological upheaval that is a constant of the botanical world. Gebert sees racism as one of the ultimate consequences of typology and sees this series as a critique of all typological thinking. The elegant irony is that as he criticizes typology in the art world he is also complying with its requirements.

Bill Troop, Focus Magazine, US



Typus, 2005, 9 Tableaux each 170 x 150 cm, different c-prints, framed and with taxonomic plates, edition 3 + 1 a.p.



Freischneider, 2004, 3 c-prints 55 x 70 cm and 2 c-prints 55 x 50 cm, edition 3 + 1 a.p.



Freischneider, details

Operating a motorized scythe, or weed whacker, is not child's play. Tough brushwood, gnarled shrub, and mowing and reaping on difficult terrain are tended to with a motorized scythe. „Freischneider“ (hedge cutter) is the official classification for the various devices utilized. „Freed, freely cropped and freely cut“ describes the use of these devices on, in particular, and above all: the user's idea of what correctly trimmed nature is.

In Ulrich Gebert's photography work, nature – explicitly the botanical – as raw material for the human being who, incidentally, likes to maintain order comprises but just the outer layer of the analysis of the relationship between human being, shrubbery and patterns of order. In addition to pictures of vegetation, tamed and cut into form, „Freischneider“ also portrays the men who carry the blades. Garden and gardener are set face to face; the confrontation resembles a culprit-victim relationship; this is characterized by gestures of subjugation and a hierarchical conception of order, meticulousness and correct and incorrect design. Moreover, the separation of garden and gardener demonstrates that a physical confrontation between man and nature is hardly necessary anymore to validate the claim to power:

even at a divinatory, spiritual level empowerment strategies come into play which the animal that walks in an upright position, the human being, puts to use and plays upon the plant world. The landscape designer is armed; the protective helmet set »Waldarbeiter« (forest worker) dresses him in uniform and immunizes him against doubt and wounds from his decidedly defenceless adversary's branches and foliage. The human being presents himself here as an oversized armed Goliath; the campaign against the vegetation in its absurd disproportionality turns out as a caricature of modernist dominance-over-nature fantasies. No coincident either, that masculine human beings are portrayed. „Freischneider“ demonstrates that the dialectical history of the Modern includes gestures of vehemence, which often originate from rustic masculine utopias.

Arne Linde



Freischneider, detail

Biography**1976**

born in Munich, lives and works in Leipzig

1998-2003

studies at the HGB Academy of Visual Arts Leipzig, class of prof. Timm Rautert

2001-2002

Studies abroad at Glasgow School of Art

2005

Meisterschüler of Timm Rautert, Leipzig

2006

MA Photography at the Royal College of Art, London

Scholarships and Awards**2011**

working stipend by Kunstfonds Bonn
promotion award of the city of Munich

2010

working stipend of the Endowment Foundation of the Free State of Saxony

2007

laureate of the Marion-Ermer-Foundation

2006

working stipend by the International Photography Research Network EU Culture 2000 "Changing Faces" commission by the University of Valencia

2005

received the Grosvenor Photography Commission 6, London, Great Britain

2004

DAAD yearly scholarship for studies abroad in London

2003

grant award for documentary photography from the Wüstenrot Stiftung

Publkationen**2007**

artist book AMERIKA, Kerber Verlag, edition young art laureate-catalogue for the Marion-Ermer-Award, ed. by the Marion-Ermer-Foundation

2005

artist book TYPUS, edition of 50

Exhibitions (selection)**2012**

A Breed Apart, KLEMM'S, Berlin (s) / Ulrich Gebert, basis, Frankfurt am Main (s)

2011

Für Hund und Katz ist auch noch Platz, DZ Kunstsammlung, Frankfurt am Main (g) / Über die Metapher des Wachstums, Frankfurter Kunstverein; Kunstverein Hannover; Kunsthaus Baselland, Switzerland (g) / Förderpreise 2011 der Landeshauptstadt München, Lothringer 13, Munich (g) / Leipzig. Fotografie seit 1839, Museum für Bildende Künste, Leipzig (g)

2010

Lovingly, Rose Peebles, Brand Library & Art Center, Glendale, USA (G) / Amerika, Laboratorio de Arte Joven, Murcia, Spain (S) / Walking the Dog, Kunsthalle Dominikanerkirche, Osnabrück (g) / Mit Abstand ganz nah, Opelvillen Rüsselsheim (G) / (Out of) Control, 7th Biennial of Photography, Liège, Belgium (G) / This much is certain, Winkleman gallery, New York, USA (S)

2009

Life among Beasts, KLEMM'S, Berlin (S) / Pete and Repreat, project space 176/Zabludowicz Collection (G) / Cocker Spaniel and Other Tools for International Understanding, Kunsthalle zu Kiel und Ursula-Blickle-Stiftung (G) / Trophäenzimmer, Kunstverein Hildesheim (S) / Traces, Foto Colectania Foundation, Barcelona, Centre for Photography, University of Salamanca, Exhibition hall of Caja Sol, Seville (G) (cat.) / Close the gap, Städtische Galerie und Kunstverein Speyer; Pfaffenhofer Kunstverein (G)

2008

Mutations II – Moving Stills, Berlinische Galerie, Berlin (G) / Close the gap #3, UBS Ermatingen and Zurich, Switzerland (G) / Close the gap, Stadtgalerie Kiel (G) / Mit Abstand – ganz nah, Kunstsammlungen der Städtischen Museen Zwickau, Museum der Stadt Ratingen, Kunstmuseum Cottbus (G) (cat.)

2007

exhibition of the Marion-Ermer-Award laureates, Oktagon at HfBK, Dresden (G) / AMERIKA, KLEMM'S, Berlin (S) / Arbre(S). Des regards photographiques – Images au Centre '07 im Château de Fougères-sur-Bièvre, Frankreich (G) / Changing Faces, u.a. Scheltama, Leiden, Holland, MUVIM, Valencia, Spanien (G) (cat.) / Überwensch (sic!) mit Fabian Reimann, AMERIKA, Berlin

2006

New Photography from Leipzig, archeus, London (G) / A thousand leaves, AMERIKA, Berlin / Les moments immobiles mit Göran Gnaudschun, Goethe Institut Paris / Zeit Raum Bild, 10 Jahre Dokumentarförderpreis der Wüstenrotstiftung, Wanderausstellung u.a. Kulturforum Potsdamer Platz, Berlin (g) (cat.)

2005

The Leipzig Lens, German Embassy, London + Glasgow School of Art (g) / Streiflichter, Städtische Museen, Zwickau (g) / A2, AMERIKA, Berlin (g) / Typus, ASPN, Leipzig (s)

2004

Kalte Herzen, Kunstbunker Tumulka, München (g) / Fritz, Karl und Ilse, Kunstverein Jena (s) / Just Good News for People Who Love Bad News, Galerie Eigen + Art, Leipzig (g) / Werke im Dialog, Kunstsammlungen, Chemnitz (g)