

PRINZESSINENSTRASSE 29
10969 BERLIN
TEL +49.30.40 50 49 53
FAX +49.30.40 50 49 54
INFO@KLEMMS-BERLIN.COM
WWW.KLEMMS-BERLIN.COM

Ulrich Gebert

KLEMM'S



Kunst für Tiere. Ein Perspektivwechsel für Menschen, 2020, installation view at Kunst und Kulturstiftung Opelvillen Rüsselsheim, Rüsselsheim, DE.



Gestalt, 2018, exhibition view at Klemm's, Berlin, DE.



Gestalt, 2018, exhibition view at Klemm's, Berlin.



Gestalt #32, 2018, gelatine silver print (barite print) mounted on aluminum composite panel, 42 x 53 cm,



Gestalt #61, 2018, gelatine silver print (barite print) mounted on aluminum composite panel, 42 x 53 cm,



UR, 2015, exhibition view at KLEMM'S, Berlin

Berlin		Tierpark Berlin				
Lfd. Nr.	Namensname bzw. -Nr.	sex.	Geburtsdatum/ Vater -ort	Mutter	Zugang	Abgang
1	Nana	F			18.10.1955 Osnabrück	6.1.1970 ex.
2	Schultheis	M	9.10.1956 München	München II Anna	28.9.1958 München	10.12.1960 geschlachtet
3	Dralli	F	4.6.1959 Berlin	Schultheis Nana		7.9.1970 abgestan
4	Schniefke I	M	29.4.1964 Berlin	Schultheis Nana		11.10.1971 geschlachtet
5	Schmsi	F	20.7.1967 Berlin	Schultheis Nana		8.11.1965 geschlachtet
6	Vasehel	F	20.2.1968 Berlin	Schultheis Nana		
7	Stegfried	M	12.4.1969 Berlin	Schulth. od. Schniefke I		8.4.1970 ertrunken
8	Schniefke II	M		Altenfelden	2.9.1972 Altenfelden	17.10.1979 geschlachtet
9	Nurks	F	5.1.1974 Berlin	Schniefke II Stieke		28.5.1976 malie, o.

München		Münchener Tierpark Hellabrunn				
Lfd. Nr.	Namensname bzw. -Nr.	sex.	Geburtsdatum/ Vater -ort	Mutter	Zugang	Abgang
1	Anton	M	1954 München			21.7.1954 ex.
5	Anna	F	1940 München	Anton I	Ungarisches Steppenrind	21.10.1966 geschlachtet
21 bzw. 43	Abel	M	1950 München			08. 1951 Jugaburg
					2.12.1953 München	14.4.1954 Neumünster
					9.12.1957 Neumünster	25.2.1960 geschlachtet
	Adolf	M	10.7.1965 München	Abel 21/43	Isfa	24.11.1965 Schweien
	Arnes (5)	F	7.7.1965 München	Steppenrind	Antje 52	5.6.1975 vom Stier verletzt u. geschlachtet

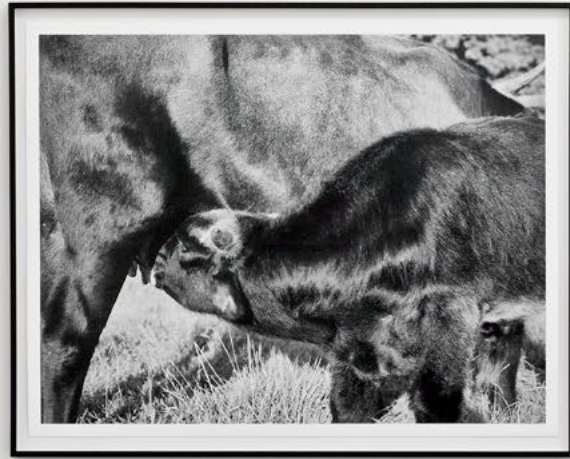
2) Es erfolgte keine Kontrolle dieser Lfd. Nr., um die seitens des Tierparks Hellabrunn vorgenommene Nummerierung (vgl. unter Susanne bzw. Nr.), aus verschiedenen kartenspezifischen Registrierungen resultierend, nicht durch eine zusätzliche noch kompliziertere zu gestalten!

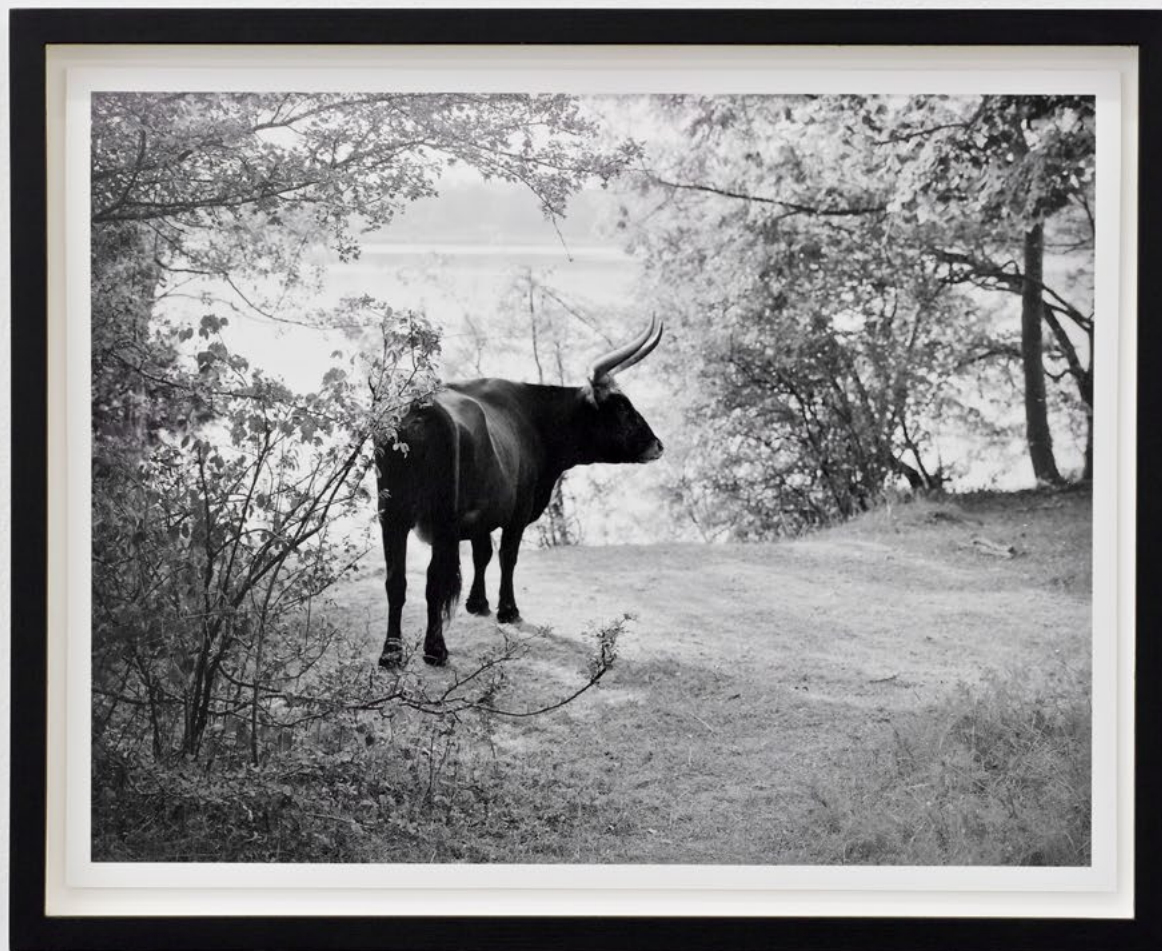
Bern		Städtischer Tierpark Dählwäli Bern					
Lfd. Nr.	Namensname bzw. -Nr.	sex.	Geburtsdatum/ Vater -ort	Mutter	Zugang	Abgang	
1	I/1 Abel III	M	14.3.1970 Johannesberg		23.7.1972 München	7.2.1973 von Aisenten getötet	
2	I/2 Ariska II	F	14.4.1971 München	Arthur	Isfa	23.3.1972 26.9.1972 ex.	
3	I/4 Heinrich	M	1972 Altenfelden		29.6.1973 Altenfelden	1.7.1976 abgestan	
4	I/0 Jozette ¹⁾	F	11.2.1975 Veilburg	Arna	Anna	24.5.1976 Veilburg	13.4.1984 abgestan
5	I/9 Deno	M	2.6.1975 Berlin	Schniefke II	Schmsi Berlin	10.8.1976 Berlin	30.8.1982 ex. (Rivalen kampf)
6	I/16 Dr 1	M	11.6.1980 Bern	Deno	Maja		18.2.1981 Reservat NL
7	I/17 Dr 2	M	8.2.1981 Bern	Deno	Vally		16.4.1981 Steinberg

1) Name in Veilburg: Vega

Steinberg		J. u. W. FRIEDRICH, Steinberg 2, D-8121 Völkensbach					
Lfd. Nr.	Namensname bzw. -Nr.	sex.	Geburtsdatum/ Vater -ort	Mutter	Zugang	Abgang	
1	Annala	F	27.2.1974 München	Abel II	Isfa	6.2.1981 München	
2	Aurora	F	11.4.1975 München	Abel II	Anna II	6.2.1981 München	
3	Rosi	F	20.4.1980 Altenfelden	M I	W I	8.5.1981 Verbleib Altenfelden unklar	
4	Baldur	M	8.2.1981 Bern	Deno	Vally	16.4.1981 Bern	19.8.1985 Haistime
5	Attila	M	14.4.1981 Steinberg	Andron	Aurora		27.4.1985 Landsvill, KATZER ¹⁾
6	Alma I	F	27.12.1981 Steinberg	Andron	Arnel		1.2.1982 ex.

1) Aufbau einer Auerchamois nicht geplant.







Your Obedient Servant, 2012, wood, paint, lacquer, various sizes, dimensions variable



Your Obedient Servant (6), close, 2012, modified object, wood, lacquer, 171 x 33,5 x 50,5 cm

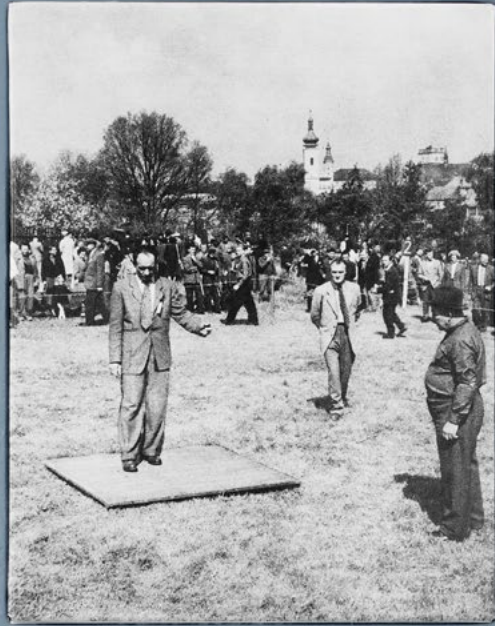


Your Obedient Servant (2), 2012, Modified Object, Wood, Lacquer, 146,5 x 48,5 x 27,5 cm.



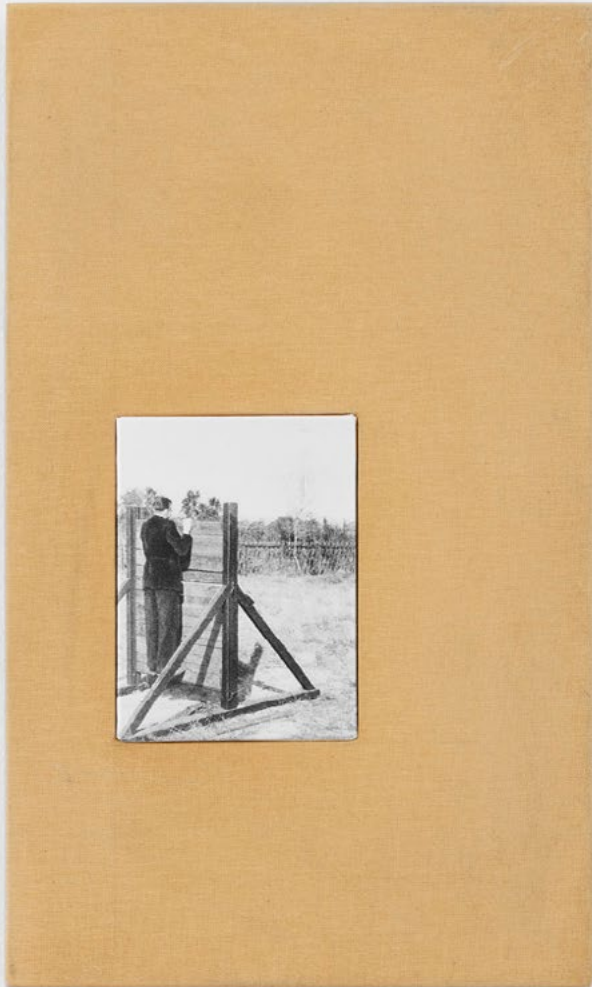
A Rat is a Pig is a Dog is a Boy, 2013, exhibition view at basis, Frankfurt am Main





The Negotiated Order (7), 2012, gelatin silver print, wallpaper, dibond, mdf, lacquer, 31 x 23 x 3 cm





Ulrich Gebert (*1976) examines in his metaphoric image-cycles and installations 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?" His approach combines an occasionally humorous enthusiasm for the subject with a rather critical and distanced view of the interested observer. His works prove how humans reveal insights into their very own being through their intercourse with nature, i.e. with animals and plants.

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. His approach conflates an almost scientific inquisitiveness with subjective auxesis and a precise intensification of the respective subject. In his series 'Negotiated Order' (2012), 'Life among Beasts' (2011), and earlier 'Soft Land' (2007) and 'Typus' (2005) 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. 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 and sculptural works consequently convey this atmosphere into the space. The wooden objects and architectures of antiquarian animal cages ('Beastly Buildings', 2011) or oddly shaped „birdcages“ ('Your Obdeiant Servant', 2012) refer only rudimentarily to their original purpose as animal housings – they rather seem to be located somewhere between 'rec room', 'Heimatfilm' (German sentimental film with regional background) and high-rise bunker.

The idea of the model discloses in the abstraction of these wall-tableaus and '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.

„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



A Rat is a Pig is a Dog is a Boy, 2013, exhibition view at basis, Frankfurt am Main



Beastly Building (3), 2012, modified cage, wood, lacquer, steel, 165 x 31,5 x 16,5 cm



Beastly Buidlings (1)-(2), 2012, modified cages, wood, lacquer, steel



Grand national (2), 2012, wood, laquer, 170 x 220 x 70 cm



Grand national (4), 2012, wood, laquer, 195 x 140 x 65 cm



A Breed Apart, 2012, exhibition view at KLEMM'S, Berlin



A Breed Apart (3), 2012, gelatin silver print, dibond, 97 x 68 x 3 cm



A Breed Apart (1), 2012, gelatin silver print, dibond, 87 x 68 x 3,5 cm



Dr. Kobers Sorge um die Zuchtwahl, 2010/2011; Über die Metapher des Wachstums, 2011, exhibition view at Frankfurter Kunstverein



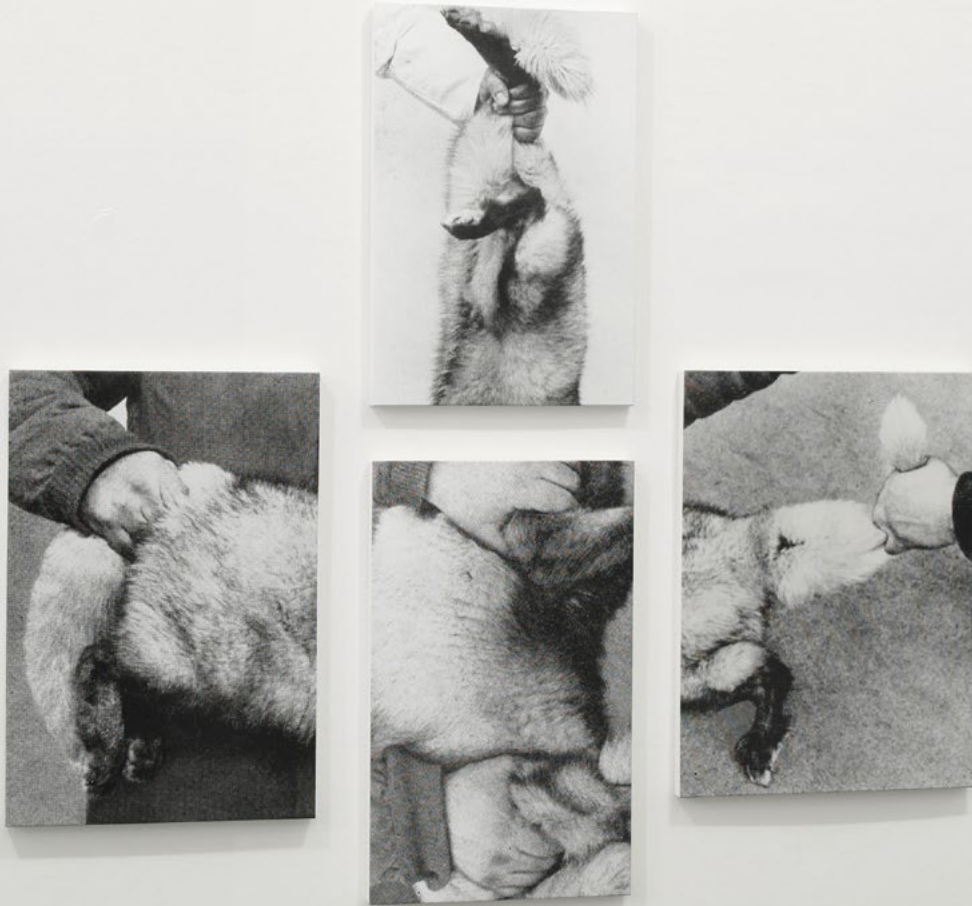


Dr. Kobers Sorge um die Zuchtwahl (1), 2010, gelatin silver print, dibond, cardboard, aluminum 40 x 30 x 3 cm





Among Beasts, 2010, exhibition view at KLEMM'S, Berlin







A Breed Apart (3), 2012, silver gelatin print, dibond, 97 x 68 x 3 cm



A Breed Apart (1), 2012, silver gelatin print, dibond, 87 x 68 x 3,5 cm



Hinterland 5 (from a series of 5), 2008, c-print, oak framed, 140 x 175 cm





Soft Land #3; Soft Land #5 (from a series of 5), 2007, c-prints, framed, dimensions variable





Lab Rats, 2009, polysterene, plaster, lacquer, foam, vitrine, 145 x 160 x 35 cm





Typus, 2005, 9 tableaux, various c-prints, framed and with taxonomic plates, each 170 x 150 cm



Typus, 2005, 9 tableaux, various c-prints, framed and with taxonomic plates, each 170 x 150 cm

Biography

1976

born in Munich, lives and works in Leipzig

1998-2003

HGB Academy of Visual Arts Leipzig, class of Prof. Timm Rautert

2001-2002

Glasgow School of Art

2005

Meisterschüler of Timm Rautert, Leipzig

2006

MA Photography at the Royal College of Art, London

Scholarships and Awards

2013

working stipend of DZ Bank Collection, Frankfurt a.M.

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

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

Publications

2012

A Rat is a Pig is a Dog is a Boy; Kerber Verlag

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

2020

Kunst für Tiere. Ein Perspektivwechsel für Menschen, Kunst und Kulturstiftung Opelvillen Rüsselsheim, Rüsselsheim, DE natürlich! {sic!}, Klemm's, Berlin, DE

2019

Thoughts about animals, Galerie M29 Richter, Köln, DE

2018

Pendulum - Moving Goods, Moving People, Fondazione MAST, Bologna, IT
Gestalt, KLEMM'S, Berlin, DE (s)

2016

Echo of untouched matter, Lothringer 13, Munich, DE / ZOOZOO-ZOO, Kunstverein Kassel, DE

2015

UR, KLEMM'S, Berlin, DE (s)

2014

exhibition of the DZ Bank stipend laureates, Art Foyer DZ Bank, Frankfurt am Main, DE / Was war und was ist, Museum Folkwang, Essen, DE / In Context: The Portrait in Contemporary Photography, Wellin Museum of Art, Clinton, US

2013

Now here. Contemporary Art. From the Kunstfonds, Staatliche Kunstsammlungen, Dresden, DE

2012

Field, MACRO, Rome, IT / 5 x 2, Lothringer 13, Munich, DE / The Negotiated Order, Winkelman gallery, New York, US / Reich mir die Hand, DZ Bank Kunstsammlung, Frankfurt am Main, DE / Für Hund und Katz ist auch noch Platz - photography from the DZ Bank collection Frankfurt am Main, Kunsthalle Recklinghausen, DE / A Breed Apart, KLEMM 'S, Berlin, DE (s) / Ulrich Gebert: A Rat is a Pig is a Dog is a Boy, basis, Frankfurt am Main, DE (s)

2011

Für Hund und Katz ist auch noch Platz, DZ Kunstsammlung, Frank-

furt am Main, DE / Über die Metapher des Wachstums, Frankfurter Kunstverein; Kunstverein Hannover; Kunsthaus Baselland, CH / Förderpreise 2011 der Landeshauptstadt München, Lothringer 13, Munich, DE / Leipzig. Fotografie seit 1839, Museum für Bildende Künste, Leipzig, DE

2010

Lovingly, Rose Peebles, Brand Library & Art Center, Glendale, US / Amerika, Laboratorio de Arte Joven, Murcia, ES (s) / Walking the Dog, Kunsthalle Dominikanerkirche, Osnabrück, DE / Mit Abstand ganz nah, Opelvillen Rüsselsheim, DE / (Out of) Control, 7th Biennial of Photography, Liège, BE / This much is certain, Winkelman gallery, New York, US (s)

2009

Life among Beasts, KLEMM 'S, Berlin, DE (s) / Pete and Repeat, project space 176/Zabludowicz Collection / Cocker Spaniel and Other Tools for International Understanding, Kunsthalle zu Kiel and Ursula-Blickle-Stiftung, DE / Trophäenzimmer, Kunstverein Hildesheim, DE (s) / Traces, Foto Colectania Foundation, Barcelona, Centre for Photography, University of Salamanca, Exhibition hall of Caja Sol, Seville, ES (cat.)

2008

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

2007

exhibition of the Marion-Ermer-Award laureates, Oktogon at HfBK, Dresden, DE / AMERIKA , KLEMM 'S, Berlin, DE (s) / Arbre(S). Des regards photographiques – Images au Centre '07 im Château de Fougères-sur-Bièvre, FR / Changing Faces, u.a. Scheltama, Leiden, NL, MUVIM, Valencia, ES (cat.)