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GOSBERT ADLER

Sog

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With the work we feature at the gallery Berlin-based **Gosbert Adler** (b. 1956) is among that group of photographers which conceptualized in the 1980ies a completely different German photography than the one, which the Dusseldorf School of distance and objectified gaze developed. Rather, in this group of photographers around Michael Schmidt it is about combining the subjective of human perception and the apparatus of photographic vision. In addition to Gosbert Adler and Michael Schmidt Joachim Brohm, Volker Heinze and Paul Graham also have to be mentioned. The significance of this particular photography was recently rediscovered in three exhibitions "Workshop for Photography" at C/O Berlin, the Sprengel Museum Hannover and Museum Folkwang Essen, including Gosbert Adler as one of the protagonists.

At the gallery we show 12 black-white photographs from Gobert Adler's series "SOG", original Vintage Prints on Agfa Portriga Rapid paper in the format of 120 x 80 cm. The work complex from 1990, which in total comprises 21 motives, was exhibited in the same year at the "Photographic Cabinet" of the Museum Folkwang Essen in a solo show.

During the time when almost all photographers worked with color, Adler returned to his experimental practice of black-and-white photography but still retaining aspects of his "anti-skill photography" which he had created with his award-winning series "Brot" (Krupp scholarship) and which he had developed during the 1980s in color and with instamatic cameras.

The photographs show fragmentary details of construction sites. The subject is focused very close up so that the objects lose the connection to the environment. Due to the photographic and motivic blurring, a quick recognition is not possible. The excerpt from the urban space is decidedly to be seen as an image that brings concrete reality and abstract form together.

Ute Eskildsen described the series in 1990 as follows: "The subject of the new black and white work is the street, the urban ground, the earthworks. The photographer's gaze is directed downwards – it doesn't lead us along the clean asphalt, but aims for cracks, incisions, provisional constellations. Undefined layers sink into black gaps, depressions and holes. The object disappears in the picture. Adler's pictures show the penetration of the surface as a permanent effort but also a constant failure."

Especially today, in the age of digitally calculated images, the rediscovery of Gosbert Adler's experimental and provocative practice seems particularly rewarding.