

NEW RELEASE



Anja Conrad
*Everything is always so perfect
 when you are in it*

Texts by Josepha Conrad, Daile Kaplan
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Anja Conrads photographs show us the wonderful world of everyday life

The book *Everything is always so perfect when you are in it* brings together several of Anja Conrad's recent series and emphasizes the common aspects of these highly varied works. These include especially recurring processes, everyday perceptions and actions. The unimportant becomes a singular experience, the insignificant significant. Most of the images are created in an urban environment; they are, however, not street photography but rather images that have been carefully composed.

Anja Conrad (b. 1971) was raised in Chicago and New York and currently lives and works in Frankfurt am Main. Since 1992, her works have been exhibited in Germany and abroad at, among others, Ort für Fotografie, Basel, Raum für Kultur at Commerzbank, Frankfurt am Main, and the Open Source Gallery, Brooklyn, New York.

Exhibitions

State Russian Museum and Exhibition Centre
 ROSPHOTO, Sankt Petersburg, from April 8, 2019

Maria, Fahrgasse 10, Frankfurt am Main, Germany
 May 2 – 25, 2019
 Book Launch on May 2, at 7pm

From the text by Daile Kaplan:

»Anja Conrad's exuberant photographs are epiphanies of image making. Her savvy photographic perspective is informed by a profound visual awareness of how the language of popular culture, the ubiquitous displays of commercial pictures in public settings, play with public and private notions of self and identity. Conrad's fascination with the pictorial smorgasbord discoverable on city streets—a public theatre of imagery—seems to reference the genre of 'street photography'. But her smart photographs are high concept, rendering the mechanisms of mass culture's idealized representations of women to subvert the message.
 (...)

Within the canon of photography her work may be seen as part the trajectory of humanist artists who've employed color photography to depict the special rhythms of city streets, such as the mid-20th century photographer Saul Leiter (whose remarkable photographs of New York City posit a painterly unity in which figures publicly live their private lives), or Fred Herzog (who sought abstract lyricism in the cacophony of urban life). But within this body of color urban work, Conrad's approach is very much her own, and reflects social and political currents of today, fusing contemporary approaches and classical ideas from a distinctly idiosyncratic point of view. Intent on challenging the ways in which signs and symbols are fixed in the popular imagination, she transforms these public cues into mutable creative markers of a woman's sense of self.«

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