



Exhibition view of *Behind My Back, in Front of My Eyes* by Gregor Hildebrandt, 2021. Courtesy of the artist and Perrotin.

## GREGOR HILDEBRANDT

*Behind My Back, in Front of My Eyes*

September 25 - November 20, 2021

Perrotin Hong Kong is pleased to present German artist Gregor Hildebrandt's latest exhibition *Behind My Back, in Front of My Eyes*, marking his second solo show in the city. Hildebrandt is known for his innovative artworks using repetition for their collage structure and "sound paper" as their medium.

Sound paper, or *Tönendes Papier* as it was originally coined, was named by the creator of magnetic tape, the German opera lover and inventor Fritz Pfeleumer, in 1928. Pfeleumer used the term to refer to magnetic tape used to record and play back audio. Over time, sound paper has taken on a variety of functions. In the 1960s, tape was widely applied for military and technological purposes. Cassette tape proved to be fungible, usable well beyond the realm of audio recording. And yet, Hildebrandt employs the material to produce silence. This silence is literal and metaphorical. The artist records the melody, rhythm, and affect of selected songs on empty tapes. This done, he applies the music in its physicalized form, on canvas surfaces, creating what he calls "rip-off paintings."

## 格雷戈爾·希德布蘭特

《背後·眼前》

2021年9月25日至11月20日

貝浩登（香港）榮幸宣布再度與德國藝術家格雷戈爾·希德布蘭特（Gregor Hildebrandt）合作，舉辦其第二次香港個展《背後·眼前》。希德布蘭特擅長利用「聲音紙」，配以重覆的處理手法，創造出為人熟悉的拼貼作品。

聲音紙，學術名稱為 *Tönendes Papier*，由磁帶的創造者、德國歌劇愛好者和發明家弗列茲·弗利烏馬（Fritz Pfeleumer）於1928年命名。弗利烏馬使用該術語來形容錄製和播放音頻的磁帶。隨著時代的變遷，聲音紙亦被運用到不同的範疇上。在1960年代，磁帶被廣泛應用於軍事和技術用途。卡式磁帶被證明是可替換的，因此可用作錄音以外的用途。然而，希德布蘭特選擇利用這種媒介來營造沉默，既是形式上亦是隱喻上的一種沉默。藝術家先將所選歌曲的旋律、節奏和效果記錄在空的錄音磁帶上。完成後再把該磁帶粘貼在畫布上，再把其撕掉，創作出他獨特的rip-off「撕去」布面畫作。



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As he thus “sticks” music to canvas, Hildebrandt seeks to visualize the music. Tape, of course, is akin to the equally analog vinyl medium. When they were the media of audio recording, these analog media embodied temporality. By recording single songs that he likes over and over again on the tapes, Hildebrandt stimulates a reflective nostalgia for the song stirred to his memory. In the case of the tape, the “temporality” embodied was both the duration of a recorded song and the physical length of the tape itself. Hildebrandt “keeps” the music in a silent but haunted way.

Memories are plural and fleeting. Hildebrandt materializes his fragmented memory and expresses it through his works. In his statement piece, *White flower pointing up (Alphaville)*, the inspiration came to the artist during his trip to Japan. The motif of this work was evoked by a napkin Hildebrandt saw when he was dining in a local restaurant near Mount Fuji. The diptych-structured painting, which playfully develops from a *ying* and *yang* composition of the motif, stands in the foyer of the gallery as an introduction to the entrance of each of the two rooms. Stemming from the artist’s distinctive rip-off technique, which generally produces two similar yet opposite black-and-white paintings, *White flower pointing up (Alphaville)* stands out by combining in one single canvas both the negative and positive parts, both made out of the components of the same tapes. The structure of this painting emphasizes the theme of this exhibition — *Behind My Back, in Front of My Eyes* — the symmetric situation resonates with parallel universes, just like the painting expresses. The song on the tape, *Big in Japan* by Alphaville, a German underground synth-pop band active in the 1980s, is chosen as reminiscence of Hildebrandt’s visit to the country.

Music and sound show how the processes of memory operate through tape loops and echoes, intersecting with the material forces and patterns that compose the artist’s own frame of experience. With

希德布蘭特透過把磁帶粘貼在畫布上，試圖將音樂視覺化。舊式的黑膠唱片，也擁有與磁帶相近的媒介特質。當它們被用作承載音頻時，它們均體現了一種時間性。藝術家反覆地在磁帶上一遍又一遍地錄製他喜歡的單曲，從而激發起他腦海中的懷舊記憶。磁帶所體現「時間性」，既是錄製歌曲的長度，也是磁帶本身的物理長度。希德布蘭特以一種無聲的語言，鬼魅地封存了這段音樂。

記憶是層層疊疊且轉瞬即逝的。希德布蘭特將他碎片般的記憶物化，並通過作品表達出來。展覽焦點作品《White flower pointing up (Alphaville)》，演譯了他在日本之行期間獲得的靈感。作品的圖像源自他在富士山附近的一家當地餐館用餐時所看到的一張餐巾。這幅以雙聯屏結構呈現的作品巧妙地利用這個圖像的陰陽對照面，矗立在畫廊置中的門廊，作為左右兩個展廳入口的引旨。藝術家的「撕去」的手法，通常會創造出兩幅極為相似但相反的黑白畫作。《White flower pointing up (Alphaville)》的獨特之處，在於在同一張畫布上結合正負兩面的效果，兩者都由同一盒磁帶拼貼而成。這幅畫的結構強調了這次展覽的主題——背後·眼前——作品對稱的方式，宛如平行宇宙。磁帶上的歌曲《Big in Japan》由活躍於1980年代的德國地下合成流行樂隊Alphaville主唱，其主題讓希德布蘭特回想起該日本之行。

這裏的音樂和聲音，展示了循環和迴聲磁帶如何帶動記憶的流趟，並與藝術家有感的事物和圖案交織，在畫布上上演一場屬於他自己的體驗。希德布蘭特從《White flower pointing up (Alphaville)》的對稱面出發，創作一系列新的黑白「撕去」畫，並在畫廊內分隔兩個展廳的共同牆上的各自展開，可見展覽的空間設計採用了鏡面反射的概念。整組作品通過牆壁，以背靠背和反方向的懸掛方式連接起來，進一步回應焦點作品中的對照概念。

*White flower pointing up (Alphaville)*'s symmetrical arrangement as a point of departure, the artist has created a new series of black-and-white rip-off paintings, which develops on each side of the gallery rooms' common wall. Structuring the show in the manner of a conceptual spine, this series introduces a mirror-like situation for each of the rooms. Virtually connected through the wall by the way they hang back-to-back and in reversed directions, the group of paintings seems to extend further in the exhibition the principles at stake in the introductory painting.

The artist adopts a new technique with acrylic glue, unlike his usual use of adhesive tape, to create color rip-off paintings for the first time. The color version of the rip-off series, positioned on the walls of both rooms symmetrically, is made from the VHS tapes that Hildebrandt dubbed from various original films. The initial inspiration of the colorful series came from his experience of playing a game called "secret paintings" when he was a child. The artist metaphorically improvises his impressions of these films with the manipulation of different colors on each painting.

Standing in the first room is a multi-color vinyl column titled *Sur le comédien* and its selection of colors is inspired by the composition of Frank Stella's work *Paradoxe sur le comédien*. Hildebrandt's enthusiasm for the analog material of the recent past makes him like to utilize cassette cases as the overlying structure. He uses the inkjet printing technique to render the iconic poster of the film *You Will Meet a Tall Dark Stranger* by Woody Allen as the graphic on the cassette shelf. Here, accumulation and repetition appear in the assemblance of a rhetoric of the self. In his works, once again, the artist has repeatedly used the crucial but easy-to-ignore part of analog media — cassette cases — to construct a grid structure of the pop-art style image of the film poster. Silent soundscapes are embedded in the assemblages of ephemera, where material and sound spaces overlap.

In this exhibition, Hildebrandt creates a certain atmosphere, a vibe, a memory space and soundscape embodied by silence of musicality through repetition, material flux, superimposition, recording and symmetric composition. But the soundscape is indeed sounding — only internally. So it is that the silent soundscape is heard, resonating with the artist, and with his viewers, in the depth of sound memory from the past, towards the future.

- Weida Wang

**More information >>>**



*White flower pointing up (Alphaville)*, 2021. Audio cassette tape, acrylic on canvas. 49 x 49 cm | 19 5/16 x 19 5/16 inch. Courtesy of the artist and Perrotin.

與以往使用膠紙的方法不同，希德布蘭特首次以丙烯黏膠劑製作彩色的「撕去」畫。希德布蘭特把多部電影拷貝到錄影帶上，再以錄影帶的磁帶創作這一系列彩色「撕去」畫。此系列最初的靈感來自於他小時候玩一種叫做「秘畫」的遊戲經歷。藝術家回想這些電影，並即興地運用不同的顏色，在畫布上揮毫他對這些電影的印象。

矗立在第一個展廳中的多彩黑膠柱子，題為《有關演員》（*Sur le comédien*），當中的顏色選擇源自極簡主義大師弗蘭克·斯特拉的作品《演員的悖論》（*Paradoxe sur le comédien*）的構圖。希德布蘭特對模擬音視頻的熱情，驅使他進一步利用磁帶的盒子作為結構。他用噴墨打印的方式，把活地·亞倫的《遇上陌生情人》的標誌性電影海報重新呈現在錄音磁帶盒上。此舉令電影一再以累積和反覆的方法出現。藝術家在作品中，反複使用模擬載體中極為關鍵但卻容易被忽視的部分——磁帶盒——來構建電影海報，塑造海報上以波普藝術風為主的網格結構。作品透過組裝這些過時的模擬產品，重新交疊物料和聲音的空間，並把無聲的音景混和其中。

希德布蘭特藉是此展覽，以重複、混合物料、疊加、錄音和對稱的手法，構建某種氛圍、記憶空間和音景，體現了音樂性的那份寂靜。寂靜有聲，唯只能用心聆聽。正是這道無聲的音色，誘發藝術家和觀眾的共鳴，引領我們在聲音的記憶中從過去走向未來。

- 王緯達 撰寫

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