



—匹立于池中的马 (白色) *A horse on the lake (white)* (局部 | Detail), 2022. 磁性录音带、胶带、布面丙烯 | Magnetic VHS coating, acrylic glue, acrylic on canvas. 74 x 107 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

格雷戈尔·希德布兰特

汝之吾爱始于林

开幕: 2022 年 7 月 15 日 (周五)
2022 年 7 月 15 日至 9 月 10 日

贝浩登 (上海) 欣然举办德国艺术家格雷戈尔·希德布兰特于中国大陆地区的首次画廊个人展览, 呈现其最新的标志性绘画作品以及大型特定场域装置。这是继 2016 年画廊于上海西岸艺术与设计博览会为希德布兰特策划个人展位后, 艺术家于中国大陆地区的再度亮相。展厅将幻化为艺术家想象中的森林, 此时此地, 声音转化为物质, 而物质则又转化为形式。

希德布兰特通过使用黑胶唱片、音频和录像带构建自身的视觉语汇, 探索仿佛已然过时的声音媒介在美学和观念上的可能性。他的创作向来非常个人化, 从自身喜欢的音乐、电影、艺术和文学中汲取大量素材。艺术家持续创作的一系列标志性拼贴作品与建筑性景观营造出了某种发自内心的体验, 宛如哼唱一首无声的歌。用艺术家的话来说, 这些创作成为“许多于他而言重要的歌曲的纪念”。

此次展览的标题“Wo du mich liebst beginnt der Wald” (汝之吾爱始于林 / Where you love me begins the forest), 取自德国安妮乐队 (Anne) 的歌曲《多洛雷斯》中的一句歌词。希德布兰特和阿莉恰·克

GREGOR HILDEBRANDT

WO DU MICH LIEBST BEGINNT DER WALD (WHERE YOU LOVE ME BEGINS THE FOREST)

Opening Friday July 15, 2022
July 15 – September 10, 2022

Perrotin Shanghai is delighted to present the first solo gallery exhibition of German artist Gregor Hildebrandt in mainland China. Following the solo booth presented by Perrotin at West Bund Art & Design 2016 in Shanghai, the show indicates the return of the artist to mainland China. Hildebrandt's newly created signature paintings, along with a large-scale, site-specific installation, transform the exhibition hall into an imaginary forest where sound becomes matter and matter grows into forms.

Exploring aesthetic and conceptual possibilities of obsolete recording media, Hildebrandt constructs his visual vocabulary through the usage of vinyl records, audio and videotapes. His creation is always very personal, imbued with a multitude of references drawn from music, cinema, art, and literature he enjoys. Hildebrandt's monumental collages and architectonic landscapes build up a visceral experience, a song sung in silence. In his own words, they become "a memorial to different songs that are important to me."

The exhibition's title "Wo du mich liebst beginnt der Wald," translated as "Where you love me begins the forest," is a verse from the song "Dolores" by German band Anne released through Grzegorzki Records.



汝之吾爱始于林 *Where you love me begins the forest*, 2022. 切割唱片、木料、布面 | Cut records, wood, canvas. 172 x 128 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

瓦德于2018年创建了厂牌“Grzegorzki Records”，以展现他们对音乐的热情，而安妮乐队正是通过该厂牌发行了这首歌曲。为回应展览标题，整座展厅都充满了指向森林的诗意。从绘画中反复映现的歌词、展览整体的色彩调度，再到由“唱片柱”和“唱片墙”所构筑的形象鲜明的特定场域装置，“森林”从创作内部展开，逐渐生发形成了统一的策展概念。歌曲《多洛雷斯》再度出现于作品《安妮·多洛雷斯》中，它被录制在磁带上，从而蕴涵于绘画的表面，并作为展览的前奏。这首歌的片段也被编码于作品《一匹立于池中的马（白色）》里，希德布兰特的灵感源自德国表现主义领衔画家弗朗茨·马克1912年的作品《小蓝马》，后者是德国萨尔布吕肯萨尔兰博物馆馆藏，希德布兰特在这里第一次接触艺术。而多洛雷斯·科斯特洛，无声电影时期曾被誉为“沉默女神”的著名演员，则似乎没有出现在展览的醒目之处，其肖像被艺术家有意隐藏于“森林”的深处。她的脸庞被剪成碎片，粘在许多盒式磁带上，随后于木架内被重新组装。《步履渐停》则由不同的切割唱片于二维表面组合而成，进一步拓展出空间的维度。最后，压缩模塑唱片所搭建的“唱片柱”和“唱片墙”形成宏伟的装置，将展厅转化为一块深色的可知可感的森林。希德布兰特首次尝试弯曲墙面的弧度，形成微微张开的通道，仿佛邀请观众步入另一个世界，前往森林诞生的地方。



汝之吾爱始于林 1 *Wo Du mich liebst beginnt der Wald 1*, 2022. 压缩模塑唱片、金属、大理石基座 | Compression-molded records, metal, marble plinth. 99.5 x 31 x 31 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

Hildebrandt and Alicja Kwade founded the label in 2018, testifying their passion for music. In response to the title, poetic references to forest are present throughout the exhibition. From the recurring lyrics in paintings, the overall color theme, to the site-specific installation featuring an array of distinctive record columns and walls, the theme of forest unfolds itself, formulating a unified conceptual impression. The song "Dolores" reappears in the exhibition's preludory work *Hauch eines Mädchen (Anne, Dolores)*, through the video clip of the song recorded to the magnetic VHS tape which compose the painterly surface. The video clip is also encoded on the tape in *Ein Pferd steht auf im Teich (weiß) (A horse stands up in the pond [white])*. The artwork is inspired by *Little Blue Horse (1912)*, painted by Franz Marc, one of the central figures of German Expressionism. The latter painting belongs to the collection of the Saarland Museum in Saarbrücken, where Hildebrandt's first encounters with art took place. Barely visible upon the first glance, a portrait of Dolores Costello, once known as "the Goddess of the Silent Screen," is hidden behind the forests. The fragments of the actress's image are cut and glued on numerous cassette cases, then assembled into a shelf. Exhibited furthermore in the space, the painting *Meine Schritte enden* resembles a stone floor, which pattern constitutes a picturesque cosmos of cut diverse records. A spectacular installation of columns and walls composed of compression-molded vinyl records turns the exhibition space into a dark wood. For one of the first time in Hildebrandt's practice, the record walls become slightly curved. The immersive, flexuose structure invites viewers to enter another world from where the forest begins.



多洛雷斯 Dolores, 2022. 喷墨打印、塑料磁带盒、木箱 | Ink jet print, plastic boxes in wooden case. 159.5 x 111.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



汝之吾爱始于林 4 Wo Du mich liebt beginnt der Wald 4, 2022. 压缩模塑唱片、金属、大理石基座 | Compression-molded records, metal, marble plinth. 294 x 37 x 37 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

他的艺术 静默的音乐

撰文: 姚谦, 著名词曲作家和音乐家

如果不是被一位艺术圈的朋友忽然点名, 我几乎也和大部分人一样, 随着时间洪流的掩盖下, 渐渐已经放下曾为唱片音乐人的角色; 我说的唱片时代是以实体承载音乐的时代。数位技术是一把很锋利的刀, 把音乐产业从实体与虚拟切割出一道不再相连的两个世界。对于我这个在黑胶唱片就进入音乐产业的人来说, 过去从黑胶唱片进入了卡、匣式唱片, 然后 CD、DAT 等, 同时间也参与相关的影像工作 VHS\VCD\LD 等, 一直到九零年代数位的出现、网络的兴起, 经一番交战, 直到接近二千年之后, 音乐网站的全面开花取代了唱片行业过往的角色, 音乐从依附实体的酌量扩散, 进入到不用任何实体物质负载, 直接往上网与云端即随手可得的 all you can eat 的数位速食时代了。

这是一个一去不回头的跨越, 因为在实体音乐时代, 一张黑胶唱片或卡带有著 A、B 两面, 各能承载多少音乐起承转合地形成一个专辑作品。这是音乐人在面对作品产生: 几首歌共成的一个概念; 听者也由几首歌排列聆听的时光中构成阅读感的色彩, 这个属于创作者与阅读者相互交织总结的一段时间经验, 在数位时代已经全部瓦解, 此时一首歌的产生可能是产出者一个必须输出的商务载体, 当然也有少数灵感的结晶成分。在这数据化、短讯息的快消年代, 一首一首仓促上架的歌, 符合这个时代人群的需求, 这是随时代变化而变化的结果, 有其必然性所以也无需懊恼。只是我没想到, 遇到这么一位艺术家: 他把当时承载音乐的实体作为创作元素, 把那些曾经在这记载音乐的实体之上得到的感官语心灵的满足与经验, 以近观念的沿循扩大创作。在如今数位时代专辑的概念渐渐淡化下, 他的艺术敏感和漫想方式表述与形容了实体音乐时代的容量、动感、丰盛与诗意。

Gregor Hildebrandt: Music in Reticence

Text by Chien Yao, renowned lyricist and musician

If it wasn't for a friend in the art world, my memory as a former record producer would have slowly evaded me under the passage of time. The era of the record, as I call it, is the era when music was carried on a physical medium. Then comes digital technology, a sharp blade that has divided the music industry into two disjointed worlds, the physical and the virtual. As someone who entered the industry during the vinyl era, I experienced music's transformation from vinyl records to cassette tapes, tape cartridges, and then CDs and DATs. During the same period, I was also involved in video production in the form of VHS, VCDs, and LDs. The 1990s witnessed the emergence of digital music and the rise of the internet. Music websites thrived after 2000, and gradually gained the upper hand over the recording industry. Veering from physical, discretionary releases, music dived head first into a digital, 'all-you-can-eat' era. Physical vessel is no longer a prerequisite for music, since music is always readily available online.

It was an irreversible leap. In the time of physical music, vinyl records and cassettes have two sides. The A-side and B-side together structure a complete narrative. This format not only allows musicians to dwell upon an overarching theme with a specific arrangement of music tracks, but also invites listeners to experience music as originally intended, thus reading into the messages embedded within. And that was how the creator and the audience reached out to each other. In the digital age, however, exchanges as such have long since disintegrated. A song is more likely an output of commercial interest, sprinkled with a few creative sparkles. Data-driven and fragmented, music is rushed to the shelves to satiate our insatiable appetite. The change, I must say, is inevitable after all, and there is no need to lament upon it. Yet I could not help but revel in the discovery of an artist as such—he revives vinyl records, cassettes, and VHS as art mediums, and with a distinctively conceptual approach, he restores the sensory experience and spiritual elevation they once carried. In this day and age, the

我常常觉得在文艺创作者里头，艺术家更接近于感官的直述者了，这点超过文学家与音乐家，因为文字与乐符还是人为规格的设置，而艺术则具备更多的感知可能，而格雷戈尔·希德布兰特完全展开了这一点，在实体音乐的背景下，即使那个时代已不再，曾经承载音乐的实体物质，依旧继续演绎着触动人的感知力量。

当我再次看到这些曾经承载音乐的实体黑胶唱片、录音胶带，以另一种姿态——艺术，去对照并深刻而具象地描述出情感与思考，当这些文字不能形容的感想，具体地成为一件件作品摆在眼前时，它们都在肉眼直视、伸手可触碰之下，很快地启动了曾经与自己生活息息相关的内向关系，也启动了那些已逝去的情感，与经历里充满音乐的温度。

我已经不太敢回忆过去，特别是在进入音乐产业的前面 15 年里；快速地经历足以承载音乐的实体时光，也曾经因为喜好音乐与影像作品，与书架并列地累积在自己生活的屋子里，留下一屋子智慧与情感的纪录；如今回想起来，自己像曾经生活在一段时光所装置的艺术品中。在此刻听音乐如抖音上看短视频般挥指即过的新虚无时代，音乐依旧，但是内在的质感却已经不再相同。

格雷戈尔·希德布兰特把储存音乐的黑褐色胶带编织成了一扇船帆，横切面接成可行走、舞蹈的地面，黑胶唱片塑造棋子或拼接成墙面；在此刻非物质音乐可数字化送到云端，并且片段打散、快速地随人自云端撷取，一切看似因数位化带来了便捷；只有再看见这些承载物以另一方式静默出现时，他又激起了我对那个音乐却能扬帆启航、实步行或互动婆娑的时代记忆。

艺术动人就是有那么一点灵犀相通，它成了风帆也成了一面画作，忽然内心那个隐藏的弦就被拨弹了起来。

关于艺术家

格雷戈尔·希德布兰特 1974 年出生于德国巴特洪堡，目前工作生活于德国柏林。希德布兰特使用的标志性媒介是盒式磁带和黑胶唱片，他将它们拼贴和组装成极简主义式的绘画、雕塑和装置，同时又暗含浪漫主义。在近乎黑白的光滑的美学表层背后，音乐和电影安静地萦绕着他的实践。无论是绘画还是雕塑，希德布兰特的所有作品都包含了预先录制于材料上的音乐素材，并且在标题中援引这些材料。蕴含其中的流行文化通常源于一首歌曲，意在激发集体和个人回忆。如同模拟存储介质，希德布兰特独特的拷贝技术是对记忆过程本身的隐喻：包括利用双面胶带在画布上涂抹磁性涂层，以描绘复杂而神秘的图案。与此同时，希德布兰特的实践与建筑学上的“整体艺术”（Gesamtkunstwerk）产生关联，他利用碗状压缩模塑唱片堆叠雕塑，通过缠绕的磁带制作墙壁与帘幕，推动着观者在展览中进入一个现实与虚构交叠的中间地带。

更多艺术家相关资讯 >>>

significance of producing a complete album is often brushed off as Tik-Tok snippets and hit singles become the definition of success. But here he is, recreating the volume, dynamism, richness and poetry of the physical music era with a remarkable amount of artistic sensitivity and imagination.

I have often felt that among literary and artistic creators, artists are the most honest narrators of our bodily experiences. For that matter, they surpass writers and musicians. Whilst words and notes are impossible without rules and standards, art remains open to greater possibilities. Gregor Hildebrandt testifies this belief perfectly. Even though physical music belongs to the days of yore, he still insists upon revealing the value of its material form and, through artistic metamorphosis, touches the heart.

The vinyl records and cassette tapes that once carried the music reappeared before my eyes in artistic form, conveying thoughts and emotions in a profound and tangible way. It is a feeling that words cannot describe. Each piece of work, visible to the naked eye and within the reach of hands, caught the viewers off-guard. It opens the gate to forgotten memories that we once hold dear to ourselves.

Old age has rendered me a runaway from memories, and especially my first 15 years in music industry. That was the time when I collected music albums and video works shelf after shelf at home out of passion simple and true, leaving behind an intellectual and emotional record. In retrospect, I was living in a work of art, an installation of time even. Whereas the contemporary reality we share is one where listening to music is no different from watching a short video, consumed and forgotten in a single swipe. The music continues, but the quality is no longer the same.

In his work, Hildebrandt weaves the black and brown cassette tapes into a sail. The cross-section serves as a ground to walk and dance on. Vinyl records are either shaped into chess pieces or pieced together into walls. When music is dematerialized, uploaded to the cloud, and dismembered for quick buys, Hildebrandt restores music to its material form in reticence. It is a powerful silence and an embodied presence that recalls, moves, and inspires, ready to set sail.

Kindred spirits are connected through great artworks. Hildebrandt's creation is at once a sail and a painting, strumming the chord deep inside me.

About the artist

Gregor Hildebrandt was born in 1974 in Bad Homburg, Germany, now lives and works in Berlin, Germany. His signature media are cassette tape and vinyl, which he collages and assembles into apparently minimalist yet latently romantic paintings, sculptures, and installations. Resting in silence behind the glossy surface of his analog aesthetics, which verges on black and white monochrome, music and cinema haunt his practice. Whether pictorial or sculptural, all of his works contain prerecorded materials, which he references in the titles. These pop-cultural sources, usually a single song, are meant to trigger both collective and personal memories. Like analog storage media, his distinctive rip-off technique is a metaphor for the mnemonic process itself: it consists in rubbing magnetic coating against double-sided adhesive tape stuck on canvas to trace intricate and elusive powdery patterns. Further relating to architectural Gesamtkunstwerk, Hildebrandt's monumental sonic barriers made of stacked, bowl-shaped records and his sensual wall curtains made of unreel tapes create paths for the visitors of his shows.

More information about the artist >>>