



"Coming by Hazard", 2014. Digital pigment print. 55.5 x 74 cm / 21 3/4 x 29 1/8 inches. Courtesy Galerie Perrotin

GREGOR HILDEBRANDT "COMING BY HAZARD"

Galerie Perrotin, Hong Kong
March 12 - April 25, 2015

Galerie Perrotin is pleased to present the first solo exhibition of Gregor Hildebrandt in Hong Kong, opening on March 12.

When Gregor Hildebrandt moved into his Berlin apartment in April of 2010, he was welcomed to his new home by a discarded, worn down doormat with the Chinese characters "Come in Peace / Leave in Peace". The wise, old doormat, had entered his world by chance, and in all of its dormant glory, was coming by hazard. Embracing chance, he saw it as a good omen of security and a priceless deterrent for thieves, as no one would suspect anything of value behind the door it guarded, and vowed to show it, should the opportunity present itself, at the threshold of his first solo exhibition in Hong Kong. That future is now.

The coming by hazard doormat is an apt signifier for Hildebrandt's work. The doormat, like the vinyl records, VHS and cassette tapes that lie at the foundation of his work, is a lyrical recording device. It tracks the footsteps of all of those who have come and gone, compressing time, grime, and memory into an object that acts as a portal into another space. By placing this "poetic" object at the threshold, Hildebrandt is transporting his audience into an enigmatic memory and cryptic simulation of his home life.

The Talking Heads sang, "Home is where I want to be" on the 1983 album "Speaking in Tongues", and the theatre of the domestic interior and the mutability of language and communication across cultures and time are very much the main themes on display.

Visual patterns from everyday objects offer a glimpse into his home, inspirations, and personal relationships. They are transformed into positive/negative cassette tape paintings: a handbag, a blouse, a breakfast-in-bed tray, and a book by Martin Luther, the Protestant German friar whose translation of the Bible from Latin into German had an enormous cultural impact in the creation of a standard version of the German language. Hildebrandt highlights the "spiritual quest for the infinite along the vertical axis mundi, connecting the earth & the celestial vault", as formally articulated by Brancusi in 1918, and in a version of an "endless column" formed with molded vinyl records that appear to stack like musical warped galaxies.

A quasi-religious Pieta-like photograph of Hildebrandt's head resting in the lap of his partner, the artist Alicja Kwade, adds to the themes of love, romance, and security within the sacred home. The fragility of the image, and by extension, his relationship and all relationships, is heightened as one realizes upon closer inspection that the single image is held together in a cabinet by, and the sum of, a multitude of layers of tiny cassette boxes.

格雷戈爾·希德布蘭特：《COMING BY HAZARD》

2015年3月12日至4月25日，貝浩登（香港）

貝浩登（香港）很榮幸為格雷戈爾·希德布蘭特（Gregor Hildebrandt）在香港舉辦首次個展，展覽於3月12日晚開幕。

2010年4月，希德布蘭特搬進柏林寓所，迎接他的是一塊印有中文字「出入平安」的破舊門墊；於是，在機緣巧合下，這件蘊含智慧光華的「古董」，便進入了藝術家的世界。深信機緣的希德布蘭特，認為門墊可驅走盜賊（誰會想到它的主人擁有貴重物品？），帶來平安，決定日後如在香港舉辦個展，便會放在入口處展示。現在這機會終於來到。

一塊偶然遇上的門墊，正好道出希德布蘭特作品的特色。就如黑膠唱片、錄影帶、卡式錄音帶等創作物料，它作為抒情記錄工具，承載着人們往來的足印，把時間、塵垢、記憶壓縮起來，像一道門引領觀者到另一空間。藝術家把這「富有詩意的」物品放在展廳入口，正是要讓觀者進入自己隱秘的生活回憶。

The Talking Heads樂隊1983年大碟《Speaking in Tongues》裏有這句歌詞：「Home is where I want to be」。無可否認，隨着文化與時代不同，無論是家居佈置、語言或溝通模式也會改變，而這正是展覽的主題所在。

從日常物件的視覺圖案，觀者可以窺探到希德布蘭特的家居、靈感來源，甚或私人關係。他喜歡用舊錄音帶創作正 / 反畫作，題材不一而足，有手袋、女襯衫、床上早餐托盤、馬丁·路德著作等（這位新教修士把聖經從拉丁文翻譯成德文，對標準德語的形成有莫大影響）。他所創作的「無盡之柱」（endless column），把黑膠唱片壓成模型堆疊起來，看似一組扭曲的音樂星系，為的是要表達布朗庫西（Brancusi）早於1918年所說，「沿着接連天地的世界之軸（axis mundi）追求無限」。

希德布蘭特把自己躺在伴侶兼藝術家阿莉霞·克瓦德（Alicja Kwade）懷裏的情景拍攝下來，相片有點像聖母抱着受難耶穌的畫像，凸顯了聖家所包含的愛、浪漫和安穩。不過，細看之下，會發現整幅相由一層層的小卡式盒砌成，結構並不穩固，由此引申至伴侶甚或他一切關係，也非如想像般穩固。

藝術家另一新相片，以其私人收藏的一幅蝕刻作品為主體，旨在向18世紀法國劇作家馬里伏（Marivaux）的經典浪漫喜劇《愛情與偶然狂想曲》（The Game of Love and Chance）致敬。蝕刻出自托

Hildebrandt has created another new photograph of an etching by his influential teacher, Thomas Gruber, from his home art collection paying homage to Marivaux's 1730 renowned romantic comedy theatre work, "LE JEU DE L'AMOUR ET DU HASARD" ("The Game of Love and Chance"). By shooting it in the reflection of one of his Spiegel (Mirror) Paintings and flipping the mirrored image in Photoshop, the photograph then becomes the invitation poster.

This referential hall of mirrors continues as the black magnetic tape of an unspooled VHS copy of a performance of Le Jeu de L'Amour et du Hasard is transformed into an all-enveloping, elegant wall curtain which wraps the entire exhibition space. The walls of the gallery space are de-activated and re-activated by being made negative. From this new void, the cassette tape paintings then hang in cut out sections of the wall and curtain, functioning like windows with a view into the romantic enigma of domestic life. The audience's reflection is mirrored in the curtains as they themselves become woven into the fabric and patterns of the drama.

A tightly wound, painstakingly produced cassette tape wheel painting brings the exhibition literally and figuratively full circle; by chance I discovered the magnetic tape for recording sound was invented in Germany by Fritz Pfeumer in 1928, and developed in this fashion. Once again, we pass through a time portal to Hildebrandt's heritage.

Hildebrandt's work is lyrical and poetic, speaking in tongues without making a sound. Coming by Hazard recites themes of romance and home within collective memory consciousness connected by chance across generations of time and space. It is open and inviting: come as you are, or come by hazard, it may or may not be up to you.

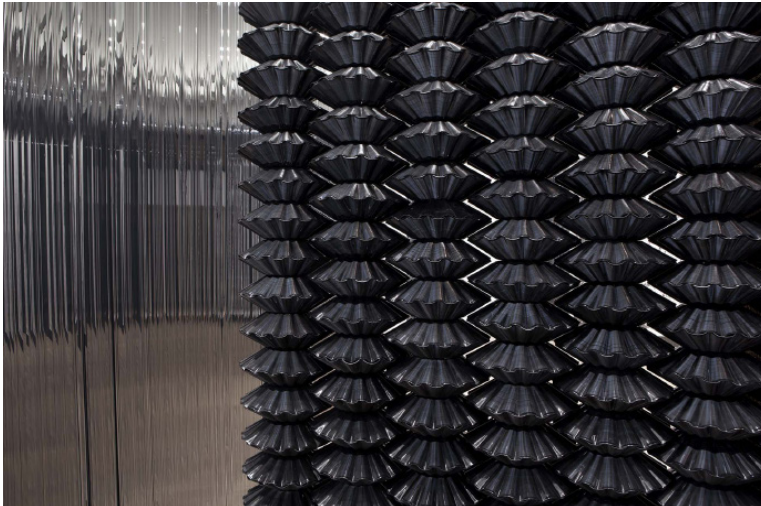
Slater Bradley

馬斯·格魯博 (Thomas Gruber, 一位對希德布蘭特影響深遠的導師) 之手, 通過「鏡像」畫作拍攝下來, 再經圖像軟件處理, 最後成為是次展覽請柬的封面。

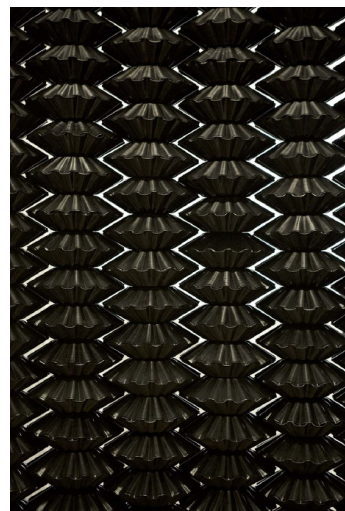
展廳四周掛滿簾幕, 由一條條黑色磁帶組成, 都是《愛情與偶然狂想曲》的錄影帶, 拆散後掛到牆上, 反光如鏡, 背後卻有指向。簾幕有部分挖空, 用來懸掛以錄音帶製成的畫作, 仿如透視隱秘家居生活的小窗戶。觀者欣賞作品, 投入之餘, 身影也同時反映到簾幕裏。

展覽的最後展品, 是一個以錄音帶精心捲製的圓盤, 既象徵結束, 也是重新開始。1928年, 德國人弗勒瑪 (Fritz Pfeumer) 發明以磁帶記錄聲音, 所用的磁帶正是這個式樣。通過時間之門, 觀者再次走進藝術家的歷史承傳。

希德布蘭特的作品在無聲中訴說感情, 既抒情又富詩意。《Coming by Hazard》以浪漫和家為主題, 透過集體回憶跨越時空, 面向不同世代的觀者, 不論是有意參觀或偶然而來, 預先計劃與否。



Views of the former exhibition
"Die Geschichte läuft über uns"
in 2014 at Galerie Perrotin, New York, USA.
Photo : Guillaume Ziccarelli
Courtesy Galerie Perrotin



Gallery information:

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For any images used, kindly state:
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Media Preview Invitation:

A media preview will be taking place on Thursday March 12th 2015 from 5pm to 6pm.

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Born in 1974 in Bad Homburg, Germany. Gregor Hildebrandt lives and works in Berlin, Germany.

SOLO SHOWS (selection)

- 2015** Almine Rech Gallery, London, England; Wenstrup Gallery, Berlin, Germany
- 2014** "Die Geschichte läuft über uns", Galerie Perrotin, New York, USA; "These Flowers will never die", Galerie Isa, Mumbai, India; "Jetzt und in der Stunde" (with Alicja Kwade), Hinter der Völggen, Berlin, Germany
- 2013** "In Jade stände eine Stadt", Wenstrup, Berlin, Germany; "Orphische Schatten", Almine Rech Gallery, Brussels, Belgium; "Gregor Hildebrandt - Collection n°3", Interior and the collectors, Lyon, France; "Du stehst im Licht, du stehst im Schatten", Sommer Contemporary Art, Tel Aviv, Israel
- 2012** "Ein Koffer aus Berlin", Saarländisches Künstlerhaus, Saarbrücken, Germany; "Nächtliches Konzert" (with Jorinde Voigt), Museum Van Bommel van Dam, Venlo, Netherlands; "Schlaf ist Zeit, die Dir gehört", Gallery Avlskarl, Copenhagen, Denmark
- 2011** "Für kommende Morgen", Wenstrup, Berlin, Germany; "Seiten im Buch wie Wände im Raum", Almine Rech Gallery, Paris, France; "Und dass zu frühe die Parzen den Traum nicht ende", Grimm Gallery, Amsterdam, Netherlands
- 2010** "Und vor der Tür stehen weiße Pferde", Almine Rech Gallery, Brussels, Belgium; "Shapeless in the Dark Again", Sommer Contemporary, Tel Aviv, Israel; "Die Nacht trägt den Plan", Van Horn, Düsseldorf, Germany
- 2009** "Daß dieser Mai nie ende", Wenstrup, Berlin, Germany ; "Weiße Nacht hängt an den Bergen", Grieder Contemporary, Zurich, Switzerland; "Der Himmel im Raum", Berlinische Galerie, Berlin, Germany
- 2008** "This was made to end all parties", Ursula Werz, Tübingen, Germany; "Front Room", Contemporary Art Museum St. Louis, St. Louis, USA; "Hokuspokus", Kunstverein Schwerte, Schwerte, Germany; "Und im Garten blüht ein Blumenbeet", Haus am Waldsee, Berlin, Germany
- 2007** "Dunkle Fahrt zu hellem Tag", Kunstverein Ludwigshafen, Germany; "Dunkle Fahrt zu hellem Tag", Galerie Jan Wenstrup, Berlin, Germany; "Zum Wohl der Tränen", Almine Rech Gallery, Paris, France
- 2006** "B:1F-134" (with Alicja Kwade), UBERBAU, Düsseldorf, Germany
- 2005** "Von den Steinen zu den Sternen", Galerie Jan Wenstrup, Berlin, Germany; "Tage und Stunden zerspringen vor Glück", Städtische Galerie Pankow, Berlin, Germany
- 2004** "Allnightlong" (with Jenny Rosemeyer), Kaiserpassage 21a, Karlsruhe, Germany; "Und dieses Wasser wird sich immer schwarz färben", Arsenal HKM1, Raum für Kunst, Mainz, Germany
- 2003** "Dunst blauer Tage", Kunstverein Eislingen, Germany; "Hausmusik", Mt. Warning, Berlin, Germany; "Schwarze Fahnen unter dem gelben Mond" (with Carola Deye), Hinterconti, Hamburg, Germany
- 2002** "Tönende Jugend", WBD, Berlin, Germany

GROUP SHOWS (selection)

- 2015** "Berlin artists' statements", curated by Christophe Tannert + BWA Contemporary Art Gallery, Katowice, Poland; "Das Mechanische corps. Auf den Spuren von Jules Verne", Hartware Medien Kunstverein, Dortmund, Germany
- 2014** "One Way : Peter Marino", Bass Museum of Art, Miami, USA ; "Love Story – Anne & Wolfgang Titze Collection", Belvedere, Vienna, Austria ; "Music Palace. The power of music seen by visual artists", Boghossian Foundation, Villa Empain, Brussels, Belgium ; "Stalactica", Quincaillerie Vander Eycken, Brussels, Belgium ; "BOOSTER - Kunst Sound Maschine", MARTa Herford, Herford, Germany ; "Frank Badur. Die Sammlung im Dialog", Saarländisches Künstlerhaus, Saarbrücken, Germany ; "A History. Art, architecture, design from the 1980s until today", Centre Pompidou, Paris, France; "Das Mechanische Corps. Auf den Spuren von Jules Verne / The Mechanical Corps. On the trail of Jules Verne", Künstlerhaus Bethanien, Berlin, Germany ; "As I run and run, happiness comes closer", Hôtel Beaubrun, Paris, France, "Man in the Mirror", Vanhaerents Art Collection, Brussels, Belgium
- 2013** "Happy Birthday Galerie Perrotin / 25 years", Tripostal, Lille 3000, France; "The show is over," Gagolian Gallery, London, England; "Klaus Nomi - 2013", Neuer Aachener Kunstverein, Aachen, Germany; "Gestohlene Gesten", Kunsthaus Nürnberg, Nuremberg, Germany; "Decenter, An Exhibition on the Centenary of the 1913 Armory Show", Arbrons Arts Center, New York, USA
- 2012** "Painting and Sculpture", The Martin Z. Margulies Collection, Miami, USA; "The Garden of Eden", Palais de Tokyo, Paris, France; "Von Sinnen. Wahrnehmung in der zeitgenössischen Kunst", Kunsthalle Kiel, Germany; "Ich bin ein Berliner", Tel Aviv Art Museum / Helena Rubinstein Pavillion and Convento Carmelo, Sassari, Italy / Mestrovic Pavillion, Zagreb, Croatia; "A House Full of Music", Institut Mathildenhöhe, Darmstadt, Germany; "The Record: Contemporary Art and Vinyl", Miami Art Museum, USA / ICA Boston, USA / Nasher Art Museum, Durham, USA; "Nouvelle présentation des collections contemporaines, des années 1960 à nos jours", Centre Pompidou, Paris, France
- 2011** "Su nero nero/Over black black", Castello Rivara, Italy; 'Private/Corporate IV', Daimler Art Collection, Stuttgart / Berlin, Germany ; Prague Biennale 5, Prague, Czech Republic
- 2010** "Fischgrätenmelkstand", Temporäre Kunsthalle (curated by John Bock), Berlin, Germany; "Berlin Box", Kunsthalle Andratx, Mallorca, Spain
"Berlin Transfer", Berlinische Galerie, Berlin, Germany
- 2009** "Zeigen. Eine Audiotour durch Berlin", Temporäre Kunsthalle (curated by Karin Sander), Berlin, Germany; "No Soul For Sale - a festival of independants", X Initiative, New York, USA ; "XVI. Rohkunstbau ATLANTIS I. Hidden Histories – New Identities", Schloss Marquardt, Potsdam, Germany; "Prose pour des Esseintes", Karma International, Zurich, Switzerland; "Begegnung Bauhaus. Kurt Schmidt und die Künstler der Avantgarde – von Kandinsky bis Vasarely, Magritte et la lumière", Almine Rech Gallery, Brussels, Belgium
- 2008** "Nico – Köln, Berlin, Paris, New York – Stationen einer Popikone", Museum für Angewandte Kunst, Cologne, Germany; "Musical Paintings", Galerie Scheibler-Mitte, Berlin, Germany; "Forgotten Bar Project", Forgotten Bar, Berlin, Germany; "The Demolition Party", Le Royal Monceau, Paris, France; "Zuordnungsprobleme", Galerie Johann König, Berlin, Germany; "Back to black. Die Farbe Schwarz in der aktuellen Malerei", kestnergesellschaft, Hannover, Germany
- 2007** "La Bomba IV", Rowley Kennerk Gallery, Chicago, USA; "Substance and Surface", Bortolami Gallery, New York, USA; "At home", Galerie Yvon Lambert (curated by Mario Testino), New York, USA
- 2006** "Totalschaden", Bonner Kunstverein, Bonn, Germany; "pigment piano marble", Maipú 327, Buenos Aires, Argentina
- 2005** "37 x 26 x 10", former. Palast der Republik, Berlin, Germany
- 2004** "klak", Kulturbahnhof Kassel, Germany; "Golden Pudel Club", Hamburg (with Axel Geis und Alicja Kwade), Germany; "Endless Summer", Turboplex, Berlin, Germany
- 2003** "Kunststudenten stellen aus", Kunst- und Ausstellungshalle der Bundesrepublik, Bonn, Germany; "Bis ans Ende der Welt, In Memoriam Bob Ross", Kunstverein Konstanz, Germany; "Wheeling London", Ceel Project Space, London, England