

GREGOR HILDEBRANDT

A Blink of an Eye and the Years are Behind Us



Ein Wimpernschlag und hinter uns die Jahre

29 09 2022—13 02 2023

English

*Gregor Hildebrandt: A Blink of an Eye
and the Years are Behind Us¹*

Gregor Hildebrandt's largest exhibition to date, covering more than twenty years of his practice, inaugurates a programme of solo exhibitions by major living artists presented at Kunsthalle Praha.

As an artist who suggests but never reveals, Hildebrandt plays with secrecy and unpredictability, preferring to trust his audience's capacity for imagination and ability to make their own references. In this sense, he regards the viewer as the co-creator of his work, and he here invites us to join him in rediscovering the years behind us in the largest retrospective dedicated to his art so far.

Hildebrandt's work makes formal references to Minimalism and Abstract Expressionism, and it is nourished by a multitude of literary, cinematographic, musical and architectural influences. He uses these cultural sources to trigger both collective and personal memories. Working mainly with analogue sound storage mediums, the German artist first started using audio cassette tapes in his paintings in the late 1990s, and in the 2000s he became interested in other recording media: VHS tapes and vinyl records. This choice of medium reflects Hildebrandt's intense love of music, and although it accompanies him at every stage of the artistic process, never does a sound emanate from his works. Instead, sound and lyrics are embedded in the materials themselves, existing only implicitly through titles that inform us partially about their nature.

The juxtaposition of silence and sound is one of many alternating opposites that permeate Hildebrandt's oeuvre, encompassing black and white, the visible and the invisible, sadness and joy. The distortion and dissection that his materials undergo is belied by their reflective, gleaming properties. At first glance, his paintings and installations look like beautiful surfaces that are smooth and dense. However, as one moves closer, the pictorial materials reveal their complexity.

Hildebrandt conceives his exhibitions in the same way as he does his paintings: according to the technique of collage. Through this he creates enveloping environments in which objects and architectural elements merge, as can be seen in Galleries 1 and 2, which hold large installations that alter their original spaces. Drawing the viewer into the artist's idiosyncratic world, these installations are punctuated with numerous assemblages, paintings and sculptures – iconic, lesser known, new, or specially created for the exhibition.

No glimpse into Hildebrandt's world would be complete without acknowledging the broader artistic network that he facilitates and takes part in. Since 2017, Hildebrandt has been inviting friends – artists and non-artists alike – to show their creations, collections, and archives in a dedicated exhibition space called Grzegorzki Shows. This small space, once a gatekeeper's house in his studio building, has been identically reproduced at Kunsthalle Praha complete with green linoleum floors and pink neon sign. Over the course of the exhibition, a selection of 'shows' that Hildebrandt previously curated will be restaged in the space. Additionally, Hildebrandt will invite bands from Grzegorzki Records to perform at Kunsthalle Praha.²

Robert Filliou's famous expression, 'art is what makes life more interesting than art', could be Hildebrandt's mantra: one idea leading to another, one project generating the next, all his works forming an uninterrupted, endless body of work inspired by everything that inhabits his existence. Both convivial and cryptic, this exhibition is the first to comprehensively introduce the art of Gregor Hildebrandt, bringing his friends along at the same time.

The exhibition is curated by Christelle Havranek,
Chief Curator at Kunsthalle Praha.

1 *Ein Wimpernschlag und hinter uns die Jahre.*
The exhibition title is inspired by
one of Goethe's poems.

2 Grzegorzki Records is an independent label
that was created by Gregor Hildebrandt
and his partner Alicja Kwade in Berlin in 2018.
It promotes and distributes the music of German
indie bands.

Gallery 1

Selected artworks

o.T. (Wünsche), 2015

Untitled (Wishes)
eyelashes, adhesive tape, acrylic, paper
92 × 74 cm (dimensions without frame)
artist's collection

This work directly echoes the original German title Hildebrandt chose for the exhibition, *Ein Wimpernschlag und hinter uns die Jahre*, in which in the artist evokes the flap of eyelashes that happens when one blinks, a subtle and minimal gesture which he perceives as having a potentially large effect. Welcoming the viewer to the exhibition, this work is part of a series that Hildebrandt started in 2003 by sticking some of his own fallen eyelashes into one of his sketchbooks. The artist later turned these pieces into independent paperworks by fixing his eyelashes to white-primed paper using adhesive tape. The title of the work, which translates as 'Untitled (wishes)', is drawn from the traditional superstition that a wish can be made when an eyelash falls on one's cheek. The V-shaped line drawn by the juxtaposition of eyelashes is itself reminiscent of a row of flying birds.

The eyelashes are one example of a wide range of materials that Hildebrandt takes into his works directly from his own life; in so doing he includes subtle biographic references in his art.

Ein schwerer Tropfen aus der Wolke, 2022

A Heavy Drop from out of the Cloud
cut records, canvas, aluminium, wood
460 × 289 cm, in 4 parts
courtesy of the artist and Perrotin

Hildebrandt first started working with vinyl records around 2003, and they have featured prominently in his work ever since. His first cut record paintings

were made out of the typical black vinyl normally associated with records; he later integrated colourfully labelled records, and eventually records of many different colours. This recent piece returns to the monochromatic style of his earlier works, this time presenting a pattern inspired by a motif he saw on a church gate in Sulzbach, his home town in south-west Germany. As in all his works in this series, Hildebrandt has paid particular attention to the texture and shimmering effects created by the reassembled records. The records mostly contain recordings of Wolfgang Amadeus Mozart's *Requiem*.

Where I Switch to the Other Side (PAAR), 2019

cut records, wood
dimensions variable
courtesy of the artist and Almine Rech

Extending the principle of Hildebrandt's cut record paintings, this large-scale installation is made from coloured records that have been cut into a geometric pattern and reassembled into a flat, modular composition. The records used for this piece have been pressed with an EP entitled *Hone* by the German indie band PAAR; this was the first EP released on the record label Grzegorzki Records, which Hildebrandt and his partner, artist Alicja Kwade, created together in 2018. As is common in Hildebrandt's art, the title of the work is taken from lyrics sung on the records. This work is part of a continued exploration of analogue sound storage mediums and how music can be woven into a visual work.

Gesundbrunnen, 2009

audiotape, crepe masking tape
and acrylic on canvas
364 × 364 cm, in 4 parts
courtesy of the artist
Kunsthalle Praha collection

Gesundbrunnen is a large-scale piece in four parts, which features a repeated geometric motif drawn from the floor of the Gesundbrunnen S-bahn station in Berlin, where Hildebrandt used to change trains on a daily basis to get to work. The work carries an 8-hour field recording of the station, and thus mixes its minimalist motifs with an inaudible yet very present aspect of the place itself.

The strongly formal appearance of *Gesundbrunnen* is enriched by the autobiographical details that are written into the very fabric of the artwork.

Schwelle gekreuzt, 2020

The Threshold Crossed
audiotape, epoxy resin, cassette reels,
polyurethane, aluminium, cent coins
74 × 74 × 628 cm, 66 × 66 × 619 cm
courtesy of the artist and Wentrup

These two monumental sculptures covered with audiotape are highly resemblant of large wooden beams, their cut sections specifically designed to mimic the concentric circles found inside tree trunks. They have been made using some of the same techniques as Hildebrandt's 'audiotape records', in which audiotape is wrapped around a cassette reel to form a large round surface. Hildebrandt has placed cent coins in the centre of the rings. The same approach is used in *Ich habe Stimmen gehört*, seen in Gallery 2.

The Figurehead, 2000

audiotape, leader tape, crepe masking tape
and acrylic on canvas
155 × 150 cm
courtesy of the artist and Wentrup
private collection, Berlin

This work comes from Hildebrandt's earliest period of experimentation with audiotape as a medium and constitutes the artist's first large-scale audiotape collage. Beyond the initially anonymous, monochrome appearance it gives to his paintings, Hildebrandt's use of audiotape allows him to integrate recordings that are significant to him and to 'charge' his art with particular pieces of music, even though they are not explicitly heard, adding a distinct poetic element that is found across his artistic practice. The title of this work is taken from the song of the same name by British post-punk band The Cure, which is recorded repeatedly on the audiotape used in the paintings, the length of the song being marked with crepe masking tape. It also marks this work as having particular importance to the development of Hildebrandt's practice: a 'figurehead' to his oeuvre.

Orphéeee, 2022

VHS tape, wood
dimensions variable
courtesy of the artist and Almine Rech

This large curtain made entirely out of VHS tape is Hildebrandt's latest variation of the large-scale curtain series he began in 2005. Building on an earlier room-size, monochromatic curtain from 2013 which structured his *Orphische Schatten* exhibition in 2013, *Orphéeee*'s VHS tape also contains recordings of Jean Cocteau's *Orphée* (1950). Instead of the monochrome

palette used for his previous curtains, the artist has here recreated a gradient that evolves from black to transparent (white in appearance) across the curtain using his signature 'rip-off' technique. The shadowy, rippling effect of the curtain recalls the moment when Orphée walks through a mirror, the surface of which has been turned to water so that he can enter the netherworld. The curtain illustrates the opposition of light and dark, visible and invisible, which are frequent topics in Hildebrandt's art.

Der Springer, 2022

The Knight
bronze
84 × ø 45 cm
courtesy of the artist and Wentrup

Perched above the right-hand end of the curtain, Hildebrandt has placed a large-scale chess-piece knight made out of bronze. Since his first paintings and installation (*Das Schachspiel*) referring to chess in 2008, chess has frequently appeared in his work, usually through the direct use of chessboards or chess pieces – particularly pawns. The knight presented in Gallery 1 is from a series of large bronze sculptures that Hildebrandt began to make in 2020 in which chess pieces are enlarged exponentially, becoming independent sculptures that encourage viewers to appreciate their shapes.

Malá Strana (weiß), 2022

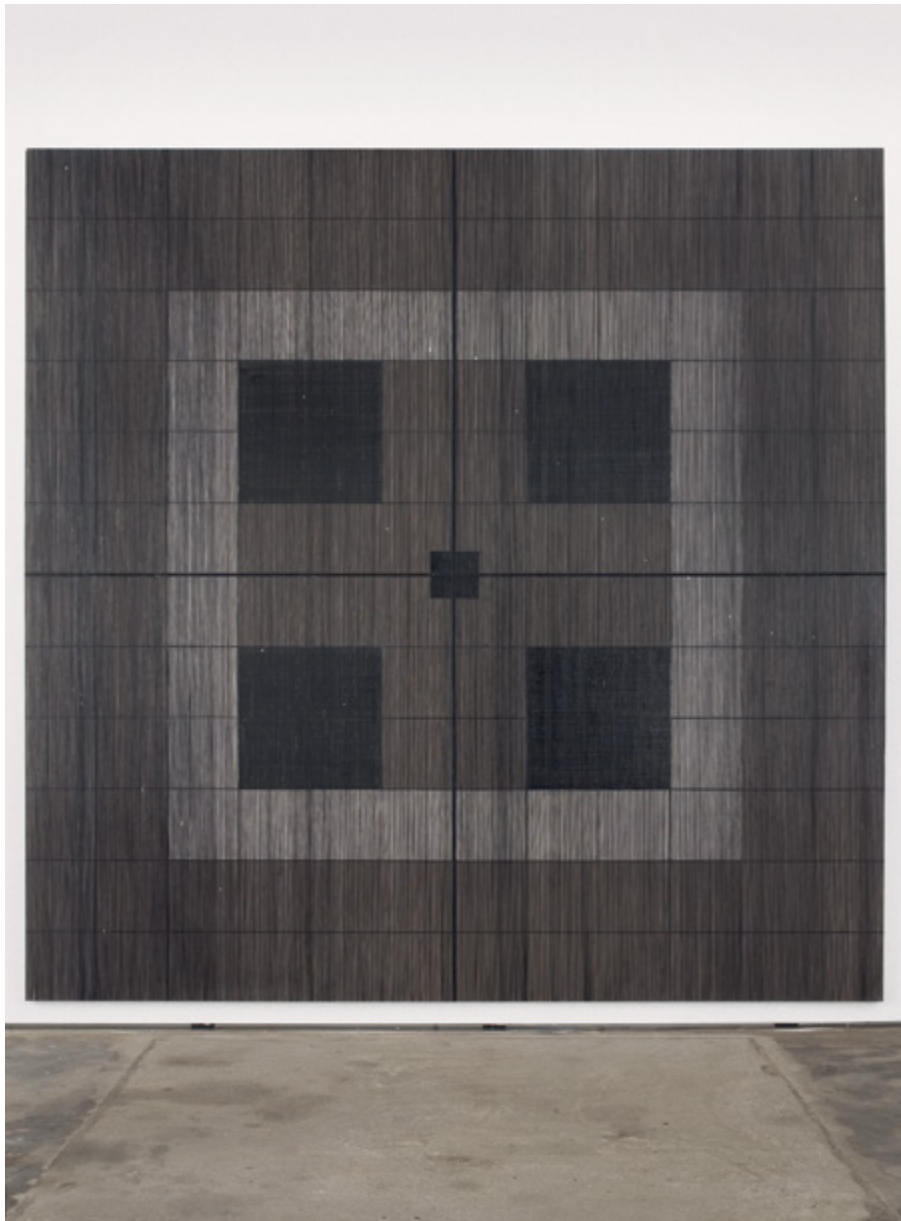
Malá Strana (White)
cut records, canvas, aluminium, wood
229 × 174 cm
courtesy of the artist and Wentrup

This work comes from Hildebrandt's most recent series of cut record works, this time inspired by the various patterns of terrazzo floors. This is the largest piece in the series so far, and makes use of a wide range of colourful records.

Wall of Fame, 2016–ongoing

Polaroid photographs, wood, acrylic glass
4 parts, each 109 × 214 × 12 cm
courtesy of the artist

Hildebrandt's *Wall of Fame* is an ongoing project that started in 2016 when he was given a Polaroid camera by gallerist Emmanuel Perrotin. Since then, Hildebrandt has photographed people who come to his studio as a systematic ritual that marks each visit. Visitors are photographed twice, with one image reserved for the wall and the other offered to them as a souvenir. The photos that make up the wall join a long list of memorabilia that inhabit Hildebrandt's art, each one an attempt to punctuate and record specific moments of his personal experience.



Gesundbrunnen, 2009
courtesy of the artist, Kunsthalle Praha collection



Malá Strana (weiß), 2022
Malá Strana (White)
courtesy of the artist and Wentrup

Auditorium

Selected artworks

Wand (Les 100 Plus Belles Chansons – J. Brel), 2011

Wall (Les 100 Plus Belles Chansons – J. Brel)
audiotape on canvas, column, mixed media
990 × 274 cm, in 5 parts
460 × 29.4 × 35 cm (column)
courtesy of the artist and Wentrup

This installation was first shown in the exhibition *Für kommende Morgen (For mornings to come)* in Berlin in 2011. It consists of a large canvas covered in black audiotape and a white column which obstructs its view. Although the work appears minimalistic and neutral at first sight, it is rich with personal meaning upon closer inspection. The tape is recorded with a compilation of 'greatest hit' songs by Belgian singer Jacques Brel, who has greatly inspired Hildebrandt's work. The white column conceals a host of memorabilia and souvenirs, including photographs and bank notes, from specific events in the artist's life; these are revealed only when the viewer sees the side facing the canvas.

Kassettenparkett, 2008–2013

Cassette Parquet Flooring
cassette shells, epoxy resin
dimensions variable
courtesy of the artist and Perrotin

This work is part of a series of cassette shell parquet floors created by Hildebrandt. The first one, made in 2008, was an early precursor to the artist's other floor installations, such as *Holzimitationsparkett* (2009), *Hirnholzparkett* (2015), and *Schachbrettboden* (2016). The cassette shells gathered in the work are those that previously contained audiotape that Hildebrandt used in

his paintings between 2008 and 2013. The songs those tapes held were all personally significant to the artist, making this work akin to a 'compilation' of music that is now spread across his œuvre. The hundreds of cassette shells that make up the piece draw our attention to the sheer quantity of material that goes into making Hildebrandt's art and to the artist's momentous pace of production.

Die Hälfte meiner Träume ist kahlgeschoren, 2022

Half of My Dreams Has Been Shaved Bald
head cleaner tape on canvas
66 × 66 cm
courtesy of the artist and Perrotin

Unlike his other works using magnetic tape, *Die Hälfte meiner Träume ist kahlgeschoren* is made out of the white head cleaner tape conventionally used to clean cassette players. This 'silent' piece acts as a counterpart to Hildebrandt's many works of a similar nature that carry music hidden inside them. The varying transparent, beige, and white sections of head cleaning tape allow the viewer to see new textures and patterns that are normally obscured by the monochrome darkness of regular audiotape.

Die Geschichte läuft über uns, 2013

History Runs Over Us
felt pads from audio cassettes on canvas
79 × 79 cm
courtesy of the artist and Perrotin
private collection, Paris

This is one of the larger works in a series of felt pad paintings by

Hildebrandt. This series is limited to fewer pieces than others due to the rarity of its main material: small felt pressure pads found inside audio cassettes, where their function is to press the audiotape against the head of the cassette player. The title of the work, which translates as 'History runs over us', was also the title of an exhibition in New York, 2014, where it was first shown. It evokes and continues the romantic conception of time and nostalgia that is often present in Hildebrandt's work.

Rauch und Schall, 2016

Smoke and Sound
cut records, canvas, wood
174 × 130 cm
courtesy of the artist
Kunsthalle Praha collection

Hildebrandt's earliest 'record paintings', utilising cut-up and reassembled vinyl records, were made in 2015. This composition makes particular use of coloured labels to punctuate the black background created by the cut records, interrupting the end grain pattern that they form.



Kassettenparkett, 2008–2013
Cassette Parquet Flooring
courtesy of the artist and Perrotin



Rauch und Schall, 2016
Smoke and Sound
courtesy of the artist, Kunsthalle Praha collection



Wand (Les 100 Plus Belles Chansons – J. Brel), 2011
Wall (Les 100 Plus Belles Chansons – J. Brel)
courtesy of the artist and Wentrup



Die Hälfte meiner Träume ist kahlgeschoren, 2022
Half of My Dreams Has Been Shaved Bald
courtesy of the artist and Perrotin

Stairs

Step by Step, 2022

cut records, fabric, metal, motor
550 × ø 27 cm
courtesy of the artist and Almine Rech

For this hanging mobile, small pieces of vinyl records have been warped into a spiral shape and suspended from the ceiling. Its shape, which is inspired by the parts and mechanism of a handheld fan, allows it to be repeated to a potentially infinite extent, much like his moulded record columns. The rotation of the piece creates an hypnotic effect when the viewer looks at it from below.

Gallery 2 (part one)

Selected artworks

Grzegorzki Shows

This space is a replica of Grzegorzki Shows, Hildebrandt's own art project space in which he presents other artists' work through an ongoing series of exhibitions. The original space is situated in the gatekeeper's house below Hildebrandt's studio in Berlin's Wedding district, and most projects presented there are strongly affected by the specificities of the space: a small, white cubic room of approx. 30 m², with a green linoleum floor and completed by a stage-like element along its left wall. For the replica space at Kunsthalle Praha, Hildebrandt has curated a special series of four solo exhibitions previously on display at Grzegorzki Shows. Please see our programme for more details.

Die Presstextarbeiten, 2017–ongoing

The Press Release Works
audiotape, acrylic on canvas
31 canvases, each 49 × 33 cm
courtesy of the artist
private collections

For each exhibition at Grzegorzki Shows, a press release is written by a specially invited author. Thus far, those writers have included art critics, novelists, poets, and artists, whose texts make a strong contribution to the overall identity of the exhibition. Hildebrandt decided to show a series of audiotape paintings made from these press releases in an exhibition called *Die Presstextarbeiten*, first shown in his Berlin project space in 2021. The authors will eventually receive the artwork associated with their contributing text.

Die Ape, 2016

Piaggio Ape
178 × 321 × 143 cm
courtesy of the artist

Die Ape is a Piaggio Ape – a small, three-wheeled commercial vehicle that is halfway between a scooter and a van. It is marked with the logo of Hildebrandt's studio: Grzegorzki Productions. Among other things, the artist uses it to store and serve drinks during exhibition openings at his art project space, Grzegorzki Shows. On a broader level, the truck symbolises the pseudo-corporate narrative that Hildebrandt has built around the different activities of his studio. The artist also envisages it playing a key role in a future project also titled *Die Ape*, in which the vehicle is filled with miniature versions of his paintings.

Groter Jan, 2022

cut records, canvas, wood
ø 158 cm
courtesy of the artist and Wentrup

Hildebrandt's studio is located on the site of an old malt beer brewery, the *Groterjan Malzbierbrauerei*, and the brewery's original bronze plaque remains on the building as a reminder of its industrial past. For this work, Hildebrandt has reproduced the plaque using one of his favourite analogue mediums: vinyl records. The mosaic of cut records, whose dimensions and contours carefully match those of the original sign, forms a complex texture in a deep black monochrome.

Das Negativ, 2022

The Negative
framed cut records
71 framed cut records, each ø 30.2 cm
courtesy of the artist and Wentrup

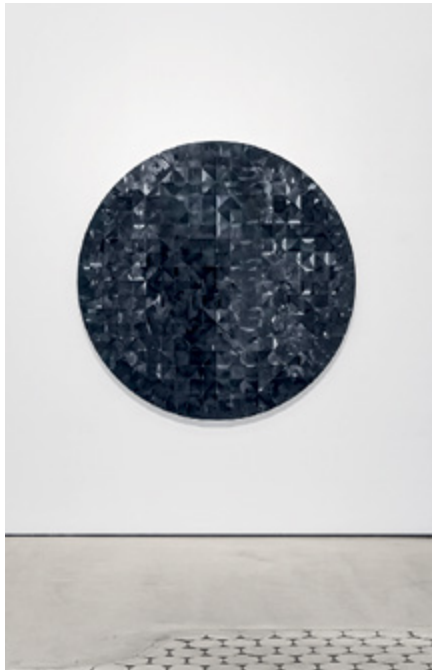
This installation brings together the remains of the vinyl records that were used to create the adjacent large scale tondo, *Groter Jan*. By so doing, it acts as a 'negative' counterpart to the latter, revealing the stencil-like outlines of the various shapes that are not immediately visible in its monochrome surface. The neat rows of this archive of patterns recall the administrative aesthetic and systematic procedures seen in many milestones of 1970s conceptual art, which are a constant source of inspiration for Hildebrandt.



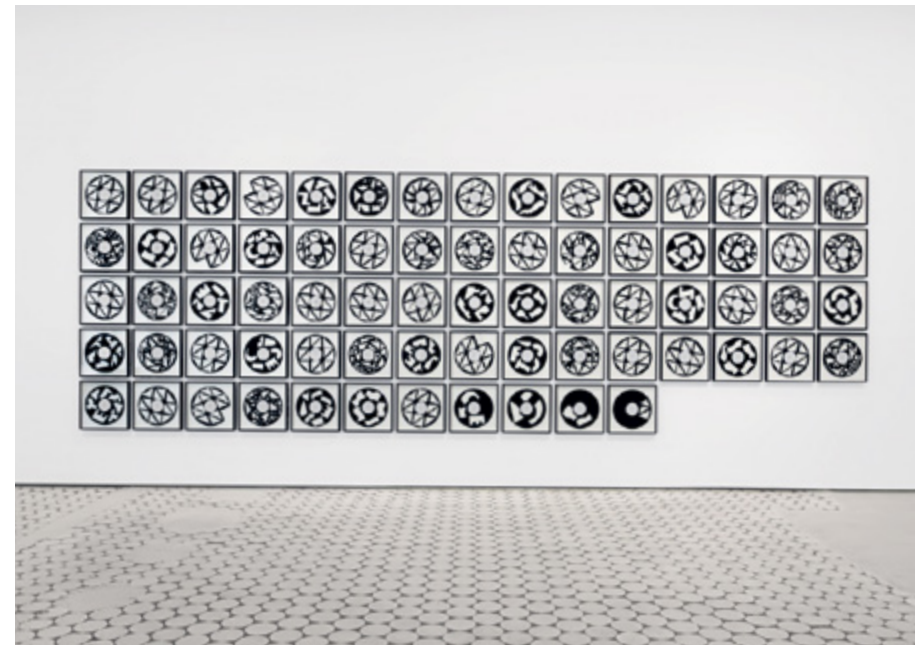
Grzegorzki Shows



Die Ape, 2016
courtesy of the artist



Groter Jan, 2022
courtesy of the artist and Wentrup



Das Negativ, 2022
The Negative
courtesy of the artist and Wentrup

Black Box

Selected artworks

Schachbrettboden, 2016

Chessboard Floor
chessboards, epoxy resin, wood
dimensions variable
courtesy of the artist and Almine Rech

This floor installation comprises more than three hundred chessboards of different sizes and materials that have been carefully pieced together into a large square. Hildebrandt originally purchased the boards at various flea markets, using the pawn pieces from each chess set in his accompanying series of pawn installations. The boards appear delicate but they are designed to be walked on, the audience becoming chess pieces themselves as they cross them. Hildebrandt describes himself as having a 'significant addiction' to chess, and has acknowledged Marcel Duchamp's influence in his pursuit of this theme in his art.

Pawn Shop (von Schwarz zu Weiß), 2022

Pawn Shop (from Black to White)
chess pieces, wooden shelves
dimensions variable
courtesy of the artist, Perrotin and Avlskarl

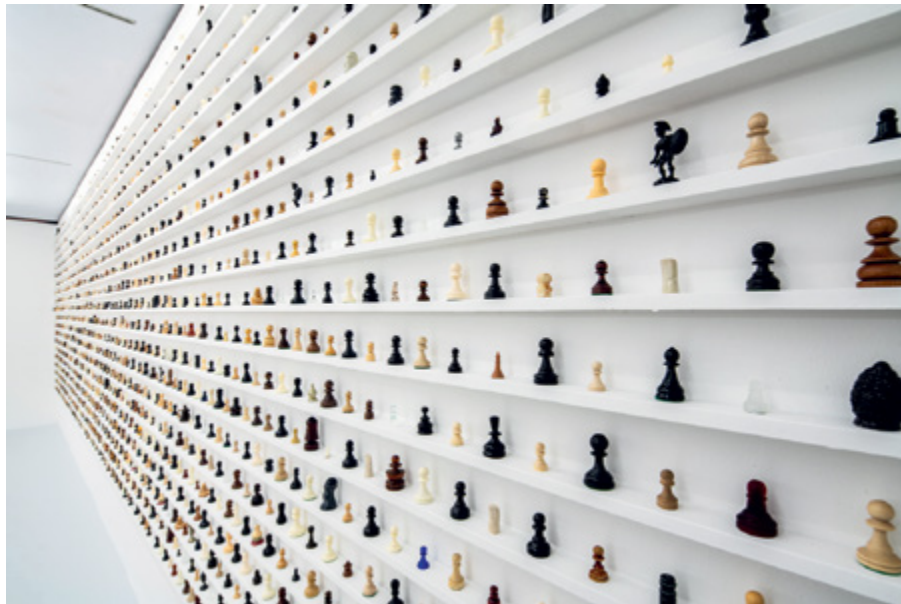
This installation was initially inspired by Hildebrandt's encounter with the work of American photographer Will Steacy, for whom pawn shops were a major subject. Hildebrandt decided to play with the words in the term and merge it with the connected theme of chess, resulting in several large monochromatic room-size installations, in which he brings together unique pawns from many different chess sets, removes them from the context of the game and exhibits them like miniature sculptures

across long shelves. The *Pawn Shop* developed for his exhibition at Kunst-halle Praha creates a gradient from black to white, which recalls the installation *Orphéeee*, shown in Gallery 1, and the installation *einige Zimmer meiner Wohnung*, presented in Gallery 2.

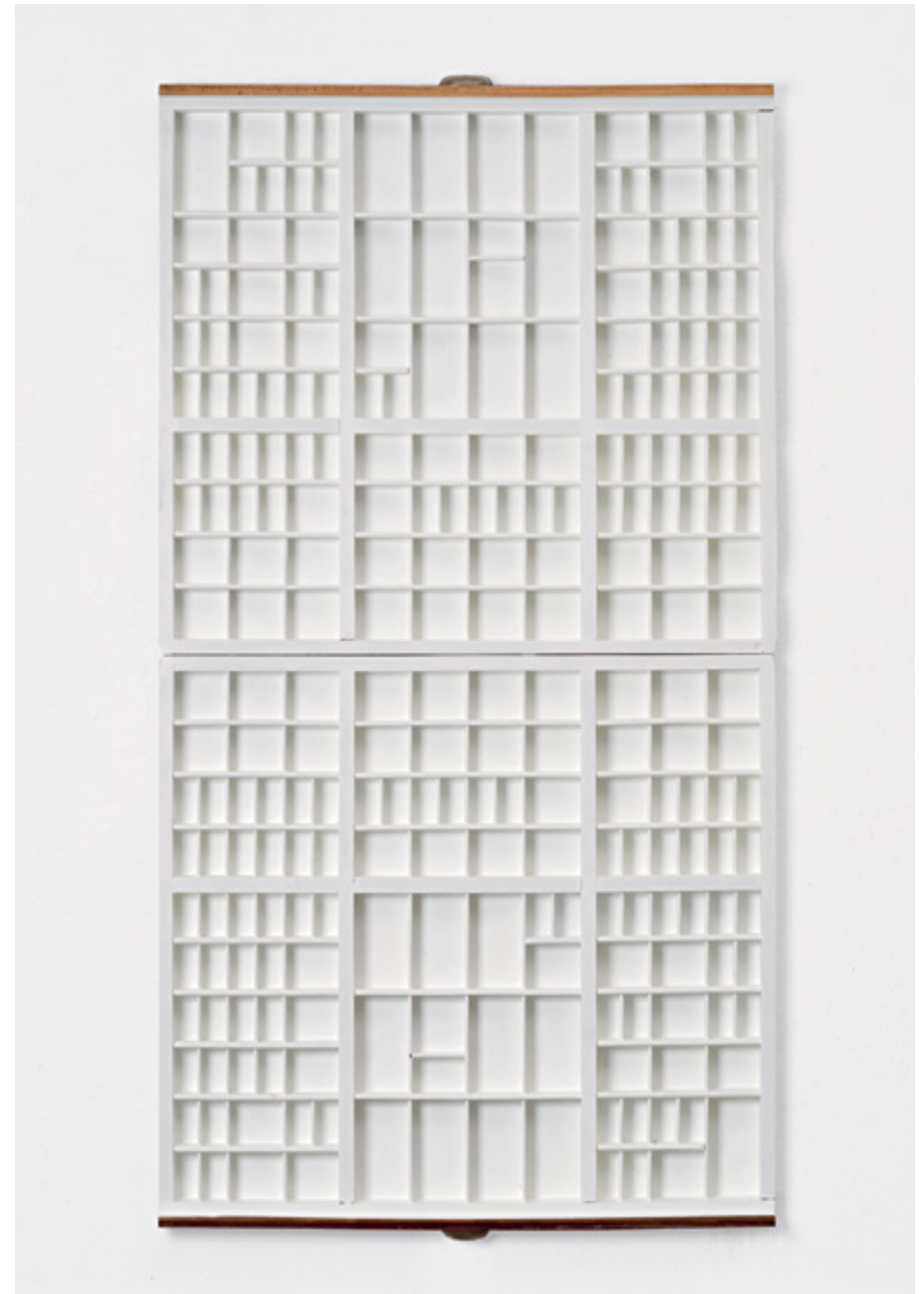
Das Hochhaus, 2021

The High-Rise
typesetting drawers, chess pieces (distributed)
122 × 66 cm
courtesy of the artist
private collection, Prague

These typesetting drawers once contained pawns from Hildebrandt's own collection. They were brought to Prague for the occasion of his exhibition at Kunsthalle Praha and given to various partners and friends as gifts, leaving the drawers empty.



Pawn Shop (von Schwarz zu Weiß), 2022
Pawn Shop (from Black to White)
 courtesy of the artist, Perrotin and Avlskarl



Das Hochhaus, 2021
The High-Rise
 courtesy of the artist
 private collection, Prague

Gallery 2 (part two)

Selected artworks

Raum 111, 2018

Room 111
PVC, printed paper
14.9 × 14.9 cm
courtesy of the artist and Perrotin

Raum 111 used to be the sign on the classroom door where Hildebrandt's former professor Dieter Hacker taught at Hochschule der Künste, Berlin. This piece was part of his exhibition *In meiner Wohnung gibt es viele Zimmer* in New York in 2018. Along with the adjacent work *zu tönende...*, *Raum 111* adds a sense of biographic development to the retrospective, allowing us a glimpse into the origins of Hildebrandt's artistic practice.

Licht, 2018

Light
light switch
8 × 8 cm
courtesy of the artist and Almine Rech

The readymade work *Licht* stands in the exhibition as a symbol for light. The light switch which constitutes the work was taken from Hildebrandt's former flat in Auguststraße, where the artist lived between 2004 and 2010.

zu tönende..., 1999

To Sonic...
audiotape, double-sided adhesive tape
and oil on canvas
28.2 × 40.2 cm
courtesy of the artist and Perrotin

This work holds a distinctive position in Hildebrandt's oeuvre, as it is one of the earliest collages on canvas in which Hildebrandt has arranged audiotape in a close vertical composition, preceding *The Figurehead* by one year. It is also the oldest work presented in this

exhibition. The sentence 'Bilder malen wie Cure', which translates as 'make paintings like The Cure' is inscribed in white paint. This reflects one of the many artistic ideas and approaches that Hildebrandt continues to develop to this day.

einige Zimmer meiner Wohnung, 2022

Some Rooms in My Apartment
compression-moulded records, metal structure
dimensions variable
courtesy of the artist and Almine Rech

The towering columns of this labyrinthine-installation are made out of hundreds of vinyl records that have each been moulded into a bowl shape and then stacked on top of one another. As with many of Hildebrandt's working materials, these record-bowls were originally found at a Berlin flea market, where he acquired them for his own use and as gifts. The repetition of forms and their potentially infinite expansion make strong reference to Constantin Brâncuși's *Endless Columns*, made almost a 100 years earlier. The architectural aspect of the work is emphasised by the fact that Hildebrandt often redesigns them to suit different exhibition spaces, allowing them to become backdrops for other artworks or structures that the audience can navigate. The fact that the records contain music is also significant, as it makes *einige Zimmer meiner Wohnung* a literal 'wall of sound'.

Seht ihr die weißen Möwen dort?, 2020

Can You See the White Seagulls Over There?
224 × 144.3 cm
cut records, canvas, aluminium, wood
courtesy of the artist and Wentrup
Wemhöner collection

eine zögernde Stunde, 2022

A Hesitant Hour
112 × 72 cm
cut records, canvas, aluminium, wood
courtesy of the artist and Galerie Klüser

The works *Seht ihr die weißen Möwen dort?* and *eine zögernde Stunde* pay homage to the Hungarian-German artist and architect György Lehoczky (1901–1979) who, despite his spectacular local commissions, is today largely forgotten. In Saarland, Hildebrandt's home region, Lehoczky designed and out-fitted numerous buildings, such as train stations, churches, schools, and residential buildings, including the house where Hildebrandt's grandmother, Oma Gisela, lived. He also made a name for himself as a glass designer through unique, figurative designs. In these works, Hildebrandt reinvents two of Lehoczky's designs for his grandmother's house, replacing different coloured sections of the original designs with pieces of cut-out vinyl records. The black records used for the backdrop in *Seht ihr die weißen Möwen dort?* contain various unlisted songs, while the coloured records carry the album *Flamingo* by the band Anne, which was released on Grzegorzki Records.

Im Raum (auf Wasser...), 2004

In the Room (on the Water...)
audiotape, correction fluid on photocopy
41.5 × 28.6 cm (unframed)
courtesy of the artist
private collection, Berlin

This work introduces Hildebrandt's engagement with the theme of water. Created from a photo that Hildebrandt took during his residency at the Centro Tedesco di Studi Veneziani (German Centre for Venetian Studies) in 2003, the image depicts the German Study Centre itself. The artist comments: 'This work was born from the idea of sleeping in a house surrounded by water and of standing on water.' The sentence spread out across the piece, which reads 'auf Wasser schlafend rauscht das Meer' (the ocean rushes, sleeping on the water), occurred to the artist prior to the creation of this work.

Urlaub im Urban, 2016

Urban Vacation
inkjet print, cassette cases, inlays in wooden boxes
in wooden case
250 × 785 × 9 cm
courtesy of the artist and Wentrup

This large installation comprising more than 7,300 cassette boxes continues Hildebrandt's experimentation with printed images that are fragmented and rearranged across cassette shelves, the earliest of which appeared in his work around 2007. This expansive composition invites viewers to see it from multiple angles: when seen up close, the individual boxes in the work are visible, but from a distance they are absorbed into the larger design of the printed image.

Hirnholzparkett, 2015

End-Grain Parquet Flooring
audiotape, cassette reels, cardboard, epoxy resin, brass
dimensions variable
artist's collection

Hirnholzparkett is part of a series of floor installations that Hildebrandt has made from a range of his most frequently used materials. In this instance, audiotape has been wound around a reel, set in resin, then cut-up and assembled in a parquet pattern. As in previous exhibitions, Hildebrandt has placed *Hirnholzparkett* at the end of the labyrinth, like a sort of oasis or hidden place. Previously he has made it necessary for audiences to traverse the installation by placing it at entrances and exits, forcing viewers to engage with the artwork directly. However, the installation should not be entered anymore in order to prevent further damage.

Leitfall, 2022

copper elements from audio cassettes, acrylic on canvas
214 × 184 cm
courtesy of the artist and Almine Rech

This work is composed of a myriad of small pieces of copper, which were used in cassettes to hold the audiotape for the recorder. The artist has carefully flattened and polished these pieces and glued them to the canvas to create a juxtaposition of vertical lines. These copper pieces have thus found their place in the artist's aesthetic repertoire alongside other cassette components.

Wenn die Nacht anbricht (Neonlicht, Kraftwerk), 2008

When Night Falls (Neon Lights, Kraftwerk)
audiotape, leader tape, crepe masking tape and acrylic on canvas
274 × 174 cm
courtesy of the artist, Almine Rech and Wentrup

The title of this work is taken from the lyrics of the song *Neonlicht* by the influential German electronic music group Kraftwerk. The colourful strips of magnetic tape which punctuate the composition reflect the song's refrain, which describes 'neon light, shimmering neon light' in a hymn to the modern cityscape. These coloured strips have been used sparingly due to their relative scarcity compared to the black and brown shades of audiotape that are normally found in audio cassette tapes.

Das PAAR Cover Bild (schwarz), 2018

The PAAR Cover Painting (Black)
magnetic audiotape coating, adhesive tape,
acrylic on canvas
92 × 92 cm
courtesy of the artist and Perrotin
private collection, Zurich

Das PAAR Cover Bild (weiß), 2018

The PAAR Cover Painting (White)
audiotape, acrylic on canvas
92 × 92 cm
courtesy of the artist and Perrotin
private collection, Zurich

Das PAAR Cover Bild (weiß), made using Hildebrandt's 'rip-off' technique, was created as artwork for the first album by the Munich-based indie band PAAR, which was released on Hildebrandt's label Grzegorzki Records. The accompanying painting, which is the negative of this one, can be seen at the entrance to the labyrinth.

Segel, 2017

Sail
audiotape, UV resistant plastic film,
carbon strips, flat nylon webbing, metal and
plastic grommets and rings, synthetic ropes
1243 × 416 cm, 1222 × 482 cm
courtesy of the artist and Sommer
Contemporary Art

Die große Überfahrt, 2018

The Great Crossing
inkjet print, cassette cases, inlays in wooden case
159.5 × 111.5 × 9 cm
courtesy of the artist and Sommer
Contemporary Art

These sails made of woven audiotape were created specifically for Hildebrandt's exhibition in Tel Aviv in 2017 and were designed to fit a 12-metre sailing yacht. They were put to use on a boat journey from Cyprus to Tel Aviv to mark the arrival of Hildebrandt's art in the city. The artist's interest in sea-faring and the ocean is embedded in the tapes used to make the sails, on which his own selection of songs is recorded; these include *Love Among the Sailors* by Laurie Anderson, *Sailor Man* by TocoTronic, and others. Whilst this is the first of his works to actually take to sea, Hildebrandt has made frequent references to water throughout his career. A photograph of the boat journey itself, taken by a drone, is used in the nearby cassette case shelf work, *Die große Überfahrt*.

Digging in the Dirt (P. G.), 2016

audiotape and acrylic on canvas
220 × 164.5 cm
courtesy of the artist
Kunsthalle Praha collection

Stay With Me I Need Support (P. G.), 2016

magnetic audiotape coating, adhesive
tape and acrylic on canvas
220 × 164.5 cm
courtesy of the artist
Kunsthalle Praha collection

Hildebrandt first started his series of 'rip-off' paintings in 2009. These paintings generally come in pairs as a positive and negative of the same design. In this process a canvas is covered with white primer and then a layer of adhesive tape onto which a fixative is painted. VHS or audiotape is then applied to the adhesive tape, which allows the magnetic coating to cling to areas where fixative has not been painted. Forms are revealed once the tape is ripped off, and it is then applied to a second canvas to serve as a counterpart that contains the 'negative' of the first image. The audiotape used is always recorded with a piece of music of personal significance to Hildebrandt, which often inspires the title of each work.

LP (Große Kassetenschallplatte), 2011

LP (Big Audiotape Record)
audiotape, cassette reel, wood, acrylic glass cover
ø 192 cm
courtesy of the artist and Almine Rech
private collection, Geneva

This work is Hildebrandt's first ever large-scale 'audiotape record' piece, which he made in 2011. It was created to mimic the grooves and look of a record, the proportions of which have been greatly enlarged. This work contains a huge amount of audiotape on which a large collection of random pieces of music are recorded. *LP (Große Kassetenschallplatte)* hangs like an oculus on the upper wall in the highest part of the gallery.

Das New Yorker Zimmer (Il cielo...), 2020

The New York Room (Il cielo...)
magnetic audiotape coating, adhesive
tape and acrylic on canvas
360 × 1863 cm, in 21 parts
courtesy of the artist and Perrotin

This piece is part of a pair of rip-off paintings originally made for a room in a New York apartment. *Das New Yorker Zimmer (Il cielo ...)* is the counterpart of the artwork that stayed in New York. It is a very important work for Hildebrandt, who sees it as a 'composition pattern' of the room's structure. In other words, it is a sort of imprint – a shadowy remembrance – of that room, as well as a painting. This, together with the modular properties of the work influences the way the artist installs it at his exhibitions: either as a regular

painting or as free-standing room. It also potentially serves as a backdrop to other smaller artworks.

The song recorded on the tape, *Il Cielo in Una Stanza*, sung by Mina, refers to a room, which echoes the work conceptually: 'This room has no walls anymore', 'this purple ceiling/no, it doesn't exist anymore/I see the sky above us'. Hildebrandt named his show *Der Himmel im Raum* at Berlinische Galerie Berlin in 2009 after this same song.

Horatio Herzchen I, 2021

43.4 × 53 cm

Horatio Herzchen II, 2021

34 × 43.4 cm

Horatio Herzchen III, 2021

19.2 × 20 cm

Horatio Herzchen IV, 2021

13.2 × 20 cm

leader tape, pencil, and acrylic on canvas
artist's collection

This series of little red arrows on progressively smaller canvases was made using leader tape, which is a non-magnetic tape used to mark the beginning and end of an audiotape. Hildebrandt intentionally designed these works so that from a distance they appear like a pattern of little hearts, and they are named in dedication to his son, Horatio.

Scala, 2009

plaster, metal, aluminium
23 × 401 × 21 cm
courtesy of the artist and Wentrup

This quotation on plasterboard was lifted from the walls of the Berlin nightclub *Scala*, which closed in 2009. The nightclub's owner, who was a friend of Hildebrandt's, had asked him to make a piece specifically for the club. Hildebrandt chose to mount a biblical quotation that he had discovered in one of his favourite books, *Young Titans* (1915) by Nescio (the pseudonym of Dutch author Jan Hendrik Frederik Grönloh). It translates as 'I waited patiently for the Lord, and he inclined unto me'. The book tells the story of a group of young suburban boys who dream of becoming artists, and it has inspired Hildebrandt ever since it was given to him by stage designer Thomas Gruber. *Scala* is thus a genuine relic of Hildebrandt's adventures as an artist, as well as a work in its own right that declares the artist's heroic trajectory.



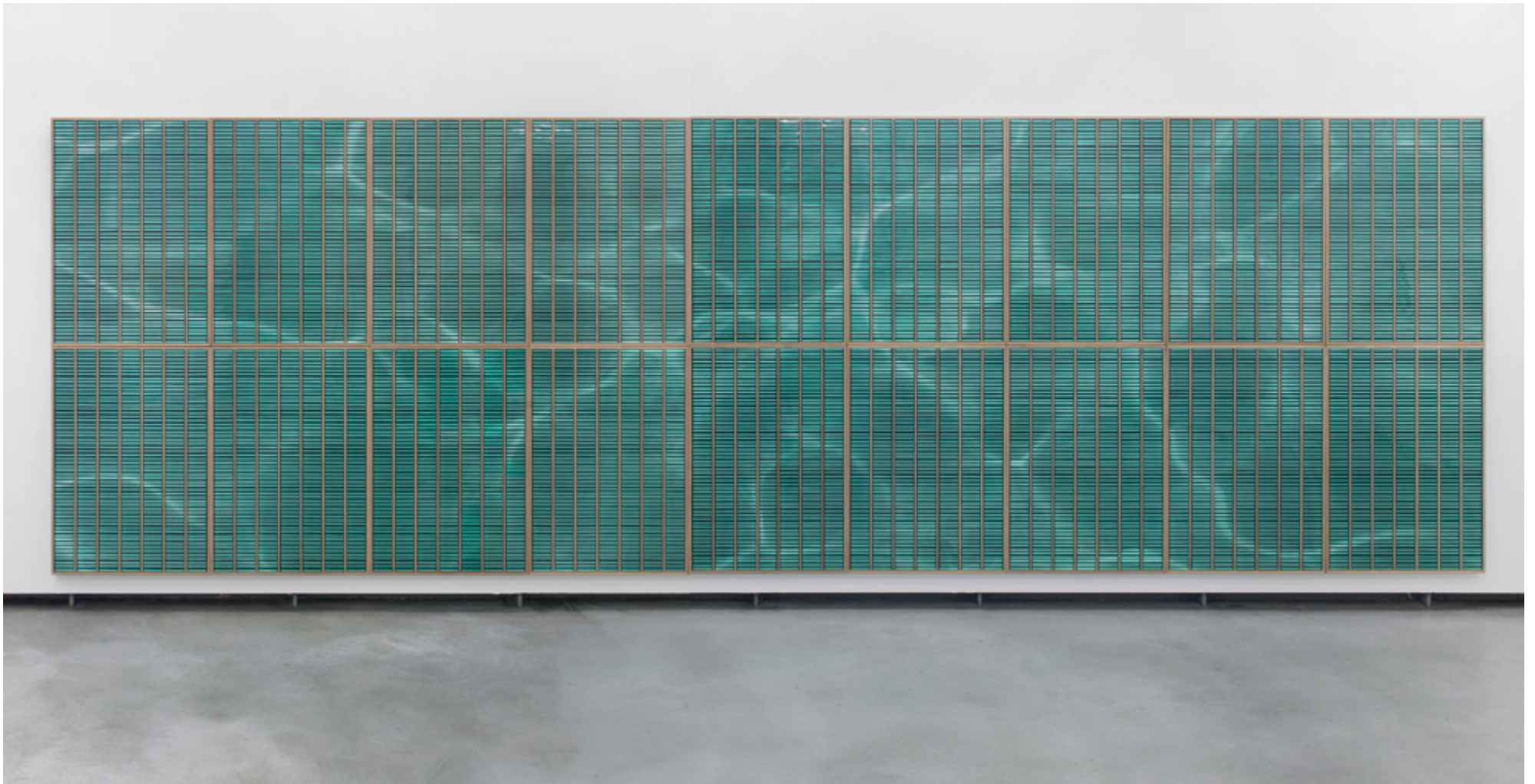
Segel, 2017
Sail

courtesy of the artist and Sommer Contemporary Art



Das PAAR Cover Bild (schwarz), 2018
The PAAR Cover Painting (Black)

courtesy of the artist and Perrotin, private collection



Urlaub im Urban, 2016
Urban Vacation
courtesy of the artist and Wentrup

Exterior

Im Hof, 2022

In the Yard
laser gravure on granite
128 × 107 cm
courtesy of the artist and Wentrup

The image engraved on this granite slab is taken from the invitation card to the exhibition *Sieben auf einen Streich*, held in 2016. It features Hildebrandt riding a bicycle in the yard outside his studio holding an extremely long paintbrush and adopting the posture of Don Quixote.

Gregor Hildebrandt Biography

Gregor Hildebrandt was born in Bad Homburg, Germany, in 1974. He currently lives and works in Berlin. He has been professor of Painting and Graphics at the Academy of Fine Arts in Munich since 2015.

Hildebrandt's solo exhibitions include *Im Sturz durch Raum und Zeit*, Mies van der Rohe Haus, Berlin (2021); *Luft in allen Zimmern*, Kunsthalle G2, Leipzig (2020); *Der Raum ist die Miete*, Almine Rech, Brussels (2019); *Tönend hallt die Jugend*, Kunsthalle Recklinghausen, Recklinghausen (2018); *In meiner Wohnung gibt es viele Zimmer*, Galerie Perrotin, New York (2018); *Ein Zimmer im Raum*, Wentrup, Berlin (2018); *Urlaub im Urban*, Künstlerhaus Bethanien, Berlin (2016); *Sterne streifen die Fluten*, Saarland Museum, Saarbrücken, Germany (2015); *Front Room*, Contemporary Art Museum, St. Louis, USA (2008).

His most recent group exhibitions include *L'Année dernière à Malmaison*, Atelierele Malmaison, Bucharest (2022); *Blanc de Blancs*, Villa Schöningen, Potsdam (2022); *Studio Berlin*, Berghain, Berlin (2020); *Eine Geschichte: Zeitgenössische Kunst aus dem Centre Pompidou*, Haus der Kunst, Munich (2016).

Hildebrandt's works are present in renowned collections, such as the collection of Centre Pompidou in Paris, the Contemporary Art Collection of the Federal Republic of Germany, the Martin Z. Margulies Collection in Miami and the Burger Collection in Hong Kong.

In 2018, Hildebrandt and his partner, the artist Alicja Kwade, founded the music label Grzegorzki Records. Throughout his career he has also curated numerous group exhibitions and since 2017, he runs his own art project space, Grzegorzki Shows.

Grzegorzki Shows exhibitions

Robert Schmitt:

I paid for content and I am proud of

29. 9. – 31. 10. 2022

Katharina Koppenwallner:

I offer this horse to you

2. 11. – 5. 12. 2022

Frieder Böhnisch:

Die Weihnachtskarten des Frieder Böhnisch

7. 12. 2022 – 2. 1. 2023

Katharina Domhardt:

Stila

4. 1. – 13. 2. 2023

Grzegorzki Records concerts and releases

Rosin, PAAR

27. 9. 2022 (on invitation only)

Walking Down Brenton Road

1. 11. 2022

ANNE

6. 12. 2022

Special programme

Special programme accompanying the exhibition includes guided tours with the exhibition curator and/or our tutors as well as regular Sunday workshops related to Gregor Hildebrandt's work.

As part of our lecture series we dive into the music scene of the 1980s and 1990s in Berlin, which is referenced in Hildebrandt's oeuvre.

Every last Wednesday of the month we screen the artist's selection of films as part of our KunstKino programme.

Follow our website and social media for more information.

GREGOR HILDEBRANDT

A Blink of an Eye and the Years are Behind Us

29 09 2022–13 02 2023

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Horzon Vaduz collection, Daniel Völzke, Anne Waak, Wentrup, Wemhöner collection
and other private collections (Berlin, Geneva, Paris, Prague, Zurich)

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