

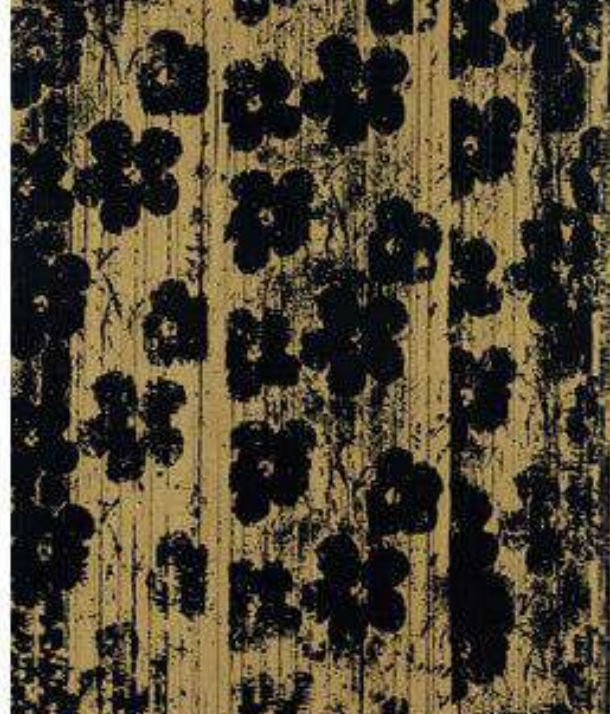
WEDNESDAY, FEBRUARY 5, 2014

Interview - Gregor Hildebrandt

INTERVIEW

These Flowers will never die - Gregor Hildebrandt

Being seen as a 'multi-medium' artist may turn out to be limiting at some point, however, Berlin based artist, **Gregor Hildebrandt** transcends such unimaginative notions by creating art works which blend music and art on multiple levels of tangible and ingenious wavelengths. Presenting his debut solo at Gallery Isa, Mumbai, the artist talks about his work in an interview for **The Art Daily**.



(Flowers of Gold, 2013
Cassette tape, adhesive tape and acrylic paint on canvas)

The Art Daily : Do you consider your art as a fusion of two distinct styles of artistic expression, i.e. music and visual representations of it?

Gregor Hildebrandt: I wouldn't say so. The music is recorded on the tapes, and the pictures are charged with it, as can be gathered from the titles of the works. But you cannot see or hear the music, and there is something new that emerges.

TAD: How did it come about? What was the first time you made music-inspired art?

GH: Music has always been important. The first time that I recall was painting an oyster box in 1993, which was strongly influenced by Jacques Brel's song, "Le plat pays". But also picture titles such as "Wie die Motten ans Licht" (As Moths to the Light) from 1997 are borrowed from lyrics of songs. I made the first cassette tape collage in 1997 in a concept book, using the song "Falschgeld" (Counterfeit Money) by Einstürzende Neubauten.



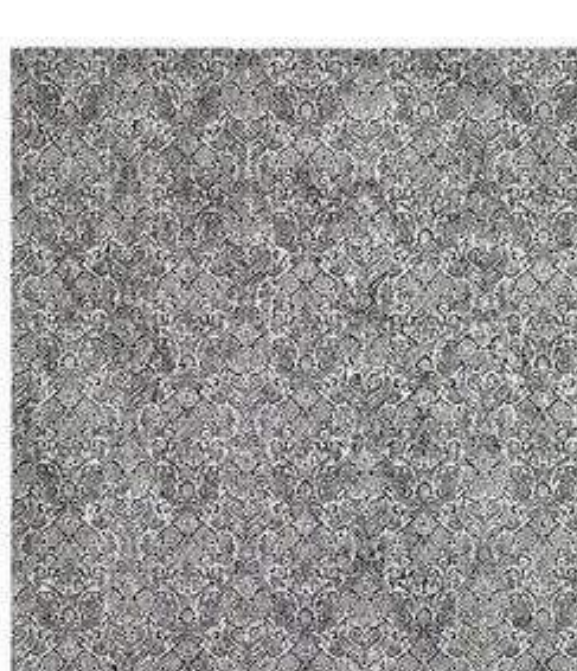
(The dark beauty of mistake (Swans), 2011
Cassette tape and acrylic paint on canvas)

TAD: What is the determining moment / phrase in the song / note / number which inspired the specific art works?

GH: "Avec la mer du Nord", with the oyster box; with the title of the Marlene Dietrich song, it's the song itself, and with "Falschgeld", the whole text: "... und Blei und Blei und Blei / verbrannt für die Liebe" (and lead and lead and lead / burned for Love).

TAD: Does spontaneity play a serious role in the making of your art? Or is it a slow ruminating deliberation on a song or a part of the song that generates the visual chain reaction?

GH: Many ideas are quite spontaneous, even though the realisation usually takes, or turns out to take, pretty long. But it is different with every work.



(3 Imaginary boys (cure), 2009
Cassette tape and acrylic paint on canvas)

TAD: Does any specific music influence you more than others?

GH: The Cure, Tocotronic, Jacques Brel and Einstürzende Neubauten, it's my favourite music.

TAD: You maintain a minimalistic palette as far as colour is concerned in your work?

GH: Yes, the colours are the result of the cassette tapes. Therefore their variety is limited.



(7 Wishes Earlier, 2013 Granite with laser engraving)

TAD: Who are the artists that inspire you most?

GH: René Daniels, K.O. Götz, Robert Motherwell, Constantin Brancusi, Frank Stella, Roy Lichtenstein, Claes Oldenburg, Frank Stella, Gerhard Richter and Andy Warhol are artists I quote directly. I am inspired by a great many, but I would like to mention Jochen Gerz especially.

TAD: Is there any message that your art intends to give to the world?

GH: I am not really sure. In my art, I am trying to create a world that exhibition visitors may enter, and so each of them may take their own individual message from it.



(Artist Gregor Hildebrandt)

TAD: What are your upcoming shows in 2014?

GH: I'm participating in two group exhibitions, one at Museum MARTa Herford (Germany), the other at the Bass Museum in Miami.

The show, 'These Flowers will never die' will display six works made from tape, cassettes and acrylic medium, and two works in granite with laser engravings. The show previews today at Gallery Isa, Mumbai and will be on view till 26th April 2014.