

ALMINE RECH

Gregor Hildebrandt Und vor der Tür stehen weiße Pferde

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The title of the exhibition “Und vor der Tür stehen weiße Pferde” [“in front the door white horses stand”] is inspired by a Portishead song entitled “The Rip”. I do like this image (the horses in front the door) so much that to me it is strengthened by the imagination of it. -Within a house one cannot see the outside-. This relates directly to my works, which conceal the music within the recorded songs. My wish is that people will refer to this show as “die Pferde” [“The horses”].

-Gregor Hildebrandt

The Almine Rech Gallery is pleased to announce its forthcoming exhibition, dedicated exclusively to the work of the German artist Gregor Hildebrandt (b. 1974). The artist’s aesthetic idiom performs an act of artistic recycling, converting an audio/video medium into a plastic one. Yet his work is a pictorial and sculptural means of expression in its own right, with immediate ties to memory. Hildebrandt tactfully stages images with strong personal narratives. His deliberately poetic discourse draws on music, film and underground culture. As a result, the nostalgic fleetingness of a self-destructive pop culture associated with a range of creative utopias is rooted in the collective memory. Throughout his work, time, space and the self combine to create a wide range of subtly reflective compositions inviting the viewer to evolve in space. A close link also exists between the representation and the recordings on these tapes, generally immortalized by the artist, thus generating an ongoing dichotomy between the real and the imaginary. Though it transgresses so-called « traditional » idioms, Hildebrandt’s work remains close to the dominant movements of 20th-century aesthetics, such as constructivism, abstract expressionism, minimal art, optical art, pop art, etc. Hildebrandt’s reuse of a bygone medium fits in a romantic historicity, generating a body of work which is as varied as it is fascinating. His work is thus infused with a romanticism which requires both introspection and imagination to grasp the beauty of things past. His sensitivity leads him to evaluate the meaning of life, including his own relation to the outside world.

Gregor Hildebrandt lives and works in Berlin.

Text by Alexandre Daletchine