

EACH MODERN

亞紀畫廊



海爾蓋特 Hell Gette, # 🏠 🐉 (#AlrightLetsGooo), 2k23, 油畫棒、油彩畫布, oil and oil stick on canvas, 200 x 170 cm, courtesy of the artist and Each Modern, photo by Dawn Blackman

亞紀畫廊新空間開幕首展

Hell Gette 海爾蓋特: CTRL3R

14 November - 23 December 2023

Reception 18 November, 4 - 6 pm

Each Modern 亞紀畫廊今日很榮幸宣布，即將展出德國藝術家海爾蓋特 **Hell Gette** 眾所期盼的亞洲第一個個展。繼參與亞紀畫廊過去策劃的 **Cyberpunk** 群展、台北藝博、上海 **Art 021** 展出之後，海爾蓋特將在今年十一月進行個展「CTRL3R」，展出藝術家在洛杉磯駐村創作的最新作品，本展也是亞紀畫廊搬遷至敦化南路二段新址後的首次展覽。

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展覽題目「CTRL3R」，是由電腦鍵盤上的命令鍵「ctrl」和「控制器（controller）」組成，如同遊戲的控制器。藝術家以一幕幕油畫串接成了冒險史詩一般的電動遊戲，讓觀眾成為了握著操縱桿的玩家。故事從一條龍、棕櫚樹與山脈的磅礴場景展開，由隱藏在畫面中的蘑菇、曲臂、劍、錢幣等 **Emoji** 符號決定接下來的故事發展，最後由三個女神：女精靈、藝術家、仙女在對決中成功弒惡龍作結，有如義大利巴洛克女藝術家阿爾泰米西亞·真特萊斯基（**Artemisia Gentileschi**）「友第德割下何樂弗尼的頭顱」（**Judith Slaying Holofernes**）中展現女性力量的現代版詮釋。在那個女畫家極為稀少的年代，這是第一幅由女性藝術家畫出的世界名作，細緻



海爾蓋特 Hell Gette, #👉👈(#BringIt 2), 2k23, 油畫棒、油彩畫布 oil and oil stick on canvas, 150 x 120 cm, photo by Dawn Blackman

描繪了女英雄友第德暗殺將軍的衝擊性場景，不僅是真特萊斯基對於男性的復仇，更是對整個社會的抗議。如同真特萊斯基作品中手刃男性角色的強悍女性，在蓋特「CTRL3R」展覽作品裡的三位女性主角中，藝術家長出了壯碩的手臂高舉著畫板；仙女漂浮在半空當中點燃火炬燒光金錢，似乎也象徵著藝術家不畏強權，質疑並挑戰藝術市場的決心，同時省思女性藝術家在當今藝術市場、藝術史上所需面對的體制性障礙與處境。

不僅敘事內容，蓋特的創作過程亦反映數位世代的繪畫語彙，無論是 2020 年倫敦 **Anka Kultys** 畫廊個展、或德國辛得爾芬根博物館、**Keibel-Villa** 美術館的個展，這些邀展單位皆是數位藝術的機構——蓋特許多作品皆具繁複穿梭數位、手工之間的複雜痕跡，反映藝術家真正掌握其標誌性風格的關鍵技巧。

蓋特在精心製作的暈染表面上層疊，向我們展示多元、新穎的拼貼手感，主要的符號滑動創建了一個看似延續的表面，那是來自繪圖軟體中塗污功能（**smudge**）的再現，突顯且模糊了 **emoji** 的形象，從而在多個平面之間創造了焦點的持續轉移。這項從繪圖軟體一躍而出的技法刺激了觀者的視覺，變成了數位主義的油畫刮刀，是巧合融入虛實世界到蓋特藝術中最基礎的工具，它引入了一個驚喜時刻，也證明了蓋特的作品是畫家對數位媒材與概念的掌握之旅，逐漸成為跨越現實世界、繪畫抽象之間的具象景觀。

與此同時，蓋特締造的空間也與藝術史彼此連結，在德國繪畫脈絡承繼基彭伯格（**Martin Kippenberger**）、厄倫（**Albert Oehlen**）、巴特納（**Werner Büttner**）的壞畫品味，粗糙、幽

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默、由水彩手稿數位化後刻意留下的粗線輪廓，透過看似快速、漸變、充滿活力的切入點，蓋特提供且要求觀眾更長的觀察與沈思：就算她所有實踐和數位的連結已眾所週知，今年開始她更加入的油畫筆大膽塗抹、大面積的有機色塊，又再將蓋爾「風景 3.0」推動到畫意

（painterly）邊緣，它們處於一個有限的、模糊的區域，同時慶祝和批評數位與繪畫的共同條件，結果是一種新的主體性將後者的意義與前者的視覺結合。透過這個過程，藝術家找到了一種終將使她消除具象與抽象、虛擬與現實之間界限的操作方式。

關於藝術家



海爾蓋特生於 1986 年的哈薩克，現居於德國慕尼黑。她的創作媒材主要為油畫、雕塑，多年以來，海爾蓋特發展出了她稱之為「風景 3.0」的繪畫類型，將傳統風景畫中的「景觀」，轉化為老式電玩遊戲、photoshop 工具和表情符號圖示等數位「景觀」。海爾蓋特重要展覽包括《CyScapes》，Galerie Nagel Draxler，柏林，德國（2023）、《#X》，Galerie Nagel Draxler，科隆，德國（2021）、《Cyberpunk》亞紀畫廊，台北，台灣（2021）、《#UnzUnzUnz》，Nagel Draxler Kabinett，柏林，德國（2020）、《##》，Annka Kultys Gallery，倫敦，英國（2020）、《An Original Netflix Series》，Hubert Burda Media，慕尼黑，德國（2019）、《#LANDSCAPE3.0》，Galerie Karl Pfefferle，慕尼黑，德國（2019）。

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Hell Gette, #👾👾👾 (#KickinIn 3), 2k23, oil and oil stick on canvas, 190 x 160 cm, courtesy of the artist
and Each Modern, photo by Dawn Blackman

Hell Gette: CTRL3R

14 November - 23 December 2023

Reception 18 November, 4 - 6 pm

Each Modern is thrilled to unveil its brand-new location with the inaugural exhibition, "CTRL3R," featuring German artist Hell Gette's latest series of work produced during her residency in Los Angeles. Following Gette's previous participation in the group show "Cyberpunk," this marks the artist's fourth collaboration with the gallery, and most notably, her very first solo exhibition in Asia.

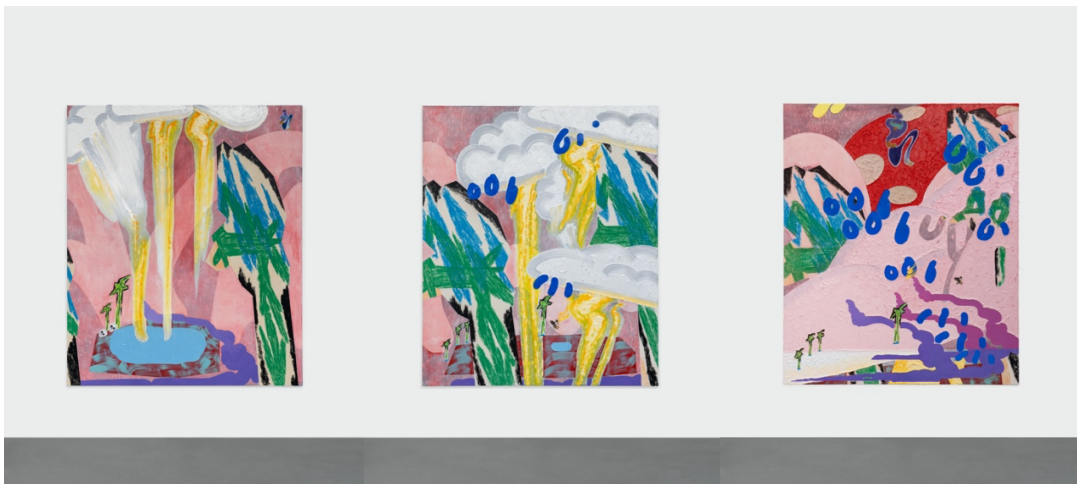
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The exhibition title "CTRL3R" is the combination of the computer command key "ctrl" and "controller" as in gaming tool. As viewers progress from one painting to another, Gette's series of works becomes a "video game" on canvas. The story grandiosely commences with scenes of a dragon, a valley, and palm trees. The progression of the narrative is guided by emojis hidden in the paintings, such as mushrooms, flexed arms, swords, coins, and more. The climax features a showdown between three goddesses: a genie, an artist and a fairy who successfully vanquish the dragon, drawing parallels to a modern interpretation of Artemisia Gentileschi's "Judith Slaying Holofernes." Just like the powerful women depicted in Gentileschi's painting, the female characters in Hell Gette's works also express such fearless determination: the artist boldly raises her powerful arms, holding a palette, while the fairy hovers in mid-air, setting money ablaze.



Hell Gette, #🍄 (#KickinIn 1), 2k23, oil and oil stick on canvas, 190 x 160 cm

Hell Gette, #🍄🍄 (#KickinIn 2), 2k23, oil and oil stick on canvas, 190 x 160 cm

Hell Gette, #🍄🍄🍄 (#KickinIn 3), 2k23, oil and oil stick on canvas, 190 x 160 cm

Images courtesy of the artist and Each Modern, photo by Dawn Blackman

(From left to right)

In addition to the narrative content, Gette's creative process also reflects a new digital vocabulary of her generation. Her works, whether in her 2020 solo exhibition at Annka Kultys Gallery in London or the two solo exhibitions in museums such as at Kebbel Villa Muesum or Museum Galerie der Stadt Sindelfingen, are tightly connected to digital art

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institutions. Many of Gette's works blur the boundary between the digital realm and the reality, showcasing a diverse and innovative collage-like texture.

Layering on the blurred surface with diverse and unique textual collages, Hell Gette creates a polycentric visual field that is continuously shifting. The pictorial surface comes from the "smudge" function in Photoshop, highlighting and blurring those emojis. This technique not only provides viewers with visual stimulation and surprises but also becomes the oil paintbrush in a digital form, shrewdly blending the virtual and the real into Gette's works. It also demonstrates the artist's journey in mastering digital media and concepts, gradually forming a tangible landscape that transcends the real world and abstract painting.

Hell Gette also creates a visual space tightly connected to the art history, especially in the German painting context. She inherits the taste for "bad painting" from artists like Martin Kippenberger, Albert Oehlen, and Werner Büttner, implementing the elements of roughness, humor, and coarse outlines deliberately preserved while digitizing from watercolor drafts. Through seemingly rapid, gradient, and dynamic entry points, Gette offers and demands more extended observation and contemplation from the audience. While her artistic practice and connection to digital tools are widely known, starting this year, she has incorporated bold oil strokes and large areas of organic color field, pushing Gette's "Landscape 3.0" to the edge of painterliness. The result is a new subjectivity that combines the meaning of the latter with the visual of the former. Through this process, the artist has found a way to eliminate the boundaries between the figurative and the abstract, the virtual and the real.

About the Artist

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Born in Kazakhstan in 1986, Hell Gette shrewdly amalgamates the conflict between the realms of reality and the digital world through her paintings and sculptures. By implementing photoshop tools, emojis and video game elements, Gette reinvents the idea of "Landscape," transforming and transcending the landscape tradition and coins her painting as "Landscape 3.0." Hell Gette's important exhibitions include: "CyScapes," Galerie Nagel Draxler, Berlin, Germany (2023); "🦋," Galerie Nagel Draxler, Cologne, Germany (2021); "Cyberpunk," Each Modern, Taipei, Taiwan (2021); "#UnzUnzUnz," Nagel Draxler Kabinett, Berlin, Germany (2020); "##," Annka Kultys Gallery, London, England (2020); "An Original Netflix Series," Hubert Burda Media, Munich, Germany (2019); "#LANDSCAPE3.0," Galerie Karl Pfefferle, Munich, Germany (2019).