

## 專訪海爾·蓋特

By 尤根·迪姆 Jürgen Dehm, artfridge, 2020年1月13日

海爾·蓋特在創作在類比世界與數位媒體之間毫不費力地達成平衡：在旅行時，她使用數位水彩筆在 iPhone 或 iPad 上以 Photoshop 素描出抽象的自然風景。她將最後產出的影像繪製成油畫，拍攝並用手機程式放上表情符後。最終，這些圖片又被放回到了油畫之上。蓋特將這樣的做法稱作「#Landscape 3.0」（#風景 3.0）。她在五歲的時候從哈薩克移居到德國，2012 年至 2017 年在慕尼黑美術學院與馬庫斯·厄倫學習繪畫。在她學業的最後時期，她從巴伐利亞文化部獲得了她的首個獎項。

尤根·迪姆：海爾，你有在最近的假日中發現什麼推薦的 Netflix 影集嗎？

海爾·蓋特：我喜歡「老媽實習生」，因為它很對我的幽默感。我也喜歡「去 X 的世界末日」。這是關於兩個無法和世界相處的怪咖，他們基本上都有善良的心，但他們沒辦法去面對那些沒人該面對的東西。圍繞在他們身邊的人儘管願意和他們保持距離，但最終還是發生了一些令人不安的事情。血腥的大屠殺，有點黑色幽默、驚悚，但音樂又很浪漫 — 尤其是第二季。記得要看原語言的版本。

尤：你會在畫作中放進這些元素嗎？

海：不，我已經結束使用 Netflix 影集當作內容了。因為想用一種叛逆的行為去回應之前的一場偶然引述藝術史的展覽，我曾經很想創作那樣的作品。在下一個展覽，我想做完全不同的東西 — 更為瑣碎。在那之前，我已經畫過 Netflix 相關的作品了，我也曾好奇我有沒有辦法把那些作品變成一個完整的展覽。展覽「An Original Netflix Series」就是關於我喜歡的 Netflix 影集。

尤：展覽在哪呢？

海：在休伯特·布爾達媒體控股公司，由蒙·穆勒休策展。那時候也有 BMW 集團文化部的湯瑪斯·顧仕德博士策畫講座。我那時很緊張，因為我們只通過一次電話。令人驚喜的是，我們很有共鳴。最後結束的很像一場喜劇，很有趣。

尤：在你的 Netflix 作品中，「怪奇物語」和「絕命律師」都出現過。你有在特別意指哪幾幕嗎？

海：沒有。我覺得把某種特定感覺轉換到畫布上更為有趣。

尤：你描繪的世界是一個由你創造的不完美油畫，有點像早期的家用遊戲機電玩。在你的童年和青年期，有沒有對你來說重要的遊戲機或電玩呢？

海：任天堂的超級馬力歐，還有一台曾經是我父親的，像 Gameboy 的蘇聯遊戲機，只有簡單的圖像。我很常玩俄羅斯方塊，我也有過電子寵物塔麻可吉。但我不是個專業玩家，比較像個瘋孩子，花更多時間在野外探險。

尤：你還時常回去你出生的哈薩克嗎？

海：不幸的是，自從我來到德國之後就沒有回去過，我父親認為那裡太危險了。不過，我很願意去那裡當背包客，哈薩克的風景真的很美。

尤：你有對那裡的童年記憶嗎？

# EACH MODERN

## 亞紀畫廊

海：我很喜歡我們的房子。很詭異、很繽紛、也很狂野。前面的花園有一顆大紫丁香樹，也有西瓜、草莓、跟野花，我們也種了一點。一座綠松石的工作台，有各種工具在兩個鞦韆旁。後花園有個獨立浴缸，旁邊有提供私密性的藤蔓，我們可以邊洗澡邊摘葡萄吃。「Banya」，也就是俄式三溫暖，熱水和冷水是完全相反的。我們也養了一些動物：小雞、母雞、公雞、還有狗。偶爾會有野生烏龜跑來跑去。我祖母的村裡還住著一個騎駱駝的女士。哈薩克的大陸型氣候讓那邊的夏天酷熱，冬天嚴冷，但我很喜歡。有一天我要建造一個類似的花園。

尤：那你搬來德國之後的適應呢？

海：對一個小孩來說，很難... 最大的改變是從自由的生活變成處在兩個美軍基地的難民營中。我們四個人住在10平方米的房間，另外兩個房間住著另外兩個家庭，廚房和浴室也要共用。所有的房子都充滿著這樣「牢房」，還有來自右翼人士的辱罵。很糟。對青少年來說，我們已經完全融入。作為移民，我們會被看作是「酷」的一群。不過和美國人當鄰居也有好處，他們的音樂很棒。我們做了很多蠢事，甚至可以拍成很棒的電影。現在看來，我不得說我們很幸運，並沒有發生什麼事。很勉強的生活，但也很好玩。

尤：你為什麼決定創作，尤其是繪畫？

海：我想藝術和繪畫不是透過決定而做的，這更像是一種對它的強烈渴望跟動力。要是沒有這些的話，那不會成功。

尤：在你的繪畫中有很多重複的元素，你有想透過多張的影像來講故事嗎？

海：我的繪畫在無形中彼此連結，就像你是超級馬力歐要前往城堡：城堡看起來很遠，你在奔跑的過程中又會發現新的世界。有時候你經過曾去過的地方，你也會再次看到早期的元素。如果裡面有「主題」，對我來說就是它們能有自己的生命，也能「跑向」其他畫面裡，然後有新的體驗。我不知道這能不能被理解，但相信我，這很合理。

尤：風景畫對你來說是什麼意義？

海：自由。

尤：那有哪些藝術家啟發你呢？

海：「新表現主義」，菲利普·古斯頓、安迪·沃荷、梵高、大衛·霍克、尼達娜·舒茨、妮可·艾森曼、瑪麗亞·拉斯尼格、喬托...

尤：你會把你的畫作看為「壞繪畫」嗎？以藝術史的分類來說？

海：如果你想把它們叫做「壞繪畫」，那我很喜歡，我也從中學到很多。有很多強烈的相似性，像是特定的美學與幽默感。就藝術史來說，我絕對會認為我處在這個脈絡裡。也許是關於後數位的「壞繪畫」，「壞繪畫 3.0」。

尤：現在你有創作關於這些繪畫和印刷的陶瓷？

海：基本上，至少大部分的陶瓷作品就是這些影像的三維度版本。我想知道三維的繪畫會是什麼樣子？然後我就從中創作陶瓷。

# EACH MODERN

亞紀畫廊

尤：那麼 1 月 18 日在洛杉磯 Nino Mier 畫廊開展，由奧立佛·贊姆策展的「To Paint is to Love Again」中，你要展出什麼呢？

海：有雷射眼睛的海豚。

尤：有什麼新年願望嗎？

海：和我自己和平相處。

# EACH MODERN

亞紀畫廊

## Interview: Hell Gette

By Jürgen Dehm, artfridge, January 13, 2020

Hell Gette manages to perform the balancing act between analogue and digital media effortlessly: while travelling, she works on plein air watercolours, paints on the iPhone or iPad and creates abstracts from depictions of nature with Photoshop. She paints the resulting images in oil, photographs them and inserts emojis via mobile apps. Finally, these pictures are transferred back to the canvas in oil paint. Hell calls the results "#Landscape 3.0". At the age of five, she arrived in Germany from Kazakhstan. She studied painting with Markus Oehlen at the Academy of Fine Arts Munich from 2012 to 2017. At the end of her studies, she was awarded the debutante prize of the Bavarian Ministry of Culture.

Jürgen Dehm: Hell, have you discovered any new Netflix series over the holidays that you can recommend?

Hell Gette: I liked "Great News" because it matches my very fine sense of humour. And I also really liked "The End of the F\*\*\*ing World". It is about two weirdos who cannot deal with the world. They both have basically a good heart, only they cannot deal with things no one should be able to deal with. The people around them, however, prefer to delude each other and leave the two to themselves, which leads to disturbing behaviour. Blood and carnage, with a touch of dark humour, disturbing, and profoundly romantic with an excellent sound-track - especially in the second season. Be sure to watch it in the original language.

JD: Will you incorporate references to these series in your paintings?

HG: No, I have finished using references to Netflix series in my pictures now. These were paintings I really wanted to make, basically as a rebellious act in response to a previous exhibition, in which I had occasionally incorporated art-historical quotations in the works. I wanted the complete opposite for the next exhibition – something trivial. Before that, I had already painted three pictures from Netflix series and was curious to see if I could turn this into a whole exhibition. That's virtually how the exhibition "An Original Netflix Series" came about, based on the Netflix series I liked.

JD: Where was this exhibition?

HG: At Hubert Burda Media, curated by Mon Muellerschoen. There was also an artist talk moderated by Prof. Dr. Thomas Girst, head of the BMW Group Cultural Engagement. I was pretty nervous because we had only spoken on the phone before. Surprisingly, we harmonized very well. It ended up almost being stand-up comedy and was a lot of fun.

JD: In the works in which you refer to the Netflix series, allusions to "Stranger Things" or "Better Call Saul" appear. Are you referring to specific scenes?

HG: Not really. I think I'm more interested in transforming a certain feeling onto the canvas.

JD: You depict the worlds you've created in a kind of lo-fi aesthetic in oil, reminiscent of early console games. Which consoles and games were important to you during your childhood and adolescence?

HG: Nintendo Super Mario, then a kind of Gameboy from the Soviet Union, with very simple graphics, that had once belonged to my father. I also played Tetris a lot. I had a Tamagotchi as an electronic pet. But I was never a gamer, rather a wild child, who spent much time outdoors in nature to experience "adventures".

JD: Do you still go to Kazakhstan often, the country of your birth?

HG: Unfortunately, I haven't been there since I went to Germany. My father thought it was too dangerous. However, I would very much like to do a backpacking trip there soon. The landscapes in Kazakhstan are breathtaking.

# EACH MODERN

亞紀畫廊

JD: What memories do you have of your childhood there?

HG: I really liked the property we lived on. It was bizarre, colourful and wild. In the front garden stood a large lilac tree. Watermelons and strawberries also grew there, and wild flowers, but we planted some as well. A turquoise worktable with every imaginable tool stood outside, next to two swings. In the back of the garden was a free-standing bathtub, a construction with vines provided privacy. We could pick the grapes directly into our mouths while taking a bath. The „Banya“, where we played „to the sun / to the moon“ with hot and cold water, was directly opposite. We also had animals: small chicks, hence chickens and roosters, and dogs. Occasionally, wild turtles were running around. In my grandma's village lived a wild camel lady. The climate in Kazakhstan is continental that means there were very hot summers and very cold winters, which I also liked a lot. One day I want to build my garden in a similar way.

JD: What was it like for you to cope with moving to Germany?

HG: As a child, it was very difficult... It was a major change from the free life in nature to the cramped life in an emigrant camp, which was situated between two American bases. The four of us lived in a 10sqm room. There were two more rooms with two families each. The kitchen and bathroom had to be shared. All the buildings were full of such „cells“. Then there was the right-wing insults. It was horrible. As teenagers, we were fully integrated, as an emigrant you are rather seen as the „cool one“. And growing up next to the Americans also had its advantages, because we were right at the source of good music. We did many stupid things... You could make a very good movie out of it. In hindsight, however, I have to say that we were very lucky that nothing ever happened to us. It was pretty marginal, but also quite funny.

JD: Why did you decide to do art, especially painting?

HG: I don't think painting or art is something you decide to do. It is more about having a very strong need or a strong urge for it. It wouldn't work without it.

JD: There are recurring elements in your paintings. Are these stories that you are telling via multiple images?

HG: My paintings are virtually linked to each other, as if you were Super Mario, for example, approaching a castle: The castle is already visible from afar, then you run into it and a new world pops up. Sometimes you walk past the first place once more and see an earlier element again. If these are "subjects", for me, they have a life of their own and can also "run" into the next picture, where they experience something new. I do not know now whether this is comprehensible, but, believe me, it makes perfect sense.

JD: What does the genre landscape painting mean to you?

HG: Freedom.

JD: And which artists inspired you?

HG: „Die Neuen Wilden“, Philip Guston, Andy Warhol, Van Gogh, David Hockney, Dana Schutz, Nicole Eisenman, Maria Lassnig, Giotto...

JD: Do you see your painting as „Bad Painting“ – in the sense of the art-historical label?

HG: I'm a big fan of „Bad Painting“, it was my school, too, if you want to call it that. There are strong similarities, such as the preferences for a certain kind of aesthetic and a specific sense of humour. Art historically, I would definitely classify my art along these lines. Maybe it is post digital „Bad Painting“, „Bad Painting 3.0.“

JD: And how do your ceramics relate to the paintings and prints?

# EACH MODERN

亞紀畫廊

HG: The ceramics are basically three-dimensional images, at least a large part of them. I want to know what the paintings would look like in 3D, and then I make the ceramics from it.

JD: What are you going to show in the exhibition „To Paint is to Love Again“ curated by Olivier Zahm at Nino Mier in Los Angeles, which begins on January 18?

HG: Dolphins with laser eyes.

JD: Any New Year's resolutions?

HG: I am at peace with myself.