









GH: Yes, I feel this as well. But having grown up during the 80's, for me tapes are not as retro as they appear. When I discovered them, in the 90's, they were everywhere. Everybody had a tape recorder, made his own mix tapes, it was totally plausible to work with this material.

*RLV: When I refer to the past, I'm thinking about your use of materials that can be the effigy of one's singular history. Songs can be considered as signs of the past paraded in the present. Are your works seizing an instant, a bit like the Tableaux-Pièges by Spoerri, who glued the rests of a dinner on a table, and demonstrated the ruins of a meal, the taste of it remaining fantasized by the viewer?*

GH: Yes, it's true. My works on paper are even more impregnated with this reality. What we see here, represented, isn't my life but a universal experience that anybody can identify with. This happens with the images I source from movies but also with the tape bands that I organize on the canvas. The tape bands can reach the conscience- it is almost the same process than when you walk on the street with some song in your mind.

*RLV: Would you consider music as a religion?*

GH: Yes.

*RLV: ...And The Cure are holding court like gods in this pantheon?*

GH: I wouldn't say it like that but one could say that in a way, The Cure are sacred.

*Interview: Rebecca Lamarche-Vadel, photography: Trevor Good*