

ON MUSIC AND BEYOND

I forgot for a while how much I used to expose myself as a musician. First there was the mouth harp, and vocals, I used to sing along with Bruno at the piano. All this combined with writing and performing poems, playing in De Tempelier in Ghent during the Ghent festival. In my teenage years I got many guitars, and still have, my first was a bass guitar (which recently disappeared in a piece I made for FIAC) together with a massive amp, which I sold when I was 17 to travel to Sweden. Later on I just got everything I could get my fingers on, traded instruments, sold them again and so on and so forth. Reaching Antwerp I started live concerts in the basement of my apartment block. I organized this tuneful night dish with Undercurrent, inviting friends and musicians from all over. I did audition at Jan Fabre as a guitar player, got into the 2nd selection and was well complemented by my approach to the instrument and amplifier. Started a band in which I joined as bass-player together with Thomas (Undercurrent) and Patrick. Played duo guitar and vocals/ drums with former housemate Allen. Played solo as Girard Kanard & His Magic Kazzoo at an Antwerp squad house, a Ghent fashion show by My Daily Wood, published a 12" Vinyl record, edition on 165 entitled; *Girard Kanard & His Magic Kazzoo* with songs as *Red Red Red I'm a little green pet* and *Green Green I'm a macho bean* and something like *Pimpin' on my dad*. All this before really exposing as an artist, this was way earlier. When the exhibitions finally sailed in I started to perform at the openings. In my studio at the HISK I had always instruments around, I'm not talking about one guitar, but plenty. I even build a real sound studio (and sold cut-outs of it as wall pieces later) and made sound related sculptures such as; *Looping Backwards* and *Caves & Intestines*. All with a clear approach of producing sound and let people hear it, play it, perform it and record it. I made over 10 vinyl's by now, and some tapes as well, all presenting a different side of what I call sound, what I claim to be music. There is vocals, live copulating bats, guitar, sound poetry & witty German songs.

THE POWER STACK
4 X 12" CABINET

The Ur Geräusch Kammer Ensemble band, with Krist and Niels as primary members, is a wide mixture of bodily and sonic textures set up in the way concerts usually are, although they mostly happen in non-musical places such as exhibition spaces. The first time we performed was in my studio in Berlin, together with Jan, without Krist. Later we played in Utrecht, Berlin again, Bourges and now Paris, with Tom & Patrick as fresh members.

As my weekly musical appetizer I play in another band with Tom & Patrick; Dan Browne, although the bands' name is still under construction, again as bass-player on my Rickenbacker with a Marshall 100w Lead to push it all through.

Why does this brief story pops up? Well, I think because I forgot about it and when you ask me what's the core of the musical performance in addition to the sculpture/ installation at Palais de Tokyo, it's this. It's rooted since many years. At the same time I was tangling the strings I was practicing art all the time. My first introduction was the sculpture classes in Eeklo with Jo. When I was 13 I joined the adult classes and got trained in modeling & sketching of naked models. Not less then 3 to 4 times a week present, even when I already hitched at sweet 16 the Sint Lucas Art Academy in Ghent. I kept attending those naked classes. At Sint Lucas I was very strong in drawing, passionate with ink and charcoal all the time, took also painting and sculpture classes. Then I joined the Art Academy in Antwerp for the sculpture studio, left after the first year, went to Sint Lucas for the graphic atelier, did for 2 years nothing but etching, silkscreens & lithographs. This all evolved in what I started to take serious as my practice, my studio, with a primary version in 2006. I started doing exhibitions, changed school, went to Breda, Brussels and eventually the HISK, working on and making exhibitions was my mane thing & the music filled the gaps.

I could continue or exceed this ephemeral sonic story sauced with plaster and sculpture wax, grained with the dust of charcoal, but I won't ...

THE CORNER OF MY STUDIO, WHICH BECOMES A ROOM

The sculpture at Palais de Tokyo stages the studio & life in general, my ears & eyes. It's a blow up of a corner of the studio, a piece of life in general in which the given situation, and not an enlarged detail, but the entire play stretches itself within the given boundaries of the exhibition space; the corner of my studio that becomes a room.

In the studio I often play guitar, unplugged in front of a mirror, penetrating but my own self. In Paris we play with 10 Marshall stacks to blow your mind and soul out. The greediness of tackling and taking so much stuff, sculptures, light, material and assembling them into one orchestration is quite a romantic vision actually, the impulse of the total turning against the fetish of the sole and minimal. There is a lot in this world, so show it, something like that. This makes it also really hard to copy the work, in any form, not as an image, you can never complete the same thing, you can but interpret, make your own version. Even I can't. It's a tool, an instrument.

How is the music in Tokyo formulated, the concert and its stage?

The stage is a dazzling display (*Dazzle light box*, 2007) where sounds bounce together. The concert, the play, is a workshop where all musical aspects are absorbed by its setting. Filling the wholes and cracks and bounce it all to the final mix. We don't make music for people to listen to but to make them shut.

Finally, the title;

DON'T YOU KNOW YOU'RE GONNA MESS UP THE CARPET

If one is familiar with the lyrics of the Velvet Undergrounds' song *Sister Ray*, the title doesn't need too much of an explanation. The oral pleasure given to the singer being worried about the fact the carpet will get spoiled, if they don't watch out, or something in that sense. Besides it's lyrics the song is a massive jam-out with a minimum length of 30 min (so beyond all boundaries of the pop song) and many times performed live, with every time a variation on the main theme - because they couldn't copy the original themselves? And can't but interpret their own material? Keeping but just one basic structure and rhythm section as long as they can with additional freak-outs of the lead singers' guitar and throat play, not accidentally my part in the Oer band (Ur Geräusch Kammer Ensemble).

Though this is only one side of the spirit of the songs' relation to the work, and I was spoiling carpets long before I saw the parallel to the songs' lyrics, but I knew the song longer before I started to spoil them, it makes sense now. The carpets serve as a canvas to me, on which I spoil everything I can get my hands on. I like being messy, being dirty, although you're hands, body and mind are trained in a certain aesthetic move which is just there, this given leads it all the right order. As a song structure or harmony, build out of different particles. This in combination with rigid framed and boxed settings, such as the stage is, the crates for the amplifiers, the chairs, the desks; the rhythm section.

I don't want to talk only in musical terms, as I don't know the official classical once, I know them, but can't use them. On one part I use art, my practice, my studio to be what I always wanted to be; a Rock'n Roll singer (*Wanna be a Rock'n Roll singer, wanna be a Rock'n Roll star*, Bon Scott, AC/DC), although I like the possibilities and vibrations within the art world much more to move and swim in, a world I'll never dive out. So it's art that kicks me and hits me, and the music, it fills the gaps.

CONTENT
MARSHALL CABINET, WOOD, WHEELS,
PLEXI-GLASS,
SILKSCREEN DUO TONE, ACOUSTION
ISOLATION
YEAR
2014

COURTESY

Joris Van de Moortel & Galerie Nathalie Obadia