



Joris Van de Moortel: *PINK NOISES*

**First US solo museum exhibition of Belgian artist Joris Van de Moortel
by SCAD Museum of Art at SCAD Atlanta, Gallery 1600**

June 17 – September 23, 2016 | Atlanta, GA

SCAD commissions artists first US performance to take place September 15th

New York, June 13, 2016: SCAD Museum of Art and GARDARIN are pleased to present *PINK NOISES*, the first solo museum exhibition in the United States of Belgian performance-based artist Joris Van de Moortel on June 17, 2016 at SCAD Atlanta in Gallery 1600. This exhibition directly follows GARDARIN's successful solo project with the artist, titled *Rotten Sun*, at UNTITLED Miami in December 2015.

PINK NOISES will include nine works by Van de Moortel from 2013 to 2015, four of which have never been shown in the US. The exhibition will run throughout the summer and close on September 23. SCAD has also commissioned the first US performance by Van de Moortel, which will take place on September 15.

Embodying the fervent spirit of concrete music and rock and roll, Van de Moortel's process-driven work encompasses sculpture, painting and musical performance to explore the tension between the static nature of objects and their potential for energy. Van de Moortel transfigures objects, strips them of their original function and meaning and gives rise to new forms. The title *PINK NOISES* refers to a frequency spectrum, similar to heartbeats, which manifests itself thru the color pink.

An ardent admirer of German Romanticism, Van de Moortel seeks the intense experiences and emotions as the artists of the nineteenth century, often placing himself in danger. What starts with crashing guitars can take the artist into a hypnotic trance-like state concluding with the cathartic destruction of instruments, amplifiers, microphones,

cables and often the stage itself. Although everything is smashed, nothing is lost. As an amplification of his performance work, Van de Moortel's mixed media paintings, figurative drawings and abstract sculptures are the assemblage of those same instrument fragments, neon tubing and stage remnants, which combined achieve unexpected compositions. As an index of prior actions, he lays bare the permanent tension that exists between order and chaos.

This brutal process animates his works with no clear beginning, middle or end, only a constant and energetic flux. Yet the deft with which he treats their presentation reveals precision and a pure sense of refinement. Like Arte Povera artist Mario Merz's use of neon, which galvanized everyday objects and fused the organic with the inorganic, Van de Moortel creates dynamic, self-contained environments and applies neon as brushstrokes that escape the contour of representation, creating a force of energy and freeing itself from the frame.

Of the nine works selected for the exhibition, Van de Moortel's *Bird House* (2015) is the most ambitious work. Speakers cast in thick resin animate an orchestral watchtower. The objects and staging formerly energized by music and sound are now muted, and an aluminum bar violently pierces the objects while neon casts energetic light on the sculpture's immaterial dimensions. The sculpture is one of a new series of six which were included in Van de Moortel's solo museum exhibition at Be-Part Center for Contemporary Art in Waregem, Belgium.

[Visit PINK NOISES at SCAD](#)

About the Artist

Joris Van de Moortel (Ghent, 1983) lives and works in Antwerp. Having graduated from the HISK (Higher Institute of Fine Arts, Ghent, Belgium) in 2009, and residing at the Künstlerhaus Bethanien (Berlin) in 2012 and 2013, his works have been exhibited in various international institutions, including the Palais de Tokyo, Paris, France; the Central Museum, Utrecht, Netherland; Centraal Museum, Utrecht, Netherland ; Palais des Beaux Arts (BOZAR), Brussels, Belgium; the Museum Cultuur Strombeek, Grimbergen, Belgium; the Künstlerhaus Bethanien, Berlin, Germany; the Fondation Boghossian – Villa Empain, Brussels, Belgium; the Musée Sainte-Croix, Poitiers and the Maison des Arts, Malakoff, France. Van de Moortel recently completed a collaboration with fashion designer A. F. Vandervorst.

About GARDARIN

GARDARIN was founded in 2014 to engage with the cultural shift in art production and reception in this era of globalization. Building on over 20 years of experience in cultural institutions and top art galleries including La Comedie Francaise, LACMA, Sikkema Jenkins & Co., Sean Kelly, and White Cube, Denis Gardarin interrogates the notion of physical site through a migrating program that mounts museum-quality exhibitions in an international context. GARDARIN focuses on comprehensive investigations of artists who are leaders across disciplines, movements. Initially focusing on the practices of French conceptual artist Mathieu Mercier, early leader of Brazilian Concrete Movement Geraldo de Barros, and key figure of the Post-Actionist movement Rudolf Polanszky. Also GARDARIN presented projects with abstract artist Joseph La Piana and with Joris Van de Moortel. In 2017 GARDARIN will mount a solo exhibition in New York with Israeli performance artist Naama Tsaabar and a project with Chzeck conceptual artist Federico Diaz.

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About Gallery 1600

One of four galleries at SCAD Atlanta, Gallery 1600 shows work from a wide variety of artists. Recent exhibitions have displayed the work of artists including Sam Nhlengethwa, Jeffrey Gibson, and Alec Soth. Gallery 1600 is located at [SCAD Atlanta, 1600 Peachtree Street, Atlanta, GA 30309](#). Gallery hours are Monday-Friday: 8:30 a.m. to 5:30 p.m. The exhibition and reception are free and open to the public.

For further press and information about the artist or the gallery, contact: Alexandra@denisgardarin.com

For SCAD press, contact Misty Skedgell: mskedgel@scad.edu

SCAD gallery hours: from Monday

Visit denisgardarin.com for information and schedule of upcoming events.



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JORIS VAN DE MOORTELE: *A sudden gall of unheard-of violence*, 2015. Neon, wood, resin speaker, microphone and acoustic guitar, cable wound. 37.8 x 24.4 x 7.8 in. (JVM016). Photo © WE DOCUMENT ART