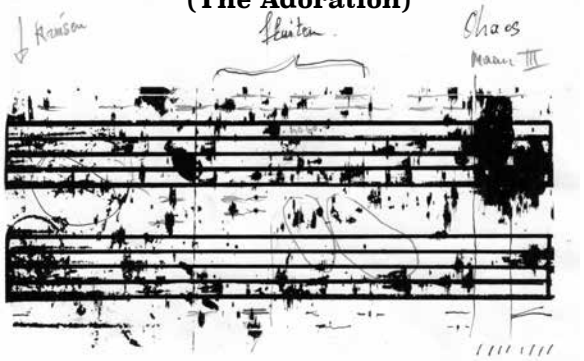
SONGS OF THE INCOMPLETE

II

12 X
De Aanbidding
(The Adoration)



Van Loon's (Theodoor van Loon, baroque painter ed.) countless adorations of Maria on canvases filled with woman in trance looking up at the virgin, descending from heaven, on her way to heaven, holding her child (the baby Jesus ed.)

The monotypes are made by using the back of my working table at the studio, full of black ink, hence the marks of lines and holes of cutting wood and various materials in the background of the drawings. This same table with drops of paint, ink, and drill holes, is used as the basis of the music score for 14 musicians of the Belgian National Orchestra. The abstract scores printed here are a distillation, as a source for the official music score, which looks much more conventional.

The 12 blue neon lights (which became part of the altar and not of *12X* eventually ed.) refer to the 12 notes in the pentatonic system, 12 is 2 times 6 so I also figured I could distract 2 alternate guitar tunings (a guitar has 6 strings unless 6 turns into 9, but I don't mind) of the placement of these notes …

12” vinyl record

A SUNDAY MESS

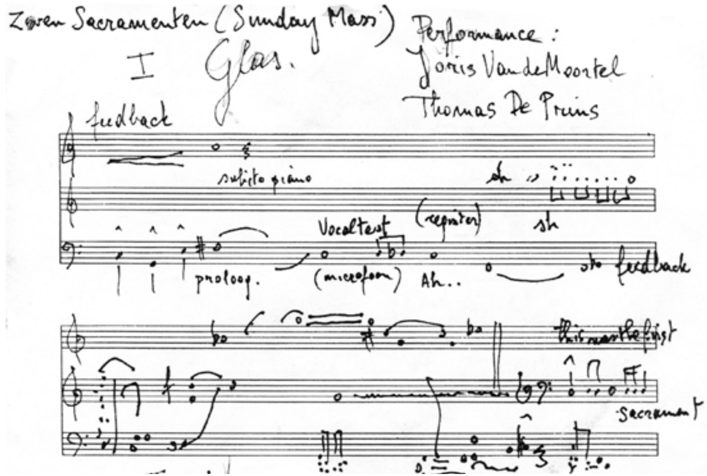
Les sept sacrement par JORIS VANDEMOORTEL

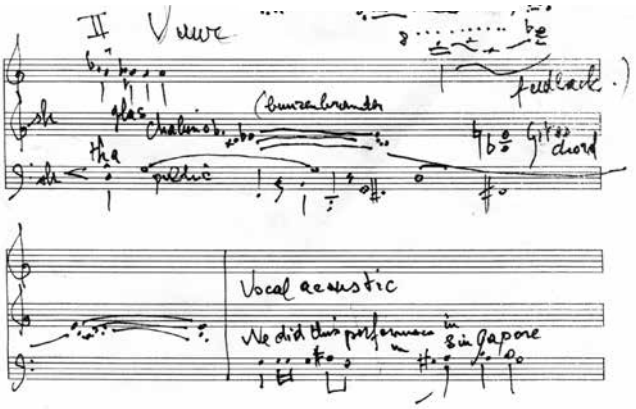
A sacrament is valid if the proper form, substance and intention are present in its operation. The condition in which the operator is at the moment he practices the rite does not affect the validity. The operation of the sacrament, on the other hand, depends on the state in which the recipient is. In Christianity a sacrament means a sacred rite through which God comes to man. In this sense, a sacrament stands for prayer and sacrifice in which man approaches God. Several sacraments mark an important moment in the live of believers.
It is by no coincidence that I make this parallel to this series of performances in which I use different elements for both their plastic an sonic qualities, the challenge to perform always in one-shot, and so also record it like that, communicates best my intent. I invite you, as recipient, to look, listen and discover.
Twice as nice, 2 Sundays, once morning, once night, I unfold a big piece of black plastic serving as an altar to open the ceremony. On this stage we see and hear a noisy compressor with a bucket of white paint and a paint gun, wine, an amplifier (MARSHALL LEAD 1960) with a glass plate taped in front, a gas fire, a casserole topped with wax, a canary bird alive but quiet, a fog machine, a fire extinguisher, gasoline, an electric guitar (FLYING V) plugged and zooming.
The 7 elements: glass, fire, smoke, wax, white, nature and vandal all present and briefly introduced in relation to previous performances at different locations around the world in which I used them as elements, injectors and driving force fuelling the action on stage.
The 7 are not only to please the eye, they serve the music, they are the music, and create the sound as any other musical instruments. And that is the key element here.
I close the plastic after the rite and twist it with a rope tight and firm as a closed shroud.

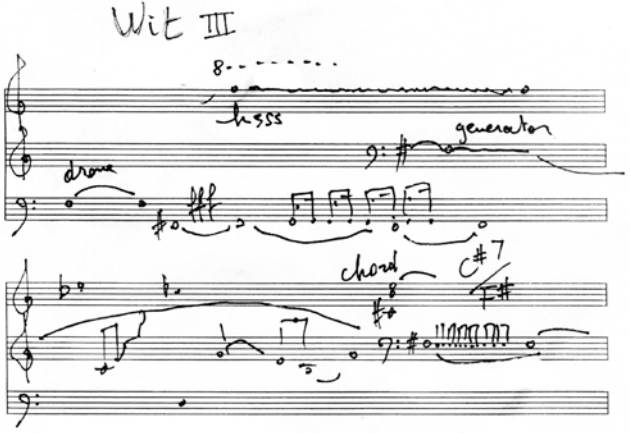
Before years of puberty hit in I served the mass at the basilica of Lourdes in Oostakker, the small town where I also grew up. As a young boy I dedicated myself for some years to the task of tasting wine and ringing the bell. And even sang in the church choir. However this mass here today, on this record, search and destroy mark the rules and clearly turned the A into an E.
With a little help of my guitar I take off to a different kind of rite. In the last Sacrament I spin the guitar strings up and up to a pitch so high they just break. Eventually I smash the body against the amplifier, splintered pieces fill the floor.
All this time, Thomas (De Prins) is behind the piano, as the organist on duty, to decode the 7 in a musical notation. He literally translates every produced sound on stage behind his piano, carefully writing down the structure and notes while playing along the black and white keys as an instant composition.
This score forms now the basis of a new piece for 14 classical musicians, in collaboration with the Belgian National Orchestra and will be performed at BOZAR, the Centre For Fine Arts in Brussels, as part of the personal exhibition entitled; "Cachivache Bugui Bugui" in one of the institute's rooms.
Thank you everyone involved, as I am aware it is rare these days and other days to let man free in his actions and thoughts.
Thank you; art world.

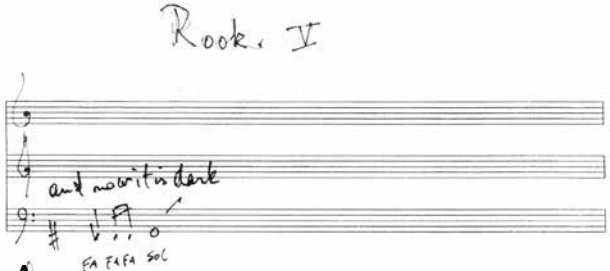
In Christian art a rainbow symbolically represents the different sacraments. The colour white indicates baptism, yellow confirmation, green Eucharist, blue wedding, purple ordination to the holy orders, red sacrament of penance and black anointing of the sick. The elements and colours that remain after the performances undoubtedly call for another symbolic translation, and obviously there is no bible to clarify them, though I try to give it a shot in the booklet series "Songs of the Incomplete" which are written as a sonic journal.

This score (p25 to 29 ed.) is the original notation of the performance *A Sunday Mess* and is the basis, together with the abstract table scores (p12 to 15 ed.) for the piece written for 14 instruments (7 string and 7 wind instruments ed.) which will be performed by the Belgian National Orchestra. The actual score is 56 pages written in detail in a standard music notation for all the 14 instruments.
During the live performance I will join with guitar and the 7 elements: **Glass, Smoke, Fire, Wax, White, Nature and Vandal.**
There will be no real rehearsal beforehand and everything will and must happen in one time, and also for the first time, with an actual music score for guitar in front of me! Well that’s a start. Thank you Thomas (De Prins ed.).









A sacrament is valid if the proper form, substance and intention are present in its operation. The condition in which the operator is at the moment he practices the rite does not affect the validity. The operation of the sacrament, on the other hand, depends on the state in which the recipient is. In Christianity a sacrament means a sacred rite through which God comes to man. In this sense, a sacrament stands for prayer and sacrifice in which man approaches God. Several sacraments mark an important moment in the lives of believers.
It is by no coincidence that I make this parallel to this series of performances in which I use different elements for both their plastic as sonic qualities, the challenge to perform always in one-shot, and so also record it like that, communicates best my intent. I invite you, as recipient, to look, listen and discover. Twice as nice, 2 Sundays, once morning, once night, I unfold a big piece of black plastic serving as an altar to open the ceremony. On this stage we see and hear a noisy compressor with a bucket of white paint and a paint gun, wine, an amplifier (MARSHALL LEAD 1960) with a glass plate taped in front, a gas fire, a casserole topped with wax, a canary bird alive but quiet, a fog machine, a fire extinguisher, gasoline, an electric guitar (FLYING V) plugged and zooming. The 7 elements; glass, fire, smoke, wax, white, nature and vandal all present and briefly introduced in relation to previous performances at different locations around the world in which I used them as elements, injectors and driving force fuelling the action on stage. The 7 are not only to please the eye, they serve the music, they are the music, and create the sound as any other musical instruments. And that is the key element here. I close the plastic after the rite and twist it with a rope tight and firm as a closed shroud.