

FIELD GUIDE



Martin Creed in his London studio. BELOW: Martin Creed, *Work No. 129, A door opening and closing*, 1995. Automatic door operating mechanism, dimensions variable.

FOR MARTIN CREED, THERE IS NO DIFFERENCE BETWEEN MUSIC MAKING AND ARTMAKING.

Martin Creed is known for his minimalist-realist ideas and installations, such as his 2001 Turner Prize-winning *Work No. 227, the Lights Going On and Off* and his 2008 *Work No. 850*, in which volunteer runners sprinted across the Tate Britain gallery every 30 seconds. But he has also experimented with music, both in his installations—the 1999 *Work No. 223, Three metronomes beating time, one quickly, one slowly, and one neither quickly nor slowly* is a fine example—and with his unnamed on-again, off-again three-piece band, which has toured throughout Europe. In fact, the 41-year-old Glaswegian doesn't see any difference between his visual and musical art. **Marina Cashdan** speaks with Creed about records versus installations, the process of music making, and his current show at the Common Guild, in Glasgow. Portrait by **Marie Angeletti**

Common Guild is in a Victorian town house. How did you use the special architecture of this space?

Because it's a house, the idea is to make the works part of the house. Works are all part of the wall, [for example].

Are these works site-specific, or like most of your works, can they appear anywhere?

Aye, I've made a lot of works that become part of wherever they're exhibited, but I don't think of them as site-specific. Though they're part of the architecture, they can be done anywhere. Like with the piece with the door opening and closing [*Work No. 129*], so as long as you have a door, you can do it. It doesn't have to be a specific door. In fact, I don't really like site-specific art in general.

Why?

I like that it can be anywhere, that one place is not more special than another place.

What came first, music or art?

I grew up with music and art, so both at the same time. I used to write music when I was a kid; then when I was at art school, I started doing things with a band.

How would you describe your music?

Well, I don't know. I think it's the same as my other work. I don't know what it sounds like to people. Maybe some of it sounds like punk, but it's not. I've been doing a lot of things with orchestral instruments. I've done two

pieces for orchestra in the past year. One was played by the City of Birmingham Symphony Orchestra [*Work No. 955*, on September 23], and another was done in Japan, by the Hiroshima Symphony Orchestra [*Works No. 955 and 994*, on May 29].



