



Wall of Sound

Goldie talks to *Kasha Van Sant* about hot-footing between the nozzle and the stylus

"I listen to classical music, I play with the huskies. That's all I really do."

I doubt very much that is all, as I listen to the man who pioneered drum and bass and the Metalheadz label - defining the music of a generation. Goldie is in fact an incredibly busy man and he has more feathers in his cap than most. Upon his own admission his one day off sees him itching to create.

"I just think from an artist's perspective you have to do as much as you can. I find that I get really bored if I'm not doing anything and so I conceptualise what I'll be doing next. I think it's when you get to an age when you feel purposeful."

At 42 Goldie is rather youthful. Having found the "boy inside" could be partly to blame, and the rest could be reclamation of the spray can that brought him to prominence. The return to his roots as a graffiti writer means an impending exhibition at the Maverik Showroom in London, which sees that 'The Kids Are

All Riot' and a culmination of 15 years of work. Old and new working in tandem, but this duality is not unintentional and it pops up frequently in his work. There is heavy symbolism at play here, the paintings are not just pictures that tell a story - their cathartic leanings depict the state of their creator. Pointing to the wall he even admits that his children can interpret this.

"See that one there, my daughter said to me, 'Daddy that looks like your mind'. Yes it's a kaleidoscope of colours and I thought, 'Yeah you're right'. She was only seven years old at the time."

I see complexity, turmoil, sparking synapses and constant states of flux - and the aforementioned duality. But unlike most dualities that work in parallel or simultaneously never to coincide, Goldie's work and thoughts collide explosively onto the canvas and meet somewhere in the middle. Cerebral snapshots, unexpected and surprising.

At the very time when Goldie became a massive name