

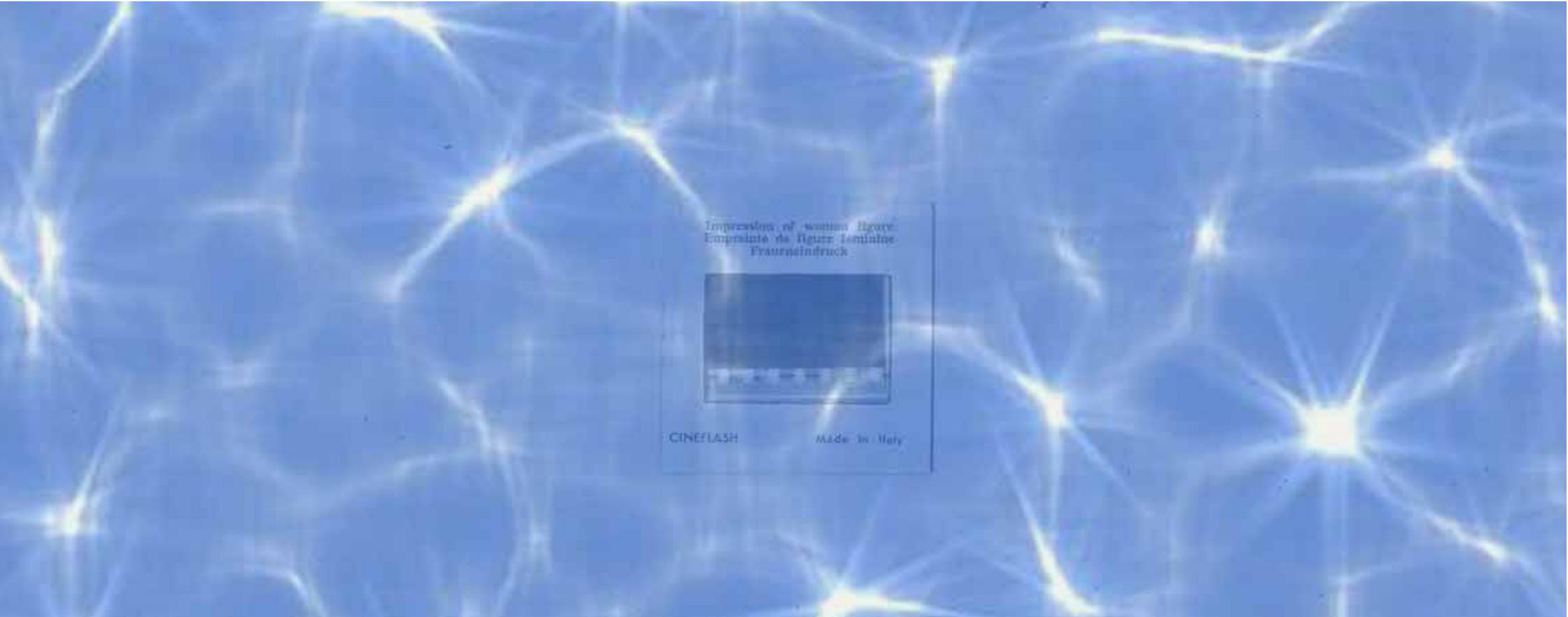
# Thomas Goddard

Cover Image: *Baby I Got Your Money*, 2015  
Archival Inkjet Print, 84.1cm x 118.9cm



# A Sort of Wallpaper

g39 Unite Residency, Cardiff, 15 January - 14 March 2015



***Impression of a Woman Figure, 2015***  
Archival Inkjet Print, 84.1cm x 118.9cm

*A Sort of Wallpaper* is an ongoing series in which project archives that include objects, documents, maps and scripts are reconstructed into multi-layered imagery, forming new and playful narratives. Shining new light on previous works, *A Sort of Wallpaper* merges the artist as collector, archivist and hoarder.

*Pipe Baby Dreams, 2015*  
Archival Inkjet Print, 84.1cm x 118.9cm



*Another Dress Rehearsal, 2015*  
Archival Inkjet Print, 84.1cm x 118.9cm



hurt

**Judy, 2015**

Archival Inkjet Print, 84.1cm x 118.9cm

*Inspired by the Judy Garland quote:*

*'I wanted to black out the future as well as the past. I wanted to hurt myself and everyone who had hurt me.'*

# Bad Wolf

Standpoint Futures Residency, Standpoint Gallery, London, June 2015



***Macho, 2015***

HD Video, 1 min 44 secs

*Macho* and *The Impression of a Woman Figure* (overleaf) are a diptych, intended to be played together, in which archival educational film is subverted to transform the content from informative to a comment on current society. *Macho* plays with the perception of masculine control within the porn industry. Imagery of Kurt Russell and specifically his crotch distort the view of the All American Hero, revealing a dark, sexual motivation.



***The Impression of a Woman Figure, 2015***  
HD Video, 3 mins

*The Impression of a Woman Figure* is the second in a diptych (see *Macho*, previous page), which combines archival footage along with autobiographical content to address a moment in society, specifically gender stereotypes. In this short film, the historically reinforced roles of the female are submerged within a dreamlike state, from within which a powerful yet undefinable woman figure emerges.

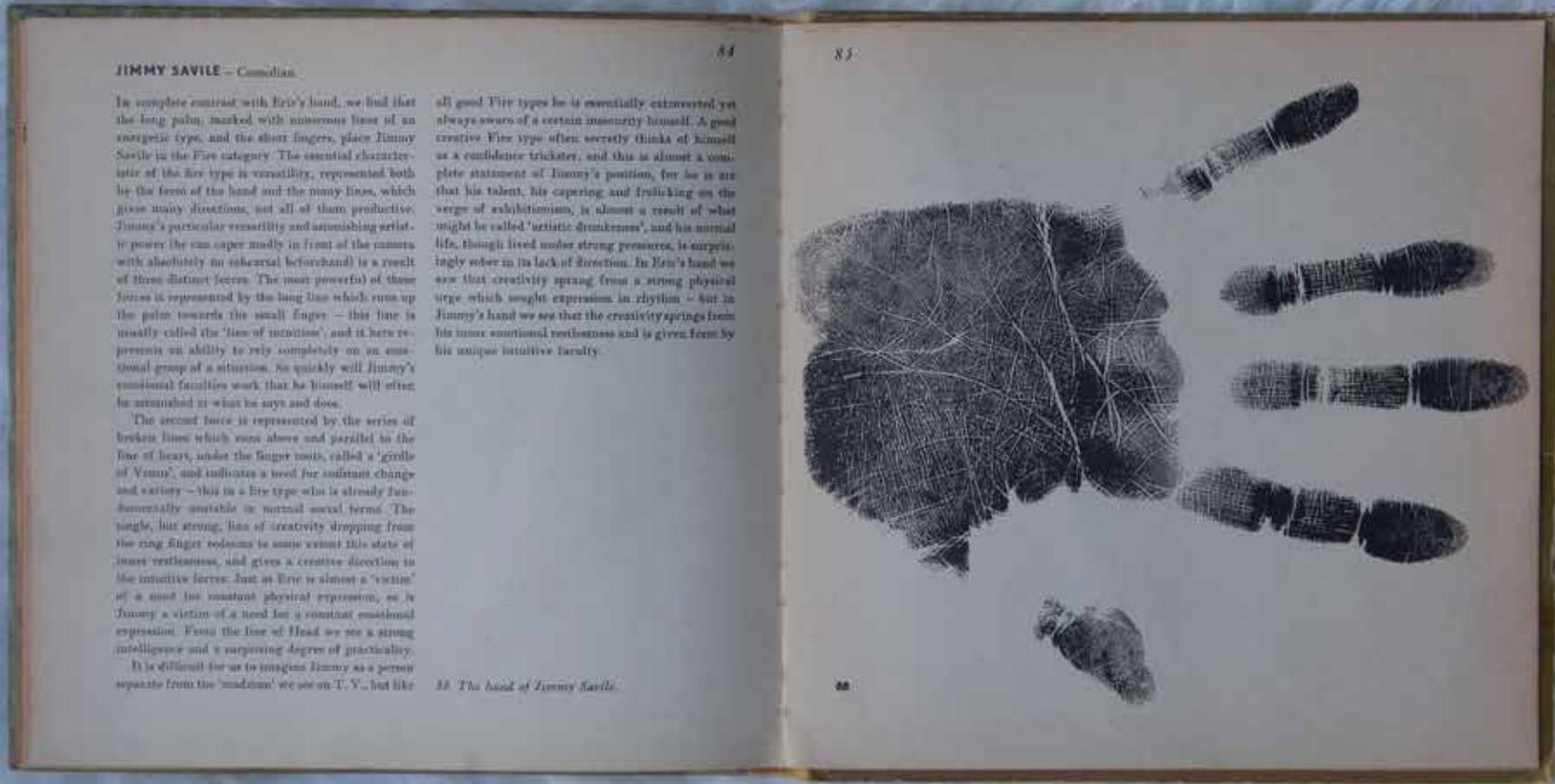
## ***Well-being Sticks, 2015*** Assorted painted wooden sticks

*Well-being Sticks* are a non-public performance considering the artist's relationship with work and success. Developed around day-to-day studio activity, the private performance of collecting sticks from the surrounding area acts as a reward system for achievements, returning to a time of pre-unification. Highlighting the subjectivity of well-being, the sticks comment upon current Tory policies measuring public well-being.



### ***An Interview with Thomas Goddard, by Thomas Goddard, 2015*** HD Video, 15 mins. Performed on 10th June 2015

Presented during the Standpoint Futures residency, *An Interview with Thomas Goddard, by Thomas Goddard* is the first in a series of scripted self-interviews. The audience at Standpoint in Hoxton were confronted with the image of an interviewer on a clapped out television sitting centre stage. With no sign of the interviewee, interviewer and audience waited patiently yet confused, with the latter becoming tense, nervous, lost, and seeking ever more answers from an unassuming host. Turning the expectations of the audience on their head, this series of self interviews sits between madness and interrogation, forcing self reflection from both the artist and audience.



**JIMMY SAVILE** — Comedian

In complete contrast with Eric's hand, we find that the long palm, marked with numerous lines of an energetic type, and the short fingers, place Jimmy Savile in the Fire category. The essential characteristic of the Fire type is versatility, represented both by the form of the hand and the many lines, which give many directions, not all of them productive. Jimmy's particular versatility and astonishing artistic power (he can caper madly in front of the camera with absolutely no rehearsal beforehand) is a result of these distinct forces. The most powerful of these forces is represented by the long line which runs up the palm towards the small finger — this line is usually called the 'line of intuition', and it here represents an ability to rely completely on an emotional grasp of a situation. So quickly will Jimmy's emotional faculties work that he himself will often be astonished at what he says and does.

The second force is represented by the series of broken lines which runs above and parallel to the line of heart, under the finger roots, called a 'grille of Venus', and indicates a need for constant change and variety — this is a Fire type who is already fundamentally unstable in normal social terms. The single, but strong, line of creativity dripping from the ring finger indicates to some extent this state of inner restlessness, and gives a creative direction to the intuitive force. Just as Eric is almost a 'victim' of a need for constant physical expression, so is Jimmy a victim of a need for constant emotional expression. From the line of Head we see a strong intelligence and a surprising degree of practicality.

It is difficult for us to imagine Jimmy as a person separate from the 'madman' we see on T. V., but like

all good Fire types he is essentially extroverted yet always aware of a certain insecurity inside. A good creative Fire type often secretly thinks of himself as a confidence trickster, and this is almost a complete statement of Jimmy's position, for he is one that his talent, his capering and frolicking on the verge of exhibitionism, is almost a result of what might be called 'artistic drunkenness', and his normal life, though lived under strong pressures, is surprisingly sober in its lack of direction. In Eric's hand we see that creativity spring from a strong physical urge which sought expression in rhythm — but in Jimmy's hand we see that the creativity springs from his inner emotional restlessness and is given form by his unique intuitive faculty.

85 The hand of Jimmy Savile.

**The Hand of Jimmy Savile, 2015**  
C-type Print, 60.9cm x 50.8cm

Despite national vilification, *The Hand of Jimmy Savile*, is an awkward reminder that Savile is in fact a human being. Portrayed by the media as a monster and key perpetrator of sexual abuse, Savile's hand print suggests both his deception and simultaneously his singularity - highlighting that his crimes were not committed in isolation. Presented on a bed of grey fur alongside an eerily close character analysis, the print invites the viewer to question its origin while conjuring images of Savile's synonymous grey hair and the delicate nature of his victims.

# Be More Brando

MOSTYN, Llandudno, 18 July - 8 November 2015



***Brando Facepalm, 2015***  
**Silver Gelatin Photograph, 21cm x 29.7cm**

*Brando Facepalm* is a self portrait taken in the guise of Marlon Brando in character as H. G. Wells' Dr Moreau. The format of the photograph was initially a riff on the Women's Art Society exhibition showing concurrently at MOSTYN which presented an image of each participant proudly placed within their rented golden frame. The use of Brando's Dr Moreau visually reflects the contrast between his God like status and his tragic life.

## ***Be More Brando, 2015***

Limited Edition Giclee and Letterpress Print, 42cm x 59.4cm

*Be More Brando* takes *Apocalypse Now*, a film well known for its turbulent production, as inspiration. While Brando was publicly scapegoated by Francis Ford Coppola for problems on set including lack of preparation, Brando's personal archive has uncovered heavily annotated editions of the novel 'Heart of Darkness', letters and audio between the two showing that Brando shaped the vision of the film.



## ***Being Brando, 2015***

HD Video, 7 mins 10 secs

*Being Brando* presents a compilation of Marlon Brando impressions by both fans and professional actors. The range of sources and selection of Brando traits common to most of the impersonations shows the extent to which his performances have disseminated popular culture. *Being Brando* also pulls at the process of imitation itself as a way to take on another character either through desire to worship or to forget oneself.

# Hungry?

AxisWeb Commission, Wakefield, August 2015



***Hungry?, 2015***

Archival Inkjet Print, 118.9cm x 84.1cm

*Hungry?* is a playful piece of subliminal messaging combining Wakefield's locally grown Rhubarb with a classic piece of hidden advertising; '*Hungry? Eat Popcorn*' originally used in a cinematic context in 1957. Creating both a graphic and metaphoric relationship within the text, the phallic 'Rhubarb' sits upon the symbol of fertility, 'Popcorn'. The possibility of infidelity is also questioned, hinting to the phrase 'Never touch another man's rhubarb'.

# Chew Chew

Plymouth Art Weekender Commission, Plymouth, September 2015  
Selected 6, Jarman Awards, UK tour & Buenos Aires, Argentina, 2016



**Chew Chew, 2015**  
HD Video, 2 mins 20 secs

Connecting with the production of a well-known chewing gum in Plymouth, *Chew Chew* presents a selection of chewing gum adverts, reclassified and arranged within Roger Manvell's abbreviated version of the Hollywood's Hay's Code, creating a short film with a sexually charged perspective, hinting to our obsession with restriction and biased gender views on promiscuity

# The Chambered Cairn

Artist in Residence, Parc le Breos, Gower, November 2015 - April 2016



***The Chambered Cairn, 2016***  
HD Video, 17 mins 58 secs

Considering migration as a mode of collectively understanding the past, *The Chambered Cairn* is placed in opposition to the current cult of the individual showing the tension between individuality and society. Created following a 6 month residency at Neolithic site, Parc le Breos, in South Wales, it draws upon themes of shelter, survival, hunting and ritual. The project was supported by Cadw.

# Journey to the Clouds

UP-on Live Art Festival, Chengdu, China, April 2016  
Expansion + Regeneration, Chongqing, China, April 2016



## ***Journey to the Clouds, 2016*** Live Performance and Film

*Journey to the Clouds*, performed in Chengdu and Chongqing, China, pulls apart a cultural misunderstanding of fame. Lingering on Brando's enforced stereotype, he is here presented as a larger than life character; his blubbery exterior bounces in conflict with his graceful motion, at once almost dancing and teetering on the brink of collapsing, Brando is both endearing and disgusting, forcing the audience to both embrace and reject. Playing on the access all areas approach to celebrity life, Brando Live forces the audience to face up to the vision they have inadvertently created. A short film sits alongside two live performances which connects Brando to China's rapid cultural transformation and equally swift rejection of its past.

# The Days of Brexit & Bregret

*The Mad Cow Mourns, 2016*  
Archival Inkjet Print, 3.05m x 1.52m

Europa, Transition Gallery, London, June 2016



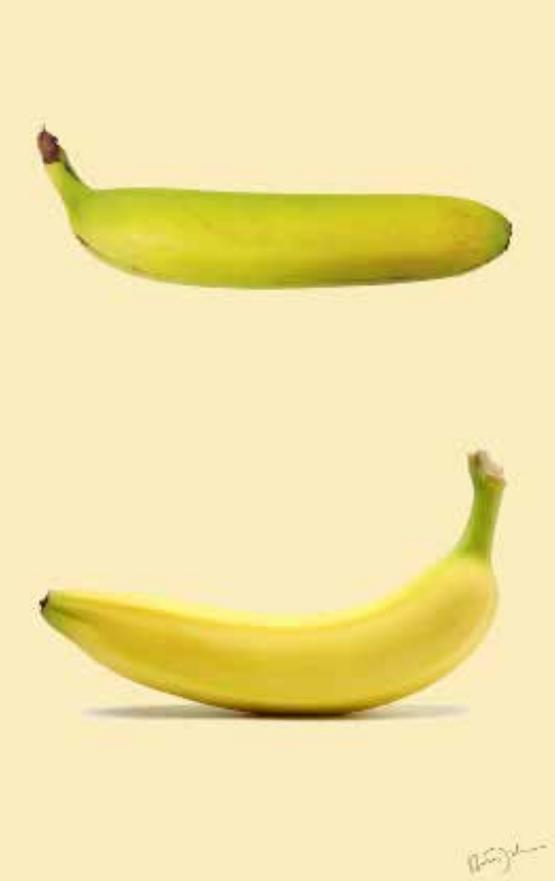
**99 Kriegsminister, 2016**  
Archival Inkjet Print, 3.05m x 1.52m

Taking a lyrics from the anti-war pop song by German band Nena, *99 Luftballons*, the work shows the rabble rousing of the leave campaign against a Germany controlled Europe - the significance of the lyrics being 99 war ministers. The background signifies the promise of an economic rise, although perhaps only due to the hot air bellowed out by the politicians. It simultaneously sits to symbolise an ambitious rise in immigration or soaring costs or an increase in jobs or an increase in unemployment..!

**Boris is Bananas, 2016**

Archival Inkjet Print, 3.05m x 1.52m

Taking inspiration from Magritte's *The Treachery of Images* (1929), *Boris is Bananas* pokes fun at the news that straight bananas could be outlawed by the EU. Adding to his list of gaffs that make him the nations most lovable laughing stock, Boris Johnson, who made the claim as part of the Brexit campaign, in this piece becomes the artist - his signature adorning the right corner. Becoming the artist of his own demise, perhaps this was one banana skin too far for old Boris.



**Spam Euro, 2016**

Archival Inkjet Print, 3.05m x 1.52m

Back in the 1980s, the European Commission hatched a plan to re-name the British sausage an “emulsified high-fat offal tube”. A government minister successfully repelled the threat and became prime minister thanks to a wave of support for the Great British Banger. His name was Jim Hacker, and this was not the real world, but the television comedy *Yes Minister*.

# Crow Jane Blues

Test Space, Spike Island, Bristol, July 2016



***Crow Jane Blues, 2016***

An exhibition of work incl. postcard, works in clay, 3 limited edition prints and 2 billboard images

*Crow Jane Blues* seeks to highlight our societal status as one featuring a cunning political hierarchy at odds between overwhelming commercial and financial control, yet at the mercy of the citizens over which they rule without empathy. The prophetic figure of the crow is used to present the political elite; stuffed yet regal, sitting as a higher presence.

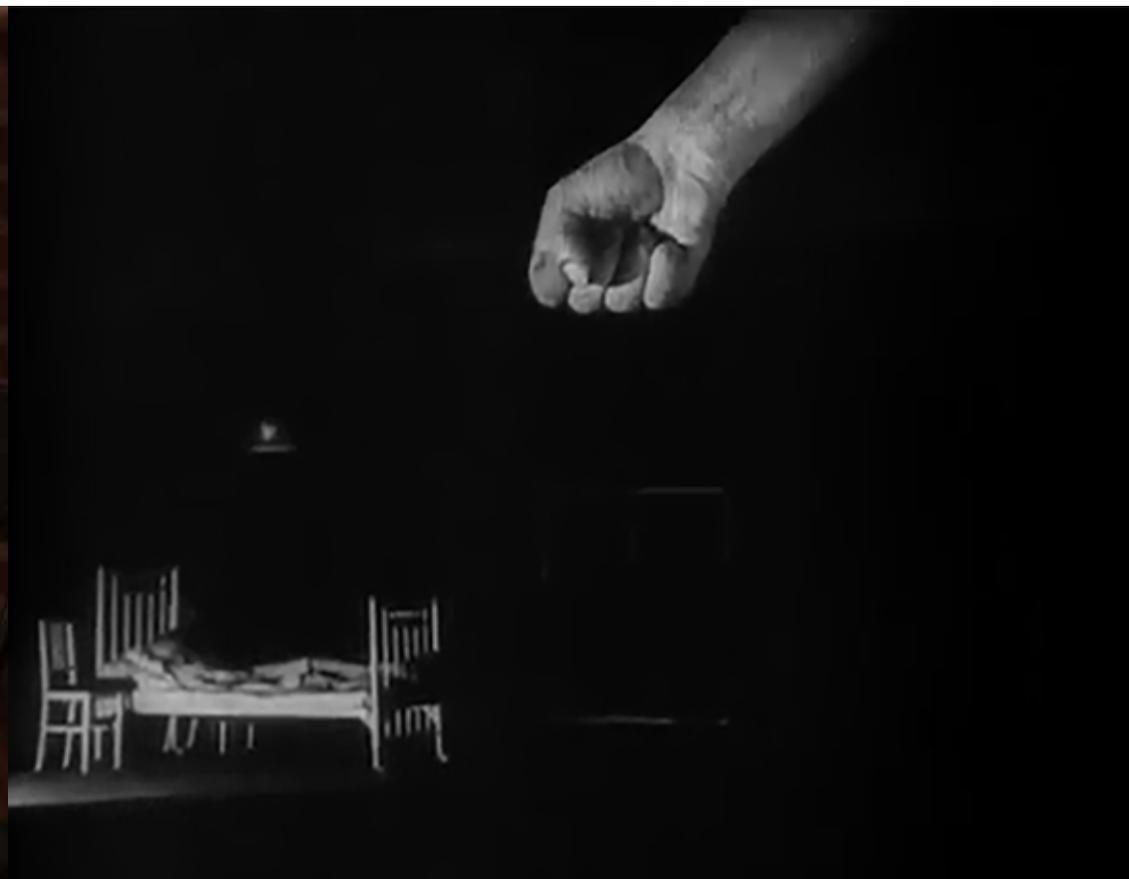
# Idle Hands

Experimentica17, April 2017

## *Idle Hands are the Devil's Play Thing, 2016*

Film, 15 minutes

*Idle Hands are the Devil's Play Thing* is a short film which combines archival footage of busy hands, from scrolling and tapping to smoking and fanning, to consider the social, psychological and emotional contexts of these movements and activities.



## *Idle Hands are the Devil's Workshop, 2017*

Live Performance

*Idle Hands are the Devil's Workshop* is a new performance developed in collaboration with choreographer James Hadaway and students from Stanwell School's Performing Arts course for Experimentica, Chapter's annual live art festival. Presenting hands as the protagonist and performer, the abstracted tragi-comedy performance uses movement techniques such as finger tutting to render familiar forms as beautifully disembodied.

## CONTACT

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Image: *Greetings From Bala Lake*, 2012  
Production Still, 59.4cm x 42cm