

MARCH 21 - MAY 3, 2025

Patrick Goddard

Hot Cadavers

OPENING: MARCH 21, 2025, 5-8 PM
GNYP GALLERY ANTWERP



Installation View: Hot Cadavers at GNYP Gallery Antwerp in 2025

Patrick Goddard

Hot Cadavers

MARCH 21 - MAY 3, 2025

"I'm talking to you about solidarity with students and workers, and you're talking to me about tracking shots and close-ups! You're idiots!" At the height of the events that led to the famous May of 1968, Jean-Luc Godard, the great name of the French New Wave, was caught exchanging accusatory words with other filmmakers. The issue was what to do to help the cause. For him, when faced with pressing practical matters, the cinematographic technique had little power. In the nick of time, solidarity ought to be done without a camera in hand. This schematic separation between art and politics, in any case, wasn't so stuck as Godard himself would probably later have admitted. Art and politics mingle in complex, dialectical ways. In the end, solidarity and tracking shots belong to the same endeavor—a comprehension shared by Patrick Goddard's view on the possibilities of art as a political medium.

In *Hot Cadavers*, Goddard's (born in 1984 in London) first exhibition with GNYG Gallery, he presents new and recent works in various media: sculpture, drawings, and film. Despite the variation, there is a theme to which they tend to converge—that of "The Wild." Something the artist understands as a big outsider. That is, outside of capitalist relations, outside of civilizational rules, and regulations, and outside, one could add, the rules that separate different media. That realm, fundamentally chaotic, finds some coherence in the world created by Goddard. In his works, several of our contemporary crises are understood through the lenses of this outsider. Still, we are welcomed not only to mourn the results of such ongoing predicaments, like the climate emergency, or the refugee crisis, but also to question and investigate what led things to this state of affairs. When facing a work like "Migratory Birds," for instance, or even "Skirmish," we can't help but inquire what exactly is

going on. But while the first work may lead us to lament, given its somber connection between migration and Anthropocene, in the second one, we may realize even with some amusement, that the notions of inside and outside, local and external, are much more porous than are often assumed to be.

This same dynamic between static melancholy and witty reflection can also be found in another pair of works. In "Ghost! (20)," the exclamation point delivers the impact: given the sheer size, the lighting, and the motive itself, the viewer's first response might be more of awe than anything else. However, in "Whoopsie's Dream," once again absurdity is transformed into examination. The comparison between immigrants and animals, full of consequences and historical warnings, is represented through a different key, indifferent to the common boundaries between genders, political inclinations, and eventually viewer response. Yet politics is not just about denunciation; even if timid, there is always a small hint of utopia. In his recent charcoal series "Denizens," Goddard manages to discover and celebrate a new wilderness in the heart of the city; a wild space unfolds even there, where all possibilities of life seemed exhausted. Such dynamics, on another level, also remind us that nature always ends up transforming itself. Despite the grim scenario that we are apparently condemned to reproduce, corpses give rise to other organisms that in turn repopulate and disorganize what we thought was stable and known. Despite the grim scenario, someone will still have the last laugh. And it won't be us.

Joao Gabriel Rizek



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Patrick Goddard

Migratory Birds (A Small Horror)

2024

lead, steal

unique sculpture in 100 parts



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Patrick Goddard

Humans-Animals-Monsters

2020

lead, mirror

sculpture in 8 parts



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Patrick Goddard
Men in the Bushes
2025

charcoal on board in mahogany frame

122 x 92 x 3 cm

123 x 93 x 3 cm (framed)





Patrick Goddard
Men in the Bushes II
2025

charcoal on board in mahogany frame

122 x 92 x 3 cm
123 x 93 x 3 cm (framed)



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Patrick Goddard

A Common Fox

2025

charcoal on board in mahogany frame

124 x 152 x 3 cm

125 x 153 x 3 cm (framed)



Installation View: Hot Cadavers at GNYP Gallery Antwerp in 2025

Patrick Goddard

Man in a Hat

2025

charcoal on board in mahogany frame

42 x 32 x 2,5 cm

43 x 33 x 2,5 cm (framed)





Patrick Goddard

Swan

2025

charcoal on board in mahogany frame

79 x 64 x 3 cm

80 x 65 x 3 cm (framed)

Patrick Goddard

Owl in the grass

2025

charcoal on board in mahogany frame

79 x 64 x 2,5 cm

80 x 65 x 2,5 cm (framed)





Patrick Goddard

Sneaker

2025

charcoal on board in mahogany frame

72 x 54 x 2,5 cm

73 x 55 x 2,5 cm (framed)



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Patrick Goddard

Brick Thrown in Pond

2025

charcoal on board in mahogany frame

124 x 152 x 3 cm

125 x 153 x 3 cm (framed)



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Patrick Goddard

A Big Dog

2025

charcoal on board in mahogany frame

92 x 122 x 3 cm

93 x 123 x 3 cm (framed)



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Patrick Goddard

Ghosts (20)

2025

expanding foam, wood, light, steel cables, motor

350 x 330 x 330 cm (esdtimated)



Installation View: Hot Cadavers at GNYP Gallery Antwerp in 2025

Patrick Goddard

Raid

2025

Resin, acrylic paint

unique sculpture in 80 parts





- Animals don't have culture.

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Patrick Goddard
Animal Antics
2021

Single channel 4k video with 5.1 sound

37 minutes 54 seconds



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Patrick Goddard
Whoopsie's Dream
2022

Single channel 4k video with 5.1 sound

20 minutes



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Patrick Goddard

The artistic practice of the London based artist Patrick Goddard (b. 1984, London, UK) spans video, sculpture, installation, photography, painting and drawing. Through absurdist storytelling, Goddard explores a range of pressing issues, from ecology and the Anthropocene to racial politics, migration and urbanization. His politically charged works often feature a self-defeating black comedy to critique the complexities of modern life, undermining his attempts to generate personal and political integrity.

Goddard holds a BA Fine Art from Bath Spa university, a MFA Fine Art from Goldsmiths University and a PhD Fine Art Practice from Oxford University. His multidisciplinary works have been exhibited in several solo and group exhibitions in multiple international institutions, museums and galleries including Tate Modern and BFI London Film Festival.

Patrick Goddard

Solo Exhibitions

2025

Hot Cadavers, GNYP Gallery, Antwerp (Belgium)

2024

Essaims, Hordes, Fléaux, MABA, Paris (France)
Home Invasion, Seventeen Gallery, London (UK)

2023

Animal Feed, A10, Valencia (Spain)

2022

Nocturnal Creatures, Whitechapel Gallery / Bishops-
gate Institute, London (UK)
Pedigree, Seventeen Gallery, London (UK)

2021

Die Biester, E-Werk, Freiburg (Germany)

2020

Trip to Eclipse, Matt's Gallery, London (UK)

2019

Real Estates, Seventeen Gallery, London (UK)

2018

Ghost House, The Drawing Room, London (UK)

2017

Go Professional, Seventeen Gallery, London (UK)
The Hellish Cycle Complete, Hardwick Gallery, Glou-
cestershire (UK)

2016

Looking For The Ocean Estate, Almanac Projects,
London (UK)

The Hellish Cycle, Blackrock/Matts Gallery, Glou-
cestershire (UK)

2015

Gone to Croatan, Outpost Gallery, Norwich (UK)

2014

Revolver II, Matt's Gallery, London (UK)

Selected Group Exhibitions and Art Fair Presentations

2024

A Cage Named Garden, Tate Modern, London (UK)
Art fair group presentation with Seventeen, NADA,
Miami (USA)
Art fair group presentation with Seventeen, Frieze
London, London (UK)

2023

Animal Instinct, MBAL, Le Locle (Switzerland)
Art fair group presentation with Seventeen, Frieze
London, London (UK)

2022

British Art Show 9, KARST, London (UK)
The London Open, Whitechapel Gallery, London (UK)
British Art Show 9, Caterfield Gallery, Manchester
(UK)
British Art Show 9, Wolverhampton Art Gallery, Wol-
verhampton (UK)
Art fair group presentation with Seventeen, Paris+ par
Art Basel, Paris (France)

2021

Blue Sky Thinking, Ulster Museum of Art, Belfast (Ire-
land)

British Art Show 9, Aberdeen Art Gallery, Aberdeen
(Scotland)

Solo presentation with Seventeen, Frieze Sculpture
Park, London (UK)

2020

Essex Road 6, Tin Type Gallery, London (UK)
The Wasserman Kids, Et al. Ect., San Francisco (USA)
Art fair group presentation with Seventeen, Frieze
London, London (UK)

2019

Art fair group presentation with Seventeen, Liste, Ba-
sel (Switzerland)
Art fair group presentation with Seventeen, Frieze
London, London (UK)

2018

Meanwhile, Lower Green, Norwich (UK)
The Skin of the Eye; Act I, Vermilion Sands, Copenha-
gen (Denmark)

2017

Is This It?, State of the Art, Berlin (Germany)
Zero Recoil Damage, Folkestone Triennial, Folkestone
(UK)
For & Against, RADAR, Loughborough (UK)

2016

The Bullet Returns to Where the Shot Was Fired,
House of Ergon, Berlin (Germany)
Planned Obsolescence, Miltronic, Moscow (Russia)

CONTACT & INQUIRIES

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