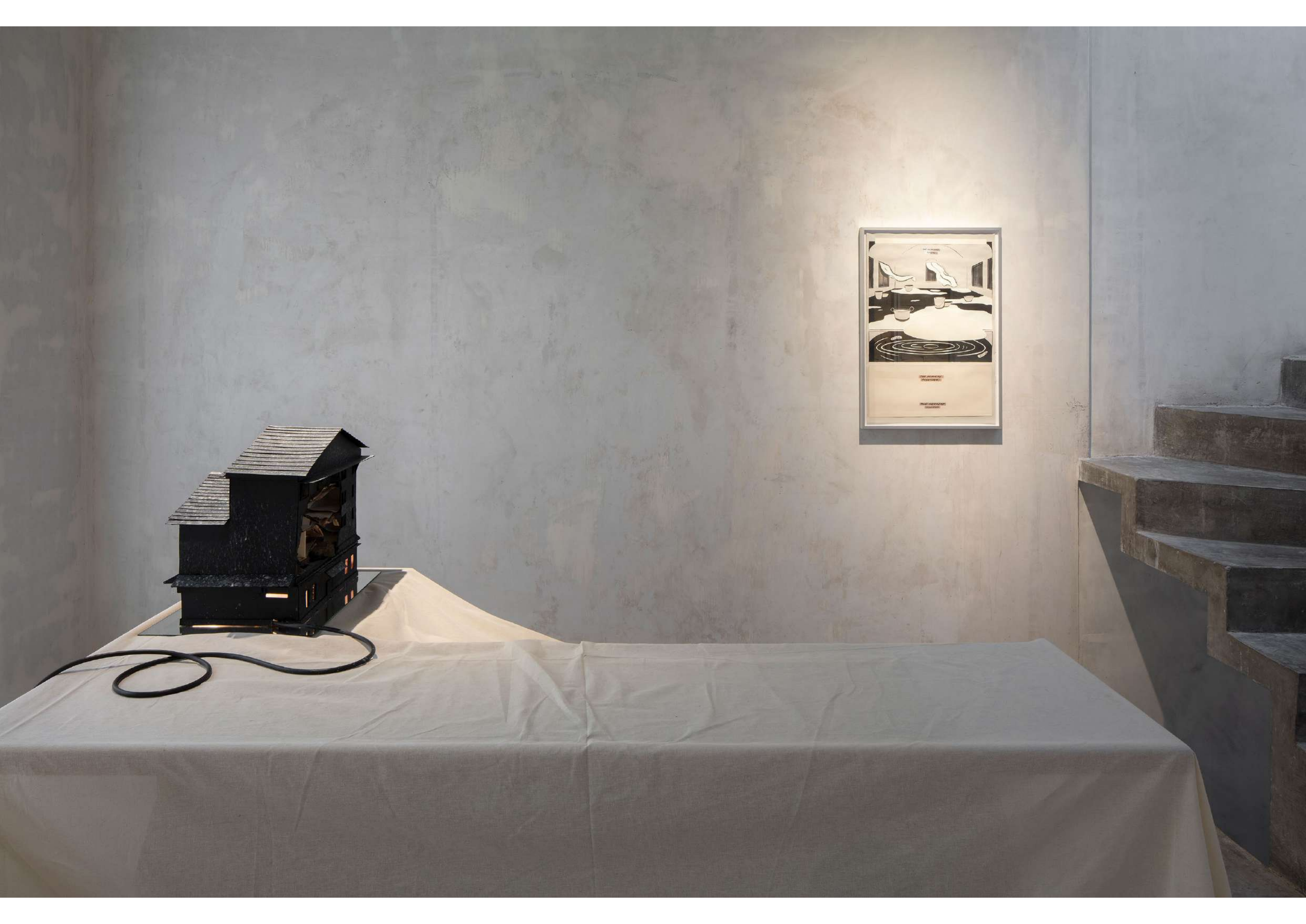


HEAVY WEATHER

CHARLIE GODET THOMAS

N.A.S.A.L.



HEAVY WEATHER

Charlie Godet Thomas

It would be well perhaps if we were
to spend more of our days and nights
without any obstruction between us
and the celestial bodies, if the poet did
not speak so much from under a roof,
or the saint dwell there so long. Birds
do not sing in caves, nor do doves
cherish the innocence in dovecots.

- Henry David Thoreau

El clima, normalmente utilizado como metáfora, ha ocupado un rol central tanto en la historia de la poesía, como de la pintura. Este cuerpo de trabajo se puede interpretar como una continuación y como una contribución a esa historia. Lo que se mantiene de esa tradición, en la obra de Thomas, es que el clima es directamente descrito, al mismo tiempo que es empleado como metáfora; lo novedoso es que la obra está ubicada en el contexto del cambio climático, y la discusión de hoy en día, sobre este fenómeno.

En el corazón de *Heavy Weather* se encuentra una exploración de lo que significa ser prisioneros de una estructura que nos protege del mundo exterior. Nunca está totalmente claro hasta qué punto la obra se refiere a las estructuras arquitectónicas, como las casas u oficinas que habitamos, o qué tanto se trata sobre las estructuras orgánicas de los cuerpos que nos dan vida. *Free Circulation* (2023), por ejemplo, es una pequeña escultura de una casa donde sus pisos han colapsado debido a una fuerza externa. En la parte posterior de la obra, pueden leerse tres palabras que rápidamente relacionan el mercado inmobiliario con el cese del flujo de la sangre en un cuerpo muerto: “Liquidez, Goteo, Lividez”. Lo que se resalta en esta serie de trabajos, es el fuerte sentido de *pathos* que se produce con la imagen de una estructura endeble, ya sea arquitectónica o corporal, debido, posiblemente, al poder metafórico de la arquitectura como una forma de comunicar el fracaso del cuerpo.

En su ensayo *Shelter*, Henry David Thoreau escribe: “nuestros hogares son propiedades tan inamovibles que a menudo somos más sus prisioneros que sus habitantes.” La obra *Heavy Weather*, toma esas aserciones y las recontextualiza para hablar tanto de las estructuras que construimos como de nuestros cuerpos. Se subraya el hecho de que vivimos en una época distinta a la de Thoreau: una donde las delgadas capas que nos protegen (del sol, la lluvia, el viento) son cada vez más importantes, aún siendo inamovibles o no.

Los trabajos realizados en papel presentan imágenes de fronteras domésticas: de techos y lluvia, de viento y ventanas. Estas obras son muestras a través de las cuales los temas de la exposición pueden llegar al espectador con mayor profundidad. En la práctica de Thomas, el lenguaje visual de los cómics es recurrente, estilo al que se siente atraído por el lugar único que ocupan entre la comunicación escrita y la comunicación visual, siendo esta última, donde el artista prefiere situar su trabajo.

Dysfluent Song (Water), (2023), explora la musicalidad de un refugio fallido; un trabajo donde el sonido de la poesía, y la poesía del sonido se superponen. La obra consiste en una serie de sartenes colocados en el piso, debajo de un “techo” con orificios que permite que las gotas de agua golpeen el metal; en conjunto, los dos elementos posibilitan una música basada en el azar, que resuena en el espacio de la galería. Los sartenes han sido intervenidos con pequeños textos cortados directamente en ellos: pequeños poemas circulares que permiten imaginar qué otros sonidos podrían ser invocados por el goteo rítmico del agua. Para desarrollar esta obra, Thomas se recostó en la oscuridad y exploró con sus sentidos qué otros fenómenos nos podrían evocar los sonidos del golpeteo del agua. *Dysfluent Song (Water)*, también asemeja algunos de los golpes, clics y sonidos percusivos del aparato fonador realizados por la glotis, lengua, dientes y labios. Esta referencia al funcionamiento habitual del cuerpo y a la producción del habla, nuevamente pone el foco en los distintos tipos de estructuras que habitamos: las corporales y las fabricadas, y la poesía que podríamos encontrar ahí dentro.

Fluctuating Song (Light), (2023), podría entenderse como la contraparte de *Dysfluent Song (Water)*. Para esta obra de sitio específico, Thomas utilizó la estructura arquitectónica del espacio como una forma poética; el trabajo fue creado con precisión en función del tragaluz de la galería, que está compuesto de dieciséis baldosas circulares de vidrio, divididas en cuatro filas de cuatro. Esta es una obra donde el interés de Thomas sobre el potencial creativo que tienen las reglas y las estructuras, sale a la luz. Tanto *Fluctuating Song (Light)*, como *Dysfluent Song (Water)*, son formas donde la poesía se crea por azar; excepto que en este caso, no es la poesía del agua, sino la de la luz y la sombra.

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The weather, usually as metaphor, has played a central role in the history of both poetry and painting, and this body of work might be seen as both a continuation and contribution to that history. What remains from that tradition, in Thomas' work is that the weather is both described directly and used as metaphor, but what is new is that is made in the context of the super-charged environmental setting of today.

At the heart of *Heavy Weather* is an exploration of what it means to be held in a structure that protects us from the outside world. It is never made absolutely clear at what point the works are referring to architectural structures such as houses or offices or when they are concerned with the organic structure of the bodies in which we reside. *Free Circulation* (2023) for instance, is a small sculpture of a house with floors which have collapsed due to some external force, on the back of the work are three words which swiftly connect the housing market to the settling of blood in the body after death, it reads: “Liquidity, Trickle-down, Lividity”. What is underlined in these works, is that there is a heavy sense of *pathos* in the image of a failing structure, be it architectural or bodily, perhaps due to the metaphorical power of the former as a means to communicate the failing of the latter.

In Henry David Thoreau’s essay *Shelter* he writes that “our houses are such unwieldy property that we are often imprisoned rather than housed in them”. The works in *Heavy Weather* take such statements and re-contextualise them to talk about both our built structures and our bodies. There is an underlining of the fact that we live in a different age to that of Thoreau, one in which the thin veneers which protect us (from sun, from rain, from wind) are of ever increasing importance, unwieldy or otherwise.

The works on paper depict images of domestic frontiers, of roofs and rainfall, wind and windows. These works are indexes through which the themes of the exhibition can be delivered to the viewer in more depth. As is often the case in Thomas’ practice, the works on paper repurpose the visual language of comics, which he is drawn to due to the unique position that they occupy between written and visual languages, which is of course where he likes to situate his practice.

Dysfluent Song (Water), 2023 explores the musicality of a failing shelter, it's a work in which the sound of poetry, and the poetry of sound overlap. The work consists of metal pans which sit on the floor under a "roof" which has holes drilled into it, allowing drips of water to fall down into the pans, together the two elements play a gentle chance-based music which echoes through the gallery space. The pans have also been worked into with short texts cut directly out of the vessels, they are short circular poems which try to imagine what other sounds might be summoned by the rhythmic dripping of water. To develop these, Thomas lay in the dark and explored what other phenomena the ticking and dripping sounds might summon for us. *Dysfluent Song (Water)* also mirrors some of the percussive taps and clicks from the articulatory structures of the glottis, tongue, teeth and lips, this reference to the normal operation of bodily production, and of speech production, again brings into focus the different types of structures we inhabit, the bodily and the built, and what poetry might be found there.

Fluctuating Song (Light), 2023 could be seen as a counter-part to *Dysfluent Song (Water)*. For this site specific work Thomas has used the architectural structure of the space as a poetic form, the work being made precisely according to the existing skylight, which consists of sixteen circular glass tiles in four rows of four, this is a work whereby Thomas' interest in the creative potential of rules and structures comes to the fore. Both *Fluctuating Song (Light)* and *Dysfluent Song (Water)* are forms in which a chance-based poetry is made, but in this case it is not a poetry of water, but one of light and shadow.





Dysfluent Song (Water)

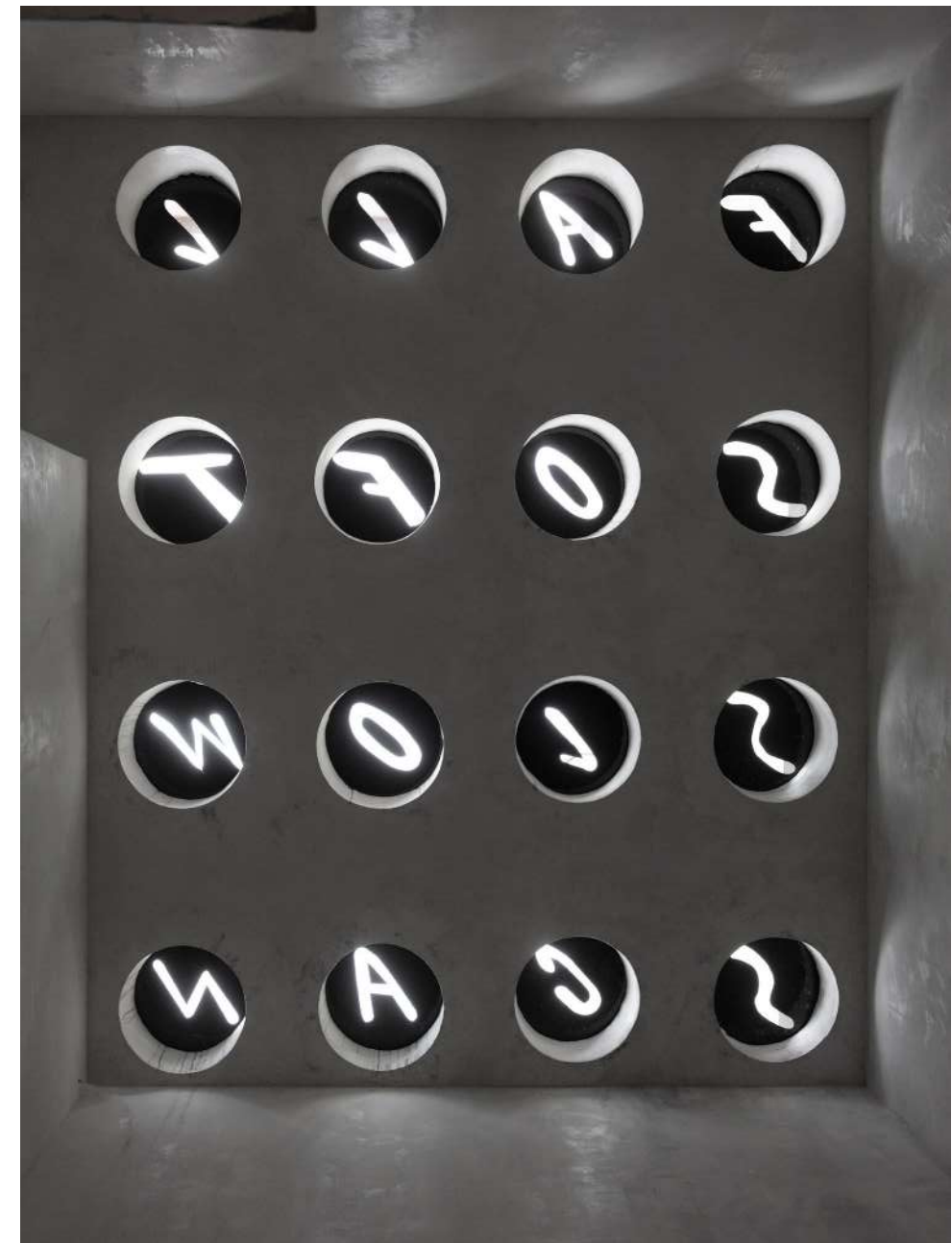
Lavabos de aluminio cortado, sistema de plomería, agua

10 piezas: 40 x 16.5 cm (6) + 36 x 12.5 cm (4)
2023



Dysfluent Song (Water)
(detalle)

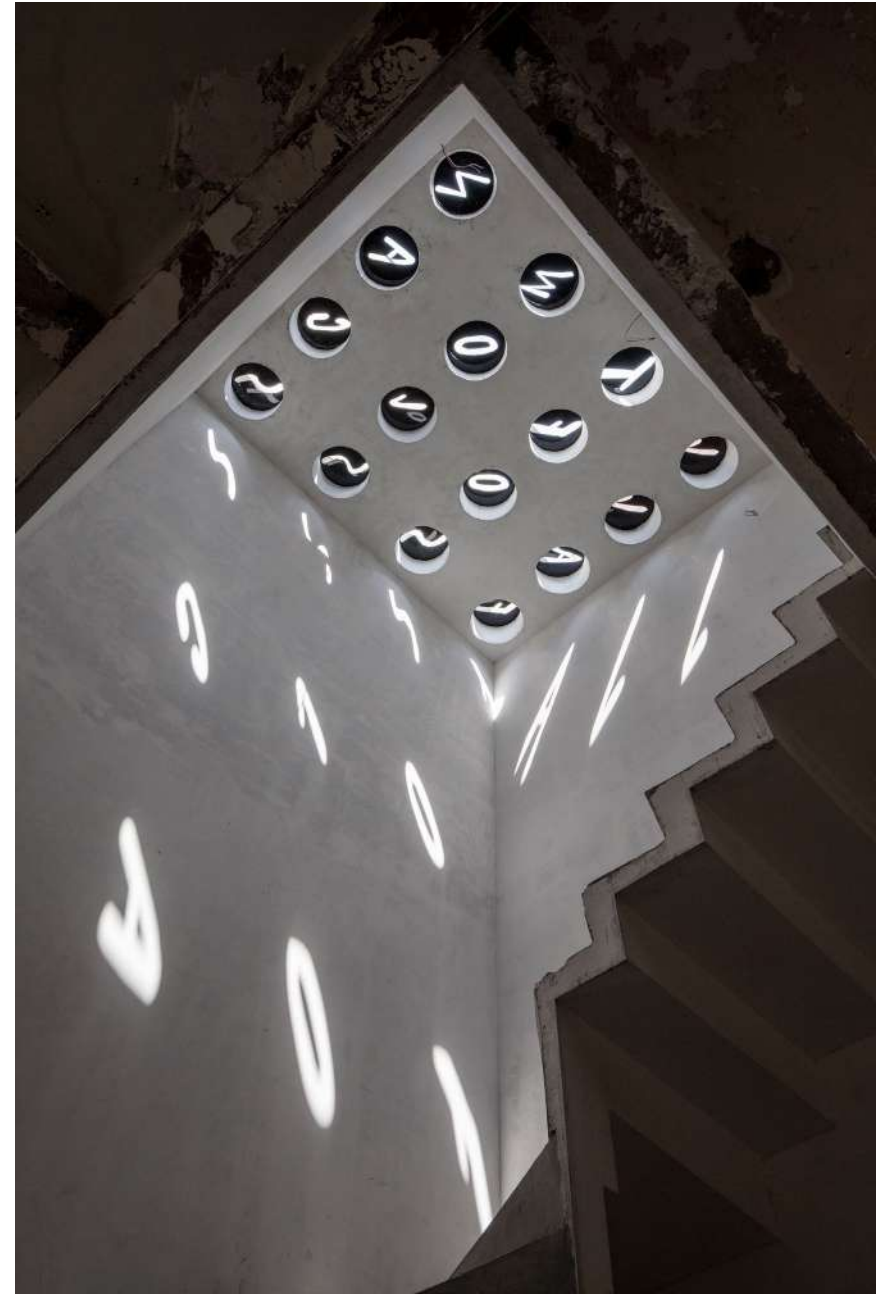
2023



Fluctuating Song (Light)

16 piezas de vinilo adhesivo sobre vidrio
35 x 35 cm (cada uno)

2023





Free Circulation

Cartón, rocas encontradas, acrílico, pegamento y componentes de iluminación.

46 x 48 x 32 cm
2023



Empty Rooms for Empty Guests

Cartón, rocas encontradas, acrílico, pegamento y componentes de iluminación.

63 x 52 x 27 cm
2023





Index (Extinguished)

Acrílico y collage
en papel Fabriano
en marco de aluminio

50 x 72 cm
2023



Index (Unsustained)

Acrílico y collage
en papel Fabriano
en marco de aluminio

50 x 72 cm
2023



Index (Untethered)

Acrílico y collage
en papel Fabriano
en marco de aluminio

50 x 72 cm
2023



Index (On the Mend)

Acrílico y collage
en papel Fabriano
en marco de aluminio

50 x 72 cm
2023

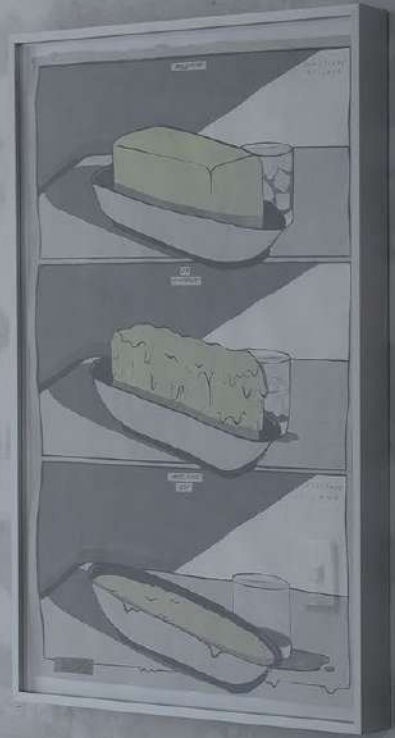


Sun-written Whispers

Aluminio, Vidrio, Blanqueado al sol
papel de periódico, alfileres y lápiz

130 x 100 x 9 cm
2023







Charlie Godet Thomas

London. British-Bermudian, 1985

Vive y trabaja actualmente entre Ciudad de México (MX) y Londres (UK).

Su obra emplea una amplia gama de enfoques que incluyen la escritura, la pintura, la escultura, el ensamblaje, la fotografía, el sonido y el vídeo.

Su trabajo se centra en las conexiones entre el arte visual y la literatura, el acto de escribir, lo autobiográfico, lo trágico y lo humorístico. Su obra se inspira en lugares tan insólitos como los procesos de encuadernación, la señalización callejera, las letras fúnebres de espuma y el lenguaje de los envases farmacéuticos.

Currently lives and works between Mexico City (MX) and London (UK).

His work employs a wide range of approaches including writing, painting, sculpture, assemblage, photography, sound and video.

His work is concerned with the connections between visual art and literature, the act of writing, the autobiographical, the tragic and the humorous. His work is summoned from unlikely places such as bookbinding processes, street signage, funereal foam letters and the language of pharmaceutical packaging.

Charlie Godet Thomas
London. British-Bermudian, 1985

EDUCACIÓN

MA Fine Art
The Royal College of Art, London

BA Fine Art
Manchester School of Art

PREMIOS

2016
Selected to represent Bermuda
at Caribbean Linked IV, Aruba

2014
Bermuda Arts Council Scholarship

2013
Peter Leitner Scholarship

SELECTED EXHIBITIONS

2021
A Circle of the Soul
Vernacular Institute, Mexico City, Mexico

2021
*Wendy Cabrera Rubio and Charlie Godet Thomas:
How to Make a Painting Behave Like a Landscape*
Museo Jumex, Mexico City, MX

2020
The Contents of a Long Unconsulted Pocket
Material, Mexico City, MX

2020
Structure
AndOr, London, UK

2019
FRIEZE SCULPTURE
Regent's Park, London, UK

2019
NON-STOP-SUPER-DELUX
VITRINE, London, UK

2019
*As a butterfly folded in a caterpillar that will soon
unfold*
Nicoletti Contemporary, London UK

2019
DIM LIT
Assembly Point, London, UK

2019
Trust is the Ultimate Currency
Harlesden High Street, London, UK

2019
Mission to Touch the Sun (Part 2)
Paradise Works, Manchester, UK

2018
Mission to Touch the Sun (Part 1)
Enclave Lab, London, UK

2018
Belly Up w/ Bryn Lloyd-Evans
Lacuna, London, UK

2018
In Watermelon Sugar
Poppositions, Brussels, Belgium

2017
Cloud Study
SCULPTURE AT Public Sculpture Commission,
Bermondsey Square, London, UK

2017
In Dark Times
Castle field Gallery, Manchester, UK

2017
Strandline
Set The Controls for the Heart of the Sun, Leeds, UK

2017
Roman-fleuve
VITRINE, Basel, Switzerland

2017
Internal Rhyme
Ladrón Galería, Mexico City, Mexico

2017
Bildungsroman
Carillon Gallery, Texas, USA

2016
The Surround X Seenthrough
The Averard Hotel, London, UK

2016
The Winds Never Stop
Caribbean Linked IV Residency, Oranjestad, Aruba

2016
The Bermuda Biennial 2016
The Bermuda National Gallery, Bermuda

2016
Preened, Blank & Amorous
Losers Gym, Nottingham, UK

2016
Identify your limitations, acknowledge your periphery
VITRINE, London, UK

SELECTED EXHIBITIONS

2015
Torschlusspanik
VITRINE, London, UK

2015
To be is to do, To do is to be, Do be do be do Telfer
Gallery, Glasgow, Scotland, UK

2015
Escape to a Sparkling Moment
Bloc Projects, Sheffield, UK

2015
*In Comes the Good Air, Out Goes the Bad Air, In
Comes the Good Air*
Cactus Gallery, Liverpool, UK

2014
A Method for Writing a Method for Making
BALTIC, Gateshead, UK

2014
An Evanescent Fix
VITRINE, London, UK

2014
Bending Light
Home-Platform, Bristol, UK

2014
Bermuda Biennial 2014
Bermuda National Gallery, Bermuda

2014
END
Cactus Gallery, Liverpool, UK

2014
Royal College of Art MA Degree Show
Royal College of Art, London, UK

2014
Exeter Contemporary Open
Exeter Phoenix Gallery, Exeter, UK

2014
The Dizziness of Freedom
Bermondsey Project Space, London, UK

2014
Motorcade Flashparade Open
Motorcade Flashparade, Bristol, UK

2013
Re-interpreting the European Collection
Bermuda National Gallery, Bermuda

2012
Bildungsroman
The Bun House, London, UK

2012
Bermuda Biennial 2012
The Bermuda National Gallery, Bermuda

SELECTED TEXTS & PUBLICATIONS

In Writing (2021)
published by TACO!
Blurb by Matthew Turner
Design by An Endless Supply

DIM LIT
2019 / ed. of 100
Text by Matthew Turner
Design by Chris Lacey

Frieze
March print issue
<https://frieze.com/tags/charlie-godet-thomas>
by Paul Carey-Kent

Art of Conversation No.4 (2019)
Peter Blake & Paul Stolper,
Billy Childish & Stephen Lowe,
Charlie Godet Thomas & Matthew Turner,
Robert Montgomery & Greta Bellamacina

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