GNYP GALLERY



Patrick Goddard



Installation view: Patrick Goddard, Humans-Animals-Monsters (2020) at Frieze Sculpture Park (2021)

Patrick Goddard

The artistic practice of the London based artist Patrick Goddard (b. 1984; 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.

His multidisciplinary works have been exhibited in several solo and group exhibitions in multiple international institutions, museums and galleries including Tate Modern, London; Institute of Contemporary Art, London; E-Werk, Freiburg; Whitechapel Gallery, London; Moscow Museum of Modern Art, Moscow; BFI London Film Festival and many more.

Reviews of his work have appeared in Artnet, Frieze Magazine, Artforum, Mousse Magazine and the Guardian, among others.

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.



Patrick Goddard

Solo Exhibitions

2025
Hot Cadavers
GNYP Gallery, Antwerp (Belgium)

2024
Essaims, Hordes, Fleaux
MABA, Paris (France)

Home Invasion
Seventeen Gallery, London (UK)

2023
Animal Feed
A10, Valencia (Spain)

2022
Nocturnal Creatures
Whitechapel Gallery/Bishopsgate Institute, London (UK)

Pedigree
Seventeen Gallery, London (UK)

2021
Die Biester
E-Werk, Berlin (Gernany)

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, Gloucestershire (UK)

2016
Looking For The Ocean Estate
Almanac Projects, London (UK)

The Hellish Cycle
Blackrock/Matts Gallery, Gloucestershire (UK)

2015
Gone to Croatan
Outpost Gallery, Norwick (UK)

2014
Revolver II
Matt's Gallery, London (UK)

Selected Group Exhibitions

2026
Tell Me Where Home Is
Kunstmuseum Wolfsburg, Wolfsburg (Germany)

2025
The Enemy is Time
Ulster Museum of Art, Belfast (Ireland)

20 Years of Seventeen
Seventeen Gallery, London (UK)

2024
A Cage Named Garden
Tate Modern, London (UK)

2023
Animal Instinct
MBAL, Ler Local (Switzerland)

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, Wolverhampton (UK)

2021
Blue Sky Thinking
Ulster Museum of Art, Belfast (Ireland)

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

2020
The Wasserman Kids
Et al. etc., San Francisco (USA)

2018
Meanwhile
Lower Green, Norwich (UK)

The Skin of the Eye; Act I
Vermilion Sands, Copenhagen (Denmark)

2017
Zero Recoil Damage
Folkestone Triennial, Folkestone (UK)

Patrick Goddard

Press

Link to press page
https://gnypgallery.com/artists/patrick-goddard/press

artnet

Art Fairs

The 7 Best Booths at Art Basel's Extraordinarily Swanky New Paris+ Fair

There's a lot to see at the new event. Here is our pick of what not to miss.

Julia Halperin • Oct 20, 2022 • **Share This Article**

A brand new art fair is like a first date.

There are buzzing nerves and a lot of questions. What's the vibe going to be? Will you feel mutual attraction? What are you going to say when your friends ask you what you thought?

Seventeen
London



Patrick Goddard, *High Street* (2022). Photo courtesy of the artist and Seventeen gallery.

In the British artist Patrick Goddard's wry, absorbing film, a talking dog named Whoopsie holes up in his garage and builds a model train set after going through a divorce. Over the course of the 20-minute video, Whoopsie pushes away everyone who stops by (including a trio of Trick-or-Treaters who, rudely, don't even sit when asking for a treat) as his home becomes infested with snails and bugs.

The video—which is accompanied by wall-mounted works that present segments of the model train set—is, according to Goddard, a send-up of the kind of xenophobia and racism that led to Brexit. (The video is priced at €17,000 and the wall works are €10,000 each.) As good contemporary art often does, it draws you in by being funny and enchanting and weird, and then implicates you. Situated in the emerging galleries section, it is also one of the rare booths to incorporate video at the fair.

I wasn't the only one charmed: Mega-collectors Mera and Don Rubell came by and bought out Seventeen gallery's entire booth on opening day.

e-flux Criticism

Patrick Goddard's "Pedigree"

Tomas Weber



Patrick Goddard, *Animal Antics*, 2021. Single-channel 4K video with 5.1 sound, 37:54 minutes. Image courtesy of the artist and Seventeen, London.

Watching animals in a zoo, Patrick Goddard's show at Seventeen suggests, disapprovingly, is a bit like looking at art in a gallery: you stroll between marvels, whose only reason for being is to be seen. At the entrance to the gallery are three grisaille ink paintings (all 2022) behind meshed privacy glass. Each stars a bichon frise dog: watching a burning car (*Whoopsie at the End of the World*), saying "up against the wall" through a speech bubble (*Whoopsie, Up Against the Wall*), and next to a naked woman under the word "APOCALYPSE" (*Whoopsie's Dream*). Against the quietness of these works on paper, a sculptural installation occupies a whole wall. *Plague (Downpour)* (2022) consists of 200 falling frogs cast in recycled lead and attached to the wall. Each is unique, its body caught in baroque contortions: some graceful, some agonized, some resigned. These works introduce the show's prevailing theme of our entanglements with animal life, from pets to pests.

Humans enlist animals into satisfying their needs and desires. Sometimes such animals are threatening or toxic; usually, they are unfathomable. As John Berger points out in "Why Look at Animals?," a 1977 essay that inspired Goddard, animals have been stripped of their independent lives and their otherness and become spectacles. "What's the point of animals if you can't see the bloody things?" Whoopsie asks. Zoos replace the mystery of other ways of being with a blank, captive stare. They are as much a failure of the imagination—an aesthetic failure—as they are a moral cruelty. While our relation to non-human life is often a matter of life and death, bound up with environmental crises, it is also ripe for comedy. Goddard's 38-minute film *Animal Antics* (2021), playing in a room turned into an animal enclosure, complete with hay bales and a tire swing, takes place in a future dystopia in which "wilderness" has ceased to exist.

In this world, animals no longer live outside of captivity as pets or exhibits—in this case, in London Zoo in Regent's Park. Sarah, a young woman in dungarees played by Phoebe Frances Brown, is spending a day at the zoo with Whoopsie, her ranting female bichon, voiced by Goddard. The belligerent dog is obsessed with speech. She lauds her supremacy over the mainly mute animals before her, though she makes an exception for her beloved meerkats, who can speak basic English ("They're just parroting what they've been taught is the grammatically correct answer," Sarah says). Does speech make Whoopsie human? A linguistic partisan, the dog is more invested in the cause of human superiority than Sarah. "If you can't speak, you can't imagine," Whoopsie says. "That, my friend, is a fact."

Sarah and Whoopsie stroll around the zoo, looking at the animals and talking. They stop for lunch. The black-and-white film lends dignity to the vultures, beetles, jellyfish, penguins, gorillas, and ostriches on which the camera lingers. Whoopsie is usually unimpressed with the animals who, she thinks, lack culture by definition. Penguins "don't think properly." "All animals should be made to talk," she says. "Except the ones that we eat. They should just shut up." At the end of the day, Whoopsie is put in a cage in the trunk of Sarah's car and driven off.

Whoopsie ventriloquizes, in order to critique, the much-caricatured post-Enlightenment view that speakers of human languages occupy the pinnacle of a pyramid of living beings, and that outside of human minds there is nothing to know, and nothing worth knowing. Animals are silent, mindless automata: "wet machines," Whoopsie says. She voices the conceptual underpinnings of a world where zoos hold the only former wildlife that remains, and she veers, at points, into fascism: "Lock them up, lock them up, lock them up," she chants, about gorillas. Erasing humanity off from the rest of life on the basis of our linguistic capacity, the film suggests, results in a kind of imprisonment on both sides.

Whoopsie has conflicted feelings about animals: she insults them, but she also falls in love ("I love them! I love them! I love them," she says, about meerkats). She fears them ("There are justifiable concerns about the animals escaping their confines, Sarah") but she is also mawkish about them ("I wish I could just cuddle them"). The desperate urge of a talking dog to seal herself off from the rest of animal life, a desire which manifests in either disdain or reverence for the "natural" world, hints at the destruction that ensues when humans feel similarly. But it is also perfect material for comedy. In an art world with no shortage of didactic responses to environmental crisis, Goddard's show is enlivening.

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Tomas Weber is a freelance writer in London.

FRIEZE



Featured in
Issue 203

How Patrick Goddard Makes A Mockery of the Art Dealer/Curator

An exhibition at Seventeen, London, reflects upon the precarious world that the arts professional must negotiate

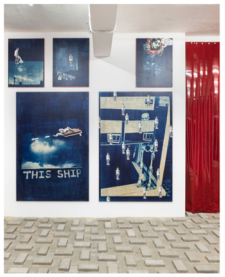
BY **PAUL REKRET** IN **REVIEWS** | 02 MAY 19

Jokes come hard and fast in Patrick Goddard's exhibition of new work at Seventeen. Take the show's title, 'Real Estates', which alludes both to working-class authenticity and property speculation. A drier humour is discernible upon entering the gallery through a back-alley door, down a set of stairs into a UV-lit room, which the artist has titled *RAW*, spelt backwards (all works 2019). It recalls basement nightclubs in the gallery's Dalston neighbourhood, the appearance of which marked the area's conversion from working-class shopping district to night-time consumption zone.

There's something brazen, too, about the way the floor, lain wall-to-wall with uneven bricks, compels visitors to walk clumsily through the exhibition, more or less ruling out affected posturing. The gallery's notes suggest this brickwork is a deterrent used against the homeless in London, though it bears remarking that it's actually typically used to impede cars or pedestrians; in fact, councils and landlords more regularly employ metal spikes to discourage rough sleepers. That the reality is more savage than what is imagined here seems more tragic than farcical.

The wisecracks keep coming in the exhibition's second room. *Leyton Kweff* consists of a life-sized video of a man in the guise of an international art dealer/curator: rimmed spectacles, darted button-down shirt, slim chinos, neon sneakers. He is set in what appears to be a gallery opening: white wall behind him, bottle of lager by his side. His dancing, all hip thrusts, puckered lips and gun salutes, is cocksure enough to be embarrassing. This performance is soundtracked by a slow, rumbling bassline punctuated by rapid-fire hi-hats characteristic of contemporary hip-hop. If one strains a little, it becomes apparent that the song borrows a guitar riff and lyrics – barely detectable from the low-pitched vocals – from the *Friends* (1994–2004) theme tune, a detail foreshadowed in signage at the gallery entrance, styled in the programme's signature angular font.

The song in question, written by The Rembrandts (get it?!), makes a mockery of the crass dealer/curator figure: 'So no one told you life was gonna be this way / Your job's a joke, you're broke, your love life's D.O.A. ...' In contrast with the bouncy optimism of the original, Goddard's sombre version reeks of irony. The discord between artistic autonomy and the reality of 21st-century urban life is confronted here with a bitter tongue planted in cheek. Goddard's soundtrack also quotes from UK drill music – a genre usually referenced for its alleged links to gang violence and rarely for its aesthetic merits. *Leyton Kweff* refers either to a single by (SNR) LPace x 5, a dance move, an assault – or all three. It stands here, I suppose, as a further signifier of pilfered authenticity, for real estates.



Patrick Goddard, 'Real Estates', 2019. exhibition view. Courtesy: the artist and Seventeen, London

The oscillation between authenticity and self-parody is slammed over our head in 'Ghost House', a series of cyanotype prints hung throughout the gallery's open-plan office. The prints are adorned with various illustrations: a tube of paint caught in a mousetrap; a man with 'I crave the vitality of the past but all I got was this lousy T-shirt' emblazoned across his top. The tension between the heroic artist and the precarious world he must negotiate is more delicately implied in the opening UV-lit room. Two low-placed projectors dimly illuminate black and white slideshows of animals, nocturnal city streets and a receding figure. Titled *London Zoo 1* and *London Zoo 2*, their sentiment evokes the fragility of a discarded roll of film and stands in stark contrast to the jarring lighting and thumping bass pouring in from the next room. Goddard's work sneers at the commercial art world no doubt; but, beneath all those layers of gloomy cynicism, a gravitational pull to that world persists.

PAUL REKRET
Paul Rekret teaches political theory at Richmond, the American International University, London, UK. His latest book, *Down with Childhood: Pop Music and the Crisis of Innocence* was published by Repeater in 2017.



Patrick Goddard, Migratory Birds (A Small Horror) (2024), detail



Installation view: Patrick Goddard, Ghosts (20) (2024) at Maba, Paris, France (2024)

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 GNYP 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.



Patrick Goddard, Migratory Birds (A Small Horror) (2024), installation view



Installation view: Patrick Goddard, Hot Cadavers

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.

Text by Joao Gabriel Rizek, Berlin 2025



Installation view: Patrick Goddard, Hot Cadavers



Installation view: Patrick Goddard, Hot Cadavers

Patrick Goddard
Raid
2025

Resin, acrylic paint

unique sculpture in 80 parts





Patrick Goddard
Men in the Bushes
2025

charcoal on board in mahogany frame

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



Installation view: Patrick Goddard, Hot Cadavers



Patrick Goddard
Migratory Birds (A Small Horror)
2024

leed, steal

Unique sculpture in 100 parts



Patrick Goddard
Brick Thrown in Pond
2025

charcoal on board in mahogany frame

124 x 152 cm
125 x 153 x 3 cm (framed)



Patrick Goddard, Brick Thrown in Pond (2025), detail



Installation view: Patrick Goddard, Whoopsie's Dream (2022) at Seventeen, London, UK (2024)



Patrick Goddard
Whoopsie's Dream
2022

Edition 3 of 5 + 1 AP
Single channel 4k video with 5.1 sound

20 minutes

Whoopsie's Dream is the second of Goddard's films to feature Whoopsie, the Bichon Frisé, and builds upon his previous film Animal Antics. In this surreal comedy, the talking dog Whoopsie once again takes center stage as the antagonist, narrating her recent nightmare to the viewer. As in the earlier film, Whoopsie reveals herself to be a xenophobe, and her dream reflects her anxieties and prejudices around immigration, queer liberation, and "the other". Partly settled in a nostalgic and idealised 1960s Britain, the dream satirizes and literalizes racist linguistic tropes that compare immigrants to animals (think of swarms, infestations, and plagues in the press). Wild animals invade Whoopsie's town, home, and ultimately her body. These nonpedigree, "useless" animals serve both as a metaphor for anthropocentric contentions and as a commentary on human racial politics.

Link Whoopsie's Dream (full film)

https://vimeo.com/749344190/1724207467?ts=0&share=copy



Patrick Goddard, Whoopsie's Dream (2022), still

Patrick Goddard
High Street
2022

Acrylic, aluminium, steel, resin, wood, fibre board, cardboard, snail shells, additive printing, acrylic paint, canvas

123 x 100 x 32 cm



Patrick Goddard
Funeral
2022

Acrylic, aluminium, steel, resin, wood, fibre board, cardboard, snail shells, additive printing, acrylic paint, canvas

123 x 100 x 32 cm



“Berger’s excellent essay was certainly a major influence in my art practice’s general turn towards the animal a few years before making Animal Antics. Through Why Look at Animals, which is largely about zoos, I saw not only a novel insight into the human-animal relation but also that our relation to animals serves a paradigm for the Spectacle, (anti)Capitalism and notions of the authentic. I mean “paradigm” here as both an example-of but also as a metaphor-for: the zoo animal as spectacle – divorced from their context, stripped of all relations except their status as objects for contemplation, the wild made tame via our very desire to encounter it. The wild as cypher for the uncontrolled or uncommercialized. The “wild” animal as paragon Other.

However, Why Look at Animals, principally thinks on animals as their lived reality rather than only as metaphor for other human conditions. Berger writes: “it is too easy and too evasive to use the zoo (just) as a symbol. The zoo is a demonstration of the relations between man and animals…” My film thinks on the animal in both the blood, and sinew and bone reality, but also a handy metaphor or case study for cognition and thoroughly human socio-political issues.”

Patrick Goddard, in conversation with Marie Rebecchi for Jeu De Paume, 2021



Patrick Goddard, Funeral (2022), detail



Installation view: Patrick Goddard, solo presentation at Paris+ par Art Basel, Paris, France (2022)



Patrick Goddard
Humans-Animals-Monsters
2020

leed, mirror

8 parts
edition 1 of 3



Installation view: Patrick Goddard, Animal Antics (2021) at Seventeen, London, UK (2022)



Patrick Goddard
Animal Antics
2021

Edition of 5 + 1 AP
Single channel 4k video with 5.1 sound

37 minutes 54 seconds



Installation view: Patrick Goddard, Animal Antics (2021) at GNYP Gallery, Antwerp, Belgium (2025)

Animal Antics is set in a zoo in the near future when the “wild” has entirely ceased to exist. The film follows two protagonists, a young woman, named Sarah, spends a day at London‘s Regent’s Park Zoo with her female Bichon Frisé Whoopsie, voiced by Goddard. In this world, zoo animals become symbols of the wild, tamed through humanity’s desire to experience them firsthand. The once-exotic is made mundane, rendered safe and predictable. Through moments of animal observation, humor, bickering, and playful interactions, the film offers a commentary on the anthropocene, the philosophy of the mind and the nature of language. As the story unfolds, Whoopsie’s growing perspective on other animals reveals a darker, more fascistic view— transforming the film into a secondary exploration of the rise of the alt-right. Straddling the line between absurdist comedy and a deeper contemplation of humanity’s relationship with animals and the “wild” (nonhuman) world, the film intertwines romanticized, melancholic shots of the zoo‘s inhabitants with characterdriven, dialogue-heavy scenes.

Link Animal Antics (full film)

https://vimeo.com/477151652/8c6e4e6c8e?share=copy

Link to essay written by Stewart Lee (stand up comedian, writer and director)

https://www.fvu.co.uk/read/the-young-dog-at-the-zoo/



Patrick Goddard
Ghosts (20)
2025

expanding foam, wood, light, steel cables, motor

350 x 330 x 330 cm



Patrick Goddard, Whoopsie's Dream (2022), still

GNYP GALLERY

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