

Patrick Goddard

Swarms, hordes, plagues!

From April 25 to July 7, 2024

Patrick Goddard
Whoopsie's Dream, 2022
Still from the movie
Single channel 4k video with 5.1 sound
20 minutes
Courtesy of the artist



"After all, the house is defined by its capacity to limit the presence of other human beings..." – Whoopsie, Bichon Frisé

As part of its season dedicate to the still and animated pictures, the MABA of Nogent-sur-Marne is delighted to present the first French solo exhibition of British artist Patrick Goddard, on view from April 25 to July 7, 2024. Entitled *Swarms, hordes, plagues!*, the exhibition brings together recent works exhibited for the very first time, a selection of sculptures, installations and films combining anthropic concerns about the end of "nature" with a criticism of xenophobia.

**Exhibition from April 25
to July 7, 2024**

Opening on Wednesday, April 24
from 6pm to 9:30pm
(shuttle departing at 6pm
from Place de la Nation)

*Opening coupled with the one of the exhibition of
Jean Besancenot, Maroc, presented at the Maison nationale
des artistes from April 25 to August 25, 2024.*

To be published:

Patrick Goddard, *Swarms, hordes, plagues!*
Digital edition
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MABA

16, rue Charles VII
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maba@fondationdesartistes.fr

Access

RER A: Nogent-sur-Marne
then bus 114 or 210, stop at Sous-préfecture
RER E: Nogent-Le Perreux
then direction Tribunal d'instance
Metro line 1: Château de Vincennes
then bus 114 or 210, stop at Sous-préfecture
Vélib' n° 4130

Open to the public

On weekdays from 1pm to 6pm
On Saturday and Sunday from 12pm to 6pm
Closed on Tuesday and public holidays

Free admission

The MABA is part of the Fondation des Artistes

fondationdesartistes.fr

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**LE
QUOTIDIEN
DE L'ART**

02

Slash

Drawing connections between windows and lust, borders and control, nationalism and nostalgia, invertebrates and repulsion, **this exhibition focuses on the policies of exclusion.** The exhibited works are to be viewed from the status of “non-resident”, questioning both the modern home and the nation-state as spaces of exclusion and violence for the “unauthorized” life.

This question of the house as domestic space and threshold, demarcating what is inside from what is outside, is central to the exhibition, and has a particular resonance in the MABA, a former private home. Made from recycled materials (lead, wood and glass) the artist recycled from demolished houses in London, Goddard’s new sculptural works expand his body of work from the concept of the house (dwelling) to that of the home.

The exhibition also features the artist’s recent films *Animal Antics* (2021) and its sequel *Whoopsie’s Dream* (2022), two satirical comedies featuring the eponymous Bichon Frisé Whoopsie. As the god recounts his recent nightmare set in an idealized Great Britain of the 1960s, the animal gradually reveals his anxieties and prejudices about immigration, queer liberation and diversity. In both films, the dog sees “wild” animals invade the city, the house and ultimately his own body. The wild animals in *Animal Antics* serve both as a paradigm for anthropocentric controversies and as a metaphor for more inclusive diversity policies.

Invertebrates invade the house, parasites infest the body and a multitude of giant snails spread through the suburban environment in the form of wall sculptures derived from the film, miniature dioramas conceived as nostalgic visions invaded by snails.

In *Swarms, hordes, plagues!*, shelled mollusks and wild animals are symbols of the return of an untamed natural world and a satire of racist concerns about immigration.

Patrick Goddard, born in 1984, lives and works in London.

His work has been presented in recent exhibitions at Seventeen, London (2024), E-Werk, Freiburg (2021), Matt’s Gallery, London (2020), Almanac Projects, London (2016), Outpost Gallery, Norwich (2015).

He has also participated in the UK touring exhibition British Art Show 9 (2021-2022) and published a book of photographs with Basel-based publishers Speres Projects in 2022. Patrick Goddard graduated from Goldsmiths University (2011) and holds a PhD from Oxford University (2018).

He is represented by Seventeen, London.

Press relations

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