

VITRINE

31 May ————— 13 July 2024

Little Sound 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

This exhibition of recent works by British-Bermudian artist Charlie Godet Thomas takes its title from the Italian word for sonnet, "sonetto" which translated literally means "little sound". Traditionally, a sonnet is in praise of something (or someone), in this instance, those "somethings" are the easily overlooked moments, the little sounds, which are too often drowned out by the increasing dominance of "big noises".

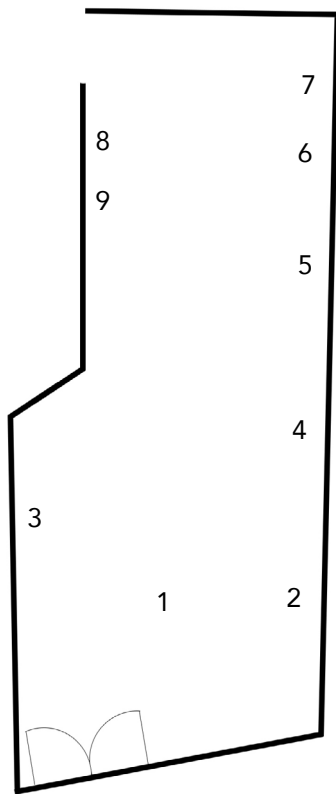
At the heart of 'Little Sound' is 'Dysfluent Song (Water)' (2023) which explores the musicality of a failing shelter, it's a work in which the sound of poetry, and the poetry of sound overlap. The work consists of metal pans which sit on the floor catching drips of water, together the two elements play a gentle chance-based music which echoes through the space. The pans have also been worked into with short texts cut directly out of the vessels, succinct circular poems which try to imagine what other sounds might be summoned in our imaginations by the rhythmic dripping sound. '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 bodily and the built, the spoken and the written.

Throughout the space Thomas also presents works from his ongoing series 'Fix'. These delicate assemblages make use of collected pieces of card, magazines and paper which have been saved and catalogued from the making of other paintings, drawings and collages. Closer observation reveals that the frames of these works, are in fact boxes of used photographic paper. The title of the series refers to the manual photographic process of rendering an image to paper. In these works, the images rendered are sculptural, held in stasis in a clear pool of cast rubber each of which has its own visual musicality.

Writing a sonnet is to write within a strict structure, whilst attempting to transcend it. The poet's voice bends the form to its own will, instead of obligingly succumbing to the form's demands. In this series of works, Thomas writes his own rules of making, impressing them on this body of work whilst also attempting to transcend them.

Charlie Godet Thomas (b.1985, London, UK. British/Bermudian) currently lives and works between Mexico City, MX and Essex, UK. He studied a BA in Fine Art (Sculpture) at Manchester School of Art (2009) and an MA in Fine Art (Sculpture) at the Royal College of Art, London (2014). Thomas has been exhibited internationally at galleries, institutions, biennials and fairs, including: Museo Jumex, Mexico City, MX; BALTIC Centre for Contemporary Art, Gateshead, UK; Somerset House, London, UK; 14th Bermuda Biennial 2020, The Bermuda National Gallery, BM; Ladrón galería, Mexico City, MX; Assembly Point, London, UK; Paradise Works, Manchester, UK; Salón ACME 2024, Mexico City, MX; Material Vol.7, Mexico City, MX; Frieze Sculpture 2019, London, UK; and POPPOSITIONS, Brussels, BE.

Current/forthcoming exhibitions include The 2024 Bermuda Biennial, Bermuda National Gallery, Hamilton, BM.



1. Dysfluent Song (Water), 2023. 10 Cut aluminium basins, plumbing system, water. Dimensions variable.
2. Fix (Elegy for Etel Adnan), 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 18 x 23 x 2 cm.
3. Fix (Rasping Glow), 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 13 x 10 x 4 cm.
4. Fix (Our Belongings Heading out to Sea) 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 18 x 23 x 2 cm.
5. Fix (Anywhere but Here) 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 23 x 17.5 x 2.5 cm.
6. Fix (The Past Polluting the Future) 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 27 x 22 x 3 cm.
7. Fix (More Leaves Blow Onto the Sea) 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 29.5 x 23 x 2.5 cm.
8. Fix (Darker Day Darkening), 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 23 x 28.5 x 2.5 cm.
9. Fix (Sour Lips), 2024. Box for photographic paper, card and paper fragments, paint and cast rubber. 15.5 x 10 x 4 cm.

On Saturday 13 July at 3pm, VITRINE will host a finissage with a reading by the artist presented in the exhibition space.

Alongside Charlie Godet Thomas' solo show at VITRINE, the artist has selected works to be on show in the gallery's viewingroom, all of which explore various aspects of silence and silencing. The selection includes a photograph from artist and activist Ashfika Rahman's series 'Files of the Disappeared'; a work on paper by Tim Etchells, which explores linguistic contradictions; Iranian artist Mamali Shafahi's 'Silent'; Ludovica Gioscia's 'Liquorice and Beetroot' plate, which Thomas envisions as fragmented language pushed into the form of an otherwise empty vessel; Nicole Bachmann's neon 'She said she says'; and a sculpture that embodies a constricted relationship between speech and inhibition by Hayley Gibbs - an artist who Thomas has invited to present here with the gallery for the first time. Thomas has written a poem that brings these aforementioned ideas together, inspired by the works directly, which is presented at the entrance to the viewing room.

In the courtyard, an outdoor sculpture by Charlie Godet Thomas is on display: Some Words for Goodbye, 2023. Painted laser-cut steel, steel cable and fixings. Dimensions variable. Edition of 3 (+1 AP).

For a price list and all sales enquiries, please contact: sales@vitrinegallery.com
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