

I HAVE A FACE



FLORENCE, MUSEO NAZI

L O N D O N H O M E L E S S 2 0 2 4



1. DESMOND / *Watercolour and Charcoal* / 340mm x 490mm

I HAVE A FACE

LONDON HOMELESS 2024

November 28th
6pm - 9pm

AN EXHIBITION OF
DRAWINGS AND PAINTINGS
BY STEVE GODDARD

The exhibition will continue as view by appointment up to December 7th

RSVP:

stevegoddardartist@gmail.com

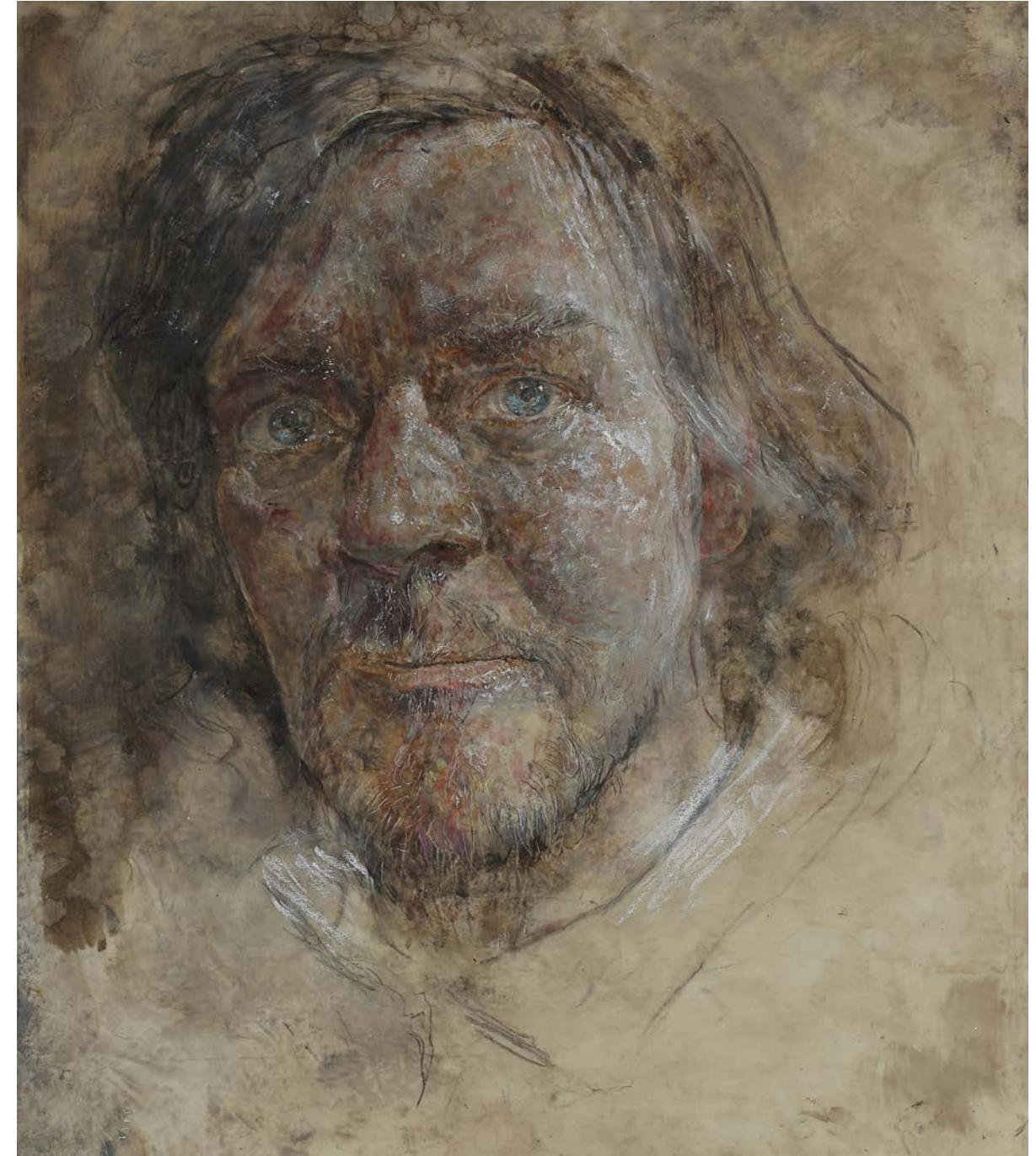
07885 833240



2. NERO MAN / *Egg Tempera on panel* / 250mm x 180mm



3. ARTIST'S SISTER / *Watercolour Pastel* / 550mm x 600mm



4. UNKNOWN MAN, *Soldier PTSD, Helmand Province*
Watercolour Charcoal / 510mm x 450mm



5. UNKNOWN MAN / *Watercolour Pencil* / 330mm x 220mm



6. UNKNOWN MAN

ART AND HOMELESSNESS

BY TIM SELLERS



WHEN WE TALK about the housing crisis, housing emergency, the dearth of affordable housing, words are insufficient. Seemingly unable to capture the fear and trauma of what words like crisis, emergency and dearth mean to families and individuals sleeping on the streets, crammed into overcrowded temporary accommodation, flung far to unfamiliar parts of the country and stripped of their networks of community support and medical care vital to their wellbeing. Their stories are obscured by anonymity, reduced by simplistic stereotypes, the gaze of onlookers safe in home-comforts distorted to anxiety as the alien entity approaches and asks for the price of an energy drink. The homed may take a glance and wonder 'How did they get here?'

There is no quick answer, no path of least resistance, no handle to the correct deduction wreathed in expedience, platitudes and cliché. Homelessness, in its many guises, is not a shared story. Maybe we can regurgitate broad brush assumptions surmising 'bad choices' and 'bad luck,' or disinclined to the mirror the homeless present, comment, 'They probably deserve it.' The reality is nuanced as there are as many routes to homelessness as there are homeless people; the devil is always in the detail.

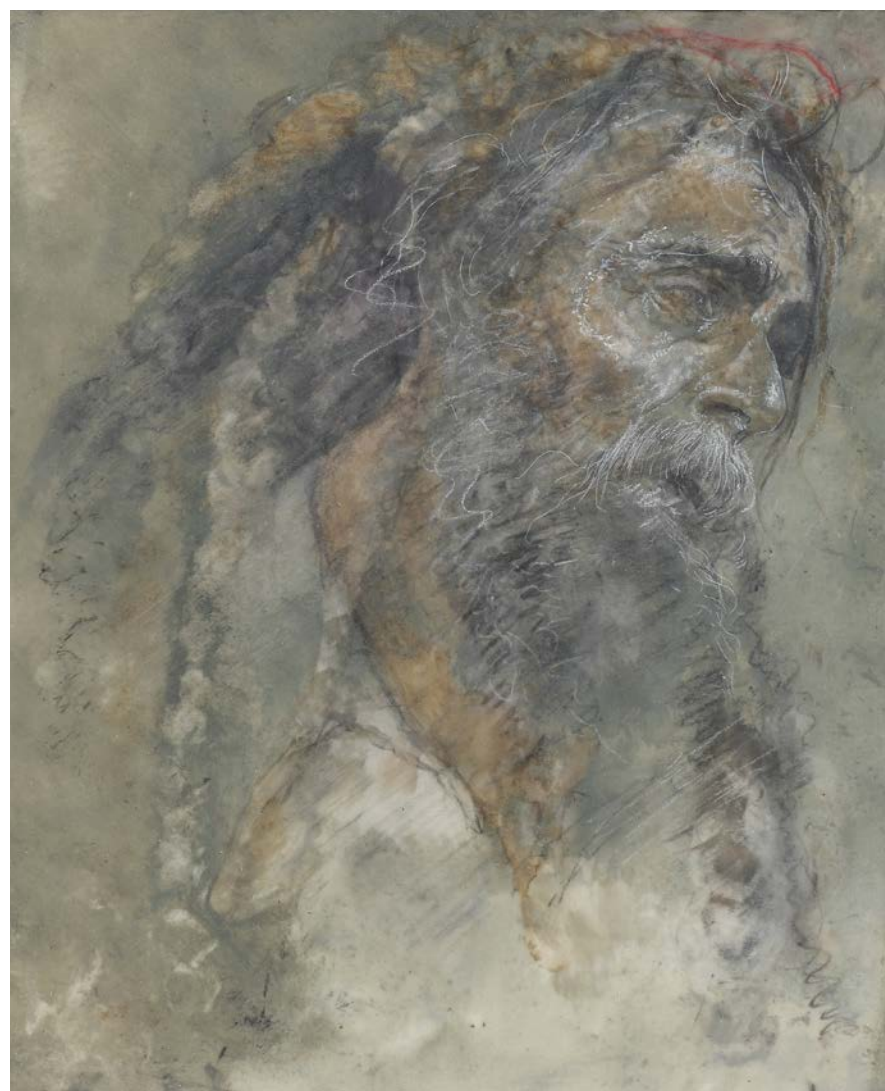
I could tell you a multitude of stories I've encountered; of guys poised on a bridge looking into the abyss, evicted families resituated to five in a box room, a girl on a 3 hour bus journey to school because her mum's been rehoused in Watford, the battered woman beaten into staying because she's got nowhere else to go. For them crisis and emergency doesn't touch their catastrophic experience. We are living during a housing catastrophe. My words can never convey their true histories, they must tell their own stories.

Similarly, statistics are unsatisfactory in detailing the plight of the homeless. I could tell you that 309,000 people are homeless, that in 2023 homelessness rose by 14%, that 145,800 children are homeless living in temporary accommodation. But knowing the extent of the problem does little to help those afflicted, and only informs us of the extent of our societal failure. It should humble, shame and horrify, spurring us to maximise our resources and build affordable homes at an accelerated rate, but often only serves to underline our fortune and privilege that we have a home. Home is a human right. Statistics are unable to adequately tell the homelessness story alone because it consolidates individual journeys like rocks compacted into a mountainside, people indistinguishable in the stone facade, their stories muted by the echo of voices around them. An individual's homeless story dissolves into the cacophony until it cannot be heard.

If words and statistics are insufficient to refashion attitudes, and thus energise policy makers, can art make a positive contribution to homelessness? Can art shine a light on the miseries, comedies, heartbreak and dark poetry of people without homes? Like experience, the image can stir us in the immediacy of a moment, and simultaneously linger in questions. Unlike text which requires reflection, or numbers which denude the person, sculpture, paintings and sketches can move the viewer to an instant emotional response and germinate in afterthought. Whether it is capturing with a fine nib a wrinkle mapping a lifetime, or an abstracted hotel room in collage, or a Jesuit face beaten to transcendence; art can reach parts of the homeless person's story they don't know, couldn't author, isn't aware of, and, concurrently, enlighten the viewer with a new perspective.

Clearly, words, numbers and representations are not enough to banish homelessness without public consensus and political will. However, all three separately or together have the power to move and prompt us to action, alter entrenched views and force our legislators to act. Historically, art has played a key role in instigating social change, and in a world dominated by images, it is more important than ever, that art plays its part in ridding society of the scourge of homelessness.





7. UNKNOWN MAN / *Watercolour Charcoal* / 850mm x 970mm

IN CONVERSATION

Steve Goddard in Conversation with Bernard Duffly

BD : WHY DID YOU decide to make homeless people the focus of this new body of work ? How much of an artistic journey has it been for you ?

SG : THERE WAS SOMETHING in my subconscious about these poor people that we all notice, wherever we live in the country, because we pass them every day. Being an artist you tend to examine the human mind and the condition of people and that, in a way, makes you want to record. The question what makes art is something that washes over you that you need to deal with and resolve. So, an artist resolves it with paint, sculpture, etchings. So this was something always in my head and then it was a coincidence when I passed this homeless person on many occasions whilst on board the top deck of the 38 bus. Looking down at him and thinking that maybe this person is God himself in disguise and watching how other passers by react to him. So, I thought that I would have to go down and confront him which then led to this story of doing this exhibition of homeless people. Then it also took another type of collusion with a good friend of mine, Bernard, when we met in the art books section on the 4th floor of Waterstones in Piccadilly. Meeting for the first time in over 10 years, he enquired what I had been doing in the intervening period and I mentioned to him about the homeless chap that I had encountered on Piccadilly and Bernard suggested that a homeless theme could make for a very powerful and poignant exhibition. At that point, it then sort of shifted and moved to become something quite realistic. So, really in essence, that's how the ball started rolling.

BD : SO STEVE, after these random encounters, the artist inside you compelled you, because artists are always looking for new ideas. Was that the first time having encountered this homeless person from afar, or had you ever contemplated an exhibition like this before ?

SG : YES, IT WAS in my subconscious before but being an artist who specializes in figuration and portraiture, is this fascination with human beings. In the past, I often approached people on the street whom I did not know and I would say "excuse me, I would love to do your portrait and is there any chance of me spending some small period of time with you." And, then, people would be very gracious and this was part of the pattern for me where I would be looking for this mystery and drawn to the appeal of people that have these wonderful faces and presence.

BD : WITH YOUR ENCOUNTERS with homeless people, can you tell us something about their faces, compared with other people ?

SG : THE BIG DIFFERENCE would be this. Ordinary and regular people who you encounter on the streets wear a mask. They disguise a lot of their emotions, their internal factors and they are really like an automaton. That's my experience with so-called ordinary people. When you come across a homeless person who is not at street eye level but at your knee level, or maybe they are prostrate, there's a whole different presence of a human being and they are completely like the pages of an open book that are there presented to you. If you have anything about you that suggests that you are an artist, then you jump in ! You need to and that's exactly what the difference is – they are an open context, like a book, but basically saying that I am in pain, I am in suffering, this is going on. They don't vocalise that, but you can see that in them and about them.

BD : CAN YOU TELL US more about the title of the exhibition – I am here! Is there a story behind this title?

SG : ALL IT IS is that you spend time passing people and you keep on throwing things back in your head, back in your head, back in your head, and then you notice some things that are quite strong which means this. Homeless people are like an island on the pavement in this sea of humanity, and the sea of humanity is like skin walking by them at such a pace in this modern life and they are not really being noticed - but they want to be noticed, they want to be loved, they want to bring grace – like we all do – I AM HERE !



People are walking by these homeless people in great waves and basically, here I am, I want to be noticed, I need to be loved.

BD : VULNERABILITY AND FRAGILITY have been underlying themes in your work down the years. Sadly, homeless people are very vulnerable and fragile, both physically and mentally. How do you convey these facets of life in your work, especially when dealing with a very sensitive subject like homelessness and homeless people ?

SG : REALLY, TO BE honest with you, you need to be in freeflow as an artist, which means that you have to fall into this flowing river and go with it. So, you don't restrict yourself in any way. If it feels natural to you, then it's right. What you do is you record it only through your eyes, your experiences and feelings. If you can somehow get to a point where you can convey something to other people, either in the form of a drawing or a sculpture, I am affected by that. Because there is something there that is disquieting, but it doesn't upset me, but it can upset me. I just have to stay with it and it's not easy, but then it's not supposed to be easy. But you have to allow it that people go into their orbit, into their human experience. You can only do it from your point of view, when you see it and record it honestly, the way it affects you.

So, this isn't something that is manufactured, it goes into a flow process and you either have got it right or you have got it wrong, which means that if you more or less got it right, it will connect with peoples' feelings and peoples' psyches, I believe.

BD : YOUR MIXED MEDIA drawings convey an intimacy and lightness of touch that is very compelling. They also have a sculptural quality in that they portray the skin in great textural detail. Does that put you in the Rodin tradition whereby it's the drawings that are the key to the sculptural works ?

SG : NO, BASICALLY THE reasons why I draw or I paint or I sculpt is because it's a need, I am on a journey of discovery. So, alchemy is the use of these unknown factors and materials and when you are an artist, you should be an alchemist which means that you use these properties and materials and you mix them to varying degrees. Eventually, you come up with this statement that people witness with their eyes, whether it be a sculpture or a drawing or a painting. But the thing is, it's really you as an alchemist trying to create this human factor in terms of drawing and sculpting. So, there is a driving force because everything is related to memory and history in us.

When I was younger and I witnessed these wonderful Michelangelo and Da Vinci drawings or a Rodin sculpture, these works would grip on me very firmly. Then the older I became, that need to go into those areas, making art in various technical media, was just what I needed to do throughout my life. It was one of the best things that I could ever want to do with my life. That's what pulled me into making art and being an artist.

BD : ALL OF THESE drawings, paintings and sculptures portray a state of mind of the homeless person at a given moment in time, with little likelihood of a second encounter/sitting afforded to the artist. Traditional portraiture usually requires multiple sittings for the artist to achieve the optimal outcome.

How difficult is it to decide on the moment/image/state that you wish to capture/depict ? How do you decide what is an optimal portrait of a homeless person ? Presumably, you had to rely on mobile phone pictures that you took of your sitters ?

SG : IT'S A TRICKY ONE because sometimes you only have 20 seconds with a homeless person. This is because they are not in the right shape of mind with you bending over them to make this study of them. That would not be appropriate. Under the circumstances of being on the street meeting homeless people, I really get a curtain call of 1 minute to find it. Of course, with the advent of technology and the iPhone, which I believe JMW Turner and many other artists would have used to make an initial sketch, it is still an invasion of their privacy. So, having this incredible piece of technology by your side, and being very natural and spontaneous, you ask their permission and they

usually grant it. Then I say "please talk" because you just want to listen to their story. With the camera rolling, you then find you come up with something where they are in a very natural situation of explaining themselves and their life to you, and it's really up to you to find the 'spark'.

BD : ONLY A HANDFUL of artists down the centuries managed successfully to produce highly acclaimed bodies of work across the different genres of drawing, painting and sculpture. Artists like Michelangelo, Degas, de Kooning and Giacometti spring to mind who succeeded where many failed.

This exhibition certainly demonstrates how important sculpture is to you. What do these sculptures of homeless people convey that your drawings and paintings do not/cannot convey ?

SG : OBVIOUSLY, A DRAWING is a flat surface and it has many challenges to actually produce something that is a successful work. Sculpture is an entirely different thing. You have to go to the other side of your brain, it's a different mechanism in making decisions. What is very important, I feel, is to have a language. There is a language in drawing, a watercolour, an oil painting or a mixed media work. If you can personalize that language to you, that is part of what I think is important for an artist. Not to rely on clever tricks, commercial little tricks you know you are going to do to produce a number of works to sell at an exhibition. I feel that is almost a disaster.

I said this is a voyage of discovery – the artist should go to a piece of paper or potentially a sculpture and think 'I have never been down this road before, I am going to try this'. The sculpture becomes something because it is 3 dimensional and you can normally use a number of materials, but they are base materials that a sculptor uses, terracotta is one I would mention, for example.

But I personally feel that's been done, have been there, and the look of it can be twigged with whatever emotions. Because they are like musical notes, when you manipulate clay like a pencil, they are like a musical note being played and held or strained, it's the same thing. When you find this recipe that is personal to you, this technique, then it allows you to convey those inner feelings towards your subject matter. Personally speaking, terracotta wasn't enough for me, but when you bind it with some organic-like material such as claypot, hemp, rabbit glue etc, then it takes on a sinuous, human like anatomical quality and I feel it allows for even more expression.

BD : HOW DID YOU go about winning the trust of the homeless people you wanted to portray and how easy was it for you to build a level of rapport with them to make them feel comfortable with you as an artist?

SG : SO WHAT YOU do is when you pass someone on the street, you notice them and you go back and you think to yourself how am I going to approach this. This person could be very unpleasant and aggressive or they could be very nice and amenable. You don't know. But what you do is you say "What the hell!" I feel this is a good thing to do and I'll do it. So, you go into it and say "Excuse me Sir, could I have a moment of your time?" Then, if I am allowed that moment, which 9 times out of 10, I am, and I explain to them that I am an artist and I want to record something of them. I explain to them that I have noticed something about their expression that I would like to record, they grant me the permission to start the process, and we start up a conversation of trust. The trust leads me to be able to use my camera and then we end up with a nice experience of where we shared time together as human beings. We wish each other well and convey a wish to see each other again, and that's it.

BD : I KNOW THAT you have huge admiration for the work of Rembrandt and Lucian Freud. How have these two artists specifically influenced your own working practices and artistic approach ?

SG : WELL, REMBRANDT IS the heavyweight, he is the Godfather for many artists. Throughout history, you will find that Rembrandt was the moment of eureka. So, the thing is, you will always go back to someone like Rembrandt because to encompass the human condition – all the things that we have mentioned so far – like fragility and frailty – Rembrandt does that with colossal technique,



and the thing is WOW ! How can you not go back to this great teacher, just bow down to him and if you could even get 1 or 2% rubbing off you in inspiration, that is why you go back each time to Rembrandt.

An artist like Lucian Freud would have been at the very early part of my career and he was someone who was doing figurative work in a painterly manner, and there really weren't too many artists doing figurative work. I don't know if it was out of vogue but I guess that new approaches/styles had come along, so you would notice and pay attention to someone like Freud in his journey with his paintings and subjects. So, he would be someone an artist like me would look at as well as some contemporary living artists.

BD : YOUR 'NANHEAD' PORTRAITS of your Grandmother and other family sitters are instantly recognizable and have morphed and transitioned over the years from being highly representational to more expressionistic, incorporating symbols and motifs from everyday popular culture. We also see some reference to your 'Nanheads' in this exhibition.

How would you describe your progression as an artist from your 'Nanheads' to this exhibition today?

SG : AN ARTIST HAS to be on a journey, going with different types of work, exploring as much as possible to try and exude as much as you can from that particular subject. Yes, the Nanheads were over a period of about 30 years from an initial drawing that was done of my Nan where I literally covered her face yin and yang style that I recorded in a drawing and that stayed present for 30 years or so longer in terms of exploring that avenue within the context of that moment whilst doing that drawing.

Now again, in terms of this road of discovery that art should be on, is to be experimenting and looking at different ways to approaching the portrait and the human figure, and it is boundless. Hopefully the older you get when you ask more questions, you should be more developed in your work. Technique will always follow closely behind you, it's not the most important thing but it is something that should have been built and constructed, and even now you are building and constructing, because works of art need to be made well. It must have gravity, it must be weighty in experience and feeling, but it must be executed well.

BD : I CAN'T THINK of another artist today who can depict the human eye with as much emotional directness, empathy and clarity as you do in your drawings. Why is this so important to you and what reactions do you hope to trigger with your audience when they view these haunting new images ?

SG : WHEN WE ENCOUNTER a human being, a new person in our lives, of course the eyes are the maximum point. The eyes we continually look at, all of us, every day of our lives for 1000s of minutes, so we are specialists in understanding what is our eyes and us.

If you are a portrait artist you better understand the nature of eyes and how to draw, or paint or sculpt an eye, because if you are going to undertake doing portraiture, you gotta have it. So, it's a lot of time in observation, of looking and understanding.

BD : THERE ARE A number of very tender depictions of hands and feet in this exhibition. What is the significance to this and should we infer any biblical references to suffering and endurance ?

SG : WHEN YOU LOOK at religious subject matter in history and the way it's recorded, we can't get away from the Crucifixion and Christ. I can go through many different pictures that artists have recorded of Christ over time. The Gruenewald one that I would suggest may be a good one to start with because you have this incredible crucifixion study. You can then separate and dislocate his body into areas, and one note of interest would be the feet. Colossal. Right, let's now come up to the contemporary point.



When I am passing and seeing homeless people and looking at things very closely, literally a short distance of 2 feet from them, you will notice detail and you will notice the human form anatomy. My attention may focus on a homeless person who has decided to dry his shoes – these obligatory and knackered Nike shoes that have been lived in for years. You will see these Nike shoes parked outside what is some sort of covering and then occasionally you see a foot or two appearing – this bare white foot, and I have seen this on more than one occasion. Then I think back to Gruenewald and I think back to Christ. With the hands, you will see what is probably an Eastern European beggar or homeless person with their heads bowed and they have their hands clasped, I have seen that many times.

So, the reason why I am recording the hands and feet in the drawings is because there is that historical context to them that I need to encounter, but also this is my journey at the moment with this subject where it becomes apparent 'here they are' and there was Christ.

BD : HOMELESSNESS AND THE homeless is a pressing social issue in the U.K. that has entered the political debate. What impact would you like this exhibition to have on visitors ? Do you think that art is a good channel through which to communicate social problems and issues like homelessness ?

SG : I THINK IT is an avenue because we need a lot of light shed on this area, because we have accepted it as a landmark that is normal in society, walking past people who are neglected basically or haven't had the chance to recover from a trauma in life. They need to be listened to and supported and understood. Anything that any individual can do to help, shed light and help them is necessary. So, I don't know what paintings or drawings can do – all I can do is do it ! I can't go beyond that and let's hope we end up in a situation where in future it's something that we sort of let slip, but we got it right.

BD : YOUR SCULPTURES LOOK very intricate, verging on the delicate. Can you share with us how you go about making these wonderful pieces ? How important is the selection of materials in the making of these sculptures ? What do these sculptures depict about the plight of homeless people ?

SG : THE MATERIAL USE is everything because the sensitivity of the material allows you to make the markings and anatomical features of the body and of the face. Very much to the point of actually what's under the skin, so all the nerves and tendons and sinews and all the things we don't see in the mirror. Somehow you have this technique that plays and works that underlying image that's under our skins that makes us what we are. So, the road of discovery again using the alchemaic process of finding things that work and don't work. Then, over a process and period of experimentation, you sort of stumble across something that gives you exactly what you want in that look of a sculpted portrait.

BD : WHAT DO THESE sculptures depict about the plight of homeless people ?

SG : I THINK WHAT it is is the isolation, the loneliness. Really, that is the thing when you look at these people. I don't know how an artist records isolation in the human condition, but all you can do is to let go and let it roll and you just trust this instinct in yourself. In essence, you record something and hopefully you crash upon that point with another viewer.

BD : RESILIENCE AND TENACITY are key attributes for an artist pursuing an artistic livelihood. How much has this project tested you in terms of your own emotional resilience and strength ? I have heard that you welcomed some of your homeless sitters into your own home in order to achieve a more truthful and honest portrayal of their plight and predicament. What did those encounters feel like and how did they enhance your own understanding of homeless people ?

SG : WELL, AT 65 years old, I am at a point where I should know enough about being able to deal with certain factors of life. So, all I would say is 'Bring it on'. Let's see what happens. You give it your best shot, you give it belief, hopefully you give it sincerity. And, you end up with something that you hope would please and work with people in the right way. Not in a way of illustrating human beings. You have to go beyond that because that is just decorative. So, you really hope to find this connection with them that conveys this deep sadness in these people, and you hope that appears somewhat in the work.



As I have explained, when you are at the moment where you have got enough trust, you are asking questions and they explain the circumstances in part why they are on the street – it's unsettling. You reflect upon your own life, thinking how far am I away from this or how close did I come to this and how blessed I am with the circumstances for the good fortune that has fallen at my feet. Whereas, with the experience of listening to some of these tragic stories, it's like how on earth can you exist with the backdrop of that experience.

It just leaves me puzzled how they can survive.

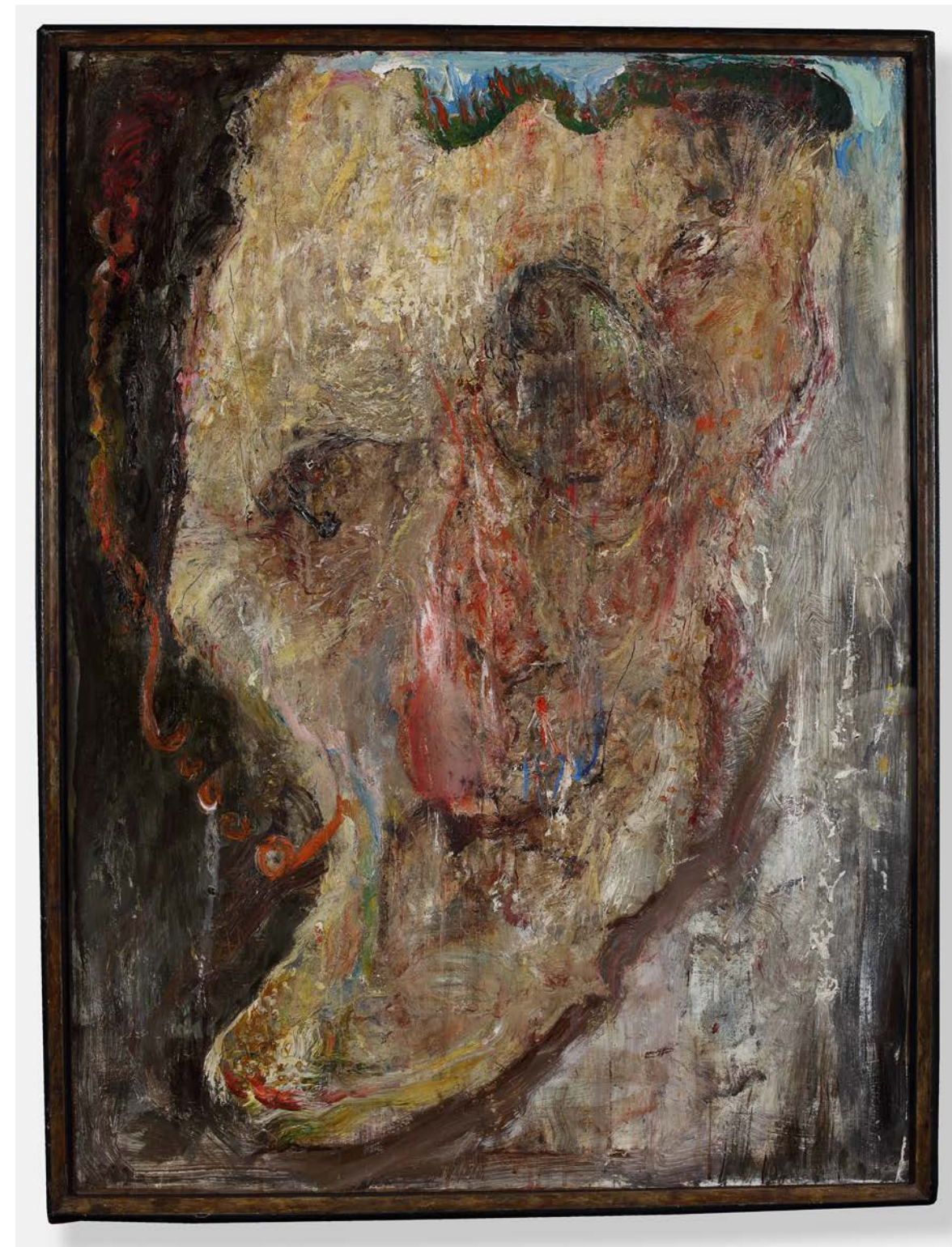
BD : FINALLY STEVE, on a very personal level, can you share with us what you have learned about yourself in working with homeless people on this very powerful and sensitive body of works ?

SG : EXTREME GRATITUDE FOR the good health of my brother, my sister, my son, my wife, my close friends. Because this rollercoaster of life, at any given moment, can come off the tramline.

For the moment, how fortunate we are.

Thank You.

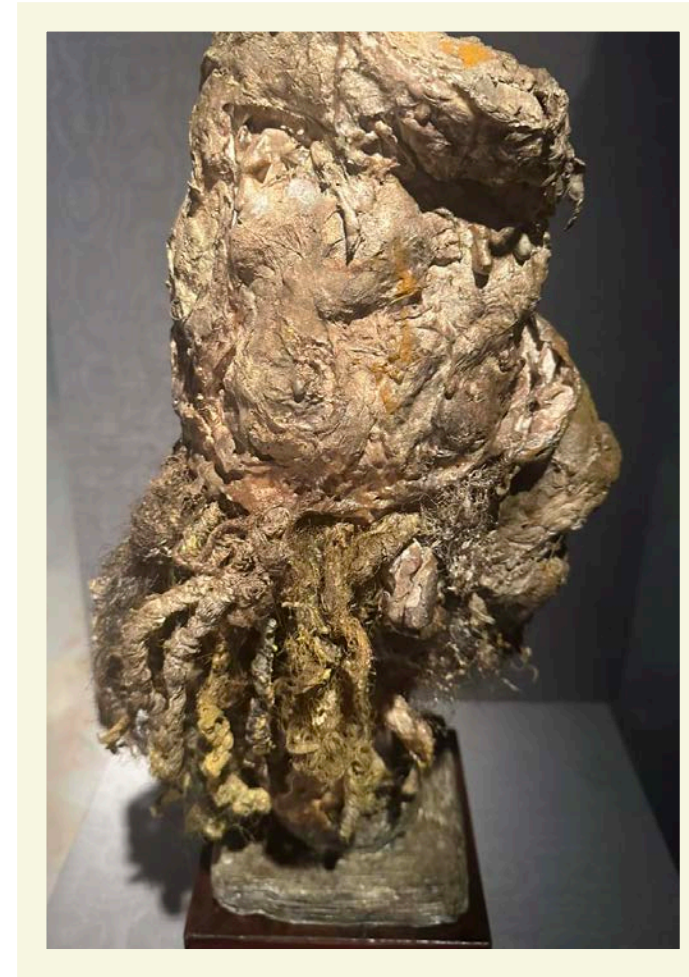
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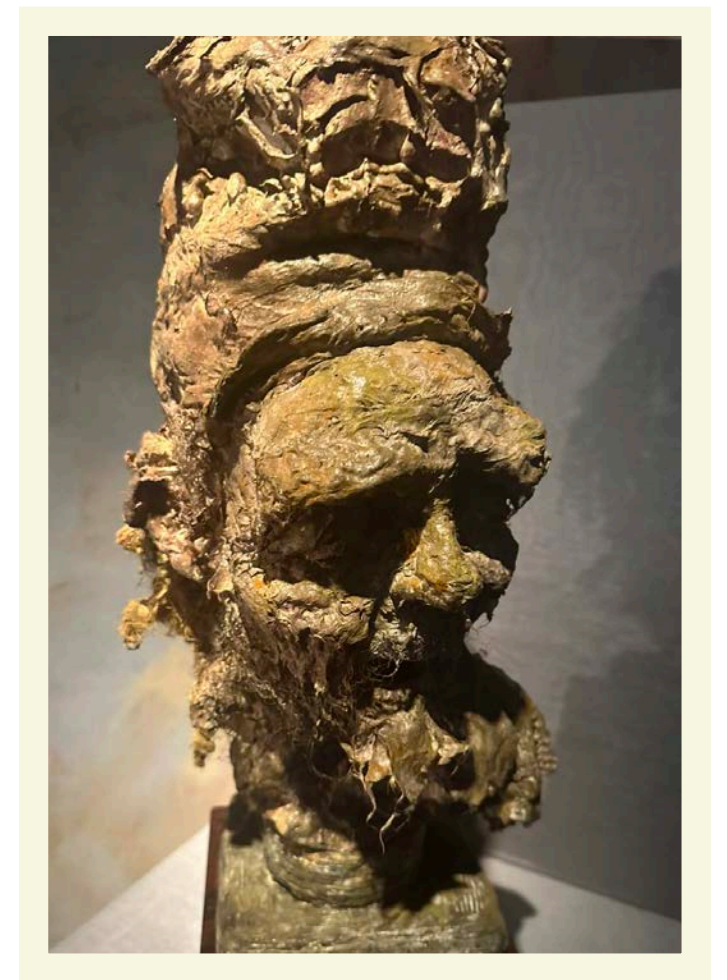
11. "MAN WITH A PIPE"



10. / *Hemp, Rabbitskin Glue, Fired Clay* / 300mm x 520mm



8. UNKNOWN MAN



9. UNKNOWN MAN





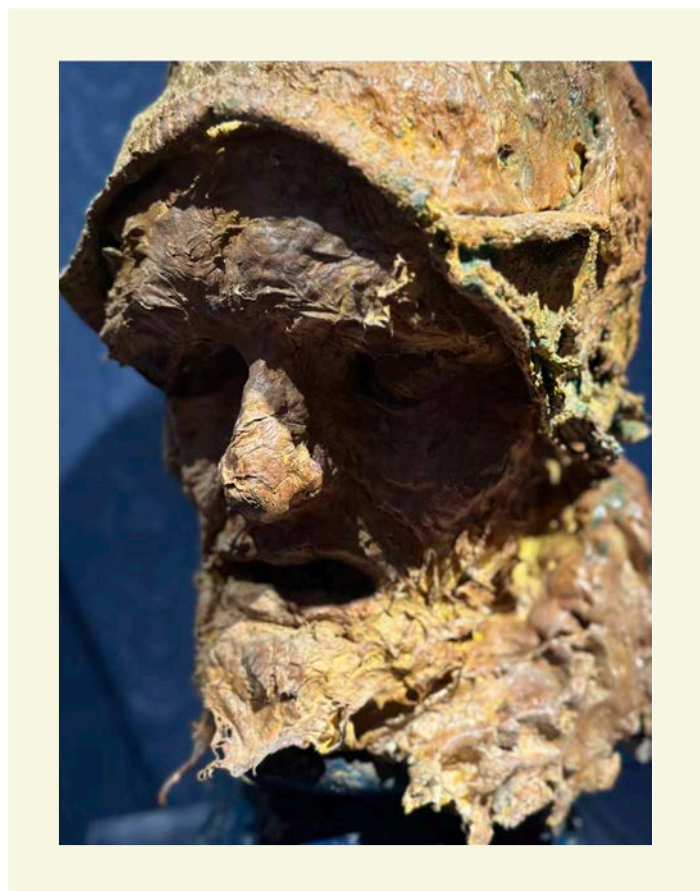
One God To Many Devils
14. RALPH / *Watercolour, Egg Tempera and Charcoal* / 230mm x 310mm



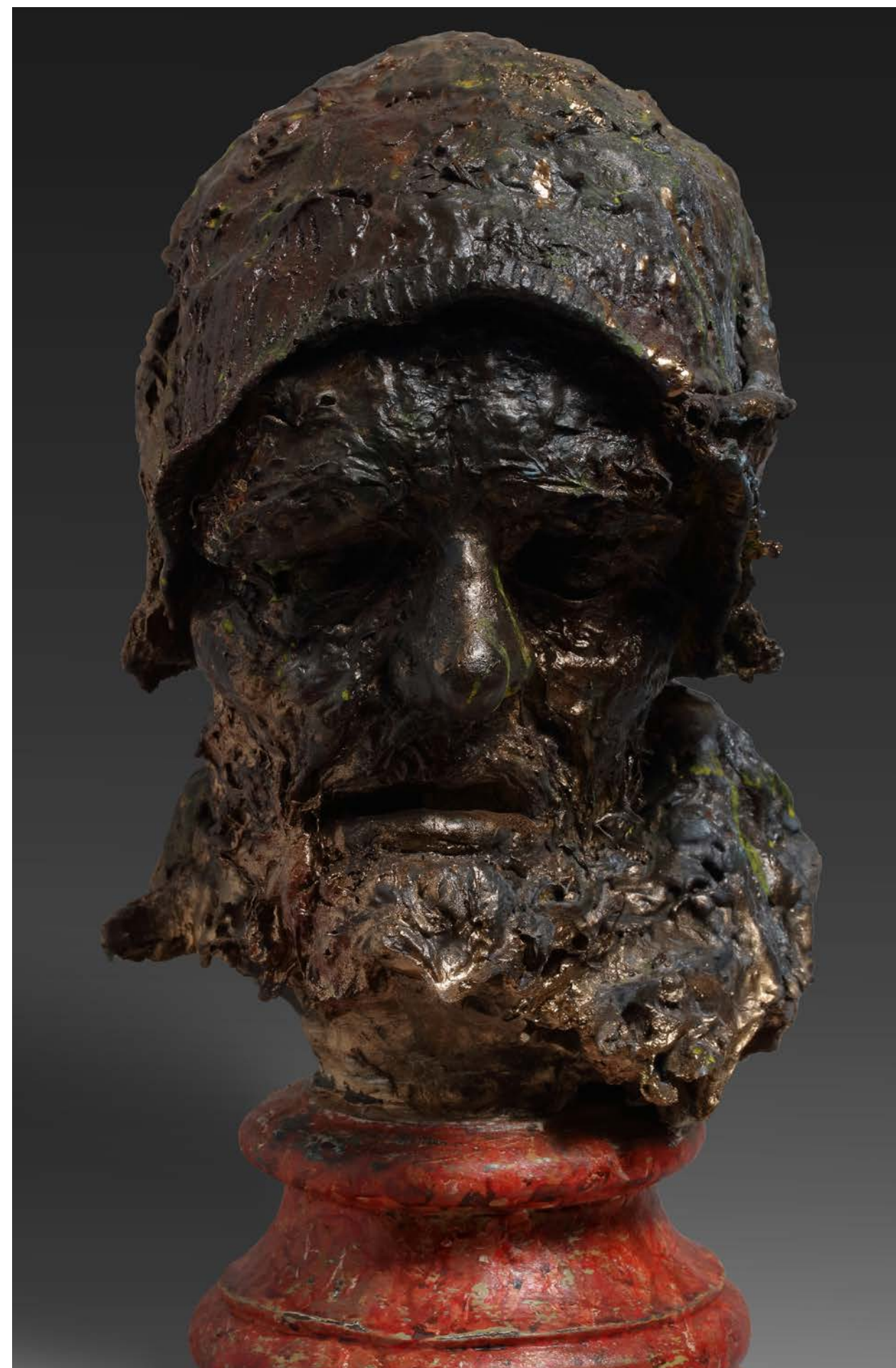
15. ARTIST'S SISTER / *Watercolour and Egg Tempera* / 460mm x 520mm



16. PRAYING HANDS / *Watercolour and Charcoal* / 80mm x 310mm



RAY / *Hemp, Rabbitskin Glue, Fired Clay* / 230mm x 420mm



17. "RAY"



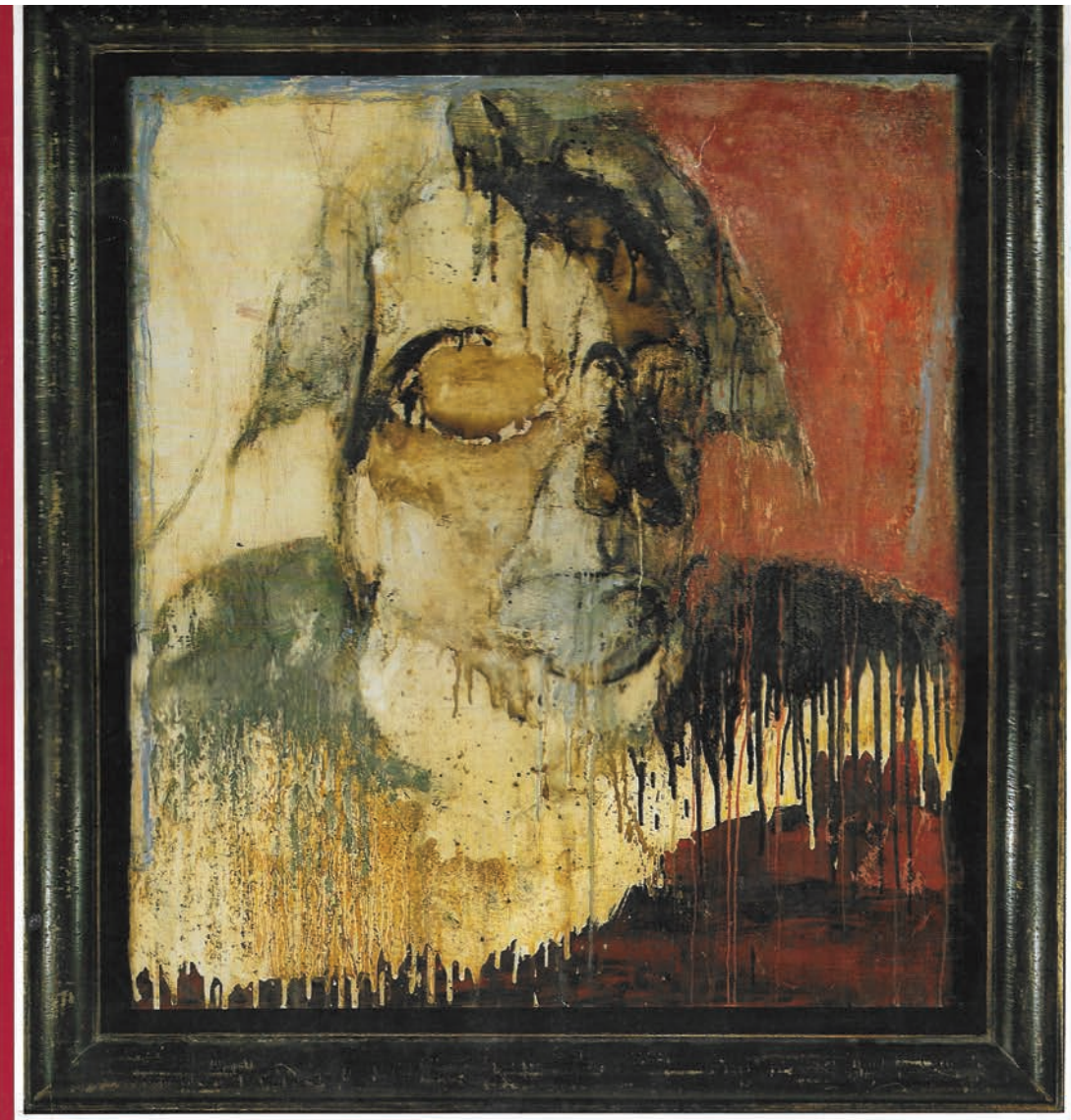
18.



19. UNKNOWN GIRL / *Hemp, Rabbitskin Glue, Fired Clay* / 330mm x 610mm

A SHARED MOMENT
A MOUNTAIN OF DOUBT?

KINDERTOTENLIEDER



AN ENGLISH EXHIBIT

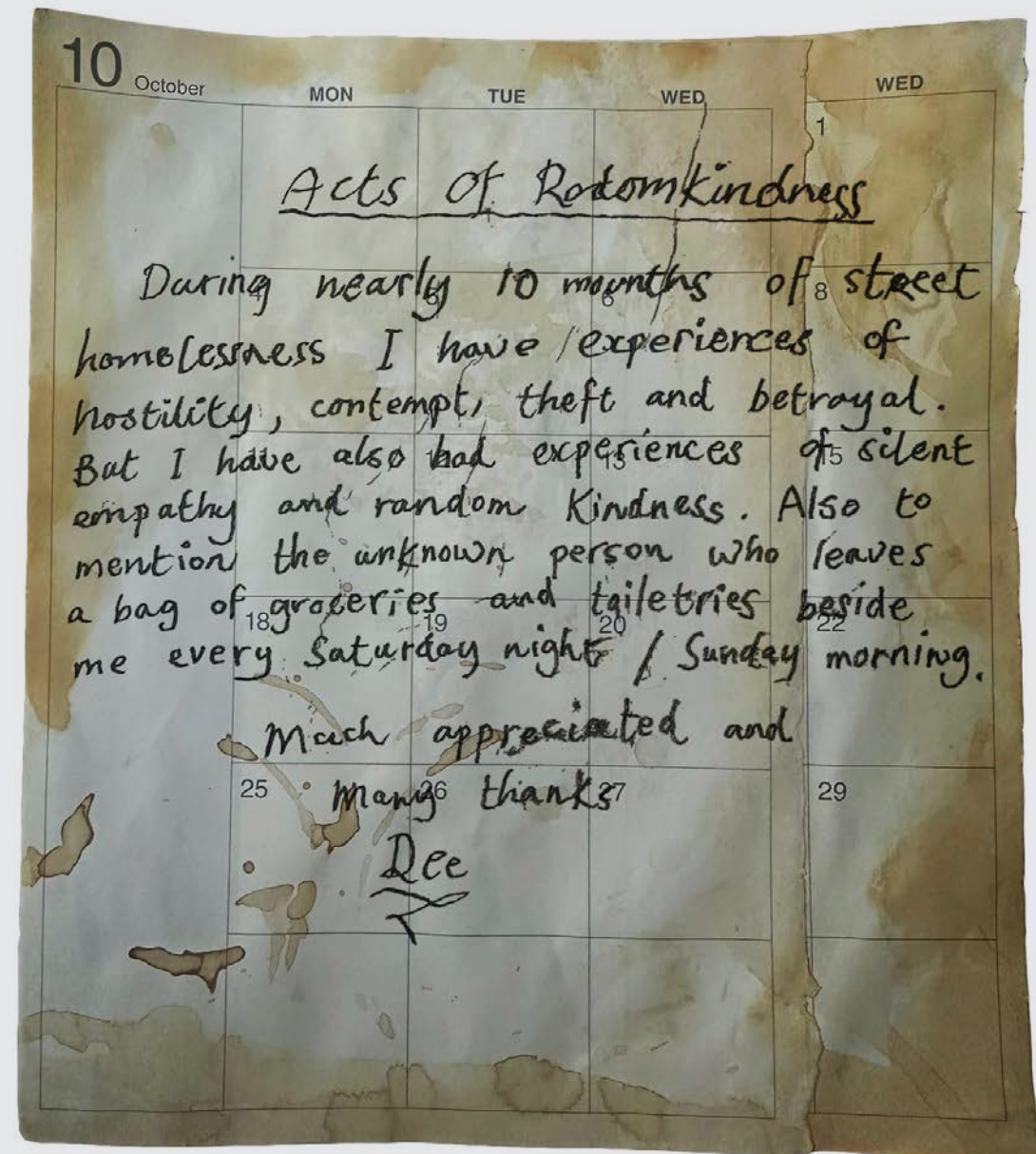
DAVID HOCKNEY

STEPHEN GODDARD

MAY 9th - 1991
MARALYN WILSON GALLERY INC
BIRMINGHAM, ALABAMA, 2010 CAHABA RD. 35223 (205) 879-0582, FAX (205) 870-0622

DOROTHY SCOTT

'DEE'



20. SUNFLOWER COLLAGE / Pencil / 210mm x 185mm



21. BIG SOCIETY / Watercolour and Charcoal / 80mm x 310mm

BIG Society

I sleep for England from time to time
I walk for miles
When the mood takes me
Passing people who show no signs of a smile

Time irrelevant night and day
The midnight hour falls away
Another lost soul to the night
On a London street out of sight

Freedom the only thing I own
The one comfort when I'm alone
No passport, no future, no comforts of home
Just that feeling of freedom
That allows me to roam!

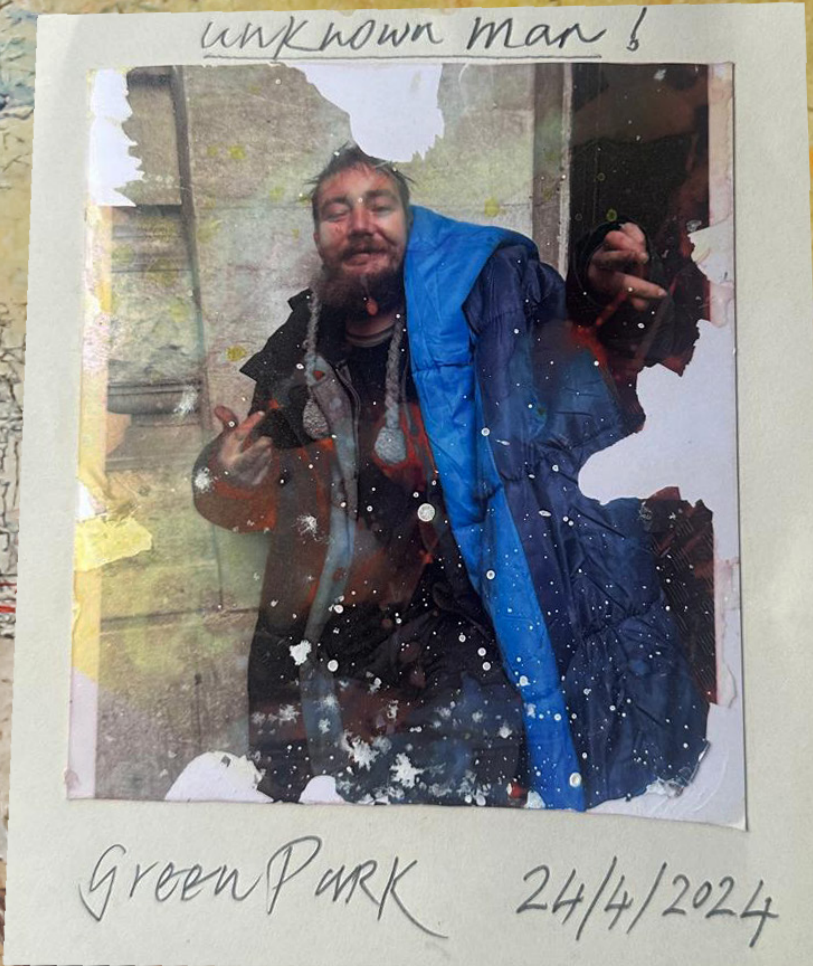
Seamus Rattigan

LOVE

59 59

59

SIX FOOTER AYA



Hand-drawn sketches and graffiti on a textured wall, including a large green '59', a drawing of a person's face, and various scribbles.

ANY FURTHER INFORMATION ON
ALTERNATIVE DATES & TIMES REGARDING
EXHIBITION

CONTACT US

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