

# Love Hangover

Tom Cardew

Alongside Rumblestrip we are showing a project by Tom Cardew, who has worked with g39 over the last year to develop a new installation. In a space that looks like a gallery store, a series of linked narratives are played by computer generated avatars. Dishevelled and not quite of now, they are ghosts. Their voices and stories stand out as distinctly human, as they go off on tangents, stumble over words and forget what they are discussing, drifting from sense to nonsense. The group gabble on, seemingly disconnected and separate, before starting to sync up as a choir.

*I like the idea of folding something wholly mundane, like lost utterances, into something as entirely ecstatic and elevated as choral song.*

Using digital techniques, comedic performance, song and an elaborately disorienting installation, Tom's work at g39 explores modes of communication and the levels of understanding - and mis-understanding - that occur on social media platforms. The work is presented in a space that is usually not open to the public, leading you through store cupboards and out of date technology, projector screens and cardboard boxes. This passage leads you to what looks like the reverse of a wooden theatre stage set before opening out into a room full of screens.

The same CGI face peers out from each screen, but seems to be unaware of you, or of the other identical faces as the multitude of tired, ventriloquised masculine avatars mumble, shout and rant trying to get a word in edgeways.

I see there being a genuine demand for art to speak through a modern language: how people and culture respond to developments of media and communication, and the evolving manner in which social engagement and communication shift, particularly in terms of the fragmented and chronically distracted forms of communication of memes, tweets and other such social media avenues.



Launch: Friday 3rd May 2019, 6-9pm  
Open: 4th May – 13th July 2019

g39 Oxford St, CARDIFF CF24 3DT  
Opening times - 11-5pm Wednesday to Saturday  
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g39 is an artist-run gallery based in Cardiff and is committed to the uncompromising presentation of contemporary art. Since 1998 it has established itself as a leading centre for artist activity in Wales, producing a programme of exhibitions, events, offsite projects and publications. g39 works with artists from Wales and further afield, established artists alongside new artists.

g39 operates Warp, the Wales Artist Resource Programme. Warp users can get involved in seminars, workshops, talks, trips and social events, and can take advantage of various artists opportunities. Warp provides a critical network for a community inside and beyond Wales, who in turn create a diverse, informed, and engaged gallery audience.

**Tom Cardew** is a multi-disciplinary artist working in film, installation and performance. His practice is occupied with the blurred line between the real and the representational. Tom studied MFA Central St Martins (2018). Recent exhibitions, screenings and workshops include: Tate Exchange, Tate Modern - London, England (2017 & 2018); Whitechapel Gallery Open Film Screening - London England. (2017); Metaphors & Spatiality, Sichuan University Fine Arts Institute - Chongqing, China (2017/8); TBCTV, Somerset House (2018); NOVA Cymru, Royal Cambrian Academy, Aberystwyth Arts Centre, Arcade Cardiff (2017/8); Xhibit, Bermondsey Project Space - London (2018).



Eventually each voice finds accord, and they harmonise into the parts of the same song, a shared voice in a familiar pattern of chorus and verse. Cardew takes technologies that seem very artificial and distant and finds them compelling, finds something very human and vulnerable about a deep rooted need to connect.

As in Rumblestrip in the main space, omens and portents rely on patterns, on our assumption of cause and effect, a desire to find order and make predictions. This forward projection is part of survival – a way of making sense of future uncertainties. We habitually look for the connections between things, or forge them into cause and effect even when the evidence points elsewhere.

END

