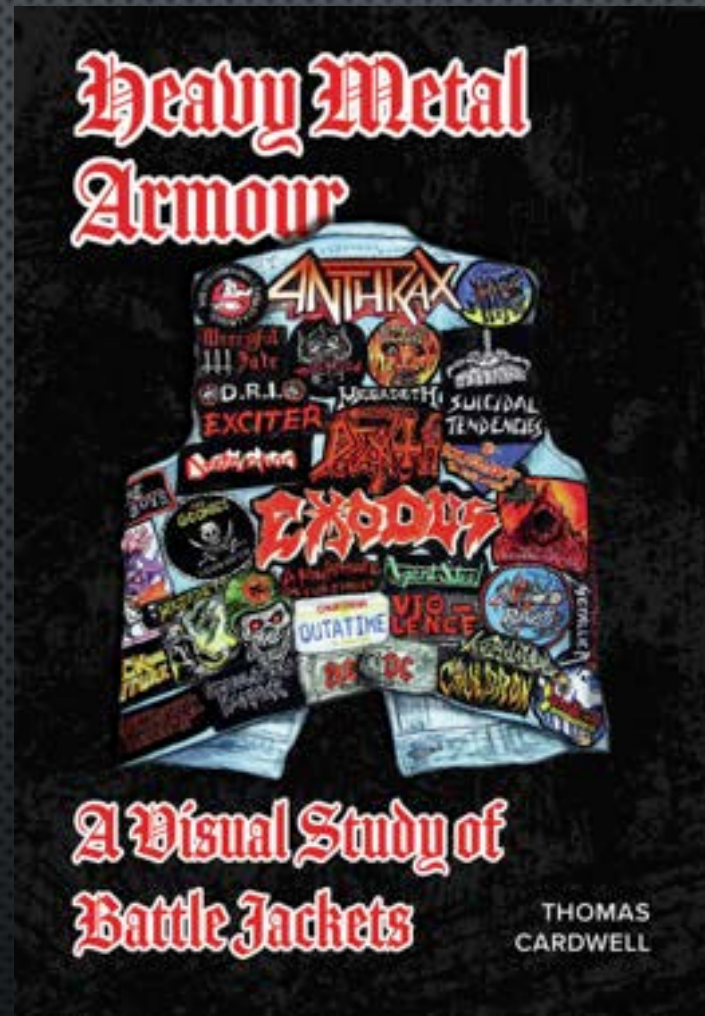


WHITE NOISE/PUNK ROOTS METAL IN THE GALLERIES EXPLORING ONGOING CONNECTIONS BETWEEN METAL AND ART PRACTICES THROUGH TWO EXHIBITIONS



DR THOMAS CARDWELL
UNIVERSITY OF THE ARTS LONDON

BACKGROUND



Metal fan at Bloodstock festival, UK, 2014, photo by Jon Cardwell. 'Heavy Metal Armour' by Thomas Cardwell, 2022, Intellect. 'Iron Maiden' by Thomas Cardwell, watercolour on paper, 38 x 26 cm, 2014.

CONTEMPORARY ART EXHIBITIONS EXPLORING METAL CULTURE/THEMES

BANKS VIOLETTE AT THE WHITNEY BIENNIAL, NYC (2004) – ALSO SEVERAL SOLO PRESENTATIONS AT TEAM GALLERY NYC

MARK TITCHNER 'BE TRUE TO YOUR OBLIVION' - NEW ART GALLERY, WALSALL, UK (2011)

GROUP EXHIBITION 'YOU SHOULD BE LIVING' - WOLVERHAMPTON ART GALLERY, UK (CURATED BY NICHOLAS BULLEN & DAMIEN DEROUBAIX, 2011)

GROUP EXHIBITION 'BLACK THORNS IN THE WHITE CUBE' - WESTERN EXHIBITIONS, CHICAGO, USA (CURATED BY AMEILA ISHMAEL, 2012)

GROUP EXHIBITION 'ALTARS OF MADNESS' - CASINO LUXEMBOURG, LUXEMBOURG (CURATED BY DAMIEN DEROUBAIX & LEFÈVRE, 2013)

S. MARK GUBB 'METAL MILITIA' - BERWICK VISUAL ARTS (2014)

MATT STOKES 'CANTATA PROFANA' – DILSTON GROVE, LONDON (2015)

TOM CARDWELL 'BAD PATCH' - WIMBLEDON SPACE, LONDON (2017)

JUAN BOLIVAR 'HIGH VOLTAGE' - JGM GALLERY, LONDON(2017)

'HOME OF METAL' – BIRMINGHAM MUSEUM & ART GALLERY AND VARIOUS VENUES IN BIRMINGHAM AND WALSALL, UK (MEYER, 2019)

BEN VENOM 'ALL THIS MAYHEM' , MIDLANDS ARTS CENTRE, BIRMINGHAM(2019)

'SATYRICON & MUNCH' AT MUNCH MUSEUM, OSLO (2022)

'METAL: DIABOLUS IN MUSICA', PHILHARMONIE DE PARIS (2024)



'Altars of Madness', Le Confort Moderne, France, 2013



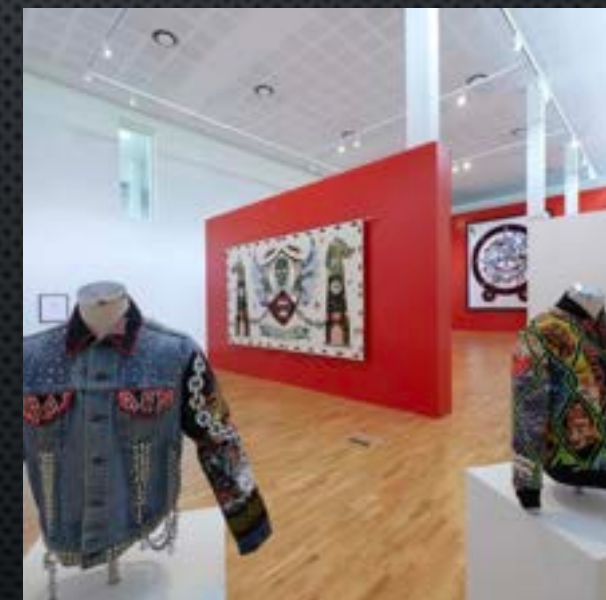
Mark Titchner, 'Be True to Your Oblivion',
New Art Gallery, UK, 2011



Matt Stokes, 'Cantata Profana', Dilston Grove, UK, 2015



Thomas Cardwell, 'Bad Patch', Wimbledon
Space, UK, 2017



'Ben Venom, 'All This Mayhem', MAC, UK, 2019

MERCHBALL

OHSH PROJECTS, LONDON,
DECEMBER 2023

CURATED BY

TOM CARDWELL &
JUAN BOLIVAR

ARTISTS:

JUAN BOLIVAR

JON CARDWELL

TOM CARDWELL

NICKY CARVELL

MARTYN CROSS

KAREN DAVID

S. MARK GUBB

JONTY K. MELLMANN

JOHN STARK

SUE WEBSTER

MARK TITCHNER

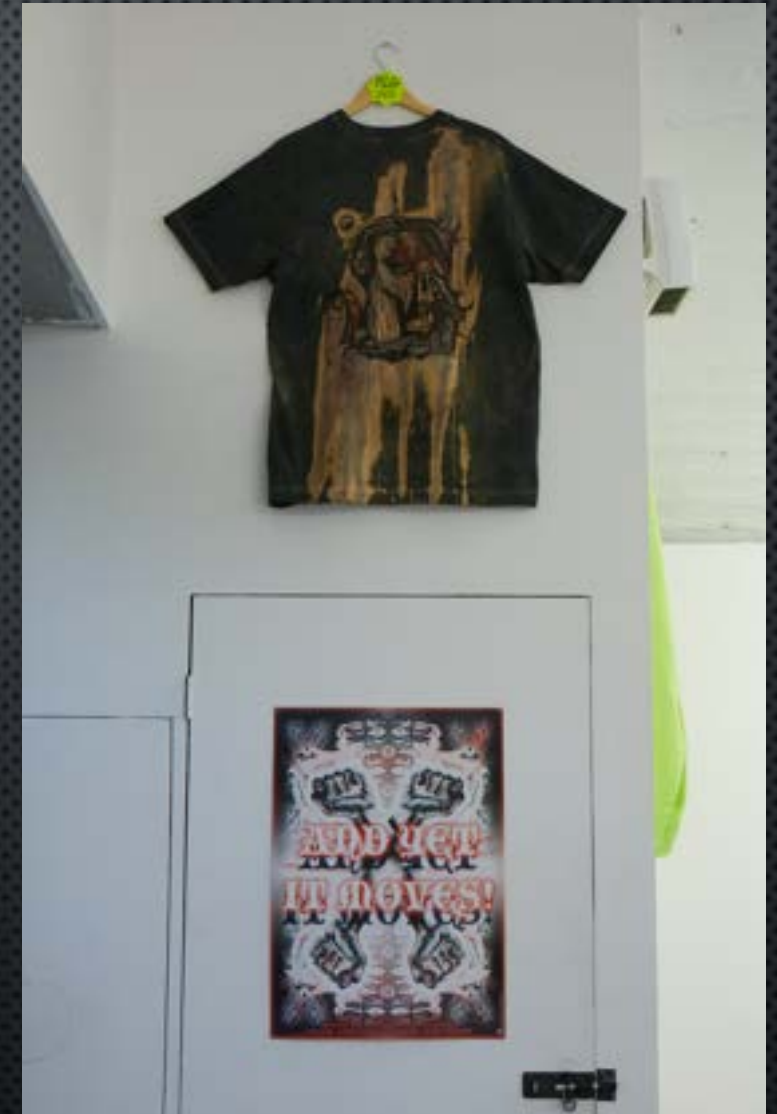


MERCHBAU

MERCHBAU PRESENTED A SELECTION OF ARTWORKS AND ARTIST'S MULTIPLES AS AN EXPLORATION OF THE INTERSECTION BETWEEN ARTWORK, MERCHANDISE, SPECTACLE AND GALLERY. THE TITLE REFERENCED KURT SCHWITTERS' MERZBAU, AN EVOLVING INSTALLATION PACKED WITH SCULPTURES THAT ITSELF BECAME A TOTAL ARTWORK, BEFORE IT WAS DESTROYED BY BOMBING IN 1943. THE ARTWORKS IN THIS SHOW OFFERED CONNECTIONS TO METAL CULTURE THROUGH ICONOGRAPHY THAT CHARTS THE HUMAN CONDITION, AND THROUGH THE MERCANTILE RITUAL OF THE MERCH STAND. THE GALLERY WAS TRANSFORMED INTO THE MERCHBAU, AN IMMERSIVE ENVIRONMENT OF ART AND METAL.



(L) Merchbau installation photo
 (R) Custom t-shirt by Jonty K. Mellmann and poster by Mark Titchner





Painting by John Stark and poster by S. Mark Gubb



L-R: Paintings by Mark Titchner, Photo by Jon Cardwell and Painting by Thomas Cardwell



(L) Merchbau installation photo with show t-shirt by Thomas Cardwell
 (R) Merchbau poster by Thomas Cardwell

METAL MORT

SCHAU FENSTER BERLIN
OCTOBER – NOVEMBER
2024

CURATED BY ANDREAS HACHULLA & JAN BROKOF

ARTISTS: ALEXANDER KAVTEA, ANDREAS HACHULLA, ARNO BECK, AUDASUNDA, BENJAMIN SPRINGER, BERNHARD HOLASCHKE, BHIMA GRIEM, CATHERINE LORENT, CLEMENS GRITL, DIETRICH MEYER, FELIX RASCHKE, FLORIAN & MILLE FISCHER, HELENA WALTER, JAN BROKOF, JENS IVAR KJETSÅ, JULIUS HOFMANN, JUSTINA LOS, KEN LANDGRAF, LUKAS GLINKOWSKI, LULA VALLETTA, MAKSYM SON, MALTE STRUCK, MARCO SCHMITT, MARGRET EICHER, MARIAN LUFT, MARK WEHRMANN, MARTIN EDER, MORITZ FREI, MYLASHER, PAUL BARSCH, PAUL PHILIPP HEINZE, PETER BESTE, PETER SEMPEL, ROHULLAH KAZIMI, SEBASTIAN KISS, SUSANNE OSTWALD, TOM CARDWELL, TOM FRÜCHTL, TORSTEN MÜHLBACH, WOLF HOFFMANN



METAL MORPH

METAL IN ART OR ART IN METAL

THIS EXHIBITION EXPLORES THE COMBINATION OF CONTEMPORARY ART AND HEAVY METAL IN THE METAL SHOWROOM SCHAU BERLIN-KREUZBERG WINDOW, FROM FANS FOR FANS. HEAVY METAL, THRASH METAL, DEATH METAL, BLACK METAL, GLAM, GROOVE, SPEED, NU METAL, DRONE DOOM, DREAM SLUDGE, DOOM FOLK, GRINDCORE ETC. - WHAT MAKES ONE SO APPEALING MUSICAL GENRE THAT SO ATTACKS THE SENSES AND REGULARLY EVEN THE LOWEST OF TASTES STANDARDS VIOLATED? FOR FANS IT HAS SOMETHING RELIGIOUS, BUT FOR MANY NON-FANS IT IS A MYSTERY. METAL NEEDS EQUALLY ENTHUSIASTIC YOUNG FANS AND THEIR HORRIFIED PARENTS. WE ARE NOW ALSO INTERESTED IN THIS PARADOX DESCRIBED FROM PSYCHOLOGICAL ASPECTS OF ENJOYING NEGATIVE EMOTIONS.

Vernissage
25.10.24
(((18:00)))
Schau Fenster



Metal M.O.R.P.H. installation photos by Marian Luft





Metal M.O.R.P.H. installation photos by Marian Luft



Metal M.O.R.P.H. installation photos by Marian Luft
Exhibition t-shirt by Susanne Ostwald



Lula Valletta performing at Metal M.O.R.P.H. exhibition, photos by Marian Luft
Myra Hess concert at National Gallery, London, c.1940s

CRITICAL REFLECTIONS ON ART AND METAL

ISHMAEL (2013):

- 1) THOSE IN METAL SCENES ARE SUSPICIOUS OF ACADEMIC FOCUS ON METAL, WHILST ACADEMIA CAN BE SKEPTICAL OF THE VALUE OF SUBCULTURES
- 2) WORKING CLASS ROOTS OF METAL MEAN THAT MANY ASPECTS OF UNDERGROUND SCENES ARE NOT OFFICIALLY RECORDED OR DISTRIBUTED — PROBLEMS OF AUTHORSHIP
- 3) THE INFLUENCE OF METAL ON CONTEMPORARY ARTISTS IS OFTEN WITHIN THE STUDIO PROCESS AND THUS NOT OBSERVABLE TO OTHERS — ‘HIDDEN’ INFLUENCES

CRITICAL REFLECTIONS ON ART AND METAL

- DISCOURSES OF ART, AND PARTICULARLY OF PAINTING, CAN BE CULTURALLY LOADED (BERGER, 1972)
- THE ART WORLD AND METAL SUBCULTURES CAN BOTH BE ELITIST IN DIFFERENT WAYS, PRIVILEGING ACCESS TO INNER CIRCLES TO THOSE WITH THE CORRECT CULTURAL (OR SUBCULTURAL) CAPITAL (CARDWELL, 2017, CF. THORNTON, 1995, ALLETT, 2013)
- ART CAN BE SEEN TO BE APPROPRIATING ITS OBJECTS (ASPECTS OF METAL SCENES E.G. IMAGES), AND METAL MIGHT ALSO APPROPRIATE ARTWORKS (CARDWELL, 2022)

AESTHETICIZATION OF METAL



Stage set installation at Metal M.O.R.P.H. exhibition, photos by Marian Luft



Installation by Banks Violette for 'Altars of Madness', Le Confort Moderne, France, 2013

- 'IT APPEARS THAT MAYBE WE MUST HATE ART WITH THE GREATEST POSSIBLE LOYALTY AND DETERMINATION IN ORDER TO OVERCOME IT AND SEE THE NEW ART...AT THE END OF THE DAY, WHAT IS IT THAT DRIVES METAL FANS IN THEIR CULT OF DISTORTED SOUNDS AND THUNDERSTORMS OF DECIBELS, IF NOT THE SAME THAN THAT [SIC] WHICH DRIVES ARTISTS IN THEIR DESIRE TO CREATE? THE HISTORY OF ART IS A SUCCESSION OF TRANSGRESSIONS. EXTREME METAL HAS TRANSGRESSION WRITTEN INTO ITS RIFFS'.

- JÉRÔME LEFÈVRE, 2013, *A BILLION PLATEAUS: EXCAVATIONS IN THE METAL UNDERGROUND*
FROM THE CATALOGUE FOR 'ALTARS OF MADNESS'

KEY QUESTIONS/POINTS TO CONSIDER:

- WHY HAVE ARTISTS AND ART AUDIENCES BECOME INTERESTED IN METAL CULTURE AND ATTENDANT THEMES IN RECENT YEARS — IS THIS PART OF WIDER ART/CULTURAL TRENDS?
- WHAT MIGHT BE THE IMPLICATIONS OF THIS FOR METAL SCENES THEMSELVES?
- ARE THESE RELATIONSHIPS BENEFICIAL OR PROBLEMATIC?
- HOW CAN CREATIVE RESEARCH MOVE THESE AREAS OF METAL SCHOLARSHIP FORWARD?

THANKS!

T.CARDWELL@ARTS.AC.UK

TOMCARDWELL.UK

@TOMRCARDWELL