

Pamella Gomes

Change Makers

Creativity and the value of creation

ADAA5000

PAUL DUERINCKX

Evaluation of social media:

I use social media like a lot of artists in the modern world. I use it for inspiration, for research, for fun and for professional purposes. It feels like it is a must have for artists as the visual quality of our work appeals to the online world. Constantly in search of images to grab people's attention.

Social media allows for my work to reach people outside of my local area and it is a way to keep updated and connected to what is happening locally and globally. This includes collaborations with artists or open calls in virtual or physical exhibitions locally and all over the world.

This can make me feel overwhelmed. As if because I have access to this information I am obligated to participate when I don't have the time or energy to constantly engage with so many virtual or potential opportunities and people. I would rather focus on creating my work. Especially because of the way that I work, I need time in the space or time with the people that I am meant to connect with and due to the fast-paced essence of social media, that crucial element is lost. It becomes about a date on a screen instead.

Technology and social media are changing the art world, this is inevitable. With the rise of NFTs and Net Artworks we are seeing new ways of experiencing art come about. As people can encounter the art whenever and "wherever they encounter the internet" (Tate,2022). This digitalising of art makes exhibitions old fashioned which is dangerous, as an artist it is important to me that my work exists in real life.

Websites

I have created my own website using vsble.me:



This allowed me to have a public online portfolio, but personally I am terrible at updating it. It is made from a template which does have some interesting features but there is a limit to how much I can upload so I am not too interested in it.

I have been looking up different websites that would accommodate my artistic needs: (Behance or WordPress for example). This is because a website is valuable for me as an artist with an eclectic practice focusing on different mediums and experimenting with video, installation, writing, drawing, performance, sound, etc. So, a website that allows me to curate my own work more openly and individually means I can experiment with how people online will experience various aspects of my art.

This year I am one of the students working with the university on the fine art website:

swansea.art
FINE ART @ SCA

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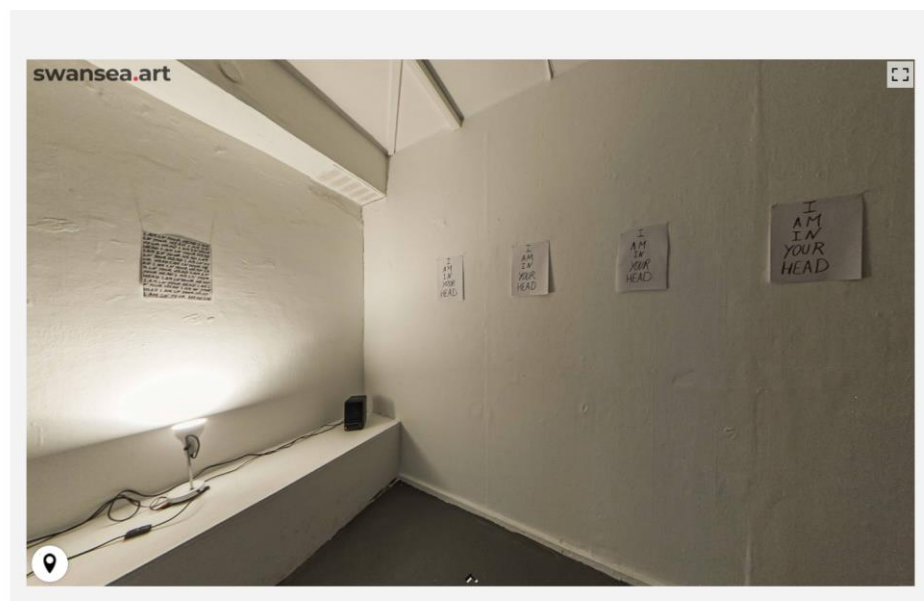


In which one of my installations, “I AM IN YOUR HEAD” is featured as part of the virtual tour (with sound) of the show:

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This is giving me an insight into how to successfully run a website, I am learning what the standards of picture quality are and how to build a professional looking page with my artist statement and examples of my current work. As well as exploring how a collective of artists can be presented online. This is important because it means I will know what to do or avoid when I create my own professional artist website as well as if I want to create an online space for a community of artists to

connect and share work. This is significant to me as it creates a sense of an art scene or movement that I am a part of.

Instagram

I keep a separate art account that is focused on my practice as an artist: @sunsetcolouredtearz_.

This means that my art account can remain public and reach a wider audience whilst my personal account is private. I use Instagram in a relaxed way. To me it about showing my personality as an artist, expressing my ideas in progress as well as some finalized work. Being interested in performance art means that there is a tension between my practice and Instagram, it is not reality, everyone is performing on social media, as avatars of parts of themselves. There are artists who I follow that have been exploring the use of Instagram within their practice: @amaliaulman and @femalepentimento.



amaliaulman

Message



59 posts 138K followers 1,065 following

Amalia Ulman
To the Film Industry in Crisis
HOLGA FOREVER

Followed by tate and doublevgallery



HOLGA



Springs

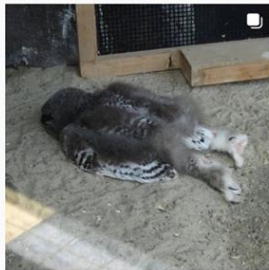
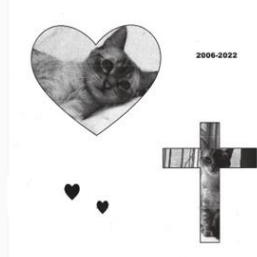
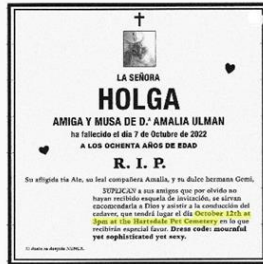


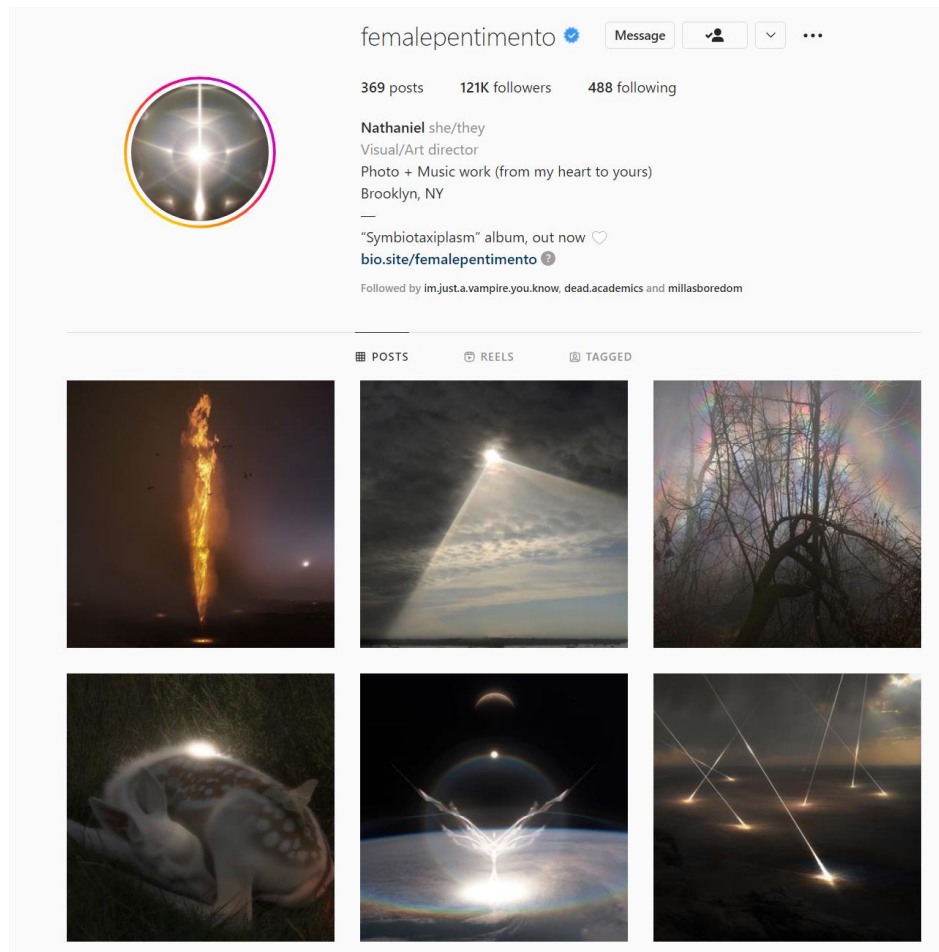
Excellences

POSTS

REELS

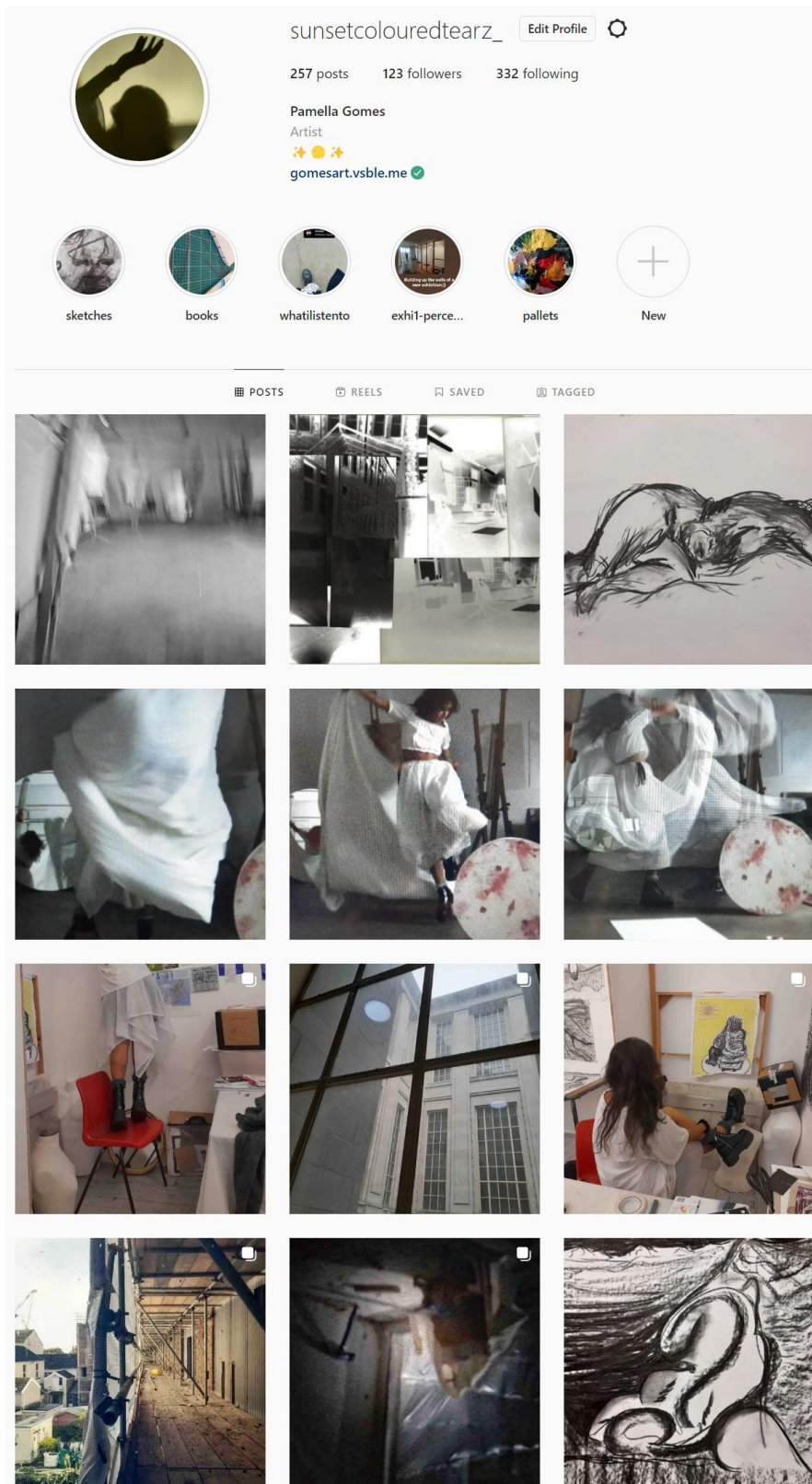
TAGGED



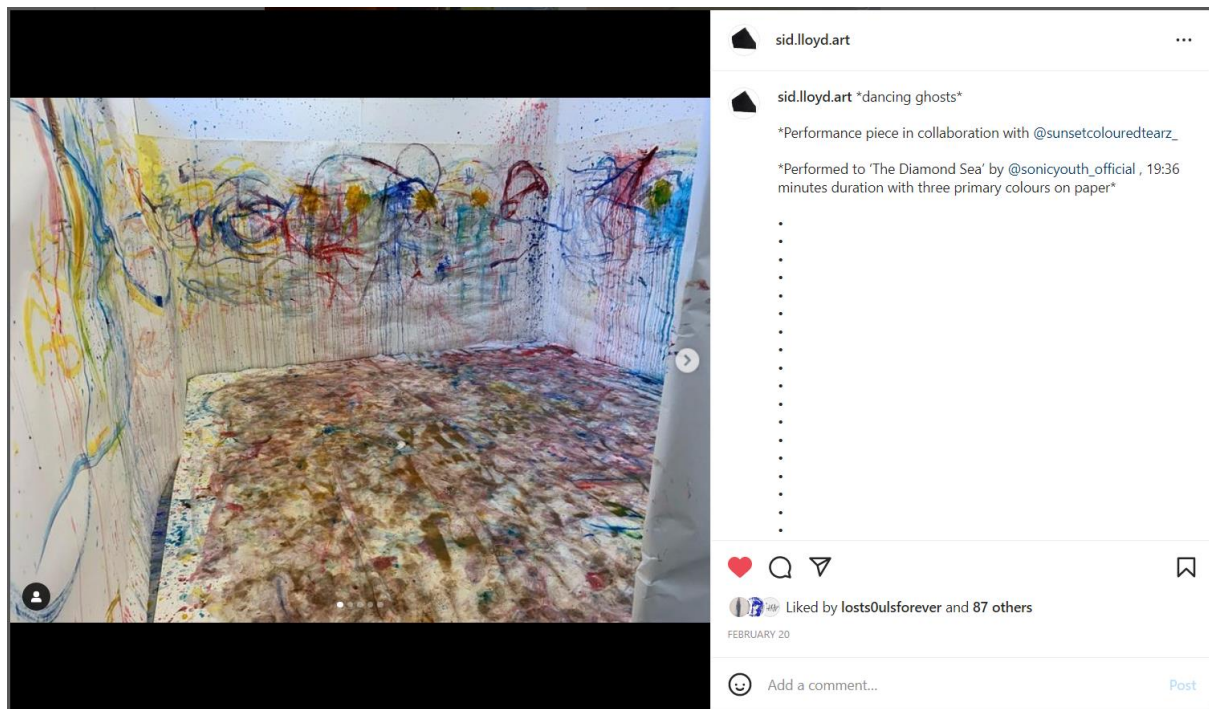


They have completely different practices and interests, but both inspire me. I love Nathaniel's use of captions and proficiency over their aesthetic language through the Instagram layout. But I also love how casual and "of this era" Ulman's work is, as the page itself and the interactions in it become the work.

My own Instagram:



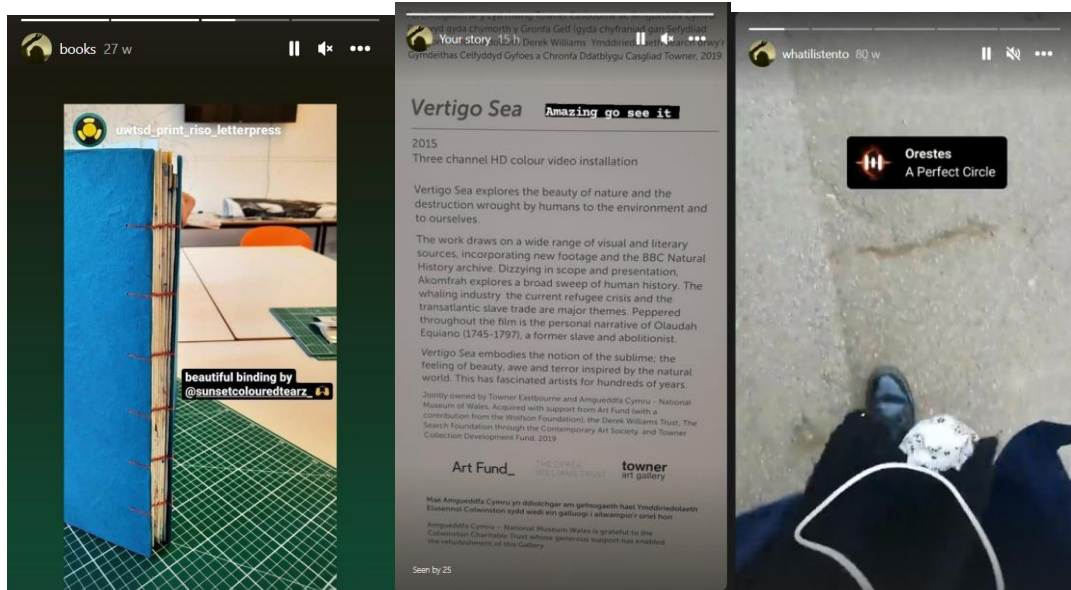
Instagram allows me to post imagery related to my art without it having to be completely pristine. It is a digital, public, unfinalized sketchbook, recording ideas, processes, outcomes etc. I play with text in my captions too and it gives me space to reflect on the picture before I post it.



It is suitable to show works in collaboration with other artists such as the “PAINT ROOM” performance me and Ewan (@sid.lloyd.art) created. The fact that we could tag each other when we posted about it was great as it increased our visibility to a wider public on Instagram.

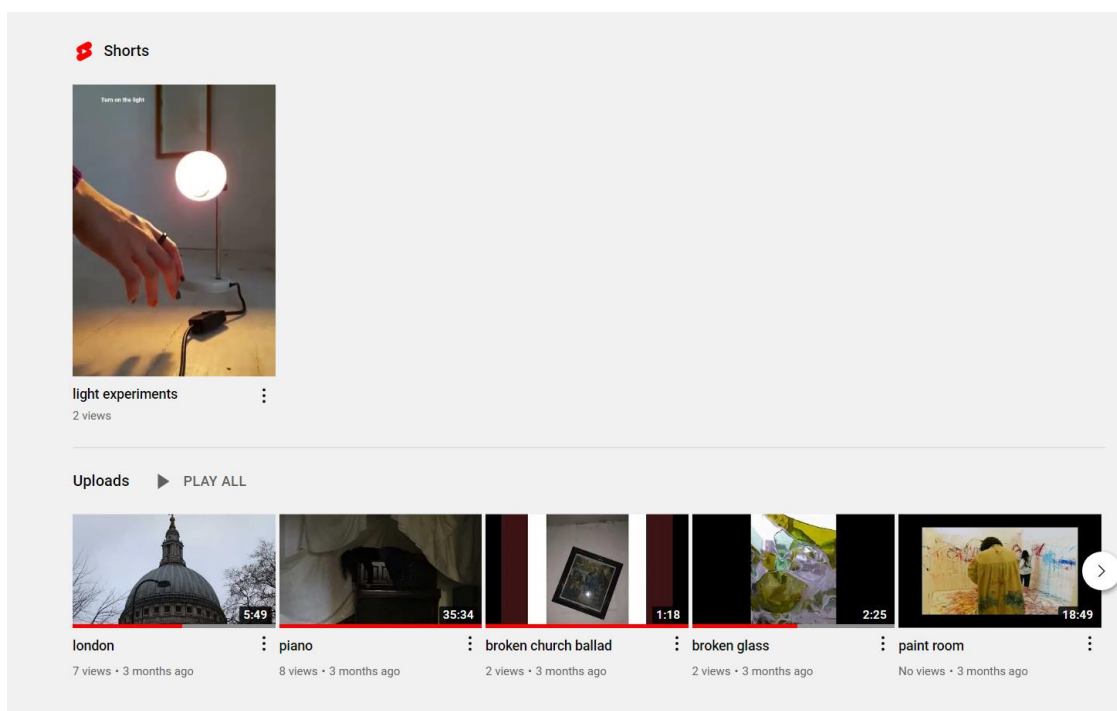
I enjoy how immediate it can be, with the feature of stories: if I have an interesting thought about something that I experience I can post a picture and write about it there and then. Even add music to it if I want to without worrying about it not fitting in with the rest of my Instagram posts. I post about my thoughts, musical inspiration, exhibitions I’ve seen; or a picture of whatever is in front of me.

It’s great to re-post other peoples’ content, if someone posts about my work and tags me, I can then share it again.



YouTube

have a YouTube account:



YouTube is quite handy to keep track of my video work and a straightforward way to share it.

I like that I can make my videos private, unlisted, or public at any point with full control of what content I show without having to delete them. I tried to use the shorts feature to post about current unfinalized ideas, but I mostly use YouTube to show completed projects.

I also watch videos and listen to podcasts on YouTube which influence my work. Video is a fascinating medium and the amount of easily accessible work on YouTube is great, meaning that I can watch videos of artists interviews, short films, or commentary on current social issues all in one platform. This is some of the content that has interested me recently:



Enter the labyrinth of artist Lee Mingwei | Tate

337,337 views • 23 Sept 2022

👍 5K 🗨 DISLIKE ➦ SHARE ⬇ DOWNLOAD ✂ CLIP ⌵ SAVE ...



Tate ✓
327K subscribers

SUBSCRIBED



Two dancers wearing sarongs with bells on their ankles move slowly across Tate Modern's Turbine Hall. They are brushing grains of rice into patterns. They are creating a winding labyrinth-like path.



Grimes: Music, AI, and the Future of Humanity | Lex Fridman Podcast #281

1,411,046 views • 29 Apr 2022

👍 38K 🗑 DISLIKE ➦ SHARE ⬇ DOWNLOAD ✂ CLIP ≡+ SAVE ...



Lex Fridman ✓
2.13M subscribers

SUBSCRIBED



Grimes is a musician, artist, singer, songwriter, producer, and director. Please support this podcast

Despite all the uses of social media, I try to not focus too much on it because I think it has been impacting the artworld in a way that is immature and shallow, fast Art, art to post to get likes. I've seen this take shape at the Venice Biennale Arsenale , a show where people would take pictures and post the artwork without spending time with the art. Even if the art is meaningful, it loses its impact dues to the oversaturation of everything on the internet.

Artist statements

General ideas about my work:

My process is experimental, why shouldn't the experiment extend to the statement?

If the rules of art are there to be broken, why limit the way we present our thoughts.

My statement should be about my values and ideals. As an artist, my own words and thoughts do not have to fit into expectations. What if I cannot use words, or have a specific sound or movement in mind that would communicate my thoughts more genuinely?

I can explain that the way I make music is by thinking of it as a painting or I can play it to you.

My art is not "work." It is about embracing spontaneity and intuition. I let my body be a part of my work, I let it communicate thoughts, ideas, and feelings through movement, sound, presence.

I am trying to embrace that which is inspiring, to focus on how to keep the human spirit alive through playful experimentation.

Life is the site of my art, both specific and responsive. Body, Environment, Spirit.

I create as a response to living and then invite other people to experience the art. I want to give people experiences that wouldn't necessarily occur in the modern day every day, by taking elements of the ordinary life making them magical through experimentation. Bending and stretching what reality can be.

Thoughts on statements:

After reading some artist statements (for example Bruce Nauman's (2004) "pioneering explorations" or Jane Fulton Alt's (2009) "I let pictures speak for themselves") I realise how they are convenient. Yet I find it ridiculous how all artists must write the same text but with different arrangements of words and prefer the poetic statements.

All artists need to appear professional, to appear interesting, to appear mysterious, to appear like they have figured out what their art is. It is funny because only the famous ones get to be free from this nonsense as other people write it for them, so impersonal, so cliché, so not risqué. Statements that make no new statement about the artist or evolve art. Statements that show the fear of standing out from the rest. Statements to sell the same ideas repeatedly. Stagnant Statements.

The statements that take a stand are the ones that the art says and the what the artist says without trying to please the art market.

IAE third person:

Pamella Gomes is an interdisciplinary, conceptual practitioner whose focus on the ephemeral presence of the body and movements leads to the creation of her art.

Gomes' endless experimental questioning of human experiences in our environments through a wide variety of mediums such as performance, video, sound, photography, installation, and drawing are meant to create a sense of inclusion towards the viewer. She is concerned with stagnation and lack of innovation, therefore constantly trying to make the viewers' body stretch and bend, move and change as a process of being present, being a part of her work.

Experimental:

You might see me walking to and from the studio with my camera or my guitar. You might hear my heavy boots weight against the floor.

You might see my bad posture from last night's mosh pit or my eyes filled with inspiration from it.

You might hear me playing the piano in my spare time, or the silence of my contemplation on the instrument.

You might see me drawing with charcoal black hands in the life drawing room or dressed up posing for my pinhole camera.

I am honestly trying to figure out how to be an artist. Trying to figure out what I can bring that is new and interesting into the world. Using whatever means are available to me, whatever speaks to me. I explore mostly everything. I think about the world we want to be present in.

Initially movements and ideas tend to be my genuine reaction to the present moment. Then, I dissect myself as I watch the recordings, and look back through writings and drawings/paintings. I try to figure out what the narrative of that moment is. Sometimes an idea turns into a semi-planned performance. I become a composer and organise ideas into a space and time.

References:

Books:

Alt.J.F and Michael A.Weinstein. (2009) "Look and Leave" Center for American Places at Columbia College Chicago.

Danchev,A. (2011) "100 Artists' Manifestos: From the Futuristics to the Stuckists" Penguin Classics.

Dexter.E, Aupin.M and Borthwick.B (2004) "*Bruce Nauman-Raw Materials*" Tate Publishing.

Websites:

Gomesart, Available at: <https://gomesart.vsble.me/> (Accessed 10/11/2022)

Jane Fulton Alt,2019. Available at: <https://www.janefultonalt.com/> (Accessed 02/01/2023)

swansea.art ,Available at: <https://swansea.art/> (Accessed 10/11/2022)

What are internet artworks and how do we care for them? (Tate, 2022) Available at: [What are internet artworks and how do we care for them? | Tate](#) (Accessed on 01/01/2023)

The Heart Sutra: the Fullness of Emptiness by Thich Nhat Hanh (The Lions Roar,2022) available at: <https://www.lionsroar.com/the-fullness-of-emptiness/> (Accessed 09/01/2023)

Instagram:

AmaliaUlman (Instagram, 2022) Available at: <https://www.instagram.com/amaliaulman/> (Accessed 27/11/2022)

Femalepentimento (Instagram, 2022) Available at: <https://www.instagram.com/femalepentimento/> (Accessed 27/11/2022)

Sid.lloyd.art (Instagram, 2022) Available at: <https://www.instagram.com/sid.lloyd.art/> (Accessed 05/12/2022)

Sunsetcolouredtearz_ (Instagram, 2022) Available at: https://www.instagram.com/sunsetcolouredtearz_/ (Accessed 05/12/2022)

Videos:

Enter the labyrinth of artist Lee Mingwei (Tate,2022) Available at: <https://youtu.be/Fwavug2ea94> (Accessed 15/12/2022)

Grimes: Music, AI, and the Future of Humanity (Lex Fridman Podcast, 2022) Available at: <https://youtu.be/KOwm7GUjcg8>

Pamella Gomes (Youtube, 2022) Available at: <https://www.youtube.com/channel/UCXQ1rBOr2DvU9GfRyXx-JrA> (Accessed 15/12/2022)

Artist C.V

Pamella Gomes

Artist born in London on 18/01/2003

Education:

A-Levels: Art, Photography, Classical civilisations, Philosophy. These subjects have created a bed of inspiration for my practice.

Currently on my second year of "Fine Art: Studio, Site and Context" at SCA

Exhibitions I have been a part of:

PERCEPTION- A year 13 photography exhibition at Oxford Spires Academy art gallery, 26th of April 2021

Fine Art End of year show- Swansea College of Aart: first and second years, June 2022

Being a part of these exhibitions has taught me a lot about being an artist and the practical steps of how to put a show together (building and painting walls, cleaning the floors, curation, etc...)

Installations:



Wires For Roots ,April 2021.

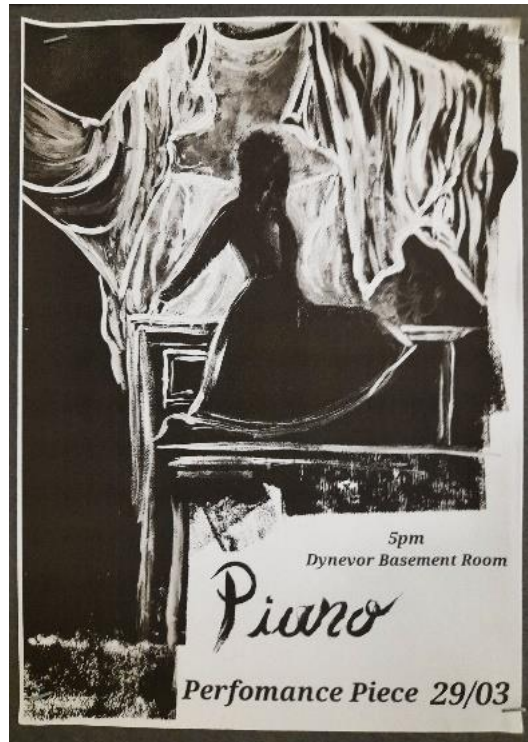


I AM IN YOUR HEAD ,June 2022.



How to play the Piano ,November 2022.

Performances:



PIANO, April 2022



Paint room, collaboration with Ewan Combs, June 2022



Expand the window, October 2022



Ceremony 1: The artist is the logger, October 2022



Ceremony 2: The wooden flame, November 2022



Ceremony 3: Tree Drawing 1, December 2022

Videos:

<https://youtu.be/cL6ExqxJhHQ> - "man-made glitch in nature", January 2021

https://youtu.be/1_ZO7lliQmU - "paint room", June 2022

<https://youtu.be/MSI7GdxpiHI> - "PIANO", June 2022

<https://youtu.be/Vv-kMM59erk> - "London", July 2022

<https://youtu.be/Xa7yO10NGNE> - "My response to a silent street" (Swansea Spirit Street), October 2022

<https://youtu.be/62ieFKk3I5k> - "Expand The Window" October 2022

Current Artist Statement:

"Estou" is an important Portuguese word within Pamella Gomes' Practice, a word to describe a place and a feeling as one. A verb "to be" expanded to the experience of being present, feeling your placement in existence.

This sense of being as well as the Buddhist idea of "interbeing" inspires her to use art to let ideas and the audience coexist. It makes one think about the human presence and how art can change the way we interact with the world, so a lot of her work is focused on performance art. However, Pamella Gomes filters ideas through a variety of mediums: photography, video, installation, drawing, painting, sound, and sculpture. This psycho-journey of experimentation and making an idea real becomes the artistic performance at the core of her practice.

previous statement:

statement for *PERCEPTION*

"A large amount of my work explores the relationship between humans and our environment and invites you to step into an artificial version of the natural world.

I have been inspired by artists such as Jane Fulton Alt and Nam June Paik, that led me into exploring different techniques and mediums like layering photos and creating video installations. These techniques were useful as alternative ways of portraying natural and unnatural elements that make up the world, we live in.

I particularly enjoy emphasizing the distortion in my work as it brings out alternative ways of perceiving the world. We all perceive distorted versions of the world through human eyes, similarly to camera lenses. Because, as quantum physics suggests, just by using light and energy to look at anything, the particles that make up reality are altered. I find it interesting how the human body, mind and spirit are deeply rooted in nature, and yet we are so curious and attracted to the artificial that we create artificial worlds.

Humans create artificial worlds in several ways: Through manipulating the physical, natural environment, destroying, and burning whole forests and building up concrete blocks. Or through virtual reality, creating immersive life-like surreal environments that can mimic nature, however the result is always distorted. I explored both ways of creating artificial worlds through my artwork. “

Skills and experiences I would like to have:

Expand my sound recording capabilities by having more access to the music Department.

More exhibiting experience.

Papermaking and ink-making.