

PAMELA
GOLDEN



PHANTOM CREEPS

2022

Pamela Golden (b. Chicago 1959) has lived and worked in London since 1989. After completing her BFA at Northern Illinois University in 1981, Golden undertook an MFA in Painting at the School at the Art Institute of Chicago, alongside an Art History Certificate Program in 1984. In 2014, Golden gained a Graduate Certificate of Botanical Art from The English Gardening School.

Golden's career has extended over 40 years of exhibiting internationally, including a 2004 mid-career retrospective at the Calouste Gulbenkian Museum in Lisbon. Golden's current exhibition, *Phantom Creeps*, is at New Art Projects 8th of September through the 29th of October.

Golden's work explores how our relationships to imagery and visual culture can change over time for different generations and considers how the associations we bring to visual language adapt and alter as a result.

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"Ultimately, my work explores how cultural relationships to imagery and visual culture change between and within generations. Moreover, it considers how the associations we bring to visual language and communications adapt and alter over time."

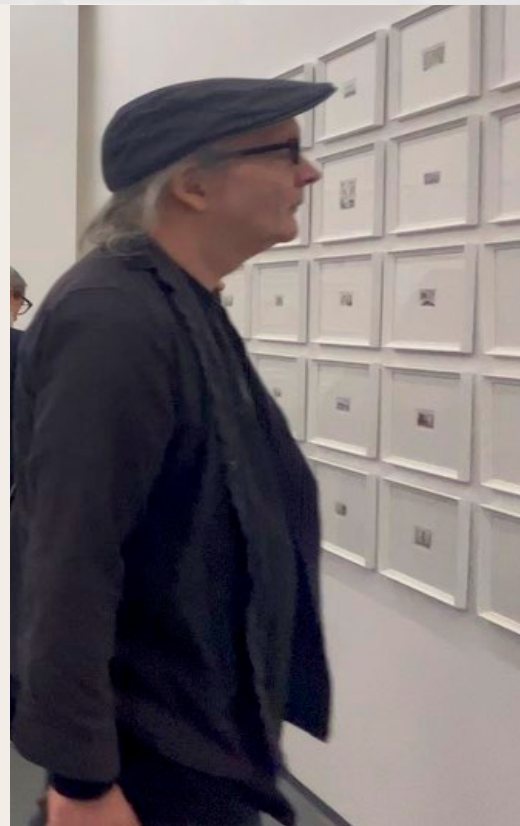
Pamela Golden - *PHANTOM CREEPS* at New Art Projects

London

September 2022



You Know I've Been at Sea Before
Auctions
Night Flowers
Phantom Creeps



*You Know
I've Been at Sea
Before*



Mattress Ticking, 1997. Oil and encaustic on paper 4.6 x 5.6 cm. Detail view.



You Know I've Been at Sea Before. Installation view at New Art Projects, London, Autumn 2022

You Know I've Been at Sea Before is a series of paintings from 1997 concerned with people and the sea. These works reference found images of people and the sea from 1900-1960. Many of the images contain the fingers and hands of those who were there documenting the moment. The title is a line from a Joni Mitchell song. This series was first shown at Galerie Reckermann, Köln in 1998 and then at Gimpel Fils, London.



Fathoms, 1997. Oil and encaustic on paper. 4.3 x 8.4 cm. (Above: installation view. Below: detail.)

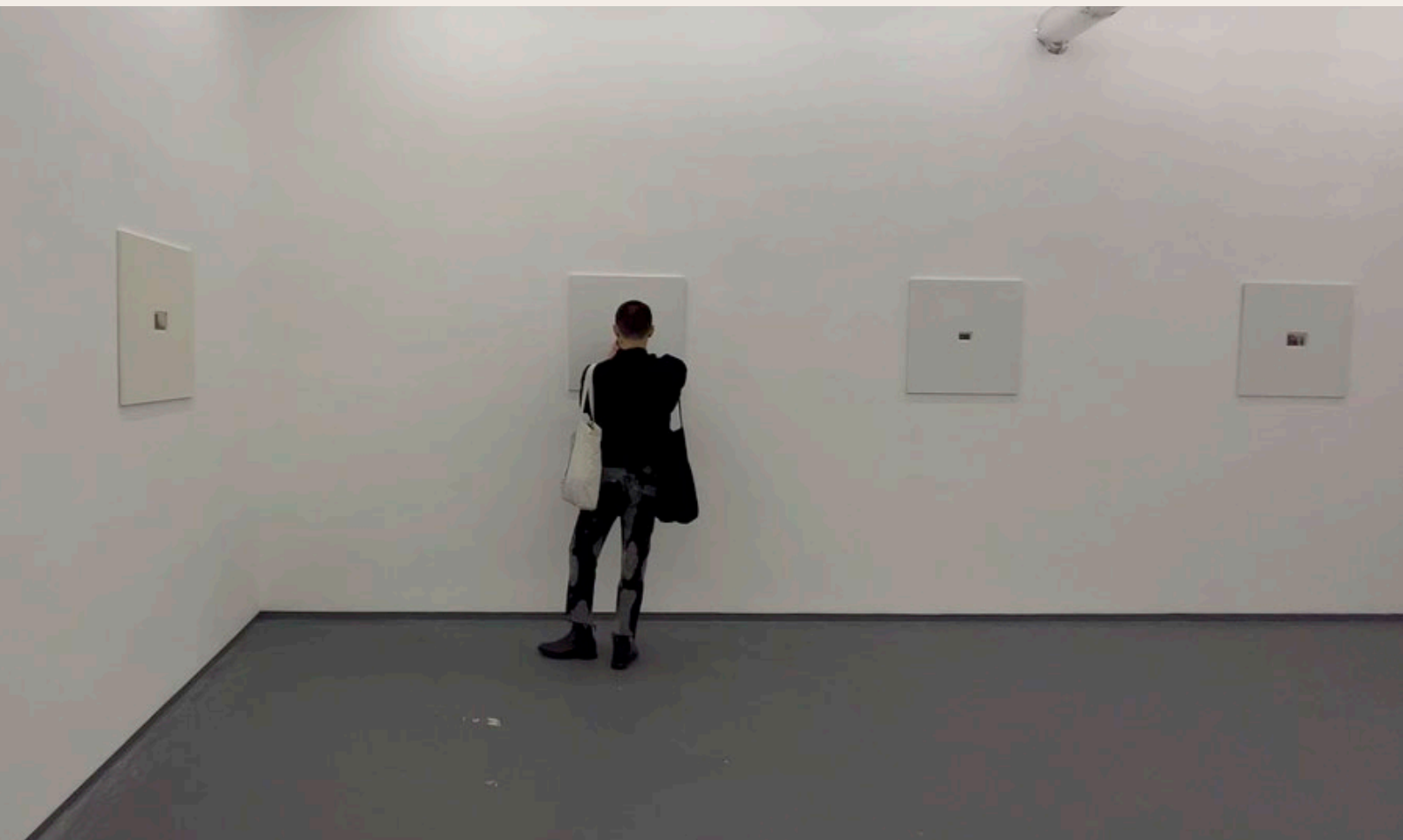


Made Left and Right, 1997. Oil and encaustic on paper. 5.1 x 10.4 cm. (Above: installation view. Below: detail.)



Waves, 1997. Oil and encaustic on paper. 5.1 x 10.4 cm. (Above: installation view. Below: detail.)

*...to **re-imagine source materials**: film stills, photographs, and signifiers she chooses from the library of popular culture...*



Auctions



...social interaction is dependent upon the barriers and boundaries constructed according to our insecurities...



Auctions are an ongoing series that began in 1990. These are social history paintings that reflect the ongoing heightened arena of the auction rooms.



Untitled Auction (Cassatt), 1990. Oil and encaustic on paper. 9 x 6 cm (Top: detail. Bottom: installation view.)





Untitled Auction (Ryman), 1990. Oil and encaustic on paper. 9.25 x 6 cm (Top: detail. Bottom: installation view.)





Rothko and Johns, Sotheby's auctioned by Oliver Barker, 2015. Oil and encaustic on paper. 10.4 x 9.8 cm (Top: detail. Bottom: installation view.)



Night Flowers



Night Flowers refer to early photographic techniques. They can be considered a channel to propose questions about the shared problematic dynamics of how we perceive the world through mediated sources, how historic photography pioneered a change in painting, and how the genre of botanical painting is perceived.



Scabiosa caucasica, 'Pin Cushion Flower', 2017. Sumi
ink on sandpaper, 28 x 23 cm



Echinocactus pilosus, 2017. Sumi ink on sand-
paper, 28 x 23 cm



Scarracenia flava, 'Pitcher Plant', 2017. Sumi ink on sandpaper, 28 x 23 cm



...how the associations we bring to visual language and communications adapt and alter over time...

Phantom Creeps

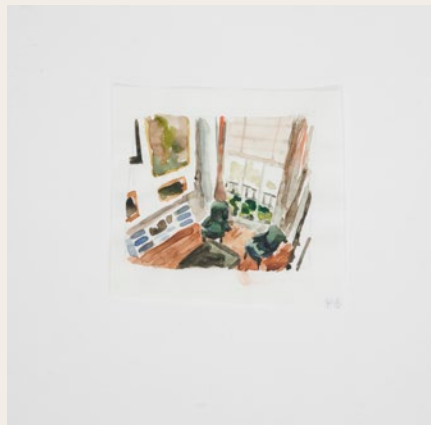


Phantom Creeps began in 2006 and completed in 2022. It alludes to those who are/aren't there, who came before us and the narratives surrounding them. This body of work consists of over 200 watercolours of properties for sale in Paris between 2006/7.

The title 'The Phantom Creeps' comes from the 1939 horror/scifi series starring Bela Lugosi. It also alludes to Walter Benjamin's thoughts on phantasmagoria and his reflections on commodity culture and its experience of material and intellectual products.

1. Paris 75003. 863 000 euros. 2006/7, 2022, 12.5 x 9 cm, watercolour on paper.

35. Luxembourg/Gay Lussac 1 580 000 euros. 2006/7, 2022, 9.5 x 6 cm, watercolour on paper.



150. 12e Rendez-vous 325 000 euros. 2006/7, 2022, 9.5 w x 10 h cm watercolour on paper.



83. 16e Foch 1 050 000 euros. 2006/7, 2022, 6.5 w x 5 h cm watercolour on paper.





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pamelagolden.com

thepamelagolden@gmail.com

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