

Gabriel Adames



Seeking Potential Wonders Outside the Present Day Complexes

Dear Viewer,

My name is Gabriel (a.k.a G Imaginations). Here I will share my story, my passion, and how I came to be who I am on this planet.

1: Intuitive Memory Complex

Curiosity Begins

Below the Womb was birthing a potential wonder

He sparked with an endless curiosity stream that would never end to fall.

What could only hold him back were tides of memory swooping in. Each had a different letter, where quietly inside they screamed and called each other by name: P.T.S.D.

Growing up, Gabriel spent much his time preoccupied with his art. As a child he was infatuated with creating drawings and cutout paper dolls of his favorite video game characters and cartoons. From the very beginning it was something special, as these stages would later develop into his unique practice of becoming an artist.

Before that time however, everything in his life was filled with a deep struggle. The experience of his parents constant battles with him in the middle left him feeling sad and unappreciated as a child . Moreover, Gabriel faced challenges with many physical and mental health ailments which made it difficult for him to embrace life with any goals for the future. He sat curling his legs together, clenched tight as the anxiety gave way into fearsome terrors of what lies ahead.

Story of Managing PTSDs 1

They are of pedigree from a past generation whose own household neglect led them to neglect Gabriel's voice for his generation.

"I have a right to speak," he would say. But they missed every pitch of the echo he said trying to be heard.

Now every attempt he makes to aim to do right by him, only their voice echoes in a redundant phrase of “No.”

“ No you cannot go there. No you cannot drive alone. No you cannot pay this check by yourself.”

Giving unwanted language, to be in their shoes all the time

Squirmed with hovering over every decision as if in order for them to be correct he had to be wrong

But this only continues forward as the past remains unforgotten. He fills a void with something creatively unseen below to the world above.

Feeling this could no longer go on, Gabriel eventually sought strategies to deal with these matters. He eventually decided, in 2017, now was the time to reach out. He took time and effort into therapy, listening to the voice of someone with Jungian theory and analysis to help guide him. Only during this time did he realize the potential he was seeking, may have been there all along. That was his visionary creativity to pursue ‘Art,’. Without hesitation he quickly swooped up the materials from his mind stating “ This is my goal,. This is what I want to do in life. I will pursue it.

Make, Make, Make

From there on, he stuck with the urge to make.

Make. Make. and make over again.

Moving on to set skills becoming a performer.

Whether photography, installation, painting, sculpture, and video

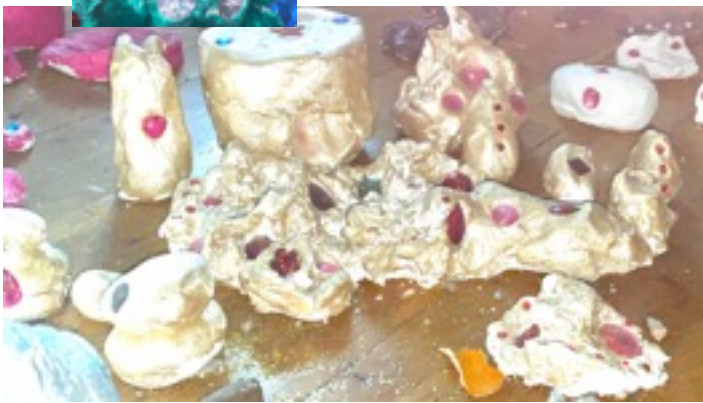
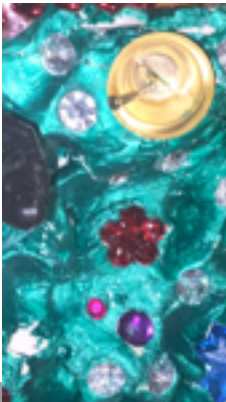
Sculpture as video.

Video as Sculpture.

Sculpture as installation

Installation as Video & Sculpture

All materials are mediums acting in place of memory.



Gabriel Adames, *Intuitive Memory Sculpture Series*, Air Dry Clay & Objects 2020->

2: Language of a Universal

Vision

Everything's completely played with. I fragment the images to see that it follows a structure based on perception of fantasy with the imagination of the mind. Filmmaking eventually became another area to communicate those personal feelings and issues related to traumas and other psychological thoughts. But as characters I had to have these interactions that go through the motion between different environments being explored to digest the fantasy world while being incapable of being in another reality.

A lot of my work before hand was already focused on talking about going through a different cycle of trauma when I was painting. Of course at that time the cycle was more influenced by other artist, including those that are self taught. I also looked up to artist like Mike Kelley and Paul McCarthy who explore the dark side of the mind while using cartoons, toys and other popular artifacts, associated with humor and play. What bothered me as time passed, however, was seeing how their relations to memory are geared toward a darker strand of just being stuck with the negative emotions with a "bad memory." Where now I feel, with trauma, you can acknowledge the bad events in your life leading to some other form of positive affirmation: some other way of addressing the negative thinking.

Story of Managing PTSD 2

To address the chaotic spur of his momentary contemplation meant he had to ask for help on how to put the puzzle back together.

Although hesitant since the subconscious echo remained, putting him down, saying “stupid,” He tried letting it by to ask.

He asked one who follows A Jungian Path.

They said to him “Don’t be afraid to go out and show yourself. Don’t be afraid to ask for help when needed.”

The second time, he was told to be in touch with another time in his life.

The past self which reflects those apprehensions to be (about being?) deceived to go out.

A time of being caught in between the two terrors slamming and shouting at his gaze. Give them a hug.

She asked him to give himself a hug .

Acknowledge he has been through seeing bad where there is good and good where there is bad.

Give him a hug.

then come and hug the former young person stuck as bait. Say “It’s okay. Everything will be okay. You’ll be okay.”

Free from these strains of his mind he could go on and meet someone of potential.

With others who look up to him and think “he will be successful creator someday”

3. Addressing a Conquer of Fear with Material Memories

This realization helped me shed the moments of dwelling on a bad subconscious where I discovered new opportunities to make with my work. At this point I wanted to tell stories which are reflective to some imagined trauma or fearful anxiety in my head. Yet through my experiences with my own therapies, and health coaching, my ambition was to setup the work now with a journey finding a way to address those bad events in my life.

The Portal

Tables shift and turn, exploring, a mindful archive.

As its perspectives shift to a colored horizons of orange, and yellow quivering with small screen.

It must have been dated as it was foreseen from time when cable could only be hooked without telepathy.

Oh look!! It turned on by itself.

To whom do we owe the pleasure to three awaiting come by, out of this screen.

There season remain summered in the dusty winter of our drained longing for that summer

Yet wide open circles only remained to tell what pondered, from there surfaced skin

To whom or what do we call you all?

One show.

Remembered in the summer, watching three young youths play together, scamming for a round icicle joy.

wrapping it slurp ally teethed in orange, blue, yellow, and purple slithered drools. Each could not fix their teeth at that point.

Yet beyond that succulent joy he sees somewhat of a flaw looking into this cul de sac.

Something as in no sense seeing everything in one straight place, and repeated scams that end and fail.

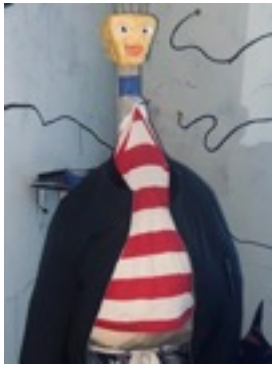
For this world he is watching to interpret joy may also be hiding something.

Something of a realization that all this joy is playfully read in ap·pa·ri·tion.

Which may just be so.

Yet all troubles may suddenly be forgotten, as he watches the screened memory jerk its way into his observatory presence.

and they are aware a potential skill draws further into rapping out this reality in curious observational fantasy named Ed Edd and of course Eddy.



Please
stop
fucking
with us



Gabriel Adames, *Wintered feeling in Reclamation of Found Abuse between the summer of Three Youths*, Mixed Media Installation, 2020

In some sense I wanted to make it seem like everything would be autobiographical the way I chose to present, my art. With that my mind and body became a part of being consumed into my own world trying to explore relationships between these new things I was making migrating to performance art and thinking how the material of my own memory informs the effect of what I'm trying to produce with it. As I see it everything came together like connecting pieces of a puzzle in specific areas. combining videos, installations, paintings, drawings, being tied together with a story dialogue of filming the visuals to go along with my vision, which would then achieve more universal effects in my practice.

With my latest installation I've allowed viewers access to go within the recesses of my imagination based on a show I watched called *Ed Edd n Eddy*. What I liked about the Edds growing up is this sense of involving the individual to the real lived experience from the creators own life. Yet uncovering the other side that was inflicted on them through the supposed parental neglect and dis-communication that brought them together. Learning about this and growing up with it I knew this was going to be in my art somehow. I can say suffering from my own emotional trauma I feel linked to them because of that. I can easily recall each episode very unconsciously and what plots took place when the Edds take part in their violent antics. Playing with the show was more of an investigation into the environment where they now have to reconcile the memory of seeing their whole reality based on a running gag of outcast behavior uncovered in a different space. While that may seem negative, it's not just about that. This project in some way is an homage that hits the element of nostalgia within a dysfunctional story of spacial purgatories aligning one another."



Gabriel Adames, *Inescapable Gaze of Deceived Terror Through Mind and Body*, Film Still, 2020

Even so one of the most significant pieces that I made during this revelation was a movie called *Inescapable Gaze of Deceived Terror Through Mind and Body*. Its one of my more successful pieces that allowed me to put my personified character, who'm I call " Outside Observationalist," into the project. A character in which I identify having deep emotional resignations to being misunderstood as a person, which lends to this phase of alienation I'm currently thinking about. Part of the performance was seeing how deep I can go in seeing my relationship with my work. So of course its specifically examining how in relation to the object other genres of dysfunction come up. But it allows an opening between a person developing this through unwanted relationships toward society, while still trying to blend in it as well.

4. Derivative Characterization Through Different Looking Glass of Biography

The sequel I'm making too the '*Inescapable Gaze of Deceived Terror Through Mind and Body*,' is meant to be fragmented imagery moving through different visionary worlds based on painters gaze in performance. The character in the film is what provides you to drift through certain narrative cycles of exploring these things in different elements of color and land coming into one piece. I wanted to make it in a way where considering all these formalities comes a scientific method exploring such imaginative thinking both inside the mind and outside as well. Like a scientist, the objective is to provide endless exploration of how we construct our own stories and fantasies in our mind and different ways we choose to express it influentially and artistically.

Outside Observationalist



Gabriel Adames, *Emotive Motions from Outside Observations* Film Stills, 2020-2021



In these two movies the character “Outside Observationalist,” was built on classic renditions of old silent rag time films and iconic 1960s sci fi characters. As in B science fiction movies in the 50’s and 60’s, it seems as if actors still are figuring out how to go about performing. Similarly the “Outside Observationalist,” seeks discoveries which will be played out in their head rather than physical form of performance. I’ve continued to explore this main character in a sequel. What many have seen looking at the Outside Observationalist is that the character is an alien. Just like an alien its common for the character to explore unknown curiosities that continuously evolve creative strategies in their brain.

My resonance with being an alien is derivative of my own personal contemplation constructing a different reality that’s creatively outside the box. Because I see isolation in a productive way where all my art directly is an extension of my mind consciously and unconsciously. Whether it’s an abstraction or representation what matters is how the vision keeps it all in tact. This is why the formal play is at hand thinking how material and subject are inseparable to developing overtime through endless making. Isolation is essentially a material of performance in its own way. With it your body can keep exploring vast unknowing entities that are externally self contained with some form of truth beyond your own extensions and intuitions.

Inescapable Gaze of Deceived terror Through Mind & Body

Not so long into the Distanced Future is a shore of a town.

Upon this town, one stands complete distance in anti-socialmanship to join in.

There lies a black and white lens of a runny cluttered complex. Closed off by scatterings of open boxes, hard rock cemented pavements pushed on piles of weights,, and goobed squirts of liquid driving down a purple hemisphere of housing.

hauntings take way just tend to happen only going out.

For that one step means, an inescapable gaze of deceived terror to go on through mind and body.

Too which ,I, have gone to take that step into that terror and say “ Whats on your mind?”

They shrug.Greeting as if I were infinite. The inescapable gaze of deceived terror come in person to haunt in their head.

Too decree this misunderstanding I ,slightly, way out my hand.

Then. They come to me.

companion over companion “Let me share a true story for you.”

Said by that gaze in their eyes.

Those inescapable eyes of deceived terror through mind and body.

The Saddened 'Morose' Socialist



Gabriel Adames, *Emotive Motions from Outside Observations* Film Stills, 2020-2021

The Saddened 'Morose,' Socialist encompasses all the juvenile sentimentalities of a teenage mindset where I placed it in a costumed carnivalesque trait of rebellious behavior. The commonality being that in youth your fed up for reasons of being judged or misunderstood. Then you either try covering up with being something your not, or just say "FUCK EVERYBODY." I'll embrace what I've been given and if that means standing out from the rest who gives a shit. So he's acting more rebellious based on "genuineness," then just the average teenager. A lot of the time he's mostly monologuing to be conscious of his struggles. Yet he often must ponder thinking about the way certain things are in his situation. Currently he's aware and fed up with how his support is left fragmented making him feel disjointed from where he's at in reality. It's only when certain displacements go against him that he has time to reflect on how he stands out, putting his thoughts into action to go against every flaw he sees in human kind."

Eddy



Gabriel Adames, *Emotive
Motions From Outside
Observations*, Film Stills,
2020-2021

Choosing a cartoon character from my own memory seemed like a very optimal choice for this project. I can easily remember every single episode of the show *Ed Edd n Eddy* (Premiered 1999) which was one of my favorite shows growing up as a kid. But now in my adult age I began to unravel in my installation how Eddy was very set on a fixed image to impress everyone around him he couldn't focus being comfortable in his own skin- which is why he became alienated from everyone, including his two friends. I think that's one of the main strategies with someone trying to fit in as an outcast. They feel like they have to put on a mask so everyone could gaze and appreciate that mask, not caring what's underneath.

In this creative spin off, Eddy is in a purgatory cartoon space confronting the fractured image of his mother. As I remember in the show there were no full images of the parents. If they were there, it was only showing their feet, hands, or complete shadows of what they look like. Usually when they did appear it was often to punish or scold the children for something they did wrong. This eventually lead me to believe this non specificity of what the mother and father look like purposely serves as some form of memory which has been blanked out due to the traumas of punishment that the kids endured in the show. This is where I used my creative imagination to use the fragment as part of the psychological component of memory for this narrative. I reveal what Eddy has been hiding, having a capability to confront the image of his mother's dismissiveness, while at the same time not being able to cope with what he's been through. In his own inner turmoil he tries to figure out not to get past this, but fully address the bad parts of his unconscious, which is where the journey in the movie will lead him too.

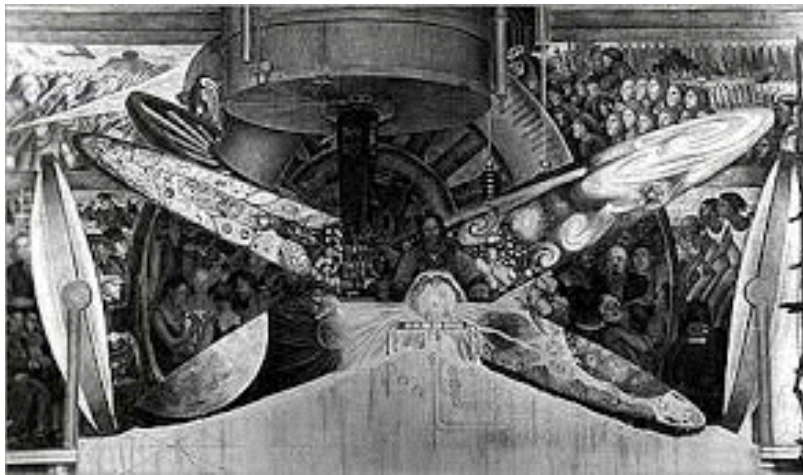
Plank



Gabriel Adames, Sculpture of Plank with Archive Images, Photo from *Wintered Feeling in Reclamation of found Abuse from the Summer of Three Youths*, 2020

Plank in Ed Edd n Eddy is often seen as someone with a given personality. Despite being an inanimate object. The kids in the show always look up to him ,and he even is the one who decides what his friend Johnny does for himself. What I understand from this perspective is that we look toward these inanimate things as some form of guidance or protection that will help us, with what we got going on in a dark situation. Without them it becomes a reliance not being able to function properly which is what Johnny experienced when he lost plank a few times. In my work I try to see how my own series of dolls and abjects are really another extension of myself, providing some therapeutic comfort from the hardships I'm still dealing with. Being that the Ed's were one of my fond memories growing up, Plank was brought into the picture. Then for me it doesn't just create an object in what I use in my sculpture or films. But Planks own realization of his inanimateness leaves him completely shocked in a terrified gaze as he wonders what his purpose is.

Man at the Crossroads



Gabriel Adames, *Man at The Crossroads*, from *Emotive motions from Outside Observations*, Film Still & Archive Image 2020-2021

While a lot of the imagery remains invented, a lot is also archival. I've taken and borrowed a lot of themes from different sources of influence like philosophy and paintings I was fascinated by during my time with learning art history. One of those being the character known as the 'Man at the Crossroads' made by Diego Rivera. He is an old fashioned worker who uses a machine to glimpse into the uncertainty and scariness of what the future holds in socio-political forms and technology. I was very much drawn to the uncertain gaze in that painting, so much I thought it would be an interesting role to fit into my own visionary work. However, instead of having him explore the future, he's dissecting vastly unique otherworldly affairs of the artist own language. Because while I'm still attached to my vision I think it's interesting for others to see what that vision holds that makes it unique in its own way."

The Eternal Gatekeeper



Gabriel Adames, *The Eternal Gatekeeper Film Stills & Archive*
from *Emotive motions from Outside Observations*, 2020-2021

Because I come from a painterly background I wanted something to inform that based on my understanding about the history of painting. This led me to thinking of using Vincent Van Gogh. The only thing I didn't like was the romanticism that followed reading into Van Gogh's mental illness that has been seen and heard to many times before. In my perspective he was a kindly poetic sweet hearted intelligent man who was put into a role of an "Outsider." Thinking about that plays into my own invented character who wanders around in the afterlife quoting Alan Watts and the psychologist Jorge Peterson. My version of Van Gogh as his figure of happy death remains the gatekeeper of his own heaven, a happy yellow expressive painterly land that he lives in solitude with his thoughts about life, eventually helping others strategically battle their own traumas as they come into his visionary paradise.

Unrequitted Emotional Touch of a Courageously Displaced Green Man



Gabriel Adames, *Archive Image of Sarge from Army Men Sarge's War*, 2004

As part of the movie I even created a trailer portraying myself as a green army men. This is solely based on the memory from one of my favorite childhood video games “Army Men Sarges Heroes.” My narrative is based on the last series of the game ‘Army Men Sarge’s War,’ which takes a dark turn in which Sarge had lost his army squad and lover.

The way I chose to present the video game character ‘Sargeant Hawk’ is based on a typical standpoint of memorable PTSD. After the series ended on a sad note of losing his loved ones and killing the main enemy, he obviously would remain exiled from his own hometown to reside with the pain of what he’s lost. I reimagined a subtle story after that game ended where Sarge is instead now residing in our world which is the gigantic real world. He remains completely lost without hope analyzing the experiences of emotional PTSD’s. Sarge is like an alien in the real world, completely unwilling to go back to the army men world or let go of the traumas of his dead companions overcoming what he has lost. While I am trying to reinterpret this as something of present day isolation, it’s also important to see the continuation of him be an extension toward my own mindset. We both remain isolated beings who feel our own displacements from a harsh reality trying to find what journeys we must take to address these torchers from staying in our mind.

5. Emotive motions from Outside Observations the Movie

All these characters are part of an ongoing movie I'm making titled *Emotive Motions from Outside Observations*. After the first performance of *Inescapable Gaze of Deceived Terror through mind and Body*, I took the challenge upon myself to see if this character I made could continue forward. The Outside Observationalist, is a completely agoraphobe,, differing from how the previous film portrayed them as. By this time in setting up a sequel I had to setup a few differences with the the second movie to represent different engagements of traveling in space of the so called real world.

This sequel of my performance follow a cohesive narrative, with other more subtle narratives in between. In traveling through the real world as its own strange dimension, the Outside Observationalist would have these encounters with other characters. They don't try to necessarily engage with what they are seeing. Only if he feels the need that what they see resonates in their emotional state will they step into the space to have an engagement in a specific environment. The intent of the project, however, establishes relationships between the different narratives. With that it becomes a personal engagement with a lot of imaginary elements to make viewers dig deep into the reflection on the artist and audience head space. Because the Outside Observationalist is an alien, they feel alienated from everything surrounding them. The performance will be an endless story of finding where these different journeys take them in healing from fears, showing new trips that just lie beyond good expectations.

Unearthed Visions Only Heard in Lullabies

One performs in a space within a space

Not of human experience, but a bridge to a bright purple hemisphere

The kingdom of alien villagers watching him.

They observe much of the visionary portals of dimensions, submerging felt hesitance to go forward with the journey.

As they bear witness to an archive of unearthed visions, over a rainbow only heard in lullabies.

To Be Continued