

PAMELA SEE

SPECTRAL BEQUEST

PAMELA SEE (XUE MEI-LING)

Born 28 March 1979, Brisbane

EDUCATION

- 2001 Masters of Business (MBus), Queensland University of Technology, Brisbane
2000 Graduate Diploma of Communications (GradDipBus), Queensland University of Technology, Brisbane
1999 Bachelor of Visual Arts (BVA), Queensland College of Art, Griffith University, Brisbane

SOLO EXHIBITIONS

- 2009 *On the move*, Caloundra Regional Gallery, Queensland
Impact, Logan Art Gallery, Brisbane
Insurgent, Boutwell Draper Gallery, Sydney
The Brown Cloud, Handwerker Gallery, Ithaca, NY, USA
2008 *Intervention*, Museum of Brisbane, Queensland
Offshore Processing, 24:7 Lismore Regional Gallery, New South Wales
Prohibition, Blindside Gallery, Melbourne
2007 *Float*, Heiser Gallery, Brisbane
Consumption, Boutwell Draper Gallery, Sydney
High and Mighty, Lowly and Meek, 24HR Art, Northern Territory Centre for Contemporary Art, Darwin
2006 *Chinese Takeaway*, The Window@QPAC, Queensland Performing Arts Centre, Brisbane
He (her; unstressed), TCB art inc., Melbourne
Taking like a fish to ..., KickArts, Cairns
2005 *Home to Roost*, The Vitrine, Queen Street Mall, Brisbane
2004 *Eco-Tourism*, SOAPBOx Gallery, Brisbane
Flocking Down Under, Umbrella Studio, Townsville
A Change in Frequency, Starterspace, Queensland Art Gallery, Brisbane
2003 *Window of Opportunity*, Artspace Mackay, Queensland

SELECTED GROUP EXHIBITIONS

- 2009 *Spectral Bequest*, Andrew Baker Art Dealer, Brisbane
Coming Home: 37 Chinese Australian Artists, Linda Gallery, Beijing, China
2008 *The Year of the Bird*, Hawkesbury Regional Galley, Windsor, New South Wales
Bird Flower, Egg Gallery, Beijing, China
Heavenly Bodies, Asia-Australia Arts Centre, Sydney
Exploration Seven, Flinders Lane Gallery, Melbourne

- Shoot low! They are riding Shetlands*, Queensland Centre of Photography, Brisbane
Clayton Utz Travelling Scholarship, Metro Arts, Brisbane
Papercut, 24hr Art, Darwin
Multiplex, Boutwell Draper Gallery, Sydney
From Mao to Now, Sydney Olympic Park Authority, Homebush, Sydney
ABN AMRO Emerging Artist Award 2008, ABN AMRO Tower, Sydney
The Year of the Bird, Hawkesbury Regional Gallery, New South Wales
Bird Watching, Redland Art Gallery, Cleveland, Queensland
Scissors as Bruch, Two Lines Gallery, Beijing, China
- 2007 *Exploration 7*, Flinders Lane Gallery, Melbourne
Shift: Changing Places, Lake Macquarie City Art Gallery, New South Wales
Open Door: Artists in Residence in Beijing, 798/Red Gate Gallery, Beijing, China
Ways of Being, Pickled Art Centre, Beijing, China
Installation Mode, NY Arts, Beijing, China
My Own [Louise Rollman's] Private Oasis, as part of Armorys VIP Schedule, Gueshoe & ISCP, New York, USA
- 2006 *Pacific Edge*, Artspace Mackay, Queensland
A Summer Still Life, Heiser Gallery, Brisbane
Animals as Allegory, QUT Art Museum, Brisbane
- 2005–08 *Echoes of Home: Memory and mobility in recent Austral-Asian art*, Museum of Brisbane, Brisbane; Cairns Regional Gallery, Queensland; Orange Regional Gallery, New South Wales; Fremantle Arts Centre, WA; Geraldton Art Gallery, WA; Ivan Dougherty Gallery, Sydney; Goulburn Regional Art Gallery, New South Wales; RMIT Gallery, Melbourne
- 2005 *San Bao Zhi*, Firstdraft Gallery, Sydney
Lingua Franca: ARC Art Design & Craft Biennial, Brisbane City Hall, Brisbane
Thing, What is on Our Side, Rocket Art, Newcastle, New South Wales
The Home Show, Intrude Gallery, Melbourne
CALD Exhibition, State Library of Queensland, Brisbane
- 2002 *Yellow Children's Art Exhibition for Chinese New Year*, Hands On Art, Brisbane
- 2001 *Scissors, Paper, Stone*, Modus Studios, Brisbane
- 1999 *Cluster*, Campbell Mahoney Gallery, Brisbane
- 1998 *The Exhibition for No Apparent Reason*, Grunt Gallery, Brisbane
- 1997 *Dolls and Other Objects*, Palma Rosa Gallery, Brisbane

COMMISSIONS

Art Built-in, South Bank Parklands, Brisbane

Stockwell, 199 Grey Street, South Bank , Brisbane
Donor Boards, Mater Childrens Hospital, South Brisbane
Brisbane Central Towers, 136 Albert Street, Brisbane
The Opposite House, Beijing, China
Darwin Convention Centre, Northern Territory

SELECTED AWARDS AND GRANTS

- 2006 *Commended*, Sunshine Coast Art Prize, Caloundra
Creative Sparks, Lord Mayor's Young and Emerging Artists Fellowship, Brisbane
- 2005 *Australia-China Council General Funding*, Brisbane
- 2004 *Regional Art Development Fund*, Mackay, Queensland
- 2001 *Small Project Grant*, Arts Queensland, Brisbane
- 1998 *Griffith Award for Academic Excellence*, Queensland College of Art, Griffith University, Brisbane

SELECTED BIBLIOGRAPHY

- Aldred, Debra. 'A celebration of cultural diversity', *The Courier-Mail*, 4 February 2002
- Anon. 'Community Focus Key of Festival', *The Daily Mercury*, 24 February 2003
- Anon. 'Exhibitions to Watch', *Artlink*, Vol. 26 No.1
- Anon. 'Intransient', *Map Magazine*, 5 March 2005
- Anon. 'Pivot Points', *Townsville Sun*, 30 May 2004
- Bladen, B. 'Animals as Allegory', *Machine*, Vol 1. No. 4
- Chester, R. 'Art of the state will be off the wall', *The Courier-Mail*, 3 July 2002
- Craig, Gordon. 'Exquisite Precision', *World of Antiques & Art*, February 2005
- Croll, Catherine. 'Pamela See', *Coming Home: 37 Chinese Australian Artists*, Sydney Olympic Park Authority, 2009
- English, L. 'Bread and Butter', *Time Off*, 6 February 2002
- Hampson, J. 'Paper Cuts', *Australian Art Collector*, Issue 43, January–March 2008
- Higson, Rosalie. 'Fluid Bridges to China', *The Australian*, 11 February 2008
- Giliberto, R. 'Artist draws on cultural background', *Townsville Bulletin*, 27 May 2004
- Lord, C. 'Folk Art', *Home*, 5 June 2005
- Maier, Heidi. 'On the move: Pamela Mei-Leng See', *Art Guide Australia*, January/February 2009
- Robson, Diana. *The Year of the Bird* [ex. cat], Hawkesbury Regnal Gallery, Windsor, New South Wales, 2008
- Rogers, Emma. 'Homage to her Chinese heritage', *The Courier-Mail*, 22 November 2006

PUBLIC COLLECTIONS

National Gallery of Australia, Canberra
Art Gallery of South Australia, Adelaide
Artbank, Sydney
Queensland University of Technology, Brisbane
Griffith University, Brisbane
The University of Queensland, Brisbane
Swires Properties Ltd, Beijing, China
Brisbane Airport Corporation, Queensland
International Buddhist Association of Queensland, Brisbane
Mackay Regional Botanic Gardens, Queensland
Queensland Artworkers Alliance, Brisbane
Queensland Transport, Brisbane
Gadens Lawyers, Brisbane

ARTIST'S STATEMENT

I believe that all living things have an innate desire to proliferate themselves. The thought extends beyond biological reproduction. One of my greatest pleasures is in watching the war waged amongst the herbs in my garden. Through attrition the mint annihilates the coriander. The lemongrass envelops the chives. A canopy of chili indiscriminately sanctions its neighbors of sunlight. Progress is steady, yet incremental.

In a sense, values are subjugated in a similar fashion. Negotiation of their boundaries is constant and largely inconspicuous. As a Buddhist I believe that it is wrong to take the values of another person. Yet, as an artist, I constantly impose my ideals within designated forums. These artworks explore this inherent contradiction.

ORIGINAL INTENT OF CUTTING INTO BEER PACKAGING (2007)

I arrived at the idea of cutting into beer packaging whilst doing workshops at KickArts in Cairns. Aesthetically, I was attracted to the juxtaposing of organic hand-cut lines with symmetrical machine-cut holes. Conceptually, it was the ecological beauty of the region juxtaposed with the less than idyllic existence of its tourist population. Then I came across the roadside notice: no alcohol beyond this point.

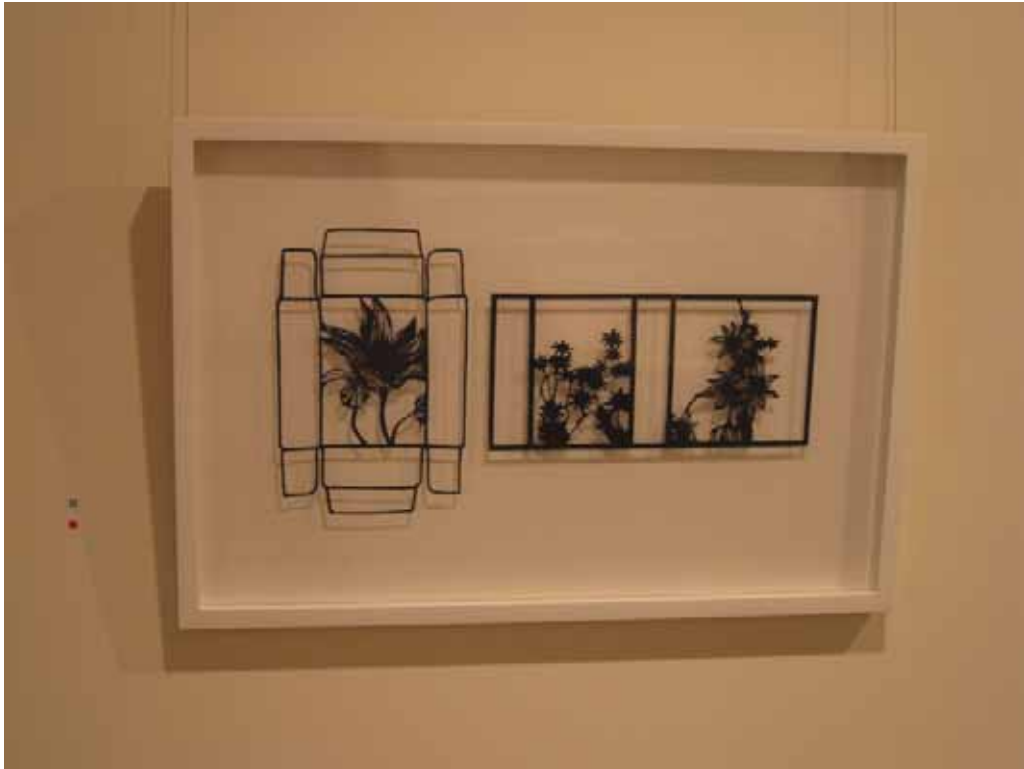
THE TWO ARTWORKS WHICH FEATURED IN THE MOB EXHIBITION

'Prohibition' features the *Lilium Forosanum* or Taiwanese Lily. The ornamental is a symbol for nobility in its place of origin. In Australian gardens, the plant is innocuous. In the outback, the plant is reclassified as invasive: a noxious weed. Likewise, alcohol can be contextualised as a dangerous substance.

'Immolation' features the *Actinotus Helianthi* or Eastern Flannel Flower. A native to Australia's eastern coastline, its seed requires fire to germinate. Its motif is cut into matchboxes. The artwork is intended to consider the role of destruction in development.

THE MORE RECENT ARTWORKS (2008)

During the past year, I revisited this imagery on a number of occasions. Four packs became a greater focus owing to initiatives by the Australian government to apply a higher tax rate to pre-mixed drinks.



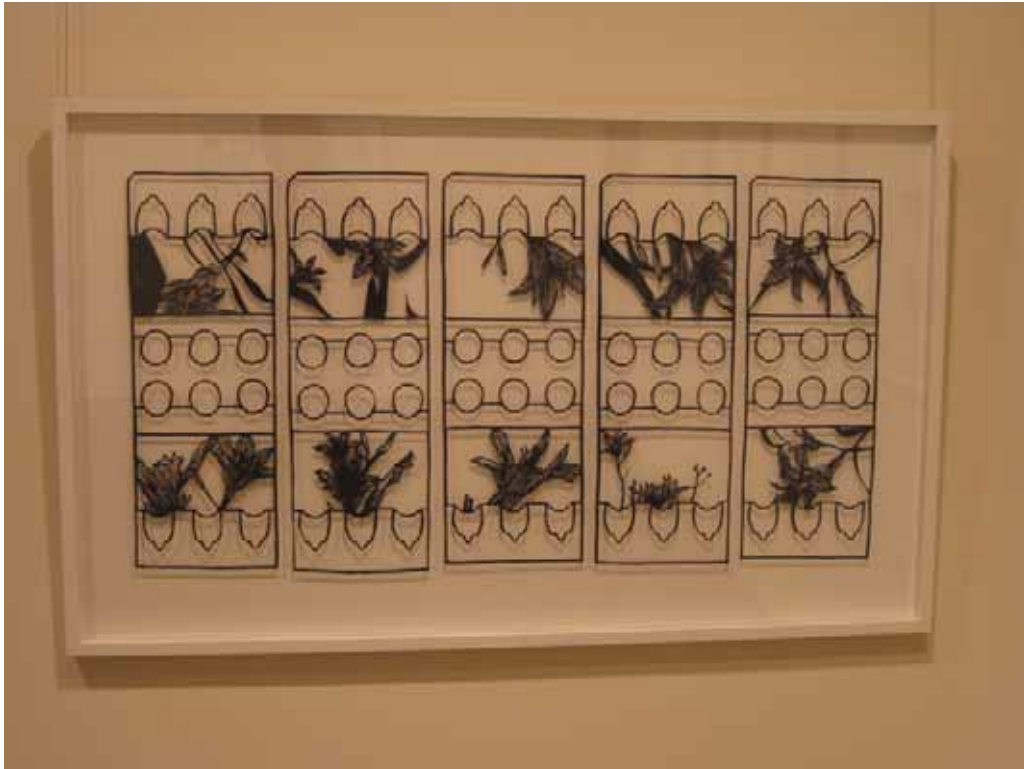
IMMOLATION [EASTERN FLAX FLOWER] (2008)

Canson Mi-Teintes paper

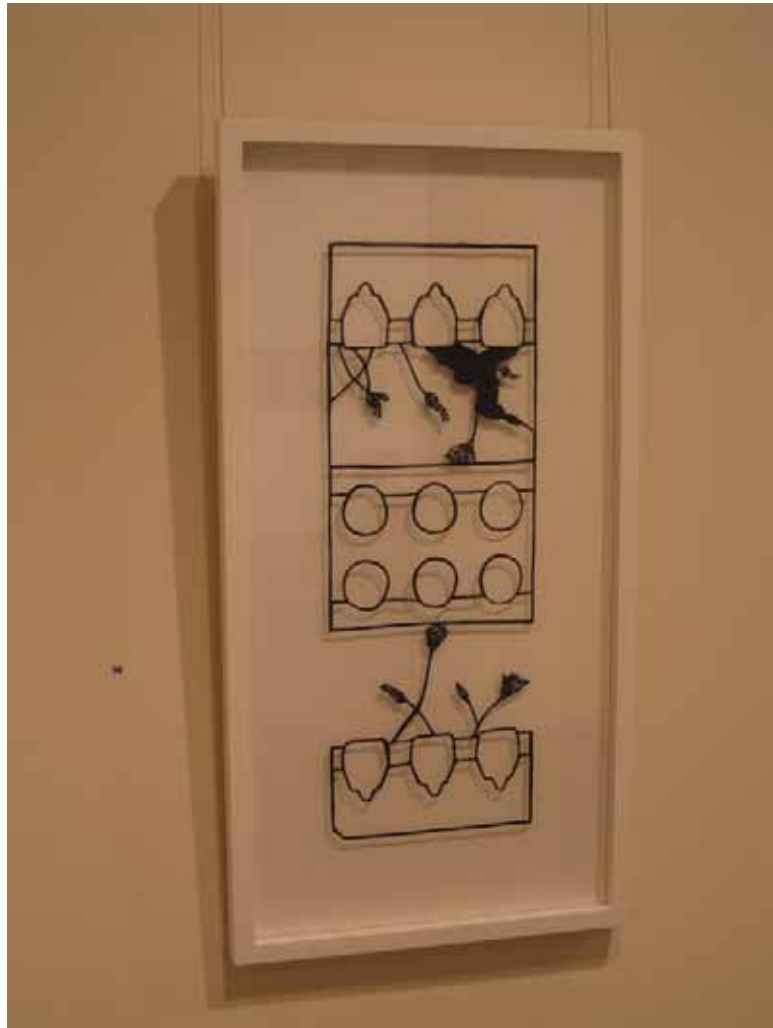
26 x 49 cm

\$1,320

Sold



TIGER LILY (2008)
Canson Mi-Teintes paper
53 x 100 cm
\$3,300



DANDELION (2007)
Canson Mi-Teintes paper
52 x 19 cm
\$1,320

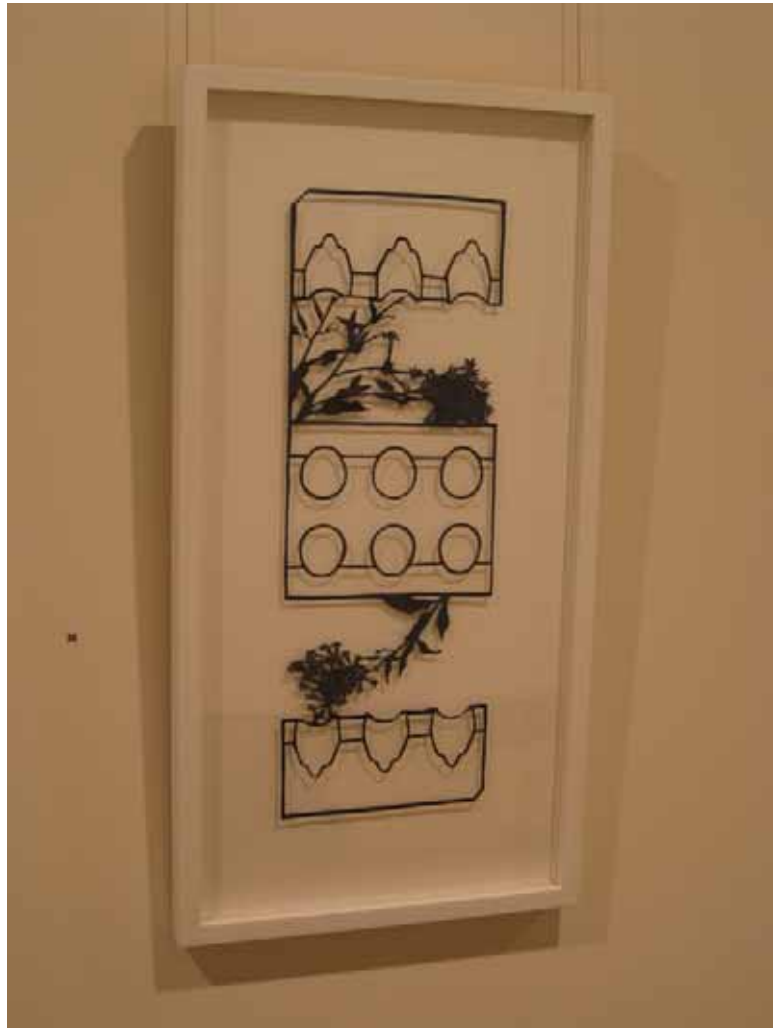


PROHIBITION [FORMOSA LILY] (2008)

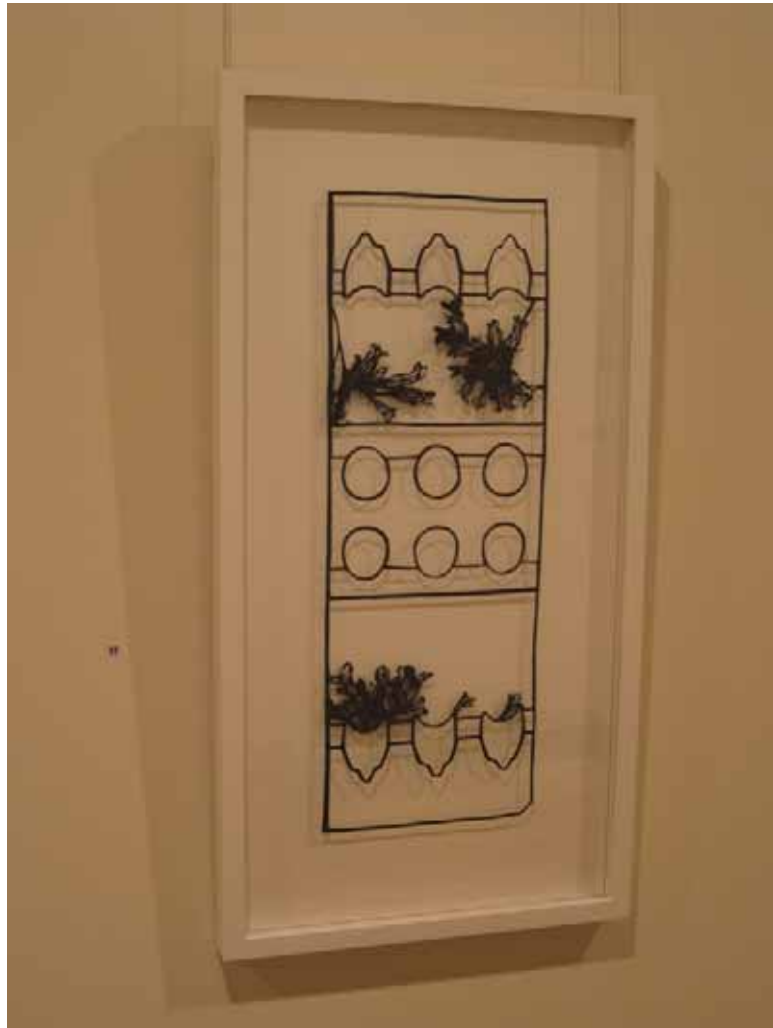
Canson Mi-Teintes paper

53 x 18 cm

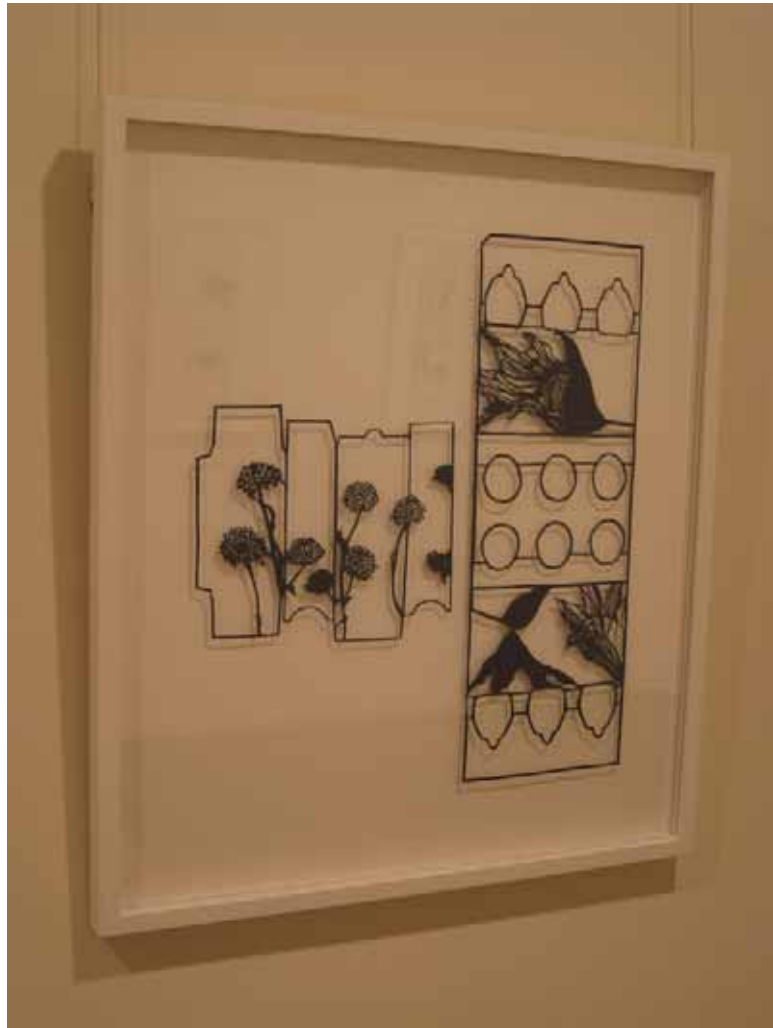
\$1,320



JASMINE (2007)
Canson Mi-Teintes paper
53 x 19 cm
\$1,320



OLEANDER (2008)
Canson Mi-Teintes paper
54 x 19 cm
\$1,320
Sold



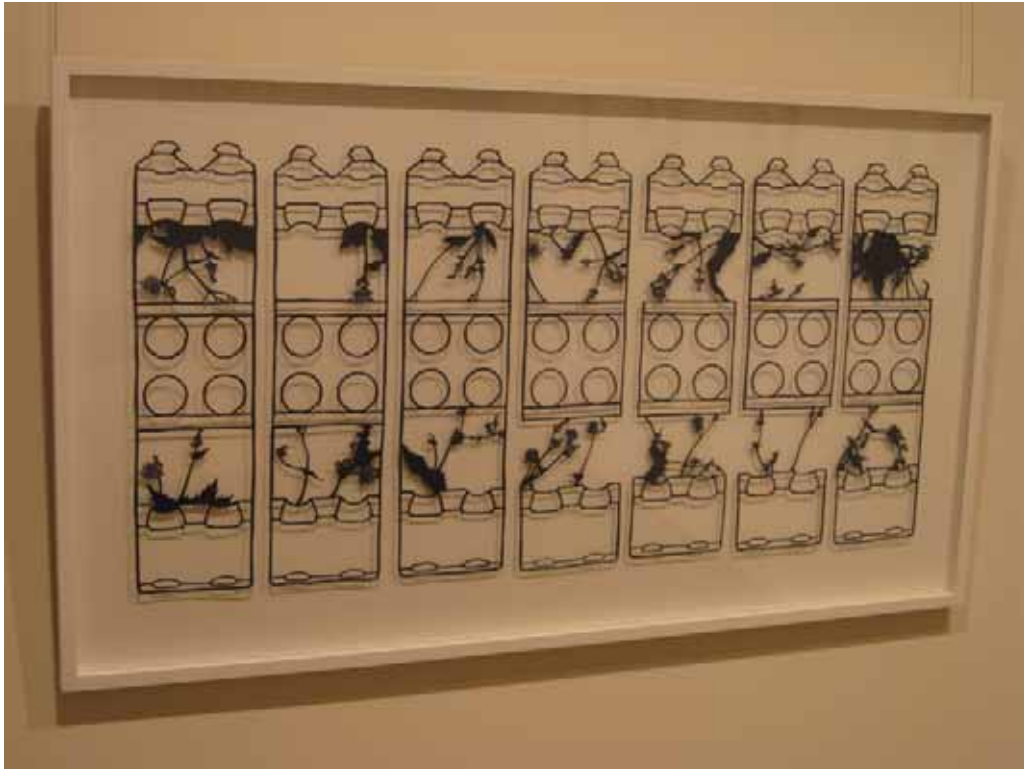
TO LONG LIFE [CRYSANTHEMUM AND LILY] (2007)

Canson Mi-Teintes paper

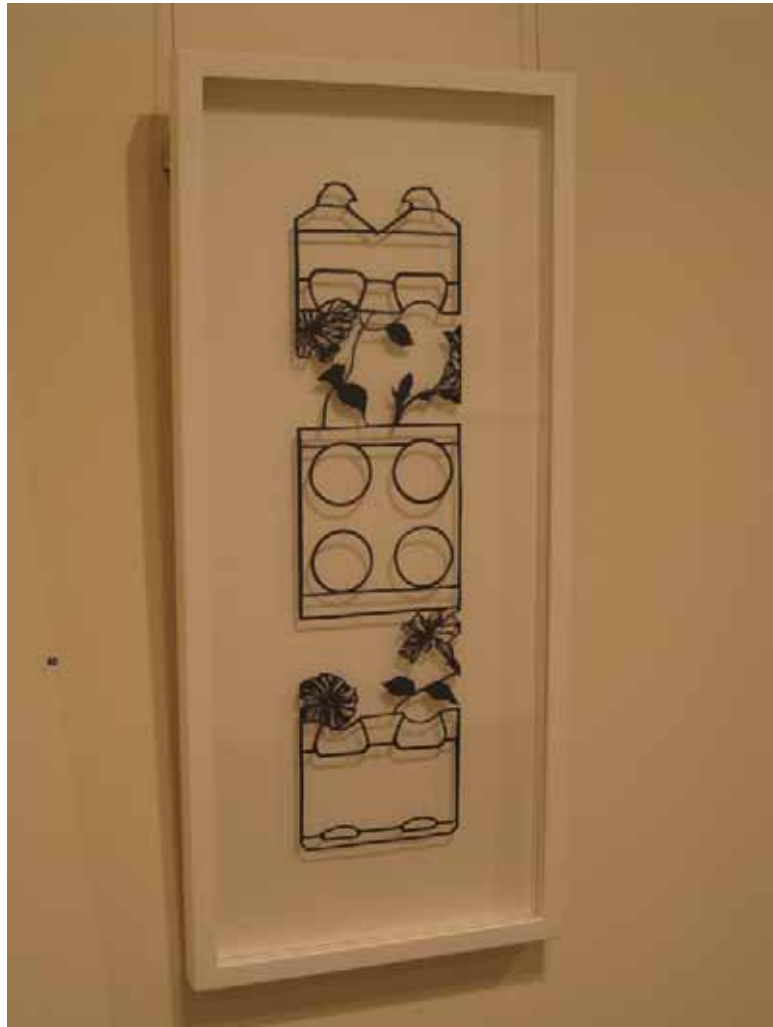
53 x 46 cm

\$1,980

Sold



DANDELIONS (2008)
Canson Mi-Teintes paper
54 x 110 cm
\$4,400



VIOLET (2007)

Canson Mi-Teintes paper

54 x 14 cm

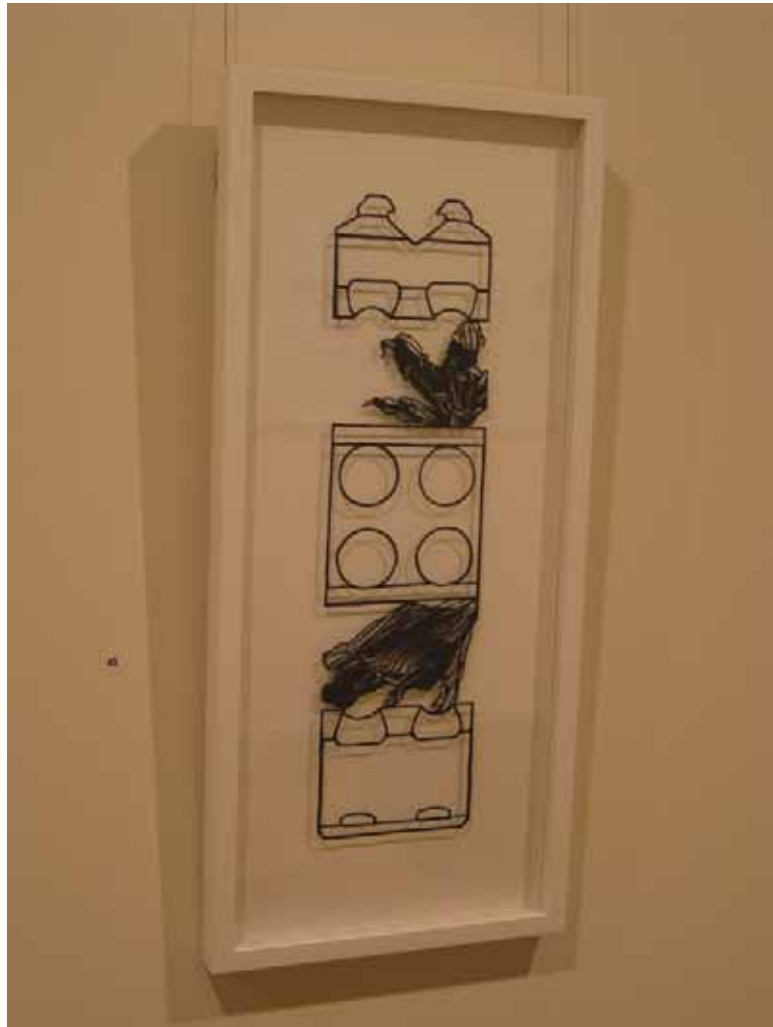
\$1,100



GAZANIA (2007)
Canson Mi-Teintes paper
54 x 14 cm
\$1,100
Sold



PERIWINKLE (2007)
Canson Mi-Teintes paper
54 x 14 cm
\$1,100



LILY (2007)

Canson Mi-Teintes paper

54 x 14 cm

\$1,100

Sold

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