



PAMELA SEE

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COVERAGE

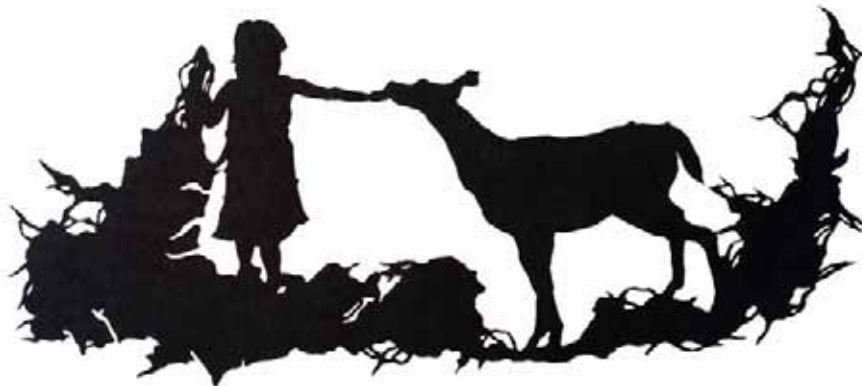
## THE 'DEPENDABLE' SERIES

Each work in this series illustrates an aspect of life in the Moreton Bay region. The vignettes are depicted emerging from 'oil slick' motifs. The intention is two-fold. This series was conceived in 2009, shortly after the ship *Pacific Adventure* spilt oil into Moreton Bay.

The series features activities such as swimming or having a barbecue or walking a dog; activities which could be affected by the aforementioned calamity. However, for most of us, partaking in these activities is also reliant on using oil. Whether in transporting ourselves or through consuming products that have been shipped over vast distances, each of us is completely dependent on it.

Over the past three years, the series also evolved to focus primarily on aspects of life which are of interest to parties wishing to migrate to Australia. Most of them reflected comments from my friends and family. Subsequently, the titles include: *In Australia, you can keep a dog as a pet*; *In Australia, people ride bikes for fun*; and *In Australia, having one child is considered an exception*.

I was also mindful of the plight of refugees fleeing conflicts associated with the acquisition of oil. I have often heard comments that their desire to come to Australia seems unreasonable given there are so many countries in between. As a Buddhist, I cannot help but feel that the prosperity we enjoy through their oil is inextricable from their suffering.



IN AUSTRALIA, CREATURES FROM ALL OVER THE WORLD HAVE MADE THEIR HOME—TEMPLATE  
(2012)

Canson Mi-Teintes paper

31 x 49 cm

\$1,430



**IN AUSTRALIA, EVERYONE HAS ACCESS TO A BARBECUE—TEMPLATE (2010)**

Canson Mi-Teintes paper

35 x 41 cm

\$1,430



IN AUSTRALIA, HAVING ONE CHILD IS CONSIDERED AN EXCEPTION—TEMPLATE (2012)

Canson Mi-Teintes paper

69 x 48 cm

\$2,640



IN AUSTRALIA, THE SIGHT OF A PARACHUTE INSPIRES NOT FEAR NOR ADULATION—TEMPLATE  
(2012)

Canson Mi-Teintes paper

45 x 38 cm

\$1,760



IN AUSTRALIA, YOU CAN HAVE YOUR OWN PATCH OF GRASS—TEMPLATE (2010)

Canson Mi-Teintes paper

35 x 41 cm

\$1,430



IN AUSTRALIA, YOU CAN KEEP A DOG AS A PET—TEMPLATE (2010)

Canson Mi-Teintes paper

36 x 42 cm

\$1,540



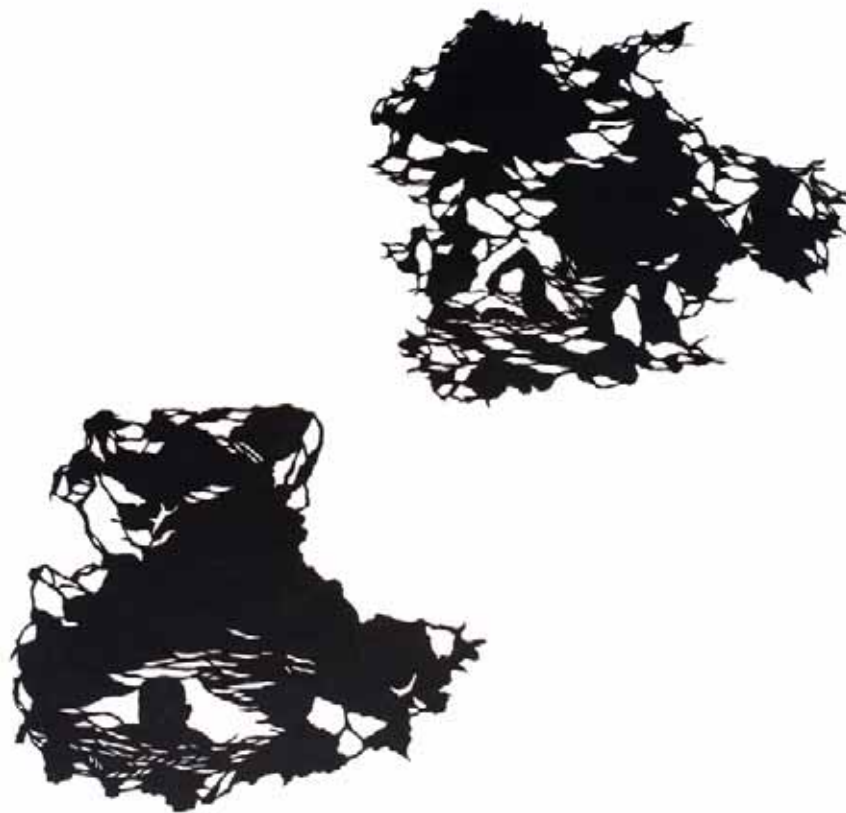


IN AUSTRALIA, YOU CAN STILL FISH IN THE WATERS—TEMPLATE (2012)

Canson Mi-Teintes paper

62 x 51 cm

\$2,400



IN AUSTRALIA, YOU CAN SWIM IN THE RIVERS—TEMPLATE (2010)

Canson Mi-Teintes paper

64 x 64 cm

\$3,200



IN THE EAST, MEN SEARCH THE RUBBLES FOR REMAINS.  
IN THE WEST, FAMILIES FROLIC OUT IN THE OPEN. (2012)

Canson Mi-Teintes paper  
Size variable—Installation  
\$4,400



**DODGE—STUDY (2009)**

Canson Mi-Teintes paper

Size variable—Installation

\$4,400

## THE 'THREAD-BARE' SERIES

Each of the papercuts in this series is a still-life composition of a textile that I own. The connection between papercutting and the production of textiles is longstanding. For example, the motifs on Japanese kimonos were originally screenprinted using paper from maple trees.

The meanings for Chinese motifs are consistent between the media; for example, embroidery or Chinese calligraphy. For instance, the peony is a symbol for longevity and the plum blossom is a symbol for feminine strength and beauty.

Likewise, the European patterns carry their own inherent meaning. Elevated from marine uniforms to haute couture by Coco Chanel, the Breton stripe could be seen as symbolic as the breakdown of class barriers. Similarly, the polka dot has always symbolised innocence.

I am interested in the aspirations held by the people who invest in these textiles. Did the seamstress who made the *cheongsam*<sup>1</sup> hope that her daughter would also grow strong and beautiful? Did the person who bought the throw-rug aspire to live a long and healthy life?

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1. First worn during the Qing Dynasty, the *cheongsam* was a high-collared, loose fitting dress which hung straight down from the body. A chic body-hugging and slit-sided version of the style emerged in Shanghai in the 1920s. The embodiment of modernity and a rebuttal of China's hierarchic feudal system, the modern *cheongsam* became a Sino-western fashion statement among wealthy and fashionable Shanghai women.

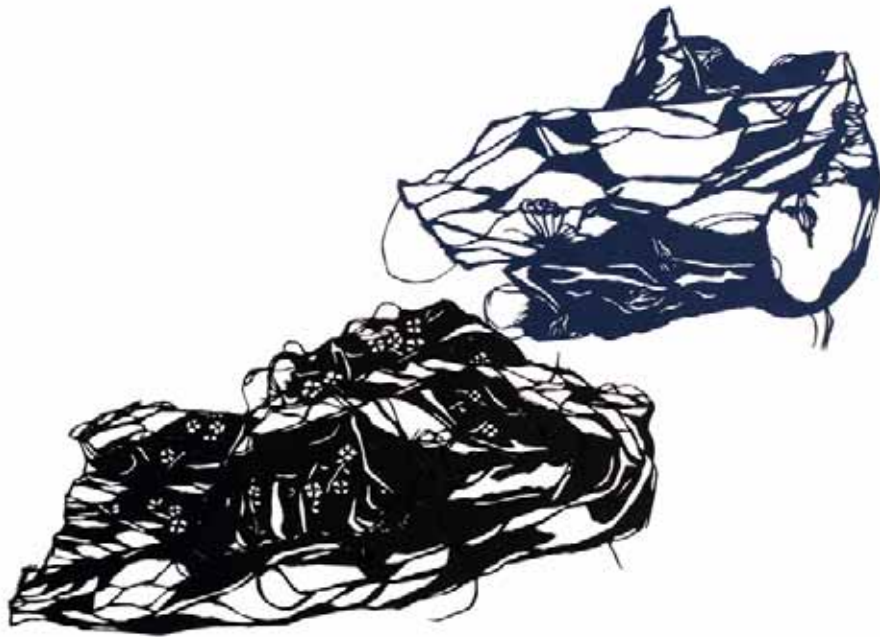


**BRETON STRIPE NOS. 2 AND 3—TEMPLATES (2012)**

Canson Mi-Teintes paper

51 x 82 cm

\$3,200



**BUTTERFLY AND PLUM BLOSSOM (2012)**

Canson Mi-Teintes paper

58 x 68 cm

\$3,200



**PEONY—TEMPLATE (2012)**

Canson Mi-Teintes paper

49 x 58 cm

\$2,400





**PLUM BLOSSOM—TEMPLATE (2012)**

Canson Mi-Teintes paper

33 x 35 cm

\$1,100



**POLKA DOT LINING (2012)**

Canson Mi-Teintes paper

51 x 63 cm

\$2,400



**POLKA DOT—STUDY (2012)**

Canson Mi-Teintes paper

32 x 35 cm

\$1,100



**STRIPE—STUDY (2012)**

Canson Mi-Teintes paper

30 x 34 cm

\$990

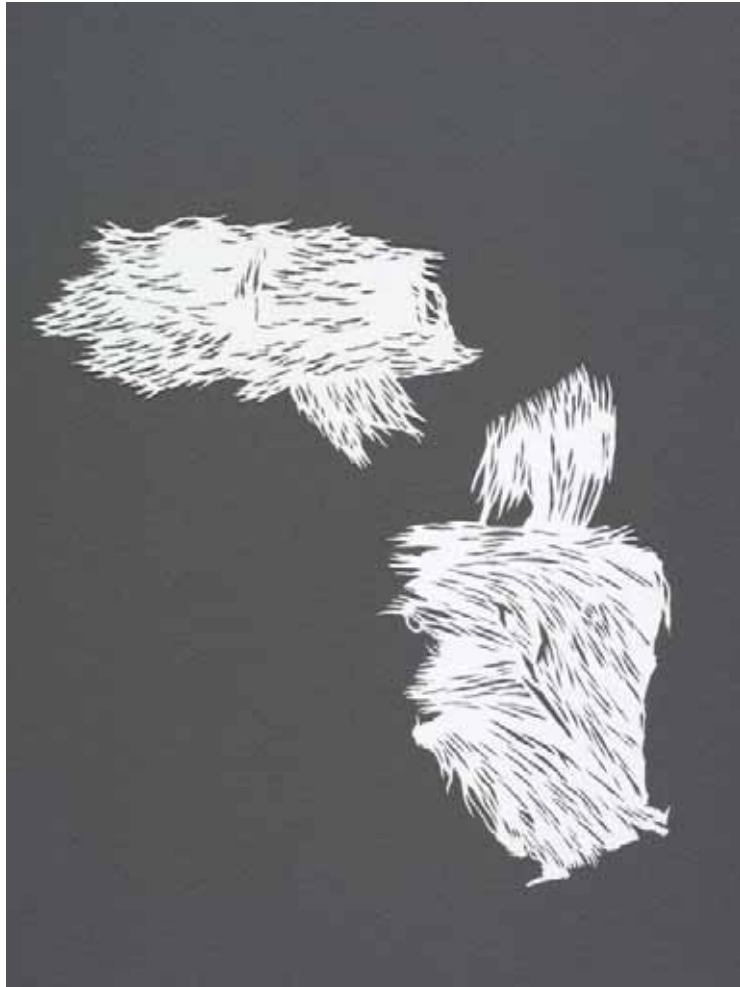
## THE 'WHITE-WASH' SERIES

The White-wash series uses the over-painting of graffiti as allegory for the conflict between individuals and the status quo. It is a body of artwork that explores the concept of hegemony.

The sculptures are derived from paint marks made by the authorities in Beijing. They are applied with a brush and in colours often at odds with the surfaces to which they are applied.

In Brisbane, the local city council takes a similar approach only the paint is applied neatly with a roller. Unlike in Australia, much of the graffiti in China is created with a commercial intent. They advertise a variety of services.

The title 'White-wash' reflects the process of covering up variances of colour. I also use colour, as in a person of colour, as a metaphor for diversity.

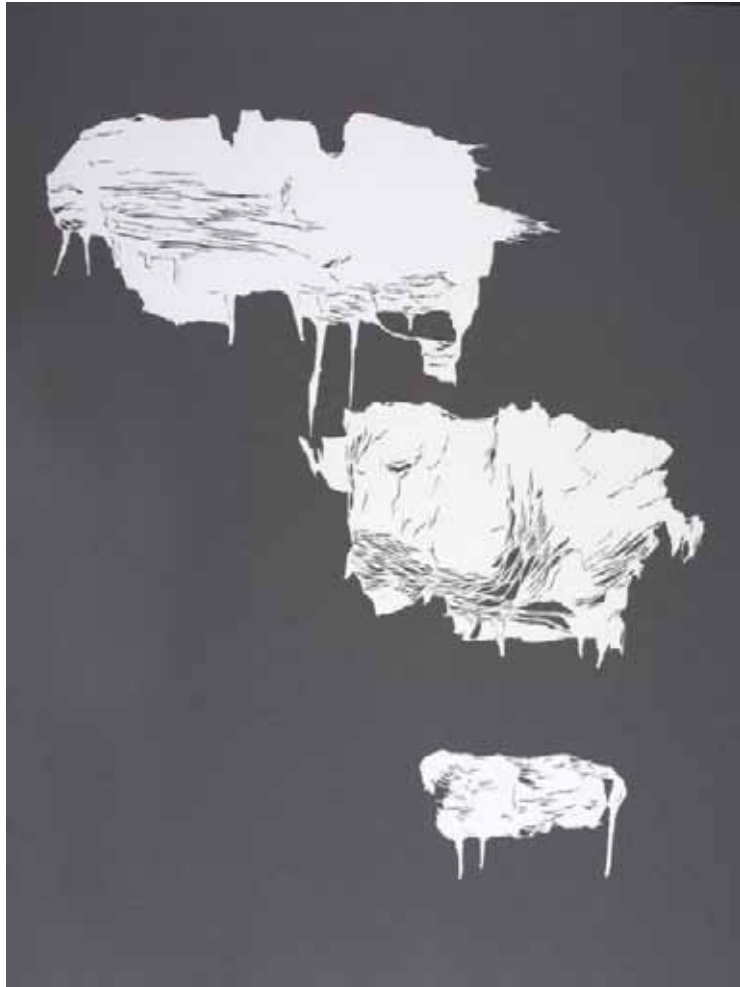


**WHITE-WASH No. 1—STUDY (2011)**

Arches paper

39 x 49 cm

\$2,000

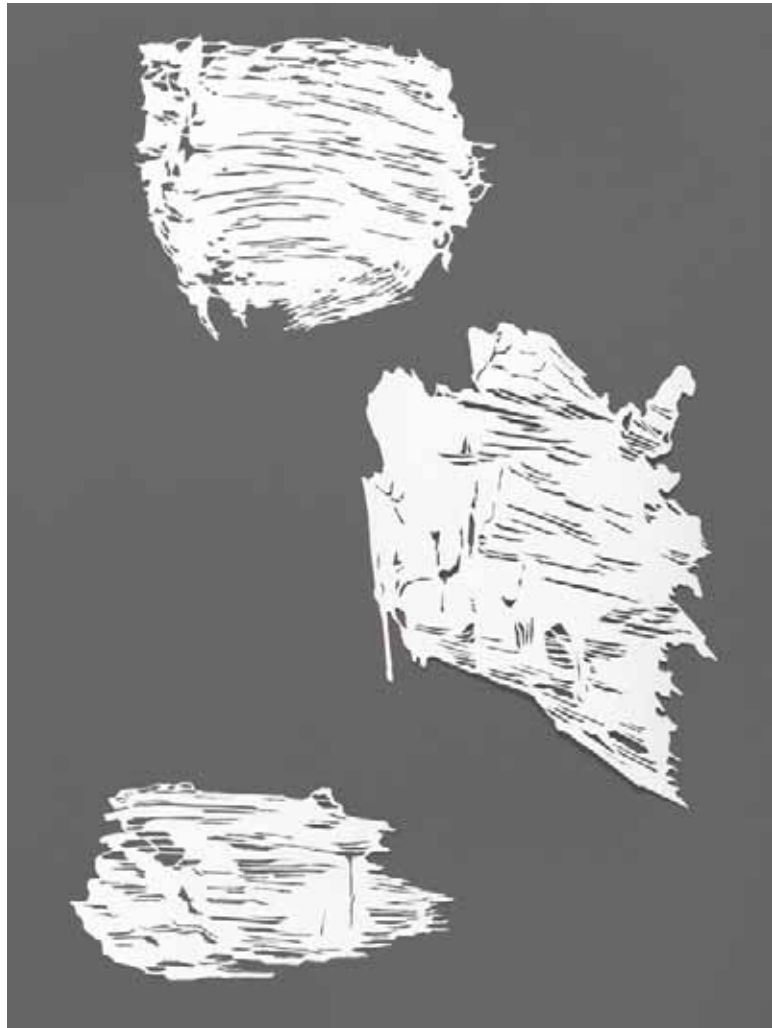


**WHITE-WASH No. 2—STUDY (2011)**

Arches paper

81 x 72 cm

\$4,400



**WHITE-WASH No.3—STUDY (2012)**

Arches paper

81 x 58 cm

\$3,300





**WHITE-WASH No. 4—TEMPLATE (2011)**

Arches paper

56 x 48 cm

\$2,500

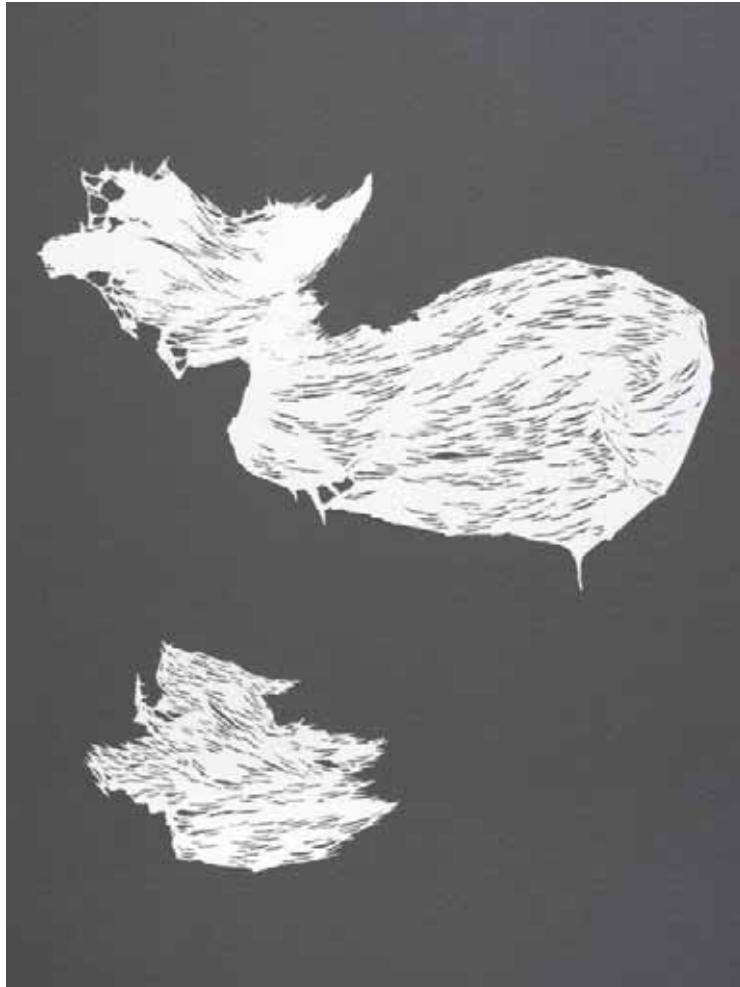


**WHITE-WASH No. 5—TEMPLATE (2010–11)**

Arches paper

56 x 48 cm

\$2,500



**WHITE-WASH NOS. 6 AND 8—TEMPLATES (2011)**

Arches paper

70 x 60 cm

\$3,200



**WHITE-WASH NO. 9—TEMPLATE (2011)**

Arches paper

81 x 72 cm

\$4,400



**WHITE-WASH No. 10—TEMPLATE (2012)**

Arches paper

59 x 57 cm

\$2,640



**WHITE-WASH NOS. 11 AND 12—TEMPLATES (2012)**

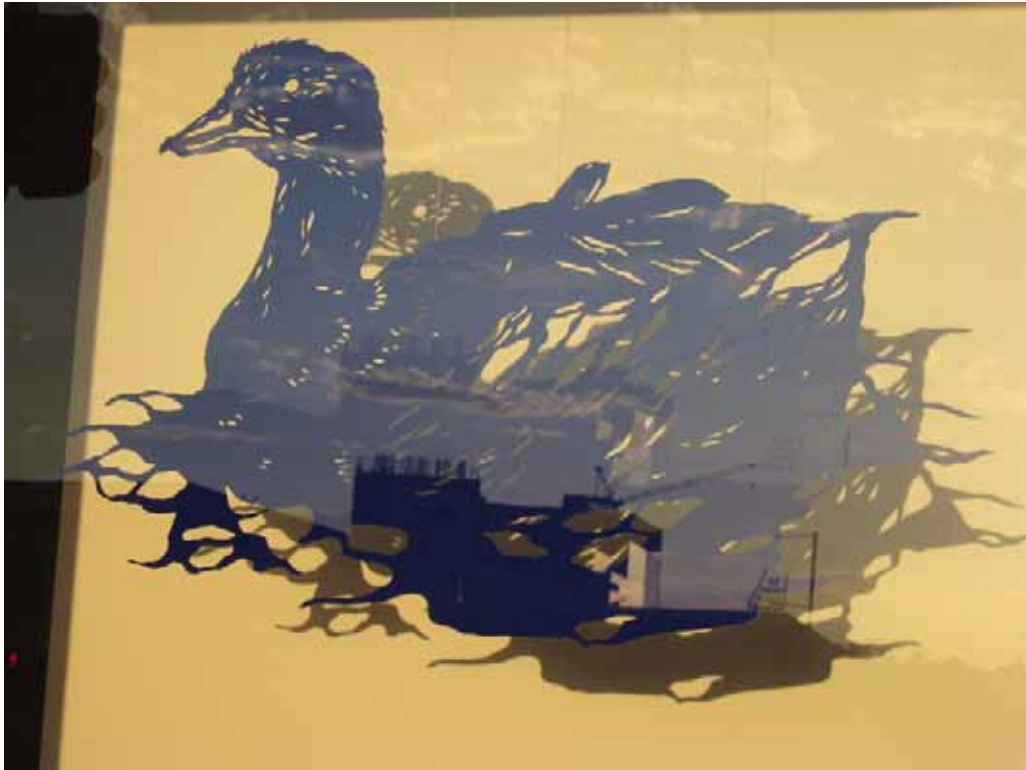
Arches paper

59 x 63 cm

\$2,640

**FROM A FORTHCOMING SERIES**

The following laser-cut acrylic work is from a forthcoming series relating to migratory and non-migratory birds.



**MIGRATORY DUCK—STUDY (2011)**

Acrylic  
90 x 150 cm  
\$5,500





**MIGRATORY DUCK—STUDY (2011)**  
As displayed in the gallery's front window

## PAMELA SEE (XUE MEI-LING)

Born 28 March 1979, Brisbane

### EDUCATION

2001 Master of Business, Queensland University of Technology, Brisbane  
2000 Graduate Diploma of Communications, Queensland University of Technology, Brisbane  
1999 Bachelor of Visual Arts, Queensland College of Art, Griffith University, Brisbane

### SOLO EXHIBITIONS

2012 *Coverage*, Andrew Baker Art Dealer, Brisbane  
2011 *White-wash*, fortyfivedownstairs, Melbourne  
2010 *The Fold*, Andrew Baker Art Dealer, Brisbane  
*Modernity*, Egg Gallery, Beijing, China  
*Grey Water*, Noosa Regional Gallery, Tewantin, Queensland  
*Entropy*, John Paynter Gallery, The Lock-up Cultural Centre, Newcastle, New South Wales  
2009 *On the Move*, Caloundra Regional Gallery, Queensland  
*Impact*, Logan Art Gallery, Queensland  
*Insurgent*, Boutwell Draper Gallery, Sydney  
2008 *Intervention*, Museum of Brisbane, Queensland  
*Prohibition*, Blindside Gallery, Melbourne  
2007 *Float*, Heiser Gallery, Brisbane  
*Consumption*, Boutwell Draper Gallery, Sydney  
2006 *He (her; unstressed)*, TCB art inc., Melbourne  
2004 *Eco-Tourism*, SOApBOx Gallery, Brisbane  
*Flocking Down Under*, Umbrella Studio, Townsville, Queensland

### SELECTED SITE-SPECIFIC INSTALLATIONS

2009 *Conflux City*, as part of the *Conflux Festival*, New York, NY, USA  
*The Brown Cloud*, Handwerker Gallery, Ithaca College, Ithaca, NY, USA  
2008 *In the Shade of Willow*, Sydney Olympic Park Authority, Homebush, Sydney  
*Surface Tension*, 24HR Art, Northern Territory Centre for Contemporary Art, Darwin  
*Offshore Processing*, 24:7 Lismore Regional Gallery, New South Wales  
2007 *High and Mighty, Lowly and Meek*, 24HR Art, Northern Territory Centre for Contemporary Art, Darwin  
2006 *Taking like a fish to ...*, KickArts, Cairns, Queensland  
*Chinese Takeaway*, The Window@QPAC, Queensland Performing Arts Centre, Brisbane  
2005 *Home to Roost*, The Vitrine, Queen Street Mall, Brisbane

- 2004 *A Change in Frequency*, Starterspace, Queensland Art Gallery, Brisbane
- 2003 *Window of Opportunity*, Artspace Mackay, Queensland
- JOINT EXHIBITION**
- 2010 *China Song* (with Catherine Croll), The University Gallery, The University of Newcastle, New South Wales
- SELECTED GROUP EXHIBITIONS**
- 2012 *Made in China*, Salamanca Art Centre, Hobart  
*Transience*, Redcliffe City Art Gallery, Queensland  
*Light Sensation*, Egg Gallery, Beijing, China
- 2011 *Birds of a Feather*, Cairns Regional Gallery, Queensland  
*Art + Architecture II*, Boutwell Draper Gallery, Sydney  
*Hawkesbury One: Citizen Collectors*, Newcastle Art Gallery, New South Wales  
*Generations*, Wollongong City Gallery, New South Wales  
*In the Vicinity*, University of Southern Queensland (USQ) Arts Gallery, Toowoomba, Queensland  
*Happily Ever After*, John Paynter Gallery, The Lock-up Cultural Centre, Newcastle, New South Wales; Artspace Mackay, Queensland
- 2010 *New Acquisitions*, Parliament House, Canberra  
*Multiplicities: Self Portraits from the Collection*, The University of Queensland Art Museum, Brisbane  
*Paper Trail: Drawings from the collection*, Newcastle Art Gallery, New South Wales  
*Downside*, Metro Arts, Brisbane  
*Synchronicity*, Redcliffe City Gallery, Queensland  
*Construction of Situations*, Newstead Gasworks, Brisbane  
*The Unusual Suspects IV*, Andrew Baker Art Dealer, Brisbane  
*China Song*, The University Gallery, The University of Newcastle, New South Wales
- 2009 *A Chinese Legacy*, The University of Queensland Art Museum, Brisbane  
*One World, One Home*, Qing Tong Museum, City of Ordos, Inner Mongolia, China  
*Spectral Bequest*, Andrew Baker Art Dealer, Brisbane  
*Coming Home: 37 Chinese Australian Artists*, Linda Gallery, Beijing, China  
*Object and Construct*, Axia Modern Art, Melbourne  
*Art on Paper*, Boutwell Draper Gallery, Sydney  
*Paper*, KickArts, Cairns, Queensland
- 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
- Shoot low! They are riding Shetlands*, Queensland Centre of Photography, Brisbane
- Clayton Utz Travelling Scholarship*, Metro Arts, Brisbane
- Papercut*, 24HR Art, Northern Territory Centre for Contemporary 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
- Bird Watching: A selection of works by Queensland artists*, Redland Art Gallery, Cleveland, Queensland
- 2007 *Scissors as Brush*, Two Lines Gallery, Beijing, China
- 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*, Red Gate Gallery, Beijing, China
- Ways of Being*, Pickled Art Centre, Beijing, China
- Installation Mode*, NY Arts, Beijing, China
- My Own Private Oasis*, International Studio and Curatorial Program, Brooklyn, NY, 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, Queensland; Cairns Regional Gallery, Queensland; Orange Regional Gallery, New South Wales; Fremantle Arts Centre, Western Australia; Geraldton Art Gallery, Western Australia; 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, Queensland
- 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

### SELECTED COMMISSIONS

*Art Built-in*, South Bank Parklands, Brisbane  
Brisbane Central Towers, 136 Albert Street, Brisbane  
Crown Casino, Melbourne  
Crown Towers, Taipa Island, Macau, China  
Darwin Convention Centre, Northern Territory  
*Donor Boards*, Mater Mothers' Hospital, South Brisbane  
*Pao Cha*, Chinatown information kiosk, City of Sydney, New South Wales  
*Stockwell*, 199 Grey Street, South Bank, Brisbane  
The Opposite House, Beijing, China

### SELECTED AWARDS AND GRANTS

2009 *Professional Development Grant*, Australia Council for the Arts, Canberra  
2006 *Commended*, Sunshine Coast Art Prize, Caloundra, Queensland  
*Creative Sparks*, Lord Mayor's Young and Emerging Artists Fellowship, Brisbane  
2005 *General Funding*, Australia-China Council, 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. *Art Built-in South Bank*, Public Art Agency, Arts Queensland, Brisbane, 2002  
Anon. 'Community Focus Key of Festival', *The Daily Mercury*, 24 February 2003  
Anon. 'Intransient', *Map Magazine*, 5 March 2005  
Anon. 'Pivot Points', *Townsville Sun*, 30 May 2004  
Bates, Elizabeth. 'Pamela Mei-Leng See', in Clark, Christine. *Echoes of Home: Memory and mobility in recent Austral-Asian art* [ex. cat.], Museum of Brisbane, Brisbane, 2005  
Bladen, Victoria. 'Animals as Allegory', *Machine*, Vol 1, No. 4, 2006  
Chester, Rodney. '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  
Craig, Gordon. *Ways of Being* [ex. cat.], Pickled Art Centre, Beijing, China, 2007  
Croll, Catherine. 'Pamela See', *Coming Home: 37 Chinese Australian Artists* [ex. cat.], Sydney Olympic Park Authority, 2009  
English, L. 'Bread and Butter', *Time Off*, 6 February 2002  
Hampson, Jane. '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 Regional Gallery, Windsor, 2008  
Rogers, Emma. 'Homage to her Chinese heritage', *The Courier-Mail*, 22 November 2006  
Rothnie, Susan. *Bird Watching: A selection of works by Queensland artists* [ex. cat.], Redland Art Gallery, Cleveland, Queensland, 2008  
See, Pamela. *Paper* [ex. cat.], KickArts, Cairns, 2009  
See, Pamela. 'Insurgent', *Pamela Mei-Leng See*, [ex. cat.], Boutwell Draper Gallery, Sydney, 2009  
Stowell, Jill. 'Poulet at play', *Newcastle Herald*, 11 December 2010  
Turner, Tonya. 'Traditional art of papercutting', *The Courier-Mail*, 27 September 2007

#### COLLECTIONS

National Gallery of Australia, Canberra  
Art Gallery of South Australia, Adelaide  
Parliament House, Canberra  
Artbank, Sydney  
Artspace Mackay, Queensland  
Cairns Regional Gallery, Queensland  
Griffith University, Brisbane  
Museum of Brisbane, Queensland  
Newcastle Art Gallery, New South Wales  
Queensland University of Technology, Brisbane  
University of Southern Queensland, Toowoomba, Queensland  
The Lock-up Cultural Centre, Newcastle, New South Wales  
The University of Queensland, Brisbane  
Artworkers Alliance, Brisbane  
Australia Council for the Arts, Sydney  
Brisbane Airport Corporation, Queensland  
Brisbane City Council, Queensland  
Chinachem Group, Hong Kong  
Crown Casino, Melbourne  
Crown Towers, Taipa Island, Macau, China  
Gadens Lawyers, Brisbane

Grand Hyatt, Wanchai, Hong Kong  
Hawkesbury One, Newcastle, New South Wales  
International Buddhist Association of Queensland, Brisbane  
McCullough Robertson Lawyers, Brisbane  
Mackay Regional Botanic Gardens, Queensland  
Mater Mothers' Hospital, Brisbane  
Queensland Transport, Brisbane  
Swires Properties Ltd, Beijing, China

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