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PAMELA GOLDEN

CHARLIE DON’T SURF
Shoe fly, dragon fly, get back to your mother
Sumi watercolour and ink on Hahnemühle paper, 110 x 150 cm
He flies the sky like an eagle in the eye of a hurricane that’s abandoned
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm
Procession of the equinoxes
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm
Creeping to his side, we looked over the rocks. The place into which we gazed was a pit, and may, in the early days, have been one of the smaller volcanic blow-holes of the plateau. It was bowl-shaped and at the bottom, some hundreds of yards from where we lay, were pools of green-scummed, stagnant water, fringed with bullrushes. It was a weird place in itself, but its occupants made it seem like a scene from the Seven Circles of Dante. The place was a rookery of pterodactyls. There were hundreds of them congregated within view. All the bottom area round the water-edge was alive with their young ones, and with hideous mothers brooding upon their leathery, yellowish eggs. From this crawling flapping mass of obscene reptilian life came the shocking clamor which filled the air and the mephitic, horrible, musty odor which turned us sick. But above, perched each upon its own stone, tall, gray, and withered, more like dead and dried specimens than actual living creatures, sat the horrible males, absolutely motionless save for the rolling of their red eyes or an occasional snap of their rat-trap beaks as a dragon-fly.

Arthur Conan Doyle, The Lost World, 1912
Long as I remember the rain
been comin’ down
Clouds of mystery pourin’
confusion on the ground.
Good men through the ages
tryin’ to find the sun.
And I wonder still I wonder
who’ll stop the rain.

Creedence Clearwater Revival,
Who’ll Stop the Rain, 1970
If I say it’s safe to surf this beach, 
captain, it’s safe to surf this beach!
I mean, I’m not afraid to surf this place!
I’ll surf this fucking place!

Apocalypse Now, 1979
Duke Kahanamoku. Surfboards looked a little different in Duke’s time in comparison to what we are used to see carving the waves of today. At the turn of the 20th century traditional techniques were still in place, and surfboards were shaped out of trees, creating massive 16ft boards that could weigh anything from 100lbs and up. Duke learnt to surf on these huge long boards, riding waves with a grace and poise that is now only really seen in the longboarders today.

www.surfholidays.com
Hey gypsy boy
Where do you come from
From the land of the new rising sun
Hey gypsy boy
Where do you plan to go to
I’m gonna spread a lot of love
And my piece of my mind too
One day I’ll come along

Jimi Hendrix, Gypsy Boy, 1969
I had the same feeling go mystery and danger around us. In the gloom of the trees there seemed a constant menace and as we looked up into their shadowy foliage vague terrors crept into one’s heart. It is true that these monstrous creatures which we had seen were lumbering, inoffensive brutes which were unlikely to hurt anyone, but in this world of wonders what other survivals might there not be – what fierce, active horrors ready to pounce upon us from their lair among the rocks or brushwood?

Arthur Conan Doyle, *The Lost World*, 1912
People there have no interest in researching such things, they even make fun of me – that I am looking for anything in this country other than sugar! I’m certain however that one could find much more in this forest if it were passable.

Maria Sibylla Merian
Looks like we’re in for nasty weather
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm
On March 20, 1967, the U.S. Department of Defense began a top secret rainmaking campaign over large parts of North Vietnam and Laos known as Operation Popeye. The operation used US C-130 aircraft from the Udorn Royal Thai Air Force Base to spray chemical mixtures designed to induce precipitation into cloud formations. In total, the U.S. flew 2,602 missions and expended 47,409 cloud seeding units over a period of five years. According to declassified Defense Department documents, the objective of Operation Popeye was to “increase rainfall sufficiently in carefully selected areas to deny the [Viet Cong] the use of roads by (1) softening road surfaces, (2) causing landslides along roadways, (3) washing out river crossings, and (4) maintaining saturated soil conditions beyond the normal time span.” The Defense Department estimated that Operation Popeye increased precipitation in the region by about 5%. In 1971, a newspaper reporter named Jack Andersen exposed the secret Operation Popeye effort when he reported on a leaked 1967 memo from the Joint Chiefs of Staff to President Johnson. The revelation resulted in a political controversy about the military’s use of environmental modification technologies. “Rainmaking as a weapon of war can only lead to the development of vastly more dangerous environmental techniques whose consequences may be unknown and may cause irreparable damage to our global environment,” said Senator Claiborne Pell, chairman of the Foreign Relations Committee.

The sport of surf-riding possessed a grand fascination, and for a time it seemed as if it had the vitality of its own as a national pastime. There are those living... who remember the time when almost the entire population of a village would at certain hours resort to the sea-side to indulge in, or to witness, this magnificent accomplishment. We cannot but mourn its decline. But this too has felt the touch of civilization, and today it is hard to find a surfboard outside of our museums and private collections.

Nathaniel Emerson, 1892
Charlie don’t surf and we think he should
Charlie don’t surf and you know that it ain’t no good
Charlie don’t surf for his hamburger Momma
Charlie’s gonna be a napalm star

The Clash, Charlie Don’t Surf, 1980
Up at Cody’s camp I spent my days, oh,
With flat car riders and cross-tie walkers.
Old Cody, Junior took me over,
Said, you’re gonna find the world is smouldrin’
And if you get lost come on home to Green River.

Creedence Clearwater Revival, Green River, 1969

Cloud banks in a merciless deluge
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm
Every plant, even the smaller ones, curls and writhes to the green surface, twining itself round its stronger and taller brethren in the effort. Climbing plants are monstrous and luxuriant, but others which have never been known to climb elsewhere learn the art as an escape from that somber shadow, so that the common nettle, the jasmine, and even the jacitara palm tree can be seen circling the stems of the cedars and striving to reach their crowns.

Arthur Conan Doyle, The Lost World, 1912
Said, you’re gonna find the world is smouldrin’
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm
Art and nature shall always be wrestling until they eventually conquer one another so that the victory is the same strike and line: that which is conquered, conquers at the same time.

Maria Sibylla Merian
Shoe fly, dragon fly, get back to your mother
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

He flies the sky like an eagle in the eye of a hurricane that's abandoned
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm

‘Cause I understand you've been running from
the man that goes by the name of the Sandman
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm

Procession of the equinoxes
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm

He flies the sky like an eagle in the eye of a hurricane that's abandoned
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'Cause I understand you've been running from
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Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm

Cloud banks in a merciless deluge
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

So tomorrow we disappear into the unknown
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

From the land of the new rising sun
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

[Image 118x322] Good men through the ages trying to find the sun
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm

Analogous sequence in different parts
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm

[Image 588x314] The first sign of critical transition
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

Waiting for the axe to fall
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm

[Image 156x169] Looks like we're in for nasty weather
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

Good men through the ages trying to find the sun
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm

[Image 298x160] There's a bad moon on the rise
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

There's a bad moon on the rise
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

[Said, you're gonna find the world is smouldrin']
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm

List of works - all 2015
Johnson, 2015
UV Print on found body board, 29 x 119 x 1 cm
Pamela Golden

Born
1959, Chicago, Illinois

Lives and works
in London, England

Education
2014
Certificate of Botanical Art, The English Gardening School, London

1984
School of the Art Institute of Chicago, M.F.A. in Painting, Art History Certificate Programme

1981
Northern Illinois University, DeKalb
B.F.A. in Painting, Minor in Art History

1975–78
Young Artists’ Studios, The School of the Art Institute of Chicago

Selected Solo Shows
2015
Charlie Don’t Surf, Marlborough Contemporary, London

2014
Good Morning! Mister Williams., Marlborough Contemporary, London

2013
Auction Paintings, World Legend, Lisbon

2007–08
Love and Hysteria, Fondacion Elektra, Paris

2005
The Word, Gimpel Fils, London

2004
Nothing Personal, Fundacao Calouste Gulbenkian, Lisbon

2002
Even the Car is Dead, Graystone, San Francisco

2001
Even the Car is Dead, Gimpel Fils, London

1999
Fassbender Gallery, Chicago

1998
You Know I’ve Been at Sea Before, Gimpel Fils, London

1997
From the corner of it all, Book Works Library Relocations, RIBA, London

1996
Plumbers, Gimpel Fils, London

1995
The Shadow of Your Simile, Margaret Murray Fine Art, New York

La Signora Watson versa Il Caffe, The British School, Rome and Pino Casagranda, Rome

1994
Forder Program, Cologne Art Fair

Galerij 5–65, Aalst, Belgium

1993
Advice for the Injured, Gimpel Fils, London

Galerij 5–65, Aalst, Belgium

Amalfi Gallery, Bristol, England

1992
Galerie Froment & Putman, Paris

1991
Interim Art, London

Bath Art Fair, Bath, England

1990
Galerij 5–65, Aalst, Belgium

Interim Art, London

1989
Robbin Lockett Gallery, Chicago

1988
Robbin Lockett Gallery, Chicago

1986
Saint Xavier College, Chicago

Arts Club, Chicago

1985
Dart Gallery, Chicago

1981
Northern Illinois University, DeKalb
Selected Group Shows

1985 - 'I never thought I would see you again' - Painting
History, Marlborough Contemporary, London
1983 Cowboy Style, Marlborough Contemporary, London
1982 A Sort of Night to the Mind, A Kind Night for our Thoughts: Illusion and Materiality in Contemporary Painting, Arty Gallery, Stuttgart
1999 A Sort of Night to the Mind, A Kind Night for our Thoughts: Illusion and Materiality in Contemporary Painting, Arch 402, London
1992 Print Fair, Karsten Schubert Gallery at the Royal Academy, London
2000 Abstraction and the Human Figure in CAM's British Art Collection, Fundação Calouste Gulbenkian, Lisbon
2009 A Sort of Night to the Mind, A Kind Night for Our Thoughts: Illusion and Materiality in Contemporary Painting, Herbert Read Gallery, University of Canterbury, Kent
2007-08 Residents Fondation Elektra, Paris
2007 Thoughts, Feature, New York
2005 Art Futures, Bloomage Space, London
2004 No Particular Place to Go, A4 Gallery, London
2003 In Portraiture Irrelevance is Ugliness, Museum Schloss Hardenberg, Velbert
2002 Twilight, Gimpel Fils, London
1999 London & Waterloo Gallery, Birmingham
1996 Multiplications, British Council Traveling Programme Total Object Complete With Missing Parts, Tramway, Glasgow
1994 The (Ideal) Home Exhibition, Gimpel Fils, London
1992 Group Exhibition, San Francisco Art Fair, Graystone Contemporary Art
1990 Mommy Dearest, Gimpel Fils, London
1988 London Calling, Gimpel Fils, London
1986 Caneva Art Fair, Caneva
1985 In Portraiture Irrelevance is Ugliness, Museum Schloss Hardenberg, Velbert
1984 Twilight, Gimpel Fils, London
1982 London & Waterloo Gallery, Birmingham
1980 Multiplications, British Council Traveling Programme Total Object Complete With Missing Parts, Tramway, Glasgow
1974 The (Ideal) Home Exhibition, Gimpel Fils, London
1970 Group Exhibition, San Francisco Art Fair, Graystone Contemporary Art
1969 Mommy Dearest, Gimpel Fils, London
1968 London Calling, Gimpel Fils, London
1965 The Sea, Murray Guy, New York
1964 Landgang: Vision-Ustipei-Sehnsucht, Gallerie Fabian Walter, Basel
1963 The Great Hall, Bury St Edmunds Art Gallery
1961 What is a Photograph?, Five Years Gallery, London
1959 History, Ferens Art Gallery, Kingston upon Hull
1958 Fruitmarket Gallery, Edinburgh
1957 Traps for Artists, Debakl, Ekaterinburg
1955 Private View, Bowes Museum (curated by Penelope Curtis and Vort Gormen), Barnard Castle
1955 Private View, Bowes Museum (curated by Penelope Curtis and Vort Gormen), Barnard Castle
1950s-70s Women and Paint, Mendel Gallery, Saskatchewan
1970s-80s Art Galleries 56/4, Aix
1970s-80s The Other Show, Chicago
1980s-90s The Twilight Zone, Art Review, July/August
2000s-2010s 'Tips und Termine', Kolner Stadt-Anzeiger, June/July

Selected Bibliography

2014 Good Morning! Mistor Williams., Time Out London
2013 Pina Casagrande. A un anno dalla morte, sua ultima intervista, Atrribune
2012 Good Morning! Mistor Williams., Artplaces
2007 Preview – ARTfutures, The Guardian
2006 ARTfutures Brings Emerging Contemporary Art To London, Culture 24
2005 Sue Hubbard, The Independent, 14 February
2004 Metropolis Magazine, Evening Standard, 3 February
2003 'The Twilight Zone', Art Review, July/August
2002 'Twilight', The Guardian Guide, 12 July
2001 Jerwood Prize, Galleries Magazine, June
1998 solo exhibition, Galleria Nuova, Milano
1996 'Tips und Termine', Kolner Stadt-Anzeiger, 6 July
1995 solo exhibition, Galerie S-65, Basel
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1887 solo exhibition, Galerie S-65, Basel
David McCracken. ‘Tar painting not crude artefacts’, Chicago Tribune, 24 March, Section 7, p.55
Joyce Fernandez. Reviews: Good Painting, New Art Examiner, June vol.15, no.10, pp.42–43
Kathryn Hixson. ‘Cool, Conceptual, Controversial’, New Art Examiner, May, vol.15, no.9, pp.30–33
Mary Sherman. ‘Emotions just scratch surface in gallery’s “Good Painting”’, Chicago Sun-Times, 22 April, p.9
Garett Holg. ‘Pamela Golden/Judy Ledgerwood’, New Art Examiner, March vol.15, no.7, p.49
David McCracken. ‘Artists explore the interactions of nature’, Chicago Tribune, 05 February, Section 7, p.42
Kathryn Hixson. ‘On Exhibit: a gallery full of flowers’, The Reader, 15 January

Michael Brenson. ‘Art: 1980’s History on Canvas in “Mortality Tales”’, New York Times, 16 October
‘This Fall’, Canadian Art, Fall, p.42
Bonestel, Michael. ‘Skimming “Surfaces” at Terra Museum, Northbrook Star, October
Alan Artner. ‘Terra incognita’, Chicago Tribune, 13 September, Section 13, pp.10–11
Sally Ruth Bourrie. ‘Terra’, New City, vol.2, no.44, 13 September, Section 13, pp.10–11
Kathryn Hixson. Reviews: Pamela Golden / Torreano, New Art Examiner, December, p.48


Catalogues
2014 “Good Morning! Mister Williams “, Marlborough Contemporary, London
2008 Residents, Marie de Paris, Paris
2005 The Word, Oneestar Press, Paris
2004 Nothing Personal, Fundacao Calouste Gulbenkian, Portugal
2001 Multiplications, British Council Touring Show
Even the Car is Dead, Gimpel Fils, London
2000 The Pirate, Oneestar Press, Paris
Mommy Dearest, Gimpel Fils, London
London Calling, Gimpel Fils, London
1997 History, The Mag Collection, Ferens Art Gallery, Hull
Library Relocations, Book Works, London
Quarant’Anni in Blu, Galleria Blu, Milan
1996 Plumbers, Gimpel Fils, London
Private View, Bowes Museum
1995 La Signora Watson Versa Il Caffe, Pino Casagrande Galerie and The British School at Rome, Rome
Pretext: Heteronyms, Rear Window Gallery, London
1994 Cologne Art Fair, Cologne
Women and Paint, Museum of Art, Vancouver
1993 Advice for the Injured, Gimpel Fils, London

1989 Tattoo, Randolph Street Gallery, essay by Maureen Sherlock
Morality Tales: History Painting in the 1980’s, Independent Curators Incorporated, New York City, Essay by Thomas W. Sokolowski

Honours and Prizes
2012 Pollock – Krasner Foundation Smithsonian Institution Journal of American Art Archives
2007 Marie de Paris, Recollets, Paris
British Council, in Paris
2006 Residency, Resident Recollets, Paris
Winner of the public prize of the Sovereign European Art Prize
2004 Arts Council Award to individual artist
RETF, University of Reading
2002 AHRB Small Grants Award, University of Reading
2000 Book Commission, Oneestar Press, Paris
Research Award, Wimbledon School of Art, London
1999 Standard Life, Edinburgh, Commission
1998 Research Award, Wimbledon School of Art, London
1996 Publication Grant, University of Leeds
1995 British Council, Travel Grant
Publication Grant, University of Leeds
Cable and Wireless Commission
1994 London Arts Board – Research and Development Grant
Abbey Award in Painting, The British School at Rome
1993 Publication Grant, University of Leeds
1989 Art Matters Inc., New York
Illinois Arts Council Completion Grant, Chicago
1987 Art Matters Inc., New York
Illinois State Technical Assistant Grant
1985 Illinois Arts Council Chairman’s Grant
1981–84 Unendowed Scholarship, School of the Art Institute of Chicago, Commission and Funding
1981 Northern Illinois University, Dekalb Collections
Arts Council of Great Britain, London
Cable & Wireless plc, England
Christie’s, London
D E G W, London
Fundacao Calouste Gulbenkian, Lisbon
Lever Brothers, London
MAG Collection, England
Standard Life, Edinburgh
Private collections in Europe, America and Australia