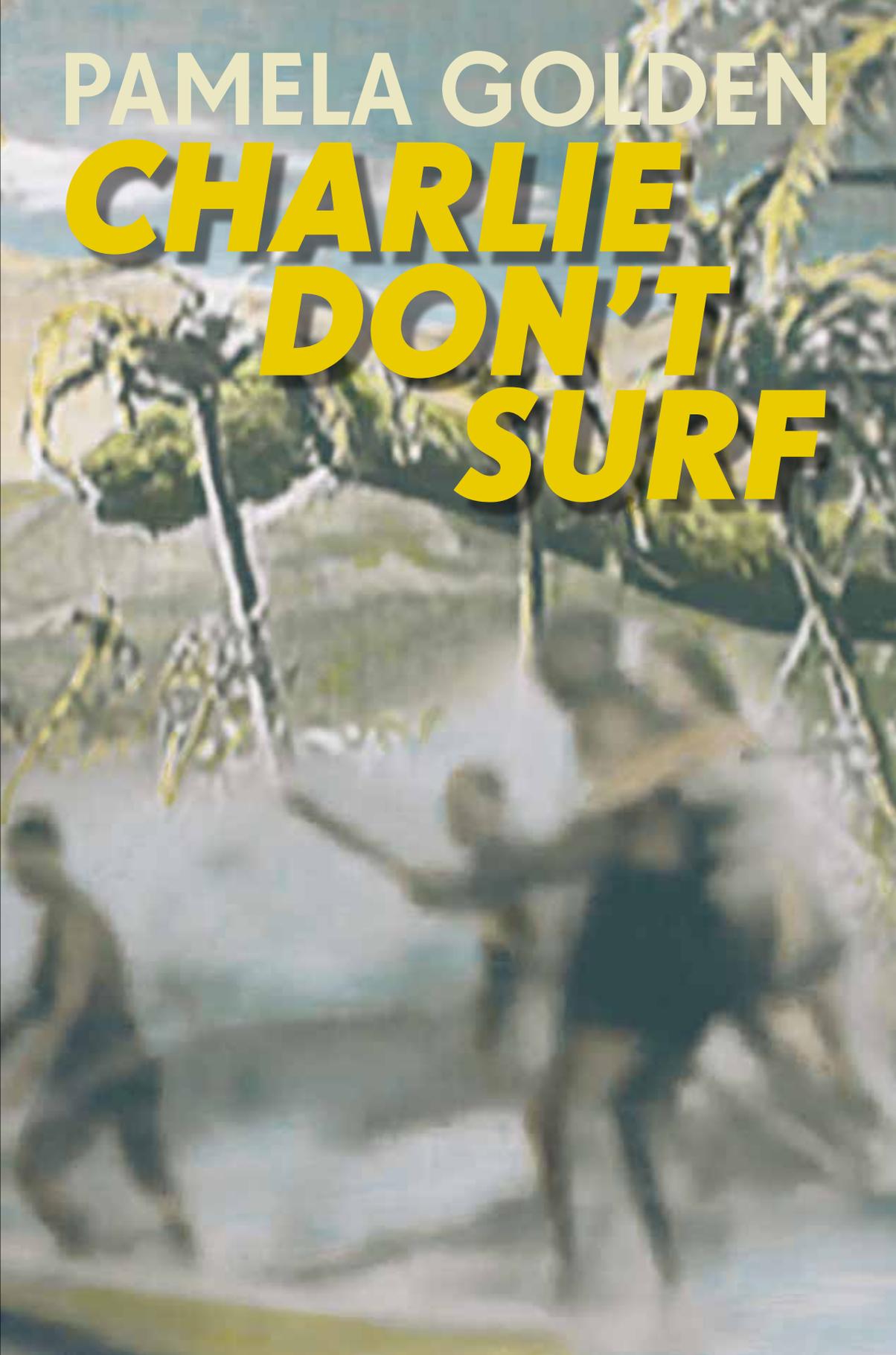


PAMELA GOLDEN

**CHARLIE
DON'T
SURF**



PAMELA GOLDEN

CHAR

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**RLIE
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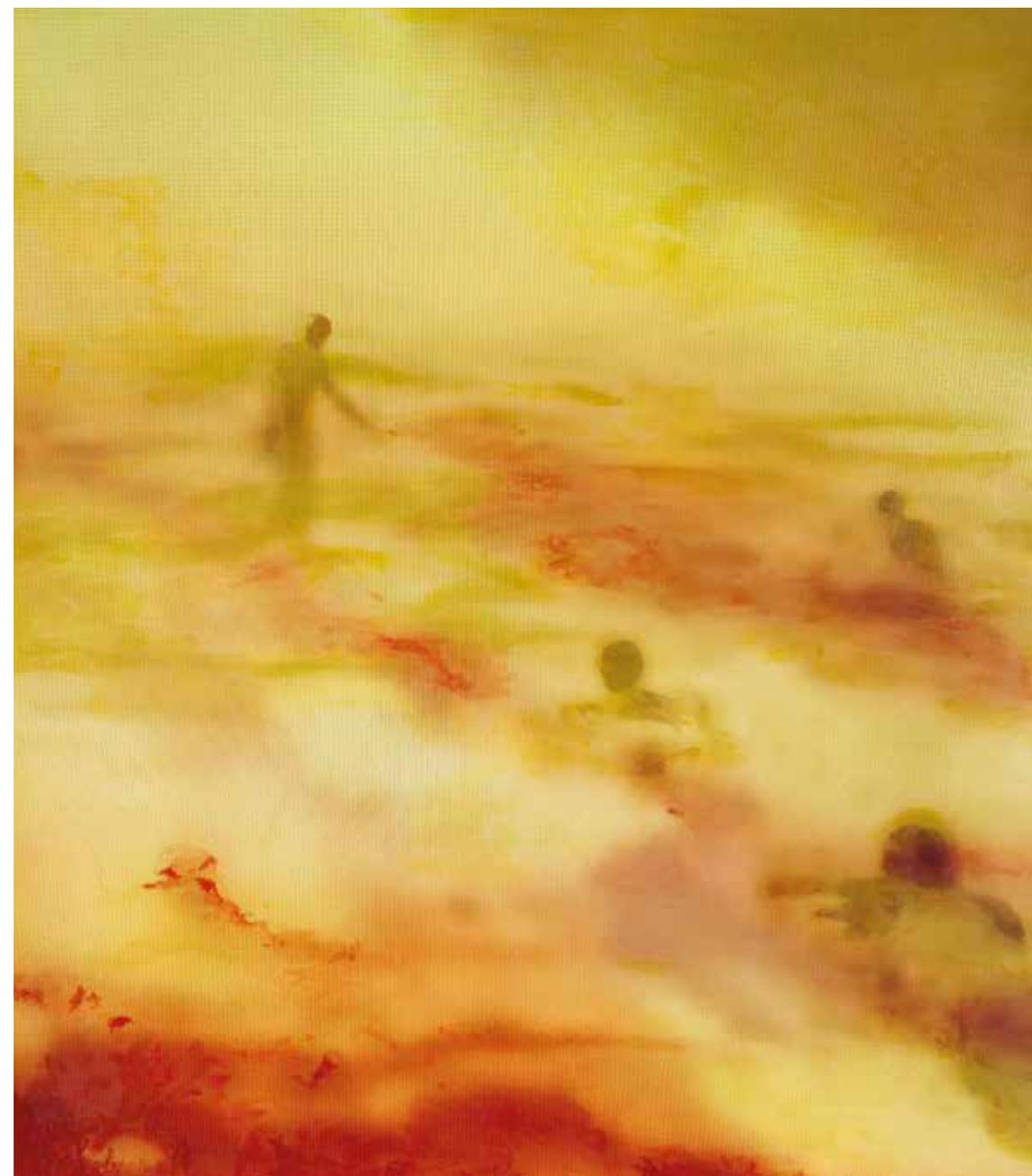
**Marlborough
Contemporary**



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



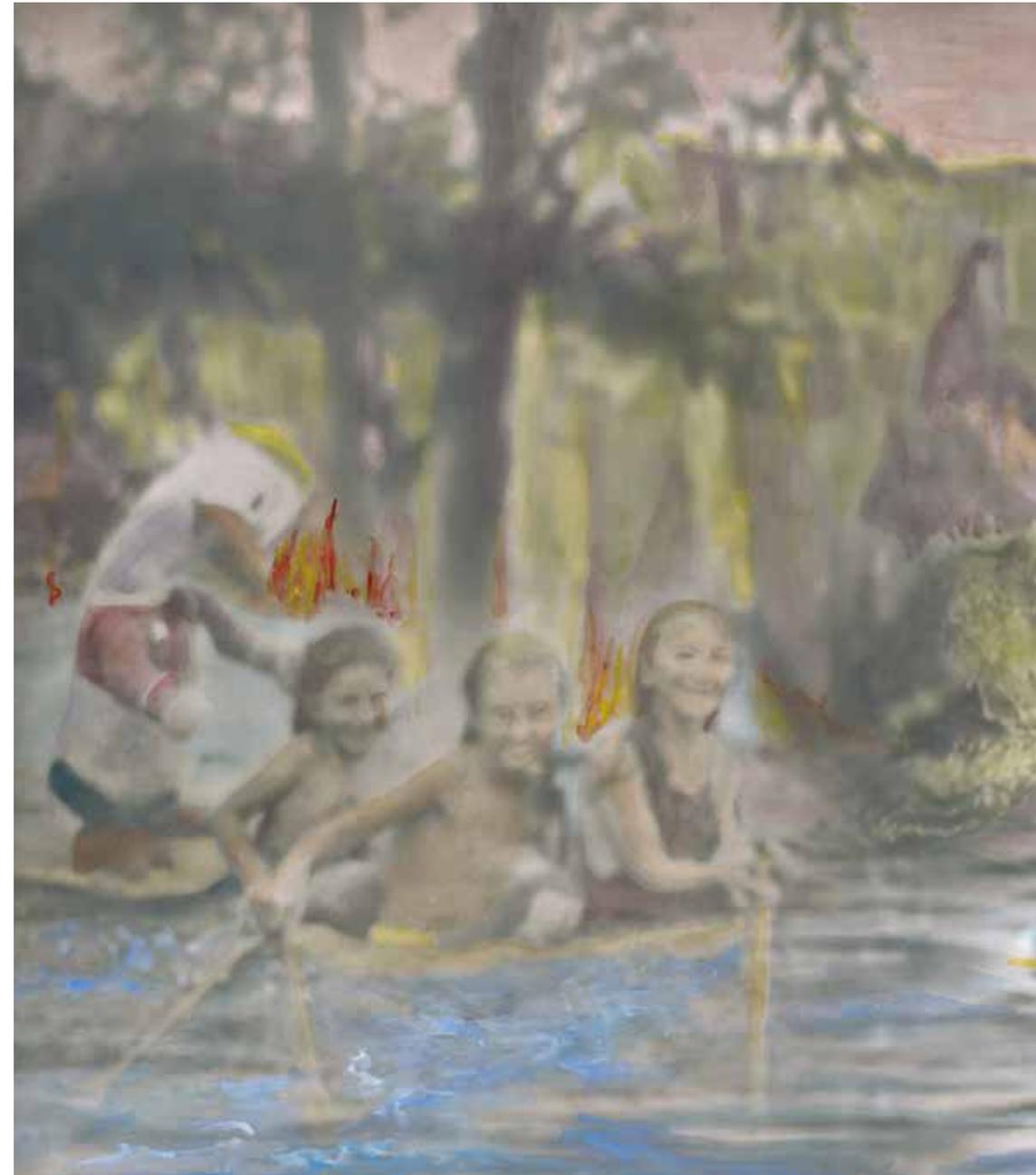
He flies the sky like an eagle in the eye of a hurricane that's abandoned
Sumi watercolour and ink on Hahnemühle paper, 110 × 250 cm



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



'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



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

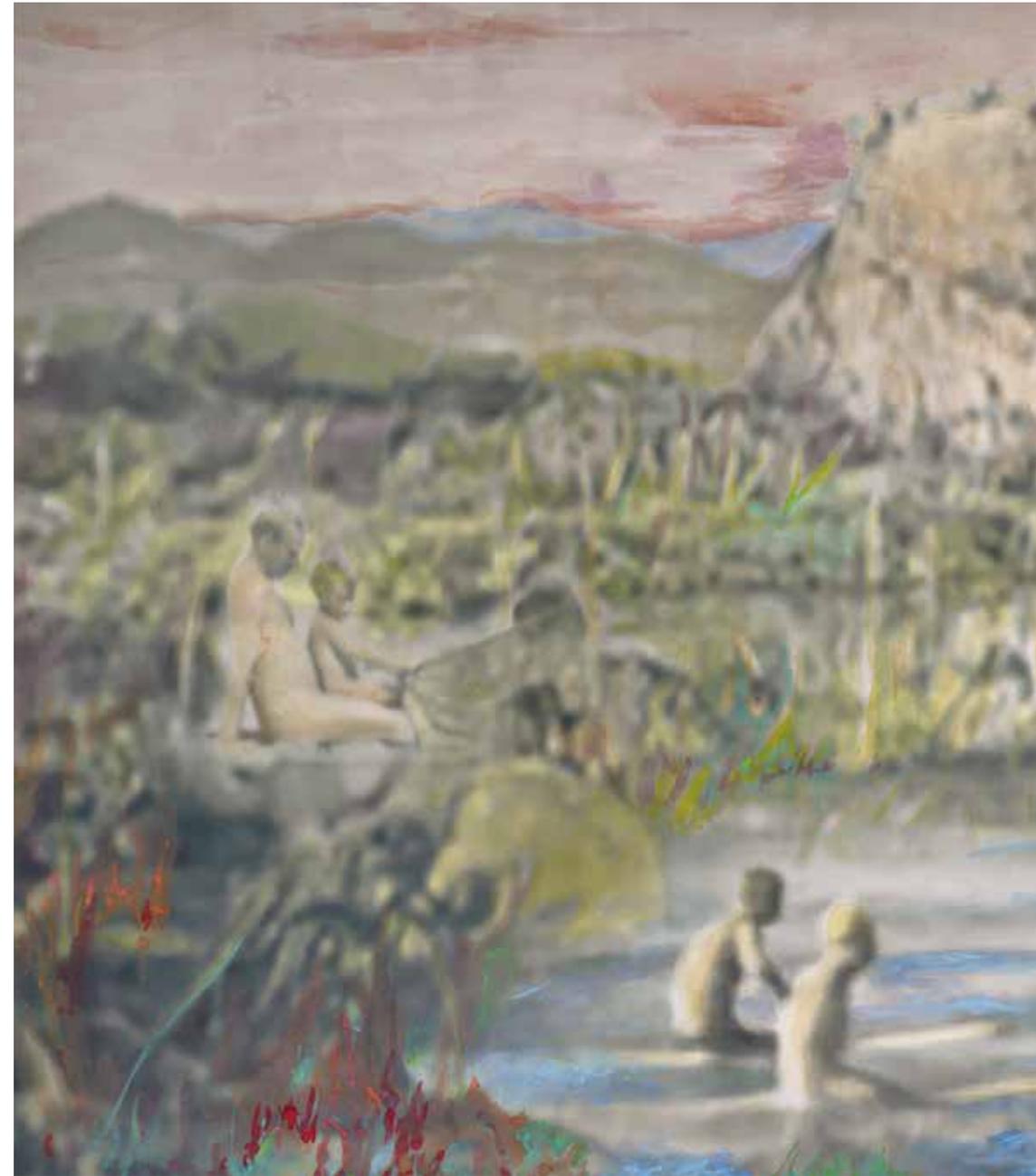


Waiting for the axe to fall
Sumi watercolour and ink on Hahnemühle paper, 110 × 110 cm



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



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

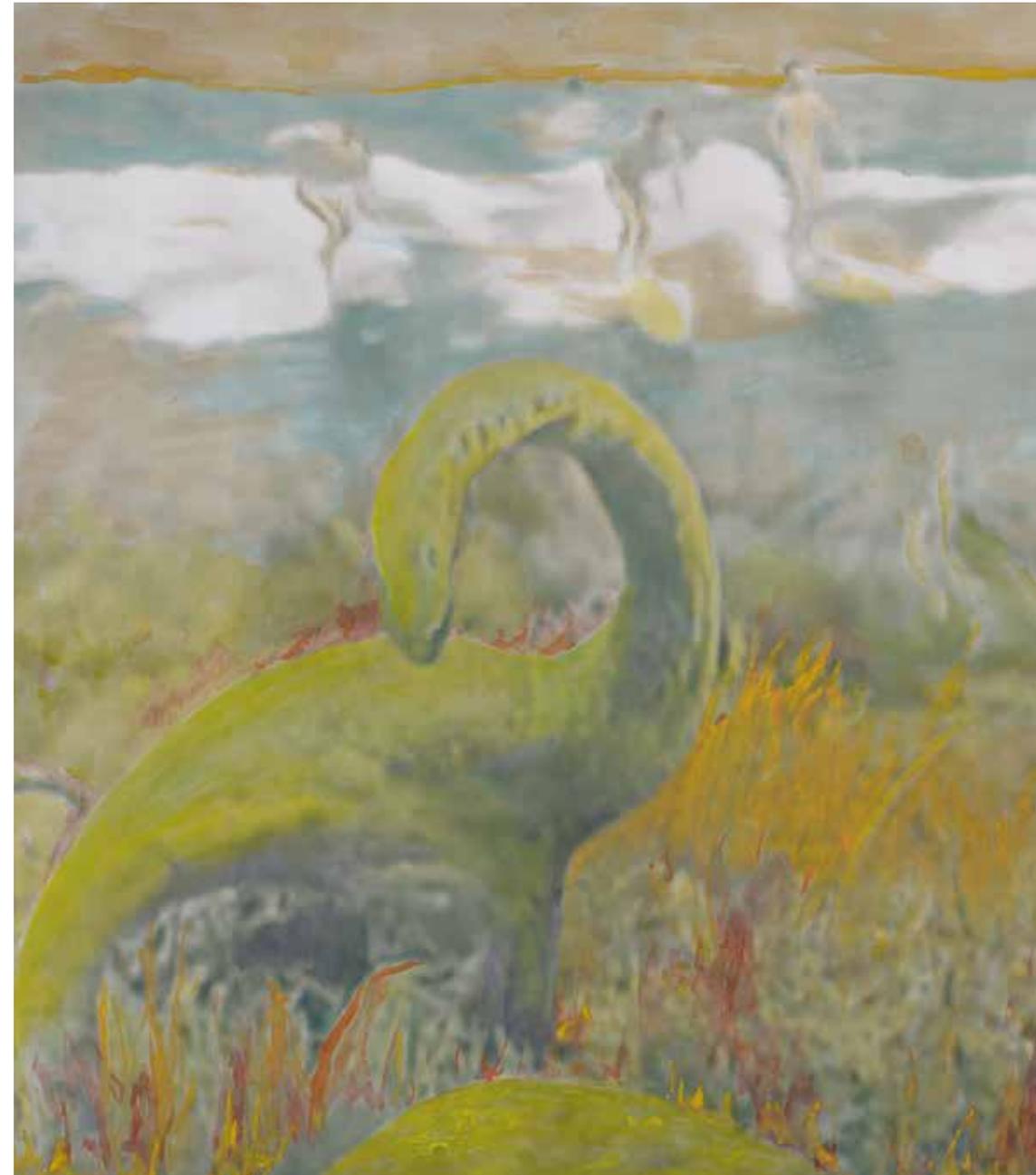


Hey gypsy boy
Where do you come from
From the land of the new rising sun
Hey gypsy boy
Where do you plan to go to
I'm gonna spread a lot of love
And my piece of my mind too
One day I'll come along

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

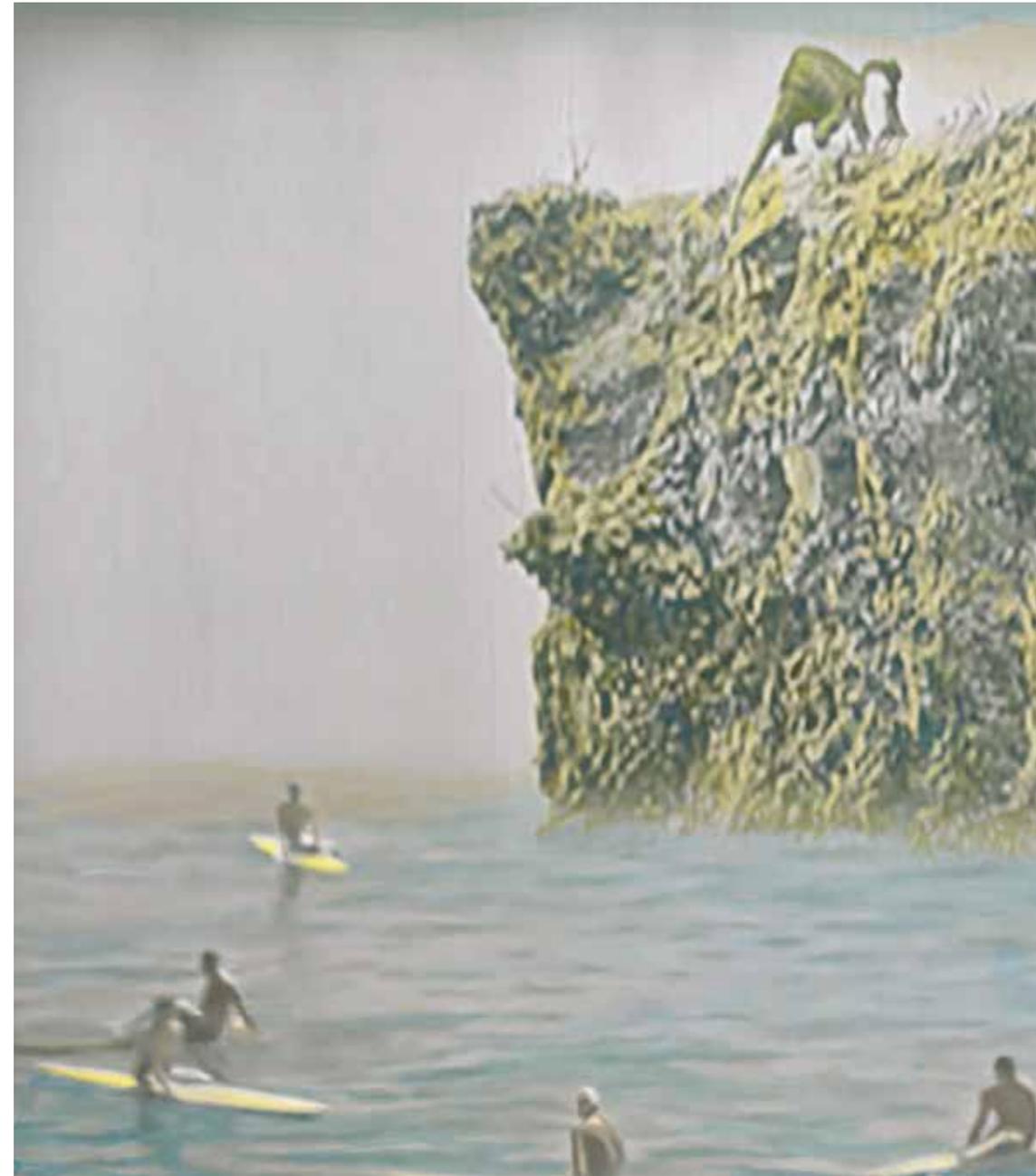


Walkin' along the river road at night
Sumi watercolour and ink on Hahnemühle paper, 110 × 150 cm



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



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



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



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

William Pentland, “As Water Supply Reaches Record Low, California Combats Drought With Black-Ops Weather Control Technology From Vietnam War”, *Forbes*, Feb 4, 2014.



So tomorrow we disappear in to the unknown
Sumi watercolour and ink on Hahnemühle paper, 110 x 150 cm

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.

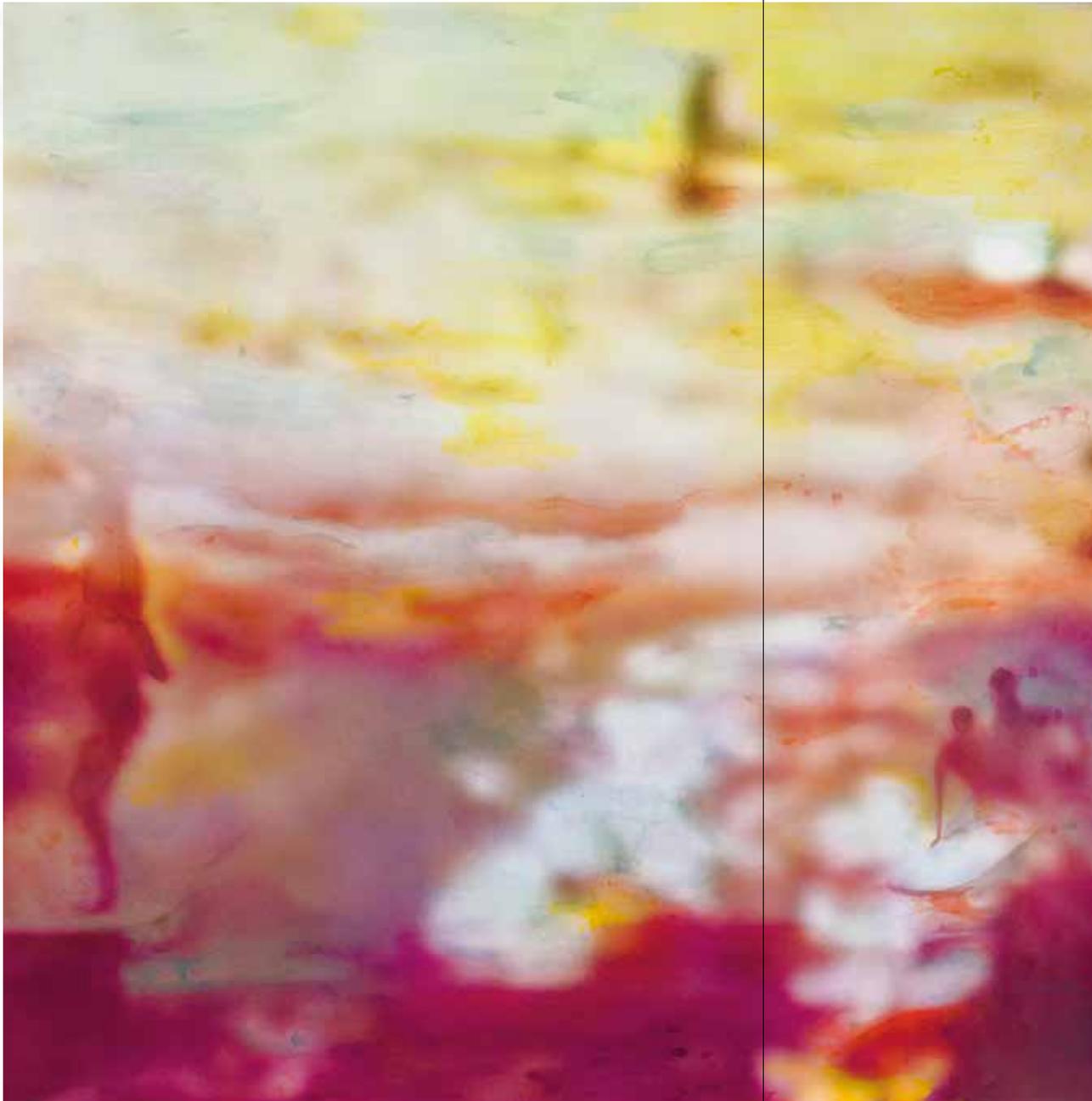
Nathaniel Emerson, 1892

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



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



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

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.

Credence Clearwater Revival, *Green River*, 1969

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



The first sign of critical transition
Sumi watercolour and ink on Hahnemühle paper, 110 × 150cm



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 x 150 cm



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



Johnson, 2015
UV Print on found body board, 29 × 119 × 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, Fondation Elektra, Paris
- 2005 The Word, Gimpel Fils, London
- 2004 Nothing Personal, Fundação 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
Art Jonction, Nice
You Know I've been at Sea Before, Galerie Reckermann, Koln
- 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 Caffè, The British School, Rome and Pino Casagrande, Rome
Jilted, Rheinhard Hauff, Stuttgart
- 1994 Forder Program, Cologne Art Fair
Galerij S-65, Aalst, Belgium
- 1993 Advice for the Injured, Gimpel Fils, London
Galerij S-65, Aalst, Belgium
Arnolfini Gallery, Bristol, England
- 1992 Galerie Froment & Putman, Paris
- 1991 Interim Art, London
Bath Art Fair, Bath, England
- 1990 Galerij S-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

- 2015 « I never thought I would see you again » Painting History, Marlborough Contemporary, London
- 2013 Cowboy Style, Marlborough Contemporary, London
- 2012 A Sort of Night to the Mind, A Kind of Night for our Thoughts: Illusion and Materiality in Contemporary Painting, Artary Gallery, Stuttgart
- 2011 Biennial, The Drawing Room, London
A Sort of Night to the Mind, A Kind of Night for our Thoughts: Illusion and Materiality in Contemporary Painting, Arch 402, London
Print Fair, Karsten Schubert Gallery at the Royal Academy, London
- 2010 Abstraction and the Human Figure in CAM's British Art Collection, Fundação Calauste Gulbenkian, Lisbon
- 2009 A Sort of Night to the Mind, A Kind of 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
ARTfutures, Bloomberg Space, London
- 2005 Almond Milk, Primo Piano Living Gallery, Lecce
- 2004 No Particular Place to Go, Apt Gallery, London
Drawing Show, Gimpel Fils, London
Cologne Art Fair, Cologne
- 2003 In Portraiture Irrelevance is Ugliness, Museum Schloss Hardenberg, Velbert
Twilight, Gimpel Fils, London
- 2002 Jerwood Painting Prize 2002, Jerwood Space, London & Waterhall Gallery, Birmingham
Location: UK, Gimpel Fils, London
- 2001 Multiplications, British Council Touring Programme
Total Object Complete With Missing Parts, Tramway, Glasgow
- 2000 The (Ideal) Home Exhibition, Gimpel Fils, London
Group Exhibition, San Francisco Art Fair, Graystone Contemporary Art
Mommy Dearest, Gimpel Fils, London
London Calling, Gimpel Fils, London
- 1999 Nature/Culture, Gimpel Fils, London
The Sea, Murray Guy, New York
Landgang: Vision-Utopie-Sehnsucht, Galerie Fabian Walter, Basel
The Great Hall, Bury St. Edmunds Art Gallery
- 1998 What is a Photograph?, Five Years Gallery, London
- 1997 History, Ferens Art Gallery, Kingston upon Hull;
Fruitmarket Gallery, Edinburgh & Eastbourne
Liberoblu, Galleria Blu, Milan
- 1996 Private View, Bowes Museum (curated by Penelope Curtis and Veit Gorner), Barnard Castle
Pretext: Heteronyms, Rear Window Gallery, London
- 1994-95 Women and Paint, Mendel Gallery, Saskatchewan
Galerij S65, Aalst
- 1993 Galerij S-65, Basel Art Fair,
Re-present, Todd Gallery, London
- 1992 Nothing is Hidden, Rear Window Gallery, London
Mind the Gap, Gimpel Fils, London
Curt Marcus Gallery, New York
The Anonymous Museum, Chicago
- 1991 Interim Art, London
- 1990 Drawing Invitational, Central Washington University, Washington
Robbin Lockett Gallery, Chicago
Paula Allen Gallery, New York
Interim Art, London
- 1988 Latitudes Focus on Chicago, Aspen Art Museum, Colorado
- Drawings, Robbin Lockett Gallery, Chicago
Gardens, Fort Wayne, Indiana
Good Painting, State of Illinois Art Gallery, Chicago
- The Flower Show, Betsy Rosenfield Gallery, Chicago
- 1987 Chicago Art, Moreau Gallery, St. Mary's College Notre Dame, Indiana
New Chicago: Quiet & Deliberate, Tangeman Fine Arts Gallery, University of Cincinnati, Ohio
Surfaces: Two Decades of Painting in Chicago, Terra Museum of American Art, Chicago
Red Dot Show, Bates Gallery, Chicago
Dark Laughter, Randolph Street Gallery, Chicago
- Morality Tales: History Painting in the 1980s, curated by Independent Curators Incorporated, touring exhibition through 1989, Grey Art Gallery and Study Center, New York University; Laguna Art Museum, California; Lowe Art Museum, University of Miami, Coral Gables, Florida; Musee du Quebec, Quebec City
- 1986 Golden-Lebergott-Wexler, Robbin Lockett Gallery, Chicago
New Works from Gallery Artists, Dart Gallery, Chicago
- 1985 USA Exchange, Managua, Nicaragua
A Chicago Souvenir, Dart Gallery, Chicago
Engagement, Feature Gallery, Chicago
Artists to Watch, Dart Gallery, Chicago
New Order, Feature Gallery, Chicago
Looking at Men, Artemesia Gallery, Chicago
- 1984 Chicago Head, Randolph Street Gallery, Chicago
Print Biennial, Sao Paulo, Brazil
Six Painters, Randolph Street Gallery, Chicago
Group exhibition, School of the Art Institute, Chicago
- 1982 Artist Call, A.R.C. Gallery and School of the Art Institute, Chicago
Group Exhibition, School of the Art Institute, Chicago
- 1981 The Other Show, Chicago
Bus Surf 'n in Dekalb, Dekalb, Illinois
Illinois Bell Works on Paper, Chicago
- 1980 Traps for Artists, Dekalb, Illinois
Charlotte Moorman's Avant-Garde Festival, New York

Awards/Commissions

- 2012 Pollock-Krasner Foundation
- 2008 Smithsonian Institution
Journal of American Art Archives,
Marie de Paris, Recollets, Paris
British Council in Paris
- 2007
- 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, Onestar Press, Paris
Research Award, Wimbledon School of Art
- 1999 Standard Life, Edinburgh, Commission
- 1998 Research Award, Wimbledon School of Art
- 1996-97 Library Relocations, Book Works, 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
- 1981 Commission and Funding, Northern Illinois University, Dekalb, Illinois
- June/July
- 2000 Louise Buck. 'Exhibition Choice', The Art Newspaper, July-August
'Mommy Dearest', Burlington Magazine, July
'Mommy Dearest', Hot Tickets Magazine, July
- 1999 Simon Grant. The Guide, The Guardian, 31 July
Ken Johnson. 'The Sea, The Sea', The New York Times, 16 July, p.E 38
Kathryn Rosenfeld. Review, The New Art Examiner, Chicago, June
Fred Camper. 'Size Matters', The Reader, Art, 18 June
- 1998 Sue Hubbard. 'Pamela Golden', Time Out, November
Sarah Kent. 'What is a Photograph?', Time Out, August
'Tips und Termine', KolnerStadt-Anzeiger, nr.25, 6 March
- 1997 Artists Newsletter – Library Relocations
- 1996 Pamela Golden. 'A Brush With Genius', The Guardian, 30 July
Sacha Craddock. 'Around the Galleries', The Times, 30 July
Sarah Kent. 'Pam Golden', Time Out, 24-31 July
'Pamela Golden' London Magazine, June
London Reviews, Art Review, July/August
Nicholas Drake. 'Pamela Golden: Plumbers', Evening Standard Choice, July
David Barrett. 'Private View – Bowes Museum', Art Monthly, July/August
Cathy Courtney. 'Artists' Books – Plumbers, Pamela Golden', Art Monthly, No.201, November
- 1995 'Pamela Golden, TrovaRoma', La Repubblica, Italy
- 1994 Michael Archer. 'Pamela Golden', Frieze, no.14, Jan-Feb
- 1993 David Lillington. 'Pamela Golden', Time Out, December, p.59
Mary Rose Beaumont. 'Pamela Golden', Art Review, December, p.68
Nino Weinstock. Kunst Bulletin, September, p.48-49
Kate Bush. 'Pamela Golden', Art Monthly, April, p.27-28
Met Nieuwthal. 'Pamela Golden en Joel Fisher' in S65, review, 5 April De Morgen, 'Gaeensnaar Aalst' review, 12 February
Andrew Wilson. 'London Winter Round-Up', Art Monthly, February, p. 20
Richard Dyer. 'Pam Golden', Galleries, January, p.13
Adrian Searle. 'Mind the Gap', Time Out, January
Dobin Dutt..Review, City Limits. 14-21 January
- 1992 Adrian Searle. 'Nothing is Hidden', Time Out 16-30 December
Galleries Magazine Vol.X, No.7, November
Stan Morse. 'The Case of the Missing Intention', City Limits, 17 December-24 December
- 1991 Sue Hubbard. 'Fraser, Golden, Hansen', Time Out, 12-19 June
- 1990 Klaus Ottoman..Artweek
Michael Bulka. Tattoo, Dialogue, January/February, p.16
Robert Smith. 'The Group Show as Crystal Ball', The New York Times, 6 July, pp.C1,C23
Sarah Kent. 'Pamela Golden', Time Out, 26 September-3 October, no.1049
Andrew Renton. Blitz, December, no.96, p.34

- 1989 Kathryn Hixson. 'Chicago in Review', Arts Magazine, May, vol.63, no.8
David McCracken. 'Tar painting not crude artifacts', Chicago Tribune, 24 March, Section 7, p.55
Maureen Sherlock. 'Mediated Knot', Art Papers, January/February, vol.14, no.1, p.67
- 1988 Daniel Brown. 'New Chicago: Quiet and Deliberate', Dialogue, July/August, vol.11, no.4, pp.39-40
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
Gareett 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
- 1987 Lisbet Nilson. 'Chicago's Art Explosion', Artnews, May, pp.110-119
Michael Brenson. 'Art: 1980's History on Canvas in "Mortality Tales"', New York Times, 16 October
'This Fall', Canadian Art, Fall, p.42
Bonesteel, 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, 7-20 October, pp.12-13
- 1986 Critics Choice, New Art Examiner, May Hudson.
'The Social Element of Art, Painted Viewed by Pam Golden', Nit & Wit, December, pp.12-14
- 1985 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, Onestar Press, Paris
- 2004 Nothing Personal, Fundacao Calouste Gulbenkian, Portugal
- 2002 Jerwood Painting Prize 2002 Jerwood Space, London
- 2001 Multiplications, British Council Touring Show
Even the Car is Dead, Gimpel Fils, London
- 2000 The Pirate, Onestar 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 Caffè, 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

- 1992 Mind the Gap, Gimpel Fils, London
- 1989 Tattoo, Randolph Street Gallery, essay by Maureen Sherlock
- 1988 Earthly Delights: Garden Imagery in Contemporary Art, Fort Wayne Museum of Art, Essay by Anna C. Noll
- 1987 Surfaces: Two Decades of Painting in Chicago, Terra Museum of American Art, Chicago. Essay by Judith Rossi Kirschner
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
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- 1989 Art Matters Inc., New York
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- 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
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

Pamela Golden
Charlie Don't Surf
11 November – 30 December 2015

Marlborough Contemporary
6 Albemarle Street
London W1S 4BY
United Kingdom
+44 (0)20 7629 5161
info@marlboroughcontemporary.com
marlboroughcontemporary.com

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Andrew Renton

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London
Marlborough Fine Art (London) Ltd
6 Albemarle Street
London, W1S 4BY
Telephone: +44 (0)20 7629 5161
Telefax: +44 (0)20 7629 6338
mfa@marlboroughfineart.com
info@marlboroughgraphics.com
www.marlboroughfineart.com

Marlborough Contemporary
6 Albemarle Street
London, W1S 4BY
United Kingdom

New York
Marlborough Gallery Inc.
40 West 57th Street
New York, N.Y. 10019
Telephone: +1 212 541 4900
Telefax: +1 212 541 4948
mny@marlboroughgallery.com
www.marlboroughgallery.com

Marlborough Broome Street
331 Broome St.
New York, N.Y. 10002
Telephone: +1-212-219-8926
Telefax: +1-212-219-8965
broomestreet@marlboroughchelsea.com
www.marlboroughchelsea.com/broome-st/exhibitions

Marlborough Chelsea
545 West 25th Street
New York, N.Y. 10001
Telephone: +1 212 463 8634
Telefax: +1 212 463 9658
chelsea@marlboroughgallery.com

Madrid
Galería Marlborough SA
Orfila 5
28010 Madrid
Telephone: +34 91 319 1414
Telefax: +34 91 308 4345
info@galeriamarlborough.com
www.galeriamarlborough.com

Barcelona
Marlborough Barcelona
Enric Granados 68
08008 Barcelona
Telephone: +34 93 467 4454
Telefax: +34 93 467 4451
infobarcelona@galeriamarlborough.com



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