

## PAE WHITE

1963 Pasadena, California

### EDUCATION:

1991 MFA Art Center College of Design, Pasadena, California  
1990 Skowhegan School of Painting and Sculpture, Skowhegan, Maine  
1985 BA Scripps College, Claremont, California

### SOLO EXHIBITIONS:

2008

*Pae White: "Lisa, Bright and Dark,"* Scottsdale Museum of Contemporary Art, Scottsdale, Arizona  
Taubman Museum of Art, Roanoke, Virginia

2007

*New Materials as New Media*, Contemporary Arts Center, Cincinnati, Ohio. Curated by Kippy Stroud  
*Vinyl*, Buenos Aires, Argentina. Curated by Henry Coleman  
*Los Angeles*, Spreuth Magers, Munich, Germany. Curated by Johanneds Fricke Waldthausen  
Hirshhorn Museum and Sculpture Garden, Washington DC  
Scottsdale Museum of Contemporary Art, Scottsdale, Arizona  
greengrassi, London, UK  
China Art Objects Galleries, Los Angeles, CA  
neugerriemschneider, Berlin

2006

*Midnight*, Skestos Gabriele Gallery, Chicago, IL  
Sue Crockford Gallery, Auckland, New Zealand  
Paul Andriessse, Amsterdam

2005

*another cherry blossom*, greengrassi, London, UK  
*Cottonmouth* neugerriemschneider, Berlin, Germany  
*Bazar*, Galerie Ghislaine Hussenot, Paris, France  
*Periwinkles*, 1301PE, Los Angeles, CA  
*In no particular order*, Milton Keyes Gallery, Milton Keyes, UK

2004

Hammer Museum, Los Angeles, CA  
*Amps and Ohms*, centre d'art contemporain la Synagogue de Delme, Delme, France  
*Ohms and Amps*, Le Salle de Bains, Lyon, France

2003

*Giraffes*, Galerie Daniel Buchholz, Cologne, Germany  
*(untitled)*, Richard Telles Fine Art. Los Angeles, CA  
*Fire 'n' Nice*, 1301PE, Los Angeles, CA  
*Chamois, Sespe and Foggy*, galleria francesca kaufmann, Milan  
*Ghost Towns*, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
*A grotto, some nightfish and a second city*, Contemporary Art Gallery, Vancouver, Canada  
*The Actual Tigers*, greengrassi, London, UK

2001

1301PE, Los Angeles, California  
galleria francesca kaufmann, Milan, Italy  
*Birds and Ships*, neugerriemschneider, Berlin

2000

China Art Objects Galleries, Los Angeles, CA  
1301PE, Los Angeles, CA

1999

China Art Objects Galleries, Los Angeles, CA  
"WPEP", Finesilver Gallery, San Antonio, TX

*Neapolitan City*, 1301PE, Los Angeles, CA

**1998**

greengrassi, London, UK

**1997**

"Animal Flood", I-20 Gallery, New York, NY

**1995**

"Summer Work", Shoshana Wayne Gallery, Santa Monica, CA

**1993**

Shoshana Wayne Gallery, Santa Monica, CA

**1991**

Graduate Exhibition, Art Center College of Design, Pasadena, CA

**1990**

"10, 11" W.C. Gallery, Art Center College of Design, Pasadena, CA

**1989** Bliss Gallery, Pasadena, CA

### **GROUP EXHIBITIONS:**

**2007**

*New Materials as New Media*, Contemporary Arts Center, Cincinnati, Ohio, Curated by Kippy Stroud

*Vinyl*, Buenos Aires, Argentina. Curated by Henry Coleman

*Los Angeles*, Spreuth Magers, Munich, Germany. Curated by Johannes Fricke Waldthausen

*Idylle – Traum and Trugschluss, Domus Artium 2002*, Salamanca, Italy and the National Gallery, Prague. Curated by Oliver Zybock and Martje Schulz.

*Half Square, Half Crazy*, Villa Arson, Nice, France. Curated by Vincent Pecoil

*Skulpture Projekte Munster 07*, Munster, Germany

*Brian Wilson*, Tate Museum, St. Ives, United Kingdom. Curated by Alex Farquarson

*Alone in the Jungle*, Mandarin, Los Angeles, CA. Curated by George Porcari

Contemporary Arts Center, Cincinnati, Ohio. Curated by Kippy Stroud

**2006**

*Light x Eight: The Hanukkah Project*, The Jewish Museum, New York, NY

*Collage Effect*, 1301 PE, Los Angeles, CA

*La Triennale di Milano*, Milan, Italy

*Glass: Material Matters*, LA County Museum of Art, Los Angeles, CA. Curated by Howard Fox

*Shanghai Biennale*, Shanghai, China

*Il diavolo del focolare*, Palazzo della Triennale, Milan, Italy. Curated by Claudia Gian Ferrari

*SCAPE 2006 Biennial of Art in Public Space*, Christchurch, New Zealand, Curated by Natasha Conland and Susanne Jaschko

**2005**

*Extreme Abstraction*, Albright-Knox Gallery, Buffalo, New York. Curated by Louis Grachos and Claire Schneider

*The Lateral Slip*, Sweeney Art Gallery, UC Riverside, Riverside, CA. Curated by Jan Tumlrir

*Interior Worlds*, Les Filles du Calvaire, Brussels, Belgium. Curated by Vincent Pecoil

**2004**

*The Secret History of Clay*, Tate, Liverpool, UK. Curated by Simon Groom

*Strike*, ICA, Philadelphia, PA. Curated by Gavin Wade

*Strange Weather*, Modern Art, London, UK

*The Raw and the Cooked*, Claremont Graduate University, Claremont, CA. Curated by David Page1

*The Hollows of Glamour*, Herbert Read Gallery, Canterbury, UK. Curated by Martin Clark

*Game*, Ferragamo, Milan, Italy

*Past Present Future: Contemporary Art 1950-present, 2003/2004*. The Art Institute of Chicago, Chicago, Illinois

*Sign Language*, The Museum of Contemporary Art, Los Angeles, USA

**2003**

*Watershed*, Minetta Brook, New York. Curated by Diane Shamash

*Breathing Water*, Hauser & Wirth & Presenhuber, Zurich, Switzerland. Curated by Ugo Rondinone

*Utopia Station*, Venice Bienale, Venice, Italy, Curated by Molly Nesbit, Hans Ulrich Obrist and Rirkrit Tiravanija.

*Black Rainbow*, Lucky Tackle, San Francisco, CA. Curated by Anne Collier

*160 Master Drawings*, Oldenburg Kunstverein, Oldenburg, Germany. Curated by Michael Neff

*Works for Giovanni*, China Art Objects Galleries, Los Angeles, CA

*2002 Cola Grants*, Barnsdall Art Park, Los Angeles, CA

*LEI ... Women in Italian Collections*, Fondazione Sandretto Re Rebaudengo, Torino, Italy. Curated by Francesco Bonami  
*Hover*, The Henry Art Gallery, Seattle, WA. Curated by Pamela Meredith  
*Artist's Gifts*, Museum of Contemporary Art, Los Angeles, CA  
*Game*, Ferragamo, New York, NY  
*From the Flat Files* New Zealand. Curated by Brian Butler and Amada Cruz  
*3-D*, Friedrich Petzel Gallery, New York, NY. Curated by Mark Fletcher

**2002**

*hell*, neugerriemschneider, Berlin, Germany  
*Richard Hawkins, Stan Kaplan and Pae White*, Richard Telles Gallery, Los Angeles, CA  
Group Show, Metro Pictures, New York, NY  
*Strike*, Wolverhampton Art Gallery, Wolverhampton, UK. Curated by Gavin Wade  
*Intangible, exposición homenaje a Luis Barragán*, Casa ITESO Clavigero, Guadalajara, MX. Curated by Carlos Ashida.  
*Strolling Through and Ancient Shrine and Garden*, Acme, Los Angeles, CA  
*Bosco, Brain Multiples, JRP éditions, Small Noise*, Air de Paris, Paris, France  
*John Miller, Pae White and Fred Wilson*, Metro Pictures, New York, NY  
*Shimmering Surfaces*, Arnolfini Museum, Bristol, United Kingdom and Cornerhouse, Manchester, UK. Curated by Catsou Roberts.  
*Center of Attraction*, Contemporary Art Centre, Vilnius, Lithuania. Curated by Tobias Berger  
*August 1 - 31, 2002*, LA Louver Gallery, Venice, CA  
*New Work, New Spaces*, The Armory Center for the Arts, Pasadena, CA. Curated by Jay Belloli  
*featherweight*, Susan Hobbs Gallery, Toronto, Ontario, Canada  
*The Americans. New Art.*, Barbican Gallery, London, UK. Curated by Mark Sladen  
*Extra Art: A Survey of Artist's Ephemera 1960-1999*, The California College of Arts and Crafts, San Francisco, CA. Curated by Steven Leiber  
*The Cult*, China Art Objects Galleries, Los Angeles, CA  
*Dedalic Convention*, Museum für Angewandte Kunst, Vienna, Austria. Curated by Liam Gillick and Annette Kosak  
*Zero Gravity*, Kunstverein, Düsseldorf, Germany  
*Rogue Wave*, LA Louver, Los Angeles, CA  
*Over...*, Unlimited Contemporary Art, Athens, Greece

**2000**

*LA*, Monika Sprüth and Philomene Magers, Cologne, Germany  
*Cheeseburger*, Jürgen Becker Galerie, Hamburg, Germany  
*Circles '3*, Zentrum für Kunst and Medientechnologie, Karlsruhe, Germany  
*Made in California, 1900 - 2001*. Los Angeles County Museum of Art, Los Angeles, CA  
*Redrawing the Line*, Art in General, New York. Curated by Monica Amor  
*Sex in the Country*, Forde, Espace d'art contemporain L'Usine. Curated by Mai Tu Perret  
*Works on Paper*, Studio Guenzani, Milan, Italy  
*What if*, Moderna Museet, Stockholm, Sweden. Curated by Maria Lind  
*Against Design*, Institute of Contemporary Art, Philadelphia, PA. Curated by Stephen Beyer

**1999**

*OldNewTown*, Casey Kaplan, New York, NY. Curated by Liam Gillick  
*Papermake*, Modern Art, Inc., London, UK  
*After the Goldrush*, Threadwaxing Space, NY. Curated by Lia Gangitano and Joseph Wolin

**1998**

*Abstract Painting, Once Removed*, Contemporary Arts Museum, Houston TX. Curated by Dana Friis-Hansen (*catalogue*)  
*Color Fields*, Luckman Fine Arts Gallery, Cal State LA, Los Angeles, CA. Curated by David Pagel  
*Biomorphic Abstraction*, Curt Marcus Gallery, New York, NY  
*L.A. Current Looking at the Light, 3 Generations of LA Artists*, UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA  
*WAHLVERWANDTSCHAFTEN*, Art & Appenzel, Appenzell, Switzerland  
*Hirsch Farm Project Now: Speculative Environment, Theme Song and Wisconsin Open House*, Museum of Contemporary Art, Chicago  
*PhotoImage: Printmaking 60's to 90's*, Museum of Fine Arts, Boston, MA  
*LA or Lilliput?* Long Beach Museum of Art, Long Beach, CA. Curated by Michael Darling (*catalogue*)  
*Flaming June*, works on paper, inc. Los Angeles, CA. Curated by Sarah Gavlak  
*Love at the End of the Tunnel, or the Beginning of a Smart New Day*, COCA, Seattle, WA. Curated by Marilou Knode (*catalogue*)

*The Unreal Person*, Huntington Beach Art Center, Huntington Beach, CA. Curated by Irit Krygier (*catalogue*)  
*Three Day Weekend*, Krinzinger Gallery, Vienna, Austria. Curated by Dave Muller  
*In the Polka Dot Kitchen*, Otis Art Gallery, Los Angeles and The Armory Center for the Arts, Pasadena. Curated by Sally Elesby (*catalogue*)

#### **1997**

*Enterprise*, ICA, Boston, MA. Curated by Christoph Grunenberg (*catalogue*)  
*Elusive Paradise*, Museum of Contemporary Art, Los Angeles, CA. Curated by Connie Butler and Stacia Payne.  
*Best of the Season*, Aldrich Museum, Ridgefield, CT. Curated by Harry Philbrick  
*New Acquisitions and Work from the Permanent Collection*, Los Angeles County Museum of Art, Los Angeles, CA  
*No Small Feet*, Rhona Hoffman Gallery, Chicago, IL  
*[re] - meditation: The Digital in Contemporary American Printmaking, 22nd International Biennial of Graphic Arts*, Ljubljana (*catalogue*)  
*Her Eyes are a Blue Million Miles*, Three Day Weekend in Malmö, Sweden. Curated by Dave Muller  
*Ten Los Angeles Artists*, Stephen Wirtz Gallery, San Francisco, CA  
*New Grounds*, University of South Florida Contemporary Art Museum, Tampa, FL

#### **1996**

*Landscape Reclaimed*, The Aldrich Museum, Ridgefield, CT. Curated by Harry Philbrick (*catalogue*)  
*Just Past: The Contemporary in MOCA's Permanent Collection*, Museum of Contemporary Art, Los Angeles, CA  
*True Bliss*, LACE, Los Angeles, CA (*catalogue*)  
*Muse-X Editions recent publications*, Santa Monica Museum, Santa Monica, CA  
*Sally Elesby/Pae White*, Four Walls, San Francisco, CA. Curated by Lisa Overduin  
*Mod Squad*, Spanish Box, Santa Barbara, CA. Curated by Michael Darling  
*Ginny Bishton Richard Hawkins Pae White*, Richard Telles Gallery, Los Angeles, CA  
*Open House*, Williamson Gallery, Art Center College, Pasadena, CA (*catalogue*)

#### **1995**

*HAWAII*, with Jorge Pardo, Friedrich Petzel Gallery, New York, NY  
*Saturday Night Fever*, Tom Solomon's Garage Los Angeles, CA. Curated by Michael Cohen and Catherine Liu  
*filmcuts*, neugerriemschneider, Berlin, Germany  
*neotoma*, Otis Gallery, Otis College of Art and Design, Los Angeles, CA. Curated by Renée Petropoulos and Ann Ayers  
*Youth Culture ate My Dog (but I don't really mind)*, TBA, Chicago, IL. Curated by Kathryn Hixson, Joe Scanlan and Irene Tsatsos. (*catalogue*)  
*Smells Like Vinyl*, Roger Merians Gallery, New York, NY. Curated by Sarah Seager and Thad Strode  
*Message is the Medium*, Castle Gallery, College of New Rochelle, New York

#### **1994**

*Pure Beauty*, The American Center, Paris, France and MOCA, Los Angeles. Curated by Ann Goldstein  
*Notational Photography*, Petzel/Borgmann and Metro Pictures, New York, Curated by Friedrich Petzel  
*The Art of Seduction*, The Center Gallery at Miami Dade Community College, Miami, Florida. Curated by Bonnie Clearwater (*catalogue*)  
*Watt*, Witte de With, Rotterdam and the Kunsthal, Rotterdam. Curated by Goose Oosterhof and Chris Dercon  
*Identity: The Logic of Appearance*, Krinzinger Gallery, Vienna, Austria, Curated by Shoshana Blank  
*Bad Girls*, The New Museum, New York. Curated by Marcia Tucker  
*Plane Structures*, Otis Art Gallery, Los Angeles, Renaissance Society, Pittsburgh Center for the Arts, and White Columns, Wesleyan University Center, Nevada Institute of Contemporary Art, The University of North Texas Art Gallery. Curated by David Pagel (*catalogue*)  
*Green*, Bradley Building, Los Angeles. Curated by Wendy Adest  
*Transtextualism*, Mark Moore Gallery, Santa Monica, CA. Curated by Sabina Ott

#### **1993**

*Cherry Bomb*, Southern Exposure, San Francisco, California. Curated by Mike Blockstein and Meg Mack  
*TIMES*, Anderson O'Day Gallery, London, England. Curated by Andrew Cross  
*Home Alone*, Bliss Gallery, Pasadena, California. Curated by Michael Cohen  
*The Imp of the Perverse*, Sally Hawkins, New York, NY. Curated by Alisa Tager  
*Sugar n' Spice*, Long Beach Museum of Art, Long Beach, California. Curated by Carolanne Klonirides and Noriko Gamblin (*catalogue*)  
*Into the Lapse*, Karsten Schubert, London, Friesenwall 120, Cologne, Germany, Dogenhouse, Leipzig, Bruno Brunnet Fine Arts, Berlin, The Royal Danish Academy of Art, Copenhagen (*catalogue*), Société des Expositions, Palais des Beaux-Arts, Brussels. Curated by Brian D. Butler and Jean Rasenberger

#### **1992**

*Summer Show*, Shoshana Wayne Gallery, Santa Monica, CA  
*Group Show*, Elizabeth Koury, New York, NY  
*Recent Purchases From the Roseview Collection*, Roseview Museum, Los Angeles. Curated by Sally Elesby  
*Detour*, International House, New York, NY, curated by Barbara Duncan and Sandra Antelo-Saurez (*catalogue*)

#### 1991

*The Lick of the Eye*, Shoshana Wayne, Santa Monica, California. Curated by David Pagel  
*Sam Durant, Ed Suman, Andrew Winer and Pae White*, Parker Zanic, Los Angeles, CA  
*Window on L.A.*, L.A. Art Fair. Curated by David Pagel (*catalogue*)

#### 1990

*Mixed Media, Mixed Messages*, Lang Art Gallery, Scripps College, Claremont, CA. Curated by Paul Darrow  
*The White Show*, W.C. Gallery, Art Center College of Design, Pasadena, CA. Curated by Tom Dolan and Mark Stritzel  
*Art Center and UCLA at Cal Arts*, California Institute of the Arts, Valencia, CA

### **BIBLIOGRAPHY:**

#### 2005

*Inner Cities*, ArtReview, March 2005, pg. 60, *illus.*  
*Brian Wilson, An Art Book*, Published by Four Corners Press, London, UK *illus.* 128, 135  
Clare, Jessica. *Sweeney slips to side*, Highlander, Tuesday, January 11, 2005 pg 16  
Gaasch, Cynn timer. *Juicy Cool*, Artvoice, July 21-27, 2005 pg18  
Coles, Alex. *Functioning Decoration*, contemporary, issue 75, pg 22 – 25  
Pagel, David. *Accessible riot of lines and colors*, Los Angeles Times, Friday, September 23<sup>rd</sup>, pg E23  
*Extreme Abstraction*, Published by The Albright Knox Art Gallery, Buffalo, NY  
Finch, Charlie. *Buffalo Soldier*, www.artnet.com, Tuesday, August 9, 2005  
“Suspended Matter” The New York Times magazine, Design Fall 105 - 106

#### 2004

*Vogue Italia*, January 2004, *A Pure and Simple Fashion Story* pg. 154 - 161, *illus.* pg.160  
*The magnificent seven*, Artreview, October 2004, pg. 35  
*Frieze Art Fair*, Art & Auction, October 2004, pg.82  
Von Haase, Bettina. *Londra lancia la sfida del contemporaneo*, Panorama, Oct. 7, 2004  
Corbetta, Caroline, *Art in Fair*, L’Uomo Vogue, October 4<sup>th</sup>  
*Rainbow Rovers gather for art fair*, Birmingham Post, October 18<sup>th</sup>  
Searle, Adrian. *Her Dark Materials*, The Guardian, October 19<sup>th</sup>, pg. 12 – 13  
*The Art of Rover*, Autocar Magazine, October 26<sup>th</sup>  
*Frieze already an established British tradition*, The Art Newspaper, October 2004  
Camhi, Leslie. *People are Talking About Art*, Vogue, November 2004  
Pécoil, Vincent. *Pae White*, Flash Art, October 2004, pg. 130, *illus.*  
Nelson, Arty. *The Many Colors of Pae White* LA Weekly, pg. 46, *illus.*  
Cheng, Scarlet. *String music, improvised*, Los Angeles Times, Thursday, Feb. 26, 2004 pg. E16-17 *illus.*  
Tumlrir, Jan. *Pae White UCLA Hammer Museum*, Artforum, Summer 2004, pg. 255  
Pecoil, Vincent. *Amps and Ohms, Ohms and Amps*, Zéro Deux No. 37, automne 2004, pgs. 24 – 25, *illus.*  
Lavrador, Judicaël. *Modes & Travaux*, les Inrockuptibles, June 13, 2004, issue 449, pgs. 60 - 61, *illus.*  
Pagel, David. *Filaments hold the firmament*, Los Angeles Times, Friday, Feb. 13, 2004 pg. E22 *illus.*  
*A Secret History of Clay* exhibition catalogue, Tate Liverpool, *illus.* Pg 89  
Charlesworth, JJ. *Deep Surfaces: The Halls of Glamour*, Annual Herbert Read Gallery, Kent Institute of Art and Design, *illus.* 71, 72, 73, 95-101  
Allen, Jane Ingram. “Beacon New York, A Sculpture Destination”, Sculpture, July/August 2004, pgs. 41 - 45  
Ramade, Bénédicte. *Pae White, la versatilité comme vertu*, L’OEIL, Septembre 2004, pgs. 22 - 23 *illus.*  
Von Schlegell, Mark. *String Theories*, art on paper, March/April 2004, pgs. 58 - 59 *illus.*  
Behn, Andrea. *Pae White*, Gingeråle, pgs. 44-45, *illus.*  
LaFuente, Pablo. *If I could change...*, ArtReview, 82 - 83. *illus.*  
*Riding Metro Now an Artistic Experience*, Tolucan Times & Canyon Crier, April 7, 2004

#### 2003

Corbetta, Carolina. *Glitter*, Vogue Italia, January, 2003, pg. 63 *illus.*  
Tumlrir, Jan, *Spinning One’s Wheels in L.A.*, Flash Art, 102 - 105, *illus.*  
Pae White Hotlist, Artforum, Feb. 2003, pg. 38  
*Sculpture Forever*. Flash Art, July/September 2003, 107 *illus.*  
Morozzi, Cristina. *Borderline Branches* The Plan 138 - 139 *illus.*  
Princenthal, Nancy. *A 10-Part Hello Along the Hudson*, The New York Times, Arts and Leisure Section, 20,

Eggel, Caroline and Christiane Rekade, *Malewitsch* Neue Review, Mai 2003, pp. 10 - 11  
Casciani, Stephano, *In assenza di gravità*, Domus (fashion supplemento), April 2003, 74 *illus.*  
Casadio, Mariuccia. Set Design, Vogue Italia, March 2003, 602 (*illus.*)  
Scott, Andrea, "It's not just men on horses anymore", Time Out, New York, May 29-June 5, 2003, pg. 69  
Boettger, Suzaan. "Report from Beacon", Art in America, June 2003, pg. 39  
Kastner, Jeffrey. "Watershed", Artforum, October 2003, pg. 175  
Pederson, Victoria. "Hudson News", Art & Auction June 2003  
David, Joshua, *Happening Valley*, Gourmet, April 2003, pg. 60  
Romeo, Filippo, *Customizing*, Case da Abitare, Aprile, 2003, p. 64  
*Circles* (exhibition cat.) Editor, Christoph Keller, pp. 162-163

## 2002

Laurence, Robin. *Of Costumes, Clouds, and Culture*, The Georgia Straight, April 25 – May 2, 2002, p.62  
Morgan, Lynn. *L.A. Louver's Rogue Wave*, California Homes, Winter 2001/2002, pp. 110 – 114  
Coomer, Martin. *Pae White*, London Time Out, Jan. 30 – Feb. 6, 2002, p. 46  
Psibilskis, Liutauras, 8th Baltic Triennial, Flash Art, October 2002, p. 99 *illus.*  
Higgie, Jennifer. *Luxe, calme et volupté*, Frieze, Issue 66, April 2002, p. 64 – 69  
Andersson, Patrik, *Pae White*, Tema Celeste, September/October, p. 95  
Haynes, Rob. *All that Glitters on Show*, Metro, July 2002  
Hunt, Ian. *Shimmering Substance*, Art Monthly, June 2002, p. 39 - 42  
Clark, Robert. *Time to untangle theoretical threads*, ArtReview, June 2002  
Gledhill, David, *substance and style*, City Life, July 31 - Aug. 8, 2002  
Smith, Juliet, *Visiting artist considers changing urban landscape*, The Daily News, Monday, August 5, 2002, p. 4  
Extra Art: A Survey of Artist's Ephemera, 1960-1999 exhibition catalogue, published by Smart Art Press, exhibition at the California College of Arts and Crafts, San Francisco, CA, Curated by Stephen Leiber, p. 186, *illus.*  
Pagel, David. "New Works" Show Reopens the Pasadena Armory, Los Angeles Times, Friday, April 19, 2002 pg. F24 *illus.*  
Coles, Alex. *Art Décor*, Art Monthly, Issue 253, Feb. 2002, pp. 7 - 10  
Sherman, Sam, *Strolling Through an Ancient Shrine and Garden*, Contemporary, July/August 2002, p. 153  
Ebner, Jörn. *Aur Liebeskummer der Rollschuh-Unfall*, Frankfurter Allgemeine Zeitung, Feb. 9, 2002, S. 58  
Myers, Terry R., *The American: New Art*, artext, Spring 2002, pg. 81-82  
*Just Call it Art on the Hudson*, The New York Times, December 13, 2002, E39  
Wakefield, Neville, *l.a. story*, Travel and Leisure, February 2002, pg. 128  
Farquason, Alex. *The American: New Art*, Artforum, March 2002, p. 136, *illu.*  
McLaughlin, Amy, *Artwork takes shape at Library*, Chicago Daily Herald, March 5, 2002, p. 4

## 2001

Knight, Christopher. *The Everyday on a Pedestal*, The Los Angeles Times, Wednesday, January 31, 2001 pg.F1 and F8  
Berg, Ronald, "Form follows form", Der Tagesspiegel, February 10, 2001  
Corrigan, Susan, "New York Sucks", ID, September 24, 2001, pp. 183-191  
Herbert, Martin, "State of the Arts", Art Review (London), Autumn, 2001, pp. 50-51  
"The Americans, New Art", published by Booth-Clibbons Editions, pp. 77 – 83, *illus.*  
*illus.* Art Issues, September/October 2001, pp. 35 - 39  
Cutter, Kimberly, "East Side Story", W, September, 2001, pp. 204-208  
Sharp, Amanda, "The Americans", Arena Homme +, Autumn 2001  
Unruh, Rainer; *Junge Kunst aus Kalifornien*; Kunstforum International; April-Mai 2001; Bd. 154, S.384-385  
"Pae White", Women Artists, Taschen Publishers  
Stange, Raimar; *Über Pae White*; Artist Kunstmagazin; 2/2001, S.4-7  
Végh, Christina; *Pae White: Die (unerträgliche) Leichtigkeit des Seins*; Catalogue. Zero Gravity: Kunstverein für die Rheinlande und Westfalen, Düsseldorf; 21.4.- 17.6. 2001  
Imdahl, Georg; *Raus aus der klaustrophobischen Bodenstation*; Frankfurter Allgemeine Zeitung; 5. Mai 2001, Nr.104,S.44

## 2000

Sozanski, Edward J., "Along the fuzzy boundary between design and art", The Philadelphia Inquirer, Sunday, February 13, 2000, A-11  
Cienfuegos, Ingeborg. "Konst på gränsen", Aftonbladet, May 5, 2000  
Gerell, Boel. "Behovet av en förlaga", Kvällsposten, July 23, 2000  
Olsson, Thomas. "Moderna Museet tänker om", Ystads Allehanda, May 5, 2000  
Vickström, Lars. "Utställning med alltför få tankar", Arbetet Ny Tid, May 21, 2000  
Scanlan, Joe., "What's the Use", Eyestorm, [http://www.eyestorm.com/feature/ED2n\\_article.asp?article\\_id=122](http://www.eyestorm.com/feature/ED2n_article.asp?article_id=122)  
Myers, Terry R., "Pae White", Art & Text, May 2000

## 1999

- McFarland, Dale. "Pae White, geengrassi, London", Frieze, March, 1999  
Pagel, David. Los Angeles Times, Friday, December 17, 1999 pg F34  
Freeman, David. "Pae White and Victor Estrada at Finesilver", VOA, July 99, pp. 14 - 16  
Krygier, Irit. "Report from L.A." <http://www.artnet.com/magazine/reviews/krygier/krygier6-3-99.html#11>  
Intra, Giovanni. "La struttura mobile", Tema Celeste, February, 1999, pp.50 - 55 (*illus.*)  
Frank, Peter. "Color Fields", L.A. Weekly, January 8 - 14, 1999  
Brinsfield, James. "Signing and Signifying Abstract Art Returns" Kansas City Review, June, 1999 pg. 18  
Thorson, Alice. "Show will please, but not with ease", May 16, 1999, J-1 (*illus.*)  
Holland, Cotter, "Soho is still very much Soho", The New York Times, Friday, February 12, 1999

## 1998

- Johnson, Patricia. "Abstract artists redraw boundaries of painting", Houston Chronicle, Oct. 7, 1998  
Dawson, Angela. "Into the Streets". Adweek, vol. XLVIII No. 8, February 23, 1998  
Wilson, William. "Food Preserved With a Twist", Los Angeles Times, Tuesday, Oct. 20, 1998 F5  
Johnson, Ken. "Biomorphic Abstraction", New York Times, Friday, December 11, 1998  
Curtis, Cathy. "Dressing the Flesh". The Los Angeles Times, May 12, 1998, F2  
Marlos, Daniel. "What's That Bug?", American Homebodies, July 1998  
Wilson, William. "Lilliput': Small Art in the Big City of L.A." Los Angeles Times, Tues., Nov. 24,  
Schoenkopf, Rebecca. "I Loathe LA", Orange County Weekly, December 18 - 24, p. 36  
Lunenfeld, Peter, "The Alchemical Portrait", Telepolis

## 1997

- Scanlan, Joe. "Pae White", Frieze, November-December 1997, pp. 89-90  
Lunenfeld, Peter. "Jennifer Steinkamp, Light in Space" Art/Text 58, p. 62  
Hill, Shawn. "The pursuit of absence", Bay Windows, August 28, 1997, p.30  
Temin, Christine. "Christoph Grunenberg is bringing the world to the ICA". The Boston Sunday Globe, July 13, 1997  
Zimmer, William. "A Gallery Sampler at the Aldrich", The New York Times, December 14, 1997  
Brennan, Michael. "Pae White at I-20" Art-net, <http://www.artnet.com>  
"Oblique Strategies", EYE, Vol. 6, Spring 1997, pp. 34 - 35  
"Papier in den Reißwolf, Draht ums Blatt", Art, November 1997, p.22 (*illus.*)  
"Not Your Average Christmas Cards", I.D., March/April 1997, p.33  
Huffstutter, P.J. "Digital Fine Art", Dailey News, Jan. 20, 1997, p. B-1  
Duehr, Gary. "Beam up to the ICA's Enterprise" The TAB, July 29-Aug. 4, 1997, p. 2B  
Silver, Joanne. "Work in process". Boston Herald, July 25, 1997, p. S11 and S 13.  
Millis, Christopher. "All too clear". Phoenix Aug. 4, 1997  
Termin, Christine. "Enterprise invites viewers to pitch in", Boston Globe, D1 and D8

## 1996

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Princenthal, Nancy. "The Ghost's Machine" (cat.) *illus.* 1996  
Joyce, Julie. "Fertile Ground, Neutral Territory" (cat.) *illus.* 1996  
O'Brien, John. "Haus Write" (cat.) *illus.*, 1996

## 1995

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Pagel, David, "Pae White", Art Issues, Nov/Dec 1995, p.44  
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O'Brien, John "New Alternatives", Art Papers, vol.19, Nov/Dec 1995, p. 29  
Auerbach, Lisa Anne. "Table Games", Los Angeles Reader, March 31, 1995. vol 17. No. 25, p.13

## 1994

- Clearwater, Bonnie., "The Art of Seduction" (cat.) 1994  
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Pagel, David., "Urban Divisions, the Green Show", Los Angeles Times, August 4, 1994, p.F5  
Pagel, David. "Looking Into Seeing", Plane Structures (catalogue essay)  
Scanlan, Joe, "Motivation and Time in the Work of Certain Los Angeles Artists", PlaneStructures, (catalogue essay)  
Wilson, William, "'Pure Beauty': Irony Becomes Stale Second Time Around", Los Angeles Times, Sept. 28, 1994  
Breerette, Geneviève, "Tout nouveau, tout beau", Le Monde, June 8, 1994  
Barden, Lane, "In the Eye of the Beholder", Artweek, Nov. 17, 1994, p.10.  
Tumlir, Jan, "A conversation with Pae White". Artweek, Nov. 17, 1994, p. 11  
Turner, Alisa, "The Art of Seduction", ARTnews, Summer 1994  
Muchnic, Suzanne. "Bliss, Food House, and Hello Artichoke", Artnews, May 1994, p. 125 (*illus.*)

van den Boogerd, Dominic and David Lillington "It's real, but very fucked up", Metropolis M, March, 1994  
Turner, Elisa, "Seducing Viewers With Questions of Art" The Miami Herald, January 30, 1994, p.101  
Kraft, Scott. "But Will the French Thank Us?" Los Angeles Times, June 5, 1994. p.6  
Koshalek, Richard. "American Center in Paris", art press. June 1994, p.20  
Colas, Sandrine. "pure beauty", Galleries, France, June, 1994, p. 4

### **1993**

Kandel, Susan, "Pae White", Art issues, September/October 1993, p. 43  
Lillington, David, "TIMES", Metropolis, no.4, 1993, pp.47-49.  
Barrie, Lita, "A Forest of Toys", Visions, Winter 1993, pp. 23-24  
Meyers, Terry R., "Girlfriend in a Coma: Notes on a Proposed Exhibition", Blocnotes, no. 2, Spring 1993, pp.12-13  
Interview with David Pagel, Bomb, Summer 1993, pp.12-14  
Anderson, Michael. "Sugar n' Spice", Art Issues, May/June 1993, p. 39  
Curtis, Cathy. "Nice n' Subversive", Los Angeles Times, Orange County Edition.Thurs.,3/18/93, p. 4  
Gamblin, Noriko. "Sugar n' Spice" exhibition catalogue published by Long Beach Museum, Long Beach, CA  
"LBMA Opens Sugar n' Spice by a Dozen Women Artists", Seal Beach Leisure World Golden Rain News, February 18, 1993  
King, Debra. "Women's Perspective in Art", Westart, March 28, 1993, p. 3  
Pagel, David. "The Strange House That Pae White Built", The Los Angeles Times, Friday, Feb. 19, 1993. p. 20  
Frank, Peter. "Intriguing works by a new generation of women artists..." Long Beach Press Telegram, March 12, 1993, p.14

### **1992**

Relyea, Lane. "Politically Correct/Incorrect", Artspace, July/August, 1992, pp.28-30  
Tager, Alisa. (essay) Detour (catalogue) 1992

### **1991**

Kandel, Susan. "L.A. in Review", Arts, November, p. 97  
Pagel, David. "Window on L.A." catalogue essay  
Rugoff, Ralph. "Missing Persons", L.A. Weekly, August 2, 1991, p. 27  
Gilbert-Rolfe, Jeremy. "Slaves of L.A. and Others", Artspace, Summer, 1991, p. 72

## **SPECIAL PROJECTS/PUBLIC COMMISSIONS:**

### **1997**

*ArtPix II*, Houston, Texas, curated by David Pagel.  
*Windows on Wilshire*, window installation for Los Angeles County Museum of Art, Los Angeles, CA  
Advertising campaign for the Museum of Contemporary Art, Los Angeles, CA

### **1999**

*Incidental Illumination*, design of a children's reading room, temporary commission by Los Angeles County Museum of Art, Los Angeles, CA

### **2000**

*The New Now Sounds of Today! Songpoems by Twenty-one Contemporary Artists* Limited Edition CD produced by Art Issues Press

### **2001**

*Thoughts on Owls by Men of Letters*, Window design for Galerie Daniel Buchholz, Cologne  
Capitol East End Complex, Block 174. Sacramento, California with Tom Marble, AIA  
Des Plaines Public Library, Des Plaines, Illinois, Patti Gilford, Art Consulting  
Palermo Building, Pasadena, CA, Kathy Lucoff, Art Consulting

### **2002**

*Ex-Machina* Exhibition Design with Jorge Pardo, Museum für Angewandte Kunst, Cologne Germany  
artist's spread, Pavement magazine, August/September, 2002, pp. 152-153  
*Double Vision*, collaborative photo project with Mario Testino, V magazine, July/August, 2002,

### **2003**

*MultipliCity*, Metro Rapid Line with Tom Marble, AIA  
*Chiacchiere* Ter et Bantine, Milan, Italy  
*Feast*, Selfridge window display, London, UK curated by Pablo La Fuente

### **2004**

*Rover Momentum*, artist's project for the Frieze art fair, involving the special painting of a fleet of 15 Rover courtesy vehicles. London, UK.

### **2005**



Winner of competition for the artist designed stage curtain for the New Opera House, Oslo, Norway.

**2006**

artist in residence. The Fabric Workshop and Museum. Philadelphia, PA

### **PUBLICATION DESIGN:**

*Jorge Pardo*, Catalogue. Person's Weekend Museum, Tokyo, 1993

*Das Ende der Avant Garde*, Kunst als Dienstleistung, Catalogue. Kunsthalle der Hypo-Kulturstiftung, München, 1995

*Jorge Pardo*, Catalogue. Museum of Contemporary Art, Los Angeles, Museum of Contemporary Art, Chicago, 1997

*[re] - meditation: The Digital in Contemporary American Printmaking*, Catalogue. 22nd International Biennial of Graphic Arts, Ljubljana, 1997

*Tobias Rehberger, Jorge Pardo, Garnish and Landscape*, Catalogue. Gesellschaft für Gegenwartskunst, Augsburg 1997

*Enterprise*, venture and process in contemporary art, Catalogue. The Institute of Contemporary Art, Boston 1997

*The 18th Annual Benefit Auction of Los Angeles Contemporary Exhibitions*, Catalogue. Los Angeles 1998

*Global Fun*, Kunst und Design von Mondrian, Gehry, Versace und Friends, Catalogue. Städtisches Museum Leverkusen, Schloss Morsbroich, Leverkusen, Schloß Moritzburg, Dresden, Ostfildern 1999 (Gestaltung in Zusammenarbeit mit Jorge Pardo und Winfried Konnertz)

*Jorge Pardo*, Catalogue, The Fabric Workshop and Museum, Philadelphia 1999

*WPEP, Pae White & Victor Estrada*, Catalogue.. Finesilver Gallery, San Antonio, Texas 1999

*Jorge Pardo*, hrsg. Von Jörn Schaffaff und Barbara Steiner im Auftrag der Landesbank Baden-Württemberg, Ostfildern 2000

*Against Design*, Cat. Institute of Contemporary Art, Philadelphia, PA 2000. Curated by Steven Beyers

*What if*, Catalogue (and other design collateral). Moderna Museet Stockholm, Stockholm 2000

*Jorge Pardo*, Catalogue.. Kunsthalle Basel, Basel 2000 (in Zusammenarbeit mit Jorge Pardo, Veronica Gonzales, Kunsthalle Basel)

*8<sup>th</sup> and Figueroa*, Catalogue. for 2001 USC Graduate students, Los Angeles, CA 2001

*Ex-Machina*, Catalogue.. Museum für Angewandte Kunst, Cologne, 2002 with Jorge Pardo

*The Object Sculpture*, The Henry Moore Institute, Leeds, United Kingdom, 2002

*Pae White, Ghost Towns*, Govett-Brewster Art Gallery, New Plymouth, New Zealand, 2003

*Extreme Abstraction*, Catalogue (and other design collateral), Albright Knox Art Gallery, Buffalo, NY 2005

### **ADVERTISING PROJECTS:**

Advertisements for the Albright Knox's *Extreme Abstraction* exhibition in the following magazines:

Art in America

Artforum Summer 2005, pg 249

frieze, contemporary art and culture, 11 full page ads for gallery neugerriemschneider:

issue 50, 2000, pg. 4

issue 51, 2000, pg. 4

issue 52, 2000, pg. 4

issue 53, 2000, pg. 4

issue 54, 2000, pg. 4

issue 55, 2000, pg. 4

issue 56, 2001, pg. 4

issue 57, 2001, pg. 4

issue 58, 2001, pg. 4

issue 59, 2001, pg. 4

issue 60, 2001, pg. 4

issue 61, 2001, pg. 4

frieze, contemporary art and culture, issue 52, 2000, S. 20. Anzeige zur Ausstellung

“What if, art on the verge of architecture and design“, Moderna Museet Stockholm

Corvi – Mora, London, UK

China Art Objects Galleries, Los Angeles, CA

### **MAGAZINE COVER DESIGN:**

*Art Review*, May 2004

*make*, the magazine of women's art, issue 88, June-August 2000

*Art issues*, summer 2000

*make*, the magazine of women's art, issue 89, September – November 2000

*make*, the magazine of women's art, issue 90, December 2000 – February 2001

*make*, the magazine of women's art, issue 91, March 2001 – April 2001

**MULTIPLES/EDITIONS:**

*Oblique Strategies, A More Universal Edition*, Norton Family Christmas Project, 1996

*Ponygirl Edition 1998*, 1998, Muse-X Editions, Los Angeles, CA, edition of 6

Untitled Silkscreen Portfolio, Brain Multiples, Los Angeles, CA, 2000 edition of 20

*Jahresgaben*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany, 2001

*Forumememo*, Artist's portfolio supporting the Los Angeles Forum for Architecture, edition of 25, 2004. Curated by Tom Marble

**TEACHING:**

Art Center College of Design, Spring/Summer 1995

Art Center College of Design, Spring/Summer 1998

Claremont Graduate University, Fall 2002

USC, Fall 2004, Spring 2005

**LECTURES/PANELS:**

ArtPace, San Antonio, Texas, 2003 *Is anybody listening?*

The Henry Art Gallery, Seattle, WA

College Art Association (1999 *Attention Spam@* moderated by Paul Zelevansky)

Glassell School, Houston, TX

Krabbeshölm, Skivé, Denmark

Otis Parsons Art School, Los Angeles, CA

Art Center College of Design, Pasadena, CA

Domus Academy, Milan, Italy

Newport Harbor Art Museum, Newport Beach, CA

University of Southern California, Los Angeles, CA

University of California Los Angeles, Los Angeles, CA

The American Center, Paris, France

The Museum of Contemporary Art, Los Angeles, CA

The Renaissance Society, Chicago, IL

California Institute of the Arts, Valencia, CA

Westridge School, Pasadena, CA

The Hirsch Farm Project, Hillsboro, Wisconsin

Cranbrook Art Institute, Bloomfield Hills, MI

Govett-Brewster Art Gallery, New Plymouth, New Zealand

Massey University, Wellington, New Zealand

Auckland Art Gallery, Auckland, New Zealand

Unitec, Institute of Technology, Auckland, New Zealand

California College of the Arts, San Francisco, CA

Sonoma State University, Sonoma, CA

Claremont Graduate University, Claremont, CA

Otis Art Institute, Los Angeles, CA

**GRANTS:**

**1995** Pasadena Cultural Affairs Individual Artist Grant

**2003** COLA Artist's Grant

**2003** Durfee ARC Grant

**PRIVATE COMMISSIONS:**

Scott Johnson and Meg Bates, Los Angeles, CA

Mark Rios, Los Angeles, CA

David Goldhill, Los Angeles, CA

Jim and Leslie Belardi, Los Angeles, CA