



Ghost Towns

Pae White

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ROSES

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Teeth of experience: Wisdom teeth are molars and are the last to emerge. They're called wisdom teeth because they usually grow in between the ages of 17 and 25, supposedly the time in life when we've learned the ways of the world.

Expensive guests: Celebrity guest speakers don't come cheap. For example, former U.S. president George Bush and wife Barbara usually charge \$200,000 to speak in public. Ted Koppel charges \$100,000, and Dan Rather commands \$80,000. If it's funny stuff you want, Lily Tomlin will speak for about \$100,000.

Shrinking car: A Zurich manufacturer, Rinspeed Design, has built a car that shrinks at the press of a button. The Swiss-made roadster transforms in seconds from a four-seater measuring 3.6 metres long to a two-seater that's 2.8 metres long. Great for tight parking spots.

Popular doll: A Georgia sculptor, Zavier Roberts, came up with the first Cabbage Patch Kid doll in the late 1970s. When Coleco started manufacturing them in the 1980s, kids went crazy for them. In 1985 alone, \$120 million worth of the dolls were sold.

What's Happening

Rugby - Yarrows Taranaki v Otago - 24 Aug 2002, 7:35pm
Contact Taranaki Rugby Football Union ph 06 759 0167. Rugby Park, New Plymouth

Careers and Training Expo 25 Aug 2002 - 26 Aug 2002
Sun 10am - 4pm, Mon 9am - 3pm & 5.30pm - 8pm. For details ph 757 3750 TSB Stadium, New Plymouth.

For upcoming events visit: www.newplymouthnz.com/calendar.asp

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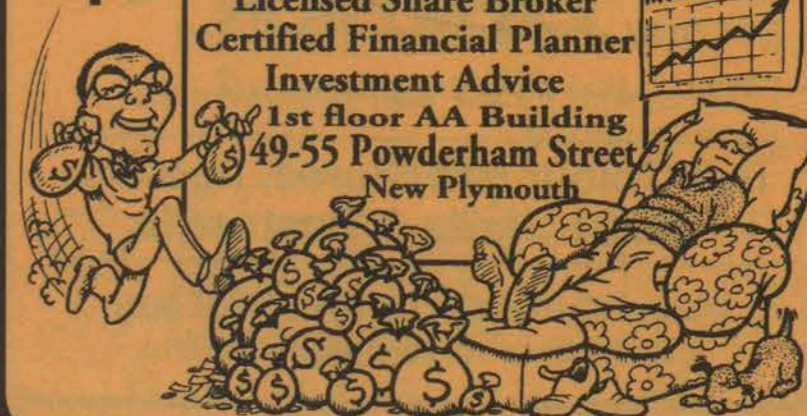
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GHOST TOWNS

Govett-Brewster Art Gallery
3 August-29 September 2002

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Pae White

Ghost Towns



ACKNOWLEDGEMENTS

The Govett-Brewster Art Gallery is a museum that fosters the development and interpretation of contemporary art.

Principal funder: New Plymouth District Council

Ghost Towns follows Pae White's residency at the Govett-Brewster Art Gallery as a participant in the Taranaki Artist in Residence Programme, a partnership between the Govett-Brewster Art Gallery and the Western Institute of Technology at Taranaki, Te Kura Matatini o Taranaki.

Supporters: Creative New Zealand; neugerreimschneider, Berlin

Curator: Gregory Burke

Exhibition preparators: Bryan James, Rebecca Mooney, David Clegg,
Danny Blattler

Residency Management: Kate Roberts, Simon Rees

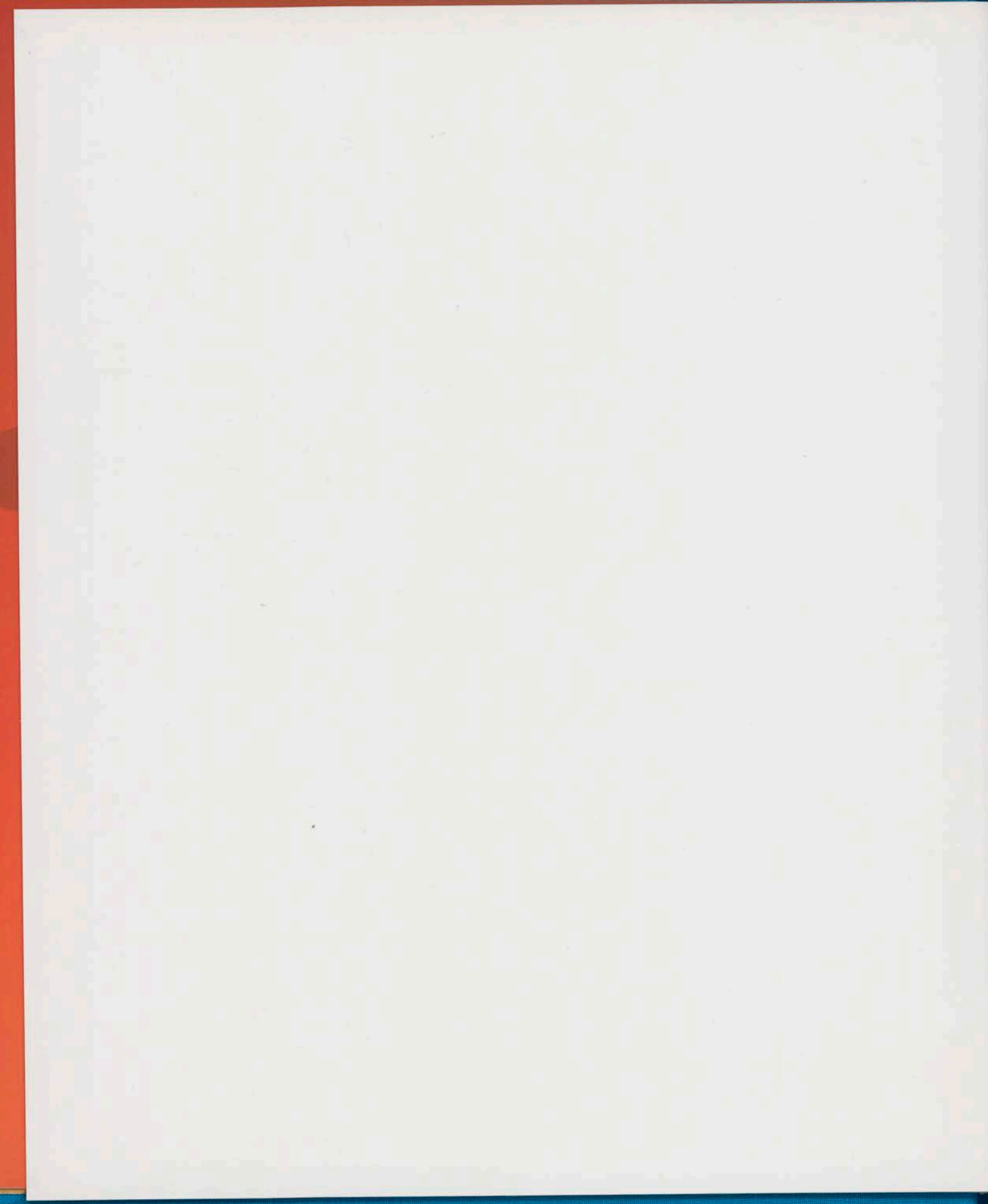
Registration: Kate Roberts

GHOST TOWNS

Publications in the Taranaki Artist in Residence Programme both document and extend the project of the resident artist. *Ghost Towns* has been designed and developed in collaboration with Pae White. As the first major publication addressing white's practice, *Ghost Towns* includes three essays, one by project curator Gregory Burke, another by white's partner Tom Marble, an architect who has imagined four Ghost Towns of his own, and a more personal response to white's work by the young Italian writer Alessio delli Castelli, who made an unexpected link to the artist's own youth through references to specific music and texts. His first published essay, written while falling in love, bears the tell-tale markings of that vital yet turbulent state, a state that White was hoping to capture and utilize as a matrix through which to view her work.

P a e W h i t e

The Govett-Brewster Art Gallery and Pae White would like to acknowledge the assistance of the following organizations and individuals towards the realization of *Ghost Towns*: neugerreimschneider, Berlin; Galerie Daniel Buchholz, Cologne; China Art Objects, Los Angeles; galleria francesca kaufmann, Milan; 130iPE, Los Angeles; greengrassi, London; Issey Manor (including Porsche), New Plymouth; Tom Marble, South Pasadena; Giovanni Intra, Alessio delli Castelli, the staff of the Govett-Brewster Art Gallery, Anna Miles, The Rodriguez Family, Kate Costello, Jeremy Thomson, Sashil Dayal, Ozone and Coffee Addiction.



Published by the Govett-Brewster Art Gallery in association with the exhibition
Pae White Ghost Towns.

3 August - 5 October, 2002.

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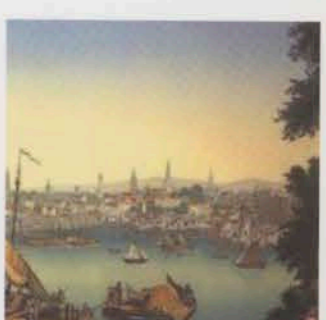
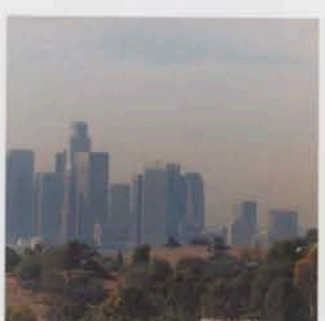
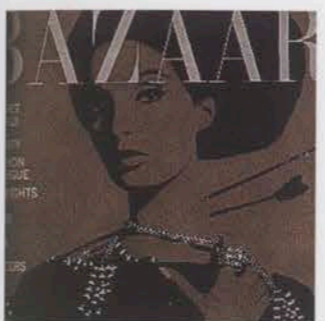
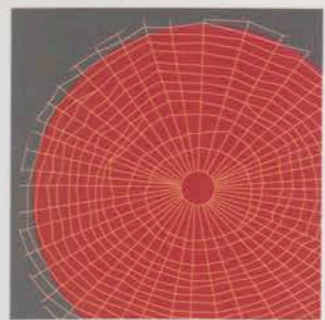
Govett-Brewster Art Gallery
Queen Street, Private Bag 2025, New Plymouth, New Zealand.
www.govettbrewster.com

ISBN 0-908848-52-8

Designer: Pae White
Editor: Gregory Burke
Publication manager: Simon Rees
Design assistant: Jessica Gommers
Printer: PrintLink, Wellington, New Zealand

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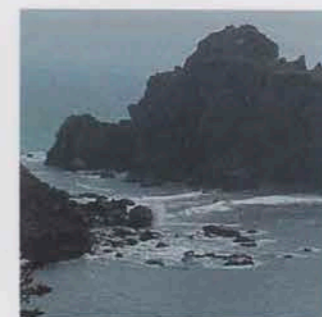
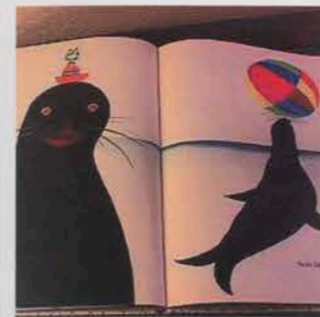
MOMENT

Gregory Burke

The Bar-tailed Godwit (Kuaka) is an evocative marker of migration and seasonal change. Every year, hundreds of thousands of birds leave temporary breeding territories on the northern Pacific rim of Asia and America to begin a long haul flight to the mudflats and rich feasting grounds on the Firth of Thames in New Zealand. Their departure signals the onset of fall, while their arrival, the beginnings of spring. By the time they get to their Southern home, they are grey, weather-beaten and skeletal. Over time, they fatten up; change colour, breed and once again gather in great flocks for their return journey north. With wings almost touching, many hundreds of birds fly in close formation; whirling, twisting and turning en masse to become as one.

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To witness one of these swarming flocks in flight is impressive, an experience graphically recalled by the dense array of floating coloured discs in Pae White's *Songbirds* 2001 included in *Ghost Towns* 2002. For this major project and installation in New Zealand, White placed *Songbirds* adjacent to four similar clusters of multi-coloured shapes that alluded, both specifically and metaphorically, to towns, cities and communities. The species represented by *Songbirds* is not necessarily specific; nevertheless the Godwit has associations that seem appropriate to *Ghost Towns*. There is the fact that the Godwit travels the Pacific, which has meant that in New Zealand the bird has come to symbolize a restless people dwelling culturally in two locations. One could ascribe a similar symbolism to *Ghost Towns* given that *Songbirds* itself was exhibited in the United States before being literally airfreighted to New Zealand, while the other components of the installation were produced in California and New Zealand, and refer, if somewhat obliquely, to locations in both those places. The four 'towns' also collectively engage notions of cyclical and, in particular, seasonal change, with each implicitly referencing, through their placement, composition and dominant hue, the aura and temper of the four seasons.



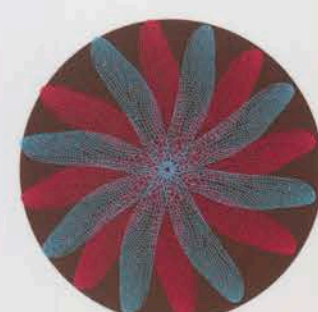
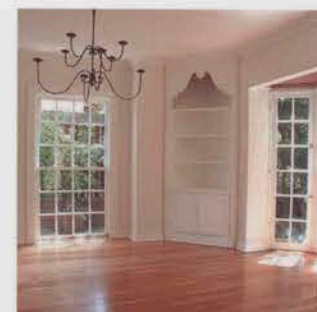
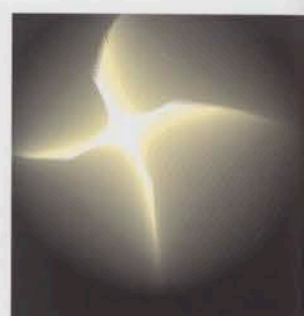
Given the natural versus manmade association of the components of *Ghost Towns*, and their relationship to each other in the space, it is tempting to read *Songbirds* as a flock in transit to the nearby 'towns'. Given the similarity of the fields, one can also think of *Songbirds* as a town itself, but mobile, a travelling community. However, while *Ghost Towns* invites such literal readings, the installation is not directly representational. The clusters of coloured shapes hover between categories by engaging the history of modernism in both art and design. From a distance, the shapes read like the daubs of colour used by the pointillist painter Georges Seurat or the tonal blocs of the painter Paul Cézanne. Yet the dominant hue of the clusters disintegrates when viewed up close, revealing myriad geometric and multi-coloured shapes that recall late modernist hard-edged abstraction, if in miniature. While it is the viewer's movement between these poles that defines the work not as painting but as three dimensional installation, nevertheless, each cluster begs to be read at a moment of pause, and therefore as a two dimensional image. Furthermore, the clusters appear to describe an internal ecology. Each one of the thousands of coloured discs, diamonds and squares, which seem to float invisibly in space, appears incidental and yet intrinsically connected, as if frozen in an updraft or downward cascade, or momentarily suspended while intermingling in an organic system of exchange.

In many ways, ideas of exchange define the work of Pae White. For some time now she has been producing works that skate across boundaries between painting, sculpture, architecture and design. This has included her design of magazine advertisements for commercial galleries; making mobile artworks in the form of shopping bags; producing exhibitions according to the design associations of the exhibiting space; and designing catalogues for other artists. Such graphic design projects exude promiscuity, a freedom to frolic with numerous design options and art-historical references not immediately related to the content. Hers is a practice that exhibits a profuse sense of exuberance and abandon and a refusal to follow rules, while simultaneously acknowledging modernist and contemporary canons.

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If there is knowingness in this approach, its intention appears not to be prescriptive or dismissive. White's graphic design projects relegate the content of other artists to the margins while simultaneously repositioning the very same margins at the centre. This is perhaps White paying her highest compliment, because she herself mines the margins and finds much that is rewarding there. Note the referencing in her work of Vera® (Vera Neumann) textiles from the 1960's, designs that domesticated the 'look' of abstract expressionism in the United States and are also seen as a footnote in the history of modernism. Another example being the works in which she repositioned the names of lesser known American communities like Pomona or Bellflower as sites of desire, via Los Angeles shop window displays, as if they were fashionable destinations or the latest designer brand names. White has long been interested in forgotten places or communities rarely included in the popular visions of a city or country. This interest is central to *Ghost Towns*, where the works are given titles like *Davis*, a community in California of interest to her, or *Mokau*, a small town in New Zealand at the head of the Mokau River, that White visited on a trip to Auckland, a detail that once more reinforces the notion of travel and transience implicit in the work.

White's practice happily occupies the margins; she seems attracted to the less obvious art opportunity, whether designing the architectural and graphic identity for China Art Objects Gallery in Los Angeles or, when in group exhibitions, choosing to participate on an outdoor balcony or as the designer of the accompanying catalogue. So there is a sense of a doubling in her work, which allows White to delight in the pure retinal and emotional impact of colour and shape and even typography on a page, while engaging with a given and separate artistic content and context. Though her practice appears deliberate in encouraging multiple readings, modernist or otherwise, there is also a seeming unwillingness to privilege one reading over the other. White rejoices in this lack of hierarchy and the ability of the viewer to interact with her work according to a single regime, which nevertheless is a decoy. Her overarching conceptual strategy is one that allows her to maximize the possibilities of poetic conjunction.



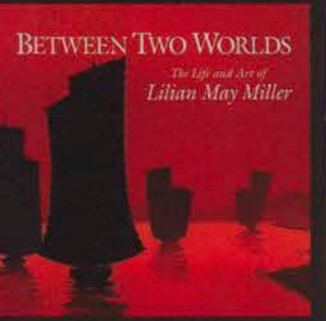
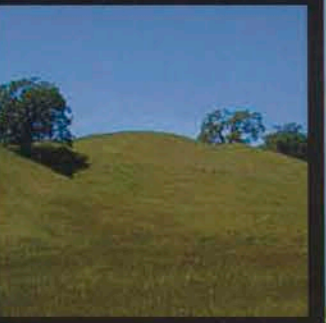
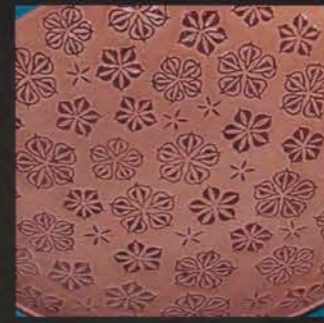
In *Ghost Towns*, the celebratory nature of the bright colours, and the freezing of the paper shapes in space, makes us wonder whether they are in freefall. If so, they could be like the confetti thrown from buildings during ticker-tape parades or reminiscent of the New York World War II homecoming photographs by Weegee. White herself likens the dappling of the coloured shapes to the lights of apartment blocks seen at night. Read in such a way, each work represents a community and, the subtle shifts we experience, reflect the myriad relationships that proliferate within society. Moreover, the malleability of each cluster reflects the dissolution of the city as we have come to understand it in the face of globalization and the development of cyber space.

If the works create a contemplative space within which to wonder at bigger pictures, they also elicit memories of specific images. In the wake of September 11, *Ghost Towns* might represent collapsing buildings and the thousands of sheets of paper that were thrown skywards by the blast; or exist as eulogies to the temporality of an architecture that, until that day, we had considered permanent and timeless. Ironically, while the destruction of the Twin Towers may have been motivated in part by iconoclasm, the effect has been to reassert them, given that images of the towers intact, increasingly proliferate in cyber space. By referring to a moment that has past, such images are truly timeless. They act as 'ghosts', signifying both presence and absence.

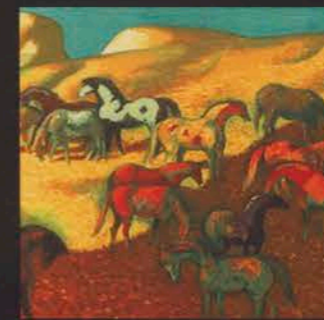
Magnification reveals such images to be pixels, the same digital building blocks that White uses in her graphic design work. If pixels are evocative of the hard-edged blocks of colour deployed in *Ghost Towns*, there the similarity stops, for the immateriality of the work is illusory. If anything, the works are anti-technological. Seen up close, their construction is revealed to be labour intensive; myriad shapes painstakingly cut, joined, threaded and hung to form a whole. Such magnification dismantles the sense that the structures are simulacra of either digital or natural phenomena. As with White's overall practice, the works in *Ghost Towns* evince completeness and duration, even if their visual effect suggests temporality, fragmentation and a sense of moment.

NOTES

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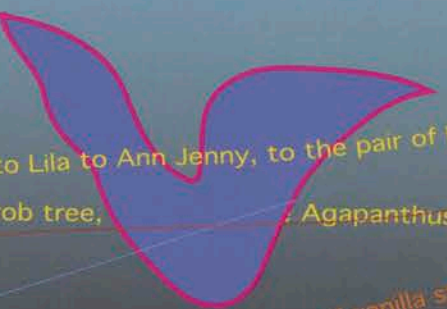
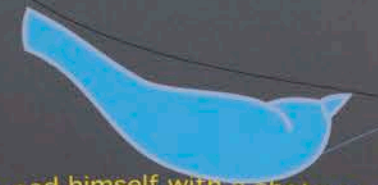
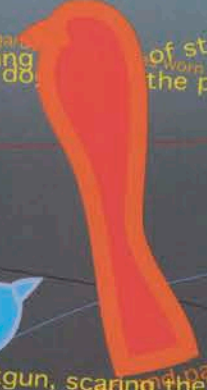
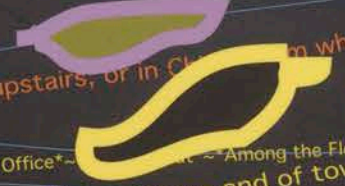
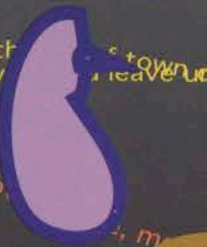


15



ong ago, Lido sat
Instead of driving for hours down forgotten roads searching for relics from the Gears totally unexpected. But all were worth a revisit
sandbar in coastal wetlands, though you would never know that to look with today's eyes
look upon
corner
point of visiting
children in Summer - all this encountered even before the pron
the Pittosporum filled
visit to one part
family gathered around a man who laughed openly
coastal style
through town, the sights are slightly disturbing: a colony of gerbils that
u Pairs, finally to Amparo who lived in Hillcrest for years before leaving
scandal. On the north
would ride in, wreak hav
ed the sand bar as a remo
palms that girded the frontier from which the
rious Van Horn
town until the night
leave one senses
ces of the past: the moun
for commerce, where those w
ves only after a good rain; a Gander that once flapped neon wing
ch do
Tyrolia, when enscon
the closeted bunkbeds upstairs, or in Ch
Japanese Post Office
Among the Flowers**Centennial
The Principal Theater
Swinging Like a Pendulum
Stopping for a Smoke
Sacred Peak
God of War
nd of crickets animated an ever-changing profile of evergreens. The southern end of town was marked mostly by the year
s reappearance. But it was the eastern edge of town that
red most, the part from which the powers-that-were
ot clear; what is clear is that the full legacy of sin - and red
- for which Hillcrest is renowned, got its start there

Continued on page 22





B-S1



B-S2



V-S1



V-S2



RV-S1



RV-S2

B-P1-1



B-P2-1



V-P1-1



V-P2-1



RV-P1-1



RV-P2-1

B-P1-2



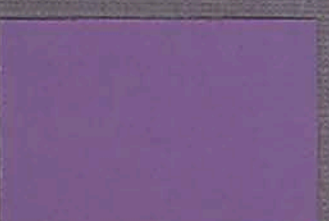
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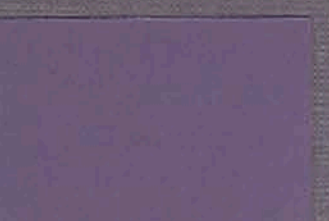
V-P1-2



V-P2-2



RV-P1-2



RV-P2-2

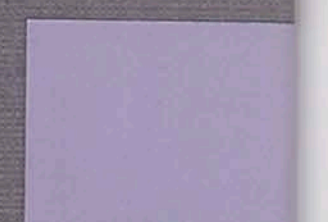
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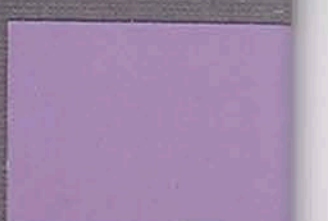
B-P2-3



V-P1-3



V-P2-3



RV-P1-3



RV-P2-3

a witch's flight
-
fainting in coils

Alessio delli Castelli

[...]a coquette in fur purr
for the painted bird
confound that dowdy flock
with that sharp-honed nerve
because we're painted birds
by our own design
by our own design -
there's no more sorrow

Painted Bird, 1983
Siouxsie & the Banshees



Note:

There is no certainty as to whether the facts stated in the following text are true or not. It attempts to go beyond mere descriptions of the works and find a common ground which would represent them all. Therefore, it defines hypotheses rather than statements. It also attempts to discover what implications these pieces have in relation to the different creative areas which they employ. If the hypotheses are found false, they were nonetheless seen and felt. The text wishes to investigate the most accepted facts on the art of Pae White and determine whether there is an underlying source.

The perfect way to display pieces by Pae White would surely be outdoors. To be shown indoors, they inevitably encounter some visual constriction. In the *web samplers* for instance, the framing itself acts as an obstacle to expressing the true frailty of the actual spider web. It could be said that the ideal place would not be a room with white walls and its capacity for abstract isolation but the wet and all-enclosing setting of a wood's undergrowth. The pieces would thus only be found by chance and would require some effort to separate them from their surroundings. The reason for this union between her works and nature lies in something much deeper than the obvious reference to nature which Pae White so often turns to when she conceives her works; it lies in a similarity between the artist's and nature's processes. It emerges when her work is considered as a whole rather than as a characteristic which can be perceived in each singular work and in her themes. It is seemingly impossible to find a thread which runs through all her works to make them part of a coherent set and it is overwhelming to see how certain shapes are displayed in so many variants. One may well ask oneself, how is it that an artist's work is so forever changing? Just as one may wonder, what essence could conceive of both the bumble-bee and the desert? One may be startled at the thought that a species could take on so many different and changing forms.

Variety in nature can be thought of as a divine concealment of primordial designs. Thus, all that is held sacred is hidden and securely protected. In the case of Pae White, the major characteristics of her work, her weightlessness and humour, her luminosity and glow, her elegance and manipulations, seem to be the result and at the same time the defense of her most private identity. It is nearly impossible to have her speak about her work. It is as if she is quite separate from the process, and is merely overseeing the output.

Ladera is at the base of a mountain with spectacular views
ring road with most of the various sights visible from that road. There is the center stable set in a grove of avocado trees, where



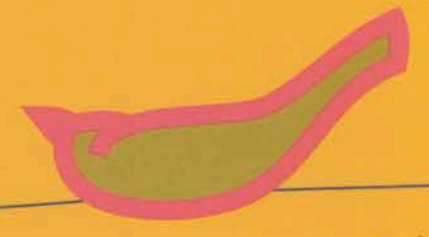
book to shooting the local mail carrier because he was trespassing. Behind, in an unseen canyon, a trickle of a river flows
Glide occupies three or four outposts in a line just down the path from the cows, Bossy, Bessy, Sally and the bull, Junior. A short walk down
making it difficult for others to survive. In another compound protected by a row of pomegranates, a family of pygmy geese takes you to the center of town, most flavorful fruit in town. There is the main structure where a half-crazed landlord once



nearby highway, it is detectable only by the presence groups of trees extending above the surrounding fields. In one of these places, beans are the only inhabitants, the seasonal flooding
the duck who, when flying south for the winter, cut his journey just short of hunting season, spending the rest his life here
town, a big-hearted couple that made Glide a haven for all persecuted species, including the family of skunks who, before coming to town, subsisted without shelter save the stink of their spray.

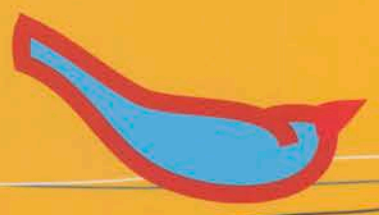


sea some eleven hundred feet below. Instead of the single pigeon, the pigeons who made a granary tower their mausoleum;
once a certain illegal shrub grew wildly, innocently. A man within a carriage house is a tennis ball that dangles,
manure of horses produced in a place with standard goats Noodle and Doodle, in a pen near
refugees from a cruel circus, live side by side with standard goats Noodle and Doodle, in a pen near
awaiting the return of a certain sedan that left one fateful night and disappeared into the headlights of another.



awaiting the return of a certain sedan that left one fateful night and disappeared into the headlights of another.

numans in



numans in

The large installation *Birds and Ships*, which appears as the gathering of all her thoughts on winged animals, is the perfect example of what was stated above. The words of Calvino in his posthumous, prophetic "Six Memos for the Next Millennium" seem to describe the effect of this work so accurately to seem more than a mere coincidence. To explain that weightlessness is of two kinds, one which is merely light and a second which is achieved in opposition to one's own mass, he uses the metaphor of the difference between the lightness of a feather and that of a bird. Turning to Pae White's *Aviary*, one is presented with a flock rising. To draw closer to see whether they are sparrows or swallows one is unable to define a beak or a pair of wings but only hundreds of paper cut-outs in the shape of the eye of a peacock's feather. Quite rightly one may question which one of the two it is, the remains of a peacock thrown in the air or the flight of a roused flock of birds? Actually, depending on distance, both.

Distance is central in Pae White's work. One is given the impression that she brings the eye of the viewer close to a sight which could only be acknowledged when an object is seen from afar. In another piece of writing, this time in a novel by Virginia Woolf (*To The Lighthouse*), a sulky girl is sitting on the edge of a boat in the middle of the sea between two shores looking at the people distant on land considering, from her distance: 'They have no suffering there'. At the same time an artist is painting, and the thoughts which she admits in her creative process are attempts at the recollection of the dead. She, too, states 'everything depends so much upon distance, whether people are near us or far from us'. Calvino also talked of suffering in the aforementioned booklet in reference to weightlessness. A successive explicative metaphor tells us how witches, which history recalls just as evil creatures, could fly due to the uplifting of their past suffering.

What sort of suffering is the starting point in the work is not for us to see and is not actually of great importance. The imaginative lands and objects which she creates are in themselves the trespassing of her own pain (which should not be intended as trauma but rather as the result of an act of desire), and aim at bringing relief to that of others. The fact that there is no explicative reminder of an individual's feelings, and the fact that the real function of these objects is concealed, is dependent upon the nature of what the objects are trying to express and their functionality, which are different for different viewers. An eye filtered by desire such as hers is just like a child's. Distortions playing upon life in this fashion elevate gloom and submerge identities. We might call her a new Alice.



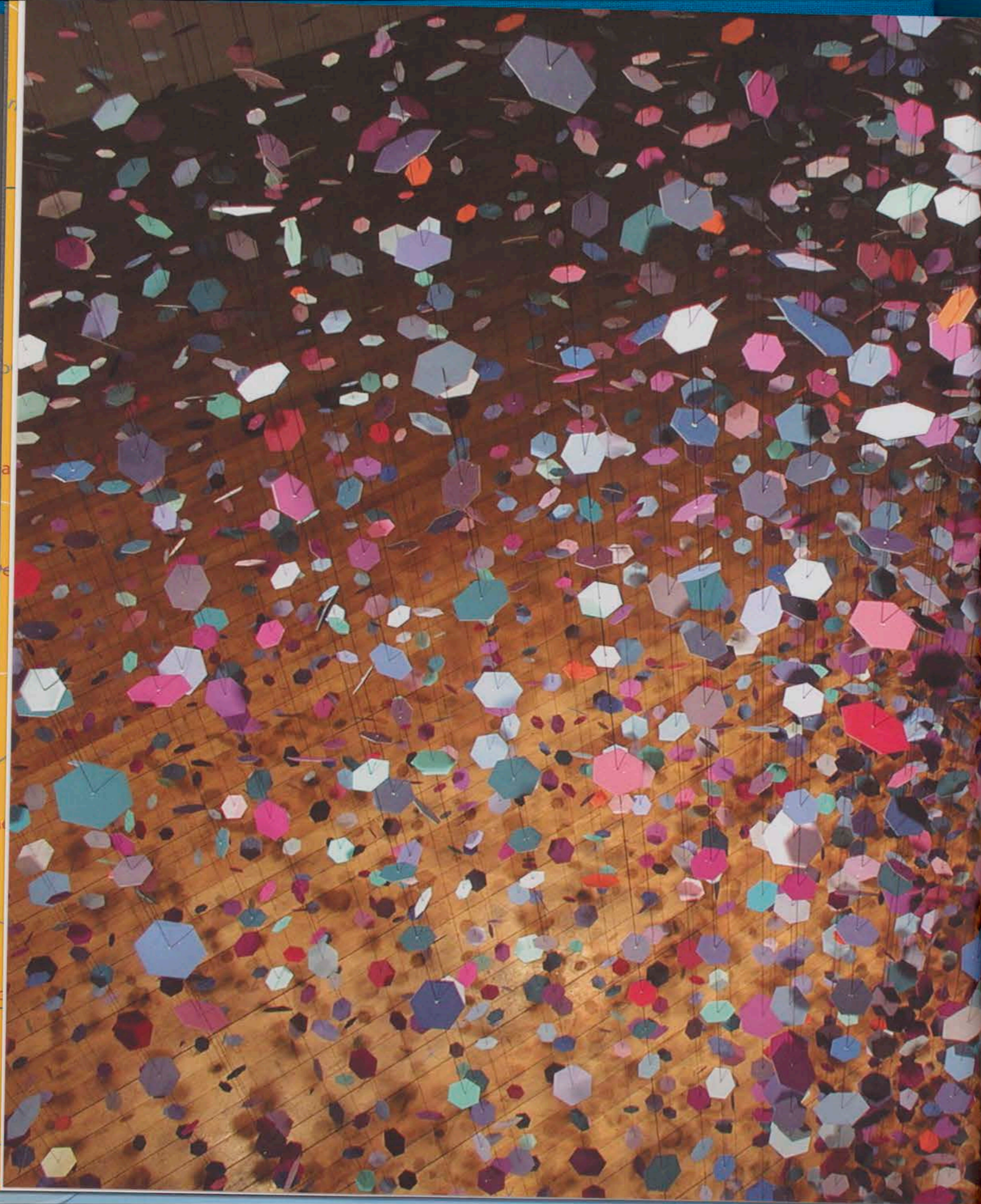
ANTIQUARIAT BUCHHOLZ



The ability of Carroll to gaze with the purity of a child is also strongly present in Pae's work and opens doors upon her own vision of a work of art. Holding this faculty very dear and mixing it with all the notions which she has acquired during her growth from infancy, Pae White is not one thing only. She is at once someone which has very clear references when she approaches an art work but at the same time she wonders about them as if her mind were a child's. It is clear that Pae White's choice of forms, disciplines and reference is potentially infinite. This has led to the conclusion that her choices are of a 'pick and choose' sort. Here again the mechanisms of self protection are set up. As was said there is a great deal of impersonality in these works which depends on the fact that they aim at being accessible to as vast a public as possible. This is in fact something quite common at a general level, although, unlike the majority of works which are being produced of late, Pae White's works are accessible according to the knowledge and open-mindedness of the viewer and do not reveal themselves so quickly. They are in fact very pure. The way her images are connected though is extremely personal. One should have access to all Pae White's experiences to understand why her images come together thus. Only she knows. This is what no one is allowed to see entirely. It would not even be just a question of having access to her library, one should know what stories she was told as a child, one should have followed every twitch of her lips since the day of her birth.

From her conceding ways, something quite surprising emerges. By opposing herself to certain concepts which have become established over the past 50 years, Pae White has found a way to connect herself with history.

The current art world seems to have enfolded itself in the concept that photography and filmmaking have solved all the problems concerning reality and movement. The former has even quite subtly led it to think that painting should be as hyper-realistic as possible. Pae White, whose works always rest upon an image and are therefore never totally abstract, seems to question whether the external aspect of something is what defines its substance. Rather, she points out, reality lies in the intertwining of its outer appearance and inner substance. The bulk of something is adherent to what lies beneath its surface. At the same time nothing in this world is what it could be potentially, and even the exterior of things does not show all that is present within. The manipulation of shapes, usage and aspect is therefore a way to convey essences and potentialities. A lot of her mobiles use the word "storyboard". This is not a word that is likely to be used outside the cinema industry. Movement, which is



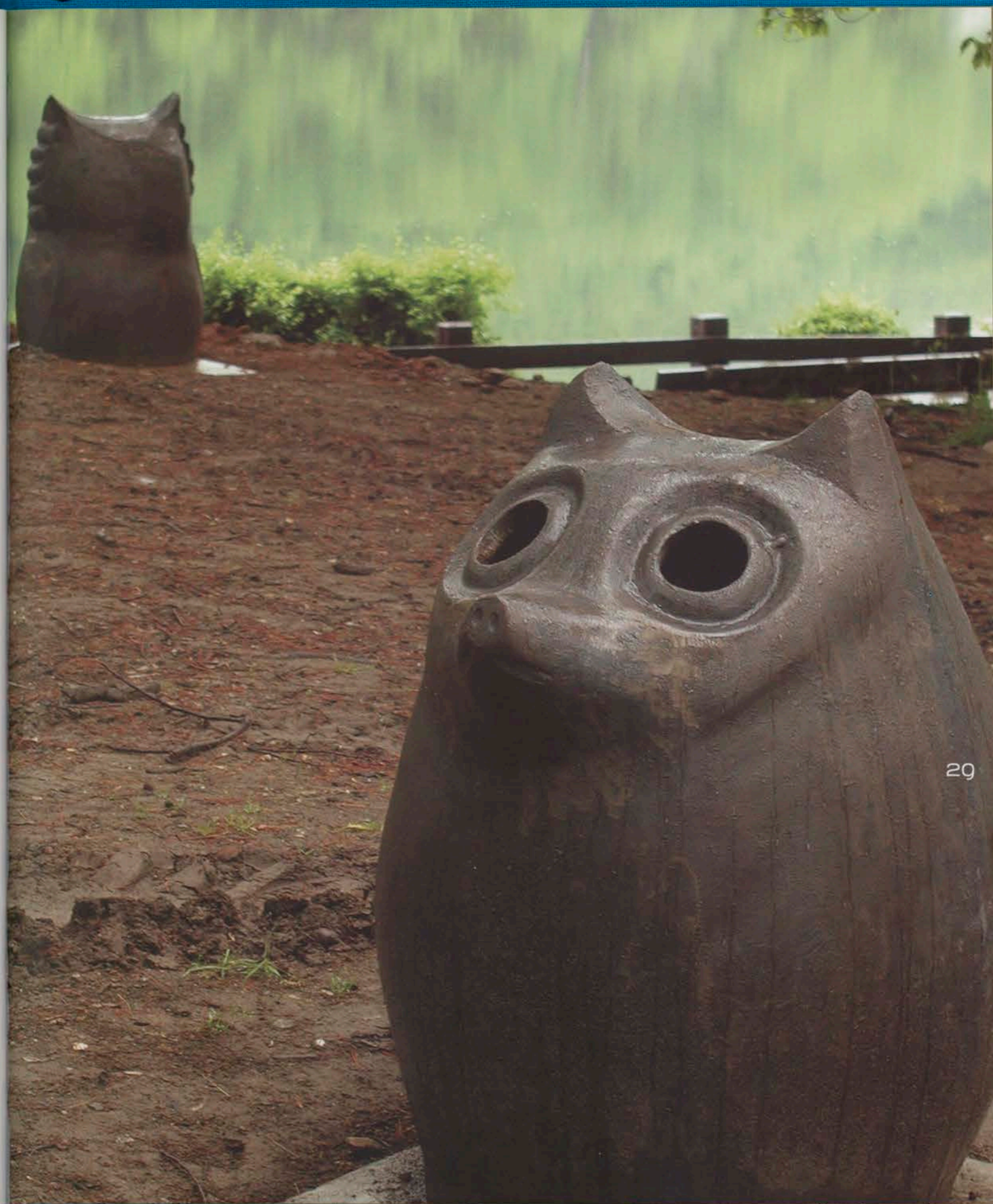
always implied in her works, is confronted as one of those faculties which, as they are in action, cannot be perceived. Moreover outward movement is a reflection of an inner drive and Pae White does not really seem to care about the single actions that a body could perform but confronts movement entirely for what it represents. The mobiles themselves have two different sorts of movement: one within the work and one that the lightness of her constructions allows them. By their swinging to and fro and their revolving, one is forced to acknowledge that the former movement is implied in acquiescence, reminding one of a pendulum, a constant reminder of a movement (time's) which cannot be perceived, but all know is happening. It could be said that this is the reason why her zodiac clocks do not tell the time. With their symbols and cogwheels, they resemble the most light-hearted *memento mori*.

Pae White's faux pas has been mentioned. In her Samsonite® briefcase pieces, the use of neon could be seen as a joke about the way it has been used in Minimal Art. Although this is really a casual piece of information it could be hypothesized upon. Turning from this remark to her work in general one finds that it is in opposition to the concepts which have permeated the arts over the past 50 years (an opposition concealed by the borrowing of certain forms and cleansed of all aspects which are useless or harmful to her work). The greatest change which the arts, and especially sculpture, have encountered is the flight of sacredness. Sculpture was originally destined to mark places and was therefore conceived as one with the particular place it marked and could not be removed from it. Minimal three dimensional forms have cancelled this meaning completely, changing the word monumental from its original meaning of marking to one of size. Pae White seems to know that she cannot go back to a concept of sculpture of that kind and her choice of material evidences this in as much as her sculptures are never fixed in any one place but tend to give the idea they are leaving the place where they are installed for another. At the same time she turns away from any absence of reference (it is for this reason that to match her mobiles with Calder's is utterly out of place. His being heavy hanging abstract shapes not share anything with Pae White's). Moreover the spirit of her three-dimensional pieces has the following characteristics: 28
revivification of the past filtered through the modern (she will not stain glass but puts acetate or boxes in front of a window); complete indifference to the status of an object but only care for its shape and the resonance it has on the work (she does not seem to have any sort of preference for a Samsonite case over a plexiglas cereal box); painting and sculpture in unison (most pieces glow or reflect on adjacent surfaces - they are two and three dimensional at the same time).

To think for one moment of Pae White as just a painter (without forgetting her kaleidoscopic range of subjects), one is confronted with the incredible depth of her relationship with light. Her major concern when setting up a work is that the light in her studio, what she call the light of L.A., and the light in the new setting should be as similar as possible. Otherwise, she considers the work invisible. This gives a major invisible external force the idea of Light in her works and is also the source which links them all. It is as if light were Pae White's pre-historical sculpture ground. Instead of being irremovable her works become invisible if the light which illuminates them is not the one they were created in.

Thanks to:
Pae White for Trust
Daniel Buchholz for Assurance
Christine Cahill for Patience
Nicola Guiducci for Affection
Paolo Molo for Ethics

June 2002, Milan



1963 Pasadena, California

EDUCATION

1991 MFA Art Center College of Design, Pasadena

1990 Skowhegan School of Painting and Sculpture, Skowhegan, Maine

1985 BA Scripps College, Claremont

SOLO EXHIBITIONS

2003

Giraffes Galerie Daniel Buchholz, Cologne

Fire 'n' Nice, 1301PE, Los Angeles

Chamois, Sespe and Foggy galerie francesca kaufmann, Milan

(Untitled) Richard Telles Fine Art, Los Angeles

2002

Ghost Towns Govett-Brewster Art Gallery, New Plymouth, New Zealand

A grotto, some nightfish and a second city Contemporary Art Gallery, Vancouver

The Actual Tigers greengrassi, London

2001

Birds and Ships neugerriemschneider, Berlin

Web Samplers and Bahee Village Clock 1301PE, Los Angeles

gallerie francesca kaufmann, Milan

2000

China Art Objects Galleries, Los Angeles

1999

Neopolitan City 1301PE, Los Angeles

China Art Objects Galleries, Los Angeles

WPER Finesilver Gallery, San Antonio

1998

greengrassi, London

1997

Animal Flood I-20 Gallery, NYC

1995

Summer Work Shoshana Wayne Gallery, Santa Monica

1990

10, # W.C. Gallery, Art Center College of Design, Pasadena

1989

Bliss Gallery, Pasadena

Selected GROUP EXHIBITIONS

2003

Utopia Station Venice Biennale, Venice

Breathing Water Hauser & Wirth & Presenthuber, Zurich

Artist's Gifts MOCA, Los Angeles

3-D Friedrich Petzel Gallery, NYC

2002

Hell neugerriemschneider, Berlin

The Object Sculpture Henry Moore Institute, Leeds

Strike Wolverhampton Gallery, Wolverhampton, UK

Intangible exposición homenaje a Luis Barragán

Coso ITESO Clavigero, Guadalajara, Mexico

Strolling Through and Ancient Shrine and Garden

Acme, Los Angeles

Shimmering Surfaces Arnolfini Museum, Bristol and Cornerhouse, Manchester

Richard Hawkins, Stan Kaplan and Pae White

Richard Telles Fine Art, Los Angeles

2001

Featherweight Susan Hobbs Gallery, Toronto

The Americans, New Art Borbican Gallery, London

John Miller, Pae White and Fred Willson Metro

Pictures, NYC

The Cult China Art Objects Galleries, Los Angeles

Dedalic Convention Museum für Angewandte Kunst, Vienna

Zero Gravity Kunstverein, Düsseldorf

Rogue Wave LA Louver, Los Angeles

Over... Unlimited Contemporary Art, Athens

2000

Cheeseburger Jürgen Becker Gallery, Hamburg

Circles '3 Zentrum für Kunst und Medientechnologie

Karlsruhe

Made in California LACMA, Los Angeles

Redrawing the Line Art in General, NYC

Sex in the Country Forde, Espace d'art

contemporain L'Usine, Geneva

Works on Paper Studio Guenzani, Milan

What if Moderna Museet, Stockholm

Against Design Institute of Contemporary Art, Philadelphia

1999

OldNewTown Casey Kaplan, NYC

Papermake Modern Art, Inc., London

After the Goldrush Threadwoxing Spoce, NYC

1998

Abstract Painting, Once Removed Contemporary Arts

Museum, Houston

Biomorphic Abstraction Curt Marcus Gallery, NYC

LA or Lilliput? Long Beach Museum of Art

Flaming June works on paper, inc. Los Angeles

The Unreal Person Huntington Beach Art Center

1997

Enterprise ICA, Boston

Evasive Paradise MOCA, Los Angeles

No Small Feet Rhona Hoffman Gallery, Chicago

Ten Los Angeles Artists Stephen Wirtz Gallery, San Francisco

1996

Landscape Reclaimed The Aldrich Museum, Ridgefield

Sally Elsbey/Pae White Four Walls, San Francisco

Mad Squad Spanish Box, Santa Barbara

1995

HAWAII with Jorge Pardo, Friedrich Petzel Gallery, NYC

Saturday Night Fever Tom Solomon's Garage, Los Angeles

Youth Culture ate My Dog (but I don't really mind) TBA, Chicago

1994

Pure Beauty The American Center, Paris and MOCA, Los Angeles

Watt Witte de With, Rotterdam and the Kunsthof, Rotterdam

Identity: The Logic of Appearance Krinzinger Gallery, Vienna

1993

TIMES Anderson O'Day Gallery, London

Home Alone Bliss Gallery, Pasadena

Into the Lapse a bunch of different places

The Imp of the Perverse Sally Hawkins, NYC

Sugar n' Spice Long Beach Museum of Art

1992

Group Show, Elizabeth Kofy Gallery, NYC

Detour International House NYC

1991

The Lick of the Eye Shoshana Wayne Gallery, Santa Monica

Sam Durant, Ed Suman, Andrew Winer and Pae White Parker Zanic Gallery, Los Angeles

1990

Mixed Media, Mixed Messages Lang Art Gallery, Scripps College, Claremont

The White Show W.C., Art Center College of Design, Pasadena

1990

Mixed Media, Mixed Messages Lang Art Gallery, Scripps College, Claremont

The White Show W.C., Art Center College of Design, Pasadena

1990

Mixed Media, Mixed Messages Lang Art Gallery, Scripps College, Claremont

The White Show W.C., Art Center College of Design, Pasadena

Selected PROJECTS/COMMISSIONS

2003

Chiacchiere Ter et Bontina Milan

Watershed The Hudson Valley Art Project, Bear Mountain State Park, New York, Franklin D. Roosevelt State Park, New York

The Beppinis Metro Rapid Line with Tam Marble, AIA, Los Angeles

Flowers in the Forest Capital East End Complex, Block 174, Sacramento, with Tam Marble, AIA

2002

Ex-Machina Exhibition Design with Jorge Pardo, Museum für Angewandte Kunst, Cologne

2001

Thoughts on Owls by Men of Letters Window design for Galerie Daniel Buchholz, Cologne

1999

Incidental Illumination reading room, commission by LACMA, Los Angeles

1999

Thoughts on Owls by Men of Letters Window design for Galerie Daniel Buchholz, Cologne

1999

Incidental Illumination reading room, commission by LACMA, Los Angeles

1999

Incidental Illumination reading room, commission by LACMA, Los Angeles

Selected BOOK, PRINT AND ADVERTISING PROJECTS

1993

Jorge Pardo Person's Weekend Museum, Tokyo

1995

Das Ende der Avant Garde Kunst als Dienstleistung, Kunsthalle der Hypo-Kulturstiftung, Munich

1997

Jorge Pardo MOCA, Los Angeles and MOCA Chicago

Garnish and Landscape Gesellschaft für Gegenwartskunst, Augsburg

Enterprise The Institute of Contemporary Art, Boston

1999

Global Fun Schloss Morsbroich, Leverkusen

Jorge Pardo The Fabric Workshop and Museum, Philadelphia

2000

Jorge Pardo Auftrag der Landesbank Baden

Württemberg, Ostfildern

make (cover art) issues 88 and 89

Against Design Institute of Contemporary Art, Philadelphia

What if Moderna Museet, Stockholm

Art Issues (cover art) summer 2000

frieze ad for neugerriemschneider: issues 50 - 55

S.4

2001

frieze ad for neugerriemschneider: issues 56 - 61

S.4

make (cover art) issues 90 and 91

2002

Ex-Machina Museum für Angewandte Kunst, Cologne, with Jorge Pardo

The Object Sculpture The Henry Moore Institute, Leeds

2003

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

2003

Eggel, Coraline and Christiane Rekode, "Malewitsch" Neue Review Mai 2003: 10 - 11

Princenthal, Nancy, "A 10-Part Hello Along the Hudson," The New York Times Arts and Leisure, 20, illus.

Corbetta, Carolina, "Glitter," Vogue Italia January 2003: 63, illus.

"Pae White Hoilist," Artforum February 2003: 38

Coscioni, Stephano, "In assenza di gravità," Domus (fashion supplement), April 2003: 74, illus.

Cosodia, Mariuccia, "Set Design," Vogue Italia March 2003: 602, illus.

David, Joshua, "Happening Valley," Gourmet April 2003: 60

Romeo, Filippo, "Customizing," Casa da Abitare Aprile, 2003: 64, illus.

2002

Higgie, Jennifer, "Luxe, calme et volupté," frieze Issue 66, April 2002: 64 - 69

Psibilskis, Liutauras, "8th Baltic Triennial," Flash Art October 2002: 99, illus.

Andersson, Patrik, "Pae White," Tema Celeste September/October, 95

Coles, Alex, "Art Décor," Art Monthly Issue 253, February 2002: 7 - 10

Ebner, Jörn, "Aur Liebeskummer der Rollschuh-Unfall," Frankfurter Allgemeine Zeitung February 9, 2002, S. 58

Myers, Terry R. "The American: New Art," arttext Spring 2002: 81-82

Farquarson, Alex, "The American: New Art," Artforum March 2002: 136, illus.

Cooper, Martin, "Pae White" London Time Out, 1/30-2/6, 46

2001

Berg, Ronald, "Form follows form," Der Tagesspiegel, February 10, 2001

Sharp, Amanda, "The Americans," Arena Homme + Autumn, 2001

Stange, Raimar, "Über Pae White Artist," Kunstmagazin 2/2001, S.4-7

Végh, Christina, "Pae White: Die (unerträgliche) Leichtigkeit des Seins," ZeroGravity, Kunstverein für die Rheinlande und Westfalen Düsseldorf: 21.4- 17.6

2000

Gerell, Boel, "Behovet av en förlaga," Kvalitiposten July 23, 2000

Myers, Terry R., "Pae White," Art & Text May - July 2000: 85 - 86, illus.

1999

McFarland, Dale, "Pae White, greengrassi, London," frieze March, 1999

Intra, Giovanni, "La struttura mobile," Tema Celeste February, 1999: 50 - 55, illus.

1998

Dawson, Angela, "Into the Streets," Adweek, vol. XLVIII No. 8, February 23, 1998

Marios, Daniel, "What's That Bug?," American Homebodies July 1998

Tumlin, Jan, "The Nouveau Objet," Art/Text, May-July 1998: 40-43

1997

Zimmer, William, "A Gallery Sampler at the Aldrich," The New York Times December 14, 1997

"Oblique Strategies," EYE Vol. 6, Spring 1997: 34 - 35

1995

Clothier, Peter, "Pure Beauty," ARTnews February 1995: 132

Kandel, Susan, Los Angeles Times Thursday, September 28, 10

Tumlin, Jan., "A conversation with Pae White," Artweek Nov. 17, 1994: 11

von den Boogerd, Dominic and David Lillington, "It's real, but very fucked up," Metropolis March, 1994

1993

Kandel, Susan, "Pae White," Art Issues September/October 1993: 43

Pagel, David, "The Strange House That Pae White Built," The Los Angeles Times, Friday, February 19, 1993: 20

Lillington, David, "TIMES," Metropolis no.4, 1993: 47-49

Barrie, Lita, "A Forest of Toys," Visions Winter 1993: 23-24

Interview with David Pagel, Bomb, Summer 1993: 12-14

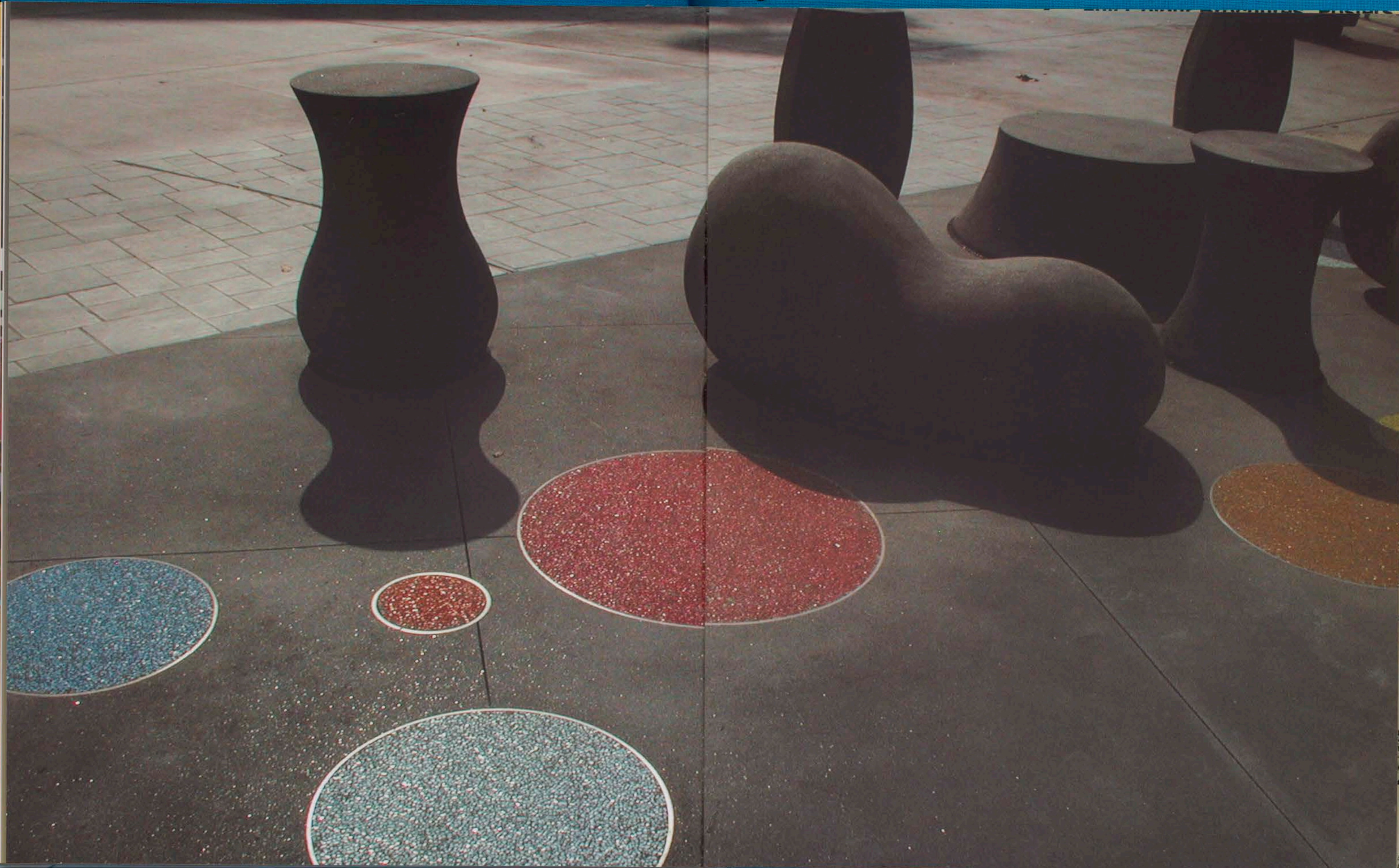
1992

Relyea, Lane, "Politically Correct/Incorrect," Artspace July/August, 1992: 28-30

1991

Gilbert-Rolle, Jeremy, "Slaves of L.A. and Others," Artspace Summer, 1991: 72

Pae White



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going as usual. Marriage is in the air for some singles. Lucky numbers: 7, 11, 23, 41, 44, 46.



TAURUS

(April 21 - May 21)

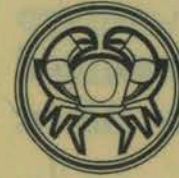
Shopping or home-based activities are favoured this week. You seem to be bursting with ideas. Take care of your spending. Lucky numbers: 1, 11, 15, 30, 31, 37.



GEMINI

(May 22 - June 21)

You may need to slow down a bit this week as you may have been burning the candle at both ends. Leave your work at work! Lucky numbers: 3, 4, 5, 23, 32, 35.



CANCER

(June 22 - July 23)

You and your partner may feel an extravagant urge this week so use a little skepticism when out shopping for larger items. Lucky numbers: 3, 8, 21, 30, 34, 42.



LEO

(July 24 - Aug. 23)

Though there could be ore than one person out there seeking your heart, it could be a good time to finally take the plunge with one of them. Lucky numbers: 4, 6, 13, 32, 43, 47.



VIRGO

(Aug. 24 - Sept. 23)

Though you try to help your friends and family don't drain yourself by taking on too much. Keep some of that energy for yourself. Lucky numbers: 2, 4, 20, 30, 36, 38.

time to relax and re-charge your batteries. Avoid skipping meals. Lucky numbers: 1, 28, 33, 34, 41, 44.



SCORPIO

(Oct. 24 - Nov. 22)

Signals you give out must be clear this week as someone may misinterpret your interest as a sign that you are romantically attracted. Lucky numbers: 2, 10, 21, 27, 44, 49.



SAGITTARIUS

(Nov. 23 - Dec. 21)

You may feel that your financial life has been in limbo lately but at last things will be moving forward. A new relationship is on the horizon. Lucky numbers: 1, 4, 11, 12, 32, 47.



CAPRICORN

(Dec. 22 - Jan. 20)

You may feel that your financial life has been in limbo lately but at last things will be moving forward. A new relationship is on the horizon. Lucky numbers: 1, 4, 11, 12, 32, 47.



AQUARIUS

(Jan. 21 - Feb. 19)

Take care that you don't drift along and become too complacent with your life. Good fortune is on the horizon, so take full advantage. Lucky numbers: 8, 12, 16, 20, 36, 38.



PISCES

(Feb. 20 - March 20)

You could find yourself with more opportunities for dating in the coming weeks. You may feel like painting the town red but don't overdo it! Lucky numbers: 6, 13, 26, 30, 41, 47.

Lucky numbers this week: This week's odds favor a Capricorn

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