

# GAA GALLERY

WENDY WHITE

*SUNSET DRIFT*

July 8 - August 1, 2022

Provincetown

Gaa Gallery is pleased to present *Sunset Drift*, a solo exhibition of new paintings and sculptures by Wendy White. This will be White's first solo exhibition with the gallery in Provincetown.

*„Illustrious the passing light! Illustrious the pale reflection on the new moon in the western sky! “*  
(Walt Whitman, Song At Sunset, 1855)

*“When logic and proportion, have fallen sloppy dead, and the white knight is talking backwards (...) Feed your head!”*  
(Jefferson Airplane, White Rabbit, 1967)

Twilight. Glow. Tint. Sunrise. Fading. Ruddy. Mellow. Crimson. Golden. Dusk.

What Makes the Sunset? And what the Sunrise? At a point, we might gaze the warm and misty aura of the sun – this warm and all-encompassing symbol of light. A moment, or merely it's shadow, but always a state in between. It's the magic hours – these vague instants in which our perceptions open and our minds expand. The moments in which we can experience an almost atmospheric quality surrounding us. A feeling through which we see other things, and in which colors come in and out, or even fade into warm light permeating the air.

It's these moments that set up a base from which Wendy White (b. 1971, Deep River, CT) embarks on a vivid journey to investigate the sunset drift as both a metaphorical subject and formal reference point to create dense and dream-like compositions. Echoing stratospheres and hidden surreal pathways through our inner states, the canvases recall the history of gestural abstraction, blurry expressionistic compositions, and defined traditions of American landscape painting, while at the same time pushing back the idea of a solely illusionistic space. Instead, the works from White's After Calder series present themselves in an ambivalent state through the addition of sculptural shapes hanging in front of the canvas on a thin cotton rope, like an almost minimal intervention of hard-edge forms.

Juxtaposing airbrushed canvases with sculptural elements, the paintings here extend the notion of a semi-abstract composition into the physical space of the viewer. As interventions into the realm of the beholder, White's additions challenge the historical conventions of a traditional gaze and its natural habit to examine paintings from a frontal focal point much like their iconic mobile references from the 1930s. Blurring the lines between painting and sculpture, White's hanging shapes also function like the prelude of a magic architecture that visualizes the creation and perception of a painting according to its very own, internalized laws. Silently and subtle, like a formal satellite, they hang stationary in front of the canvas and create a space in between. A threshold in which we can discover the symbolic nature of signs through implicit movement and perceptible tension – like a pendulum stuck in space, but eager to start and transgress their kinetic immobility.

Seen as formal connectors, White's approach to forms and media is also reflected in her use of material that shifts humorously between an expected hardness akin to bronze or wire and an unusual softness of ropes that resemble steel. Epoxy resin and enamel resemble heavy bronze, but at the same moment seems to melt out of form – like the frames that support White's smaller paintings. It's a subversion of both material and form, subject and setting, space and time. A world that is not revealing itself all at once, but that does so in the duration of looking. In moments that can extend beyond their reality and that shift between the warm feeling of the sun and the experience of pictorial space as something that opens associations and connects thoughts.

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Echoing White's interplay of melting shapes and forms, a series of sculptural peace signs stands out – as witnesses of this special transgression and symbols of the prevailing mood. Without depriving them of their current political meaning and hence their state as historic symbols inherent to every generation, White references their iconic quality – their potential to function as both semantic and signifying characters. As visual metaphors enriched with hopes and dreams of former beliefs, they literally pick up, lose, and re-attract new meaning during their travels through time.

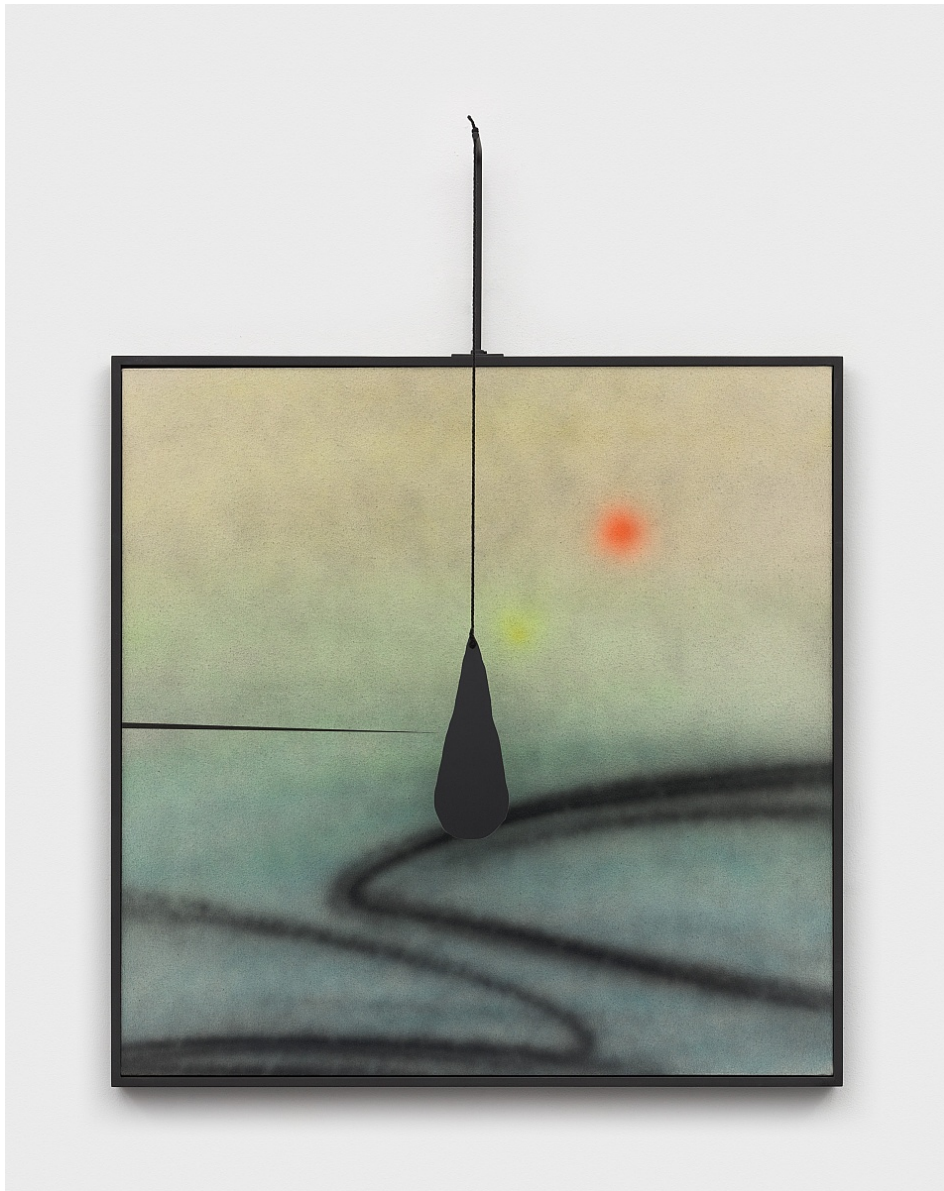
Transferred into the medium of sculpture, White's peace signs take on a rather caricaturist quality – one that personifies them in a humorous yet tragic way: Imagine a sign we usually don't concede to as a character of its own, but which now takes on the role of a visitor, or likewise protagonist reflecting his own significance. A symbol that walks through and maybe doesn't even look up. That hangs its head a bit and shuffles along. Here its posture and mood lead to a deeper, more hidden, and maybe darker (but not necessarily melancholic), emotional state that is exhausted by its very own responsibilities and in need of rest. Tired of its overuse and the insignificance of its ubiquity. Likewise in need of a deeper and more profound value that shakes off the fact that we take its meaning for granted and seeks a new, truer, and deeper signification re-connecting to its inherent qualities of freedom and peace.

As witnesses to White's *Sunset Drift*, the peace signs take a rest, apparently begin to calm down and start to fade slightly into the warmth of the space. Into the aura of a *Sunset Drift*, where logic and proportion have truly fallen sloppy dead.

Philipp Fernandes do Brito

# GAA GALLERY

## WENDY WHITE - "SUNSET DRIFT"



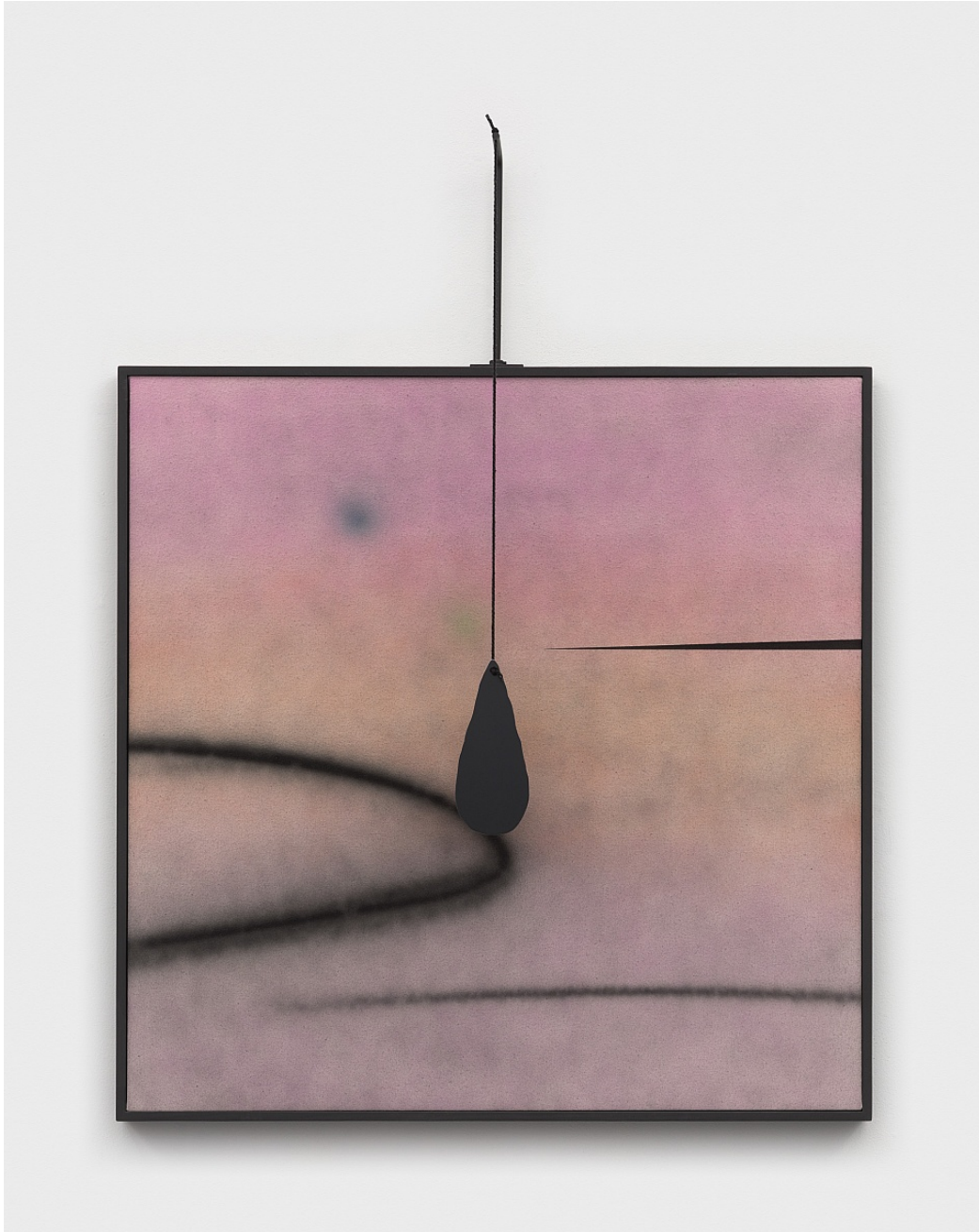
Wendy White

*Dripping Green (After Calder), 2022*

Acrylic on canvas, painted wood frame, steel, cotton rope, dibond

122 x 94 x 15 cm / 48 x 37 x 6 in

# GAA GALLERY



Wendy White

*Dripping Pink (After Calder)*, 2022

Acrylic on canvas, painted wood frame, steel, cotton rope, dibond

122 x 94 x 15 cm / 48 x 37 x 6 in

# GAA GALLERY



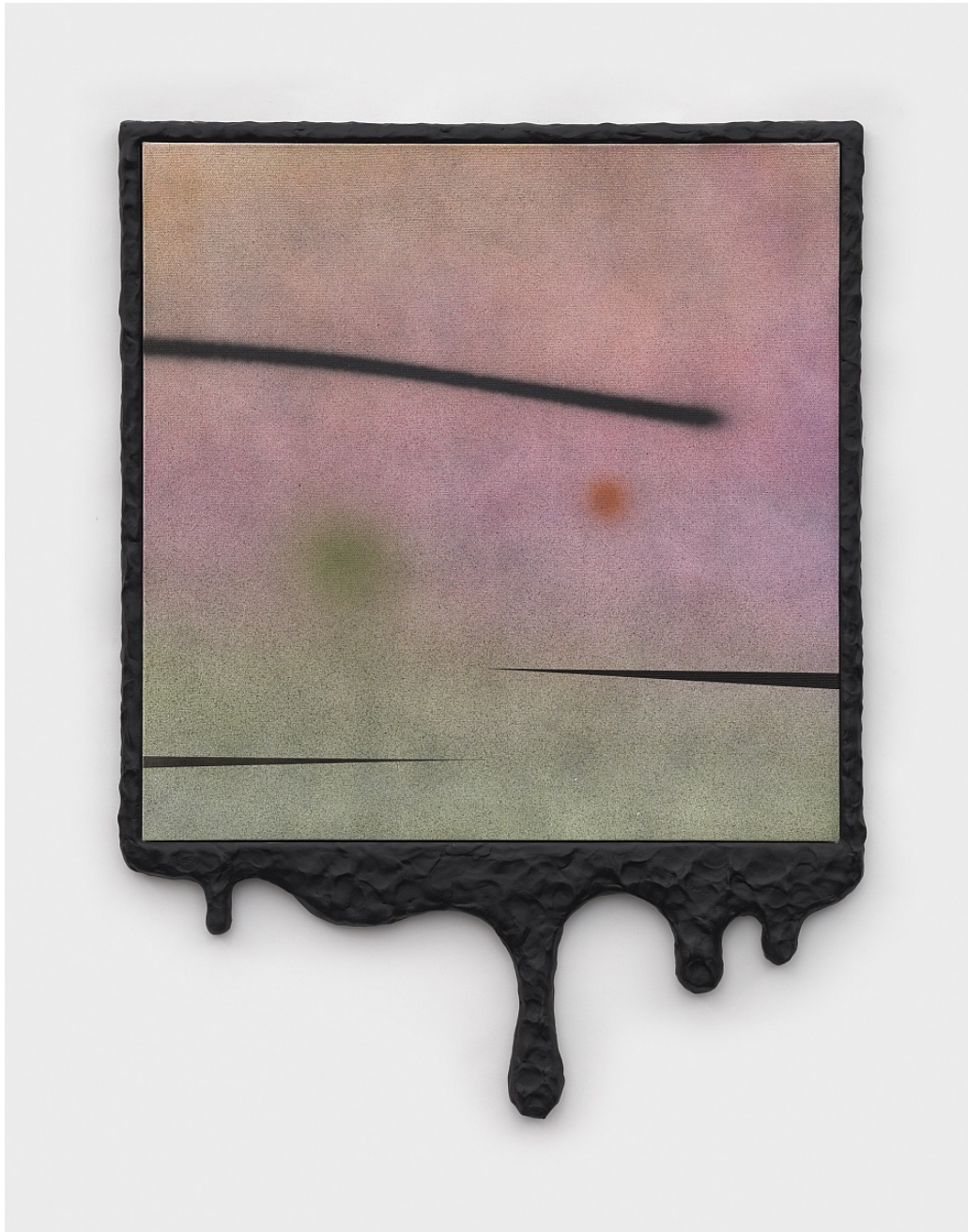
Wendy White  
*Sunrise (Dripping Violet)*, 2022  
Acrylic on canvas, painted wood frame, steel, cotton rope, dibond  
58 x 48 cm / 23 x 19 in

# GAA GALLERY



Wendy White  
*Sunset (Dripping Green)*, 2022  
Acrylic on canvas, painted wood frame, steel, cotton rope, dibond  
58 x 48 cm / 23 x 19 in

# GAA GALLERY



Wendy White  
*Sunrise (Dripping Pink)*, 2022  
Acrylic on canvas, painted wood frame, steel, cotton rope, dibond  
58 x 48 cm / 23 x 19 in

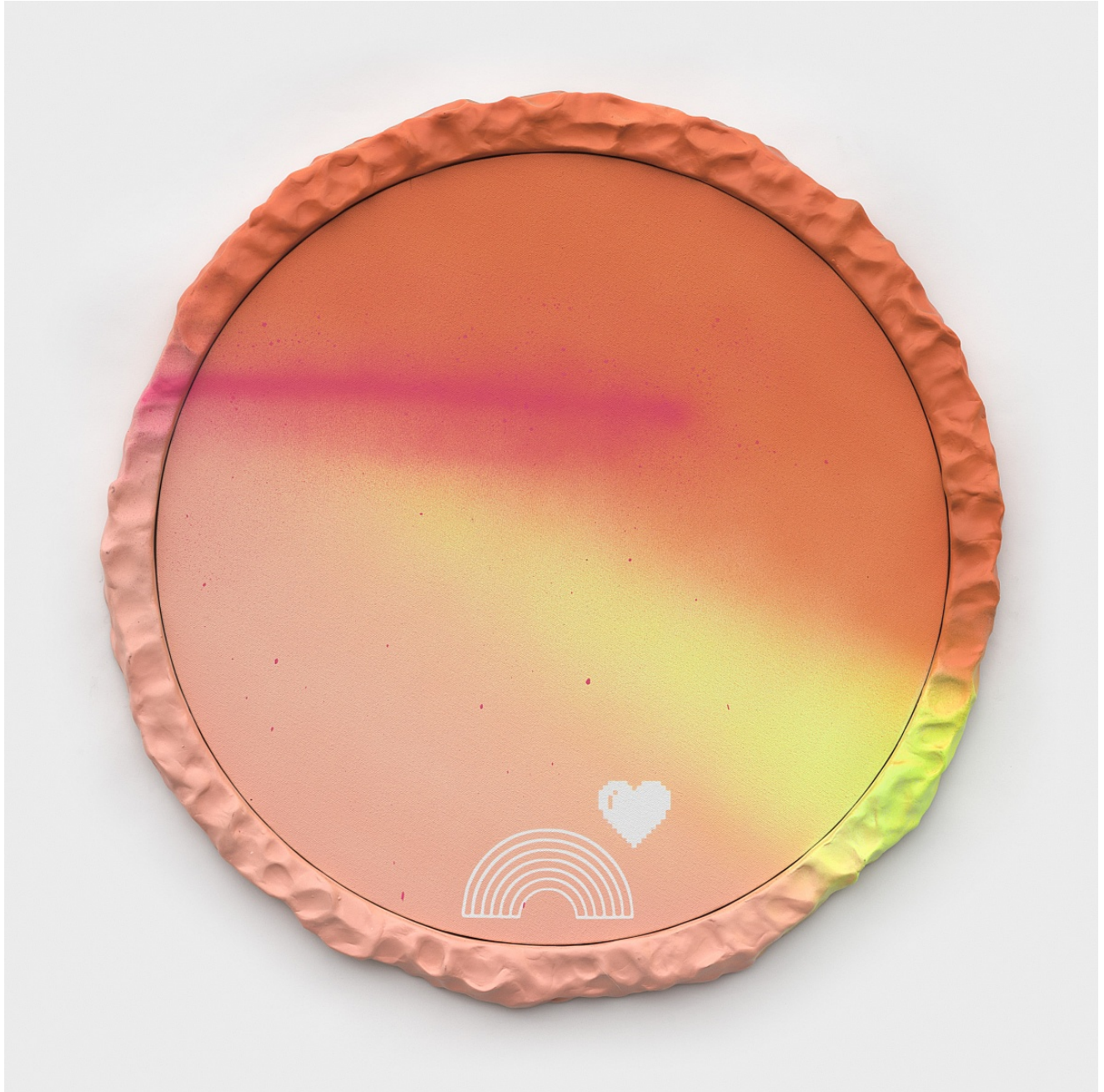
# GAA GALLERY



Wendy White  
*The Sun (Dripping)*, 2022  
Acrylic on canvas, painted wood frame, steel, cotton rope, dibond  
Diameter: 57 cm / 22 1/2 in

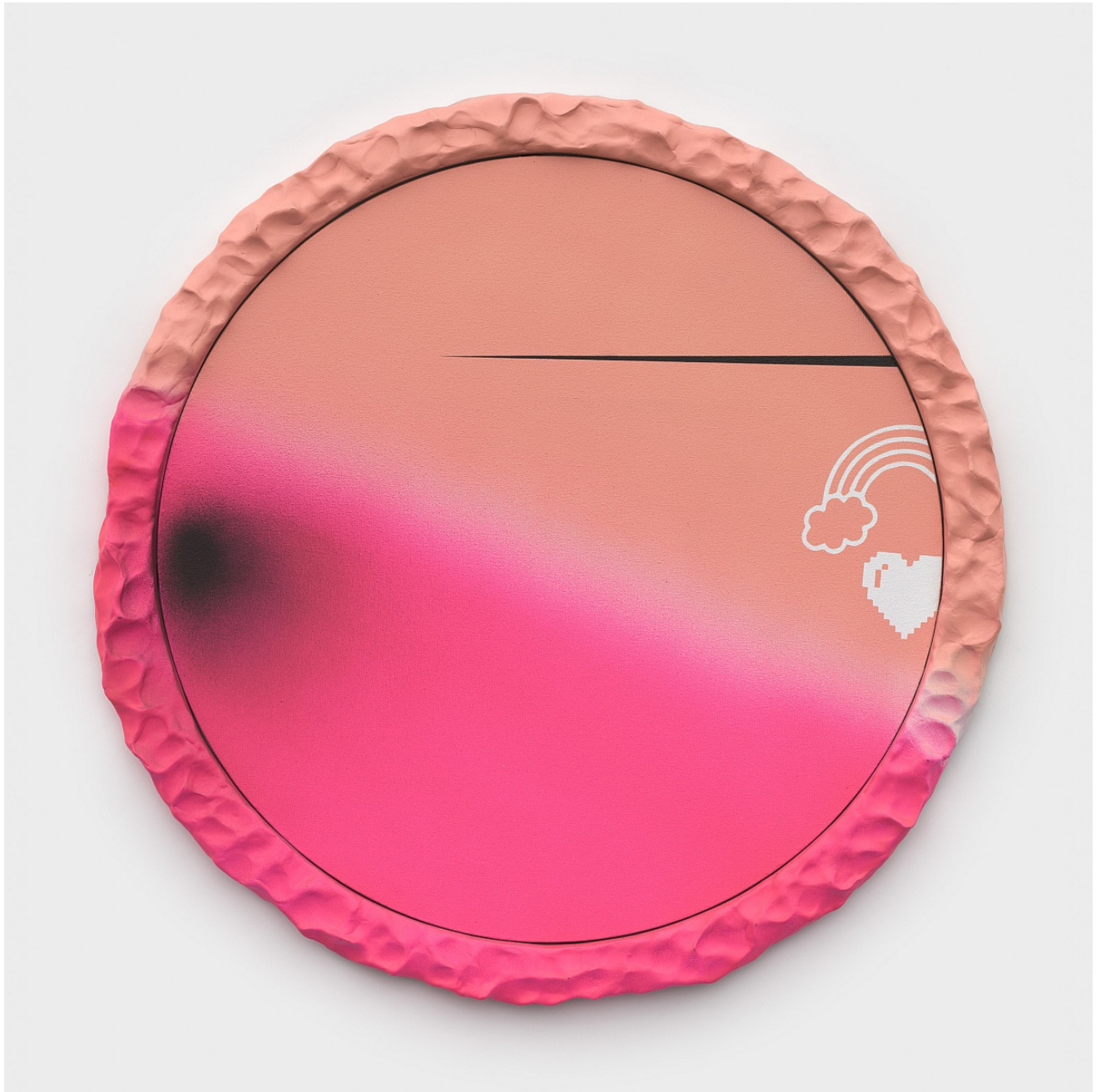


# GAA GALLERY



Wendy White  
*Lens Flare (pixel heart/rainbow)*, 2021  
Acrylic on canvas, wood, epoxy resin  
Diameter: 58.5 cm / 23 in

# GAA GALLERY



Wendy White  
*Lens Flare (pink/orange)*, 2021  
Acrylic on canvas, wood, epoxy resin  
Diameter: 58.5 cm / 23 in

# GAA GALLERY



Wendy White  
*Lens Flare (rain cloud)*, 2022  
Acrylic on canvas, wood, epoxy resin  
Diameter: 38 cm / 15 in

# GAA GALLERY



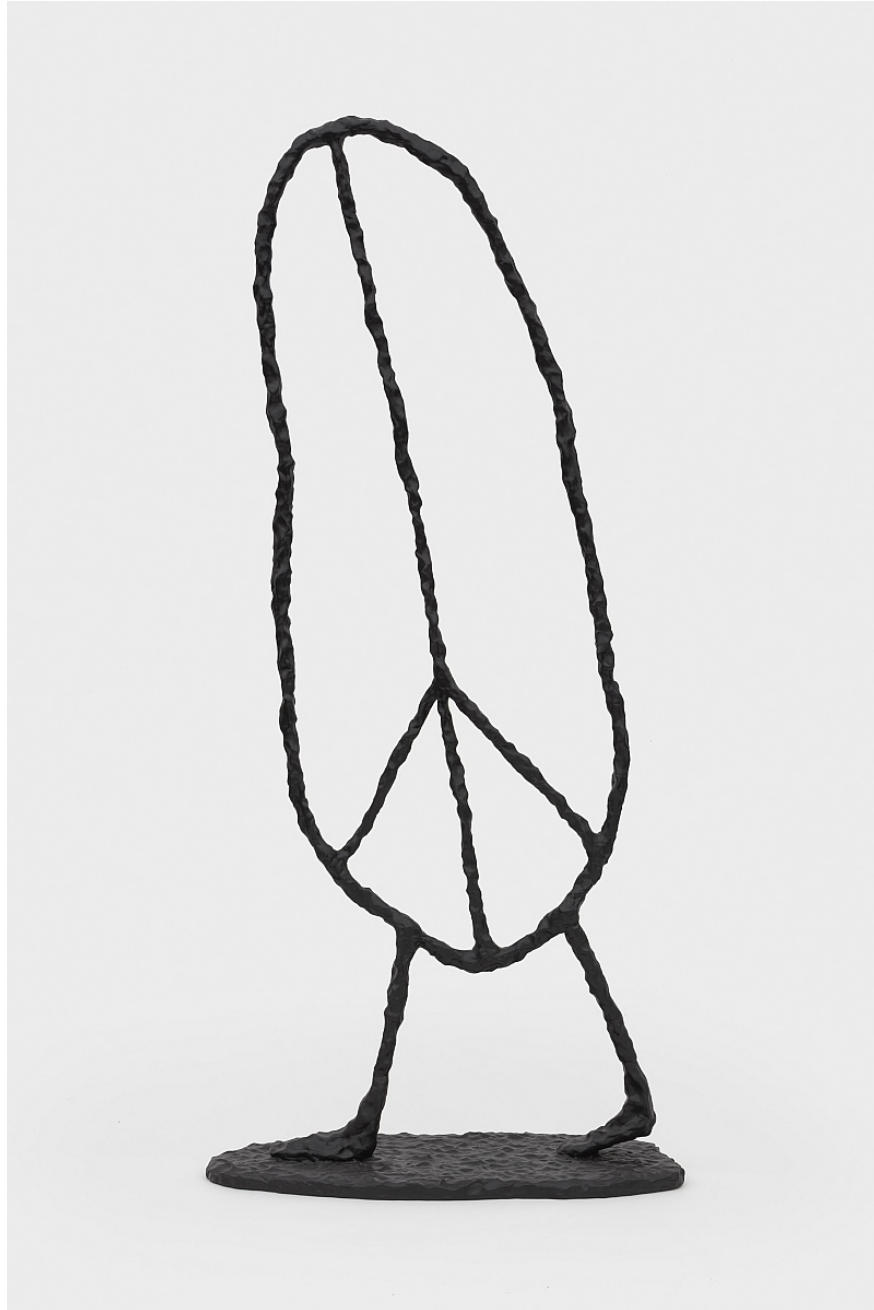
Wendy White  
*Peace (In Tact)*, 2022  
Epoxy resin, PVC  
40.5 x 35.5 x 2.5 cm / 16 x 14 x 1 in



Wendy White  
*Peace (Three Drips)*, 2022  
Epoxy resin, PVC  
48 x 30.5 x 2.5 cm / 16 x 14 x 1 in



Wendy White  
*Peace (One Drip)*, 2022  
Epoxy resin, PVC  
43 x 35.5 x 2.5 cm / 17 x 14 x 1 in



Wendy White  
*Low Relief (Alone in Public) II, 2022*  
Epoxy resin, wood, aluminum  
128 x 57 x 28 cm / 50 1/2 x 22 1/2 x 11 in



Wendy White  
*Peace (Resigned)*, 2022  
Epoxy resin, aluminum  
58 x 34 x 18 cm / 23 x 13 1/2 x 7 in





Wendy White  
*Pixel Heart (Rough)*, 2022  
Epoxy resin, PVC  
38 x 41 x 2.5 cm / 17 x 14 x 1 in

# GAA GALLERY

## WENDY WHITE

### BORN

1971, Deep River, Connecticut, USA

### SELECTED SOLO + TWO PERSON EXHIBITIONS + INSTALLATIONS

- 2022 *Sunset Drift*, Gaa Gallery, Provincetown, MA, USA (Upcoming)  
*Low Relief*, Shulamit Nazarian, Los Angeles, CA, USA
- 2021 *Low Pressure*, Museum Goch, Germany  
*Mark and Phil*, Denny Dimin, New York, NY, USA  
*Airlok or Gazing into the Void* (with Julia Wachtel), Von Ammon Co, Washington DC, USA
- 2020 *Suk it Kevin*, New Release, New York, NY, USA  
*Peace/L ve*, COUNTY, Palm Beach, FL, USA
- 2019 *Racetrack Playa*, Shulamit Nazarian, Los Angeles, CA, USA
- 2018 *Natural Light*, Andrew Rafacz, Chicago, IL, USA  
*Rainbow Bridge*, Kaikai Kiki, curated by Takashi Murakami, Tokyo, Japan  
*American Idyll*, SCAD Museum of Art, Savannah, GA, USA  
*Oil Slicks*, David Castillo Gallery, Miami, FL, USA  
*Loves*, Gallery 1600, SCAD Atlanta, GA, USA
- 2017 *Kelly Girl*, VAN HORN, Düsseldorf, Germany  
Brian Calvin | Wendy White, Cabinet, Milan, Italy  
*Gypsy Wagon*, (with Justin Adian), CAPITAL, San Francisco, CA, USA
- 2016 *Santa Cruz*, Eric Firestone,, New York, NY, USA
- 2015 *Skiing*, Galerie Jérôme Pauchant, Paris, France  
*Double Vanity*, Sherrick & Paul, Nashville, TN, USA  
*12th Man*, David Castillo, Miami, FL, USA
- 2014 *El Campo*, VAN HORN, Düsseldorf
- 2013 *CURVA*, M Building, Miami, FL, USA  
*Pick Up a Knock*, Andrew Rafacz, Chicago, IL, USA  
*Wendy White*, Maruani Noirhomme, Brussels
- 2012 *Pix Vää*, Leo Koenig, Inc., New York, NY, USA  
*En Asfalto*, Galeria Moriarty, Madrid, Spain  
*Radio Lampor*, VAN HORN, Düsseldorf, Germany  
*So Athletic* (with Henning Strassburger), Kunstverein Rosa-Luxemburg-Platz, Berlin, curated by Suzanne Prinz  
*Performing Painting* (with José Parlá), curated by Melissa Messina and Isolde Brielmaier Savannah College of Art & Design, Savannah, GA, USA
- 2011 *6 Years/6 Works*, University of Tennessee, Chattanooga
- 2010 *French Cuts*, Andrew Rafacz, Chicago, IL, USA  
*Up w/Briquette*, Leo Koenig, Inc., New York, NY, USA
- 2009 *Feel Rabid or Not*, Galeria Moriarty, Madrid, Spain
- 2008 *Autokennel*, Leo Koenig, Inc., New York, NY, USA
- 2006 *Chunk Lite*, Solomon Projects, Atlanta, GA, USA
- 2006 *Wendy White*, Sixtyseven, New York, NY, USA

### SELECTED GROUP EXHIBITIONS

- 2022 *SOWIESO (Anyhow)*, Omstand, Arnhem, Netherlands
- 2021 *Fade to Fade*, Library Street Collective, Detroit, MI, USA  
*EXPEDITION*, curated by John Newsom, Brattleboro Museum & Art Center, Brattleboro, VT, USA  
*Coloring*, UK Art Museum, Lexington, KY, USA  
*Una Farfalla Nello Spazio*, Arte 92, Madrid, Spain  
*Fight Like a Girl*, VAN HORN, Düsseldorf, Germany  
*100 Sculptures*, Anonymous Gallery, New York, NY, USA

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## (SELECTED GROUP EXHIBITIONS CONT.)

- 2021 *Recent Acquisitions*, Abroms-Engel Institute for Visual Arts, Birmingham, AL, USA  
*For Calder (in Motion)*, Launch F18, New York, NY, USA  
*Home and Away: Selections from Common Practice*, Miles McEnery Gallery, New York, NY, USA
- 2020 *Hold on Tight*, Shulamit Nazarian, Los Angeles, CA, USA
- 2019 *ACE: Art on Sports, Promise, and Selfhood*, University at Albany Art Museum, Albany, NY, USA  
*Wide World of Sports*, Eric Firestone Gallery, East Hampton, NY, USA  
*Downtown Painting*, curated by Alex Katz, Peter Freeman Inc., New York, NY, USA  
*Globe as a Palette: Contemporary Art from the Taguchi Art Collection*, Hokkaido Obihiro Museum of Art, Obihiro; Kushiro Art Museum, Hokkaido; Hakodate Museum of Art, Hokkaido; Sapporo Art Museum, Japan  
*The Celebration of Painting*, curated by Christina Kang, Sophis Gallery, Seoul, Korea  
*Notebook*, curated by Joanne Greenbaum, 56 Henry, New York, NY, USA  
*Highs & Lows*, curated by Justin Adian, Mast Books, New York, NY, USA
- 2018 *The World's Game: Fútbol and Contemporary Art*, curated by Franklin Sirmans and Jennifer Ignacio, Pérez Art Museum, Miami, FL, USA  
*BURNT*, curated by Leo Fitzpatrick, Marlborough Contemporary, New York, NY, USA  
*The Strangeness Will Wear Off*, David Castillo Gallery, Miami, FL, USA  
*100 Sculptures*, curated by Joseph Ian Henrikson and Todd von Ammon, Anonymous Gallery, Mexico City, Mexico  
*Grafik*, curated by Ryan McGinness, Harper's Books, East Hampton, NY, USA  
*Xeriscape*, Library Street Collective, Detroit, MI, USA  
*Focus III: I'll see it when I believe it*, Works in the private collection of Jack and Rebecca Drake, Abroms Engel Institute for the Visual Arts, University of Alabama, Birmingham, AL, USA
- 2017 *The Art Show: Art of the New Millenium in Taguchi Art Collection*, The Museum of Modern Art, Gunma, Japan  
*No burden as heavy*, David Castillo Gallery, Miami, FL, USA  
*Broken Language*, Shulamit Nazarian, Los Angeles, CA, USA  
*Man Alive*, Maruani Mercier Gallery, Brussels, Belgium
- 2016 *Mount Analogue*, curated by Neville Wakefield, Performance Ski, Aspen, CO, USA  
*Temporary Highs*, curated by Lindsay Howard, bitforms, New York, NY, USA
- 2015 *Full of Peril and Weirdness: Painting as a Universalism*, M Woods, Beijing, China  
*Painting is Not Doomed to Repeat Itself*, curated by John Yau, Hollis Taggart, New York, NY, USA  
*All Killer No Filler*, Eric Firestone Gallery, East Hampton, NY, USA  
*Outta Town Sh\*t*, curated by Nina Chanel Abney, Kravets & Wehby, New York, NY, USA  
*Taguchi Hiroshi Art Collection: A Walk around the Contemporary Art World after Paradigm Shift*, The Museum of Fine Arts Gifu, Japan  
*Power Objects: The Rogers & Weisenbacher Collection*, Urban Institute for Contemporary Arts, Grand Rapids, MI, USA  
*Any Given Sunday*, Fine Arts Center Gallery, University of Arkansas, Fayetteville, AR, USA
- 2014 *Fútbol: The Beautiful Game*, curated by Franklin Sirmans, Los Angeles County Museum of Art, Los Angeles, CA, USA  
*Amerika*, David Castillo Gallery, Miami, FL, USA  
*Thinking Through Painting*, Royal Swedish Academy, Stockholm, Sweden  
*Go With the Flow*, The Hole, New York, NY, USA  
*Frameshift*, Denny Gallery, New York, NY, USA  
*Metabolic Bodies*, David Castillo, Miami, FL, USA
- 2013 *The Digital Divide*, curated by Henning Strassburger, Sies + Höke, Düsseldorf, Germany  
*Seventh-Inning Stretch*, curated by Carlo McCormick, Eric Firestone Gallery, East Hampton, New York, NY, USA  
*All Fucking Summer*, Gavlak, Palm Beach, FL, USA  
*XSTRACTION*, The Hole, New York, NY, USA  
*After Hours 2: Murals on the Bowery*, Art Production Fund, New York, NY, USA
- 2012 *Hue & Cry*, curated by Vladimir Restoin-Roitfeld, Space S2, Sotheby's, New York, NY, USA  
*Idealizing the Imaginary: Invention and Illusion in Contemporary Painting*, curated by Dick Goody, Oakland University Art Gallery, Rochester, MI, USA
- 2011 *A Painting Show*, Harris Lieberman, New York, NY, USA  
*Informal Relations*, Indianapolis Museum of Contemporary Art, Indianapolis, IN, USA

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## (SELECTED GROUP EXHIBITIONS CONT.)

- 2011 *A Painting Show*, Harris Lieberman, New York, NY, USA  
*Informal Relations*, Indianapolis Museum of Contemporary Art, Indianapolis, IN, USA
- 2010 *Third Thoughts*, CCA Andratx, Mallorca; curated by Barry Schwabsky and Carol Szymanski  
*Graphic Abstraction*, SCAD Hong Kong  
*I'll Let You Be in my Dreams if I Can Be in Yours*, Fredericks & Freiser, New York, NY, USA  
*Shape Language*, Nicole Klagsbrun, New York, NY, USA  
*Borderland Abstraction*, curated by Hesse McGraw, Bemis Center for Contemporary Arts, Omaha, NE, USA  
*Vivid: Female Currents in Painting*, curated by Janet Phelps, Schroeder Romero, New York, NY, USA
- 2009 *Maximal Minimal*, curated by Nini Bonavoglia, Primopiano, Lugano, Italy  
*Rattled by the Rush*, Andrew Rafacz, Chicago, IL, USA  
*Mergers & Acquisitions*, Atlanta Contemporary Art Center, Atlanta, GA, USA
- 2008 *Pure Optic Ray*, Fred, Leipzig, Germany  
*Insideout*, Galeria Moriarty, Madrid, Spain
- 2007 *Late Liberties*, curated by Augusto Arbizo, John Connelly Presents, New York, NY, USA
- 2006 *Norf\*kneasters Take Pluto*, curated by Nicole Eisenman, Pluto, Brooklyn, New York, NY, USA  
*Twist it Twice*, curated by Franklin Evans, Moti Hasson Gallery, New York, NY, USA  
*Twenty Eight Days*, Wendy Cooper Gallery, Chicago, IL, USA
- 2004 *Too Few the Opportunities*, curated by Josh Smith, So Many the Mistakes, Champion Fine Art, Brooklyn, NY, USA

## PROJECTS + COMMISSIONS

- 2022 Commission, Raincloud (Neon Signs on Overcast Days), SCAD Lacoste, France
- 2021 Commission, Rainbow Drift, hand-painted mural, Kranzberg Arts Foundation, St. Louis, MO, USA
- 2020 Sea Foam (Convertible), solo booth, Shulamit Nazarian, The Armory Show, New York, NY
- 2019 Free Beer Tomorrow, UNTITLED VIP Lounge, Miami Beach, FL, USA  
Body Shop, CLEA RSKY, Brooklyn, NY, USA  
Commission, Rocket Mortgage Field House, Cleveland; Detroit Pistons Practice Facility, Detroit, MI, USA  
Rainbow Bridge (Bifrost), site-specific painting, The Belt, Detroit, MI, USA
- 2017 Commission, Mercedes-Benz Stadium, Atlanta, GA, USA  
JEANS, Rawson Projects, New York, NY, USA
- 2016 OVERRIDE | A Billboard Project, presented by EXPO Chicago, Chicago, IL, USA  
No Pressure, site-specific installation, Drake One Fifty, Toronto, Canada
- 2015 What a Letdown, solo booth, Rawson Projects, NADA Miami Beach, Miami, FL, USA  
Redidas®, Rawson Projects, New York, NY, USA
- 2014 We, Incubate Festival Arts Program, Tilburg, Netherlands  
Madrid Me Mata, Arts & Leisure, New York, NY
- 2013 Solo booth, Kustera Projects, UNTITLED Miami Beach, Miami, FL, USA  
After Hours 2: Murals on the Bowery, Art Production Fund, New York, NY, USA
- 2012 Solo booth, Galeria Moriarty, ARCO Madrid, Madrid, Spain

## SELECTED, AWARDS, GRANTS, + FELLOWSHIPS

- 2019 Tieger Mentor in the Arts, Cornell University
- 2012 Painting Fellowship, NYFA
- 2008 Grant, Artists' Fellowship, Inc.
- 2005 Grant, George & Helen Segal Foundation
- 2004 The Space Program, Marie Walsh Sharpe Art Foundation, NYC
- 2001 Leon Golub Scholarship, Rutgers University

## EDUCATION

- 2003 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
- 1993 BFA, Savannah College of Art & Design, Savannah, GA

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## SELECTED PRESS

- 2021 Fateman, Johanna. "Wendy White," *The New Yorker*.  
Jenkins, Mark. "Wachtel & White," *The Washington Post*.  
Frost, Heiner. "Tiefdruck im Museum Goch," *Niederrhein Nachrichten*.  
Settnik, Anja. "Wendy White mit Ausstellung von Malerei im Museum Goch," *Rheinische Post*.  
"Wendy White: Low Pressure," *Niederrhein Nachrichten*.  
Armstrong, Annie. "Come Collect Your 1-up from Julia Wachtel and Wendy White's New Show," *GARAGE*.  
"Julia Wachtel, Wendy White at Von Ammon Co," *Contemporary Art Daily*.
- 2020 Boucher, Brian. "Welcome to the Armory Fair. It's Huge. It's Hectic. Would You Like an Audio Guide?," *The New York Times*.  
Cohen, Alina. "The 10 Best Booths at The Armory Show," *Artsy*.  
Ratcliff, Darryl. "The Public Trust gallery scores a win with sport-focused exhibition," *The Dallas Morning News*.
- 2019 "Looking at Sports as Powerful Modes of Human Expression," *Hyperallergic*.
- 2018 Dluzen, Robin. "Critic's Pick: Wendy White at Andrew Rafacz," *Visual Arts Source*.  
Zarley, B. David. "Crushing the Can: Wendy White," *New American Paintings*.  
Creahan, D. "'Burnt, curated by Leo Fitzpatrick' at Marlborough Contemporary," *Art Observed*.  
"Denim makes a comeback," *Cultured Magazine*.  
Boucher, Brian. "Introducing 'Vacation,' the New York Gallery Timeshare That's Signed Up a Dozen Global Dealers," *Artnet News*.
- 2017 Desmarais, Charles. "Good things in threes: New S.F. galleries bloom," *San Francisco Chronicle*.
- 2016 Davis, Ben. "This is the Art that Mattered from the 2016 Presidential Election," *Artnet*.  
Dunne, Carey. "From Kass to Kruger to Koons, Artists Overwhelming Endorse Hillary Clinton for President," *Hyperallergic*.  
Russeth, Andrew. "Wendy White Designs Pro-Hillary Shirts," *Artnet News*.  
Schwendener, Martha. "Wendy White: Santa Cruz," *The New York Times*.  
Kinsella, Eileen. "18 Female Artists Give Advice to Women Starting Out in the Art World," *Artnet News*.  
Halle, Howard. "Wendy White Santa Cruz," *Time Out New York*.  
Kinsella, Eileen. "Why Neville Wakefield's Next Show Takes Place in an Aspen Ski Shop," *Artnet News*.  
Carichini, Mauro. "Santa Cruz, Wendy White espone a New York la vita da spiaggia californiana," *New York Stuff*.  
Lehrer, Adam. "6 Can't-Miss Art Shows of the Week of June 20, 2016," *Forbes*.  
Farley, Michael Anthony. "This Week's Must-See Art Events: Summer in the City," *Art F City*.  
Steadman, Ryan. "8 Things to Do in New York's Art World by June 25," *Observer*.  
Zhong, Fan. "Neville Wakefield Wants His MTV," *W Magazine*.
- 2015 Steer, Emily. "New Establishment: Wendy White," *Elephant Magazine*.  
Martinez, Alanna. "NADA Miami Beach is Still a Place for New Discoveries," *New York Observer*.  
Indrisek, Scott. "Don't Call Me Scrappy: NADA Evolves, But Doesn't Lose it's Soul," *Artinfo*.  
Sjostrom, Jan. "Outside Art Basel, NADA, Miami Project and Art on Paper Intrigue," *Palm Beach Daily News*.  
Bryson, Jessie. "Art Talk: Interview with New York Artist Wendy White," *The Beijinger*.  
Small, Rachel. "10 Picks from NADA 2015," *Interview Magazine*.  
Indrisek, Scott. "Delusional Shopping at NADA New York," *Blouin Artinfo*.  
Stopa, Jason. "How Man Caves and Mirrors Meet Painting: An Interview with Wendy White," *Art in America*.  
Ciccarone, Erica. "Double Vanity: Wendy White," *Nashville Arts Magazine*.  
Wendy White, 12th Man: An Exclusive Portfolio, *Modern Painters*.  
Schwabsky, Barry. "The Zeitgeist of No Zeitgeist: MoMA's 'Forever Now' trumpets art with a shallow sense of tradition," *The Nation*.  
Indrisek, Scott. "Wendy White Rebrands Athletic Wear for LES Pop-Up," *Artinfo*.
- 2014 Indrisek, Scott. "The Best Exhibitions of 2014," *Artinfo*.  
Russeth, Andrew. "A Look Around The Untitled Art Fair in Miami Beach," *ArtNews*.  
Hutson, Laura. "Wendy White: The Country Life Interview," *Nashville Scene*.  
Hutson, Laura. "Soccer, High Tops, and the Reina Sofia: Eight Questions for Wendy White," *Nashville Scene*.  
Hutson, Laura. "Wendy White Exhibits at Sherrick and Paul in November," *Nashville Scene*.  
Stopa, Jason. "September Shows to Know," *Whitewall*.

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## (SELECTED PRESS CONT'D)

- 2014 Indrisek, Scott. "5 Must-See Gallery Shows: 'Go With the Flow' and more," Artinfo.  
"We sell neon' in de Tivolistraat," Brabants Dagblad.  
Robbins, Kelly. "Wendy White: Interview," Studio International.  
Robberts, Maud. "Incubate luistert perkeergarage Tivoli op," dichtbij.  
Indrisek, Scott. "Wendy White Channels Soccer Fever, Almodovar, and Madrid," Artinfo.  
Martin, Alison. "Wendy White Pays Tribute to Spain at East Harlem Project Space," Arte Fuse.  
Russeth, Andrew. "6 Things to Do in New York's Art World Before July 18," NY Observer.  
Slenske, Michael. "Spray it Loud," W Magazine.  
Fargo, Jason. "The Beautiful Game: Is Football Art?" BBC.com.  
Mancini, Matt. "Wendy White at Andrew Rafacz," Chicago Contemporary Art Seminar.
- 2013 "Wendy White," Dust Magazine.  
"ABMB Artist Wendy White Tells Us to 'Leave it All On the Field,'" Huffington Post.  
Cristello, Stephanie. "Rainbow Kick - Wendy White, Pick Up a Knock," New American Paintings.  
Markus, Liz. "Wendy White: Pick Up a Knock," Huffington Post.  
Berni, Alessandro. "The Magnificent 9 New York," Artribune (Italy).  
Maida, Stephanie. "Everything You Need to Know This Week on New York's Art Scene," Guest of a Guest.  
Russeth, Andrew. "12 Things to Do in New York's Art World," New York Observer, June 10. "Art de grand échelle," Elle Déco Belgium.  
Stopa, Jason. "Whitehot Watch," Whitehot Magazine.  
Wilson, Michael. "Spotlight: Wendy White," New American Paintings.  
"Fine Art Profile: Wendy White," Creative Quarterly.
- 2012 Vogel, Carol. "The Art World, Blurred," The New York Times.  
Fee, Brian. "A Celebration of City Living: Wendy White at Leo Koenig," New American Paintings.  
Stewart-Sanabria, Denise. "Wendy White," Art Papers.  
Dupont, Brian. "Dividing Line: Wendy White at Leo Koenig," Idiom Magazine.  
Yau, John. "On Top of the Rubble: Recent Work by Wendy White," Hyperallergic.  
Hauser, EJ. "Wendy White," BOMB Magazine.  
Andreu, Jeronimo. "El arte deja corre el aire," El Pais.  
Peña, Arthur. "Wendy White Interview," Curbs and Stoops.  
Zevitas, Steven. "Twelve Must-See Painting Shows: Sept 2012," Huffington Post.  
Hersh, Allison. "SCAD Alumni Conduct Dueling Dialog," Savannah Morning News.  
"100 Fall Shows to See Around the World," Modern Painters.  
Rhodes, David. "A Letter to Moira Dryer," The Brooklyn Rail.  
Müller, Regine. "Unbürokratische Co-Existenz," Handelsblatt.  
Wach, Alexandra. "Schöner Wohnen Mit Punk," Artnet.de.  
Kann, Oliver and Frederik, Frede. "Wendy White," interview, Freunde von Freunden.
- 2011 Crumb, Michael. "The Year in Visual Arts Top Ten," Chattanooga Pulse.  
Crumb, Michael. "Relativity of Abstraction: Wendy White," Chattanooga Pulse.  
"Wendy White: 6 Years/6 Works," Chattanooga Times Free Press.  
Vitamin P2: New Perspectives in Painting, ed. Matthew Price, essay by Barry Schwabsky, Phaidon Inc.  
"Wendy White: 6 Years/6 Works," Chattanooga Times.  
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Southern Poverty Law Center, Montgomery, AL  
Jiménez-Colón Collection, Puerto Rico  
Takashi Murakami, Tokyo, Japan  
Art Museum at the University of Kentucky, KY  
Taguchi Art Collection, Japan  
UBS Art Collection, Zurich  
ARCO Foundation, Madrid  
Tulip Collection, UK  
Progressive Art Collection  
Saks Fifth Avenue  
Red Bull North America  
Detroit Institute of the Arts, Detroit, MI  
Shinola Hotel, Detroit, MI