

Wilson, William, "Artwalk," Los Angeles Times, (March 24, 1978), Part IV, P. 6.

La Cienega Area

It is hard to imagine golf as a proper subject for art. It is harder still to imagine an artist-golfer accomplished at either game. John White, however, successfully brings the two together in an exhibition of paintings and drawings. Both present highly schematized landscaped diagrams based on golf course topography. Paintings are variations on the 11th hole at the Westchester course.

The final effect may explain to nongolfers why all those fellows in cartoons leave warm houses and attractive wives to play the game. For White, a golf course is mystical and beatific. The symmetrical diagrams wedge themselves in the mind halfway between a mandala and Albert Bierstadt's pantheistic materialism. The space seems to float and vibrate with meaning. You half expect titles like "The Apotheosis of Ben Hogan." To the bemused viewer White comes across as a more engaging eccentric than anyone since William Wylie. (Baum-Silverman Gallery, 8225 Santa Monica Blvd., to April 11.)