

## The Frank M. Doyle Arts Pavilion

presents transformative experience through the arts by focusing on the contemporary visual culture and creates dynamic programming that inspires interaction and dialogue between artists, students, scholars, local and international communities. Designed by architect Steven Ehrlich, the Doyle Arts Pavilion is OCC's on-campus contemporary arts gallery that features a Main Gallery and Project Gallery. Free admission is offered in order to make these experiences accessible for everyone.



### **Receptions**

Feb. 2, Thursday, 5-7 p.m., preview reception  
Feb. 4, Saturday, 2-4 p.m., opening reception with artist walk-thru by Linda White, 2-3 p.m.

### **Artist Talks**

Mar. 8, Wednesday, 12:15-1 p.m., artist walk-thru with Linda White

### **Free admission to gallery and events and free parking on campus**

Special thanks to Meg Linton for introducing Linda White to The Doyle and her inspired thoughts for the exhibition.

*Linda White: Four Decades of Painting from Geometry to Gesture* was organized by Frank M. Doyle Arts Pavilion, and curated by Tyler Stallings, director/senior curator. Major support for exhibitions provided by The Rallis Foundation, Yasuko & John Bush, Sylvia Impert, Orange Coast College Foundation, and Associated Students of Orange Coast College.

Front cover: Linda White, *The Pines*, 1972 (detail), acrylic on canvas, 40 x 42 inches

Back cover: *Wistari*, 1982, oil, crayon on canvas, 67 x 150 inches



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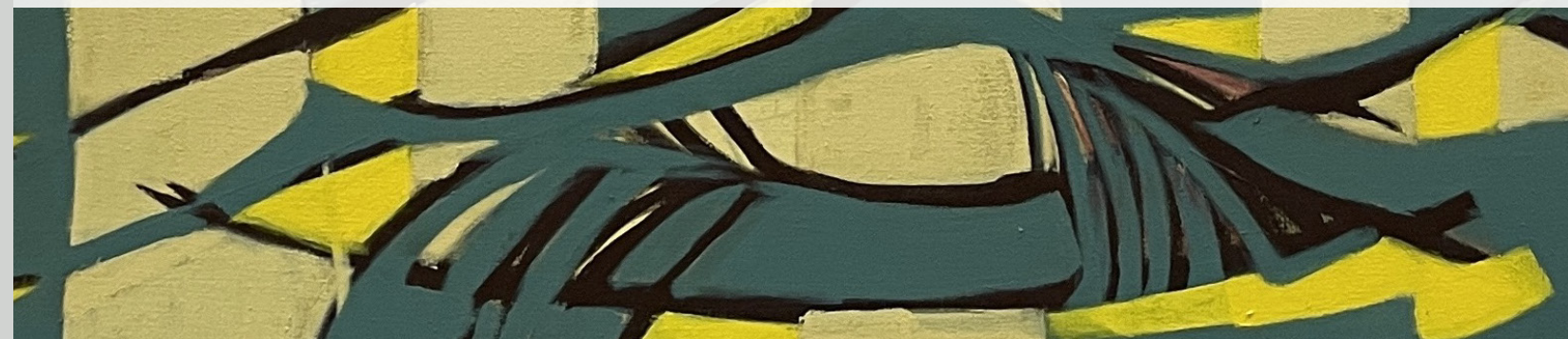
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## LINDA WHITE

Four Decades of Painting From Geometry to Gesture

*A survey exhibition of paintings, drawings,  
and prints from 1972-2020*

**January 30-March 23, 2023**

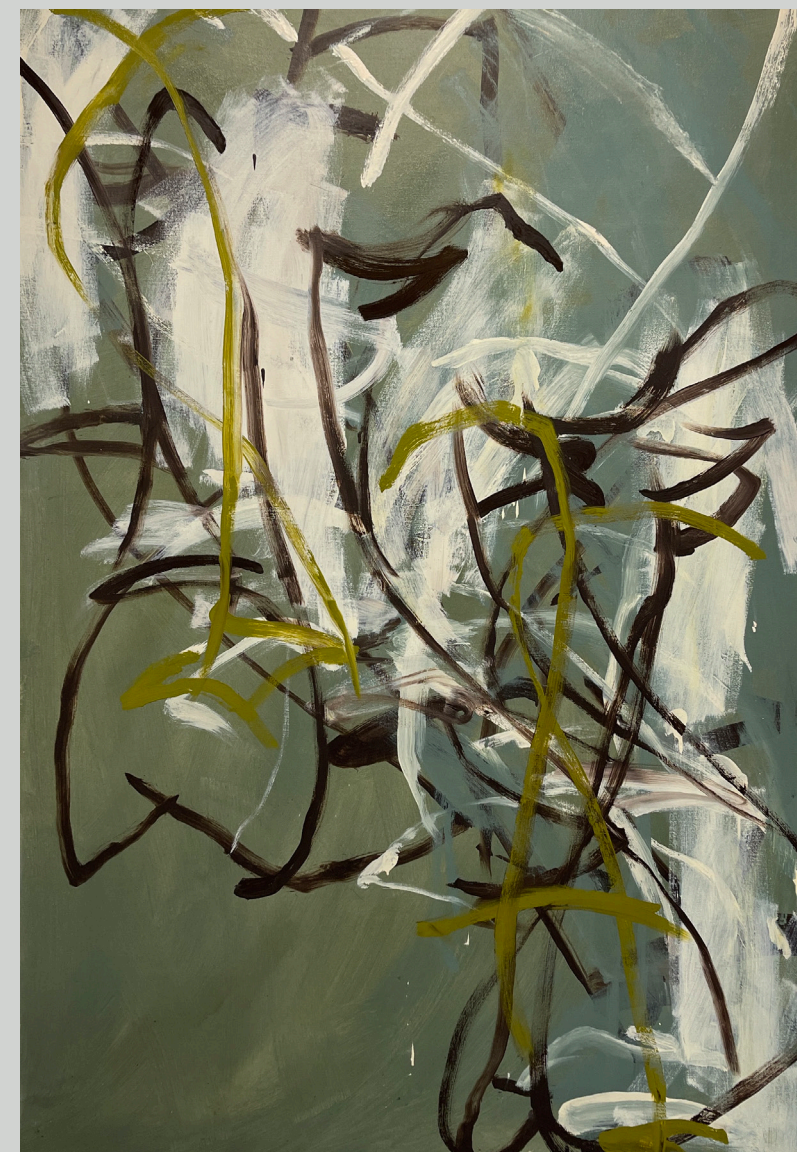


**Linda White: Four Decades of Painting from Geometry to Gesture** is a survey exhibition of paintings, drawings, and prints by Linda White. Living and working in Newport Beach, California, White has been exploring the relationship between abstraction and representation in her prints, drawings, and paintings for four decades, all the while maintaining her abiding interest in the effects of color.

This exhibition is a mini-survey of works selected from 1972 to 2020. Through the decades, her work has been in dialogue with Minimalism, New Image Painting, narrative figuration, and abstraction, inspired by the places she has lived and studied. For over four decades, she has blended her affinities for variations of geometry and gesture.

White, who grew up in Long Beach, California, began her art experience with a painting class at California State University Long Beach in 1961. She continued with classes at the University of Minnesota in 1962, and printmaking and painting classes in Princeton, New Jersey. She also studied art at Tyler School of Art and Architecture at Temple University. She received an MFA with honors from The University of Pennsylvania in 1996.

While on the East Coast, she was in dialogue, through her paintings, with aesthetic explorations in the New York art world. The 1970's was a time of transition from abstract expressionism, geometric, hard-edge, and minimal work, towards lyrical abstraction and, also a resurgence in recognizable, personalized imagery; a repudiation of conceptualism that had declared painting as "dead."



While living in Princeton, she joined the Princeton Art Association and was director of its graphics workshop where one of her teachers suggested she draw inspiration from the world around her. The results of being inspired both by her immediate environment in New Jersey and being in dialogue with the New York art world interests can be seen in White's *The Pines* (1972) and *Series I, II, and III* (1973).

Later, in the 1980's, White developed a technique of applying "slashes" in large-scale multi-panel paintings as in *Wistari* (1982). They evoked a blending of Jasper John's diagonal, grid system paintings and the Painting and Decoration movement that sought to elevate patterning as an extension of abstraction. Her approach was well represented in the exhibition, *Minimalism to Pattern and Decoration* in 1980 at the Nabisco World Headquarters, New Jersey. White's first major solo exhibition was at the New Jersey State Museum in 1983, and featured thirteen large paintings in this style.

Other important exhibitions include *Concentric Circles of Influence: The Birth of Artists' Communities in Central New Jersey* at Princeton University. It focused on notable art communities that developed in central New Jersey beginning in the late 1930s. As the curators stated, "Beginning in the mid-20th century central New Jersey became one such hotbed and played an important role in American cultural life of the last century."

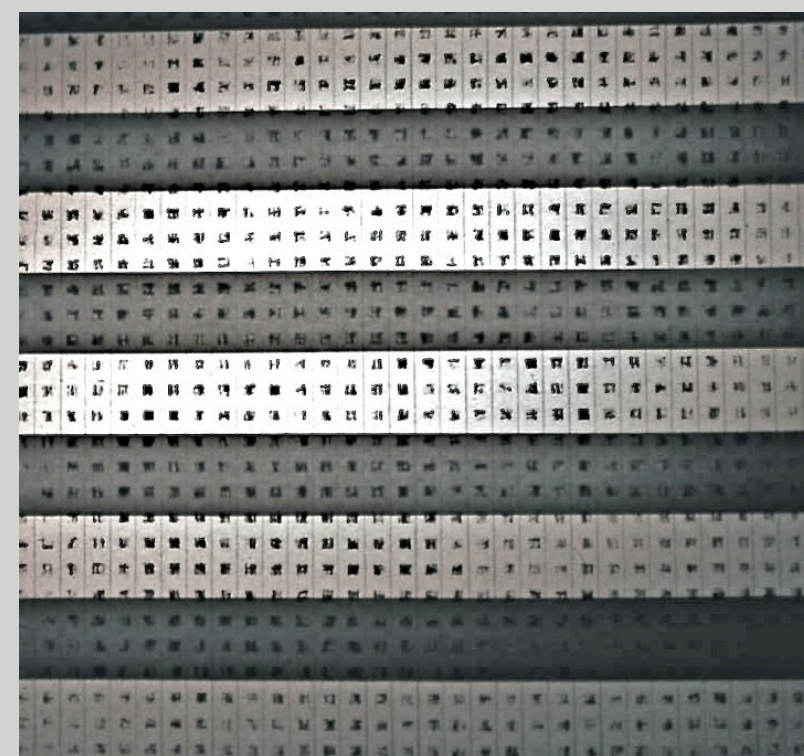
Another important exhibition for White was the inclusion of her work in *40 Years of Women Artists at Douglass Library* at Rutgers Institute for Women and Art. Founded by Joan Snyder and established at the Mabel Smith Douglass Library in 1971, The Mary H. Dana Women Artists Series is the oldest continuous running exhibition space in the United States dedicated to making visible the work of emerging and established contemporary women artists. Here, the importance for White, was again an historical show that made visible the historical context from which she emerged as an artist, who was also a woman.

In the 1980's White joined the Muse Gallery, a cooperative gallery for women artists in Philadelphia. At the time, although contemporary women artists were being shown more, it was still very little and Muse artists members were assured of a solo exhibition as well as group exhibitions every year.

Nearly three decades later, White moved to Newport Beach in 1997. There she moved from the land-locked city of Princeton to one surrounded by the Pacific Ocean. With a studio based on the Balboa Peninsula in Newport Beach, inspiration for her work over the next twenty-five years came from views of the bay, the moored and passing boats, sailing the Pacific, as well as being an avid swimmer. Her abstracted seascape inspirations can variously be seen in her paintings from the late 1990s to 2020, such as *Plunge* (1996) and *Ghost Ship* (2020).



After moving back to Newport Beach, White not only continued with her deep commitment to painting, but she, along with her husband, Tod, also became involved in philanthropy. Their support has included being executive producers of many plays at South Coast Repertory Theater in Costa Mesa and Anaheim's Chance Theater, both located in Orange County. They have also been supporters of the Occidental College's Oxy Arts building which is a vital public space bringing together the Occidental College community, the Northeast Los Angeles community, and local and regional artists in socially conscious dialogue and engagement. Obviously, her own artistic journey has inspired her to support others in the arts too, just as she found support as a young artist that had led to a long and dedicated career as a painter.



Linda White: Four Decades of Painting from Geometry to Gesture presents a peek into Linda White's artistic engagement with abstraction and representation, showing her inspiration from East Coast landscapes to Pacific Coast seascapes.

Tyler Stallings, Director  
Frank M. Doyle Arts Pavilion  
Orange Coast College

Left side, top: *Plunge*, 1996, oil on canvas, 70 x 48 inches; right side, top: *Ghost Ship*, 2020, oil on canvas, 60 x 72 inches; bottom: *Series II*, 1972, acrylic, India ink, pencil on canvas, 40 x 40 inches