

IN THE GALLERIES

Sakoguchi Echoes Bosch

BY HENRY J. SELDIS
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Ben Sakoguchi, that extraordinarily inventive and technically superb printmaker whose latest work is being shown at the Ceeje Gallery, aptly describes himself as a "Mod Bosch."

Like Bosch he deals with phantasmagoric scenes but unlike that Flemish master, this contemporary wunderkind mines both the horrors and the ecstasies of the moment for his imagery, eschewing the invention of phantastic figures since he finds present human behavior fantastic enough as it is.

His complex but beautifully balanced compositions—into which he is beginning to introduce a greater formal order—a bound with frenetic scenes of martial and erotic encounters and contain some very clever commentaries of a variety of contemporary art fads as well.

In many of the works the viewer must search out the scathing social criticism. In some of the largest prints the impact of Sakoguchi's content is almost overshadowed by his incredible technical virtuosity.

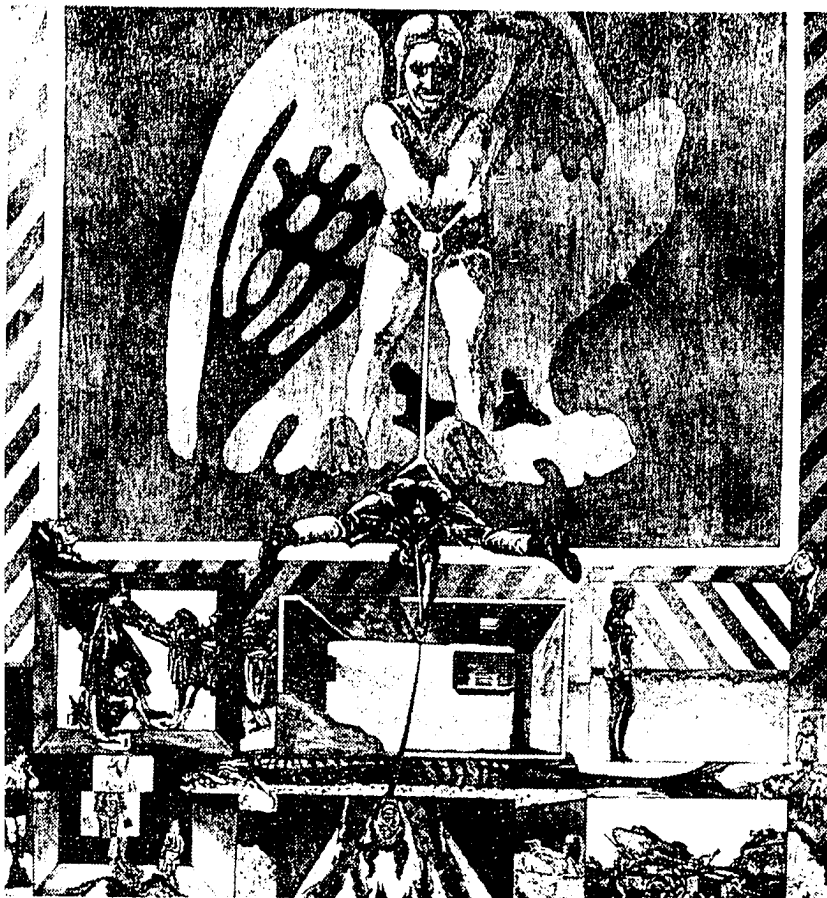
It is neither premature nor chauvinistic to claim that this young Los Angeles artist is emerging as one of America's most important printmakers.

First One-Man Show for Ferenc Csenter

At 30, Ferenc Csenter, a recent arrival from Hungary, emerges as one of the most intriguing young sculptural talents on the local scene. His first one-man show at the Comara Gallery, though it lacks two top pieces that were bought from the Lytton Center Newcomers exhibition by Joseph H. Hirshhorn, offers us a sophisticated and inventive array of metal sculpture, complete with optical aspects and convex surfaces within rather stylized forms evocative of space technology.

In fact, these sculptures would look well on the human establishments on the moon as projected in several Expo '67 displays in Montreal.

But with all their technological air, the best pieces are strangely personal and even poetical, as in the instance of "Formation 9," and "Image 1." The exhibition, though



"ZEBRA DAWN" . . . etched by Ben Sakoguchi.

somewhat crowded, deserves the serious attention of local sculpture collectors.

The Razzle-Dazzle of Mark Richman

It is not really entirely clear to me why some of Mark Richman's strange canvases at the ACA Gallery reminded me of Billy Graham but it may be because they have all the razzle-dazzle of evangelistic persuasiveness without ever penetrating to those spiritual regions which harbor our innermost hopes and fears.

Perhaps it is only the paradox between evident intent and actual behaviour which brings this strange parallel to mind. But there is something so egocentric and basically superficial about these basically expressionistic paintings that they make the artist's claim of divine inspiration, which implies selflessness, hollow indeed.

The playfulness and the joyous colors which distinguish Shirley Schwartz' paintings at the Paideia Gallery may occasionally hide serious technical defi-

ciencies but such really disarming works as "Bright Ideas" and "Oasis", with their tenuous relationship to Klee and their basic joie de vivre make this a rather satisfactory little exhibition of no great consequence but of considerable enjoyment.