

The stuff that suffers most is the Los Angeles plastic sculpture; Peter Alexander's slender wedge is given a mounting much like the building — proletarian monumental — and one can hardly see it. De Wain Valentine's big sucret could likewise use a sparser setting. Craig Kauffman's upside-down hooked sheet of gradually coloured resin, however, looks much better here than at his one-man show at Pasadena; in its environment, a small underlighted room with a black ceiling, it seems as at home as a Maxfield Parrish reprint in your grandmother's drawing room. The colour flows, even "off" the piece, and it's as graceful and as steamy as a Turner.

Peter Plagens, *West-Coast Blues*, Artforum, Volume IX, Number 6, February 1971.