

PETER REGINATO



**P E T E R   R E G I N A T O**

**1994**

APRIL 1 THROUGH APRIL 30, 1994

**ADELSON GALLERIES, INC.**  
**WILLIAM BEADLESTON, INC.**

395 WEST BROADWAY NEW YORK 10012 (212) 334-9027

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Cover: *Happy Happy Joy Joy* (detail), 1993, 110 x 97 x 52 inches

## INTRODUCTION

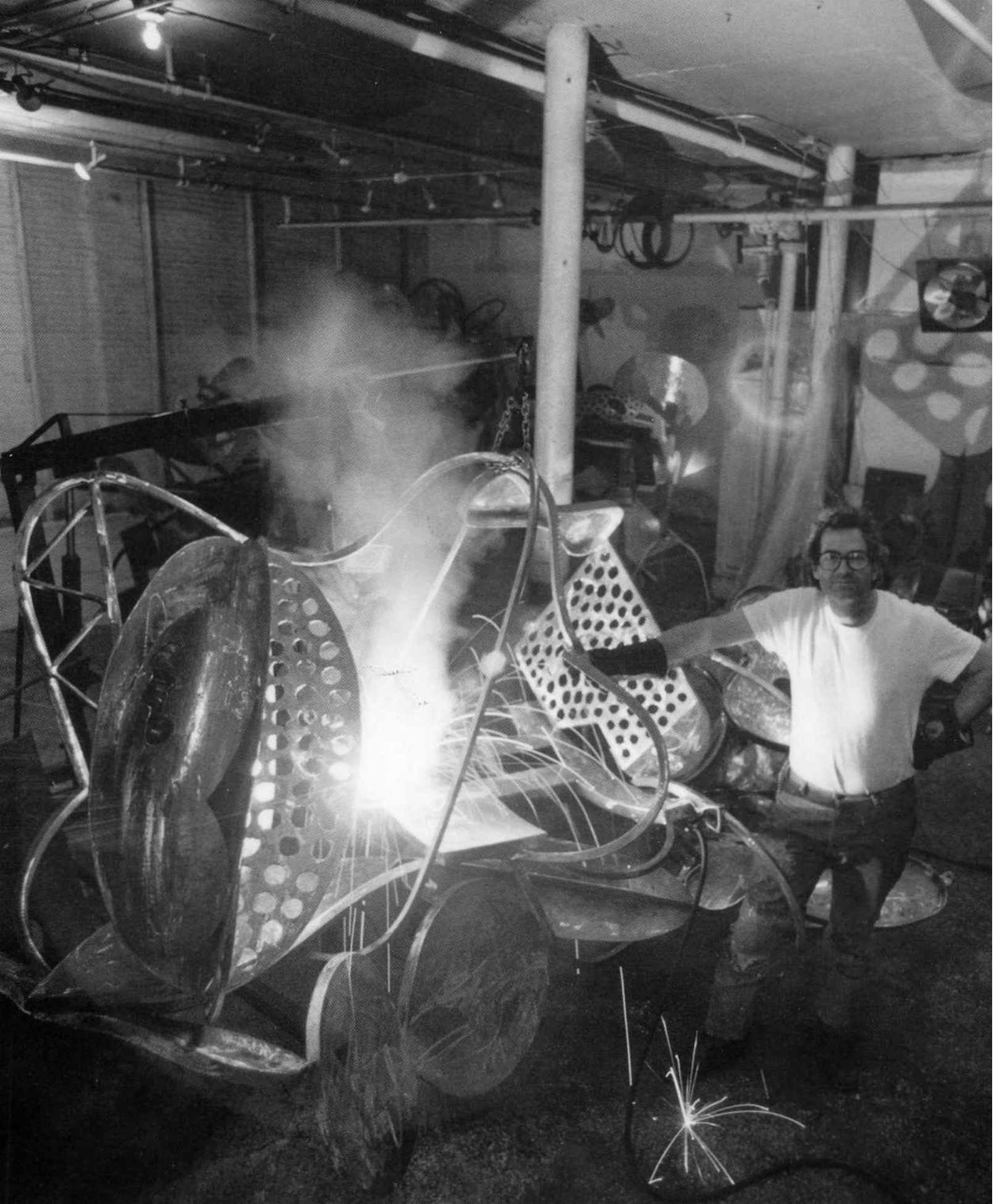
In the two years since Peter Reginato's last one-man exhibition his work has developed significantly. His highly spirited steel constructions have matured with grace and reflect an artist who has gained a profound understanding of his art and material.

The works included in this exhibition use a rich vocabulary of shapes full of imagery that is personal as well as stylish. Upon experiencing these fanciful structures one can't help but be enchanted by the visible nature of the works. Reginato piques the viewer's curiosity with his masterful juggling of shapes and unusual application of fauve-like paint hues.

It is truly a pleasure for us to present these recent works. We hope you will find them as rewarding as we have.

Warren Adelson  
William Beadleston

All works in this catalogue are steel painted with Insl-tron and are suitable for both indoor and outdoor display.



## A CONVERSATION WITH **PETER REGINATO**

*How has your work changed since your last exhibition?*

One thing is the color. I began using silver and white paint. It is very exciting. I was able to darken the pieces without losing color. I also started using glazes again. Another difference you can see right away is that the pieces are denser. I feel it as visual density, shape supported by shape. They are darker and maybe more expressionistic. *Self-portrait*, for example, is different because it feels denser. There is a lot of anger in this piece. Most of my motivation comes from trying to express an idea often lyrical or casual, but *Self-portrait* came out of a darker feeling, I even added teeth.

*Why do you paint your sculpture?*

To me, each shape is individual and should have a different color. Shapes have personalities. They all have names like pod, boat, whirly-gig, watermelon. Painting them helps free-up the structure and allows me to express myself more fully. *Greene Street* is an example. The sculpture has greater possibilities when using paint; it's more radical. Paint can be as lively as the shapes.

*How has your structure changed?*

Some sculptures like *Happy Happy Joy Joy* haven't changed much. Others, like *Tristan*, have a lower center of gravity. Sculptors are always fighting gravity. My concern is engineering, how do they stand. The illusion is that of

casual placement. In some of my pieces, like *You*, I imagine taking a lot of shapes throwing them up in the air and freezing them in space. In others, like *Surrender*, the opposite is true. I've thrown them on the ground.

*What determines the scale of your work?*

The height of my ceiling! No really, I don't use preliminary drawings but I have a concept of a structure in mind. The scale has to do with the size of the shapes I make up. The relationship of those shapes to one another—the weight, the feel—determines how large the work will become. There is a human scale, an intimacy, even in the largest pieces.

*Can you comment on who or what you feel has influenced your work?*

Are you talking about influences or inspiration? That to me is how it happens. I look at something and if I like it, I get influenced by it. Sometimes that doesn't work. It goes in a different direction for reasons I'm not even sure of.

*But have you felt directly influenced by an artist or a specific work of art?*

There was an exhibition at the Guggenheim last year, "Picasso and the Age of Iron" in which there wasn't one artist that did not have some influence on me at some time. I would say that the one particular piece is Picasso's *Woman in the Garden*. Whenever I see that sculpture I can see so much of what I have done and tried to do. With David Smith, Calder, Gonzales, and the earlier Giacometti's, I remember looking at them and thinking about their sculptures, how great they are.

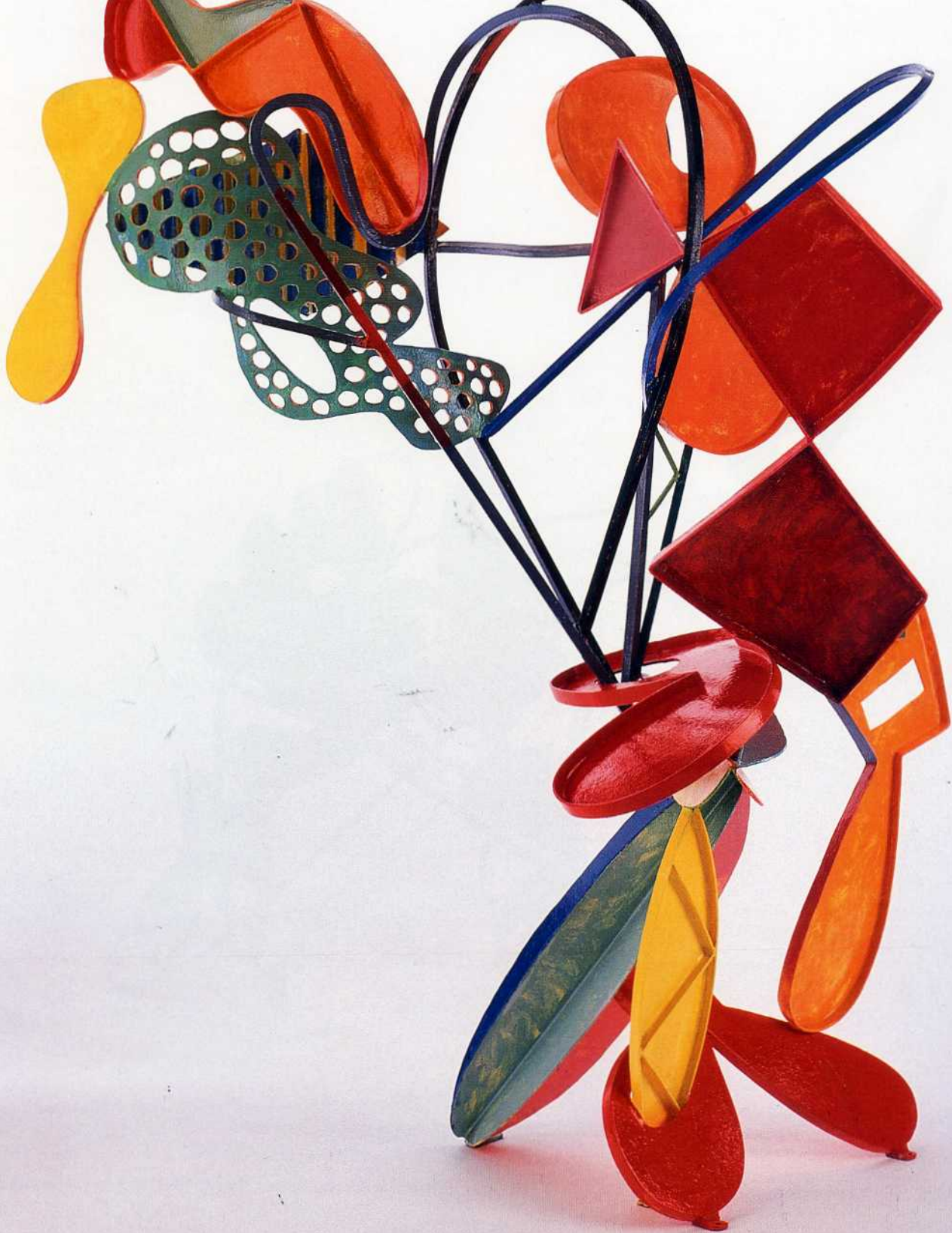


*How do you perceive yourself in terms of your own generation?*

The "common wisdom" in the art world today suggests that in order to make an important statement an artist must take as much out as possible thereby creating something that is empty. I want to do the opposite. I want to make art as full as possible. The only thing I took out of my work was realism. I saw greater possibilities in abstraction. I believe that a new art will contain all the traditional elements—line, form, color, composition, drawing.

I want to leave behind work that is for every generation, no matter what the existing trends are, or the perceived opinion of good and bad. I would like to think that my work will be enjoyed, talked about and maybe even seen as vital to those times; I would like to think it will mean something to whoever is looking at it.

March 1, 1994  
New York



*Happy Happy Joy Joy*, 1993, 110 x 97 x 52 inches







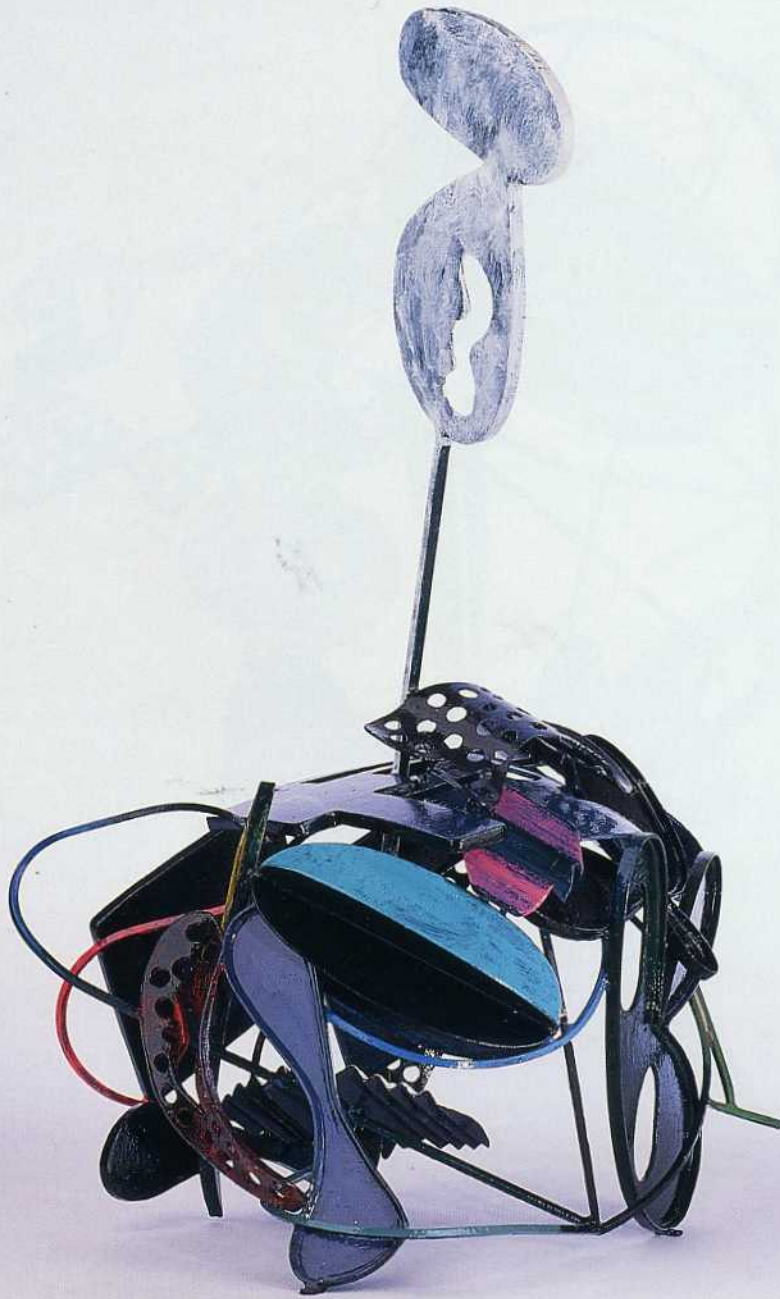
*Greene Street*, 1993, 80 x 147 x 112 inches



*You*, 1993, 64 x 55 x 25 inches



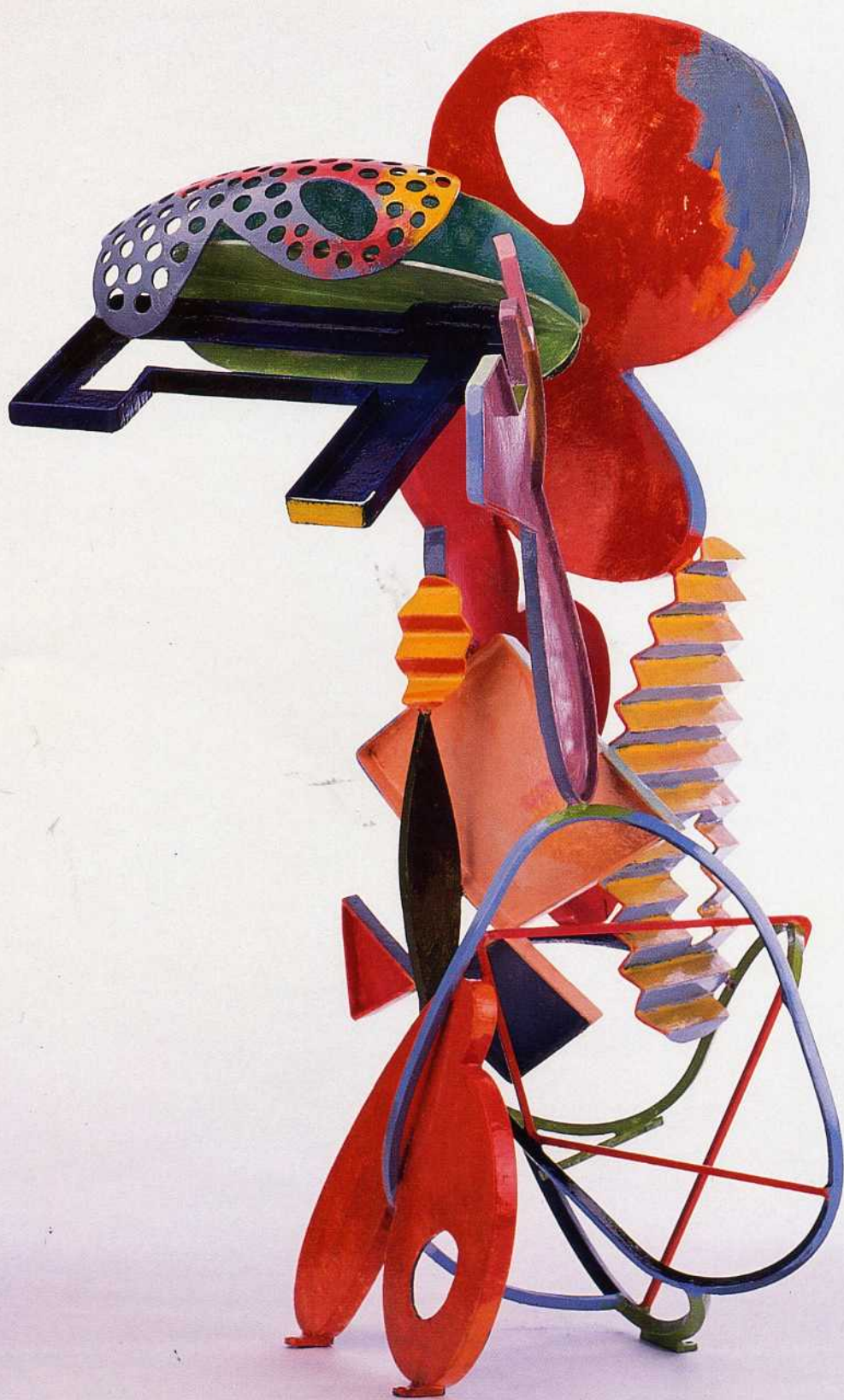
*Self-Portrait*, 1993, 56 x 40 x 31 inches



*Surrender*, 1993, 60 x 41 x 28 inches

Opposite: *Reeves*, 1993, 82 x 53 x 53 inches





*Tristan*, 1993, 109 x 89 x 92 inches



## CHRONOLOGY

1945

Born in Dallas

1963-66

Studied at San Francisco Art Institute  
1971-73

Taught at Hunter College, New York

### SELECTED SOLO EXHIBITIONS

1971

Tibor de Nagy Gallery, New York

1973

Tibor de Nagy Gallery, New York  
University of Rhode Island,  
Providence

1974

Tibor de Nagy Gallery, Houston  
Allen Center, Houston

1975

Tibor de Nagy Gallery, New York

B. R. Kornblatt Gallery, Baltimore  
1976

B. R. Kornblatt Gallery, Baltimore  
1977

Tibor de Nagy Gallery, New York  
1978

Diane Brown Gallery, Washington,  
DC

Watson/de Nagy, Houston  
1979

Tibor de Nagy Gallery, New York

Tibor de Nagy Gallery, Houston  
1980

Watson-Willour & Co., Houston

Tibor de Nagy Gallery, New York

Diane Brown Gallery, Washington,  
DC

Tibor de Nagy Gallery, Houston

Watson/de Nagy, Houston

1981

Salander-O'Reilly Galleries, New  
York

Medici-Berenson Gallery, Bay Harbor  
Islands, FL

1982

Sarah Rentschler Gallery,  
Bridgehampton, NY

1983

New Jersey State Council on the  
Arts, *Architectural Monumental  
Sculpture Series*, Union

Salander-O'Reilly Galleries, New  
York

Medici-Berenson Gallery, Bay Harbor  
Islands, FL

1984

Watson/de Nagy, Houston

1985

Patricia Hamilton, 112 Greene  
Street, New York

1986

Patricia Hamilton, 57th Street West  
Gallery, Los Angeles

1987

Patricia Hamilton, 112 Greene  
Street, New York

1988

The Brunner Gallery and Museum,  
*Five Year Survey: Peter Reginato*,  
Iowa State University, Ames

Patricia Hamilton, River North  
Concourse Building, Chicago

1989

Patricia Hamilton, 112 Greene  
Street, New York

1990

Patricia Hamilton, Santa Monica  
1992

Adelson Galleries, Inc. and William  
Beadleston, Inc., 112 Greene  
Street, New York

### SELECTED GROUP EXHIBITIONS

1967

Park Place Gallery, *2nd Annual  
Invitational*, New York

1969

Tibor de Nagy Gallery, *Group  
Exhibition*, New York

1970

Whitney Museum of American Art,  
*Sculpture Annual*, New York

1971

Aldrich Museum, *Highlights from  
the Art Season*, Ridgefield, CT

University of Maryland Art Gallery,  
*What's Happening in Soho*,  
College Park

1972

Indianapolis Museum of Art,  
*Sculpture Invitational*, Indianapolis

Corcoran & Corcoran, *Group  
Exhibition*, Coral Gables, FL  
1973

Rhode Island School of Design, *Small  
Works: Selections from the  
Richard Brown Baker Collection*,  
Providence

Whitney Museum of American Art,  
*Biennial*, New York

1974

The Museum of Fine Arts, *Sculpture*,  
Houston

Storm King Art Center, *Recent  
Acquisitions*, Mountainville, NY

1975

Max Hutchinson's Sculpture Now  
Gallery, *Group Invitational*, New  
York

Hayward Gallery, *The Condition of  
Sculpture*, London

Galerie Ariadne, *Group Exhibition*,  
New York

Nassau County Museum of Fine Art,  
*Group Exhibition*, Roslyn

Waco Creative Arts Center, *Recent  
Acquisitions*, Waco, TX

1976

Gulf Coast Invitational, *Sculpture  
Exhibition*, Galveston, TX

University of Texas, *Sculpture*, Dallas  
1979

Lubin House, *The Collection of Tibor  
de Nagy*, Syracuse University  
Annex, Syracuse, NY

1980

Medici-Berenson Gallery, *Group  
Selections*, Bay Harbor Islands, FL

1981

Salander-O'Reilly Galleries,  
*Sculpture*, New York

1982

Boston Architectural Center, Berklee  
College of Music Pavillion, Boston

1983

Clayworks, *Group Exhibition*, New  
York

Houston Museum of Fine Arts,  
*Sculpture Selections from the  
Permanent Collection*, Houston

1984

Storm King Art Center, *20th Century*

*Sculpture, Selections from the Metropolitan Museum of Art*, Mountainville, NY  
 Sarah Rentschler Gallery, *International*, New York  
 1985  
 Summit Art Center, *Interplay: Painted Sculptures and Constructions*, Summit, NJ  
 1986  
 Gloria Luria Gallery, *Hunt, Kendrick, Reginato*, Bay Harbor Islands, FL  
 Michael Kohn Gallery, *Still Life: Life Still*, Los Angeles  
 1987  
 Crossover, Gallery at Hastings-on-Hudson, NY  
 1988  
 Williams College Museum, *Little Big Sculpture*, Williamstown, MA  
 1989  
 Gimpel and Weitzenhoffer Gallery, *Sculpture with Color*, New York  
 Andre Zarre Gallery, *Metal, Wood, Stone*, New York  
 1990  
 Philadelphia Art Alliance, *The Significant Surface*, Philadelphia  
 USX Tower, *Steelworks*, Pittsburgh  
 Academy of the Arts, *30 Years and Growing*, Easton, MD  
 1991  
 Jaffe Baker Gallery, *Alberto Magnani, Peter Reginato*, Boca Raton, FL  
 Virginia Museum of Fine Art, *Contemporary Sculpture*, Richmond  
 Museum of Art, *Peter Reginato and Jane Manus: Two Visions of Abstract Constructed Sculpture*, Fort Lauderdale, FL  
 Adelson Galleries, Inc., *One Hundred Years of American and European Art*, New York  
 1992  
 Gloria Luria Gallery, *Meadmore, Perlman, Reginato, Todd: Sculpture for Public and Private Places*, Bay Harbor Islands, FL  
 1993  
 University of Florida, Samuel P. Harn Museum of Art, *Fast Forward: Six*

*Years of Collecting for a New Museum*, Gainesville  
 Blaffer/Robinson Gallery, *Group Exhibition*, Houston  
 Johnson Atelier, *Grounds for Sculpture: Opening Exhibition*, Mercerville, NJ  
 1994  
 Nicholas-Alexander Gallery, *Group Exhibition*, New York

#### SELECTED ARTICLES AND REVIEWS

"The Young Life," *Vogue*, January 1969  
 Benedikt, Michael, *ARTnews*, February 1971, p. 24  
 Pincus-Witten, Robert, *Artforum*, March 1971, p. 62  
 Gollin, Jane, *ARTnews*, December 1971, p. 19  
 Shirey, David, *The New York Times*, January 17, 1972  
 Canaday, John, *The New York Times*, February 17, 1973  
 Campbell, Lawrence, *ARTnews*, March 1973, p. 75  
 Bell, Jane, *Arts*, April 1973, pp. 79 and 81  
 Butler, Susan L., "Many Firsts Happen to Sculptor Peter Reginato," *Houston Chronicle*, December 5, 1973  
 Moser, Charlotte, "The Shape of Sculpture," *Houston Post*, December 23, 1973  
 Kramer, Hilton, *The New York Times*, March 23, 1974  
 Weissman, Julian, "Standoff in Soho," *ARTnews*, November 1974, pp. 92-94  
 Frackman, Noel, *Arts*, April 1975, p. 11  
 Hodgson, Moira, "Sculptor Peter Reginato: After the Monument," *Soho Weekly News*, April 24, 1975, cover, pp. 13, 37-38  
 Cork, Richard, "Blackball at the Sculptors Club," *Evening Standard*, May 6, 1975  
 Bell, Jane, *Arts*, June 1975, pp. 26-27  
 Tuchman, Phyllis, *ARTnews*, June 1975, pp. 146, 148

Siegel, Jeanne, *Art in America*, September-October 1975, pp. 102-103  
 Kingsley, April, "A Return to Abstract Impressionism?" *Soho Weekly News*, December 4, 1975, p. 21  
 Kramer, Hilton, *The New York Times*, March 18, 1977  
 Gold, Sharon, *Artforum*, June 1977, p. 71  
 Crossley, Mimi, *Houston Post*, January 13, 1978  
 Frackman, Noel, *Arts*, January 1978  
 Forgey, Benjamin, *Washington Star*, May 21, 1978  
 Carmean, Jr., E. A., *Arts*, June 1978, p. 26  
 Gibson, Eric, *Arts International*, May 1979, p. 21  
 Towle, Tony, *Art in America*, September 1979, p. 137  
 Raynor, Vivian, *The New York Times*, July 19, 1980  
 Tennant, Donna, "Reginato's Recent Work Like Brush Movements in Air," *Houston Chronicle*, January 24, 1980, p. 6  
 Crossley, Mimi, *Houston Post*, January 30, 1980, p. 8AA  
 Raynor, Vivian, *The New York Times*, July 19, 1980  
 Russell, John, *The New York Times*, July 17, 1981  
 Tatransky, Valentine, *Arts*, January 1982, p. 23  
 Jablons, Pamela, "Collecting Within a Tradition," *Diversions*, August 1982, pp. 201-208  
 Zimmer, William, *The New York Times*, February 6, 1983  
 Firestone, Evan, "Three Musicians at the Harlequin's Carnival: Peter Reginato's New Sculpture," *Arts*, February 1985, pp. 116-119  
 Towle, Tony, *Art in America*, September 1985, p. 139  
 Tuchman, Phyllis, "Sculptures of the Unexpected," Patricia Hamilton, 57th Street West Gallery, 1986  
 Tuchman, Phyllis, "The Road Now Taken," *Art Criticism*, May 1986  
 Shipper, Meryle, *ARTnews*, May 1986  
 Firestone, Evan, "In Praise of Steel:

Notes on Some Recent Direct Metal Sculpture," *Arts*, April 1986, p. 44

Van Dam, B. J., "Steel Sculpture at the Greene Street Gallery," *Antiques and the Art Weekly*, March 13, 1987

Zimmer, William, "'Crossover' at the Gallery at Hastings on Hudson," *The New York Times*, September 27, 1987

Cohen, Jean Lawlor, "Sculpture Thrives in Washington Law Firms," *The Washington Lawyer*, January - February 1988, pp. 40-48

Gurainick, Margo, "Timely Obsessions," *House and Garden*, September 1989, pp. 94-96

Story, Jeff, "Art in Park is not Just for a Lark," *Middletown Times-Herald Record*, December 10, 1988

Duvoli, John, "Crystal Run Becomes Home to Works of Soho Sculptor," *Orange County Business Journal*, December 12, 1988

Ratcliff, Carter, "Reginato's Improvisations," *Art in America*, December 1989, pp. 146-151

Barron, James, "Like Homecoming Parade in New Kind of Downtown," *The New York Times*, September 27, 1991

"Menlo Park's Atmosphere Enhanced by Works of Art," *Shopping Center World*, February 1992, p. 18

"May Exhibition of Recent Sculpture by Peter Reginato," *Antiques and the Arts Weekly*, May 8, 1992, p. 12

Sculpture Grant, Washington, DC 1986

Glick Organization, Promenade Building, New York 1991

The O'Connor Group, Menlo Park Mall, Edison

#### PUBLIC COLLECTIONS

Allen Art Center, Houston

Museum of Fine Arts, Boston

Brown University, Providence

Bucknell University, Lewisburg, PA

Corcoran Gallery of Art, Washington, DC

Great Southwest Atlanta Corporation, Atlanta

Hirshhorn Museum and Sculpture Garden, Washington, DC

IBM Corporation, White Plains, NY

Laguna Gloria Art Museum, Austin, TX

Metropolitan Museum of Art, New York

Mint Museum of Art, Charlotte, NC

Museum of Fine Arts, Houston

Northwestern University, Evanston, IL

John and Mable Ringling Museum of Art, Sarasota, FL

Rockford Museum, Rockford, IL

Storm King Art Center, Mountainville, NY

University of Florida, Samuel P. Harn Museum of Art, Gainesville

#### AWARDS AND COMMISSIONS

1973

Allen Art Center, National Sculpture Competition, Houston

1974

Allen Art Center, Houston

1976

John Simon Guggenheim Memorial Fellowship

1984

National Endowment for the Arts,