



James Reginato: *Pierrot Content*, 1984, painted steel, 87 by 57 by 50 inches; at 112 Greene St.

painted lavishly, in a wide array of colors, including a great deal of overpainting, splashes and drips, some of which are reminiscent of Abstract Expressionist technique. These sculptures are painted as if they were paintings; up close the quality of the brushwork is interesting in itself. However, the painting is not decoration; it is integral to the sculptures.

The nine works in the show come in two sizes: five large ones ranging from the nearly ten-foot *Casanova Brown* to the seven-foot *Felicia Fauve*, and four smaller ones, including *Putti in the Landscape* and *Double Agent*, both four feet high. The seven-to-ten-foot scale of the larger works is just big enough for maximum impressiveness, without being overpowering. The four-foot pieces have a sense of being "big" for small works. It would be interesting to see both how much larger and smaller this style could be taken.

No piece is completely typical. In *Pierrot Content*, just over seven feet tall, four rather fanciful shapes (painted lemon yellow, salmon pink, French blue and taupe) are perched, just short of precariously, on a base of bent and curving bars (predominantly green and

pink). Sitting atop the taupe and yellow segments is a lilac zigzag, and on top of that, some elongated ovals which seem to be almost flying away. Strategically placed cutouts in the shapes themselves help give a sense of lightness to the whole. A lip around the taupe shape gives a sense of depth and volume (and another surface to paint on). There is a vague sense of the anthropomorphic in this and the other works in the show, doubtless because of their predominant verticality; but it evaporates as soon as you try to pin it down.

If some of Reginato's colors and painterly qualities suggest '50s art, some of his shapes intimate a Cubist inspiration, and others evoke Miró (see, for example, *Midnight and Morning Rain*. *Waiting for Miró*). Reginato is certainly not, however, redoing Cubism three-dimensionally at this late date; for him, Cubism is one inspira-

tion among many.

The new painterly factor gives a strong impetus to the all-around aspect of Reginato's sculptures: one misses a lot on any single angle of viewing, and the "front" of a piece depends more or less on the taste of the viewer. Aside from the startling addition of the polychrome, Reginato demonstrates in these new pieces a surer touch with his welding technique. The compositions are freer and more self-assured than previously.

In the final analysis, Reginato's work is abstract but not formalist; a human feeling emanates from this sculpture; one has a sense, even, of friendliness. The artist clearly enjoyed making and painting these exuberant objects. —Tony Towle

Peter Reginato at 112 Greene Street

In the '70s Peter Reginato became known for a style of abstract welded-steel sculpture which typically consisted of a skillfully arranged group of geometric and free-form planar shapes attached to a tripod supporting base. In his latest New York show this general format has been refined, but the new (for him) aspect of the work is that it is painted. And