

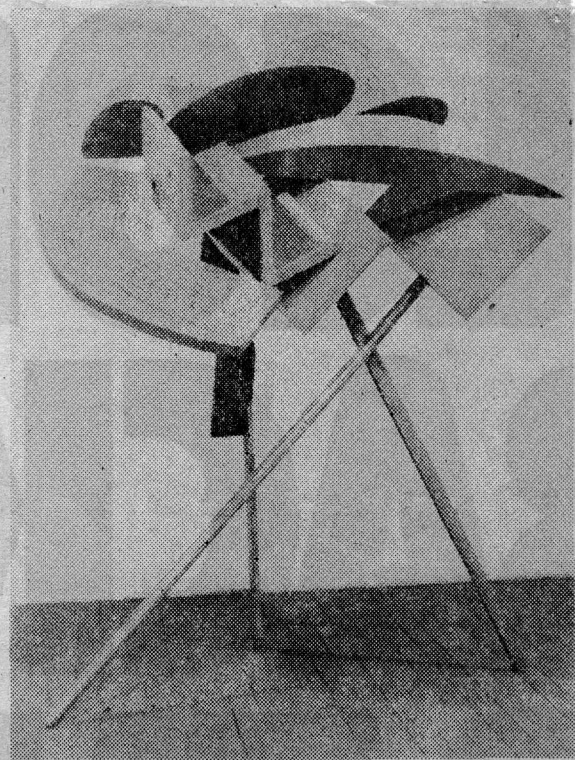
Reginato's recent work like brush's movements in air

BY DONNA TENNANT
Chronicle Staff

Sculptor Peter Reginato's *Luncheon on the Grass* is a brash, spraddle-legged piece that defiantly demands its own space. Constructed of welded steel and standing in Watson-Willour Gallery, 2000 Peden, it represents a continuation of this New York artist's movement away from the intersecting flat rectangular planes of his earlier work. In 1973, Reginato won the Allen Center sculpture competition with his geometric piece, *High Plains Drifter* (the 16-foot corten steel piece can be seen downtown at Two Allen Center).

Work done over the past few years reflects a softening of the harsh contours of the constructivist sculpture that dominated the late '60s and '70s. A well-known sculptor recently told me, "If you want to sell it, put a curve in it." Curves do have a definite appeal to most people.

But Reginato's curves are of particular interest. Most curved sculptures are organic or biomorphic, like those of Henry Moore or Jan Arp. In *Luncheon on the Grass*, Reginato's flat pieces of curved steel look like strokes from a large paintbrush cutting through the air. A sense of immediacy, a feeling of energy and movement is created. The scoring and burnishing of the steel to a reflective gold further supports the painterly metaphor. This elegantly refined treatment results in a surface that catches and reflects light beautifully.



Peter Reginato's *Luncheon on the Grass* is on display at Watson-Willour in a two-man show with painter Sherron Francis.