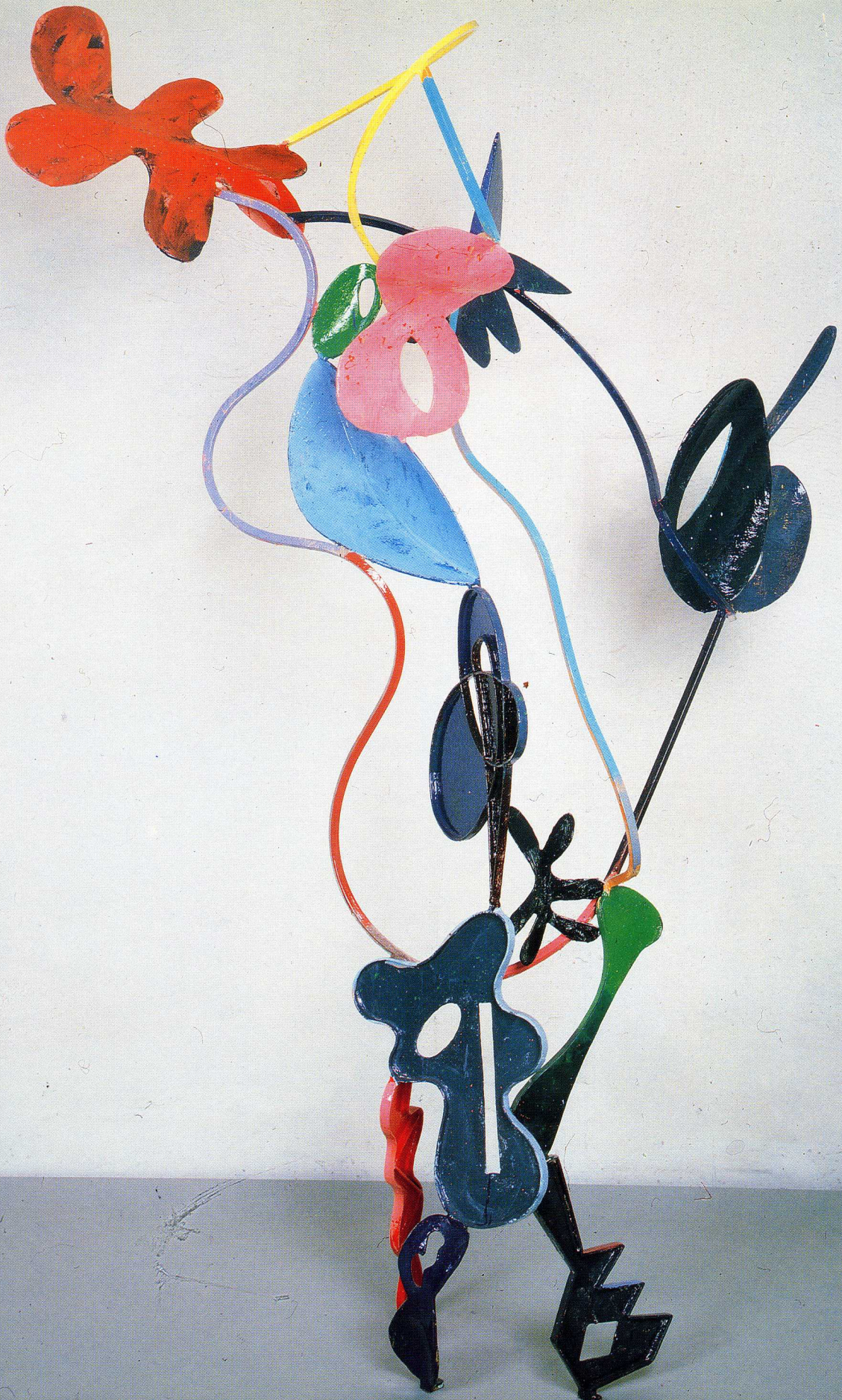


PETER REGINATO





PETER REGINATO

New Sculpture

April 29 - May 28, 1988

Reception for the Artist
Friday, April 29, 5:30 - 7:30 pm

PATRICIA HAMILTON
in association with
Stephen Montifiore

River North Concourse Building
750 North Orleans Street
Chicago, IL 60610
312-751-1012
212-598-0195

Cover: *Strange Fruit*, Painted Insl-tron on steel, 101 x 103 x 63 inches, 1987

Left: *Spanish Woman*, Painted Insl-tron on steel 98 x 67 x 33 inches, 1988

INTRODUCTION

In only a year since his one-man show in New York, sculptor Peter Reginato has taken a quantum leap in development. Like a seasoned jazz musician, he knows himself, he knows his music and he has the technical confidence to go for exuberance.

Reginato has turned up the sound in these ten new pieces. His lively assemblages of riffs and rhythms have been intensified by bolder use of color, more variety in his vocabulary of shapes, and the deft adaptation of new elements. He tackles this new complexity with characteristic authority.

The lyrical quality of his mature work informs us that he is a master of classic welded steel sculpture. Reginato readily speaks of his debt to Julio Gonzalez and David Smith. He is comfortable acknowledging references. Indeed, he surrounds himself with everyday reminders of his affinities with Picasso, Matisse and Miro. Synthetic, commercial echos of their work that were prevalent during his childhood in the 1950's fascinate him.

Like his earlier sculpture, the structure and presence of the new pieces depend on combination and balance. There is an elegance and toughness now that is deeply satisfying. Like vintage Baryshnikov in mid-air, Reginato's latest work has uncompromising determination that is partly based on expert command of technique.

The forceful completeness of these works rests solidly on years of hard work. Fluency in the basics, I think, accounts for the new complexity and resolution. In fact, Reginato feels that a series of charcoal drawings he did over the summer (1987) provided him with answers he had been seeking.

There is another control at work here, trained and disciplined to achieve individual style. Reviewing Reginato's career from his start in painted fiberglass sculpture in the mid 1960's, most discussions delineate the intuitive and impulsive ingredients that came to fruition in the metal constructions he began as a self-taught welder in 1970. Something forces Reginato to want to look at line, shape, color, and put them together.

Pivotal among the new pieces is **Strange Fruit**, painted with Insl-tron, 103 x 94 x 62 inches. It is conceived on the human scale in which Reginato has chosen to work. Immediately, we see bolder colors and new plastic elements. Anchoring the piece is the largest single form, a cut-out drum end. Generally, Reginato has avoided using prefabricated elements. It is impossible not to think of the kind of music made by steel drums when looking at this piece and the connection is appropriate since that music is itself a combination of impulse, improvisation and discipline.

The circular form, reiterated by the cut-out loose figure eight, reminds us that even though Reginato's work often takes a vertical orientation, it is continuous line, circular movement and its relation to volume that always fascinates him.

Metal lattice, an element frequently seen in the early seventies work, has been reused in this series. Its introduction in **Strange Fruit** sets up visual tension with the familiar cut outs, interior shapes that are "carved out" once the work has been assembled. Explaining why he employed the extended metal, Reginato said pragmatically, "It's what the eye needs there and it doesn't set up too much of a barrier."

The multi-colored form created by a continuous line, reminiscent of the atomic symbol, is another new element. This was a shape that had fascinated him for a long time and was resolved in the charcoal drawings that he made over the summer.

Although the spikey shape we find in **Strange Fruit**—and in several of the other works from 1987—might be construed as aggressive or threatening coming from less sensitive hands, in Reginato's praxis it is organic, with the spikes growing out of the shape rather than feeling stuck in. At the very mention of aggression in this context, Reginato gently contradicted, "Well, you want to keep your eye on it," and reminded me that its scale is "friendly."

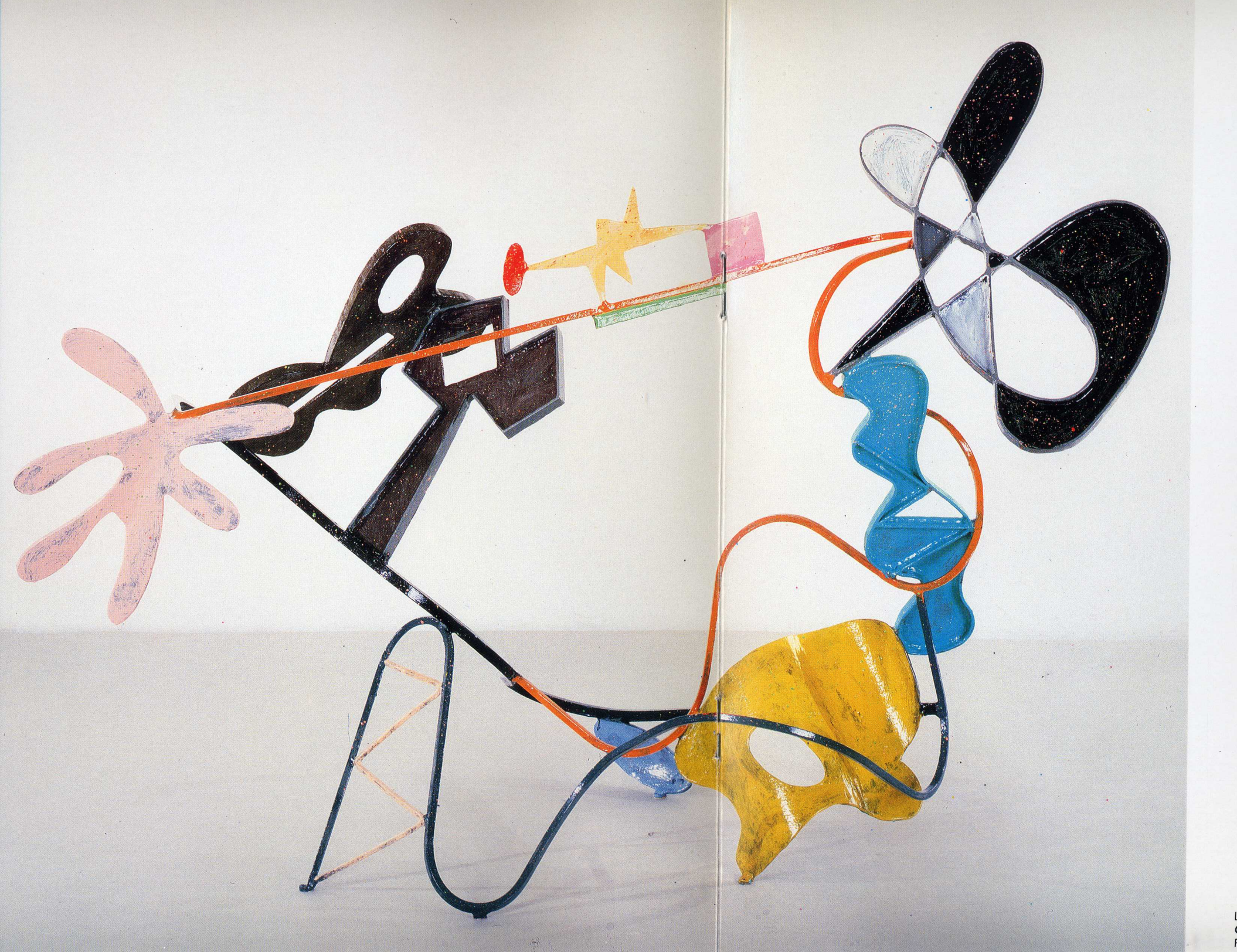
Surfaces in the new works are as intense as before. The sunwashed pastels are now set off by deeper colors and higher contrast. Reginato's shapes, hand-cut, assembled on the floor in two-dimensional space, balanced from trial and error in earlier works in other materials, continue to play with each other. Interestingly, the connecting fluid bars are allowed to be shapes—**Yardbird in Lotus Land** is a perfect example. Again we are reminded of the artist's drawing expertise.

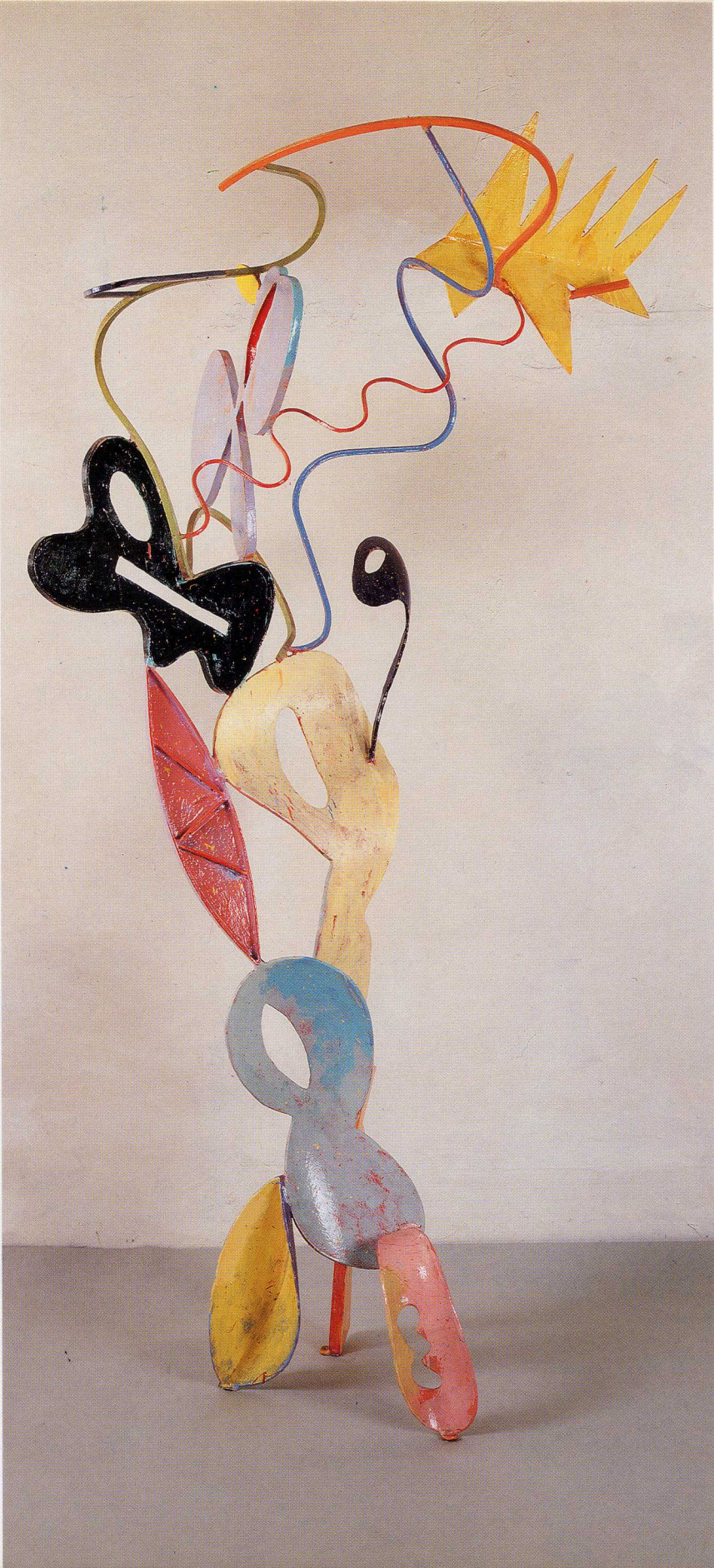
Harnessing powerful elements with an inclination for positive, rather than destructive, force is the ultimate choice of this artist. Even while cultivating individual works, he thinks of their survival. Harmony comes from decision and control.

Patricia Hamilton

Right:
Yardbird in Lotus Land
Painted Insl-tron on steel
105 x 80 x 53 inches, 1987

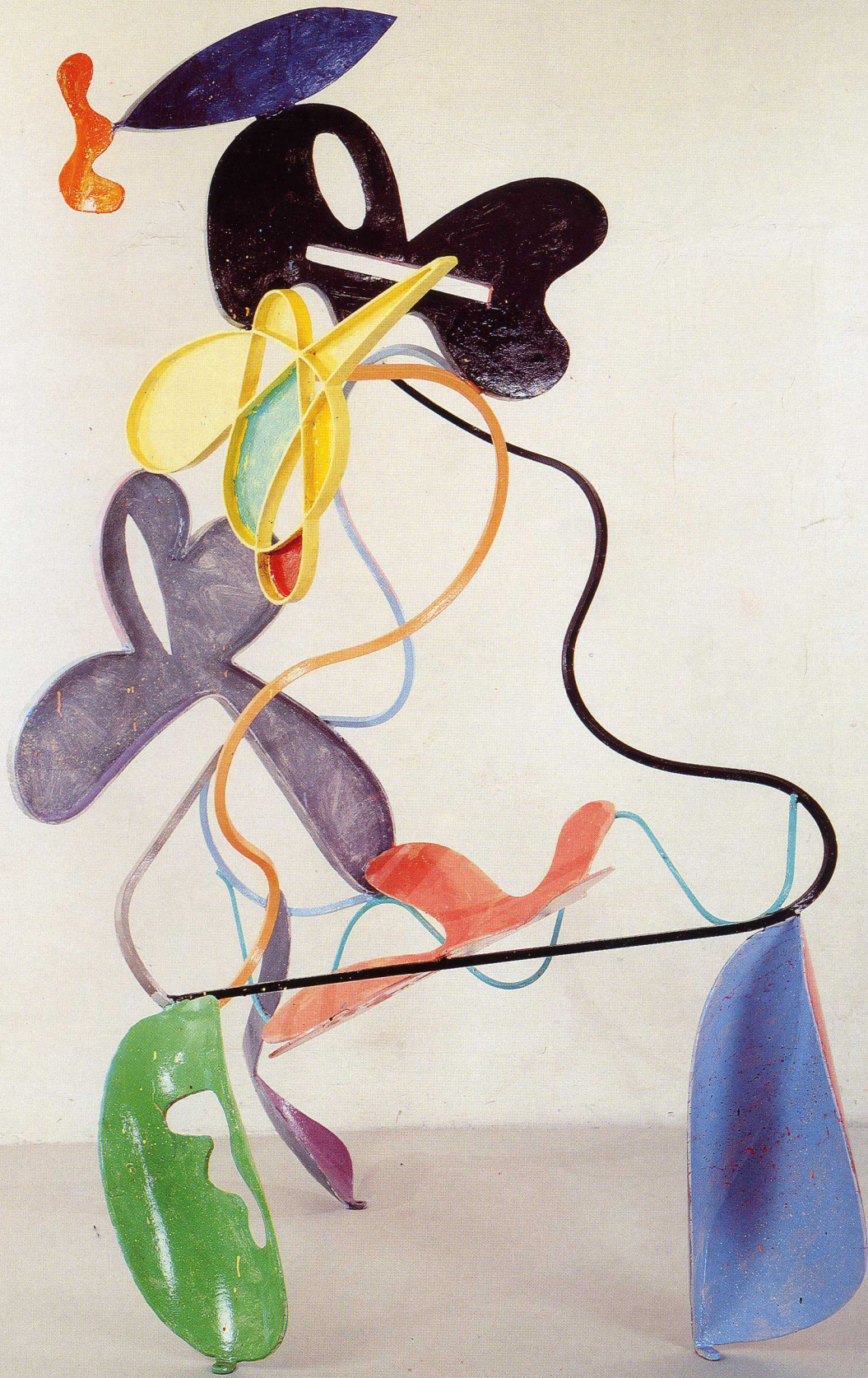


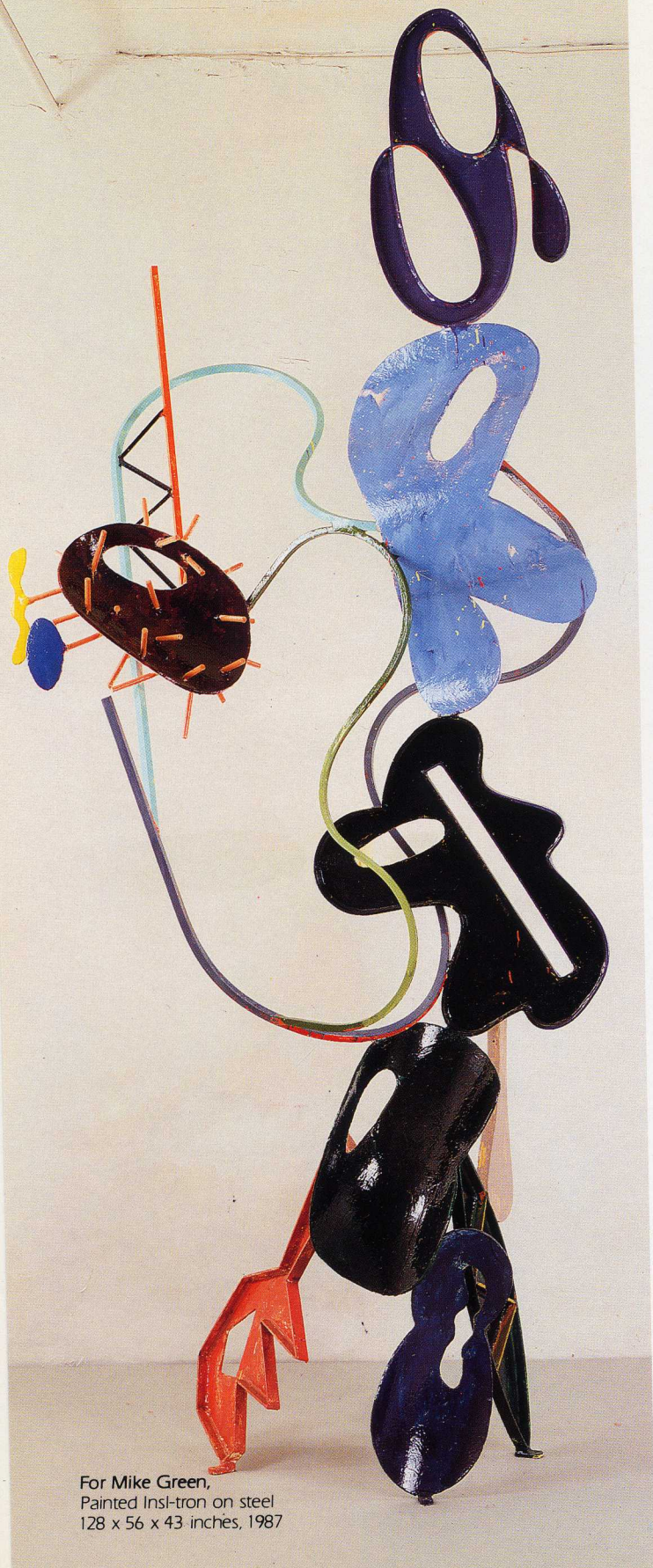




Left:
Xam,
Painted Insul-tron on steel
93 x 51 x 38 inches, 1987

Right:
Pierrot,
Painted Insul-tron on steel
91 x 59 x 45 inches, 1987





For Mike Green,
Painted Insi-tron on steel
128 x 56 x 43 inches, 1987

PETER REGINATO

BIOGRAPHY

- 1945 Born, Dallas, Texas
1963-66 Studied at San Francisco Art Institute
1971-73 Taught at Hunter College, New York

ONE PERSON EXHIBITIONS

- 1988 "5 Year Survey: Peter Reginato", The Brunner Gallery and Museum, Iowa State University, Ames, IA
River North Concourse Building with Patricia Hamilton, Chicago, IL
1987 112 Greene Street with Patricia Hamilton, New York, NY
1986 57th Street West Gallery with Patricia Hamilton, Los Angeles, CA
1985 112 Greene Street with Patricia Hamilton, New York, NY
1984 Watson/de Nagy Gallery, Houston, TX
1983 Architectural Monumental Sculpture Series, New Jersey State Council on the Arts, Union, NJ
1982 Sarah Rentschler Gallery, Bridgehampton, NY
1981-83 Salander-O'Reilly Galleries, New York, NY
Medici-Berenson Gallery, Bay Harbor Island, FL
1980 Watson/Willour & Co., Houston, TX
1978-80 Diane Brown Gallery, Washington, DC
Watson/de Nagy, Houston, TX
1975-76 B.R. Komblatt Gallery, Baltimore, MD
1974 Allen Center, Houston, TX
1973 University of Rhode Island, Providence, RI
1974-79-80 Tibor de Nagy Gallery, Houston, TX
1971-73-75 Tibor de Nagy Gallery, New York, NY
1977-79-80 1971 two shows January and November

SELECTED GROUP EXHIBITIONS

- 1988 "Little Big Sculpture", Williams College Museum, Williamstown, MA
1987 "Crossover", Gallery at Hastings on Hudson, NY
1986 "Hunt Kendrick Reginato", Gloria Luria Gallery, Bay Harbor, FL
"Still Life: Life Still", Michael Kohn Gallery, Los Angeles, CA
1985 "Interplay, Painted Sculptures and Constructions", Summit Art Center, Summit, NJ
1984 Storm King Art Center, "20th Century Sculpture Selections from the Metropolitan Museum of Art", New York, NY
"International," Sarah Y. Rentschler Gallery, New York, NY
1983 Clayworks, New York, NY
Houston Museum of Fine Arts, Houston, TX
1982 Boston Architectural Center, Entries for the Berklee College of Music Pavillion, Boston, MA
1981 Salander-O'Reilly Galleries, New York, NY
1980 Medici Berenson Gallery, Miami, FL
1979 Lubin House, Syracuse University, New York, NY
1976 Gulf Coast Invitational Sculpture Exhibition, Galveston, TX
University of Texas, Dallas, TX

- 1975 Max Hutchinson's Sculpture Now Gallery, New York, NY
Hayward Gallery, London, England
Galerie Ariadne, New York, NY
Nassau County Museum of Fine Arts, Roslyn, NY
Waco Creative Arts Center, Waco, TX
- 1974 The Museum of Fine Arts, Houston, TX
Storm King Art Center, Mountainville, NY
- 1973 Rhode Island School of Design, Providence, RI
- 1972 Indianapolis Museum of Art, Indiana
Corcoran and Corcoran Gallery, Coral Gables, FL
- 1971 Aldrich Museum, Ridgefield, CT
University of Maryland Art Gallery, College Park, MD
- 1970-73 Whitney Museum of American Art, New York, NY
- 1969 Tibor de Nagy Gallery, New York, NY
- 1967 Park Place Gallery, New York, NY

AWARDS AND COMMISSIONS

- 1986 Large-scale Sculpture Commission, Glick Organization, Promenade Building, New York, NY
- 1984 National Endowment for the Arts Grant for Sculpture
- 1976 John Simon Guggenheim Memorial Fellowship
- 1974 "High Plains Drifter" installed at Allen Center, Houston, TX
- 1973 Allen Center National Sculpture Competition for Large Scale Sculpture for downtown Houston complex

SELECTED COLLECTIONS

- Allen Art Center, Houston, TX
Boston Museum of Fine Arts, MA
Brown University, Providence, RI
Bucknell University, Lewisburg, PA
Corcoran Gallery of Art, Washington, DC
Great Southwest Atlanta Corporation, GA
Hirshhorn Museum and Sculpture Garden, Washington DC
IBM Corporation, White Plains, NY
Laguna Gloria Art Museum, Austin, TX
Museum of Fine Arts, Houston, TX
Metropolitan Museum of Art, New York
Mint Museum of Art, Charlotte, NC
Northwestern University, Evanston, IL
John and Mable Ringling Museum of Art, Sarasota, FL
Rockford Museum, Rockford, IL
Storm King Art Center, Mountainville, NY

SELECTED BIBLIOGRAPHY

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- Michael Benedikt, review, *Art News*, v. 69, February 1971, p. 24
- Robert Pincus-Witten, review, *Artforum*, v. 9, March 1971, p. 62
- Jane Gollin, review, *Art News*, v. 70, December 1971, p. 19
- David Shirey, review, *New York Times*, January 17, 1972
- John Canaday, review, *New York Times*, February 17, 1973
- Lawrence Campbell, review *Art News*, v. 72, March 1973, p. 75
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- Charlotte Moser, "The Shape of Sculpture", *Houston Post*, December 23, 1973
- Hilton Kramer, review, *New York Times*, March 23, 1974
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- Jane Bell, review, *Arts*, v. 49, June 1975, pp. 26-27
- Phyllis Tuchman, review *Art News*, v. 74, June 1975, pp. 146, 148
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- April Kingsley, "A Return to Abstract Impressionism?" *Soho Weekly News*, December 4, 1975, p. 21
- Hilton Kramer, review, *New York Times*, March 18, 1977
- Sharon Gold, review, *Artforum*, v. 15, Summer 1977, p. 71
- Mimi Crossley, review, *Houston Post*, January 13, 1978
- Noel Frackman, review, *Arts*, v. 51, January 1978
- Benjamin Forgey, review, *Washington Star*, May 21, 1978
- E.A. Carmean, Jr., review, *Arts*, v. 52, June 1978, p. 26
- Eric Gibson, review, *Art International*, v. 23, May 1979, p. 21
- Tony Towle, review, *Art in America*, v. 67, September 1979, p. 137
- Donna Tennant, "Reginato's Recent Work Like Brush Movements in Air", *Houston Chronicle*, January 24, 1980, p. 6, sec. 3
- Mimi Crossley, review, *Houston Post*, January 30, 1980, p. 8AA
- John Russell, review, *New York Times*, July 17, 1981
- Vivian Raynor, review, *New York Times*, July 19, 1980
- James Monte, "Reginato's New Work", *Museum Magazine*, v. 2, November-December 1981
- Valentine Tatransky, review, *Arts*, v. 56, January 1982, p. 23
- Pamela Jablons, "Collecting Within a Tradition", *Diversion*, August 1982, pp. 201-208
- William Zimmer, review, *New York Times* (New Jersey section), February 6, 1983
- Evan Firestone, "Three Musicians at the Harlequin's Carnival: Peter Reginato's New Sculpture", in Peter Reginato/*New Sculpture exhibition catalogue*, New York, Patricia Hamilton at Exhibition Space at 112 Greene Street, February 7- March 2, 1985, Reprinted in: *Arts*, v. 59, February 1985, pp. 116-119
- Tony Towle, review *Art in America*, v. 73, September 1985, p. 139
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- Phyllis Tuchman, "Sculptures of the Unexpected", *catalogue for Los Angeles Exhibition*, 1985
- Meryle Shipper, review, *Art News*, May 1986
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- William Zimmer, "'Crossover' at the Gallery at Hastings on Hudson", *New York Times*, September 27, 1987
- Jean Lawlor Cohen, "Sculpture Thrives in Washington Law Firms", *The Washington Lawyer*, January-February 1988, Vol. 2,3, pp. 40-48

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