

PETER  
REGINATO





Peter Reginato and Felicia de Chabris  
with Temporary Tango

All sculptures made in 1985.

Cover *Paradise Found*  
Painted Insl-tron on Steel. 99½ x 99 x 58"

# PETER REGINATO

*New Sculpture:*

January 30 - March 1, 1986

*with*

*an essay by*

*Phyllis Tuchman*

## PATRICIA HAMILTON

*in association with Stephen Montifiore*

57th Street West Gallery

962 North La Brea

Los Angeles, California 90038

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*Reception for the Artist*

*Thursday, January 30*

*5 - 7 pm*



## SCULPTURES OF THE UNEXPECTED

Peter Reginato's sculptures straddle two worlds. Besides representing a new chapter in the history of metal constructions, his latest series of polychromed steel pieces also contributes to our understanding and appreciation of art of the eighties. By deftly reconciling past practices with contemporary attitudes, Reginato has transformed elements which previously seemed contradictory into complementary qualities. For example, he's revitalized a maligned way of working by freshly rethinking how to develop structure, shape, and color. The lively, animated spirit of his three-dimensional forms as well as other aspects which identify today's most original paintings and sculptures distances this art more and more from the sensibility of the sixties and its lingering heritage.

Reginato belongs to a Janus-headed generation. The face that looks forward says, "Don't trust anyone under 30" while the face that looks back remembers what it was like to say, "Don't trust anyone over 30." The kind of work this response has engendered has been breathtakingly unpredictable. Images in states of flux predominate. Feelings are evoked. While intellectual considerations are still evident, they now serve as subtexts. Defunct genres have been restored in unfamiliar guises. Techniques that had been ignored for years as well as materials that were no longer associated with the avant-garde have returned. Unique shapes have replaced identical modules. And multi-part compositions have become more compact and more intimately-sized, too. Art of the eighties is about complexity expressed with grace and clarity.

When Reginato uses steel, it's not an intractable material. His sculptures feel light and buoyant. You tend to be elated by them. You're not subjected to the arrogant, brutish qualities of the metal, often block-like sculptures promulgated by a generation of artists inspired by the Minimalists. And Reginato has amended the other orthodoxy associated with the use of steel. His art isn't made with unmodified I-beams, channels, flanges, or other prefabricated steel elements. This 40-year-old sculptor has altered our ingrained notions of what can be done with industrial metal. Instead of accepting the way it has



Reginato piles one color on top of another. Each plane, in his words, reveals "signs of struggle." Realizing that he'll never get a surface he likes right away, he exploits the situation. A richness of effect is achieved and a more intimate experience is fostered. When you draw close to his sculptures, you notice new aspects. The splashes and splatters on the shapes as well as the tones peeking through layers of paint provide the kind of interest scored and carved surfaces do.

Reginato's conception of structure also reflects the changed climate of our times. The way he's arranged his parts actually accounts for a number of situations which practically launch us on a journey into the unexpected. Many shapes have been lifted towards the middles and tops of pieces so that they seem suspended in air and describe an ephemeral condition. Because there are a lot of parts and each is attached in a different direction, your vision bounces from one perched section to another as if you were watching a corps of juggled geometries perform acrobatic feats.

A state of metamorphosis is constantly encountered as you walk around Reginato's art. The different facets of his forms continually recombine into new sets of patterns. Colors segue into other arrays of hues. There always seems to be something you didn't anticipate. You even forget what you were just looking at.

Reginato's art is open and airy. However, everything is so assertive, you don't look through his pieces but remain engaged by what's in front of you. These sculptures tend to have dominant fronts and a number of secondary viewing points, but you never can predict where you'll find each side. Every time you reposition yourself, you sense a bit of discovery.

Reginato's treatment of structure yields one other important dimension. His sculpture is about extension rather than restriction. It often feels as if it's bursting at the seams. Parts reach beyond what used to be considered the natural confines of a piece. The yellow form on the left of *Skylark 53*, for instance, appears to have just alit on the otherwise compact sculpture. The blue shape mated with an ochre lozenge on *Nutsville Blues* also breaks from the massing of the rest of that piece. And you notice the

same kind of thing happening on the right of *Shoestring Catch*. When Reginato executes his sculpture this way, he lays to rest the belief that verticals automatically suggest figures. Even though you suspect something with a representational nature is in front of you, the unusual shapes, the way they're colored, and the manner in which they've been assembled thwarts your interpreting them as anthropomorphic entities.

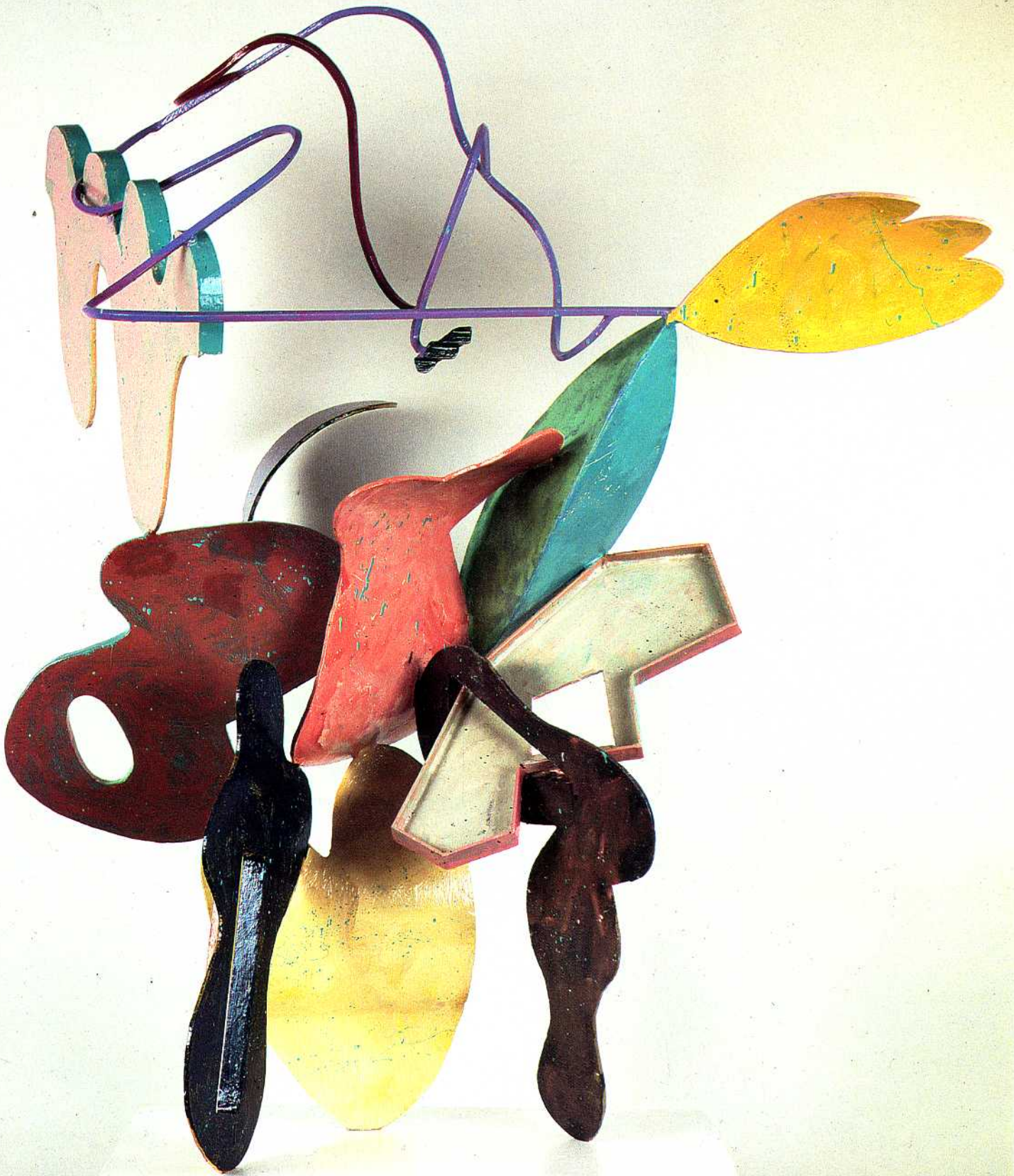
It's been a long time since a sculptor who's a welder has made such a radical break with his immediate predecessors. If you're familiar with Reginato's career, you know he's been inspired by David Smith and Anthony Caro. He began to work with steel soon after he saw Smith's great retrospective at the Guggenheim Museum in the Spring of 1969. Caro, of course, has been a commanding presence since then, too. By now, though, Reginato has worked through their influences to arrive at his own unique style. He's accepted the basic premises of constructing with metal, but he's altered the particulars.

Peter Reginato is a member of a new generation which is redirecting the art of his times the way Smith and Caro did. His sculpture is brash. Yet its rich and resonant effects entice you. Reginato's painted pieces offer joy in abundance.

—Phyllis Tuchman

*Shoestring Catch*  
Painted Insl-tron on Steel. 61 x 36 x 51"





## **BIOGRAPHY**

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

## **ONE-PERSON EXHIBITIONS**

- 1971-73-75-Tibor de Nagy Gallery, New York City  
77-79-80 1971 2 shows Jan. & Nov.  
1974-79-80 Tibor de Nagy Gallery, Houston, Texas  
1973 University of Rhode Island, Providence, R.I.  
1974 Allen Center, Houston, TX  
1975-76 B.R. Kornblatt Gallery, Baltimore, Md.  
1978-80 Diane Brown Gallery, Washington, D.C.  
Watson/de Nagy, Houston, TX  
1980 Watson/Willour & Co., Houston, TX  
1981-83 Medici-Berenson Gallery, Bay Harbor  
Islands, Florida  
1981-83 Salander-O'Reilly Galleries, New York City  
1982 Sarah Rentschler Gallery, Bridgehampton,  
New York  
Watson/de Nagy Gallery, Houston, TX  
1983 Architectural Monumental Sculpture Series,  
New Jersey State Council on the Arts,  
Union, New Jersey  
1984 Watson/de Nagy Gallery, Houston, TX  
1985 112 Greene Street with Patricia Hamilton,  
New York City  
1986 57th Street West Gallery with  
Patricia Hamilton  
962 North La Brea, Los Angeles,  
California

## **SELECTED GROUP EXHIBITIONS**

- 1967 Park Place Gallery, New York  
1969 Tibor de Nagy Gallery, New York  
1970-73 Whitney Museum of American Art,  
New York  
1971 Aldrich Museum, Ridgefield, Connecticut  
University of Maryland Art Gallery,  
College Park  
1972 Indianapolis Museum of Art, Indiana  
Corcoran and Corcoran Gallery,  
Coral Gables, Florida  
Lo Guidice Gallery, New York  
1973 Rhode Island School of Design, Providence

- 1974 The Museum of Fine Arts, Houston, TX  
Storm King Art Center, Mountainville,  
New York
- 1975 Max Hutchinson's Sculpture Now Gallery,  
New York  
Hayward Gallery, London, England  
Galerie Ariadne, New York  
Nassau County Museum of Fine Arts,  
Roslyn, New York  
Waco Creative Arts Center, Texas
- 1976 Gulf Coast Invitational Sculpture Exhibition,  
Galveston, Texas  
University of Texas, Dallas, TX
- 1979 Lubin House, Syracuse University,  
New York, NY
- 1980 Medici Berenson Gallery, Miami, Florida
- 1981 Salander-O'Reilly Galleries, New York  
Rubiner Gallery, Detroit, Michigan
- 1982 Boston Architectural Center, Entries for the  
Berklee College of Music Pavilion
- 1983 Clayworks, New York  
Houston Museum of Fine Arts,  
Houston, Texas  
Jane Love Gallery, Salisbury, Ct.
- 1984 Storm King Art Center, "20th Century  
Sculpture Selections from the  
Metropolitan Museum of Art,"  
Mountainville, NY "Invitational," Sarah  
Y. Rentschler Gallery, NYC  
"Clay" Watson, de Nagy, Houston, TX
- 1985 "Interplay, Painted Sculptures and  
Constructions," Summit Art Center,  
Summit, New Jersey

#### **AWARDS AND COMMISSIONS**

- 1973 Allen Center National Sculpture  
Competition for Large Scale Sculpture  
for downtown Houston complex
- 1974 "High Plains Drifter" installed at Allen  
Center, Houston
- 1976 John Simon Guggenheim Memorial  
Fellowship
- 1984 National Endowment for the Arts Grant for  
Sculpture

## SELECTED COLLECTIONS

Allen Art Center, Houston, Tx  
Boston Museum of Fine Arts, Mass  
Brown University, Providence, R.I.  
Corcoran Gallery of Art, Washington, D.C.  
Hirshhorn Museum and Sculpture Garden,  
Washington, D.C.  
Laguna Gloria Art Museum, Austin, Tx.  
Museum of Fine Arts, Houston, Tx.  
Metropolitan Museum of Art, NYC  
Mint Museum of Art, Charlotte, NC  
Storm King Art Center, Mountainville, NY  
Arnold and Porter, Washington, D.C.  
Richard Brown Baker, NYC  
Robert and Ann Bass, Ft. Worth, Tx.  
Mr. and Mrs. Gene Burton, Pasadena, Cal.  
Steve Chase, Palm Springs, Cal.  
Great Southwest Atlanta Corporation, Georgia  
Sydney Lewis, Richmond, Va.  
Stephen Montifiore Foundation, NYC  
Sue Rowan Pittman, Houston, Tx.  
Selig Sacks, NYC  
Scott Spiegel, Los Angeles, Cal.  
Franz Prinz Von Bayern, Schloss Nymphenburg,  
Germany

## SELECTED BIBLIOGRAPHY

"The Young Life," *Vogue*, January 1969.  
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.  
Jane Bell, review, *Arts*, v. 47, April 1973, pp. 79, 81.  
Susan L. Butler, "Many Firsts Happen to Sculptor Peter  
Reginato," *Houston Chronicle*, December 5, 1973.  
Charlotte Moser, "The Shape of Sculpture," *Houston  
Post*, December 23, 1973.  
Hilton Kramer, review, *New York Times*, March 23, 1974.  
Julian Weissman, "Standoff in Soho," *Art News*, v. 73,  
November 1974, pp. 92-94.  
Noel Frackman, review, *Arts*, v. 49, April 1975, p. 11.

- Moira Hodgson, "Sculptor Peter Reginato: After the Monument," *Soho Weekly News*, April 24, 1975, pp. 13, 37-38, cover.
- Richard Cork, "Blackball at the Sculptors Club," *Evening Standard* (London), May 6, 1975.
- Jane Bell, review, *Arts*, v. 49, June 1975, pp. 26-27.
- Phyllis Tuchman, review, *Art News*, v. 74, June 1975, pp. 146, 148.
- Jeanne Siegel, review, *Art in America*, v. 63, September-October 1975, pp. 102-103.
- 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.
- Vivian Raynor, review, *New York Times*, July 19, 1980.
- John Russell, review, *New York Times*, July 17, 1981.
- 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," *Diversions*, 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.
- Phyllis Tuchman, "The Road Now Taken," *Art Criticism*, v. 2, forthcoming.
- Phyllis Tuchman, "Sculptures of the Unexpected," present catalogue.

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