

Peter Reginato (Tibor de Nagy): Since he began exhibiting in New York in 1971, Reginato has been trying to make convincing abstract work which could still function as traditional sculpture. With the pieces he recently showed, *Pink Lizard*, *Air*, *Sitting* and *Black Bottom*, he has accomplished this reconciliation. The flat plates and rounded rods which establish the structure of these painted and welded works integrate themselves into space and are activated by light.

Reginato conceives his work spatially. *Pink Lizard* and *Air* rise from the ground in arches. They have open interiors and elements which float, sway, lean and sprawl. Their three-dimensional character is enhanced by

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the juxtaposition of solid forms (the plates) with negative sections (the profiled areas defined by the linear rods). The shapes Reginato makes are both

geometric and organic. Rhomboids, ovals, hexagons and arc segments appear and disappear, since some have been folded, bent and angled il-

lusionistically. An octagon in *Pink Lizard* has been turned into a multisided shelf. What might have been a flat rectangle in *Air* has become, instead, a zig-zag or stairlike form. The rod sections convey a whimsical, fantastic feeling as they curve, wind and change direction.

It is against the forms that the lively flow of light is distributed. It is deeply caught by most angles, evenly rests across flat plates, escapes through many openings. The effect is also controlled by the way the paint has been applied. The golden haze of *Pink Lizard* and the green hues of *Air* do not function as a skin on these sculptures. Reginato has put on the color unevenly, in the way David Smith polished his *Cubis*. Light penetrates into and through the surface and re-emerges at different moments. These sculptures are rhythmic and restive, buoyant and filled with joy.

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