

# The New York Times

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Art:

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By VIVIEN RAYNOR

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Another notable show this week is:

Ken Greenleaf and Peter Reginato (De Nagy, 29 West 57th Street): This is an interesting contrast between artists the same age — 35 — both of whom work in steel. Ken Greenleaf, evidently the more restless of the two, has moved during the last seven years from clear-cut welded arrangements of steel plates recalling the early Anthony Caro to structures composed of marble slabs and steel members to forms in crumpled aluminum sheeting attached to wood frames. Returning to welded steel for this show, Mr. Greenleaf presents four intricate compositions of irregular steel plates, pipes, beams of various shapes and battered sheeting. Averaging about three-feet high and four-and-a-half feet long, the works are sturdily made and their components are often pleasingly drawn. But there is something fussy about the way they have been put together, as though the sculptor's mind was on something else — possibly the new, more open images he is reported to be now working on.

Peter Reginato continues to work with plates of mild steel about three-quarters of an inch thick. He cuts the steel into shapes that alternately summon up Matisse and Brancusi, grouping them into compositions about four- to five-feet high. In three of the four sculptures, most of the action takes place above the piece's "waist." Machined plates that have either been pleated into zigzag shapes, or pierced with rectangular and oval holes are among the recurring forms, along with lozenges creased down the middle. They are connected in such a way as to seem to be about to fly apart in all directions. The viewers sometimes found the combination of pierced and solid forms distracting, feeling constrained to try to fit them together optically. The work is otherwise pleasing for its vigor and for its decorative qualities. (Through July.)