

## PETER REGINATO

Peter Reginato was represented by only three large new sculptures in this exhibition. While this made for more room in which to look at his work, I wish, nevertheless, that more sculptures had been included, especially some of his new smaller pieces. It would have given the viewer a better idea of the range of his art. The three sculptures, as is, don't allow enough room for a proper critical estimate of his art.

The best sculpture in this show was *School of Blues* (1981), the lowest of the three. The bases of Reginato's sculptures (even though they don't have "bases" as such) tend to show the most thought in sculptural terms. This isn't to say that his sculptures are less comfortable at the top.

Reginato's method is to build his sculptures in depth by juxtaposing a series of planes bent at angles to one another. Sometimes too much attention is given to individual shapes rather than to the lines of the sculpture as a sculpture. The most beautiful thing about the sculptures are their surfaces. Particularly striking are the lines left in the surfaces of the planes. It was a good idea to reproduce Reginato's sculptures in color for his exhibition announcement.

Considering the seriousness of Reginato's art, unqualified or general criticism is beside the point. He's far ahead of many others. In a recent exhibition catalogue essay on Michael Steiner, Walter Darby Bannard included Reginato among those younger sculp-

tors carrying on the tradition of sculpture making in the "higher regions." That says enough. (Salander-O'Reilly, *November 4-28*)

By VALENTIN TATRANSKY