

25¢

**THE
SOHO
WEEKLY**

NEWS

Vol. II, #29

THE WEEKLY NEWSPAPER FOR NEW YORK

Thursday, April 24, 1975

**PETER REGINATO:
SCULPTOR
ON THE
MOVE**

**MOIRA
HODGSON
P. 13**



Sculptor Peter Reginato

After The Monument

MOIRA HODGSON

When Peter Reginato, a twenty-nine year old New York sculptor, won the Allen Center National Sculpture Competition last year, he completed a thirty-foot steel structure for the center in Houston, Texas. It was this piece that caused his work to change drastically.

His current show at the Tibor de Nagy Gallery is a radical departure from the rusted, circular works of the past. The new pieces are made out of steel, but they are painted. They are lighter, suspended, bridge-like and airy, hovering over, rather than delving into the ground. I asked Reginato what made his work take such a swift and dramatic turn.

Reginato: "I'd made my monument. It was the high point of the rusted iron pieces I'd been making. I was stuck. I felt that the some ways I might have been faking it—it looked better than it really was. I had dragged my ass on that piece and I had to work faster. I had consciously planned it—it was simply one of my small pieces made big. A big version of an old idea. It fooled you because you thought that it was the direction in which I was headed. It was stupid of me to do it. It would have been much more honest to go ahead and make whatever I was going to make. All that planning is not good."

Hodgson: "How did your new works come about?"

Reginato: "I made two big pieces from maquettes. But I realised that they were more forced than the smaller works. I said, OK, I've got to take a chance. I've got to get in there and make it with a large piece. The results were much better. But it was good that I made the first two from maquettes because I started seeing something structurally. I became aware of some of the problems that were going to turn up and I knew how to handle them."

Hodgson: "When you took this turn, were you very unsure?"

Reginato: "I was hesitant. I've made pieces the same size as the

make the pieces, that's when I have a good time. Before that, the only fun I got was if someone said they liked the piece, and I said, thank you."

Hodgson: "When you start a piece, do you sketch it out first, or do you begin straight away with the materials?"

Reginato: "I don't sketch out very much. I make up shapes with no real idea of how I'm going to use them. Certain shapes I've already used, they are familiar; others I make up in different proportions and sizes. I try to develop a very large vocabulary of shapes. Sometimes I sketch silhouettes on a piece of paper. I fabricate as many shapes as I have the energy to make, then I lay them all out on the floor. In some ways I think that's where my work is different from other people's—more of a feeling of a shop versus a studio. I'm making these things just as objects with no real sculptural relationship yet."

"After I've laid them all out I start putting them together as

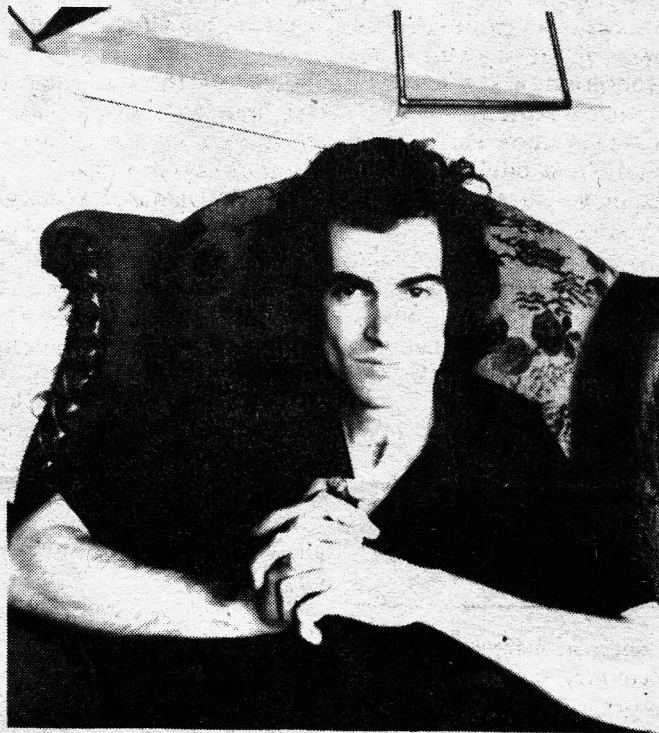
quickly as I can, depending on the size of the pieces. Even the big ones can be done quite quickly."

"The difference in the way I'm working now is that I've never been quite this subconscious in my approach. I'm trying to achieve this directness."

Hodgson: "When you're welding, do you destroy a lot and start again? If you don't like the shape in one spot, do you move it to another?"

Reginato: "Yes, but I don't really weld it, I tack it. It's a very slight weld, so that you can't even pick it up. If I think it should be changed, I break it with my hands, move it, and weld it again. Sometimes I might add something or cut something off. Or cut a hole in it, or go back with the torch and change the shapes. I keep looking at it to see what it needs or doesn't need. I leave it tacked for a couple of days and if I don't like it I kick it in and start all over again with the same parts, making another

Con't. on page 37



Thomas Victor

