

der if these pale forms are part of the herd or represent a ghostly stroboscopic afterimage. These repeated equine silhouettes invite our attention to prance horizontally across the composition, in counterpoint to the horses' forward movement.

In this and other paintings, traces of white canvas remain visible between gestural brushstrokes, an effect that resembles the look of large woodblock prints. This painterly activity mimics motion, but the appearance of slapdash spontaneity is deceptive. Each one of Pace's oils is preceded by a great many drawings that allow the artist to ponder and distill images and ideas that are subsequently painted in a burst of uninterrupted fervor. Such urgency suggests the need to set down a vivid reverie before it slips away from memory.

Pace's paintings of subjects like *Shucking Corn*, *Cotton Pickers*, and *Setting Lobster Traps* celebrate the dignity of labor—a category that includes the artist in the role of hardworking chronicler of all that he observes. Pace's clean, utopian world is filled with delight.

GERARD HAGGERTY

## Charles Seliger

MICHAEL ROSENFELD

CHARLES SELIGER'S ACRYLICS ON MASONITE and gouaches on paper are surprisingly small works of amazing abstract detail. These paintings, which incorporate the precision and stylization of Surrealism and the painterly sensuousness of Abstract Expressionism, can be read on a microscopic or a celestial scale, often shifting from one to the other in just a few inches. *Migration* could be a view of the cosmos. It could also be a



Charles Seliger,  
*Migration*, 1993,  
acrylic on Masonite, 11" x 14".  
Michael Rosenfeld.

chemical reaction.

While the acrylics have a glossy, hard-glazed finish, almost like that of enameled tiles, the gouaches, in a series called "Earth Jewel," are softer and more playful. *Earth Jewel 2* is a luminous grouping of organic objects that seem to be floating above the earth or under the sea. The chalky gouache paint on the dark mottled paper creates a deep space for the quirky moonlit objects to inhabit. It is a spooky, strange meeting of the dramatic and the subtly humorous.

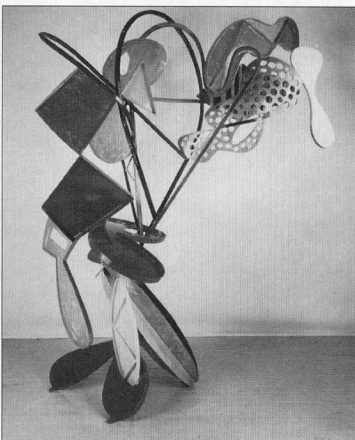
Both the gouaches and the acrylics have a decorative quality that is appealing. It gives the work a deceptively simple look from a distance, which is completely negated as the viewer nears the tiny window and engages in Seliger's complex vision. Perhaps because of their fluid beauty and intense colors, these paintings seem somehow eternally optimistic. Although Seliger's technique is painstaking—he uses multiple layers of paint, tiny brushwork, sanding, burnishing, and a pen to apply countless minuscule dots—it is obviously a labor of love.

OLIVIA W. DOUGLAS

## Peter Reginato

ADELSON,  
WILLIAM BEADLESTON

PETER REGINATO'S COLORFUL CONSTRUCTIONS of welded steel seem like hybrids of human and botanical forms. Reginato composes with flat shapes—some geometrical, some lobed, suggesting leaves or pods—which he attaches to looping metal armatures. There's a cartoonish vigor to their impressive acrobatic control. Some, like *You*, emphasize the delicate arabesque of the armature, while others, such as *Surrender*, are



Peter Reginato, *Happy Happy Joy Joy*, 1993,  
painted steel, 110" x 97" x 52".  
Adelson, William Beadleston.

denser, like bushy shrubs.

*Spain* suggests a horse but also pays homage to the Spanish tradition of metal sculpture associated with Picasso and Julio González. But while such sculptors celebrated the qualities of metal itself as an expressive element, Reginato transforms steel with paint. His work is striking for its use of color—some individual shapes could almost stand on their own as paintings. Contours broken by shifts in color and subtle color changes along the armatures all lend the sculptures an ambiguous complexity. Works like *False Surrender*, painted in misty, luminous grays, establish an overall expressive tone that has little to do with the weight and power of steel.

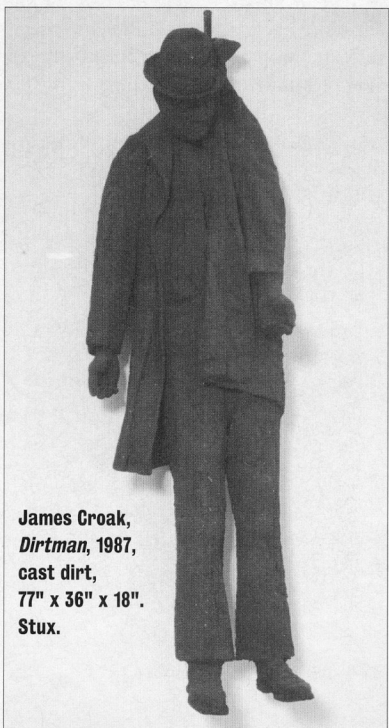
Reginato thus moves beyond the spare, classical forms of the modern masters. But if there's a Pop-art blatancy in his intense colors (which are finished with automotive enamel), Reginato seems interested in something more personal. His large *Self-Portrait* recalls the quirky, autobiographical compositions of Elizabeth Murray. As his groupings of shapes become denser and more complex, Reginato leaves behind the playful, improvisatory syntax of works like *Happy Happy Joy Joy* in search of expressions more weighty and idiosyncratic.

HEARNE PARDEE

## James Croak

STUX

JAMES CROAK'S RECENT EXHIBITION WAS dominated by several imposing sculptures, all of which were entitled *Dirtman*.



James Croak,  
*Dirtman*, 1987,  
cast dirt,  
77" x 36" x 18".  
Stux.