

Peter Soriano



CDG #1, 2012 (detail)

Peter Soriano

NEW WORK

Opens Thursday, January 17

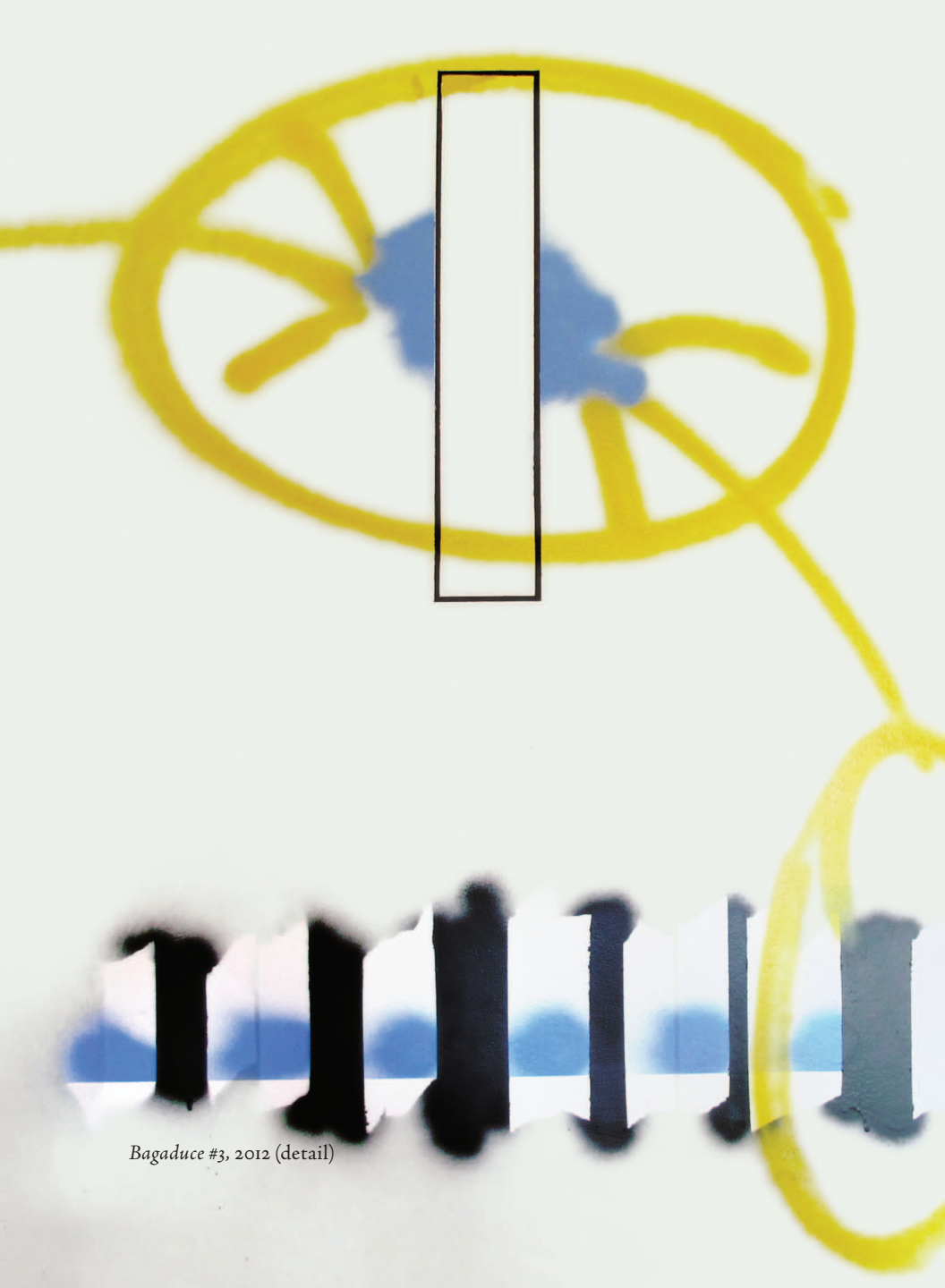
Continues through February 23, 2013

Lennon, Weinberg, Inc.

514 West 25 Street

New York, New York 10001

212 941 0012



Bagaduce #3, 2012 (detail)

FOR A NUMBER OF YEARS, I made wall installations using steel cable and aluminum pipes and spray-painted lines and symbols (arrows, Xs, rounded or square brackets, etc). The cables and pipes occupied and connected to the space in an intentional, even functional way. But at some point last year, I felt that the hardware—the metal pipes and cables and mounts—had become a distraction; they were limiting the work. I wanted the work to be less cumbersome and more portable. I wanted the sprayed wall markings—my “graphic lexicon,” as one critic has called them—to stand on their own.

The end result, I believe, is both less and more complicated than my earlier work. Less complicated because the work has been reduced to its essence: the three-dimensional elements have been flattened and merged with the sprays to become a mural. More complicated because, in its reduction, the work can be harder to grasp; without the wires and cables, the relationship between the work and the space it occupies is less tangible, more theoretical.

Increasingly, I think of these pieces as “landscapes,” albeit in the most schematized way. They include the angles of passing shadows, sections of metal rooftops, and the painted markings on an airport runway, to give some examples. I make sketches of my observations, the way you might make notes on a crumpled cocktail napkin, then carry them around for a while until they’ve been sifted and reduced. Once I begin working on a

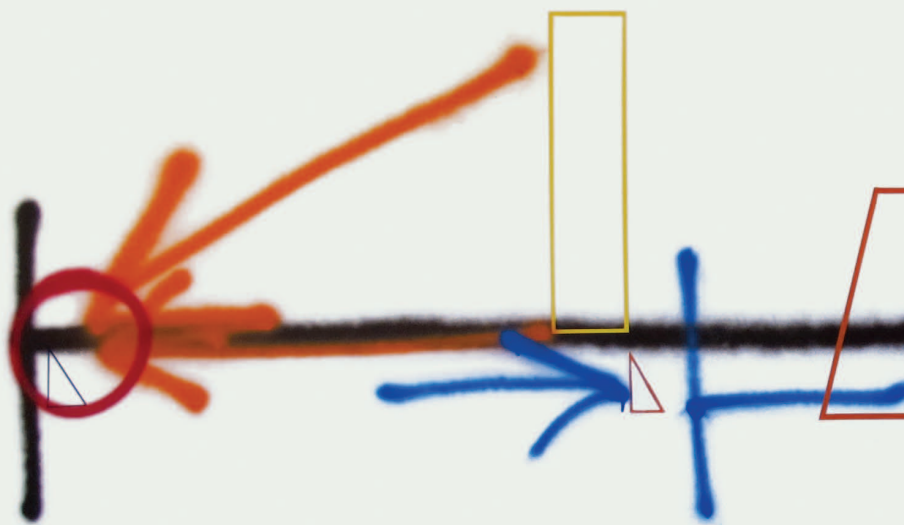
wall, the spray “lexicon” becomes a way of revisiting that memory, of probing the idea or initiating a conversation about it. At the same time, I use thin, hard-edged paint lines to suggest and allude to three-dimensional spaces.

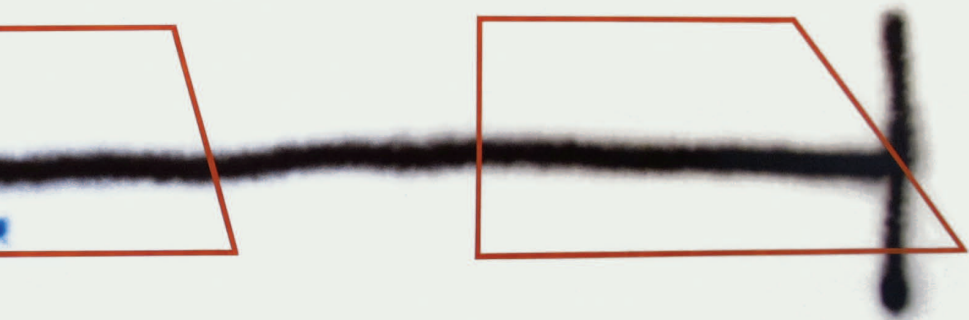
I imagine that anyone capable of using a ruler and a spray can could learn and re-make my work. That’s part of the idea in wanting the work to be portable—not just movable but actually mutable. Each piece is measured and photographed, and detailed in a book of instructions. But the final outcome of a piece can’t be predicted, not with certainty. Depending on who is installing the piece, every iteration is different; every draftsman leaves his or her “mark.” No one can replicate an arrow or an “x,” not when you’re using a can of spray paint. A cross-out sprayed by a left-handed person will run in the opposite direction of one sprayed by a right-handed person. All sorts of variables will change the look of a long spray line: a sprayer’s distance from the wall, the slightest movement of his hand, the pressure he uses on the nozzle. Perhaps this is why I sometimes think of these pieces as musical scores, by which I mean that certain details are left to an installer’s discretion. Even while following my instructions, the piece can slow down or speed up; the spray lines may be razor sharp or slightly muted. I like this intersection of extreme portability and blurred authorship.

Peter Soriano
December 2012

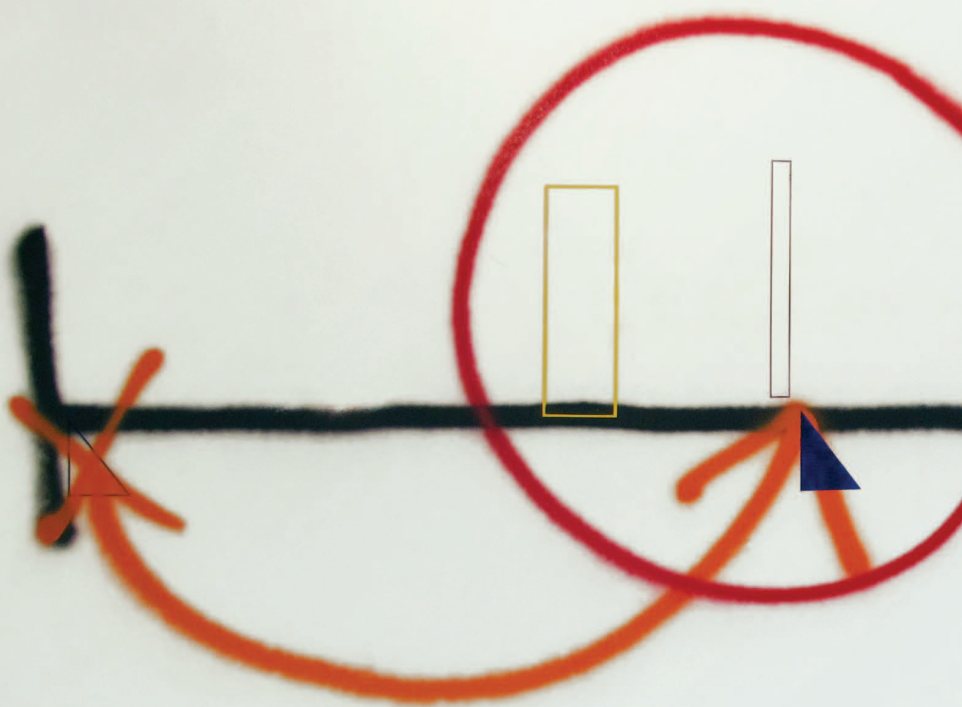


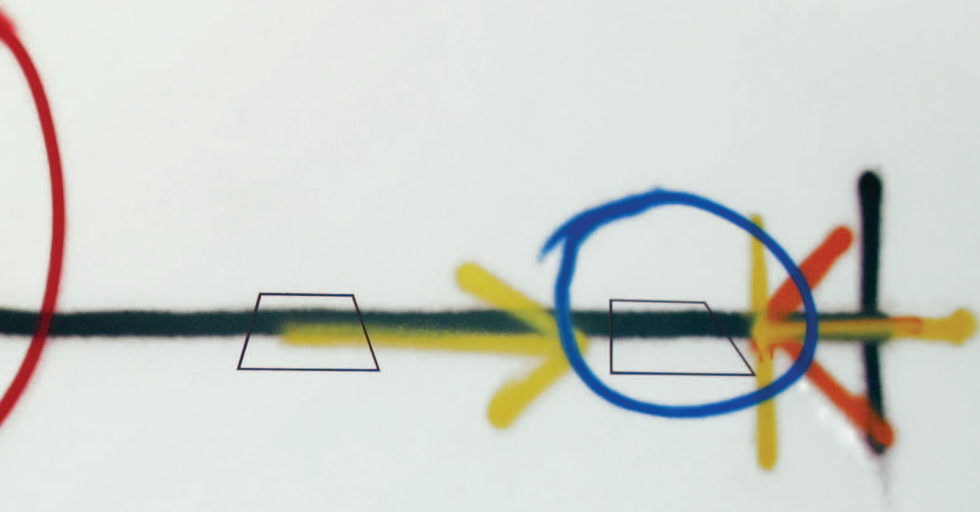
Bagaduce #4, 2012 (detail)



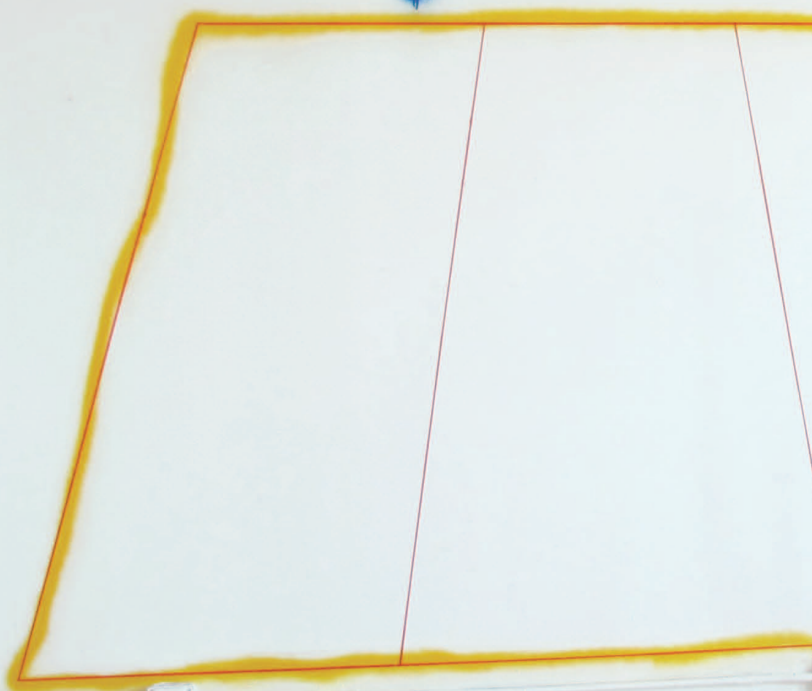
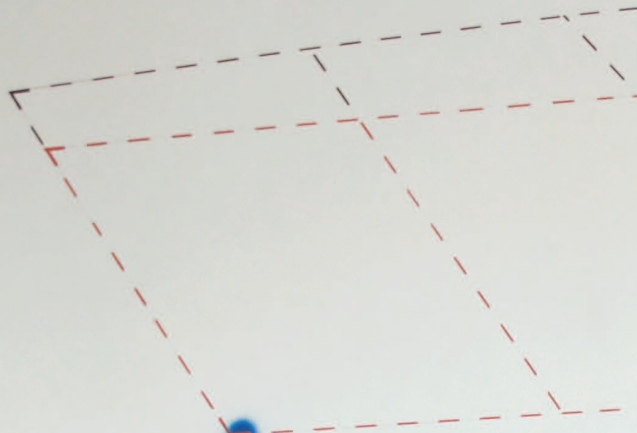


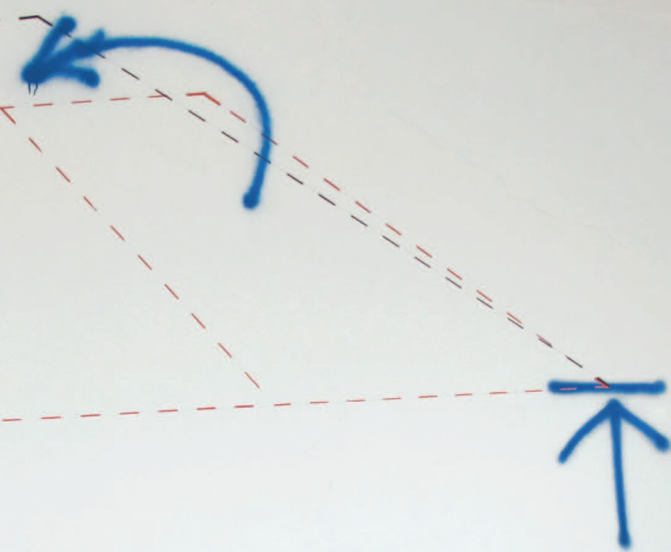
Bagaduce #1, 2012, spray paint and acrylic, 9 feet long





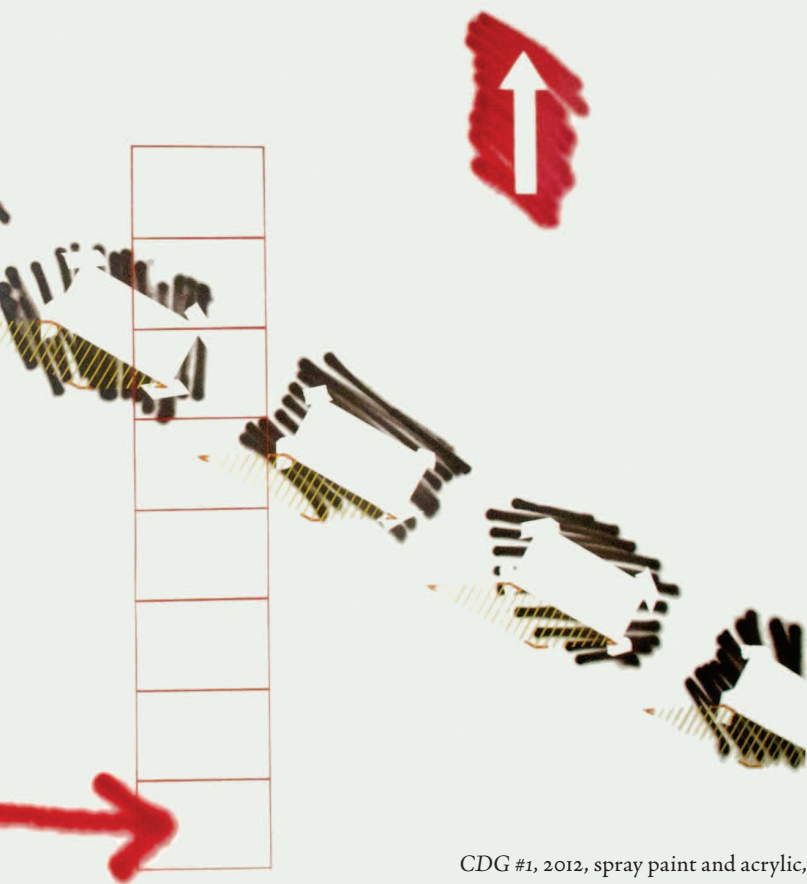
Bagaduce #2, 2012, spray paint and acrylic, 9 feet long



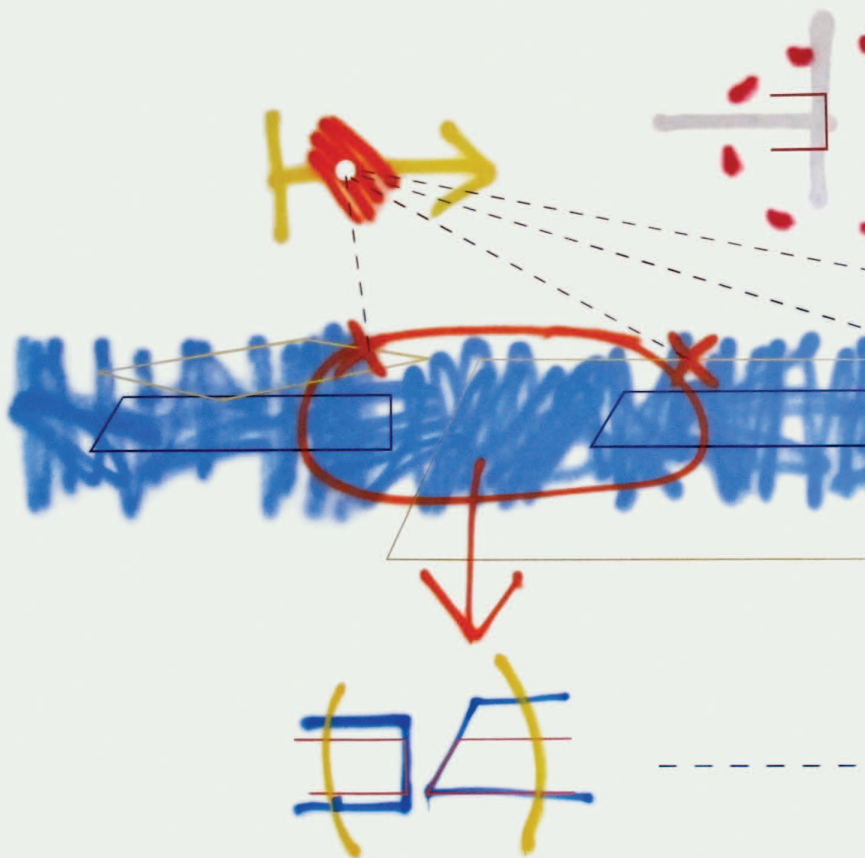


Oberkampf #1, 2012, spray paint and acrylic, 13 feet long





CDG #1, 2012, spray paint and acrylic, 13 feet long

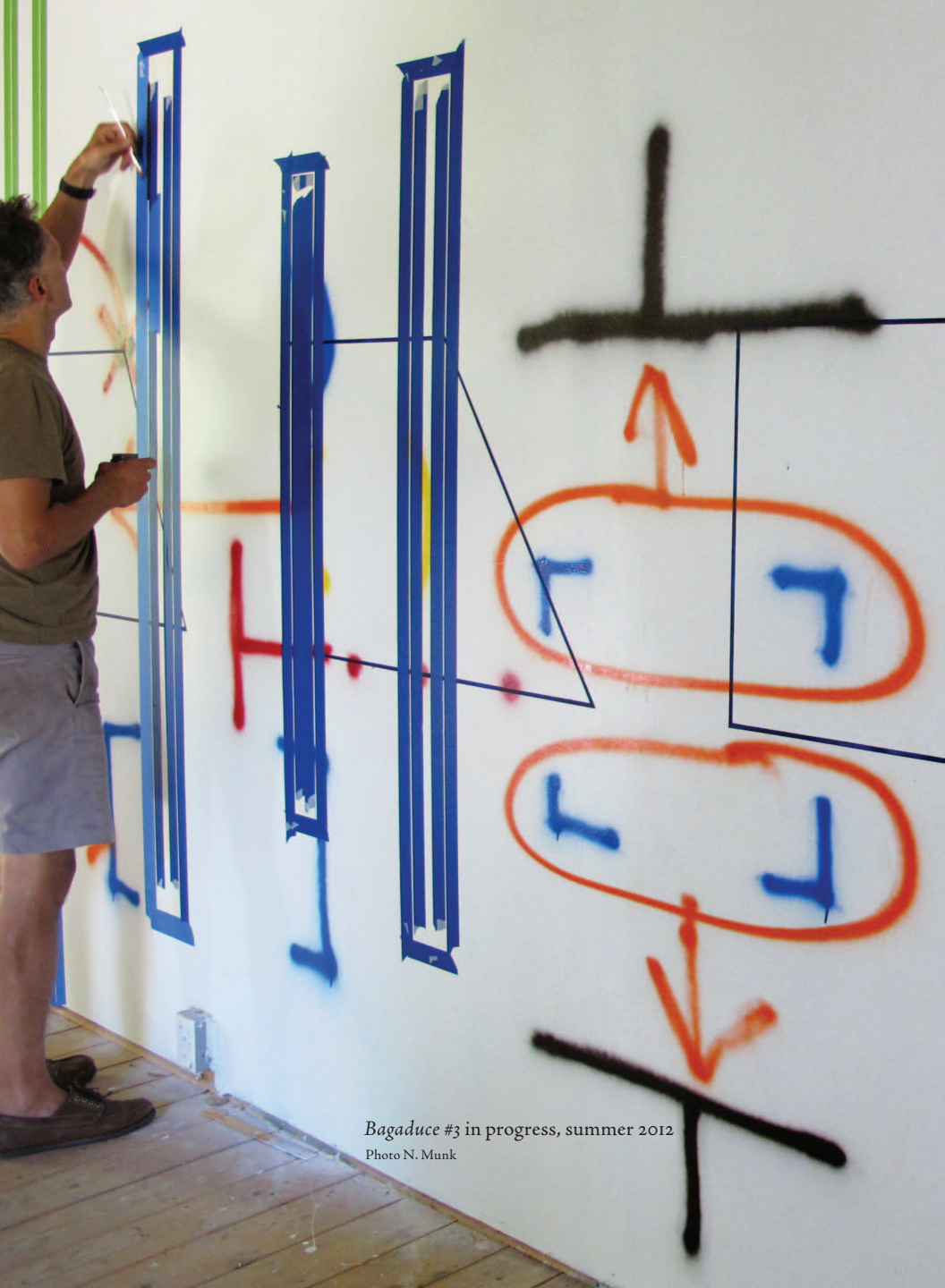




Bagaduce #4, 2012, spray paint and acrylic, 13 feet long

Peter Soriano became known in the 1990s for his brightly colored biomorphic sculptures made of polyester resin. After a six-month residency at the Atelier Calder in Saché, France in 2004, Soriano moved away from cast-resin sculptures, introducing metal tubes and steel cables into his work. With the addition of spray paint, his work became increasingly two-dimensional. The current exhibition presents a new phase of this evolution.

Born in 1959 in Manila, Philippines, Soriano received his B.A. in Art History from Harvard College and studied at Skowhegan before moving to New York City in 1981. Since 1994, his work has been represented in New York by Lennon, Weinberg, where this is his sixth solo gallery show. Soriano's work has also been exhibited at prominent galleries and institutions in Europe, including Galerie Jean Fournier in Paris, Domaine de Kerguéhennec in Brittany, Galerie Bernard Jordan in Paris and Zurich, FRAC in Auvergne, and Musée des Beaux-Arts Tourcoing. He has also participated in numerous group exhibitions, most recently at the Musée des Beaux Arts Dunkerque and Modern Art in London. In 2009 he was the Terra Foundation's Artist-in-Residence in Giverny, France. Work by the artist is included in a number of public collections, including the Fogg Museum, the Fonds national d'art contemporain (FNAC) in Paris, the Fondation Cartier pour l'art contemporain in Paris, and the Wanås Foundation in Sweden. Soriano lives and works in New York City.



Bagaduce #3 in progress, summer 2012

Photo N. Munk

