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Peter Soriano

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Art

Review

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Peter Soriano



[Lennon, Weinberg](#), through Jun 23

Taking over the gallery walls, floor and corners, the two new series in sculptor Peter Soriano's latest show experiment with the demarcation of space in both formal and metaphorical terms.

The first set of works combines spirals of colorful paint (sprayed on the gallery walls) with tubing, bolts and cable. In *Three Tube Contact*, six graffiti-esque blue circles face off from opposing walls. Tautly strung wires extend diagonally from the forms, merging in midair with a trio of aluminum tubes and a glop of pliable, Play-Doh-like plastic. As you walk under the suspended sculpture, the tension harnessed in the aerial tug-of-war is intensified by Soriano's clever juxtaposition of texturally diverse materials.

Nearby, the series "for Ips" is a group of diminutive architectural models of rooms, constructed from memory. Made of unfinished wood, glue and nails, and evenly spaced on the gallery floor, the squat blocks create a miniature maze for the viewer to navigate—a homespun, walk-through twist on Matteo Ricci's memory palace. As with his spray-painted circles, Soriano's formal approach here oscillates between impulse and premeditation, choosing materials and forms that appear spontaneous but are in fact carefully considered.

These new sculptures feel more mature than the colorful resin "toys" Soriano produced in the mid-90s, even if *Berlin Frankfurt, Linked*—brightly painted aluminum tubes and canisters—looks like nothing more than a metallic Super Soaker. Because his ideas are not clearly articulated, the series seems transitional, but the deceptively ad hoc designs suggest an artist working outside his comfort zone, a grown-up move indeed. — *Emily Talbot*



Installation View