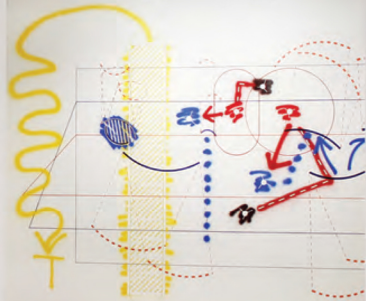
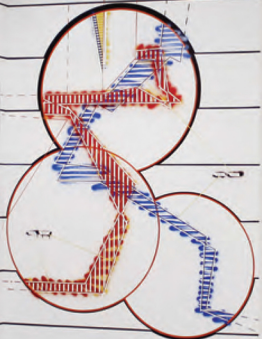


The background of the slide consists of a series of parallel diagonal stripes. The stripes alternate between a light beige or off-white color and a dark brown color. The stripes run from the top-left towards the bottom-right of the frame. The text is centered horizontally and vertically over the stripes.

Peter Soriano



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Peter Soriano

3 murals & related drawings

Opens Thursday, September 8, 6–8 pm

Continues through October 22, 2016

Lennon, Weinberg, Inc.

514 West 25 Street, New York, NY 10001

212-941-0012 www.lennonweinberg.com

Tuesday–Saturday, 10–6

SCHEMA (*definition, Merriam Webster*)

1. a diagrammatic presentation; *broadly*: a structured framework or plan: outline
2. a mental codification of experience that includes a particular organized way of perceiving cognitively and responding to a complex situation or set of stimuli

Both definitions, but particularly the second, aptly describe the three large new wall drawings that comprise Peter Soriano's current exhibition. Made with acrylic and spray paint, the works codify and manifest Soriano's perceptions of the spatial and temporal relationships between chosen objects. For previous works in an ongoing series of wall drawings beginning in 2012, he examined trees through a window, sections of metal rooftops, a group of rocks observed from the cardinal points of the compass, and a landscape glimpsed and noted at fifteen-second intervals from a moving train. More recently, three elements of a Richard Serra sculpture at the Colby College Museum of Art served as the starting point for a monumental work, *Permanent Maintenance*. (It was on view there for a year and was acquired for the permanent collection.)



For the longest work in the current exhibition, *Shadows (Penobscot)*, Soriano's subject is the shape of shadows cast by the roofline of his house in Maine. At intervals, over a period of six months last winter and spring, Soriano staked the corners of the geometrically complex shadows, measured the distance of each from the house, then recorded the information necessary to recreate the shapes. He is intrigued, he says, by the seeming contradictions

Shadow of Soriano's house in Maine



Permanent Maintenance, 2015, Colby College Museum of Art

of shadows: immaterial yet concrete, describing as they do a physical relationship between object and plane. From his point of view, the house became a sort of sundial, the cast shadows marking increments of time.

When he began creating *Shadows (Penobscot)* Soriano decided to reference the clapboards of the house with parallel horizontal lines, and inserted circular “portholes” inside of and around which he would describe the shadows under observation. He composed the work from left to right, largely without preparatory drawings, allowing it to unfold chronologically as the seasons advanced and the angle of the sun changed. Come spring, for example, as the morning sun caught a bit of the north

side of the house for the first time, he indicated that detail with sprays of bright yellow in the concluding section of the finished work.

In *Synthetic Contrivance*, under the skylight in the gallery, Soriano takes as his subject the shadows cast by his wife's clothes strewn on a bench—but in this case the light is artificial and static, captured in a single moment late one night. In its examination of shadows from multiple viewpoints, *Synthetic Contrivance* is cubist in spirit. *Beat-Up Subject*, installed on the gallery's west wall, revisits the shadows cast by the house in Maine, this time over a period of just three days in July. It is a reductive, diagrammatic work in which a viewer can decipher the contours of the shifting shadows, and perhaps puzzle out their connections to the schematic representation of the house. (The title is borrowed from Stuart Davis, who used the phrase to describe a well-used compositional motif.)

After completing each of these works in his studio, Soriano measured and photographed the compositions, and wrote precise guidelines for re-installation. He executed the original wall drawings by himself but intends that future iterations are equally authentic regardless of his participation, in the way that a composer writes a score to be performed by others, or that anyone can create a



Sol Lewitt wall drawing simply by following his written instructions. Indeed, this exhibition was created by a small team of experienced and novice installers working alongside the artist over seven long days.

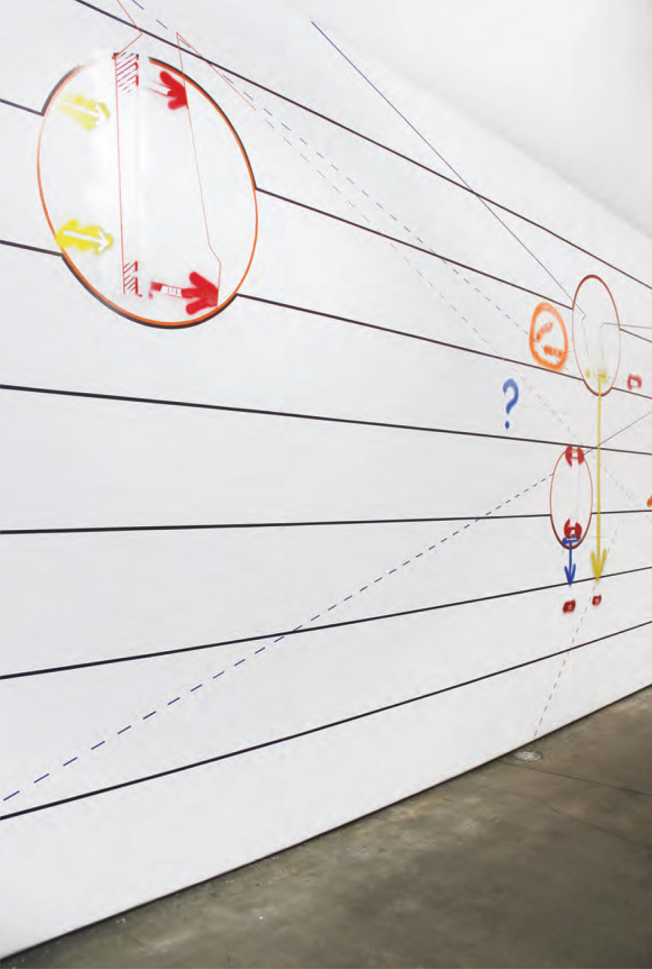
These seemingly rational processes of Soriano's wall drawings—the many measurements, the careful notes—

In Polynesia, 1995, resin, Private Collection

yield results that are anything but rational. The works do not provide an apparent rationale for the viewer to derive meaning from the purported subjects, nor do they suggest that his inquiries could possibly lead to any useful conclusions. The finished works are as spontaneously unmoored as Eva Hesse's latex-coated ropes, as paradoxical as Robert Smithson's pseudo-science rocks and mirrors, as obdurately willful as Philip Guston's paintings and as subjectively felt as Joan Mitchell's translations of landscape into abstraction. Each of these artists is a distinctly different seminal influence on Soriano's approach to creating visual manifestations of internal states of perception.

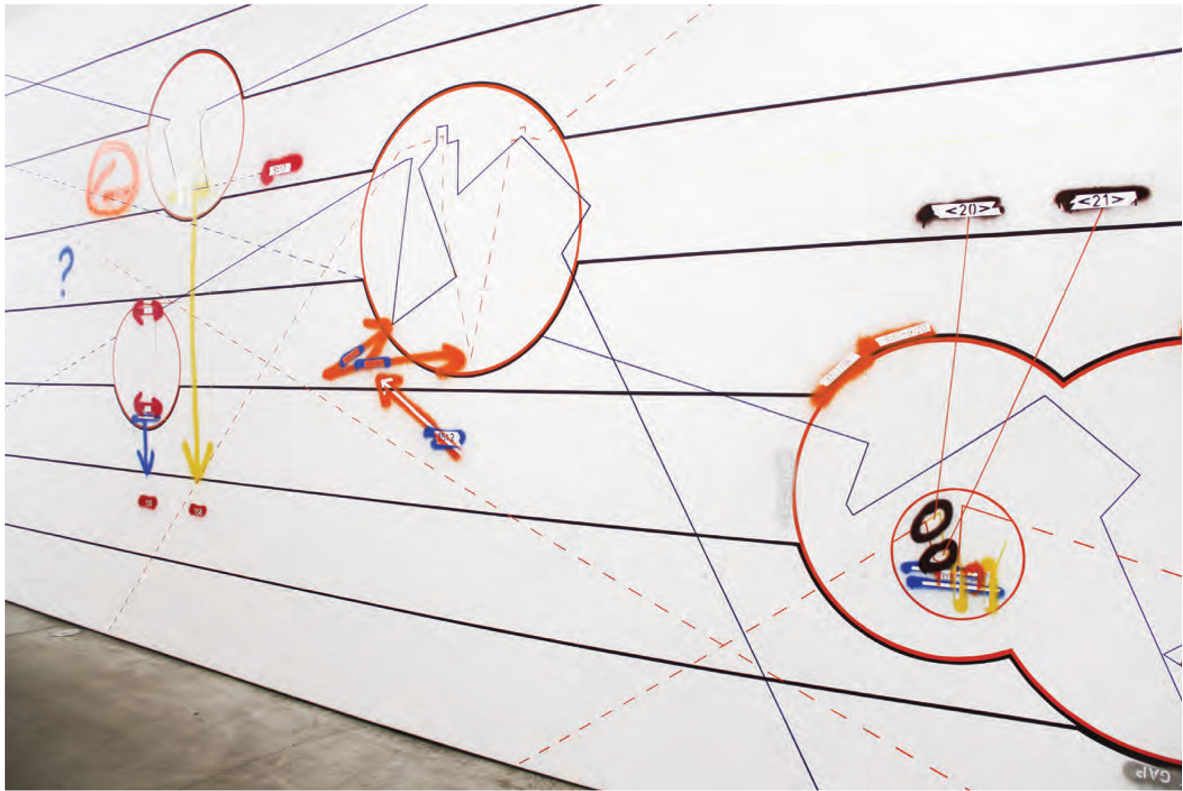
Peter Soriano is a sculptor who no longer makes concrete objects, but already present in his early work was an affinity for the gap between a proposal of functional purpose and aesthetic resolution. His signature cast resin sculptures of the 1990s might resemble a sled, a bumper car, a cartoon sphinx or a mechanical part. They were colorful, ebullient, pop-inflected confections that gave way a decade ago to elusive exhumations of memory of inhabited spaces through irregular plywood box shapes and installations involving aluminum tubes, cables and turnbuckles anchored to walls and articulated with spray-painted dots, dashes and arrows. In the end, he decided that the physical components were getting in the way of his quest for metaphorical content and let go of the last vestiges of conventional sculpture in his work. He has set his sights on a liminal terrain in which his complicated, abstruse and challenging work might find harbor in a space between thought and feeling.

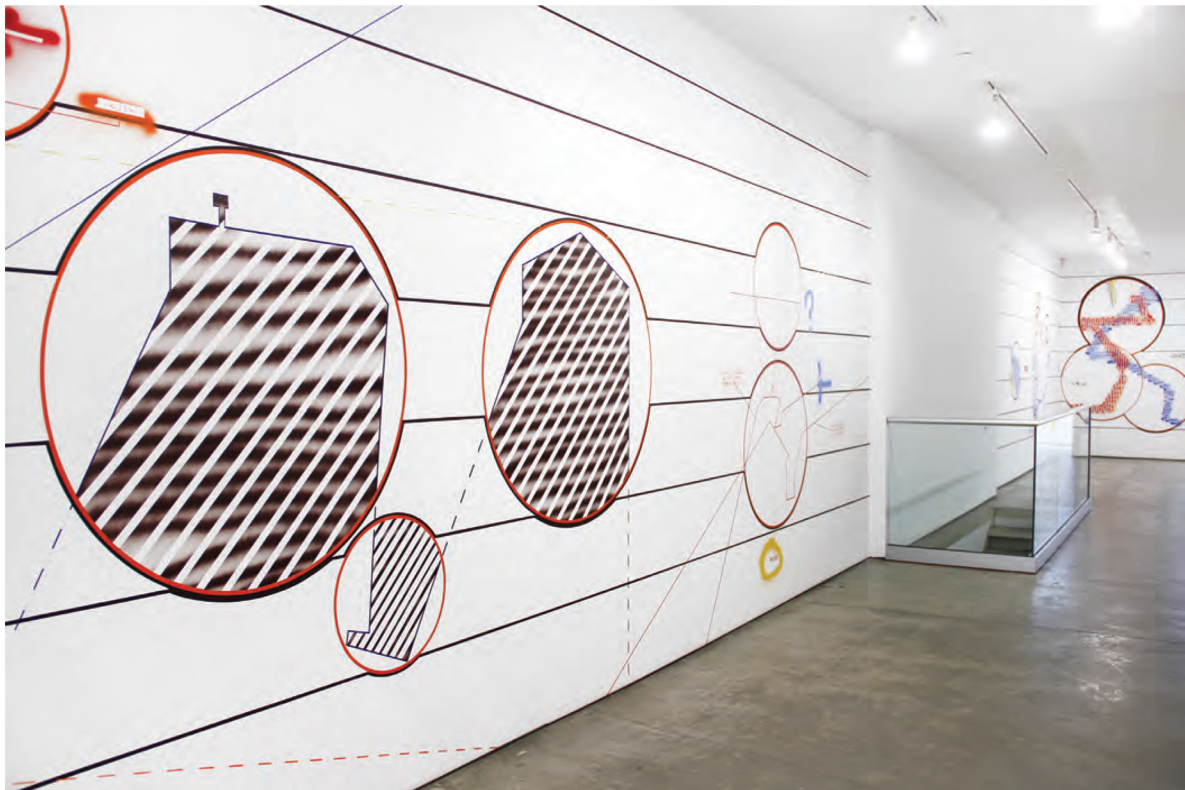
Jill Weinberg Adams
August 2016

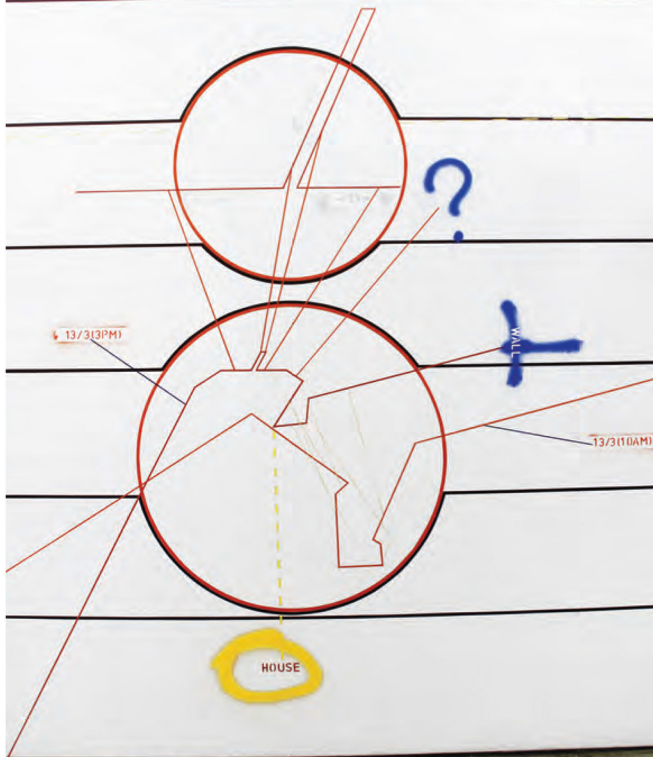


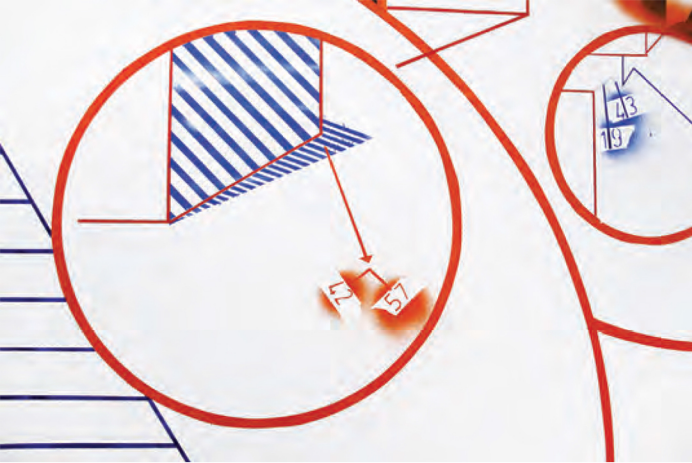
Shadows (Penobscot)

2016, acrylic and spray paint, 78.5 feet long, 10.5 feet high

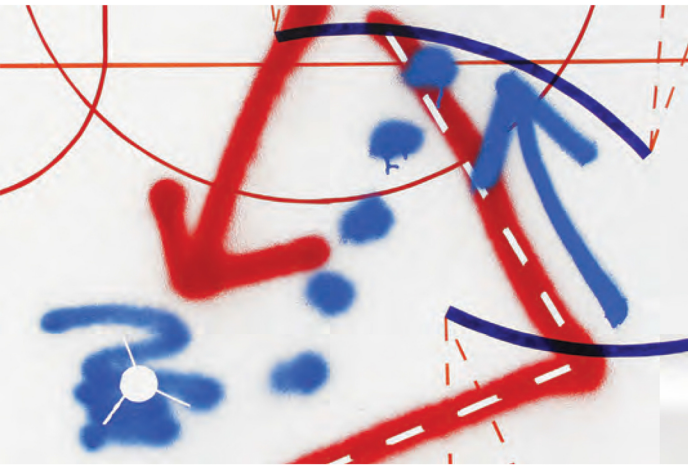
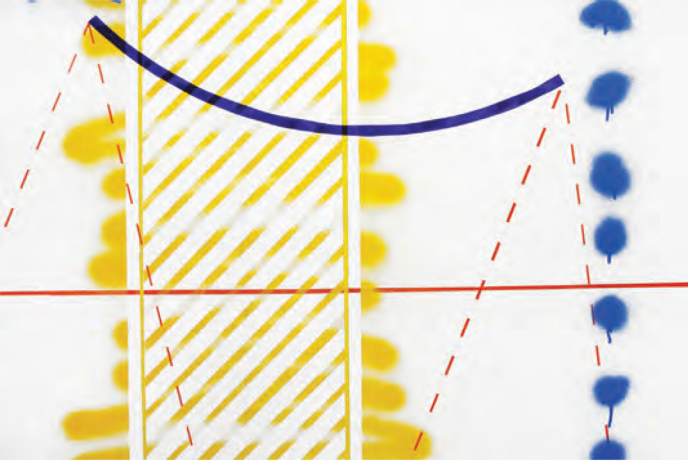






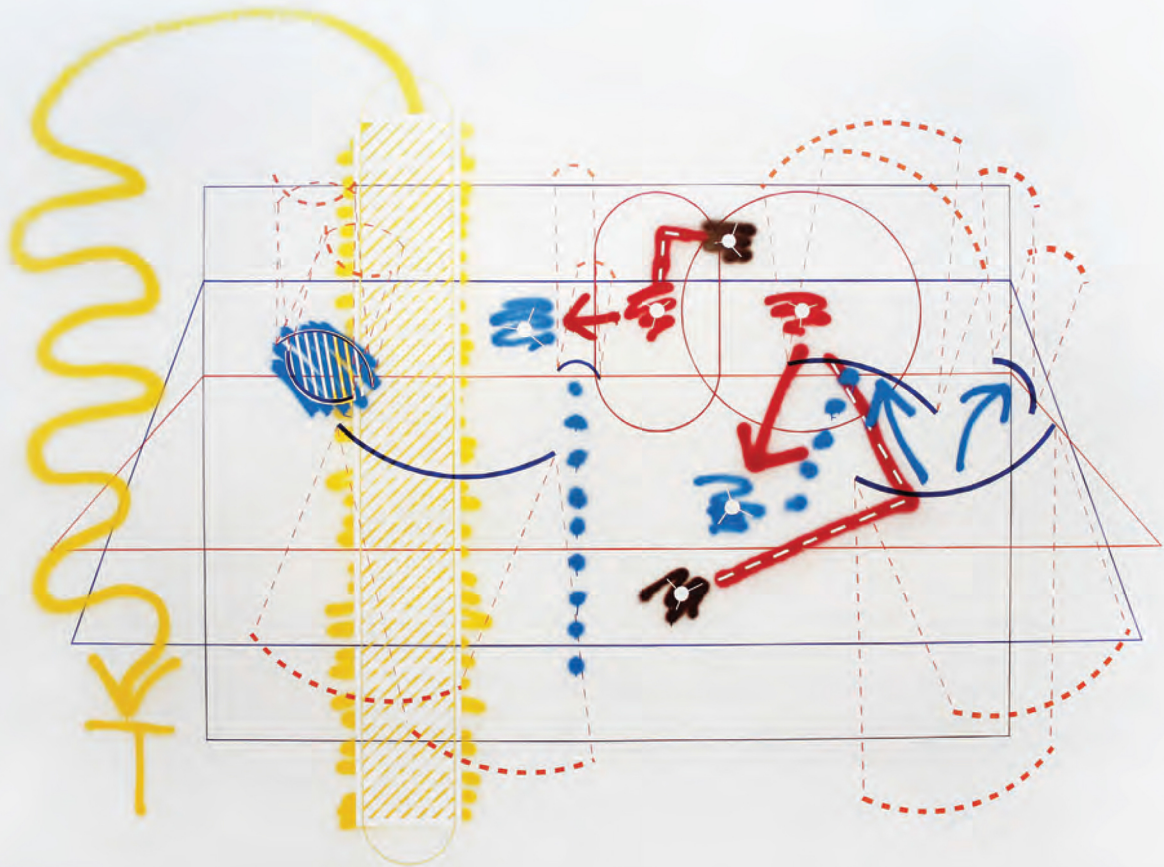






Synthetic Contrivance

2016, acrylic and spray paint, 13.5 feet long, 10.5 feet high





8-44
24/7/16

8-45
7/16

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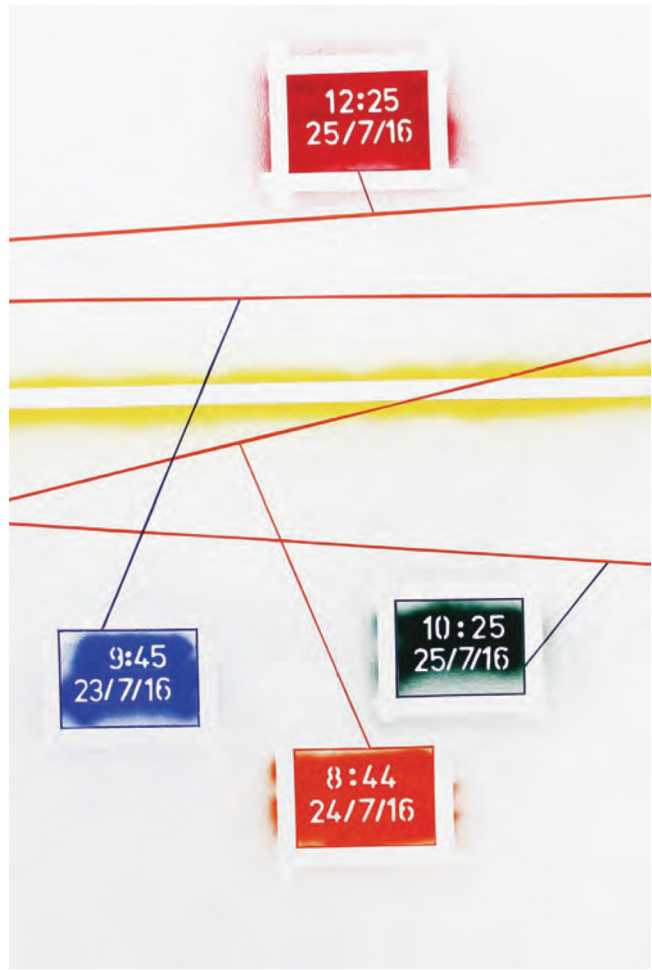
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Beat-up Subject

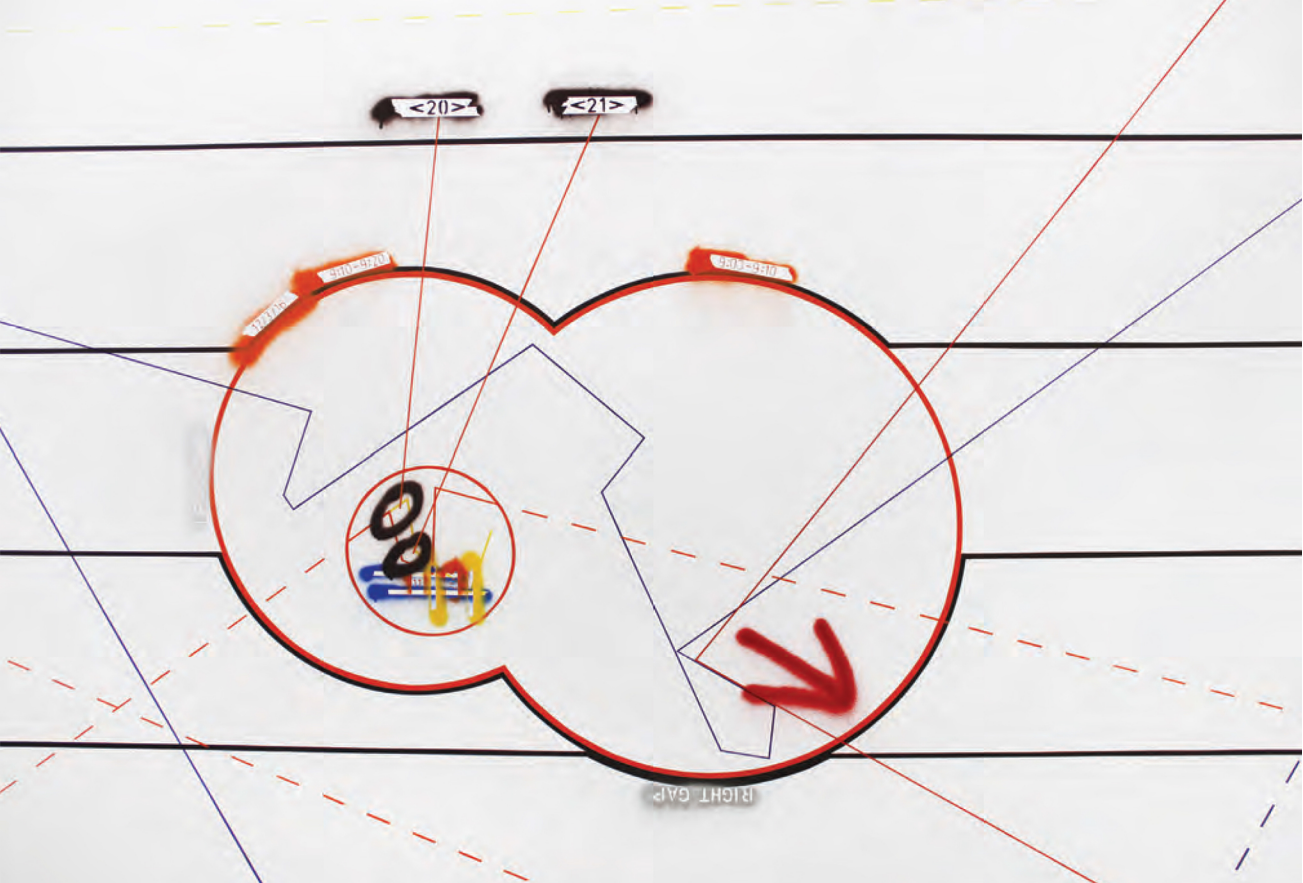
2016, acrylic and spray paint,
32.25 feet long, 10.5 feet high

Peter Soriano became known in the 1990s for his deceptively playful biomorphic sculptures made of fiberglass. In 2004, after a six-month residency at the Calder Studio in Saché, France, Soriano began making wall-based sculptures, introducing taut steel cables and metal tubes to his work. With the addition of spray paint applied directly to the wall, these installations became increasingly two-dimensional until, in 2012, Soriano eliminated the structural elements altogether. His work now consists exclusively of large-scale wall drawings composed of acrylic and spray paint, as well as related works on pleated and folded paper.

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 seventh solo gallery show. In 2013, he had solo shows at the Center for Maine Contemporary Art in Rockport and at Galerie Jean Fournier in Paris. In 2015, his largest wall drawing to date, *Permanent Maintenance*, was commissioned by the Colby College Museum of Art in Waterville, Maine, where it was on view for a year.

Soriano's work has been exhibited at prominent galleries and institutions in the US and Europe, including Galerie Jean Fournier in Paris, Domaine de Kerguéhennec in Brittany, Galerie Bernard Jordan in Paris and Zurich, FRAC Auvergne, and Musée des Beaux-Arts Turcoing. In 2014, he created and installed a wall drawing in South Korea, for the Busan Biennale, that was later shown at De Markten in Brussels. Work by the artist is included in a number of public collections, including the Harvard Art Museums, the Colby College Museum of Art, the Morgan Library and Museum, the Fonds national d'art contemporain (FNAC) in Paris, the Fondation Cartier pour l'art contemporain in Paris, the Wanås Foundation in Sweden.

Soriano lives and works in New York City and Penobscot, Maine.



Shadows (Penobscot)

2015, detail

