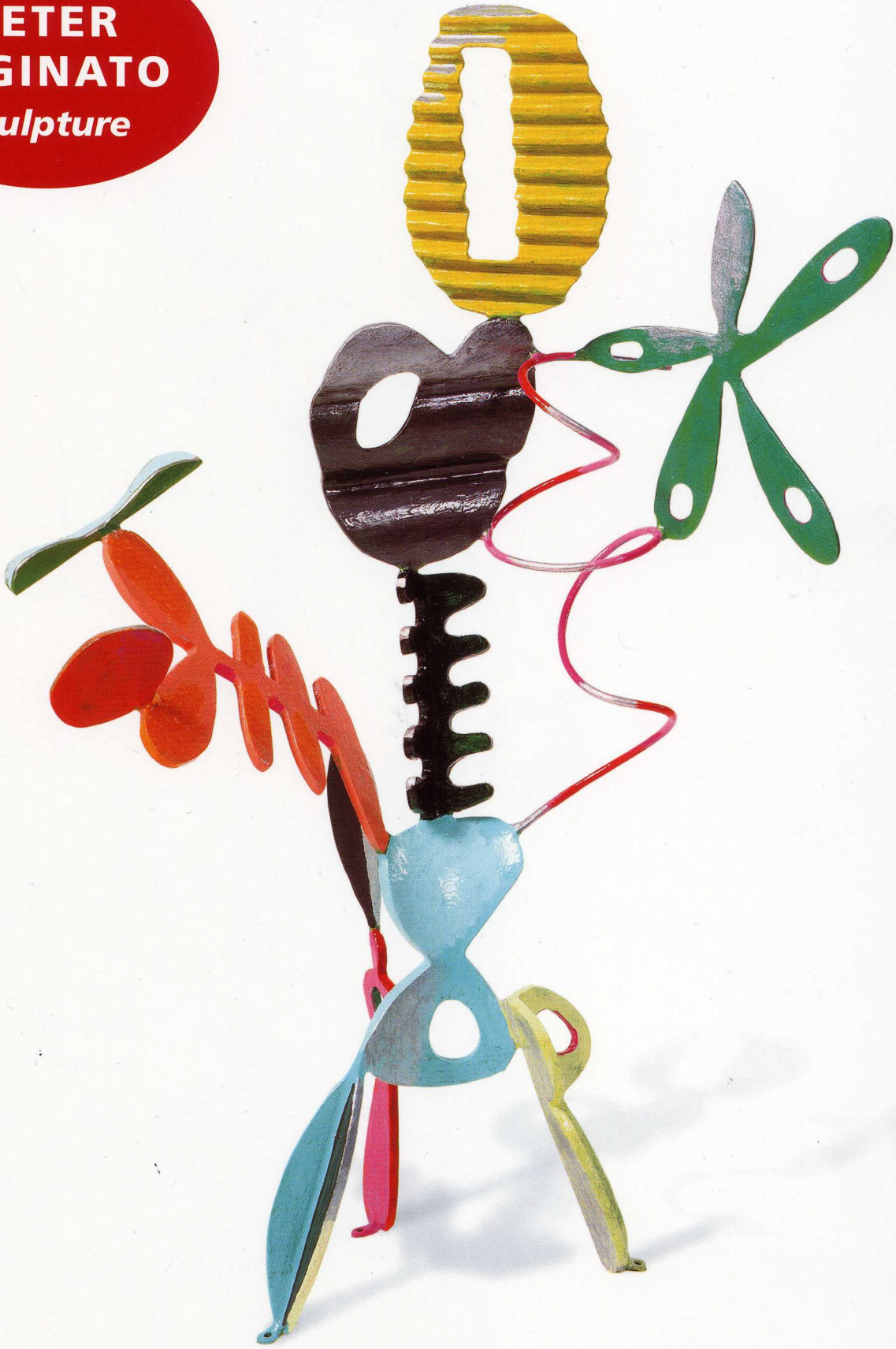


**PETER  
REGINATO**  
*Sculpture*



**PETER  
REGINATO**  
*Sculpture*

*You are cordially invited to a cocktail reception for the artist  
on Tuesday, April 3rd from 6 to 8 p.m.*

The exhibition continues through April 28th, 2001



**ADELSON GALLERIES, INC.**

The Mark Hotel 25 East 77th Street Third Floor New York, NY 10021

Tel (212) 439-6800 Fax (212) 439-6870 info@adelsongalleries.com www.adelsongalleries.com

Monday through Friday 9:30 to 5:30 Saturday 10 to 5



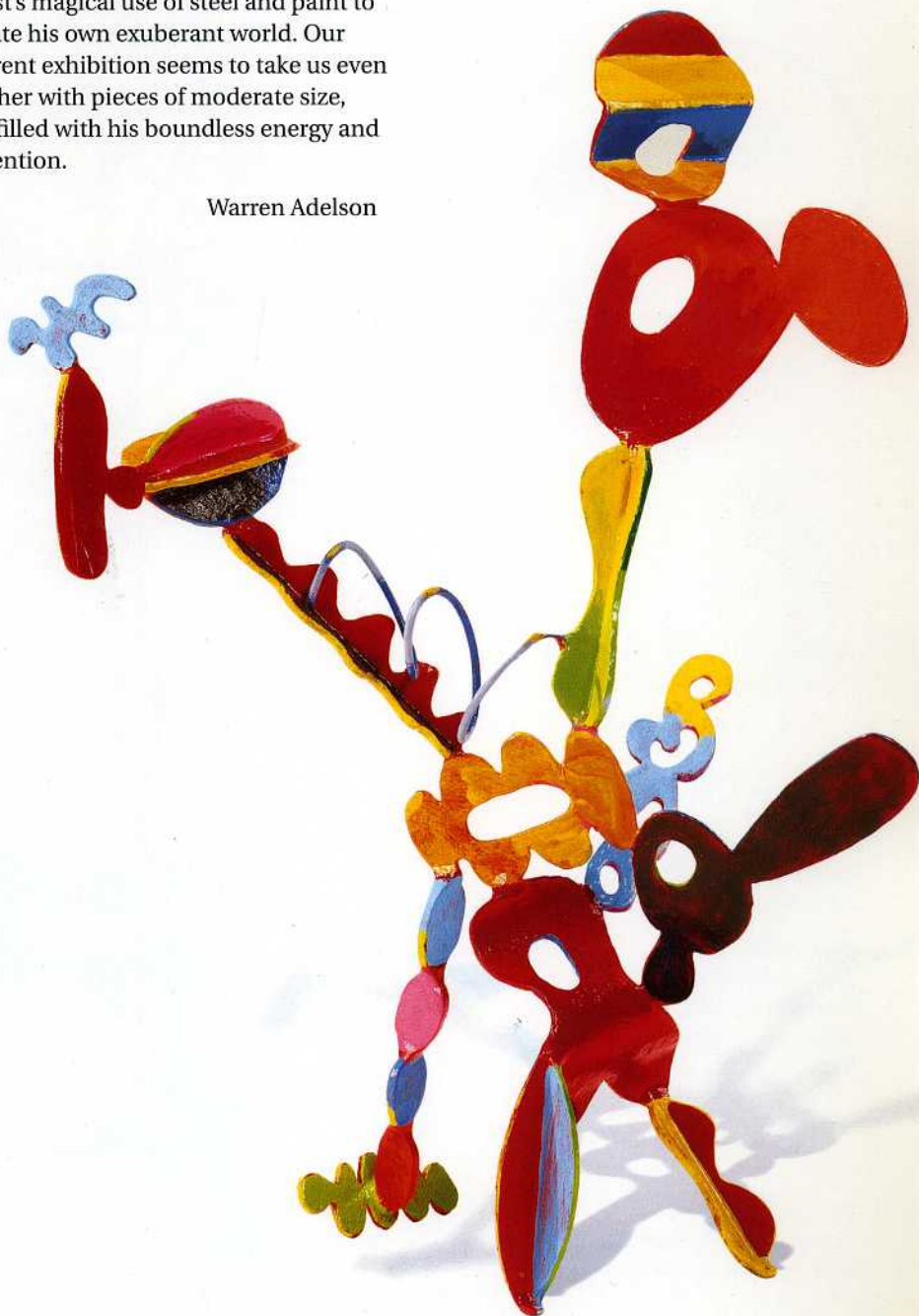
**T**he tools of an artist usually foretell the results of his creation. The fine point of an etcher's needle, the quill shape of the watercolorist's brush, and the clipped bristle of the oil painter somehow bespeak their resultant work. The blowtorch and steel grinder do not bring subtle form or sinewy lines to mind. However, it is with these blunt instruments that Peter Reginato creates the exuberant floating arcs and brilliant cut plates that make his sculpture. These foreign forms take on an easy grace, like friends from long ago, near forgotten, but suddenly familiar. It is Reginato's sleight of hand to reverse gravity. Heavy objects do not merely drift in space, but dance there for us. Cut and ground panels connected by tensile steel wires form energetic humanoid images. The shapes have personalities; they smile and frown, beckon and wave. To the artist they have names: boat, whirly-gig, watermelon. Some have a biomorphic presence: pods, petals, leaves, and flowers. Others evoke bits of architecture: open doors, arched domes, and cut-out windows. The core of this work is elemental: powerful draughtsmanship and an explosive color sense. The sure line and solid design of Peter's sculpture is thoughtful and premeditated. He says, "You can borrow a lot of things and you can fake a lot of things. But one thing you can't fake is drawing."

Color is an integral ingredient. It is brushed, splashed, and puddled in a display that is both painterly and primal. Paint fits in with the logic of his structures—brushy, gloppy, spattered, dripping, gathered in puddles, and evenly applied. Magically it always seems in context with the form. The palette seems to engage in its own logic. "Because each shape is an individual, it should have a

different color. Painting helps free up the structure and allows me to express myself more fully." Reginato's color harmonies create a distinct mood for each piece. Some are dramatic, others are playful. All are filled with the verve and energy that have come to distinguish Peter Reginato's remarkable performance.

In the past decade we have presented three exhibitions of Peter Reginato's work. At each event we have marveled at the artist's magical use of steel and paint to create his own exuberant world. Our current exhibition seems to take us even further with pieces of moderate size, yet filled with his boundless energy and invention.

Warren Adelson



38-24-36, 2000  
Steel painted with Insl-tron  
26 × 18 × 9 inches



Front cover:  
*Original Sin (For Eva Hesse)*, 2001  
Steel painted with Insl-tron  
28½ × 18 × 7 inches

Back cover:  
*Do Dah*, 2000  
Steel painted with Insl-tron  
34¾ × 30 × 15 inches

*Honest Beauty*, 2000  
Steel painted with Insl-tron  
34¾ × 26½ × 9 inches





*Another Weak Moment*, 2001  
Steel painted with Insl-tron  
40 × 18 × 10 inches

## PETER REGINATO

Born in Dallas, 1945

Studied at San Francisco Art Institute, 1963–66

Taught at Hunter College, New York, 1971–73

### SELECTED SOLO EXHIBITIONS

Adelson Galleries, Inc., New York, 1996

Adelson Galleries, Inc. and William

Beadleston, Inc., New York, 1992, 1994

Allen Center, Houston, TX, 1974

B.R. Kornblatt Gallery, Baltimore, 1975, 1976

The Brunnier Gallery and Museum, Iowa State University, Ames, 1988

Diane Brown Gallery, Washington DC, 1978, 1980

Jaffe Baker Gallery, Boca Raton, 1998

Medici-Berenson Gallery, Bay Harbor Islands, FL, 1980, 1981, 1983

Meredith Long & Company, Houston, 1995

New Jersey Center for the Visual Arts, Summit, 1997–98

New Jersey State Council on the Arts, Architectural Monumental Sculpture Series, Union, 1983

Patricia Hamilton Gallery, Chicago, 1988

Patricia Hamilton Gallery, Los Angeles, 1986

Patricia Hamilton Gallery, New York, 1985, 1987, 1989

Patricia Hamilton Gallery, Santa Monica, 1990

Salander-O'Reilly Galleries, New York, 1981, 1983

Sarah Rentschler Gallery, Bridgehampton, NY, 1982

Tibor de Nagy Gallery, Houston, 1974, 1979, 1980

Tibor de Nagy Gallery, New York, 1971, 1973,

1975, 1977, 1979, 1980

University of Rhode Island, Providence, 1973

Watson/de Nagy, Houston, 1978, 1984

Watson-Willour & Co., Houston, 1980

### SELECTED GROUP EXHIBITIONS

Adelson Galleries, 1990, 1991, 1992, 1995, 1996, 1997, 1998, 1999

Aldrich Museum of Contemporary Art, Ridgefield, CT, 1971

William Beadleston, Inc., New York, 1999

Bruce Lewin Gallery, New York, 1999

Deep Space, New York, 1995, 1996, 1997

Elena Zang Gallery, Shady, NY, 1998

Gagosian Annex (*Thirtieth Anniversary Reunion and Benefit: Max's Kansas City*), New York, 1996

Gimpel & Weitzenhoffer Gallery, NY, 1989

Gloria Luria Gallery, Bay Harbor Islands, FL, 1986, 1992

Grounds for Sculpture, Mercerville, NJ, 1993

Hayward Gallery, London, 1975

Indianapolis Museum of Art, IN, 1972

Jaffe Baker Blau, Boca Raton, FL, 1991

Michael Kohn Gallery, Los Angeles, 1986

Museum of Art, Fort Lauderdale, FL, 1991

The Museum of Fine Arts, Houston, 1974, 1983

Nassau County Museum of Art,

Roslyn Harbor, NY, 1975

Neuberger Museum of Art, Purchase, NY, 2000

Pardo View Gallery, New York, 1996

Philadelphia Art Alliance, PA, 1990

Rhode Island School of Design, Providence, 1973

Salander-O'Reilly Galleries, New York, 1981

Samuel P. Harn Museum of Art, University of Florida, Gainesville, 1993

Storm King Art Center, Mountainville, NY, 1974, 1984

Summit Art Center, Summit, NJ, 1985

Tibor de Nagy Gallery, New York, 1969, 1997, 2000

University of Maryland Art Gallery, College Park, 1971

Virginia Museum of Fine Arts, Richmond, 1991

Whitney Museum of American Art (*Biennial*), New York, 1970, 1973

Williams College Museum of Art, Williamstown, MA, 1988

### SELECTED PUBLIC COLLECTIONS

Allen Art Center, Houston, TX

Art Acres, Boca Raton, FL

Brown University, Providence, RI

Bucknell University, Lewisburg, PA

City of Hope Sculpture Garden, Duarte, CA

Corcoran Gallery of Art, Washington, DC

Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution, Washington, DC

IBM Corporation, White Plains, NY

Jewish Federation of South Palm Beach

County, Boca Raton, FL

John and Mable Ringling Museum of Art, Sarasota, FL

Mead Art Museum, Amherst College, Amherst, MA

Metropolitan Museum of Art, New York

Mint Museum of Art, Charlotte, NC

Museum of Fine Arts, Boston, MA

The Museum of Fine Arts, Houston, TX

Nassau County Museum of Art,

Roslyn Harbor, NY

Neuberger Museum of Art, Purchase, NY

Northwestern University, Evanston, IL

Palm Springs Desert Museum, Palm Springs, CA

Richard Brown Baker Collection, Yale

University Art Gallery, New Haven, CT

Rockford Museum, Rockford, IL

Storm King Art Center, Mountainville, NY

Samuel P. Harn Museum, University of

Florida, Gainesville, FL

University of California, San Diego, La Jolla, CA

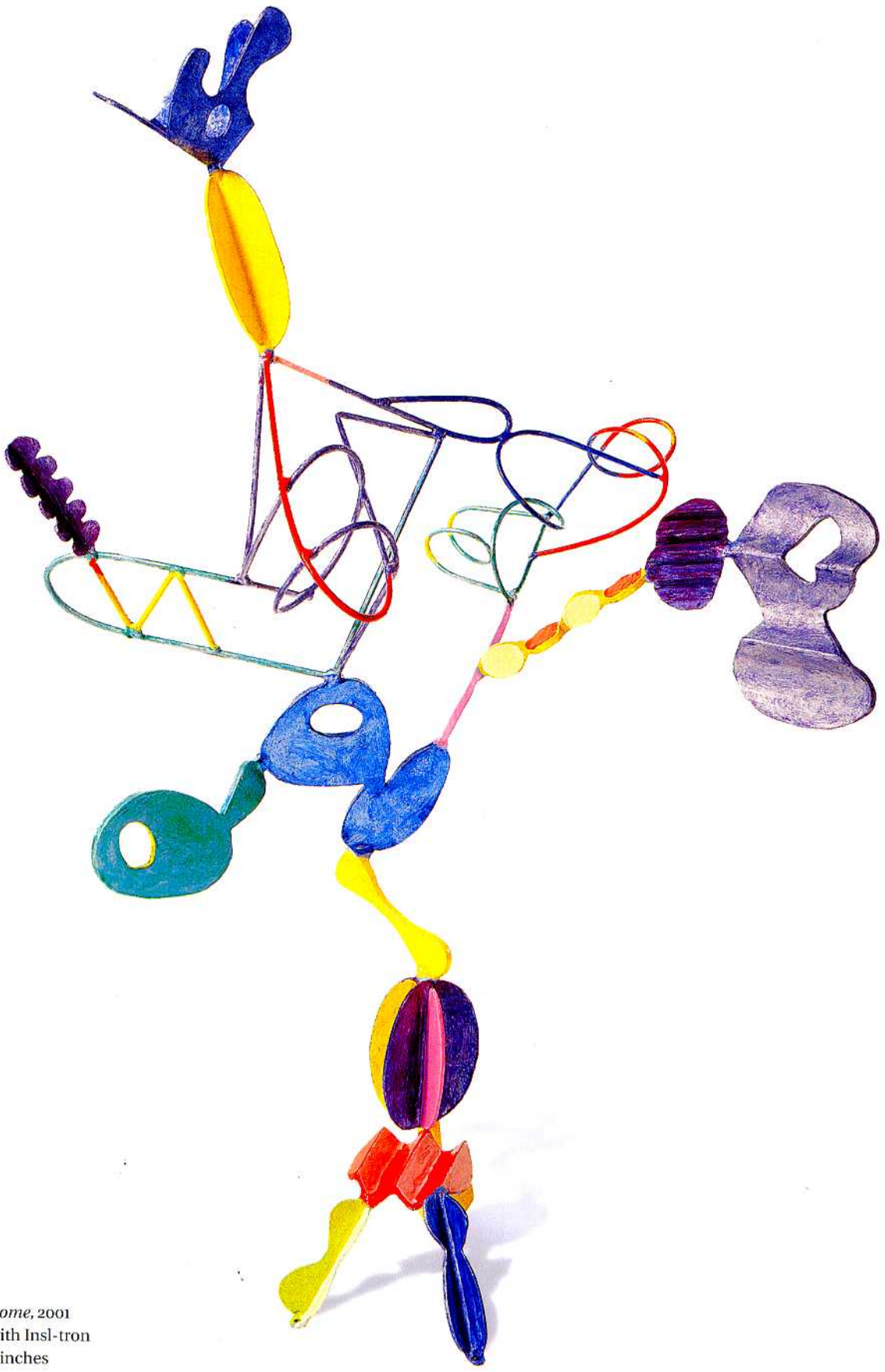
Peter Reginato's sculptures are steel painted with Insl-tron and are suitable for both indoor and outdoor display.

Design: Marcus Ratliff  
Photography: Tom Powel  
Composition: Amy Pyle  
Imaging: Center Page  
Printing: Meridian



*Mild Steel, Stainless Steel, Plexiglas,  
Insl-tron, Your Mama, 2000-2001  
73 × 69 × 40 inches*





*Stendahl Syndrome*, 2001  
Steel painted with Insl-tron  
39½ × 25 × 18 inches





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