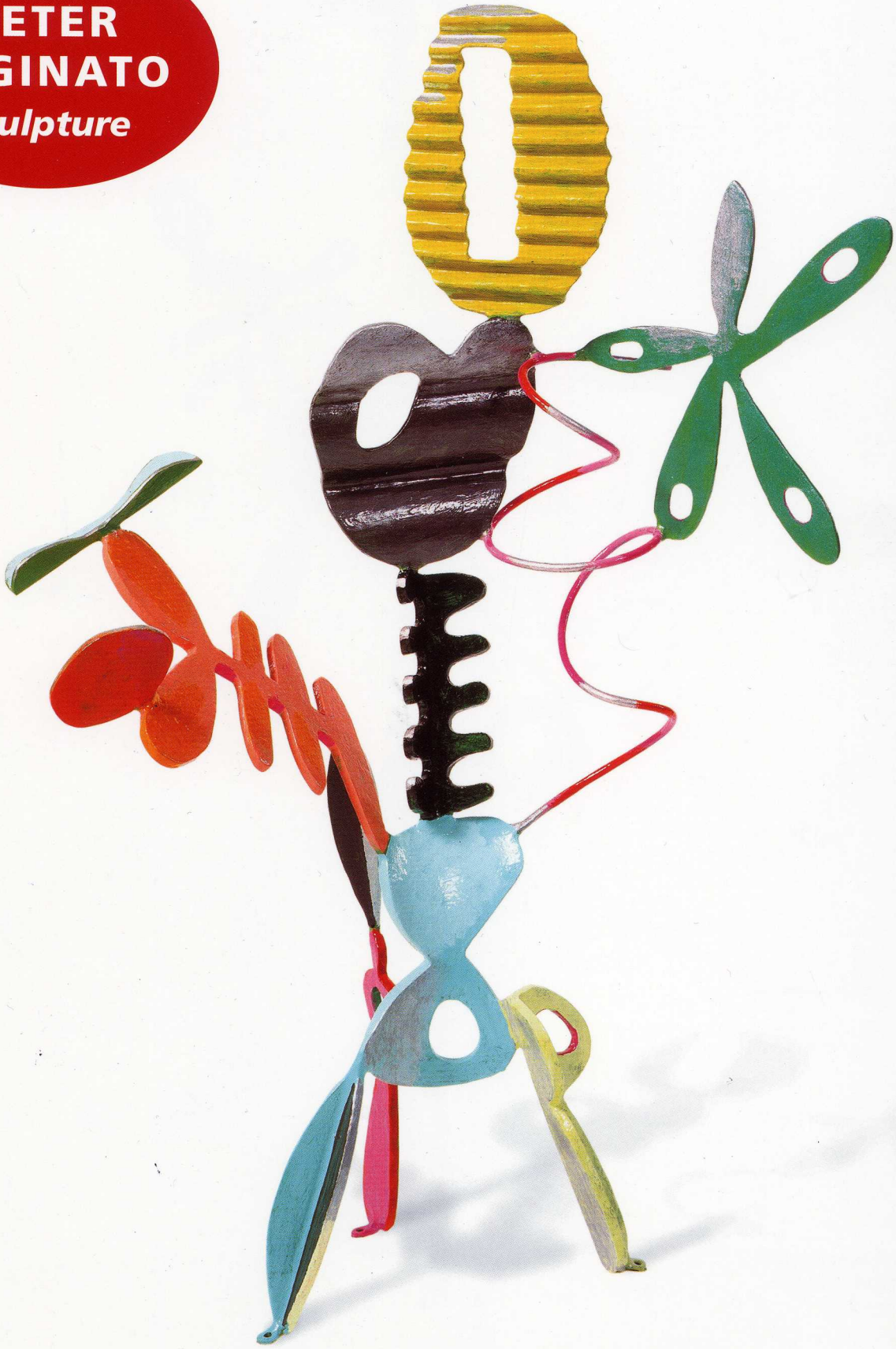


**PETER  
REGINATO**  
*Sculpture*



**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.**

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

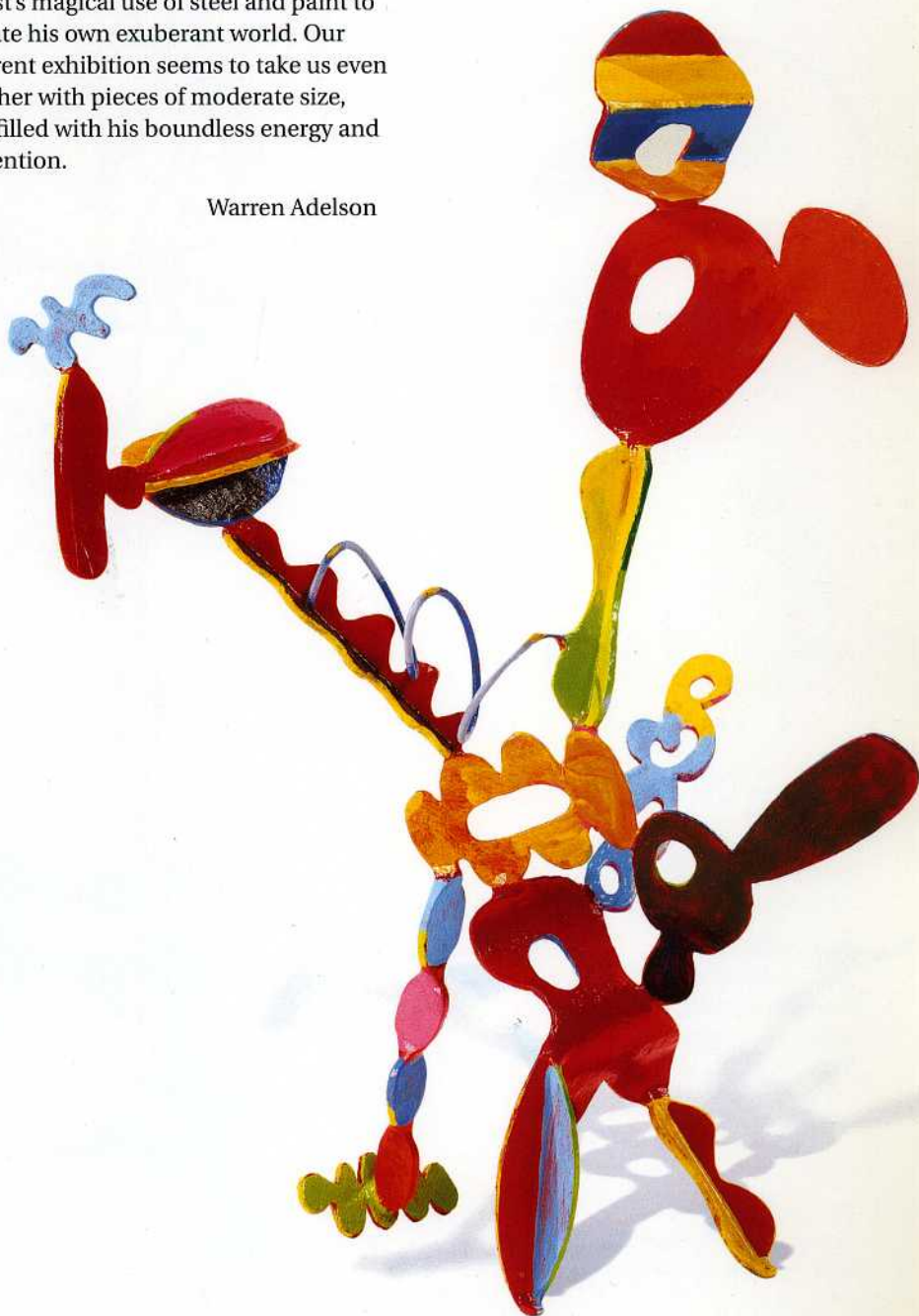
**T**he tools of an artist usually foretell the results of his creation. The fine point of an etcher's needle, the quill shape of the watercolorist's brush, and the clipped bristle of the oil painter somehow bespeak their resultant work. The blowtorch and steel grinder do not bring subtle form or sinewy 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

