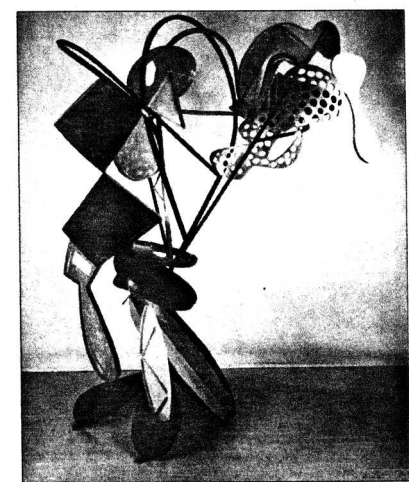


Peter Reginato

ADELSON,
WILLIAM BEADLESTON

PETER REGINATO'S COLORFUL CONSTRUCTIONS of welded steel seem like hybrids of human and botanical forms. Reginato composes with flat shapes—some geometrical, some lobed, suggesting leaves or pods—which he attaches to looping metal armatures. There's a cartoonish vigor to their impressive acrobatic control. Some, like *You*, emphasize the delicate arabesque of the armature, while others, such as *Surrender*, are



Peter Reginato, *Happy Happy Joy Joy*, 1993,
painted steel, 110" x 97" x 52".

Adelson, William Beadleston.

denser, like bushy shrubs.

Spain suggests a horse but also pays homage to the Spanish tradition of metal sculpture associated with Picasso and Julio González. But while such sculptors celebrated the qualities of metal itself as an expressive element, Reginato transforms steel with paint. His work is striking for its use of color—some individual shapes could almost stand on their own as paintings. Contours broken by shifts in color and subtle color changes along the armatures all lend the sculptures an ambiguous complexity. Works like *False Surrender*, painted in misty, luminous grays, establish an overall expressive tone that has little to do with the weight and power of steel.

Reginato thus moves beyond the spare, classical forms of the modern masters. But if there's a Pop-art blatancy in his intense colors (which are finished with automotive enamel), Reginato seems interested in something more personal. His large *Self-Portrait* recalls the quirky, autobiographical compositions of Elizabeth Murray. As his groupings of shapes become denser and more complex, Reginato leaves behind the playful, improvisatory syntax of works like *Happy Happy Joy Joy* in search of expressions more weighty and idiosyncratic.

HEARNE PARDEE