I sometimes find it hard to keep up with **Peter Reginato**: he has so many shows and so many pieces in group shows besides! His latest solo exhibition was **"Peter Reginato: Steel Drawings"** at **Heidi Cho***,* and again, it signaled an unassuming but interesting departure. As in other recent appearances, he uses silvery-looking steel (instead of painting it bright colors, as he did of yore).. This time, in addition, he shapes the steel into narrow rods instead of (or in addition to) his more familiar small flat, biomorphic shapes. Four of the five sculptures in this show were roughly circular, raised in the center, hugging the ground at the circumference, reminding me of an Eskimo igloo or a modernistic jungle jim. "Slow Burn," which I understood to be the earliest in the sequence, still incorporated many biomorphic shapes, while "Ghost," the most recent, was all steel rods (plus a few pieces of Plexiglas). According to Reginato, at the opening some people preferred "Slow Burn," while others preferred "Ghost." For me, there's no question: "Ghost" is by far the better sculpture, and I like the direction that it shows Reginato to be going....on a much less demanding note, I also got a bit out of **"Anthony Rubino: Recent Sculpture"** at **André Zarre**. These were quite pleasant small red clay sculptures, semi-abstract to abstract, either left as terra cotta or partially glazed. Among three I liked best were "Benin Bird," "Allegro Blue" & "Orchestration".....I also stopped by, once again, at the **"Better History"** show that I slammed so vehemently in my last issue. I didn't like all the pop stuff & assemblage any more than I had before, but was delighted to find a dramatic improvement in the lighting on **Paula De Luccia's** three paintings. With a powerful spotlight now trained on them, they looked much, much better .Although I said previously that the right-hand one was white on dark green, I could now see that instead it's a combination of light and dark green.