

Emotion, hidden issues come forward in shows

By **PATRICIA C. JOHNSON**
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Solo gallery shows by sculptors John Salvest and Ed Wilson stand out amid this month's Houston Sculpture 2000 events, as do Sarah Nix Ginn's paper constructions in a group show at Bruce Mauldin Gallery.

Salvest, a native of New Jersey and resident of Arkansas, creates obsessive patterns with objects such as pencils, bullets, wood matches. Their simple, straightforward titles — *Pincushion*,

Great Northern Train Ride, by Ed Wilson.

Fourteen steel and iron pieces, some massive in scale, represent a decade of work by Wilson at Artscan.

The Houston sculptor wears his heart on his sleeve when it comes to content. *Great Northern Train Ride* presents a 9-foot-tall tree trunk in the process of being sliced by a saw that wends its way upward, morphing into a train at the top. Coupled with *King of the Forest*, a huge, magnificent trophy head of an elk cast in iron and mounted on a wall plaque made from circular-saw blades, the works show the environmental issues that prey on the artist's mind eloquently and unmistakably.

The issues of war and of guns in children's hands are wedded in the powerful five-part work *War Games and Boy Games* and poignantly underscored in *Child's Play*.

The multipart steel sculpture features war materiel including fighter planes, submarines and tanks, each perfectly scaled and mounted on its own platform, balanced on steel poles attached to an octagonal base 9 feet around. Each is accompanied by seemingly innocent toys, like a slingshot suspended from the supporting pole.

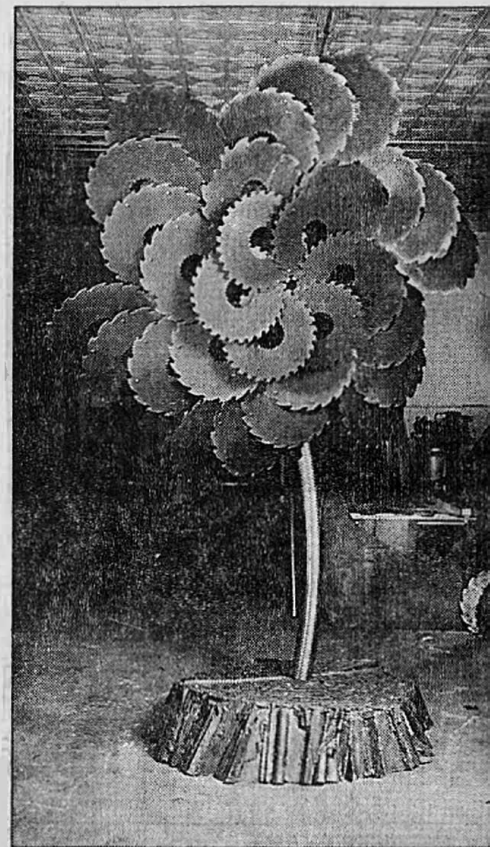
Child's Play is a chilling work — a tricycle

School Desk — mask a far more elusive undercurrent. His work is about time — how it passes, how we use it, perceive it and experience it.

Undercurrent is the title of his show at Rudolph Poissant Gallery, referring, the artist said, to a force beneath the surface that "is so often contrary to that which reigns above."

The stunner is *Pincushion*, a dress form cloaked with more than 50,000 silvery straight pins, pushed with exacting precision into its body. Fetishistic and glamorous, the glittering, bristling form is as seductively beautiful as it is dangerous. This hypnotic combination of sexuality and danger is just what the

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Mountain Flower, by Ed Wilson.

with a modified Japanese infantry rifle, World War II-vintage, welded to its handle bars.

But there is also the hope of *X-Caliber* — a cast-iron Uzi buried muzzle-first in a stone.

Obvious as they may seem, these finely crafted pieces are as memorable as they are provocative. (Through June 10 at Artscan Gallery, 713-224-7722)

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