

blue preacher suit, mask, well-thumbed Bible, and sparkling flexi-rubber cross." The Art Guys' *Credit Where Credit Is Due*, containing 35 documents and materials from credit-card solicitations, suggested that if everyone responded to these offers and put their credit cards to use, the global economy would inevitably collapse.

—Catherine D. Ansporn

**"dadayou dadahou"**

ARTSCAN

Houston

The Dada spirit, especially its use of irony to question, or rather, mock the foundations of bourgeois life, was much in evidence in this lively group show of work by contemporary Texas-based artists. Two of the most memorable pieces were sculptures—the quirkily sexy *Mons' Flamman's Eruptians Mamilla*, by Thedra Cullar-Ledford, a motorized aluminum-and-glass creation resembling a metallic breast that spews vapor as it turns milk into butter, and Ed Wilson's antimilitarist *Refugee*, a preindustrial cast-iron ox cart loaded with 15 stainless-steel, red-tipped cruise missiles that also suggest giant phallic lipstick tubes.

A medical theme was prominent among the works, appropriate to a metropolis whose renowned medical center is central to its identity. Brooke Stroud's installation of small candy-colored paintings suggested not so much the latest dialogue in abstraction as translations of drug protocols onto painted metal panels, with titles such as *Martha Davis Three*, *Synthroid*, *Propranolol*, *Dilantin*. Claire Chauvin's illuminated transparencies in *Mutagenicity Test Series* offered a clinically terrifying view of the test lab, as did Ann Bengtson's funky handmade bio-appliances for home use, including the sculpture *Bio-Extruder for Umbilical Cords (Single Birth)*.

Religion, consumerism, and politics were other topics humorously addressed here. *The Televangelist Starter Kit*, by Kelly Klaasmeyer, came complete with, in the artist's words, a "celestial



Ed Wilson, *Refugee*, 1999, cast iron, steel, and stainless steel, 55" x 99" x 36". ArtScan.