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Capsule Art Reviews: "Katy Heinlein: Project Space," "Sasha Pierce: New Paintings" and "John Sparagana: The Crisis Professionals"

By [Kelly Klaasmeyer](#)

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Gallery has three, count 'em, three *great* shows at once. Sasha Pierce's paintings are amazing. At first, they

seem like they're made from pieces of nubby, striped upholstery fabric cut and glued to the canvas at oblique angles. But looking very, very closely, you realize the fabric "threads" are skeins of paint, almost microscopically extruded from plastic bags like icing and done so precisely they can be mistaken for machine weaving. Wow. Meanwhile, John Sparagana's collages need their own microscope. Working from issues of the German newsmagazine *Der Spiegel*, Sparagana takes multiple copies of the same article and wears down the surfaces, making them pliable like fabric. He then cuts them into impossibly narrow strips, collaging them all together to create enlarged but indistinct versions of the original articles. The results are hazy and ghostlike, like a memory you can't quite place. In the project room, Katy Heinlein presents two new fabric-based sculptures. Heinlein doesn't stuff fabric — she drapes it, stretches it or suspends it. Her work references the ties, gathers, panels and hems of fashion. For *Bow-bow* (2009), a long, pink band extends through an arc of brown polyester jersey, gathering the fabric up in what looks like a wedgie. Heinlein's work is moving in an interesting new direction, with her sculptures becoming less contained and expanding out from themselves. Through October 31. 3907 Main, 713-523-2875. —

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