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At Boston Sculptors Gallery, two artists explore language — lost and found

Laura Evans's works in 'Through My Fingers' feel like relics of the unspoken, while Wen-hao Tien's 'I Love Your Grammatical Errors' probes the pliancy of lines and pictures.

By Cate McQuaid Globe Correspondent, Updated April 25, 2023, 1:10 p.m.



An installation view of Wen-hao Tien's "Book of Revelation" is part of "I Love Your Grammatical Errors" at Boston Sculptors Gallery through May 7. Variable dimensions, car tires, plexiglass, artificial moss, painting, branches, vine, water plants, snail, fish, pump. Wen-Hao Tien

At Boston Sculptors Gallery, Laura Evans and Wen-hao Tien find language and enchantment in items the rest of us might overlook

[Marcel Duchamp](#) put a [bicycle wheel](#) on a stool in 1913, opening up artistic discourse on the resonance of found objects. Evans's works in "Through My Fingers" are fashioned from

tools, cups, and other stray items she picked up over the years and [resolved](#) either to use or let go. These pieces feel like relics of the unspoken — meanings and hunches floating just outside language. Tien is a Taiwanese artist, and English is not her first language. She uses lines she finds in the world as a means of translation.



Laura Evans's "Moveable Alphabet" is part of "Through My Fingers" at Boston Sculptors Gallery through May 7. Wood shelf, sticks, Aqua-Resin, Apoxie Sculpt, plastic foam. Laura Evans

In "Moveable Alphabet," Evans envelops odd bits such as sticks, ear buds, and plastic foam in synthetic clay, and places them on old wood shelving. The flesh-like clay swaddles what it contains, giving each piece an awkward sense of injury, coming-to-be, or both. Some sculptures lean into each other like friends; one stands isolated. As a group, they read like glyphs, and the connection between human and letter suddenly narrows — community as text.



Laura Evans's "My Megaphone" is part of "Through My Fingers" at Boston Sculptors Gallery through May 7. Plastic bottle, concrete, plaster wrap, Sculptamold, joint compound, Aqua-Resin, pigment, fabric, fake fur, metallic screen, India ink, epoxy. Julia Featheringill

The charming "My Megaphone" is a long, pale funnel streaked with black drips sitting atop a pink-painted plastic jug. A tuft of brown fur peeks from the funnel's mouth, evoking surrealist [Meret Oppenheim's](#) 1936 "Object," a fur-lined teacup. Peer down into Evans's work to see the fur, and an interior world opens — patterned fabric, metallic screens with honeycomb grids — secret treasures poised for broadcast.

Tien's show, "I Love Your Grammatical Errors" explores the pliancy of language and text's origin in lines and pictures. She uses branches in which bugs have created meandering tracks, tracing over them in gold leaf to find an insectival calligraphy. Such wood appears in the installation "Book of Revelation," which also includes old tires containing a fish tank. The swimming goldfish leave trails too, albeit evanescent ones — whispers in the water.



Wen-hao Tien's "(Mis)idioms" (detail) is part of "I Love Your Grammatical Errors" at Boston Sculptors Gallery through May 7. AI embroidery of handwriting on muslin cotton. Wen-hao Tien

For "(Mis)idioms," she invited friends to hand write turns of phrase, such as "STIR UP A ROBIN'S NEST," and stitched them in handkerchiefs with an AI-driven embroidery machine. Threads fly and snag over the grid of hankies, and become their own calligraphy. In Tien's art, lines are not only foundational; they are wild and generative. Meaning arises, misunderstandings may occur, but no matter: The lines communicate, and they have a life of their own.

LAURA EVANS: THROUGH MY FINGERS

WEN-HAO TIEN: I LOVE YOUR GRAMMATICAL ERRORS

At Boston Sculptors Gallery, 486 Harrison Ave., through May 7. [617-482-7781](tel:617-482-7781), www.bostonsculptors.com

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