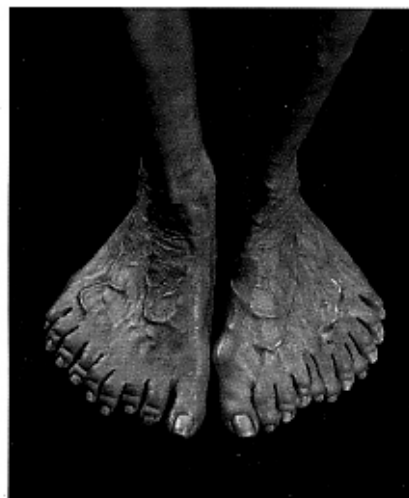


● *Head of a Woman* (2003), oil on board, by Enjgong Noh at CSUF Grand Central Art Center

## 100 Artists See Satan

Actually, the best news at the lovely Grand Central Art Center is that the creative juices examining the provocative subject of Satan at last replaced the pathetically kitsch and criminally commercial Thomas Kincaid showcase of "art" (and I use the term loosely) entitled *Heaven and Earth* that held court for nearly four months in Grand Central's galleries (and at Cal State Fullerton's main campus), much to the embarrassment of the school's large number of serious art students. What were they thinking? But, I digress.

As with the *God* exhibit, the organizers for the Santa Ana Satan show asked artists to submit work that speared into the theme of the supreme demon. Not only was the response overwhelming, but much to the Grand Central Art Center's surprise, many of the artists tagged wanted to create new work that addressed the Satan equation. What resulted was a slew of humorous entries, many with blatant sexual overtones, such as Jim Jenkins' *A Dime a Dance* featuring a motor-powered devil who shakes and gyrates his Elvis hips to recorded guitar solos for 10 cents a pop, three shots for a quarter. Despite the cramped installation design of this exhibition, ironically the bulk of work is more elegant than that in the *God* exhibit, such as the beautifully rendered oil



● *Untitled (Feet)*, 2003, archival inkjet print, by Nalda Osline at CSUF Grand Central Art Center

painting *Head of a Woman* by Enjgong Noh, Marnie Weber's arresting *Goat Girl*, which looks like a still from a Stephen King movie, or the thought-provoking *Annunciation* by renowned Los Angeles performance artist Rachel Rosenthal. And then there's Nalda Osline's strange take on freaky human feet, which returns us to our primate roots in one unsettling moment.

But, the most disturbing aspect of this show for me really had nothing to do



● *Goat Girl* (2004), collage on photograph, by Marnie Weber at CSUF Grand Central Art Center

with Satan directly; instead it reflects the spiraling angst that seems to be growing within our society, and is seen here in a sampling of one month's worth of gallery visitors. Erika Rothenberg's piece is a book she created entitled *Who Would You Kill?* and consists of blank pages inviting people anonymously to write down names of folks they would eliminate if they were offered one free kill a year. Amazingly, this rather thick volume is completely filled with serious, non-graffiti-like entries. Kind of makes you wonder about the human experience dangling between heaven and hell.

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