

The Show

On Friday, June 16, The Sideshow is about 70 percent completed. Some installations are only partially finished while others have yet to be begun, and Wong reiterated a whimsical comment on the trouble with holding artists to deadlines (it was the previous day).

However, many installations are essentially ready for viewing, and there are several striking images to be found. Photographs by Natalie Wells include a jumbo jet about to land on a public beach to the eternal indifference of the ground revelers and a skyline shot of Paris with a gargoyle head in the foreground, positioned as if the creature were presiding over his territory.

Another black-curtained (mostly) photographic exhibit warns that no one under 18 is allowed to enter. Its scattered arrangement of mutilated dolls and Goth depictions of blood and bondage on pale skin and black eyeliner should be familiar

misogynistic, and enraged — a dysfunctional man hating the woman that spurned him. Further disturbing symptoms are found in the penmanship itself — the letters are scrawled in long, jagged strokes, as if written during a feverish delirium.

Jeff Kaiser

An installation comprised of paintings featuring distorted faces and figures. The left side of one woman's face is so obscured it seems to be melting away even as we speak (it has since replaced the screen in a television set). Perhaps the most interesting piece is "Dear God," which features a seated, contemplative figure. While her features are smeared in some areas, they are well defined in others. The line of her thigh muscle is clearly delineated, yet her emaciated left arm narrows before finally melting into an oozing stump. On the left, the titular greeting is spelled out vertically and haphazardly on paint-splattered Scrabble tiles, as if to convey the jumbled state of the mind that expressed it.

Frank Travers

A set of copper etching prints that nicely exemplifies the contrast between artistic intent and external interpretation. One piece resembles a Dantesque netherworld of undulating forms, while "Glory Hole" features a grossly exaggerated male head poking through a tiny orifice, though Travers says there was no intended commentary on the sex act from which it takes its name.

wrong impression. So I got rid of the head and kept the shirt."

Objectification of women comes to mind with "Manhood Restored," which has a decrepit male head overlooking two ideological drawings of the female form diagrammatically labeled in the manner of cattle, with sections labeled for "chuck," "loin," "rump," and "breast," with a skinned rabbit placed between them. And what Kenworthy laughingly refers to as "Boobalicious" features a cartoonish lady whose normal breasts pale in size to the ones that take the place of her eyes (nipples) and forehead, a seeming dig on the predisposition of male appraisals and the direction of their glances.

"Manhood Restored" is something I took from an advertisement in *The Dayton Daily News* in 1884," he says. "And I just made an image out of it. You see the old guy falling apart and then....meat leads to testosterone, which leads to sex."

The piece that had the most interesting story behind it was a picture of Icelandic superstar Bjork. It's her face with waving hair atop her dissected nude torso, with the various internal canals and organs carrying labels such as "sex with an analog synthesizer."

"I was listening to Bjork while I was doing it, and someone yelled, 'Turn that off, it sounds like she's giving birth!'" Kenworthy says. "So I Googled 'Bjork sounds like,' and I got all these (descriptions) that you see here on the lungs."

There will be several additional activities to color the viewings.

Kerry Brown will present a 1/2-hour play about two child siblings who are summoned to a mortuary to dress the body

