



Gothic

Copyright © 2012

Orange County Center *for* Contemporary Art

All rights reserved.

ISBN-10: 1469946394

ISBN-13: 978-1469946399

Gothic invites submission from artists evincing a peculiar, perverse, idiosyncratic sensitivity, influenced by literature, movies, television and the tabloids, in painting, drawing, sculpture, illustration, fashion, graphic design, animation, photography, video, digital media, computer-based works, installation and performance. OCCCA's museum of the macabre will display supernatural mutations, bizarre curiosities permeated by fantastic and pathological themes.

Gothic is a mix of Medievalism, Romanticism, science fiction, Victoriana, punk, the uncanny, the grotesque, and the erotic, inseparable from despair, fear and rapture. Gothic reveals the shadow within, the skull beneath the skin.

Text by Rob Mintz

BIBLIOGRAPHY

Gilda Williams, ed., Documents of Contemporary Art, The Gothic, MIT/Whitechapel, 2007.

Christoph Grunenberg, ed., Gothic: Transmutations of Horror in Late-Twentieth Century Art, Boston: The Institute of Contemporary Art/Cambridge, Massachusetts: The MIT Press, 1997.

The Blur of the Otherworldly: Contemporary Art, Technology, and the Paranormal. Baltimore: Center for Art and Visual Culture, University of Maryland, 2006.

Juror: Amy V Grimm:

Amy V. Grimm is an Independent Curator and Assistant Professor of Art History & Museum Studies at Irvine Valley College. Grimm received her B.A. in Psychology from the State University of New York in New Paltz, New York. She received a Graduate Certificate in Museum Management and a M.A. in Art History from the University of South Carolina, Columbia, South Carolina. Grimm's M.A. Thesis, is titled, "Andy Warhol: An Inquiry into Self Identity and Portraiture". Ms. Grimm's area of specialization includes Modern and Contemporary European and American Art. Grimm's museum and academic career spans over fifteen years including work for the Albany Institute of History & Art, the South Carolina State Museum, the El Paso Museum of Art, and the Long Beach Museum of Art.

As a museum curator, Grimm has developed and supervised over 40 exhibitions including independent projects and museum collaborations. Notable exhibitions include, Out of Eden: The Sculptural Work of Harry Geffert for the El Paso Museum of Art, and Sweet Subversives: Contemporary California Drawings for the Long Beach Museum of Art. Grimm's scholarship related to exhibition programming and independent critical reviews have been published as museum catalogs and articles in national publications such as Sculpture and Artlives magazines.

Grimm is past president of the Border Museum Association in El Paso, Texas; an organization that sponsors events to promote international arts partnerships. Working for the College Art Association, Grimm has developed annual conference programming in cities such as Seattle, Atlanta, Boston and New York. For the College Art Association's Annual Conference in 2007, in New York City, Grimm chaired the panel Out of the Frame: Creativity and Change. This panel addressed curatorial risk taking in light of controversial topics and technological challenges. Also during the 2007 conference, Grimm curated The Media Lounge, a unique space dedicated to showing contemporary new media, such as the MIT Media Lab, Potter-Belmar Labs and several independent filmmakers and videographers.

Grimm continues to lecture extensively on topics such as Andy Warhol, Contemporary Art and Museum Studies. As an Assistant Professor of Art History & Museum Studies, Grimm is developing a new undergraduate program in Applied Museum Studies for Irvine Valley College. Students participating in the program will gain the knowledge and skills necessary for a variety of employment opportunities, in museums and other arts organizations.

Juror's Statement:

The Gothic genre is heavily influenced by late 18th century literature. During this time writers looked back to medievalism (such as Dante Alighieri's 14th-century epic poem *Divine Comedy*) and included fantastic tales that included atmospheric worlds, secret passageways, and screams in the dark. This type of literature was extremely popular at the time and writers within this genre included Anne Radcliffe, Bram Stoker, Mary Shelley and later Edgar Allen Poe. The visual art world was closely aligned to these writers with their shared interest in the supernatural and the horrifying. Visionary and idiosyncratic artists such as Gustave Doré, William Blake, Francisco de Goya, and Henry Fuseli come to mind with their psychologically expressive and erotic works of art.

Today the term Goth is also linked to a much larger sub-culture, of black clothed Goth enthusiasts (Gothicists) who enjoy the cross-pollination in the arts and who are major consumers of Goth culture. Musical groups such as The Cure, Crüxshadows, Siouxsie and the Banshees and many others fall into this dark and moody genre. Gothic visual expression is heavily influenced by comic books and graphic novels. In the comic book, *The Crow*, by James O'Barr we see O'Barr unleash his psychological pain with epic violence on each page that inspired a film adaptation of the same name. The film version of the *Crow* comic was a precursor to the successful film adaptation of Frank Miller's comic *Sin City*.

The merging of literature, film, music and the visual arts is the core strength of the Gothic subject. Each artist included in this exhibition approached the subject utilizing a wide range of materials often in very unique ways to address the exhibition's concept. Despite the eclectic nature of the exhibition, many consistent themes are addressed such as death, transformation, outsider status and physical and psychological trauma. The works reflect each artist's particular relationship to Goth. These visual expressions are the critical links to the past, present and future of this complex interdisciplinary genre. And, society's insatiable appetite for all things Gothic is testament to the need to understand and express the darkness that makes us human.

Amy V. Grimm, Art Historian & Independent Curator

Foreword:

Amy Grimm, juror for the Gothic exhibition at OCCCA, sees human fascination with Gothic as an interest in “pleasurable fear.” Since time immemorial, people thrill to scary stories, the macabre, being in the twilight zone, a bit scared, and a bit energized. Consider Mary Shelley’s *Frankenstein*, published in 1818, a Gothic novel, one of the earliest examples of science fiction, and a piercing exploration into life and death.

While this Gothic exhibition is mainly about artistic expressions, one can also see how today’s filmmakers, musicians, and fashion designers have used Gothic as a way of projecting an often terrifying identity in clothing, hairstyles and sound. Gothic mass appeal took place in the 1970s when Gothic became Goth in the music scene in London. A Goth identity also managed to reach far-flung college towns where teens and older used the term Goth that veered off to become Goth-Punk, a way of middle-class kids to become different, anti-establishment, often wearing black, Mohawk hairstyles, tattoos, even when they were mainstream in every other way.

People are attracted to the scary as a way of dealing with anxieties that are both desirable and frightening. The Gothic may keep people at a distance, yet there is much that is mesmerizing, to come closer and engage in its heightened drama. Gothic is a form of protection and armor to the extreme. Add to this that the Gothic artistic movement was accelerated by global communication that mixes pop, graffiti, cartoons, eroticism and surrealism; and often spoofs the conventional and “normal.” Consider too that life can be extremely difficult, not always pleasurable.

Classic Gothic artists -- Gustave Doré, William Blake, Francisco de Goya, and Henry Fuseli -- created psychological expressions. Today this is still relevant and Goth is still very much alive. Grimm looked at approximately 900 works, narrowing the list down to around 60. The submissions were heavily figurative with a large amount of digitally manipulated photography. Those artists that stood out often addressed issues of the body/mind and pleasure and pain, with a spirited mix of performance, digital films, two and three dimensional work with an edge that makes for a spine tingling show.

Lisa Folino’s photograph shows a window and slats that decayed in a haunting black and white abstract pattern; while Carrie Ann Baade paints a queen-like woman in black mysteriously holding and surrounded by rabbits. Lance Larson creates a close-up of a most tormented face; Kelley Hensing portrays a man with an enormous headdress of swarming flying insects to depict him ruminating. And Sayuka Bloodstone designed a graceful book label of a swirling and appealing Gothic woman. In this exhibition, artists look at a range of excessive emotions and their expressions that realistically are beyond the desired happy, pretty, and healthy. Gothic art fills this gap and will challenge viewers who may find meaning, even beauty in the grotesque.

Roberta Carasso, Ph.D., art writer and art consultant.



Janice Arnold

Centralia, Washington, United States. www.jafelt.com

My installations are a marriage of art, architecture, and history. I strive to create atmospheric and other-worldly environments through the traditional process of Felting - the making of strong non-woven material from nothing more than raw wool fibre. This alchemy of wool, water, aesthetic and toil is in itself a driving force behind my work.

CHTHONIC TENT

8 x 20 x 8 feet

Handmade felt- wool, metal, lyocell, silk, mohair



Adrian Avila

Bullhead City, Arizona, United States. enolapro.blogspot.com

Adrian Avila, feels that art is a way of expressing what you really see. Everyone sees things differently, but only those who seek to know and understand each other's differences make the difference in showing one's art. To see the naked truth in everything, including himself, could be either shockingly disturbing or heavenly beautiful.

HELLO

28 x 43 inches

Watercolor on matboard



Valerie Labelle-Desmarais

Princeton, New Jersey, USA. www.labelledesmarais.blogspot.com

I am interested in relationships we have consciously and unconsciously with the natural world through myths, ancient and modern. My focus is on endangered species and endangered climates of the North. Their fate is ultimately our own.

UNTITLED

28 x 36 inches

Caribou antler, taxidermized robin, fabric, wax, copper leaf, cardboard



Lance Larson

El Segundo, California, United States. lancelarsondesign.com

Non-manipulated photography

UNTITLED

12 x 9 inches

Print on wood



Christopher Leonhardt

Long Beach, California, United States.

THE TOWER - FROM THE ESOTERIC MALE SERIES
16 x 20 inches
Digital photograph



Patrick Loehr

Arvada, Colorado, United States. www.patrickloehr.com

Through various media including photography, drawing and digital technology, I borrow Gothic themes (such as transformation, perversion, and family secrets) and utilize these subjects to explore concepts of 'objectivity' and 'normality'.

PORTRAIT OF A LADY (WITH RAVEN)
20 x 30 inches
Ink print on stretched canvas (digital media composition)



Noir Zimmermann

Santa Monica, California, United States. www.e338.com

FAREWELL

16 x 20 inches

Giclee, signed, framed, with plexi

fin

Published On the Occasion of the Exhibition:

Gothic

An International Call for Art
February 2nd - March 24th, 2012
Orange County Center *for* Contemporary Art
Santa Ana, California. United States

Juried By Amy V. Grimm

OCCCA Administration, 2012:

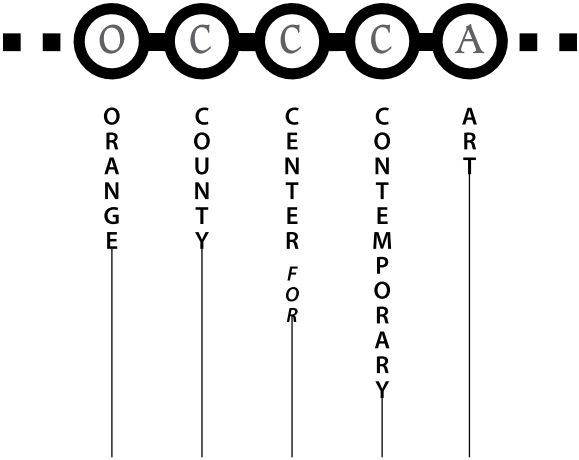
Executive Director: Stephen Anderson
Assistant Director: Jeff Alu
Exhibitions Director: Lisa Popp
Treasurer: Christina Ponce
Secretary: Kebe Fox

Advisory board:

Chair: Stephen Anderson,
Assistant Chair: Lisa Popp
Pam Grau
Sali Heraldez
David Michael Lee
Joella March
Jon Webb
Kevin Wilkeson

Design: Stephen Anderson; www.MixedMediaExpressions.com
Cover Photo: Stephen Anderson
Foreword by: Roberta Carasso, Ph.D., art writer and art consultant
Edited by: Melanie Kehoss & Burton Rein

© 2012 Orange County Center *for* Contemporary Art



117 N. Sycamore, Santa Ana, CA 92701
714.667.1517 • www.occca.org