



Gothic

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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

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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 *Artlies* 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



Carrie Ann Baade

Tallahassee, Florida, United States. www.carriannaade.com

Spinning revamped narratives out of the bone yard of religion and mythology, I create a collage out of art history and biography. These collages become a trompe-l'œil oil paintings showing the multiple layers with cut edges, but with old master technique.

EXPLAINING DEATH TO A RABBIT

20 x 30 inches, 27 x 37 inches framed.

Oil on panel



Aaron Bass

Albuquerque, New Mexico, United States. crowsfootpress.com

This piece is a hand-pulled print (use of a printing-press, no digital output involved) with airbrushed color.

THE MECHANICAL REALM

25 x 20 inches paper size

Printing inks & design inks on paper



Lon Casler Bixby

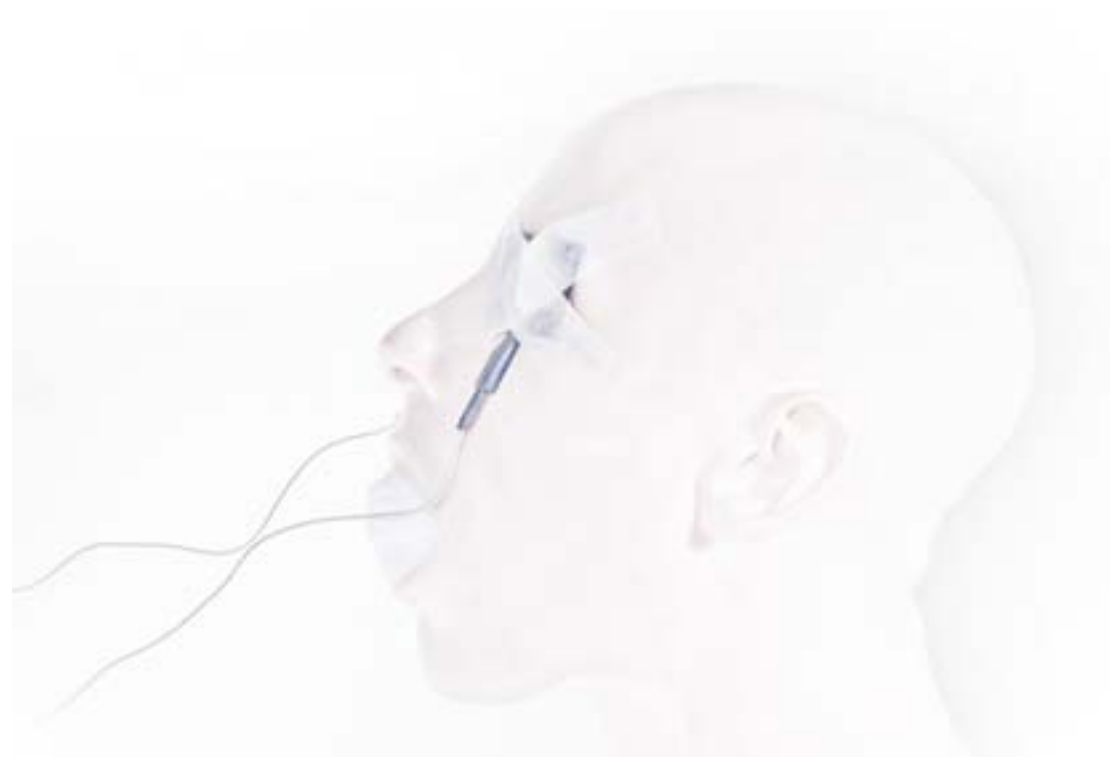
Burbank, California, United States. www.neoichi.com

The main focus of my work is eroticism without pornography. Like many erotic photographers, I'm fascinated by the intersection of sex and power in relationships, and my photos reflect this: They investigate desire, control, sensuality and the feminine. And as a photographer, I'm fascinated by all aspects of the feminine.

IN THE NAME OF THE ROSE

Limited Edition 20 x 30 inch Print

Lamda digital type C museum quality print



Derek Blackman

Iowa City, Iowa, United States. www.flickr.com/plasticsdivision

Digital photography self-portraits.

HOW TO MAKE A MONSTER 8

5184 x 3383 pixels

Digital photo



Michael Blake

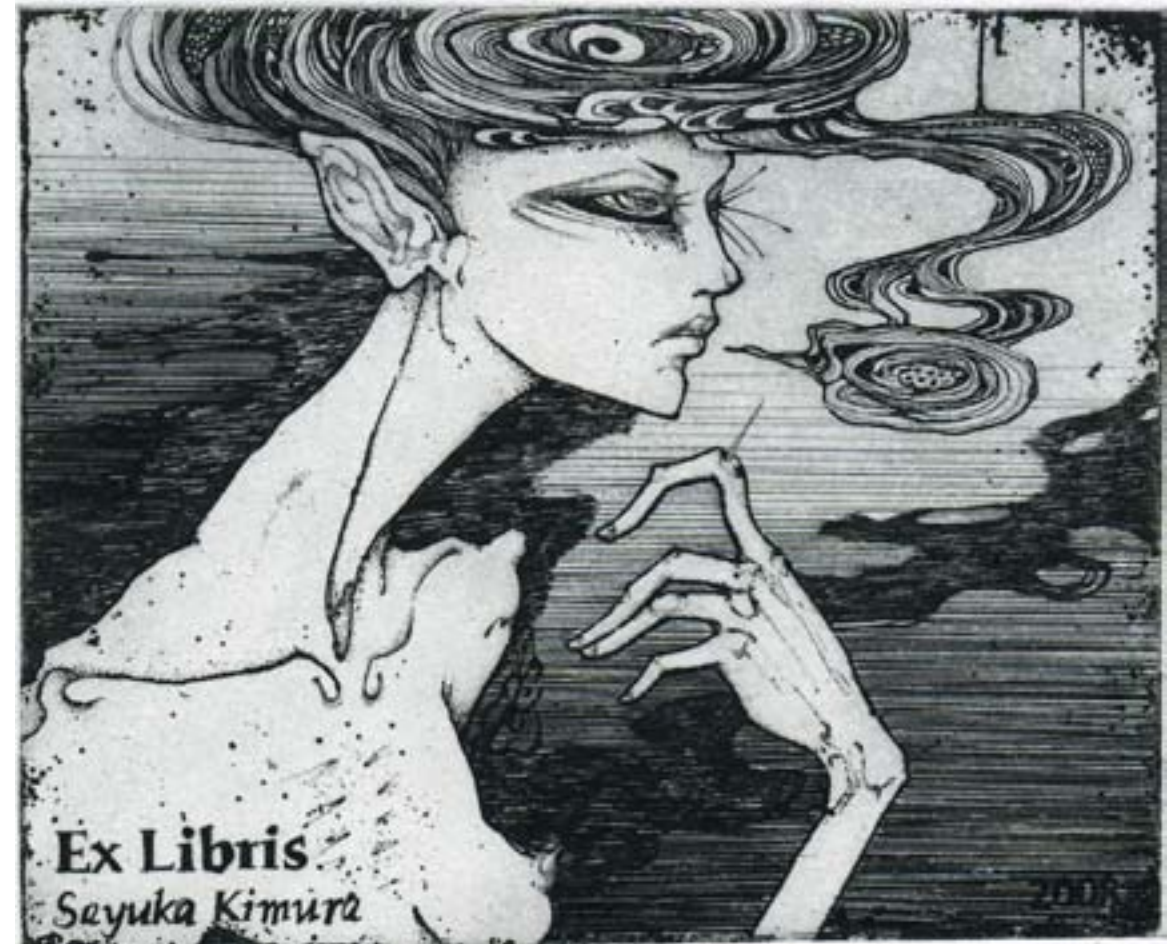
Los Angeles, Ca, United States. www.artslant.com/global/artists/show/233224-michael-b-blake

Installation of found mirrors, roofing tar and toy cockroaches.

THIRTEEN

Dimensions variable

Found mirrors, roofing tar, toy cockroaches



Sayuka Bloodstone

Tokyo, Japan. bloodstone.tv

'Neo Japanese Gothic' is her original art concept, which is composed of weird atmosphere, traditional Japanese style and modern Manga taste. In her artworks, you can see various characters that are trapped in dark and grim environments, modern melancholy and conflict.

BOOKPLATE SERIES: REVERIE

5 x 4 inches

Copper plate print



Clare Bond

Alamo, California, United States. www.clarebond.com

Mixed media sculpture/installation using a variety of materials including paper, ceramic, thread, metal, and inkjet prints. My work uses suggested narrative to open a space that articulates the reflexive relationship between the body, clothing and desire.

HER VEIL HID LITTLE

9 x 81 x 9 inches

Free-stitched lace from quilting thread, ceramic, aluminium, dressing gown cord



Robert Brown

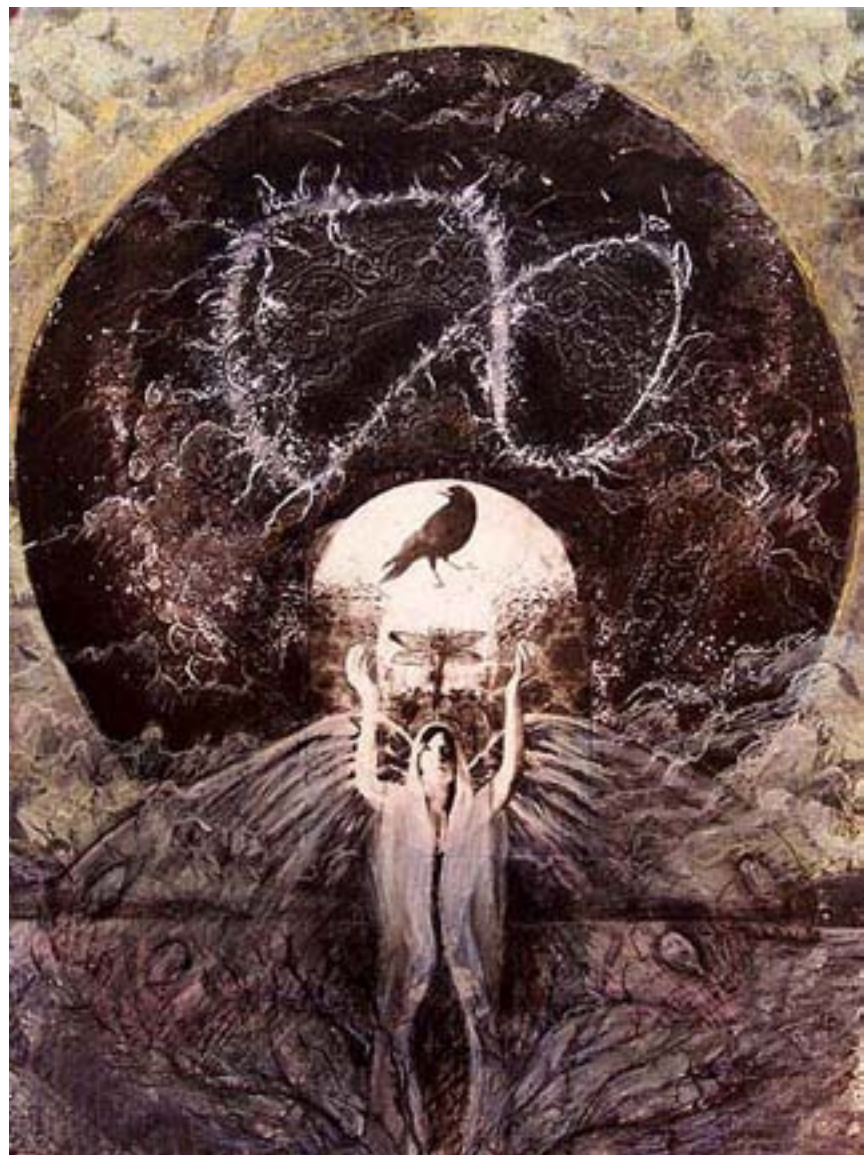
Santa Ana, California, United States. www.nightgalleryceramics.com

Polished metal, glass and velvet wall-hung shadow box.

ST. VIGILO

22.5 x 40.5 x 4.5 inches

Metal, glass and velvet



Leslie Brown

Temecula, California, United States. www.leslieabrown.com

This piece is part of a series of prints that celebrate a new consciousness and the sacred feminine. My work imagines an earth that embraces a consciousness of compassion, love and “oneness”. The artist as seer creates this new and contemporary mythology. Image making is part of the ritual that brings into being that higher place.

CONVERGENCE

22 x 30 inches

Monoprint, mixed media



Claudia Carballada

Los Angeles, California, United States. claudiacarballada.com

UNTITLED 4

6 x 10.5 feet

Pastel on paper



Nancy Caster

Temecula, California, United States. www.nancycaster.com

This is from my 2011 Monster series of twenty-two paintings which were inspired by medieval bestiary imagery and of course, my imagination. Many are self-portraits.

EIGHTH MONSTER

4 x 4 feet

Acrylic on canvas



Joseph Cavalieri

New York, New York, United States. cavaglass.com

Exit The Queen is created around a taxidermy 2-headed sparrow.

EXIT THE QUEEN

8 x 8 x 8.5 inches

Silk screened vitreous enamel, glass, two-headed bird, solder



Nora Chapkovich

New Orleans, Louisiana, United States. www.norasee.com

VAMPIRISM 2

24 x 24 inches

Oil, enamel and glitter on canvas



Richard Claraval

Pittsburgh, Pennsylvania, United States.

MELKOR

9 x 12 inches

Etching on stonehedge



Nicholas Coroneos

Santa Barbara, California, United States. www.coroneosart.com

In my current work, personal and societally challenging issues are brought to new light by creating a visual play on words. Inspired by the neo-dada movement and peppered with off-beat humor, the pieces range from light-hearted prodding to socially shocking. My intent is that each piece becomes a character who challenges ideas and pre-conceptions and entices dialogue within and between viewers.

DIEYET FOR A NEW AMERICA

18 x 40 x 18 inches

Bronze, steel, wood, velvet, gold foil, fingernail polish



Thea Costantino

Dianella, Wa, Australia. theacostantino.com

These graphite drawings on paper are developed from appropriated historical imagery. They manipulate the found image and bypass its original context altogether; their distortions trouble the already ambivalent status of the original artifacts.

MALADY A

26.5 x 34.5 inches including frame

Graphite on paper



Judy Csotsits

Laguna Woods, California, United States. www.judycsotsits.com

This current body of drawings are a combination of pen, ink, acrylic and colored pencil on mylar. The mylar creates a deep, milky, smooth, white space in which each form levitates and creates the illusion of existing in 3-dimensions.

GROWTH

33.75 x 69 inches

Acrylic, pencil, and ink on maple



Eddee Daniel

Wauwatosa, Wisconsin, United States. www.eddeedaniel.com

GRAVE

30 x 16 inches

Photograph



Adam Deal

Altadena, California, United States. adampernelldeal.com

Automatic, Pencil, Ink, Hatching, Marker, Watercolor

ABYSSUS ABYSSUM INVOCAT

11 x 17 inches

Paper in frame

27



Helen De Sanctis

Los Angeles, California, United States. helendesantis.com

ATROPHY I

51 inches height

Epoxy clay, armature, enamel paint

28



Cradd Featherstone

Traverse City , Michigan, United States. www.facebook.com/axonstudios

RELIQUARY I
9 x 24 x 8 inches
Bronze, Glass, Bone



Amy Fitzsimons

Saint Paul, Minnesota, United States. www.mydisgustingart.com

My artwork in this entry is digital. Vintage photos, usually family, manipulated in Photoshop to create eerie pop-art.

DEAD BABY
35 x 24.5 inches @ 300dpi
Digital



Lisa Folino

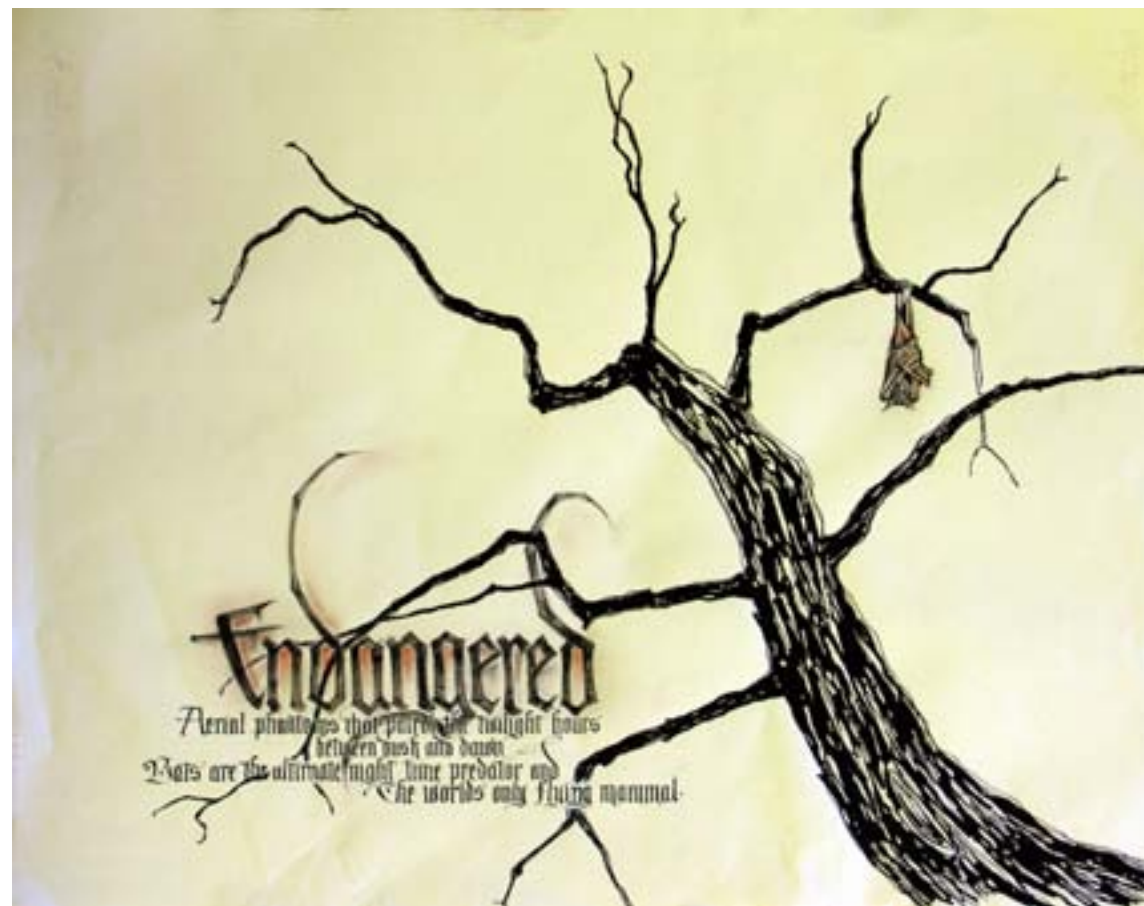
Corona Del Mar, California, United States.

Dearly Departed is work exploring what happens after death. Are our loved ones all around us? or is it our memories which keep them close. Using fragments from my vintage family photographs I have created a 'New family Album'.

REMNANTS OF MY MOTHER

17 x 22 inches

Archival Pigment Print



Risa Gettler

Murrieta, California, United States. www.risagettler.com

A collaboration between Risa Gettler, Calligrapher and Kathleen Morgan, Illustrator. Ink on Arches.

ENDANGERED

26 x 20 inches (unframed)

Ink, color pencil and pastels on Arches



Dave Gordon

Beverly, Massachusetts, United States. www.enlightenedmonkey.net

Dave Gordon works in multiple artistic disciplines simultaneously, creating new art using technology to combine disparate media. Most of his work has its foundation in notions of assemblage or collage of found objects and images. His work has been dedicated to experimentation, often pushing the boundaries of traditional art forms and pushing his abilities to their technical limits.

FRANKENTROPE TOWER

6.5 x 6 x 6.5 inches + 2 minute video loop
Wood, brass, steel, electronics



Tammy Greenwood

Corona, California, United States. www.risagettler.com

This body of work touches on the subject of madness and what our interpretation of that may be. The Raven works as a symbol for renewal yet also can represent death and madness. Yet as with my other works madness is not seen as a negative thing, but a welcomed relief to life's tragedies.

WELCOMED MADNESS

20 x 14.5 inches
Woodcut and toner transfer



Kelley Hensing

Brooklyn, New York, United States. wickiearts.com

I explore our desires and phobias through gothic eyes. I often merge other influences of culture into the work to create a hybrid of genres, such as folklore, surrealism and religious symbolism.

RUMINATION

33 x 27 inches

Oil over drawing on paper mounted on board



Elyse Hochstadt

Oakland, California, United States. www.elyseh.com

I work with humble materials to create well-crafted works that comment on the changing sphere of social norms and how they play out on the body.

CLOVEN

9 x 12 x 4.5 inches

Polymer clay with bronze finish, wood plinth



Jonathan Howard

Phoenix, Arizona, United States. www.jhowardpaintings.blogspot.com

ESCAPE PLAN

18 x 36 inches

Acrylic, ink and collaged materials on canvas



Sarcophagidae (Diptera) - Flesh Fly

Cara Jaye

Bellingham, Washington, United States. www.carajaye.com

FLESH FLY

13 x 13 inches

Silver gelatin print, embroidered, painted in blood and mounted on canvas



Jeanne Kelly

Astoria, New York, United States. jeanne-kelly.com

Digital forensic facial reconstructions of several unique individuals from the Mutter Museum's Hyrtl Collection: high-resolution CT scans of the original skulls, digital painting, compositing and forensic imaging techniques - jeanne-kelly.com for more detail

ARTIFACT 1006-014, FARKAS, THE WOUNDED HEART

13 x 19 inches

Archival ink and paper (ct scans of human skull, photoshop, forensic techniques)



Elizabeth Kennedy

June Lake, California, United States.

TIMOR

16 x 21.25 inches

Pigment ink print



M. Annie Kilborn

La Mesa , California, United States.

Wearable sculptures from my 'Elegant Confinement' series that confine the body and restrict movement. They were created by brazing together small steel industrial parts. The pieces were influenced by Victorian accessories and traditional iron fences.

CONFINING MOURNING BONNET

9 x 19 x 9 inches

Steel Industrial parts, brass-plated parts, stainless steel braided sleeve and brazing rod



Kent Krugh

Fairfield, Ohio, United States. www.kentkrugh.com

Spectral Images: Spectral Images are a cross-spectrum image created using high energy x-rays from a linear accelerator combined with an image made with visible light such as a photograph or scan. The prints are archival pigment prints.

SPECTRAL IMAGE: BALLERINA

13 x 20 inch image in 20 x 27 inch frame

Archival pigment print on cotton rag paper



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, taxidermied 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)



William Martinez

Valencia, California, United States. willmartinez.blogspot.com

THE SHADOW OVER INNSMOUTH

3000 x 3800 pixels

Digital painting, phototshop



Colm McCarthy

Madison, Wisconsin, United States. www.colmmccarthy.com

Archival pigment prints on watercolor paper from reworked found photographs.

THE VICTORIAN FEAR OF PUBERTY

24 x 20 inches

Archival pigment print on watercolor paper



IT. Mustardseed

Los Angeles, California, United States. itmustardseed.com

Sculpture-mixed media welded metals, taxidermy

STIGMATA SOR JUANA

4 feet x 10 feet x 30 inches

Steel, fiberglass, fabric, found objects, bull horns, automotive paint

49



Nicholas Nawroth

Kettering, Ohio, United States. www.nicholasnawroth.com

A twist on the classic fairy tale...

THE SLEEPING BEAUTY

2475 x 4800 pixels

Digital

50



Maxwell Nelson

Anaheim, California, United States. ltnustardseed.com

I use stippling with pen and ink to describe light on the surface of my subjects.

SCATTERED THOUGHTS

8 x 5 inches

Ink on illustration board



Dennis Olsen

San Antonio, Texas, United States. www.dennisolsen.net

Archival pigment prints on watercolor paper from reworked found photographs.

SAMPLINGS: OLEG

16 x 23 inches

Intaglio print and chine colle



Christopher Puzio

San Diego, California, United States. www.puzio.com

As an artist trained in architecture and metalworking, this over arching curiosity for the natural world remains a primary interest and theme within my work. The intent of my approach is to build upon the traditions of metalwork and craft while expanding the language of making to incorporate contemporary methods and design technology.

TABLET
12 x 17 inches
Bronze



Josh Reed

Chino, California, United States.

This series is a group of spectral figures embodying the dangers of ignorance.

DE OMNIBUS DUBITANDUM
8 x 8 inches
Oil on panel



Mauro Rosa

Irvine, California, United States. www.maurorosa.com

The scope of my work reflects upon the natural esthetic and psychological being of humankind. It deals with the mental unbalance and the search for the beauty within. It is a reflection of our differences and at the same time the suffering that a person endures.

JEMM

28.5 x 45 inches
Chalk pastel on skin



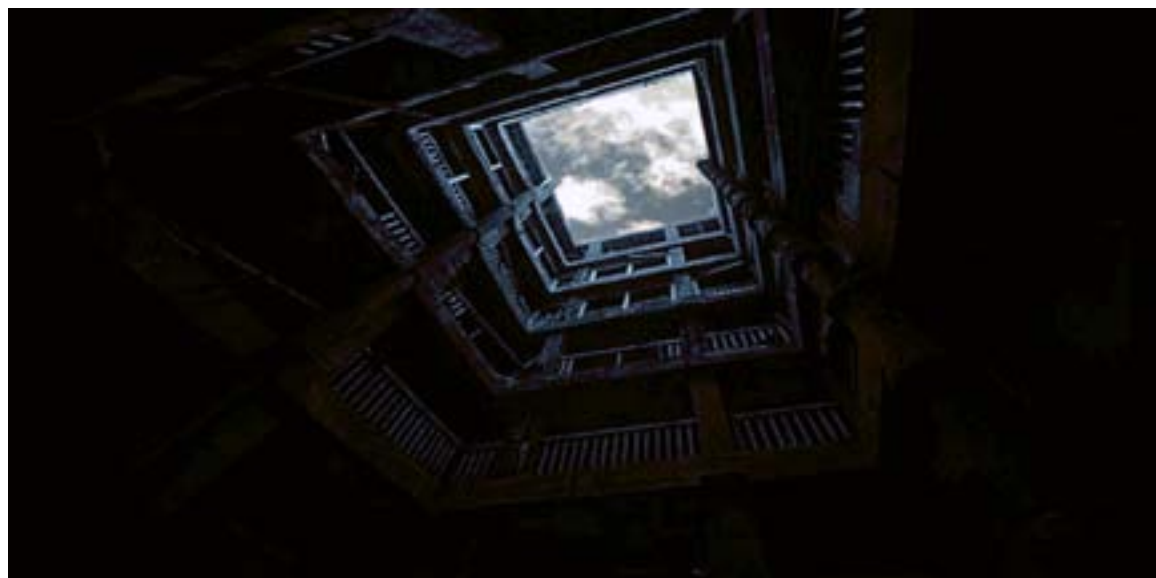
Meagan Segal

San Pedro, California, United States. meagansegal.com

My works are hyper-realistic, anatomical still lifes, done in oil on panel, from observation and imagination. The paintings stimulate an intrigue fed by the fine line between the grotesque and the beautiful, the relationship between repulsion and fascination.

SEETHE

16 x 16 inches
Oil on panel



Craig Sibley

Chino Hills, California, United States. www.craigsibley.com

As the years grow fewer in my future... each day I get closer to death. I look forward to the light I have been promised. Out of the Darkness I come, into the Light I will go.

YEARS REMAINING

36 x 18 inches
Photographic Print



Shereen Soliman

Verdun, Quebec, Canada. 52pickupvideos.com/HTML/Soliman_grid.html

A damsel in distress, she is right out of a film noir. Her lover's been killed in a bloody shoot out, and now she's left to her own devices, a heroine helpless, alone and seething. The evil is slowly possessing her once serene soul. Now she just wants revenge.

SHE WANTS REVENGE

7min. 11sec
Video



Patrick St Paul

London, United Kingdom. www.patrickstpaul.com

These are from an ongoing series of fetish objects exploring both the sacred and the mundane, drawing on imagery as diverse as Inuit, Congolese and 1900s Parisian. Their materials include animal bones, homeware, nails and human teeth.

CARELESS TALK

11 x 6.75 x 3 inches

Tin, teeth, leather, string and spokeshave



Jessica Teckemeyer

Dubuque, Iowa, United States. www.jteckemeyer.com

In my work, the psychological becomes tangible through sculptural forms. The current series 'We Are Animal' is focused on the conflicted complexity of inner existence and how human behavior reflects cultural influences. Prominent influences include a society's literature, media, mythology, history, religions, science, and politics, which create a sense of domination over our internal and external existence.

RELIANCE (SINNERS AND SAINTS)

18 x 21 x 24 inches

Synthetic clay, foam, glass, silicone, wood



Philip Vargas

Signal Hill, California, United States. vargasart.wordpress.com

My work is metal based. Using the lost wax process I carved each component out of wax and then cast it in metal. Most of my pieces tie into anatomy and the surrealist quality of nature that lies beneath the surface.

THE WRECKAGE

8 x 7 x 3.5 inches

Bronze castings and forged copper



Stefanie Vega

Venice, California, United States. www.stefanievega.com

Starting with folklore or a mythical subject, I take porcelain doll parts & augment their characters with clay, taxidermy & vintage or custom made costumes. Handmade barbed wire cages reflect our mortal anguish & house the subjects of my 'thornbirds' collection.

THE FORGOTTEN THING

10 x 34 x 10 inches

Porcelain doll parts, clay, taxidermy, vintage hardware & textile, feathers, barbed wire cage



Michele Winkler

Venice, California, United States. www.michelewinkler.com

Papier mache impress of doll's (baby's) head and metallic paint Montage of copier machine film transparencies from photographs of my almost dead father and hand stenciled text Grid of film transparencies of dead and alive father, collaged, defaced, stitched.

40 WINKS (FROM IS HE DEAD YET SERIES)

32 x 40 inches

Grid of collaged, defaced and stitched photographs



Jessica Wohl

Sewanee, Tennessee, United States. www.jessicawohl.com

THE WHITE FAMILY

8 x 10 inches

Embroidery on found photograph



Fin

Loic Zimmermann

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

FAREWELL

16 x 20 inches

Giclee, signed, framed, with plexi

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:

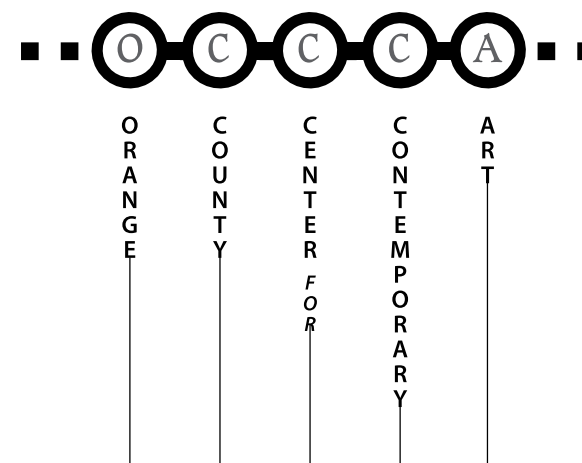
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