

GUILLERMO GÓMEZ-PEÑA
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Performance artist/writer Guillermo Gómez-Peña resides in San Francisco where he is artistic director of La Pocha Nostra. Born in 1955 and raised in Mexico City, he came to the US in 1978 to study Post-Studio art at Cal Arts. His pioneering work in performance, video, installation, poetry, journalism, cultural theory and radical pedagogy, explores cross-cultural issues, immigration, the politics of language, "extreme culture" and new technologies. A MacArthur Fellow and American Book Award winner, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to *The Drama Review* (NYU-MIT).

For twenty-five years, Gómez-Peña has been exploring intercultural issues and border culture with the use of mixed genres and experimental languages. Continually developing multi-centric narratives and large-scale performance projects from a border perspective, Gómez-Peña creates what critics have termed "Chicano cyber-punk performances," and "ethno-techno art." In his work, cultural borders have moved to the center while the alleged mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience members in the position of "foreigners" or "minorities." He mixes experimental aesthetics and social reality, English and Spanish, Chicano humor and activist politics to create a "total experience" for the viewer/reader/audience member. These strategies can be found in his live performance work, his award-winning video art pieces, and his 8 books.

Gómez-Peña's performance, installation and video work has been presented at over seven hundred venues across the US, Canada, Mexico, Spain, Italy, the UK, Germany, Switzerland, Sweden, Norway, Australia, Russia, Colombia, Puerto Rico, Cuba, Brazil, Peru, Venezuela and Argentina. Most recently, he has presented work at Tate Modern (London), the Guggenheim Museum (New York), LACMA (Los Angeles), the House of World Cultures (Berlin), MACBA (Barcelona), The Chopo Museum (Mexico City), the Encuentro Hemisférico (Lima, Rio de Janeiro and Belo Horizonte) and the Havana, Liverpool and Mercosur Biennales. His photo-performances are now in the permanent collection of Daros Foundation (Zurich) and Galeria Artificios (Gran Canaria).

Through his organization, La Pocha Nostra, Gómez-Peña has intensely focused on the notion of collaboration across national borders, race, gender and generations as an act of citizen diplomacy and as a means to create "ephemeral communities" of rebel artists. La Pocha Nostra is a transdisciplinary arts organization that provides a support network and forum for artists of various disciplines, generations and ethnic backgrounds. La Pocha is devoted to erasing the borders between art and politics, art practice and theory, artist and spectator.

SELECTED LARGE SCALE PERFORMANCES, INTERNATIONAL EVENTS & FESTIVALS:

- 2005 Galeria Artificios. Canary Islands.
- 2005 Bienal del Mercosur, Porto Alegre, Brazil
- 2005 LACMA, Los Angeles, CA
- 2005 Encontro Hemisferico. Belo Horizonte, Brazil
- 2005 ARCO, Madrid, Spain
- 2005 Toronto Free Gallery. Toronto, Canada.

2004 Guggenheim Museum, New York, NY
 2004 Cervantino Festival, Mexico City, Mexico
 2004 Detox Festival, Norway, 2004
 2003 Zuerher Theatre Spektakle. Zurich, Switzerland
 2003 Muffathalle, Munich, Germany
 2003 Center for Performance Research. Aberystwyth, Wales
 2003 Performance Space. Sydney, Australia
 2003 Tate Modern, London, UK
 2002 House of World Cultures. Berlin, Germany
 2002 Liverpool Biennale. Liverpool, UK
 2002 Encuentro Hemisférico. Lima, Peru
 2001 Espacio C, Santandar, Spain
 2001 Performance Space. Sydney, Australia
 2001 Ayuntamiento de la Gran Canaria, Canary Islands
 2001 *Experiències: Barcelona Art Report*. La Capella. Barcelona, Spain
 2001 International Theater Festival, Havana, Cuba
 2000 Encontro Hemisferico. Rio de Janeiro, Brazil
 2000 Eventa 5, Sweden
 1999 Sonart (MACBA). Barcelona, Spain
 1999 Le Lieu International Performance Festival. Quebec, Canada
 1999 Caribe 2000. San Juan, Puerto Rico
 1998 *Diaspora*. Oviedo, Spain
 1998 Inroads, Arts International. Miami, FL
 1997 Root/less Festival. Hull, UK
 1997 ARS Electronica. Linz, Austria
 1996 Szene Festival. Salzburg, Austria
 1996 Polverigi Theatre Festival. Ancona, Italy
 1996 5Cyberconf. Madrid, Spain
 1996 Corcoran Gallery of Art, Washington DC
 1995 LIFT. London, UK
 1995 X-Teresa Arte Alternativo, Mexico City
 1995 Helsinki Act, Finland
 1994 *Ante-América*. Biblioteca Luis Angel Arango-Bogotá, Colombia; Museo Alejandro Otero-Caracas, Venezuela; The Queens Museum of Art-New York; Centro Cultural de la Raza-San Diego, CA; The Center For the Arts, Yerbabuena Gardens-San Francisco, CA; The Spencer Art Museum-Lawrence, Kansas; Museo de Arte y Diseño Contemporáneo-San José, Costa Rica.
 1994 Banff Centre, Banff, Canada.
 1993 The Los Angeles Festival, MOCA, Los Angeles, CA
 1993 LIFT. London, UK
 1993 III Festival de Performance. X-Teresa, Mexico City, Mexico
 1993 The Hamburg Theatre Festival. Hamburg, Germany
 1993 Festival Rompeforma, San Juan, Puerto Rico
 1993 Fundación Banco Patricios. Buenos Aires, Argentina
 1993 The Whitney Biennial, New York, NY
 1992 The Sydney Biennial. Sydney, Australia
 1992 EDGE '92. Madrid-London, UK
 1991 The Festival of the Worlds. Helsinki, Finland
 1991 The Next Wave Festival. Brooklyn Academy of Music, Brooklyn, NY
 1990 The Los Angeles Festival, MOCA, Los Angeles, CA.
 1990 EDGE '90. Newcastle, England
 1989 Biennale de la Havana, Havana, Cuba
 1990 *The Decade Show*, Museum of Contemporary Hispanic Art, New York, NY

- 1989 *The Demons des Anges*. Halle du Centre de Recherche pour le Developpement Culturel, Nantes, France; Centre d' Art Santa Monica, Barcelona, Spain, Kulterhuset, Stockholm, Sweden; Espace Lyonnais d'Art Contemporain, Lyon, France (touring exhibition, 1989-90)
- 1988 The International Theatre Festival of the Americas. Montreal, Canada

TEACHING POSITIONS:

- 2005 Universidad de Tucuman (Argentina), Departamento de Arte. Visiting artist and lecturer.
- 2004 University of Ann Arbor (Michigan). Visiting Artist
- 2003 Center for Performance Research, Wales. Visiting Professor
- 2001-2003 Performance Space, Sydney, Australia. Visiting Artist
- 2001 San Francisco Art Institute. Spring 2001. Visiting Professor
- 2001 Dartmouth College, Hanover, NH. Spring. Visiting Professor and Artist
- 2001 Live Art Development Agency, *Chameleon Program*, London, UK. Winter. Visiting Professor. (Master Class Lecture/Workshop.)
- 2001 University of California, Los Angeles. Winter. Visiting Professor. World Arts and Cultures 100A: *Art as Social Action*
- 2000 Pennsylvania State University. Fall. Lecturer/Performer. *Performative Sites: Intersecting Art, Technology, and the Body*.
- 2000 Uni-Rio, Rio de Janeiro. Spring. Hemispheric Institute of Performance and Politics: 1st Annual Seminar and Conference. (A series of lectures and performance workshops.)
- 2000 MIT, Boston, Massachusetts. Spring. Visiting Professor. *EMIR Project* (Interdisciplinary performance workshop.)
- 1996 San Francisco Art Institute. Winter 1996. Interdisciplinary Visiting Professor. IN 123: Performance Practicum.
- 1995 University of California, Davis, CA. Spring. Art Department Visiting Lecturer.
- 1995 University of California, Los Angeles. Winter. Visiting Professor. World Arts and Cultures.

Gómez-Peña has also lectured extensively in universities such as Brown(Providence, RI), Yale (New haven, CT), NYU (New York, NY), Rutgers (New Brunswick, New Jersey), the Chicago Art Institute (Chicago, Il), UNAM (Mexico City, Mexico), California College of the Arts (San Francisco, CA), and the School of Arts (Lisbon, Portugal).

SELECTED BIBLIOGRAPHY:

- 2005 Gómez-Peña, Guillermo. *Ethno-Techno: Writings in Performance, Activism and Pedagogy*. (London: Routledge Press, 2005). A collection of writings from 2000-2005.
- 2002 Gómez-Peña, Guillermo. *El Mexterminator: La antropología inversa de un performer post-mexicano*. (Mexico City: Editorial Océano, 2002). A collection of writings in Spanish and photographs.
- 2002 Guillermo Gómez Peña, Enrique Chagoya, Felicia Rice. *Codex Spangliensis*. (San Francisco: City Lights Publishers, 2002).
- 2000 Gómez-Peña, Guillermo. *Dangerous Border Crossers: The Artist Talks Back*. (London: Routledge Press, 2000).

- 1997 Gómez-Peña, Guillermo. *Temple of Confessions: Mexican Beasts and Living Santos*. (New York: Power House Books, 1997). Named "Critic's Choice" by UTNE Reader.
- 1997 Gómez-Peña, Guillermo. *New World Border*. A collection of writings from 1992-1997. *San Francisco: City Lights Publishers, 1997.) American Book Award.
- 1994 Gómez-Peña, Guillermo. *Warrior for Gringostroika*. A collection of writings from 1979-1992. (Saint Paul, MN: Greywolf Press, 1994.)

AWARDS:

Among numerous fellowships and prizes, Gómez-Peña was recipient of the Prix de la Parole at the 1989 International Theatre Festival of the Americas (Montreal), the 1989 New York Bessie Award, and the Los Angeles Music Center's 1993 Viva Los Artistas Award. In 1991, Gómez-Peña became the first Chicano/Mexicano artist to receive a Macarthur Fellowship. In 1995, he was included in the UTNE Reader's "List of 100 Visionaries." In 1997 he received the American Book Award for his book *New World Border*. In 2000, he received the Cineaste Lifetime Achievement award from the Taos Talking Pictures Film Festival.

The film version of his solo performance *Border Brujo* (in collaboration with Isaac Arntstein), was awarded first prize in the 1991 National Latino Film and Video Festival and first prize in the category of "Performance Film" at Cine Festival (San Antonio 1991). His videos, *El Naftazteca: Cyber Aztec TV for 2000 AD* and *Temple of Confessions* were awarded first prize at Cine Festival in San Antonio, Texas in 1996 and 1998, respectively. In 2001, his film *Borderstasis* was awarded the prize for "best performance video" from the Vancouver Video Poetry Festival. His work was recently featured in the HBO special *Americanos*. An anthology of his video work is currently being published by Video Data Bank (Chicago) under the title *Border Clasicos*.

Gómez-Peña's experimental radio works have received the following honors: *Border Notebooks* won the Silver Award in Performance/Spoken Word Category from the Corporation for Public Broadcasting in 1991; *We Don't Speak English Only, Vato!*, obtained first prize by the National Association of Community Radios, 1993; *Menage-à-Trade*, obtained the Golden Reel Award in 1995. A collection of his audio work entitled *Borderless Radio* was released on compact disk by Toronto's Word of Mouth in 1995. *Calaca Press recently published Apocalypse Mañana, his latest audio CD.*

EDUCATION:

- 1974-1978 Licenciatura in Latin American Literature. Universidad Nacional Autonoma de México (UNAM) Mexico City, Mexico
- 1979-1982 MA and MFA. California Institute of the Arts (Calarts) Valencia, CA.