

Curriculum vitae

La Pocha Nostra: "The most influential Latino performance art troupe of the last 10 years.

" El País, Spain. Founded in 1993 in Los Angeles. La Pocha Nostra is Gómez-Peña's ultimateand most long-standing project

Nombres: Guillermo Gómez-Peña, Balitrónica Gómez, Saúl García-López aka La Saula.

La Pocha Nostra is a transdisciplinary arts organization & 501-c3 non-profit that provides a support network and forum for artists of various disciplines, generations and ethnic backgrounds. With Gómez-Peña as artistic director,

La Pocha Nostra has contributed to the cultural debates of our times for nearly 30 years staging legendary performance art pieces such as "The Crucifixion Project" (1994), "Temple of Confessions" (1995),

"TheMexterminator project" (1997-99), The Living Museum of Fetishized Identities, (1999-2002) the "Mapa/Corpo" series (2004-2009)

Corpo-Ilicito (2010-2011) and Corpo Insurecto (2012-2013).

- *La Pocha Nostra selected performances, international events & festivals:*
- *2019 Paseo Festival, Taos, New Mexico (September)*
- *2019 Hemispheric Institute of Performance and Politics, New Mexico*
- *2019 CAFTA Biennial, Ontario, Canada*
- *2018 Ground Festival, The Hague, Netherlands*
- *2018 Norwegian Theater Academy, Norway*
- *2018 Santa Fe Art Institute, New Mexico*
- *2017 Museo de Arte Moderno, Mexico City*
- *2017 Documenta14*
- *2017 Yerba Buena Center for the Arts*
- *2017 Montreal Artes Interculturels*
- *2017 Videoex, Switzerland*
- *2017 Luggage Store Gallery*
- *2017 Getty Pacific Standard Time LA/LA*
- *2016 Festival 4 Chemins, Port Au Prince, Haiti*
- *2016 Bipolar Performers Art Meeting, Poland*
- *2016 PEN World Voices Literary Festival, New York*
- *2016 Los Angeles Contemporary Events, Los Angeles*
- *2016 Museo de Arte Moderno, Mexico City*
- *2016 The Cervantino Festival, Guanajuato, Mexico*
- *2016 San Francisco Arts Commission Gallery, San Francisco*
- *2015 MACBA, Barcelona*
- *2015 UCBerkeley's Haas Institute, California*
- *2015 Athens School of Art, Greece*
- *2015 Luminaria Festival, San Antonio*
- *2015 IAIA Museum of Contemporary Native Arts, Santa Fe*
- *2015 LIVE Art Biennial, Vancouver*
- *2014 Fort Mason Center, San Francisco*
- *2014 University of British Columbia, Canada*
- *2014 University of Wisconsin, Madison*
- *2014 Cornish College of the Arts, Seattle*
- *2013 City of Women Festival, Ljubljana, Slovenia*
- *2013 Queer Zagreb Festival, Zagreb, Croatia*
- *2013 MACBA, Museo de Arte Contemporaneo de Barcelona, Spain*
- *2013 Encuentro del Instituto Hemisférico de Performance y Política, São Paulo, Brasil*
- *2012 Steirischer Herbst Festival of New Art, Dom im Berg, Graz, Austria*
- *2012 Gran Galeria del Centro Cultural Acapulco, Mexico*

Curriculum vitae

- 2012 Festival de Teatro de Nuevo Leon, Monterrey, Mexico
- 2012 Festival Internacional de Teatro, São José do Rio Preto, Brazil
- 2012 CASA (Centro de las Artes), Oaxaca, Mexico
- 2012 Centro Atlántico de Arte Moderno, Gran Canaria, Spain
- 2012 Ode'min Giizis Festival, Peterborough, Canada
- 2011 SFCamerawork, San Francisco, CA
- 2011 SOMArts, San Francisco, CA
- 2011 Cal Arts, Valencia, CA
- 2011 Belles Artes, Mexico City, Mexico
- 2011 Tribe, Saskatoon, Canada
- 2011 Neutral Ground, Regina, Canada
- 2011 Hammer Museum, Los Angeles
- 2011 Rutgers University, New Brunswick, NJ
- 2011 Mills College, Oakland, CA
- 2011 Wooster University, Wooster, OH
- 2011 CounterPULSE, San Francisco, CA
- 2011 Club LaMaMa, New York, NY
- 2011 Performance Art Institute, San Francisco, CA
- 2011 American Theater in Higher Education Conference, Chicago, IL
- 2011 Museo de Las Americas, Denver, CO
- 2011 Su Teatro, Denver, CO
- 2010 Middlebury College, Middlebury Vermont
- 2010 Gordon Institute for Performing Arts, Cape Town South Africa
- 2010 National Review of Live Arts, Glasgow, Scotland
- 2010 Berkeley University, Berkeley, California
- 2010 Columbia College, Chicago, IL
- 2010 Danube Festival, Vienna, Austria
- 2010 Queer Zagreb, Zagreb, Croatia
- 2010 San Francisco Arts Commission Gallery, San Francisco
- 2010 Museo de las Americas, Denver, Colorado
- 2010 York University, Toronto, Canada
- 2010 La Perrera, Oaxaca, Mexico
- 2010 Smithsonian Museum of American History, Washington, DC
- 2010 SF Museum of Modern Art, San Francisco, California
- 2010 Instituto Buena Vista, Curacao, Netherlands
- 2010 Liverpool Biennial, Liverpool, UK
- 2010 The Mattress Factory, Pittsburgh, Pennsylvania
- 2010 Gala Theater, Washington, DC
- 2009 ANTI Art Festival, Kuopio, Finland
- 2009 Barroquísimo, Puebla, Mexico
- 2009 Prisma, Mexico City and Oaxaca, Mexico
- 2009 Thessaloniki Biennal, Greece
- 2009 La Habana Biennial, Havana, Cuba
- 2009 El Art Es Accion, Tatio Valle-Inclán, Madrid, Spain
- 2009 The "Trouble" Festival, Bruxells, Belgium
- 2009 The Maison Folie, Mons, Belgium

Curriculum vitae

- 2008 Museum of Contemporary Canadian Art, Toronto
- 2008 DIA Museum, Detroit
- 2008 National Review of Live Art, Glasgow, Scotland
- 2008 The "Prognoses" Festival, HAU Theater, Berlin
- 2008 Festival "Escrita na Paisagem," Covento do Carmen, Evora, Portugal
- 2008 Casa de las Americas, Lisbon, Portugal
- 2007 Arnolfini, Bristol
- 2007 Center for Contemporary Art, New Orleans
- 2007 Cal Arts, Los Angeles
- 2007 Universidad de los Andes, Bogota, Colombia
- 2007 Centro Cultural La Recoleta, Buenos Aires, Argentina
- 2007 The "Border Exercises" Festival, Harstad, Norway
- 2007 National Review of Live Art, Glasgow
- 2006 de Young Museum, San Francisco
- 2006 Museo de la Ciudad, Mexico City
- 2006 PSI (Performance Studies International), London
- 2006 University of California, Humanities Research Institute, Irvine, California
- 2006 Center for Performance Research, Aberystwyth, Wales
- 2005 Galeria Artificios. Gran Canaria, 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, Guanajuato, Mexico
- 2004 Detox Festival, several cities in 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 Volksbuhne /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 Performance Space, Sydney, Australia.
- 2001 International Theater Festival, Havana, Cuba
- 2000 Encontro Hemisferico. Rio de Janeiro, Brazil
- 2000 Eventa 5, Sweden

Curriculum vitae

- 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 Electrónica. Lintz, 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.
- 1993 The Hamburg Theatre Festival. Hamburg, Germany
- 1993 Festival Romeforma, 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, Museo del Barrio, New York.
- 1989 The Demons des Anges. (Touring exhibition, 1989-90)
- Halle du Centre de Recherche pour le Développement Culturel, Nantes, France; Centre d'Art Santa Monica, Barcelona, Spain, Kulterhuset, Stockholm, Sweden;

Curriculum vitae

- Espace Lyonnais d'Art Contemporain, Lyon, France
- 1988 The International Theatre Festival of the Americas.
- Montreal, Canada

Pocha Nostra members BIOS:

Guillermo Gómez-Peña is a performance artist, writer, activist, radical pedagogue and artistic director of the performance troupe La Pocha Nostra.

Born in Mexico City, he moved to the US in 1978, and since 1995, his two homes have been San Francisco and Mexico City.

His performance work and 21 books have contributed to the debates on cultural, generational, and gender diversity, border culture and North-South relations.

His art work has been presented at over one thousand venues across the US, Canada, Latin America, Europe, Russia, South Africa and Australia. A MacArthur Fellow, USA Artists Fellow, and a Bessie, Guggenheim, and American Book Award winner, he is a regular contributor to newspapers and magazines in the US, Mexico, and Europe and a contributing editor to *The Drama Review* (NYU-MIT), the *Performance Art Week Journal of the Venice Biennale*, and *emisférica*, the publication of the Hemispheric Institute of Performance and Politics (NYU).

Gómez-Peña is currently a Patron for the London-based Live Art Development Agency, and a Senior Fellow in the Hemispheric Institute of Performance and Politics.

As of 2020, Gómez-Peña is working with his troupe on multiple reenactments of his "living archives" project, publishing two anthologies, a new enhanced Pocha Pedagogy book (with La Saula) and creating a border opera titled "WE ARE ALL ALIENS" (featuring classical concert pianists and Mariachis) and producing a documentary portrait of his beloved troupe in collaboration with filmmaker Amber Bemak.

Balitronica Gómez (US/Mexico) Core Member, Director of Communications, and Pedagogue

Balitronica is a cyber-feminist poet, performance artist, and radical pedagogue.

Born and raised on the border of San Diego/Tijuana, she holds a BA in Literature from San Diego State University and an MFA in Poetry from Mills College. Her performance work has been largely influenced by her time spent living in a 17th Century Catholic Convent in Paris with a Dominican Order of Nuns.

She has been touring internationally with Gómez-Peña since

2013 and currently resides between San Francisco, Mexico City and the road. Track her current projects online here.

Saula Garcia Lopez, aka La Saula (Mexico/Canada) Co-Director of International Troupe Projects, Pedagogue and Pocha Scholar.

La Saula is a postnational performance artist, scholar, activist, and performance director.

He is a pedagogical DJ for communities of radical differences, a reverse wetback of gender and ethnic bending, and a third world cyborg kitsch. As a conceptual sicario, he enacts psychomagic rituals, social exorcisms, and conceptual cannibalism against colonialism. He trained as a dancer and actor, has a BA in psychology, a PGradDip in Directing, and a BA (Hons) in Drama and Film. He has toured extensively around the world with LPN and has co-written with Guillermo Gómez-Peña, the new pedagogical Pocha book *La Pocha Nostra: A handbook for the rebel artist in a post-democratic society* (coming out in 2020).

Currently a visiting professor at the Norwegian Theater Academy and coordinating multiple international projects by LPN and tactically joining for European and Mexico group projects during 2020.



Pocha BIO

La Pocha is devoted to erasing the borders between art and politics, art practice and theory, artist and spectator.

La Pocha Nostra, has been considered by critics to be “the most influential Latino performance art troupe of the last 10 years.” El País, Spain.

La Pocha Nostra’s artwork has been presented at over a thousand venues across the US, Canada, Mexico, Spain, the UK, Germany, Haiti, Latvia, Belgium, Greece, Switzerland, Italy, Sweden, Norway, Finland, Poland, Russia, Australia, South Africa, Colombia, Puerto Rico, Cuba, Brazil, Peru, Venezuela and Argentina. La Pocha Nostra has participated in the following Biennales: Venice, Documenta, Havana, The Whitney Museum, Sydney, Liverpool, Thessaloniki and Mercosur, and they performed at the Venice Biennale Performance Art Week.

The troupe’s photo-performances are now in the permanent collections of Daros Foundation (Zurich), Galeria Artificios (Gran Canaria), the MAM (Mexico City), and the Getty (Los Angeles), among other institutions.

Every year, LPN conducts a summer and a winter performance art school in which La Pocha Nostra’s radical pedagogy (a site-specific performance methodology that has been developed during the last 10 years) is shared with large groups of radical artists spanning three generations. The site for this pedagogical adventures changes every year.

Guillermo Gómez Peña & La Pocha Nostra



MIERCOLES 20 DE DICIEMBRE DE 2017

3a

MERRY MACMASTERS

■ El recinto acoge la primera exposición individual del autor en su patria

Guillermo Gómez-Peña monta “sueño posnacional” en el MAM

■ Mexican (IN) documentado está pensada a manera de archivo vivo del quehacer del artista, el deseo de “regresar a su país por la puerta de enfrente”, explica ■ “El performance puede ser una acción puntual contra el terror generado por los políticos, el crimen organizado y la cultura de masas”



Guillermo Gómez Peña (al centro), rodeado por los integrantes de La Pocha Nostra,

Egresado del Instituto California de las Artes, en el país vecino Gómez-Peña logró articular un lenguaje, todo un cuerpo de obra encaminado a reflexionar sobre los intersticios de la identidad. Eso lo llevó a ser una figura underground de relevancia en los años 90, con presencia espontánea, pero firme en México.

De acuerdo con Navarrete la obra de Gómez-Peña —excesiva, truculenta, adrede vulgar de pronto—, abreva en muchas fuentes, como la cultura fronteriza, la televisión, el cine, el cómic, el porno, las tradiciones religiosas, desde las que pudo crear unos personajes que “nos confrontan con nuestras paranoias contemporáneas y nuestros propios miedos”.

EJERCÉ EL OFICIO DE “CRUZAR FRONTERAS: DE RAZA, NACIONALIDAD, GÉNERO, CLASE”

Parado frente a su “féretro”, ocupado por su comadre una bailarina sicópata, Gómez-Peña las preguntas formuladas a manera de performance por una de sus colaboradoras. Por ejemplo, su definición de esa disciplina: “Cada performanceador —de mezarse en su público— articula con su propia obra varias definiciones abiertas del performance que incluso cambian a lo largo de los años. Como aseveró Sylvia Navarrete, es un híbrido extraño, un territorio enigmático, digamos, entre el arte conceptual, la física cuántica y el chamanismo. Un espacio entre la calle y la galería, entre el subconsciente del artista y la realidad social”.

“Pero también el performance puede ser una acción puntual contra el terror generado por los políticos, el crimen organizado y la cultura de masas. Es una suerte de exorcismo cultural y espiritual.”

“¿Qué busca con el performance?” “La libertad que me ha negado la sociedad, de poder desplazarme entre varios territorios, entre el arte y el activismo, la sexualidad experimental, la cultura popular, el periodismo y las nuevas tecnologías. Incluso, dentro del territorio del arte el performance no reconoce fronteras.”

“Uno puede ser al mismo tiempo artista visual, poeta, teatral, accionista, instalacionista, videoasta, bueno, hasta filósofo vernáculo me han llamado los vernáculos.”

La exposición Guillermo Gómez-Peña. Mexican (IN) documentado concluirá el 22 de abril en el Museo de Arte Moderno (Paseo de la Reforma y Gandhi, Bosque de Chapultepec).

“SOY UN ARTISTA NÓMADA, UN POLLERO INTELECTUAL”, DEFINE EL CREADOR INTERINDISCIPLINARIO

En este caso, el Museo de Arte Moderno (MAM) aloja la primera exposición individual del artista en su país de origen.

Guillermo Gómez-Peña: Mexican (IN) documentado es una exposición pensada a manera de archivo vivo del quehacer del artista: viene a ser, explica, “el sueño de un posnacional, de un mundo, que desea regresar a su país por la puerta de enfrente”.

Armando con el pasaporte de su arte y el de sus colegas —desde hace tres lustros trabaja con su tropa, La Pocha Nostra—, para Gómez-Peña la exhibición equivale a “un mapa de mi país imaginario, en el que quisiera vivir, un país de tolerancia”.

Exploró en un recorrido con la prensa, hace unos días, que la idea central de su obra es la colaboración como una forma de ciudadanía radical. Cada pieza es “el producto de un diálogo entre un servidor y un fotógrafo, un artista, un cineasta, un performance o un poeta”.

Artifice de un lenguaje sobre los intersticios de la identidad



Sylvia Navarrete, directora del MAM, dijo que el expositor es un precursor, un pionero del performance, no sólo en México, sino en Estados Unidos y a escala internacional. “Nos pareció de interés volver la mirada hacia su trabajo de los años 70 y 80 del si-

CULTURA

► Letras ► Artes visuales ► Artes escénicas

Es Noticia: ► Austeridad en Cultura ► Fonca ► Plagio contra artesanos

INICIO // CULTURA // ARTES VISUALES // EL MAM MOSTRARÁ LA SUBVERSIVA OBRA DE GÓMEZ-PEÑA



La exhibición presenta tres performance y más de 150 piezas con vestuarios, videos, instalaciones, fotos, textos y objetos que representan el arte chicano (MARIO JASSO. CUARTOSCURO.COM)

El MAM mostrará la subversiva obra de Gómez-Peña

Guillermo Gomez Peña & La Pocha Nostra



LA POCHA NOSTRA
GUILLERMO GÓMEZ-PÉNA SAUL GARCIA LOPEZ BALIBONICA GÓMEZ
LECHEDEVIRGEN
LA FULMINANTE
EUGENIA CHELET
LOTHAR MÜLLER
COLECTIVO MEDUSA
PERFORMANCE COLECTIVO
18 DE NOVIEMBRE 2012, COSTO DE RECONOCIMIENTO
MUSEO DE LA CIUDAD
GUERRERO 27 N. COL. CENTRO, QUERÉTARO, MX.

Guillermo Gómez-Peña, James Luna, and Violeta Luna

El Shame-man meets el Mexican't y la hija apócrifa de Frida Cola y Freddy Krugger in Brazil



Biography

Performance artist/writer Guillermo Gómez-Peña resides in San Francisco where he is artistic director of Pocha Nostra. Born in 1955 and raised in Mexico City, he came to the US in 1978. His pioneering work in performance, video, radio, installation, poetry, journalism, and cultural theory, explores cross-cultural issues, immigration, the politics of language, "extreme culture" and new technologies. A MacArthur fellow and American Book Award recipient, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the U.S. and Mexico, and a contributing editor to The Drama Review (NYU-MIT). He is currently in the process of producing an artist-made DVD featuring performance and video art of his own work and the work of over 30 of his international collaborators. Designed for screenings, video installations, intelligent TV and as a pedagogic tool.

James Luna is a Luiseno Indian and lives on the La Jolla Indian Reservation. In addition to being an artist, he works as a full time academic counselor at Palomar College near his home in North County San Diego, California. Luna believes that installation/performance art, which employs a variety of media such as objects, audio, video, and slides, offers "an opportunity like no other for Indian people to express themselves without compromise in traditional art forms of ceremony, dance, oral traditions, and contemporary thought." His installations have been described as transforming gallery spaces into battlefields, where the audience is confronted with the nature of cultural identity, the tensions generated by cultural isolation, and the dangers of cultural misinterpretation from a Native perspective. Using made and found objects, Luna creates environments that function as both aesthetic and political statements.

El cuerpo diferente @ La Pocha Nostra. 2012.

XV Muestra Internacional de Performance.

Mexico

Publié le 23 septembre 2014 par Olivier Lussac



- LA POCHA NOSTRA, *El cuerpo diferente: Jam de Performance y Electronica*, 2012, photo studio.

XV Muestra Internacional de Performance: "El sonido de la ultima carcajada". Ex Teresa Arte Actual.
Mexico City, Mexico. Nov. 2012 performance project by Guillermo Gomez-Pena, Guillermo Gal and La Pocha Nostra (Saul Garcia Lopez, Violeta Luna, Gerardo Juarez and Nayla Altamirano). Photos: Norma Patino.

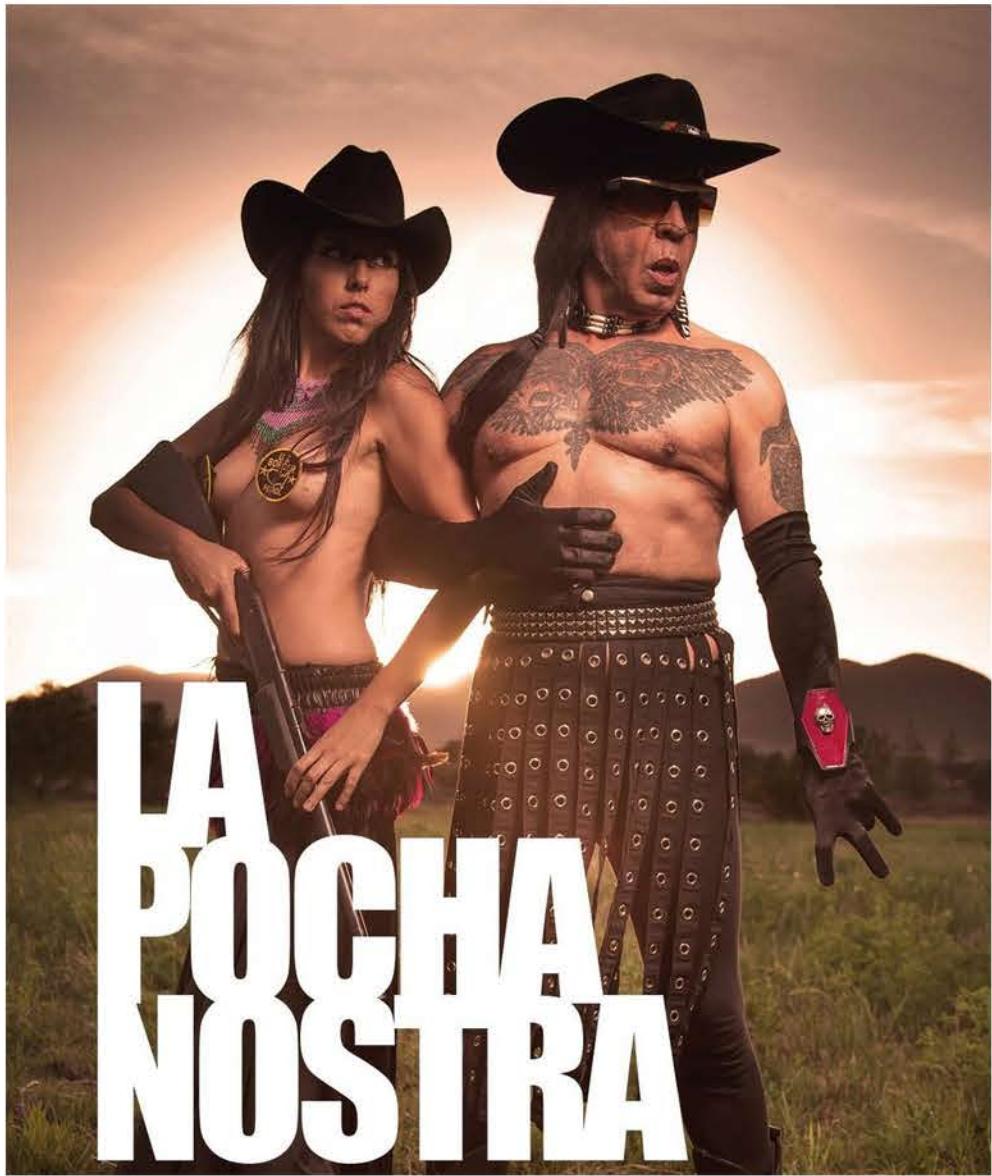
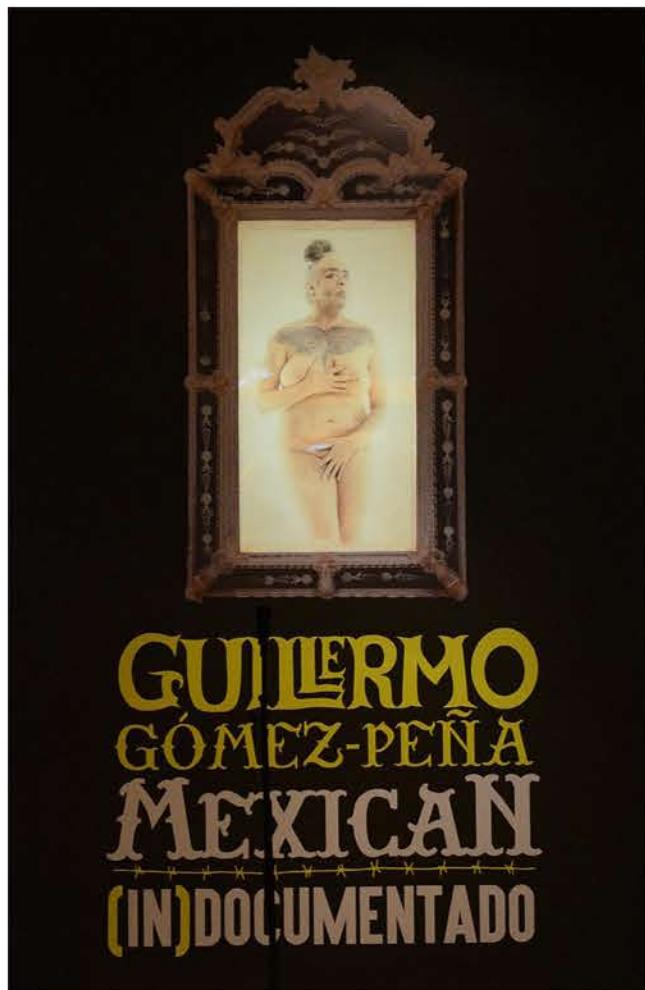
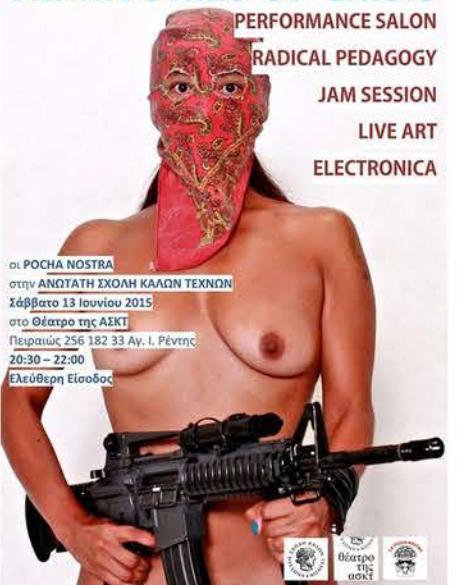


Guillermo Gomez Peña & La Pocha Nostra



TERRITORIES OF CRISIS

PERFORMANCE SALON
RADICAL PEDAGOGY
JAM SESSION
LIVE ART
ELECTRONICA



Fotos de la publicación de MOCA Tucson en Fotos de la biografía



Guillermo Gómez Peña & La Pocha Nostra

ARTFORUM

All Cities
Copenhagen
Edinburgh
Hong Kong
Los Angeles
Madrid
Manila
Miami
Milan
Moscow
Munich
New York
Rome
Santa Fe
Seoul
Toronto
Warsaw



Guillermo Gómez-Peña, *El Border Brujo*, 1990, video, color, sound, 173 minutes.

MEXICO CITY

Guillermo Gómez-Peña

MUSEO DE ARTE MODERNO MEXICO
Paseo de la Reforma y Gandhi Bosque de
Chapultepec
November 30, 2017–April 22, 2018

Viewers are welcomed into this exhibition by *La Loca*, 2010, an enlarged tarot card featuring a nude and saintly Guillermo Gómez-Peña, the performance artist, writer, activist, and educator whose experiences on both sides of

the Mexico–United States border have fueled what he calls an “aesthetics of juxtaposition,” an art practice that points furiously at the contradictions of identity.

The retrospective spans two large galleries and a video room, comprising photographs, books, pamphlets, mementos, and costumes in which pastiche is process and false opposites are confronted: documented and undocumented, queer and macho, Mexican and Chicano. Gómez-Peña possesses a clinical accuracy in naming the exact spots where the colonial wounds hurt the most. This is evident in the video *El Border Brujo*, 1989, an enthralling and multitudinous three-hour monologue in which Gómez-Peña embodies a series of characters, accents and grievances, all while drenched in Mexican tourist trinkets: mariachi hats, Mayan pyramids, and Aztec calendars.

Gómez-Peña’s aesthetic lies somewhere between Juan Caloca and leather daddy Lady Gaga—Mercado del Chopo realness is what RuPaul would call it if he were familiar with Mexico City’s decades-old punk markets. It’s Gómez-Peña’s enunciation and defiance of long-existing racism and injustice that pull everything together, especially in the current political mood, with NAFTA optimism dead and buried. This exhibition feels timely and urgent for this reason, but also long delayed. That Gómez-Peña has been active for more than three decades and this is his first solo show in the country brings to mind his plea in *El Border Brujo*: “Can someone document me, please? For the archives of border culture? For the history of performance art?”

—Gaby Cepeda

GÓMEZ PEÑA, Guillermo

Guillermo Gómez-Peña nace en México en 1955

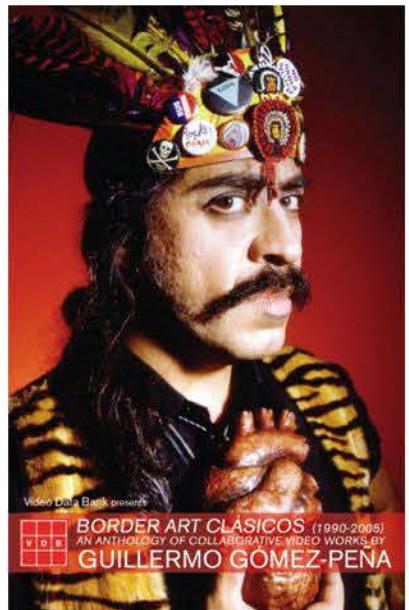
Actualmente su residencia y trabajo se desarrollan entre San Francisco (EUA) y Ciudad de México

En Defensa del Arte del Performance

<http://www.pochanostra.com>

En el performance, las nociones de tiempo y espacio son complicadas. Lidiamos con un “ahora” y un “aquí” hiper-intensificados; deambulamos en el espacio ambiguo entre el “tiempo real” y el “tiempo ritual”, en oposición al tiempo teatral o ficticio. (El tiempo ritual no debe confundirse con el movimiento en cámara lenta.) Lidiamos con la “presencia” y la actitud desafiante en oposición a la “representación” o la profundidad psicológica; con el “estar aquí” en el espacio en oposición al “actuar” o fingir que somos o estamos siendo.

Richard Schechner elabora la siguiente idea: “En el arte del performance la ‘distancia’ entre lo real-verdadero (social y personal) y lo simbólico, es mucho menor que en el teatro de drama donde casi todo consiste en fingir, donde incluso lo real (una taza de café, una silla) se convierte en fingimiento.”



BORDER ART CLASICOS (1990-2005)
Video Data Bank presents
AN ANTHOLOGY OF COLLABORATIVE VIDEO WORKS BY
GUILLERMO GÓMEZ-PÉNA

LA POCHA NOSTRA: un manifiesto en constante proceso de reinención

Guillermo Gómez-Peña

La Pocha Nostra cuenta con más de treinta colaboradores distribuidos en diferentes países (México, los Estados Unidos, Inglaterra, España, y Australia). Nuestros proyectos abarcan desde performances individuales, hasta grandes instalaciones interactivas que involucran a artistas emergentes, amateurs e intelectuales. Producimos asimismo foto-performance, video, ciber-arte, radio y publicaciones. Los proyectos de La Pocha han sido presentados recientemente en el Tate Modern (Londres), el Museo Guggenheim (Nueva York), La Galería Corcoran (Washington D.C.), la Casa de las Culturas del Mundo (Berlín), MACBA (Barcelona), y LACMA (Los Ángeles). En los últimos tres años, muchos críticos, curadores, periodistas y miembros del público me han preguntado que es exactamente La Pocha Nostra: una tropa de performance, una red internacional de artistas radicales, o una manera de hacer y presentar arte? En diálogo con varios miembros de La Pocha, mi respuesta se dio a manera de manifiesto. Esta es la primera vez que se publica en español. Invito al lector a piratearse cuadernera de las siguientes páginas.

La Pocha Nostra es una organización trans-disciplinaria de arte, radicada en San Francisco, y conectada a “grupos asociados” en muchas ciudades y países. Como lo plantea nuestro sitio electrónico, proveemos las bases para una red informal de artistas rebeldes en diferentes disciplinas, generaciones y etnias. Si existiera un común denominador, este sería nuestro deseo de cruzar y borrar fronteras

The Loneliness of the Immigrant
Foto: Archivo de la revista Contacto



Semblanza general de la obra

La Pocha Nostra's performance work mixes experimental aesthetics, activist politics, Spanglish humor and audience participation to create a "total experience" for the audience member/reader/viewer. These strategies can be found in a new live performance work by troupe members and several award winning video art pieces. Continually developing multi-centric narratives and large-scale performance projects from a border perspective, La Pocha Nostra creates what critics have termed "Chicano cyber-punk performances," and "ethno-techno art." In the 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 and readers in the position of "foreigners" or "minorities."