



PRESS RELEASE
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Artists Collaborate on Large-format Hand-made Book on Display at UC Santa Cruz's Sesnon Art Gallery

Exhibition

DOC/UNDOC

Documentado/Undocumented Ars Shamánica Performática

Featuring work by performance artist Guillermo Gómez-Peña
and book artist Felicia Rice of Moving Parts Press

October 3 – December 6, 2014

Sesnon Gallery, UC Santa Cruz

Gallery reception: Wednesday, October 15, 5-7pm

Artist Performance/Talk **by Felicia Rice**

"DOC/UNDOC: Collaboration and Metamorphosis"

Wednesday, October 22 • 7pm

Details online: arts.ucsc.edu/sesnon

Related Events

Special performance by Guillermo Gómez-Peña

Imaginary Activism: The role of the artist beyond the art world

Thursday, November 6 • 8:00 pm • free admission

Digital Arts Research Center • **DARC** • UC Santa Cruz

Workshop with Guillermo Gómez-Peña

Friday, November 7 • 12-5 pm • DARC

open to the community and students

[space is limited please email for application process: sesnon@ucsc.edu]

The Sesnon Gallery at the University of California, Santa Cruz, exhibits the work of prolific Mexican-born performance artist **Guillermo Gómez-Peña** and collaborators including acclaimed book artist **Felicia Rice** with the exhibit Doc/Undoc:

Documentado/Undocumented Ars Shamánica Performática. This multi-media and multi-faceted art exhibition delves into the meaning of identity, legal documentation, racism, and appearance.

The outcome of a seven-year collaboration, Rice's book **DOC/UNDOC**

Documentado/Undocumented Ars Shamánica Performática is accompanied by

critical commentary by Professor **Jennifer González**. The deluxe edition of the book is housed in a hi-tech aluminum case containing a video by Professor **Gustavo Vazquez**, an altar, and a cabinet of curiosities. Opening the case triggers light and interactive sound art by artist **Zachary Watkins**.

The Sesnon Gallery exhibition unfolds, literally, with Felicia Rice's innovative large-scale book as the focal point within the gallery. It features Gómez-Peña's performance texts and her own relief prints and typography. When fully opened, Rice's accordion-style book winds along the length of a 30-ft. table.

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Gómez-Peña creates ritualistic performance art — 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."

“The book invites us to consider an ongoing tension as we navigate a world of politics and appearance, racism and immigration, self and other.” —Jennifer González

“How do we create a more intimate, performative and ritualized experience for the viewer/participant in this unique book object? Its interactive dimension may be its main contribution to the field of experimental book art or rather “performative book art.” —Guillermo Gómez-Peña

About the Artists

Guillermo Gómez-Peña is a performance artist, writer, activist, radical pedagogue and director of the performance troupe *La Pocha Nostra*. Born in 1955 and raised in Mexico City, Gómez-Peña came to the U.S. in 1978. His work, which includes performance art, video, audio, installations, poetry, journalism, and cultural theory, explores cross-cultural issues, immigration, the politics of language, "extreme culture" and new technologies in the era of globalization. A MacArthur fellow, he is a regular contributor to the national radio news magazine *All Things Considered* (National Public Radio), a writer for newspapers and magazines in the U.S. and Mexico, and a contributing editor to *The Drama Review* (MIT). Gómez-Peña's performance and installation work has been presented at over seven hundred venues across the U.S., Canada, Mexico, Europe, Australia, the Soviet Union, Colombia, Puerto Rico, Cuba, Brazil, and Argentina (see below).

Jennifer A. González, professor, teaches in the History of Art and Visual Culture Department at the University of California, Santa Cruz, and at the Whitney Museum Independent Study Program, New York. She is the author of *Subject to Display: Reframing Race in Contemporary Installation Art*.

***Felicia Rice** is a book artist, typographer, letterpress printer, publisher, and educator. She has collaborated with visual artists, performing artists, and writers under the Moving Parts Press imprint since 1977.*

***Gustavo Vazquez**, professor, originally from Tijuana and currently residing in San Francisco, is an independent filmmaker and teaches in the Film and Digital Media Department at the University of California, Santa Cruz.*

***Zachary James Watkins** is a sound artist who has earned degrees in composition from The Cornish School and Mills College and has received numerous grants and commissions to present works in festivals across the United States, Mexico, and Germany.*

About the Sesnon Gallery

The Sesnon Gallery operates a museum-oriented program for educational purposes and encourages interdisciplinary discourse through the lens of the arts. The gallery presents an annual schedule of exhibitions that represents a broad range of methods, media and cultures, in a local, regional, and national context, with a focus on contemporary practice. The Sesnon Gallery endeavors to integrate its programs and exhibitions into the lives of a broader community.

Visit the Sesnon Gallery:

Tuesday–Saturday, 12–5 pm

Wednesday 12–8 pm (closed Sunday and Monday)

Special discussions and performances Wednesday evenings 5-8pm.

The Sesnon Gallery is closed for holidays on Nov. 11, 27, 28.

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