

Artists **Mariel Carranza** and **Dorian Wood** present a performative installation organized around sound making, physicality, gesture and sculpture. Working together for the first time, this unique collaboration hinges on the principle of trust, as well as each artist's distinct relationship to sound making, sound feeling and hearing. Carranza is physically woven into the sound-making instrument, its architecture comprised of wooden beams and strings of varying textures and materials, jointly manipulated by both Carranza and Wood. Communicating solely through gesture, the artists explore the multi-sensory possibilities of sound creation as they work in unison, their physical action integral to the instrument's output.

This original work presented for the first time at LACE combines Wood's joint practice as performance artist, composer, visual artist and musician with Carranza's ongoing exploration of transcending "embodiment" through an array of performance strategies, including durational work, energy manipulation and her physical experience of sound through becoming part of the sound-making device.

– DINO DINCO, Performance Art Curator in Residence

*****Due to gallery installation in progress, please enter this performance through the back door of LACE, accessible through the parking lot behind LACE between Wilcox and Schrader.**

ABOUT THE ARTISTS

Mariel Carranza was born and raised in Peru, migrating to the United States at the age of 18. She received her MFA in sculpture from UCLA. Carranza treats her body as material and works to detach from physical limitations. Her concerns with the transformation of living matter has led her to labor continuously on a number of art works as if tending to a living being. Her sculptural and performance works challenge the notion of time limitations. Notable performances includes: "Living Matter" performance # 1 at Sea and Space Explorations, LA, CA. "Blank Space," Irrational Exhibit 7, Track 16, Santa Monica, CA. "I Am The Witness," GUTTED 2010 and "Shattering Glass," GUTTED 2011, LACE. "Cage Free Born Free" at Highways, Santa Monica, CA; and "Corners," at Crazy Space, Santa Monica, CA, in which Carranza was confined within gallery for nine days, fasting and making the performance space fit her frame of mind by eliminating or altering its corners. See her work at marielcarranza.com

Dorian Wood has held audiences captive for years on street corners, in concert halls and performance spaces throughout the US, Mexico and Europe, both as a solo performer and previously

as a member of the 30-piece experimental orchestra, KILLSONIC. Dorian's work has been presented at LACMA, UCLA, LACE, REDCAT, Highways Performance Space, Pacific Design Center, Yerba Buena Center for the Arts (San Francisco) and, most recently, at Stockholm Fringe Fest. In October, Dorian will be staging a large-scale performance installation at Barnsdall Art Park, commissioned by LACE as part of Los Angeles Goes Live. Hear, see and read more at dorianwood.com

ABOUT THE CURATOR

Dino Dinco was raised by a family of fighting chickens in rural Pennsylvania before moving to Los Angeles as a child. He is an independent curator, filmmaker and artist. His work has been exhibited in solo exhibitions in Paris (2005, 2001), Los Angeles (2001), and San Francisco (2009, 2004), as well as in group shows in London, Paris, Antwerp, Hasselt (Belgium), Mexicali, New York and Hamburg. Selections from his photographic series "Chico" were featured at Salon Paris Photo at The Louvre, Paris (2001 – 2002). His work has appeared in publications such as i-D (UK), Dutch (France), Revista Espacio (Mexico), V (US), Vogue Brasil (Brazil), Tokion (Japan), BIG (US), Studio Voice (Japan), Zoo (France) and BUTT (Holland). Dinco's award-winning short film — "El Abuelo" — premiered at the Tate Modern in London, May 2008 and continues to screen in festivals and schools. His first feature length documentary film — "Homeboy" — profiles gay Latino men who were in gangs and premiered at the 2011 Mardi Gras Film Festival in Sydney. Dinco's recent exhibition of photographs, installation, and objects, "Todos Somos Putos" (with Julio Torres) was favorably reviewed by novelist and Semiotext(e) co-editor, Chris Kraus, in the December 2010 edition of Artforum. His favorite superhero has always been Underdog.

In addition to his year long residency at LACE as Performance Art Curator (2011 – 2012), Dinco also curated the last two annual LACE winter fundraising events, GUTTED 2010 AND 2011, focusing on how multiple generations of performance artists speak from, about and to the body.

(This document was automatically generated by Contemporary Art Library.)