

COCO FUSCO

Born 1960, New York, USA

EDUCATION:

- 2007 PhD by Published Works, Art and Visual Culture, Middlesex University
1985 MA, Modern Thought and Literature, Stanford University
1982 BA, Literature and Society/Semiotics, *magna cum laude*, Brown University

BOOKS:

- 2015 *Dangerous Moves: Performance and Politics in Cuba*, (Tate Publications)
2008 *A Field Guide for Female Interrogators* (Seven Stories Press)
2003 *Only Skin Deep: Changing Visions of the American Self*, Editor with Brian Wallis (Harry Abrams Publishers)
2001 *The Bodies That Were Not Ours: And Other Writings* (Routledge/INIVA)
1999 *Corpus Delecti: Performance Art of the Americas*, Editor (Routledge)
1995 *English Is Broken Here: Notes on Cultural Fusion in the Americas* (New Press)

EMPLOYMENT:

- 2019- Professor, The Cooper Union School of Art
2016-2019 The Banks Preeminence Chair in Art, School of Art and Art History, University of Florida
2014-2015 MLK Visiting Scholar, Massachusetts Institute of Technology
2014 Distinguished Chair in Visual Arts, Fundação Armando Alvares Penteado, Sao Paulo (Fulbright Appointment)
2008–2013 Associate Professor, Fine Arts, Parsons The New School for Design

- 2006–2008 Visiting Associate Professor, Spanish Department and The Center for the Study of Ethnicity and Race, Columbia University
- 2001–2006 Associate Professor, Visual Arts Division, School of the Arts, Columbia University
- 1995–2001 Associate Professor, Painting, Drawing and Sculpture, Tyler School of Art, Temple University

AWARDS AND FELLOWSHIPS:

- 2021 Latinx Artist Fellowship
- 2021 American Academy of Arts and Letters Arts Award
- 2018 Rabkin Prize for Visual Arts Journalism
- 2016 Greenfield Prize
- 2014 CINTAS Fellowship
- 2013 Absolut Art Writing Award
- 2013 Guggenheim Fellowship
- 2013 Fulbright Fellowship, Distinguished Chair of Fine Arts at FAAP in Brazil
- 2012 USA Berman Bloch Fellow, United States Artists
- 2009 Shortlist, Index on Censorship Freedom of Expression Awards
- 2003 Alpert Award for achievement in Film/Video
- 2003 Honorable Mention for *Dolores from 10 to 10*, Transmediale Festival, Berlin
- 2000 Merit Award for Outstanding Research, Tyler School of Art, Temple University
- 1995 Critics' Choice Award for *English Is Broken Here: Notes on Cultural Fusion in the Americas*, American Educational Studies Association.
- 1995 ATHE Research Award for Outstanding Article in a Journal, Association of Theatre in Higher Education. For the essay "The Other History of Intercultural Performance," published in *The Drama Review* (Spring, 1994).

GRANTS:

2017	Center for Humanities and the Public Sphere Grant, U. of Florida
2016	Rockefeller Brothers Fund, Grant for book translation/publication
2011	Grant for Parsons Intermedia Artist in Residence, Daniel and Estrellita Brody Family Foundation
2011	School-Based Funds, Parsons The New School for Design (for Artist in Residence Program)
2011	Faculty Research Fund, The New School (for exhibition in Cuba)
2010	Grant for Afro-Futurism Seminar, Robert Lehman Foundation
2010	Academic Events Fund, The New School (for Black Studies Conference)
2010	Cross-School Funds, Parsons The New School for Design (for Black Studies Conference)
2010	School-Based Fund, Parsons The New School for Design (for Black Studies Conference)
2006	Creative Time Commission, <i>Who Cares?</i> Initiative (To present a performance in New York at PS 122)
2004–05	Commission for Internet-based artwork, InSite Biennial
2002	Arts International Commission for Performance (To take performance abroad)
2000–01	Junior Research Leave, Temple University (competitive)
1999	Summer Research Fellowship, Temple University
1998	Multi-Arts Production Fund, Rockefeller Foundation (For performance production)
1998	Franklin Furnace Fund for Performance Art (To perform in NYC)
1995	Artist's Fellowship, Los Angeles Department of Cultural Affairs (To create video)
1994-95	Mellon Fellowship, Critical Studies, California Institute for the Arts (To spend year conducting research and teaching at Cal Arts)
1994/1997/2003	Arts International Travel Grant (To take performances abroad)
1991	Media Artist Fellowship, New York State Council on the Arts (To produce video)
1991	Inter-arts Artist Fellowship, National Endowment for the Arts (To create performance and video)
1991/1997	Non-Fiction Fellowship, New York Foundation for the Arts
1989	Award for Critical Writing on the Media, New York State Council on the Arts

VISITING APPOINTMENTS:

2019	Visiting Fellow, Modern Culture and Media, Brown University Summer Faculty, MFA Arts Practice, School of Visual Arts Seminar Leader, FLORA Arte y Cultura, Bogota
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2017 Mellon Foundation Humanities Scholar in Residence, Muhlenberg College

2017 Senior Advisor, Terra Foundation Summer Residency, Giverny

2014 Summer Faculty, Provincetown Fine Arts Work Center

2013 Workshop Leader, Centro Hemisférico, Chiapas, Mexico

2013 Visiting Artist, SOMA, Mexico City

2013 Visiting Professor, Yale School of Art (Painting/Printmaking)

2013 Master Artist, Atlantic Center for the Arts, Florida

2011 Juror, MFA Performance Department, Universidad Nacional, Bogotá, Colombia

2010 Artist in Residence, Center for the Study of Race, Ethnicity and Culture, University of Chicago

2008 Visiting Artist/Scholar, Bar Ilan University, Tel Aviv, Israel

2007 University Hood Fellowship, University of Auckland, New Zealand

2007 Visiting Artist, Colorado College

2007 Artist in Residence, Massachusetts Institute of Technology, Cambridge

2007 Visiting Artist, Santa Fe Art Institute, New Mexico

2006 Adjunct Visiting Professor, Department of Art and Public Policy, New York University

2006 Visiting Professor, Black Mountain College, North Carolina

2005-2006 Visiting Critic, Art Department, University of Pennsylvania

2005 Distinguished Visiting Professor in the Humanities, Grinnell College

2004 Visiting Critic, Sculpture Department, Yale School of Art

2004 Visiting Professor, History and Criticism, Glasgow School of Art

2002 Visiting Artist, NES Theater, Amsterdam

2002 Visiting Artist, DASARTS, Amsterdam

2000 Visiting Artist, Arts Council of Andalusia, Spain

2000 Visiting Artist, X-Teresa Arte Alternativo, Mexico City

1999 Visiting Artist, Santa Fe Art Institute, New Mexico

1999 Visiting Artist, La Quam, Barcelona

1997 Visiting Artist, Otago Polytechnic, Dunedin, New Zealand

1995 Visiting Artist, Colorado University

1994 Visiting Professor, Art and Art History Department, Colgate University

1993 Artist in Residence, Art Department, University of Illinois-Chicago

1992 Artist in Residence, California Institute for the Arts

1992 Visiting Critic, Maryland Art Place, Baltimore

PROFESSIONAL OFFICES AND COMMITTEES:

Franklin Furnace, Board of Directors, 2006–present
 College Art Association, Board of Directors, 2004–2007
 Yaddo Artists Residency, Board of Directors, 1999–2002

EXTERNAL TUTORIALS:

Whitney Independent Study Program, Critical Studies Tutor, 2014, 2007, 2002, 2000

VIDEOS AND PERFORMANCES:

- 2021 YOUR EYES WILL BE AN EMPTY WORD
Video, 12 minutes
A video essay recorded in the waters around Hart Island, home to the largest mass grave in the United States, where New York's unclaimed victims of COVID-19 have been buried. Narrated by Pamela Sneed. Music composed and performed by Pauline Kim Harris.
- 2021 PADILLA'S SHADOW/LA SOMBRA DE PADILLA
Video, 174 minutes
Twenty Cuban artists and writers participate in a choral reading of the infamous forced confession given by poet Heberto Padilla upon his release from prison in 1971. The video commemorates the 50th anniversary of one of the defining moments of the Cuban revolution regard to freedom of expression.
- 2020 THE WOMAN BY THE WINDOW
Video 7:16 minutes. A video essay about two Cuban writers who observe their world from their windows. One is the male protagonist of an award-winning film from the 1960s, the other is an award-winning female journalist in the present.
- 2020 A CENSORED PRESCRIPTION
Video, 3:04 minutes. Created as a fundraising edition for Printed Matter <https://www.printedmatter.org/catalog/56263/> Dr. Li Wenliang was the first to sound the alarm about the escalation of what became known as COVID-19. Before his eventual death, he told the magazine Caixin: "I think a healthy society should not only have one kind of voice." Wenliang's statement is uttered in various languages in Coco Fusco's video A Censored Prescription. A murmur of a crowd is constructed out of voices from different locations, recorded while in quarantine.
- 2018 VIVIR EN JUNIO CON LA LENGUA AFUERA (To Live in June with Your Tongue Hanging Out).
Video, 25 minutes. A reading of poems by Reinaldo Arenas at the site in Lenin Park in Havana where the banned poet held unauthorized poetry readings and eventually took refuge from police in the 1970s. Commissioned by the Hermitage Artists Retreat. To premiere at The Ringling Museum in October.

- 2017 WORDS MAY NOT BE FOUND (Performance)
 A performance based on Native testimony from the 1904 Namibian Genocide carried out by German troops and settlers against the Nama and Herero people. Commissioned by KW Institute for Contemporary Art, Berlin. Re-staged in March 2018 at Württembergischer Kunstverein Stuttgart.
- 2016 THE ART OF INTERVENTION: THE PERFORMANCES OF JUANSI GONZALEZ
 Video documentary, 35 minutes. Produced for Gonzalez's retrospective exhibition at Aglutinador in Havana. The video focuses on the radical street performance experiments Gonzalez engaged in in the 1980s and early 1990s, and the repressive measures taken against him.
- 2015 LA BOTELLA AL MAR DE MARIA ELENA (A Message in a Bottle from Maria Elena). Video. About the winner of the 1989 Cuban National Poetry Prize who, in 1991, spearheaded an effort by ten intellectuals to advocate for political reforms. Commissioned by the Göteborg International Biennial.
- 2015 LA CONFESION (The Confession). Video
 A reflection on the most significant crisis in the intellectual history of the Cuban Revolution – the 1917 public confession by poet Heberto Padilla that he was a counterrevolutionary and the international fallout this provoked. The video premiered at the 2015 Venice Biennial and was acquired by The Walker Art Center.
- 2014 NAO ME PRENDAS: EU SOU UM CONSUMIDOR
 (Don't Arrest Me: I am a Consumer)
 Performance in collaboration with students and activists in Rio de Janeiro for the Transperformance Festival. Inspired by the *rolenzihno* (Flash Mob) interventions by young people of color that underscored racist exclusionary practices at Brazilian shopping malls.
- 2013 OBSERVATION OF PREDATION IN HUMANS: A LECTURE BY DR. ZIRA, ANIMAL PSYCHOLOGIST (Performance)
 The chimp psychologist from Planet of the Apes returns after twenty years in hiding to share her views on predatory behavior in human beings. Commissioned by The Studio Museum in Harlem. Presented at The Walker Art Center, LACMA, Participant, Yerba Buena Center for the Arts, Museo Jumex, Frieze Special Projects, Liverpool Biennial and the House of World Cultures (Berlin). Video version of the performance, *TED Ethology: Primate Visions of the Human Mind*, was commissioned by the House of World Cultures.

- 2012 AND THEN THE SEA WILL TALK TO YOU (Performance/Media Installation)
This work invites audience into the physical and emotional experience of journeying from Cuba by sea. Participants relinquish their worldly possessions (handbags, money, phones, watches, etc.) before entering a darkened theater. Traditional seating is replaced by the inner tubes that serve as sea crafts for Cuban rafters. The video combines images of the Caribbean Sea and skies with poetic and testimonial commentary on the sea. Premiered at BAM Fisher's Theater in October 2012. Also exhibited at Cecilia Brunson Gallery, London.
- 2011 LA PLAZA VACIA (The Empty Plaza) (Video and Photographs)
A video essay about the Plaza of the Revolution in Havana. Premiere at Alexander Gray Associates in February, 2012. Featured as a Special Project at Untitled Art Fair, Miami Beach, 2012.
- 2008 BURIED PIG WITH MOROS (multimedia installation)
A solo exhibition exploring the life of a myth about how to quell Islamic insurgents that emerged from the first American war against Muslims, the Moro Rebellion of the early 20th century. The exhibition centerpiece is a disembodied performance (presented as a PowerPoint display with audio) dramatizing an actual transcript of a lecture that was given at a military university in the US in 2005. Premiered at The Project (New York City). Also shown in "Self as Disappearance" exhibition at Centre d'Art Contemporain—Synagogue de Delme (France) in 2010.
- 2006 OPERATION ATROPOS (video)
A video documentary about Fusco's undertaking training with retired US Army interrogators. Premiered in Fusco's solo exhibition at MC Projects, Los Angeles in March 2006. Subsequent screenings at Palais de Tokyo (Paris), PS 122 (New York City), the Royal Ontario Museum (Toronto), Performance Studies international 2006 conference (London), Centro Cultural de la Recoleta (Buenos Aires), Transmediale (Berlin), and several educational institutions. Selected for the 2008 Whitney Biennial.

- 2006 A ROOM OF ONE'S OWN (performance)
A monologue performance about the role of female interrogators in the War on Terror. Premiere at The Kitchen as part of Performa 05, New York City. Also presented at London's Victoria and Albert Museum, Oslo's Kunstnernes Hus, New York's PS 122, FIU's Frost Museum, Yale University, the Philadelphia Fringe Festival and Auckland's Maidment Theater in 2006–2009.
Selected for the 2008 Whitney Biennial.
- 2005 BARE LIFE STUDY #1 (performance)
A street performance involving 50 participants, exploring contemporary military scenarios as intercultural encounters. Premiere at VideoBrasil's 15th Festival of Electronic Art and Performance, São Paulo.
- 2005 TURISTA FRONTERIZO (Net.Art)
Collaboration with Ricardo Dominguez. An interactive online game about social and geographic mobility at the US-Mexico border. Commissioned by InSite 05.
- 2004 A/K/A MRS. GEORGE GILBERT (video)
A single channel video, 31 minutes. Combining fictional and documentary materials, this piece is a reflection on the use of electronic surveillance to repress intellectual endeavor and political dissent. An FBI agent confesses his involvement in the pursuit of Angela Davis. Premiere at Fusco's solo exhibition at The Project Gallery, New York City. Selected for the 2004 Shanghai Biennial, the Margaret Mead Film and Video Festival, Transmediale 2005, and the Women in the Director's Chair Festival as well as exhibitions at the Museum of Modern Art, the Bronx Museum, Jack Shainman Gallery, the Brooklyn Museum, the Yerba Buena Center for the Arts and the Tate Liverpool.

- 2001–2003 **THE INCREDIBLE DISAPPEARING WOMAN** (performance)
A multimedia performance with video projections about women, sex and death in the US-Mexico border region. Premiere at Berlin’s House of World Cultures in June 2003. Also presented at London’s ICA, the Time Based Arts Festival at the Portland Institute for Contemporary Art, and the International Performance Festival in Pancevo, Serbia.
- 2001–02 **DOLORES FROM 10 TO 10** (performance/video installation)
In collaboration with Ricardo Dominguez. A 12-hour net. performance about surveillance and the disciplining of female bodies in the global economic order. Presented by Kiasma, Helsinki’s museum of contemporary art, on November 22, 2001. The video installation based on this performance premiered at the Dundee Contemporary Arts Center in May 2002 and has been included in the “What? A Tale in Free Images” at the Memlingmuseum in Brugge, Belgium; “Artificial Emotion” at the Itau Cultural Center in São Paulo, Brazil; “Proof: The Act of Seeing With One’s Own Eyes” at the Australian Center for the Moving Image; “La Costilla Maldita” exhibition at the CAAM (Center for Contemporary Art, Canary Islands); the “Day Labor” exhibition at New York’s PS 1; “Killing Time” at Exit Art in New York; and “Eco, Xi’ang, Echo: meditations on the African, Andean and Asian Diasporas” at Project Rowhouse in Houston and other venues. The video installation also received an Honorable Mention from the Transmediale Festival in Berlin in 2003.
- 2001 **ELS SEGADORS (THE REAPERS)** (video)
A video about the integration of immigrant populations into European national cultures. Commissioned by Rotterdam 2001 Cultural Capital of Europe for the “Unpacking Europe” exhibition. Presented at Museum Boijmans Van Beuningen in Rotterdam, Artists’ Space in New York, ARCO 2002’s Project Rooms and La Casa Encendida in Madrid, and at the Museum of Contemporary Art in Barcelona. Selected for ICP 2003’s Triennial. It was selected for the 2011 Mercosul Biennial in Brazil.
- 2000 **EL EVENTO SUSPENDIDO** (performance)
A site-specific performance about the symbolic presence and absence of exiles in Cuba. Presented at El Espacio Aglutinador, in Havana, November 13, 2000.

- 1999–2000 VOTOS (performance)
 A durational performance inspired by the writing of Catholic women mystics of the 16th and 17th centuries. Premiered at the Third International Performance Art Festival of Odense, Denmark in September, 1999. Toured to Washington State University Museum, November 1999; Nexus Contemporary Art Center, Atlanta, January 2000; The Project Gallery, New York, June 2000; Open Space, Internationale Frauen Universitat, Hannover, Germany, August 2000; and The Hull Time Based Arts Festival, Hull, England, October 2000.
- 1996–1999 STUFF (WITH NAO BUSTAMANTE) (performance)
 A performance about Latin American women and global tourism, commissioned by London's Institute for Contemporary Art, Portland Center for Contemporary Art, and Highways. Premiered in November 1996 at the National Review of Live Art in Glasgow and toured to ICA, London, November 1996; Highways, Los Angeles, December 1996; PICA, Portland, January 1997; Brady Street Theatre, San Francisco, April 1997; Intercult, Stockholm, April 1997; Artspace, Auckland, July 1997; Otago Polytechnic, Dunedin, New Zealand, August 1997; Gallery of New South Wales, Sydney, August 1997; Waves Festival, Vordingborg, Denmark, September 1997; Arizona State University, Phoenix, September 1997; University of Michigan, October 1997; The MAC, Dallas, December 1997; Western Front, Vancouver, January 1998; Notre Dame University, Indiana, February 1998; Duke University Institute of the Arts, March 1998; The Painted Bride, Philadelphia, March 1998; Harn Museum of Art, Gainesville, April 1998; Cleveland Performance Art Festival, May 1998; PlanB Evolving Arts, Santa Fe, June 1998; Urban Institute for Contemporary Art, Grand Rapids, June 1998; MACLA, San Jose, August 1998; Henry Art Gallery, Seattle, September 1998; California State University, Chico, October 1998; Museum of Contemporary Art, Helsinki, Finland, November 1998; Dixon Place, New York, January 1999; Rhode Island School of Design, January 1999.
- 1996 RIGHTS OF PASSAGE (performance)
 A site-specific performance about race and state control of internal and external migration. Created for and performed at the Johannesburg Biennale, South Africa, 1997.
- 1997 EL ULTIMO DESEO/THE LAST WISH (performance)
 A site-specific performance about death and repatriation of exiled Cubans. Presented at the Galeria Tejadillo 214, Havana, Cuba.
- 1996 BETTER YET WHEN DEAD (performance)
 A performance installation about necrophilia and Latin American women artists. Premiered at YYZ Artists Outlet in Toronto, and performed at the Arts Biennial of Medellin, Colombia.

- 1994/1995 MEXARCANE INTERNATIONAL (performance)
 A site-specific performance-installation designed for malls and public plazas. Created with Guillermo Gómez-Peña. Premiere at The National Review of Live Art in Glasgow and presented in 1994 at the Dufferin Mall in Toronto under the auspices of YYZ Artists Outlet and Mercer Union and at the London International Theatre Festival in 1995.
- 1992 THE COUPLE IN THE CAGE (video)
 A 30-minute video documentary about the performances that Fusco and Gómez-Peña carried out in 1992, in which they presented themselves as inhabitants of a Caribbean island that had never been "discovered" by the West. Directed and produced by Fusco in collaboration with Paula Heredia. Selected for 1993 New York Film Festival Video Visions Program. Best Performance Documentary Award, Atlanta Film and Video Festival, 1994. Aired on KCET and WGBH in 1994.
- 1992 1992: THE YEAR OF THE WHITE BEAR (exhibition)
 An interdisciplinary arts project that premiered in September 1992 at the Walker Art Center in Minneapolis. Created in collaboration with Guillermo Gómez-Peña. Consists of a multimedia installation, experimental radio soundtrack, and several performances. The project is a creative investigation/interpretation of the history of representations of the so-called "discovery" of America. Toured to the Mexican Fine Arts Center Museum, Chicago, 1993; and The Otis Gallery, Los Angeles, 1993. Radio Pirata Broadcast on NPR and Pacifica Radio throughout the US in 1992.
- 1992 TWO UNDISCOVERED AMERINDIANS VISIT THE WEST (performance)
 For this performance, a component of the Year of the White Bear project, Gómez-Peña and Fusco presented themselves as "undiscovered Amerindians" from an island in the Gulf of Mexico. Toured to University of California, Irvine, 1992; Edge Arts Festival, London and Madrid, 1992; Walker Art Center, Minneapolis, 1992; The Smithsonian Institution, 1992; The Sydney Biennale, 1992; Field Museum of Natural History, Chicago, 1993; The Whitney Biennial, 1993; Fundación Banco Patricios, Buenos Aires, 1994.
- 1991 LA CHAVELA REALTY COMPANY (performance)
 A site-specific performance held at the Brooklyn Academy of Music in conjunction with Guillermo Gómez-Peña's *1991: A Performance Chronicle*, in which Fusco as Queen Isabella sold patrons deeds to the New World. Costume designed by Pepón Osorio.
- 1990 NORTE:SUR (installation/performance)
 An interdisciplinary arts project commissioned by the 1990 Festival

2000 in San Francisco. Composed of installation, multimedia, experimental radio programs, and performances; produced in collaboration with Guillermo Gómez-Peña and René Yáñez. The project explored the cultural, linguistic, political, and demographic presence of Latin America in the United States and vice versa.

Performed at the Mexican Museum in San Francisco September through November, 1990.

SELECTED RECENT LECTURES/PANELS:

- 2021 Moderator, Global Biennials Forum, Sharjah Art Foundation
- Guest Lecturer, Griot Institute, Bucknell University
- Artist Lecture, Women in Film Festival, Smithsonian Museum of Art
- Visiting Artist Talk, University of Pennsylvania
- 2020 Keynote Speaker, ELIA Biennial Conference, European Network for Higher Art Education, Switzerland
- Visiting Artist Lecture, Rice University
- Visiting Artist Lecture, University of Southern California
- Visiting Artist Lecture, Stanford University
- Visiting Artist Lecture, Indiana University
- Visiting Artist Lecture, Pratt Institute
- Visiting Artist Lecture, University of Wisconsin-Madison
- Visiting Artist Lecture, Columbia U. School of the Arts
- Visiting Artist Lecture, University of South Florida
- 2019 Panelist, Forum of the Future, Porto, Portugal
- Visiting Artist's Lecture, St. Olaf's College, Minnesota
- Panelist, ArtBasel Conversations, Switzerland
- IDS lecture, Cooper Union
- Artist's Lecture, Scottsdale Center for the Performing Arts, Arizona
- Visiting Artist's Lecture, University of Houston

- Mixed Media Speaker Series Lecture, Maryland Institute of Contemporary Art, Baltimore
- Keynote Lecture, UAM Xochimilco, México DF
- 2018 Keynote Lecture, FIT (International Theater Festival) Belo Horizonte, Brazil
- Lecture, "The Fact of Violence and Its Fictional Renderings," Museo d'Arte Contemporanea, Castello di Rivoli, Turin, Italy
- Association of Midwestern Museums Conference Keynote, Chicago
- Panelist, Collective Imagings: The Legacy of Black Audio Film Collective, The New Museum
- Commencement Address, Cranbrook Academy of Art Curatorial Leadership Summit: The Morals of Representation: Curators, Institutions and the Battles over Appropriation. In Conversation with Olga Viso, Armory Art Fair
- 2017 Keynote Address, Conference of Censorship and Public Relations in contemporary art museums, ArtBo Art Fair, Bogota (organized by Pablo Helguera)
- The Brooklyn Conference: Inspiring Social Change. Panel discussion with Sam Durant, Claudia Rankine and Antwon Sargent.
- Culture Lab Detroit: The Lie that Tells the Truth: In Conversation with Hilton Als, Mel Chin and Deana Hagag
- Creative Time Summit: *Of Homelands and Revolution*. In Conversation with Elvira Dyangani,
- Visiting Artist Lecture, Hangar Art Center, Lisbon
- Visiting Artist Lecture, Lenbachhaus, Munich
- Visiting Artist Lecture, Denver Institute of Art
- Keynote Address, *Beyond the Symbolic: Art and Social Engagement in the Americas*, IFA-ISLAA Symposium, NYU
- Visiting Artist Lecture, Speaking Feminisms Series, SAVVY Contemporary, Berlin
- Distinguished Artist Interview (with Steven Nelson, UCLA), at 2017 CAA Conference, New York
- 2016 Wallace Bacon Lecture in Performance Studies, Northwestern University
- Artist's Talk, Ringling Museum, Sarasota

Panel Moderator, Penn World Voices Festival, New York

Visiting Artist Lecture, Maryland Institute of Contemporary Art

2015 Visiting Artist Lecture, Vanderbilt University

Dangerous Moves: Coco Fusco in conversation with Gabriela Salgado, Tate Modern, London

Keynote Address: Parse Biennial Research Conference on Time, University of Gothenburg, Sweden

Dangerous Moves, lecture at Harvard University

Keynote Address: The Dark Room: Race and Visual Culture Studies Seminar, Wellesley College

CURATORIAL PROJECTS:

2003 ONLY SKIN DEEP: CHANGING VISIONS OF THE AMERICAN SELF (co-curated with Brian Wallis)

A comprehensive exhibition about race in American photography. Opened at the International Center of Photography in the winter of 2003 and traveled to the Seattle Art Museum and the San Diego Museum of Art.

1998 MEXICO IN BLACK AND WHITE: THE CINEMATOGRAPHY OF GABRIEL FIGUEROA

An homage to the celebrated Mexican cinematographer at the Brooklyn Museum, June 1998.

1996 CORPUS DELECTI

A season of performances by Latin American artists at London's Institute for Contemporary Art.

1992 BLACK AMERICAN SHORT FILMS AND VIDEOS

A five-part program organized for the 1993 Oberhausen International Festival of Short Film in Germany. Fusco also presented related programs in Cologne, Dortmund, and Munster.

1991 THE HYBRID STATE FILM SERIES

Sponsored by Exit Art. Held at the Anthology Film Archives in New York in November 1991. The two-week program looked at filmic representations of cultural experiences resulting from migration from the Third World to the First.

1991 ROBERT FLAHERTY SEMINAR, Programmer (with Steve Gallagher) Special program on Arab cinema from North Africa.

- 1989 **BLACK IN A WHITE WORLD**
Sponsored by the Gallery Association of New York State. A touring program of short films by African American independent filmmakers.
- 1989 **INTERNAL EXILE: FILMS AND VIDEOS FROM CHILE**
A touring exhibition of works by emerging directors produced in the last years of the Pinochet regime. Premiered in May 1990 at the Museum of Modern Art (films) and Exit Art (videos). Program traveled to The Pacific Film Archives, The Los Angeles Festival, the La Jolla Museum of Art, The Neighborhood Film and Video Project (Philadelphia), and other locations. Organized with Third World Newsreel.
- 1989 **BORDER CROSSINGS**
A series of documentary films exploring issues of multicultural literacy. Program toured New York State in 1989. Curated while on staff as program officer for the New York Council for the Humanities.
- 1988 **YOUNG, BRITISH AND BLACK: THE WORKS OF SANKOFA AND BLACK AUDIO FILM COLLECTIVE**
Film series introducing independent media produced by the pioneers of black avant-garde cinema to American audiences. The program toured the US. Organized with Third World Newsreel.
- 1987 **REVIEWING HISTORIES: SELECTIONS FROM THE NEW LATIN AMERICAN CINEMA**
A retrospective series for Hallwalls Art Center in Buffalo in 1987.

SELECTED RECENT ARTICLES/ESSAYS

Social Practice, Cuban Style, *MoMA Magazine*, July 10, 2020,
<https://www.moma.org/magazine/articles/376>

Love Among the Ruins, *The New York Review of Books*, April 9, 2020, Vol. LXVII, Number 6, pp. 14-17.

The Human Element: LaToya Ruby Frazier's Vision of Lordstown, catalogue essay for Frazier's exhibition, *The Last Cruze*, at The Renaissance Society, Chicago, (forthcoming)

Sex, Art and Misogyny, *The New York Review of Books*, May 9, 2019 Issue.
<https://www.nybooks.com/articles/2019/05/09/sex-art-misogyny/>

Maria Teresa Hincapié, in **María Teresa Hincapié: Hacia lo sagrado** (Bogotá: Seguros Bolívar, 2017). José Roca y Sylvia Suárez (Ed).

Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till: <https://hyperallergic.com/368290/censorship-not-the-painting->

[must-go on-dana-schutzs-image-of-emmett-till/](#)

Some Wrongs aren't about Rights: <https://frieze.com/article/some-wrongs-arent-about-rights>

Decades of Identity Politics, *Texte Zur Kunst*, Issue No. 107, September 2017

How the Art World and Art Schools are Ripe for Sexual Abuse: <https://hyperallergic.com/411343/how-the-art-world-and-art-schools-are-ripe-for-sexual-abuse/>

Why an Art Strike? Why Now? *Hyperallergic*, January 10 2017. <http://hyperallergic.com/350529/why-an-art-strike-why-now/>

Artists and Identity (interview), *Artforum*, Summer 2016

The Revolution is Dead – But Long Lives the State! *e-flux journal*, August 1, 2015.

The State of Detention: Performance, Politics, and the Cuban Public. *e-flux journal*, January 2015.

(A complete list of articles can be provided upon request)

PERFORMANCE SCRIPTS:

“A Room of One’s Own: Women and Power in the New America.” *The Drama Review* 51, no. 4 (Winter 2007): 12–17.

“The Incredible Disappearing Woman.” *Macalester International*, issue on International Feminisms: Divergent Perspectives, 10 (Spring 2001): 3–44.

“Stuff,” *Drama Review* 41, no. 4 (Winter 1997): 63–82.

WRITINGS ABOUT COCO FUSCO’S WORK

ASSESSMENT OF PERFORMANCES IN COLLEGE TEXTBOOKS:

Buser, Thomas. *Experiencing Art Around Us*. St. Paul: West Publishing Company, 1995. 544-546.

Carlson, Marvin. *Performance: A Critical Introduction*. London: Routledge, 2003. 200–202.

D’Alleva, Anna. *Look! The Fundamentals of Art History*. Upper Saddle River, NJ: Prentice Hall, 2004. 39–41.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 1999. 205–207, 248–249.

DOCUMENTATION OF FUSCO'S PERFORMANCE WORK IN ANTHOLOGIES:

Arte No es Vida: Actions by Artists of the Americas, Claudia Calrman, Elvis Fuentes, Ana Longoni, Deborah Cullen, eds., New York: Museo del Barrio, 2008.

Reckitt, Helen, and Peggy Phelan, eds. *Art and Feminism*. London: Phaidon, 2001.

Warr, Tracey, and Amelia Jones, eds. *The Artist's Body*. London: Phaidon, 2000.

Goldberg, Roselee, ed. *Performance: Live Art since 1960*. New York: Abrams, 1998.

SCHOLARLY ESSAYS ABOUT FUSCO'S WORK:

Amich, Candice. "Playing Dead in Cuba: Coco Fusco's Stagings of Dissensus." *Theater Research International* 34, no. 3: 267–277.

Beckman, Karen, "Gender, Power, and Pedagogy in Coco Fusco's Bare Life Study #1 (2005), A Room of One's Own (2005) and Operation Atropos (2006), *Framework: The Journal of Cinema and Media*, Vol. 50, Numbers 1 & 2, 125-138.

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