

COCO FUSCO

RESUME

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 Publishing)
 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:

- 2016 - Andrew Banks Endowed Chair, College of the Arts, University of Florida
 2014-2015 MLK Visiting Professor, MIT, Comparative Media Studies and Writing
 2014 Distinguished Chair in the Visual Arts, Fundação Armando Alvares Penteado, Sao Paulo, Brazil (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:

2014	New York Foundation for the Arts Fellowship – Non-Fiction
2014	Cintas Knight Fellowship Award in Visual Arts
2013	Absolut Art Writing Award
2013	Guggenheim Fellowship
2013	Fulbright Fellowship
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 <i>Dolores from 10 to 10</i> , Transmediale Festival, Berlin
2000	Merit Award for Outstanding Research, Tyler School of Art, Temple University
1995	Critics' Choice Award for <i>English Is Broken Here: Notes on Cultural Fusion in the Americas</i> , 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 <i>The Drama Review</i> (Spring, 1994).

GRANTS:

2011	Grant for Intermedia Artist in Residence at Parsons, 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:

2014	Summer Faculty, Provincetown Fine Arts Work Center
2013	Workshop Leader, Centro Hemisférico, Chiapas, Mexico
2013	Seminar Leader, SOMA Summer Program, 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
Cultural Politics Journal, Editorial Advisory Board, 2004–present
 PEN American Center, Member, 2003–present
NKA: Journal of Contemporary African Art, Consulting Editor, 1998–present
 College Art Association, Board of Directors, 2004–2007
 College Art Association, Chair of Diversity Committee, 2005–2007
 College Art Association, Nominating Committee, 2006
 Yaddo Artists Residency, Board of Directors, 1999–2002

EXTERNAL TUTORIALS:

Whitney Independent Study Program, Critical Studies Tutor, 2007, 2002, 2000, 2013, 2014

VIDEOS AND PERFORMANCES:

- 2015 LA BOTELLA AL MAR DE MARÍA ELENA (Video)
- A video about the case of Cuban poet María Elena Cruz Varela, winner of the 1989 National Poetry Prize. In 1991, she spearheaded an effort by ten Cuban intellectuals to issue a public declaration calling for political reforms. The Declaration of the Cuban Intellectuals alluded to the critical situation that Cuba faced with the dissolution of the Soviet Union, the fall of Communism in Eastern Europe and the dramatic drop in imports and trade. Cruz Varela and several other dissidents were sieged by mobs and arrested for their efforts. In the video, Fusco contrasts the poet's recollections of the events with those a Communist party militant who was involved in the mob attacks
- 2015 LA CONFESION (Video)
- A 30 minute video about the case of Cuban poet Heberto Padilla, who in 1971 was obligated to perform a public auto-da-fe that sparked an international controversy and transformed international perception of the Cuban revolution. Premiere at the 56th Venice Biennale, *All the World's Futures* exhibition.
- 2015 TED ETHOLOGY: PRIMATE VISIONS OF THE HUMAN MIND (Video)
- A “made-for- TV” version of Dr. Zira’s lecture about predation in humans. Premiere at the House of World Cultures in Berlin in April, 2015.
- 2013 OBSERVATIONS OF PREDATION IN HUMANS: A LECTURE BY DR. ZIRA, ANIMAL PSYCHOLOGIST (Performance)

The chimp psychologist from Planet of the Apes returns after 20 years in hiding to share her observations of predatory behavior in human beings. The performance was commissioned by The Studio Museum in Harlem and premiered in December 2013. Also presented at The Walker Art Center, The Los Angeles County Museum of Art, and Participant Inc. Will tour to House of World Cultures in Berlin and Yerba Buena Art Center in 2015.

- 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.
- 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 LECTURES:

- 2014 Provincetown Fine Art Center, Reading (August)
 Cannonball Art Center, Artist in Residence Lecture (June)
 Fundação Casa de Rui Barbosa, Rio de Janeiro, Artist Lecture (May)
 Pontificia Universidade Catolica, Languages of the Body Dept., Sao Paulo, Artist Lecture (May)
 School of Theater, USP, Sao Paulo, Artist Lecture, (March)
- 2013 Florida International University, Visiting Artist Lecture (December)
 Cornell University, Dept of Art History Graduate Student Colloquium, Keynote Lecture, (October)
 Sam Fox School of the Arts, Washington University, Visiting Artist Lecture (October)
- 2012 Panelist, Latin American Forum, ISEA 2012, Albuquerque (September)
 Lecture, Talking Eyes Lecture Series, Institute for Cultural Inquiry, Berlin, (May)
 Visiting Artist's Lecture, Portland State University (May)
 Annual Distinguished Lecturer, Institute for Humanities Research, Arizona State University (March)
 Keynote Lecture, Vulnerability: The Human and the Humanities" Conference, Barnard College, New York (March)
- 2011 Keywords Lecture Series Speaker, On Resistance, InIVA, London (May)
 Artist Lecture, Sight Unseen Symposium, Trinity College, Cambridge (May)
 Panelist, Exhibitions in the 1990s, Blanton Museum, University of Texas at Austin, (April)
 Panelist, Afro-Futurism, Africana Studies, NYU, (April)
 Artist's Lecture, Whitney Independent Study Program (March)
 Session Chair, "The Ethnographic Ruse," CAA Conference, (2011)
 Artist's Lecture, Transart Institute, New York, (January)
- 2010 Panelist, "Que Faire?" Conference, Pompidou Center, Paris (December)
 Graduate Seminar Leader, Center for African American Studies, Princeton University (December)
 Visiting Artist Lecture, University of Virginia (October)
 Visiting Artist, School of Visual Arts, New York City (October)
 Lecturer, Contemporary Art Seminar, Inhotim, Brazil (July)
 Speaker, MoMA Performance Seminar (June)
 Featured Lecturer, Liverpool Biennial (May)
 Visiting Artist Lecture, Ruskin School of Art, Oxford University (May)

- Keynote Lecture, Feminist Theory Workshop, Duke University (March)
 Artist Lecture, University of Colorado Boulder (March)
 Unexpected Desire Panelist, Society for Photographic Education Conference, Philadelphia (March)
 Keynote Lecture, Confronting Images and Testimonials Conference, Ohio State University (March)
 Artist Lecture, Castillo Corrales Gallery, Paris (February)
 Artist in Residence Lecture, Center for the Study of Race, Ethnicity and Culture, University of Chicago (January)
- 2009
- Frank Davis Memorial Lecture, Courthauld Institute, London (November)
 Keynote lecture, II Foro Internacional de Mujeres, Teatro y Performance Seville, Spain (November)
 Panelist, Middle Eastern Art in Translation, Kevorkian Center, New York University (September)
 Panelist, Status Report, Bric Art Gallery, New York City (September)
 Visiting Artist, Espacio Aglutinador, Havana (June)
 Eyzaguirre Keynote Lecture, “New Perspectives on Race, Politics and Cultural Agency” Conference, University of Connecticut (April)
 Visiting Artist, California Institute for the Arts (March)
 Visiting Artist, Painting Program, Yale School of Art (March)
 Lecture, Palais de Tokyo, Paris (January)
 Lecture, Oslo National Academy of the Arts (January)
- 2008
- Lecture, Whitney Independent Study Program (October)
 Panelist, “Virtuality + Performance + Social Critique,” NYU (September)
 Panelist, “Identity and its Aftermaths,” Guggenheim Museum (September)
 Keynote Speaker, Schermz Symposium, Zürcher Hochschule der Künste, Zurich (June)
 Keynote Speaker, Visual Culture Workshop, Bar Ilan University, Tel Aviv (May)
 Artist Lecture, University of Richmond (February)
 Artist Lecture, Women’s Studies, SUNY Albany (February)
- 2007
- Artist Lecture, University of Pennsylvania (November)
 Respondent, “Retro Coco” panel, American Studies Association Conference, Philadelphia (October)
 Performance/Lecture, “F” Word Feminist Art History Conference, Rutgers University (October)
 Lecture, Whitney Independent Study Program (October)
 Artist Lecture, University of Auckland, New Zealand (August)

- Panelist, "The Mechanics of Terror," Hemispheric Institute of Performance and Politics, Encuentro, Buenos Aires (June)
 Artist Lecture, IUNA Art School, Buenos Aires (June)
 Artist Lecture, Global Feminisms Exhibition, Brooklyn Museum (May)
 Panelist, "On the Documentary Turn," Whitney Museum (April)
 Panelist, Crosstown Connections, Asian American Studies Conference, New York City (April)
 Artist Lecture, Royal Ontario Museum, Toronto (April)
 Panelist, Feminist Futures Symposium, MoMA (January)
 Artist Lecture, Johns Hopkins University (April)
 Artist Lecture, Yale University (March)
 Panelist, "Talks About Acts, LAX<ART, Los Angeles (January)
- 2006
- Lecture, Whitney Independent Study Program (November)
 Artist Lecture, Columbia College, Chicago (November)
 Artist Lecture, Northwestern University (November)
 Artist Lecture, Performance Studies International Conference, London (June)
 Artist Lecture, Glasgow School of Art (June)
 Artist Lecture, Museo del Chopo, Mexico City (May)
 Artist Lecture, Modern Culture and Media, Brown University (April)
 Artist Lecture, DasArts, Amsterdam (April)
 Keynote Speaker, Women's Caucus for Art National Conference, Boston (February)
 Artist Lecture, Oscar Micheaux Lecture Series Film Studies Center, University of Chicago (February)
 Artist Lecture, World Arts and Cultures, UCLA (January)
 Artist Lecture, Art Department, UCLA
- 2005
- Lecture, Art and Art History, University of Tulsa (December)
 Lecture, Whitney Independent Study Program (November)
 Artist Lecture, Miami University, Ohio (September)
 Artist Lecture, Oberlin College, Ohio (September)
 Artist Lecture, Cooper Union, New York City (September)
 Artist Lecture, Escuela de Arte, UAEMEX, Mexico (June)
 Artist Lecture, Courtauld Institute, London (May)
 Artist Lecture, Middlesex University, London (May)
 Artist Lecture, Glasgow School of Art (May)
 Panelist, Vera List Center for Art and Politics, The New School (May)
 Featured Speaker, International Association of Art Critics Conference, Los Angeles (May)
 Panelist, Performance Studies International Conference, "Retro-Coco" panel on my work, Brown University (April)
 Artist Lecture, Sarah Lawrence College (April)

- Artist Lecture, Scripps College (April)
 Artist Lecture, Bronx Museum of Art, New York City (March)
 Artist Lecture, Loyola College, Maryland (February)
 Artist Lecture, Africana Studies, University of Pennsylvania (February)
 Artist Lecture, Cranbrook Art Academy, Michigan (January)
- 2004
- Artist Lecture, Art Institute of Chicago (November)
 Artist Lecture, Pratt Institute, New York City (November)
 Artist Lecture, University of Southern California, Los Angeles (November)
 Artists Lecture, University of California-Irvine (November)
 Keynote Lecture, Latino Leadership Summit, University of Texas at Austin (October)
 Lecture, Whitney Independent Study Program (October)
 Artist Lecture, Art History Department, Rutgers University (October)
 Artist Lecture, Shanghai Biennale Symposium, China (September)
 Panelist, Artificial Emotion Conference, Itau Cultural Center, São Paulo, Brazil (July)
 Artist Lecture, Glasgow School of Art (May)
 Artist Lecture, SUNY Stonybrook, New York (April)
 Respondent, “Thinking Social/National Formation: Ethnic Studies and American Studies Encounters” conference, Center for the Study of Ethnicity and Race, Columbia University (April)
 Artist Lecture, Theater Department, Brown University (April)
 Panelist, A Free State Conference, The British Museum, London (March)
 Gallery Talk (at ICP) about Only Skin Deep Exhibition, Art History Department, Barnard College (February)
 Gallery Talk (at ICP) about Only Skin Deep Exhibition, Photography Department, NYU (February)
 Lecture, Whitney Independent Study Program (February)
- 2003
- Lecture about Only Skin Deep Exhibition, Institute for Research in African American Studies, Columbia University (November)
 Artist Lecture, Sculpture Department, Yale University (November)
 Panelist, Session on Art & Activism, Maquiladora Murders Conference, UCLA
 Artist Lecture, Film/Video Department, California Institute for the Arts Keynote Speaker, Society for Photographic Education, Regional Conference (October)
 Artist Lecture, House of World Cultures, Berlin (June)
 Artist Lecture, Art Department, University of North Carolina (April)
 Artist Lecture, Women on the Line Conference, Institute for the Study of Women and Gender, Columbia University (April)

- Panelist, Session on Writers and Censorship, Midnight's Children Humanities Festival, Columbia University (April)
 Artist Lecture, Women's Studies, Harvard University (February)
 Artist Lecture, Art Department, Wellesley College (February)
 Panelist, Session Tactical Media Practices, College Art Association annual meeting, New York (February)
 Artist Talk, Tanzquartier, Vienna (January)
- 2002
- Panelist, Conference on Judy Chicago's "The Dinner Party," Brooklyn Museum (November)
 Lecture, Whitney Independent Study Program (November)
 Gallery Talk, Museum of Contemporary Art, Barcelona (November)
 Artist Lecture, Conference on Transculturalism, House of World Cultures, Berlin (November)
 Artist Center for Ethnicity and Race, Columbia University (October)
 Artist Lecture, Wesleyan University (September)
 Panelist, Conference on Nazi Imagery/Recent Art, The Jewish Museum, New York (June)
 Gallery Talk, CCA, Glasgow (May)
 Panelist, Performance Studies International Annual Conference (April)
 Artist Lecture, Latino Studies, Rutgers University (April)
 Artist Lecture, University of Wisconsin, Milwaukee (April)
 Artists Lecture, New Media Department, Dublin Institute of Technology (April)
 Artist Lecture, Art in Motion Festival, LA MoCA and USC (March)
 Artist Lecture, Translating the Globe Series, Yale University (March)
 Artist Lecture, NSCAD, Halifax, Nova Scotia (February)
 Panelist, Symposium on Cultural Politics and New Media, Centro de Arte, Madrid (February)
- 2001
- Lecture, Whitney Independent Study Program
 Panelist, Roundtable discussion on pedagogy and globalization, Boijmans Museum, Rotterdam (December)
 Panelist, Symposium on New Media, Kiasma Museum of Contemporary Art, Helsinki (November)
 Gallery talk in conjunction with publication of *The Bodies That Were Not Ours*, Victoria Miro Gallery, London (November)
 Artist Lecture, Kapelica Gallery, Ljubljana, Slovenia (October)
 Artists Lecture, Conference on Transcultural Aesthetics, Museum of Contemporary Art, Montreal (October)
 Artist Lecture, Center for Ethnicity and Race, Columbia University (October)
 Artist Lecture, Victoria College of Art, Melbourne (July)
 Panelist, Globalization and Culture Conference, Sydney (July)

- Artist Lecture, Art History and Africana Studies, Cornell University (May)
 Featured Speaker, Race and Digital Space Conference, MIT (April)
 Artist Lecture, Kansas City Art Institute (February)
 Artist Lecture, University of Kansas (February)
- 2000
- Panelist, Roundtable on Issac Julien's artworks, Studio Museum in Harlem (December)
 Lecture, Whitney Independent Study Program (November)
 Artist Lecture, Sapporo University, Japan (October)
 Public Reading of Incredible Disappearing Woman script, Macalester College, St. Paul, Minnesota (October)
 Panelist Symposium on Art and Politics, Fundación Picasso, Malaga, Spain (May)
 Artist Lecture, Dennison University, Ohio (April)
 Artist Lecture, Tufts University (February)
 Artist Lecture, Art Department, Georgia State University (January)
- 1999
- Artist Lecture, Royal College of Art, London (November)
 Artist Lecture, Art History, SUNY–Stonybrook (November)
 Artist Lecture, Institute of International Visual Art, London (November)
 Artist Lecture, Northwestern University, Illinois (October)
 Artist Lecture, University of Wisconsin, Madison (October)
 Artist Lecture, Massachusetts College of Art and Design, Boston (September)
 Artist Lecture, Consejo Para la Cultura, Monterrey, Mexico (June)
 Panelist, Making a Scene: Performing Culture, Performing Politics Conference, Ikon Gallery, Birmingham, UK (June)
 Artist Lecture, Museum of Contemporary Art, Barcelona (May)
 Panelist, Humanities Institute Conference, Wesleyan University (May)
 Artist Lecture, Williams College (April)
 Panelist, "Reverberations: Tactics of Resistance, Forms of Agency in Transcultural Practice" Conference, Jan Van Eyck Akademie, Maastricht, Holland (April)
 Artist Lecture, University of Illinois at Urbana-Champaign (April)
 Artist Lecture, Latino Studies Conference, Ohio State University (April)
 Keynote Speaker, FATE (Foundations in Art Theory and Education) Biennial Conference, Fort Collins, Colorado (March)
 Panelist, Vera List Center for Art and Politics, New School for Social Research (March)
 Keynote Speaker, Women's Caucus for Art, Los Angeles (February)
 Artist Lecture, Rhode Island School of Design, Providence (January)
 Lecture, Whitney Independent Study Program (January)

- 1998 Artist Lecture, Vassar College (November)
 Keynote Address, "At Your Service: Latina Performance in the Global Circuit," ISEA (International Symposium of Electronic Arts), Liverpool (September)
 Artist Lecture, Bienal de Barro, Museum of Fine Arts, Caracas, Venezuela (July)
 Featured Artist, Conversations with Contemporary Artists Series, MoMA (May)
 Artist Lecture, Theater and Latino Studies, Duke University (March)
- 1997 Artist Lecture, Comune da Milano, Milan (December)
 Panelist, Border Culture Conference, InSite '97 Biennial, San Diego (October)
 Artist Lecture, Art and Art History Department, Otago Polytechnic, Dunedin, New Zealand (August)
 Panelist, Conference on Transculturalism and Theater, Intercult, Stockholm, Sweden (April)
 Artist Lecture, San Francisco Art Institute (April)
 Panelist, Conference session on contemporary Latin American art, ARCO Art Fair, Madrid (February)

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.

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“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.

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“One Step Forward, Two Steps Back: Thoughts about the Donnelle Woolford Debate,” *The Brooklyn Rail*, May 6, 2014

“The Art School Game,” *Modern Painters*, December 2013.

“Still in the Cage: Two Undiscovered Amerindians Twenty Years Later,” *Modern Painters*, February 2012.

“Defiant Abjection,” in *Touched*, edited by Paul Domela, (Liverpool Biennial Catalogue, 2011), 64-80.

“Art on the Hyphen Goes to the Homeland: Jorge Cortiñas Takes Cuban-American Theater to Havana,” *The Drama Review* 54, no. 3 (Fall 2010), 13-16. (PEER REVIEWED)

“Regarding History: Harun Farocki,” *Frieze Magazine* 127 (Nov-Dec. 2009), http://www.frieze.com/issue/article/regarding_history/

“On Line Simulation/Real Life Politics: A Discussion with Ricardo Dominguez on Staging Virtual Theater,” *The Drama Review* 47, no. 2: 151–162. (PEER REVIEWED)

“Wide Area Disturbance” (a published discussion with Ricardo Dominguez), *Mute Magazine* (March 10, 2002) <http://www.metamute.org/en/Wide-Area-Disturbance>.

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