

Coco Fusco

Place of Birth: New York, USA

Education: PhD candidate in Visual Culture, Middlesex University, England, expected completion, 2005
M.A., Modern Thought and Literature, Stanford University, 1985
B.A., Literature and Society/ Semiotics (double major), magna cum laude, Brown University, 1982

Employment:

2001 – Associate Professor, Visual Arts Division, School of the Arts, Columbia University, New York

1998–2001 Associate Professor, Painting, Drawing and Sculpture Department, Tyler School of Art, Temple University

1995–98 Assistant Professor, Painting, Drawing and Sculpture Department, Tyler School of Art, Temple University

Awards

2003 Alpert Award in the Arts, Film/Video category

2003 Honorable Mention, Transmediale Festival, Berlin, for Dolores from 10 to 10

2000 Tyler School of Art Merit Award for Outstanding Research

1995 Critics' Choice Award from the American Educational Studies Association for *English is Broken Here: Notes on Cultural Fusion in the Americas*.

1995 ATHE Research Award for Outstanding Journal Article from the Association of Theatre in Higher Education. For the essay, *The Other History of Intercultural Performance*, published in *The Drama Review*, Spring, 1994.

Fellowships and Grants:

2004-5	InSite Biennial, Commission for Internet based artwork
2002	Arts International Commissioning Grant for performance
2000-2001	Temple University Junior Research Leave
1999	Temple University Summer Research Fellowship
1998	Multi-Arts Production Fund, Rockefeller Foundation
1998	Franklin Furnace Fund for Performance Art
1995	Los Angeles Department of Cultural Affairs, Artist's Fellowship
1994-95	Mellon Fellowship, Critical Studies, California Institute for the Arts, Valencia, California.
1994/1997/2003	Arts International Travel Grant
1991	New York State Council on the Arts, Media Artist Fellowship
1991	National Endowment for the Arts, Interarts Artist Fellowship
1991/1997	New York Foundation for the Arts, Non-Fiction Fellowship
1989	New York State Council on the Arts, Critical Writing on Media

Visiting Appointments

2006	Adjunct Visiting Professor, NYU, Dept. of Art & Public Policy
2005-2006	Visiting Critic, University of Pennsylvania, Art Dept.
2005	Distinguished Visiting Professor in the Humanities, Grinnell College
2005-2006	Visiting Critic, Art Dept. University of Pennsylvania
2004	Visiting Critic, Sculpture Department, Yale School of Art
2004	Honorary Professor, Hist. & Criticism, Glasgow School of Art
2002	Visiting Artist, NES Theater, Amsterdam, Holland
2002	Visiting Artist, DASARTS, Amsterdam, Holland
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, Spain
1997	Visiting Artist, Otago Polytechnic, Dunedin, New Zealand
1996	Visiting Artist, Colorado University, Boulder
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, Valencia, California
1992	Visiting Critic, Maryland Art Place, Baltimore, Maryland.

Professional Involvements

College Art Association, Board of Directors, 2004 –
 Cultural Politics Journal, Editorial Advisory Board, 2004 –
 PEN American Center, Member, 2003 –
 NKA: Journal of Contemporary African Art , Consulting Editor, 1998–
 London Live Art Development Agency, International Advisory Board Member,
 1999 –
 Performance Research Journal, Editorial Board, 1998 –
 Board of Directors, Yaddo Artists Residency, 1999 – 2002

External Tutorials

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

Selected Lectures

- 2005 Lecture, Miami University, Ohio (September)
 - Lecture, Oberlin College, Ohio (September)
 - Lecture, Cooper Union, New York
 - Lecture, Escuela de Arte, UAEMEX, Mexico (June)
 - Invited Speaker, Courtauld Institute, London, (May)
 - Invited Speaker, Middlesex University, London (May)
 - Lecture, Glasgow School of Art, Scotland (May)
 - Panelist, Vera List Center for Art and Politics, The New School, New York (May)
 - Invited Speaker, International Association of Art Critics Conference, Los Angeles (May)
 - Lecture, Sarah Lawrence College, Bronxville (April)
 - Visiting Artists Lecture, Scripps College, Claremont California (April)
 - Invited Speaker, Bronx Museum of Art, New York (March)
 - Lecture, Loyola College, Maryland (February)
 - Lecture, U. of Pennsylvania, Africana Studies, (February)
 - Lecture, Cranbrook Art Academy, Michigan (January)
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- 2004 Lecture, Art Institute of Chicago, (November)
 - Lecture, Pratt Institute, New York (November)
 - Lecture, University of Southern California, Los Angeles (November)
 - Lecture, University of California–Irvine, (November)
 - Keynote lecture, Latino Leadership Summit, U. of Texas–Austin (October)

Lecture, Whitney Independent Study Program (October)
 Lecture, Rutgers University, Art History Department (October)
 Invited Speaker, Shanghai Biennale Symposium, China (September)
 Invited Speaker, Artificial Emotion Conference, Itau Cultural Center, Sao Paulo, Brazil (July)
 Lecture, Glasgow School of Art (May)
 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)
 Lecture, Brown University Theater Department (lecture) (April)
 Invited Speaker, A Free State Conference, The British Museum, London,
 Gallery Talk (at ICP) for Barnard College, Art History Department (February)
 Gallery Talk (at ICP) for NYU Photography Department (February)
 Lecture, Whitney Independent Study Program (February)

- 2003 Lecture, Institute for Research in African–American Studies, Columbia University (November)
 Lecture, Yale University, Sculpture Department (November)
 Invited Speaker, Maquiladora Murders Conference, UCLA
 Lecture, Film/Video Department, California Inst. for the Arts
 Keynote Speaker, Society for Photographic Education, Regional Conference (October)
 Lecture, House of World Cultures, Berlin (June)
 Lecture, Univ. of North Carolina Art Department (April)
 Invited Speaker, Women on the Line Conference, Institute for the Study of Women and Gender, Columbia University (April)
 Invited Speaker, Midnight's Children Humanities Festival, Columbia University (April)
 Lecture, Women's Studies, Harvard University (February)
 Lecture, Art Department, Wellesley College (February)
 College Art Association annual meeting, New York, (February), Panel on tactical media practices
 Inviting Speaker, Tanzquartier, Vienna, (January)
- 2002 Panelist, Conference on Judy Chicago's "The Dinner Party", The Brooklyn Museum (November)
 Lecture, Whitney Independent Study Program, (November)
 Gallery Talk, Museum of Contemporary Art, Barcelona (November)
 Invited Speaker, Conference on Transculturalism, House of World Cultures, Berlin (November)

Lecture, Center for Ethnicity and Race, Columbia U. (October)
 Lecture, Wesleyan University (September)
 Invited speaker, The Jewish Museum, conference on Nazi Imagery/Recent Art (June)
 Gallery Talk, CCA, Glasgow, (May)
 Panelist, Performance Studies International Annual Conference, (April)
 Lecture, Latino Studies, Rutgers University (April)
 Lecture, U. of Wisconsin, Milwaukee (April)
 Lecture, New Media Department, Dublin Institute of Technology, Ireland (April)
 Lecture, Art in Motion Festival, LA MoCA and USC (March)
 Lecture, Translating the Globe Series, Yale University (March)
 Lecture, NSCAD, Halifax, Nova Scotia (February)
 Invited Speaker, Panel discussion on Cultural politics and New Media, Centro de Arte, Madrid (February)

2001 Lecture, Whitney Independent Study Program
 Invited speaker, Roundtable discussion on pedagogy and globalization, Boijmans Museum, Rotterdam (December)
 Invited Speaker, 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)
 Lecture, Kapelica Gallery, Ljubljana, Slovenia (October)
 Invited Speaker, Conference on Transcultural Aesthetics, Museum of Contemporary Art, Montreal (October)
 Lecture, Center for Ethnicity and Race, Columbia U. (October)
 Lecture, Victoria College of Art, Melbourne, Australia (July)
 Invited Speaker, Globalization and Culture Conference, Sydney, Australia (July)
 Lecture, Art History and Africana Studies, Cornell U. (May)
 Invited Speaker, Race and Digital Space Conference, Massachusetts Institute of Technology, Boston (April)
 Lecture, Kansas City Art Institute, Kansas City (February)
 Lecture, University of Kansas, Lawrence, Kansas (February)

2000 Invited Speaker, Roundtable on Issac Julien's Artworks, Studio Museum in Harlem (December)
 Lecture, Whitney Independent Study Program (November)
 Lecture, Sapporo University, Japan (October)
 Lecture, Macalaster University, Minneapolis (October)

- Invited Speaker, Symposium on Art and Politics, Fundacion Picasso, Malaga, Spain (May)
 Lecture, Dennison University, Ohio (April)
 Lecture, Tufts University, Boston (February)
 Lecture, Art Dept, Georgia State University, Atlanta (January)
- 1999
- Lecture, Royal College of Art, London, November)
 Invited Speaker, Art History, SUNY–Stonybrook, (November)
 Lecture, Institute of International Visual Art, London, (November)
 Lecture, Northwestern University, Illinois, (October)
 Lecture, U of Wisconsin, Madison, (October)
 Lecture, Massachusetts College of Art (September)
 Invited Speaker, Consejo Para la Cultura, Monterrey, Mexico, (June)
 Invited speaker, Making a Scene: Performing Culture, Performing Politics Conference , Ikon Gallery, Birmingham, (June)
 Lecture, Museum of Contemporary Art, Barcelona (May)
 Invited Speaker, Humanities Institute Conference, Wesleyan University (May)
 Lecture, Williams College (April)
 Invited Speaker, Reverberations: Tactics of Resistance, Forms of Agency in Transcultural Practice Conference, Jan Van Eyck Akademie, Maastricht, Holland (April)
 Lecture, U of Illinois – Champaign–Urbana (April)
 Invited Speaker, Latino Studies Conference, Ohio State University (April)
 Keynote Speaker, FATE (Foundations in Art Theory and Education) Biennial Conference, (March)
 Invited Speaker, Vera List Center for Art and Politics, New School for Social Research (March)
 Keynote Speaker, Women’s Caucus for Art, Los Angeles (February)
 Lecture, Rhode Island School of Design, Providence, (January)
 Lecture, Whitney Independent Study Program, (January)
- 1998
- Lecture, Vassar College (October)
 Keynote Address, ISEA (International Symposium of Electronic Arts) Liverpool (September)
 Invited Speaker, Bienal de Barro, Museum of Fine Arts, Caracas, Venezuela (July)
 Invited Artist, Conversations with Contemporary Artists Series, The Museum of Modern Art, New York (May)
 Lecture, Theater and Latino Studies, Duke University, (March)

- 1997 Invited Speaker, Artists Lecture Series, Comune da Milano, Milan, Italy (December)
 Invited Speaker, Border Culture Conference, InSite '97 Biennial, San Diego (October)
 Lecture, Art and Art History Department, Otago Polytechnic, Dunedin, New Zealand (August)
 Invited Speaker, Conference on transculturalism and theater, Intercult, Stockholm, Sweden (April)
 Lecture, San Francisco Art Institute (April)
 Invited Speaker, Panel discussion on Contemporary Latin American Art, ARCO Art Fair, Madrid, Spain (February)

Numerous lectures and frequent participation in conferences at universities, art schools and arts organizations in the US, Canada, Europe and Latin America between 1987 and 2004

Videos and Performances

- 2005 **BARE LIFE STUDY #1**
 A street performance involving 50 participants. An exploration of contemporary military scenarios as intercultural encounters. Premiere at VideoBrasil's 15th Festival of Electronic Art and Performance, Sao Paolo.
- 2004 **A/K/A MRS. GEORGE GILBERT**
 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's confesses his involvement in the pursuit of Angela Davis. Premiere at Fusco's solo exhibition at The Project Gallery, New York. 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 and The Bronx Museum.
- 2001-2003 **THE INCREDIBLE DISAPPEARING WOMAN**
 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.

2001–2

DOLORS FROM 10 TO 10 (PERFORMANCE–VIDEO)

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 22nd, 2001. The video installation based on this performance premiered at the Dundee Contemporary Arts Center in May, 2002 and was included in the “What? A tale in Free Images” exhibition at the Memlingmuseum in Brugge, Belgium in October, 2002, the “Artificial Emotion” exhibition at Itau Cultural Center in Sao Paolo, Brazil and “Proof: The Act of Seeing with One’s Own Eyes” exhibition at the Australian Center for the Moving Image in 2004. In 2005, the piece travels to CAAM in the Canary Islands for the exhibition “La Costilla Maldita”. The video installation also received an Honorable Mention from the Transmediale Festival in Berlin, 2003.

2001

ELS SEGADORS (THE REAPERS)

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.

2000

EL EVENTO SUSPENDIDO (THE POSTPONED EVENT)

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

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)

A performance 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, Nov. '96; Highways, Los Angeles, Dec. '96; PICA, Portland, Jan. '97; Brady Street Theatre, San Francisco, April, '97; Intercult, Stockholm, April, '97; Artspace, Auckland, July, '97; Otago Polytechnic, Dunedin, New Zealand, Aug. '97; Gallery of New South Wales, Sydney, Aug. '97; Waves Festival, Vordingborg, Denmark, Sept. '97; Arizona State University, Phoenix, Sept. '97; University of Michigan, Oct. '97; The MAC, Dallas, Dec. '97; Western Front, Vancouver, January, '98; Notre Dame University, Indiana, February, '98; Duke University Institute of the Arts, March '98; The Painted Bride, Philadelphia, March '98; Harn Museum of Art, Gainesville, April, '98; Cleveland Performance Art Festival, May '98; PlanB Evolving Arts, Santa Fe, June '98; Urban Institute for Contemporary Art, Grand Rapids, June '98; MACLA, San Jose, August. '98; Henry Art Gallery, Seattle, September '98; Cal State U., Chico, October, '98; Museum of Contemporary Art, Helsinki, Finland, Nov. '98; Dixon Place, New York, January, '99; Rhode Island School of Design, January, '99.

1997

RIGHTS OF PASSAGE

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

A site-specific performance about death and repatriation of exiled Cubans. Presented at the Galeria Tejadillo 214, Havana, Cuba, May 1997.

1996

BETTER YET WHEN DEAD

A performance installation about necrophilia and Latin American women artists. Premiered at YYZ Artists Outlet in

Toronto, 1997 and performed at the Arts Bienal of Medellin, Colombia, 1997.

- 1995 POCHONOVELA (Director/Producer) (Video)
A 30-minute parody of a Latin telenovela (soap opera) featuring the comedians of Chicano Secret Service. Premiere: October 1995 Honorable Mention, Cinefestival Latino. Broadcast on KCET in 1996.
- 1995 MEXARCANE INTERNATIONAL
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 at the Dufferin Mall in Toronto under the auspices of YYZ Artists Outlet and Mercer Union, 1994 and at The London International Theatre Festival, 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 (co-creator)
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 multi-media 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 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 (co-creator)
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; Fundacion Banco Patricios, Buenos Aires, 1994

- 1991 LA CHAVELA REALTY COMPANY
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 (co-writer/director/performer)
An interdisciplinary arts project commissioned by the 1990 Festival 2000 in San Francisco. Composed of installation, multi-media, experimental radio program 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, Sept – Nov., 1990.
- 1987 HAVANA POSTMODERN: THE NEW CUBAN ART (co-producer) (video)
A video documentary for public television made with support from the Bela Balasz Studio in Budapest, Hungary, in collaboration with Robert Knafo and Andras Mesz. Aired through KCET Latino Consortium and for WNET's Hispanic Season in 1989.

CURATORIAL PROJECTS

- 2003 ONLY SKIN DEEP: CHANGING VISIONS OF THE AMERICAN SELF,
A comprehensive exhibition about race in American photography. Opened the International Center of Photography in the winter of 2003 and will travel to the Seattle Art Museum, the San Diego Museum of Art and other venues.

- 1998 MEXICO IN BLACK AND WHITE: THE CINEMATOGRAPHY OF GABRIEL FIGUEROA, Curator
An homage to the celebrated Mexican cinematographer for the Brooklyn Museum, June 1998.
- 1996 CORPUS DELECTI, Curator and performer
A season of performance by Latino/a artists in North and South America, London's Institute for Contemporary Art.
- 1992 BLACK AMERICAN SHORT FILMS AND VIDEOS, Curator
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, Curator
Sponsored by Exit Art. Held at Anthology Film Archives in November, 1991. The two-week program looks 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, Curator
Sponsored by the Gallery Association of New York State. A touring program of short films by African American independent filmmakers.
- 1990 INTERNAL EXILE: NEW FILMS AND VIDEOS FROM CHILE, Curator
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, Curator
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, Curator
Film series that toured nationally. Organized with Third World Newsreel.
- 1987 REVIEWING HISTORIES: SELECTIONS FROM THE NEW LATIN AMERICAN CINEMA, Curator
A retrospective series for Hallwalls Art Center in 1987.

Publications

Books

- 2003 **Only Skin Deep: Changing Visions of the American Self**, Editor with Brian Wallis, (Harry Abrams Publishers, Inc.)
- 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** (The New Press)