

Alexander Gray Associates

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COCO FUSCO

Born 1960, New York, NY

Lives and works in Gainesville, FL and New York, NY

EDUCATION

PhD, 2007, Art & Visual Culture, Middlesex University, London, United Kingdom

MA, 1985, Modern Thought and Literature, Stanford University, Palo Alto, CA

BA, 1982, Literature and Society / Semiotics, *magna cum laude*, Brown University, Providence, RI

INDIVIDUAL EXHIBITIONS

- 2018 *Twilight*, John and Mable Ringling Museum of Art, Sarasota, FL
- 2016 *Coco Fusco*, Alexander Gray Associates, New York, NY
- 2015 *Coco Fusco: And the Sea will Talk to You*, Cecilia Brunson Projects, London, England
- 2012 *Coco Fusco*, Alexander Gray Associates, New York, NY
- 2008 *Buried Pig with Moros*, The Project Gallery, New York, NY
Operation Atropos, White Flag Projects, St. Louis, MO
- 2006 *Operation Atropos*, MC Projects, Los Angeles, CA
- 2004 *A/K/A Mrs. George Gilbert*, The Project Gallery, New York, NY
- 1992 *The Year of the White Bear*, in collaboration with Guillermo Gómez-Peña, Walker Art Center, Minneapolis, MN; Radio Pirata Broadcast on NPR and Pacifica radio; University of Colorado Artist Series, Denver, CO

PERFORMANCES AND VIDEOS EXHIBITION HISTORY

- 2018 *Walls Turned Sideways: Artists Confronting the Justice System* (video), Contemporary Arts Museum Houston, TX
The Couple in the Cage: A Guatunai Odyssey, Marx@200 (video), SPACE, Pittsburgh, PA
- 2017 *Y entonces el mar te habla (And the Sea Will Talk to You)* (video), *Orlando Museum of Art Florida Prize in Contemporary Art*, Orlando Museum of Art, Orlando, FL
La botella al mar de María Elena, After the Fact. Propaganda 2001-2017, Lenbachhaus, Munich, Germany
- 2016 *La botella al mar de María Elena, Strange Oscillations and Vibrations of Sympathy*, University Galleries of Illinois State University, Normal, IL
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance), Frieze Projects, Frieze London 2016, United Kingdom
Dolores from 10 to 10 (video), *DISSENT*, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
Dolores from 10 to 10 (video), *What People Do For Money*, Manifesta 11, Zurich, Switzerland
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance),

- 9th Liverpool Biennial, Liverpool, United Kingdom
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance), Frieze Masters, London, United Kingdom
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance), Museo Jumex, Mexico City, Mexico
- 2015 *La Confesión (The Confession)* (video), 10th Bamako Encounters, Musée National du Mali, Bamako, Mali
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance), Performing Franklin Furnace, Independent Curators International, Participant Inc., New York, NY; Brown University, Providence, RI; Yerba Buena Center for the Arts, San Francisco, CA; Haus der Kulturen der Welt, Berlin, Germany
Y entonces el mar te hablará (And the Sea Will Talk to You) (video), Cecilia Brunson Projects, London, United Kingdom
Ted Ethology: Primitive Visions of the Human Mind (video) Haus der Kulturen der Welt, Berlin, Germany
Els Segadors (The Reapers) (video), Festival SOS 4.8, Murcia, Spain
La Botella al Mar de María Elena (The Message in the Bottle from María Elena) (video), *A Story Within a Story*, Göteborg International Biennial for Contemporary Art, Germany
La Confesión (The Confession) (video); *All the World's Futures*, 56th Venice Biennale
- 2014 *Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist* (performance), Walker Art Center, Minneapolis, MN; Los Angeles County Museum of Art, CA
Y entonces el mar te habla (And the Sea Will Talk to You), (video installation), Centro Cultural Español, Miami, FL
Eu Sou un Consumidor (I Am a Consumer) (performance), Transperformance Festival, Rio de Janeiro, Brazil
The Empty Plaza / La Plaza Vacía (video), Serviço Social do Comércio - SESC Unidade Pompeia, São Paulo, Brazil
- 2013 *The Empty Plaza / La Plaza Vacía* (video), The Gallery at NOVA, Woodbridge, VA
The Empty Plaza / La Plaza Vacía (video), Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, NY
Observations of Predation in Humans: A Lecture by Dr. Zira, Animal Psychologist (performance), Studio Museum in Harlem, New York, NY
The Couple in the Cage (video), Verain Maiz, Linz, Austria
- 2012 *The Empty Plaza/La Plaza Vacía* (video), Untitled, Miami Beach, FL
The Couple in the Cage (video) and *A/K/A Mrs. George Gilbert* (video), Earlham College, Richmond, IN
Y entonces el mar te habla (And the Sea Will Talk to You) (performative video), Brooklyn Academy of Music, Brooklyn, NY
A/K/A Mrs. George Gilbert (video) and *Els Segadors (The Reapers)*, video), AMBULANTE, Mexico City, Mexico
Operation Atropos (video), Performance Platform. Body Affects, Sophiensaele, Berlin, Germany
- 2010 *The Couple in the Cage* (video), University of Arkansas, Fayetteville, AR
Buried Pig with Moros (multi-media installation), Centre d'Art Contemporain la Synagogue de Delme, France
- 2011 *Operation Atropos* (video), MoBY—Museums of Bat Yam, Israel
- 2009 *The Couple in the Cage* (video), MAERZ Kunstlervereinigung, Linz, Austria
- 2008 *Buried Pig with Moros* (multi-media installation), The Project Gallery, New York, NY
Operation Atropos (video), Whitney Biennial, Whitney Museum of American Art, New York, NY
A Room of One's Own (performance), Whitney Biennial, Whitney Museum of American Art, New York, NY
- 2006 *Operation Atropos* (video), MC Projects, Los Angeles, CA; Palais de Tokyo, Paris, France; PS 122, New York, NY; The Royal Ontario Museum, Toronto, Canada; Performance Studies International 2006, Conference, London, United Kingdom; Centro Cultural de la Recoleta, Buenos Aires, Argentina;

- Transmediale Festival, Berlin, Germany
- A Room of One's Own* (performance), The Kitchen, New York, NY; Victoria and Albert Museum, London, United Kingdom; Kunstnernes Hus, Oslo, Norway; PS 122, New York, NY; The Patricia & Phillip Frost Art Museum, Miami, FL; The Philadelphia Fringe Festival, Philadelphia, PA; Maidment Theater, Auckland, New Zealand
- 2005 *A Room of One's Own* (performance), The Kitchen, New York, NY
- Bare Life Study #1* (performance), VideoBrasil 15th Festival of Electronic Art and Performance, São Paulo, Brasil
- Turista Fronterizo*, commissioned by InSite 05, (Net.Art)
- A/K/A Mrs. George Gilbert* (video), Transmediale Festival, Berlin, Germany; Women in the Director's Chair Festival, Chicago, IL
- 2004 *A/K/A Mrs. George Gilbert* (video), The Project Gallery, New York, NY; Shanghai Biennial, Shanghai, China; Margaret Mead Film and Video Festival, New York, NY; Museum of Modern Art, New York, NY; The Bronx Museum, New York, NY; Jack Shainman Gallery, New York, NY; The Brooklyn Museum, Brooklyn, NY; The Yerba Buena Center for the Arts, San Francisco, CA; Tate Liverpool, London, United Kingdom
- 2003 *The Incredible Disappearing Woman* (performance), House of World Cultures, Berlin, Germany; Institute of Contemporary Arts, London, United Kingdom; Time Based Arts Festival, Portland Institute for Contemporary Art, Portland, OR; International Performance Festival, Pancevo, Serbia
- InSite 05*, Transmediale Festival, Berlin, Germany
- 2002 *Dolores from 10 to 10* (video/installation), Dundee Contemporary Arts, Dundee, United Kingdom; Memlingmuseum, Bruges, Belgium; Itaú Cultural Center, São Paulo, Brazil; Australian Center for the Moving Image, Victoria, Australia; Center for Contemporary Art, Las Palmas, Canary Islands; MoMA PS1, Long Island City, NY; Exit Art, New York, NY; Project Rowhouse, Houston, TX
- 2001 *Dolores from 10 to 10* (performance), in collaboration with Ricardo Dominguez, Museum of Contemporary Art, Helsinki, Finland
- Els Segadors (The Reapers)* (video), Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; Artists' Space, New York, NY; ARCO 2002, Madrid, Spain; La Casa Encendida, Madrid, Spain; Museum of Contemporary Art, Barcelona, Spain
- 2000 *El Evento Suspendido* (performance), El Espacio Aglutinador, Havana, Cuba
- Votos* (performance), Nexus Contemporary Art Center, Atlanta, GA; The Project Gallery, New York, NY; Open Space, Internationale Frauen Universität, Hannover, Germany; The Hull Time Based Arts Festival, Hull, United Kingdom
- 1999 *Votos* (performance), Third International Performance Art Festival, Odense, Denmark
- Washington State University Museum, Pullman, WA
- The Couple in the Cage* (video), Sociedad Anónima de Festoon Do Plan Xacobeo, Santiago de Compostela, Spain
- Stuff* (performance), with Nao Bustamante, Dixon Place, New York, NY; Rhode Island School of Design, Providence, RI
- 1998 *Stuff* (performance), with Nao Bustamante, Western Front, Vancouver, Canada; Notre Dame University, Notre Dame, IN; Duke University Institute of the Arts, Durham, NC; The Painted Bride, Philadelphia, PA; Harn Museum of Art, Gainesville, FL; Cleveland Performance Art Festival, Cleveland, OH; PlanB Evolving Arts, Santa Fe, NM; Urban Institute for Contemporary Art, Grand Rapids, MI; MACLA, San Jose, CA; Henry Art Gallery, Seattle, WA; California State University, Chico, CA; Museum of Contemporary Art, Helsinki, Finland
- 1997 *Stuff* (performance), with Nao Bustamante, Portland Institute for Contemporary Art, Portland, OR; Brady Street Theatre, San Francisco, CA; Intercult, Stockholm, Sweden; Artspace, Auckland, New Zealand; Otago Polytechnic, Dunedin, New Zealand; Gallery of New South Wales, Sydney, Australia; Waves Festival, Vordingborg, Denmark; Arizona State University, Phoenix, AZ; University of Michigan, Ann Arbor, MI; The McKinney Avenue Contemporary, Dallas, TX
- Rights of Passage* (performance), Johannesburg Biennale, Johannesburg, South Africa
- El Último Deseo (The Last Wish)* (performance), Galeria Tejadillo 214, Havana, Cuba

- Better Yet When Dead* (performance/installation), YYZ Artists Outlet, Toronto, Canada
- Better Yet When Dead* (performance), Arts Bienal, Medellin, Colombia
- 1996 *Stuff* (performance with Nao Bustamante), National Review of Live Art, Glasgow, United Kingdom; Institute of Contemporary Arts, London, United Kingdom; Highways, Los Angeles, CA
- Exotechs, Inc.*, Clocktower Gallery, New York, NY
- The Couple in the Cage* (video), Museum of Fine Arts, Tallahassee, FL
- Pochonovela* (video, director/producer), Women in the Director's Chair, Chicago, IL
- 1995 *Pochonovela* (video, director/producer), Cinefestival Latino, San Antonio, TX; Broadcast on KCET in 1996
- Mexarcane International* (performance/installation), with Guillermo Gómez-Peña, The National Review of Live Art, Glasgow, United Kingdom; The London International Theatre Festival, London, United Kingdom
- 1994 *Mexarcane International* (performance/installation), with Guillermo Gómez-Peña, Dufferin Mall, Toronto, Canada
- The Couple in the Cage* (video), in collaboration with Paula Heredia, National Video Festival, American Film Institute, Los Angeles, CA; Atlanta Film and Video Festival, Atlanta, GA; Human Rights Watch Film Festival, Seattle, WA
- Two Undiscovered Amerindians Visit the West* (performance), in collaboration with Guillermo Gómez-Peña, Fundacion Banco Patricios, Buenos Aires, Argentina
- 1993 *The Couple in the Cage* (video), in collaboration with Paula Heredia, New York Film Festival, Video Visions Program, New York, NY
- The Year of the White Bear* (multimedia installation), in collaboration with Guillermo Gómez-Peña, The Mexican Fine Arts Center Museum, Chicago, IL; Otis Gallery, Los Angeles, CA
- Two Undiscovered Amerindians Visit the West* (performance) in collaboration with Guillermo Gómez-Peña, Field Museum of Natural History, Chicago, IL; The Whitney Biennial, Whitney Museum of American Art, New York, NY
- 1992 *The Couple in the Cage* (video), in collaboration with Paula Heredia, Aired on KCET and WGBH (1994)
- Two Undiscovered Amerindians Visit the West* (performance), in collaboration with Guillermo Gómez-Peña, Edge '92 Biennial, Columbus Plaza, Madrid, Spain; University of California, Irvine, CA; Edge Arts Festival, London, United Kingdom; Edge Arts Festival, Madrid, Spain; Walker Art Center, Minneapolis, MN; The National Museum of Natural History, Washington, DC; The Sydney Biennale, Sydney, Australia
- 1991 *La Chavela Realty Company* (performance), Brooklyn Academy of Music, Brooklyn, NY
- 1990 *Norte:Sur* (performance), The Mexican Museum, San Francisco, CA
- 1987 *Havana Postmodern: The New Cuban Art* (video), in collaboration with Robert Knafo and Andras Mesz, aired through KCET Latino Consortium and WNET's Hispanic Season in 1989

GROUP EXHIBITIONS

- 2018 *Marx@200*, SPACE, Pittsburgh, PA
- 2017 *Truth: 24 frames per second*, Dallas Museum of Art, Dallas, TX
- Age of Terror: Art since 9/11*, Imperial War Museum, London, United Kingdom
- Orlando Museum of Art Florida Prize in Contemporary Art*, Orlando Museum of Art, Orlando, FL
- After the Fact. Propaganda in the 21st Century*, Lenbachhaus, Munich, Germany
- 2016 *Strange Oscillations and Vibrations of Sympathy*, University Galleries of Illinois State University, Normal, IL
- Implied Interaction: The Role of Participant, Artist, and Viewer*, Miami Dade College, Miami, FL
- The Natural Order of Things*, Museo Jumex, Mexico City, Mexico
- An Island Apart: Cuban Artists in Exile*, Otterbein University, Westerville, OH
- 2015 *Agitprop!*, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York, NY
- Telling Time*, 10th Bamako Encounters, African Biennale of Photography, Bamako, Mali

- Now? NOW!*, Biennial of the Americas, Museum of Contemporary Art, Denver, CO
- A Prologue to the Past and Present State of Things*, Delfina Foundation, London, United Kingdom
- Public Works*, Mills College Art Museum, Oakland, CA; Newcomb Art Museum, Tulane University, New Orleans, LA
- All the World's Futures*, curated by Okwui Enwezor, 56th Venice Biennale, Italy
- New Territories: Laboratories for Design, Craft and Art in Latin America*, curated by Lowery Stokes Sims and Adriana Kertzer, Albuquerque Museum of Art, NM
- Museo Amparo, Puebla, Mexico
- A Story Within a Story*, Göteborg International Biennial for Contemporary Art, Göteborg, Sweden
- The Dark Side of the Party*, Music Festival SOS 4.8, Murcia, Spain
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Yerba Buena Center for the Arts, San Francisco, CA
- Ape Culture*, Haus der Kulturen der Welt, Berlin, Germany
- 2014 *New Territories: Laboratories for Design, Craft and Art in Latin America*, curated by Lowery Stokes Sims and Adriana Kertzer, Museum of Arts and Design, New York, NY
- Une Histoire, Art, Architecture et Design, Des Années 80 à Aujourd'hui*, curated by Christine Macel, Centre Pompidou, Paris, France
- Unerasable Memories*, curated by Agustín Pérez Rubio, Serviço Social do Comércio Pompeia, São Paulo, Brazil
- 2014–15 CINTAS Fellowship Finalist Exhibition*, Miami Dade College Museum of Art and Design, Miami, FL
- Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Walker Art Center, Minneapolis, MN
- Crítica de la razón migrante*, curated by Carolina Bustamante Gutiérrez and Francisco Godoy Vega, La Casa Encendida, Madrid, Spain
- Multitude*, Serviço Social do Comércio Pompeia, São Paulo, Brazil
- 2013 *Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, The Studio Museum in Harlem, New York, NY
- Foreign & Familiar*, Galerie im Taxispalais, Innsbruck, Austria
- Pulp*, Beta Pictoris, Birmingham, AL
- A Sense of Place*, curated by Tracy L. Adler, Wellin Museum of Art, Hamilton College, Clinton, NY
- NYC 1993: Experimental Jet Set, Trash and No Star*, curated by Gary Carrion-Murayari and Massimiliano Gioni, The New Museum, New York, NY
- 2012 *Radical Presence: Black Performance in Contemporary Art*, curated by Valerie Cassell Oliver, Contemporary Arts Museum Houston, Houston, TX
- Caribbean Crossroads of the World*, organized by El Museo del Barrio, Queens Museum of Art, Queens, NY
- Indomitable Women*, Curated by Macu Morán, Museo Nacional Centro de Arte Reina Sofía and Cineteca Matadero, Madrid, Spain
- Solidarity: A Memory of Art and Social Change*, curated by Jimena Acosta, A+D Gallery, Columbia College, Chicago, IL
- Surveillance Aesthetics in Latin America: Work in Progress*, online exhibition
- 2011 *Exposição Geopoéticas*, 8th Mercosul Biennial, Porto Alegre, Brazil
- 2010 *AFRO MODERN: Journeys Through the Black Atlantic*, Tate Liverpool, United Kingdom
- Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain
- C.O.N.T.R.A.V.I.O.L.E.N.C.I.A.S*, *Artistic practices against the aggression to women*, KM Kulturunea, San Sebastian, Spain
- Stories in Movement > Video . Film . Animation . Sound*, curated by Sebastian Lopez, Museo Provincial de Bellas Artes Ramón Gómez Cornet, Santiago del Estero, Argentina

- Self as Disappearance*, Centre d'Art Contemporain la Synagogue de Delme, Delme, France
- 2009 *Status Report*, curated by Elizabeth Ferrer, BRIC Rotunda Gallery, New York, NY
Incheon Women Artist's Biennale, Incheon, South Korea
- 2008 *KISS: Kinship International Strategy on Surveillance and Suppression*, Castlefield Gallery, Manchester, United Kingdom
Whitney Biennial, Whitney Museum of American Art, New York, NY
Arte ≠ Vida, Curated by Deborah Cullen, El Museo del Barrio, New York, NY; Museo de Arte Contemporáneo Carillo Gil, Mexico City, Mexico
Performing Identities, curated by Jessica Hunter Larsen, Colorado College Coburn Gallery, Colorado Springs, CO
- 2007 *Killing Time*, Exit Art, New York, NY
- 2006 Frontera 450+, Station Museum of Contemporary Art, Houston, TX
- 2005 Performa 05, New York, NY
DEFENSE: The Body and Nobody in Self-Protection, Sweeney Art Gallery, curated by Lauren Hartmen, Riverside, CA
Transmediale Festival, Berlin, Germany
- 2004 Shanghai Biennial, Shanghai, China
Intersections/Intersecciones: An Exhibition of Cuban Artists, Holcombe T. Green Jr. Gallery, New Haven, CT
Nothing if Not Satirical, The Nunnery, London, United Kingdom
- 2003 Transmediale Festival, Berlin, Germany
International Center of Photography Triennial, New York, NY
Web as Performance Space, ICA New Media Centre, London, United Kingdom
- 2002 *What? a Tale in Free Images*, Memlingmuseum, Bruges, Belgium
Artificial Emotion, Itaú Cultural Center, São Paulo, Brazil
Proof: The Art of Seeing with One's Eyes, Australian Center for the Moving Image, Victoria, Australia
La Costilla Maldita, Center for Contemporary Art, Las Palmas, Canary Islands
Day Labor, MoMA PS1, Long Island City, NY
Eco, Xi'ang, Meditations on the African, Andean and Asian Diasporas, Project Rowhouse, Houston, TX
Context and Conceptualism, Artists Space, New York, NY
- 2001 *Unpacking Europe*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
- 2000 *Made in California: Art, Image, and Identity 1900-2000*, Los Angeles County Museum of Art, Los Angeles, LA
Breaking Barriers: Selections from the Museum of Art, For Lauderdale, Contemporary Cuban Collection, Snite Museum of Art, Notre Dame, IN
- 1997 *Heaven: Public View, Private View*, P.S 1 Contemporary Art Center, Queens, NY
Breaking Barriers: Selections from the Museum of Art, For Lauderdale, Contemporary Cuban Collection, Museum of Art, Fort Lauderdale, FL
- 1996 *Departure Lounge*, Clocktower Gallery, New York, NY
- 1993 *Whitney Biennial*, Whitney Museum of American Art, New York, NY
- 1992 *Sydney Biennale*, Sydney, Australia
- 1990 *Norte:Sur*, with Guillermo Gómez-Peña and René Yáñez, Festival 2000, San Francisco, CA

SELECTED PUBLIC COLLECTIONS

Contemporary Arts Museum Houston, TX
Fogg Museum, Harvard Art Museums, Cambridge, MA

Imperial War Museum in London, United Kingdom
Musée d'Arts de Nantes, France
El Museo del Barrio, New York, NY
Queens Museum, NY
Walker Art Center, Minneapolis, MN
Williams College Museum of Art, Williamstown, MA

PERFORMANCE SCRIPTS

"A Room of One's Own: Women and Power in the New America." *The Drama Review*, vol. 51, no. 4, Winter 2007, T196.

"The Incredible Disappearing Woman." *Macalaster International*, Issue on International Feminisms: Divergent Perspectives, vol. 10, Spring 2001, pp. 3–44.

"Stuff." *The Drama Review*, vol. 41, no. 4, Winter 1997, pp. 63–82.

CURATORIAL PROJECTS

- 2003 *Only Skin Deep: Changing visions of the American Self*, International Center of Photography, New York, NY; Seattle Art Museum, Seattle, WA; San Diego Museum of Art, San Diego, CA
- 1998 *Mexico in Black and White: The Cinematography of Gabriel Figueroa*, Brooklyn Museum, NY
- 1996 *Corpus Delecti*, Institute for Contemporary Art, London, United Kingdom
- 1993 *Black American Short Films and Videos*, Oberhausen International Festival of Short Film, Oberhausen, Germany; Fusco presented related programs in Cologne, Dortmund, and Munster, Germany
- 1991 *The Hybrid State Film Series*, Anthology Film Archives, New York, NY
Robert Flaherty Seminar, programmer with Steve Gallagher, Wells College, Aurora, NY
- 1989 *Black in a White World* (films), touring program, Gallery Association of New York State, New York, NY
- 1989 *Internal Exile: Films and Videos from Chile*, Museum of Modern Art, New York, NY; Exit Art (videos), New York, NY; Pacific Film Archives, Berkeley, CA; Los Angeles Festival, Los Angeles, CA; Museum of Contemporary Art, La Jolla, CA; Neighborhood Film and Video Project, Philadelphia, PA
- 1989 *Border Crossings* (film), touring program, various cities around New York State
Young, British and Black: The Works of Sankofa and Black Audio Film Collective, touring program
- 1987 *Reviewing Histories: Selections from the New Latin American Cinema*, Hallwalls Contemporary Art Center, Buffalo, NY

PUBLICATIONS

- 2015 *Dangerous Moves: Performances 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, 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

AWARDS, FELLOWSHIPS AND GRANTS

- 2015 New York Foundation for the Arts Fellowship, Non-Fiction Literature
- 2014 CINTAS Foundation Visual Arts Fellowship
- 2013 Absolut Art Award for Art Writing for *Dangerous Moves: Performance and Political Conduct*, to be published in 2015
Guggenheim Fellowship Award for Creative Arts, Film-Video
Fulbright Fellowship
- 2012 United States Artists Berman Bloch Fellow, Visual Arts
- 2009 Shortlist, Index on Censorship Freedom of Expression Awards
Faculty Development Fund, The New School
- 2006 Creative Time Commission, Who Cares? initiative
- 2005 InSite Biennial, Commission for Internet based artwork
- 2003 Herb Alpert Award in the Arts, Film/Video category
Honorable Mention, Transmediale Festival, Berlin, for *Dolores from 10 to 10*
Arts International Travel Grant
- 2002 Arts International Commissioning Grant for performance
- 2001 Temple University Junior Research Leave
- 2000 Tyler School of Art Merit Award for Outstanding Research
- 1999 Temple University Summer Research Fellowship
- 1998 Multi-Arts Production Fund, Rockefeller Foundation
Franklin Furnace Fund for Performance Art
- 1997 New York Foundation for the Arts, Non-Fiction Fellowship
Arts International Travel Grant
- 1995 Los Angeles Department of Cultural Affairs, Artist's Fellowship
Critics' Choice Award from the American Educational Studies Association for *English is Broken Here: Notes on Cultural Fusion in the Americas*
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
Mellon Fellowship, Critical Studies, California Institute for the Arts, Valencia, CA
- 1994 Arts International Travel Grant
- 1991 New York State Council on the Arts, Media Artist Fellowship
National Endowment for the Arts, Inter-arts Artist Fellowship
New York Foundation for the Arts, Non-Fiction Fellowship
- 1989 New York State Council on the Arts, Critical Writing on Media

SELECTED WRITINGS

- "Why Did Cuba Deport Artists Trying to Attend Havana's First Alternative Biennial?" *Hyperallergic*, May 8, 2018.
- "Remembering Linda Nochlin." *Brooklyn Rail*, November 2, 2017.
- "Art, Culture and Appropriation: Some Wrongs Aren't about Rights." *Frieze*, No. 190, October 2017, pp. 187–188.
- "Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till." *Hyperallergic*, March 27, 2017.
- "Why an Art Strike?" *Hyperallergic*, January 10, 2017.
- "How Do You Fix the Art World, Part 1" Edited by Sarah Douglas, *Artnews*, November 18, 2016.
- "The State of Detention: Performance, Politics, and the Cuban Public." *e-flux journal*, January 2015.

"The Latest Protests Are Similar to the Occupy Movement." *The New York Times*, December 15, 2014.

"Still In The Cage: Two Undiscovered Amerindians Twenty Years Later." *Modern Painters*, February 2012, pp. 53–57.

"Regarding History: Harun Farocki." *Frieze Magazine*, Issue 127, November–December 2009.

"On Line Simulation/Real Life Politics: A Discussion with Ricardo Dominguez on Staging Virtual Theater." *The Drama Review*, no. T178, vol. 47, no. 2, pp. 151–162.

"Wide Area Disturbance." a published discussion with Ricardo Dominguez, *The New Press*, *Mute Magazine*, March 10, 2002.

"Transformational Acts: An Interview with Michael Elmgreen and Ingar Dragset." *Taking Place: The Works of Michael Elmgreen and Ingar Dragset*, Kunsthalle Zurich and Danish Contemporary Art Foundation, Hatje Cantz Verlag, 2002.

"All Too Real: The Tale of Black Sale: Coco Fusco interviews Keith Townsend Obadike." *Thing Reviews*, September 2001.

"Modernity Deferred: The work of Luis Simon Molina Pantin." Exhibition catalogue. Confort Exhibition, Museo Alejandro Otero, Caracas, Venezuela, 2000.

"At Your Service: Latina Performance in Global Culture." *Reverberation: Tactics of Resistance, Forms of Agency in Trans/cultural Practices*. Jean Fisher, ed. Maastricht: Jan Van Eyck Akademie, 2000.

"Una Inmodesta proposición, (An Immodest Proposal)." *Zehar Magazine*, Spain, Summer 1999.

"Elevator Repair Service." Interview. *BOMB Magazine*, Summer 1999.

"En la encrucijada Norte-Sur: Videos de Juan Downey." *With Energy Beyond These Walls*. Valencia: IVAM, 1998.

"We Wear the Mask." *Talking Visions: Multicultural Feminism in a Transnational Age*. Ella Shohat, ed. New Museum of Contemporary Art, 1998.

"The Magnificat." in *Joyful Noise: The New Testament Revisited*. Rick Moody and Darcy Steinke, eds. New York: Little Brown, 1997.

"Performance and the Power of the Popular." *Let's Get It On: The Politics of Black Performance*. London/Seattle: The ICA and Bay Press, 1995.

"Cuban Art, Foreign Interests." Exhibition catalogue. *Cuba: La Isla Posible*. Centro de la Cultura Catalana, Barcelona, Spain, 1995.

"A Letter to South African Artists." Exhibition catalogue. *1995 Africus: Johannesburg Biennale*. Johannesburg: Transitional Metropolitan Council, 1995.

"Reflections on the Temple." Catalogue essay for performance installation by Guillermo Gómez-Peña. The Detroit Institute of Art, Detroit, MI, 1994.

"Magdalena Campos-Pons at INTAR." *Art in America*, February 1994.

"Pepon Osorio: En la Barberia No Se Lloro." Exhibition catalogue. *Real Art Ways*, Hartford, CT, 1994.

"Family Matters: Race, Ethnicity and the American Family." Exhibition catalogue. Atlanta College of Art, Atlanta, GA, 1994.

"Cuba's Artworld Comes Undone." *The Los Angeles Times*, December 24, 1993.

"Pan-American Post Nationalism: Another World Order." *Black Popular Culture, a project by Michele Wallace*, Gina Dent, ed. Seattle: Bay Press, 1992.

"The Hybrid State." Exhibition catalogue. Exit Art, New York, 1991.

"Art and National Identity." *Art in America*, September 1991.

"Art and Cuba Now." *The Nation*, June 24, 1991.

"The Latino Boom in American Film." *El Boletín*, Journal of the Center for Puerto Rican Studies, 1990.

"Managing the Other," in *Lusitania*, vol. 1, no. 3, Fall 1990, and *Futur Antérieur*, 1992, pp. 12–13. L'Harmattan, France.

"Internal Exile: New Films and Videos from Chile." Exhibition catalogue. *Third World Newsreel*, 1990.

"Ethnicity, Politics and Poetics: Latinos and Media Art." *Illuminating Video: An Essential Guide to Video Art*. Edited by Doug Hall and Sally Jo Fifer, San Francisco: Aperture and the Bay Area Video Coalition, 1990.

"Black in a White World: Short Films by African-American Independents." Exhibition catalogue. The Gallery

Association of New York State, 1990.

"About Locating Ourselves and Our Representations." *Framework, Third Scenario: Theory and the Politics of Location*, England, no. 36, 1989.

"Cuba Libre?" *The Village Voice*, January 10, 1989.

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