City of Women, October 8-13th, 2001

Ena izmed spletnih strani, na katerih lahko srečate interdisciplinarno umetnično in pisateljico Coco Fusco, ki prebiva v New Yorku. Je ena izmed najpomembnejših in najpovpraševljenih videoumetnikov in ustvarjalnik performans, pa tudi sprememben teorijc, raziskovalca bralnih dejavnikov na jezikov in aktivna kustosinja, ki odpirajo vprašanja, kakršna so globalizacija in medkulturna teorija in praksa. Njeno delo je nenehno razmisleč o stanjih (ženskih) teles v okoljih, ki jih prežemata globalizacija in tehnologija.

Mesto žensko je preobralo, naj predstavi nekaj področij svojega razvijenega in kulturnega ustvarjanja. Predlagала je, da bi prevzela vlogo Par v kletki, da bi bila iz svoje knjige Telesa, ki niso bila naša in druga dela, ki je bil izdanim leta 2001 in bi nastopila s bralnim performanskem svoje zadnje igre Neverjetne izginjajoče ženske.

Par v kletki dokumentira potopično performans Guillerma Gómez-Péne in Coco Fusco, v katerem sta se ustvarjalca postavila na ogled v

v svetovnem gospodarstvu in nepooblaščenih medkulturnih zagodb iz zgodovine ameriškega performansa. Predstava je postavljena v letu 1998, v muzejsko dórino tik pred otvoritvijo prelomne retrospektivne razstave. V njej nastopajo trije "živi" liki (enega izmed teh igra tudi Coco Fusco), ki predstavljajo tri izbrane latinskoameriškega rodu, ki delajo kot kustosinja v muzeju. Igralce stopajo v odnozne s "virtualnimi" osebami iz videojedini (kuratorje in docenti, gostujoči umetniki in obiskovalci muzeja).

Besedilo za Neverjetne izginjajoče ženske je napisala Coco Fusco sama, pri razvijanju videoproyekt je sodelovala z Isaccem Julianem in Petrom Normanom, režijo igre pa je zaupala Robbieju Mcauleyju.

Na Mestu žensk jo bo Coco Fusco predstavila v obliki bralnega performansa.

Coco Fusco je nastopala, predvajala, razpravljala in pripravljala razstave po vsem Severni in Južni Ameriki, Evropi, Južni Afriki, Avstraliji, Novi Zelandiji, Koreiji in Japonski.


Svoje performanse in videe je predstavila na raznih festivalih, med drugim tudi na binalu v mestu Whitney, na binalu v Sydneyu, na binalu v Johannesburgu, na binalu v mestu Kwangu, na mednarodnem gledališkem festivalu v Londonu in na festivalu National Review of Live Art.


Vič o Coco Fusco si preberite na naslovu:
http://www.artswire.com/cocofusco/intro.html

Welcome to the universe of cultural misunderstanding. It took Marco Polo nine years to reach Cathay; and eight months for H.M. Stanley to get to the heart of Congo. Now, it only takes seconds for you to concoct the paradise of your own choice. Bathe yourself in its warm rays without leaving the security of your home.
Enjoy the pleasure of escape without the pain of displacement.” With these words Coco Fusco invites you to her Exotech Industries, “a universe beyond any border you’ve ever known”.

This online virtual paradise is but one of the many sites where you can encounter the New York based interdisciplinary artist and writer Coco Fusco. She is one of the most significant and influential performance and video-artists (also an articulate and outspoken theoretician, as well as an active curator) dealing with issues such as globalisation, and intercultural theory and practice. Her work is an ongoing reflection on the conditions of (women’s) bodies in globalising and technologically imbued environments.

City of Women has asked her to introduce some of the different aspects of her multi-faceted cross-cultural work. She proposed to screen the

video The Couple in the Cage, to give a reading from her forthcoming book The Bodies That Were Not Ours and Other Writings, and do a performance-reading of her latest play The Incredible Disappearing Women.

The Couple in the Cage documents the travelling performance of Guillermo Gómez-Peña and Coco Fusco, in which the two exhibited themselves as caged Undiscovered Americanos from an imaginary island. While the artists’ intent was to create a satirical comment on the notion of discovery, they soon realised that many spectators believed the fiction, and thought they were confronting real “savages”. The video-recording of their interactions with audiences in four countries dramatises the dilemma of the cross-cultural misunderstanding we continue to live in. Their experiences are interwoven with ethnographic found footage, giving a historical dimension to the artists’ social experiment. The Couple in the Cage is a powerful blend of comic fiction and poignant reflection on the morality of treating human beings as exotic curiosities.

In her forthcoming book, The Bodies That Were Not Ours and other writings, Fusco explores issues such as sex tourism in Cuba as a barometer of the island’s entry into the global economy, Frantz Fanon’s theorisation of metropolitan blackness, and.net.activist responses to the effects of free trade on the Mexican populace. It also includes her critical reflection on cyber-feminist theory and the role of maquiladora workers in the global information network. Approaching the dynamics of cultural fusion from many angles, Fusco’s satires, commentaries and sociological inquiries form a sustained meditation on how the forces of globalisation affect the making of art. Her own essays, interviews, performance scripts and photonovellas, which will be published alongside critical essays by Jean Fisher and Caroline Vercoe on Fusco’s theoretical and performance work, take readers on a tour of the current trans-cultural landscape.

The multimedia theatre work-in-progress, The Incredible Disappearing Woman is about art, sex and death in the US-Mexico border zone. It is the result of three years of research into the role of subaltern women workers in the global economy and untold intercultural tales from the history of American performance art.

The piece is set in 1990 in a museum diorama, just before the opening of a landmark retrospective exhibition. The ‘live’ characters (one of them is played by Fusco) are three exiled Latin American women who are members of the custodial staff of the museum. These stage actors will interact with ‘virtual’ characters on video projections (curators and scholars, visiting artists and museum guests).

The Incredible Disappearing Woman is written by Coco Fusco. The video projections were developed in cooperation with Isaac Julien and Peter Norman, and the play will be directed by Robbie McCauley. It was commissioned by the Portland Institute of Contemporary Art and will begin an international tour in 2002. At City of Women Fusco will ‘introduce’ this work-in-progress in the form of a performed-reading, illustrated with video.

Coco Fusco has performed, lectured, exhibited and been a curator throughout North and South America, Europe, South Africa, Australia, New Zealand, Korea and Japan. She is the author of English is Broken Here. (The New Press, 1995), The Bodies That Were Not Ours and Other Writings (Routledge/InIVA, 2001) and


She is currently curating a comprehensive exhibition on racial taxonomy in American photography for the International Center for Photography that will open at the end of next year. She is Director of Graduate Studies for the Visual Arts Program at Columbia University, New York. For more on Coco Fusco, check out:

http://www.artswire.org/cocofusco/intro.html

Program Coco Fusco
Ponedeljak, 8. oktobra, ob 23.00, Klub Gromka - Metelkova Mesto
The Couple in the cage: a Guatniad Odyssey (Par v kletki - Odesja Guatniadu)
Coco Fusco & Paula Heredia
1993, video, 30 min

Petek, 12. oktobra, ob 17.00, Moderna galerija, Tomšičeva 14, Ljubljana
The Bodies That Were Not Ours and other writings (Telesa, ki niso bila naša in druga dela)
Branje iz knjige, ki je tuk prid izidom / Reading from her forthcoming book
Moderna galerija, Info center
Petek, 12. oktobra, ob 22.00, Galerija Kapelica, Kersnikova 4, Ljubljana
The Incredible disappearing women (Neverjetne izginajoče ženske)
Bralni performanse njene zadnje igre / Performance – reading of her latest play, illustrated with video
Organizacija / organised by: Mesto Jesenik / City of Women
V sodelovanju z / in cooperation with: Klub Gromka – Metelkova Mesto, Moderna galerija, Galerija Kapelica

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