

Alexander Gray Associates

510 West 26 Street
New York NY 10001
United States
Tel: +1 212 399 2636
www.alexandergray.com

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

- 2019 Flaten Art Museum, St. Olaf College, Northfield, MN
- 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

- 2019 *To Live in June with Your Tongue Hanging Out* (video), *The 14th Forum Expanded: New Spaces, More Time*, 69th Berlinale, Berlin, Germany
- 2018 *To Live in June with Your Tongue Hanging Out* (video), Bar Like by e-flux, Brooklyn, NY
The Couple in the Cage: A Guatinalui Odyssey, *Walls Turned Sideways: Artists Confronting the Justice System* (video), Contemporary Arts Museum Houston, TX
The Couple in the Cage: A Guatinalui 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 um 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; Kunsternes 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 Universitat, 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 Ultimo 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 *Aplicación Murillo: Materialismo, charitas y populismo*, Centro de Iniciativas Culturales de la Universidad de Sevilla, Seville, Spain
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 Sofia 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 *KISSS: 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
 Smith College Museum of Art, Northampton, MA
 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

- 2018 The Dorothea & Leo Rabkin Foundation Award, Visual Arts Journalism
- 2016 The Greenfield Prize at the Hermitage Artist Retreat, Visual Art
- 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*
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

- "Looking Back on the Year in Art and Protest in Cuba." *Frieze*. December 17, 2018.
- "Cuban Artists Rise Up." *North American Congress on Latin America (NACLA)*. September 17, 2018.
- "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 Llora." 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.

"Fantasies of Oppositionality." *Screen: The Last Special Issue on Race?*, vol. 29, no. 4, Fall 1988. England, reprinted in *Art, Activism, and Oppositionality: Essays from Afterimage*. Grant H. Kester, ed. Durham: Duke University, 1998.

"Drawing New Lines." *The Nation*, vol. 247, no. 11, October 24, 1988.

"Signs of Transition: '80's Art from Cuba." Exhibition catalogue. Museum of Contemporary Hispanic Art and The Center for Cuban Studies, 1988.

"Reviewing Histories: Selections from The New Latin American Cinema." Exhibition catalogue. Hallwalls Contemporary Art Center, 1987.

"Cuba: Cultural Policy, Cultural Politics." *Impulse Magazine*, Summer 1987.

SELECTED BIBLIOGRAPHY

- Abbie, Blake. "Juliana Huxtable and Stuart Comer on the new politics of trans visibility in the social media age." *Document*, May 30, 2018.
- "After the Fact: Propaganda in the 21st Century' at Lenbachhaus, Munich." *ARTnews*, June 21, 2017.
- Aguilera, Carlos A. "Counter-vigilance." *Hypermedia Magazine*, June 7, 2017.
- Alba, Elia. "Coco Fusco." *BOMB Magazine*, July 15, 2014.
- . "Uncaged: Coco Fusco and Planet of the Apes." *Art21 Magazine*, August 5, 2014.
- Aletti, Vince. "Examining Photography's Link to Stereotypes and Identity." *The Village Voice*, January 5, 2004.
- Amich, Candice. "Playing Dead in Cuba: Coco Fusco's Stagings of Dissensus." *Theater Research International*, vol. 34, no. 3, pp. 267–277.
- Atallah, Lara. "Coco Fusco." *Artforum*, January 22, 2016.
- Balaschack, Chris. "Coco Fusco, MC, Los Angeles, USA." *Frieze*, Issue no. 101, October 2006.
- Beller, Jonathan. "The Art of War, or Coco Fusco's Occupation." *Nka: Journal of Contemporary African Art*, no. 24, 2009, pp. 30–39.
- Borggren, Ingrid. "Latinska damer: Coco och Nao driver med sterotyper." *DN. på stan*, Denmark, April 25, 1997.
- Brennan, Ailis. "Age of Terror: Art since 9/11 comes to Imperial War Museum." *Evening Standard*, October 23, 2017.
- Browning, Gavin. "Coco Fusco's Striking Fake Field Guide." *The Village Voice*, May 20, 2008.
- Boucher, Brian. "Black Lives Take Center Stage at College Art Association's 2017 Conference." *Artnet News*, December 8, 2016.
- Buser, Thomas. *Experiencing Art Around Us*. St. Paul: West Publishing Company, 1995, pp. 544–546.
- Byrd, Cathy. "Honoring Vows." *Creative Loafing*, January 29, 2000.
- Callahan, Marie. "SA+AH Professor Coco Fusco to present language-based contemporary work in Berlin." *In the Loop*, University of Florida, January 24, 2017.
- Carlson, Marvin. *Performance: A Critical Introduction*. London, Routledge, 2003. pp. 200–202.
- Carr, C. "Get Real." *Modern Painters*, September 2006, pp. 46–48.
- . "Is It Real or Is It...?" *LA Weekly*, July 3–July 9, 1992, p. 37.
- Carrigan, Margaret, Juliet Helmke, and Guelda Voien. "The 51 Artists, Curators, Directors and Dealers Changing the Art World in 2018." *Observer*, May 9, 2018.
- Cervantes, Hugo. "The absurdist delights of Gomez-Pena's theater." *The Highlander*, October 23, 2017.
- "Coco Fusco." *The New Yorker*, February 3, 2016.
- "Coco Fusco's Works on Cuba at The Ringling." *Blouin Artinfo*, July 2, 2018.
- Cotter, Holland. "Cameras as Accomplices, Helping Race Divide America Against Itself." *The New York Times*, December 19, 2003.
- . "Coco Fusco's Operation Atropos: Fantasy, Interrogation, Real Tension." *The New York Times*, May 30, 2006.
- . "Last Chance, Coco Fusco." *The New York Times*, February 4, 2016.
- "Cuba Detains Artists, Threatens Participants of First Alternative Havana Biennial." *Artforum*, May 8, 2018.

"Dallas Museum of Art Announces Truth: 24 frames per second The Museum's First Major Exhibition Dedicated to Time-Based Media." *Dallas Museum of Art*, 2017.

"Dallas Museum of Art: Truth: 24 frames per second." *E-Flux*. October 14, 2017.

D'Alleva, Anna. *Look! The Fundamentals of Art History*. Upper Saddle River, New Jersey, Prentice Hall Inc., 2004. pp. 39–41.

Davis, Vaginal. "Coco Fusco and Nao Bustamante in Stuff at Highways." *LA Weekly*, December 27, 1997.

Del Castillo, Anne. "E Pluribus Unum." review of *English is Broken Here*, *The Boston Book Review*, October 1995, p. 10.

Delahunty, Gavin, and Kelly Filreis, ed. "Truth: 24 Frames Per Second." Dallas Museum of Art, pp. 90-95, 2017.

Dennis, Kelly. "Gendered Ghosts in the Globalized Machine: Coco Fusco and Prema Murthy." *n. paradoxa*, vol. 23, 2009, pp. 79–86.

Durón, Maximiliano. "College Art Association Details 2017 New York Conference, Including Black Lives Matter Panel, Talks with Coco Fusco, Katherine Bradford." *ARTnews*, December 8, 2016.

Earnest, Jarrett, and Lucas Zwirner ed. *Tell Me Something Good: Artist Interviews from The Brooklyn Rail*. New York: David Zwirner Books, 2017, pp. 145-152

Edshun, Kodwo. "The Bodies That Were Not Ours." *Nka: Journal of Contemporary African Art*, Fall/Winter 2002, pp. 112–113.

"English is Broken Here." *Kirkus Reviews*, March 15, 1995.

"English is Broken Here." *Publisher's Weekly*, April 3, 1995.

"English is Broken Here." *Booklist*, May 15, 1995.

"English is Broken Here." *Library Journal*, May 15, 1995.

"English Is Broken Here." *High Performance*, Spring/Summer 1995, pp. 90–91.

Ermacora, Beate, Lotte Dinse, Jürgen Tabor (eds). *Fremd & Eigen: Foreign & Familiar*. Innsbruck: Galerie im Taxisplais Innsbruck and Snoek, 2013.

Enwezor, Okwui. *All The World's Futures: 56 international art exhibition. la biennale di venezia*. Venice, Italy: Marsilio Editori, 2015.

Fernandez, Maria Elena. "Brown Like Who?: Coco Fusco Extracts Latino Identity from Colonial History." *LA Weekly*, June 16, 1995, p. 41.

Ferreira, Adriana. "Performer quer 'limpiar' consulado dos EUA." *Folha de S. Paolo*, Brazil, September 9, 2005.

Fischer-Lichte, Ericka. "Returning the Gaze: Between Cultural Performance and Performance Art." *The Show and the Gaze of Theater: A European Perspective*. Iowa City, University of Iowa Press, 1997.

Fisher, Jean. "Witness for the Prosecution: The Writings of Coco Fusco." *The Bodies That Were Not Ours*. London, Routledge, 2001.

Frater, Sally. "Critics' Picks." *Artforum*, December 26, 2012.

Fugate, Marty. "Greenfield Prize-winner Coco Fusco speaks her mind in new solo exhibit at The Ringling." *Herald-Tribune*, October 12, 2018.

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

Gravenor, Vanessa. "Coco Fusco Retells the first German Genocide in Berlin Performance." *Sleek Magazine*, April 20, 2017.

Green, Charles. "Sydney Biennale." *Artforum*, April 1993.

Green, Judith. "Crossing Art's Cultural Borders." *San Jose Mercury News*, October 17, 1990, p. 5F.

Gross, Daniel A. "Prominent Artists and Art Workers Demand *Artforum* Boycott to Avoid Lining the 'Pockets of an Abuser.'" *Hyperallergic*, February 8, 2018.

Helsingin Sanomat, Finland, November 13, 1998.

Hernandez, Eloy. "Coco Fusco, YYZ Artists Outlet." *New Art Examiner*, September 1997.

Hezekiah, Gabrielle. "Ethnic Talent for Export: Mexcarcane International." *Fuse Magazine*, vol. 18, no. 3, Spring 1995, pp. 37–38.

"Hilton Als, Mel Chin, Coco Fusco, and Martine Syms To Tackle "Post-Truth" at Culture Lab Detroit 2017." *Artspace*, July 12, 2017.

Hoehschmann, Michael. "The Corporate Future of the Couple from Guatinali." *Border/Lines*, Issue 34/35, 1995, p. 71.

James, Caryn. "Video as Art." *The New York Times*, October 8, 1993.

Jefferson, Margo. "On Writers and Writing; Photo Dynamics." *The New York Times*, February 15, 2004.

Jones, Catherine A. *The global work of art: world's fairs, biennials and the aesthetics of experience*. Chicago; London: The University of Chicago Press, 2016. pp. 63–34,79,221, plate 30.

Judah, Hettie. "Everyday Horrors: Art in the Age of Terror." *The New York Times*, October 25, 2017.

Kay, Olivia Lory. "Stuff: A Performance by Coco Fusco and Nao Bustamante." *The Physics Room*, August 1998.

Kelting, Lily. "Life In Berlin: Coco Fusco Re-Opens German Colonial Archives." *NPR Berlin*, March 15, 2017.

Klein, Jennie. "Waiting for Performance." *PAJ: A Journal of Performance and Art*, no. 66, September 2000, pp. 78–87.

Kline, Christina. "Identifying the Artist." *Atlanta Press*, vol. 6 no. 47, January 28-February 3, 2000.

Kornfield, Meryl. "Wearing a Gorilla Mask, Artist Talks Feminism on Campus." *The Independent Florida Alligator*, February 17, 2017.

Kramer, Klaus. "Propaganda visited by modern art." *Deutsche Welle*, May 31, 2017.

Lederer, Philip. "No Holds Barred with Coco Fusco at the Ringling." *SRQ Magazine*, October 12, 2018.

Leyva, Yanelys Nunez. "The Alternative Havana Biennial Concludes." *Havana Times*, May 18, 2018.

Lieberman, Rhonda. "Gender Bender." *Artforum.com Diary*, January 30, 2007.

Liese, Jennifer. "Social medium: artists writing, 2000-2015." *Paper Monument*, pp. 190-194, 2016.

Lucie-Smith, Edward. "Art Since 9/11 Capturing The Age Of Terror." *Artlyst*, October 30, 2017.

Marins de Oliveira, Mirtes. "Coco Fusco e a Alegoria de Kafka." *Revista Select*, April/May 2014.

Markus, David. "Coco Fusco." *Art in America*, May 17, 2016.

Marrero, Teresa. "Scripting Sexual Tourism: Fusco and Bustamante's STUFF, Prostitution and Cuba's Special Period." *Theater Journal*, vol. 55, no. 2, May 2003, pp. 235–249.

McKenna, Kristine, "An Artist in Uncaged." *Los Angeles Times*, September 14, 1993.

Mendieta, Eduardo. "The Coloniality of Embodiment: Coco Fusco's postcolonial genealogies and semiotic agonistics." *Unmaking Race, (Re)making Soul: The Transformative Aesthetics of Postcolonial Women Artists*. Angela Cotton and Christa Davis Acampora, eds., Albany, SUNY Press, 2007.

Meyer, Richard. "Richard Meyer on Race and Plutocracy." *Bookforum*, December/January 2006.

Miranda, Carolina A. "What the sexual harassment allegations at Artforum reveal about who holds power in art (hint: not women)." *Los Angeles Times*, November 1, 2017.

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

Morriña, Felix and Enrique Monge. “Coco Fusco: El performance, entre la ingenuidad y el arte.” *Milenio Diario*, Mexico, May 25, 2000.

Muñoz, José Esteban. “A Room of One’s Own Women and Power in the New America.” *The Drama Review*, Vol. 52, Number 1 (T 197), Spring 2008, pp. 136–139.

Murray, Derek Conrad. “Coco Fusco and Steve McQueen, Obscene Jouissance: Aesthetics and the Visual Poetics of Labour Exploitation.” *Parachute*, no. 122, April–June 2006, pp. 33–51.

_____. “Coco Fusco at The Project.” *Art in America*, November 2004.

Neil, Jonathan T.D. “Coco Fusco: Buried Pig with Moros.” *Artreview*, June 2008.

Nuño, Ana, “Coco Fusco derrumba fronteras. Parecer o pertenecer, he allí el dilema.” *Papel Literario*, Spain, October 31, 1999.

_____. “How Not to Sing an Anthem: Coco Fusco’s Els Segadors.” *Unpacking Europe: Towards a Critical Reading*. Salah Hassan and Iftikhar Dadi, eds. Rotterdam: Museum Boijmans Van Beuningen and NAI Publishers, 2001.

“Ren Hang, Whose Photos Stirred Passion and Controversy, Dead at 29— and the 9 Other Biggest New Stories This Week.” *Artsy*, February 24, 2017.

Pabst, Naomi. “Visual Politics.” *The Bay Guardian*, September 1995.

Paitz, Kendra, ed. *Strange Oscillations and Vibrations of Sympathy*. Exh. cat. Normal: University Galleries of Illinois State University, 2017, pp. 15, 68–69.

Pincus, Robert. “Racial Profiling: ‘Skin Deep’ Shows How Photography has Reflected and Affected how America Views Itself.” *The San Diego Union-Tribune*, October 16, 2005, p. F1.

Pollack, Barbara. “What Lies Beneath.” *Time Out*, Issue 431, January 1–6, 2004.

Prieto-Stambaugh, Antonio. “La puesta en escena del otro: Teatro, turismo y antropofagia en la obra de Coco Fusco y Nao Bustamante.” in Alfonso de Toro, ed., *Estrategias postmodernas y postcoloniales en el teatro latinoamericano actual. Híbridez-Medialidad-Cuerpo*. Frankfurt am Main, Germany: Editorial K.D. Vervuert Verlag, 2004.

Princenthal, Nancy. “Coco Fusco at The Project.” *Art in America*, June/July 2008.

“Protesters Urge New York MoMA to Remove Trump Advisor from Its Board.” *Artforum*, February 23, 2017.

Quiles, Daniel R. “Tamices del cambio: Sobreidentificación en America Latina, 1966—1989.” In *NSK From Kapital to Capital: Neue Slovenische Kunst—An Event of the Final Decade of Yugoslavia*, Edited by Zdenka Badovinac, Eda Čufer, and Anthony Gardner. Ljubljana, Slovenia: Moderna galerija, 2015, p. 142.

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

Rivera-Servera, Ramon. “Corpus Delecti: Performance Art of the Americas.” *Theatre Journal*, vol. 53, no. 1, 2001, pp. 172–173.

Robles-Moreno, Leticia. “‘Please, Don’t Discover Me!’ On The Year of the White Bear.” *Sightlines*. July 19, 2018.

Rodney, Seph. “A Book on Art Protests Falts in the First Act But Deepens the Conversation.” *Hyperallergic*, June 26, 2018.

Rugoff, Ralph. “Inauthentic Café: Dissecting the ‘white bear.’” *LA Weekly*, October 8–14, 1993, p.47.

Salgado, Gabriela. “Latino Performance Delivered to your Room: Whose watching Whom?” *Mute Beta: Culture and Politics After the Net*, December 9, 2001.

Saltz, Jerry. “The New Museum’s ‘Trigger’ Is radical in Content, Retrograde in Form: What Should We Make of That?” *Vulture*, October 23, 2017

Selman, Tekla. “Born Identity.” *One World Magazine*, June/July 2003.

Sethi Meera. "Corpus Delecti: Performance Art of the Americas." *Fuse Magazine*, vol. 23, no. 3, February 2001.

Slawson, Nicola. "More than 150 write letter denouncing sexual harassment in the art world." *The Guardian*, October 29, 2017.

Smith, Roberta. "Context and Conceptualism." *The New York Times*, February 22, 2002.

"Summer Reading." *Chicago Artist's News*, July/August 1995.

Sutton, Benjamin. "Cuban Police Detain Artist Planning Alternative Havana Biennial." *Hyperallergic*, November 7, 2017.

Tancons, Claire. "Farewell, *Farewell*: Carnival, Performance, and Exhibition in the Circum-Atlantic Economy of the Flesh." In *En Mas: Carnival and Performance Art of the Caribbean*, edited by Claire Tancons and Krista Thompson, 16–17. New York: Independent Curators International, 2015.

Talvi, Silja J.A. "Only Skin Deep: How American Photography Creates and Reinforces Concepts of Race and National Identity." *In These Times*, June 25, 2004.

Thomas, Skye Arundhati. "Nylon Spiderwebs, Big Brother Screens, Robots, and a Chimpanzee at Frieze Projects 2016." *Artnet News*, October 7, 2016.

Thompson, Christian Bumbarra. "The Bodies That Were Not Ours." Book review. *Fine Art Forum online journal*, vol. 16, no. 9, September 2002.

Timeto, Federica. "A Situated Feminist Reading of Turista Fronterizo." *Cultura della differenza. Femminismo, visualita e studi poscoloniali*. Turin: Utet Universita, 2008.

Tisi, Rodrigo. "Hybrids of Contemplation, Interaction and Performance: A Display of Abuse and Power on the Internet." *Art Nexus*, vol. 2, no. 44, 2002.

Todd, Rebecca and Hilary Thompson. "Coco Fusco, YYZ, Toronto, April 2–26." *Parachute*, no. 88, October–December 1997.

Torres, Maria de los Angeles. "Hyphen Nation." *The Nation*, June 19, 1995.

Tsang, Wu. "Artists and Identity." *Artforum*, June 1, 2016.

Udy, Dan. "Coco Fusco." *Art Review*, March 2016.

Usborne, David. "America in Black and White: A Powerful Exhibition of Images at New York's International Center for Photography Asks What it means to be Black in America." *The Independent*, February 7, 2004.

Valdez, Sarah. "Coco Fusco at MC." *Art in America*, November 2006.

Vartinian, Hrag. "Protesters Demand MoMA Drop Trump Advisor from Its Board." *Hyperallergic*, February 22, 2017.

_____. "Over 1800 Artists and Art Worker Sign Letter Against Sexual Harassment." *Hyperallergic*, October 30, 2017.

Vercoe, Caroline. "Agency and Ambivalence: A Reading of Works by Coco Fusco." *The Bodies that Were Not Ours and Other Writings*. London: Routledge and InIVA, 2001.

Vogel, Wendy. "Post-Truth Detroit." *Frieze*, November 8, 2017.

Walsh, Maria. "Coco Fusco, The Bodies That Were Not Ours and Other Writings." *Art Monthly*, February 2002, p. 53.

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

Weatherston, Rosemary. "Stuff by Nao Bustamante and Coco Fusco." *Theatre Journal*, vol 49, no. 4, December 1997.

Weems, Carrie Mae. "Review." *NKA: Journal of Contemporary African Art*, Spring 1996.

Wilson, Lia. "Coco Fusco: Observations of Predation in Humans at the Studio Museum in Harlem." *Daily Serving*, January 7, 2014.

Wolf, Sarah. "English is Broken Here." *World Art*, January 1996, p. 89.

Wolford, Lisa, "Corpus Delecti: Performance Art of the Americas." *Modern Drama*, vol. 43, no. 4, Winter 2000, pp. 643–646.