



Coco Fusco

*1960 in New York, USA
Lives and works in New York



Through three decades of intellectual and artistic research, Coco Fusco's work has engaged with and interrogated the complexities of race, colonialism, exile, gender, identity, and the shaping of possible new societies. A profoundly interdisciplinary artist and writer, Fusco's significant contributions span performance, video, exhibition practice, archival research, and formal writings. Her practice frequently reflects on conceptual and embodied existences within socio-political frameworks, plumbing the depths of latent aspects of representation and their effects on cultural memory.

Coco Fusco lives and works in New York. She is a recipient of a 2021 American Academy of Arts and Letters Art Award, a 2021 Latinx Artist Fellowship, a 2021 Anonymous Was a Woman award, a 2013 Guggenheim Fellowship, a 2013

Absolut Art Writing Award, and a 2003 Herp Albert Award, among others.

Fusco was the feature of the retrospective *Tomorrow, I Will Become an Island* (2023) at the KW Institute of Contemporary Art in Berlin, which will travel to the MACBA, Barcelona in 2025. The artist's performances and videos have been presented at the 56th Venice Biennale, three Whitney Biennials (2022, 2008, and 1993), and several other international exhibitions. Her works are in the permanent collections of the Museum of Modern Art, The Walker Art Center, The Art Institute of Chicago, The Whitney Museum, the Centre Pompidou, and the Museum of Contemporary Art of Barcelona.

Coco Fusco (New York, 1960) lives and works in New York.



Selected
EXHIBITIONS

2023

Mendes Wood DM São Paulo

With Others in Mind

The exhibition aims to highlight Coco Fusco's rigorous exploration into the erasure and metamorphosis of cultural identities, particularly in societies shaped by the aftereffects of colonialism. By different mediums such as videos, photos, and performance, Fusco crafts a multifaceted narrative language. This language acts as a tool, enabling the artist to dissect and critically engage with the socio-political dynamics inherent in post-colonial societies. At the intersection of visual art, performance, and cultural politics, Fusco examines race, identity, and the new shape of societies.



Coco Fusco
With Others in Mind













2023

KW Institute for Contemporary Art, Berlin

Tomorrow, I Will Become an Island

With her multidisciplinary practice, Fusco explores the ways that intercultural dynamics affect the construction of the self and ideas about cultural otherness. Her work is informed by multicultural and postcolonial discourses as well as feminist and psychoanalytic theories. Her investigation of intercultural dynamics has led her to develop art projects about ethnographic displays, animal psychology, sex tourism in the Caribbean, labor conditions in free trade zones, suppressed colonial records of Indigenous struggles, and the

military interrogation techniques used in the war on terror. Her more recent work focuses on the relationship between poetry and revolutionary politics in Cuba.

The exhibition is loosely structured along these various interconnected themes. As such, *Tomorrow, I Will Become an Island* shows the breadth of Fusco's artistic practice that is highly relevant considering current political and cultural debates in Germany and beyond.





In unma. feibarer Nähe
der Molo re nicht mit dem
G. auch spritzen.

1989-1999



al grupo opositor

**criterio
alternativo**

María Elena Cruz Varela
Edificio D-56, Apto. 20
Zona 8 Alamar
Tele: 65-04-52

[Signature]

¡SÚMATE!
al grupo opositor liberal

**criterio
alternativo**

María Elena Cruz Varela
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[Signature]

¡SÚMATE!
al grupo opositor

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alt**

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Selected
WORKS



Coco Fusco, *The Undiscovered Amerindians Tour*, 1992-1994/2019, archival pigment print in 10 parts, 22.8 x 35.5 cm (each image), 33 x 48 cm (each paper), edition of 20 plus 2 artist's proofs, MW.CFU.003



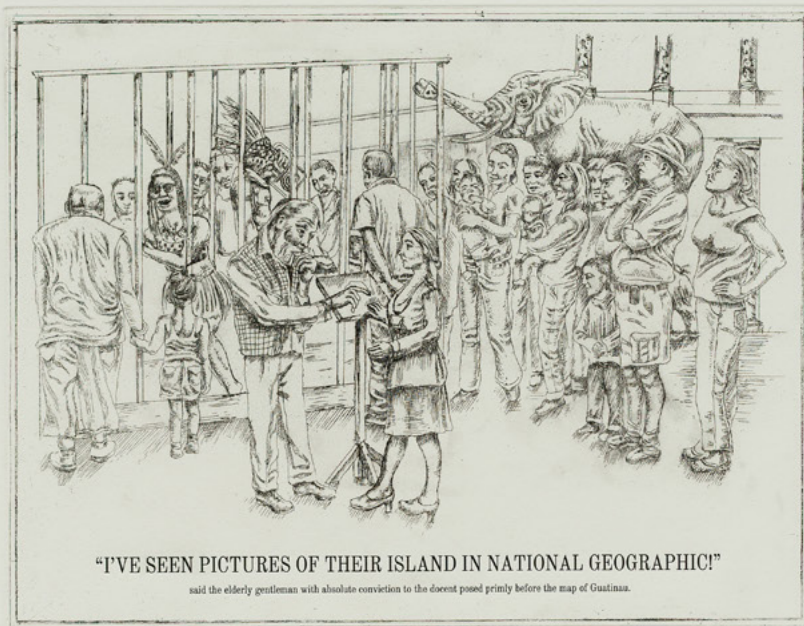
#3/20

The Undiscovered Amerindians Tour
1992-1994/2019

Conf



Coco Fusco, *The Undiscovered Amerindians*, 2012, letterpress and intaglio on paper, 29 x 37.5 cm (each image), 46.5 x 53.8 cm (each paper), edition of 8, MW.CFU.004



"I'VE SEEN PICTURES OF THEIR ISLAND IN NATIONAL GEOGRAPHIC!"

said the elderly gentleman with absolute conviction to the doctress posed primly before the map of Guatemala.

Coat 2012 4/15



Coco Fusco

a/k/a Mrs. George Gilbert,
2004

video p&b
31' 52"

MW.CFU.006

[Watch here](#)

Senha: MWDM2023





Coco Fusco &
Paula Heredia

*The Couple in the
Cage: Guatinai
Odyssey, 1993*

single channel video

30'

MW.CFU.007

[Watch here](#)

Senha: MWDM2023



Coco Fusco, *Sightings #1*, 2004, digital photographs mounted on aluminum, 210.4 × 158 cm, MW.CFU.017





Coco Fusco, *Sightings #2*, 2004, digital photographs mounted on aluminum, 210.4 × 158 cm, MW.CFU.016



Coco Fusco, *Sightings #3*, 2004, digital photographs mounted on aluminum, 210.4 × 158 cm, MW.CFU.015





Coco Fusco, *A Room of One's Own: Women and Power in the New America*, 2006 - 2008, photo printing on cotton paper (diptych), 70 x 90 cm (each), MW.CFU.012



Coco Fusco &
Videobrasil

Bare Life Study #1,
2005

video performance
14'22"

MW.CFU.014

[Watch here](#)

Senha: MWDM2023



Coco Fusco

Operation Atropos,
2006

color stereo 4:3 video

59'

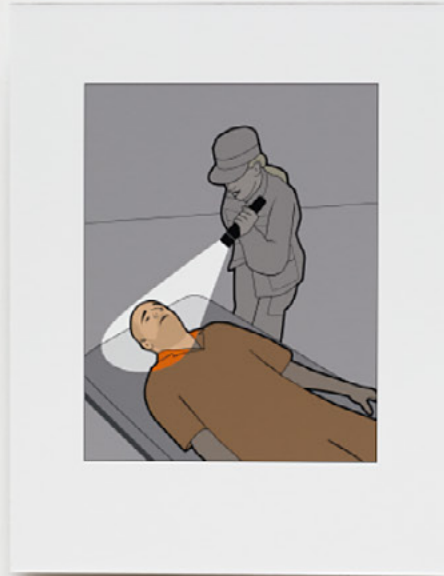
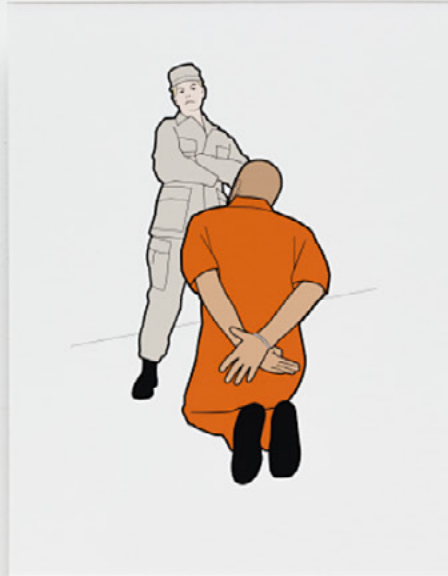
MW.CFU.013

[Watch here](#)

Senha: MWDM2023



Coco Fusco, *The Feminine Touch*, 2012, c-prints on full aluminum mount, 39.79 x 30.76 cm (each), MW.CFU.018





Coco Fusco, *Paquita y Chata se arrebatan*, 1996, photo printing on cotton paper (polyptych), 40 x 27 cm (3 photos) and 24 x 35.5 cm (4 photos), MW.CFU.011





Coco Fusco

The Eternal Night,
2022

single channel 4K
video, color

70'

MW.CFU.010

[Watch here](#)

Senha: MWDM2023



This island is a mousetrap.



Coco Fusco

STUFF!, 1996 - 1999

performance

MW.CFU.025



Coco Fusco

*Não Me Prenda, Eu
Sou um Consumidor
(Don't Arrest Me, I am
a Consumer), 2014*

performance

MW.CFU.022



A GENTE ACREDITA...
COMIDAS SAUDÁVEIS
NÃO PRECISAM SER CHATAS.
FUNTO BEBE NÃO
POR GRAÇA.
E VAI
BRINDO
INHO.
QUE ENCHER A VIDA É
SABORES
É UMA BOA PARTE
DA FELICIDADE.
TOS
DOIS
CA
(AR
CE)

NÃO
ME
PRENDA

NÃO
ME
PRENDA

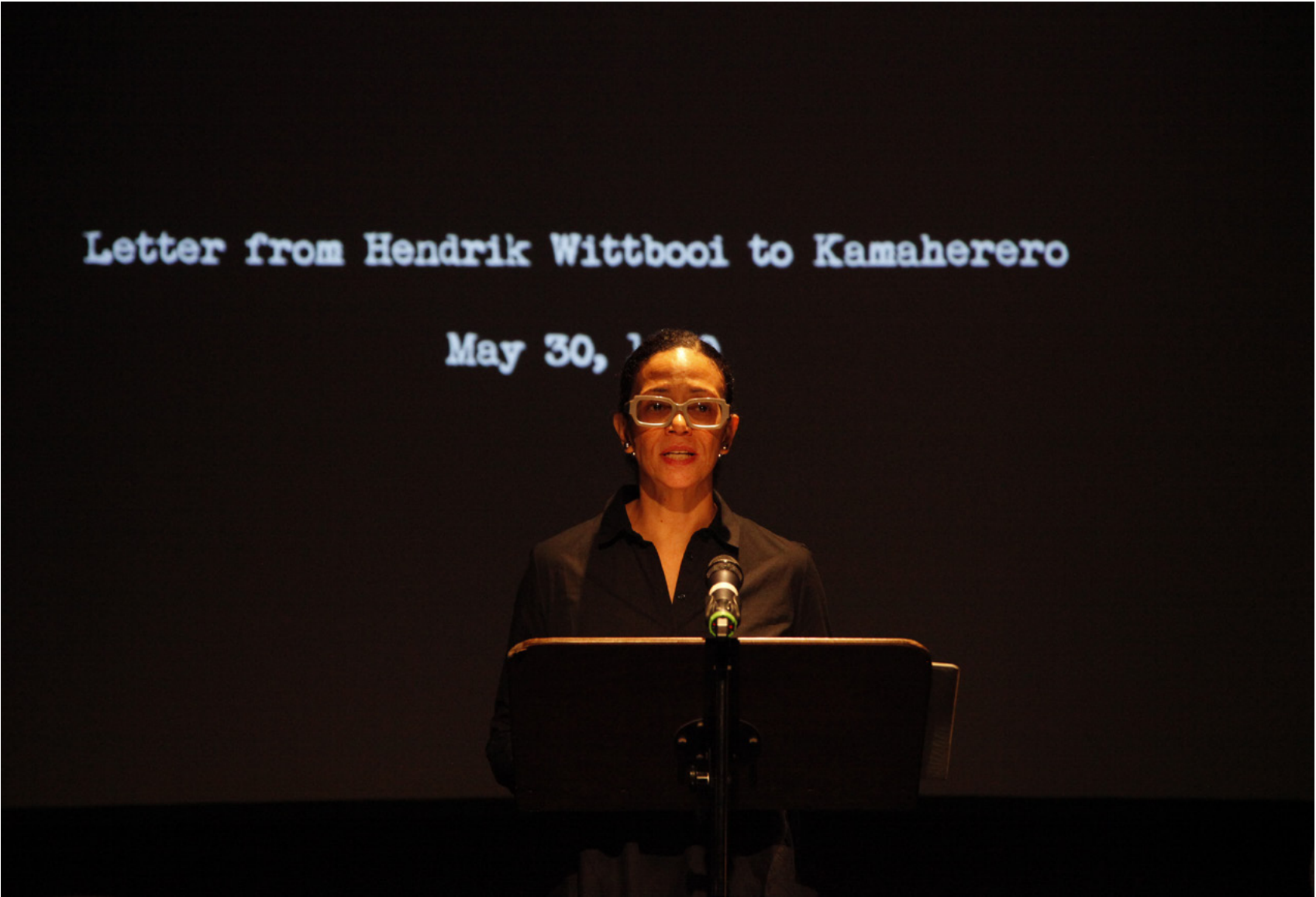
NÃO
ME
PRENDA

NÃO
ME
PRENDA

NÃO
ME
PRENDA

NÃO
ME
PRENDA

faz
aí o
seu

A woman with glasses and a dark shirt is speaking at a podium with a microphone. Behind her is a large screen displaying text in a monospaced font.

Letter from Hendrik Wittbooi to Kamaherero

May 30, 2018

Coco Fusco

*Words May Not Be
Found*, 2017 - 2018

performance

MW.CFU.020



Coco Fusco

*Your Eyes Will Be an
Empty Word*, 2021

video

12'

MW.CFU.002



Coco Fusco

Morir soñando, 2011

digital color prints

64.1 x 100.3 cm

MW.CFU.019





Although I have labored in the shadow of the flawed multiculturalist discourses that shaped American cultural debates for more than three decades, I have never made my artistic practice into a search for my roots or an exploration of selfhood as distinct from the world. The labels that many insist upon to define themselves interest me much less than the systems of power and knowledge that delimit identity and the relational networks we activate to communicate, resist, and make new meaning.

– Coco Fusco

Education

2007

PhD, Art and Visual Culture, Middlesex University

1985

MA, Modern Thought and Literature, Stanford University

1982

BA, Semiotics and Literature and Society (double major), Brown University

Solo Exhibitions

2024

Your Eyes Will Be an Empty Word, Grand Central Art Center, Santa Ana, California

2023

Tomorrow I Will Become an Island, KW Institute for Contemporary Art, Berlin, Germany

With Others in Mind, Mendes Wood DM, São Paulo, Brazil

Your Eyes Will Be an Empty Word, Johnson Museum of Art, Cornell University, New York

2019

Swimming on Dry Land/Nadar en seco, Flaten Art Museum, St. Olaf College, Minnesota

2018

Twilight, John and Mable Ringling Museum of Art, Sarasota, Florida

2016

Coco Fusco, Alexander Gray Associates, New York, New York

2015

And the Sea will Talk to You, Cecilia Brunson Projects, London, England

2012

Coco Fusco, Alexander Gray Associates, New York, New York

2008

Buried Pig with Moros, The Project Gallery, New York, New York

2006

Operation Atropos, MC Projects, Los Angeles, California

2005

Bare Life Study #1, Associação Videobrasil 2005, Festival of Electronic Art and Performance, Sao Paulo, Brazil

2004

Coco Fusco: a/k/a Mrs. George Gilbert, The Project Gallery, New York, NY

Group Exhibitions

2024

(Un)Settled, Columbia Museum of Art, South Carolina, USA

untr tranquil now, Hamburger Kunsthalle, Hamburg, Germany

Artists Against the Bomb, LagoAlgo, Mexico City

2023

Sharjah Biennial 15: Thinking Historically in the Present, Sharjah, United Arab Emirates

2022

Biennial Exhibition, Whitney Museum of American Art, New York, New York

María Teresa Hincapié. Si esto fuera un principio de infinito, Museo de Arte Moderno de Medellín, Medellín and MACBA, Barcelona

2021

Une exposition mise en scene, La Ferme du Boisson, France

2020

Globale Resistance, Centre Pompidou, Paris, France

Construção, Mendes Wood DM, São Paulo, Brazil

From My Window/From Your Window, online exhibition organized by e-flux and Oberhausen Short Film Festival, Germany

2019

A Confrontation of Ideals, The 2nd Anren Biennale, Anren Szechuan, China

Tin Man of the Twenty-first Century presented at Art Basel, Unlimited, Basel, Switzerland.

Building a Feminist Archive. Cuban Women Photographers in the U.S., Bailey Contemporary Arts, Pompano Beach, Florida

Culture and the People: El Museo del Barrio, 1969–2019, El Museo del Barrio, New York

2018

Walls Turned Sideways: Artists Confronting the Justice System, Contemporary Arts Museum, Houston, Texas

Aplicación Murillo: Materialismo, charitas y populismo, Centro de Iniciativas Culturales de la Universidad de Sevilla, Seville, Spain

Marx@200, SPACE, Pittsburgh, Pennsylvania

2017

Truth: 24 frames per second, Dallas Museum of Art, Dallas, Texas

Age of Terror: Art since 9/11, Imperial War Museum, London, England

Orlando Museum of Art Florida Prize in Contemporary Art, Orlando Museum of Art, Orlando, Florida

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, Illinois

Implied Interaction: The Role of Participant, Artist, and Viewer, Miami Dade College, Miami, Florida

The Natural Order of Things, Museo Jumex, Mexico City, Mexico

An Island Apart: Cuban Artists in Exile, Otterbein University, Westerville, Ohio

2015

Agitprop!, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York, New York

Telling Time, 10th Bamako Encounters, African Biennale of Photography, Bamako, Mali

Now? NOW!, Biennial of the Americas, Museum of Contemporary Art, Denver, Colorado

A Prologue to the Past and Present State of Things, Delfina Foundation, London, England

Public Works, Mills College Art Museum, Oakland, California; Newcomb Art Museum, Tulane University, New Orleans, Louisiana

56th Venice Biennial, All the World's Futures, Venice, Italy

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

Ape Culture, Haus der Kulturen der Welt, Berlin, Germany

2014

New Territories: Laboratories for Design, Craft and Art in Latin America, Museum of Arts and Design, New York, New York; Albuquerque Museum of Art, New Mexico

Une Histoire, Art, Architecture et Design, Des Années 80 à Aujourd'hui, Centre Pompidou, Paris, France

Unerasable Memories, Serviço Social do Comércio Pompeia, São Paulo, Brazil

CINTAS Fellowship Finalist Exhibition, Miami Dade College Museum of Art and Design, Miami, Florida

Crítica de la razón migrante, La Casa Encendida, Madrid, Spain

Multitude, Serviço Social do Comércio Pompeia, São Paulo, Brazil

2013

Foreign & Familiar, Galerie im Taxispalais, Innsbruck, Austria

Pulp, Beta Pictoris, Birmingham, Alabama

A Sense of Place, Wellin Museum of Art, Hamilton College, Clinton, New York

NYC 1993: Experimental Jet Set, Trash and No Star, The New Museum, New York

2012

Radical Presence: Black Performance in Contemporary Art, Contemporary Arts Museum Houston, Houston, Texas; The Studio Museum in Harlem, New York, and the Grey Art Gallery at New York University; Walker Art Center, Minneapolis, Minnesota; Yerba Buena Center for the Arts, San Francisco, California

Caribbean Crossroads of the World, organized by El Museo del Barrio, Queens Museum of Art, Queens, New York

Indomitable Women, Museo Nacional Centro de Arte Reina Sofia and Cineteca Matadero, Madrid, Spain

Solidarity: A Memory of Art and Social Change, A+D Gallery, Columbia College, Chicago, Illinois

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, 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, BRIC Rotunda Gallery, New York, New York

Incheon Women Artist's Biennale, Incheon, South Korea

2008

KISS: Kinship International Strategy on Surveillance and Suppression, Castlefield Gallery, Manchester, England

Whitney Biennial 2008, Whitney Museum of American Art, New York, NY

Arte ≠ Vida: Actions by Artists of the Americas, 1960–2000, El Museo del Barrio, New York, NY; Museo de Arte Contemporáneo Carillo Gil, Mexico City, Mexico; Museo Amparo, Puebla, Mexico

Performing Identities, curated by Jessica Hunter Larsen, Colorado College Coburn Gallery, Colorado Springs, Colorado

2007

Killing Time, Exit Art, New York, New York

2006

Frontera 450+, Station Museum of Contemporary Art, Houston, Texas

2005

Performa 05, New York, New York

DEFENSE: The Body and Nobody in Self-Protection, Sweeney Art Gallery, Riverside, California

Turista Fronterizo (Net.Art), in collaboration with Ricardo Dominguez, InSite 05

2004

Transmediale 2003, Berlin, Germany 2004 Shanghai Biennial, Shanghai, China

Intersections/Intersecciones: An Exhibition of Cuban Artists, Holcombe T. Green Jr. Gallery, Yale University, New Haven, Connecticut

Nothing if Not Satirical, The Nunnery, London, England

2023

Transmediale Festival, Berlin, Germany

STRANGERS: The First International Center of Photography Triennial of Photography and Video, New York, New York

Web as Performance Space, Institute of Contemporary Art, London, England

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, Centro Atlántico de Arte Moderno, Las Palmas, Canary Islands, Spain

Day Labor, MoMA PS1, Long Island City, New York

Eco, Xi'ang, Meditations on the African, Andean and Asian Diasporas, Project Rowhouse, Houston, Texas

Context and Conceptualism, Artists Space, New York, New York

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, California

Breaking Barriers: Selections from the Museum of Art, For Lauderdale, Contemporary Cuban Collection, Snite Museum of Art, Notre Dame, Indiana

1997

Heaven: Public View, Private View, P.S 1 Contemporary Art Center, New York

Breaking Barriers: Selections from the Museum of Art, For Lauderdale, Contemporary Cuban Collection, Museum of Art, Fort Lauderdale, Florida

1996

Departure Lounge, Clocktower Gallery, New York, New York

1993

1993 Biennial Exhibition, Whitney Museum of American Art, New York, New York

The Year of the White Bear, in collaboration with Guillermo Gómez-Peña, Mexican Fine Arts Center Museum, Chicago, Illinois; Otis Gallery, Otis College of Art and Design, Los Angeles, California.

1992

9th Sydney Biennale, Sydney, Australia

1990

Norte:Sur, with Guillermo Gómez-Peña and René Yáñez, Festival 2000, San Francisco, California

Public Collections

MoMA – The Museum of Modern Art

Whitney Museum of American Art

Art Institute of Chicago

Walker Art Center

Perez Art Museum Miami

El Museo del Barrio

Smithsonian American Art Museum

Williams College Museum of Art


Smith College Museum of Art

Imperial War Museum

Centre Pompidou

MACBA

Hamburger Kunsthalle

An aerial photograph of a person sitting in a small white rowing boat on a vast expanse of dark blue water. The person is wearing a dark swimsuit and is positioned in the upper right quadrant of the frame. The water has a textured, wavy surface. The text 'Mendes Wood DM' is overlaid on the lower left portion of the image.

Mendes
Wood
DM

São Paulo
Brussels
Paris
New York

www.mendeswooddm.com
[@mendeswooddm](https://www.instagram.com/mendeswooddm)