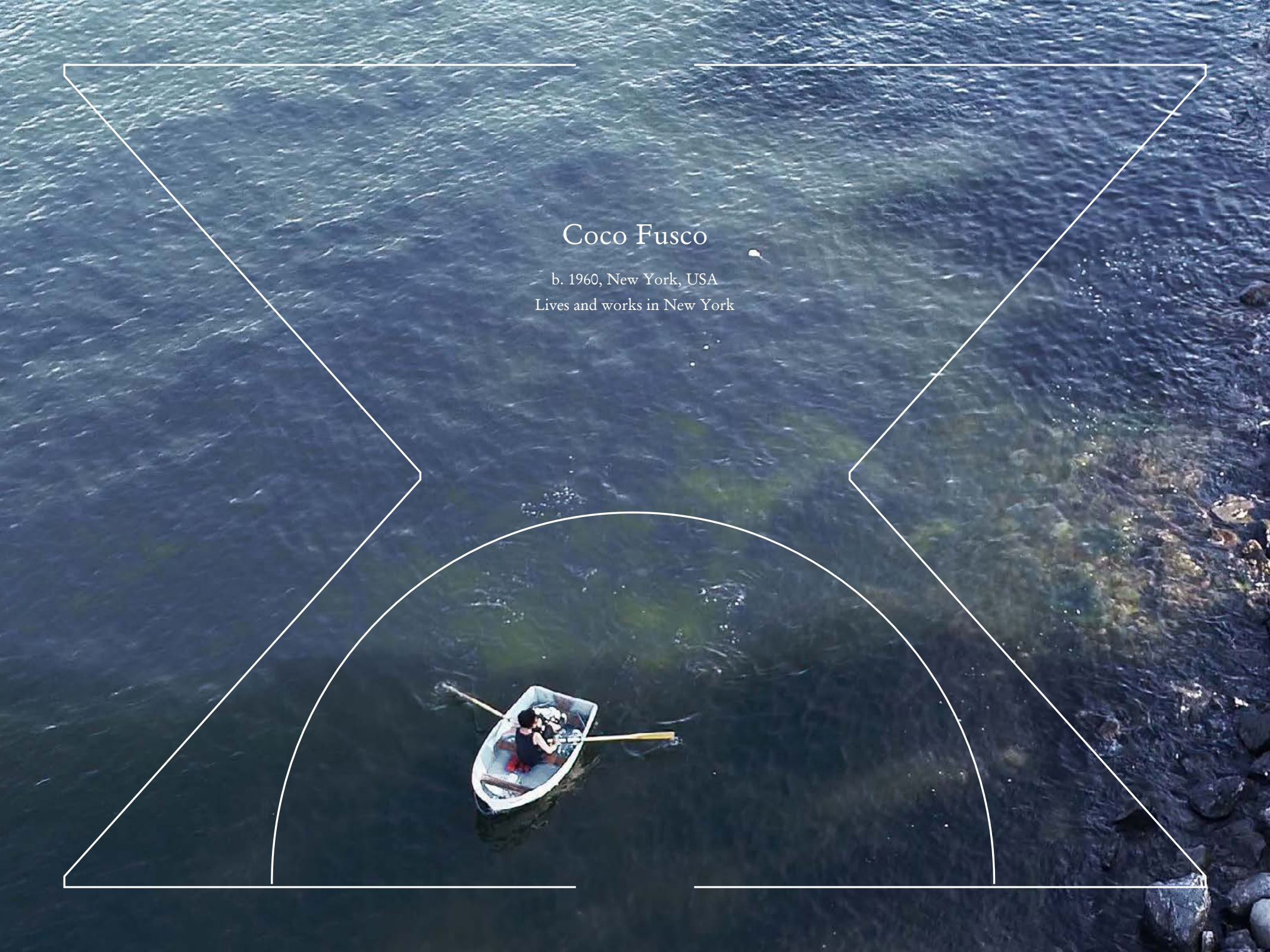


An aerial photograph of a person in a small, light-colored boat on a body of dark, rippling water. The person is wearing a dark top and is using a long, light-colored oar. The water is dark blue with some greenish patches. A white geometric line, resembling a stylized 'X' or a large 'H' with angled sides, is superimposed on the image. A semi-circular white line is also present, centered on the boat. The overall composition is artistic and minimalist.

Coco Fusco

b. 1960, New York, USA
Lives and works in New York



Across 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 new societies. A remarkably interdisciplinary artist and writer, Fusco has significantly contributed to the disciplines of performance, video, exhibition practice, archival research, and writing. Her practice frequently reflects on conceptual and embodied existence within socio-political frameworks, plumbing the depths of representation and their effects on cultural memory.

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

Her most recent exhibitions include *Only in Darkness Can You See the Stars*, **MOCA**, Arizona (2026); *Tomorrow I Will Become an Island*, **El Museo del Barrio**, New York (2025); *I Have Learnt to Swim on Dry Land*, **MACBA**, Barcelona (2025); *Your Eyes Will Be an Empty Word*, **Grand Central Art**

Center, Santa Ana (2024); *Tomorrow I Will Become an Island*, **KW Institute for Contemporary Art**, Berlin (2023); *With Others in Mind*, **Mendes Wood DM**, São Paulo (2023); *Your Eyes Will Be an Empty Word*, **Johnson Museum of Art**, Ithaca (2023); *Swimming on Dry Land/Nadar en seco*, **Flaten Art Museum**, Northfield (2019). Recent group exhibitions include *Histórias Latino-Americanas*, **MASP** (2026); *Breaking the Mold*, **Brooklyn Museum**, New York (2025); *Collection 1980s – Present*, **MoMA**, New York (2024); *Project a Black Planet: The Art and Culture of Panafrika*, **Art Institute of Chicago**, Chicago (2024); *(Un)Settled*, **Columbia Museum of Art**, Columbia (2024); *untranquil now*, **Hamburger Kunsthalle**, Hamburg (2024); *Biennial Exhibition*, **Whitney Museum of American Art**, New York (2022); *Globale Resistance*, **Centre Pompidou**, Paris (2020); *Truth: 24 frames per second*, **Dallas Museum of Art**, Dallas (2017); *The Natural Order of Things*, **Museo Jumex**, Mexico City (2016); *All the World's Futures*, **56th Venice Biennial**, Venice (2015).



SELECTED
EXHIBITIONS



2025

El Museo del Barrio, New York

Tomorrow, I Will Become an Island

The exhibition will include more than three decades of Fusco's artistic production, positioning her as one of the foremost artists shaping the contemporary art field. Spanning her now-canonical performance "*Two Undiscovered Amerindians Discover the West*" (presented with Guillermo Gomez-Peña) to her on-going investigation of post-revolutionary Cuban history and her most recent photographic explorations around U.S. politics, the show will offer an expansive view of her multidisciplinary career.





2025
El Museo del Barrio, New York
Tomorrow, I Will Become an Island





2025
El Museo del Barrio, New York
Tomorrow, I Will Become an Island

2025

MACBA, Barcelona

I Learned to Swim on Dry Land

Entitled, *I Learned to Swim on Dry Land* – the first sentence of the poetic microfiction “*Swimming*” (1957) by the Cuban writer Virgilio Piñera – the exhibition’s focal points are the word, the symbolic use of silence and the inversion of language with its historical and contemporary confrontation between artistic expression and figures of authority. A critical place here is occupied by Cuban poetry and literature.

Cuba is central to the project, as is the United States and its immigration policies, the rise of the right wing and its insistence on a structural monoculture. Extensive documentation, curatorial projects, ephemera and objects from the artist’s performances bear witness to her artistic research.









The Plaza of the Revolution is one of those sites you want to leave quickly.

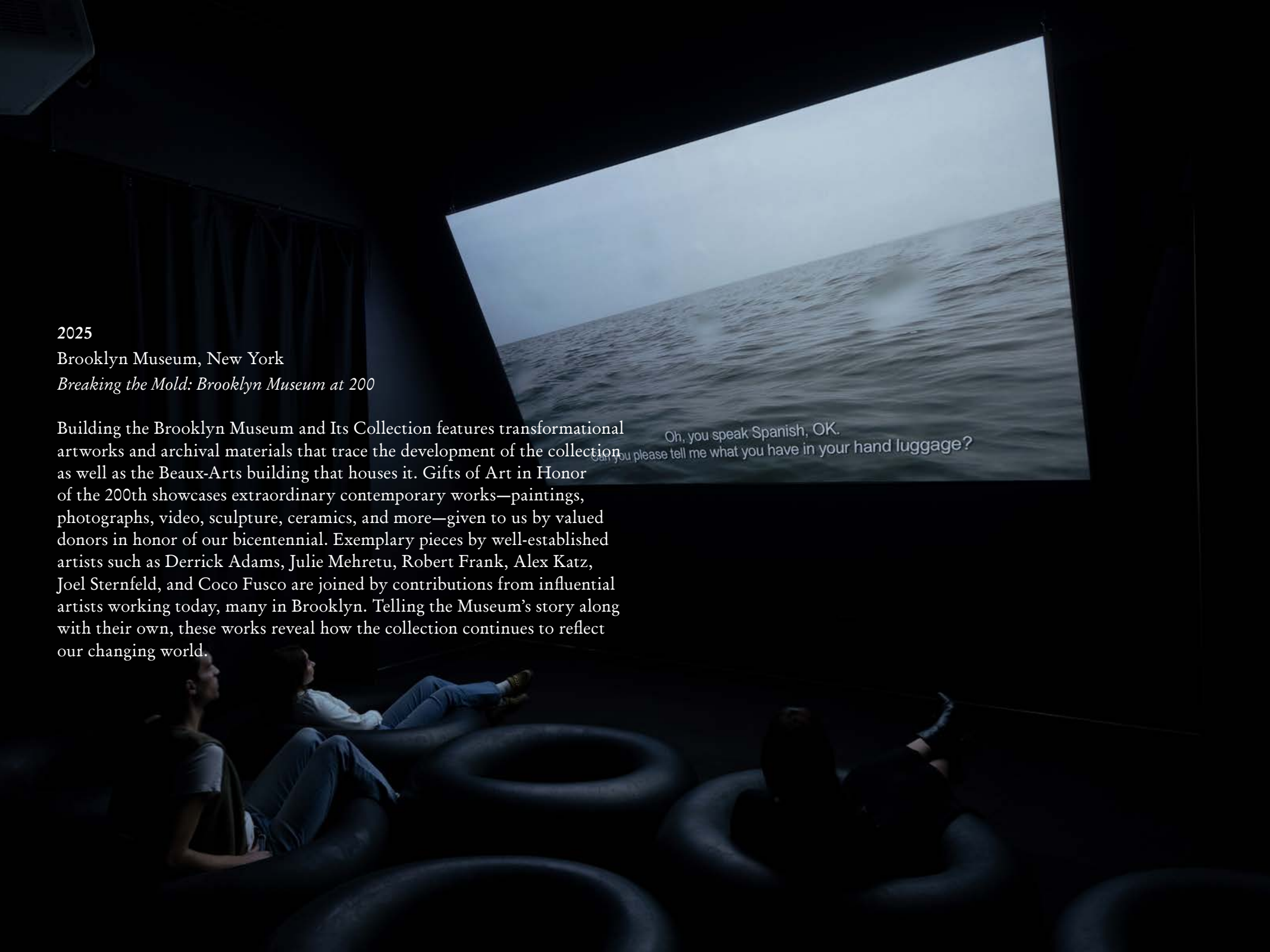


2025

Brooklyn Museum, New York

Breaking the Mold: Brooklyn Museum at 200

Building the Brooklyn Museum and Its Collection features transformational artworks and archival materials that trace the development of the collection as well as the Beaux-Arts building that houses it. Gifts of Art in Honor of the 200th showcases extraordinary contemporary works—paintings, photographs, video, sculpture, ceramics, and more—given to us by valued donors in honor of our bicentennial. Exemplary pieces by well-established artists such as Derrick Adams, Julie Mehretu, Robert Frank, Alex Katz, Joel Sternfeld, and Coco Fusco are joined by contributions from influential artists working today, many in Brooklyn. Telling the Museum's story along with their own, these works reveal how the collection continues to reflect our changing world.



Oh, you speak Spanish, OK.
Can you please tell me what you have in your hand luggage?





LinkNYC

Everyone who
lives here is a
New Yorker.

2024

Union Square, New York

Everyone Who Lives Here is a New Yorker

Broadly known for her interdisciplinary art practice that over the last several decades has been concerned with the themes of colonialism, power, race, gender, and history, Fusco's work addresses the ways that immigration to New York – which has been constant since the city's founding – is recast as a crisis that threatens city life to serve conservative political purposes. (...)By interspersing historic images with contemporary photographs Fusco's work draws attention to the continuities between past and present immigration to call into question the negative characterization of migrants as a destabilizing force.

LinkNYC



last year,

2024
Union Square, New York
Everyone Who Lives Here is a New Yorker



Last century,

2024
Union Square, New York
Everyone Who Lives Here is a New Yorker

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.

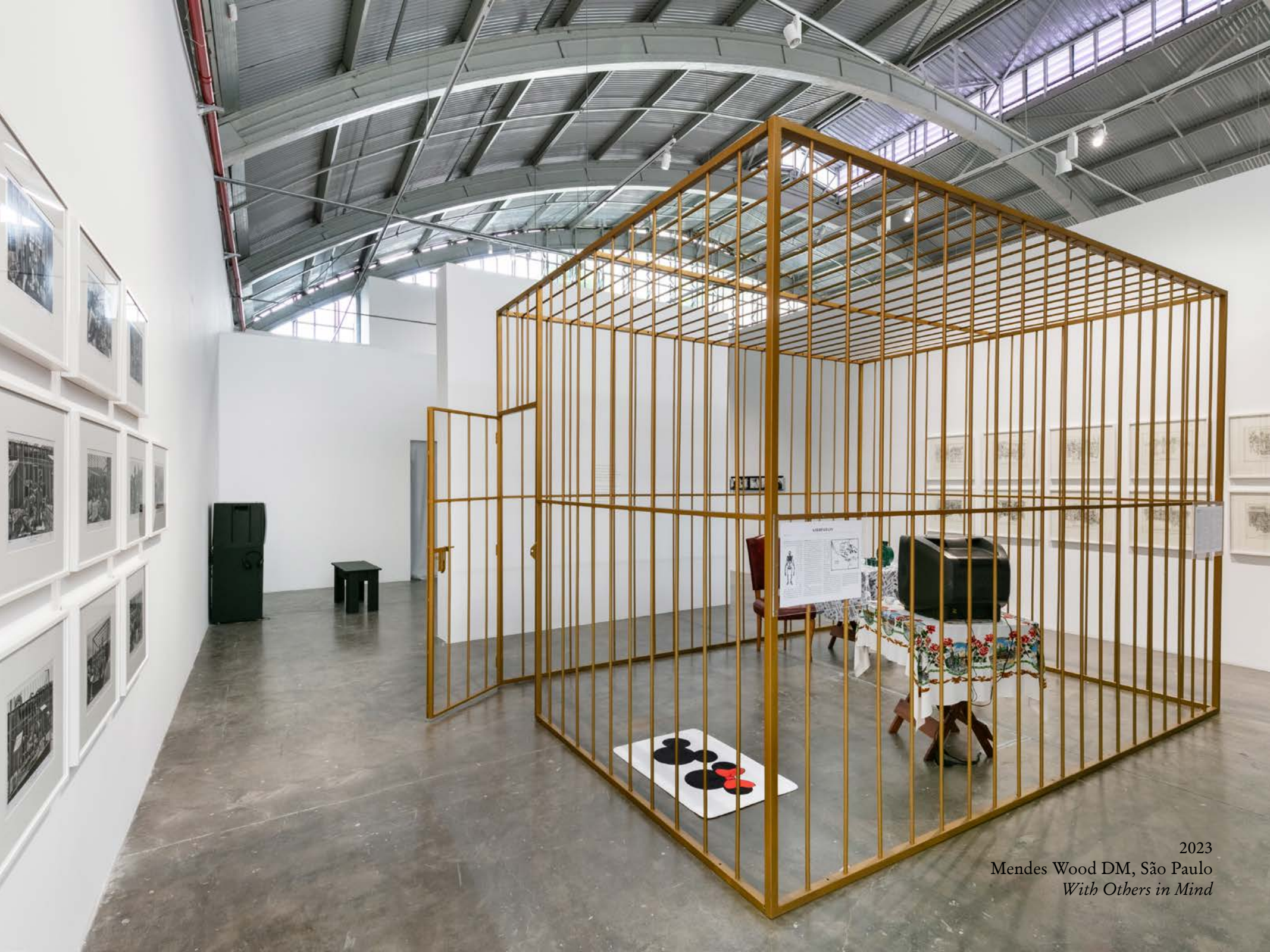


Coco Fusco
With Others in Mind





2023
Mendes Wood DM, São Paulo
With Others in Mind



2023
Mendes Wood DM, São Paulo
With Others in Mind



2023
Mendes Wood DM, São Paulo
With Others in Mind



2023
Mendes Wood DM, São Paulo
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 leibener alle
der Molo renicht mit dem
5. 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

[Handwritten signature]

¡SÚMATE!
al grupo opositor liberal

**criterio
alternativo**

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

[Handwritten signature]

¡SÚMATE!
al grupo opositor

**cr
alt**

[Handwritten signature]

beral

Selected
WORKS



Coco Fusco

*Carlos, Cuban Performer (from Everyone who
Lives Here is a New Yorker series), 2025*

Digital Photo (Pigment Print)

76.2 x 50.8 cm

Edition of 5 plus 2 artist's proofs

MW.CFU.045



Augustus F. Sherman
German Stowaway, New York



Coco Fusco

Africans at The Earth Church
(From *Everyone Who Lives here is a New Yorker* series), 2025

Digital Photo (Pigment Print)

50.8 x 76.2 cm

Edition of 5 plus 2 artist's proofs

MW.CFU.047



Coco Fusco

*Ecuadorian Child Vendors in
Queens (from Everyone Who Lives
Here is a New Yorker series), 2025*

Digital Photo (Pigment Print)

76.2 x 50.8 cm

Edition of 5 plus 2 artist's proofs

MW.CFU.053



ONLY IN DARKNESS

Coco Fusco

Only in Darkness,
2024

video

3'34"

Edition of 3 plus 2
artist's proofs

MW.CFU.043



Coco Fusco, *Only in Darkness*, 2024, pigment print on paper, 76.2 x 101.6 cm | 30 x 40 in, Edition of 5 + 2 AP, MW.CFU.040



Coco Fusco, *Only In Darkness Can You See The Stars*, 2024, pigment print on paper, 76.2 x 101.6 cm | 30 x 40 in, Edition of 5 + 2 AP, MW.CFU.039





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



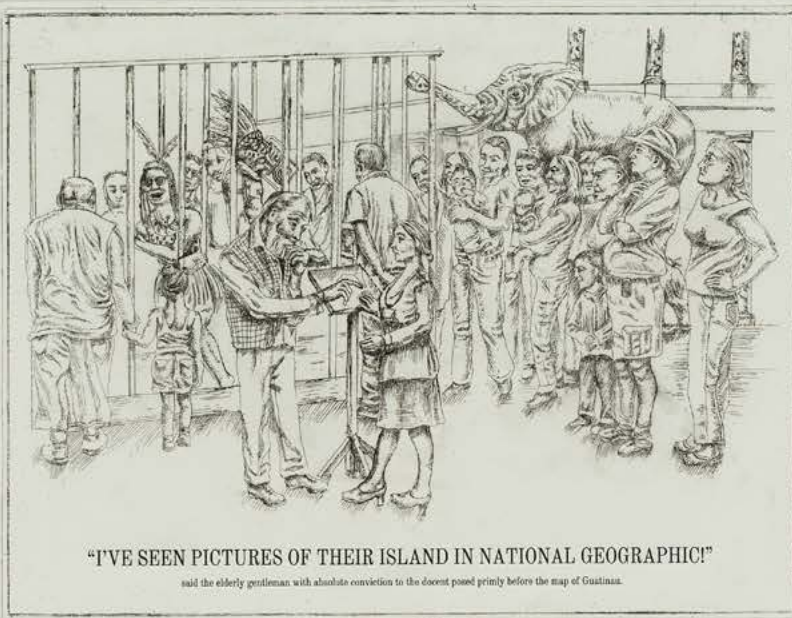
#3/20

The Undiscovered Amerindians Fair
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 Guinea.

Coen 2012 4/10



Coco Fusco

a/k/a Mrs. George Gilbert,
2004

video p&b
31' 52"

MW.CFU.006





Coco Fusco &
Paula Heredia

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

single channel video

30'

MW.CFU.007



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

Operation Atropos,
2006

color stereo 4:3 video

59'

MW.CFU.013



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

*And Then the Sea Will
Talk to You*, 2012

Single-channel video
installation (color,
sound), black box,
rubber inner

45'12"

Edition of 3

MW.CFU.030





Coco Fusco

The Eternal Night,
2022

single channel 4K
video, color

70'

MW.CFU.010



This island is a mousetrap.



Coco Fusco

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

performance

MW.CFU.022



COMIDAS SAUDÁVEIS
NÃO PRECISAM SER CHATAS.
BEBE NÃO
POR GRÇA.

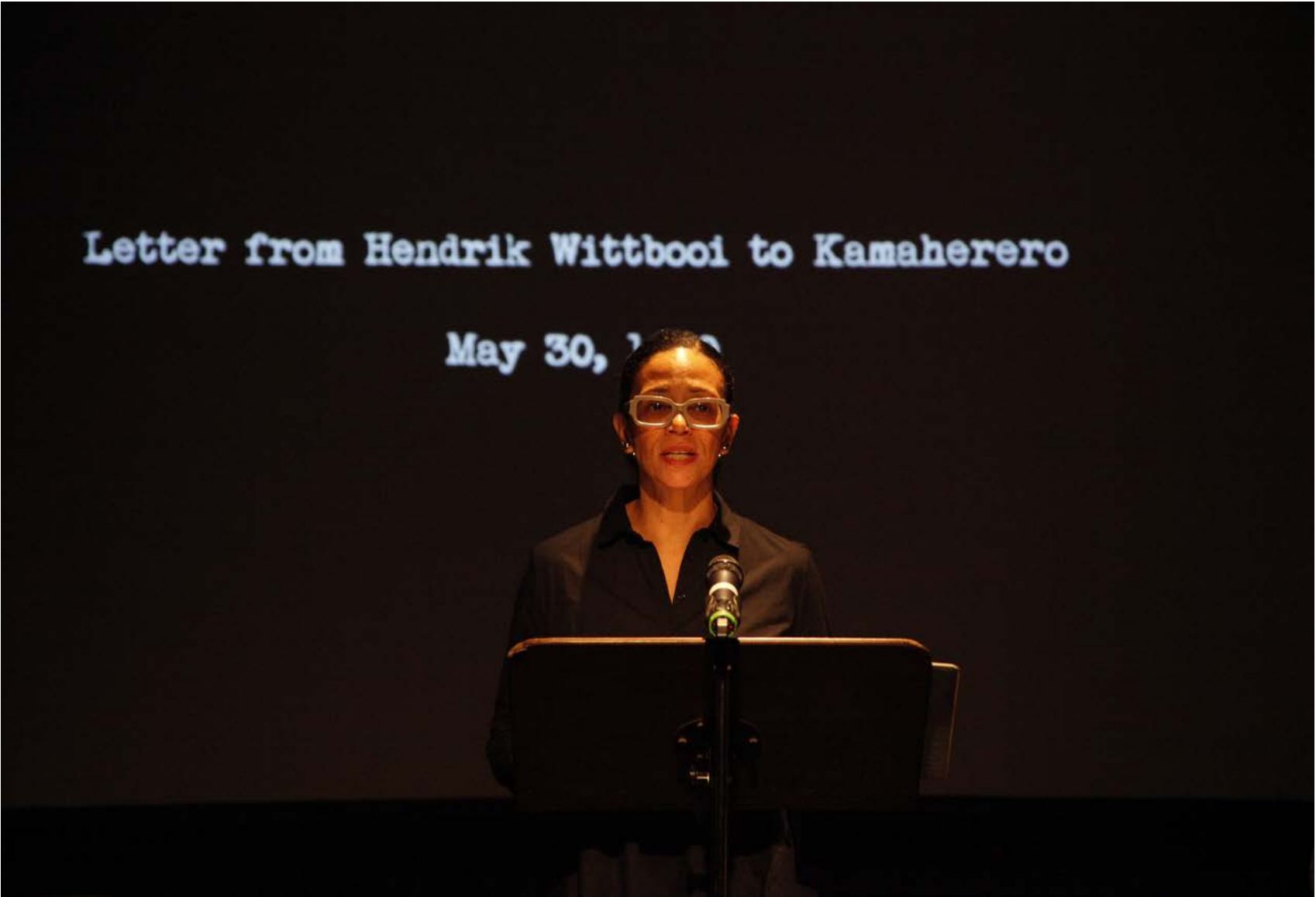
A GENTE ACREDITA...
FUN
VAI
RINDO
INHO.
ICA
AR]

QUE ENCHER A VIDA E
SABORES
É UMA BOA PARTE
DA FELICIDADE.

COMIDAS SAUDÁVEIS
NÃO PRECISAM SER CHATAS.
BEBE NÃO
POR GRÇA.



faz
aí o
seu



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





Look, I don't care!

Coco Fusco

Dolores from 10 to 10,
2001

video installation

98'

Edition of 3

MW.CFU.024



WC

BF
GU
S-WIL





...feeling that the world is hurtling toward one disaster after another redoubles my senses of commitment to art-making that disrupts complacency.

– 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

2026

Only in Darkness Can You See the Stars, MOCA, Arizona, USA

2025

Tomorrow, I Will Become an Island, El Museo del Barrio, New York, USA

I Have Learnt to Swim on Dry Land, MACBA, Barcelona, Spain

2024

Everyone Who Lives Here is a New Yorker, More Art, New York, USA

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

2026

Things Fall Apart, Toronto Biennial of Art, Toronto, Canada

Telenovela, Art Americas Society, New York, USA

Histórias Latino-Americanas, MASP, São Paulo, Brazil

Project a Black Planet: The Art and Culture of Panafrica, BARBICAN, London, UK

Utopie im Entstehen, Kunstverein Ludwigshafen, Ludwigshafen am Rhein, Germany

Dispossessions in the Americas, Wrightwood 659, Chicago, USA

KINO, Gunia Nowik Gallery, Warsaw, Poland

2025

Pangea, Barvinskyi Art Gallery, Vienna, Austria

ECHO DELAY REVERB, Palais de Tokyo, Paris, France

Os Aessos dos Aessos da Liberdade, Solar dos Abacaxis, Rio de Janeiro, Brazil

Tactical Specters, Centre d'art Contemporain de la Ferme du Buisson, Noisiel, France

Breaking the Mold: Brooklyn Museum at 200, Brooklyn Museum, New York, USA

Past As Prologue: A Historical Acknowledgement, The National Academy of Design, New York, USA

2024

Collection 1980s–Present, Museum of Modern Art (MoMA), New York, USA

Project a Black Planet: The Art and Culture of Panafrica, Art Institute of Chicago, Chicago, USA and

Museu d'Art Contemporani de Barcelona (MACBA), Barcelon, Spain in collaboration with KANAL-

Centre Pompidou Bruxelles, Brussels, Belgium

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

2003
 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, Fort 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, Fort 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)