

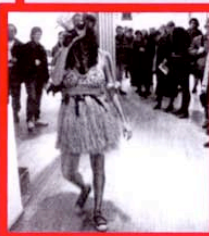
Ponedeljek, 8. oktobra
Petek, 12. oktobra

COCO FUSCO

branje, performans, video /
reading, performance, video

Dobrodošli v vesolju kulturnih nesporazumov. "Marco Polo je potreboval devet let, da je prišel do Kataja, H. M. Stanley pa osem mesecev, da se je prebil v osrčje Konga. Zdaj pa potrebujete le nekaj sekund, da si ustvarite raj po lastni izbiri. Se sončite v njegovih toplih žarkih, ne da bi se odrekli varnosti svojega doma. Izkoristite užitek pobega, ne da bi občutili nelagodje zaradi spremembe okolja." S temi besedami vas Coco Fusco vabi na svoje **Eksotehnične industrije**, "vesolje zunaj vseh meja, ki ste jih kdaj poznali". Ta internetni virtualni raj je samo

ena izmed spletnih strani, na katerih lahko srečate interdisciplinarno umetnico in pisateljico Coco Fusco, ki prebiva v New Yorku. Je ena izmed najpomembnejših in najvplivnejših videoumetnic in ustvarjalk performansov (pa tudi spretna teoretičarka brez dlake na jeziku in aktivna kustosinja), ki odpirajo vprašanja, kakršna so globalizacija in medkulturna teorija in praksa. Njeno delo je nenehen razmislek o stanjih (ženskih) teles v okoljih, ki jih prežemata globalizacija in tehnologija. Mesto žensk jo je prosilo, naj predstavi nekaj področij svojega razvejenega in različnega kulturnega ustvarjanja. Predlagala je, da bi predvajali njen video **Par v kletki**, da bi brala iz svoje knjige **Telesa, ki niso bila naša in druga dela**, ki je tik pred izidom, in da bi nastopila z bralnim performansom svoje zadnje igre **Neverjetne izginjajoče ženske**. **Par v kletki** dokumentira potujoči performans Guillerma Gómez-Pene in Coco Fusco, v katerem sta se ustvarjalca postavila na ogled v



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kletki in vklejena, kot še *Neodkrita Amerindijanica* z namišljenega otoka. Čeprav je bil namen ustvarjalcev ustvariti kritični komentar na koncept odkritja, sta kmalu ugotovila, da so številni gledalci popolnoma verjeli njuni izmišljiji in so mislili, da gledajo prava *divjaka*. Video posnetek njune interakcije z občinstvom v štirih deželah dramatično opozarja na problem medkulturnih nesporazumov, ki jih je polno naše življenje. Njune izkušnje se prepletajo z

arhivskimi posnetki etnografskih raziskav, kar družbenemu eksperimentu obeh umetnikov daje zgodovinsko razsežnost. **Par v kletki** je eksplozivna mešanica komične fikcije in prodornega razmisleka o tem, ali je moralno obravnavati ljudi kot eksotične kuriozitet.

V knjigi **Telesa, ki niso bila naša in druga dela** Coco Fusco raziskuje razna vprašanja, med drugim tudi spolni turizem na Kubi, ki je kot barometer tega, koliko je ta otoška država del svetovnega gospodarstva, pa teoretski razmislek Frantza Fanona o črnosti v velemestih in odzive skupine *net.activist* na vpliv proste trgovine na mehiško prebivalstvo. Knjiga vključuje tudi njen kritični razmislek o kiberfeministični teoriji in vlogi delavcev *maquiladora* v svetovni informacijski mreži. Avtorica dinamiko kulturnega zlitja obravnava iz različnih zornih kotov. Njene satire, komentarji in sociološke raziskave vztrajno spodbujajo razmislek o tem, kako močno globalizacijske sile vplivajo na umetniško ustvarjanje. Njeni eseji, intervjuji, besedila za performanse in fotonovele, ki bodo objavljeni skupaj s kritičnimi eseji Jeana Fisherja in Caroline Vercoe o teoretskem in umetniškem delu Coco Fusco, popeljejo bralce na sprehod po sodobni transkulturni pokrajini.

Neverjetne izginjajoče ženske, multimedijski gledališki projekt, zasnovan kot delo v nastajanju, govori o umetnosti, seksu in smrti na ameriško-mehiški meji. Je rezultat triletnega raziskovanja položaja podrejenih delavc

v svetovnem gospodarstvu in nepovedanih medkulturnih zgodb iz zgodovine ameriškega performansa.

Predstava je postavljena v leto 1998, v muzejsko dioramo tik pred otvoritvijo prelomne retrospektivne razstave.

V njej nastopajo trije "živi" liki (enega izmed teh igra tudi Coco Fusco), ki predstavljajo tri izgnanke latinskoameriškega rodu, ki delajo kot kustosinje v muzeju. Igralke stopajo v odnose z "virtualnimi" osebami z videoprojekcij (kuratorji in docenti, gostujoči umetniki in obiskovalci muzeja).

Besedilo za **Neverjetne izginjajoče ženske** je napisala Coco Fusco sama, pri razvijanju videoprojekcij je sodelovala z Isaacom Julienom in Petrom Normanom, režijo igre pa je zaupala Robbieju McCauleyju. Naročil jo je Inštitut za sodobno umetnost v Portlandu, leta 2002 pa se bo podala na mednarodno turne-

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

Coco Fusco je nastopala, predavala, razstavljala in pripravljala razstave po vsej Severni in Južni Ameriki, Evropi, Južni Afriki, Avstraliji, Novi Zelandiji, Koreji in



Japonski. Je avtorica del *English is Broken Here* (The New Press, 1995) in *Telesa, ki niso bila naša in druga dela* (Routledge/inIVA, 2001) ter urednica knjige *Corpus Delecti: Performance Art of the Americas* (Routledge, 1999). Njena besedila so bila objavljena v vrsti publikacij in antologij.

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

Njena zadnja video instalacija z naslovom **Els Segadors** bo prvokrat uprizorjena decembra letos v muzeju Boijmansa Van Beuningena kot sestavni del razstave *Unpacking Europe*, katere pokrovitelj je mesto Rotterdam, evropska kulturna prestolnica leta 2001. Trenutno je kuratorica velike razstave o rasni taksonomiji v ameriški fotografiji za Mednarodni center za fotografijo, ki se odpre konec prihodnjega leta. Je tudi vodja oddelka za podiplomski študij vizualnih umetnosti na Univerzi Columbia v New Yorku.

Več o Coco Fusco si preberite na naslovu:

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

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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.

THE PROJECT

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 multifaceted 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 Amerindians* 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.

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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 1998 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

the editor of **Corpus Delecti: Performance Art of the Americas** (Routledge, 1999). Her writings have appeared in a wide variety of publications and anthologies. Fusco's performances and videos have been included in The Whitney Biennial, The Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The London International Theatre Festival, and the National Review of Live Art. Her latest video installation, **Els Segadors**, will premiere in December at the Museum Boijmans Van Beuningen



as part of the **Unpacking Europe** exhibition sponsored by Rotterdam European Cultural Capital 2001. 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>

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Program Coco Fusco

Ponedeljek, 8. oktobra, ob 23.00, **Klub Gromka - Metelkova Mesto**
The Couple in the cage - a Guatinaui Odyssey (**Par v kletki** - Odiseja Guatinaui)
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 tik pred 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 izginjajoče ženske)
Bralni performans njene zadnje igre / Performance - reading of her latest play, illustrated with video

Organizacija / organised by: Mesto žensk / City of Women
V sodelovanju z / in cooperation with: Klub Gromka - Metelkova Mesto, Moderna galerija, Galerija Kapelica

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