

While Abramovic's reconstruction at the Guggenheim of *How to Explain Pictures to a Dead Hare* was highly respectful of Beuys' original, Yoshua Okon's *Coyoteria* is an openly alternative reading of the most well known Beuysian action *I Like America and America Likes Me* (1974), which makes a link to corrupt economics and political values. For this performance, Okon replaces the coyote that was locked with Beuys for one week in a New York gallery with a human "coyote"—the Mexican term for a middleman known for trickery and exploitation, who mediates between average citizens and the government or even smuggles people across the border. The failure of Beuys' project for social transformation is underscored by Okon's focus on the ferocity of human relationships in contemporary money-driven society.

Yoshua Okon, *Coyoteria*, 2003, performance and video



The works of Iain Forsyth and Jane Pollard and Francesco Vezzoli also refer to older video perform-