

## Mario A. Caro

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### Curriculum Vitae

#### Education

- 2010 Ph.D. in Cultural Analysis, University of Amsterdam.  
1997 Master of Arts in Visual and Cultural Studies, University of Rochester.  
1992 Bachelor of Arts in Art History, Hunter College, City University of New York.

#### Academia – Post Doctoral

- 2017 – Present *Massachusetts Institute of Technology*, Cambridge, MA  
Lecturer, Art, Culture, and Technology Graduate Program.
- 2017 – 2018 *Santa Clara University*, Santa Clara, CA  
Academic Year Adjunct Lecturer in Art History
- 2015 – 2016 *Cornell University*, Ithaca, NY  
Associate Director, American Indian Program.
- 2011 – 2014 *John W. Draper Graduate Interdisciplinary Program*, New York University, NY, NY  
Assistant Professor/Fellow teaching contemporary Art Theory and Criticism.
- 2011 – Spring *Massachusetts Institute of Technology*, Cambridge, MA  
Lecturer, Art, Culture, and Technology Graduate Program.

#### Executive

- 2008 – 2015 *President*, Res Artis: Worldwide Network of Art Residencies

#### Curating

- 8/2612/10 *Tears of Duk'WibahL*  
2017 *Evergreen State College, Olympia, Washington*  
Co-curated with Linley Logan an exhibition of contemporary art by Native American, Alaska Native, Native Hawaiian, First Nations, Māori artists.
- 2008-2009 *Alaska House, New York, 109 Mercer St., New York, NY, 10012*  
Curator of Contemporary Indigenous Arts at gallery dedicated to Alaska Native arts in Soho, New York.
- 3/30/2007 *James Luna, Fire, Movement, Water and Voices*  
*34th Annual Meeting of the Midwest Art History Society*, Indianapolis  
Collaborated in the programming of work by performance artist James Luna

- 11/12-12/8/06 *What Comes Naturally: Bruce Cook and Anna Hoover*, Daybreak Star, Seattle.  
Curated exhibition of contemporary Indigenous art.
- 2/9/2006 *Wood, Paper, Glass*, Squaxin Island Museum, Shelton, Washington.  
Co-curated an exhibition of native art from Ford Foundation workshops.
- 5/23-29/2005 *Ford Foundation Printmaking Workshop* with Melanie Yazzie.  
Longhouse Education and Cultural Center, Olympia, Washington.  
Assisted with programming and execution of workshop for Indigenous artists.
- 4/17/2004 *Indigenous Cinema: Native Women and Filmmaking*, Santa Barbara Museum of Art  
Curated film program and moderated panel discussion addressing issues relevant to contemporary native women filmmakers
- 3/26/2003 *Hitéemkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*  
Installed exhibition at City University of New York, New York City.
- 4/8-5/3/2003 *Colonial Visions*, The Evergreen State College  
Curated exhibition featuring installations by Karen K. Kosasa and Marie Watt.
- 2002-2004 *Hitéemkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*  
Co-curated traveling exhibition featuring seventy-one artists from the Pacific Rim, which toured venues across the U.S. and ended its tour in New Zealand/Aotearoa.

## Publications

### Author

- "Dialectic Dialoguing: Representing an Indigenous Avant-Garde in the Museum." In *Without Boundaries: Visual Conversations*. Anchorage: Anchorage Museum of Art, 2016.
- "Manufacturing Nostalgia: Trauma, Tradition, and Nationalism." In *Mother/Land*. Ed. Machiko Harada. Kurumaya Museum, 2014.
- "Owning the Image: Indigenous Arts since 1990." In *Manifestations: New Native Art Criticism*. Ed. Nancy Marie Mithlo. Santa Fe: Institute of American Indian Arts, 2011.
- Review of *About Face: Self-Portraits by Native American, First Nations, and Inuit Artists*, by Zena Pearlstone, Allan J. Ryan, et al. *American Indian Culture and Research Journal*, 32:2 (2008): 109-112.
- "It's in Our Forms." In *It's In Our Forms: Selected Interviews with Northwest Native Carvers*. Ed. Mario A. Caro. Olympia: House of Welcome Publishing, 2008.
- "The NMAI and the Siting of Identity." In *The National Museum of the American Indian: Critical Conversations*. Eds. Amy Lonetree and Amanda J. Cobb. Lincoln: University of Nebraska Press, 2008.
- "You are Here: The National Museum of the American Indian as Site of Identification," *American Indian Quarterly*, 30:4 (Fall 2006): 543-557.

"Persistent Encounters: Maintaining Indigenous Identity through Cultural Exchange." In *Hitéemkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*. Eds. Mario A. Caro, Laura Grabhorn, Tina Kuckkahn, and Ann McCormack. Seattle: Hemlock Press, 2002.

*Editor* *Essentially Indigenous? Critical Engagements with Contemporary Indigenous Arts*. Eds. Kathleen Ash-Milby and Mario A. Caro. Smithsonian Institution, forthcoming.

*It's in Our Forms: Selected Interviews with Northwest Native Carvers*. Ed. Mario A. Caro. Olympia, Washington: House of Welcome Publishing, 2008.

*Cultural Luminaries: Illuminating the Past, Lighting the Way into the Future*. Eds. Mario A. Caro, Tina Kuckkahn, and Esmé Ryan. Olympia, Washington: House of Welcome Publishing, 2006.

*Hitéemkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*. Eds. Mario A. Caro, Laura Grabhorn, Tina Kuckkahn, and Ann McCormack. Seattle: Hemlock Press, 2002.

### Interviews

Interview. *We Love Artists: Artist in Residencies around the World*. Tokyo: BNN Inc., (English and Japanese Edition.) 2010, 16-17.

Interview. *Public Art: The Monthly Art Magazine* (Korea) (November, 2009)

Interview. *The Korea Times*, Arts & Living Section, November 6, 2009.

### Selected Exhibitions, Lectures, and Public Service

6/18-20  
2018 *Exploring Sustainability under the Midnight Sun*  
*Rovaniemi, Lapland, Finland*  
Co-organized Res Artis conference on ethical tourism, which included organizing a panel on "Ethical Tourism and Indigenous Cultures."

5/31/  
6/22018 *Tilting Axis 4: Caribbean Cultural Ecologies: Connecting Pasts, Presents and Futures*  
*Centro León and Centro Cultural de España, Dominican Republic*  
Co-organized conference on cultural practices in the Caribbean, hosted by Centro León and Centro Cultural de España and co-organized with the Pérez Art Museum Miami, National Art Gallery of the Bahamas, National Gallery of the Cayman Islands, Fresh Milk Art Platform, and Res Artis.

5/19/  
2018 *Fraud and American Indian Representation in Museums*  
*Native American and Indigenous Studies Association, Los Angeles*  
Presented lecture titled "What Shall We Do with the Bodies? Reconsidering the Archive in the Aftermath of Fraud," which called for a re-assessment of Jimmie Durham's archive.

5/18/  
2018 *The Past, Present, and Future of International Indigenous Curatorial Practices*  
*Native American and Indigenous Studies Association, Los Angeles*  
Organized panel on the state of international Indigenous curation. Panelists included heather ahtone, Miranda Belarde-Lewis, Migoto Eria, and Nancy Marie Mithlo.

- 4/28/  
2018 *Zooetics*  
*Art, Culture, and Technology Program, Massachusetts Institute of Technology*  
Respondent for panel on “Creating Indigenous Futures,” in conference on addressing the Anthropocene, which included presentations by Courtney M. Leonard (Shinnecock), Jackson Polys (Tlingit), Kite (Oglala Lakota), and organized by Erin Genia ((Sisseton-Wahpeton Oyate).
- 9/8/  
2017 *Tai Ahiahi /// Tai Awatea: Curating Contemporary Māori Art*  
*City Gallery Wellington, Wellington, Aotearoa/New Zealand*  
Presented keynote lecture titled: “Curating Culture/Cultural Curating: Community and the Curation of Indigenous Arts” at conference assessing fifty years of Māori curating.
- 8/24-31/  
2017 *Tears of Duk’WibahL Gathering of Pacific Rim Artists*  
*Longhouse Education and Cultural Center, Olympia, Washington*  
Helped to organize an international gathering of 109 Native American, Alaska Native, Native Hawaiian, First Nations, Māori and other Pacific Rim Indigenous artists.
- 5/18/  
2017 *Tilting Axis 3: Curating the Caribbean*  
*National Gallery of the Cayman Islands*  
Co-organized conference on curatorial practices in the Caribbean, which was co-organized with the National Gallery of the Cayman Islands, Pérez Art Museum Miami, ARC Inc., Fresh Milk Art Platform, and Res Artis. Also chaired panel on “Curating the Archive,” which included Eddie Chambers (Professor of Art and Art History at the University of Texas, Austin), Tiffany Boyle (Curator and co-founder of Mother Tongue, Scotland) and Miguel A. Lopez (Chief curator of TEOR/éTica in San Jose, Costa Rica)
- 5/21/  
2016 *Taking it to the Next Level: Challenges and Promises of Internationalizing Indigenous Art, University of Hawai’i.*  
Co-organized a two-panel session with Karen Kosasa as part of the Native American Indigenous Studies Association meeting.
- 2/19-21/  
2016 *Tilting Axis 2: Caribbean Strategies, Pérez Art Museum, Miami, Florida.*  
Co-organized, along with Fresh Milk and the Pérez Art Museum, a conference considering the sustainability of the cultural ecosystem in the Caribbean.
- 11/22-23  
2015 *Microresidence Forum 2015, Saitama, Japan.*  
Keynote speech at Saitama Triennale event on networking as an avant-garde practice.
- 11/18  
2015 *Concerning Violence, Cinemapolis, Ithaca, NY.*  
Participated in panel discussion of Göran Hugo Olsson’s film on Frantz Fanon.
- 3/15  
2015 *Contemporary Indigenous Art Practices: A Conversation with Dana Claxton and Edgar Heap of Birds, Metropolitan Museum of Art.*  
Moderated a discussion with Dana Claxton and Edgar Heap of Birds as part of the programming for “The Plains Indians: Artists of the Earth and Sky” exhibition.
- 2/27-28  
2015 *Tilting Axis: Within and Beyond the Caribbean | Shifting Models of Sustainability and Connectivity, Fresh Milk, Barbados.*  
Co-organized, along with Fresh Milk and the Pérez Art Museum, the first meeting of cultural sector representatives from across the Caribbean to negotiate strategic regional and international alliances.

- 1/31  
2015 *Art and/as Cultural Diplomacy*, Kyoto Art Center, Japan.  
Keynote talk at the inaugural meeting of the Artist in Residency Network in Japan.
- 7/10  
2014 *Toward an Uncommon Wealth: Building Alliances in Opposition to Colonial Legacies*, David Dale Gallery, Glasgow, Scotland.  
Moderated panel on contemporary cultural production within the British Commonwealth.
- 11/10  
2013 *Beyond Transnationalism: Considering the Limits of Transnationalism in International Cultural Exchanges*, São Paulo, Brazil.  
Paper presented at the 18<sup>th</sup> Videobrasil Festival.
- 10/17  
2013 *From Patronage to Philanthropy: Preliminary Notes on Theorizing the Financial Support of Contemporary Indigenous Arts*, Denver, Colorado.  
Co-organized panel with Nancy Mithlo at Native American Art Studies Association meeting.
- 2/15  
2013 *Curating beyond Modernism: Indigenous Curation and Contemporary Art*, College Art Association, New York, New York.  
Paper presented as part of panel titled “Engagements between Indigenous and Contemporary Art” chaired by Ian McLean.

#### *Fellowships and Awards*

- 2011-14 Post-doctoral Fellowship, Draper Graduate Program, New York University.  
2003-04 Research Fellowship, Center for Chicano Studies, University of California, Santa Barbara

#### *Languages*

Fluent in Spanish, reading knowledge of French, Dutch, and German. Learning Japanese.

#### *Board Memberships*

Board of Directors: Honorary Member of Res Artis: A worldwide network of artist residencies.

Board of Directors: First Light Alaska—non-profit promoting Alaska Native Scholars and international Indigenous arts.

Artists.Advisory Board: Longhouse Education and Cultural Center, a nonprofit organization promoting