

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.

Executive

2019 - 2020 *Interim Director/Curator*, Longhouse Education and Cultural Center
2015 - 2017 *Associate Director*, American Indian Program, Cornell University
2008 – 2015 *President*, Res Artis: Worldwide Network of Art Residencies

Curating

7/30-10/15
2019 *Ancestral Women, Contemporary Voices: Art from the Great Lakes*
Evergreen Gallery, Olympia, Washington
Hosted and modified a traveling exhibition featuring art representing the twelve Native tribes in Wisconsin. Works by artists from the region but currently living in Washington State were added.

4/13-6/30
2019 *Joe David - Tla-Kish-Wha-Toa -Stands With Chiefs.*
Evergreen Gallery, Olympia, Washington
Curated solo exhibition of Joe David, a master Nuu-chah-nulth sculptor who engages current socio-ecological conditions by using traditional forms.

1/21-3/29
2019 *Northwest Legacy:*
A Selection of Prints from the Paul Nicholson and Helen Carlson Collection
Evergreen State College, Olympia, Washington
Curated an exhibition of prints exemplifying Northwest traditional abstraction.

10/26-12/15
2018 *Teachings of the Tree People*
Evergreen State College, Olympia, Washington
Curated an exhibition of contemporary fiber arts by 57 Native artists from the Pacific Rim.

8/26-12/10
2017 *Tears of Duk'WibahL*
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 2006 *What Comes Naturally: Bruce Cook and Anna Hoover*, Daybreak Star, Seattle, WA
Curated an exhibition of contemporary Indigenous art.
- 2/9/2006 *Wood, Paper, Glass*, Squaxin Island Museum, Shelton, Washington.
Co-curated an exhibition of Indigenous 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.

Teaching – 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
- 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.

Publications

Author

“Visualizing Resistance: Reflections on Depictions of the Standing Rock Water Protector Movement.” In *Visualizing Genocide: Indigenous Interventions in Art*, Archives and Museums. Ed. Yve Chavez and Nancy Marie Mithlo. New York: Routledge, forthcoming.

“What Shall We Do with the Bodies? Reconsidering the Archive in the Aftermath of Fraud,” *American Indian Culture and Research Journal* (2019) 43 (4): 1–8.

"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

- 5/1/
2020 *Curating Indigeneity: Identity, Presence & Narratives*
American Association of Art Museum Curators, Seattle, Washington, USA.
Part of a panel discussing the challenges of curating Indigenous cultures. The other participants included America Meredith, Nancy Marie Mithlo, and Debra Yepa-Papan. The panel was organized and moderated by Tahnee Ahtoneharjo-Growingthunder.
- 12/5/
2019 *International Indigenous Arts Today: Engaging Parallel Art Worlds*
Henry Art Gallery, Seattle, Washington, USA.
Public lecture analyzing trends in Indigenous participation at international venues, as part of the *Indigenous Curation: Asserting Our Narratives* lecture series.
- 11/15/
2019 *21st Contemporary Art Biennial Videobrasil: Imagined Communities*
Sesc, São Paulo, Brazil.
Participant in seminar titled “Resistance and the Image in the Production of the Indigenous World” with Ampam Karakras and Kamikia Kisêdjê.
- 5/29-31/
2019 *Tilting Axis 5: Beyond Trends: Decolonisation and Art Criticism*
Mémorial ACTe, Guadeloupe
Co-organized conference on decolonizing art criticism. Chaired panel discussion with Dominique Brebion, Jocelyn Valton, Hrag Vartanian.
- 5/21/
2019 *Ethnic Fraud and American Indian Representation in Museums, New Orleans*
Presentation on museum best practices at the American Alliance of Museums annual conference.
- 6/18-20
2018 *Exploring Sustainability under the Midnight Sun*
Rovaniemi, Lapland, Finland
Co-organized Res Artis conference on arts and tourism, which included organizing a panel on “Ethical Tourism and Indigenous Cultures.”
- 5/31-6/2
2018 *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, Perez 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.
- 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 arts 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 18th 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.

Advisory Board: Longhouse Education and Cultural Center