

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.

Teaching

- 2011 – Present *John W. Draper Graduate Interdisciplinary Program, New York University*
Assistant Professor/Fellow
- 2011 – Spring *Massachusetts Institute of Technology*
Lecturer, Art, Culture, and Technology Graduate Program.
- 2009 – 2011 *City University of New York, Lecturer in Visual Studies.*
- 2005 – 2007 *Indiana University-Purdue University at Indianapolis,*
Public Scholar for Civic Engagement: Art History and Museum Studies.
- 2004 – 2005 *Otis College of Art and Design, Lecturer, Contemporary Art Theory.*
- 2000 – 2004 *The Evergreen State College, Assistant Professor of Visual Studies.*
- 1999 – 2000 *Wichita State University, Visiting Professor of Art History.*
- Spring, 1999 *State University of New York at Buffalo*
Visiting Professor in Art Department and Art History Departments.

Curating

- 2008-2009 *Alaska House, New York, 109 Mercer St., New York, NY, 10012*
Curator of Contemporary Indigenous Arts.

Online Instruction and Course Development

- 2006 *NIIT, Ltd.*
Subject matter expert for the development of an online course on American Art History for the Art Institute of Pittsburgh.
- 2000 – 2002 *United States Open University*
Curriculum consultant and course instructor.

Publications

- Author** “Why Essentialism? Why Now?” In *Essentially Indigenous? Critical Engagements with Contemporary Indigenous Arts*. Eds. Kathleen Ash-Milby and Mario A. Caro. Smithsonian Institution, forthcoming.
- “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.
- “Laura Aguilar.” In *St. James Guide to Hispanic Artists: Profiles of Latino and Latin American Artists*. Ed. Thomas Riggs. Detroit: St. James Press, 2002.
- “Desiring the End of Testimonio: Rigoberta Menchú inside the Teaching Machine,” *S - The European Journal for Semiotic Studies*. 9:1 (1997): 11-32.
- “Inter-disciplining the Internet: Territory, Desire, and the Virtual Academy.” *Brief*. “Voices and Visions of Otherness.” ASCA Press: Amsterdam (1997): 214-216.
- “From Subaltern to Organic Intellectual: Re-(e)valuating Rigoberta Menchú’s Testimonio.” *Acolit*. Special Issue No. 2, “Can ‘the Subaltern’ Be Read? The Role of the Critic in Postcolonial Studies.” Ed. Tobias Döring, Uwe Schäfer, and Mark Stein. (1996): 9-22.
- 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.

S - The European Journal for Semiotic Studies. Special issue on "Territorialism and Desire" co-edited with Mieke Bal. Volume 9, no. 1 (1997).

In Visible Culture: An Electronic Journal for Visual Studies.
Founding Editor. http://www.rochester.edu/in_visible_culture

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 Presentations

- 8/7
2011 *Working Progress: The World of Art Residencies*
Public Lecture at Shin Minatomura, BankArt, Yokohama Triennial, Japan
- 7/24
2011 *Traumatic Nostalgia: Themes in Contemporary Indigenous Photography*
Lecture at the Yamaguchi Institute for Contemporary Art, Yamaguchi, Japan
- 5/5-7
2011 *Essentially Indigenous? Contemporary Native Arts Symposium*
Co-organized, with Kathleen Ash-Milby, a symposium on contemporary Indigenous arts at the Smithsonian's National Museum of American Indian in New York City.
- 4/9
2011 *Accommodating the Other/The Relativity of Cultural Exchange*
Chaired panel at TransCultural Exchange Conference, Boston, Massachusetts
- 4/4
2011 *Essential Aesthetics: Trauma, Nostalgia, and Indigenous Arts in the Pacific*
Lecture at Humanities Center, University of Connecticut
- 12/2
2010 *Recuperating Nostalgia:
Trauma and Self-Representation in Contemporary Indigenous Art Practices*
Lecture at Concordia University, Montreal, Canada
- 3/16
2010 *Self and Place: Native American Self-Representation*, CUNY, Staten Island
Public lecture on Indigenous self-portraiture and landscape.
- 11/15-20
2009 *Essential Aesthetics: An Exploration of Contemporary Indigenous Art and Identity*
Organized seminar sponsored by the National Museum of the American Indian, the School for Advanced Research, and the Institute for American Indian Arts with international group of Native scholars.
- 5/14
2009 *The 8th Japanese Artist-in-Residence Network Forum*, Tokyo
Keynote: "Networking beyond Networks: Art Residencies within a Global Cultural Economy."
- 7/21-22 *In the Spirit: Northwest Arts Market & Festival*, Washington State History Museum.

- 2007 Assisted in the programming and execution of Northwest Native American arts market.
- 3/30 James Luna, *Fire, Movement, Water and Voices*
2007 *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 *What Comes Naturally: Bruce Cook and Anna Hoover*, Daybreak Star, Seattle.
2006 Curated exhibition of contemporary Indigenous art.
- 7/15-16 *In the Spirit: Northwest Arts Market & Festival*, Washington State History Museum.
2006 Assisted in the programming and execution of Northwest Native American arts market.
- 2/9 *Wood, Paper, Glass*, Squaxin Island Museum, Shelton, Washington.
2006 Co-curated an exhibition of native art from Ford Foundation workshops.
- 5/23-29 *Ford Foundation Printmaking Workshop* with Melanie Yazzie.
2005 Longhouse Education and Cultural Center, Olympia, Washington.
Assisted with programming and execution of workshop for Indigenous artists.
- 4/17 *Indigenous Cinema: Native Women and Filmmaking*, Santa Barbara Museum of Art
2004 Curated film program and moderated panel discussion addressing issues relevant to contemporary native women filmmakers.
- 1/9 *The Native as Image: Art History as a Colonial Discourse*
2004 Public Lecture, University of California at Santa Barbara.
- 3/26 *Hitéemlkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*
2003 Installed exhibition at City University of New York, New York City.
- 4/8-5/3 *Colonial Visions*, The Evergreen State College
2003 Curated exhibition featuring installations by Karen K. Kosasa and Marie Watt.
- 2002- *Hitéemlkiliiksix "Within the Circle of the Rim": Nations Gathering on Common Ground*
2004 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.
- 3/8 "Appropriation and/as Postmodernism"
2002 Public Lecture, Whitireia Polytechnic, Porirua, New Zealand/Aotearoa.

Languages

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

Fellowships and Awards

- 2003-04 Research Fellowship, Center for Chicano Studies, University of California, Santa Barbara
1998 Research Grant, the Folger Shakespeare Library.
1997 Celeste Hughes Bishop Award.
1996 Amsterdam School for Cultural Analysis Research Fellowship.

Board Memberships

Board of Directors: President of Res Artis: A Worldwide Network of Artist Residencies.

Advisory Board: TransCultural Exchange, a nonprofit promoting international art and the understanding of world cultures.

Advisory Board: Longhouse Education and Cultural Center, a nonprofit promoting Native arts.