

**MARK JAMES WATSON**  
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**EMPLOYMENT HISTORY:**

2012-present Assistant Professor of Art History, Department of Visual and Performing Arts.  
Clayton State University, Morrow, GA.

**EDUCATION:**

Columbia University, Graduate School of Arts and Sciences, New York, NY  
Ph.D. in Art History, May 2012  
Dissertation: "Diplomatic Aesthetics: Globalization and Contemporary Native Art"  
Dissertation Advisor: Elizabeth W. Hutchinson  
Fields for qualifying exams: American Art, Contemporary Art, Native American Art  
M.Phil. in Art History, May 2008  
M.A. in Art History, May 2006

Ohio University, Athens, OH  
B.F.A. *summa cum laude* in Art History and Painting, June 2005  
Honors Thesis: "Doubled-Edged Assimilation: The Studio Style of Native American Painting"  
Advisor: Thomas A. Patin

**PUBLICATIONS:**

"Jimmie Durham's *Building a Nation* and the Ruins of American Exceptionalism," *Art History*, forthcoming November 2016.

"'Centering the Indigenous': Postcommodity's Trans-Indigenous Relational Art," *Third Text* 29.3 (September 2015): 141-154.

"Unsettled Borders and Memories: A 'Local' Indigenous Perspective on Contemporary Globalization," *Journal of Aesthetics & Culture*, vol. 7 (2015): 1-19

"Jimmie Durham's *Building a Nation*: Across Post-Indian, Post-American Modernities" *American Art* 28.1 (Spring 2014): 16-23.

"The Countercultural 'Indian': Visualizing Utopia at the Human Be-In" in *West of Center: Art and the Counterculture Experiment in American Art, 1965-1977*, eds. Elissa Auther and Adam Lerner. University of Minnesota Press, January 2012.

**IN PREPARATION:**

*Contexts of Coexistence: Indigenous American Art in the Post-9/11 Decade* (monograph)

“Indigenous Borderlands and the Aesthetics of the National Security State” (article)

“Urgent Matters: Art at the Intersection of Indigenous Rights and Ecology” (article)

“Neo-formalism and Embodied Epistemology in Contemporary Indigenous Painting” (article)

“The Indigenous Pacific and Other Routes through Empire” (article)

“Notes on Ambience: Brian Eno as Visual Artist” (article)

**FELLOWSHIPS AND AWARDS:**

C.V. Starr Dissertation Finishing Fellowship, Columbia University, 2011-2012

Walter Read Hovey Memorial Fellowship, Pittsburgh Foundation, 2010-2011

Pierre and Gaetana Matisse Dissertation Fellowship, Columbia University, 2009-2010

Summer Research Fellowship, Columbia University, 2007; 2008

German Language Study Fellowship, Guttmann Foundation, 2006

Faculty Fellowship, Columbia University, declined 2005-2006; 2006-2009

Andrew W. Mellon Fellowship for Humanistic Studies, 2005-2006

**INVITED LECTURES:**

“The Diplomatic Aesthetics of Global Justice.” Public visiting scholar lecture delivered at the School of Art, College of Fine Arts, Ohio University. Athens, OH, May 8, 2012.

“Impossible Occupations and the Art of Alan Michelson.” Public visiting scholar lecture delivered as part of the ten-week Stanford University Institute for Diversity in the Arts “Occupy Art” lecture series. Stanford, CA, April 11, 2012.

**CONFERENCE PANELS ORGANIZED AND CHAIRED:**

Chair, “Sovereignty at the Intersection of Performance and New Media Art.” (Co-organized and chaired with Cassy Smith, University of Illinois-Chicago). Native American Art Studies Association Biannual Conference. Santa Fe, N.M. October 2015.

Chair, “Visual Sovereignty and ‘Modern Native American Art’.” (Organized and chaired). Native American and Indigenous Studies Association Annual Conference. Washington, D.C. June 6, 2015.

## CONFERENCE PRESENTATIONS:

“‘Idle No More’: Alan Michelson’s *RoundDance* and the Aesthetics of Contemporary Indigenous Social Movements,” Native American Art Studies Association Biannual Conference. Santa Fe, N.M. October 1, 2015.

“The Medium and the Line in the Sand: Jeffrey Gibson and an Embodied Epistemology of Abstraction.” Paper presented at the Native American and Indigenous Studies Association Annual Conference. Washington, D.C. June 6, 2015.

“Other Borderlands: Postcommodity’s Border Fence and the Social Turn in Contemporary Art.” Paper presented at the Southern American Studies Association Annual Conference. Atlanta, GA. February 19-21, 2015

“To be Ungovernable: Postcommodity’s Social Practice.” Paper presented at the Native American and Indigenous Studies Association Annual Conference. Austin, TX, May 30, 2014.

“*Oblique Drift*: Nicholas Galanin’s Conceptual Approach to Global Indigenous Art.” Paper presented at the Native American Art Studies Association Biannual Conference. Denver, CO, October 17, 2013.

“A Particular Commonality: Jimmie Durham’s *Building a Nation* and the Globalization of Dissent.” Paper presented at the College Art Association 101st Annual Conference. New York, NY, February 14, 2013.

“Alan Michelson’s *Third Bank of the River*: Diplomatic Aesthetics and Globalization.” Paper presented at the Native American Art Studies Association Biannual Conference. Ottawa, ON, October 29, 2011.

“Mohawk Sovereignty in a Global Arena: Alan Michelson’s *Third Bank of the River*.” Paper presented at the Native American and Indigenous Studies Association Annual Conference. Sacramento, CA, May 10, 2011.

“Freedoms Unsecured: On Jimmie Durham’s Carpentry and Indigenous Globalization.” Paper presented at the American Art History Symposium, Columbia University, New York, NY, May 6, 2011.

“Alan Michelson’s *Third Bank of the River*: Indigenous Justice in the Era of Homeland Security.” Paper presented at the Columbia University Art History Colloquium. New York, NY, March 10, 2011.

“James Luna’s *Emendatio*: Ancestors, Apparitions, and the New Native Nationalism.” Paper presented at the American Art History Symposium, Columbia University. New York, NY, May 13, 2010.

“Time Beyond Measure: Native Art after Postmodernism.” Paper presented at the Native American Art Studies Association Biannual Conference. Norman, OK, October 23, 2009.

“Rebinding Vision: Fred Kabotie's Murals at *Kiwinpi*.” Paper presented at the American Art History Symposium, Columbia University. New York, NY, May 9, 2008.

“Theorizing Resistance after 'Hybridity.’” Paper presented at the Native American Art Studies Association Biannual Conference. Fairbanks, AK, September 28, 2007.

### **OTHER PRESENTATIONS:**

“Thinking about Indigenous Globalization.” Public lecture at Clayton State University’s 4th Annual Diversity and Multicultural Conference. Morrow, GA, October 12, 2012.

“Contemporary Native American Art and Globalization.” Guest lecture for Professor Elizabeth Hutchinson's “Native American Art and Culture” course at Barnard College/Columbia University. New York, NY, April 26, 2011.

“Cultural Hybridity and Empire.” Guest lecture with Serdar Yalcin for Professor Francesco De Angelis's “Roman Art and Architecture” course at Columbia University. New York, NY, April 24, 2008.

“Modernizing Native American Art: The Case of the Studio Style.” Guest lecture for Professor Elizabeth Hutchinson's “North American Art and Culture” course at Barnard College/Columbia University. New York, NY, November 28, 2006.

### **BOOK REVIEWS:**

“*Native Moderns: American Indian Painting, 1940-1960*, by Bill Anthes” *Third Text* 21.6 (November- December 2007): 778-779.

### **TEACHING EXPERIENCE:**

Clayton State University, Department of Visual and Performing Arts. Morrow, GA  
Assistant Professor, Fall 2012-present

Taught courses, “Introduction to Premodern Art,” “Introduction to Modern Art,” “Visual Arts and Society: Contemporary Art,” “19<sup>th</sup> and 20<sup>th</sup> Century Art,” and “American Art Visions,” as well as independent study projects on Native American art. Designed course structure and requirements; lectured; facilitated discussion, designed writing assignments and examinations, and administered all grades. All courses taught in both traditional seated and fully-online formats. Seated courses are web-enhanced, incorporating free online video and text resources into the weekly assignments.

Team-taught Honors College undergraduate seminars in Peace Studies, “Humanities and Peace” (Spring 2016) and “Humanities and War” (Fall 2014). Designed, taught, and graded the three-week visual art component of the interdisciplinary course.

Rutgers University, School of Arts and Sciences, New Brunswick, NJ  
Adjunct Instructor, Spring 2012

Taught the course “Modern American Visual Culture.” Designed course structure and requirements; lectured; facilitated discussion, led field trip, designed writing assignments and examinations, and administered all grades.

Columbia University, Graduate School of Arts and Sciences, New York, NY  
Teaching Fellow (Instructor of Record), Summer 2011; 2010-2011; 2008-2009

Taught the course “Art Humanities: Masterpieces of Western Art.” Designed course structure and requirements; lectured, facilitated discussion, designed writing assignments and examinations, led two museum trips, and administered all grades.

Teaching Assistant, 2006-2008

Assisted Professor Francesco De Angeles in his course “Roman Art and Architecture,” Spring 2008. Provided a guest lecture; administered and graded examinations; designed and administered periodic review sessions; and met with students to discuss course progress.

Assisted Professor Zoë Strother in her course “Contemporary African Art,” Fall 2007. Administered and graded examinations; graded written assignments; designed and administered review sessions; and met with students to discuss course progress.

Assisted Professor Rosalyn Deutsche in her course “Feminism and Postmodernism in the Visual Arts,” Spring 2007. Administered and graded examinations; designed and administered review sessions; and met with students to discuss course progress

Assisted Professor Elizabeth Hutchinson in her course “North American Art and Culture,” Fall 2006. Provided a guest lecture; designed and conducted weekly review sessions; graded written assignments; administered and graded examinations; and determined final grades.

## **RESEARCH EXPERIENCE:**

Pearson-Prentice Hall, Upper Saddle River, NJ  
Freelance Researcher, 2007-2012

Revised and updated Native North American content in Marilyn Stokstad's *Art History (Third Edition)*.

Wrote web-based review materials to accompany art history and appreciation textbooks, including H.W. Janson's *History of Art (Seventh Edition)*; Stokstad's *Art History (Third Edition)* and *Art: A Brief History (Third Edition)*; David Wilkin's *Art Past, Art Present (Sixth Edition)*;

Henry Sayre's *World of Art (Fifth Edition)*; and Patrick Frank's *Prebles' Art Forms (Ninth Edition)*.

Wrote Instructor's Guide and Exam Files to accompany *The Creative Impulse: An Introduction to the Arts (Eighth Edition)* by Dennis J. Sporre.

Kennedy Museum of Art, Ohio University, Athens, OH  
Curatorial Assistant, 2004-2005

Conducted archival and oral history research on artists and art works in the Native American art collections, focusing primarily on paintings and textiles from nineteenth and twentieth century Arizona and New Mexico; interviewed and documented contemporary Navajo textile artists in conjunction with the exhibition *Weaving is Life*.

### **SERVICE TO PROFESSION:**

Reviewer for *American Indian Art Magazine*, 2012-2015.

### **UNIVERSITY AND DEPARTMENT SERVICE:**

Chair, Strategic Planning Committee, Department of Visual and Performing Arts, Clayton State University, Spring 2015-present.

Co-coordinator (with Associate Professor Alan Xie), Student Art Club, Clayton State University, Spring 2015 to present.

Member, University Hearing Panel, Clayton State University, January 2014 to present.

Member, Creative Activities and Scholarship Enhancement Committee, College of Arts and Sciences, Clayton State University, Fall 2015-present.

Member, Dean's Special Advisory Committee, College of Arts and Sciences, Clayton State University, 2012-2013.

Member, Dean's Diversity Initiative Committee, College of Arts and Sciences, Clayton State University, 2012-present.

Member, Smith Faculty Award Committee, College of Arts and Sciences, Clayton State University, 2014-present

Member, Curriculum Committee, Department of Visual and Performing Arts, Clayton State University, 2012-present.

Member, Student Mentorship Committee, Department of Visual and Performing Arts, Clayton State University, Fall 2015-present.

Member, Faculty Search Committee (Successful), Assistant Professor of Film Production, Department of Visual and Performing Arts, Clayton State University, Fall 2014

Member, Social Media Task Force, Department of Visual and Performing Arts, Clayton State University, 2013-2014

Juror, Campus MovieFest, Clayton State University (2015)

Juror, Annual Free Speech Essay contest, Clayton State University (2013, 2014, 2015)

### **OTHER PROFESSIONAL DEVELOPMENT:**

Organizer and participant, Search Committee Diversity Training, October 24, 2014, February 21, 2014, and November 16, 2013, Clayton State University.

Organized and received training of three-hour workshops on seeking, recruiting, and retaining a diverse university faculty.

Participant, Improving Art History with Active Learning Methods. October 15, 2015. Pearson-Prentice Hall and Virginia Spivey.

Completed an online webinar workshop on building interactive, collaborative, and problem-based learning into art history classes.

Participant, Due Process in Student Conduct Proceedings: Process and Procedures. March 4, 2015, Clayton State University and PaperClip Communications.

Completed a workshop on student due process rights and procedures for ensuring these rights are properly upheld in university disciplinary practices.

Participant, LGBTQ Safe Space Training, November 15, 2013, Clayton State University.

Completed a workshop on LGBTQ student retention, mentoring, and anti-discrimination measures on campus.

Participant, Academy for Online Course Development, Spring 2013, Clayton State University.

Completed a semester-long training program in the best practices for online education and course design. Successfully designed an interactive, fully-online distance course in contemporary art history. I have applied this training to the development of four additional fully-online art history courses, and all of my courses are web-enhanced.

### **MEMBERSHIPS:**

College Art Association

Native American Art Studies Association

Native American and Indigenous Studies Association

American Studies Association

**LANGUAGES:**

Reading competence in German and French.

**PROFESSIONAL REFERENCES:**

Professor Elizabeth Hutchinson  
Department of Art History  
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Columbia University  
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Professor Branden Joseph  
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Department of Art History  
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