

**Nicole Rachelle Fleetwood**

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**ACADEMIC POSITIONS**

James Weldon Johnson Professor, 2021-Present  
Department of Media, Culture, and Communication, Steinhardt School  
Affiliate Faculty, Department of Social and Cultural Analysis, Faculty of Arts and Sciences  
New York University

Professor, American Studies and Art History, 2019-2021  
Graduate Faculty, Women's and Gender Studies, 2006-Present  
Affiliate Faculty, Africana Studies and Cinema Studies, 2005-Present  
Rutgers University, New Brunswick

Director, Institute for Research on Women, 2013-2016  
Associate Professor, American Studies, 2011-2019  
Undergraduate Director, American Studies Department, 2011-2012  
Rutgers University, New Brunswick

Assistant Professor, American Studies, 2005-2011  
Rutgers University, New Brunswick

Assistant Professor, American Studies, 2003-2005  
University of California, Davis

**EDUCATION**

Stanford University, Graduate School of Arts and Sciences  
Ph.D. in the Program in Modern Thought and Literature, June 2001

Stanford University, Graduate School of Arts and Sciences  
M.A. in the Program in Modern Thought and Literature, June 1998

Miami University, School of Interdisciplinary Studies, Western College Program  
B.Phil in Interdisciplinary Studies, *magna cum laude*, May 1994

Utrecht University—the Netherlands, 1992-1993  
Erasmus/International Exchange Student in Human Rights Law and Gender Studies

**SELECTED AWARDS, FELLOWSHIPS AND GRANTS**

National Book Critics Circle Award in Criticism for *Marking Time: Art in the Age of Mass Incarceration*, 2020

Charles Rufus Morey Book Award in Art History, awarded by the College Art Association for *Marking Time: Art in the Age of Mass Incarceration*, 2021

Frank Jewett Mather Award in Art Criticism awarded by the College Art Association for *Marking Time: Art in the Age of Mass Incarceration*, 2021

MoMA PS1 Annual Benefit Gala Honoree, May 2020

Art for Justice Fund Grant, awarded to MoMA PS1 for the exhibition *Marking Time: Art in the Age of Mass Incarceration*, 2020

Academic Writing Fellow, The Rockefeller Foundation, Bellagio Center, Italy, November 2019

Writing Fellow, Denniston Hill Residency, Glen Wild, New York, August 2019

ACLS/NYPL Fellow, Cullman Center for Scholars and Writers at the New York Public Library, 2016-2017

American Council for Learned Societies Fellowship, 2016-2017

Whiting Foundation Public Engagement Fellowship, 2016-2017

Faculty Award of Distinction, Chancellor's Excellence Awards, Rutgers University, 2015-2016

Visiting Foreign Researcher at Wits University, Knowledge, Interchange and Collaboration Grant, National Research Foundation, South Africa, April 2016

New Jersey Council for the Humanities. Principal Investigator: "Marking Time: Prison Arts and Activism" Conference and Exhibition at Rutgers University, 2014

Ford Foundation, Global Travel and Learning Funds Award to convene "Marking Time: Prison Arts and Activism" Conference at Rutgers University, 2014

Puffin Foundation Award to convene "Marking Time: Prison Arts and Activism" Conference at Rutgers University, 2014

Lora Romero First Book Prize, awarded by the American Studies Association for *Troubling Vision: Performance, Visuality and Blackness*, 2012

Schomburg Scholar in Residence, The Schomburg Center for Research on Black Culture at the New York Public Library and the National Endowment of the Humanities, 2007-2008

Research Fellow, The Institute for Research on Women, Rutgers University, 2005-2006

## **PUBLICATIONS**

### Books

*Marking Time: Art in the Age of Mass Incarceration*. Cambridge, MA: Harvard University Press, 2020.

2021 Charles Rufus Morey Book Award in Art History, College Art Association

2021 Frank Jewett Mather Award in Art Criticism, College Art Association

2020 National Book Critics Circle Award in Criticism  
An *Artnet News* Staff Pick  
An *ARTnews* Best Art Book of 2020  
An *Art Newspaper* Best Art Book of 2020  
A *Financial Times* Readers' Choice Best Book of 2020  
A National Book Foundation "Literature for Justice" Reading List Selection, 2020-2021  
A *New York Times* Best Art Book of 2020  
A Seminary Co-op Notable Book of 2020  
A *Smithsonian* Favorite Book of 2020

Reviewed by Adrianna Brusie in *t'art magazine* (June 2021), Felicia Denaud in *Black Perspectives/ African American Intellectual History Society* (23 October 2020); Matthew Joseph Irwin in *Momus* (24 August 2020); Miss Rosen in *Huck Magazine* (6 August 2020); Jessica Lynne in *The Nation* (25 June 2020); Jackie Wang in *Art in America* (18 June 2020); Lauren Christensen in *The New York Times Book Review* (22 May 2020); Patrick Conway in *Arts Fuse* (22 May 2020); Chloe Hayward in *Studio Magazine* (May 2020); and Daniel Fernandez in *Los Angeles Review of Books* (28 April 2020).

"The Breathtaking Ingenuity of Incarcerated Artists," by Leslie Jamison, *The Atlantic* (March 2021): <https://www.theatlantic.com/magazine/archive/2021/03/marking-time-incarcerated-artists/617800/>

"Carceral Aesthetics," Conversation with novelist Rachel Kushner. *Artforum International* (September 2020): 108-115.

"Visions in Penal Time," Conversation with author and writer Zoé Samudzi. *Jewish Currents* (Fall 2020): 108-113.

"From *Marking Time: An Excerpt*," *Hyperallergic* (11 October 2020): <https://hyperallergic.com/591120/from-marking-time-an-excerpt/>

"Incarcerated Artists Are Making Some of Today's Most Important Art. A Powerful New Book Explains Why." Conversation with author and artists in *ARTnews* (8 July 2020): <https://www.artnews.com/art-news/artists/prison-art-nicole-fleetwood-jesse-krimes-russell-craig-tameca-cole-1202693793/>

Author Q&A in *The Black Agenda Report Book Forum* (1 July 2020): <https://blackagendareport.com/bar-book-forum-nicole-fleetwoods-marking-time>

Author interview in *PEN America* (23 June 2020): <https://pen.org/interview-with-nicole-fleetwood/>

Author interview, *PRISM International Magazine* (16 June 2020): <https://prismmagazine.ca/2020/06/16/marking-time-an-interview-with-nicole-fleetwood/>

Author interview, *The Modern Art Notes Podcast* (11 June 2020): <https://manpodcast.com/portfolio/no-449-nicole-r-fleetwood-allegra-pesenti/>

Author interview, *Another World is Podable* (8 June 2020):

<https://anchor.fm/peter-bloom/episodes/Episode-18-The-Revolution-Continues-with-Professor-Nicole-Fleetwood-on-her-book-Marking-Time--Radical-Creativity--and-a-21st-Century-Abolitionist-Politics-ef2i8c>

“Creation in Confinement,” excerpt in *The New York Review of Books Daily* (28 April 2020):

<https://www.nybooks.com/daily/2020/04/28/creation-in-confinement-art-in-the-age-of-mass-incarceration/>

Author Q&A in *Talk Story* (28 April 2020):

<https://mailchi.mp/bceef9f70dc3/art-is-the-thing-that-brings-me-true-peace-and-happiness>

*On Racial Icons: Blackness and the Public Imagination*. Pinpoints series. New Brunswick, NJ: Rutgers University Press, 2015.

Chapter 2 translated into Italian and reprinted as “La promessa della democrazia. Il ruolo iconico del leader politico nero.” in *A fior di pelle: Bianchezza, nerezza, visualità*. Eds. Elisa Bordin and Stefano Bosco. Translated by Stefano Bosco. Verona (Italy): Ombre corte, 2017. 71-87.

Reviewed by Rachel Brunner in *Callaloo* (Summer 2017); Michael Gillespie in *American Literary History Online Review Series XIII* (Nov 2017).

*Troubling Vision: Performance, Visuality and Blackness*. Chicago: University of Chicago Press, 2011.

Winner of the 2012 Lora Romero First Book Publication Prize of the American Studies Association

Reviewed by Shannon M. Cochran in *African American Review* (Winter 2012); Soyica Colbert in *MELUS* (Summer 2014); Rose M. Kim in *Visual Studies* (Feb 2012); Douglas A. Jones in *TDR: The Drama Review* (Winter 2012); Jennifer-Scott Mobley in *Theatre Journal* (May 2013); Brandi Thompson Summers in *Callaloo* (Spring 2013).

#### Peer-Reviewed Articles and Book Chapters

“Introduction: A Tale of Poverty, Pandemic, and Prisons,” co-authored with Sarah Tobias, In “The New Status Quo: Essays on Poverty in the US and Beyond,” special issue of *Feminist Formations*, co-edited with Sarah Tobias vol 33, issue 1 (Spring 2021): vii-xxii.

“Marking Time: Art in the Age of Mass Incarceration,” In *Racism in America: A Reader*. Foreword by Annette Gordon-Reed. Cambridge, MA: Harvard University Press, 2020: 194-208.

“Troubling Portraiture: Photographic Portraits and the Carceral Archive.” In *Imagining Everyday Life: Engagements with Vernacular Photography*, “The Walther Collection,” edited by Tina Camp, Marianne Hirsch, Gil Hochberg, and Brian Willis. Germany and New York: Steidl, co-

published with the Walther Collection, 2020: 115-120. \*Winner of the Photography Catalogue of The Year for the 2020 Paris Photo-Aperture Foundation PhotoBook Award

"Visual Culture." In *Gender: Sources, Perspectives, and Methodologies*, edited by renée c. hoogland. Macmillan Interdisciplinary Handbooks. Farmington Hills, MI: Macmillan Reference USA, 2016: 417-433.

"Posing in Prison: Family Photographs, Emotional Labor and Carceral Intimacy." *Public Culture*. 27.3 (Fall 2015): 487-511.

"Performing Empathies: The Art of Saya Woolfalk." *Callaloo Art and Culture in the African Diaspora*. 37.4 (Fall 2014): 973-989.

"The Case of Rihanna: Erotic Violence and Black Female Desire." *African American Review*. 45.3 (Fall 2012): 419-435.

"Failing Narratives, Initiating Technologies: Hurricane Katrina and the Production of a Weather Media Event." *American Quarterly* 58.3 (Sept 2006): 767-789.

"Mediating Youth: Community-Based Production and the Politics of Race and Authenticity." *Social Text* 23.1 (Spring 2005): 83-109.

"Hip-Hop Fashion, Masculine Anxiety and the Discourse of Americana." In *Black Cultural Traffic: Crossroads in Performance and Popular Culture*, edited by Harry J. Elam, Jr. and Kennell Jackson. Ann Arbor: University of Michigan Press, 2005: 326-345.

"Authenticating Practices: Producing Youth, Performing Realness." In *Youthscapes: The Popular, the National, and the Global*, edited by Sunaina Maira and Elisabeth Soep. Philadelphia: University of Pennsylvania Press, 2005: 155-172.

"Visible Seams: Gender, Race, Technology and the Media Art of Fatimah Tuggar." *Signs* 30.1 (Autumn 2004): 1429-1454.

"'Busing it' in the City: Black Youth, Performance and Public Transit." *TDR: the journal of performance studies* 48.2 (Summer 2004): 33-48.

#### Catalogue Essays and Art Criticism

"From Innocence to Beyond Guilt," with Tyra Patterson, In *The Innocents: Photographs and Interviews by Taryn Simon*. 2<sup>nd</sup> edition. Forthcoming.

"Abolition," *Aperture* 241 (Winter 2020): 84-85.

"Project," *Artforum International* (Sept 2020): 116-123.

"Black Radical Feminism and the Iconic Status of Angela Davis," In *Angela Davis: Seize the Time*, edited by Gerry Beegan and Donna Gustafson. New Brunswick, NJ: Zimmerli Art Museum and Munich, Germany: Hirmer Publishers, 2020: 71-77.

“Policing and the Production of Crime,” In *The Atmosphere of Crime*, edited by Sarah Meister. Germany and New York: Steidl and the Gordon Parks Foundation, 2020: 74-77.

“The Quiet Risks of John Edmonds’s Photographs,” *New York Review of Books Daily*, 30 August 2019: <https://www.nybooks.com/daily/2019/08/30/the-quiet-risks-of-john-edmondss-photographs/>

“The Non-Linear Temporalities of Fatimah Tuggar’s Media Art,” In *Fatimah Tuggar: Home’s Horizons*. Munich, Germany: Hirmer Publishers, 2019: 50-59.

“Drawing toward Freedom” In *The Pencil is the Key: Drawings by Incarcerated Artists*. Drawing Papers 140. New York: The Drawing Center, 2019: 18-22.

“Deana Lawson’s *Mohawk Correctional Series*.” In *Reflections: The American Collection at the Columbus Museum of Art*, edited by Nannette Maciejunes and M. Melissa Wolfe. Columbus: Columbus Museum of Art in Association with Ohio University Press, 2019: 648-649.

“Mickalene Thomas’s World Making.” In *Mickalene Thomas: I Can’t See You Without Me*, edited by Ryan Shafer. Columbus, OH: Wexner Center for the Arts, 2018: 57-61.

“Public Intimacy: Deana Lawson’s *Mohawk Correctional Facility Series*.” In *Walls Turned Sideways: Artists Confront the American Justice System*, edited by Risa Puleo. Miami, FL: NAME Publications, 2018: 300-305.

“Through His Art, A Former Prisoner Diagnoses the Systemic Sickness of Florida’s Penitentiaries,” *The Conversation*, 31 August 2018: <https://theconversation.com/through-his-art-a-former-prisoner-diagnoses-the-systemic-sickness-of-floridas-penitentiaries-101588>

\*republished by *The Associated Press*, *The Los Angeles Times*, *The Chicago Tribune*, *Salon*, and *SF Gate*.

“Marking Time.” *Aperture* 230 (Spring 2018): 76-81.

“Prison Portraits.” *Aperture.org*. “Vision & Justice Online,” June 2016: <http://aperture.org/blog/fleetwood-prison-portraits/>

### Editorial

Co-Editor, “The New Status Quo: Essays on Gender, Sexuality and Poverty in the 21st Century,” special issue of *Feminist Formations*, co-edited with Sarah Tobias (anticipated publication date: Spring 2021).

Co-Editor, “Prison Nation,” special issue of *Aperture* magazine, with Michael Famighetti, Issue 230 (Spring 2018).

Series Associate Editor, *Macmillan Interdisciplinary Handbooks: Gender Studies*. 10 volume series. Farmington Hills, MI: Macmillan Reference USA, 2015-2018.

### General Interest

“Racist Police Practices like Mug Shots Normalize the Criminalization of Black Americans,” *NBC News*, THINK, 6 August 2020.

“When the Government Stops Counting,” *Dissent Magazine* (Summer 2020): 154.  
<https://www.dissentmagazine.org/article/when-the-government-stops-counting>

“Raising a Black Boy Not to be Afraid,” *Literary Hub*, 3 October 2018:  
<https://lithub.com/raising-a-black-boy-not-to-be-afraid/>

### Book Reviews

Rev. of Nicholas Mirzoeff’s *The Appearance of Black Lives Matter*. *e-misférica*. Vol 14, Issue 1 (2018): <http://beta.hemisphericinstitute.org/en/emisferica-14-1-expulsion/14-1-book-reviews/em-the-appearance-of-black-lives-matter-em-by-nicholas-mirzoeff.html>

Rev. of Cheryl Finley, Laurence Glasco, and Joe W. Trotter’s *Teenie Harris, Photographer: Image, Memory, History*. *Pennsylvania Magazine of History and Biography*. 136 (July 2012): 318-19.

“LA Noir: The Struggle for Art and Change in Southern California.” Rev. of Daniel Widener’s *Black Arts West: Culture and Struggle in Postwar Los Angeles*. *Art Journal*. Vol 70, No. 2 (Summer 2011): 112-115.

“Are We There Yet?: Yearnings for a Discursive Shift in Black Cultural Studies.” Rev. of Herman Gray’s *Cultural Moves: African Americans and the Politics of Representation* and Eithne Quinn’s *Nuthin’ But a “G” Thang: The Culture and Commerce of Gangsta Rap*. *American Quarterly* (Winter 2007): 1269-1278.

### Art/Theatre Reviews

“Collective Conscious: The Art of Social Change,” *Black Art in America*, 14 August 2018:  
<https://blackartinamerica.com/index.php/2018/08/14/art-review-collective-conscious-the-art-of-social-change/>

“Painting While Shackled to a Floor: Review of *Ode to the Sea: Art from Guantánamo Bay* and *Windows on Death Row: Art from Inside and Outside the Prison Walls*,” *Public Books*, 10 November 2017: <http://www.publicbooks.org/painting-while-shackled-to-a-floor/>  
\*\*anthologized in *A Public Books Reader* (New York: Columbia University Press, 2019)

“Carrie Mae Weems Brings Love to Harlem.” Rev. of *A Certain Kind of Love*. *Black Renaissance/ Renaissance Noire* (Summer 2003): 180-184.

Rev. of Dael Orlandersmith’s *Yellowman*. *Theatre Journal* 55.2 (2003): 331-332.

“Diasporic Connections: Black Documentary Filmmakers from New York meet their Counterparts in Brazil.” *International Documentary* (February-March 2004): 40-41.

Encyclopedia Entries

“New Media and Digital Culture.” *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. Ed. Colin Palmer. 2nd ed. Vol. 4. New York: Macmillan Reference USA, 2005: 1646-1648.

**CURATORIAL**

*Angela Davis: Seize the Time* exhibition, Advisory Committee, Zimmerli Art Museum, Fall 2021.

*Marking Time: Art in the Age of Mass Incarceration* exhibition, Guest Curator, MoMA PS1, New York, NY, September 17, 2020 – April 4, 2021.

Listed in “The Most Important Moments in Art in 2020” and “Best in Show” by *The New York Times* (4 Dec 2020), “The Best Art of 2020” by *The New Yorker* (30 Dec 2020), “2020: A Year in New York Exhibitions and More” by *Hyperallergic* (30 Dec 2020), and “From Political Posters to Prison Art: 6 Exceptional Art Exhibits to Redeem 2020” by *Forbes* (30 Dec 2020). Critic’s Pick and front page of Weekend Arts section, “Stirring Creations From Behind Bars” in *The New York Times* (25 Sept 2020), reviewed by Holland Cotter. Featured on NPR’s *Morning Edition* (28 Oct 2020) and WNET’s NYC-ARTS Choice (19 Nov 2020). Selected by *Artnet News* as top of a list of 25 “must-see” exhibitions nationally (18 Sept 2020), *TimeOut New York* as among the top five best shows in New York City (21 Sept 2020), and *New York Magazine*’s “The Approval Matrix” (12 Oct 2020).

Reviewed by Adriana Furlong in *The Brooklyn Rail* (March 2021), Darla Migan in *The Brooklyn Rail* (March 2021), Johanna Fateman in *The New Yorker* (26 Oct 2020); Erica Cardwell in *Hyperallergic* (21 Oct 2020); Megan Voeller in *The Philadelphia Inquirer* (10 Oct 2020); Aruna D’Souza in *4Columns* (9 Oct 2020); Adam Kleinman in *Art Agenda* (8 Oct 2020); Jonathon Keats in *Forbes* (30 September 2020); Von Andrea Robertz in *Deutschlandfunk Kultur—Fazit* (26 Sept 2020), Chandra Noyes in *Art & Object* (22 Sept 2020); Scott Lynch in *Gothamist* (21 Sept 2020); Cassidy George in *New York Magazine*’s “The Cut” (21 Sept 2020); Dale Berning Sawa in *The Art Newspaper* (15 Sept 2020).

*Portraits of Justice* symposium, co-organized with Mural Arts Philadelphia, International House, University of Pennsylvania, sponsored by the Arts for Justice Fund, Philadelphia, PA, November 2, 2018.

*Capitalizing on Justice*, Curatorial Committee, organized by Worth Rises, The Urban Justice Center, October 2018.

*Prison Nation*, traveling exhibition, co-curated with Michael Famighetti, Aperture Foundation Galleries, New York, NY, February 7- March 7, 2018.

\*Cleveland Public Library (September 28, 2018 - January 21, 2019); Southeast Museum of Photography (February 5 - March 2, 2019); Wellesley College (Fall 2021); University of Maryland, Baltimore County (TBD 2021).

*State Goods: Art in the Era of Mass Incarceration* Exhibition, co-curated with Walter Puryear,



Andrew Freedman Home, Bronx, NY, May 19 - June 16, 2017.

*Jesse Krimes: Apokaluptein: 16389067*, co-curated with Donna Gustafson, Andrew W. Mellon Liaison for Academic Programs and Curator, Zimmerli Art Museum, New Brunswick, NJ, Sept 2 – Dec 14, 2014.

*Marking Time: Prison Arts and Activism* Exhibition, October-December 2014  
Co-curated with Sarah Tobias. Six-site exhibition throughout New Brunswick, NJ: Alfa Art Gallery, Eagleton Institute for Politics Lawn, Heldrich Hotel, New Brunswick Free Public Library, and Rutgers Art Library.

#### **KEYNOTE AND DISTINGUISHED LECTURE PRESENTATIONS**

Commencement Address, History of Art Department, University of California, Berkeley, 18 May 2021.

“Marking Time: Art in the Age of Mass Incarceration,” Daniel H. Silberberg Lecture Series, The Institute for Fine Arts, New York University, 23 March 2021.

“Black Art and Visions of Freedom,” Martin Luther King, Jr. Keynote Speaker, African American Museum of Philadelphia, 18 January 2021.

“Marking Time: Art in the Age of Mass Incarceration,” Burke Lecture Series, Indiana University, 2 October 2020.

“Marking Time: Art in the Age of Mass Incarceration,” in conversation with MoMA PS1 Director Kate Fowle, Atlanta University Center and Curatorial Studies Collective Distinguished Lecture Series 2020, 23 September 2020.

“Marking Time: Art in the Age of Mass Incarceration,” in conversation with scholar Elizabeth Hinton, Schomburg Literary Festival, 21 September 2020.

“Art and Activism in the Age of Mass Incarceration,” Scarlet Speakers Series, School of Arts and Sciences, Rutgers University, New Brunswick, 16 July 2020.

“Marking Time: Art in the Age of Mass Incarceration,” Living Art History: Race, Methodology, Praxis Series. Stanford Department of Art & Art History. Co-sponsor: Stanford Arts Institute, 16 January 2020.

“Socially Engaged Art Practices and Mass Incarceration,” Keynote for Reframing the Landscape of Justice Conference, Arts in Corrections, Santa Clara University, 24- 28 June 2019.

“Aesthetics of Unfreedom: Textures, Textiles, and Carcerality,” Keynote for Spatial Intimacies: Bodies and the Built Environment Symposium, TEXTURES Material Culture Lab, University of Delaware, May 2019.

“Black Art in the Era of Mass Incarceration,” James A. Porter Distinguished Lecture, 30<sup>th</sup> Annual James A. Porter Colloquium on African American Art and Art of the African Diaspora, Howard University, April 2019.

“The Photography of Mass Incarceration,” Featured Speaker. Society for Photographic Education National Conference, Cleveland, OH, March 2019.

“Interior Subjects: Portraits by Incarcerated Artists,” Claflin Annual Lecture in Art, Vassar College. Sponsored by the Art Department and the Frances Lehman Loeb Art Center, February 2019.

“Aesthetics of Unfreedom: Art, Captivity, and the Carceral State,” Ethnicity, Race, and Migration Inaugural Distinguished Lecture. Co-sponsor: Center for the Study of Race, Indigeneity, and Transnational Migration, February 2019.

“Fraught Imaginaries: Art, Captivity, and Visions of Freedom,” Closing Keynote for The Legacy of Lynching: Art and Practice Symposium, Haverford College, November 2018.

“Aesthetics through the Penal Hole,” Decolonizing Vision Series, New York University. Co-sponsors: Center for the Study of Gender and Sexuality, Contemporary Art collective, Institute of African American Affairs and Center for Black Visual Culture, and the Prison Education Program, October 2018.

“‘Institutional Nightmare’: The Visual Culture of Mass Incarceration.” Feminist Studies and Decolonial Epistemologies Lecture Series, Department of Gender and Women’s Studies and Center for Race and Gender, University of California, Berkeley, April 2018.

“Family Photography in Carceral Contexts,” Closing Plenary, Reframing Family Photography Conference, The Family Camera Network and Toronto Photography Seminar, September 2017.

“State Goods: Clandestine and Collective Art Making in Prison.” “New Directions in American Studies” Speaker Series. The Center for the Study of Race and Ethnicity and the Institute for Research on African American Studies at Columbia University; Barnard Program in American Studies, March 2017.

“State Goods: Procured Materials, Expropriated Space, and Clandestine Art Making in Prison.” Keynote for Dark Matters: Afro-pessimism, Black Feminism, Post-structuralism and the Making of the (Un)human Series. Departments of Media Culture and Communication, Comparative Literature and Africana Studies, NYU, October 2016.

“Democracy's Promise: Visual Genealogies of Black Male Leaders” at The Point of Order, Wits University, Johannesburg, South Africa, April 2016.

“State Violence and the Making of Racial Icons.” Keynote for Black Icons Symposium, Postcolonial Studies from the European South Initiative, University of Padua, Italy, June 2015.

“Black. Life. Matter.” Keynote for Resisting Arrest: Black Artfulness and Survival Symposium, Duke University, February 2015.

“Posing in Prison.” Program in Women’s Studies, Duke University, November 2014.

“Carceral Visuality and Prison Portraiture,” Keynote for Critical Institutions Symposium: “Playing in the Public: The Ground of a New Aesthetics.” Michigan State University, March 2014.

“Imaging Carceral Subjects: Prison Portraiture and the Penal Scene,” Race, Power, and Critical Thought Series. American Studies and Ethnicity, Center for Feminist Research, Art History, and Sociology. University of Southern California, December 2013.

“On *Single Black Female*: A Meditation on Belonging as One among Many.” Keynote for 2013 Performing Blackness Symposium. University of Texas, Austin, November 2013.

“Troubling Vision: Performance, Visuality and Blackness.” The Wolfe Institute and the Department of American Studies Lecture Series, Brooklyn College, March 2013.

“Performing Empathies: Sociality and Futurity in the Art of Saya Woolfalk and Tracey Rose.” International Graduate Colloquium Spring Series: Mobilizing Performance, Brown University, March 2013.

“Performing Visuality/ Visualizing Performance.” Keynote for 2012 Summer Institute in Performance Studies. The Center for Global Culture and Communication. School of Communication. Northwestern University, July 2012.

“Prison Art/ Public Culture.” Mellon Mays Program Annual Lecture and Department of History of Art and Visual Studies. Cornell University, April 2012.

“Troubling Vision: Refracting Iconicity in Black Public Culture.” Fontaine Society Lecture, Annenberg School for Communication, University of Pennsylvania, February 2011.

“Visual Indexes and Racial Iconicity.” Themes in American Studies Lecture Series, American Studies Department, George Washington University, October 2010.

“Excess Flesh: Black Women Performing (Hyper)Visibility.” Distinguished Lecture Series, Institute for Research on Women, Rutgers University, October 2004.

#### **SELECTED INVITED PRESENTATIONS**

“In Conversation: Art and Abolition,” Plenary Panel, Art for A New Future, Justice Arts Coalition National Convening, 25 January 2021.

Art History and Criticism Lecture Series, organized by the Art History Graduate Student Organization, Stony Brook University, 25 May 2021.

Image Complex Series, The Power Institute, University of Sydney, 20 May 2021.

“Marking Time: Art in the Age of Mass Incarceration,” School of Art and Design, University of Illinois, 23 April 2021.

“Art and the Transfiguration of Police Violence,” Police Violence: Global and Local Perspectives Symposium, Dartmouth College, 9 April 2021.

“Literature for Justice: Art in and of the Carceral State,” with Sarah Haley and Natalie Diaz, National Book Foundation and ASU’s Center for Imagination in the Borderlands, 7 April 2021.

Art History Lecture, Sam Houston State University, Department of Art, 7 April 2021.

“Seminar in the Art and Material Culture of Africa and the African Diaspora,” with Mabel O. Wilson, Bard Graduate Center, 31 March 2021.

“Vision of Abolition: Black Women’s Fight to End Mass Incarceration,” 46<sup>th</sup> Annual Scholar and Feminist Conference, Barnard College, 18 March 2021.

“Our Bodies Are Art: Racialized Sexuality, Class, and the Power of Aesthetic Excess,” A Roundtable on Jillian Hernandez’s *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*. University of California, San Diego, Departments of Literature and Ethnic Studies, Program in Critical Gender Studies, Institute of Arts and Humanities, 5 March 2021.

“Culture x Policy: (In)Justice System” with sujatha baliga, Maria Gaspar, and Deanna Van Buren, The Shed, New York, NY, 18 February 2021.

University of California, San Diego, Department of Visual Arts, 12 February 2021.

Cranbrook Academy of Art, Critical Studies Series, 2 February 2021.

Literature for Justice Launch Event Panel, National Book Foundation, 2 December 2020.

“Create and Connect,” with artist Kenneth Reams, In the Box series, Justice Arts Coalition, 19 November 2020.

“Visuality and Carceral Formations,” with scholars Herman Gray and Nicholas Mirzoeff, University of California, Santa Cruz, 17 November 2020.

“Bugs and Beasts Before the Law Colloquium Round Table 2,” Henry Art Gallery, University of Washington, 11 November 2020.

“Marking Time: Art in the Age of Mass Incarceration,” with artists Mary Enoch Elizabeth Baxter and James Hough, Global South Center, Pratt Institute, 29 October 2020.

“Rendering Justice” panel, African American Museum of Philadelphia and Mural Arts Philadelphia, 27 October 2020.

“Freedom and Arts Engagement,” Rights in Focus Network, Autograph, UK, 3 October 2020.

*Angela Davis: Seize the Time* Book Launch Panel, Zimmerli Art Museum, 1 October 2020.

“Marking Time: Art in the Age of Mass Incarceration,” panel with artists Gil Batle and Ray Materson, and gallerist Frank Maresca. The New Social Environment series, The Brooklyn Rail, 11 August 2020.

“Marking Time: Art in the Age of Mass Incarceration,” in conversation with artist Lisette Oblitas, Narrative Medicine Rounds series, Columbia University, 5 August 2020.

Book Talk with Ashon Crawley and Shana Redmond, moderated by Jasmine Johnson, Intellectual Publics Series, CUNY Graduate Center, 20 July 2020.

“Gordon Parks: Live Q&A with Khalil G. Muhammad and Sarah Meister, MoMA Virtual Views, 16 July 2020:  
<https://www.youtube.com/watch?v=jjtDuUV8KD0&t=1936s>

“Marking Time: A Book Talk with Dr. Nicole Fleetwood,” The Petey Greene Program, 18 May 2020:  
<https://www.peteygreene.org/events-1/markingtime>

“Marking Time: A Virtual Book Talk with Piper Kerman,” Politics and Prose Bookstore, Washington DC, 14 May 2020: <https://www.youtube.com/watch?v=edRFQxKxn-U&t=1856s>

“Marking Time: A Virtual Book Talk with Ruha Benjamin,” Labyrinth Books, Princeton, NJ, 13 May 2020:  
<https://www.youtube.com/watch?v=jsgk2pFEI5c&t=48s>

“A Dive Deeper Discussion: Marking Time/ Prisons in the Lives of Black Women,” with Mary Enoch Elizabeth Baxter, Asia Johnson, and Michelle Jones-Daniel, Harlem Stage, 11 May 2020:  
<https://www.youtube.com/watch?v=KtGD005SY5Y>

“Marking Time: Art in the Age of Mass Incarceration,” A Virtual Conversation with Russell Craig, James Hough, and Carl Dix, Revolution Books, NYC, 8 May 2020:  
<https://www.youtube.com/watch?v=4pN92NubvbQ>

“Marking Time: Art in the Age of Mass Incarceration,” , book launch with Fred Moten, Mary Enoch Elizabeth Baxter, and Jesse Krimes, MoMA PS1 and Harvard University Press, 28 October 2020:  
<https://vimeo.com/416021133>

“Art and Mass Incarceration,” The Bellagio Center, Rockefeller Foundation, Bellagio, Italy, November 2019.

“Carceral Aesthetics: Sable Elyse Smith and Nicole R. Fleetwood,” Institute of Contemporary Arts, London, England, November 2019.

“Sun Yung Shin and Nicole Fleetwood,” The Poetry Project, New York, NY, October 2019.

“Marking Time: Doing Publicly Engaged Scholarship,” American Council for Learned Societies, September 2019.

“Interior Subjects: Portraits by Incarcerated Artists,” States of Seeing Workshop, Eikones Center for the Theory and History of the Images and African Studies, University of Basel, June 2019.

“Carceral Aesthetics,” Colloquium on Ethnicity and Diaspora, Northwestern University, May 2019.

“The Photography of Mass Incarceration,” Photography Lecture Series, Massachusetts College of Art and Design, April 2019.

“Black Art in the Era of Mass Incarceration,” Vision and Justice Convening, Radcliffe Institute for Advanced Study, Harvard University, April 2019.

“Marking Time: Art in the Era of Mass Incarceration,” Hyperbole: Sense, Sensation, Spectacle Series, Center for the Humanities, Wesleyan University, April 2019.

“Carceral Aesthetics,” Critical Visualities 3 Conference, University of Michigan, Ann Arbor, March 2019.

“Rewriting Incarceration Language: How We Talk about Prison,” Asian American Writers’ Workshop, New York, NY January 2019.

“Marking Time: Art in the Era of Mass Incarceration,” States of Incarceration Collaborative of the Institute for Advanced Study, Departments of American Studies; Art; Art History; Gender, Women, and Sexuality Studies; History; Sociology; Heritage Studies and Public History Program; Minnesota Historical Society; and Race, Indigeneity, Gender and Sexuality Initiative, University of Minnesota, December 2018.

“Carceral Aesthetics: Prison Art and Mass Incarceration,” *Walls Turned Sideways* exhibition, Contemporary Art Museum Houston, November 2018.

“Technology, No-Linear Temporalities, and Alternative Imaginaries in the Art of Fatimah Tuggar,” The Davis Museum, Wellesley College, October 2018.

“Prison Nation,” Revolution Books, New York, NY, September 2018.

“Conversation with Aperture: Art and Incarceration,” Brooklyn Museum, July 2018.

“Aesthetics through the Penal Hole.” Constellations of the Political: Media and Representation in the Neoliberal Age symposium, University of Maryland, College Park, April 2018.

“Carceral Aesthetics: Vision and Imprisonment.” The International Center of Photography, New York, NY, April 2018.

Conversation with artist Russell Craig. Philadelphia's Magic Gardens Gallery, Philadelphia, PA, April 2018.

"Prison Abolitionism, Feminist Pedagogies, and the Politics of Prison Art." Women's, Gender, and Sexuality Studies Colloquium, Ohio State University, October 2017.

#### **SELECTED CONFERENCE PRESENTATIONS AND PAPERS**

Presenter and Session Organizer. "The Art of Home: Domestic Visions of Undoing Carcerality." Session Panel: Carceral Domesticities. American Studies Association Annual Convention, Denver, CO, November 2016.

Presenter. "Women of Color." Student Committee: Overcoming Misery: Accessing Structures of Support in the University." American Studies Association, Toronto, Canada, October 2015.

Presenter. "The Beast of Burden: The Refusal of Indebtedness and the Logic of Collective Care in *Beasts of the Southern Wild*." Beasts of the Southern Wild Panel, American Studies Association, Washington D.C., November 2013.

Presenter. "Street Art and Carceral Aesthetics." Street Art Panel. ASAP/5 Conference. The Association for the Study of the Arts in the Present, Detroit, MI, October 2013.

Presenter. "Posing in Prison: Prison Portraiture and the Circulation of Feelings." Carceral Aesthetics as Activist Knowledge Panel. Critical Ethnic Studies Association Conference, University of Illinois at Chicago, September 2013.

Presenter. "The Lived Experience of Class in the Academy." Experience of Class Roundtable. Modern Language Association, Boston, MA, January 2013.

Presenter. "Public Culture." Keywords of Black Visuality Panel. American Studies Association. San Juan, Puerto Rico, November 2012.

Respondent. First Person Narratives Panel. Remembering 9/11: 10<sup>th</sup> Anniversary Conference. Rutgers University, September 2011.

Presenter. Responses to *Waiting for God*: Tracey Rose's retrospective exhibition, Johannesburg Art Gallery, South Africa, February 2011.

Presenter. "The Post-Racial State and the Colored Body." Modern Language Association Annual Meeting, San Francisco, CA, December 2008.

Presenter. "One Shot Harris and the Photographic Practice of Black Non-Iconicity." American Studies Association Annual Meeting, Philadelphia, PA, October 2007.

Respondent. Sujatha Fernandes: "Hip-Hop, Revolutionary Movements, and the Rise of Black Radicalism in Latin America." Diasporic Black Radicalisms in the Twentieth Century Symposium. Organized by the Black Atlantic working group. Rutgers University, October 2005.

Presenter. "Hip Hop Fashion, Masculine Anxiety and the Discourse of Americana." American Studies Association Annual Meeting, Atlanta, GA, November 2004.

Presenter. "Seeing Doing, Doing Seeing: Visuality, Performance, and Pedagogy." Bridging the Gaps: African American Art Conference, Harvard University, November 2004.

Presenter. "Looking for the 'Real Nigga': Robin Kelley's Interventions in Urban Ethnography and Ghetto Play." American Studies Association Annual Meeting, Hartford, CT, October 2003.

Presenter. "Excess Flesh: Black Females Performing Visibility." *Fresh Prints Series*. Association of Theater in Higher Education Annual Conference. New York, NY, August 2003.

Presenter. "Intersections in Black Visual Culture and Performance Studies." The State of Black Studies: Methodology, Pedagogy, and Research Conference, Schomburg Center for Research in Black Culture and CUNY Graduate Center, February 2003.

Featured Speaker. "New Media, Race, and 'the Everyday.'" Media Studies Summer Institute, Vassar College, July 2002.

Presenter. "Digitizing the Exotic: Africa, Technology and Fatimah Tuggar's *Fusion Cuisine*." Screen Studies Conference, Glasgow University, Scotland, June 2002.

**PANELS, PRESENTATIONS, AND SPEAKING EVENTS ORGANIZED, MODERATED AND CHAIRED**  
Moderator, Siting A/P/A Studies: A Celebration of Scholars, in conversation with Ronak K. Kapadia, New York University, November 2019.

Moderator, Reimagining Reentry: On Mentorship, Artists Russell Craig and James Hough in conversation with Professor Nicole R. Fleetwood, Mural Arts Philadelphia, October 2019.

Co-Organizer, Abolitionist Imperatives: The Urgency of Abolition in Times of Crisis," daylong symposium, sponsored by the Carceral Studies Working Group, Institute for Research on Women, Department of American Studies, Department of Women's and Gender Studies, and Dr. Deb Vargas—Henry Rutgers Term Chair in Comparative Sexuality, Gender, and Race, April 2019.

Co-Organizer/ Moderator. Opening and Tour, *Prison Nation*, Cleveland Public Library, September 2018.

Co-Organizer. "Prison Nation Magazine Launch and Panel," Zimmerli Art Museum, 24 April 2018.

Co-Organizer/Moderator. "Art and Incarceration," in conjunction with *Prison Nation* exhibition, Aperture Foundation Gallery, 28 February 2018.



Co-Organizer. "Inside Rikers Island," in conjunction with *Prison Nation* exhibition, Aperture Foundation Gallery, 21 February 2018.

Co-Organizer. "Seeing Angola," in conjunction with *Prison Nation* exhibition, Aperture Foundation Gallery, 14 February 2018.

Co-Organizer. "Narratives from Inside," in conjunction with *Prison Nation* exhibition, Aperture Foundation Gallery, 7 February 2018.

Organizer/Chair. "Race, Real Estate, and Resources," Special Session of the Marxism, Literature, and Society Committee. Modern Language Association, January 2018.

Chair/Moderator. "Educating Figures, Figures of Education?," American Studies Association Annual Convention, Chicago, IL, November 2017.

Organizer/Moderator. "State Goods Artist Panel," panel with formerly incarcerated artists participating in the exhibit. Andrew Freedman Home, Bronx, June 2017.

Organizer. "State Goods Performance Night," readings of plays, spoken word, and creative nonfiction about mass incarceration. Andrew Freedman Home, Bronx, June 2017.

Organizer/Co-Moderator. "Public Art and Prison Reform" Panel. Eastern State Penitentiary Historic Site in conjunction with Mural Arts Philadelphia, April 2017.

Co-Organizer/Moderator. "Global Apartheid." Special Session of the Marxism, Literature, and Society Committee. Modern Language Association, Philadelphia, PA, January 2017.

Chair/Moderator. "#M4BL and the Struggle to End Anti-Black State/Police Violence." American Studies Association Annual Convention, Denver, CO, November 2016.

Chair/Moderator. "Blackness and the Precarity of Home, or (at) Home in the Alternative." American Studies Association Annual Convention, Denver, CO, November 2016.

Moderator. "The Body is a Border: Race, Aesthetics and Transformation." National Women's Studies Association, Montreal, Canada, November 2016.

Chair/Moderator. "High on Crack: Surveillance, Loss and Addiction in Black Communities," American Studies Association Annual Convention, Los Angeles, November 2014.

Principal Organizer. "Marking Time: Prison Arts and Activism" Conference and Exhibition. Rutgers University, October 8-10, 2014.

Co-Organizer. "Carceral Aesthetics as Activist Knowledge Panel." Critical Ethnic Studies Association Conference, University of Illinois at Chicago, September 2013.

Organizer and Chair. "Black Erotics: New Theories on Race and Porn" Panel. Black Portraiture[s]: The Black Body in the West Conference, Paris, France, January 2013.

Moderator. *Question Bridge* Artist Talk and Q & A. Sponsored by the Bay Area Video Coalition, Ace Hotel, New York, October 2012.

Chair. “Black Visual Culture: Visuality, Blackness, and the Arts.” American Studies Association Annual Meeting, Baltimore, MD, October 2011.

Organizer. “Broad Daylight and Other Times: Kevin Jerome Everson Film and Lecture Series.” Sponsored by Department of American Studies, the Mason Gross School of Arts, Office of the Dean of Humanities, Center for Race and Ethnicity, and the Art History Department. Rutgers University, October 2011.

Chair. “Food and Sex, Cannibalism and Sodomy: Intersections of Desire and Consumption in the Americas,” American Studies Association Annual Meeting, San Antonio, TX, November 2010.

Organizer. Richard Benjamin’s Campus Lecture: “The Color of Tomorrow: America’s Demographic Future in a ‘Post-Racial’ Age.” Sponsored by Department of American Studies, College Avenue Dean, and Center for Race and Ethnicity. Rutgers University, January 2010.

Organizer. “Thomas Allen Harris Film and Lecture Series.” Sponsored by Department of American Studies, Department of English, Office of the Dean of Humanities, Center for Race and Ethnicity, and Center for African Studies. Rutgers University, February 2007.

Chair. “Cinematic Traditions and Repetitions: Legacies of African American Space and Time.” American Studies Association Annual Meeting, Washington DC, November 2005.

Chair and Presenter. “Race Relations in Black and White: *Flag Wars* and *Two Towns of Jasper*.” Contemporary Documentary Filmmaking: Ethics, Aesthetics, and Cultural Politics Panel. Society for Cinema and Media Studies. Atlanta, GA, March 2004.

Session Organizer and Presenter. “Re-Visioning the Past: Visuality, Racial Performativity, and History.” Chair: Harry J. Elam, Jr. Association of Theater in Higher Education Annual Conference, August 2003.

Respondent. Paula Massood: “Girls in the Hood” Columbia Faculty Seminar on Cinema and Interdisciplinary Interpretation. Columbia University, April 2003.

Session Organizer and Presenter. “Visualizing Blackness: Locality, Race and the Polemics of Visibility.” Chair: Deborah Willis. American Studies Association Annual Meeting, Houston, TX, November 2002.

#### **MEDIA/ INTERVIEWS**

Interview, *NYC-ARTS Choice*, WNET, 19 Nov 2020:

<https://www.nyc-arts.org/showclips/151357/nyc-arts-choice-moma-ps1-marking-time-mxiqiz>

“The Voices of Marking Time,” MoMA Magazine Podcast, 16 November 2020:

<https://www.moma.org/magazine/articles/454>

Interview, *Morning Edition*, NPR, 28 October 2020:  
<https://www.npr.org/2020/10/28/925227833/marking-time-and-making-art-in-confinement>

Interview, *All of It with Alison Stewart*, WNYC, 25 September 2020.  
<https://www.wnyc.org/story/marking-time-art-age-mass-incarceration/>

“Nicole Fleetwood on Black Lives Matter and Her Book,” interviewed by Matt Dagher-Margosian, *Asia Art Tours*, 6 July 2020:  
<https://asiaarttours.com/nicole-fleetwood-on-black-lives-matter-her-book-marking-time-art-in-the-age-of-mass-incarceration/>

“The Mug Shot, a Crime Story Staple, Is Dropped by Some Newsrooms and Police,” by Maria Cramer, 3 July 2020:  
<https://www.nytimes.com/2020/07/03/us/mugshot-san-francisco-police.html>

“When Crime Photography Started to See Color,” by Bill Shapiro, *The Atlantic*, 16 June 2020:  
<https://www.theatlantic.com/culture/archive/2020/06/crime-photographer-who-saw-color/613081/>

Interview, Radio Ohio Prison Arts Coalition, 22 May 2020.

“Making Space and Marking Time,” by Chloe Hayward, *Studio Magazine*, May 2020:  
<https://studiomuseum.org/article/making-space-marking-time>

“Imagining Freedom: A Conversation with Nicole Fleetwood and Virginia Grise,” *Exposure Magazine*, April 2019: <https://medium.com/exposure-magazine/imagining-freedom-a-conversation-with-nicole-fleetwood-and-virginia-grise-2ac55470fa0d>

“Blackface Lawn Ornaments Still Being Manufactured in New Jersey, Sold Online on eBay,” *NBC New York 4*, 17 December 2018: <https://www.nbcnewyork.com/investigations/Blackface-Lawn-Jockeys-New-Jersey-eBay-502927571.html>

“How Photography Shines a Light on America’s Dark Prison System,” text by Miss Rosen, Dazed Media, 22 March 2018: <http://www.dazeddigital.com/art-photography/article/39451/1/aperture-magazine-prison-nation-jamel-shabazz-america-nicole-r-fleetwood>

\*interview to highlight *Aperture* magazine’s special issue, “Prison Nation”

“What Would it Take to Actually See What Life is Like in Prison?,” by John Washington, *TheNation.com*, 6 March 2018: <https://www.thenation.com/article/what-would-it-take-to-actually-see-what-life-is-like-in-prison/>

\*an extended review of *Prison Nation* exhibition at Aperture Foundation Gallery

“What to See in New York Art Galleries This Week,” by Holland Cotter, *The New York Times*, 1 March 2018: <https://www.nytimes.com/2018/03/01/arts/design/what-to-see-in-new-york-art-galleries-this-week.html>

\*a review of *Prison Nation* exhibition at Aperture Foundation Gallery

“Prison Nation: Portraits from a Mass Incarceration Crisis,” by Jacopo Prisco, CNN.com, Style: Arts, 28 February 2018: <https://www.cnn.com/style/article/prison-nation-aperture-magazine/index.html>

“One Nation, Behind Bars: Examining Prison Culture Through Photography,” by Siddhartha Mitter, *The Village Voice*, 28 February 2018: <https://www.villagevoice.com/2018/02/28/one-nation-behind-bars-examining-prison-culture-through-photography/>

\*an extended review of *Prison Nation* exhibition at Aperture Foundation Gallery

“Portrayals of Prisoners Complicate Stereotypes and Implicate the US,” by Phillip Griffith, *Hyperallergic*, 23 February 2018: <https://hyperallergic.com/428414/portrayals-of-prisoners-complicate-stereotypes-and-implicate-the-us/>

*Prison Nation* featured in “Goings on About Town,” *The New Yorker*, 12 & 19 February 2018: 12.

“Exhibition Review: Prison Nation,” by Ava McLaughlin, *Musée: Vanguard of Photography Culture*, 9 February 2018: <http://museemagazine.com/culture/2018/2/8/exhibit-review-prison-nation>

“Snapshot: ‘Prison Nation’ at the Aperture Foundation gallery,” by Kitty Grady, *Financial Times*, 9 February 2018: <https://www.ft.com/content/818d2002-0ce7-11e8-839d-41ca06376bf2>

“Seeking Humanity in a Prison Passion Play,” by Andrew Boryga, *The New York Times*, Lens Series, 6 February 2018:

<https://www.nytimes.com/2018/02/06/lens/seeking-humanity-in-a-prison-passion-play.html>

\*a preview of *Prison Nation* exhibition at Aperture Foundation Gallery

“A New Exhibit of Prison Photos Depicts Life Behind Bars,” by Kevin Phinney, *MetroSource*, Art & Design, 12 January 2018: <https://metrosource.com/new-exhibit-of-prison-photos-highlights-art-behind-bars/>

\*a preview of *Prison Nation* exhibition at Aperture Foundation Gallery

“What to See in New York Art Galleries This Week,” by Martha Schwendener, *The New York Times*. Art & Design Section. 1 June 2017:

[https://www.nytimes.com/2017/06/01/arts/design/what-to-see-in-new-york-art-galleries-this-week.html?\\_r=1](https://www.nytimes.com/2017/06/01/arts/design/what-to-see-in-new-york-art-galleries-this-week.html?_r=1)

\*a review of *State Goods: Art in the Era of Mass Incarceration* at the Andrew Freedman Home

“On the ‘A’ w/Souleo: New Book Positions Obama, Trayvon Martin, and Diana Ross as ‘Racial Icons’” by Peter “Souleo” Wright, *HuffingtonPost*. “Black Voices.” 23 July 2015:

[http://www.huffingtonpost.com/peter-souleo-wright/on-the-a-wsouleo-new-book\\_b\\_7853862.html](http://www.huffingtonpost.com/peter-souleo-wright/on-the-a-wsouleo-new-book_b_7853862.html)

"On Prison Art, Public Culture and Racial Icons." *Left of Black*. Season 5, Episode 16. 21 January 2015. Weekly webcast hosted by Duke University Professor Mark Anthony Neal and produced by John Hope Franklin Center of International and Interdisciplinary Studies.

"Marking Time: Exhibit Shows Prison-Made Art," Interviewer and Reporter: Emma Jacobs, *WNYC.org*, 20 November 2014:  
<http://www.wnyc.org/story/marking-time-exhibit-shows-prison-made-art/>

"Groundbreaking Prison Arts Conference at Rutgers," by Kaila Boulware, *New Brunswick Today* 8 October 2014:  
<http://newbrunswicktoday.com/article/week-groundbreaking-prison-arts-conference-rutgers>

"Prison Arts Conference," *Monocle 24*, London-based radio magazine, 8 October 2014:  
<http://monocle.com/radio/shows/the-briefing/>

"Insider Art: How Prison Populations Express Themselves to the Outside World." *Rutgers Today*. 6 October 2014: <http://news.rutgers.edu/qa/insider-art-how-prison-populations-express-themselves-outside-world/20141005#.VEHZtldqxUQ>

*Dreams Are Colder Than Death*, directed by Arthur Jafa (2013)  
Documentary meditation on contemporary life for black Americans 50 years after Martin Luther King, Jr.'s "I Have a Dream Speech."

"Portraits from Inside, Looking Out: The Charged Art of Prison Paintings." Interviewer and Author: Karol Kino. *New York Times*. Art & Design. 18 July 2013:  
[http://www.nytimes.com/2013/07/21/arts/design/the-charged-art-of-prison-paintings.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2013/07/21/arts/design/the-charged-art-of-prison-paintings.html?pagewanted=all&_r=0)

"Rutgers Academic Examines Art-Making as Strategy for Survival." Feature Story by Fredda Sacharow. *Rutgers Today* 14 June 2013: <http://news.rutgers.edu/issue.2013-05-29.2695409533/article.2013-06-11.8323272576#.UIVlrRZ3-fQ>

## EDITORIAL

### Board

Editorial Board, *Journal of Visual Culture*, Jan 2021-Present

Advisory Board, *Iperstoria*, Dec 2017-Present

Social Text Collective, Feb 2015- May 2021

Editorial Committee, Rutgers University Press, Spring 2018- 2021

## SELECTED ACADEMIC TEACHING EXPERIENCE

Rutgers University, New Brunswick

*Art History*

Art and Protest, Spring 2021

Exhibitions Graduate Seminar, Spring 2020

*American Studies Department*

Visual Culture in the United States, Spring 2021  
Introduction to Race and Ethnicity in the United States, Fall 2020, Spring, 2018 Spring 2016  
American Sexualities, Fall 2020, Spring 2019  
Junior Seminar: Prisons in U.S. Society, Fall 2018  
Black Visual Culture and Art, Fall 2018  
Senior Seminar: Performance and Activism, Spring 2018  
Approaches: Performance Studies, Spring 2015  
Senior Seminar: Advanced Theories in Popular Culture, Spring 2014, Spring 2007  
Junior Seminar: Prisons in American Culture, Fall 2012  
Intimacy and the City Honors Seminar, Spring 2012  
Introduction to Performance, Spring 2012  
Methodologies in American Studies, Fall 2011, Spring 2011  
Documentary Expression in America, Fall 2011, Fall 2009, Fall 2005  
History and Culture of Hip Hop, Spring 2019, Fall 2015, Fall 2014, Fall 2012, Spring 2011,  
Summer 2010, Fall 2008, Fall 2006  
Visual Culture and Race in the U.S., Fall 2010  
Junior Seminar: American Families, Fall 2010  
Decade in the U.S. – The 1970s, Fall 2008  
The Business of Hip Hop, Summer 2007, Summer 2006  
Introduction to American Studies, Fall 2009, Spring 2007, Fall 2006  
Contemporary U.S. Popular Culture, Summer 2009, Spring 2006  
Junior Seminar: The Contested Domain of Citizenship, Spring 2006

### **SERVICE**

#### National

Delegate Assembly Member, Modern Language Association, 2018-2021  
Chair, Lora Romero First Book Prize Committee for the best first book published in American Studies on race, gender, class, sexuality, and/or nation, American Studies Association, 2017  
Program Committee for 2016 Annual Meeting, American Studies Association, 2015-2016  
Marxism, Literature, and Society Committee, Modern Language Association, 2015-2019; Chair, 2018-2019  
African American Policy Forum, Researchers Collaborative on Black Girls and Women, 2015-Present  
Mentor, Woodrow Wilson Junior Faculty Career Enhancement Fellowship, 2013-2014  
Constance Rourke Prize Committee for best essay published in *American Quarterly*, American Studies Association, 2007-2009  
Minority Scholars' Committee, American Studies Association, 2004-2007  
Committee on Information Technology, Society for Cinema and Media Studies, 2003-2006

#### Rutgers University

Academic Athletic Oversight Committee, 2019-Present  
Steering Committee, Arts of Research Initiative, 2019-Present  
Publicly Engaged Scholarship Committee, Office of Academic Affairs, 2019-Present  
Co-Organizer, Carceral Studies Working Group, sponsored by the Institute for Research on Women, Rutgers University, 2018-Present  
Nomination and Elections Committee, School of Arts and Science, 2018-2020  
Undergraduate Admissions Committee, School of Arts and Science, 2015-2017

Strategic Planning Committee, Zimmerli Art Museum, 2016  
Appointment and Promotion Committee, Humanities Division, School of Arts and Science,  
Spring 2015  
Third Year Review Committee, American Studies Department, Fall 2014-Spring 2015  
Third Year Review Committee, Africana Studies Department, Spring 2014  
Advisory Council, Institute for Women and Art, 2013-present  
Senior Faculty Advisor, Women of Color Scholars Initiative, 2013-2014  
Rutgers Rocks!: Alumni College Weekend, Cleveland, OH, Aug 2012  
Chair, Search Committee to hire in West/Southwest Asian American Feminist Studies, 2011-  
2012  
Organizer, American Studies Career Night, 2011, 2012  
Chair, Curriculum Committee, American Studies Department, 2011-2012  
Women of Color Scholars Project, 2009-Present  
Developing Room: Photography Working Group, Center for Cultural Analysis, 2008-Present  
Rutgers Faculty Traveling Seminar, 2008  
Coordinator, American Studies Symposia, 2006-2007  
Curriculum Committee, Department of American Studies, 2006-2012  
Affiliated Faculty, Center for Race and Ethnicity, 2006-Present  
Program Committee, Cinema Studies Program, 2005-Present  
Affiliated Faculty, Africana Studies Program, 2005-Present

#### **PROFESSIONAL AFFILIATIONS**

American Anthropological Association  
American Studies Association  
Association for Black Anthropologists  
Association for the Study of the Arts of the Present  
College Art Association  
Critical Ethnic Studies Association  
Modern Language Association  
National Women's Studies Association  
PEN American Center, Professional Member