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ACADEMIC POSITIONS

Professor, American Studies and Art History, 2019-Present
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

PUBLICATIONS

Books

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

A Seminary Co-op Notable Book of 2020

Reviewed by 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 *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).

“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

“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 Campt, 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*. 2nd 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/>

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 *New York Times* (4 Dec 2020). Critic’s Pick and front page of Weekend Arts section, “Stirring Creations From Behind Bars” in *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 Johanna Fateman in *The New Yorker* (26 Oct 2020); Erica Cardwell in *Hyperallergic* (21 Oct 2020); Megan Voeler in *The Philadelphia Inquirer* (10 Oct 2020); Aruna D’Souza in *4Columns* (9 Oct 2020); Adam Kleinman in *Art Agenda* (8 Oct 2020); Jonathan 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.

SELECTED AWARDS, FELLOWSHIPS AND GRANTS

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

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

New Faculty Research Grant, University of California, Davis, 2003-2004

Ford Foundation Research Seminar Fellow, "Meanings and Representations of Work in the Lives of Women of Color" University of Maryland, 2002-2004

Andrew W. Mellon Post-Doctoral Fellowship, Vassar College, 2001-2003

Emily Floyd Grant, Faculty Research Committee, Vassar College, Spring 2002

Geraldine R. Dodge Post-Doctoral Fellowship, Rutgers Institute on Ethnicity, Culture, and the Modern Experience, 2001-2002 (declined)

KEYNOTE AND DISTINGUISHED LECTURE PRESENTATIONS

"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, 30th 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

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.

“Art as Resistance” Panel. Symposium on Creating, Curating, and Studying Black Art,” Ohio State University, October 2017. Book Salon on Tina Campt’s *Listening to Images*. Barnard Center for Research on Women, September 2017.

Conversation with The Lifers music group and The Escorts music group. “Theater of the Resist” series, Met Breuer, New York, August 2017.

“Red, Blue, and Other Penal Hues.” The Graduate Program in Media Studies, Pratt Institute, March 2017.

“Carceral Aesthetics: red, blue, and other penal hues.” Department of English, University of Pennsylvania, February 2017.

“Prince’s Darling Nikki.” Blackstar Rising & The Purple Reign: Celebrating the Legacies of David Bowie and Prince Conference, Yale University, January 2017.

“The Publicly Engaged Scholar.” National Humanities Conference, Salt Lake City, November 2016.

“Fraught Imaginaries.” Women’s, Gender, and Sexuality Studies Colloquium, Colby College, October 2016.

Conversation with artist Jesse Krimes. Burning in Water Gallery, New York, NY, September 2016.

Opening Plenary. “Black Feminism in a Time of Precarity” Black Feminist Futures Symposium, Northwestern University, May 2016.

“Prison Art and Public Culture.” Whiting Public Engagement Fellowship Convening, Nathan Cummings Foundation, New York, May 2016.

“Carceral Aesthetics: Prison Art and Public Culture,” WISER Institute, Wits University, Johannesburg, South Africa, April 2016.

“Home/Away: Domestic Visions and Carceral Space/Time,” DIVA Talk at the Apollonia Theatre, Wits University, Johannesburg, South Africa, April 2016.

“Looking In/ Looking Out: Prison Portraits and the Visual Archive of Mass Incarceration.” Black Portraits II: Revisited, New York University, February 2016.

“Visual Grammars of Seeing Blackness” Symposium. Center for Visual Cultures, Departments of African-American Studies and Communication Arts, School of Journalism and Mass Communication. University of Wisconsin, Madison, November 2015.

“What Do We Do After Marching? #BlackLivesMatter.” Critical Tactics Lab of the Hemispheric Institute of Performance and Politics, New York University, October 2015.

“Black Visual Culture, Art, and Activism.” Departments of Art and Art History and English, American Studies Program. Georgetown University, October 2015.

“Incarcerated Women and Portraits of Interiority.” Truth: Women, Creativity, and Memory of Slavery. United Nations Remember Slavery Programme and Fordham University, October 2015.

“Home: Domestic Imaginings through Carceral Borders.” Departments of English and Women’s, Gender and Sexuality Studies. Miami University, Sept 2015.

“Hip Hop Midlife: Aging Bodies and the Scene.” Organized by the Hiphop Archive and Research Institute for the Black Portraiture(s) II: Imaging the Black Body and Re-Staging Histories Conference, Florence, Italy, May 2015.

“Giving Face: Diana Ross and the Black Celebrity as Icon.” Salon Series. Visual Arts Center of New Jersey. Summit, NJ, April 2015.

Book Talk: *On Racial Icons: Blackness and the Public Imagination*. The Stone Center for Black Culture and History. University of North Carolina at Chapel Hill, March 2015.

“Allies, Archives, and Activism in the Academy.” Graduate Colloquium. Department of Africana Studies. University of Pennsylvania, March 2015.

“Giving Face: Diana Ross and the Black Celebrity as Icon.” Brown Bag Series. Departments of Africana Studies and American Studies, and Feminist, Gender, and Sexuality Studies Program. Cornell University, March 2015.

“Notions of Home: Domestic Imaginings, Carceral Boundaries.” Center for African American Studies and Department of English. Princeton University, February 2015.

“Values of Color.” Graduate Humanities Forum Annual Symposium, University of Pennsylvania, February 2015.

“Teaching #BlackLivesMatter: Countering the Pedagogies of Anti-Black Racism,” CUNY Graduate Center, December 2014.

“Giving Face: Diana Ross and the Black Celebrity as Icon,” Departments of American Studies, English, and Gender Studies, and the Black Film Center/ Archive. Indiana University, October 2014.

“Carceral Aesthetics: Prison, Visuality and Public Culture.” School of Interdisciplinary Arts, Women’s, Gender, and Sexuality Studies Program, Department of African American Studies, Department of Political Science, and Center for Law, Justice and Culture. Ohio University, May 2014.

“Striking Resemblance: The Changing Art of Portraiture” Symposium and Exhibition. Zimmerli Museum, Rutgers University, March 2014.

“Carceral Aesthetics: Art and Visuality in the Era of Mass Incarceration.” Mentoring Future Faculty of Color Project. CUNY Graduate Center, May 2013.

“Carceral Aesthetics.” Interdisciplinary Working Group in Critical Theory. Stanford University, April 2013.

“Carceral Aesthetics: Photography and Surveillance in the Era of Mass Incarceration.” Graduate Program in American Studies. Rutgers University, Newark, November 2012.

“Marking Time: Prison Art and Public Culture.” Departments of Psychology, Western Program, Black World Studies, and Women’s, Gender, & Sexuality Studies. Miami University, September 2012.

“Black Family Legacies, Prison, and Visual Culture.” Research Briefing. Institute for Research on Women and Gender. Columbia University, April 2012.

“The Anatomy of a Beatdown: Erotic Pleasure and Intimate Violence in Contemporary Black Music.” Visual Culture Working Group and Department of English. Wayne State University, March 2012.

“Urban Photography and Intimacy.” Photography and the Urban Experience Symposium. Carnegie Museum of Art, January 2012.

“Prison Art/ Public Culture.” Salon Series. Visual Arts Center of New Jersey. Summit, NJ, January 2012.

“Translations,” Callaloo Conference, Texas A & M University, October 2011.

“Tracey Rose, Post- Apartheid Nation Building, and Iconicity.” Reading Race Today Symposium. Brown University, April 2011.

“Performing Beauty” Panel, The Black Portrait Symposium: Beauty and Fashion. New York University, April 2011.

“Performativity and Indexicality in Black Women’s Cultural Production.” Program in Critical Gender Studies and Ethnic Studies Department, University of California, San Diego, February 2011.

“Refracting Iconicity in Black Public Culture.” Department of Rhetoric and Public Culture, Northwestern University, February 2011.

“The City, Bodies and Places.” Introduction to Performance Studies. Princeton University, October 2010.

“The Icon is Dead: Mourning Michael Jackson.” Affective Tendencies: Bodies, Pleasures, Sexualities. Department of Women’s and Gender Studies, Rutgers University, New Brunswick, October 2010.

“Troubling Vision: Toward a Theory of Non-Iconicity in Black Performance and Visual Cultures.” Black Theatricality: Race and Representation in Black Literature and Culture. Dartmouth College, April 2010.

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: 10th Anniversary Conference. Rutgers University, September 2011.

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

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.

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>

“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/>

“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>

“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/>

“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 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/>

“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

“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

"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#.VEHZtIdqxUQ>

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

“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>

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
Society for Cinema and Media Studies