

Claire Millikin Raymond

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PhD English Literature • The Graduate School and University Center, City University of New York

MFA Poetry • New York University

BA Philosophy • Yale

- **Current Teaching Position:** Lecturer, University of Virginia, Program in Art History and Department of Sociology

Books:

- *Francesca Woodman's Dark Gaze: The Diazotypes and Other Late Work*, forthcoming • Ashgate, 2016
 - This book takes up the challenge posed by the later work of the American photographer Francesca Woodman, exploring how such works as *Blueprint for a Temple*, *Some Disordered Interior Geometries*, and *Portrait of a Reputation* engage the post-war 20th century American aesthetic predicament that Arthur C. Danto famously termed “the end of art.” Often in these pieces, Woodman worked with diazotypes, or blueprints, a medium that she knew very well would become increasingly unstable and illegible over time. To what degree did Woodman view her own art as being produced from a “post-historical perspective”?
- *Witnessing Sadism in Texts of the American South: Women, Specularity and the Poetics of Subjectivity* • Ashgate, 2014
 - Focusing on the photographic work of Carrie Mae Weems and writings by Toni Morrison, Flannery O'Connor, Dorothy Allison, Emily Dickinson and Carson McCullers, this book considers the gendering of the witness figure in spectacles of violence set in the American South.
- *Francesca Woodman and the Kantian Sublime* • Ashgate, 2010
 - Starting with the work of the photographer Francesca Woodman, this book argues that the constraint of gender, as a foundation for the aesthetic, is exploded by the volatile terms of Woodman's photographs. Woodman's haunting self-portraits exploit Kantian notions of the sublime as a violent limit to the terms of seeing. Woodman's art interrogates photography's inheritance of the sublime as it has been shaped by codes of gender and nineteenth-century aestheticism.
- *Women Photographers and Feminist Aesthetics* Routledge, forthcoming 2017

Giving an overview of the concept of feminist aesthetics along with short monographs on several influential women photographers, this book will serve as an educational tool, for undergraduate

and graduate students study feminist theory, women's history, photography theory and history of photography.

- *The Posthumous Voice in Women's Writing from Mary Shelley to Sylvia Plath* • Ashgate, 2006
 - This book makes the case for the “feminine self-elegy,” a poetics of mourning in which a feminine narrator stages her text as if it were written after her own death. This book explores the formal, proleptic gesture of the self-elegiac text, examining the gendering of mourning, and offering a feminist critique that links the work of Mary Shelley, Emily Brontë, Emily Dickinson, Christina Rossetti, and Sylvia Plath.

- **Poetry books** (published under the name Claire Millikin)
 - *Television*, forthcoming • Unicorn Press, 2016
 - *Motels Where We Lived* • Unicorn Press, 2014
 - *After Houses* • 2Leaf Press, 2014
 - *Tartessos and Other Cities*, forthcoming • 2Leaf Press, 2016
 - *Sodium Glass* chapbook • Finishing Line Press, 2014
 - *Museum of Snow* • Grayson Books, 2013
 - *The Gleaners*, chapbook • Tiger's Eye Press, 2013

Selected Recent Essays, Reviews, Conference and Colloquium Presentations:

- “In the Badlands: Campus Sexual Assault and Academic Outcome” an ethnographic study forthcoming in *Voices: the Association for Feminist Anthropology Journal*
- “Projects of Identity in Carrie Mae Weems’s *From Here I Saw What Happened and I Cried*,” in *Meridians: Feminism, Race, Transnationalism*.
- “Roland Barthes, Ana Mendieta, and the Orphaned Image” in *The Conversant: Interview Projects, Talk Poetries, Embodied Inquiry*. September 2014. theconversant.org.
- “*Better Yet When Dead: Melancholy Utopias of the Dead Female Body*,” in *Palaver*, Spring 2014.

- “Searching for Self in Carrie Mae Weems’s *Louisiana Project* and *Went Looking for Africa*,” with Jacqueline Taylor, Feminist Art History Conference, American University, Washington, D.C. November 2014.
- “*Better Yet When Dead*”: Melancholy Utopias of the Dead Female Body” The Southeastern Women’s Studies Association Conference, UNCW, April 2014.
- “Barthes, Mendieta and the Abject Genre,” Renaissance of Roland Barthes Conference, the Graduate Center of the City University of New York, April 2013.
- “In the Badlands: Foucauldian Heterotopes and College Date Rape Patterns,” Annual Southeastern Women’s Studies Association Conference, University of North Carolina-Greensboro. April 2013.
- “Vigils: Afterimages of Violence Against Native Women,” DVAM Speaker Series, Sponsored by Sigma Psi Zeta, University of Virginia, October 2012.
- “Portrait of a Reputation: Francesca Woodman and Violent Inscription,” Interdisciplinary Conference *Gender and Violence in Photography*, University of Virginia, April 2012.
- “East Village Women and Francesca Woodman’s Blueprint for a Temple,” Studies in Women and Gender Colloquium, University of Virginia, February 2012.
- "Witnessing with Hard Eyes: Representing Sadistic Violence in Morrison and O'Connor," Associated Colleges of the South's Women's and Gender Studies Conference: *Emancipating Knowledge*, University of Richmond, April 2011
- “Ghosts of Zora Neale Hurston: Surface and Depth in Witnessing Trauma” Southeastern Women’s Studies Association Conference: *Structural Adjustments: Queering Privatization, Framing Disaster*, Georgia State University, March 2011.
- “Response to Elena Anastasaki’s “The Trials and Tribulations of the *revenants*,”” *Connotations* 17.2-3 (2007-2008), 257-262.
- “Francesca Woodman’s Gothic,” International Gothic Association Conference: *Deviance and Defiance*, Montreal, August 2005.
- "Emily Dickinson as the Un-named, Buried Child," *The Emily Dickinson Journal* 12.1 (2003), 107-122.
- Poems have appeared in the following journals: *Beloit Poetry Journal*, *Grain: the Journal of Eclectic Writing*, *Chautauqua*, *Cold Mountain Review*, *Iris: A Journal About Women*, *Willow Review*, *Ekpbrasis*, *The Southern Poetry Review*, *The W. B. Yeats' Society Newsletter*, *Off the Coast*, *Compass Rose*, *The Recorder*, *Puckerbrush Review*, *Terry Plunkett Poetry Festival Bulletin*, *North Carolina Literary Review*, *Timber Creek Review*, *Crab-Orchard Review*, *Journal of the Association for Research on Mothering*, *Alabama Literary Review*, *Stone Voices*, *North American Review*, *Connecticut Review*, *Louisiana Review*, *Tigers Eye*, *North American Review*, *Folio*, and *Grain*; and in the collections *Ultimate Lighting Design* (teNeues, 2006) and *White Ink* (Demeter Press, 2007), among other publications.

Fellowships, Honors, and Awards:

- *Excellence in Diversity Fellow*, University of Virginia, 2011-2012
- *The Carolyn G. Heilbrun Dissertation Prize* 2003
- *The Adrienne Auslander Munich Dissertation Prize*, 2003
- *The Helene Newstead Dissertation Year Fellowship* 2000-2001.
- First prize, the Lois Cranston Award CALYX 2015 for “Atlantic;” Nominated for a *Pushcart Prize* (2015), *Literary Distinction*, *Stone Voices* (2013), Finalist, *James Hearst Memorial Poetry Prize* (2011); 3rd Place, *James Hearst Memorial Poetry Prize* (2009); Finalist, *Lynda Hull Memorial Poetry Prize* (2008);

Honorable Mention, *Snowbound Poetry Chapbook Competition* (2006); Finalist, *Lynda Hull Memorial Poetry Prize* (2005); First Prize, *W. B. Yeats' Society Poetry Contest* (1995).

Research and Teaching Interests: Aesthetics, Women Photographers and Feminist Aesthetics, Cultural meanings of the photograph, Photography Theory, Cultural Haunting and the Societal Figure of the Ghost, Hauntology, The Rhetorics of Witnessing, Gender and Violence, Queer Theory, Women and Mourning, Southern Women's Writing, Women's Poetry, British and American 19th Century Elegiacs.

- **Courses Taught:** ARTH 3491 Women Photographers and Feminist Aesthetics (2015, 2014, 2013, 2012); ARTH 3591 Photography and Cultural Theory (scheduled for 2015); ARTH 2491 History of Photography (2014); ARTH 3559 Photography and Disappearance (2013); SOC/MDST 4380/4559 Violence in the Media (2014, 2013, 2012); SOC 3100 Feminist Theory (2014); SOC 2380, SWAG 3400 American Ghosts (2013, 2012).
- **Additional Teaching Experience:** University of Virginia, Lecturer, Studies in Women and Gender Program (2008-2012); University of Virginia, Visiting Assistant Professor, Department of English (2007-2008)