Curriculum vitae

CLAIRE MILLIKIN RAYMOND

EDUCATION

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

MFA, Poetry, New York University, New York City

BA, Philosophy, Yale University, New Haven, Connecticut

PUBLICATIONS

Poetry Books (published as Claire Millikin)

Ghost Crab, Sea Crow Press, 2027

Nightlight, Unicorn Press, 2026

Magicicada, Unicorn Press, 2024

Gold Trees, (with photographer Joyce Tenneson), Two Ponds Press, 2024

Transitional Objects, Unicorn Press, 2022

Elegiaca Americana, Littoral Books, 2022

Dolls, 2Leaf Press, 2021

Ransom Street, 2Leaf Press, 2019

State Fair Animals, Unicorn Press, 2018

Television, Unicorn Press, 2016

Tartessos and Other Cities, 2Leaf Press, 2016

Motels Where We Lived, Unicorn Press, 2014

After Houses-Poetry for the Homeless, 2Leaf Press, 2014

Scholarly Books (published as Claire Raymond)

Mohawk Rebel: Shelley Niro's Art of New York State, State University of New York Press, 2025

Photography and Resistance: Anticolonialist Photography of the Americas, Palgrave Macmillan, 2022

The Selfie, Temporality, and Contemporary Photography, Routledge Press, 2021

The Photographic Uncanny: Photography, Homelessness, and Homesickness, Palgrave Macmillan, 2019

Sixteen Ways of Looking at a Photograph: Contemporary Theories, Oxford University Press, 2019

Women Photographers and Feminist Aesthetics, Routledge Press, 2017

Francesca Woodman's Dark Gaze: The Diazotypes and Other Late Work, Routledge Press, 2016

Witnessing Sadism in Texts of the American South: Women, Specularity and the Poetics of Subjectivity, Routledge Press, 2014

Francesca Woodman and the Kantian Sublime, Routledge Press, 2010 (paperback, Routledge, 2016)

The Posthumous Voice in Women's Writing from Mary Shelley to Sylvia Plath, Routledge Press, 2006

Edited Volumes

Ground Truth: Writing Towards Justice (as Claire Millikin, coedited with Mihku Paul, Karin Spitfire, and Maya Williams) Huntress Press, 2026

Substance of Fire: Gender and Race in the College Classroom (as Claire Millikin) 2Leaf Press/University of Chicago Press, 2018

Monsters: Mary Shelley's Frankenstein and Mathilda, Editor, 2Leaf Press/University of Chicago Press, 2019

Enough! Poems of Protest and Resistance (published as Claire Millikin), Littoral Books, 2020

FELLOWSHIPS, HONORS, AND AWARDS

Foreword Indie Winner (Gold), *Magicicada,* 2024
Independent Press Award Distinguished Favorite, *Magicicada* 2025
Maine Literary Award for Poetry, finalist, *Magicicada* 2025
Charles Simic Poetry Prize, Editor's Choice, *Hole in the Head Review*, 2023
Poetry Book Award for PSV North American Writers & Publishers, semi-finalist, *Dolls,* 2022
Maine Literary Award, Poetry Anthology Award winner, *Enough! Poems of Protest and Resistance* 2021
Maine Literary Award for Poetry, finalist, *State Fair Animals*, 2019
Fellow, International Center for Jefferson Studies, Charlottesville, Virginia, 2018
California State Poetry Society Contest, honorable mention for "How to Build a Mirror," 2018
Maine Literary Award for Poetry, finalist, *Television,* 2017
First prize, the Lois Cranston Award CALYX for "Atlantic," 2015

Maine Literary Award for Poetry, finalist, *Motels Where We Lived,* 2015
Nominated for a *Pushcart Prize,* 2016; 2015
Literary Distinction, *Stone Voices,* 2013
Excellence in Diversity Fellow*,* University of Virginia, 2011–12
Finalist, *James Hearst Memorial Poetry Prize,* 2011
3rd Place, *James Hearst Memorial Poetry Prize,* 2009
Finalist, *Lynda Hull Memorial Poetry Prize,* 2008; 2005
Honorable Mention, *Snowbound Poetry Chapbook Competition,* 2006
The Carolyn G. Heilbrun Dissertation Prize, 2002
The Adrienne Auslander Munich Dissertation Prize, 2002
The Helene Newstead Dissertation Year Fellowship, 2000–01
Hambidge Center Residency, summer, 1998
First Prize, *W. B. Yeats' Society Poetry Contest,* 1995

Essays, Chapters, and Reviews

"Mapping the Edge of America: Holdfast!" (as Claire Millikin) *The Maine Arts Journal* Fall 2026

"Lights, Camera, Music: Ming Smith's Jazz Requiem" (as Claire Millikin) *The Maine Arts Journal* Summer 2026

"The Land Speaks: Margaret Wickens Pearce's Cartographic Medicine" (as Claire Millikin) *The Maine Arts Journal* Winter 2026

"The World Itself: a Conversation with Collage Artist Jeri Theriault" (as Claire Millikin) *The Maine Arts Journal* Fall 2025

"Post-Traumatic Boxes: Lucas Samaras and Leo Rabkin" (as Claire Millikin) *The Maine Arts Journal* Summer 2025

"If Art Could Save Us" (as Claire Millikin) *The Maine Arts Journal* Spring 2025

"Life Forms: Facing the Anthropocene" (as Claire Millikin) *The Maine Arts Journal* Fall 2024

"Portrait of Maine" (as Claire Millikin) *The Maine Arts Journal* Summer 2024

"Dreaming in Layers: Duane Slick's Coyote Portraits" (as Claire Millikin) *The Maine Arts Journal,* Spring 2024

"The Porcupines" (as Claire Millikin), *The Maine Arts Journal*, Spring 2024

"Sacred Threads: Diedrick Brackens' Textile Art" (as Claire Millikin*), The Maine Arts Journal*, Fall, 2023

"Sculpting Balance: Jeremy Frey's Passamaquoddy Art, (as Claire Millikin), *The Maine Arts Journal,* Summer, 2023

"Burying the Moon," (as Claire Millikin), *The Maine Arts Journal*, Winter 2023

"Self-full: Women's Self-Portrait Photography" (Claude Cahun, Francesca Woodman, Ellen Carey, Martine Gutierrez) in *WE ARE: The Royal Photographic Society Women in Photography Magazine* September 2022, pp 58-62

"Elegies of Now: Cole Caswell's Rise," (as Claire Millikin), *The Maine Arts Journal*, Summer 2022

"The Unbearable Lightness of Adjuncting Art History" in *The Routledge Companion to Decolonizing Art History* Eds. Tatiana Flores, Florencia San Martín, and Charlene Villaseñor Black (Routledge Press, 2023)

"Social Dirt, Liminality, and the Adjunct Predicament" in *Contingent Faculty: A Labor History* Eds Eric Fure-Slocum and Claire Goldstene (University of Illinois Press 2024)

Time's Mark: On Photographic Process, Thought, and Returns catalogue essay for *In Process: Contemporary Photographers Rethinking Their Medium*, current exhibit at the Iris and Gerald Cantor Art Gallery, College of The Holy Cross, Worcester, Massachusetts; April, 2022

"Catalogue Raisonné for the Patriarch" (as Claire Millikin) *The Maine Art Journal*, Spring Issue, 2022

"Moths, Absences, and Returns: Interview of Joan Braun" (published as Claire Millikin) *The Maine Art Journal,* Winter Issue, 2022

"Something that Must Be Faced: Carrie Mae Weems and the Architecture of Colonization in *Louisiana Project*" *Southern Cultures*, Vol. 27, No.2, co-written with Jacqueline Taylor, July 2021

"The Color of Protest: Aida Muluneh's *The World is 9*" in *Africa e Mediterraneo* n. 92-93 (1-2/20)

"Southern Poetry: Antebellum to Contemporary" *Oxford Research Encyclopedia* February 2019

"A Distorting Mirror: College Sexual Assault and Academic Trajectory," *Feminist Studies* 44, no. 2, 2018

"A Politics of Haunting: College Sexual Assault and Academic Performance" *Voices: A Publication for the Association of Anthropology* Vol. 13, April, 2018, 2-22.

"Review of Pierre Bourdieu's *Manet: A Symbolic Revolution,*" *Art Inquiries,* fall 2018

"Forms of Time: Photographing Calder" *Alexander Calder: Radical Inventor* Elizabeth Turner and Anne Grace, Montreal Museum of Fine Arts, 2018

"Can There Be a Feminist Aesthetic?" in *Comunicação e Sociedade* vol. 32 (2017) *Photografia e Género/Photography and Gender,* 30–57

"Projects of Identity in Carrie Mae Weems's *From Here I Saw What Happened and I Cried," Meridians: Feminism, Race, Transnationalism,* 2015

"Roland Barthes, Ana Mendieta, and the Orphaned Image," *The Conversant: Interview Projects, Talk Poetries, Embodied Inquiry,* September 2014

"Better Yet When Dead: Melancholy Utopias of the Dead Female Body," *Palaver,* spring 2014

"Response to Elena Anastasaki's 'The Trials and Tribulations of the *Revenants,'" Connotations* 17.2-3 (2007–08), 257–62

"Emily Dickinson as the Un-named, Buried Child," *The Emily Dickinson Journal* 12.1 (2003) 107– 122

CONFERENCE AND COLLOQUIUM PRESENTATIONS

Reframing the Archive, Panel Moderator, "Rememorying as an Activation of Personal Archives and a Practice of Care" (online), September 2025

"Performing Race in 1990s Photography" at the annual SECAC Conference (Atlanta, Georgia), October 2024

"Environmental Racism and Activist Photography" at the annual CAA Conference (Chicago and online), February 2024

"Shelley Niro's Battlefields" at the Feminist Art History Conference (FAHC), Washington, DC and online, September, 2023

"Sections from *Nostalgia"* at the ALSCW Conference, Houston, Texas, October, 2023

"Old and New Objects" author presentation and poetry workshop at Greensboro Bound! Literary Festival, May, 2023

"Academic Freedom and Precarious Labor" panelist at the LAWCHA (Labor and Working Class History Association) Conference, Rutgers University, May, 2023

"Indigenous American Feminist Film" at the College Art Association Conference (CAA), New York, February, 2023

"LaToya Ruby Frazier as the Allegory of Photography" at the Association of Literary Scholars, Critics, and Writers (ALSCW) Annual Conference, New Haven, Ct.: Yale University, October, 2022

"Shelley Niro's Indigenous La Pieta" at the College Art Association Conference (CAA), Chicago and online, March, 2022

"The Unbearable Lightness of Adjuncting Art History," discussant presentation for The Feminist Art Project at the College Art Association, *The Unfinished Battle*, February, 2022

"What Makes a Photograph Feminist" the WOPHA Conference at the Perez Museum, Miami, Florida and online, November, 2021

"Matika Wilbur's Peregrinations" at the Feminist Art History Conference, American University and online, September, 2021

"Indigenous Women Photographers and the Algorithmic Gaze" at the College Art Association (CAA) Annual Conference, New York City and online, February, 2021

"For Fearless and Other Indians: Shelley Niro's Statue of Liberty" at the College Art Association (CAA) Annual Conference, TFAP Session, Chicago, Illinois, 2020

"The Aesthetic of the Gap" Invited Speaker, at the Jefferson Foundation, Jefferson Journal of Science and Culture Conference, Charlottesville, Virginia, 2019

"Rebellions: Bear Allison's Cherokee Booger Mask Photographs and Ralph Meatyard's Family Album" at the College Art Association (CAA) Annual Conference, New York City, 2019

"Shelley Niro's Sisters: (Mohawk Sororial)" at the Feminist Art History Conference (FAHC), Washington, DC, 2018

"The Photographic Uncanny," at the College Art Association (CAA) Annual Conference, New York City, 2017

"Dayanita Singh and the Digitization of Chance" at the Southeast Women's Studies Association (SEWSA) Annual Conference, Atlanta, Georgia, 2017

"Flannery O'Connor's Raw Politics: America's Undulating Fever" at the American Library Association Annual Conference, Boston, 2017

"Can There Be a Feminist Aesthetic?" at the SECAC Annual Conference, Roanoke, Virginia, October 2016

"Francesca Woodman's Domestic Art: from *Womanhouse* to Woodman's *House"* at the CAA Annual Conference, Washington, DC, February 2016

"Searching for Self in Carrie Mae Weems's *Louisiana Project* and *Afric*a series," with Jacqueline Taylor, at the Feminist Art History Conference, American University, Washington, D.C. November 2014

"Better Yet When Dead: Melancholy Utopias of the Dead Female Body" at the SEWSA Annual Conference, University of North Carolina-Wilmington, April 2014

"Barthes, Mendieta, and the Abject Genre," at *The Renaissance of Roland Barthes*, a conference at the Graduate Center of the City University of New York, April 2013

"In the Badlands: Foucaultian Heterotopes and College Date Rape Patterns," at the SEWSA Annual Conference, University of North Carolina Greensboro. April 2013

"Portrait of a Reputation: Francesca Woodman and Violent Inscription" at the Interdisciplinary Conference *Gender and Violence in Photography,* University of Virginia, April 2012

"East Village Women and Francesca Woodman's Blueprint for a Temple" at the 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,* 2011

"Ghosts of Zora Neale Hurston: Surface and Depth in Witnessing Trauma" at the SEWSA Annual Conference: *Structural Adjustments: Queering Privatization, Framing Disaster,* 2011

"Francesca Woodman's Gothic" at International Gothic Association Conference: *Deviance and Defiance,* 2005

TEACHING AND RESEARCH

Assistant Professor, part-time, Department of Art, The University of Maine Augusta, 2022- present

General Faculty, The Maine Media Workshops and College, Rockport, Maine 2026- present

Visiting Assistant Professor, Bates College, Lewiston, Maine, Spring 2022; Winter and Spring, 2023

Independent Study Director and Dissertation Advisor, The Institute for Doctoral Studies in the Visual Arts (based in Portland, Maine), 2021- present

Visiting Research Collaborator, with Professor Maria DiBattista, Department of English, Princeton University, Princeton, New Jersey, 2020

Visiting Scholar, Department of English, The University of Virginia, Charlottesville, Virginia 2018-2020

Lecturer, Program in Art History, The University of Virginia, Charlottesville, Virginia, 2012-2019

Lecturer, Department of Sociology, The University of Virginia, Charlottesville, Virginia, 2009-2016

Lecturer, Women, Gender and Sexuality Studies, The University of Virginia, Charlottesville, Virginia, 2008-2012

Visiting Assistant Professor, Department of English, The University of Virginia, Charlottesville, Virginia, 2007-2008

Areas of Emphasis:

Poetry and Poetics; Decolonialist Theory; Feminist Theory; Indigenous American Photography; Indigenous Studies; Aesthetic Theory; History of Photography; Critical Race Theory; Feminist Aesthetics; Self-Portraiture in Photography and Literature; Critical Theory; Cultural Theory; Photography Theory; History of the English Elegy; Continental Philosophy; theory of coloniality

Selected Courses Taught:

"Race and Photography in America" (2026- present)

"Renaissance to Contemporary Art Survey" (2024-present)

"Women Photographers and Feminist Aesthetics" (2008- present)

"Art, Activism, and Environmental Racism" (2023)

"Indigenous American Film and Film Theory" (2023)

"Indigenous American Photography" (2022- 2023)

"History of Photography" (2014-present)

"Colloquium in Photography and Cultural Theory" (2015-2020)

"Photography and Disappearance" (2013-2017)

"The Photographic Uncanny" (2019)

"Trauma, Atrocity, and Responsibility" (2016, 2015)

"Feminist Theory" (2015, 2014, 2009)

"Violence in the Media" (2014, 2013, 2012)

"American Ghosts" (2013, 2012)

"Trans-Atlantic Elegy" (2007-2008)

"19th Century Women's Poetry (2007-2008) "Southern Women's Literature" (2007-2008).

References

Maria DiBattista, Professor of English, Princeton University, mariadib@princeton.edu
Alison Booth, Professor of English, The University of Virginia, ab6j@virginia.edu
Betsy Sholl, Poetry Faculty Emerita, Vermont College of Fine Arts, betsy.sholl@vcfa.edu