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EMPLOYMENT

Assistant Professor, University of California, Los Angeles. Los Angeles, CA,
English, African-American Studies, and Women's Studies, 2010-Present.

Mellon Post-Doctoral Teaching Fellow, Lewis & Clark College, Portland, OR,
Resident Fellow in Gender Studies and Ethnic Studies, 2009-10.

EDUCATION

Ph.D. **Yale University,** African-American Studies & American Studies, 2009.
Dissertation: "Subversive Objecthood: Black Female Performance"

Readers:

Daphne Brooks, English & African-American Studies (Princeton University)

Hazel Carby, African-American Studies

Kellie Jones, Art History and Archeology (Columbia University)

Paige McGinley, Theater Studies and African-American Studies

Joseph Roach, English, African-American Studies, and Theater (Chair)

M.Phil. **Yale University,** African-American Studies & American Studies, 2007.

B.A. **Rice University** *cum laude*, English, 2003.

BOOK MANUSCRIPTS

Embodied Avatars: The Art of Black Performance (under contract, New York University Press; Sexual Cultures, Eds. José Muñoz & Ann Pellegrini)

ARTICLES

Essays in Peer-Reviewed Journals

Mammy-Memory: Staging Joice Heth, or the Curious Phenomenon of the "Ancient Negress," *Women and Performance: a journal of feminist theory*, Special Issue: Aging, Vol. 22, no. 1, March 2012, 29-46.

"Crimes of Performance," *SOULS: A Critical Journal of Black Politics, Culture, and Society*. Special Issue: Race, Crime, and Capital. Vol. 13, Issue 1, 2011: 29-45.

“Ellen Craft’s Radical Techniques of Subversion,” *e-misférica*, Performance and Politics in the Americas, Issue 5.2, Race and Its Others, 2008.
<http://www.hemisphericinstitute.org/eng/publications/emisferica/5.2/index.html>

“Remember the Future”: Orlan, Michael Jackson, and Plastic Surgery as Performance of the Self,” *Maroon: The Yale Journal of African-American Studies*, © New Haven, CT: The Department of African-American Studies, Yale University, Spring 2006: 87-105.

Book Reviews in Peer-Reviewed Journals

Book review, *Babylon Girls: Black Women Performers and the Shaping of the Modern* by Jayna Brown, *Women and Performance: a journal of feminist theory*. Vol. 20, Issue 1, March 2010: 89-92.

Essays in Museum Publications

“Relics of the Future: The Aesthetic Wanderings of Simone Leigh,” *Evidence of Accumulation* (exhibition catalogue), © New York: The Studio Museum in Harlem, 2011: 6-8.

“Mickalene Thomas,” *Re: Collection: Selected Works from the Studio Museum in Harlem* © New York: The Studio Museum of Harlem, 2010: 170.

“Simone Leigh,” *Studio: The Studio Museum in Harlem Magazine*, © New York: The Studio Museum of Harlem, Summer 2009: 49.

“Thierry Fontaine,” *Flow* (exhibition catalogue) by Christine Y. Kim, et al. © New York: The Studio Museum of Harlem, 2008: 48-49.

FELLOWSHIPS & AWARDS

Dr. Penny Kanner Next Generation Fellowship, UCLA Center for the Study of Women, 2013.

Alternate, Ford Foundation Postdoctoral Fellowship Program, 2012.

Sylvia Ardyn Boone Prize, for best written work by a graduate student on African or African-American Art (awarded at Commencement Convocation), Graduate School of Arts and Sciences, Yale University, 2009.

Semi-finalist, Princeton University Society of Fellows in the Liberal Arts, 2009.

Whitney Museum of American Art Independent Study Program, (declined), 2009.

University Dissertation Fellowship, Yale University, 2008-9.

Dissertation Completion Grant, Social Science Research Council (SSRC), 2008.

Summer Institute at Dartmouth College Fellowship, Graduate School of Arts and Sciences, Yale University, 2008.

Social Science Research Council/Mellon Mays Dissertation Development Seminar Fellowship, Philadelphia, PA, 2008.

Ford Foundation Diversity Pre-Doctoral Fellowship, 2005-8.

Donald J. Gallup Fellowship in American Literature, Beinecke Rare Book and Manuscript Library, Yale University, 2005.

Social Science Research Council (SSRC) Pre-Doctoral Research Grant, 2004-7.

Andrew W. Mellon Fellow in Humanistic Studies, Woodrow Wilson National Fellowship Foundation, 2003-4.

Mellon Mays Undergraduate Fellowship (MMUF), Rice University, 2001-3.

SELECTED SCHOLARLY PRESENTATIONS

- TBA, Panel: Taste, Touch, Hear: Race, Science, and the Senses in the Nineteenth Century, Modern Language Association (MLA), Boston, January, 2013.
- “Nikki-aesthetics,” Panel: I’m a MuthaFking Monster: Alter Egos, New Media and Black/Queer Performativity, American Studies Association, San Juan, Puerto Rico, November 2012.
- The “Plastic Possibilities” of Gender Imposture: Experiments in Performance in Adrian Piper’s Spectator Series and the Mythic Being, Working Session: Everyday Life, American Society for Theatre Research (ASTR), Nashville, November, 2012.
- “The Ghost in the Machine: Animate Automaton and Wicked Illustrations, or Anime (and we ain’t tombout Bullock),” As Yet Unnamed: Queer Theories and the Nineteenth Century, Pomona College, March 2012.
- “Gone Campin’: The Campy Paradox of Nicki Minaj,” UCLA Queer Studies Conference, October 2011.
- “The Embrace of Disorientation: Errant Souths and Crooked Dreams” (with Hershini Bhana and Sarah Cervenak), UC-Santa Barbara, Black Performance Theory Working Group, BPT 2011: Hemispheres, May 2011.
- “Queer Feelings, Aesthetic Embodiments: Toward a Reconsideration of Adrian Piper’s The Mythic Being,” UCLA Queer Studies Conference, October, 2010.
- “Posing, Passing, Performance: Ellen Craft’s Subversive Antebellum Engraving,” Association of Theatre in Higher Education (ATHE), Los Angeles, August, 2010.
- “I Embody Everything You Most Hate and Fear”: Performance Art, Survival Skills, and Confrontational Art Objects in Adrian Piper’s *The Mythic Being*,” Panel: Performing Anti-Essentialisms, American Studies Association, Washington, D.C., November, 2009.
- “Listen, Perform, Play: Cultural Memory, Theatrical Art Objects, and Bodily Surfaces in Howardena Pindell’s *Free, White, and 21*,” at “Radical Intersections: Performance Across Disciplines,” Northwestern University, April, 2009.
- “Staging a Hoax, Embodying Memory: Joice Heth, Performance, and The Discipline of Observing Black Female Monstrosity,” Performance Studies International (PSi) # 14: Interregnum: In Between States, Copenhagen, Denmark, August, 2008.
- “Transgender Voicing: Authorship, Embodiment, and Voicing in *Running a Thousand Miles to Freedom*,” Performance Studies International (PSi) #13: Happening, Performance, Event, New York University, November, 2007.
- “A Most Dangerous Gaze: Ellen Craft, Performance, and Portraiture,” American Studies Association, Philadelphia, PA, October, 2007.
- “ ‘A ‘Ritual of Purification’: Nao Bustamante’s *Indigurrito* (1992)” American Society for Theatre Research (ASTR), Chicago, IL, October 2006.
- “Black Camp or *I’m A Slave 4 U*: Blaxploitation & Performance in Michael Paul Britto’s *Dirrrty Harriet Tubman Trailer* and *I’m a Slave 4 U Music Video* (2005) Performing African Diasporas, Graduate Student Conference, Florida Int’l University, August 2006.
- “Movements In Invisible Visibility: Adrian Piper’s Performance Practice in “The Mythic Being,”” Theorizing Queer Visualities Postgraduate Symposium, University of Manchester in Manchester, England, April 2005.

CONFERENCES AND WORKSHOPS

- Discussant, "Gender and its Limits," at Social Science Research Council-Mellon Mays Graduate Student Conference, Bryn Mawr College, June 2012.
- Discussant, "Inhibitions and Exhibitions," Thinking Gender Conference, UCLA Center for the Study of Women, February 2012.
- Respondent, E. Patrick Johnson, "Camp Revival: Performing Sexuality in the Black Church," 2011-12 Colloquium on New Directions in Gender and Sexuality Studies, Women and Gender Studies, University of California, Los Angeles, November 2011.
- Guest Lecturer, "Crimes of Performance," Willamette University, Sponsored by College Colloquium Program, Department of English, and Programs in American Ethnic Studies and Women and Gender Studies, October 2011.
- Keynote Speaker, Mellon Mays Undergraduate Fellowship (MMUF) Graduation Banquet, Rice University, April 2010, April 2005.
- Guest Lecturer, "Alter-Egos, Gender Play, and Confrontational Art: Black Women Artists Perform Dissent," Lewis and Clark College, Co-Sponsored by Art Department Visiting Lecture Series and Gender Studies Brownbag, November 2009.
- Discussant, "Spectacles, Museums, and Visual Culture," at Social Science Research Council-Mellon Mays Graduate Student Conference, Oberlin College, June 2009.
- Guest Lecturer, "Technologies of Subversion: Ellen Craft's Radical Repertoire of Performance," *Performativity* taught by Dr. Diana Paulin, Yale University, January 2008.

PROFESSIONAL SERVICE

Reviewer: *GLQ: A Journal of Lesbian and Gay Studies*; *Studies in American Fiction*.

RESEARCH AREAS

19th and 20th century black performance cultures; visual culture and aesthetic theory; race, racialization, and racial embodiment; feminist theories of embodiment; African-American literary cultures, feminist performance art; cultural studies.

RESEARCH INTERESTS

Performance studies, critical theory, queer studies; spatial theory; discourses of affect; contemporary black art; female embodiment; black popular cultures; feminist theory.

COURSES TAUGHT

Disability Narratives, UCLA, Winter 2013.
Performance, Media, and Cultural Theory, Spring 2013.
On Hip-Hop: The Poetics and Politics of a Form, UCLA, Fiat Lux Seminar, Spring 2012.
Queer of Color Critique, UCLA, Spring 2012.
Contemporary African-American Literature, UCLA, Fall 2011.
Afro-futurism, UCLA, Spring 2011.
Black Popular Cultures, UCLA, Winter 2011.
Post-Stonewall GLBT Literature, UCLA, Winter 2011.
Introduction to Queer Studies, Lewis and Clark College, Spring 2010, Summer 2010.
The "Others:": Narratives of Racial Difference, Lewis and Clark College, Spring 2010.
Black and Latino/a Popular Cultures: From Drag Balls to Hip-Hop, Lewis and Clark

College, Fall 2009.
Black and Latino Popular Culture and Performance, Yale University, Summer 2007.
World Performance, Teaching Fellow, Yale University, Fall 2007.
U.S. Gay and Lesbian History, Teaching Fellow, Yale University, Fall 2006.
The Formation of Modern American Culture, 1919-2006, Teaching Fellow, Yale University, Spring 2006.

INSTITUTIONAL SERVICE

Executive Committee, English Department, 2011-12.
M.A. Admissions Committee, Afro-American Studies, Spring 2011.
Afro-American Studies, Inter-Departmental Program (IDP) Committee, 2010-Present.
LGBT Studies Faculty Advisory Committee, 2010-Present.
Faculty Advisory Committee for the Ralph J. Bunche Center for African-American Studies, 2010-Present.
Ethnic Studies & Gender Studies Steering Committees, Lewis and Clark College, 2009-10.
Yale University, Graduate Fellow, Office of Diversity and Equal Opportunity, 2004-06.

SYMPOSIA, WORKSHOP, AND SPEAKER ORGANIZING

Co-organizer, "Queer of Color Genealogies," LGBT Studies Program, University of California, Los Angeles, October 2012.
Event Production Dramaturg, "Mapping Memory: Performance, Witnessing and Place," a one-day symposium on Mapa Teatro's *Testigo de las Ruinas* (Witness to the Ruins), featuring Diana Taylor, Karen Till, Jill Lane, and Grant Kester, in conjunction with the World Performance Project (WPP), Yale University, March 2009.
Co-Coordinator, American Studies Symposium, Yale University, 2007-08.
Co-organizer, Guest lecture: Coco Fusco, Photographic Memory Workshop, & World Performance Project (WPP), Yale University, 2007.
Co-Coordinator, Photographic Memory Workshop, Yale University, 2006-08.
Coordinator, African-American Studies Speaker Series: Black Queer Studies (2005-06), Black Feminism, (2004-05), Yale University.

CONFERENCE/EVENT ORGANIZING

Recess Art Activities, Inc., New York, "Be Black Baby: A House Party presents Michael Jackson," 2004, Curator/Co-organizer, September, 2010.
Yale University, "Regarding Michael Jackson: Performing Racial, Gender, and Sexual Difference Center Stage," Co-organizer, 2004.

PROFESSIONAL MEMBERSHIPS

American Studies Association (ASA)
Black Performance Theory Working Group (BPT)
Modern Language Association (MLA)
Performance Studies International (PSi)

SUMMER INSTITUTES

National Center for Faculty Development and Diversity, Faculty Success Program, 2012.

Futures of American Studies Institute, Dartmouth College, July, 2008.
Performing African Diasporas, Florida International University, July, 2006.

REFERENCES

Available Upon Request