

Christopher-Rasheem McMillan

210 Jefferson Building, 129 E. Washington St., Iowa City, Iowa 52242

EDUCATION:

2017 *King's College, London, England*

Ph.D. Theology & Religious Studies

2011 *Laban Conservatoire, London, England*

M.F.A. Experimental Choreography

2007 *Hampshire College, Amherst, Massachusetts*

B.A. Dance and Social Justice

ACADEMIC AND PROFESSIONAL APPOINTMENTS:

2017 – present *University of Iowa, Iowa City, Iowa*

Assistant Professor of Gender, Women's & Sexuality Studies

Assistant Professor of Dance Theory and Practice in Social Justice

2020-2021 *Bielefeld University, Germany*

International Guest Lecturer in Women's Studies

2020 – 2021 *Yale University, New Haven, Connecticut*

Research Scholar (Live Art and Theology)

Spring 2021 *Yale College, New Haven, Connecticut*

Visiting Assistant Professor of Theater and Performance Studies

2016 – 2017 *University of Iowa, Iowa City, Iowa*

Visiting Assistant Professor of Interdisciplinary Performance

2013 – 2014 *Five Colleges, Inc., Amherst, Massachusetts*

Dissertation and Teaching Fellow with a dual appointment in Dance/Theatre

FELLOWSHIPS:

2021-2022 *Center for Ballet and the Arts, New York University, New York* v v mbvb bhv

Resident Fellowship

2020-2021 *Institute of Sacred Music, Yale University, New Haven*

ISM Fellowship

2016 – 2017 *University of Iowa, Iowa City Iowa*

Grant Wood Fellowship

2015 *New Movement Collective, Boston, Massachusetts*
Jump Choreographic Fellowship

2014 *McGreggor-Girand Foundation, Orange County, California*
McGreggor-Girand Creative Arts Fellowship

RESIDENCIES:

2021 *Middlebury College, Middlebury, Vermont*
Visiting Artist, February 12th

2020 *Amherst College, Amherst, Massachusetts*
Visiting Artist, November 15th

2020 *Roger Willaim's University, Rhode Island*
Visiting Artist, November 5th

2018 *Reed College, Portland, Oregon*
Visiting Artist/Scholar in Residence, September 21-24

2017 *Amherst College, Amherst, Massachusetts*
Visiting Artist in Residence, October 11-16

GRANTS:

2019 *Office of the Vice President for Research, University of Iowa, Iowa City, Iowa*
Creative Matches Grant for "Crash Dance: There Are No Accidents"

2019 *The Oberman Center, University of Iowa, Iowa City, Iowa*
Creative Grant for "Crash Dance: There Are No Accidents"

2019 *National Advanced Driving Simulator, University of Iowa, Iowa City, Iowa*
Creative Grant for "Crash Dance: There Are No Accidents"

2019 *Black Performance Theory Colloquium, Arizona State University, Tempe, Arizona*
Funded Junior Faculty (Invitation Only), April 26-28

2016 *University of Iowa, Iowa City, Iowa*
Community Impact Grant, Artshare Outreach

2013 *Hampshire College, Amherst, Massachusetts*
Faculty Research Grant

SCHOLARLY, EMBODIED, AND CREATIVE RESEARCH:

Book Project (in process):

In my book project I specifically question how the enactment of belief and the belief itself function through the performative. I anchor this analysis in historical, archival, theoretical, artistic, and field based research and use performance and critical dance methodologies to understand both the meaning of the religious body in performance and the arrangements of the religious bodies in space (choreographic) as central parts of both lived experience and enactments of religious practices. A phenomenological approach binds both the enactments of the Christian tradition (rites, receptions, and actors) and performance practices (audiences, actors, and interpretation) to the body in performance, a performance that is hermeneutic, reflexive, and knowledge producing.

Book Chapters:

Sakomoto, M. and McMillan, C-R. (2019). "Brown and Black: Performing Transmission in Trisha Brown's Locus and Hosoe Eikoh and Hijikata Tatsumi's Kamaitachi" in *The Body, the Dance and the Text: Essays on Performance*. McFarland Publishing, (p 301-315).

Journal Articles:

Peer reviewed:

McMillan, C. (2018). In search of our aunt's gardens: Choreographic reconstruction, race, and bodily transfer in Black Lokes. *Choreographic Practices*. 9(2).

McMillan, C. (2018). Be still and know: Contemplative dance, witness, and embodied testimony. *Dance, Movement & Spiritualities*. 5(2).

McMillan, C. (2017). Biblical performance criticism: The almost, but not quite, transubstantiation of performance studies into religious studies. *Liminalities: A Journal of Performance Studies*. 13(3). 1- 23.

McMillan, C. (2014). Performing the sacred archive: Discourses on reconstruction, documentation and interpretation. *Dance, Movement & Spiritualities* 1(2), 329-346.

Invited:

McMillan, C. (2018). Trisha is my shepherd; I shall not want. *Movement Research Performance Journal*, 51.

McMillan, C. (2017). Move when the spirit says move: Authentic movement, witness, and embodied testimony. *Contact Quarterly*, 42(2).

McMillan, C. (2015). What white women gave me: Dance, kinship, and a queer's paranoia. *Kinebago Journal: A Tour of Movement Arts in New England*, Vol. 7, 21-28.

Under Review:

McMillan, C. (2021). Performing Blackness under Roman occupation: Embodied resistance and the empire. *Ecumenica: Performance and Religion* (forthcoming)

McMillan, C. (2021). Field Notes: Choreography as Translation. *Ancient Exchanges* ,Spring (forthcoming)

Exhibitions, Collaborations & Installations:

McMillan, C. (2020, September 20th). *Reapings Reprise*. Virtual performance PS1 Art-a-Thon Exhibition, CSPS, Iowa City, Iowa

McMillan, C. and McGhee, D. (2019, April 11-13). *There Are No Accidents: Crash Dance*. Live performance in Space Place Theater, University of Iowa, Iowa City, Iowa.

Snell, J., McMillan, C., and Rose, V. (2018, December 11). *Resistance, Resilience, and Restoration*. Live performance in CSPA, Cedar Rapids, Iowa.

Harbour, D., Williams, R. and McMillan, C. (2018, October 19). *An Elegy For Mary Turner*. Live performance at the Imagining America Gathering, Chicago, Illinois.

(2018, October 8). Live performance at the Art Faculty Show, University of Iowa, Iowa City, Iowa.

(2017, August 20). Live performance at the Englert Theatre, University of Iowa, Iowa City, Iowa.

McMillan, C. (2017, April 11-15). *Black Lokes*. Live performance at the Grant Wood Fellows' Exhibition, CSPA, Cedar Rapids, Iowa.

Choreography:

Can These Dead Bones Live, Again? (2021, January) Virtual Solo Translation of Ezekiel (8 minutes)

And You Will Never Walk Alone. (2020, December 12). Virtual dance theatre with four movers (20 minutes) Commissioned by Yale Dance Lab at Yale University, New Haven, Connecticut.

The Reaping. (2019, November 15). Live dance theater performance with 13 movers (15 minutes) in the Gala Concert at Hancher Theater, University of Iowa, Iowa City, Iowa.

The Reaping 4.6. (2019, November 2). Live installation performance with three movers (60 minutes) in The Witching Hour Festival, Englert Theater, Iowa City, Iowa.

Quotidian's Gospel and The Lovers' Bench. (2019, March 15). Live dance theater performance with 10 movers (12 minutes) at the ACDEFA North-Central Conference, University of Missouri, Missouri.

(2018, February 22). Live performance at the Faculty & Graduate Concert in the Space Place Theatre, University of Iowa, Iowa City, Iowa.

Quotidian's Reprise. (2019, February). Live solo dance theater performance (six minutes) in the Faculty & Graduate Concert in Space Place Theatre, University of Iowa, Iowa City, Iowa

Pillow Talk: We Are Here Again. (2019, February). Live dance theater performance with seven movers (eight minutes) in the Dancers in Company Home Concert in Space Place Theatre, University of Iowa, Iowa City, Iowa.

Not Quite Cunningham. (2018, October). Live dance theater performance with nine movers (17 minutes) in the Gala Concert in Space Place Theatre, University of Iowa, Iowa City, Iowa.

Barely Absent. (2018, September 24). Live solo performance (8 minutes) at Reed College, Portland, Oregon.

(2014, December 15). Live solo performance At The Dance Complex, Boston, Massachusetts. *Black Lokes.*

(2018, September 24). Live solo performance (20 minutes) at Reed College, Portland, Oregon.

(2017, April 17). Live solo performance in the African American History Museum, Cedar Rapids, Iowa.

Black and Brown. (2017, October). Live duet performance with Michael Sakamoto (20 minutes) at Ohio State University, Columbus, Ohio.

Follow The Broken Brick Road. (2017, February). Live dance theater performance with 10 movers (eight minutes) in the Dancers in Company Concert in Space Place Theatre, University of Iowa, Iowa City, Iowa.

No Body Is An Island. (2016, October). Live solo performance (10 minutes) in Space Place Theatre, University of Iowa, Iowa City, Iowa.

Please Do Not Feed the Fears, (2016, May). Live dance theater performance with five movers and one spoken word artist (60 minutes) in Green Street Studios, Boston, Massachusetts.

#BodiesMatter. (2015, November). Live dance theater performance with three movers and one spoken word artist (12 minutes) in The Dance Complex, Boston, Massachusetts.

When Grindr...Grinds. (2014, April). Live dance theater performance with two movers (seven minutes) in the Workbench Choreography Series, Florence, Massachusetts.

Barely Present. (2013, January). Live dance theater performance with 10 movers (12 minutes) in Alumni Theatre, Amherst College, Amherst, Massachusetts.

Look Busy. (2011, September). Live dance theater performance with three movers (20 minutes) in the Bonnie Bird Theatre, London, England.

In One. (2010, December). Live solo performance (22 minutes) in Akilah, London, England.

A Walk in Third Space. (2010, April). Live, contemporary, site-specific performance (60 minutes) in Jerusalem, Israel.

To be Forever... Rebuilding. (2010, April). Live dance theater performance with eight movers (20 minutes) at the Laban Conservatory, London, England.

Cupcakes and Confessions. (2010, March). Live solo performance (30 minutes) in the Center for Creative Collaborations, London, England.

Tell the truth or get off the bus (2008). Live performance with eight movers (60 minutes) at the Northampton Center For The Arts, Northampton, Massachusetts.

I am not a man. (2007, July). Live solo performance (15 minutes) at the Bates Dance Festival Lewiston, Maine.

Strategic Rebellions. (2007, April). Live contemporary dance performance with 13 dancers, one spoken word artist, and two singers (75 minutes) at Hampshire College, Amherst, Massachusetts.

Conference Presentations:

Jun 2018 *Art, Activism, and Design*, Keynote Panel at the Annual Conference on Community, Justice, and Resilience, Hampshire College, Amherst, Massachusetts.

Oct 2017 *Brown and Black: Performing Transmission in Trisha Brown's Locus and Hosoe Eikoh and Hijikata Tatsumi's Kamaitachi*. Collaboration with Michael Sakamoto at the Dance Studies Association, The Ohio State University, Columbus, Ohio.

Nov 2016 *Biblical Performance Criticism: The Almost, But Not Quite, Transubstantiation of Performance Studies into Religious Studies or Christ Remains*. The American Society for Theatre Research, Minneapolis, Minnesota.

Jun 2016 *Bathhouses as The Backstage of Sodom: Sex, Scripture, Sacred Place*. International Federation of Theatre Research Conference, Stockholm, Sweden.

Sep 2010 *To be Forever Rebuilding: The Performativity of Religious Bodies* International Society for Religion Literature and Culture Conference, Oxford University, Oxford, England.

Invited Lectures and Panels:

Oberman Conversations: Little Resurrections: Laboring to Find Wonder in Our Work (2020, October)

University of Iowa, Iowa City, Iowa.

Choreographing Queer and Black: Research, Strategies, and Realness. (2018, November). Presentation to the Cinematic Arts Department, University of Iowa, Iowa City, Iowa.

Performing Blackness Under Roman Occupation: Embodied Resistance and the Empire. (2018, November). Presentation to the Classics Department, University of Iowa, Iowa City, Iowa.

Cunningham and Chance. (2017, November) Presentation to the Dance Program, Cornell College, Mt. Vernon, Iowa.

An Arts Approach to the Bible. (2017, October). Lecture, Notre Dame College, South Euclid, Ohio.

The Eulogy for Mary Turner Methodology/Process. (2017, September). Lecture, English Department, Cornell College, Mt. Vernon, Iowa.

PERFORMANCE EXPERIENCE:

Eulogy For Tamekka J Norris (2021, January). Tamekka J Norris (Painter/performance artist). Orator and Performer at the Figge Museum, Davenport Iowa.

Paramodernaties. (2019, July). Netta Yerushalmy (Choreographer). Live guest artist performance at the Bates Dance Festival, Lewiston, Maine.

Stream. (2017, March). Wendy Woodson (Choreographer). Live performance at A.P.E, Northampton, Massachusetts.

Citizen: 10 Tiny Dances. (2015). Cathy Nicolli (Choreographer). Live performance International Arts Festival, Providence, RI.

Formed View. (2013). Christopher Matthews (Choreographer). Regional Tour, England.

Out of The Strong(2011-2012). Apprentice Program (36 weeks), Richard Alston Dance Company.

TEACHING:

University of Iowa, Iowa City, Iowa:

- Creative Research, Feminist Practice, and Social Justice (Spring 2018, Spring 2017)
- Contemporary Dance Scene (Graduate Theory/Praxis) (Fall, 2017)
- Queer Studies (Fall 2017, Fall 2018, Fall 2019)
- Graduate Technique II (Fall 2016- Spring 2019)
- Graduate Technique III (Fall 2016-2 Spring

Majors Modern I, II, III (Fall 2016-2019)

Hampshire College, Amherst, Massachusetts:

- Performing Queerness
- Queer Theory and Cultural Analysis
- Advanced Modern Repertory
- Technique and Repertory

The Care Center at Bard College, Holyoke, Massachusetts :

- Dancing and Thinking
- Technique and Repertory

SERVICE:

To the university:

Thesis Committee Member:

- Ramon Flowers, M.F.A Candidate, 2017 (Dance)
- Chaffin Seymour, M.F.A. Candidate, 2018 (Dance)
- Jesse Factor, M.F.A. Candidate, 2018 (Dance)
- Alexandra Gabriel, M.F.A. Candidate, 2017-2019 (Painting/ Art & Art History) •
- Meredith Stapleton, M.F.A. Candidate, 2019 (Dance)
- Eddie Foerhand, M.F.A. Candidate, 2019 (Dance)
- Jan Rippentrop, Ph.D. Candidate 2019 (Religious Studies)

To the university, continued:

Search Committee Member:

- Visiting Assistant Professor in Contemporary Dance (2017)
- Assistant Professor in Contemporary Dance (2018)
- Grant Wood Fellow in Interdisciplinary Performance (2018)

Administrative Positions:

- Representative to the Faculty Assembly CLAS (Spring 2017)
- Dance Graduate Recruiter (Spring 2018)
- Dance Colloquium Series organizer (2017-2018)

To the profession:

- Peer reviewer for Dance, Movement, and Spiritualities, Fall 2017
- Peer reviewer for Intellect's Religion and Performance Series, Fall 2019
- Peer reviewer for Dance Research Journal, Fall 2020

