

**LALITHA GOPALAN**  
Spring 2019

Department of Radio-Television-Film  
1 University Station A0800  
The University of Texas at Austin  
Austin, Texas 78712

Affiliate Faculty  
Department of Asian Studies

Core Faculty  
Center for Women and Gender Studies

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**EMPLOYMENT**

Associate Professor, Department of Radio-Television–Film and Department of Asian Studies,  
University of Texas at Austin, Fall 2007-present.

Visiting Associate Professor, Department of East Asian Languages and Cultures, University of  
California, Berkeley, Spring 2009 and Spring 2011.

Associate Professor, School of Foreign Service and Department of English, Georgetown  
University, 2002-2007.

Assistant Professor, School of Foreign Service and Department of English, Georgetown  
University, 1992-2002.

Visiting Faculty, Digital Media Summer Institute, UT Austin/Portugal, Porto, Summer 2018.

Visiting Faculty, iNova Media Lab, UT Austin/Portugal, Lisboa, Summer 2018.

**EDUCATION**

Ph.D. University of Rochester, Comparative Literature Program, Department of Foreign  
Languages, Literatures, and Linguistics

M.A. University of Rochester, Anthropology

M.A. Delhi School of Economics, Sociology

B.A. Madras Christian College, Economics

## PUBLICATIONS

### BOOKS

*Cinema of India*. Edited. London: Wallflower Press. 2010.  
(Distributed in the USA by Columbia University Press)

*Bombay*. BFI Modern Classics. London: British Film Institute. December 2005.

*Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. London: British Film Institute Publishing. 2002. (Indian Reprint Delhi: Oxford University Press, 2002)

### ARTICLES AND ESSAYS

‘Roundtable discussion on Experimental Cinemas in India.’ In *World Experimental Films*. Ed. Federico Windhausen. London: Wiley Blackwell. Submitted January 2018. Forthcoming.

‘Beginnings and Children.’ In *The Child in World Cinema*. Ed. Karen Lury. London: BFI/Bloomsbury. (Invited). Submitted 2012. Forthcoming 2019.

‘Intermedial Circularities in Ranbir Kaleka’s Video Works.’ In *Ranbir Kaleka: Moving Image Works*. Ed. Hemant Sareen. Berlin: Kerber Verlag. 2018. (Invited)

‘The Enchanted Worlds of FTII Diploma Films.’ Dossier on Indian Film Style. Eds. Sudhir Mahadevan and Anuja Jain. *Screen* 58:1 (2017). (Invited and peer reviewed)

‘Bombay Noir.’ *Journal of Moving Image* 15, December 2015. Expanded version. (Invited and peer reviewed)

‘World Cinema.’ In *The Cambridge World History Volume 7: Production, Destruction and Connection 1750–Present, Part 2: Shared Transformations*. Eds. John McNeil and Kenneth Pomeranz. Cambridge: Cambridge University Press, 2015. (Invited and peer reviewed)

‘Ayisha Abraham’s Straight 8.’ *New Cinemas: Journal of Contemporary Film*, Volume 11, Numbers 2&3, 2013. Published 2014. (Invited and peer reviewed)

‘Bombay Noir.’ In *A Companion to Film Noir*. Eds. Andrew Spicer and Helen Hanson. London: Wiley Blackwell Publishers, 2013. (Invited and peer reviewed)

‘Bombay, Post December 6, 1992: Space and Time of Communalism.’ In *World Film Locations: Mumbai*. Ed. Helio San Miguel. Bristol, UK: Intellect Books, 2012. (Distributed in the USA by University of Chicago Press). (Invited)

‘Blow me a Kiss, Rajkamal Kahlon!’ In *Rajkamal Kahlon: Doppelbilder/ Double Vision*. Berlin: Kerber Press, 2012. (Invited)

‘Introduction.’ *Cinema of India*. Ed. Lalitha Gopalan. London: Wallflower Press, 2010.  
(Distributed in the USA by Columbia University Press)

‘Indian Cinema.’ In *An Introduction to Film Studies*. Ed. Jill Nelmes. 5<sup>th</sup> Edition. London: Routledge. 2011. (Revised and expanded version of the essay published in the 3<sup>rd</sup> Edition, 2003; 4<sup>th</sup> Edition, 2008)

‘Film Culture in Chennai.’ *Film Quarterly*, Volume 62.1 (Fall 2008).

‘Avenging Women in Indian Cinema.’ *Screen*. 38.1 (Spring 1997): 42-59.  
*Screen* Award for the Best Article submitted in 1996.

‘Coitus Interruptus and the Love Story in Indian Cinema.’ In *Representing the Body: Gender Issues in India's Art*. Ed. Vidya Dehejia. New Delhi: Kali for Women, 1997. 124-139.

‘Putting Asunder: Fassbinder and *The Marriage of Maria Braun*.’ *Deep Focus* January 1989: 50-57.

## REPRINTS

‘Avenging Women in Indian Cinema.’ In *Bollywood*. Ed. Rachel Dwyer. London: Routledge, 2015.

‘Avenging Women in Indian Cinema.’ In *Bollywood Reader*. Eds. Rajinder Dudrah and Jigna Desai. Berkshire, UK: Open University Press, 2008.

‘“Hum Aapke Hain Koun?” Cinophilia and Indian Films.’ In *Asian Cinemas: A Reader and Guide*. Eds. Dimitris Eleftheriotis and Gary Needham. Edinburgh: Edinburgh University Press, 2006.

‘Avenging Women in Indian Cinema.’ *Screening World Cinema: The ‘Screen’ Reader*. Eds. Catherine Grant and Annette Kuhn. London: Routledge. 2006.

‘Screening the Past in Mani Ratnam’s *Nayakan*.’ In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*. Volume IV. Ed. Mieke Bal. London: Routledge, 2004.

‘Avenging Women in Indian Cinema.’ In *Making Meaning: Issues in Indian Cinema*. Ed. Ravi Vasudevan. Delhi: Oxford University Press, 1999.

‘Donne Vendicatrici.’ *DWF* 1-2 (37-38), January-June, 1998. Italian Translation of ‘Avenging Women in Indian Cinema.’

‘Hint Sinemasinda Intikmci Kadınlar.’ 25. *KARE* Ekim-Aralık 1998: 49-59. Turkish Translation. Trans. Nebahat Akgun Comak.

‘Avenging Women in Indian Cinema.’ *Nivedini: A Sri Lankan Feminist Journal* 5.1 (June 1997): 59-84.

‘Cinema and the State: Coitus Interruptus and the State.’ Institute for Culture and Consciousness, University of Chicago, Occasional Papers, Vol. 1. 1993

## REPORTS, REVIEWS, INTERVIEWS, AND ART WRITING

Creative/Collaboration, Mail Art for Allan deSouza’s *The World Series*. SF Camerawork, 2012.

‘San Francisco Notebook: Work Aesthetic.’ *Film Quarterly* 63.1, Fall 2009.

Catalogue Introduction for Justine Graham’s Exhibition of Photographs. London, 2003

Review of M. Madhava Prasad, *Ideology of the Hindi Film*, Oxford University Press, 1998. *Screen* 41.2 (Summer 2000): 244-248.

Review of M. Madhava Prasad, *Ideology of the Hindi Film*, Oxford University Press, 1998; and Mushtaq Gazdar, *Pakistan Cinema 1947-1997*, The Jubilee Series, Karachi: Oxford University Press, 1997. *Journal of Asian Studies* Vol. 58:3: 875-877.

Roundtable discussion with South Asian Filmmakers and Video Artists. *Samar: South Asian Magazine for Action and Reflection*. 10 (Summer/Fall 1998): 5-17.

Catalogue Introduction for Ayisha Abraham’s multi-media exhibition “‘... looks the other way’”: *An Exhibition of Photographs*’ Delhi. January 1998.

Report on Tamil Cinema Conference, August 15-19, 1997. *Screen* 39.2 (1998): 196-200.

Review of Sara Dickey, *Cinema and the Urban Poor in South India*, Cambridge, 1993. *Journal of South Indian Studies* 2 (1996): 285-290.

‘Panoramic View: Indian Cinema in 1991.’ *Afterimage* 19:3 (October 1991): 3, 17.

## WORKS IN PROGRESS

### Book Projects

*Dark and Slow: Cinemas of Digital India* looks at independent feature film productions. Each of the chapters in the book explores film style through various framings: material conditions; sub-genre cycles; film festival films; auteur cinema and so on. Drawing films from Mumbai, Chennai, and Kolkata film cultures, the book undercuts all previous discussions of national and regional cinemas, categories whose imprint gather little force with the circulation of digital cinema globally. The chapters of the book include Bombay Noir, Cruel Cinema, Sex Films, and Animation with the customary introduction and conclusion.

Under contract with Palgrave Macmillan. Date of Submission: Fall 2019.

*Archive to Gallery: Experimental Film and Video Art Practices in India.* Central to the concerns of this book project is to locate overlooked collections, both permanent and temporary, that are outside the provenance of the National Film Archives, Pune, and Films Division, Mumbai. Additionally, the book recognizes the crucial role played by film festivals and gallery spaces for fostering experimental works. The key categories in focus are student films, experimental non-narrative, film festival films, gallery films and videos.

## **AWARDS AND FELLOWSHIPS**

Faculty Research Assignments Award, Moody College of Communication, Fall 2018.

Finalist, Moody College Teaching Excellence Award, May 2016; May 2017.

Fulbright-Nehru Senior Research Program, March 2014-December 2014.

Senior Long-Term Fellowship, American Institute of Indian Studies, June 2013-February 2014.

Tagore Fellowship. Ministry of Culture, Government of India, 2013, 2014. (Availed January-May 2013). Invited to apply by the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi.

Travel Grant, Ministry of Education, Taiwan, December 2008; January 2011; December 2017.

Walsh Research Grant, School of Foreign Service, Georgetown University, Summer 1993 (non-competitive), Summer 1994 (non-competitive), Fall 1996, Fall 2003.

American Council of Learned Societies (ACLS) International Postdoctoral Fellowship, 1997-98.

*Screen* Award for the Best Article of 1996.

Rockefeller Residency Fellowship, University of Chicago, Spring 1992.

Susan B. Anthony Women's Studies Center Travel Grant, University of Rochester, 1990.

Dissertation Fellowship, American Institute of Indian Studies, Chicago, 1987-1989.

Department of Anthropology Fellowship, University of Rochester, 1984-87.

Shriram Travelling Fellowship, Delhi School of Economics, 1983.

National Talent Scholar, National Council for Educational Research and Training, Government of India, 1979.

## CURATORIAL PROJECTS

Co-curated with Anuj Vaidya, 'Other Species, Other Times: New Video Art from India.'  
Pacific Film Archives, Berkeley, July 2015

The Film Institute, Montclair State University, February 2016

Experimental Response Cinema (ERC), Austin, TX, April 2016

[www.ercatx.org/other-species-other-times-new-video-art-from-india-co-curated-by-lalitha-gopalan-april-17th/](http://www.ercatx.org/other-species-other-times-new-video-art-from-india-co-curated-by-lalitha-gopalan-april-17th/)

<https://kunsthaushamburg.de/en/tjal-shah/#> October 2017

South Asia Institute, November 2017

<https://liberalarts.utexas.edu/southasia/events/event.php?id=44500>

iNova Lab, Lisboa, Portugal, June 2018

Co-curated with Nayantara Bhattacharya screening and post-screening discussion: *United Red Army* (2011) Naeem Mohameimen, Experimental Response Cinema, Austin, May 1 2018.

Programmer, Screening and Q&A with filmmaker and VR Artist Soudhamini, South Asia Institute, Spring 2018.

Programmer, Screening and Q&A with filmmaker, South Asia Institute, Fall 2016  
*Gulabi Gang* (2012) dir. Nishtha Jain, October 7, 2016.

Curator, 'Non-Narrative Films and Videos from South Asia.' South Asia Institute, Fall 2015.  
Screenings and Q&A with filmmakers:  
*Partners in Crime* (2011) dir. Paromita Vohra, September 29, 2015  
*An American in Madras* (2013) dir. Karan Bali, October 30, 2015  
*Castaway Man* (2015) dir. Kesang Tseten. November 5, 2015

Curator, Artists Presentations on Contemporary Gallery Works, South Asia Institute, Spring 2016:  
'Planet', Shambhavi Kaul, April 7, 2016  
Artist Talk, Sonia Khurana, April 29, 2016

Artist's Profile: Akbar Padamsee's *SYZYGY* (1970). Experimenta, Bangalore, 2013.

Co-curator with Anuj Vaidya. 'Cruel Cinema: New Directions in Tamil Cinema.' 3<sup>rd</sup> I San Francisco.  
Pacific Film Archives, Berkeley, CA, January-February 2011.  
Freer and Sackler Galleries of Art, Washington, DC, March 2011.  
BAM Cinematek, Brooklyn, NY, April 2011  
Northwest Film Forum, Seattle, WA, September 2011  
Yerba Buena Center, San Francisco, October 2011, January-October 2011

Advisory Board Member, 3<sup>rd</sup> I Film Festival, San Francisco. 2009-Present.

Programmer, Austin Asian American Film Festival, Austin, TX. October 2008.

Co-Programmed a screening of *Paanch/Five*. Freer and Sackler Galleries of Art, Smithsonian Museums, Washington, DC, May 2007.

Curator of the Film Series 'Action Films in Bollywood.' Freer and Sackler Galleries of Art, Smithsonian Museums, Washington, DC, June 2003.

Project Consultant for "Singing in the Rain: Conference on Indo-Egyptian Musicals." New York University. January 1999.

Member of the Curatorial team for Georgetown University Women's Studies Film Festival 1995-96. Fall 1996.

## HONORS

Member of the Jury, Austin Asian American Film Festival, November 2015  
<http://aaafilmfest.com/film-jury/>

Contributor, *Sight & Sound* Decade Poll, 2002; 2012.

Member of the Jury, One Billion Eyes Indian Documentary Film Festival, Chennai, August 2008.

Member of the Jury, Hawaii International Film Festival, Honolulu, November 2003.

## PROFESSIONAL ACTIVITIES

### Editorial Board Membership

Member, Editorial Board, *Camera Obscura: Feminism, Culture, and Media Studies*, June 2008-Present.

Member, Advisory Board for BFI Classics and Modern Classics, December 2005-Present.

Member, Editorial Board, *Film Quarterly*, May 2011-2017.

Contributing Editor, *Film Quarterly*, Spring 2010-2011.

Member, Advisory Board, *Film Quarterly*, Fall 2006-Spring 2010.

Member, Editorial Board, *New Cinemas: Journal of Contemporary Film*. 2000-Present.

Member, Editorial Board, New Academia Publishing, 2005-Present.

Member, Advisory Board, *Camera Obscura*, January 2006-June 2008.

Member, Advisory Board, *Bioscope: Screen South Asia*, 2007-Present.

Member, International Advisory Board, *Reframe: Research in Media, Film and Music*, 2013-Present.

### **External Reviews**

External Reviewer for Tenure and Promotion: University of Pittsburg, PA, Fall 2007.

External Reviewer for Tenure and Promotion: University of Southern California, CA, Fall 2009.

External Reviewer for Tenure and Promotion: University of Washington, Seattle, 2014.

External Reviewer for Tenure and Promotion: Michigan State University, East Lansing, Fall 2015.

External Reviewer for Tenure and Promotion: Rice University, Houston, Fall 2017.

External Reviewer for Tenure and Promotion: UT Dallas, Dallas, Fall 2017.

External Reviewer for Tenure and Promotion: University of Rochester, Rochester, NY, Fall 2017.

External Examiner for PhD, The University of Hong Kong, Spring 2017. Tatu-Ilari Laukkanen, 'The Contemporary Cinema of the BRIC Countries and the Politics of Change.'

### **Manuscript Reader for Journals and Books**

*Screen* (1998; 2000, 2002, 2003, 2004; 2013; 2014; 2018), *Positions* (2006), *Public Culture* (1992), Routledge (1999, 2004, 2005, 2006, 2009), *Ariel* (1999), *Asian Journal of Communication* (June 2001, July 2001), *Boundary 2* (2003), *Camera Obscura* (2004-present), Duke University Press (2004); *New Cinemas* (2006, 2007); *British Film Institute Modern Classics Series* (2006-Present); BFI/Bloomsbury (2019); Wallflower Press (2006), *Cinema Journal* (2007, 2008); *Film Quarterly* (2006, 2007, 2008, 2009); Routledge (2005, 2009); *Bioscope* (2010; 2013) *Framework* (2011); *Clepsydra* (2011); Columbia University Press (2011); *GLQ* (2012); *Differences* (2012); Edinburgh University Press (2013); *Contributions to Indian Sociology* (2013); Sage Publications (2014); *Cambridge Companion to World Literature* (Fall 2016)

Manuscript Reader, Author's Workshop for Kimberly Icreverzi, Reischauer Institute Postdoctoral Fellows, Harvard University, December 2016.

### **Professional Membership**

Member, Society of Cinema and Media Studies, Fall 1993-Present.

Member, Columbia University Film Seminar, 1994-1998.

Member, Modern Language Association, 1990-1996.

Member, Organizing Committee for the Graduate Student Colloquium, Comparative Literature Program, University of Rochester. Spring 1989, 1989-90, 1990-91.



## INVITED PRESENTATIONS

‘Dust to Digital: Tamil New-Wave Cinema.’ Keynote Address, Graduate Student Conference, University of California, Berkeley, October 2017.

‘Bombay Noir.’ South Asia Institute, The University of Texas at Austin, April 2015.

‘From Archive to Gallery.’ Symposium: Comparing Experimental Cinemas, Experimenta Conference, Shristi School of Art and Design, Bangalore, December 2014.

‘Bombay Noir.’ Conference on Film Historiography, Jadavpur University, Kolkata, November 2014

‘Bombay Noir.’ Industrial Design Center, Indian Institute of Technology, Powai, July 2013.

‘Bombay Noir.’ Department of Film Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, May 2013.

‘Found Footage.’ One Hundred Years of Indian Cinema Conference, School of Arts and Aesthetics, Jawaharlal University, New Delhi, January 2013.

‘Found Footage.’ Cinema of Resistance, Gorakhpur Film Festival, India, February 2013.

‘Outside the Archives.’ Busan Film Forum, Busan Film Festival, Korea, October 2012.

‘Cruel Cinema: Tamil New Wave Cinema.’ Asian Horror Cinema and Beyond, University of California, Berkeley, October 2011.

‘From Bombay Noir to Chennai Cruel: New Dark Cinemas of Mumbai and Chennai.’ Keynote Address at What’s New: The Changing Face of Indian Cinema, Westminster University, July 2011.

‘End of an Argument: Sanjay Kak’s *Jash-e-Azadi*.’ Seminar on War, University of Berkeley, April 2011.

‘Found Footage and History.’ University of California, Davis, March 2009.

‘Movement in Student Films.’ University of Iowa, Iowa City, November 2008.

‘Short Films in India.’ Center for Women and Gender, University of Texas at Austin, October 2008.

‘Short Films in India.’ Center for Cultural Studies, University of Texas at Austin, October 2008.

‘Movement in Student Diploma Films.’ Symposium on Indian Cinema, Westminster University, London, July 2008.

‘Found footage and history.’ Mount Holyoke College, November 2006.

‘Rethinking the past at the Multiplexes.’ *The Social and Material Life of Indian Cinema* Conference. New York University, April 2006.

‘Projecting the past.’ Cinema South Asia Conference, University of Pennsylvania, March 2006.

‘Mani Ratnam’s *Bombay*.’ George Washington University, April 2005.

‘Issues in Indian Cinema.’ NEH Summer Institute on ‘Religion and Politics in India: Culture, History and the Contemporary Experience.’ East-West Center’s Asian Studies Development Program (ASDP), Honolulu, Hawaii, July 7-9, 2004.

‘Reconsidering the horrific in Mani Ratnam’s *Bombay*.’ Local/Global/Exotic: Transnational Production and Auto-Ethnography Conference. Sponsored by University of Hawaii at Manoa, Hawaii International Film Festival, Asia Pacific Media Center, Annenberg Center for Communication, USC. Honolulu, October-November, 2003.

‘The Disciplinary Status of Cultural Studies.’ George Mason University, September 2003.

‘Roundtable on Cultural Studies.’ First Annual Cultural Studies Conference, Pittsburgh, June 2003.

‘Trends in contemporary Indian cinema.’ Hirshhorn Museum and Sculpture Garden. September 2003.

‘Masculinity in the digital age.’ India Arts Center, New York, January 2002.

‘Digital imaginings in popular Indian films.’ Visual Media, Mass Communication, and Violence in South Asia Conference. University of Texas at Austin, April 2001.

‘Interrupted Pleasures in Indian Popular Cinema.’ University of Virginia, November 1999.

‘Screening the Past in Indian Gangster Films.’ Columbia University Film Seminar, April 1999

‘Indian Musicals.’ *Dancing in the Rain: Conference on Indo-Egyptian Musicals*, New York University, January 1999.

‘Edward Said’s *Orientalism* and Film Studies.’ Conference commemorating 25 years of Edward Said’s *Orientalism*, American University, Washington, DC, December 1998.

‘In the Realm of Conventions: Reading Contemporary Indian cinema.’ Cinema Studies Program, New York University, March 1998.

- ‘Masculinity and Violence in Indian cinema.’ Mount Holyoke College, March 1998.
- ‘Fragmented Masculinities in Indian Gangster Films.’ Cornell University, March 1998.
- ‘Deserted Masculinity in Indian Westerns.’ University Seminar on Gender, Columbia University, November 1997.
- ‘Deserted Masculinities in J.P. Dutta’s Films.’ Conference on Re-Presenting Women: Women in the Literary, Performing, and Visual Arts in India. University of California, Berkeley, April 1997.
- ‘*Bandit Queen* and its Public.’ Center for Global Women, American University, November 1996.
- ‘Gender and Violence in Contemporary Indian cinema.’ Workshop on Indian Cinema, Princeton University, May 1996.
- ‘Masquerade and Authority in Vijayshanti Films.’ SSRC (Social Science Research Council) International Conference on Violence Against Women, Colombo, Sri Lanka, March 1996.
- ‘Turf Battles: Genres of Violence in Indian Cinema.’ Text and Nation Conference, Georgetown University, Washington DC, April 1995
- ‘Avenging Women? Looking for Feminists in Indian Cinema.’ South Asia Regional Studies, University of Pennsylvania, February 1995
- ‘Avenging Women.’ Montclair State University, New Jersey, March 1995
- ‘Genres of Violence.’ South Asia Center, University of Michigan, Ann Arbor, April 1994
- ‘Coitus Interruptus: Love Story and National Identity.’ SSRC Conference on Representation and Subjectivity in South Asia, Durham, North Carolina, February 1993
- ‘Coitus Interruptus: Love Story and National Identity,’ University of Chicago, April 1992
- ‘Women and Spectatorship.’ Seminar on Women and Cinema, University of Allahabad, Allahabad, India. October 1988

## CONFERENCE PRESENTATIONS

- ‘Of Epochs and Edges: A Tamil Language Noir.’ *Screen Studies Conference*, Glasgow, UK, June 2017.
- ‘Homebound: Shumona Goel’s *Family Tree*.’ SCMS Annual Conference, Montreal, March 2015.

‘End of an Argument: Sanjay Kak’s *Jashn-e-Azadi* (2007)’ *Screen Studies Conference*, Glasgow, United Kingdom July 2012.

‘Short Films in India: The case of student films from India.’ *Screen Studies Conference*, Glasgow, United Kingdom July 2008.

‘From National Film School to National Cinema.’ *Cinema South Asia*, University of Pennsylvania, Philadelphia, February 2008.

‘Looking at Leftovers: History Lessons and More.’ *Association of Asian Studies Annual Conference*, Boston, March 2007.

‘Looking at Leftovers: History Lessons and More.’ *Conference on Media and Imperialism*, International Association of Media and History, Amsterdam, July 2007.

‘Speed and movement in Ramgopal Varma’s *Company* (2002).’ *Society of Cinema and Media Studies Annual Conference*, Chicago, March 2007.

‘Interruptions in Indian cinema.’ *British Film Institute Conference Global/Local Media*, London, July 2001.

‘Song and Dance in Indian Cinema.’ *Screen Annual Conference*, Glasgow, July 2000.

‘Loving Haunted Spaces.’ *Society for Cinema Studies*, West Palm Beach, April 1999.

‘Deserted Masculinity in J.P. Dutta’s Films.’ *Screen Annual Conference*, Glasgow, July 1998.

‘Indian Westerns.’ *CLAGS (Center for Lesbian and Gay Studies) Annual Conference*, New York, April 1998.

‘Rewriting Masculinity in J.P. Dutta’s Films.’ *Society for Cinema Studies*, Ottawa, May 1997.

‘Masquerading Authority in the Female Action Genre Films.’ *25th Annual Conference on South Asia*, Madison, Wisconsin, October 1996.

‘Sound and Editing in Avant-Garde Documentary.’ *24th Annual Conference on South Asia*, Madison, Wisconsin, October 1995

‘The New Documentary in India.’ *Society of Cinema Studies Conference*, New York, March 1995.

‘Sound and Editing in Mani Kaul’s *Siddheshwari*.’ *Asian Studies Association Meeting*, Boston, March 1994

‘Avenging Women: Exploring Generic Issues.’ *MLA Annual Meeting*, Toronto, December 1993

‘The Avengers.’ 22nd South Asia Annual Conference, Madison, Wisconsin, November 1993

‘Masculinity and the Indian Gangster Film.’ 7th Annual South Asian Conference, University of California, Berkeley, February 1993

‘Vigilante Films, Sexual Difference, and the Indian State.’ 21st Annual Conference on South Asia, Madison, Wisconsin, November 1992

‘Gangsterism and Regionalism: Masculinity in Indian Cinema.’ Asian Cinema Conference, New York, June 1992

‘Sanitation and Homoerotic Fantasy in *My Beautiful Launderette*.’ 20th Annual Conference on South Asia, Madison, Wisconsin, November 1991.

‘Infidelities of the Empire.’ The Southern Humanities Conference on Race, Gender and Identity, Chattanooga, Tennessee. February 1991

‘War, Love, and Other in Alain Resnais' *Hiroshima Mon Amour*.’ Conference on Crossing the Disciplines: Cultural Studies in the 1990s, Norman, Oklahoma, October 1990

‘Hindi Cinema and Nationalism: A Reading of *Qayamat se Qayamat Tak*.’ Narrative Conference, New Orleans, April 1990.

‘*Silapathikaram*: Articulation of Tamil Nationalism.’ North East Anthropological Association, Buffalo, New York, April 1986.

## **DISCUSSANT AND RESPONDENT**

Invited as Respondent, Panel: Surface Tension: Flatness and Its Filmic Uses. SCMS, Atlanta, March-April 2016.

Invited as Respondent, Panel: Revisiting Contemporary Chinese Art: A Contextual Approach. American Association of Chinese Studies, Houston, TX, October 2015.

Invited as Respondent, Texas Asian Conference, The University of Texas at Austin, October 2015.

Invited to a panel discussion with director Stephanie Spray after a screening of *Manakamana* (2013), Ritz Theater, Austin, TX, May 2015.

Invited to Q&A with director Nagesh Kukunoor after a screening of *Lakshmi* (2014), Indiememe Screening, Austin, TX May 2015.

Invited to moderate a panel ‘Literature Panel: Celluloid Lives.’ Maximum India at the Kennedy Center, Washington, D.C. March 19, 2011.

Invited to respond to a screening of *Flight Plan*, Center for Women and Gender Studies, The University of Texas at Austin, October 2007.

Moderator and Respondent, Panel on South Asian Filmmakers in the Diaspora, SALTAF, Washington, D.C. October 2005.

Respondent, Panel on Asian American Porn Films, Asian American Film Festival, October 2004.

Invited to Chair “Avenging women and Amman films.” Prakriti Foundation, Chennai, December 2003.

Invited to respond to papers presented at “National Culture/Global Frames.” BMW Center for German & European Studies, Georgetown University, Washington D.C., April 2003.

Invited to respond to Ronald Inden’s talk “Abolishing poverty in the popular films of New India.” International Studies Association Annual Conference, Chicago, February 2001.

Discussant at the Fassbinder Retrospective, Goethe Institute, Washington, DC, April 1997

Respondent and Discussant at the Asian-American Film Festival, Washington, November 3, 1996

Respondent, Panel on Tagore, Bengal Studies Conference, Georgetown University, June 1996.

Respondent, Panel on Mediating India: The Diaspora in Television and Film, 23rd Annual Conference on South Asia, Madison, November 1994.

## **OTHER INVITED PRESENTATIONS**

Sridhar Rangayan’s *Gulabi Aina/ Pink Mirror* (2003), Provisions Library, October 2005.

Farhan Akhtar’s *Dil Chahta Hai/ What the heart desires*, University of Georgia, Athens, November 2001.

‘Mani Ratnam’s *Bombay*.’ Asia Society, New York, January 1999

‘Kalpana Lajmi’s *Rudaali*.’ Women in the Arts Museum, Washington, D.C., February 1999

‘Ritwik Ghatak’s *Megha Daka Tara*.’ Freer Gallery of Art, Washington, D.C., April 1999.

‘Pamela Rooks’ *Miss Betty’s Children*.’ Women in the Arts Museum, Washington, D.C., April 1999.

## **WORKSHOPS**

Invited to the Just Films Teach-In, Provisions Library, June 2006.

Invited to the first Tamil cinema conference, Madras Institute of Development Studies, Chennai, August 1997.

Invited to a workshop on Indian Cinema at the South Asia Department, University of Pennsylvania, April 1994

Invited to "Sangit: Performing Arts Workshop" sponsored by Joint Committee on South Asia of the Social Science Research Council, Philadelphia, October 1993.

## **TEACHING**

### **Areas**

Film Theory, Feminist Film Theory, Global Film Genres, Experimental Films, Video Art and Practice, National Cinemas and Film Cultures, and World Cinemas.

### **The University of Texas at Austin**

Screen Theory: Studies in Animation (Spring 2017)

Animation Studies (Spring 2018)

Landscape and Cinema (Fall 2011, Fall 2012, Spring 2015)

Screen Theory (Fall 2007, Fall 2008, Fall 2010, Spring 2012 (Graduate), Fall 2012, Spring 2015 (Graduate), Fall 2015; Spring 2016 (Graduate))

Ph.D. Seminar in Literature and Humanities, Spring 2010

Asian Horror Cinema (Spring 2008, Fall 2011, Fall 2015)

Chinese Auteurs (Spring 2008, Spring 2012, Fall 2017)

Women Behind the Camera (Fall 2008; Spring 2016; Spring 2017)

International Experimental Film and Video (Fall 2010)

Contemporary Horror Cinemas (Fall 2017; Spring 2018)

### **Summer Teaching**

Animation Studies, Digital Media Summer Institute, UT Austin/Portugal, Porto, June 2018.

Digital Arts and Aesthetics, iNova Media Lab, UT Austin/Portugal, Lisboa, June 2018.

### **Ph.D. Theses**

Ph.D. External Reader: Kai-man Chang, 'Disrupting Boundaries of Desire: Gender, Sexuality, and Globalization in Tsai Ming-liang's Cinema of the Oppressed.' Comparative Literature Program, The University of Texas at Austin. Defended, Spring 2008.

Ph.D. Member of Committee: Ali Fuat Sengul, 'Cinema, Space and Nation: The Production of

Doğu in Cinema in Turkey.’ Department of Radio-Television-Film, The University of Texas at Austin. Defended, December 2012.

Ph.D. Co-Supervisor: Suzanne Schulz, *License to Screen: Cinema and the Everyday State in Postcolonial Lucknow*. Department of Radio-Television-Film, The University of Texas at Austin. Defended, April 2014.

Ph.D. Member of Committee: Yi Lu, Summer, Department of Radio-Television-Film, The University of Texas at Austin, Defended, July 2016.

Ph.D. Co-Supervisor: Clemence Ozel, *Topographies of Queer Cinema: French Women Filmmakers*. Department of French and Italian, The University of Texas at Austin. Defended, April 2018.

Ph.D. Co-Supervisor: Amanda Landa. *Contemporary Japanese Youth Films*. Department of Radio-Television-Film, The University of Texas at Austin. Defended, Spring 2017.

Ph.D. Co-Supervisor: Lokeilani Kaimana, Department of Radio-Television-Film, The University of Texas at Austin.

Ph.D. Co-Supervisor: Morgan C. O’Brien, Department of Radio-Television-Film, The University of Texas at Austin.

Ph.D. Comprehensive Exams: Zeltzyn Rubi Sanchez Lozoya (Fall 2016), Department of Asian Studies, The University of Texas at Austin.

Ph.D. Comprehensive Exams and Proposal Defense: Francesca Balboni, (Spring and Fall 2017), Department of Art and Art History, The University of Texas at Austin.

### **MFA Thesis Films**

Kimberly Hall, Member of Committee, 2010  
 Anand Modi, Member of Committee, 2013  
 Deepak Chetty, Member of Committee, 2010-2013  
 Nathan Duncan, Member of Committee, 2010-2013  
 Juan Pablo Gonzalez, Member of Committee, 2015

### **Independent Study**

History and Theory of Space (Josh Gleich, Spring 2011,)  
 Deleuze and Cinema (Byron Fong, Fall 2015)  
 Cinematic Machines (Julian Etienne, Fall 2015)  
 Independent Cinemas of India (Robert Sperry-Fromm, Spring 2019)

### **Mentor**



Faculty Mentor for students from Lahore College of Arts, UT Partnership Program, South Asia Institute, Spring 2016

Faculty Advisor, New Latitude Cinema Series, Fall 2015 and Spring 2016.

### **University of California, Berkeley**

Asian Horror (Spring 2009, Spring 2011)  
 Chinese Auteurs (Spring 2011)  
 Experimental Film and Video (Spring 2009)

### **Comprehensive Exams**

Committee Member for Paul Roquet, Department of East Asian Languages and Cultures, University of California, Berkeley, Spring 2009.

### **Georgetown University**

Asian Horror Cinema (ENGL 283-01, Spring 2006).  
 Landscape and Cinema (Senior Capstone Seminar: CULP 400-02, Fall 2004; Fall 2005).  
 Women Filmmakers (ENGL 282-01, Spring 2003; Fall 2004).  
 Interpreting Visual Culture (CULP Foundational CULP 340, Fall 2002, Spring 2003; Spring 2005; CULP 043, Spring 2006).  
 Introduction to Film Analysis (Gateway: ENGL 032-01, Spring 2005).  
 Post-War Cinemas (INAF 1009 Fall 2001; CULP 317 Spring 2002; Spring 2004; Fall 2006; ENGL 670, Fall 2006).  
 Issues in Genre: Horror Films (ENGL 287-01, Fall 2000; ENGL 287-01, Fall 2001; ENGL 287-01, Fall 2002; Summer 2005; Fall 2005).  
 Indian Cinema (ENGL 289, Fall 1999).  
 Issues in Film Studies: From Modernity to Postmodernity. (ENGL 108-02, Fall 1998; CULP 320-01, Fall 1998, Fall 1999, Fall 2000; ENGL 710, Spring 2000).  
 Avant-Garde Films (ENGL 022-09, Fall 1995; ENGL 022-04, ENGL 022-05, Spring 1996; ENGL 022-04, Fall 1996).  
 Issues in Genre: Western and Gangster Films (ENGL 283-01, Fall 1992; ENGL 283-01, Spring 1994; Fall 1996, Spring 1999)  
 Issues in Film Theory. (ENGL 271-01, Fall 1995; ENGL 471-01, Fall 1996).  
 Issues in Global Culture." (INAF 135, Spring 1994, Spring 1996, Spring 1999, Spring 2000.)  
 Feminism and Postcolonial Theory. (ENGL 120-01, Fall 1993; ENGL520-01, Fall 1993).  
 Imperial Adventures: Topics in Colonial Discourse. (ENGL 254-01, Spring 1993).  
 Constructions of 'Other' Cultures: Anthropological, Travel, and Film Literatures. Spring 1993  
 Conceptions of the City. (ENGL 016-20, Fall 1992; ENGL 016-10, Fall 1993)  
 Introduction to Film. (ENGL, Spring 2002)

### **Tutorials and Independent Study**

Women Filmmakers (ENGL 489-53, Spring 2007)  
 Asian Film Festivals and Archives. (ENGL 489-01, Fall 2006)  
 Immigration and Cinema. (CULP 302-01, Spring 2006)  
 City and Cinema. (CULP 302-01, Spring 2005)

Indian Cinema. (ENGL 302-53 Spring 2002).  
 Theory and Practice of Digital Video. Fall 2001.  
 Videos and Films in the Middle East. Fall 2000, Spring 2001.  
 Contemporary Hindi Cinema. Fall 1999, Spring 2000.  
 Theory and Practice of Photography. Spring 1999.  
 Brazilian Cinema. Fall 1995.  
 Feminist Film Theory. Fall 1995, Spring 1996.  
 Diaspora Cinema. Spring 1994.  
 French Cinema. Fall 1999, Spring 2000.

### **SERVICE AT UNIVERSITY OF TEXAS AT AUSTIN**

Member, Committee on Academic Standards, Faculty Council, Spring 2018.  
 Member, Committee on Global Initiatives, Moody College of Communication, 2016-17.  
 Member, Research Policy Committee (C-11), Faculty Council, University of Texas at Austin, 2016-17; 2017-18  
 Member, Teaching Excellence Committee, Department of Radio-Television-Film, 2012-2013.  
 Member, Committee on Academic Integrity, University of Texas at Austin, Fall 2012  
 Member, Committee on Scholarship, Department of RTF, Spring 2008, Spring 2012.  
 Member, Advisory Board, South Asia Institute, 2011-13; 2015-17.  
 Member, Search Committee for Director, South Asia Institute, 2016-17.  
 Member, Foreign Language Area Studies (FLAS) Fellowships, South Asia Institute, 2017-18.

Invited to Teach in Professor John Hartigan's Bridging Seminar, February 2015.  
 Invited to Teach in Professor Kishore Gawande's course, McCombs School of Business, February 2019.  
 Convener of Seminar 'Tracings and Shadows: Moving Pictures, Drawing Images.' South Asia Institute, Spring 2012.

Programmer, 'Non-Narrative Films and Videos from South Asia.' South Asia Institute, Fall 2015. Screenings and Presentations by Filmmakers: Paromita Vohra, Karan Bali, Kesang Tseten

Programmer, Artist Talks on Contemporary Gallery Works  
 Artist Talks by Shambhavi Kaul and Sonia Khurana, Spring 2016

Faculty Mentor, UT Partnership Program, South Asia Institute, Spring 2016

Programmer, Q&A following Nishtha Jain's screening of *Gulabi Gang* (2012), October 2016

## **SERVICE AT GEORGETOWN UNIVERSITY**

### **School of Foreign Service**

Member, Search Committee (Maksoud Chair in Arab Studies), 2006-07  
 Member, Field Committee for Culture and Politics, Fall 1995-2007.  
 Member, School of Foreign Service Council, 2004-05, 2005-06.  
 Member, School of Foreign Service Freshmen Admissions Committee, 2002-03.  
 Member, Committee to evaluate non-ordinary faculty members, 2002-03.  
 Member, Committee to evaluate applications for the Jesse Mann Medal, 2003, 2004.  
 Member, Academic Honors Committee, 2001-2002.  
 Member, SFS Appeals Committee, 1999-2000; 2000-2001.  
 Member, Asian Studies Program, Fall 1992-Present.  
 Member, School of Foreign Service Freshmen Admissions Committee, 1993-94.  
 Member, Search Committee (Japanese Literature and Culture), 1995-96.  
 Member, Task Force on Rank and Tenure Process, 1995-96.  
 Member, Task Force on Mentoring Junior Faculty, Fall 1996.  
 Faculty Advisor, CULP student journal Living Cultures, 1999-2007.

### **Department of English**

Faculty Advisor for English Majors, 2002-05.  
 Member, Committee on Intellectual Life, 2001-2002; 2000-2001, 2005-2006, 2007-2007.  
 Member, Search Committee (Film Position in CCT and English Department), 1995-96.  
 Member, Search Committee (Film position), 1998-99  
 Member, Lower Division Curriculum Committee, Fall 1996  
 Member, Research Committee, 1995-96, 1998-99.

### **Women's Studies Program**

Member of the Women's Studies Program, Fall 1992-2007.

### **University**

Invited to a panel discussion on Prison Life as Entertainment, Prison Awareness Week, November 2004.  
 University Senate Appointee to the Committee to evaluate Summer School and Continuing Education, Spring 1999.  
 University Senate Appointee to the Media Board, Spring, 1994-2000.  
 Committee on Diversity, April 1994, April 1996.  
 Taught a Prelude Course, Student Activities Committee, August 1998.  
 Faculty Supervisor, Academic Workshop for Georgetown College Freshmen, September 2000, 2003, and 2004.

Member of Jury, GUTV Annual Film Festival, 2002-2007.

**Culture, Communication, and Technology (CCT)**

Member of the Task Force on Audio Visual Facilities, CCT, Spring and Fall 1996.