

**LALITHA GOPALAN**  
Spring 2021

The University of Texas at Austin  
Moody College of Communication  
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**EDUCATION**

Ph.D. University of Rochester, Comparative Literature Program, Department of Foreign Languages, Literatures, and Linguistics, January 1993.  
M.A. University of Rochester, Anthropology, 1986. ABD 1986.  
M.A. Delhi School of Economics, Sociology, 1984.  
B.A. Madras Christian College, Economics, 1982.

**EMPLOYMENT**

Associate Professor, Department of Radio-Television–Film, The University of Texas at Austin, 2007-Present.

Affiliate Faculty Department of Asian Studies, The University of Texas at Austin.  
Core Faculty, Center for Women and Gender Studies, The University of Texas at Austin.

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

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

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

**PUBLICATIONS (All works are solo authored unless otherwise notated)**

**Books**

*Cinemas Dark and Slow in Digital India*. New York, NY: Palgrave Macmillan. (XVI, 464 pages), 2021. <https://doi.org/10.1007/978-3-030-54096-8>

Indian Edition: <https://orientblackswan.com/details?id=9789354421051>

### Review:

<https://www.sensesofcinema.com/2021/book-reviews/foraging-in-a-transforming-mediascape-cinemas-dark-and-slow-in-digital-india-by-lalitha-gopalan/>

### Reprints:

“Road Movie.” In *Between the Sun and the Moon: The Lahore Biennale Reader 02*, edited by Iftikhar Dadi and Hoor Al Qasimi. Lahore; Ithaca: Lahore Biennale Foundation; Institute for Comparative Modernities, Cornell University, 2022. Forthcoming.

*Bombay*. BFI Modern Classics. London: British Film Institute, December 2005 (94 pages). <https://www.bloomsbury.com/us/bombay-9780851709567/>

Reviews:

*Senses of Cinema*, February 2007.

*Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. London: British Film Institute Publishing, 2002 (224 pages). <https://www.bloomsbury.com/us/cinema-of-interruptions-9780851709222/>

Indian Reprint Delhi: Oxford University Press, 2002.

Reviews:

*Economic and Political Weekly* (India), October 2002.

*Film Comment*, Sep/Oct 2002.

*Film Quarterly*, Fall 2004.

*Book Review*, New Delhi, 2003.

*Senses of Cinema*, October 2003.

*Screen*, Summer 2004.

*The Journal of Asian Studies*, May 2004.

*Metro Magazine* (Australia), 2004.

### Edited Books

*The Cinema of India*. Editor. London: Wallflower Press, 2010 (288 pages).

(Distributed in the USA by Columbia University Press)

<http://cup.columbia.edu/book/the-cinema-of-india/9781905674923>

### Journal Articles—Peer Reviewed

“The Enchanted Worlds of the FTII Diploma Films.” *Screen* (London) 58.1 (2017): 90–97.

*Dossier on Indian Film Style*, edited by Sudhir Mahadevan and Anuja Jain. (Invited)

“Ayisha Abraham’s *Straight 8*.” *New Cinemas: Journal of Contemporary Film* 11.2-3 (2013): 159–168. (Invited)

“Film Culture in Chennai.” *Film Quarterly* 62.1 (2008): 40–45. (Invited)

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

### Reprints:

“Avenging Women in Indian Cinema.” In *Bollywood*, edited by Rachel Dwyer. London: Routledge, 2015.

“Avenging Women in Indian Cinema.” In *Bollywood Reader*, edited by Rajinder Dudrah and Jigna Desai, 97-108. Berkshire, UK: Open University Press, 2008.

“Avenging Women in Indian Cinema.” In *Screening World Cinema: The ‘Screen’ Reader*, edited by Catherine Grant and Annette Kuhn, 127-144. London: Routledge. 2006.

“Avenging Women in Indian Cinema.” In *Making Meaning: Issues in Indian Cinema*, edited by Ravi Vasudevan, 215-237. 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.

### Other Journal Articles

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

“Bombay Noir.” *Journal of the Moving Image* 15, December 2015: 64-90. Expanded version of “Bombay Noir.” In *A Companion to Film Noir*, edited by Andrew Spicer and Helen Hanson, 496-511. London: Wiley Blackwell Publishers, 2013.

### Chapters in Anthologies —Peer Reviewed

“Beginnings and Children.” In *The Child in World Cinema*, edited by Karen Lury. London: BFI/Bloomsbury. 7000 words. Forthcoming 2022. (Invited)

“World Cinema.” In *The Cambridge World History Volume 7: Production, Destruction and Connection 1750–Present, Part 2: Shared Transformations*, edited by John McNeil and Kenneth Pomeranz, 249-270. Cambridge: Cambridge University Press, 2015. (Invited)

“Bombay Noir.” In *A Companion to Film Noir*, edited by Andrew Spicer and Helen Hanson, 496-511. London: Wiley Blackwell Publishers, 2013. (Invited)

“Introduction.” In *Cinema of India*, edited by Lalitha Gopalan, 1-10. London: Wallflower Press, 2010. (Distributed in the USA by Columbia University Press).

“Indian Cinema.” In *An Introduction to Film Studies*, edited by Jill Nelmes, 399-425. 5<sup>th</sup> Edition. London: Routledge. 2011. (Revised and expanded version of the essay published in the 3<sup>rd</sup> Edition, 2003 and 4<sup>th</sup> Edition, 2008). (Invited)

“Hum Aapke Hain Koun?” Cinephilia and Indian Films.” In *Asian Cinemas: A Reader and Guide*, edited by Dimitris Eleftheriotis and Gary Needham, 317-345. Edinburgh: Edinburgh University Press, 2006. Originally published as “Introduction: Hum Aapke Hain Koun?” Cinephilia and Indian Films” in *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema* (2002).

“Screening the Past in Mani Ratnam’s Nayakan.” In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*. Volume IV, edited by Mieke Bal, 317-349. London: Routledge, 2004. Originally published in my *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema* (2002).

### **Book Chapters in Anthologies**

“Bombay, Post December 6, 1992: Space and Time of Communalism.” In *World Film Locations: Mumbai*, edited by Helio San Miguel, 88-89. Bristol, UK: Intellect Books, 2012. (Distributed in the USA by University of Chicago Press).

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

### **Catalog Essays**

“Intermedial Circularities in Ranbir Kaleka’s Video Works.” In *Ranbir Kaleka: Moving Image Works*, edited by Hemant Sareen, 138-61. Berlin: Kerber Verlag. 2018. (Invited)

“Blow me a Kiss, Rajkamal Kahlon!” In *Rajkamal Kahlon: Doppelbilder/ Double Vision*, 18-24. Berlin: Kerber Press, 2012. (Invited).

### **Book Reviews**

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.

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

### **Festival and Conference Reports**

“San Francisco Notebook: Work Aesthetic.” *Film Quarterly* 63.1, Fall 2009: 72-73. Peer Reviewed.

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

“Panoramic View: Indian Cinema in 1991.” *Afterimage* 19:3 (October 1991): 3, 17. Peer Reviewed.

### **Shorter Writings on Experimental Films and Art Practices**

“Roundtable discussion on Experimental Cinemas in India.” In *World Experimental Films*, edited by Federico Windhausen. London: Wiley Blackwell. Submitted January 2018. Forthcoming 2022. 4000 words.

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

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

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.

### **Works-in-progress**

#### **Book Projects**

*Archive to Gallery: Adjacency in Experimental Film, Video, and Digital Art*. Locating overlooked collections, both permanent and temporary, guide this book that assembles a range of moving image art works. A close look at discrete short films, multi-channel video installations, multi-media installations, I suggest a different gauge emerges—one that allows for pause, retrieval, divergence, chance, and stoppage as artistic and reading strategies. The protagonists of these works are singular artists, filmmakers, and collectives, whose diverse practices nevertheless, converge as interventions into the forward propelling speed of voracious consumption that marks global capitalism. The key categories in focus are student films, experimental non-narrative films, gallery films, video art, and multi-media installations. 30 percent of the book has been completed. Editors of the Leonardo Book Series, The MIT Press, have expressed a strong interest in this book manuscript.

#### **AWARDS**

##### **International**

*Screen* Award for the Best Article of 1996.

National Talent Scholar, National Council for Educational Research and Training, Government of India, 1979. Award covers the entire period of higher education in India.

### **RESEARCH FELLOWSHIPS—Competitive External Fellowships**

Polish Institute of Advanced Study Fellowship (Polski Instytut Studiów Zaawansowanych), October 2021-February 2022.

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

Title of research project: “Long, Short, Lost: Experimental Film and Video Practices in India.”

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

Title of research project: “Long, Short, Lost: Experimental Film and Video Practices in India.”

Tagore National Fellowship for Cultural Research. 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.

Title of research project: “Long, Short, Lost: Experimental Film and Video Practices in India.”

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

Rockefeller Residency Fellowship, University of Chicago, Spring 1992.

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

Shriram Travelling Fellowship, Delhi School of Economics, 1983.

### **Internal Awards—The University of Texas at Austin**

Provost’s Author’s Fellowship, The University of Texas at Austin, Fall 2020.

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

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

Travel Grant, Ministry of Education, Taiwan, December 2008; January 2011; December 2017.  
Center for Taiwan Studies, The University of Texas at Austin.

### **Internal Fellowships—Georgetown University**

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

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

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

### **CURATORIAL MOVING IMAGE 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) dir. Naeem Mohameemen, Experimental Response Cinema, Austin, May 1, 2018.

"Artist's Profile: Akbar Padamsee's *SYZYGY* (1970)." Experimenta, Bangalore, India, 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, D.C, 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

Co-Programmer, screening of *Paanch/Five*. Freer and Sackler Galleries of Art, Smithsonian Museums, Washington, D.C, May 2007.

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

### **FILM PROGRAMMING—The University of Texas at Austin**

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.

## **HONORS—Film Festival Jury Member**

Member of the Jury, Austin Asian American Film Festival, November 2015

<http://aaafilmfest.com/film-jury/>

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.

## **OTHER HONORS**

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

## **PROFESSIONAL ACTIVITIES**

### **Editorial Board Membership**

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

Member, Editorial Board, *Camera Obscura: Feminism, Culture, and Media Studies*, June 2008-Present. Book Series, Duke University Press.

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

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

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

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

Member, International Advisory Board, *Reframe: Research in Media, Film and Music*, 2013-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, Advisory Board, *Camera Obscura*, January 2006-June 2008.

### **Manuscript Reviews for Journals and Books**

*Ariel* (1999)

*Asian Journal of Communication* (June 2001, July 2001)

*Bioscope* (2010; 2013)

*Boundary 2* (2003)

BFI/Bloomsbury (2019)

*British Film Institute Modern Classics Series* (2006-Present)

*Camera Obscura* (2004-present)

*Cambridge Companion to World Literature* (Fall 2016)

*Cinema Journal* (2007, 2008)

*Clepsydra* (2011)

Columbia University Press (2011)

*Contributions to Indian Sociology* (2013)

*Cultural Critique* (Fall 2019), Special Dossier.

*Differences* (2012)

Duke University Press (2004)

Edinburgh University Press (2013)

*Film Quarterly* (2006, 2007, 2008, 2009)

*Framework* (2011)

*GLQ* (2012)

*New Cinemas* (2006, 2007)

*Positions* (2006)

*Public Culture* (1992)

Routledge (1999, 2004, 2005, 2006, 2009)

Sage Publications (2014)

*Screen* (1998; 2000, 2002, 2003, 2004; 2013; 2014; 2018)

Wallflower Press (2006)

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

### **External Reviewer for Tenure and Promotion**

University of Minnesota, Minneapolis, MN, 2021.

Royal Holloway, University of London, UK, 2020.

University of Rochester, Rochester, NY, 2017.

Rice University, Houston, TX, 2017.

The University of Texas at Dallas, Dallas, 2017.

Michigan State University, East Lansing, MI, 2015.  
 University of Washington, Seattle, WA, 2014.  
 University of Southern California, CA, 2009.  
 University of Pittsburgh, PA, 2007.

## **FILM PROGRAMMING**

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

Programmer, Austin Asian American Film Festival, Austin, TX. October 2008.  
 Project Consultant for “Singing in the Rain: Conference on Indo-Egyptian Musicals.” New York University. January 1999.

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

## **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**

“Cinemas Dark and Slow in Digital India.” Book presentation, The School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, October 2021. Forthcoming.

“Cinemas Dark and Slow in Digital India.” Book Presentation, Warwick Research Seminar, Department of Film and Television Studies, University of Warwick, Coventry, UK, October 2021. Forthcoming.

“Cinemas Dark and Slow in Digital India.” Book Presentation, Asian Cinema Lab, Nanyang Technological University (NTU), Singapore, July 2021. Online conference.

“Cinemas Dark and Slow in Digital India.” Conference on “Intermediality and World Cinema,” Department of Film, Photography and Media, Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania, June 2021. Online conference.

“Cinemas Dark and Slow in Digital India.” Keynote Address, World Cinema International Conference/Cinema of India, University Complutense of Madrid, Madrid, Spain, June 15-16, 2021. Online conference

“Cinemas Dark and Slow in Digital India.” Keynote Address, IV Annual Conference of Caesurae Collective Society, Hyderabad, India, March 2021. Online conference.

“Tamil New-Wave Cinema.” Word and Image in Tamil Poetics, University of Chicago, Chicago, IL, May 2020. September 2020. Online.

“Without Accident: Road Movie in the Age of Digital.” Keynote Address, LUMS, Lahore, Pakistan, February 2020.

“Cinema Between Film and Video.” LBO2 Academic Forum. Lahore Art Biennial 2, Lahore, Pakistan, February 2020.

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

“Bombay Noir.” South Asia Institute, The University of Texas at Austin, Austin, TX, April 2015.

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

“Bombay Noir.” Conference on Film Historiography, Jadavpur University, Kolkata, India, November 2014.

“Bombay Noir.” Industrial Design Center, Indian Institute of Technology, Powai, Mumbai, India, July 2013.

“Bombay Noir.” Department of Film Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India, 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 Conference, Westminster University, July 2011.

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

“Found Footage and History.” University of California, Davis, CA, March 2009.

“Movement in Student Films.” University of Iowa, Iowa City, IA, November 2008.

“Short Films in India.” Center for Women and Gender, University of Texas at Austin, Austin, TX, October 2008.

“Short Films in India.” Center for Cultural Studies, Department of Anthropology, University of Texas at Austin, Austin, TX, October 2008.

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

“Found Footage and History.” Mount Holyoke College, South Hadley, MA, November 2006.

“Rethinking the Past at the Multiplexes.” *The Social and Material Life of Indian Cinema* Conference. New York University, New York, NY, April 2006.

“Projecting the Past.” Cinema South Asia Conference, University of Pennsylvania, PA, March 2006.

“Mani Ratnam’s *Bombay*.” George Washington University, Washington, D.C, 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, HI, 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, HI, October-November, 2003.

“The Disciplinary Status of Cultural Studies.” George Mason University, Fairfax, VA, September 2003.

“Roundtable on Cultural Studies.” First Annual Cultural Studies Conference, Pittsburgh, PA, June 2003.

“Trends in contemporary Indian cinema.” The Hirshhorn Museum and Sculpture Garden, Washington, D.C, September 2003.

“Masculinity in the Digital Age.” India Arts Center, New York, NY, January 2002.

“Digital Imaginings in Popular Indian Films.” Visual Media, Mass Communication, and Violence in South Asia Conference. University of Texas at Austin, TX, April 2001.

“Interrupted Pleasures in Indian Popular Cinema.” University of Virginia, Charlottesville, VA, November 1999.

“Screening the Past in Indian Gangster Films.” Columbia University Film Seminar, New York, NY, April 1999

“Indian Musicals.” Dancing in the Rain: Conference on Indo-Egyptian Musicals, New York University, NY, January 1999.

“Edward Said’s *Orientalism* and Film Studies.” Conference commemorating 25 years of Edward Said’s *Orientalism*, American University, Washington, D.C, December 1998.

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

“Masculinity and Violence in Indian cinema.” Mount Holyoke College, South Hadley, March 1998.

“Fragmented Masculinities in Indian Gangster Films.” Cornell University, Ithaca, March 1998.

“Deserted Masculinity in Indian Westerns.” University Seminar on Gender, Columbia University, New York, NY, 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, CA, April 1997.

“*Bandit Queen* and its Public.” Center for Global Women, American University, Washington, D.C, November 1996.

“Gender and Violence in Contemporary Indian cinema.” Workshop on Indian Cinema, Princeton University, Princeton, NJ, 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 D.C, April 1995.

“Avenging Women? Looking for Feminists in Indian Cinema.” South Asia Regional Studies, University of Pennsylvania, February 1995.

“Avenging Women.” Montclair State University, Montclair, NJ, March 1995.

“Genres of Violence.” South Asia Center, University of Michigan, Ann Arbor, MI, April 1994.

“Coitus Interruptus: Love Story and National Identity.” SSRC Conference on Representation and Subjectivity in South Asia, Durham, NC, February 1993.

“Coitus Interruptus: Love Story and National Identity,” University of Chicago, Chicago, IL, April 1992.

“Women and Spectatorship.” Seminar on Women and Cinema, University of Allahabad, Allahabad, India. October 1988.

## CONFERENCE PRESENTATIONS

“Dust Ups in Tamil Cinema.” SCMS Annual Conference, Denver, CO, April 2020. Postponed to SCMS Online Conference, March 2021.

“Traversing Formats: Feminist Poetics of Intermediality.” Annual Conference of European Network of Cinema and Media Studies (NECS), Gdansk, Poland, June 2019.

“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, Canada, 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, PA, February 2008.

“Looking at Leftovers: History Lessons and More.” Association of Asian Studies Annual Conference, Boston, MA, March 2007.

“Looking at Leftovers: History Lessons and More.” Conference on Media and Imperialism, International Association of Media and History, Amsterdam, The Netherlands, July 2007.

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

“Interruptions in Indian cinema.” British Film Institute Conference Global/Local Media, London, United Kingdom, July 2001.

“Song and Dance in Indian Cinema.” *Screen* Annual Conference, Glasgow, United Kingdom, July 2000.

“Loving Haunted Spaces.” Society for Cinema Studies, West Palm Beach, FL, April 1999.

“Deserted Masculinity in J.P. Dutta’s Films.” *Screen* Annual Conference, Glasgow, United Kingdom, July 1998.

“Indian Westerns.” CLAGS (Center for Lesbian and Gay Studies) Annual Conference, New York, CA, April 1998.

“Rewriting Masculinity in J.P. Dutta’s Films.” Society for Cinema Studies, Ottawa, Canada, May 1997.

“Masquerading Authority in the Female Action Genre Films.” 25th Annual Conference on South Asia, Madison, WI, October 1996.

“Sound and Editing in Avant-Garde Documentary.” 24th Annual Conference on South Asia, Madison, WI, October 1995

“The New Documentary in India.” Society of Cinema Studies Conference, New York, NY, March 1995.

“Sound and Editing in Mani Kaul's *Siddheshwari*.” Asian Studies Association Meeting, Boston, MA, March 1994.

“Avenging Women: Exploring Generic Issues.” MLA Annual Meeting, Toronto, Canada, December 1993.

“The Avengers.” 22nd South Asia Annual Conference, Madison, WI, November 1993.

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

“Vigilante Films, Sexual Difference, and the Indian State.” 21st Annual Conference on South Asia, Madison, WI, November 1992.

“Gangsterism and Regionalism: Masculinity in Indian Cinema.” Asian Cinema Conference, New York, NY, June 1992.

“Sanitation and Homoerotic Fantasy in *My Beautiful Launderette*.” 20th Annual Conference on South Asia, Madison, WI, November 1991.

“Infidelities of the Empire.” The Southern Humanities Conference on Race, Gender and Identity, Chattanooga, TN. February 1991

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

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

“*Silapathikaram*: Articulation of Tamil Nationalism.” North East Anthropological Association, Buffalo, New York, NY, April 1986.

## **RESPONDENT**

Respondent, Panel: Surface Tension: Flatness and Its Filmic Uses. Society for Cinema and Media Studies (SCMS), Atlanta, GA, March-April 2016.

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

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

Chair and Respondent, Panel: Avenging women and Amman films. Prakriti Foundation, Chennai, India, December 2003.

Respondent at Conference: National Culture/Global Frames. BMW Center for German & European Studies, Georgetown University, Washington D.C., April 2003.

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

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

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

## **DISCUSSANT AND MODERATOR AT FILM PROGRAMS**

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.

Discussant and Moderator, “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.

Discussant at the Fassbinder Retrospective, Goethe Institute, Washington, D.C., April 1997

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

Discussant post-screening of Sridhar Rangayan's *Gulabi Aina/ Pink Mirror* (2003), Provisions Library, Washington, D.C. October 2005.

Discussant post-screening of Farhan Akhtar's *Dil Chahta Hai/ What the heart desires*, University of Georgia, Athens, GA, November 2001.

Discussant post-screening of Ritwik Ghatak's *Megha Daka Tara*. Freer Gallery of Art, Washington, D.C., April 1999.

Discussant post-screening of Pamela Rooks' *Miss Beatty's Children*. Women in the Arts Museum, Washington, D.C., April 1999.

Discussant post-screening of Kalpana Lajmi's *Rudaali*. Women in the Arts Museum, Washington, D.C., February 1999.

Discussant post-screening of Mani Ratnam's *Bombay*. Asia Society, New York, NY, January 1999.

## **WORKSHOPS**

Invited to the Just Films Teach-In, Provisions Library, Washington, D.C., 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

### Courses Taught at The University of Texas at Austin

#### Graduate Courses

Ph.D. Seminar in Literature and Humanities, Spring 2010  
 Reading the Digital Image (Graduate Seminar, Spring 2020)  
 Screen Theory (Graduate Seminar: Spring 2012, Fall 2015, Spring 2016)  
 Landscape and Cinema (Spring 2015)  
 Women Behind the Camera (Graduate Seminar Fall 2008)

#### Undergraduate Courses

Animation Studies (Spring 2018; Spring 2020)  
 Asian Horror Cinema (Spring 2008, Fall 2011, Fall 2015, Fall 2018)  
 Chinese Auteurs (Spring 2008, Spring 2012, Fall 2017)  
 Contemporary Horror Cinemas (Fall 2017; Spring 2018, Fall 2019)  
 Contemporary Visual Cultures of India (Plan II, Spring 2021)  
 International Experimental Film and Video (Fall 2010)  
 Landscape and Cinema (Fall 2011, Fall 2012, Spring 2015)  
 Landscape Cinemas (Spring 2021)  
 Screen Theory: Studies in Animation (Spring 2017). Honors Seminar, Moody College  
 Screen Theory (Fall 2007, Fall 2008, Fall 2010, Fall 2012, Spring 2015)  
 Women Behind the Camera (Spring 2016; Spring 2017)

#### 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. Committee Member: Xuan An, Department of English, The University of Texas at Austin, Fall 2020-Present. Proposal defense, Fall 2020.**

Ph.D. Supervisor: Morgan C. O'Brien. *Retro Jamming and Devolver Digital: Independent Video Games Reject Nostalgia*. Department of Radio-Television-Film, The University of Texas at

Austin. Defended, July 2020.

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.

Current Position: Director of Education, Freestyle Languages, Austin, TX.

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

Current Position: Three Quarter Faculty, Department of RTF, Rowan University, Glassboro, NJ.

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.

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

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

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.

Current Position: Teacher, Bard High School Early College, Queens, NY.

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.

Current Position: Adjunct Assistant Professor, Brooklyn College, CUNY, Brooklyn, NY.

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.

Current Position: Adjunct Assistant Professor, Department of Communication, Tulane University, New Orleans, LA.

### **M.A. Thesis**

Co-Supervisor. Michael Jurkovic, "The Sweetness and Bitterness of Émigré Cinema: Dusan Makavejev's *Sweet Movie* and *The Coca-Cola Kid*." July 2021.

Supervisor. Robert Sperry-Fromm, "Lost in the Data Space: Digital Spaces and Virtual Worlds in Contemporary Post-cinema." August 2020.

Supervisor. Dylan Olin Levy, “Animating History and Memory: The Productions and Aesthetics of *Waltz with Bashir* and *Tower*.” 2017.

Second Reader. Benjamin Keith Alexander, “Video Games.” 2017.

### **MFA Thesis Films**

Sachin Dheeraj Mudigonda, Co-Director, 2020-present.

Juan Pablo Gonzalez, Member of Committee, 2015.

Nathan Duncan, Member of Committee, 2010-2013.

Deepak Chetty, Member of Committee, 2010-2013.

Anand Modi, Member of Committee, 2013.

Kimberly Hall, Member of Committee, 2010.

### **Independent Study**

Independent Cinemas of India (Robert Sperry-Fromm, Spring 2019)

Cinematic Machines (Julian Etienne, Fall 2015)

Deleuze and Cinema (Byron Fong, Fall 2015)

History and Theory of Space (Josh Gleich, Spring 2011)

### **External Examiner for Ph.D. Candidates**

External Examiner for Ph.D. The University of Hong Kong, Spring 2017.

Tatu-Ilari Laukkanen, “The Contemporary Cinema of the BRIC Countries and the Politics of Change.”

Member of Ph.D. Comprehensive Exam Committee, University of California, Davis: Anuj Vaidya, Department of Performance Studies.

## **University of California, Berkeley**

### **Teaching**

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.

Current Position: Associate Professor, Media Studies and Japanese Studies, Global Languages, MIT, Boston, MA.

## **Georgetown University**

### **Courses Taught:**

Asian Horror Cinema (ENGL 283-01, Spring 2007).  
 Avant-Garde Films (ENGL 022-09, Fall 1995; ENGL 022-04, ENGL 022-05, Spring 1996; ENGL 022-04, Fall 1996).  
 Conceptions of the City. (ENGL 016-20, Fall 1992; ENGL 016-10, Fall 1993).  
 Constructions of 'Other' Cultures: Anthropological, Travel, and Film Literatures. (Spring 1993).  
 Feminism and Postcolonial Theory. (ENGL 120-01, Fall 1993; ENGL520-01, Fall 1993).  
 Imperial Adventures: Topics in Colonial Discourse. (ENGL 254-01, Spring 1993).  
 Interpreting Visual Culture (CULP Foundational CULP 340, Fall 2002, Spring 2003; Spring 2005; CULP 043, Spring 2006).  
 Indian Cinema (ENGL 289, Fall 1999).  
 Introduction to Film. (ENGL, Spring 2002).  
 Introduction to Film Analysis (Gateway: ENGL 032-01, Spring 2005).  
 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).  
 Issues in Film Theory. (ENGL 271-01, Fall 1995; ENGL 471-01, 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 Genre: Horror Films (ENGL 287-01, Fall 2000; ENGL 287-01, Fall 2001; ENGL 287-01, Fall 2002; Summer 2005; Fall 2005).  
 Issues in Global Culture. (INAF 135, Spring 1994, Spring 1996, Spring 1999, Spring 2000).  
 Landscape and Cinema (Senior Capstone Seminar: CULP 400-02, Fall 2004; Fall 2005).  
 Post-War Cinemas (INAF 1009 Fall 2001; CULP 317 Spring 2002; Spring 2004; Fall 2006; ENGL 670, Fall 2006).  
 Women Filmmakers (ENGL 282-01, Spring 2003; Fall 2004).

### **Tutorials and Independent Study**

Asian Film Festivals and Archives. (ENGL 489-01, Fall 2006).  
 Brazilian Cinema. (Fall 1995).  
 City and Cinema. (CULP 302-01, Spring 2005).  
 Contemporary Hindi Cinema. (Fall 1999, Spring 2000).  
 Diaspora Cinema. (Spring 1994).  
 Feminist Film Theory. (Fall 1995, Spring 1996).  
 French Cinema. (Fall 1999, Spring 2000).  
 Immigration and Cinema. (CULP 302-01, Spring 2006).  
 Indian Cinema. (ENGL 302-53 Spring 2002).  
 Theory and Practice of Digital Video. (Fall 2001).  
 Theory and Practice of Photography. (Spring 1999).  
 Videos and Films in the Middle East. (Fall 2000, Spring 2001).  
 Women Filmmakers (ENGL 489-53, Spring 2007).

**SERVICE AT UNIVERSITY OF TEXAS AT AUSTIN**  
**Arranged in descending order of dates**

**Committee Memberships**

Coordinator, Gender and Sexuality Annual Lecture Series, Department of Radio-Television-Film, 2019-present.  
 Member of Executive Committee, Center for East Asian Studies, Department of Radio-Television-Film, 2020-Present.  
 Member, FLAS Evaluation, South Asia Institute, 2019-20.  
 Member, Scholarship Committee, Department of Radio-Television-Film, 2019-20.  
 Member, Committee on Academic Standards, Faculty Council, Spring 2018.  
 Member, Committee on Global Initiatives, Moody College of Communication, 2016-17; 2019-20; 2020-2021.  
 Member, Research Policy Committee (C-11), Faculty Council, The University of Texas at Austin, 2016-17; 2017-18.  
 Member, Foreign Language Area Studies (FLAS) Fellowships, South Asia Institute, 2017-18.  
 Member, Search Committee for Director, South Asia Institute, 2016-17.  
 Member, Advisory Board, South Asia Institute, 2015-17.  
 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 Radio-Television-Film, Spring 2008, Spring 2012.  
 Member, Advisory Board, South Asia Institute, 2011-13.

**Events Organized at South Asia Institute—Arranged in ascending order of dates**

Convener of Seminar “Tracings and Shadows: Moving Pictures, Drawing Images.” South Asia Institute, Spring 2012.

Programmer, “Two Films by Ashish Avikunthak.” South Asia Institute, November 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.

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

Lecture Coordinator for Guest Speaker, Harish Naraindas, "Psychedelic therapy: diplomatic recompositions of life/non-life, and the living and the dead." October 2019.

**Faculty Mentorship**

Faculty Mentor, Lahore College of Arts, UT Partnership Program, South Asia Institute, Spring 2016.

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

### **Teaching Invitations**

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.

## **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.

### **Additional Pedagogical Service, Georgetown University**

#### **Department of English**

##### **1. Undergraduate Honors Thesis**

###### **Primary Mentor:**

2000-2001: Leigh Batnick

1998-99: John Cochran.

1998-99: Sean Mullan.

###### **Second Reader**

Spring 2002: Mohsin Siddiqui

Spring 2000: Amy Sung.

Spring 1999: Jake Gerli.

Spring 1994: Thesis on Forster's novels.

##### **2. M.A. Thesis**

###### **Primary mentor**

2006-2007: Jeremy Cooke

2006-2007: Eleanor Forbes Walker

2004-2005: Priya Samabsivan

Fall 2001: Jennifer Towle

Fall 1996: Allison DeGerome



### **3. M.A. Oral Exams**

#### **Examiner**

Spring 2005: Priya Sambasivan  
 Spring 2003: Jason Murray.  
 Spring 2000: Belen Vidal.  
 Spring 2000: Ofer Eliaz,  
 Spring 2000: Gordon Smith.  
 Spring 1999: Rabab Jaffrey  
 Spring 1994 (Pam Fox's student).  
 Fall 1996: Jay Lorenzo.  
 Spring 1994 (Allison DeGerome).

#### **Culture and Politics**

#### **Primary Mentor**

2003-2004: Faraz Naqvi.  
 2000-2001: Andrew Brody  
 1999-2000: Ambika Gunnia.  
 1999-2000: Michael Gumbley.

#### **Second reader**

Spring 2001: Brendan Kredell  
 Spring 2000: Christina Kim.  
 Spring 1999: Clay Risen.

#### **Women's Studies Senior Thesis**

#### **Mentor**

Spring 1999: Alexis Segal

#### **Asian Studies Certificate Thesis**

Spring 1993: Thesis on Chinese Cinema (Primary Supervisor)  
 1993-94: Thesis on Indian colonial literature (Nilana Gunasekaran--Primary Supervisor ).

#### **American Studies Certificate Thesis**

2004-2005: Will Sehestedt

#### **African Studies Certificate Thesis**

2004-2005: Sarah Fohl

#### **Latin American Studies Certificate Thesis**

2006-2007: Celeste Tinari

#### **Culture, Communication, and Technology**

#### **M.A. Thesis Examiner**

Spring 2000: Joanna Champagne