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## **EDUCATION AND ACADEMIC CAREER**

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### **University of Washington**

Assistant Professor, Cinema Studies Program, Department of Comparative Literature, 2009-present

Adjunct Assistant Professor, South Asia Center, Jackson School of International Studies, 2009-present

Acting Assistant Professor, Film Studies Program, Department of Comparative Literature, 2008-2009

### **New York University**

Ph.D., 2009 (defended September 2008; conferred May 2009), Department of Cinema Studies

Dissertation: "The Traffic in Technologies: Early Cinema and Visual Culture in Bengal, 1840-1920" (advisor: Prof. Antonia Lant)

### **University of Windsor, Ontario**

Lecturer, Communication Studies, Winter 2008

### **University of Michigan-Dearborn**

Lecturer, English and Film Studies, Fall 2007-Winter 2008

### **Fordham University**

Lecturer, Film Studies, Fall 2002

### **New York University**

M.A., Cinema Studies, 2000

### **Bombay University (St. Xavier's College)**

B.A., Department of English, 1995

## **RESEARCH INTERESTS**

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Early cinema history, 19<sup>th</sup> century print and visual culture, the history of photography in South Asia, contemporary Indian cinema

## **FELLOWSHIP AND AWARDS**

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Royalty Research Fund, University of Washington-Seattle, 2011-2012 (Project: "Multiplex Cinema in India: Minor Traditions and their Genealogies")

Walter Chapin Simpson Center for the Humanities, Society of Scholars Research Fellowship, University of Washington-Seattle, 2010-2011

Dean's Dissertation Fellowship, Graduate School of Arts and Sciences, New York University, Fall 2006-Spring 2007

Junior Research Fellow, American Institute of Indian Studies, June 2005-May 2006

Summer Pre-Doctoral Research Grant, Graduate School of Arts and Sciences, New York University, Summer 2003

## **WORKS IN PROGRESS**

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Proposal for special issue of *Screen: The Politics and Poetics of Indian Cinema*. Co-edited with Dr. Anuja Jain (Columbia University). Under Consideration

“Dhan te Nan! Onomatopoeia and other deployments of film sound in contemporary Indian multiplex cinema,” article in progress for submission to *South Asian Popular Culture* (peer review)

“Kodak fiends and colonial modernity: the politics of European amateur photography in India, 1870s to the 1930s,” article in progress for submission to *History of Photography* (peer review)

## **PUBLICATIONS**

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### **Books**

*A Very Old Machine: the Many Origins of the Cinema in India* (SUNY Press), under contract; forthcoming summer 2015

### **Essays and Reprints**

“Archives and Origins: the Material and Vernacular Cultures of Photography in India,” *Trans Asia Photography Review*, vol. 4, no. 1, Fall 2013. Online: <http://hdl.handle.net/2027/spo.7977573.0004.103>

“Early Cinema in South Asia: The Place of Technology in Narratives of its Emergence,” *Framework: The Journal of Cinema and Media* vol. 54, no. 2 (Fall 2013), pp. 141-144

“Traveling Showmen, Makeshift Cinemas: the Bioscopewallah and Early Cinema History in India,” *Bioscope: South Asian Screen Studies*, inaugural issue, vol. 1, no. 1 (January 2010): 27-48  
Reprint: *Early Cinema*, vol. 2, ed. Richard Abel, Routledge, 2013

“Perfect Childhoods: Larry Clark Puts Boys on Screen.” *Where the Boys Are: Cinemas of Masculinity and Youth*, eds. Murray Pomerance and Frances Gateward. Detroit. Wayne State University Press, 2005. 98-113

“Dev Benegal’s *English August* (1994): The Uses of Holding Your Own.” *Deep Focus* (India) 7, nos. 3 & 4 (1997-98): 75-82

### **Book Reviews**

Anustup Basu, *Bollywood in the Age of New Media: the Geo-televisual Aesthetic*. Edinburgh: Edinburgh University Press, 2010, 262 pp. *Screen* (Spring 2012), 53 (1), 89-92

Monika Mehta, *Censorship and Sexuality in Bombay Cinema*. Austin: University of Texas Press, 2011. Adrian Athique. *Indian Media*. Cambridge, U.K: Polity Press, 2012. *Studies in South Asian Film and Media* (2011), 3 (2), 102-108

### **Newspaper Articles & Bibliographies**

Bibliographer of Current Literature, "Professional Notes" with Paula Massood, *Cinema Journal*, Society for Cinema and Media Studies, Issues: Autumn 2001-Summer 2003

"Masculine Ideals: Anand Patwardhan's *Father, Son and the Holy War* (1994)," *The Metropolis*, Saturday Supplement to *The Times of India*, February 8<sup>th</sup>, 1997

### **INVITED TALKS**

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The Abundant Ephemeral: the Protocols of Popular Film Historiography in India. Interdisciplinary Humanities Center, South Asian Religions and Cultures Research Focus Group, and Department of Film and Media Studies. UC Santa Barbara, November 1st, 2013

Dhan Te Nan! Onomatopoeia and Other Deployments of Film Sound in Contemporary Indian Multiplex Cinema, Brandeis India Initiative and the South Asian Studies Department, Brandeis University, April 22nd, 2013

Photography, Cinema and the Techno-Social Imaginaries of India: A Historical Reflection, Washington State University, Vancouver, WA, April 18th, 2011

### **CONFERENCE PRESENTATIONS**

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Cinema in the Snares of the Snapshot: Politics Across Media in Calcutta, 1905 to 1920s, Society of Cinema and Media Studies, Seattle, 2014.

Cinema in the Snares of the Snapshot: Print, Photography and the Cinematic Imaginary in Early Twentieth Century South Asia, Conference: The Many Lives of Indian Cinema, Centre for the Study of Developing Societies, New Delhi, India, January 2014

Workshop on Early Cinema in South Asia: Crises, Methods and Initiatives (Co-Chair), Society of Cinema and Media Studies Annual Conference, Boston, 2012

Dhan te Nan! Onomatopoeia and other deployments of film sound in contemporary Indian multiplex cinema, Society of Cinema and Media Studies Annual Conference, Boston, 2012

"Harriet Beecher Stowe in Delhi: *Rang de Basanti* (2006, India), *Uncle Tom's Cabin* and the challenges of a comparative history of film." Society of Cinema and Media Studies Annual Conference, New Orleans, March 10-13, 2011.

The *Bioscopewallahs*: Travelling Showmen and Early Cinema History in South Asia. 11<sup>th</sup> International Domitor Conference, Toronto, 13-16<sup>th</sup> June, 2010

From the photo-illustrated book to the amateur film: topicality and new media in early 20th century South Asia. The South Asia Conference of the Pacific Northwest, Vancouver, B.C, March 5-6, 2010

Early Cinema/Pre-Cinema: Traveling Showmen and Early Film Culture in South Asia. Conference: Indian Cinema Circuits: Diasporas, Peripheries and Beyond, School of Oriental and Asian Studies and the University of Westminster, London, U.K, June 2009

Visualizing Social and Seismic Disaster: Photography, Print and Early Cinema in 19<sup>th</sup> Century and Early 20<sup>th</sup> Century Calcutta, Association of American Geographers Annual Conference, Las Vegas, March 2009

The purchase and reach of cameras: towards a pre-history of early cinema in Bengal (1840-1920), Annual Conference, Society for Cinema and Media Studies, March 2008

The Uses of Obsolescence: Photography and Film in India, Looking Back/Looking Beyond: The Fiftieth Anniversary of the Society for the History of Technology, October 20, 2007

Copyright and Photographic Images in Colonial India: the Production of Value, 35<sup>th</sup> Annual Conference on South Asia, University of Wisconsin, Madison, October 20, 2006

Images and Ownership in Colonial India: a Research Report, The Social and Material Life of Indian Cinema: an International Conference, New York University, April 21, 2006

Amateurs, Professionals and Itinerants: The Consolidation of the Photographic Business in Colonial India, 20<sup>th</sup> Annual Berkeley South Asia Conference, UC Berkeley, February 11, 2005

The Traffic in Technologies: Rethinking Silent Film Historiography in India, Annual Cinema Studies Student Conference. Spring 2004

## **RESEARCH EXPERIENCE**

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Mumbai Film Industry, Mumbai, India, 2012

Nehru Memorial Museum and Library, New Delhi, India, July-August 2010

India Office Records; Prints and Photographs Collections, British Library, London, May-June 2009

Asiatic Society of Bombay, Mumbai, India, February 2006-April 2006

National Archives of India, New Delhi, India, November 2005-January 2006

Rare Books Room, National Library of India, Kolkata (Calcutta), India, August 2005-November 2005

Asiatic Society of Bengal, Kolkata, August 2005-November 2005

National Film Archives of India, New Delhi, India, June 2005-August 2005

Film Study Center, Museum of Modern Art, New York, Fall 2004

The Ibrahim Alkazi Foundation for the Arts (Photography archives), New York, U.S.A, Fall 2003.

## **TEACHING**

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### **University of Washington**

Large Lecture Courses, 180-240 students enrolled per course.

Comparative Directors: David Cronenberg/David Lynch, Winter 2012

Great Directors: David Cronenberg, Spring 2010; Fall 2010

Core Courses for the Cinema Studies major, 35-45 students enrolled per course

Hindi Cinema, Fall 2008, Winter 2010, Winter 2011, Fall 2011, Summer 2013; Spring 2014

Indian Art Cinema, Summer 2009

Film History, 1960-1980, Winter 2013; Winter 2014

Film History, 1930-1959, Winter 2009, Fall 2013  
Introduction to Film Analysis, Fall 2008, Fall 2009, Fall 2011, Fall 2013  
Study Abroad/Paris Program: Exotic Paris/Uncanny Paris: Paris on Film, Fall 2012  
Graduate Seminar: Transnational Melodrama, Fall 2009

**Graduate Supervision**

Doctoral Dissertation and Exam Committees: Tanvi Mehta (English, PhD, 2011), Annie Fee (Comparative Literature, Ongoing), Anagha Kulkarni (Comparative Literature),

Master's Thesis Committee Chair: Nabeeha Chaudhary (Jackson School of International Studies, UW, 2013) and Gaurav Pai (Jackson School of International Studies, UW, 2013)

**Lecturer, University of Windsor-Ontario**

Documentary Film, Winter 2008  
Foundations of Communication Theory, Winter 2008

**Lecturer, University of Michigan-Dearborn**

Film and Society, Winter 2008  
Introduction to Film Studies, Fall 2007

**Lecturer, Fordham University**

History of American Film: 1960s to the present, Fall 2002

**Adjunct Instructor, New York University**

Film and Religion, Spring 2003

**Adjunct Instructor, Bombay University (St. Xavier's College)**

Film and Literature: An Introduction to Adaptation, June 1995-June 1996

**New York University, Teaching Assistant**

Expressive Cultures: Multiculturalism, Profs. Bob Stam and Ella Shohat  
Morse Academic Plan, College of Arts and Sciences, Spring 2005

Expressive Cultures: Orson Welles, Prof. Bill Simon, Morse Academic Plan, College of Arts and Sciences, Fall 2001

Studio Art Design, Adjunct Prof. Richard Traubner, Cinema Studies, Spring 2001

Comparative Directors: Craven, Cronenberg, Romero, Adjunct Prof. Matthew Fee, Cinema Studies, Fall 2000

Media and Cultural Studies, Prof. Toby Miller, Cinema Studies, Spring 2000

Silent Cinema, Prof. Antonia Lant, Cinema Studies, Spring 2000

Introduction to Cinema Studies, Prof. Anna McCarthy, Cinema Studies, Fall 1999

Film Theory, Adjunct Prof. Amresh Sinha, Cinema Studies, Fall 1999

Documentary Traditions, Prof. George Stoney and Adjunct Prof. Lynn Jackson, Cinema Studies, Fall 1998- Spring 1999

## **SERVICE**

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Executive Committee, Comparative Literature, University of Washington-Seattle, Fall 2013 - present

Faculty Supervisor, Student Internships, Cinema Studies Program, University of Washington-Seattle, Fall 2008- present

Steering Committee, Moving Images Research Group, University of Washington-Seattle, 2009-present

Steering Committee, Graduate Certificate in Cinema and Media Studies, Comparative Literature, University of Washington-Seattle, 2009-present

Speakers' Series Committee, South Asia Center, University of Washington-Seattle, 2009-2010

Diversity Committee, Comparative Literature, University of Washington-Seattle, 2008-2009

Chair, Graduate Student Organizing Committee, New York University, 2000-2004

Graduate Student Representative, Cinema Studies, New York University, Fall 1999-Spring 2000

## **REGIONAL SERVICE**

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Bollywood in Love With Itself: Indian Film, on Film. Series: Love and Longing in Asian Arts and Cultures. Seattle Asian Art Museum. March 30th, 2014

Introduction and CineClub Discussion. *Throw of Dice* (India, 1929). Trader Joe's Silent Film Mondays International Silent Films. Paramount Theater, Seattle. June 24, 2013.

Introduction. *Paint it Saffron!* (*Rang de Basanti*, India, 2006. Guilty Pleasures: Popular Films From Asia. Seattle Asian Art Museum. January 31<sup>st</sup>, 2009.

Academic Consultant, Spectral Technologies: Photography in India, 1860-2010, proposed exhibition at the Seattle Art Museum for 2014-15

Programming Advisor for Seattle Theatre Group/ Historic Paramount Theatre on International Silent Film Series, 2012

Guest Docent: Seattle Asian Art Museum. Exhibition on Royal Paintings of Jodhpur, 2009; Diwali Ball Event, 2011

## **PROFESSIONAL ASSOCIATIONS**

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Society for Cinema and Media Studies, June 2007-present

DOMITOR – International Association for the Study of Early Cinema, June 2005-2013

Modern Language Association – March 2011 – 2013.

## **LANGUAGES**

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Hindi – 5, Tamil – 5, Bengali – 5, Malayalam – 5, French – 1