

PALLABI CHAKRAVORTY

Department of Music and Dance
Swarthmore College
500 College Avenue
Swarthmore, Pa 19081

Residence:
19 Rolling Road
Wynnewood, Pa 19096

Telephone: (610) 658 0266; E-mail: pchakra1@swarthmore.edu

Employment history:

2011- to present Associate Professor (tenured).

2014 – to present, Director of Dance.

2008-2010, Assistant Professor (tenure track).

2008-9, Acting Director of Dance.

2010 Fall, Visiting Faculty, Department of South Asia Studies, *University of Pennsylvania*.

2002-8, Assistant Professor (non-tenure track), Department of Music and Dance, *Swarthmore College*.

2006 Summer, Visiting Professor in the School of Media Communication and Culture, *Jadavpur University*, Calcutta.

2000-2, Mellon Postdoctoral Fellow, Department of Music and Dance, *Swarthmore College*.

1999-2000, Part time faculty, Department of Anthropology, *Bryn Mawr College*.

1995-1998 Part time faculty, Instructor, and Teaching Assistant, Department of Anthropology, *Temple University*.

2000-present, Founder and Director, *Courtyard Dancers*, www.courtyarddancers.org

Education:

Ph.D. 2000, Department of Anthropology (specialization in the Anthropology of Visual Communication), Temple University, Philadelphia.

Title: *Choreographing Modernity: Kathak Dance, Public Culture and Women's Identity in India.*

The research was supported by a grant from the *India Foundation for the Arts* and a writing fellowship from the *Graduate School of Temple University.*

Bachelor of Arts in English Literature, 1985, Jadavpur University, Calcutta.

Dance Training:

Kathak training under Guru Bandana Sen at *Nupur Dance Academy* and Pandit Vijay Shankar at *Padatik Dance Centre*, both in Calcutta, India, altogether for twenty years.

Junior and Senior Diplomas in Kathak dance from *Government of West Bengal*, India.

Diploma in Performance Art, *Children's Little Theatre*, Calcutta.

Trained in Bharatanatyam, Kathak, Kathakali and folk dances of India under renowned gurus in India such as Shankar Narayan, Balkrishna Menon, Kanai Babu, and Maya Chatterjee.

Teaching:

Academic

New Course (Planned for 2018) "Arts in Action" in collaboration with Lang Center

What is art and what constitutes social action? The course explores these questions in two ways: First, we look at the interconnections between culture, art, and community through rigorous intellectual inquiry by orienting students to the history of the field through selected readings. Second, we engage in situated experiential learning with local and international arts communities. Our areas of foci are local (Philadelphia) and international (India).

New course in 2017 (Spring) "Fieldwork of Music and Dance" (co-taught with Barbara Milewsky and cross-listed with Music)

How does one conduct fieldwork in Music and Dance? What are the research methods of Music and Dance? We unpack the word "fieldwork" as we engage in exploring specific qualitative methods associated with fieldwork of Music and Dance. These include ethnographic field methods, oral histories, open-ended and semi-structured interviews, and life-histories.

New course 2015 (Spring) "Performing Ecstasy: Dancing the Sacred" (cross-listed with Religion and Asian Studies)

Ecstasy! Nirvana! Salvation! Trance! Mukti! Every culture has words for conditions in which the body is used to transcend the body, to reach or access a plane or place beyond it. And the method employed to use the body to leave the body is dance and music. This course is a wide-ranging exploration of this process. We ask questions like: What is sacred and what is profane? How can the performing body offer insights into the category of the sacred?

Global Approaches to Dance Studies (Writing Course)

This course is framed as a global journey for analyzing culture, history, identity, and social change through dance and the dancing body. Students are introduced to different movement systems through studio-based and theory/history classes in order to explore how cultural meanings are embodied, legitimized, contested, and reinvented through dance. The dance and the music faculty participate by teaching various sessions.

Dance and the Diaspora (cross-listed with Anthropology) (Writing Course)

This course explores the interrelated themes of performance, gender, personhood, and migration in the context of diasporic experiences. By focusing on specific dance forms from Asia, Africa and Latin America, we examine the migratory trajectories of the dance forms and their communities in constructing identity and difference. Students engage with theories on nationalism, transnationalism, and globalization, as well as embodiment and experience.

Visual Anthropology of Performance (cross-listed with Anthropology) (Writing Course)

This course introduces various approaches to the study of dance and ritual in the field of anthropology ranging from linguistic anthropology and non-verbal communication to the discourses of culture and power.

Politics and Aesthetics of Classical Indian Dance (Cross-Listed with Anthropology and Women's Studies)

The course uses theories from Anthropology, Gender, Performance and Postcolonial Studies for examining how notions of tradition, modernity, and globality shape the changing meaning of classical dance and cultural identity in India.

Dancing Desire in Bollywood (cross-listed with Anthropology, Film Studies, also part of Asian Studies, and Gender and Sexuality Studies)

The course explores the shifts in sexuality and gender constructions of Indian women from national to transnational symbols through dance sequences in Bollywood films. It examines the place of the erotic in the reconstruction of gender and sexuality from past notions of romantic love to desires for commodity. The focus is on approaches to the body and senses from anthropology, sociology, performance, dance, film and media studies.

Continuities in African Dance. *Bryn Mawr College, Anthropology Department.*

Independently designed course on Power and Resistance through Dance. It included Vodou, Capoeira, and Hip Hop styles among others.

Classical Indian Dance from Nationalism to Globalization. *Bryn Mawr College, Dance program.*

Independently designed course on Anthropology, Culture Studies, and Gender. It included a variety of regional styles such as Bharatanatyam, Kathak, Odissi and Kathakali in the context of culture, power, and history.

Global/Local Perspectives on Asian Pacific American Identities. *Bryn Mawr College, Anthropology Department*

(Jointly taught with Prof. Steve Ferzacca). The course used a combination of ethnography, historical sources, literature, film, music, dance, and other expressive forms to explore Asian-Pacific American identity formations in North America.

Cultures of the World. *Temple University.*

Introductory survey of Cultural Anthropology.

Origins of Cultural Diversity. *Temple University.*

Introductory survey of Physical Anthropology and Archaeology.

Tradition and Innovation: Contexts and Considerations. Jointly taught with Professor Sharon Freidler for the international contemporary Dance Festival in Bytom, Poland. It included comparative analysis of dance techniques and their relationship to cultures in India, Africa, and North America.

Dance Technique, Repertory, Composition

Technique course on Kathak dance. *Swarthmore College and Bryn Mawr College.*

Kathak Repertory. *Swarthmore College.*

Includes discussions on aesthetics and history of Kathak along with intensive training in Kathak technique. Ends in the production of a choreographed dance piece using technical and academic knowledge gained in the course.

Dance Composition (Lab classes). *Swarthmore College.*

Includes working with students on choreography and production.

Student Mentoring (selected)

Thesis advisor, Hannah Joo, Special Major, Dance and Anthropology.

Thesis advisor, Tara Giangrande, Special major, Dance and Anthropology.

Thesis advisor, Natalie Gainer, Special Major, Dance and Anthropology.

Nicole Cox, Fulbright Scholar to India. Studied Classical Indian dance in Kolkata and Ahmedabad.

Thesis advisor/reader for Alexandra Raskin, Department of Sociology and Anthropology.

Thesis advisor/reader for Mariana Staving, Department of Sociology and Anthropology.

Cynthia Lee, Watson Scholar to India, Brazil, and Thailand. Studied Classical Indian dance in Kolkata and Ahmedabad.

Emma Kalb, Study Abroad and Fulbright Scholar to India. Studied Classical Indian dance and Indian history and culture in Kolkata.

Joanna Wright, Study Abroad to India. Studied Classical Indian dance in Kolkata.

Priya Johnson, Lang Center grantee, Study Abroad to India. Worked with an NGO specializing in dance therapy in Kolkata.

Thesis advisor, Anita Singh, Senior Concert.

In addition, helped to shape interest in dance, culture, and the arts for the following students: Gloria Chan, Arpita Parikh, Mamta Jhaveri, Anita Singh, Nicole Cox, James Mendes Hodes, Danielle Noble, Anjali Cadambi, Jenny Gao.

Publications:

Books

Chakravorty, Pallabi and Nilanjana Gupta. Editors. 2018. *Dance Matters Too: Markets, Memories, Identities*. New Delhi: Routledge.

Chakravorty, Pallabi. 2017. *This is How We Dance Now: Performance in the Age of Bollywood and Reality Shows*. New Delhi: Oxford University Press.

Chakravorty Pallabi and Scott Kugle. Editors. 2009. *Performing Ecstasy: The Politics and Poetics of Religion in South Asia*. New Delhi: Manohar Publishers. Reviewed in Telegraph (Kolkata).

Chakravorty, Pallabi and Nilanjana Gupta. Editors. 2009. *Dance Matters: Performing India*. New Delhi: Routledge.

Chakravorty, Pallabi. 2008. *Bells of Change: Kathak Dance, Women, and Modernity in India*. Calcutta /Chicago: Seagull/ /University of Chicago.

Journal Papers and Book Chapters

Chakravorty, Pallabi, Forthcoming, "Dance Off, or a Battle for the Future: Dance Reality Shows in India," in *Oxford Handbook on Dance Competition*, Sherril Dodds, Ed. New York: Oxford University Press.

Chakravorty, Pallabi, 2018. "Cosmopolitan Then and Cosmopolitan Now: Rabindranrtiya Meets Dance Reality Shows," in *Dance Matters Too: Markets, Memories, and Identities*, Pallabi Chakravorty and Nilanjana Gupta, Eds. New Delhi: Routledge.

Chakravorty, Pallabi, 2018. "The Tawaif and the Item girl: A Struggle for Identity," in *Moving Space*, Urmimala Munshi and Aishika Chakraborty, Eds. New Delhi: Primus Books.

Chakravorty, Pallabi, 2018. "In Between" for *Fabrique De L' Art? Fabric of Art*, French-Indian Yearly Journal on Art.

Chakravorty, Pallabi, 2016. "Sensory Screens, Digitized Desires: Dancing Rasa from Bombay Cinema to Reality TV." *Oxford Handbook of Screen Dance Studies*, Douglas Rosenburg, Ed. Oxford University Press. Refereed

Chakravorty, Pallabi. 2013. "Intercultural Synthesis, Radical Humanism, and Rabindranritya: A Reevaluation of Tagore's Dance Legacy." *South Asia Research*, 33: 245-260. Refereed

Chakravorty, Pallabi, 2011, "Dancing the Sacred and Dancing the Secular In *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss and Liberation*, Kavita Punjabi, Ed. New Delhi: Orient Blackswan. Refereed

Chakravorty, Pallabi, 2010. "Global Dancing In Kolkata." In *A Companion to the Anthropology of India*, Isabelle Clark-Deces, Ed. Chichester, UK: Wiley-Blackwell. 137-53. Refereed

Chakravorty, Pallabi. 2009. "Moved to Dance: Bhakti, Commodity, and a New India." *Visual Anthropology*. Vol 22, Issue 2 (3), 211-228. Refereed

Chakravorty, Pallabi. 2009. "From Interculturalism to Historicism: Reflections on Classical Indian Dance." In *Dance Studies Reader* (Second Edition, Routledge), Alexandra Carter and Janet O' Shea, Eds. (Reprinted from *Dance Research Journal* 32/2 Winter 2000/01: 100-111.)

Chakravorty, Pallabi. 2009. "The Exalted Body in North Indian Music and Dance," In

Performing Ecstasy, Pallabi Chakravorty and Scott Kugle, Eds. New Delhi: Manohar Publishers, also reprinted in *Bhakti-Sufi*, Editor Kavita Panjabi. New Delhi: Orient-Longman. Refereed

Chakravorty, Pallabi. 2009. "Remixed Practice: Bollywood Dance and the Global Indian." In *Dance Matters*, Pallabi Chakravorty and Nilanjana Gupta, Eds. New Delhi: Routledge. 169-181. Refereed

Chakravorty, Pallabi. 2007. "Dancing Into Modernity: The Multiple Narratives of India's Kathak Dance." *Dance Research Journal*. Vol 38, No.s 1,2, 115-36. Refereed

Chakravorty, Pallabi. 2005. "Bhakti in Modernity and Modernity in Bhakti: Kathak and Kabir." *Moving Worlds: A Journal of Transcultural Writings*, Vol 5: 2. 91-103. Refereed

Chakravorty, Pallabi. 2006. "Some Limits of Orientalism: The Discourse of Heritage in Classical Indian Dance." In *Reorienting Orientalism*. Chandrei Niyogi, Ed. New Delhi: Sage. 89-100. Refereed

Chakravorty, Pallabi. 2004. "Dance, Pleasure, and Indian Women as Multisensorial Subjects," *Visual Anthropology*. 17(1): 1-17. Refereed

Chakravorty, Pallabi. 2004. "Kathak in Calcutta: A Story of Tradition and Change." In *Culture Studies: An Introduction for Indian Readers*, Nilanjana Gupta, Ed. Worldview Press: New Delhi. 187-214.

Chakravorty, Pallabi. 2004. "In Search of a Past for the Present." *Pulse*. Summer, Volume # 8, P: 20-22.

Chakravorty, Pallabi. 2003. "South Asian Dance: Coming of Age in U.S. Universities." *Pulse*. Winter, Volume # 4:14-15.

Chakravorty, Pallabi. 2002. "Symposium on South Asian Dance (a report)." *Dance Research Journal* 34/2, Winter, P:121-124. Refereed.

Chakravorty, Pallabi. 2002. "Dance Symposium on South Asia." *Sruti* August, Issue 215: 33-35. Chennai: India.

Chakravorty, Pallabi. 2000. "From Interculturalism to Historicism: Reflections on Classical Indian Dance." *Dance Research Journal* 32/2 Winter 2000/01: 108-119. Refereed

Chakravorty, Pallabi. 1998. "Dance, Hegemony, and Nation: The Construction of Classical Dance in India." *South Asia* 21: 107-120. Refereed

Reviews

Chakravorty Pallabi. 2015. Review of the book “Fertile Disorder: Spirit Possession and Its Provocation of the Modern by Kalpana Ram,” *South Asia*. Volume 38, Issue 4, Pages 841-842.

Chakravorty, Pallabi. 2015. Review of the book “India’s Kathak Dance in Historical Perspective” by Margaret E. Walker. Review titled “Whose History? Kathak Dance and Its Practitioners.” *Dance Chronicle*. Volume 38, Issue 3, Pages 410-414.

Chakravorty, Pallabi. 2015. Review of the book “Illicit Worlds of Indian Dance; Cultures of Exclusion” by Anna Marcom. *South Asian History and Culture*. Volume 6, Issue 2, Pages 303-307.

Chakravorty, Pallabi. 2008. Review of the book “At Home in the World: Bharatnatyam on Global Stage” by Janet O’ Shea. Review titled “Bharatnatyam Mapped: Not Subjectivity but Subject Position.” *Dance Chronicle* Volume 31, Issue 3, Pages 471-5.

Chakravorty, Pallabi. 2008. Review of Films “Performing Konarak, Performing Hirapur” and “Interpreting and Reconstructing Indonesian Dance and Music” by Alessandra Lopez y Royo. *Dance Research Journal*, issue 40.1 92-95.

Chakravorty, Pallabi. 2006. Review of the Film “Guria, Gossip and Globalization” by Amelia Macizewsky for *H-Gender-MidEast Review*.

Chakravorty, Pallabi. 2002. Review of the Film “Runaway Wives: Customary Divorce and Remarriage in Shivpuri District.” *Visual Anthropology Review*, Vol.18 (1-2).

Promotional endorsement for “Dancing Bodies of Devotion: Fluid Gestures in Bharatnatyam by Katherine C. Zubko, Lexington Books. 2014.

Promotional endorsement for Scripting Dance in Contemporary India, Anup and Gulati (editor), Lexington Books. 2016.

Proceedings

Chakravorty, Pallabi. 2013. Conference Proceedings of *Transformation of the Performing Arts in Contemporary India*. Kyoto University. “Lens on Reality: Dancing Desire and The Aspirational Indian.” Translated into Japanese.

Chakravorty, Pallabi. 2009. Conference Proceedings of “Understanding Dance,” Bytom, Poland. “Remix: The Culture and Aesthetics of the New Dance of India.” Translated into Polish.

Chakravorty, Pallabi. Editor. 2004. *Dance in South Asia: New Approaches, Politics, and Aesthetics, Proceedings*. Swarthmore College Cooper Publication.

Chakravorty, Pallabi. 2004. "Agency in Tradition: Gendered Subjectivity through the Practice of Kathak." In *Dance in South Asia: New Approaches, Politics, and Aesthetics, Proceedings*, Pallabi Chakravorty, Ed. Swarthmore College Cooper Publication.

Chakravorty, Pallabi. 2002. Kathak in Calcutta: A Story of Tradition and Change. *Society of Dance History Scholars Proceedings*. June 2002, P: 15-20.

Other Writing

Chakravorty, Pallabi, 2018, "Performing the Liberal Arts". The Aydelotte Foundation, Swarthmore College.

Chakravorty, Pallabi, 2017, "The real cultural product of India's new economy? It's not Bollywood but the dance reality show." Book excerpt in *Scroll.in* <https://scroll.in/reel/857905/the-real-cultural-product-of-indias-new-economy-its-not-bollywood-but-the-dance-reality-show>

Chakravorty, Pallabi 2016. "Reality Shows are letting even underprivileged Indians break free of stereotypes through dance." *Scroll.in* <https://scroll.in/article/806078/reality-shows-are-letting-even-unprivileged-indians-break-free-of-stereotypes-through-dance>

Chakravorty, Pallabi. 2015. "Duality in Multiple Hues." Review of Dwita performed by Rama Vaidyanathan and Dakshina Vaidyanathan, *Sruti Notes*.

Chakravorty, Pallabi. 2010. "Joyous Nrityagram." Review for *Narthaki* (Narthaki.com)

Chakravorty, Pallabi. 2006. "Stitching it Together: A Report on the Live Tradition Festival." *Celebrasia*.

Chakravorty, Pallabi. 2005. "Letter to the Editor." *Dance Research Journal*. 37/1.

Chakravorty, Pallabi. 1997. "Readers Feedback," *Little India*.

Numerous articles were published in *The Telegraph* where I worked as a dance critic.

Ethnographic Film

Kathak in the City: Women of Calcutta Speak and Dance. A 20-minute ethnographic film on the women practitioners of Kathak dance in Calcutta; in collaboration with Sanjoy Chakravorty and Cate Leonard.

Selected Artistic Works/Choreographies:

2017 Find Metiabruz

Metiabruz in Kolkata is the place where the British exiled Wajid Ali Shah, who was a poet, an aesthete, and the last emperor of India. In this dance theater piece, Metiabruz (now in the contemporary cloister of Kolkata) is a metaphor for the habitations of poetry in our lives.

Venues: Premiered at Facing East Festival in September, 2017 at The Painted Bride Art Center. Previewed on Narthak.com. Invited to perform at the Rasa multiple-arts festival, Ann Arbor, Michigan. Excerpt performed for the Spring Dance Concert at Swarthmore College.

2015 The Mahatma is Fasting (re-choreographed)

Newly choreographed a 2002 piece for a new two-day dance and music festival launched by the Courtyard Dancers titled *Facing East*. The festival was imagined as a collective prayer and protest that united us against violence. The festival celebrated the richness and diversity of Indian dance and music artists in Philadelphia.

Venues: Painted Bride Art Center, Philadelphia, September. Previewed in the Philadelphia Inquirer and The Philadelphia Dance Journal. Earlier at The Philadelphia Museum of Art, 2002.

2014 Asunder

Premier of a new dance theater piece by “Courtyard Dancer” titled “Asunder” on partition of India.

Venues: Painted Bride Art Center, Philadelphia (June). Also invited to show work in progress by Saaz, an organization that promotes South Asian music in Philadelphia. Asunder was previewed and reviewed in The Philadelphia Inquirer, Philadelphia weekly (it was their arts and culture pick), The Philadelphia Dance Journal (PhiladelphiaDANCE.Org), Narthaki.com.

2012 Unsung Arrivals

This evening-length composition uses classical and contemporary Indian dance, and live music and percussion and poetry to explore the ordinary stories of unacknowledged lives—from the nautch girls of India’s past to marginal and empowered women today.

Venues: Villanova University, fundraiser for the nonprofit Profugo (April)
Painted Bride Art Center, Philadelphia (June).

2010 Celluloid E-motions

Premier of a dance theatre piece titled Celluloid Emotions in celebration of Courtyard Dancers tenth anniversary. Celluloid E-motions uses Indian dance, music, Urdu poetry (Ghazals) and Bollywood dance to explore spiritual/aesthetic and commodified emotions. This work challenges elite and monolithic views of cultural heritage by creating a complex slice of contemporary and past emotional experiences. Anthropologist/film maker Nandini Sikand was commissioned to create a film that was integral to the choreography.

Venues: Asian Arts Initiative (October).

Previews and Reviews in the Philadelphia Inquirer, Philadelphia Weekly, Narthaki.com.

2010 Plural

This is a dance-theatre impression of the poetry and melody of a Faiz Ahmad Faiz's composition. The dance form Kathak—like Urdu, Punjab, and Faiz—a synthesis, a cross-fertilization of Islam and Hinduism, pluralism practiced everyday.

Venues: Swarthmore College, LPAC Theater, for the Presidential inauguration of Rebecca Chop; Weavers Studio, Calcutta.

2008/2009 Chess Players

Based on a Ghazal (erotic Urdu-Hindi poetry) sung by Farida Khanum. The lyrics depict a lover's lament. A woman (perhaps a tawaif/courtesan) begs her lover to spend the night. I interpret the song as representing the ethos of the courtesan, her dance, and music. All this represents a time that is bygone. But, I beg it to stand still so that I can hold on to it a little longer.

Venue: Faculty Dance Concert, Swarthmore College; Classical Indian Dance Conference, Towson University, organized by Jayamangala (a Bharatnatyam dance organization in Maryland).

2006/2007 Replaced Rituals

A collaborative dance-theater piece with Bharatnatyam and modern dancer Daniel Singh. The work blends Kathak and Bharatnatyam to explore a new vocabulary of movements to give voice to the South Asian diaspora community. The key concept of this work is centered on the relationships between ritual, memory, body, and identity. By focusing on Hindu and Islamic rituals drawn from Bhakti and Sufi traditions, and through movement and gestures (from Bharatanatyam and Kathak) and day-to-day life, the work highlights what it means to be a south Asian today.

Venues: Community Education Center; Bryn Mawr College Faculty Dance Concert; Swarthmore College Faculty Dance Concert; Painted Bride Art Center.

Previews and Reviews in Philadelphia Inquirer, Philadelphia Metro, Narthakionline, Maraas newsletter.

2005 Union/Dissolution

A collaborative dance theatre piece conceived and performed with theatre artist Ulla Denzer. It uses an eclectic blend of material adapted from Peter Weiss' 1965 play *Marat/Sade*, 13th century Persian poet Iraqi's *Lama'at*, and twentieth century Polish poet Anna Swir. Kabir's verses (translated by Linda Hess and Sukhdev Singh) frame the entire piece and form its core.

Venues: Painted Bride Art Center as part of the Live Tradition / Contemporary Issues Performance Festival organized by The Asian Arts Initiative in Philadelphia; Swarthmore Faculty Dance Concert; Bryn Mawr College Faculty Dance Concert as a guest artist; PS 122 in New York.

2004 Longing

This short composition explores the essence of the aesthetic theory of *rasa* through the emotional state of longing. Rabindranath Tagore's poetry is interspersed with a traditional north Indian song to evoke a heightened emotional state due to the arrival of monsoon. The movement vocabulary is based on traditional Kathak repertoire.

Venues: Swarthmore College Student Dance Concert

2003 In Search of Sound

Based on Kathak and various pedestrian movements and gestures the piece choreographs the cacophony of sound and movement that surrounds us. Yet, there is an eternal quest for clarity and sense of self that unites us as humans. This piece blends various percussion beats from *tabla*, *taiko* drums, and vocal tones.

Selected in the arts pick section of the *Philadelphia City paper*.

Venues: St. Josephs College for the Philadelphia Women's Studies Consortium; Swarthmore College Student Dance Concert; Pragati Bengali Association in Philadelphia.

2002 Threads: Story of a Sari from Labor to Market

This thirty-two minute performance piece, inspired by the weavers located in rural India, tells the story of the journey of a sari from villages to the global market. The dance vocabulary is a blend of Kathak interpretive work gestures, and contemporary movements.

Selected in the arts pick section of the *Philadelphia City paper*.

Venues: Kumquat Theatre, Philadelphia, for the Glue performance Series; University of Pennsylvania, Museum of Archaeology and Anthropology.

2002 The Mahatma is Fasting

A twenty-five minute performance piece specifically created for Mahatma Gandhi's birthday celebrations at the Philadelphia Museum of Art. The piece uses song, dance and poetry to interpret his political and moral philosophy and presents his method of nonviolence as a tool for social change.

Venues: The Philadelphia Museum of Art.

2001 At Play in the House of the Lord

Choreographed for Student Dance Concert at Swarthmore College. This piece explores the relationship between performance, play and ritual enactment. The music evokes the festival of colors or Holi, where Radha and Krishna play with colors (abir) with friends in the guise of mere mortals. This is known as leela or divine play.

2000 Imagining Jamuna

This is a forty-minute composition; it uses four to five dancers and is a critique of the orientalist rendering of classical Indian dance. Using classical dance movements and everyday gestures, this piece imagines the lives of domestic women workers whose labor maintains the comforts of bourgeois life in India.

Featured in the *Philadelphia Inquirer* Calendar section. March 16th, 2001.

Venues: Premiere of "Courtyard Dancers," Goodhart Theatre, Bryn Mawr College, sponsored by Department of Anthropology, Arts, Feminist and Gender Studies, and Bryn Mawr College South Asian Women's Association. Asian Arts Initiative for a forum on Women and Labor in the Global Economy. Women's Conference at Seton Hall College. Feminist Future Conference, Rutgers University. Faculty Dance Conference, Bryn Mawr College.

2000 Silencing the Nautch

This twenty-minute composition uses video and dance performance to represent the repressed history of the (Nautch) dancing girls in India. The dance movements are based on traditional and interpretive Kathak.

Venues: Premiere of "Courtyard Dancers," Goodhart Theatre, Bryn Mawr College, sponsored by Department of Anthropology, Arts, Feminist and Gender Studies, and Bryn Mawr College South Asian Women's Association. Faculty Dance Concert at Swarthmore

College. Asian Arts Initiative, Rap series. Department of Anthropology, Temple University, Brown Bag Lunch series. Sapatasur Music Circle, Calcutta.

Selected Media Interviews

The Radio Ranga Mandira Parlour Project in Chennai, India, on subaltern narratives of Indian history (Tawaifs and Courtesans of Bombay)

The Philadelphia Inquirer, 2015. A weekend Celebration of Indian Performance Arts, Nancy Heller.

Indian Dance and The Disapora, 2012, DNA, Hyderabad.

The Times of India, 2008. Solo Kathak form has declined in popularity, Romain Mitra

Asian Arts Initiative, Living Archives, 2006.

Tales of the Bells, The Times of India, Kolkata. 2008.

The Views Paper, 2008.

The Philadelphia Inquirer, 2002. In India, Exploring New Form of Dance, Miriam Seidel.

Grants and Awards

2017 Rankin Scholar residency (included lectures and performances) at Drexel University, Westphal College of Media Arts and Design.

2013 Connie Hungerford grant from Swarthmore College for organizing and presenting at the Dance Matters II conference at Jadavpur University.

2010 and 2012 Community Partner Award from the Intercultural Center at Swarthmore College.

2011 Brand Blanshard Fellowship from Swarthmore College for conducting research in India for my monograph, titled, "This is How We Dance Now! Remixed Bodies, New Media, and Sensuous Ethnography."

2010 Leeway Arts for Change Grant for the choreographic work "Celluloid E-Motions." \$2,500.

2008 Serendipity Cooper Grant from Swarthmore College for organizing a performance by *Rangeela*, a traditional music and dance group from Rajasthan, India. \$1000.

- 2007 Dance Advance grant (part of Pew Foundation) for a new choreographic work titled “Replaced Rituals.” \$10,000.
- 2007 Cultural Enrichment Award from The Bangladeshi Association of Delaware Valley (BADV).
- 2006 Leeway Arts for Change Grant for a choreographic piece “Remembered Rhythms” as part of the “Replaced Rituals” project. \$2,500.
- 2006 Serendipity Cooper Grant from Swarthmore College for organizing a cross-cultural dialogue with dance pioneers Mallika Sarabhai from India and Nii Yartey from Ghana. \$2000.
- 2005 Rockys Award from the Philadelphia Live Arts and Fringe Festival.
- 2004 Cooper Foundation Grant from Swarthmore College for organizing a three day event of Indian dance, music, and an interdisciplinary symposium titled “Performing Ecstasy: Politics and Poetics of Religion in South Asia” held in October, 2004. The symposium papers resulted in a monograph being published by Manohar Publishers in India. \$15,000 (approx.).
- 2002 Serendipity grant from Swarthmore College for organizing an international symposium on Dance in South Asia and a grant from the President’s office for publishing and distributing the proceedings. \$700.
- 2000-2 Postdoctoral Mellon Fellowship, Swarthmore College.
- 2001 Travel grant to India for summer-fieldwork from Swarthmore College. \$1,500.
- 2000 Grant from the Department of Feminist and Gender Studies at Bryn Mawr College for Courtyard Dancers debut presentation. \$600.
- 1999 Temple University, Dissertation Fellowship. \$15,000.
- 1997 India Foundation for the Arts, Bangalore, India. Fieldwork grant for dissertation research. Rs 100,000.

Keynotes:

- 2016 Sukhalata Rao Memorial Lecture, Jadavpur University, Kolkata. Delivered a paper titled “The Future of Tradition: Dance, Gender, and Nation.”
- 2015 Conference titled “Bells of Change: Dance, Film and Contemporary Performance from India,” University of California, Santa Barbara. Delivered a paper titled *Categories Fall Apart: Indian Dance Revolutions*

- 2014 Conference titled “Affective Labor in Dance: South Asia and Beyond,” University of Chicago. Delivered a paper titled *Justice for the Tawaif*
- 2013 Conference titled “Dance Matters Too,” Jadavpur University, School of Media Communication and Culture, also one of the organizer’s of the conference.
- 2012 Symposium on Kathak titled “Atah Kim” for the Arts Weekend at Swarthmore College honoring Kumudini Lakhia, Visiting Cornell Professor.

Presentations (Invited)

- 2016 Invited to present at the Dance Colloquium Series at Temple University on my new book “This is How We Dance Now: Performance in the Age of Bollywood.”
- 2016 Presented at the Second Tuesday Arts and Humanities café at Swarthmore college titled “Theorizing Indian Dance in the Age of Bollywood.”
- 2016 Courtyard Dancers invited to perform at the Philadelphia Museum of Art for the exhibit titled “Courtly Culture of India.”
- 2016 Invited to a Kathak retreat as a guest workshop leader in Goa, India organized by MDO Kathak Toronto.
- 2015 Invited to present my choreographic work “Silencing the Nautch” at the Annual Women’s Studies Consortium at Temple University.
- 2014 Invited to a workshop on “Audio Cultures of India” by the Neubauer Collegium for Culture and Society, University of Chicago, New Delhi campus.
- 2014 Invited to present on a plenary session at the third international Kathak festival and conference by Anila Sinha Foundation in affiliation with the International house, University of Chicago.
- 2014 Lead a discussion on my book “Bells of Change” organized by Performance Studies reading group at Northwestern University, Chicago.
- 2013 Guest lecture and Performance, “Beyond the Body: Emotions in Kathak Dance” at Emory University, sponsored by the dept. of Religion and dept. of Middle Eastern and South Asian Studies.
- 2013 “Digitized Intimacy and Dance Reality T.V: Ethnography of New Femininity and Masculinity” for a seminar on Screening Dance: Politics of the Performing Body at Jadavpur University, School of Women’s Studies.

- 2013 “Lens on Reality: Dancing Desire and The Aspirational Indian” for a seminar on Transformation of the Performing Arts in Contemporary India. Kyoto University.
- 2012 Invited to present a paper on the Performing Arts and Anthropology for the COACH workshop, Indian Institute of Technology (IIT), Jodhpur.
- 2012 Invited to present a talk at CUNY for their “Year of India” series. Title of presentation, “Frontiers of Dance Research.”
- 2010 Invited to Indiana University, India Studies Program for a dance performance and workshop in October.
- 2010 “Dance Reality Show and Bollywoodization of Culture” for a conference titled Performance and Performativity, Jadavpur University, Kolkata, India.
- 2009 Presented an improvised Kathak piece (poetry read by Scott Kugle) for the book launch of “Performing Ecstasy” at Jadavpur University, Kolkata.
- 2009 “Remix: The Culture and Aesthetics of the New Dance of India” Bytom, Poland for an international conference titled “Understanding Dance.”
- 2009 “Culture Turns: Kathak, Nation, and Gender in South Asia.” Princeton University, South Asian Lecture Series.
- 2009 Panel chair and discussant for an International Kathak Festival organized by Anila Sinha Foundation at the International House, University of Chicago.
- 2008 “Viewer’s Choice: Dance, Desire of Television Tales,” paper presented at Jadavpur University, Kolkata, Department of Media Communication and Culture.
- 2008 Discussant for “Global Bollywood: Travels of Hindi Song and Dance,” Sangita Gopal and Sujata Moorti (Ed) at Temple University, Philadelphia.
- 2008 “Sawaal Jabaab,” presentation of *Bells of Change*, book launch in Kolkata, India, Seagull, Media Arts Center, March.
- 2008 “Moved to Dance: Desire, Bhakti, and Commodity in India,” presented at Texas A&M University as part of the Humanities Lecture series titled *How Do We Keep Knowing*, April.
- 2008 A lecture on the “Expanding Scope of Classical Indian Dance,” at Bryn Mawr College, as part of the India Jazz Suite performance.
- 2007 Kathak presentation at Dance Place, Washington D.C. as part of Asian Pacific Heritage Month.

- 2007 Kathak presentation at University of North Carolina, Chapel Hill as part of Fashioning the Divine conference.
- 2007 Dance Anthropology and Kathak presented at Princeton University.
- 2006 Kathak Presentation at “Kathak at the Cross Roads Festival,” San Francisco.
- 2006 Contemporary dance workshop with Flamenco guitarist Alberto Cuellar in Jadavpur University, Calcutta.
- 2006 Kathak Presentation at the St. Thomas Parish as part of Asian Pacific Heritage Month in Washington D.C. in the Washington-Lee High School with their IB Theater Arts Class.
- 2004 Kathak workshop in Poland at the International Contemporary Dance Festival, Bytom.
- 2004 Courtyard Dancers invited to perform for the Philadelphia Women’s Studies Consortium at St. Joseph’s College.
- 2004 Kathak workshop and presentation at Haverford College for the conference Remembering Rukmini organized by Natya and the global dialogue institute of Haverford College.
- 2003 Courtyard dancers presented “In Search of Sound” at the Bengali Puja Festival organized by Pragati.
- 2002 Kathak Performance for Incaf (a nonprofit organization in Los Angeles). Collaborated with Bharatnatyam dancers, and north Indian musicians, venue UCLA.
- 2000 Masterclass, Kathak technique, Haverford College, for a course on World Dance.
- 2000 “Choreographies of the Global-Local.” Anthropology Department, Bryn Mawr College.
- 2000 “Dance and Popular Culture,” Jadavpur University, Calcutta, Department of English.
- 2000 "Cultural Diversity Education." Asian Diversity Outreach Program in Delaware County Memorial Hospital.
- 1999 “Choreographing Modernity: Dance, Public Culture, and Women’s Identity.” Department of Anthropology, Temple University.

- 1998 “Visual Anthropology and Fieldwork among Kathak Dancers in Calcutta.”
Anthropological Survey of India, Calcutta.
- 1997 Masterclass, Dance and Pluralism, Department of Dance, Temple University.
- 1995 Kathak performance at Temple University, "Voice of Percussion" (Conwell Theatre).
- 1991 Kathak performance at The Masonic Lodge, Pasadena, California.

Presentations (Conferences)

- 2015 “Remixed Reality and New Dance.” International Federation for Theatre Research Conference at the University of Hyderabad, Hyderabad, India, July.
- 2014 “Unpacking the Packaged: Dance Reality and the Technologies of the Body.” Annual Conference on South Asia, University of Wisconsin, Madison.
- 2012 “Dance Revolution: New Embodiments and Media-Citizenry.” Society for Dance History Scholars Conference (SDHS), Philadelphia, June.
- 2011 “Between Mahliqa Bai and Mira Bai and Between Hinduism and Islam.” Jointly presented with Scott Kugle for the conference Mad and Divine, women saint poets of India in Chennai, India, December.
- 2010 “Dance Reality Show and the New Public in Globalizing India.” Performance Studies International, Toronto, Canada. June
- 2008 “Can the Subaltern Dance to the Tune of Global Feminism.” CORD, Hollins University, November.
- 2007 “Remixed Practice: Theorizing Popular Indian Dance.” International symposium on Dance Research in Paris, June.
- 2007 “Bollywood Dance, Dancers, and Practice Theory.” Popular Culture Association meeting in Boston, March.
- 2006 “Dancing Desire in Bollywood Films.” British Forum for Ethnomusicology Annual Conference, The University Of Winchester, U.K., March.
- 2006 “Beyond Parampara” presented at “Kathak at the Crossroads,” an International Kathak Conference in San Francisco, September. Also served on a panel for selection of conference abstracts.

- 2005 “Bhakti in Modernity and Modernity in Bhakti: Kathak and its Incarnations.” Conference on Performing Arts and South Asian Literature, School of English, University of Leeds, U.K., March.
- 2004 “Paths of Convergence: Kathak and Kabir.” Conference on Performing Ecstasy (organizer), Swarthmore College, October.
- 2004 “Some Limits of Orientalism: In Search of Cultural Heritage.” International symposium based on works of Edward Said titled Rereading Orientalism, Jadavpur University, Kolkata.
- 2004 “Dancing Utopia: The Narratives of Nation and Gender in Courtesan Films.” Society of Dance History Scholars Conference (SDHS), Duke University, Durham.
- 2004 “Courtesan Dance in Hindi Films: Nation and the “Other” Women in India’s Public Sphere.” Annual Conference of Popular Cultural Association (PCA), San Antonio, Texas.
- 2003 “Kathak and Gender Identity in India.” Performance Studies Department at Texas A and M University.
- 2002 “Agency in Tradition: Gendered Subjectivity through the Practice of Kathak.” South Asian Dance Symposium (Organizer). Swarthmore College.
- 2002 “Contemporary Dance in India.” International Festival of Contemporary Dance in Poland, Bytom.
- 2002 “Kathak in Calcutta.” Annual Conference of Society of Dance History Scholars (SDHS), Temple University, Philadelphia.
- 2001 “Dance, Pleasure, and Indian Woman as Multisensorial Subjects.” American Anthropological Association Annual Conference (AAA), Washington D.C.
- 2001 “Kathak and Public Culture.” CORD (Congress on Research in Dance), New York University.
- 2001 “Choreographies of Globalization.” Faculty Lunch Series, Swarthmore College.
- 2000 "Media Mediations and Classical Indian Dance: A Culture in Transition." Paper presented at panel ("Politics in Motion") jointly organized by me for the American Anthropological Association Annual Conference (AAA), San Francisco.
- 2000 "The Multiple Narratives of India's Kathak Dance." Session Chair. Mid- Atlantic Region Association for Asian Studies Conference (MARAS), Lehigh University.

- 1999 “Gendered Identity in India’s Kathak dance.” American Anthropological Association Annual Conference (AAA), Chicago.
- 1999 “Embodied Subjectivity: Gender, Dance and Power.” Mid-Atlantic Region Association for Asian Studies Conference (MARAS), Gettysburg, Pennsylvania.
- 1998 “The Local Interface of a Globalized Modernity: A Case for Kathak Dance in Calcutta.” Annual meeting of American Anthropological Association (AAA), Philadelphia.
- 1997 “Dance, Hegemony, and Nation: The Construction of Classical Dance in India.” Smithsonian Institute Graduate Conference on Visual Anthropology (part of American Anthropological Association Annual Conference (AAA), Washington D.C.

Committees Served

- Lang Center Advisory Committee, 2016-18
- Search Committee, Art History, 2018
- Admissions Committee, 2009-10, 2014-15
- Panelist for Discovery Weekend / Swatstruck, 2006-present
- Search Committee, Music and Dance, 2014-2016
- Asian Studies Review Committee 2013-14
- Search Committee, Theater, 2013
- Search Committee, Director of Intercultural Center & Dean of Sophomore class, 2013-14
- Sesquicentennial Planning Committee, 2011-2012
- Cooper Committee 2008-2010

Professional Memberships

- Editorial Board Member, Dance Chronicle
- Past Board Member, CORD (Congress on Research in Dance)

Member of the American Anthropological Association.

Member of Popular Culture Association.

Member of Society of Dance History Scholars.

Service to the Profession:

External reviewer for an International Performance Project funded by European Research Council. 2017

Second reader for a masters thesis in Anthropology “American Kathaks: Embodying Memory and Tradition in New Contexts”, Hunter College, CUNY

Organized (or co-organized) multiple conferences, including:

Dance Matters Too: Markets, Memories, and Identities. Jadavpur University, Kolkata, India. 2015.

Atah Kim: Celebrating Kumudini Lakhia. Swarthmore College. 2013.

Dance Matters: Performing India. Jadavpur University, Kolkata, India. 2007.

Performing Ecstasy: The Politics and Poetics of Religion in South Asia. Swarthmore College (Cooper event). 2004.

Dance in South Asia: New Approaches, Politics, and Aesthetics. Swarthmore College (Cooper event). 2003.

Advisory Board for the international Journal *Dance Chronicle*. I regularly review articles submitted to the journal and attend board meetings.

Board of Directors of *Dance Research Journal*, 2013-14.

Adjudicator for a World Dance Showcase, MNCPPC Arts and Cultural Heritage, Washington D.C, 2017, January.

External reviewer for the Academic Program Review, Department of Performing Arts and Social Justice, University of San Francisco, 2016.

Reviewed a book proposal for Routledge, U.K titled *Empire's Stage: Indian Classical Dance and the Making of Postcolonial National Identities*.

Reviewed a paper for *MUSICultures*, the academic journal of the Canadian Society for Traditional Music, on “Generational Frictions in Musical Ethnography of South Asia,” 2016

Reviewed a paper for Cracow Indological Studies journal, 2016.

External Commentator for Dr. Nandini Sikand's tenure dossier for promotion to the rank of Associate Professor in the Department of Film and Media Studies, Lafayette College, 2016.

Served on a distinguished panel of scholars as an adjudicator for the Founding Editors' Awards, Dance chronicle, Honoring Barbara Palfy in 2015.

External Reviewer for Dr. Arunima Banerji's tenure dossier for promotion to the rank of Associate Professor in the Department of World Arts Culture/Dance, UCLA, 2015.

Served on the conference committee for CORD Conference, Writing/Dancing, 2014.

Reviewed a journal article for *South Asian Popular Culture*.

External reviewer for Dr. Patrick Alcedo for tenure and promotion to the rank of the Associate Professor in the Department of Dance, York University, 2012.

Reviewed the book "Tees Aur Ek Saal: Gender, Politics and Performance in South Asia," Sheema Kermani, Asif Farrukhi, and Kamran Ali (Ed), submitted to *Oxford University Press*, Pakistan, 2012, for publication.

Served as a reviewer for *National Science Foundation*, the history journal *South Asia*, a journal on pedagogy *Transformations*, *H-Gender Mid-East Review*.

Served as an external committee member for Carolyn Merritt, a Ph.D. candidate in anthropology at *Temple University*

Service to Community:

Founder and Artistic Director of *Courtyard Dancers*, a progressive South-Asian dance ensemble based in Philadelphia. The company's goal is to build community through performance by drawing on global and local processes that shape social issues both in South Asia, and the diaspora community here. Courtyard Dancers strives for a community based understanding of anthropological and sociological issues through its choreographic works. Its hope is to make dance/performance relevant to our lived experiences by using the idioms of tradition to engage themes of modernity. Courtyard Dancers are featured on the website of Philadelphia Culture Files (gophila.com). The company website is at www.courtyarddancers.org

"Courtyard Dancers" began sponsoring classes in Subhasgram (in the outskirts of Kolkata) as part of its mission of educating the under privileged girl-child.

Served as a panelist between 2001-2004 on the *Philadelphia Cultural Fund* peer Review panel.

Served as curator for *Asian Arts Initiative* (Philadelphia) for a national festival on Asian American performances “Live Traditions Contemporary Issues” held in 2005.

Choreographed dance item for teens for a television program on Bengali culture, organized by the *Philadelphia School District*, 1998.

Conducted dance workshops for South Asian American for the *Annual North American Bengali Association Conference*, 10th Anniversary Celebrations at Valley Forge, 1997.