

The Indian Ocean & South Asia Research Network, UTS
& India Research Centre, Macquarie University
present

Indian Cinemas

Oceanic Assemblages

In recent years, discussions of the complex and multi-faceted cultural forms of Indian cinemas, their mediative, affective, sensory and economic flows, their historical and geographical travels, have proliferated. In parallel terms, academic interest in the Indian Ocean as a site of networks of trade, cultural exchanges, cultural forms and migrations, signals a shift in the focus of scholarship hitherto bounded by colonial delineations of discrete regions such as Africa, South Asia, East Asia, and South-East Asia & Australasia.

Bringing these terms together does not simply entail linking an Ocean with the medium of Indian cinemas or commenting on the travel of Indian cinemas across the Ocean. The aim of this colloquium is to bring together research that links centrifugal and centripetal histories and geographies of the cultural forms named as 'Indian' cinemas across an ocean that bears that name. The disjuncture between the name signaling bounded territories (land and water) and the fluid interconnecting routes that link regions around the world provide fertile ground for examining the heterogeneity of disseminations as well as magnetizations of Indian cinemas. What productive illuminations about the circulations, adaptations, localisations and indigenisations of the mediatory, the sensory, the affective, the economic, historical or geographical elements of Indian cinemas can this organizing disjuncture offer? This forum provides a space for scholars and practitioners interested in elaborating a genealogy and an archaeology of Indian cinemas through an Oceanic assemblage.

Convenors: Dr. Goldie Osuri & Assoc Prof. Devleena Ghosh

November 19-20

Venue: University of Technology, Sydney, Building 2, Room 4.11

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Please rsvp by November 8 for catering purposes to Cornelia Betzler, Project Officer,
Indian Ocean & South Asia Research Network, University of Technology, Sydney.

E-mail: Cornelia.Betzler@uts.edu.au



Indian Cinemas/Oceanic Assemblages

Program: November 19

9:00-9:30 a.m: Welcome

9:30 -10:45 **Keynote, Dr. Rajinder Dudrah, University of Manchester, UK.**
Unthinking Global Bollywood: from Film Studies to Rasa Theory to New Media Assemblages

10:45 -11:00: Morning Tea

11:00 - 1:00 Oceanic Assemblage 1—Itineraries of Power and Becoming

Mridula Nath Chakroborty: “YEH HAATH MUJHE DE DE GABBAR!” Joining hands with the law and the surrender of subalternity: an itinerary from Ramesh Sippy’s *Sholay* (1975) via Shekhar Kapoor’s *The Bandit Queen* (1994) to Abhishek Chaubey’s *Shqriya* (2010).

Maya Ranganathan: Being ‘Indian’ in ‘Bollywood’.

Devleena Ghosh: Soft Power and Sweet Dreams: Bollywood In Australia

1:00-2:00: Lunch

2:00- 4:00 Oceanic Assemblage 2— Itineraries of Migration & Pedagogy

Moinak Biswas: Film Travels and the Logic of Re-composition in Indian Cinema

Vijay Devadas: Media and South Asian Migrant Workers in Singapore

Shalmalee Palekar: “Spice Up Your Life”: reflections on (un)teaching Indian Cinemas in an Australian University

4:00 -4:30 Afternoon Tea

4:30-5:30 **Keynote, Associate Professor Ranjani Mazumdar, JNU, India**
Global Tourism in 1960s Bombay Cinema

Indian Cinemas/Oceanic Assemblages

Program: November 20

9:30 – 10:45 Keynote, Prof. Vijay Mishra, Murdoch University, Australia

Bollywood Songs Across Troubled Waters

10:45 – 11:00: Morning Tea

11:00 – 1:30 Oceanic Assemblage 3-- Economies of Place, Race & Collaborations

Maree Delofski: Place, race and stardom: becoming Merle Oberon

Ned Bertz: Indian Ocean World Cinema: Viewing the History of Race, Diaspora, & Nationalism in Urban Tanzania

Natalie Millar & Ana Tiwary: Cross-Cultural Creative Collaborations: Australia/India

Anupam Sharma: How far is Bollywood from my Hotel: The myth and reality of Bollywood on a Global Film Stage

1:30-2:30: Lunch

2:30 – 4:30

Film Screening: *Sthaniya Sambaad*, 1 hr, 45 min, Bengali (2009)

English Title: Spring in the Colony, Directors. Arjun Gourisaria & Moinak Biswas

Q&A session with Moinak Biswas

Film Synopsis: Situated on the southern fringes of Calcutta, the bustling, sunny Deshbandhu colony, a settlement of refugees from East Pakistan (now Bangladesh), has a lot going on.

In the evening market, two thieves swoop on Ananya's long plait and chop it away. Atin, the dreamy poet and Ananya's secret admirer, is worried not to find her anywhere the next day. He seems oblivious of the fact that his home is facing demolition. Meanwhile, their friends make preparations for the coming spring festival.

Web page: <http://www.sthaniyasambaad.com/>

4:30-4:45 Afternoon Tea

4:45 – 5:15 Closing Remarks: Rajinder Dudrah

Titles & Abstracts (in alphabetical order)

Dr. Ned Bertz, Department of History, University of Hawai'i, Hawai'i

Title: Indian Ocean World Cinema: Viewing the History of Race, Diaspora, & Nationalism in Urban Tanzania

Abstract: It is well known that Indian popular cinema has historically travelled widely through Indian Ocean world circuits of exchange. Scholars have shown how Hindi films linked Indian diasporas to the nation, and also have analyzed the indigenization of these cultural texts by non-Indian audiences. However, Indian cinema has also served as a critical location of negotiated encounters between Indian diasporas and the majority populations amongst whom they reside, mediated by both the colonial state and post-colonial nation. This paper attempts a careful excavation of the history of Hindi films in Tanganyika/Tanzania from a denationalized angle—focusing on interracial interaction surrounding the important urban location of cinema halls, instead of diasporic segregation or nationalist tension—to study the transnational production of key cultural and political identities like race in East Africa. Attention to cinema as a prominent form of popular culture also reveals new histories to be written of the Indian Ocean world deep into the twentieth century, and demonstrates the perpetuation of regional cultural networks whose faint traces still linger despite the violence of colonialism and the exclusionary tendencies of post-colonial nation-states.

Associate Professor Moinak Biswas, Jadavpur University, Kolkata, India

Title: Film Travels and the Logic of Re-composition in Indian Cinema

Abstract: Indian cinema's global career has received renewed critical attention in the recent years. The most interesting finding of this research is the dispersal of the Indian product as it finds home in the foreign territory, and the way it leads to local remakes/adaptations. The latter creates the scope of reverse assimilation of the morphological changes back into Indian films. In the case of 'Bollywood', which is a dynamics and not a historical name, it is possible to argue that the cinematic source depends almost exclusively on re-assimilation of the effects of its trans-national travel. One can well conceive of a history of Indian cinema in terms of the territorial logic of reception behind its famously heterogeneous nature.

The new aspect of the 'travel' of Indian cinema is the figuration of the destinations in the very content of films. The exotic location now is more often than not part of the real distribution territory of the film. This paper will start with a consideration of the cult film of Indian economic liberalization, *Dil Chahta Hai* (Farhan Akhtar, 2001), especially the logic of the use of Australian spaces in it, and then move on to the study of a more generalized shape of this logic in the geographical re-composition of regional cinemas within India. My material will be contemporary mainstream Bengali cinema, named 'Tollywood' in popular press and almost wholly neglected by film scholarship. I shall look at the way travel across regions replays the rhythms of travel across nations by considering the peculiar and historically unprecedented flow of stories and styles from the Indian south, from Telugu and Tamil films connected directly to national and transnational landscapes of distribution, into Bengali cinema, a characteristically regional cinema. I hope to show how some of the lowbrow tendencies in Bengali culture point to the end of a regional identity as it has been known.

Dr. Mridula Nath Chakroborty, Postdoctoral Fellow, University of Western Sydney, Sydney.

Title: "YEHAATH MUJHE DE DE GABBAR!" Joining hands with the law and the surrender of subalternity: an itinerary from Ramesh Sippy's *Sholay* (1975) via Shekhar Kapoor's *The Bandit Queen* (1994) to Abhishek Chaubey's *Ishqiya* (2010).

Abstract: This paper re-visits *Sholay* not only as the iconic Bombay film of 1975, the year Indira Gandhi declared the Emergency in India, and as the curry western that speaks its very own cultural and cinematic idiom, but also as a political text that interrogates the new nation-state at the level of gendered subalternity vis-à-vis an emergent postcolonial juridical order. It traces an itinerary of the subaltern caste figure from Ramesh Sippys' *Sholay* via Shekhar Kapoor's *Bandit Queen* (1994) to Abhishek Chaubey's recent Hindi film, *Ishqiya* (2010). Working across Eric Hobsbawm's formulation of "primitive rebels" and Rajeshwari Sunder Rajan's postcolonial interpretation of "outlaw women," this paper will look at how these figures are interpellated by the long arm of the law in the secular, democratic republic of India whose judicial structures are derived from the British colonial order. I want to emphasise the play of the caste factor in the new polity and its representation in the figures of the fictional Gabbar Singh and the "real-life" Phoolon Devi. How do these figures travel across continents and oceans to become the cultural icons that represent India/Indian cinema? I analyse these films to engage with the enduring question of a gendered caste polity in the Indian nation at three crucial moments of its evolution from secular state to one at the peak of globalisation to one when Brand India asserts itself both through neo-liberal financialisation and soft cultural capital.

Dr. Maree Delofski, Macquarie University, Sydney

Title: Place, race and stardom: becoming Merle Oberon

Abstract: Over many years in Australia, Merle Oberon, a star of the 'golden period' of Hollywood, was regarded as a Tasmanian-born film icon. After her death in 1979, much to the astonishment of Tasmanians, it was argued that Oberon was in fact born in India and had no family connection at all to the island state (Higham 1985). In this presentation I will explore some of the ways in which an idea of 'India' infiltrated, was rejected, and then subsequently reformed in the Tasmanian imaginary as the islanders refashioned Oberon's birth narratives. I will discuss the representation of something of this in my documentary *The Trouble with Merle* (2002) and the paradoxical challenges I faced in attempting to create an 'atmosphere of story', while representing two different yet connected places, India and Tasmania.

Dr. Vijay Devadas, Department of Media, Film & Communication, University of Otago, NZ.

Title: Media and South Asian Migrant Workers in Singapore

Abstract: The aim of the research is to locate cinema as part of a larger assemblage of things, objects subjects, and discourses and contribute to recent calls for a rethinking of how we might consider of cinema. Taking up of the concept of assemblage as a means of conceptualising cinema and its relationship to the social world, and drawing on ethnographic research, the paper examines the relationship between cinema and migrant workers from South Asia in Singapore to explore the ways in which South Asian cinema intertwines and is entangled with their everyday lives. It focuses on cinema's relationship to the experience of displacement; cinema's ability to foster and reproduce transnational social relations; cinema's intimacy with, and contribution to, the biopolitical project of the neoliberal nation-state; and cinema's proximity to the nation-state's management of a particular segment of the population.

Dr Rajinder Dudrah, University of Manchester, UK

Title: Unthinking Global Bollywood: from Film Studies to Rasa Theory to New Media Assemblages

Abstract: The rise of the study of Bollywood (contemporary popular Hindi cinema from India) over the past ten or more years has raised a number of questions for researchers interested in this growing phenomenon. This paper will offer an overview of the recent academic history of the growth of this field as it has engaged with issues informed by scholars who have invariably worked with classical Western

screen theory and Indian narratives; Indian tropes and cultural theory; and more recently a turn to new media studies, globalization and assemblages. An assessment of the field will allow us to possibly answer the following questions towards a critical study of global Bollywood cinema: What is 'Bollywood' as nomenclature and object of study? How and in what ways has this area been pursued, namely from across work in film, media and cultural studies? What are the recent and emerging trends in the study of this cinema that offer further useful research agendas for scholars, practitioners and students working in film and media studies across local and transnational contexts? How might answers to these questions help us to productively un-think and articulate global Bollywood?

Associate Professor Devleena Ghosh, Faculty of Arts and Social Sciences, UTS, Sydney

Title: Soft Power and Sweet Dreams: Bollywood In Australia

Abstract: Harvard political scientist Joseph Nye coined the term 'soft power' and defined it as "the ability to get what you want through attraction rather than through coercion", claiming that "Indian films with a sprawling audience across Asia, Middle East and Africa, are the cutting edge of the country's soft power". This has become a commonly held view with the Indian Prime Minister Manmohan Singh saying that "cultural relations, India's film industry, Bollywood...I find wherever I go in the Middle East, in Africa, people talk about Indian films". A recent example of the use of this so-called 'soft power' were the interventions of both A. R. Rahman and Amitabh Bacchan in the controversies surrounding the attacks on Indian students in Australia.

This paper interrogates this supposed soft power of Bollywood films in Australia by examining their reception among both diasporic and non-diasporic communities. It explores discourses of displacement within the gendered and sexualized politics of transnationality and the politics of location that inform these multiple viewing positions. It examines the multiple negotiations between Indianness and Australianness, between notions of tradition and cultural change, love, sex and romance, between family, community and the individual by reflecting on the role of Bollywood films within the transforming desires and wants of young South Asians in Australia.

Associate Professor Ranjani Mazumdar, Jawaharlal Nehru University, New Delhi, India

Title: Global Tourism in 1960s Bombay Cinema

Abstract: In the history of Bombay cinema, the 1960s is a peculiar world marked by a reworking of nationalist anxieties, the place of the woman, sovereignty and the world of location and mobility. This paper looks at a body of films made in the 1960s that used foreign locations such as Paris, Tokyo, Beirut and Switzerland. In many ways, Raj Kapoor's *Sangam* (1964), Shakti Samanta's *An Evening in Paris* (1966) and Pramod Chakravarty's *Love in Tokyo* (1967), opened up the space of the global in Bombay's cinematic imagination. This engagement with the global was negotiated through the thrill of travel, fascination for infrastructure and the mobilization of spatial desire. The arrival of colour, the widespread circulation of travel imagery, fashion, music and aviation, congealed in creating a kind of cinematic tourism that was unique in the history of Bombay cinema. In these films, the landscape of international cities, a superficial cosmopolitanism and the global currents of the 1960s, generated a play with questions of love, marriage, domesticity and erotic desire. This was a world unleashed by post Nehruvian expressions of consumption, which sought to break free from the developmental consciousness that had marked the period immediately after India's independence from colonial rule. India's defeat in the border war against China in 1962 jolted the consensus of the 1950s. The wild abandonment of the 1960s seemed to lift this mood at the level of the middleclass every day, acknowledging their dreams of travel. While anticipating the contemporary moment of globalism, the travel films of the 1960s offered a different engagement with the transnational in that they catered primarily to a domestic audience. It is this difference that made global travel into a powerful imaginary in the 1960s.

Natalie Millar & Ana Tiwary, Individual Films & the Australian Film, Television & Radio School, Sydney

Title: Cross-Cultural Creative Collaborations: Australia/India

Abstract: In our joint presentation we, Ana Tiwary and Natalie Millar, will talk about our work and interests in the area of diversity in Australian media and cross-cultural collaboration with a focus on India-Australia relationships. We will explore it from the angles of both policy and creative issues arising in the industry. What would a co-production treaty represent for the ability to generate creative flow between Indian and Australian film makers and how policy can inhibit or support creative flow across the borders? From the aspect of commerce, there is the local apathy towards a struggle to legitimise the flow of Indian films into Australia both as commerce and as art, including issues of DVD piracy and lack of mainstream critical reviews of Indian films. This is despite the fact that statistics show they often do better at the box office than many Australian-made films. In terms of policy we will address the issues of going beyond a service economy mentality between Indian and Australian film industries, to a model of collaboration and creative connection. On a creative level we will discuss recent films as examples of the need to go beyond stereotyped representations of each other as "foreign" or "exotic" to normalised human relations and fully rounded characters. We will look beyond cultural lenses to find answers to questions such as: What factors come into play to make it either more difficult or easier to produce creative work that can reach Indian as well as Australian audiences?

Professor Vijay Mishra, Murdoch University, Perth.

Title: Bollywood songs across troubled waters

Abstract: They called the sea *kālāpani* (the darkly haunting waters) where caste was lost and from which one never returned. Only a heroic simian god-king, none other than Hanuman himself, could vanquish the demons which inhabited these treacherous waters. For the destitute, landless peasants of the Indo-Gangetic plain the *kālāpani* (and *kāla*, in Sanskrit is both time and death: *kālo 'asmilokaksayakrtpravrddhah*, declared Krishna in the *Bhagavadgītā*, a line quoted by Oppenheimer upon the detonation of the first nuclear device ('I am become death the destroyer of the universe'), seen only when one had boarded a ship in the Hoogley, marked a journey which split their lives into two. Years later, when they had established themselves in the plantation diasporas of Mauritius, Trinidad, Guyana, Fiji (and other outposts of the Empire) the descendants of the indentured labourers discovered in Bollywood songs emotional flows, which connected their erstwhile *bidesias* and folk songs to an India which only existed as intergenerationally transmitted narrative. Taking up specifically Bollywood songs in the 'time of celluloid' (part of Rajadhyaksha's title of his recent book) I make a case for Bollywood songs as bridges over the troubled *kālāpani*. In part 'memorially constructed,' in part a theoretical intervention into Bollywood cinema in the diaspora, this paper is also a personal narrative from someone whose own life-world was mediated by the traumatic history of indenture. The paper, in the main theoretical and academic, will have a performative aspect too as selected Bollywood songs will be played on the Indian harmonium.

Dr. Shalmalee Palekar, University of Western Australia, Perth.

Title: Spice Up Your Life": reflections on (un)teaching Indian Cinemas in an Australian University

Abstract: Though university lecturers are encouraged to reflect on the research-teaching nexus and practice embedding research into teaching, Ajay Heble has noted that "attention to the specific material conditions of teaching... is absent from much writing on critical pedagogy" (2002). And so the focus of my paper will be the classroom itself; specifically, an elective Honours (4th year) unit, which I designed and taught at a particular Australian university. After considering overlapping sets of determinations (the availability of films and critical works, student interest in the topic, my own research, and the relationship of the unit to the program as a whole), I decided that my focus would be not on Bollywood, but rather on

a range of Indian literatures and cinemas. What I was not prepared for, however, was how rapidly the class became polarized and contentious. In this paper, I want to reflect critically on my experience of teaching this class and on the (ultimately transformative) unteachings around Indian Cinemas that were set in motion. In doing so, I want to open up a series of questions, as to how an ethically responsible, Indian cinemas research-teaching nexus, can emerge from frames of reference so massively pre-determined by “Bollywood” and “ordinary Australian orientalisms” (Osuri, 2004).

Dr. Maya Ranganathan, Macquarie University, Sydney

Title: Being ‘Indian’ in ‘Bollywood’

Abstract: The changing political and economic scenario worldwide since the nineties has necessitated changes in the articulation of Indian national identity. This has been reflected politically by the Government of India’s passing of the Dual Citizenship Act in 2003. Such political measures have also been accompanied by an articulation of the changed national identity by the media, particularly Hindi cinema that has come to have world-wide appeal and viewership. However, the inclusive identity attempted now is not entirely ‘new’ but draws heavily from the ‘inherited culture’ of the nation to provide the ‘adaptive leverage’ to meet the western standards of progress. This is brought to light in this paper through a case study of the popular Bollywood film *Swades* which was released a year after the passing of the Dual Citizenship Act.

Anupam Sharma, films & casting temple, Sydney

Title: How far is Bollywood from my Hotel: The myth and reality of Bollywood on a global film stage.

Abstract: While there is a lot of hype about Bollywood going global, and getting international recognition, the facts are different. Bollywood still does not have the power in the international film scene and is merely an ‘item number’ a unique and comical representation of Indian cinema for the world.

Biographies

Ned Bertz is Assistant Professor in the Department of History at the University of Hawai’i. He teaches undergraduate and graduate classes on the history of South Asia, the Indian Ocean world, Indian popular cinema, Africa, and the discipline of history, and has received two prestigious teaching awards. He has been invited to give public talks in Honolulu and at universities around the United States, in addition to international lectures in Australia, Canada, China, England, India, Kenya, and Scotland. His published research focuses on themes of race, nationalism, and diaspora as they intersect in travel, trade, and cultural exchanges across the Indian Ocean world--in particular centering around experiences of the Indian diaspora in Tanzania, East Africa.

Moinak Biswas is Associate Professor of Film Studies at Jadavpur University where he was instrumental in setting up the Department. He is also the initiator of the Media Lab at Jadavpur. He writes on Indian cinema and culture and among his publications is the edited volume *Apu and After, Revisiting Ray's Cinema* (London: Seagull Books, 2006). Biswas edits the *Journal of the Moving Image* and is a founding editor of *BioScope, South Asian Screen Studies* (Sage Publications, New Delhi). He has recently written and co-directed with Arjun Gourisaria the Bengali feature film *SthaniyaSambaad* (2010).

Mridula Nath Chakroborty is a Postdoctoral Research Fellow with the Writing and Society Research Group. She is currently working on a monograph, *Hotfooting Around Essentialism: the Identity Politics of Postcolonial Feminisms*. Her other projects include a cultural biography of red lentils, an affective history of Bengalis, and an analysis of Hindi cinema through the trope of marriage.

Maree Delofski is a writer, filmmaker and Senior Lecturer in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. As writer, producer and director she has made several award winning documentaries and essay films including *The Trouble with Merle* (2002), which won the NSW Premier's History Award. Further details of Delofski's film career are available at: <http://delofski.com/>

Vijay Devadas is Senior Lecturer in the Department of Media, Film & Communication, University of Otago, NZ. He recently co-edited *Cultural Transformations: Perspectives on Translocation in a Global Age* (Rodopi, 2010) and is currently co-editing a special issue of *Continuum: Journal of Media and Cultural Studies* themed Postcolonial Popular Culture and co-authoring *Key Concepts in Media & Communication Studies* for Palgrave. The research for the *Media and South Asian Migrant Workers* project was undertaken while he was Visiting Senior Research Fellow at the Asia Research Institute, National University of Singapore (Aug-Nov 2010).

Rajinder Dudrah is Head of the Department of Drama and Senior Lecturer in Screen Studies at the University of Manchester, UK. He has researched and published widely in film, media, and cultural studies. His books include *Bollywood: Sociology Goes to the Movies* (Sage Publications, 2006); *Bhangra: Birmingham and Beyond* (Birmingham City Council and Punch Records, 2007); and *The Bollywood Reader* (Open University Press, 2008). He is also the founding co-editor of the journal *South Asian Popular Culture* (Routledge). In 2010 he was honored by the Triangle Media Group, UK, with a Top 50 Global South Asian Achiever Award in the category of Education. Other recipients of the award included AR Rahman (Oscars Award winner and music composer for *Slumdog Millionaire*) and Professor Amartya Sen (Nobel Memorial Prize winner in Economic Sciences). Further details at: www.manchester.ac.uk/research/rajinder.dudrah/

Devleena Ghosh is Associate Professor at the Faculty of Arts and Social Sciences, University of Technology Sydney where she teaches in the Social Inquiry Program and is the Director of the University's Indian Ocean and South Asia Research Network. She is the author of *Colonialism and Modernity* (with Paul Gillen, UNSW Press, 2007) and the editor of *Cultures of Trade: Indian Ocean Exchanges* (with Stephen Muecke, Cambridge Scholars Press, 2007), *Water, Borders and Sovereignities in Asia and Oceania* (with Goodall and Donald, Routledge, 2008) and *Women in Asia: Shadowlines* (Cambridge Scholars Press, 2010).

Natalie Millar is currently completing a research project exploring genre in popular Hindi film with a focus on the evolution of fantasy and mythology as a contemporary genre area. She has over ten years experience in the animation, TV and film industries as a digital artist, editor, writer, producer and production manager. Ana Tiwary and Natalie Millar work as a team at inDiVisual films, a production company that specializes in creating cross-cultural films, documentaries and TV shows. They are passionate about producing multicultural works and supporting the creation of an official co-production treaty between Australia and India. Details available at: www.indivisualfilms.com

Ranjani Mazumdar is Associate Professor of Cinema Studies at the School of Arts & Aesthetics, Jawaharlal Nehru University. Her publications focus on urban cultures, popular cinema, gender and the cinematic city. She is the author of *Bombay Cinema: An Archive of the City* published by the University of Minnesota Press and is currently co-authoring *The Indian Film Industry* (British Film Institute, BFI Publications: forthcoming). Mazumdar has also worked as a documentary filmmaker and is a founding member of Mediasorm, India's first women's film collective, which received the Chameli Devi Jain Award for outstanding media professionals among women. Mazumdar's documentaries include, *Delhi Diary 2001*, on violence, memory and the city, *The Power of the Image* (co-directed) a television series on Bombay Cinema and *Prisoner of Gender*, which won the second prize at an International Television

documentary festival. Mazumdar has been a visiting fellow at Princeton University (U.S.A), a British Academy Fellow at the University of Westminster (U.K) and visiting faculty at the Department of Cinema Studies, Tisch School of the Arts, New York University, at the Mass Communication Research Centre at Jamia Millia Islamia University and at the Film and Television Institute, Pune. Her current research focuses on film in the 1960s, globalization and film culture, and the visual culture of film posters.

Vijay Mishra, PhD (ANU), DPhil (Oxford), FAHA, is Professor of English Literature and Australian (ARC) Professorial Fellow at Murdoch University. Among his publications are: *Dark Side of the Dream: Australian Literature and the Postcolonial Mind* (with Bob Hodge) (Allen and Unwin, 1991), *The Gothic Sublime* (State University of New York Press, 1994), *Devotional Poetics and the Indian Sublime* (SUNY, 1998), *Bollywood Cinema: Temples of Desire* (Routledge, 2002) and *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary* (Routledge, 2007). He plays the Indian harmonium, is a Beatles fan, and reads Sanskrit.

Shalmalee Palekar is Assistant Professor in the Discipline of English and Cultural Studies, University of Western Australia, Perth. Her research areas are South Asian literary and cultural theories and practices; Indian cinemas (“Bollywood”, parallel, regional and “cross-over”); representations of gender and sexuality, and queer/transcultural formations. Shalmalee is also a translator of Marathi poetry into English, a script consultant for internationally acclaimed Indian films, and performs professionally with three women and a cello, collectively called “Funkier Than Alice”.

Maya Ranganathan is Lecturer in International Communication at Macquarie University, Sydney. She worked on the area of online media and identities for her PhD in 2004 and her post doctoral fellowship in 2009 with the Monash University, Victoria. Her research now focuses on Indian media and the identities it conveys in the age of globalisation. She has co-authored the recently-published book on the subject titled *Indian Media in a Globalised World* (with Usha Rodrigues) (Sage, 2010).

Anupam Sharma is a film maker and founding head of the Australia India Film & Media Council. He is also a frequent speaker/guest at various international conferences and TV programs. Anupam has lead a team of film professionals working on more than 191 projects which include feature films, TV serials, music videos, consultancy, film festivals, and TV commercials. He has been widely credited in the media for pioneering Indo-Australian film links. He is the Managing Director of *films & casting temple*, one of the biggest and the only double-award winning Australian production companies working with India, operating from Fox Studios, Sydney. Details are available at <http://www.filmsandcastingtemple.com>

Ana Tiwary is a director/producer with diverse industry experience ranging from ‘Bollywood’ to the ‘National Geographic Channel’ and has filmed across the globe from war-torn Liberia to Mumbai slums. Ana is also the Founder/Director of the Media Mentorship for Women (MMW) Program run by Women in Film and Television NSW. Ana Tiwary and Natalie Millar work as a team at inDiVisual films, a production company that specializes in creating cross-cultural films, documentaries and TV shows. They are passionate about producing multicultural works and supporting the creation of an official co-production treaty between Australia and India. Details available at: www.indivisualfilms.com