

Rumya S. Putcha

Department of Performance Studies
Texas A&M University
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CURRICULUM VITAE

Education

Ph.D.

Music

The University of Chicago, 2011

Dissertation: “Revisiting the Classical: A Critical History of Kuchipudi Dance”
(Advisor: Philip V. Bohlman)

B.A.

History

Music

The University of Chicago, 2003

Academic Appointments

2014 – present: Assistant Professor, Performance Studies, Texas A&M University

Affiliated Faculty, Race and Ethnic Studies Institute, Texas A&M University

Affiliated Faculty, Women and Gender Studies Program, Texas A&M University

2012 – 2014: Visiting Assistant Professor, Music, Earlham College

2008-2012: Instructor, Music, The University of Chicago

Research Fields

Transnational feminist theory and praxis, critical media and performance studies, identity and citizenship, transnationalism, gender and sexuality, critical race theory, queer studies, gender violence, social psychology of identity, body and affect theory, decolonialism and postcolonialism

Teaching Fields

Feminist/queer studies, media and performance studies, cultural studies, ethnomusicology, South Asian studies, American studies, popular music and culture, dance and film studies, women and gender studies, postcolonial studies, race and ethnic studies

RESEARCH

Journal Articles – Refereed

“Dancing in Place: Mythopoetics and the Production of History in Kuchipudi” *Yearbook for Traditional Music* (2015) 47: 1-26

“Between History and Historiography: The Origins of Classical Kuchipudi Dance.” *Dance Research Journal* (2013) 45(3): 1-20

Work Accepted for Publication or In Press

“Cinematic Archives: History, Historiography, and Dance in the South Indian Film Industry” in Davesh Soneji, editor, *Dance in the Early South Indian Cinema* (New Delhi: Oxford University Press, Forthcoming 2018)

“Gender, Caste, and Feminist Praxis in Transnational South India” *The Journal of South Asian Popular Culture*

Work Under Review

Mythical Courtesan | Modern Wife: Feminist Praxis in Transnational South Asia (manuscript currently under review at The University of Chicago Press)

“The Mythical Courtesan” under review with *Meridians: Feminism, Race, Transnationalism*

“The Modern Courtesan: Performing Hindutva in Transnational India” under review with *Feminist Review*

Journal Articles – In Progress

“Resisting Difference: Feminist Ethnography and Transnational Citizenship” to be submitted to *Social Text*

“Maps and Mother Tongues: The Body and Performative Identities in Independence India” to be submitted to *Ethnomusicology*

“Refrains of a Hillbilly Elegy: Country Boys, Social Media, and the Affective Politics of 21st Century White Supremacy” to be submitted to *The Journal of Popular Culture*

“What’s that got to do with Mexico?”: Race, Utopia, and Dystopia in Country Music Publics” to be submitted to *South Atlantic Quarterly*

Book Chapters – In Progress

“Namaste Nation: Mobilizing Race in Transnational South Asia” in *South Asian Mobilities* (Cambridge University Press), edited by Tarini Bedi, Benjamin Linder and Aditi Aggarwal (invited)

“Connecting Dance and Yoga: The Indian Body under Logics of Empire” in *Acoustics of Empire: Sound, Media, and Power in the 19th Century* (Cambridge University Press), edited by Peter McMurray and Priyasha Mukhopadhyay (invited)

“Yoga and White Public Spaces” in *Mindfulness and Resistance* (Indiana University Press), edited by Cara Hagan

Book Reviews

Anna Morcom, *Illicit Worlds of Indian Dance: Cultures of Exclusion* (London: Oxford University Press, 2013) *Women & Music* 20 (2016) 111-113.

Priya Srinivasan, *Sweating Saris: Indian Dance as Transnational Labor* (Philadelphia: Temple University Press, 2012) *South Asia: Journal of South Asian Studies* (2013) 36(3): 471-72.

Other Publications

“The Trouble with Yoga” in *The Texas Observer* (forthcoming, October 2018)

Papers Presented at Professional Meetings, Conferences, and Symposia

“On Implied Consent: The Modern Courtesan and Rape Cultures in Transnational India,” paper to be presented at the Annual Conference on South Asia, University of Wisconsin at Madison, October 13, 2018. (panel organizer and chair)

“Cinematic Modernities and Cosmopolitan Citizenships: Affective Economies in Post-Independence Indian Cinema” paper to be presented at the Annual Conference on South Asia, University of Wisconsin at Madison, October 12, 2018.

“Diasporic or Transnational: A Critical Race Approach to South Asia,” paper to be presented at the Annual Conference on South Asia Preconference, University of Wisconsin at Madison, October 11, 2018.

“Books, Brahmins, Beauties: Affective Economies of the Film Song Booklet” Paper presented at the Annual Conference Association for Asian Studies in Asia, Ashoka University, New Delhi, July, 7, 2018.

“Namaste Nation: 21st Century Orientalism, White Womanhood, and the American Yoga Industry” Paper presented

at the annual South Asia Summer Language Institute, University of Wisconsin at Madison, June 28, 2018. Invited presentation.

“On Appropriation: Gender, Caste, and Aesthetic Resistance in South India” presented at the Annual Conference of the Association of Asian Studies, Washington, D.C., March 24, 2018.

“Connecting Dance and Yoga: The Indian Body under Logics of Empire” presented at the symposium, *Acoustics of Empire*, Harvard University, Cambridge, MA, March 23, 2018. Invited presentation.

“Namaste Nation: Postcolonial Orientalism and the American Yoga Industry” Paper presented in the annual lecture series hosted by the Center for South Asia, University of Wisconsin at Madison, February 22, 2018. Invited presentation.

“Transnational Movement in Indian Dance: The Political Economy of Research and Practice” Dance lecture-demonstration sponsored by the Committee on South Asian Studies at the University of Chicago Center in New Delhi, November 23, 2017. Invited presentation.

“Books, Brahmins, Beauties: Affective Economies of the Film Song” Paper presented at the Annual Conference on South Asia, University of Wisconsin at Madison, October 28, 2017.

“The Mythical Courtesan: Performance and Praxis in Transnational South Asia,” Cambridge University, Cambridge, U.K., March 1, 2017. Invited presentation.

“The Mythical Courtesan: Performance and Praxis in Independence India,” School of Oriental and African Studies, London, U.K., April 5, 2017. Invited presentation.

“In Search of the Mythical Courtesan: Modernity, Beauty, and Affective Labor in South India” Paper presented at the Music of South, Central, and West Asia conference, Harvard University, Cambridge, MA, March 5, 2016.

“In Search of the Mythical Courtesan: Modernity, Beauty, and Affective Labor in South India” Paper presented at the *Hidden Musicians Revisited* conference, Open University, Milton Keynes, U.K., January 11, 2016.

“Dancing in Place: Mythopoetics, Tourism, and the Production of History in South India” Paper presented at the Annual Conference of the Society for Ethnomusicology, Austin, December 2, 2015.

“Performing the Modern Wife: Taste, Class and Caste in Global South India” Paper presented at the Feminist Preconference: *Being in Motion* at the Annual Conference on South Asia, University of Wisconsin at Madison, October 22, 2015.

“The Modern Wife: Dance, Class and Caste” Paper presented at the Annual Conference on South Asia, University of Wisconsin at Madison, October 25, 2015.

“What’s That Got to Do with Mexico? Utopia and Dystopia in Country Music” Paper presented at the Annual Conference of the Society of Ethnomusicology, Southern Plains, Texas A&M University, April 12, 2015.

“Situating Soorpanaka: Performing Gender, Caste and Class in Modern India” Paper presented at the annual conference of the National Women’s Studies Association, San Juan, PR, November 14, 2014.

“Between Love and Devotion” Dance performance and lecture-demonstration at Earlham College, April 21, 2014. Invited presentation.

“Unsilencing Cinema: Women and Dance in the Early South Indian Film Industry” Paper presented at the annual symposium *Affective Labor in Dance: South Asia and Beyond*, The University of Chicago, April 18, 2014. Invited presentation.

“Two Seminars, One Classicism: Kuchipudi Dance and the Canon.” Paper presented at the Annual Conference on

South Asia, University of Wisconsin at Madison, October 18, 2013.

“Mythical Courtesans, Modern Wives: Dance and Womanhood in South India.” Paper presented at the Annual Conference of the Association of Asian Studies, San Diego, CA, March 22, 2013.

“Situating Soorpanaka: Gender, Performance and the Ramayana” Paper presented at the conference, *Receptions: Reading the Past Across Time and Space*, University of California at Davis, September 28, 2013. Invited presentation.

“From the Village to the Silver Screen: Dance, Cinema and the City in South India” Paper presented at the symposium, *Salle de Cinema*, Musée du quai Branly, Paris, May 30, 2013. Invited presentation.

“Gender, Identity and Good Dance in South Indian Cinema.” Paper presented in the series *Listening to Asia*, University of Colorado at Boulder, March 1, 2013.

“Mythical Courtesans, Modern Wives: Womanhood, Dance and the Diva in South Indian Cinema.” Paper presented at the Annual Conference on South Asia, University of Wisconsin, October 13, 2012.

“Mythical Courtesans and Modern Wives: Performance and Womanhood in South India.” Paper presented in the series *Theory and Practice in South Asia*, University of Chicago, May 10, 2012.

“Between *Bhakti* and *Rakti*: Emotion, Affect and the Self in Indian Classical Dance,” Dance workshop and lecture-demonstration sponsored by the Committee on South Asian Studies at the University of Chicago, April 13, 2012.

“Ancient Courtesans, Modern Wives: Gender and Performance in South Indian Film.” Paper presented at the South Asian Sound Interventions Symposium, University of Chicago, February 16, 2012.

“Signs and Symbols: Courtesans, Dance and the South Indian Film Industry.” Paper presented at the International Doctoral Workshop: Ethnomusicological Research Today, University for Music and Theater, Hannover, Germany, June 22, 2011.

“Language and Embodied Politics in South India.” Paper presented at Re-Orienting Asia: Southern Asian Performance Across Frontiers, University of Pittsburgh, May 14, 2011.

“Language and Embodied Politics in South India.” Paper presented at the Conference of the New England Chapter of the Society for Ethnomusicology, Boston, MA, April 2, 2011.

“Language and Embodied Politics in South India.” Paper presented at the Annual Conference of the British Forum for Ethnomusicology, Oxford, U.K. April 9, 2010.

“Narratives in Kuchipudi,” Lecture and Demonstration on Subjectivity in Kuchipudi, *India Blooms in Chicago* presented by the Chicago Opera Theater, April 26, 2008.

“Nayikas in the Modern Kuchipudi Solo Repertoire,” Kuchipudi Performance and Discussion, *The Politics of Love* presented by the Committee on South Asian Studies at the University of Chicago, January 13, 2007.

“The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India.” Paper presented at the Annual Conference of the Society for Ethnomusicology, Honolulu, HI, November 19, 2006.

“The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India.” Paper presented at the Conference of the Midwest Chapter of the Society for Ethnomusicology, Columbus, OH, April 30, 2006.

“Conceptions of Tradition and Modernity in the Kuchipudi Movement Vocabulary,” Natyakala Conference, Sree Krishna Gana Sabha, Chennai, India, December 20, 2005. Invited presentation.

“Beyond the Stage: Culture, Identity and Dance in Indian-America.” Paper presented at the Annual P.S. Telugu

University Conference on the Performing Arts of Andhra, University of Hyderabad, Andhra Pradesh, India, December, 30, 2004.

Grants Awarded

\$500	Glasscock Center for Humanities Research (TAMU)	2016
\$10,000	Program to Enhance Scholarly and Creative Activities (TAMU)	2017
\$15,000	Arts and Humanities Fellowship (TAMU)	2018
\$6,500	Center for Teaching Excellence, Montague Scholar (TAMU)	2018

Grants in Progress

NEH-Mellon Fellowship for Digital Publication, *Namaste Nation: Commercial Yoga Industries, Social Media, and Orientalism in 21st Century America* (PI). Submitted, April 2018.

Awards and Honors

Texas A&M University Fallon-Marshall Fellow, 2018

TEACHING

Courses Taught: Texas A&M

Fall 2018	Music in World Cultures (ANTH/MUSC 324 honors)
	Music in World Cultures (ANTH/MUSC 324)
Spring 2018	Performance and Ethnography (PERF 453)
	Topics in Popular Music (PERF 621)
Spring 2017	Make America White Again: A Critical History of Country Music (MUSC 312)
	Music in World Cultures (ANTH/MUSC 324 embedded honors)
Fall 2016	Music in World Cultures (ANTH/MUSC 324, embedded honors)
	Gender and Violence (PERF/COMM/WGST 691)
Spring 2016	From Beethoven to Bowie (MUSC 312)
	Performance, Power, Identity (PERF 603)
Fall 2015	Music in World Cultures (ANTH/MUSC 324)
Spring 2015	Music in World Cultures (ANTH/MUSC 324)
	From Beethoven to Beyonce (MUSC 312)
Fall 2014	Topics in Popular Music (PERF 621)

Graduate student committees

Dhrubaa Mukherjee, Ph.D. committee, Department of English	current
Jeongin Lee, M.A. supervisor, Department of Performance Studies	Summer 2016
Mayra Valle, M.A. committee, Department of Performance Studies	Spring 2016
Bridgett Liddell, M.A. committee, Department of Performance Studies	Spring 2015

Supervisor of Student Projects, Undergraduate

Simara Askew	Fall 2018
Mollie Latham	Spring 2017
Hye Jin Kwon	Spring 2017
Kathryn Torrez	Spring 2016

SERVICE

Advising

Spring 2017-	Texas A&M Reach
Fall 2016-	GLBT Mentor
Fall 2016-	Divanee Dance Team
Fall 2014-	Delta Kappa Delta Advisor

Professional Service

Manuscript Reviewer, <i>University of Georgia Press</i>	2018
Manuscript Reviewer, <i>Peter Lang</i>	2016
Manuscript Reviewer, <i>Dance Research Journal</i>	2016
Manuscript Reviewer, <i>Asian Music</i>	2016
Manuscript Reviewer, <i>Taylor and Francis</i>	2015
Manuscript Reviewer, <i>Pearson Publishing (Excursions in World Music)</i>	2015
South Asian Performance Arts Section Co-Chair, Society for Ethnomusicology	2013-2016

University Committees: Texas A&M

Advisory Board Member, Glasscock Center for the Humanities	2018-
Provost's Title IX Internal Review Committee	2018

Department and Program Committees: Texas A&M

Student Success Committee	Performance Studies, 2014-15
Performance, Theory, and Practice Search Committee	Performance Studies, 2016-17
Climate, Inclusion, and Diversity Committee	Performance Studies, 2016-
Outreach Committee, Chair	Performance Studies, 2017-