

RIELLE NAVITSKI
University of Georgia
Department of Theatre and Film Studies
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Athens, GA 30602-3154
rnavitsk@uga.edu

PROFESSIONAL APPOINTMENTS

2013-present

University of Georgia, Assistant Professor, Theatre and Film Studies
Core faculty, Latin American and Caribbean Studies Institute

EDUCATION

- Ph.D.** Film and Media, University of California, Berkeley, 2013
- M.A.** Rhetoric with Designated Emphasis in Film, University of California, Berkeley, 2008
- A.B.** Modern Culture & Media (honors)/Comparative Literature, Brown University, 2006
Magna cum laude, Phi Beta Kappa

RESEARCH INTERESTS

Latin American cinema (Argentina, Brazil, Mexico)
Silent and early sound film
Intermediality (visual and print culture)

SELECTED AWARDS AND FELLOWSHIPS

- 2015-2016** Fellow, University of Georgia Teaching Academy
Latin American and Caribbean Studies Institute Faculty Ambassador Travel Grant
- 2014** SCMS Dissertation Award for Outstanding Dissertation in Film and Media Studies
Willson Center for Humanities and Arts Research Fellowship
- 2013-2014** ACLS Dissertation Completion Fellowship (declined)
- 2011-2012** Institute for International Education Graduate Fellowship
(replaced Fulbright-Hays DDRA 2011-2012)
- 2007-2009** Berkeley Fellowship (competitive internal grant for graduate study)

BOOKS

Public Spectacles of Violence: Sensational Cinema and Journalism in Early Twentieth-Century Mexico and Brazil. Durham, NC: Duke University Press, 2017.

Cosmopolitan Film Cultures in Latin America, 1896-1960. Anthology of critical essays and translations of primary texts, co-edited with Nicolas Poppe. Bloomington, IN: Indiana University Press, 2017.

REFEREED ARTICLES

Accepted with revisions: “The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transatlantic Networks, Schooling Local Audiences.” *Historical Journal of Film, Radio and Television*. 27 manuscript pages.

Forthcoming 2018: “Onde Será a Los Angeles do Brasil?: Cinema, imprensa ilustrada e visões regionais da modernidade nos anos 1920.” *Revista Iberoamericana*. 25 manuscript pages.

“Early Film Critics and Fanatical Fans: The Reception of the Italian Diva Film and the Making of Modern Spectators in Postrevolutionary Mexico.” *Film History* 29, no. 1 (2017): 57-83.

“Ese pequeño arte que tanto amamos’: Remediating Cinema in *El Universal Ilustrado*.” *Revista de Estudios Hispánicos* 50, no. 2 (2016): 293-320.

“Reconsidering the Archive: Digitization and Latin American Film Historiography.” *Cinema Journal* 54, no. 1 (2014): 122-129.

“Spectacles of Violence and Politics: *El automóvil gris* (1919) and Revolutionary Mexico’s Sensational Visual Culture.” *Journal of Latin American Cultural Studies* 23, no. 2 (2014): 133-152.

“The Last Heist Revisited: Reimagining Hollywood Genre in Contemporary Argentine Crime Film.” *Screen* 53, no. 4 (2012): 359-380.

“The Tango on Broadway: Carlos Gardel’s International Stardom and the Transition to Sound in Argentina.” *Cinema Journal* 51, no. 1 (2011): 26-49.

CHAPTERS IN EDITED COLLECTIONS

Under review: “Anachronism and Dislocation: *Tiempo de morir* (1965) Between the Nuevo Cine Mexicano and the Global Western.” In *The Sinister Wink of the World: The Films of Arturo Ripstein*, edited by Manuel Gutiérrez and Luis Duno Gottberg. 30 manuscript pages. Solicited.

Under contract: “Regulating Light, Interiors, and the National Image: Electrification and Studio Space in Silent-Era Brazil.” In *The Studio: Space, Form, Materiality*, edited by Brian R. Jacobson. University of California Press, expected Spring 2019. Solicited.

“Silent and Early Sound Cinema in Latin America: Local, National, and Transnational Perspectives.” In *The Routledge Companion to Latin American Cinema*, edited by Marvin D’Lugo, Ana M. López and Laura Podalsky, 31-43. New York: Routledge, 2017. Solicited.

“Mediating the ‘Conquering and Cosmopolitan Cinema’: US Spanish-Language Film Magazines and Latin American Audiences.” In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 112-146. Bloomington: Indiana University Press, 2017.

“Tango International: Carlos Gardel and the Breaking of Sound Barriers.” In *Latin American Icons: Fame Across Borders*, edited by Dianna C. Niebylski and Patrick O’Connor, 73-85. Nashville: Vanderbilt UP, 2013.

“Asta Nielsen as Import Commodity: International Film Stardom and Local Film Distribution in Brazil, 1911-1915.” In *Importing Asta Nielsen: the International Film Star in the Making, 1911-1914*, edited by Martin Loiperdinger and Uli Jung, 291-99. New Barnet: John Libbey Publishing, 2013. Solicited.

“The True-Crime Films of Antônio Leal, 1908-1909: From Newspaper Reportage to Filmed Reenactments in Brazil’s ‘Bela Época.’” In *The Construction of News in Early Cinema*, edited by Àngel Quintana and Jorgi Pons, 217-28. Girona, Spain: Fundació Museu del Cinema, 2012.

REVIEWS

Luis Duno-Gottberg and Michael J. Horswell, *Sumergido: Cine alternativo cubano/ Submerged: Alternative Cuban Cinema*. *Studies in Spanish and Latin American Cinemas* 14, no. 2 (2017): 267-268.

Laura Isabel Serna, *Making Cinelandia: American Films and Mexican Film Culture Before the Golden Age*. *New Mexico Historical Review* 90, no. 2 (2015): 277-278.

Cynthia Tompkins, *Experimental Latin American Cinema*. *Studies in Spanish and Latin American Cinemas* 12, no. 2 (2015): 219-221.

“Under Full Sail: Silent Cinema on the High Seas.” *The Moving Image* 11, no. 2 (2011): 124-126.

TRANSLATIONS

Andrea Cuarterolo, “A Gaze Turned Towards Europe: Modernity and Tradition in the Work of Horacio Coppola.” In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 180-210. Bloomington: Indiana University Press, 2017.

Gabriel García Márquez, “The Mambo,” *El Heraldo* (Barranquilla), January 12, 1951. In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 267-268. Bloomington: Indiana University Press, 2017.

Felipe de Leiva, “Memoirs of an Extra,” *Cinelandia* (Hollywood), November/December 1927. In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 101-111. Bloomington: Indiana University Press, 2017.

With Diana Norton: “The Lumière Cinematograph,” *El Monitor Republicano* (Mexico City), August 16, 1896, In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 15-17. Bloomington: Indiana University Press, 2017.

Enrique Méndez Calzada, “The Lover of Rudolph Valentino” from *And Christ Returned to Buenos Aires* (1926). In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 66-72. Bloomington: Indiana University Press, 2017.

Thomas E. Sibert, “Fox Film de Cuba, S.A.’s Continuing Competition for Scholarships to Summer School at the Universidad de la Habana” (1956). In *Cosmopolitan Film Cultures in Latin America, 1896-1960*, edited by Rielle Navitski and Nicolas Poppe, 295-297. Bloomington: Indiana University Press, 2017.

D. Juan el Bobo [pseud.], “The Realm of the Ridiculous – Those Who Go to the Movies,” *El Universal* (Mexico City), June 6, 1920. *Film History* 29, no. 1 (2017): 142-147.

Jerónimo Coignard [pseud. Francisco Zamora], “On the Silent Art,” *El Universal Ilustrado* (Mexico City), July 28, 1921. *Film History* 29, no. 1 (2017): 148-151.

Sánchez Filmador [pseud. Gustavo F. Aguilar], “Cinematograph of the Week no. 6,” *El Universal Ilustrado* (Mexico City), February 19, 1925. *Film History* 29, no. 1 (2017): 166-170.

ONLINE PUBLICATIONS

“The Hypervisibility of Violence in Mexico.” Duke University Press, June 26, 2017. <https://dukeupress.wordpress.com/2017/06/26/the-hypervisibility-of-violence-in-mexico/>

“The Arbiter of Elegance:’ Psilander’s Stardom and Elite-Oriented Film Culture in Rio de Janeiro.” Special issue on Valdemar Psilander, *Kosmorama*. <http://www.kosmorama.org/Artikler/The-Arbiter-of-Elegance.aspx>. Refereed.

Editor, audio piece featuring oral histories with founders of the SCMS Latino/a Caucus. Interviews conducted by Camilo González, Mary Beltrán, and Marc Speir and coordinated by Luisela Alvaray and Laura Isabel Serna. Cinema Journal Presents Aca-Media podcast, March 2016. <http://www.aca-media.org/>.

“Recovering Early Non-Fiction: *Picturesque Brazil* (1925) and Online Resources.” *In Media Res*, November 21, 2014. <http://mediacommons.futureofthebook.org/imr/2014/11/21/recovering-early-non-fiction-picturesque-brazil-1925-and-online-resources>

“The Eclipse of the Screenwriter?: Reconsidering Gabriel García Márquez’s Life in the Cinema.” *Mediático*, April 28, 2014. <http://reframe.sussex.ac.uk/mediatico/2014/04/28/reconsidering-gabriel-garcia-marquezs-life-in-the-cinema/>

INVITED TALKS

Upcoming:

Media in the Americas. Carsey-Wolf Center, University of California, Santa Barbara. April 26-28, 2018.

“The Illustrated Press and Mediations of Cinema in Postrevolutionary Mexico City, 1917-1930.” Symposium, Las culturas de la prensa en México, 1880-1930. Universidad Nacional Autónoma de México, November 30 – December 1, 2017.

Past:

“Cinephilia's Transatlantic Itineraries: Institution-Building and Modernism Between Brazil and France, 1937-1957.” Beyond Anthropophagy: Cultural Modernities Between Brazil and France. Northwestern University, October 19-20, 2017.

“Public Violence and Visual Culture: Cinema's Emergence in Brazil.” Berkeley Film and Media Seminar, University of California, Berkeley. September 21, 2017.

“Onde Será a Los Angeles do Brasil?”: Visões regionais e discursos nacionalistas da modernidade cinematográfica nos anos 1920.” Universidade Federal Fluminense, Nitéroí, Brazil, June 16, 2016.

“Temporalities of Violence Between Actuality and Fiction: *El automóvil gris* (1919).” Cinematic Times Symposium, University of California, Berkeley, November 16, 2013.

“Criminalidade, visibilidade pública e os primórdios do cinema no Rio de Janeiro e São Paulo.” VI Jornada Brasileira de Cinema Silencioso, Cinemateca Brasileira, August 12, 2012.

INFORMAL PRESENTATIONS

“Eduardo Coutinho and Globo Repórter: Between Social Documentary and the Mass Media in Dictatorship-Era Brazil.” IV Brazilian Student Association Symposium, University of Georgia, March 25, 2017.

“El Cine Club de Colombia: La cinefilia vista desde una perspectiva transatlántica.” Seminario del Centro de Investigación y Nuevos Estudios sobre Cine, Universidad de Buenos Aires, June 27, 2016.

“Picturing Regional Modernity: Film Exhibition and Production Outside Rio de Janeiro and São Paulo in the 1920s.” III Brazilian Student Association Symposium, University of Georgia, March 19, 2016.

“Spectacles of Violence and Politics in Postrevolutionary Mexico: *El automóvil gris* (*The Grey Automobile*, 1919).” Romance Languages Colloquium Series, University of Georgia, April 11, 2014.

“El archivo del periodista/El periodismo como actividad archivística: Pedro Lima y el cine mudo en Brasil.” Seminario Cine y Archivo (Seminar on Cinema and the Archive), Universidad Autónoma de la Ciudad de México, November 23, 2011.

CONFERENCE PRESENTATIONS

“Eduardo Coutinho: Between Documentary and the Televisual.” American Comparative Literature Association Conference, Utrecht, Netherlands, July 8, 2017.

“El cine club latinoamericano en la época de la posguerra: Ambiciones nacionales, redes cosmopolitas.” L International Congress of the Latin American Studies Association, New York, NY, May 27, 2016.

“Educating Film Audiences, Building Institutional Networks: the Cine Club de Colombia, 1949-1969.” 56th Society for Cinema and Media Studies Conference, Atlanta, GA, April 2, 2016.

“Carlos Noriega Hope in *El Universal Ilustrado*: Between Cosmopolitan Film Criticism and Local Film Production.” XXXIII International Congress of the Latin American Studies Association, San Juan, Puerto Rico. May 29, 2015.

“Gendering the Silent Film Spectator in Mexico: Italian Divas, Moral Panics, and Female Fans.” 55th Society for Cinema and Media Studies Conference, Montréal, QC, March 28, 2015.

“Picturing Regional Modernity in Brazil: Silent Cinema outside Rio de Janeiro and São Paulo, 1923-30.” 129th Annual Meeting of the American Historical Association, New York, January 2, 2015.

“La crónica policial entre la prensa y el cine: violencia y modernidad en Río de Janeiro a principios del siglo XX.” XL Congreso del Instituto Internacional de Literatura Iberoamericana, Mexico City, June 10, 2014.

“*Cine-Mundial* in the Silent Era: Spanish-Language Film Journalism as Cosmopolitan Pedagogy.” 54th Society for Cinema and Media Studies Conference, Seattle, WA, March 21, 2014.

“The Implications of Digital Archives for Latin American Film Historical Research” (workshop presentation). XXXI Latin American Studies Association Congress, Washington, D.C., May 30, 2013.

“The Afterlife of Imported Serials and Westerns in Brazil: Regional Film Distribution and Production in the Twenties.” 53rd Society for Cinema and Media Studies Conference, Chicago, IL, March 6, 2013.

“‘Obscure Neighborhoods and Backwards Towns:’ The Regional Production and Exhibition of Adventure Films in 1920s Brazil.” Second International Berkeley Conference on Silent Cinema, University of California, Berkeley, February 22, 2013.

“‘Mixtures of *Féerie* and Document:’ Sensational Theater and True-Crime Films in Rio de Janeiro and São Paulo, 1908-1913.” 12th International Domitor Conference, Brighton, June 18, 2012.

“From *Les mystères de New-York* to *Os mistérios do Rio de Janeiro*: the Exhibition and Production of Crime and Adventure Serials in Brazil’s Capital, 1915-1917.” XXX Latin American Studies Association Congress, San Francisco, May 25, 2012.

“The True-Crime Films of Antonio Leal, 1908-1909: From Newspaper Reportage to Film Re-enactments in Brazil’s ‘Bela Época.’” 8th Seminar on the History and Origins of Cinema, Girona, Spain, April 1, 2011.

“True-Crime Film, Fictions of State Legitimacy: *El automóvil gris* (1919).” 51st Society for Cinema and Media Studies Conference, New Orleans, March 13, 2011.

“The Visible Frame: Technological Change and Non-Photographic Space in the Cinema.” 11th San Francisco State University Cinema Studies Conference, October 15, 2009.

“Cine de género e identidades marginales: Los policiales de Piñeyro, Caetano y Bielinsky.” 53rd International Conference of Americanists, Mexico City, July 21, 2009.

“La fisonomía del vacío: Delincuencia y subjetividad en *Los siete locos* y *Los lanzallamas* de Roberto Arlt.” 11th Conference of Hispanic and Lusophone Literatures, Cultures, and Linguistics, University of California, Santa Barbara, February 28, 2009.

PRESS

Interviewed by Christine Becker for Cinema Journal Presents Aca-Media Podcast, December 2014.

TEACHING EXPERIENCE

2013 – present

Assistant Professor, University of Georgia

- FILM 2130: American Ethnic Cinema (multicultural requirement)
- FILM 4250: History of Cinema I (major requirement)
- FILM 4260: History of Cinema II (major requirement)
- FILM 4620: Melodrama (upper-level elective)
- FILM 4640: Latin American Film and Media (upper-level elective)
- FILM 4670: Film Style and Technology (upper-level elective)
- FILM 5481: Latin American Cinema (upper-level elective)
- FILM 5900: Film Theory (major requirement)
- FILM 8400: Latin American Cinema - History and Theory (graduate seminar)

2009 – 2013

Graduate Student Instructor, University of California, Berkeley

Courses as Instructor:

- FILM R1B: Beyond the Frame: Cinema and Intermediality (composition course)
- FILM R1B: From Luis Buñuel to David Lynch (upper-level elective)
- FILM R1B: Mapping the (Trans)national in Latin American Literature and Film (composition course)
- FILM 25A: History of Silent Cinema as Global Cinema (major requirement)

Courses as Teaching Assistant:

- FILM 100: History of Film Theory (major requirement)
- FILM 50: Introduction to Film for Non-Majors

SERVICE

Service to the Profession

Peer reviewer for:

- 2017** *Journal of Latin American Cultural Studies* (United Kingdom)
Intermedialités (Canada)
- 2016** *Latin American Research Review*
Journal of Latin American Cultural Studies (United Kingdom)
Feminist Media Histories
Vivomatografías: revista de estudios sobre precine y cine silente en Latinoamérica (Argentina)
Secuencias: revista de historia del cine (Spain)
Estudios Interdisciplinarios de América Latina y el Caribe (Israel)
[in]Transition: Journal of Videographic Film and Moving Image Studies
- 2017-present** Editor, Archival News (online feature of *Cinema Journal*)
Editorial board, *Vivomatografías: revista de estudios sobre precine y cine silente en Latinoamérica* (Argentina)
- 2016-2018** SCMS Latino/a Caucus Co-Chair
- Co-developed LACMAB (Latin/x American Cinema and Media Annotated Bibliography), a project of the SCMS Latino/a Caucus, LASA Film Studies Section, and Cinegogía
- 2016** Co-curator, Ephemera section, special issue of *Film History* on Mexican silent cinema
SCMS panel organizer/chair, “Cinephilia and Modernism: Latin American Film Culture at Mid-century”
- 2015-2016** SCMS Programming Committee
SCMS Latino/a Caucus Secretary
Co-creator/organizer of the SCMS Latino/a Caucus Mentorship Program
- 2014** Respondent for SCMS panel “Brazilian Cinema Revisited: Technologies, Exhibition, Reception”

University of Georgia

- 2017-present** Curriculum Coordinator, Latin American and Caribbean Studies Institute
- 2016-2017** Search committee member, Assistant Professor of History and Latin American and Caribbean Studies
- 2016-present** Organizing committee member, Latin American Film Festival
- 2015-2016** Internal reviewer, Foreign Language and Area Studies Fellowship (Portuguese)
- 2015-present** Executive Committee, Latin American and Caribbean Studies Institute
Delegate, Franklin College Faculty Senate

Public Events:

- 2017** Introduction, screening of *Julieta*, Ciné, Athens, GA, March 17.
Moderator, screening of *Bolívar, Man of Difficulties*, Q&A with actor Gilbert Laumord and director Luis Alberto Lamata (via Skype), February 13.
- 2016** Introduction, screening of *Reembarque/Reshipment*, September 7.
Judge, University Union Film Festival, March 29.
Roundtable panelist, “Animated Comic Attractions and Early Cinema,” Willson Center for Humanities and Arts, University of Georgia, January 29.
- 2015** Introduction, screening of “The Latino Americans: Episode 3 – War and Peace.”
Russell Special Collections Library, September 24.
Introduction/Q&A, España en Corto Film Festival, Georgia Museum of Art, April 2.
Introduction, screening of *Wild Tales*, Ciné, Athens, GA, April 17.
Organizer and moderator, “Race, Gender and Citizenship in Brazilian Cinema,”
Q&A with Dr. Richard Gordon and Dr. Leslie Marsh, LACSI, February 27.
- 2014** Introduction and Q&A, España en Corto Film Festival, Georgia Museum of Art,
March 27.
Roundtable panelist, “12 Years a Slave: History and Slavery on Film,” Willson
Center for Humanities and Arts, University of Georgia, February 21.
- 2013** Roundtable panelist, “The Way We Were in 1973: From Mainstream Nostalgia to
New Hollywood, Blaxploitation and Foreign Art Cinema.” Willson Center for
Humanities and Arts, University of Georgia, October 25.
Film introduction, *Bar ‘El Chino.’* Latin American Film Festival, University of
Georgia, October 21.
Film introduction, *Klute*, Retro Weekend film series, Tate Student Center, University
of Georgia, September 12.

University of California, Berkeley

- 2012-2013** Conference organizing committee, “On Location: The Second International Berkeley
Conference on Silent Cinema”
- 2011** Co-organizer, Seminar on Cinema and the Archive, Universidad Nacional Autónoma
de México and Universidad Autónoma de la Ciudad de México
- 2010-2011** Organizer and fundraiser, “*Braza Dormida (Sleeping Ember): A Brazilian Silent Film
Classic*,” Pacific Film Archive, Berkeley, CA, April 18, 2010
- 2008-2009** Conference organizing committee, “Queer Bonds: A Symposium on Sexuality and
Sociability”
- 2007-2008** Conference organizing committee, “Border Crossings: Rethinking Silent Cinema”

PROFESSIONAL EXPERIENCE

- 2011** Film presenter and interpreter, Festival Internacional de Cine de Morelia
Curatorial Intern, Pacific Film Archive
- 2005-2006** Research assistant to Professor Philip Rosen
- 2004-2006** Film projectionist, Department of Modern Culture and Media, Brown University
- 2004** Intern, news department at WRNI Providence, National Public Radio affiliate

LANGUAGES

Spanish (near-native fluency)
Portuguese (near-native fluency)
French (reading knowledge)

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies
Latin American Studies Association