

RIELLE NAVITSKI  
University of Georgia  
Department of Theatre and Film Studies  
260 Fine Arts Building  
Athens, GA 30602-3154  
[rnavitsk@uga.edu](mailto: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** American Council of Learned Societies Dissertation Completion Fellowship (declined)
- 2011 – 2012** Institute for International Education Graduate Fellowship  
(replaced Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship 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.

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

## JOURNAL ARTICLES

**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.

**Published online-first:** “The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transatlantic Networks, Schooling Local Audiences.” *Historical Journal of Film, Radio and Television.*

“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:** “Eduardo Coutinho and Globo Repórter: Between Social Documentary and the Mass Media in Dictatorship-Era Brazil.” In *Eduardo Coutinho*, edited by Natalia Brizuela and Krista Brune. 20 manuscript pages. Solicited.

**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

**In preparation:** Sergio Delgado Moya, *Delirious Consumption: Aesthetics and Consumer Capitalism in Mexico and Brazil*. *Revista de Estudios Hispánicos*. Solicited.

**Forthcoming:** Yvon Grenier, *Culture and the Cuban State: Participation, Recognition, and Dissonance under Communism*. *The Americas*. Solicited.

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. Solicited.

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. Solicited.

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

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

## BIBLIOGRAPHIES

**Co-written with Laura Isabel Serna:** “Resources on Mexican Silent Cinema.” *Film History* 29, no. 1 (2017): 178-196.

**Edited with Andrea Cuarterolo:** “Bibliografía sobre precine y cine silente latinoamericano.” *Vivomatografías. Revista de estudios sobre precine y cine silente en Latinoamérica* 3, no. 3 (2017): 248-415.

## 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 Blog, 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:

Keynote, Graduate Student Conference, Department of Screen Arts and Cultures, University of Michigan-Ann Arbor, date TBD (September 2018).

### Past:

“Transatlantic Cinephilia: Institution-Building and Global Art Cinema Between Latin America and France, 1945-1965.” *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.” *Las culturas de la prensa en México, 1880-1930*. UC-MEXUS/CONAYCT Symposium, Instituto de Investigaciones Filológicas, Universidad Nacional Autónoma de México, December 1, 2017.

“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 20, 2017.

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

“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.

## CONFERENCE PRESENTATIONS

“Regulating Light, Interiors, and the National Image: Electrification and Studio Space in 1920s Brazil.” 57<sup>th</sup> Society for Cinema and Media Studies Conference, Toronto, ON, March 17, 2018.

“Caricature’s Mediations of the Cinematic in the Postrevolutionary Mexico City Press, 1917-1930.” Mid-America Conference on Hispanic Literatures, Washington University, St. Louis, October 27, 2017.

“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.” 56<sup>th</sup> 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.” 55<sup>th</sup> 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.” 129<sup>th</sup> 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.” 54<sup>th</sup> 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.” 53<sup>rd</sup> 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.” 12<sup>th</sup> 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.’” 8<sup>th</sup> Seminar on the History and Origins of Cinema, Girona, Spain, April 1, 2011.

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

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

“Cine de género e identidades marginales: Los policiales de Piñeyro, Caetano y Bielinsky.” 53<sup>rd</sup> 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.” 11<sup>th</sup> Conference of Hispanic and Lusophone Literatures, Cultures, and Linguistics, University of California, Santa Barbara, February 28, 2009.

## 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.

“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.

## 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**

**2018 – present** Advisory board, Cinema Cultures in Contact series, University of California Press  
**2018** Review board, National Endowment for the Humanities Fellowships  
**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  
**2016** Co-curator, Ephemerata 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  
**2014** Respondent for SCMS panel “Brazilian Cinema Revisited: Technologies, Exhibition, Reception”



Peer reviewer for:

- 2018** *Cinema Journal*  
*Mexican Studies/Estudios Mexicanos*  
*Perífrasis: Revista de Literatura, Teoría y Crítica* (Colombia)  
*Estudios Interdisciplinarios de América Latina y el Caribe* (Israel)
- 2017** *Latin American Research Review*  
*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*

### University of Georgia

- 2017 – present** Chair, Franklin College Academic Standards Committee
- 2017 – 2018** Curriculum Coordinator, Latin American and Caribbean Studies Institute  
Curriculum committee member, Latin American and Caribbean Studies Institute
- 2016 – 2017** Search committee member, Assistant Professor of History and Latin American and Caribbean Studies
- 2015 – 2016** Internal reviewer, Foreign Language and Area Studies Fellowship (Portuguese)
- 2015 – 2018** Executive Committee, Latin American and Caribbean Studies Institute  
Delegate, Franklin College Faculty Senate
- 2013 – present** History and Theory Committee, Theatre and Film Studies

### Public Events:

- 2018** Roundtable panelist, “Women, Hollywood and the #MeToo Era.” Willson Center for Humanities and Arts, University of Georgia, February 23.
- 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*, Ciné, Athens, 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.
- Introduction, screening of *Bar ‘El Chino.’* Latin American Film Festival, University of Georgia, October 21.
- Introduction, screening of, *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  
Modern Language Association