

**Rielle Navitski** (she/her)  
University of Georgia  
Department of Theatre and Film Studies  
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## PROFESSIONAL APPOINTMENTS

**2019 – present** University of Georgia, Associate Professor, Theatre and Film Studies  
**2013 – 2019** University of Georgia, Assistant Professor, Theatre and Film Studies  
**2013 – present** University of Georgia, Core faculty, Latin American and Caribbean Studies Institute

## EDUCATION

**2013** Ph.D., Film and Media, University of California, Berkeley  
Dissertation: “Sensationalism, Cinema, and the Popular Press in Mexico and Brazil, 1905-1930”

**2008** M.A., Rhetoric with Designated Emphasis in Film, University of California, Berkeley

**2006** A.B., Modern Culture & Media (honors)/Comparative Literature, Brown University  
Magna cum laude, Phi Beta Kappa

## SELECTED AWARDS AND FELLOWSHIPS

**2023** SCMS Distinguished Service Award (Collective) to the Editors of the *Journal of Cinema and Media Studies*, 2018-2022 for service as editor of Archival News

**2022** George A. and Eliza Gardner Howard Foundation Fellowship (\$35,000)  
  
Honorable mention in textbook category, Southern Books Competition (Southeastern Library Association) for *Latinx Media: An Open-Access Textbook*

**2021** Willson Center for Humanities and Arts Research Fellowship (two course releases)  
  
Affordable Learning Georgia Continuous Improvement Grant for *Latinx Media: An Open-Access Textbook* (co-PI Leslie Marsh) (\$10,000)  
  
UGA Affordable Course Materials Grant for *Latinx Media: An Open-Access Textbook* (\$4,500)  
  
Contributor to *In the Studio: Visual Creation and Its Material Environments*, edited by Brian R. Jacobson, winner of the SCMS Best Edited Collection Award and the Limina Award for Best International Film Studies Book

**2020-2021** Grant team, ACLS Digital Extension Grant (PIs Kelley Conway and Eric Hoyt) Enhancing and Globalizing the Media History Digital Library (\$150,000)

- 2020** Alternate, Kluge Fellowship, Library of Congress
- 2018** Finalist, Richard Wall Memorial Award for *Public Spectacles of Violence: Sensational Cinema and Journalism in Early Twentieth-Century Mexico and Brazil*
- 2014** SCMS Dissertation Award for Outstanding Dissertation in Film and Media Studies  
Willson Center for Humanities and Arts Research Fellowship (two course releases)
- 2013 – 2014** Mellon/ACLS Dissertation Completion Fellowship (declined)
- 2011 – 2012** Institute for International Education Graduate Fellowship  
(Replaced Fulbright-Hays Doctoral Dissertation Abroad Fellowship 2011-2012)

## BOOKS

**In press:** *Transatlantic Cinephilia: Film Culture Between Latin America and France, 1945-1965*.  
University of California Press.

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

Reviewed in: *The Americas*, *Cinema Journal*, *Early Popular Visual Culture*, *Estudios Interdisciplinarios de América Latina*, *Hispanic Review*, *History: Reviews of New Books*, *H-Net Reviews*, *The Latin Americanist*, *Revista Canadiense de Estudios Hispánicos*, *Revista de Estudios Hispánicos*, *Significação*, *Studies in 20<sup>th</sup> and 21<sup>st</sup> Century Literature*, *Studies in Latin American Popular Culture*, *Vivomatografias*.

## EDITED COLLECTIONS AND SPECIAL ISSUES

**Forthcoming:** Cluster on “Global South Cinephilias.” *Modernism/Modernity* (open-access Print Plus platform).

[\*Latinx Media: An Open-Access Textbook\*](#), coedited with Leslie Marsh. University of North Georgia Press, 2022.

*Cosmopolitan Film Cultures in Latin America, 1896-1960*, coedited with Nicolas Poppe. Bloomington, IN: Indiana University Press, 2017.

Reviewed in *Bulletin of Spanish Visual Studies*, *Latin American Research Review*, *New Mexico Historical Review*, *Revista Iberoamericana*, *Studies in Spanish and Latin American Cinemas*.

## JOURNAL ARTICLES

**Forthcoming:** “What, Where, and When is Cinephilia?” Introduction to cluster on “Global South Cinephilias.” *Modernism/Modernity* (open-access Print Plus platform).

“Toward a Global Film Preservation Movement?: Institutional Histories of Film Archiving in Latin America.” In Focus section, *Journal of Cinema and Media Studies* 60, no. 4 (2021): 187-193.

“Entre críticos y fanáticas: La recepción de las ‘divas’ italianas en el México posrevolucionario” (translation). *Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica* 6 (2020): 149-183.

“Onde Será a Los Angeles do Brasil?: Cinema, imprensa ilustrada e visões regionais da modernidade nos anos 1920.” *Revista Iberoamericana* LXXXV, no. 267 (2019): 515-542.

“The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transatlantic Networks, Schooling Local Audiences.” *Historical Journal of Film, Radio and Television* 38, no. 4 (2018): 808-827.

“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.

“‘The Arbiter of Elegance’: Psilander’s Stardom and Elite-Oriented Film Culture in Rio de Janeiro.” Special issue on Valdemar Psilander, *Kosmorama* 267 (Danish Film Institute), March 6, 2017. <https://www.kosmorama.org/kosmorama/artikler/arbiter-elegance-psilanders-stardom-and-elite-oriented-film-culture-rio-de>.

“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.” In Focus section, *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

**Submitted:** “Programación, públicos y clase social: Una mirada comparativa a los cineclubes de posguerra en Argentina, Colombia y Uruguay.” Seminario de Cineclubismos Latinoamericanos, conference proceedings.

**Submitted:** “Tango Onscreen: (Trans)National Visions.” In *The Cambridge Companion to Tango*, edited by Kristin Wendland and Kacey Link. Invited.

**Submitted:** “Latin American Film Society Magazines: Nodes in Mid-Century Networks of Film Culture.” *Global Cinema Publications*, edited by Eric Hoyt and Kelley Conway. Invited.

**Submitted:** “Cinephilia’s Transatlantic Itineraries: Postwar Institutions of Film Culture Between Latin America and Europe.” In *Media in the Americas*, edited by Cristina Venegas. Rutgers University Press. Invited.

**Under advance contract:** “Where will the Brazilian Los Angeles Be?: Cinema, the Illustrated Press, and Regional Visions of Modernity in the 1920s.” In *Periodically Speaking: History, Politics, and Visuality in Modern Latin American Print Culture*, edited by Maria Chiara D’Argenio and Claire Lindsay. University of Florida Press. Invited.

**Under contract:** “Eduardo Coutinho and *Globo Repórter*: Between Social Documentary and the Mass Media in Dictatorship-Era Brazil.” In *Listening to Others: Eduardo Coutinho’s Documentary Cinema*, edited by Natalia Brizuela and Krista Brune. SUNY Press. Invited.

“Film,” “Defining Race and Ethnicity Between Latin America and the United States,” and “Lourdes Portillo” in *Latinx Media: An Open-Access Textbook*, UNG Press, 2022.

“La caricatura como remediación del cine en la prensa capitalina mexicana, 1900-1930.” In *Las culturas de la prensa en México, 1880-1940*, edited by Yanna Hadatty Mora and Viviane Mahieux. (Mexico City: Universidad Nacional Autónoma de México, 2022). Invited.

“Regulating Light, Interiors, and the National Image: Electrification and Studio Space in Silent-Era Brazil.” In *In the Studio: Visual Creation and Its Material Environments*, edited by Brian R. Jacobson, 42-62. Oakland, CA: University of California Press, 2020. Invited.

“Anachronism and Dislocation: *Tiempo de morir* (1965) Between the Nuevo Cine Mexicano and the Global Western.” *The Films of Arturo Ripstein: The Sinister Gaze of the World*, edited by Manuel Gutiérrez Silva and Luis Duno Gottberg, 37-53. London: Palgrave-MacMillan, 2019. Invited.

“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. Invited.

“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. Invited.

“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.

## MISCELLANEOUS PUBLICATIONS

“Brazilian Cinema and Moviegoing.” *Oxford Research Encyclopedia of Latin American History*. 2020.  
<https://oxfordre.com/latinamericanhistory/view/10.1093/acrefore/9780199366439.001.0001/acrefore-9780199366439-e-842>

“A la conquista de un sueño’: historiografía y preservación del cine en Nicaragua. Entrevista con Karly Gaitán Morales.” *Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica* 4 (2018): 298-311. <http://vivomatografias.com/index.php/vmfs/article/view/197/211>

“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/>

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/>

## REVIEWS

Christopher Conway, *Heroes of the Borderlands: The Western in Mexican Film, Comics, and Music*. *Bulletin of Latin American Research* 41, no. 3 (2022): 486-7.

Rafael Cardoso, *Modernity in Black and White: Art and Image, Race and Identity in Brazil, 1890-1945*. H-Net Reviews, January 2022. <https://www.h-net.org/reviews/showpdf.php?id=56663>

Juan Sebastián Ospina León, *Struggles for Recognition: Melodrama and Visibility in Latin American Silent Film*. *Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica* 7 (2021): 174-9.

Megan Feeney, *Hollywood in Havana: US Cinema and Revolutionary Nationalism in Cuban Cinema Before 1959* and Laura-Zoë Humphreys, *Fidel Between the Lines: Paranoia and Ambivalence in Late Socialist Cuban Cinema*. *Journal of Cinema and Media Studies* 60, no. 2 (2021): 208-13.

Georgina Torello, *La conquista del espacio: Cine silente uruguayo (1915-1932)*. *Chasqui* 49, no. 1 (2020): R50-52.

Naida García-Crespo, *Early Puerto Rican Cinema and Nation Building: National Sentiments, Transnational Realities, 1897-1940*. *Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica* 5 (2019): 345-351.

Javier Campo and Humberto Pérez-Blanco, eds. *A Trail of Fire for Political Cinema: The Hour of the Furnaces Fifty Years Later*. *Film Quarterly* 73, no. 1 (2019): 102-104.

Sergio Delgado Moya, *Delirious Consumption: Aesthetics and Consumer Capitalism in Mexico and Brazil*. *Revista de Estudios Hispánicos*, vol. LIII, no. 1 (2019): 406-408.

Yvon Grenier, *Culture and the Cuban State: Participation, Recognition, and Dissonance under Communism*. *The Americas* 76, no. 1 (2019): 202-204.

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.

## 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* (Los Angeles), 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.

## PRESS

"Ask the Author: Rielle Navitski on Latinx Representation in Film and Media." UNG Press Blog, September 28, 2022. <https://blog.ung.edu/press/ask-the-author-rielle-navitski/>

Virtual roundtable participant, "In the Studio," moderated by Brian R. Jacobson. Light Industry, September 15, 2020. <https://www.patreon.com/posts/41633905>

Quoted in Sara Ataiyan and Tim Ryan, "*Cine Mundial*: The Magazine that Brought Hollywood into the Hands of Spanish Speakers." Rottentomatoes.com, September 20, 2019. <https://editorial.rottentomatoes.com/gallery/cine-mundial-the-magazine-the-brought-hollywood-to-spanish-speakers/>

Interviewed by *Cinema Journal* Presents Aca-Media podcast, Episode 19: I Love to Hear Those Stories. December 14, 2014. <http://www.aca-media.org/podcast/2014/12/14/episode-19-i-love-to-hear-those-stories>

## INVITED TALKS

"Cineclubs in Postwar Latin America: Transatlantic and Data-based Approaches." Rethinking Film History Through Global and Digital Approaches, Universitat Oberta de Catalunya. October 7, 2022. (keynote speaker).

"El Cine Club de Colombia (1949): Públicos, programación y redes institucionales" (virtual). Seminario Virtual Internacional Los Públicos del Cine Clásico: Casos, métodos y reflexiones teóricas. Instituto de Artes del Espectáculo, Facultad de Filosofía y Letras, Universidad de Buenos Aires. November 29, 2021.

"Between Rupture and Institution-Building: University Film Culture and the Nuevo Cine Mexicano of the 1960s." Concordia University, September 20, 2019.

"Transatlantic Cinephilia: Institution-Building and Global Art Cinema Between Latin America and France, 1945-1965." Media in the Americas symposium, Carsey-Wolf Center, University of California, Santa Barbara, April 26-28, 2018.

"Cinephilia's Transatlantic Itineraries: Institution-Building and Modernism Between Brazil and France, 1937-1957." Beyond Anthropophagy: Cultural Modernities Between Brazil and France symposium. 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, Niterói, 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

“Las carteleras cineclubistas en clave comparadas.” IV Coloquio del Grupo de Estudios Audiovisuales, Universidad de la República, Montevideo, Uruguay, September 2, 2022.

“Latin American Cineclub Magazines: Nodes in Networks of Mid-century Film Culture.” Society for Cinema and Media Studies (virtual), April 2, 2022.

“Training Latin American Filmmakers: From the International Ambitions of the Institut des hautes études cinématographiques to the Nationalist Project of Mexico’s Centro Universitario de Estudios Cinematográficos.” 2<sup>nd</sup> Atelier Condorcet “Pratiques de l’enseignement du cinéma dans le supérieur: écoles d’art, écoles de cinéma, conservatoire.” École nationale des chartes (virtual). September 24, 2021.

“Programación, públicos y clase social en los cineclubes latinoamericanos de la posguerra: Una mirada comparativa.” I Seminario de Cineclubismos Latinoamericanos (virtual), July 22, 2021.

“Latin American Cineclubs: A Comparative Look at Programming and Audiences.” On/Offscreen: The Other Histories of Cinema in Latin America, Tulane University (virtual). April 16, 2021.

“Mexico’s Centro Universitario de Estudios Cinematográficos: From Top-Down Pedagogy to Student Revolt, 1963-1968.” Society for Cinema and Media Studies Conference (virtual), March 20, 2021 (originally accepted to 2020 conference, cancelled due to COVID-19).

“Narrativizing the Force of the Image: Verbal and Visual Registers in Mexico’s Revolutionary Popular Culture Latin American Studies Association Congress, May 25, 2019.

“Public Violence in Three Latin American Silent Films: Spectacle, Scandal, and the Limits of Representation.” American Historical Association/Conference on Latin American History, Chicago, IL, January 4, 2019.

“FIAF and Latin America: Towards a Global Film Preservation Movement.” Association of Moving Image Archivists Conference, Portland, OR, November 30, 2018.

“Making Cinema a Modern Art in the Postwar Period: The Filmoteca do Museu de Arte Moderna de São Paulo.” Modernist Studies Association Conference, Columbus, OH, November 9, 2018.

“From Hollywood’s ‘Denigrating Films’ to Mexico’s Cinematic ‘Revenge’: Regulating Cross-Border Circulation in the 1920s.” Mexican Literature, Culture, and Film Across Borders: Translation, Migration and Frontiers. Boston University, October 27, 2018.

“Regulating Light, Interiors, and the National Image: Electrification and Studio Space in 1920s Brazil. 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.” International Congress of the Latin American Studies Association Congress, New York, NY, May 27, 2016.

“Educating Film Audiences, Building Institutional Networks: The Cine Club de Colombia, 1949-1969.” 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.” Latin American Studies Association Congress, San Juan, Puerto Rico. May 29, 2015.

“Gendering the Silent Film Spectator in Mexico: Italian Divas, Moral Panics, and Female Fans.” 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.” American Historical Association/Conference on Latin American History, 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.” 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.” Society for Cinema and Media Studies Conference, Seattle, WA, March 21, 2014.

“The Afterlife of Imported Serials and Westerns in Brazil: Regional Film Distribution and Production in the Twenties.” 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.” Domitor, 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.” International Congress of the Latin American Studies Association, 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.’” Seminar on the History and Origins of Cinema, Girona, Spain, April 1, 2011.

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

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

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

## **WORKSHOPS AND ROUNDTABLES**

Roundtable presentation, “Latin American Film Studies: A State of the Field.” Modern Language Association Convention, Chicago, IL, January 4, 2019.

Workshop participant, “La caricatura como remediación del cine en la prensa capitalina mexicana, 1900-1930.” Las culturas de la prensa en México, 1880-1930. UC-MEXUS/CONAYCT Symposium, University of California, Irvine, November 2, 2018.

Workshop participant, “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.

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

## **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**

### University of Georgia

FILM 2130:	Latinx Film and Visual Culture (multicultural requirement)
FILM 2130:	American Directors of Color (multicultural requirement)
FILM 4250:	History of Cinema I (major requirement)
FILM 4260:	History of Cinema II (major requirement)
FILM 4620:	Genre Cinema: Melodrama (upper-level elective)
FILM 4620:	Genre Cinema: Crime Film (upper-level elective)
FILM 4640:	Latin American Film and Media (upper-level elective)
FILM 4670:	Film Style and Technology (upper-level elective)
FILM 5481:	Programming, Preservation and Other Careers in Film Studies (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 class)
FILM R1B:	From Luis Buñuel to David Lynch (upper-level elective)
FILM RIB:	Mapping the (Trans)national in Latin American Literature and Film (composition class)
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

## SUPERVISION OF GRADUATE STUDENTS

<b>2021-present</b>	Committee member, Luiz Roberto Farias, Romance Languages, UGA
<b>2019- present</b>	External committee member, Ainamar Clariana Rodagut, Global Literary Studies, Universitat Oberta de Catalunya
<b>2017-present</b>	Committee member, Jennifer Marks, Theatre, UGA

## SERVICE

### Service to the Profession

#### *Tenure, Promotion, and Re-Appointment Reviews*

<b>2023</b>	New York University
<b>2021</b>	New York University

#### *Fellowship Application Reviews*

<b>2022</b>	Reviewer, American Council of Learned Societies Fellowships
<b>2018</b>	Reviewer, National Endowment for the Humanities Fellowships

#### *Book Manuscript and Proposal Reviews*

<b>2021</b>	Amsterdam University Press (manuscript)
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- 2019 Modern Language Association (proposal)  
Lexington Books/Rowman & Littlefield (manuscript)  
Peter Lang (manuscript)
- 2018 University Press of Kentucky (manuscript)

*Journal Article Reviews*

- 2023 *Revista de Estudios Hispánicos*
- 2022 *Revista Brasileira de Estudos de Cinema e Audiovisual* (Brazil)  
*Debate Feminista* (Mexico)  
*Journal of Latin American Cultural Studies* (UK)
- 2021 *Secuencias: revista de historia del cine* (Spain)  
*Studies in Spanish and Latin American Cinemas* (UK)
- 2020 *Estudios Ibero-Americanos* (Brazil)
- 2019 *Alphaville: Journal of Film and Screen Media* (Ireland)  
*Journal of Screenwriting* (UK)  
*Latin American Research Review*  
*Comunicación y Medios* (Chile)  
*Studies in Spanish and Latin American Cinemas* (UK)
- 2018 *Cinema Journal*  
*Journal of Latin American Cultural Studies* (UK)  
*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* (UK)  
*Intermedialités* (Canada)
- 2016 *Latin American Research Review*  
*Journal of Latin American Cultural Studies* (UK)  
*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*

*Other Service to the Profession*

- 2023-present Reader board, *Velvet Light Trap*
- 2023 Session organizer, “Moving-Image Cultures of the San Francisco Bay Area: Queer, Black, and Radical Film and Television,” MLA.
- 2022 Session organizer/presider, “Viral Media,” MLA.
- 2021-present Organizing committee, Seminario de Cineclubismos Latinoamericanos
- 2020-2022 MLA Screen Arts and Culture Forum committee
- 2019 Screening committee (volunteer), Atlanta Film Festival, Features program  
Screening committee (volunteer), Austin Film Festival, Shorts program
- 2018 – present Advisory board, Cinema Cultures in Contact series, University of California Press  
Editorial board, *Vivomatografías: revista de estudios sobre precine y cine silente en Latinoamérica*
- 2018 Contributor, Domitor Journals Project
- 2017 – 2022 Editor, Archival News (online feature of the *Journal of Cinema and Media Studies*)
- 2016 – 2018 SCMS Latino/a Caucus Co-Chair

- 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
- 2014** Respondent for SCMS panel “Brazilian Cinema Revisited: Technologies, Exhibition, Reception”

### Service to the University of Georgia

- 2021-present** Co-director, Interdisciplinary Modernism Workshop, UGA
- 2022** Search committee member, Assistant Professor of Theatre and African American Studies
- 2021-2022** Diversity, Equity, and Inclusion Committee, Dept. of Theatre and Film Studies
- 2017 – 2018** 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 Fellowships (Portuguese)
- 2015 – 2018** Executive Committee, Latin American and Caribbean Studies Institute  
Delegate, Franklin College Faculty Senate
- 2013 – present** History and Theory Committee, Dept. of Theatre and Film Studies

### Public Events:

- 2022** Organizer/moderator, “Global South Cinephilias: A Virtual Roundtable,” Willson Center for Humanities and Arts, April 20.  
Panelist, “A Conversation with Dr. Mónica García Blizzard on The White Indians of Mexican Cinema: Racial Masquerade Throughout the Golden Age,” Fox Center for Humanistic Inquiry, Emory University, April 8.  
Co-moderator, “Latinx Media: A Virtual Roundtable.” Center for Latin American and Latino/a Studies, Georgia State University, March 23.
- 2020** Roundtable panelist, “Digging Deeper than *American Dirt*: A Discussion on Immigration, Identity, and the Border.” Avid Bookshop, February 29.
- 2019** Event organizer, Lecture: “The Visible and the Invisible: Documenting Latin American Moving Image Archives” by Dr. Juana Suárez, UGA, October 14.  
Event co-organizer, Lecture: “Musical Machismo: The Singing Charro and National Masculinity in Cine Mexicano” by Dr. Jacqueline Ávila, UGA, September 27.  
Event organizer, screening of *Enamorada* (1946) at Ciné, Athens GA, September 26.  
Event organizer, screening of *The U-Turn* (2017) with filmmaker Luis Argueta in person, UGA, April 9.  
Introduction, España en Corto Film Festival, Georgia Museum of Art, UGA, March 26.
- 2018** Roundtable panelist, “Women, Hollywood and the #MeToo Era.” Willson Center for Humanities and Arts, UGA, 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), UGA, February 13.
- 2016** Introduction, screening of *Reembarque/Reshipment*, Ciné, Athens GA, September 7.  
Judge, University Union Film Festival, UGA, March 29.  
Roundtable panelist, “Animated Comic Attractions and Early Cinema,” Willson Center for Humanities and Arts, UGA, January 29.

- 2015** Introduction, screening of “The Latino Americans: Episode 3 – War and Peace.” Russell Special Collections Library, UGA, 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, UGA, 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, UGA, 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, UGA, October 25.  
Introduction, screening of *Bar ‘El Chino.’* Latin American Film Festival, UGA, October 21.  
Introduction, screening of, *Klute*, Retro Weekend film series, Tate Student Center, UGA, September 12.

### **Service to the 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”

### **OTHER PROFESSIONAL EXPERIENCE**

- 2011** Film presenter and interpreter, Festival Internacional de Cine de Morelia  
Curatorial intern, Pacific Film Archive
- 2005-2006** Research assistant to Dr. Philip Rosen, Brown University
- 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, intermediate speaking, writing, and listening)  
English (native fluency)