

Rielle Navitski (she/her)
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PROFESSIONAL APPOINTMENTS

2025 – present Professor, University of Georgia, Theatre and Film
2019 – present Associate Professor, University of Georgia, Theatre and Film Studies
2013 – 2019 Assistant Professor, University of Georgia, Theatre and Film Studies
2013 – present Core faculty, Latin American and Caribbean Studies Institute, University of Georgia

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

2025 Albert Christ-Janer Creative Research Award, University of Georgia
2024 Shortlist, Modernist Studies Association Book Prize for *Transatlantic Cinephilia: Film Culture between Latin America and France, 1945-1965*
2023 SCMS Distinguished Service Award (Collective) to the Editors of *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)
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

Transatlantic Cinephilia: Film Culture Between Latin America and France, 1945-1965. Oakland, CA: University of California Press, 2023.

Reviewed in: *Film Quarterly*, *Hispanic American Historical Review*, *Imagofagia*

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*, *Iberoamericana*, *The Latin Americanist*, *Revista Canadiense de Estudios Hispánicos*, *Revista de Estudios Hispánicos*, *Significação*, *Studies in 20th and 21st Century Literature*, *Studies in Latin American Popular Culture*, *Vivomatografias*

EDITED COLLECTIONS AND SPECIAL ISSUES

Cluster on “Global South Cinephilias.” *Modernism/Modernity* (open-access Print Plus platform).
<https://modernismmodernity.org/forums/global-south-cinephilias>

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

“What, Where, and When is Cinephilia?” Introduction to “Global South Cinephilias” cluster. *Modernism/Modernity* (open-access Print Plus platform), March 2024.
<https://modernismmodernity.org/forums/global-south-cinephilias>

“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

“Where will the Brazilian Los Angeles Be?: Cinema, the Illustrated Press, and Regional Visions of Modernity in the 1920s.” In *Periodicals in Latin America: Interdisciplinary Approaches to Serialized Print Culture*, edited by Maria Chiara D’Argenio and Claire Lindsay, 119-136. Gainesville, FL: University Press of Florida, 2025. Invited.

“Latin American Cine Club Magazines: Nodes in Mid-century Networks of Film Culture.” In *Global Movie Magazine Networks*, edited by Eric Hoyt and Kelley Conway, 131-144. Oakland: University of California Press, 2024. Invited.

“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, 135-152. Albany: State University of New York Press, 2024. Invited.

“Tango Onscreen: (Trans)National Visions.” In *The Cambridge Companion to Tango*, edited by Kristin Wendland and Kacey Link, 298-313. Cambridge: Cambridge University Press, 2024. 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

Rebecca Janzen, *Unholy Trinity: State, Church, and Film in Mexico*. *Catholic Historical Review* 110, no. 1 (2024): 217-218.

Darlene Sadlier, *A Century of Brazilian Documentary Film: From Nationalism to Protest*. H-Net Reviews, December 2023, <https://networks.h-net.org/group/reviews/20014997/navitski-sadlier-century-brazilian-documentary-film-nationalism-protest>.

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

Sérgio Barreto Filho, “Amateur Cinema,” *Cinearte*, September 18, 1929. “Launching a Global Movement: Writings on Amateur Cinema, 1913-1943,” edited by Charles Tepperman, Masha Salazkina and Nicholas Avedisian-Cohen. The Amateur Movie Database, University of Calgary. <https://www.amateurcinema.org/index.php/canvas/amateur-cinema-cinearte>

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

Participant, *Sight & Sound* 2022 Greatest Films of All Time Critics Poll; comments cited in two descriptions of poll winners (<https://www.bfi.org.uk/film/e4a2c85e-6d21-5e57-9a58-e0374d74ec06/le-mepris>; <https://www.bfi.org.uk/film/351aef87-fadc-521d-aada-811575f8051d/the-spirit-of-the-beehive>).

“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

“The Multifunctional Film School in Latin America: The Case of Chile's Instituto Fílmico.” Online seminar - A Transnational History of Film Schools in the 20th Century (Sorbonne/Université de Picardie/Université de Montpellier/École Nationale des chartes), April 2, 2025.

“Enrico Fulchignoni's Colombian Sojourn: UNESCO, the *film sur l'art*, and Problems of Method in Transnational Film History.” Online seminar - Screen Internationalism (University College London), March 26, 2025.

“Carlos Gardel in the Spanish-Language Ecosystem of 1930s New York.” Tango in the Humanities Conference, Emory University, November 23, 2024.

“Commercial Distribution as Cultural Diplomacy: COFRAM and French Film in Postwar Latin America.” Society for Cinema and Media Studies, Boston, MA, March 14, 2024.

“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.” 2nd 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, Boston, MA, 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 2120	Introduction to Cinema
FILM 2130	American Directors of Color (multicultural requirement)
FILM 4100	Latinx Film and Visual Culture (upper-level elective)
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 R1B	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 PHD STUDENTS

2025 – present	Committee member, Samantha Cauthorn, Music
2023 – present	Committee member, Alexis Lygoumenos, Theatre & Performance Studies, UGA
2021 – 2025	Committee member, Luiz Roberto Farias, Romance Languages, UGA
2019 – 2024	External committee member, Ainamar Clariana Rodagut, Global Literary Studies, Universitat Oberta de Catalunya
2017 – 2023	Committee member, Jennifer Marks, Theatre & Performance Studies, UGA

SERVICE

Service to the Profession

Tenure, Promotion, and Re-Appointment Reviews

2023	New York University
2021	New York University

Fellowship Application Reviews

2024, 2018	Reviewer, National Endowment for the Humanities Fellowships
2024	Reviewer, Willson Center for Humanities and Arts Fellowships
2024	Reviewer, UCLA Modern Endangered Archives Program
2022 - 2024	Reviewer, American Council of Learned Societies Fellowships

Book Manuscript and Proposal Reviews

2025	Edinburgh University Press (proposal)
	University of Minnesota Press (manuscript)
2024	<i>Cinema sob medida: diversidade de formatos, circuitos e consumo no Brasil</i> (two chapters)
2023	State University of New York Press (manuscript)
2021	Amsterdam University Press (manuscript)
	Modern Language Association (proposal)
2019	Lexington Books/Rowman & Littlefield (manuscript)
	Peter Lang (manuscript)
2018	University Press of Kentucky (manuscript)

Participation in Book Manuscript Workshops as Panelist

2024	Michigan State University
	Colby College

Journal Article Reviews

- 2025** *Journal of Cinema and Media Studies*
Feminist Media Histories
Journal of Latin American Cultural Studies (UK)
Velvet Light Trap (two manuscripts)
Historical Journal of Film, Radio and Television (UK)
Kamchatka: revista de análisis cultural (Spain)
- 2024** *Mexican Studies/Estudios Mexicanos*
Journal of Cinema and Media Studies
Velvet Light Trap
- 2023** *Caribbean Studies*
Journal of Latin American Cultural Studies (UK)
Revista de Estudios Hispánicos
Velvet Light Trap
- 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
Perifrasis: 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

External Guest Lectures

- 2024** Graduate proseminar, University of Minnesota
- 2021** Graduate proseminar, University of Michigan

Other Service to the Profession

- 2024 – present** Submissions editor, *Studies in Spanish and Latin American Cinemas*
- 2024 – present** Editorial board, *Film History*
- 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, 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”

Service to the University of Georgia

- 2024 – 2025 Search committee member, Assistant Professor of Transnational Rhetoric (Communication Studies)
- 2023 – 2024 Program Review and Assessment Committee chair, Interdisciplinary Studies
- 2022 – present Honors and Awards Committee, Department of Theatre and Film Studies
- 2021 – present Co-director, Interdisciplinary Modernism Workshop
- 2022 Search committee member, Assistant Professor of Theatre and African American Studies (Theatre and Film 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 (History, Latin American and Caribbean Studies Institute)
- 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, University of Georgia

- 2024 Organizer/presenter, “Robert Frank and the Beats: An Avant-Garde Filmmaker at 100,” November 14
Class, “Mexican Cinema from the Golden Age to the Digital Age,” Osher Lifelong Learning Institute, UGA, August 29
- 2023 Organizer, *Transatlantic Cinephilia* book launch and screening of *Araya*, November 9
Organizer, workshop, Sarah Ann Wells, “Strike-Time: The Strike as World Cinema Form,” March 30
- 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 *Julietta*, Ciné, Athens, GA, March 17.
- Moderator, screening of *Bolívar, Man of Difficulties*, Q&A with actor Gilbert Laumond 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)