

Rielle Navitski

Current rank: Assistant Professor

Recommended rank: Associate Professor

Allocation of Effort: Instruction 0.375; Research 0.375; Service 0

Academic History

Assistant Professor, Department of Theatre and Film Studies University of Georgia	2013-present
Core Faculty, Latin American and Caribbean Studies Institute (LACSI) University of Georgia	2013-present
Member, Graduate Faculty, University of Georgia	2013-present

Education

Ph.D., Film and Media, University of California, Berkeley	2013
M.A., Rhetoric, University of California, Berkeley	2008
A.B., Modern Culture and Media/Comparative Literature, Brown University	2006

Instruction

Courses taught (all courses are 3 credits)

History of Cinema II, course code: FILM 4260, enrollment 23	Spring 2018
Film Technology and Style, course code: FILM 4670, enrollment 16	Spring 2018
Film Theory, course code: FILM 5900, enrollment 18	Fall 2017
Film Theory, course code: FILM 7900, enrollment 1	Fall 2017
American Ethnic Cinema, course code: FILM 2130, enrollment 35	Fall 2017
American Ethnic Cinema, course code: FILM 2130, enrollment 20	Spring 2017
American Ethnic Cinema, course code: FILM 2130, enrollment 23	Spring 2017
Latin American Film and Media, course code: FILM 4640, enrollment 14	Spring 2017
Spanish Topics Across Disciplines, course code: SPAN 4100, enrollment 1	Spring 2017
Latin American Film and Media, course code: FILM 6640, enrollment 1	Spring 2017
Latin American Film and Media, course code: LACS 6640, enrollment 1	Spring 2017
History of Cinema I, course code: FILM 4250, enrollment 19	Fall 2016
History of Cinema I, course code: FILM 6250, enrollment 1	Fall 2016
History of Cinema II, course code: FILM 4260, enrollment 15	Fall 2016
History of Cinema II, course code: FILM 6260, enrollment 2	Fall 2016
Genre Cinema: Melodrama, course code: FILM 4620, enrollment 30	Spring 2016
Genre Cinema: Melodrama, course code: FILM 6620, enrollment 3	Spring 2016
History of Cinema II, course code: FILM 4260, enrollment 29	Spring 2016
Film Technology and Style, course code: FILM 4670, enrollment 19	2015
American Ethnic Cinema, course code: FILM 2130, enrollment 34	2015
History of Cinema II, course code: FILM 4260, enrollment 28	2015
Topics in Cinema (L Am Film), course code: FILM 5481, enrollment 14	2015
Seminar in Theory & Criticism, course code: THEA 8400, enrollment 6	2014
American Ethnic Cinema, course code: FILM 2130, enrollment 30	2014
Film Technology Style, course code: FILM 4670, enrollment 31	2013

Development of New Courses

Latin American Film and Media, course code: FILM 4640 2014

Development of Programs of Study

Minor, Latinx Studies (co-developed) 2017-2018

Joint A.B. in Latin American and Caribbean Studies and Master of Nonprofit Management and Leadership 2017

Joint A.B. in Theatre and Master of Nonprofit Management and Leadership (co-developed) 2017

Graduate Student Advisory Committee Membership

Jennifer Marks 2017-present

Daniel Sánchez 2015

Lorraine Lynch 2014

Academic Advising

7 students advised 2017-2018

8 students advised 2016-2017

9 students advised 2015-2016

4 students advised 2014-2015

Professional Development

Fellow, University of Georgia Teaching Academy 2015-2016

Scholarly Activities

* indicates refereed; † indicates invited

Books Authored

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

Books Co-Edited

* Navitski, Rielle and Nicolas Poppe, eds. *Cosmopolitan Film Cultures in Latin America, 1896-1960*. Bloomington, IN: Indiana University Press, 2017.

Note: there is no set convention for author order in the discipline of Film Studies. Here, the authorship order is alphabetical. Co-editors equally divided the work of commissioning submissions, providing feedback to contributors, and copyediting. With one exception, I handled the management of rights and permissions for illustrations and translated texts.

Chapters in Books

† Navitski, Rielle. "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.

* Navitski, Rielle. "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.

Navitski, Rielle. "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, 2014.

† Navitski, Rielle. "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.

Navitski, Rielle. "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.

Journal Articles

* Navitski, Rielle. "The Cine Club de Colombia and Postwar Cinephilia in Latin America: Forging Transatlantic Networks, Schooling Local Audiences." *Historical Journal of Film, Radio and Television*. Published online-first: <https://doi.org/10.1080/01439685.2018.1453993>

* † Navitski, Rielle. "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.

* † Navitski, Rielle. "'The Arbiter of Elegance': Psilander's Stardom and Elite-Oriented Film Culture in Rio de Janeiro." Special issue on Valdemar Psilander, *Kosmorama* (Danish Film Institute). <http://www.kosmorama.org/Artikler/The-Arbiter-of-Elegance.aspx>.

* † Navitski, Rielle. "'Ese pequeño arte que tanto amamos': Remediating Cinema in *El Universal Ilustrado*." *Revista de Estudios Hispánicos* 50, no. 2 (2016): 293-320.

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

* Navitski, Rielle. "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.

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

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

Book Reviews

† Navitski, Rielle. Review of 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.

† Navitski, Rielle. Review of 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.

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

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

Works Submitted but not yet Accepted

* † Navitski, Rielle. ““Onde Será a Los Angeles do Brasil?”: Cinema, imprensa ilustrada e visões regionais da modernidade nos anos 1920.” *Revista Iberoamericana*.

* † Navitski, Rielle. “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.

* † Navitski, Rielle. “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.

* † Navitski, Rielle. “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.

† Navitski, Rielle. Review of Sergio Delgado Moya, *Delirious Consumption: Aesthetics and Consumer Capitalism in Mexico and Brazil*. *Revista de Estudios Hispánicos*.

† Navitski, Rielle. Review of Yvon Grenier, *Culture and the Cuban State: Participation, Recognition, and Dissonance under Communism*. *The Americas*.

Other Works

Navitski, Rielle and Laura Isabel Serna. “Resources on Mexican Silent Cinema.” *Film History* 29, no. 1 (2017): 178-196. *Note: my co-author and I contributed equally in listing and annotating sources.*

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

Note: the editors assembled a team of ten contributors (of whom I recruited six) who compiled and annotated sources on the country of their expertise. I translated the annotated bibliography on Mexico and compiled brief entries for seven other nations.

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

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

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

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

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

Sibert, Thomas E, “Fox Film de Cuba, S.A.’s Continuing Competition for Scholarships to Summer School at the Universidad de la Habana” (1956), translated by Rielle Navitski. 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, translated by Rielle Navitski. *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, translated by Rielle Navitski. *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), translated by Rielle Navitski. February 19, 1925. *Film History* 29, no. 1 (2017): 166-170.

Navitski, Rielle. “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/>

Navitski, Rielle. “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>

Navitski, Rielle. ““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/>

Distinctions

LACSI Faculty Ambassador Travel Grant (\$500)	2016
LACSI Faculty Ambassador Travel Grant (\$1,000)	2015
Society for Cinema and Media Studies Dissertation Award (\$1,000)	2014
Willson Center for Humanities and Arts Research Fellowship (2 course releases)	2014-2015
American Council of Learned Societies Dissertation Completion Fellowship (\$25,000; declined)	2013-2014
Institute for International Education Graduate Fellowship (\$18,100 - replaced Fulbright-Hays Doctoral Dissertation Research Abroad Grant)	2011-2012
Berkeley Fellowship for Graduate Study (\$35,320/year)	2007-2009

Invited Lectures

† “Transatlantic Cinephilia: Institution-Building and Global Art Cinema Between Latin America and France, 1945-1965.” Media in the Americas Conference. Carsey-Wolf Center, University of California, Santa Barbara, April 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, 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.

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

Conference Talks

* “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.” 56th Society for Cinema and Media Studies Conference, Atlanta, GA, April 2, 2016.

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

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

- * “Picturing Regional Modernity in Brazil: Silent Cinema outside Rio de Janeiro and São Paulo, 1923-30.” Conference on Latin American History at the 129th Annual Meeting of the American Historical Association, New York, January 2, 2015.
- * “La crónica policial entre la prensa y el cine: violencia y modernidad en Río de Janeiro a principios del siglo XX.” XL Congreso del Instituto Internacional de Literatura Iberoamericana, Mexico City, June 10, 2014.
- * “*Cine-Mundial* in the Silent Era: Spanish-Language Film Journalism as Cosmopolitan Pedagogy.” 54th Society for Cinema and Media Studies Conference, Seattle, WA, March 21, 2014.
- * “The Implications of Digital Archives for Latin American Film Historical Research” (workshop presentation). XXXI Latin American Studies Association Congress, Washington, D.C., May 30, 2013.
- * “The Afterlife of Imported Serials and Westerns in Brazil: Regional Film Distribution and Production in the Twenties.” 53rd Society for Cinema and Media Studies Conference, Chicago, IL, March 6, 2013.
- * “‘Obscure Neighborhoods and Backwards Towns:’ The Regional Production and Exhibition of Adventure Films in 1920s Brazil.” Second International Berkeley Conference on Silent Cinema, University of California, Berkeley, February 22, 2013.
- * “‘Mixtures of *Féerie* and Document:’ Sensational Theater and True-Crime Films in Rio de Janeiro and São Paulo, 1908-1913.” 12th International Domitor Conference, Brighton, June 18, 2012.
- * “From *Les mystères de New-York* to *Os mistérios do Rio de Janeiro*: the Exhibition and Production of Crime and Adventure Serials in Brazil’s Capital, 1915-1917.” XXX Latin American Studies Association Congress, San Francisco, May 25, 2012.
- * “The True-Crime Films of Antonio Leal, 1908-1909: From Newspaper Reportage to Film Re-enactments in Brazil’s ‘Bela Época.’” 8th Seminar on the History and Origins of Cinema, Girona, Spain, April 1, 2011.
- * “True-Crime Film, Fictions of State Legitimacy: *El automóvil gris* (1919).” 51st Society for Cinema and Media Studies Conference, New Orleans, March 13, 2011.
- * “The Visible Frame: Technological Change and Non-Photographic Space in the Cinema.” 11th San Francisco State University Cinema Studies Conference, October 15, 2009.
- * “Cine de género e identidades marginales: Los policiales de Piñeyro, Caetano y Bielinsky.” 53rd International Conference of Americanists, Mexico City, July 21, 2009.
- * “La fisonomía del vacío: Delincuencia y subjetividad en *Los siete locos* y *Los lanzallamas* de Roberto Arlt.” 11th Conference of Hispanic and Lusophone Literatures, Cultures, and Linguistics, University of California, Santa Barbara, February 28, 2009.

Professional Service

Service to Professional Societies

Review Panelist, National Endowment for the Humanities Fellowship	2018
Editor, <i>Cinema Journal</i> Archival News online feature	2017-present
Society for Cinema and Media Studies Latino/a Caucus Co-Chair	2016-2018
Society for Cinema and Media Studies Latino/a Caucus Secretary	2015
Society for Cinema and Media Studies Programming Committee	2015-2016

Advisory Boards

Cinema Cultures in Contact, University of California Press	2018-present
<i>Vivomatografías: revista de estudios sobre precine y cine silente en Latinoamérica</i>	2017-present

Ad-hoc Manuscript Review

University Press of Kentucky	2018
<i>Cinema Journal</i>	2018
<i>Estudios Interdisciplinarios de América Latina y el Caribe</i> (Israel)	2016, 2018
<i>Feminist Media Histories</i>	2016
<i>Intermedialités</i> (Canada)	2017
<i>[in]Transition: Journal of Videographic Film and Moving Image Studies</i>	2016
<i>Journal of Latin American Cultural Studies</i>	2016-2018
<i>Latin American Research Review</i>	2016, 2017
<i>Mexican Studies/Estudios Mexicanos</i>	2018
<i>Perifrasis: Revista de Literatura, Teoría y Crítica</i> (Colombia)	2018
<i>Secuencias: Revista de Historia del Cine</i> (Spain)	2016
<i>Vivomatografías: revista de estudios sobre precine y cine silente en Latinoamérica</i> (Argentina)	2017

Committee Service

Academic Standards Committee, Chair	2017-2020
Search Committee Member – Assistant Professor of Brazilian History	2016-2017
Latin American and Caribbean Studies Institute Curriculum Committee, Chair	2017-2018
Latin American and Caribbean Studies Institute Executive Committee Member	2015-2018
Franklin College Faculty Senate	2015-2018
History and Theory Committee, Theatre and Film Studies	2013-present

Special Administrative Assignments

Latin American and Caribbean Studies Curriculum Coordinator	2017-2018
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Statement of Major Accomplishments

Dr. Rielle Navitski

Allocation of Effort: Instruction 0.375; Research 0.375; Service 0

A. Contributions to Teaching

My pedagogy stresses three key aims: to build students' visual literacy by training them in stylistic analysis of cinematic texts; to foster a critical mode of viewing through attention to the social, economic, and political dimensions of film production and spectatorship; and to cultivate global and cross-cultural perspectives through the study of media. My courses stress active engagement with films' formal language; with historical documents ranging from criticism to fan magazines to advertising (made accessible in the online archives I incorporate into my classes); and with cinema from Africa, Asia, and Latin America along with more familiar American and European films. Connecting the blurred boundaries between media in our digital era with their historical precedents, I help equip students to navigate and reflect on today's rapidly shifting media ecologies.

I teach a broad range of Film Studies courses including American Ethnic Cinema, which fulfills the Franklin College Multicultural Requirement and serves a significant number of non-majors; the major requirements History of Cinema I, History of Cinema II and Film Theory; and the major electives Genre Cinema – Melodrama, Latin American Film and Media, and Film Style and Technology. At the graduate level, I have offered the Seminar in Theory and Criticism and five split-level courses. Students evaluate my classes favorably when responding to the statement "this course challenged me to think and learn." My courses averaged a score of 4.29 (where 5 corresponds to "strongly agree") over the past three academic years. I also received high rankings from students on my knowledge of course material (4.67), preparation (4.55), and enthusiasm for the subject (4.45), with 5 corresponding to excellent, during the same period. I have worked to further strengthen my teaching skills by soliciting feedback from students, colleagues, and the Center for Teaching and Learning, and through participation in the 2015-2016 Teaching Academy Fellows program.

With regard to curricular development, I have worked to broaden the geographic and thematic scope of Film Studies offerings by proposing a course in Latin American Film and Media and developing the Genre Cinema class focused on melodrama. I also co-created a UGA Advantage/Double Dawgs program for students pursuing careers in arts administration and public service, which combines an A.B. in Theatre with a Master of Nonprofit Management and Leadership offered by the School of Social Work. In my role as Curriculum Coordinator for the Latin American and Caribbean Studies Institute during the 2017-2018 academic year, I proposed two programs of study: a minor in Latinx Studies (Latinx is a gender-neutral term increasingly used to refer to U.S. residents of Latin American origin); and a UGA Advantage/Double Dawgs dual degree that pairs an A.B. in Latin American and Caribbean Studies and a Master of Nonprofit Management and Leadership, designed for students pursuing nonprofit-sector careers in Latin America or with the U.S. Latinx community. These programs help tie academic pursuits to career outcomes and build cultural competency in our student body as Georgia's Latinx population grows.

B. Contributions to Research, Scholarship, and Other Creative Activities

Grounded in extensive archival research, my scholarship excavates overlooked histories of Latin American film cultures, which have been rendered fragmentary by profound challenges to film preservation in the region and are frequently marginalized within English-language Film Studies. I highlight how close attention to Latin American contexts and transnational exchanges can prompt us to rethink key assumptions in the discipline of Film Studies, including our understandings of cinema's relationship to modernism and modernity. Pursuing comparative approaches, my work examines how the uneven global flows of modern media—particularly cinema and print—forge mass audiences, resonate with local experiences of modernization, and work to reinforce and contest hierarchies of class, race, and nation. I emphasize the richness of ephemeral forms of culture—early films, illustrated newspapers and magazines, spectatorship and fan practices—and cinema's complex relationship with cultural legitimacy. While at UGA, I have pursued these questions through three main lines of inquiry: a study of mass-mediated images of violence in early twentieth-century Mexico and Brazil which became my first book; a co-edited anthology and a second book in progress that chart cosmopolitan currents in Latin American film cultures; and a series of articles that take

transnational approaches to film stardom and genre in the region. Across these topics, I trace cross-border and cross-media exchanges and their impact on Latin American public spheres.

Published by Duke University Press in 2017, my book *Public Spectacles of Violence: Sensational Cinema in Early Twentieth-Century Mexico and Brazil* argues that early films and the illustrated press in the two nations staged spectacles of real-life and fictional violence that were framed as markers of local modernity. In its original form as a Ph.D. thesis, the project received support from an Institute for International Education Graduate Fellowship and won the Best Dissertation Award from the Society for Cinema and Media Studies in 2014. A Willson Center Research Fellowship in 2014 facilitated its revision as a book manuscript. Also in 2017, Indiana University Press published my co-edited anthology *Cosmopolitan Film Cultures in Latin America, 1896-1960*, which charts the global horizons of production and exhibition in the region before the politicized New Latin American Cinema of the 1960s. Combining critical essays with primary texts in English translation, the edited collection brings the subfield of Latin American film studies into dialogue with a broader turn to the transnational. My current book project, *Transatlantic Spectators: Film Culture Between Latin America and Europe, 1945-1965*, investigates the networks linking postwar Latin American institutions of film culture—cineclubs, film archives, specialized magazines, festivals, and film schools—to cultural organizations in Europe. These connections generated cultural prestige for Latin America's emerging middle classes while advancing the global aspirations of European entities that instrumentalized film as a tool of cultural diplomacy. I recently published an article drawn from the project in the *Historical Journal of Radio, Film, and Television*. In addition, examples of my scholarship on early cinema stardom, Latin American genre film, and the cross-pollination between cinema and print have appeared in *Cinema Journal*, *Screen*, *Film History*, *Revista de Estudios Hispánicos*, among other venues. I have been invited to share my research at universities in the United States, Argentina, Brazil, and Mexico, signaling an emerging national and international reputation as an expert in the field.

C. Contributions in Service to Society, the University, and the Profession

In my service activities, I strive to increase Latin American Media Studies' visibility in the field while supporting rigorous standards of scholarly excellence; to promote greater equity for Latinx scholars; and to facilitate cross-cultural exchange and understanding around Latin American and Latinx topics. In activities that engage the UGA community and broader public, including film introductions and Willson Center Cinema Roundtables, I have approached the medium as a means of addressing urgent social issues, ranging from the #MeToo movement to the experiences of the Latinx community in the United States. At the college level, I served a three-year term as delegate to the Franklin College Faculty Senate and am chair of the Franklin College Academic Standards Committee (2017-2020). At the departmental level, I serve on the History and Theory Committee. Within the Latin American and Caribbean Studies Institute, where I am core faculty, I served as LACSI Curriculum Coordinator in the 2017-2018 academic year. I chaired LACSI's Curriculum Committee, supervised its existing academic programs, developed new ones, and spearheaded undergraduate recruitment efforts. I served on LACSI's Executive Committee from 2015 through 2018 and served on the search committee that hired an Assistant Professor of Brazilian History in 2016-2017. In terms of my service to the profession, I sit on the advisory board of the University of California Press's *Cinema Cultures in Contact* series, have peer-reviewed articles for eleven academic journals based in seven countries, and recently served as a review panelist for National Endowment for the Humanities Fellowships. As Secretary and later Co-Chair of the Latino/a Caucus of the Society for Cinema and Media Studies (2015-2018), I launched a mentorship program that supports Latinx-identified graduate students and those who research Latin American and U.S. Latinx topics. During my term, I also co-developed the open-access *Latin/x American Cinema and Media Annotated Bibliography*, a collaboration with the Film Studies Section of the Latin American Studies Association, working to raise the profile of scholarly resources on Latin American film and media and to promote further teaching and research in the area. Further fostering awareness of digital resources and the work of audiovisual archives, I edit the *Archival News* bulletin, an online feature of *Cinema Journal* that reports on recent developments in media preservation.

Holding myself to a standard of excellence in pedagogy, research, and service, I have shown a firm commitment to higher education's potential for generating greater equity and understanding.