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Associate Provost for Faculty Affairs
Director, Cuban and Caribbean Studies Institute
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November 2014

EDUCATIONAL RECORD:

Ph.D. Communication Studies. The University of Iowa, 1986.

Dissertation Title: "Towards A `Third' and `Imperfect' Cinema: A Theoretical and Historical Study of Filmmaking in Latin America." Director: J. Dudley Andrew.

M.A. The University of Iowa, 1983. Communication and Theater Arts (Film Studies)

B.A. Queens College of the City of New York, 1978. Accounting major.

ADMINISTRATIVE EXPERIENCE:

Associate Provost, July 2001-

Working directly for the Senior Vice President for Academic Affairs and Provost, oversees primarily Faculty Affairs (monitoring faculty personnel decisions and reviews, including promotion and tenure), engagement initiatives (Center for Public Service and Center for Engaged Learning and Teaching), assessment, SACS relations, and international programming and initiatives.

Director, Cuban and Caribbean Studies Institute, September 2000 –

Directs the activities of the Cuban and Caribbean Studies Institute, which include regular academic programming (seminars, lectures, symposia and conferences), cultural/academic exchanges Cuba-US and US-Cuba throughout all schools and programs at Tulane, and summer and semester academic and internship programs in Cuba. Oversees one full-time program coordinator and student workers. Responsible for grant-management and fund-raising. Organizes and hosts one major conference/symposium at least every three semesters and invites on average 5-10 speakers to campus per year.

Chairperson, Confucius Institute at Tulane, April 2013-

Provide advice and oversight to the directors of the Confucius Institute, which includes engaging with officials from Hanban and colleagues at East China Normal University.

TEACHING EXPERIENCE:

1985-present: Tulane University, Department of Communication: Full Professor (2014), Associate Professor (1991-2014), Assistant Professor (1985-91)

Spring 1995: University of Southern California, Critical Studies, School of Cinema/TV: Visiting Professor

Fall 1989: Universidade Federal Fluminense, Instituto de Artes e Comunicação Social: Fulbright Cinema Professor

PUBLICATIONS:

Books:

Hollywood, Nuestra América y los Latinos. Collection of essays, all but one previously published in English and listed below; translated by María Teresa Ortega. (Havana, Cuba: Ediciones Unión, 2012).

Books, Edited:

The Routledge Companion to Latin American Cinema, co-edited with Marvin D'Lugo (Clark University) and Laura Podalasky (Ohio State University), under contract, publication expected in 2016.

Encyclopedia of Latin American Culture, a 3-volume, 1700 page encyclopedia co-edited with Daniel Balderston (University of Iowa) and Mike Gonzalez (University of Glasgow). London: Routledge, 2000. Includes a co-authored introduction and over 100 authored entries.

The Ethnic Eye: Latino Media Arts, co-edited with Chon Noriega (UCLA). Minneapolis: University of Minnesota Press, 1996. Includes co-written introduction and a chapter: "Greater Cuba," see below.

Mediating Two Worlds: Cinematic Encounters in the Americas, co-edited with John King (University of Warwick) and Manuel Alvarado (BFI). London: British Film Institute, 1993. Includes general introduction, chapter introductions, and two chapters ("Are all Latins from Manhattan" and "Tears and Desire: Women and Melodrama in the 'Old' Mexican Cinema") see below.

Journal Special Issue Editorship:

"In Focus: Latin American Film Research in the Twenty-First Century," co-edited with Dolores Tierney (University of Sussex), special section of *Cinema Journal* vol. 54, no. 1 (Fall 2014), 112-142. Includes introductory essay and a critical essay, see below.

"Geographical Imaginaries," special issue of *Studies in Hispanic Cinemas*, Vol.7, no. 1 (2011). Includes an introductory essay, see below.

"Latin American Film History," special issue of *The Americas*, vol. 63, no. 2 (October 2006). Includes an introductory essay, see below.

"The Popular, the Cinema, Latin America," *Studies in Latin American Popular Culture*, vol. 17 (1998). Includes an introductory essay and a critical essay ("From Hollywood and Back: Dolores Del Rio, a (Trans)National Star"), see below.

"Mediating the National," a special issue of the *Quarterly Review of Film and Video*, co-edited with Marcia Butzel (Clark University), vol. 14, no. 3 (1993). Includes co-authored introductory essay.

Journal Editorship:

Studies in Spanish and Latin American Cinemas, an Intellect journal published three times a year. December 2015-

South, an electronic journal of Latin American cultural studies, co-edited with Daniel Balderston (Tulane University) and sponsored by the Roger Thayer Stone Center for Latin American Studies, Tulane University: <http://spgr.sppt.tulane.edu/south/South.html> (1994-1998). Note: dead link.

Translations:

Mexican Cinema, Paulo Antonio Paranaguá, ed. (London: British Film Institute, 1995), translated from *Le cinéma mexicain* (Paris: Centre George Pompidou, 1992), 333 pp.

La Isla Posible, catalogue for an art show, film series, and conference (including 200 pp. of critical essays) sponsored by the Centro Cultural de la Ciudad de Barcelona, 1995.

Book Chapters (Refereed):

"Prologue," *Images of Utopia, Documents of Belonging: Sara Gómez's Contribution to Cuban and World Cinema*, Susan Lord and María Caridad Cumaná, eds., in press, publication expected in 2016.

"A Poetics of the Trace," *New Documentaries in Latin America*, Vinicius Navarro and Juan Carlos Rodríguez, eds., New York: Palgrave, 2014, 25-43.

"From Hollywood and Back: Dolores Del Rio, a (Trans) National Star" *Latin American and Latino Icons: Models and Theories of Cultural Iconicity*, Dianna C. Niebylski and Patrick O'Connor, eds. Nashville: Vanderbilt University Press, 2013. Reprint.

"Mexico: La Hacienda y el Cabaret: Musical Spaces of the Classic Mexican Cinema," *The International Film Musical*, Corey Creekmoor and Linda Mokdad, eds. Edinburgh: University of Edinburgh Press, 2012.

"Before the Industry: Orol, Bohr and Peón," *Latsploitation: Exploitation Cinema and Latin America*, Victoria Ruetalo and Dolores Tierney, eds. London: Routledge, 2009.

"Cuba: A Porous National Cinema," *The Cinema of Small Nations*, Duncan Petrie and Mette Hjørst, eds., Edinburgh: University of Edinburgh Press, 2007, 179-197.

"La otra isla: cine cubano en el exilio," in Juan Antonio Garcia Borrero, ed., *Cine Cubano: Nación, diáspora e identidad*. Benáldamena, Spain: Festival Internacional de Cortometrajes y Cine Alternativo, 2006. Reprinted from "the Other Island: Exiled Cuban Cinema" in translation.

"Institutionalizing University Engagement: Building a Committed University in Seven Not-so-Easy Steps," *A More Perfect Vision: The Future of Campus Engagement*, Barbara Holland and Jan Meeropol, eds., Boston, MA: Campus Compact, 2006. Online at

http://www.servicelearning.org/library_resources_series/A%20More%20Perfect%20Vision:%20The%20Future%20of%20Campus%20Engagement

"'Train of Shadows:' Early Cinema and Modernity in Latin America, *Multiculturalism, Postcoloniality and Transnational Media*, Ella Shohat and Robert Stam, eds., Rutgers University Press (2003), 99-129. Reprinted from "Early Cinema and Modernity," see below.

"Are All Latins from Manhattan?" *Film and Nationalism*, Alan Williams, ed. New Brunswick, NJ: Rutgers University Press (2002), 195-217. Reprinted, see below.

"Women and Melodrama in the 'Old' Mexican Cinema," in *Latin American Cultural Studies Reader*, Abril Trigo, Alicia Rios, and Ana del Sarto, eds, Durham, NC: Duke University Press, (2004), 441-459. Reprinted, see below.

"Facing Up to Hollywood," *Reinventing Film Studies*, Christine Gledhill and Linda Williams, eds., London: Edward Arnold (UK), 2000.

"A Train of Shadows," *Modernity in Latin America*, Vivian Schelling, ed., London: Verso, 2000. Almost the same as "Early Cinema and Modernity," see below.

"Crossing Nations and Genres: Travelling Filmmakers in Latin America," *Visible Nations*, Chon Noriega, ed., Minneapolis: University of Minnesota Press, 2000, pp. 33-50.

"Historia Nacional, Historia Transnacional," *Horizontes del segundo siglo: Investigación y pedagogía del cine mexicano, latinoamericano y chicano*. Patricia Torres San Martín, Julianne Burton, and Angel Miquel, eds. Guadalajara: Universidad de Guadalajara/IMCINE, 1998, pp. 75-81.

"Of Rhythms and Borders," *Everynight Life*, Jose Muñoz and Celeste Fraser Delgado, eds., Durham, NC: Duke University Press, 1997, pp. 310-344.

"Greater Cuba," *The Ethnic Eye: Latino Media Arts*, Chon Noriega and Ana M. López, eds. Minneapolis: University of Minnesota Press, 1996.

"Sergio Giral on Filmmaking in Cuba: An Interview," *Cinemas of the Black Diaspora*, Michael Martin, ed. (Detroit: Wayne State University Press, 1995), pp. 274-280. Reprinted from *The Black Film Review*, see below.

"Our Welcomed Guests: *Telenovelas* in Latin America," *To Be Continued...Soap Operas around the World*, Robert Allen, ed. (London/New York: Routledge, 1995), pp. 256-75

"Celluloid Tears: Melodrama in the Classic Mexican Cinema," *Latin American Cinema*, Kathleen Newman, ed. (Bloomington: Indiana University Press, 1995). Previously published in *Iris*, see below.

"Tears and Desire: Women and Melodrama in the 'Old' Mexican Cinema," *Multiple Voices in Feminist Film Criticism*, Janice Welsch, Linda Dittmar, and Diane Carson, eds. (Minneapolis: University of Minnesota Press, 1994), 254-270. Also reprinted in *Mediating Two Worlds*:

Cinematic Encounters in the Americas, King, López, and Alvarado, eds., see above; *Feminism and Film*, E. Ann Kaplan, ed. (Cambridge: Oxford University Press, 2001); *A Latin American Cultural Studies Reader*, Abril Trigo, Alicia Rios, and Ana Del Sarto, eds. (Duke University Press, 2004).

"A Cinema for the Continent," *Mexican Cinema Project*, Chon Noriega, ed. (Los Angeles: UCLA Film Archives, 1994), 7-12.

"Setting Up the Stage: A Decade of Latin American Film Scholarship," *Otherness and the Media: The Ethnography of the Imagined and the Imaged*, Hamid Naficy and Teshome H. Gabriel, eds. (Langhorne, Pennsylvania: Harwood Academic Publishers, 1993), 255-276. (Previously published in *Quarterly Review of Film and Video*, see below.)

"(Not) Looking for Origins: Postmodernism, Documentary, and America," *Theorizing Documentary*, Michael Renov, ed., (Los Angeles: University of California Press, 1993), 151-163. Revision of "Through Brazilian Eyes: *America*," published in *Wide Angle*, see below.

"The Long Life of Short Film: Brazil and Colombia Compared," *Short Films From Latin America*, Julianne Burton, ed. (New York: American Federation of Arts, 1992), pp. 33-39.

"The Melodrama in Latin America: Telenovelas, Film and the Currency of a Popular Form," in Marcia Landy, ed., *Imitations of Life: A Reader on Film and Television Melodrama* (Detroit: Wayne State University Press, 1992), p. 596-606. (Previously published in *Wide Angle*, see below.)

"Are All Latins From Manhattan? Hollywood, Ethnography and Cultural Colonialism," in Lester Friedman, ed., *Ethnicity and American Cinema* (Champaign: University of Illinois Press, 1991), 404-424. Also reprinted, with revisions, in *Mediating Two Worlds: Cinematic Encounters in the Americas*, King, López, and Alvarado, eds., see above. Also reprinted in Alan Williams, ed., *Film and Nationalisms* (Rutgers University Press, 2002) (see above).

"An "Other" History: The New Latin American Cinema," in Robert Sklar and Charles Musser, eds., *Resisting Images: Essays on Cinema and History*, (Philadelphia: Temple University Press, 1991), 308-330.

Published Before Tenure

"*The Battle of Chile*: Documentary, Political Process, and Representation," in Julianne Burton, ed., *Documentary Strategies: Society/Ideology/History in Latin American Documentary, 1950-1985* (Pittsburgh: University of Pittsburgh Press, 1990), pp. 267-288.

"At the Limits of Documentary: Hypertextual Transformation and the New Latin American Cinema," in Julianne Burton, ed., *Documentary Strategies: Society/Ideology/History in Latin American Documentary, 1950- 1985* (Pittsburgh: University of Pittsburgh Press, 1990), pp. 403-434.

"Unleashing the Margins: Argentine Cinema, 1956-1976," in John King and Nissa Torrents, eds., *The Garden of Forking Paths: Argentine Cinema* (London: British Film Institute/National Film Theater, 1987), pp. 49-80.

Articles (peer reviewed):

"Cartographies of Mexican Cinema in the 21st Century," *Rebeca: Revista Brasileira de Estudos de Cinema e Audiovisual*, vol. 7, no. 7 (January-June 2015):

<http://www.socine.org.br/rebeca/dossie.asp?C%F3digo=221>

"Calling for Intermediality: Latin American Mediascapes," *Cinema Journal* vol. 54, no. 1 (Fall 2014), 135-141. Companion piece in digital site *In Media Res*

<http://mediacommons.futureofthebook.org/imr/2014/11/18/intermediality-and-brazilian-telenovelas>

"Conceptualizing, Building, and Evaluating University Practices for Community Engagement," *Journal of Higher Education Outreach and Engagement*, vol. 16, no. 4 (2012), 105-128, Co-authored with Vincent Illustre and Barbara Moely.

"Geographical Imaginaries," *Studies in Hispanic Cinemas*, vol. 7, no. 1 (2011), 3-8.

"La investigación cinematográfica en América Latina," *Observatorio del Cine Latinoamericano* (2010) (online at:

http://www.observatoriodecine.unal.edu.co/index.php?option=com_remository&Itemid=0&func=startdown&id=5)

"The State of Things: New Directions in Latin American Film History," *The Americas*, vol. 63, no. 2 (October 2006), 197-203.

"Early Cinema and Modernity in Latin America," *Cinema Journal*, vol. 40, no 1 (Fall 2000), 48-78.

"Estilos híbridos para un espacio nacional cinematográfico," *Archivos de la Filmoteca* (Valencia, Spain), vol. 31 (1999), 172-184. Translation and revision of "The São Paulo Connection," see below.

"Dolores, de la Transnacionalización," *Archivos de la Filmoteca* (Valencia, Spain), vol. 31 (1999), 12-34. Translation and revision of "From Hollywood and Back: Dolores Del Rio, (Trans) National Star," see below.

"The São Paulo Connection: The Companhia Cinematográfica Vera Cruz and *O Cangaceiro*," *Nuevo Texto Crítico*, no. 21/22 (1998-1999), 127-154.

"From Hollywood and Back: Dolores Del Rio, (Trans) National Star," *Studies in Latin American Popular Culture*, Vol. 17 (1998), 5-33. Reprinted in *Latin American and Latino Icons: Models and Theories of Cultural Iconicity*, Niebylski and O'Connor, eds., see above, and, in translation, as "Dolores de la Transnacionalización" see above.

"Not Looking for Origins," *Aztlán*, vol. 23, no. 1 (Spring 1998), 97-102.

"Memorias of a Home: Mapping the Revolution (and the Making of Exiles?)," *Revista canadiense de estudios hispánicos*, vol. 19, no. 3 (1995), 5-17.

"The "Other" Island: Exiled Cuban Cinema," *JumpCut*, no. 38 (1993), 7-15. Available online at <http://www.ejumpcut.org/archive/onlinessays/JC38folder/ExileCubanCinema.html>

"Revolution and Dreams: The Cuban Documentary Today," *Studies in Latin American Popular Culture*, vol. 11 (1992), 45-58.

"Not Only a Question of Color: Afro-Latino/a Images in Latin American Cinema," *Tonantzin*, vol 9, no. 1 (1992), 20.

"Celluloid Tears: Melodrama in the Classic Mexican Cinema," *Iris*, no. 13 (Summer 1991), 29-52

Published Before Tenure

"Through Brazilian Eyes: *America*," *Wide Angle*, vol. 13, no. 2 (1991), 20-30. Reprinted, see above.

"Setting up the Stage: Latin American Film Scholarship, 1970-80s," *Quarterly Review of Film and Video*, vol. 13, nos. 1-3 (1991), 239-260. Reprinted in Naficy and Gabriel, eds., *Otherness and the Media*, see above.

"Parody, Underdevelopment, and the New Latin American Cinema," *Quarterly Review of Film and Video*, vol. 12, nos. 1-2 (1990), 63-71.

"African Roots: Images of Blacks in Cuban Cinema," *Black Film Review*, 4, no. 3 (1988), 5-9.

"History and Underdevelopment: The New Latin American Cinema," *Radical History Review*, no. 41 (Spring 1988), 93-119. Reprinted in Sklar and Musser, eds., *Resisting Images: Essays on Cinema and History*, see above.

"Sergio Giral on Filmmaking in Cuba," (co-authored), *The Black Film Review*, 3, no. 1 (1986/87), 4-7.

"The Melodrama in Latin America: Telenovelas, Film, and the Currency of a Popular Form," *Wide Angle*, 7, no. 3 (1985), 4-13. Also appears in Landy, ed., *Imitations of Life: A Reader on Film and Television Melodrama*, see above.

"From Photoplays to Texts: Film Theory, Film Studies and the Future," *Cinema Journal* 24, no. 2 (1985), 56-61.

"A Short History of Latin American Film Histories," *UFVA Journal*, 37, no. 1 (1985), 55-69.

"An Elegant Spiral: Truffaut's *The 400 Blows*," *Wide Angle*, 7, no. 1-2 (1985), 144-8.

"Rereading Adaptation: *A Farewell to Arms*" (co-authored), *Iris*, vol. 1, no. 1 (1982), 101-114.

Articles (invited):

"A Hollywood de ida y vuelta, Dolores del Rio," *Cine Cubano*, no. 175 (2010). Translation and edited reprint of "From Hollywood and Back: Dolores Del Rio, (Trans) National Star," see above.

"Hollywood como etnógrafo," *La Gazeta de Cuba* (Havana, Cuba). 2006. Translation and edited reprint of "Are all Latins from Manhattan," special issue on Latino/a cinema in the U.S.

"Tropecé con el cine cubano casi por acaso," *Cine Cubano* (Havana, Cuba), 2005.

"*Cinema and the Sandinistas*: Book review," *Cineaste*, vol. 29, no. 1 (2004).

"Dos Patrias," *South* (<http://spgr.sppt.tulane.edu/south/South.html>), (Fall 1995). Note: Dead Link

"Habla español?: le cinéma latino-américain aux Etats-Unis," *Les Cinemas de l'Amerique Latine* (Toulouse, France), no. 2 (1994), 76-77.

"Crisis and Cinema in Latin America," *Hemisphere*, 2, no. 1 (1989), 24-28.

Contributions to Reference Books:

Entry on *El Super* (1800 words) for *Cuba: People, Culture, History*. Alan West Duran, ed., (New York: Gale, 2012).

23 entries (totaling 6000 words) on early cinema in Latin America for the *Encyclopedia of Early Cinema*, Richard Abel, ed, (London: Routledge, 2005).

Entries for "Dolores Del Rio," "Rita Hayworth," "Lydia Cabrera", "Lourdes Casal" and "Josefina Niggli" – each app. 1000 words, for *Notable American Women*, Volume Five, Susan Ware, ed., Harvard University Press, 2004.

"Matilde Landeta," *Woman Filmmakers and Their Films*, Amy L Unterburger, ed., InfoWorks, 1999.

Co-editor of Brazilian section and author of various essays for Brazilian films, *South American Cinema: Reference Guide*, ed. Tim Barnard and Peter Rist. Garland, 1996.

Entries for "Argentina" and related directors/producers for Annette Kuhn and Philippa Brewster, eds., *Feminist Companion to the Cinema*, Virago (UK)/Ballantine (USA), 1991.

Responsible for researching and writing a series of historical essays on the principal film-producing nations of Latin America for Anthony Slide, ed., *The International Film Industry*, Greenwood Press, 1989.

Conference Presentations, Panels and Lectures

"El Imaginario Radiofónico en los Primordios del Cine Sonoro Latinoamericano y Relaciones Intermediales." Primer Encuentro Internacional de Investigadores de Cine Mexicano e Iberoamericano, Cineteca Nacional/Asociación Mexicana de Teoría y Análisis Cinematográfico, Mexico City, June 2015.

"Domestic Service, Transmediality, and the Contemporary Brazilian Telenovela," Society for Cinema and Media Studies, Montreal, March 2015.

Respondent, "Early Cinema and Modernity in Latin America: Fifteen Years Later," Society for Cinema and Media Studies, Montreal, March 2015.

"Radiophonic Imaginaries in Early Sound Cinema," Cine-lit VIII, Portland, February 2015.

Radiophonic Imaginaries: Intermediality in Early Sound Cinema," Intermedialidade 2014 Conference, Universidade Federal de Juiz de Fora (Brazil), September 2014.

"La Vecindad: A Musical Space for the Mexican Cinema," Society for Cinema and Media Studies, Seattle, March 2014.

Discussant, "Argentine and Chilean Cinema: Historical Revisions, Political Shifts," Society for Cinema Studies, Seattle, March 2014.

"Cartographies of Mexican Cinema," American Comparative Literature Association, Toronto, Canada, April 2013.

"Radiophonic Imaginaries: Intermediality in Early Sound Cinema," Rethinking Intermediality in the Digital Age, Cluj-Napoca (Romania), October 2013.

"The Radiophonic Imaginary in Transitional Latin American Cinema and Intermedial Relations," International Congress on Hispanic Cinemas: In Transition," Universidad Carlos III, Madrid, Spain, November 2012.

"Imagining Futures: Cultivating Campus Culture Change through Sustained Community Partnerships," Imagining America Conference, New York City, October 2012.

"Engaging Real-World Problems: General Education for a Global Century," General Education and Assessment: New Contexts, New Cultures, AAC&U Conference, New Orleans, February 2012.

Discussant, "'Politics and Latin American Cinema after Utopia,'" Society for Cinema and Media Studies, Boston, March 2012.

Panelist, U.S.-Cuban-Mexican Association to Defend Against Hurricanes Conference, Sponsored by the Center for International Policy (DC), New Orleans, April 2012.

Discussant, "Digital Dilemmas: The Internet and Blogs in Cuba Today," Cuba Futures Conference organized by the Bildner Center, CUNY, April 2011.

"Women Filmmakers and the Brazilian *Retomada*," paper presented at the Society for Cinema and Media Studies meeting, New Orleans, March 2011.

"Crisis and Violence: Two Cuban Films of the 21st Century," paper presented at the Latin American Studies Association meeting, Toronto, October 2010.

"*Lampejos de beleza: Ethics and Esthetics in the Documentaries of Eduardo Coutinho*," American Comparative Literature Association meeting, New Orleans, March 2010.

"Three Foreigners in Early Mexican Sound Cinema," paper presented at the Latin American Studies Association Conference, Rio de Janeiro, Brazil, June 2009.

"A Global NeoReal? *Buena Vista and Central Station*," paper presented at the Latin American Studies Association Conference, Washington D.C., September 2001.

"Bitter Memories: The Harness of History," paper for the Society for Cinema Studies Conference, West Palm Beach, April 1999.

"Silent Cinema in Latin America," workshop for the Society for Cinema Studies Conference, West Palm Beach, April 1999.

"Adolfo Best Maugard and *La Mancha de sangre*," paper presented at the Society for Cinema Studies conference, San Diego, April 1998.

"Rethinking 1930s Mexican Cinema: The Hollywood Crossroads" workshop organized for the Society for Cinema Studies conference, San Diego, April 1998.

"Travelling Landscapes: The Global Imaginary of the Contemporary Telenovela," La Long Duree: Framing in Series, Serials, and Other Macaroni Forms, the 2nd Tel Aviv International Colloquium Cinema Studies, Tel Aviv (Israel), June 1998.

"The São Paulo Connection: Vera Cruz and *O Cangaceiro*," paper presented at "The Formative Fifties Revisited" Conference, University of California Santa Cruz/Stanford University, April 1997.

"Historia Nacional, Historia Transnacional," paper presented at the "Encuentro de Investigadores," Universidad de Guadalajara, April 1997.

"Flamenco Kitsch," respondent on "Nostalgia, Camp, Kitsch en la Memoria Latinoamericana" panel at the Latin American Studies Association meeting, Guadalajara, April 1997.

"Travelers: Dolores Del Rio," paper presented at the Latin American Studies Association meeting, Guadalajara, April 1997.

"Sexualities and Gender in Mexican Cinema," panel organized for the Latin American Studies Association meeting, Guadalajara, April 1997.

"Brown-Eyed Children," paper presented at the Console-ing Passions Conference, Madison, Wisconsin, April 1996.

"Crossing Nations and Genders," paper presented at the meeting of the Society for Cinema Studies, Dallas, March 1996.

"Who's on First, What's on Third," paper presented at the conference "Continuities/Discontinuities? The American Avant Garde," The Whitney Museum of American Art, February, 1996.

"Greater Cuba and Imperfect Subjects," paper presented at the meeting of the Society for Cinema Studies, New York City, March 1995.

"Mapping the Revolution *Memorias* of a Home," paper presented at the meeting of the Society for Cinema Studies, Syracuse, New York, March 1994.

"Dos Patrias," plenary talk, Screening Latinidad Conference, Duke University, February 1994.

"Rhythmic Identities," paper presented at the Visible Evidence Documentary film conference, co-authored with Chon Noriega, Duke University, September 1993.

"The Ethnic Eye," panel co-organized with Chon Noriega for the Visible Evidence conference, Duke University, September 1993.

"Of Rhythms and Borders," paper presented at the meeting of the Society for Cinema Studies, New Orleans, February 1993.

"Are We Global Now?" plenary session presentation, Society for Cinema Studies, New Orleans, February 1993.

"Immune to All Returns: Exiles, Latinos and Representation," paper presented at the "Latino Media Arts: Theory and Culture" conference at the Whitney Museum of American Art, November 1992.

"Mixing Genres: The "Golden" Cinemas of Latin America," paper presented at the meeting of the Latin American Studies Association, Los Angeles, September 1992.

"Mediating Worlds: Cinema and Transculturation" panel organized for the Latin American Studies Association meeting, Los Angeles, September 1992.

"I Love Ricky Too: The Oft Forgotten Cuban-in-the Text," paper presented at the Society for Cinema Studies Conference, Pittsburgh, April 1992.

"Documenting the Nation: Brazil," paper presented at the Society for Cinema Studies Conference, Los Angeles, May 1991.

"Melodrama in the Latin American Cinema," panel organized for the 1991 meeting of the Latin American Studies Association, Washington, D.C., April 1991.

"Tears and Desire: Melodrama in the Classic Mexican Cinema," paper presented at the 1991 meeting of the Latin American Studies Association, Washington, D.C., April 1991.

"Through Brazilian Eyes: America," paper presented at the Twelfth University of Ohio Film Conference, Athens, Ohio, November, 1990.

"Are all Latins from Manhattan? Ethnicity and Colonialism in the Hollywood Cinema," paper presented at the 1990 meeting of the American Studies Association, New Orleans, November 1990.

"Tuning in the Continent: The *Telenovela* in Latin America," paper presented at the 1990 meeting of the International Communication Association, Dublin (Ireland), June 1990.

"Celluloid Tears: Melodrama in the "Old" Latin American Cinema," paper presented at the 1990 meeting of the Society for Cinema Studies, Washington D.C., May 1990.

"Revolutions and Dreams: The Documentary in Cuba," paper presented at the 1989 meeting of the Latin American Studies Association. December 1989.

"The Discourse of Colonialism in the American Cinema," paper presented at the 1988 meeting of the American Studies Association, Miami Beach, October 1988.

"Beyond the Postmodernist Problematic: Television in Cuba," paper presented at University of Wisconsin, Milwaukee conference, "Television: Representation/Audience/Industry," April 1988.

"The Politics of Representation: Realities and Realisms in Latin American Documentary." Mellon Lecture Series, organized by Mellon Prof. Sander Gilman, Tulane University, March 1988.

"Argentine Cinema: Today in Light of Yesterday," paper presented at Yale University Symposium, "After Democracy: Argentine Arts and Culture," April 1987.

"From Novel to Text to Package: Blade Runner" (co-authored), paper presented at the meeting of the South Central Modern Language Association, New Orleans, November 1986.

"The Cinema That Wouldn't Go Away: The Historical Development of the New Latin American Cinema," paper presented at the Second Iowa Conference on Latin American Film, The University of Iowa, October 1986.

Respondent on "Sound-Image Relations in the Latin American Cinema" panel at the Latin American Studies Association meeting, Boston, October 1986.

"Parody, Underdevelopment, and the New Latin American Cinema," paper presented at the Society for Cinema Studies Conference, New Orleans, April 1986.

"Cultural Dependence, Mass Culture, and Popular Culture." Respondent at Symposium on Brazilian Popular Culture, The University of Iowa, March 1985.

"The Independent African Cinema," paper presented at African Life/Art Conference, The University of Iowa, April 1985.

"The Melodrama in Latin America: Telenovelas, Films, and the Currency of a Popular Form," paper presented at the Seventh Ohio Film Conference, Athens, Ohio, October 1984.

"From Photoplay to Text: Film Theory and the Future of Film Studies," paper presented at The Future of Cinema Studies Symposium, The University of North Carolina at Chapel Hill, October 1984.

"Atomic Coffee Clash: A Pre-Position," paper presented at Society for Cinema Studies Conference in Madison, Wisconsin, 1984.

"Reading Genre: A Cultural History," paper presented at Society for Cinema Studies Conference in Pittsburgh, 1983.

"The Essential Genre Reader," paper presented at Communication and Culture Conference in Philadelphia, 1983.

Invited Lectures/Seminars

"Latinas Made to Serve? Feeling Brown, Glam ...and a Maid," invited talk, Latina/o Studies Program at The Ohio State University, February 2015.

Domestic Service, Transmediality and the Contemporary Brazilian Telenovela" Symposium on Global Serial Narratives, University of Wisconsin, Madison, October 2014.

"El imaginario radiofónico en los primordios del cine sonoro latinoamericano," invited plenary presentation, 4to Encuentro del Observatorio de Cine Latinoamericano," Universidad de Antioquia/Ministerio de Cultura, Medellín, Colombia, September 2014.

"Women Filmmakers in Brazil since the Retomanda," invited plenary, Symposium on Brazilian and Mexican Cinemas," University of New Mexico, February 2014.

"Cuban Cinema and Culture: *Juan de los muertos*," invited plenarian, Tucker Boatright symposium, University of Richmond, April 2013.

"Cines de las diásporas caribeñas," "Seminario: Puentes y más Puentes," Festival del Nuevo Cine Latinoamericano (no. 34) y Casa de las Américas, Havana, Cuba, December 2012.

"Jorge Sanjinés and *Los Insurgentes*" Bolivian Film Symposium, Loyola University, October 2012.

Redefining Student Learning Abroad: New Directions and Opportunities, CIEE, New Orleans, "Cuba Study Abroad and the Tulane Story", November 2011.

"Cinema, Transculturality and Globalization", Sociedade Brasileira de Estudos de Cinema e Audiovisual, SOCINE, Rio de Janeiro, September 2011.

"Viva Cuba and Teaching Cuba." *Through the Lens: Teaching Latin America through Film*, Summer Teachers' Institute, Millsaps College, June 2011.

"*Lampejos de beleza*: Contemporary Brazilian Documentary and the Work of Eduardo Coutinho," invited lecture, Cinema and Brazilian Studies program, Ohio State University, April 2011.

"Cine Cubano: Del "Período Especial a los Nuevos Horizontes del Audiovisual," 2do Encuentro del Observatorio de Cine Latinoamericano," Universidad Nacional/Ministerio de Cultura, Bogotá, Colombia, October 2010.

"Cartographies of Mexican Cinema," invited plenary, DePaul University Mexican Cinema week, April 2010.

“La investigación cinematográfica en América Latina,” plenary presentation, 1er Encuentro del Observatorio de Cine Latinoamericano,” Universidad Nacional/Ministerio de Cultura, Bogotá, Colombia, October 2009.

Invited lecture, Cátedra Marta Traba, Universidad Nacional de Colombia-Bogotá, October 2009.

Plenary presenter, “International Gangsters Conference,” The University of Illinois, October 2007 (cancelled due to illness).

Plenary speaker, Festival de Cine Internacional del Norte de Chile, Antofagasta, Chile, August 2006 (declined, post-Katrina)

“Of rumberas and cabareteras: the Musical in Mexico,” The International Musical Conference, The University of Iowa, Fall 2005 (declined post Katrina).

“Global Cinemas: Digital Borders in Analog Worlds,” invited speaker, Film Symposium, Humanities Institute at Stonybrook, October 2001.

“The NeoGlobal and the NeoReal,” invited speaker, “Latin American Cinemas in Transnational Contexts Conference” Clark European Center in Luxembourg, November 2000.

“Border Cinema(s) and Cities,” Invited speaker, Dartmouth Humanities Institute, “Los Angeles/la frontera/ Mexico City,” November 2000.

“Who the Hell is Juliette: Fiction or Documentary?” invited lecture, University of Illinois at Champaign-Urbana, International Studies symposium, October 1999.

“Citizens and Others: Latino Cinema for the Millennium,” invited lecture, University of Freiburg (Germany), May 1999.

“Las nuevas encrucijadas del cine latinoamericano y su futuro,” invited lecture, University of Guadalajara (Mexico), March 1999.

“Of Machos and Men,” invited lecture, Rutgers University, March 1999.

“An Auteur for a Revolution: An Homage to Tomás Gutiérrez Alea,” invited lecture, University of Tennessee, Knoxville, January 1999.

“From Hollywood and Back: Dolores del Rio, A (Trans)National Star,” invited lecture, King Juan Carlos I of Spain Center, New York University, March 1997.

“Rhythm, Borders and *Danzón*,” invited lecture, Mount Holyoke College, March 1996.

“*Danzón* and Mexican Film Melodrama,” invited lecture, University of Massachusetts, Amherst, March 1996.

“Going Home: Dolores del Rio in Mexico and Hollywood,” public lecture, Mexican Cinema Symposium, National Film Theater, London, January 1996.

"Rhythm and Melodrama," invited lecture, University of Luton (UK), January 1996.

"Melodrama, *Danzón*, and Feminist Theory," invited lecture, British Film Institute Masters Program, January 1996.

"An Auteur, A Revolution: Tomas Gutiérrez Alea," invited lecture, The University of Iowa, October 1995.

"The Mysteries of *Soy Cuba*," invited lecture, The University of Iowa, October 1995.

"Departures and Returns: Cinema, Exile, Identity," *La Isla Posible*, a conference on Cuban culture sponsored by the Centro de Cultura Contemporanea de Barcelona, May 1995.

"*La Balandra Isabel*: Cross-National Fertilizations in Classic Latin American Cinema," invited lecture, "Latin American Cinema: A Working Conference," UCLA Film Archives, February 1995.

"Rhythmic Moves: Latin American Music, Identity and the Movies," invited lecture, University of California, Berkeley, February 1995.

"Mexican Cinema in the U.S.?" invited lecture, Mexican Film Symposium, UCLA Film Archives, May 1994.

"Of Rhythm and Borders," invited lecture, Film Studies Program, English Department, Latin American Studies Program, University of Pittsburgh, March 1994.

"Cuban Exile Film and Video: Texts and Artists," presentation and session moderator for the 39th Flaherty Seminar, Wells, New York, August 1993.

"The New Latin American Cinema: History, Process, Art," a series of twenty lectures and screenings for the Media Arts Program, the University of New Mexico, July 1992.

"Good Neighbors, Bananas, and Carmen Miranda: Hollywood's Ethnographic Imperative" invited lecture, University of New Mexico, February 1992.

"Afro-Latin Images in Cuban Cinema," a presentation for the Humanities seminar at CineFestival 1992, Guadalupe Cultural Arts Center, San Antonio, February 1992.

"Introduction to Latin American Cinema," a series of four lectures and film screenings sponsored by the Centro Cultural do Banco do Brasil, Rio de Janeiro, April-May 1990.

"The Hollywood Cinema Through Its Genres," a series of five lectures accompanying film screenings at the University of Lima, Peru and at the Peruvian American Cultural Institute, sponsored by the Peruvian Fulbright Commission, March 1990.

"*The Big Combo*: An Analysis of Film Noir," lecture presented at the Universidade de São Paulo, Brazil, October 1989.

"The Hollywood Cinema in Context," lecture presented at "Semana Cultural Americana," conference sponsored by USIS in Florianopolis, Santa Catarina, Brazil; October 1989.

Invited speaker, Carleton College Spanish American Film Festival, April-May 1989.

Invited to participate in the annual International Festival of Latin American Cinema, Havana (Cuba), December 1986-2007.

Invited participant at "Cinema Studies, Artistic Practice, and Art History" seminar hosted by the Center for Advanced Study in the Visual Arts of the National Gallery of Art, Washington, D.C. (April 1988)

Invited speaker at University of California Santa Barbara, Latin American Film Festival, "The Historical Evolution of the New Latin American Cinema," February 1987.

Invited speaker at Latin American Film Festival sponsored by the West Virginia Humanities Board at West Virginia Institute of Technology and Marshall University, February 1987.

"Reading and Being Read: The Cinema in Latin America." Invited lecture presented at the Atlanta Third World Film Festival/Conference, March 1986.

WORK IN PROGRESS

"Radiophonic Imaginaries and Intermediality in Early Sound Cinema," for *Cosmopolitan Visions*, Rielle Navitrsky and Nicholas Poppe, eds., under review with Duke University Press.

Cuban Cinema: A Critical Filmography, edited volume in process, for Caboose Press (Montreal)

"Revealing Women in Cuban Cinema," for *Latin American Women Filmmakers*, Deborah Shaw and Deborah Martin, eds., London: I B Tauris, publication expected in 2015.

"Musicality in Golden Age Mexican Cinema" *Golden Age Mexican Cinema*, David Maciel, ed. In preparation.

COURSES TAUGHT AT TULANE:

Fall 2015 TIDE 1010.02 and 05: Leadership, Politics, Power & Change (with SL)
Summer 2015 Summer in Cuba program
Spring 2015 COMM 4820.01 Cuban Cinema (capstone, writing intensive)
Fall 2014 TIDE 1010.02 and 05: Leadership, Politics, Power & Change (with SL)
Summer 2014: Summer in Cuba program
Spring 2014 COMM 3150.01: Film Analysis
Summer 2013: Summer in Cuba program
Spring 2013: COMM 4820.01: Cuban Cinema (capstone, writing intensive)
Fall 2012: TIDE 1010.02: Leadership, Politics, Power & Change (with SL)
TIDE 1110.01: Public Education, NOLA (with SL)
Summer 2012: Summer in Cuba program
Fall 2011: COMM 3150.01: Film Analysis
TIDE 1010.02: Leadership, Politics, Power & Change (with SL)
TIDE 1110.01: No Child Left Behind (with SL)

Fall 2010: COMM 4610.01 National Cinemas: Brazil
 TIDE 101.02: Leadership, Politics, Power & Change (with SL)
 TIDE 111.01: No Child Left Behind (with SL)

Summer 2010: Summer in Brazil Program

Fall 2009: COMM 315.01: Film Analysis
 TIDE 1010.02: Leadership, Politics, Power & Change (with SL)
 TIDE 1110.01: No Child Left Behind (with SL)

Spring 2009: COMM 461/SPAN 461: Cuban Cinema/Cuban Culture

Fall 2008: COMM 419.01: Introduction to Latin American Cinema
 TIDE 101.02: Leadership, Politics, Power & Change (with SL)
 TIDE 111.01: No Child Left Behind (with SL)

Other courses taught since 1985 include:

“Culture in the Dominican Republic” (Summer in the Dominican Republic program), “Introduction to Cinema,” “Cuban Connections,” “Latino Media Arts,” “Freshman Seminar: The Imaginary of Horror,” “Special Topics in Latin American Cinema,” “History of Mass Communication,” “Critical Analysis of Media,” “Film Criticism,” “Film Theory,” “Film and Politics,” “Gender and the Cinema,” “Women in Latin American Media,” “Seminar on Latin American Film,” “Seminar on Narrative and Narration,” “Special Topics: Film Genres,” “Seminar on American Film History and Historiography,” “Seminar: Cinema, Race, and Ethnicity,” Graduate Seminar in Literary Theory: “Colonialism and Discourses of the Other,” Latin American Studies graduate seminar: “Revolution and Dreams: Latin America in the 60s,” “Field Studies in Communication” (Antigua Summer Program), “Authors and Genres in the Cinema,” “Introduction to Cultural Studies,” Independent studies, the direction of senior honor thesis projects, and graduate MA and Ph.D. theses.

SERVICE (prior to administrative appointment):

Chair, Senate Teaching Quality Committee (2001- 02)
 Chair, Senate Budget Review Committee (1998-2001)
 Chair Financial Integrity Committee, NCAA Self-Study Committee (1999-01)
 Member, Committee on Visual Culture (1998-01)
 Member, TUCAN Advisory Committee (1999-01)
 Center for Latin American Studies Executive Council (1997-99), ex-officio, 2000-
 Center for Latin American Studies Director Search Committee (1997-98)
 Cuban Studies Institute Council (member, 1997- 2000; director, 2000-)
 Elected to Faculty Senate (1996-99, 1999-03)
 Elected to President’s Faculty Advisory Council (1996-98, 99-03)
 Tulane 2000 Financial Sub-Committee (1995)
 Wavenet: University Cable Network Committee (1993-1994)
 Chair, Newcomb Dean Search Committee (1992-1993)
 Ad-Hoc Committee on Cultural Studies at Tulane (1992-1993)
 Senate Budget Review Committee (1991-1992)
 Liberal Arts and Sciences Curriculum Committee (1988-1989)
 Newcomb College Advanced Standing and Placement Committee (1986-1987)
 Literary Theory Graduate Program Committee (1986-1995)
 Watson Fellowship Newcomb Selection Committee (1986-1988)
 Advisory Committee for the Newcomb Center for Research on Women (1987-1988)
 Media Resources/Equipment Committee (1985-1986)
 University Liaison with New Orleans Museum of Art (1986)
 Departmental Search Committees: Member, 1986, 1987, 1988, 1989, 1996, 1997, 2000, 2001; Chair, 1992; Chair 2000.

ADVISING & Mentoring:

Newcomb College and Paul Tulane College freshmen/sophomore adviser (1986-2001)
 Departmental major adviser (1985-2001): average 20 students per year
 Film studies minor adviser (1986-2001): 25 -35 students per year
 Film Studies major adviser: 2014
 Graduate adviser for MA and Ph.D. candidates in Latin American Studies Program (1985-present)

Director and Ph.D./MA committee member for Spanish and Portuguese and Latin American Studies graduate students. Have directed the work of more than 30 M.A./Ph.D. grad students including among others, Laura Podalsky (University of Ohio), Dolores Tierney (University of Sussex), Victoria Ruetalo (University of Alberta), Gabriela Alemán (Universidad San Francisco de Quito), and Christina Sisk (University of Houston).

ACADEMIC PROGRAMMING AT TULANE:

Fall 2015	Seminar by Dr. Eusebio Leal, Historian of the City of Havana, October.
Spring 2015	Co-sponsor of China-Cuba Conference, April
Fall 2014	Co-sponsor of the Guantanamo Public Memory Project Cuban Music event featuring "Sintesis," September
Fall 2013	Radical Caribbeans/ Los caribes radicales: Repositioning Caribbean Life, conference with 90 presenters, Tulane University, October
Spring 2013:	Symposium on Publishing in Cuba, April Recent films from Latin America, Spring 2013
Fall 2012:	Contemporary Cuban Film Series, Fall 2012.
Spring 2010- 2011:	Director, film series and conference, "Mulheres da Retomada,"
Fall 2009:	Co-Director with Prof. Tatjana Pavlovic, "Geographical Imaginaries and Hispanic Cinema," a Conference on Latin American and Spanish cinemas, November 4-7
Spring 2009:	Director, "Re Viewing the Revolution: Fresh Perspectives on Cuba," a symposium with five invited speakers at Tulane, April
Fall 2008:	Curator, "Legacies of Dictatorships" and "Cubans on the Edge" film series
Spring 2008:	Curator, "Contemporary Brazilian Cinema," film series for the BRASA conference at Tulane, March Director, "Virtual Caribbeans," a conference on Caribbean culture (120 participants), February. Curator, "OnScreen: Latin America," series of recent Latin American films for the Stone Center.
Spring 2007:	Organizer and participant, "Contemporary Cuban Cinema: A Porous National Cinema," a symposium featuring 5 invited speakers and film series, April. Curator, "Recent Films from Latin America," film series for the Stone Center, Spring 2007.

- Spring 2004: Director, "Caribbean Soundscapes: A Conference on Caribbean Musics and Culture," (100 participants), April
- Fall 2003: Director, "ICAIC & Cuban Cinema: A Reconsideration" symposium, featuring filmmakers, critics and special film series.
- Fall 2002: Director, "Seven from the Heart: Cuban music symposium and performance."
- Spring 2001: Director, "Imagining Cuba: A Symposium" featuring 14 speakers (academics, artists, and performers), film screenings, and musical performances. April 20-21.
Curator, "Andean Cinema Symposium," featuring visits by filmmakers Luis Figueroa (Peru) and Camilo Luzuriaga (Ecuador) and film critic Freya Schiwy, March 2001.
- Fall 2000: Curator, "Argentine Cinema Series," Center for Latin American Studies.
Organizer and participant, "Brazilian Film Symposium, Center for Latin American Studies, Fall 2000.
- Fall 1999: Curator, "Venezuelan Cinema Series," Center for Latin American Studies
Director, "40 Years of ICAIC: Cuban Cinema Series and Symposium," Center for Latin American Studies and Cuban Studies Institute. Featuring lectures by filmmaker Julio Garcia Espinosa and Lola Calviño. November
- Spring 1999: Curator, "Colombian Cinema Series," Center for Latin American Studies, April.
Director, "Telenovelas: A Serial Symposium," Center for Latin American Studies, Featuring Brazilian TV star Angela Leal and US-based critics Cristina Venegas and Catherine Benamou. April
- Fall 1998: Director, Latin American Film and Lecture Tour, in collaboration with the Center for Latin American Studies and the New Orleans Film and Video Festival, October 1998.
- Fall 1996: Conference Director and Programmer for the "Fifth Latin American Popular Culture Conference: Popular Cinemas." Three-day conference with 100 presenters and keynote speaker Carlos Monsiváis. New Orleans, October 1996.
Curator of the Latin American Film Series and "Homage to the Torre Family" for the New Orleans Film and Video Festival. Filmmaker Pablo Torre was present. October 1996.
- Fall 1994: "The Cultural Construction of a Nation: A Symposium on Cuban Art and Culture," sponsored by the Roger Thayer Stone Center for Latin American Studies featuring five Cuban scholars and artists, November 1994.
"Nobody's Women: Mexican Women Film-makers," a series of eight Mexican films, 1937-1993, organized under the auspices of the Newcomb Foundation and in collaboration with the Stone Center for Latin American Studies, the Film Studies Committee at Loyola University, the New Orleans Film and Video Festival Society, and the Centro de Investigación y Enseñanza Cinematográficas of the Universidad de Guadalajara (Mexico). Featuring Mexican film scholar Patricia de la Vega and filmmaker Marcela Fernandez Violante. October

Fall 1990: Faculty facilitator, Newcomb Center for Research on Women faculty development seminars, Fall 1990

Sp/Fall 1987: Organized film/lecture series on Latin American woman film-makers with the Center for Latin American Studies and Loyola University (1987)

HONORS, GRANTS AND AWARDS:

2012: Grant from the Imagining America/ Center for Institutional and Social Change (Columbia University) initiative, "Building the Architecture of Inclusion through Higher Education: Sustaining and Scaling Full Participation at the Intersection of Public Engagement and Diversity," inaugural meeting, New York, April 2012.

2010-11: Newcomb Scholars grant (\$20,000) for Mulheres da Retomada project.

2003: Katherine Singer Kovacs Essay Award - Honorable Mention (Society for Cinema and Media Studies) for "Early Cinema and Modernity in Latin America"

2002: Woman of the Year, New Orleans City Business, 2002

Summer 2000: ACLRT academic computing: laptop and technological innovation grants.

Summer 1998: Liberal Arts and Sciences freshman writing seminar program: course development and seminar.

Spring 1998: Mortar Board Teaching Award

July 1994: Selected to participate in the Mellon Literary Theory Summer Program led by Homi Bhabha (\$3,000).

1994-1995: NEH Curriculum Implementation Grant for a Humanities-based Cultural Studies Program at Tulane University. Co-director of a \$200,000 budget to coordinate a series of cultural studies faculty seminars and undergraduate curriculum changes.

Spring 1994: Newcomb Foundation Grant (\$4,700) for a film and speaker series: "Nobody's Women: Mexican Woman Filmmakers."

Summer 1993: Tulane University Curricular Innovations grant (\$35,000) to develop an undergraduate cultural studies program.

1991-1992: Ford Foundation/LASA (Latin American Studies Association) Task Force on Scholarly Relations with Cuba: project coordinator for book project on Cuban cinema among four U.S. scholars and four Cuban scholars. Grant funded international travel and exchanges for the eight scholars.

May 1991: Selected to participate in the Mellon Literary Theory Summer Program led by Eve Kosofsky Sedgwick (\$3,000).

- Spring 1991: One of eight faculty on the ACSEPT program executive council. \$500,000 program funded by the Ford Foundation to develop race, gender and ethnicity awareness programs at Tulane.
- Spring 1991: Newcomb Foundation grant (\$1500) for a research assistant to collaborate on the production of a manuscript.
- Summer 1990: Newcomb Foundation Course Development Grant (\$2,500) for "Women in Latin American Media."
- Fall 1989: Fulbright lecturing fellowship, Instituto de Artes e Comunicação Social, Universidade Federal Fluminense (UFF), Rio de Janeiro, Brazil.
- July 1989: Selected to participate in the Mellon Literary Theory Summer Program led by Fredric Jameson (\$3,000).
- August 1988: Selected to participate in the Mellon Literary Theory Summer Program led by W.J.T. Mitchell (\$3,000).
- Spring 1987: Mellon Literary Theory Program, curriculum development grant (\$3,500).
- August 1987: Selected to participate in the Mellon Literary Theory Summer Program led by J. Hillis Miller (\$3,000).
- Summers 1986, 1987, 1989, 1991, 1994, 1996:
Field Research in Latin America Grants from the Mellon Foundation for research trips to the Cinemateca de Cuba in Havana/ ICAIC (Cuban Film Institute) (1986 and 1987: \$3,000@), the Rio de Janeiro cinematheque (\$3,000), Brazilian telenovela project (\$3,500), Joaquim Pedro de Andrade research project (\$4,000), silent cinema project (\$4,000).
- 1986: Dissertation Award – Honorable Mention, Society for Cinema Studies

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS):

Chair, Local Conference Committee (2011); Treasurer (1999-01); Co-Chair, Caucus Coordinating Committee (1998-00); Chair, Conference Screening Committee (1997-8); Chair, Latino Caucus (1997-9); 1998 Conference Site Committee; Executive Council Member (1994-1997); Member of Conference Program Committee (1995, 1996); Member (1991) and Chair (1991) of Nominating Committee; Reader for Cinema Journal; Organized publishers display for 1986 meeting in New Orleans

South Central Language Association: Secretary (1987) and chair (1988) of Film as Literature Section

American Studies Association

American Comparative Literature Association (ACLA)

Latin American Studies Association (LASA):

Co-Organizer, Pre-Conference Workshop on Cinema (2010); Culture and Society Section organizer (1999).

PROFESSIONAL SERVICE

Member, Advisory Board, "Humanities in Public Life" series, University of Iowa Press (2012-)

Cuba Symposium Organizer, Chairperson, June 2011. Organized and hosted a symposium on "Positioning New Orleans for Cuba Travel & Potential Business Opportunities" in collaboration with the Port of New Orleans, the New Orleans Airport and the International Cuba Society.

NEH Review Panel, Latin America, July 2009.

Member, Editorial Board, Cambridge University Press' "Studies in Film" series (2001- 04)

Member, Editorial Board, *Arizona Journal of Hispanic Cultural Studies* (2000-)

Member, Editorial Board, *Quarterly Review of Film and Video* (1999-)

Member editorial board, Assaph Kolnoa: *Studies in Cinema and Television*, University of Tel Aviv (1998-)

Film Jury member, Fortaleza (Brazil) Film Festival, June 1997.

Member editorial board of *Cinema Journal* (1996-98), (2003- 07)

Member editorial board of *Camera Obscura* (1997-)

Studies in Latin American Popular Culture: Book Review Editor (1994- 7), Associate Editor (1992-1994), Member Editorial Board (1998-04).

Manuscript reviewer for the Edinburgh University Press, Palgrave, University of Illinois Press, Rutgers University Press, University of Texas Press, the University of Minnesota Press, Rutgers University Press, Temple University Press, the University of Arizona Press, Duke University Press, New York University Press, State University of New York Press, *Screen*, *Camera Obscura*, *Journal of Latin American Cultural Studies*, *Cinema Journal*, etc. .

Member editorial board of the "Critical Studies in Latin American Culture" Series published by Verso (U.K.), 1991-93.

Co-organizer and participant for "Latino Media Arts: Theory and Culture" conference, Whitney Museum of American Art, New York City, November 1992.

Organizer of an international seminar on the Latin American telenovela for the 1990 International Festival of the New Latin American Cinema and Video (Havana, Cuba) and the Cuban Television Institute (ICRT).

Research Associate for Anthony Slide, ed., *The International Film Industry*, Greenwood Press, 1989.

Member of the American Film Institute's Translation Project Advisory Board (1986-87)