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EDUCATION

Ph.D., Critical Studies in Film and Television, University of California, Los Angeles. (2002)

M.A., Critical Studies in Film and Television, University of California, Los Angeles. (1993)

B.A., English Literature, University of Puerto Rico, Río Piedras. (1991)

PUBLICATIONS

“Edward James Olmos, Andy García and Antonio Banderas: Stardom, Masculinity and ‘Latinidades,’” in *Stars of the 1990s*. Ed. Anna Everett. New Brunswick: U of Rutgers P. (Forthcoming)

“El cine caribeño y la creolización de las imágenes fílmicas,” in *Subalternidad y miradas*. Ed. Luis Duno. Caracas: Centro de Investigaciones de la Cinemateca de Venezuela. (Forthcoming)

“¡Bien Gorgeous! The Cultural Work of Eduardo Alegría,” in *Centro: Journal of the Center for Puerto Rican Studies*. 19.1. (Spring 2007)

An essay on Tomás Gutiérrez Alea’s *The Last Supper* (1976) for *Film Analysis: A Norton Reader* edited by Jeffrey Geiger and Randy Rutsky. New York: W.W. Norton & Co. (2005)

Entries on *Family*, *Survivor*, and *The Arsenio Hall Show* for *Encyclopedia of Television* edited by Horace Newcomb. Chicago: Fitzroy Dearborn Press. (2005)

“Islands in the TV Stream: The Caribbean in the U.S. Televisual Imaginary,” in *Prospero’s Isles: The Presence of the Caribbean in the North American Imaginary* edited by Diane Accaria and Rodolfo Popelnik. Basingtoke: Macmillan Academic Press. (2004)

“Eduardo Alegría o las tribulaciones de ser un *Nice Puerto Rican*,” in *Saqueos: Antología de producción cultural* edited by Dorian Lugo. San Juan: Editorial noexiste. (2002)

“The Performance of Multicultural Identity in U.S. Network Television: Shiny, Happy, *Popstars* (Holding Hands),” co-authored with L.S. Kim, in British journal *Emergences* 11.2. (November, 2001)

“El mundo según *Plaff*. Una reevaluación del cine cubano de finales de los 80,” in Venezuelan journal *Objeto Visual* 7. (December, 2000)

“The World According to *Plaff*: Reassessing Cuban Cinema in the 1980s,” in *Visible Nations: Latin American Cinema and Video* edited by Chon Noriega. Minnesota: University of Minnesota Press. (2000)

Entries on Reinaldo Arenas’s *Before Night Falls*, and Luis Rafael Sánchez’s *Macho Camacho’s Beat* in *Latin American Literature and its Times* edited by Joyce Moss and Lorraine Valestuck. San Francisco: Gale Research Press. (1999)

“Dorcas Román y la danza de lo cotidiano,” dance review of *Acotaciones/Notes in the Margin* for Puerto Rican weekly *Claridad*. (July 25-31, 1997)

“Mezclando movimientos bajo las estrellas,” review of performance show by *Contardanza* group for Puerto Rican weekly *Claridad*. (August 9-15, 1991)

TEACHING EXPERIENCE

Assistant Professor, English Department, University of Wisconsin, Milwaukee. Member of the Film Studies and Modern Studies programs. Undergraduate classes taught include “Horror Cinema,” “Queer Cinema,” “Global Auteurs,” “Caribbean Cinema,” “Latin American Cinema,” “Mexican and Cuban Cinema,” “Contemporary Film Theory,” “U.S. Road Films, 1967-present,” “Television Criticism and Theory,” “Introduction to U.S. Popular Culture,” “U.S. Cinema, 1967-1980,” “U.S. Cinema: 1980 – present,” and “Film and Identity in U.S. Cinema, 1980 – present.” In addition, I have taught twice a graduate seminar entitled “Third Cinemas.” (Fall 2002 – present)

Lecturer, Communication Studies Department, California State University, Los Angeles. Undergraduate classes taught included lower division courses such as “Interpreting World Cinema,” and “Culture, Media, and Social Change,” as well as upper division courses like “Third Cinema,” “Media Criticism” and “Theories of Mass Communication.” In addition, helped in developing questions and study list for the “Third Cinema” specialization area of the M.A. Comprehensive Examination. (Spring 1999 – Spring 2002)

Teaching Assistant, Academic Advancement Program, University of California, Los Angeles. For eight consecutive summers, worked in Transfer Summer Program for minority and/or low-income students coming from community colleges to UCLA. (Summer 1992 – Summer 1999)

Teaching Assistant, Department of Film, Television and Digital Media, University of California, Los Angeles. Worked in six undergraduate courses: American Film History—Independent US Cinema, European Film History—British Cinema, History of Asian, African and Latin American Cinema, Film and Social Change, Gender and American Cinema, 1920s-1990s, and Mexican Cinema. (Fall 1992 – Spring 1996)

PRESENTATIONS

- “De caminos, camiones y cacharros”: Road Films in post-1990 Cuban Cinema,” paper to be presented at the Society for Cinema and Media Studies Conference in Chicago, IL (March 2007)
- “Riding Modernity or The Generic Articulation of Road Movies in Latin America,” paper presented at the Memories of Modernity Conference in Manhattan, NY (November 2006)
- “Caminos que se bifurcan: Latin American Road Movies,” paper presented at Latin American Studies Association Congress in San Juan, PR (March, 2006)
- “Local (Sexual) Affairs, Global (Financial) Matters”: Discourses of Sexuality in Alfonso Cuarón’s Mexican Films,” paper presented at Latin American Studies Association Congress in Las Vegas, NV (October, 2004)
- “A Panorama of Mexican Cinema, from 1930s to the ‘Global’ Present,” lecture presented at Globalization Issues in Mexico and Central America Conference in Grayslake, IL (April, 2003)
- “*Y tu mamá también* or Riding the Global Cinematic Road,” paper presented at Latin American Studies Association Congress in Dallas, TX (March, 2003)
- “Family = *Familia*, ¿Verdad?”: Queer Latino Identities in 1990s US Films,” paper presented at Society for Cinema and Media Studies Conference in Minneapolis, MN (March, 2003)
- “Reality in Color and with Music”: *Popstars* (1 & 2), Reality TV, and US Racial Formations,” paper presented at Society for Cinema Studies Conference in Denver, CO. (May, 2002)
- “‘We Are Family, Aren’t We?’ Queer Latino/a Identities in Film Studies,” paper presented at Latin American Studies Association Congress in Washington, D.C. (September, 2001)
- “*Thelma & Louise* or the Engendering of Alternative Cinematic Roads,” paper presented at *Thinking Gender* Conference in Los Angeles, CA. (March, 2001)
- “Creolización y diálogos entre Hollywood y el Caribe,” paper presented at Latin American Studies Association Congress in Miami, FL. (March, 2000)
- “How to Put the Humanities into Practice?,” paper presented at 5th Pedagogy and Theater of the Oppressed Conference in New York City, NY. (June, 1999)
- “Afro-Caribbean Diasporic Cultures in American Independent Films,” paper presented at American Studies Association Conference in Seattle, WA. (November, 1998)

- “Portrait of a *Nice Puerto Rican*: The Performance Art of Eduardo Alegría,” paper presented at Puerto Rican Studies Association Conference in Brooklyn, NY. (October, 1998)
- “Eduardo Alegría o las tribulaciones de ser un *Nice Puerto Rican*,” paper presented at Latin American Studies Association Congress in Chicago, IL. (September, 1998)
- “Locating African Cultures in the Caribbean Cinematic Imaginary,” paper presented at Society for Cinema Studies Conference in San Diego, CA. (April, 1998)
- “La cultura africana en el imaginario cinematográfico caribeño,” paper presented at Latin American Studies Association Congress in Guadalajara, México. (April, 1997)
- “Exiled Desire as a Desired Exile: Puerto Rican Identities in *Brincando el charco*,” paper presented at the American Studies Association Conference in Kansas City, MO. (November, 1996)
- “El deseo acá afuera: identidades puertorriqueñas en *Brincando el charco*,” paper presented at Puerto Rican Studies Association Conference in San Juan, PR. (September, 1996)
- Panelist and Moderator of “A Queer Kind of Research: Investigating Frameline Distribution,” workshop held at University Film and Video Association Conference in Chapman, CA. (August, 1996)
- “Will It Be Possible to Telecommunicate the Politics of the Oppressed?,” paper presented at 2nd Pedagogy of the Oppressed Conference in Omaha, NE. (March, 1996)
- “Points of Resistance: African Cultures and Caribbean Cinema,” talk delivered to Caribbean Studies Research Group, University of California, Berkeley, CA. (November, 1995)
- “Working Rhythms That Separate Us: Gender, Music and Community in *Car Wash*,” paper presented at Society for Cinema Studies Conference in New York City, NY. (March, 1995)
- “Rethinking Latin American Third Cinema,” paper presented at 5th Berkeley Film Conference, University of California, Berkeley, CA. (November, 1994)
- “The World According to *Plaff*: Revisiting Cuban Cinema,” paper presented at Society for Cinema Studies Conference in Syracuse, NY. (March, 1994)
- “The Printed Erasure: the *LA Times* and the 1992 L.A. Uprisings,” paper presented at Society for Cinema Studies Conference in New Orleans, LA. (February, 1993)

“Love, TV Style,” paper presented at Puerto Rican Speech Communication Association Conference in San Juan, PR. (December, 1987)

GRANTS, FELLOWSHIPS AND HONORS

Fellow, Center for 21st Century Studies, University of Wisconsin, Milwaukee (September 2004 – July 2005)

Plitt Southern Theater Employees Trust Fellowship, Department of Film, Television and Digital Media, University of California, Los Angeles. (June, 1997)

Honorable Mention List in Ford Foundation’s Doctoral Fellowships [Dissertation Awards], National Research Council, Washington, D.C. (April, 1997)

Project 88 Fellowship, Graduate Division, University of California, Los Angeles. (September, 1993 – June, 1997)

Hugh Downs Graduate Research Fellowship in Broadcasting, Department of Film, Television and Digital Media, University of California, Los Angeles. (June, 1995)

Academic Grant in the Arts and Humanities from the Puerto Rican Institute of Culture, San Juan, Puerto Rico. (August, 1991 – June, 1993)

English Department’s Honorable Mention in Event for Outstanding Graduating Students in the Humanities, University of Puerto Rico, Río Piedras. (June, 1991)

LANGUAGES

Spanish

English

French

PROFESSIONAL ORGANIZATIONS

American Studies Association

Latin American Studies Association

Puerto Rican Studies Association

Society for Cinema and Media Studies

University Film and Video Association