

ACADEMIC APPOINTMENTS

Assistant Professor

School of Arts, Technology, and Emerging Communication
University of Texas at Dallas
2017 – Present

EDUCATION

University of California, Santa Barbara — Santa Barbara, CA
Ph.D., Film and Media Studies, 2013 – 2017

Concordia University — Montreal, QC
M.A., Film Studies, 2011 – 2013

University of Toronto — Toronto, ON
B.A. (Hons.), Cinema Studies and Economics, 2007 – 2011

PUBLICATIONS

Books

Border Tunnels: Media and the Infrastructures of the U.S.-Mexico Border
(manuscript in-progress)

Y Tu Mamá También (Queer Film Classics), McGill-Queens University Press, 2023.
(manuscript in-progress, under contract)

Journal Articles

“*Luis Miguel: La Serie*, Class-based Collective Memory, and Streaming Television in Mexico,” *Journal of Cinema and Media Studies* vol. 59, no. 3 (Spring 2020): 137-143.

“The ‘Narco-stories’ of Kate del Castillo: Stardom, Gender, and Entrepreneurship in the Age of Narcotrafficking,” *Television and New Media* (Fall 2019), <https://doi.org/10.1177/1527476419877548>

“The Female Narcotrafficker’s Tongue | La Lengua de la Narcotraficante,” *NECSUS: European Journal of Media Studies* (Spring 2019), <https://necsus-ejms.org/the-female-narcotraffickers-tongue-la-lengua-de-la-narcotraficante/>

- “A Global Cinematic Experience: Cinepolis, Film Exhibition, and Luxury Branding,” *Journal of Cinema and Media Studies* vol. 58, no. 3 (Spring 2019): 49-71.
- “Pain & Gain, Global Fitness Culture and the Neoliberal Ascetic Ideal,” *Jump Cut: A Review of Contemporary Media* 58 (Spring 2018), <http://www.ejumpcut.org/currentissue/llamas-fitness/index.html>
- “Towards a Cinema of Slow Violence,” *Film Quarterly* vol. 71, no. 3 (Spring 2018): 27-36.
- “The Datalogical Drug Mule,” *Feminist Media Histories* vol. 3, no. 3 (Summer 2017): 2-29.

Book Chapters

- “Animating Infrastructural Spectacle, or How El Chapo’s Tunnel Traveled the World,” in *Media in the Americas*, edited by Cristina Venegas (Rutgers University Press, forthcoming)
- “Tunnel Risk and the Mediation of Border Security Spectacle,” in *The Routledge Companion to Media and Risk*, edited by Bishnupriya Ghosh and Bhaskar Sarkar (Routledge, 2020): 303-313.
- “‘Feeling Pirate’: Media Piracy as Affective Practice in Mexican-American Experience,” in *Cultures of the Copy: Alternative Economies and Intellectual Property in Latin/o America*, edited by Juan Poblete and Victor Goldgel-Carballo (Routledge, 2020): 106-120.
- “Working Out as Creative Labor, or the Building of the Male Superhero’s Body” in *Arrow and Superhero Television*, edited by Cory Barker, James Iaccino, Myc Wiatrowski (McFarland, 2017): 61-77.
- “Tunnelling Media: Geoblocking and Online Border Resistance,” in *Geoblocking and Global Video Culture*, edited by Ramon Lobato and James Meese (Institute of Network Cultures, 2016): 32-40.

Digital Publications

- “Whitexicans on Netflix,” *In Media Res* (June 24, 2020) <[link](#)>
- “Playful Metros and the Aestheticization of Disrepair,” *Flow TV: A Critical Forum on Television and Media Culture* (April 30, 2018) <[link](#)>
- “The Cuteness of Tunneling Media,” *Flow TV: A Critical Forum on Television and Media Culture* (October 30, 2017) <[link](#)>
- “Building the Virtual Wall,” *Logic: A Magazine about Technology* (March 15, 2017) <[link](#)>
- “Elena of Avalor and the Fantastical World of Latinx Identity,” *Cléo: A Journal of Film and Feminism* (December 15, 2016) <[link](#)>
- “Blim and Chill’: Telenovelas and Class Ideologies in the Online Streaming Wars,” *Flow TV: A Critical Forum on Television and Media Culture* (November 29, 2016) <[link](#)>

“Introduction: Digital Distribution and Cultural Power,” *Media Fields Journal* No. 10 (November 2015), co-written with Jennifer Hessler. <[link](#)>

“Small Festivals, Youth, and the Monterrey International Film Festival,” *Mediatico* (September 28, 2014) <[link](#)>

Book Reviews

“Review of *The Process Genre* by Salomé Aguilera Skvirsky,” *Journal of Cinema and Media Studies* [forthcoming 2021].

“Review of *Queer Cinema in the World* by Karl Schoonover and Rosalind Galt,” *QED: A Journal in GLBTQ Worldmaking* vol. 5, no. 3 (2018), 218-220.

“Review of *Queer Mexico* by Paul Julian Smith,” *Studies in Spanish & Latin American Cinemas* vol. 15, no. 3 (2018), 418-420.

“Review of *Contemporary Latina/o Media*, edited by Arlene Davila and Yeidy M. Rivero,” *Media Industries Project Research* (February 18, 2015): n.p.

INVITED PRESENTATIONS

Keynote Addresses

“Underground Tunnels as Shadow Border Ecologies,” *Borders and Border Walls, a New Era?*, Université du Québec à Montréal (September 2018)

Colloquium/Symposium Talks

“The Borders of Virtual Reality,” *Media and Migration Symposium*, Concordia University (April 2020) [cancelled due to COVID-19]

“The Sustainable Underground,” *Department of English Colloquium*, New Mexico State University, Las Cruces, NM (January 2019)

“Tunnel Warfare and the Mediation of Border Spectacles,” *Media in the Americas*, Carsey-Wolf Center, UC Santa Barbara (April 2018)

Workshops

GRAPHIC, Ethnography Studio, Rice University (February 2020)

Hispanic/Latino Media & Marketing International Conference, University of Texas at Arlington (February 2019)

Guest Lectures

“*La Reina del Sur* and Narcotrafficking in Popular Culture,” *Drugs and Violence in Mexico*, Prof. Monica Rankin, UT Dallas, (April 2019)

“Class, Voice, and Transnational Stardom in Golden Age Mexican Cinema,” *History of Sound Cinema*, Prof. Charles Wolfe, UC Santa Barbara (March 2017)

“Politics and Deregulation in 1990s Mexican Film and Television,” *Mexican Film and Television*, Prof. Cristina Venegas, UC Santa Barbara (May 2016)

CONFERENCES

Panels/Workshops Chaired

- “Teaching ‘the Global’ in Media Studies,” *Society for Cinema and Media Studies Annual Conference*, Denver (April 2020) [cancelled due to COVID-19]
- “Global Projections of Latin/x America,” *Society for Cinema and Media Studies Annual Conference*, Toronto (March 2018)
- “Animating Infrastructures,” *Society for Cinema and Media Studies Annual Conference*, Chicago (March 2017)
- “Piracy & Media Studies,” *FLOW Conference*, University of Texas Austin (September 2016)
- “A Job (Un)like Any Other: Graduate School as Academic Labor,” *Society for Cinema and Media Studies Annual Conference*, Atlanta (March 2016)
- “Informal Media Networks in a Global Context,” *Society for Cinema and Media Studies Annual Conference*, Montreal (March 2015)

Select Papers Presentations

- “Twitter Threads as Collective Memory in Mexico,” *Digital Media in Latin America ICA Pre-Conference*, Gold Coast (May 2020) [unable to attend due to COVID-19]
- “How Deep is a Border?,” *American Association of Geographers Annual Conference*, Denver (April 2020) [unable to attend due to COVID-19]
- “Spectacles of Tunneling in Popular Media,” *Popular Culture and Coloniality Conference*, University of Pennsylvania (March 2019)
- “In Spite of Empathy,” *Society for Cinema and Media Studies Annual Conference*, Seattle (March 2019)
- “Pornographies of Migration,” *American Studies Association Annual Meeting*, Atlanta (November 2018)
- “Media Publics, Entrepreneurship, and Stardom,” *International Communication Association Annual Conference*, Prague (May 2018)
- “Border Ecologies and the Illicit Supply Chain,” *Supply & Command: Encoding Logistics, Labor, and the Mediation of Making*, NYU, New York City (April 2018)
- “Tunnel Ecologies and the Geopolitics of Infrastructure,” *American Comparative Literature Association Annual Meeting*, Los Angeles (April 2018)
- “Spectres of Narcotrafficking in Latin American Television,” *Society for Cinema and Media Studies Annual Conference*, Toronto (March 2018)
- “Tunneling Futures: Speculative Art and Underground Public Space,” *Society for Literature, Science, and Arts Annual Meeting*, Tempe, AZ (November 2017)

GRANTS & FUNDING

- Humanities and Emerging Arts Grant, UT Dallas Office of Research (June 2019 – May 2020) [\$10,000]
- Summer Stipend, National Endowment for the Humanities (September 2019) [nominated]

TEACHING EXPERIENCE

University of Texas at Dallas School of Arts, Technology, and Emerging Communication

Graduate

Emerging Media and Identity [topics course]
Publics and Counterpublics [topics course]
Critical Approaches to Emerging Media [graduate foundation course]

Undergraduate

Global Media Cultures [upper-division seminar]
Critical Media Theories [upper-division seminar]
Networked Identities [upper-division seminar]
Reading Media Critically [lower-division seminar]
Media Histories [lower-division lecture]

University of California, Santa Barbara

Undergraduate

Media Criticism for the Digital Age [upper-division seminar]
Contemporary Cultural Theory [upper-division lecture]

SERVICE TO UNIVERSITY

University of Texas at Dallas

Faculty Advisory Board, Center for U.S.-Latin American Initiatives (January 2019 - Present)

Undergraduate Studies Committee, School of ATEC (August 2018 - Present)

Applications Review Committee, Diversity Scholars Program (Spring 2019)

Grant Selection Committee, Center for U.S.-Latin American Initiatives (February 2018)

Graduate Student Recruiting Committee, School of ATEC (November 2017 - May 2018)

SERVICE TO PROFESSION

Editorial

Editorial Board Member, *Afterimage: The Journal of Media Arts and Cultural Criticism* (March 2019 – Present)

Manuscript Reviewer

Studies in Spanish and Latin American Cinemas (May 2019 – Present)

Tapuya: Latin American Science, Technology and Society (April 2019 – Present)

Journal of Cinema and Media Studies (January 2019 – Present)

New Review of Film and Television Studies (February 2016 – Present)
Mitologías Hoy: Revista de Pensamiento, Crítica y Estudios Literarios Latinoamericanos (August 2016 – Present)

Committee Work

Best Essay in an Edited Collection Award Committee, *Society for Cinema and Media Studies* (July 2019 – January 2020)

Conference Program Selection Committee, *Society for Cinema and Media Studies* (July – October 2019)

Board of Directors, *Society for Cinema and Media Studies* (June 2015 – July 2017)

Mentorship

SCMS Latinx Caucus Mentorship Program (March 2020 – Present)

LANGUAGES

Spanish — Native Proficiency.

English — Native Proficiency.

French — Conversational.