

Acknowledgments

Looking back from the end of this project, the beginning has become hard to discern. The sources of inspiration are many, including Professors David William Foster, James Gaasch, Rosamel Benavides, Lilianet Brintrup, Ellsworth Pence, David Castillo, Evelyn Gould, Massimo Lollini, Steven Botterill, Mia Fuller, Jeffrey Skoller, Ignacio Navarrete, Natalia Brizuela, and Verónica López. All provided inspiration and lots of help. I'm most grateful—especially when I consider that I completed my doctorate and found gainful employment—for the generosity and warmth of Dru Dougherty, an exemplary professor, adviser, and friend.

I owe a great debt to my excellent colleagues in the University of Kentucky's Department of Hispanic Studies: Yanira Paz, Ana Rueda, Aníbal Biglieri, Haralambos Symeonidis, Alan Brown, Carmen Moreno-Nuño, Moisés Castillo, Irene Chico-Wyatt, Heather Campbell-Speltz, Jorge Medina, Ruth Brown, Brent Sebastian, Dierdre Reber, Susan Larson, and Mónica Díaz.

Although I have not met them, I deeply appreciate the work of the audiovisual preservationists who care for the cinematic past and generously exhibit its films—among them Fernando Martín Peña, Fabio Manes, and Paula Félix-Didier—as well as the efforts of the many other organizers of film screenings and those who attend them. They make Buenos Aires a wonderful place for a cinephile, and this project could not have been imagined were it not for their work. A special thanks to the Museo de Cine, and especially to the generous Fabián Sancho, a treasure of information on all things cinema and culture.

Thanks to those at the NEH seminar in Buenos Aires in 2014 for long walks and stimulating conversations, especially Rocío Gordon, Stephen Silverstein, Patrick Ridge, and David William Foster, to the organizers of the symposium *Film and Phenomenology: Affect, Bodies, and Circulations in Latin American Cinema* at Virginia Tech University, María del Carmen Caña

Jiménez and Vinodh Venkatesh, to Gary Crowdus, founder and editor of *Cineaste*, and friends and cinephiles Pablo Baler, Andrei Dubinsky, Adam Shellhorse, and Chris Eagle.

Much love and appreciation to Gerardo, Carmita, Feña, Vale, Lola, Tato, Fede, Toni, Lucía, and el/la nuevo/a, as well as to Aunt Irene and my cousins lost on Long Island. Many others go unmentioned, though never unloved, but reserved for last is appreciation and love for my mother, Patricia, for Pops and Mike, and for Pepita (you are missed). My deepest love and gratitude to Remi and Mia, who put up with me as I wrote this book and nonetheless managed to make each day a wonderful adventure.

I am very indebted to the reviewers of the earlier versions of some of the material in this book, which were published in journals as follows: a few paragraphs of the introduction, chapter 2, and chapter 3 in a much earlier form in *Chasqui* 40.2 (Nov. 2011); part of chapter 1 in an earlier form in *Hispanic Review* 80.3 (Summer 2012); a section of chapter 3 in a slightly earlier form in *Revista de Estudios Hispánicos* 50.3 (Oct. 2016); and a few paragraphs of chapter 4 in an earlier form in *Romance Notes* 50.2 (2010).

All translations are mine unless otherwise indicated.