Acknowledgments

I am indebted to numerous persons and institutions, without whose support and input I would not have been able to finish this book. Special thanks go to Susana Plotts-Pineda for being the first person to read the manuscript, not only as a copyeditor, but also as an attentive reader whose thoughtful insight helped bring greater clarity and incisiveness to the development of my arguments. I also thank Boris Corredor and Santiago Corredor-Vergara for their invaluable insights on the overall design of the book cover. If the ideas in this book were able to come to a full life on paper, it is also thanks to the intellectual generosity of several friends and colleagues. I am particularly indebted to Ignacio M. Sánchez Prado, Pedro Ángel Palou, Pablo Piccato, Jorge Aguilar Mora, Juan Pablo Dabove, Horacio Legrás, Max Parra, Mauricio Tenorio, Claudio Lomnitz, Adolfo Castañón, Bruno Bosteels, Carl Good, Eduardo de la Vega Alfaro, Michael K. Schuessler, John Mraz, Julio Ramos, Héctor Hoyos, Ximena Briceño, Lucia Cardone, Alessandro Rocco, and Pierpaolo Campana. I am also grateful to my students at Boston University: Ana Bazdresch Barquet, Guillermo Espinosa Estrada, Alina Peña Iguarán, Edgar Mejía, Catalina Donoso, Victoria Livingstone, Alexis Ortiz, Nadia Mann, Alejandra Cornejo, Magdalena Malinowska, Isabel Castro Escudero, Alia Wong, Saraí García Santos, Edgardo Tormos Bigles, José Luis Nogales Baena, David Shames, Gerardo Cruz González, Cecilia Weddell, Stephen Krawek, and, at MIT, Joel Yuen Zhou. They all helped me continue to find meaning in this extensive project with their boundless intellectual curiosity and encouragement. A special acknowledgment goes to Christopher Middleton (in memoriam), Enrique Fierro (in memoriam), Edward Simmen (in memoriam), Waldo Lloreda, Naomi Lindstrom, Mabel Moraña, and Aníbal González Pérez for their immense generosity and guidance throughout the years.

I have been lucky enough to count on the ongoing support of my colleagues at the Romance Studies Department and the Center of Latin American Studies, for which I thank them dearly. I am particularly grateful to Christopher Maurer for the many insightful comments on many of my publications and to Odile Cazenave for her unconditional support during challenging times. I was able to visit several archives and present advances of this work in many congresses thanks to the institutional support of the Department of Romance Studies, the Center for the Humanities, the Pardee School of Global Studies, and the College of Arts and Sciences at Boston University.

My gratitude also goes to Jimena Obregón Iturra and Néstor Ponce at the University of Rennes, Diana Hernández Suárez and Ingrid Simson at the Institute for Latin American Studies of Freie Universität, Berlin, Javier Pérez Siller, Alejandro Ramírez Lámbarry and Francisco Ramírez Santacruz at the Benemérita Universidad Autónoma de Puebla, Jacobo Sefamí at Middlebury College, Oswaldo Zavala at CUNY, Susan Antebi at the University of Toronto, Manuel Gutiérrez at Rice University, Magdalena Mieri at the National Museum of American History, Bernd Hausberger and Raffaele Moro at the Colegio de México, Álvaro Ruiz Abreu at Universidad Autónoma Metropolitana, Laura Torres and Dylon Robbins at New York University, Aníbal González Pérez at Yale University, Mauricio Tenorio at the University of Chicago, Glen Goodman at the University of Illinois Urbana-Champaign, and Jorge Quintana-Navarrete and Mary Coffey at Dartmouth College. They granted me the opportunity to present some of the topics related to this larger work at the abovementioned institutions. I am particularly thankful to UC Mexicanistas and Sara Poot Herrera for providing a platform for intellectual growth and community in Santa Barbara, California, that extends beyond academic careerism. Viviane Mahieux, Fernando Fabio Sánchez, Gerardo García Muñoz, Bernd Hausberger, Raffaele Moro, Jaime Marroquín, Magdalena Mieri, Jimena Obregón, and Marco Martínez gave me the opportunity to explore the global dimension of the Mexican Revolution at large when I joined their efforts in developing a wide range of collective publications.¹ My deep appreciation goes to all of them as well.

My previous work on John Steinbeck forms the basis of the first two chapters of this book. In 2016, I was fortunate to receive the National Malcolm Lowry Essay Prize (Instituto Nacional de Bellas Artes, 2016)

for my sixty-page essay Las travesías de John Steinbeck por México, el cine y las vicisitudes del progreso, subsequently published by the Fondo Editorial del Estado de Morelos, under the series "Colección Premio Malcom Lowry." I thank Mauricio Montiel Figueiras, Lidia Camacho, Cristina Faesler Bremer, Cristina Rivera Garza, Alejandro Toledo, and Alejandro García Neria, authorities and jurors of the Malcolm Lowry Award, as well as Sergio David Lara Castañeda, editor in charge of the publication. This award gave me the inspiration to develop in depth not only my work on Steinbeck in Steinbeck y México. Una mirada cinematográfica en la era de la hegemonía estadounidense (Bonilla y Artigas 2018), but to expand my perspective on intellectuals and the global dimension of the Mexican Revolution, which is the topic of this book. I wrote an article on Raymundo Gleyzer's unorthodox appropriation of the Mexican Revolution's silent-film footage thanks to the invitation of Angel Miguel and David Wood, visiting editors of a special issue of Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica, a journal edited by Andrea Cuarterolo and Georgina Torello. Mabel Moraña encouraged me to write on Latin Americanism and the role of Latin American Cinema in the 1960s for her edited volume Dimensiones del latinoamericanismo (2018). These two publications are a direct reference to the fourth chapter of this book.

My research would not have been possible without the kindness and dedication of the heads and staff members at several archives. Special thanks go to Raúl Miranda López at the Cineteca Nacional in Mexico City, Horacio González at the Biblioteca Nacional in Buenos Aires, Barbara Hall at the Margaret Herrick Library, Tim Noakes at the Stanford library's Department of Special Collections, and Peter Van Coutren at the Martha Heasley Cox Center for Steinbeck Studies, who provided crucial assistance at different stages of this project. I also thank Elissa Kline, daughter of Herbert Kline, who granted me permission to reproduce some production stills of The Forgotten Village, a film I analyze in the first chapter of this book. I am profoundly grateful to Juana Sapire, wife of Raymundo Gleyzer and the sound designer of México, la revolución congelada, who welcomed me into her house, shared her experience and knowledge with me, and allowed me to publish several photographs to illustrate the fourth chapter of this book.

I would like to thank the anonymous reviewers whose constructive feedback helped me polish my ideas and arrive at the final version of this book. Working with SUNY press has been a deeply gratifying

xiv / Acknowledgments

experience, and I would like to give special thanks to my editor Rebecca Colesworthy and her team, as well as to the Latin American Cinema series editors Ignacio M. Sánchez Prado and Leslie L. Marsh.

Last, without the unconditional support, patience, and love of Boris Corredor, Susana Plotts-Pineda, and Santiago Corredor-Vergara, my beautiful family, this book would not exist. I am ever so grateful to them. A final thanks to my faithful cat, who sat behind me during many hours, days, and years of writing.