## Acknowledgments

This book was written with significant institutional backing and with the intellectual and emotional support of many individuals. The initial seeds of my research on Mexican masculinities were planted in classes and conversations with Debra Castillo while I was a graduate student in Romance Studies at Cornell. Simply the best dissertation advisor and mentor anyone could hope for, Debra was unfailingly supportive and always generous with her excellent feedback and insightful suggestions. Over countless discarded drafts of dissertation chapters, she enabled me to define my intellectual path and gave me the confidence to find my own voice. I also benefited from the advice and encouragement of other members of my dissertation committee, Edmundo Paz Soldán, Gerard Aching, and Amy Villarejo. I must also thank Amy and Debra for opening the door for me to become a teaching assistant in the Performing and Media Arts Department. The experience of working with Sabine Haenni in her excellent global cinemas class was absolutely formative.

At Wake Forest University, I must appreciatively recognize Erica Still for organizing Faculty of Color initiatives and for creating a network of mutual support that helped me to feel at home as a new faculty member. José Villalba has been another steadfast supporter in the administration. In my own department, I have had the good fortune of being surrounded by amazing colleagues. Fellow cinema specialist Anne Hardcastle, who chaired Spanish and Italian throughout my first years at Wake, has been a reliable source of advice and camaraderie. I thank Irma Alarcón, Jane Albrecht, Diego Burgos, Andrea Echeverría, Margaret Ewalt, Jerid Francom, Mary Friedman, Olga Furmanek, Luis González, Linda Howe, Bruce Jackson, Tiffany Judy, Rémi Lanzoni, Kathryn Mayers, Sol Miguel-Prendes, Roberta Morosini, Carmen Perez-Muñoz, Teresa Sanhuenza, Jessica Shade Venegas,

Kendall Tarte, Silvia Tiboni-Craft, Claudia Valdez, José Luis Venegas, Nicholas Wolters, and Boston Woolfolk for their kindness and collegiality. Thanks also go to Dean Franco for his ongoing support of my projects, Wanda Balzano for showing interest in my work and inviting me to the Women's, Gender, & Sexuality Studies Colloquium, and Vinodh Venkatesh for engaging thoughtfully with me during his visit from Virginia Tech.

Much of the writing process of this book took place during a leave granted by the Wake Forest College of Arts and Science. Direct support also came from the WFU Humanities Institute, which awarded me a Summer Writing Grant in 2019. The Provost's Office provided additional backing in the form of funds for travel to conferences, giving me opportunities to share my ideas and engage in rich discussions with others in my field.

Thanks to Rebecca Colesworthy, James Peltz, and Ryan Morris at SUNY Press, and to the series editors, Ignacio M. Sánchez Prado and Leslie L. Marsh. Two anonymous readers provided thoughtful suggestions that were incorporated into the final text. Fragments of chapter 2 first appeared in "Carlos Reygadas's *Batalla en el Cielo (Battle in Heaven)* (2005): Disarticulating the Brown Male Body from Myths of Mexican Masculinity," *Studies in Spanish & Latin American Cinemas* 14, no. 1 (March 2017): 77–94.

Special thanks go to Carlos Reygadas and to David London at Splendor Omnia Studios for helping to secure the cover image from *Batalla en el cielo*.

From the very beginnings through to the completion of this work, no one has given me more support and love than my partner, Patrick Crowley.

This book is dedicated to the memory of my father, Pascual Ordóñez Cruz.