

**Naomi DeCelles**  
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EDUCATION

2020 University of California, Santa Barbara, Ph.D. in Film and Media Studies  
2014 University of California, Los Angeles, M.A. in Cinema and Media Studies  
2012 Stanford University, B.A. with Honors in Comparative Literature

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ACADEMIC APPOINTMENTS

2023 Assistant Professor of Communication, University of Tampa  
2022–23 Visiting Assistant Professor of Communication, Tulane University

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AWARDS, FELLOWSHIPS, AND PRIZES

2020 SCMS Translation Award  
2020 SCMS Women’s Caucus, Graduate Student Writing Prize, Honorable Mention  
2019–20 Mellon-Council for European Studies Dissertation Completion Fellowship  
2015–18 Carsey-Wolf Center, Graduate Student Researcher Fellowship  
2018 Film and Media Studies Department Travel Grant  
2018 Doctoral Student Travel Grant, Academic Senate UCSB  
2017 Albert and Elaine Borchard European Studies Fellowship  
2012 Cinema and Media Studies Department Fellowship, UCLA  
2011 Comparative Literature Prize for Excellence, Stanford University  
2008 Summer Research College Award, History Department, Stanford University

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PUBLICATIONS

BOOK

*Recollecting Lotte Eisner: Cinema, Exile, and the Archive*. Oakland: University of California Press, 2022. [Link](#)

PEER-REVIEWED ARTICLES AND CHAPTERS

“The Case for (Re)collecting Lotte Eisner’s Work.” In *Uncanny Histories in Film and Media Studies*, edited by Patrice Petro (New Brunswick: Rutgers University Press, 2022).

“A Critic At Large: Lotte Eisner at the *Film-Kurier* (1927–1933).” *Journal of Cinema and Media Studies* 61, no. 3 (Spring 2022): 129–134. [10.1353/cj.2022.0027](#)

“Out and About: Lotte Eisner at the *Film-Kurier*, 1927–1933.” *Screen* 62, no. 3 (Autumn 2021): 408–417. [10.1093/screen/hjab038](#)

“Mediating Displacement: Lotte Eisner’s Exile on Film.” *Quarterly Review of Film and Video* 37, no. 4 (2019): 384–97. [10.1080/10509208.2019.1660138](#).

TRANSLATIONS

Eisner, Lotte. “Number 17, and a Chimney That Ought to Smoke.” *Journal of Cinema and Media Studies* 61, no. 3 (Spring 2022): 134–135. [10.1353/cj.2022.0027](#)

———. “Murder in the Big City.” *JCMS* 61, no. 3 (Spring 2022): 135–136.

———. “Seven on the Bus.” *JCMS* 61, no. 3 (Spring 2022): 136–137.

- . “Cinema Sunday in Amsterdam.” *JCMS* 61, no. 3 (Spring 2022): 137–141.
- . “Kulturfilm in Development: At Ufa in Neubabelsberg.” *JCMS* 61, no. 3 (Spring 2022): 141–144.
- . “New Forces in Sound Film: Opportunities for Weill and Brecht.” *JCMS* 61, no. 3 (Spring 2022): 145–146.
- . “The Dilemma of the *Kulturfilm* Producer: Whom Should He Please?” *JCMS* 61, no. 3 (Spring 2022): 146–147.
- . “The Artist and His Technique.” *JCMS* 61, no. 3 (Spring 2022): 147–148.
- . “Spanish Spring: Phrygian Caps in Barcelona.” *JCMS* 61, no. 3 (Spring 2022): 148–151.
- . “With the Beginning of the School Year, Classroom Cinema Returns.” *JCMS* 61, no. 3 (Spring 2022): 151–152.
- . “From one who went forth to learn what ‘cinema’ was. What the Prussian Staatsbibliothek knows about film.” *Screen* 62, no. 3 (Autumn 2021): 382–385. [10.1093/screen/hjab039](https://doi.org/10.1093/screen/hjab039)

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#### CONFERENCE PRESENTATIONS

- “Whose Pie Town?: Speculative Feminist Media Historiography and the Settler Colonial Imaginary,” Society for Cinema and Media Studies, Denver 2023
- “*Plus ça change?: The Cuties* (dir. Doucouré, 2020) Controversy in Context,” Council for European Studies, Reykjavik (conference hosted online), June 21, 2021
- “Fragments of a Disciplinary Imagination: Lotte Eisner as Journalist, Archivist, and Scholar,” Council for European Studies, Reykjavik, June 2020 (cancelled due to the pandemic)
- “A Gleaner’s Historiography,” Society for Cinema and Media Studies, Denver, April 5, 2020 (cancelled due to the pandemic)
- “Learning to See Cinematically: Lotte Eisner’s Interwar Film Education,” Carsey-Wolf Center conference “Uncanny Histories,” Santa Barbara, February 23, 2019
- “Uncanny Histories: Curating Lotte Eisner,” Society for Cinema and Media Studies, Toronto, March 16, 2018
- “Mediating Displacement: Exile as Figured in *The Long Vacation of Lotte H. Eisner*,” Sohrab Shahid Saless: Exile, Displacement and the Stateless Moving Image, Goethe-Institut London, January 19, 2018

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#### INVITED PRESENTATIONS

- Facilitator, Bettina Oberli Masterclass, University of Victoria, British Columbia, February 7, 2022
- “Media Historiography: Visual Studies Methods and Sources,” Art History and Visual Studies 509, University of Victoria, British Columbia, February 3, 2022
- “A Reluctant Pioneer: Eisner at the *Film-Kurier*,” King’s College “Lotte Eisner Symposium,” London, October 26–27, 2018
- “Lotte Eisner’s Exile on Film,” Film and Media Studies Departmental Colloquium, UCSB, Santa Barbara, February 23, 2018
- “Hollywood Berlin: *Nosferatu*,” interview, screening, and discussion with Werner Herzog, Carsey-Wolf Center, Santa Barbara, October 12, 2017

“Wanted 18: A conversation with Amer Shomali,” short film presented at the Pollock Theater, Santa Barbara, April 26, 2016

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## TEACHING

- 2023 Department of Communication, University of Tampa  
Global Media Cultures and World Cinema
- 2022–23 Department of Communication, Film Program at Tulane University  
Film Analysis and Introduction to Cinema
- 2015 Teaching Assistant, Department of Film and Media Studies, UCSB  
Introduction to Cinema and Advanced Film Analysis
- 2015 Grader, Quality Television, UCSB
- 2014 Teaching Assistant, History of Cinema: The Silent Film, UCSB
- 2013–14 Teaching Assistant, Department of Film, Television, and Digital Media, UCLA  
History of the American Motion Picture, Stylistic Studies of the Moving Image, (film major honors seminar), History of American Television (Summer 2013 and Spring 2013)

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## RESEARCH APPOINTMENTS

- 2015–18 Curatorial Assistant and Researcher, Carsey-Wolf Center, UCSB
- 2013 Research Assistant to Prof. Ross Melnick, UCSB Department of Film and Media Studies
- 2013 Research Assistant to Prof. Deborah Landis, UCLA School of Film and Television
- 2012–14 Research Assistant to Prof. Janet Bergstrom, UCLA Department of Cinema and Media Studies
- 2011–12 Research and Personal Assistant to Peggy Pizzo, Distinguished Scholar at Stanford University School of Education
- 2010–11 Research Assistant for Prof. Franco Moretti, Stanford University Department of English
- 2008 Summer Research College, Research Assistant for Prof. Barton Bernstein, Stanford University Department of History
- 2008–11 Image Archivist and Restoration Specialist, Stanford University, Visual Resources Center

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## SERVICE TO PROFESSION

- 2019 EuropeNow Editorial Committee Member
- 2016 Media Fields Collective member, editorial support *Media Fields Journal* issue 12, [Media and Migration](#)

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## PUBLIC EVENTS

2018 Conference coordinator, [Media in the Americas](#)

This two-day conference brought together world-renowned media scholars to explore the nexus of cultural creativity between North and South, South and South, and the varied heritage of media in Latin America and its diaspora. In addition to conference framing and planning, I facilitated invitations, communications, travel arrangements and transportation, conference operations, logistics, and technology, and the first steps of the editorial process for the conference proceedings to be published by Rutgers University Press.

2017 Series curator and co-coordinator, [Hollywood Berlin](#)

My responsibilities included program curation and promotions for all five films in the series, guest recruitment, print rental and archival communications, interview preparations, event and guest travel logistics, and support for the student production team. I arranged and served as the Center's host for Werner Herzog's visit, conducting an afternoon screening and interview open to the public prior to the evening's event, which featured a second interview with the CWC's Director, Patrice Petro.

2017 Series curator and co-coordinator, [Trans Media](#)

In addition to curating the films and coordinating guest invitations, travel, and logistics, I researched and drafted interview and publicity materials, and managed communications and promotions for this five-film series.

2017 Event coordinator, [CWC Classics: Raging Bull](#)

I served as the point person for logistics, research, event management, communications, and publicity for this event, featuring a post-screening interview with make-up artist Michael Westmore.

2017 Series curator and co-coordinator, [Expanded Hitchcock](#)

My contributions to this series included film curation and programming, guest recruitment, print rentals, research and communications for event interviews and publicity, as well as archival research and photography for the pre-screening exhibition of Bernard Herrmann's original scores and select correspondence for the screening of *The Man Who Knew Too Much*.

2016 Event coordinator, [Festival of \(In\)appropriation](#)

I programmed the screening and interview with guest G.D. Cohen, managed interview preparations and research, and coordinated all event logistics and accommodations.

2016 Event coordinator, [CWC Global: The Wanted 18](#)

I was the Center's point of contact for our guests, I facilitated the interview and print logistics, and produced an original short film featuring a non-synchronous post-screening interview with the film's director and two local scholars.

2016 Event coordinator, [CWC Classics: Bush Mama](#)

In programming this event, I facilitated cross-campus promotions and tie-ins, publicity, archival print rental and communications, screening permissions, guest recruitment and all visitor travel logistics. I researched and drafted all interview materials for the faculty interviewer, and coordinated all event logistics with our guest projectionist and student production team.

2015 Event coordinator, [CWC Global: The Look of Silence](#)

My contributions to this event included print logistics, guest communications, interview coordination and filming, all technological logistics related to the non-synchronous presentation of the interview with director Joshua Oppenheimer, and event publicity.

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#### PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

Society for Cinema and Media Studies