

Naomi DeCelles
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Education

- 2014 UCLA, M.A. in Cinema and Media Studies
- 2012 Stanford University, B.A. with Honors in Comparative Literature

Dissertation

“(Re)collecting Lotte Eisner: Curation, displacement, and memory” offers the first in-depth study of the remarkable transnational career of journalist, archivist, and historian Lotte Eisner, framing her contributions to the discourse on cinema as an object of art historical inquiry within the context of the emergence and consolidation of academic Film Studies during the mid-twentieth century. The question motivating this project is why—in spite of how influential her work has been, and how deeply related the trajectory of her career was to the larger history of the field—Eisner has heretofore been regarded as a minor figure in twentieth century European intellectual history. I excavate a trove of her virtually unknown German-language film journalism from the interwar period, bring to light the archival traces of her decades-long career as researcher, translator, fixer, and historian at the Cinémathèque Française, and reframe the standard narrative about her life and career with new evidence and approaches.

Research Interests

Film history, feminist and queer historiography, archive theory and practice, film programming, early film theory

Awards

- 2019 Mellon-CES Dissertation Completion 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

Teaching

- 2015 Teaching Assistant for Film and Media Studies 46: Introduction to Cinema (4 units) at University of California, Santa Barbara; 3 classes, 15 students each
- 2015 Teaching Assistant for Film and Media Studies 96: Advanced Film Analysis (5 units) at University of California, Santa Barbara; 2 classes, 10 students each
- 2015 Grader for Film and Media Studies 166TQ: Quality Television (4 units) at University of California, Santa Barbara; 1 class, 65 students
- 2014 Teaching Assistant for FAMST 101A: History of Cinema, The Silent Film (5 units) at University of California, Santa Barbara; 3 classes, 15 students each
- 2014 Teaching Assistant for FTV 106A: History of the American Motion Picture (6 units) at University of California, Los Angeles; 2 classes, 22 students each

- 2013 Teaching Assistant for FTV 115: Stylistic Studies of the Moving Image (film major honors seminar, 5 units) at University of California, Los Angeles; 1 class, 15 students
- 2013 Teaching Assistant for FTV 110A: History of American Television (5 units) at University of California, Los Angeles; 2 classes, 15 students each
- 2013 Teaching Assistant for FTV 110A: History of American Television (5 units) at University of California, Los Angeles; 2 classes, 20 students each

Invited Presentations

- "Learning to See Cinematically: Lotte Eisner's Interwar Film Education," Carsey-Wolf Center conference "Uncanny Histories," Santa Barbara, 23 February 2019
- "A Reluctant Pioneer: Eisner at the *Film-Kurier*," King's College Lotte Eisner Symposium, London, 26–27 October 2018
- "Lotte Eisner's Exile on Film," Department of Film and Media Studies Colloquium, UCSB, Santa Barbara, 23 February 2018
- "Uncanny Histories: Curating Lotte Eisner," Society for Cinema and Media Studies, Toronto, 16 March 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, 19 January 2018
- "Hollywood Berlin: *Nosferatu*," interview, screening, and discussion with Werner Herzog, Carsey-Wolf Center, Santa Barbara, 12 October 2017
- "*Wanted 18*: A conversation with Amer Shomali," short film presented in conjunction with a public screening of Shomali's film, Carsey-Wolf Center, Santa Barbara, 26 April 2016
- "Genre, Taboo, and the Rise of FX: 'It's Always Sunny in Philadelphia' and the Contemporary 'Ethnic Sitcom'," guest lecture presented to FTV 110A: History of American Television, UCLA, 10 September 2013

Research Apprenticeships

- 2015–2018 Curatorial Assistant, Graduate Student Researcher for the Carsey-Wolf Center:
I curated events and series at the Pollock Theater, provided programming and marketing support, and coordinated event logistics. I provided support for Carsey-Wolf Center conference planning and logistics, as well as editorial support for the Center's book series with Rutgers University Press.
- 2013 Research Assistant to Prof. Ross Melnick, Dept. of Film and Media Studies:
I assisted with a current book project of Prof. Melnick's, making several forays into the Stanford Special Collections archive to investigate the papers of 20th Century Fox's golden-age President Spyros Skouras. I culled, summarized, and documented materials, providing commentary and photographs, and I coordinated a secure digital file sharing arrangement for these materials.
- 2013 Research Assistant to Prof. Deborah Landis, School of Film and Television:
I assisted with the preparation of a manuscript on costume design history for publication with UC Press. I edited the draft manuscript, conducted further research, collected and

processed outside interviews, transcribed interviews done by Prof. Landis, and drafted text.

2012–2014 Research Assistant to Prof. Janet Bergstrom, Dept. of Cinema and Media Studies:

I catalogued, translated, and interpreted documents for a project of Prof. Bergstrom's related to Josef von Sternberg, and, in my second year as lead RA, I coordinated and supervised project logistics for the team of four RAs. Concurrently, I served as general RA to Prof. Bergstrom's projects on Weimar cinematographers and set designers, and on F.W. Murnau. I conducted research in French and German trade and academic publications, as well as English-language primary and secondary sources, historical American trades, popular and news press.

2011–2012 Research, Personal Assistant to Peggy Pizzo, Stanford School of Education:

I worked with Ms. Pizzo to collect, transcribe and edit documents related to research for a book project in the field of early childhood education, managed Ms. Pizzo's correspondence, and provided technical support for the research and personal assistive technology hardware and software used by Ms. Pizzo.

2010–2011 Research Assistant for Prof. Franco Moretti, Dept. of English:

I collected research materials—primary and secondary sources, critical and theoretical texts—for Prof. Moretti's ongoing projects associated with the Center for the Study of the Novel on quantitative analysis of literary texts. I also provided support for Prof. Moretti's graduate seminars on the study of the novel (Winter Quarter) and on the history of the bourgeoisie (Spring).

2008 Summer Research College, Research Assistant for Prof. Barton Bernstein, Dept. of History:

As part of this award, I acted as RA for Prof. Bernstein's projects on J.R. Oppenheimer, Norman Cousins, and Anatole Broyard. I conducted research at the Hoover Institution's archives, as well as the FBI files on Oppenheimer, and the Stanford Special Collections archive of Henry Stimson's papers. I made a research trip to the UCLA Special Collections archive, working with Norman Cousins' papers on the "Hiroshima Maidens" project, and, on my own time, Susan Sontag's papers, in particular her unpublished work on aesthetics and letters from her time in Sarajevo.

2008–2011 Stanford University, Visual Resources Center:

I served as an image archivist and restoration specialist, working with the Stanford VRC's extensive slide film collections to preserve, catalogue, digitize, restore, and publish images to an online archival collaboration between the Department of Art and Art History at Stanford and institutional partners.

Public Event Coordination

2018 April 26–28, [Media in the Americas](#) Conference Coordinator, Carsey-Wolf Center, UCSB

2017 Fall, "Hollywood Berlin" CWC Presents series programmer and co-coordinator: I

coordinated screening prints and guest logistics for *The Last Laugh* (dir. Murnau, 1924) with Michael Mortilla (print loan from F.W. Murnau Stiftung), screening of *Nosferatu* (dir. Murnau, 1922) and print, interview, and evening event with Werner Herzog for *Nosferatu: Phantom der Nacht* (1979) (an archival print) and drafted interview questions, web copy,

- and provided logistical support for series screenings of *To Be Or Not To Be* (dir. Lubitsch, 1942), *Fury* (dir. Lang, 1936), and *Some Like It Hot* (dir. Wilder, 1959).
- 2017 Spring, "Trans Media" CWC Presents series programmer and co-coordinator: I programmed, drafted web copy, marketing, and interview questions for series events *Raising Zoey* (dir. Alencastre, 2016), selected episodes of *Transparent*, *Free CeCe* (dir. Gares, 2016), *Still Black* (dir. Ziegler, 2008), and *Tangerine* (dir. Baker, 2015).
- 2017 April 20, CWC Classics screening of *Raging Bull*: I provided program notes and event coordination for an event featuring make-up artist Michael Westmore and *Raging Bull* (dir. Scorsese, 1980).
- 2017 Winter, "Expanded Hitchcock" CWC Presents series programmer and co-coordinator: I coordinated screening prints, guest logistics, marketing, web copy, and drafted interview questions for *Vertigo*, *Blackmail*, *Rebecca*, and *The Man Who Knew Too Much*. The latter screening was accompanied by a presentation I created of archival documents, including original scores and correspondence, from the Bernard Herrmann papers held at UCSB Special Collections.
- 2016 October 27, "Festival of (In)appropriation" presentation coordinator: I coordinated a screening and visit by co-curator G.D. Cohen, drafted interview questions, marketing, program, and web copy.
- 2016 March 4, CWC Classics screening of *Bush Mama* (dir. Gerima, 1975): I programmed and coordinated the screening and discussion of *Bush Mama* as part of a broader campus collaboration around the UCSB Reads initiative. This involved liaising with the archive, recruiting and coordinating with guests Jan-Christopher Horak, Anna Everett, and interviewer Ross Melnick, writing the interview questions and prepping guests, promoting the event on and off campus, organizing the dinner CWC hosted with guests, and guest transport.

Editorial Work

- 2019 *EuropeNow* Editorial Committee Member
- 2016 Media Fields Collective member, editorial support for *Media Fields Journal*, Issue 12 "Media and Migration"

Peer-reviewed Publications

- "Mediating Displacement: Lotte Eisner's Exile on Film." *Quarterly Review of Film and Video* (forthcoming).

Languages

Italian, German, French