

Allain Daigle  
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## Employment

Graduate Fellow, University of Wisconsin-Milwaukee Center for 21 <sup>st</sup> Century Studies	2018-2019
Teaching Assistant, University of Wisconsin-Milwaukee English Department	2014-2018
Adjunct Instructor, SUNY Oswego Cinema and Screen Studies Department	2013-2014

## Education

PhD, University of Wisconsin-Milwaukee English (Media, Cinema, and Digital Studies) Dissertation: Fast Glass: Modernity, Technology, and the Cinematic Lens Director: Dr. Tami Williams	2014-Present
M.Litt with Distinction, University of St Andrews Film Studies	2012-2013
Dual Honors BA, State University of New York at Oswego Cinema and Screen Studies, Creative Writing	2008-2012

## Peer Reviewed Publications

“‘The End of a Foreign Monopoly:’ Bausch and Lomb and the Wartime Provenance of Optical Glass.” In *Provenance and Early Cinema*. Bloomington: Indiana University Press, 2020. (forthcoming)

“Lens Culture: E. Krauss, Early Cinema, and Parisian Instrument Culture.” Special issue, *Cahiers d’histoire du Cnam*, no. 9 (2019). (forthcoming)

“Todd Haynes + Negative Space.” [in] *Transition* 5, no. 4 (2018).  
<http://mediacommons.org/intransition/negative-space>

“Of Love and Longing.” [in] *Transition* 5, no. 2 (2018).  
<http://mediacommons.org/intransition/2018/05/02/love-and-longing>

“Not a Betting Man: Stanford, Muybridge, and the Palo-Alto Wager Myth.” *Film History* 29, no. 4 (2017): 112-130.

“Of Love and Longing: Queer Nostalgia and *Carol* (2015).” *Queer Studies in Media and Popular Culture* 2, no. 1 (2017): 199-211.

“(Post)Production: Classifications and Infrastructures of Digital Visual Effects.” *Critical Studies in Media Communication* 32, no. 3 (2015): 161-176.

## Additional Publications

"How the 50-mm Lens Became 'Normal.'" *The Atlantic*. May 13, 2018.

<https://www.theatlantic.com/technology/archive/2018/05/how-the-50-mm-lens-became-normal/560276/>

"Texture in Film: Interdisciplinary Symposium Report." *Scope*, 26 (2014).

"In Dublin, Out of Answers: The Question of Irish National Cinema." *Film Matters* 2, no. 2 (2011): 28-29.

## Video Work

"New Arctic." *TriQuarterly* 155 (Winter/Spring 2019). <http://www.triquarterly.org/issues/issue-155/new-arctic>

"Memory Keepers." The Chipstone Foundation, October 2018.

<https://chipstone.org/module.php/64/329/Memory-Keepers>

"Creating the Supper Club: Interpreting Judy Chicago's *The Dinner Party*." The Chipstone Foundation, May 2017. <https://chipstone.org/module.php/64/323/Creating-The-Supper-Club>

"Rendering." *TriQuarterly* 151 (Winter/Spring 2017).

<https://www.triquarterly.org/issues/issue-151/rendering>

"Printmaking and London." UWM Digital Humanities Lab, December 2014.

[www.vimeo.com/113992655](http://www.vimeo.com/113992655)

## Conference Presentations

"Spectacular Visions: E. Krauss and the Emergence of Cinematic Lenses in Paris." Society for Cinema and Media Studies, March 2019. (forthcoming)

"Impact Beyond the Classroom: Creating Teaching and Learning Resources." UWM Teaching & Learning Symposium, January 2019.

"Glass Empires: Nationalism and Lens Production, 1914-1918." Domitor, June 2018.

"Fast Glass: WWI and the Americanization of Early Lens Production." Society for Cinema and Media Studies, March 2018.

"Glass Empires: Cooke Lenses, WWI, and British Nationalism." *Film and History*, November 2017.

"Writhing World-Flesh: Exhausted Humanity in *Leviathan* (2012)." Visual & Cultural Studies Graduate Conference, University of Rochester, April 2017.

"Of Love and Longing: Color and Queer Nostalgia in *Carol* (2015)." Society for Cinema and Media Studies, March 2017.

"Making the Grade: Shooting Flat and Post-Militant Color Management." *Film and History*, October 2016.

"Roundtable: Media Ecologies Project." Domitor, June 2016.

"Research on the Paper Print Collection: *Going to the Fire* (1896) and *How Jones Lost His Roll* (1905)." Media with Impact Conference, University Film and Video Association, August 2015.

"Monstrous Time: Vertical Editing and Richard Linklater." Craft, Critique, and Culture Conference, University of Iowa, April 2015.

“Grown Digital: Computer Generated Environments and Subject Determination.” University Film and Video Association, August 2014.

“‘I Hate Theory’: Reframing Perceptions and Applications of Theory & Criticism.” University Film and Video Association, August 2014.

“Raspberry Pi Cinema and New Media Education.” SUNY Conference on Instruction and Technology, Cornell University, May 2014.

## Teaching Experience

Instructor, University of Wisconsin-Milwaukee History of Film II: 1945 - Present (Spring 2017, Spring 2018) Film and Literature (Fall 2017) Entertainment Arts: Film, TV, The Net (2015-2016) Introduction to College Writing (2014-2015)	2014-2018
Instructor, International Summer School of Scotland at Yale Pre-International Baccalaureate (Summer 2016)	2016
Instructor, SUNY Oswego Modern Culture and Media (Spring 2014) College Writing (Fall 2013, Spring 2014) Film Genre (Fall 2013)	2013-2014
Instructor, International Summer School of Scotland at St Andrews International Baccalaureate Extended Essay (Summer 2013)	2013
Teaching Assistant, SUNY Oswego Film Theory (Fall 2010, Fall 2011)	2010-2011

## Awards and Honors

SCMS Student Writing Award (Second Place)	2019
R1 Distinguished Dissertator Fellowship, University of Wisconsin-Milwaukee	2018-2019
Graduate Workshop Participant, Domitor	2018
Domitor Student Essay Award, Domitor	2016
Graduate Workshop Participant, Domitor	2016
Graduate Student Fellow, University Film and Video Association	2015
AOP Fellowship, University of Wisconsin-Milwaukee	2015-2018
Chancellor’s Award, University of Wisconsin-Milwaukee	2014
Faculty Summer Support Award, University of Wisconsin-Milwaukee	2014
Independent Development Award, United University Professionals	2014
Faculty Mini-Grant, SUNY Oswego	2013
Saltire Scholarship, University of St Andrews	2012
Helen Buckley Award, SUNY Oswego	2011
Dean's Writing Award in English, SUNY Oswego	2011
Presidential Scholarship, SUNY Oswego	2008-2012

## Professional Service and Activities

Graduate Representative, Silent Cinema Special Interest Group, SCMS	2018-2019
Workshop Coordinator, "Video Essays and Videographic Criticism: What Is It, Why You Should Be Doing It," UWM Digital Humanities Lab	2018
Chair, Midwest Interdisciplinary Graduate Conference	2017-2018
I/O Genre Editor, Cream City Review	2016-2018
Indexer, Elena Gorfinkel, <i>Sensational Bodies: American Sexploitation Cinema's Scenes of Looking, 1959-1972</i> . Ann Arbor: University of Minnesota Press, 2017.	2017
Vice Chair, Midwest Interdisciplinary Graduate Conference	2016-2017
Event Coordinator, Midwest Interdisciplinary Graduate Conference	2015-2016
Archivist, SUNY Oswego, Cinema and Screen Studies Digital Archive	2013-2014
Creative Director, 60 Hour Film Blitz Festival	2012-2013
Founder, Panic Film Festival; Mixed Emotions Film Festival	2010-2012

## References

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