

Curriculum Vitae

Daniel I. Humphrey

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Education

Ph.D., Visual and Cultural Studies, University of Rochester, Spring 2006.

Graduate Certificate in Gender and Women's Studies, Susan B. Anthony Institute, University of Rochester, 2005.

M.A., Visual and Cultural Studies, University of Rochester, 2003.

M.A., Cinema Studies, San Francisco State University, 1997.

B.A., Film Studies, University of Utah, *cum laude*, 1988.

Academic Employment

Professor of Performance, Visualization and Fine Arts, 2022-

Associate Professor of Performance Studies and Film Studies, 2020-2022.

Associate Professor of Women's and Gender Studies and Film Studies, 2014-2020.

Assistant Professor of Women's and Gender Studies and Film Studies, 2008-2014.

Full-time Lecturer, Keene State College, 2006-2008.

Part-time Lecturer, SUNY Geneseo, 2004-2005.

Part-time Lecturer, University of Rochester, 2001-2005.

Part-time Lecturer, San Francisco State, University, 1995-1997.

Fields of Teaching Expertise

- Film Studies
 - Film Analysis

- History of Film
 - Global LGBTQ Cinema
 - Gender and Film
 - Genre Studies
 - horror
 - art cinema
 - science fiction
 - Authorship Studies
 - Ingmar Bergman
 - Pier Paolo Pasolini
 - Agnès Varda
 - Derek Jarman
 - Alfred Hitchcock
 - Texas on Film
 - Cinema of the New Left/Political Cinema of the Late 1960s and Early 1970s
 - Swedish Cinema
- Performance Studies
 - Star Studies
 - Authorship as Performance
 - Queer Theories of Performance and Performativity
 - LGBTQ and Women's and Gender Studies
 - Queer Theory
 - Introduction to Women's and Gender Studies

Supervisor of Student Work

Undergraduate Honors Thesis Supervisor: Jake Donohue, Philosophy Major: 2020.

Teaching Awards

Department of Multicultural Services Diversity Service Award, 2014.

Publications

Refereed Monographs

Archaic Modernity: Queer Poetics in the Cinema of Pier Paolo Pasolini (Detroit: Wayne State University Press, 2020).

Queer Bergman: Sexuality, Gender, and the European Art Cinema (Austin: University of Texas Press, 2013; Paperback edition, 2014).

Refereed Articles

"Persona's Penis," *Ingmar Bergman: An Enduring Legacy*, Editor Erik Hedling (Lund: Lund University Press, 2021), 197-210.

“Situating Ingmar Bergman and World Cinema,” *Popular Communication* 19.2 (Spring, 2021), 1-14. Co-authored with Hamish Ford. (As a 50/50 collaboration, the author order is alphabetical.)

“In and Out or: ‘The Ambiguity of the Jewel,’” *Criticism* 58.1 (Winter, 2016), 1-33.

“Bad Girls and Illicit Interludes: Ingmar Bergman Outside the Box,” *Post Script* 34.2/3 (Winter/Spring & Summer, 2015), 12-35.

“‘Blame the Swedish Guy’: The Cultural Construction of a Cold War Auteur,” *Post Script* 28.1 (Fall/Winter, 2008), 22-44.

“One Summer of Heterosexuality: Lost and Found Lesbianism in a Forgotten Swedish Film,” *GLQ: A Journal of Lesbian and Gay Studies* 13.1 (December, 2006), 33-61.

“Authorship, History, and the Dialectic of Trauma: Derek Jarman’s *The Last of England*,” *Screen* 44.2 (Summer, 2003), 208-215.

Editorial Project

“Bergman World,” Special Issue of *Popular Communication* 19.2 (Spring, 2021). Co-edited with Hamish Ford. (As a 50/50 collaboration, the author order is alphabetical.)

Entries in Anthologies, Reference Volumes, and Commercial Publications

“Distasteful Allegories/Horrifying Subtexts.” In *Monstrosity, Identity, and Music: Mediating Uncanny Creatures from Frankenstein to Videogames*, Editors Alexis Luko and James Wright. (Bloomsbury Academic, 2022).

“Sex, fladdermöss och utropstecken—när Bergman kom till Amerika,” *Ingmar Bergman: 100 år*. DVD box-set booklet, Editor Stefan Nylén (Sweden: Studio S Entertainment, 2018), np.

“The Canterbury Tales,” *Books to Film. Volume 1: Cinematic Adaptations of Literary Works*, General Editor Barry Keith Grant (Gale, 2018), 43-46.

“Gender and Sexuality Haunt the Horror Film,” *A Companion to the Horror Film*, Editor Harry M. Benshoff (Wiley-Blackwell, 2017), 38-55.

“Ingmar Bergman,” *The Routledge Encyclopedia of Modernism Online*, General Editor Stephen Ross, Film Editor Juan A. Suárez (Routledge, 2016), np.

“Miklós Jancsó,” *The Routledge Encyclopedia of Modernism Online*, General Editor Stephen Ross, Film Editor Juan A. Suárez (Routledge, 2016), np.

“*Persona*,” *The Routledge Encyclopedia of Modernism Online*, General Editor Stephen Ross, Film Editor Juan A. Suárez (Routledge, 2016), np.

“Pier Paolo Pasolini,” *The Routledge Encyclopedia of Modernism Online*, General Editor Stephen

Ross, Film Editor Juan A. Suárez (Routledge, 2016), np.

Work in Progress (Accepted, Under Contract)

“Lonely in Texas: Yen Tan’s *Pit Stop*.” In *Screening American Independent Film*. Commissioned chapter in forthcoming anthology under contract with Routledge. Editors Justin Wyatt and Wyatt Phillips. Anticipated publication, late 2022.

“Hunger, Discipline, and Order: Adolescent Desire in *Madchen in Uniform* and *Otra vuelta de tuerca*.” In *Desire and Consent in Representations of Adolescent Sexuality with Adults*. Commissioned chapter in forthcoming anthology under contract with Routledge. Editors Diane Waldman and Maureen Turim. Anticipated publication, early 2023.

A Companion to Ingmar Bergman. Anthology. Co-edited with Hamish Ford. Anticipated Publication, 2023.

Invited Talks

“Following the Powers.” Bergman Center, Fårö, Sweden, Bergman Week, July 2, 2022.

“Bergman World.” University of Stockholm/Swedish Film Institute, June 24, 2019.

“*Persona*’s Penis.” Ingmar Bergman: 100 Years, Lund University, June 16, 2018.

“Queer *Persona*.” Bergman Center, Fårö, Sweden, Bergman Week, July 3, 2016.

Conference Presentations

“Adolescent Desire and the Specter of Hebephilia in *Madchen in Uniform* and *Otra vuelta de tuerca*.” Society for Cinema and Media Studies Conference, Online. April 3, 2022.

“Bergman Beyond Psychoanalysis.” Society for Cinema and Media Studies Conference, Online. March 21, 2021.

“Archaic Desires, Modern Subjects: Pasolini’s Queer Mythologies of the Self.” Society for Cinema and Media Studies Conference, Toronto. March 17, 2018.

“Ingmar Bergman Outside the Box: *Summer with Monika*’s Archaic Alternate Edition.” Society for Cinema and Media Studies Conference, Montreal. March 29, 2015.

“*Summer with Monika*: The Cold-War Cut.” Postwar Faculty Colloquium, University of North Texas, April 15, 2015.

“‘Distaste for... Allegory’: *The Human Centipede*’s Excremental (Sub)Text.” Society for Cinema and Media Studies Conference, Seattle. March 22, 2014.

“Pierre Clémenti: The Sodomaniacal Angel.” Society for Cinema and Media Studies Conference, Chicago. March 2013.

- “Covert Homosexual Content? *Amici per la pelle* and its Queer Fans.” Society for Cinema and Media Studies Conference, Boston. March 2012.
- “From Distant Shores: Framing the Queer Foreign Film for a Conservative Culture.” Society for Cinema and Media Studies Conference, New Orleans. March 2011.
- “In and Out: The Queer Gaze in Art-Cinema Space.” GPS: Gender, Place, Space Conference, University of Notre Dame. March 2010.
- “Queer Dialectics and the Space Between: From Eisenstein to William E. Jones.” Society for Cinema and Media Studies Conference, Los Angeles, CA. March 2010.
- “Mourning in America: The Loss of Lincoln, Fifty Years Later.” Modern Language Association Convention, San Francisco, CA. December 2008.
- “Imported Cinema/Exported Desire: Disavowed Eroticism in the European Art Cinema.” Society for Cinema and Media Studies Conference, Philadelphia, PA. March 2008.
- “Working Through Rejection: Queer American Independent Filmmaking in the 1990s.” The Society for Cinema and Media Studies Conference, Chicago, IL. March 2007.
- “Our Bergman: The American Construction of a Swedish Filmmaker.” Society for Cinema and Media Studies Conference, Atlanta, GA. March 2004.
- “Watching Ingmar Bergman: Caught Between the Shame of Looking and the Shame of Being Ashamed to Do So.” Society for Cinema and Media Studies Conference, Minneapolis, MN. March 2003.
- “Cinema, Memory, and the Dialectic of Trauma: Derek Jarman’s *The Last of England*.” Screen Studies Conference, Glasgow, Scotland, UK. June 2002.

Research Interests

- Queer Subjectivity and Cinematic Spectatorship
- Queer Subjectivity and Film Authorship
- Reception Studies
- European Art Cinema; US Independent Cinema
- Cold War-era Film Culture
- Transnational Film History
- Ingmar Bergman and Swedish Cinema

Grants and Research Awards

Summer Residency, Bergman Estate on Färö, Sweden, July 1-17, 2022.

Summer Residency, Bergman Estate on Färö, Sweden, June 1-22, 2019.

Innovations in Inclusion, Diversity, Equity, and Accountability [IIDEA] Grant, College of Liberal Arts, Texas A&M University, 2012 (\$4,200), 2015 (\$5,000), 2017 (\$5,000).

Faculty Development Leave, Fall 2015, Texas A&M University.

Faculty Stipendiary Fellowship, Glasscock Center for Humanities Research, Texas A&M University, 2010-2011, \$1,500.

Travel to Archives or Fieldwork Faculty Grant, Glasscock Center for Humanities Research, Texas A&M University, 2009, \$1,000.

Faculty Stipendiary Fellowship, Glasscock Center for Humanities Research, Texas A&M University, 2008-2009, \$1,500.

Susan B. Anthony Dissertation Award for the most distinguished dissertation in women's and/or gender studies, University of Rochester, 2005.

Service to Texas A&M University

Faculty Senate, 2018-present.

Academic Affairs Committee, 2020-present.

Ad-Hoc University Bookstore Subcommittee, 2020-2021

Core Curriculum Council, 2018-2020.

Women's and Gender Studies Ad-Hoc Committee on Developing a LGBTQ Studies Minor, 2020-present.

ADVANCE Program Committee, 2020-present.

Coordinator: Film Studies Program, September 2017-present.

Dr. Dionel Avilés '53 and Dr. James Johnson '67 Fellowship Program Selection Committee, 2021.

Women's and Gender Studies Faculty Post Tenure Review Committee, 2021.

Race Talks Interdisciplinary Virtual Colloquium Organizing Committee, 2021

Steering Committee: Interdisciplinary Critical Studies 2017-2020.

Ad-Hoc Hiring Committee: New Film Studies History of Film Instructor, 2019.

Faculty Advisor: Aggie Film Enthusiasts, 2018-2019.

Program Review Committee, Film Studies Program, 2014-2018.

Member: GLBT Resource Center Advisory Board, 2016-2018.

Public Speech: "The Classroom of Frankenstein," "It's Alive!" Frankenstein's Monster 200 Years Later, Texas A&M, November 15, 2018.

Planning Committee Member: “Global 1968” Conference, Texas A&M, 2018.

Panel Discussion: “The Legacy of Frankenstein,” Mayo Circle, Cushing Library, Texas A&M, October 26, 2017.

“From Texas to Hollywood” (Dustin Lance Black Visiting Artist Events), Fundraising and Organizing Committee, Co-chair, 2016-2017.

Director: Film Studies Program, September 2015-August 2017.

Program Review Committee, Women’s and Gender Studies Program, Texas A&M, 2010-2017.

Co-Programmer: “Alternative Shakespeares” Film Series, Texas A&M Libraries, 2015-2016

Co-convener: Glasscock Center Queer Studies Working Group, 2011-2016.

Faculty Advisor: Texas A&M WGST Club, 2014-2016.

Ad-Hoc Committee on Special Events: Women’s and Gender Studies Program, Texas A&M, 2013-2016.

Keynote Speaker: International Woman’s Day Conference, Texas A&M, 2015.

LGBTQ Professional Network President, 2013-2015.

LGBTQ Professional Network Vice-President, 2012-2013.

Ombuds Office Search Committee, 2013.

Public Speech: “Mixed Messages and Queer Ambiguities: Ingmar Bergman’s Final Accounting.” Texas A&M University, College of Liberal Arts, March 28, 2013.

Service to the Profession

Panel Participant, “Bergman and Queer Culture,” Bergman Center, Fårö, Sweden, Bergman Week, July 1, 2022.

Co-Chair, Scandinavian Scholarly Interest Group, Society for Cinema and Media Studies, 2020-present (three-year term).

Editorial Board Member, *Screen Bodies* (New York: Berghahn), 2016-present.

Editorial Board Member, *Invisible Culture* (Rochester: University of Rochester), 2008-present.

Panel Respondent. “Reexamining New Queer Cinema 25 Years Later.” Society for Cinema and Media Studies Conference, Atlanta. March 30, 2016.

Workshop Participant: “Queer-Cinematic-Style.” Society for Cinema and Media Studies

Conference, Atlanta. March 31, 2016.

Panel Respondent: "The '68 that Was: Representing Revolt." Society for Cinema and Media Studies Conference, Seattle. March 20, 2014.

Workshop Participant: "Intersecting Approaches at the Margins: Deviant Methodologies for Deviant Objects." Society for Cinema and Media Studies Conference, Montreal. March 26, 2015.

Workshop Organizer and Chair: "Belly of the Beast: Queer Media Studies on Conservative and Religious Campuses," Society for Cinema and Media Studies Conference, Boston. March 22, 2012.

Panel Respondent: "Author Meets Readers: *Levinas and the Cinema of Redemption: Time, Ethics, and the Feminine* by Sam B. Girgus," North American Levinas Society Annual Conference, College Station. April 14, 2011.

Panel Organizer and Chair: "The Freudian Mother in the Contemporary Horror Film," Society for Cinema and Media Studies Conference, New Orleans. March 2011.

Panel Organizer and Chair: "*When Lincoln Paid: The Reintroduction of a Forgotten Film*," Modern Language Association Conference, December, 2008.

Panel Organizer and Chair: "Alfonso Cuarón's *Children of Men*: Aesthetics and Politics in a Post-9/11 Film," Society for Cinema and Media Studies Conference, March, 2008.

Other Professional Experience and Service to the Community

Vice President and Co-Founder, Queen Theater Film Society, Bryan, Texas, 2018-present.

On-camera interview subject, *Prejudice and Pride: Sweden's Queer Film History*. Feature film produced and directed by Eva Beling (Stockholm Sweden: Beling Films, 2021).

On-camera interview subject, KBTX News coverage of the 2020 Academy Awards, January 15 and February 10, 2020.

Co-director of preservation for the film *When Lincoln Paid* (Francis Ford, 1913), Keene State College, 2006-2008.

Board of Directors, 2005; Publicity Committee (Chair), 2005; Programming Committee, 2003-2005, ImageOut: The Rochester Lesbian and Gay Film and Video Festival.

Assistant Film Programmer, George Eastman House, 2002-2004.

Professional Affiliations

The Society for Cinema and Media Studies.

This CV submitted is most current and correct as of the date of this signature.

Signature:

Date: April 14, 2022