

# Alex M. Ingersoll

[media & technology : cinema : sound]

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## EDUCATIONAL AND PROFESSIONAL HISTORY

### Education

- 2013      Ph.D. Department of Communication  
**The University of North Carolina at Chapel Hill**  
- Areas of Study: Media and Technology Studies; Cultural Geography  
- Dissertation: *The Shadow Space of Allegorical Machines: Situating Locative Media*  
- Advisor: Ken Hillis  
- Committee: Carole Blair, Tyler Curtain, Michael Palm, Sarah Sharma
- 2008      M.A. School of Journalism and Mass Communication  
(Now the College of Media, Communication and Information)  
**University of Colorado at Boulder**  
- Area of Study: Media Studies  
- Thesis: *Place in Flows: A Continuum of Virtual Transduction and the Work of Locating the Mobile Mob*  
- Advisor: Janice Peck  
- Committee: Andrew Calabrese and Tim Oakes
- 2006      B.A. Department of Communication Studies - Media Studies with Honors  
Department of Cinematic Arts - Cinema  
**University of Iowa**  
- Minor: Political Science - International Political Economics  
- Advisors: Mark Andrejevic and Ruedi Kuenzli  
- Honors Thesis: *Constructing Consubstantiality: The Myth of the Mainstream Press and the Rise of the Digital Domain*

### Positions Held

- 2013-      **Assistant Professor of Media Studies**, Division of Communication, University of Wisconsin-Stevens Point
- 2008-2013      **Graduate Teaching Fellow**, Department of Communication Studies, The University of North Carolina at Chapel Hill
- 2007-2008      **Graduate Research Assistant**, School of Journalism and Mass Communication, University of Colorado at Boulder
- 2004-2005      **Undergraduate Scholar Research Assistant**, Department of Communication Studies, University of Iowa

## GRANTS, FELLOWSHIPS AND AWARDS

- 2017 **Audience Award**, Coop Gallery's Experimental Film & Video Festival.
- 2015 **Shortlisted Artist**, Screengrab International Media Art Prize.
- 2014 **Honorable Mention Award** for excellence in experimental filmmaking, 68th University Film & Video Association Conference.
- 2013 **Special Initiative Award**, Department of Communication Studies, The University of North Carolina at Chapel Hill. *Awarded for co-organizing the first conference run by communication studies graduate students.*
- 2012 **Peggy Harpold Summer Research Fellowship**, (\$4,000) The University of North Carolina Graduate School. *Competitive award to support extended archival research in Oxford, U.K., Chicago, IL, and Washington D.C.*
- 2009 **Top Student Papers Panelist**, New Voices in Critical and Cultural Studies, National Communication Association 95th Annual Conference, Chicago, IL.
- 2009 **Future Faculty Fellowship**, (\$500) Center for Faculty Excellence, The University of North Carolina at Chapel Hill. *Competitive award in association with an intensive, interdisciplinary program for instructional planning and professional development.*
- 2009 **James C. Lampley Award for Excellence in Multimedia Production**, (\$500) Department of Communication Studies, The University of North Carolina at Chapel Hill. *Awarded for my independent development and instruction of the foundational media production course (COMM 130).*
- 2008-2013 **Graduate Teaching Fellowship**, Department of Communication Studies, The University of North Carolina at Chapel Hill.
- 2006 **President's Instructional Award for Technology Innovation**, (\$100) University of Iowa. *Competitive award for a group project that developed collaborative audio-visual distribution and authoring software through G.R. Boynton's Global Political Communication course.*
- 2006 **Outstanding Undergraduate Research Award**, (\$500) Department of Communication Studies, University of Iowa. *Awarded by the faculty for my undergraduate honors thesis and its presentation at a national conference.*
- 2004 **Undergraduate Scholar Fellowship**, (\$5,000) University of Iowa. *Financial support to assist with research for Timothy Havens' book, Global Television Marketplace (published in 2007 by the British Film Institute Press).*

## TEACHING

Sole responsibility for design, instruction, and evaluation of the following courses:

### At UW-SP:

COMM 106: Foundations of Media History, Theory, and Criticism	(3 semesters)
COMM 190: Evolution of Media	(3 semesters)
COMM 192: Constructing Media Narratives	(1 semester)
COMM 253: Video Production I	(8 semesters)
COMM 356: Media Production Workshop: News Team	(4 semesters)
COMM 356: Media Production Workshop: Motion Graphics	(2 semesters)
COMM 356: Media Production Workshop: Animation	(1 semester)
COMM 356: COFAC Creates "Beyond the Hive"	(1 semester)
COMM 357/557: Media and Popular Culture	(3 semesters)
COMM 359/559: Network Media Practice and Mobile Culture	(2 semesters)
COMM 390/590: Introduction to Game Theory, History, and Design	(2 semesters)
COMM 720: Media Archaeology	(1 semester)

## TEACHING, continued

## At UNC-CH:

COMM 130: Introduction to Media Production	(2 semesters)
COMM 140: Introduction to Media History/Theory/Criticism	(2 semesters)
COMM 230: Intermediate Audio/Video/Film Production	(4 semesters)
COMM 450: Media and Popular Culture	(3 semesters)

## Courses assisted:

COMM 130: Intro to Media Production (UNC)	(1 semester)
COMM 140: Intro to Media History/Theory/Criticism (UNC)	(1 semester)
JOUR 2601: Principles of Journalism (University of Colorado)	(2 semesters)

## SCHOLARSHIP

## Filmography

- Light of its History*, 2017, Video, 6:40 minutes  
*Vestal Fire*, 2016, Video, 8:34 minutes  
*Dis/Orientations*, 2015, Video, 13:26 minutes  
*Is An End Without An End An End?*, 2015, Video, 5:37 minutes  
*Needles and the Haystack*, 2015, Video, 4:16 minutes  
*Dark Objects*, 2014, Video, 4:25 minutes  
*The Whole Bit*, 2013, Video, 2:49 minutes  
*Condiment*, 2006, 16mm, 1:50 minutes

## Selected Media Exhibitions and Screenings

- 2017 *Vestal Fire*, Festival de Cinéma de la Ville de Québec, Experimental Program curated by Ariane Plante, Québec City, Québec, Canada  
*Light of its History*, Coop Gallery and Elephant Gallery, Experimental Film & Video Festival, Nashville, TN (**Audience Award**)  
*Vestal Fire*, Festival Oodaaq 7: Images Nomades et Poétiques, Tour of Rennes, Nantes, & Saint-Malo, France  
 -Selected for inclusion on *Oodaaq Selection 2017* DVD and associated tour:  
 -2017 International Kansk Video Festival, Moscow, Russia  
 -10th Projector Festival de Videoarte, Madrid, Spain  
 -2017 Biennial Art Vidéo, Angers, France  
*Is An End Without An End An End?*, Ättiksfabriken Art Space and the Royal College of Music (KMH), Fuse Exhibit, Stockholm, Sweden  
*Vestal Fire*, 7th Alchemy Film and Moving Image Festival, Hawick, Scotland  
*Vestal Fire*, Video Art Festival Turku, Old Great Square, Turku, Finland  
*Light of its History*, Shared Sight: International Short Film Festival, Matca Artspace, Cluj-Napoca, Romania  
*Needles and the Haystack*, 'Secrets of Water' Art Exhibit, Museum Romeinse Katakomben, Valkenburg, Netherlands  
*Vestal Fire*, Czong Institute for Contemporary Art, Contemporary Landscape Exhibit, Gimpo-si, South Korea  
*Is An End Without An End An End?*, Shimmer: The Art of Light, Chapel Hill, NC  
2016 *Vestal Fire*, 2016 Milwaukee Underground Film Festival, Milwaukee, WI  
*Vestal Fire*, Generate! Festival Für Elektronische Künste, FabLab and Schlachthaus Club, Tübingen, Germany  
*Is An End Without An End An End?*, 7th Screengrab International Media Arts Award, Pinnacles Gallery, Townsville, Queensland, Australia  
*Vestal Fire*, 70th University Film and Video Association, The University of Nevada Las Vegas, Henderson, NV

## Selected Media Exhibitions and Screenings, continued

- 2015 *Dis/Orientations*, *Strange Beauty Film Festival*, Shadowbox Studio, Durham, NC  
*Dis/Orientations*, 'Secret Places' Contemporary Video Art Festival, Museum  
 Romeinse Katakomben, Valkenburg, Netherlands  
*Dark Objects*, *Currents: 6th Santa Fe International New Media Festival*, El Museo  
 Cultural de Santa Fe, Santa Fe, NM  
*Is An End Without An End An End?*, 2015 Espacio Enter Festival,  
 ARTECHMEDIA, Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Spain  
*Dark Objects*, 3rd Fresh Minds Festival, Texas A&M University, College Station, TX  
*Is An End Without An End An End?*, 11th Simultan Festival, Timișoara, Romania  
*Dis/Orientations*, 69th University Film and Video Association, American University,  
 Washington, D.C.  
*Is An End Without An End An End?*, 69th University Film and Video Association,  
 American University, Washington, D.C.
- 2014 *The Whole Bit*, 4th Alchemy Film and Moving Image Festival, Hawick, Scotland  
*Dark Objects*, 2014 INSTA Media Festival, Society of Media Arts, The University of  
 Tennessee, Knoxville, TN  
*Dark Objects*, 68th University Film and Video Association, Montana State  
 University, Bozeman, MT (**Honorable Mention Award**)  
*The Whole Bit*, 68th University Film and Video Association, Montana State  
 University, Bozeman, MT
- 2013 *Condiment*, Mechanical Eye Microcinema, Asheville, NC [invited]  
 2006 *Condiment*, Bijou Theater, Iowa City, IA  
 2005 *Freedom*, Iowa City Microcinema Collage Film Festival, Iowa City, IA

## Refereed Publications

### Articles

- Ingersoll, Alex M., "Divining the Network With the Forked Twig: An Archaeological Approach to Locative Media," *Amodern: Network Archaeology*, 2 (2013).
- Ingersoll, Alex M., "The Shadow of the Tourist and the Lines of Desire in the Digital City," *Media Fields Journal: Media, Labor, Mobility*, 2 (2011).
- Mody, Bella, Stephanie Lichtenauer, Daniel Stencel, & Alex M. Ingersoll, "The *Other* in North American Doctoral Dissertations: Early Findings," *Global Media and Communication*, 3 (2007): 313-320.

### Book Chapter

- Kim, Hun Shik, Bella Mody, Alex M. Ingersoll, & Alexandra B. Leaver, "Comparing the UK's *Guardian* with France's *Le Monde*," *The Geopolitics of Representation in Foreign News: Explaining Darfur* (Lanham, MD: Lexington Books, 2010), pp. 177-216.

### Article Collaboration

- [Video by Alex Ingersoll] Towns, Armond, "The Camera Won't Save You! The Spectacular Consumption of Police Violence," *Present Tense: A Journal of Rhetoric in Society*, 5(2) (2015).

## Presentations

### *Refereed Presentations*

Ingersoll, Alex M., "A Constellation of Alternative Screens: Spectral Microcinema and the Reassembly of an Arts Ecosystem," on the *Engaging Cinema Audiences in the Twenty-First Century* Panel, 70th University Film and Video Association, The University of Nevada Las Vegas, Henderson, NV, August 1, 2016.

Ingersoll, Alex M., "Rethink Possible: On the Desires and Imaginations of Locative Media," Critical and Cultural Studies Division, National Communication Association 98th Annual Conference, Orlando, FL, November 17, 2012.

Ingersoll, Alex M., "Divining the Network with the Forked Twig: An Archaeological Approach to Locative Media," Network Archaeology Conference, Miami University, Oxford, OH, April 21, 2012.

Ingersoll, Alex M., "On Allegorical Machines: Framing a Historical Constellation of Locative Media," Local and Mobile: Linking Mobilities, Mobile Communication, and Locative Media, 3rd Joint International Conference of the Pan-American Mobilities Network and the Cosmobilities Network, Raleigh, NC, March 16, 2012.

Ingersoll, Alex M., "From Narcissus to the Labyrinth: Dis/Orientation Technologies for the Mazeophobic Anxiety," Critical and Cultural Studies Division, National Communication Association 97th Annual Conference, New Orleans, LA, November 17, 2011.

Ingersoll, Alex M., "The Shadow of the Tourist and the Lines of Desire in the Digital City," on the *Tourist Spaces* panel, Cultures of Movement: Mobile Subjects, Communities, and Technologies in the Americas Conference, Victoria, British Columbia, April 9, 2010.

Ingersoll, Alex M., "Mapping Body Traces: Info-Aesthetics, SENSEable City Lab, and the Power of the Autopoietic Public Body," on the *New Voices in Cultural Studies* panel, Critical and Cultural Studies Division, National Communication Association 95th Annual Conference, Chicago, IL, November 13, 2009. (**Top 4 Student Paper in Division**).

Ingersoll, Alex M., "Containing Digital Communication: Instituting Physical Boundaries in a Virtual Environment," on the *Rethinking Communication within Changing Global Contexts* workshop, National Communication Association Summer Conference, University of Maine, Orono, June 29, 2007.

Mody, Bella, Stephanie Lichtenauer, Daniel Stencel, & Alex M. Ingersoll, "Learning About the Other (Three Quarters): Comparing Doctoral Dissertations on Asia, Africa, Latin America and the Caribbean in the U.S. and Canada," on the *Internationalizing Media Studies* panel, International Communication Association Annual Conference, San Francisco, May 24, 2007.

Ingersoll, Alex M., "Converting the Physical into Virtual: Establishing Geographic Boundaries on the Internet," on the *Contentious Fields* panel, Media Fields Conference, University of California Santa Barbara, April 7, 2007.

Ingersoll, Alex M., "Constructing Consubstantiality: The Myth of the Mainstream Press and the Rise of the Digital Domain," The Fortieth Annual Conference in Rhetorical Criticism, California State University East Bay, Hayward, May 5, 2006.

*Invited Presentations*

Ingersoll, Alex M., "Critical Poetics of the Vague and Sublime," 7th Annual Faculty/Staff Scholarly and Creative Works Symposium, The University of Wisconsin-Stevens Point, Stevens Point, WI, April 7, 2016.

Ingersoll, Alex M., "Vestal Fire: In Medias Res and the Anthropocene," Communication Colloquium Series, The University of Wisconsin-Stevens Point, Stevens Point, WI, April 7, 2016.

Ingersoll, Alex M., "Vague Space/Time and the Brothers Quay," presented as part of COFAC Creates: The Perception Project, The University of Wisconsin-Stevens Point, Stevens Point, WI, April 10, 2014.

**MEMBERSHIPS**

National Communication Association (NCA)  
 University Film & Video Association (UFVA)  
 Network of Experimental Media Archaeology  
 Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC)  
 Rhizome Arts Organization  
 Lambda Pi Eta, National Communication Honors Society

**SERVICE****Service to the Profession**

2016- *Organizer & Curator*, Spectral Microcinema  
 2015- *Jury Member*, Carole Fielding Student Grant  
 2013- *Peer Reviewer*, *Amodern Journal*  
 2011-2013 *Organizing Committee Member*, Conference on Equality, The University of North Carolina at Chapel Hill, April 5-6, 2013  
 2009- *Peer Reviewer*, Critical and Cultural Studies Division, National Communication Association  
 2009-2010 *Peer Reviewer*, *The Journal of New Media & Culture*

**Department Service****At UW-SP:**

2017- *Assessment Committee*, Division of Communication, UW-SP  
 2015- *University Affairs Committee*, UW-SP  
 2015-2017 *Curriculum Committee*, Division of Communication, UW-SP  
 2015-2016 *Search and Screen Committee Member*, Organizational Communication Position (Tenure-Track), Division of Communication, UW-SP  
 2014- *Faculty Adviser*, Filmmakers Club, University of Wisconsin-Stevens Point  
 2014- *Faculty Adviser*, Student Game Developers, UW-SP  
 2014- *Graduate Program Committee*, Division of Communication, UW-SP  
 2013- *CinePoint Media Festival*, Development and Management of Media Studies Festival, Division of Communication, UW-SP  
 2013-2014 *Professional Development Committee*, Division of Communication, UW-SP  
 2013-2014 *Search and Screen Committee Member*, Media Studies Position (Tenure-Track), Division of Communication, UW-SP

**At UNC-CH:**

- 2012 *Co-leader*, Professional Development Proseminar on Fellowships, The University of North Carolina at Chapel Hill
- 2011-2012 *Search and Screen Committee Member*, Technology Studies Position (Tenure-Track), Department of Communication Studies, UNC-CH
- 2011-2013 *Lead Organizer*, Technology Studies Working Group, UNC-CH
- 2010-2011 *Faculty Liaison*, The University of North Carolina at Chapel Hill Communication Studies Graduate Student Association
- 2009-2010 *Secretary*, The University of North Carolina at Chapel Hill Communication Studies Graduate Student Association
- 2008-2009 *New Student Representative*, The University of North Carolina at Chapel Hill Communication Studies Graduate Student Association

**Technical Skills**

- Visual Format/Edit: Premiere, Final Cut Pro, Da Vinci Resolve, 4K, HD, HDV, Betacam SP/SX, DVCPRO, DVCAM, MiniDV, 8/16mm Film, Linear/Analog Editing (film and video), Digital and Analog Projection
- Audio Equipment/Edit: Pro Tools, Logic, Max/MSP/Jitter, Eurorack Modular Synthesis, MIDI, Analog Recording, Microphones (field and studio), Nagra, MiniDisc, DAT, Zoom H4n, Mixer Consoles, Music Theory and Sheet Music
- DVD/Export: Adobe Media Encoder, DVD Studio, Compressor, Handbrake
- Motion/Graphic: Photoshop, After Effects, Illustrator, InDesign, Flash, Motion, Autodesk Maya Animation, Blender, Dragonframe Stop Motion
- Web: HTML, CSS, Javascript, Dreamweaver
- Lighting: Tungsten, Fluorescent, LED, HMI, Softboxes, Umbrellas, Lighting Controls, Open Face Lights, Spot and Fresnel Lights, Soft Lights, Flood Lights, Cycs and Borderlight, Gels, Diffusers, and more.
- Photography: Digital and Analog