

ALEX DENISON

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EDUCATION

University of Iowa

Ph.D. in Film Studies (Defense Date: April 17, 2023)

Committee: Associate Professor Corey Creekmur (chair), Associate Professor Paula Amad, Assistant Professor Christopher Goetz, and Professor Garrett Stewart

Virginia Commonwealth University

Università di Messina, Italy

M.I.S. in Cinema and Languages (2013)

Virginia Commonwealth University

B.A. in Cinema (2011)

B.A. in English (2011)

AWARDS AND HONORS

Graduate College Summer Fellowship, University of Iowa (2020, 2018)

Post-Comprehensive Research Award, University of Iowa (2018)

Atlantis Grant, Virginia Commonwealth University (2011-2013)

SELECTED FILM AND VIDEO WORK

2023:

Director – *Virtual Signaling*

(HD video and 16mm, color and black and white)

Currently in post-production.

Cinematographer – “Curtain” by Ricardo Rangel

(HD video, color)

Currently in post-production.

2022:

Director, Assistant Director, Actor – *Angeleyes* (web series, 7 episodes)

(HD video, 57 minutes, color)

Screened at Public Space One, Iowa City, IA, and The Sprocket Hole, Boston, MA.

Organized the Iowa City screening with all proceeds going to the arts nonprofit venue. All episodes have been subsequently released on YouTube.

2021:

Actor – “Bill and Joe Go Duck Hunting” by Auden Lincoln-Vogel

(HD video, 21 minutes, color)

Screened in competition at the 2021 Cannes Film Festival (Cinéfondation Program), Cannes, France, and the 2021 Leeds International Film Festival, Leeds, UK. Now streaming on NoBudge.com which selected it as one of their Top 10 films of the year.

2018:

Voice Actor – *Réveille* by Michael Wawzenek

(HD video, 9 minutes, color)

Screened in competition at the 20th Festival des Cinémas Différents et Expérimentaux, Paris, France.

2017:

Director – *This Was the Place*

(HD video, 19 minutes, color)

2015:

Production Manager, Script Supervisor – “I Am Selma” by Yossera Bouchtia

(HD video, 12 minutes, color)

Screened at Anthology Film Archives, New York, NY.

2011:

Producer – “Laila” by Duy Nguyen and Yossera Bouchtia

(35mm, 20 minutes, color)

Official Selection at the 2014 International Women’s Film Festival of Salé, Morocco, the 2012 Salento International Film Festival, Salento, Italy, and the 2012 French Film Festival, Richmond, VA.

First Assistant Camera – “The First Stone” by Danny Caporaletti

(35mm, 13 minutes, color)

2009:

First Assistant Camera, Dolly Grip – *River City Blue* by Yossera Bouchtia, Danny

Caporaletti, and Louie Handler

(HD video, 80 minutes, color)

TEACHING

AS PRIMARY INSTRUCTOR:

SPRING 2023

Introduction to Film Studies – University of Iowa

Designed a course on the topics of film style, narrative form, and the history of cinema. Weekly screenings include canonical films and contemporary works.

Assignments include reading quizzes, two papers, and two exams.

FALL 2022

Film Club: British Genre Cinema – University of Iowa

Took over the course for a colleague that had to unexpectedly depart before the midterm. Choose the remaining films for the 1 S.H. attendance-based screening seminar. The films selected both embodied and challenged conventions of popular genres such as the coming-of-age story, the biopic, and the murder mystery. The course included a post-screening discussion and was open to the public

SPRING 2022

Film Club: Queer Cinema – University of Iowa

Designed a 1 S.H. attendance-based screening seminar on LGBTQ+ cinema. Screenings included films from classical Hollywood, New Queer Cinema, Taiwanese New Wave, and other movements and periods. The course included a post-screening discussion and was open to the public.

Political Cinema and Cinema's Politics – University of Iowa

Designed a special topics course on both expressly political films and the ideological underpinnings of popular cinema. Topics included Marxism and critical theory, feminist film theory, critical race film theory, and third cinema. Weekly screenings included works from Cinema Novo, classical and contemporary Hollywood, Italian neorealism, and cinema vérité. Assignments included two short papers and two exams.

SPRING 2021

Introduction to Film Analysis – Kirkwood Community College

Designed a course on the basics of film history and film style. Assignments included quizzes, two short papers, and two exams. The class was delivered in a hybrid format, with half online and half in-person.

FALL 2020

Introduction to Film Theory – University of Iowa

Designed a course on classical and contemporary film theory. Weekly screenings included works from contemporary Hollywood, Black independent cinema, and Soviet cinema. Assignments included quizzes, two papers, and two exams. The class was delivered online.

SPRING 2020

Film Club: What is Digital Cinema? – University of Iowa

Designed a 1 S.H. attendance-based screening seminar on the specificities of digital cinema in comparison to its analog predecessor. Weekly screenings generally included one shorter work of experimental cinema followed by a feature-length narrative film. The course included a post-screening discussion and was open to the public. The course began in-person but moved online due to the pandemic.

Writing Film Reviews and Criticism – University of Iowa

Designed a course on the basics of composing film reviews. Weekly screenings generally consisted contemporary works of independent cinema so that students could intervene in recent debates. Assignments included several short film reviews, student workshop sessions, and a longer piece of film criticism that was developed from a student's previous shorter review. The class began in-person but was moved online due to the pandemic.

Animation – Kirkwood Community College

Designed a course for concurrent high school students on the history of animation. Topics included early animation, experimental cinema, Japanese animation, and video games. Assignments included quizzes, one short paper, two exams, and weekly discussion posts. The course began in-person but was moved online due to the pandemic.

SPRING 2018

Film Club: Science Fiction Cinema – University of Iowa

Designed a 1 S.H. attendance-based screening seminar on sci-fi throughout the world. Weekly screenings included works from German expressionism, American independent cinema, and no-budget cinema. The course included a post-screening discussion and was open to the public.

U.S. Film History – Kirkwood Community College

Designed a course for concurrent high school students on the development of cinema in the United States, from the kinetoscope films of Thomas Edison to the growing popularity of independent cinema in the 90s and beyond. Assignments included quizzes, two short papers, and two exams.

SPRING 2017

Writing Film Reviews and Criticism – University of Iowa

Designed a course on both the history of film criticism and the basics of composing film reviews. Topics included the *Cahiers du Cinéma*, early American film critics, and Black British cultural studies. Assignments included several short film reviews, weekly posts on Letterboxd, student workshop sessions, and a final portfolio.

SPRING 2016

Introduction to Film Studies – University of Iowa

Designed a course on the topics of film style, narrative form, and the history of cinema. Weekly screenings included works from classical Hollywood, German expressionism, the Hong Kong New Wave, and the L.A. rebellion. Assignments included quizzes, two papers, and two exams.

AS TEACHING ASSISTANT:

FALL 2022

Modes of Film and Video Production – University of Iowa

Primary instructor was Visiting Assistant Professor Auden Lincoln-Vogel. Led discussion sections which primarily consisted of equipment and software demos and critique sessions.

FALL 2021

Introduction to Film Studies – University of Iowa

Primary instructor was Lecturer Andrew Owens. Led discussion sections which covered weekly screenings and readings.

FALL 2019

Introduction to Film Analysis – University of Iowa

Primary instructor was Visiting Assistant Professor Daniel Singleton. Led discussion sections which covered weekly screenings and readings. Guest lectured on experimental cinema.

SPRING 2019

Modes of Film and Video Production – University of Iowa

Primary instructor was Lecturer Nellie Kluz. Led discussion sections which primarily consisted of equipment and software demos and critique sessions.

SPRING 2018

Introduction to Film Studies – University of Iowa

Primary instructor was Assistant Professor Christopher Goetz. Led discussion sections which covered weekly screenings and readings.

FALL 2017

Contemporary Cinema – University of Iowa

Primary instructor was Visiting Assistant Professor Leah Vonderheide. Led discussions sections which covered weekly screenings and readings.

FALL 2016

Introduction to Film Studies – University of Iowa

Primary instructor was Assistant Professor Christopher Goetz. Led discussion sections which covered weekly screenings and readings. Guest lectured on documentary cinema.

FALL 2015

Introduction to Film Studies – University of Iowa

Primary instructor was Visiting Assistant Professor Nathan Holmes. Led discussion sections which covered weekly screenings and readings. Guest lectured on Italian cinema.

CONFERENCE PRESENTATIONS AND WORKSHOPS

2023:

Disinterring the Apparatus: Media Convergence as Medium Specificity in Olivier Assayas's *Irma Vep* (2022)

Society for Cinema and Media Studies, Denver, CO

2022:

Analog Begets the Digital, from SD to HD

Workshop with the University of Iowa's Department of Cinematic Arts on the third chapter of my dissertation. The workshop was facilitated by Dr. Paula Amad.

Celluloid Base, Pixelated Trace: Profilmic Digitality in Analog Cinema

Workshop with the University of Iowa's Department of Cinematic Arts on the second chapter of my dissertation. The workshop was facilitated by Dr. Hayley O'Malley.

2021:

Mixed Media and Medium Specificity in Classical Film Theory

Workshop with the University of Iowa's Department of Cinematic Arts on the first chapter of my dissertation. The workshop was facilitated by Dr. Paula Amad.

2019:

The Limitation(s) of Visibility (panel organizer and chair for experimental film screening)

Craft Critique Culture Conference, University of Iowa

2018:

From Salon to Saloon: John Ford, Jürgen Habermas, and the Hollywood Public Sphere

Literature and Film Association, New Orleans, LA

Cinematic Appetites (panel chair for screening of experimental cinema and videographic criticism)

Craft Critique Culture Conference, University of Iowa

A Dangerous Medium: Late Cronenberg and the Aesthetics of Digitality

The Center for 21st Century Studies' "Ends of Cinema" conference, University of Wisconsin-Milwaukee

Chasing Rainbows: Lesbian (In)Visibility in Todd Haynes's *Mildred Pierce*

Society for Cinema and Media Studies, Toronto, Canada

2017:

Boxing/Blackness/Box Office: Ryan Coogler's *Creed* and the Politics of Representation

Long Beach Indie International Film and Entertainment Festival, Long Beach, CA

Only Tarnished Angels Have Wings: Howard Hawks, Douglas Sirk, and the Hollywood Aviation Film

Craft Critique Culture Conference, University of Iowa

2013:

Problems in Expatriate Photography

Student Research Conference, Virginia Commonwealth University

INTERNSHIPS

2019:

Obermann Public Scholar – The Englert Theatre, Iowa City, IA

Served as a community participation researcher on behalf of the Obermann Center for Advanced Studies' "Humanities for the Public Good" program at the University of Iowa. Conducted interviews with community members and arts nonprofits and suggested actions to increase inclusivity and access. The internship was funded by a grant from the Mellon Foundation.

2013:

Graduate Intern – Taormina Film Festival, Taormina, Italy

Conducted interviews with filmmakers and shot B-roll footage of festival events for promotional purposes.

2012:

Graduate Intern – French Film Festival, Richmond, VA

Directed a camera crew in the recording of post-screening Q&A sessions with members of the festival delegation. These recordings were later logged for archival purposes.

PROGRAMMING AND PUBLIC SCREENINGS

2022-2023:

Co-president – Vertical Cinema, University of Iowa

Programming, grant writing, and event organizing for the graduate student organization with a focus on experimental and avant-garde moving image media. Screenings have included work by Ana Mendieta, Panah Panahi, Emily Drummer, and Carl Elsaesser.

2018-2020:

Pre-screener – Iowa City International Documentary Film Festival

Each year, watched approximately 30 film submissions and presented detailed notes/evaluations to the programming committee.

2020:

Panel Member – Bijou Film Board, University of Iowa

Participated in a post-screening Q&A for the film *Roger & Me*.

2018:

Panel Member – FilmScene’s Women’s March Series, Iowa City, IA
Participated in a post-screening Q&A for the film *Citizenfour*.

2016:

Panel Member – Bijou Film Board, University of Iowa
Participated in a post-screening Q&A for the film *Cronies*.

SERVICE

2018-2019:

Graduate Student Representative – Department of Cinematic Arts, University of Iowa

2017-2023

Writer for the Annual Cinematic Arts Newsletter (“CAN”) – Department of Cinematic Arts, University of Iowa

LANGUAGES

English – Native proficiency

Spanish and Italian – Reading proficiency

REFERENCES

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