**Edwin Lloyd Lohmeyer**

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**ACADEMIC APPOINTMENTS**

**University of Central Florida**

Assistant Professor of Digital Media August 2018-Present

Faculty in Texts and Technology Ph.D. Program

Department of Games and Interactive Media

**EDUCATION**

**North Carolina State University**

Ph.D., Communication, Rhetoric, and Digital Media

Dissertation Title: “Unstable Aesthetics: The Game Engine and Art Modifications” May 2018

Adviser: Andrew Johnston

**University of Kentucky**

M.A., Visual Studies May 2012

Adviser: Anna Brzyski

**Western Carolina University**

B.S., History, minor in Communication December 2009

**PUBLICATIONS**

**Books (Under review)**

*Unstable Aesthetics: Game Engines and the Strangeness of Art Modding*. Bloomsbury. (Two rounds of peer-

review completed, waiting to hear about contract).

**Book Chapters (Forthcoming)**

“The Aesthetic Work of LEGO.” In *LEGOfied: Technicities of the Brick.* Edited by Chris Ingraham and

Nicholas Taylor. Bloomsbury. Editor reviewed. (Forthcoming 2020).

**Peer-Reviewed Journal Articles**

"Please Do Touch (and Disrupt) the Art: Glitch-Kinesthetics and Spectator Agency in *Super Metroid:*

*Nightmare Edition.*” *The Video Game Art Reader.* Inaugural Issue. Ed. Tiffany Funk. Vol. 1, Issue 1,

2017.

“The Camera-Body: Affectivity, Modulation, and GoPro Technology in the Control Society.” *Refractory:*

*Journal of Entertainment Media.* Vol. 29, 2017.

“Navigating Haptic Space in Video Games.” *Analog Game Studies*. Special Issue on Games

and Affect. Ed. Aaron Trammell. Vol. 3, Issue 5, 2016.

“Cinema/Cybernetics/Visuality: A Conversation with Orit Halpern.” *International Journal of Communication*.

Special Issue on Media Genealogies. Ed. Jeremy Packer. Vol. 11, 2016.

“The Body-Sonic.” Co-authored with Kay Kirby. *Hyperrhiz: New Media Cultures*. Special Issue on Kits,

Plans, and Schematics. Eds. Helen Burgess and David Rieder. Issue 12, 2015.

**Non-refereed Articles**

“*Papers, Please* as Critical Making.” *Press Start.* Vol 4, No. 1, 2017.

**Encyclopedia Entries**

“Crazy Lips,”“Organ,”“Tokyo Gore School.” In *The Encyclopedia of Japanese Horror Films.* Ed. Salvador

Murguia. Lanham, MD: Rowman and Littlefield, 2016.

**Book Reviews**

“The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels.” *Hyperrhiz: New*

*Media Cultures.* Issue 17, 2017.

E. “The Rhythmic Event: Art, Media, and the Sonic.” *InVisible Culture: An Electronic Journal for Visual*

*Culture.* Issue 23, 2015.

“Re-Collection: Art, New Media, and Social Memory.” *Hyperrhiz: New Media Cultures.* Issue 11. Spring

2015. Web.

**FELLOWSHIPS AND AWARDS**

Artist grant for two-person exhibition *Super Synthetic Schematic*, with Daria Mikhailova, Block2

Video Series, Raleigh Arts, 2019-2020.

Artist grant for solo exhibition *8-bit Melancholia*, University of Wisconsin Student Union Galleries,

2019-2020.

Artist grant for solo exhibition *Computer-generated Imagery, 1908*, Visual Art Exchange, 2018.

Thank a Teacher Award, Office of Faculty Development, North Carolina State University, 2017.

Juried Exhibition, *Our Own Terms*, Visual Art Exchange, top finalist, 2016.

Juried Exhibition, *Tactile,* Visual Art Exchange, 1st place.

HASTAC Scholar Fellowship, Duke University, 2015-2016.

Ph.D. Lab in Digital Knowledge Scholarship, John Hope Franklin Humanities Institute, Duke

University, 2015-2016.

Teaching Fellowship, School of Art and Visual Studies, University of Kentucky, 2011-2012.

Ezra Gillis Graduate Tuition Scholarship, The Graduate School, University of Kentucky, 2010.

Juried Film Competition, Apple iMovie Fest, Grand prize winner, 2005.

**TEACHING EXPERIENCE**

**Graduate Courses:**

Digital Media 5487: Principles of Visual Language, University of Central Florida, Fall 2019

Digital Media 6136: Design for New Media, University of Central Florida, Spring 2019.

**Undergraduate Courses:**

Digital Media 3602C: Physical Computing, University of Central Florida, Spring 2019, Fall 2019

Digital Media 4713: Game Design, University of Central Florida, Fall 2018.

English 282: Introduction to Film, North Carolina State University, Fall 2017.

Communication 307: Digital Audio Production, North Carolina State University, Fall 2017, Fall 2016,

Spring 2016, & Spring 2015.

Communication 367: Multimedia Production and Digital Culture, North Carolina State University,

Spring 2016 & Fall 2016.

Communication 367: Electronic Media Writing: Theory and Practice, North Carolina State University,

Spring 2016.

Communication 250: Communication and Technology, North Carolina State University, Spring 2016.

Co-taught with Assistant Professor Nick Taylor. In addition to lecturing, I designed and taught a critical making component for the course that culminated in a series of student projects created through electronic prototyping, 3D printing, wearable sensors, laser cutting, and other maker technologies.

Communication 110: Public Speaking, North Carolina State University, Summer 2016,

Fall 2015, Summer 2015, Spring 2015, & Fall 2014.

Art 101: Art History and Appreciation, Technical College of the Lowcountry, Spring 2014. Online.

FAS 201: Introduction to Humanities I, Southern New Hampshire University, Spring 2014, Fall 2013, &

Spring 2013. Online.

FAS 202: Introduction to Humanities II, Southern New Hampshire University, Spring 2014, Fall 2013,

& Spring 2013. Online.

Humanities 110: Technology and Society, Southwestern Community College, Spring 2014.

Art 111: Art Appreciation, Southwestern Community College, Spring 2014, Fall 2013, & Spring 2013.

Art 114: Art History Survey I, Southwestern Community College, Spring 2014, Fall 2013, & Spring 2013.

Art 115: Art History Survey II, Southwestern Community College, Spring 2014, Fall 2013, & Spring

2013.

Art History 106: Renaissance-Contemporary Art, University of Kentucky, Spring 2012

**Teaching Assistant**

Art History 105: Ancient-Medieval Art, University of Kentucky, Professor Alice Christ,Fall 2011.

**CONFERENCE PRESENTATIONS**

“**Strange Signals: Analog Glitch and Nam June Paik’s Early TV Distortions,” Society for Cinema and**

**Media Studies Annual Conference, Denver, CO, April 2020. (Forthcoming 2020).**

“Bodily Glitch and the Noise of Pain,” Association for the Study of the Arts of the Present Annual

Conference, College Park, MD, October 2019.

“To Wound the Hand that Plays: *PainStation* and the Work of Causal Aesthetics,” Society for Cinema

and Media Studies Annual Conference, Seattle, WA, March 2019.

“Strange Futures and Defamiliarizing the Present: Critical Making, Speculative Design, and Artistic

Communities of Practice,” Digital Frontiers, Lawrence, KS, October 2018.

“Frag the Artist, Blow up the Art: Modding Aesthetics in Orhan Kipcak and Reini Urban’s *ArsDoom,”*

Society for Cinema and Media Studies Conference, Toronto, ON, March 2018.

“Unstable Aesthetics: The Quake Engine and Jodi’s Untitled Game Mods,” Society for Literature,

Science, and the Arts Annual Conference, Tempe, AZ, November 2017.

“Lego Builder as Artist: Mimetic Embodiment and the Sensation of the Brick,” Popular Culture

Association/American Culture Association National Conference, San Diego, CA, April 2017.

“The Feel of the Cut: Mimetic Embodiment in Lewis Klahr’s *Pony Glass,*” Society for Cinema and Media

Studies Conference, Chicago, IL, March 2017.

“Navigating Haptic Space in the Video Game Composition or Three Interventions for Normative

Play,” Extending Play 3, Rutgers University, New Brunswick, NJ, October 2016.

“A Wicked Feeling, Machinima, and the Avant-Garde,” *CHAT Festival: Circuits*, University of North

Carolina at Chapel Hill, Chapel Hill, NC, March 2016.

“The Body-Sonic 2.0: An Aural Secretion of Space,” HASTAC Conference 2015, Michigan State

University, East Lansing, MI, May 2015.

“The Body-Sonic 1.0,” 6th Annual Association for English Graduate Students Conference: How do you

do Digital Humanities?, North Carolina State University, Raleigh, NC, March 2015.

“The Body-Sonic 0.5,” Carolina Rhetoric Conference, Clemson University, Clemson, SC, February

2015.

“Occupying the Other: The GoPro View, Affect, and Subjectivity in Gilles Deleuze’s Control Society,”

Body Imaging and the Body Imaginary: An Interdisciplinary Psychoanalytic Conference, Emory University, Atlanta, GA, April 2015.

“Capturing (E)motion: Motion Capture, Realism, and the Virtual Body in Contemporary Sci-Fi Cinema,

Virginia Tech English Graduate Student Conference, Virginia Polytechnic Institute and State University, Blacksburg, VA, February 2012.

“Motion Capture and Empathy for the Digital Being,” Annual Art History Research Symposium,

University of Kentucky, Lexington, KY, November 2011.

**SHOWS, FESTVALS, AND EXHIBITED WORKS**

**Solo Shows**

*8-bit Melancholia.* University of Wisconsin Student Union Galleries, Madison, WI, February 2019-March

2019. Solo exhibition. (Forthcoming 2020).

*Strange Media*, Ground Level Platform, Chicago, IL, November-December 2019.

*Computer-Generated Imagery, 1908*, Visual Art Exchange, Raleigh, NC, November-December 2018.

*mobilemedic/oracle,* interactive installation, Artspace, Raleigh, NC, November 2018.

**Two-person Shows**

*Maps* and *R3D\_4UM*, experimental video, *Super Synthetic Schematic* with Daria Mikhailova, Block2

Video Series, Raleigh Arts, Raleigh, NC, November 2019-January 2020.

**Group Shows**

*Mother and Spawn*, interactive sculpture, Fifteenth International Conference on the Arts in Society, NIU

Galway, Galway, Ireland, June 2020. (Forthcoming).

*Maps*, experimental video, *Games for Windows*, Current Seen Biennale, Rochester, NY, October-November

2019.

*RejuvaCorp MobileMedic, New Cleveland Division*, interactive sculpture, *Float,* Visual Art Exchange, Raleigh,

NC, April 2017.

*Super Metroid: Nightmare Edition,* video game art installation, *Depth*, Visual Art Exchange, Raleigh, NC,

January 2017.

*Super Fucked!* series, glitch art prints, *See Attached*, Visual Art Exchange, Raleigh, NC, January 2017.

*Super Metroid: Nightmare Edition*, video game art installation, *Situation Critical*, Kings, Raleigh, NC,

December 2016.

*Meat Gauntlet*,video game art installation, *Altercade* at Extending Play 3, Rutgers University, New

Brunswick, NJ, October 2016.

*R3D\_4UM* and *A Wicked Feeling,* video art, *Our Own Terms*, Visual Art Exchange, Raleigh, NC,

September-October 2016. Juried show, 1 of 3 finalists for *R3D\_4UM*.

*Joust Assemblage #612 (In Black)*, video game art installation, *Tactile,* Visual Art Exchange, Raleigh, NC,

April-May 2016. Juried show, 1st place.

*Joust Assemblage #612 (In Black),* video game art installation, *Past Due*, Fish Market Gallery, Raleigh, NC,

April 2016.

*Joust Assemblage #612 (In Black)*, video game art installation, 2016 CRDM Symposium: Critical Invention:

Media, Engagement, Practice, North Carolina State University, Raleigh, NC, March 2016.

*A Wicked Feeling*, experimental machinima screening, *CHAT Festival: Circuits*, University of North

Carolina at Chapel Hill, Chapel Hill, NC, March 2016.

*The Body-Sonic*, with Jay Kirby. Installation and digital video. *Kits, Plans, and Schematics: Hyperrhiz Exhibit.*

Digital Studies Center, Rutgers University-Camden, Camden, NJ, October 2015.

*SmoothSketch,* Video game art installation, The Hive, Raleigh, NC, December 2015.

**Film Screenings**

*A Squawk in the Night,* with Sam Stringfield. Experimental film. Public access television channel, Boone,

NC, April 2008.

*Bloody Nose*, with Sam Stringfield. Stop-motion film. OpenAppeture Film Festival, super-short category,

Appalachian State University, Boone, NC, April 2006.

*The Messy Dorm*, with Sam Stringfield. Stop-motion film. Apple iMovie Fest, Appalachian State

University, Boone, NC, October 2005. Grand prize winner.

**CURATORIAL AND PROFESSIONAL EXPERIENCE**

Lab Manager, Circuit Studio Research Lab, North Carolina State University, 2018.

Production Assistant and Scriptwriter, Department of Communication, North Carolina State University,

2015-2018. Working with Associate Professor and Emmy award-winning editor Sarah Stein on producing a documentary film titled *Death and Popular Media.*

Research Assistant, Public Communication of Science and Technology Project (PCOST), GRIP

Nanotechnology Initiative, North Carolina State University, 2017.

Special Collections Assistant, Special Collections Research Center, North Carolina State University

Libraries, 2017

**2011** Curatorial Assistant, University of Kentucky Art Museum, 2011.

* Assisted curator Janie Welker with the re-installation of the museum’s permanent collection and researched, installed, and wrote wall text for the following exhibitions:

**“**Mid-Century Modern From the Huntington Museum of Art”

"World War I and the Art of Persuasion"

“Splendid Silk: Japanese Embroidery”

“The Veil: Visible and Invisible Spaces*”*

Media Capture Specialist, Academic Technology Group, University of Kentucky, 2010.

Curatorial Assistant, Zachary-Tolbert House Museum, Cashiers Historical Society, 2009.

Assistant for Research Design, Institute for the Economy and Future Development, Western Carolina

University, 2008.

**ACADEMIC SERVICE**

**Profession**

2019. Peer Reviewer, Parallax (Journal).

2015. Cofounder of the Embodiment Working Group, Ph.D. Lab in Digital Knowledge, Duke

University.

**University**

**University of Central Florida**

Fall 2018- Fall 2019. Texts and Technology PhD Program Assessment Committee Member.

Fall 2018-2019. UCF Games and Interactive Media Department MA Curriculum Committee Member.

Spring 2019. Department Liaison for Downtown Campus Makerspace.

Spring 2019. Games and Interactive Media Department Makerspace Committee Member.

Fall 2018. UCF School of Communication and Media Mixed Reality Committee Member.

**North Carolina State University**

2016-2018. Committee Member, Mobile Gaming Lab Project, North Carolina State University. Working

with Associate Professor Adriana de Souza e Silva to fund and design a mobile gaming archeological collection comprised of historically relevant mobile games, gaming hardware, and a database to archive mobile games.

2017-2018. Conference Organizer, CRDM Symposium: Hybrid Play 2018, North Carolina State

University.

2016. Guest lecturer, “Selected Works: 2016,” COM 427: Game Studies, Assistant Professor Nick

Taylor, North Carolina State University.

2016. Guest lecturer, “The Anatomy of Video Game Art,” COM 427: Game Studies, Instructor Sarah

Evans, North Carolina State University.

**PROFESSIONAL AFFILIATIONS**

The Arts in Society Research Network, 2019-Present

The Association for the Study of the Arts of the Present, 2019-Present

Society for Literature, Science, and the Arts, 2017-Present.

Society for Cinema and Media Studies, 2016-Present.

Popular Culture Association/American Culture Association, 2016-Present.

Ph.D. Lab in Digital Knowledge, Duke University, 2015-Present.

HASTAC, 2015-Present.

**TECHNICAL SKILLS**

**Programming Languages**

Arduino, Processing, Max/MSP, CircuitPython, MakeCode visual scripting

**Game Design**

Twine, Game Maker, Stencyl

**Other**

Windows OS, Microsoft Office Suite, Adobe Premiere, Adobe Photoshop, Adobe Illustrator, Adobe Lightroom, Adobe After Effects