

# Nathan Lee

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www.projectlamar.com

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## Professional Experience

2011 – current	Curatorial and Program Associate, Center for Curatorial Studies Bard College
2002 – current	Contributing Editor, <i>Film Comment</i>
2010 – 2012	Program Associate, SALT, Istanbul
2008 – 2009	Film Critic, National Public Radio
2008 – 2009	Cultural Commentator, WNYC
2008 – 2009, 2005 – 2006	Film Critic, <i>The New York Times</i>
2006 – 2008	Staff Writer, <i>The Village Voice</i>
2003 – 2005	Chief Film Critic, <i>The New York Sun</i>

## Education

2009 – 2011	MA, Curatorial Studies, Center for Curatorial Studies, Bard College Thesis: “Becoming-Undetectable” / <i>Break My Body, Hold My Bones</i> Advisor: Johanna Burton Reader: Douglas Crimp Artists: DUOX (Malcolm Lomax, Daniel Wickerham)
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## Teaching Experience

2013	T 500. Tutorial: <i>Are We Done With Difference?</i> , CCS Bard College
2012 – 2013	CS 603. Second Year Practicum: “Bergson & Becoming,” CCS Bard College
2011	CS 572. Elective: “Born at the Death of Cinema,” CCS Bard College
2011 – 2012	T 500. Tutorial: <i>A Thousand Plateaus</i> , CCS Bard College
2006	Instructor, Young Film Critics Program, Brooklyn Academy of Music, Brooklyn

## **Curatorial Projects**

- 2012 *Undetectable*, LaMaMa La Galleria, New York
- Joe/Brains/Lamar*, CCS Bard College
- Curatorial Assistant, *Anti-Establishment*, CCS Bard College
- 2011 Co-curator, *Matters of Fact*, CCS Bard College
- How We Move*, SALT, Istanbul
- With Me... You*, Yama, Istanbul
- Based on an idea by*, [www.thisisjulio.com](http://www.thisisjulio.com)
- Break My Body, Hold My Bones*, CCS Bard College
- CLAP* (co-curator), Hessel Museum, Bard College
- 2010 *I (Don't) Know What You Did Last Summer*, Avery Film Center  
Bard College
- A/B Machines: A Cautionary Tale*, Black Door, Istanbul
- The Bit Plane Will Not Appear on Radar*, Cezayir, Istanbul
- 2009 *Eloge de Lamar*, [www.projectlamar.com](http://www.projectlamar.com)
- Co-curator, *I'm Not There*, CCS Bard College
- Buddy List*, Space 414, Brooklyn
- Picturing the Shoah*, Yivo Institute for Jewish Research, New York

## **Lectures, Panels, Symposia, Juries**

- 2012 Panelist, Kessler Conversations, "AIDS/Activism/Art, Looking Backward/Looking Forward," CUNY Graduate Center, Center for Lesbian and Gay Studies, NY
- FIPRESCI Jurist, Palm Springs Film Festival
- Selection Committee, Pop-Up Philadelphia, Pop-Up Museum of Queer History
- 2011 "The Queeratorial," paper delivered at "Queer State(s)" symposium, University Of Texas, Austin, TX
- Panelist, "Survival AIDS" symposium, Participant Inc., NY
- 2010 Jurist, Nohl Fellowship, Milwaukee

- 2009 FIPRESCI Jurist, Göteborg Film Festival, Göteborg
- 2008 FIPRESCI Jurist, Istanbul Film Festival, Istanbul
- 2007 – 2008 Programmed and introduced *Goodbye Dragon Inn*, *eXistenZ*, *The House of Mirth*, *Head-On*, Avon Theater Film Center, Stamford, CT
- 2008 – 2009 Chairman, Experimental Committee, National Society of Film Critics
- 2007 Panelist, Pinewood Dialogue: “Considering Horror,” Museum of the Moving Image, Astoria, NY
- Panelist, New York Times Art & Leisure Weekend: “Writing in the Dark,” NY
- Programmed and introduced *Kundun*, Museum of the Moving Image, Astoria NY
- 2004 – 2005 Committee Member, Stranger Than Fiction Jury, Independent Spirit Awards
- 2004 Programmed and introduced *Dead Ringers*, Museum of the Moving Image, Astoria, NY
- 2004 Introduced *Le Circle Rouge*, Guild Hall, East Hampton, NY
- 2003 Introduced *Galaxie*, Harvard Film Archive, Cambridge, MA

### **Professional Affiliations**

- 2005 – current National Society of Film Critics
- 2005 – current International Federation of Film Critics (FIPRESCI)
- 2003 – 2008 New York Film Critics Circle

### **Selected Writings**

#### Books and Publications

- 2013 “Unnatural Participations,” in *Realism, Materialism, Art*, forthcoming from CCS Bard and Sternberg Press
- 2012 “Pillow Case,” in *Interiors*, edited by Johanna Burton, Lynne Cooke, Josiah McElheny (CCS Bard and Sternberg Press, 2012)
- Editor, *Undetectable*, accompanying publication for 2012 exhibition at LaMaMa La Galleria, NY, curated by Nathan Lee

- 2011 "Image," collaborative text with Melissa Anderson from *If I Don't Move Can You Hear Me?*, publication accompanying Emily Roydson exhibition at the University of California, Berkeley Art Museum and Pacific Film Archive
- 2009 "Please Allow Me To Introduce Myself," *The Art of Making Dances*, accompanying catalogue for performance by Chase Granoff at The Kitchen, NY, 2009
- 2008 "To Catch a Predator," from *American Movie Critics: An Anthology from the Silents Until Now* (New York: Library of America, 2006)
- Whitney Biennial 2008* (New York: Whitney Museum of American Art, 2008)  
Catalogue entries on Kevin Jerome Emerson, Spike Lee, Jennifer Montgomery, Gretchen Skogerson
- 2006 *Whitney Biennial 2006: Day For Night* (New York: Whitney Museum of American Art, 2006). Catalogue entries on Kenneth Anger, James Benning, Louise Bourque, George Butler, Lewis Klahr, Andrew Lampert
- 2005 "Different Strokes," from *The X-List* (New York: Da Capo, 2005)

Magazines/Journals/Web

- 2013 Forthcoming essay on digital real time and the single-shot aesthetic, *Millennium Film Journal*
- "Ghostframe Killah," *Film Comment*, Jan/Feb 2013
- 2012 "Paper Curating," *Red Hook Journal*, <http://www.bard.edu/ccs/redhook>
- "Flamboyancy Test," *Bookforum*, Sept/Oct/Nov 2012
- "Happy Together," *Film Comment*, Sept/Oct 2012
- "Community Action Center," *Film Comment*, Jan/Feb 2012
- "Domain," *Film Comment*, May/June 2012
- "Sex Slugs and Keira Knightly: The 'Cronenbergian' Reconsidered, [altscreen.com](http://altscreen.com), Jan 18, 2012
- 2011 "Work in Progress," *Bookforum*, Apr/May 2011
- "Back To Basics," *Film Comment*, July/Aug 2011
- "L'amour Fou," *Film Comment*, July/Aug 2011
- "Generation Wa Da Tai: Happy 10<sup>th</sup>, *Pootie Tang!*" *Village Voice*, Nov 2, 2011
- 2010 "Body Surface," *Bookforum*, Sept/Oct/Nov 2010

- "The Cremaster Cycle," *Village Voice*, May 18, 2010
- "Medium's Message," *Bookforum*, April/May 2010
- "The Feature," *Film Comment*, Jan/Feb 2010
- "Plato's Atlantis," *Film Comment*, Jan/Feb 2012
- 2009
- "All Fall Down," *Film Comment*, Nov/Dec 2009
- "The September Issue," *Film Comment*, Sept/Oct 2009
- "Tetro," *Film Comment*, Sept/Oct 2009
- "Julia," *Film Comment*, March/April 2009
- "Une Catastrophe," *Film Comment*, Jan/Feb 2009
- "The Wrestler," *Film Comment*, Jan/Feb 2009
- "Does Martyr Equal Oscar?" *Out*, Feb 2009
- 2008
- "Fatalistic Tendency," *Film Comment*, Nov/Dec 2008
- "Mommias Man," *Film Comment*, Sept/Oct 2008
- "The Heroic Ideal" *Film Comment*, May/June 2008
- "The Return of the Return of the Repressed: Horror Remakes from *Psycho* to *Funny Games*," *Film Comment*, Mar/Apr 2008
- "The Living End," *Film Comment*, Mar/Apr 2008
- 2007
- "Giving It All Away," Op-ed, *New York Times*, July 21, 2007
- "Recovering Memory: The Elan Vital of Apichatpong Weerasethakul's *Syndromes and a Century*," *Film Comment*, May/June 2007
- "The Agony and the Ecstasy: Paul Verhoeven's Carnal Knowledge," *Film Comment*, Mar/Apr 2007
- "Black Snake Moan," *Film Comment*, Jan/Feb 2007
- "Syllabus: Film 1980," *Out*, Nov 2007
- "Syllabus: Film 1950," *Out*, Oct 2007
- 2006
- "Jean Luc-Godard, France's Film Provocateur, Directs His Own Tribute," *New York Times*, June 25, 2006

"Brooklyn Confidential: *Mutual Appreciation*, a Hipster Comedy of Manners," *salon.com*, Jan 2, 2006

"Persona Non Grata," *Film Comment*, Nov/Dec 2006

"What Is It?" *Film Comment*, Nov/Dec 2006

"Pretty Vacant: The Radical Frivolity of Sophia Coppola's *Marie Antoinette*," *Film Comment*, Sept/Oct 2006

"Shortbus," *Film Comment*, Sept/Oct 2006

"João Pedro Rodrigues: On the prowl with Portugal's gay cinematic renegade," *Film Comment*, July/Aug 2006

"The Devil Wears Prada," *Film Comment*, Jul/Aug 2006

"Sound & Vision: Coming Attraction," *Film Comment*, Mar/Apr 2006

"Tropical Malady," *Film Comment*, Jan/Feb 2006

"Brokeback Mountain," *Film Comment*, Jan/Feb 2006

"*Nice Biscotts #2 & Same Day Nice Biscotts*," *Film Comment*, Jan/Feb 2006

"Munich," *Film Comment*, Jan/Feb 2006

2005

"Breakfast on Pluto," *Film Comment*, Nov/Dec 2005

"Pleasures of the Text," *Film Comment*, Sept/Oct 2005

"Elusive Objects of Desire," *Film Comment*, July/Aug 2005

"Natural Selection," *Film Comment*, Jul/Aug 2005

"Starstruck," *Film Comment*, May/June 2005

"Everything is Illuminated," *Film Comment*, May/June 2005

"Work in Progress," *Film Comment*, Mar/Apr 2005

"Melinda and Melinda," *Film Comment*, Mar/Apr 2005

"Tarnation/The Saddest Music in the World," *Film Comment*, Jan/Feb 2005

"Team America: World Police," *Film Comment*, Jan/Feb 2005

2004

"The Game That Even Ripley Couldn't Win," *New York Times*, Apr 4, 2004

"The Best Film With the Smallest Release," *New York Times*, Sept 12, 2004

"Through a Lens, Darkly," *New York Times*, Dec 19, 2004

"Anatomy of Hell," *Film Comment*, Sept/Oct 2004

"She Hate Me," *Film Comment*, Jul/Aug 2004

"From Here to Eternity," *Film Comment*, Jan/Feb 2004

2003

"Brakhage's Adventures in Cinematic Perception," *New York Times*, Aug 24, 2003

"'Knife in the Water': Trapped on a Boat with Polanski," *New York Times*, Nov 16, 2003

"The Politics of Fur," *Film Comment*, May/June 2003

"Far Away Places in the Heart Form the Director of *George Washington*," *Film Comment*, Jan/Feb 2003

"Blade II," *Film Comment*, Jan/Feb 2003

#### Newspaper Reviews

2005 – 2009

206 reviews for the *New York Times*.

For complete archive see: <http://movies.nytimes.com/movies/critics/Nathan-Lee>

2006 – 2008

136 reviews and features for the *Village Voice*.

For complete archive see: <http://www.villagevoice.com/authors/nathan-lee>

#### **References**

Available on request