

## Nathan D. Blake

Associate Teaching Professor  
Program in Media and Screen Studies  
Northeastern University  
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## Education

PhD in Visual Studies, **University of California, Irvine**, Irvine, CA, 2011.  
Dissertation: "Camera Consciousness: The Aesthetic and Prosthetic Legacy of World War I."  
Committee: Peter Krapp (Advisor), Bliss Cua Lim, Akira Mizuta Lippit.  
Critical Theory Emphasis.

MA in Media Studies, **The New School**, New York, NY, 2002.  
Distinction for thesis, "The Body is the Screen: Embodiment at the Video Interface."

BA in Art, **Hartwick College**, Oneonta, NY, 1992.  
Magna Cum Laude, Departmental Distinction in Art.

## Appointments

Associate Teaching Professor, Media and Screen Studies, **Northeastern University**, Boston, MA, 2016–Present.  
Coordinator, Media and Screen Studies, 2014–2017.  
Assistant Teaching Professor, 2012–2016.

### Courses

Film 101 Online (Summer 2017, 2018).  
American Film and Culture Online (Summer 2018).  
Film Theory (Fall 2012, 2017; Spring 2013, 2014, 2016, 2017, 2018).  
Film 101 (Fall 2016, 2017; Spring 2018).  
Film Analysis (Fall 2016, 2017).  
Introduction to Digital Media Culture (Spring 2017).  
Celebrity Culture (Fall 2015).  
Time Machines and Puzzle Films (Fall 2015).  
Digital Media Culture (Fall 2015; Summer 2013).  
Cinema Studies Seminar: Body, Brain, and Screen (Spring 2015).  
Monsters, Aliens, Androids (Fall 2014).  
Introduction to Film Analysis (Fall 2013, 2014; Spring 2014).  
Apocalyptic Film and Media (Spring 2014).  
Film Noir (Fall 2013).  
History of Film (Summer 2013, 2014).  
War and Media (Spring 2013).  
Modern Film and Global Culture (Spring 2013).  
New Media Culture (Fall 2012).

### Directed Studies

"Digital Media Culture," Carly Davis, BA in Media and Screen Studies (Fall 2016).  
"Cinema Studies Capstone," Jordan Mejia-Prieto, BA in Cinema Studies and Digital Arts (Summer 2016).  
"The Music Industry in the Digital Age," Dana Landman, BA in Media and Screen Studies and  
Communication Studies (Spring 2016).  
"Protecting the People: The Relationship between the Community and the Police," Honors Interdisciplinary  
Thesis, Ana Porta, BA in Media and Screen Studies, with Kailyn Gaines (Fall 2015).

“Celebrity Chasing Documentary Project,” Kevin O’Leary, MS in Music Industry Leadership (Summer 2015).

Instructor, Film and Television Studies, **Loyola Marymount University**, Los Angeles, CA, 2011–2012.  
Seminar in Film Authors: The French New Wave (Spring 2012).  
Seminar in International Film (Fall 2011).

Instructor, Film and Media Studies, **University of California, Irvine**, Irvine, CA, 2005–2007.  
Neo-Noir (Summer 2005, 2007).  
Apocalyptic Cinema (Summer 2006).

Instructor, Art and English, **Marymount College, Palos Verdes**, Rancho Palos Verdes, CA, 2006–2007.  
Art: Graphic Design (Spring 2007).  
Art: Basic Digital Imaging (Fall 2006).  
English / Communication Arts: Introduction to Journalism (Spring 2007).

Teaching Assistant, Film and Media Studies, **University of California, Irvine**, 2003–2007.

Teaching Assistant, Art History, **University of California, Irvine**, 2007.

Reader, Film and Media Studies, **University of California, Irvine**, 2006–2009.

## Research Interests

Critical Theory, Disability, Masculinity and Gender, Videogames and Online Communities, Phenomenology, Cybernetics, Interwar Avant-Garde Art, Early Cinema, Classical Hollywood (Film Noir, Postwar Cinema, Boxing Films), History of War and Surveillance Technology, Apocalyptic Film and Narrative.

## Fellowships & Awards

Summer Dissertation Fellowship, University of California, Irvine, 2008.

Outstanding Teaching Assistant Award, University of California, Irvine, 2005.

## Publications

### Scholarly Articles

“Animating Absence: The Motion Capture of the Phantom Limb,” *Discourse: Journal for Theoretical Studies in Media and Culture* 37, no. 3, Special Issue: “Science and Animation” (Fall 2015): 247–68. Solicited and Peer Reviewed.

### Reviews

“*Hollywood Action Films and Spatial Theory* by Nick Jones.” Book Review. *Journal of Popular Film and Television* 44, no. 4 (December 2016): 237.

### Other

“*Bonnie and Clyde* at 50,” Interview in *news@Northeastern* by Jason Kornwitz (August 30, 2017).

“This Year’s Oscar Nominations: Surprises, Snubs, and Room to Grow,” Interview in *news@Northeastern* by Molly Callahan (January 31, 2017).

“*Stranger Things*, *Westworld*, and *Mr. Robot*: What’s Driving Our Fascination with Sci-Fi?” Interview in *news@Northeastern* by Molly Callahan (January 12, 2017).

"April Friges," *Octopus Special Edition/UC Irvine MFA Catalog* (Fall 2010).

Interviews with Jennifer González and Liz Kotz, *Octopus: A Visual Studies Journal* 4 (Fall 2008).

"Biomorphic Type," "Text Rain," and "Tilty Tables," Research Reports for the *Transliterations Project*, Santa Barbara, CA (August 2006).

"Marianne Elder," *Supersonic: One Wind Tunnel, 8 Schools, 120 Artists*, Art Center College of Design, Pasadena, CA (June 2004).

"Sim Sex: Virtual Bodies, Sexuality, and Commodity in the Fantasy Realm of *The Sims*," *Critical Themes in Media Studies: A Journal of the Conference*, The New School, New York, NY (April 2000).

## Service

Primary Faculty Mentor, Media and Screen Studies, Northeastern University, Boston, MA, 2014–Present.

Advisor, Film Enthusiast's Club, Northeastern University, Boston, MA, 2014–Present.

Coordinator, Media and Screen Studies, Northeastern University, Boston, MA, 2014–2017.

Curriculum Committee, Art + Design, Northeastern University, Boston, MA, 2014–2016.

## Invited Lectures & Presentations

Respondent to Martin Johnson, "Reclaiming the Local Film: Artifacts, Archives, and Audiences," The Boston Cinema/Media Seminar, Northeastern University, April 14, 2016.

"*Alien*, The Uncanny, and The Abject," Honors Arts/Cultural Initiative, Northeastern University, Boston, MA. April 9, 2015.

"*The Terminator*: Men, Women, Cyborgs, and High-Tech Warfare," Honors Arts/Cultural Initiative, Northeastern University, Boston, MA. October 23, 2014.

"Economies of Motion: The World War I 'Crippled Soldier Problem' and Rationalized Images of Ability," Symposium: World War One and the Making of American Culture, Towbridge Initiative in American Cultures, the University of Illinois at Urbana-Champaign. October 10, 2014.

Discussant, "'Family Matters': A Collaboration of Psychology and Cinema," Massachusetts School of Professional Psychology & the Museum of Fine Arts, Boston, MA. April 12 & 13, 2013.

## Conference Papers

"The Illusion of Control: Considering *Mr. Robot*," co-written and presented with Joanne Morreale, Society for Cinema and Media Studies, Toronto, ON, Canada, March 18, 2018.

"Puzzling over Puzzle Narratives: The Case of *Mr. Robot*," co-written with, and presented by, Joanne Morreale, Console-ing Passions, East Carolina University, Greenville, NC. July 27, 2017.

"Living Death: Replay and Redeployment in *Source Code*," and Chair of "Trauma Time: Cinematic Ruptures, Rifts, and Repetitions," Society for Cinema and Media Studies, Chicago, IL. March 24, 2017.

"Between Mesh and Flesh: Pygmalionesque Desire, Curiositas, and Visual Effects in *Ex Machina*," Society for Cinema and Media Studies, Atlanta, GA. March 30, 2016.

"The Information Affect: CG Worlds and Fantasies of Transcendent Cognition in *The Matrix*, *Limitless*, and *Lucy*," Society for Cinema and Media Studies, Montreal, QC, Canada. March 25, 2015.

- “‘Every One of Us is In Some Way a Cripple’: Frank and Lillian Gilbreths’ Engineering of the World War I Veteran,” and Chair of “Shooting Soldiers: The Cinematic Image and Experience of the US Veteran,” Society for Cinema and Media Studies, Seattle, WA. March 19, 2014.
- “Attack of the Drones: Science Fiction Terror and Combat in *Call of Duty: Black Ops 2*,” Society for Cinema and Media Studies, Chicago, IL. March 7, 2013.
- “Animating Absence: Digital Motion Capture and Transposition in Amputee Rehabilitation,” Society for Literature, Science, and the Arts, Milwaukee, WI. September 28, 2012.
- “The Sets of *The Set-Up*: Framing the Boxer and Urban Corruption,” and Chair of “Men in Motion: Masculinity, Agency, and the Moving Image,” Society for Cinema and Media Studies, Boston, MA. March 25, 2012.
- “The One Best Way: Frank and Lillian Gilbreths’ Engineering of the World War I ‘Cripple’,” Society for Literature, Science, and the Arts, Kitchener, ON, Canada. September 23, 2011.
- “*America’s Army*: The Militarization of Play and the Play of War,” Society for Cinema and Media Studies, New Orleans, LA. March 10, 2011.
- “Home-Matrix-Womb: The ‘Little Boxes’ of *Demon Seed*,” “Home: A Visual Studies Conference,” University of California, Irvine, CA. March 5, 2005.
- “The Body is the Screen: Embodiment at the Video Interface,” “(dis)junctions Humanities Conference,” University of California, Riverside, CA. April 10, 2004.
- “The Boxing-Image,” “Ends of Violence: Detonations of Vision, A Visual Studies Graduate Conference,” University of California, Irvine, CA. March 12, 2004.
- “Sim Sex: Virtual Bodies, Sexuality, and Commodity in the Fantasy Realm of *The Sims*,” “Critical Themes in Media Studies,” The New School, New York, NY. April 29, 2000.

## Editorial Work & Professional Activities

Founding Member and Editorial Board, *Octopus: A Visual Studies Journal*. 2005–2010.

Video Archivist, **Los Angeles Contemporary Exhibitions (LACE)**, Los Angeles, CA. 2007–2008.  
Headed a digitalization project of LACE’s extensive video art collection for preservation and access.

Research Assistant, **Transliteracies**, University of California, Irvine, in conjunction with UCSB, UCLA, and UCR; Alan Liu, Director; Peter Krapp, Faculty Supervisor. 2005–2006.  
Conducted research and composed case studies on the future of reading interfaces and practices.

Co-Organizer, “Home: A Visual Studies Conference,” University of California, Irvine. 2005.

Co-Organizer, “Ends of Violence: Detonations of Vision, A Visual Studies Graduate Conference,” University of California, Irvine. 2004.

## Languages

Literate and general professional proficiency (ILR Level 3) in French, German, and Italian.  
Elementary proficiency (ILR Level 1) in Spanish.

## Skills

Visual and performance artwork presented at Artist’s Space, Exit Art, Franklin Furnace, The New School, and other venues.

Experience with Beta and DV cameras, lighting, sound staging, analog and digital video editing.

## **Memberships**

American Studies Association (ASA)

Modern Language Association (MLA)

Society for Cinema and Media Studies (SCMS)

Society for Literature, Science, and the Arts (SLSA)