

PATRICK BRIAN SMITH

British Academy Postdoctoral Fellow
Department of Film and Television Studies,
University of Warwick

patrickbriansmith.com

TEACHING & RESEARCH INTERESTS

Documentary Film	Spatial Theory
Political Theory	Forensic Media
Human Rights Activism	Media and Human Rights

EDUCATION

- 2022- British Academy Postdoctoral Fellowship, University of Warwick
Film and Television Studies
Supervised by Dr. Tiago de Luca
Title: *Mediated Forensics: Documentary's New Evidentiary Turn.*
- 2020 Ph.D., Concordia University
Film and Moving Image Studies
Supervised by Dr. Luca Caminati
Title: *Capital, Carcerality, Borders: Documentary's Spatial Turn*
- 2012 M.A., King's College London
Film Studies
Supervised by Dr. Jinhee Choi
- 2011 B.A., Anglia Ruskin University,
Film Studies, *magna cum laude*
Supervised by Dr. Tina Kendall

AWARDS, GRANTS & FELLOWSHIPS

- 2021 British Academy Postdoctoral Fellowship, British Academy and University of Warwick (2022-2025). £326,233.
- FRQSC Postdoctoral Research Fellowship. Quebec Fund for Research, Society and Culture (Fonds de recherche du Québec, Société et culture), Quebec Government (Declined). \$90,000.
- 2020 GSA Conference Funding Award. Graduate Students' Association, Concordia University. \$100.
- 2019 Fine Arts Travel Award. Faculty of Fine Arts, Concordia University. \$350.
- Concordia Accelerator Award. School of Graduate Studies, Concordia University. \$5000.

2018 Doctoral Research Award. Quebec Fund for Research, Society and Culture (Fonds de recherche du Québec, Société et culture- FRQSC), Quebec Government (2018-2019). \$28,000.

DeSeve Foundation Scholarship. Mel Hoppenheim School of Cinema, Concordia University. \$1000.

Graduate Student Mobility Award. School of Graduate Studies, Concordia University. \$2000.

2016 Conference and Exposition Awards, School of Graduate Studies, Concordia University (2016-2019). \$11,891.

Concordia Stand-Out Graduate Research Award. School of Graduate Studies, Concordia University. \$1000.

Fine Arts Travel Award. Faculty of Fine Arts, Concordia University. \$500.

2014 Frederick Lowy Scholars Fellowship. School of Graduate Studies, Concordia University (2014-2017). \$45,000.

International Tuition Fee Remission Award. School of Graduate Studies, Concordia University (2014-2017). \$37,798.

Arts and Humanities Research Council Doctoral Studentship, renewable for three years. Consortium for the Humanities and the Arts South-East England (2014-2017, Declined). £41,589.

RESEARCH

Publications

Articles (peer reviewed)

2022 Smith, Patrick Brian and Ryan Watson. "Mediated Forensics and Militant Evidence: Rethinking the Camera as Gun." *Media, Culture and Society* (Forthcoming, 2022).

Smith, Patrick Brian and Kenzie Burchell. "Teaching Forensic Media: Practical and Collaborative Learning." *JCMS Journal of Cinema and Media Studies*, Teaching Media Dossier: Documentary Pedagogy (Forthcoming, 2022).

Smith, Patrick Brian. "Counter Logistics/Counter Forensics." *Discourse: Journal for Theoretical Studies in Media and Culture*, Media and Paranoia Special Issue (Forthcoming, 2022).

2020 Smith, Patrick Brian. "Documenting Extractive and Indigenous Futurities: Thirza Cuthand and Thomas Kneubühler's Radical Work." *Afterimage: The Journal of Media Arts and Cultural Criticism* 47, no. 4 (2020): 50–68.

2016 Smith, Patrick Brian. "The Politics of Spatiality in Experimental Nonfiction Cinema: Jonathan Perel's 'Toponimia.'" *NECSUS European Journal of Media Studies* 5, no. 2 (2016): 49-71.

Articles (non-peer reviewed)

2018 Smith, Patrick Brian, Stephen Connolly and Matthew Gibson. "Visualising Spatial Injustice and Exploitation, Q&A with Alberto Toscano and Miranda Pennell." *Mediapolis* 3, no. 2 (2018), <http://www.mediapolisjournal.com/2018/07/visualising-spatial-injustice-qa-one-toscano>.

2017 Smith, Patrick Brian and Patrick Brodie. "Documenting Capital: Intersections of Free Trade Zone Architecture and Digital Filmmaking." *Pause Button* 4 (2017).

Book chapters

2015 Smith, Patrick Brian. "Working/Slow: Cinematic Style as Labour in Wang Bing's *Tie Xi Qu: West of the Tracks*." In *Traditions in World Cinema: Slow Cinema*, edited by Tiago de Luca and Nuno Jorge, 180-191. Edinburgh: Edinburgh University Press, 2015.

Reviews

2019 Smith, Patrick Brian. Review of *Spectacle of Property: The House in American Film*, by John David Rhodes. *Film Studies* 20 (2019): 56-58.

Smith, Patrick Brian. Review of *Absence/Landing Sites*, by Thomas Kneubühler. *Ciel Variable* 112 (2019): 88-89.

2018 Smith, Patrick Brian. "Evidentiary Aesthetics: Landscapes of Violence at RIDM 2017." *NECSUS: European Journal of Media Studies* 14 (2018), <https://necsus-ejms.org/evidentiary-aesthetics-landscapes-of-violence-at-ridm-2017/>.

Conference papers

2021 "Critical Media Forensics and 'Non-Self-Evidence.'" Paper presented at Visible Evidence XXVII, Frankfurt, December 14-18

"Mediated Forensics." Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Online, 17-21 March 2020.

2020 "Logistics and Intimate Violence: *Piraeus in Logistical Worlds*." Paper presented at Intimacy and Containment Interdisciplinary Symposium, McGill University, Montreal, 16-18 April 2020.

- “Visually Mapping Free Zones: Speculations on the Cultural Spread of Neoliberalism.” Paper presented at AGIC 2020: Landedness/Terre, Terrain, Territoire, Concordia University, Montreal, 20 February 2020.
- 2019 “Value, Violence and the Counter Logistic Project.” Paper presented at World Picture Conference, University of Toronto, Toronto, 8-9 November 2019.
- “Counter Forensics/Counter Logistics.” Paper presented at the Seminar in Media and Political Theory: Media and Paranoia, Concordia University, Montreal, 25-27 April 2019.
- “Rendering the (In)visible Spaces of Migrant Detention: James Bridle’s *Seamless Transitions*.” Paper presented at Media Fields VII, University of California, Santa Barbara, 4-5 April 2019.
- 2018 ““What will it take to write the hidden matrix of this political space?” Capital, Extraction and Logistics in Ursula Biemann’s *Black Sea Files*.” Paper presented at the International Conference on Landscape and Cinema, University of Lisbon, Lisbon, 3-5 December 2018.
- “Late Capitalist Exploitation and Landscapes of Extraction: Ursula Biemann’s *Black Sea Files*.” Paper presented at Visible Evidence XXV, Indiana University, Bloomington, 8-11 August 2018.
- “Relics of Trade Liberalisation: Visually Mapping the Shannon Free Zone.” Paper co-presented at Historical Materialism International Conference with Patrick Brodie, Montreal, 17-20 May 2018.
- “Unearthing State Violence: Carceral Geographies and the Politics of Commemoration in Forensic Architecture’s *Living Death Camps* project.” Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Toronto, 14-18 March 2018.
- 2017 “Documenting Capital: Intersections of Free Trade Zone Architecture and Digital Filmmaking.” Paper and screening co-presented at the Global Emergent Media Lab’s Works-in-Progress (WIP) Workshop Series with Patrick Brodie, Concordia University, Montréal, 9 November 2017.
- “Strategies for Cognitively Mapping Capital: Thomas Kneubühler’s *Forward Looking Statements*.” Paper presented at the Concordia-UPenn Symposium, University of Pennsylvania, Philadelphia, 14 September 2017.
- “Capturing Neo-Capitalism: The Spatio-Political Aesthetic of Thomas Kneubühler’s *Land Claim* project.” Paper presented at Visible Evidence XXIV, Buenos Aires, 2-5 August 2017.
- “Football Stadium Redevelopment and the Uneven Production of Space in Merseyside: Mediating Football Fandom Under Neo-Capitalism.” Paper presented at the European Network for Cinema and Media Studies (NECS)

Annual Conference, Université de la Sorbonne Nouvelle, Paris, 29 June-1 July 2017.

“Visualising the Spatio-Politics of Borders: Ursula Biemann’s *Performing the Border*.” Paper presented at Somewhere in Between: Borders and Borderlands, London College of Communication, London, 29 April 2017.

2016 “‘The Physical Fabric of the House’ – Property, Spatiality and the Neoliberal in Patrick Keiller’s *The Dilapidated Dwelling*.” Paper presented at World Picture Conference, University of Cambridge, Cambridge, 13-14 December 2016.

“The Politics of Spatiality in Experimental Non-fiction Cinema: Patrick Keiller to Masao Adachi.” Paper presented at Visible Evidence XXIII, Montana State University, Bozeman, 11-14 August 2016.

“Towards a Spatial Essayism: Jonathan Perel’s *Toponymy*.” Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Atlanta, 30 March-3 April 2016.

“Between the Viral and the Political: The Appropriation of Radical Amateur Media in James Benning’s *the war*.” Paper presented at the Amateur and the Institution Workshop, Concordia University, Montréal, 19 March 2016.

2015 “Intermediality and Temporal Immiscibility: Taiwan and Hong Kong’s Uneven Modernity in the Cinema of Tsai Ming-Liang.” Paper presented at The Real and the Intermedial: International Film and Media Studies Conference, Sapientia University, Cluj-Napoca, 23-24 October 2015.

“Critiquing the Bourgeoisie: Parametric Transcendence and Social Stratification in Joanna Hogg’s *Archipelago*.” Paper presented at Film-Philosophy Conference: The Evaluation of Form, University of Oxford, Oxford, 20-22 July 2015.

“The Genealogical Essay Film: Structural Discontinuity in James Benning’s *Stemple Pass*.” Paper presented at the World Cinema and the Essay Film Conference, University of Reading, Reading, 29 April-2 May 2015.

“Structured Precarity in Liu Jiayin’s *Oxhide II*.” Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Montréal, 25-29 March 2015.

“Bibliometrics in Film Theory: Practical and Philosophical Challenges.” Paper co-presented at the InfoNexus Conference with Jesse David Dinneen, McGill University, Montréal, 6 February 2015.

2013 “DV and Digital Indexicality: The Presentation of Manual Labour in Wang Bing’s *Tie Xi Qu: West of the Tracks*.” Paper presented at the Chinese Cinemas in and outside China Conference, Manchester, 11-13 October 2013.

“Working/Slow: The Presentation of Manual Labour in Contemporary Art Cinema.” Paper presented at the Fast/Slow: Intensifications of Cinematic Speed Symposium, Anglia Ruskin University, Cambridge, 4-5 April 2013.

TEACHING & PEDAGOGY

Instructor of record

- 2020 Film History to 1959, Undergraduate level.
Mel Hoppenheim School of Cinema, Concordia University.
- 2019 Issues in Independent Cinema: Cinema of Resistance in Neoliberal Age (my syllabus), Undergraduate level. Co-taught with Sima Kokotovic.
Mel Hoppenheim School of Cinema, Concordia University.
- 2018 Film History to 1959, Undergraduate level.
Mel Hoppenheim School of Cinema, Concordia University.

Professional development consultant

- 2019- Keywords: Reading the Arts across the Disciplines. Dr. MJ. Thompson.
Concordia University (2019-2021).

Tutorial leader

- 2016 Keywords: Reading the Arts across the Disciplines, Dr. MJ. Thompson.
Concordia University (2016-2020).

Teaching assistantships

- 2016 Film History to 1959, Concordia University.
- 2015 Queer Cinema II: AIDS Film and Video, Concordia University.
- 2015 Introduction to Film Studies, Concordia University.
- 2014 Experimental Film, Concordia University.

ACADEMIC SERVICE

- 2017 Co-Editor-in-chief, *Synoptique: An Online Journal of Film and Moving Image Studies*,
Concordia University.

Organisational Assistant, Geopolitics of Italian Cinema, Concordia University,
Montréal, Québec, October 27-28, 2017.

Organisational Assistant, Enzo Traverso Seminar, Concordia University,
Montréal, Québec, September 15, 2017.

- 2016 Organisational Assistant, Concordia-University of Pennsylvania Graduate Film Studies Symposium, Montréal, Québec, May 26-27, 2016.
- 2014 Vice president external. Film Studies Doctoral Students Association, Concordia University. (2014-2015).
- 2013 Organisational Assistant, Fast/Slow: Intensifications of Cinematic Speed Symposium, Cambridge, Cambridgeshire, April 4-5, 2013.

PROFESSIONAL EXPERIENCE

- 2019 Peer Reviewer, *Studies in Documentary Film*, Taylor & Francis Online (2019-).
- 2018 Co-organiser, Visualising Spatial Injustice and Exploitation, University of Kent, Kent, June 8, 2018.
- Peer Reviewer, *Open Cultural Studies*, De Gruyter Online (2018-).
- 2017 Co-organiser, Global Emergent Media Lab's Works-in-Progress (WIP) Workshop Series, Concordia University, Montreal, Québec (2017-2018).
- Co-organiser, Global Emergent Media Lab's Cinema in the Midst of Struggle Screening Series, Concordia University, Montreal, Québec.
- Workshop Participant, Global Emergent Media Lab Summer Institute, Salemi, Sicily, July 15-27, 2017.
- Peer Reviewer, *NECSUS European Journal of Media Studies*, Amsterdam University Press (2017-)
- 2015 Research Assistant, Dr. Luca Caminati, Mel Hoppenheim School of Cinema, Concordia University, Montréal, Québec (2015-).
- 2013 Cinema Representative, Film London, Capture: Know Your Audience, London, Greater London, April 3-September 12, 2013.

PROFESSIONAL AFFILIATIONS & MEMBERSHIPS

Global Emergent Media Lab (GEM Lab), Concordia University
 Concordia Documentary Centre (CDC), Concordia University
 SCMS (Society for Cinema and Media Studies)

REFERENCES

Dr. Luca Caminati, Professor
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