

PATRICK BRIAN SMITH

University Fellow
School of Arts, Media and Creative Technology
University of Salford
patrickbriansmith.com

TEACHING & RESEARCH INTERESTS

Documentary Theory and Practice	New Media Technologies
Spatial Theory	Forensic Media
Human Rights Activism	Global Indigenous Media

PREVIOUS POSITIONS

British Academy Postdoctoral Fellow, University of Warwick (2022-2025)
Film and Television Studies
Project Title: *Mediated Forensics*

EDUCATION

Ph.D., Concordia University (2014-2020)
Film and Moving Image Studies
Supervised by Dr. Luca Caminati
Thesis Title: *Capital, Carcerality, Borders: Documentary's Spatial Turn*

M.A., King's College London (2011-2012)
Film Studies
Supervised by Dr. Jinhee Choi

B.A., Anglia Ruskin University (2008-2011)
Film Studies, *magna cum laude*
Supervised by Dr. Tina Kendall

AWARDS, GRANTS & FELLOWSHIPS

University Fellow Grant, University of Salford (2024-2026). £30,000.

British Academy Postdoctoral Fellowship, British Academy and University of Warwick (2022-2024). £326,233.

FRQSC Postdoctoral Research Fellowship. Quebec Fund for Research, Society and Culture (Fonds de recherche du Québec, Société et culture), Quebec Government (2021-2023, Declined). \$90,000.

GSA Conference Funding Award. Graduate Students' Association, Concordia University (2020). \$100.

Fine Arts Travel Award. Faculty of Fine Arts, Concordia University (2019). \$350.

Concordia Accelerator Award. School of Graduate Studies, Concordia University. \$5000.

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 (2018). \$1000.

Graduate Student Mobility Award. School of Graduate Studies, Concordia University (2018). \$2000.

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 (2016). \$1000.

Fine Arts Travel Award. Faculty of Fine Arts, Concordia University (2016). \$500.

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. (2014-2017, Declined). £41,589.

RESEARCH

Monographs

Smith, Patrick Brian. *Spatial Violence and the Documentary Image*. Cambridge: Legenda, MHRA (Forthcoming).

Articles (peer reviewed)

Smith, Patrick Brian. "Counter Logistics/Counter Forensics: Seeing the Rot." *Discourse: Journal for Theoretical Studies in Media and Culture* 45, no. 1 (Forthcoming, 2023).

Smith, Patrick Brian. "Elemental Documentary: Fire, Forensics and Pyro-epistemologies." *Studies in World Cinema* 3, no. 1 (2023): 61-82.

Smith, Patrick Brian and Ryan Watson. "Mediated Forensics and Militant Evidence: Rethinking the Camera as Weapon." *Media, Culture & Society* 45, no. 1 (2023): 36-56.

Smith, Patrick Brian and Kenzie Burchell. "Teaching Media Forensics." *JCMS: Journal of Cinema and Media Studies* 61, no. 9 (2022): Online first.

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.

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)

Smith, Patrick Brian and Adam Harvey. "Counter(media) Visioning and AI." *Heliotrope*, 14 September 2022. <https://www.heliotropejournal.net/helio/countermedia-visioning-and-ai>.

Smith, Patrick Brian. "Critical Media Forensics: Theme Week Introduction." *In Media Res*, 7 February 2022. <https://mediacommons.org/imr/content/critical-media-forensics-theme-week-introduction>.

Smith, Patrick Brian, Stephen Connolly and Matthew Gibson. "Visualising Spatial Injustice and Exploitation, Q&A with Alberto Toscano and Miranda Pennell." *Mediapolis*, 3 July 2018. <https://www.mediapolisjournal.com/2018/07/visualising-spatial-injustice-qa-one-toscano>.

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

Book chapters

Smith, Patrick Brian and Sasha Crawford-Holland. "Forensics." In *The Lab Book: Situated Practices in Media Studies*, edited by Darren Wershler, Lori Emerson, and Jussi Parikka, online. Minneapolis: University of Minnesota Press, 2022.

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

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.

Smith, Patrick Brian. "Evidentiary Aesthetics: Landscapes of Violence at RIDM 2017." *NECSUS: European Journal of Media Studies* 7, no. 2 (2018): 273-279.

Conference papers

“Indigenous Sous-Evidence and the New Red Order.” Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Boston, 14-17 March 2024.

“Open Source Investigation (OSINT): Conceptual and Practical Limitations.” Paper presented at The Russia-Ukraine War and the Frontiers of Law: Evidence Gathering and New (Or Digital) Technologies Roundtable, University of Warwick, Coventry, 14 November 2023.

“Documentary Tricksterism, Indigenous Evidence, and the New Red Order.” Paper presented at Visible Evidence XXIX, Udine, 6-9 September 2023.

“Futurist Forensics and *Culture Capture*.” Paper presented at the Society for Cinema and Media Studies (SCMS) Annual Conference, Denver, 12-15 April 2023.

“Speculative Forensics.” Paper presented at the Media Imaginaries Symposium, Lund University, Lund, 16 March 2023.

“Futurist Forensics.” Paper presented at the Media Forensics Symposium, Dartmouth College/Online, 10-11 March 2023.

“Forensics of Multiplicity: From Forum to Fora.” Paper presented at the Media, Communication and Cultural Studies Association (MeCCSA) Annual Conference, Robert Gordon University, Aberdeen, 7-9 September 2022.

“Forensics of Multiplicity: Grenfell’s Testimonial Ecology.” Paper presented at Visible Evidence XXVIII, Gdańsk, 10-14 August 2022.

“Media and Forensics: Activism Across Investigatory Scales.” Paper presented at the Mediating Scale Conference, Online, 16-18 June 2022.

“Forensics of Multiplicity: From Forum to Fora.” Paper presented at the Centre for Postdigital Cultures 2022 Annual Conference, University of Coventry/Online, 16-17 June 2022.

“Mediated Forensics: Visual Cultures of Resistance.” Paper presented at the Through a Legal Lens: Law History and Visual Culture Seminar Series, Online, 16 June 2022.

“Forensics of Multiplicity: From Forum to Fora.” Paper presented at the British Association of Film, Television and Screen Studies (BAFTSS) Annual Conference, Online, 20-22 April 2022.

“Forensic Breakdown and the Ethical Plateau.” Paper presented at the Media Recovery and Breakdown Symposium, Lund University, Lund, 16 March 2022.

“Mediated Forensics: Epistemic Communities and Emergent Media Activism.” Paper presented at the Institute of Advanced Study Accolade Research Seminar Series, University of Warwick, Coventry, 8 March 2022.

“Mediated Forensics: Emergent Ecologies and Political Plateaus.” Paper presented at Visible Evidence XXVII, Frankfurt, 14-18 December 2021.

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

“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.

“‘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.

“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.

“‘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.

“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.

“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

Instructor of record

Theories for Film Studies (my syllabus), Undergraduate level (2022).
Department of Film and Television, University of Warwick.

Film History to 1959 (my syllabus), Undergraduate level (2020).
Mel Hoppenheim School of Cinema, Concordia University.

Cinema of Resistance in Neoliberal Age (my syllabus), Undergraduate level (2019).
Mel Hoppenheim School of Cinema, Concordia University.

Film History to 1959 (my syllabus), Undergraduate level (2018).
Mel Hoppenheim School of Cinema, Concordia University.

Guest lectures

“Suspension and Refusal: Revisiting Two Essays by Eve Tuck,” Lecture and Discussion
at the the Global Emergent Media Lab, Concordia, 25 March 2024

“Forensic/Media,” Lecture in Patrick Brodie and James Steinhoff’s “Topics in Digital
Media and Communication” MA module, University College Dublin, 24 April 2023.

“New Media and Counter-forensics: Frontiers of Human Rights Work,” Lecture in
Professor Michele Aaron’s “Film and Social Change” MA module, University of
Warwick, 8 March 2023.

“Futurist Forensics,” Public talk at the Global Emergent Media Lab, Concordia
University, 7 January 2023.

“Counter Forensics,” Lecture in Professor Maureen Freely and Dr. Andrew Williams’
“Writing about Human Rights & Injustice” MA module, University of Warwick, 7
November 2022.

“Mediated Forensics,” Lecture in Dr. Kenzie Burchell’s “Surveillance and Identity” MA
module, University of Toronto, Toronto, 24 November 2021.

Professional development consultant

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

Tutorial leader

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

Teaching assistantships

Film History to 1959, Concordia University (2016).

Queer Cinema II: AIDS Film and Video, Concordia University (2015).

Introduction to Film Studies, Concordia University (2015).

Experimental Film, Concordia University (2014).

SERVICE AND ORGANISATION

Organiser, Nonfiction Media Futures Reading/Screening Group, Emergent Nonfiction Lab, University of Warwick, 2023 onwards.

Creator and Director, Emergent Nonfiction Lab, University of Warwick, 2022 onwards.

Co-convenor, British Association of Film, Television and Screen Studies Documentary Scholarly Interest Group, 2022 onwards.

Presenter, British Academy Early-Career Researcher Network Event: Funding Tips, Online, 29 June 2022.

Co-organiser, Forensic Knowledge and Mediation: Visual Methodologies Workshop, Department of Modern Languages and Cultures, University of Exeter, Exeter, 25 May 2022.

Organiser, Communities and Algorithms: Epistemological Questions for a Critical Network Science, presentation by Matthew Fuller and Dominik Schindler, Centre for Digital Inquiry, University of Warwick, Coventry, 23 May 2022.

Co-organiser, Public Inquiry vs. the Public Roundtable, Warwick Writing Programme and the Centre for Human Rights in Practice, University of Warwick, Coventry, May-June 2022.

Curator, Critical Media Forensics Theme Week, *In Media Res*, Online, 7-11 February 2022.

Organisational Assistant, Seminar in Media and Political Theory: Media and Paranoia, Concordia University, Montreal, 25-27 April 2019.

Co-organiser, Visualising Spatial Injustice and Exploitation, University of Kent, Kent, 8 June 2018.

Co-organiser, Geopolitics of Italian Cinema, Concordia University, Montréal, Québec, 27-28 October 2017.

Co-organiser, Enzo Traverso Seminar, Concordia University, Montréal, Québec, 15 September 2017.

Co-organiser, Global Emergent Media Lab Summer Institute, Salemi, Sicily, 15-27 July 2017.

Co-organiser, Global Emergent Media Lab's Works-in-Progress (WIP) Workshop Series, Concordia University, Montreal, Québec (2017-2019).

Co-organiser, Global Emergent Media Lab's Cinema in the Midst of Struggle Screening Series, Concordia University, Montreal, Québec (2017-2019).

Co-organiser, Concordia-University of Pennsylvania Graduate Film Studies Symposium, Montréal, Québec, 26-27 May 2016.

Co-organiser, Fast/Slow: Intensifications of Cinematic Speed Symposium, Cambridge, Cambridgeshire, 4-5 April 2013.

NON-TEACHING ACADEMIC POSITIONS

Co-investigator (PI: Dr. Kenzie Burchell), Forensic Journalism Teaching and Resource Toolkit, University of Toronto at Scarborough (2021).

Research Assistant (PI: Daniel Cross), Interactive Documentary Institute, Concordia University (2018-2019)

Research Assistant (PI: Dr. Joshua Neves), Global Emergent Media Lab, Concordia University (2017-2019).

Research Assistant (PI: Dr. Luca Caminati), Administrative, Concordia University (2015-2020).

Vice president external. Film Studies Doctoral Students Association, Concordia University (2014-2016).

EDITORIAL SERVICE

Peer Reviewer, *Journalism* (2023-ongoing).

Peer Reviewer, *Media-N: Journal of the New Media Caucus* (2022-ongoing).

Peer Reviewer, *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, MeCCSA (2022-ongoing).

Peer Reviewer, *Studies in Documentary Film*, Taylor & Francis Online (2019-ongoing).

Peer Reviewer, *Open Cultural Studies*, De Gruyter Online (2017-ongoing).

Peer Reviewer, *NECSUS European Journal of Media Studies*, Amsterdam University Press (2017-ongoing).

Co-Editor-in-chief, *Synoptique: An Online Journal of Film and Moving Image Studies*, Concordia University (2017-2018).

PROFESSIONAL MEMBERSHIPS

British Association of Film, Television and Screen Studies (BAFTSS)
Society of Cinema and Media Studies (SCMS)
Centre for Digital Inquiry (CDI), University of Warwick
Institute of Advanced Study (IAS), University of Warwick
Global Emergent Media Lab (GEM Lab), Concordia University

REFERENCES

Dr. Luca Caminati, Professor, Concordia University, Montreal, Canada
luca.caminati@concordia.ca

Dr. Kay Dickinson, Professor, University of Glasgow, Glasgow, Scotland
kay.dickinson@glasgow.ac.uk

Dr. Haidee Wasson, Professor, Concordia University, Montreal, Canada
haidee.wasson@concordia.ca