

## CURRICULUM VITAE

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Chair, Film Studies Minor  
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### EDUCATION:

Ph.D., 2004, Communication Arts, University of Wisconsin-Madison. Dissertation: "The Rhetoric of Light: Discourse and Practice in Hollywood Cinematography, 1931-1940." Committee: David Bordwell, Lea Jacobs, Ben Singer.

M.F.A., 1995, Film Production, University of Southern California.

B.A., 1992, Film Studies, Yale University. Graduated *cum laude*, with distinction in the major.

### PUBLICATIONS (Books):

*Hollywood Lighting from the Silent Era to Film Noir* (New York: Columbia University Press, forthcoming in November 2009). Offers a history of Hollywood lighting during the studio era, explaining how cinematographers reinvented themselves as skillful professional artists by carefully balancing the competing demands of story, studio, and star.

### PUBLICATIONS (Essays):

"Art, Accident, and the Interpretation of the Modern World." In *Arnheim's Legacy: Observation, Invention, and Contemporary Film Studies*, edited by Scott Higgins (New York: Routledge, forthcoming). Examines the later film theory of Rudolf Arnheim, in the context of Kracauer's theory.

"The Volcano and the Barren Hill: Gabriel Figueroa and the Space of Art Cinema." In *Global Art Cinema*, edited by Rosalind Galt and Karl Schoonover (New York: Oxford University Press, forthcoming). Situates the style of cinematographer Gabriel Figueroa within the context of the institutions of art cinema.

"Emotional Curves and Linear Narratives." *The Velvet Light Trap* 58 (Fall 2006): 4-15. Considers various ways of theorizing the relationship between narrative and attractions, and proposes a new emotion-centered account, using Busby Berkeley musicals as examples.

"From the Portrait to the Close-Up: Gender and Technology in Still Photography and Hollywood Cinematography." *Cinema Journal* 45, No. 3 (Spring 2006): 90-108. Explains how cinematographers adapted the conventions of portrait photography to develop distinct strategies for lighting men and women.

"The Fictional Worlds of Neorealism." *Criticism* 45, No. 1 (Winter 2003): 11-30. Draws on the theories of literary critic Benjamin Harshav to develop a new proposal regarding cinematic realism.

"Pasolini, Croce, and the Cinema of Poetry." *Scope: An Online Journal of Film Studies*, <[www.nottingham.ac.uk/film/journal/articles/the-cinema-of-poetry.htm](http://www.nottingham.ac.uk/film/journal/articles/the-cinema-of-poetry.htm)> (June 2001). Discusses Pasolini's "Cinema of Poetry" essay in light of Croce's aesthetic theory.

"The Birth of Backlighting in the Classical Cinema." *Aura* 6, No. 2 (2000): 45-56. Details the development of backlighting in Hollywood cinema during the late 1910s.

### **PUBLICATIONS (Book Reviews and Encyclopedia Entries):**

"Cinematography." In the *International Encyclopedia of Communication*, edited by Wolfgang Donsbach. Malden, MA: Blackwell (2008).

"A Culture of Light: Cinema and Technology in 1920s Germany." *Film International* 4, No. 2 (2006). Review of the book by Frances Guerin.

"Hollywood Outsiders: The Adaptation of the Film Industry, 1913-1934." *The Moving Image* 5, No. 2 (Fall 2005): 160-163. Review of the book by Anne Morey.

"Montage." In *The Routledge Encyclopedia of Narrative Theory*, edited by Marie-Laure Ryan, David Herman, and Manfred Jahn. New York: Routledge, 2005.

"Point-of-view (cinematic)." In *The Routledge Encyclopedia of Narrative Theory*, edited by Marie-Laure Ryan, David Herman, and Manfred Jahn. New York: Routledge, 2005.

"Shot." In *The Routledge Encyclopedia of Narrative Theory*, edited by Marie-Laure Ryan, David Herman, and Manfred Jahn. New York: Routledge, 2005.

### **PRESENTATIONS:**

"Art, Accident, and the Interpretation of the Modern World." Cambridge, MA: Harvard University: Symposium on Arnheim, 2009.

"Panel Presentation: Hou Hsiao-Hsien's *Three Times*." Trinity University, San Antonio, TX: Hou Hsiao-Hsien Film Festival, 2008.

"Plot Points, Macro-Questions, and Emotional Curves: Three Ways to Think about Screenplay Structure." Madison, WI: Society for Cognitive Studies of the Moving Image Conference, 2008.

"Arnheim, Kracauer, and the Space of Neorealism." Philadelphia: Society of Cinema and Media Studies Conference, 2008.

"Nestor Almendros and the Ethics of Light." Stillwater, OK: World Picture Conference on Ethics, 2007.

"Classicism and the Corporation: The Problem of the Goal-Oriented Narrative and the Group-Oriented Protagonist." Chicago: Society of Cinema and Media Studies Conference, 2007 (also chair of the panel).

"The City in Motion: Dynamism, Simultaneity, Seriality." Vancouver: Society of Cinema and Media Studies Conference, 2006 (also co-chair of the panel).

"Hollywood Glamour and the Problem of Film Noir." New York: CUNY Conference on Beauty, 2004.

"Emotional Curves and Linear Narratives." Grand Rapids: Center for Cognitive Studies of the Moving Image: Conference on Narration, Imagination, and Emotion, 2004.

Colloquium on using digital technology in teaching. University of Wisconsin-Madison, 2004.

"Between Technology and Technique: Hollywood Cinematography and the Discourses of Art." Denver: Society of Cinema and Media Studies Conference, 2002.

Colloquium on Hollywood lighting. University of Wisconsin-Madison, 2001.

"The Birth of Backlighting." Chicago: Society of Cinema Studies Conference, 2000.

### **SCHEDULED PRESENTATIONS:**

"Fictional Worlds and Film Style." Stillwater, OK: World Picture Conference on Style, forthcoming in 2009.

"Neorealism, Narrative, and the Cinematography of Aldo Graziati." Tokyo, Japan: Society of Cinema and Media Studies Conference, forthcoming in 2009.

### **HONORS AND AWARDS:**

March 2003, First Place, SCMS Student Writing Award, "From the Portrait to the Close-Up."

Spring 1992, graduated *cum laude*, Yale University

Spring 1992, distinction in the major (Film Studies), Yale University

**EMPLOYMENT:**

Assistant Professor, Department of Communication, Trinity University (Fall 2007-Present).

Special Assistant Professor, Department of Audio/Video/Film, Hofstra University (Fall 2006-Spring 2007).

Visiting Lecturer, Department of Film and Media Studies, Stanford University (Winter 2006-Spring 2006).

Visiting Lecturer, Department of Film and Media Studies, Washington University in St. Louis (Fall 2004-Spring 2005).

**TEACHING:**

Trinity University (Fall 2007-present)

- International Cinema
- Introduction to Film Studies
- Media Interpretation and Criticism
- Media Production Workshop
- Visual Communication: Narrative Video Production
- Visual Communication: Theory and Practice of Montage

Hofstra University (Fall 2006 – Spring 2007)

- Film Authors: Lubitsch, Sturges, and Wilder
- Film Genres: International Films of World War II
- Introduction to Documentary
- Introduction to Film and Television Studies

Stanford University (Winter 2006 – Spring 2006)

- Cinema and Photography: Comparative Analyses
- Film Aesthetics: Cinematography
- History of World Cinema since 1960

Washington University in St. Louis (Fall 2004 – Spring 2005)

- French Film Culture
- History of Electronic Media
- Race and Ethnicity on American Television
- Screwball Comedy

University of Wisconsin-Madison (Summer 2002 – Spring 2004)

- Film Styles and Genres
- History of World Cinema
- Introduction to Media Production

**FILM AND VIDEO EXPERIENCE:**

Cinematographer:

*Three Loves* – DV feature (dir. by Camille Landau, in progress)

*Close-Up Gallery* – 16mm short (dir. by Daria Martin, 2003)

*Birds* – 16mm short (dir. by Daria Martin, 2001)

*Northfield* – 35mm feature (dir. by Michael Friedrich, 2001)

*Inventions* – 16mm short (dir. by Mark Skoner, 1997)

Commercials for UAMC – various video formats (dir. by Wei-shan Yang, 1996)

Editor:

*Three Loves* - DV feature (dir. by Camille Landau, in progress)