

Film Quarterly and the Film Society of Lincoln Center
present
Film & Media in a Time of Repression: Practices & Aesthetics of Resistance
Amphitheater, Elinor Bunin Munroe Film Center
December 13, 2016

An urgent conversation about film's histories and futures, examining its status in times of fascism, dictatorship, and moments of stress. What does the medium do, and what can it accomplish in unprecedented times? Looking for clues in the past and present, panelists excavate pertinent examples and case studies – personal, national, theoretical, practical – and begin the work of imagining new strategies and praxis.

Introduction by Dennis Lim, Director of Programming, Film Society Of Lincoln Center; critic; and author
(*David Lynch: The Man from Another Place*, 2015)

Moderated by B. Ruby Rich, *Film Quarterly* Editor; critic; and Professor, University of California, Santa Cruz

Panelists in order of appearance

Walter Bernstein - Academy Award - nominated Screenwriter (*The Front*, 1976) and author of *Inside Out: A Memoir of the Blacklist*, first came to Hollywood in 1947 with a ten-week contract at Columbia Pictures. His first (shared) screen credit was for *Kiss the Blood Off My Hands* (Norman Foster, 1948). He returned to New York, wrote for *The New Yorker* and others, and worked as a scriptwriter in the early days of live television. In 1950, because of numerous left-wing political affiliations and related activities, his name appeared in the notorious publication *Red Channels*, and he was blacklisted—until Sidney Lumet hired him to write under his own name in 1959 and he returned to being credited.

Ruth Ben Ghiat, Professor of History and Italian Studies at New York University, is a cultural critic who has been the recipient of Guggenheim, Fulbright, and other fellowships. She writes and speaks frequently on fascism, war, racism, authoritarian rulers, propaganda, and the politics of images. She is the author of *Italian Fascism's Empire Cinema* (Indiana, 2015) and *Fascist Modernities* (2001). Ben-Ghiat also writes frequently for the media: she covered the 2016 presidential election and Donald Trump for CNN.com, and was recently featured in *The New Yorker*.

Susana de Sousa Dias is a Portuguese filmmaker whose work focuses on the interstices of history and memory, words and images, questioning established regimes of visibility and audibility. She has used images produced by Portugal's Salazar dictatorship (1926-74) to provide a history of those years in *Enfermeiras no Estado Novo* (2000), *Still Life* (2005), *48* (2010), and *Luz Obscura* (2016). In 2012, she was honored with a tribute by Cinéma du Réel and was guest artist at the Robert Flaherty Film Seminar. She lectures in the Fine Arts Faculty at the University of Lisbon.

Natalia Brizuela, Associate Professor of Modern and Contemporary Latin American Literature & Culture as well as Film and Media at UC Berkeley, is the author of *Fotografia e Imperio: Paisagens para um Brasil Moderno* (2012) and *Depois da fotografia: Uma literatura fora de si* (2014) and co-editor of *Y todo el resto es literatura: Ensayos sobre Osvaldo Lamborghini* (2008), as well as a special issue of the *Journal of Latin American Cultural Studies* (2015) on photographers Grete Stern and Horacio Coppola. She is a Contributing Editor at *Film Quarterly*.

Panelists continued on reverse

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Michael Boyce Gillespie is Associate Professor of Film at the City College of New York (CUNY) and currently a Visiting Associate Professor in the Lewis Center for the Arts at Princeton University. His research and published work focuses on black visual and expressive culture, music, contemporary art, and film theory. He is the author of *Film Blackness: American Cinema and the Idea of Black Film* (2016).

Angela Zito, Associate Professor of Anthropology and Religious Studies at New York University, co-founded and co-directs the Center for Religion and Media. She curates the Reel China @NYU Film Biennial with Zhang Zhen, with whom she edited *DV-Made China: Digital Subjects and Social Transformations After Independent Film* (2015). She is obsessed with mediations of social life, from the embodied to the digital, and their mobilization for social justice; her documentary *Writing in Water* (2012) is at www.angelazito.com

Imani Perry is the Hughes-Rogers professor of African American studies at Princeton University, where she is also affiliated with the Programs in Law and Public Affairs and Gender and Sexuality Studies. She holds both a Ph.D. in American Civilization and law degree from Harvard University, and is the author of *More Beautiful and More Terrible: The Embrace and Transcendence of Racial Inequality in the United States* (2011), *Prophets of the Hood: Politics and Poetics in Hip Hop* (2004), and numerous articles in the fields of legal history, cultural studies, African American studies, and American literature.

Beau Willimon is a playwright, screenwriter, and producer. He earned an Academy Award nomination for his work on *The Ides of March* and made his first foray into television as the creator-showrunner of the Emmy - and Golden Globe - winning *House of Cards*. He is a co-founder of Westward Productions. In November 2016, he created the Action Group Network—a nationwide grassroots organizing network—in response to the outcome of the presidential election.

Founded in 1969, the Film Society of Lincoln Center is devoted to supporting the art and elevating the craft of cinema, and endeavors to ensure that it will remain an accessible and essential art form for years to come. Learn more at filmlinc.org. *Film Quarterly*, the oldest continuously published film journal in the United States, is dedicated to supporting diversity in scholarship with perspectives on film, television, and evolving media platforms. It is published by the University of California Press with major support from JustFilms, Creativity and Free Expression Program, Ford Foundation. Special thanks to New York University's Center for Media, Culture, and History and its Center for Religion and Media for services rendered; to Regina Longo, *Film Quarterly* Associate Editor, for event conception and execution; and to Joslyn Barnes, Carol Becker, Sally Jo Fifer, Faye Ginsburg, Eugene Hernandez, Simon Kilmurry, Lesli Klainberg, Dennis Lim, Yoruba Richen, Noland Walker, Elizabeth Weatherford, and others for their ideas.

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