

Suppressed Displacement

What: Hamid Naficy Lecture

Where: Tipton Hall

When: Monday 11/17, 6pm

How Much: \$5 General Public, \$2.50 students/seniors/SFAI members

Hamid Naficy uses his own experience as a native Iranian living in the U.S. to access and analyze Iranian cinema. In Naficy's acclaimed book *An Accented Cinema: Exilic and Diasporic Filmmaking*, he writes, "A particular fragrance on a hillside...the sound of familiar words in one's native tongue heard from an adjoining car at a red traffic light—each of these sensory reports activates private memories and intensifies the feeling of displacement, a feeling that one may have suppressed in order to get on with life."

Naficy will speak as part of the Santa Fe Art Institute's 2008 curated lecture season **Outsider: Tourism, Migration and Exile**. He, along with 22 other artists and creative thinkers from around the world, will join us to explore the different movements of people, culture and ideas.

Hamid Naficy was born in the central Iranian province of Isfahan. He attended secondary school in Iran before leaving for the United States, where he attended the University of Southern California and received a BA in Telecommunications. Naficy later went to UCLA and earned an MFA in Film and Television Production. He promptly returned to Iran and helped to start the Free University of Iran, a non-residential program that used group collaboration in lieu of textbooks in an effort to level the educational playing field. Unfortunately, it was closed during the Iranian Revolution in 1978, and Naficy left Iran with the intention of returning a year later. But mounting tensions and governmental instability kept Naficy in the U.S. He returned to UCLA and received a PhD in Critical Studies of Film and Television. Naficy was named the Nina J. Cullinan Professor of Art and Art History/Film and Media Studies in the Department of Art History at Rice University before becoming the John Evans Professor of Communication in the Northwestern University School of Communication, where he currently teaches.

Naficy's work on Iranian cinema has garnered him many awards, including Fellowships from

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the American Council of Learned Societies, the National Endowment for Humanities, and the Social Science Research Council. He has published numerous books, including his *An Accented Cinema: Exilic and Diasporic Filmmaking*. David Morley of the University of London writes, "The book is a major contribution to the study of transnational cultures and the cinematic production of cultural identities." In addition, Naficy has written *The Making of Exile Cultures: Iranian Television in Los Angeles*, as well as *Home, Exile, Homeland: Film, Media, and the Politics of Place and Iran Media Index (Bibliographies and Indexes in World History)*. His essays have appeared in numerous anthologies on Iranian cinema, including *The New Iranian Cinema: Politics, Representation and Identity* and *The Pre-occupation of Postcolonial Studies*. Naficy will release a new book this year, *Cinema, Modernity, and National Identity: A Social History of Iranian Cinema*, by Duke University Press.

Still in the works is a film series curated by Naficy at The Screen (at the College of Santa Fe). The titles tentatively include:

Fernando Solanas' *Tangos: Exile of Gardel* (1985)
Atom Egoyan's *Calendar* (1993)
Hamid Rahmanian's *Sir Alfred of Charles De Gualle Airport* (2001)
Fatih Akin's *Head On* (2004)

This series partially funded by the City of Santa Fe Arts Commission and the 1% Lodgers' Tax and by New Mexico Arts, a division of the Department of Cultural Affairs.

For more information about Hamid Naficy or interview requests, please contact Michelle Laflamme-Childs at mchilds@sfai.org or Gabe Gomez at ggomez@sfai.org or call (505) 424-5050.