In December of our war year, a Communist filmmaker disappeared. Later, a rumor circulated: He was making a different war film, embarrassing to our own side. He had left behind a 16 mm film, hidden inside a can of cooking flour. It may not have been the enemy army that killed him. Mohaiemen’s work over the last decade has included a search for mirages such as this missing film canister. At the inflection point of digital dystopia, we still attach hope onto the analog. The revealed futility of these quests leads to new stories to take away the bitter. Naeem Mohaiemen combines essays, films, drawings, and installations to research left insurgencies and incomplete decolonizations—framed by Third World Internationalism and World Socialism. His films recently exhibited at SALT Beyoglu (Istanbul), Mahmoud Darwish Museum (Ramallah), Bengal Shilpalay (Dhaka), Vasas Federation of Metalworkers’ Union (Budapest), and Abdur Razzaq Foundation (Dhaka). He is author of Midnight’s Third Child (Nokta, 2020) and Prisoners of Shothik Itihash (Kunsthalle Basel, 2014); editor of Chittagong Hill Tracts in the Blind Spot of Bangladesh Nationalism (Drishtipat, 2010); co-editor (w/ Eszter Szakacs) of Solidarity Must be Defended (Tranzit/ Van Abbe/ Salt/ Tricontinental, 2020), and co-editor (w/ Lorenzo Fusi) of System Error: War is a Force that Gives us Meaning (Sylvana, 2007). He received a Ph.D. in Anthropology from Columbia University (2019) and is currently Nadir Mohamed postdoctoral fellow at Ryerson University, Toronto, and Senior Research Fellow (non-residential) at Lunder Institute of American Art, Colby College, Maine.

**Tuesday, February 18, 2020**

4:30PM – 6:00PM

Rosenkranz Hall I Room 241

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