



# BLACK

African American  
Independent Filmmaking

History, Politics, and  
Aesthetics

# IN



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Screening and panel  
discussion of:

**Killer of Sheep**  
(Charles Burnett, 1977)

# & WHITE

Thursday September 13th  
6:30-9:00pm

Rayson Huang Theatre  
HKU



**Opening Remarks:** Derek Collins (Dean, Faculty of Arts, HKU)  
**Moderator:** Gina Marchetti (Comparative Literature, HKU)  
**Panelists:** Sam Ho (Film critic and curator)  
Keith B. Richburg (Journalism & Media Studies Centre, HKU)  
Jason Petrusis (Department of History, HKU)  
**Respondent:** Tim Gruenewald (American Studies, HKU)

Part of what Clyde Taylor termed the "L.A. Rebellion" in American cinema, Charles Burnett's **Killer of Sheep**, along with features by his peers in the UCLA MFA program, including Julie Dash, Billy Woodberry, and Haile Gerima, brought African American lives to the screen in unprecedented ways. **Killer of Sheep**, in particular, uses black-and-white cinematography to make the quotidian lives of working class Watts residents luminous and worthy of serious contemplation. Compared favorably to the work of Italian neorealist filmmakers such as Roberto Rosellini and Vittorio De Sica, Burnett's **Killer of Sheep** evinces the same balance between the grittiness of the impoverished lives of its characters and the arresting beauty of the images on screen.