

NOIR ARTHOUSE, LLC PRESENTS

I AM ART THE REDLINE

A Noir Arthouse, LLC documentary

History is not behind us. It still shapes the present.

Documentary • Approx. runtime 20 min • USA • English • 2026

OFFICIAL SELECTION • Charlotte Black Film Festival • 2026

OFFICIAL SELECTION • Touchstone Independent Film Festival • 2026

OFFICIAL SELECTION • Greenwood Film Festival • 2026

SEMI-FINALIST • INTERNATIONAL FILM FESTIVAL • Independent Shorts Awards • 2026

WINNER, INTERNATIONAL DOCUMENTARY SHORT • WILLiFEST • 2026

A Noir Arthouse, LLC production in association with The Black Art & Culture Project initiative • Executive
Producer: Ian Swain

SECTION 01

Logline

Through the work of a teacher-artist who paints her students with a recurring red line in every portrait, *Redline* explores how history, racial boundaries and generational damage continue to shape the present — and how art preserves what society tries to forget.

SECTION 02

Short synopsis

Redline is an inspiring and deeply reflective documentary centered on a teacher-artist whose artwork explores the lasting impact of redlining and generational damage. Through portraits of her students, each marked by a red line, the film reveals how history continues to shape identity, place and possibility. Blending art, education and lived truth, *Redline* reminds us that history is not past — it is present, and art helps preserve its meaning.

SECTION 03

Press blurb

Redline is a visually intimate documentary that confronts the enduring impact of redlining through the eyes of the next generation. With artistry and emotional clarity, director Terry Dillard and teacher-artist Blu Murphy weave together education, history and portraiture to create a powerful meditation on identity, belonging and inherited systems. A cinematic call to witness, *Redline* is both a cultural archive and a conversation starter for our time.

“History is not behind us. It still shapes the present.”

Long synopsis

Redline is a visually intimate and historically resonant documentary that examines the enduring legacy of redlining through the lens of art, education and memory. At the center of the film is a teacher and artist whose work transforms the faces of her students into living archives — portraits that are beautiful, honest and marked by a single recurring symbol: a red line.

That red line is more than a visual motif. It is a historical wound. A border. A warning. A record of the invisible systems that have shaped generations of Black life, opportunity, neighborhood and self-perception.

Through the teacher's reflections, her creative process and the presence of the children she paints, Redline asks urgent questions about what we inherit, what we normalize and what we choose to remember. The film reveals that redlining is not just a policy of the past — it is a living force whose effects continue to shape communities, schools, families and futures.

At once inspiring, historical and deeply human, Redline is a meditation on the power of art to hold truth, preserve memory and make visible the stories too often ignored. It is a reminder that history is not over, and that through art, we can still confront it.

Executive producer statement



Ian Swain

Owner • Executive Producer •
Financier

I have collected Blu Murphy's work for years. Long before there was a film, there was a portrait: a child, painted with care, with a red line across the eyes. That line is not decoration. It is a record of a decision made on paper, decades before that child was born, about what their neighborhood and their schooling were worth.

Redline exists because those stories deserve to be told with the resources, care and reach that legacy demands. Too often our history is told cheaply, or told about us rather than by us. This film is financed, owned and presented by The Black Art & Culture Project so that the people inside the story keep authorship of it.

I am committed to educating the next generation and to building lasting wealth in the Black community. A portion of the proceeds from Redline will support inner-city art programs. I am a husband and a father. This work is for the children watching.

"Our stories deserve to be told with the resources, care and reach that legacy demands."

Director statement



Terry Dillard

Director · Filmmaker ·
Storyteller

Redline was born from a truth I've felt for a long time: history doesn't simply disappear because time has passed. It lives in our neighborhoods, in our schools, in our bodies, and in the quiet ways systems continue to shape how people move through the world.

What drew me to this story was the power of one teacher using art to make that truth visible. Her portraits are not just beautiful images — they are acts of witnessing. Each student she paints carries a presence, a future and a history, and the red line that appears in every piece serves as both a symbol and a confrontation.

As a filmmaker, I wanted Redline to feel intimate, reflective and grounded in care. I hope audiences leave both moved and challenged: moved by the humanity and brilliance of the children and the artist at its center, challenged to recognize that systems like redlining are not relics of the past, but part of the architecture of the present.

Most of all, I hope Redline reminds people that art is not decoration. Art is preservation. Art is evidence. Art is a way of telling the truth when the world would rather look away.

"This film is not about history as an abstract concept. It is about history as something living."

Artist statement



Blu Murphy

Artist · Educator · Creator of
the Redline series

I photograph my students in black and white, and then I build around them the history they were never taught — in paint, in fabric, in leather, in frames I find and repair. Every portrait begins with the same three words that hang on the mirror in my classroom: I am art.

Across the eyes of each subject I stitch a band of quilted fabric. That band is the blinding educational trap that redlining creates: a decision made on paper, decades before these children were born, about what their neighborhood and their schooling were worth. It is hardest to see the line when you are standing inside it.

My students are not subjects to me. They are the main characters. When a child sees brown skin, dark brown skin and coily hair framed and hung with care, something shifts in what they believe is possible for themselves.

This work is preservation. If the record of what was done can be erased from a curriculum, it cannot be erased from a wall.

“You are the art. Seeing brown skin, dark brown skin, beautiful coily hair in art galleries makes you value that even more.”

Context & credibility

Redlining & racial history

The film examines the long shadow of redlining and how historical boundaries continue to shape communities today.

Art as memory & resistance

Exploring how art preserves truth, resists erasure and makes the invisible visible.

Inherited systems & place

Unpacking how systems, policies and geography continue to determine access and opportunity.

Black childhood & representation

Centering the humanity, brilliance and complexity of Black youth through authentic, dignified portraiture.

Education & identity

Investigating the role of schools, educators and learning in shaping self-worth and possibility.

Cultural memory

Honoring stories, people and places that carry history forward for future generations.

Noir Arthouse, LLC

Redline is financed, owned and presented by Noir Arthouse, LLC through The Black Art & Culture Project initiative — a culture-centered film development and art publishing company committed to documentary filmmaking, visual storytelling and educational media. Our mission is simple: tell the truth beautifully, honor the people behind it, and build stories that matter now and for generations to come.

SECTION 09

Next steps

Join the movement. Help preserve truth.

- Universities & educational institutions — Engage students and faculty through screenings, workshops and curriculum conversation.
- Community screenings — Bring Redline to neighborhoods, youth programs and local organizations to spark dialogue and awareness.
- Film festivals — We are seeking festival partnerships that champion bold storytelling and social impact.
- Museums & cultural spaces — Partner with museums and galleries to expand the conversation around art, history and representation.
- Panels & speaking engagements — Conversations with filmmakers, educators, historians and community leaders.
- Cultural partnerships — Collaborate with mission-aligned organizations to amplify impact and extend reach.

22 additional festivals pending.

SECTION 10

Contact

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“We don’t just paint portraits. We preserve truths.”

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