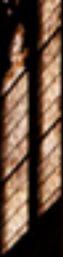


isaac julien

nara roesler

galeria



sobre Isaac Julien

Isaac Julien é um dos mais importantes e influentes artistas britânicos no campo das instalações e cinema. Julien nasceu em 1960 em Londres e estudou na St Martins' School of Art de 1980 a 1984. Em seu trabalho, o artista utiliza elementos de disciplinas e práticas variadas (cinema, dança, fotografia, música, teatro, pintura e escultura), comentando sobre elas e as reunindo em instalações audiovisuais dramáticas, obras fotográficas e documentários.

Seu filme *Young Soul Rebels*, de 1991, recebeu o prêmio Semaine de la Critique no Festival de Cinema de Cannes. *Frantz Fanon: Black Skin, White Mask*, co-dirigido com Mark Nash em 1996, recebeu o Grande Prêmio Pratt and Whitney Canada. Julien também ganhou o Prêmio McDermott do MIT e o Prêmio The Golden Gate Persistence of Vision (2014) no Festival de Cinema de São Francisco. Em 2015, Isaac Julien recebeu o Prêmio Kaino por Excelência Artística. Julien foi indicado para o Turner Prize em 2001 por *The Long Road to Mazatlán* (1999) e *Vagabondia* (2000) e é o autor de obras aclamadas como *Western Union (Small Boats)* (2007), *Fantôme Afrique* (2005), *True North* (2004) e muitas outras. Em 2008, Julien colaborou com Tilda Swinton num filme biográfico, *Derek*, sobre Derek Jarman, que estreou no Festival de Cinema de Sundance naquele mesmo ano.

Julien apresentou seus trabalhos na Documenta 11 (2002), na 7ª Bienal de Gwangju (2008) e na Trienal de Paris (2012). O artista também teve diversas exposições individuais em instituições como o Art Institute of Chicago (2013), MCA San Diego (2012), Bass Museum, Miami (2010) e Centre Pompidou (2005), entre outras. No inverno de 2013-2014, sua instalação *Ten Thousand Waves*, de 2010, ficou exposta no Museu de Arte Moderna de Nova York, projetada em nove telas frente e verso numa configuração dinâmica concebida especialmente para o The Donald B. and Catherine C. Marron Atrium, átrio do museu.

A mais recente exposição de Isaac Julien no De Pont Museum foi a retrospectiva *Riot*, que cobriu trinta anos de sua carreira. Para a 56ª Bienal de Veneza, em colaboração com o curador Okwui Enwezor, Isaac Julien está dirigindo uma série de performances, leituras e projeções relacionadas a *O Capital*, de Marx, além de uma instalação de sua obra homônima, *KAPITAL* (2013). A nova instalação de Isaac Julien, *Stones Against Diamonds*, também vai estrear durante a Bienal, como parte do programa Rolls Royce Art. A obra de Julien está representada em coleções de instituições do mundo todo. Em 2013, *Riot*, uma monografia sobre sua carreira até o momento, foi publicada pelo MoMA de Nova York.

about Isaac Julien

Isaac Julien is one of Britain's most important and influential installation artists and filmmakers. Julien was born in London in 1960 and studied at St Martins' School of Art from 1980 to 1984. His work draws from and comments on a range of disciplines and practices (film, dance, photography, music, theater, painting, and sculpture) and unites them in dramatic audiovisual film installations, photographic works, and documentary films.

His 1991 film *Young Soul Rebels* won the Semaine de la Critique Prize at the Cannes Film Festival. His 1996 film *Frantz Fanon: Black Skin, White Mask*, made with curator Mark Nash, won the Pratt and Whitney Canada Grand Prize. Julien has also been the recipient of the McDermott Award from MIT and The Golden Gate Persistence of Vision Award (2014) from the San Francisco Film Festival. In 2015 Isaac Julien was the recipient for the Kaino Award for Artistic Excellence. Julien was nominated for the Turner Prize in 2001 for his works *The Long Road to Mazatlán* (1999), and *Vagabondia* (2000) and has received wide acclaim for works including *Western Union (Small Boats)* (2007), *Fantôme Afrique* (2005), *True North* (2004) and many others. In 2008 Julien collaborated with Tilda Swinton on a biopic, *Derek*, about Derek Jarman, which premiered at the Sundance Film Festival the same year.

Julien's work has been included in Documenta 11 (2002), the 7th Gwangju Biennial (2008), and the Paris Triennial (2012). In addition, Julien has had various solo exhibitions at institutions such as the Art Institute of Chicago (2013), the MCA San Diego (2012), the Bass Museum, Miami (2010), and the Centre Pompidou (2005) among others. In the winter of 2013-2014 his 2010 installation *Ten Thousand Waves* was on view at the Museum of Modern Art, New York, projected onto nine double-sided screens in a dynamic arrangement specially conceived for The Donald B. and Catherine C. Marron Atrium.

Isaac Julien's most recent exhibition at the De Pont Museum was a survey show entitled *Riot*, which spanned thirty years of his career. For the 56th Venice Biennale, Isaac Julien has collaborated with curator Okwui Enwezor and is directing a series of performances, readings and screenings of Marx's *Das Kapital*, along with an installation of his homonymous work, *KAPITAL* (2013). Isaac Julien's latest installation piece, *Stones Against Diamonds*, will also be premiered during the Biennale in the Rolls Royce Art Programme. Julien's work is included in the collections of institutions around the globe. In 2013, a monographic survey of his career to date, *Riot*, was published by MoMA, NY.

stones against diamonds

Stones Against Diamonds é uma meditação sobre a arquiteta italiana naturalizada brasileira Lina Bo Bardi, que o artista descreve como uma espécie de " Oscar Niemeyer feminina". A inspiração para a obra veio de uma carta de Bo Bardi na qual afirma preferir as pedras semipreciosas às gemas mais "preciosas", como os diamantes, e lembra como começou, ainda na Itália, uma coleção dessas pedras que mais tarde a permitiria repensar o design de um modo notável. Além de explorar as pedras semipreciosas e as gemas preciosas, o filme também estuda o processo subconsciente na produção criativa. Para Julien, a carta de Bo Bardi é representada por uma metáfora para o inconsciente, um lugar belo e inacessível que só pode ser alcançado pelo processo de psicanálise e reflexão artística.

Stones Against Diamonds foi filmado em locação na Islândia, a cinco horas de carro de Reykjavik. Uma equipe de mais de 40 pessoas trabalha no projeto, incluindo a atriz Vanessa Myrie, figura importante em vários trabalhos de Julien cuja aparição mais recente foi em True North, onde seguiu os passos do explorador afro-americano Matthew Henson, que viajou ao Polo Norte em 1909. Aqui, Myrie é uma guia que nos leva numa jornada espiritual pelo cenário impressionante das geleiras, cavernas e areias negras vulcânicas. O patrocínio da Rolls Royce permitiu a Isaac Julien filmar nas profundezas da caverna de gelo, no centro das magníficas formações glaciais. Com sua equipe, ele introduziu escadas em espiral e cavaletes de vidro em referência ao elemento arquitetônico de Lina Bo Bardi, contrastando com os elementos naturais da caverna.

Stones against Diamonds é um prelúdio para uma obra maior que Julien deve concluir em 2016, uma meditação sobre a produção criativa de Bo Bardi que será filmada na Itália e no Brasil.

stones against diamonds

Stones Against Diamonds is a meditation on Italian born Brazilian architect Lina Bo Bardi, whom the artist describes as a kind of "female Oscar Niemeyer." The inspiration for the work stems from a letter written by Bo Bardi, in which she describes her love for semi-precious stones over more "precious" gems such as diamonds, and recalls how she began, while still in Italy, a collection of these stones that later enabled her to rethink design in a most remarkable way. Apart from exploring semi precious stones and precious gemstones, the film also takes on a role of researching the subconscious process in the creative production. For Julien, Bo Bardi's letter is performed through a metaphor of the unconscious, an inaccessible place of beauty that can be reached only through the process of psychoanalysis and artistic reflection.

The work was filmed on location in Iceland, five hours' drive away from Reykjavik. With a team of more than 40 people working on the project, Stones Against Diamonds features actress Vanessa Myrie, an important figure in several of Julien's works, having appeared most recently in True North where she retraced the footsteps of African American explorer Matthew Henson who travelled to the North Pole in 1909. Here Myrie appears as a guiding figure that leads us on a spiritual journey amidst the breathtaking scenery of the glaciers, rocks, caves, and black volcanic sands. With a support from Rolls Royce, Isaac Julien was able to film in the depths of the ice cave, at the heart of magnificent glacial formations. Together with his team, he introduced spiral staircases and glass easels as a reference to Lina Bo Bardi's architectural element, in contrast with the natural constituents of the cave.

Stones against Diamonds is a prelude to a larger piece that Julien is to complete in 2016, which will meditate on Bo Bardi's creative production, and will be shot in Italy and Brazil.



Stones Against Diamonds 2015 -- dez projeções em alta definição/ten screen ultra high definition video installation



Stones Against Diamonds 2015 -- dez projeções em alta definição/ten screen ultra high definition video installation



playtime

PLAYTIME (2014) é uma videoinstalação em sete monitores de alta definição com atores conhecidos como James Franco, Maggie Cheung e Mercedes Cabral, além do leiloeiro suíço Simon de Pury. A obra se passa em três continentes e acompanha uma série de personagens –Artista, Gerente de Fundo de Cobertura, Leiloeiro, Doméstica, Marchand e Repórter –, reservando um capítulo para cada. Julien estruturou o trabalho em episódios passados em diversos locais – as cidades de Londres, Re却kjavik e Dubai – que funcionam como alegorias; essas cidades foram selecionadas porque, segundo o autor, cada uma é definida de modo singular por sua relação com o capital.

A obra tem início no núcleo do mundo artístico londrino, a Victoria Miro Gallery, onde o educado e elegante Colecionador, interpretado por James Franco, guia uma plateia que não vemos por uma exposição de pintura contemporânea. No decorrer do filme, visitamos a casa modernista não terminada de um fotógrafo de Re却kjavik; o túmulo de Karl Marx no cemitério Highgate; o local de trabalho de uma empregada doméstica em Dubai; uma famosa galeria nova-iorquina; e a Bolsa de Valores de Londres.

Em diversas telas e capitais do mundo, o Capital, enquanto processo e movimento, conecta as narrativas e imagens fragmentadas que PLAYTIME reúne. O trabalho homenageia o código visual dos filmes noir e dos thrillers, questionando como as diferentes personagens estão relacionadas ao mistério central da videoinstalação e qual o envolvimento delas com a crise financeira em andamento. Em várias ocasiões, no entanto, o estilo noir do filme é subvertido por atuações coreografadas influenciadas pelo personagem Hulot, de Jacques Tati, satirizando a derrocada do Capital.

playtime

PLAYTIME is a film installation representing three cities and their relationships to capital: London, a city transformed by Thatcherism, neoliberalism, and bank deregulation; Reykjavik, where the 2008 financial crash stopped capital in its tracks; and the new art and financial center Dubai, an oil-fueled metropolis that sprang from the desert.

It features six main characters whose lives are entangled via the global flow of capital and labor: Maggie Cheung as a Hong Kong reporter who converses with Swiss auctioneer Simon de Pury (appearing as himself); Mercedes Cabral as a Filipina domestic laborer, who describes her workplace imprisonment in Dubai; an American art adviser, played by the debonair James Franco; Ingvar Sigurðsson as an Icelandic artist bankrupted by the financial crash; and a cocky black Brit hedge fund manager, played by Colin Salmon. Each character is based on extensive research in film, artworks, newspapers, and literary representations, as well as on interviews I conducted; the characters are both empirical presentations and archetypes.

PLAYTIME also has a sister project, Kapital, 2013, from which it was originally developed. In the piece, Harvey declares that the architecture of capital has not changed since Marx's Capital, but PLAYTIME offers another possibility. In today's markets, digital technologies have given rise to the "dark pools" described by author Michael Lewis in Flash Boys—private securities-trading forums where the sheer speed of digital exchanges allows capital to reduplicate and perform itself in microseconds. In PLAYTIME, digital technologies similarly permit a diversity of special effects, creating slippages of meaning, significance, and identity.



Playtime 2014 -- sete projeções em alta definição, 7.1 surround sound/seven screen ultra high definition video installation with 7.1 surround



Playtime 2014 -- sete projeções em alta definição, 7.1 surround sound/seven screen ultra high definition video installation with 7.1 surround



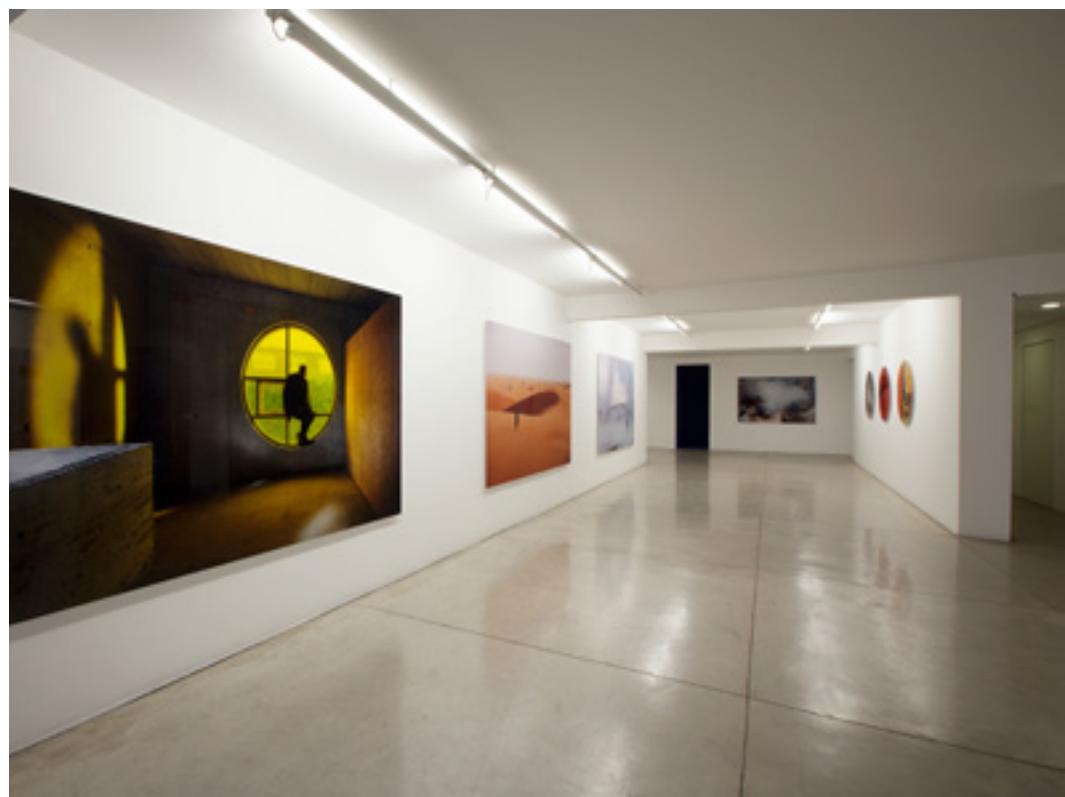
All That's Solid Melts Into Air (Playtime) 2013
Eclipse (Playtime) 2013
The Abyss (Playtime) 2013

fotografia em papel endura ultra, metacrilato/
endura ultra photograph, dia sec
160 x 240 cm cada/each



Emerald City / Capital (Playtime) 2013
Icarus Descending (Playtime) 2013
Mirage (Playtime) 2013

fotografia em papel endura ultra, metacrilato/
endura ultra photograph, dia sec
160 x 240 cm cada/each



Playtime 2014
vista da exposição/exhibition view Galeria Nara Roesler, São Paulo



Playtime 2014
vista da exposição/exhibition view Galeria Nara Roesler, São Paulo

kapital

Kapital is a two-screen work centering around a conversation at the Hayward Gallery, London between Julien and renowned Marxist academic David Harvey (author of the book "The Enigma of Capital"). Julien opens the film by asking why capital is so difficult to depict, to which Harvey deftly replies: "in the same way you can only really intuit gravity exists by its effects, you can really only intuit that capital exists by its effects." Staged as part of a seminar entitled Choreographing Capital organised by the artist at the Hayward Gallery in 2012, the event saw notable interventions from theorists, critics and curators such as the late Stuart Hall, Paul Gilroy, Irit Rogoff and Colin MacCabe. Julien has always made work in collaboration, conversation and exchange but this is the first time he has opened up the complex and rigorous research processes that lie behind his working methods.

56th venice biennale

The curator of the 56th Venice Biennale, Okwui Enwezor has anchored his show in one work of literature: Marx's Das Kapital. From the opening to the closing date of the biennial, a team of performers will stage daily readings from it, working their way through the entire text to, if not the end, as far in as they can get. The readings of Das Kapital will be read as a dramatic text by trained actors, directed by artist and filmmaker Isaac Julien whose two video installation, Kapital, is also on show at the biennale – one that contains footage of a public conversation between him and the Marx scholar David Harvey, enlivened by interventions from the late cultural theorist Stuart Hall.

The Das Kapital readings take place in a new performance space called the Arena, designed by British architect David Adjaye, in the biennale's central pavilion. They are accompanied by what Enwezor called "annotations" – a range of events and performances that cast light on the text in their own way.

Kapital, 2013
vista da instalação/installation view
56th International Art Exhibition
la Biennale di Venezia, All the World's Futures
foto/photo Alessandra Chemollo





Kapital - Oratorio, 2015 -- Central Pavilion, ARENA
56th International Art Exhibition, la Biennale di Venezia, All the World's Futures
foto/photo Andrea Avezzù

ten thousand waves

Ten Thousand Waves, de Isaac Julien, é uma instalação de 9 telas, filmada em locações na China. A obra entrelaça de forma poética histórias que ligam o presente ao passado milenar da China. A instalação arquitetônica da obra explora o movimento de pessoas que cruzam países e continentes, sugerindo uma meditação sobre viagens inacabadas.

Concebido e realizado ao longo de quatro anos, Ten Thousand Waves resulta da colaboração entre Isaac Julien e algumas das principais vozes artísticas da China, incluindo: Maggie Cheung, lendária estrela do cinema chinês; o cineasta Zhao Tao, estrela em ascensão; o poeta Wang Ping; o mestre de caligrafia Fagen Gong; o artista Yang Fudong; o aclamado diretor de fotografia Zhao Xiaoshi, e uma equipe de mais de 100 chineses, entre elenco e técnicos. A trilha sonora original do filme foi criada pelo também londrino Jah Wobble, pela Chinese Dub Orchestra, e pela compositora contemporânea erudita Maria de Alvear. Filmado em locações na arrebatadora e remota província de Guangxi, no famoso Shanghai Film Studio e várias locações nos arredores de Xangai, Ten Thousand Waves combina ficção, documentário e ensaio cinematográfico sobre um fundo formado pela história, lenda e paisagem chinesas, criando uma meditação sobre migrações humanas globais. Através de experimentação formal e uma série de colaborações exclusivas, Julien busca um envolvimento com a cultura chinesa através de eventos contemporâneos, mitos antigos e a prática artística.

Ten Thousand Waves foi originalmente inspirado na tragédia da baía de Morecambe em 2004, na qual morreram 23 chineses catadores de mariscos. Em resposta a este acontecimento, Julien trouxe o poeta Wang Ping para a Inglaterra, para que escrevesse Small Boats, um poema que é recitado na obra. Nos anos seguintes, Julien passou algumas temporadas na China, compreendendo lentamente o país e as perspectivas do povo chinês, e desenvolvendo as relações que lhe permitiram realizar esta obra rica e multifacetada.

ten thousand waves

Isaac Julien's Ten Thousand Waves is a 9-screen installation shot on location in China. The work poetically weaves together stories linking China's ancient past and present. Through an architectural installation, the work explores the movement of people across countries and continents and meditates on unfinished journeys.

Conceived and made over four years, Ten Thousand Waves sees Julien collaborating with some of China's leading artistic voices, including: the legendary siren of Chinese cinema Maggie Cheung; rising star of Chinese film Zhao Tao; poet Wang Ping; master calligrapher Gong Fagen; artist Yang Fudong; acclaimed cinematographer Zhao Xiaoshi; and a 100-strong Chinese cast and crew. The film's original musical score is by fellow East Londoner Jah Wobble and The Chinese Dub Orchestra and contemporary classical composer Maria de Alvear. Filmed on location in the ravishing and remote Guangxi province and at the famous Shanghai Film Studios and various sites around Shanghai, Ten Thousand Waves combines fact, fiction and film essay genres against a background of Chinese history, legend and landscape to create a meditation on global human migrations. Through formal experimentation and a series of unique collaborations, Julien seeks to engage with Chinese culture through contemporary events, ancient myths and artistic practice.

The original inspiration for Ten Thousand Waves was the Morecambe Bay tragedy of 2004, in which 23 Chinese cockle-pickers died. In response to this event, Julien commissioned the poet Wang Ping to come to England and write Small Boats, a poem that is recited in the work. In the successive years, Julien has spent time in China slowly coming to understand the country and its people's perspectives and developing the relationships that have enabled him to undertake this rich and multifaceted

Através de conversas com acadêmicos, curadores e artistas, tanto na China quanto no Reino Unido, Isaac Julien trouxe à tona um conjunto simbólico de elementos que usou para criar uma obra que explora as superstições e valores modernos e tradicionais chineses. Tais valores e superstições estão encapsulados em uma fábula sobre a deusa Mazu (interpretada por Maggie Cheung) proveniente da província de Fujian, de onde originaram-se os catadores de mariscos da baía de Morecambe. A Fábula da Ilha Yishan narra a história de pescadores do século 16 perdidos no mar, e enfrentando perigo. No âmago da lenda está a figura da deusa que conduz os pescadores à segurança. Usando esta fábula como ponto de partida, Isaac Julien habilmente constrói sobre esta história e sua pungente ligação com a tragédia do século 21, onde migrantes chineses morreram lutando para sobreviver no norte da Inglaterra.

Perseguindo ideias relacionadas à morte, ao deslocamento espiritual, e à particular ligação dos chineses com "fantasmas" ou "almas perdidas", o filme conecta a Xangai do passado com o do presente, simbolizando a transição chinesa em direção à modernidade, à aspiração e à riqueza. Aqui, Julien faz uso da linguagem visual das histórias de fantasmas, através de figuras e imagens recorrentes que aparecem e desaparecem. A figura espectral de Mazu atravessa o tempo e o espaço, servindo como um guia através dos fios entrelaçados da obra. Espelhando a deusa da fábula, um protagonista fantasmagórico (Zhao Tao) leva-nos a percorrer o mundo do cinema de Shanghai através do Shanghai Film Studio, passando por uma reencenação executada por Julien de cenas do filme clássico chinês *A Deusa* (1934) e, finalmente, pelas ruas da Xangai moderna e antiga. Isaac Julien é igualmente aclamado por seus filmes fluentes e marcantes, e por suas vibrantes e criativas instalações em galerias. *Ten Thousand Waves* é seu projeto mais ambicioso até hoje, com a instalação de nove telas formando uma estrutura dinâmica, que coreografa a experiência dos espectadores com as múltiplas narrativas. Julien usa as texturas visuais e sonoras do filme para extrair uma resposta visceral do espectador, submerso-o no universo de sua própria criação.

work. Through conversations with academics, curators and artists both in China and the UK, Julien uncovered a symbolic body of material which he has used to create a work that explores modern and traditional Chinese values and superstitions. These are encapsulated in a fable about the goddess Mazu (played by Maggie Cheung) that comes from Fujian Province, from where the Morecambe Bay cockle-pickers originated. The Tale of Yishan Island tells the tale of 16th Century fishermen lost and in danger at sea. At the heart of the legend is the goddess figure who leads the fishermen to safety. Using this fable as a starting point Julien deftly draws on this story and the poignant connection between it and the 21st Century tragedy of Chinese migrants who died struggling to survive in the North of England.

Following ideas surrounding death, spiritual displacement, and the uniquely Chinese connection with "ghosts" or "lost souls", the film links the Shanghai of the past and present, symbolising the Chinese transition towards modernity, aspiration and affluence. Here, Julien employs the visual language of ghost stories, with recurrent figures and images appearing and disappearing. Mazu's spectral figure traverses time and space, serving as a guide through the interlocking strands of the work. Mirroring the goddess of the fable, a ghostly protagonist (Zhao Tao) leads us through the world of Shanghai cinema via the Shanghai Film Studio, to a restaging by Julien of scenes from the classic Chinese film *The Goddess* (1934), and finally to the streets of Modern and Old Shanghai. Isaac Julien is as equally acclaimed for his fluent, arresting films as his vibrant and inventive gallery installations. *Ten Thousand Waves* is his most ambitious project to date with the nine-screen installation forming a dynamic structure which choreographs the viewers experience of the multiple narratives. Julien deploys the visual and aural textures of the film to elicit a visceral response from the viewer, submerging them in the world of his making.



Ten Thousand Waves 2010 -- vista da instalação/installation view -- MoMA, NY, 2013



Maiden of Silence (Ten Thousand Waves) 2010
Green Screen Goddess (Ten Thousand Waves) 2010
Yishan Island Long March (Ten Thousand Waves) 2010

fotografia em papel endura ultra, metacrilato/
endura ultra photograph, dia sec
180 x 240 cm cada/each



(Ten Thousand Waves) 2010
fotografia em papel endura ultra, metacrilato/
endura ultra photograph, dia sec
180 x 240 cm cada/each



Blue Goddess (Ten Thousand Waves) 2010
fotografia em papel endura ultra/endura ultra photograph -- 180 x 270 cm



derek

From *Sebastiane* (1976) to *Blue* (1992), Derek Jarman's films constantly interrogated time and art, and epitomised his own era. He was a painter, part of that moment that made sixties London a capital of the art world. He was a film-maker, perhaps the single most crucial figure of British independent cinema through the seventies, eighties and nineties. He lived as a gay man surfing the joys of Gay Liberation and the sorrows of Aids. He lived as a participant observer, noting with pen or camera all that passed before him - from punk to Thatcher, from Hampstead Heath to film premiere.

Now those images will serve to place his art in his time, to produce a fascinating history that we can put to use. As well as the feature films and Super 8 films, which span three decades, there are the extensive video clips he recorded from the early seventies, for artists from the Smiths to the Pet Shop Boys, and from television to film festivals in Japan, Berlin and Cologne. There are also images of Derek, as he erupted into the viewfinder of the news media. This unique perspective will provide a counterpoint, as his own images are juxtaposed with the images of the history that generated them.

At the centre of the film, the thread from which it is all woven, is the time capsule that Derek left. Before his death, and in the midst of that great creative period that would produce *Edward II*, *Caravaggio* and *Blue*, he recorded a day long interview in 1990 with Colin MacCabe. It is his message in a bottle, a survey of his life from the point of view of his death, a talisman for the future.

The present is represented by a letter written to Derek by Tilda Swinton and read by her as a voiceover which provides a beguiling narrative thread throughout the film, bringing his life closer to a new generation, a new audience.

Using the skills he has accumulated in a career which ranges from narrative feature to video art, from museum installation to television documentary, Isaac Julien's new film will combine document with fiction, experiment with narrative to produce an enthralling work of art.



Derek 2008
super 16 and 35 mm color film, 5.1 surround sound/
super 16 and 35 mm color film, 5.1 surround sound -- 76'5"

western union: small boats

WESTERN UNION: Small Boats constitui o capítulo final da persuasiva trilogia de instalações de filmes audiovisuais de Julien, que também inclui True North (2004) e Fantôme Afrique (2005). As obras exploram o impacto da locação – tanto cultural quanto física - sobre as reverberações do efeito da obra, através da justaposição de regiões globais opostas.

O novo trabalho de Julien, WESTERN UNION: Small Boats, explora percursos através dos mares do Mediterrâneo. As jornadas e histórias dos chamados “clandestinos”, que partem da Líbia, fugindo das guerras e da fome. Eles podem ser vistos como trabalhadores migrantes por motivos econômicos, juntamente com alguns europeus - os Anjos, segundo Walter Benjamin - que testemunham o fracasso das esperanças e sonhos da modernidade, e que agora viajam através dos oceanos, alguns para nunca chegar ou voltar.

Expandindo os temas de viagens, excursões e expedições, WESTERN UNION: Small Boats está sendo produzido durante um tempo em que os avanços das telecomunicações globais e novas tecnologias são continuamente celebrados. Uma das maiores questões decorrentes deste desenvolvimento é o papel que os indivíduos podem vir a desempenhar neste fluxo de informações. Questões acerca da circulação de vidas humanas, movimentos dos corpos, e suas histórias pessoais, são oportunas em um momento em que políticas de imigração criam polêmicas todos os dias, e as relações entre as nações geram tanto debate.

western union: small boats

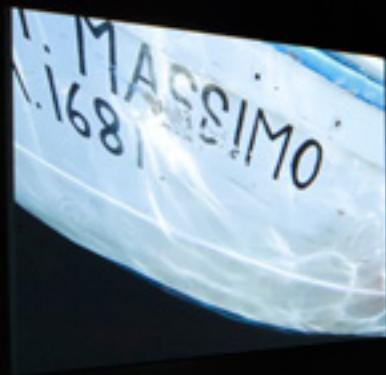
WESTERN UNION: Small Boats forms the final installment of Julien's compelling trilogy of audiovisual film installations which also includes True North (2004) and Fantôme Afrique (2005). The works explore the impact of location – both cultural and physical – to resounding effect through a juxtaposition of opposing global regions.

Julien's new work, WESTERN UNION: Small Boats concerns journeys made across the seas of the Mediterranean. The journeys and stories of so-called “clandestines” who leave Libya, escaping wars and famines. They can be seen as economic migrant workers, along with certain Europeans – Angels in Walter Benjamin's terms – who bear witness to modernity's failed hopes and dreams, and who now travel across oceanic spaces some never to arrive or return.

Expanding the themes of voyages, excursions and expeditions, WESTERN UNION: Small Boats is being produced at a time when advances in global telecommunications and new technologies are continually celebrated. One of the major questions arising from this development is the part individuals may play in this flow of information. Questions surrounding the circulation of human lives, the movements of bodies, and their personal stories, are timely when immigration policies generate controversy on a daily basis, and the relationships between nations are the source of much debate.



Western Union 2007 -- vista da instalação/installation view
Museum Brandhorst, Munique/Munich, 2009



true north

True North é meditativo e abrange imagens reflexivas do sublime, e, assim como Paradise Omeros de Julien, que o acompanha, usa a paisagem como o principal tema e locação. É livremente inspirado na história de Matthew Henson (1866-1955), explorador americano negro que acompanhou Robert Peary e foi uma das primeiras pessoas a chegar ao Polo Norte, e que mais tarde escreveria um relato de sua experiência. Nesta narrativa fragmentada, Julien contempla ideias e histórias do hierárquico, assim como na figura em luta constante encontramos uma metáfora sucinta da travessia sem fim, simbolizando a viagem do moderno que precisa ser vivenciada por outras pessoas. A instalação oferece uma nova leitura visual fascinante do espaço e tempo e sua relação com histórias contrárias. Aqui, o momento sublime de cognição da imagem é apresentado à mente, que pode somente compreender o absoluto da magnitude, que por sua vez desafia a conceitualização. A instalação contesta binários que estão presentes em muitas notações da expedição e aventura que desordenam a história da descoberta - aqui a razão, a ordem e a estabilidade são substituídas por divagações irracionais, gestos simbólicos de figuras xamânicas e a constante inércia do gelo que escoa.

Shaheen Merali

true north

True North, is meditative and comprises reflective images of the sublime, and, like Julien's accompanying piece, Paradise Omeros, uses the landscape as a key location and theme. Loosely inspired by the story of the black American explorer, Matthew Henson (1866-1955) who accompanied Robert Peary and was one of the first people to reach the North Pole, later writing an account of his experience. In this fragmented narrative, Julien contemplates on ideas and histories of the hierarchical as well as in the struggling figure we find a succinct metaphor of endless traversing, symbolising the voyage of the modern that has to be experienced by others. The installation offers a fascinating new visual reading of space and time and its relation to counter histories. Here, the sublime moment of cognition of the image is presented to the mind which, in turn, can only comprehend the absolute of magnitude which itself defies conceptualisation. The installation contests binaries which are present in many notations of the expedition and of adventure that clutter the history of discovery- here reason, order and stability are replaced by irrational meanderings, symbolic gestures from shamanistic tropes and the constant seeping inertia of the ice.

Shaheen Merali



True North, 2004 -- vista da instalação/installation view
MAK Center for Art and Architecture in Los Angeles



True North Series, Ice Project Work No. 9 2004
imagem em duratrans, lightbox/duratrans image in lightbox -- 123 x 247 x 7 cm

fantôme créole

Fantôme Créoile é uma instalação de quatro telas que justapõe espaços africanos e árticos. Os dois atores-protagonistas (Vanessa Myrie, que também aparece em Baltimore, e o dançarino Stephen Galloway) não são personagens com diálogo e interioridade implícita, mas sim figuras que servem de ligação entre cenas urbanas e paisagens desérticas africanas, e entre o norte ártico e o sul árido. A falta de conexão narrativa sinaliza uma proposição intelectual sobre questões que ligam esses espaços, bem como o interesse de Julien na visão "creolisada" - a criação de novas ideias a partir dos movimentos e conexões entre os espaços. As "justaposições disjuntivas" (no jargão de cinema, "montagem paralela") colocam o espectador na posição de construtor de significado e, através de um posicionamento das telas que obriga o espectador a mudar de posição para apreender a totalidade da apresentação, desafiam a posição fixa implicada pelas obras de tela individual.

Mark Nash

fantôme créole

Fantôme Créoile is a four-screen installation which juxtaposes African and arctic spaces. The two actor-protagonists (Vanessa Myrie, who also appears in Baltimore 2002, and dancer Stephen Galloway) are not characters with dialogue and implied interiority, rather they serve to link scenes together between African city- and desert-scapes, and between the arctic north and the arid south. The lack of narrative connection signals an intellectual proposition concerning issues connecting these spaces, as well as Julien's interest in 'creolised' vision - to create new ideas from the movements and connections between spaces. The 'disjunctive juxtapositions' (in film parlance, 'parallel montage') put the spectator in the position of constructing meaning and, through a positioning of screens which forces the viewer to change position to grasp the totality of the presentation, challenge the fixed position that single-screen work entails.

Mark Nash



Fantôme Créoile, 2005 -- vista da instalação/installation view
Kunsternes Hus, Oslo, 2011 -- foto/photo: Laila Meyrick/Velour



Fantôme Créo Series (Papillon No. 2) 2005
impressão lambda em papel brilhante/Lambda print on gloss paper -- 119.5 x 119.5 cm cada/each



Fantôme Créo Series (Cinema Cinema) 2005
impressão lambda em papel brilhante/Lambda print on gloss paper -- 119.5 x 119.5 cm cada/each



fantôme afrique

Fantôme Afrique tece referências cinematográficas e arquitetônicas através do rico conjunto de imagens urbanas de Ouagadougou, o centro do cinema na África, e dos espaços áridos do Burkina Faso rural, e é pontuado por imagens de arquivo das primeiras expedições coloniais e momentos marcantes da história africana. O renomado coreógrafo e dançarino Stephen Galloway (Ballet Frankfurt) e a atriz Vanessa Myrie (Baltimore) figuram como “fantasmas” ou “testemunhas” nesta meditação cuidadosamente composta sobre os espaços desnacionalizados, des-territorializados, surgidos dos encontros entre culturas locais e globais, onde os fantasmas da história perduram em meio às realidades do presente.

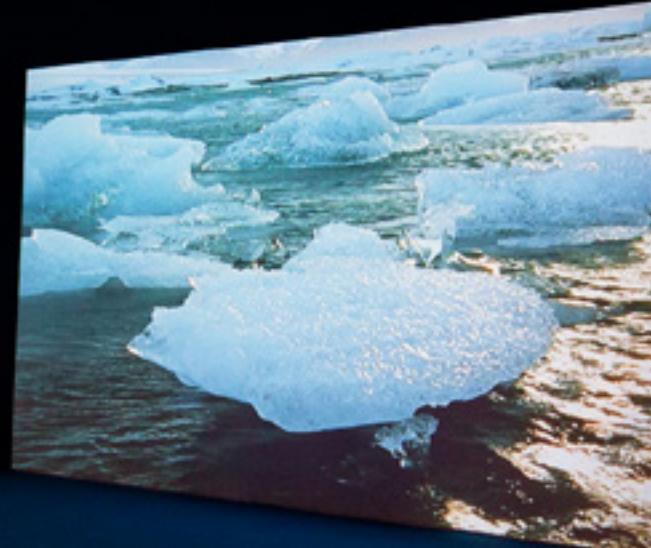
fantôme afrique

Fantôme Afrique, weaves cinematic and architectural references through the rich imagery of urban Ouagadougou, the centre for cinema in Africa, and the arid spaces of rural Burkina Faso, and is punctuated by archival footage from early colonial expeditions and landmark moments in African history. Renowned choreographer and dancer Stephen Galloway (Ballet Frankfurt) and actor Vanessa Myrie (Baltimore) figure as ‘trickster/phantom’ and ‘witness’ in this carefully composed meditation on the denationalised, de-territorialised spaces born of the encounters between local and global cultures, where the ghosts of history linger amid the realities of the day.



Fantôme Afrique 2005

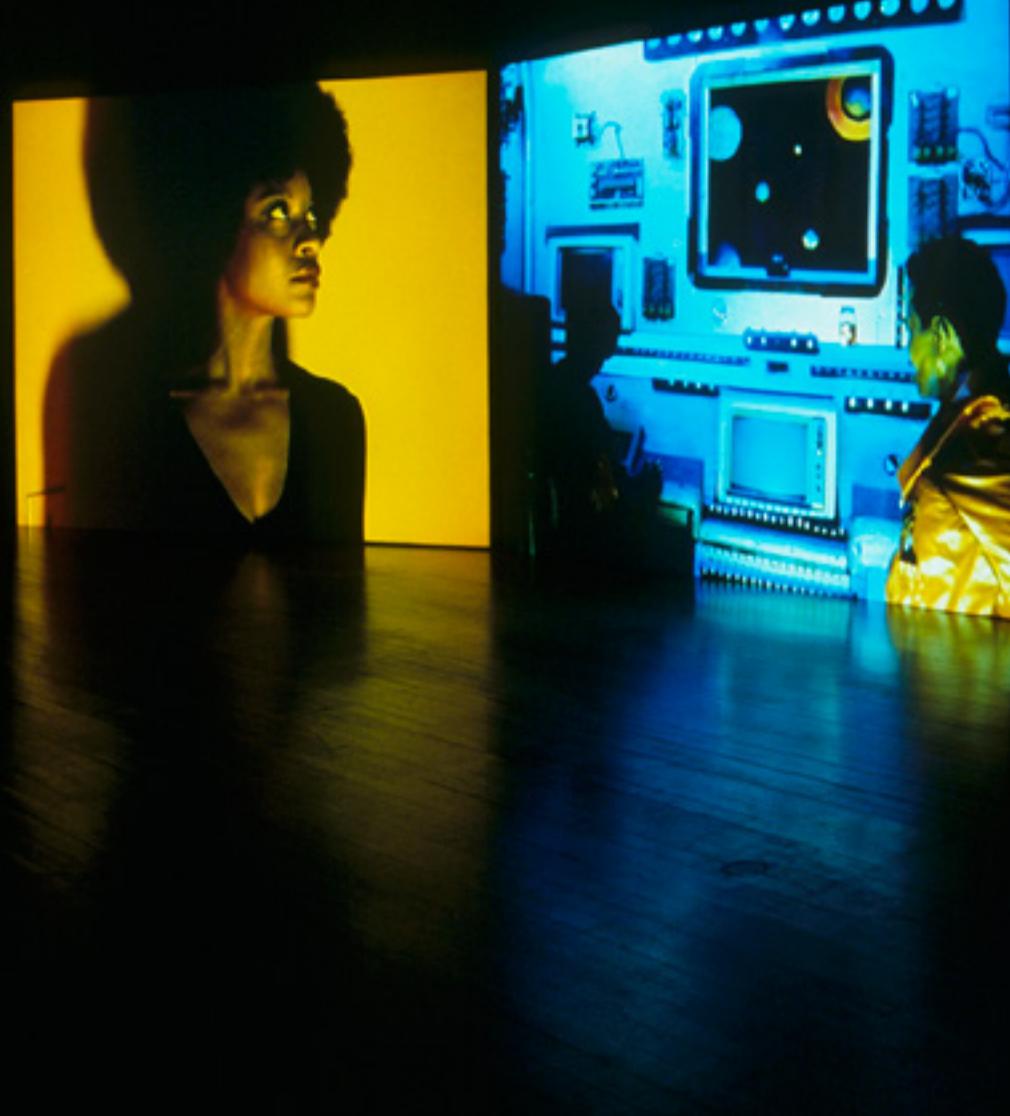
vista da instalação/installation view -- Centre Pompidou, Paris, 2006



baltimore

Baltimore is rich in urban imagery and, like Julien's earlier pieces Vagabondia and Three, uses museums as a key location and theme.

Inspired by blaxploitation movies while he was filming his documentary Baadasssss Cinema, Julien appropriates the styles, gestures, language and iconography of the genre to create a work that defies easy categorization. Starring veteran black actor and director Melvin Van Peebles, Baltimore was designed in part as homage to Van Peebles' movies. It unites three Baltimore institutions - the Walters Art Museum, the Contemporary Museum and the Great Blacks in Wax Museum - with blaxploitation cinema, the tough talking, hard-living symbol of black empowerment that Van Peebles helped usher in with his 1971 movie Sweet Sweetback's Baadasssss Song. Baltimore is ironic and funky, nostalgic and futuristic, rough and fine. It is characterized by oscillation and an insistent formal play with linear perspective which also pays homage to Piero della Francesca and more particularly, a painting of unknown authorship, c.1500 known as "View of an Ideal City" which features in the collection of the Walters Art Museum.



Baltimore 2003 -- video instalação (03 projeções)/video installation (03 projections) -- 11:56 min

paradise omeros

Paradise Omeros mergulha nas fantasias e sentimentos relacionados à "crioulidade": a língua misturada, os estados mentais híbridos e as transposições territoriais que surgem quando se vive entre múltiplas culturas. Usando a imagem recorrente do mar, o filme arrasta o espectador em uma meditação poética sobre enchentes e vazantes do eu e do outro, de amor e ódio, guerra e paz, xenófobos e xenófilos. Ambientada em Londres, na década de 1960, e na ilha caribenha de Santa Lucia, hoje, a obra baseia-se livremente em poemas de Omeros (1990), do poeta caribenho Derek Walcott, premiado com o Nobel de literatura. Walcott e o compositor Paul Gladstone Reid colaboraram no texto e na trilha sonora. O roteiro foi coescrito por Julien e Grischa Duncker.

paradise omeros

Paradise Omeros delves into the fantasies and feelings of "creoleness": the mixed language, the hybrid mental states, and the territorial transpositions that arise when one lives in multiple cultures. Using the recurrent imagery of the sea, the film sweeps the viewer into a poetic meditation on the ebb and flow of self and stranger, love and hate, war and peace, xenophobe and xenophile. Set in London in the 1960s and on the Caribbean island of St. Lucia today, Paradise Omeros is loosely based on poems from Omeros (1990), by the Nobel Prize winning poet Derek Walcott. Walcott and the musician and composer Paul Gladstone Reid collaborated on the text and the score. The piece is co-scripted by Isaac Julien and Grischa Duncker.



Paradise Omeros 2002
vista da instalação/installation view -- Moderna Museet, Estocolmo/Stockholm

vagabondia

A conservator imagines ghosts of 18th-century Black London including a dancing vagabond figure. Choreography by Javier De Frutos.

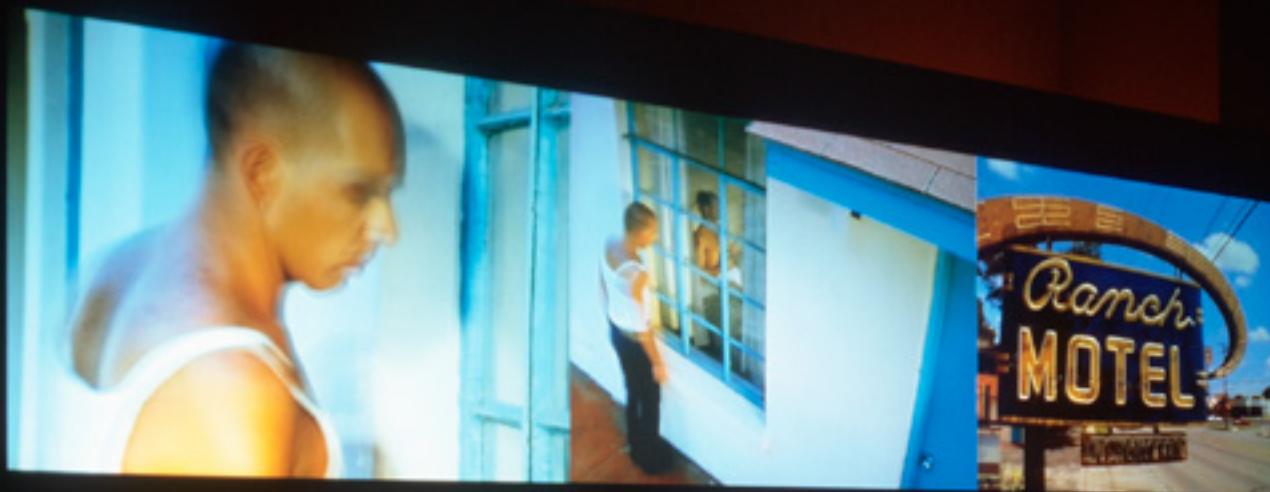
Filmed in the Sir John Soane museum in London, 'Vagabondia' is a film in which curation meets choreography. A black female conservator imagines the buried stories and the hidden histories within the museum's cornucopia of colonial plunder. Filmed with fluid camera movements and a sensuous attention to lighting-camera work, Julien makes of the museum a world of shadows, mirrors and frames-within-frames where the statues also dream and the vagabond spirit of colonialism's repressed memory comes dancing, jerkily, back to life.



long road to mazatlan

'A fantasia on the American Southwest that focuses with characteristic ambivalence on the social construction of masculinity in popular representations of that mythic landscape.' - David Deitcher

'The long Road to Mazatlán, a video collaboration between Isaac Julien and the choreographer Javier de Frutos, is a fusion of movie and movement, a dance of gazes. Shot in and around San Antonio, Texas, it mixes familiar images of the West - the cowboy, the cattle yard, the dirt road - with a more contemporary and homoerotic iconography, unsettling each one. A tale of frustration and loss, the work offers no prescription for stable identity or for the satisfaction of desire, but the sensuality of its images and form is hearteningly seductive.'



Long Road to Mazatlan 1999 -- video instalação (03 projeções)/video installation (03 projections)

frantz fanon, black skin white mask

Interviews, reconstructions and archive footage tell the story of the life and work of the highly influential anti-colonialist writer Frantz Fanon, author of 'Black Skin, White Mask' and 'The Wretched of the Earth' and his professional life as a psychiatric doctor in Algeria during its war of independence with France.

'Frantz Fanon: Black Skin, White Mask is a seventy-minute drama-documentary film we produced in 1996. The impetus for the film project was to restore to academic and artistic discourses a recognition of both the originality and contradictory nature of this major thinker. It was initially conceived as a reflection on the revival of interest in Fanon's ideas in black visual and performance arts. The black arts movement in Britain and North America had sought a more substantial basis for reflection on the black body and its representations. In development, the film's mandate became broader to include other aspects of Fanon's influence and legacy.'



Frantz Fanon, *Black Skin White Mask* 1996 -- video/video

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