

Dirimart Garibaldi is Pleased to Present “The Leopard” by Isaac Julien

2 February – 5 March, 2012



Cast No Shadow
(Western Union Series no. 1), 2007
Duratrans image in lightbox,
120 x 120 cm
Courtesy of Isaac Julien and
Victoria Miro Gallery, London



The Leopard
(Western Union Series no. 7), 2007
Duratrans image in lightbox,
120 x 120 cm
Courtesy of Isaac Julien and
Victoria Miro Gallery, London

Isaac Julien, whose works emphasize on post-colonial theory and civilization in a Psychoanalytic Context, employs political aesthetics in his work. Julien works with performance, poetry and interdisciplinary mediums to create a unique film language. Isaac Julien’s “The Leopard”, which was previously screened at the 67th Venice Film Festival, can be seen between the dates 2 February- 5 March at Dirimart Garibaldi.

“The Leopard”, the outstanding work of Isaac Julien who has been an important figure in the film and video for the last 25 years, will meet the public as part of the screenings program “Storytellers- Art And Cinema Today” which will feature in a six month time period, the works of artists working in the fields of contemporary art and cinema.

Isaac Julien, destroys the barriers between different art disciplines. Julien is attracted to intertextuality and interdisciplinary. Therefore, he combines different practices such as film, dance, music, photography, theatre, painting and sculpture to create a visually strong narration. This combination has been effective in the process of the formation of his poetic visual language that he uses in his audio-visual installations. All his films are meticulously prepared compositions that resemble to paintings. Julien explains his attitude towards his work: “I think I work exactly like a painter. Each film still is a composition.”

Julien, who is an educated painter and a graduate of the art academies in cities such as London and Brussels, is an anti-conformist both in his works and personal life. Therefore, he defies cultural traditions by visualizing the political violence in context of exploitation trauma and perversion of the history by racist approaches that takes place behind the consciously polished surfaces of notions such as migration and exploitation. Julien digs up the open wounds of the post-colonial daily life because he is not able to heal them not even while presenting them in sheer beauty.

The Leopard is the single-screen version of the Western Union: Small Boats series of Isaac Julien. In this film that combines African clandestine immigrants and myths from the past, the story that takes place is the one of the witnesses’ of modernity’s failed hopes and dreams. The Leopard is a reflection on migration and a better life. This installation takes its title and visual starting point from famous Italian producer Visconti’s masterpiece The Leopard. Julien uses the decors Visconti previously used and the environments he shot his movie to tell his story. The Visconti Leopard was about Italian unification between north and south, between Sicilian society and Italian society, which are two distinct societies. Isaac Julien has created a moving piece that consists of the notion of migration and the tragic stories it contains by using the environments used in Visconti’s Leopard, to articulate a subject that is also on the agenda in the twenty-first century. Dead bodies washing up on the coast, interrupting the usual holiday activities on the beach.

İSTİKLAL CADDESİ
DEVA ÇIKMAZI NO: 2
GARİBALDİ BİNASI
KAT FLOOR 2
BEYOĞLU

DIRIMART

It's the clash of these two activities that forms a disturbing geography of this space. Historically, though, the Mediterranean is a space of transition between Europe and Africa. Isaac Julien creates his unique cinematic language by combining politics and post-colonial theory with psychoanalysis through critique of civilization. The viewer who has to put together the pieces without any given instructions. He also underlines that: "I am more interested in using a new and unique film language, even more than the cinema itself

"The Leopard" by Isaac Julien can be viewed at Dirimart Garibaldi through 2 February-5 March.

ISAAC JULIEN born in 1960 in London graduated as a honor student from the art and film departments at the St. Martin's School of Art. Julien was nominated for the Turner Prize in 2001 for his films *The Long Road to Mazatlán* (1999) and *Vagabondia* (2000). In the same year, he received the Eugene McDermott Award from MIT in Massachusetts, USA. He received the Grand Jury Award at the KunstFilmBiennale in Cologne, Germany for his work, *Baltimore* (2003).

Julien's debut film, *Looking for Langston* (1989) won the Teddy Award at the Berlin International Film Festival. His feature film *Young Soul Rebels* won the Semaine de la Critique prize at the Cannes Film Festival. In 1997 Julien received the Pratt and Whitney Canada Grand Prize at the 15th International Festival of Films on Art for *Frantz Fanon: Black Skin, White Mask* (1996).

His acclaimed 5-screen installation, *WESTERN UNION: small boats* (2007) depicts the journeys and stories of so-called "clandestines" who leave Libya to escape wars and famines, bearing witness to modernity's failed hopes and dreams.

In 2008 Julien collaborated with Tilda Swinton on a biopic about Derek Jarman simply entitled *Derek*, which premiered at the Sundance Film Festival the same year. His most recent work is a nine-screen installation, *Ten Thousand Waves* (2010), which was shot in China with Maggie Cheung, Zhao Tao and Yang Fudong. Julien is represented in museum and private collections throughout the world, including Tate; Museum of Modern Art, New York; Centre Pompidou; the Guggenheim Museum; the Hirshhorn Museum; and the Brandhorst Museum.

He lives and works in London.

DIRIMART GARİBALDİ
İstiklal Caddesi, Odakule yanı
Deva Çıkmaızı No: 2
Garibaldi Binası Kat 2
Beyoğlu
T: +90 212 291 34 34
F: +90 212 219 64 00
E: info@dirimart.com

Tuesday – Sunday
10.00 – 19.00