

Dirimart Garibaldi Presents “Asylum” by Julian Rosefeldt

January 5 – January 27, 2012



Asylum, 2001/2002
1-channel short film version
(14 min 15 sec) of
9-channel short film installation
(51 min 58 sec loop)
Color, sound
Filmed on Super-16mm
Converted to PAL SD and transferred
onto DVD
Aspect ratio 16:9
Courtesy the artist and ARNDT Berlin

German artist Julian Rosefeldt records the paradigms of the present while demonstrating a detailed fiction in a theatrical fashion and urges the viewers to reconsider their prejudices and thoughts through his impressive works. “Asylum” can be viewed in Dirimart Garibaldi through January 5th – January 27th.

This month, Dirimart Garibaldi will be presenting Julian Rosefeldt’s “Asylum” as part of the screenings program of six months, under the directorship of Heinz Peter Schwerfel. Six distinguished artists that are well known for their involvement in the fields of art and film will be presented in the program. Rosefeldt pushes the viewers to reconsider the paradigms that are often ruled out with his visually rich politic films and videos. The artist invites the viewers to explore the behind-the-scenes.

Rosefeldt, uses the classical narrative methods while avoiding all kinds of dramaturgy. His productions resemble to circles drawn on infinite loop in time, without neither a beginning nor an ending. The artist manages to simplify the notions in his works despite their otherwise solemn nature. Despite the absurd and extraordinary world he creates in his work, Julian Rosefeldt in fact, confronts the viewer with the rooted, every-day problems of our present day. He comes and goes between the political and the individual concerns without pointing fingers.

Rosefeldt’s “Asylum” is a protest song that features the “left-outs” in the society; people who work at meaningless jobs because of the racist attitudes towards them. These people are filmed in slow motion with hypnotic camera moves while they are desperately performing their everyday tasks. As the technical details bear great importance just like in Rosefeldt’s previous works, “Asylum” was shot on film. When one considers the colors, the shadows and lights and the detailed manner of the visual effects in his films, one can easily qualify his works as moving paintings.

In his work “Asylum”, Rosefeldt exaggerates the clichés about the foreign workers living in Germany. For example, Arabic cleaning ladies vacuum a desert filled with cactuses. Tamils florists water their roses in a 19th century hamam. Chinese kooks, shadow box in the division reserved for monkeys in a zoo. Thai women in immodest clothing wipe the dust of a warehouse that consist of objects that imply the obscene. All these images are shot with 120 unexperienced actors who are also mostly immigrants. Rosefeldt, with his work that caringly portrays the losers of this world, takes the art of the comedy to a peak level. While primarily focusing on the German society’s view of the immigrant workers, which is in fact the same everywhere in the world, Rosefeldt enjoys taking the social and racist clichés up into a level of ridiculousity.

Most of the characters that appear in Rosefeldt’s movies are individuals who are lost in the hostile environment of the daily life: A person who tries to parachute off

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the basement, a tourist wandering around the remote parts of India, a sissy in the Wild West... All of these characters are gloomy figures wearing the armours of noble knights. While these characters are visualized in Asylum, references are made to Buster Keaton and the laconic humor of comedy, the isolation of the individual seen in Michelangelo Antonioni's films, the choreographically visualized hysteria of the masses in Bollywood films and the fake Wild West romanticism of Sergio Leone's.

Julian Rosefeldt's work Asylum which serves as a homage to the losers and the left-out individuals of modern societies and confronts us with our own prejudices, can be seen between the dates of 5 January and 27 January 2012, at Dirimart Garibaldi.

JULIAN ROSEFELDT was born in 1965 in Munich. Between the years 1987-1994, he studied architecture in Barcelona and Munich. He got his MA degree in 1994. He worked as a guest professor at the Bauhaus-University Weimar, Faculty of Media Art between 2009-2010. Since 2010 he has been a member of the Bayerische Akademie der Schönen Künste, Department of Film and Media Art, Munich. He is a professor for Time-based Media at the Akademie der Bildenden Künste, Munich since October 2011. His works in are many important public collections worldwide. Amongst them are : MoMA – The Museum of Modern Art, New York, MUSAC – Museo de Arte Contemporáneo de Castilla y León, Kunstmuseum Bonn, DA2 Salamanca, Burger Collection Switzerland / Hong Kong, CAC Málaga – Centro de Arte Contemporáneo de Málaga, CIFO – Cisneros Fontanals Art Foundation, Miami, Ellipse Foundation – Contemporary Art Collection, Cascais, Goetz Collection, Munich, Maison Européenne de la Photographie, Paris, Museum Franz Gertsch, Burgdorf Collection Hoffmann, Berlin, T-B A21 – Thyssen-Bornemisza Art Contemporary, Vienna and The Saatchi Collection, London. Ever since 1994, he was exhibited in many important museums and exhibitions. The artist lives and works in Berlin.

Julian Rosefeldt
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Loop Video

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