

# JESSICA SILVERMAN GALLERY

For immediate release

## Isaac Julien - Vintage

April 22 - June 11, 2016

Opening reception: April 22, 6-8pm

Jessica Silverman Gallery is pleased to present "Vintage," a show of early photographs by Isaac Julien. The exhibition presents three bodies of work - *Looking for Langston* (1989), *Trussed* (1996) and *The Long Road to Mazatlan* (1999-2000).

Isaac Julien's artistic practice is rooted in photography. *Looking for Langston* is an homage to Harlem Renaissance poet Langston Hughes. When Julien was preparing to make what would become this award-winning work, he studied the photographs of James Van der Zee, George Platt Lynes and Robert Mapplethorpe. His research led not only to a critical response to their work but the creation of a landmark in the exploration of desire and the reciprocity of the gaze.

Throughout his career, Julien has worked simultaneously with photographers and cinematographers to make still and moving picture artworks. For Julien, the photographs act as "memorial sites." Sometimes they reveal facts behind his fictions and explore the creative process, other times they zero in on a portrait or go deeper into a moment of contested history. Whatever the case, Julien is unapologetic about his pursuit of beauty. Visual pleasure is essential to his exploration of subaltern issues and so he often works with advanced pre- and post-production technologies to orchestrate what he calls an "aesthetics of reparation."

The three photographic series included in the exhibition are vintage in several senses of the word. Working with Nina Kellgren (cinematographer) and Sunil Gupta (photographer), Julien shot *Looking for Langston* in the 1980s in London but set it in the jazz world of 1920s Harlem. His use of low-key lighting and sculptural smoke further complicate historical periodization, infusing the work with a 1940s *film noir* feel. The imaginative combination of epochs creates a kind of "creolization" of photographic forms as well as a potent and self-conscious timelessness.

With a title drawn from a Tennessee Williams play, *The Long Road to Mazatlan* (made in collaboration with choreographer Javier de Frutos) was shot in San Antonio Texas in 2000 but set in the Mexican town of Mazátlan in what appears to be the mid-1970s. In conversation with Andy Warhol's *Lonesome Cowboys* (1968) and the work of Edward Hopper, David Hockney, William Eggleston and Richard Prince, *The Long Road to Mazatlan* upends mythologies of the West. Its "retro" sensibility is augmented by the use of old-school photogravure for the still images and 1970s color-reversal film stock for the three-screen video installation.

A pun on the word "trust," Julien's *Trussed* investigates the darker side of desire in a series of elegiac tableaux-vivants that explore S&M culture. Shot in 1996, the work depicts a shadowy netherworld in which potential violence often appears tender, lyrical, and balletic. Like much of Julien's work, *Trussed* re-works the aesthetic philosophy of "negritude," which asserts the right of colonized peoples to their

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own representations, and was first explored by Aime Cesaire and Leopold Senghor in 1930s France and WEB Du Bois in the USA.

The photographic works exhibited deploy an array of new and old technologies. While the photogravures of *Mazatlan* insist on a more gestural relation to the image, abstracting it from its origin, the *Looking for Langston* photographs are presented both in their original form as silver gelatin works printed on Ilford paper and as large scale works where Julien has used both digital and analogue techniques to create an immersive, cinematic experience. In this way, Julien contests any fetishistic notion of the original and insists that the work of art can be open to re-articulation as the artist alters his engagement with an ever-shifting visual culture.

During the opening week of "Vintage," the Pacific Film Archive will screen several of Julien's filmic works, including *Looking for Langston*. Julien is the UC Berkeley Regent's Lecturer for 2016. He will be engaged in conversations with The Black Room, a UC Berkeley faculty collective, on April 20 and 21.

On Saturday, April 23 at 3:30pm, Julien will be in conversation with cultural theorist B. Ruby Rich, author of many books including the very influential *New Queer Cinema*, at Jessica Silverman Gallery.

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**Isaac Julien** (b 1960, London, England) has won many awards including the Golden Gate Persistence of Vision Award (2014), the Performa Award (2008), the MIT Eugene McDermott Award in the Arts (2001) and the Frameline Lifetime Achievement Award (2002). He was nominated for the Turner Prize for *The Long Road to Mazatlan* and *Vagabondia* (2001). *Looking for Langston* (1989) has won at least half a dozen international awards. Julien studied painting and fine art film at St Martin's School of Art. Having taught at Harvard University, Julien is currently a member of faculty at the Whitney Museum of American Arts and Professor of Global Art at the University of the Arts, London.

Julien's work is in many important public and private collections including Tate Modern, Centre Pompidou, the Museum of Modern Art (New York), Los Angeles Museum of Contemporary Art, Guggenheim Museum, the Albright-Knox Museum, the Irish Museum of Modern Art, the National Museum of Norway, Brandhorst Collection, Fundación Helga de Alvear, Goetz Collection, the Louis Vuitton Art Foundation, LUMA Foundation, the Zeitz Foundation and the Kramlich Collection.

Julien has had solo exhibitions at MUAC (Museo Universitario Arte Contemporáneo), Mexico City (2016) the De Pont Museum, Netherlands (2015); Museum of Modern Art, New York (2013), Art Institute of Chicago (2013), Museum of Contemporary Art, San Diego (2012), Nasjonalmuseet, Oslo (2012), Bass Museum, Miami (2010), Museum Brandhorst, Munich (2009), Museo Nacional de Arte Contemporánea – Museu do Chiado, Lisbon, Portugal (2008) Kestnergesellschaft Hanover (2006), Pompidou Centre, Paris (2005) and MoCA, Miami (2005).

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Installation view, "Vintage", 2016

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Installation view, "Vintage", 2016

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Installation view, "Vintage", 2016

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*Film Noir Staircase, 1989/2016*

*Looking for Langston (Vintage series)*

Edition of 3 + 2AP

Kodak Premier print, Diasec mounted on aluminum

102 x 70.9 inches / 260 x 180 cm

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GALLERY**



**Isaac Julien**

*Film Noir Staircase*, 1989

Edition of 3 + 2AP

Kodak Premier paper, Diasec mounted on aluminum

102 x 70.9 inches / 260 x 180 cm

# JESSICA SILVERMAN GALLERY



**Isaac Julien**

*Film Noir Angels*, 1989

Edition of 4 + 2AP

Ilford classic silver gelatin fine art paper, mounted on aluminum and framed

Framed size: 22.8 x 29.3 inches / 58 x 74.5 cm

# JESSICA SILVERMAN GALLERY



**Isaac Julien**

*Homage Noir*, 1989

Edition of 4 + 2AP

Ilford classic silver gelatin fine art paper, mounted on aluminum and framed

Framed size: 22.8 x 29.3 inches / 58 x 74.5 cm

# JESSICA SILVERMAN GALLERY



**Isaac Julien**

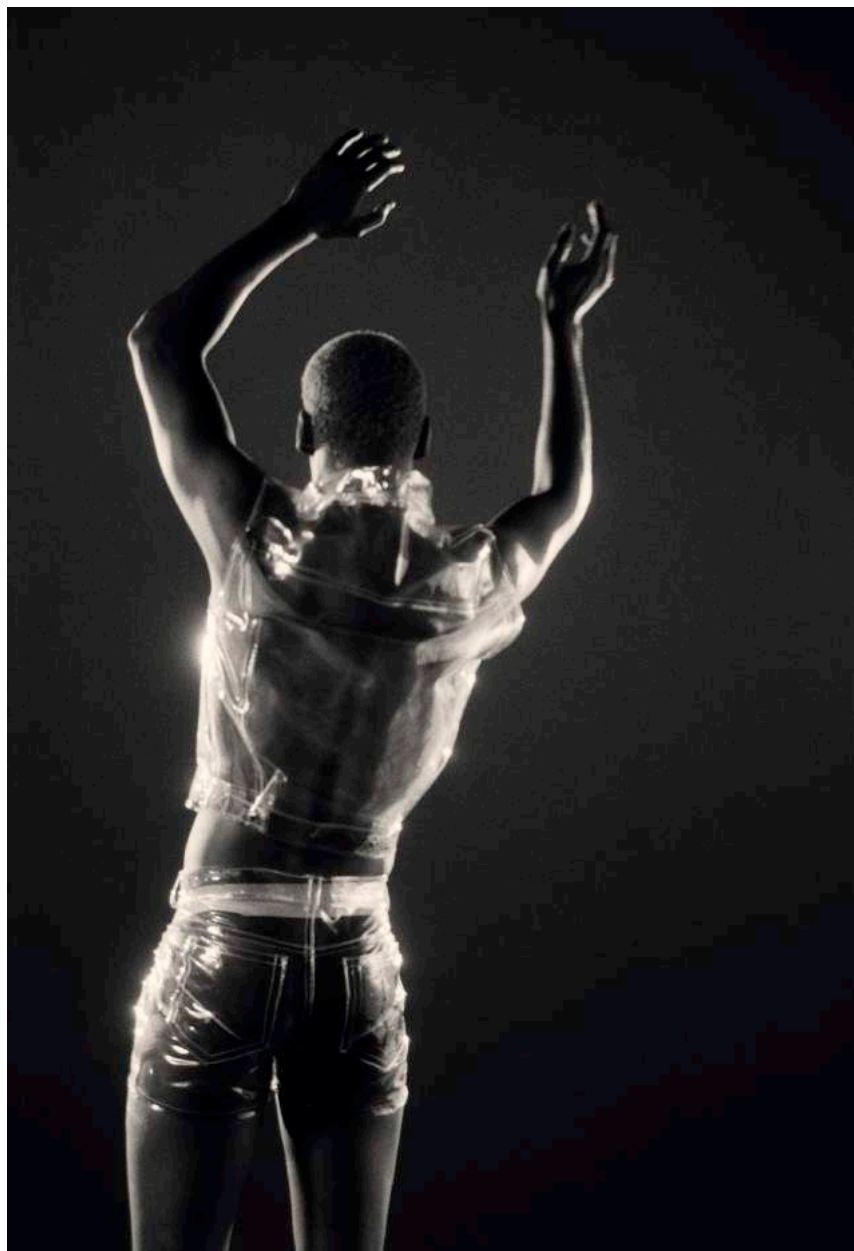
*The Last Angel of History*, 1989

Edition of 3 + 2AP

Kodak Premier paper, Diasec mounted on aluminum

70.9 x 102.4 inches / 180 x 260 cm

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**Isaac Julien**

"Trussed" series, 1996

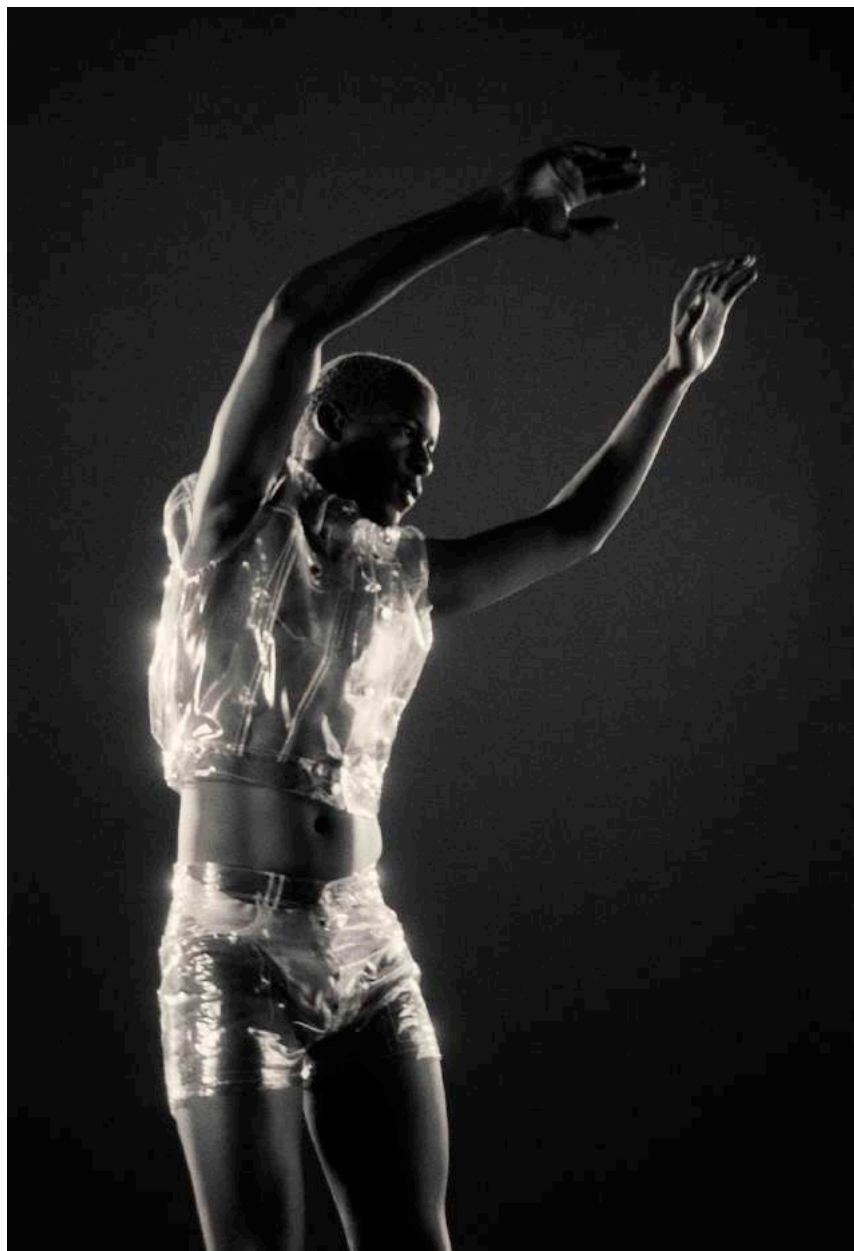
Kodak Premier C-Print mounted on aluminum and framed

Photo size: 40 x 30 inches / 101.6 x 76.2 cm

Framed size: 41.7 x 31.9 inches / 106 x 81 cm



**JESSICA  
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**Isaac Julien**

"Trussed" series, 1996

Kodak Premier C-Print mounted on aluminum

Photo size: 40 x 30 inches / 101.6 x 76.2 cm

Framed size: 41.7 x 31.9 inches / 106 x 81 cm

# San Francisco Chronicle

## Isaac Julien's stills: visual pleasures, multifaceted meaning

Written by Charles Desmarais

April 22, 2016



Isaac Julien, "Pas de Deux with Roses" (1989). Photo: Jessica Silverman Gallery.

Lushly printed black-and-white photographs of gorgeous men posing alluringly in decadent settings.

That incomplete sentence alone explains a good part of the appeal of Isaac Julien's current exhibition, "Vintage," at Jessica Silverman Gallery. The show's visual pleasures would be enough to justify a steady stream of visitors for the next two months; what makes it important to see is the multifaceted nexus of meaning at its core.

There are so many ways to go at that core. Start with the installation itself: In the main gallery, a selection of 26 images is arrayed on three walls, each wall punctuated by one outsized work, 8½ feet across. "Filmic" is the only word for the experience, with the smaller prints serving as a loose through-line and the large ones the key moments, blown up to screen size. The presentation is particularly suited to this series of photographs, based as it is on Julien's 1989 16mm film "Looking for Langston." (The "vintage" label refers to the age of the pictures, now being released for the first time, as well as their classic look.)

But, all credit to the artist and gallery, it's not just a reduction of the film to a bunch of photos; there are distinctive differences between the projects. The success of the exhibition, in fact,

Jessica Silverman Gallery  
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depends upon that distinction. I saw the show before viewing a DVD version of the film (the gallery is selling copies for \$25) and found it satisfying on its own terms.

The images are film stills, using that phrase in the original, technical sense to mean that they are posed pictures – related to the film, but not enlarged from film frames. (The history of that essential distinction between “film still” and “screenshot” is, to my knowledge, unexplored. An exhibition or dissertation subject, someone?) Considered individually, each is a holistic work of art – enigmatic, to be sure, but rich with associations and rewarding of analysis.

Take, for example, a picture titled “Pas de Deux with Roses.” The setting is a party, probably at a nightclub. From what we can see, all the guests are male (I count at least seven) – a racially mixed crowd, all dressed to the nines in tuxedos, all movie-star handsome. The picture announces itself as a fantasy: all of it – from the glimmering illumination, to the just-so arrangement of the blossoms, to the suggestive direction of the men’s glances – exudes perfection. Two men in the foreground dance together as if in a dream; they are, literally, floating on a cloud. For many gay men, this must be a credible rendition of heaven; for all of us, it is a glimpse into an ideal world where race and gender take a back seat to joy and beauty.

In formal terms, the series is in fine tune tonally and compositionally, and it is rich with reference to the history of the movies (from the 1920s to the film noir era) and to such noted portraitists as James Van Der Zee (acknowledged as an influence in the gallery press release), Carl Van Vechten (understandably unacknowledged, given the wisps of racism in Van Vechten’s writing), George Hurrell and Robert Mapplethorpe.

So, the individual photographs, each with an evocative title, work on their own and as part of an episodic series. Knowing the film, however, adds a new layer of meaning. It is a shame to watch a digital version of “Looking for Langston” on a computer screen, as I did, when it was conceived as a projected film of luxuriant silver-screen tonalities, but the textual complexity comes through. It was written and directed by Isaac Julien. Black, British and gay, Julien chose to focus largely on American sources, weaving together a hypnotic rumination on race, homosexual desire and, particularly, black cultural history. Documentary clips of Langston Hughes reading, backed up by a jazz quartet, intertwine with excerpts from works by James Baldwin, Essex Hemphill, Bruce Nugent and Hilton Als. Strains of obscure songs like George Hannah’s “Freakish Man Blues” and Ma Rainey’s “Sissy Man Blues” filter in and out. Historic footage is intercut with a collage of newly rendered images: an all-male nightclub where men drink and dance together; lovers meeting and embracing, in the comfort of a bed or furtively in a park; angels gracing a funeral.

“You’re such a beautiful black man/ but somehow you’ve been made to feel/ that your beauty’s not real.” The film is a balm, an attempt to find an antidote for a disease that has sickened our society, an effort to recover and celebrate that beauty. When, at a point late in the narrative, a gang of thugs storms the nightclub wielding truncheons, they find nothing but smoke in an empty bar.

The other rooms of the gallery similarly relate to films created by Julien. “Trussed” (1996), as presented here, consists only of a trio of dancing young men who manage to make transparent plastic disco shorts look good.

“The Long Road to Mazatlán” (1999–2000) looks better on the walls. The pictures are rendered as photogravures in soft grays, or subtly inked in incongruous colors. Gravure is a painstaking process. These works are, like those in the first exhibition space, independent from the film they recall, and

they are all the more intense – distilled – as a consequence of the time and care they required to make. I briefly met the artist while viewing the exhibition, and he told me that these were “photographs one took” – by which I assume he meant that he took, indicating that the team of cinematographers and photographers he normally oversees were not involved. He added, “If clicking the button’s important.”

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## Isaac Julien

Born 1960, London, UK

1989 Post-Doctoral, Les Entrepreneurs de L'Audiovisuel Europeen (EAVE), Brussels, Belgium

1984 BA Fine Art, Film, Central St. Martin's School of Art, London, UK

Lives and works in London

### Solo exhibitions

- 2016 *Vintage*, Jessica Silverman Gallery, San Francisco, CA (forthcoming)  
*Playtime & Kapital*, MUAC (Museo Universitario Arte Contemporáneo), Mexico City, Mexico
- 2015 *Riot*, De Pont Museum, Tilburg, Netherlands  
*Playtime*, Galeria Helga de Alvear, Madrid, Spain (Playtime three-screen)
- 2014 *Playtime*, Galerie Ron Mandos, Amsterdam, Netherlands  
*Ten Thousand Waves*, Fotografiska, Stockholm  
*Playtime: Photographic Works*, Galeria Helga de Alvear, Madrid, Spain  
*Playtime*, Roslyn Oxley9 Gallery, Sydney, Australia  
*Playtime*, Victoria Miro Gallery, London, UK
- 2013 *Better Life (Ten Thousand Waves)*, Museum De Pont Project Space, Tilburg, The Netherlands  
*Ten Thousand Waves*, The Museum of Modern Art, New York, NY  
*Playtime*, Metro Pictures Gallery, New York, NY  
*Isaac Julien: Retrospective*, Kino Der Kunst, Munich, Germany  
*The Long Road to Mazatlán*, Art Institute of Chicago, Chicago, IL
- 2012 *Scopic Landscapes*, Galeria Nara Roesler, São Paulo, Brazil (curated by Mark Nash)  
*Better Life (Ten Thousand Waves)*, Galerie Ron Mandos, Amsterdam, The Netherlands  
*Geopoetics*, SESC Pompeia, São Paulo, Brazil  
*Better Life / Ten Thousand Waves*, Roslyn Oxley9 Gallery, Sydney, Australia  
*Currents 34: Isaac Julien*, Milwaukee Art Museum, Milwaukee, WI  
*Ten Thousand Waves*, Museum of Contemporary San Diego, San Diego, CA  
*Ten Thousand Waves*, Linda Pace Foundation, San Antonio, TX  
*Ten Thousand Waves*, Photographs by Isaac Julien, Valentine Willie Fine Art, Singapore  
*The Leopard*, Dirimart Garibaldi, Istanbul, Turkey  
*Icons of Art: Isaac Julien*, Rolls Royce Mayfair, London, UK
- 2011 *Ten Thousand Waves*, ICA Boston, MA  
*Ten Thousand Waves*, Galeria Helga de Alvear, Madrid, Spain  
*Ten Thousand Waves*, Atelier Hermes, Seoul, South Korea  
*Ten Thousand Waves*, Metro Pictures, New York, NY  
*Ten Thousand Waves*, Brandhorst Museum, Munich, Germany
- 2010 *Isaac Julien / Creative Caribbean Network*, Bass Museum, Miami, FL

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- Ten Thousand Waves*, Victoria Miro Gallery, London, UK  
*Ten Thousand Waves*, Kunsthalle Helsinki, Helsinki, Finland  
*Ten Thousand Waves*, ShanghART Gallery, Shanghai, China  
*Ten Thousand Waves*, Roslyn Oxley9 Gallery, Sydney, Australia  
*True North*, Akron Art Museum, OH
- 2009 *Western Union: Small Boats*, Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland  
*Te Tonga Tuturu/True South (Apparatus)*, Two Rooms Gallery, Auckland, New Zealand
- 2008 *Western Union: Small Boats*, Museu Nacional de Arte Contemporânea - Museu do Chiado, Lisbon, Portugal  
*Fantôme Afrique*, University Art Museum, University of California Santa Barbara, Santa Barbara, CA  
*Brutal Beauty: Derek Jarman* (curated by Isaac Julien), Serpentine Gallery, London, UK; Kunsthalle Wien, Vienna, Austria; Kunsthalle Zurich, Switzerland
- 2007 *Western Union: Small Boats*, Metro Pictures, New York, NY  
*Currents 99: Isaac Julien*, St. Louis Art Museum, MO  
*True North*, Roslyn Oxley9 Gallery, Sydney, Australia  
*True North*, Bildmuseet, Umea, Sweden  
*Western Union: Small Boats*, Galeria Helga de Alvear, Madrid, Spain
- 2006 *Fantôme Afrique*, The Lab at Belmar, Lakewood, CO  
*Isaac Julien: True North - Fantôme Afrique*, kestnergesellschaft, Hanover, Germany  
*Expeditions: Fantôme Afrique and True North*, Brändströme & Stene Gallery, Stockholm, Sweden  
*Looking for Langston*, Metro Pictures, New York, NY
- 2005 *True North, Fantôme Afrique*, Victoria Miro Gallery, London, UK  
*Isaac Julien*, Irish Museum of Modern Art, Dublin, Ireland  
*Isaac Julien: True North*, MAK Center for Art and Architecture, Los Angeles, CA; Museum of Contemporary Art, Miami, FL  
*Isaac Julien: Fantôme Creole*, Centre Pompidou, Paris, France  
*Isaac Julien*, Moderna Museet, Stockholm, Sweden  
*Isaac Julien*, Deslocamentos, VIVO Open Air, São Paulo, Brazil
- 2004 *Isaac Julien*, GL Strand Kunstforening, Copenhagen, Denmark  
*Isaac Julien*, Musée d'art contemporain de Montreal, Montreal, Canada  
*Black Atlantic*, House of World Cultures, Berlin, Germany  
*Baltimore*, The Contemporary, Baltimore, MD  
*Baltimore and Baltimore Series*, Galeria Helga de Alvear, Madrid, Spain  
*Paradise Omeros (with accompanying photo works)*, *Three and Frantz Fanon*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands  
*Baltimore*, TENTCentrum Beeldende Kunst, Rotterdam, Netherlands  
*Baltimore*, Eyebeam, New York, NY
- 2003 *Baltimore and Paradise Omeros*, Art Pace, San Antonio, TX; Victoria Miro Gallery, London, UK  
*Trussed*, Sketch, London, UK.

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*Baltimore*, The Aspen Art Museum, Aspen, CO; Galerie Yvon Lambert, Paris, France; Metro Pictures, New York, NY; Contemporary Museum, Baltimore, MD

*Isaac Julien*, Bohlen Foundation, New York, NY

*Isaac Julien*, FACT: Film Art & Creative Technology, Liverpool, UK

2002 *The Film Art of Isaac Julien*, Yerba Buena Center for the Arts, San Francisco, CA

2001 *Isaac Julien*, Fabric Workshop, Philadelphia, PA

*Isaac Julien*, MIT List Visual Arts Center, Cambridge, MA

2000 *Vagabondia*, Studio Museum, Harlem, New York, NY

*Long Road to Mazatlán*, Museum of Contemporary Art, Chicago, IL

*The Film Art of Isaac Julien*, Bard Center for Curatorial Studies, New York, NY, touring to: Museum of Contemporary Art Sydney, Australia; Bildmuseet Umeå, Sweden; Henie Onstad Museum, Norway; Yerba Buena Center, San Francisco, CA

*Cinerama*, Corner House Museum, Manchester, UK; touring to South London Gallery, London, UK.

*After Mazatlán*, Victoria Miro Gallery, London, UK.

*The Long Road to Mazatlán*, Grand Arts, Kansas City, MI

1999 *Long Road to Mazatlán*, ArtPace, San Antonio, TX

*Three*, Victoria Miro Gallery, London, UK

*Fanon S.A.*, The Arena, Oxford Brookes University, UK

## Selected group exhibitions

2016 16th International Biennial of Photography and Mixed Media Arts, Houston, TX

*The Collection: A selection of Chinese works*, Fondation Louis Vuitton, Paris, France

2015 *Danger and Beauty: William Turner and the Tradition of the Sublime*, Rijksmuseum Twenthe, Enschede, Netherlands

*All the World's futures*, 56th International Exhibition of Contemporary Art – La Biennale di Venezia, Venice, Italy

*Time / Image*, Blaffer Art Museum, University of Houston, TX

*Harmony and Transition: Chinese landscapes in contemporary art*, Marta Herford, Herford, Germany

*Mobile M+: Moving Images*, Cattle Depot Artist Village, Hong Kong

*The New Human: You and I in Global Wonderland*, Moderna Museet Malmö, Sweden

*ICA Collection: In Context*, ICA BOSTON, Boston, USA

2014 *A History (Art, Architecture, Design, from the 80s to now)*, Centre Pompidou, Paris, France

*Feito Por Brasileiros*, Cidade Matarazzo, São Paulo, Brazil

*Man in the Mirror*, Vanhaerents Art Collection, Brussels, Belgium

*The Surface of The World: Architecture and The Moving Image*, Museum of Contemporary Art & Design, Manila, Philippines

*Just images*, BFI, London, UK

*Baroque*, Kulturhuset, Stockholm, Sweden

*Einblicke – Insights into the Wemhöner Collection*, Sammlung Wemhöner, Berlin, Germany

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*Lost in Landscape*, MART, Rovereto, Italy  
*Ship to Shore*, John Hansard Gallery, Southampton, UK  
*Queer Pagan Punk: Derek Jarman*, BFI, London, UK

- 2013 *Vanishing Ice*, Whatcom Museum, Bellingham, WA; travelling to McMichael Canadian Art Collection, Ontario, Canada  
*Theatrical Fields*, Bildmuseet, Umea University, Sweden; touring to Centre for Contemporary Art, Singapore  
*Dialogues with the Horizon*, Fundació Joan Miró, Barcelona, Spain  
*Reading Cinema, Finding Words: Art after Marcel Broodthaers*, The National Museum of Modern Art (MOMAK), Kyoto, Japan; The National Museum of Modern Art, Tokyo, Japan  
*The Cinematic Impulse*, Nasher Museum of Art, Duke University, NC  
*A Sicilian Summer*, Chateau de Nyon, Switzerland  
*The Insides are on the Outsides*, Casa de Vitro and SESC Pompeia, Sao Paulo, Brazil  
*Open End – Goetz Collection at Haus der Kunst*, Haus der Kunst, Munich, Germany
- 2012 *Language Games*, Fundación Helga de Alvear, Cáceres, Spain  
*Expanded Cinema: Isaac Julien, Fiona Tan, Yang Fudong*, EYE filmmuseum, Amsterdam, The Netherlands  
*Unfinished Journeys*, National Museum for Art, Architecture and Design, Norway, Oslo  
*The Dwelling Life of Man*, Kunsthall KAdE, Amersfoort, Netherlands  
*Border Crossing*, Kunsthallen Brandts, Denmark  
*Sinopticon*, Plymouth City Museum and Art Gallery, Plymouth, UK  
*Intense Proximity*, La Triennale, Palais de Tokyo, Paris, France  
Johannesburg Biennale, Stevenson Gallery, Cape Town, South Africa  
*This Will Have Been*, Museum of Contemporary Art, Chicago, IL; Institute of Contemporary Art, Boston, MA; Walker Art Centre, Minneapolis, MN  
*Take Me Somewhere Nice*, Stene Projects, Stockholm, Sweden
- 2011 *The Cinema Effect: Illusion, Reality, and the Moving Image– Selections*, CaixaForum, Palma, Spain  
*Pandemonium: Art in a Time of 'Creativity Fever'*, Gothenburg International Biennial for Contemporary Art, Sweden  
*Rewriting Worlds*, 4<sup>th</sup> Moscow Biennale of Contemporary Art, Russia  
Konepaja Centre, Turku, Finland  
*Videosphere: A New Generation*, Albright-Knox Gallery, Buffalo, NY
- 2010 *Move: Choreographing You*, Hayward Gallery, Southbank Centre, London, UK  
*Afro Modern: Journeys through the Black Atlantic*, Tate Liverpool, Liverpool, UK; Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain  
*Desire*, The Blanton Museum of Art, Austin, TX  
*The Beauty of Distance: Songs of Survival in a Precarious Age*, 17th Biennale of Sydney, Sydney, Australia  
Israel Museum, Jerusalem, Israel  
Riso Museo d'Arte Contemporanea della Sicilia, Palermo, Sicily, Italy  
*Grand National*, Vestfossen Kunstlaboratorium, Oslo, Norway  
*Fast Forward 2: The Power of Motion*, ZKM Museum of Contemporary Art, Karlsruhe, Germany  
*I Love You*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark  
*Collected. Reflections on the Permanent Collection*, The Studio Museum in Harlem, New York, NY



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*Julia Stoschek Collection*, Deichtorhallen Hamburg, Germany

8<sup>th</sup> Shanghai Biennale, Shanghai, China

*21<sup>st</sup> Century: Art in the First Decade*, Gallery of Modern Art, Brisbane, Australia

- 2009 *Re-Imagining October* (co-curator), Calvert22, London, UK  
*Installations II: Video from the Guggenheim Collections*, Guggenheim Bilbao Collection, Bilbao, Spain  
*The Moving Image: Scan to Screen, Pixel to Projection*, Orange County Museum of Art, Newport Beach, CA  
*Making Worlds*, Venice Biennale, Venice, Italy  
The Margulies Collection at the Warehouse, Miami, FL  
*Race to the Top: Arctic Inspirations 1909 & Today*, Berkshire Museum, Pittsfield, MA
- 2008 7th Gwangju Biennale, Gwangju, South Korea  
*The Cinema Effect: Illusion, Reality and the Moving Image Part II: Realisms*, Hirshhorn Museum, Washington DC  
*Print the Legend*, Fruitmarket Gallery, Edinburgh, UK  
*Fiction Vs Réalité*, Calouste Gulbenkian Foundation, Lisbon, Portugal  
*Gustos, Colecciones y Cintas de Video*, Centro de Arte dos de Mayo, Madrid  
*Prospect: 1 Biennial*, New Orleans, LA  
*Multiplex*, Western Bridge, Seattle, WA
- 2007 *Wrestle*, CCS Bard, Hessel Museum, New York, NY  
*New Media Works from the Goetz Collection*, Centre for Contemporary Art, Warsaw, Poland  
*Video: An Art, A History 1965-2005*, Museum of Contemporary Arts Sydney, Australia; ACMI (Australian Centre of Moving Image), Melbourne, Australia  
*Light, Camera, Action: Artists' Films for Cinema*, Whitney Museum of American Art, New York, NY  
*Turbulence: 3rd Auckland Triennial*, St Paul Street Gallery, Auckland, New Zealand  
*The Secret Public: The Last Days of the British Underground 1978-1988*, Institute of Contemporary Arts, London, UK  
516 ARTS, Albuquerque, NM
- 2006 *Les Expositions de l'Été*, Magasin – Centre National d'Art Contemporain, Grenoble, France  
*New Media Collection, 1965-2005, Centre Pompidou*, The Taipei Fine Arts Museum, Taiwan  
*40 years: Yvon Lambert Gallery*, Yvon Lambert, Paris, France  
*Video collection of Jean-Conrad and Isabelle Lemaître*, Le Maison Rouge, Paris, France  
*A Short History of Performance, Part VI*, Whitechapel Art Gallery, London, UK  
*Contemporary Commonwealth*, ACMI, Melbourne, Australia  
*Speaking with Hands. Photographs from the Buhl Collection*, Guggenheim Bilbao, Spain  
*Making History: Art and Documentary in Britain from 1929 to Now*, Tate Liverpool, UK  
*Vidéodanse 2006*, Centre Pompidou, Paris, France
- 2005 *Temps de Vidéo*, Fundació "La Caixa", works from the collection of the Pompidou, Barcelona, Spain  
*Emergencies*, MUSAC, Léon, Spain  
*Deutsche Bank 25th Anniversary Collection*, Deutsche Guggenheim, Berlin, Germany  
*The Projected Image*, Tate Modern, London, UK  
3', Centro Galego de Arte Contemporánea, Spain

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*ShowCASE Contemporary Art for the UK*, City Art Centre & Talbot Rice Gallery, Edinburgh, UK

- 2004 *Stranger Than Fiction*, Leeds City Art Gallery, Leeds, UK; touring to: Tullie House Museum and Art Gallery, Carlisle; Aberystwyth Arts Centre, Wales; Usher Gallery, Lincoln; Nottingham Castle; and Brighton Museum and Art Gallery, Brighton, UK  
*Whitney Biennial*, Whitney Museum of American Art, New York, USA.  
Berlin Biennale for Contemporary Art, Martin-Gropius-Bau, Germany  
3', Schirn Kunsthalle Frankfurt, Germany  
*Spread in Prato*, Drypoint Arte Contemporanea, Prato, Italy  
DAK'ART 6eme Biennale de l'Art Africain Contemporain 2004: Nanook Cinema, curated by Hans Ulrich Obrist, Senegal  
*Permanent Collection, Territories (1984)*, curated by Christine van Assche, Centre Pompidou, Paris, France  
Busan Biennale, South Korea  
*Deviant Bodies*, CEPA Gallery, New York, NY  
*Experiments with Truth*, The Fabric Workshop and Museum, Philadelphia, PA  
*Utopia Station*, Haus der Kunst Munchen, Munich, Germany
- 2003 *Art, Lies and Videotape: Exposing Performance*, Tate Liverpool, Liverpool, UK  
*Only Skin Deep*, Seattle Art Museum, Seattle, WA, International Center of Photography, New York, NY  
*Love/Hate*, Ursula Blickle Stiftung, Kraichtal, Germany  
*East Wing Collection*, Courtauld Institute of Art, London, UK  
*Edinburgh International Film Festival*, Edinburgh College of Art, Edinburgh, UK  
*Utopia Station Poster Project*, 50th Venice Biennale, Italy; Secession Vienna, Austria  
*Independence*, South London Gallery, London, UK.  
*Double Vision*, Photo Espana, Madrid, Spain  
*Fast Forward, Media Art Sammlung Goetz*, ZKM, Karlsruhe, Germany
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*Screen Memories*, Art Tower Mito, Japan  
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*The Future of Cinema*, ZKM, Karlsruhe, Germany  
*Les Enfants du Paradis*, Yvon Lambert Gallery, Paris, France
- 2001 *Turner Prize*, Tate Gallery, London, UK  
*Unpacking Europe*, Haus der Kulturen der Welt, Berlin, Germany; Museum Boijmans Van Beuningen, Rotterdam, The Netherlands  
*The Short Century*, Museum Villa Stuck Munich, Germany; touring to House of World Cultures, Martin Gropius-Bau, Berlin; Museum of Contemporary Art, Chicago; P.S.1 Contemporary Art Center and The Museum of Modern Art, New York, NY  
*Enduring Love*, Klemens Gasser & Tanja Grunert Inc., New York, NY  
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- 1999 *Rhapsodies in Black*, Museum of Fine Arts, Houston, TX
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- 1997 *Rhapsodies in Black*, Hayward Gallery, London, UK  
*Scream and Scream Again*, The Irish Museum of Modern Art, Dublin, Ireland; Helsinki Museum of Contemporary Art, Helsinki, Finland.  
2nd Johannesburg Biennale, Johannesburg, South Africa  
*The Look Of Love*, The Approach, London & Southampton City Art Gallery, UK  
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- 1996 *Hotter Than July*, Margo Leavin Gallery, Los Angeles, CA  
*Scream and Scream Again*, Museum of Modern Art, Oxford, UK  
*British Art Now*, Roslyn Oxley 9 Gallery, Sydney, Australia  
*New Histories*, ICA, Boston, MA  
*AIDS World*, Centre d'Art Contemporain Geneve, Geneva, Switzerland; Centro d'Arte Contemporanea Ticino, Switzerland
- 1995 *Mirage: Enigma of Race, Difference and Desire*, ICA, London, UK
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*Isaac Julien*, Irish Museum of Modern Art, Dublin, Ireland  
*Isaac Julien Deslocamento*, Vivo Open Air, Brasil
- 2004 *Isaac Julien*, GL Strand Kunstforening, Denmark  
3' Schirn Kunsthalle Frankfurt, Germany  
*True North*, Musée d'art contemporain de Montréal  
*Black Atlantic*, House of World Cultures, Berlin

# JESSICA SILVERMAN GALLERY

- Experiments with Truth*, Fabric Workshop and Museum, Philadelphia  
*Baltimore*, Berlin Biennale 04, Berlin, Germany  
*Stranger Than Fiction*, Leeds City Art Gallery, touring to: Tullie House Museum and Art Gallery, Carlisle, Aberystwyth Arts Centre, Usher Gallery, Lincoln, Nottingham Castle and Brighton Museum and Art Gallery.
- 2003 *Love/Hate*, Ursula Blickle Stiftung, Germany  
Secession, Vienna  
*Utopia Station Poster Project*, 50<sup>th</sup> Venice Biennale, Italy and Haus der Kunst, München, Germany  
*Art, Lies and Videotape: Exposing Performance*, Tate Liverpool.  
*Creolite and Creolization*, Documenta 11, Kassel, Germany
- 2002 *The Gap Show*, Museum am Ostwall, Dortmund  
*Screen Memories*, Art Tower Mito, Japan  
*Unpacking Europe*, Haus der Kulturen der Welt, Berlin, Germany
- 2001 *Isaac Julien*, Ellipsis Minigraph, London  
*Turner Prize*, Tate Gallery, London  
*ARSO1*, Kiasma / The Finnish National Gallery, Helsinki  
*The Short Century*, Museum Villa Stuck, Munich, touring to House of World Cultures in the Martin Gropius-Bau, Berlin, Museum of Contemporary Art Chicago, P.S.1 Center for Contemporary Art and The Museum of Modern Art New York
- 2000 *The Film Art of Isaac Julien*, Bard Center for Curatorial Studies, U.S.A
- 1999 *Rhapsodies in Black*, Museum of Fine Arts, Houston
- 1998 *Frantz Fanon (French text)* K Films Edition

## Selected screenings / festivals

- 2015 *Stones Against Diamonds*, Palazzo Malipiero, Venice, Italy
- 2014 *Dungeness Redux*, Teatro La Fenice, Venice, Italy  
*Derek: Dungeness*, Toronto International Film Festival, Toronto, Canada  
*Western Union: Small Boats (The Leopard)*, Urban Video Project Everson, Syracuse, New York
- 2013 *Together in Electric Dreams*, BFI London Film Festival, London (Territories)  
*Isaac Julien: Retrospective*, Kino der Kunst, Munich  
*Isaac Julien: Looking for Langston*, Vivid Projects, Birmingham  
*Looking for Langston, The Attendant, and Long Road to Mazatlan*, Massimadi Bruxelles - Festival des films LGBT d'Afrique et de ses diasporas, Brussels
- 2012 *Baltimore, True North and The Leopard*, Lo Scherma dell arte Film Festival 2012, Florence, Italy  
*Baltimore, Badass Cinema, Young Soul Rebels, Looking for Langston, Frantz Fanon, Derek*, EYE Filmmuseum, Amsterdam  
*Better Life*, Plymouth Art Centre, UK.  
*Territories*, Doçlisboa 2012, Lisbon, Portugal  
*Territories and Young Soul Rebels*, Africa in the Picture Festival, Amsterdam, The Netherlands
- 2011 *The Leopard*, Nuit Blanche, Paris.

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*Baadasss Cinema, Baltimore, Territories, Frantz Fanon, Looking for Langston, Derek*, Singapore Art Museum in collaboration with Centre Pompidou, Paris.

- 2010 *Better Life (Ten Thousand Waves)*, Venice Film Festival 2010  
*Ten Thousand Waves* collaboration with composer Maria de Alvear, Museo Reina Sofia, Madrid, Spain  
*Looking for Langston*, Geneva Film Festival, Switzerland
- 2009 *Western Union: Small Boats*, AiM Biennale, Riad El Fenn, Marrakech
- 2008 *Derek, Paradise Omeros, Baltimore True North, Fantôme Afrique, Western Union: Small Boats*, Trinidad & Tobago Film Festival  
*Derek*, Mix Brasil Film and Video Festival of Sexual Desire, Sao Paolo, Brazil  
*Derek*, Bergen International Film Festival, Norway  
*Derek*, Vienna International Film Festival, Vienna  
*Derek*, Vancouver International Film Festival, Vancouver, Canada  
*Derek*, Honolulu Academy of Arts, Honolulu, HI  
*Derek*, Museum of Modern Art, New York  
*Derek*, Museum of Fine Arts, Houston, TX  
Berlin Film Festival, Berlin, Germany  
*Derek*, Sundance Film Festival, Park City, Utah
- 2006 *Baltimore*, Kino Eye Festival, Antwerp, Belgium  
*Looking for Langston*, 20<sup>th</sup> Gay and Lesbian Festival, London  
*True North* (single screen) and *Fantôme Afrique* (single screen), Sundance Film Festival, Park City, Utah
- 2005 *Paradise Omeros, Baltimore and True North*, Locarno International Film Festival, Locarno, Switzerland  
*Three and Long Road to Mazatlan*, Outfest, Los Angeles  
*Territories, Looking for Langston, and Franz Fanon: Black Skin White Mask*, Museum Ludwig, Cologne  
*Three, Long Road to Mazatlan, Vagabondia and Paradise Omeros*, La Rochelle, France
- 2004 *Baadasssss Cinema, ZKM, Fate of Alien Mides*, Germany  
*Baltimore* (Single Screen), KunstFilmBiennale tour of Latin America: Sao Paulo, Rio de Janeiro and Buenos Aires  
*Frantz Fanon*, Aarhus Festival of Contemporary Art, Denmark  
*The Long Road to Mazatlan*, Pink Screens, Brussels, Belgium  
*Frantz Fanon*, Dakar Biennale, Senegal, May  
*Baltimore and Paradise Omeros*, Jeonju International Film Festival, Korea  
*Paradise Omeros*, Be-bop Sessions Festival, Exeter  
*Paradise Omeros*. Musée du Louvre, Paris  
*Baltimore (triple screen version)* Berlin Biennale 04, Germany  
*Artist in Focus* at Rotterdam Film Festival, showing *Baltimore (single screen) Paradise Omeros* (single screen), *Vagabondia* (single screen), *The Long Road to Mazatlan* (single screen)
- 2003 *The Attendant*, Tate Liverpool, Liverpool, 27 November

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*Frantz Fanon*, Contemporary Art Museum, St. Louis, Missouri  
*Paradise* (single screen version), Raindance Film Festival/Dazed & Confused, London  
*Baltimore* (single screen version), KunstFilmBiennale, Cologne, Germany  
*Territories, A Century of Artists' Film in Britain*, Tate Britain, London  
*Vagabondia, The Long Road to Mazatlan, Baadasssss Cinema, Three, The Attendant, Looking for Langston*, MOMA, New York  
*Baadasssss Cinema*, The Jeonju International Film Festival, Korea

- 2002 *The Attendant*, Nuit Blanche/Nuit Video, Paris  
*Three*, Electromediascope, The Nelson-Atkins Museum of Art, Kansas
- 2002 *Paradise Omeros, Vagabondia, The Long Road to Mazatlan, Three, The Attendant, Territories*, Brief Encounters Film Festival, Arnolfini, Bristol  
*The Long Road to Mazatlan, The Attendant, Three, Looking for Langston*, Contemporary Film and Video, Moderna Museet, Stockholm Touring to: Borås Kunstmuseum, Sweden (12<sup>th</sup> Sept) and Platform Garanti Contemporary Art Center, Istanbul (27<sup>th</sup> Sept)  
*Franz Fanon: Black Skin, White Mask*, Malmö Film Festival, Sweden  
*Paradise Omeros*, Tate Britain  
*Looking for Langston, The Attendant, Trussed, Vagabondia*, Future Past of Visual Culture, Tate Britain  
*Looking for Langston, The Long Road Mazatlan*, Fierce & Warwick Arts Centre
- 2001 *Isaac Julien Film Retrospective*, Neue Galerie, Graz, Austria  
Umeå Film Festival, Bildmuseet, Sweden
- 2000 *Franz Fanon: Black Skin, White Mask, Looking for Langston, The Attendant*, Künstlerhaus, Stuttgart  
*Three*, International Film Festival Rotterdam  
*Three*, Lesbian and Gay Film Festival, London

## Selected awards

- 2014 Golden Gate Persistence of Vision Award, San Francisco International Film Festival
- 2010 Off Festival Award PhotoEspaña for *Ten Thousand Waves* at Galería Helga de Alvear, Madrid.
- 2008 Special Teddy for Derek, Berlin International Film Festival, Berlin, Germany.  
Documentary Prize for Derek, 34th Seattle International Film Festival, Seattle, USA.  
Best Documentary for Derek, Milan International Lesbian and Gay Film Festival, Milan, Italy.  
Honorary Fellow, University of Arts, London, UK.
- 2005 Aurora Award, Aurora Picture Show, Houston, Texas, USA.
- 2003 Master of Arts (Honorary Degree), Surrey Institute of Art and Design, London, UK.  
Grand Jury Award, KunstFilmBiennale, Cologne, Germany.  
Prize for outstanding career in cinematography, Benalmadana, 6th Festival International de Cortometraje y Cine Alternativo de Benalmadana (ficcab).
- 2002 Frameline Lifetime Achievement Award, San Francisco, USA.  
Bohen Foundation Commission, New York, USA.  
Eyebeam's Moving Image Commission program, Artist in Residence, New York, USA.  
Ford Foundation Commission, New York, USA.
- 2001 The McDermott Award, MIT, Cambridge, Massachusetts, USA.
- 1999 Art Pace, International Artist in Residence, San Antonio, Texas, USA.

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- 1998 Jerome Foundation Award, USA.  
Andy Warhol Foundation Award, USA.
- 1997 Pratt and Whitney Canada Grand Prize for Frantz Fanon: Black Skin White Mask, 15th International Festival of Films on Art.
- 1996 Wexner Museum Fine Arts International Artist Award, Columbus, Ohio, USA.
- 1995 Rockefeller Humanities Fellowship Award, New York University, Centre for Media, Culture and History, USA.
- 1993 John McKnight International Artist Award, Minneapolis, Minnesota, USA.
- 1991 Semaine de la Critique Prize for Young Soul Rebels, Cannes Film Festival, France.

## Selected academic posts and trusteehips

Visiting lecturer at Hochschule für bildende Künste Hamburg  
Visiting lecturer Ecole nationale supérieure des beaux-arts  
Visiting lecturer at Università degli Studi di Napoli, Italy  
Visiting Mellon Professor of English at the **University of Pittsburgh**, Pennsylvania  
Visiting lecturer at **Harvard University**  
Visiting lecturer **Whitney Museum of American Art's** Independent Study Programme  
Research Fellow at **Goldsmiths College University of London**  
Editorial Board of *Critical Quarterly* (Blackwell, Oxford)  
Trustee of **INIVA**, London  
Trustee of **Art Pace Foundation**, San Antonio  
Trustee of **Serpentine Gallery**, London

## Installations

- 2013 *Playtime: Kapital*, Seven-screen installation, 7.1 sound.
- 2010 *Ten Thousand Waves*, Nine-screen installation, 35 mm film transferred to High Definition, 9.2 surround sound, 49 min. 41 sec.
- 2008 *Dungeness*, Two-screen installation, Super 8 and 16mm film, color, sound, 16 min. 10 sec.
- 2007 *Western Union: Small Boats*, Five-screen installation, 16mm film, color, 5.1 sound, 21 min. 41 sec.
- 2005 *Fantôme Afrique*, Three-screen installation, 16 mm film, color, 5.1 sound, 21 min. 41 sec.  
*Fantôme Créole*, Four-screen installation, 16mm film, color, 5.1 sound, 23 min. 24 sec.
- 2004 *True North*, Three-screen installation, 16mm color film, sound, 14 min. 21 sec.  
*Encore II (Radioactive)*, Super 8 and 16mm film, color, 3 min.
- 2003 *Baltimore*, Three-screen installation, 16mm film, color, 5.1 sound, 19 min 58 sec.
- 2002 *Paradise Omeros*, Three-screen installation, 16mm film, color, sound, 19 min. 30 sec.
- 2000 *Vagabondia*, Two-screen installation (rear projection), 16mm, color, sound, 12 min. 21 sec.
- 1999 *Three*, Single screen installation, 16mm film, color, sound, 14 min. 45 sec.  
*The Conservator's Dream*, Three-screen installation, 16mm film, color, sound, 4 min. 18 sec.  
*The Long Road to Mazatlan*, Three-screen installation. 16mm film, color, sound, 18 min. 21 sec.
- 1997 *Fanon S.A.*, Two-screen installation, 16mm film, color, sound 4 min. 53 min.
- 1996 *Trussed*, Two-screen installation, 16mm film, black & white, sound. 21 min. 23 sec.
- 1995 *That's Rush!*, 16mm film, color, sound, 6 min. 45 sec.

## Selected filmography

- 2010 *Better Life (Ten Thousand Waves)*, 35mm film, transferred to High Definition. 5.1 sound. 55 min

# JESSICA SILVERMAN GALLERY

- 2008 *Derek*, colour digital video, sound, 78 min
- 2007 *Western Union: Small Boats*, (single screen), Super 16mm colour film, DVD transfer. 5.1 sound. 18 min 22 sec.
- 2005 *Fantôme Afrique*, (single screen), 16mm colour film, DVD transfer. Sound. 17.09 min
- 2004 *Encore II (Radioactive)*, 16 mm, Super 8 / Digital Betacam, 3 min  
*True North*, (single screen), 16mm black & white/ colour film, DVD transfer. Sound. 14.20 min
- 2003 *Baltimore*, (single screen), 16mm black & white/ colour film, DVD transfer. Sound. 12.43 min
- 2002 *BaadAsssss Cinema*, DVD, 56 min  
*Paradise Omeros*, (single screen), 16mm black&white/colour film, DVD transfer. Sound. 18.51 min
- 2000 *Vagabondia*, 2000, 16mm, colour film, video transfer. Sound. 7 min
- 1999 *Long Road to Mazatlan*, 16mm, sepia/colour film, video transfer. Sound. 20 min  
*The Conservators Dream*, 16mm, sepia/colour film, video transfer. Sound. 4 min  
*Three*, 1999, 35mm, sepia/colour film. Sound. 14 min
- 1996 *Frantz Fanon, Black Skin White Mask*, 35mm, colour film. Sound. 73 min
- 1995 *That Rush!*, 1995, 16mm, colour film, video transfer. Sound. 7 min
- 1994 *The Darker Side of Black*, 1994, 16mm, colour film. Sound. 59 min
- 1993 *The Attendant*, 1993, 35mm, colour film. Sound. 10 min
- 1991 *Young Soul Rebels*, 35mm, colour film. Sound. 105 min
- 1989 *Looking For Langston*, 16mm, black & white film. Sound. 40 min
- 1987 *This is Not an AIDS Advertisement*, Super 8 colour film, video transfer. Sound. 14 min
- 1986 *The Passion of Remembrance*, 16mm, colour film. Sound. 95 min
- 1984 *Territories*, 1984, 16mm, colour film. Sound. 25 min

## Selected collections

Bard College, Centre for Curatorial Studios Museum, Annandale-on-Hudson, New York  
LUMA Foundation, Arles  
Aspen Art Museum, Aspen, CO  
Albright-Knox Art Gallery, Buffalo  
Art Institute of Chicago  
Irish Museum of Modern Art, Dublin  
Stoschek Collection, Düsseldorf  
Towner Museum, Eastbourne  
Deutsche Bank Art Collection, Frankfurt  
Kiasma Museum of Contemporary Art, Helsinki  
Wemhöner Collection, Herford  
M+, Hong Kong  
K11, Hong Kong  
Israel Museum, Jerusalem  
Kramlich Collection  
LACMA, Los Angeles  
MUSAC Museo de Arte Contemporáneo de Castilla y León, León  
Government Art Collection, London  
Tate Modern, London  
Colección Helga de Alvear, Madrid  
Whitworth Collection, Manchester

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De La Cruz Collection, Miami  
Margulies Collection, Miami  
Milwaukee Art Museum  
Museum of Contemporary Art, Montreal  
Goetz Collection, Munich  
Museum Brandhorst, Munich  
The Museum of Modern Art, New York  
Solomon R. Guggenheim Museum, New York  
Studio Museum in Harlem, New York  
Nasjonsalmuseet for kunst, arkitektur og design, Oslo  
Centre Pompidou, Paris  
Fondation Louis Vuitton, Paris  
Linda Pace Foundation, San Antonio, TX  
True Collection, Seattle, WA  
Moderna Museet, Stockholm  
De Point Museum Collection, Tilburg  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.  
The Zeitz Foundation Collection4