



FOR IMMEDIATE RELEASE CONTACT: Joyce Linehan (617) 282-2510 x 1,
joyce@ashmontmedia.com

ICA FILM PRESENTS
ISAAC JULIEN CINEMA

High resolution photos available on request

(BOSTON-Jan. 10, 2012) The Institute of Contemporary Art/Boston (ICA) presents **Isaac Julian Cinema** presented in conjunction with *Isaac Julien: Ten Thousand Wave*, an immersive, nine-screen video installation currently on view at the ICA. The screenings take place in three different presentations on Sunday Jan. 29 in the Barbara Lee Family Foundation Theater. Tickets prices are as follows: single screenings: \$10 general admission, \$8 members; two screenings: \$15 general admission, \$13 members; all three screenings: \$20 general admission, \$16 members. Tickets are on sale now at (617) 478-3103 or www.icaboston.org.

This selection of Julien's earlier films include 2001 Turner Prize-winners *The Long Road to Mazatlán* (1999) and *Vagabondia* (2000), as well as the acclaimed poetic documentary, *Looking for Langston* (1989). Julien's films relate experiences of black and gay identity by uniting elements of visual and performing arts to create powerful visual narratives.

PROGRAM 1
Noon–1:30 p.m.

Baadasss Cinema (2002)

Julien's documentary examines the short-lived, but deeply influential, flourishing of commercial Black independent filmmaking in the early 1970s which became known as "Blaxploitation." Filled with fragments and contributions from luminaries of the time, including actors Pam Grier and Fred Williamson, directors Melvin Van Peebles and Gordon Parks Jr., contemporary fans Quentin Tarantino and Samuel L. Jackson, and critics like bell hooks, the documentary sets the films of the period in their context and asks a series of questions. Did Seventies hits such as *Sweet Sweetback's BaadAsssss Song* and *Shaft* provide "revolutionary" or retrograde images of American blacks? Why was it that "blaxploitation" films, having helped save a declining Hollywood, then became marginalized? Julien follows the genre from the very start up till Tarantino's homage *Jackie Brown*.

Baltimore (2003)

According to *The New York Times*, is partly a pastiche of 1970's "blaxploitation" cinema and partly a surrealist allegory about race, class and history.

PROGRAM 2
2–3:30 p.m.

Looking for Langston (1989)

In this lyrical and poetic consideration of the life of revered Harlem Renaissance poet Langston Hughes, Julien invokes Hughes as a black gay cultural icon, against an impressionistic, atmospheric setting that parallels a Harlem speakeasy of the 1920s with an 80s London nightclub. Extracts from Hughes' poetry are interwoven with the work of cultural figures from the 1920s and beyond, including black poets Essex Hemphill and Bruce Nugent, and photographer Robert Mapplethorpe, constructing a lyrical and multilayered narrative. Julien explores the

ambiguous sexual subtexts of a period of rich artistic expression, and the enduring cultural significance of these pioneers' work.

Derek (2008)

From *Sebastiane* (1976) to *Blue* (1992), Derek Jarman's films constantly interrogated time and art, and epitomized 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.

PROGRAM 3
4–5:30 p.m.

Vagabondia (2000)

Architect John Soane, man whose wealth is derived indirectly from colonial exploitation, is haunted by the ghosts of black women in his home. According to *The New York Times*, "Essential notions of racial, sexual and national identity are teased, deflated, complicated. History is treated as a malleable substance, from which truths and fantasies, often the same thing, can be shaped."

The Long Road to Mazatlán (1999)

Paradise Omeros (2002)

True North (2004)

The Leopard (2007)

Recommended for mature audiences only.

About Film and Video at the ICA

ICA Film and Video presents an adventurous selection of the best of regional, national and international cinema, experimental and independent film, video, and digital media. In addition to programming works inspired by the museum's acclaimed exhibitions, the ICA collaborates and co-presents with several major film festivals, and presents retrospectives by important contemporary artists. The ICA has presented world, U.S. and regional premieres, including sneak previews of highly anticipated films, and conversations with filmmakers, film scholars and critics.

About the ICA

An influential forum for multi-disciplinary arts, the Institute of Contemporary Art has been at the leading edge of art in Boston for more than 70 years. Like its iconic building on Boston's waterfront, the ICA offers new ways of engaging with the world around us. Its exhibitions and programs provide access to contemporary art, artists, and the creative process, inviting audiences of all ages and backgrounds to participate in the excitement of new art and ideas. The ICA, located at 100 Northern Avenue, is open Tuesday and Wednesday, 10 a.m. - 5 p.m.; Thursday and Friday, 10 a.m. - 9 p.m.; and Saturday and Sunday, 10 a.m. - 5 p.m. Admission is \$15 adults, \$10 seniors and students, and free for members and children 17 and under. ICA Free Admission for Youth is sponsored by State Street Corporation. Free admission on Target Free

Thursday Nights, 5 - 9 p.m. Free admission for families at ICA Play Dates (2 adults + children) on last Saturday of the month. For more information, call (617) 478-3100 or visit www.icaboston.org.

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