

Isaac Julien's celebrated films and multi-channel video installations bridge documentary cinema and the fine arts, and bring critical analysis to issues of globalisation and transnationalism. *TEN THOUSAND WAVES* (2010) has its world premiere at the Biennale of Sydney. In this major work, Julien returns once more to consideration of diaspora and globalisation and examines from a poetic and artistic standpoint the motivations of need and desire that drive people to undertake perilous journeys to achieve a better life. By tracing the migrants' culture through history and myth, Julien's nine-screen installation uses parallel montage and the image of water – the sandy waters of Lancashire, the Yangtze River and the Shanghai Bund – as a symbol of danger, trade, modernity, mystery and economic power. A ghostly protagonist leads the viewer through a story that entwines legend with modern China.

艾萨克·朱利安的电影、多屏幕影像装置作品将纪录片和艺术创作完美融合，对各种全球化和跨国主义问题进行批判性分析与解读。朱利安的新作《浪》（2010）于今年的悉尼双年展上举行了盛大的全球首映。在此次新片中，朱利安再次将视线投向了背井离乡的游子和全球化的发展进程，针对人类为何甘愿为了追求“美好生活”的梦想而前赴后继踏上一段段充满艰难险阻的未知之旅，创造了一个全球性的诗意冥想。九屏装置《浪》通过平行蒙太奇和水流的镜头从历史和神话两个角度对移民文化进行了一番探究。兰开夏郡的沙洲、湍流的长江以及上海的地标外滩——水在影片中升华为一个符号，成为危险、贸易、现代性、神秘性和经济力量的象征。一个如梦似幻般空灵的主人公引领观众一起走进一段虚幻照进现实的当代中国传说。