

Beatrice Gibson

I Couldn't Sleep in My Dream

25. 1. – 31. 3. 2019

BERGEN KUNSTHALL

The exhibition "I Couldn't Sleep in My Dream" presents new film works by the London based artist Beatrice Gibson, together with an extensive programme of talks, music and screenings, developed by Bergen Kunsthall in collaboration with Borealis – a festival for experimental music. The title of the exhibition is taken from a poem by the American poet Alice Notley.

Beatrice Gibson's films are composite works, combining sound, text and images of different sources. Born out of an interest in the politics and ethos of experimental music and film, they blend historical research with collaborative modes of working, resulting in powerful images that challenge conventional methods of production and perception. The exhibition features the new film *I Hope I'm Loud When I'm Dead* (2018), developed together with two of the USA's most significant living poets, CAConrad and Eileen Myles. *I Hope I'm Loud When I'm Dead* starts with material shot on the evening of the 45th American presidential inauguration in January 2017. Scenes produced with CAConrad and Myles are woven together with words of fellow poets Audre Lorde, Alice Notley, and Adrienne Rich, exploring poetry as a means of confronting the present. *I Hope I'm Loud When I'm Dead* is a deeply personal work, which seeks out the power of ritual and casts the poet as a prophet, prepared to navigate an alternative path in times of perilous authority. The film features a soundtrack by composer Pauline Oliveros and is shown in the exhibition together with two video portraits of Myles and Conrad, as well as archive footage of Eileen Myles and Alice Notley from 1977.

A second new film, *Deux Soeurs Qui Ne Sont Pas Soeurs* (Two Sisters who aren't Sisters, 2018), will be shown as a screening at Bergen Kino during Borealis festival (Friday 8 March, 20:00). *Deux Soeurs* is based on an unrealized script by Gertrude Stein, written in 1929 as European fascism was building momentum. Gibson's adaptation is set almost a century later in contemporary Paris and deploys Stein's script as a talismanic guide through a contemporary moment of comparable social and political unrest. The film explores feminism not only as subject matter, but as method, casting as the film's characters a close network of friends and practitioners who have supported or influenced Gibson's life and work. Both a fictional thriller and an act of collective representation, *Deux Soeurs*, proposes empathy and friendship as a way of dealing with an increasingly turbulent present. The soundtrack was written especially for the film by renown British composer Laurence Crane, commissioned by Borealis, and responds to the repetition, duplication and duality at play in Stein's script.

A programme of events unfolds the themes and approaches of the films in discursive formats

throughout the exhibition period. The two protagonists of the film installation, Eileen Myles and CAConrad, will present a series of readings and workshops at Bergen Kunsthall. An evening of live performances, presented together with Borealis, features among others the American artist, composer and choreographer Colin Self, as well as a commissioned performance by Phoebe Collings-James and Last Yearz Interesting Negro. A series of cinema screenings at Cinemateket in Bergen will show earlier works by Beatrice Gibson as well as a special programme of films selected by the artist, including works by Chantal Akerman, Barbara Hammer, Ute Aurand and others.

On the occasion of the exhibition, a new book edited together with the artist will be published, featuring new essays by Erika Balsom, Mason Leaver-Yap, Irene Revell, and reprints of texts related to the project.

The exhibition is a collaboration of Bergen Kunsthall, Borealis – a festival for experimental music, and Camden Arts Centre, London.

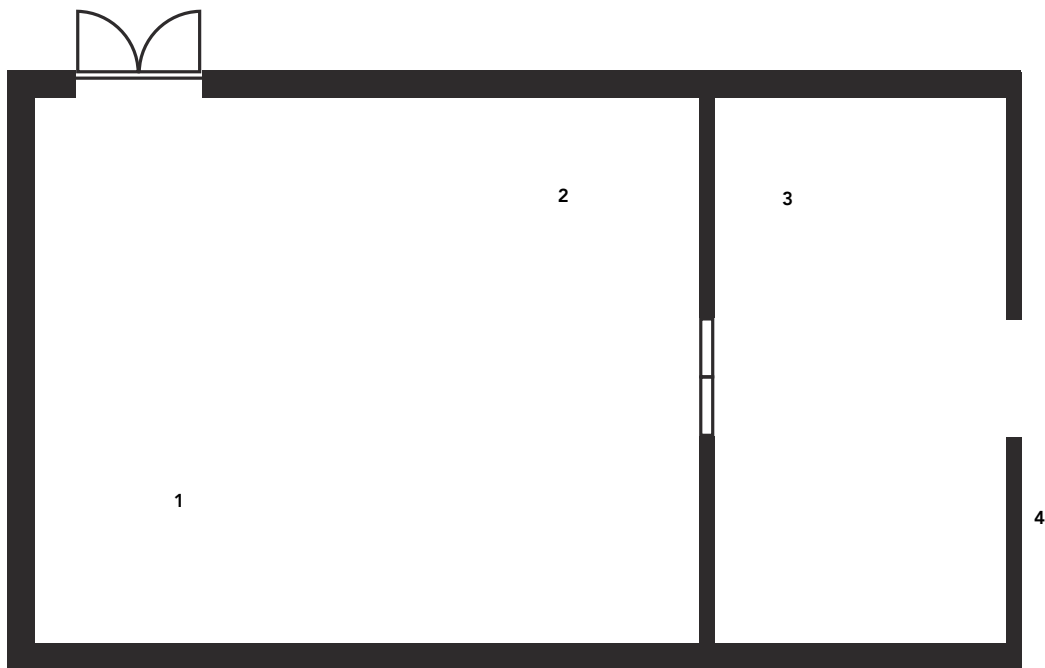
I Hope I'm Loud When I'm Dead is commissioned by Bergen Kunsthall, KW Institute for Contemporary Art, Berlin, Camden Arts Centre, London, and Mercer Union, Toronto, with support from Julia Stoschek Collection, Outset Germany, Switzerland and Arts Council Norway. *Deux Soeurs Qui Ne Sont Pas Soeurs* is commissioned by Bergen Kunsthall, Borealis – a festival for experimental music, Camden Arts Centre, London and Mercer Union, Toronto, with support from Fluxus Art Projects, Arts Council England and The Beatrice Gibson Producers Circle. The score is by Laurence Crane commissioned with support from Arts Council Norway.

Beatrice Gibson (b.1978) is an artist and filmmaker based in London. Drawing on figures from experimental modernist composition and literature - such as Cornelius Cardew, Robert Ashley and William Gaddis – Gibson's films are often participatory, incorporating co-creative and collaborative processes and ideas. Gibson is twice winner of The Tiger Award for best short film at the Rotterdam International Film Festival and winner of the 2015 Baloise Art Prize, Art Basel. She had solo exhibitions and projects, amongst others, at Camden Art Centre, London (2019), KW Institute for Contemporary Art, and Julia Stoschek Collection, Berlin (2018), Laura Bartlett Gallery, London (2017), MUDAM Musée d'Art Moderne Grand-Duc Jean, Luxembourg and Grazer Kunstverein (2016), Collective Gallery, Edinburgh (2015), Wilfried Lentz, Rotterdam (2014), *The Tiger's Mind*, Index: Swedish Contemporary Art Foundation, Stockholm, The Showroom, London, CAC Bretigny, Brétigny-sur-Orge, Kunstverein Amsterdam and Künstlerhaus Stuttgart (2010–13), Serpentine Gallery, London (2008).

Opens
25. 1. 20:00

Tours
Every Sunday 14:00
Every Sunday 13:00 for Families

ENGLISH HANDOUT



- 1 Beatrice Gibson
Hope I'm Loud When I'm Dead, 2018
16mm and DV transferred to HD
20 min
Courtesy of the artist, LUX collection London and
Laura Bartlett Gallery
- 2 Beatrice Gibson
For Eileen, For CA. Two Portraits, 2018
16mm film transferred to DV
- 3 Eileen Myles, Alice Notley
Public Access Poetry, 16 June 1977
30 min
Courtesy of The Poetry Project, New York
- 4 3 film posters
Graphic design: HIT, Berlin