

KW

**KW Production Series:
Jamie Crewe
and Beatrice Gibson
27 September –
16 December 18**

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Opening: 26 September 18, 7 pm
Venue: Julia Stoschek Collection Berlin

KW Production Series is a new commissioning project, organized in collaboration with the JULIA STOSCHEK COLLECTION and OUTSET Germany_Switzerland. It is dedicated to artists' moving image works and concentrates on two new productions per year. The project takes inspiration from KW Institute for Contemporary Art's founding principles as a place for production, critical exchange, and thoughtful collaboration.

Within this ongoing series, KW seeks to identify and serve artists who are at a pivotal moment in their work and career—those who will benefit not only from the financial support and institutional visibility this opportunity provides, but also those who will be able to use the KW Production Series to significantly contribute towards the depth and rigor of their artistic practice.

Jamie Crewe
Pastoral Drama
Double-channel HD video, 2018, 30 minutes

Pastoral Drama comprises two simultaneously played videos that use allegory and animation to think about what might constitute “progress”. Drawing from the ancient Greek myth of Eurydice and from Agostino Agazzari's *Eumelio*—a 17th-century opera in which the titular male character stands in for Eurydice, and achieves a different fate—, the video work emphasises the cleft between boy and woman, and envisions the collapse of a mythic past.

Filed chronologically over the course of a year, *Pastoral Drama* uses intricate drawings, speckled clay, encrusted plasticine, agglomerations of lichen and glitter, and weeping ink to construct the parallel narratives of Eurydice and Eumelio. Both of their characteristics are modelled on those of the artist at the age of 21, with masculine or feminine attributes exaggerated respectively, while other characters are modelled on classical statuary.

Informed by months of shifting thought over the course of the work's production, themes of rule-setting, documentary ethics, abominable half-people, the



Jamie Crewe, *Pastoral Drama*, 2018, video still



Beatrice Gibson, *I Hope I'm Loud When I'm Dead*, 2018, film still

body as hell, transgender subjectivity, gay exile and representational ambivalence churn through the work's double narrative. Upon reaching the end of their tales, one story fades to black, while the other lurches into nonsense and disaster.

Pastoral Drama explores forms of vision and knowledge that trigger disaster or the erasure of a vulnerable subject. But at its most hopeful, the work also tests how a vulnerable and delicate thing might move forward, into the future.

Pastoral Drama is a co-commission with Tramway, Glasgow.

Beatrice Gibson

I Hope I'm Loud When I'm Dead

16mm transferred to HD video, 2018, 20:50 minutes

Using poetry as a means to reckon with an uncertain present, *I Hope I'm Loud When I'm Dead* references the consequences of political upheaval, violent conflict, and forced migration. Gibson's film began as portraits of two of the USA's most significant living poets, CAConrad and Eileen Myles, filmed on the eve of the 45th presidential inauguration in January 2017.

Gibson continued to shoot the work through the following year in America and Europe, weaving CAConrad and Myles' words with those of Audre Lorde, Alice Notely, Adrienne Rich, alongside intimate

personal portraits of her own life and family. The film is a curiously intimate work—one which seeks out the power of ritual, and casts the poet as a prophet, fit to navigate a different path through times of perilous authority.

Taking its title from CAConrad's own poetry, *I Hope I'm Loud When I'm Dead* reflects and intensifies Gibson's way of working: of collaboration, inspiration, complicity and participation. At times, it also alludes to glimpses of a future and as-yet unfinished film: an adaptation of another great poet's unrealised film script, Gertrude Stein's *Deux soeurs qui sont pas soeurs* (1929).

I Hope I'm Loud When I'm Dead is a co-commission with Camden Arts Centre, London, Bergen Kunsthall, and Mercer Union, Toronto.

Venue

Julia Stoschek Collection Berlin
Leipziger Straße 60
(Entrance: Jerusalemer Straße)
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Opening hours

Saturday–Sunday noon–6 pm

During Berlin Art Week 27–30 September 18:
daily from noon–8 pm

BERLIN
ART 26—30 SEP 2018
WEEK

Admission

5 €

Colophon

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Senatsverwaltung
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All images: Courtesy the artist