

Press release

BEATRICE GIBSON

Exhibition from February 20 to May 29, 2016

Curator Marie-Noëlle Farcy

Although Beatrice Gibson explores a wide range of interests in her films, as an artist and filmmaker she is centrally concerned with 'musical modes of production and how they relate to filmmaking'. Gibson expressly draws on the avant-garde composers of the 1950s and 1960s such as Cornelius Cardew, John Cage and others associated with the Fluxus movement. The participatory nature of her projects also reflects the pedagogical aims of many involved in avant-garde movements of this period, incorporating collaborative and improvisatory processes that form the films' structure and shape.

Like many of her works, *Solo for Rich Man* (2014) originated from a collaborative creative process, in this case a workshop that Gibson and the cellist-composer Anton Lukoszevieze ran with a group of children. The film takes as its departure point American author William Gaddis' epic modernist novel *JR* (1975). An eerily prescient, biting social satire, *JR* tells the story of a precocious eleven year-old capitalist who, with the unwitting help of his school's resident composer, inadvertently creates the single greatest virtual empire the world has seen, spun largely from the anonymity of the school's pay phone. Paralleling the educational environment in which *JR* unfolds, a large part of *Solo for Rich Man* is staged in an adventure playground in Shoreditch, East London. The playground, one of several in existence in London, was created in the 1970s in accordance with radical pedagogical ideas concerned with affording children the greatest possible freedom. Together with Lukoszevieze, who also appears in the film, Gibson and George – a participant in the workshop and the film's central character – conduct a series of individual scenes through which sound and image weave suggested narratives.

Many of the film's scenes echo both the ideas and achievements of Fluxus composers; George Maciunas' pieces *Solo for Rich Man* and *Solo for Balloons* (both 1962) feature prominently and are followed by *Disappearing Music for Face* by Chieko Shiomi (1966). The playful and enigmatic fashion with which Gibson explores her interest in the aesthetic and pedagogic theories of the 1960s and 1970s is particularly apparent in one scene in which Lukoszevieze and George enthusiastically perform a vocal duet using paralance associated with the finance industry as if improvising instrumentally. Here, Gibson contrasts the abstract nature of music theory and the immaterial nature of contemporary finance within the framework of child-centered approaches to learning.

Displaying great technical and formal maturity, Gibson's works, with their fragmentary narratives, often seem like excerpts from an on-going process. With *Solo for Rich Man*, the artist extends her inquiry into the abstraction and the structural parallels between avant-garde music and economics, concerns that she explores in depth in her latest film *Crippled Symmetries* (2015), in which George again takes centre-stage.

Beatrice Gibson is winner of the Baloise Art Prize 2015.

She was born in 1978 in London, where she lives and works.



Beatrice Gibson, *Solo for Rich Man*, 2015
16mm, DV transferred to HD, surround sound
Duration: 13 ' 35 ''
Collection Mudam Luxembourg, donation Baloise Group
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Address and information

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Opening hours

Wednesday - Friday: 11am-8pm
Saturday - Monday: 11am-6pm
Public holidays: 11am-6pm
Closed on Tuesday and 25.12

Entrance fee

Adults	7 €
Under 26 years old, groups	5 €
Mudami card (valid 1 year for 2 persons)	50 €
Under 21 years old	free
Students under 26 years old	free
Wednesday, 6pm-8pm	free

By car

Kirchberg -> Avenue John F. Kennedy -> Philharmonie -> Tunnel -> Mudam
GPS : X 49.62 - Y 6.14

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Images

Available on request

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