

Beatrice Gibson,
Centrum för kritiska
fritidsstudier
*I HOPE I'M LOUD
WHEN I'M DEAD*

8.5–23.5 2026

i have a mannequin
for a paperweight
it is difficult to type
with such a large paperweight
i reached around lovers
late into night typing
from behind
it is impossible to tell
which is virgil
poetry can be of use
the field of flying bullets
the hand reaches through
loving the aftertaste
finding a deeper third taste
many are haunted by
human cruelty through
the centuries
i am haunted by
our actions since breakfast
you said too much poetry
i said too much war
the biggest mistake
for love is straining
there is a door marked
mistake we entered
you said too much
fooling around
i said fuck off
and die

— CAConrad, “i hope i’m loud when i’m dead”, from *ECODEVIANCE: (SOMA)tics for the Future Wilderness* (Wave Books, 2014)

I Hope I’m Loud When I’m Dead functions as a shared inquiry into the foundations of communal life, exploring how the festive operates as a site of resistance and a vital infrastructure for survival. It is a continuation and expansion of the investigation into the politics of the party, first initiated with the exhibition *Lost Vessel* at Hågerstensåsens medborgarhus in 2024. At skēnē, **Beatrice Gibson’s** work is positioned in dialogue with **Centrum för kritiska fritidsstudier**, making room for the personal, the political, and the historical to intersect through sound, ritual, and movement. In a present marked by increasing upheaval, how do we reclaim the spaces and rhythms necessary for collective joy and organisation?

Central to this exploration is Gibson’s film *I Hope I’m Loud When I’m Dead* (2018). Created in a time of profound global instability, the work moves through the wreckage of the recent past: from the Mediterranean migration crisis to the fire at Grenfell Tower in London, while remaining anchored in the intimate safety of the home.

Guided by the transgressive spirit of Pauline Oliveros, Gibson's lens searches for a way to inhabit a world that is both porous and defiant. Developed with poets CA Conrad and Eileen Myles, the work treats empathy as a way of navigation, suggesting that when the structures of authority fail, we must turn our attention towards the lyrical and the relational in order to find our way through the smoke.

This need for collective resonance is historically grounded by Centrum för kritiska fritidsstudier. Featured in the exhibition, *Återta rekreativmedlen 1* and *2*, trace the radical legacy of the movements that first took spatial form here in the South. Presenting archival photographs from the 1890 takeover of a carpentry workshop in Kristianstad, Sweden's first Folkets hus, and the 1891 establishment of Malmö's Folkets park, the first of its kind in the country, the works underscore how Skåne served as a vital cradle for the idea of the 'commons'.

Återta rekreativmedlen remind us of an inheritance where the festive functioned as a political tool. Through communal bazaars, celebrations, and shared leisure, these spaces provided the necessary infrastructures for collective joy and meaningful assembly outside the dictates of labor. By invoking these histories, the works remind us that the struggle for another world is always spatially situated.

The exhibition's opening on May 8 further extends this inquiry in collaboration with the ambulatory platform and live series **Scaling**. As the evening unfolds across both skene and Teater Augusten, a site that echoes the lineage of the historical assembly hall, the program bridges the gallery space with the rhythmic collectivity of the dance floor. Facilitating this bridge, **Mattias Eliasson** and **Angelina Petrovic** navigate a slow-moving cabriolet: a sonic procession carrying us collectively toward the live performances of **Rat Section**, **Stuart McKenzie**, and **Lukas Danys**.

The exhibition finds its final, echoing pulse in the film's closing sequence as Gibson dances with her son to the soundtrack of Claire Denis's *Beau Travail* (1999), mirroring the iconic scene where the character Galoup breaks free from a lethal discipline through a frantic solo dance. Just as Galoup's movement represents a radical reclamation of the body, Gibson's dance transforms the domestic sphere into a site of resistance, bouncing off the walls with a tender yet explosive energy. Within the gallery space, this gesture invokes the same persistence once found in the historical making of the commons, proposing that moving together is our primary form of survival.

Text: Anna Zingmark

Beatrice Gibson (1978) lives and works in London, UK and Palermo, IT. Resolutely feminist in form and content, Gibson explores the personal and the political, and draws on cult figures from experimental literature and poetry, from Kathy Acker to Gertrude Stein. Collapsing fiction and documentary, and liquefying both, Beatrice Gibson's films range from experimental autobiography to nocturnal thriller. They cast friends and influences as their characters and co creators; with collaboration and credit at their heart.

Centrum för kritiska fritidsstudier [Centre for Free Time Studies] maps the conditions of leisure and work to enable spaces for meaningful rest and collective joy. Initiated in 2025, the collective's practice manifests through editorial experiments, temporary events, and site-specific interventions. Their work navigates the shifting boundaries between care and control and the spaces required to cultivate skills beyond the dictates of economy, labor, and the nuclear family.

Scaling is an ambulatory platform and live series founded in 2022, dedicated to contemporary sound practices. Through concerts, screenings, and occasional larger productions for stage, it explores intersections between format and context. Scaling is curated by Matilda Tjäder, with technical and media support from **Retreat Radio**.

The exhibition and program is supported by LUX, Kulturrådet, Malmö Stad and Region Skåne.