

CALLY SPOONER
Selected Solo Exhibitions

Deadtime, A Hypothesis of Resistance, O-Overgaden, Copenhagen, 2024 (p.3)

Dancing Still Life on a Single Breath, Cukrarna, Ljubljana, 2023 (p.18)

Still Life, Palace Enterprise, Copenhagen, 2023 (p.32)

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SWEAT SHAME ETC., Swiss Institute, New York, 2019 (p.76)

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DRAG DRAG SOLO, Centre d'Art Contemporain Genève, Genève, 2018 (p.115)

He wins everytime, on time, and under budget, gb agency, Paris, 2016 (p.129)

On False Tears and Outsourcing, New Museum, New York, 2016 (p.141)

And you were wonderful, on stage, Stedelijk Museum, Amsterdam, 2016 (p.152)

Deadtime, A Hypothesis of Resistance

October 19 - October 27, 2024

O-Overgaden, Copenhagen

Credits

Screen Test for the Psoas Muscle, 2023

Horizontal, vertical, and circular movement: Aske Thiberg

Still Life, 2018

Assistant: Cally Spooner

Melody's Warm Up, 2022

Cello tonilization: Melody Giron

Scoring, timing: Cally Spooner

Studio audio recording: Jesse Lewis at Immersive Music Project, Boston

Audio gain staging: Tom Sedgwick with Cally Spooner

Mastering: Stephan Mathieu Schwebung

Produced by Pinacoteca Agnelli, Turin

WHAT HAPPENED!? A Conversation With My Mother, 2024

Telephone conversation: Cally Spooner and Angela Spooner

Audio recording: Cally Spooner

Film recording of view from *Hotel du Parc*, Mont Pelerin: Cally Spooner

Transcription: Ava Barrett and AI

Dancing Still Life on a Single Breath, 2023

Selfie Poses: Maggie Segale

Scoring: Cally Spooner

Sound recording with body and boom microphones: Simon Jørgensen

Audio gain staging: Tom Sedgwick

Produced by Cukrarna, Ljubljana, with the support of O-Overgaden, Copenhagen

Maggie's Solo (audio only), 2021

Audio interference: New York City's crowded electromagnetic spectrum

Breathing: Maggie Segale dancing

Scoring and cuing: Cally Spooner

Postproduction audio mixing: Tom Sedgwick

Principles, 2023

Children counting: Rose Wiklund, Margot Haydon, Matilda Haydon and Ella Spooner

Direction, encouragement: Cally Spooner

Sound recording: Philip Spooner

Childcare: Sarah Newey

Editing: Cally Spooner

Mixing and mastering: Stephan Mathieu Schwebung

Produced by Pinacoteca Agnelli, Turin



Screen Test for the Psoas Muscle, 2023 with *Still Life*, 2018 and *DEAD TIME (Melody's Warm Up)*, 2022 (detail)



Exhibition view



Still Life, 2018 with *DEAD TIME (Melody's Warm Up)*, 2022 (detail)



-active because it leaks, 2022 with *Still Life*, 2018
Open windows, reduced wall, if necessary
Continuously



DEAD TIME (Melody's Warm Up), 2022 (detail)

Two channels sound installation

2 Fohn Media Scale-2 Loudspeakers, speaker stand, amplifier, bright sign, mono sound

43 mins, 59seconds



Exhibition view



WHAT HAPPENED!? A Conversation with my Mother, 2024

Single-channel digital projection, Fohhn Scale-2 loudspeakers, Fohhn MA-4.100 amplifier, speaker stand, wall bracket, digital countdown, single-take sound recording, single-take 4K recording, closed captions, view from Hotel Du Parc, Mont Pelerin, Switzerland



Exhibition view



Exhibition view



Screen Test for the Psoas Muscle, 2023 (detail) with *Still Life*, 2018

Existing wall, industrial semi-gloss paint, RAL 3033 from raw muscle colour chart, white emulsion paint applied with horizontal, vertical and circular movements



Screen Test for the Psoas Muscle, 2023 with Still Life, 2018



Maggie's Solo (audio only), 2021
Fohhn Media Scale-2 Loudspeaker, amplifier, brightsign, mono sound
43 mins, 59 seconds



Dancing Still Life on a Single Breath, 2023 with *Screen Test for the Psoas Muscle*, 2023
2 Fohn Media Scale - 2 Loudspeakers, speaker stand, amplifier, brightsign, mono sound
43 mins, 59 seconds



Principles, 2022

Transitional space, Fohhn LXP-10 speakers, Fohhn Scale-2 speaker, Fohhn MA-4.100 amplifier, wall brackets, digital countdown, digital sound recordings

Dancing Still Life on a Single Breath

October 19 - December 31, 2023

Cukrarna, Ljubljana

Curated by Mara Anjoli Vujić

Credits

Melody's Warm Up, 2022

Cello tonilization: Melody Giron

Scoring, timing: Cally Spooner

Studio audio recording: Jesse Lewis at Immersive Music Project, Boston

Audio gain staging: Tom Sedgwick with Cally Spooner

Mastering: Stephan Mathieu Schwebung

Produced by Pinacoteca Agnelli, Turin

Screen Test for the Psoas Muscle, 2023

Horizontal, vertical, and circular movement: Cally Spooner

Dancing Still Life on a Single Breath, 2023

Selfie Poses: Maggie Segale

Scoring: Cally Spooner

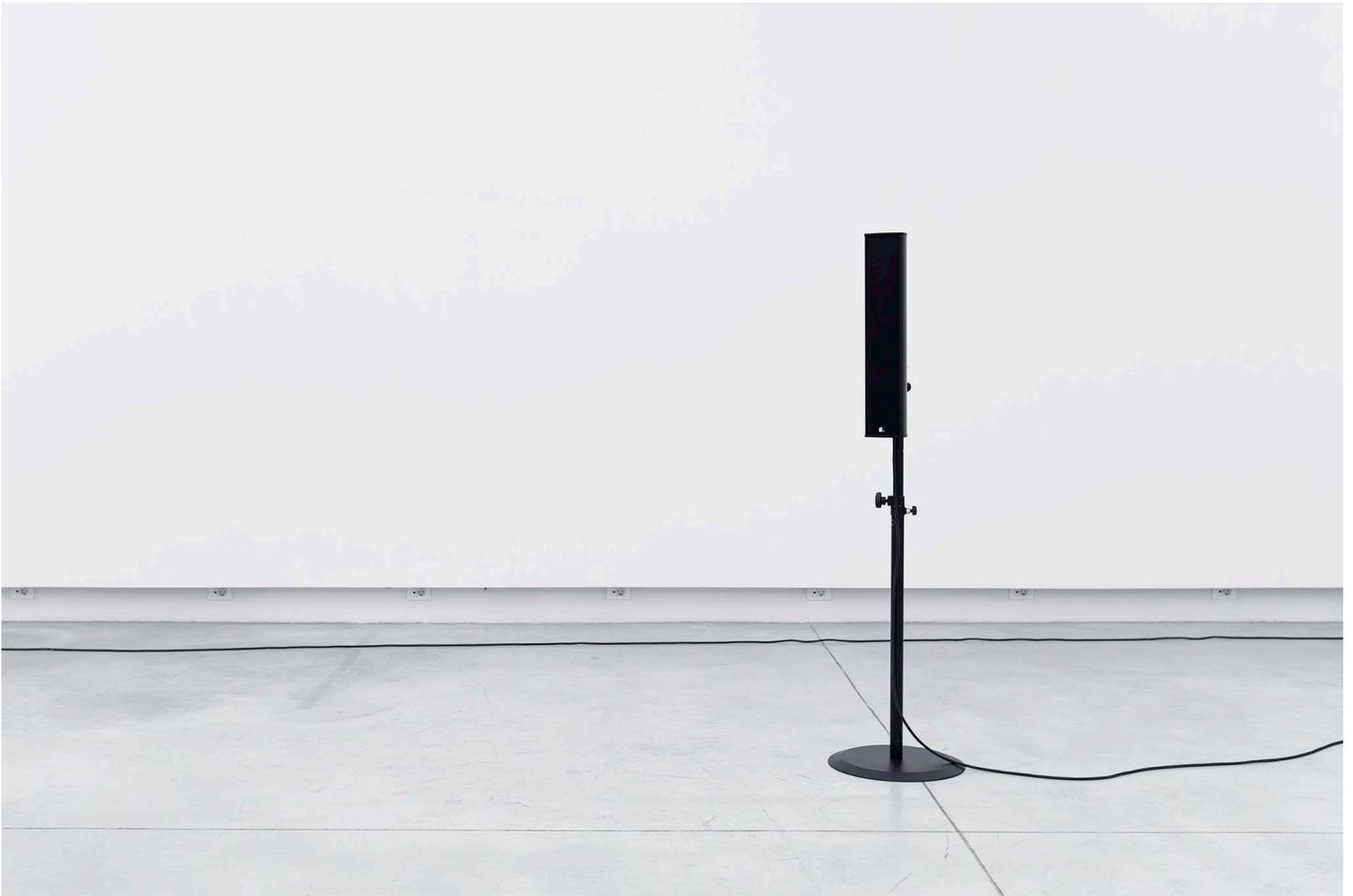
Sound recording with body and boom microphones: Simon Jørgensen

Audio gain staging: Tom Sedgwick

Produced by Cukrarna, Ljubljana, with the support of O-Overgaden, Copenhagen



Melody's Warm Up, 2022 with Screen Test for the Psoas Muscle, 2023, Fainted Pear, 2023 and Fainted Pear, 2023



Melody's Warm Up, 2022 (detail)

Two channels sound installation

2 Fohn Media Scale-2 Loudspeakers, speaker stand, amplifier, bright sign, mono sound

43 mins, 59seconds



Exhibition view



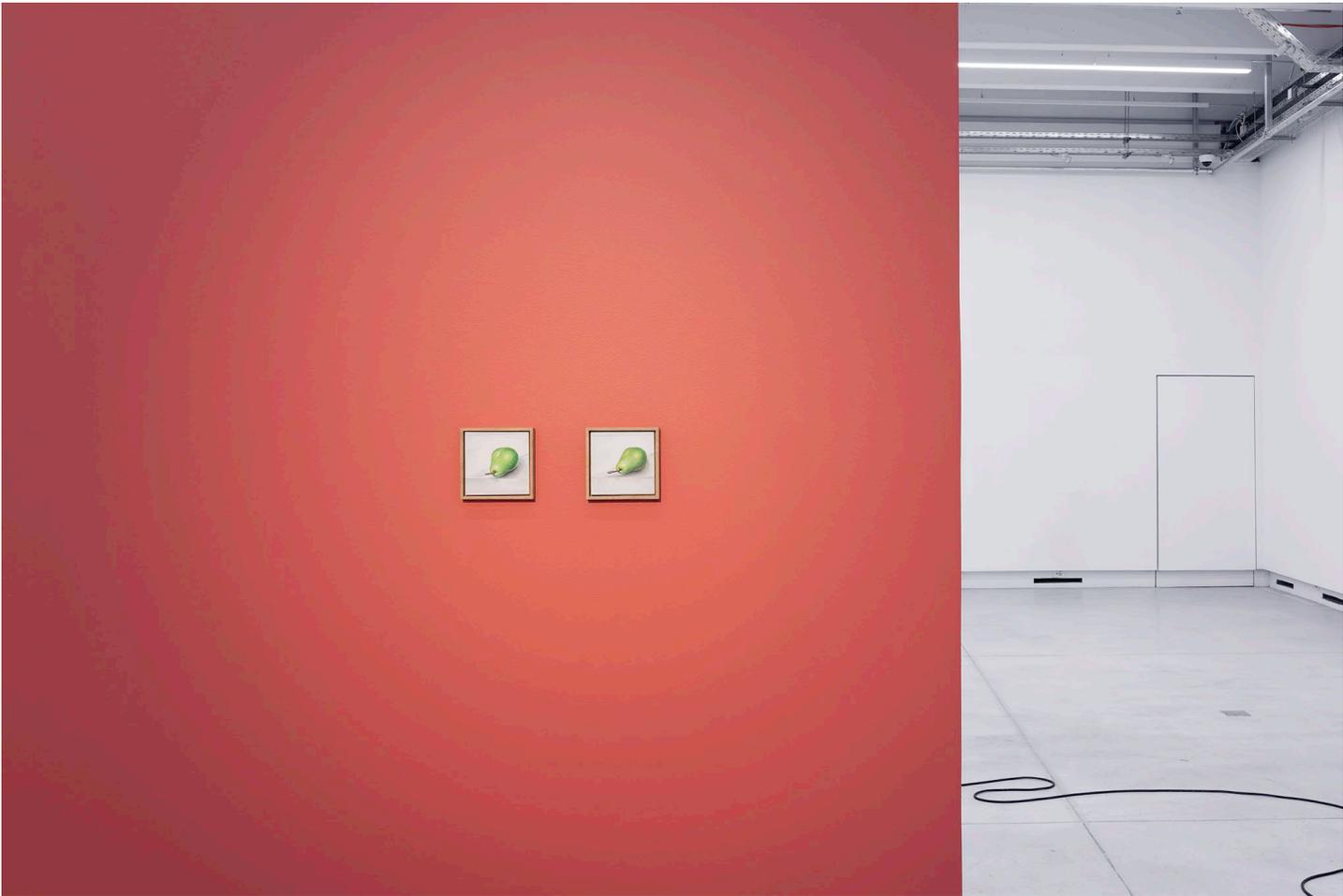
Fainted Pear, 2023

Commissioned oil on board, spotlight
15 x 15 cm

With *Fainted Pear*, 2023

Commissioned oil on board, spotlight
15 x 15 cm

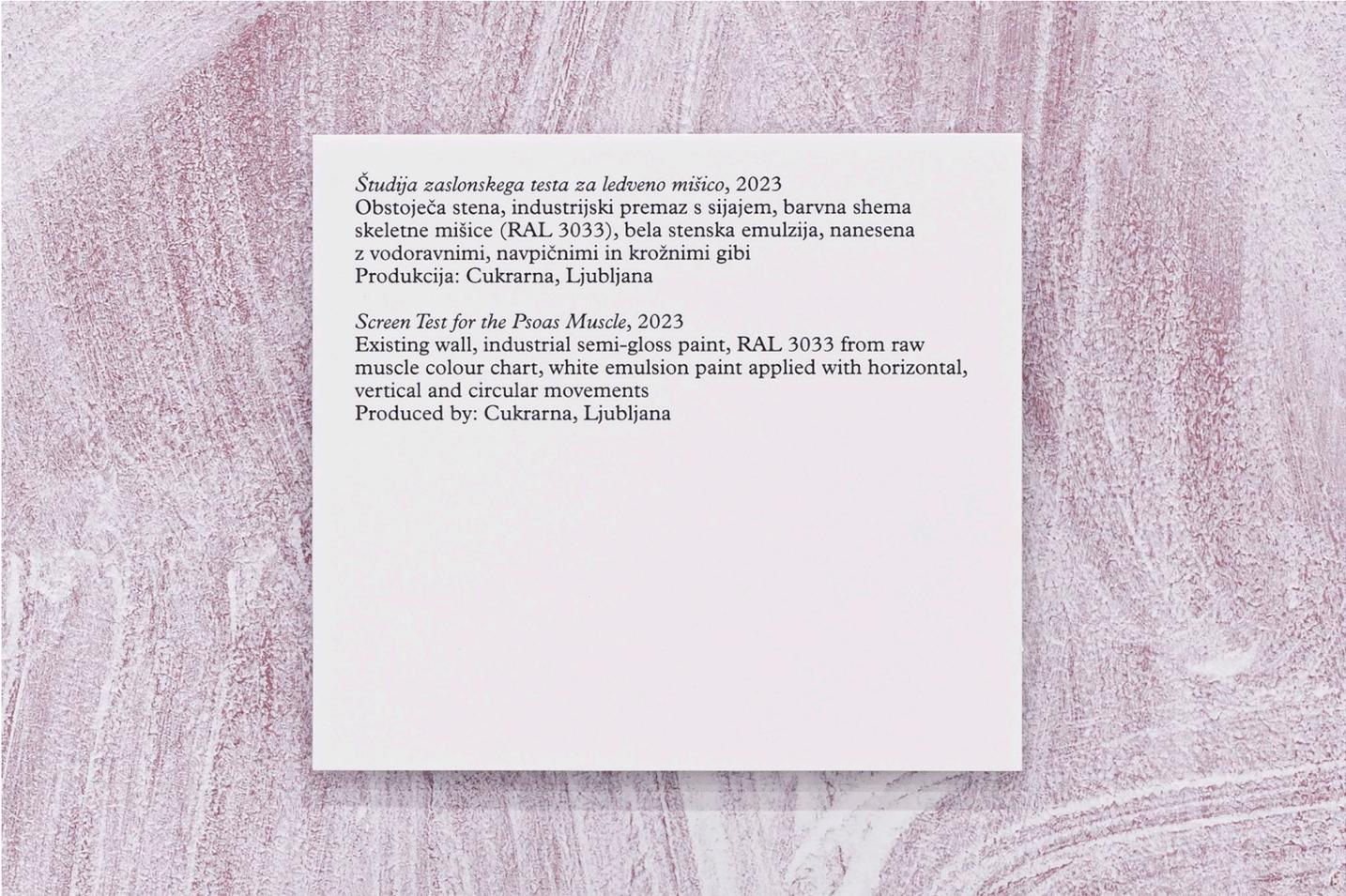
And *Screen Test for the Psoas Muscle*, 2023



Fainted Pear, 2023 with Fainted Pear, 2023 and Screen Test for the Psoas Muscle, 2023



Dancing Still Life on a Single Breath, 2023 with Screen Test for the Psoas Muscle, 2023



Študija zaslonskega testa za ledveno mišico, 2023
Obstoječa stena, industrijski premaz s sijajem, barvna shema
skeletne mišice (RAL 3033), bela stenska emulzija, nanesena
z vodoravnimi, navpičnimi in krožnimi gibi
Produkcija: Cukrarna, Ljubljana

Screen Test for the Psoas Muscle, 2023
Existing wall, industrial semi-gloss paint, RAL 3033 from raw
muscle colour chart, white emulsion paint applied with horizontal,
vertical and circular movements
Produced by: Cukrarna, Ljubljana



Dancing Still Life on a Single Breath, 2023 (detail)

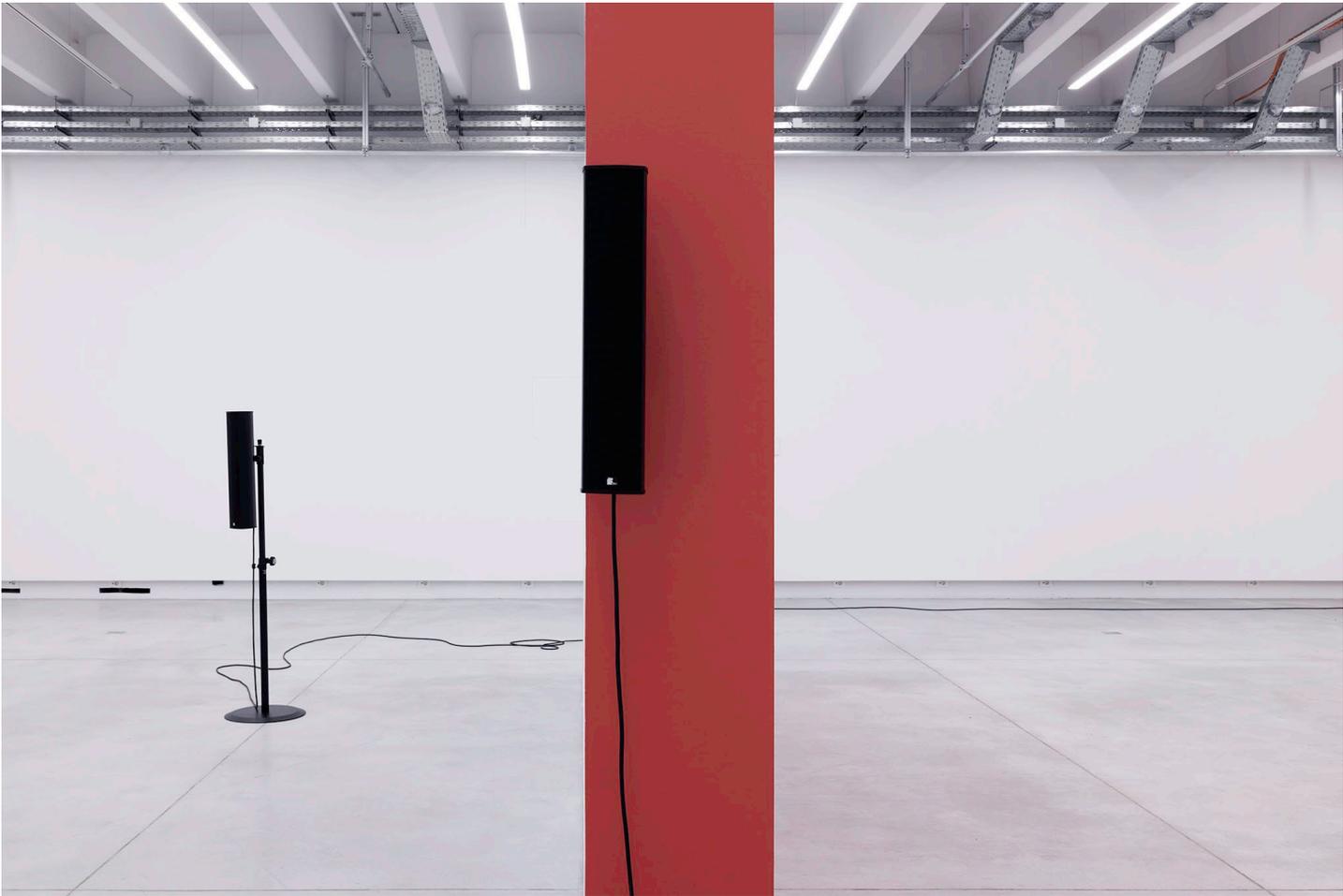
2 Fohn Media Scale - 2 Loudspeakers, speaker stand, amplifier, brightsign, mono sound
43 mins, 59 seconds



Dancing Still Life on a Single Breath, 2023 (detail) with audience



Exhibition view with audience



Exhibition view



Exhibition view

Still Life

March 24 - May 6, 2023

Palace Enterprise, Copenhagen

Credits

Maggie's Solo (audio only), 2021

Audio interference: New York City's crowded electromagnetic spectrum

Breathing: Maggie Segale dancing

Scoring and cuing: Cally Spooner

Postproduction audio mixing: Tom Sedgwick

MM12H (Michelangelo), 2019

Soap handler: Michelangelo Miccolis

MM1H (Michelangelo), 2023

Soap handler: Michelangelo Miccolis

AS30D (mother), 2023

Soap handler: Angela Spooner

Still Life, 2018

Assistant: Gitte Skjødt Madsen



Still Life, 2018
Fresh pears, assistant
Continuously



Still Life, 2018 with *MM12H (Michelangelo)*, 2019, *MM1H (Michelangelo)*, 2023 and *Maggie's Solo* (audio only), 2021



MM12H (Michelangelo), 2019

Sterling silver

339 grams

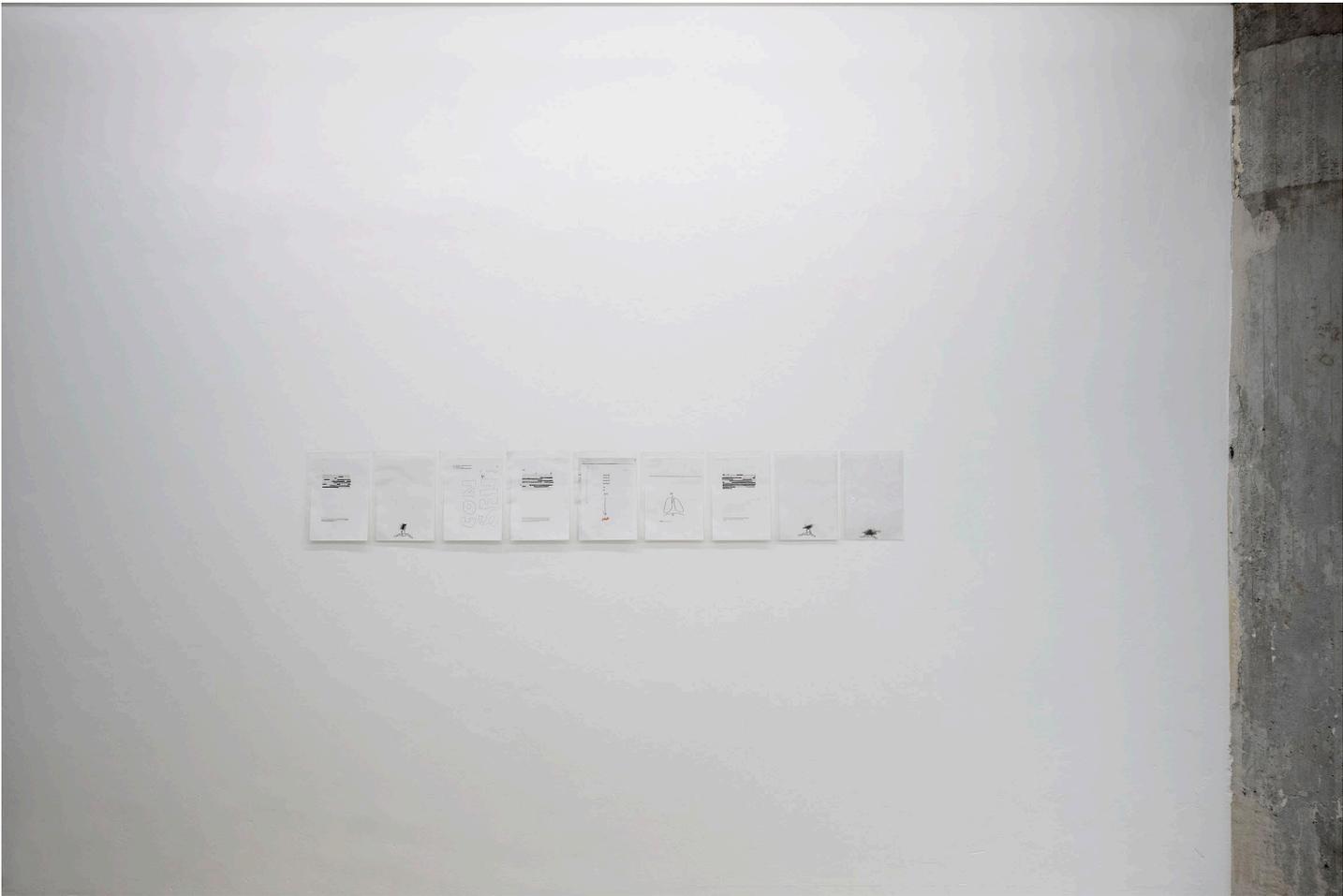
With *MM1H (Michelangelo)*, 2023

Sterling silver

921 grams



Maggie's Solo (audio only), 2021
Fohhn Media Scale-2 Loudspeaker, amplifier, brightsign, mono sound
43 mins, 59 seconds



Instructions for Dancing Still Life on a Single Breath II, 2021
Laserjet print, marker, watercolour and pencil on paper, pencil and ink on technical paper, plastic
9 elements, 29.7 x 21 cm each



Instructions for Dancing Still Life on a Single Breath II, 2021 (detail)
Laserjet print, marker, watercolour and pencil on paper, pencil and ink on technical paper, plastic
9 elements, 29.7 x 21 cm each



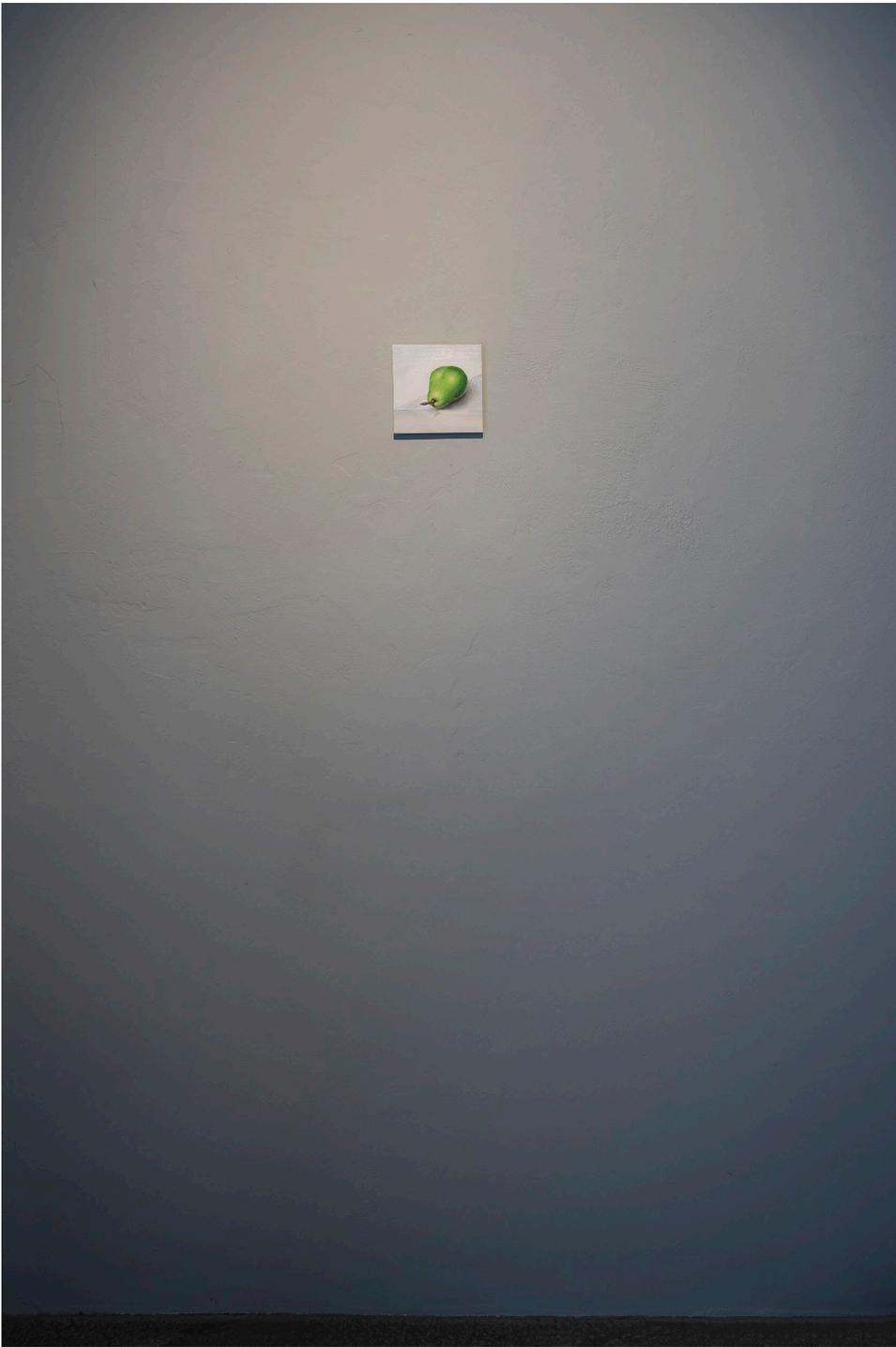
AS30D (mother), 2023 with Fainted Pear, 2023



AS30D (mother), 2023
Sterling silver
392 grams



Fainted Pear, 2023
Commissioned oil on board, spotlight
15 x 15 cm



Fainted Pear, 2023
Commissioned oil on board, spotlight
15 x 15 cm

Two Thousand Six Hundred and Seventy-Four Seconds Wide

September 29 - November 12, 2022

ZERO..., Milan

Credits

Melody's Warm Up, 2022

Cello tonilization: Melody Giron

Scoring, timing: Cally Spooner

Studio audio recording: Jesse Lewis at Immersive Music Project, Boston

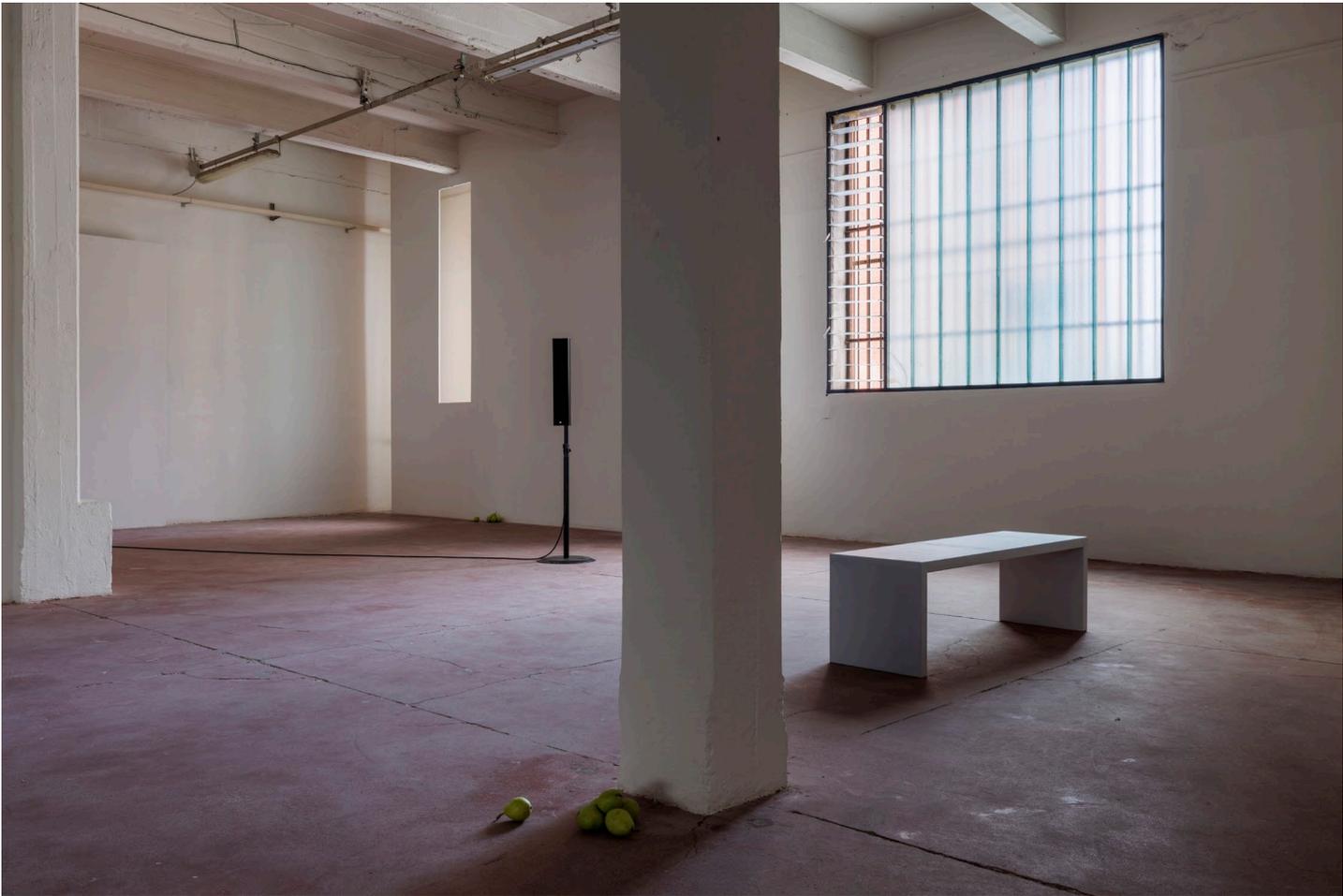
Audio gain staging: Tom Sedgwick with Cally Spooner

Mastering: Stephan Mathieu Schwebung

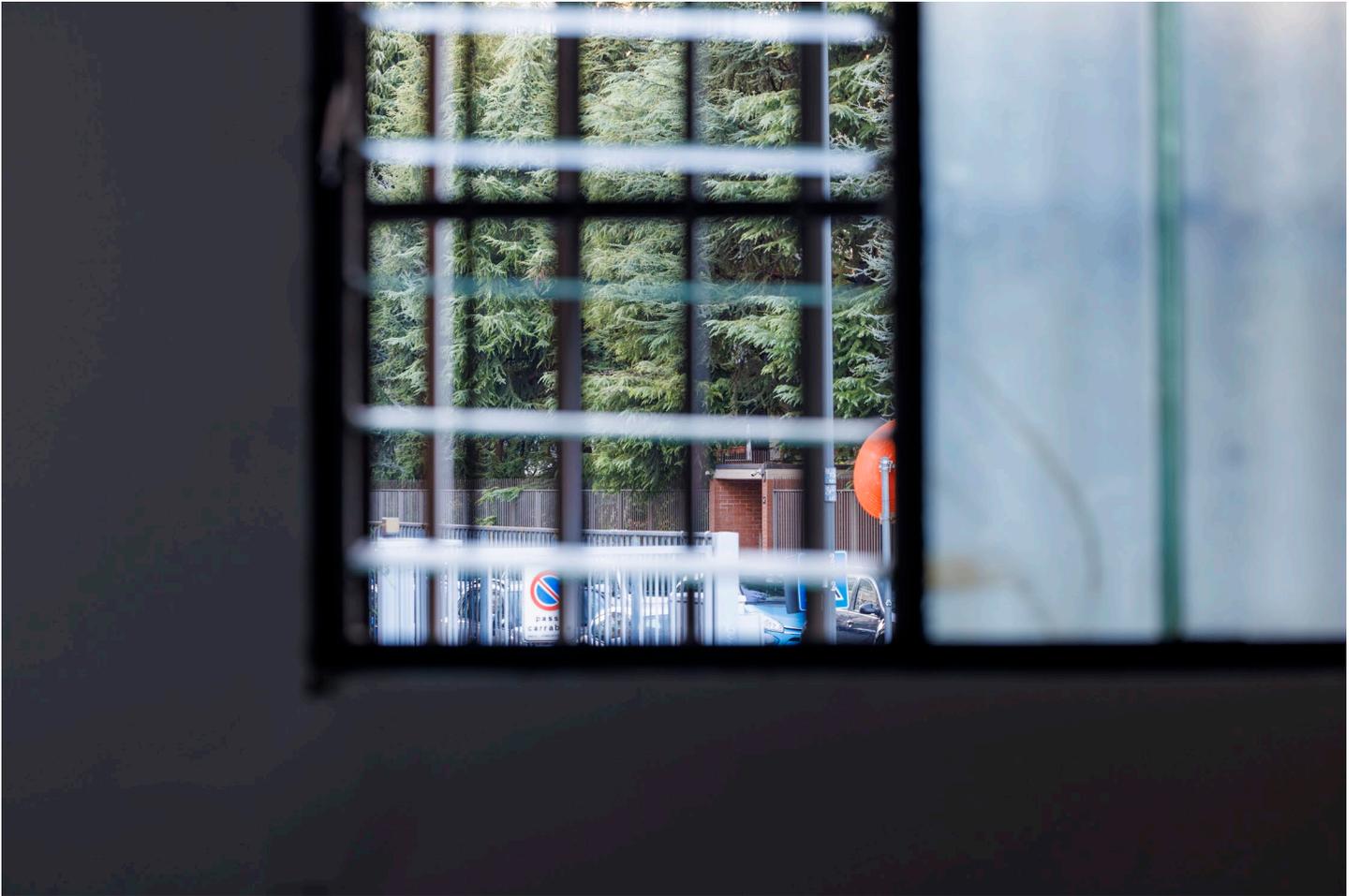
Produced by Pinacoteca Agnelli, Turin

Still Life, 2018

Assistant: Edoardo Pontecorvi



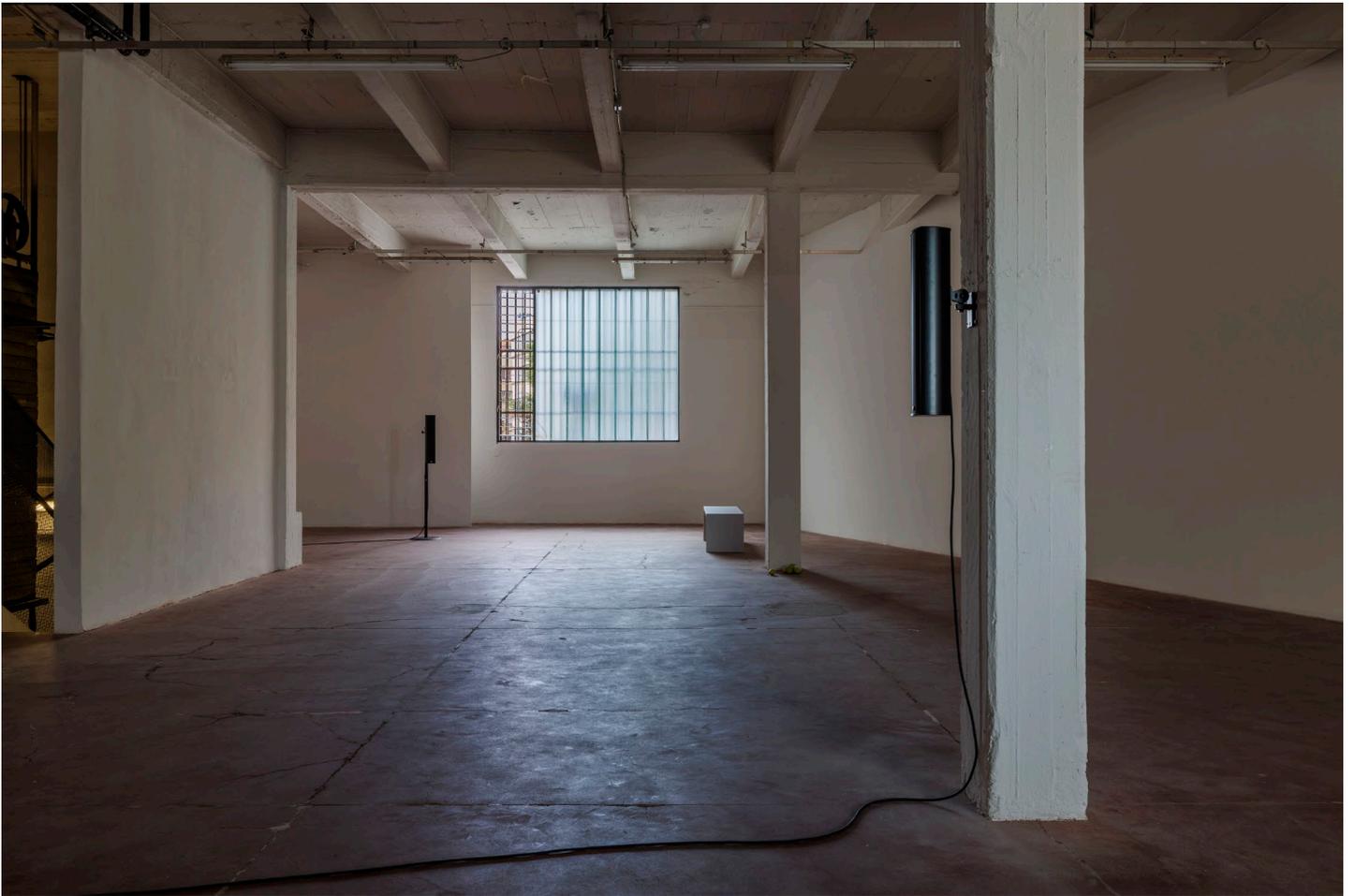
Melody's Warm Up, 2022 (detail) with *Still Life*, 2018 and *-active because it leaks*, 2022



-active because it leaks, 2022
open windows, reduced wall, if necessary, language from Anne Carson
Continuously



Still Life, 2018
Fresh pears, assistant
Continuously



Melody's Warm Up, 2022 (detail)

Two channels sound installation

3 Fohn Media Scale-2 Loudspeakers, speaker stand, amplifier, bright sign, mono sound

43 mins, 59seconds



Still Life, 2018
Fresh pears, assistant
Continuously



Melody's Warm Up, 2022 (detail) with *Still Life*, 2018 and *-active because it leaks*, 2022



-active because it leaks, 2022
open windows, reduced wall, if necessary, language from Anne Carson
Continuously



Fainted Pear, 2022 with detail from Melody's Warm Up, 2022 and -active because it leaks, 2022



Fainted Pear, 2022
commissioned oil on board, spotlight
15 x 15 cm

Fifty Billion Hectares of Time

May 29 - July 17, 2021

gb agency, Paris

Credits

DEAD TIME (Maggie's Solo), 2021

Choreography: Cally Spooner and Maggie Segale

Dancing: Maggie Segale

Steadycam: Charles Billot

Breathing: Maggie Segale dancing

Technical interference: New York City's crowded radio-wave spectrum

Sound mix: Tom Sedgwick

Still Life, 2018

Assistant: Marisol Rodríguez



DEAD TIME (Maggie's Solo), 2021
Single channel 4K cinema projection with mono sound, and adjacent single channel Fohhn Media
Scale-2 loudspeaker, speaker stand, amplifier, mono sound
43 mins, 59 seconds



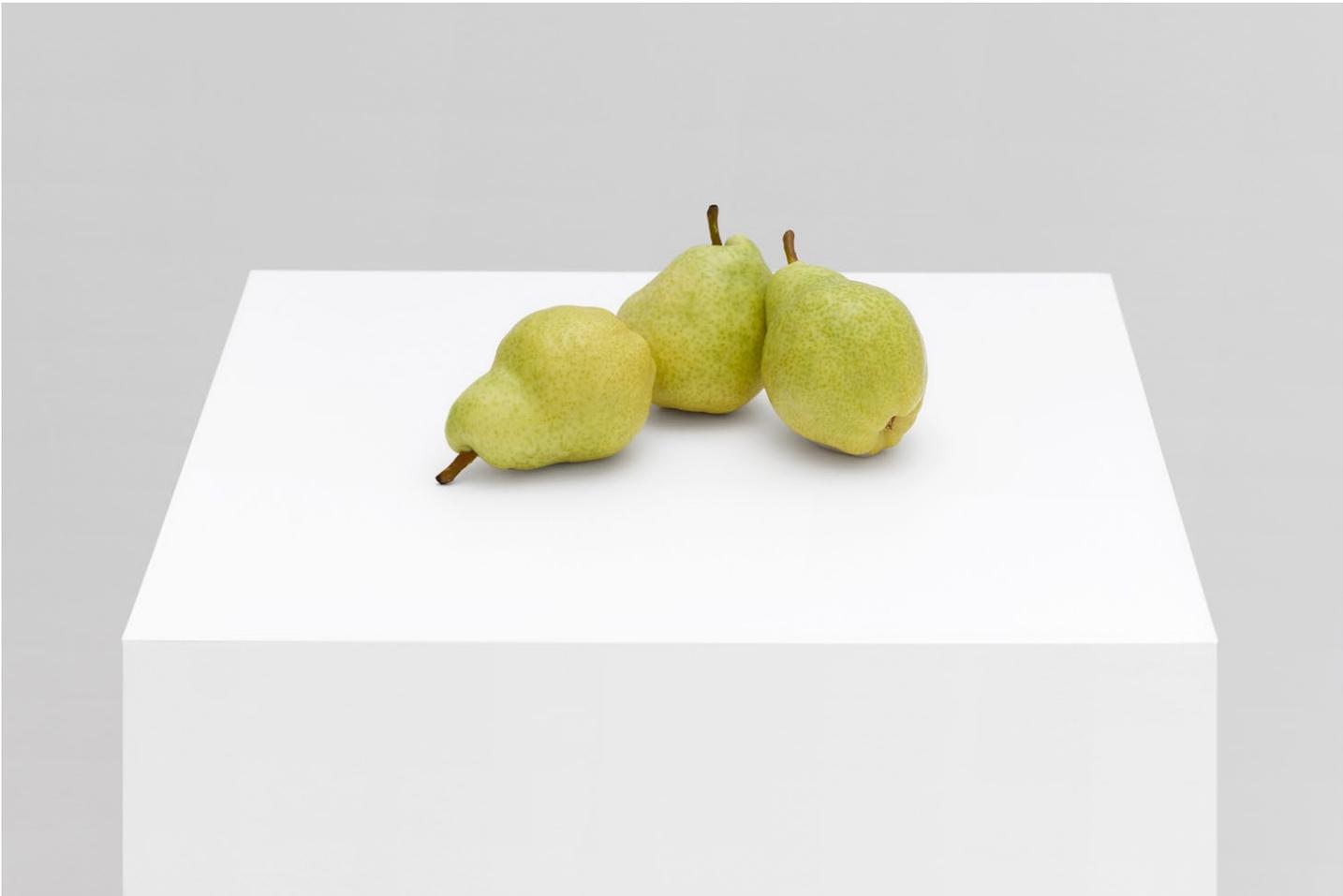
DEAD TIME (Maggie's Solo), 2021
Single channel 4K cinema projection with mono sound, and adjacent single channel Fohhn Media
Scale-2 loudspeaker, speaker stand, amplifier, mono sound
43 mins, 59 seconds



DEAD TIME (Maggie's Solo), 2021
Single channel 4K cinema projection with mono sound, and adjacent single channel Fohhn Media
Scale-2 loudspeaker, speaker stand, amplifier, mono sound
43 mins, 59 seconds



Still Life, 2018
Fresh pears, assistant
Continuously



Still Life, 2018
Fresh pears, assistant
Continuously



Big Cheese And Small Cheese Are Captured In Paris, 2021
Laserjet print, marker and pen on paper, watercolour, plastic
28 x 12 cm



DEAD TIME (Maggie's Solo) (detail)

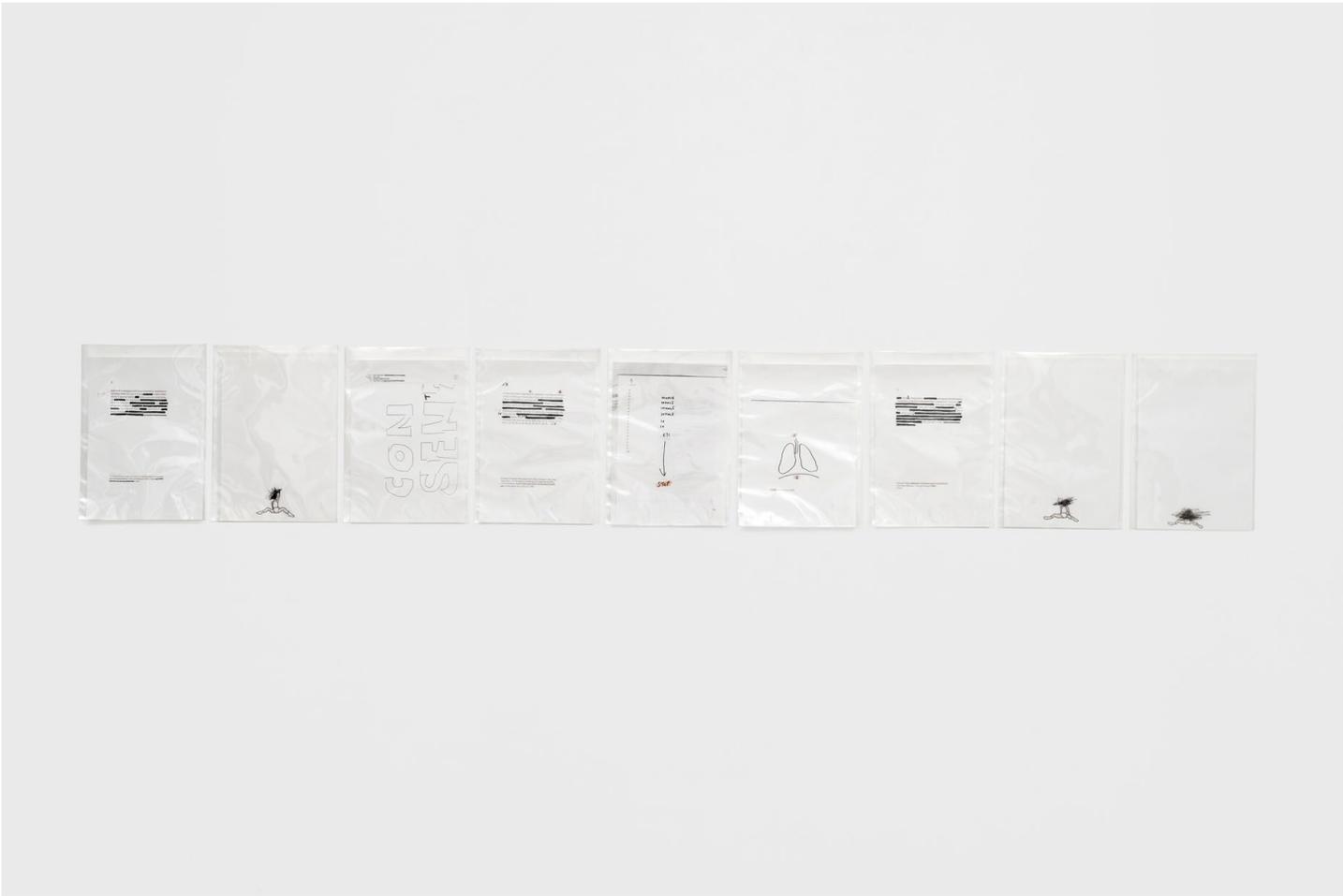
(with) *Still Life*, 2018



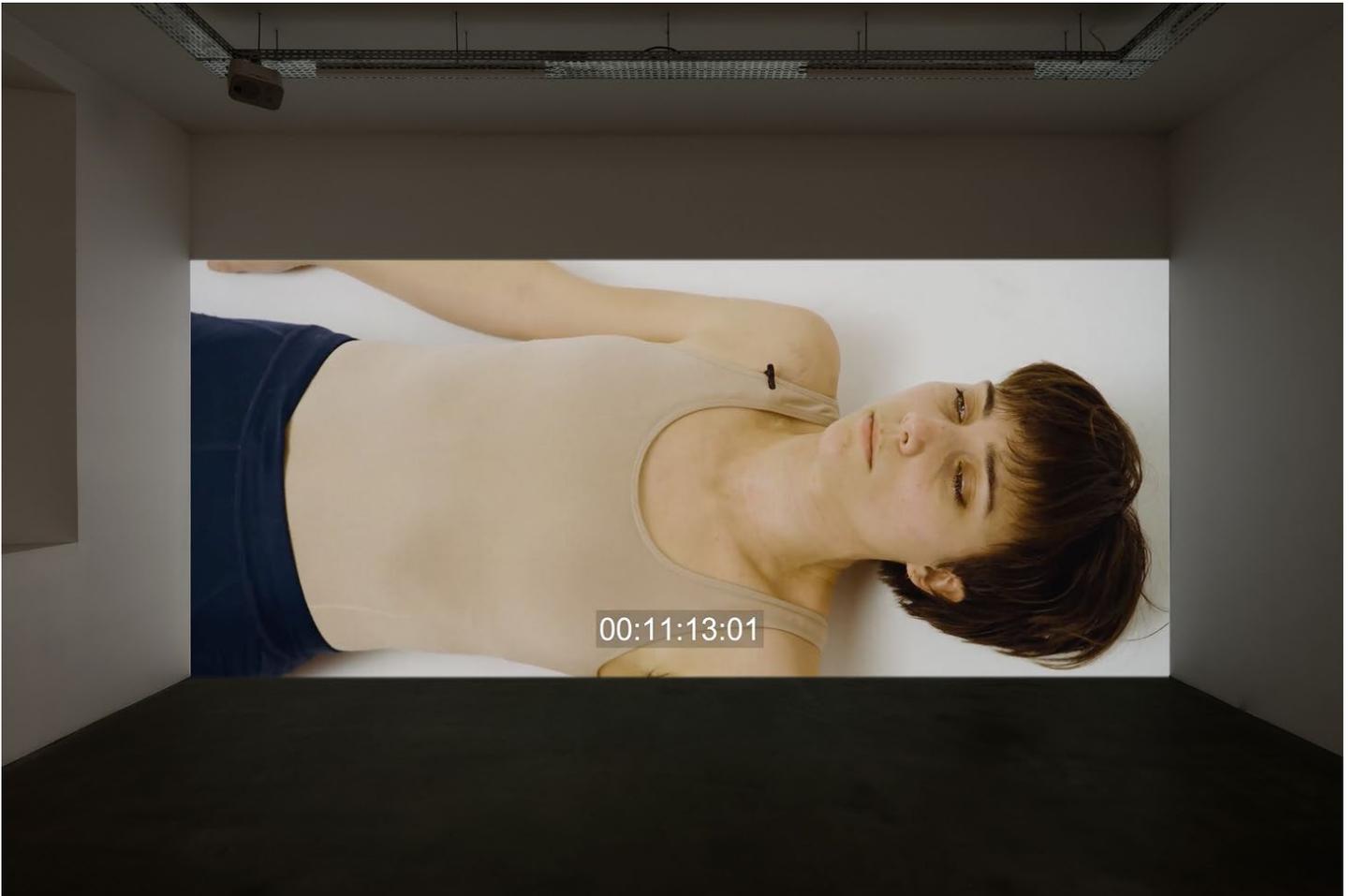
Partridge, hare, fish and mollusc appear intact... with their breath... Snuffed. Out, 2021
Pencil and ink on technical paper, plastic
4 elements, 28 x 12 cm each



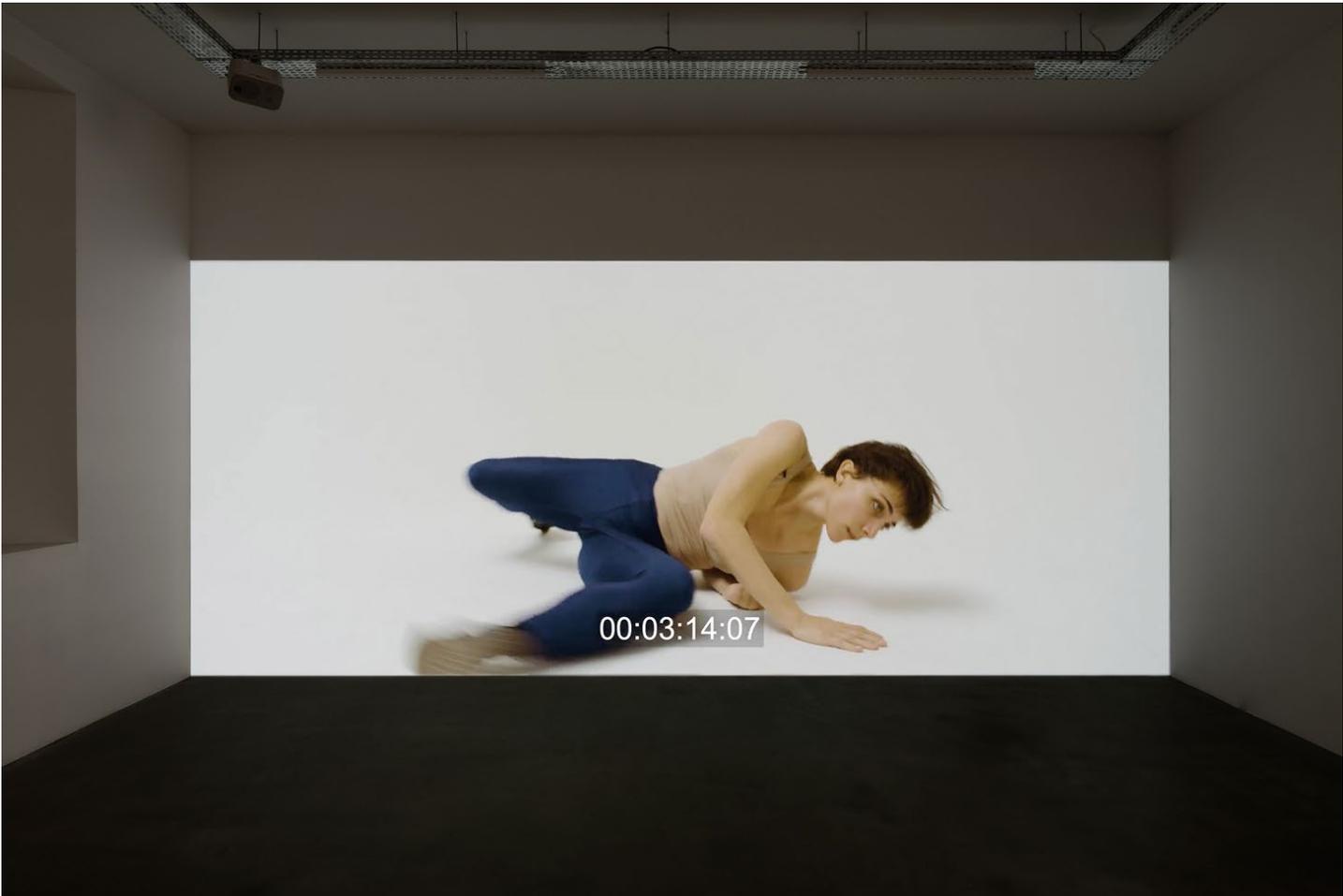
DEAD TIME (Maggie's Solo), 2021 (detail)



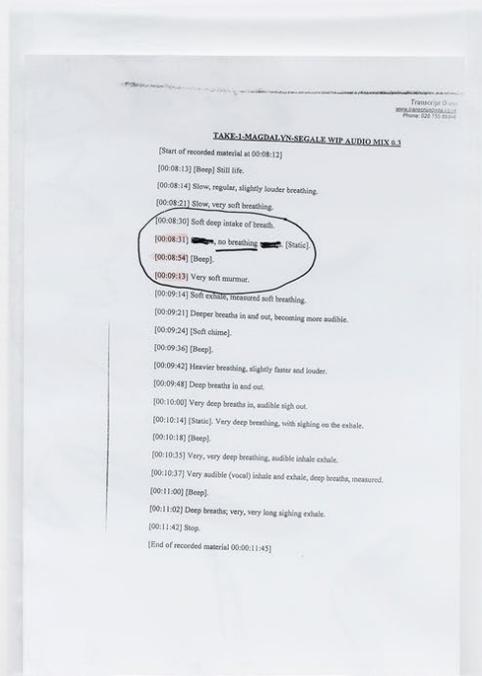
Instructions for Dancing Still Life on a Single Breath II, 2021
Laserjet print, marker, watercolour and pencil on paper, pencil and ink on technical paper, plastic
9 elements, 29.7 x 21 cm each



DEAD TIME (Maggie's Solo), 2021 (detail)



DEAD TIME (Maggie's Solo), 2021 (detail)



Instructions for dancing still life on a single breath, 2021
Laserjet print, marker and pen on paper, watercolour, plastic
2 elements, 28 x 12 cm each

DEAD TIME

April 16 - May 30, 2021

Museum Dhondt-Dhaenens, Sint-Martens-Latem, the Woning Van Wassenhove

Curated by Antony Hudek

Credits

Narrator's Script, 2021

Netflix soundtrack: Neil Luck on piano

Narration: Jesper List Thomsen's voice

Maggie's Solo (audio only), 2021

Audio interference: New York City's crowded electromagnetic spectrum

Breathing: Maggie Segale dancing

Scoring and cuing: Cally Spooner

Postproduction audio mixing: Tom Sedgwick

A Lecture on Stagnation, 2018 - 2021

Designer: Will Holder

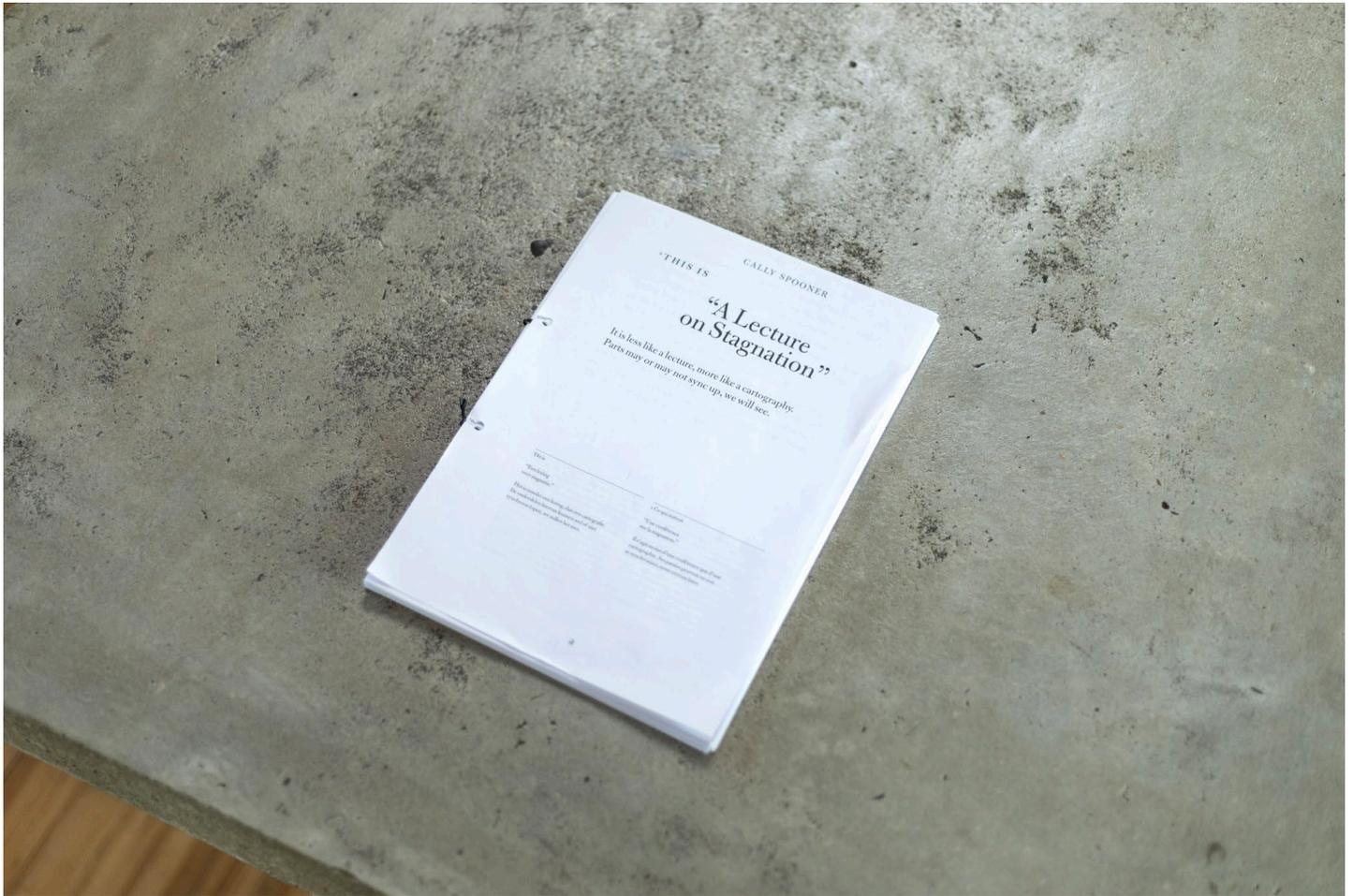
Publisher: uh books



Narrator's Script, 2021

Three channel sound, 2 mono speakers, 2 stereo speakers

43 mins, 59 seconds



A Lecture on Stagnation, 2021
published by uh books
38 pages



Narrator's Script, 2021
Three channel sound, 2 mono speakers, 2 stereo speakers
43 mins, 59 seconds

A Lecture on Stagnation, 2021
published by uh books
38 pages



Maggie's Solo (audio only), 2021
Mono sound, headphones
43 mins, 59 seconds



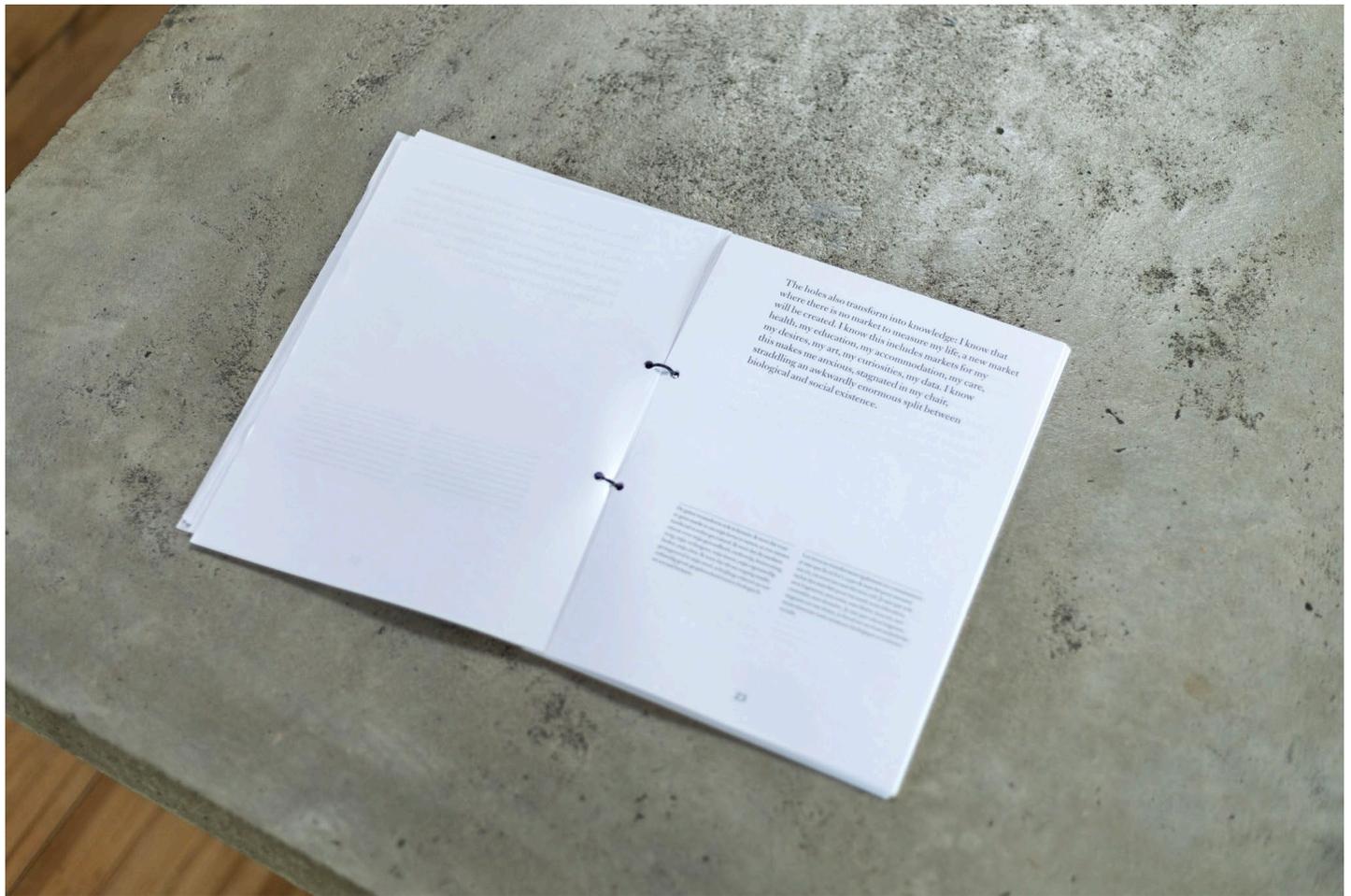
Narrator's Script, 2021
Three channel sound, 2 mono speakers, 2 stereo speakers
43 mins, 59 seconds



Narrator's Script, 2021

Three channel sound, 2 mono speakers, 2 stereo speakers

43 mins, 59 seconds



A Lecture on Stagnation, 2021
published by uh books
38 pages

SWEAT SHAME ETC.

December 13th, 2018 - March 10th, 2019

Swiss Institute, New York

Curated by Laura Mclean-Ferris

Credits

Untitled (plinths), 2018 - 19

Saponification, pouring, hardening, curing: Addison Walz

Still Life, 2018

Assistant: Laura Mclean-Ferris

He wins every time on time and under budget, 2016

Left audio channel: Maggie Segale rugby training with a head cold

Right audio channel: Ivanka Trump promoting #womenwhowork on Youtube

Recording of Maggie: Tom Sedgwick

Editing: Tom Sedgwick with Cally Spooner



SWEAT SHAME ETC., installation view, December 2018



SWEAT SHAME ETC., installation view, December 2018



SWEAT SHAME ETC., installation view, December 2018



SWEAT SHAME ETC., installation view, December 2018



SWEAT SHAME ETC., installation view, December 2018



Untitled (Plinths), 2018
Olive oil soap
56kg, 83 x 45 x 45 cm, duration unknowable

(on top) *MM7H*, 2018
Photos From My Dad, 2018
#7, 2016



Murderous Public Drinking Fountain, 2018
Stainless steel drinking fountain, rubber discharge tube,
rubber feeder tube, plastic, pump, power, water, chlorine
Continuously

Untitled (Plinths), 2018
Olive oil soap
56kg, 83 x 45 x 45 cm, duration unknowable



Untitled (Plinths), 2018
Olive oil soap
56kg, 83 x 45 x 45 cm, duration unknowable

(on top) *Still Life*, 2018
Fresh pears, assistant
Continuously



Early Research Method #14, 2018
Bronze, advice from Gestalt therapists, offset print on Soporset premium 60 gsm paper
2.6 x 43.5 x 29 cm



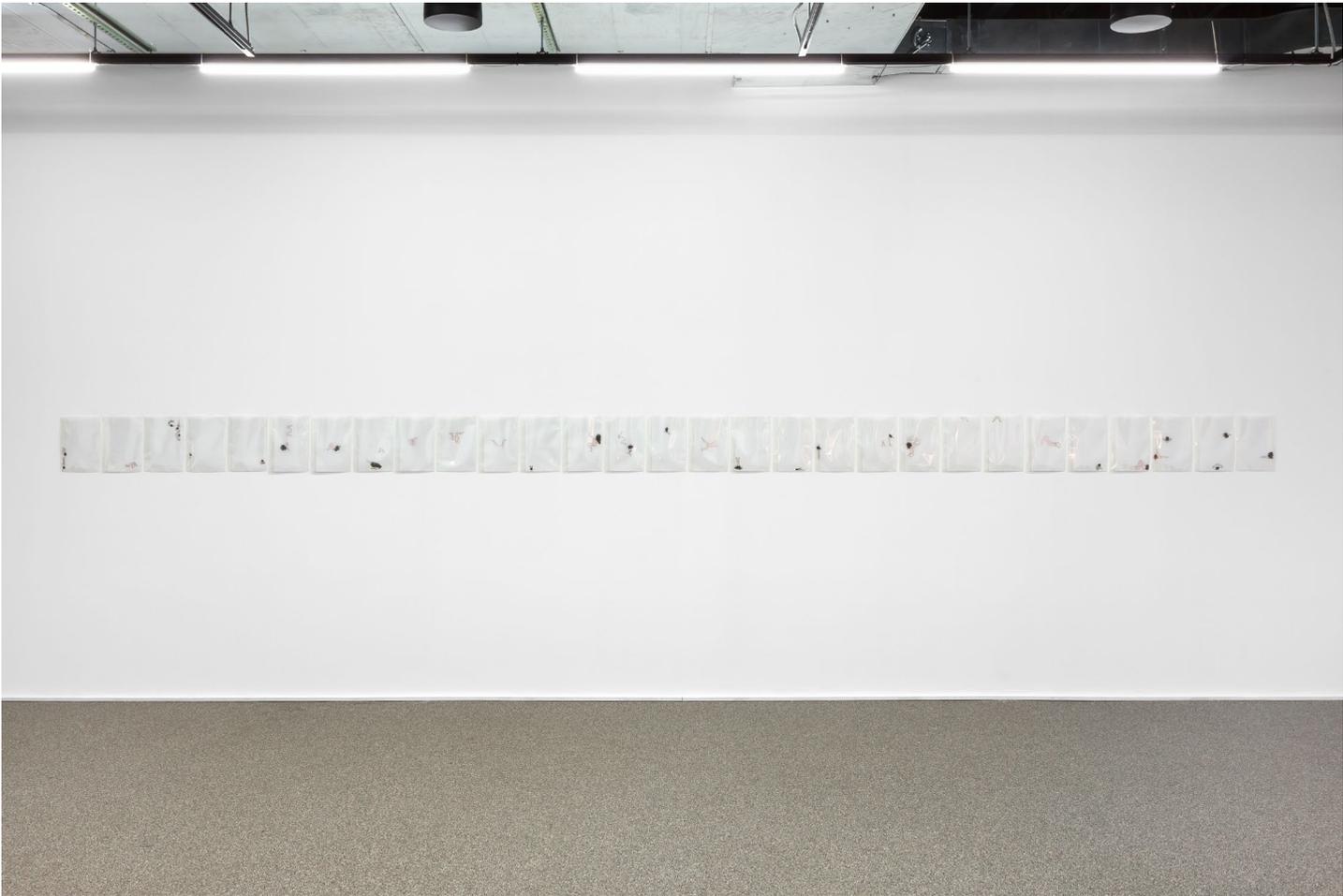
#1 (re-edited), 2017
Plastic 3D imprint of sold Early Research Method #1 (re-edited)
2.6 x 43.5 x 29 cm



Self Tracking, 2018
SiennaX Express Tanning Mist (Streak-Free Natural Color), pencil, colored pencil, data from the artist's metabolism (2014–18), data from Artfacts.net on the artist's career rank (2014–18), data from XE The World's Trusted Currency Authority on the British Pound measured against the Euro (2014–18)
Environmental dimensions



Self Tracking, 2018



SWEAT SHAME ETC., 2018
Pencil, colored pencil and ink on technical paper, plastic
29 elements, 28 x 12 cm each



SWEAT SHAME ETC., 2018 (detail)



SWEAT SHAME ETC., 2018 (detail)



SWEAT SHAME ETC., installation view, March 2019



SWEAT SHAME ETC., installation view (detail), March 2019



SWEAT SHAME ETC., installation view (detail), March 2019

DEAD TIME

Art Institute Chicago, Chicago

April 22 - April 28, 2019

Curated by Hendrik Folkerts

Credits

DEAD TIME, 2018

Singing: Magdalyn Segale, Jesper List Thomsen and Cally Spooner

He wins every time on time under budget, 2016

Left audio channel: Maggie Segale rugby training with a head cold

Right audio channel: Ivanka Trump promoting #womenwhowork on Youtube

Recording of Maggie: Tom Sedgwick

Editing: Tom Sedgwick with Cally Spooner

DEAD TIME (live), 2019

Stagnation performance: Ashton Munoz

SWEAT SHAME ETC. (danced): Magdalyn Segale

Netflix soundtrack: Melody Giron on cello

Narrator's script: Jesper List Thomsen's voice

Dramaturgy: Hendrik Folkerts



DEAD TIME, installation view



DEAD TIME, 2018

Incomplete partition wall, score of 63 elements (inkjet prints, marker and pen on paper, pencil and ink on technical paper, plastic wallets), 1 x Bose 5 second-generation Virtually Invisible® single cube speaker, audio of non-professional, hastily assembled choir, amplifier, open windows, road outside.
15 meters, 4'31" loop



DEAD TIME, 2018

Murderous Public Drinking Fountain, 2018
Stainless steel drinking fountain, rubber discharge tube,
rubber feeder tube, plastic, pump, power, water, chlorine
Continuously



DEAD TIME, 2018 (detail)



DEAD TIME, 2018 (detail)



DEAD TIME (live), April 2019

live performance for a captive audience, enacted by living, prerecorded, and inanimate elements
43 mins, 59 seconds



DEAD TIME (live), April 2019

live performance for a captive audience, enacted by living, prerecorded, and inanimate elements
43 mins, 59 seconds



DEAD TIME (live), April 2019

live performance for a captive audience, enacted by living, prerecorded, and inanimate elements
43 mins, 59 seconds



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DEAD TIME (live), April 2019

live performance for a captive audience, enacted by living, prerecorded, and inanimate elements
43 mins, 59 seconds



DEAD TIME (live), April 2019

live performance for a captive audience, enacted by living, prerecorded, and inanimate elements
43 mins, 59 seconds



DEAD TIME, installation view

DEAD TIME

October 25 - December 22, 2018

ZERO..., Milan

Credits

Singing: Magdalyn Segale, Cally Spooner and Jesper List Thomsen



DEAD TIME, 2018

Incomplete partition wall, score of 63 elements (inkjet prints, marker and pen on paper, pencil and ink on technical paper, plastic wallets), 1 x Bose 5 second-generation Virtually Invisible® single cube speaker, audio of non-professional, hastily assembled choir, amplifier, open windows, road outside.

15 meters, 4'31" loop



DEAD TIME, 2018

Incomplete partition wall, score of 63 elements (inkjet prints, marker and pen on paper, pencil and ink on technical paper, plastic wallets), 1 x Bose 5 second-generation Virtually Invisible® single cube speaker, audio of non-professional, hastily assembled choir, amplifier, open windows, road outside.

15 meters, 4'31" loop



DEAD TIME, 2018 (detail)



DEAD TIME, 2018 (detail)

DRAG DRAG SOLO

February 3 - March 18, 2018

Centre d'Art Contemporain Genève, Geneva

Curated by Andrea Bellini

Credits

Soundtrack For a Troubled Time (2017)

Soaking wet person: Michelangelo Miccolis

Bucket operator: Cally Spooner

Sound recording: Tom Sedgwick

Editing: Tom Sedgwick and Cally Spooner

DRAG DRAG SOLO (2016)

Dancing: Maja Ho, Jennifer Tchiakpe and Emily McDaniel

Filming: Charles Billot

Choreography: Holly Curran, Maja Ho, Emily McDaniel, Ashton Muniz, José Rivera, Jr.,

Maggie Segale: Jennifer Tchiakpe and Cally Spooner

By All Accounts This Was A Very Ordinary Man (2018)

Ordinary man: Michelangelo Miccolis

False Tears

Une larme, produite en 1856 par Rodolphe, l'amant de l'héroïne flaubertienne Madame Bovary, est versée sur une lettre de rupture, qui sera remise par messenger à la protagoniste. Cette « émoticône » d'un casanova du 19^{ème} siècle apparaît à ce moment précis où la vie de l'autre devient incommode et que l'expression d'une quelconque émotion devient impossible. « Il eût fallu quelques larmes là-dessus; mais, moi, je ne peux pas pleurer; ce n'est pas ma faute » pense-t-il. Alors, Rodolphe trempe son doigt dans le verre d'eau qu'il vient de se servir, et laisse tomber une grosse goutte d'eau sur la lettre, laquelle laisse une tache pâle sur l'encre. L'anecdote de cette fausse larme est le socle – la métaphore « à peine humide » – sur lequel Spooner s'appuie pour étudier la manière dont nos vies semblent aujourd'hui « sous-traitées » ou évaluées et quelle distance cela crée entre les gens. Les travaux présentés sur cet étage, réalisés entre 2015 et 2018, oscillent entre réalité et fiction. Cet ensemble évoque un « roman en cours d'écriture », qui cherche à révéler des décalages, là où le langage échoue, disparaît ou est altéré.

A tear engineered in 1856 by Rodolphe—the adulterous lover of Flaubert's Madame Bovary—is dripped onto a breakup letter and sent to the heroine via messenger. The casanova's 19th century emoticon arrives at a moment when the life of the other becomes inconvenient and emotion cannot be conjured from his own body. "There ought to have been some tears on this; but I can't cry; it isn't my fault" he says, but not to her. Then, having filled a drinking glass with water, Rodolphe dips his finger and lets a big drop fall onto the paper, leaving a pale stain on the ink. Taking the incident of the false tear as a lynch pin—a barely wet metaphor—Spooner considers how life is 'outsourced' or assessed in the present day, and what distances are thereby created between bodies. A number of works made between 2015-18 fluctuate between facts and fiction. Together they hint at a 'novel in progress' that mines the gaps where language fails, goes missing or erodes.



Bedtime Beats™, 2016

iHome alarm clock from the Limelight Hotel Aspen, Colorado, playing *Bedtime Beats*™: *The Secret to Sleep*™ and set to Mountain Standard Time (MST)

Continuously

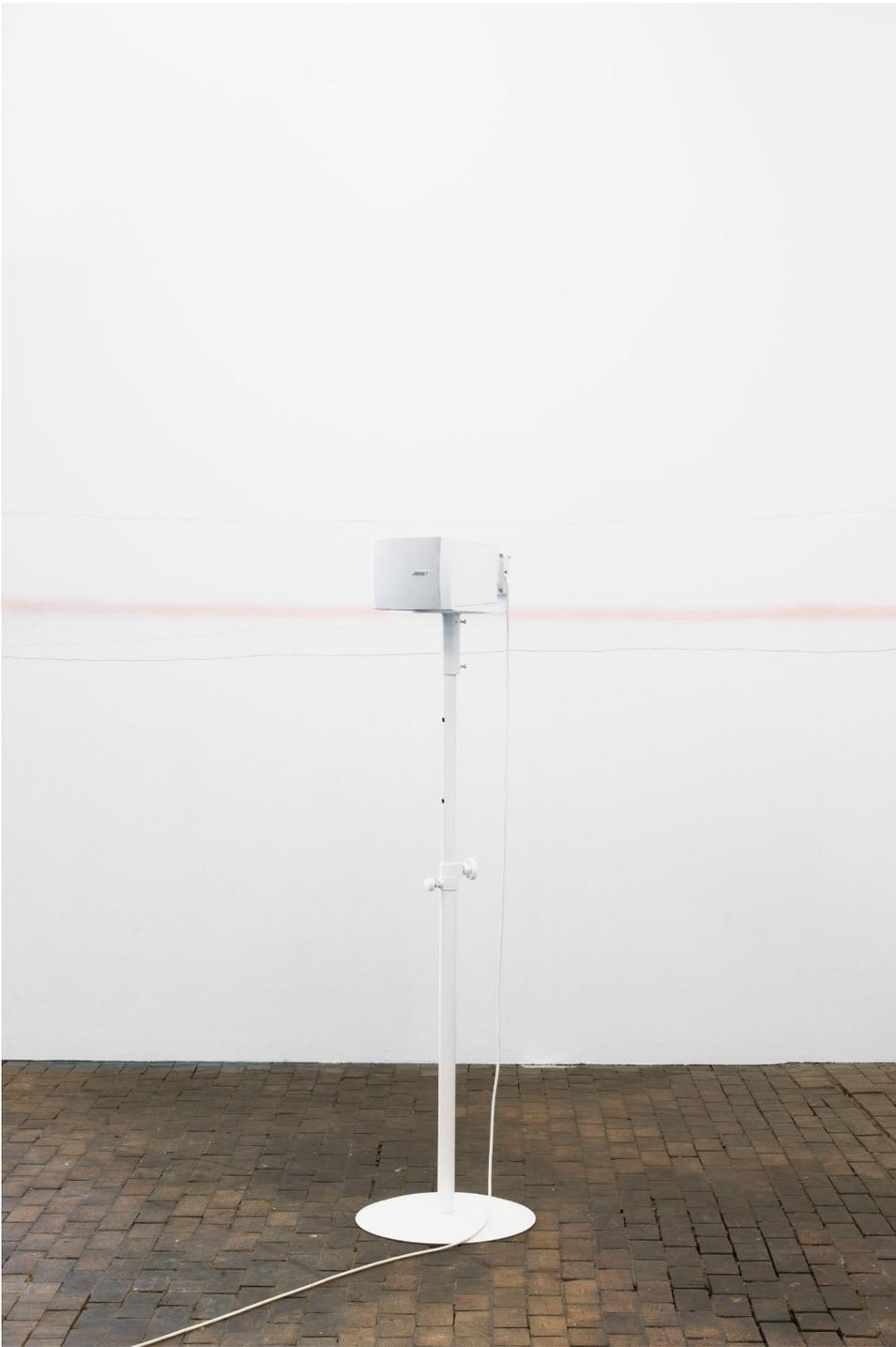


Soundtrack For A Troubled Time, 2017

Three Bose FreeSpace DS 100SE WH three-way passive compact speakers, amplifier, Behringer Xenyx

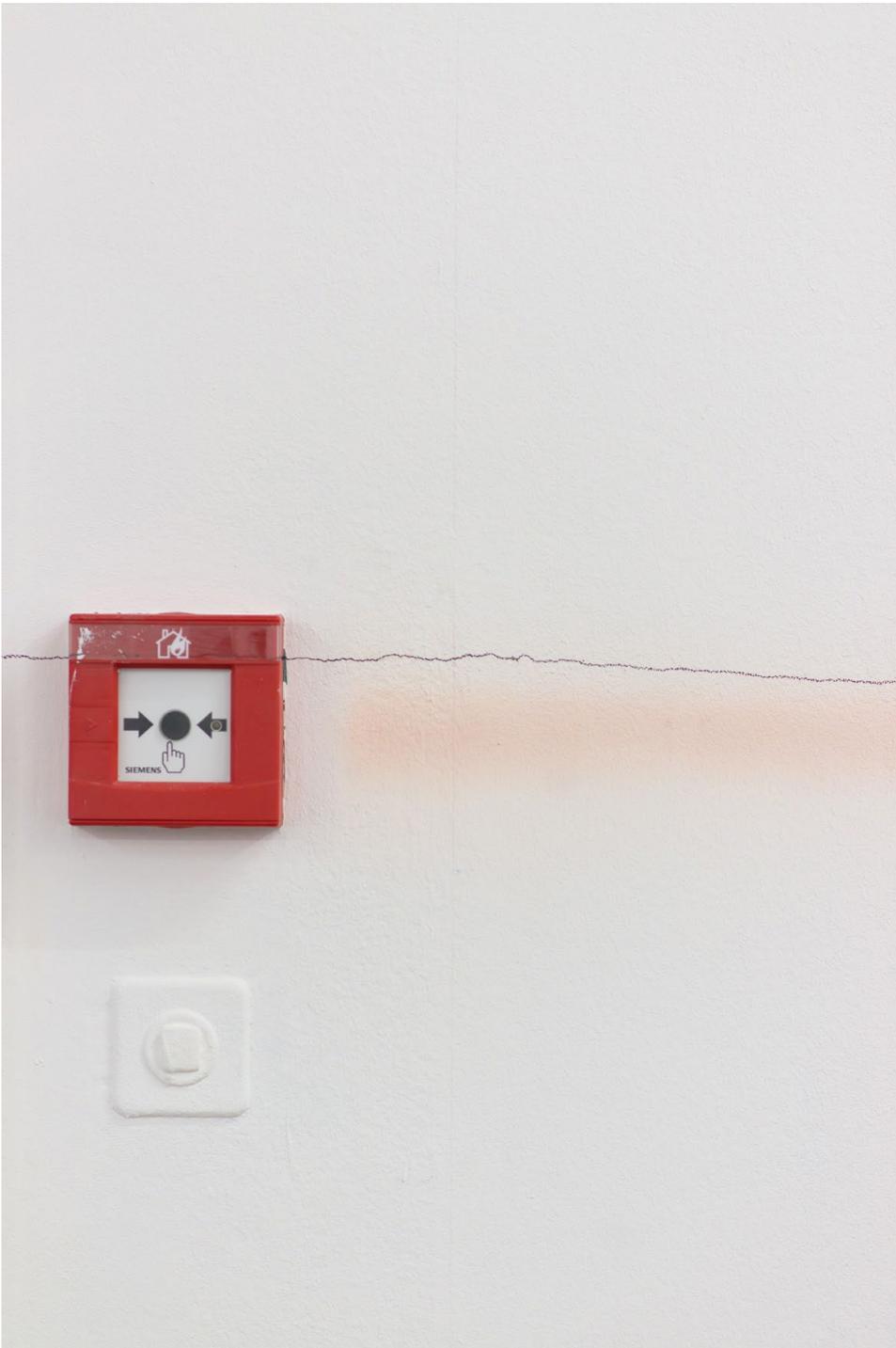
QX1002USB mixer, stereo sound

6 mins. 16 sec. (looped)



Soundtrack For A Troubled Time, 2017 (detail)

Self Tracking (the five stages of grief), 2016



Self Tracking (the five stages of grief), 2016

Sienna X Express Tanning Mist (Streak-Free Natural Color), pencil, colored pencil, data from the artist's metabolism (2012–16), data from Artfacts.net on the artist's career rank, (2012–16), data from XE The World's Trusted Currency Authority on the British Pound measured against the Euro (2012–16).

Environmental dimensions



DRAG DRAG SOLO, 2016

Single-channel projection on suspended translucent room-dividing screen, without sound
11 mins. 20 secs (looped)



DRAG DRAG SOLO, 2016 (still)



He wins every time, on time and under budget, 2016
Second-generation Bose Virtually Invisible® cube speakers,
amplifier, stereo sound
30 mins (looped)

DRAG DRAG SOLO, 2016 (detail)



By All Accounts This Was A Very Ordinary Man, 2018
Soap, ordinary man, clichés
Variable hours



DRAG DRAG SOLO, installation view



Early Reserach Methods #7, 2016
Bronze, fiction, offset print on Soporset premium 60 gsm paper
2.6 x 43.5 x 29 cm



...much she

"I suppose I'm saying. I suppose I'm saying. I suppose I'm saying..."

"ouch. Aldo slams his arms down by his sides. "Arghhhhhh."

"...s a tissue. "You must remember, this IS the best of all possible worlds. Having a

case. However, we can help you construct a 'second nature' and if you train properly,

cks you will be ready. Now," he plumps Aldo's bicep, "try again."

CHAPTER XXXX THREE WEEKS EARLIER (2015)
HOW THE UNIVERSE WORKS

"The. EARTH. IS. IN. DANGER."

Aldo shuffles towards end of the bed, to a comfier place in the pillows:

"Future cosmic events are going to blast, burn, or RIP US TO SHREDS."

Aldo drifts into sleep:

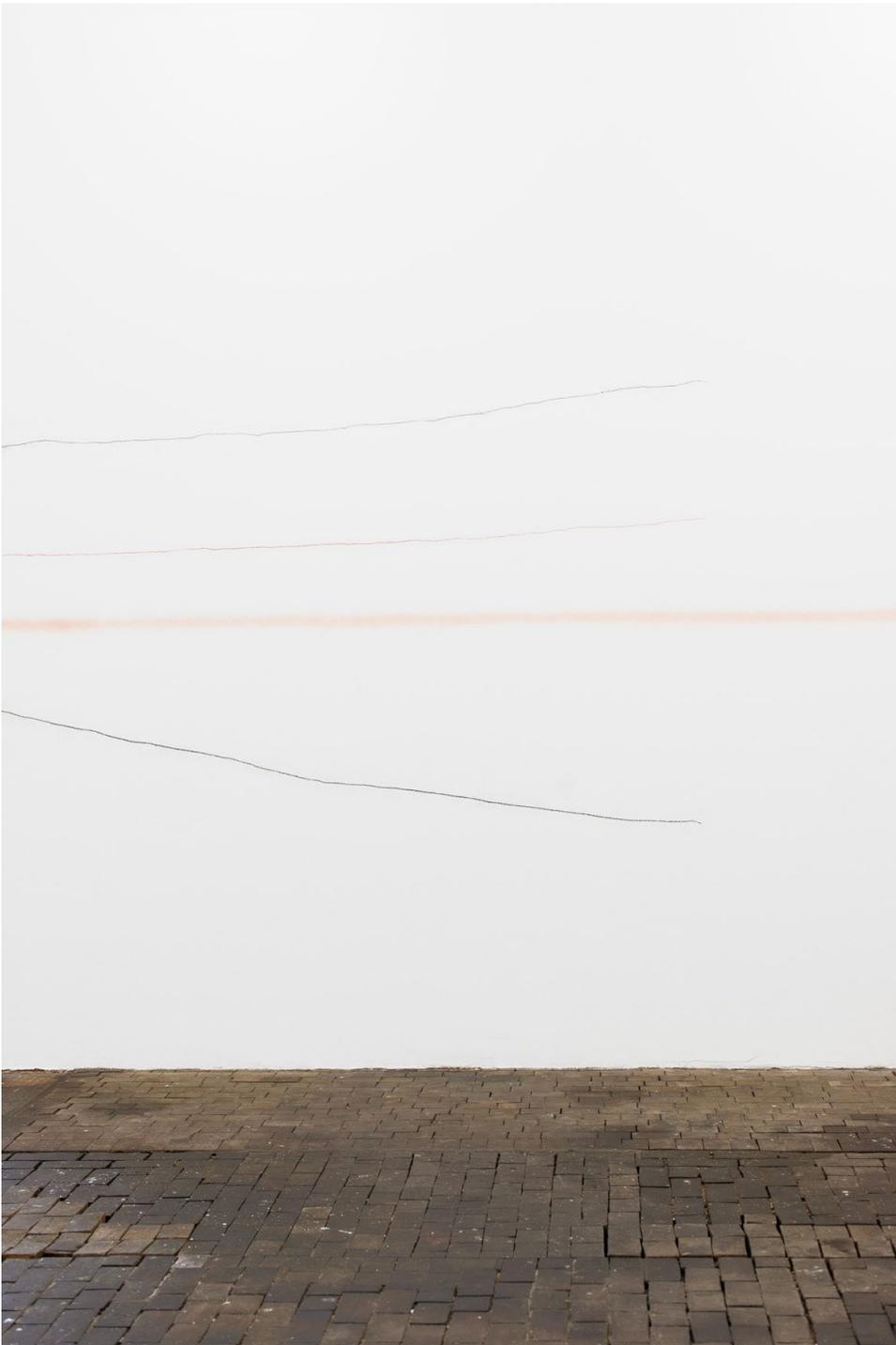
"One day, life on earth will become impossible."

Season 3, Episode 8

Early Reserach Methods #7, 2016 (detail)



By All Accounts This Was A Very Ordinary Man, 2018 (detail)



Self Tracking (the five stages of grief), 2016

Sienna X Express Tanning Mist (Streak-Free Natural Color), pencil, colored pencil, data from the artist's metabolism (2012–16), data from Artfacts.net on the artist's career rank, (2012–16), data from XE The World's Trusted Currency Authority on the British Pound measured against the Euro (2012–16).

Environmental dimensions

He wins everytime, on time, and under budget

gb agency, Paris

2016

Credits

He wins every time, on time and under budget, 2016

Left channel: Maggie Segale

Right channel: Ivanka Trump

Sound recording: Tom Sedgwick

Two Bodies, From Two Groups, Meet To Share Knowledge And Build A Manageable, Exchangeable Solo For A New Solo Body, 2016

Dancers: Jasmine Attié, Maggie Segale

An Exchangeable Solo Built From The Knowledge Of Two Non-Exchangeable Groups, 2016

Dancer: Steve Paulet

Early Research Method #6, 2016

Behavioral psychiatrist: Dr. Charles Feldstone

Early Research Method #4, 2016

Clinical psychiatrist: Dr. Isabel Valli



An Exchangeable Solo Built From The Knowledge Of Two Non-Exchangeable Groups, 2016
Solo dancer, nine choreographic sequences

With *He wins every time, on time and under budget*, 2016 and *Self Tracking (the five stages of grief)*, 2016



Bedtime Beats™, 2016

iHome alarm clock from the Limelight Hotel Aspen, Colorado, playing *Bedtime Beats*™: The Secret to Sleep™ and set to Mountain Standard Time (MST)
Continuously



An Exchangeable Solo Built From The Knowledge Of Two Non-Exchangeable Groups, 2016
Solo dancer, nine choreographic sequences



Early Research Method #7, 2016
Bronze, fiction, offset print on Soporset premium 60 gsm paper
2.6 × 43.5 × 29 cm



Early Research Method #1 (re-edited), 2016
Bronze, fan mail, offset print on Soporset premium 60 gsm paper
2.6 × 43.5 × 29 cm

With #5, 2016



#5, 2016

Plastic 3D imprint of sold *Early Research Method #5*

2.6 x 29 x 43 cm



exhibition view



He wins every time, on time and under budget, 2016

Second-generation Bose Virtually Invisible® cube speakers, amplifier, stereo sound
30 mins.



An Exchangeable Solo Built From The Knowledge Of Two Non-Exchangeable Groups, 2016
Solo dancer, nine choreographic sequences



Hot 97, 2016

Live radio, Focal IC 105-T in-ceiling speaker

Continuously, Ø 15.8 cm



exhibition view

On False Tears and Outsourcing

April 27 - June 19, 2016

New Museum, New York

Curated by Helga Christoffersen

Credits

On False Tears and Outsourcing, 2016

Choreography: Holly Curran, Maja Ho, Emily McDaniel, Ashton Muniz, José Rivera, Jr.,
Maggie Segale, Jennifer Tchiakpe and Cally Spooner

Dancers: Holly Curran, Maja Ho, Emily McDaniel, Ashton Muniz, José Rivera, Jr., Maggie
Segale and Jennifer Tchiakp

Rugby trainer: James English



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016 (external view)



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016 (external view)



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours



On False Tears and Outsourcing, 2016 (external view)



On False Tears and Outsourcing, 2016

Dancers, eight randomly rotated choreographic sequences, twenty-meter wall of Kvadrat Soft Cells acoustic panels, fifty-six daylight work lamps and fixtures, live radio (Hot 97), Focal IC 105-T in-ceiling speaker, museum glass
305 hours

And you were wonderful, on stage

Stedelijk Museum, Amsterdam

2016

Credits

Musical composition: Peter Joslyn.

Song devising: Peter Joslyn with Rhiannon Drake, Helen Hart, Piya Malik, Jenny Minton,

Rebecca Thorn: Chloé Turpin, Cally Spooner

Choreography: Adam Weinert

Stage-sets: Giles Round

Chorus Line: Rhiannon Drake, Piya Malik, Jenny Minton, Rebecca Thorn and Chloé Turpin

Backing Dancers: Kristin Foote, Caroline Fermine, Logan Kruger

Scene Annoncer: Hai Ting Chinn

Stagehands: Giles Round, Adam Weinert, Alena Samoray, Geoff Abbass, Jesper List Thomsen

Off Camera Dialogue: Guy Oliver Watts and Calum Melville

Directing Voice: Cally Spooner

1st AD: Victoria Brooks

Line Producer: Giles Round

Director of Photography: Ryan Jenkins

Camera Operator: Dave Delarosa

Gaffer: Dan Swalec

Best Boy: Alena Samoray

Live Editing: Cally Spooner

Live Switching: Mick Bello

Robot Camera Operator: Eric Brucker

Floor Manager: Geoff Abbass

Sound Engineers: Steve McLaughlin and Jeff Svavek

Off Camera Dialogue filming: Rick Maskey

Off Camera Dialogue sound recording: Tom Sedgwick

Producer: Victoria Brooks at The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC)

Commissioner: Hendrik Folkerts for the Stedelijk Museum

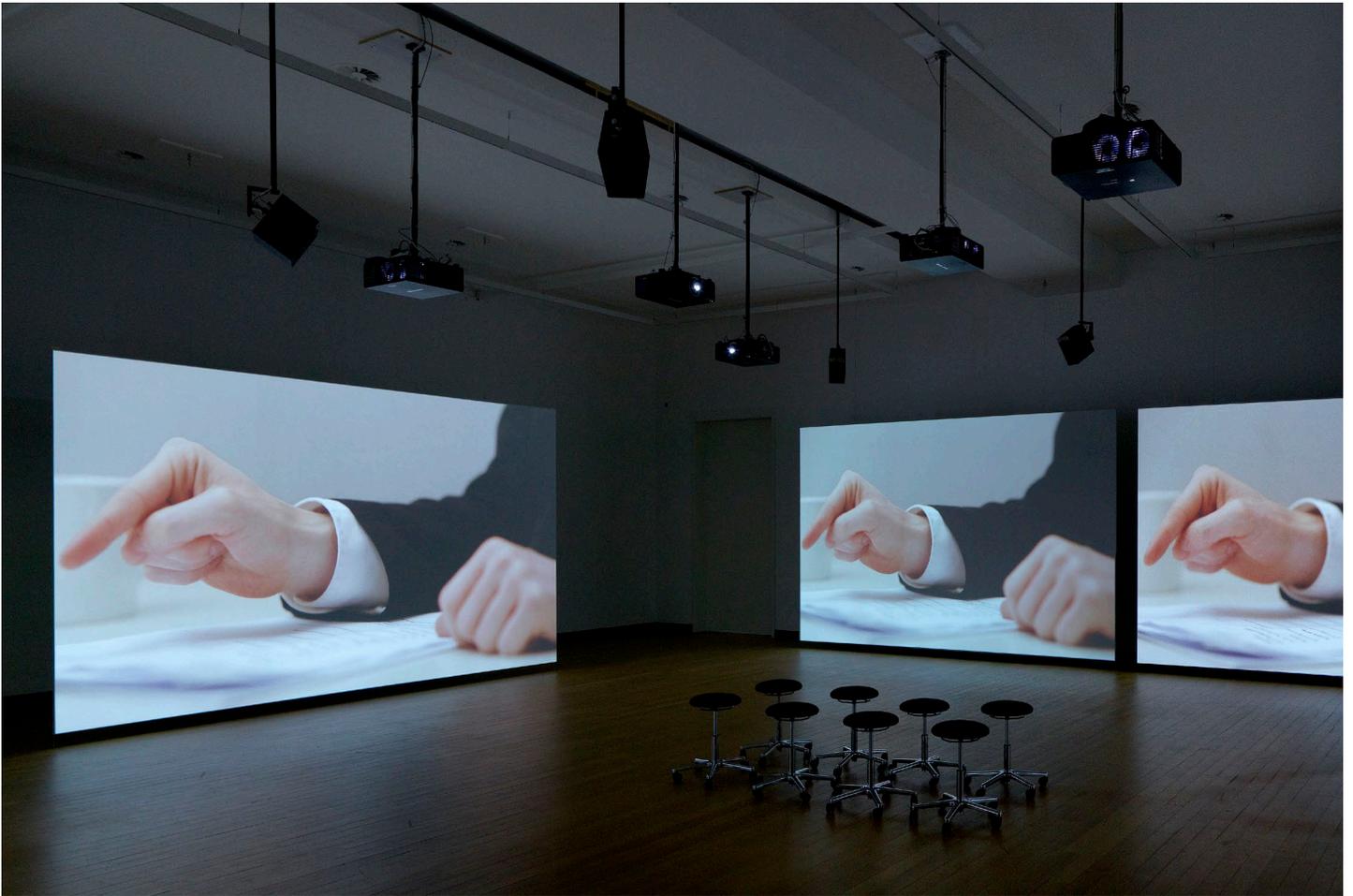


And you were wonderful, on stage, 2013-2015 (detail)



And you were wonderful, on stage, 2013-2015

five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"



And you were wonderful, on stage, 2013-2015
five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"



And you were wonderful, on stage, 2013-2015
five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"



And you were wonderful, on stage, 2013-2015
five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"

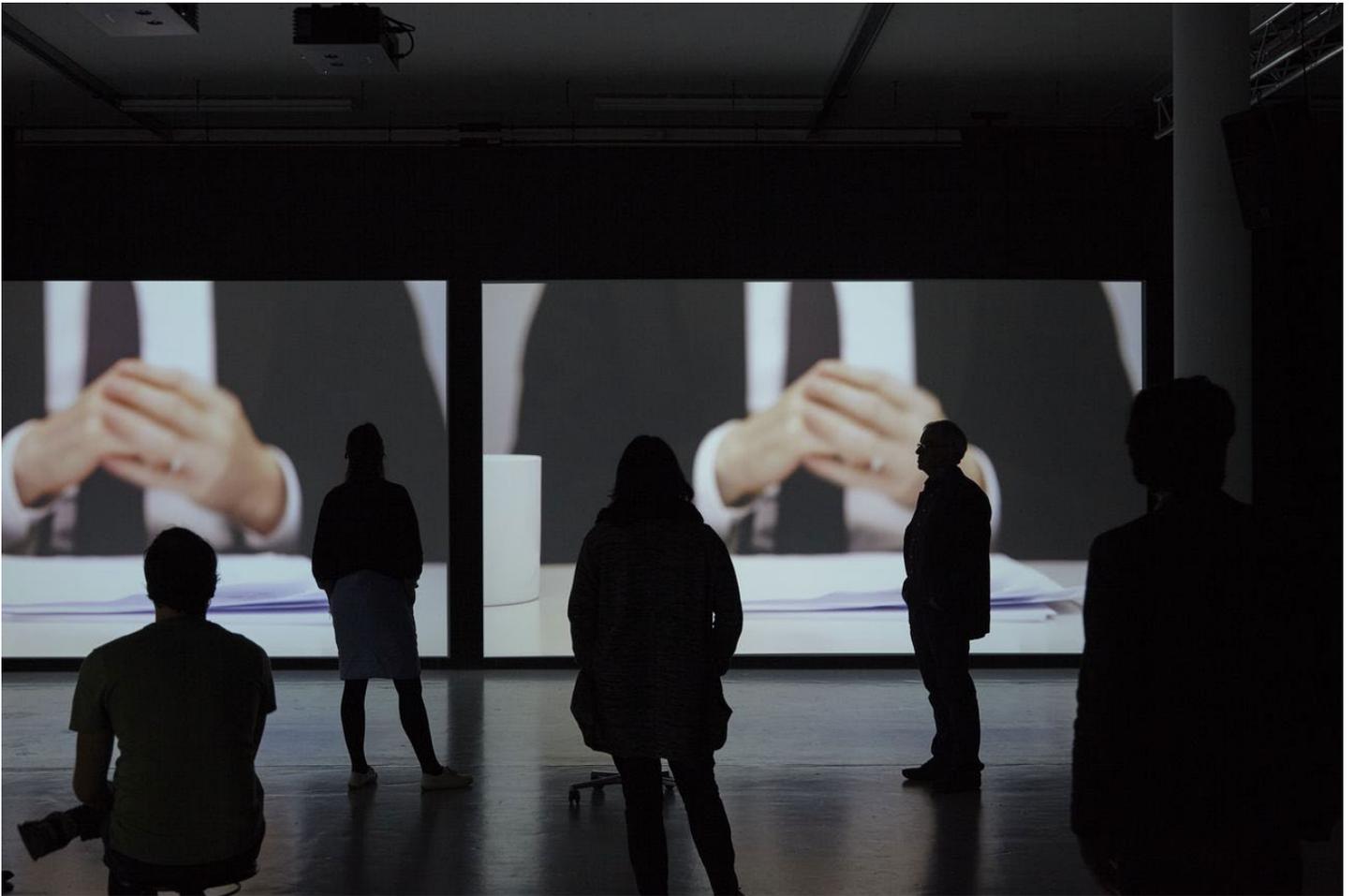


And you were wonderful, on stage, 2013-2015
five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"



And you were wonderful, on stage, 2013-2015

five-channel HD film installation, single-channel flat screen monitor, stereo sound, mobile seating
43'26"



And you were wonderful, on stage, 2013-2015 (with audience)