

Cally Spooner *Deadtime, A Hypothesis of Resistance*

Deadtime, A Hypothesis of Resistance er den store finale på den internationalt anerkendte billedkunstner Cally Spooners flerårige researchprojekt i samarbejde med O – Overgaden. Udstillingen samler en række af kunstnerens seneste lydværker til en kakofoni af alt fra høje biplyde og åndedrætsøvelser til sladder og lyden af børn, der tæller.

Siden 2021 har Cally Spooner været tilknyttet O – Overgaden med sit internationale researchprojekt med den overordnede titel *Deadtime* – et projekt, der bevæger sig mellem at være koreografi, lydværk, bog, øvelse og filosofistudie.

Deadtime stiller det centrale spørgsmål: hvis vores samfund i dag styres af et 'grundprincip om performance' – dvs. en konkurrencebetonet, 24/7 forventning om, at vi 'performer' (godt) til alle tider – findes der så måder at gå imod denne styring eller dette 'princip'? Eller, sagt på en anden måde, findes der en mere kropslig eller instinktiv væremåde eller 'kultur', som ikke er fyldt med planlagte aktiviteter og uophørlig produktivitet? Og hvordan skaber man plads til det, der ikke allerede er optegnet eller foreskrevet? Det, der er uforudsigeligt, elektrisk og ikke har sin 'performance' eller funktion beregnet eller bestemt på forhånd, og derfor, efter visse institutionelle og industrielle standarder, kan fremstå som 'dødt'? Kan alternative tidsligheder – ved at fremstå netop som *døde*, ude af sync eller *asynkrone*, *usynlige*, ufærdige, som i en slags *ovesituation* eller endda ved at insistere på en nærmest umulig (endeløs) *varighed* – undergrave den standardiserede, tikkende og metrisk regulerede tid, der konstant oversvømmer os?

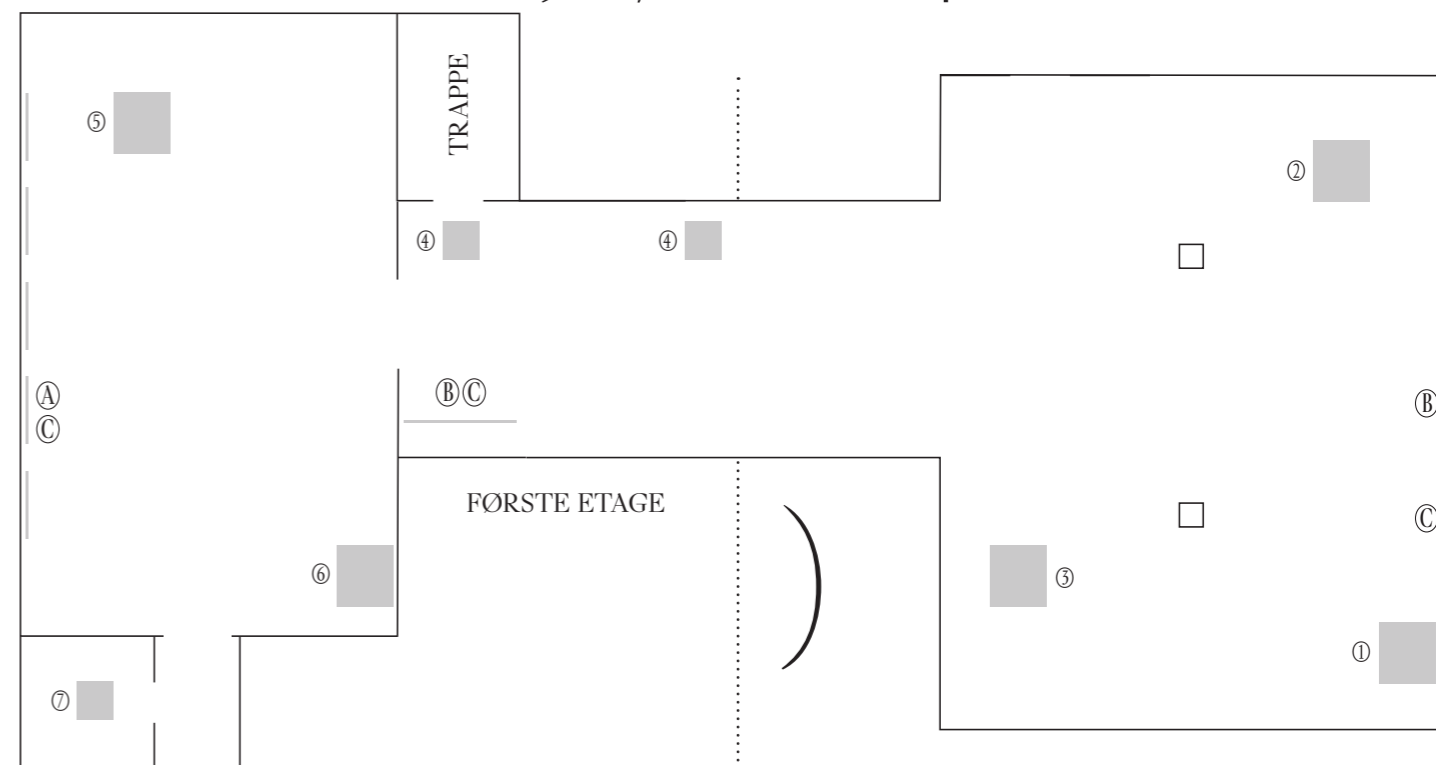
Som sidste del af Spooners større *Deadtime*-undersøgelse er denne lydudstilling struktureret af et højt 'bip', der gentager sig hvert 42. sekund og sætter udstillingens puls. Visuelt former udstillingen sig omkring to lyserøde, psoas-muskel-farvede overflader, der fejrer hen over væggene i O – Overgaden som en anatomisk og arkitektonisk intervention. Med disse elementer som 'bagtæppe' omfatter udstillingen en serie af synkroniserede lydværker, der alle varer 45:59 minutter og er timet efter en første oplæsning af Spooners partitur *DEAD TIME* (2018). Blandt lydværkerne, der afspilles på store Fohhn-højtalere, finder man en cellist, der varmer op i *DEAD TIME (Melody's Warm Up)* (2022); en mor og datter, der skændes om, hvem der glemte at fodre katten i *WHAT HAPPENED!? A Conversation with my Mother* (2024); en koreografi af bevægelser og vejtrækning i lydversionen af *DEAD TIME (Maggie's Solo)*, (2021); O – Overgadens vinduer, der står vidt åbne, så lydene fra Christianshavn strømmer ind i *—active because it leaks* (2022); et åndedrætsværk, *Dancing Still Life on a Single Breath* (2025); og børnestemmer, der hæver sig, mens de tæller afsted i *Principles* (2022).

Samlet set nærmest styrer og koreograferer udstillingens lydspor publikum via lige dele ustoppelige og usynlige, nærværende og asynkrone, insisterende og vedvarende lyde, der kommer fra alle sider.

* Udstillingen ledsages af et offentligt symposium lørdag den 26. oktober, kl. 10-16, med internationale bidrag fra Marie de Brugerolle, Hendrik Folkerts, Irena Haiduk, Will Holder og Christopher Weickenmeier med flere. Arrangementet afholdes på engelsk og er gratis; pladser fås efter et først-til-mølle-princip. Se venligst O – Overgadens hjemmeside for mere information og fuldt program.

Cally Spooner (f. 1985, EN) er billedkunstner og forsker, hvis seneste soloudstillinger og performances har fundet sted på bl.a. Graham Foundation, Chicago; Centre Pompidou, Paris; Swiss Institute, New York; Castello di Rivoli, Torino; New Museum, New York; og Stedelijk Museum, Amsterdam. Udstillingen *Deadtime, A Hypothesis of Resistance* udgør konklusionen på Spooners praksisbaserede ph.d.-forskning, huset af O – Overgaden og tilknyttet Det Kongelige Danske Kunstakademi og Københavns Universitet samt støttet af Novo Nordisk Fonden (2021-24). Spooners essayserie *A Hypothesis of Resistance*, som udkommer samlet i en bog af samme navn i forbindelse med denne udstilling, er blevet til med hjælp fra kollektive workshops og events på O – Overgaden og udgives af Mousse Publishing.

19.–27. oktober 2024



①+② *Dancing Still Life on a Single Breath*, 2025
Fohhn Scale-2 højtalere, Fohhn MA-4.100 forstærker, højtalerstativ, vægbeslag, digital nedtælling, single-take lydoptagelse
Selfie-poseringer: Maggie Segale
Notation: Cally Spooner
Lydoptagelse med krops- og boom-mikrofoner: Simon Jørgensen
Postproduktion: Tom Sedgwick
Masterering: Stephan Mathieu Schwebung
45 minutter, 59 sekunder

③ *DEAD TIME (Maggie's Solo)*, 2021
Soundtrack, Fohhn Scale-2 højtaler, Fohhn MA-4.100 forstærker, projektor, højtalerstativ, single-take bærbar mikrofonoptagelse
Interferens: New Yorks overfyldte radiobølgerum
Performance: Maggie Segale
Notation, timing: Cally Spooner
Postproduktion, lydmix: Tom Sedgwick
45 minutter, 59 sekunder

④ *Principles*, 2022
Transit- eller mellemrum, Fohhn LXP-10 højtalere, Fohhn Scale-2 højtaler, Fohhn MA-4.100 forstærker, vægbeslag, digital nedtælling, digital lydoptagelse
Børn, der tæller: Rose Wiklund, Ella Spooner, Margot Haydon og Matilda Haydon
Instruktion, opmuntring: Cally Spooner
Lydoptagelser: Philip Spooner
Børnepasning: Sarah Newey
Redigering: Cally Spooner
Lydmix: Stephan Mathieu Schwebung
45 minutter, 59 sekunder

⑤+⑥ *DEAD TIME (Melody's Warm Up)*, 2022
Fohhn Scale-2 højtalere, Fohhn MA-4.100 forstærker, højtalerstativ, vægbeslag, digital nedtælling, single-take lydoptagelse
Cellostemning: Melody Giron
Notation, timing: Cally Spooner
Studiooptagelse: Jesse Lewis
Postproduktion: Tom Sedgwick med Cally Spooner
Masterering: Stephan Mathieu Schwebung
45 minutter, 59 sekunder

⑦ *WHAT HAPPENED!? A Conversation with my Mother*, 2024
Enkelt-kanal digital video, Fohhn Scale-2 højtalere, Fohhn MA-4.100 forstærker, højtalerstativ, vægbeslag, digital nedtælling, single-take lydoptagelse, single-take 4K optagelse, undertekster, udsigt fra Hotel Du Parc, Mont Pelerin i Schweiz
Telefonsamtale: Angela og Cally Spooner
Lydoptagelse: Cally Spooner
Kamera: Cally Spooner
Undertekster: AI og Ava Barrett
45 minutter, 59 sekunder

Ⓐ *—active because it leaks*, 2022
Åbne vinduer, assistent
Vinduer åbnes løbende
Ⓑ *Screen Test for the Psoas Muscle*, 2025
Eksisterende interne vægge, CSP-1180 semi-glans maling, hvid emulsionsmaling, vand, påført med horisontale, vertikale og cikulare bevægelser
Bevægelser: Aske Thiberg
Ⓒ *Still Life*, 2018
Friske pærer, assistent
Frugter udskiftes løbende

Cally Spooner *Deadtime, A Hypothesis of Resistance*

The grand finale of the internationally acclaimed visual artist Cally Spooner's multi-year research project in association with O—Overgaden, *Deadtime, A Hypothesis of Resistance* is a sonic exhibition collecting and merging a series of sound pieces, resulting in a cacophony of beeps, breaths, gossip, and children counting.

Since 2021, Spooner has been an associate research fellow at O—Overgaden, developing a long-term itinerant project—moonlighting as choreography, sound, book, rehearsal, and philosophy disquisition—with the overall title *Deadtime*.

Deadtime asks the central question: If contemporary society adheres to a “performance principle”—a 24/7 demand to competitively “perform” (well) at all times—might there be a way to resist this “principle”? Or, in other words, does there exist an unfolding of a visceral “culture” that is not filled with planned activity and incessant fecundity? And how to make space for that which is not storyboarded nor prescribed; that which is erratic, electric and does not have its “performance function” calculated or determined in advance, and hence, by certain institutional and industrial standards, might appear to be “dead”? Can alternative temporalities, by appearing *dead*, out of sync or *asynchronous*, *undetectable*, in a state of *rehearsal*, or even by insisting on being *impossibly present* or of (endless) *durational* longevity, subvert the standard, constantly ticking deluge of metric, regulated time?

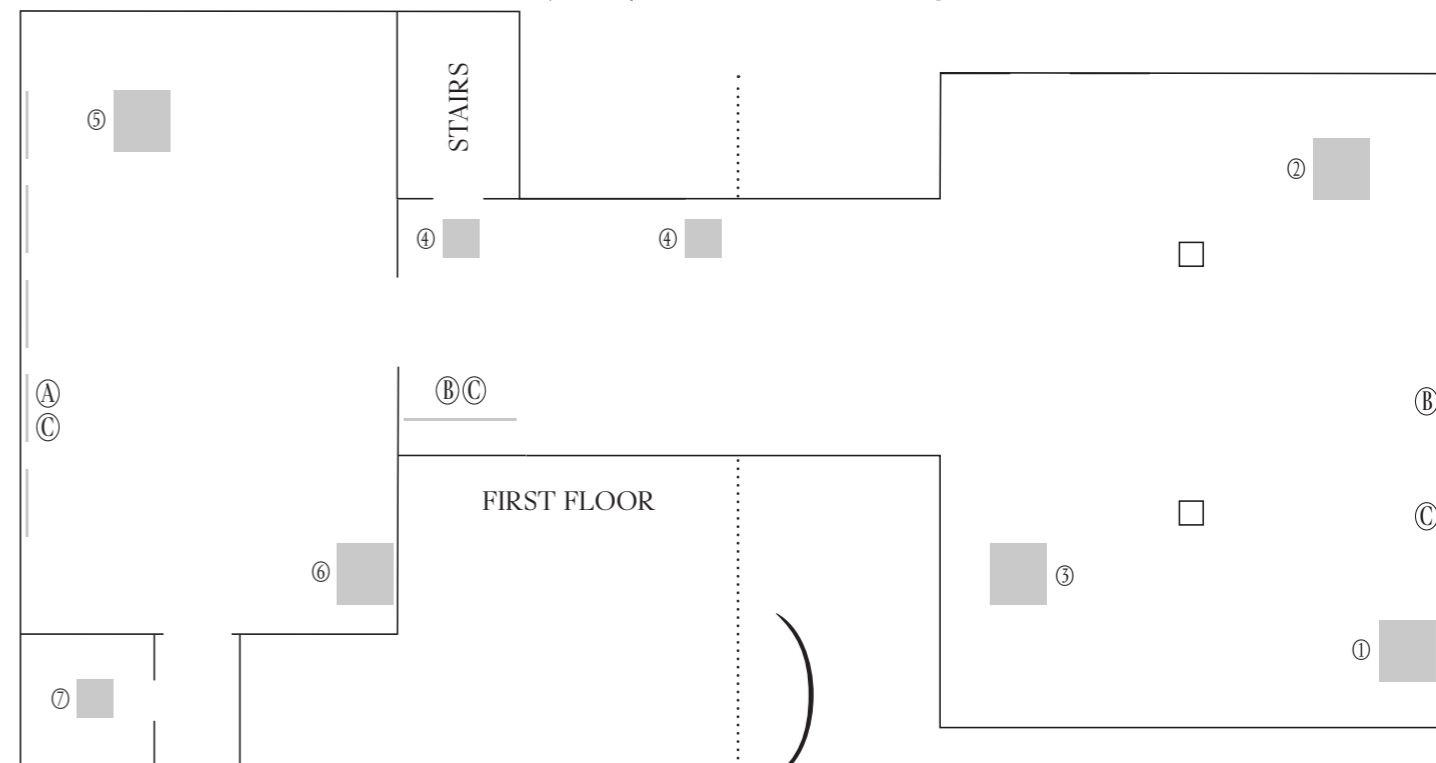
As the final installment of Spooner's *Deadtime* inquiry, this sonic exhibition is structured by a loud “beep”—repeating every 42 seconds, timing the exhibition's pulse—and shaped by the visuals of two pinkish psoas-muscle-colored surfaces, sweeping the walls of O—Overgaden as an anatomical-architectural intervention. Against this “backdrop”, the show comprises a serial batch of 43:59-minute audio pieces, all synchronized and taking their time-lapse-cue from the original reading of Spooner's cornerstone score, *DEAD TIME* (2018). Among the audio works, played on large Fohhn speakers, one finds a cello player warming up in *DEAD TIME (Melody's Warm Up)* (2022); a mother and daughter arguing about who forgot to feed the cat in *WHAT HAPPENED!?* *A Conversation with my Mother* (2024); a choreography of moves and breaths audible in the audio version of *DEAD TIME (Maggie's Solo)* (2021); O—Overgaden's windows thrown wide open, letting in the sounds from Christianshavn in the work —*active because it leaks* (2022); a breathing piece, *Dancing Still Life on a Single Breath* (2023); and the rising, fussing voices of young children counting in *Principles* (2022).

In sum, the audible tracks choreograph the audience via spilling, undetectable, present, asynchronous, and persistent durational noise(s) coming from all directions.

* The exhibition is accompanied by an international symposium on Saturday 26 October, 10am–4pm, with participants including Marie de Brugerolle, Hendrik Folkerts, Irena Haiduk, Will Holder, Christopher Weickenmeier, and more. The event is held in English and is free of charge; seating on a first-come-first-served basis. Please see O—Overgaden's website for more information and full program.

Cally Spooner (b. 1985, UK) is a visual artist and scholar who has recently presented exhibitions and performances at the Graham Foundation, Chicago; Centre Pompidou, Paris; Swiss Institute, New York; Castello di Rivoli, Turin; New Museum, New York; and Stedelijk Museum, Amsterdam. The exhibition *Deadtime, A Hypothesis of Resistance* concludes Spooner's practice-based PhD research associated with O—Overgaden as well as the Royal Danish Academy of Fine Arts and the University of Copenhagen, funded by the Novo Nordisk Foundation (2021–24). Spooner's series of essays, *A Hypothesis of Resistance*, collected into the eponymous book launched during this exhibition, has partly been workshopped collectively at O—Overgaden over the course of recent years and is published by Mousse Publishing.

19–27 October 2024



①+② *Dancing Still Life on a Single Breath*, 2023
Fohhn Scale-2 loudspeakers, Fohhn MA-4.100 amplifier, speaker stand, wall bracket, digital countdown, single-take sound recording
Selfie poses: Maggie Segale
Scoring: Cally Spooner
Sound recording with body and boom microphones: Simon Jørgensen
Audio gain staging: Tom Sedgwick
Mastering: Stephan Mathieu Schwebung
45 minutes, 59 seconds

③ *DEAD TIME (Maggie's Solo)*, 2021
Soundtrack, Fohhn Scale-2 loudspeaker, Fohhn MA-4.100 amplifier, projector, speaker stand, single-take wearable microphone recording
Audio interference: New York City's crowded electromagnetic spectrum
Performance: Maggie Segale
Scoring, timing: Cally Spooner
Post-production audio mixing: Tom Sedgwick
45 minutes, 59 seconds

④ *Principles*, 2022
Transitional space, Fohhn LXP-10 speakers, Fohhn Scale-2 speaker, Fohhn MA-4.100 amplifier, wall brackets, digital countdown, digital sound recordings
Children counting: Rose Wiklund, Ella Spooner, Margot Haydon, Matilda Haydon
Direction, encouragement: Cally Spooner
Sound recordings: Philip Spooner
Childcare: Sarah Newey
Editing: Cally Spooner
Mixing and mastering: Stephan Mathieu Schwebung
45 minutes, 59 seconds

⑤+⑥ *DEAD TIME (Melody's Warm Up)*, 2022
Fohhn Scale-2 loudspeakers, Fohhn MA-4.100 amplifier, speaker stand, wall bracket, digital countdown, single-take sound recording
Cello tonalization: Melody Giron
Scoring, timing: Cally Spooner
Studio recording: Jesse Lewis
Audio gain staging: Tom Sedgwick with Cally Spooner
Mastering: Stephan Mathieu Schwebung
45 minutes, 59 seconds

⑦ *WHAT HAPPENED!?* *A Conversation with my Mother*, 2024
Single-channel digital video, 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
Telephone conversation: Angela and Cally Spooner
Audio recording: Cally Spooner
Camera: Cally Spooner
Closed captioning: AI and Ava Barrett
45 minutes, 59 seconds

Ⓐ —*active because it leaks*, 2022
Open window
Continuously
Ⓑ *Screen Test for the Psoas Muscle*, 2023
Existing internal walls, CSP-I180 semi-gloss paint, white emulsion paint, water, applied with horizontal, vertical, and circular movement
Movement: Aske Thiberg
Ⓒ *Still Life*, 2018
Fresh pears, assistant
Continuously