

CALLY SPOONER

Publications



A Hypothesis of Resistance

A Hypothesis of Resistance contains five essays on Asynchronicity, Rehearsal, Undetectability, The Present Tense, and Duration. Each attempts to resist the doctrine of “performance,” the symptom of a society, stratified by how we perform—economically, socially, digitally. As we become ripe for consumption, caught in an economy of perpetual readiness, basic needs remain unmet and it is increasingly difficult to tell the difference between what is alive and what is dead.

A Hypothesis of Resistance is written through various scales of power relations; the author’s children, mother and grandmother spill into the narrative to speak of a metric, financial force that shapes all, framed by a Winnicottian belief that to study the emotional development of an individual, one must simultaneously study the emotional development of society. Spread across five chapters, with an extended ‘sixth’ essay, in the footnotes, this comes to overwhelm the main narrative with a psychological, and socio-political subplot.

Edited and designed by Will Holder

Published by Mousse Publishing

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ISBN 978–88–6749–642–6

www.moussemagazine.it



SWEAT SHAME ETC.

Exhibiting performances that unfold across media—on film, in texts, as objects, through sounds, and as illustrated in drawings—Cally Spooner addresses the manners in which specific technological and financial conditions shape and organize life. With artworks that feature olive oil soap, WhatsApp messages, the voice of a business, the sound of a head cold, eroding support structures, a child development theorist, a poisoning, and an oversize graph, Spooner's work crystallizes an absurd contemporary ecosystem in which entities run the risk of managing themselves and one another to death.

In *SWEAT SHAME ETC.* five year's of works created after Cally Spooner's solo show of the same title, at Swiss Institute, New York (2018), are drawn together with a lecture from Spooner, and essays on her unique, transdisciplinary practice by a range of contributors.

Texts by Pierre Bal-Blanc, Lucrezia Calabrò Visconti, Laura McLean-Ferris, Cally Spooner

Designed by Pacific

Co-published by Swiss Institute, New York and Lenz, Milan

2024, English, hardcover, 20 x 28 cm, 164 pages

ISBN 979-12-80759-59-1

www.lenz.press



On False Tears

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. “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. Cally Spooner’s monograph documents a large eco-system of over 40 works which takes the incident of this false tear as a lynch pin, to reflect on the outsourcing, hijacking, erosion, decay, or destruction of personal, subjective utterance, in a 21st century hyper connected and financialized climate. For the monograph, Spooner describes each work in an active, present-tense voice, intercut with diagrams, drawings, culled and censored correspondence. New essays bring into focus central themes that play out in Spooner’s transdisciplinary work.

Graphic Design: Roland Brauchli

Edited by: Andrea Villani, Roos Gortzak, Vanessa Boni

Published by Hatje Cantz

English, 2020, Softcover, 18.4cm x 24.6cm, 236 Pages

ISBN: 978-3-7757-4681-6

www.hatjecantz.com



Scripts

As an artist who writes neither from a confessional standpoint, nor from the position of fragmented 'art writing', Spooner's prose makes the verbal visual, and focuses on a visceral use of text as an invitation to *act*. Her narratives operate energetically in collective schisms through being performed, and often collapse to attack the spectator, observer or reader. Importantly, the artist appropriates historical voices as a mode of activity, and uses theory to ignite imaginative scenarios.

Scripts comprises twelve works produced between 2009 and 2015, including: *A Six Stage Manifesto On Action* (2011), *Collapsing In Parts* (2012), and *And you were wonderful, on stage* (film script) (2014-15). This book is the first in the 'Slimvolume Synthesis' series, a sequence of publications that includes texts by artists, critics, curators, poets and theorists to produce new creative disjunctions between art and writing.

Edited by Andrew Hunt and Cally Spooner with an introduction by Will Holder

Designed by Fraser Muggeridge studio

Published by Slimvolume

English, 2016, Softback, 23.5cm x 16.5cm, 208 pages

ISBN: 978-1-910516-02-7

www.slimvolume.org



And You Were Wonderful, On Stage

A booklet containing the script, scores, a text, and visuals of *And you were wonderful, on stage* (2013–15), published on the occasion of Cally Spooner's solo exhibition, *DRAG DRAG SOLO* (2018) at Centre d'Art Contemporain Genève.

And you were wonderful, on stage (2013–15) is a 5-channel film installation that has more in common with a live choreographic event than cinema. In this work, a live TV-studio musical is shot in a single take, using five continuously rolling cameras, then left unedited. A chorus line gossip about celebrities, athletes, and politicians who outsourced their performance to a technology, whilst a marketing practice is quoted in which employees' words and voices are tweaked to TV-commercial perfection.

Edited by Cally Spooner and Meret Kaufmann
 Graphic Design: Roland Brauchli
 Interview: Hendrik Folkerts and Cally Spooner
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 English, 2018, Softcover, 26 × 29.5 cm, 32 pages
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www.mousemagazine.it



Collapsing in Parts

“It’s 1957 and speaking is in decline. This seems a bit rash, and surely there’s a time-lapse before the technological jargon takes its toll? Were not sure, which is really the point. And so, for now, change is absolute, the world has absolutely changed and yes, it seems there’s a little less chatting.”

Structured by a reluctant philosopher, managed by an overworked copy-editor, supported by an evolving cast of case studies (including a golfer, a politician and a faded celebrity screen-writer), *Collapsing in Parts* stages the crisis of performing, progress and the loss of private life in an eight-month writing performance by Cally Spooner, at International Project Space. *Collapsing In Parts* was conceived as a form of thinking out loud, generating this ‘single-take’ novella. It was originally written episodically over eight months and published online as, when and however the parts were written.

Text by Cally Spooner

Edited by Andrew Bonacina

Design by Fraser Muggeridge Studio

English, 2013, Softcover, 11 x 18 cm, 128 pages

ISBN 97888867490745

www.mousse magazine.it