

cally spooner
still life

march 24 - may 6

palace enterprise

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IMPERCEPTIBLE FIGURE – in support of Cally Spooner's exhibition *Still Life*
By Jesper List Thomsen

... *Well, I saw her, I mean, I heard and saw her. I met her. She was singing and I heard her, and then I met her.* *

The uncontrolled Eros is just as deadly as his fatal counterpart, the death instinct. **

There is a painting by Pierre-Auguste Renoir depicting an arrangement of onions. I came upon this painting just over a decade ago, at a museum in Massachusetts. The art historical categorisation of this painting is 'still life', yet, reading further into its history I have come to learn that Renoir painted it on a trip to Naples in 1881. I suppose it could also be categorised as travel painting. Or painting made elsewhere to where one belongs. Or painting that captures the light that one doesn't know, inexcusably. Or painting carrying its subject through association, and its form as an excuse. The painting stayed with me since this first encounter. Its colours, its weight, its intrinsic communication through experience over matter. Was Renoir painting an onion? Or was he painting Naples? Was he driven by 'immersion in place', this taking priority over 'death in representation'? Or is the enduring quality of this painting the result of his ability to summon an *affinity* between exactly that which is alive and that which is dead?

I remember nothing else from the museum, apart from a view into the garden. It was covered in snow. This view was as enticing as the Renoir, yet framed not by the limits of a canvas, but by the architecture of an institution. As is often the case when snow has just fallen and the sun is shining again, the impression that meets the eye seems very still.

There is a soundtrack in Cally Spooner's exhibition that is divorced from its image. Presented on a single speaker is a recording of the dancer, Maggie Segale, captured by a radio mic while she delivers her eponymous solo to camera, in New York City, early 2020. Segale wore the mic for the 42 minutes and 15 seconds she was dancing. Her breath, her movement, her bodily intent is captured. So are the radio frequencies of a variety of phenomena that happened to pass through the airwaves and radio spectrum during this first and only take. The mic was 'left open', that is to say; no sound engineer was assigned to monitor the recording, to keep it 'clean'. Segale, delivering her solo, becomes an acoustic imprint carved out of, or into, a sonic clutter of mobile phone waves, microwaves, WI-FI routers, etc. Into the radio-wave soundscape of New York City during those 42 minutes and 15 seconds. An aural image emerges, one that stands in opposition to the pictorial in its condition as negative. Like a fossil record of a body; its labour, its determination. To hear the image of Segale's body in motion is an experience that decries the gaze and its innate supremacy. It is an almost imperceptible figure.

* Linus Van Pelt recounts to his friend Charlie Brown an encounter. While rollerblading home from school, Linus hears a voice singing. He follows his ear into a garden and comes upon Mimi, the girl to whom the voice belongs. He invites her to his birthday party. (*Peanuts*, 'It Was My Best Birthday Party Ever, Charlie Brown', 1997)

** Herbert Marcuse explains why civilisation begins when eros, the life instinct, is renounced and brought under control of death instincts: productiveness, toil and security. (Herbert Marcuse, *Eros and Civilization: A Philosophical Inquiry into Freud*, 1974)

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Cally Spooner

Still Life
Installation view



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Cally Spooner

Still Life
Installation view



Cally Spooner
MM12H (Michelangelo), 2019
Sterling silver
339 grams

Cally Spooner
MM1H (Michelangelo), 2023
Sterling silver
921 grams



Cally Spooner
MM12H (Michelangelo), 2019
Sterling silver
339 grams



Cally Spooner
MM1H (Michelangelo), 2023
Sterling silver
921 grams

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Cally Spooner
DEAD TIME (Maggie's Solo) (audio), 2021
Sound installation
Single channel Fohhn Media Scale-2 loudspeaker,
amplifier, bright sign, mono sound
Duration 43:59 mins
Edition of 3 + 2AP



Cally Spooner

Still Life
Installation view



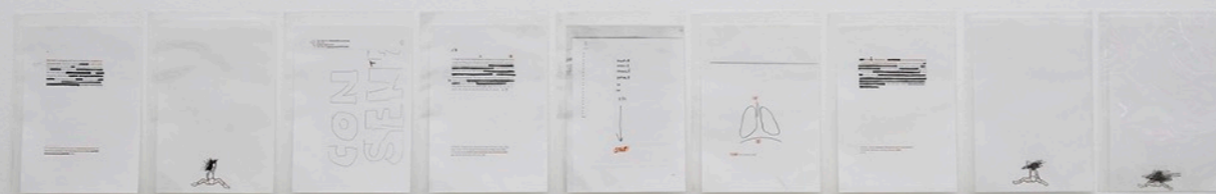
Cally Spooner

Still Life
Installation view

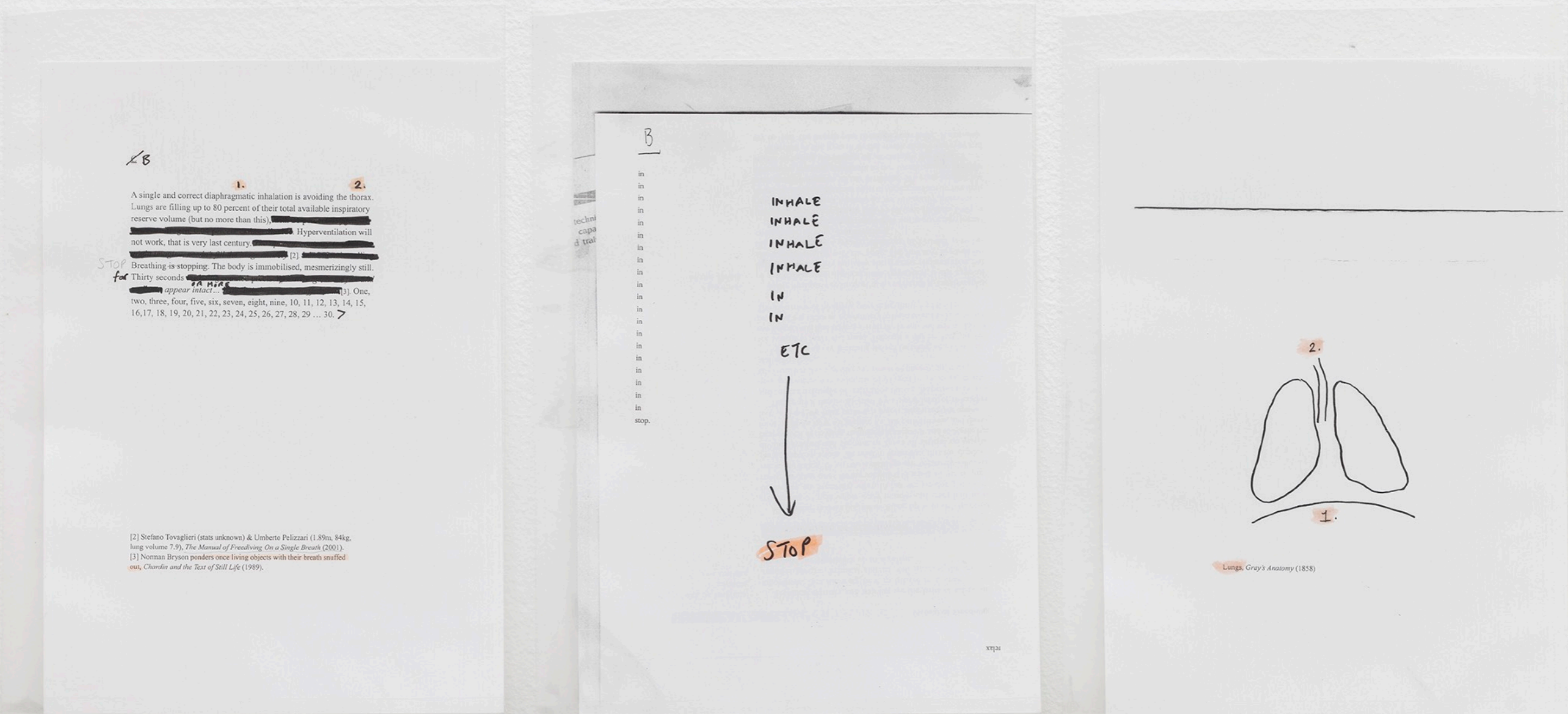
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Cally Spooner
Instructions for Dancing Still Life on a Single Breath II, 2021
Laserjet print, marker, watercolour and pencil on paper,
pencil and ink on technical paper, plastic, 9 elements
Unique
29.7 x 21 cm each



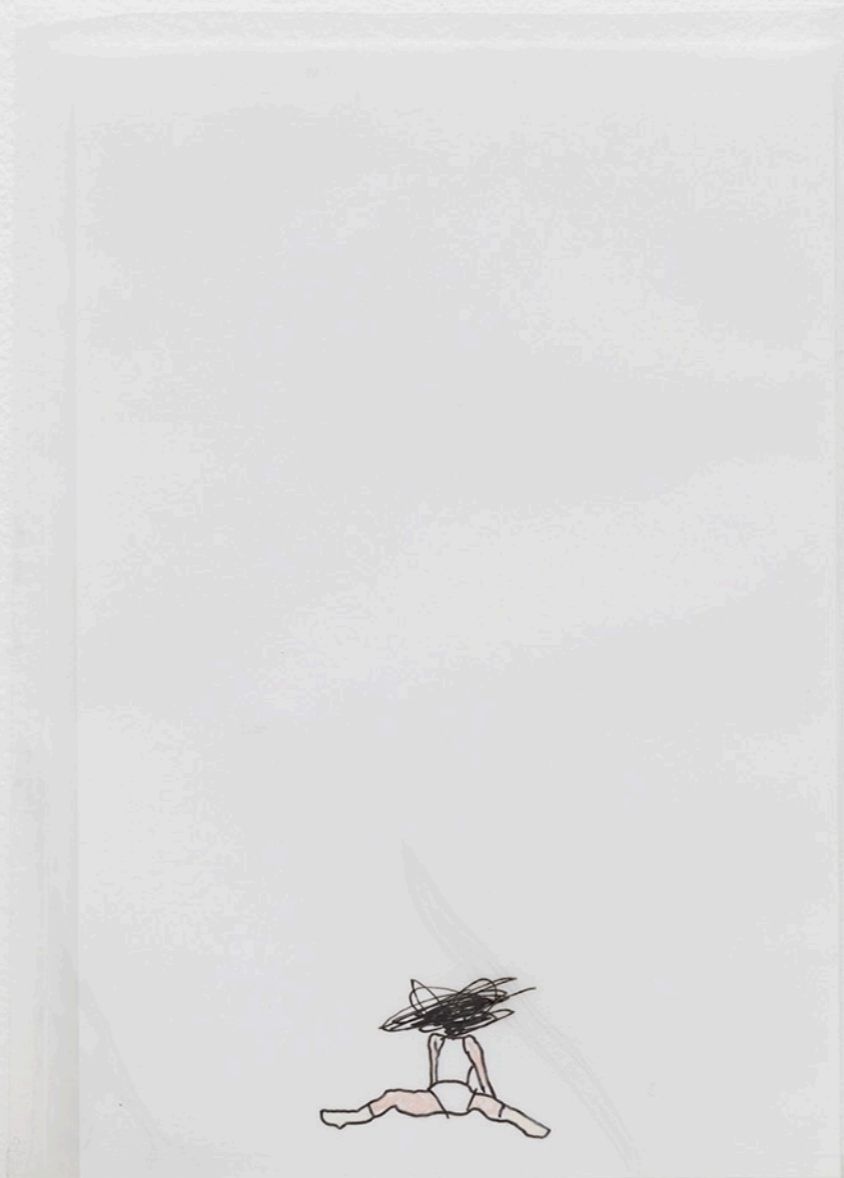
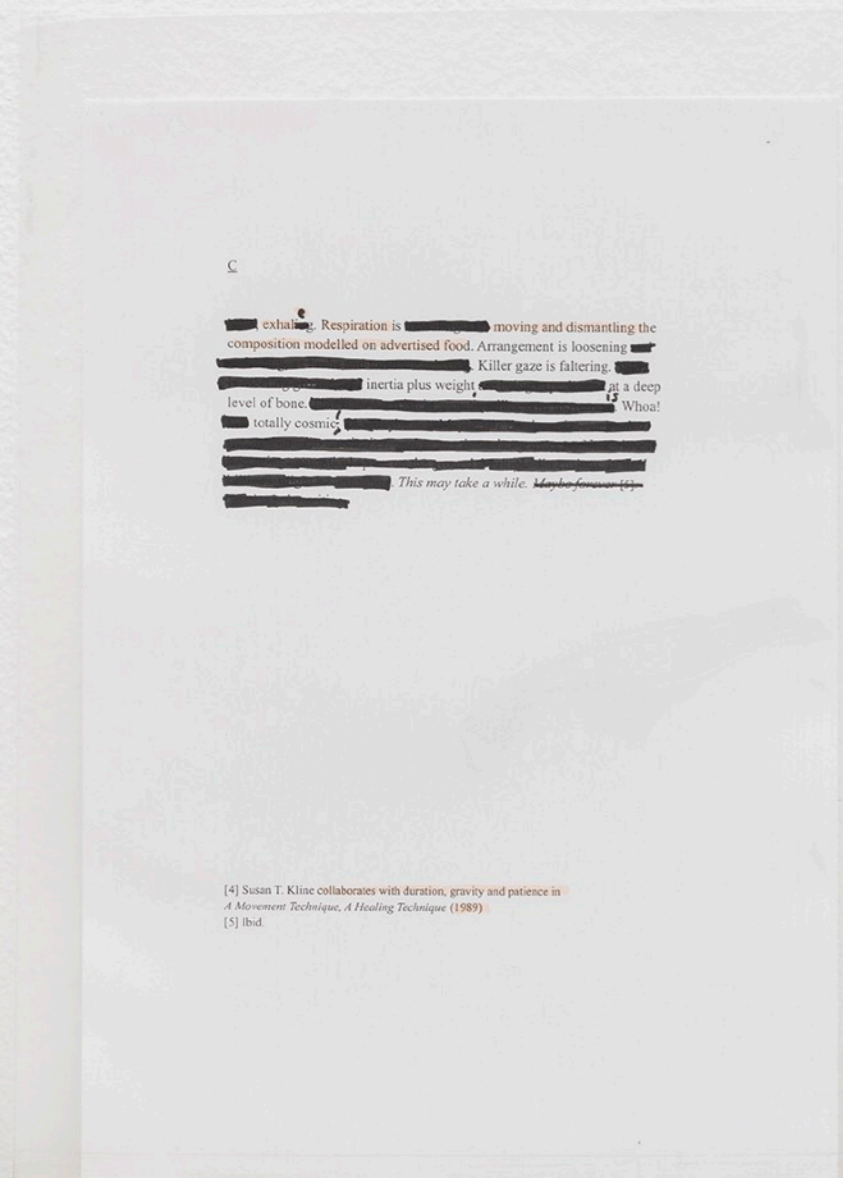
Cally Spooner
Instructions for Dancing Still Life on a Single Breath II, 2021
Laserjet print, marker, watercolour and pencil on paper,
pencil and ink on technical paper, plastic, 9 elements
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29.7 x 21 cm each



Cally Spooner
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
 Unique
 29.7 x 21 cm each
 Detail



Cally Spooner
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
Unique
29.7 x 21 cm each
Detail



[4] Susan T. Kline collaborates with duration, gravity and patience in *A Movement Technique, A Healing Technique* (1989)
[5] *Ibid.*

Cally Spooner
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
Unique
29.7 x 21 cm each
Detail

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Cally Spooner

Still Life
Installation view



Cally Spooner
Fainted Pear #2, 2023
Commissioned oil on board, spot light
15 x 15 cm
Unique

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Cally Spooner
Fainted Pear #2, 2023
Commissioned oil on board, spot light
15 x 15 cm
Unique



Cally Spooner
AS30D (mother), 2023
Sterling silver
392 grams



Cally Spooner
AS30D (mother), 2023
Sterling silver
392 grams

cally spooner
other exhibitions

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Cally Spooner
Still Life, 2018
Installation view, *The Paradox of Stillness*
Walker Arts Center, Minneapolis, USA, 2021

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Cally Spooner
Still Life, 2018
Installation view, *SWEAT SHAME ETC*
Swiss Institute, New York, USA, 2019

CALLY SPOONER

b. 1983, Ascot, UK.
Lives and works in Turin, IT

2001-2004 BA in Philosophy, The University of Sussex, School of Social and Political Science, UK
2005-2006 PgDip in Contemporary Art Theory, Goldsmith University of London, UK
2006-2008 BMFA Curating, Department of Art, Goldsmith University of London, UK
2018-2018 Posthuman Ethics. Pain, and Endurance, Prof. Rosie Bradotti's Summer School at Utrecht, NL
2021-2024 PhD in practice based art at the Royal Danish Academy of Fine Arts, University of Copenhagen in collaboration with O-Overgaden, DK

Selected Solo Exhibitions (* Denotes publication)

2023

Still Life, palace enterprise, Copenhagen, DK

2022

Two Thousand Six Hundred and Seventy Four Seconds Wide, ZERO...Milan, IT

2021

Fifty Billion Hectares of Time, gb agency, Paris, FR
DEAD TIME, Museum Dhondt-Dhaenens, Sint-Martens- Latem, BE

2020

DEAD TIME, Parrhesiades, London, UK

2019

DEAD TIME, The Art Institute of Chicago, Chicago, US

2018

SWEAT SHAME ETC., Swiss Institute, New York, US
Everything Might Spill, Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT
DRAG DRAG SOLO, Centre d'Art Contemporain Genève, Geneva, CH
DEAD TIME, ZERO..., Milan, IT

2017

Soundtrack For A Troubled Time and Notes On Humiliation, Whitechapel Gallery, London, UK

2016

On False Tears and Outsourcing, New Museum, New York, US
And you were wonderful, on stage, Stedelijk Museum, Amsterdam, NL
He wins every time, on time and under budget, gbagency, Paris, FR
Bookclub 2.0, ZERO..., Milan, IT

2015

On False Tears and Outsourcing, De Vleeshal, Middelburg, NL
POST PRODUCTION, Spike Island, Bristol, UK
THE ANTI-CLIMAX CLIMAX, Bielefelder Kunstverein, Bielefeld, DE
About a Work #2, ZERO..., Milan

2014

The Overall OOOOH, Kunstverein Langenhagen, Hannover, DE
Regardless, it's still her voice, gb agency, Paris, FR

2013

Carol, I think my place in history is assured, MOTInternational, Brussels, BE

2012

Collapsing in Parts, International Project Space, Birmingham, UK
Seven Thirty Till Nine, Shanaynay, Paris, FR

2011

It's 1957, and the press release still isn't written, Hermes und der Pfau, Hamburg, DE

2010

At Five to Ten, Neue Alte Bruecke, Frankfurt, DE

Group exhibitions (selected)

2022

MOVE Festival, Centre Pompidou, Paris, FR
La Pista 500, Pinacoteca Agnelli, Torino, IT
Red Light Green Light (In the Realm of the Senses),
curated by Charlotte Sprogøe, Kunsthal
Charlottenborg, Copenhagen, DK
Une musique intérieure, curated by Pierre Bal Blanc,
Tabakalera, San Sebastian, ES
Tout dans le cabinet mental, Centre d'art
contemporain d'Ivry-le Crédac, Paris, FR
Aller contre le vent. Performances, actions et autres
rituels, Frac Franche-Comté, Besançon, FR
reboot : responsiveness, Kunstverein für die
Rheinlande und Westfalen Düsseldorf, Düsseldorf and
Ludwig Forum, Aachen, DE

2021

A Show About Nothing, BY ART MATTERS,
Hangzhou, CN
I got up, curated by Pierre Baal Blanc, gb agency,
Paris, FR
The Paradox of Stillness: Art, Object, and
Performance, Walker Art Center, Minneapolis, US
Jahresgaben, Kunstverein für die Rheinlande und
Westfalen, Düsseldorf, Düsseldorf, Germany and
Kölnischer Kunstverein, Cologne, DE
Statements, The Blank, Bergamo, IT
Emotions at Work, Musée d'art de Joliette, Joilette,
CA
Arcimboldo Face to Face, Centre Pompidou-Metz,
Metz, FR
Dance?, CAAM, Las Palmas de Gran Canaria, ES
Deux Scénarios pour une collection, Frac Normandie
Rouen, FR
In the Open – series II, The Common Guild, Glasgow,
UK

2020

Espressioni, Castello di Rivoli, Rivoli, Turin, IT
Parrhesiades Volume 1, with Jesper List Thomsen and
Quinn Latimer, Radio Athènes, Athens, GR
All Criteria This Position Any Moment, curated by
Pierre Bal-Blanc, Haus N, Athens, GR
NOT MADE, NOT CHOSEN, NOT PRESENTED, ML
Fine Art, London, curated by Studio for Propositional
Cinema, UK
The Full Moon Sleeps at Night, Musée d'art
contemporain de la Haute-Vienne - Château de
Rochechouart, Rochechouart, FR
AGAINandAGAINandAGAINand, MAMbo, Bologna, IT
La Plage, ZERO... Milano, IT

2019

Dall'argilla all'algoritmo, Arte e tecnologia, works from
the Castello di Rivoli collection, Gallerie d'Italia, Milan,
IT
A Talk In Three Parts With Painting, Grüner Salon,
Volksbühne, Berlin, DE
Beyond Performance, curated by Alberto Salvadori,
Palazzo Strozzi, Florence, IT
Geste, CNEAI, Paris, FR
Speculative Possibilities, curated by Sepake
Angiama, Center for Contemporary Arts, Tallin, EE
IMMATERIAL, curated by Michelangelo Miccolis,
Material Art Fair, Mexico City, MX
Survivre ne suffit pas, Frac Franche-Comté,
Besancon, FR

2018

Strange Days—Memories of the Future, curated by
Massimiliano Gioni, Strand, London, UK
General Rehearsal, V-A-C / Kadist / MMOMA,
Moscow FRONT, Cleveland Triennial, Cleveland, US
Stagings, Soundings, Readings—Free Jazz II, NTU
Centre for Contemporary Art Singapore, Singapore

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Scripts, Kunstverein Bielefeld, Bielefeld, DE
Performance TV, curated by Mathilde Roman
Making Oddkin - for joy, for trouble, for volcano love,
curated by Nadja Argyropoulou, Nisyros, GR

2017

Speak, Serpentine Gallery, London, UK
Action!, Kunsthaus Zurich, Zurich, CH
Better Self, Zach!ta National Gallery of Art, Warsaw,
PL
The Critic as Artist, curated by Michael Bracewell and
Andrew Hunt, Reading International, Reading
The Forecast, curated by Laura McLean-Ferris, Croy
Nielsen, Vienna, AU
Parcours, Art Basel, Basel, CH
IMMATERIAL, curated by Michelangelo Miccolis,
Material Art Fair, Mexico City, MX
On The Wall In Chalk Is Written, Kestner Gesellschaft,
Hannover, curated by Studio for Propositional Cinema
From Concrete to Liquid to Spoken, Centre for
Contemporary Art Geneva, Geneva, CH
On Affection, Cally Spooner and Bruce Nauman,
NoguerasBlanchard, Barcelona, ES
The act of drinking a Coke by yourself is the lowest
form of art, ZERO..., Milan, IT
A Rehearsal for What?, Bel Ami, Los Angeles, UK

2016

Biennale of Moving Image, Centre for Contemporary
Art Geneva, Geneva, CH
British Art Show 8, Scottish National Gallery of
Modern Art, Edinburgh, UK
Joining Forces with the Unknown, Lafayette
Anticipations, Paris, FR
And she will say: hi her, ailleurs, to higher grounds...,
curated by Laure Prouvost, Kunstmuseum Luzerne,
Luzerne, CH

Group exhibitions (selected)

2016

Middle Grays, Color Bars, and the comma in between, curated by Public Fiction, Seattle Art Fair, Seattle, US

Susy Culinski & Friends, curated by Beatriz Marchi, Fanta Spazio, Milan, IT

Art Basel Film, Art Basel, Basel, CH

Time-Lines, Independent Régence, Brussels, BE

Alfred Jarry Archipelago, La Ferme du Buisson,

Centre for Contemporary Art, Noisiel, FR

Night Transmissions: Electronic Intimacies, curated by Margot Norton, aired Icelandic National Television

2015

A Fragile But Marvelous Life, Aspen Art Museum, Aspen, US

Hotel Theory, REDCAT Gallery, Los Angeles, US

The Grantchester Pottery paints the stage, curated by Grantchester Pottery, Jerwood Visual Arts, London

British Art Show 8, Leeds Art Gallery, Leeds, UK

Till the Stars Turn Cold, curated by Laura Mclean

Ferris and Kyla McDonald, Glasgow Sculpture Studios, Glasgow, UK

The boys the girls and the political, curated by Hana Noorali and Lynton Talbot, Lisson Gallery, London, UK

2014

La Voix Humaine, Kunstverein Munich, Munich, DE

Frieze Film, Frieze Projects, London, UK

Frieze Sounds, Frieze Projects, New York, US

The Preparation of the Novel, Fabra i Coats - Centre d'Art Contermporani de Barcelona, Barcelona, ES

Pool, Kestnergesellschaft Museum Hannover, Hannover, DE

Till the Stars Turn Cold, S1 Sheffield, Sheffield, UK, curated by Laura Mclean Ferris and Kyla McDonald

The Influence of Furniture on Love, Wysing Art Centre, Cambridge, UK

Till youth and genial years are flown, ZERO..., Milan, IT

Significant Others (I am small, it's the pictures that got big), High Art, Paris, FR

2013

Performa 13, The National Academy New York, US

POST show, Kunsthal Charlottenborg, Copenhagen, DK

Relaunch, KW Institute, Berlin, DE

A Spoken Word Exhibition, curated by Mathieu

Copeland, Jeu de Paume, Paris, FR

Provisional Information, Camberwell Space, London, UK

2012

Memory Marathon, Serpentine Gallery, London, UK

And Yet There They Still Are, with Sidsel Meineche Hansen, LUX, London, UK

I Proclaim You Proclaim We Proclaim, curated by Capucine Perrot Stroom, The Hague, NL

In the Belly of the Whale (Act II), Centro Cultural Montehermoso, Vitoria-Gasteiz, ES

2011

Outrageous Fortune, Focal Point Gallery, Southend-on-Sea Summer Fair, with Am Nuden Da, Outpost, Norwich, UK

The Department of Wrong Answers, Wysing Arts Centre, Cambridge, UK

Summer Show, Pilar Corrias Gallery, London, UK

2010

Une Exposition (du) Sensible, Synagogue de Delme, Delme Perform A Lecture!, curated by Ellen Blumenstein and Dieter Roelstraete, The Office, Berlin, DE

Session_10_Untitled + Words, curated by Am Nuden

Da, Four Boxes Gallery, Krabbesholm, DK

With Words Like Smoke, Chelsea Space and Resonance FM, London, UK

Cally Spooner + Seth Pick, MOT International, London, UK

2009

Session_7_Words, Am Nuden Da, London

Session_6_Lecture, Am Nuden Da, London, UK

2008

Two Lectures, Neue Alte Bruecke Gallery, Frankfurt, DE

Live (solo)

2021

DEAD TIME (Maggie's Solo live), Kunstverein für die Rheinlande und Westfalen

Düsseldorf, Düsseldorf

DEAD TIME (lecture), with Will Holder and Hendrik Folkerts, Kölnischer Kunstverein,
Cologne

DEAD TIME (talks), with Jesper List Thomsen and Will Holder, Overgaden
Copenhagen

WHY WORDS NOW, The Royal Danish Academy of Fine Art, the School of Sculpture
in collaboration with Art Hub Copenhagen

2019

OFFSHORE IN NEW YORK, Swiss Institute, New York

2018

Failed British Silver, Centre National de la Danse, Paris OFFSHORE IN KINGSTON,
Stanley Picker Gallery, Kingston

2017

OFFSHORE IN BELGIUM, Playground Festival, Museum M, Leuven

OFFSHORE IN BILBAO, Bulegoa, Bilbao

United in Stomach Flu, London Weeps, Serpentine Gallery, London

On False Tears and Outsourcing (musicians in Iceland audition to become a
manufactured band), Sequences Festival, live casting, Mengi, Reykjavik

2016

On False Tears and Outsourcing (musicians respond to emails and manufacture a pop
song, just in time, daily), curated by Charles Aubin, Lafayette Anticipations, Paris

2014

And you were wonderful, on stage, Tate Britain, London

He's In A Great Place!, BMW Live Performance Room commission, Tate Modern,
London

Baby I got better things to be doing with my time, Frieze Film, London

IT'S ABOUT YOU, The High Line, public art commission, New York

2013

And you were wonderful, on stage, Stedelijk Museum, Amsterdam

And you were wonderful, on stage, Performa 13, The National Academy New York

2012

A Six Stage Manifesto On Action, Institute of Contemporary Art, London

Publications (solo)

2022

SWEAT SHAME ETC., published by Lenz Press, Milano and Swiss Institute, New York

2021

A Lecture On Stagnation, published by uh books

2020

On False Tears, published by Hatje Canz and Edizioni Madre

2018

And You Were Wonderful, On Stage, published by Centre d'Art Contemporain
Genève, and Mousse Publishing, Milan

2017

Cally Spooner: Scripts, edited by Andrew Hunt and Cally Spooner, with an
introduction by Will Holder, Slimvolume

2016

Cally Spooner, Peep-Hole Sheet #28 – On False Tears and Outsourcing, published by
Mousse Publishing

2013

Collapsing in Parts, novella, edited by Cally Spooner and Andrew Bonacina, Mousse
Publishing, Milan and International Project Space, Birmingham

Writing / Publishing

2020

DEAD TIME in Parrhesiades, Volume I, 2019-2020, edited by Lynton Talbot
(Contribution to) The Paradox of Stillness, edited by Vincenzo de Bellis, Walker Art Center, Minneapolis

2018

United in Stomach Flu, London Weep (script)s, Obieg, published by Ujazdowski Castle, Centre for Contemporary Art, issue 8

2017

A Lecture on False Tears and Outsourcing, contribution to Hotel Theory Reader, co-published by Fillip and REDCAT, Los Angeles

Dance: Roundtable Discussion (with Maria Hassabi and Charles Aubin), Kaleidoscope, 29

2016

The Architectures of Management, Cally Spooner interviews Dan Graham, in On False Tears and Outsourcing, exhibition catalogue, New Museum, New York

A not so sad September: (Cally Spooner on Umberto Eco's Open Work today.), essay, Flash Art International, issue 308

On False Tears and Outsourcing, Peep Hole Sheet, issue 28 Chapter from Collapsing in Parts, republished in Social Medium: Artists Writing 2000-2015 by Paper Monument, New York

2015

Synopsis, text, published by The Grantchester Pottery paints the stage, exhibition catalogue, Jerwood Visual Arts, London

The New Elvis, essay, published by S1 Sheffield and Glasgow Sculpture Studios
About a Work No2, published by YiWAB and ZERO..., Milan

2014

Indirect Language (Act 1), An exhibition to hear read: Volume 4, radio play, Jeu de Paume

A Solo Event for Thinking (Version Two), E.R.O.S #3, EROS Publishing
Losing My Body To Time, score published in, Mousse Magazine, Mousse Publishing

2012

The Erotics of Public Possibility, essay and poster distributed by post, International Project Space

2011

Indirect Language (Act 8), An exhibition to hear read: Volume 3, radio play, David Roberts Art Foundation
Indirect Language (Act 5), FR DAVID: "Spin Cycle", radio play, De Appel arts centre
Indirect Language, An exhibition to hear read: Volume 1, radio play, Synagogue de Delme

The Observer's guide to the Serpentine Gallery Garden Marathon – Compiled in One Voice by Will Holder, Serpentine Garden, Marathon, Serpentine Gallery, London

2010

Notes for a pending Performance, Session_12_Words +Untitled, Krabbesholm Højskole
The Erotics of Public Possibility, Something Blue; A Curiosa of Contemporary Erotica, compiled by Neue Alte Bruecke (launch at Pilot, Landings, Oslo)

2021

Texte zur Kunst, STILL TIME, Jazmina Figueroa on Cally Spooner at gb agency, Paris

2019

X-TRA Art Journal, Cally Spooner, Contretemps, Sabrina Tarasoff, November (Vol 21, #2)

Droste Effect, Focus on Europe, Interview with Cally Spooner, Marco Anselmi, March 28th

Art in America, Cally Spooner, David Markus, March 1st The Theatre Times, Cally Spooner: Between Language and Body, Kristof Van Baarle, February 2nd

Kabul magazine, Quando il corpo si rovescia: intervista a Cally Spooner, Caterina Molteni, January

2018

Texte zur Kunst, Cally Spooner, Composition as Explanation, Annie Godfrey Larmon, June (issue #110) L'Officiel Italia, Cally Spooner al Castello di Rivoli, Angelica Moschin, December

Mousse, DRAG DRAG SOLO, Cally Spooner and Ginevra Bria in conversation, April

Mousse, Post Performance Future, Marie de Brugerolles, April

Le Temps, Cally Spooner, ou la prose décomposée, Jill Gasparina, 15 March

2017

Cally Spooner, Maria Hassabi and Charles Aubin, #29, Spring, Mousse Staging Affect, Sabrina Tarasoff, #57, February-March

Art Review, Nah! Nah! Nah! Cally Spooner's manufactured pop, Oliver Basciano, online, October

The Observer, A time-bending experience, review of Speak, Serpentine Gallery, Laura Cumming, March

Kaleidoscope, Dance: Roundtable Discussion, with Cally Spooner, Will Rawls and Maria Hassabi

2016

Biennial of Moving Image / Mousse, Cally Spooner interviewed by Cecilia Alemani, November

Artforum, Pacific Fiction, Trinie Dalton, 12 August White Review, Cally Spooner interviewed by Alice Hattrick, No 16, April

Mousse, Cally Spooner by Stella Bottai, No 54, June Purple Diary, On False Tears and Outsourcing, May Mousse Blog, Book Club 2.0, ZERO..., Milan, 6 May Frieze, Cally Spooner, New Museum, Critic's Guide: New York, Orit Gat, 2 May

Mousse, Double Exposure, Cally Spooner and Marguerite Humeau interviewed by Sam Thorne, No 53, April Frieze, Reading Pictures, Patrick Langely, issue 179, April Metropolis M, Metropolis M, Michael Portnoy & Cally Spooner: Two Musicals, April

Frieze, Rag-Picking, Kirsty Bell, 27 March

Art Review, Must See: Cally Spooner, Stedelijk Museum, Martin Herbert, January-February

2015

Artforum, Top Ten, by Cally Spooner, May

Artforum, Critic's Picks: Cally Spooner, De Vleeshal, Middelburg, Amelia Groom, 30 July

Atractivo Que No Bello, Cally Spooner and the Conflicted Self, Jean Kay, 18 August

Art Monthly, Cally Spooner: Post-production, Spike Island, Bristol, Lizzie Lloyd, June

this is tomorrow – Contemporary Art Magazine, Cally Spooner: Post-production, Spike Island, Bristol, Rowan Lear, June

Nippertown, FILM: On Screen/Sound No. 8, Cally Spooner at EMPAC, review, Jeff Nania, 2 December Contemporary Art Daily, Cally Spooner at Vleeshal, 28 August

The Fix Magazine, Must See Monday – Events of the Week, Cally Spooner at Spike Island, Kevin McGough, 13 April

Press

2014

Frieze Magazine, issue 163, Said & Done: Cally Spooner's work explores how technology and new media are making performers of us all, Alice Butler, May

Exeunt Magazine, Review: And you were wonderful, on stage, Diana Damian Martin, 21 January

Life, language and London's last Lunch Bytes, Review: The search-engine-isation of communication, Jean Kay, 1 December

Phaidon's Frieze interviews – Cally Spooner, 15 October Art Review, Previewed, Cally Spooner at gb agency, Paris, September

Because Magazine, Bright Young Things, 8 May Metropolis M, Pool: the various features of our digitalized present, Melissa Canbaz, 17 May

Female Arts, BMW Tate Live: Cally Spooner - performance review, Katie

Richardson, 23 January Artslant, London, Frieze on the cheap: Frieze Sounds, Phoebe Stubbs, 16 October

2013

Frieze Magazine, Cally Spooner, International Project Space, Birmingham, Alice Butler, issue 152, January

this is tomorrow—Contemporary Art Magazine, Review: Performa 13: Cally Spooner: And you were wonderful, on stage, by Binghao Wong, November

2012

Art Review, Future Greats: curators' choice, Cally Spooner, Andrew Hunt, March

The White Review, Pending Performance: Cally Spooner's Live Production, Isabella Maidment, November

Frieze Magazine, When Art Speaks: A Report from the Two-Day Performance Event 'I Proclaim, You Proclaim, We Proclaim', Vivian Zihlerl, 14 November

The Herald, Mark my words, trio stages exhibition that puts fresh spin on editing, Jan Patience, 20 September

Art Monthly, Review, The Department of Wrong Answers, Wysing Arts Center, Cambridge, Laura Allsop, May

2011

Artforum, Cally Spooner, Collapsing in Parts, James Eischen, 23 December

Mousse, issue 30, Interview with Cally Spooner, Michele Robecchi, October-November

Awards / Prizes/ Residencies

Novo Nordisk Foundation's Mads Øvlisen

Scholarship for practice-based Art

Utrecht University Summer School, Posthuman Ethics, Pain and Endurance,
with Rosi Braidotti

Illy Present Future Prize

Paul Hamlyn Foundation Award

Stanley Picker Fellowship, Kingston University, in collaboration The Centre
for Research in Modern European Philosophy (CRMEP)

Writer in Residence, Whitechapel Gallery, London EMPAC (Experimental
Media and Performing Arts Centre), Rensselaer Polytechnic Institute, Troy,
International Artist in Residence

Art Pace, San Antonio

Wysing Arts Centre Residency

Fondation Lafayette, Paris production residency

Cite Des Arts residency, Paris, in collaboration with the French Cultural
Institute and the British Council

Selected Public Collections

Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT

Centre Pompidou, Paris, FR

Stedelijk Museum, Amsterdam, NL

Nouveau Musée National de Monaco, Monaco

Fondation Lafayette, Paris, FR

FRAC Franche Comté, Besancon, FR

FRAC Ile de France, Paris, FR

Kadist Foundation, Paris, FR

British Council Collection, London, UK

CNAP, Paris, FR