

Graham Foundation

FOR IMMEDIATE RELEASE

Installation view of *Dancing Still Life on a Single Breath*, featuring works by Cally Spooner, *Fainted Pear* and *Screen Test for the Psoas Muscle*, 2023, Cukrarna, Ljubljana, Slovenia, 2023–24. Courtesy the artist

Deadtime,
an anatomy study
Cally Spooner
February 17–May 11, 2024

OPENING PROGRAM

**A Thesis on Spillage, a Symposium-like
Gathering**

Saturday, February 17, 2024

10 a.m.–7 p.m.

Assembled by Cally Spooner and Hendrik Folkerts with: Nuar Alsaadir, Marquis Bey, Wendy Brown, Joshua Chambers-Letson, Tony Cokes, Melody Giron, Irena Haiduk, Sarah Herda, Ralph Lemon and Darrell Jones, and Maggie Segale, among others

Chicago, January 29, 2024—The Graham Foundation is pleased to announce artist Cally Spooner as a 2024 Graham Foundation Fellow. As a part of the fellowship, the Spooner will present a large-scale exhibition at the Graham’s Madlener House galleries featuring a repertoire of works from *Deadtime*, a multi-year research project started in 2018.

Deadtime stages an anatomy study of how performance quantifies the social body. In *Deadtime*, living and mediated bodies, not always human, appear and reoccur, both vital and corpse-like. At the Graham Foundation, the installation unfolds across media, spills through the Foundation's architecture, and throws open the frame to ask: how does the present neoliberal condition deaden the social fabric, making it increasingly hard to tell the difference between what is alive and what is dead? *Deadtime* is formed from twenty works, including sound works and sonic scenographies, films, commissioned paintings, sculptural propositions, and anatomical-architectural interventions.

Opening to the public on February 17, 2024, *Deadtime* begins with "A Thesis on Spillage"—a symposium featuring performances, choreographies, conversations, and lectures by Nuar Alsadir, Marquis Bey, Wendy Brown, Joshua Chambers-Letson, Tony Cokes, Hendrik Folkerts, Melody Giron, Irena Haiduk, Sarah Herda, Darrell Jones, Ralph Lemon, Maggie Segale, and Cally Spooner, among others.

As part of *Deadtime*, Spooner developed "A Hypothesis of Resistance," a series of five essays on "performance." In each, Spooner holds and examines temporalities which defy and eclipse the standardizations that drive individual and societal bodies to perform toward an entirely metric-oriented future. Beginning with "Asynchronicity," then extending to "Rehearsal," "The Present Tense," "Undetectability," and "Duration," the series unfolded over five issues of *Mousse* magazine between 2022–23, and emerged alongside and symbiotically with convenings organized by Spooner. These public programs were hosted by Kunstverein Cologne and Ludwig Forum, Aachen (2022); Centre Pompidou, Paris (2022); O—Overgaden, Copenhagen (2022–23); Royal Danish Academy of Fine Art Copenhagen; and Graham Foundation, Chicago (2024) with contributions from practitioners across fields including political philosophy, biology, data science, queer studies, speculative fiction, poetry, feminism, music, disability studies, dance, and "deep time."

First conceived in an early iteration at the Art Institute of Chicago (2019), curated by Folkerts, parts of *Deadtime* have been shown at Swiss Institute, New York (2019); Museum Dhondt-Dhaenens, Sint-Martens-Latem, (2021); gb agency, Paris (2021); ZERO..., Milan (2022); Cukrarna, Ljubljana (2023); and O-Overgaden, Copenhagen (2023). The work now returns to Chicago in its fullest iteration as *Deadtime, an anatomy study*.

At the Graham, *Deadtime* is cocurated by Graham Foundation director, Sarah Herda and Hendrik Folkerts, curator of international contemporary art and head of exhibitions, Moderna Museet, Stockholm.

For the opening program of *Deadtime* at the Graham Foundation, Spooner and Folkerts developed the following score that structures "A Thesis on Spillage, A Symposium-like Gathering" to take place Saturday February 17, 2024:

A Thesis on Spillage, a Symposium-like Gathering

Assembled by Hendrik Folkerts and Cally Spooner

February 17th, 2024, 10:00am - 7:00pm

The Graham Foundation (Ballroom), Chicago

With: Nuar Alsadir, Marquis Bey, Wendy Brown, Joshua Chambers-Letson, Tony Cokes, Hendrik Folkerts, Melody Giron, Irena Haiduk, Sarah Herda, Ralph Lemon and Darrell Jones, Maggie Segale, and Cally Spooner, among others.

In the morning:

At 10:00am, Cally Spooner introduces the day, scored with *DEAD TIME* (2018), accompanied by Melody Giron, on cello. At 10:43 and 55 seconds in the am, Cally phones Wendy Brown, political scientist and staunch critic of neoliberalism's stealth revolution to ask: WHAT HAPPENED?

At 11:45am, Maggie Segale does a spine roll.

At 11:53am, we will have a coffee break.

At 12:10pm, Joshua Chambers-Letson, author of *After the Party: A Manifesto for Queer of Color Life* (2018), spills a communion that does not leave our dead behind but draws them into the present. At 1:00pm, Marquis Bey, expert on fugitivity and stealing themselves back, delivers a manifesto on spillage.

At 1:15 everyone eats lunch.

In the afternoon:

At 2:30pm, artist Tony Cokes considers fragments, in relation to each other. At 3:00pm, Maggie Segale dances "Still Life on a Single Breath." At 3:10pm, choreographers and long-time collaborators Ralph Lemon and Darrell Jones rant.

At 4:00pm, we will have a coffee break.

At 4:30pm, psychoanalyst and poet Nuar Alsadir presents a spillage of "Animal Joy" (2022).

Frrrrrrr, prrrrrr, frrrrrrrr, prrrrrrrr, mmmmmrrrrrrr, throughout the day and at 5:15pm, artist Irena Haiduk inhales thick smoke issuing from the fallen buildings and then, only moments later, exhales billions of zero-shaped smoke rings.

At 6:00pm, we will stretch our legs.

In the evening:

At 6:15pm, Maggie Segale dances "SWEAT SHAME ETC." At 6:18pm, a critique of the day will be provided.

At 7:00pm, we transition.

Registration is required for “A Thesis on Spillage, A Symposium-like Gathering”, [click here to learn more](#).

BIOGRAPHIES

Cally Spooner is an artist who exhibits performances that unfold across media—on film, in text, as objects, through sound, and as illustrated in drawings. Recent institutional solo exhibitions have taken place at Cukrarna, Ljubljana; Museum Dhondt-Dhaenens, Sint-Martens-Latem; Parrhesiades, London; the Art Institute of Chicago; the Swiss Institute, New York; Castello di Rivoli, Turin; Centre d’Art Contemporain Genève; the New Museum, New York; and the Stedelijk Museum, Amsterdam. Her live performances been staged at, amongst others, Tate Britain and Tate Modern, London; Performa 13, New York; the Centre Pompidou, Paris; Museum M, Leuven; and the Institute of Contemporary Arts (ICA), London. Spooner is the author of recent and forthcoming monographs published by Lenz Press and the Swiss Institute (2023); Hatje Cantz (2020); Mousse (2018); and Slimvolume/Cornerhouse (2016). Her novella, *Collapsing in Parts*, was published by Mousse in 2012. Spooner is the recipient of numerous awards and prizes, including the Paul Hamlyn Award and the Novo Nordisk Foundation’s Mads Øvlisen PhD Scholarship for practice-based art. She was born in the United Kingdom, is British Italian, and lives and works between London and Turin.

Hendrik Folkerts is curator of international contemporary art and head of exhibitions at the Moderna Museet, Stockholm, where he has curated exhibitions such as *Vaginal Davis: Magnificent Product* (forthcoming, 2024), *Seven Rooms and a Garden: Rashid Johnson and Moderna Museet’s Collection* (2023), and *Every Ocean Hughes: Alive Time* (2022). Folkerts previously was Dittmer Curator of Modern and Contemporary Art at the Art Institute of Chicago (2017–22); curator at documenta 14, Kassel/Athens (2014–17); curator of performance, film, and discursive programs at the Stedelijk Museum, Amsterdam (2010–15); and coordinator of the curatorial program at De Appel arts center, Amsterdam (2009–11). Folkerts has (co)edited various publications and catalogs, most recently Alexandra Bachzetsis’s monograph *SHOW/TIME/BOOK BOOK/TIME/SHOW* (Roma, 2023), *Thinking-in-action: A Conversation between Rashid Johnson and Kevin Quashie* (Moderna Museet, 2023), *Katalin Ladik: O-oooooopus* (Skira, 2023), and *Igshaan Adams: Desire Lines* (Art Institute of Chicago, 2022). His texts have been published in *South as a State of Mind*, *Mousse Magazine*, *Artforum International*, *The Exhibitionist*, *Metropolis M*, *Art & the Public Sphere*, among others.

Nuar Alsaadir is a psychoanalyst, poet and writer based in New York City. Her poetry collection *Fourth Person Singular* (2017) was a finalist for the National Book Critics Circle Award and the Forward Prize. *Animal Joy* (Fitzcarraldo / Graywolf, 2022), her first prose work, is a free-associative essay on laughter, spontaneous expression and the elusive idea of feeling alive, which takes in clown school, erotic knowledge, canned laughter, Abu Ghraib, Trump, dance and adjectives.

Marquis Bey is a professor of African American studies, gender and sexuality studies, and English at Northwestern University. Their work focuses on thinking blackness not as racial identification but as “paraontological,” and utilizes this understanding to recalibrate how we might move through questions of non-normative subjectivity—via race, gender, and personhood. Through black feminist theory, trans and nonbinary studies, and abolitionist theory, Bey articulates a project of black trans feminism that is not beholden to a veneration of particular subjects but rather an assertion of the dismantling of the normative constraints that define the world—white supremacy, cisnormativity, and heteropatriarchy as well as the categories of race and gender themselves. Most recently the author of two books—*Black Trans Feminism* and *Cistem Failure: Essays on Blackness and Cisgender* (both Duke University Press, 2022)—they continue to work at the intersections of race, gender, and radical politics.

Wendy Brown is professor emerita in the department of political science at the University of California, Berkeley. Professor Brown received her PhD in political philosophy from Princeton University in 1983. Brown’s fields of interest include the history of political theory, feminist theory, contemporary critical theories of law, nineteenth and twentieth century Continental theory, and contemporary American political culture. She is best known for intertwining the insights of Marx, Nietzsche, Weber, Freud, Frankfurt School theorists, Foucault, and contemporary Continental philosophers to critically interrogate formations of power, political identity, citizenship, and political subjectivity in contemporary liberal democracies. In recent years, her scholarship has focused on neoliberalism and the political formations to which it gives rise. Some of her most prominent books include *States of Injury: Power and Freedom in Late Modernity* (Princeton, 1995); *Regulating Aversion: Tolerance in the Age of Identity and Empire* (Princeton 2006); *Walled States, Waning Sovereignty* (Zone, 2010); *Undoing the Demos: Neoliberalism’s Stealth Revolution* (Zone, 2015); and *In the Ruins of Neoliberalism: The Rise of Anti-Democratic Politics in the West* (Columbia University Press, 2019).

Joshua Chambers-Letson is professor of performance studies and Asian American studies at Northwestern University. His research focuses on performance theory and contemporary art criticism, Asian American cultural production, legal and political theory, and queer of color critique. At work on a book about queer love and loss, art, and grief, Chambers-Letson’s most recent monograph, *After the Party: A Manifesto for Queer of Color Life* (NYU Press, 2018) studies contemporary art and performance by queers and women of color who mobilize aesthetics to survive, thrive, and mourn within the annihilating conditions produced by the overlapping forces of racial capitalism, Euro-US colonialism, white supremacy, and cis-heteropatriarchy. Chambers-Letson’s first monograph *A Race So Different: Law and Performance in Asian America* (NYU Press, 2014) argues that law influences racial formation by compelling Asian Americans to embody and perform recognizable racial identities in both popular aesthetic forms (from theater and opera to rock music), before attending to the way Asian American artists and activists have used performance, theater, and art to contest and disrupt the forces and effects of racialization. With Tavia Nyong’o, Chambers-Letson is the coeditor of José Esteban Muñoz’s posthumous *The*

Sense of Brown (Duke University Press, 2020) and with Christine Mok he is coeditor of Frances Ya-Chu Cowhig's *China Trilogy: Three Parables of Global Capital* (Methuen Drama, 2022). Chambers-Letson serves as a performance editor for *ASAP*, on the editorial board of *women & performance*, as a series coeditor for the *Sexual Cultures* series at NYU Press (with Nyong'o and Ann Pellegrini), and is the 2022–23 Thinker-In-Residence with the Felix Gonzalez-Torres Foundation.

Tony Cokes is a post-conceptual artist whose practice foregrounds social critique. His video, installation, and sound works recontextualize appropriated materials to reflect upon our production as subjects under capital. His recent projects often take the form of text animations with sound functioning as a constitutive, intertextual element, complicating the visual. Cokes' works have appeared in exhibitions at The Museum of Modern Art, New York; Haus der Kunst, Munich; MACBA, Barcelona; Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; ZKM, Karlsruhe, Germany; and REDCAT, Los Angeles, among others. Cokes' projects have been supported by grants and fellowships from The Rockefeller Foundation, John Simon Guggenheim Foundation, Creative Capital Foundation, National Endowment for the Arts, New York Foundation for the Arts, and New York State Council on the Arts. In spring 2014, Cokes was a Residential Fellow at Yaddo, Saratoga Springs, NY. Cokes is a professor in media production and director of undergraduate studies, department of modern culture and media at Brown University.

Cellist **Melody Giron**, a native of Boston, began her musical studies at the age of four at the New England Conservatory of Music Preparatory School. She has since established herself as a versatile performer, appearing as a soloist, chamber musician, and orchestral player in the United States, Europe, and Asia. Currently splitting her time between New York and Boston, Giron's diverse portfolio encompasses new music premieres, orchestral engagements, chamber music, Broadway theater, and solo performances. She has also added to her credits recording for movie scores and TV commercials and collaborating with popular music artists as well as visual artists. Giron is also a long-time collaborator with the renowned contemporary artist Cally Spooner, who works across visual, sound, sculpture, film, and performance art. Most recently, Giron was invited by Spooner to collaborate in creating a sound installation titled "Melody's Warm Up: Deadtime." "Melody's Warm Up" was on display in Turin, Italy, at the Pinacoteca Agnelli from May 2022 through November 2023. It also had showings at ZERO Gallery, Milan; Art Basel; and Cukrarna, Ljubljana, Slovenia.

Irena Haiduk directs Yugoexport, a blind and non-aligned oral corporation whose founding logic is equivalence, loyalty, and familial solidarity between people and things. Initiated as a copy of the former Yugoslav apparel and weapons manufacturer Jugoeksport, Yugoexport is formally incorporated in the United States (where corporations are people), launched in Paris, and headquartered in New York. Their maxim, *How To Surround Your Self With Things In The Right Way*, powers the production of images, books, apparel, orations, films, scenographies, and variable spaces, all designed to nourish the organ of imagination. Haiduk often collaborates with

institutions, for instance the Renaissance Society at the University of Chicago, Istanbul Biennial, Whitney Museum of American Art, documenta 14, Swiss Institute, Sternberg Press, Art Basel, and Acne Studios. Since 2018, Haiduk's studium has been hosted, in part, by the Department of Art History at Barnard College where Haiduk is assistant professor of professional practice. Current lines of study and practice are named Buoyancy, Loving, and The Third Way.

Darrell Jones is associate professor in the department of dance at Columbia College Chicago. He specializes in contemporary dance technique, improvisation, contact improvisation, movement for actors, conditioning, and pedagogy, focusing his research on mechanisms of oppression and liberatory practices. He has received choreographic fellowships from MANCC (Maggie Allesee National Center for Choreography), CDF (Chicago Dancemakers Forum), and a recipient of the Wesleyan University Creative Campus Fellow (2017), MAP Fund (2017), and Mid-Atlantic Arts Foundation. He is a two-time Bessie Award recipient for his collaborative work with Bebe Miller Company (*Landing Place*), and for his most recent research into (e)feminized ritual performance (*Hoo-Ha*). For the past ten years, his artistic research has found its central focus through a conversation between his postmodern training and the voguing aesthetic. Through years of experimenting and analyzing oppression as it lives in the body, Jones seeks to excavate how individuals accumulate identity and mirror culture through movement. He frequently collaborates with choreographer and artist Ralph Lemon.

Ralph Lemon is a dancer, choreographer, writer, and visual artist who generates interdisciplinary modes of artistic expression as he strives to communicate stories, emotions, memories, and identities that do not conform to standard categories of representation. He incorporates sensibilities and approaches gleaned from endeavors beyond the arts, such as ethnographic and historical research, into a diverse and complex body of work that includes choreography, books, paintings, and experimental stage and lecture performances. Lemon's work has been exhibited at the Studio Museum in Harlem; The Museum of Modern Art, New York; Walker Art Center, Minneapolis; The Kitchen, New York; Stedelijk Museum, Amsterdam; Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, CT; Hayward Gallery, London; Nasher Museum of Art at Duke University, Durham, NC, and more. Lemon was a 2013–14 Annenberg Fellow at The Museum of Modern Art and was named a MacArthur Fellow in 2020.

Maggie Segale is an artist working in dance and performance. Segale started working with Cally Spooner in 2016 and has continued as a collaborator in numerous roles including performer, archive, and co-choreographer. Segale completed the Maumaus Independent Study Program in Lisbon in 2022 and graduated from The Juilliard School in New York in 2014. Segale is currently a graduate assistant at University of Illinois Urbana-Champaign.

ABOUT THE FELLOWSHIP

Synthesizing the Foundation's grantmaking and exhibition programs, the program acknowledges the investment and resources required to produce an exhibition and invites an artist to create new work that engages the mission of the Graham Foundation—to explore ideas about architecture and its role in the arts, culture, and society. Providing space, support, and financial resources for the production of new work, the Fellowship enables the Fellow to experiment with production techniques and, often, to create work at a new scale. The Fellowship culminates with an exhibition at the Foundation's Madlener House galleries in Chicago.

The Fellowship program extends the legacy of the Foundation's first awards, made in 1957, and continues the tradition of support to individuals to explore innovative perspectives on spatial practices in design culture. These initial fellowships provided a diverse group of practitioners a platform to pursue innovative ideas in the field, and they included alumni such as experimental architect Frederick J. Kiesler, painter Wilfredo Lam, Pritzker Prize winning architects Balkrishna V. Doshi and Fumihiko Maki, designer Harry Bertoia, photographer Harry M. Callahan, and sculptor Eduardo Chillida, among others.

Artist [David Hartt](#) piloted the contemporary Fellow program with his new body of work *in the forest*, which premiered at the Graham in the fall of 2017. Later Fellows include [Katherine Simóne Reynolds](#) (2023), [Barbara Stauffacher Solomon](#) (2022–23), [Anna Martine Whitehead](#) (2020–21), [Sergio Prego](#) (2020), [Tatiana Bilbao](#) (2019–20), [Nelly Agassi](#) (2019), [Martine Syms](#) (2018–19), [Torkwase Dyson](#) (2018), and [Brendan Fernandes](#) (2018).

ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham realizes this vision through making project-based grants to individuals and organizations, and by producing exhibitions, events, and publications.

The Graham Foundation was created by a bequest from Ernest R. Graham (1866–1936), a prominent Chicago architect and protégé of Daniel Burnham.

THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the-century Prairie-style mansion designed by Richard E. Schmidt and Hugh M. G. Garden. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-circulating library of grantee publications, and a ballroom where the Foundation hosts a robust schedule of public programs.

BOOKSHOP

The Graham Foundation's bookshop, designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art, and design, many of which have been supported by grants from the Graham Foundation.

GALLERY HOURS AND VISITOR INFORMATION

The galleries and bookshop are open to the public Wednesday through Saturday, 12–5 p.m. Admission is free. Group tours are available by request. The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

MEDIA CONTACT

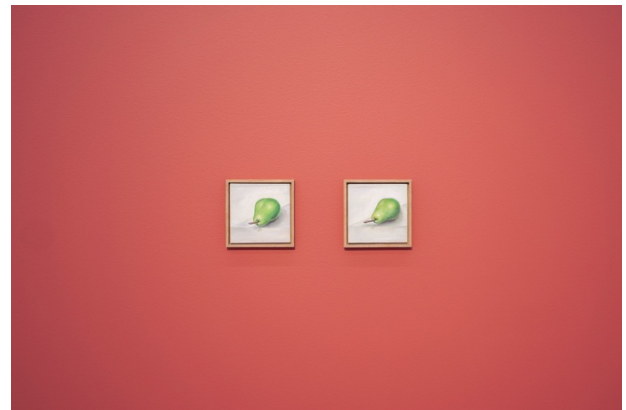
A selection of high-resolution digital images included here, additional images are available on the [press section of the Foundation's website](#); email Ava Barrett for the press login. Press tours welcome by appointment.

Ava Barrett, Program and Communications Manager
abarrett@grahamfoundation.org

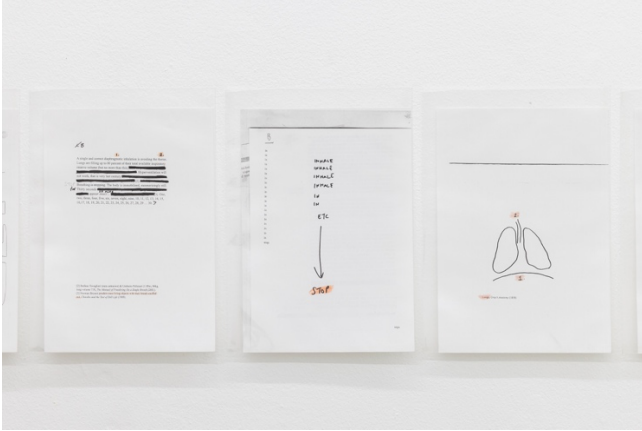
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Cally Spooner, *Screen Test for the Psoas Muscle*, 2023. Existing internal wall, industrial semi-gloss paint, RAL 3033 from raw muscle color chart, white emulsion paint applied with horizontal, vertical and circular movements. Dimensions variable. Courtesy the artist



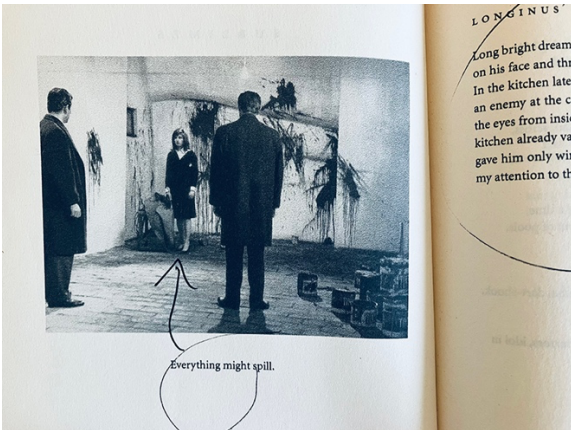
Installation view of *Dancing Still Life on a Single Breath*, featuring works by Cally Spooner, *Fainted Pear* and *Screen Test for the Psoas Muscle*, 2023, Cukrarna, Ljubljana, Slovenia, 2023–24. Courtesy the artist



Cally Spooner, *Instructions for Dancing Still Life on a Single Breath II* (detail), 2021. Laserjet print, marker, watercolour and pencil on paper, pencil and ink on technical paper, plastic, 9 elements, 11 11/16 x 8 1/4 in. each. Courtesy the artist



Cally Spooner, *Screen Test for the Psoas Muscle*, 2023. Existing internal wall, industrial semi-gloss paint, RAL 3033 from raw muscle color chart, white emulsion paint applied with horizontal, vertical and circular movements. Dimensions variable. Courtesy the artist



Deadtime research photo with Cally Spooner's annotations in *Decreation* by Anne Carson (Vintage, 2006), 2018/2023. Photo: Cally Spooner