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Regardless, it's still her voice
A solo show by Cally Spooner
September 13th - October 11th, 2014

For her show at Level One of gb agency Cally Spooner presents several discrete, interconnected products of her touring live musical, *And You Were Wonderful, On Stage* (1). Drawing on her time working at an advertising agency as a copywriter, her musical was based on a client campaign where employee's personally disclosed stories and aspirations were extracted, repackaged to better reflect the voice of their corporation, then returned to the employee to be redelivered to camera, as TV commercials. Re-working her meeting notes into a libretto for show tunes, and adopting the agency's strategy as her structure, Spooner produced a large-scale, well-funded musical : originally a collective of performers, accidentally an enterprise, possibly always a publicity stunt, equally public studio time, which stabilised as an image, and a rejection of that which one came to desire.

The works are separate to *And You Were Wonderful, On Stage*, but were produced alongside the project's development, documenting a conflicted 'off-stage' subtext; the hired body as a technology and the hiring body's relationship to the hired body, and to themselves. Considering instances of eating and being eaten, assisted work, manufactured collaboration, outsourced subjectivity, oversized objects, mutated human resources, a corporation becoming a person and a person becoming a corporation, *Regardless, it's still her voice* is an awkward juncture within a two year project which is attempting to disassemble itself entirely, whilst accelerating into permanence, as an especially extravagant HD musical film.

(1) *And You Were Wonderful, On Stage* was a peripatetic musical commissioned and produced by the Stedelijk Museum in April 2013, co-produced by Performa 13, New York, and Tate Modern, London.

Delivered by a chorus line of 26 women, gossiping about fallen popular heroes, unfulfilled promises, and instances of automation parading as authenticity in politics, pop music and sport, the musical explored conditions of technical dependency, outsourcing, and the regurgitation of personal expression with market agendas.

The musical will be adapted into a HD multichannel film by April 2015, co-produced by Experimental Media and Performing Arts Center (EMPAC), USA and the Stedelijk Museum, NL.

Cally Spooner (b. 1983) is a writer and an artist based in London.

Using assemblages of theory, philosophers, pop music, current affairs and corporate rhetoric to write, and casts of arguing characters to help her perform, Spooner produces plotless novellas, disjunctive scripts, looping monologues and musical arrangements to stage the movement and behaviour of speech. Appropriating different performance genres such as the Broadway musical, the television commercial and the radio play, as both a form and a reference, Spooner considers how dematerialized, indeterminate, unmediated performance, can sit within the extreme visibility of entertainment and today's attention economies.

A performance of the work *Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated In Any Manner* (2014) will take place at Level One, gb agency every Saturday, at 4pm while on opening day Saturday 13th it will happen at 6pm, 7pm and 8pm.

List of works:

*And As The Medieval Cloisters Connect Seamlessly
With The Corridors Of Power, I'm Quietly Confident...*, 2013
Single Channel Sound, 6 minutes 30sec loop

Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated In Any Manner,
2014
Opera Singer, You Tube Comments, Opera Surtitles
10 minutes *live performances 4pm every Saturday

Untitled (Screen tests), 2014
3 channel HD film 13 minutes loop.

Regardless, It's Still Her Voice, 2014
Chroma key HD screens and TV studiotak stage

Off Camera Dialogue, 2013
Appropriated transcript