

**ZERO...**  
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Cally Spooner

**Two Thousand Six Hundred and Seventy Four Seconds Wide**

29th September > 12th November, 2022

In the mid-20th century, Shinichi Suzuki knew that a very young child, say, aged 3, could learn to play an instrument the same way they would learn to speak. Tone is not the note itself, or the technical correctness of the note that plays, it is what occurs before it is played and what comes after. A child could learn this by cultivating an ability to understand how tone physically feels. It's a shape. You can't aggressively train that shape, but you can encourage it through careful listening. Melody Giron is the cellist. She is tonilizing Bach: Cello Suite No. 1 in G Major, Prélude. That's to say, she's tonilizing the most famous cello piece in the world. If you think of the cello, you think about that solo, and then you might also think of an insurance advert or a car commercial. We worked together for a long time on this piece. She's tonilizing the Prélude, but not all of it, just the first measure; a string crossing in measures 36 – 41; the last measure, which she plays in reverse. I'm directing her, but she is finding her own way through. I didn't just want to frustrate the cliché, to flip it deliberately, but I did hope there would be a fall from the accent towards a knowable ending. I was surprised when I realized that the beep wasn't antagonistic. The piece falls apart without it. It's holding the composition together. I guess this is about how to coexist with a particular kind of clock, how it is possible to rehearse, while a performance demand interrupts things, every 42 seconds. There is a lot of compositional room left in the score, often Melody is waiting. The composition is meant to be completed in dialogue with its environment, with unsynced interference. For instance, if it rains hard, you may not hear the cello. Or, if it is dark outside you might only see a fainted pear.

*Melody's Warm Up, 2022*

3 Fohhn Media Scale-2 loudspeakers, speaker stand, amplifier, bright sign, mono sound, 44' 34" looped, performance and interpretation by cellist Melody Giron, recording by Jesse Lewis at Immersive Music Project, Boston, mixing from Tom Sedgwick and Cally Spooner at ZERO... Milano, mastering by Stephan Mathieu at Schwebung Masterings, Bonn, scored by Cally Spooner and produced by the Pinacoteca Agnelli Foundation, Turin.

*—active because it leaks, 2022*

open windows, reduced wall, if necessary, language from Anne Carson  
Continuously

*Still Life, 2018*

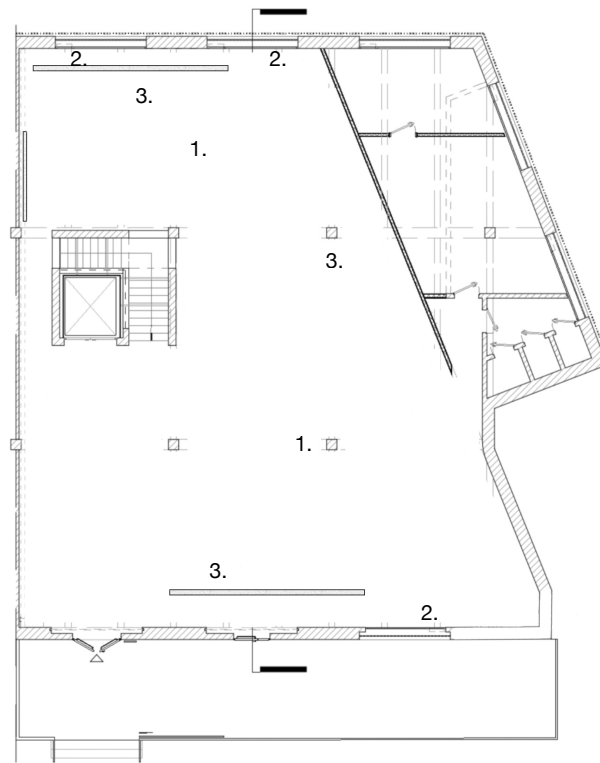
fresh pears, assistant  
Continuously

*Fainted Pear, 2022*

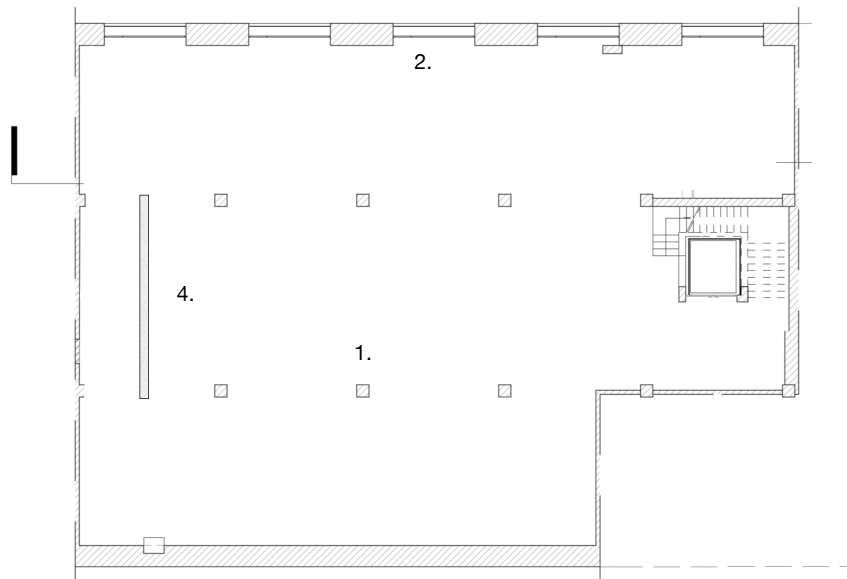
commissioned oil on board, spotlight  
15cm x 15cm, variable

With special thanks to Sarah Cosulich, Lucrezia Calabrò Visconti, Elena D'Angelo  
Thanks also to Saim Demircan and Laura Mclean-Ferris

**GROUND FLOOR**



**BASEMENT**



1. *Melody's Warm Up*, 2022

2. — *active because it leaks*, 2022

3. *Still Life*, 2018

4. *Fainted Pear*, 2022