

EXHIBITION GUIDE

EPISODE 3: COREY HAYMAN

PLASTIC SOUNDS OF DARK MATTER

17 July–11 Aug 2019

Oak Foundation Gallery

“...possessing a black body through which history and fiction coexist...”*

Plastic Sounds of Dark Matter is a constellation of new works that explore infrastructures of sound. The installation positions sound machines (speakers and sound systems) as places which not only transmit sound, but are inhabitable. The space inside such structures is thus investigated for its imagined formal qualities and cultural mash-ups.

This line of enquiry sits alongside Hayman’s ongoing speculative use of the animated children’s TV character Rastamouse, who Hayman reads as a commodity who speaks, and a black body caught in a matrix of cultural representation, consumption and entertainment. The tension of his position is signified through the ratchet straps that cut through the space, which bear texts that poetically point to black cultural and social history.

In her film, *Still Life (Trojan Sounds)* the voice of Rastamouse within the imagined space of the sound machine, and as sound wave, is smashed against waveforms of other kinds (that of water and the peaks and troughs of the black progress narrative) to forge links between disparate histories that have worked to form and frame blackness.

Her sculptures synthesise forms of speakers and hi-fi’s, and express the various potentialities of Rastamouse’s voice to inhabit systems, such as pirate radio or a distorted Disney-esque brand mark, that breaks free of the modes of mediation that police and proscribe him. Hayman thus breaks down the structures that have permitted Rastamouse, and by extension other black bodies, their existence.

Corey Hayman is presented as part of *Episodes*, an ongoing series of solo presentations that cuts through the main programming at Goldsmiths CCA and provides a counterpoint to the larger-scale exhibitions. Spanning installations, screenings, discursive events and new commissions, the focus of this programme is to provide an experimental platform for emergent practices. The series has featured presentations by Oisín Byrne, Adam Christensen, and continues with Roland Carline (16 Nov 2019 – 12 Jan 2020).

*Kara Walker in *Monstrous Intimacies: Making Post-Slavery Subjects*, 2010. Christina Sharpe. Duke University Press.

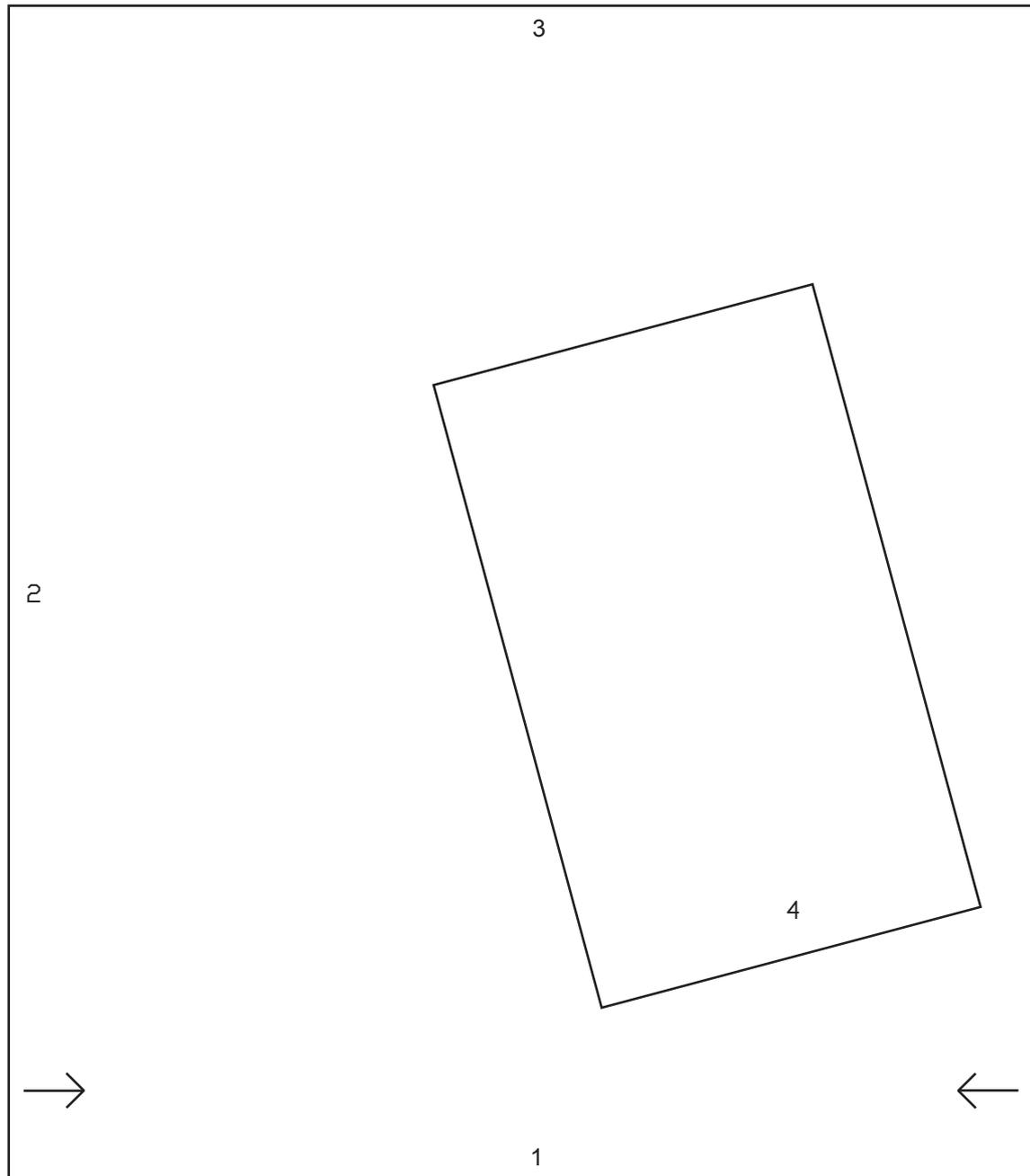
TALK: Poetics of Sound

Wed 24 July, 6.30–7.30pm

Corey Hayman’s practice forges material connections informed by afro-pessimism, the ‘hauntology of blackness’, notions of progress and capitalism. Join Hayman and CCA’s curator Natasha Hoare in an informal discussion of these concepts and how they have shaped her latest work.

Rastamouse 3D modelling by Sam Hollande.

FLOORPLAN



1: *I Wanna Talk Like You...Too*, 2019. Perforated steel security screen, inkjet print, electrical tape, ratchet strap.

2: *For Display Purpose Only*, 2019. Plywood, perspex, acoustic foam, speaker driver, XLR sockets, vinyl, ratchet strap.

3: *Reggie*, 2019. Plywood, perspex, acoustic foam, speaker driver, XLR sockets, vinyl, ratchet strap

4: *Still Life (Trojan Sounds)*, 2019. 7 min HD video