CARALI McCALL

DRAWING / PERFORMANCE / SCULPTURE / MOVING IMAGE / SOUND



Circle Drawing: 2 hr 33 min; performance, Montreal, 2026

"Through actions of movement, repetition, stillness and endurance, the body becomes an instrument of measure, exploring human presence, material, duration and place.

Drawing with graphite as an act of endurance; running to inscribe a line through space; or holding a fragment of land—a heavy rock borrowed from the surrounding landscape—the body becomes both the means of making and a way of encountering the world through weight, gravity, time and physical presence."

— Carali McCall

PhD Fine Art, Central Saint Martins UAL| MFA Sculpture, Slade School of Fine Art UAL

Co-author, Performance Drawing: New Practices since 1945 (Bloomsbury, 2020)

Represented by CLOSE Gallery | Innovation Prize, 7th John Ruskin Prize (2025)



Circle Drawing: 1 hr 36 min | 2026

Live performance and graphite on paper. Patrick Heide Contemporary Art, London. Installation with Letter to Drawing (2025).

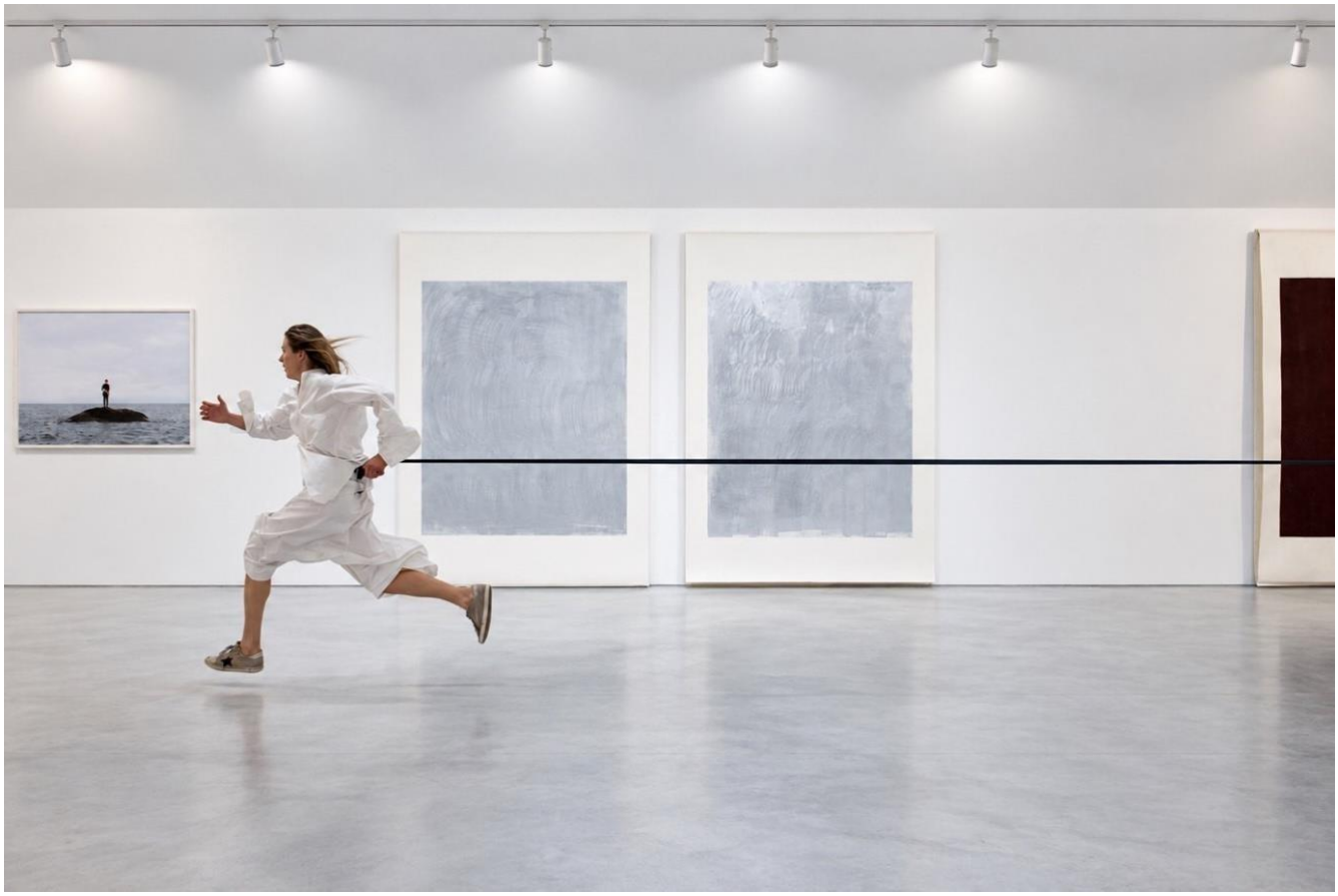
The installation brings together the physical residue of a durational action and a handwritten address to drawing. Repeated circular gestures accumulate into a field of graphite, recording the limits of reach, pressure and endurance. The adjacent letter considers drawing as companion, discipline and ongoing enquiry.



Circle Drawing: 2 hr 33 min | 2026

Live performance, graphite on paper. McCall MacBain House, Montreal, Canada.

Part of a series begun in 2004, the drawing is made through one continuous circular line, with my arm extended to its furthest reach. The live action, the sound of graphite and the resulting surface are integral to the work. Each drawing is titled by its duration.



Running Restraint | 2024

Live performance with elastic band, 14 minutes. INFINITE, CLOSE Gallery, UK.

An elastic band anchors my body to the gallery wall as I run repeatedly into its resistance, tracing a temporary line through space. Tension determines the movement; the band eventually breaks at an unpredictable moment. The body becomes both an instrument of drawing and its measure.



Performing Rock | 2022

Live performance, borrowed local rock, amplified breath, pre-recorded sound and video, 16 min 44 sec. Guggenheim Museum Bilbao.

I lift and hold a heavy rock borrowed from the surrounding landscape. Choreographed with sound and video, the body becomes its temporary support. Gravity, weight, breath and duration extend drawing beyond the mark on paper, asking whether holding and sustaining can also constitute a form of drawing. If there is drawing in movement, is there drawing in stillness?

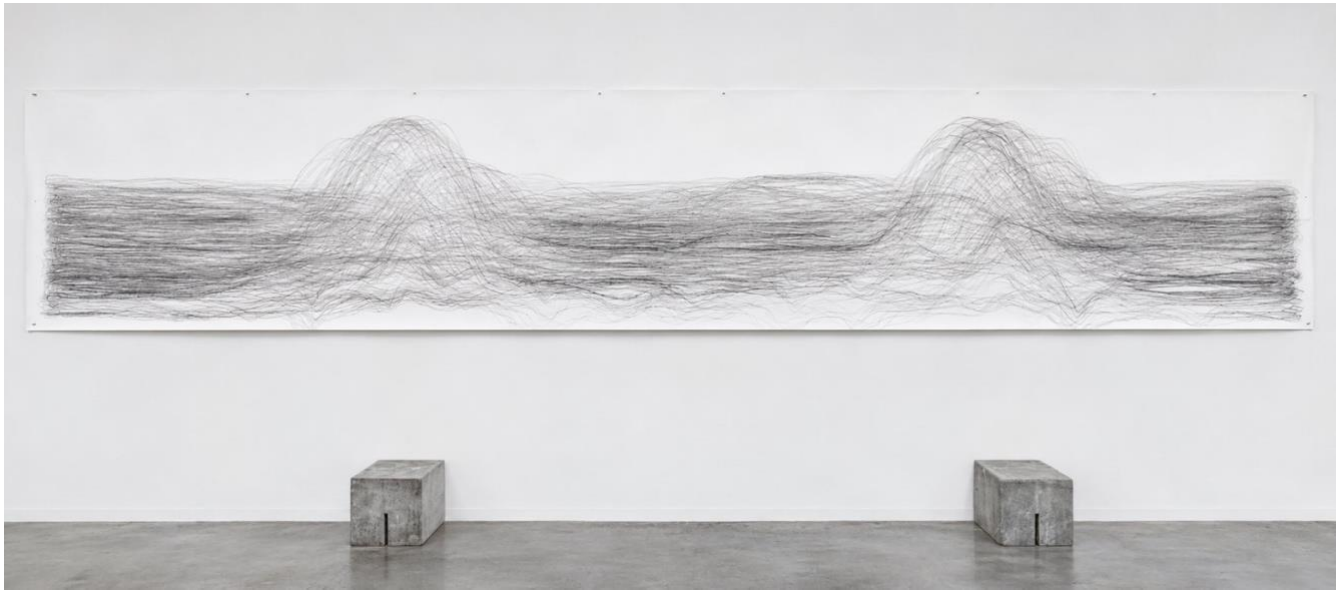


Performing Rock | Performance portrait

Live performance, Guggenheim Museum Bilbao, 2022.

In Circle Drawing, where my back is turned to the audience, here I face the audience. Stillness directs attention to strain and care, the weight of a fragment of landscape and the physical effort required to hold it.

Performance photograph: Daniel Hughes.



Line Drawing | 2023

Live performance; graphite on paper with concrete blocks. 236 x 45 x 30 in. Intervals of Jupiter: Weight of Things, Gryder Gallery, New Orleans.

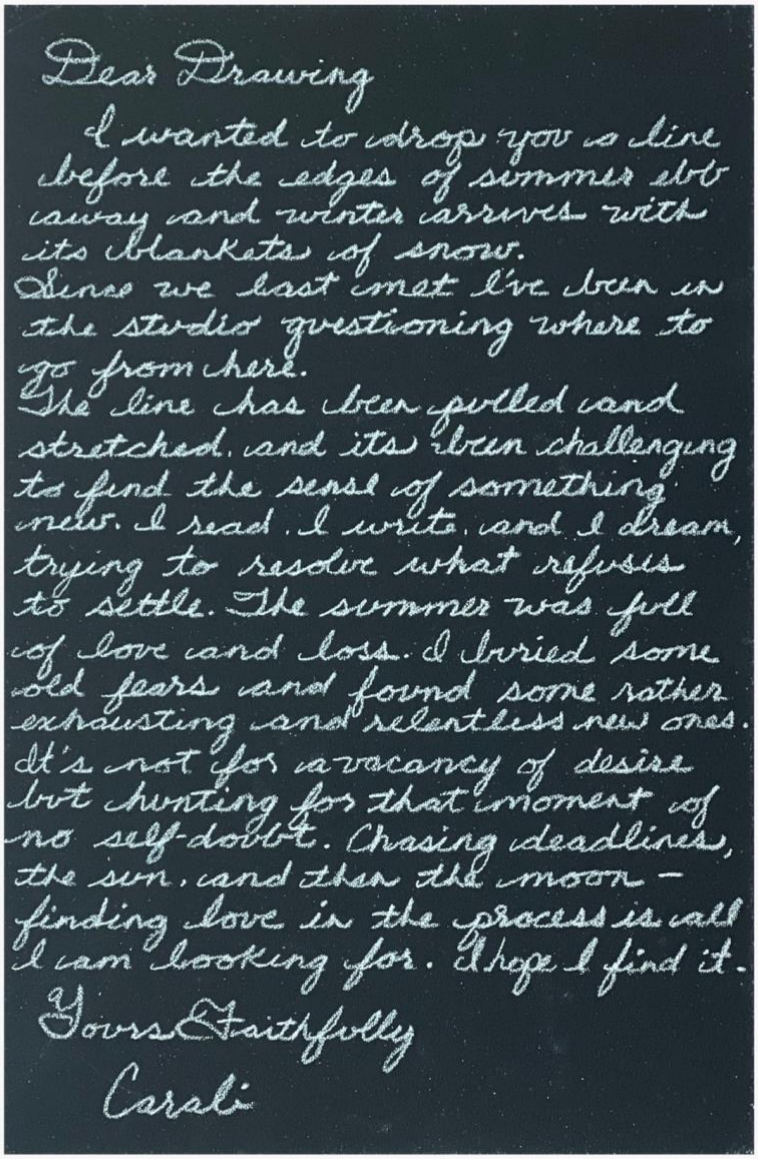
Repeated movement back and forth across the paper produces the horizontal drawing. Concrete blocks act as aids, obstructions and spatial markers, interrupting the body and shaping the rhythm and structure of the line.



Field Work Run | 2026

Performance to camera; photographic print and moving image. Huron County, Ontario.

Returning to the farmland where I grew up, I use running as a means of encountering and measuring place. Distance and duration operate as forms of drawing, while the audience may be a passer-by, the camera or the landscape itself.



Letter to Drawing (blackboard green) | 2025

Pencil on sanded pumice paper. 9 x 14 in.

Written in a practised version of my grandmother's handwriting, the letter addresses drawing as a companion and an ongoing enquiry. It marks a threshold between drawing as a finished object and a continuing conversation about what the practice might become.



Shoulder Sculpture I and II | 2023

Papier-mache, plaster, cement, latex, wood, felt and cardboard. Installation at MASS Crucible.

Casts of my shoulder translate an anatomy associated with effort and support into sculptural form. Layered material and unequal plinth heights evoke the transition from a performing body in action to one that is still, exposed and observed.



INFINITE: body, alchemy, landscape and the cosmos

Solo exhibition installation view. CLOSE Gallery, UK, 2024.

This exhibition brought together photography, drawing, performance and material experiments. Across varied scales and surfaces, the works consider physical endurance, elemental transformation and the relationship between the body and larger spatial systems.



INTERVALS OF JUPITER | 2023

Sound Installation and vinyl record, edition of 25. Gryder Gallery, New Orleans.

10 edited soundtracks from *Circle Drawing* live performances made between 2004 and 2023. Pressed onto vinyl, the recordings extend the material presence of the drawings beyond the original live events, making audible the friction, repetition and sense of duration of their making.

SELECTED EXHIBITIONS & PUBLICATIONS

2026 As Long as It Takes: Performance Drawing, Patrick Heide Contemporary Art, London
2025 Paper Works Biennial, Royal West of England Academy, Bristol
2024 INFINITE (solo), CLOSE Gallery, Somerset
2023 Intervals of Jupiter: Weight of Things (solo), Gryder Gallery, New Orleans
2022 Performing Rock, Guggenheim Museum Bilbao
2020 Performance Drawing: New Practices since 1945, Bloomsbury Visual Arts

Video excerpts and full CV available via www.caralimccall.com