

INFINITE: BODY | ALCHEMY | LANDSCAPE | COSMOS

7 SEP - 12 OCT 2024

Artist — Carali McCall @ CLOSE LTD



Artist Portrait, Running Restraint (CLOSE FIELD) performance to camera, INFINITE: CLOSE GALLERY, 2024

CLOSE Gallery presents INFINITE: Body, Alchemy, Landscape and the Cosmos, a solo exhibition of new work by performance artist and scholar Carali McCall. This is McCall's first exhibition with CLOSE since the announcement of her representation earlier this year.

Infinite describes something limitless and without bounds, endless or unmeasurable and in this exhibition, McCall looks at the concept through four lenses; the body, alchemy, landscape and the cosmos. Through a multitude of materials, performances and collaborations, McCall introduces us to a series of artworks, showing the artist's enduring processes and making works that consider material and spiritual connections.

For McCall the search for the known and unknown provides a driving force – the search for oneself in landscape bestows a yearning and longing. Key historical artworks, including Richard Long's, *A Line Made by Walking* (1967), Robert Smithson's *Spiral Jetty* (1970) and Roni Horn's work with self-portraits in *Iceland, Pi* (1998), have sat as pillars for her practice. Using her body as a tool for drawing, carving and sculpting through the landscape and her everyday environment, McCall's work builds on the tradition of artists whose physical movements document a way of being in the world; offering ways to connect with the landscape and atmosphere directly.

McCall is known for her time-based 'Circle Drawings' where the artist uses a circle, itself an infinite shape, and drawing to push her body's boundaries.

The idea of limits and transcending them are central to her practice.

For INFINITE, McCall takes a broader perspective, asking us to consider our relationship with the cosmos. Drawing on the writings of Ethan Siegal, Umberto Eco and Jessica Hundley, she investigates the idea of an infinite universe, infinite particles and humankind's need to bring order to a concept that by its very nature is hard to comprehend.

The show will coincide with the festival of Somerset Art Weeks (Saturday 21st September to 7th October 2024). All welcome. Please get in touch:

EMAIL: INFO@CLOSELTD.COM
OR CALL: +44 (0)1823 480 350



Artist Hand Portrait, CIRCLE DRAWING @ DRAWING NOW PARIS 2024; photo: Lucas del Fresno



INFINITE: body, alchemy, landscape, and the cosmos CLOSE Gallery (2024)



SILVER / CHALK I and II (silver and chalk on paper) 250cm H x 183cm W x 15cm D (2024)



RUNNING RESTRAINT (live performance) with SILVER / CHALK I and II, silver and chalk on Heritage Bookwhite paper 315 gsm, 250cm H x 183cm W x 15cm D (2024)



INFINITE: body, alchemy, landscape, and the cosmos, installation view, CLOSE Gallery (2024)



MARS RED AND MARS YELLOW LANDSCAPE, pigment, gouache, oil paint on Heritage Bookwhite paper 315gsm, 366cm W x 250cm H x 15cm D (2024)



INFINITE: body, alchemy, landscape, and the cosmos, installation view, CLOSE Gallery (2024) with RUNNING RESTRAINT and L / R CIRCLE DRAWING (MARS RED), pigment and gouache on Heritage Bookwhite archival paper 315gsm (cardboard roll and paper + wood installation brackets) 250cm H x 183cm W x 15cm D (2024)



INFINITE: body, alchemy, landscape, and the cosmos, installation view, CLOSE Gallery (2024)



ROCK PORTRAIT, LAKE NIPISSING CANADA, photography print on 260gsm paper, framed, 90cm H x 130cm W (2021)



GOLD I and GOLD II, gold powder, metal paint on Heritage Bookwhite Paper 315gsm, each 250cm H x 183cm W x 15cm D (2024)



TUMBLEWEED ARIZONA, photography print 260gsm, (framed in walnut), 60cm H x 90cm H (2022)



PERFORMANCE SERIES FOR WRIGHT + DOYLE by Joya Berrow; Film duration 2 minutes 11 seconds (2024)



SHOULDER SCULPTURE I and II. plaster, paper-mâché, oil paint, cardboard, (metal brackets) each approx. 38cm W x 20cm H x 24cm D (2024)



INFINITE: Project Space, installation view, CLOSE GALLERY; with SHOULDER SCULPTURE I and II, PERFORMANCE SERIES FOR WRIGHT + DOYLE, and CIRCLE DRAWING: 1hr 04min (2024)



INFINITE / Circle Drawing, VINYL RECORD, Edition of 25 + 3 APs (2024); and INFINITE: PROJECT SPACE, sound system installation, CLOSE GALLERY
SIDE A: 16min
SIDE B: 16min



INFINITE: Project Space, installation view, CLOSE GALLERY. GREEN AND MARS YELLOW LANDSCAPE, gouache and oil on Heritage Bookwhite paper 315gsm (cardboard roll and paper + wood installation brackets) 183cm W x 250cm H x 15cm D (2024) and RUNNING PARACHUTE photograph print 90cm H x 130 W (2024)



RUNNING PARACHUTE (CLOSE), I and II, photograph print on 260gsm paper, each 90cm H x 130 W (2024)

RESTRAINT/RUNNING

LIVE PERFORMANCE (CLOSE)



ARTIST IN-CONVERSATION

Carali McCall & Joana P.R Neves



GOLD I, 2024

Materials: gold-metal paint on Heritage Bookwhite, archival paper 315gsm (cardboard roll and + wood installation brackets)
183cm W x 250cm H x 15cm D

GOLD / MARS YELLOW CIRCLE, 2024

Materials: gold-metal paint, graphite and oil paint on Heritage Bookwhite, archival paper 315gsm (cardboard roll and + wood installation brackets)

183cm W x 250cm H x 15cm D

Circles | Geometry | Gold | Paper

Alchemy. noun. al·che·my 'al-kə-mē, plural alchemies: the physical process of transforming materials; a medieval chemical science and philosophy for changing metals into gold and the discovery of indefinite life; spiritual alchemy: the process of pursuing true nature and transmuting unrefined and limiting parts of the self.

In earlier works, the artist pre-treated paper with metal and/or pigment colour in the studio before performing a durational 2-3hr circle drawing live performance; building layers of gold-metal paint are the final result.

ROCK PORTRAIT, LAKE NIPISSING CANADA, 2021

Archival Photography Print 260gsm
90 H cm x 130 cm W
Edition of 5 + 2 APs

Holding a bit of the landscape | Feeling the weight of things | The colour of weather and longing

Performing to the camera with a local borrowed rock. From studying and defining the act of 'drawing as movement' and the effort of moving to make a line (such as the artwork Circle Drawing, Line Drawing, or Restraint Running); here, there is also 'stillness in drawing'.

During the pandemic, a series of works emerged that considered land acknowledgement, heaviness and stillness.

SILVER / CHALK I, 2024

Materials: silver-metal powder / liquid paint, chalk and charcoal on Heritage Bookwhite, archival paper 315gsm (cardboard roll and + wood installation brackets)

183cm W x 250cm H x 15cm D

SILVER CHALK II, 2024

Materials: silver-metal powder / liquid paint, chalk and charcoal on Heritage Bookwhite, archival paper, 315gsm (cardboard roll and paper + wood installation brackets)

183cm W x 250cm H x 15cm D

To Weather the Cosmos

Silver. noun. sil·ver 'sil-vər: a metallic element that is malleable, and reflective, that has the highest thermal and electric conductivity of any substance. Silver is layered with chalk, a soft, porous, sedimentary carbonate rock. The SILVER CHALK series, like its sister gold artworks, began by pre-treating paper before a performance and has since developed into studio-based work with mark-making of the repetitive semi-circle and ecliptic lines, building texture and testing materials.

MARS RED AND MARS YELLOW LANDSCAPE, 2024

Materials: powder pigment (Mars yellow + Mars red), gouache and oil paint on Heritage Bookwhite, archival paper 315gsm (cardboard roll and + wood installation brackets)

366cm W x 250cm H x 15cm D

Elements of colour | folds | cuts | bold earthly pigments.

In art history, landscape denotes a certain appreciation for nature and classification that explores ways to relate to place; a landscape is a particular view of the environment; the new painted series of (almost) landscapes use the folds and cuts of the paper to look at drawing as sculpture. The Mars red gouache with its deep purple undertones and iron oxide pigment scorches the paper whereas the Mars yellow (originally named jaune de Mars) sits and reflects due to its oil base.

RUNNING RESTRAINT (LIVE PERFORMANCE)
CLOSE GALLERY, 2024

Materials: athletic elastic band, container
lifting bolt. Clothing by Wright + Doyle

Duration: 9min48sec

A desire to belong and a resistance to being
defined

In Euclid's Elements Book I, the definitions of a line are a breadthless length, an interval between two points, a surface that has length, a boundary that is an extremity of anything, and a straight line that lies evenly with the points on itself. RUNNING RESTRAINT is a live performance (and to camera) using a long elastic band attached to the infrastructure of the gallery on one end and the body on the other; made by running back and forth, repetitively, stretching and exhausting the elastic material- creating a temporal, visible and physical line.

GREEN AND MARS YELLOW LANDSCAPE, 2024

Materials: gouache and oil on Heritage
Bookwhite archival paper 315gsm
(cardboard roll and paper + wood
installation brackets)

183cm W x 250cm H x 15cm D

Olive green conjures up comforting images of nature and the environment. It can be linked to being a middle colour between white and red and black, light and dark.

David Batchelor's collection of texts about colour is a key reference that signals the constant defiance of what colour means and stands for in an artist and philosopher's process and thoughts. For centuries, shades of green and blue have been referenced in poems, by Indigenous cultures and by scientists; the mixing and naming of colours categorising how and perhaps what we see.

In Umberto Eco's Infinity of Lists, the naming and process of listing is for knowing (and not knowing) the limits of things. Names of colours or the listing of their properties allow them to become distinct.

TUMBLEWEED, ARIZONA, 2022

Archival Photography Print 260gsm
60 cm H x 90 cm W
Edition of 5 + 2 APs

Holding a bit of the landscape | Feeling the weight of things | Performing to the camera | Light and Colour

A wavelength of visible light determines the colour that appears, and light with the longest wavelength is seen as warm red. During sunrise and sunset, the sun sits low allowing sunlight to travel.

PERFORMANCE SERIES (EYPE BEACH, DORSET) for WRIGHT + DOYLE, 2024

Film by Joya Berrow (filmed and edited)
Produced by Wright + Doyle (Somerset)

Duration: 2min 11 seconds

A collaborative project working with on-site materials, an elastic band and clothing by Wright + Doyle. Filmed on 8mm on the beach in Dorset in April 2024, Berrow's film was made by documenting a series of performances: Line Drawing, Restraint Running and Performing Rock.

L / R CIRCLE DRAWING (MARS RED), 2024

Materials: powder pigment and gouache on Heritage Bookwhite archival paper 315gsm (cardboard roll and paper + wood installation brackets)

183cm W x 250cm H x 15cm D

Drawing on the right (and left) side of the brain 'Growing up in Huron County Canada, the Huron Expositor (the local newspaper) arrived on a Wednesday each week. As a kid, the best part for me was going through the paper and circling the word 'the'- one of the words I knew at the time'.

These works were made with the left hand on one side, drawing with the right hand on the other. After performing a live Circle Drawing performance, the works became a studio-based practice to feel better balanced by practising movement on equal sides of the body.

In 1979, Betty Edwards published the book Drawing on the Right Side of the Brain. At the time she wrote that there were two separate pathways through which the brain processes visual information, the left side (analytic, verbal, and numeric), while the right side was holistic, perceptual, and creative.

Although many of the theories have now been debunked, this idea of pairing plays a role as we understand the right hemisphere of your brain controls the left side of your body, and the left hemisphere of your brain controls the right side of your body.

SHOULDER SCULPTURE I (2021 – 2024)

Materials: plaster, paper-mâché, cardboard (metal brackets) 36cm W x 20cm H x 24cm D

SHOULDER SCULPTURE II (2021 – 2024)

Materials: plaster, oil paint, paper-mâché, cardboard, (metal brackets) 38cm W x 20cm H x 24cm D

Made initially as performances to the camera, these works were cast directly from the body as 'failed' sculptures of my right shoulder, following a long Circle Drawing performance. The work was made in response to the recovery process and the attempt to perform from the studio during the pandemic. Since 2021, SHOULDER SCULPTURES have become a series of objects of 'thingness', on shelves and plinths.

CIRCLE DRAWING, 1 HOUR 04 MINUTES, (CLOSE), 2024

Materials: 4B graphite on Heritage White, archival paper 300gsm (cardboard roll and paper + wood installation brackets)

175cm W x 250cm H x 15cm D

Circle Drawing is part of a series of large-scale drawings all made initially in front of a live audience, drawing one continuous line at full arm's length until complete exhaustion; most performances last in duration between 2 – 4 hours and each work is titled by its duration. The vinyl artwork evolved from the idea of the drawing as sound.

Created in the studio McCall documented her drawing through the recording, 16 minutes for SIDE A and SIDE B.

McCall's Circle Drawing performance-based practice began in 2004 while an art student at the University of Toronto, Canada, studying Art and Art History. In 2007 the work became the foundation for a practice-based research PhD, thesis titled 'The Line is a Brea(d)thless Line: introducing the physicality of running as a form of drawing', and McCall later co-authored the publication: 'Performance Drawing: New Practices since 1945' (Bloomsbury 2020). The sound of drawing has always been a key element in McCall's work and the artist is now developing the circle to another version of the line in time.

INFINITE / Circle Drawing, VINYL RECORD, 2024

Materials: Vinyl Record

Edition of 25 + 3APs

(with handmade labels and cardboard album sleeve)

Circle | Breath | Searching for harmony | Repetition | Filling space

SIDE A: 16min Circle Drawing (CLOSE), Piano sample mix (Nils Frahm solo), Cello; edit/mix by the artist. SIDE B: 16min Circle Drawing (CLOSE), Piano sample mix (Nils Frahm solo), Cello; edit/mix by the artist.

In drawing- the building of sound and consideration of the invisible and visible materials and textures of contact and time. A feeling of work moving forward, opening and going 'somewhere' with awkward human timing and off-key notes and sampling. Here, the collating of (almost) music; like pacing when running, and drawing can move things along.

RUNNING PARACHUTE (CLOSE), 2024

Archival Photography Print 260gsm

90cm H x 130cm W

Edition of 5 + 2 APs

Created while artist-in-residence at CLOSE Gallery | Parachuting | Landing into a new landscape.

From running with the elastic band in earlier works, a running parachute is another material used by athletes to gain strength and speed and build muscle. Here, new versions of current artworks were influenced by shiny new materials that reflect and seep into the practice.

Notes to Editors

Carali McCall – b. Canada, 1981; living and working in London UK.

Carali McCall is an artist whose practice is focused on performance and drawing, yet spans sculpture, video/photography, sound and writing. In exploring the role of the body, McCall is interested in physicality and the thresholds of materials. Artworks have been made by either carving through the landscape while running, drawing a continuous line with graphite on paper, or holding a bit of the landscape (a rock) as an act of endurance as a performance. Through movement and stillness, the work aims to address what it might mean to be human and expand conceptual-based art practices. Awarded MFA at Slade School of Art UCL, PhD at Central Saint Martin's UAL;

McCall is co-author of the Bloomsbury publication, Performance Drawing: New Practices since 1945 (2020); recent projects include movement director for Editorials and written academic article on Live Art for Routledge; recent 'Circle Drawing' and 'Performing Rock' performances have been included at Blunk Space in California; Guggenheim in Bilbao, CLOSE Ltd Gallery in Somerset. Recent group exhibitions include Lines of Empathy at Patrick Heide Contemporary Art in London, i miss the Land but does the Land miss me? Art Seen in Cyprus; and a solo exhibition at Gryder Gallery in New Orleans, Intervals of Jupiter.

CLOSE Ltd develop visual art projects and represents a dedicated line-up of artists. They give a wide and supportive platform with projects to enrich both the artists' and audiences' lives. A leading rural venue for the Visual Arts, CLOSE Ltd is also an agency that creates outstanding aerial international shows. Running a unique, sustainable model for responding and adapting to the climate crisis, the gallery team considers the environment as well as the inclusivity of all communities in every aspect of their activities.

www.close ltd.com | info@close ltd.com | 01823 480350 | Close House, Hatch Beauchamp, Somerset TA3 6AE

b. 1981, Ontario Canada; lives and works in London, UK

PhD Fine Art, [Running as Drawing] Central Saint Martin's College of Art and Design, UAL, London, UK

MFA Fine Art, Slade School of Art, UCL, London, UK

BA (Hons) Art & Art History, University of Toronto and Sheridan College, Canada

Exhibitions and Live Performances

- 2024 Circle Drawing: Meme. Drawing Art Fair Now Paris
- 2023 An exhibition of SMALL things and BIG ideas, White Conduit Gallery, London UK
- 2023 GOLD (group show) CLOSE Gallery, Somerset UK
- 2023 Intervals of Jupiter I Weight of Things, Gryder Gallery, New Orleans
- 2023 Lines of Empathy, Close Ltd Gallery, Somerset UK
- 2023 Circle Drawing + W+D, Blunk Space, California
- 2023 Lines of Empathy, Patrick Heide Contemporary Art, London
- 2023 V i d e o S o u n d A r c h i v e: S6 Los Angeles

- 2022 'i miss the land but does the land miss me' Art Seen Gallery, Cyprus
- 2022 Guggenheim Museum Bilbao, Performing Rock (Basque) 2022
- 2022 Wright + Doyle SS23 collection / artwork featured
- 2022 Performing Rock, live performance, Wirksworth Art Festival
- 2022 Now Nancy' – Soho Radio, guest on Episode: Physicality
- 2022 10 Magazine: Future, Balance, Healing [issue 68]
- 2022 Beyond Beck Road, London UK
- 2022 Levels of Life: Photography, Imaging and the Vertical Perspective. LCC Gallery
- 2022 Out of Site public performances / FLOW curated by Beau Coleman, Chicago
- 2022 Filet Gallery: Mañana Incierto, London UK
- 2022 We were never human: The Bronx Academy of Arts and Dance (BAAD) NYC
- 2022 SÍM Group Show / Exhibition Hall, Iceland
- 2022 MASS CC (Crucible) - Thame-Side Studio Main Gallery UK
- 2021 Hundred Years Gallery, Live Performance, UK
- 2021 C4RD, Centre for Recent Drawing, Residency (with co-authors) London
- 2019 An Arm's Reach, Gryder Gallery, New Orleans
- 2018 EMPIRE II, Oaxaca Museum of Contemporary Art, Mexico
- 2017 Jerwood Drawing Prize Exhibition, UK Tour
- 2017 EMPIRE II, curated by Vanya Balogh (during the 57th Venice Biennale) Venice, Italy
- 2017 Circle Drawing: Live Performance @ International Rural Expo, Huron County, Canada
- 2016 Gallery 46 Whitechapel, drawing performance and installation, London
- 2016 Sight (Un sighted), Metal curated by L.Campbell, Southend-on-Sea, UK
- 2016 House of Illustration, Drawn Together, drawing performance, Kings Cross, London
- 2015 Notes on a Table, Drawn Conversations, exhibition, Coventry University
- 2014 Deptford X, London Contemporary Arts Festival, London
- 2014 Seeafar, Folkestone Fringe Festival, Folkestone, UK
- 2013 Draw to Perform, Line Dialogues IV, Performance Space, Hackney, London
- 2012 Again and Again and Again. Vancouver Art Gallery, curated by Daina Augaitis and Emmy Lee Wall, Canada

Artist Talks, Conferences and Residencies

- 2023 Artist Talk + crits, 'Performance Drawing' University of Bolton Art School

- 2023 Bedales School, Artist Talk + workshop, Hampshire UK
- 2023 Churches College, upper Sixth form, Artist Talk + workshop, Hampshire UK
- 2023 Fores Project, residency, London UK
- 2022 Artist Talk, MASS / Turps Banana Programme, Woolwich
- 2022 Out of Site / FLOW Performance Art Symposium; Performative Lecture / Chicago US
- 2022 3RD UCM CONFERENCE ON CONTEMPORARY DRAWING
- 2022 1-Month Residency, SÍM, Iceland
- 2022 Artist Talk – MASS / Turps Banana
- 2022 Talking Heads – Artist Talk, Winchester School of Art
- 2022 Drawing Room: Research Talk, Performance Drawing, with co-authors
- 2021 Artist Talk / Performance Drawing - London Metropolitan University
- 2021 TURPS MASS CORRESPONDENCE COURSE
- 2021 Guest MFA in Studio Art, external examiner/crit. Guelph University, Canada.
- 2021 Remote Visiting Artist: Post Baccalaureate in Studio Lecture Series and crits at Brandeis University
- 2020 Artist Lecture: Bath University, hosted by Robert Luzar
- 2020 Artist Talk: MFA in Studio Art, hosted by Sandra Rechico, Guelph University, Canada.
- 2019 Artist Talk: Art & Art History, Program Lunchtime series at Sheridan College / UTM, Canada.
- 2019 Approaching Estate: SENSINGSITE, Furtherfield Gallery, London

Publications

- 2023 Live Art: Blood, the land and the role of the artist's body: Performance Research Journal, issue 27.8 'On Blood' pp.96-105
- 2021 Artist as Athlete, Drawing Matters, TRACEY Journal, York St John University, Vol.15 issue 1
- 2020 Performance Drawing: New Practices since 1945 [co-author, Bloomsbury Visual Arts Publication].
- 2020 Black Book: Drawing and Sketching [Scientific Journal]. Vol 1 Issue 1: RUN VERTICAL
- 2019 An Arm's Reach, Artist' Book, publication. Printed by Book Works UK. ISBN 978-1-78972-638-1
- 2017 Body, Space & Technology Journal Vol16 SIGHT (UN)SPECIFIC (co-author with L. Campbell and A. Lee).
- 2014 PhD Thesis title, 'A line is a Brea(d)thless Length: introducing the physical act of running as a form of drawing'. Director of Studies: Anne Tallentire, Supervisors: Joanna Greenhill, Jordan Baseman