

# MONOCHROME 2017

The Woolff Gallery Monochrome exhibition celebrates the work of 4 artists working in different disciplines, but who are connected in that their work is created without the use of colour. From drawing to sculpture these works offers a rich contrast, and displayed together they create a narrative resonating with themes of energy, life, the human being, our thoughts, and our surroundings.

We are delighted to invite Carali McCall to the Woolff Gallery, where on 1st November 2017 she will create an astonishing on-site performance work encompassing energy and focus, and we welcome back Daisy Boman with her fabulous wall mounted sculptural work depicting the human form. Annemarie Wright's captivating handwritten portraits will challenge perceptions and draw the viewer in to look closely, and Tommy Penton's incredibly detailed cityscapes are a celebration of life in the city, and the energy and complexity found in our surroundings. NICK WOOLFF

Hi-res images and detailed CVs for all featured artists are available on request. Please contact the gallery.



**Daisy Boman**  
'Promenade' (detail)

# DAISY BOMAN

We are delighted to invite world-renowned Belgian ceramicist Daisy Boman (b.1948) back to Woolff Gallery with a selection of her wall mounted sculptural 'Bo-men'.

Daisy Boman studied Interior design & photography at Antwerp's Academy of Fine Art, she later started to work with ceramics but perhaps the most significant influence on her work was the 5 years which she spent living in Johannesburg, South Africa. Here her artwork matured but became strongly affected by social aspects and characteristics of South African society during Apartheid. After returning to Belgium in 1986 Boman's inner turmoil gave birth to her 'Bo-men'. She later presented a solo exhibition in Antwerp, where her work resonated with this African influence, an influence which has remained consistent within her works to this day.

Daisy Boman's work depicts a collective goal, evoking a sense of belonging, a united community, or destiny. Sometimes dozens of her 'Bo-men' characters strive, climb and struggle for the same goal. In contrast, a lone ceramic figure, or pair of figures are distanced by white space, powerfully communicating emotions of the need for human trust or togetherness, these seemingly humorous little men characterise a much deeper significance and worth. Their rich subtext provides a unique commentary on how we handle life's personal challenges, disputes and hurdles.

Boman believes we are all 'from the same mould', inured by the society in which we dwell, so each 'Bo-man' has a face without features. Their form transcends race and nationality and connects with the common thread of humanity. They are without colour and the white clay bakes almost ironically into the colour of mourning, it is the hue of pain and sympathy, but it also represents hope, the sun and life. The supple and malleable clay, like the human form, is hardened by exposure and cracks – giving each individual form his own unique human character.

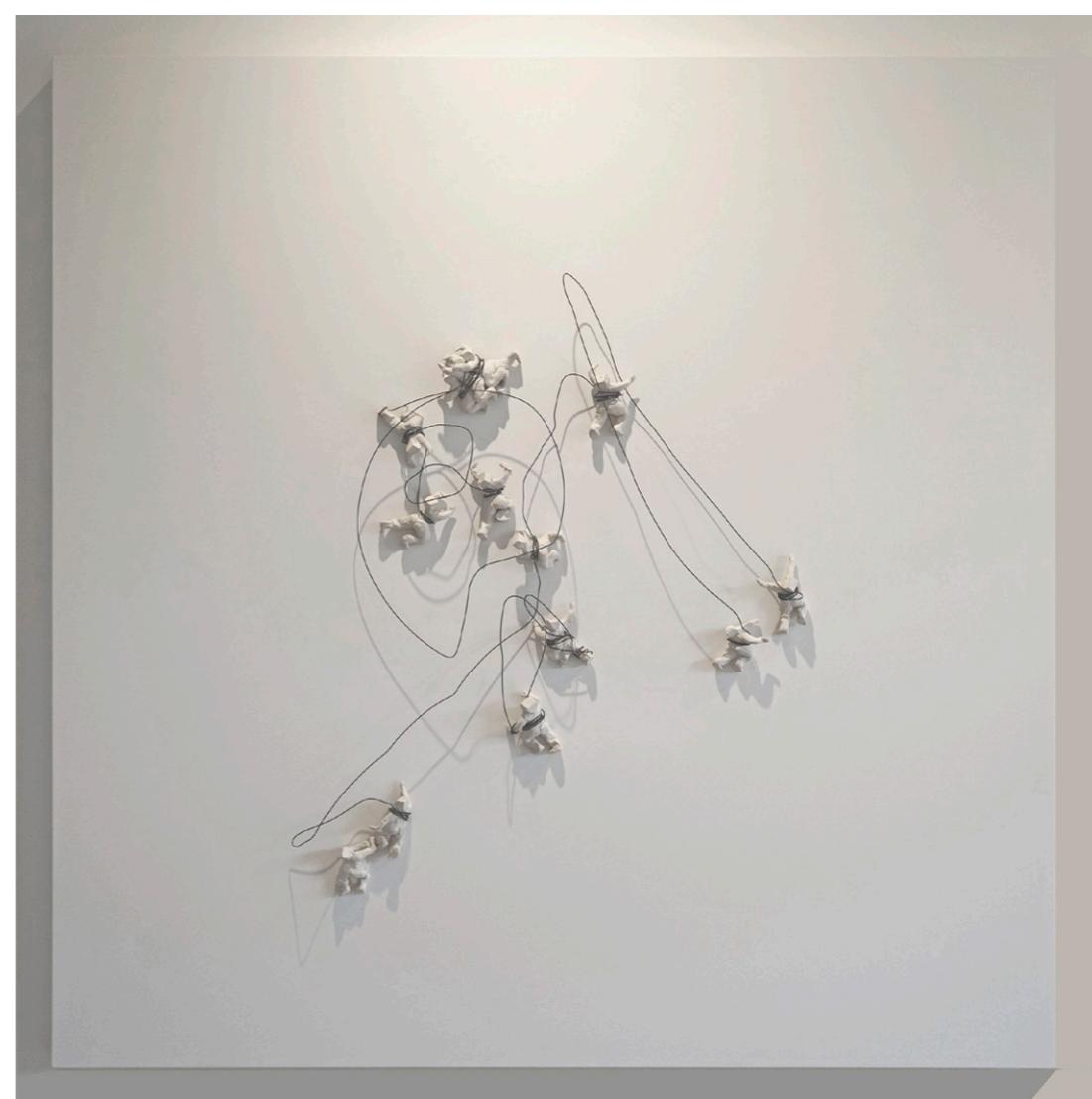
Boman's work is conceived from her distinctive self-expression: plain, simple and contemplative in manner, she offers us a satisfying and 'unique look at ourselves'. The sculptress reminds us that we are not all that different from anyone else in the world, for we all share the same struggle to define our everyday lives.

**Daisy Boman**  
'Boman + Bomen'  
Ceramic & twine on board  
120 x 120cm





**Daisy Boman**  
‘Carried away by his arm’  
Ceramic on board inside  
perspex case  
102 x 102cm



**Daisy Boman**  
‘Keep in Touch’  
Ceramic & wire on board  
120 x 120cm



**Daisy Boman**  
**'Promenade'**  
Ceramic on board  
60 x 60cm



**Daisy Boman**  
**'Arriving Home'**  
Ceramic on board  
60 x 60cm



**Daisy Boman**  
'Blue Men'  
Ceramic on board  
60 x 60cm



**Daisy Boman**  
'Passage'  
Ceramic on board  
60 x 60cm

# CARALI MCCALL

Focusing on the durational element and physical processes of drawing, using traditional materials of graphite and paper, McCall draws large circles (the dimension of her arm) until she can physically no longer hold the graphite. The artist can continue drawing in a sustained and vigorous manner for around 3 hours.

McCall first performed a Circle Drawing in Toronto in 2004, this has continued as an ongoing series. She explores the limits of the body, the effects that these have on the markings, and what happens when you do something for as long as you possibly can.

Her aim is to maintain a constant movement and to draw a visible line that embodies effort and pace, there will be unpredictable markings on the paper, perhaps a trace of blood from the hand, or maybe the paper will tear, it will all be recorded within the work. Eventually fatigue will become a factor for the artist, she will adjust her stance searching for a more bearable position, the later part of the performance testing the relationship between the mind and the body, when should be the moment to stop?

The hypnotic swooshing sound of the graphite on paper draws the artist into a rhythm and similar to a long distance runner, the body feels compelled to sustain the movement. There are moments where her entire body is used to create the work, her legs helping to force the movement, her sweaty head resting on the paper... McCall will know when the work is finished.

Carali McCall will perform a circle drawing at Woolff Gallery on 1st November 2017.

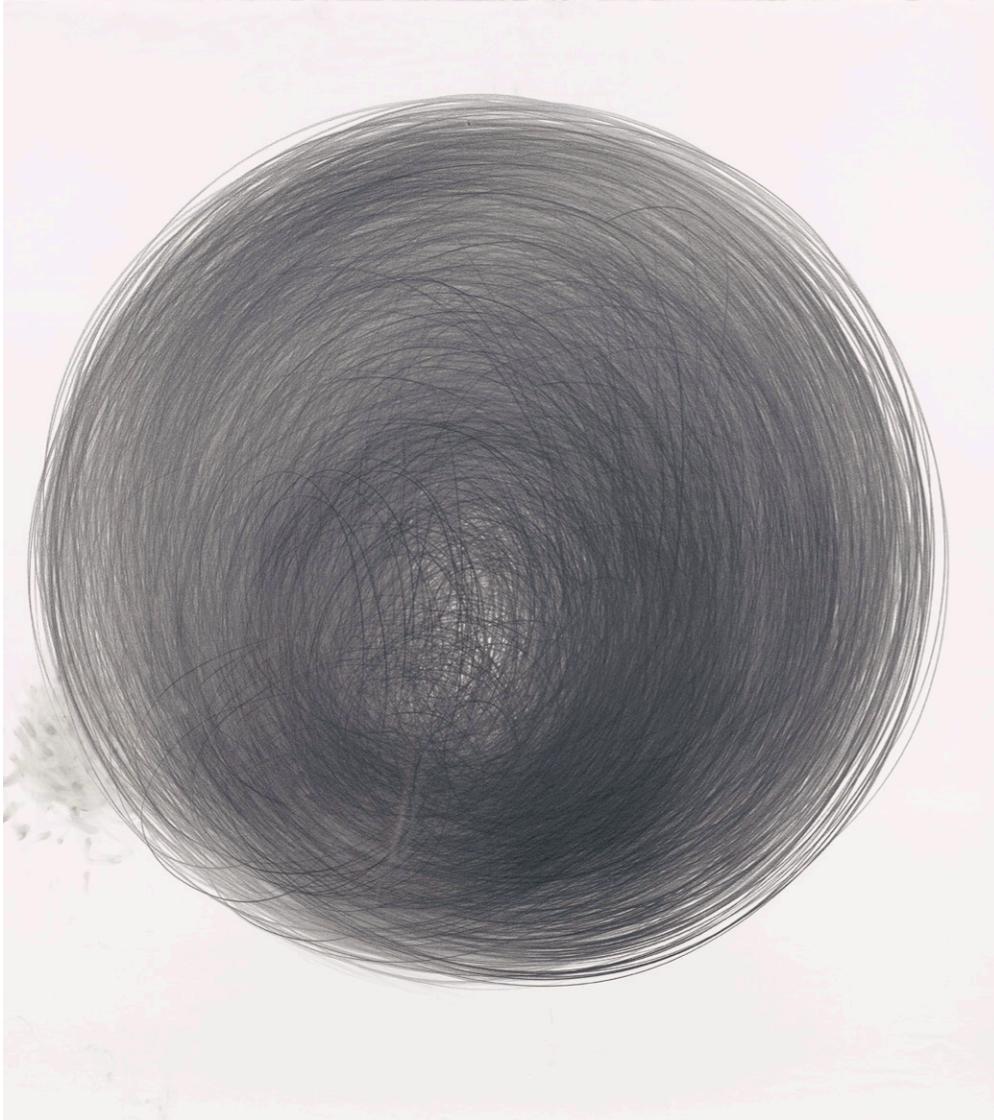
Use link below to view video on YouTube showing Carali McCall creating a previous work:

<https://www.youtube.com/watch?v=BIGs8eBlvsM>

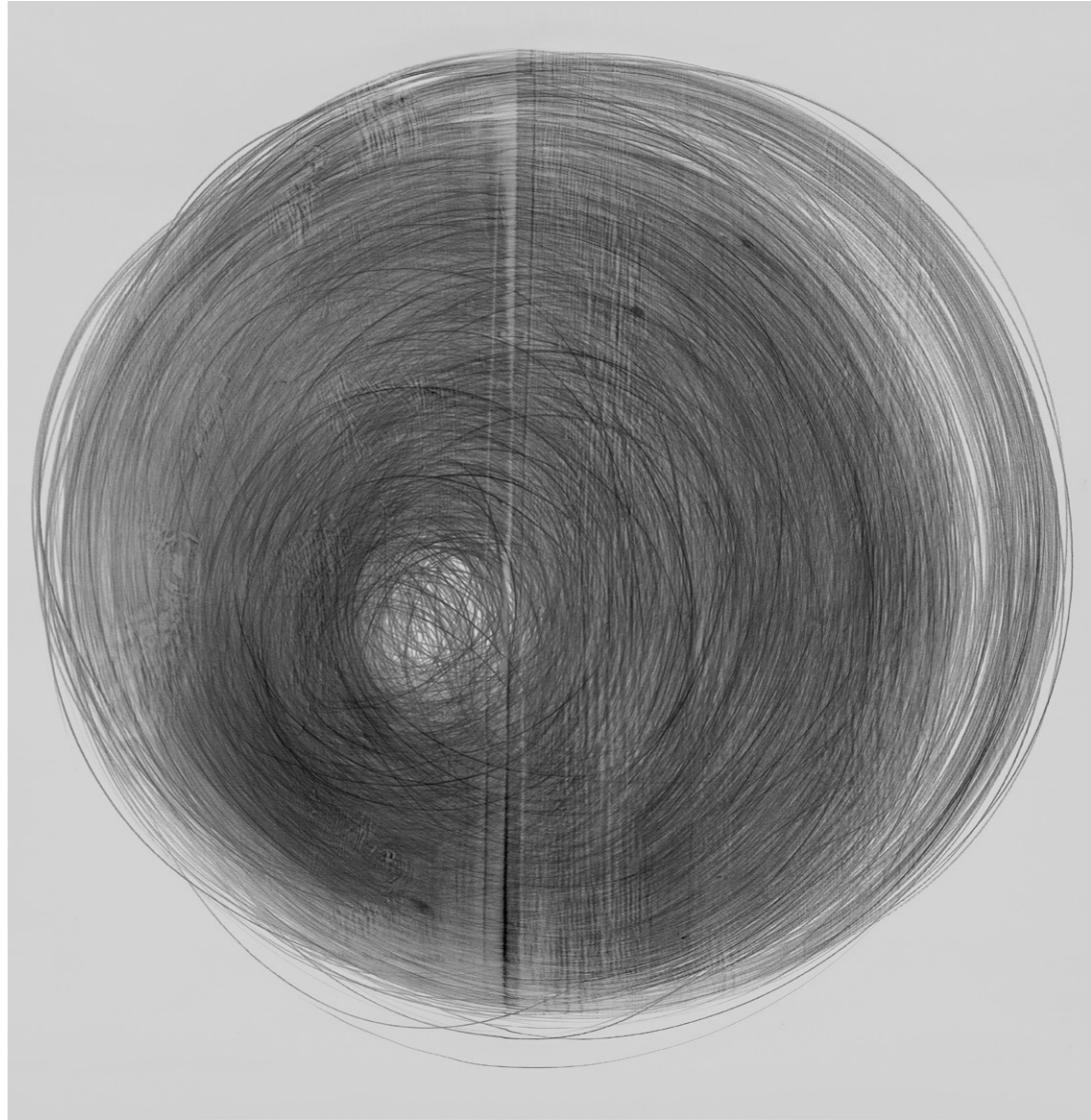


**Carali McCall**  
Performance Drawing:  
'2hr18mins'  
4B graphite on 120gsm  
folded paper.  
Rip bottom right.  
180 x 165cm (framed)

**Carali McCall**  
'Work No.1: 1hr8mins'  
Lithograph Print (Ed of 25)  
on 148gsm mowhawk  
superfine ultra white  
eggshell  
75 x 85cm (framed)



**Carali McCall**  
Performance Drawing:  
'1hr30mins'.  
4B graphite on 120gsm  
folded paper.  
Imprints from plywood  
surface and line down  
centre from tape.  
180 x 165cm (framed)





**Stills showing Carali McCall creating a performance drawing.**

McCall will create a performance drawing at Woolff Gallery on 1st November 2017, the work will subsequently be for sale. Please contact Woolff Gallery for images or further details



# ANNEMARIE WRIGHT

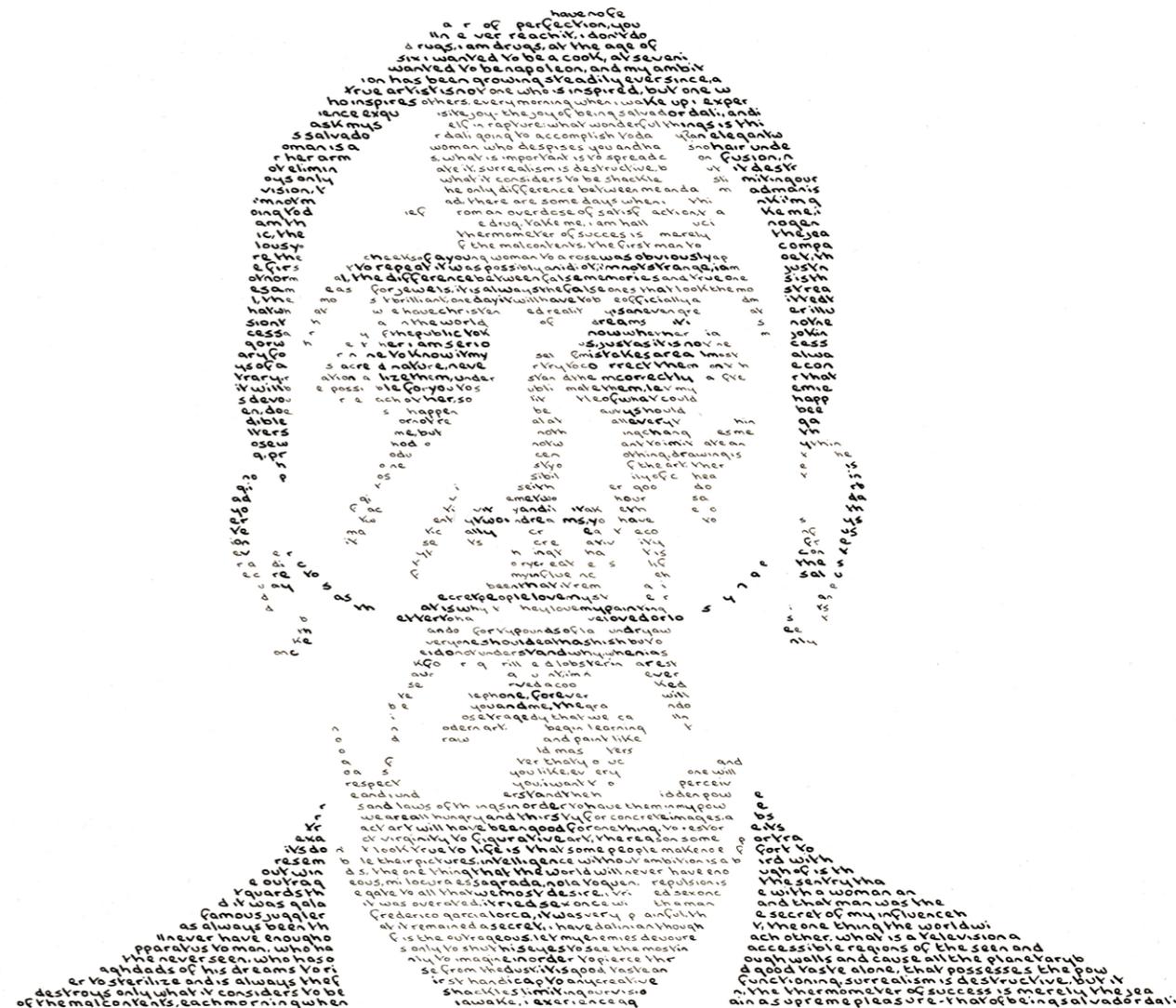
Intensely thought-provoking, enigmatic, and sometimes controversial; the longer spent with Annemarie-Wright's portraits, the more engrossed you will become. Essentially Wright's works are produced using ink and paper. From a distance they look like black and white images or portraits, however, up close, you realise that they have actually been constructed of beautifully executed handwritten text, this text always corresponds to the person or image depicted in the piece.

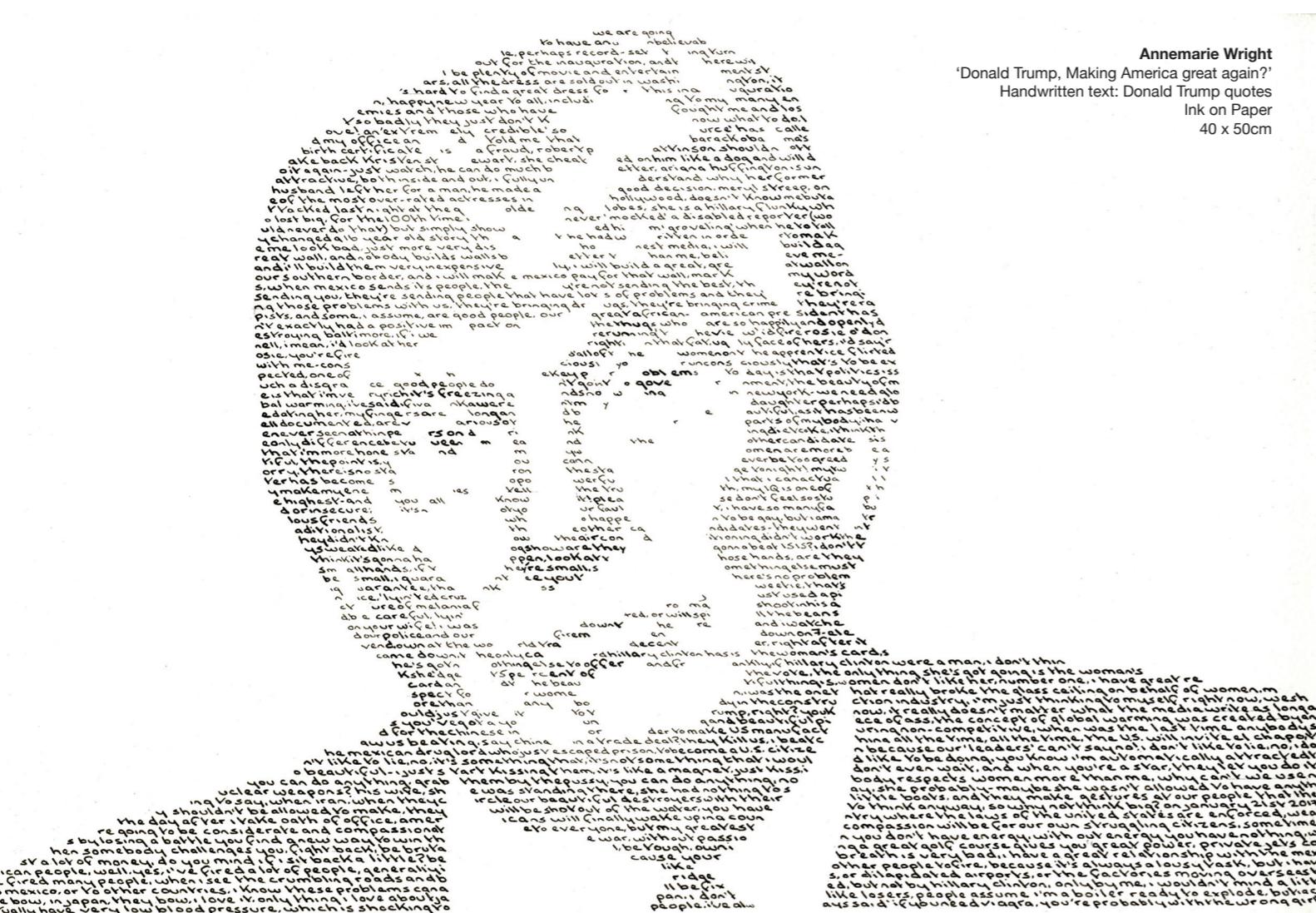
Often encouraging thought and debate with her work, noteworthy previous artworks include: "Their families have been told", which was an image of Tony Blair rendered in text comprising the names of fallen soldiers from the Iraq and Afghan wars, or "Buildings don't go anywhere, they shouldn't be restless", an image of New York's World Trade Center towers created from the names of the victims of the 9/11 attacks, both of these artworks received considerable exposure in national media and the proceeds went to Help the Heroes and the National September 11 Memorial Museum charities respectively.

In 2015 Annemarie Wright created portraits of political leaders using a wide range of uncensored opinions expressed by the public, these opinions were collected from social media pages which the artist set up via Twitter and Facebook. Portraits of David Cameron, Ed Miliband, Nick Clegg, Nigel Farage and Natalie Bennett, handwritten by Annemarie Wright were exhibited at her 2015 solo exhibition at Woolff Gallery which opened the week before the UK general election.

Wright's aim is straightforward and arguably highlights a weakness which a large proportion of our society suffers from, this being pre-conceived judgement. Wright states that "everyone has different opinions and feelings that can be expressed through words – the aim of my work is to challenge people's perceptions and make them realise that first impressions can change". Wright's remarkable creative practice beautifully illustrates, and reinforces this concept.

Annemarie Wright  
'Avida Dollars'  
Handwritten text  
Ink on Paper  
40 x 50cm





Annemarie Wright

'Donald Trump, Making America great again?'  
Handwritten text: Donald Trump quotes  
Ink on Paper  
40 x 50cm

Annemarie Wright

'Influences - David Bowie'  
Handwritten text  
Ink on Paper  
100 x 100cm



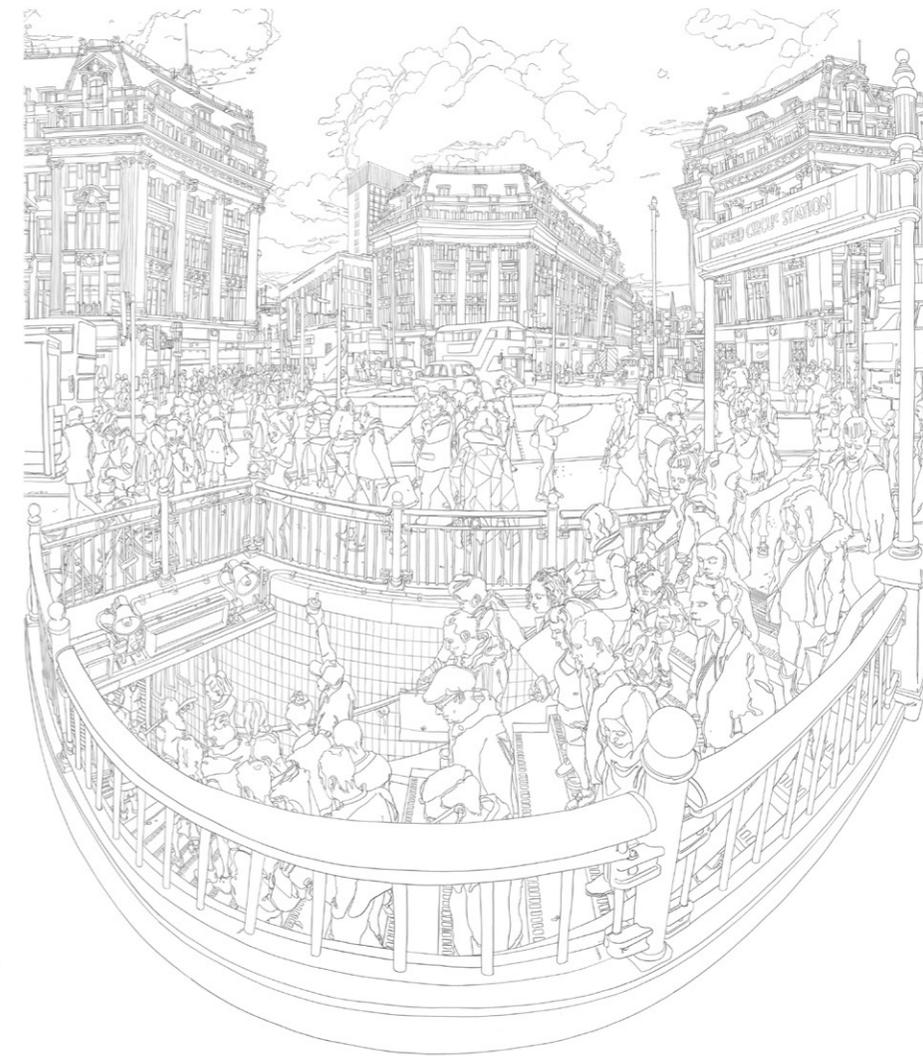
# TOMMY PENTON

London based artist Tommy Penton is best known for his strong fluid line work depicting vibrant scenes of city streets. Within these playful but accurate scenes, Penton cleverly manipulates the perspective and includes detailed characters which mirror our own daily lives, the hustle and complexity of life in the city resounding from these skilled and intricate works

In this exhibition we have a selection of monochrome works created in graphite, however it should be noted that Penton also creates work with an abundance of colour using pen, acrylic and enamel paint. Past projects range from a series of large (600 x 200cm) canvas paintings for PricewaterhouseCooper, to a graphic novel 'Tate to Tate', which was published by Random House. 'Tate to Tate' is a unique concertina style book that can either be read as conventional pages, or spread out to depict an illustrated walk along the South Bank in Penton's fresh and humorous style. Alongside London's landmarks the book features a diverse group of characters of all races and ages. Penton is also working on a graphic novel based on New York where he spent some time living and drawing.

Penton's illustrative artwork stretches to album covers, posters and international advertising campaigns within the music industry for artists including Babyshambles, Röyksopp, Mercury Rev, New Order, Embrace and Underworld among others. His work can be recognised as a significant representation of graphic pop-culture from the 1990's to the present day.

In 2014 Tommy collaborated with fashion group Orlebar Brown designing four cityscapes for the OB Limited Edition. This included live art work in Paris and for London Fashion Week. Towards the end of the year he was also short-listed for Crossrail's 'Artist-in-Residence' scheme and took part in the group show Tunnel Visions.



**Tommy Penton**  
'Oxford Street'  
Graphite on 170gsm Firenze Paper  
106 x 93cm



Tommy Penton  
'Chinatown, New York'  
Graphite on 170gsm Firenze Paper  
169 x 65cm



**Tommy Penton**  
'Central Park, Manhattan'  
Graphite on 170gsm Firenze Paper  
75 x 129cm

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