



RALEIGH

FOR IMMEDIATE RELEASE

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Images and interviews available upon request



Image: Alistair McClymont, *The Limitations of Logic and the Absence of Absolute Certainty*, 2011

CAM Raleigh Presents
Alistair McClymont—*Everything we are capable of seeing*
Museum premiere
United States debut
On view February 1, 2013 – April 28, 2013

Raleigh, November 2012—CAM Raleigh will be presenting a major exhibition of artworks by British artist Alistair McClymont.

McClymont's practice incorporates a range of materials and practices that include sculpture, photography and video. His most recent works reproduce natural phenomena as a means of exploring scientific and philosophical ideas. The means of production and installation of the work often reveals the science behind it. At the same time, it acknowledges that there is something inherently unknowable and uncontrollable about the way in which naturally or artificially induced phenomena behave that is capable of inducing awe and wonder.

Works planned for the exhibition include several large inflated steel forms that demonstrate the effect of changing air pressure upon a sealed form, and a tornado produced using a humidifier and fans strapped to a simple scaffolding structure. The title of the exhibition is borrowed from the eponymous artwork *Everything we are capable of seeing*, McClymont's nighttime rainbow. The colors produced by this installation represent every hue that a human being is capable of seeing. McClymont made this work in riposte to the poem *Lamia* by Keats, to demonstrate that knowledge of optics and of the relationships between visible light and color does not "unweave a rainbow" or undermine the sense of wonder and awe it can affect. Other works pick up on this epistemological theme and seek to demonstrate a connection with knowledge, process and beauty.

To McClymont, the processes used to create the works are often more important than the actual finished artwork:

"My artwork is a continuing process of discovery and experimentation. Each piece follows the last in a continual journey of investigation into cultural and physical phenomena. The work is underlined by a search for what it is to be human. This might be our position in time and space on a grand scale, or singular observations on subjects that fascinate me. Each piece takes a small subject area and breaks it down into something understandable and perhaps beautiful."



Image: Alistair McClymont, *untitled photograph and inflated steel form*, 2012

At times, artworks take the form of direct demonstration, or experimentation: phenomena are removed from the world and reduced to their essence. At other times, the artworks are

formed by phenomena: a process that is out of the artist's control, where the final work points to the process that created the sculpture or image.

McClymont lets the concept dictate the materials and method, producing artworks ranging from large-scale installations to iPhone applications; yet underlying all the work is a deep concern for beauty and reason.

Elysia Borowy-Reeder, CAM Raleigh executive director and curator of the exhibition, says

“McClymont suggests new ways of experiencing art—he makes nighttime rainbows, suspends raindrops in mid-air and creates tornadoes with deceptively simple machines. A UK based artist working in sculpture, photography and video, McClymont describes these as ‘phenomena’ artworks, in which he tries to capture natural, often overlooked occurrences and evoke a sense of wonder. CAM Raleigh is proud to make his United States debut. Don't miss the opening night of the exhibition and February First Friday when you can catch his nighttime rainbow which lends its title to the exhibition: *Everything we are capable of seeing*.”

Alistair McClymont graduated from the Royal College of Art in 2005 with an MA in Sculpture. Recent solo exhibitions include noshowspace, London (2012), The Art House Foundation, London (2012), ‘The Limitations of Logic’ at the Wyer Gallery, London (2009) and at Hull Art Lab (2005). Recent group exhibitions include ‘Brittle Crazie Glasse’ at Islington Mill, Salford (2012), ‘Blue Skies’, Dundee Contemporary Arts (2012), ‘V22 Summer Club’, London, (2012), ‘Title to be decided*’, Mexico, Leeds, (2012), Construction Gallery, London (2012), ‘LABoral - Experimental Station’, Los Prados, Spain (2011-12), ‘Experimental Station, Research and Artist Phenomena’, CA2M Madrid (2011). His work can be found in permanent collections at the Gibberd Sculpture Garden in Essex and at Credit Agricole.



Image: Alistair McClymont, *Everything we are capable of seeing*, water mist, daylight film light, 2012.

The exhibition *Alistair McClymont—Everything we are capable of seeing*, is organized by CAM Raleigh. It is curated by Elysia Borowy-Reeder, executive director of CAM Raleigh and coordinated at CAM Raleigh by Kate Shafer, gallery and exhibitions manager and Drew Robertson, lead preparator with special thanks to exhibitions intern, Chloe Woodson. CAM Raleigh is collaboration between the Contemporary Art Foundation, the community and North Carolina State University's (NC State) College of Design.

Visit camraleigh.org/exhibitions/2013mcclymont for additional information.



CAM Raleigh is funded in part by the City of Raleigh based on recommendations of the Raleigh Arts Commission.

Opening Preview Celebrations and Exhibition Related Public Programs

Founders and Leadership Circle Preview Reception

Thursday, January 31, 2013

6:00 p.m.–7:00 p.m.

Join CAM Raleigh's Leadership Circle to attend this special exhibition preview. Middle school docents in the exhibition from 6:00 p.m.–7:30 p.m.

Member Preview Reception

Thursday, January 31, 2013

7:00 p.m.–9:00 p.m.

Become a CAM Raleigh member to attend this special exhibition preview.

Teacher Lounge

Thursday, January 31, 2013

4:00 p.m.–5:00 p.m.

Triangle area K-12 educators are invited to a special preview of *Alistair McClymont—Everything we are capable of seeing*, and learn about upcoming programs at CAM Raleigh.

Meet the Artist

Friday, February 1, 2013

6:00 p.m.–9:00 p.m.

Meet exhibiting artist Alistair McClymont at February First Friday Regular museum admission. Free for Members.

High School Workshop with Alistair McClymont

Saturday, February 2, 2013

10:00 a.m.–1:00 p.m.

Students will meet and work with exhibiting artist Alistair McClymont and learn about his unique artistic process. Students will use unconventional materials to create their own artwork based on processes and ideas explored in McClymont's exhibition. Registration will open in December 2012. Contact Julia Rice for more information, julia_rice@camraleigh.ncsu.edu.

Artist In-Gallery Talk

Saturday, February 2, 2013

2:00 p.m.

Meet Alistair McClymont as he gives an informal tour of his current exhibition. Tour is free with museum admission. Free for Members.

Also On View

Angel Otero—New Works

On view through February 4, 2013

Recipient of Artforum Critics Pick

Otero's painting process is anything but conventional—he spends as much time working with dried paint as wet. Otero begins by applying layers of oil paints on a piece of glass in reverse order. Once the paint is half-dry he scrapes it off the glass and applies the richly textured oil-skin surface to a canvas. The resulting compositions reveal surprising bursts of color and produce unexpected wrinkles in Otero's imagery. "I can control about fifty percent of the end result," Otero says. "But those limitations and the uncertainty are what spark the dialogue that I aim for."

Although Otero's canvases and assemblages take cues from Georg Baselitz, Philip Guston, and Willem de Kooning, with a nod to the Spanish Baroque, he has also drawn on his familial relationships and life in his native Puerto Rico, which he left at the age of 24 to study at the School of the Art Institute of Chicago. He's been always intrigued by process and initially came to his current technique by recycling paint in order to save money and resources while in art school. He would scrape the paint off works he was dissatisfied with and add it to a growing mountain of remnant oil paint. Eventually, he started to form the clumps into flower shapes and spray paint them silver, which on the canvas created the illusion of working with tin foil. For his new work, Otero has left behind any formal relationship he had with objects and is purely focused on stretching the limits of the material.

Otero's approach has been attracting attention since his days at art school. Having honed his technique with confidence, he is able to keep experimenting—both with painting and his second love, sculpture—producing works that are meaningful in both appearance and form.

Otero received his MFA from the School of the Art Institute of Chicago. Recent exhibitions include Kavi Gupta Gallery, *The Dangerous Ability to Fascinate Other People*; El Museo's Sixth Bienal at El Museo del Barrio; *Memento*, a solo exhibition at Lehmann Maupin Gallery New York; *Misericordia* at Prism Gallery Los Angeles; Chicago Cultural Center; *Constellations* at the Museum of Contemporary Art Chicago; a solo exhibition at ISTANBUL'74, Turkey; and a solo exhibition in India at Gallery Isa, Mumbai. Otero is also the recipient of the Leonore Annenberg Fellowship in the Visual Arts.

Ryan Travis Christian—*Well, Here We Aren't Again*

On view February 22 – June 17, 2013

CAM Raleigh will be presenting a major exhibition of artworks by Ryan Travis Christian entitled *Well, Here We Aren't Again*. For his first museum exhibition, Christian will spend three weeks in CAM Raleigh's Independent Gallery creating a 26-foot long large-scale wall drawing. Visitors are welcome to watch his unique process of drawing during museum hours. Ryan Travis Christian is a Chicago-area artist who works primarily with graphite and ink. His images are constructed using abstract elements, comic utilities, and old fashion cartoon iconography.

Ryan Travis Christian's drawings, though not literally animated, are full of motion, explosions, eye-bulges, jazz hands, frenetic patterns and formal gymnastics worthy of a Futurist's kaleidoscopic vision of a speeding, pulsating humanity. Like the Futurists and the Cubists before him, Christian is concerned with picturing time and space as fractured and multi-dimensional—characters bounce back to life no matter how absurd the violence.

About the Emerging Artist Series

CAM Raleigh is the only museum in the region with a dedicated gallery for emerging artists and designers. Through exhibiting emerging artists whose work is still in progress and fresh from the studio, CAM Raleigh celebrates the diversity of artistic expression and places the artist at the center of the community. The museum supports early career contemporary artists in an atmosphere where they are encouraged to foster a cross-fertilization of ideas and dynamic interaction with visitors. Visitors from all walks of life will often have a chance to meet and exchange ideas with the artists celebrated in this series. CAM Raleigh's Independent Weekly Gallery features the Emerging Artist Series. The Emerging Artist Series is funded in part by the City of Raleigh based on recommendation from the Raleigh Arts Commission.

Hours and Admission

CAM Raleigh hours are Monday, Wednesday, Thursday, Friday 11:00 a.m.–6:30 p.m., Saturday and Sunday 12:00 p.m.–5:00 p.m., and first and third Fridays of the month open late. The museum is closed on Tuesday. General admission to the museum is \$5. CAM Raleigh members, children 10 and under, members of NARM outside of the City of Raleigh and Mod/Co, and NC State College of Design students, staff, and faculty are admitted free.

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CAM Raleigh is a non-collecting museum that explores what's now and presents an always-changing museum experience. CAM Raleigh is collaboration between the Contemporary Art Foundation, the community of Raleigh and North Carolina State University's College of Design. CAM Raleigh is generously supported by the Contemporary Art Foundation, North Carolina State University, individual and corporate members, private and corporate foundations, and government agencies. CAM Raleigh is located at 409 West Martin Street, Raleigh, NC 27603, between Harrington and West streets and in the heart of Raleigh's Depot National Register Historic District and Warehouse District. CAM Raleigh has a parking lot; additional parking is available at metered spots on the street or at the Davie Street Parking Lot located at 201 W. Davie Street. Information about CAM Raleigh's exhibitions, programs, and special events is available on the CAM Raleigh website at camraleigh.org or by phone at 919.513.0946. Follow @camraleigh on twitter.