

# PTOLEMY MANN

THRESHOLDS II

**FINDLAY  
GALLERIES**



PALM BEACH / NEW YORK EST. 1870



# FINDLAY GALLERIES

THREE CENTURIES IN ART

BRITISH CONTEMPORARY ARTIST

## PTOLEMY MANN

### THRESHOLDS II

WOVEN TEXTILE WORKS AND ABSTRACT PAINTINGS

Ptolemy Mann practices a unique approach to hand-dyed and woven artworks that have become the basis for a modern-day Bauhaus philosophy of art-making underpinned with intelligent color theory. Her time-consuming and unique approach has evolved over a twenty-five-year period. Exquisite dynamics of color move across their fine surface, creating a painterly sweep. She is heavily influenced by Abstract Expressionism and architecture and the term 'Chromatic Minimalism' has been applied to her work.

Mann makes large-scale, emotional works that express a deep sense of craftsmanship and precision through an abstract narrative. She has completed many site-specific art installations and has exhibited worldwide. She regularly lectures throughout the UK and abroad, writes for the magazine *Selvedge*, curates, and has received three grants from the Arts Council of England. Findlay Galleries is pleased to represent Ptolemy Mann exclusively throughout the USA.

32 EAST 57TH STREET, 2ND FLOOR, NEW YORK, NY 10022 · (212) 421-5390

165 WORTH AVENUE, PALM BEACH, FL 33480 · (561) 655-2090

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## SOLO EXHIBITIONS

- 2022 Thresholds II, Findlay Galleries, New York, USA  
2022 Thresholds, Findlay Galleries, Palm Beach, USA  
2019 – 2024 Circadian Rhythm – Commissioned triptych, Tate Modern Gallery, London, UK  
2019 Bauhaus / Handwerk, Gallery Lau, Munich, Germany  
2019 Albedo – Old Street Gallery, London, UK  
2011 – 2012 The Architecture of Cloth – Colour and Space, UK  
*A year long touring exhibition at Ruthin, Dovecot Studios, The Aram Gallery and Harley Galleries finishing at Gloucester Cathedral.*

## SELECTED GROUP EXHIBITIONS

- 2021 Odd and Even – A Collection, Presented by Taste Contemporary, Maison Louis Carré, Paris, France  
2021 2000 Years of Abstraction with Paul Hughes Fine Arts, Maiden Bradley Chapel, Somerset, UK  
2020 Art Genève – Art Fair with Taste Contemporary, Geneva, Switzerland  
2019 Miart – Art Fair with Taste Contemporary, Milan, Italy  
2019 Art Genève – Art Fair with Taste Contemporary, Geneva, Switzerland  
2018 The Most Real Thing– New Art Centre, Roche Court, Salisbury, UK  
2014 Crafted – At The Royal Academy, London, UK  
2013 Modern Makers – presented by Sotheby's, Chatsworth House, Derbyshire, UK  
2010 'Inspired By – The Legacy Of Anni Albers', Ruthin, Wales  
2009 'Significant Colour', The Aram Gallery, London, UK  
2007 Hue Line and Form – Curated By Peter Ting, Contemporary Applied Arts, London, UK  
2006 The London Art Fair 2005/6 and 2007 with Adrian Sassoon, London, UK  
2005 SCOPE - New York, USA  
2004 'Collect' Art Fair for Contemporary Objects, V&A Museum, London, UK  
2003 Ptolemy Mann-Textiles & Bob Crooks-Glass, Contemporary Applied Arts, London, UK  
1999 Design Resolutions, Royal Festival Hall, London, UK  
1998 Decorative Arts Today, Bonhams - London, UK

## PTOLEMY MANN

### ARTIST STATEMENT

"Since 1992, I have been exploring abstraction through hand dyed and woven works stretched, canvas like, over a frame. Monumental fields of colour undulating through a vast spectrum that, at first glance, appear painted. In many ways these works are 'paintings' but as a weaver I am able to control the moment that pigment is applied to the cloth. Unlike a traditional painter, I am able to apply the pigment before the cloth is constructed rather than applying the colour afterwards, to an industrially woven, bought canvas. The restrictive nature of the technique has meant I can only make work along the straight line the loom allows, and the process is extraordinarily slow and methodical. The taught surface maintained during construction is continued by stretching the finished cloth to create an exquisite and refined surface.

For the first time these woven artworks are being shown in conjunction with a new body of work consisting of paintings on paper and canvas. After twenty five years of thinking about painting I have been able to finally visualise my ideas through paint as opposed to dye.

I have often felt that the act of dyeing thread is deeply related to the act of painting. When I'm in the dye lab it involves an almost spontaneous gestural movement; working quickly to saturate the white thread with colour and, much like watercolour painting, once the colour is on the thread, its permanent. The aim is to capture the same immediacy and energy generated in the dye

lab as intuitive, colour-saturated paintings, while exploring the relationship between transparency and opacity. Inevitably the language of warp and weft penetrates this work too: bands of vertical and horizontal colour intersect whilst suspended above floating colourfields. To go a step further, I use Arches paper (French, hand pressed watercolour paper) which is made from 100% cotton fiber. One could argue that these watercolour paintings are also inherently 'textile'. For a long time, I've been interested in two specific things: accidental colour and unconscious colour. It transpires that these two ideas; when filtered through the act of painting, reveal a surprising vivacity and capture a dynamic colourful moment. I have been generating these new paintings whenever (and wherever) I can, using the act of painting as a personal meditative process. In complete contrast to the exquisite slowness of the woven artworks these pieces are large scale punches of spontaneous, emotional colour.

The synergy between the woven works and the paintings is striking – despite being opposites in their making process they share a surprising energy and connect to each other completely. Both techniques project light through colour and are steeped with intuitive colour theory investigations. It is the interaction between colours that makes this work sing; alongside complex tonality and saturation."

– Ptolemy Mann, 2022



WORKS ON CANVAS

Detail image of Lyse Naetter



**Lyse Naetter**  
acrylic on canvas  
47 1/4 x 39 1/3 in.  
FG© 140600

“When I’m in the dye lab it involves an almost spontaneous gestural movement; working quickly to saturate the white thread with colour and, much like watercolour painting, once the colour is on the thread, its permanent.”

**Sussex Painting**  
**(The Unbearable Lightness)**  
acrylic on canvas  
59 x 47 1/4 in.  
FG© 140599



“Ptolemy Mann is an artist whose primary medium is pigment-dyed, hand-woven, stretched cloth. She is interested in the relationships between colours and their affective potential. Through the slow, meticulous process of weaving warp and weft threads on a loom, Mann mimics the spontaneous gesture of paint on paper or canvas. Taking her lead from mid-twentieth century abstraction in which the illusion of depth was rejected in favour of exploring the surface, Mann’s woven pieces collapse support and surface

# ALBEDO & HER DARK MATERIALS

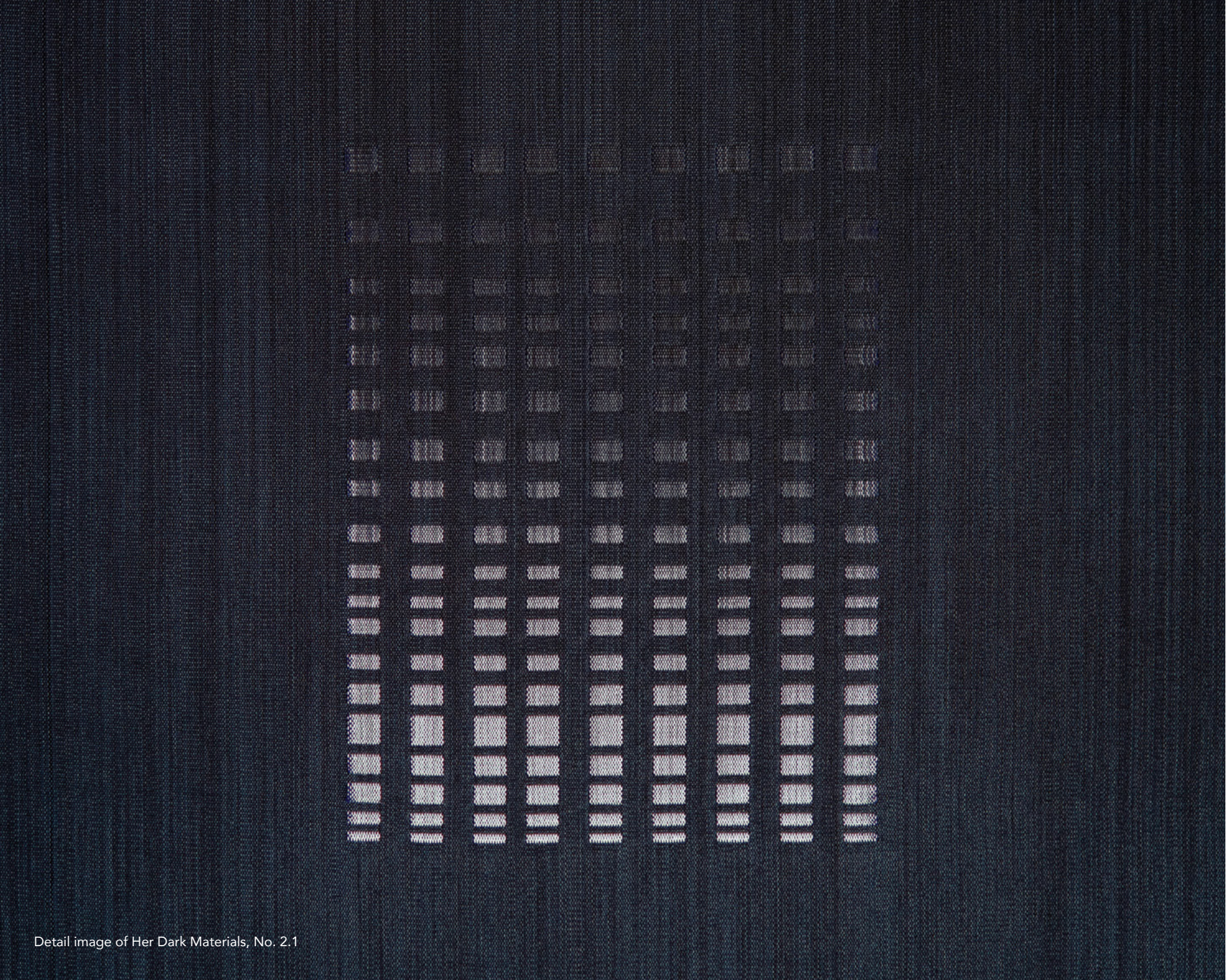
## WOVEN WORKS

into one, reminding us of the primarily textile nature of the canvas and the repressed history of the textile within modernism. For her, painting is an expression of the material world. Optical effects and natural phenomena inspire her to explore the possibilities of her chosen materials: dye, thread, paper, paint and time. Through their rapid and/or laborious application she creates a multi-layered meditation on light and colour.”

– Ann Coxon, Curator



Ptolemy Mann | Albedo (cool) | Hand dyed and woven viscose thread | 86 5/8 x 94 1/2 in. | FG© 140593A



Detail image of Her Dark Materials, No. 2.1


**Her Dark Materials - No. 2.1 (left) & No. 2.2 (right) | hand-dyed and woven viscose thread**  
55 7/8 x 26 3/4 in. (each) | FG© 140595 & FG© 140596





THRESHOLDS  
WORKS ON PAPER

Detail image of Thresholds (Pink Neon Teal)



**Thresholds (Sap Green Pink)**  
watercolor and acrylic gouache on Arches paper  
57 7/8 x 44 1/2 in.  
FG© 140607

“The synergy between the woven works and the paintings is striking – despite being opposites in their making process they share a surprising energy and connect to each other completely.”



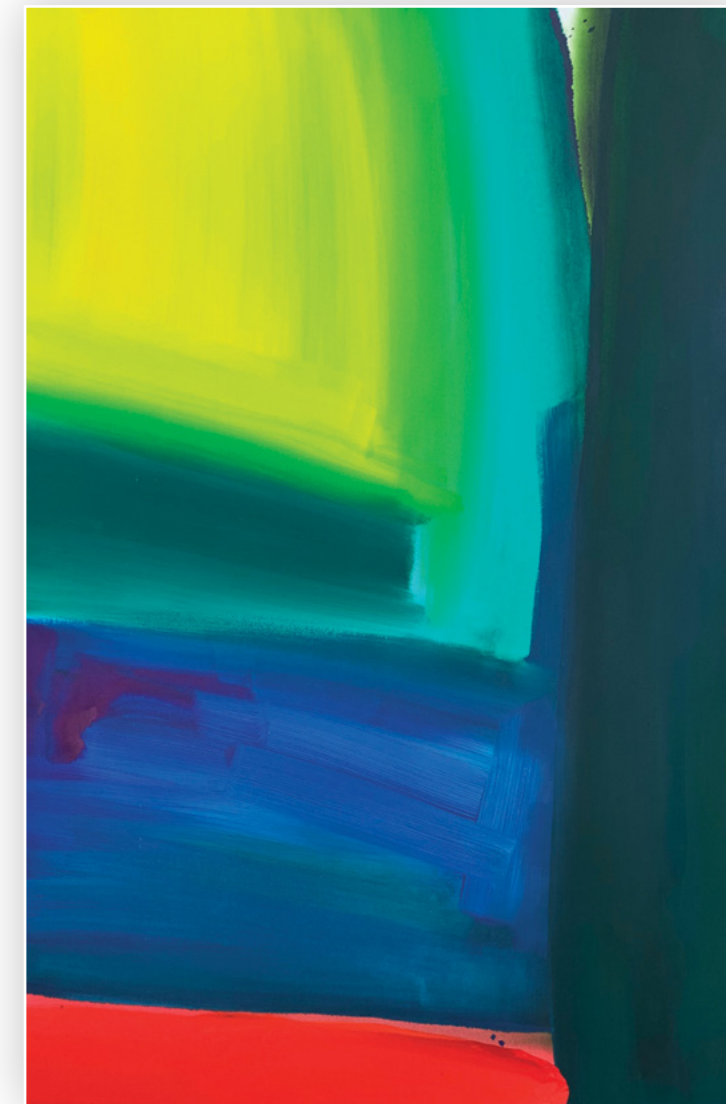
(cover image)  
**Thresholds (Yellow within Blue)**  
watercolor and acrylic gouache on Arches paper  
57 1/8 x 44 1/2 in.  
FG© 140613



LØKKEN PAINTINGS  
WORKS ON ARCHES PAPER

Detail image of Outdoor Painting with Citrine Scarlet

**Outdoor Painting with Citrine Scarlet**  
watercolor and acrylic gouache on Arches paper  
39 3/4 x 26 in.  
FG© 140624





**LØKKEN Painting (Cadmium Underneath)**  
watercolor & acrylic gouache on Arches paper  
39 3/4 x 26 in. | FG© 140622



**LØKKEN Painting (golden underneath)**  
watercolor and acrylic gouache on Arches paper  
39 3/4 x 26 in. | FG© 140623



**LØKKEN Painting (underwater)**  
watercolor and acrylic gouache on Arches paper  
39 3/4 x 26 in. | FG© 140621



WORKS ON BLACK PAPER  
ARCHES AND STONEHENGE

**Gammel Dok Painting (Fuchsia Centre)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in.  
FG© 140735





**Nordic Fire Painting (Mother Earth)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in. | FG© 140741

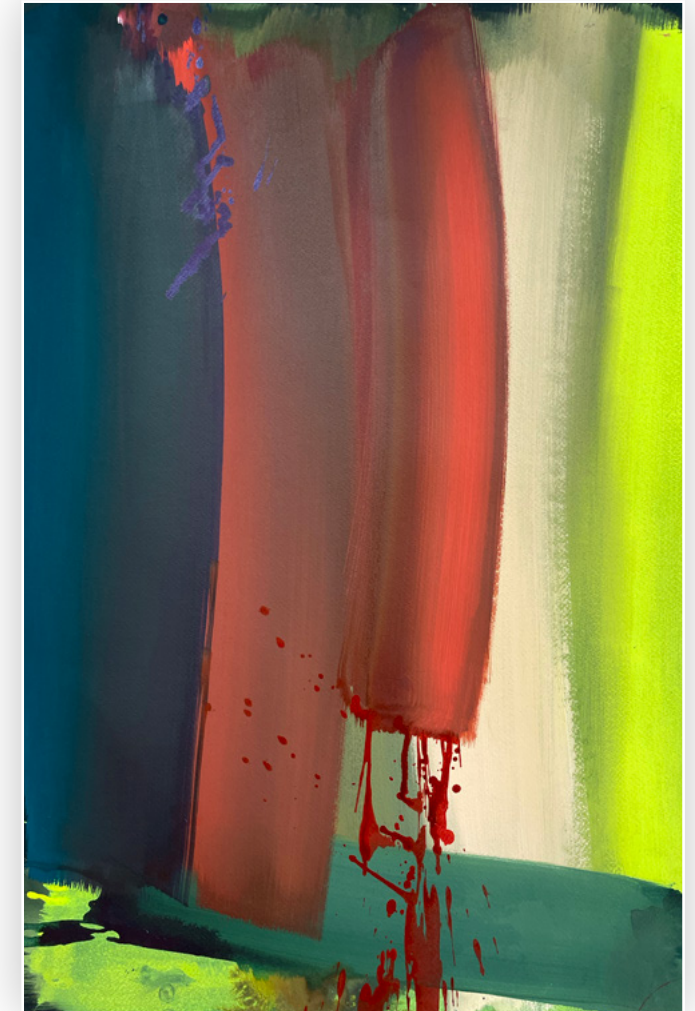


**Gammel Dok Painting (Blue Magenta Cadmium)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in. | FG© 140736

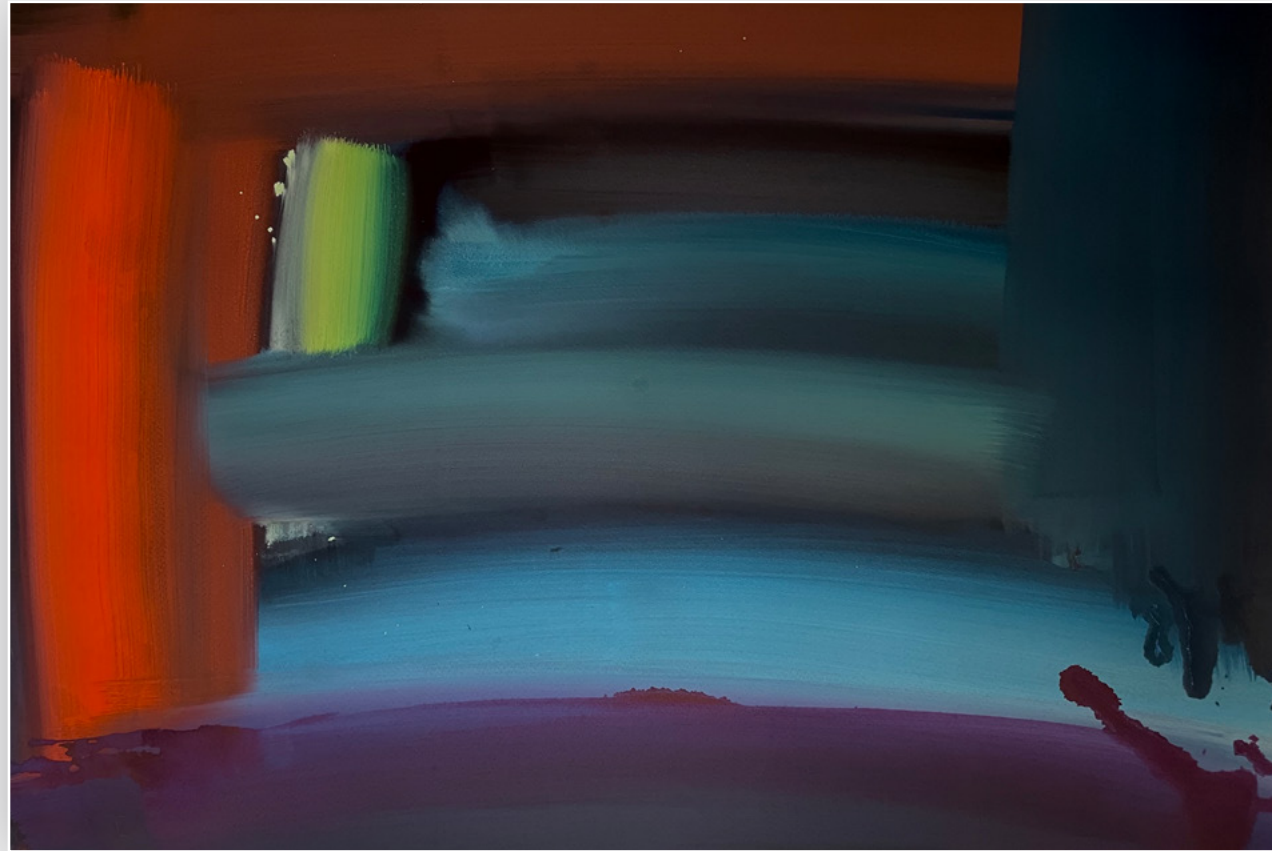
### When Did we Become so Afraid of Beauty

“These paintings are an ongoing series of works created on black watercolour paper that explore our relationship to darkness and beauty. Their dark ground creates an extraordinary feeling of depth and colour. Three dimensional explosions of intuitive mark making. In October 2013 I went around the corner from my studio in London to see the Paul Klee show at the Tate Modern. I remember noticing that several of his paintings appeared to be painted on top of a black ground and the notion of what happens to a colour when placed over black stayed with me. On discovering this extraordinary, velvety black paper, designed specifically for watercolour paint in 2020, I began using my knowledge of colour theory to test the interaction of darkness against water and pigment. 100% cotton fibers seeped in black overlaid with chalky, gouache acrylic pigment transpire to create a unique sensuality - a shameless and dark kind of chromatic beauty.”

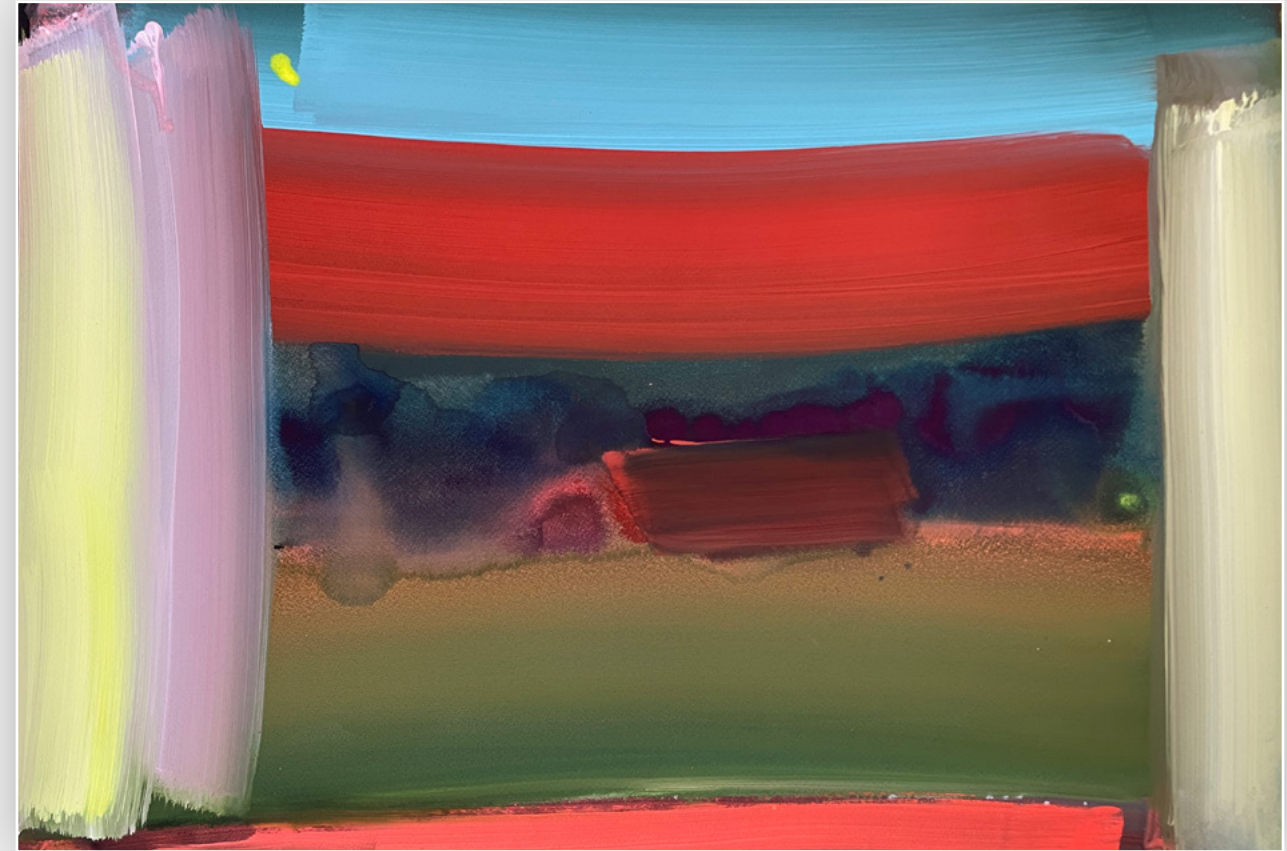
Ptolemy Mann, May 2022



**Sussex Painting (Up on the Downs)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in. | FG© 140737



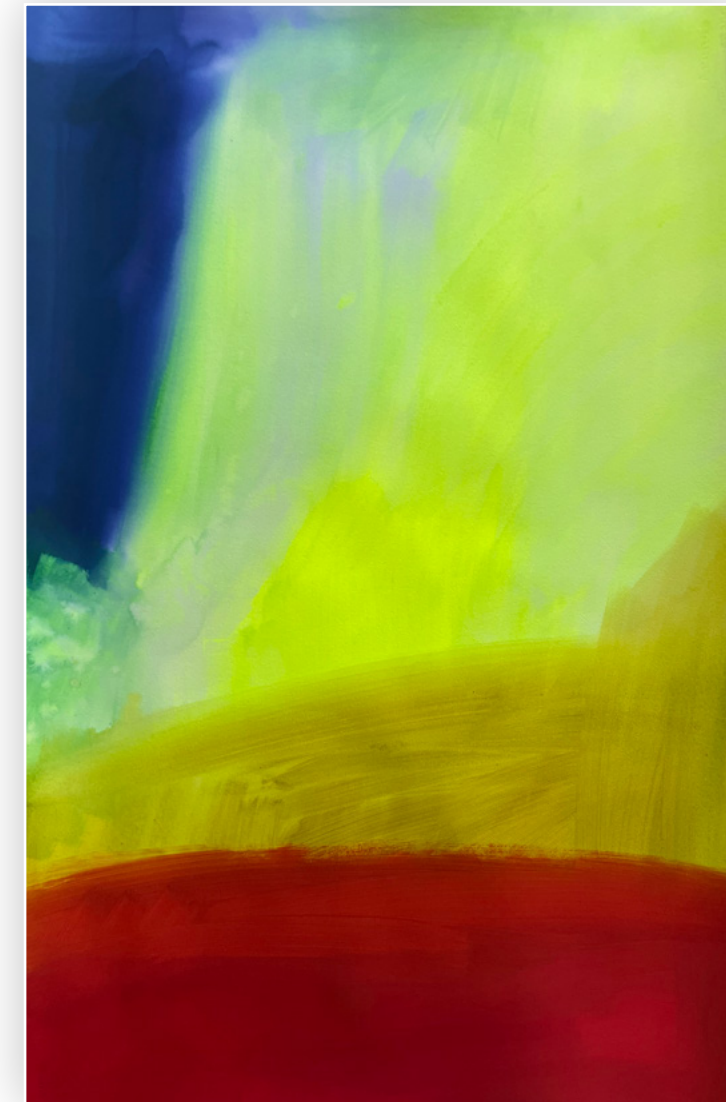
**Sussex Landscape (Teal Dusk)**  
watercolor and acrylic gouache on Stonehenge paper  
21 x 30 in. | FG© 140739



**Sussex Landscape (Solstice Sky)**  
watercolor and acrylic gouache on Stonehenge paper  
21 x 30 in. | FG© 140738

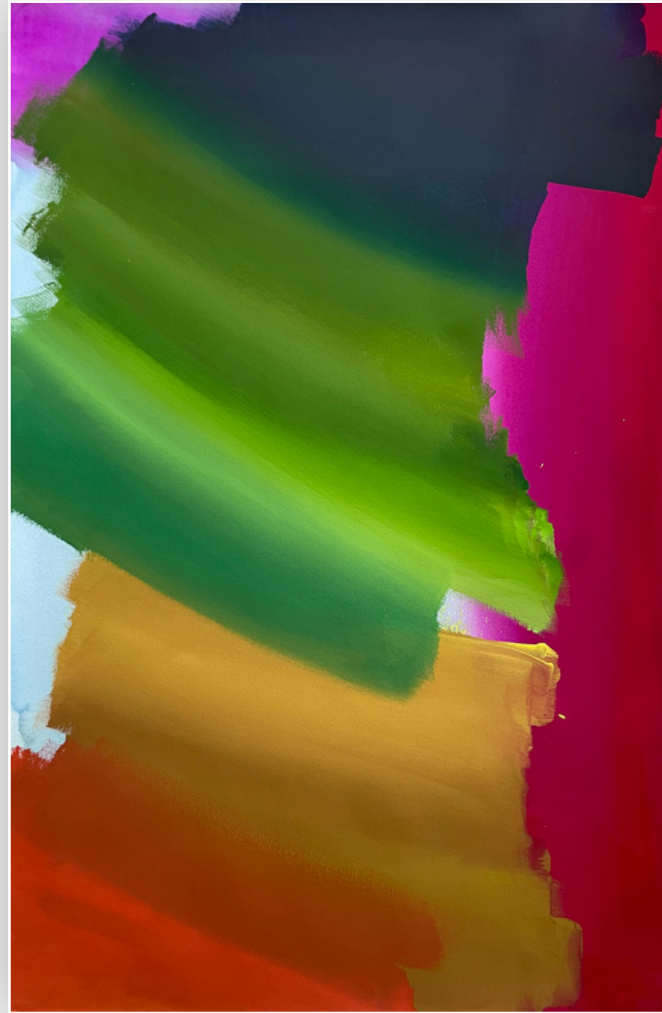


**When did We Become So Afraid of Beauty (After Peru)**  
watercolor and acrylic gouache on Arches paper  
39 3/4 x 26 in.  
FG© 140743





**Sussex Painting (A Vision of Love)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in. | FG© 140726



**When did We Become So Afraid of Beauty (Magenta Spectrum)**  
watercolor and acrylic gouache on Arches paper  
39 3/4 x 26 in. | FG© 140745



**Sussex Painting (Citrine Inside)**  
watercolor and acrylic gouache on Stonehenge paper  
30 x 20 in. | FG© 140727



# FINDLAY GALLERIES

THREE CENTURIES IN ART

For further information and pricing please contact our galleries

## New York

(212) 421-5390

[newyork@findlayart.com](mailto:newyork@findlayart.com)

32 East 57<sup>th</sup> Street, 2<sup>nd</sup> Floor

New York, New York 10022

## Palm Beach

(561) 655-2090

[palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

165 Worth Avenue

Palm Beach, Florida 33480

WWW.FINDLAYGALLERIES.COM