

Tristan Hoare
6 FITZROY SQUARE
LONDON W1T 5DX

*Chromatic
Minimalism*
Ptolemy Mann

6th November - 12th December
Tuesday - Saturday, 11 am - 6 pm

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Press Release

Tristan Hoare Gallery is delighted to present *Chromatic Minimalism*, Ptolemy Mann's first solo exhibition with the gallery. Partly inspired by a recent visit to Mexico City and the enduring influence of Mexican architect Luis Barragán, this new body of work deepens Mann's engagement with the emotional, spatial, and compositional possibilities of colour.

Trained in weaving and constructed textiles at Central Saint Martins and the Royal College of Art, Ptolemy Mann has developed a highly distinctive visual language that blurs the boundaries between textile, painting, and architecture. Drawn to the slow, methodical nature of weaving, Mann embraces a process in which time and labour imbue each work with a quiet intensity. Using a tight, plain weave reminiscent of a painter's canvas, the artist creates smooth, flat surfaces that foreground the gradations of intense colour. Central to this process is the use of the ikat technique, where dye is applied to the warp threads before weaving begins, allowing Mann to build colour into the very structure of the work itself. More recently, she has expanded this process through a series of 'thread paintings' in which free, gestural strokes of paint are applied directly onto the woven surface. The additional layer of paint exists in contrast and harmony with the woven surface, at times bleeding into the fibres, and at others appearing to float above it. The resulting shifts of colour produce a sense of depth and movement, lending the works a three-dimensional presence that extends beyond the physical surface of the weave.

Often described as 'Chromatic Minimalism', Mann's practice combines the emotional potential of colour with a minimalist commitment to restraint and clarity. Born in New York, she was profoundly influenced by the legacy of Minimalism and Colour Field Painting, drawing inspiration from artists such as Mark Rothko, Donald Judd, Barnett Newman, and James Turrell. Their emphasis on clarity of the visual field resonates strongly within her work, where colour itself becomes the subject, medium, and experience. Through saturated hues, carefully orchestrated gradations, and an expansive chromatic spectrum, her works are marked by an immediate and visceral intensity that evokes an emotional rather than intellectual response. In doing so, she transforms the woven surface into a space of contemplation and immersion, where perception, atmosphere, and emotion become intertwined.

'The fibre I weave with is very much secondary,' she explains. 'What I'm really interested in is the surface - a smooth articulate surface that delivers colour in a pure way'.

From the outset of her career, Mann has found a natural affinity with Barragán, whose use of saturated planes of colour contrasted with areas of shadow, light, and muted tones was fundamental to the sensory impact of his architecture. Mann translates these principles into woven form, employing colour as both a structural and expressive device through which emotion, rhythm, and spatial depth are conveyed. Equally influential are Barragán's framed portals and views. Echoing these compositional strategies, Mann introduces stronger geometric division and a sense of architectural monumentality within her recent works, creating a layered effect that appears to advance, recede, and unfold across the surface.

This exhibition invites the viewer to step into Ptolemy Mann's distinctive practice where weaving and painting, structure and colour combine to create a vibrant and energetic immersive space.