

Kylie Manning: Sea Change

March 26 - May 9, 2024
12/F, H Queen's
80 Queen's Road Central
Hong Kong

Opening reception:
March 25, 2024 (Mon), 6–8 p.m.



Kylie Manning, *Sea Change (Diptych)*, 2023 © Kylie Manning, courtesy Pace Gallery

Hong Kong – Pace is pleased to present an exhibition of new paintings and works on paper by Kylie Manning at its Hong Kong gallery. On view from March 26 to May 9, the show, titled *Sea Change*, will be Manning’s first-ever solo presentation in Hong Kong. Exploring enactments of movement and accumulation as they relate to luminosity and abstraction, the works in the exhibition were all created by the artist in the last year. *Sea Change* will be accompanied by Manning’s first catalogue from Pace Publishing, which will be available for purchase after the show’s opening, featuring an essay by art historian and writer Ted Barrow as well as images and full-bleed details of Manning’s recent works and projects.

Manning—whose work can be found in the collections of the Baltimore Museum of Art in Maryland, the Columbus Museum of Art in Ohio, the X Museum in Beijing, and the Yuz Museum in Shanghai—is known for her lyrical, atmospheric paintings that blur boundaries. Deeply informed by her experiences living in Alaska and Mexico during her childhood, the artist’s works situate genderless, anonymous, spectral figures within sweeping landscapes that capture the light and environments specific to those locations. The tangled bodies in her theatrical, stage-like compositions move through dreamlike spaces, recalling the grand 19th-century history paintings of Winslow Homer and Gustave Courbet. Using pigments and painting techniques employed by Old Masters like Johannes Vermeer, Manning applies layers of oils to her canvases, producing a radiant, energetic effect that seems to refract light across the surfaces of her works.

The artist’s forthcoming exhibition with the gallery has been conceived as part of a tour throughout East Asia that includes presentations at the X Museum in Beijing, Pace in Hong Kong, and an expanded iteration at Space K Seoul, opening in August. The show at Pace’s gallery in H Queen’s will feature five large-scale paintings and a group of related drawings. She produced this body of work following her monumental collaboration with choreographer Christopher Wheeldon for the New York City Ballet in 2023. Wheeldon wanted to “form a dance within her world,” and Manning created large-scale backdrops and costumes for his production *From You Within Me*. Immersed in rehearsals for the ballet, her works from this period investigate the ways that individual marks can hint at tempo, oscillation, and perspective, cultivating a balance between implication and motion.

In Manning’s own words, the “volume has been turned up” with respect to velocity and vibrancy in this new body of work. Her rapid brushstrokes suggest both a push and a pull, wherein the abstract elements that coalesce into figurations also threaten to obliterate the narrative scenes they compose. It’s these precarious, delicate moments of cohesion that Manning is most interested in capturing on canvas, where abstraction is forged from figuration in motion and vice versa. Rife with shapeshifting bodies and forms, her new works seem to exist in a state of constant flux.



For immediate release

Among the paintings in Manning’s show at Pace in Hong Kong is *Metronome* (2023), a composition that reflects her uncanny ability to convey a sense of change and open-endedness in a two-dimensional, static medium. Here, figures morph in and out of different identities and time stamps amid the external chaos of their environment. With *Undertow* (2023), the most abstract painting in the exhibition, Manning meditates on the simultaneous abundance and violence of the natural world, imbuing her brushstrokes with a tangible mercuriality. Each of the painted works in the Hong Kong presentation invites engagement and exchange with the viewer, who must dance between the artist’s marks to decipher hidden realms within her canvases.

Manning’s works on paper included in the show are gestural studies of motion that shed light on the draftsmanship in her paintings, which she considers drawings rendered in oil. She created this group of sketches in real time as she watched rehearsals for Wheeldon’s New York City Ballet production last year, and each of these 12 works is named for a dancer in that cast. These drawings are staccatoed mappings of movement; poised between abstraction and figuration, they are odes to a specific time and place of the performing body.

Kylie Manning (b. 1983, Juneau, Alaska) is a painter based in Brooklyn, New York. Her work is heavily informed by the atmospheres, latitudes, and colours present in the various geographies of her childhood. Using brushwork, light, and balance, the artist captures moments within her personal history, such as her time working on Alaskan seining vessels and memories of surfing in Mexico. Through her practice, Manning re-contextualises the concept of traditionally gendered “masterpieces” with an eye toward contemporary feminism, and her visual lexicon is as much in conversation with J.M.W. Turner and Frans Hals as it is Ruth Asawa and Berthe Morisot. Manning’s oil paint compositions centre on ethereal, gestural, and genderless figures within expansive, disparate landscapes. She purposefully leaves the origin, gender, and *raison d’être* of the forms within her paintings up to interpretation, allowing the viewer to step into her world, yet form their own reading of the work. The resulting works vibrate with energy and light, flickering before the viewer’s eyes.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

Today, Pace has seven locations worldwide, including European footholds in London and Geneva as well as Berlin, where the gallery established an office in 2023. Pace maintains two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace’s long and pioneering history in California includes a gallery in Palo Alto, which was open from 2016 to 2022. Pace’s engagement with Silicon Valley’s technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, along with an office and viewing room in Beijing. In spring 2024, Pace will open its first gallery space in Japan in Tokyo’s new Azabudai Hills development.

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