Grace Carney | 格雷斯·卡尼

INTRODUCTION

Referencing Baroque and Renaissance painting, literature, daily life, and her own body, Grace Carney eschews easy categorization in paintings that hover between abstraction and the suggestion of figurative forms. Reflecting an underlying interest in liminal spaces, her canvases embrace the ambiguity and messiness of the paint itself. Within the manifold layers of her densely worked surfaces, Carney confronts the complexity of contemporary existence and the pursuit of self-determination and transformation.

Born in Minnesota, Carney received her BFA from the Rhode Island School of Design, Providence, RI, in 2014, and MFA in Painting from the New York Studio School, New York, NY, in 2022. Carney was awarded the Jane C. Carrol Scholarship in 2020-2022 and the Hohenberg Travel Grant in 2022. Her work has been exhibited at Kiang Malingue, Hong Kong; P·P·O·W, New York; Beacon Gallery, Munich; Green Family Art Foundation, Dallas, Texas; and Steven Harvey Fine Arts Projects, New York. Carney has recently been featured in Galerie Magazine and W Magazine, among others. Carney's work has been collected by Aïshti Foundation, Jal El Dib, Lebanon; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Green Family Art Foundation, Dallas, TX, USA; Marquez Art Projects, Miami, FL, USA; Pond Society, Shanghai, China; Scharpff-Striebich Collection, Berlin, Germany and Shah Garg Foundation, New York, NY, USA.

介紹

格雷斯・卡尼的創作參考了巴洛克與文藝復興時期的繪畫、文學、日常生活及自身身體，創作出介於抽象與具象暗示之間的作品，難以被輕易歸類。她的作品體現了對「過渡空間」的關注，畫布中充滿了繪畫本身的模糊性與混亂感。在層層堆疊、經過細緻處理的畫面中，卡尼直面當代生存的複雜性，以及對自我決定與轉變的追求。

卡尼生於美國明尼蘇達州，2014年獲得羅德島設計學院美術學士學位，2022年獲得 New York Studio School繪畫碩士學位。她曾於2020至2022年間獲得Jane C. Carrol獎學金，並於2022年獲得Hohenberg旅行獎助金。她的作品曾展出於馬凌畫廊，香港；P·P·O·W畫廊，紐約；Beacon畫廊，慕尼黑，德國；以及Steven Harvey Fine Arts，紐約。近期，她的作品曾被《Galerie Magazine》與《W Magazine》等媒體報導。卡尼的作品已被多個公共藝術機構收藏，包括：Aïshti基金會，傑勒迪巴，黎巴嫩； Sandretto Re Rebaudengo 基金會，都靈，意大利；格林家族藝術基金會，達拉斯，德克薩斯州，美國；Marquez藝術項目，邁阿密，佛羅里達州，美國；池社，上海，中國； Scharpff-Striebich 收藏，柏林，德國及Shah Garg基金會，紐約市,，紐約州，美國。

To the Bone
P.P.O.W
2026

P·P·O·W, New York, NY, USA
P·P·O·W畫廊，紐約，美國
30.10 - 19.12.2026



Installation view
展覽現場

Courtesy the artists and P.P.O.W, New York, USA.
Photography: Ian Edquist





Installation view
展覽現場

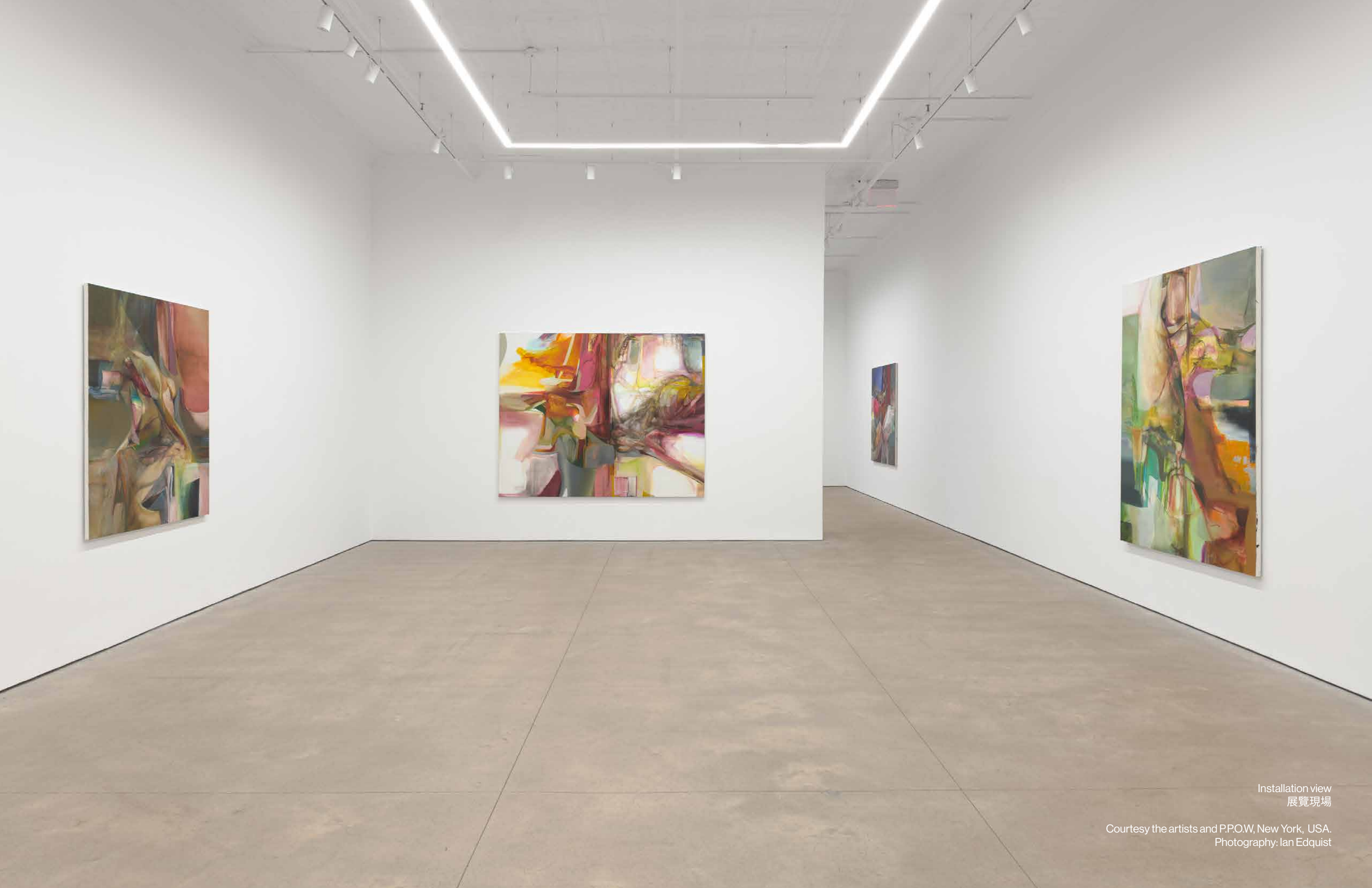
Courtesy the artists and P.P.O.W, New York, USA.
Photography: Ian Edquist





Installation view
展覽現場

Courtesy the artists and P.P.O.W, New York, USA.
Photography: Ian Edquist



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展覽現場

Courtesy the artists and P.P.O.W, New York, USA.
Photography: Ian Edquist





Installation view
展覽現場

Courtesy the artists and P.P.O.W, New York, USA.
Photography: Ian Edquist

Table Manners
A project by Pia Sophie Ottes
2026

Barbati Gallery, Venice, Italy
Barbati畫廊，威尼斯，義大利
10.01 - 14.02.2026



Installation view
展覽現場

Courtesy the artists and Barbati Gallery, Venice, Italy.
Photography: Andrea Rossetti @andrea_rossetti_archive



Installation view
展覽現場

Courtesy the artists and Barbati Gallery, Venice, Italy.
Photography: Andrea Rossetti @andrea_rossetti_archive

Subrisio Saltat

2025

Kiang Malingue, Hong Kong
馬凌畫廊，香港
07.11 - 24.12.2025

But tell me, who are they, these wanderers, even more
transient than we ourselves, who from their earliest days
are savagely wrung out
by a never-satisfied will (for whose sake)? Yet it wrings them,
bends them, twists them, swings them and flings them
and catches them again; and falling as if through oiled
slippery air, they land
on the threadbare carpet, worn constantly thinner
by their perpetual leaping, this carpet that is lost
in infinite space

— Rainer Maria Rilke, *The Fifth Elegy, Duino Elegies*, translated by Stephen Mitchell

但是告訴我，他們是誰？這些流浪者，他們
甚至比我們自己還短暫，他們在最早的日子里
就被一種永不滿足的意志
野蠻地擰乾（因為誰？）。這意志擰他們，
壓彎他們，扭曲他們，拋擲他們扔掉他們
再抓住他們；然後他們像通過塗了油的
滑溜的空氣似地跌下，落在
磨損的地毯上，它由於他們的不斷跳躍
而不斷變薄，這塊丟失在
無限空間里的地毯。

——賴內．馬利亞．里爾克，《杜伊諾哀歌．第五首哀歌》，黃燦然譯

Kiang Malingue presents at its Hong Kong location “Subrisio Saltat”, Grace Carney’s first solo exhibition in Asia. The exhibition features a selection of new paintings and drawings from 2025.

Carney was born in 1992 in Minnesota and is based in New York. Through painting and drawing, Carney tackles personal experiences, memories, and relationships by acknowledging vulnerability and precariousness, starting each artwork from a position of discomfort or self-imposed limitation. Major pieces in the current exhibition including *Subrisio Saltat* (2025), *D for Duration* (2025) and *The Rose of Onlooking* (2025) took their titles from Austrian poet Rainer Maria Rilke’s seminal work *Duino Elegies*. Instead of narrating stories, however, Carney is concerned with orchestrating harmony and moments of dissonance, balancing forces, light, gravity, and heaviness of the paint in her work, while leaving the right to read, interpret and make intertextual associations to the viewer.

Made alongside *Bride* (2025)—named after the heroine in Toni Morrison’s *God Help the Child*, *You, Girl* (2025) takes as its point of departure Italian Mannerist painter Bronzino’s *An Allegory with Venus and Cupid*, transforming a figure borne aloft by angels into a highly abstract contour, before rendering its body and movements substantially physical. The composition of pale, irregularly shaped lights flooding through from different impossible sources, effectively penetrating the central figure, is counterbalanced by the remarkably dense textures over the translucent body, turning this intangible corpus into an amalgamation of traces and marks.

馬凌畫廊於香港空間榮譽呈現格雷斯•卡尼在亞洲的首次個展「Subrisio Saltat」，展出藝術家在2025年創作的繪畫及素描作品。

卡尼在1992年生於明尼蘇達州，現生活工作於紐約。她通過創作繪畫及素描作品探索個體經驗、記憶及人際關係等主題，關注生命的脆弱性和不穩定性，以不適狀態或自行施加的限定性條件為基礎開展每次繪畫行動。在此次展覽中，包括《 Subrisio Saltat 》（2025，此多義拉丁詞語另有「懸置的微笑」或「跳躍的微笑」之意）、《D代表堅韌存在》（2025）及《觀看的玫瑰》（2025）在內的主要作品均以奧地利詩人賴內•馬利亞•里爾克《杜伊诺哀歌》中的詩句為題。然而，此系列作品並不是文學內涵的視覺再現；卡尼在畫作中關注構圖和諧關係以及多個不和諧時刻的組織協調，平衡多種力量、光線、重力以及顏料自身的重量，並將閱讀、解讀及進行跨文本聯繫的權利交予觀者。

與《新娘》（2025，作品得名於托妮•莫里森小說《上帝保佑孩子》中的女性主人公）同時期創作的《你，姑娘》（2025）引用了布龍齊諾《維納斯和丘比特的寓言》的基本結構。卡尼將一個受天使簇擁的人物轉化爲高度抽象化的形態，隨後又通過顏料和肌理的層疊堆積將這模糊形態變得具體而沈重。清淡且不規則的光芒從多個角度漫入畫面，穿透構圖中心的形象，而這形象內外的複雜細節平衡了整體畫面，造就了一個由豐富筆觸蹤跡構成的蔚然景象。

Subrisio Saltat

Grace Clanfey
格蕾蒂·卡尼

07.11 - 24.12.2025

10

Installation view
展覽現場



Installation view
展覽現場



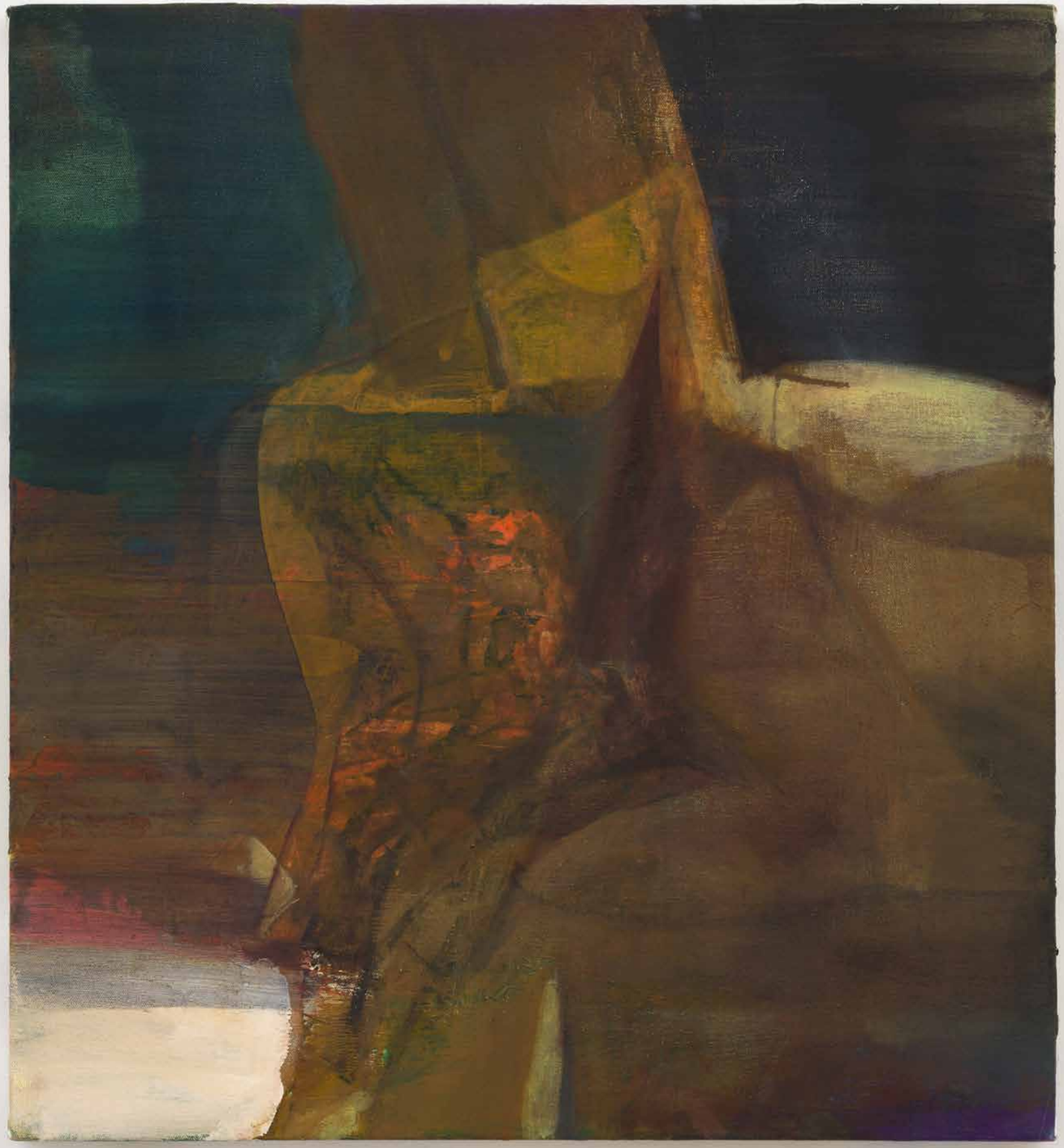
Subrisio Saltat

2025

Oil on linen
亞麻布面油彩
215.9 x 203.2 cm; 85 x 80 in



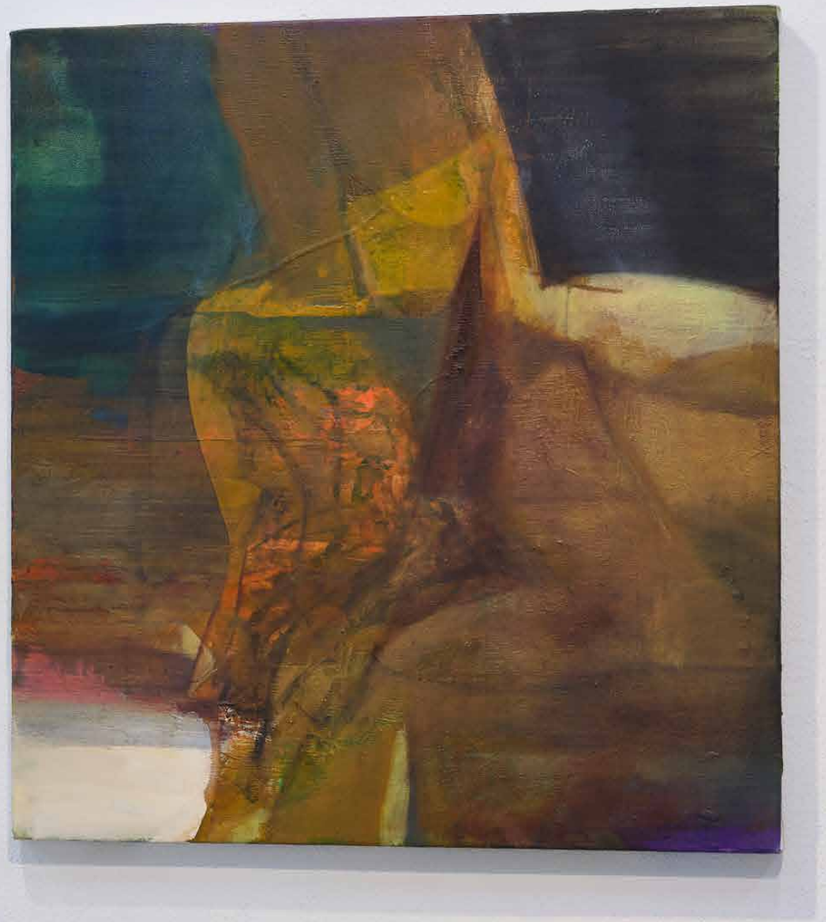
Installation view
展覽現場



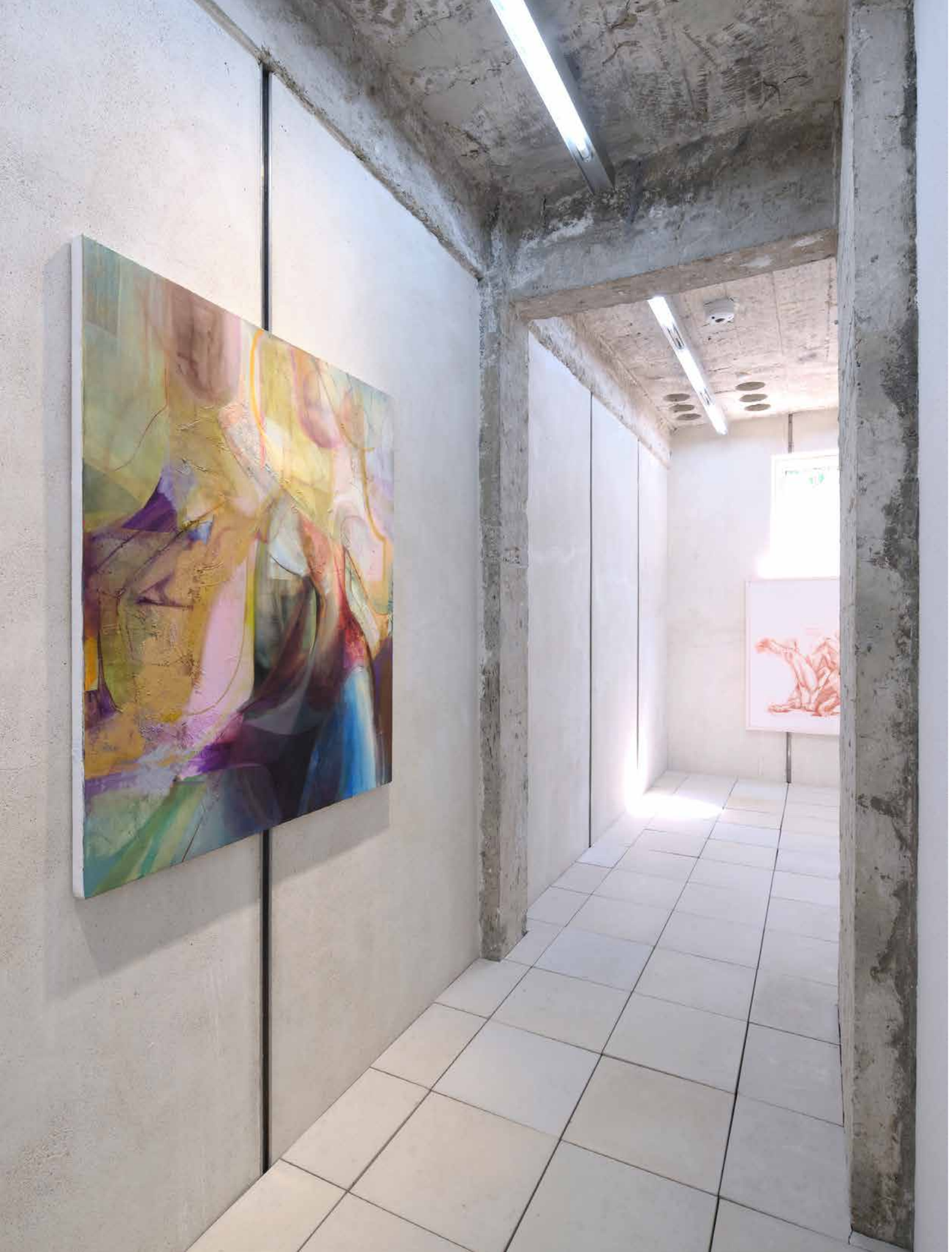
Me as Wood
《我作為木頭》
2025

Oil on canvas
布面油彩
63.5 x 61 cm; 25 x 24 in

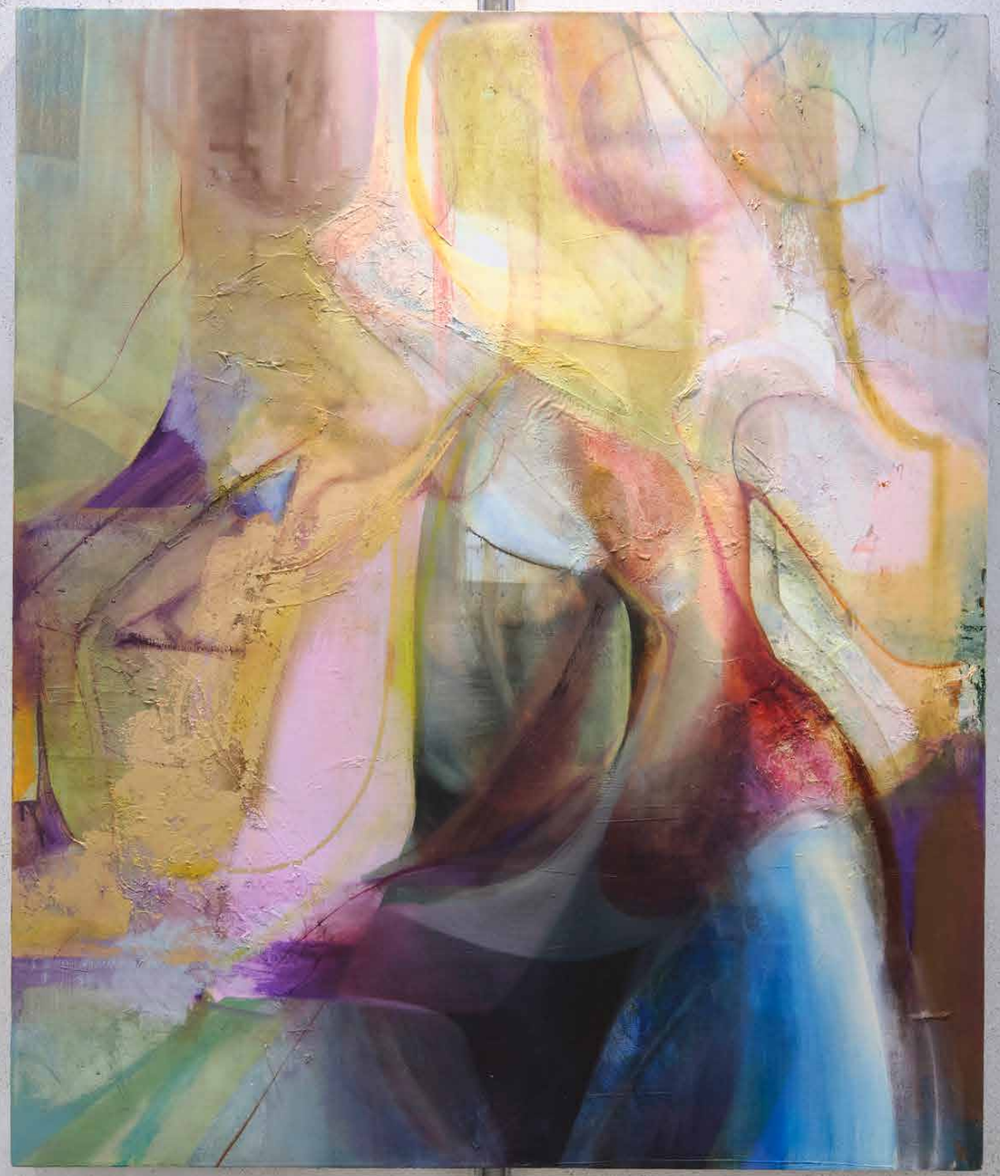




Installation view
展覽現場



Installation view
展覽現場



Sisters
《姐妹》
2025

Oil on canvas
布面油彩
121.9 x 102.9 cm; 48 x 40 ½ in

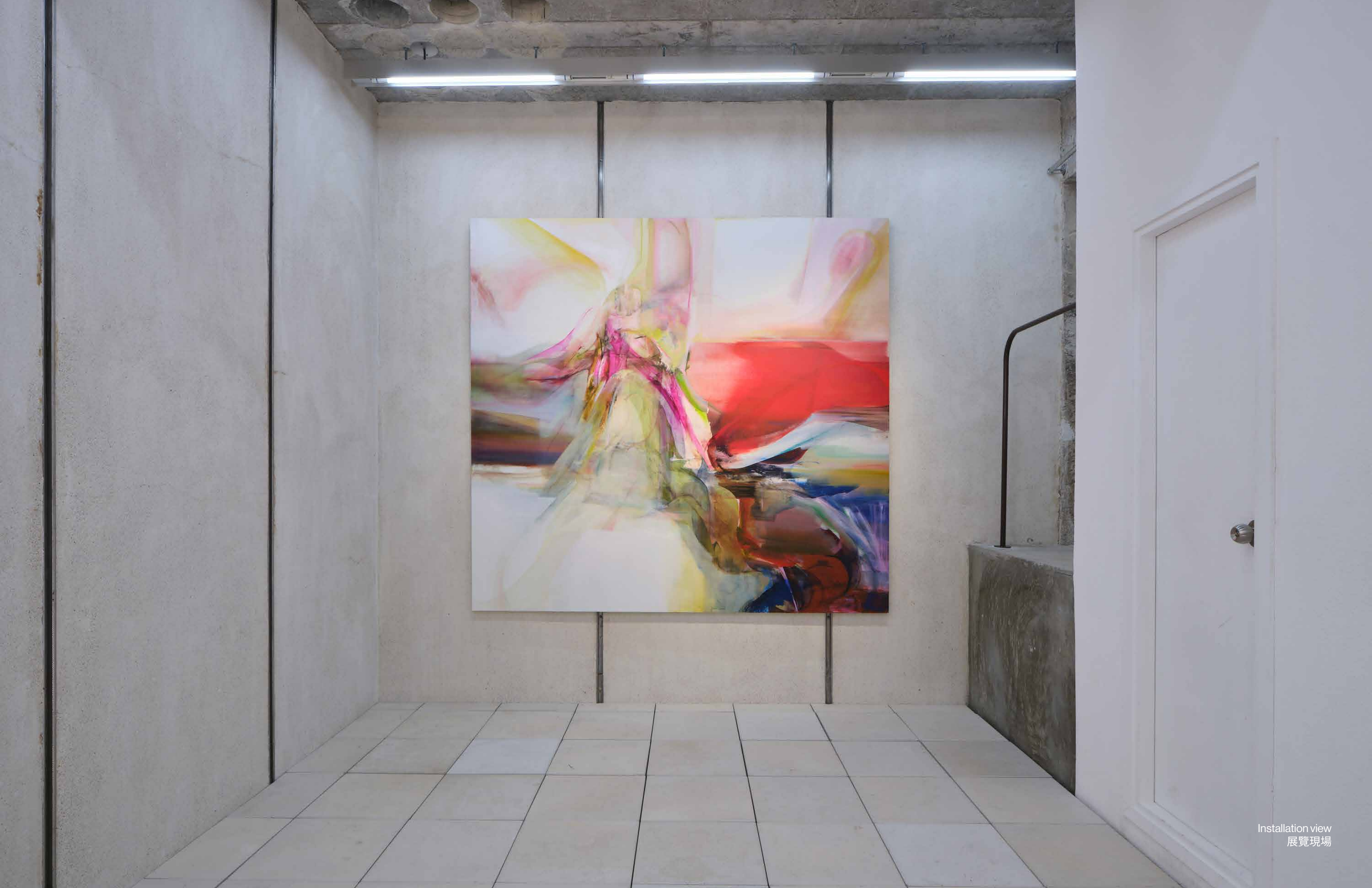


Installation view
展覽現場



Drawing XVIII
《素描 XVIII》
2025

Sanguine crayon on paper
紙上紅蠟筆
Work: 121.9 x 162.6 cm; 48 x 64 in
Framed: 132 x 172.5 cm; 52 x 67 7⁄8 in



Installation view
展覽現場

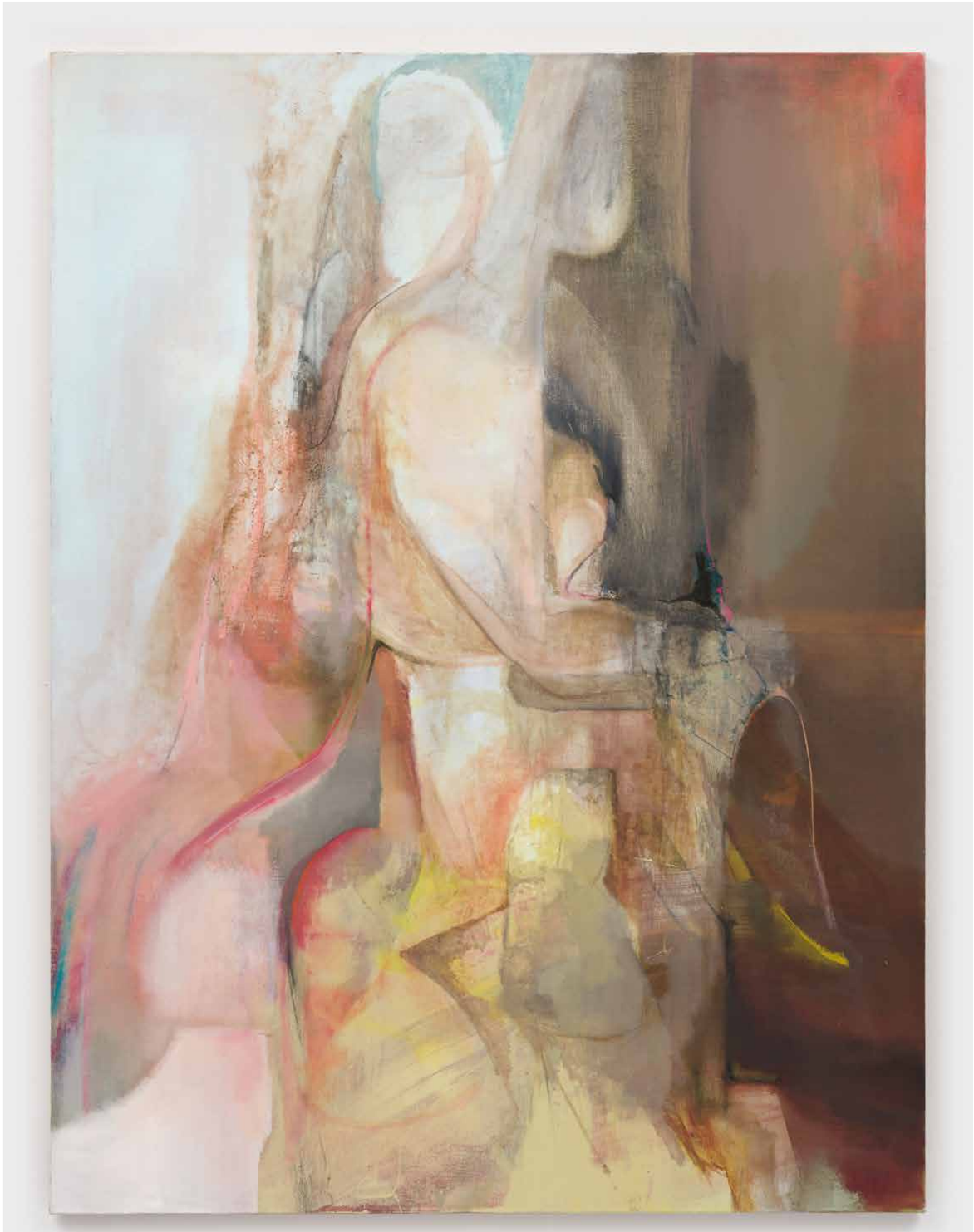


D for Duration
《D代表坚韧存在》
2025

Oil on linen
亞麻布面油彩
203.2 x 215.9 cm; 80 x 85 in



Installation view
展覽現場



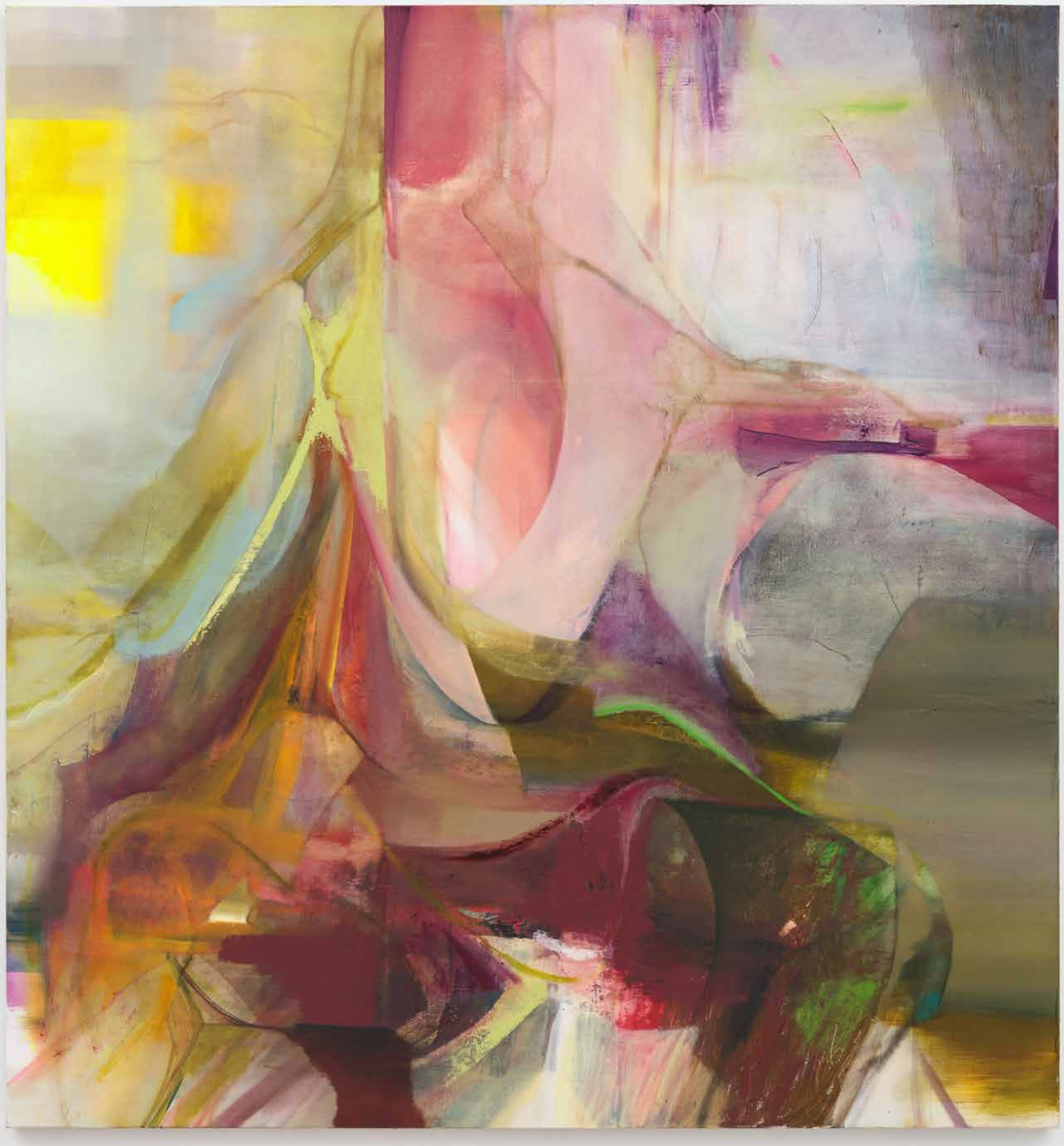
Two Mothers
《兩位母親》
2025

Oil on linen
亞麻布面油彩
162.6 x 121.9 cm; 64 x 48 in
Signed and dated upper right on the reverse
“Grace Carney / 2025”





Installation view
展覽現場



The Rose of Onlooking
《觀看的玫瑰》
2025

Oil on canvas
布面油彩
172.7 x 162.6 cm; 68 x 64 in



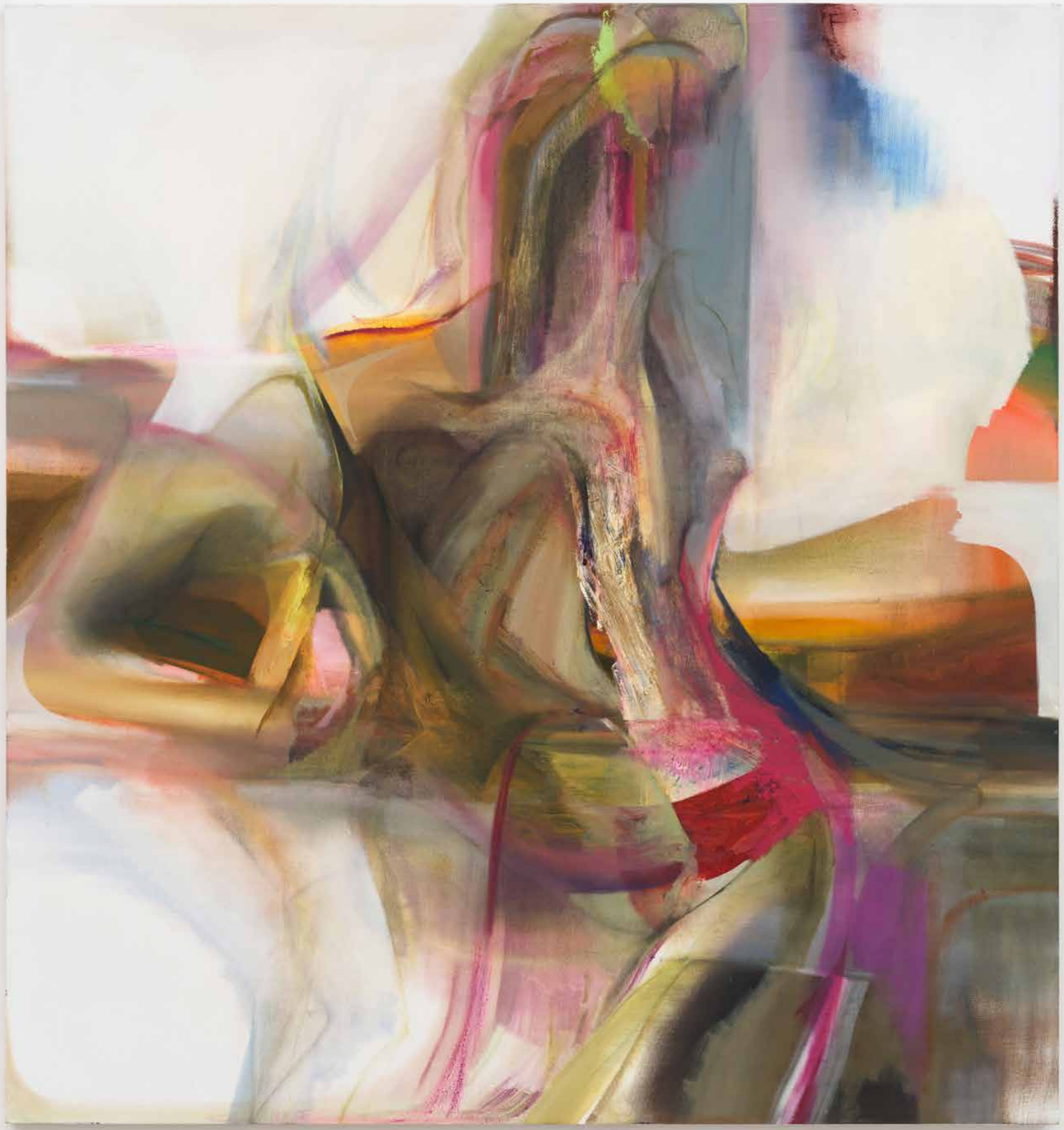
Drawing XX
《素描 XX》
2025

Sanguine crayon on paper
紙上紅蠟筆
Work: 131.8 x 172.7 cm; 51 ⅞ x 68 in
Framed: 141.8 x 172.4 cm; 55 ⅞ x 67 ⅞ in





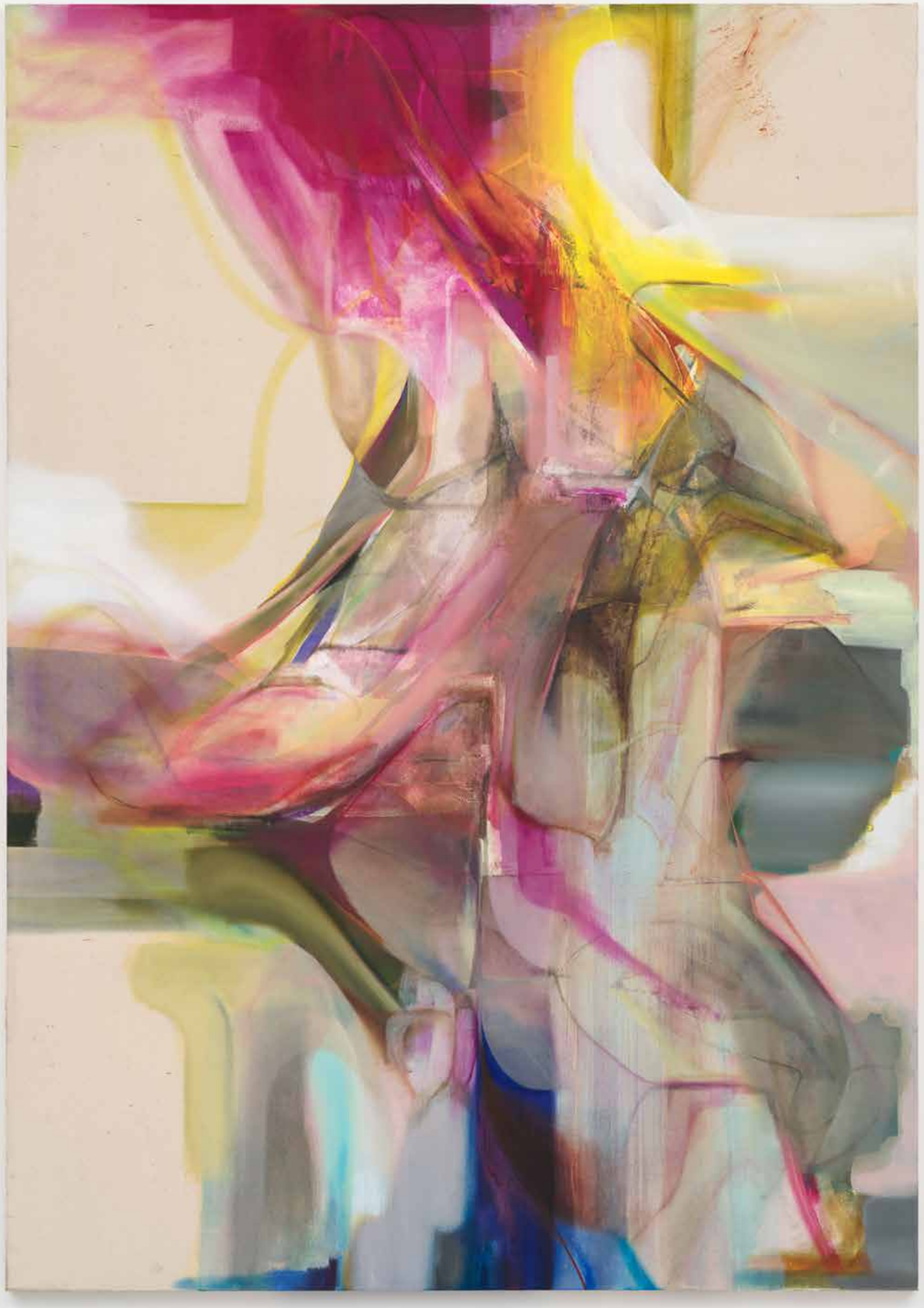
Installation view
展覽現場



Something for Nothing
《無用之物》
2025

Oil on canvas
布面油彩
172.7 x 162.6 cm; 68 x 64 in

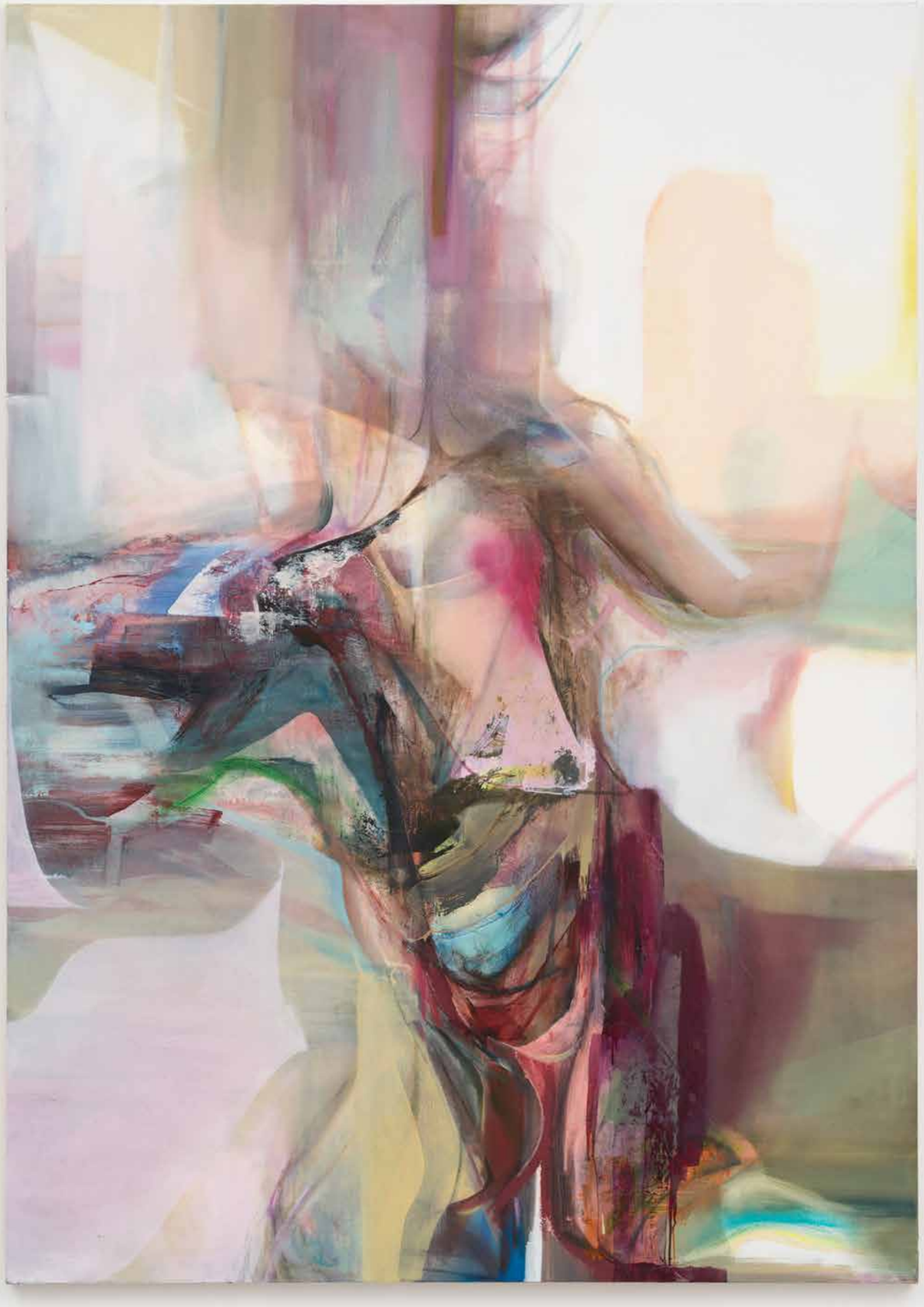
Installation view
展覽現場



Bride
《新娘》
2025

Oil on canvas
布面油彩
254 x 182.9 cm; 100 x 72 in

Installation view
展覽現場



You, Girl
《你，姑娘》
2025

Oil on canvas
布面油彩
254 x 182.9 cm; 100 x 72 in

P·P·O·W presents *girlgirlgirl*, Grace Carney's first solo exhibition in New York. Referencing Baroque and Renaissance painting, literature, daily life, and her own body, Carney's work eschews easy categorization in paintings that hover between abstraction and the suggestion of figurative forms. Reflecting an underlying interest in liminal spaces, her canvases embrace the ambiguity and messiness of the paint itself. Carney notes, "I am interested in the history of the painting...the life of the painting." Often restricting her palette, Carney begins each work from a place of discomfort or constraint, wrestling with distinct personal narratives, memories, and relationships with bold vulnerability. Within the manifold layers of her densely worked surfaces, Carney confronts the complexity of contemporary existence and the pursuit of self-determination and transformation.

Through a series of new paintings and works on paper, *girlgirlgirl* explores the power struggles inherent in family dynamics, female friendships, romantic relationships, one's own body, and the act of painting. Throughout the exhibition, themes of obsession, humiliation, codependency, and the failure of the body play out on an epic scale. With a background in fashion design, Carney brings a deep consideration for texture, color, and bodily expression to her canvases. Drawing inspiration from artists such as Peter Paul Rubens, Grace Hartigan, and Lee Krasner, Carney often describes her paintings as "meaty," their compositions embodying complex emotional states in which corporal forms emerge and dissolve within energetic passages of paint.

In works such as *Tickle Pink*, 2023, Carney personifies the emotional space between maternal love and dependency. Both a mother and child, as well as a Pietà, the painting features hot pinks, aquas, and yellows that ebb between luminous and saccharine. Alongside the paintings, Carney will present a selection of new largescale works on paper of contorted and jostling figures who act as battling egos. For Carney, finding truth through a submission to the uncomfortable and the challenging becomes paramount to her practice.

—Courtesy of P·P·O·W

girlgirlgirl
2024

P·P·O·W, New York, NY, USA
P·P·O·W畫廊，紐約，美國
26.01-24.02.2024



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.





Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.





Installation view
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Photo: JSP Art Photography.



Installation view
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Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.

Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.

beacon presents the first solo exhibition *Wrestle* by US-American artist Grace Carney. The artistic practice of Carney consists of two self-contained bodies of work, namely large-size drawings and paintings. Her works combine a multitude of references that range across Japanese Shunga, western Baroque and Renaissance painting, as well as contemporary media and her own body, which Carney builds into her individual artistic expression and style. The exhibition shows a selection of both works on paper and works on canvas in juxtaposition with each other, illustrating their intricate relation.

The three framed drawings are part of a series, each depicting two life-size figures who seem to be wrestling with each other. While the harsh lines of the muscular limbs and torsos forcefully intertwine, the hands and feet, in contrast, are characterized by a delicate softness that implies tenderness and intimacy in their touch. The figures merge into a landscape of entangled body parts that transcends the lines between anger and love, aggression and submission, movement and confinement.

Similarly, Grace Carney's paintings are defined by their ambiguity. At first glance they might appear to be abstract works, however, hidden within the details and the multiple layers of paint are figurative elements that tell of an underlying narrative. *Caressing the Hair of a Sleeping Girl with His Face*, for example, is based on a piece by Picasso that shows a Minotaur atop a young woman.

Forgoing – even struggling against – specific interpretation, the artist creates an affective space that invites the viewer to engage with the paintings and fill the gaps with their own associations, imagination and emotion.

— Hannah Niemeier

Wrestle
2022

Beacon Gallery, Munich, Germany
Beacon畫廊，慕尼黑，德國
12.11.2022-27.01.2023



Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.



Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.





Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.



Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.





Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.



Installation view
展覽現場

Courtesy the artist and beacon, Munich.
Photo: Produktion Pitz.

P·P·O·W presents *I'm Not Your Mother*, a group exhibition bringing together early landscapes by Carolee Schneemann with contemporary artists whose compositions reject misogynistic and romanticized depictions of nature and grapple honestly with the realities of our natural world today. Including works by Grace Carney, Jasper Francis Cropsey, LaToya Ruby Frazier, Jacci Den Hartog, Brook Hsu, Hortensia Mi Kafchin, Daniel Correa Mejía, Nohemí Pérez, Mira Schor, TARWUK, and Robin F. Williams, *I'm Not Your Mother* questions how we define motherhood and its damaging consequences for bodies both feminized and ecological.

—Courtesy of P·P·O·W

I'm Not Your Mother
2022

P·P·O·W, New York, NY, USA
P·P·O·W畫廊，紐約，美國
28.10-03.12.2022



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.



Installation view
展覽現場

Courtesy of Grace Carney and P·P·O·W, New York.
Photo: JSP Art Photography.

Kiang Malingue
馬凌畫廊
kiangmalingue.com

Grace Carney

Born in 1992
Currently lives and works in New York, USA

Education

2022 MFA, New York Studio School, New York, NY
2014 BFA, Rhode Island School of Design, Providence, RI

Grants & Awards

2022
Hohenberg Travel Grant, New York Studio School, New York, NY, USA

2020
Jane C. Carrol Scholarship, New York Studio School, New York, NY, USA

Solo Exhibitions

2026
“To the Bone“, P.P.O.W, New York, NY, USA

2025
“Subrisio Saltat”, Kiang Malingue, Hong Kong

2024
“girlgirlgirl”, P·P·O·W, New York, NY, USA

2022
Beacon Gallery, Munich, Germany

Group Exhibitions

2026
“Table Manners”, Barbati Gallery, Venice, Italy

2023
“Considering Female Abstractions”, Green Family Art Foundation, Dallas, TX, USA

2022
“I’m Not Your Mother”, P·P·O·W, New York, NY, USA
“Three Women”, Steven Harvey Fine Art Projects, New York, NY, USA

Public Collections & Foundations

Aïshti Foundation, Jal El Dib, Lebanon
Fondazione Sandretto Re Rebaudengo, Turin, Italy
Green Family Art Foundation, Dallas, TX, USA
Marquez Art Projects, Miami, FL, USA
Pond Society, Shanghai, China
Scharpff-Striebich Collection, Berlin, Germany
Shah Garg Foundation, New York, NY, USA

K M 格雷斯•卡尼

出生於1992年
目前工作與生活於美國紐約

教育

2022　藝術碩士，紐約工作室學院，紐約市，紐約州，美國
2014　藝術學士，羅德島設計學院，普羅維登斯市，羅德島州，美國

獎項

2022
Hohenberg 旅行補助金，紐約工作室學院，紐約市，紐約州，美國

2020
Jane C. Carrol獎學金，紐約工作室學院，紐約市，紐約州，美國

個展

2026
「To the Bone」，P·P·O·W畫廊，紐約市，紐約州，美國

2025
「Subrisio Saltat」，馬凌畫廊，香港

2024
「girlgirlgirl」，P·P·O·W畫廊，紐約市，紐約州，美國

2022
Beacon畫廊，慕尼黑，德國

群展

2026
「Table Manners」，Barbati畫廊，威尼斯，義大利

2023
「Considering Female Abstractions」，格林家族藝術基金會，達拉斯，德克薩斯州，美國

2022
「I'm Not Your Mother」，P·P·O·W畫廊，紐約市，紐約州，美國
「Three Women」，Steven Harvey Fine Art Projects，紐約市，紐約州，美國

公共收藏及基金會

Aïshti基金會，傑勒迪巴，黎巴嫩
Sandretto Re Rebaudengo基金會，都靈，意大利
格林家族藝術基金會，達拉斯，德克薩斯州，美國
Marquez藝術項目，邁阿密，佛羅里達州，美國
池社，上海，中國
Scharpff-Striebich收藏，柏林，德國
Shah Garg基金會，紐約市，紐約州，美國

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