

MAYA FRODEMAN GALLERY

For Immediate Release: 3 June 2024

MAYA FRODEMAN GALLERY ANNOUNCES METAMORPHOSIS
AN EXHIBITION OF SCULPTURAL WORK BY XAWERY WOLSKI

Exhibition Dates: 14 JUNE – 28 JULY 2024

”I am interested in creating bridges of communication permitting past and present appear in unity; and with hope that the dialogue in time and space continues in order for new configurations to be found.” – Xawery Wolski

JACKSON HOLE, WYOMING – MAYA FRODEMAN GALLERY (formerly TAYLOE PIGGOTT GALLERY) is pleased to present Metamorphosis- the gallery’s fourth solo exhibition with Polish artist Xawery Wolski, on view June 14th through July 28th at the gallery’s downtown location (66 S. Glenwood Street Jackson, Wyoming). An opening reception will be held on Friday, June 14th, from 5 to 8pm. All are welcome.

In the singular voice that reverberates throughout all of Xawery Wolski’s work, Metamorphosis presents a selection of sculpture that employs material and form to speak to themes of time, space, freedom, connection and communication. This exhibition showcases a body of work spanning from 2004 through 2023 made from bronze, fiberglass, clay, and glass. Despite the varying mediums on view, the exhibition unifies to one voice: transporting the viewer into a dream-like state of contemplation and curiosity.

A smooth, white, terracotta tree; a smooth, bronze figure of a body; a large, vibrant-blue, beaded terracotta circle; a white, spikey terracotta form of a figure; and large dresses knitted together from beads of crystals, seeds and terracotta – all of these seemingly disparate forms, weights and color come together in Metamorphosis to shock the viewer into feeling a moment of freedom or peace. Using material as language, the forms suggest a thread connecting all. As the title of the show suggests, Wolski creates forms that feel transient, as if they could easily transform into one another. The briery, terracotta body (Body, 2014) informs and connects the viewer to the smooth, bronze body (The Dream III)- both utterly unique in composition yet with a similar voice. The past and the future of each piece is left undefined and is only held within the material for this iteration of the form. Just as a dreamer subconsciously threads ideas and creates narrative within their dreams, these sculptures thrill the viewer to construct their own dreamlike narrative.

Xawery Wolski has traveled the world and has participated in several residency programs in South America, Asia and India. Over the years each of these countries have impacted and brought new techniques and materials to his work. His interest in terracotta and its multiple anthropological

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meanings lead him to Peru and Mexico where he investigated ancient materials and ways of expression with the purpose of creating contemporary artwork. The very first dress he created was “a long time ago,” in Perú, woven of hand-formed terracotta beads. He had visited the pre-Columbian graves of Inca warriors and was inspired by the lasting idea of the garments they were buried in. The body becomes dust; the armor of adornment holds the shape of the long-passed soul within for centuries. “The idea of the absent body—there is an existential background to all these works,” he says. “The dresses [I make] are spiritual tunics, or armor for a knight.” He never makes utilitarian dresses for wear—they remain themselves solely objects of art, ones that subvert the ancient realm of weavers whose aim was to wrap, to cover, to adorn. He works, rather, in the employ of art, and beauty, and ideas.

Wolski’s predecessors in minimal sculpture (Brancusi, Judd, Morris) inform the art he creates with the purest organic materials: seeds, beans, rope, clay, shells, stone. His work with seeds illustrates the continuum of form and life; a seed contains all that its maturity will be: its birth, death, and eventual return to life. The use of seeds and other organic material for Wolski is not only a homage to nature but a way to connect with the metaphor of continuation and cycles of earth’s history. The sculptures draw no limits and seek to stimulate reflections on presence and absence, giving a metaphysical aspect to work.

Wolski’s work is a demonstration of connectivity and communication. Growing up in Poland during the Communist Party’s occupation, the artist inherited an atmosphere of both regression and rebellion. From his restricted life as a youth, Xawery has become dedicated to the pursuit of freedom, especially for the artist. “Knowing that we are all alike...we have a desire for freedom, happiness....we fear disease, bad luck, death...and finally, no matter which cultural, social, or moral patterns we know, we look for communication.” It is this connection and finding new ways to communicate that drive Wolski. His work, when successful, has no connection to an exact time and can speak to both past and future, creating a universal language.

Xawery Wolski was born in Warsaw, Poland, in 1960 and currently lives and works between his studios in Poland and Mexico. He was educated at the Academy of Fine Arts (Warsaw), the Academy of Fine Art (Paris), and the Institute of Higher Education in Visual Arts (Paris). Wolski was awarded the Pollock Krasner Foundation Grant in 2007. The artist has exhibited his work in countries throughout the world and has been awarded residencies in Asia, South America, the United States, and Europe. Wolski returned to Poland in 2021 to create an Art Foundation in his family estate in Dańków.

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Xawery Wolski
Circulo Coelum, 2016
Terracotta
78 1/3 diameter x 4 inch depth



Xawery Wolski
Nardo, 2023
Terracotta
29 x 30 1/4 x 2 inches

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Xawery Wolski
Dress Celeste, 2016
Crystal
63 x 61 1/2 x 5 1/4 inches



Xawery Wolski
The Dream III, 2004
Bronze
6 1/2 x 32 1/4 x 3 1/2 inches

Specializing in modern and contemporary art, Maya Frodeman Gallery, formerly Tayloe Piggott Gallery, unites artists from all over the world in a tightly curated vision. Maya Frodeman Gallery began in 2024, continuing the 23-year legacy of Tayloe Piggott's eponymous gallery, the first of its kind in Jackson Hole, Wyoming. In an expansive exhibition space in downtown Jackson Hole, the gallery pursues a rigorous schedule of exhibitions representing both emerging and

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established artists, encompassing unique practices of painting, sculpture, paper, photography, and printmaking.

Exhibiting contemporary giants such as Caio Fonseca, Jane Rosen, Richard Fleischner, Rakuko Naito, Nicola Hicks, and Stephen Talasnik alongside emerging stars like Jane Yang D'Haene and Kathryn Lynch, Maya Frodeman Gallery supports its extensive contemporary roster with close relationships with the estates of Wolf Kahn, Emily Mason, Hans Hofmann, and Esteban Vicente.

From first-time buyers to seasoned collectors, the woman-owned and women-led gallery assists a wide range of clients with the intricacies of collecting contemporary art. Our staff has the knowledge and expertise to facilitate art acquisitions, advise collection management, and curate the interiors of private spaces.

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