

MAYA FRODEMAN GALLERY

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MAYA FRODEMAN GALLERY ANNOUNCES *VIVID MEMORIES*
AN EXHIBITION OF SCULPTURE BY JANE YANG D'HAENE

Exhibition Dates: 27 JUNE – 11 AUGUST 2024

JACKSON HOLE, WYOMING – MAYA FRODEMAN GALLERY (formerly TAYLOE PIGGOTT GALLERY) is pleased to present *Vivid Memories*, a solo exhibition of ceramic sculpture by artist Jane Yang D'Haene, on view at the gallery's downtown location from June 27th through August 11th, 2024. An opening reception will be held Thursday, June 27th from 5-7pm. All are welcome.

Jane Yang D'Haene creates stoneware vessels drawing upon her Korean heritage. Though descended from traditional Korean ceramic forms, such as the dal hang-ari or moon jar, D'Haene's vessels depart from this history as she experiments with surface, form, and technique. *Vivid Memories* presents works exploring D'Haene's earliest recollections, as she seeks to transform the emotional experience of memory into the physical. Through abstraction and experimentation, D'Haene creates new visions of place and self, expanding on her earliest influences and extending across her lived experience, cultural identity, and creative practice.

Since D'Haene began her career as a ceramicist in 2016, the influence of moon jars has guided her practice. These vessels, embodying simplicity and elegance, are often associated with Korean identity and historically are made from two hemispherical halves of clay joined and fired to become a single smooth porcelain vessel. This process creates minimal, ghostlike, and gracefully asymmetrical objects with a wide body and small base, giving an illusion of levitation. Although derived from these more stoic vessels, D'Haene's moon jars are intricately textured, with active and fitful surfaces. Rather than working within the confines of the artistic tradition, she is a vanguard actively toying with the conceptual and technical possibilities of it. The surfaces of these conceptually challenging undulate, bloom, and percolate like planetary bodies, celebrating nature, the universe, the earth, and, therefore, of the artist's beloved medium. Through the forming and cutting of clay and the often-experimental application of various glazes, the richly textured and expressively marked surfaces of D'Haene's works also manifest as shifting perspectives and identities, as well as unearthed memories.

Flaws are the conceptual and formal core of D'Haene's practice. These imperfections instill her work with a dynamism that complements the shifts in texture and mood she creates across the surface of each vessel. She experiments with and expands upon the transformations of form, texture and color created during the often-volatile firing process. Embracing imperfection with intention, D'Haene captures its aesthetic value to create a balance between the various opposing forces in her work. The vessels are simultaneously terrestrial and other-worldly, abstracted and functional. Each piece is edgy, spirited, and authentic, reflecting her quest for perfection—not of modulation and mastery of her fickle medium, but of expressiveness and the success of each work's contribution to D'Haene's ongoing fashioning of her personal identity, experience and truth.

Born in South Korea, Jane Yang D'Haene moved to New York City in 1984. D'Haene then attended the Cooper Hewitt School of Architecture from 1988 to 1992. D'Haene began working with ceramics in 2016, drawing upon her cultural heritage and multifaceted design background to create a highly researched and fresh body of work. Her work has been widely exhibited and is part of several permanent collections.

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D'Haene's work has been highlighted in the New York Times, Architectural Digest, Domino, House Beautiful, Design Anthology, and Surface Mag, among others. In 2023, D'Haene's work was selected by Vice President Kamala Harris to be a part of the art collection of the Vice President's residence. Recent solo exhibitions include: Hauser & Wirth, Southampton, NY (2023 & 2024); Harvard Art Museum, Cambridge, MA (2024); Maya Frodeman Gallery (formerly Tayloe Piggott Gallery), Jackson Hole, WY (2022 & 2024); Mindy Solomon Gallery, Miami, FL (2024); Galerie Italienne, Paris, France (2023); The Future Perfect, Los Angeles, CA (2023); Bienvenu Steinberg & J, New York, NY (2023); The Future Perfect, New York, NY (2023); Alison Bradley Projects, New York, NY (2022); Maud & Mabel, London, England (2022); and Stroll Garden, Los Angeles, CA (2022). D'Haene lives with her husband and three children in Brooklyn, NY.



Jane Yang D'Haene, *Untitled*, 2024, stoneware, porcelain and glaze, 21 x 22 ½ x 22 ½ in



Jane Yang D'Haene, *Untitled*, 2024, Stoneware, porcelain and glaze, 22 x 23 x 23 inches



Jane Yang D'Haene, *Untitled*, 2024, porcelain, stoneware, and glaze, 13 x 12 x 12 in

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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 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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