

# MAYA FRODEMAN GALLERY

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MAYA FRODEMAN GALLERY ANNOUNCES *FABULÖSE FIGMENTS*  
AN EXHIBITION OF VITREOUS ENAMELS AND DRAWINGS BY ASTRID KÖPPE

Exhibition Dates: 20 SEPTEMBER – 3 NOVEMBER 2024

JACKSON HOLE, WYOMING – MAYA FRODEMAN GALLERY is pleased to present *Fabulöse Figments*, a solo exhibition of work by artist Astrid Köppe, on view September 20<sup>th</sup> through November 3<sup>rd</sup>, 2024. An opening reception will be held on Friday, September 20<sup>th</sup>, from 5 to 7 pm. Köppe will be in attendance. All are welcome.

Astrid Köppe is a German artist who explores the beauty of unknown and mysterious organic shapes through the lens of her own inventive mind. This exhibition presents large scale vitreous enamel works alongside the intimately scaled drawings Köppe has been creating since she completed her studies at the Braunschweig University of Art in 1999. Her work has been described as “unabashedly graphical,” and is often difficult to define, which is her intention. Köppe produces a cognitive dissonance in her viewers by complicating both the identification of the object as well as the aesthetic aspects of the work. She enjoys playing with the boundary of the beautiful and exploring the concept of the distasteful. Her drawings often depict shapes that are impossible to classify or name. Plant, animal, mineral, or some strange, hybridized combination of these, each work defies classification.

Twenty years ago, Köppe, a trained painter, grew frustrated with the forced layering of oil painting, where every composition felt required to incorporate a foreground and background. Her drawings were accepted as they were—precise renderings in mixed media (graphite, watercolor, pen and ink, colored pencil and pastel) occupy the center of a European standard A4 size white sheet of drawing paper. But with paintings, she was constantly challenged – critics wanted to know why she had “forgotten” to paint the background. In order to recreate her preferred composition, a subject on a white plane, in a larger scale and on media other than paper, she turned to experimentation. Researching alternative processes, Köppe ultimately discovered the process of vitreous enamel on steel, which dates back to the first century CE and was utilized by the Egyptians and the Romans.

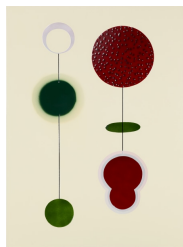
With vitreous enamel, Köppe could achieve both the larger scale she sought, and push the medium to completely new heights. According to Köppe, working with the luminous glass colors and textures of vitreous enamel work felt as though “we found each other – everything just worked.” She was able to create her signature biomorphic shapes in unique colors and textures on the flat white plane she sees in her mind’s eye. Ultimately, in her words, with both her drawings and enamels, the artist is seeking “the balance between the precision of the rendering and the openness of interpretation.”

Köppe’s artwork is inspired by landscapes, animals, or objects that she has seen; however, the goal is always this openness. In Köppe’s creations, one never knows quite what they are looking at. The compositions she finds the most satisfying are those that are “settled and unsettled at the same time.” While Köppe was at a residency in South Korea in 2011, the region experienced a severe monsoon that covered the area in a mold. Torn between disgust and fascination, Köppe found the textures and patterns growing all around her too exciting to ignore. This experience profoundly affected her art and inspired her to blur the definition of aesthetically pleasing objects. Often there are hair and mold-like protrusions in her drawings that force the viewer to reconcile society’s definition of unrefined or gross qualities with the

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artistic shape before them. Köppe's technical perfection creates an illusion in the viewer's mind that the unique image in front of them exists in our universe. Her drawings are reminiscent of detailed illustrations in biology textbooks and provoke the viewer to create a novel taxonomy of her mysterious forms. It is this struggle to rationalize the unfamiliar that engages us with Köppe's work and asks us to reflect on our conception of unusual shapes.

Astrid Köppe was born in Köthen, Germany, in 1974. She studied a Braunschweig University of Art, Brunswick, Germany, where she earned her diploma in Fine Art with *Meisterschüler* honors in 1999. Köppe completed a residency at Lost Generation Art Space / Goethe-Institut, Kuala Lumpur, Malaysia in 2010, 2011-2012, and at Residency, Young Eun Museum for Contemporary Art, Gwangju-si, South Korea in 2011. She is widely exhibited in Europe and Asia. Recent solo exhibitions include Seizan Gallery, New York, USA, Gallery Sekiryu, Matsumoto, Japan, Galerie Carolyn Heinz, Hamburg, Germany, Arte Giani, Frankfurt/Main, Germany, Galerie Inga Kondeyne, Berlin, Germany, and Maya Frodeman Gallery (formerly Tayloe Piggott Gallery), Jackson Hole, USA. Her recent group exhibitions include Art Osaka, Nakanoshima, Japan and Berlinische Galerie, Berlin, Germany. Köppe's work can be found in the public collections of Kupferstichkabinett Berlin, Akademie der Künste, Berlin, Germany, Berlinische Galerie – Museum of Modern Art, Berlin, Germany, and the collection of Young Eun Museum of Contemporary Art, Gwangju-si, South Korea, among others. She is the recipient of the Junge Akademie, Akademie der Künste, Berlin, Germany scholarship. Köppe lives and works in Berlin.



Astrid Köppe, *Untitled (#180)*, 2021, Vitreous enamel on steel, 59 x 43 1/4 inches

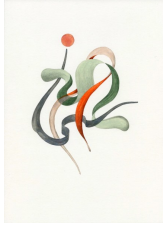


Astrid Köppe, *Untitled (#187)*, 2024, Vitreous enamel on steel, 39 1/2 x 39 1/2 inches



Astrid Köppe, *Untitled (Z22\_043)*, 2022, Watercolor, ink and pencil on paper, 11 3/4 x 8 1/4 inches, Framed dimensions 14 3/4 x 11 1/4 inches

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**Astrid Köppe**, *Untitled (Z22\_031)*, 2022, Watercolor and pencil on paper, 11 3/4 x 8 1/4 inches, Framed dimensions 14 3/4 x 11 1/4 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 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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